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LAURA MURRAY CREE

This is my last issue as editor of Art & Australia, although I will remain as Consultant Editor until the end of 2003. This edition is particularly satisfying because it has a strong sense of mystery, beyond the logic of the planning process. There is something going on with the art in these pages (and I speak here of the editorial sections) and with what writers are saying about this art. Each essay seems to be having its own conversation while entering into conversations with every other essay. For instance, in discussing the work of Yvonne Boag, Paul McGillick talks of art having 'a kind of syntax' or 'a kind of vocabulary' that is, however, quite different from language itself. It is more properly seen as a set of signs. Matisse, he reminds us, developed signs that are unmistakably his own. McGillick places Boag's work within this context, where the artist's pared-down images signify a 'purity of voice' that is misleading only in its simplicity. In fact, Boag's work is complex, evolving partly through her intention to reside in unfamiliar situations in order to see the familiar with greater sharpness and clarity.

Peter Churcher experienced this kind of clarity as an Official War Artist on board HMAS Kanimbla in the Persian Gulf. After his initial shock at finding the surroundings drab and unheroic, and the people unremarkable (his imaginings were far more 'romantic'), he captured individuals on canvas during in-between moments when they were unengaged. In doing so, he hit on a 'kind of truth'. The expression on the face of Stoker Emma Conway is unforgettable in its weary puzzlement and uncertainty.

Clarice Beckett similarly focused on the in-between moments, but for a lifetime (short as it was) and as an outsider, painting the external world and capturing 'an inner state'. Jenny Bell gives an artist's insight into Beckett's 'private conversation' with her work. She says: 'We, the privileged onlookers, get to see the results of this intimate exchange but she doesn't so much as glance at us, the eavesdroppers; she is utterly focused on the depiction of what is seen.' Bell describes her as 'a tenacious, independent, fearless seeker of truth.'

Camouflage artists in the First and Second World Wars were given the opposite brief: to hide the truth. As Ann Elias explains in her essay 'Most secret', wartime 'camoufleurs' used the cubist devices of 'abstraction and illusionism' for the purposes of concealment and deception, reversing perceptions and rendering the familiar unrecognisable. They worked with tenacity to eliminate shadows and make objects disappear.

And so it goes on. Slovenian artist Matej Andraž Vogrinčič made an artwork at Moon Plain not far from Coober Pedy in South Australia. With an outsider's clarity of vision, Matej manufactured 1800 white plaster watering cans in an underground pottery and set them out on 800 square metres of gibber desert. From the air it looks like a flock of cockatoos.

Asian—Australian artist Kate Beynon makes sense of the world by invoking a Chinese heroine and transforming her into a Melbourne 'warrior girl' and time-traveller capable of slaying untruth, while Richard Grayson's art (and his Biennale of Sydney in 2002) invokes a cacophony of voices that cancel each other out like the biblical Tower of Babel.

The Joseph Beuys image from a performance work reproduced in Leon Paroissien's history of the Biennale of Sydney signals something about the mysterious processes of creation. What silent communication passes between the dog and the draped figure of the artist—shepherd? What gives this strange image such evocative power? Perhaps it reveals a primeval truth about the vulnerability of existence and our yearning for the divine.

As a final word, it is timely that we have Lucian Freud's painting *Pregnant girl*, 1960–61, on the cover of this issue of *Art & Australia*. In 2002 Freud was honoured with a retrospective exhibition at the Tate Britain in London, reviewed here by Sasha Grishin. A key painting in the retrospective, *After Cézanne*, 2000, was acquired by the National Gallery of Australia in 2001.

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cover: LUCIAN FREUD, Pregnant girl, 1960–61 (detail), oil on canvas, 91.5 x 71 cm. Collection of Jacqueline Leland.

© Lucian Freud. Courtesy Tate Britain, London. Photograph Prudence Cuming Associates.

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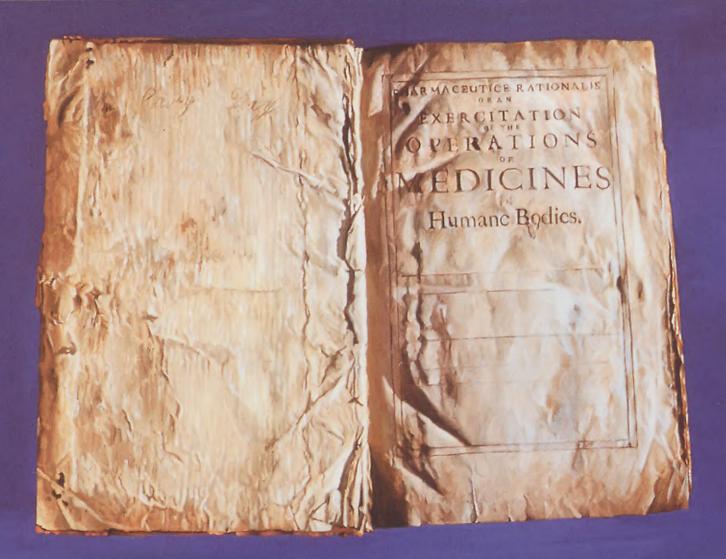
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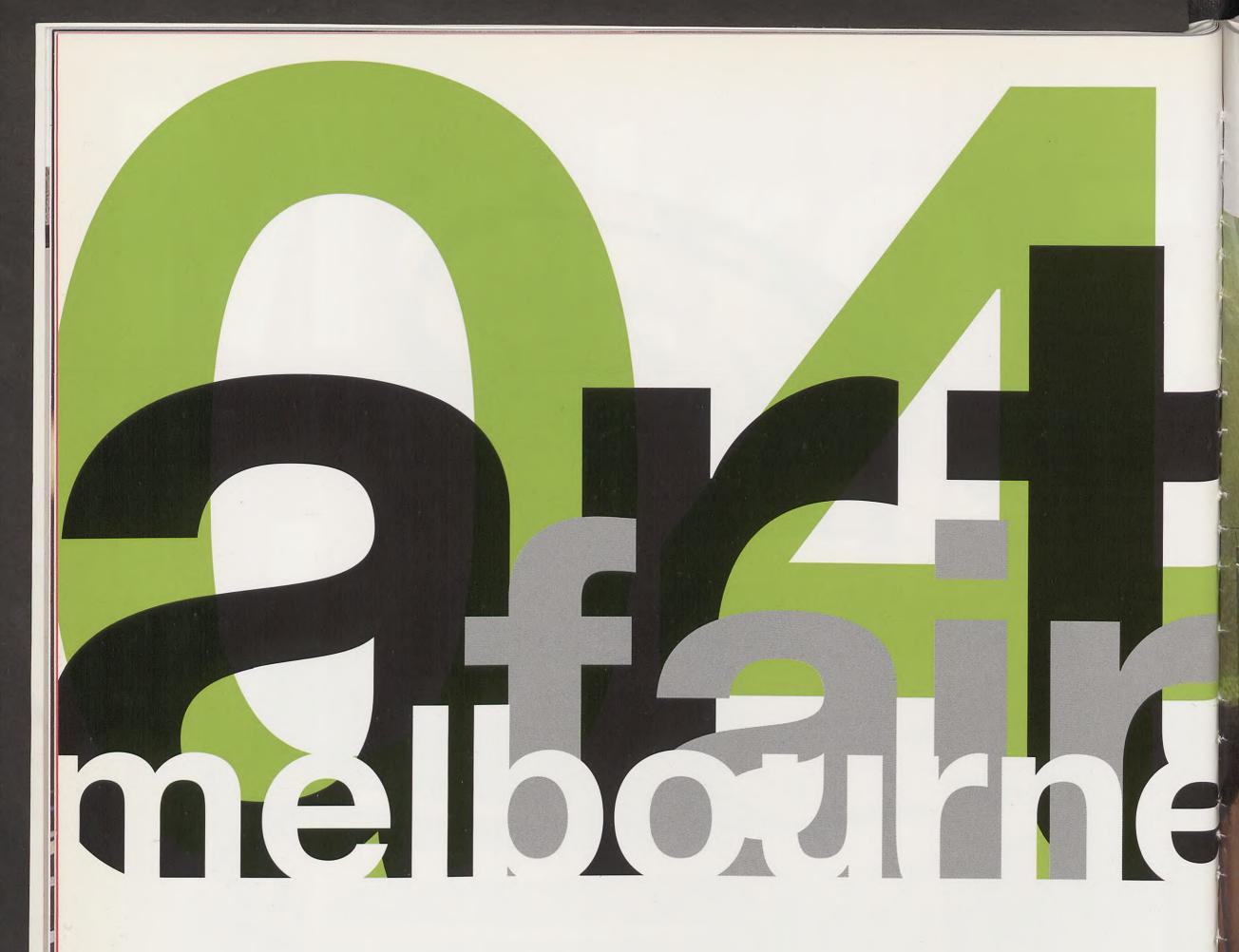
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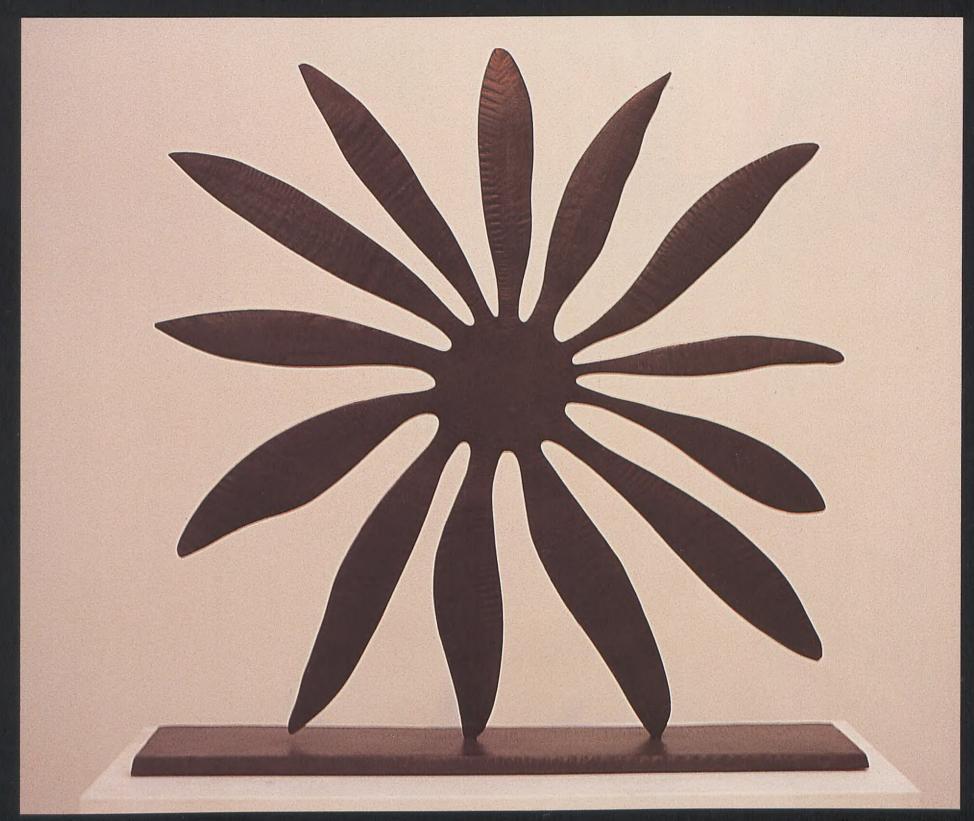
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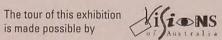


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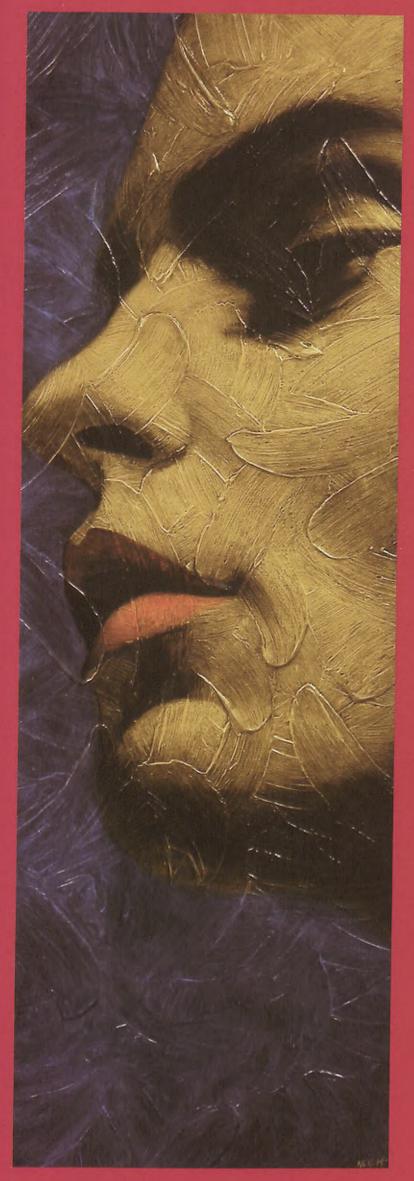
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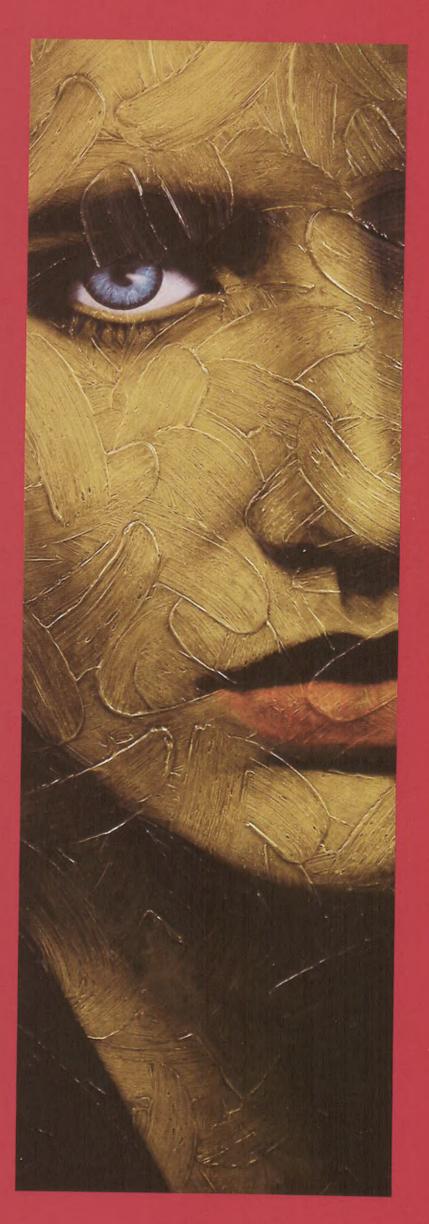
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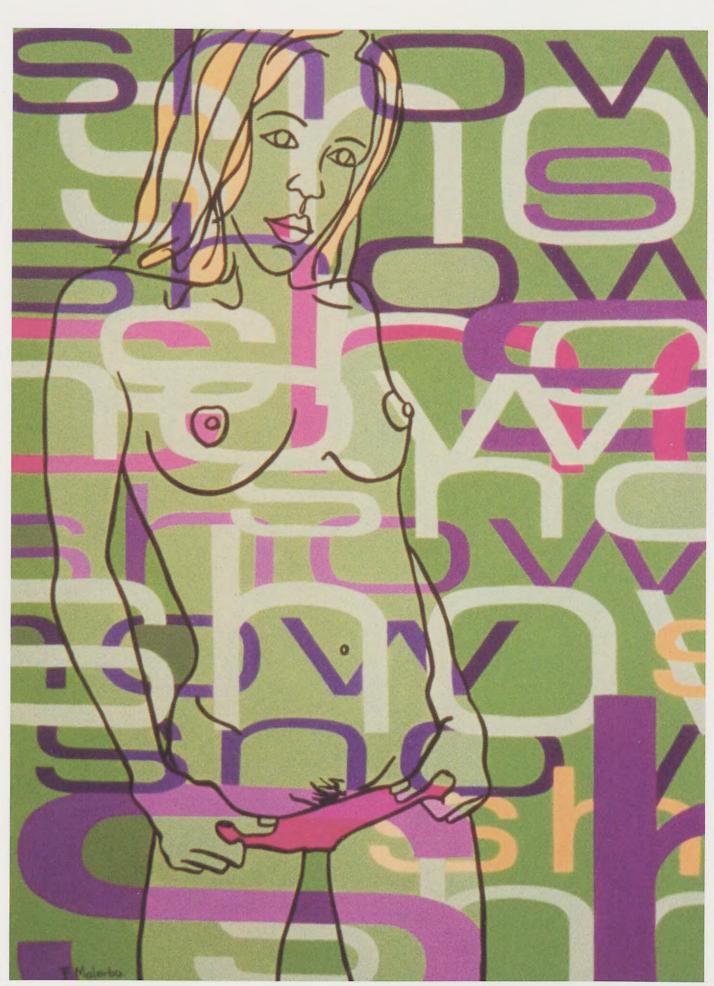
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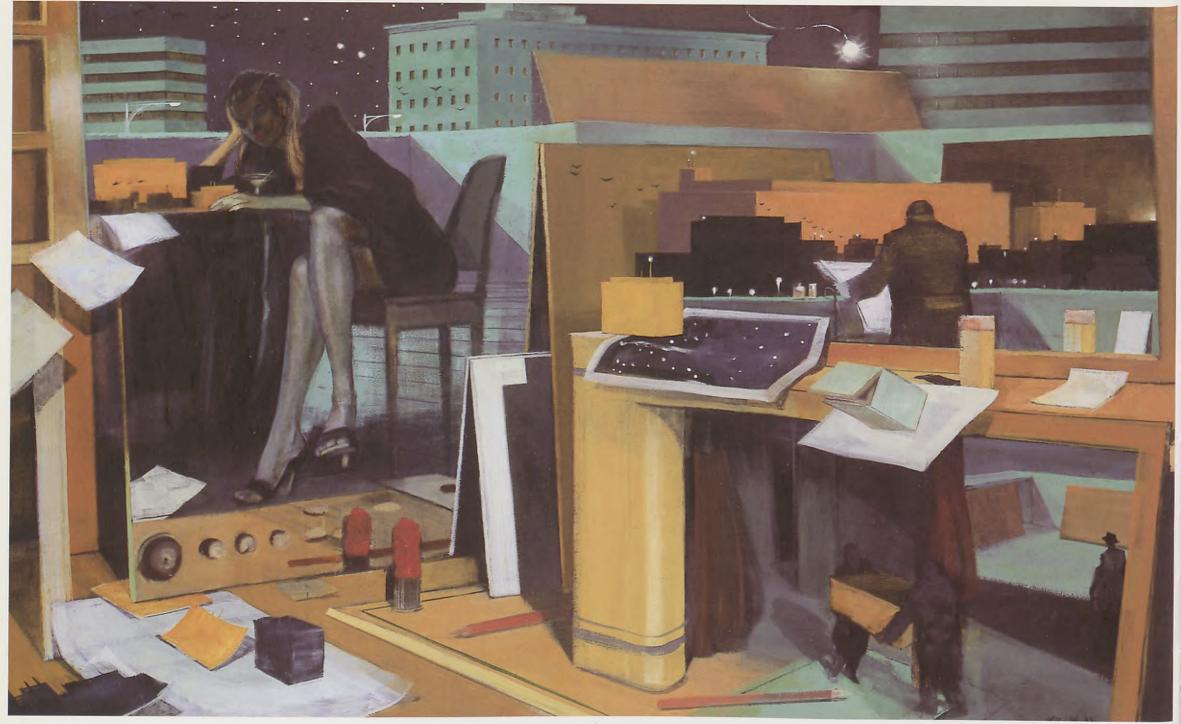
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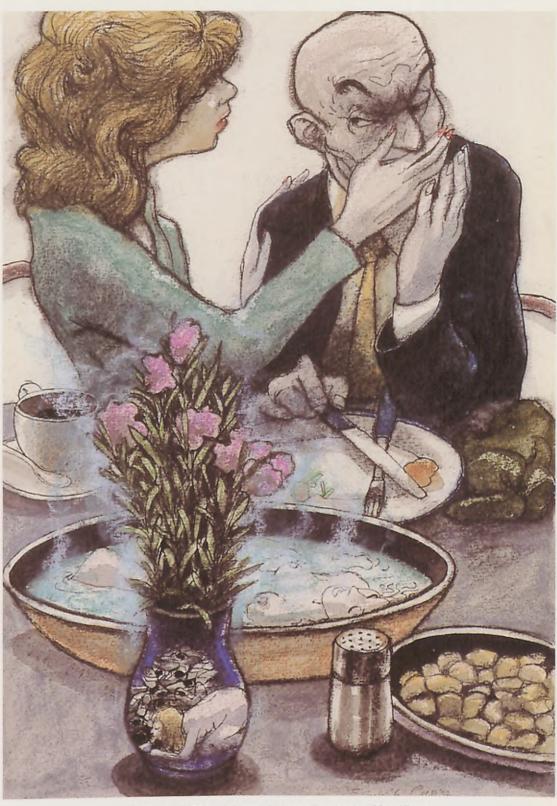
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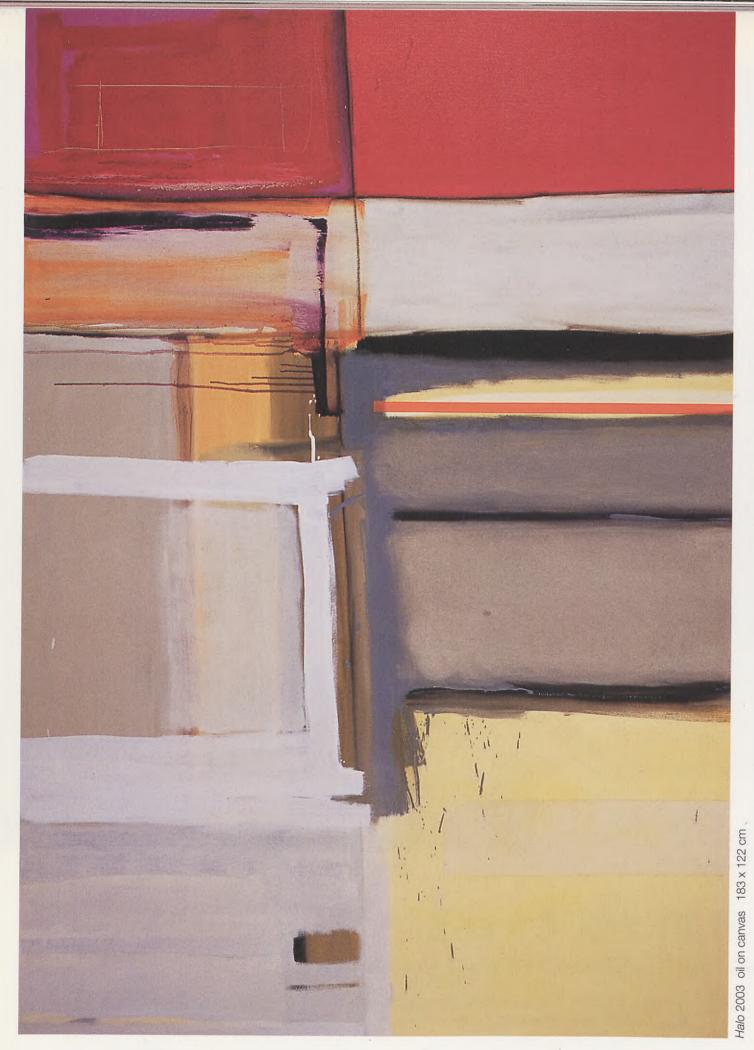
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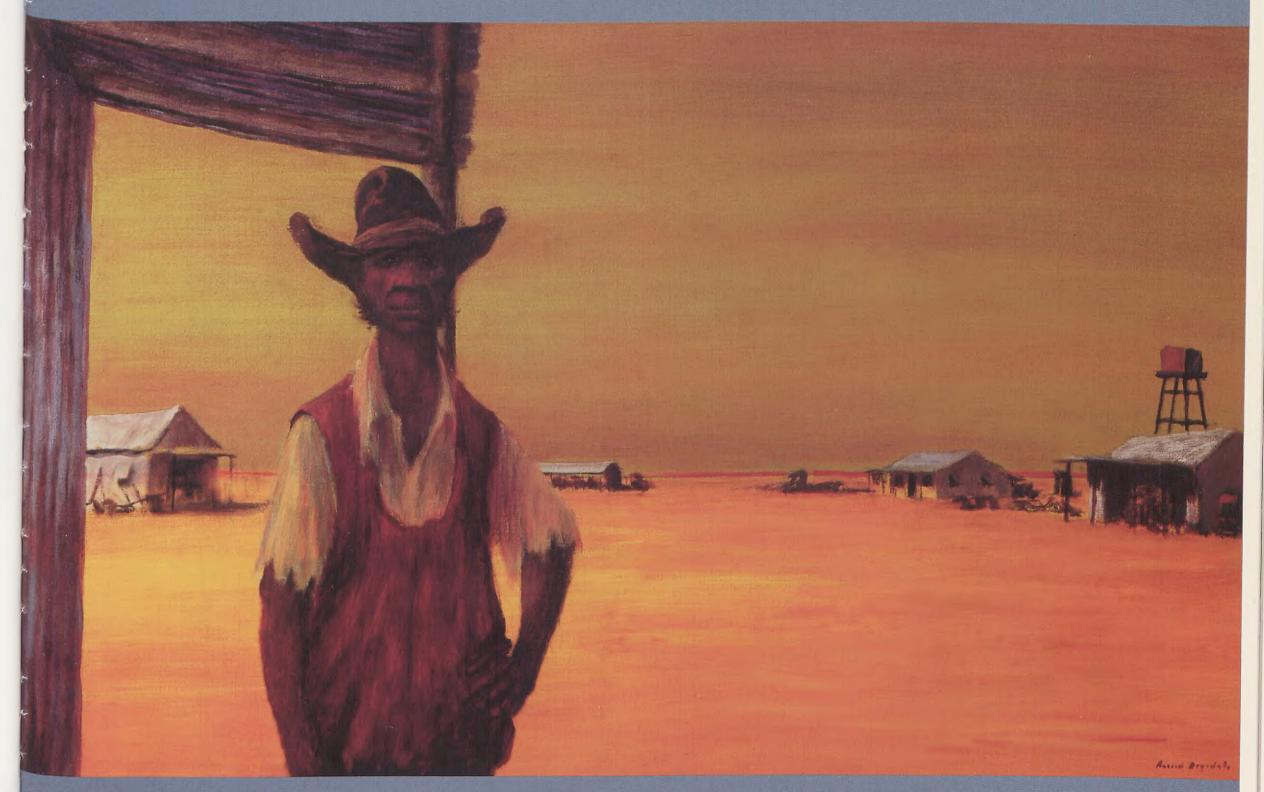
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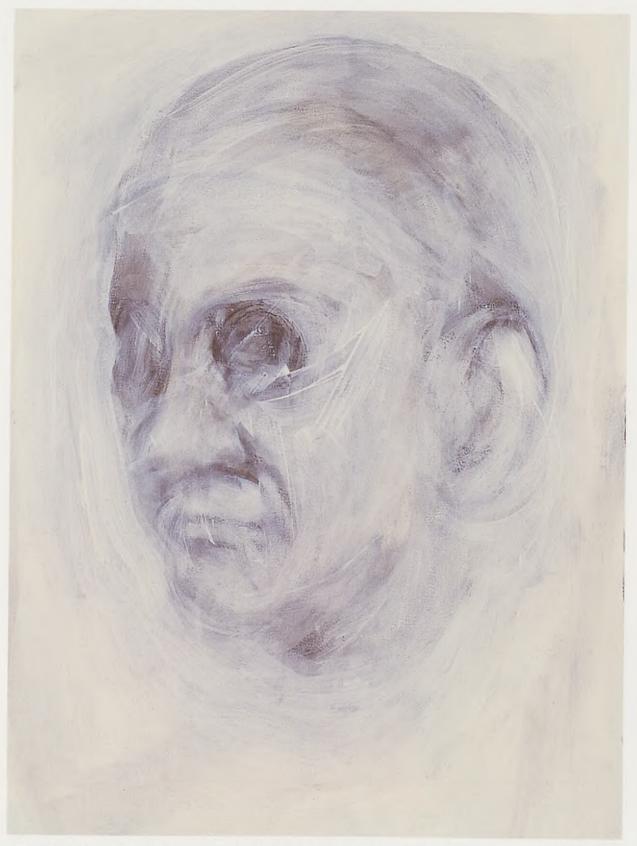
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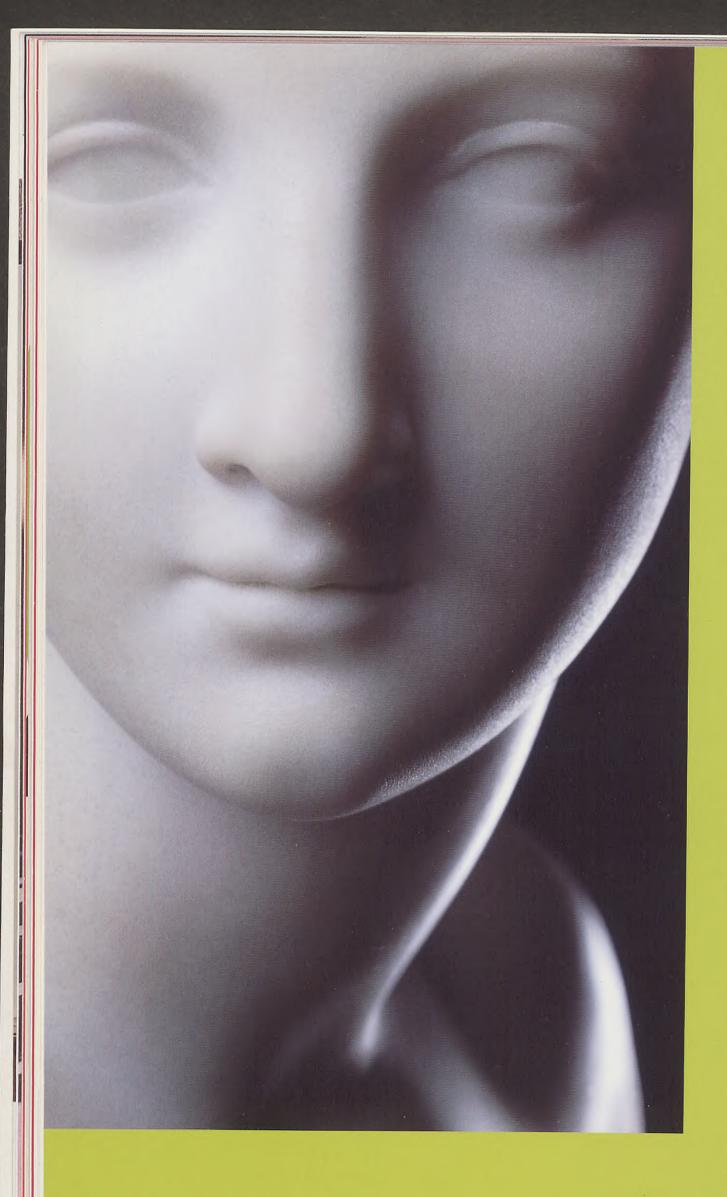
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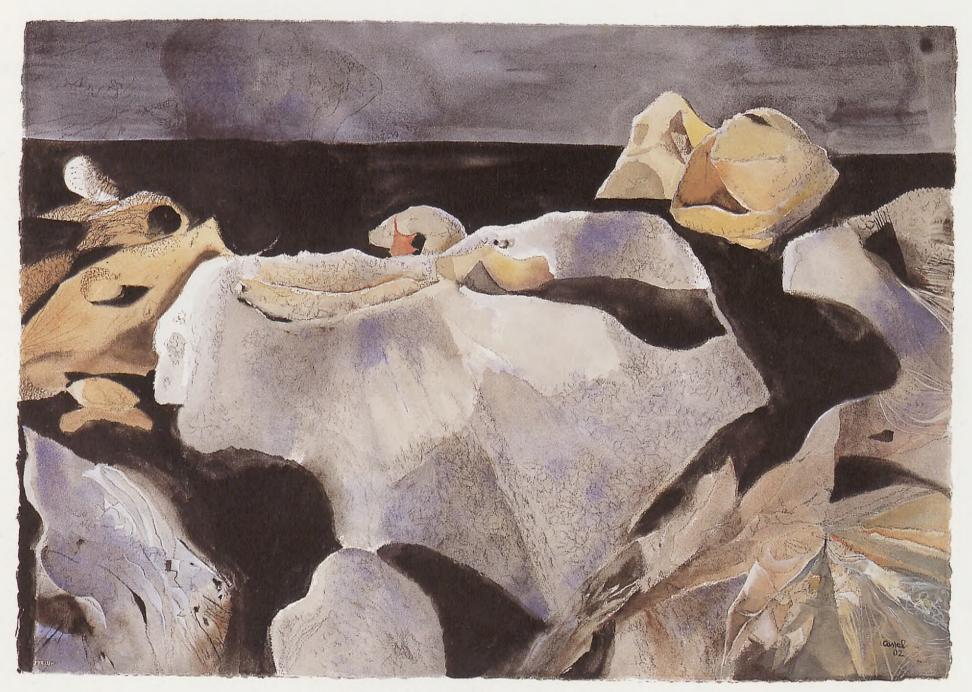
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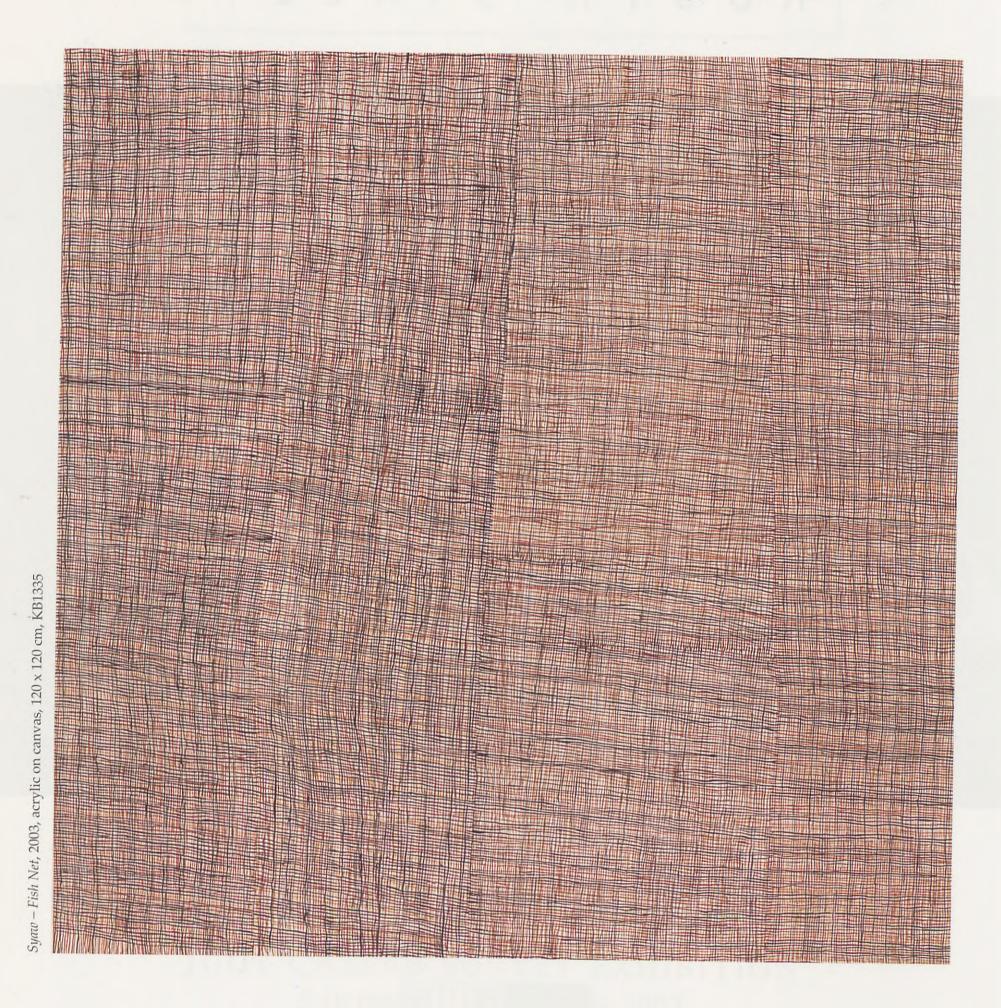
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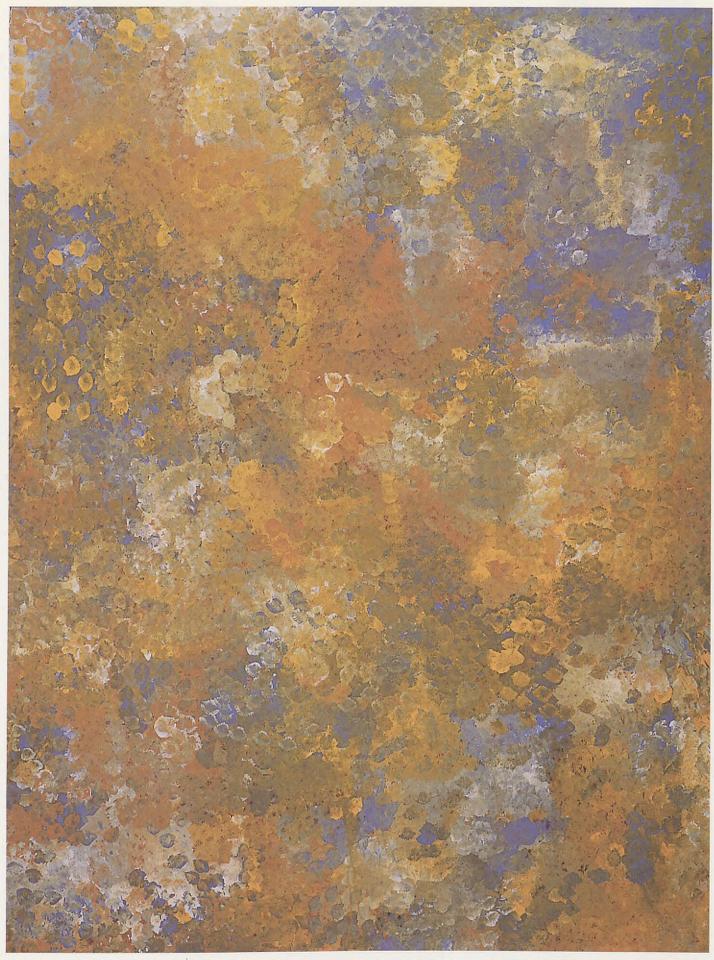
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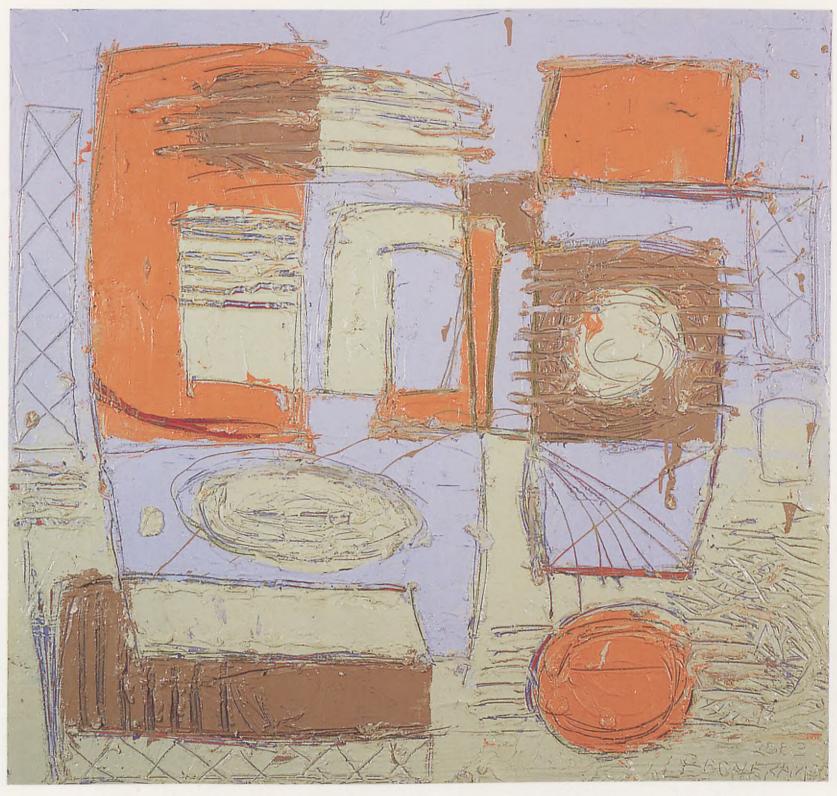
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Lucian Freud

THE DEFINITIVE RETROSPECTIVE

On 8 December 2002 two important events took place on the London art calendar: the winner of the 2002 Turner Prize, Keith Tyson, was announced with great fanfare at a reception at Tate Britain, while on the other side of town Lucian Freud quietly marked his eightieth birthday.

