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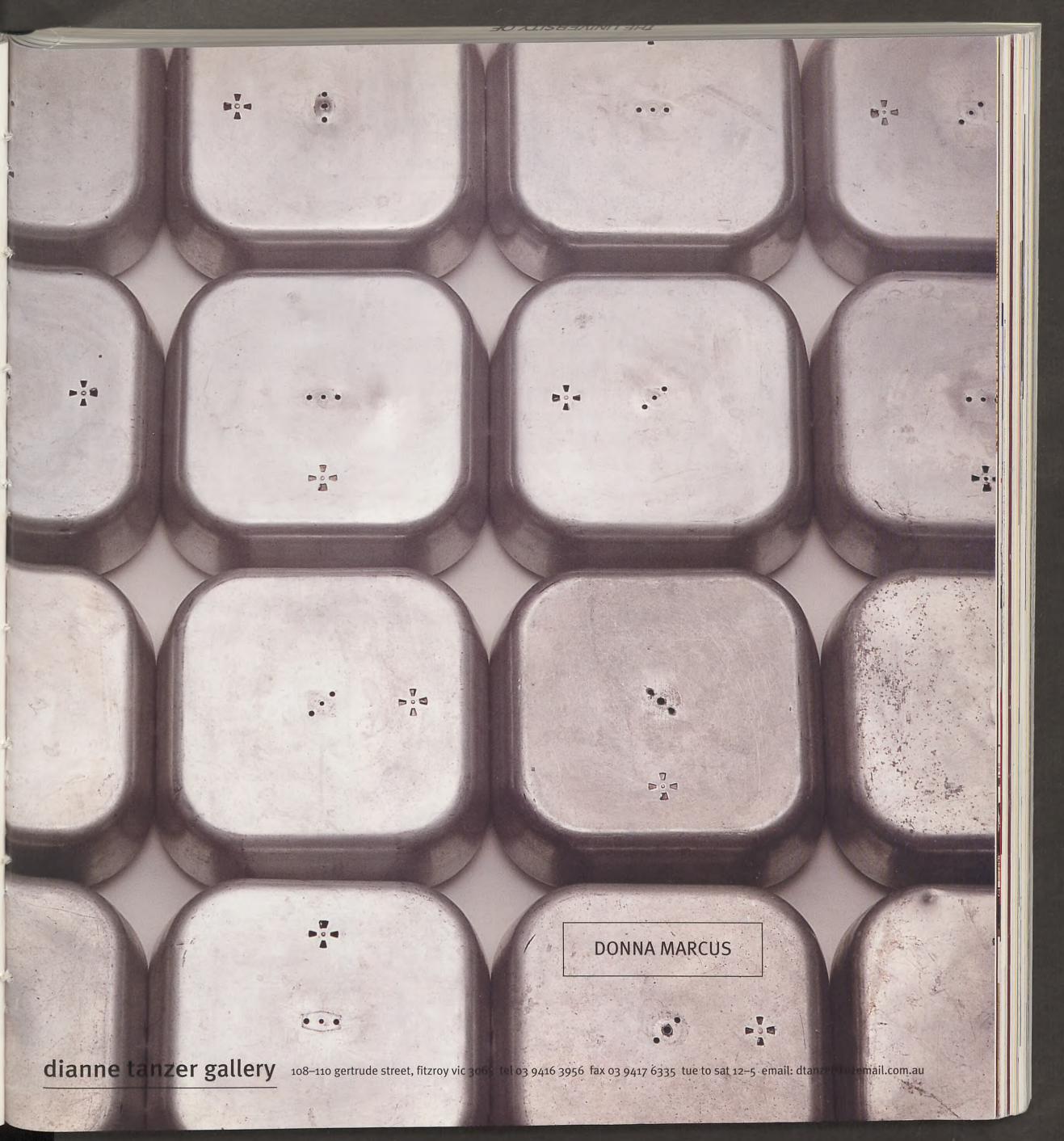
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LAURA MURRAY CREE

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If the world goes the way that Patricia Piccinini envisions, it will be a fantastically sleek, seductive, chilling place to be, where old and new realities merge, and the advice of pre-humanoid sages to 'know thyself' will have become an impossibly dusty precept belonging to an age when 'people' actually believed in something called the human spirit.

At least that is how it struck me on a blustery August night when Piccinini's exhibition, 'the call of the wild', opened at the Museum of Contemporary Art in Sydney. Perhaps the contrast with the opening a week before of the Robert Klippel retrospective at the Art Gallery of New South Wales had been too stark. Perhaps a comparison is unfair. For here was presented an inspired selection from the lifework of an artist who made things with his own hands. Here was the work of a solitary man grappling with the physical and spiritual ambiguities of life, who was obsessed with reconciling opposites—'the cogwheel and the bud'— and with understanding and revealing the organics of form and the play of materials and ideas. Klippel's art is the touchstone of dreams and untiring observation; of wilful intelligence and an overwhelming desire to collect, construct, transform. In his art is irrefutable evidence, too, of profound faith, for Klippel continued to work even while acknowledging that within cutting-edge contemporary art practice, sculpture had been judged irrelevant.

And yet I am not declaring that Piccinini produces bad art. On the contrary, her work is cleverly conceived and produced. It is provocative and dangerous, offering false promises that are grounded as much in the present as in the future. Piccinini deals head-on with breakneck-speed advances in genetic engineering and industrial technologies that have found us in an ethical and environmental wasteland. She delights in the dilemmas thrown up by her fertile imagination. Her stem-cell creations (seen recently in biennale exhibitions in Sydney and Adelaide), which some find frightening or repulsive, Piccinini finds lovable. Her simulated children have a startling presence yet bear the signs of premature ageing associated with cloning from adult cells. Are these also the signs of a new world order?

Piccinini's art warns us that the world we think we inhabit is already extinct. The worrying thing is that the artist seems to have been seduced by the products of her own design (though not necessarily of her own making), led astray by her own brand of marketing. A positive spin could be that Piccinini is coaching us in compassion.

No wonder the right whales cavorted for us in Sydney Harbour. They came so close. Lest we forget.

ART&AUSTRALIA VOL 40/2

SUMMER 2002

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EDITOR LAURA MURRAY CREE

Editorial Assistant Marian Reid

Consultant Editor Leon Paroissien
Editorial Advisory Board Deborah Hart,
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Production Hari Ho

Advertising Shaughan Ackman Consultant to Advertising Anna Bosman

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

ADVERTISING

Advertising Sales Executive Shaughan Ackman Telephone (02) 9966 8400 Facsimile (02) 9966 0894 email: sackman@finearts.com.au

SUBSCRIPTIONS

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

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cover: EUAN HENG, Face, 2000 (detail), oil on linen, 96 x 91 cm, courtesy Australian Galleries. Photograph

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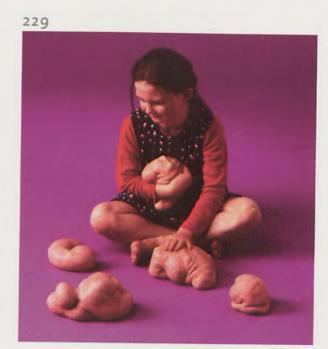
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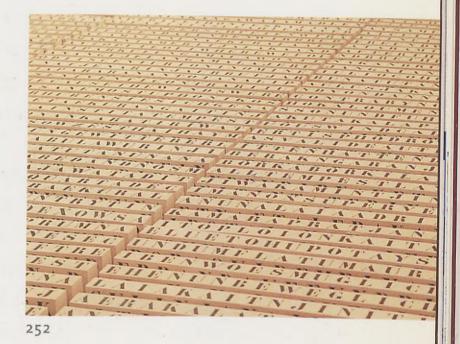
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TOLARNO GALLERIES LEVEL 4, 289 FLINDERS LANE, MELBOURNE VIC 3000 TEL 61 3 9654 6000 FAX 61 3 9654 7000 DIRECTOR JAN MINCHIN tolarnogalleries@bigpond.com BILL HENSON, Untitled 2001/02 (detail), Type-C colour photograph, 127 x 180 cm

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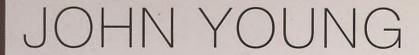


Mountain Devil Lizard Dreaming, 2002, synthetic polymer on Belgian linen, 122 x 122 cm

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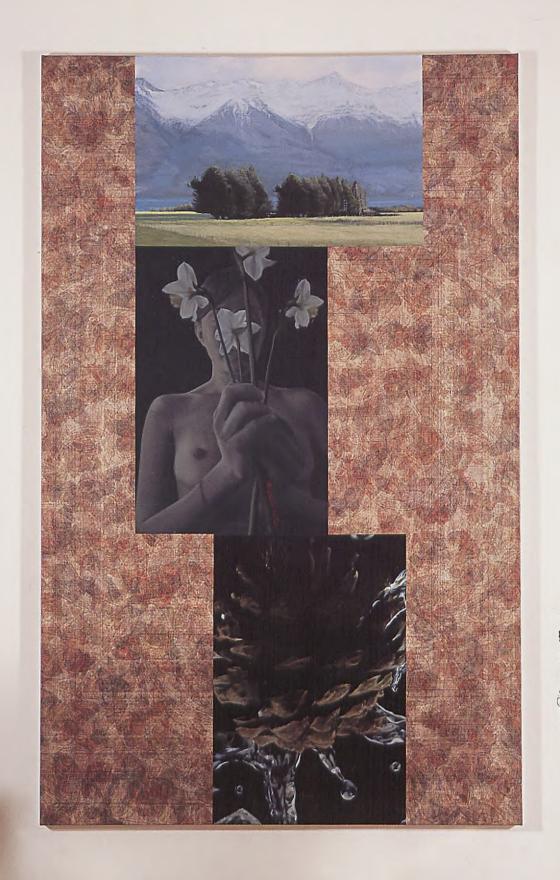
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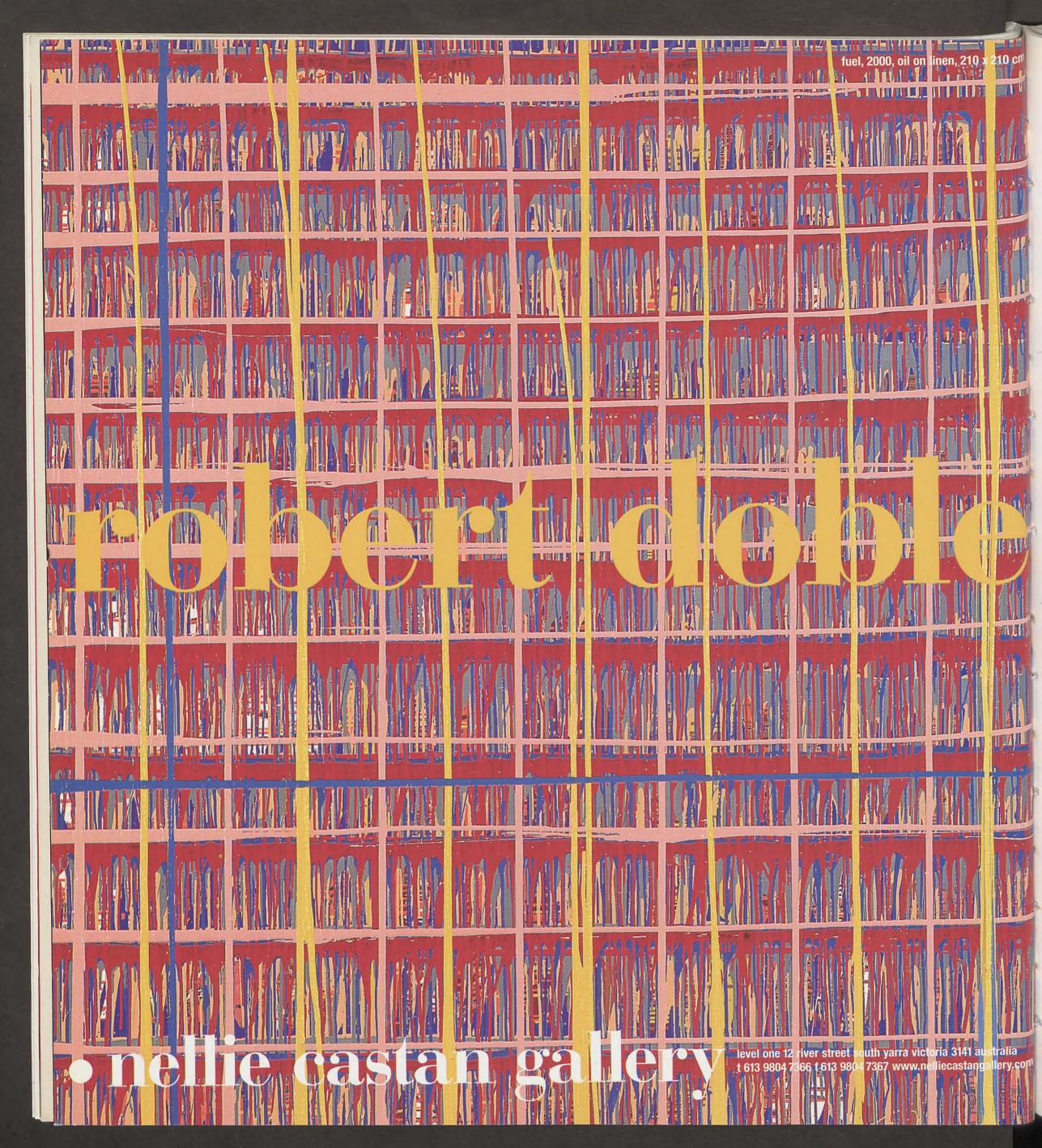
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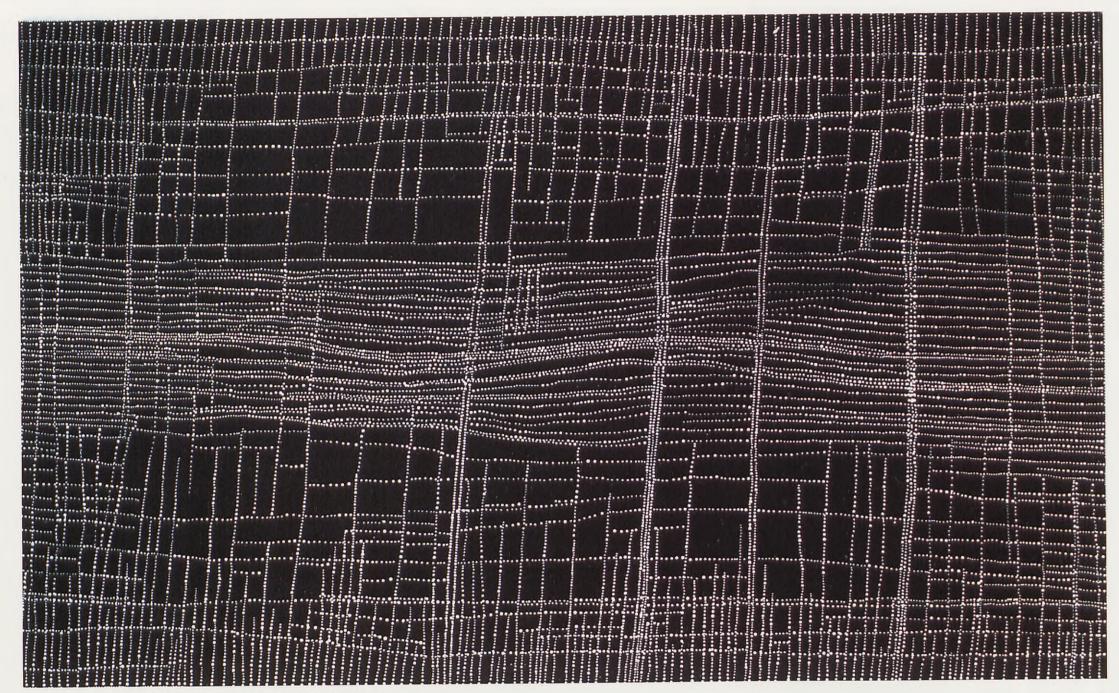


Snuggles in Mummy Hazel's Garden, Type C photograph, 2001.

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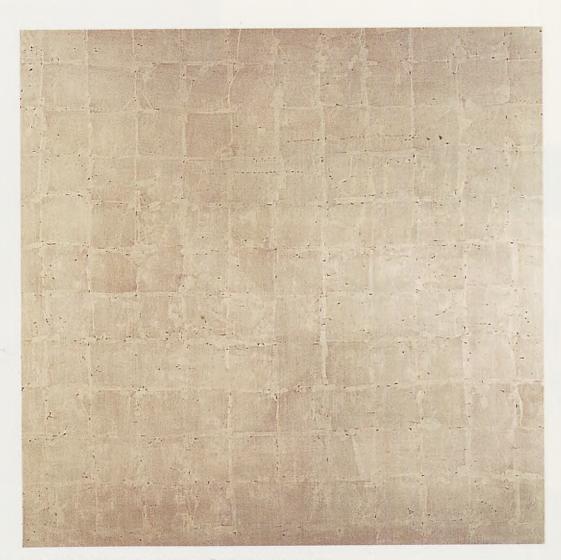


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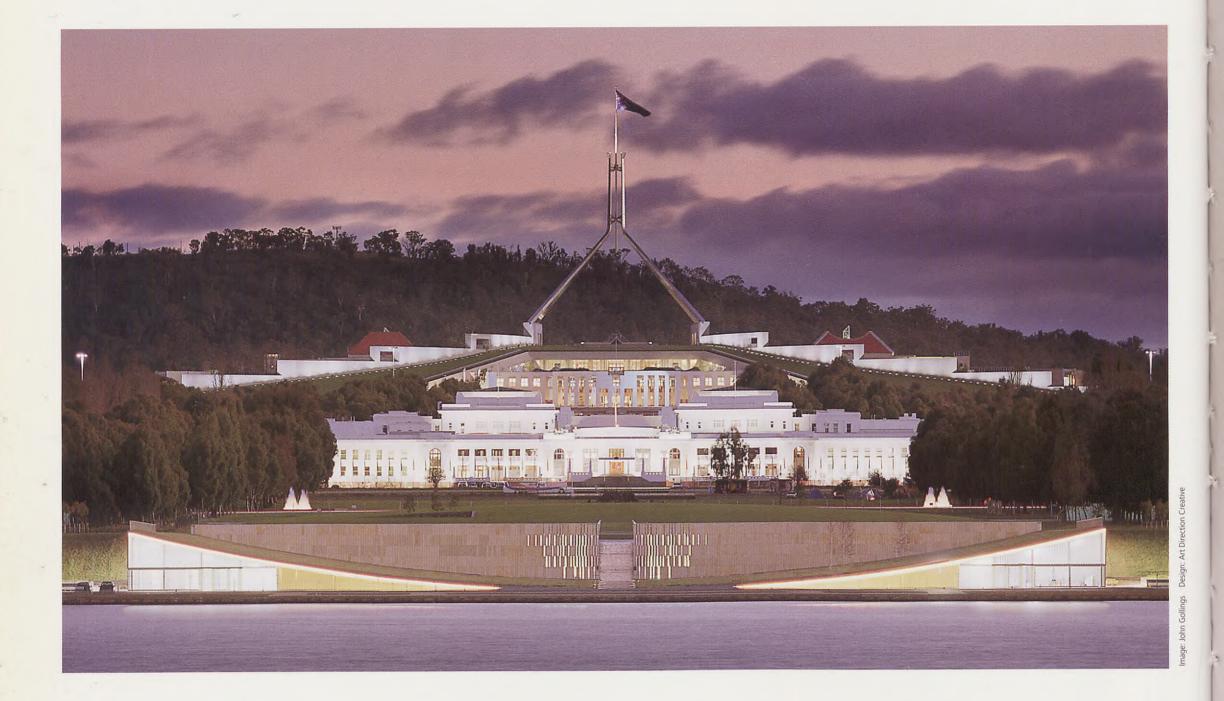


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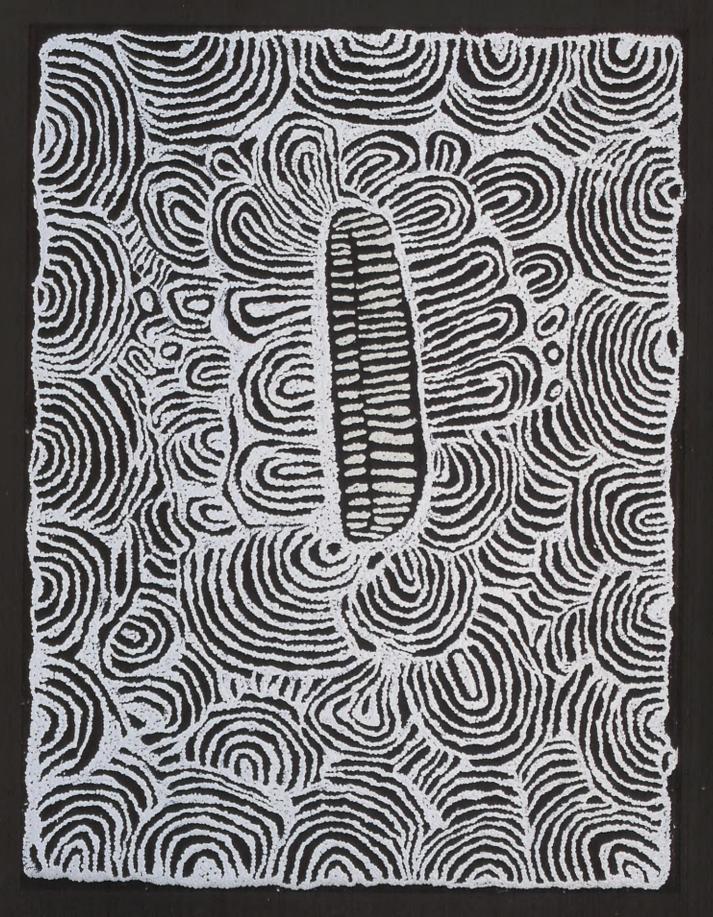
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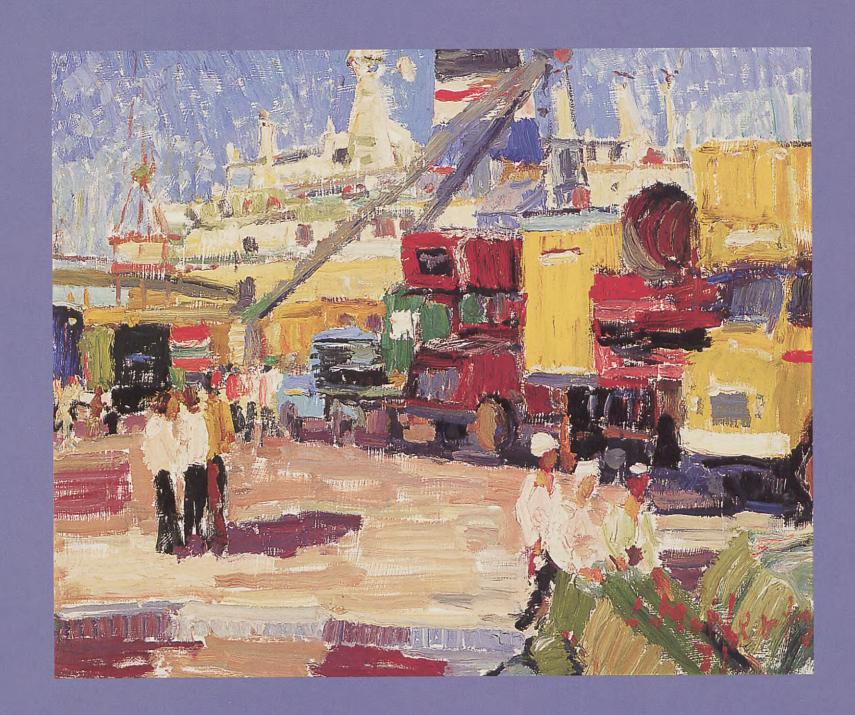
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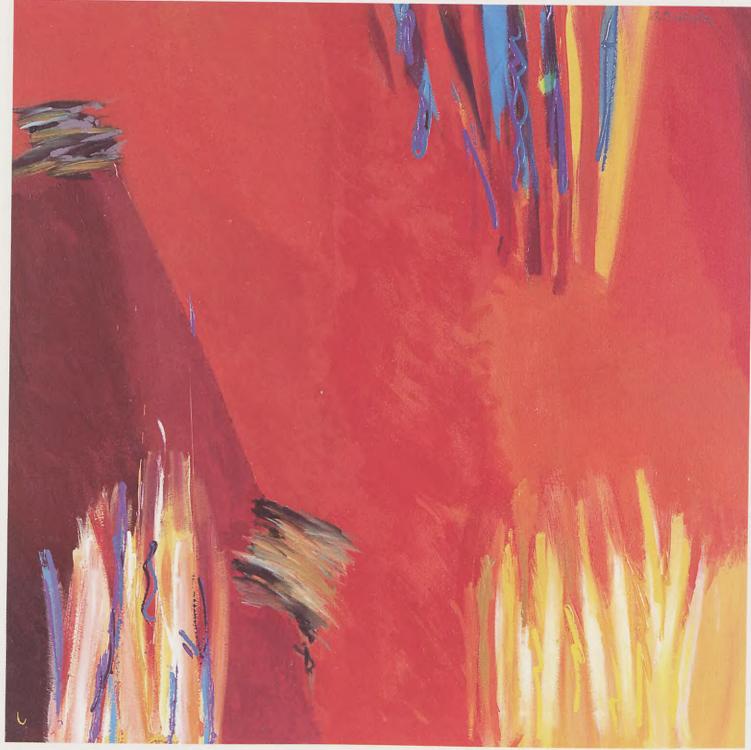


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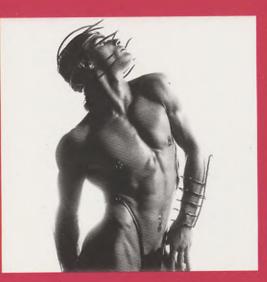
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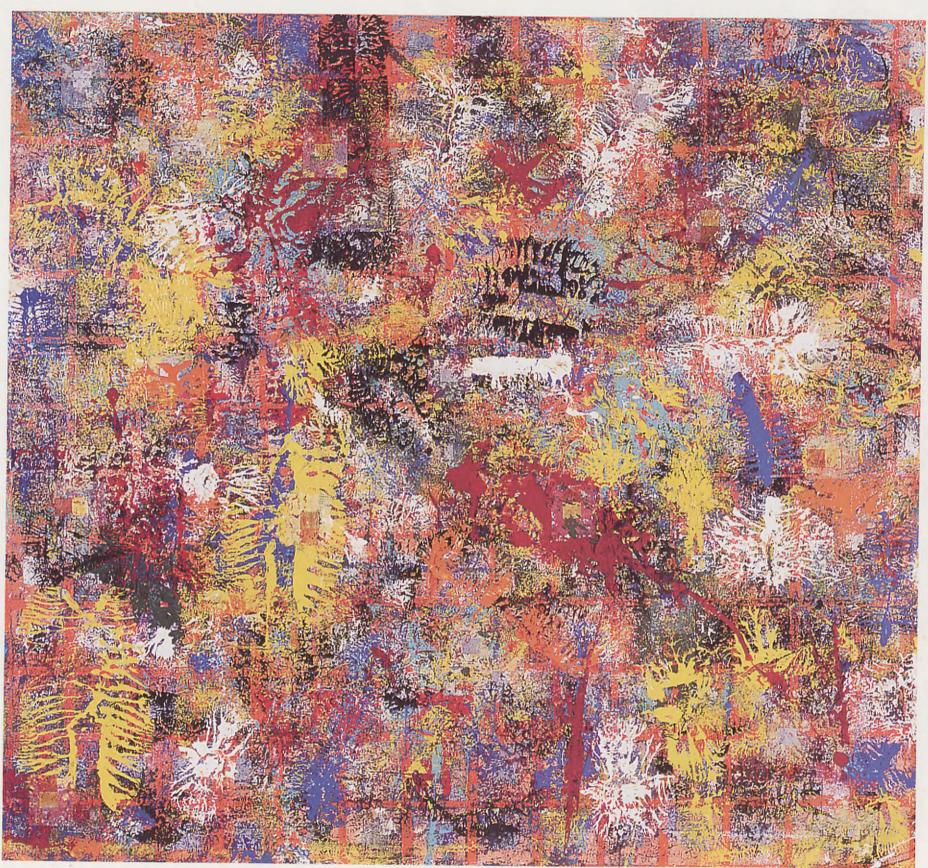
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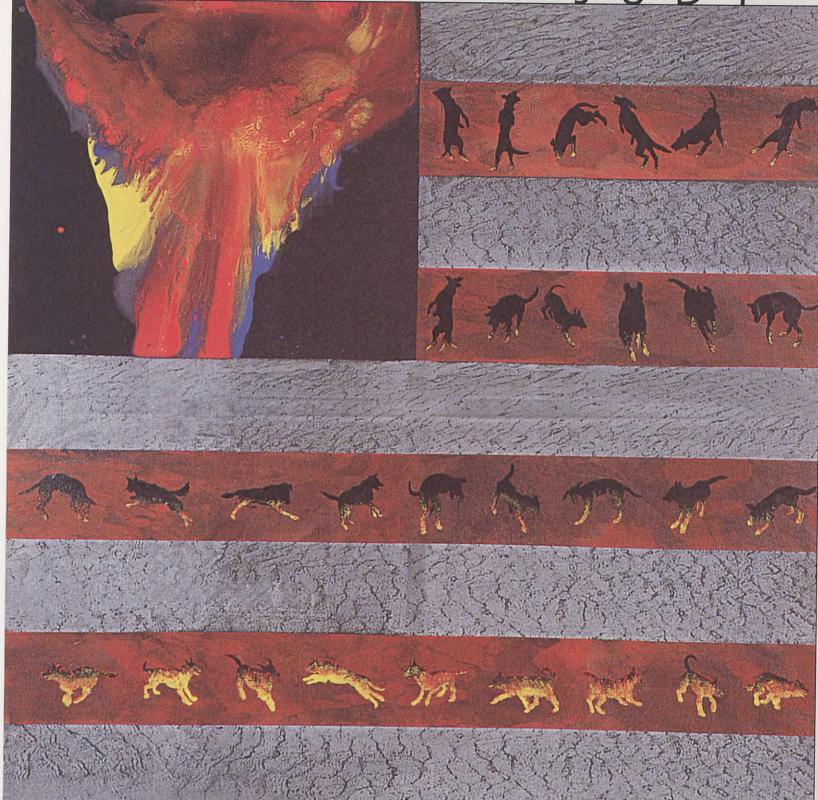
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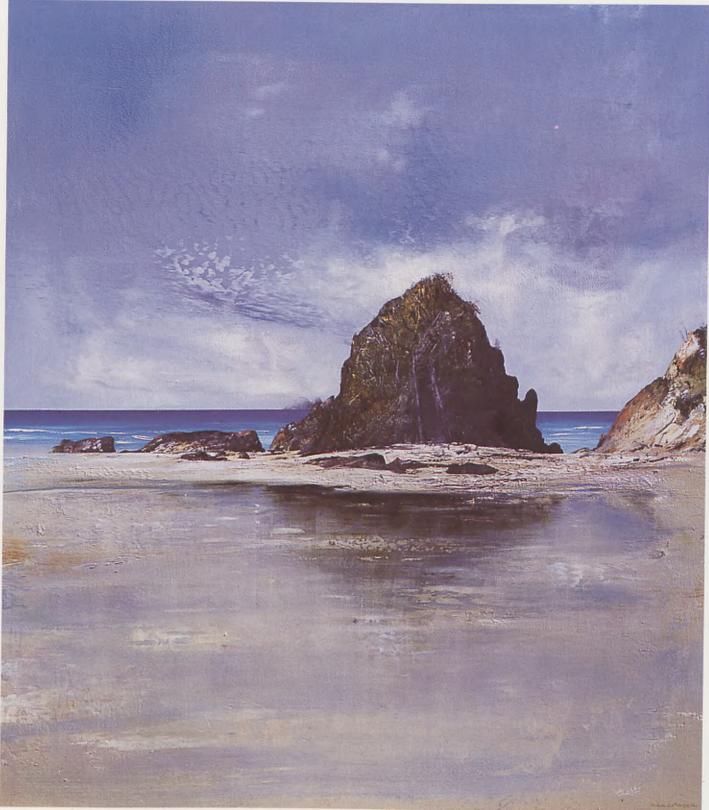
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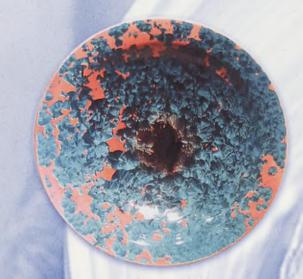
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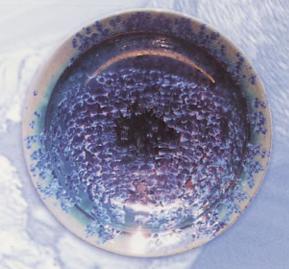






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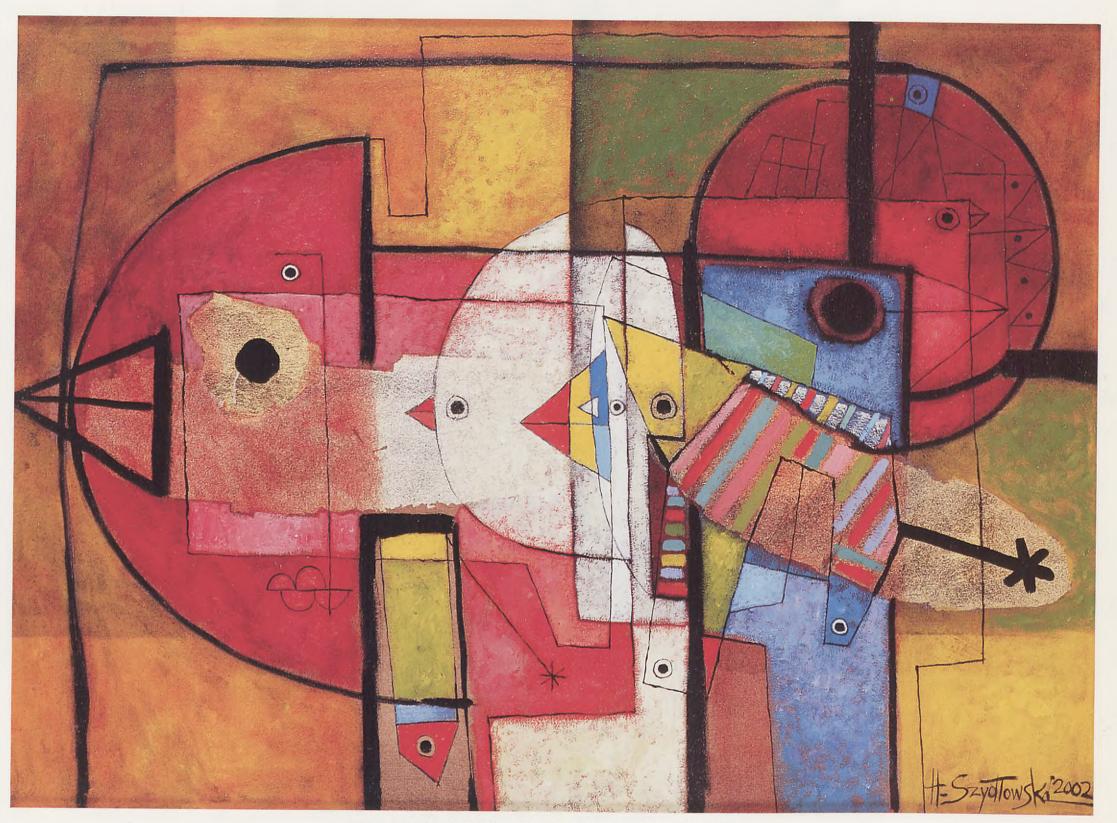




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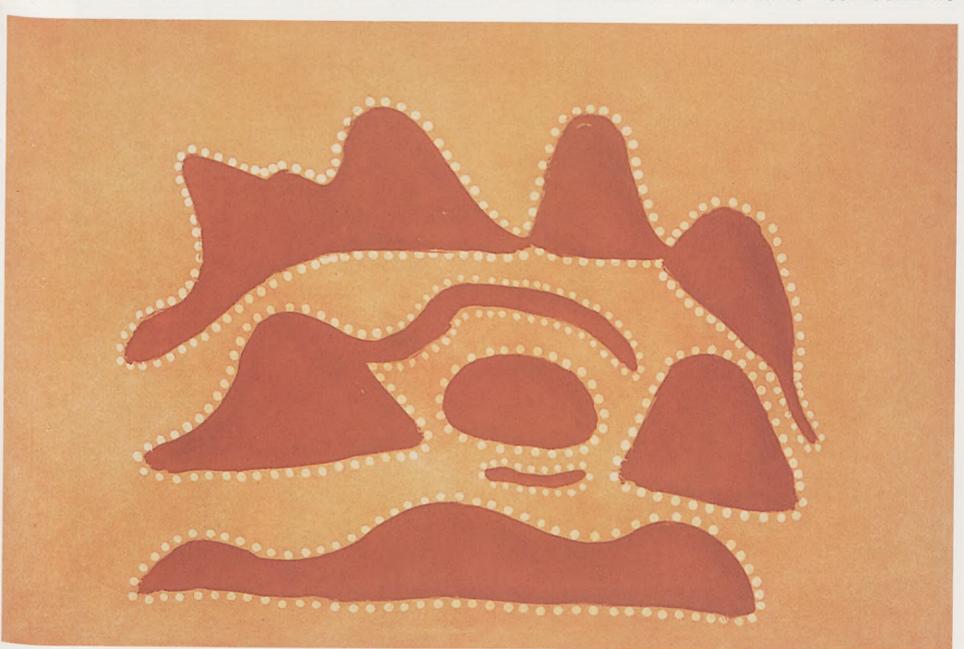
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The world really is fantastic

Tt is two hours before the 7 p.m. launch of Lthe Sydney Biennale at the Museum of Contemporary Art (MCA), and I am sitting in the minimally decorated Cruise bar under the overseas passenger terminal on Circular Quay West. Outside: dusk, light rain. The harbour and the sky are the same pale steel grey. It is easy to imagine the Sydney Opera House, across the Quay, as a working model, ready for deployment as a 'special effect'. Likewise, the pragmatic deco facade of the MCA, in this weather, lends the building an urban gothic quality, as if it were a set for a Batman movie.

The premise of the biennale, curated by Richard Grayson, pivots on imagined worlds, scenarios and subjectivities. Fiction and fantasy are touchstones. Grayson has stated repeatedly that this show is not a survey of what is happening now, per se, but the articulation of an informed concept and attitude. As he says in the biennale media release: 'It becomes increasingly difficult to imagine any alternatives to the ideas and values that

THE PREMISE OF THE BIENNALE PIVOTS ON IMAGINED WORLDS, SCENARIOS AND SUBJECTIVITIES. FICTION AND FANTASY ARE TOUCHSTONES.



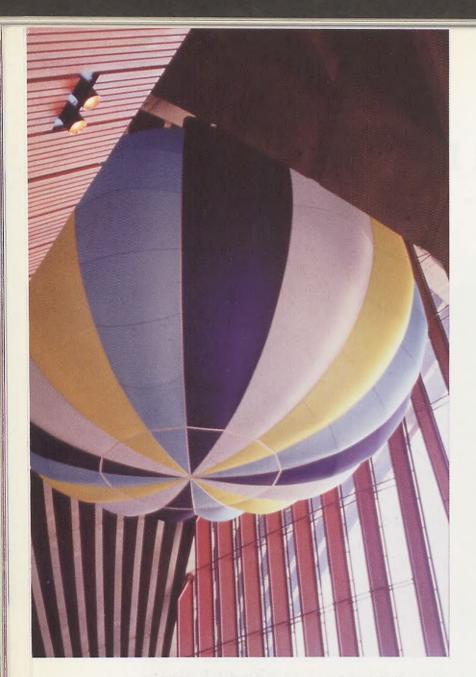
shape our culture, but the shortcomings in these values make it desirable to fantasise other possibilities.' Elsewhere, Grayson has taken a less political stance, likening his selection of artists to the tracks on a mixedmusic party tape.

The idea of fictional fabrications runs throughout the show. Artists present fake documents, histories and objects to skew the official record, or to invent completely new scenarios from the past, present and future. Typically, these scenarios are archive laden, convoluted and compelling. For example: American artist Eleanor Antin's photograph, text and filmic documentation of Eleanor Antinova as part of Diaghilev's Ballets Russes; British-Australian artist Suzanne Treister's documentation of time-traveller Rosalind Brodsky; the anonymous artist group Salon de Fleurus's recreation of Gertrude Stein's apartment; and there are more.

This verisimilitude extends to the liberal use of human figures and mannequins, most potently in Australian artist Patricia Piccinini's Still life with stem cells, 2002. In this life-sized diorama a disconcertingly realistic

above: PATRICIA PICCININI, Still life with stem cells, 2002, silicone, acrylic, human hair, mixed media, dimensions variable, sculpting and modelling: Sam Jinks; model: Jaslyn Goette, courtesy the artist and Tolarno Galleries, Melbourne.

left: DO-HO SUH, 348 West 22nd St, Apt A, and corridor, New York, NY 10011 USA, 2001, translucent nylon, 490.2 x 858.5 x 2443.5 cm, courtesy the artist and Lehmann Maupin, New York.



above: JAMES ANGUS, Shangri-la, 2002, hot-air balloon installation, dimensions variable, courtesy the artist, Roslyn Oxleyg Gallery, Sydney, and Gavin Brown's Enterprise, New York. Photograph Roger Marchant.

opposite page top: SUSAN HILLER, Witness, 2000, audio sculpture, dimensions variable, commissioned by Artangel, London.

opposite page bottom: JUN NGUYEN-HATSUSHIBA, Memorial project nha trang Vietnam – towards the complex – for the courageous, the curious and the cowards, 2001, video installation, DVD, dimensions variable, courtesy the artist and Mizuma Art Gallery, Tokyo.

young girl plays with apparently genetically created, or cloned, organic objects with the natural appearance of human flesh – hairs and freckles, veins visible beneath the surface of wrinkled skin, some of the 'blobs' punctured by glistening anus-like orifices.

For me there is a double bind to the presentation of this 'artificially real' art. Even though it is easy to suspend disbelief when encountering much of this work, we still know it is art because it is firmly placed inside the white walls of the museum. And Grayson's show is quite museum bound. Apart from two major external works, and a small number of performances, the show is

concentrated in four main venues: the MCA, Art Gallery of New South Wales (AGNSW), Artspace and Customs House. This makes for an overall experience that is easy to navigate, but it lacks the surprise and spread of Jonathan Watkins's 1998 biennale, where works turned up on city billboards, in the Royal Botanic Gardens, at Government House and on Goat Island, as well as in museums.

Nevertheless, one of the most successful acts of verisimilitude in Grayson's biennale is British artist Mike Nelson's weird installation in an old shop in Orwell Street, Kings Cross. Surrounded by backpacker hostels, this venue already has an edge, amplified by what is inside: a looping and claustrophobic corridor flanked by glass display cases of the kind found in a nocturnal house at the zoo. The cases are complete with fabricated habitats: logs, branches, sand, rocks, and some evidence of animal habitation: shed snakeskins, droppings, bones and dried rabbit heads. But what is most frightening about these displays is the inclusion of human artefacts: a toy lamb, food tins and cigarette packets.

While much of the work included in the biennale fabricates the fantastical, there is also work that takes this as its subject matter. British artist Susan Hiller's *Witness*, 2000, is a spectacular example: a darkened room where a chandelier-like array of suspended speakers recounts individuals' experiences with aliens. The crystalline beauty of this piece and the

cumulative effect of its content is jolting. Likewise, British artist Paul Noble's intricate large-scale drawings of the fictitious island town Nobson Newtown, and American—Hong Kong artist Shirley Tse's blue styrene digital cityscape are mesmerising.

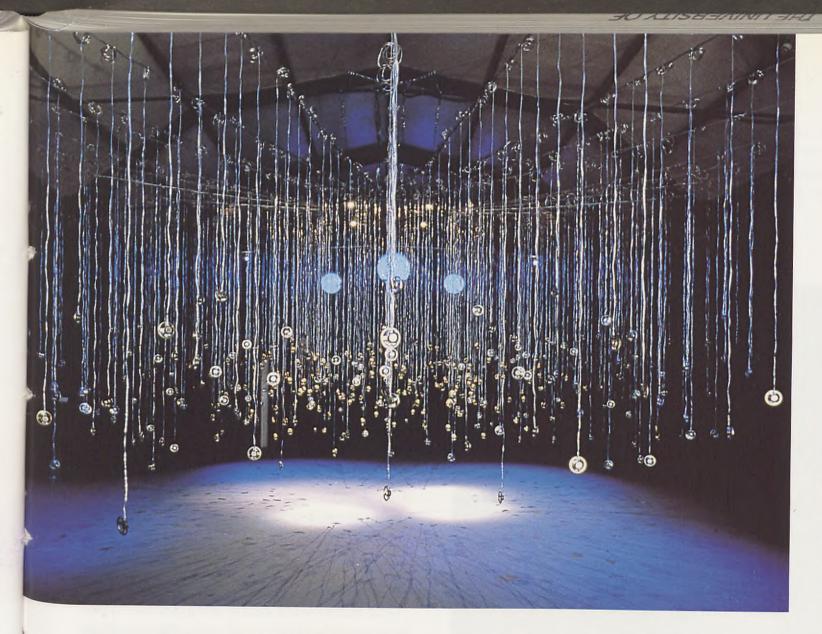
Many works in the show have appeared in other contexts, but this does not detract from the overall experience of the biennale. It soon becomes obvious why Grayson included them and, in this way, the show reveals his curatorial personality quite forcefully. This makes it difficult to argue for the inclusion of omitted works. Grayson's theme lends itself to works that are figurative and narrative based, so there is a definite absence of minimal formalist works, for instance. That is not to say that highly conceptual works are left out by any means. Interestingly, several works have a strong political and social relevance beyond Grayson's theme. But I would like to have seen a stronger representation of Indigenous Australian and Islander artists. Having said that, the work of artists from Asia has a strong presence in the exhibition.

The MCA has a decidedly carnivalesque feel because of the crafty, low-brow nature of many of the works installed there. But once you visit the other venues, the feel of the show balances out. As Grayson informally remarked, by comparison the works exhibited at the AGNSW are more 'sober'.

There is a lot to like about this biennale.



MIKE NELSON, 24a Orwell Street, 2002, installation, mixed media, dimensions variable, courtesy the artist and Matt's Gallery, London. Photograph Roger Marchant.



It is surprising, funny and sad, and of course there are some duds, but the variety of styles of work is invigorating. Importantly, it is attended by an intense and user-friendly public program. On the few visits I made after the show opened, it seemed that visitors were visibly engaged by what they saw.