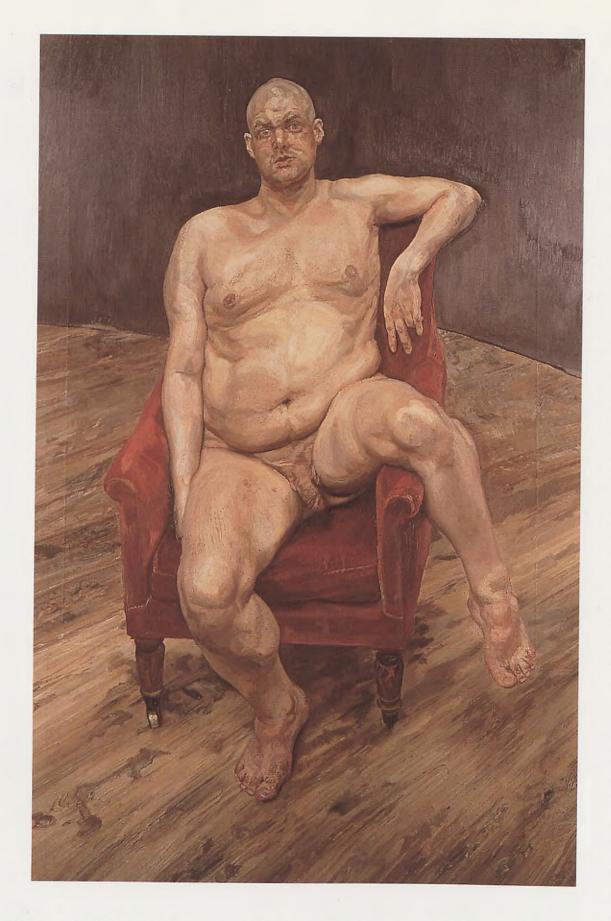
Earlier that year Freud's retrospective opened at Tate Britain — his largest retrospective exhibition to date, somewhat pretentiously titled 'Lucian Freud: The Definitive Retrospective'. Although it featured over 140 paintings, drawings and etchings selected from work over the past six decades, the show did not appear huge or overwhelming. It was beautifully and tightly selected, devoid of repetition, and imbued with internal logic. There was something monumental as the exhibition gradually unfurled and gained momentum — from the early probing juvenile works through to his most recent heroic statements.

Lucian Freud was born in Berlin in 1922. His father was an architect and the youngest son of Sigmund Freud, the father of psychoanalysis. The family emigrated to England when Lucian was eleven. His early passion for horse-riding gave way to an obsession with art, particularly painting, and he moved from the status of teenage prodigy and the darling of the London bohemian cafe scene to that of towering maverick in European art. More recently he has been viewed as a reclusive individual, and one of the major living artists on the international art scene.

The curator of this exhibition, William Feaver, who is also the author of a biography of the artist, stresses throughout the catalogue essay the importance of family and autobiography in Freud's work. Members of his family, particularly his mother, his wives and children, all figure prominently as subjects. It is of central importance to the artist to have intimate knowledge of his



LUCIAN FREUD, Interior in Paddington, 1951, oil on canvas, 152.4 x 114.3 cm. Collection of the Board of Trustees of the National Museums and Galleries of Merseyside, Walker Art Gallery. © Lucian Freud. Courtesy Tate Britain, London.



LUCIAN FREUD, Leigh Bowery (seated), 1990, oil on canvas, 152.4 X 114.3 cm. Collection of Mr and Mrs Richard C. Hedreen. © Lucian Freud. Courtesy Tate Britain, London.

subjects or, as one critic put it, 'it is a matter of principle with him to paint like a native, not as a tourist'.2

Freud does not appear as an artist to whom either painting or drawing comes easily and throughout the exhibition there are signs of awkwardness. His art reflects a very deliberate approach, the marks are calculated – cerebral rather than emotive or the result of a happy accident – the resolution born out of a prolonged contest with difficulty. As Freud noted on one occasion: 'I remember every-

thing I've done, because it was done with difficulty.'3 With time the artist appears increasingly prepared to leave exposed the evidence of this struggle, while the paintings systematically build on their predecessors and widen their frame of reference.

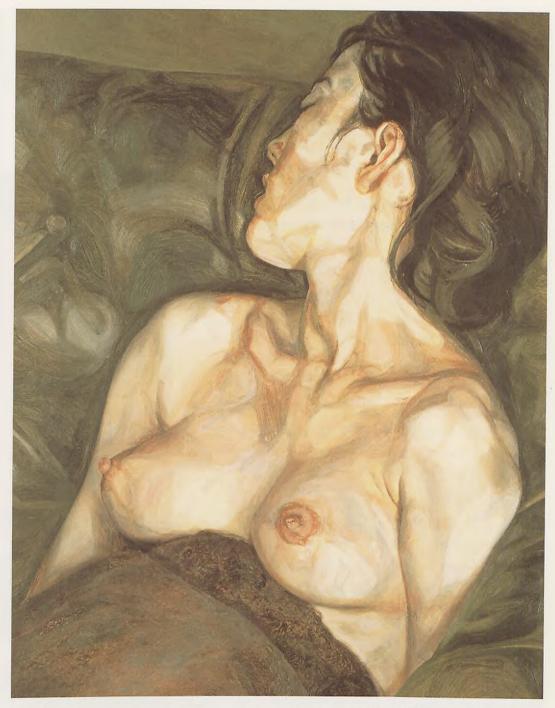
The retrospective revealed the gathering intensity and sophistication of Freud's vision as well as significant changes in technique, away from the use of fine sable brushes and linearity to produce tinted sculpturesque qualities in his figures, to the bigger, elastic

hog-hair brushes with denser and more animated brushstrokes, and the use of Cremnitz white paint for the areas of flesh. If in the earlier work he appears to observe and describe his figures, in the later paintings the figures seem to be recreated through paint, solidly modelled, evoking a sense of texture. In this impasto treatment, as one critic observed, the artist is 'moulding [the paint] to form the visible and tangible features of the body, such as the lobes of skin, bulges of flesh, sections of fat, muscles, veins, arteries, skin discolorations, craters, spots, chappings, moles, folds and other individual aspects of the particular body. In this process, the use of the white heavily-leaded paint is of central importance. With this paint, he endeavours to create a degree of grain and thus emphasise the material quality of the body to be painted.'4

What does Freud demand of his art? In his own words: 'What do I ask of a painting? I ask it to astonish, disturb, seduce, convince.'5 It is a busy agenda which has more in common with lovemaking than artmaking. Yet with Freud the two are curiously interwoven, his engagement with his subject is total – an act of seduction, absorption and theatricality. The painter whom Freud admires most among his contemporaries, Frank Auerbach, recently commented that in Freud 'the subject is raw, not cooked to be more digestible as art, not covered in a gravy of ostentatious tone or colour, nor arranged on the plate as a "composition". The paintings live because their creator has been passionately attentive to their theme, and his attention has left something for us to look at. It seems a sort of miracle'.6

This quality of miraculous discovery pervades the whole retrospective, arousing a mixture of responses from curiosity and visual excitement to embarrassment and a heightened sense of voyeurism. In some paintings, such as the Large interior W11 (after Watteau), 1981–83, Freud deliberately paints a dripping tap; in others, a chair topples over in the foreground. These paintings are not easy on the eye, in the same way that some contemporary music is not easy on the ear, but they force us to consider the world anew.





above left: LUCIAN FREUD, Girl with roses, 1948, oil on canvas, 105 x 74 cm. Collection of the British Council. © Lucian Freud. Courtesy Tate Britain, London; above right: LUCIAN FREUD, Pregnant girl, 1960–61, oil on canvas, 91.5 x 71 cm. Collection of Jacqueline Leland. © Lucian Freud. Courtesy Tate Britain, London. Photograph Prudence Cuming Associates.

Nor are they elegant paintings, yet there is a certain beauty in their awkwardness.

Freud's work has the ability to burn itself into your consciousness. His paint becomes like the flesh of his sitters, and once you have met the model 'Big Sue' in *Sleeping by the lion carpet*, 1996, or the numerous images of Leigh Bowery, they never leave you. Minutely observed, yet impersonal, there is a wonderful and endless web of contradictions which first entices and then entraps you.

The National Gallery of Australia's *After Cézanne*, 2000, is a key painting in the Freud retrospective. It occupies a pride of place similar to that which Jackson Pollock's *Blue poles* occupied in the Museum of Modern Art Pollock retrospective in New York in 1998. In

both cases, one could argue that the paintings may not be the finest works in the artist's oeuvre, but that each marks a certain major culmination. From my perspective, when thinking about the Pollock and Freud retrospectives side by side, and acknowledging that they are two very different artists who set out with different aims in mind, it is Freud who tackles the great traditions of art and, with *After Cézanne*, adds to this tradition. Pollock, from the perspective of the twenty-first-century, appears to have explored with enormous courage and virtuosity what turned out to be a rather modest side-alley in art history.

William Feaver, Lucian Freud, Tate Publishing, London, 2002.

- 2 Lawrence Gowing, *Lucian Freud*, Thames & Hudson, London, 1982, p. 56.
- 3 Lucian Freud quoted in ibid, p. 132.
- 4 Rolf Lauter, *Lucian Freud: Naked Portraits*, exhibition catalogue, Museum für Moderne Kunst, Frankfurt am Main, 2001, introduction, n.p.
- 5 Lucian Freud, quoted in *The Artist's Eye: Lucian Freud*, exhibition catalogue, National Gallery, London, 1987, n.p.
- 6 Frank Auerbach, 'On Lucian Freud', in Feaver, op. cit., p, 51.

Lucian Freud: The Definitive Retrospective, Tate Britain, London, 20 June – 22 September 2002; Fundacio 'la Caixa', Barcelona, 22 October 2002 – 12 January 2003; Museum of Contemporary Art, Los Angeles, 9 February – 25 May 2003.

SASHA GRISHIN

Professor Sasha Grishin is Head of Art History at the Australian National University.

Central Street Live

A 'SWINGING SIXTIES' PHENOMENON

The Central Street Gallery opened in Sydney during the 'art boom' of the mid-1960s. Inspired by overseas art movements and marketing, Central Street was a major influence on the development of the contemporary art market in Sydney and helped to introduce the now familiar 'white box' space to Australia. While the building itself remained a sporadic exhibition space until its mid-1980s demolition, the Central Street Gallery as such – a largely 'swinging sixties' phenomenon – closed at the end of 1970.

Central Street's artists included Tony McGillick, Michael Johnson, Joseph Szabo, Wendy Paramor, Vernon Treweeke, Alan Oldfield, Normana Wight and Harald Noritis. Some forged high-profile careers, while others are forever linked to that singular heady moment in Australian art. The hard-edged colour-field abstraction – developed through the exhibiting artists' collective overseas experiences – became the definitive local style of the time. Despite a strong commitment to printmaking, conceptualism and sculpture, Central Street is best remembered for the paintings.

'Central Street Live', curated by Rhonda Davis from the Macquarie University Art Gallery in collaboration with the Penrith Regional Gallery & The Lewers Bequest, presented a selection of the Central Street oeuvre for public scrutiny when many young Australian artists are adopting a hard-edged approach and looking back in admiration at their predecessors. Ironically, the Central Street Gallery artists themselves were so deeply influenced by overseas trends that they failed, at the time, to see their place in a fifty-year history of colour-based abstraction in Sydney.2

Several of the exhibition catalogue essays point to the historical architectural value of the Central Street building itself, now lost forever. There is also an art-historical value which dates back to its very foundation, long



JAMES DOOLIN, Artificial landscape 68-1, 1968, acrylic on canvas, 166.7 x 132.4 x 6.8 cm, Art Gallery of New South Wales, Sydney. Gift of Chandler Coventry 1972. © courtesy Lauren Richardson Doolin and Koplin Del Rio Gallery, Los Angeles. Photograph Brenton McGeachie.



floor: IAN MILLISS, Untitled canvas, 1969 (reconstructed 2002), 380 x 200 cm, courtesy the artist; left to right: GUNTER CHRISTMANN, Untitled, 1966, acrylic on canvas, 279.6 x 53.1 cm; Untitled, 1969, acrylic on canvas, 167.9 x 167.8 cm (variable), New England Regional Art Museum, Armidale. Both a gift of Chandler Coventry 1979; JAMES DOOLIN, Artificial landscape, 1969, acrylic on canvas, 206 x 137 x 3.2 cm, Art Gallery of New South Wales, Sydney.

before its use as a gallery space and, prior to that, the avant-garde 'Art Department' advertising studio.³ The warehouse complex arose from the ashes of the building which the tragic hero of Arthur Streeton's *The fireman's funeral*, 1894, had died trying to save.⁴

Although strongly influenced by contemporary American art, the Central Street artists' international experience was typically based in London. Tony McGillick's *Carnaby Jack*, c. 1966, uses established modular canvas-shape combinations to evoke the 'mod' world of London's West End as much as the cool New York scene of Frank Stella. The gallery's strongest American connection was through Melbourne-based American West Coast artist James Doolin, represented in 'Central Street Live' by two of his powerful *Artificial landscapes*.

The Central Street artists were interested in painting-as-object within a variety of contexts. The psychedelic happening of Vernon Treweeke's fluorescent 3D installation was the opposite side of the coin to the 1960s Brutalist architecture of Michael Johnson's canvas constructions. Having pushed the limitations of the stretched canvas beyond the square, the only way to go was to abandon the stretcher entirely. Hence Ian Millis's reconstructed *Untitled canvas*, 1969, exquisitely shaped on the gallery floor.

One of the ironies of hard-edged painting is that the crisp, clean lines seen in reproductions have often been, in reality, blurred and scuffed by the hands of time. Several major

works have suffered through neglect. Millis's *Untitled* canvases and Wendy Paramor's sculptural *Lap*, c. 1968, appear in refabricated condition. Works from public collections emerge strikingly fresh, the result of both conservation and a near-permanent confinement in the basement.

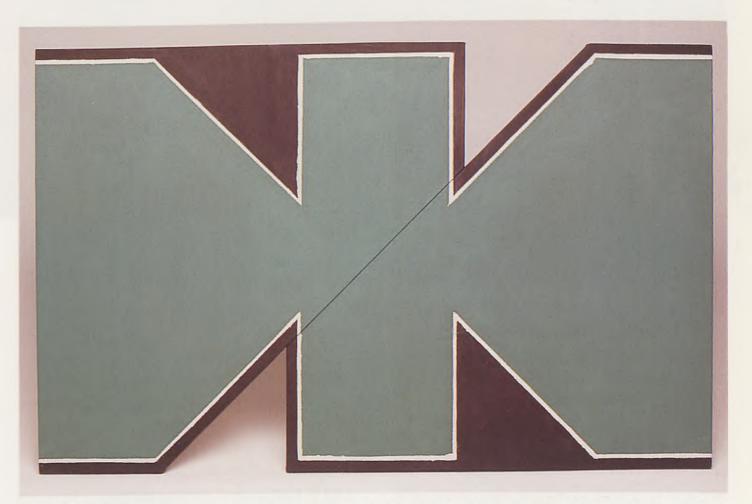
Like the conceptualism Central Street helped to popularise, the idea and memory of Central Street's existence are treasured more than the physical proof. Hopefully, 'Central Street Live's' example will alter that.

- The first temporary exhibition in the National Gallery of Victoria's then new St Kilda Road building, opened in August 1968, was 'The Field', a collection of Australian hard-edged and minimalist paintings and sculpture which toured to the Art Gallery of New South Wales later that year.
- 2 Starting with Roy de Maistre's 'colour music' experiments during the First World War, an abridged history could include Ralph Balson, Grace Crowley, Frank Hinder, William Rose and Margo Lewers.
- 3 'Art Department' was managed by Harald Noritis and John White, who exhibited with Central Street Gallery as well as holding its lease. They were both featured in 'Central Street Live'.
- 4 Sydney Mail, 8 September 1894, pp. 488-9.
- 5 Tony McGillick's modular shape, used extensively between 1965 and 1969, was five-sided, based on a square with one corner cut off at a forty-five degree angle, the length of this cut being the same as the three remaining sides of the square.

Central Street Live, Penrith Regional Gallery & The Lewers Bequest, Sydney, 16 November 2002 – 23 February 2003; Macquarie University Art Gallery, Sydney, 7 March – 5 May 2003.

ERIC RIDDLER

Eric Riddler is a researcher, currently working at the Art Gallery of New South Wales.



TONY MCGILLICK, Carnaby Jack, c. 1966, sprayed acrylic on canvas, 76 x 121 cm. Collection of John White. Photograph Michelle Wilson.

Unsavage God

harles Conder was the first artist to learn his trade in Australia before achieving international success – although still experiencing failure and rejection along the way. Born in London in 1868, Conder was sent to Australia at fifteen to work for his uncle as a surveyor, initially on the Hawkesbury River. Having always wanted to be an artist, he attended classes in Sydney where he was introduced to plein-air painting by A. J. Daplyn. Falling under the spell of Girolamo Nerli, Conder began producing work in a style derived partly from the Italian Macchiaioli and partly from the prevailing Japonisme. A chance meeting with Tom Roberts in Mosman led to further artistic growth, first in New South Wales, then in Melbourne and at the artists' camp at Eaglemont. Here, Roberts, Conder and the young Arthur Streeton explored new directions, creating the groundbreaking '9 x 5 Impression' exhibition of 1889, in which forty-six of the works were by Conder.

In 1890, still only twenty-one, Conder returned to Europe, where he battled poverty and ill health while living to the full the life of the true bohemian, with copious quantities of alcohol and women consumed on the journey. He lived in Paris, the Seine Valley, Normandy and London, speaking poor French, but always preferring France to England. A new biography on the artist, by Professor Ann Galbally, is titled Charles Conder: The Last Bohemian. Perhaps The First Modern would have been a more suitable title, but effectively, Conder was part of a group of symbolist/decadents who lie stranded between the old artistic world and the new -



CHARLES CONDER, A toccata of galuppi's, 1899, watercolour on silk, 29 x 20.5 cm, courtesy Barry Humphries, London.

which may account for Conder's later neglect in Europe. Reinventing his style in Europe – turning to silk and watercolour as his prime media - Conder left behind the Nerli-Roberts style of Australia, forming new artistic relationships, Henri de Toulouse-Lautrec, Louis Anquetin, Aubrey Beardsley, Max Beerbohm and Walter Sickert among them.

Of more long-term importance to Conder

were his friendships with William Rothenstein, Jacques-Emile Blanche (who painted a magnificent portrait of Conder in his London home), and the Norwegian Frits Thaulow, in Dieppe. Conder's emerging approach explored the stylised world of eighteenth-century rococo – particularly that of Jean-Antoine Watteau and Pietro Longhi – suffused with his passion for the poetry of Paul Verlaine and the prose of Honoré de Balzac. A powerful example of this later style is A toccata of galuppi's, 1899, a work filled with elegance and charm, sexuality and death, based on Robert Browning's eponymous poem. In London and Dieppe, Conder became a close friend to Oscar Wilde and to the poet Ernest Dowson, whose bohemian tendencies outstripped even Conder's. The breakthrough came with his first solo show at the Carfax Gallery in London in 1899. Then, in 1901, through Sickert's friend and associate Florence Humphrey, he met and married a young, beautiful and rich Canadian widow, Stella Maris Belford.

Most of Conder's friends were horrified by the damaging effects of his lifestyle on his health, but what few

of them knew (or acknowledged) was that he had contracted syphilis, probably from an accommodating Sydney landlady, in 1887. This was not effectively treated at the time and the disease took its relentless course until, in 1906, at the height of his success in England, he was committed to a sanatorium. Stella Maris, with whom he was blissfully happy, took great care of him, but it was to no avail and Conder died in 1909, aged forty.

So many of Conder's generation were to die young – the result of self-abusive lives

and a lack of antibiotics. One of his later supporters, the legendary Lady Ottoline Morrell, said that Conder 'came from another age, but really from no age ... he was all artist – a child'. Conder was one of a handful of Australiannurtured artists who achieved success in Europe. Sculptor Bertram Mackennal, photographer Walter Barnett and painter Rupert Bunny were others, although none of these associations is explored by Galbally. One might imagine from Galbally's opening remarks in The Last Bohemian that the field was virtually untilled. A 1914 publication of Conder's life by Gibson, a friend of the artist, is dismissed as 'chatty', John Rothenstein's account of the life and death of Conder, published in 1938 and full of eyewitness material, is just 'engaging', and Ursula Hoff's 1972 monograph is described as 'brief'. Only the recently published study on the National Gallery of Australia's collection of Conder, by Mary Eagle, escapes the damnation of faint praise.

In fact, Rothenstein was one of the finest British art historians of the twentieth century, his Conder biography a near-perfect combination of intelligence, knowledge, dramatic shape and elegance. Hoff's monograph is filled with penetrating observation obtained by trusting the evidence of her own very experienced and insightful eyes. Nevertheless a full reassessment of Conder is overdue.

Charles Conder: The Last Bohemian is extensively researched, exposing a multitude of new facts. Yet Galbally struggles to get on the inside of the Anglo-French aesthetic world of the fin de siècle and seems not to have studied some seminal texts, such as Marcel Proust, George Moore and Emile Zola's *L'Oeuvre* among Conder's contemporaries, and more recently Anna Greutzner Robins and Pierre Bazin. In her search for a new spin, Galbally castigates various commentators for the 'judgmental' way they have treated Conder's lifestyle, failing to notice the irony involved. The Last Bohemian lacks clear narrative and the book is littered with casual mistakes. For example, the good Doctor Collins of Dunedin is referred to as Rollins and credited with work actually written by Peter Entwisle, while the annual income of Stella Maris, put



JACQUES-EMILE BLANCHE, Charles Conder, 1904, oil on canvas, 110.8 x 86.4 cm, courtesy Tate Gallery, London.

at £800 by Rothenstein, is revised upwards tenfold by Galbally.

The great Irish poet W. B. Yeats summed up the sense of beginning and end: 'After Stéphane Mallarmé, after Paul Verlaine ... after our own verse ... after the faint mixed tints of Conder, what more is possible? After us the Savage God.'

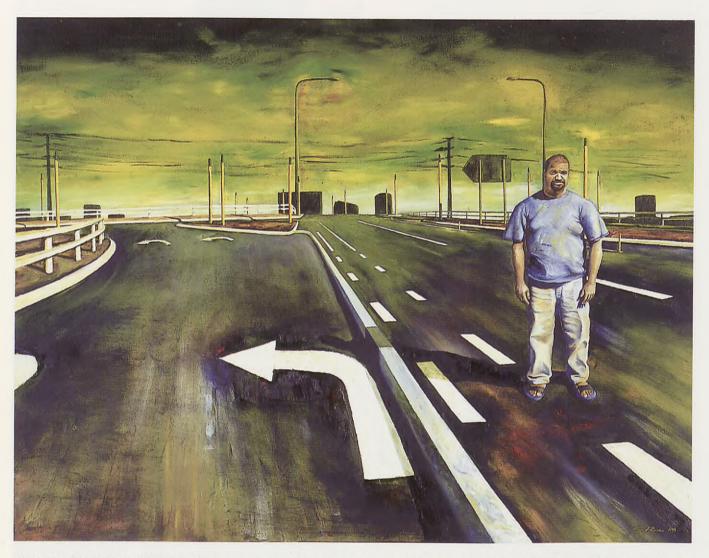
Ann Galbally, *Charles Conder: The Last Bohemian*, Miegunyah Press, Melbourne University Publishing, hardcover, 281 pp., \$49.95.

ROGER NEILL

Roger Neill is a writer and art historian who lives in England. He conceived and curated 'Legends: The Art of Walter Barnett' for the National Portrait Gallery in Canberra in 2001.

South West Central

INDIGENOUS ART FROM SOUTH WESTERN AUSTRALIA 1833-2002



CHRISTOPHER PEASE, Nyoongar Dreaming, 1999, oil on canvas, 114.2 x 147.4 cm, Art Gallery of Western Australia, Perth.

Six years ago, a few paintings stacked on the roadside attracted my wife and me as we sped past on our way to an exhibition opening. The largest was a painting of a Chinese junk on Hong Kong Harbour, garishly coloured, in slick oil paint smeared over velvet. The painting next to it was almost monochrome, a painting of the bush, dotted with black kangaroos and xanthorrhoea. Highly prized by its owner, the Chinese junk was valued at twenty-five dollars while the gouache, signed M. Ellis and bought by the salesman's wife years before, was more difficult to price. He eagerly accepted our offer of five dollars.

It is unlikely that patrons of garage sales around Western Australia will be so lucky in the future, particularly once owners have viewed 'South West Central: Indigenous Art

From South Western Australia 1833–2002' at the Art Gallery of Western Australia (AGWA). Artists such as Ellis, Revel Cooper, Parnell Dempster, Reynold Hart and Bella Kelly are finally receiving acknowledgment as key figures in the revival of Nyoongah culture and their works are now in demand. Curated by Brenda Croft, 'South West Central' celebrates the resilience of these artists and their ability to incorporate the conventions of European painting to document their dispossession. Without permanent artforms such as rock painting, and without control of the land to ensure the maintenance of ritual, the visual culture of the Nyoongah was in peril after the arrival of Captain James Stirling in 1829. Only a few examples of work by the Indigenous inhabitants of the triangle of land bounded

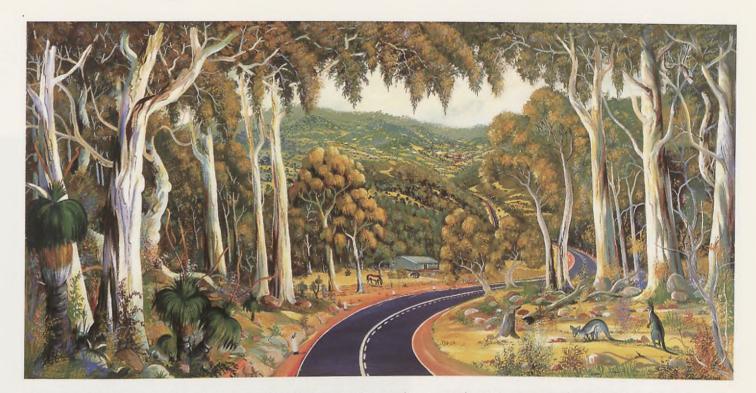
by Geraldton, Bunbury and Esperance remain from the first century of white occupation. There are some wonderful drawings of ships by Johnny Cudgel, a quilt made by a group of Aboriginal girls, and drawings of traditional weapons by Monnop, but little else. Then, in 1945, Noel and Lily White began teaching at the Carrolup Native Settlement, and until 1951 gave their students the materials and guidance to make paintings of their Country. Within a few years their work was known internationally, published by English newspapers keen to showcase these 'simple children of the bush'.

Although their work derives from European landscape painting, the young children and, later, adults from Carrolup were able to assimilate and modify this artform to describe their traditional country. Indeed, the similarity of their work to early descriptions of the land by non-Indigenous artists was highlighted in the concurrent exhibition 'Presence', also at the AGWA, which documented the earliest paintings and drawings of Aboriginal people by European visitors and settlers.

The 1828 painting by Frederick Clause, Setting camp of the naval survey expedition at Clause's Lagoon, Perth, Western Australia, is a classical composition, framed by trees with a vista opening out in the middle and moving back towards a vanishing point in the centre of the canvas. In the foreground, black swans, xanthorrhoea, kangaroos and Aboriginal men holding spears offer focal points for the eye to move across and then back into the painting. The comparison with Revel Cooper's c. 1962 painting, South-west landscape near Pemberton, is striking. Both artists employ the conventions of the Roman School of landscape painting associated with the French seventeenth-century artist Claude Lorraine. It was the tradition that informed early artists such as John Glover in Tasmania, William Westall, Frederick Clause and Frederick

Garling in Western Australia, and which formed the basis for the training at Carrolup. Cooper adapts this conventional format but subverts it by running an asphalt road through the middle of the painting. Like a serpent it slides into the bush, past a farm, through a small town and into the distance. Although it describes multiple claims for ownership – white and Indigenous – the painting is ultimately the artist's personal document of his Country and his place within it. Painted while standing on the road built by white men, Cooper looks towards the hills and the sky beyond. Perhaps the correlation between the work of the early non-Indigenous artists and the Aboriginal artists from Carrolup comes from this sense of urgency. In the case of the non-Indigenous artist it was the unfamiliar landscape that needed to be tamed, while for the Aboriginal artist it was the medium that needed to be incorporated to claim back ownership.

Unfortunately, the story of the Carrolup children and their struggle to survive in the face of white prejudice and discrimination is another chapter in a tragic period in history. Like Albert Namatjira, who was working concurrently at Hermannsburg, early encouragement did not lead to recognition and security. Many died young, in prison or under suspicious circumstances. Cooper was found by the side of the road in 1983, stabbed to death at the age of fifty, his killers never brought to justice. Fortunately, their works survived and over the past decade the increasing interest of scholars such as John Stanton at the University of Western Australia and curators like Croft has meant that younger artists have been introduced to their legacy. The result has been a growing self-confidence and, for artists such as Christopher Pease, a springboard for their practice. Pease's marvellous Nyoongar Dreaming, 1999, translates ideas about ownership of the land for an urban community where the bush has been completely replaced by the asphalt road, tentatively introduced by Cooper in the early 1960s. Now, in East Perth, the bush has been bulldozed to make way for The Polly Farmer Freeway, named after a Nyoongah sporting hero. Pease's painting shows one of Polly's



REVEL COOPER, South-west landscape near Pemberton, c. 1962, acrylic on wood, 120.7 x 211.3 cm, collection of Sue and Ian Bernadt. Courtesy Art Gallery of Western Australia, Perth.

relatives standing in the middle of the new freeway, like Cooper before him, defiantly staking his claim.

Although inconsistent in quality, the best works in this exhibition reinforce the renaissance in Nyoongah culture. Fashion designers Ron Gidgup and Francine Kickett, digital artist Dianne Jones and weaver Joyce Winsley show how the Nyoongah community have utilised contemporary forms to express the vitality of their people. Despite 170 years of repression and discrimination, the Indigenous culture of this country has at last been awarded

appropriate recognition. It is fitting that it is hosted by the state's major cultural agency and presented during its key cultural event, the Perth International Arts Festival.

South West Central: Indigenous Art From South Western Australia 1833–2002, Art Gallery of Western Australia, Perth, 30 January – 30 March 2003.

TED SNELL

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



FREDERICK CLAUSE, Setting camp of the naval survey expedition at Clause's Lagoon, Perth, Western Australia, 1828, oil on canvas, 62.6 x 126.2 cm, The Holmes à Court Collection, Heytesbury.

David Moore

1927-2003

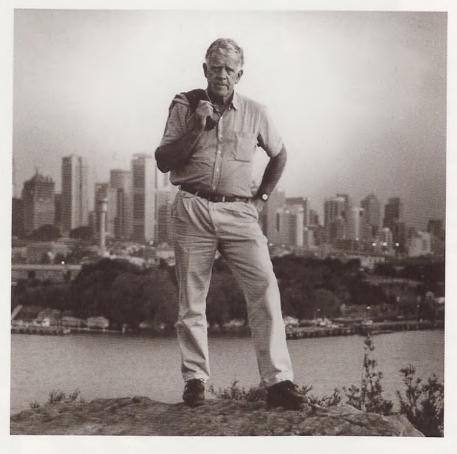
David Moore, Australia's grand photographer, died of cancer on 23
January 2003, two days before a major show, 'The Spread of Time', opened at the National Gallery of Australia (NGA). His passing was marked by a private service at Ball's Head Reserve in Sydney, a farewell commemoration at the Art Gallery of New South Wales, and a tribute weekend at the NGA in Canberra.

Born in Sydney in 1927, Moore attended boarding school from the age of seven after his mother's death three years earlier. Although not an outstanding student, he planned to take up his father's profession of architecture after war service in the Navy, but realised that his vocation was photography. When he told his father, the reply was: 'Son, you can do anything you want to do provided you try to do it as well as you possibly can', advice David followed all his life.

David began his career in the studio of Russell Roberts, where he worked for a year before achieving his aim of joining Max Dupain's studio. Dupain offered him a junior partnership in 1951, but the wider world beckoned and he chose instead to travel to London. In 1953 his first major photojournalist commission came from the *Life* bureau chief, Gene Farmer, to cover the British public's reaction to the coronation. Assignments from *Time*, *Fortune* and *The Observer* came quickly and his career was established.

In 1957 David Moore decided to return to Australia. He felt secure enough to continue his career from home (turning down the position of picture editor of *The Observer* to do so) and keen to increase the presence of Australia in the international media. His decision proved successful and he was able to travel the world from Australia for the next two decades. From the 1980s he worked primarily in Australia for corporate clients as well as pursuing his own projects.

I first worked closely with David in 1988



David Moore, 1991. Photograph Graham McCarter.

when Chapter & Verse published his two-volume retrospective, *David Moore: Australian Photographer*. It was not always easy to work with David – he was a perfectionist who demanded that extra mile every time – but it was always a challenge. The privilege of working with him continued for the next fifteen years and covered nine publications – many being examples of his private 'projects', such as his documentation of the building of Sydney's Anzac (formerly Glebe Island) Bridge.

David always had a project — not always a photographic one. Whether clearing lantana by hand at his Lobster Bay property (and looking like he had been attacked by a tiger as a result), or building a dam at his Tasmanian retreat, or making a canoe or a table, he had a plan of attack and pursued it with the same precision and artistic vision that are so evident in his photographs.

Despite his imposing presence, David Moore was a generous and humane man with a wonderful sense of humour. He gave unstintingly of his time to young photographers and was instrumental in setting up the Australian Centre for Photography in Sydney. Once, after severe floods decimated Australian rural communities, he spent months with a friend designing a flotation system for houses. He leaves us with so many pictures that have contributed to Australia's image of itself as a nation that his survival as a photographer and an artist is assured. Images such as *Redfern interior*, 1947 (showing a slum household in Sydney, and included in the 'Family of Man' exhibition), reveal his social conscience.

David's landscapes, taken around the world and especially in Australia, demonstrate his love of, and comfort with, the natural world. And he had great cloud control. His more abstract images – whether nuns' wimples from above, such as Sisters of Charity, Washington

D.C., 1956; stark geometric forms, as in the 'Western Distributor' series, 1979; or details of rock or scrap metal – often reflect his architectural background.

There was a prescience in many of David's images of Australia. *Migrants arriving*, 1966, foretold the development of a multicultural nation. Harold Holt's obsequious bow to Lyndon Johnson's presidential back set the tone for Australia's support of United States foreign policy. Speaking of this photograph, Moore said: 'Australia welcomed all things American, which we believed would establish our secure future. We avoided a challenge that could have established Australia as a unique, path-finding nation. Instead we opted for guidelines which had been set by others — an opportunity lost.'

David Moore is survived by his family – his four children and six grandchildren and his partner of twenty-four years, Toni McDowell. He regarded them as his most precious treasures.

CAROL DETTMAN

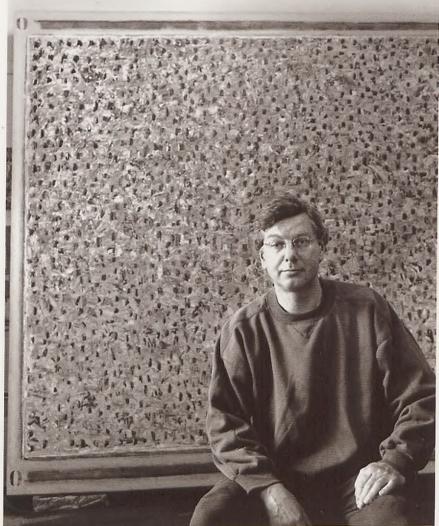
Paul Partos

1943-2003

📊 n the beginning there was 'The Field'. **■**Of course modernism had arrived in Australia, but never before had it been seen as it was in 1968, in such pristine and global terms: painting and sculpture stripped back to their bare essentials, placeless and hard-edged. The Melbourne exhibition captured a fleeting moment in a decade of acceleration. Abstraction melding into minimalism; minimalism spiralling into conceptualism. By 1970 'The Field' was a distant memory. Yet for Paul Partos the themes it brought forth provided a rich enough legacy to span his entire career. Impervious to the fickleness of art world trends that saw fellow contributors to 'The Field' embrace conceptualism and then postmodernism, Partos remained true to his original vision until his premature death from cancer on 26 December 2002.

By the time Clement Greenberg, New York art critic and exponent of flatness in painting, attended 'The Field', his theories were already out of date. Partos's contribution to the exhibition included a work comprising four spray-painted canvases joined to form a square. In the centre was a square cavity creating a sort of negative artwork within an artwork. He was twenty five at the time. Later that same year, Partos created works from painted screens stretched around wooden frames through which light passed, accentuating colour and the crazy patterns of the fabrics. Almost two and a half metres tall and freestanding they represented an unholy alliance between sculpture and painting that would have horrified Greenberg.

By 1969 Partos was in active communication with Ian Burn, then resident of New York and founding member of the Art & Language School. In a catalogue to his show, 'Unspecified Lengths', Partos declared that he had began to tire of painting and was not interested in art as an expensive 'piece of real estate'. Ideas about art, he said, ought not to



Paul Partos in his Melbourne studio, 1996. Photograph Viva Partos.

be limited to their physical dimensions, but were by necessity limited by what art was. The show caused something of a critical furore, particularly given his early promise as a figurative artist. (His first solo show in 1965 – a sell-out – attracted the attention of Bernard Smith, who praised the artist's fauvist-like tendencies in the *Age*). 'Unspecified Lengths', by contrast, consisted of a series of modules of gauze and aluminium sheets – 198 in all – placed in a grid-like pattern across the floor of Gallery A in Melbourne.

After moving to New York for two years in the early 1970s, Partos's career was marked by a return to painting and to the issues that had dogged him in earlier years — the limits of the canvas, the relationship between the painting and the gallery wall, the concept of

a work within a work – issues which would preoccupy him to the end. Numbers and numerals began to appear on either side of his canvases, lending his works a diagrammatical hyper-rationalist appearance in keeping with his minimalist origins. Occasionally his works would be literally tied to the gallery wall by means of a piece of elastic thread, exploding the myth of illusion and firmly anchoring his works to their environment. Within strictly imposed limits the artist worked and reworked his chosen subject, sometimes making forays into printmaking, but never losing sight of the main themes. From a cursory look at his output since 1973, all the paintings he produced are bordered by another. Every work of art refers to another work of art.

In the early 1990s Partos broke briefly from his self-imposed restraints to present a series of pictures relating to his experience as a migrant child in Perth where he spent six months in a boys

home called Clontarf (he was born in Czechoslovakia). The experience was evidently a deeply troubling one, for the paintings, although tailored to the obligatory formal devices – letters and numerals set as guidelines, paintings within paintings briefly show the artist exposed, without formal defences, revealing a victim of institutional cruelty and lost innocence through a six-year-old's eyes. From this point Partos's work drifted towards a more free and expressionistic use of paint, although remaining within the same formal limits set years earlier by the artist. In August 2001 Partos held his final solo exhibition at Christine Abrahams Gallery in Melbourne. Like his first show, it was a sell-out. Paul Partos is survived by his wife, Merrilyn, son, Zero and daughter, Viva.

TIM SOWDEN

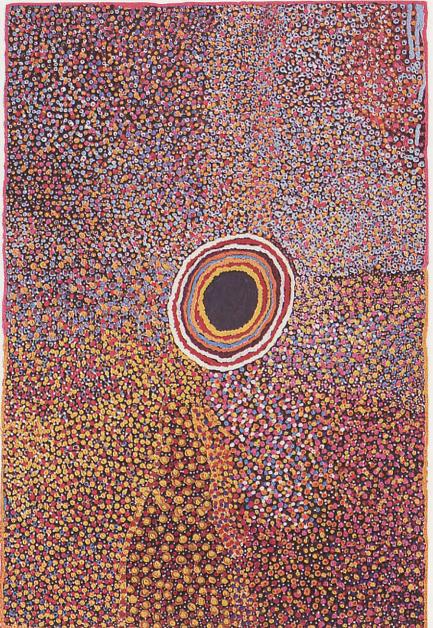
Susie Bootja Bootja

c.1935-2003

Susie Bootja Bootja was a tiny woman, standing less than one and a half metres tall, but to those who knew her she was larger than life and had the cheekiest of cheeky grins. She was also an exceptional artist and the matriarch of one of Balgo's most famous painting families. When she passed away in January 2003 Susie had outlived her beloved husband, Mick Gill Tjakamarra, by only two months, despite her younger years.

Woven through every layer of her painting was the undiluted joy, generosity and vibrancy of Susie's character. To experience her paintings is to feel the pure essence of her Country and her soul. Susie painted the Country of her birth, Kaningarra, close to the northern reaches of the Canning Stock Route in the Great Sandy Desert of Western Australia. This was a place she knew intimately and to which she loved to return and gather the abundant bush tucker it provided.

Susie epitomised the originality and defiance of the Balgo painters, a group which shirked traditional colours and motifs and created their own bold and unique signature with integrity intact. From her early snake creatures and whacky trees with all that tjunta (bush potatoes), to her later abstract fields of dotting or irregular line, Susie's paintings were honest and executed with a confidence that came from her knowledge and connection with her Country. A constant presence in the Art Centre at Balgo, Susie painted on the floor with incredible focus and patience. Usually the canvas was bigger than she was and she would sit on it, skilfully re-establishing her position to dab on dots of every size and colour, rhythmically and precisely building up the layers on the surface, hour after hour, a stack of half empty tubs beside her and that tireless bottom lip darting in and out.



SUSIE BOOTJA BOOTJA, Kaningarra, 2000, acrylic on linen, 150 x 100 cm, courtesy Warlayirti Art Centre, Balgo.

Susie's paintings would often feature a central waterhole surrounded by a layer of large dots covering the entire surface. She would follow with a layer of meticulously placed smaller dots inside the larger ones. It was the gradual building of dots in a variety of colours which brought the painting together. Susie had a wonderful sense of how to combine colours, creating tension, subtlety and movement in her paintings.

To be vivacious and humorous was Susie's second skin and her ability for provoking and providing fun made her a luminous presence, both in the Art Centre and out bush.

She was an extraordinary ambassador for Warlayirti Artists and touched the hearts of all who met her. Susie was also a natural teacher and excelled in cross-cultural contexts. Fluent in English, she was able to share a great deal about her Country and culture with non-Indigenous people, and her willingness to do so was unending.

Susie's life was not easy. Over many years she struggled with chronic ill health and endured hardships most Australians could not imagine. Despite this, Susie maintained an inner dignity, an extraordinary resilience and acceptance of whatever life presented. The effortless carriage with which she bore such difficulties was enough to shame a saint and provoke a dawning, humbling realisation of her astonishing courage.

Susie's first solo exhibition was staged at Raft Artspace in Darwin in August 2002, only six months before her death and coinciding with the annual Telstra National Aboriginal and Torres Strait Islander Art Award. This solo show was a sell-out – a fitting tribute to Susie's talent and recognition of this senior artist's career. Introducing the works to

the crowded gallery of guests, Susie left no doubt as to the importance of her paintings and her connection to them. Repeatedly touching one of the mesmerising canvases, she said: 'I was born right here, right here.'

Susie will be sadly missed in the Warlayirti Art Centre at Balgo but her irrepressible spirit will live on through the amazing body of paintings that she has left behind.

WARLAYIRTI ARTISTS WITH THE PERMISSION OF SUSIE BOOTJA BOOTJA'S FAMILY

Caroline Simpson

1930-2003

The news of Caroline Simpson's death in January 2003 inevitably evoked an era when the National Trust of Australia (New South Wales) was the most powerful heritage body in the land. From 1961 much of her prodigious energy was devoted to its Women's Committee, a group dominated by well-born matrons from Sydney's affluent eastern suburbs led by Dame Helen Blaxland, with its headquarters at the trust's Darling Point property, Lindesay. (Caroline contributed to a book on the history of the house and wrote an article on it for *Art and Australia* in 1985.)

The influence wielded by these formidable women was nowhere better exemplified than in Caroline's life of privilege and philanthropy. The only daughter of media magnate Sir Warwick Fairfax and his first wife, Betty, she was educated at Ascham and a Swiss finishing school and lived most of her life in Bellevue Hill – from 1961 with husband Philip Simpson and their two children in a new house in Fairfax Road designed by John Amory. Yet, despite many handsome donations, her major contributions to the trust were made as an energetic member of its various committees, including one she later set up herself to acquire furnishings for the trust's properties, primarily Old Government House.

Caroline's belief in taking an active role in any project she supported was not always appreciated. Fashions change over the years, but Caroline did not alter. Vigorous disagreement with a new trust executive, in which she was typically implacable and effective, was partly responsible for her establishing a house-museum of her own at the Rocks, using part of the fortune she acquired through the forced sale of the family holdings in John Fairfax newspapers to her half-brother, Warwick.

Clyde Bank, attributed (somewhat hopefully) to Francis Greenway, was restored in the early 1990s by David Sheedy to exem-



Caroline Simpson, 2002, courtesy Clyde Bank, Sydney. Photograph Peter Morris, *Sydney Morning Herald*.

plify Caroline's ideas of colonial Georgian splendour – with kitchens by her favourite contemporary architect, Espie Dods. If some experts considered the result more interventionist than necessary and others dismissed the contents as being far too grand for a Sydney terrace, faithful reconstruction was never her aim. Clyde Bank was a manifesto of the international quality of Australian colonial art and architecture. The splendid furnishings, which included major paintings by Conrad Martens and others juxtaposed with key images from other British colonies, not only demonstrated a long interest in colonialism generally but were also, ironically, right up to date. Along with the (very different) Museum of Sydney, Clyde Bank was the first place to exhibit Australian colonial art as an equal partner in the British imperial enterprise.

A notable historian and writer on Australian art and architecture, and on people and places that had some personal association (histories of Ascham and the Fairfax dynasty, for example), Caroline respected expertise in others and gave crucial support to original research that would never otherwise have seen the light of day. She edited,

wrote for and funded National Trust publications, such as an annotated facsimile of Nesta Griffiths's Some Southern Homes of New South Wales (1976) and the pioneer Australian Antiques: First Fleet to Federation (1977). In the 1990s she began publishing books under her own imprint: the prize-winning Railways, Relics and Romance: The Eveleigh Railway Workshops, Sydney, NSW (1995) with essays commissioned from specialists and photographs by David Moore; a book on the painter Jean Appleton (1998) by Christine France and Deborah Edwards; and a history of Government House Parramatta (2002) by Sue Rosen.

Other institutions Caroline quietly assisted included the Art Gallery of New South Wales, the Australian Museum, the State Library of New South Wales, the National Library and the National Portrait Gallery. In the 1990s she established the Caroline Simpson Scholarship for Australian heritage architects to study at the Prince of Wales Institute in London and CLARU (the Classical Languages Acquisition Research Unit) to allow 'research and scholarship associated with the teaching and learning of classical Greek and Latin' to continue at Sydney University. One of her last gifts was \$100,000 to support the Australian National University's Australian Dictionary of Biography (for which she had written authoritative entries), because this great collaborative history project was struggling to survive in the current academic climate.

Caroline Simpson's benefactions were unpredictable but all reflected her conservative values. Although I have never met anyone who agreed with everything she did, very many of us will miss this stubborn, loyal and generous woman who never conceded defeat in her numerous battles to preserve Australia's past.

JOAN KERR

Reflections

ON BEING A WAR ARTIST

perhaps the most valuable lesson I have learned in my painting rearreer is never to take on a commission that does not fit within my artistic practice: I never agree to paint house pets, dead people from photographs or smiling bank executives. It was this conviction that sent prickles down the back of my neck as I listened to a voice on the telephone suggesting my appointment as Official War Artist for the 'War on Terrorism'. I was immediately taken aback, of course, and wary of the possible 'disaster areas' implied by such a commission. I was thinking about what I did not want to do, namely, create large-scale works in my Melbourne studio from sketches or photographs made in the field.

Painting 'after the fact' is not a pursuit I enjoy and it never brings out the best in me as an artist. I reasoned that this commission would only be worthwhile for me and the Australian War Memorial if I was able to work in a way that extended what I already do. When I realised that I could take all my gear with me and make works on the spot, the commission became an exciting prospect – one that offered a rich vein of new and challenging imagery to explore. In fact, the experience proved to be something of a milestone in my career, not just in terms of the freshness of the imagery but also because it unleashed a different kind of observation and boldness of style in my work.

For the past few years I have focused on subject matter in my own environment. I am fascinated by kids in the street, my friends, or bits of junk lying around the studio. Discovering the extraordinary within the ordinary has been a liberating experience. Ironically, my imagination as a painter flourishes when I am confronted with a subject that apparently leaves nothing to the imagination. My experiences on board the HMAS Kanimbla in the Persian Gulf (and in the army base camps of Diego Garcia and Bagram in Afghanistan) are a case in point.

I will never forget the first afternoon I was dropped by helicopter onto the deck of the Kanimbla. Eager and full of expectation, with my carefully packed supplies in tow, I was totally unprepared for what I saw. As I was guided up and down the labyrinthine decks of the battleship, I was overwhelmed by a sense of disorientation, confusion and, worst of all, a horrible sinking realisation that everything was drab and unpaintable! No exciting, thrilling, bone-crunching scenes of war à la Saving Private Ryan! No noble images of steely eyed gazes and spare jaws set against grand machinery. Just really ordinary people in grey overalls, dirty, cramped corridors, and endless flat sheets of grey steel. That evening, as I sat in my cabin surrounded by piles of pristine art materials that seemed to say, 'Well, what are you going to do with us now?' - my mind drawing a complete blank - I began to despair!

Just how quickly I slipped into gear was equally amazing. Very early the next morning I went to the top observation deck to catch the dawn. The Gulf was as flat as a millpond, with the first rays of sunlight raking across the ship. A single figure, a girl who had been on watch all night, was leaning on a balustrade, looking out to sea. I set up my first little board and painted the whole thing in about forty-five minutes. I stepped back from what I had done. The girl had gone off her shift and scuttled below deck to get breakfast. The light was blazing Arabian day. The moment was over, but there it was, on my board, crystallised forever – set down with a few smears and strokes of wet, sticky paint.

From then on I never looked back or thought once about what to paint next. A strange new world opened itself up like an exotic flower and had me painting frantically for the next five weeks. This shipload of people going about their daily routines afforded me a vast floating studio of human subjects and powerful images.

Images caught at the corner of the eye are, for me, invariably the most telling. Everywhere I went on the ship I experienced such images – a helicopter mechanic sitting pensively in the cabin of his craft; a signalman slumped fast asleep in the hangar, head weighed down by his helmet; a grease-smeared girl on a break from the sweat of the engineroom. In each instance I would clumsily assemble my easel and gear, often directly in the path of busy human traffic, and get the image onto a board. Sometimes I would paint as many as four works in the one day or night. With nothing to distract me, I became a frenzied, focused and relentlessly prying observer. I loved doing simple little portraits of whomever I could pin down for a couple of hours. This would generally be one of the cook's assistants on an afternoon break, or a cold, efficient office girl sitting at her desk. I had a very limited time to get them down; their patience would disintegrate after a couple of hours. And so brevity of mark and conciseness of drawing entered my painting.

How long had I tortured myself in the studio trying to find this 'essential' way of painting? And here, suddenly, it was happening without my even thinking about it, in these simple portraits of the army and navy folk.

Artists are always searching for the 'circuit-breaker' or stimulus that will take them on a path of discovery. Who would have thought that being a war artist would afford such a path? Watershed moments in an artist's career are always unexpected and seem to turn up in the most unlikely places. In my case, on board a battleship in the middle of the Persian Gulf!

PETER CHURCHER



PETER CHURCHER, Stoker Emma Conway, the engine room, HMAS Kanimbla, 2002, oil on board, 40 x 35 cm, Australian War Memorial, Canberra.

The Biennale of Sydney



LEON PAROISSIEN

a partisan view of three decades

write from Taipei, having just seen the Third Taipei Biennial and the Shanghai Biennale. Reflections on these exhibitions and on the diversification of the biennial/triennial form in many new sites and cultural contexts over three decades have proved a fitting prelude to this brief essay on the thirty-year history of the Biennale of Sydney. My first thoughts were about the cumulative miracle of its survival and achievements, its often precarious circumstances buttressed by relays of spirited solidarity, and its increasing recognition in Australia and internationally despite a lack of resources. Indeed, the achievements of the biennale are now so palpable that I have chosen to write about my associations with it in the less-known early years, and my perceptions of key issues in those years that shaped the maturing of the exhibition and its subsequent cultural 'project'.^I

When I arrived in Sydney at the beginning of 1974 to take up the position of founding director of the Australia Council's Visual Arts Board (VAB), the First Biennale of Sydney – installed in the Sydney Opera House – had just closed. Some of the best initiatives made possible by the new Whitlam Government's funding for the arts came from outside the VAB, and the Biennale of Sydney was one of these. It had been the vision of Italian-born engineer Franco Belgiorno-Nettis, chairman of Transfield, to transform the former Transfield Prize into an international exhibition modelled to some extent on the Biennale of Venice, held regularly since 1895.

The VAB had contributed substantial funding to the first biennale, with fourteen foreign and twenty-one Australian artists, but the results had generally disappointed the board. The Australian selection, with the advice of Daniel Thomas, then senior curator of Australian art at the Art Gallery of New South Wales (AGNSW), was clearly a professional choice. The international section had been sourced largely through the Department of Foreign Affairs and Australian embassies. Yet there was an important sense of goodwill towards the Transfield initiative² and I felt that securing

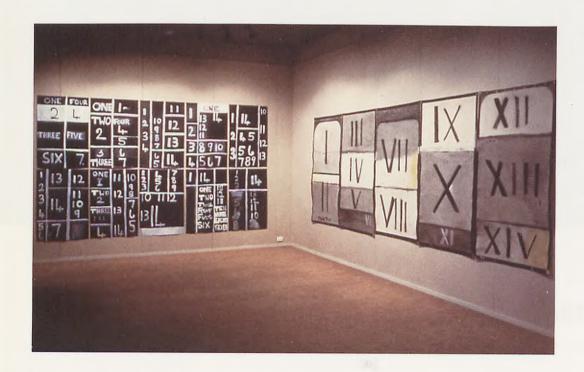


above: DORIS SALCEDO, Atrabiliarios, 1991–92 (detail), animal fibre and thread, dimensions variable. 9th Biennale of Sydney, 1992–93.

left: JOSEPH BEUYS, I like America and America likes me, 1974, film of performance at Galerie René Block. 3rd Biennale of Sydney, 1979.



The key position of sculpture in the period had generally nurtured a shift 'from object to context' that led to what has now become routinely described as 'installation art'.



an independent artistic director with a track record of dealing with contemporary artists, nurturing experimental works, and experience in assembling an exhibition beyond the usual constraints then curbing all our state galleries, was crucial to ensuring the biennale's future.

Tom McCullough, then director of the Mildura Arts Centre and author of the seminal Mildura Sculpture Triennial exhibitions, seemed a natural choice. I was particularly attracted to the idea of building an international exhibition on McCullough's orientation towards sculpture, which had provided the rallying point and theoretical host to so much of the experimental work emerging in the late 1960s and early 1970s – from site-specific and conceptual works to performance art and video. The key position of sculpture in the period had generally nurtured a shift 'from object to context' that led to what has now become routinely described as 'installation art'.

Although McCullough was enthusiastic about the proposal (first broached in the bar at Tullamarine Airport), and the Mildura City Council agreed to his secondment to Sydney, the task of persuading the director and trustees of the AGNSW to accept an international exhibition directed by an external curator proved more difficult. Eventually it was decided to establish a small biennale committee chaired by Franco Belgiorno-Nettis, and including gallery director Peter Laverty, McCullough and me to oversee the exhibition.³

McCullough set a standard on which the Biennale of Sydney could build in subsequent years. The idea of focusing on the 'Pacific basin' had been part of Franco Belgiorno's initial vision and, in the second biennale, the curatorial selection of artists from Japan, Korea, New Zealand and the west coast of the United States gave particular form to that vision. The artistic director was allowed two international trips to carry out the selection. During one of these, in 1975, John Stringer⁴ and I met McCullough in Los Angeles and travelled with him to San Francisco, although the final selection of West Coast artists was his prerogative. McCullough also wanted a strong representation of European artists and sought the advice of Tommaso Trini (then editor of the vibrant Milan-based magazine Data: Arte) to propose a European selection. Trini (whom I met in Milan on McCullough's behalf) was an inspired choice and his recommendations were realised. He travelled to Sydney to participate in the public events and afterwards covered Australian art in his magazine.

The concept of a unified curatorial vision is a hallmark of the Biennale of Sydney. This differs from the Biennale of Venice, where government agencies in each country select artists for national representation and a series of national pavilions creates a sense of contest for international recognition. Born in the critical

atmosphere of the 1970s, Sydney's biennale engaged many different ideas about how artists from peripheries and centres might encounter each other, exchanging and changing existing cultural geography rather than competing for national accolades on a stage of 'internationalism'.

In its early years the Biennale of Sydney struggled through many contingencies. The second biennale was held in 1976, almost three years after the first biennale, and organisation was again into a third year when Nick Waterlow's Third Biennale: European Dialogue opened in April 1979. Like McCullough, Waterlow worked from the VAB offices. Although he moved away from a focus on the Asia-Pacific region, his emphatic reorientation towards Europe was well timed, with work by a younger generation of European artists alongside that of older artists who had been largely neglected in Australia in favour of artists from the United States.

Visits to Sydney in 1979 by such artists as Daniel Buren, Mario and Marisa Merz, Daniel Spoerri, Nikolaus Lang, Marina Abramovič and Ulay, Jürgen Klauke and Ulrike Rosenbach firmly established the biennial event in the minds of Australian art professionals. Meanwhile, visitors experienced the extensive engagement of these artists in conferences, lectures and talks in Sydney and elsewhere as a generative intersection (and enduring legacy) of the Sydney exhibition.

Early in 1980 I left the VAB and accordingly resigned as a member of the Biennale Committee. Nick Waterlow replaced me in both roles, bringing valuable experience as a previous artistic director to the now enduring governing body of the biennale.

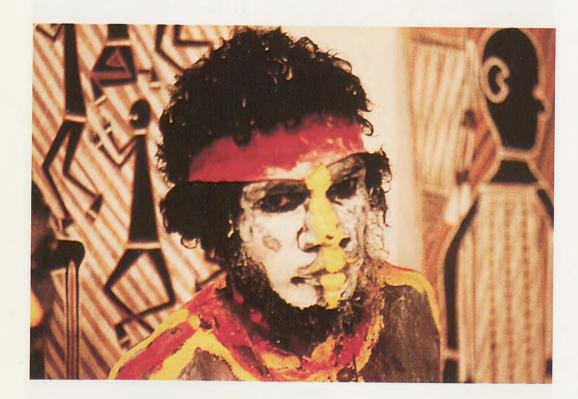
William (Bill) Wright, a Sydney-trained artist with a long history in the development of art schools and artist development programs in the United Kingdom and the United States, returned from New York to be artistic director of the Fourth Biennale of Sydney: Vision in Disbelief, in 1982. More than 200 artists were represented in the exhibition – the largest representation of any biennale – some capturing the provocative re-emergence of figurative painting. The biennale also included artists working in performance, video and sound, among them a group of Warlpiri Aboriginal people from Lajamanu in the Northern Territory, who created a large sand painting at the AGNSW. The riveting presence of the artists performing and 'singing up' their work and Country on the morning prior to the opening reflected a major shift that was occurring in the representation of Aboriginal art at that time: the presence not only of some selected Aboriginal works (as had already occurred in 1979) but also of Aboriginal artists themselves at Australian art events, and the negotiated 'representation' of Aboriginal culture, in particular, varying forms.5



above: WALPIRI GROUP (LAJAMANU), Walpiri sand painting, 1982, sand painting and performance, Lajamanu Community, Northern Territory. 4th Biennale of Sydney, 1982.

top left: FUJIKO NAKAYA, Fog sculpture, 1976, high pressure water pumped through fine nozzles, The Domain, Sydney. Courtesy Experiments in Art and Technology, New York. 2nd Biennale of Sydney, 1976.

below left: COLIN McCAHON, I Will Need Words: Colin McCahon's word and number paintings, Power Gallery of Contemporary Art, The University of Sydney. 5th Biennale of Sydney, 1984; left: Teaching aids 2, 2 June, 1975, acrylic on paper, 10 sheets, each 109 x 72 cm, Auckland Art Gallery Toi o Tamaki, on loan from a private collection; right: Te Tangi O Te Pipiwhararua (The song of the shining cuckoo, a poem by Tangirau Hotere), 1974, oil on unstretched canvas, 5 panels, 177 x 471 cm overall, The Hocken Library – Uare Taoka o Häkena, Like Waterlow, Bill Wright had a continuing association with the biennale in a number of roles. I was appointed artistic director of the Fifth Biennale of Sydney, and chose the theme Private Symbol: Social Metaphor. The closing of this exhibition in mid-1984 was my last formal role with the biennale. A year earlier I had been appointed co-curator with Bernice Murphy of the Power Gallery of Contemporary Art within the Power Institute of the University of Sydney. The Power Gallery eventually evolved into the Museum of Contemporary Art (MCA), and I became its director, leading towards the opening of this new institution at Circular Quay in 1991. However, it was not until 1998, the year after I left the MCA after fourteen years on the project, that program commitments and other issues were resolved so that the MCA could finally become the second significant venue for the Biennale of Sydney.



SPONSORSHIP AND FUNDING

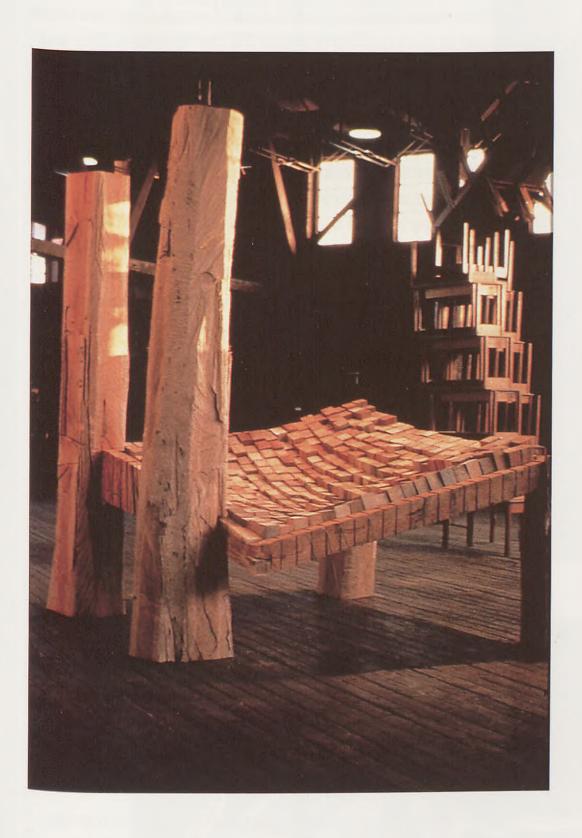
Funding by Transfield and the Australia Council has remained at the core of the biennale's survival and successes. Meanwhile significant government funding has come from other sources, notably the New South Wales Government and the City of Sydney, and from many other sponsors and donors. Nevertheless, the Biennale of Sydney's funding has always been minimal compared with that of exhibitions such as the five-yearly documenta projects in Kassel (Germany) and the Biennale of Venice. The practice of the Venice exhibition to invite countries to select and fund their own artists set a difficult precedent for the Sydney organisers. In time, however, the reputation of the Biennale of Sydney led many government funding agencies to place the Sydney event high on their list of recurrent priorities for international exhibition support.⁶

ARTISTIC DIRECTORS AND CONCEPTS

The ten artistic directors of twelve Sydney biennales have brought a cumulative quality and exceptional diversity of artistic vision to the exhibitions and their accompanying programs. Nick Waterlow has had the most intense association, selecting two exhibitions himself (1986 and 1988), and working with an international selection committee for the third exhibition (2000). Six curators were either Australian-born or had had an established career in Australia, and two others had been living and working in Australia when appointed. Of the Australian-born curators resident abroad when they were appointed, Bill Wright returned to Australia permanently after the 1982 exhibition, whereas Lynne Cooke remained based in New York (at the Dia Art Foundation) while she was artistic director of the 1996 exhibition.

René Block, a distinguished German curator and former gallerist who had represented German artists in Berlin and New York, was first brought to Australia by Tom McCullough in the early 1970s to plan a Joseph Beuys exhibition at the National Gallery of Victoria. Although this was never realised, the visit aroused Block's interest in Australian art and artists. He was subsequently German commissioner for three Sydney biennales, included Australian artists in international exhibition programs in Berlin and elsewhere, and finally became artistic director of the 1990 Biennale of Sydney. In 2002 he was made an Honorary Member of the Order of Australia for his contribution to the Australian visual arts. Portuguese Isabel Carlos, who will be artistic director of the 2004 biennale, is the second curator from continental Europe to direct a Sydney biennale.

Before the advent of the Sydney Biennale, major international exhibitions of contemporary art were rare in Australia. There was a long history of exhibitions from a single source or single country and some, such as 'Two Decades of American Painting' organised by New York's Museum of Modern Art for an Australian tour in 1967, had a powerful effect on artists and audiences. However, for Australian curators in major institutions to be commissioned and assisted to initiate large exhibitions of artists from many countries, even up to the mid-1970s, was almost inconceivable. Information was progressively available to the most curious through exhibition catalogues,8 but there were few opportunities to travel to international exhibitions and talk to artists and fellow curators on a peer basis. Public exhibitions rarely explored experimental art, even in our own region. For example, work by the significant New Zealand artist Colin McCahon, although shown in an exhibition at Sydney's Bonython Gallery in 1968, was recognised in Australia only after his creative life had come to an end.9

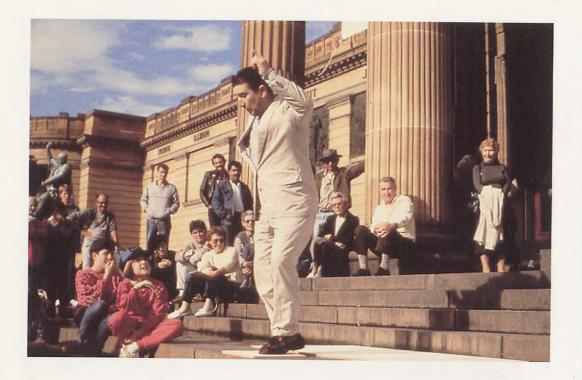




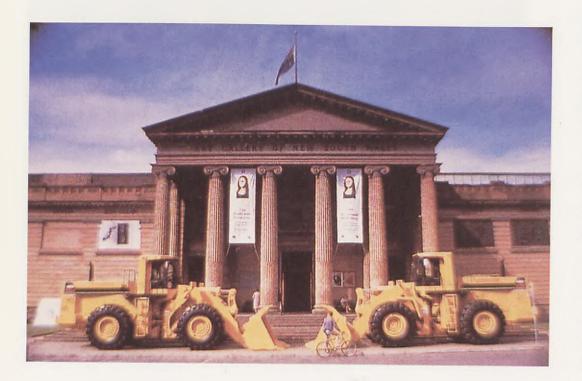
above left: MAGDALENA JETELOVA, Houses, 1984, installation at Pier 2/3, wood, 256 cm high, courtesy the artist. 6th Biennale of Sydney, 1986.

above right: SIGMAR POLKE, Watch tower 1, 1984, silver nitrate and silver leaf on canvas, 320.5 x 224.5 cm, National Gallery of Australia, Canberra. 6th Biennale of Sydney, 1986.

left: RAMINGINING PERFORMANCE GROUP, Traditional Wantjarr (washing sand sculpture), 1986, performance at the biennale opening, Art Gallery of New South Wales. 6th Biennale of Sydney, 1986.



An evolving combination of formal and non-formal spaces (including ephemeral sites) has been crucial in the exploration of contemporary art in all its manifestations.



ARTISTS

The freedom given to artistic directors of the Sydney Biennale by the governing body and by host institutions was groundbreaking, especially coupled with freedom from art-market pressures. While showing many well-established artists such as Joseph Beuys, the biennale has consistently shown the work of young artists and artists well known in their country or region but not elsewhere. This was sharply exemplified in Tony Bond's 'Boundary Rider' theme in 1992–93, but is apparent in many other biennale exhibitions.

Benefits of the Biennale of Sydney to Australian art and education are inestimable. Regular exposure of both foreign and Australian artists in the common context of an 'international' exploration of contemporary art and its accompanying critical dialogues has assisted the education and maturation (in artistic terms) of three successive younger generations of artists in this country. More fundamentally, the biennale has contributed to the awareness in Australia that significant cultural developments may occur at home as well as abroad and, in the case of Aboriginal art, have been doing so for thousands of years.

INSIDE AND OUTSIDE

While the Biennale of Sydney remains an independent organisation, from 1976 onwards its primary location in the AGNSW has been central to its success. Staff at the AGNSW and, more recently, those at the MCA, have played a critical role in the realisation and public projection of biennale exhibitions, and in the delivery of education programs. However, during decades when many artists preferred industrial spaces to those of museums and pristine galleries, or have chosen to work out of doors, Sydney has responded with some of the most evocative non-formal locations artists could desire: Pier 2/3, the Cell Block (a former prison at the National Art School), the Bond Store, Goat Island, The Domain, Royal Botanic Gardens, Hyde Park, and many other small, specialised and site-specific art spaces. An evolving combination of formal and non-formal spaces (including ephemeral sites) has been crucial in the exploration of contemporary art in all its manifestations.

Satellite shows by foreign and Australian curators (such as the 1979 'Recent European Drawings' and 'Uses of Photography in Europe', and the 1984 'Dreams, Fears and Desires' and 'I Will Need Words: Colin McCahon's Word and Number Painting') reinforce the biennale with significant stand-alone exhibitions.

AUDIENCES

The artists, curators, critics and other visitors who travel to Australia for the Sydney Biennale have contributed to the exponential

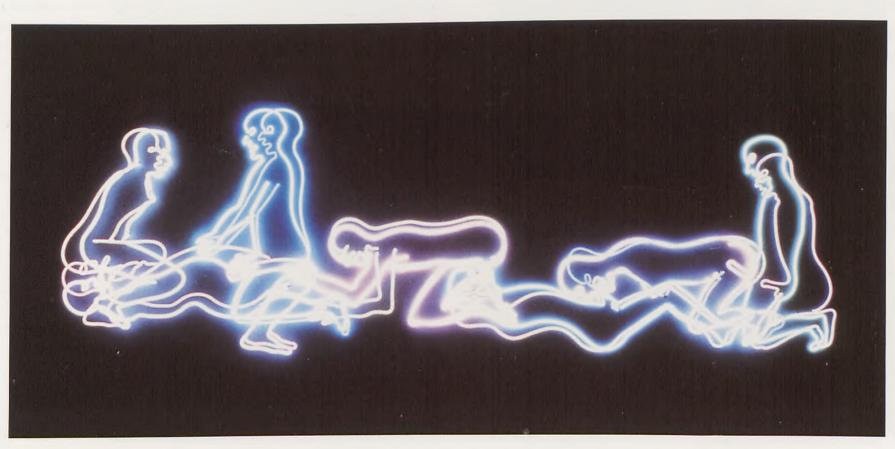
right: JEFF KOONS, Woman in the tub, 1988, edition of 3, porcelain, 63 x 91 x 69 cm, Leo Castelli Gallery, New York. 8th Biennale of Sydney, 1990.

below: BRUCE NAUMAN, Seven figures, 1985, neon, 220 x 470 cm, Konrad Fischer, Düsseldorf. 8th Biennale of Sydney, 1990.

top left: **BRUCE MCLEAN, Performance, 1986,** created in collaboration with David Ward, Art Gallery of New South Wales. 6th Biennale of Sydney, 1986.

below left: ANGE LECCIA, Arrangement, 1990, earth, two wheel-loaders courtesy of Komatsu Australia, Art Gallery of New South Wales. 8th Biennale of Sydney, 1990.

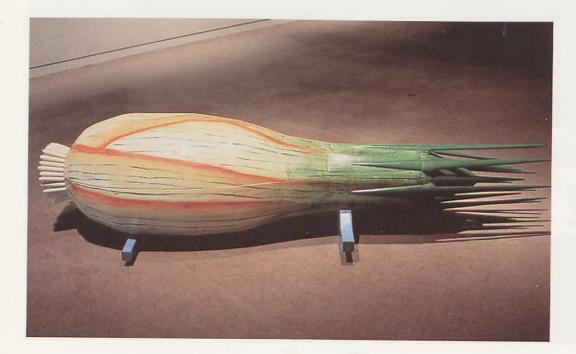






growth in international awareness of Australian art. Some exhibitions – such as René Block's 1990 biennale focusing on the contemporary and historical 'readymade', and Nick Waterlow's Bicentennial Biennale of 1988 with its summarising overview and Australian orientation – have resonated strongly with Australian audiences. Yet the first public response to particular works represents only the beginning of their ultimate engagement with an audience and impact on a country's cultural life.

With its emerging vision, but without either infrastructure or tangible residue other than documentation from the many exhibitions, the Biennale of Sydney has been directly responsible for bringing to Australia or itself commissioning many works that now hold a significant place in our public collections. It has also played an important part in Aboriginal and Torres Strait Islander art becoming highly visible in the collections of every major Australian art museum. The biennale has also generated material



and strengthened the case for contemporary art to be given a central place in school curriculums throughout the country.

The contribution of the Biennale of Sydney to the Australian visual arts extends beyond the catalogues, documentation and works that remain in public collections. Its remarkable, fragile, but ultimately sustained endeavour has underpinned the growth of a confident and articulate art community — one that previously felt itself to be disabled by its location on the periphery of significant art practice in the world at large. The biennale has changed the sense of axes of endeavour and psychological self-placement of artists working in Australia, opening more options and diversifying choices. It is a distinctive Sydney event which, in many ways, has drawn upon and reflected back the character of its host city while enhancing the cultural life of Australia as a whole.

- I The Sydney Biennale website www.biennaleofsydney.com.au documents each exhibition.
- ² Two VAB members, artists Fred Williams and Ron Robertson-Swann, had been winners of the Transfield Prize.
- 3 Transfield's Tony Winterbotham was committee secretary and responsible for administration. This committee later evolved into the board of a non-profit company.
- 4 John Stringer was then assistant director of the International Program of the Museum of Modern Art, New York, years later returning to the Art Gallery of Western Australia, and now Curator of the Kerry Stokes Collection in Perth.
- 5 The power of the site-specific Warlpiri sand sculpture in 1982 was a factor in the inclusion of Aboriginal art in two major exhibitions in Paris: 'Australie: Le Rêve et Le Réel', Musée d'Art Moderne de la Cité de Paris, 1983, of which I was co-curator with Suzanne Pagé; and Jean-Hubert Martin's 'Magiciens de la Terre' exhibition, 1989. See J. Isaacs, 'International exposure of Aboriginal art 1970–2001', *Art and Australia*, vol. 39, no. 4, winter 2002, pp. 548–59.
- 6 Paula Latos-Valier, who has had two substantial periods with the biennale (from 1981 to 1989, and since 1997 as General Manager), has made an outstanding contribution to the continuity and organisational stability of the biennale.
- 7 Bill Wright (1982), the author (1984), and Lynne Cooke (1996) are Australianborn. Tom McCullough was born in Northern Ireland, but had been long-resident in Australia. Nick Waterlow and Anthony Bond were born in England, but have had long careers in the visual arts in Australia. Jonathan Watkins and Richard Grayson had also lived in Australia for some years: Grayson, an artist, was previously director of the Experimental Art Foundation in Adelaide; and Watkins, who had been living and working in Sydney before his directorship of Chisenhale in London, returned to the UK after the biennale and is now Director of the Ikon Gallery in Birmingham.
- 8 For example, that for the influential 1969 exhibition, 'When Attitudes Become Form', shown at the Kunsthalle, Berne, and the Institute of Contemporary Arts, London.
- 9 The inclusion of a McCahon exhibition as a satellite of the Fifth Biennale of Sydney was both the first major survey of McCahon's work in Australia, and the first occasion on which a solo artist exhibition was incorporated within the scope of a biennale.
- 10 For example, Fujiko Nakaya's *Fog sculpture* and *The Aboriginal Memorial* by Aboriginal artists from the Northern Territory, both major works in the collection of the National Gallery of Australia, were created for Sydney biennales in 1976 and 1988 respectively.

All images courtesy Sydney Biennale office.

Leon Paroissien is Director of the Museum of Contemporary Art, Taipei.

right: BP, Untitled, 1991, oil barrels, rockets in polyester resin, electric pumps and used motor oil, 5 pieces, each 246 x 58 x 30 cm, courtesy Galerie Jade, Colmar. 9th Biennale of Sydney, 1992–93.

top left: IGOR KOPYSTIANSKY, Interior, 1992, installation, dimensions variable. 9th Biennale of Sydney, 1992–93.

below left: KANE KWEI, L'Oignon, 1988, painted wooden coffin, 62 x 252 x 68 cm, Musée National d'Art Moderne, Centre Georges Pompidou, Paris. 9th Biennale of Sydney, 1992–93.



MATEJ ANDRAŽ VOGRINČIČ

ANGUS TRUMBLE

ast year, Matej Andraž Vogrinčič created an untitled installation of startling beauty at a place called the Moon Plain, a stretch of gibber desert twenty-five kilometres north-east of Coober Pedy. Bounded in the south by the Stuart Range, the Moon Plain is vast, reddish brown, treeless and almost completely flat. It is covered with smooth weathered stones the size of cricket balls and crystalline shards of gypsum. Slight undulations in the land only become apparent to the visitor after a little while, and are best seen in the slanting light of dawn or dusk. Those undulations are crucial to the ecology of the region because on the rare occasions when it rains, even the slightest depression may attract sufficient water to sustain an astonishing variety of plants that afterwards shrivel back into apparently lifeless tufts.