There is also much to absorb, and everyone will have their favourites. Some of mine include: Japanese-American artist Yukata Sone's marble sculptures and fern-tree installation, and his performance work involving several people assisting him to roll a huge pair of dice down the Opera House steps. This hilarious work was made more thrilling by the rain, large crowds, and an impromptu performance by two kookaburras perched at the peak of an Opera House sail. Korean artist Do-Ho Suh's recreation of his studio apartment in New York from pink and blue nylon (with oil heaters, kitchen and bathroom fittings) was surprisingly moving in its simplicity and quietude. Vietnamese artist Jun Nguyen-Hatsushiba's video work was profoundly moving and beautiful – rickshaw riders push and ride the vehicles along the ocean floor, accompanied by a haunting soundtrack – an allegory for those who have

lost their lives attempting to flee Vietnam by sea. New Zealand artist Mike Stevenson's prickly and frighteningly focused commentary on art world and global politics, which includes a facsimile of the 727 aircraft door through which hostages were released at Wiesbaden airport. Swedish artist Alexandra Mir's unassuming row of photographs, each with a modest caption below, reveals, as we read them, the one degree of separation between individuals from one photograph and the next. The revelation of interconnectivity throughout the structures of class and celebrity is surprising and moving.

I had the lucky opportunity to spend some time with Australian artist James Angus and some of his friends on the Friday evening before the biennale opened as he tested the lighting of his work at the Opera House. Shangri-la, 2002, is an inverted, life-sized, hotair balloon installed in the central southern foyer of the Sydney Opera House. We all sat on the steps leading up to Government House several hundred metres opposite and contemplated this illuminated object glowing like a giant lantern inside the building. Its ribbed form echoed that of the building itself, and its weightlessness connected with the voluminous architecture of the sails. The expansive view of the harbour was breathtaking, and Angus's balloon looked beautiful. Fantastic.

Biennale of Sydney 2002, (The World May Be) Fantastic, 15 May – 14 July 2002, various venues, Sydney.

CHRIS CHAPMAN

Chris Chapman is an independent writer, curator and cultural producer based in Sydney. He was director of Adelaide's Experimental Art Foundation 1998–2001.



Denn alles Fleisch es ist wie Gras

(JOHANNES BRAHMS, A GERMAN REQUIEM)



Site has become a raison d'être of contemporary installation practice, not only as a practical physical limit (determining scale, dimension, duration and so on) but also as a generating force of the work. Installations often reproduce —in the sense of reconstruct or deconstruct — their locality. Moreover, site is central to the critical reception of a work by educated audiences and writers alike. And the primary site for the reckoning of contemporary installations is 'the gallery', either as productive accomplice or dialectical other (where the work is located outside the gallery).

The effective recitation of Tim Maslen and Jennifer Mehra's recent sculptural installations *Drift*, 2001, and *Terra Incognita*, 2002 (comprising the same basic materials), requires the consideration of three separate sites: the location of the work's conceptual genesis; the site of the first installation, in England; and a reading of the work in Australia.

In 1999 Maslen and Mehra participated in a studio residency on the Azores, a Portuguese protectorate in the mid-Atlantic. They were accommodated in an old stone house, typical of the islands' architecture, built in the period of the Azores' colonisation during the baroque era of Roman Catholic expansionism. While their home displayed signs of age and modernisation, a great deal of the settlement had been badly battered, and abandoned, in an earthquake years earlier. A kind of makeshift patchwork timber and slab architectural style had developed – in Maslen's words, 'it looked as if the planks were overrunning the stone buildings in a battle'. The disaster had also accelerated a process of counter-colonisation: the return to Portugal of the Azoreans, particularly the younger generation, attracted by the social mobility of the European Union. In the absence of human occupation, nature had staked claim over the dwellings: grass grew

in place of floorboards, gardens turned feral, and trees took root within buildings.

Therein lies the inspiration for Maslen and Mehra's maximal blades of grass, standing three metres tall and made from an almost transparent light-sensitive resin. Realisation of the project, the space between concept and production, involved the artists returning from the Azores to central London, mapping a course across the Atlantic that reflected the emigration of Azoreans to Portugal. It is hardly surprising, therefore, considering the metaphor, that the work found a home at Dilston Grove – the gallery is a converted church – as if de-territorialised nature needed to cleave to the very heart of European culture which, historically speaking, is Christianity. Alternatively, the grass planted or pitted itself at the root of western civilisation. Meanwhile, in the light of its conceptual home, and the Azorean struggle between bower and building, it seems that these blades are turned in battle (read natureversus-culture) with a weakened cultural form. Who can deny that the Church is in desperate decline?

Mehra and Maslen apportion their work a more grounded allegorical force. They are concerned, in their practice, with processes of metropolitan construction, urban sprawl and the diminishing role that nature plays in plans for urban renewal. (These days, concrete food courts and cine-plexes count as public respites.) In this light, Drift is a model of an urban garden: a space for deeper contemplation, embodying the proper role of art. With the projected lighting effects and electronic soundscape, the viewer is certainly embraced, and encouraged to drift at leisure through the blades. Alternatively, Drift is a requiem for nature (lost). A requiem in the sense of Brahms's A German Requiem, radical in its day because it was written as a reminder to the living of their mortality, rather than in memorium: implying that art, in the final analysis, through its sense of beauty, contemplation and celebration, can supplant nature. (Besides, Brahms's refrain, 'For all flesh is as grass', is the perfect allegorical companion for this work.)

Terra Incognita, the Australian installation

below: TIM MASLEN and JENNIFER MEHRA, Terra Incognita, 2002, installation view, 100 sculptural elements, including 50 blade forms cast in translucent resin, fibre-optic light system, dimensions variable, Artspace, Sydney. Photograph courtesy the artists.

opposite page: TIM MASLEN and JENNIFER MEHRA, Drift, 2001, installation view, 60 blade forms cast in translucent resin, fibre-optic light system, synthetic and natural ambient sound, dimensions variable, Dilston Grove, London. Photograph courtesy the artists.



(minus the sound element), demands a separate reading. The naming of the work after the continent that remained a mystery to Enlightenment cartographers for so long suggests that nature comes first in this land. Nature is still an active force in our daily existence, as threatening as it is threatened, so that the work seems more an immersive art installation than a reproduction. Because of the political climate in Australia, which possesses an ecological element, Terra Incognita appears to be of an 'ethical' rather than 'aesthetic' character. In England, the battle against the domestication of the landscape and the extinction of species is long over, and protest about the saving of micro-environ-

ments seems fey and hyperbolic. In Australia, however, we still have a chance to save untouched ecosystems from pollution, and developed environments from unnecessary degradation. So the work is less fabulist, less of an aesthetic retreat, and more a cogent reminder that we possess the potential to stem, in Brahms's words, 'the withering of the grass flowers and their falling away'.

Drift, Dilston Grove, Bermondsley Artists Group, London, 29 August – 16 September 2001; Terra Incognita, Artspace, Sydney, 4–27 April 2002.

SIMON REES

Simon Rees is Curator, Contemporary Art, at the Govett-Brewster Gallery, New Zealand.

Susan Fereday AT BRISBANE'S INSTITUTE OF MODERN ART

Ttinerancy has been the rule rather than the Lexception for artists born in the twentieth century. The artist and the work must travel in order for credibility to be achieved, and to find the elusive recipe for a financial and critical market, as one feeds the other.

Out-of-town solo exhibitions are akin to the one-night circuit for bands: do the work at home, ship and hang it, schmooze with



the right people, go home, work some more, repeat, and wait for a breakthrough. Artist residencies have offered alternatives to this cycle and have been in place, formally, for many decades around the world. There are drawbacks and limitations: often downtime (a 'working holiday'), or too short term and task-related. The Institute of Modern Art (IMA) incorporates three residential studios in its new facilities at the Judith

Wright Centre, which opened in October 2001. Residencies were part of the IMA's prior programming, but there is now an increased degree of comfort. First in the door was Melbourne artist Susan Fereday, who spent three months in Brisbane, taking on the daunting task of mounting six consecutive installations, each of two weeks duration in a designated gallery space.

Fereday came prepared, as should anyone who wants to do more than camp out. Some elements were made on site, but most had been prefabricated in Melbourne. She saw the residency as an opportunity to present work that had not been seen before and that had accumulated (unseen inventory is another burden for the artist). Fereday wrote to the author in afterthought: 'While most other residencies are based on the artist's interaction with the new environment and/or people they meet in the place of residency, mine was a more introspective process in which I hoped to bring people into my realm. By offering a series of consecutive installations, a rhythm of remembrance – of recurrent images, elements, devices, references – is established that may indeed be more seductively personal and poetic (and even theatrical) than the one-off solo show.' Her personal approach can be read in the overall title, 'Remember Me', and the individual installations such as Not I (I am not this, not that), 2001, and Sally (I am lost to myself), 2001–02.

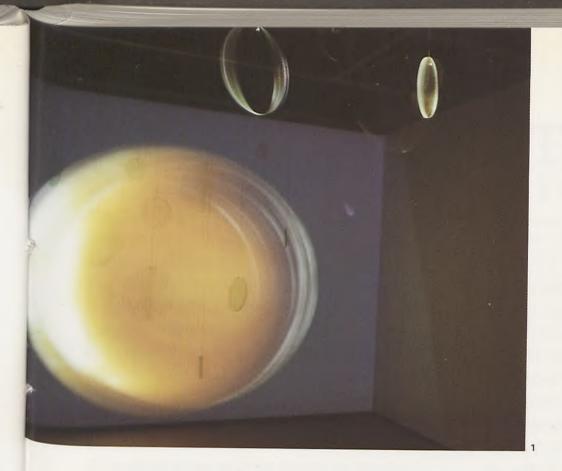
Fereday also stated that while any of the six exhibitions could stand alone, she preferred to have them seen in sequence: 'A context evolves in which certain possible readings of the work are heightened. In general I would say these revolve around photography, visuality, death, memory, identity and the woman-as-absence.' There was a marked shift in tempo, in the artist's words, 'from the more sombrely photographic - video, a digital mural print – to the more humorously, absurdly object-based [elements], water-filled balloons, girly painted plates, an afterimage that looks like a cut-up dressmaker's dummy'.

The diaristic and experiential aspect of Fereday's work was established in her first installation, Not I (I am not this, not that), a video-projection of simple words and nearphrases – a form of scrolling concrete poetry – which in turn reflected light and shadows from suspended acrylic discs rotating slowly in isolation. In addition to the wide range of materials already cited, Fereday also included cast paper bowls made from recycled 'art mail', tin lids with Dutch gold-leaf surfacing, plastic shopping-bags, found sheets and pillowcases, anything with a trace of previous ownership. On entering Fereday's 'room' the viewer did best to linger, or to occupy the room as if a tenant. In contrast to the current installation trend – many installations are oriented as if on a proscenium stage, separating viewer and performance – the hallmark of Fereday's work is an economy of means by which to transform the space, and not to rely on the theatricality of props.

Another distinctive aspect of Fereday's exhibition was the multi-part text written by Brisbane artist Chris Handran to accompany the work, breaking the routine and sometimes sight-unseen introduction, or the postproject summation. In this sense, the writer was also in residence. But while Fereday demonstrated agility in her visualisation, Handran stayed on the well-trodden paths of photographic discourse - what Fereday herself describes as the 'ontologies of photography' - the result admittedly demanding and labyrinthine. At the risk of oversimplification, her work considers the attributes of photography with things that are clearly not photographs. Even where there is a tangible connection, there is a distinction. Her use of light, for example, is fundamental, in a dynamic state, neither frozen nor developed in print form, and can be related to observing light phenomena in everyday life.

Fereday took on a seventh exhibition dur-

opposite page: 1. SUSAN FEREDAY, Not I (I am not this, not that), 2001, 5-minute VHS video-projection; 14 acrylic discs suspended from ceiling; 12 circular mirrors; reflected light and shadows; 2. Sally (I am lost to myself), 2001–02, digital print on crystal archive paper, 246 x 360 cm; cast paper bowls from recycled art mail; plastic shopping bags; 3. Blind spot (I am the organ of vision), 2002, gold cord and wire suspended from ceiling; spotlights with blue gelatin filters; circular mirrors; tin lids with Dutch gold leaf; reflected light and shadows; 4. Always again the same (I am the origin of mourning), 2002, 16 silver gelatin photographs, each 60 x 50 cm; metallic paint and acetate on tissue boxes; 22 suspended balloons filled with water; 20 tin cans with Dutch gold leaf: installation views, dimensions variable, Institute of Modern Art, Brisbane.





ing her residency, titled 'Hole Thing', which was mounted at Bellas Gallery. She searched through Brisbane op-shops buying vinyl records, not for their collectability, but materiality; not all records were created equally; there are differences in thickness and flexibility. The exhibition featured five multi-disc works, each set with an abstract motif, in some cases sympathetic to the circle, but also contrary, a cruciform shape for example, like a constructivist vernacular. The originality of records-as-art is not an issue when appreciating this work (the overlooked history is documented in Broken Music, daadgalerie, Berlin, 1990), but what Fereday does with them. These are paintings in a pure sense, the support and grooves hidden, but retaining a sign value. In keeping with the 'Remember Me'

über-title of the IMA residency, vinyl records themselves have become something of an object of remembrance, not only in capturing the voice and sound of a moment, but as artefacts of the near past. There is, as well, an overwhelming sense of silence through the act of painting (just as Joseph Beuys silenced Ingmar Bergman's film *The Silence* by galvanising a set of film canisters in 1973).

Memorials by nature and intent are visually assertive in their historical form, but are usually silent. A notable exception is the Children's Holocaust Memorial at Yad Vashem in Jerusalem, designed by architect Moshe Safdie. A tape-recorded narrator's voice reads the names of murdered children, their ages and countries of origin, in measured tones. A connection to this memorial can be seen in

Fereday's IMA installations. In the darkened underground chamber at Yad Vashem, the light of a few candles is reflected and multiplied many times by glass. Not only is this an immersive experience, but we are reminded of the tragedy of history and the resilience of memory as the history is spoken, one person at a time. Much of the same can be experienced through Susan Fereday's work; we are the observers, and we are also the witnesses.

Susan Fereday, Remember Me, Institute of Modern Art, Brisbane, 1 December – 9 March 2002; Susan Fereday, Hole Thing, Bellas Gallery, Brisbane, 5–23 February 2002.

IHOR HOLUBIZKY

Ihor Holubizky is a cultural researcher and essayist based in Brisbane.





Jon Lewis in East Timor

IMAGES THAT OPEN THE HEART

An Australian soldier stands at ease in the charred ruins of a hospital. On a wall is a painting of Jesus, his heart ablaze with light. The holy picture is the only thing untouched by fire. What miracle is this? Jon Lewis calls it serendipity, and so it is. But it is also art and experience, and above all, great photography. Aussie soldier inside Ainaro hospital ruins, 2000—01, is an iconic and singular image. I am drawn to it to explain the meaning of this exhibition, 'Retratu Timor Lorosae', and hence the troubled lives of the East Timorese people. Is the soldier liberator or invader, perpetrator

or peacekeeper, intruder, observer, saviour or martyr? Can the photographer get closer to the heart of East Timor than the detachment of this soldier; compassionate but always an outsider, an Australian on tour of duty?

Not constrained by uniform, client or cost, Lewis spent sixteen months in East Timor ten months in 2000, after the traumatic ballot period, and six months in 2001. From 1000 rolls of film and as many mixed emotions he produced this extraordinary exhibition of sixty (including thirty smaller format) photographs. We now seem compelled to move through the exhibition as Lewis did the place, not with map or guide, but as if drawn through a cultural landscape in flux, people and place experienced as a series of travel encounters.

Here is Bishop Belo, the people's hero, an imposing figure in impeccable robes, his smile serene. And here is the bishop's Indigenous counterpart, an animist elder who taunts through crooked teeth and glares through askew sunglasses. Paddy Keneally and Rufino Alves Correia, Second World War veterans, form a tight composition of clasped hands and bonded memory. And Madre Paulina, her stark white habit contrasting with the blurred village, exudes ninety-nine per cent love.

These are fine portraits of cultural heroes. But as we encounter more of Lewis's subjects we become aware that he is building a cultural portrait of rich diversity. A farmer emerges from the mountain mists astride a hardy mule, as knotty as the surrounding trees. A young widow with empty heart holds plump Timorese cucumbers in her hands as she leans against a bleak concrete wall. A boy wears a devil printed on his T-shirt, a guerrilla's camouflage mask of leaves on his head and a victory smile on his face. A blindfolded militiaman taped to a chair for interrogation is humble in his gestures of terror. A boy perches in an absurdly flimsy tree as its giant leaves form the border of Lewis's powerful composition. A penetrating shaft of light strikes the frail and twisted body of a tiny disabled child. An albino girl in the whitest dress is swathed in light amid a Palm Sunday gathering of people.

Lewis's images are saturated with life's patterns and textures: wrinkled skin, gravel roads, woven textiles, stony beaches, matted grasses, graffiti walls, stencilled and scarred bodies. While his preoccupation is with people – he says he sees nothing else – this



JON LEWIS, Aussie soldier inside Ainaro hospital ruins, 2000–01, gelatin silver photograph, 80 x 100 cm, Stills Gallery, Sydney.

subtle layering of textured elements constructs a palpable sense of place. In *Ramelau*, 2000–01, villagers make a dawn pilgrimage to Our Lady on Mount Ramelau, the highest mountain in East Timor. In the centre of the picture a young woman and child pause to rest, shrouded in decorated shawls. Behind them a crowded diagonal of people climb to the summit. At their feet we notice the intimate textures of tufted grasses while, beyond, a foggy vista opens to the vast valley at dawn. This is a magnificent photograph of determined people in an awesome landscape.

Lewis is disarmingly frank about his feelings of uncertainty about what he is photographing during the moment when he opens the shutter. Yet this is the very quality that connects us, as viewers, with the experience. It

is the delicious contradiction where the photographer catches the subject unaware by actually capturing the moment of awareness of each other. Lewis does not just open the shutter, he opens the heart.

On my subsequent travels through this exhibition I pass by the motionless Aussie soldier. I am drawn instead to a photograph that dances with movement. In Licidere, Dili, 2000-01, a small boy gleefully chases a ball along the wide expanse of a beach. The ball seems to bounce towards us in exaggerated scale. It is like a spinning world with the sweep of Timor beyond. The distant headland has the profile of a sleeping crocodile, the mythical creator of the island of Timor. And as East Timor is declared the world's newest nation, one leaves this exhibition with a feeling that Lewis has given us a profound insight into the courage and hope of the East Timorese people as they make their future.

Retratu Timor Lorosae, Photographs from East Timor 2000–2001, Stills Gallery, Sydney, 7 November – 8 December 2001.

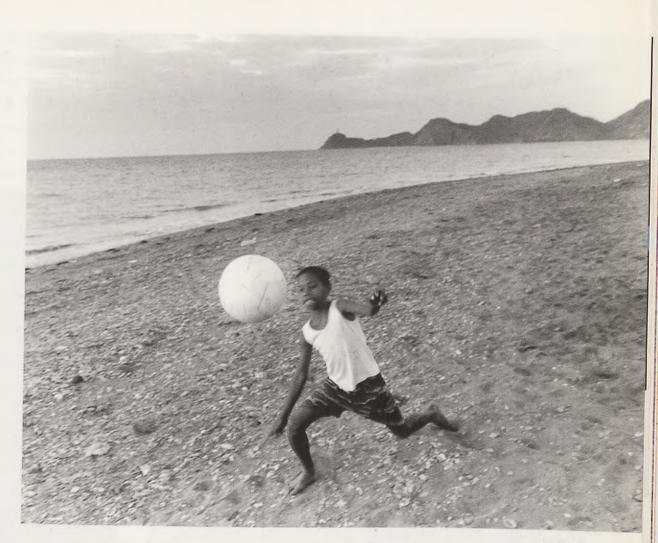
PETER EMMETT

Peter Emmett is a freelance curator and writer.

right: JON LEWIS, Licidere, Dili, 2000–01, gelatin silver photograph, 80 x 100 cm, Stills Gallery, Sydney.

below: JON LEWIS, Ramelau, 2000–01, gelatin silver photograph, 80 x 100 cm, Stills Gallery, Sydney.

LEWIS'S IMAGES ARE SATURATED
WITH LIFE'S PATTERNS AND
TEXTURES: WRINKLED SKIN,
GRAVEL ROADS, WOVEN
TEXTILES, STONY BEACHES,
MATTED GRASSES, GRAFFITI
WALLS, STENCILLED AND
SCARRED BODIES.

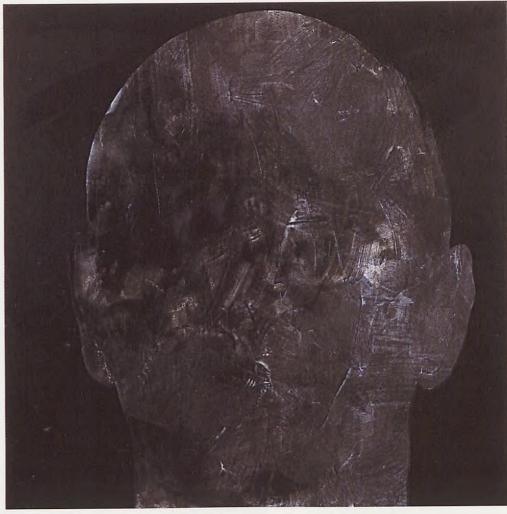




Brainwork

YOUR HEAD IS THE CENTRE OF THE UNIVERSE





far left: JOHN
BEARD, Head – selfportrait 10, 2000,
oil and wax on
linen, 180 x 180 cm,
courtesy Stephen
Lacey Gallery,
London.

left: JOHN BEARD, Head – self-portrait 11, 2000, oil and wax on linen, 180 x 180 cm, courtesy Stephen Lacey Gallery, London.

Erasmus Darwin made one of the earliest attempts to disseminate scientific knowledge with 'The Loves of the Plants', an epic poem with engravings, some by William Blake, written in 1789. The poem described the naked facts of reproduction in different kinds of plants with scientific accuracy, while using the language of seduction and love. This, Darwin hoped, would have a more general appeal and would draw a wider audience towards a better understanding of science. 'Head On: Art with the Brain in Mind', shown in mid-2002 at the Science Museum in London, equally raised the awareness of scientific research, but here it was in direct collaboration with artists. Focusing on the brain, the exhibition presented scientific research on the brain's ability to perceive, and explored how perception is

expressed through the visual language of art.

Designed around historical and contemporary ideas of cognition, both scientific and artistic, 'Head On' included great editions of illustrated books: *Noah's Ark*, 1675, by Athanasius Kircher; The Living Alphabet, 1728, by Yan Amos Komensky; the drawings of neurones by Santiago Ramon y Cajal, to mention but three supreme texts on display from the Wellcome Library in London. Other items in the exhibition included sets of scientific technical data – a film titled Imaging the Brain: Envisioning the Mind, 2002, by Riccardo de Sanctis – and the work of eight contemporary artists who had been commissioned to collaborate with scientists specifically for this exhibition, one in a series planned by the Wellcome Trust in conjunction with the Science Museum.

The curators, Caterina Albano, Ken Arnold and Marina Wallace, shaped the exhibition around three themes: the anatomy of the brain, models of the mind, and the relationship between the inside and outside of the head. Neuropsychologist Richard Gregory writes in his catalogue essay: 'It is still not generally known that colours and sounds are products of the brain ... the object world would lack all colour and all sound without effective brains, eyes and ears.' Throughout his essay, he posits such exploratory questions as: 'Is all meaning created by brains and projected into an arid world? When resonating with works of art, are we responding to the artists' received insights of reality or to their brain-projections of meaning?"

The relationship of the brain with the outside world, as emphasised by the curators, is

one of the two concepts both artists and scientists have developed for this exhibition. The other is the relationship between mind and body. Each collaboration between artist and scientist explores a different part of the brain as it responds to external experience. Annie Cattrell's work, for example, draws on Magnetic Resonance Imaging (MRI) brain scans and laser technology to represent anatomical sites in the brain responsive to looking and listening. This is exemplified in her sculptures Seeing and Hearing, both 2002. By contrast, Gerhard Lang makes a philosophical statement by installing Imago cerebri I, 2001, a cabinet of curiosities as metaphor for the image of the brain.

Katherine Dowson has collaborated on continuing research into the part of the brain that processes words, focusing on the mind of a dyslectic. In her piece, *Word play*, 2001, a range of words is spelt out on a Junior Scrabble board: DENSE, STUPID, ILLITERATE, SLOW. The unambiguous clarity of the words expresses the frustration and despair Dowson felt as a dyslectic herself. In another work she highlights the failings of IQ tests that are based on linguistic and numerical skills alone, and ignore the creative side of the brain.

Andrew Carnie seeks to understand the

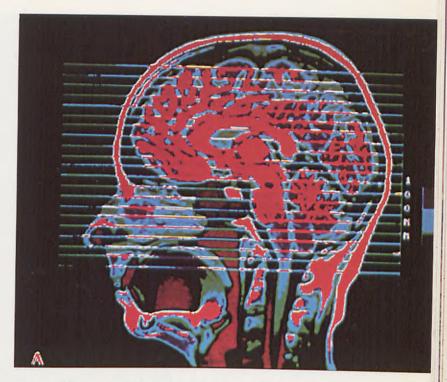


G. E. Madelay after G. Spratt, 1831, coloured lithograph, a physiognomist, whose body is entirely made up of faces, sitting at a table diagnosing people's physiognomic characteristics with the help of a book, courtesy Wellcome Photo Library, London.

developing structures and growth of neurones in the brain, his work informed by the scientific research he has witnessed. Overwhelmed by the results, he confesses he has 'found it impossible' to translate this research into a work of art. Yet he has conceived a forest of neurones by projecting 160 slides onto three gauze screens in a dark room. Aptly titled Magic forest, 2001, the coloured images of the neurones dissolve and slowly re-emerge at set intervals. That the neurones are anatomically inaccurate by lacking a cell body, does not detract from the visual impact. Precise and accurate drawings of neurones by Santiago Ramon y Cajal accompany Magic forest in a display case at the entry point of the work.

In addition to the work by commissioned artists, works by other artists interested in perception and cognition were included in the exhibition. High on one wall rested an eloquent and amusing sculpture by Richard Wentworth, characteristic of his genius. Made up of disparate and discordant elements – a mirror placed alongside a copy of the *Shorter Oxford English Dictionary* whose pages are crammed with twisted metal, tubes and other miscellaneous bits and pieces – this 'model of the mind' tries, with comical lack of success, to reflect and contain, in the manner of a dictionary, the material objects of the external world.

Equally engaging is a pair of self-portraits by artist John Beard from the series 'Head – self-portrait', 2000, part of a larger multimedia work exhibited in 'The Rock and the Head' in which Beard explored similarities between the human cranium and the natural landscape. In the self-portraits on display here he views the head from within and from without, 'washing in and washing away the most familiar features of reference in the face'. The black-and-white shadowy tonings of Head – self-portrait 10 bring to mind X-ray plates, while the knobby skull of Head self-portrait 11 may recall the once fashionable belief that bumps on the head reflect individual character and the shape of the brain within. Yet in each case the resulting image curiously withholds any sense of clear personal identity.



MRI scan, head normal, courtesy Wellcome Photo Library, London.

In contrast with the suggestive inner life and outward form of Beard's heads, Elizabeth Frink's monolithic bronze head is archaic in its literal rendering of external appearance, and less eloquent than the technical imaging on display which renders visible the intricate structures of the interior of the head. The authoritative power of these scientifically factual images somewhat diminishes the mastery inherent in the accompanying artworks, even the subtle achievements of Wentworth and Beard.

In 1961 John Cage wrote in *Silence* that 'art changes because science changes'. Science certainly took the lead in this exhibition, with the brain as the star of the show in the manner best described by physiologist Colin Blakemore: 'Forget about Ptolemy; forget about Galileo. Your head is the centre of the universe. The sun and sky, the moon and the stars, the people and objects that make up your world, all revolve around your head. Indeed, the world you live in is created by your head – by the myriad nerve cells in your brain.'

Head On: Art with the Brain in Mind, Science Museum, London, 15 March – 28 July 2002, a Wellcome Trust Exhibition.

GRAZIA GUNN

Grazia Gunn is an art critic who teaches in the Art History Department at Cambridge University.

conVerge

ADELAIDE BIENNIAL OF AUSTRALIAN ART 2002

he 7th Adelaide Biennial of Australian ▲ Art at the Art Gallery of South Australia (AGSA) was titled 'conVerge: where art and science meet'. It was formulated as an expansive project, comprising the exhibition, a festival symposium and an online archive. The title characterised the project as a matter of space, based on the idea of flexible or intersecting boundaries between the disciplines of contemporary art and contemporary science. As a background to the work displayed, catalogue essays emphasised ongoing processes of enquiry involving collaborative relationships with industry, and with commercial and university research centres. In this way, 'studio' and 'gallery' were emphasised as laboratory spaces for the scrutiny of procedures and technologies associated with the specialist worlds of medicine, biology, geology, and so on. Throughout the exhibition, these sciences emerged mainly as 'worlds' of cold glamour and irresistible sophistication.

The AGSA's concurrent exhibition, 'The Encounter, 1802: Art of the Flinders and Baudin Voyages' worked well as a historical rejoinder to such coercive impressions. Images from the French and British South Pacific expeditions were presented so as to accentuate the competitive aspects of scientific research, and the ways in which the devices of scientific knowledge have functioned simultaneously as strategies for mythmaking and ideological defence.

The idea that 'conVerge' could witness artists' engagement with the conceptual and institutional spaces of science was literally referenced by Oron Catts and Ionat Zurr in their installation, *Pig wings*, 2002. A tiny, uneven pair of semi-living 'wings' – grown from pig stem cells – was displayed in a Petri dish under a microscope, together with other trappings of a biomedical laboratory with its array of clinical equipment. Digital images of three wing designs were mounted on the wall,



FIONA HALL, Cell culture, 2002 (detail), installation, glass, silver, plastic, dimensions variable, courtesy Art Gallery of South Australia, Adelaide.

jewel-like in their colours and linear precision, digital projection smoothly converting the problematic, even grotesque, notion of 'tissue sculpture' into schematic representations strongly suggestive of the human desire behind all biotechnological products.

Installations by Adam Donovan, Lynne Sanderson, Mari Velonaki, Nigel Helyer and Jon McCormack all evoked the laboratory as an experiential space dedicated to interactive technologies. McCormack's *Universal zoologies*, 2002, separated from the main gallery space

in a small room to immersive, unsettling effect, was the most compelling of these. A limited repertoire of video and sound sequences represent two computer-generated humans opposite one another. Produced by an electronic logic, these sequences were designed to recombine in response to the movement of visitors within the space. McCormack's characters are at once fascinating and frustrating. In their stilted animation and interactivity, and in the strangely resilient rhythms of their speech and motion, they convey the contradictory appeal of computer-simulated and manipulated life.

Where McCormack's work foregrounded technology, outside, beside the gallery's rear courtyard, Nigel Helyer's *Deluge*, 2000, masked electro-acoustical devices. They were hidden in a modest arrangement of seashells in shallow water, held in two rubber dinghies. Paddles were supplied, each attached to a set of headphones. To slide a paddle through the water was to sample readings and music from maritime history. This produced a unique, if inexpert, soundscape that featured the sounds of water, and water itself as a carrier of sound. *Deluge* can be described, then, as a neat demonstration of water as a sonic transmitter of cultural history and memory.

In the context of 'conVerge', Rebecca Cummins's *The rainbow machine (for mid-night and mid-day)*, 1998, similarly functioned as an open-air demonstration piece. Producing water droplets and rainbows in sunlight, this meticulous instrument posits the outdoors as an efficient laboratory space where natural laws and phenomena can be observed in all their dynamic variety.

Cummins's work conjured nature as inherently creative. The works of Martin Walch and the Mankaja artists also directed attention to the natural world's elemental grandeur. Both contributions portrayed this as a grandeur never aloof from social histories, but susceptible to human usage and dependency. The Mankaja artists' *Ngurrara canvas 1* richly combines narrative and descriptive detail in a composition that could clearly serve (and exceed) the evidentiary requirements of the white Australian legal system for the 1997 Native Title claim.

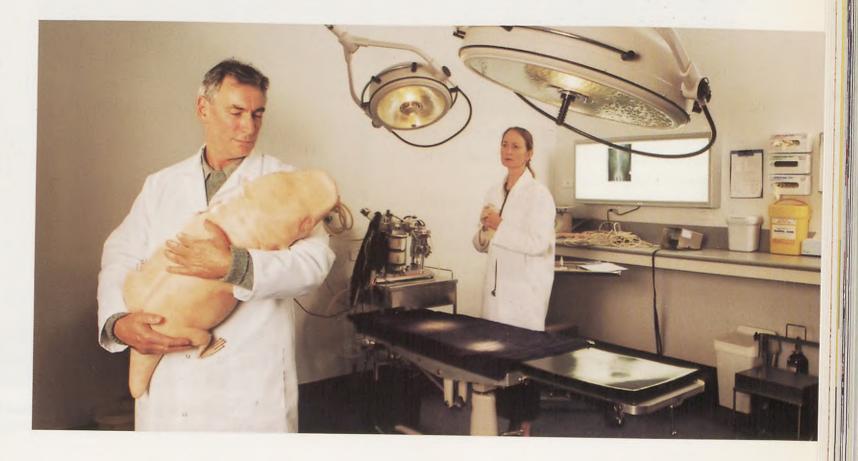


left: JOYCE HINTERDING, The plasma wave instrument, 2002, electro-acoustic video installation, production still, courtesy Art Gallery of South Australia, Adelaide.

below: PATRICIA
PICCININI, Synthetic
organism 2 (SO2): The
siren mole, Part 1:
Laboratory procedures,
2001, photography,
digital imaging,
animatronic sculptures,
courtesy Art Gallery of
South Australia, Adelaide.

There was something of the same vividness in Walch's photographs, a component of his *Over written/under written: Mount Lyell project (part)*, 2001. Mounted in three travelling-cases were stereo photographs of Tasmania's Mount Lyell mine. In the sharp and luminous immobility of these views,

VIEWED TOGETHER, THE WORKS OF
HALL AND PICCININI PROVOCATIVELY
STAGED THE CONTEMPORARY ARTIST
AS A GOD-LIKE CREATOR OF PAST
AND FUTURE LIFE FORMS, AND SO
OF PAST AND FUTURE LIFE SCIENCES.





ORON CATTS & IONAT ZURR, in collaboration with GUY BEN-ARY, Pig wings – The chiroptera version, The tissue culture & art project, 2001, semi-living, three-dimensional tissue sculptures and biological imaging, courtesy Art Gallery of South Australia, Adelaide.

Walch recollects stereoscopic photography as a potent technology for possessing the landscape as information. Juxtaposed on an adjacent wall, topographical and other maps were overlaid into a restless animation. Via the screen, Walch was able to display the Mount Lyell site as subject to a twenty-first century surveying 'eye' more penetrating, more flexible and more abstracting than that of the photographic lens.

A mixture of different representational styles and schemes also appears in the work of Jason Hampton and Justine Cooper, both artists engaging with the sphere of medical imaging. Cooper's video projection, Transformers, 2001-02, superimposes conventional documents for human identity, such as photographs and handwriting, over patterns of genetic data. Hampton's layering in the 2001 Ngulliyangi project is simpler and more striking, bringing together computer graphics and the X-ray style of bodily representation now broadly associated with northern Australian Indigenous painting. Intricate X-ray drawing in Kidney problems in Aboriginal Australia have now reached epidemic proportions, 2001, bestows a racial specificity on the kidney diagram. The image carries its sober message in strong colour contrasts against a steely background.

Fiona Hall and Patricia Piccinini presented highly original 'specimens' behind glass, in the manner of the natural history museum and the zoological nursery respectively. Mimicking the ingenuity and diversity of nature, Hall's *Cell culture*, 2002, is, typically, a

work of elegant precision and finish. Around modern kitchen containers, the artist constructed outgrowths of claws, tendrils and other organic shapes from glass beads, the plastic re-domesticated as bizarre life forms lined up in a vitrine. Nearby, in its enclosure, Piccinini's *Synthetic organism 2 (SO2): The siren mole* twitched faintly, an unlovely creature of silicone and plastics with a certain human quality to its pale pink skin. Alongside, photographs from the series 'Science Story', 2001, convincingly documented the mole's natural habitat as a surgical space — also a dazzling, theatrical setting for the discourse of actor—scientists posing in crisp lab-coats.

Viewed together in 'conVerge', the works of Hall and Piccinini provocatively staged the contemporary artist as a god-like creator of past and future life forms, and so of past and future life sciences.

conVerge: where art and science meet, The 7th Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, I March – 28 April 2002.

CYNTHIA TROUP

Cynthia Troup is a Melbourne-based writer and art historian, currently teaching in the Department of Theory of Art and Design at Monash University, Caulfield.



JASON HAMPTON, Kidney problems in Aboriginal Australia have now reached epidemic proportions, 2001, photography, digital imaging, design drawing, courtesy Art Gallery of South Australia, Adelaide.

Clifford Possum Tjapaltjarri

Clifford Possum Tjapaltjarri's distinguished and groundbreaking career in art spanned four decades and as many continents. His personal journey showed the world that an Australian Aboriginal artist could be a cosmopolitan world traveller and still maintain his identity as a painter of his Dreamings and a man of his culture. The power and beauty of his works broke through the barriers which had hitherto excluded Indigenous artists from the world of contemporary Australian art.

Clifford Possum's life began in a creek bed on Napperby station, 200 kilometres north-west of Alice Springs in the heart of Anmatyerre country, light years from the international art circles in which he would later move with such fearless assurance. His father, Tjatjiti Tjungurrayi, perished 'in the sun' in Clifford's infancy, and later his own life was saved by Pastor Albrecht, a Lutheran missionary who took him to the Hermannsburg mission suffering from severe malnutrition and nursed him back to health. Though he spoke six Western Desert languages, including his native Anmatyerre and a 'little bit English', Clifford Possum received no formal European education and started his working life at Hamilton Downs cattle station while still a boy. The life of a Central Australian stockman was hard and dangerous, but employment was seasonal and did not interfere with the demands of a Western Desert education. Clifford Possum was initiated at Napperby station and One Pound Jim Tjungurrayi, who became his 'father' after Tjatjiti's death, and other senior Tjungurrayis, passed on the extensive knowledge of country and Aboriginal law which would later distinguish his paintings.

During an extended holiday with family at Napperby station, Clifford Possum conceived the idea of becoming an artist and earning his living carving in wood. He refined his skill while continuing to work as a stockman at



CLIFFORD POSSUM TJAPALTJARRI, Warlugulong, 1976, acrylic on canvas, 168.5 x 170.5 cm, Art Gallery of New South Wales, Sydney. © Aboriginal Artists Agency Ltd, Sydney. Photograph Ray Woodbury for AGNSW.

various stations across the Centre. At Glen Helen his talent and determination caught the eye of Albert Namatjira, who tried to persuade him to carry on his work as a painter of European style watercolours of the Central Australian landscape. Clifford Possum declined the honour because of a determination to forge his own artistic destiny, carving ambitious sculptures in wood and winning local renown as an artist long before he put paintbrush to canvas.

When Geoffrey Bardon arrived at Papunya in 1971, Clifford Possum, his brother Tim Leura Tjapaltjarri, and their older cousin, Kaapa Tjampitjinpa, were already working on the idea of a commercial artistic form based on Western Desert traditions. A relative latecomer to the group of painters that formed around Geoffrey Bardon in 1971, Clifford Possum joined in February 1972 and was one of the founding directors of Papunya Tula Artists. He rapidly distinguished himself as

one of the company's most accomplished and inventive artists, an exponent of striking multi-layered visual effects, meticulously rendered. He was chosen by Papunya Tula Artists to paint the large canvas which became (with Tim Leura's assistance) Warlugulong, 1976, for the cameras of the BBC documentary Desert Dreamers. Exceeding in size and narrative complexity anything hitherto produced by the Papunya artists, the painting's striking central fireburst depicts the Fire Dreaming site where Clifford Possum's mother, Long Rose Nangala, was born. Warlugulong was one of the high points in an artistic collaboration of the two brothers that lasted from the early years of the painting movement until Tim Leura's death in 1984. It was also the first in Clifford Possum's renowned series of monumental canvases of the late 1970s, which have been likened to vast encyclopedic 'maps' of his Dreaming country. Clifford Possum was chairman of Papunya Tula Artists during the late 1970s and early 1980s, when he lived with his family at Papunya, Napperby, and M'bungara outstation near Narwietooma station, painting a stream of large emblematic canvases and perfect smaller ones which established him as

the company's best-known artist. These included *Mulga Seed Dreaming*, which won him the 14th Alice Prize in 1983.

In 1988 the Institute of Contemporary Art in London organised a Clifford Possum retrospective. It was his first solo exhibition and the first time an Australian Aboriginal artist had been honoured with this kind of attention by the international art world. That same year the artist travelled to the United States for an exhibition featuring his work in St Louis, visiting New York to see his paintings hanging in the influential 'Dreamings' exhibition. In 1990 he became the first desert artist to exhibit in his own right overseas with a selling exhibition of his work in London. Over the next decade he would become the most widely travelled Aboriginal artist of his generation and an ambassador for Aboriginal art around the world. He was the first Aboriginal artist to achieve fame with contemporary art audiences and the first to grapple with its daunting challenges, blazing a trail many others would follow.

In the 2002 Queens Birthday Honours list Clifford Possum was appointed an Officer of the Order of Australia 'for service as a contributor to and pioneer of the development of

the Western Desert art movement, and to the Indigenous community through interpretation of ancient traditions and cultural values'. He died on the very day the award was to have been presented. He will long be remembered by those who knew him for his warmth, humour, and charismatic energy for life. This proud and fiercely independent man overcame vast cultural differences, doing things in his own deeply religious way in accordance with the values of the Anmatyerre people by which he was raised. He held fast to the original vision of the Papunya Tula painters of communicating to the world the custodianship of the Western Desert peoples over their Dreaming narratives and places. His enduring gifts are his paintings, the finest of which will always rank among the masterworks of the desert art movement. He once said that he had painted them so that 'all the young ones' would understand: 'Because they gotta carry on. They can grow up and say, "This man, he was proper really man and painter".'

The artist's family gave their permission for the use of his name in this obituary.

VIVIEN JOHNSON

George Tjapanangka

Until his acclaimed first solo exhibition in 2001 at the age of about sixty-five, George Tjapanangka had been an obscure figure in Western Desert art, though he had painted for Papunya Tula Artists since the early 1980s. This very obscurity may have worked to his advantage: in the current climate of rampant commercialism in the Indigenous art market, higher profile artists are subject to intense pressures often detrimental to their work. Ironically, George Tjapanangka's 'star' was just beginning to rise with contemporary art audiences, who appre-

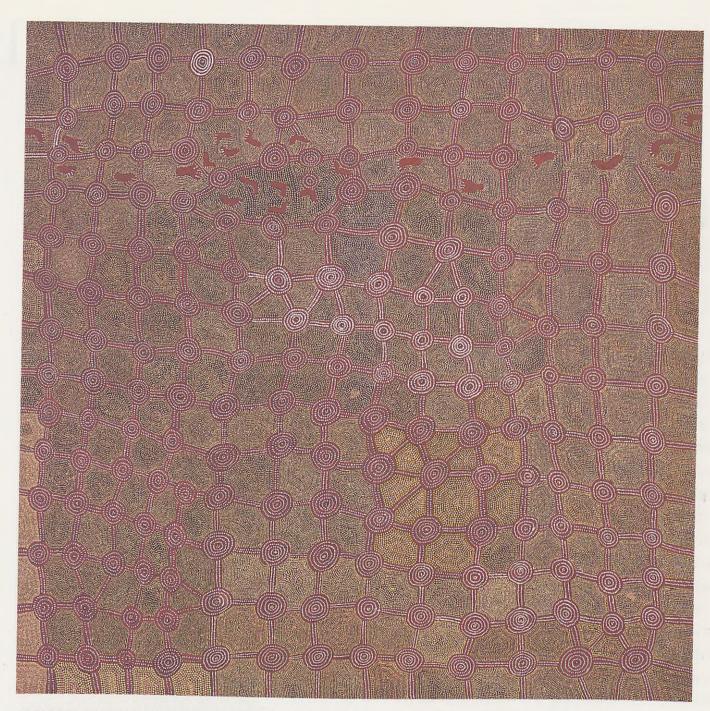
ciated his ever-changing images. Some found the blend of 'contemporary abstraction and strong figurative elements' in his recent work reminiscent of early 1970s Papunya painting. There are some stylistic similarities to suggest he might have been the 'Pintupi George' to whom a couple of the very early boards are attributed. He was living in Papunya at the time, and the nickname 'Pintupi George' may have followed him from Yuendumu, where it was used to distinguish him from others with the same first name in the predominantly Warlpiri settlement. As a young man,

Tjapanangka worked on building sites around Yuendumu after a spell as a cattleman at Mt Doreen station, later moving to Areyonga and then Papunya.

In July 1960, at the age of 'about twenty-five', Tjapanangka came to Yuendumu with a Welfare Branch patrol from the area southeast of Lake Mackay. He had previously spent time at Mt Doreen in the mid-1950s, when drought conditions in the Pintupi lands drew many people eastwards to the well-watered western fringes of the station. He had family connections with the southern Warlpiri

people whose lands adjoin Pintupi territory to the north-east. He was one of several Pintupi guides recruited by the station owner William Braitling to accompany the June 1957 Welfare Branch patrol and Donald Thomson's research team to the Pintupi lands. After having a tooth extracted by the medical officer travelling with the party, Tjapanangka decided to remain in the desert with the twenty members of his extended family, whom the expedition encountered at Kimai. At this small well 30 kilometres east of Lake Mackay, Tjapanangka's father, Tjitirrnga Tjapangati, had died and been buried, which makes it a site of the greatest personal and ancestral significance to a Pintupi man. Tjapanangka spent his childhood and early youth living off the land with his extended family group in the country around Lake Mackay. His first sight of Europeans, when he was about twelve years old, was a government patrol travelling on horses and camels in the 1940s, which encountered his family group on the western fringes of Warlpiri country.

The artist spent the last two decades of his life in the Pintupi communities of Kintore and Kiwirrkura, where he was differentiated from others with the same first name as 'Yuendumu George' because of the time he had spent there in his youth. He was connected to the group of painters that formed around Geoffrey Bardon in 1971 through his sister's marriage to the father of Fred West Tjakamarra, one of the early Papunya Tula artists. Later Tjapanangka would marry one of Fred West's daughters and move to Balgo before settling at Kintore soon after its establishment in the early 1980s. He first exhibited with Papunya Tula Artists in 1984. His work was included in Papunya Tula survey exhibitions at the Wagga Wagga City Art Gallery in 1988, 'Friendly Country – Friendly People' exhibition at the Araluen Arts Centre in Alice Springs in 1990, and in 'The Painted Dream', which toured New Zealand in 1991. He was also one of the contributors to the Kiwirrkura men's painting produced for the Western Desert Dialysis Appeal, a vast collaborative canvas which was one of the highlights of the 'Papunya Tula: Genesis and



GEORGE TJAPANANGKA, Two Women Dreaming, 1986, acrylic on canvas, 152.5 x 152.5 cm, courtesy Vivien Johnson. Photograph Greg Weight.

Genius' retrospective at the Art Gallery of New South Wales in 2000.