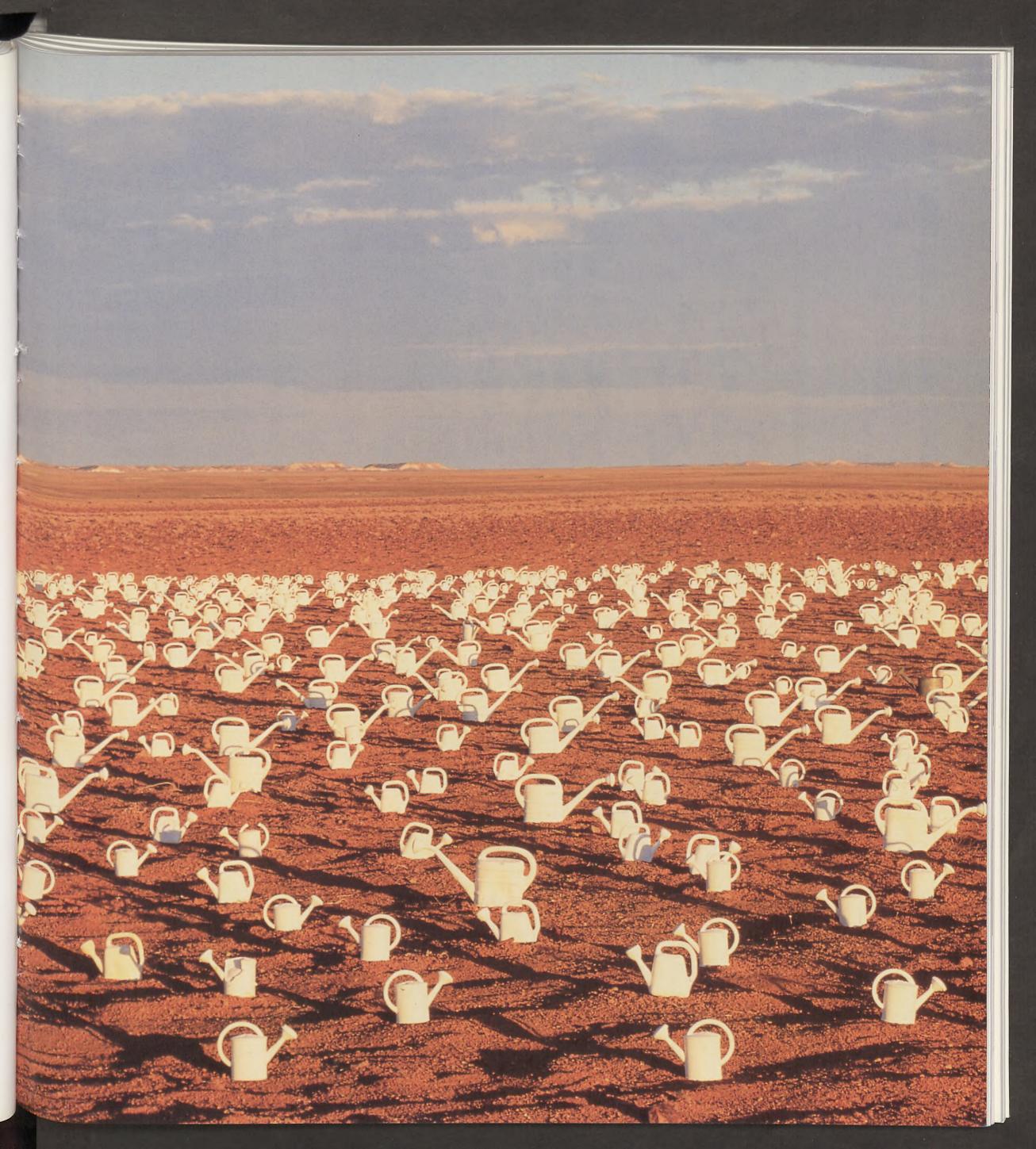
The installation consists of 1800 perfectly white plaster casts of three different shapes and sizes of miniature toy watering cans, arranged on an area of approximately 800 square metres of ground in a very slight, bowl-shaped depression. An almost imperceptible rise nearby obscures a dirt road, the Oodnadatta Track, which passes



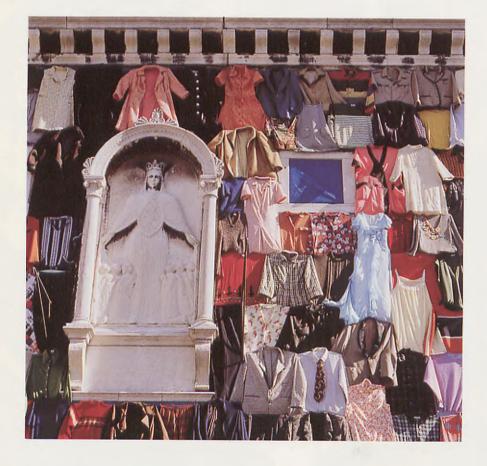
above and right: MATEJ ANDRAŽ VOGRINČIČ, Moon Plain, 2002, plaster casts, three sizes: 20 cm, 13.5 cm and 12.5 cm high, Moon Plain, near Coober Pedy, South Australia. Photographs Alex Makeyev.

approximately two kilometres away. The formation of plaster models, which the artist manufactured over a period of three months in an underground pottery in Coober Pedy, is neither polygonal nor entirely rounded, nor wholly organic in shape. Likewise, the distribution and placement of each model is neither random nor strictly regimented. The artist has removed the largest gibber stones and smoothed out a wide surrounding border of sandy ground with the aid of an ordinary broom.

This is the kind of heavy labour to which Vogrinčič has cheerfully exposed himself in the past – draping with a mountainous cargo of old clothes the facade of a house (number 31) in the charming riverside quay called Gallusovo nabrežje in the heart of Old Ljubljana, 1993, for example, or, more recently, clothing a freestanding house in the Campo Santa Margherita for the 1999 Venice Biennale. There has always been an aspect of social conscience to the hard physical work. As in Ljubljana and Venice, where gifts of old clothing were gathered and used to 'dress' the house and afterwards redirected to suitable charities, the Moon Plain project was conceived with its traditional owners and inhabitants







above and left: MATEJ ANDRAŽ VOGRINČIČ, Casa vestita (Clothes house), 1999, second-hand clothes, paint, 1200 x 1800 x 800 cm, Campo Sta. Margherita, Venice. Photographs Miha Škerlep.

right: MATEJ ANDRAŽ VOGRINČIČ, Hiša (House), 1993, second-hand clothes, paint, 1200 x 1200 cm, Gallusovo Nabrezje, Ljubljana, Slovenia. Photograph Miha Škerlep.

in mind. Permission was sought from the Antakirinja people to install the work. In due course they granted it. Indeed, the local Aboriginal community showed a keen interest in the project, and provided invaluable assistance at every stage. For this huge, silent place is subject to a claim for native title by the Antakirinja people which is currently in mediation through the Federal Court.

Vogrinčič was born and brought up in Ljubljana, the capital city of Slovenia. Though newly independent, Slovenia is a very old country, its distinct ethnicity emerging from pre-Roman Illyria. Most recently it was the northernmost and second smallest constituent of the old Socialist Federal Republic of Yugoslavia. (Only Montenegro, far to the south, is smaller.) That calamitous country is known today as the 'former Yugoslavia' because the states of Serbia and Montenegro continue to be federated under the old name of Yugoslavia. The 1999 war in Kosovo further altered its shape. In June 1991, following the outbreak of civil war in Bosnia-Herzegovina and other parts of the former Yugoslavia, Slovenia declared its independence, with the city of Ljubljana on the River Ljubljanica, a tributary of the River Sava (and, eventually, the Danube), serving as the capital of the new republic.

Much of the surrounding 20,100 square kilometres of Slovenian countryside consists of hills, forests, mountains and picturesque valleys, lakes and rich pasture. Slovenia shares borders with Italy in the west, Austria to the north, a scrap of Hungary in the east, and Croatia, the longest boundary, a long zigzag that runs along the southern edge of the country to the Adriatic Sea. Somehow history has preserved for Slovenia a few kilometres of Adriatic coastline a little way south of the large Italian industrial city of Trieste

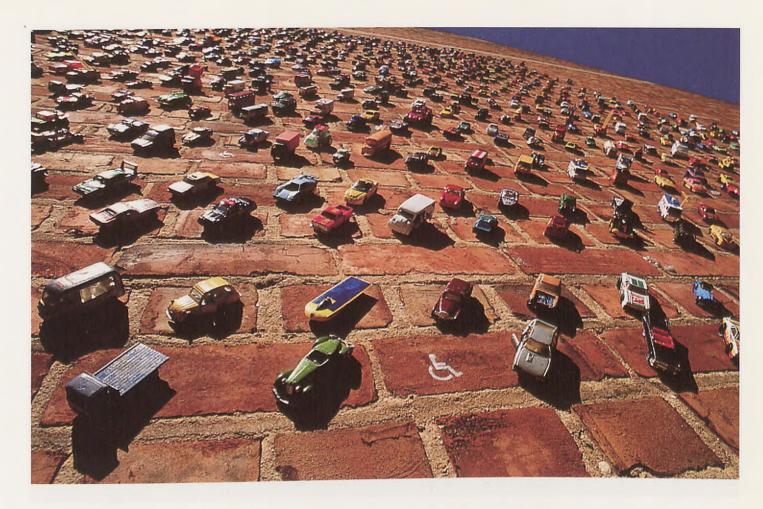




on the Gulf of Venice. The populations of Slovenia hover at around 2.2 million. Both Slovene and Serbo-Croat are spoken, as well as Italian, German and Hungarian as needs be. The unit of currency is the tólar. It is difficult to think of a country more different from Australia.

Vogrinčič first came to Australia in 1999, when he was invited to create an installation in the centre of town for the 2000 Telstra Adelaide Festival of Arts. An installation was envisaged that might be similar to the house-dressing ventures in Ljubljana and Venice, employing a huge stock of old clothes, painted shoes and opened umbrellas, among other useful detritus. Although these projects, with their socially utilitarian emphasis, were enormously ambitious in scale, Vogrinčič is not a bombastic artist. On the contrary, his collaborative venture with fellow-artist Vuk Cosič, Le Coco Fruitwear Co., 1995, turned the effort of garment design, harvest, decoration and construction simultaneously inward (from the point of view of scale) and outward (by means of fashion shows, vernissages, sales and marketing). The legendary cabaret artist Josephine Baker brought Paris to its knees in the 1920s, so they say, by appearing on stage dressed only in a g-string composed of bananas. With ready wit, Vogrinčič and Cosič sought to bring Ljubljana fruit and vegetable market shoppers to their knees by dressing bananas as cabaret stars and making stylish hats and scarves for oranges or artichokes.

When Vogrinčič arrived in Adelaide he was struck by the degree to which the prudence and foresight of nineteenth-century urban planners was betrayed by their successors in the twentieth century, who obviously surrendered too much space to cars. Visitors and newcomers to Adelaide are instantly struck by the tyranny of the automobile, not merely vehicles in motion,

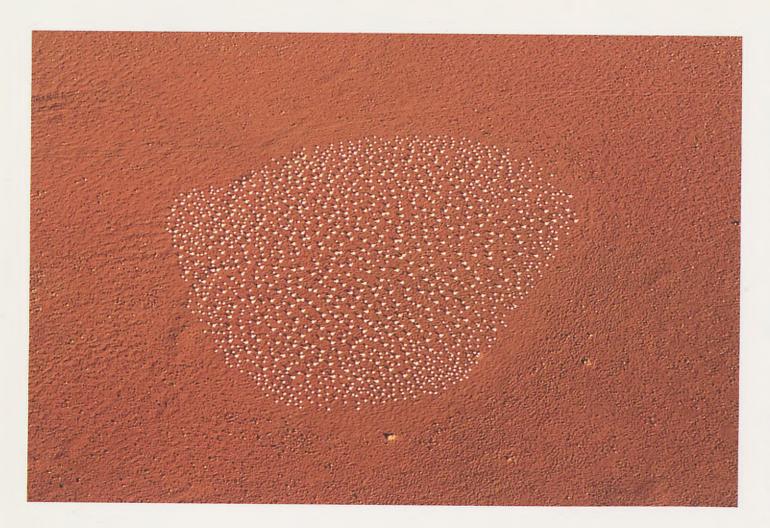


streaming aggressively two, three or even four lanes abreast along the main thoroughfares - Adelaide drivers are among the worst in the world, and it is a competitive field – but also the conspicuously large number of cars that slumber peacefully in public places. So he decided to work with a spacious brick wall adjacent to an empty space in Rosina Street, quite close to the Festival's new offices in Hindley Street in the heart of Adelaide. He was intrigued by signs painted in red on yellow near the foot of the wall: 'SMALL CAR' and 'MEMBERS ONLY', and had the idea of creating what is by now an ever-present symbol of life in Adelaide, a large car park.

There are approximately 41,000 parking spaces in the central business district of Adelaide. Of these, some 20,000 may be described as 'on-street', of which 17,000 are subject to various zoning restrictions, such as 'no parking zones' (you can stop, but not park there); 'no standing zones' (you cannot stop unless you are a bus); 'loading zones' (for commercial vehicles only, usually vans or

Visitors to Adelaide are instantly struck by the tyranny of the automobile, not merely vehicles in motion ... but also the conspicuously large number of cars that slumber peacefully in public places.

above and left: MATEJ ANDRAŽ VOGRINČIČ, Carpark – members only, 2000, 22 x 22 m, Rosina Street, Adelaide, South Australia. Photographs Alex Makeyev.



His formation of plaster objects resembles a flock of greedy white sulphur-crested cockatoos, a sight that has always tormented Australian farmers.

trucks); 'working zones' (for workers or tradesmen as distinct from commercial vehicles, and only if there is a good reason for parking in that particular spot); 'taxi zones'; 'residential parking zones'; 'visitor parking' (you need a voucher that says you are a visitor – to whom? And why would you bother?); 'motor cycle zones'; 'time limit parking zones (¼, ½, I hour parking, etc.).

Meanwhile, 30 per cent of the 21,000 off-street parking spaces are controlled by the city government through their so-called 'U-parks', multi-storey car parks with a subsidised schedule of entry fees. The remainder are privately owned and operated. Together they form a core of twenty highrise car parks and five or so massive open parking lots in the middle of Adelaide. Vogrinčič's project was to cover the entire brick wall in Rosina Street with matchboxsized cars. 'Every person, small or large, who donates a car for this project will become a member of the car-park community and will receive a personal parking ticket ... Powerful binoculars will assist the generous donors to identify their car within the car park.' The immediate problem was how to attract enough cars to create the work, and an exhaustive public information campaign was undertaken to generate the necessary response from children and adults alike. Television and print media were exploited. A trickle, then a stream and finally a torrent of cars flowed into the Festival office, eventually to be positioned by the artist working from a cherry picker in Rosina Street and entirely exposed to the hot January and February sun.

The project was not only a gentle but firm critique of the culture of the automobile but also an eloquent statement about the perception of scale among children and adults. The child sees the world emblazoned with new colours, brimming with shapes that tower, rear or overshadow. Adults return to childhood places and think that these have, in some strange way, shrunk. Adults think they hold the world in keen focus; they feel they understand it. They think that one of the gifts of adulthood is the ability to grasp the materiality of the world. Here, however, Vogrinčič takes a huge number of small objects, themselves miniature versions of something enormous. Together they are then made part of something vast, which is a representation of that larger thing, the car park, of which there are so many in Adelaide. The objects themselves, the matchbox-sized cars, become specks: binoculars are needed to locate and fix their position in relation to the thousands of other specks, particles of nothing. Sliding up and down the conceptual frameworks of scale, Vogrinčič makes grown-ups see through the eyes of a child, and gives children a taste of the evident absurdity of adulthood.

The Moon Plain is very nearly the same size as Slovenia, and from a long distance

above and right: MATEJ ANDRAŽ VOGRINČIČ, Moon Plain, 2002, plaster casts, three sizes: 20 cm, 13.5 cm and 12.5 cm high, Moon Plain, near Coober Pedy, South Australia. Photographs Alex Makeyev.

away, Vogrinčič's new work looks like a slender strip of white incised on the redbrown landscape, a kind of gash. In many ways it continues the artist's exploration of the intersecting perceptual worlds of the child and the adult. Upon closer inspection his formation of plaster objects resembles a flock of greedy white sulphur-crested cockatoos, a sight that has always tormented Australian farmers. The miniature scale of these spectral watering cans and the weird choreography with which they are set out upon a gigantic sweep of flat nothingness give this installation its powerful aesthetic charge, together with the pyrotechnics of dazzling reflected light at different times of day. Meanwhile, the ironic choices of motif and medium – water is scarcer in Australia than in any other continent, and becoming more so; Moon Plain is almost entirely composed of gypsum, hydrated calcium sulphate, CaSO₄-2(H₂O), the principal ingredient of ordinary plaster - demonstrate this artist's capacity for dry wit, and his determination to tackle through his work environmental and social questions of global importance.

Matej Andraž Vogrinčič's untitled installation will remain on the Moon Plain near Coober Pedy until the next dust storm blows it away.

I wish to thank the artist for his friendship and cooperation, as well as Serafina Maiorano, Helena Drnovšek Zorko, Robyn Archer, Juliana Engberg, Andrea Kleist and the Antakirinja people for their important contribution to bringing Matej to Australia and to keeping him here for a while. Parts of this text have appeared in the *Burlington Magazine*, and in a brief catalogue essay published in conjunction with the 2000 Telstra Adelaide Festival of Arts.

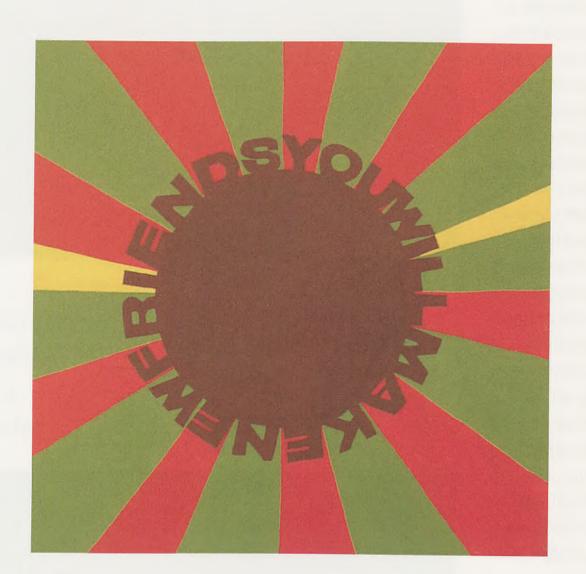
Matej Andraž Vogrinčič will be artist-in-residence at the AWESOME Festival, Perth's International Arts Festival for Young People, 21–30 November 2003.

Angus Trumble is Curator of Paintings and Sculpture at the Yale Center for British Art, New Haven, Connecticut.





WAYS OF SAYING



reflections on the recent paintings of maria cruz and richard grayson

EVE SULLIVAN

above: **RICHARD GRAYSON, Ways the World Ends: Rasputin, 2002,** acrylic on canvas, 198.5 x 198.5 cm, courtesy Yuill|Crowley, Sydney. *left:* **MARIA CRUZ, Studio suite 1, 1999,** oil on canvas, 41 x 41 cm, courtesy Sarah Cottier Gallery, Sydney.

ainting is enjoying a healthy momentum in the headspace of the new millennium. In the exhibition catalogue for 'Painting at the Edge of the World' held at the Walker Art Center in Minneapolis in 2001, curator Douglas Fogle ponders the big question: 'Where does the edge of the canvas end and the edge of the world begin?'. He goes on to say: 'What has become clear today ... [is that the practice of painting]... is no longer solely bound by such traditional categories of abstraction, figuration, portraiture or landscape, or even by the conventional definition of the medium of painting on canvas.' Painting as 'a mode

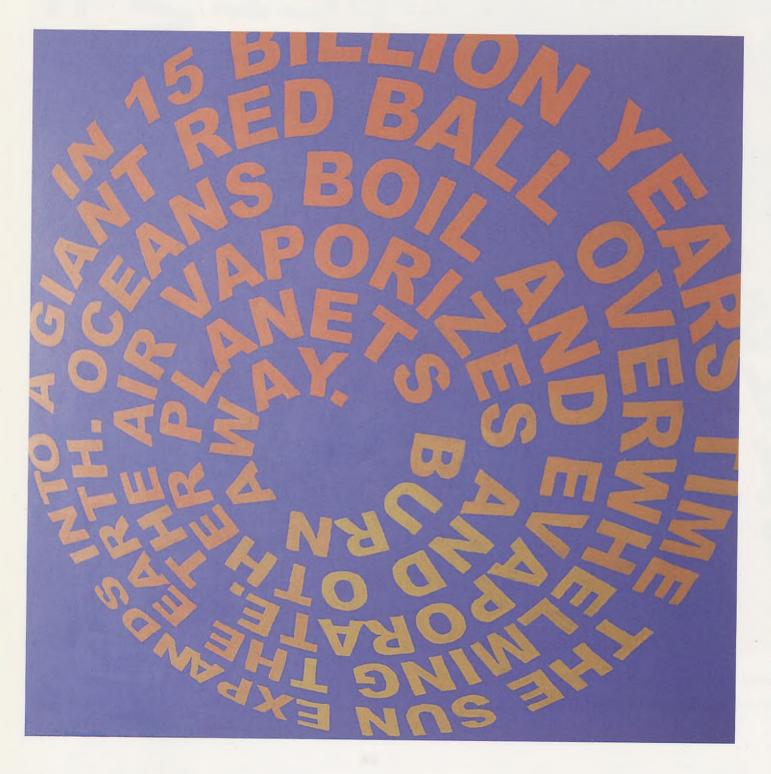
of thought', a philosophical proposition, wistfully engages in the rhetorical clarification of its death and rebirth as a strategic exercise ripe for exploitation.

The recent paintings of Maria Cruz and Richard Grayson adopt something of this exercise by broaching a form of global consciousness-raising within the modest confines of the canvas. In practices that could hardly be described as sympathetic to each other, and notwithstanding differences in their approach to the canvas, both Cruz and Grayson use the medium of painting as a cosmological device through which to locate the subject in the space of representational possibility. Their

paintings speak as image and inscription through the apotheosis of the word, the colour chart in tandem with a range of image associations that extends the humanist notion of painting as 'a window to the world'.

Richard Grayson's exhibition 'Ways the World Ends' at Sydney's YuilllCrowley Gallery in 2002 presented a series of colour cosmologies that function as an update on the various extant sources of 'Doomsday' prophecy and as 'textual versions of the grand apocalyptic narratives of Hieronymus Bosch or John Martin'.2 Grayson's predictions engage his particular use of textual reference as a literary device to reinstate the provocative role of narrative in referencing imaginary worlds. His reflections on extant narratives as conspiracy theories complement the curatorial concept that he devised for the 2002 Biennale of Sydney: (The World May Be) Fantastic. Also foregrounding his practice as an artist, Grayson's biennale focused on the uses of 'fictions, narratives, invented hypotheses, subjective belief systems, modelling, fakes and experiments as a means to generate work'.3

For 'Ways the World Ends', Grayson employed his enthusiasm for tales of destruction as Endgame through a dense network of biblical and pseudo-scientific references, much of it driven by the machinations of the internet, the world wide web of information dissemination. These references include the astronomical reflections of Laughlin and Adams, the apocalyptic refrain of The Bible Decoded and scientologist Mary Baker Eddy, the alien worlds of 'Zeta Talk', the visionary writings of 'psychostropic astronaut' Terence McKenna, and prophecies attributed to Rasputin. This world view, fuelled by a cast of fakes and soothsayers, relies heavily on 'the whacko Christianity' of American fundamentalists according to whom, as Grayson says in his

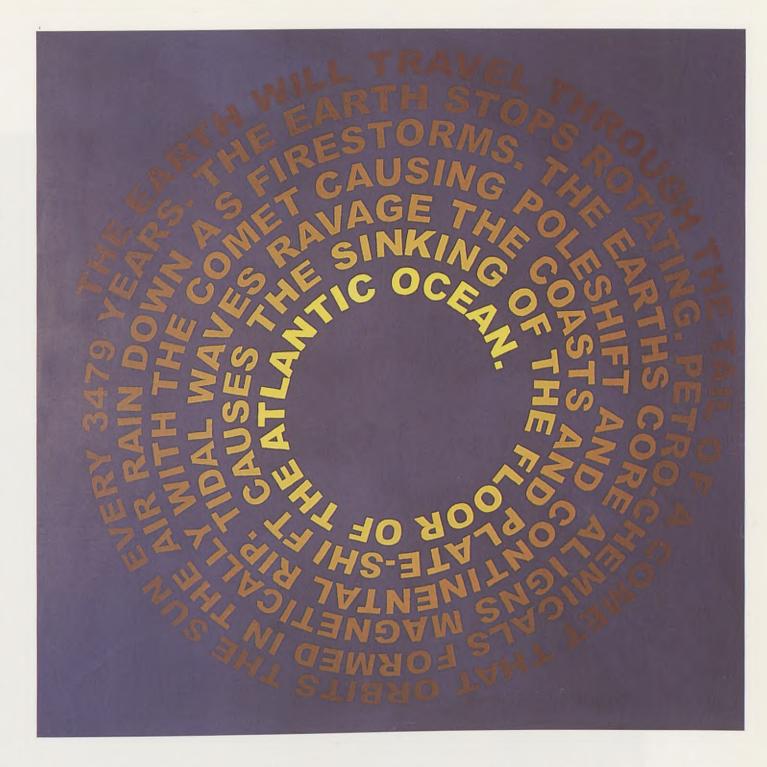


catalogue essay, the United Nations is the Antichrist. The catalogue statement goes some way to milk the broader connections of these references.

As a stream of text encircling the apocalyptic abyss both beyond the edge of the canvas and into the central vortex, Grayson's predictions are encrypted in an optical mix of complementary colours working up and down the scale of chromatic greys. Viewing the paintings in exhibition is a giddy experience, as one tilts one's head this way and that to read text which either blares forth or disappears through the gradation of colours in the depth of the ground. Wrought as block letters in full-frontal symmetry or leaning into three-dimensional space as an arc to form an ellipse, the viewer is caught up in the illusion of the painted schema. The visual effect resembles the psychedelia of acid-rock posters or taking a hallucinogenic trip.

Grayson's paintings also capture something of the incandescent resonance of Bruce Nauman's fluorescent Window or wall sign, 1967, held in the collection of the National Gallery of Australia. In this work the viewer is invited to follow the suggestion of the cursive script: 'The true artist helps the world by revealing mystic truths.' Without taking responsibility for the primary text as 'scripture', vested in the heroic myth of the artist, we are nevertheless swept up in its ironic transcendental equation. Similarly, Grayson's fantastic 'horrorscopes' and impossible narratives as grand delusions of a culture in decline poke fun at our capacity for belief and the latent fear that at least one of these predictions 'might turn out to be "real".4

In the paintings of Maria Cruz, the colour chart as wheel of fortune and cosmological device is also a prevalent motif. Her version of the personal horoscope in Studio suite 1, 1999, spelling out 'You Will Make

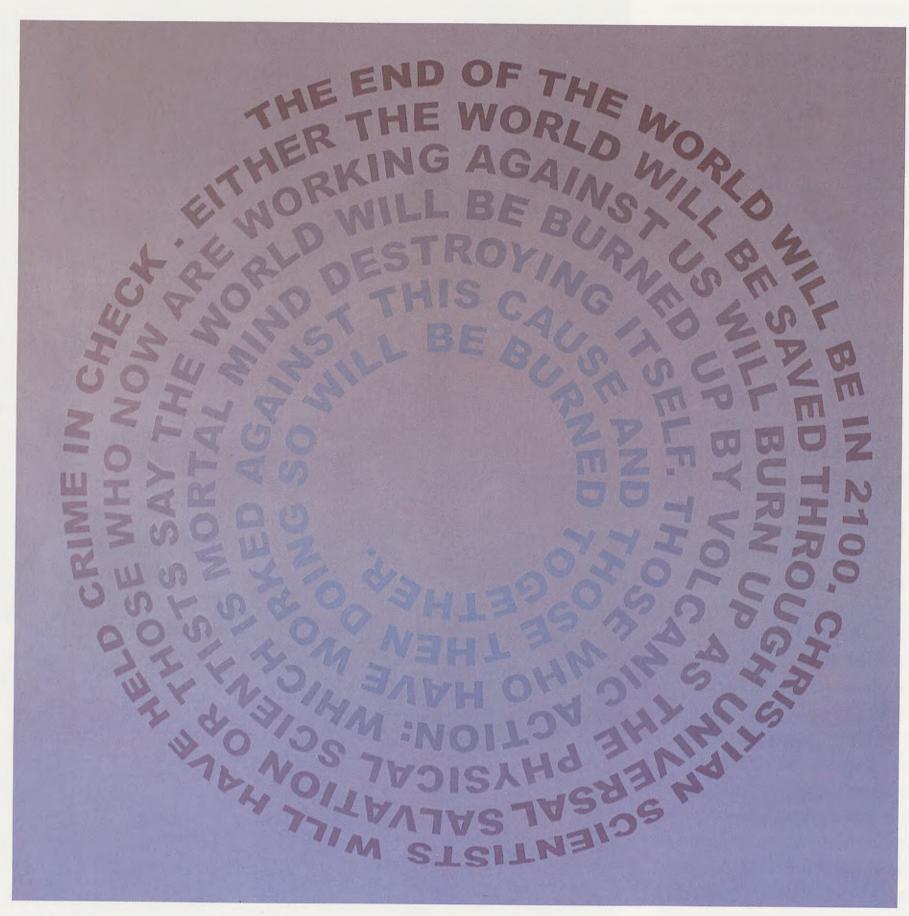


New Friends', is a colour wheel of striated circular rays unified by their cadmium base in yellow, red, green and brown. The cadmium colours as hues of singular strength and permanence form a kind of trinity or Christian cosmology which Cruz has used in the past to evoke the concepts of heaven, earth and hell. She enjoys the somewhat irrational premise of colour as a system of belief.

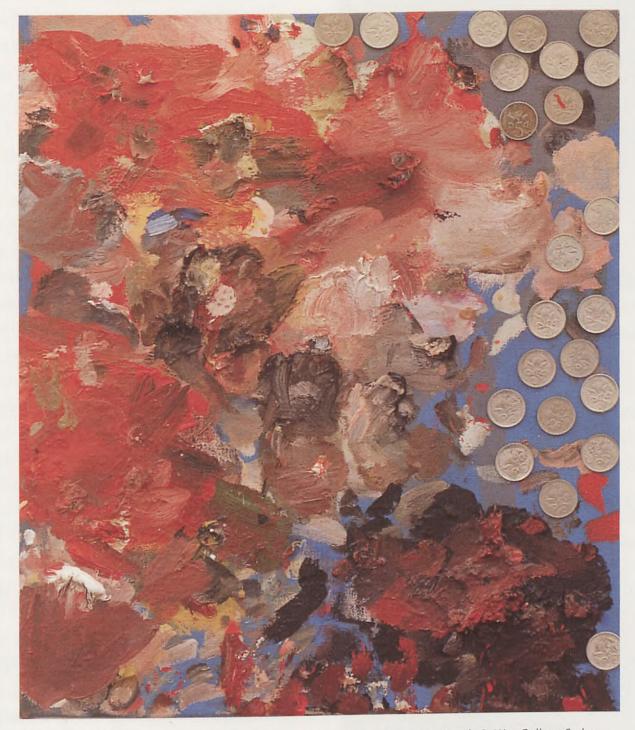
After reading Johannes Itten's The Art of Colour: The Subjective Experience and Objective Rationale of Colour,5 Cruz painted a version of the grey scale as Standards of good and bad, 1992. As she says in a recent artist's statement: 'What I saw in colour

above: RICHARD GRAYSON, Ways the World Ends: Zeta Talk, 2002, acrylic on canvas, 198.5 x 198.5 cm, courtesy Yuill|Crowley, Sydney.

left: RICHARD GRAYSON, Ways the World Ends: Laughlin and Adams, 2002, acrylic on canvas, 137.5 x 137.5 cm, courtesy Yuill | Crowley, Sydney.



RICHARD GRAYSON, Ways the World Ends: Mary Baker Eddy, 2002, acrylic on canvas, 198.5 x 198.5 cm, courtesy Yuill|Crowley, Sydney.



MARIA CRUZ, Palette, 2002, oil and coins on canvas, 35.5 x 30.5 cm, courtesy Sarah Cottier Gallery, Sydney.



theory were moral qualities of colour. What does it mean to read good and bad in colour exercises? Not much, except that it screwed up certain theological premises. Artists always find ways of using colour to attract meaning.'6 Cruz plays with colour as a constructive device, enjoying the connection with the Pythagorean idea that a relationship exists between geometry and human-centred values. It is in this sense that the fields and contained patterns are fluid and porous, expressive in their palpable chemistry of oil paint as a medium.

This is true of another series of works by Cruz that stand in for 'That Occult Metaphysical Quality of Gravity' (as Bishop Berkeley



phrased it in his critique of Newtonian physics)⁷ where the phenomenon is conveyed through the abstract play of drips running down the surface of the canvas. Expressions of the supernatural are par for the course in Cruz's attempts to represent as word association and image those strange places of imagination and belief. Her painting *Levitation*, 1997, is 'based on a story I heard as a child that some cars float or levitate and crash when gravity returns'.⁸

Cruz reflects that she was 'spooked' by supernatural phenomena as a lifting of the barrier between 'life and death' when she first saw *The Exorcist*:

I saw it on the first day of release in the Philippines and on the following day a very important fortune teller said everyone who saw the film would die in 1980. I was very impressed by that. The collective psyche of the Philippines was very affected.'9

She admits to enjoying the possibility of 'finding poetry in disasters and accidents', and the way landmark public events become fused with more private recollections as they enter the public record. In this sense her ready source material is the 'found' photograph. Following the notable example of painters Gerhard Richter and Luc Tymans, Cruz attempts to capture a personal and introspective reaction to tangential images that function as the trace of significant world events and realities. Thus in a 1997 series of seemingly inconsequential images of a blanket, a mask and the bare tracings of a photographic image, she attempts to capture the inexpressible grief and horror of the Oklahoma bombing.

Poetic intuition as psychic excavation prompts Cruz's desire to represent what is seemingly unrepresentable. 'Each photo [reworked as paintings] is a whole universe of hypothetical events and a home for memories.'10 In answer to questions such as 'How does one represent the breeze or an earthquake?', Cruz continues to explore her fascination with the charismatic gesture of painting's referential capacity. In an exhibition of works at Sarah Cottier Gallery in Sydney in 2002, Cruz presented landscape and palette paintings representing this passage between the surface of the mix and the image of landscape as an idea. The painted landscapes (all titled 'Homesick') operate as the collective memories of an essential vision of the landscape through what Cruz calls the 'budgeted gestures' of painting, worked over and over again as an abstraction. The 'Palette' series represents the primal scene of colour composition in the mix. Studded with silver coins, they are the prismatic complement of photographic grey, and also refer to the 'value system' in painting.

Cruz's mission is the desire to catch this 'bubble in painting', realised not in an image but as a space of pilgrimage into memories

of time past - 'a system of putting out something and taking it back'. As such, her practice partakes of the abyssal edge of the informe or 'formless'. As Georges Bataille wrote: 'formless is not only an adjective having a given meaning, but a term that serves to bring things down in the world', including the idealist notions of 'good form' and 'good gestalt' ... 'All of philosophy has no other goal: it is a matter of giving a frock coat to what is, a mathematical frock coat. On the other hand, affirming that the universe resembles nothing and is only formless amounts to saying that the universe is something like a spider or spit!'II And, as Michel Leiris expands, Bataille transformed spittle into 'scandal itself, since it lowers the mouth – the visible sign of intelligence – to the level of the most shameful organs ... given the identical source of language and spittle, any philosophical discourse can legitimately be figured by the incongruous image of the spluttering orator."12

Both Maria Cruz and Richard Grayson lean towards adopting this role of the 'spluttering orator'. Grayson as the master of rhetorical effusion and encyclopedic miasma retrieves the fascination for text as transportive 'liquid words'. In this sense also, along with their sadistic agency, painting goes some way to present the word as resident evil. Cruz, for whom the narrative association is more a jumping-off point, similarly engages in what is essential to the task of representation through the transgression of traditional formal values. Hers is an attempt to configure what can and cannot be spoken as shy reflection on the ontology of painting as mystic cipher and resonant field of communication.

I Douglas Fogle (ed.), *Painting at the Edge of the World*, Walker Art Center, Minneapolis, Minn., 2001, p. 15.

² Richard Grayson, 'Ways the World Ends', catalogue statement, Yuill | Crowley Gallery, Sydney, 2002.

3 Richard Grayson, 2002 Biennale of Sydney: (The World May Be) Fantastic, Biennale of Sydney, Sydney, 2000, p. 11.

4 Grayson, Yuill | Crowley, op. cit.

5 Johannes Itten, The Art of Colour: The Subjective Experience and Objective Rationale of Colour, trans. Ernst van Haagen, Van Nostrand Reinhold, New York, 1973.

6 Maria Cruz, catalogue statement, Sarah Cottier Gallery, Sydney, October 2002.

7 Karl Popper, Conjectures and Refutation: The Growth of Scientific Knowledge, Routledge & Kegan Paul, London, 1963, p. 167.

8 Cruz, 2002, op. cit.

9 Maria Cruz, 'Why is it reasonable to believe that the future will be like the past', catalogue statement, Sarah Cottier Gallery, Sydney, 1997.

10 Cruz, 2002, op. cit.

II Frontispiece, quoted in Yves Alain Bois & Rosalind E. Krauss, Formless: A Users Guide, Zone Books, New York, 1997.

12 ibid., p. 18.

Maria Cruz is represented by Sarah Cottier Gallery, Sydney. Richard Grayson is represented by YuilllCrowley, Sydney.



above: MARIA CRUZ, 'That occult metaphysical quality of gravity' 8, 1999, oil on canvas, 41 x 41 cm, courtesy Sarah Cottier Gallery, Sydney.

below: MARIA CRUZ, Levitation, 1997, oil on canvas, 75.5 x 91.5 cm, courtesy Sarah Cottier Gallery, Sydney.

top left: MARIA CRUZ, Homesick, 2002, oil on canvas, 30.5 x 40.5 cm, courtesy Sarah Cottier Gallery, Sydney.

below left: MARIA CRUZ, Homesick, 2002, oil on canvas, 35.5 x 50.5 cm, courtesy Sarah Cottier Gallery, Sydney.



WELCOMING LUCK

kate beynon's art into action

TESSA DWYER

uck is a central concept within numerous strands of Chinese philosophy, whether Taoist, Buddhist or Confucian in origin. Complex and many-sided, tracing lines of connection between past, present and future, luck is intrinsically linked to the development of a sophisticated ethical and moral code. There is luck that can be earned through good deeds. There is luck that is inherited from one's past life through karma and reincarnation. And there is 'earth luck', luck that is generated through a harmonious relationship to one's present environment.

These various luck schemas attribute positive value to a proactive approach:

Confucians propagate the idea of shouldering things positively. Regarding wealth and poverty, life and death, good and bad fortune, 'there is a way of seeking it, and there is a mandate as to whether you can obtain it or not'. To seek something in itself is not particularly beneficial to the consequence of obtaining it. However, not to seek means to face a situation with a negative and passive attitude.¹

From this one may deduce that to approach life optimistically, aspiring to happiness and good fortune, is to approach life actively, in itself an initial step towards the manifestation of good luck.

Kate Beynon's recent series of protective charm paintings comprise seven brightly coloured canvases literally crammed with traditional Chinese good luck symbols: panda, fish, dogs and images of the artist's young son, Rali. The mood is buoyant and the style an artful, effortless mix of traditional belief systems and contemporary urban aesthetics, consistent with much of Beynon's recent practice. The instant appeal of her early chenille-stick or pipe-cleaner installations, such as Mountain (from Li Ji), 1996, and Excuse me!, 1997, stems from an ability to fuse and ultimately reinvent cultural, formal and generational parameters. Using non-traditional materials, Beynon renders Chinese characters in soft sculptural form, drawing attention to acts of cultural relocation and appropriation. Likewise her two digital animations Li Ji: Warrior girl, 2000, and From the lives of Li Ji, 2002, intersperse scenes from ancient China with those of present-day Melbourne. Animated by Michael Pablo, Beynon's drawings are set to an original soundtrack by fellow collaborator Leigh Ryan.

What particularly interests me about Beynon's charm paintings is their strength and optimism – evident in works such as 100 forms of happiness, 2002, and The





Her streetwise, cartoon-style heroes and heroines draw strength from a healthy, life-restoring recognition of the ties that bind past, present and future.

door god, 2002. This sanguine mood underscores a strategy that has become pivotal to Beynon's practice, constituting a considered and layered response to the complexities of current global politics, neocolonial power struggles and enduring patterns of discrimination. As an Asian-Australian artist, Beynon is keenly aware of the difficulties facing recent immigrants and asylum seekers in Australia, as the phenomenon of 'border panic' threatens to overrun both the public and political imaginary.2 Beynon responds by revisiting the traditional belief systems of her cultural ancestors and developing an approach fuelled by heroism, focusing largely on the positive and enriching aspects of a mixedrace diasporic identity. Her streetwise, cartoon-style heroes and heroines draw strength from a healthy, life-restoring recognition of the ties that bind past, present and future, concentrating on the preciousness of life and articulating instances of good fortune to actively protect and continue to attract good luck.