The immaculate perfection of Two Women Dreaming, which George Tjapanangka painted for the Papunya Tula Artists company in 1986, showed that his inspiration to forge a personal pictorial code from the inherited visual language of the Western Desert peoples was neither fame nor fortune but the Dreaming stories and places portrayed in his paintings. The footprints of the two travelling sisters traverse a vast grid of concentric circles representing the many stopping places on their long journey. The meticulous interlocking field of tiny pink and yellow ochre dots on a black background resembles gold inlay. The subtle variations giving an effect of light near the centre of the painting

are the product of many concentrated dotting sessions over the months it took to create this virtuoso work with the simplest of technical means. George Tjapanangka was a patient man, waiting until he had assumed a position of seniority among the Pintupi men painting for Papunya Tula Artists before dedicating himself fully to his art. He travelled to Melbourne for the opening of the 2001 exhibition and delighted all who met him with his own delight at being in a big city on art business for the first time. He died a week before his second one-man show – since cancelled – was scheduled to open.

The artist's family have given permission for the use of his name in this obituary.

VIVIEN JOHNSON

Hector Beaumont Gilliland

1911-2002

T Te may have been the most austere Australian painter of his generation, a stickler for probity both pictorial and personal, but Hector Beaumont Gilliland was anything but a wowser. Whisky was his drink, in moderate doses, and the preferred beverage of the group of artists and art teachers gathered around Douglas Dundas and Dorothy Thornhill during their heyday at the East Sydney Technical College. Gilliland belonged to this circle, and would join in the weekly life-drawing sessions held at the Dundas's cottage in Darlinghurst. Even as established practitioners well beyond their apprentice years, these men and women felt compelled to rehearse their graphic skills in the presence of the matchless instruction manual of the living body.

After, there would be Scotch and, for smokers like Thornhill, cigarettes.

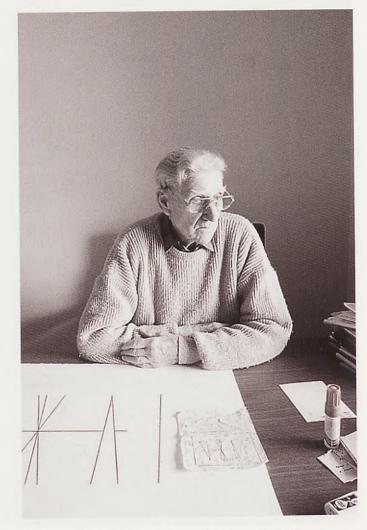
Around them would lie dozens of lightning sketches of the model of the day, naked
anatomical studies that had nothing to do
with the external features of Gilliland's
paintings, but everything to do with their
fundamentally human content. Here was an
abstract artist whose vision was steeped in
nature. Did any other Australian painter
look as carefully, or with such a pronounced
sense of philosophical wonder, at the small
majesties of the ordinary world as Gilliland?
To say he had an eye for detail is almost
repellently inadequate to the task of describing his gift.

Gilliland was a painter of small things.

This is not to say he was a minor painter.

But because he was not seduced by the big
Australian subjects – the bush, the desert,
the explorer myth and the whole nationalist
enterprise – his achievement is underrated.

This portrayer of the quiet backyards and
bypassed industrial precincts of Rozelle, Five
Dock and Annandale had a hard time competing with the noisiness of Arthur Boyd and



Hector Gilliland at home, September 1994. Photograph Christopher Snee.

Sidney Nolan. There are no screeching Nebuchadnezzars in his work. No quarrelsome Kellys. No heroics. No gunshots. No histrionics. At most, in Gilliland's signature images, a few unalterable lines and a patch of perfect tone collaborate and give voice to art. Perfect pitch, of course.

Born in Tasmania in 1911, and based in New South Wales for the better part of his sixty-year career, Gilliland was a man of undeviating principle. This made him dogmatic on many issues, but it also gave him the aspect of a tribal elder, a custodian of truths. He was a figure many of us sought out as an exemplar of rigour in argument and restraint in relationships. For my part, if I sensed that an idea would not cut the mustard with Hector, it was surely bad. Others, I

know, used him variously as a sounding board, a litmus test, an arbiter, a reference point and an adjudicator.

He could be intimidating, but only as a bluff – for he was an essentially kind soul. He leaves a body of work yet to be fully studied. If you want an introduction to Gilliland, Robyn Martin-Weber's recent book through Beagle Press, with its invaluable catalogue raisonné, is the place to start. And look out for the tribute shows that will necessarily be staged in the years to come.

Extensively represented in the National Gallery of Australia, Canberra, and the Art Gallery of New South Wales, Sydney, Gilliland is also held in most state and regional collections of significance. He won no less than forty-eight national and local art prizes in a variety of media - oil painting, watercolour and drawing - and received many professional distinctions and awards. He was remarkable in having shown with all the following artistic organisations: the Australian Academy of Art, the Society of Artists in New South Wales and the Australian Capital Territory, and the Contemporary Art Society, Sydney and Melbourne: he was a member of the Australian Watercolour Institute (AWI) from 1944, and was honoured as a life member in 1982. His contributions to the AWI annual exhibitions were legendary.

Some artists die, and it is almost as if something in the nation dies. Perhaps that is too large a claim to make of Hector Gilliland, but for those who knew, and loved, him, something national dies in them.

This is an extended version of an obituary broadcast on ABC Radio National's 'Nightclub' on Monday, 22 April 2002.

BRUCE JAMES

John Pigot

Art historian, teacher, much-loved husband, father, friend, colleague and motorcycle enthusiast, John Pigot died of a stroke in Melbourne on 9 May 2002, aged fifty-one years.

During a very successful career as a teacher at Ivanhoe Girls' Grammar School, John enrolled in an honours degree in the Department of Fine Arts at The University of Melbourne and began the research which was to occupy him for much of the rest of his life: that of the art and life of Hilda Rix Nicholas. Encouraged by his teachers to bring to light this neglected painter, John was to produce an outstanding thesis in 1988 for which he was awarded the university's Dwight Prize in Fine Arts. He continued his research into this unconventional early twentieth-century painter from the Monaro in New South Wales, completing his PhD in 1995. He uncovered a rich archive in Rix Nicholas's studio on the family property, Knockalong, in Delegate, setting it in order and cataloguing it for the use of historians. The project took him abroad, where he discovered oil paintings by the artist in a number of French collections and an exhibition history which included the Société des Beaux Arts and the Société des Peintres Orientalistes in Paris, as well as the Royal Academy of Arts in London. John overturned the parochial views of local historians who had failed to recognise Rix Nicholas's talent, forging a new place for her in the history of Australian art. He curated a number of important exhibitions and published several catalogue essays, while also contributing valuable chapters on Rix Nicholas to books edited by colleagues at The University of Melbourne. In 2000 his dissertation was published in a monograph entitled Hilda Rix Nicholas: Her Life and Art (Miegunyah Press), a fascinating account told through the traditional tools of art history as well as from a feminist perspective. It is one



John Pigot in his motorcycle leathers.

of the finest studies to appear on the work of an Australian artist.

John taught art history in the Department of Fine Arts at The University of Melbourne, working closely with Ann Galbally and Ruth Zubans, and later at the Caulfield campus of Monash University and at Swinburne University. In 2000 he returned to The University of Melbourne as the Macgeorge Fellow to study the Melbourne painter Norman Macgeorge. Thereafter followed the very popular exhibition 'Norman Macgeorge: Man of Art', held at The Ian Potter Museum of Art from October to December 2001, and

accompanied by a substantial catalogue. Early in 2002 he was awarded a postdoctoral research fellowship at the Royal Melbourne Institute of Technology to study the Melbourne designer Richard Beck, a project which was well under way when John died.

An important recreational and professional element in John Pigot's life was motorcycling. He was both an avid participant in the sport and a commentator on aspects of the culture of motorcycling. In 1995 John saw a series of photographs by Janet Hawkins of Vietnam veterans. These formed the basis of his book Leather Bred Heroes: The Vietnam Veterans Motorcycle Club (VVMC), published in 2000, which is a history of the club and its involvement in the 1995 ANZAC Day March in Melbourne. This was the first time that the VVMC rode in the march and, to date, the last time. John became president of the Motor Cycle Riders Association of Australia in August 2001, working with the Victoria Police and the Transport Accident Commission to represent motorcycle riders and to promote road safety.

John Pigot was given a grand send-off by some one hundred and fifty members of the motocycling fraternity, who accompanied him in procession on his last journey. One friend remarked that it was like a state funeral. John was a civic-minded and very accomplished man who lived his life to the full. He greatly enriched the lives of those who were fortunate enough to know him.

This is an edited version of the obituary that appeared in the *Melbourne Sun* and the *Age* on 10 June 2002.

DR JEANETTE HOORN
AND DR ANN GALBALLY

Sanctuary

LYNDELL BROWN AND CHARLES GREEN WORKING AS ONE



Sprinted, lightjet photograph on transparent duraclear film. Three years ago we realised quite suddenly that the process of copying through painting, a medium we were beginning to think was utterly irrelevant to our future, enabled us to montage photographs organised according to the principles and logic of historical memory theatres, and at the same time move outside all criteria of accuracy and truthfulness. The process of re-photographing a painting of photographs, and then reproducing it without any digital manipulation at all, turns the original, quite beautiful, self-sufficient painting into an uncannily dependent phantom — a ghostly spirit-photograph — and, at the same time, makes the final work much more convincing due to the suppression of the authors' handiwork.

We have been working together as one artist since 1989. We do not think of ourselves as separate artists any more, and have no fixed division of labour, for we've never decided that one of us is better at painting something than the other. At different times you might walk into our studio and see us sitting side by side, each with tiny sable brushes, working away on the painful task of exactly copying different segments

of a source photograph. At other periods we'll divide up who does what, quite definitely, over a whole series, but we don't explain who does what because we would never wish to work separately. We share the task of turning the paintings into photographs, working closely with our gifted printer, Sandra Barnard, who found the Duraclear film. Each photograph is pinned onto a wall using long stainless steel pins, or placed in a Perspex box. Light reflecting back from the wall illuminates the picture and creates ghostly drop shadows, since the bright tones are almost completely transparent.

We made the painted version of *Sanctuary* as the answer to a specific problem. We had asked curator Maudie Palmer if we could create another (our fifth) joint exhibition with New Zealand artist Patrick Pound at the Parks Victoria Gallery on Herring Island, in the middle of Melbourne's Yarra River. We had visited the island when we returned to Melbourne after three years living in Sydney, and its little gallery seemed so beautiful and so deceptively isolated that we immediately imagined it as a sanctuary for a castaway Robinson Crusoe. We made *Sanctuary* as an item in the gallery-sized cabinet of curiosities by Patrick Pound.

We started with an image of an astronaut floating in space like Icarus, silhouetted against the sublime sea-blue sanctuary of Earth. NASA (National Aeronautics and Space Administration) donated the image, courtesy of its copyright-free website; we'd spotted it in an exhibition of NASA photographs at the Museum of Contemporary Art in Sydney. Next, we chose the trompe l'oeil fragment that hovers below and to the left of the falling astronaut – a film-still from Jean-Luc Godard's masterpiece Le Mépris (Contempt, 1963), in which Michel Piccoli and Brigitte Bardot play a weak-willed scriptwriter and his beautiful wife. Here she is represented at the irrevocable point in the disintegration of their relationship on the island of Capri. We turned the film-still into a crumpled torn-paper fragment, with Bardot like the sun to the astronaut's Icarus. Our painted fragment is as sensual as it is schematic, for the sketchy delineation of the folds of Bardot's garments combine with a general absence of precise detail; her blonde hair is the metonymic figure through which we seek to recognise her and, as soon as we do, we note the unsettling sufficiency of a fleeting, half-remembered arrangement of shapes and tones. The peaceful sea in the background is as inaccessible as her separation from us and from Piccoli is unbridgeable. Her blind gaze shows the palpable, undeniable distances between people who are inevitably cut off from each other like islands without sanctuary, but she actively traps the gaze of the people around her, as theorist Leo Bersani points out. She is oblivious to the floating cosmonaut, of course, for she is just a painted representation. Godard's description of Contempt's cinematic recapitulation of Homer's *Odyssey* is therefore the painting's epigraph:

opposite page: LYNDELL BROWN and CHARLES GREEN, Sanctuary, 2001–2002, lightjet digital photograph on transparent Duraclear film, 104 x 104 cm, courtesy GRANTPIRRIE, Sydney.

right: LYNDELL BROWN and CHARLES GREEN, Arcadia, 2001–2002, lightjet digital photograph on transparent Duraclear film, 104 x 104 cm, courtesy GRANTPIRRIE, Sydney.

Sanctuary drew on Arcadia. The ghost painting shows three trompe l'oeil open books floating over a Sydney Harbour sunset seen from McKell Park at the tip of Darling Point, where we walked most nights when we were living nearby in Elizabeth Bay. Beginning at bottom left, we move from two details from Claude Lorrain paintings (The Rape of Europa and Psyche), through two film-stills from Jean-Luc Godard's film Prenom Carmen, to the great twentieth-century modernist literary theorist Walter Benjamin (who used ruins as a metaphor to explain how we can understand fate) writing The Arcades Project, his last work, facing a false ruin made in the 1970s by Anne and Patrick Poirier, and finishing at top left with a page showing an Indian miniature painting. Here the world of souls is adrift on a vast river of life.



The story of castaways of the western world, survivors of the shipwreck of modernity who, like the heroes of Verne and Stevenson, one day reach a mysterious deserted island, whose mystery is the inexorable lack of mystery, of truth that is to say. Whereas the Odyssey of Ulysses was a physical phenomenon, I filmed a spiritual odyssey: the eye of the camera watching these characters in search of Homer replaces that of the gods watching over Ulysses and his companions. ^I

We neither think allegorically nor consider that paintings illustrate ideas. Hence we agree with Godard and Fritz Lang, who appears in *Contempt* as himself, and who theorises an anti-psychological approach to character establishment. Our pictures do not illustrate a story, but we do think analogically – we have contemplated many theories of archives and memory, in particular Barbara Stafford's books and Aby Warburg's *Mnemosyne Atlas* (1928). We look for correspondences to make up the cultural matrix that challenges and consoles at the same time. This requires that there be a sting in the tail of a painting.

With Sanctuary we had two images, and needed to find a third image to complete the matrix. It appeared before us with shocking synchronicity as the Tampa debacle unfolded in the national press. We painted a copy of the now famous, already beautifully composed photograph of the Tampa deck. Each refugee is rendered as precisely as we could man-

age from the newspaper source. From a distance, the fragment looks like a pointillist abstraction or even, as one friend initially thought, like a painting of Red Square. We were not trying to raise consciousness about injustice, in part because we don't think memory creation is any solution to anything; in part because we felt so bleak about the incapacity of most Australians to empathise with an other; and finally because our purpose was to address the *picture*'s audience – its beholders – not the imaginary general public. We wanted to destabilise our own audience's concept of sanctuary even further than it was at this sad moment, to set it spinning and adrift, like the astronaut. We wanted to deny our audience's hopeful expectations at the same time as profoundly honouring their desire to identify with beauty. *Sanctuary* is, therefore, a chain of metaphors linked into a matrix of allusions, in a sequence where the concept of sanctuary transmutes into the concept of fate. This, of course, was always any sanctuary's subliminal message.

I Jean-Luc Godard, 'Le Mépris', *Cahiers Du Cinéma*, 146, August 1963, in Jean-Luc Godard, *Godard on Godard*, trans. Tom Milne, Da Capo Press, New York, 1972, pp. 200–01.

LYNDELL BROWN AND CHARLES GREEN

Lyndell Brown and Charles Green are 'Horizons' 2002 Parks Victoria artists-in-residence. They are represented by GRANTPIRRIE, Sydney, Fran Clark, Melbourne, and Greenaway Art Gallery, Adelaide.

Ralph Balson: Painting

ABSTRACTING THE INVISIBLE

In 1941 Ralph Balson painted and exhibited twenty-one paintings in the first solo exhibition of completely non-representational painting in Australia. The exhibition constitutes a landmark in the history of Australian art. Perhaps unsurprisingly for the time, none of the paintings was sold and the exhibition passed virtually unnoticed by the public and art cognoscentialike. The exhibition received an ambivalent review in the *Sydney Morning Herald*, and a brief disparaging mention in *The Bulletin*:

At Anthony Hordern's art gallery hang the works of Ralph Balson. Mr Balson specialises in what the arty call 'the abstract'. He makes designs in flat colour (including metallic tints), using circles, triangles, squares, et cetera, as form, and produces some very pretty designs for patchwork quilts.¹

Abstract painting had first surfaced in Sydney two decades earlier in

the work of Roy de Maistre and Roland Wakelin. At the 1939 group show 'Exhibition 1' at David Jones Gallery, Frank Hinder exhibited a geometric abstract painting alongside Balson's figurative post-cubist works. Balson's 1941 exhibition of entirely abstract works was, in this context, unlikely to cause a stir. The radical gesture of this show was not fully recognised until much later, when Balson's focused commitment to abstraction had set him apart from other artists of the time. Soon after the exhibition finished, the paintings were packed away and moved into storage. The

next published references to the exhibition are found after

the artist's death in 1964. It was referred to by reviewers

of the first Balson memorial exhibition, held at the Sydney branch of Gallery A in 1967, and in essays by Daniel Thomas and Rene Free published in 1965 and 1966 respectively. Balson's marginalisation by the standard histories of Australian art and the lack of recognition of his important 1941 show have been attested to in more recent times by Bruce Adams and David Pestorius. In fact, the underestimation of Ralph Balson's importance is addressed in almost every text written on him since his death. Despite this consensus, there has been little specific consideration of the work included in Balson's ground-breaking exhibition.

One work from the 1941 exhibition, *Painting*, has been in the collection of the Art Gallery of New South Wales (AGNSW) since 1965. It was recently restored and is currently on view in 'Parallel Visions: Affinities within the Australian Collection', alongside works by Grace Crowley, Frank Hinder and Margel Hinder. Allocated only a catalogue number by Balson, it belongs to a group of works executed between 1941 and 1956 known as the 'constructive paintings'. (Examples from 1942, 1950 and 1951 are also on view in 'Parallel Visions'.) There

appear to have been three distinct groups of constructive paintings exhibited in the 1941 show.

The paintings in the first group are impersonal, mechanical compositions incorporating industrial metallic gold paint. The second group comprises rhythmical compositions in which thin rectangles arranged diagonally across the work are interspersed and overlapped with circles and squares of different sizes and colours. The final group includes more restrained compositions in which large blocks of colour at the edges form a ground on top of which smaller circles, triangles and squares are organised into a tighter central arrangement. The paintings exhibited at the AGNSW belong to this latter group. Their composition is close to Balson's cubist paintings of the late 1930s. (*Portrait of Grace Crowley*, 1939, and *The sisters (family group)*, 1939, are included in 'Parallel Visions'.) In these earlier cubist works, a figure is positioned centrally against a background of geometrically arranged planes of colour.

Similarly, *Painting* displays a tight central arrangement of rectangular and circular forms grounded by larger planes of peripheral colour. The work's vertical orientation is emphasised by the thin planes of beige and pink at the left and right edges which almost span the height of the painting. Central triangular forms also reach upwards, pointing towards a black sawtooth-like roof. The brushwork is carefully contained within each of the geometric forms but moves casually, almost loosely, within each form, reminding us of the work's physical substance. Unlike the seamless graphic fields used by later geometric abstractionists, Balson's painterly technique draws our attention to the

way in which the work was executed and to its life as a painting.

The 1941 show marks an important shift in Balson's practice. His move from figuration to abstraction is a moment of historical significance. The shift in his subject matter, however, defines the point at which Balson's practice becomes conceptual. Throughout the 1930s Balson's subject matter was confined to those things that can be perceived visually. Although the subjects were often abstracted along cubist principles and clearly composed of geometric forms, the point of departure for these works is firmly rooted in the world that can be perceived. In 1941 Balson began to paint things that cannot be perceived directly – the forces and laws of the universe whose structure is accessible to the scientist or mathematician but whose form cannot be discerned by human senses. Painting is emblematic of this shift in that its composition retains many of the cubist principles central to Balson's figurative work while divorcing these principles from figurative representation. Painting aims to make visible the unseen fundamental forms of the world of sense perception. Balson described the

depiction of these forms as 'abstract from the surface but more truly real with life'.4 Moreover, Balson saw his practice as an expression of the way in which humankind conceives of the universe and of its 'striving to bring the universe within the range of [its] sense perception'.5 It is by means of a perceptual twist that Painting succeeds in bringing the forms of science and mathematics into the range of our visual perception and cognition. Cleverly, Balson depicts these forms not in a precise diagrammatic manner but in an inexact, painterly way: lines are slightly crooked, angles imprecise and colours clearly applied with a brush. Painting does not present us with an idealised scientific universe but one which can be comprehended in terms of human perception and experience.

- 1 The Bulletin, 6 August 1941.
- 2 Daniel Thomas, 'Ralph Balson', Art and Australia, vol. 2, no. 4, March 1965, p. 248; Rene Free, Balson, Crowley, Fizelle, Hinder, exhibition catalogue, Art Gallery of New South Wales, Sydney, 1966.
- Bruce Adams, *Ralph Balson: A Retrospective*,
 Heide Park and Art Gallery, Melbourne, 1989;
 David Pestorius, *Geometric Painting in Australia 1941–1997*, University Art
 Museum, University of Queensland,
 Brisbane, 1997.
- 4 Ralph Balson, quoted in Thomas, op. cit., p. 258.
- 5 ibid.

Parallel Visions: Affinities within the Australian Collection, Art Gallery of New South Wales, Sydney, 22 February 2002 – January 2003.

NICHOLAS CHAMBERS

Nicholas Chambers is a writer and gallery manager based in Sydney.



RALPH BALSON, Painting, 1941, oil on paperboard, 79 x 63.5 cm, Art Gallery of New South Wales, Sydney.

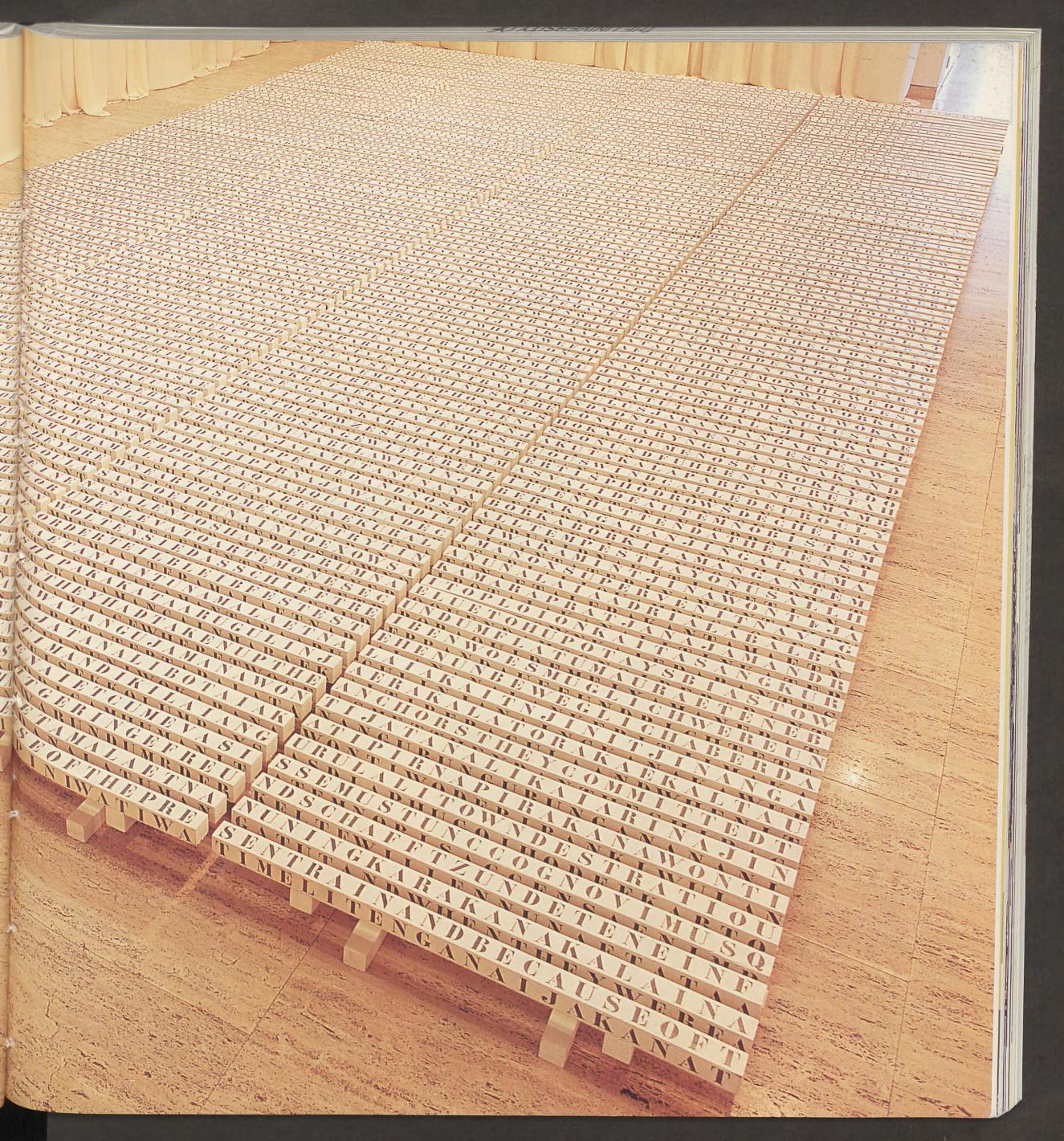
T R A N S L A T I O N A C T S

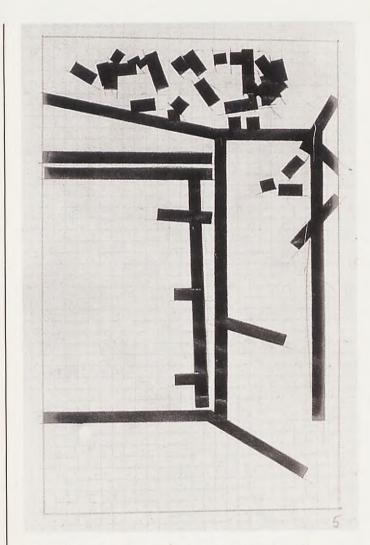
The art of RUARK LEWIS

RAFT, 1995, graphite on timber, audio CD and silk, 8.4 x 4.8 m, installation view, Art Gallery of New South Wales, Sydney.
Photograph Ian Hobbs.

RUARK LEWIS and PAUL CARTER,

RACHEL KENT





above: RUARK LEWIS, Fourcalquier 5, 1985, graphite, 29 x 20 cm, courtesy the artist.

below: RUARK LEWIS, Transcription drawing: Shostakovich String Quartet 8, 1987, graphite, 39 x 48.5 cm, courtesy the artist.

opposite page top: RUARK LEWIS, Transcription drawing: Mon Amour – It's Vital, Hilary Boscott, 1989, pen and ink, pencil, 16 x 18 cm, courtesy the artist.

opposite page bottom: RUARK LEWIS, Dot matrix, 1991, pen and ink, typewriter, 20 x 26 cm, courtesy the artist.

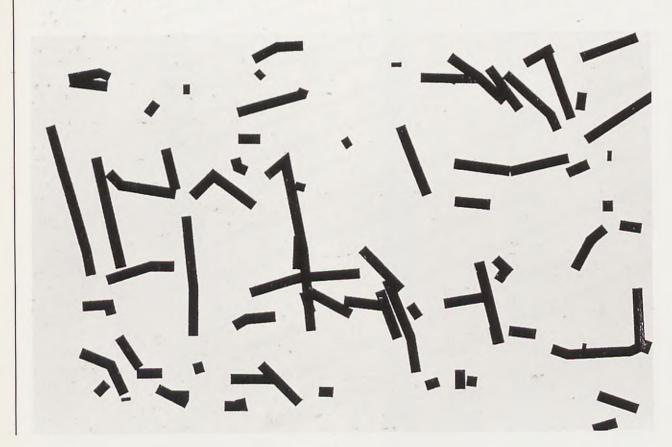
uark Lewis is an artist who defies simple categorisation. With a background in music and a practice that encompasses drawing and painting, poetry and performance, Lewis moves with ease between disciplines. For almost two decades Lewis has developed a substantial volume of work that explores the notion of translation, or the translation of one discourse into another. Underpinning each form of expression is the desire to bring both artist and viewer closer to an understanding of language – written or visual – and its expressive possibilities. A literal unpicking of the structures and conventions of language, the works dig beneath the surface to reveal hidden meanings, resonances and traces.

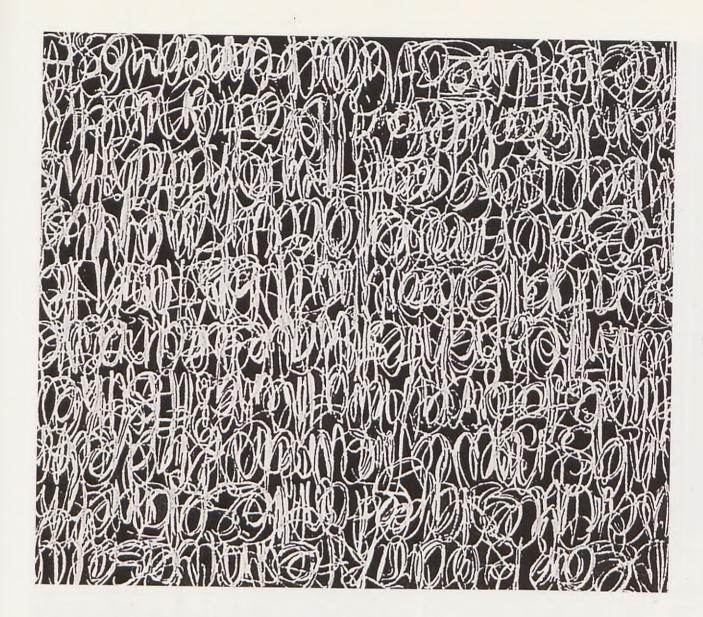
Lewis's first 'transcription drawings' of the early to mid-1980s take musical scores as their starting point. To produce these works, the artist listened to the recorded compositions of Shostakovich and John Cage, interpreting their structure and rhythms according to a series of short lines and strokes. A two-part process in which an initial sketch would be jotted down into a notebook, followed by a more structured

drawing on graph paper, the drawings seek to convey the essence of their subject rather than its entirety. The duration of each recording dictated the time allowed to make the finished drawing, and thus determined its complexity, while pauses and gaps in the recordings are acknowledged in the negative spaces between marks. Describing the transition from aural to spatial, the artist observes: 'Music is the perfect model. Music is the fitting of "objects" into a sequential pattern in time. Sound at a specific point in time is like a landscape: the soundscape reverberates, resonates, points to and strikes.'

Situated between listening and writing, Lewis's transcription drawings take on a simple, abstract geometry that exists independently of the source while at the same time recording it. Lewis writes of the process: 'To transcribe music or any other sound source is to make a record, to distil down from a given and create from it again. Abstraction occurs as a primary or secondary event, that is, as a direct filtering from the real object or by becoming a separate subject (or many times removed).'2 Like Kasimir Malevich's abstractions based on soccer players in a field or Piet Mondrian's earlier renderings of pier and ocean, Lewis's drawings capture the architectonics underlying concrete forms.

Lewis's transcription drawings are preceded by a body of work made while he was a student in Sydney in 1982. In these earlier works, Lewis 're-drew' the drawings of Godfrey Miller, revealing their basic structures and forms in the process. A twofold gesture, Lewis's drawings represent a posthumous tribute to and technical exploration of the senior artist's draughtsmanship. Using the technique later applied to the transcription drawings, he produced initial sketches in response to Miller's originals, and then developed a more formal

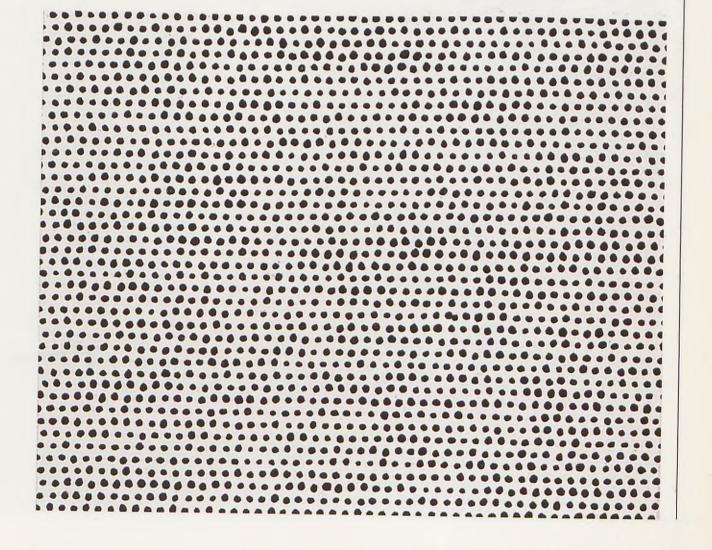


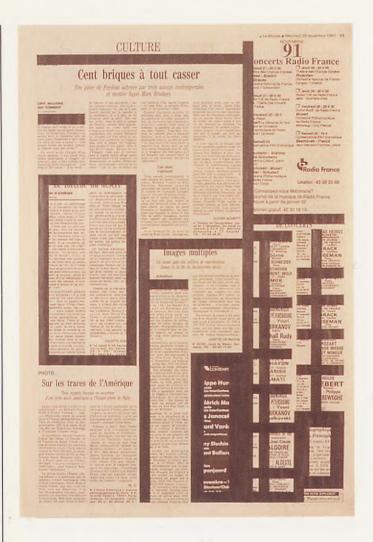


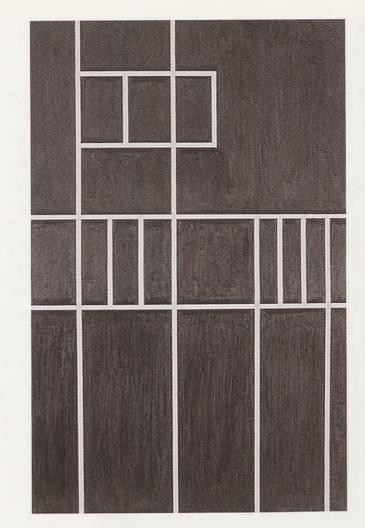
iconography at one step removed from its source. Like a skeletal architecture overlaid on a map, this technique was applied to a range of sources in the transcription drawings, from musical scores to street directories and newspapers with precise columns and grids. Two exhibitions of the transcription drawings in the late 1980s drew on a range of visual sources and references,3 and a solo exhibition at the Australian Centre for Contemporary Art in Melbourne in 1992 presented a grouping of transcription drawings under the collective title 'Mirror States', referring to the process of recording and reflection that the works entailed.4

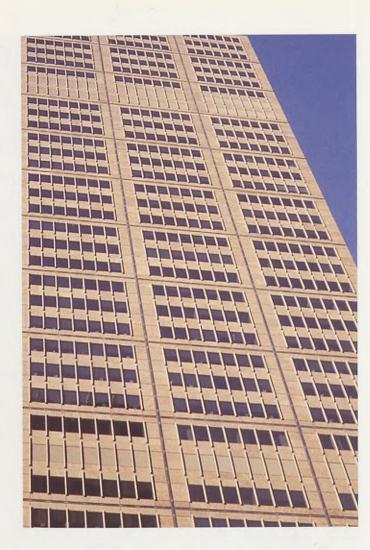
Poetry and plays – by Rainer Maria Rilke, Arthur Rimbaud and Samuel Beckett, among others – become another site for physical intervention by the artist. In these works individual letters, lines and paragraphs are cancelled out or in-filled with graphite markings to create a palimpsest of text and imagery. In subsequent drawings and paintings of the 1990s, letters are overlaid on letters until the process of reading becomes secondary to the simple act of looking and seeing. Meanings become layered and various, slipping back and forth between rationality and nonsense. Lewis describes his reinterpretation of other people's images and texts as a way of analysing their content and understanding them more deeply. A poem thus becomes an object on a page to be performed – like music – and its structure (lines, punctuation) indicates how to read it.⁵

Poems written by the artist further explore notions of sense and non-sense, their various structural manipulations inviting readers or viewers to pause and consider their own role in the quest for meaning. Poetry is an integral aspect of Lewis's practice, early sonnets referencing Albert Tucker, Arthur Boyd, George Baldessin and other senior Australian



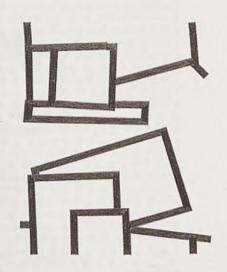






artists and their practice. Plays written by the artist similarly explore ideas about the spoken word, and a series of performances organised by Lewis during the 1980s at the Art Gallery of New South Wales responded directly through the spoken word to artworks hanging on the gallery walls. Treated by the artist as experiments that might not necessarily be 'successful' in a critical sense, they nonetheless were necessary as a form of creative exploration.⁶ Artists books by Lewis continue these themes, including Te Ar Wil Eve Nd (1991), Just for Nothing with Nathalie Sarraute (1997), and False Narratives (2001), a box-set of lithographic cards with text.

Despite its diverse source material, an ongoing engagement with the intellectual and cultural landscape of Australia is evident throughout Lewis's practice. He recalls: 'Conversations in the late 1980s with poet and radio producer Martin Harrison focused questions about the remaking of Australian traditions.' With



its complex history of colonialism, land occupation, dispossession and migration, Australia is a fertile ground for creative exploration. In 1986 Lewis chanced on a discarded drawing by the Aboriginal artist Benjamin Landara, sparking a longstanding interest in Aboriginal art and culture. Drawn to the Central Australian watercolour movement popularised by Albert Namatjira (Landara's father-in-law), and its origins in the missions era, Lewis read the published works of missionary Carl Strehlow and his son T. G. H. (Ted) Strehlow, as did Harrison. A transcription drawing of the period alludes to Harrison's poem 'Antipodean Self-Portrait with Images of Hunting', while subsequent transcription drawings count the delicate, geometrical patterning of Yirrkala barks among their references.

Collaboration is also significant within Lewis's practice, well illustrated by the productive and ongoing dialogue with Melbourne writer and historian Paul *right:* RUARK LEWIS, Transcription drawing: Lieder auf der Flucht, Ingaborg Bachmann 1973, 2002, pen and ink, 20 x 38 cm (sheet), courtesy the artist.

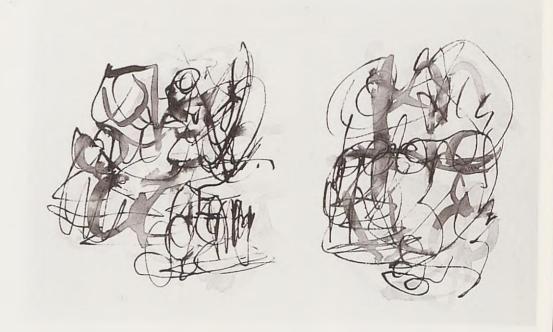
below: RUARK LEWIS, Transcription drawing: Lieder auf der Flucht, Ingaborg Bachmann 1973, 2002 (detail), oil on canvas, 100 x 320 cm, courtesy Richard Salmon Gallery, London.

opposite page left: RUARK LEWIS, Transcription drawing: Le Monde, 1991, graphite on newsprint, 47 x 32 cm, courtesy the artist.

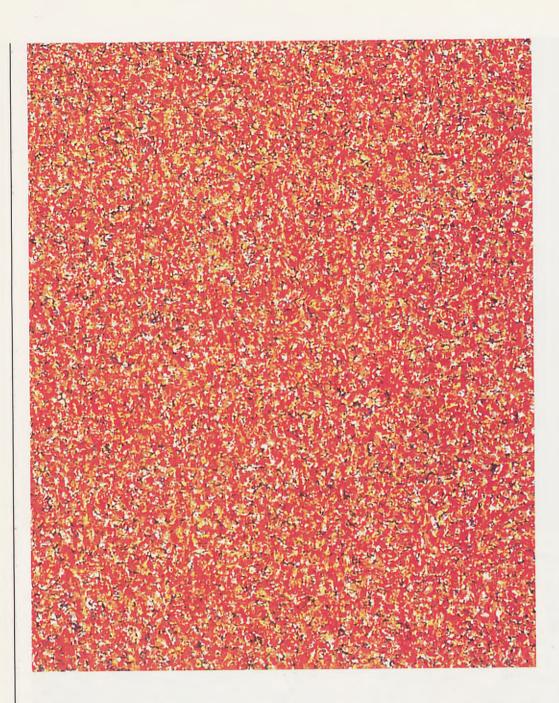
opposite page centre: RUARK LEWIS, Transcription drawings: The Silhouettes, 1992, graphite on paper, 104 x 71 cm, courtesy the artist.

opposite page right: RUARK LEWIS, City Tower, Sydney, 1999, colour transparency, courtesy the artist.

opposite page bottom: RUARK LEWIS, Transcription drawing: Merzzeichnung 138, 1992 collage Kurt Schwitters, 2001, graphite, 47 × 31 cm, courtesy the artist.







THE TRANSCRIPTION

DRAWINGS MAY BE SAID

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AND MOVEMENT, SPACE

AND TIME.

Carter. An associate of Harrison and Lewis since the late 1980s, Carter is well known for his postcolonial observations of Australian history. Lewis describes how his interest in creating a 'spatial history' through language echoes Carter's own approach in *The Road to Botany Bay* (1987). Writing on Lewis's drawings in 1992, Carter in turn noted: 'The transcription drawings may be said to represent the sound history of a place, the way in which our physical being mediates between architecture, and movement, space and time.'8

Following earlier attempts at collaboration, Lewis and Carter began a major project together in the mid-1990s that led them to Central Australia and onwards to Hermannsburg, Germany, in the footsteps of Carl and Ted Strehlow. Entitled *RAFT*, 1995, the work

was conceived of as part sculpture and part soundscape, its physical presentation consisting of conjoined wooden lengths overlaid with text. Devised and constructed by Lewis, with an audio-composition by Carter based on field recordings in Central Australia, the work interweaves spatial, linguistic and spiritual references to evoke a complex metaphysical terrain.

Carl Strehlow occupies a unique place in Australian history as an early missionary linguist who developed European—Aboriginal dictionaries based on the translation of epic song cycles. Encompassing three languages — the author's native German, plus the languages of Arrernte and Loritja9 — his 1907 multi-volume Die Aranda-und Loritja-Stämme in Zentral Australien (The Aranda and Loritja Songs of

Central Australia) represents the culmination of many years working with Indigenous communities at the Hermannsburg Aboriginal mission in the West MacDonnell Ranges. While in Australia, he also translated the New Testament into Arrernte and Diyari. Following in his father's footsteps, Ted Strehlow published his own English-

language studies of Aboriginal myth – Aranda Traditions (1948) and Songs of Central Australia (1971). Another more personal text, Journey to Horseshoe Bend (1969), recalls the final days of his father's life when, racked with pleurisy, Carl Strehlow was transported on an improvised wooden craft along the dry riverbed of

the Finke River from the Hermannsburg mission south towards Adelaide. Strehlow senior did not survive this journey, dying at Horseshoe Bend, where his grave is still to be found.

RAFT was developed as an open-ended dialogue between Lewis and Carter that drew on literary sources, including the writings of the Strehlows and biblical text from chapters 27 and 28 of St Paul's Acts of the Apostles. Comprising 24,698 characters and several thousand words, the text of RAFT spells out its dramatic narrative in six different languages: Arrernte, Diyari, English, German, Roman and Greek. 10 The structure of the work evokes the makeshift craft used to transport Carl Strehlow along the Finke riverbed. Recalling St Paul's shipwreck at Malta, Strehlow's 'shipwreck' at Horseshoe Bend is chronicled by his son thus: 'Like St Paul, he felt that he could say of himself that he had finished his course and was now ready to be offered."11

With its horizontal and vertical axes, *RAFT* suggests multiple readings and a layering of texts. Lewis notes: 'The letters could be read in different directions and combi-

nations at once; so, out of the linear script a non-linear array emerged corresponding to the pattern of a woven rug; except that the pattern was nowhere and everywhere – wherever you looked, an expansion of steps without halt." Presented in one continuous flat expanse or stacked in cubes, the work recalls Le Corbusier's theories on the modular. Another more vernacular reference point might be the low, flat oyster trays used as flexible cargo by fishermen, designed to be 'recycled, reconfigured and used again'.13 Adding to its physical presence, the soundscape of RAFT evokes the presences of Carl and Ted Strehlow through voice recordings made by Carter as he walked along the dry riverbed of the Finke in a reconstruction of the father's final voyage – and in the son's later path. The sound of footsteps, the crackling of dried grass and stones underfoot, and spoken



above: **RUARK LEWIS and PAUL CARTER, RAFT, 1995–2000,** graphite on timber, audio CD and silk, installation view, Angel Row Nottingham, UK, courtesy the artist.

below: RUARK LEWIS and PAUL CARTER, RAFT, 1995–1997, graphite on timber, audio CD and silk, 8.4×4.8 m, installation view, Art Gallery of South Australia, Adelaide.

opposite page: RUARK LEWIS, Water drawing: SOCA; Transcription drawing: T. G. H. Strehlow 3, 1971, 2000, oil on canvas, 50 x 40 cm, courtesy the artist.

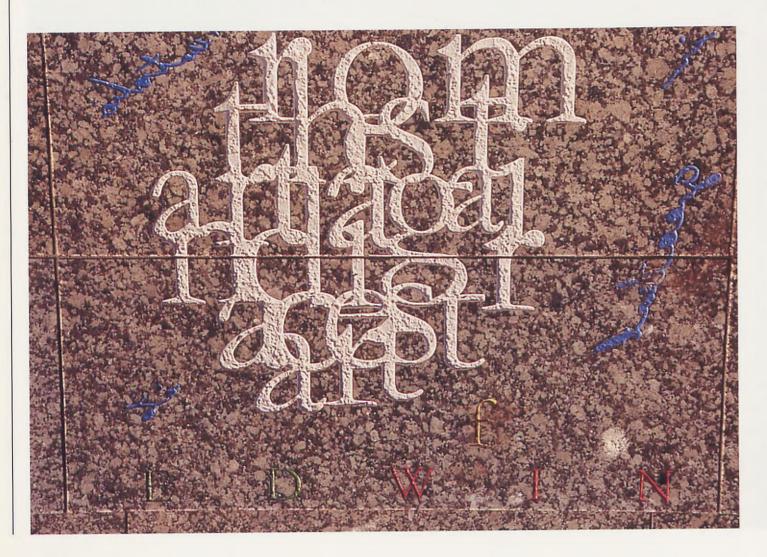


excerpts from *Journey to Horseshoe Bend* all combine to create an evocative, experiential terrain.

Lewis and Carter's second collaboration, a major sculptural commission for the Sydney 2000 Olympic Games, takes the form of engraved granite steps set within a fig-tree grove and water feature. Entitled Relay, 2000, the work includes quotations in red, yellow, blue and green: red in reference to the 1896 Games (Greece), yellow for the 1956 Games (Melbourne), blue for the 2000 Games (Sydney) and green representing the ideals of the 'green' bid for the Homebush site, and the environmental future of Australia. Based on the notion of a 'people's poem', the work was constructed for and in response to visitors to the Homebush site. It is verse articulated in three-dimensional space.14

Since its inception, *RAFT* has journeyed to diverse locations, including state and university art museums around Australia and, most recently, to the Sprengel Museum in





Hannover, Germany. 15 Subsequent works by Lewis continue to explore the legacy of Carl and Ted Strehlow, including a suite of 'water drawings' of 1999–2002 in a scroll format, originating from their translations of Arrernte water songs. Four metres in length, and divided internally into ten smaller sections, the artist says that the water drawings make continuous the discontinuous nature of the conventional book. 16 They may be read in different directions at once, in a non-linear sequence, left to right or right to left. He concludes: 'The enhancement of this textual flux, the sensation of fluid in counter-motion, is an important compositional incentive, while the organisation of the texts into a sequence of grids lends the blocks of text an ideogrammatic quality.'17 The reference to oyster trays in RAFT was developed by Lewis in 2001 in a collaborative project with Indigenous artist Jonathan Jones at Sydney's Performance Space, and in Lewis's sculptural installation Measuring sticks, 2001, about the charting of tidal ebb and flow.18

Lewis's practice is sustained by its exploration of language, amplified by cultural concerns. From the transcription drawings to the poetic and performance works, and from RAFT to the water drawings and beyond, Lewis's oeuvre may itself be characterised as a work of translation in progress. Transcription drawings begun in Hannover in 2001 continue the themes of language and translation through the text works of Kurt Schwitters. Water drawings expand the concerns introduced in RAFT, and the artist's book False Narratives (2002) expands on themes of text and meaning, as do recent spoken-word collaborations with Melbourne composer Rainer Linz. As one critic has observed, Lewis's drawings 'act to investigate and restructure their origins' in the manner of visual tone poems. 19 The same may be said of Lewis's wider multidimensional practice as it delves ever more deeply into the realms of language and space.

I Ruark Lewis, 'Two notes for exhibitions', *Transcription Drawings* 1986–89, exhibition brochure, Syme Dodson Gallery, Sydney, 1989, n.p.

² Ruark Lewis, 'Directional modality', *Art & Text*, issue 31, December 1988 – February 1989, p. 50.

3 Lewis held two significant exhibitions in the late 1980s in Sydney: one in 1987 at King Street Studios, and the other at Syme Dodson Gallery in 1989.

4 'Mirror States' was initially a radiophonic composition by Paul Carter, produced by Klaus Schoening of West German Radio, Cologne. See Paul Carter, *The Sound-In Between*, New South Wales University Press, Sydney, 1992, pp. 93–114.

5 Rachel Kent in discussion with the artist, May 2002.

7 Paul Carter and Ruark Lewis, *Depth of Translation: The Book of Raft*, National Museum of Australia, Melbourne, 1999, p. 122.

8 ibid., p. 124.

9 Arrernte - formerly known as Aranda.

10 In *Journey to Horsehoe Bend*, Ted Strehlow recalls of his father: 'He prayed the Lord's prayer many thousands of times in German, English, Dieri [Diyari] and Aranda; and he often read it both in Latin and Greek.', p. 118.

II ibid.

12 ibid.

13 ibid., p. 114.

14 Rachel Kent in discussion with the artist, June 2002.

15 RAFT has been exhibited in various configurations at the Art Gallery of New South Wales (1995), Institute of Modern Art, Brisbane (1995), The Ian Potter Gallery, The University of Melbourne (1996), Art Gallery of South Australia, Adelaide (1997) and Sprengel Museum, Hannover (2001). It was also presented as part of the group exhibition 'Babel' at Ikon Gallery, Birmingham (1999).

16 Ruark Lewis, 'Disguisement', *RAFT*, exhibition brochure, Sprengel Museum, Hannover, Germany, 2001, p. 6.

17 ibid., p. 7.

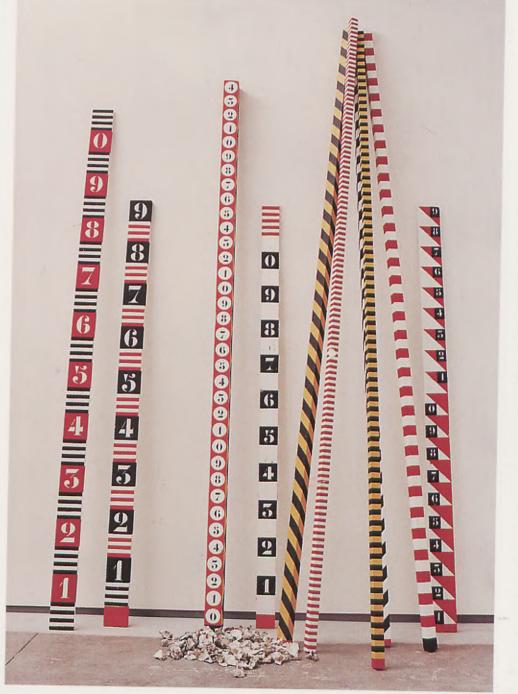
18 The collaborative work with Jonathan Jones references the excavation by early colonists of oyster-shell middens on the Sydney Harbour shoreline for processing into lime mortar for cement. Oyster shells also feature in Carl Strehlow's transcription of the Arrernte water myth of Kaporilja; in this story the shells are thrown, like thunder, from the clouds.

19 Christopher Saines, 'Ruark Lewis', *Correspondences: The Andrew and Lilian Pedersen Memorial Prizes for Drawing and Small Sculpture 1991*, exhibition brochure, Queensland Art Gallery, Brisbane, 1991, p. 10.

Ruark Lewis is represented by Richard Salmon Gallery, London.

Rachel Kent is Senior Curator at the Museum of Contemporary Art, Sydney.

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above: RUARK LEWIS, False narratives, 2001, offset lithography on card, 61 x 357 cm, installation view, Conny Dietzschold Gallery, courtesy the artist. Photograph Arunus.

left: RUARK LEWIS, Measuring sticks, 2001, gouache, timber, oyster shells, dimensions variable, installation view, Conny Dietzschold Gallery, courtesy the artist.

opposite page top: RUARK LEWIS and JONATHAN JONES, Middens – reckonings, 2001, oyster shells, electric lights, dimensions variable, Performance Space, Sydney, courtesy the artist.

opposite page bottom: RUARK LEWIS and PAUL CARTER, Relay, 2000 (detail), lacquer, engraved granite, 3 km, courtesy the artist. Photograph Babette Griep. SLEUTH

VIVIEN GASTON





HENG'S FIGURE
COLLIDES WITH A
DRIFTING WORLD
OF SYMBOLIC
OBJECTS WHOSE
MEANINGS ARE
UNSTABLE, OSCILLATING BETWEEN
MYSTIFICATION
AND A SENSE
OF LOSS.

uan Heng's artistic vision is well characterised by the title of one of his recent works, *Sleuth*, 2000, for he is a detective in his search for meaning in a multitude of places, from Byzantine icons to popular comic books. Quirky, anti-didactic and mesmerising, these watercolours and oil paintings record the seduction and after-effects of his encounter with Italian art and the layered iconographies of the Mediterranean world. Against the tough background of earlier works set in Gippsland's dark industrial landscape and his own Glaswegian origins, they represent an emergence into bright light, saturated colour and airiness of space. A new iconography, too, emerges to replace the vulnerability and harshness of his past concerns. It is a perplexing world that both encourages and defies interpretation. Heng, the magician, conjures up a series of riddles in narrative mode featuring a figure of cartoon physiognomy and quattrocento demeanour.

Blending the wit of popular culture and the gravity of renaissance art, the protagonist is, of course, the artist himself.

There can be little doubt about the identification. The almond eyes, the wide slice of the mouth, the pointed nose and the uncannily neat hair are all manifestly those of the artist (as evident in Polixeni Papapetrou's photograph for the 2001 Australian Galleries exhibition catalogue). It does not matter that in the works his hair turns orangey-red, or that the monumental head in the recent exhibition is entitled merely *Face*, 2000. Indeed, this ambiguity and evasion is characteristic of current complexities in the depiction of self.² By imposing distance Heng denies explicit self-expression. For him, as for

Henri Matisse, expression is in the whole picture. His self-portrait insists on calm detachment, on the facial surface being as much if not more the subject than inner emotions. In fact Heng describes the work as a composite portrait, mixing a memory of his youthful self with that of his brother. While the head fills the entire space to the edges, the eyes are averted. The effect is of massive scale, a kind of puppet head of Constantine, a fragment from a colossal Roman sculpture.

In the post-Italian narrative works this powerful but ambiguous identity translates into a self-contained, oddly mobile force, doll-like or robotic. Heng betrays no explicit autobiographical impulse. Instead, an abstracted account of his features restricts access and blocks interpretation. He creates a persona with power to act but rejects any hint of a confessional personality cult. With the stylish charisma of René Magritte's man in a bowler hat and the wistful resilience of Charlie Chaplain, he appears in rigid profile or static threequarter view. In poses of almost noble perplexity he attains a power to act that is impressive and at times magical.

The unusual inflection in Heng's features, inherited from his Chinese grandfather, contributes to the impact of the image. Other artists have managed the same – Paul Gauguin, for example, who played up his own inherited Peruvian characteristics in search of an aggressive exoticism that would add to his avant-garde status.3 Heng makes no postcolonial comment. His synthesis of western and eastern aesthetic traditions is seamless, another trick executed with a Matisse-like fluency. His penchant for the ornamental, for the flat surface and linearity, enforced by an ability to let colour sing, are all testimony to his blended genealogy and an early fascination with Indian art instilled by Philip Rawson,



above: EUAN HENG, Air-o-plane, 2001, oil on linen, 137 x 132 cm, private collection. Photograph Russell Mant. opposite page: EUAN HENG, Passage, 2000, oil on linen, 102 x 102 cm, courtesy Australian Galleries. Photograph Russell Mant. previous page 262: EUAN HENG, Face, 2000, oil on linen, 96 x 91 cm, courtesy Australian Galleries. Photograph Russell Mant. previous page 263: EUAN HENG, Sleuth, 2000, oil on linen, 137 x 132 cm, private collection. Photograph Russell Mant.



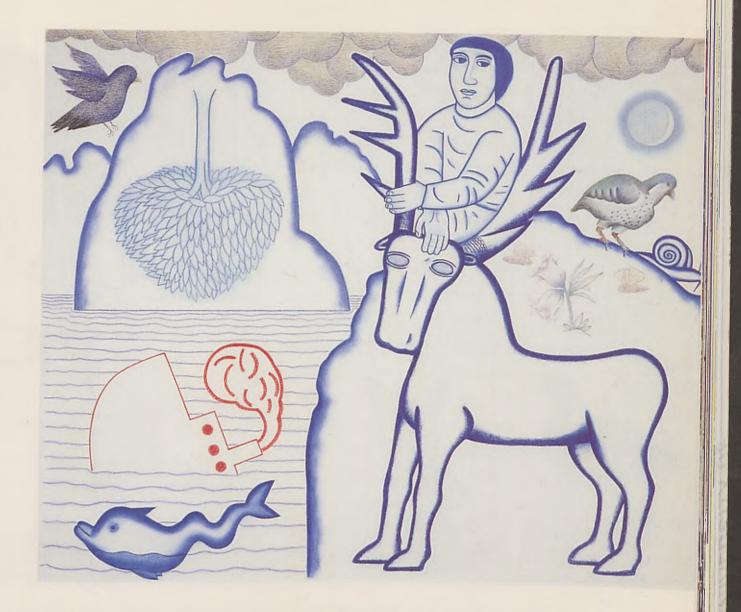
above: EUAN HENG, Abracadabra, 2000, oil on linen, 91 x 91 cm, private collection. Photograph Russell Mant. opposite page: EUAN HENG, Anthology, 1999, mixed media on paper, 101 x 137 cm, private collection. Photograph Claudio Abate.

a visiting scholar at Dundee School of Art, where Heng studied.

These complex visual habits converge in a ritualistic depiction of curiosity. As the traveller who never arrives, Heng's journey turns into an investigation, an existential whodunit, and the search becomes the central subject of his art. While his activities are minor, they are invested with unusual significance. In *Sleuth* he stands opposite a curiously branched, half-lopped tree, both man and tree like columns holding up the picture space. In a moment of obscure iconography his quizzical and bewildered figure shines a triangle of torchlight at a snail. The lopped tree, bright as coral under the sea, appears magically to regenerate.

There are perils to be faced on the journey. A ship sinks (Passage, 2000; Anthology, 1999), a cloud is portentous as it lugs across a pale sky (I spy, 2001), a moon eerily keeps watch (Night flight, 2001). Against these background symbols Heng focuses on iconic moments: the open arc of arms that encircle and encage the bird even as it is set free in Messenger, 2000; the torchlight shone on snail or dog in Sleuth, Snoop, 2000, and I spy; the arms flung back like wings in Night flight and Air-o-plane, 2001; and the largesse of the bent-over figure reaching for a snail in Abracadabra, 2000. The weight of these images fuses intimate personal psychologies of release, curiosity, flight and tenderness with recognised symbols for states of transition, if not spiritual transformation.

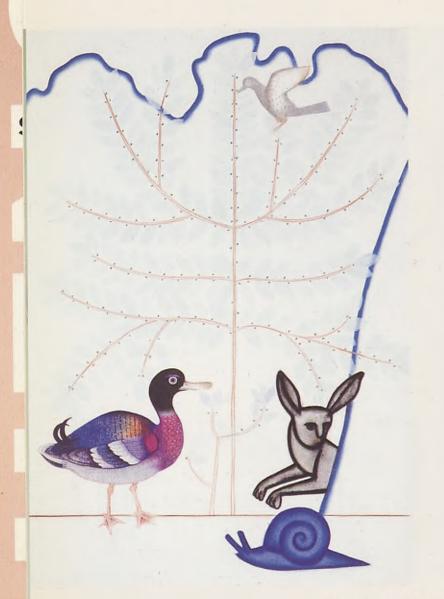
Heng's figure collides with a drifting world of symbolic objects whose meanings are unstable, oscillating between mystification and a sense of loss. Sorting out this mix is his task, his heroic journey. The result is a deliberate excess of symbolic meaning. This intentional overload is evident in *Anthology*, a watercolour produced during his Australia Council residency



at the British School of Rome in 1999. Audaciously, he raids icons from the past for images. The result is a faux naive catalogue of paradise imagery. Floating in the decorative space of a medieval tapestry or manuscript, the bizarre collection includes a deer with a saint riding in its antlers, from a medieval low-relief wood sculpture; a snail taken from the Basilica of San Clemente, chased by a partridge from a Vatican tapestry; an inverted renaissance tree; a Byzantine icon cloudscape; and a dolphin from a Roman floor-mosaic.4 In the midst of all this is a modern machine, the cartoon-like image of a sinking ship, tipped up almost vertically and slipping into the sea. The resplendent scene is interrupted by a sign of death, made more disturbing by its reference to the artist as a merchant seaman.

Does this cornucopian melee of meaning cancel itself out with contradictions or has Heng managed to reinvent meaning in the very superabundance of motifs? Certainly with Anthology and its major follow-up, the triptych Riddle, 1999, he stored away an eccentric cache of symbols to be revisited. Thus he can move with unusual confidence between ancient symbol and personal memorabilia. In Talisman, 2001, the Good Shepherd carrying the Lamb becomes the artist dressed in a nifty suit, wrapped around with a hare and attended by his own dog, Oscar. There is no spoof in this appropriation, and no self-conscious collage. Heng sheds cultural baggage whenever necessary and recycles both meaning and image with poignant effect.

Riddle attempts this on a monumental







EUAN HENG, Riddle, 1999, mixed media on paper, 3 panels, each 100 x 70 cm, private collection. Photograph V. France.

scale. As such, its cartoon-like linearity invokes the original function of renaissance cartoons, full-scale drawings to be directly transferred to the wall in fresco painting. A mixed-media work on paper, brought back to be finished in Australia, the work is a triptych, the form and size of renaissance altarpieces. A continuous horizon line joins the three panels. The central figure, like an ancient Egyptian in a suit, presides over all three sections while carrying a talismanic caged owl. Inquisitive animals and birds bob up around paired Etruscan-style trees. Secreted behind the figure, like a clue in a puzzle, is a blue snail, its spiral shell evocative of primitive life forms. All these creatures are inscribed with the musical calligraphy of a jewelcoloured line against a fresh white ground, recapturing some of the lyrical festivity Heng observed in Etruscan frescoes.

After his immersion in large-scale wallpainting and decoration, Heng's works on return to Australia have the effect of a continuous narrative inventing an entire world with intimations of moral significance, like a modern-day Arena Chapel by Giotto. Certainly the influence of other quattrocento luminaries such as Piero della Francesca, Fra Angelico and Ambrogio Lorenzetti is evident in the stiff but measured movement of the figures and the narrow stage-like space; in nearly every work the hero's shoes almost fuse with the ground plane as they slide along. Abracadabra evokes Fra Angelico's San Marco cells in its simplicity, chalky

fresco-like tones and bold gesture towards a source of mysterious inspiration, the snail. The massive hands reach down in an austere and exaggerated choreography of reverence.

Heng's fluency in the language of past art is essential to his engagement with contemporary aesthetic values. 5 His decorative instincts are both medieval and modern, his comic-book outline combines renaissance disegno, popular print, and Fernand Léger. His dialogue with the past sharpens the role of his art to manipulate reality, to move between abstraction, representation and the experience of the real, in ways habitual to art now. With a deadpan elegance reminiscent of Patrick Caulfield, whom Heng acknowledges as an influence, he plays on the medium and its potential to analyse, mimic or reinvent available visual signifiers. The diagrammatically

outlined birdcage in *Riddle* is an abstract, not a real, imposition on the softly feathered, three-dimensional owl inside. In *Passage*, 2000, the cartoon ship-image reappears to dip headlong into a painterly sea framed by a cut-out silhouette tree in the foreground. The result is not postmodern collage, rather a meshing of images into poetic reverie. The tree stands like a sentinel, gloomily witnessing the sinking, while the motif of the sad little ship shifts into fairytale mode and the dreamy moon and sky vaporise the tragedy into hazy atmosphere.

This slippage between genres is further heightened in Heng's concern to repeat motifs in different media. The compositions of I spy, Navigation, Sleuth, Messenger, Air-o-plane and Gladiator, 2000, are all almost exactly repeated in both watercolour and oil. The watercolours are delicate, like apparitions softly imprinted on the paper. In oil the bizarre vulnerability of Air-o-plane acquires a more aggressive energy. The outlines are reinforced, space is reduced to a running strip along the bottom, and colour is volted up to charge the image to its full dynamism - billiard-table green against a field of blazing yellow. In an added variation Heng reverses the image to its night-time opposite; the same figure that in the watercolour appeared to falter and in the oil was poised to take off, now appears to flee, haunted by the darkening midnight-blue sky. Heng draws on the figure reversal characteristic of renaissance works such as della Francesca's reversed angels in the Madonna del Parto, 1460-65, at Monterchi. In other works, such as Abracadabra, the pale tones of the bending figure have the opaque chalkiness of fresco painting while the snail has an oily glow. In dislodging his figure and objects from a continuous, unified mode of representation, Heng declares their artifice,



EUAN HENG, Formality and fun, 2002, watercolour, 21 x 17 cm, courtesy Australian Galleries. Photograph Jenni Carter.

forcing them to participate in the arena of modern cultural disjunctions.

Heng's most recent work aspires, with a new intensity, to the condition of poetry. His desire, as he puts it, is to 'empty out' the works, paring down the profusion of props in his symbolic theatre. A tree, both monumental and delicate, has a microcosmic status. Entitled *Formality and fun*, 2002, it obviously relates to the pastoral paradise of the Italian works but clips them into more concentrated form, influenced by landscape-gardening catalogues and practices. The tree is another sentinel, evocative, as a symbol in topiary, of fortitude, with connotations that run back to related motifs throughout Heng's oeuvre.

Heng revisits his own past motifs just as he pillages the motifs of past art. Like other

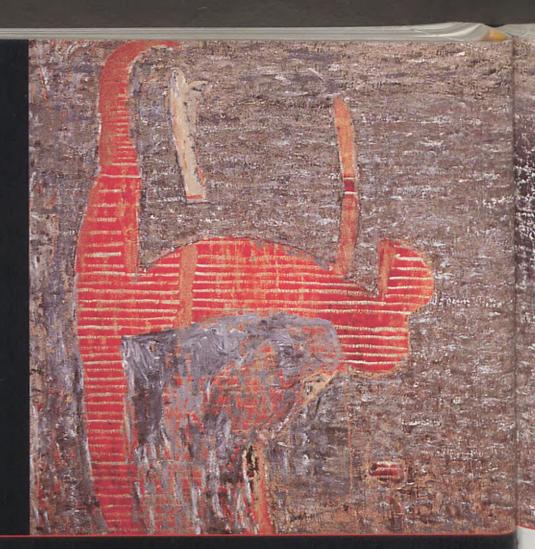
iconographers who have influenced him (William Blake, Magritte, Carlo Carrà, Léger), his images have developed into a language of their own. With post-surrealist condensation this works to invest his subjects with an archetypal quality. Memory informs the present in ways that are uncanny, playful and dislocating. Heng, the sleuth and magician, investigates the murder of meaning in modern art and, in the process of his enquiry, manages to bring some of it back to life. The repeated image of the storybook boat that tips up into the sea is a modern memento mori, a lament for art itself as much as for life. Yet Heng contains it within an enclosed world. Despite indications of a suppressed disturbance, explicit violence is shut out and the artist insists on restraint. The viewer can rely on that control to provide answers to the question: How can images and forms continue to create meaning in art today?

- I Wish to thank Ross Moore, Claudio Bozzi and Euan Heng for discussions in relation to this article.
- As Ernst van Alphen writes: 'The project of 'portraying somebody in her/his individual originality or quality of essence' has come to an end.' See his essay, 'The portrait's dispersal: Concepts of representation and subjectivity in contemporary portraiture', in Joanna Woodall (ed.), *Portraiture: Facing the Subject*, Manchester University Press, Manchester, 1997, p. 254.
- 3 See G. Wildenstein (ed.), *Gauguin: Sa Vie, Son Oeuvre*, Arbre Genealogique, Paris, 1958, pp. 6–7.
- 4 See Rosemary Adam, *Euan Heng: Abracadabra Paintings and Watercolours 2000–2001*, Australian Galleries, Melbourne, 2001, for further discussion of the sources of these symbols.
- of Renaissance Italy', *Age*, 19 April 2000. See also Charles Green, 'Euan Heng, Australian Galleries', *Art Forum International*, vol. 40, no. 2, October 2001, p. 170; Richard Morphet (ed.), *Encounters: New Art from Old*, National Gallery, London, 2000; and Laura Morris (ed.), *Modern Art Despite Modernism*, Museum of Modern Art, New York, 2000.

Euan Heng is represented by Australian Galleries, Melbourne and Sydney, and Greenhill Galleries, Perth.

Dr Vivien Gaston is Lecturer, Department of Theory of Art and Design, Monash University, Caulfield, Victoria.

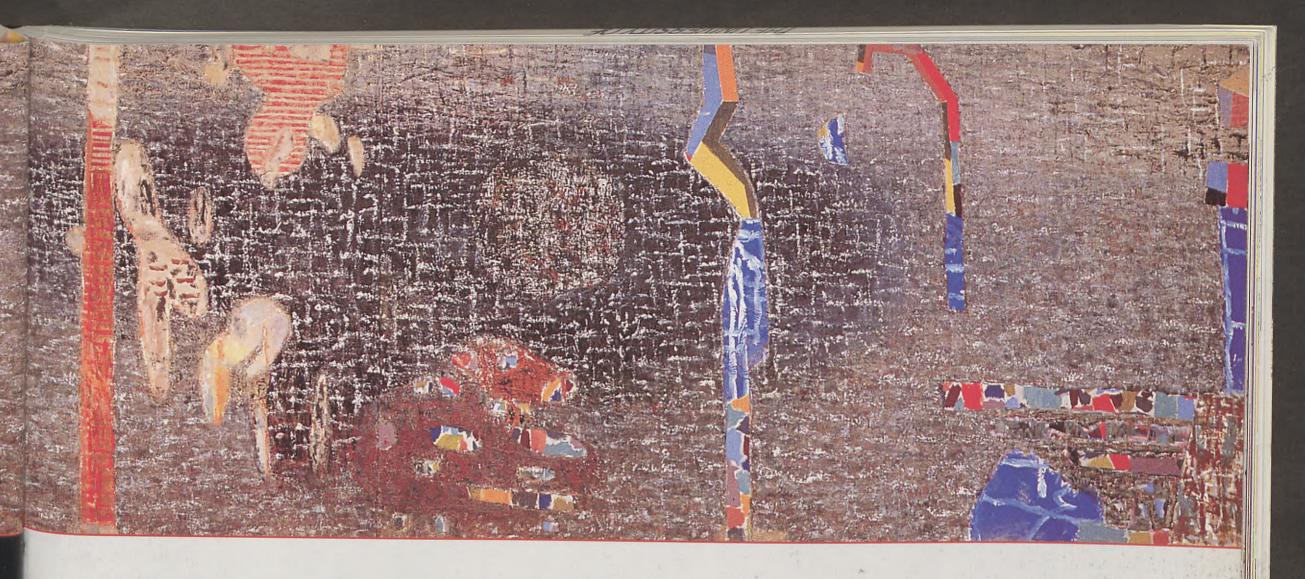
COMMONGROUND



Four Wedderburn painters

collection the artist.

above: **JOHN PEART, Nandi moon,** 1997, acrylic and oil on canvas, 170 x 580 cm, collection the artist. Awarded Wynne Prize 1997.



n February 2001, Suzanne Archer, Elisabeth Cummings, David Fairbairn and John Peart exhibited at the Ivan Dougherty Gallery in Sydney. They called the exhibition 'Common Ground'. This was an allusion to the Wedderburn landscape (immediately south of Campbelltown, on the south-western edge of Sydney), where all four live. The exhibition title also referred to their shared commitment to protecting the ecosystem of the area, which is important as the headwaters of the Georges River and as the habitat for an array of endangered indigenous wildlife. (To this end, they established a small environmental group called the Georges River Environmental Action Team.) Finally, they share, to varying degrees, a tendency towards a loose expressionism in which gestural line and a subdued palette often play a central role.

There is a precariousness about life in the Wedderburn bushland. Violent fires periodically shear through the valleys and gullies. The 1991 and 1994 fires swept with blitzkrieg irresistibility along the silver cord of O'Hares Creek, exhausting themselves at the very brink of the painters' houses. During the 1994 conflagration, Elisabeth Cummings's storeroom and auxiliary studio, only metres from her house, was engulfed (together with the paintings it contained).

Elisabeth Cummings built her mud-brick studio/house at Wedderburn in 1975, and moved there permanently in 1990. John Peart, who had formerly lived in Paddington, arrived in 1980. Suzanne Archer and David Fairbairn moved to Wedderburn from Balmain in 1987.

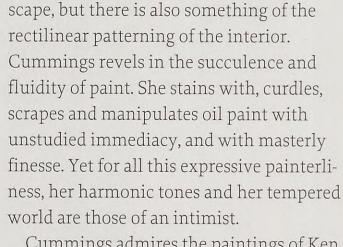
Like many artists of her generation, Elisabeth Cummings fell somewhat under the spell of Paul Cézanne while a student at the National Art School, Sydney, in the

PETER PINSON

mid-1950s. In 1961, while in Europe on a New South Wales Travelling Art Scholarship, Cummings studied in Salzburg with Oskar Kokoschka. As influences, Cézanne and Kokoschka seem almost entirely incompatible. Yet around 1990, coinciding with her final move from Glebe to Wedderburn, Cummings's work successfully annealed aspects of Cézanne's structural organisation of form to Kokoschka's high viewpoint for his landscapes and his lyrically flailing brushstroke.

Cummings's abstractions may derive from a landscape where the moderate illumination of early morning or the gentle light of dusk rakes across motifs, dissolving their solidity and dissembling their forms. There is in her paintings much of the unfocused untidiness of the Wedderburn land-

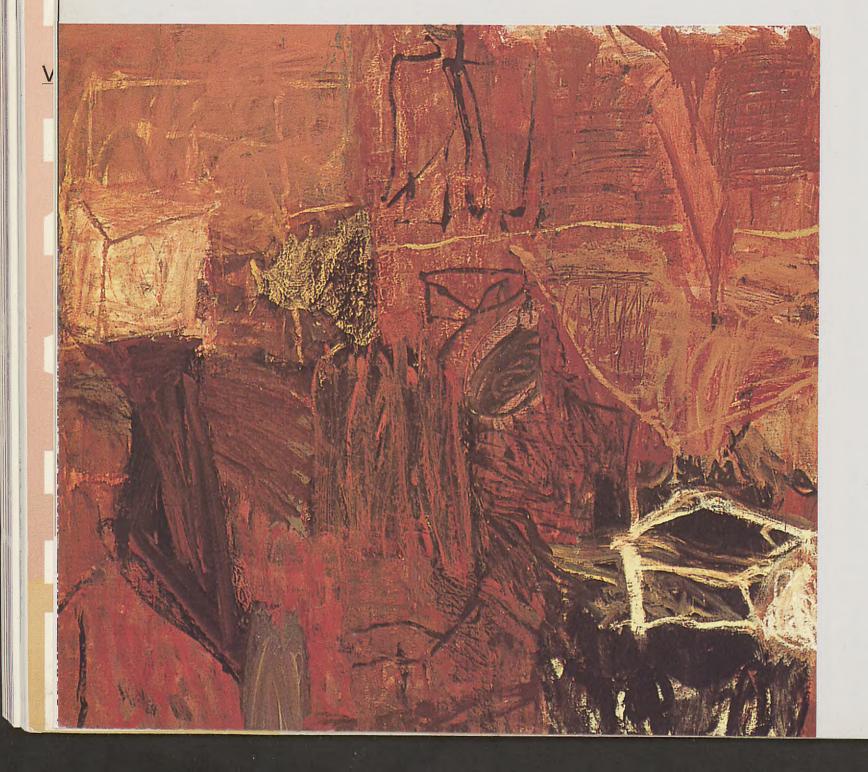
CUMMINGS REVELS IN THE SUCCULENCE AND FLUIDITY OF PAINT. SHE STAINS WITH, CURDLES, SCRAPES AND MANIPULATES OIL PAINT WITH UNSTUDIED IMMEDIACY, AND WITH MASTERLY FINESSE.

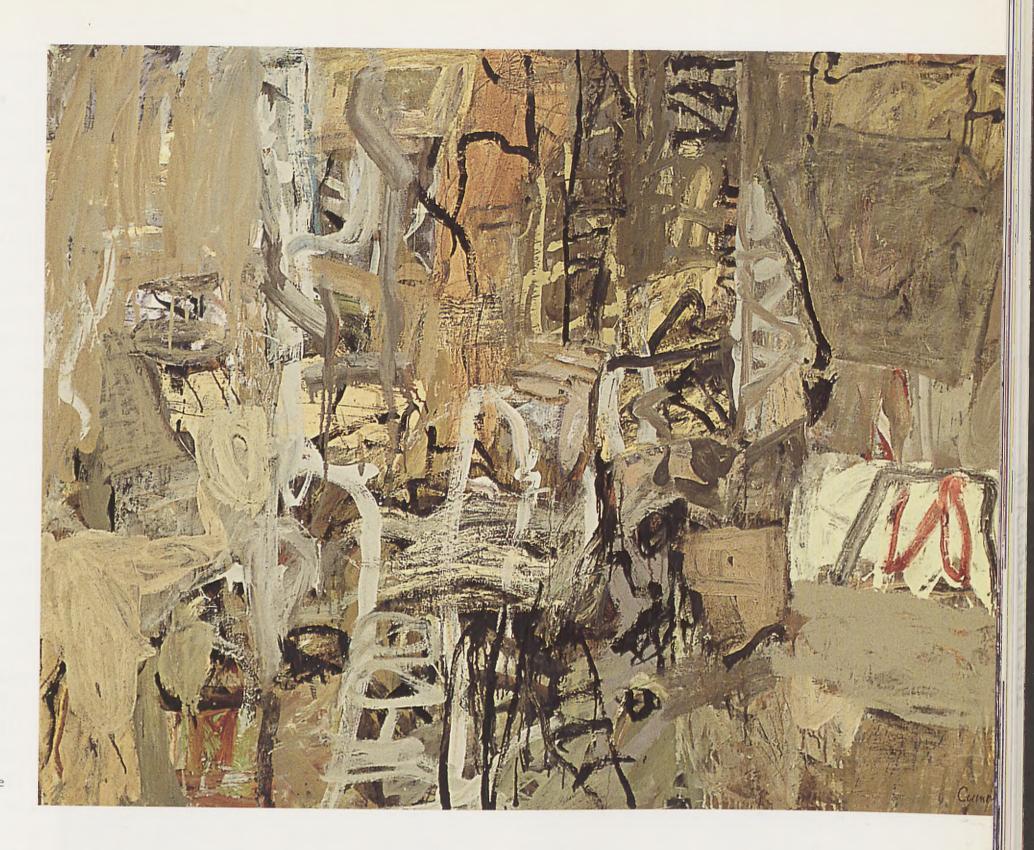


Cummings admires the paintings of Ken Whisson. She enjoys their unlaboured quality, and she particularly admires the way he juxtaposes odd and awkward motifs. She found a similar cacophony of irregular and discordant forms in the Australian bush. Frequently she seeks comparable passages of disputation in her paintings by, for example, purposefully disrupting the flow of a composition with the insertion of a roughly drawn geometric shape, or dislodging the unity of an essentially brown painting with a tart chord of sage or green.

The forms in her paintings are not moored; they flow and sweep. Cummings's house is surrounded by a rocky basin. The soil is dry, sandy and impoverished. This is not a landscape of comfort or fecundity. There are wattles and some fragile native flowers, but in the main the plants seem to her to be spiky and struggling for life. Until the rain. Then the folds and clefts in the gently falling hillsides around her become aggressively flowing channels. Abruptly, there is movement, growth and change. After rain, all is flux. Her paintings, ultimately, are about that flux and liquescence.

John Peart does not draw from the bush, or from the geology surrounding his house, but their presence and forms insinuate themselves into much of his painting. As he puts it: 'While I don't specifically paint from the bush, it finds its way in. It catches me unawares.' Peart's Ashscape, 1994, is one of his most direct responses to the landscape. It was painted in the immediate





right: ELISABETH CUMMINGS, Across the gully, 1996, oil on canvas, 114 x 149 cm, private collection.

opposite page: ELISABETH CUMMINGS, Red 1, 1994, oil on canvas, 119 x 142 cm, private collection.

aftermath of a wide front of fire that had swept through Wedderburn. In this painting, Peart is drawn to that moment when the awesome fire has passed, and the charred residue has cooled. There is silence, for the fauna has either fled or perished. This was genuine ground zero, when everything was up for grabs. At play was more than the cycle of death and regeneration. At stake here were questions of extinction, and the looming fierce battles for lebensraum by returning and invading plants, animals, birds and insects.

The painting is an all-over palisade of bone-pale and fragile vertical and horizontal lines. Discernible, but only barely, are a small number of ochre forms. They are fugitive and wraith-like. They recall the strange 'presences' that D. H. Lawrence had sensed in the Darlington bush, near Perth, seventy-two years earlier. For Lawrence,

the presences evoked terror. For Peart, the ochre forms represent a complexity, an ambiguity. Peart enjoys equivocalness. His paintings often deal with paradoxical figure—ground relationships and spatial relativities, and with the chameleon-like capacity of abstract calligraphic marks to evoke sensations that relate to his environment.

Nandi moon, 1997, which was awarded the Wynne Prize, displays Peart's formal inventiveness, and his disinclination to be confined to one manner of abstraction, even within the one painting. It is a huge



above: SUZANNE ARCHER, Waratahs – Wedderburn, 1994, oil on canvas, 240 x 242 cm, Campbelltown City Bicentennial Art Gallery, Sydney.

opposite page: SUZANNE ARCHER, Black horse, 1996, oil on plywood, 240 x 240 cm, collection the artist.

painting, 580 centimetres in width and, like a scroll or the elusive landscape itself, it changes in its moods, rhythms, motifs and even in the nature of its representation as one traverses its length. Forms successively gather, subside, proclaim, quieten, tower and huddle, become sharply edged and then soften, as if in an extended narrative.

Peart might feel some sympathy for Godfrey Miller's view that Australia's greatest wealth lay 'not in the wool clip, but in Australia's closeness to India'. Miller found in some Indian traditions attitudes to unity that paralleled his own. Peart has been twice to India and is interested in Indian art (including Tantric diagrams, Mogul miniatures and Ajanta murals) and in Indian philosophy (Kashmir Shaivism and Vedanta). He found in some Indian traditions an encouragement to embrace untried solutions, and a liberation from constrictive notions of stylistic homogeneity.

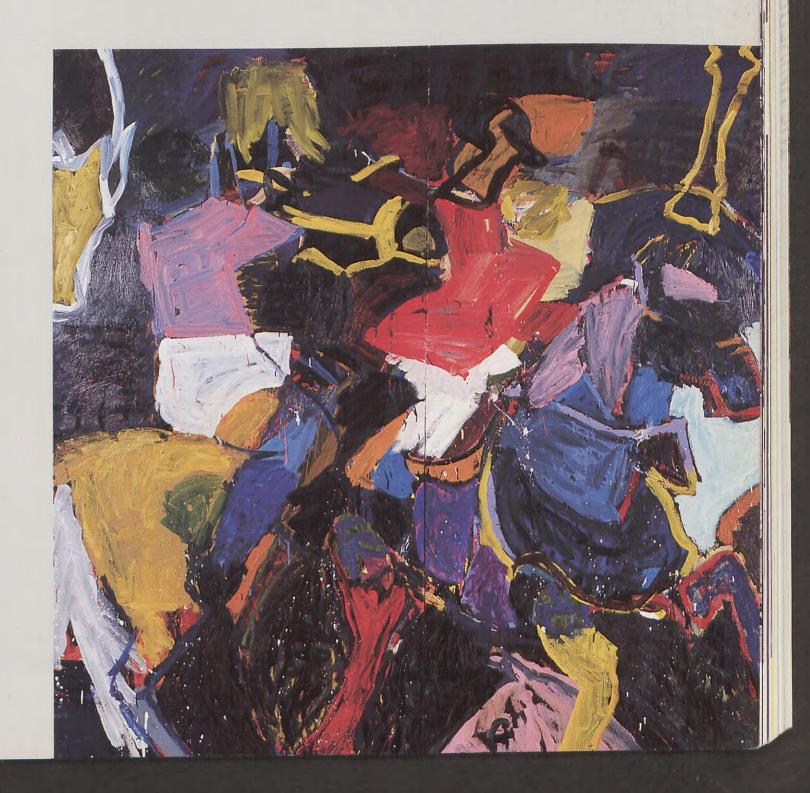
Suzanne Archer established her reputation in the mid-1960s with paintings that combined calligraphic marks with collaged fragments of typography. This collage sensibility remains at the root of much of her painting. Her Waratahs - Wedderburn, 1994, which won the Wynne Prize in 1994, is characteristic. Its exuberant melee of shapes and patterns jostle together. Like the fragments of a collage, her shapes bear forthright ornamentations – rough grids, lustily drawn bars, tesserae in unstable alignments – and her paint is applied in a variety of manners, with each area assertively proclaiming its difference from its neighbours. There may be a unity of palette or tempo, but there is also a saturation of incident and a clamour of numerous climaxes. There is rawness, but there is also often wit, playfulness and energetic impulsiveness. Paul Klee spoke of taking a line for a walk; Archer takes a line on a reckless, intoxicated spree.

Waratahs – Wedderburn was painted in the aftermath of the 1991 fire. Archer watched the bush gradually regenerate, and was astonished to find waratahs appearing in the gorge for the first time within memory.

Black horse, 1996, comes from a series which reinterprets the traditional equestrian subject. Archer transforms the staid grandiosity of the equestrian genre into essentially abstract paintings that express raucousness and the theatricality of horse-racing under floodlights. These paintings conjure with the resplendent colour of the

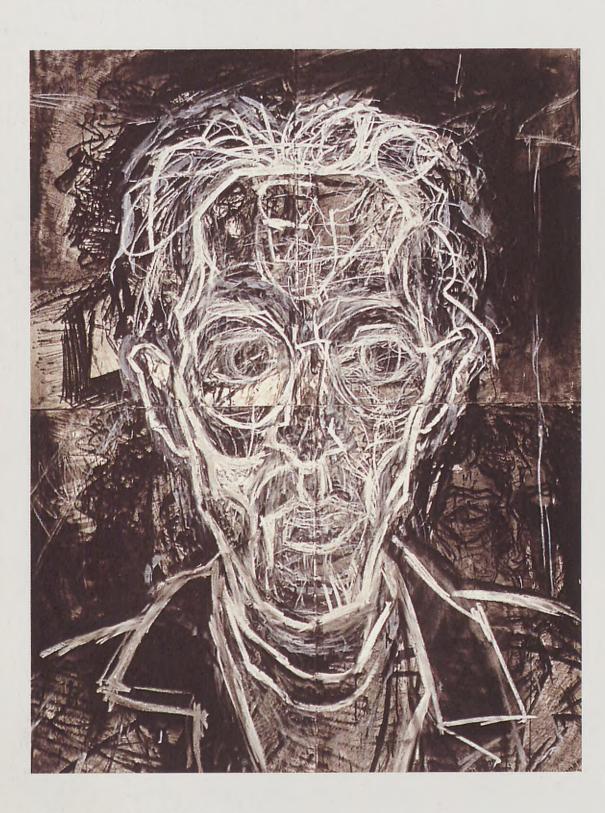
jockeys' silks, with shapes that are disjointed through movement and, above all, with the desperate hunger for victory. For Archer, horseracing is like Paolo Uccello's *Battle of San Romano*, but without the calming straightjacket of perspective.

Of these four Wedderburn artists, Archer responds most directly to her environment and, in her recent paintings, to the Wedderburn bush wilderness. For Archer, a walk in the bush is an act of immersion: 'close-focus, no horizon, not a distant observation, but an intimate personal contact'. Of course, she is drawn to the grandeur of the massive and tilting rock shelves and the serpentine rhythms of the angophoras near her house. However, she is at least equally attentive to the scattered remains that accumulate on the ground,



some of which she collects and installs in her studio for further study. Archer finds this material very evocative: fallen foliage whose colour has become in death the soft brown of the earth; banksia leaves whose serrated edges are scimitar-sharp; carcasses that tell of fierce battles with predators; skeletons that suggest tales of sly and sinister stalking; deformed flora that has fallen prey to insidious parasites. In 1994 Archer revisited Spain and reacquainted herself with the late bleak paintings of Francisco de Goya. She possesses photographs of the Mexican Day of the Dead. The black, uneasy or macabre mood of these sources

HIS OVERLAYING OF LINES —
SOME AS FRAGILE AND
TENTATIVE AS NATIVE
GRASSES, BUT MOST AS
SHARP AND ABRUPTLY
ANGLED AS FALLEN AND
BRITTLE BRANCHES — HAS
THE COMPLEXITY OF THE
DEBRIS-CARPETED FLOOR OF
THE WEDDERBURN BUSH.



is reflected in the strange, small tragedies of nature's cycles that she finds in the detritus of the bush.

For David Fairbairn (whose portrait of Suzanne Archer won the 2002 Doug Moran National Portrait Prize), a head represents a form to be scrutinised. His lines explore the swell of cheekbones, the pitch of the eyebrows, the facets of the forehead, the firm edges of the chin, and the collapsing concavities of the cheek. While his line is as dynamic and athletic as Archer's, it is not cursive like hers. His line is angular and constructive; it hacks, chisels and carves the decisive contours of the head.

In the early 1980s Fairbairn drew and painted fierce images of heads that were consumed by despair. Planes were splintered, eye sockets were black or unseeing, mouths grimaced with emotional pain. They were not so much representations of the stark bone beneath the subject's beguiling skin, as representations of the anguish beneath the subject's humanity. Elwyn Lynn described them as possessing a 'ravaging brutality'. Fairbairn's more recent subjects are rendered with less ferocity and pessimism but no less urgency of execution, and with an equal sense of presence.

Fairbairn's recent sitters are acquaintances of his, usually residents of the Macarthur region in which Wedderburn lies. But they are generally men and women without renown or high station. Their clothes proclaim no distinction. Their heads have a drawn, almost cadaverous gauntness. Their faces carry some of the lines of middle age – those corrugations that tell of experience and testing, but not yet exhaustion or capitulation. They generally gaze impassively, without smile and without grimace, but also without pretension or guile. They are the faces of survivors, of individuals who forge a life which may be denied ease, but which is

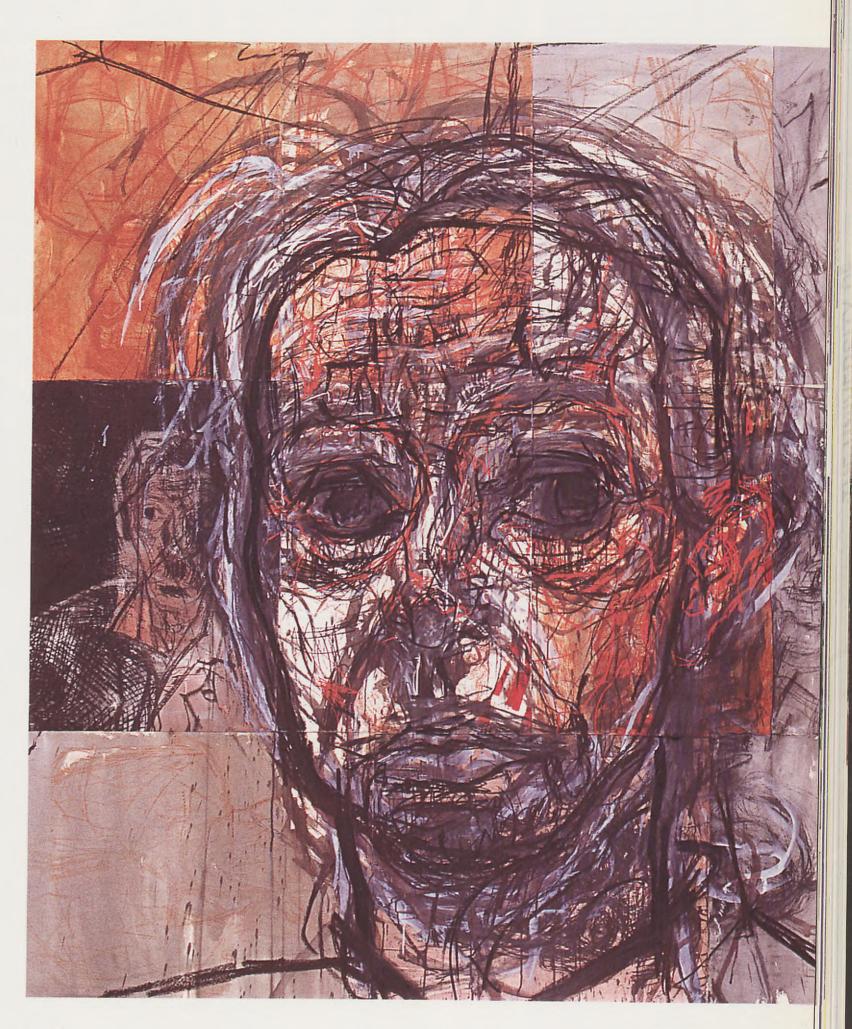
spared fear. Fairbairn's drawings of the head record a bold and unsentimental process of analysis. The initial exploratory lines, which probe, tease out and map the terrain of the faces, remain visible as they are successively over-inscribed with realignments and evolving passages of emphasis. The final skeins of white or black lines are the most powerful, stressing the defining facial edges and creases. The drawings, then, have undergone the same checks, adjustments and redirections as the lives of the sitters.