An interested buyer recently put to the test Beynon's painting Lion dog charm, 2002, when he enquired whether it came with a guarantee. It is difficult to judge the seriousness of the remark in the retelling, which, all jokes aside, suggests a grossly inflated sense of the Australian dollar's current net worth. In any case, the idea that luck might be able to be commercially traded raises some significant questions in relation to Beynon's project. Despite luck's unpredictability apparently contradicting the notion of a guarantee, Beynon's lucky-charm paintings do, indeed, have an intended usevalue, over and above that prescribed by the contemporary art market. In a very practical sense, these paintings seek both to protect and produce instances of luck, happiness and charm. In this way, Beynon positions contemporary art as a practice that is thoroughly enmeshed within everyday life: a mode of expression that not only signifies, but acts and affects.

BIOGRAPHICAL OVERPLAY

New York-based Australian curator Melissa Chiu warns of the dangers of overplaying the cultural and biological history of Asian—Australian artists, although she concedes that Beynon's work engages directly with such a reading.³ Chiu presents a convincing argument, noting the complexities and contradictions that inhabit and in some cases inhibit the very 'Asian—Australian' label. In so doing, she highlights the way in which Beynon herself chooses to overplay the biographical, and for what reasons.

From the mid-1990s Beynon's practice has retained a loosely biographical quality, from early works examining the gender inequalities of Chinese cultural traditions (Clothing for 20 daughters and one son, 1994), and re-workings of family heirlooms (Poem from grandfather's scroll, 1996), to recent

above: **KATE BEYNON, Excuse me!, 1997,** chenille sticks, dimensions variable, courtesy the artist and Sutton Gallery, Melbourne.

previous page: KATE BEYNON, Forbidden city (from the 'Dreams of Li Ji'), 2001 (detail), acrylic and aerosol enamel on canvas, 90 x 75 cm, courtesy the artist and Sutton Gallery, Melbourne.



KATE BEYNON, The door god, 2002, acrylic and aerosol enamel on canvas, 152 x 120.5 cm, courtesy the artist and Sutton Gallery, Melbourne.

works that consciously depict the central characters of Beynon's life, such as *Child*, 1999, *Lucky fish charm*, 2001–02, and *The door god*. This focus on family, familial history and heritage is acknowledged without resorting to the use of overplayed terms. As capitalised concepts, 'Identity', 'Dislocation' and 'Diaspora' can too easily become hollow and meaningless. Beynon seeks to reinvigorate them, repopulating them with a cast of characters drawn from personal encounters.

The motivation behind this biographical detailing is neither validation nor authentication. Indeed, Beynon is quick to point out her unfamiliarity with spoken Chinese and the fact that her mother's homeland is Malaysia, not China. Rather, referencing cultural critic Ien Ang, Beynon explains her focus on self-representation as an articulation of hybrid, inessential speaking positions or 'trajectories'.4 For Beynon, identity is a fraught but nonetheless compelling concept. In What people, 1997, and What girl: What did you say?, 1997, exclamation marks are wielded with expert precision. With a single gesture, Beynon repurposes interrogative forms into exclamatory statements, transforming 'what?' into 'what!'. According to Stuart Koop, What girl is 'sent into combat with conventional or normative language; she is the furious, outraged question put to any number of banal enquiries regarding race, gender or class'.5

DEFENCE STRATEGIES

Of the memories and historical narratives that Beynon rejuvenates, one emerges as central and recurring: the story of Li Ji, which dates from the fourth century Eastern Jin dynasty. Li Ji lives on Yongling Mountain in a rural village that is terrorised by a giant python residing in a nearby cave. Every year, a young female

from the village is sacrificed to appease the python's voracious appetite. Li Ji offers herself as a sacrifice and, where others before her have failed, succeeds in slaying the python, triumphing over the vulnerability of both her youth and her sex. As a result Li Ji is crowned queen of her village.

Beynon has created two digital animations that retell the story of Li Ji, as well as numerous sculptural installations and a series of large-scale paintings based on the dreams of the heroine. The second of Beynon's Li Ji animations premiered at 'Upstream' in Amsterdam in late 2002. Curated by Marjolijn Hessing and Helga Lasschuijt, 'Upstream' revisited former Dutch trading routes to give voice to the countries and cultures silenced by colonial commerce. Inviting artists from South Africa, Sri Lanka, India, Indonesia, Australia, Japan and China to exhibit alongside artists from the Netherlands, 'Upstream' sought to create new forms of expression and dialogue, and to articulate alternative points of view.

The postcolonial impulse of 'Upstream' was fitting for the story and central premise of Li Ji. Titled From the lives of Li Ji, the animation juxtaposes images of contemporary Melbourne with those of ancient China, incorporating futuristic imagining into the mix. By comparing places, cultures and times, Beynon strives to make sense of this 'crazy, mixed-up world'.6 She states: 'Li Ji: Warrior girl is about asserting a positive mind-frame for living in a multicultural society and recognising/respecting that the issues of race and identity, including a sense of belonging, are everyday internal concerns for many people living in Australia.'7

Again, optimism is identified as a valuable mode of empowerment. A positive attitude invites good fortune. And yet Li Ji's buoyancy is dogged by an ominous

shadow. In its movement from the ancient to the contemporary, From the lives of Li Ji situates its heroine in a besieged world. Threatening utterances such as 'war' and 'terrorism' lurk behind the powerful Li Ji while, around her, graffiti sourced from the Melbourne suburb of Brunswick suggests an awakening of tolerance and political activism. Messages flash across the screen, reading: 'Let them Land'; 'Stolen Land'; 'Escaped Refugees Welcome Here'; 'Racism = Poverty'. In this context, Beynon's practice begins to resemble a type of defence against a tense political climate. With debates concerning Australia's treatment of asylum seekers and its involvement in war with Iraq raging across the nation, it is not difficult to envision the possible sinister eventualities of Li Ji's valiant struggle. Nevertheless, variously equipped with ancient wisdom, a sword or a simple backpack, Li Ji proves a versatile and formidable opponent.

IN-TRANSLATION

Another element in Beynon's practice is her deployment of language and text, which repeatedly surfaces as an enduring site of signification. This is nowhere more apparent than in her chenille works, such as Old story (The foolish old man removes the mountain), 1995, and 100 forms of happiness, where entire walls are covered with oversized Chinese characters. In Beynon's digital animations, works on paper and paintings, text is variously signposted through shop windows, slogans, monikers, markers and the ubiquitous graffiti tag. Text either overlies the image or forms its backdrop. Every now and again it predominates, as in the 'Chinese Calligraffiti' series. In Beynon's 'Forbidden City' paintings the cloud-like text in the background announces a connection to the Li Ji story while also serving to contemporise the



KATE BEYNON, Lion-dog guardian for the home, 2002, acrylic and aerosol enamel on canvas, 30.5 x 30.5 cm, courtesy the artist and Sutton Gallery, Melbourne.



Text, translation and talismanic preoccupations suggest the depth and layered complexity underlying Beynon's surface calm.

image, mimicking the bold, rough-cut graphics of the spray can.

Despite this constant recourse to the textual, Beynon denies it any primacy or authority. In handcrafting Chinese characters from pipe-cleaners, she lends the textual a certain fluidity and fuzziness. Referencing calligraphic brushstrokes, the soft edges of the chenille echo the effect of ink seeping into paper. Added to the unwieldiness of her material, the abstraction of the calligraphic characters renders them difficult for native Chinese speakers to decipher. In this way Beynon positions her practice within an ongoing process of intercultural translation. Meaning remains under negotiation — an actively contested zone.

In the academic context, scholars endlessly debate the merits of one translation over another, often demanding a return to the original, and hence a retranslation. Here, translation emerges as a radically unauthoritative practice that constitutes, for Walter Benjamin, 'a somewhat temporary and provisional way of coming to terms with the essential foreignness of languages'. Translation is radical for the manner in which it expresses the 'hidden relationship' that exists between languages; pure language itself. This relationship is structured around foreignness, difference and untranslatability.

Like Beynon's interest in lucky charms, the textual dimension of her practice highlights the significance of the active. Translation is identified as dynamic and ongoing, a process rather than an end. Text, translation and talismanic preoccupations suggest the depth and layered complexity underlying Beynon's surface calm.

- I Zhu Guanhua, in Patrick Taveirne and Purple Kwong (trans.), *Confucius' Religious' View as Seen from the Section Entitled 'Yao' of the Book Copied on Silk*, www.hsstudyc.org.hk/Confucius.htm, 24 March 2003.
- Beynon's parents emigrated to Australia in 1974, one year after the White Australia Policy was abolished. For a discussion on notions of border panic, see *Borderpanic Reader*, The Performance Space, Sydney, 2002, and Ghassan Hage, 'Border panic', *Big Australia*, no. 44, 2002, p. 84.
- Melissa Chiu, 'Asian—Australian artists: Cultural shifts in Australia', *Art & Australia*, vol. 37, no. 2, 1999; *Inside Out: Reassessing International Cultural Influence*, 2001, www.apexart.org/conference/Chiu.html, 24 March 2003.
- 4 Ien Ang, *On Not Speaking Chinese: Living Between Asia and the West*, Routledge, London, 2001, as quoted in Kate Beynon, *Reflections on Hybrid Life*, exhibition catalogue, Contemporary Art Centre of South Australia, Adelaide, 2002.
- 5 Stuart Koop, 'Warrior girl: Kate Beynon's tussle with language', *Art AsiaPacific*, no. 29, 2001, p. 59.
- Kate Beynon, *Upstream Guide*, Stitching Upstream 2002, Amsterdam, 2002, p. 14.
 Kate Beynon, 'Li Ji: Warrior girl', in *Li Ji: Warrior*
- 7 Kate Beynon, 'Li Ji: Warrior girl', in *Li Ji: Warrior Girl*, exhibition catalogue, Sutton Gallery, Melbourne, 2000.
- 8 Walter Benjamin, 'The task of the translator', in Hannah Arendt (ed.), trans. Harry Zohn, *Illuminations*, Harcourt, Brace & World, New York, 1969, p. 75.

Kate Benyon is represented by Sutton Gallery, Melbourne and Bellas Gallery, Brisbane.

Tessa Dwyer is Director of the Centre for Contemporary Photography in Melbourne. She co-curated the Useby: Asia Pacific Artist Initiatives Project, 2000–2002, and is an independent writer and curator.

above: **KATE BEYNON, Where are you from?, 2001,** acrylic and aerosol enamel on canvas, 36 x 170 cm, courtesy the artist and Sutton Gallery, Melbourne.

right: KATE BEYNON, What girl: What did you say?, 1997, ink on paper, 37.5 x 27.5 cm, courtesy the artist and Sutton Gallery, Melbourne.



YVONNE BOAG

a voice of her own

PAUL McGILLICK

does someone really mean when they talk of 'reading' a painting, or the 'syntax' of a work of art? And if an artist has a 'vocabulary', in which dictionary do we find those words? The terminology does not hold water, for the simple reason that art and language are fundamentally different. The mental processes involved in making and responding to art are not the same as they are for language and the various discursive transactions which employ language. We are dealing with two quite distinct ways of knowing the world. But it is possible to say that art is *like* language and, as long as the two are not fatally confused – as they often are in art which has a conceptual or didactic orientation – the analogy of language and the visual arts can be useful. More than that, it can offer a plausible description of how a painting works.

Painter and printmaker Yvonne Boag is an artist whose work lends itself to the language metaphor because it genuinely reflects her intentions. It also reflects a process which has been prominent in her work for more than ten years, but especially since the start

of her connection in 1997 with the Lockhart River Aboriginal community in the far north of Queensland. It has been a reductive process, a relentless simplification of the phenomenal world until she really does end up with a kind of 'vocabulary' of images which are then assembled and reassembled according to a kind of 'syntax'. But looking at Boag's recent work from that 'structural' point of view is not particularly helpful. More useful is to see this work as the steady delineation of a group of signs, and the whole enterprise as an ongoing conversation on several levels.

Conversation is a two-way process of resolving uncertainty between people. Boag's paintings and prints are the residue of a process of reconciling the uncertainty that comes with a sense of displacement which, over the last ten years, she has engineered by regularly working in alien cultural contexts – Paris, Tokyo, South Korea and the Lockhart River. In other words, the work results from a conversation between the artist and those more or less alien cultures – a conversation which attempts to reduce the distance and uncertainty between the two. As with any conversation,



YVONNE BOAG, Black rectangle, 2003, acrylic on canvas, 183 x 276 cm. Photograph Jenni Carter.

communication begins to take place in an area of overlap where the two parties share certain understandings and when the meanings generated have been constructed through the cooperation of both parties.

Trying to come to terms with the alien and unfamiliar is very much a via negativa – a stripping away of everything superfluous until the artist is left with a pure image or sign, the emotional artefact of what has been seen or experienced. Speaking of her quest for a personal pictorial language, Boag mentions artists such as William Scott, Roger Hilton, Ken Whisson, Godfrey Miller and Patrick Heron as influences, commenting that 'what I like about them is that they work out their own language – it's always them'. She says she is constantly looking for her own way of saying things and that this involves rejecting other, pre-existing possibilities.

In this and in a number of other ways, Yvonne Boag has an affinity with Henri Matisse: for example, thinking in images; veering towards abstraction without ever becoming non-figurative; the ten-

sion between line and areas of unmodulated colour; the use of montage; the integrity of the picture plane; implied narrative; and the iconic use of human and animal figures. Matisse spoke eloquently about his art, and especially about signs. Discussing drawing a tree, he comments that 'the tree is ... the sum total of its effects upon me. There is no question of my drawing a tree that I see. I have before me an object that affects my mind not only as a tree, but also in relation to all sorts of other feelings.' The result, he says, is the sign for the tree – his sign. Other artists have invented their own signs, but 'to reproduce that means reproducing something dead ...'. This

process of reasoning leads Matisse to conclude that 'the importance of an artist is to be measured by the number of new signs he has introduced into the language of art'.

The stripping away of what she sees in order to arrive at a pictorial representation of the whole experience of seeing – in other words, vision – has been part of Boag's program since the mid-1980s. In fact, insofar as a sense of displacement has been crucial to her seeing things with a fresh eye, Boag

claims to have felt a form of anomie ever since she emigrated to Australia from Scotland as a ten-year-old girl – feeling as though she does not belong to one place or another. But she has also sought out opportunities to work elsewhere. Escaping her own environment, she says, helps her to focus. It provides freedom, stimulation and the chance to be an artist seven days a week and at any time of the day she chooses.

Displacement emerges as a theme in her work in the period 1992 to 1995, when she lived in Paris. Inhabiting a small studio in the Cité Internationale des Arts, she was forced to work on a small scale, either sketching and painting in her studio or

working with the printmaking facilities at the ateliers Frank Bordas and Maeght. From the window of her studio she could see l'Église Jeanne d'Arc, which she painted. But the major body of work from this time consists of five hundred small paintings of suburban Australian houses. These are not reproductions of the houses, but pictorial representations of the remembered experience of the houses. In other words, these are signs for the houses.

> As a result of her displacement in Paris, what had previously been too familiar to warrant remark had now become strange, with displacement not only an artistic strategy but a central theme in her work.

Paris, however, while certainly a displacement, could not be a major cause of alienation because the city is inevitably a part of everybody's picture of the world, especially an artist's. On the other hand, Japan and South Korea were (and, for her, still are) very different propositions. Boag had already visited Japan and Korea, but in 1995 she was awarded the first

Asialink Fellowship, giving her the chance to live and work in Korea for an extended period. Here, Boag tried to make sense of Seoul's intensity of colour, movement and urban density by reducing the experience to montaged tableaux of highly simplified figures and objects.

In 1997 Boag was awarded the Australia Council's studio in Tokyo. Influenced in part by the prints of Hiroshige and Hokusai, here she produced 100 views of the Tokyo subway, a 100 by 100 centimetre linocut assemblage based on hundreds of drawings and paintings of the subway. The Tokyo experience exemplified the dual dimension of displacement as a



above: **YVONNE BOAG, Orange circle, 2003,** acrylic on canvas, 133 x 186 cm. Photograph Jenni Carter. *left*: **YVONNE BOAG, Meetings and conversation 1, 2002,** etching, 50 x 60 cm. Photograph Jenni Carter.



YVONNE BOAG, Blue house, 2001, diptych, acrylic on canvas, 184 x 276 cm. Photograph Paul Green.



YVONNE BOAG, Horses, Lockhart, 2001, acrylic on canvas, 184 x 276 cm. Photograph Paul Green.



motivating force in Boag's work. Physically displaced from her home and family, she was able to live and breathe the work, coming and going as she pleased, and pinning hundreds of drawings of people in the Tokyo subway all over the walls of her tiny studio apartment.

Tokyo also provided a cultural displacement that accelerated the development of Boag's pictorial language. The density and intensity of the subway experience was not something that could be represented in an illustrational way, even if Boag had wanted to do this. It demanded to be compacted in a single, coherent — if pictorially sometimes complex — way. These images are not attempts to convey what the subway looks like, but visual equivalents of the experience of it. And this experience is not unitary, but highly fractured, consisting of a multiplicity of simultaneous sensory impressions. Hence Boag's A4-sized acrylic paintings are montages with the pictorial elements knitted together on a single plane. They become signs, often with an implied narrative reduced to a few simple components.

And this, too, is a conversation. The juxtaposition of line and blocks of colour sets up a dialogue within the painting, while the implied narrative encourages a conversation with the viewer, who is required to 'fill in' the story and resolve the more formal conundrums deriving from the integrity of the surface plane: the competing positive and negative areas; lines which seem to weave over and under shapes to create rhythms around the surface; and the tension between what is on the surface and what seems to be beyond it.

The displacement of living and working in Seoul and Tokyo (Boag has made fifteen visits to Japan and more than twenty to South Korea) forced the development of Boag's pictorial language. As in a verbal language, the meanings here are generated by the way contrasting elements are brought into relationship with one another – and, as in a conversation where the real intention is often conveyed through the silences, in Boag's work the frisson lies in the spaces between the objects.

In 1997, as a result of attending a print workshop in Canberra, Boag was invited to visit the Lockhart River community on the Cape York Peninsula, where Geoff Barker was installing a printing press and workshop. Here, with Guy Warren and Theo Tremblay, she was asked to introduce the community to printmaking techniques. This was the first of three visits so far, and the start of a new phase in the development of Boag's pictorial language. The culture that she encounters in this place, ostensibly a part of her own national landscape, is actually completely foreign. Boag, as a white female emissary from a western culture with no access to the language or values of the community, has (apart from making art together) only one point of connection — the landscape.

Imitating traditional Aboriginal imagery is not part of Boag's agenda. But the shared sense of place produces some intriguing parallels. The elements of the landscape which Boag observes from the verandah of the community centre – houses, trees, paths, stray dogs and grazing horses – become the signs of a pictorial language in much the same way as Aboriginal painting codifies the landscape, flora and fauna of its immediate world. Pictorially, in Boag's work, the landscape defies perspective and naturalistic scale because it is a physical landscape transformed into an emotional and spiritual terrain. Hence the paintings can be simultaneously plans and elevations of the landscape, where figures of people and horses take on a scale commensurate with their emotional importance rather than according to perspective.

The houses with their pitched roofs, their square and rectangular elevations and windows reduced to geometric shapes, the schematic outlines of the buildings counterpointed against what seem to be the gridded elements of a site plan – these are linear images set off

against the curvilinear forms of tree crowns, winding pathways and clouds. The repeated use of these highly simplified, almost pictographic forms transfigures them into signs woven together in an all-over decorative pattern.

These are landscapes and Boag paints them from a particular point of view. But what is represented is an exploded reality – not just a simultaneity of physical perspectives, but a rhythmic interplay of competing emotional and cultural realities. The paintings are plastic expressions of Boag's response to the Lockhart River experience. They are conversations – the artist with herself, with the context, with the problematics of seeing. But while conversation is an attempt to resolve uncertainty, its very premise is that uncertainty is a given. The very fact that we are willing to enter into a conversation is evidence that we are willing to accept uncertainty as a permanent backdrop to our attempts to make sense of the world.

Boag's paintings embody this uncertainty. They never allow the eye to become lazy as we constantly try to pin down how one element relates to another — foreground becomes background, a figure becomes simply a coloured shape; we begin one journey across the canvas only to end up on another one altogether. Sometimes, as in the group of etchings titled 'Meetings and Conversations', the picture becomes seemingly entirely abstract as an experience is expressed simply through the tension between line and coloured shape. These pictures defy interpretation. Their meaning is a pictorial meaning that cannot be translated into words. Boag's pictorial signs have to be internalised, like the words and expressions of a language; when they give up their meaning, it is within a grammatical system of their own making — one which is reinvented with every single picture.

The apparent simplicity of Yvonne Boag's work disguises an essential complexity, just as her seeming accessibility belies the toughness of the work. Her simplicity is actually a reflection of how unforced the work has become and of the intense integrity which results from someone speaking with the purity of their own voice.

Louis Aragon has faithfully recorded conversations with Matisse in which he outlines his theory of pictorial signs in the fascinating two-volume work (English edn), *Henri Matisse: A Novel*, Collins, London, 1971.

All photographs courtesy Australian Galleries, Sydney and Melbourne, and Greenaway Art Gallery, Adelaide.

Yvonne Boag is represented by Australian Galleries, Sydney and Melbourne, and Greenaway Art Gallery, Adelaide.

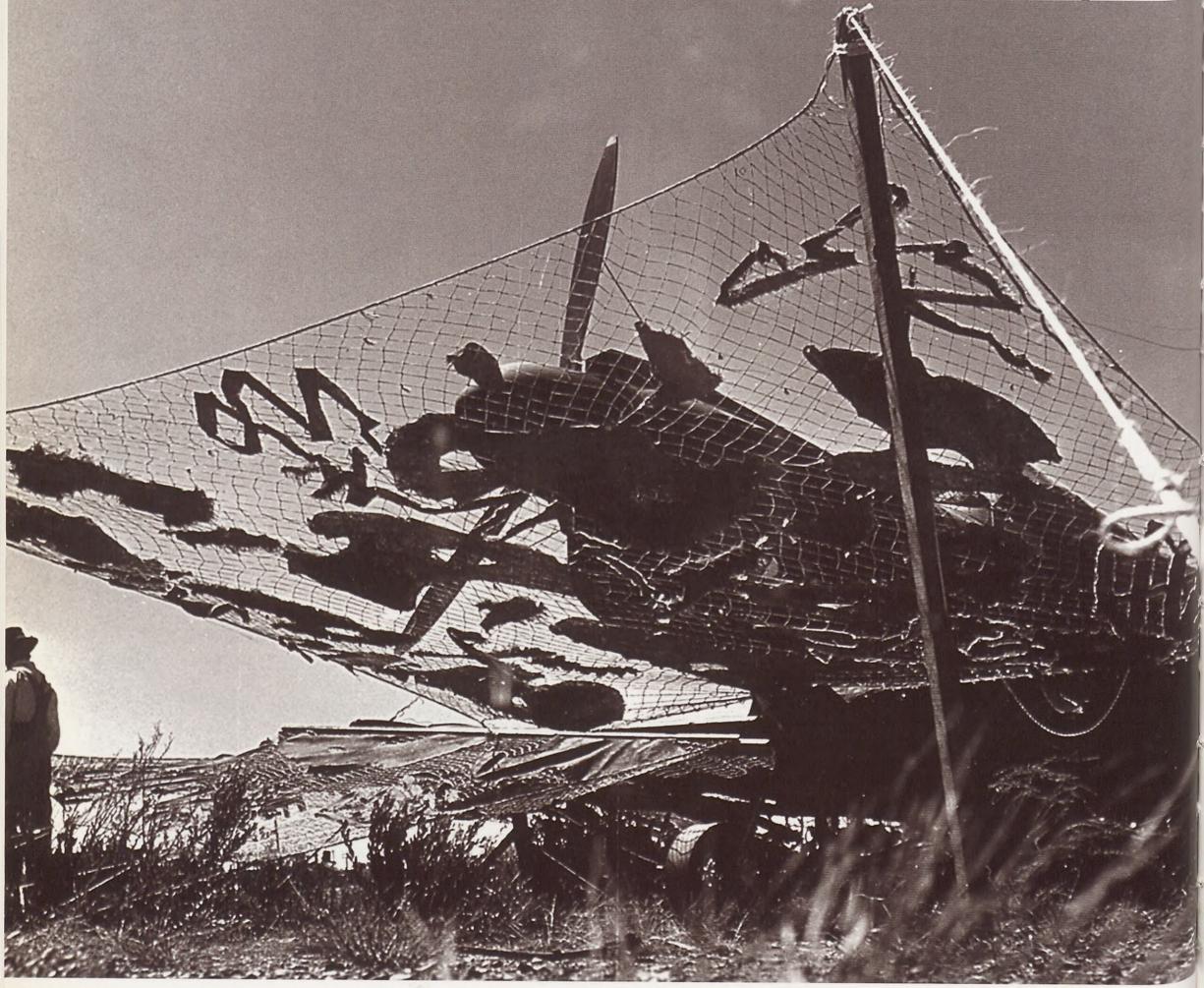
Dr Paul McGillick is Editor of Indesign, a quarterly architecture and design magazine. He lectured for many years in linguistics at the University of Sydney. The juxtaposition of line and blocks of colour sets up a dialogue within the painting, while the implied narrative encourages a conversation with the viewer

left: **YVONNE BOAG, Buildings, 2001,** acrylic on canvas, 153 x 122 cm. Photograph Paul Green.

below: **YVONNE BOAG, Green path, 2002,** acrylic on canvas, 180 x 160 cm. Photograph Paul Green.



'MOST SECRET'



australian camouflage artists in the second world war

World War, thousands of civilian artists were employed in the design of camouflage. Although their influence on the military was profound, this special relationship between art and war is not emphasised in mainstream histories of the twentieth century. Gertrude Stein, however, tells an interesting story of a time in 1914 when she and Picasso were watching the arrival of the military in Paris. Picasso became very excited by the disruptive camouflage patterns on a cannon, and shouted: 'It is we who have created that!' Seeing himself and his circle as originators of modern war camouflage was extravagant on Picasso's part, but not unjustified. There are undeniable parallels between cubism and camouflage as applied to weaponry in the 1914–18 war.²

The two main principles of camouflage are concealment and deception. Their equivalents in the visual arts are abstraction and illusionism. The cubists investigated abstraction in order to reconceptualise pictorial space, redefine the real, dematerialise the object, and offer an alternative paradigm to the concept of normal perception. The military explored exactly the same objectives, but with the intent of concealing three-dimensional objects in space, and creating fields of visual disturbance for the enemy.

In Australia, too, modernism and war camouflage have an intertwined history but one that is hardly known to the public. There was an unprecedented involvement of Australian artists in the Second World War, their story only recently coming to light with the release of previously secret documents relating to camouflage defence. Some of Australia's most prominent artists in the 1940s were highly valued for their wartime camouflage work. They had the facility to turn their knowledge of abstraction to concealment, and illusionism to deception. Of special interest are photographers Max Dupain and Russell Roberts, painters Frank Hinder, Sali Herman, William Dobell and Roy Dalgarno, sculptor Margel Hinder, and Hollywood-trained set designer Eric Thompson. The war forced a diversion from their individual studio practices and pushed them into utilitarian work, but it also fostered their investigations into modern aesthetics.

In the 1940s Frank Hinder was painting in a style similar to that of the vorticists. For example, in *Cyclists, Canberra*, 1945, figure and ground blend to convey a sensation of speed. The war enabled

ANN ELIAS

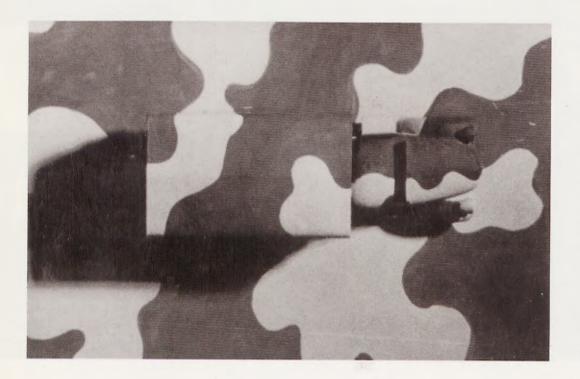


above: **FRANK HINDER, Cyclists, Canberra, 1945,** watercolour on paper on card, 51.4 x 70.8 cm, National Gallery of Victoria, Melbourne.

left: Bankstown camouflage experiment. New South Wales National Archives (series C1905 T1, item 3). Photograph Max Dupain.



Hinder to continue his experiments with abstraction in an applied manner. He was given the task of finding ways to make objects seemingly disappear into their surroundings. Hinder approached the task as a scientist, conducting experiments in a thorough and methodical fashion. He practised with model trucks, using the concept of continuity and discontinuity of form and colour to disrupt the reading of their three-dimensional bodies. For the Royal Australian Air Force (RAAF) he experimented with abstract patterns on model planes, using the effects of 'dazzle painting' to confuse the legibility of the object and prevent the enemy from being certain about an aircraft's distance, direction and speed. Together with photographer Russell Roberts, Hinder produced what could be described as military op-art.



Frank Hinder's wartime work was vital to the war effort, but camouflage artists and designers in the Second World War should not be confused with Official War Artists. They did not have the same honourable status. The correct title for those working in camouflage experimentation was 'camoufleur'. Australian camoufleurs were almost never in front-line operations, and were usually not registered soldiers. They had no uniforms, no identification, and they were not employed to fight. More often than not they were seconded to the Army or Air Force from the Department of Home Security. The intrinsic femininity of the title 'camoufleur' presented so many problems for their image that Frank Hinder jokingly referred to himself and his colleagues as 'camopansies'.3 Camoufleurs were regularly bullied, and Frank Hinder's diaries comment on the fights provoked by Army personnel with Sali Herman.⁴ The military already had an ambivalent attitude towards camouflage. Compared with combat and the organisation of campaigns, it seemed almost frivolous and effeminate to be overly concerned with concealment and disguise. The military in every country involved in the war had to be convinced that camouflage was vital, and similarly convinced that the secondment of artists was also necessary.5

Max Dupain and Frank Hinder stand out for their contribution to camouflage research in the Second World War. For the most part they were stationed in locations in Australia, with occasional trips to the South West Pacific to advise the Army or Air Force. Their task was to create problems for the enemy with regard to the visual interpretation of objects. Both also worked for the Department of Home Security. Max Dupain was a camouflage officer with the RAAF, experimenting with light and shade, and devising ways of eliminating the shadows thrown by objects on the ground so that they could not be identified from the air. Frank Hinder was involved with the earliest civil camouflage projects, including the concealment of bulk-storage petrol tanks in Sydney.6 He was also the inventor of new camouflage devices, conducting his experimentations for all the armed services in Canberra. He received a war innovation award for a portable camouflage net which he named the 'Hinder Spider'.7

The practice of Second World War camouflage was not simply about painting or finding ways to blend objects into backgrounds. It was also more than a method of concealing the bodies of soldiers, although this was also very important. Of great significance was the construction of 'dummy' objects designed to draw attention away from something else. Hinder designed a dummy aeroplane that could be constructed quickly and cheaply and positioned on dummy airstrips to divert attention from operational airstrips. Papier-mâché cows and chickens were placed in paddocks to



above: Camouflage experiment by Frank Hinder, Distracting Designs on A/C: 'dazzle colours', Australian War Memorial, Canberra (Frank Hinder Personal Records AWM 88/133, file 895/4/182). Photograph Russell Roberts.

top left: A member of the Australian Women's Land Army practises milking technique on a dummy cow made of papier-mâché, 1944, Australian War Memorial, Canberra (AWM 141684, photograph collection).

below left: Camouflage experiment with model truck by Frank Hinder, Australian War Memorial, Canberra (Frank Hinder Personal Records AWM 88/133, file 895/4/182).



Camouflage experiment, 1943, New South Wales National Archives (series C1905, T1, item 23). Photograph Max Dupain.

mislead airborne surveillance that the land was used for agriculture and not for military activities. William Dobell was employed to make papier-mâché chickens and trees to disguise airfields as market gardens. Dummy buildings posing as farm sheds and produce warehouses were constructed in rural Australia to disguise aeroplane hangars. This was warfare on perception and, as with trompe l'oeil, the intention was to trick the other and score a victory using visual misinformation.

Second World War camouflage required a much more lateral and innovative approach to deception and concealment than in previous wars because of the development of aerial warfare, infrared film, and aerial surveillance camera technology. Much of the research addressed ways of fooling the aerial eye and protecting strategic sites on the ground, especially aerodromes. The RAAF had no camouflage organisation of its own, relying instead on camouflage instruction and research conducted by civilian artists and designers working for the Department of Home Security. Max Dupain was a significant recruit. He knew more about shadow and the tricks of perception than most people. Although he was employed for practical outcomes, the experiments Dupain made with light and shade patterns using camouflage nets are some of his most visually beautiful works. There are strong formal connections

with photographers of the Russian avant-garde and the Bauhaus, such as Moholy-Nagy and Eisenstein, who also made images of light falling through mesh or blinds, cutting across form, making it abstract and patterned. And there are conceptual connections too. When shadows disrupt form they turn the familiar into something strange. The intention of the avant-garde was to emphasise strangeness, forcing the viewer to look long and hard, and not take the world for granted. Similarly, the camoufleur used visually complex objects to distract the enemy's attention for a dangerously long period of time.

While the military appropriated aspects of modernism for camouflage design, the principles of war camouflage were also learnt from scientists studying concealment and deception in nature. The idea that a dangerous predator can hide its identity by exhibiting itself as something harmless, thereby having a double nature, holds a morbid fascination and is often played out in the genre of horror. In fact, it is the connection between camouflage and the double that has made camouflage a modern metaphor for the human subject theorised by Freud as being split between conscious aims and unconscious desires; the subject whose dream life is always about camouflage, since dreams are meant to substitute one disturbing image for another that is more acceptable.

The 1939–45 war took conflict into a greater realm of horror than had previous wars because of the innovative methods and extensive use of concealment and deception. It fed the paranoia that the appearance of objects and people was not to be trusted. Unlike in any previous war, camouflage created a culture where it was 'natural' to be uncertain of one's own perceptions. It undermined the concept of objective reality, and forced the realisation that people will go to elaborate lengths to deceive each other. Which may be why Winston Churchill felt compelled to defend the extensive use of camouflage by the British Army in his statement: 'It is perfectly justifiable to deceive the enemy.' Churchill was enchanted with the success of a large-scale British camouflage scheme used in the battle of El Alamein. A unit of the British Army made dummy duplications of its tanks and other equipment, afterwards leaving them behind while it 'moved silently elsewhere in the night'. It

El Alamein is a famous event in the history of camouflage, but just as impressive is a deception scheme conduced by Australian soldiers on Goodenough Island, off the coast of Papua, in January 1943. A small and struggling unit of the Australian Imperial Force was nervously waiting for help to arrive. Japanese reconnaissance planes were flying overhead every day, and it seemed that a Japanese invasion was imminent. Help was not expected to arrive for a long time, so to disguise their vulnerability the men staged an elaborate

deception scheme, camouflaging the island to make it appear that an Australian brigade had arrived and set up camp. They used ready-to-hand materials including old packing cases, tins, logs, hessian, wood and petrol drums to fabricate dummy trucks, tanks, camps, soldiers, guns, a hospital, fortifications and roads. Camoufleurs can make the deadly look innocent, but they can also make the innocent look deadly, and this was the nature of the deception on Goodenough Island. From the air these dummy objects looked convincing: a log looked like a gun, and hessian draped over a wooden frame looked like a tank. But as photographs show, the objects were far from convincing on the ground. The men took the deception further by making their dummy guns appear as if they had been ineptly camouflaged, using the paradox that if you want to draw attention to something, try to hide it.

Army records refer to the deception scheme on Goodenough Island as a very successful 'bluff', a description that seems inadequate for an extreme course of action taken to prevent the deaths of soldiers. Although there may be a comical side to camouflage in war, it exists in the face of potential tragedy, which is why the technical director of camouflage for Australia during the Second World War — when addressing a gathering of state politicians on the need for camouflage defence — cautioned that camouflage is 'not a sort of joke'. 12

I This anecdote from *The Autobiography of Alice. B. Toklas* is taken from a discussion in R. Behrens, *False Colours: Art, Design and Modern Camouflage*, Bobolink Books, Dysart, Iowa, 2002, pp. 69–70.

² The connections between modernism and First World War camouflage are discussed in detail in Behrens, ibid.

3 Frank Hinder diaries, Personal Records, Australian War Memorial, Canberra, PR 88/133, file 895/4/182.

4 ibid.

5 See Captain William M. Spierer, 'The first official War Department release on camouflage and the artist', *Artnews*, vol. 41, no. 12, 1942, p. 9.

6 Frank Hinder diaries, op. cit., item 7 of 12, p. 1.

7 Michael Bogle pioneered research into Australian artists and camouflage design in *Design in Australia*, Craftsman House, Sydney, 1998.

8 Lola Wilkins, 'The importance of paint', in *A Tribute to William Dobell*, Australian War Memorial, Canberra, 1999, p. 44.

9 See photographs in 'Professor Dakin's Camouflage Report', NSW National Archives, series c. 1908, item 3.

10 G. Harcup, *Camouflage: A History of Concealment and Deception in War*, David & Charles, Newton Abbot, London, 1979, epigraph, ch. 6.

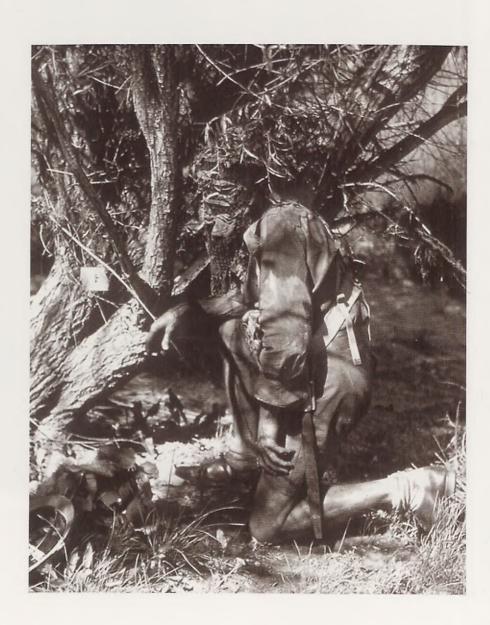
II From a lecture delivered by Col. John Ohmer, director of Engineer Aviation Camouflage School, March Field, California, 15 September 1943, circulated by Russell Roberts to the technical director of camouflage in Australia, William Dakin, on 19 February 1944, NSW National Archives, C1707, file 36, p. 6.

12 'Notes of conference held at Premier's Department', NSW National Archives, series SP1048/7, item s10/1/329, p. 5.

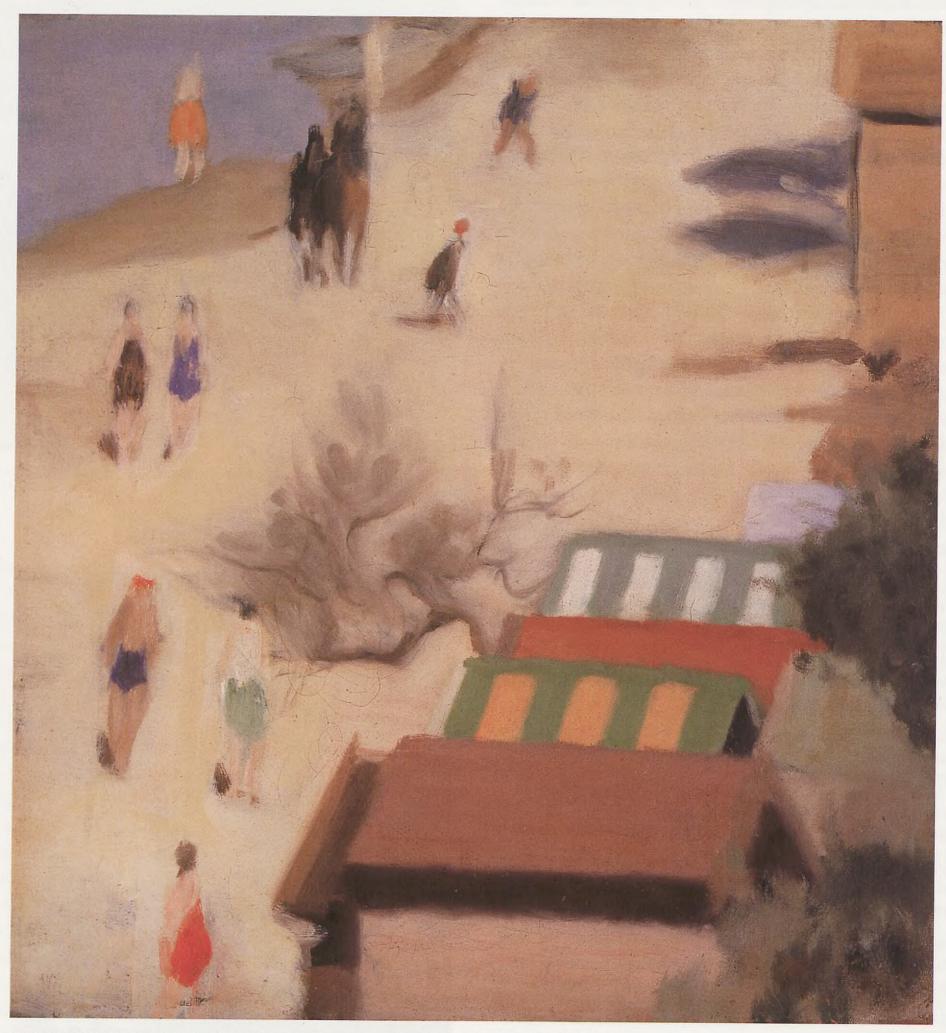


above: Goodenough Island, New Guinea, 1943, dummy anti-aircraft gun, Australian War Memorial, Canberra (AWM 090217, photograph collection).

below: Frank Hinder conducting an experiment with personal camouflage, Canberra, New South Wales National Archives (series C1707, file 38). Photograph G. C. Purcell.



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CLARICE BECKETT, Sandringham Beach, c. 1933, oil on canvas, 50.5 x 56 cm, National Gallery of Australia, Canberra.

CLARICE BECKETT

a private conversation

JENNY BELL

This talk was given by Jenny Bell to an audience at the S.H. Ervin Gallery's Clarice Beckett exhibition in 1999.

I was not among those who heard Jenny speak, but a printed version of her words came my way and I felt her ideas and reflections deserved a wider audience. LAURA MURRAY CREE

t is getting pretty comfortable on the Clarice Beckett train, or should I say tram, given the rising crescendo of critical acclaim her work has received in these last few years — and terribly difficult to find something incisive to say amid the din of superlatives being thrown around. It is now generally accepted that hers is a fine body of work. Full stop.

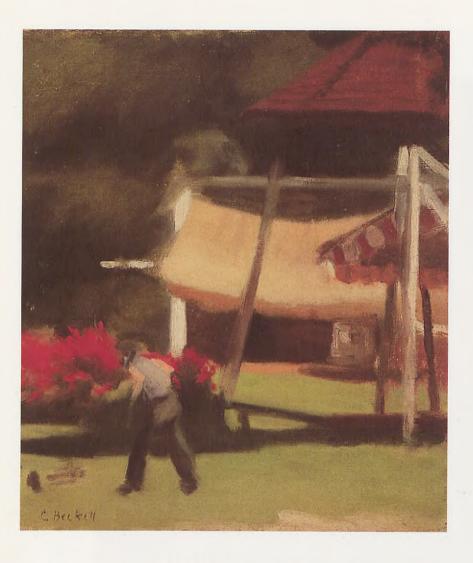
When I expressed some anxiety about what I could add to all that has been said and written recently by people better informed than I, Gavin Harris, the education officer at the S.H. Ervin Gallery, remarked, in the nicest way: 'Well, you could just stand in front of some of the paintings and waffle'. Implying, perhaps, that as an artist I had a licence to be, well, a bit vague.

But I won't let myself off the hook that easily.

However, I have found my brief for this talk – to discuss the effect Beckett's work has had on my own – pretty hard. It is a bit like trying to grab hold of a shadow; it is very obviously there, but when you move in on it, it won't hold. It would be stretching the truth to draw a direct link between her work and mine, and pretty presumptuous on my part, the influences on an artist being so varied and deeply embedded that perhaps we ourselves are the last to know anyhow.

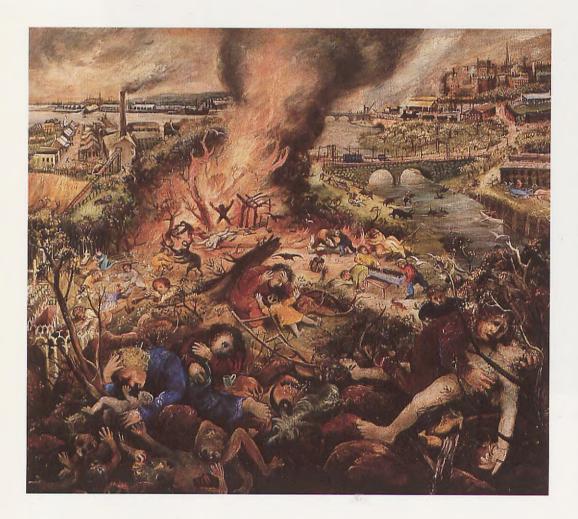
Yet it is true that after my first encounter with a major body of Beckett's work, I found she had affected the way I see, and I can recall thinking, for the first time, that despite it being obvious that making art relates to the way we see, it is a revelation to discover — or perhaps more accurately articulate — that in the process of making art, you don't transform what you see but what you see is transformed, gradually, by the process itself.

The first time I saw the work of Clarice Beckett (and this is no rival for Rosalind Hollinrake's tale of discovery) it was in the respectable surrounds of the National Gallery of Australia (NGA). I had walked past the Nolans, the Boyds, the Tuckers and was on the way to the Streetons and Robertses when there it was — this fresh, unusual gem of a painting called *Sandringham Beach*. 'Clarice Beckett', I noted, and an image of a middle-aged woman of sunny disposition flashed through my mind. It must be perspective, I thought, that has



above: **CLARICE BECKETT, Hawthorn tea gardens, c. 1933,** oil on canvas-laid pulpboard, 51 x 43.7 cm, Art Gallery of South Australia, Adelaide. Gift of Sir Edward Hayward 1980.

below: **ARTHUR BOYD, Melbourne burning, 1946–47,** oil and tempera on canvas on board, 90.2 x 100.5 cm, The Holmes à Court Collection, Heytesbury.



allowed her to fluke this remarkable image; the highlight of her career, perhaps, purchased by the NGA. I am not proud of such thoughts and, with the wisdom of hindsight, I realise that I had been too ready to believe the history books – I was unaware that a vital chapter had been missed.

Some time later, the curator Felicity Fenner telephoned me to ask if I was interested in organising with her an exhibition at the Ivan Dougherty Gallery in Sydney. This would be part of the National Women's Art Exhibition. As she spoke, *Sandringham Beach* flashed through my mind again, so I told her about the painting and wondered if any other work by Beckett existed. She responded enthusiastically and said she would investigate, which she did, and we duly visited and viewed a private collection and the NGA holding.

I remember the physical pain in my chest when I realised how wrong I had been about *Sandringham Beach* and Clarice Beckett. The 'curious perspective' was a consistent, particular, and hard-won way of seeing the world. The 'middle aged woman of sunny disposition' I had aligned with the picture of a sunny beach was actually a tenacious, independent, fearless seeker of truth. I should have known. You don't see the light with such apparent simplicity without those qualities.

It was during the organising of this show, in 1995, that I became familiar with Beckett's work and details of the neglect it had suffered, as well as Rosalind Hollinrake's exemplary determination to rectify an almost tragic chapter in Australian art history. But it was the paintings themselves that kept working on me and, the more I saw, the more powerful was their impact. Unpacking them as they arrived at the gallery from private collections and galleries all over Australia was one of the most privileged experiences I ever expect to have in the art world.

As I was mulling over this talk, obituaries and tributes for Arthur Boyd were dominating the media, and I couldn't help wondering why, on his death, Boyd's paintings adorn galleries across the globe while on her death (in 1935), Beckett's couldn't even find a weatherproof shed — and I thought this question might be worth exploring. The title of this talk, 'Clarice Beckett — A private conversation', came to me as I began to understand the discrepancies between the art and lives of these two artists.

The private conversation I speak of is between Beckett and her work. We, the privileged onlookers, get to see the results of this intimate exchange but she doesn't so much as glance at us, the eavesdroppers; she is utterly focused on the depiction of what is seen. The paintings speak directly of a lived experience, and the intensity they capture makes me feel as though I have experienced it myself – almost. If Boyd's work is about the defining moments in



CLARICE BECKETT, Across the Yarra, c. 1933, oil on cardboard, 31.6 x 45 cm. Purchased through The Art Foundation of Victoria with the assistance of the Marjorie Webster Memorial, Governor, 1985, National Gallery of Victoria, Melbourne.

life, Beckett's is concerned with the in-between moments, the ones we almost forget but which are the stuff of much of our lives.

Beckett's work has heightened my awareness of these ordinary moments. Walking out at first light to work the horses has changed. Another dimension has been added. The ordinary moment is illuminated, and I experience it in a way that makes me aware that all aspects of life are tinged with poignancy; in our rush to get to a particular 'somewhere', we don't notice where we are.

Arthur Boyd tackles a different terrain. His work addresses the big moments – conclusions, consummations, turning points – which could explain why we recognised his contribution so quickly. He engaged us almost from the start in a public conversation that dealt with big themes from biblical stories, in John McDonald's words: 'the deep abiding symbols for the Australian experience'. Boyd spoke to and for us all, but perhaps not to any one of us in particular, and this is why I felt, when viewing his retrospective at the Art Gallery of New South Wales in 1994, I was not privy to a private exchange that required me to engage all my faculties to receive it, but was part of a larger audience witnessing a valuable but public proclamation. Although Boyd deals with the most private of subject matter – love, sex, death – it is not the private moment we savour in his work but the symbol for which it stands. Boyd uses, for instance, the intimate act of sex not to describe the act itself but to highlight the vulnerability of all of us, even of the human race; and the landscape is often a backdrop for these profound human dramas. For Beckett, human drama is embedded in her depiction of the landscape itself. In painting her external world she captures an inner state. Boyd's figures generally take centre stage, whereas Beckett's appear almost inadvertently, and the human presence is felt all the more keenly because of it.

In pursuing these thoughts it seemed almost logical that Boyd's work would so readily find a place in our most esteemed institutions; this gifted man, born into a creative dynasty, was also a man with a zeal to impart his humanitarian message to us, the Australian Public, and we have been having a kind of public dialogue for almost half a century.

Beckett is a different proposition: no apparent artistic pedigree, born into an Australia that probably thought artists lived overseas and that women artists didn't exist at all, she was, from the beginning, up against it. That she was also a poet among storytellers meant it would never be easy. For just as poetry is untranslatable, because what is said is inseparable from the way it is said, the unique visual language she developed was incomprehensible to all but the enlightened few among an audience tuned to a more literal story. So, lost for words, the safest response was none at all; the easiest,

ridicule, which, with some exceptions, seems to make up the bulk of printed responses to her exhibitions.

But, as I imagine any artists here today may appreciate, we all get our share of silence (even ridicule). The fact that Beckett's work was reviewed at all indicates her presence was felt and this, in one of the lonelier vocations, is something. In his review of this show in the *Sydney Morning Herald*, Bruce James implies that we can overplay the 'neglected woman' aspect. He may have a point, yet it is more complex than that. It occurred to me, as I was reading a review of a Christina Stead novel by the English writer Angela Carter, that just as she describes Stead (and I am paraphrasing here) as a novelist of almost megalomaniacal ambition, it was an ambition that may have been nourished by neglect.

In similar fashion, Beckett was so engaged in her private quest that the lack of an audience may have driven her ever deeper into the wellspring of her creative force. But Stead lived a long life, without, apparently, manuscripts rotting in a drawer unread. On her death she would have been aware that her work held a valued place in international literature. In contrast to this, as history records, the possums have seen more of Beckett's work than we ever will and, as she was dead at forty-seven, we have lost more than we will ever know. So we can't afford to disengage.

Just as the making and exhibiting of art challenges the artist, the art of looking challenges the viewer. A dialogue does exist: for Beckett, perhaps, it was hardly audible; for Boyd it may have been, at times, too loud. But if the public need sometimes overtook Boyd's inner need, it is our failure to nurture Beckett's great spirit that really throws into sharp focus our responsibilities as a viewing public.

So, to return to the original brief — in what way Beckett has inspired my own work — I'll revert to my image of the tram. Beckett may have painted some of the finest images, to my mind, of motorised vehicles I am ever likely to see, but she would never have been one to sit comfortably in carriages pulled along in air-conditioned comfort to the rhythm of an engine driven by someone else. She was, it seems, always outside, independent, braced against the cold with her own, particular, vision. Her enduring message to me (and perhaps to us all) is that to make and look at art is to delve into unfamiliar and often uncomfortable territory. Beckett died, both literally and metaphorically, out in the cold, but if her legacy is to teach us anything, we must draw strength from her ability to withstand this, and take as a warning the devastating effect that this chill ultimately had.

Jenny Bell is an artist based in Goulburn. She is represented by Mori Gallery, Sydney.



CLARICE BECKETT, Wet evening, c. 1927, oil on cardboard, 25.7 x 30.4 cm, Castlemaine Art Gallery and Historical Museum, Maud Rowe Bequest 1937.

Recent museum acquisitions

CONTEMPORARY ART

Emajor works by contemporary Australia purchase artists, and the quantity and subject matter of the works, however, are rarely mentioned in the media. It seems that only acquisitions such as the Art Gallery of New South Wales's purchase of Russell Drysdale's *Group of Aborigines*, 1953, in 2003, and the National Gallery of Australia's purchase of Ron Mueck's *Pregnant woman*, 2002, also in 2003, make the headlines, a sad reflection, perhaps, of the media's tendency to equate 'major' with dollars.

It is often recommended to new art collectors to visit public galleries to see what they have in their collections. Curators have to justify their purchasing decisions and

their choice is based on their faith in an artist's long-term future, so collectors are wise to take note of the artists whose work the galleries are acquiring.

In order to buy artworks, galleries need funding. Despite an increase in new wealth and a growing middle class, public galleries have never had to work so hard to raise funds. A robust art market has seen a significant rise in the price of good works, which has also diminished the buying power of galleries. Modest state funding helps, but the main source of funds comes from benefactors, bequests, collector groups, gifts through the tax incentive scheme, and corporate sponsorship. Little fundraising was undertaken before the 1990s and most public collections have



CALLUM MORTON,
Motormouth, 2002,
polystyrene, wood,
acrylic paint, impact
resistant polyurethane,
acrylic, sound, dimensions
variable. Purchased
with funds provided
by the Contemporary
Collection Benefactors'
Program 2002, Art Gallery
of New South Wales,
Sydney. Photograph
Diana Panuccio.
© Callum Morton.

JAMES COCHRAN, The artist's tears, 2002, oil and aerosol enamel on canvas, 63 x 63 cm, Mayne Contemporary Art Fund 2003, Art Gallery of South Australia, Adelaide. Photograph Courtesy Gitte Weise Gallery, Sydney.



gaps from the 1980s that they are now finding hard to fill due to the increased value of artists' works. In most galleries, the roles of curator and fundraiser have merged. Wayne Tunnicliffe, Curator of Contemporary Australian Art at the Art Gallery of New South Wales in Sydney, believes that fundraising takes up 50 per cent of his time.

With funds made available through a variety of means, what have public galleries been buying? As a rule, contemporary purchases date from the 1980s and the artists have at least ten years of work behind them. Nearly all works are sourced directly from artists and their dealers, including Roslyn Oxley9 Gallery, Sydney; Bellas Gallery, Brisbane; Sutton Gallery, Melbourne; Tolarno Galleries, Melbourne; Greenaway Art Gallery, Adelaide; and Sherman Galleries, Sydney. Acquisitions are sometimes part-purchases and partdonations by artists through the tax incentive scheme. Contemporary art is not purchased at auction; public gal-

leries prefer to support artists directly.

Artists Mike Parr, Fiona Hall, Simryn Gill, Helga Groves, Scott Redford, Patricia Piccinini, Tracey Moffatt and

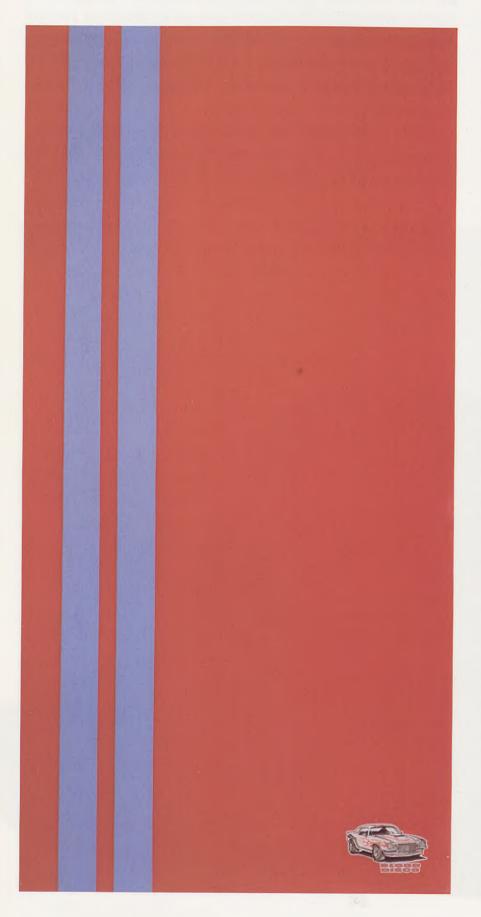
Hossein Valamanesh appear regularly on acquisition lists for 2002-03. Many of the galleries feel a responsibility to support artists from their own state. According to Sarah Thomas, Curator of Australian Art at the Art Gallery of South Australia in Adelaide: 'It is harder for artists working outside Sydney and Melbourne to be recognised. We are trying to put South Australian artists on a national level.' Recent purchases by the gallery include an important sculpture by South Australian artist Fiona Hall, Cell culture, 2002; an installation by Sally Smart; and a work by young South Australian artist James Cochran, who exhibits in Sydney with Gitte Weise Gallery. The gallery has recently established a contemporary collectors' group and funds raised from membership of this group will boost purchases of contemporary art, an area that has been under-supported by bequests, which have tended to focus on historical works.

Jason Smith, Curator of Contemporary Art at the National Gallery of Victoria (NGV) in Melbourne, confirms an emphasis on Victorian artists, but not to the exclusion of important artists in other cities. Surprisingly, the gallery does not own a major Howard Arkley painting, a gap Smith laments. The NGV's acquisitions program has been restricted over the last three years due to the cost of building Federation Square. Purchases in 2003, however, include a work by Juan Davila, Election, 2001, purchased from Kalli Rolfe Contemporary Art in Melbourne, and

> works by Scott Redford, David Noonan, Luke Roberts, Rose Nolan, Kate Daw, Fiona McMonagle and Ricky Swallow, all financed by the Joan Clemenger Endowment. Wayne Tunnicliffe at the Art Gallery of New South Wales feels no pressure to

RICKY SWALLOW, Model for a sunken monument, 1999, acrylic paint on composition board, 108.2 x 222 x 242.2 cm, Purchased through The Art Foundation of Victoria with the assistance of the Joan Clemenger Endowment, Governor, 1999, National Gallery of Victoria, Melbourne.

collect artists from New South Wales. Tunnicliffe's purchases in 2002–03 reflect an exciting and cutting-edge approach; the fact that he spends so much time 'earning' the income to spend perhaps gives him more leverage to step out. Recent acquisitions include a major installation by Mikala Dwyer; Callum Morton's *Motormouth*, 2002; and Peter Kennedy's *Seven people who died the day I was born*, 1997–98, the first major example of the artist's work to be purchased by an institution. Another recent purchase is 'Forest', 1996–98, a series of sixteen photographs by Simryn Gill. Through corporate sponsorship the gallery





MAX PAM, Asiatic iconic Decalogue, 2001, E-type colour photographic print, 105 x 105 cm, Purchased 2002 with funds from the Contemporary Art Group and the Sir Claude Hotchin Art Foundation, Art Gallery of Western Australia, Perth.

has been able to exhibit and acquire an installation by Brazilian artist Ernesto Neto, and are looking to acquire a major video installation by Susan Norrie.

The Art Gallery of Western Australia's purchasing policy is unique. Gary Dufour, Deputy Director, explains: 'Perth is not an Asia-Pacific city. We are on the Indian Ocean. This clearly influences our policy, and purchases encompass India, South Africa and Singapore.' The gallery focuses as much on international art as it does on Australian art – 'a reversal of a provincial attitude', argues Dufour. In addition to a strong focus on Western Australian artists (recent acquisitions include works by Revel Cooper, Max Pam, Howard Taylor, Julie Dowling, Rodney Glick and Robert Juniper), major commissions include a group of 4 by 2 metre bronze figures by South African artist William Kentridge and a series of twenty black-and-white photographs, 'Particulars', 1975, by South African artist David Goldblatt. Says Dufour: 'From a collecting policy we are quite particular. We have an extensive collection of Robert MacPherson, Mike Parr and William Kentridge. Overall, the strength of our collection, both historical and contemporary, is figurative, and we are building on this.'

Queensland Art Gallery is also forging its own identity with its comprehensive purchase of contemporary Asian art and works by Asian—Australian artists. The gallery—a latecomer founded in 1895—missed out on much of the early historical Australian works and, rather than try to catch up, it has switched its focus entirely to twentieth-century and contemporary Asian art which will be housed

SCOTT REDFORD, Surf painting/blood disco, 2001, resin over acrylic on foamcore, 240 x 120 cm, Purchased with funds provided by the Contemporary Collection Benefactors' Program 2002, Art Gallery of New South Wales, Sydney. © Scott Redford. Photograph Jenni Carter.

in the new Queensland Gallery of Modern Art due to open in 2005. Buying ahead of the market has at times proven astute: Cai Guo Qiang's *Dragon or Rainbow Serpent*, 1996, which the gallery purchased for \$90,000, is now worth almost \$600,000. The gallery also acquired Ah Xian's major work *Human human — lotus, cloisonné figure 1*, 2000—01, winner of the inaugural National Sculpture Prize and Exhibition at the National Gallery of Australia, Canberra, in 2001. The purchase for US\$120,000 was negotiated with the artist directly, prior to an exhibition of his work at the Asia Society & Museum in New York in April 2003. The gallery also has four other rare examples of Ah Xian's work, purchased in 2003. Queensland artists are not overlooked, with acquisitions of work by Scott Redford and Judy Watson, the latter collected in some depth by the gallery.

Dr Deborah Hart, Senior Curator of Australian Paintings and Sculpture at the National Gallery of Australia, is keen to emphasise the position of the national gallery: 'We have a responsibility to represent artists from all states in depth. We are less focused on buying emerging and cutting-edge artists and more interested in filling any gaps in the collection covering the last thirty years.' Recent purchases include a major work by Western Australian artist Brian Blanchflower, *Canopy LVI*, 2001; Philip Wolfhagen's *High ground*, 2001; Hossein Valamanesh's *Falling*, 1990; an installation by Sally Smart, *Family tree house (shadows and symptoms)*, 1999–2000; and *Leaf litter*, 2000–02, by Fiona Hall.

The financial position of the Museum of Contemporary Art in Sydney has only recently stabilised. With the announcement in 2003 of a private capital donation, its Director, Elizabeth Ann Macgregor, confirmed that the museum will be in a position to resolve its storage problem, which has hampered any prospect of further buying. By the end of 2003 Macgregor hopes to be able to set an acquisitions program in progress.

It has always been *infra dig* within the rarefied walls of the public galleries to discuss the commercial side of art, but their support of contemporary Australian artists is undeniably influential on the market, and attitudes are changing. As Doug Hall, Director of Queensland Art Gallery, says: 'I think people can be far too precious about money—we openly participate in the market and are happy to divulge what it costs us.' Jason Smith from the National Gallery of Victoria agrees: 'We are participants in the commercial world—we are as much *in* the art market as the commercial galleries are in cultivating art.'

Government's

Queensland Gallery of

Modern Art Acquisitions

AH XIAN, Human human

- lotus, cloisonné figure 1, 2000-01, hand-beaten

cloisonné technique, 158 x

55.5 x 32 cm. Purchased 2002, The Queensland

Fund, Oueensland Art

Gallery, Brisbane.

copper enamelled in

Alison Harper is Editor of the Australian Art Market Report.



Autumn sales

A STEADY STREAM OF NEW BUYERS

Just as the art world was beginning to believe the long boom in Australian art that had begun in 1992 was finally coming to an end, a new steady stream of buyers entered the art market for the 2003 autumn sales. Prices rose again at Deutscher-Menzies's sale of Australian and International Fine Art on 4 March, while one-vendor sales on 31 March by Goodmans Auctioneers and 2 April by Christie's were a near sell-out as old buyers did battle with the new.

Auction habitués at the Deutscher-Menzies sale insisted that they had never seen many of the buyers before. The most common explanation for the newcomers was flight from financial markets, where shares had been performing poorly and interest rates were low. Vendor anxiety about whether the boom could continue may also have contributed. Over the summer — a difficult period for gathering stock — they consigned to the sale 304 presentable works which were priced to sell. Vendors did not want to miss the chance to cash in on a decade's surge in art value at what may have been the tail end of the boom.

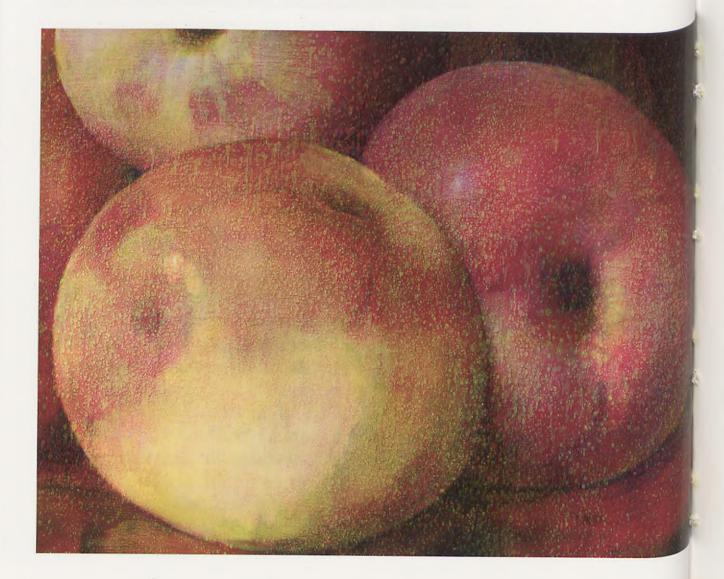
The importance of new buyers in the reshaping of the market was demonstrated when works that had appeared at auction not long ago were as keenly bid for as work fresh to the market. The watershed Deutscher-Menzies sale also contained few trade pictures, which can often depress a sale because of the familiarity of the works to many possible buyers. In addition, the development of the contemporary art market at auction, unlike the market for traditional art, has offered very public opportunities for vendors to cash in on their purchases on the primary market a decade or so earlier, and in many instances the auction market was handing out substantial capital gains for contemporary art. Art also continued to flow into the market from one of the major traditional sources – deceased estates.

The choice of Sydney by Melbourne-based Deutscher-Menzies for its March auction recognised the neglect the city had suffered at the hands of the multinational auction houses with fixed real-estate costs in Melbourne. Dealers who had scheduled mixed exhibitions ahead of the Deutscher-Menzies auction to tap into what they assumed could be diminishing spending also appeared surprised by the success of the sale. This was only the second year in a row that a major mixed-vendor sale had been held so early in the year and fears that the previous year's buoyant result might be a one-off were unrealised. It seems buyers

want to be able to buy art year-round. With little dealer input or special inducements to vendors, such as guarantees, the dreaded daggers and diamonds that signify full GST payable on the hammer price and premiums were elusive. The sale grossed \$5.4 million, with 82 per cent sold by lot and 85 per cent by value. The total was not as high as the \$6.2 million achieved at the firm's first sortie into the Sydney market a year earlier but then there were no big-ticket items like Brett Whiteley's *Fiji fruit dove* which had sold at that auction for \$561,950.

The lack of concern about the reappearance of works was reflected in the sale of Charles Blackman's *Boats at Williamstown*, 1956, for \$166,950. The work had last been seen at auction in August 1999, when it made \$134,500. Sidney Nolan's *Luna Park*, 1941, made \$155,025 against \$88,650 at the Nolan Estate sale in September 2001, while two Arthur Streeton paintings of Sydney Harbour which had gone unsold at auctions in 2002 sold for \$107,325 and \$95,400 as the dealer's expectations readjusted to the

TIM MAGUIRE, Untitled (apples) 1998, oil on canvas, 150 x 200.5 cm, courtesy Deutscher-Menzies, Sydney.



SCOTT WHITAKER, Pump house, 2002, oil on linen, 120 x 180 cm, courtesy Goodmans Auctioneers, Sydney.

reduced market status of Streeton's work in the new millennium.

However, buyers demonstrated their keenest enthusiasm for three contemporary artists who have recently been included in the Australian art world's unwritten 'must-buy' list: William Robinson, John Kelly and Tim Maguire. As well as new buyers, competition for some works by these artists came from traditional and impressionist buyers active during the 1980s boom and believed to be acting for the same collectors who have moved into the contemporary market. The sale also produced price gains which likely further stoked the interest of investors – if not collectors – in the art market. Robinson's Beechmont landscape with the moon, sold by Ray Hughes Gallery in Sydney for \$6000 in 1988, made \$101,362, while the same artist's *The bright* sea, Springbrook, sold by Philip Bacon Galleries in Brisbane in 2000, more than tripled its

original sale price of \$95,000 to make \$238,500. Works by Kelly, which had initial gallery asking prices of no more than \$2000 in the early 1990s, sold for up to \$52,470.

Yet collectors were reminded of the downside as well as the upside of contemporary art when the collection of Isabella and the late Jack Klompé was sold by Goodmans Auctioneers. Despite being without the limelight that he enjoyed when he was competing for the Archibald in the 1980s, an artist's auction record of \$24,245 was paid for Keith Looby's *Letter to artmaster*. The price was five times its asking price at Roslyn Oxley9 Gallery in 1984. Although the Klompés were renowned for the obvious pleasure that resulted from their patronage, some of their collection fell well short of its original purchase price and much further short of the artists' current financial esteem.

A Tom Risley sculpture which was priced at \$20,000 in 2001 sold for \$12,122, while a three-panelled Joe Furlonger made \$9236 against its 1994 list price of \$10,000. But for the 'Klompé factor' and the works' inclusion in mixed-vendor sales, many of the lots — especially modest works by lesser-known artists — would probably not even have done as well as this in another situation. Bronwyn Oliver's sculpture *Feather* made \$4156 against its original gallery asking price of \$800 in 1987, but her recent work has been an instant sell-out at much better prices.

The Klompé auction's \$458,000 gross was \$98,000 higher than the top estimate, however this was topped by the sale of the Frederick D. Bladin Collection by Christie's in Melbourne. At that auction all fifty-nine lots sold for a total of \$1.57 million, reminding the art trade of the existence of



a core market for traditional art. The Bladin Collection, like the Klompé, had an aura about it. Cows in the paddock (instead of up trees), ladies on balconies, and pink rhododendrons blossomed – admittedly with teasingly low estimates. The collection was much talked about by the art market in the 1980s when it was put together mostly through acquisitions via the then Melbourne-based dealer Tom Silver. Prices remained at 1980s boom-time discounts, when it was possible to buy paintings that needed to be put in carved gold rococo frames and still be fashionable.

Melbourne turned out in force for the Bladin sale, attracted by the possible high volume of traditional works. The buyers responsible for the 1980s boom loved flower pieces and, while Bessie Davidson's *Still life with blossoms*, n.d., at \$52,875 was not a surprise (she was almost a modernist), *Pink rhododendrons*, n.d., by Ernest Buckmaster fired at \$16,540. Hendrik Scheltema, Benjamin Minns and Abbey Altson – like Buckmaster – were very much of the 'old school' but lived again at Christie's to enjoy another hour of fame.

The Sydney Auction: Australian and International Fine Art, Deutscher-Menzies, Sydney, 4 March 2003; The Jack and Isabella Klompé Collection, Goodmans Auctioneers, Sydney, 31 March 2003; The Estate of the late Frederick D. Bladin, Christie's, Melbourne, 2 April 2003.

TERRY INGRAM

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



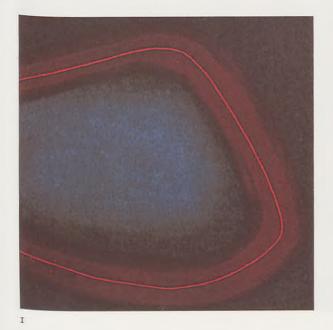


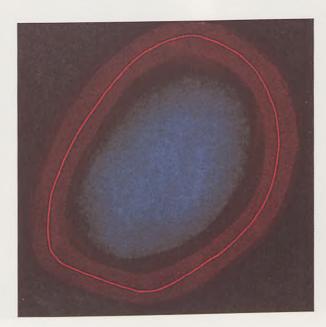




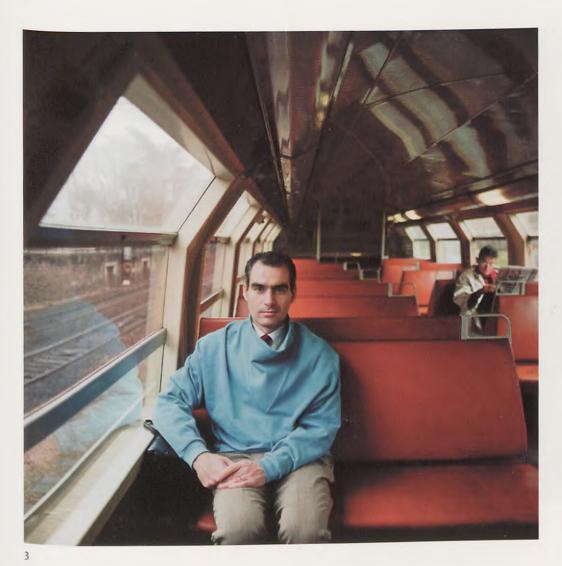


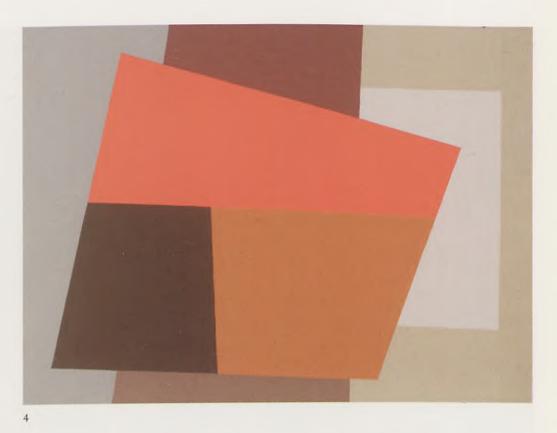
1. PAT BRASSINGTON, A little waltz, 2003, digital prints, diptych, each 75 x 57 cm, Stills Gallery, Sydney. 2. CRESSIDA CAMPBELL, Cactii garden, Bronte House, 2001, unique woodblock print, 74 x 64 cm, Rex Irwin Art Dealer, Sydney. 3. REUBEN PATERSON, Ngati Rangitihion Ngati Awa Land; Good 'ol Matata!, 2002, glitter dust on canvas, 121.5 x 121.5 cm, Gow Langsford Gallery, Sydney. 4. EMILY FLOYD, This door was only ever meant for you, 2003, wood, paint, Hydrostone, flock, dimensions variable, installation view, Australian Centre for Contemporary Art, Melbourne, 2003. Courtesy the artist and Anna Schwartz Gallery, Melbourne.



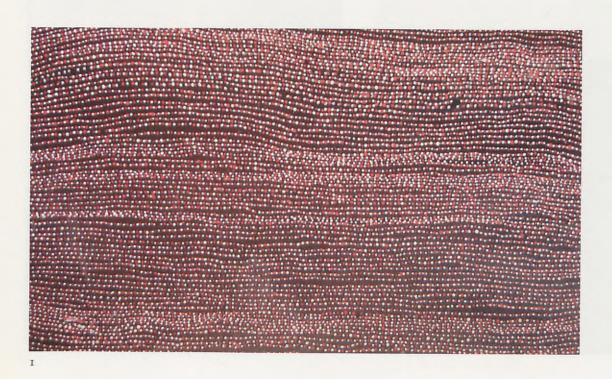




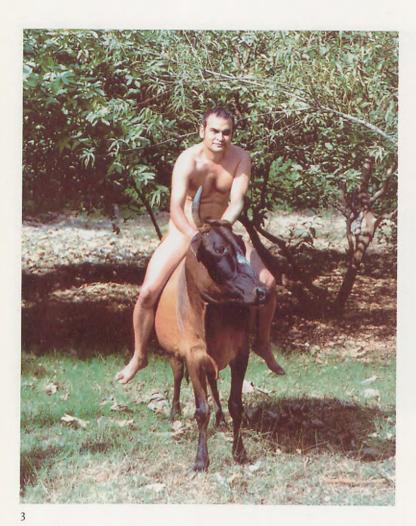


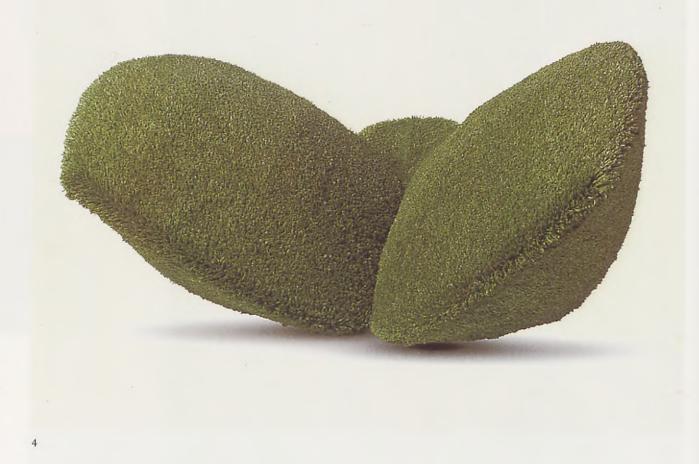


^{1.} SALVATORE GERARDI, Light Pool Series, 2003, intaglio monotypes, diptych, each 15 x 15 cm, King Street Gallery, Sydney. 2. JEFF CARTER, Beach racers, Cronulla, 1960, selenium toned photograph, 36 x 54 cm, Monash Gallery of Art, Melbourne. Reproduced courtesy the artist. 3. CONSTANT ANÉE, Alain, 1999, type-C print, 50 x 50 cm, Australian Centre for Photography, Sydney. 4. LOUISE TUCKWELL, Untitled abstract, 2003, acrylic gouache on paper, 58 x 76 cm, Tim Olsen Gallery, Sydney.









1. PINCHER TALUNGA, Yuwul, 2002, acrylic on canvas, 51 x 84 cm, William Mora Galleries, Melbourne. 2. CHERINE FAHD, A woman runs camouflaged, 2003, silver-gelatin photograph, 51 x 61 cm, Gitte Weise Gallery, Sydney. 3. SUBODH GUPTA, Cowboy, 2001, life-sized photograph, GrantPirrie Gallery, Sydney. 4. SEBASTIAN DI MAURO, Clip, 2001, 45 mm Astroturf, steel, 100 x 178 x 230 cm, Dianne Tanzer Gallery, Melbourne.









1. THIERRY B., Untitled, 2002, acrylic on canvas, 61 x 76 cm, Thierry B. Gallery, Melbourne. 2. JANET LEE KORAKIS, Beauty knows no pain, 2003, stoneware, 37 x 120 x 44 cm, Second Prize Winner, 2003 Hermanns Art Award. 3. MARY TONKIN, Summer, Kalorama, 2003, oil on canvas, 200 x 292 cm, Australian Galleries Works on Paper, Melbourne. 4. GLORIA PETYARRE, Leafs, 2002, acrylic on linen, 200 x 120 cm, Lauraine Diggins Fine Art, Melbourne.