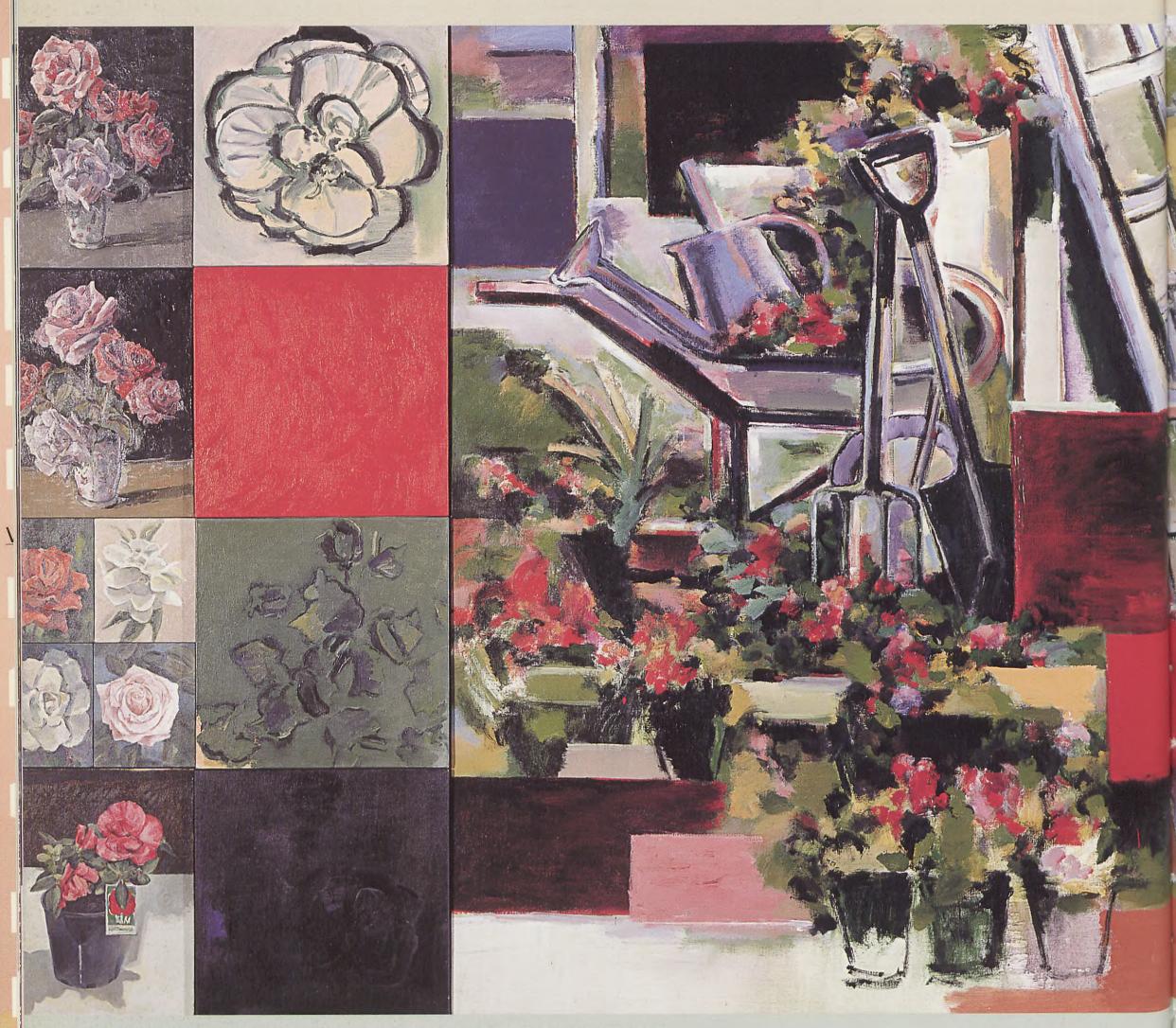
Fairbairn is not concerned with facile parlour-room psychoanalysis of his subjects. Nor do his drawings evoke empathy with the sitter. They retain a remoteness that resists our interpersonal engagement. His subjects recall T. S. Eliot's 'Hollow Men', constructed of: '[line] without form, shade without colour ... gesture without motion ... stone images ... waking alone'. Indeed, Fairbairn has said that his portraits are as much about the landscape as the people who live in it. His colours – the white-grey of ash, the rich black of a tree trunk burnt to charcoal, the grubby brown of the soil, or the red of ochre – are the pigmentations of the bush. His overlaying of lines – some as fragile and tentative as native grasses, but most as sharp and abruptly angled as fallen and brittle branches – has the complexity of the debriscarpeted floor of the Wedderburn bush.

William Blake observed in *The Marriage of Heaven and Hell* that 'Exuberance is Beauty'. It is a view that Archer, Cummings, Fairbairn and Peart wholeheartedly share.

Suzanne Archer is represented by BBA Gallery, Sydney; Elisabeth Cummings by King Street Gallery on Burton, Sydney; David Fairbairn by Stella Downer Fine Art, Sydney; and John Peart by Watters Gallery, Sydney.

Peter Pinson is Professor, College of Fine Arts, University of New South Wales, Sydney. below: DAVID FAIRBAIRN, Portrait of Victoria Hahn, 1999, mixed media on paper, 201 x 173 cm, collection the artist. opposite page: DAVID FAIRBAIRN, Portrait of Tao Tribels, 1999, mixed media on paper, 201 x 173 cm, Art Gallery of New South Wales, Sydney. Awarded Dobell Drawing Prize 1999.





CRAIG GOUGH, No-junk mail?, 1994–95, oil and acrylic on canvases, 205 x 409 cm. Photograph Neil Lorimer.



CRAIG GOUGH

not an Innocent Artist

HEATHER ELLYARD



Tronically, Craig Gough, a regional Victorian artist with a massive forty-year output (literally hundreds of paintings and drawings), has a passion for communicating so strong that he will never quite break with the template of the real. Nor will he go whole-hog conceptual. He is motivated instead by endless compositional subtleties, where his symbolic lan-

guage grows from the vernacular of the outer eye. The mind's eye he saves for formal propositions: colour, temperature, form, balance, in keeping with art-historical dictates. In this conceivably damning sense he is a modernist painter, with just enough edge, restlessness and savvy, however, to take him and his considerable

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baggage of beauty into the twenty-first century. He says he is 'not an innocent artist' in the same way that Jasper Johns meant when he said, 'there are no accidents in my work'.

Gough came of age in Perth in the 1960s. Art school there, in those days, meant having Cézanne as number-one mentor, and osmosing the major international art trends, including abstract expressionism, colourfield painting, assemblages and combines, primarily through an isolated magazine culture. He absorbed the history; spent time with El Greco, Poussin, Cézanne, Manet, Monet,

Matisse, and Richard Diebenkorn, in particular; annotated the influences; became conversant with the trends; and went 'cruising', like Jim Dine, for things to hang the paint on.

In the 1970s Gough considered lyrical abstraction, trying to make a 'pure' art using colour and form alone. But he had great difficulty, then as now, 'getting rid of *everything*'; the life that he sees and experiences is just too engaging. After his brush with the abstract, Gough settled in for a long, rigorous relationship with the real, stubbornly both respecting and disturbing its authority. His code of conduct could almost be: seize what is there, work it up, reinvent with historical references in mind, and stake your claim — without being locked into a cul-de-sac of the past or beholden to a gimmick of the

new. Gough uses his eye or the camera or what comes his way incidentally in a semiotic drift from the ground-line.

He revels in the *process* of painting with an almost evangelical back-room urge to share his knowledge with the viewer, hence his insistence on the power of the 'recognisable'. And, defying a postmodernist caveat, he still believes in beauty. It motivates his analytical alertness with its push—pull between the stillness of the formal and the vitality of the spontaneous.

He flirts with the decorative, no more than necessary, as a formal base to 'mess up a little', as he puts it, with the expressive energy of his mark making and the rash impulses of his colour sometimes deliberately overriding his considerable formal understandings. He takes seriously Matisse's lessons concerning the potential lyricism of ordinary things. And, like Matisse, Gough uses objects for their plastic value, for their relationships and variations, and not as exalted metaphors per se. But he can stretch and sabotage his set-ups, redirecting implied narratives towards ambiguous readings. Even his ongoing theme of the last few years, of suburban indulgence, consumerism, and the porous urge to 'shop 'til you drop', can be seen in other ways.

No-junk mail?, 1994–95, the headline work for Gough's 1995 show at Christine

Abrahams Gallery, is exemplary. A huge work, it is saturated with flowers. More than a dozen stunning canvas studies of roses flank and dazzle a glut of garden-nursery equipment on its way towards fragmentation. The central congestion is forced into line with abstract blocks of colour, appropriated directly from the price-tag labels in the letterboxed nursery brochures, and formally 'arranged' like Hans Hofmann's rectangles and squares of paint. The jumble of ladder and spades, intentionally critical of the idea of a weekend paradise slaving in the backyard, is also just open enough to encourage maverick meanings about mortality and ascension.

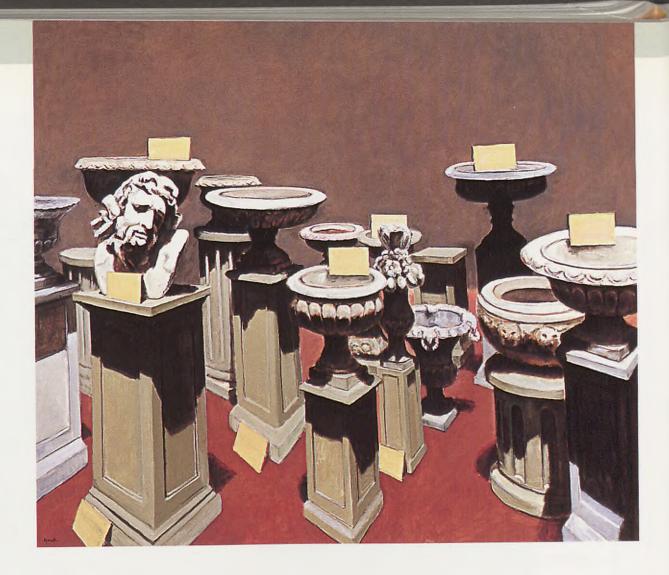
below: **CRAIG GOUGH, Nursery, 1995,** acrylic on canvas, 122 x 208 cm. Photograph Neil Lorimer.

opposite page: CRAIG GOUGH, Tuscan traveller 2, 1989, acrylic on canvas, 122 x 206 cm. Photograph Neil Lorimer.



Though Craig Gough's earth digging ostensibly starts from about 1993, when he determined to study flowers, subliminally it goes further back. In 1988 Gough went to Italy on a Visual Arts Board grant from the Australia Council, living and working at Arthur Boyd's villa in Tuscany for three months. It was his first overseas trip. And it was overwhelming, both professionally and personally: a cultural feast for the boy-from-Perth in the midst of a dark night of the soul, with his marriage falling apart. That is when and where he met the putti – plural, in Italian, for cherub. Those cute little cement decorations seen on pillar and post throughout the land. The down-market modern versions of baroque and rococo cherubs that once cavorted around the celestial gardens of high art. The putti became his guardian angels, swerving into action almost as protective icons. In 1989 he used them symbolically in a series of paintings called 'Tuscan Traveller'. Dark works, dealing with a turmoil of disgorging and abandoned suitcases, looking like ghosts





THESE PUTTI ARE THE REAL STARTING POINT OF A LONG JOURNEY FROM BEING WITNESSES TO REAL AGONY THROUGH TO PSEUDO ECSTASY IN THE INTO A MEDITATION ON ART ITSELF.

or painful anti-monuments. The putti form an intense ring around the traveller's emotional spillage. On the other hand, they could be talking to Matisse's dancers on a morbid night.

These putti are the real starting point of a long journey from being witnesses to real SUBURBS AND, EVENTUALLY, agony through to pseudo ecstasy in the suburbs and, eventually, into a meditation on art itself. Nursery, 1995, is a bridge painting. Read from left to right, it moves from the solitary

putto as gargoyle, brooding and watching, in the vestigial sombre palette of the 1980s, to the introduction of the nursery motif, and into the full sensuous architecture of conservatory and flowers with its mimetic cultural seductions.

The garden putti also remind me of American artist Jennifer Bartlett's 'In the Garden' series of the early 1980s. Whether Gough was influenced by or, more likely, dialogued with her vast body of work, does not matter in this age of quotation. In 1980, Bartlett, who was house-sitting in southern France, began drawing its 'awful little garden with its leaky swimming pool and five dying cypress trees'.2 She took the backyard, the pool, the cypresses and the peeing cement putto on an adventure that ended up with almost 200 works on paper, sparked by her self-motivated desire to 'learn to draw', taking one image



above: CRAIG GOUGH, Conservatory 2, 2000, oil on canvas, 183 x 198 cm. Photograph Neil Lorimer.

opposite page top: CRAIG GOUGH, Garden centre still life, 1999, oil on canvas, 183 x 198 cm. Photograph Neil Lorimer.

opposite page bottom: CRAIG GOUGH, Concrete choice, 2000, oil on canvas, 183 x 198 cm. Photograph Neil Lorimer.

below: CRAIG GOUGH, Arrangement in yellow 2, 2001, acrylic on canvas, 168 x 112 cm. Photograph Neil Lorimer.

opposite page: CRAIG GOUGH, Garden ornament 2, 2002, triptych, oil on canvas, 61 x 228 cm. Photograph Neil Lorimer.



obsessively through a vast array of viewpoints, styles and media. Those first works were relatively small. Feminine. Gough works big. Even his little flower studies are gesture laden with the masculine, though he jokes, 'blokes don't paint flowers'.

Gough does not need to 'learn' in Bartlett's meaning. His eye—hand coordination borders on virtuosity. And his brushwork is intense, accurate and, when he wants, improvised (like his one-time professional jazz saxophone playing). But he went back to basics anyway, painting the flowers in his garden from many points of view and at different times of bloom and wilt, doing something 'kinda dumb', he says, honing his traditional painting skills. The exercises made his flowers breathe—like Manet, like Monet, like the Masters.

Garden centre, still life, 1999, forgets the flowers. It is a more difficult work. The spatial syntax is highly controlled, as is the dominant grey palette. The cement vessels are empty. The abstract signage is vacant and disturbingly bland. The one cement head could be a joke, or the pathos of a dying poet or prophet. The ambiguity, exactly like the composition, is austere.

In *Concrete choice*, 2000, Gough turns his host of putti into a risible orchestra situated on an arbitrary horizon line, 'playing' both to the house motif and the floating bouquet of white-on-white roses, with all their aesthetic implications. Again, the double emphasis on kitsch and art: repulsion—attraction. Do we laugh, imagining muzak, or gaze with heaven in view?

Conservatory 2, 2000, takes a step further into straight art dialogue using the grid, not so much to break up or demystify the image as to play systematically with ways of painting, in a trajectory from Manet to Cézanne. All the sections, in all their subtleties, are exquisitely rendered, a visual equivalent of the cadenza.

Arrangement in yellow 2, 2001, is one of four paintings on a theme, each with a focal putto as musician, contemplative and absorbed in yellow, the symbolic colour of both intellect and song. The house has returned to geometry, like returning to bone. The grid has become a distancing device and, just off centre, in an abstract opening, a mnemonic putto sits making a musical response, a silent hum to art.

There are artists who walk alone, maybe the 'innocents', and those who do not. Craig Gough is not an artist who



walks alone. He constantly carries with him two imperatives: to dialogue actively with selected art history and current art practice, and to talk directly to the viewer. The entrance into his work is always clearly marked. 'I want everyone to recognise ...', he says, and paints the threshold with enough studied and impromptu beauty to arrest something in the spirit ... stun it with yellow ... grace it with violet ... amaze it with variations of green.

Gough's putti run iconic rings around the loose postmodernist tribe of rabbits and mice and puppies that are meant to titillate our sophisticated intellectual appetite. I would rather stand contemplating the palette in Craig Gough's suburban backyard than wink at Jeff Koons's flower-power pup, gigantic in size, cost and hype, and all the little bunnies (fluffy, chocolate or otherwise) hopping in and out of each other's patches of pastiche all over Australia, Europe and New York for their fifteen minutes of you-know-what.

One of Gough's most recent works is a moving distillation of his iconic vocabulary, where his poke at the fantasies of castles in the suburbs finally turns into a resonant metaphor about home, in the real sense. The triptych *Garden ornament 2*, 2002, has the house motif emphatically located in the centre. On each side a gate; they haunt, like Dine's European gates, but here the palette is clean, with red ochres. Looking at it is like looking at a hard welcome

into this wide, brown, 'sunburnt' country. Maybe the painting began as an extended compositional exercise, but I see it as a meditation on reconciliation, rich in meaning in the object itself and in its larger interpretations. One forgets the original middle-class target market.

Craig Gough rides on the current acceptability of kitsch as a kick-start for commentary on today's junk-driven culture without ever diminishing his reverence for art. If anything, Gough's leitmotif is art itself. The way he works, with beauty as his furtive password, with his edgy-kitsch vocabulary resurrected from history or borrowed from the masses, with his structural clarity and acute observation of the mainstream — is enough to establish his entry into the club of significant mature artists. He opens up and reveals, to those wanting to see, how life becomes art. And the art he serves has a true plumb line, even now.

- 1 Michael Crichton, Jasper Johns, Harry N. Abrams, New York, 1977, p. 46.
- 2 Calvin Tomkins in Jennifer Bartlett, Abbeville Press, New York, 1985, p. 33.

All photographs courtesy the artist.

Craig Gough is represented by Span Galleries, Melbourne and Perth Galleries, Perth.

Heather Ellyard is an American-born artist based in Melbourne.



VINCENT CARDUCCI

ALISON McMAUGH



Chromatic Interactions

above: ALISON McMAUGH, Brown studies 10, 2001–02, acrylic on canvas, 132 x 152 cm, courtesy the artist.

left: **ALISON McMAUGH, Brown studies 13, 2001–02,** acrylic on canvas, 132 x 152 cm, courtesy the artist.

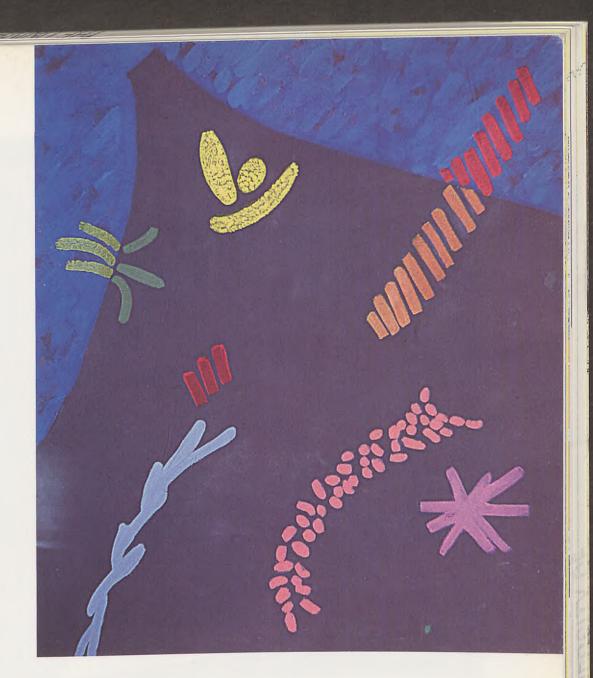
opposite page top: ALISON McMAUGH, Brown studies 12, 2001–02, acrylic on canvas, 152 x 132 cm, courtesy the artist.

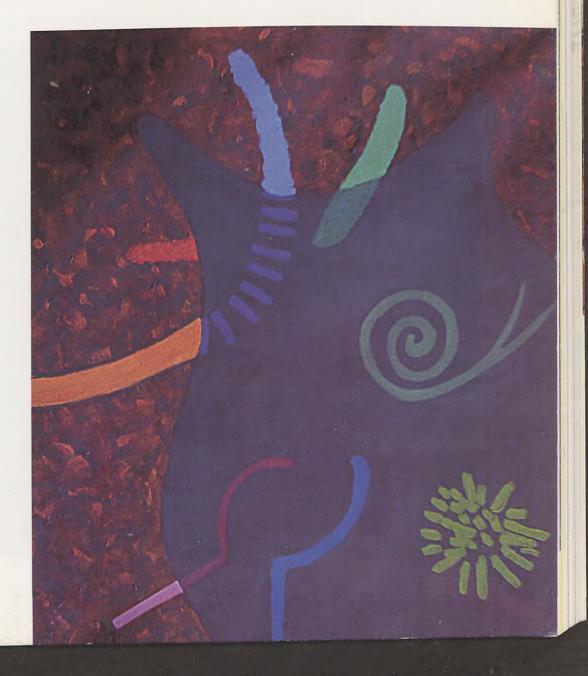
opposite page bottom: ALISON McMAUGH, Brown studies 11, 2001–02, acrylic on canvas, 152 x 132 cm, courtesy the artist.

Since taking leave of her native Australia forty-five years ago, Alison McMaugh has undertaken many journeys and created a significant body of work that has repeatedly tested and reaffirmed painting as an artistic medium. Born in Kempsey, New South Wales, McMaugh left Australia in 1957, shortly after graduating from the National Art School in Sydney, to pursue her interest in colour theory and what was then considered the 'international' style of fine art: the modernism being practised primarily in Europe and the United States. With her first Australian exhibition in nearly two decades, McMaugh is poised to take her place as one of her homeland's major post-Second World War artists.¹

The prevailing aesthetic during McMaugh's time as a student in the mid-1950s was the narrative style of painters such as Sidney Nolan and Arthur Boyd, who were committed to depicting Australian myth and history through figurative representation and colour as it corresponds to objects of perception. Yet many provincial artists of McMaugh's generation, in Australia and elsewhere, perceived modernist art as a cultural imperative, a compelling manifestation of the economic and social modernity that had spread around the globe, even to the South Pacific. It was with this in mind that McMaugh's mentor at the National Art School, Ralph Balson, one of the very few abstract painters working in Australia at the time, encouraged the young artist to travel to the United States to experience the art scene there first hand. Immigration restrictions rerouted her to Europe first; she arrived in the United States in 1963.

During her lengthy career as an artist, McMaugh has never wavered in her commitment to colour analysis as the foundation of her project. McMaugh recognises colour as the embodiment of light and conveyor of space within the virtual world of painting, an essential aspect of the representational code that enables a picture, whether abstract or realist, to be. However, although she has always worked abstractly, McMaugh's paintings cannot be read strictly through the formalist theories of critics such as Clement Greenberg, which have

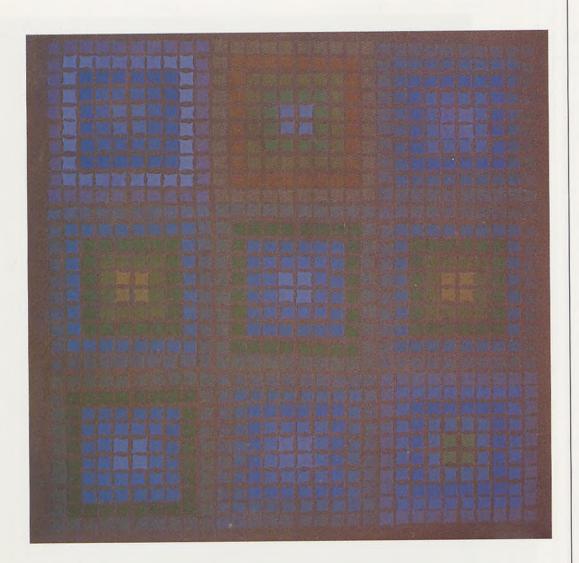






above: **ALISON McMAUGH, Antipodean haunting, 1960,** oil on canvas, 121.9 x 144.7 cm, courtesy the artist.

below: ALISON McMAUGH, Blue bloom, 1973, from 'Unit Series', acrylic on canvas, 167.6 x 167.6 cm, courtesy the artist.



often been used to explain the non-figurative work of her contemporaries and relegate them to the past as irrelevant to current art practice. Formalism's essentialist dictum — that modernist art takes part in a process of refinement to reveal its basic material conditions, in the case of painting, that of flatness — cannot sufficiently account for the perceptual workings of painterly colour, and the seemingly inexhaustible variation found in McMaugh's canvases. McMaugh's art has continued to evolve, questioning the medium of painting and repeatedly examining the conventions and possibilities of pictorial representation.

The early painting Antipodean haunting, executed in 1960 while the artist was living in London, provides a good point of embarkation for tracing McMaugh's development. Stylistically, the painting evokes the influence of early modernists such as Wassily Kandinsky, Sonia Delaunay and Paul Klee. The painting also registers the artist's burgeoning awareness of what in current language would be termed identity construction vis-à-vis modern and traditional

McMaugh recognises colour as the embodiment of light and conveyor of space within the virtual world of painting, an essential aspect of the representational code that enables a picture, whether abstract or realist, to be.

culture. The Antipodes are a group of islands located southeast of New Zealand, but the term 'antipodean' also refers to anything situated on the opposite side of the world, and

in yet another sense to anything diametrically opposite. The work encompasses all three meanings, in that it can be seen to refer at once to the geography of the artist's origin, the artist's physical location at the time of the painting's completion, and the evocation of that which seems to be absent on the surface, but which persists in the motifs of the Indigenous art of Oceania that affected her as an aspiring artist.

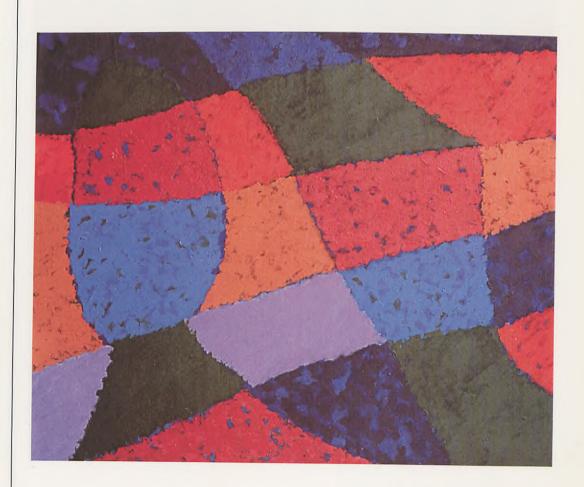
The painting is executed in oil, which McMaugh would abandon soon after for acrylic, the medium in which she continues to work. Though abstract, it refers to nature in its topographic indications of form, in the horizon line marking the foreground and background of linear perspective for example, and its use of local colour in the greens of flora, the browns of earth, and the blues of sky and water. These representational elements are among painting's traditional conventions. Yet according to the formalist reading, modernism from Edouard Manet on sought to remove figurative representation as inessential to painting. As a modernist, McMaugh, too, would soon follow this path, although not in order to reveal painting's essential nature so much as to focus more consciously on the visible workings of colour.



above: **ALISON McMAUGH, Triptych 3, 1979,** acrylic on canvas, 182.8 x 365.7 cm, courtesy the artist.

 $\it below:$ ALISON McMAUGH, Barbary, 1988, acrylic on canvas, 137 x 162 cm, courtesy the artist.

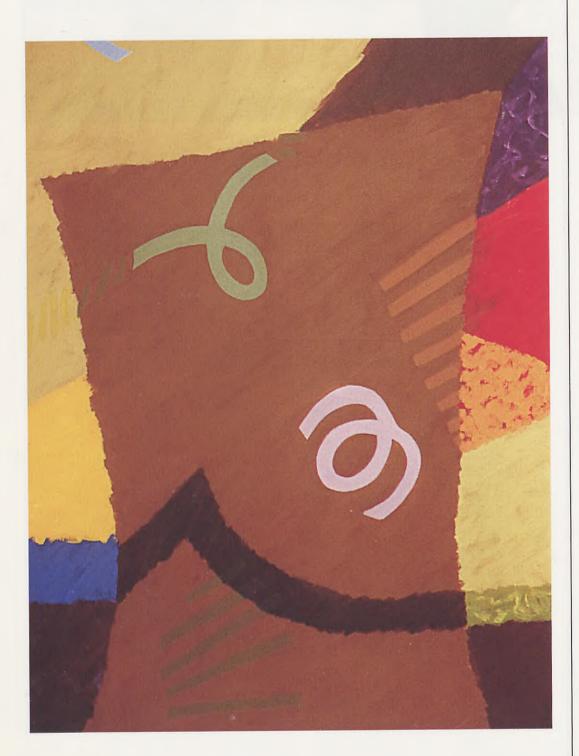
Within a few years of completing Antipodean haunting, McMaugh was painting geometrically, often using the grid as a way to map the surface of the canvas and deploy line, colour and shape across it. The painting Blue bloom, 1973, is part of the artist's 'Unit' series, which uses structures of incremental, repeated forms modulated by the effects of shifting rasters of colour. The 'Unit' series was developed around the same time as the pattern and decoration movement, represented by artists such as Joyce Kozloff, Miriam Shapiro and Valerie Jaudon, was emerging in the United States. Their style has much in common with McMaugh's work of the period, inspired as they both are by aesthetic sources outside western conventions of high-art representation, but there are also marked differences. Pattern and decoration painting often seems to show its affinity with craft by questioning cultural hierarchies of fine and applied art that issue primarily from the perspective of gender distinctions. While McMaugh certainly acknowledged the function of gender in establishing aesthetic codes, she was ultimately



below: ALISON McMAUGH, Yellow & Co., 1992, from 'Hue and Company' series, acrylic on canvas, 198.1 x 152.4 cm, courtesy the artist.

opposite page: ALISON McMAUGH, Brown triptych, 2002, acrylic on canvas, 168 x 336 cm, courtesy the artist.

concerned with representation more broadly understood. For McMaugh, the appropriate term would be 'ornament', as this conveys the marking of a surface – the architectural detail of a mosque for example – in a manner which avoids the spatial illusions of western perspective. Beyond the question of culturally determined codes of representation, however, lay the more absorbing issue of the colour spectrum as a phenomenon of human perception. In *Blue bloom* an objective notion of pictorial representation is acknowledged in the gridding of two-dimensional space in units that repeat the canvas's square format. Within the grid, colours



appear to advance and recede through their optical effects in relation to one another across the perceptual field.

In the late 1970s and into the 1980s McMaugh again submitted the conventions of her abstract painting to review, reaffirming its subjective element. Triptych 3, 1979, questions the grid as a universal organising structure. The painting was completed about the time when new image and neo-expressionist painting, exemplified by Americans Susan Rothenberg and Julian Schnabel, and Germans Georg Baselitz and Anselm Kiefer, came to the fore in the art world. McMaugh's response was to take up the looser brushwork of the new style and a more intuitive use of colour, but she resisted the pastiche of older artistic forms that many postmodernists embraced. In Triptych 3, a large white rectangle, which if completed and set square would be congruent with the painting's exterior dimensions, is set falling off the edge of the canvas. The formalist acknowledgment of the physical 'essence' of the painting's structural frame is placed in question in that the work is actually made up of three side-by-side panels. Ornament as an indicator of the non-figurative 'other' in the earlier grid paintings gives way to the pure opticality of colour sensation. However, opticality still functions as pictorial representation: in several passages, brightly coloured bars traverse light and dark fields of the canvas and change hue as a result. These tonal changes are painted in solid pigments, mimicking the effect of the eye mixing overlapped translucent colours. The artist's presence is pushed to the foreground in the gesturally rendered twists and turns of the colour bars, which can also be read as monumental expressive brushstrokes.

At the end of the 1980s McMaugh began to allow highly stylised images of flora and fauna into her work again, confronting one of the larger questions of convention in modernist painting – that of abstraction itself, the escape from all representation into a 'pure presence' of being and seeing. In the painting Yellow & Co., 1992, two curlicues, one green and one lavender, are placed along a diagonal on either side of the painting's centre. These images are derived from studies of birds, initially executed quite realistically and subsequently abstracted into pictographs, recalling the iconic forms of Aboriginal art that made so strong an impression on McMaugh in her youth. Metaphors of the artist's aesthetic perambulations, the images undo the essentialising impulse of formalism, the quest for pure materiality that abstract painting was once supposed to undertake. By recognising the limitation of a universal aesthetic defined in strictly formalist terms, McMaugh affirms that through art it is possible to repudiate the 'disenchantment of the world', Max Weber's phrase for the demythologising tendency of modernity's frigid rationality. As a made thing, an artefact of culture, McMaugh



appears to assert that a work of art embodies the human desire to communicate meaning, connecting the most ascetic contemporary abstraction with the designs and symbols of traditional Aboriginal representations and the cave drawings of Lascaux.

In a recent group of paintings, 'The Brown Studies', McMaugh reaches a new level of mastery. In the new series, a single colour, a russet, an umber, or other dark earth tone, anchors each composition; tonal permutations are then explored. Following a procedure akin to the serialist twelve-tone technique in music, McMaugh deploys colour across the pictorial field, juxtaposing the chromatic relationships of various hues and yet not repeating them in a single canvas. This device continues the artist's ongoing project to understand relationships of colour at microtonal levels that are 'beyond analogous and before complementary', as she phrases it. 'The Brown Studies' successfully (and bravely) negotiate the difficult terrain of what is termed 'broken' colour, the muddy tonalities that result from mixing complementary hues. With their formal simplicity and yet sophisticated chromatic interactions, 'The Brown Studies' are reminiscent of the late work of Henri Matisse, another artist for whom colour was a central concern. The new

work, with its warm colours and tropical motifs, also registers the relocation of McMaugh's studio to the Arizona desert in the southwestern United States. While the locale of McMaugh's new workspace may be arid, the paintings being made there are lush with pictorial incident, not at all what might be expected under the severe tenets of formalism.

With 'The Brown Studies' McMaugh appears to have come full circle. Harking back to the heteronomy of representational codes of early paintings such as *Antipodean haunting*, the new work validates both the artist's origins and her subsequent journeys. Although her career has spanned three continents and nearly half a century, she has never strayed so far that she could not make her way back home.

While McMaugh has lived abroad since the late 1950s, first in Greece, then in London, and since the early 1960s in the United States, she has always maintained her Australian citizenship separate from her residential status.

Helen Maxwell Gallery, Canberra, will hold an exhibition of works by Alison McMaugh in February 2003.

Vincent Carducci has written on art and design for Artforum International, Artnews and other publications.

Alexander Hector's ELECTRIC COLOUR-MUSIC ORGAN

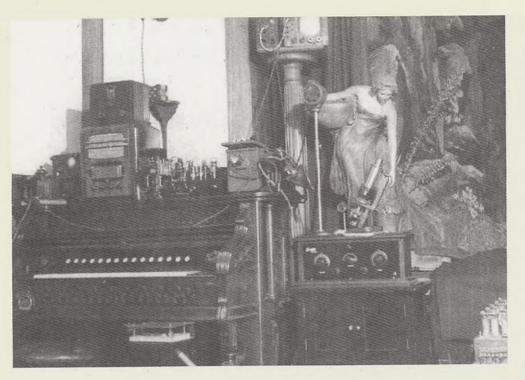
JENNY MCFARLANE

oy de Maistre's colour-music paintings are something of an anomaly in Australian art history. They stand out as the first abstract paintings produced by an Australian artist and appear to have little or no local visual or conceptual support. However, at the time of the 1919 'Colour in Art' exhibition at the Art Gallery of New South Wales (AGNSW), Sydney was in the grip of a fevered debate over the rival merits of a scientific versus spiritual methodology for connecting with the universe. Scientist Alexander Hector and clairvoyant and theosophist C. W. Leadbeater led this debate. Experts in their respective fields, each chose colour-music as the popular vehicle for winning the hearts and minds of Sydney's populace. But Hector's Electric Colour-Music Organ stole the show. It is within this context that the contemporary and historical relevance of de Maistre's abstract colour-music paintings is best appreciated.

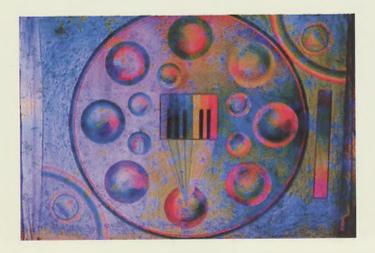
The environment of serious study which was to support the colourmusic debate had existed since 1911, when the Pythagorean Music Society began meeting monthly in the Theosophical Kings Hall in Hunter Street. This society was committed to exploring the principles which governed the 'music of the spheres' and its expression through temporal music. The group felt that: 'As the planets differ in size, distance and activity, so [also] differ in intensity their impulses upon the ether or astral light ...' These impulses were linked to musical vibration and colour, and through such means the 'music of the spheres' was discernible by sensitive individuals.2 From his arrival in 1914, the charismatic Leadbeater would build on this platform and lecture on the connections visible only to the trained seer: how 'music on the material plane of terrestrial existence becomes transformed into enchanting creations of colour and form in the unseen world'.3 Theosophists held that spiritually enhanced subjective experience was a superior pathway to knowledge. Could science respond to the challenge?



ROY DE MAISTRE, Rhythmic composition in yellow green minor, 1919, oil on paperboard, 86.3 x 116.2 cm, Art Gallery of New South Wales, Sydney. Photograph Jenni Carter.



Alexander Hector, a qualified chemist and manager of Burroughs Wellcome, began his investigations into the connections between sight and sound in 1910. His grand ambition was 'to correlate the essential principles of the various sciences and to see if there were any underlying principle of unity and harmony which would unite them all'.4 Hector was convinced that science would yield the connections indicated by Pythagoras. He demonstrated his scientific project through lectures and produced luminous drawings with swirling abstract colour. Gorgeous as these illustrated lectures must have been, they proved insufficient to press home his point so, in the best scientific tradition, Hector constructed an instrument: a colour-music organ. While his lectures had been well received, Hector's colour-music organ



recitals attracted rave reviews over a period of five decades.

Alexander Hector's first colour-music organ recital was staged in 1912 before a large and interested gathering.⁵ He draped the organ at the Sydney Town Hall in white cloth and, as the organ played, projected coloured lights onto it. ⁶ By 1916 he had built and patented

his famous Electric Colour-Music Organ. This instrument was developed independent of the mechanical device built in London by Professor Rimington, and was more advanced. As each key was struck, an electrical connection was made with the corresponding coloured light. Banks of coloured lamps designed as a classical grotto with waterfall and pool were set at the back of a stage, framed by white pampas grass and neo-classical statuary. As the instrument played, wave after wave of colour washed over the stage in apparent 'innate' sympathy with the music. The effect was revolutionary.

The recitals were usually given by a pianist in a small theatrette at Hector's home in Greenwich. (He could not play the piano and had a pianola similarly wired for his personal use.) Hector introduced each recital with a short talk, and leaves us with this description:

The room is darkened and a chord struck, immediately one sees a 'magic cave', a veritable hall in 'Alladin's [sic] palace', one is transported to the realms of fairy land – a gleam of bright sunshine – then vivid crimsons, rich shades of liquid violet, regal purple, brilliant ambers and flashing greens were constantly interchanging, blending and chasing one

another in superb rhythm; the wonderful blend of colours and the glorious harmonious effects are most astonishingly interpretative, a mingling of the two arts – Music and Colour into one, it comes as a complete surprise ...

The crash of the closing chord! — and — Darkness!! I awake as it were from a trance with the feeling that Music and Colour are indissolubly connected and woven together.⁷

Sydney took colour-music to its heart. Journalists waxed lyrical about the sumptuous spectacle, and reports of local and international discoveries in the field were invariably reported within the context of Hector's machine. Hector kept an album of press cuttings which includes material ranging from advertisements to serialised novelettes and clippings from *The Lancet*. The phenomenon created a new audience including artists, musicians and scientists. Other experts in the area demonstrated their talents: Beatrice Irwin, the famous English colour-poet, performed for Sydney audiences, while the staff of the Conservatorium of Music held a recital at Kings Hall in March 1917. This explored 'the art of expression: literature, music, colour'. Meanwhile, Leadbeater gathered around him an increasingly large and respectable theosophical membership debating the same issue. Although Hector's position represented the antithesis of the Theosophical Society's platform, each proponent of colour-music attended the other's performances, and those interested in the subject observed both.

Between Hector's scientific rhetoric and Leadbeater's clairvoyant experiences the colour-music debate became increasingly heated. The connection between colour and music was taken as given, and critical reportage concentrated on the implications and ramifications of the finding. London watercolourist H. Kemp-Prossor's discovery of the efficacy of colour therapy

on shell-shocked patients was reported in The Lancet and in the local press.8 Sydney responded with a wave of institutional and domestic interior-decoration makeovers. Hector painted his study in rose to assist in developing a mood of quiet reflection. A workers cafe was opened in Sydney with decorations 'deliberately planned to soothe ragged nerves – a modification of the Kemp-Prossor treatment for shell shock'.9 Roy de Maistre's work with Dr Charles Moffitt and Eadith Walker in painting the walls of Russell Lea (Red Cross Convalescent Nerve Home) canary yellow, must be seen as part of Sydney's broader fascination with colour-music and its positive effects on the human body.

While the general public was entranced by the colour-music organ, they generally responded on an aesthetic level rather than from a scientific standpoint or from spiritual revelation. Even the most sceptical members of the audience were seduced by the beauty of the production, but there was considerable confusion about what had been witnessed. Had they seen the scientific proof of the connection between colour and music? was the 'artistic sensitivity' of the pianist projected via the instrument? or was the entire production simply the forerunner of an expensive electricity bill? After two decades of colour-music performances, scientifically minded 'Nile Green' wrote that she felt alone among a 'babble of voices – good, excited people were throwing [around] such words as "etheric", "astral", "psychic" and "clairvoyant" with enthusiastic conviction'. 10

The confusion resulting from the colourmusic debate was articulated well by Dattilo Rubbo, Roy de Maistre's teacher at the Royal Art Society school, in a 1914 lecture:

With recent discoveries on colour sensation by many great scientists and artists, there has been a great deal of controversy on this subject, more especially owing to the difficulty of associating the scientific experiments carried out on coloured lights with the practical experiments obtained with coloured pigments used by artists and dyers.¹¹

Rubbo favoured the theories of Michel Eugène Chevreul and Sir Isaac Newton, but he gave local Sydney theories equal value. Clearly, Hector's scientific discoveries were a challenge to anyone working with colour and sound.

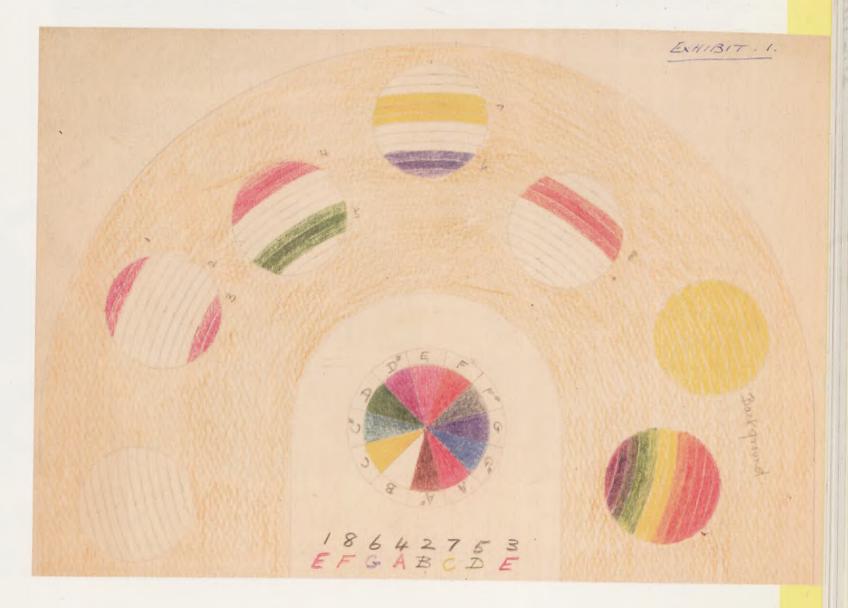
Roy de Maistre evidently responded to the debate. He complemented art-school studies with music study at the conservatorium and, with his friend Adrien Verbrugghen (son of the conservatorium director), produced a scaled-down version of Hector's colour-music machine. It is likely that the pianola roll and curious display cards in the collection of the AGNSW are from this early engagement with Hector's project. More interestingly,

Hector's abstract imagery gave him visual cues in revealing a form of reality different from the superficially visible. However, Hector's scientific system was ultimately unsuitable for de Maistre. Rubbo had put his finger on it in 1914, writing that while mathematical harmonies could be calculated for music, no such system of rules existed for colour. 'Each artist was dependent on his own perception, his own feeling, to produce his harmonies.' For

below: ROY DE MAISTRE, Rainbow scale (exhibit 1), date unknown, colour crayon and pencil on cream card, 18.8 x 27.2 cm, Art Gallery of New South Wales, Sydney. Gift of Sir John Rothenstein in memory of the artist, 1969. Photograph Brenton McGeachie.

opposite page top: Photograph of Alexander Hector's Electric Colour-Music Organ, c. 1925, private collection.

opposite page bottom: Record photograph of diagram by Alexander Hector, private collection. (Original now lost.)



Rubbo, and later for de Maistre, individual subjective experience was central to the artistic experience.

De Maistre developed his colour-music theory over five years, exploring Alexander Hector's propositions and drawing on the imagery of his coloured diagrams. The results of this research as presented at the 'Colour in Art' exhibition represented a return to the concerns of the Pythagorean Music Society. In fact, de Maistre used his opening speech to describe his relationship to other factional interests:

What is Colour? Many accept it unquestioningly — a few, I believe, are almost unconscious of its presence — for others it constitutes an aesthetic pleasure or an interesting scientific phenomenon — the result of light vibrations acting upon their optic nerves. But there are many for whom Colour means far more than this — to them it brings the conscious realisation of the deepest underlying principles of nature, and in it they find deep and lasting happiness — for those people it constitutes the very song of life and is, as it were, the spiritual speech of every living thing. ¹³

Here de Maistre points to the music world (almost unconscious of colour's presence), the artworld aesthetes, and Hector's scientific community, and distinguishes his project from all these. He aligns himself with that sector of the colour-music community for whom colour and music referenced a spiritual vibration, the section figureheaded by Leadbeater and debated by the Pythagorean Music Society. De Maistre's exhibition was less a venture in radical aesthetic experimentation than a courageous engagement with the debate between science and the spirit.

The 'Colour in Art' exhibition was promoted as 'Roy de Maistre's new theory of colour organisation as it applies to the Art of the Painter, and incidentally to interior decoration, together with an important

series of paintings by R. S. Wakelin, already known in Sydney as an exponent of modern methods of colour expression'. (The full details of the exhibition are given excellent coverage in Heather Johnson's Roy de Maistre: Australian Years 1894–1930.) The exhibition included de Maistre's colourmusic keyboard, his Boat sheds, Berry's Bay, 1919, and five 'colour schemes for interiors'. Wakelin exhibited six paintings, most with colour-music titles such as Study in blue-violet, minor key. Apparently not exhibited was the large abstract painting Rhythmic composition in yellow green minor, also 1919, although this clearly was produced in association with the other works in the exhibition. Hector's coloured diagrams, with their swirling forms and gorgeous colours, are undoubtedly an important element in the development of this work, yet de Maistre explicitly rejected the materialist physics associated with Hector's project. His introduction to the exhibition states: 'Music is a means of understanding the deepest underlying principles of nature ... the spiritual speech of every living thing confirms his more spiritual orientation. This is a neo-platonic project of the sort he would best have discussed within the Pythagorean Music Society.'14 Although research has established that the works could be 'played' (carry a tune), the musical dimension was simply another superficial manifestation of a deeper ambition. Both sound and music were understood to be reflective of a planetary vibration – the music of the spheres. The formal innovation of Rhythmic composition in yellow green minor was the byproduct of a much more radical challenge to modernity.