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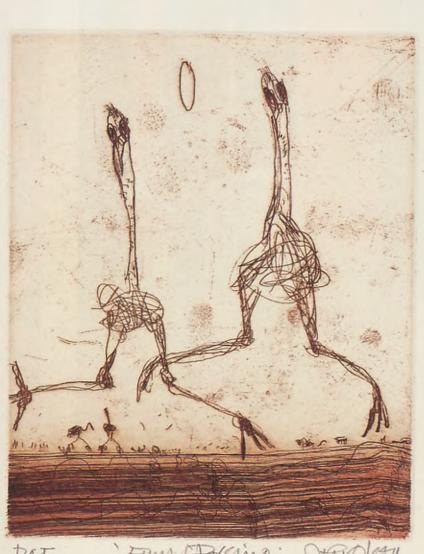
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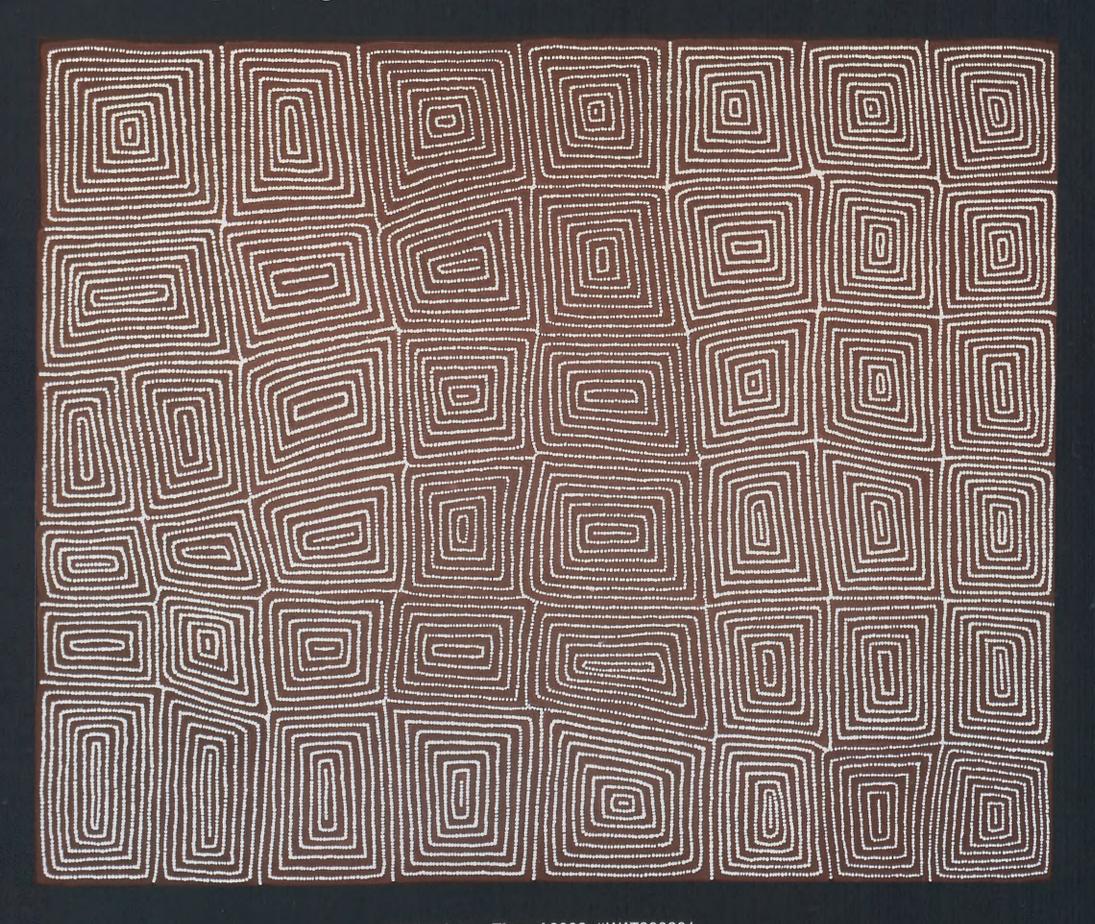
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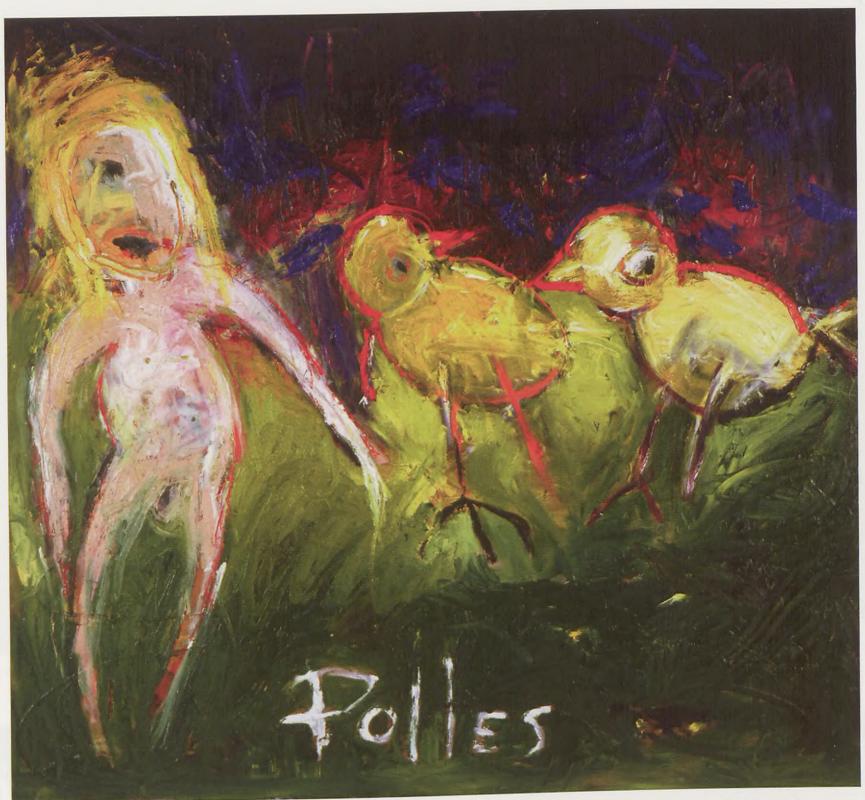
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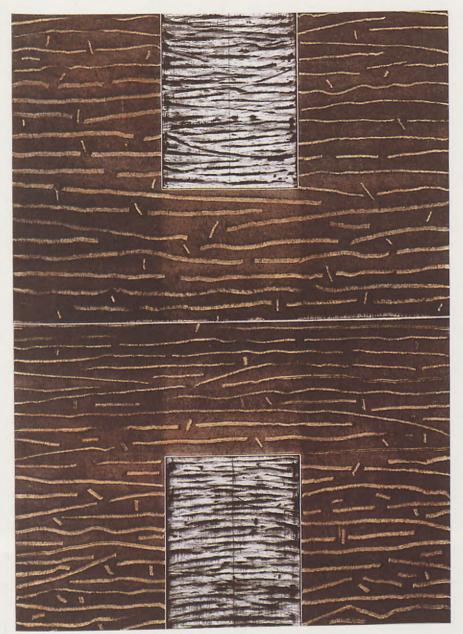
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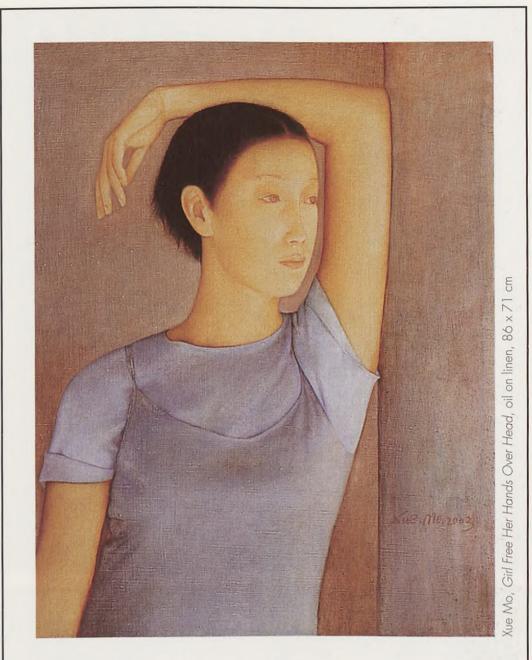
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A survey exhibition of works & theories by Chris Reimers

To 21 Sep

Photography from the Horsham Art Gallery

FROM THE PERMANENT COLLECTION 15 - 28 Sep

27 Sep - 26 Oct McKILLIP'S BRIDGE

Architectural drawings by Kevin Parker

To Sep 28 THE WHITTLESEA COLLECTION

John Borrack

4 Oct - 26 Oct FAMILY MYTHS

Prints, drawings & sculpture by Sue Fraser

TAFE STUDENTS EXHIBITION 4 Oct - 9 Nov

Works from Fulham TAFE in Sale

1-30 Nov PAINTINGS BY PETER WALKER

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 10-5, Sat and Sun 1-5, closed Mondays and public holidays www.wellington.vic.gov.au/gallery/ Admission Free



Tweed River Regional Art Gallery

Home of the Doug Moran National Portrait Prize

11 Sep - 26 Oct

JOSEPHINE ULRICK NATIONAL PHOTOGRAPHY Winners announced 27 September 2003

PORTRAITS FROM THE GALLERY'S COLLECTION

30 Oct – 30 Nov HSC: EXPRESS YOURSELF The gallery's annual showcase of the region's HSC student creations

TEACHERS AT WORK

PORTRAITS FROM THE GALLERY'S COLLECTION

WINNERS OF THE PETERKIN PORTRAIT PRIZE FOR CHILDREN

The gallery will be moving to a new purpose-built space in late 2003. Cnr Tweed Valley Way (Old Pacific Highway) & Mistral Rd, Murwillumbah South NSW 2484

Tweed River Regional Art Gallery

5 Tumbulgum Road, PO Box 816 MURWILLUMBAH NSW 2484 Wed to Sun 10-5 Tel: (02) 6670 2790 Fax: (02) 6672 7585 Admission Free tweedart@tweed.nsw.gov.au



AlburyCity Art Gallery

5 Sep - 12 Oct

Ned Kelly Series by Sidney Nolan NGA 20th Anniversary celebration tour

To 28 Sep

Sharpies Peter Robinson

17 Oct - 16 Nov

Jacaranda Drawing Prize

From 7 Nov

Regional HSC students

From 21 Nov

Charles Sturt University BA Photography

From 21 Nov

Raw waR Regional artists

ALBURY REGIONAL ART GALLERY 546 Dean Street ALBURY NSW 2640 Tel: (02) 6051 3480 Fax: (02) 6051 3482 Email: alburygallery@alburycity.nsw.gov.au Website: www.alburycity.nsw.gov.au/gallery Mon to Fri 10.30 - 5, Sat & Sun 10.30 - 4 FREE ADMISSION



GEELONG GALLERY

To 28 September Images of Australian Men

4 October – 23 November

Hothouse: the flower in contemporary
art

To 12 October

Thookay Ngaweeyan: young voices of Victoria

18 October – 30 November Robert Windsor, new paintings

Little Malop Street, GEELONG Victoria 3220
Tel: (03) 5229 3645 Fax: (03) 5221 6441
geelart@geelonggallery.org.au
www.geelonggallery.org.au
Free entry • Monday to Friday 10am – 5pm
Weekends and public holidays 1pm – 5pm
Guided tours Sat 2pm

Gladstone Regional Art Gallery and Museum

19 Sep - 9 Oct

QUEENSLAND BY INVITATION People, places and lifestyle in text and photographs. A Department of Premier and Cabinet exhibition assisted by Bendigo Bank and Queensland Arts Council

27 Sep - 1 Nov

GRAPPLE Explores and engages senses other than sight. A Pinnacles Gallery, Thuringowa, partnership with RGAQ, Access Arts, Hands on Art and the Royal Blind Foundation

4 Oct - 1 Nov

ALUMINIUM IN ART Recent works by Donna Marcus, a metamorphosis of aluminium household wares presented in conjunction with the artist

From 8 Nov

MARTIN HANSON MEMORIAL ART AWARDS The 28th Annual Art Awards. Submission of entries from 29 Oct – 1 Nov 2003



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 and public holidays 10am–4pm



WOLLONGONG CITY GALLERY

To 14 Sep

WILLIAM YANG: SELECTED PHOTOGRAPHS
1968–2003 A Wollongong City Gallery touring exhibition

18 - 28 Sep

WHEN WORKERS UNITE

The history of the labour movement seen through banners, badges and posters

SALLY SMART: SHADOW FARM

Obvolutive wall drawings incorporating iconic symbols from the artist's childhood memories of farm life.

A Bendigo Art Gallery travelling exhibition

From 8 Nov

4 Oct - 2 Nov

LANCELEY & SENBERGS: TWO VIEWS

Paintings and works on paper exploring the local natural and industrial landscape

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

To 21 September

Unwrapped: Australian Fashion & Textile Design

Presented in partnership with Asialink, supported by The Department of Foreign Affairs and Trade and The Australia Council

Polixeni Papapetrou: Dream Child

27 September – 2 November
The Robert Jacks Drawing Prize

From 8 November

The Arthur Guy Memorial Painting Prize

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

CAIRNS REGIONAL GALLERY

To 7 Sep 57TH ANNUAL CAIRNS ART SOCIETY EXHIBITION

From traditional landscapes and flora and fauna paintings to contemporary mixed-media works and sculpture

MELTING POT 3 A biennial exhibition showcasing 12 Sep - 5 Oct

ceramic-based works by local, state and national artists.

A Cairns Potters Club Inc. Exhibition

To 28 Sep

Visions.

STELLA BOWEN Art, Love and War Exhibiting the works of expatriate Australian female war artist Stella Bowen. Comprising 72 works painted in Australia, France and England. An Australian War Memorial Travelling Exhibition

SUNSHINE Local artist Michael Ferris explores native flora and foliage through the medium of watercolour. Cairns Regional Gallery Community Exhibitions Program

From 31 Oct SATISFACTION Bringing the food and leading chefs of the Hunter together with the innovative tableware of

some of Australia's leading potters. A Lake Macquarie City Art Gallery Travelling Exhibition



Cnr Abbott and Shields Streets CAIRNS Old 4870 Tel: (07) 4031 6865 Fax: (07) 4031 6067 Mon to Sat 10am - 5pm Sun & public holidays 1pm - 5pm email: info@cairnsregionalgallery.com.au website: www.cairnsregionalgallery.com.au



BATHURST REGIONAL ART GALLERY

19 Sep - 2 Nov 2003 ARCHIBALD PRIZE **NSW Regional Tour**

> Financially supported by Colonial Foundation Charitable Trust and toured by the Art Gallery of New South Wales in partnership with the Museums and Galleries Foundation of NSW

From 7 Nov

WITNESS

An exhibition of Australian photojournalism

Showcasing the recent work of ten Australian photographers

An Australian Centre for Photography touring exhibition

PETER ADAMS A few of the legends

Peter Adams photographs photographers and records their histories. This exhibition tells the story of the extraordinary people behind legendary images of the 20th century

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

LAFLOBEIIIIIIIIIIIII GALLEFYIIIIIIIIIIIII

138 COMMERCIAL RD MORWELL, VICTORIA

TEL: (03) 5128 5700

GALLERY 1-2

5 Sep - 19 Oct

500 Fridays: Ten years of contemporary The Brotherhood: Artists who worked plein-air painting

From 24 Oct

A Primrose from England

GALLERY 3 To 15 Sep

Paper as Object

27 Sep - 16 Nov Glass from the Victorian State Craft Collection

GALLERY 4 PERMANENT COLLECTION To 29 Sep

George Baldessin: A continuing influence

4 Oct - 10 Nov

Patron Prints: From the Australian Print Council and Monash University Gippsland Centre for Art & Design patron prints

GALLERY 5

To 29 Sep

with George Baldessin. Includes, Jan Senbergs, Les Kossatz, Andrew Sibley, Imants Tillers, Fred Williams, Roger Kemp

4 Oct - 16 Nov

RetroMOMENTS: Colin Suggett retrospective

GALLERY 6

To 29 Sep

Women printmakers from the permanent collection

4 Oct - 16 Nov

Critters: Animal images from the permanent collection

Latrobe Regional Gallery is owned and operated by Latrobe City Council, assisted by the Victorian State government through Arts Victoria, Department of Premier and Cabinet



CALOUNDRA REGIONAL ART GALLERY

To 14 Sep

THROUGH AUSTRALIAN WOMEN'S EYES

A Lismore Regional Art Gallery touring exhibition

BY GEORGE! Furniture and working drawings by George Gavaric

To 26 Oct

7 DAYS Seven contemporary Australian artists

RETURNING Jac Bennink's virtual residency program, with Kerry Johns and Marianne Penberthy

29 Oct - 30 Nov THE LIVING GALLERY OF FRASER ISLAND

Photographs by Peter Meyor. Toured by the Queensland Arts Council

LOST AND FOUND Four Hong Kong artists and four Brisbane artists

TO THE BOATHOUSE Works by Wurtulla-based artist Mary McKelvie



22 Omrah Avenue Caloundra QLD 4551 Tel: (07) 5420 8200 Fax (07) 5420 8292 Email: s.clarke@caloundra.qld.gov.au

Art Directory

Queensland

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, Peart, Majzner, Lynn, Makin and many others. Daily 10-5

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

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

FIRE-WORKS GALLERY

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 11 – 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.
From 13 September: Threads of Life, textiles from India curated by Maggie
Baxter
18 September to 18 November: Siegfrig

18 September to 18 November: Siegfried Manietta, explorations in shallow space To 5 October: Prints from the City of Ipswich Collection

10 October to 2 November: Habitats of Ipswich

Ipswich
To 9 November: Oceans of Stories,
Australian children's book illustrators
Ann James, Libby Stanley, Kim Gamble,
Guundie Kuchling and Sally Rippon
8 to 30 November: The Bremer Institute
of TAFE Visual Arts Students
From 20 November: Sandra Temple –
With a green brush.
Daily 10 – 5, closed Christmas Day,
Boxing Day, New Years Day

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

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Tel. (07) 3369 3288
Fax (07) 3369 3021
editions@thehub.com.au
info@grahamegalleries.com
www.grahamegalleries.com
Specialising in fine art prints, works on
paper and artists' books. Organiser of the
Artists' Books and Multiples Fair.
Tues – Sat II – 5

GRAYDON GALLERY

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Fax (07) 5449 7805
noosaglen@lighthousegallery.com.au
www.lighthousegallery.com.au
Two uniquely located and spacious
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of paintings by outstanding Australian
artists and exquisite Shona sculptures
from Zimbabwe. See website for details
on special exhibitions.
Daily 10 – 5

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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 monthly. Free admission.
Tues – Sat 10 – 5

QUT ART MUSEUM

QUT Cultural Precinct, 2 George Street, BRISBANE 4000 Tel. (07) 3864 5370 Fax (07) 3864 5371 www.culturalprecinct.qut.edu.au Tues – Fri 10 – 4, Sat – Sun 12 – 4

REDCLIFFE CITY ART GALLERY

470–476 Oxley Avenue,
REDCLIFFE 4020
Tel. (07) 3283 0415
Fax (07) 3883 2017
RCC_ArtGallery@redcliffe.qld.gov.au
www.redcliffe.qld.gov.au
Annual program of interpretive
exhibitions from the permanent
collection, works by local artists and
national touring exhibitions.
Mon – Thurs 10 – 4, Fri 10 – 7,
Sat 10 – 4

STANTHORPE ART GALLERY

Lock Street, Weeroona Park,
STANTHORPE 4380
Tel. (07) 4681 1874
stanart@halenet.com.au
www.granitenet.au/groups/Stanthorpe
ArtsFestival
Monthly program of touring exhibitions
and local artists, permanent collection
featuring known Australian artists
September: Life in the Emperor's Tomb
October: In Enemy Hands – Australian
Prisoners of War
November: Granite Belt Artist Month.
Mon – Fri 10 – 4, Sat 1 – 4, Sun 10 – 1

STILLWATER STUDIO

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

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

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New South Wales

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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
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Wed – Fri 10 – 5.30, Sat 10 – 2

ALBURY REGIONAL ART GALLERY

546 Dean Street, ALBURY 2640 Tel. (02) 6051 3480 Fax (02) 6041 2482



ROBERT EDDIE, Pas de deux, Giselle, mixed media, 21.2 x 21.5 cm, 'Art & Theatre' exhibition, courtesy Artarmon Galleries.

alburygallery@alburycity.nsw.gov.au www.alburycity.nsw.gov.au/gallery 5 September to 12 October: Ned Kelly series, Sidney Nolan
To 28 September: 'Sharpies', Peter Robertson
17 October to 16 November: Jacaranda Drawing Prize
From 7 November: Regional HSC students
From 21 November: Charles Sturt
University BA Photography;
Raw waR, regional artists.
Access for the disabled. Free admission.
Mon – Fri 10.30 – 5, Sat – Sun 10.30 – 4

ANNANDALE GALLERIES

TIO Trafalgar Street,
ANNANDALE 2038
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Fax (02) 9552 1689
annangal@ozemail.com.au
www.annadalegalleries.com.au
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Established 1991. The best of Australian
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Aboriginal bark paintings and sculpture
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Tues – Sat 11 – 5

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479 Pacific Highway, ARTARMON 2064 Tel./Fax (02) 9427 0322 Representing contemporary artists including Clem Millard since 1976, Glen Preece since 1982, octogenarian ex-patriot Fred Jessup, and twenty artists for the 'Art & Theatre' exhibition in October 2003.

Mon – Fri 10 – 5, Sat 11 – 3, closed public holidays

AUSTRALIAN GALLERIES

15 Roylston Street, PADDINGTON 2021 Tel. (02) 9360 5177 Fax (02) 9360 2361 enquiries@australiangalleries.com.au www.australiangalleries.com.au Director: Stuart Purves.

Monthly exhibitions of contemporary Australian painting and sculpture by Australian Galleries artists.

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Fax (02) 9380 8755
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Director: Stuart Purves.
Monthly exhibitions of contemporary
Australian painting and sculpture by
Australian Galleries artists.
Tues – Sat 10 –6, Sun 12 – 5

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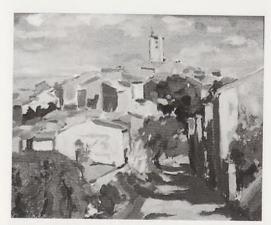
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The longest running gallery in Sydney,
showing established and emerging
Australian artists, including Aboriginal
art. Specialising in the work of Emily
Kame Kngwarreye.
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BATHURST REGIONAL ART GALLERY

70–78 Keppel Street, BATHURST 2795 Tel. (02) 6331 6066



DONALD RAMSAY, The village of Servian from my visit to Fred Jessup in Southern France, oil on canvas, 38 x 46 cm, courtesy Artarmon Galleries.

Fax (02) 6332 5698 brag@bathurst.nsw.gov.au 19 September to 2 November: 2003 Archibald Prize – NSW Regional Tour From 7 November: Witness, an exhibition of Australian photojournalism; Peter Adams, a few of the legends. 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
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Wed – Sat II – 6

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Contemporary art by leading Australian
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Thurs – Mon 11 – 4

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Mon – Sat 10 – 6, or by appointment

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BROKEN HILL REGIONAL ART GALLERY

cnr Blende and Chloride Streets,
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Fax (08) 8087 1411
bhartgal@pcpro.net.au
www.artgallery.brokenhill.nsw.gov.au
One of Australia's oldest regional
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Changing exhibitions of national and
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and sculpture garden and art workshop
centre.

Tues – Sat 10 – 4, Sun and public holidays 12 – 4, Mon groups by appointment

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Quality traditional and modern masters
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Mon – Sat 11 – 6, or by appointment

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7 Macquarie Street, SYDNEY 2000 17 and 25 Opera Quays East Circular Quay, SYDNEY 2000 Tel. (02) 9252 3993 Fax (02) 9252 3995 collinskent@ozemail.com.au www.collinskent.com.au Director: Colin Diamond. Gallery Director: Anna Layard. Exhibiting original international fine art including: Bonnard, Braque, Calder, Cezanne, Chagall, Chahine, Dali, Delauney, Derain, Dix, Dufy, Giacometti, Goya, Kandinsky, Laurencin, Manet, Marini, Masson, Matisse, Minaux, Miró, Moore, Motherwell, Picasso, Pissarro, Rembrandt, Renoir, Roig, Rouault, Tobiasse and Vuillard. 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. To 15 September: Pamela Griffith -Coastal scenes, watercolours 19 September to 13 October: Harry Pidgeon, birds, landscape, trawler; Paul O'Brien - Newcastle scenes, oil paintings 17 October to 10 November: Paul Haggith, paintings; Steve Glassborow, sculpture From 14 November: Anne Gilligan, paintings; Bruce Rowland, paintings of the future. Fri, Sat and Mon 11 - 6, Sun 2 - 6, or by appointment

DEFIANCE GALLERY

47 Enmore Road, NEWTOWN 2042 Tel./Fax (02) 9557 8483 crswann@bigpond.net.au Director: Campbell Robertson-Swann. Manager: Lauren Harvey. Contemporary Australian sculpture and painting. Continual exhibition program and stock room of artists represented by the gallery including Angus Adameitis, Tom Arthur, Janik Bouchette, Grace Burzese, Pamela Cowper, Lyndon Dadswell, Rachel Douglass, Mark Draper, Peter Godwin, Ulvi Haagensen, Nigel Harrison, Paul Hopmeier, David Horton, Geoff Ireland, Jennifer Johnson, Blaze Krstanoski-Blazeski, Brian Koerber, Anita Larkin, Michael Le Grand,



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.

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- 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

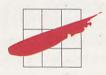
BARKS

- 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



DUR SQUARE

Russell McQuilty, Campbell Robertson-Swann, Tony Slater, Phillip Spelman, David Teer, Willemina Villari and David Wilson. Wed - Sat 11 - 5

DELMAR GALLERY

144 Victoria Street, ASHFIELD 2131 Tel. (02) 9581 6070 Fax (02) 9799 9449 rhoward@trinity.nsw.edu.au www.trinity.nsw.edu.au Regular curated exhibitions From 13 November: The Christmas Exhibition, smaller works by many of Sydney's leading and emerging artists. Thurs – Sun 11 – 4 during exhibitions

DICKERSON GALLERY

34 Queen Street, WOOLLAHRA 2025 Tel. (02) 9363 3358 Fax (02) 9362 9555 sydney@dickersongallery.com.au www.dickersongallery.com.au Established 1992. Dealing and exhibiting original works by Australia's most collectable young, mid-career and senior artists. Solo and group exhibitions held monthly with a diverse stockroom selection including prints, assemblages, oils and drawings. Comprehensive website. Representing Mark Booth, James Clayden, Robert Dickerson, Chris Dyson, Jon Ellis, David Frazer, Hannah Hall, Max Linegar, Victor Majzner, Mitchell McAuley, Peter Olive, Andrew Paviour, James Powditch, Matthew Rogers and Paul Ryan. 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 www.dubbo.nsw.gov.au Due to fire damage at the Dubbo City Council administration building, the Dubbo Regional Gallery is temporarily closed. An amended exhibition program is at Macquarie Regional Library, Dubbo Branch, cnr Macquarie & Talbragar Streets. Phone 6884 7366. To 12 October: 'An Ordinary Day – Book Illustrations by Armin Greder'. Written by Libby Gleeson, 'An Ordinary Day' was the winner of the Children's Book Council Picture Book of the Year, 2002, and the Scholastic Australia Best Designed Children's Book Award of the Australian Publishers Association 50th Annual Book Design Awards. This exhibition will present the original illustrations for the book alongside preparatory drawings and drafts. Mon - Fri 10 - 6, Sat 10 - 3, Sun 12 - 4

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 ARTS AND SCULPTURE PARK

261A Mount Scanzi Road, KANGAROO VALLEY 2577 Tel. (02) 4465 1494 Fax (02) 4465 1028 aniela@shoal.net.au www.galeriaaniela.com.au Dealing and exhibiting quality Australian and European paintings and sculpture, including Blackman, Olsen, Perceval, Boyd, Dali, Rodin, Bartosz, Martin, Judge, Dunlop, Fialkowski, Laird, Crooke, Legge and Somerville. Two-anda-half-hectares of sculpture park. Fri – Sun 11 - 4, or by appointment

GALLERY 460 AND SCULPTURE PARK

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

GALLERY SAVAH

20 Glenmore Road, PADDINGTON 2021 Tel. (02) 9360 9979 Fax (02) 9331 6993 savah@savah.com.au www.savah.com.au

Director: Savah Hatzis. Changing monthly exhibitions. Representing Australian and international artists in paintings and graphics. Specialists in Aboriginal painting from the Utopia Region, NT. Works by Charles Blackman, Arthur Boyd, David Boyd, Frank Hodgkinson, Emily Kngwarreye, Steve Lopes, Glory Ngarla, Anna Petyarre, Gloria Petyarre, Nancy Petyarre, Minnie Pwerle, Emanuel Raft, David Rankin, Al Skaw, Philip Stallard, Nico Vrielink, Barbara Weir and James Whitington. Tues-Sun 11-6

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 - 5, Sat and public holidays 1-4, or by appointment

GOULD GALLERIES

110 Queen Street, WOOLLAHRA 2025 Tel. (02) 9328 9222 Fax (02) 9328 9200 art@gouldgalleries.com 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

GOW LANGSFORD GALLERY

2 Danks Street, WATERLOO 2017 Tel. (02) 9699 1279 Fax (02) 9699 1379 info@gowlangsfordgallery.com.au www.gowlangsfordgallery.com Director: Gary Langsford. Gallery Manager: Kirsty Divehall. Exhibiting and representing a range of prominent and contemporary artists from Australasia and beyond, creating a dialogue between local and international artistic practices. Tues-Sat 11-6

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 Producer: Gillian Serisier. Exhibiting Australian, international and Indigenous contemporary art, the gallery challenges convention by exploring boundaries and questioning tradition. Tues - Fri 10 - 6, 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 11 - 5

HARRINGTON STREET GALLERY

17 Meagher Street, CHIPPENDALE 2008 Tel./Fax (02) 9319 7378 Artists' cooperative established in 1973. A new exhibition is mounted every three weeks throughout the year from February to December. Celebrating 30 years. 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. Changing monthly group exhibition by gallery artists. Tues-Sun 10-6



HÖGLUND ART GLASS, Pinot Noir Graal Collection, 38 cm high, Höglund Art, Glass Gallery, Woollahra, Sydney.

HOGARTH GALLERIES ABORIGINAL ART CENTRE

7 Walker Lane, PADDINGTON 2021 Tel. (02) 9360 6839 Fax (02) 9360 7069 hogarthgal@bigpond.com
www.aboriginalartcentres.com
Contemporary Aboriginal art from
Cape York, central and western deserts,
Arnhem Land and Western Australia.
Diverse stockroom includes paintings
on canvas and bark works on paper,
carvings and weavings.
Tues – Sat 10 – 5

HÖGLUND ART GLASS GALLERY

92 Queen Street,
WOOLLAHRA 2025
Tel. (02) 9326 1556
Fax (02) 9326 1456
sydney-gallery@hoglund.com.au
www.sydney.hoglund.com.au
A constantly changing exhibition of
hand-blown art glass in complex
techniques such as Graal, Ariel,
Sommerso, Incalmo and Engraving.
Tues – Sun 10.30 – 5.30,
or by appointment

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.cofa.unsw.edu.au/galleries/idg/news 4 September to 11 October: Larrikins in London – An Australian Influence on 1960s London. Australian artists, theorists, writers, actors, media commentators and filmmakers who escaped from the restrictive atmosphere of 1960s Australia to thrive in the vibrant and swinging culture of London

22 October to 29 November: Light from Shadow, the legacy of Chiaroscuro in spatial imaging. Exploring the use of darkness as an active agency of representation in traditional and holographic artwork.

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
Aart@jintaart.com.au
www.jintaart.com.au
Jinta Desert Art is an established fine arts gallery representing leading contemporary Aboriginal artists from the Central Desert region.
Mon – Fri 10 – 6.30, Sat 10 – 6

THE KEN DONE GALLERY

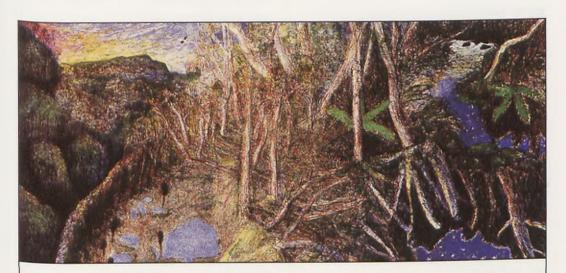
I Hickson Road, The Rocks,
SYDNEY 2000
Tel. (02) 9247 2740
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www.done.com.au
A vibrant space in The Rocks precinct,
with exhibitions by Australian artist
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paper, limited-edition prints and posters,
bookshop and art-related products.
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closed Christmas Day only

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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, Gail English,



PLACE AND MEMORY

The Graphic Work of WILLIAM ROBINSON



12 September - 7 December 2003

QUT Cultural Precinct • QUT Art Museum 2 George Street, Brisbane (next to City Botanic Gardens) Enquiries 07 3864 5370 or visit www.culturalprecinct.qut.edu.au

This exhibition is supported by





Kay Bryan, Philip Bacon Galleries and Australian Galleries

QUT Art Museum is proudly sponsored by







Kay and Robert Bryan Diana Gibson The Lee Foundation Image detail: Blue pools 2000 Colour lithograph QUT Art Collection

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CRICOS No. 00213J

RAE HEINT



ie Barber, 117 x 117 cm. Photograph Joel Johnstor

RED LIPS STUDIO

upbeat neopop

12 Knightsbridge Rd, Hazelwood Pk, South Australia 5066 Telephone: +61 8 8364 4590 Monday to Saturday 11 – 6 website: www.raeheint.com email: rae@raeheint.com Hugo Farmer, Anne Ferguson, Salvatore Gerardi, Frank Hinder Estate, Robert Hirschmann, Robert Hollingworth, James Jones, Jan King, Martin King, Alexander McKenzie, Idris Murphy, Amanda Penrose Hart, Jenny Sages, Wendy Sharpe and Emma Walker. Tues – Sat 11 – 6

LEGGE GALLERY

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

LIBBY EDWARDS GALLERIES

47 Queen Street, WOOLLAHRA 2025 Tel. (02) 9362 9444 Fax (02) 9362 9088 syd@libbyedwardsgalleries.com www.libbyedwardsgalleries.com Manager: Susie McNicol. Assistant Manager: 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, Nicholas Daunt, Waldemar Kolbusz, Belynda Henry, Regina Noakes, Gillian Lodge, Mia Galo, Carlo Golin, Zigmunt Libucha, Kelly Adair, Jane Creenaune and Anthony Vandersweep. Mon - Sat II - 6, Sun I - 5

LISMORE REGIONAL ART GALLERY

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.
5 September to 12 October: '6 ft + clean:
surf + art', exploring Australian surf
culture through the eyes of contem-

porary artists; New Media Project:
Angela Van Boxtel
17 October to 16 November: 'The New
Quilt', a selected exhibition of quilts
by leading textile artists across Australia;
Peter Rushforth, ceramics; Susan
Rushforth, printmaking
From 19 November: Northern Beaches
College of TAFE, an exhibition of works
by 2003 graduating visual arts and
ceramics students; 'Natural Visions', Jack
Morrison photographs.
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
Sale and exhibition of international
and Australian paintings and sculpture,
representing Lanceley, RobertsonSwann, Pat Harry, Sam Fullbrook,
Neil Frazer, Richard Allen and James
McGrath.
Tues – Fri 10 – 6, Sat 10 – 5, Sun 12 – 5

MICHAEL NAGY FINE ART

53 Jersey Road, WOOLLAHRA 2025
Tel. (02) 9327 2966
Mobile 0410 661 014
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, and public holidays

MOREE PLAINS GALLERY

Frome Street, MOREE 2400
Tel. (02) 6757 3320 Fax (02) 6752 7173
gallery@northnet.com.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. Mon – 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 5 September to 9 November: 'MCA Unpacked II', works from the MCA Collection, selected by six Australian artists with diverse practices 17 September to 30 November: 'Primavera 2003', work by young Australian artists; 'Howard Taylor - Phenomena' From 29 October: 'Callum Morton -More Talk About Buildings and Mood'. Daily 10 - 5

NEW CONTEMPORARIES

Level 3, South QVB (Town Hall end), George Street, SYDNEY 2000
Tel. (02) 9268 0316
Fax (02) 9268 0316
A brand new exhibition space in the heart of Sydney, New Contemporaries will accommodate a wide range of events, including one-person shows and thematic exhibitions. The main and recurrent emphasis will be on the work of emerging artists.

Mon – Sat II – 5, Sun II – 4

NEW ENGLAND REGIONAL ART MUSEUM

Kentucky Street,
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Tel. (02) 6772 5255
Fax (02) 6771 2397
neram@northnet.com.au
www.neram.com
Home of the Howard Hinton, Chandler
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Regularly changing exhibitions.
Facilities include eight gallery spaces,
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The Museum of Printing is now open.
All welcome.
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NEWCASTLE REGION ART GALLERY

cnr Laman and Darby Streets,
NEWCASTLE 2300
Tel. (02) 4974 5100
Fax (02) 4974 5105
19 September to 26 October: Newcastle
Region Art Gallery 2001–2002
Acquisitions
27 September to 23 November: Adam
Cullen – Our place in the pacific
From 27 September: Lionel Bawden,
a contemporary project
To 5 October: Michael Bell, a major
twenty-year survey of paintings, works
on paper and decorated ceramics
11 October to 23 November: Glacier,

toured by RMIT Gallery, Melbourne From 29 November: 50 Years of Australian Ceramics Tues – Sun 10 – 5, public holidays 2 – 5, closed Good Friday and Christmas Day

NIMBIN ARTISTS 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 Ian Pearson, Shirley Miller,
Margie Rojo, Christine Robinson and many more. Sculpture, ceramics,
engraved glass, prints, jewellery, felt, furniture and other artforms are also featured.
Daily 10 – 4

NIMBIN REGIONAL GALLERY

81 Cullen Street, NIMBIN 2480 Te. (02) 6689 0041 Special exhibitions changing every two to three weeks. Daily 10 – 4

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tribal art. Member of the Australian
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Object promotes the best new craft and
design in Australia. Programs include
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Store and touring exhibitions.

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86 River Road, EMU PLAINS 2750
Tel. (02) 4735 1100
Fax (02) 4735 5663
gallery@penrithcity.nsw.gov.au/penrithgallery
To 28 September: 'Boofheads & Scrubbers
Revenge', boofheads chew the fat and scrubbers take the piss; 'The Christopher
Dean Project', Christopher Dean dials
M for Margot.
Free Admission. Tues – Sun 11 – 5

POWERHOUSE MUSEUM

500 Harris Street, ULTIMO 2007 Tel. (02) 9217 0389 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, 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 November: 'Grand Marnier -Powerhouse Museum Fashion of the Year 2002'. 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.
Tues – Sat 10 – 6

REX IRWIN ART DEALER

Ist Floor, 38 Queen Street,
WOOLLAHRA 2025
Tel. (02) 9363 3212 Fax (02) 9363 0556
thomastrudeau@rexirwin.com
www.rexirwin.com
To 13 September: Fred Williams,
paintings and gouaches
16 September to 4 October: Tom Alberts,
paintings and drawings
7 October to 1 November: Jan Senbergs,
recent work
4 to 22 November: Amanda Marburg,
paintings

From 25 November: Gwyn Hanssen Pigott, ceramics.
Tues – Sat 11 – 5.30, or by appointment

ROBIN GIBSON GALLERY

278 Liverpool Street,
DARLINGHURST 2010
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Fax (02) 9331 1114
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www.robingibson.net
Established and emerging Australian
and international artists. Exhibitions
change monthly. Valuations for the
cultural gifts program, probate and
insurance. Investment and collection
advice.
Tues – Sat 11 – 6

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Fax (02) 9331 5609
oxley9@roslynoxley9.com.au
Contemporary Australian and international art, paintings, sculpture, photography, installation, video and performance.
Tues – Fri 10 – 6, Sat 11 – 6

SALMON GALLERIES

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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 John Armleder,
Maria Cruz, Julian Dashper, A.D.S.
Donaldson, Mikala Dwyer, Sylvie Fleury,
Marco Fusinato, Diena Georgetti, Matthys
Gerber, Julia Gorman, Katharina Grosse,
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.
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16-20 Goodhope Street, PADDINGTON 2021 Tel. (02) 9331 1112 Fax (02) 9331 1051 info@shermangalleries.com.au www.shermangalleries.com.au Throughout the year, Sherman Galleries has a constantly changing program of exhibitions by gallery artists; Peter Atkins, Gordon Bennett, Lauren Berkowitz, Marion Borgelt, Debra Dawes, Shaun Gladwell, Anne Graham, Denise Green, Cai Guo-Qiang, Toshiaki Izumi, Michael Johnson, Janet Laurence, Michael Lindeman, Richard Long, Hilarie Mais, Dani Marti, Clinton Nain, Simeon Nelson, Vanila Netto, Robert Owen, Mike Parr, Jacky Redgate, Stelarc, Tim Storrier, Imants Tillers, Kimio Tsuchiya, Jennifer Turpin, Hossein Valamanesh, Guan Wei, Philip Wolfhagen, John Young, The Estate of Paul Partos, The Estate

of John Davis and a large collection of original prints and works on paper.