Although de Maistre generally received good press, he remembered the experience as being negative. Considering the degree of interest in the colour-music phenomenon, it is not hard to understand why. Alexander Hector had been invited to the opening; perhaps a Theosophical Society representative was also present. The debate was so highly charged that controversy was inevitable. De Maistre had positioned himself at the centre of a controversy in which his own paintings were almost incidental, providing the opportunity for exponents of the two camps to revisit the issues. At stake was less the viability of abstract art than the implications of a way of connecting with the universe, whether scientific or spiritual. This debate cut to the heart of the experience of modernity and was of vital interest to Sydney.

I would like to thank Alison Bird for her welcome into the family archive and to Heather Johnson for her generous support during this aspect of my research.

- I H. Blavatsky, *Isis Unveiled*, Theosophical University Press, Pasadena, 1960, p. 274.
- 2 ibid, p. 275.
- 3 'Unseen world: Music changed into colour', *Sydney Daily Telegraph*, 21 April 1921.
- 4 Alexander Hector, Letter to Fraetas, 15 December 1915.
- 5 S. H. Bowden, 'Colour-music once more', *Town and Country Journal*, 22 January 1919.
- 6 Hector also gave a recital at Palings music store in 1910.
- 7 Alexander Hector, Colour-music clippings album, Sydney, 1912–58.
- 8 E. N. Snowden, 'Kemp-Prossor colour scheme', *The Lancet*, 29 March 1929, p. 522.
- 9 Hector, album clippings, op. cit.
- 10 Nile Green, 'Is music colour?', *The Australian Woman's Mirror*, 1938, pp. 10, 56.
- 11 Dattilo Rubbo, 'Colour harmony', *The salon*, 1914, p. 5.
- 13 Roi de Mestre, 'Colour in art', in Gayfield Shaw, The Art Salon, Sydney, 1919.
- 14 This is supported by the astrological symbols inscribed on the colour wheels implying that each colour and sound was also related to the planets. The interior decorations may have been inspired by Kemp-Prosser's work or by Leadbeater himself. They are witness to the market among the wealthy for a spiritual implementation of colour in daily life.

Jenny McFarlane is currently undertaking research for her PhD at the Australian National University on the influence of the Theosophical Society on Australian artists from 1875 to 1940.



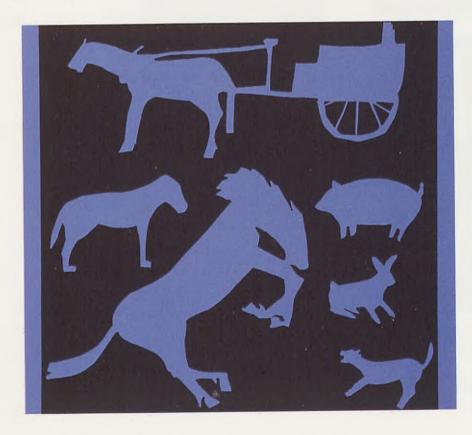
top: ROY DE MAISTRE, Colour-music keyboard, c. 1919, oil and pencil on cardboard, 13.2 x 122 cm, Art Gallery of New South Wales, Sydney. Gift of Sir John Rothenstein in memory of the artist, 1969. Photograph Brenton McGeachie.

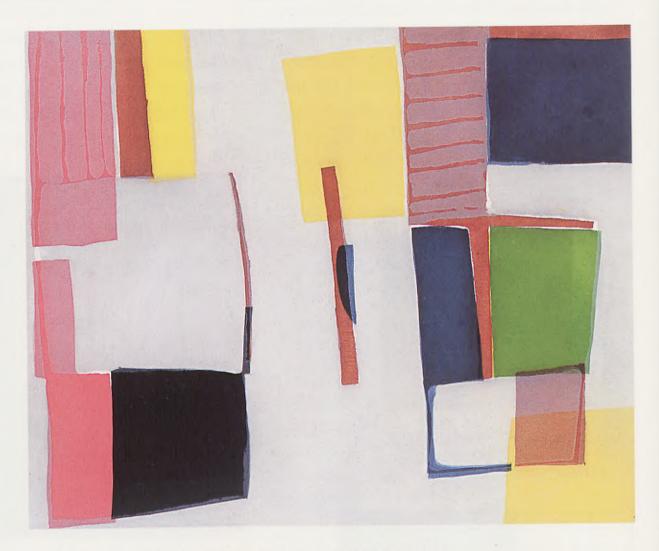
above: ROY DE MAISTRE, Composite image of a set of colour disks, scales, wheels, c. 1919, oil on paperboard, 90.5 x 105.5 cm, Art Gallery of New South Wales, Sydney. Gift of Sir John Rothenstein in memory of the artist, 1969. Photograph Jenni Carter.

Contemporary print collecting MELBOURNE'S PRINT WORKSHOPS AND PUBLISHERS

stute art buyers recognise the status and investment Avalue of contemporary prints and are collecting accordingly. Artists are increasingly turning to print workshops and publishing houses to realise their ideas and question the conventions of printmaking in ways not possible in other media. The digital revolution, too, has spawned a new generation of innovative images that can be printed in any size and quantity via commercial bureaus. Prints no longer need to be editioned, although most still are, and some works now approach the equivalent market value, scale, surface quality and artistic intention of painting.

Traditionally an artist's print is an impression on paper made from a block, plate or stencil that is repeated to create a series of identical images. Since the nineteenth century, print editions have been numbered and signed in pencil by the artist. How lightly or heavily the image embraces the paper depends on the print process, be it relief, intaglio, planographic or stencil technique. To the collector, each of these methods is distinctive as they impart a particular visual quality to the image. The colour, texture and deckle edges of paper are also important elements in the appreciation of prints and they are increasingly 'free floated' in a frame to underline the intrinsic beauty of the paper sheet.





Melbourne and printmaking have co-existed since the 1860s when small publishing houses produced lavish chromolithograph volumes such as Eugène von Guérard's Australian Landscapes (1868) for the English market. A survey of recent activity at the Australian Print Workshop (APW), Bill Young Studio, Chrysalis Publishing, Lancaster Press, Larry Rawling Fine Art Prints, Port Jackson Press Australia (PJPA) and Viridian Press indicates a thriving and varied scene, with works ranging from smaller, traditional editions priced below \$500 to large scale, one-off images costing many thousands more.

APW in Fitzroy is directed by Anne Virgo and partly supported by Arts Victoria. It is a multifaceted organisation combining exhibition space, education program, access studio, online print-store and custom workshop headed by printers Martin King and Rosalind Atkins. The workshop offers a direct service to organisations and individuals wishing to commission editions or folios. It offers advice to collectors and access to prints by contemporary Australian artists such as Rick Amor, Robert Dickerson, Euan Heng, Ruth Johnstone, Kitty Kantilla, Deborah Klein, above: YVONNE BOAG, Urban landscape II, 2001, colour etching, 50 x 60 cm, printers Andrew Gunnell, Marieke Dench, courtesy Chrysalis Publishing, Melbourne.

left: ROBERT ROONEY, School arts silhouettes: pets, 2001, lithograph, 30.5 x 33.5 cm, printer Martin King, Australian Print Workshop and Tolarno Galleries, Melbourne.

right: MARK SCHALLER, Pelikans, 2002, twoplate aquatint etching, 29 × 39 cm, edn 60, printer Belinda Fox, courtesy Port Jackson Press Australia, Melbourne. Kevin Lincoln, Tim Maguire, Susan Norrie, Jan Senbergs, Judy Watson and Helen Wright.

Collaborations with Indigenous artists have also been important. Tiwi Maryanne Mungatopi and other Melville Island artists have made prints over an extended period with APW. In Mungatopi's etching *Purukapali*, 2001, enlarged ceremonial armbands surround a sacred male archetype wearing tasselled *parmajini* and a triangular cloth embellished with crescents and stars. The geometric interaction of the black etched lines with the white paper establishes a formality that is offset by the charming stance of the figure.

Established in Sydney in 1975 but now based in Melbourne, PJPA has published over one thousand editions in most print processes by more than one hundred

and twenty artists. The press offers custom printing to corporations and private clients and has a vibrant gallery where collectors are encouraged to look through drawers and print racks.

William Creek, Lake Eyre and Beyond is a project published by the Deague Family Art Foundation, Ken McGregor and PJPA, for which ten artists were sent to the outback town of William Creek in South Australia in 2001 to create work around the usually dry Lake Eyre, The Painted Desert, Dalhousie Springs and Coober Pedy. The artists also visited the Northern Territory. Jason Benjamin, Hazel Dooney, Robert Jacks, David Larwill, Jeff Makin, John Olsen, Rodney Pople, Mark Schaller, Andrew Sibley and Tim Storrier made images which were later reworked by the artists and proofed and editioned by skilled printers who could best interpret each participant's style. The sixty sets of ten etchings, one by each artist, were

released as portfolios this year.2

Belinda Fox printed six artists' images for the PJPA portfolio and her own lino embossings reveal a deep interest in the complexities of print 'play'. In *Kailas Mountain dream*, 2002, she explores ink densities and nuances of hue to create serene rising shapes of soft yellow and grey. Her experimental techniques using torn tissue and ghosted ink layers convey her reverence for holy Tibetan mountains and the prints of G.W. Bot and Louise Bourgeois.³

Chrysalis Publishing in East Melbourne was established by Delwyn Freestone in 1993 as a gallery and print workshop. It aims to give artists access to printmaking as part of their artistic output, utilising the studio and printers to produce etchings, engravings, woodcuts, monotypes,



screenprints and lithography. The editions published at Chrysalis are distributed online and through galleries, framers and art consultants within Australia and they include work by Raymond Arnold, Charles Blackman, Deborah Halpern, Louis Kahan, Michael Leunig and others.

Yvonne Boag's *Urban landscape II*, 2001, with its modernist composition of saturated hues and fields of deep blue, resonates in the renovated nineteenth-century exhibition space at Chrysalis. In this room John Ryrie's subtle engraving *Storyteller II*, 2002, depicts a gentle barefooted giant surrounded by personal emblems. The figure is articulated by fluid, emphatic incisions which perfectly complement a cream ground. In a second gallery Shirley Purdie's *Palm hotwater spring*, *Mabel Downs*, 2002, with its mysterious,



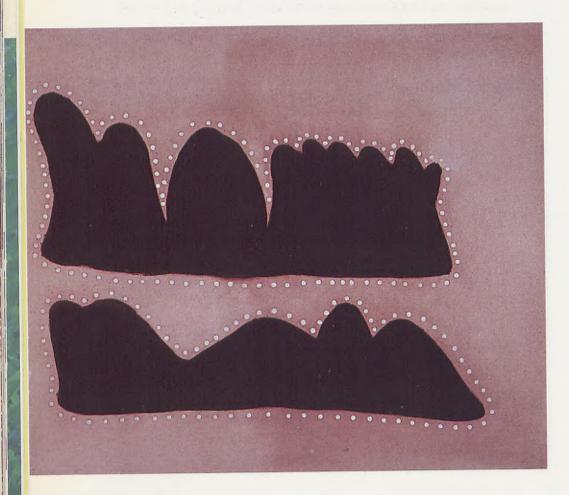
above: JOHN RYRIE, Storyteller II, 2002, Colour engraving, 40 x 24.5 cm, edn 40, printer Andrew Gunnell, Courtesy Chrysalis Publishing, Melbourne.

right: BELINDA FOX, Kailas Mountain dream, 2002, lino embossing, 62 x 60 cm, printer Belinda Fox, courtesy Port Jackson Press Australia, Melbourne.



undulating humps of deep burgundy against a dusky pink radiates an Indigenous vision that we can appreciate but not readily interpret. Purdie, who is from the Warmun Community in the East Kimberleys, was inspired by older Warmun artists such as Rover Thomas.

Two print workshops in proximity to Melbourne are frequented by some of Australia's most important artists. Viridian Press, in a forested gully at Olinda, and Larry Rawling Fine Art Prints, on a ridge at Kinglake, are owned and operated by printers who have built long-term working relationships with artists. The prints produced at these workshops enter the marketplace alongside the artists' paintings or other work via a commercial gallery or dealer and they are often co-published with the printer.



John Loane of Viridian Press is recognised as one of Australia's finest printers. He trained as an artist and in 1981 became inaugural director of APW before setting up his own press in 1988. He has worked with Bonita Ely, Brent Harris, Jeffrey Harris, John Nixon, Imants Tillers, Aida Tomescu, Kim Westcott and Judith Wright. Most notable is his extraordinary collaboration with Mike Parr, which has yielded over one thousand prints since 1987. Direction from artists has ranged from strict control to free interpretation, one-off projects to decade long involvement. Loane approaches artists whose work he thinks is 'translatable' into print form. He does not see himself as a technician but rather an interpreter of artists' intentions.⁴

Louise Forthun has collaborated with Loane on more than ten editions. A recent set of six carborundum and monotype prints has resulted in work that the artist likens to paintings,⁵ so large in scale and individualised is each image. The gestural monotype backgrounds behind the different flower motifs conjure contrasting moods of stillness to agitation – a kind of emotional and psychological backdrop to the strict, almost architectural formality of the central shape, as in *Georgia*, 2002, where chunky repetitions of orange ink sit in relief on an energetic blue surface.

Larry Rawling Fine Art Prints, originally established in Fitzroy in the early 1980s is owned and operated by Larry Rawling. Internationally acknowledged as a consummate technician with an extensive background in commercial printing, Larry Rawling has worked collaboratively with scores of artists including David Band, Johnnie Bulun Bulun, Juan Davila, Brent Harris, Alun Leach-Jones, William Kelly, Bruno

Leti, Bea Maddock, Danny McDonald, David Milaybuma, Mike Parr, Rosslynd Piggott, Jan Senbergs, Tim Storrier, Wili and Charles Tarawa Tjungurray and Imants Tillers. His considerable print archive represents over thirty years of Australian screenprinting.

Rawling has developed a lengthy working relationship with Chilean—Australian artist Juan Davila. They met in 1988 and have since made twenty-six editions together. Rawling claims Davila is a superb printmaker who will one day recognise the potential of a new technique and the next day be a master of it.⁶ Like John Loane and Mike Parr at Viridian Press, the collaborators work in a way that cannot be easily articulated. Davila's screenprints, produced in small editions of around five to eight, are impressive in scale, technique and content. The overt political commentary, with characteristic text, quotations from

left: JUAN DAVILA,
Disappointment all
round, 2001, silkscreen,
2 parts, 181 x 229 cm
overall, edn 6, printer
Larry Rawling, Larry
Rawling Fine Art Prints,
courtesy Kalli Rolfe
Contemporary Art,
Melbourne.



above: MARYANNE
MUNGATOPI,
Purukapali, 2001,
hard-ground etching,
63.5 x 32.5 cm, printer
Martin King, courtesy
Australian Print

Workshop, Melbourne.

left: SHIRLEY PURDIE, Palm hotwater spring, Mabel Downs, 2002, colour etching, 49.5 x 59.5 cm, printers Marieke Dench, Andrew Gunnell, courtesy Chrysalis Publishing, Melbourne. art history and eloquent drawing are as shocking as Goya's Los Caprichos or Otto Dix's First World War etchings. Davila's Disappointment all round, 2001, from his recent Melbourne 'Woomera' exhibition, not only comments on the important subject of cultural displacement using early Australian history but, on a lesser level, it also makes reference to the view of Mount Disappointment that the artist pondered from the window of Rawling's print workshop at Kinglake.

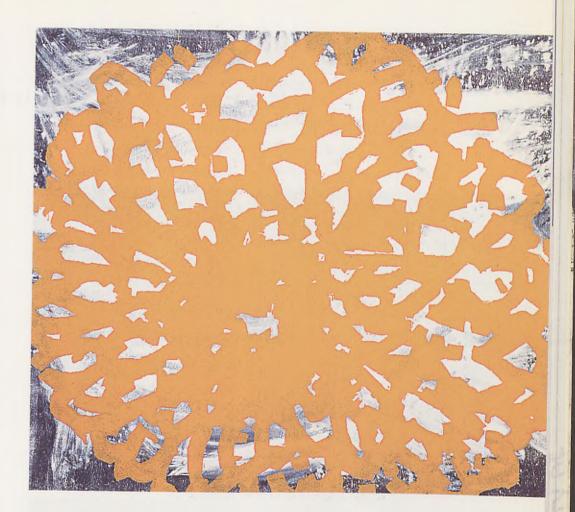
Lancaster Press in Brooklyn is a specialist direct lithography workshop, owned and run by Peter Lancaster since 1990. Study at the Tamarind Institute for Lithography in Albuquerque in the late 1980s furthered Lancaster's technical skills and his enthusiasm for lithography⁷ and, like John Loane, he now works with invited artists. Prints made at the workshop by Rick Amor, Dean Bowen, Jon Cattapan, Simon Cooper, Brian Dunlop, Louis Kahan, Helen Kennedy, Barbie Kjar, Geoff Ricardo, John Wolesley and others can be viewed online.

Bill Young of Bill Young Studio has a proofing facility at Lancaster Press in Brooklyn and an editioning studio at King Valley, near Wangaratta. He has been operating an intaglio printing business since 1976 and has worked with many significant artists, including Louis Kahan, Graeme Peebles and John Spooner, for more than twenty years. David Band, Michael Leunig and Geoff Ricardo are more recent collaborators. Young has printed for both PJPA and Chrysalis and his previous premises in Middle Park were shared with Peter Lancaster for fifteen years. Like Rawling, he has made an important contribution to Australian printmaking over many decades.



top: LOUISE FORTHUN, Georgia, 2002, carborundum and monotype, 3 images, each 104 x 121 cm, edn 6, printer John Loane, Viridian Press, courtesy Tolarno Galleries, Melbourne.

right: MIKE PARR,
Disintegration of a bird,
2002, carborundum and
monotype, 2 sheets,
250 x 242 cm overall,
printer John Loane,
Viridian Press, courtesy
Anna Schwartz Gallery,
Melbourne and Sherman
Galleries, Sydney.
Photograph Gary
Sommerfeld.



Print workshops and publishers are a dynamic part of the Melbourne printmaking milieu, but a significant quantity of handmade prints also issue from the studios of artist—printmakers, destined for exhibition in commercial galleries and public-gallery print awards. Books such as Sasha Grishin's Contemporary Australian Printmaking: An Interpretative History and Australian Printmaking in the 1990s (Craftsman House) profile artists relevant to contemporary Australian print collecting, while the Print Council of Australia's quarterly Imprint is the only journal in Australia promoting an ongoing discussion of contemporary prints. Both sources can enrich the collector's understanding of a unique artform that is constantly evolving. Living with contemporary prints is intimate and endlessly rewarding.

- I Ron Radford, Outlines of Australian Printmaking: Prints of Australia from the Last Third of the 18th Century Until the Present Time, exhibition catalogue, Ballarat Fine Art Gallery, Ballarat, 1976.
- ² Craftsman House published a book recounting these journeys titled *William Creek and Beyond* in November 2002.
- 3 Conversation with Belinda Fox, 2 June 2002.
- 4 Cathy Leahy, *Spitting and Biting: Ten Contemporary Artists and the Print*, exhibition catalogue, Monash University Gallery, Melbourne, 2000, pp. 3–10.
- 5 Conversation with Louise Forthun, 1 June 2002.
- 6 Conversation with Larry Rawling, 2 June 2002.
- Conversation with Peter Lancaster, 14 February 2002.
- 8 Conversation with Bill Young, 16 February 2002.

KATHERINE McDONALD

Katherine McDonald is a Melbourne art historian specialising in prints.

Modern and contemporary

DOGS, DEVILS, BUT NOT DEVIL-MAY-CARE



Four modern and contemporary art sales held in Sydney and Melbourne between 9 May and 26 June grossed \$9.8 million. However, the Australian art market, while rid of its 1980s obsession with serene river banks and gum trees in gorges, can hardly be said to have turned avant-garde, the sales largely remaining safe and predictable. Big prices were paid mostly for works by deceased artists whose oeuvres were therefore defined, with well over half the grand total accounted for by Aboriginal art. Many of the works by non-Indigenous Australian artists that fared well were also on the A-to-Z list of whom to buy in Australian art.

The continuing vogue for photography accounted for another large take, while the increasing support for sculpture evident at previous sales also kicked in. (The new openplan apartments have fewer walls for paintings but more space for three-dimensional objects.) Sculpture fetched the two highest prices in this season's sales, with a Henry Moore sold at Shapiro's Modern + Contemporary sale in Sydney on 8 May for \$489,600, and a Mark di Suvero sold for \$469,500 at the Lawson_Menzies Flynn International Contemporary and Emerging Art sale, also in Sydney, on 26 June. Moore's 77 centimetre long bronze sculpture Large slow form, 1962, went to a local buyer only after a referral in the auction room. But the result was considered

more than satisfactory, given that the work drew that its inspiration from a tortoise. It did not have the curves and hollows of the feminine form so loved by Moore buyers.

Barbara Flynn, who put together the Lawson_Menzies Flynn catalogue, presumably had clients in mind for many of the works she accepted for the sale. It was perhaps not surprising then that, made specially for Sydney, the 1.75-metre tall *Ghost guest*, 2002, by di Suvero, found a buyer. The stainless-steel work was sold to Flynn on behalf of one of her clients for less than the lower estimate. In fact forty-two of the ninety-three works in this courageous sale — which included primary market works from New York galleries — sold for less than their estimate, twenty-six selling below reserve, mostly to Flynn or to a client list held by the auctioneer, Anita Archer, suggesting limited competition.

Some of the work was on the market for the first time, consigned by the artists galleries – a rare formula even for the art market in the United States and Europe. Five fresh works by Cherry Hood, winner of the 2002 Archibald Prize, readily found favour, each work more than doubling its upper estimate to make a total of \$15,900. Four were paintings of dogs – and there are always plenty of dog lovers around the galleries and salesrooms. Accessible in terms of price (only one other work, also a di Suvero, was estimated at a six-figure sum) sixty-three works – of which forty-one fetched as expected - sold for less than \$10,000 each. Many were photographs. Lawson_Menzies Flynn Director, Rodney Menzies, who enjoys visiting the Chelsea art scene on his regular trips to New York, bought at least four works and appears to have taken a shine to this medium.

A mix of sculpture and photography also paid off for Shapiro Auctioneers, with a Tracey Moffatt photograph taking fifth place in the top ten and a Keizo Ushio sculpture taking sixth. The intermediary positions were held by Brett Whiteley at \$99,000; Tim Storrier at \$52,875; and John Kelly at \$52,875. The Whiteley was an early work of the kind that, since the Mertz sale in May 2000, have been well-established auction commodities. Storrier's *The runner*, 1985, was a fire study which might be considered equally popular. Kelly has enjoyed a strong following since he put a moulded cow in a tree on the Champs Elysées two years ago. The \$52,875 paid for his oil painting *Four rear ends in pile*, 1993, did not really surprise, even if the estimate was

PETER BOOTH, Painting (devil and laughing man), 1981, oil on canvas, 170.2 x 213.4 cm, courtesy Christie's. © Peter Booth, 1981/Licensed by VISCOPY, Sydney 2002. only \$8000 to \$12,000. The buyer did, however, the work being purchased by company auctioneer Anita Archer.

Keizo Ushio's *Oushi zokei*, 2000, a 1.3-metre circular granite sculpture that had been exhibited in the 2000 Sculpture by the Sea in Bondi, sold for \$47,000. *Abstract form*, c. 1960, by Clement Meadmore, a much older and

established name in the medium, found a home at \$31,725. Although within the estimates it was another plus for sculpture, which has tended to suffer from the old equation of art with painting and buyers' anxiety that three-dimensional objects 'get in the way'.

Tracey Moffatt's 'Something More' colour photograph series from 1989 provided a bonus for both Shapiro's and Christie's, the latter holding its Contemporary sale in Melbourne on 25 June. A slightly smaller size than the regular edition and catalogued as 'outside of the edition of 30', Something More no. 1 sold at Shapiro's for \$49,350, less than previous sets had made. Six colour and three black-and-white prints from the same series sold at Christie's for \$226,575,

while a single print of *Something More no. 1* from within the edition made \$89,438. An advance for a medium previously spurned by collectors, the adventurousness of the buying remains questionable. The most sought-after print depicted a woman in a red dress – the kind of subject painted by Bernard Hall and George Lambert and popular with art collectors during the 1980s art boom.

Both Shapiro's and Christie's fared well, with a work by Peter Booth, *Painting (devil and laughing man)*, 1981, setting an auction record for the artist of \$193,575 at Christie's. Like Rosalie Gascoigne, who was responsible for two of the other works in Christie's top ten, and Tim Storrier, the classic Booth would almost certainly have excelled in a general Australian art sale.

Australian buyers appear to have drawn encouragement from the overseas purchase of Aboriginal art. Yet, given that overseas buyers have reputedly compared the work of Aboriginal artists with that of Joan Miró and Paul Klee in terms of style, the heightened local taste for Aboriginal art is not exactly ground-breaking. Christie's, which has been left behind by Sotheby's in the race to develop the auction market in Aboriginal art, achieved its \$1.37 million gross with the help of three Aboriginal paintings. The works, by Turkey Tolson Tjupurrula, Mick Namarari Tjapaltjarri and Emily Kngwarreye, were among its ten best sellers, and all the artists had died around the turn of the millennium.

The big earner of the season was again Sotheby's Aboriginal Art, with a like reliance on deceased artists. Clifford Possum Tjapaltjarri passed away on the eve of the auction. Wandjina, c. 1980, a stunningly powerful work by Alec Mingelmanu, who died in 1981, tripled its estimate to make \$244,500. Among the living, Kutuwalumi Purawarrumpatu, known as Kitty Kantilla, who also sold well at Shapiro's, drew keen competition when Untitled traditional design, 1998, sold for \$54,550, more than double its top estimate. The sale gross of \$4.93 million represented a gain on last year's total of \$4.83 million, achieved despite the absence of the big New York spender who had helped make previous sales so successful. Local buyers took up some of the slack, reducing the amount of work sold to overseas buyers from 50 to 33 per cent, while all buyers remained impressed by named collections and outstanding provenances and paid the best prices for the usual run of well-known artists.

Modern + Contemporary, Shapiro Auctioneers, Sydney, 8–9 May 2002; Aboriginal Art, Sotheby's, Melbourne, 24 June 2002; Christie's Contemporary, Christie's, Melbourne, 25 June 2002; International Contemporary and Emerging Art, Lawson Menzies Flynn, Sydney, 26 June 2002.

TERRY INGRAM

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



above: CHERRY HOOD, Whippet (No. 8), 2002, Watercolour paper, 76 x 56.8 cm, courtesy Lawson_Menzies Flynn.

right: KUTUWALUMI
PURAWARRUMPATU
(KITTY KANTILLA),
Untitled traditional
design, 1998, natural
earth pigments on
canvas, 92.5 x 79 cm,
courtesy Sotheby's
and the artist.



I could buy bandaids the same colour as my skin.

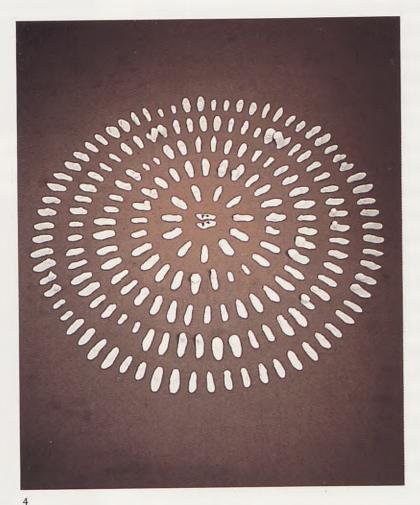
This may not seem like much but what if all bandaids were black?

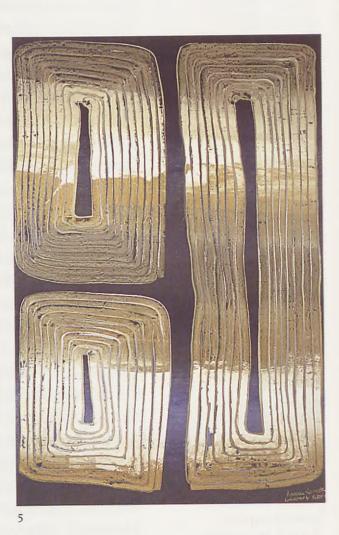
il was which

and in an accident, I would be wrapped in white bandages.

This may not seem like much but what if all bandages were black?

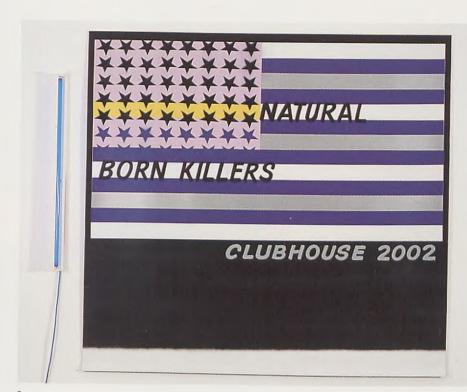




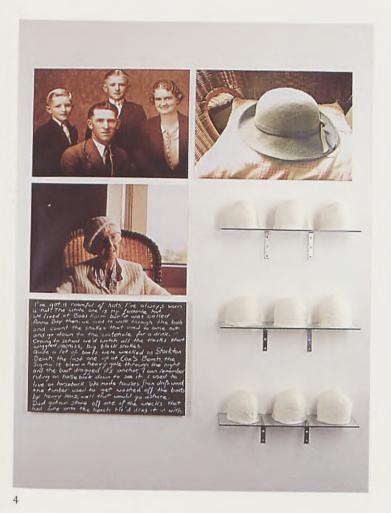


1. TIM STORRIER, Red fan, 1981, mixed-media construction, 171 x 424 cm, Australian Galleries, Sydney. 2. VERNON AH KEE, If I was white 15, 2002, 30 A4 panels, ink on polypropylene with satin laminate, Bellas Gallery, Brisbane. 3. LUCY ANNE O'DEA, It's just white semi-gloss acrylic paint, 2001, acrylic paint, 40 cm diameter, Annual Exhibition of Honours and Postgraduate Students' Work, John Curtin Gallery, Curtin University of Technology, Perth. 4. ARJA VÄLIMÄKI, Paljastus, 1999–2002, mixed media, 4.30 m diameter, Wollongong City Gallery, Wollongong, Exhibited Wynne Prize 2002, Art Gallery of New South Wales, Sydney. 5. ROSELLA NAMOK, Para way different way, 2000, acrylic on canvas, 300 x 172 cm, Kunst der Gegenwart, Sammlung Essl, Klosterneuburg, Vienna, Austria. Photograph courtesy Andrew Baker Art Dealer, Brisbane.



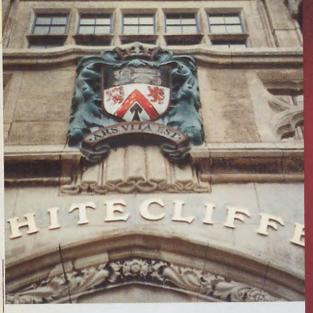








1. VICKI VARVARESSOS, Whoosh, 2001, acrylic on canvas, 153 x 107 cm, Niagara Galleries, Melbourne. 2. JANET BURCHILL, Natural born killers, 2002, acrylic paint on vinyl projection screen, 216 x 227.5 cm; black-blue light, 120 x 7 x 11 cm, Anna Schwartz Gallery, Melbourne. 3. ROBERT GSCHWANTNER, Peluche, 2002, Elf Total motor oil, PVC tubing, 40 x 50 cm, GRANTPIRRIE, Sydney. 4. ANNE GRAHAM, Mrs Elma Spruce, 2002, digital images, text, mixed media, dimensions variable, Sherman Galleries, Sydney. 5. ANNE GRAHAM, Memory and things, 2002, digital images, text, mixed media, dimensions variable, installation view, Sherman Galleries, Sydney.





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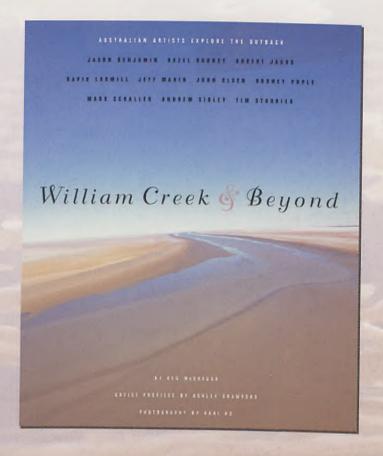
AUSTRALIAN ARTISTS EXPLORE THE OUTBACK

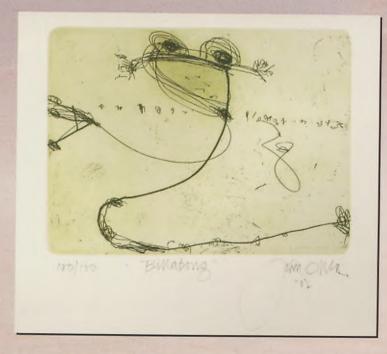
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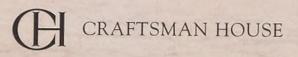
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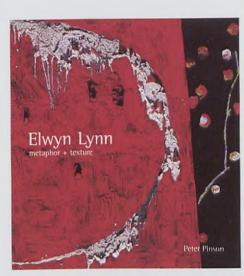
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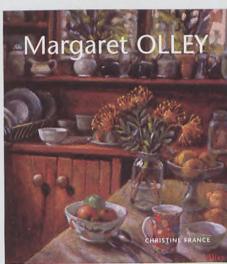
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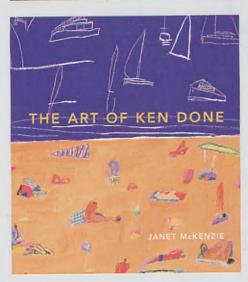
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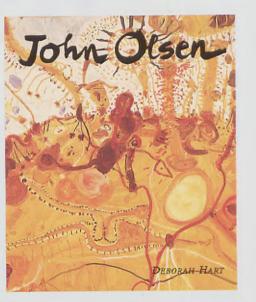
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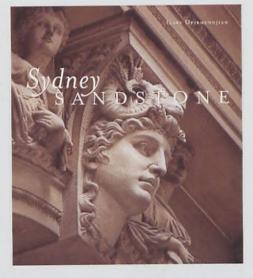
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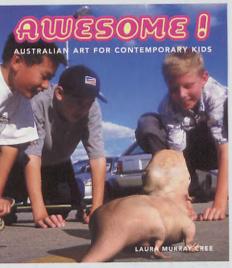
















Ginger Riley, Beatrice Island, 2000, synthetic polymer paint on linen, 99 x 100 cm

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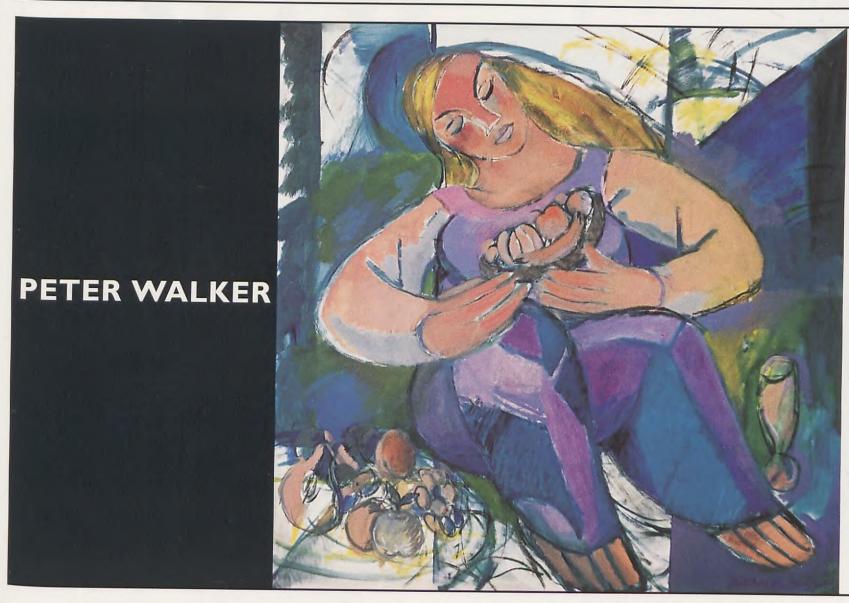
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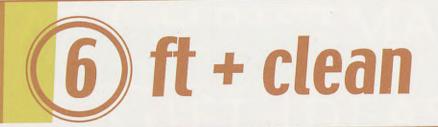
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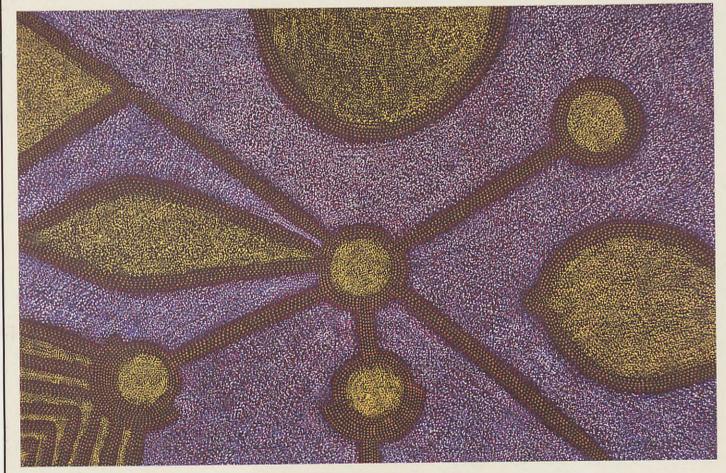
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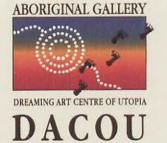
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ANNA PETYARRE, Yam Dreaming, 2001, acrylic on cotton, 60 x 90 cm

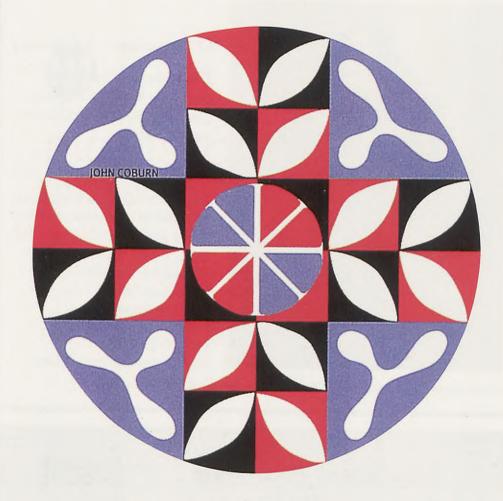
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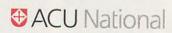
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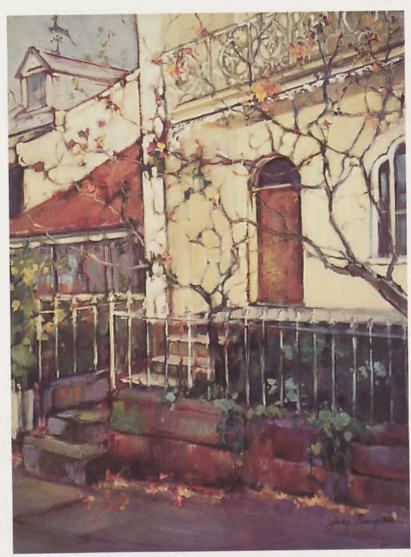






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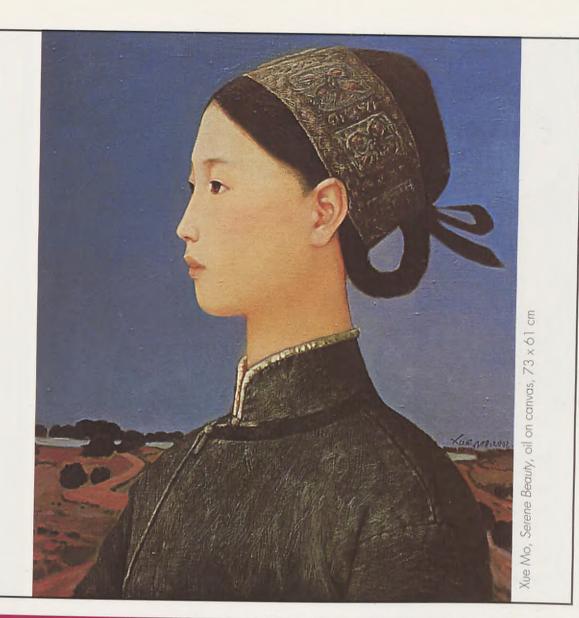




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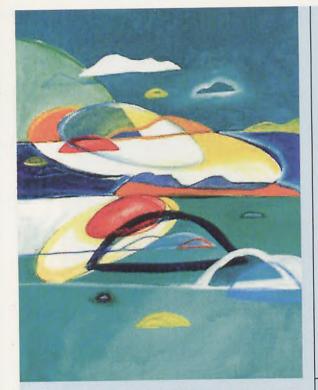












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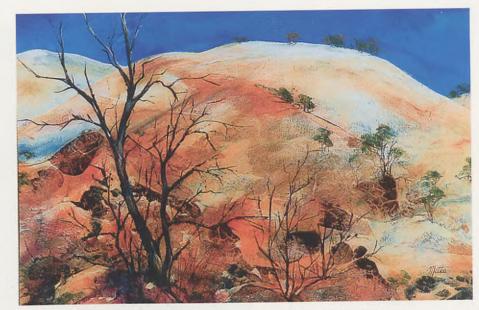
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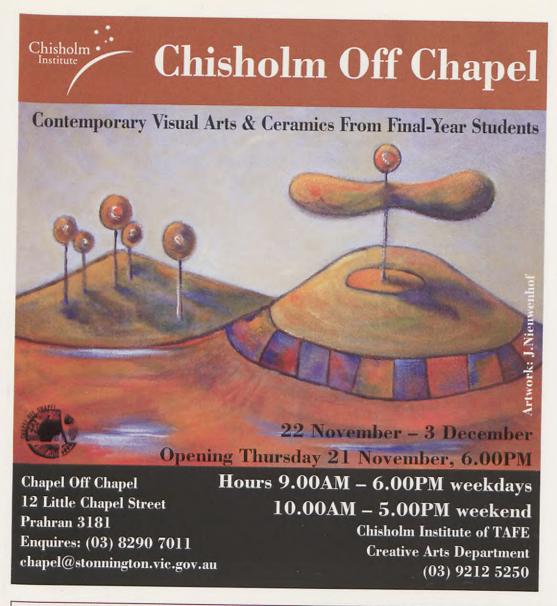
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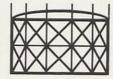
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A Grafton Regional Gallery Travelling Exhibition

14 December – 26 January

Creating a Gothic Paradise: Pugin at the Antipodes

A Tasmanian Museum & Art Gallery Travelling Exhibition

Gelam Ngzu Kazi: Dugong My Son

An Australian Art Print Network Travelling Exhibition

1 February – 9 March

Songs from a Studio: Arthur Woodward & his circle

Exclusive to Bendigo Art Gallery

Bendigo Art Gallery

42 VIEW STREET, BENDIGO VICTORIA 3550

Telephone: (03) 5443 4991 Facsimile: (03) 5443 6586 email: bendigoartgallery@bendigo.vic.gov.au OPEN DAILY 10AM – 5PM Entry by donation

Gladstone Regional Art Gallery and Museum

9 Nov - 6 Dec

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

Sponsored by local business and the community Submission of entries 30 Oct – 2 Nov

14 Dec - 1 Feb

FAMILIAR FRIENDS AND NEW COMERS

20 years of collecting Contemporary paintings, works on paper and ceramics from the permanent collection,

acquired since 1983

7 Feb - 29 Mar

LISTEN TO THE LAND Aboriginal Art from the Edith Cowan University Collection

The land, its spiritual significance and the artists' relationship to it. Curated and toured by Edith Cowen University, assisted by Visions of Australia



Gladstone Regional Art Gallery and Museum

cnr Goondoon & Bramston Sts, GLADSTONE QLD 4680 Enquiries: Tel: (07) 4976 6766 Fax: (07) 4972 9097 email: gragm@gragm.qld.gov.au Mon–Fri 10am–5pm, Sat & public holidays 10am–4pm, closed 24 December – 2 January

GIPPSLAND ART GALLERY • SALE

OPERATED ON BEHALF OF WELLINGTON SHIRE COUNCIL

TO 8 DEC SCRIPT A touring exhibition featuring nine artists exploring text as image

GIPPSLAND ART GALLERY ART GROUP

A thematic exhibition of recent works

TO 15 DEC SLOW RELEASE - RECENT PHOTOGRAPHY

IN NEW ZEALAND New work by seven leading New Zealand photographers

14 DEC - 19 JAN IMAGES OF AUSTRALIAN MEN Australian

photography from the Monash Gallery of Art

21 DEC – 26 JAN BRIAGOLONG SCHOOL OF FINE ART
Presents a selection of paintings and drawings

25 JAN - 23 FEB RECENT PRINTS: JOHN RYRIE

1-23 FEB PHOTOGRAPHS: JANELLE LARKINS

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

Tamworth City Gallery

16 Nov – 1 Dec

Between Easels: 2002 TAFE Graduating Students
Exhibition Showcasing the works of graduates in Fine
Arts. New England Institute of TAFE, Tamworth Campus

7 Dec – 12 Jan

Women With Wings: Images of Australian

Women Pilots Developed by the Powerhouse

Museum, to coincide with the 50th Anniversary of the

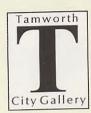
Australian Women Pilots Association

Outback Races: Narelle Autio and Trent Parke
An exhibition by award winning photojournalists

another time, this place: Suellen Symons
Photographs taken in and around Tamworth exploring identity, memory and place

18 Jan – 16 Feb Harmonic Visions II: Double Vision Coinciding with the 2003 Carlton Tamworth Country Music Festival

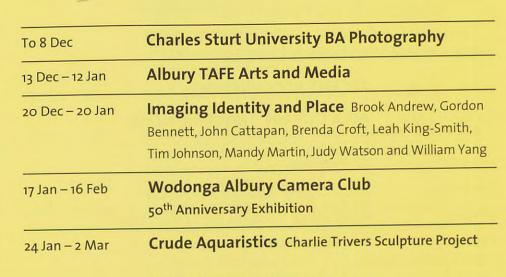
22 Feb – 30 Mar Portraits 2001: An Australian Odyssey From the Doug Moran Collection and the Tweed River Regional Art Gallery



TAMWORTH CITY GALLERY

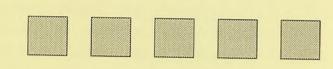
203 Marius Street TAMWORTH NSW 2340
Tel: (02) 6755 4459 • Fax: (02) 6755 4261
Email: gallery@tamworth.nsw.gov.au
Website: www.tamworth.nsw.gov.au • Admission is free
Mon to Fri 10–5, Sat 10–1, Sun 1–4 or by appointment

Albury Regional Art Gallery



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.alburycity.nsw.gov.au/gallery
Daily 10.30am – 5pm, closes 4pm weekends
Access for the disabled. Free admission





Toowoomba Regional ART Gallery

20 Nov - 27 Jan Re Volt An exhibition featuring work from students who are completing their final year in the Bachelor of Visual Arts at the University of Southern Queensland

Cutting Comments: Contemporary Linocuts 12 Dec - 27 Jan 1995-1998 The first time the Duroloid Collection has been displayed as a group, selected to show a cross-section of work by printmakers, as well as an engaging array of linocut prints by young artists under the age of eighteen. A Visions of Australia and

Arts Victoria travelling exhibition

Chiaroscuro Charcoal drawings by Robert Dickerson which accompany and respond to a book of poems by Jennifer Dickerson. A New England Regional Art Museum travelling exhibition

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

Port Macquarie Hastings Regional Gallery

Dec - Jan PRINT CIRCLE

> Works by twenty printmakers who explore a varied range and interpretation of ideas through printmaking

Regional artists SHIPPING NEWS

Ceramic collaborative project by John Mawhinny

KEVIN McMURTRIE Graduating ceramic exhibition

February IMAGES OF CHILDREN

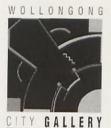
> Forty black-and-white hand coloured photographs. Toured by Burnside child welfare service

> HASTINGS ARTISTS BLACKSMITH ASSOCIATION



Port Macquarie Hastings Regional Gallery

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



30 Jan - 15 Mar

WOLLONGONG CITY GALLERY

To 12 Jan

GALLERY MENAGERIE

Interactive children's exhibition exploring the depiction of animals in the gallery's collection

2 Nov - 12 Jan

PEOPLE'S CHOICE

Personal favourites from the collection selected

by members of the community

18 Jan – 23 mar

TRACKING CLOTH

Contemporary Australian textile and fibre art influenced by Asian cultures

18 Jan – 23 Mar

SCOTT BRANDEN: 2002 RESIDENT ARTIST

Innovative lighting design utilising new

manufacturing technologies and recycled materials

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



Latrobe Regional Gallery

Latrobe Regional Gallery is currently undertaking a \$4.2 million refurbishment of it's building in Morwell, which will provide eastern Victoria with a contemporary twentyfirst-century art museum and gallery facility.

> The gallery will house seven spaces, including two travelling exhibition galleries, three permanent collection galleries, a community access gallery and an object gallery with an attractive sculpture courtyard.

A studio workshop, library, café and bookshop, as well as purpose-built storage rooms for ceramics, glass, works on paper and paintings have also been included.

Latrobe Regional Gallery will reopen in early March 2003, its little known collection surprising and delighting the Australian public.

Latrobe Regional Gallery 138 Commercial Road, MORWELL VIC 3840 Tel: (03) 5134 1364 Fax (03) 5134 8174 Web: latroberegionalgallery.com Latrobe Regional Gallery administered and funded by Latrobe City, assisted by Arts Victoria – Department Premier and Cabinet

THE ART GALLERY BOOKSHOP

ART GALLERY OF WA Perth Cultural Centre Perth WA 6000 Tel: (08) 9492 6766 Fax: (08) 9492 6655 email: audreyp@artgallery.wa.gov.au
Open daily 10am – 5pm

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

GALLERY STORE— QUEENSLAND ART GALLERY

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

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

THE ARTS BOOKSHOP

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

THE GALLERY SHOP

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

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

METROPOLIS

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

Restored to its deco elegance, Metropolis offers a unique range of art and design books from around the world. Also features: architecture, fashion, theory, film and music titles, mail order and customer order.

ANTIPODES BOOKSHOP GALLERY

138 Ocean Beach Road Sorrento VIC 3943 Tel: (03) 5984 4217 Fax (03) 5984 0835 email: antipode@nex.net.au Open daily 10am – 5pm Enjoy the ambience of browsing our personal selection of newest release books among contemporary Australian art and craft.

Воокоссіно

37A Old Barrenjoey Road Avalon Beach NSW 2107 Tel: (02) 9973 1244 Fax: (02) 9973 1165 You'll always be our welcome guest at Bookoccino. An interesting range of art, design and photography books, as well as general interest titles. When you're visiting us, why not stop by the cafe. Mail order and special orders welcome. *More than just a book store.*

THE NATIONAL GALLERY SHOP

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

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

Art Directory

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 corporate 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

164 White Patch Esplanade,
BRIBIE ISLAND 4507
Tel./Fax (07) 3408 9000
Affordable works of excellence by
leading Australian and Queensland
artists with international representation.
Monthly exhibitions in airconditioned
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

DOGGETT STREET STUDIO

85 Doggett Street, NEWSTEAD 4006
Tel./Fax (07) 3252 9292
info@doggett.com.au
www.doggett.com.au
Affordable contemporary art by local
and emerging Australian artists.
21 February to 15 March: J. Andrew
Blackwell, recent works of found objects
affected by water and light.
Tues – Sat 11 – 4

FIRE-WORKS GALLERY

II 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.
Wed – Sat II – 6, Tues by appointment

GLOBAL ARTS LINK

d'Arcy Doyle Place, Nicholas Street, IPSWICH 4305
Tel. (07) 3813 9222 Fax (07) 3812 0428 info@gal.org.au www.gal.org.au Director: Louise Denoon.
8 February to 23 March: 'None More Blacker', examines the influence and aesthetics of glam rock and heavy metal music in relation to contemporary Australian art
To 9 February: 'When I Was Young' – Impressions of Australian Childhood,

traces artists' changing perceptions of

Australian childhood from Federation

through to the end of the twentieth century. Featuring McCubbin, Streeton, Boyd, Drysdale and Nolan, together with more recent, contemporary representations

From 15 February: 'Grapple', investigates how sensory artworks heighten children's ability to learn and communicate, and increase their appreciation and understanding of art.

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 nineteenthcentury 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 To 27 January: '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 ten years To June: 'Ornamentation in Art 1700-1900' (Gallery 9 annex), the private art collections of the 'leisured' classes in France, Germany and England during the eighteenth and nineteenth centuries; 'Symbolism in Early European Art' (Gallery 9 annex). In 2001 gallery conservators commenced restoration on one of the gallery's earliest acquisitions, a Flemish painting 'Holy Family with the infant Baptist'. This work, newly conserved, is now on display. Daily 10 - 5

QUT ART MUSEUM

QUT Cultural Precinct, 2 George Street, BRISBANE 4000 Tel. (07) 3864 5370 Fax (07) 38645371 www.culturalprecinct.qut.edu.au To 26 January: 'Home Sweet Home: Contemporary British Design for the Home'

From 7 February: 'MCA Unpacked', Jane Campion and Drusilla Modjeska selections

From 21 February: Best of QUT Visual Arts Graduates 2002; Jack Wunuwun and John Bulun Bulun.

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
Monthly program of touring exhibitions
and local artists. Permanent collection
representing Olley, Olsen, RobertsonSwann, Hanssen Pigott and Baas-Becking.
29 to 31 December: '5, 6, Pick Up Sticks ...
in the Outback', artworks by the
Borderline Regional Arts Association Inc
3 January to 4 February: 'An Endangered
Species: Telia Rumal – Double Ikats of
South India'
From 7 February: 'Bush Colour', works

STILLWATER STUDIO

Maningrida Region.

on paper by female artists from

Mon - Fri 10 - 4, Sat 1 - 4, Sun 10 - 1

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

THORNQUEST GALLERY

94 Minnie Street, SOUTHPORT 4215
Tel. (07) 5591 9091 Fax (07) 5591 9092
thornquestgallery@bigpond.com
www.thornquestgallery.com
Australian Indigenous art from Balgo
Hills, Papunya Tula, Haast's Bluff, Tiwi
Islands, Maningrida, Utopia, Ampilatwatja
and the Kimberley Ranges. Representing
George Tjungurrayi, Makinti
Napanangka, Kathleen Petyarre, Lilly
Sandover, Minnie Motocar Apwerl, Lucy
Yukenbarri, Tjumpo, Bai Bai, Margaret
Turner and many more.
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 airconditioned comfort. Over 200 pieces on display combined with sculpture, jewellery and pottery. Approximately one-hour drive from Brisbane, next to Twin Waters International Golf Club.

Tues – Sun 10 – 5, open public holidays

THE TOWN GALLERY & JAPAN ROOM

(formerly the Verlie Just Town Gallery and Japan Room)
3rd Floor, Charlotte House,
143 Charlotte Street, BRISBANE 4000
Tel. (07) 3229 1981
The gallery of the late Verlie Just O.A.M. may omit her name, but it does continue to represent quality art by established and emerging artists exclusively in Brisbane. From tonal realism to total abstraction. Seventeenth- to twentieth-century Ukiyo-e woodcuts.
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
Warlapinni, 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 8 December: Charles Sturt University
BA Photography graduates
13 December to 12 January: Albury
TAFE Arts and Media graduates
20 December to 20 January: 'Imaging
Identity and Place'
17 January to 16 February: Wodonga
Albury Camera Club
From 24 January: 'Crude Aquaristics',
Charlie Trivers.



GLEN PREECE, Lost at Thredbo, 2002, 58 x 59 cm, oil on board, Artarmon Galleries.

Access for the disabled. Free admission. Mon – Fri 10.30 – 5, Sat – Sun 10.30 – 4

ANNANDALE GALLERIES

Tio Trafalgar Street, ANNANDALE 2038
Tel. (02) 9552 1699 Fax (02) 9552 1689
annangal@ozemail.com.au
www.annadalegalleries.com.au
Directors: Bill and Anne Gregory.
Established 1991. The best of Australian
and European contemporary art.
Aboriginal bark paintings and sculpture
from Arnhem Land. Specialising in
European and British modern masters.
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 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. To 5 January: 'Pumpuni Jilamara', Tiwi art To 26 January: 'It's a beautiful day -New Painting in Australia 2', presenting new paintings that are characterised by narrative and representational tendencies. Relative newcomers such as Julie Dowling, Raafat Ishak and Anne Wallace are positioned alongside works by artists from earlier generations including Peter Booth, Tim Maguire, Derek O'Connor

and Vivienne Shark LeWitt
To 16 February: 'Picasso – The Last
Decades', consisting of sixty major
paintings borrowed from European
and American museums and private
collections, which demonstrate the
enduring strength and quality of
Picasso's creative imagination. Includes
'Nude in a rocking chair', from the
gallery collection
To 4 May: '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

Tel. (02) 9360 5177 Fax (02) 9360 2361
Director: Stuart Purves.
Gallery Manager: Suzie Melhop.
enquiries@australiangalleries.com.au
26 November to 18 December: Peter
Kingston, recent paintings
7 to 25 January: Australian paintings and
sculpture
4 to 22 February: Yvonne Boag, recent
paintings.
Tues – 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.
21 November to 19 December:
Australian prints and drawings
9 January to 2 February: Contemporary
Australian works on paper
From 6 February: Raymond Arnold,
works on paper.
Tues – Sat 10 – 6, Sun 12 – 5

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 29 November to January: 2001 Hermann's Art Award. Twenty-four diverse artists were invited to create shoeinspired works ranging from painting and sculpture to actual footwear. Come and enjoy the results from the elegantly stylish to the surreal; 'Burning', Judy Cotton, a series of gouaches completed at Hill End, accompanied by paintings and encaustics completed during the 1990s. 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 jdm@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 4, 110 Kippax 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 and 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.

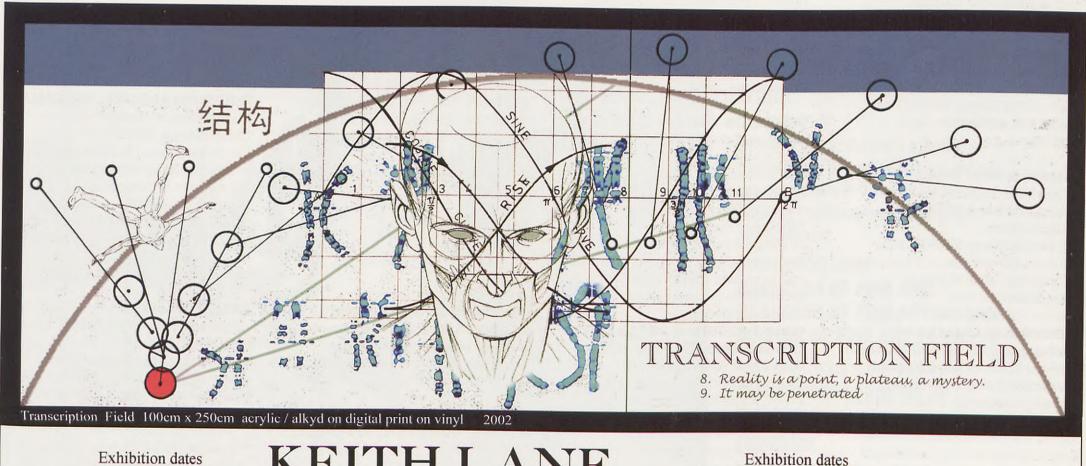
Thurs - Fri 10 - 4 (booked groups and appointments only), Sat - Sun 10-4

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 and Judith van Heeren. 24 December to 31 January: Gallery closed. Tues – Sat 11 – 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 www.artgallery.brokenhill.nsw.gov.au One of Australia's oldest regional galleries. Featuring a diverse collection of local



15 - 27 April 2003

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

Ph. (02) 4655 2706 E-mail. khlane@ispdr.net.au www.ispdr.net.au/~khlane/

24 January - 9 March 2003

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 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

CHRISTOPHER DAY GALLERY

Cnr. Elizabeth and Windsor Streets,
PADDINGTON 2021
Tel. (02) 9326 1952 Fax (02) 9327 5826
Mobile 0418 403 928
cdaygallery@bigpond.com.au
www.cdaygallery.com.au
Quality traditional and modern masters
for sale. Sole agent in New South Wales
for Ken Johnson. Works normally in
stock include Blackman, Dobell, Forrest,
Heysen, Lindsay, Olsen, Rees and Streeton.
Mon – Sat 11 – 6, or by appointment

COFFS HARBOUR REGIONAL GALLERY

cnr Coff and Duke Streets,
COFFS HARBOUR 2450
Tel. (02) 6648 4860 Fax (02) 6648 4862
To 11 January: 'ARTEXPRESS'
From 15 January: 'The Studio Tradition',
traces the system of art education
through the archives and collections
of the National Art School and regional
galleries. Works by local artists Margaret
Ackland, Ted Hillyer, Joseph Conroy,
Paul Milton and Sharnie Lloyd.
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, NEWCASTLE 2300 Tel. (02) 4926 3899 Fax (02) 4926 5529 mahmw@hunterlink.net.au 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. December: 'The Story Teller', Shirley Bennetts, paintings; 'Beachscape', Rod Bathgate, surrealist/realist paintings; Rob Ward, bronze sculptures January: Gallery closed February: 'Surfing Safari', the NSW coastline from Norah Head to mid-North coast, John Earle, Rod Bathgate and Paul Haggith; Natalie Jane Parker, paintings. Fri, Sat and Mon 11 - 6, Sun 2 - 6,

DEFIANCE GALLERY

or by appointment

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

34 Queen Street, WOOLLAHRA 2025

DICKERSON GALLERY

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. 20 November to 15 December: David Frazer, paintings and woodblock prints 8 January to 9 February: Robert Dickerson, a survey exhibition spanning a thirty-five year career in printmaking. The exhibition will open with the official launch of his book, 'The Complete Graphics'

From 12 February: Gallery artists, mixed exhibition. Tues – Sat 11 - 6, Sun 1 - 6

DUBBO REGIONAL GALLERY

165 Darling Street (opp. Victoria Park), DUBBO 2830 Tel. (02) 6881 4342 Fax (02) 6884 2675 To 19 January: 'Kangaroo and Map', the controversial story of the first Australian Commonwealth stamp. Twelve years after Federation, the first Commonwealth stamps were issued featuring a kangaroo enclosed by a map of Australia. Charles Frazer, a Labour postmaster-general, wanted stamps to be 'an advertisement for Australia'. The omission of the monarch's head angered monarchists and the simple image of the kangaroo and map affronted those who expected stamps to be richly embellished with detail. Frazer's Liberal successor took steps to replace the Kangaroo stamps and by 1914 Australians began using a new penny stamp that depicted the head of King George V.

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
art@evabreuerartdealer.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. An
extensive stockroom and can also source
works on request.
Tues – 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 GALLERY

Mt Scanzi Road, KANGAROO VALLEY 2577 Tel./Fax (02) 4465 1494 aniela@shoal.net.au Works of art by leading Australian artists. Arthur Boyd, David Boyd, Jamie Boyd, Lenore Boyd, Perceval, Bartosz, Fialkowski, Griffith, Sealy, Somerville, Le Grand, Brian Dunlop, Ray Crooke, Andrew Sibley and Neil Cuthbert. 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.gallery460.com
Dealer of Australian works from the
1920s to the 1970s. Changing exhibitions
by leading Australian artists.
Eight-hectare sculpture park.
Woolloomooloo office by appointment.
Daily 10 – 5

GALLERY SP SYDNEY

2 Danks Street, WATERLOO 2017
Tel. (02) 9318 0448 Fax (02) 9318 0447
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

gallery@grantpirrie.com www.grantpirrie.com Directors: Stephen Grant and Bridget

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. Exhibiting the work of Keith Looby,

including a substantial collection of his older works. Tues - Sat II - 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 www.harriscourtingallery.com.au Original works by emerging, mid-career and established Australian artists. Gallery 1: 26 November to 22 December: Annual Group Exhibition, thirty artists 23 December to 3 January: Gallery closed 4 January to 2 February: Group Exhibition, gallery artists From 4 February: Lara Ivanovich (Solo) Gallery 2: Changing monthly group exhibition by gallery artists. Tues-Sun 10-6

HOGARTH GALLERIES ABORIGINAL ART CENTRE

7 Walker Lane, PADDINGTON 2021 Tel. (02) 9360 6839 Fax (02) 9360 7069 hogarthgal@bigpond.com www.aboriginalartcentres.com Director: Jennifer Orr. Representing leading Aboriginal artists and communities from northern, central and Western Australia. Changing monthly exhibitions. 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 30 November: 'A Silver Lining and a New Beginning', celebrating the gallery's 25th anniversary and future developments 5 to 21 December: Master of Fine Art Graduate Exhibition 2002 23 December to 8 January: Gallery closed 28 January to 15 February: COFA Postgraduate Summer Program From 20 February: 'Parthenogenesis', investigation into the impact of queer and mainstream art in association with the Gay and Lesbian Mardi Gras. Mon - Sat 10 - 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



The National Art School is a leading institution for education in the visual arts. offering studies in Ceramics, Drawing, Painting, Photography, Printmaking and Sculpture.

COURSES OFFERED:

BACHELOR OF FINE ART BACHELOR OF FINE ART (HONOURS) MASTER OF FINE ART (RESEARCH)

And a wide range of non-award short courses, intensive workshops and study tours.

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 contemporary Aboriginal artists from the Central Desert region. Mon – Sat 10 – 6, Sun 1 – 6

THE KEN DONE GALLERY

r Hickson Road, The Rocks, SYDNEY 2000 Tel. (02) 9247 2740 Fax (02) 9251 4884 gallery@done.com.au www.done.com.au A vibrant space in The Rocks precinct, with exhibitions by Australian artist Ken Done, featuring Sydney Harbour, the beach, reef and outback. Recent original works on canvas and paper, limited edition prints and posters, bookshop and art-related products. Daily 10 – 5.30, closed Christmas Day only

KING STREET GALLERY

613 King Street, NEWTOWN 2042 Tel./Fax (02) 9519 0402 kingst@bigpond.com 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 II - 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 11 – 6

LIBBY EDWARDS GALLERIES

47 Queen Street, WOOLLAHRA 2025
Tel. (02) 9362 9444 Fax (02) 9362 9088
syd@libbyedwardsgalleries.com
Manager: Susie McNicol.
Gallery Assistant: Chris Sturrock.
Contemporary Australian paintings
and sculpture by leading and emerging

artists. Representing Esther Erlich, Gordon Richards, Christopher Lees, Jann Rowley, Willy Sheather, Jill Lewis, Elizabeth Wadsworth, Nicholas Daunt, Mark Gawne, Waldemar Kolbusz, Belynda Henry, Rafael Gurvich, Regina Noakes, Matjema Simenko, Gillian Lodge, Kelly Adair, Mia Galo, Rod Dudley, Zigmund Libucha and Michael Recchia. Mon – Sat 11 – 6, Sun 1 – 5

LISMORE REGIONAL ART GALLERY

131 Molesworth Street, LISMORE 2480 Tel. (02) 6622 2209 Fax (02) 6622 2228 artgallery@liscity.nsw.gov.au Permanent collection of contemporary Australian art, touring Australian exhibitions and changing displays of local art and craft for sale.

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 1 December: Brookvale TAFE Exhibition; 'Harold Cazneaux: The Artist and the Northern Beaches', a photographic exhibition 6 December to 19 January: 'Love your work!', new acquisitions and artworks from the collection, selected by volunteers and guides of the Manly Art Gallery and Museum To 16 March: 'Jazz @ Manly', celebrating twenty-five years of the Manly International Jazz Festival. From the NSW Jazz Archive and private collections. 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 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 28 November to 2 February: 'Meridian', Australian Directions in Contemporary Art, showing selected Australian contemporary artists who work across the diverse media of paintings, drawing, sculpture, installation, photography and moving imagery 11 December to 2 February: Dorothy Napangardi, a major survey of the Warlpiri artist, outright winner of the National Aboriginal and Torres Strait Islander Art Award 2001 From 19 December: Ron Mueck, new work from Mueck's residency as the fifth National Gallery Associate Artist in London. Mueck's hyper-real sculptures have been gathering critical and popular attention since his work 'Dead Dad' was shown at the 'Sensation' exhibition in 1997. His massive sculpture 'Boy' was the centrepiece of the 2001 Venice Biennale. Daily 10 - 5

NEW ENGLAND REGIONAL ART MUSEUM

Kentucky Street, ARMIDALE 2350
Tel. (02) 6772 5255 Fax (02) 6771 2397
neram@northnet.com.au
www.neram.com
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 is now open. All welcome.

Daily 10.30 – 5

NEWCASTLE REGION ART GALLERY

NEWCASTLE 2300 Tel. (02) 4974 5100 Fax (02) 4974 5105 To 12 January: Angus Nivison, recent paintings

cnr Laman and Darby Streets,

From 18 January: Greg Daly, a thirty-year survey of ceramic production by the internationally recognised ceramicist. Curated by Gillian McCracken, toured by Bathurst Regional Art Gallery To 26 January: Robert Dickerson, a retrospective of prints and selected works on paper; 'None More Blacker', works by Hayley Arjona, Adam Cullen, Alexander Knox, Ricky Swallow, John Meade and Lyndal Walker. Curated by Lara Travis and toured by 200 Gertrude Street From 1 February: 'Primrose from England', Victorian narrative paintings, watercolours and sculpture from the collection of the Bendigo Art Gallery. 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

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

I December to 26 January: 'Faux Snow and Holy Pictures', the Prado comes to Penrith for Christmas. Di Hoath re-creates Rogier dan der Weyden's medieval 'Middleburg Altarpiece' outdoors, while Regina Walters lights up a thirty-metre fir tree To 23 February: 'Central Street Live', Sydney's Central Street Gallery, 1966-1969, was international and infamous. Featuring John White, Dick Watkins, Vernon Treweeke, Wendy Paramor, Tony McGillick and James Doolin; 'Flipside', a comparative study of Margo Lewers and Wendy Paramor, 1966-1978

From 28 February: 'Anita and Beyond', a fusion of contemporary art, social history, memento and oral history.
Tues – Sun 11 – 5

PORT MACQUARIE HASTINGS REGIONAL GALLERY

Clarence Street,
PORT MACQUARIE 2444
Tel. (02) 6581 8737 Fax (02) 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 providing suggestions on ways to redirect our economy and society towards sustainability. To 2 February: 'Star Wars: The Magic of Myth', one of the most visited Smithsonian Institution exhibitions of all time arrives at the Powerhouse Museum, the only Australian venue for this prestigious touring exhibition, which showcases artwork, props, models, costumes and characters used in the original Star Wars trilogy. Daily 10-5

RAY HUGHES GALLERY

270 Devonshire Street,
SURRY HILLS 2010
Tel. (02) 9698 3200
Fax (02) 9699 2716
Representing Australian and Chinese contemporary art and German expressionist prints and drawings.
22 November to 21 December: Bill Hay, paintings; Peter Cole, sculpture and drawings
22 December to 14 January: Gallery closed.
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 inter-

national 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
26 November to 20 December: Anders
Ousback, ceramics
20 December to 4 February: Gallery closed
From 4 February: Rex Dupain, new
photographs.
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 December: Lex Dickson, ceramics;
Margaret Early, paintings and book
launch
22 December to 27 January: Gallery closed
5 to 22 February: Justin Balmain,

5 to 22 February: Justin Balmain, Carolyn Moulos Cox, Gina Bruce, Viviane Rombaldi-Seppey, paintings From 26 February: Steve Harris, paintings. 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.

Oliver (large gallery); Nell (small gallery) 21 December to early February: Gallery closed.

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 II – 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
21 November to 20 December: 'Festivus'
22 December to 31 January: Gallery closed



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PAUL DELPRAT - Principal

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1 to 22 February: 'Artbox Annual' 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. 28 November to 20 December: 'Festivus' 22 December to 31 January: Gallery closed.

S.H. ERVIN GALLERY NATIONAL TRUST

Tues-Sat 11-6

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 11 – 4

SOHO GALLERIES

104 Cathedral Court, cnr Cathedral and Crown Streets, SYDNEY 2000 Tel. (02) 9326 9066 Fax (02) 9358 2939 art@sohogalleries.net www.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
Contemporary Australian Photography.
20 November to 21 December: Group
show featuring Sue Pedley, Pam and
Colin Vickery, Helen Aladjadjian,
Carolyn Dew and Luke Hardy
22 December to 21 January: Gallery
closed.
Wed – Sat 11 – 9, Tues by appointment

STILLS SOUTH

2 Danks Street, WATERLOO 2017
Tel. (02) 8399 0611 Fax (02) 8399 0633
photoart@stillssouth.com.au
www.stillsgallery.com.au
Exhibition space and print room
featuring Stills Gallery artists.
Tue – Fri 11 – 6, Sat 12 – 5

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 and Struggletown Pottery.
Wed – Sun 10 – 5

STURT GALLERY

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

SYLVANIA GALLERIES

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

TIM OLSEN GALLERY

76 Paddington Street,
PADDINGTON 2021
Tel. (02) 9360 9854 Fax (02) 9360 9672

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 II – 6, Sat II – 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

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
gallery@utopiaartsydney.com.au
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. 25 November to 19 December: 'One Hundred Degrees Plus' – Design Exposition 2002, all four design degrees from the faculty of Design, Architecture and Building have come together in a collaboration of graduating talent, featuring works from Interior Design, Visual Communication and Industrial Design, to coincide with the Fashion and Textile Design Program's annual Fashion Show. www.onehundreddegreesplus.com; 'Architecture: Three sixty degree view', an overview of current students work from all years, focusing on excellence in architectural design and including a full showing of final year projects. www.dab.uts.edu.au/courses/u_architecture.html. 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, Sun 12 – 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
29 November to 22 December: Susan
Ryman, paintings
23 December to 30 January: Gallery closed
31 January to 9 February: House Show
From 14 February: 40th Anniversary
Exhibition; Judy Cassab, 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 1 December: 'The Big River Show -Murrumbidgee Riverine', works by Elioth Gruner, Russell Drysdale, John Olsen, Rosalie Gascoigne, Arthur Wicks and Gordon Bennett 6 December to 2 February: 'Keeping the Peace: Stories of Australian peacekeepers', a selection works looking at the role of the armed forces in assisting at times of

peace. Includes works by Wendy Sharpe and Rick Amor, official war artists for the East Timor Peacekeeping Mission, together with works by George Gittoes, and photographs illustrating the many roles of Australian peacekeepers. An Australian War Memorial touring exhibition; 'Thirteen Areas of Investigation', multimedia works by i.j.oog, dan zero and minus eleven error, incorporating images, sound and text.

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 To 28 November: Ernesto Arrisueno, surrealist, recent paintings from the Amazon 3 to 23 December: Christmas Exhibition, works by Arthur Boyd, Blackman, David Boyd Ernesto Arrisueno, Melissa Egan, Patrick Carroll, Gloria Petyarre, Emily Kame Kngwarreye, Patrick Shirvington, David Aspden, Judy Cassab, John Coburn, Ray Crooke, Robert Dickerson. Geoff Dyer, Donald Friend, Pro Hart, Frank Hodgkinson, Robert Juniper, Norman Lindsay, Leonard Long, Sidney Nolan, John Olsen, John Perceval, John Rigby, Susan Sheridan, Brett Whiteley and Margaret Woodward 23 December to 6 January: Gallery closed 6 January to February: Summer Exhibition. Mon - Sat 10.30 - 6

WATTERS GALLERY

Tel. (02) 9331 2556 Fax (02) 9361 6871 watters@mira.net www.wattersgallery.com
To 30 November: Rod McRae, paintings; Wally Barda, paintings
2 to 20 December: Summer Exhibition
21 December to 7 January: Gallery closed
7 to 25 January: Summer Exhibition
29 January to 22 February: Ken Whisson and Euan Macleod, paintings and works on paper; Tony Tuckson, paintings
From 26 February: Jon Plapp, paintings; Helen Eager, paintings.
Tues and Sat 10 – 5, Wed – Fri 10 – 8

WOLLONGONG CITY GALLERY

cnr Kembla and Burelli Streets,
WOLLONGONG EAST 2500
Tel. (02) 4228 7500 Fax (02) 4226 5530
gallery@wollongong.nsw.gov.au
www.wcg.rearth.net
One of the largest regional art museums
in Australia, with a major collection of
contemporary Aboriginal and Illawarra

colonial art. Exhibition program changes monthly. External panel projects, regular public programs, resident artist program and gallery shop. Free admission.

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

YUILL CROWLEY

Suite 1, 8th Floor, The Block, 428 George Street, SYDNEY 2000 Tel. (02) 9223 1410 Fax (02) 9232 1595 Contemporary art. 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 15 December: Drawing Biennale,
Contemporary Latin America
January: Gallery closed
From 13 February: 'Expressionist', works
by John Molvig.
Free admission.
Wed – Sun 12 – 5.

BEAVER GALLERIES

81 Denison Street, DEAKIN 2600 Tel. (02) 6282 5294 Fax (02) 6281 1315 beavergalleries@ozemail.com.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. 22 November to 24 December: 'Christmas Collection', group exhibition; Crispin Akerman, paintings 25 December to 11 January: Gallery closed 11 January to 13 February: exhibition of new works by gallery artists From 13 February: Graham Lupp, paintings; Hermie Cornelisse, ceramics. Daily 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.
November: Imants Tillers
December to January: Stock Exhibitions
February: Al Skaw, paintings.
Wed – Sun 11 – 6,
public holidays by appointment

GALLERY HUNTLY CANBERRA

11 Savige Street, CAMPBELL 2612
Tel. (02) 6247 7019
ruthprowse@ozemail.com.au
Paintings, original graphics and sculpture
from Australian and international
artists.
By appointment

MADE IN AUSTRALIA GALLERIES

36 Grey Street, DEAKIN 2600
Tel. (02) 6273 7744 Fax (02) 6273 7690
mfag@optusnet.com.au
Canberra's premier retail gallery features
an exciting range of outstanding
Australian design, craft and regular

exhibitions by quality traditional and impressionist painters from across Australia.

Daily 10 – 5

NATIONAL GALLERY OF AUSTRALIA

Parkes Place, CANBERRA 2600
Tel. (02) 6240 6411 Fax (02) 6240 6561
www.nga.gov.au
To 1 December: 'Colour + Concept',
international colour photography
From 14 December: 'Moving Images,
Changing Identities', new international
media art
To 12 January: 'Royal Africa: Kings and
Chiefs', children's gallery
To 10 January: 'Seeing the Control The

Chiefs', children's gallery
To 19 January: '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 25 January: 'The Spread of Time',

the photography of David Moore
To 27 January: 'Jackson Pollock's Blue
Poles', celebrating the 50th anniversary
of Jackson Pollock's work, 'Blue Poles';
'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. Daily 10 – 5, closed Christmas Day

NATIONAL PORTRAIT GALLERY

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

SOLANDER GALLERY

10 Schlich Street, YARRALUMLA 2600
Tel. (02) 6285 2218 Fax (02) 6282 5145
solander@apex.net.au
www.solander.com.au
Changing exhibitions of works by leading
contemporary artists including Jeff
Makin, Andrew Sibley, Janet Green,
Sam Fullbrook, Robert Jacks, John FirthSmith and many others.
November: Frank Hodgkinson Tribute
December: Christmas Show
January: Gallery closed, by appointment
only.
Wed – Sun 10 – 5

Victoria

ABORIGINAL GALLERY OF DREAMINGS

73–77 Bourke Street, MELBOURNE 3000 Tel. (03) 9650 3277 Fax (03) 9650 3437 Showing the largest collection of Aboriginal fine art.

Mon – Sat 10 – 5.30, Sun 12 – 5

ADAM GALLERIES

rst Floor, 105 Queen Street, cnr Queen and Little Collins Streets MELBOURNE 3000 Tel. (03) 9642 8677 Fax (03) 9642 3266 nstott@bigpond.com www.adamgalleries.com Traditional to contemporary Australian paintings, prints and drawings. Selected exhibitions of work by established artists throughout the year.

Mon – Fri 10 – 5, Sat 11 – 4

during exhibitions, or by appointment

11 Brunswick Street, FITZROY 3065

Tel. (03) 9418 6444 Fax (03) 9418 6499

ALCASTON GALLERY

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.
November: Peggy Napangardi Jones, solo
exhibition
24 December to 6 January: Gallery closed
January: Participants at Miami, USA
February: New screenprint editions by
the Buku-Larmggay Mulka artists of
Yirrkala, Northern Territory.
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

185 Flinders Lane, MELBOURNE 3000 Tel. (03) 9654 6131 Fax (03) 9650 5418 mail@annaschwartzgallery.com Leading contemporary art. Tues – Fri 12 – 6, Sat 1 – 5, groups by appointment

ANTIPODES BOOKSHOP AND GALLERY

138 Ocean Road, SORRENTO 3943
Tel. (03) 5984 4217 Fax (03) 5984 0835
antipode@nex.net.au
Contemporary painting, printmaking,
photography, ceramics, glass and wood
design by emerging and established
Australian artists.
Daily 10 – 5

ARTS PROJECT AUSTRALIA

Tel. (03) 9482 4484 Fax (03) 9482 1852 Regular changing exhibitions of contemporary and outsider art. Mon – Thurs 9 – 4, Fri – Sat 10 – 12

AUSTRALIAN CENTRE FOR CONTEMPORARY ART

111 Sturt Street, SOUTHBANK 3006 Tel. (03) 9697 9999 Fax (03) 9686 8830 acca@connect.net.au www.australiancentreforcontemporary-art.com.au

Executive Director: Kay Campbell.
Artistic Director: Juliana Engberg.
To 1 December: 'A History of Happiness', evoking the quixotic nature of the pursuit of happiness in all its manifestations, from sex to serenity. Including Nan Goldin, Peter Land, Barbara Kruger, Jenny Holzer, Yoko Ono, Robert Owen, Felix Gonzalez Torres and more; 'Undertow', Susan Norrie
From 14 December: 'Retrospectology', Patricia Piccinini, bringing together major three-dimensional and digital world projects.

Tue - Fri 11 - 5, Sat - Sun 12 - 5

AUSTRALIAN GALLERIES

35 Derby Street, COLLINGWOOD 3066
Tel. (03) 9417 4303 Fax (03) 9419 7769
enquiries@australiangalleries.com.au
Director: Stuart Purves.
3 to 21 December: Michael Fitzjames,
recent paintings
22 December to 7 January: Gallery closed
7 January to 1 February: Australian
paintings and sculpture
From 11 February: Eddy Parritt, recent
sculpture; Isobel Davies.
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.
30 November to 22 December:
Contemporary Australian works on
paper; 'New Editions', contemporary
printmakers at Australian Galleries
22 December to 7 January: Gallery closed
7 January to 1 February: 'New Editions',
continued exhibition.
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.

Wed – Sun 1 - 5, or by appointment

BRIDGET MCDONNELL GALLERY

130 Faraday Street, CARLTON 3053
Tel. (03) 9347 1700 Fax (03) 9347 3314
bridgart@optusnet.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 II – 4, Sat I – 4, Sun II – 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 November: Edwin Tanner, selected works from the 1950s-1970s December: Jim Thalassoudis, recent paintings; Australian and international works on paper January: Adrian Jones (USA), recent photographic works, held in conjunction with the Midsumma Festival February: Michael Kelly, recent landscapes; Jenny Rodgerson, recent paintings and sculptures. 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.

16 November to 14 December: Thornton Walker, paintings and watercolours 15 December to February: Gallery closed. 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 21 December: The Collectors'
Exhibition, Steps Gallery, 62 Lygon
Street, Carlton. 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. To 6 December: 'Mesh' 2002 RMIT University Graduate Show of Textile Design, screen-printing, weaving, experimental textiles and tapestry, linking traditional crafts with contemporary approaches

17 January to 2 February: 'New Q',
Midsumma's major visual art event

14 February to 9 March: 'Women's Salon
2003', diverse works by women artists
living or working in Moreland.

Wed – Sat 11 – 5, Sun 1 – 5

DELSHAN GALLERY

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 8 December: David Porter, paintings 15 December to 15 January: Gallery closed 15 January to 9 February: Graduate Exhibition, paintings, works on paper, sculpture From 11 February: Sculpture show. Tues – Sat 11 – 6, Sun 12 – 5

EASTGATE GALLERY

Tel. (03) 9818 1656 Fax (03) 9819 2950 eastgategallery@optushome.com.au 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 Exhibitions Gallery presents a relevant, diverse and changing visual



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

We have wide experience and expertise in restoring, repairing and framing contemporary and Indigenous art works.

SPECIALISING IN:

PAINTINGS & WORKS ON PAPER

- restretching on professionally custom made cedar stretchers
- relocating, strip lining
- preparing for expositions & art shows
- hand made custom designed frames,
 a choice from a large selection of mouldings

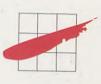
BARKS

- cleaning & removing mould
- stabilising pigment
- retouching
- aluminium mounting system
- framing in protective box frames (clear UV acrylic boxes, timber box frames)

SCULPTURES, MASKS & TOTEMS

- repairing
- removing mould
- providing bases & stands for display

84 Stephenson Street, Richmond Vic 3121 Tel: (61 3) 9427 8453 Fax: (61 3) 9427 8120 HOURS: 10am - 6pm Tuesday to Friday, 1 - 3 pm Saturday



COLOUR SQL

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 www.arcyinnar.aug.au Contemporary art gallery with exceptional exhibiting space, showing both thematic and private exhibitions throughout the year. Wed-Thurs 11-6, 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'. To 17 January: 'Rings of History: Contemporary Craft from Historical Timbers', contemporary Australian designers and makers work with rare native timbers From 31 January: Contemporary Landscape Painting. Mon - Fri 10 - 5, Sat – Sun and public holidays I – 5

GERTRUDE CONTEMPORARY ART SPACES

200 Gertrude Street, FITZROY 3065 Tel. (03) 9419 3406 Fax (03) 9419 2519 info@200gertrudestreet.com www.200gertrudestreet.com Gertrude contemporary art spaces is a public art space committed to making contemporary art accessible and engaging. This unique combination of gallery spaces and artists studios presents an ambitious program of changing exhibitions alongside studio, cultural exchange and public programs which address the relationship between contemporary art practices and current critical debate. Tues - Fri 11 - 5.30, Sat 1 - 5.30

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 www.wellington.vic.gov.au To 8 December: 'Script', exploring text as image; Gippsland Art Gallery Art Group, recent works by regional artists 14 December to 19 January: 'Images of Australian Men', Australian photography from the Monash Gallery of Art To 15 December: 'Slow Release - Recent photography in New Zealand', new work by seven leading NZ photographers 21 December to 26 January: Briagolong School of Fine Art, a selection of paintings and drawings 25 January to 23 February: John Ryrie, recent prints 1 to 23 February: Janelle Larkins, photographs. Tues - Fri 10 - 5, Sat - Sun 1 - 5, closed public holidays

GOULD GALLERIES

270 Toorak Road, SOUTH YARRA 3141 Tel. (03) 9827 8482 Fax (03) 9824 0860 gouldmel@alphalink.com.au Extensive selection of important Australian artists, 1880 to contemporary. Advisers to corporate and private clients. Valuations, restorations, paintings purchased. Major works by Howard Arkley, Charles Blackman, Arthur Boyd, Andrew Browne, Ray 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

HOGLUND ART GLASS GALLERY

1082 High Street, ARMADALE 3143 Tel. (03) 9500 9930 Fax (03) 9500 9125 melbourne-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

IAN BANKSMITH ONLINE

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

JAMES EGAN GALLERY

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

JENNY PIHAN FINE ART

The Kananook Creek Boathouse Gallery 368 Nepean Highway, FRANKSTON 3199 Tel./Fax (03) 9770 5354 art@jennypihanfineart.com.au www.jennypihanfineart.com.au Director: Jenny Pihan. Specialising in the promotion of contemporary and traditional Australian fine art exhibitions and portraiture. 10 to 19 January: Showcasing five highly respected artists. Preview Friday 10 January 6.30pm at Beach House Conference Centre 5–15 Hotham Road, Sorrento. Tickets \$25. In conjunction with Peninsula Health. Tue-Sun 10-5

JOSHUA MCCLELLAND PRINT ROOM

15 Collins Street (2nd floor),
MELBOURNE 3000
Tel./Fax (03) 9654 5835
joshmcclelland@bigpond.com.au
Early Australian topographical prints,
etchings, natural history, lithographs;
linocuts of the 1930s; Chinese and
Japanese porcelain.
Mon – Fri 10 – 5

KOZMINSKY GALLERIES

Ist Floor, 421 Bourke Street,
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Tel. (03) 9670 1851 Fax (03) 9670 1852
galleries@kozminsky.com.au
www.kozminsky.com.au
Specialising in the purchase and sale
of Australian and European paintings.
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. Assistant to Director: Susan Venz. Contemporary Australian paintings and sculpture by leading artists including Esther Erlich, Melissa Egan, Christopher Lees, Gordon Richards, Waldemar Kobusz, Regina Noakes, Andrew Bartosz, Willy Sheather, Dean Vella, Jann Rowley, Elizabeth Wadsworth, Jill Lewis, Mark Henry, Nicholas Daunt, Kelly Adair, Mark Gawne, Mateja Simenko, Margarita Georgiadis, Beynda Henry, Gillian Lodge, Peter Sorrel, Michael Recchia, Helen Norton, Rod Dudley and Nicholas Burton. 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
Mobile 0416 200 944
port@libbyedwardsgalleries.com
Manager: Abi Edwards.
Contemporary Australian artists
showing paintings and sculptures.
All gallery artists on display.
Summer: Tues – Sun 11 – 6,
Winter: Sat – Sun 12 – 5

MCCLELLAND GALLERY

390 McClelland Drive,
LANGWARRIN 3910
Tel. (03) 9789 1671 Fax (03) 97891610
rlindsay@mcclellandgallery.com
17 November to 9 December: Tim Jones,
prints and sculptures
To 8 December: 'Suburban Echo', work
by Howard Arkley, Stephen Halley,
David Wadelton and Darren Wardle
15 December to 23 February: 'Amazons
and Buccaneers – The art of Norman
Lindsay'
From 27 February: Peter Corlett.
Tues – Sun 10 – 5

MELALEUCA GALLERY

Tel. (03) 5263 1230 Fax (03) 5263 2077 slsmith@melaleuca.com.au www.melaleuca.com.au Exhibiting contemporary Australian artists, painting and sculpture.

Sat – Sun 11 – 5.30, or by appointment

MELBOURNE FINE ART

422 Bourke Street, MELBOURNE 3000
Tel. (03) 9670 1707
Fax (03) 9670 1702
Mobile 0418 391 948
melbournefineart@bigpond.com
Contemporary and traditional
Australian and international works,
paintings, drawings, prints and sculpture.
Regular major exhibitions.
Wed – Fri I – 6, or by appointment

METRO 5 GALLERY

Tel. (03) 9500 8511
Fax (03) 9500 8599
info@metro5gallery.com.au
Specialising in high-quality modern and contemporary Australian art from 1945 onwards. Representing Audette, Jacks, Rankin, Sibley, Storrier and many other artists. Six catalogue exhibitions per year and an extensive stockroom.
Mon – Fri 10 – 5.30, Sat – Sun 11 – 5

MINER'S COTTAGE ART GALLERY

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

MONASH GALLERY OF ART

170 Jells Road, WHEELERS HILL 3150 Tel. (03) 9562 1569 Fax (03) 9562 2433 mga@monash.vic.gov.au Monash Gallery of Art presents a changing program of exhibitions from historical to contemporary, local to international art, design and sculpture. Permanent collection of Australian photography.

Tues – Fri 10 – 5, Sat – Sun 12 – 5

MONASH UNIVERSITY MUSEUM OF ART

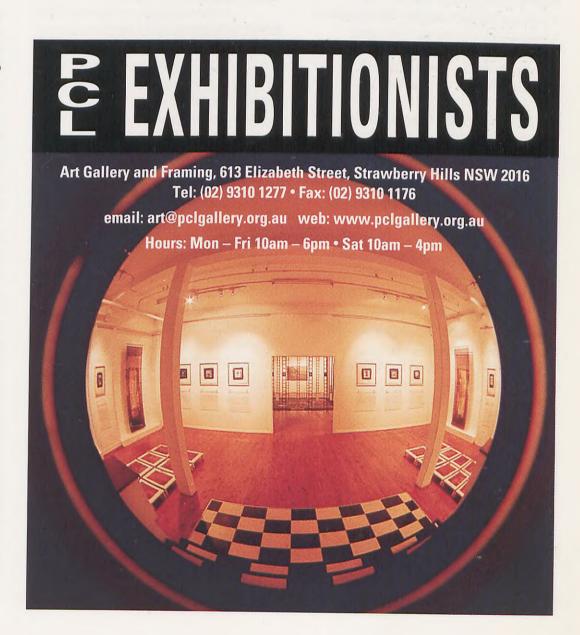
Ground floor, Building 55
Wellington Road, CLAYTON 3800
Tel. (03) 9905 4217 Fax (03) 9905 4345
muma@adm.monash.edu.au
www.monash.edu.au/muma
Monash University Museum of Art
(MUMA) is a public art space with a

dynamic exhibition program that provides a scholarly and critical perspective on contemporary Australian visual arts. Public events include floor talks, 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

NATIONAL GALLERY OF VICTORIA

Since the National Gallery of Victoria (NGV) opened in St Kilda Road in 1968, the total collection has doubled in size to more than 60,000 works of art. The NGV is now addressing the challenge of presenting, interpreting, preserving and storing its extraordinary holdings in keeping with the expectations of the twenty-first century.

The Ian Potter Centre: NGV Australia is now open at Federation Square, Melbourne. Inaugural exhibition: 'Field Work – Australian art 1968–2002'. NGV International at 180 St Kilda Road, Melbourne, is closed for redevelopment and is due to reopen to the public in late 2003.



For the latest information on the NGV visit: www.ngv.vic.gov.au or email: enquiries@ngv.vic.gov.au

NELLIE CASTAN GALLERY

Level 1, 12 River Street,
SOUTH YARRA 3141
Tel. (03) 9804 7366 Fax (03) 9804 7367
ncastan@netlink.com.au
Exhibitions by mid-career and emerging
contemporary Australian artists.
Tues – Sat 11 – 6

NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121 Tel. (03) 9429 3666 Fax (03) 9428 3571 mail@niagara-galleries.com.au www.niagara-galleries.com.au Established 1978. Representing Australia's foremost figurative, landscape and abstract painters, printmakers and sculptors, while supporting and promoting contemporary art practice. Director William Nuttall and staff can advise on all aspects of establishing and maintaining an interesting and rewarding art collection. Situated a short distance from the Melbourne CBD. Approved valuer under the Australian Cultural Gifts Program.

26 November to 20 December: Stephen
Benwell and Kevin Lincoln
21 December to 7 January: Gallery closed
7 January to 1 February: 'Unsigned
Artists 2003'
From 4 February: Rosella Namok.
Tues 11 – 8, Wed – Sat 11 – 6

PG PRINTMAKER GALLERY

227 Brunswick Street, FITZROY 3065
Tel. (03) 9417 7087 Fax (03) 9419 6292
Contemporary Australian printmakers, including Indigenous, Polish, English, New Zealand and Japanese artists.
Two floors plus folios on request.
Mon – Fri 9.30 – 5.30,
Sat 10 – 5, Sun 1.30 – 5.30

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

QDOS

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

RMIT GALLERY

Storey Hall, 344 Swanston Street, MELBOURNE 3000
Tel. (03) 9925 1717 Fax (03) 9925 1738 sarah.morris@rmit.edu.au www.rmit.edu.au/departments/gallery Director: Suzanne Davies.
Exhibitions of local and international contemporary art, design, craft, architecture and technology with supporting lectures, seminars and publications.
Free admission. Lift access.
Mon – Fri 11 – 6, Sat 12 – 5, closed public holidays

THE ROBB STREET GALLERY

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

ROSS WATSON GALLERY

465 Nicholson Street,
CARLTON NORTH 3054
Tel./Fax (03) 9348 2821
Mobile 0407 865 127
ross@rosswatson.com
www.rosswatson.com
Exhibiting the contemporary realist
paintings of Melbourne artist,
Ross Watson.
By appointment

SAVILL GALLERIES

262 Toorak Road, SOUTH YARRA 3141
Tel. (03) 9827 8366
Fax (03) 9827 7454
melbourne@savill.com.au
www.savill.com.au
Regular exhibitions by leading Australian
artists including Boyd, Blackman, Crooke,
Dickerson, Olsen, Nolan, Shead and
Smart. Extensive stockroom.
Tues – Fri 10 – 6, Sat 11 – 5, Sun 2 – 5

SPAN GALLERY

45 Flinders Lane, MELBOURNE 3000
Tel. (03) 9650 0589
Fax (03) 9650 0591
span@vicnet.net.au
www.vicnet.net.au/~span
Three large gallery spaces with constantly
changing exhibitions of contemporary
art, design and architecture.
Tues – Fri 11 – 5, Sat 11 – 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.
November: Elizabeth Gower
December: Lindy Lee
January: Gallery closed
February: Eugene Carchesio.
Tues – Sat 11 – 5

SWAN HILL REGIONAL ART GALLERY

Horseshoe Bend, SWAN HILL 3585
Tel. (03) 5036 2430 Fax (03) 5036 2465
artgal@swanhill.vic.gov.au
21 November to 2 February: 'Yikwani:
Contemporary Tiwi Ceramics. A NETS
(Vic) touring exhibition.
Tues – Fri 10 – 5, Sat – Sun 11 – 5

THIERRY B. GALLERY

543A High Street, PRAHRAN EAST 3181 Tel. (03) 9525 0071 www.thierrybgallery.com
Featuring contemporary paintings, works on paper and limited edition prints by Australia's French-born artist, Thierry B. Mon – Fri 12 – 4.30, Sat – Sun by appointment

VICTORIAN TAPESTRY WORKSHOP

262–266 Park Street,
SOUTH MELBOURNE 3205
Tel. (03) 9699 7885 Fax (03) 9696 3151 contact@victapestry.com.au
www.victapestry.com.au
Changing exhibitions of contemporary tapestries by Australian and international artists, displayed in a studio setting with public viewings of works in progress.
Mon – Fri 9 – 5

WILLIAM MORA GALLERIES

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

WINDOWS ON CHURCH GALLERIES

270 Church Street, RICHMOND 3121
Tel. (03) 9427 0003 Fax (03) 9783 4737
Mobile 0401 256 992
winongalleries@bigpond.com
Representing Ronald John Neal, Gareth
Jones Roberts, Jean Baggaley, Nichola
Malpas, Les Peach, Elena Ryazanoff,
Mike Lomas, Sophie Raben Levetzau,
Taras Ventrue, Kate Hellard, Thomas
McMahon, Sylvia Mair, Yuda Meitav,
Jackie Philip, Estoban Simich,
Nerida de Jong and Yvonne Terkildsen.

December: 'We've got what it takes!', our artists hang their newest, best and favourite works as a celebration of Christmas

24 December to 21 January: Gallery closed. Tue – Sat 11 – 6, Sun 12 – 5

WITHOUT PIER GALLERY

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

South Australia

ADELAIDE CENTRAL GALLERY

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

Other times: Mon - Fri 9 - 5, Sun 2 - 5

ART GALLERY OF SOUTH AUSTRALIA

North Terrace, ADELAIDE 5000 Tel. (08) 8207 7000 Fax (08) 8207 7070 jordan-moore.kate@sagov.sa.gov.au www.artgallery.sa.gov.au To 23 February: 'Power of Place: Aboriginal bark paintings 1940s-1970s', developed over a period of approximately 50,000 years by generations of Indigenous artists from northern Australia, bark painting has undergone numerous changes in style, technique, scale and iconography. The works in the exhibition come from Yirrkala, Gunbalunya (Oenpelli) and Groote Eylandt, and were collected during the historic National Geographic Society's American-Australian Scientific Expedition to Arnhem Land in 1948 From 22 November: 'Morris & Co', designs by William Morris, textiles, wallpapers and furnishings. Admission free to permanent collection, charges may apply to some special and touring exhibitions. Daily 10 – 5, closed Christmas Day

BMG ART

31–33 North Street, WEST END 5000 Tel. (08) 8231 4440 Fax (08) 8231 4494 bmgart@senet.com.au
bmgart.com.au
Monthly exhibitions by leading
contemporary Australian artists.
Sculpture, paintings, graphics,
photography, ceramics and glassware.
Tues – Sat II – 5, or by appointment

CONTEMPORARY ART CENTRE OF SOUTH AUSTRALIA

14 Porter Street, ADELAIDE 5063
Tel. (08) 8272 2682 Fax (08) 8373 4286
cacsa@cacsa.org.au
www.cacsa.org.au
The CACSA exhibits the best of
Australian and international artists' work
and is committed to promoting new
work and innovative art, sound, music
and performance through its dynamic
exhibition program. The organisation
publishes Broadsheet magazine and its
Project Space is available to artists for
exhibition hire.

From 15 November: 'GLOSS', curated by Itaru Hirano (Japan), Larissa Hjorth (Melbourne) and Eri Otomo (Japan) 13 to 22 December: CACSA Members Exhibition

February: 'Gulliver's Travels'. Tues – Fri 11 – 5, Sat – Sun 1 – 5

DACOU ABORIGINAL GALLERY

221-223 Morphett Street, ADELAIDE 5000 Mobile 0419 037 120 or 0419 851 378 dacou@dacou.com.au www.dacou.com.au Specialising in Aboriginal fine art from the Utopia region with direct family connections to most artists, with the majority of works painted on the premises. Artists include Barbara Weir, Minnie Pwerle, Gloria Petyarre, Nancy Petyarre, Anna Petyarre, Glory Ngarla, Emily Kame Kngwarreye and many others. Large range of quality stock always available, with photos of work emailed or posted upon request and full certificates of authenticity given. All enquiries to Fred Torres or Paulette Watts. Open daily 10-5

EXPERIMENTAL ART FOUNDATION

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

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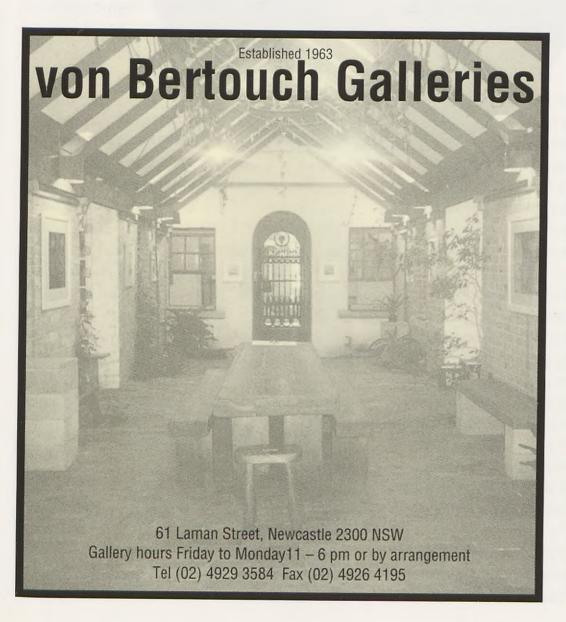
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Review

Louiseann Zahra

JAZMINA CININAS

Dangerous Liaisons is a mean little book. Naivety is shamelessly exploited, virtue portrayed as ridiculous and corruptible, love as embarrassing and easily betrayed.

Louiseann Zahra employs text from *Dangerous Liaisons* as titles for the works (all 2002) in her monumental exhibition at Gasworks Theatre. Love, hatred, you only have to choose; caressing with one hand and killing with the other; and as for her keeping your secret form the subtext to exquisite

right: LOUISEANN ZAHRA, you pretended to be uncertain, 2002, silk/cotton, pins, 700 x 350 x 100 cm (variable). Photograph Justin Bernhaut.

below: LOUISEANN ZAHRA, to call forth from me the kindest of feelings, 2002, cotton, blood, silver leaf, 700 x 500 x 100 cm (variable). Photograph Justin Bernhaut.



works of cast silver, velvet, glass, hair and blood. If one were in any doubt as to Zahra's cynicism, it is confirmed absolutely in the exhibition title, 'Amaranthus Caudatas', the botanical name for the plant love-lies-bleeding.

The overall impression of 'Amaranthus Caudatas' is one of elaborate seduction. The dim lighting, black walls and dramatic spotlights give the sense that one is entering not so much an installation as a carefully choreographed performance, complete with mood music. Throughout the space, glass, silver and bronze positively glisten and beckon. The long, curly strands of hair in even as I chatter to you I can think of nothing are blatantly pubescent, barely concealing the embroidered glass-bead diamond beneath. Occasionally, the odd bead strays onto a strand of hair, like droplets of escaped moisture or

Indeed, 'Amaranthus Caudatas' exhibits a conspicuous wetness. The glass domes of *I rarely listen to talk of this nature* resemble oversized droplets of dew, holding prisoner silver floral arrangements. Cast bronze doilies (à la Kiki Smith) sparkle like giant snowflakes. A foetal heartbeat accompanies a trilling soprano in the soundscape, while bed linen and pillowcases are sometimes stained with blood, sometimes positively drenched. (The blood, incidentally, was supplied by the local butcher shop, not Zahra's veins).

glimmers of promise.

But, as the drama unfolds in this feminine intrigue, Zahra makes a less convincing Marquise de Merteuil. The flowery 'L' which

recurs throughout the exhibition, either embroidered on sheets and table linen, or constructed from silk flowers and 1.2 metres high, might be read as a vainglorious proclamation of self-importance; yet the overriding

impression is that of a plea for attention and recognition, a mask for doubtful self-worth.

While fraud and affectation coupled with the casting process - play their part in transforming humble plastic flowers into precious silver specimens, so too does the dream of the ugly duckling metamorphosing into a beautiful swan or Cinderella being discovered in her true role of princess.

Dangerous Liaisons may inform the exhibition, but it is the fairytale which clearly drives the artist. The search for the ideal, the sheer volume and generosity of work, the choice of inherently beautiful materials, all expose Zahra's hopeless romanticism.

Rapunzel insinuates herself in a number of works which feature hair, but most eloquently in the following morning. Blades of a dismembered fan are cast in bronze, and threaded with champagne-glass beaded hair. Stray strands are crocheted into impossible loops in a breathtaking display of virtuosity and cavalier disregard for eyesight.

Bloodstains form flocks of songbirds on embroidered cotton napkins, alluding to pricked fingers and unscaleable ivory towers. Indeed, a certain unrequitedness pervades this seduction. The glass domes which render the works precious also ensure they remain out of

reach. One is reminded of similar emblems of captured but untouchable intimacy in Walt Disney's *Beauty and the Beast*, for example, or Antoine de Saint-Exupéry's *The Little Prince*. Even the suggestive 'nipples' atop the teatshaped glass domes of *but I have to remember that she is still a child* ultimately frustrate, encased as they are in vitrines which look for all the world like Snow White's glass coffin.

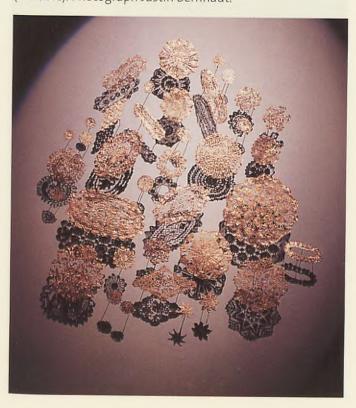
Indeed, we might almost be at a wake. The dark walls and dramatic lighting of the boudoir and theatre are also distinctly funereal. Black velvet, the preferred textile of the romantic widow, is a recurring backdrop in a number of the works. Mourning jewellery is clearly a major source of inspiration and, let's be frank, nothing could lose that much blood and still be breathing. Loss appears to play a greater role in this seduction than conquest. The very fragility and exquisiteness of the works renders them precariously vulnerable to everything but intimacy. All that is needed is a kiss.

Louiseann Zahra: Amaranthus Caudatas.

Gasworks Theatre, Melbourne, 19 April – 5 May 2002; exhibited in two parts at Artspace, Sydney, 17 October – 10 November 2002 and McClelland Gallery, Victoria, 29 September – 10 November 2002.

top: JAYNE DYER, site: white, 2001 (detail), acrylic on paper on canvas, 42 panels, each 30 x 30 cm, courtesy Gallery s.p Sydney. Photograph Paul Santelmann.

below: LOUISEANN ZAHRA, it will be necessary to stir up a quarrel between them, 2002, bronze, 500 x 400 x 30 cm (variable). Photograph Justin Bernhaut.





Site

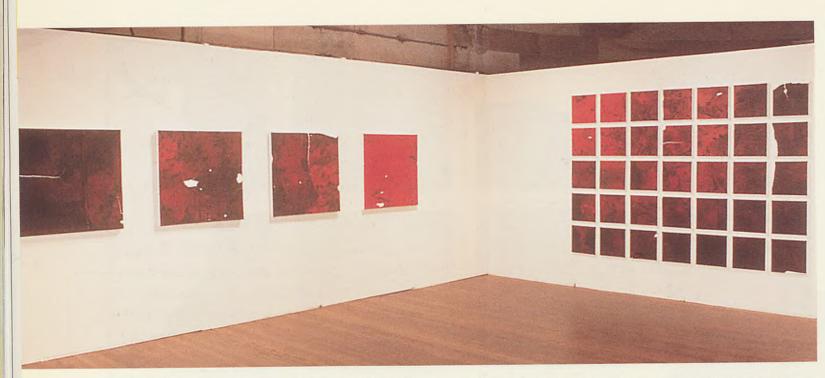
SIMON REES

Whether we like it or not, the events of II
September 2001 have had a profound effect on
the collective unconscious — or popular consciousness. For art and criticism, in relation to the
panoply of media, a set of spectral references has
been grafted onto the vocabulary, references that
are set to become the lingua franca of description.
And artists are going to be mining a rich vein of
images thrown up by the disaster.

While Jayne Dyer has settled on a style for a number of years now, her project is given new light by the '09-01' effect. Painting with acrylic on paper stretched over canvas panels, Dyer typically produces multiples. The major work in 'Site: A Matter of Weight' (all works were executed in 2001) comprises a grid of forty-two 30 by 30 cm panels, hung six high by seven wide over two square metres. Each panel is painted with slight variation to resist the creation of a single gestalt image. And as Dyer's inclusion in exhibitions such as 'Skin Culture', 1998, attest, the embodying subject of the work is skin.

Jayne Dyer's paintings immediately remind me of the frottage we all did at school using tracing paper. In Dyer's case the rubbings seem to be either of palms of hands or deciduous leaves at crumbling point, on the edge of decay. The panels depict creases and veins, the signs of ageing in both derma. Frottage was the principal style of Max Ernst, embodied in his leviathan 'Forest' works, and we can safely assume that a degree of the Freudian terror contained in Ernst's trees and bird creatures is transmuted in Dyer's series.

In some panels Dyer leaves the canvas exposed, so that where the paper is not stretched to the edges it seems to peel and crack like paint exposed to the elements (or skin prematurely aged under the antipodean ozone). This has an art-historical implication, as Dyer seems to be playing with the dialectic of figure and ground, so important to conversations about painting. It also draws attention to the panels as 'combines' (part painting, part collage), taking us back to cubism or perhaps to Jasper Johns and Robert Rauschenberg. In either case, cubism or antimodernism, there is a hint of exhaustion or death about the manoeuvre (think of the anxiety of Johns's encaustic or the killing of fieldpainting), which increases the sense of morbidity that pervades Dyer's work.



JAYNE DYER, site: red, 2001, acrylic on paper on canvas, large panels 75 x 75 cm; small panels 30 x 30 cm, installation view, courtesy Gallery s.p Sydney. Photograph Paul Santelmann.

To bring you back to my opening gambit, 11 September is uppermost in my mind when considering Dyer's work, because cellularity and corporeality, long-time exemplars of postmodern critique, have been pulled back into focus by the destruction of the Twin Towers of the World Trade Center. The grey coloured panels, especially the ones with exposed or tattered edges, look like charred paper (among other things). As a rule, a grey and red palette suggests burning, and who can forget the scenes of human combustion we witnessed? The panels or cells resemble stacks of windows (cartoonists represent skyscrapers as oblongs cluttered with little squares), their opacity appearing like mirror-glass. The cell structure could also refer to the atomisation of the buildings, the flying pieces of mirror-glass at the point of implosion, or the thousands of pieces of paper that were blown heavenward. Moreover, cells refer to the human organism and to their collection in groups, whether this translates as company men working in the buildings or as terrorists on board the aeroplanes.

At the risk of pushing the point, this historical cleavage lends relevance to work like Dyer's, so full of humanist reference, in the same way that the Cold War – the threat of nuclear strike – empowered the torturing of Jackson Pollock's canvases and the sublimity of Barnett Newman's.

Site: A Matter of Weight, Gallery s.p Sydney, 8 May – 8 June 2002.

Recovering Ann Flinders

CHRISTINE NICHOLLS

In this bicentennial year of Matthew Flinders's April 1802 encounter with Nicolas Baudin, a number of Australian institutions have mounted significant exhibitions and public events commemorating the meeting and achievements of these 'explorer-deities'.2 Masculinist and triumphalist in tone for the most part, the public celebrations, events and exhibitions have evinced an interesting range of ideological underpinnings in relation to such journeyings. The shipboard adventures of the explorers and their cross-cultural encounters upon disembarking have also garnered a good deal of media attention during 2002. Frequently portrayed in ways that have downplayed the effects of these scientific explorations on local Indigenous peoples, collectively these celebrations have verged on a radical, if mostly unthinking, reinstatement of the doctrine of discovery. Surely such revalorisation of quasi-nationalist myth constitutes a deft piece of revisionist history in a year that also marks a decade having elapsed since the long overdue recognition of Indigenous native title through what has become known as the Mabo decision.

Against such a backdrop, 'The Lost Letters of Ann Chappelle Flinders', curated by Greek—Australian feminist artist Elizabeth Gertsakis, stood in a theoretical and discursive space of its own. The exhibition cleverly countered the

received or dominant versions of the Flinders story. What, asked Gertsakis, of the woman Ann Flinders, who (mostly) stayed at home while her husband Matthew, the captain of the leaky ship *Investigator*, circumnavigated 'our' island-continent? While the man (and his porous vessel) are both now well established in the annals of history and myth, where does the stay-at-home wife fit into this neo-Odyssean saga of British colonial expansion?

As Gertsakis writes in the catalogue accompanying the exhibition:

In this context, men were venturers and women waited. Wives of sailors, countless *Penelopes*, stayed at home and wove their lives through time and grief. During the time of Matthew Flinders's voyages of scientific discovery and England's imperial expansions, the classic Homeric text rationalised male requirements for great deeds (and the fame and success they were thought to guarantee), whilst the Christian text rationalised the hope and pain of the women they left behind.³

'The Lost Letters of Ann Chappelle Flinders' brought together a variety of historical materials and objects (alongside new artworks by Gertsakis), including manuscripts, books, visual media, key maps, letters, mementos and





above: ANN FLINDERS, Untitled (pink rose), 1827, watercolour, 25 x 14 cm, The Flinders Collection, Flinders University Library Special Collections, Adelaide.

left: **ELIZABETH GERTSAKIS, She wore no bonnet, 2002,** dupion, cotton-thread embroidery; assisted by Rose Hudson, milliner; Margaret Mardling, embroiderer; Lisa Murphy, calligrapher. Photograph Michael Laurie.

personal objects relating to the Flinders story. Ann Flinders's watercolour paintings figured in the exhibition as part of Gertsakis's quest to recoup a place for Ann in history. Among the large number of arresting and memorable exhibits were Matthew Flinders's monocle and telescope, a replica of the original flute he owned and played, and copies of the king and queen chess pieces that he used during his imprisonment on Mauritius (Ile de France) from 1803 to 1809. Also on display was Ann Flinders's memento box, in which she kept locks of hair from her husband and daughter, along with pressed flowers from Matthew's grave. Ann's charming, competent watercolours of flowers – *Untitled* (white rose), 1826, Untitled (Jacobean splendens), 1826, and Untitled (pink rose), 1827 – gave particular insight into the kind of life she lived while her husband was at sea. Many of Ann's artistic works were created on the back of paper that Matthew had used earlier to write his letters to her. (Other

considerations aside, that says quite a lot about the cost of paper at that time.)

In truth, writing Ann back into the Flinders narrative, and recovering her voice and personal story, presented Gertsakis with a considerable historical and curatorial challenge. From the perspective of the present it is possible to evoke the relationship between Ann and Matthew Flinders only through the written word, particularly through their exchanges via letters. And while once there existed a considerable body of correspondence between Ann and her husband, after Matthew's death in 1814 it seems that Ann decided to destroy her letters to him.4 The reason why remains mysterious, although there are various plausible hypotheses. The theory with the greatest currency now is that Ann used the epistolary medium to reprimand Matthew for his long absences and for God knows what else, and did not want to be immortalised as a scold.

Ann Chappelle Flinders, it transpires, was a polymath, gifted in languages, an accomplished scholar of scientific as well as romantic literary bent, a pious, politically conservative Christian, and a very strong woman. Matthew was shown to be a romantic, passionate and poetic husband and a devout correspondent, who responded to his wife in a myriad of complex ways, largely through his letters.

In a very real sense, this exhibition was framed around the absence or non-existence of letters from Ann to Matthew Flinders, leaving contemporary viewers to speculate on the

nature of her relationship with her often physically absent, seafaring husband. Consequently we are obliged to 'find' Ann largely through the writings and representations of others, particularly through Matthew's letters to her, and through her letters to family members after Matthew's death. While in some ways this makes it difficult to determine what life was really like for Ann, it allowed for a fascinating exhibition that worked on several different levels. Gertsakis successfully excavated history and provided us with many pieces of the jigsaw puzzle. While Ann Flinders's mysteriously absent letters remained resolutely at the centre of the exhibition, ultimately this gave free rein to the spectator's imagination.

- I For instance, 'The Encounter, 1802: Art of the Flinders and Baudin Voyages', Art Gallery of South Australia, Adelaide, 15 February 21 April 2002.
- 2 Elizabeth Gertsakis, *The Lost Letters of Ann Chappelle Flinders*, Flinders University Art Museum City Gallery, Adelaide, 2002, p. 3.
- 3 ibid., p. 4.
- 4 All the letters Ann wrote to Matthew when he was on Mauritius have disappeared, except one which she had sealed to be given to him if she died in childbirth. The transcription of this letter is stitched onto the work by Elizabeth Gertsakis, *She wore no bonnet*, 2002.

The Lost Letters of Ann Chappelle Flinders, Flinders University Art Museum City Gallery, Adelaide, 15 March – 27 April 2002.



Installation view of Ann Chappelle Flinders Letters (written to members of her family after Matthew Flinders's death), transcriptions by Susanna Keith, private collection, Geelong; display case showing replicas of Matthew Flinders's chess pieces by Elizabeth Gertsakis, assisted by Ted Anderson, wood-turner; Lisa Murphy, calligrapher; Sonora Potter, pyrographer.

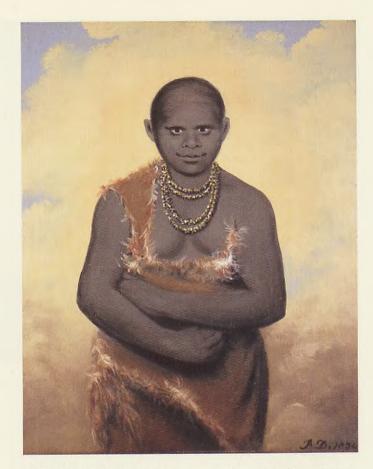
The National Picture

CANDICE BRUCE

In Spike Jonze's off-the-wall film, Being John Malkovich, several characters go through a portal into the mind of actor John Malkovich. Here, they live inside his head for a short time and experience everything that he experiences. Reading Stephen Scheding's latest book, The National Picture, reminded me more than once of the film, for in it the reader is privy to many of Scheding's innermost thoughts, sharing his encounters in a most unusual way. Together, it seems, we experience his enthusiasm for the subject – some might say obsession – as well as his doubts and disappointments. We research through libraries and laboratories looking for clues. We feel the occasional madness and mayhem of seeking a painting that may never have existed. Along the way we are also given private insight to his thoughts about a number of characters who aid and abet him in his quest.

As with his first book, A Small Unsigned Painting (1998), The National Picture is part artbook, part detective-story and part autobiography. To my knowledge there is nothing quite like these two books. Scheding has created a genre that is unique in its conflation of the personal, the academic and the suspenseful. On this occasion, Scheding's search is for a painting, whereabouts unknown, rather than an artist unknown. The painting concerned is not just any painting but a missing masterpiece, a painting of such importance that it is considered by some to be the Holy Grail of Australian art.

The National Picture, as it was titled by its maker, the elderly colonial artist Benjamin Duterrau, was a large canvas – almost five metres wide – and is thought to have been painted in Hobart in about 1840. A small preparatory sketch for the painting is held in the Mitchell Library, Sydney, and the artist also produced an etched image as an early sketch. The most important preparatory work is The Conciliation, 1840, a painting that is now the star attraction at the Tasmanian Museum and Art Gallery in Hobart. This painting, which measures 119 by 168 centimetres, is inscribed on the back of the canvas: 'The Conciliation/a sketch for a national picture/to be 14 feet long by 10 feet high'. Additionally, there are various canvases by Duterrau held in the National Gallery of Australia that depict some of the main figures from The Conciliation.



BENJAMIN DUTERRAU, Trugernana, 1834, oil on linen canvas, 91.5 x 71 cm, Tasmanian Museum and Art Gallery, Hobart.

The moment in history, as conveyed by these works, is the meeting between the Protector of Aborigines, George Augustus Robinson, and a small group of Aborigines who travelled with him throughout Tasmania on his attempt to 'conciliate' the so-called 'unfriendly' Aborigines. The painting resonates with possible meaning and has been studied by many Indigenous and non-Indigenous scholars in a range of disciplines. Neither is it without controversy, some Tasmanians regarding the painting as problematic at best and, at worst, downright offensive. It is this painting that Scheding decides to find, and having set the scene (and let us into his intimate thoughts of fame and fortune should he be successful) he embarks on a rollercoaster ride for the next 250 pages of his interesting, if at times frustrating, adventure.

Some of the subjects covered by Scheding in the book are: George Augustus Robinson, Benjamin Duterrau, the tradition of history painting, race relations in colonial Tasmania, what information painting conservation can yield, the ins and outs of genealogical research, and the opinions of various colonial art experts.

However, by far the most absorbing part of the book – at least for this reader – is the tragic story of the Indigenous people of Tasmania. It is one that, although symbolic of the fate of all Indigenous Australians, is also unique in the

way it has been chronicled, both in Robinson's copious journals and reports and Duterrau's visual catalogue. Robinson recorded a way of life and a people – both hovering on the precipice of permanent extinction - so voluminously and with such detail, that there is little which can compete in significance. Love him or hate him, and most historians have one view or the other, he is a most important figure in Australian colonial history.

These days, the judicious art or cultural historian must tread warily in the area of past race relations, as it is a minefield for those not completely sensitive to the complexities and nuances of all the issues. Scheding accomplishes this task creditably, his pursuit of the painting changing from a quest for the object to a quest for the subject. As he proceeds, so do we too feel ourselves drawn in. His personality – a mixture of charming eccentricity and hard-headed obstinacy (a must for any good researcher) – is the engine that drives the book and makes it such a good read. As well as the serious, there are moments of high comedy, such as when he ends up as a 'page three girl' in the Tasmanian tabloid press.

So, was the painting simply lost or did it never exist? It is one thing to do a number of sketches but quite another to realise it in its final form, as artist William Strutt found when he tried several times to raise a subscription for paintings of historic moment in goldrush Melbourne. Strutt's plans inevitably became part of a wider debate on what constituted suitable subject matter for the art of Australia. Should artists look to the Old World or should they be inspired by local contemporary events? We can only be thankful that Benjamin Duterrau knew the right answer, and that Stephen Scheding has written about it.

Stephen Scheding, The National Picture, Random House, Sydney, 2002, softcover, 278 pp., \$22.95.

Georgina Beier NICK WATERLOW

This book provides reassuring and prolific evidence of the remarkably full and active life of Georgina Beier. In 1959, after discovering the work of a Nigerian writer which depicted a holistic world that made sense to her, Georgina abandoned her working-class London home and left for Nigeria. She lived initially in Zaria and then from 1963 spent three years in Oshogbo where, in her words, 'everything began to fall into place'. She had previously met Ulli Beier, who was publishing a black African literary journal, *Black Orpheus*, and who was closely involved with the local culture. It was in Africa that their extremely creative and effective lifelong partnership began. She became deeply affected by her daily immersion in the life of the Yoruba people, a remarkable contrast to the isolation a city like London can produce.

Georgina's life in Nigeria set the mould for her existence as an artist, activist, designer, sculptor, facilitator and inspiration for others. She was involved with the local theatre company, performing plays by Duro Ladipo, working on stage sets and costumes and helping to enhance the importance of the visual effect of the productions. She also painted a series of memorable murals, some cooperatively with Bisi Fabunmi, and ran art workshops that contributed to the development of a remarkable group of Nigerian artists, as well as designing clothes and book covers.

Georgina and Ulli relocated to Papua New Guinea (PNG) in December 1966, where they remained until 1971. Ulli was based at the University of Papua New Guinea, while Georgina became involved in teaching art at a psychiatric hospital in Laloki, not far from Port Moresby, and soon helped organise both her own and Ulli's exhibitions in PNG as well as in Europe, the United States, the Philippines and India. She was instrumental in launching a textile printing business run by two Papuans, and her garden studio became the foundation for the university's Centre for Papua New Guinea Cultures. In the midst of these activities, Georgina continued her own painting, screenprinting, copper enamelling and the creation of her first iron sculptures.

An unexpected invitation to return to Nigeria – Ulli had been offered the directorship of African Studies at Ife University and Georgina a research fellowship – was too propitious to refuse.

Residing in Ife, the oldest Yoruba town, which dates from the ninth century, Georgina spent her time creating large-scale iron sculptures for public spaces, utilising her talent with performing arts groups, organising design workshops that both created employment and, through batik, screenprinting, indigo and tiedye operations, as well as machine embroidery

for shirts, brought local imagery to all manner of fabric. She also created a number of spontaneous large-scale drawings.

Back in Port Moresby in 1974 (Ulli had agreed to create an institute of PNG studies in anticipation of independence), Georgina continued her own work while helping develop tie-dye fabrics that the village women could produce. She also assisted in the designing and making of children's furniture, in the development by others of a batik shirt business, and the creation of a theatrical production. Thence followed three years in Sydney, where culture shock was overcome by the seventeen languages spoken at her children's school, by her involvement in Aboriginal and Islander culture, by receiving visits from artistic and musical friends from Africa, and by Georgina creating a body of large oil paintings in which she felt she could be utterly 'direct and free'.

The couple moved again when Ulli was invited by the university in Bayreuth, Germany, to create a centre for African culture (which he broadened to include Asia and the Pacific). Georgina tutored her sons using an Australian correspondence course and worked between eleven at night and three in the morning on 'an entirely new kind of painting'. Small in scale, in which

GEORGINA BEIER, Untitled, 1991–92, felt-pen drawing, 107 x 76 cm, courtesy the artist.

line and colour were co-participants, she would put twenty-five of them in a single frame, each one-metre square, creating ten works over a tenyear period. There were other moves, with a return to Bayreuth in 1989, as well as frequent trips by Georgina to Nigeria where she made memorable costumes for traditional Yoruba dance troupes. In 1996 Georgina, with Ulli, visited Fiji to chair a UNESCO conference, which led to the foundation of the Oceania Institute of Art and Culture at the University of the South Pacific. In 1997 they resettled in Sydney.

What this book does so cleverly - through observation, interview, anecdote and constructive criticism – is bring to life for the reader the extraordinary richness of artistic endeavour that Georgina Beier was always able to elicit from those around her, no matter where or in what circumstances she found herself. The other common thread is the steady and constant development of her own multifaceted art, a multicultural language in its own right. Her work was recently included in major international exhibitions at London's Tate Modern, the Museum Villa Stuck in Munich, and at the National Museum of African Art in Washington, DC. This is the tale of a life well lived that will inspire every reader.

Adele Tröger et al. (eds), *Georgina Beier*, Künstler und Autoren, Verlag für moderne Kunst Nurnberg, 2001, hardcover, 154 pp., \$75.00. Available from Gleebooks, Sydney.

Australian Gothic: A Life of Albert Tucker

JOHN MCPHEE

Serious accounts of the life and work of Australian artists are rare, and any addition to the genre must be welcomed and encouraged. Janine Burke's Australian Gothic: A Life of Albert Tucker joins several books and exhibition catalogues on the artist published since Christopher Uhl's 1969 book, Albert Tucker, in the ground-breaking Lansdowne Press series.

Burke's ongoing interviews with Tucker over four years, up to his death in 1999, placed her in an enviable position to write an account of the life and art of one of Australia's most enigmatic artists. Unfortunately, for reasons never quite explained in the text, the trustees of the Albert Tucker Estate refused permission for any of the artist's letters and, more importantly, paintings, to be reproduced in this book. This can only be described as tragic for it is unlikely that any similarly ambitious account will be written and published in the foreseeable future. If ever there was a case for a publisher to ignore the threats of legal proceedings – protected by 'fair dealing' as argued by Susan McCulloch-Uelhin in her commentary on copyright, published in the April 2002 *Australian Book Review* – this was it. The end result would have been an invaluable contribution to Australian art history.

That said, there are other problems with *Australian Gothic* that must be considered when assessing its worth. The author's in-depth knowledge of, and writing about, Tucker's first wife, Joy Hester, certainly placed Burke in an ideal position to take on Tucker as her next subject. In recent accounts of Melbourne philanthropists Sunday and John Reed and the 'poor little rich child' world of favourites and artistic patronage they created at Heide, Hester is, for a while, a central figure. Yet Tucker's importance in the Heide hotbed of sex, politics and gossip, even as Hester's husband and the supposed father of their son, Sweeney, later adopted by the Reeds, remains curiously difficult to determine.

Best when she writes about the years when Tucker was involved with Hester and the Reeds, Burke devotes much of the text, 230 pages of the hefty 447 total, to those nine years from 1938 to 1947, leaving the following fifty-two years of the artist's life and career to be dealt with in just 154 pages. This imbalance spoils the book as a biography. Although Burke might consider Tucker's painting after the 'Images of Modern Evil' series and his split from Hester as being of less significance, nothing justifies such a dismissive account of the artist's mid-career and late paintings.

And herein lies the fundamental flaw of this biography: Burke sees Tucker as incapable of inspired art without Hester by his side. She writes:

Leaving Tucker, Hester weakened him as an artist. All that was wet, dark, fearful and dripping with promise in his art gradually began to stiffen and dehydrate, as though, within Tucker, something was dying. [page 308]

and later:

'Since Hester's leave-taking, Tucker's art had begun a slow process of petrification, as the juicy darkness that she had introduced to him relentlessly dried up like a river in a drought. The declamatory, didactic, judgmental fist of Tucker's art had finally subdued all that was sexy, subtle, scary and ambivalent. Was this, in fact, the true meaning behind Bert's question, Why did she leave me? Was the answer a question within a question? Did he not only mourn the loss of Hester, his wayward beloved, but the loss of an energy more abstract, elusive and fecund: the she of his inspiration? If so, I can understand why Tucker needed to ask that question. It came from the profound recognition that, with Hester's departure, a rich vein of imagination was also closed to him, never to be recovered. His vital, seductive anima had fled. [page 418]

The reader all too readily senses the writer's melodramatic failure to engage with her subject once her heroine has departed.

With purple prose dripping with innuendo, Burke puts a stop to any serious consideration of Tucker's subsequent career. Once Hester is out of the picture the account is brief and uninterested. 'Sadly' Tucker had the rest of his long life to live and continued to paint pictures which, to some, are just as important as his earlier work. To write so cursorily about the 'Explorers'

and 'Antipodean Heads' series, landscapes and late portrait paintings that followed, as well as important aspects of the artist's career in Europe and the United States, highlights the writer's inability to engage critically with any art after Hester. Burke devotes even less attention to Tucker's relationship with Mary Dixon. The bright American whose drive and belief in Tucker's worth as an artist so helped his international sales remains a mysterious figure. Similarly, Barbara Tucker, the artist's wife of twenty-six years, is treated slightly, along with the 1960s, which the author belatedly acknowledges as 'a great decade for Tucker'.

Too often the prose detracts from whatever scholarship or critical acumen might be involved, and hyperbolic interpretations, masquerading as psychological insight into the artist's life and art, are inappropriate and sensational. Of these, the comparison of Tucker with Persephone stands out:

In classical mythology, the myth of Persephone charts Tucker's journey of sexual initiation and self-knowledge ... While Persephone's story symbolically explains seasonal change, it also suggests that sexual initiation, 'deflowerment', can be an unwilling journey to the depths, literally to hell.-When Persephone is released, she has eaten the seeds of knowledge and now belongs to two worlds, to the darkness and to the light; to a new, deep, confusing realm where personal transformation takes place, and to a former life on the surface of things. But through seduction and betrayal, metamorphosis and bitter wisdom are gained, and Persephone becomes a powerful deity, mistress of death, queen of the underworld. In 1939, Tucker began to paint a dark and paradoxical world, ruled by the feminine aspect of the moon and by the sirens of his inner disquiet. [page 105]

Much of this highly coloured writing and the book's considerable imbalance could have been righted by editorial advice. Careful reading might also have picked up the unfortunate attribution to a Grant Hill, rather than Grant Wood, the famous painting *American gothic*, 1930, from

which the book takes its title. Other inaccuracies include the description of Mount Pleasant, the Reed family house, as being at Evandale, when it is on the outskirts of Launceston, and the correct ownership of the important *Memory of Leonski*, 1943, by the National Gallery of Victoria rather than the National Gallery of Australia.

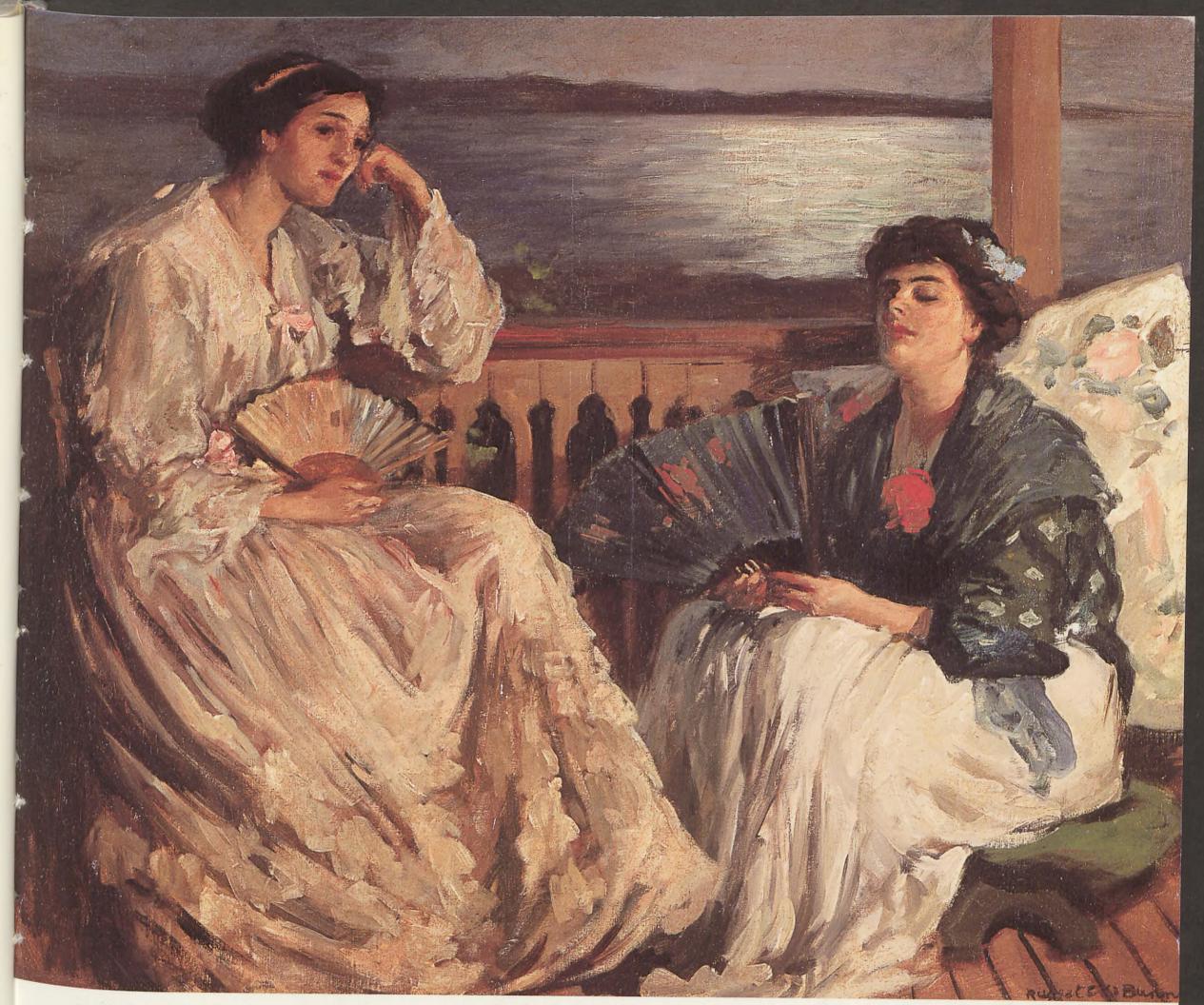
Australian Gothic is a contribution to the genre of books about Australian artists. It has been spoiled by the author's partial view of Albert Tucker's life and work, inappropriate prose and the occasional inaccuracy. Greater care on the part

of the author, the editor and the publisher, and a more realistic attitude by the estate of the artist, would have combined to make a much better publication.

Australian
GOTHIC
ALIFE OF ALBERT TUCKER

Janine Burke

Janine Burke, *Australian Gothic: A Life of Albert Tucker*, Random House, Sydney, 2002, hardcover, 536 pp., \$49.95.



Moonlight Sonata c. 1908

Rupert C. W. Bunny

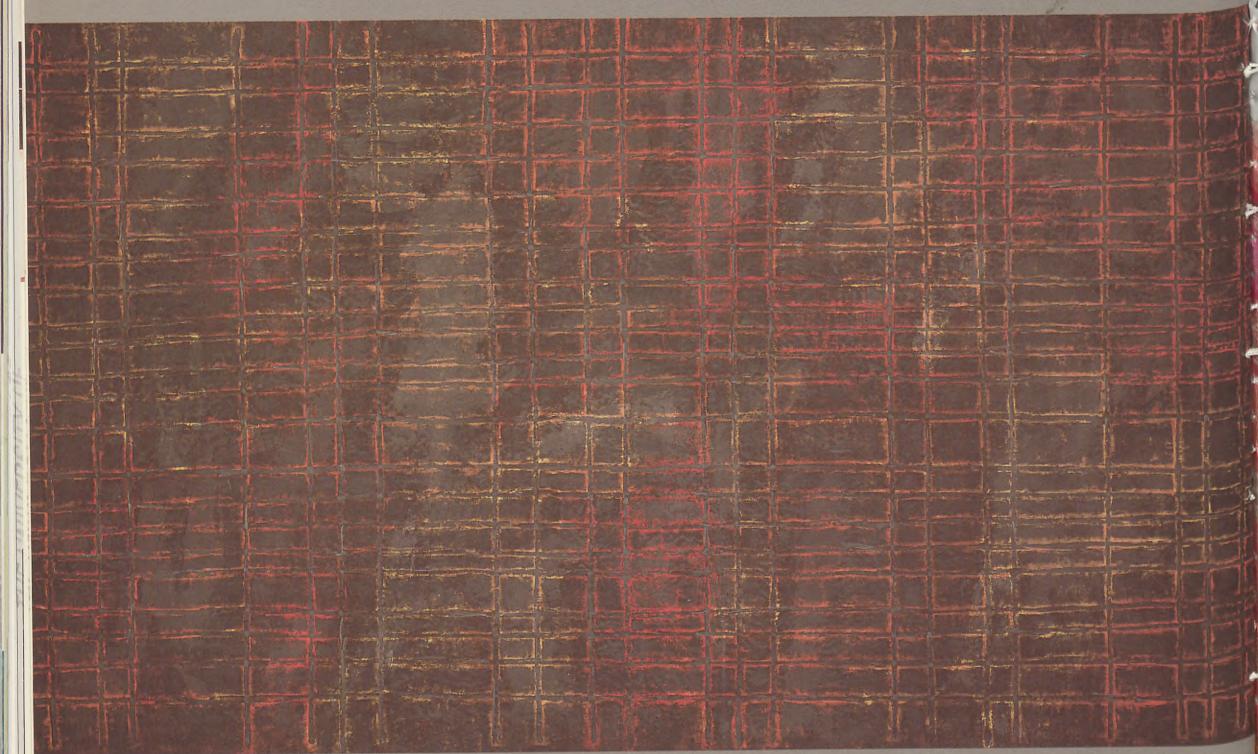
oil on canvas 69 x 72 cm



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