To 6 September: Mike Parr

11 September to 4 October: Tim Storrier
9 October to 1 November: Janet
Laurence
6 to 29 November: Clinton Nain.

Tues – Sat 11 – 6

S.H. ERVIN GALLERY NATIONAL TRUST

Watson Road, Observatory Hill, SYDNEY 2000
Tel. (02) 9258 0123
Fax (02) 9251 4355
shervingallery@nsw.nationaltrust.org.au www.nsw.nationaltrust.com.au
A lively program of changing exhibitions of Australian art and architecture, providing new perspectives on our visual heritage. Emphasis on historical themes and women artists. See website for details.
Tues – Fri II – 5, Sat – Sun I2 – 5

SIR HERMANN BLACK GALLERY

Level 5, Wentworth Building, cnr Butlin Avenue and City Road, University of Sydney, SYDNEY 2006 Tel. (02) 9563 6053 Fax (02) 9563 6029 Curator: Nick Vickers.

The Sir Hermann Black Gallery and Sculpture Terrace is the University of Sydney Union's gallery. The gallery hosts exhibitions from contemporary artists and from the union's art collection, as well as curated exhibitions of sculpture on the terrace.

Tues – Sat II – 4

SOHO GALLERIES

Cnr Cathedral and Crown Streets, SYDNEY 2000 Tel. (02) 9326 9066 Fax (02) 9358 2939 art@sohogalleries.net www.sohogalleries.net

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p 02 6689 1293 f 02 6689 1392 e scott@shmosaic.com www.shmosaic.com



Director: Nigel Messenger. Innovative contemporary art including paintings, sculpture, glass and works on paper by Australian artists. Representing Jerry Mich, Andrew Rogers, Katherine Boland, Christopher McVinish, Bjorn Dolva, Andrew Bartosz, Mia Gaalo, Conchita Carambano, Sallie Portnoy, Brenda Hartill (UK), Glenn Miller, Larissa Smagarinski, Jason Rogers, Annette Lodge, Dinah Wakefield, Warrick Timmins, Paul Battams, Helen Mackay, Darran Whatley, Cliff Grigg, Brian Hurst, Mark Thiele and Matthew Curtis. 5 September: Jason Rogers, abstract expressionist paintings 26 September to 22 October: Katherine Boland - Scorched Earth, paintings on timber; Matt Carney, contemporary steel sculpture

24 October to 12 November: Suzanna Lang – Vessels, recent paintings; Glass Art, group show, collectable glass From 14 November: Keith Sparling – The Body Image, paintings; Sallie Portnoy, cast glass figures. Tues – Sun 12 – 6, or by appointment

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.
10 September to 11 October: Robyn
Stacey; Peter Charuk
15 October to 15 November: Anne
Ferran; Brenda L. Croft; Georgina Smith.
Wed – Sat 11 – 6, Tues by appointment

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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

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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.

2 to 20 September: Marie Hagerty
23 September to 11 October: John Olsen
14 October to 1 November: David Larwill
4 to 22 November: Ian Grant
From 25 November: Tim Summerton
Tim Olsen Gallery Annex
2 to 20 September: Charlie Sheard,
works on paper
24 September to 18 October: Michelle
Perett.

TOM MATHIESON AUSTRALIAN ART AND INVESTMENT GALLERY

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280 Rocky Point Road, RAMSGATE 2217 Tel. (02) 9529 6026 Fax (02) 9529 0929 info@tommathiesongallery.com.au www.tommathiesongallery.com.au Quality investment art since 1976. Representing John Allcot, Alan D. Baker, John Coburn, Robert Dickerson, William Dobell, Ric Elliot, Pro Hart, Diana Lane, 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. To view all works visit our website. Daily 9-5

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 and sculpture with select investment pieces from Australian and international artists. Representing Matthew Ainsworth, Howard Arkley, Charles Blackman, William Boissevain, Arthur Boyd, Graham Cox, Garry Duncan, Paul Foreman, Jason Jeynes, Gemma Lynch-Memory, Girodano Mazzotti, Kim Nelson, Margaret Olley, John Olsen, Anelia Pavlova, Herman Pekel, Gordon Richards, Warren Salter, Mackenzie Thorpe, Dean Vella, Anna Warren, Diana Watson, Judith White, Vince Vozzo and Salvatore Zofrea. Tues – Sat 11 – 6, Sun 12 – 5

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Tula, Northern Territory, and John R.
Walker, Robert Cole and Christopher
Hodges.
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University of Technology, Sydney
Level 4, 702 Harris Street,
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Fax (02) 9514 1228
www.utsgallery.uts.edu.au
Acting Curator: Tania Creighton.
UTS Gallery hosts a vibrant and active
program of monthly changing exhibitions,
showing local, national and international art practice, regularly focusing
on work by emerging designers,
architects and artists.
Tues – Fri 12 – 6

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artists with changing exhibitions
commencing in May.
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VON BERTOUCH GALLERIES

61 Laman Street, NEWCASTLE 2300 Tel. (02) 4929 3584 Fax (02) 4926 4195 mail@wowletsgo.com.au www.wowletsgo.com.au To 21 September: Invitation Exhibition - Heritage Newcastle Urban and Rural, paintings and drawings 26 September to 19 October: Brian Roberts, paintings; Matthew Perceval, 31 October to 29 November: The Forty First Collectors Choice Exhibition, paintings, graphics, sculpture, pottery, weaving, wood carving and glass. Fri - Mon II - 6, or by appointment

WAGGA WAGGA REGIONAL ART GALLERY

Civic Centre, Baylis Street,
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Tel. (02) 6926 9660
Fax (02) 6926 9669
gallery@wagga.nsw.gov.au
www.regionalgalleries.nsw.gov.au
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movement in Australia, and a nationally
significant collection of Australian
prints.

From 10 October: 'Ranamok Glass Prize 2002', annual contemporary art glass prize featuring Australian and New Zealand artists

To 12 October: Artexpress; Two Laws ...One Spirit
17 October to 30 November: 'The Studio Tradition', a history of the National Art School and art education in Sydney 1893—1997; 'Flash! DA 135 Years of Photography'

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 10 September: 'In & Out of
Abstraction', Peter Griffen, paintings
and field studies of the East Kimberley
13 September to 9 October: 'Sydney',
Patrick Carroll.
Mon – Sat 10.30 – 6, Sun 1 – 6

WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010 Tel. (02) 9331 2556 Fax (02) 9361 6871 info@wattersgallery.com www.wattersgallery.com Watters Gallery opened in 1964. The inaugural directors remain as current To 13 September: Mostyn Bramley-Moore, recent paintings; Lorraine Jenyns, ceramic sculpture 17 September to 11 October: Roger Crawford, new work; Virginia Coventry, paintings 15 October to 8 November: Vicki Varvaressos, recent paintings; Ken Whisson, paintings From 12 November: Chris O'Doherty aka Reg Mambasa, works on paper; Peter Poulet, new paintings. Tues and Sat 10-5, Wed-Fri 10-7

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ACT

ANU DRILL HALL GALLERY

Kingsley Street, off Barry Drive, ACTON 2601 Tel. (02) 6125 5832 Fax (02) 6125 2595 dhg@anu.edu.au Director: Nancy Sever. To 28 September: Crossing Boundaries – Bali, a window to twentieth-century Indonesian art 2 October to 9 November: Abstractions. Free admission. Wed-Sun 12-5

BEAVER GALLERIES

81 Denison Street, DEAKIN 2600 Tel. (02) 6282 5294 Fax (02) 6281 1315 mail@beavergalleries.com.au Canberra's largest private gallery. Regular exhibitions of contemporary paintings, prints, sculpture, glass and ceramics by established and emerging Australian artists. Gallery and licensed café open daily. To 8 September: Madeleine Winch, paintings, prints, collagraphs; Fiona Hiscock, ceramics 25 September to 13 October: Dean Bowen, paintings, prints and sculpture; Kevin White, ceramics 16 October to 3 November: Peter Rushforth, ceramics; Canberra Glass, group exhibition of studio glass artists From 21 November: Leon Pericles, paintings and prints. Daily 10-5

CHAPMAN GALLERY CANBERRA

31 Captain Cook Crescent, MANUKA 2603 Tel. (02) 6295 2550 Director: Judith L. Behan. Quality Indigenous art always in stock. Exhibitions until December include Wendy Sharpe, Imants Tillers, McLean Edwards and Jerry Michalsky. Wed-Sun 11-6, public holidays by appointment

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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 From 6 September: 'Andy Warhol' To 28 September: 'Tactility - Two Centuries of Indigenous Textiles, Fibre and Objects' To 5 October: 'Sari to Sarong - Fivehundred years of Indian and Indonesian textile exchange' From 11 October: 'Home Sweet Home -Works from the Peter Fay Collection' To 2 November: 'Jump', photography (children's gallery) From 7 November: 'Poussin, David, Dalacroix, Courbet', French Masterpieces from Montpellier. 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

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DEBORAH PAAUWE, Prom Night, 2002, Type-C photograph, 120 x 120 cm, edition of 5.

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www.alcastongallery.com.au
Director: Beverly Knight.
Exhibiting contemporary Aboriginal
art – paintings, works on paper, limitededition prints, sculpture, ceramics and
artefacts.
September: Abie Loy, first solo show
October: Barney Ellaga, recent paintings
November: Bessie Liddle, recent
paintings.

11 Brunswick Street, FITZROY 3065

Mon – Fri 10 – 6, Sat 11 – 5, or by appointment

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845 High Street, ARMADALE 3143
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Fax (03) 9500 9724

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www.alisonkellygallery.com
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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

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AUSTRALIAN CENTRE FOR CONTEMPORARY ART

III Sturt Street, SOUTHBANK 3006 Tel. (03) 9697 9999 Fax (03) 9686 8830 info@accaonline.org.au www.accaonline.org.au Executive Director: Kay Campbell. Artistic Director: Juliana Engberg. To 28 September: Greg Creek, a major survey of one of Australia's foremost allegorical portrait and narrative painters 11 October to 30 November: Orifice, exploring the visceral, the abject, the sensual and the sexual body. Artists include Smith and Stewart, Douglas Gordon, John Meade and Ann Hamilton.

AUSTRALIAN GALLERIES

Tues-Sun II-6

35 Derby Street, COLLINGWOOD 3066
Tel. (03) 9417 4303
Fax (03) 9419 7769
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Director: Stuart Purves.
Monthly exhibitions of contemporary
Australian painting and sculpture by
Australian Galleries artists.
Mon – Sat 10 – 6, Sun 12 – 5

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Mobile 0409 434 923
artatbhg@ozemail.com.au
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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

CHARLES NODRUM GALLERY

267 Church Street, RICHMOND 3121 Tel. (03) 9427 0140 Fax (03) 9428 7350 c.nodrum@bigpond.com www.charlesnodrumgallery.com.au 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 and glass.
To 20 September: Mandy Martin 24 September to 18 October: Matthew Johnson 22 October to 15 November: Philip Wolfhagen
From 19 November: Thornton Walker and Prue Venables.
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.

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BRUNSWICK 3056
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Fax (03) 9387 4048
mguglielmo@moreland.vic.gov.au
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12 September to 5 October: Working
title...the art of young people in
Moreland, surveying the work of young
people aged 3 to 18 years
17 October to 9 November: Kathe
Kollwitz 1867—1945
From 21 November: Gus Cohen,
a selection of views.
Wed – Sat 11 – 5, Sun 1 – 5

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www.eastgatecitysearch.com.au
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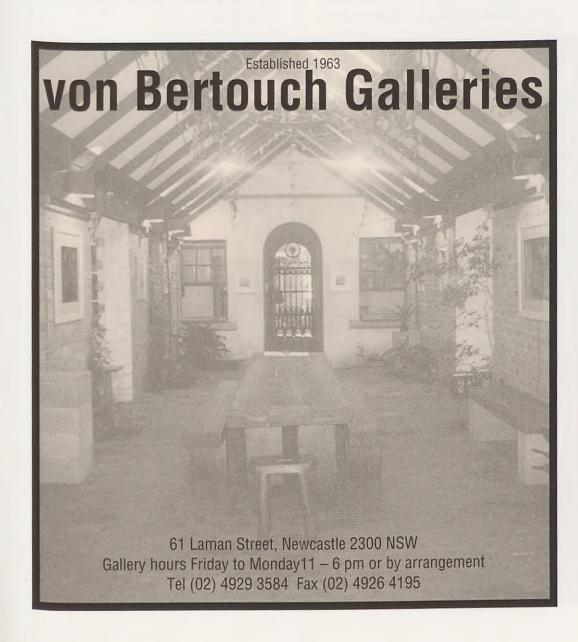
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Sat – Sun and public holidays 1 – 5

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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

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I to 21 September: David Voigt, paintings 2 to 19 October: John Borrack, paintings 6 to 27 November: David Boyd, paintings.

Mon – Fri 10 – 5.30, Sat 10 – 5, Sun 2 – 5 (exhibitions only)

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31 October to 16 November: Andrew
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Tue – Sun 10 – 5

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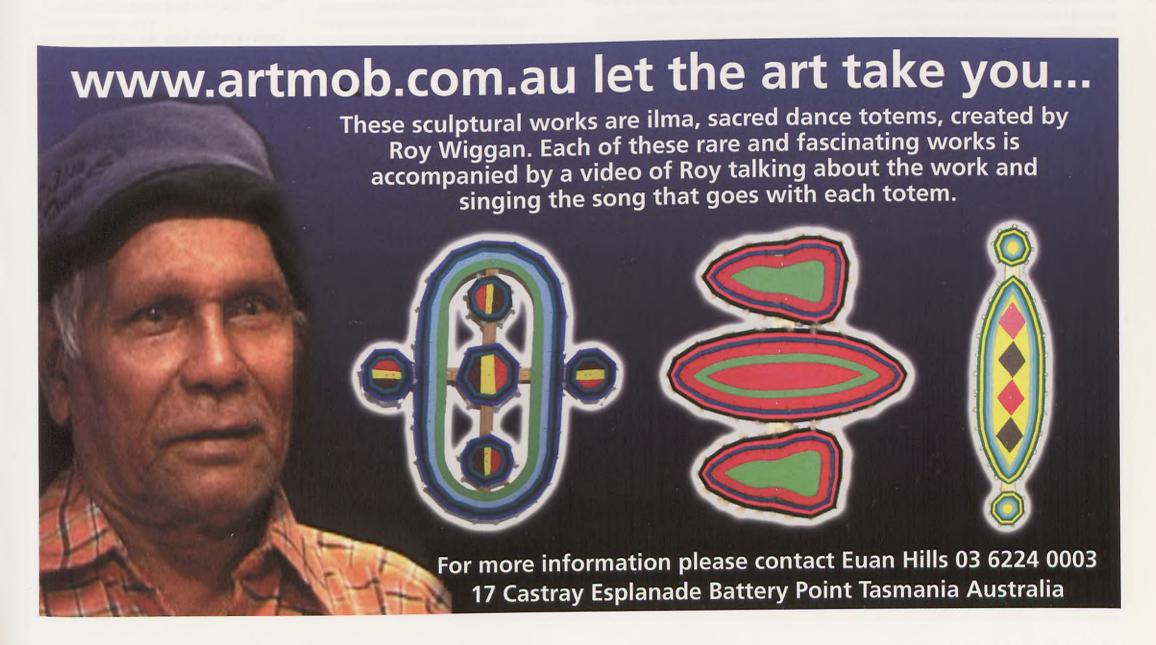
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Review

Rosemary Laing and Jay Younger LOUISE MARTIN-CHEW

Rosemary Laing (born 1959) and Jay Younger (born 1960) are close in age, both are photographic artists and both have broad interests in feminism. While Laing grew up in Brisbane and did her first degree there, Younger arrived later, from country Queensland. By this time Laing had departed. Younger stayed and has played a significant part in reshaping the Brisbane art scene. Despite these background similarities, the survey exhibitions devoted to each artist earlier this year reflected their very different approaches to artmaking: Laing uses the image to dramatise the idea, while Younger uses the idea to explicate her image-making.

It was the politics of corruption and repression - 'if you were photographed at a demonstration you knew you would never get a government job' - that drove Laing out of Brisbane in 1979, but it is her rejection of creative limitation that brought her to an international audience. She may well parallel the success of other iconic contemporary





above: ROSEMARY LAING, bulletproofglass 1, 2002, type-C photograph, 120 x 193 cm, courtesy Gitte Weise Gallery, Sydney; below: JAY YOUNGER, Untitled I, 1997–98 (from 'Trance of the Swanky Lump', 1997), cibachrome photograph, 80 x 80 cm, courtesy Brian Tucker.

Australian photographers, such as Tracey Moffatt and Patricia Piccinnini. The seven-year survey of Laing's work (1995–2002) shown at the Brisbane City Gallery (BCG) acknowledged her origins in Brisbane. Commenting on the

survey, Laing said: 'It's a bunch of punctuation marks for me; you can't finish the book [and at this stage], can't even finish the chapters.' Accordingly, she titled the accompanying exhibition catalogue Third Day of a Five Day Muster.

Laing has been an academic for much of her working life, but her creative career has absorbed considerable energy. At the end of 2003 she had a well-received show at Galerie Lelong in New York, building on the momentum of a nascent international career. Since the end of 2000, she has been able to make a living solely from her art.

Laing's work traverses presentday issues of existence, attempting as an artist and photographer 'to

find fissures and cracks where an image can operate'. Her show at the BCG included the wellknown 'flight research (airborne bride)' images from 1998-99; the earlier 'greenwork', 1995, and 'brownwork airport NASA', 1996–98; as well as the carpeted forest, 'groundspeed', 2001; and her most recent series, 'bulletproofglass', 2002, in which she returns to the image of the flying bride with force, shooting her down from her flight.

While the standard of Laing's work throughout the last seven years is superb, 'bulletproofglass', was, for me, the highlight of the show. Suspended in uncertain grey skies, the image of the limp, although conscious, bloodied bride surrounded – in bulletproofglass 3 – by the blurred forms of fast-moving pigeons, is unforgettable, and reads like the pulse of our troubled world, which blunders on, absorbing the casualties. Laing is truly an artist of the times, working within the medium of the moment.

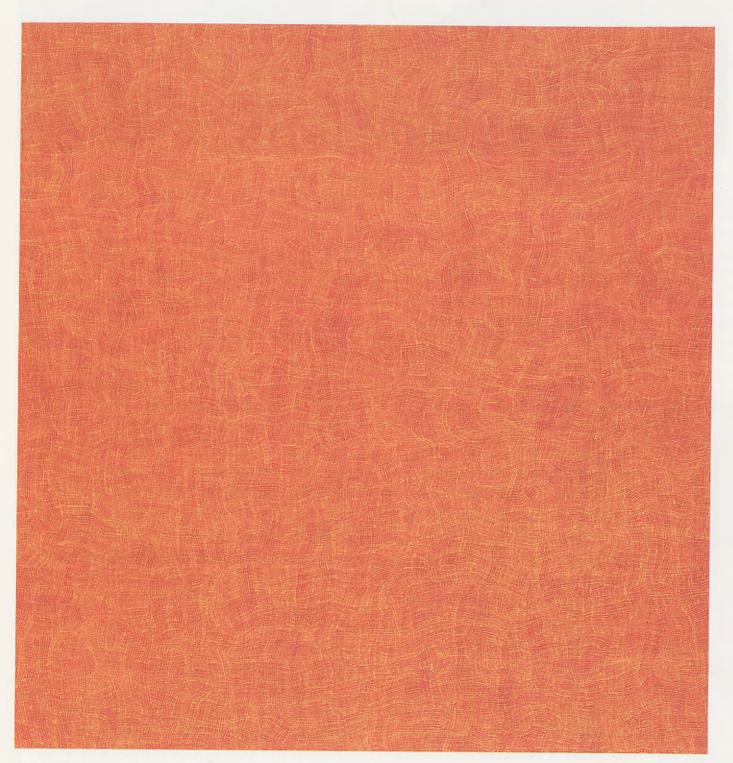
Jay Younger has worked across so many different roles within the arts that she defies categorisation. She began as a photographer, evolved into an installation artist, and, in her work as a curator, educator and writer, has been a driving force for change, development and professionalism in Brisbane's cultural coming-of-age since the early 1980s.

Younger's fifteen-year survey, 'Glare', documented her largely performance-focused career and included work from three of her photographic series: 'The Homefires Burn in the Heartland', 1987, 'Combust', 1991, and 'Ulterior', 2002. In 'Ulterior', Younger returns to her beginnings in photography, using the inspiration of the late 1970s to describe the flashy, glitzy, yet naive nature of Queensland's socio-political milieu, peopled with ghostly figures from the Fitzgerald Inquiry who exposed the corruption which flourished during the Bjelke-Petersen era.

Given the scope and quantity of the works she has created or performed, the exhibition

covered only a fragment of her oeuvre. In many ways the accompanying catalogue that documents Younger's wider practice is more substantial than the show could be. Such is the conundrum when assessing Younger's work; her contribution outside her creative output is so extensive that it becomes impossible to see and experience the work without knowing its broader context. 'Glare' is her dedication to and affection for contemporary culture and for Brisbane.

A Survey 1995–2002: Rosemary Laing, Brisbane City Gallery, 23 January – 23 March 2003; Jay Younger, Glare: A Survey 1987–2002, University Art Museum, University of Queensland, Brisbane, 7 December 2002 – 18 January 2003; Gold Coast City Art Gallery, 31 January – 9 March 2003.



KARL WIEBKE, 15-02 yellow on red, 2002, acrylic on Belgium linen, 174 cm x 164 cm, courtesy Gow Langsford Gallery, Sydney.

Karl Wiebke

BEN CURNOW

The most unusual feature of Karl Wiebke's exhibition at Gow Langsford Gallery in Sydney in early 2003 was a large number of painted sticks leaning up against one wall of the gallery in an evenly spaced row. Varying slightly in diameter and height, the sticks each narrow to a point and form a colourful array, painted with designs that range from the minimally geometric to the apparently random and intricate. If Wiebke's sticks are reminiscent of spears, this is not the artist's intention; their pointed tips, he would explain, give them better stability as they lean against the wall. Nor is this peculiar type of presentation a novelty or diversion from Wiebke's general practice, for the artist has employed similar arrangements at various times over the last twenty years or so. The line of painted sticks in fact indicates how his work is grounded in a critical analysis of the 'painting' as object.

The sticks are paintings, although perhaps not in the customary sense. In formal terms they raise certain rhetorical questions about the presupposed nature of painting. As Julian Goddard asks in his catalogue essay: 'Do the stick paintings have a front and a back, up or down, inside or outside?' Condensing the traditional expanse of the support to a narrow diameter, Wiebke diminishes the capacity of the painting/object to captivate us in an imaginary field of its own, emphasising instead its contingencies, relativities and handmade, humble character. At the same time the works seem to acknowledge and refract a much broader context in which painting can no longer be regarded as either a singular historic enterprise or an aesthetic entity that is exclusive of other visual codes. There are suggestions of shared ground with decorative design (including variations on stripes and grid patterns similar to those found in fabrics), as well as allusions to the work of other artists. Indigenous art and design, and the history of ideas relating to abstract art.

In assembling so many co-existent possibilities, Wiebke conveys a sense of enlivened freshness, freedom and latitude with respect to abstraction as a field of investigation. Together, the stick paintings speak of multiplicity and continuous creative process. Individually, they reflect multifarious 'realities' of painting, while as objects they exist plainly in the same space as the viewer. They appear as objects that we could

potentially pick up and throw (hence the metaphor of the spear is not entirely inappropriate, if only in a symbolic or ceremonial sense and not as an actual weapon).

Other works in this exhibition bear witness to the fact that while Wiebke's art is resolutely non-representational, the absolute positions and hard-and-fast rules associated with modernist abstraction's drum-and-trumpet history give way, in his work, to a more open-ended and lyrical sensibility. Some of the paintings may appear from a distance to be monochromes, but are in fact meticulously layered combinations of two colours that remain quite distinct on the surface. For example, 15–02 yellow on red, 2002, results in a brilliant orange through the phenomenon known as optical mixing, a process which occurs in the eye of the beholder. In such works Wiebke creates an all-over surface that is both structured and unstructured in appearance, modulated by methodical yet irregular applications of crosshatchings in one colour over a 'ground' of another. Suggestive of transience and mobility, the paintings invite slow looking. They affirm the capacity of painting to make us wonder what more there is to see, what kinds of spaces might lie beneath surface appearances, for the longer we look, the more there is to see in them.

If the stick paintings can be considered as Wiebke's ongoing notes, then the larger works are more like essays concerning a particular set of possibilities. Works like 13-02 blue on white on green, 2002, or 14-02 blue on yellow and red, 2002, complexify the sense of layered visual space and add emphasis to the inertia of the image, its slowness, presence, gestalt. The large canvas India, 2000-02, and 17-02 yellow on white on blue, 2002, go further in the direction of evoking metaphysical dimensions. Wiebke's painterly investigations are primarily grounded in the material realm, as the matter-of-fact titles he gives to most of his works attest. He is particularly interested in processes and their outcomes – discovering the difference between 'blue on white' and 'white on blue', for instance. Such concerns are hardly romantic. Yet in exploring the seductive qualities of beauty and entrancement in painting the door is left open to the transcendental, and indeed Wiebke's 'broad church' approach to abstraction is one that is ultimately idealist, a search for reconciliation and synthesis.

Karl Wiebke – Recent Painting, Gow Langsford Gallery, Sydney, 13 February – 11 March 2003.

Tim Maguire and Michael Ramsden

JONATHAN TURNER

'These are places where I've been, where I've had my feet in the water, where I've fished and been actively involved in the countryside', says Michael Ramsden of his new landscapes of Tasmania and the Snowy Mountains, painted during his recent return to Australia after ten years in Berlin. According to Ramsden, these works depict:

A sort of tundra in high country – hard, harsh, treeless, but beautiful with streams covered in moss and lichen, silver and mercury shot through with olive green. I never show the sky, just the skies reflected in the white water. So it's looking in rather than looking out. But it's not about being a plein air painter, sitting outside with an easel. It's about landscape distilled from long-distance memory, painted in my studio at Hill End, revealing an underlying quality of yearning. I suppose it's the essence of landscape.

Meanwhile, Tim Maguire speaks of the 'strange, eerie, polar light' captured in his new series of 'White Paintings', a coherent cycle of fifteen works produced in Maguire's studios in Paris and the Loire Valley in France between late 2000 and early 2003. These are not landscapes in any traditional sense. Although certain visual links can be made to the northern European

sense of the sublime in nature and to works by nineteenth-century artists – particularly the glacial wastelands painted by Caspar David Friedrich and Turner's blurred seascapes – Maguire mentions another, unexpected source of inspiration for his 'White Paintings':

I took a couple of photos looking out of the windows of aeroplanes during long flights. Cloudscapes as seen from 33,000 feet. Pictures looking down on the strange, otherworldly white landscapes, with mountains of clouds, where the horizon isn't where it's supposed to be. I'm interested in this sense of spatial ambiguity, just like I've always been interested in the prospect of multiple readings. Some works are more literal, others are more abstract, and I've always liked the play between the two.

Ramsden and Maguire, two prominent
Australian artists with strong connections to
Europe, reveal that landscape is still an invigorating subject for contemporary reinterpretation. There is an ethereal, dream-like quality
to their new paintings, in which the obvious
aspects of true realism remain elusive. The
image is never fully defined, and the paint is
spattered and smeared. This is painting as hard
labour. While Maguire uses toxic chemicals
to achieve his desired effects, Ramsden makes
pools of paint and shellac and then sets his wet
pictures alight, effectively baking the colour
onto the canvas. It is all about surface and
chance, and the processes of change.



TIM MAGUIRE, Untitled 20010321, 2001, oil on canvas, 122 x 222 cm, courtesy Martin Browne Fine Art, Sydney.

Maguire's 'White Paintings' can be seen as wide panoramas or as soft-focus details. The paint itself seems to be bubbling and seething. Sprayed and splashed with solvents, the surface of each canvas has been covered with successive layers of horizontal wash. The white and icy blue-black paint appears to ebb and flow. As Maguire explains:

These new images evolve out of the process, rather than the other way around. I purposely didn't want to get too descriptive or representational. There's a physicality about them. They are not as transparent as my other works. They're more opaque. In any case, they create strong associations for different people. There's ambiguity, and hence I have deliberately called them white paintings, rather than landscapes.

Ramsden's landscapes are smaller in scale than his previous vast colour-field paintings. The sense of perspective is tilted. Detail is blurred, as if the rocky outcrops are being seen through mist, scarred paintwork functioning as camouflage. The meandering streams are depicted in rivulets of rusty, acidic colour, burnt and bleeding. Reeds and grass stalks appear as violent streaks in the foreground, applied in thick, agitated brushstrokes swiped on top of mottled greens — his technique literally a slash-and-burn method of painting.

Ramsden lays his stretched canvases on the floor, having first glued a canvas template of the zigzagged form of the stream onto the primed

surface. He applies paint and shellac in four or five layers, setting it alight so that it shrinks and melts, creating a ceramic-like texture. After the final burning process, which he refers to as the 'alchemy of colour merging with glaze', Ramsden rips away the template and paints the rocky forms of the mountain stream onto the 'fresh' canvas underneath.

Maguire's work emerges from a different chemical process, although his technique is equally labour-intensive and toxic. Says Maguire: 'It begins with putting down a layer of paint and throwing solvents onto the canvas. This loosens the paint, which exposes the dark underlayer. Then I brush the solvents to shift the loosened paint, which gives the illusion of shadows with white highlights. Previously, I worked the other way around, starting with white and progressing to black.'

As the subsequent paint layers become thinner, the effects grow more random. Each of the 'White Paintings' has been created in a single session of up to twenty hours of continuous work. The essential structure can be modified only for as long as the paint remains wet, or until Maguire can no longer access the underlying darker colour. As he explains: 'In the past, my paintings have been more about surface effects, more decorative, more brightly coloured. Still using the flicking and brushing processes, I have started pushing the technique further, leaving out the colour, reducing everything to black and white, looking at the form and the

structure of an image, seeing the potential for a more pictorial space.'

And what attracts Ramsden to landscape?:

It's probably a return to a sort of tradition, but via Japanese and Chinese landscape. It's the essence of what I missed so much when I was away from it all for the past ten years in Germany. When much of the rest of the world is filled by images that get faster and stronger, I tend to go back to a more monolithic image, looking down at glistening rivers and streams, looking at where we come from. My earlier works were more conceptual, often using found objects. Now I'm making elemental imagery and the paintings, conversely, are growing more enigmatic, yet more realistic.

Tim Maguire: White Paintings, Martin Browne Fine Art, Sydney, 9 April – 3 May 2003; Michael Ramsden, Ray Hughes Gallery, Sydney, 19 August – 11 September 2003.

Elizabeth Durack

PHILIPPA O'BRIEN

'Prelude – Early Works by Elizabeth Durack' was an exhibition of drawings and watercolours created during a period of intensely lived experience. Durack was aged in her early thirties and had returned to Argyle, the family station in the Kimberley, as a single parent with two young children. Prior to this, Durack and her sister Mary, both then aged in their early twenties, had virtually run the remote station for a time, alone with the resident Aboriginal people. It was then that Durack established the bonds with the local Aboriginal community that would mature into deeper and more complex relationships a decade later.

Between these two periods at Argyle,
Durack had been overseas (spending some
time at Chelsea Polytechnic), then married,
moved to Sydney and had two children. Her
return to Argyle was a potent moment, encapsulating powerful feelings, expanded selfawareness and a release of pent-up creative
energy. With the help of Aboriginal stockmen
Durack built a grass studio on the banks of the
Ord River. This insulated her from the fractious, hierarchical life of the homestead and
created a space for concentration on her work
and integration into the Aboriginal life that
surrounded her.



MICHAEL RAMSDEN, Late evening, snowy mountain stream, 2003, mixed-media on canvas, 103 x 198 cm, courtesy Ray Hughes Gallery, Sydney.

The landscape of the East Kimberley is of an epic scale, but it was the heroism of the people that Durack captured in her work. The details of the landscape are there – boab trees, cattle, goats, dogs, kapok trees and ant hills - but the real subject is almost always people: working, walking, playing, pausing. The drawings and Watercolours are fluent, economical and lyrical. It is easy to see Camp – and whirlwind, 1948, as a classic watercolour study. The artist seems to have worked methodically on a strongly structured composition, drawing freely, when suddenly all her attention is drawn to an approaching willy-willy (wind). Absorbed in the moment, Durack rapidly sketches the new scene in the vacant corner of the paper. These paintings and drawings are the work of an artist engrossed in the life around her, captivated by its intricacies and immersed in its unique beauty.

Durack submerged herself in the everyday life of the community – the families, the work, the hardships, the energy and the joy, as well as the invasive and enduring sense of loss and impending tragedy. Her dominant subject is women and children. Accepted into Mirriuwong-Gujerrong life, Durack spent much time with the mothers and babies. Herself a mother with young children, she felt a great affinity with these families. Her son Michael appears in several works, in a melee of children, dogs and energy. It is important to evaluate Durack's work in this context: she was a female artist absorbed in women's issues. In these Aboriginal women and children she saw the universal; and perhaps she also saw her own situation, her vulnerability, uncertainties and fears for the future. Leitmotif, 1950, is a powerful image of a young woman preoccupied, exposed and sensitive, her only security being her relationship with her child and with other women.

Of the few larger works on canvas from this period to have survived is a monumental scene of women washing clothes on the banks of the Ord. Titled *War and peace*, it is a Courbet-like vision of stoicism, simplicity and happiness, set in the heart-stopping grandeur of the Kimberley landscape. One of the most moving images in the show, *High and inaccessible*, 1948, depicts a fiercely independent traditional woman who refuses to be forced off her land. Durack saw her and her children on a long walk with the station women into the 'high and inaccessible' country far from the homestead.

Also included in the exhibition were pencil drawings that were studies for the paintings. Some of the drawings are loose, energetic and impressionistic, while others are beautifully refined and detailed. Durack has been characterised as both a social activist drawing attention to poverty and discrimination, and, more recently, as a relic of colonial conservatism. Neither is accurate. In these early paintings and drawings she gives us a true picture of what she saw when she committed herself to seeing, feeling and understanding as best she could the world of a group of people on Argyle in the late 1940s.

Prelude, 1948, from which the exhibition takes its name, is a lively pencil drawing overlaid with an intense, unfettered, rhythmic watercolour sketch. The clear observation and accuracy of the first is transformed by the dancing energy of the second to create an image of the oneness of all things, the unity of the inner and outer worlds. That is the lesson Durack learnt from her interaction with this community — not an externalised social message, but true psychological insight.

Prelude – Early Works by Elizabeth Durack 1947–1950, Vancouver Arts Centre, Albany, Western Australia, 3–28 February 2003, Art On The Move travelling exhibition.

Antony Gormley

TED SNELL

Fifty-one attenuated forms are set in the dry bed of Lake Ballard, 750 kilometres north-east of Perth, the blackness of the carbonised steelalloy figures contrasting dramatically with the crystalline sparkle of white salt. Titled *Inside* Australia, the figures comprise British sculptor Antony Gormley's project for the 2003 Perth International Arts Festival (PIAF). Gormley chose a remote site deep within the desert, fifty kilometres from the nearest settlement. Dispersed around the lake, the dark forms look best at sunrise and sunset when they cast long shadows, further extending their thin shape. Dawn or dusk is also the best time to avoid the dangerous and inhospitable daytime temperatures that regularly soar above forty degrees Celsius. No doubt the figures are distorted magically by mirages and heat haze, but with the total lack of facilities on site - apart from a couple of water tanks installed by PIAF – the risks are much greater for intrepid art lovers.

Gormley is renowned for his figurative interventions in the landscape, including solitary forms like *The angel of the north*; small groups such as *Land, sea and air*; or the large number



ELIZABETH DURACK, Prelude, 1948, watercolour and pencil on paper, 45 x 58 cm.

of figures in works like Another place, in which 100 life-sized sculptures were situated on a tidal flat. For Inside Australia Gormley took computer scans of residents from the nearby town of Menzies, and fed the data through a computer program that reduced their body mass to one-third of its original size without changing their height. As a result, the figures – with breasts projecting out on thin spikes, stretched skulls and inflated thighs – look like a group of aliens or mutants left as witnesses to a shocking catastrophe. For Australians with knowledge of Maralinga and Woomera, the image of misshapen figures in the desert has a more chilling and immediate reference.

The journey to Lake Ballard is poorly sign-posted but worth the effort, even if the figures are much smaller than one imagines (the casting process shrinks them). They are also spaced far apart so it is difficult to experience the size of the project. Gormley initially wanted 100 figures, but whether he intended to put them closer together or cover more ground is a point of conjecture. Yet the spacing is not necessarily inappropriate as the entire project is designed as a work to be imagined and reconstructed with the aid of photographs and text.

Although plans for a visitor's centre were scrapped when sponsorship failed to materialise, Gormley knew that by choosing a desert location the majority of his audience would only access his work via colour photographs in

art and lifestyle magazines, assisted by press reports and, in time, a documentary made by Britain's Channel 5 and the Australian Broadcasting Corporation. Surprisingly, the artist's website is not much use for recent work. It includes no work after 2000 and, despite the obvious desire to make Inside Australia known internationally, it is not mentioned. There are images on the PIAF website and the Western Australian Tourism website, but considering the potential to document the installation at different times of day, to track the visitors and their responses and to indicate something of the vastness and isolation of the desert location, it seems remarkable that so little information about the work is available online.

However, the local arts press has made much of *Inside Australia*, reporting on its fabrication in Perth, its delivery, the evidence of vandalism, wear and tear in the extreme weather conditions, and a human-interest story about the 'tourism boom' in the tiny township of Menzies. Not surprisingly, the huge budget (\$650,000 reduced from \$1.8 million) has also provoked comment, together with Gormley's anger at the lack of support from local mining companies. Overcoming this 'sea of indifference to art and the creative spirit' he proclaims as his greatest challenge, although this might just be sour grapes.

With permission from the state's Department of Land Administration and the local Aboriginal

Land Council, Gormley's work remained in place for three months after PIAF closed, although the artist has already indicated his desire that it remain permanently and that, if funding can be sourced, the additional forty-nine figures be installed. In the face of the Indigenous owners' respect for the land and the lightness of their own trace across this landscape it is perhaps arrogant to make such a request. However, coming from a European tradition where artistic intervention is fairly common it is less surprising. Indeed, this strategy has led to some confronting juxtapositions offering new insights and readings and a new focus on the landscape and our place within it. As an outsider, Gormley's insiders – 'concentrated traces of individual living people' - are designed to provoke introspection and encourage us to reassess our place in this vast continent. His intervention in the extraordinary desert landscape may well act as a catalyst for reinterpretation and reinvention, while the work's status as an 'imagined' work – one we must construct ourselves from photographs, hearsay and written reports - might well assist in this process. If that is the case then the money will have been well spent; if not, it has at least given Menzies its moment in the international spotlight.

Ron Banks, 'Work half done, money all gone', the *West Australian*, 23 December 2002, p. 6.

Antony Gormley – Inside Australia at Lake Ballard, Perth International Arts Festival, Western Australia, 16 January – 31 March 2003.

Bill Henson

MARTIN THOMAS

On first impression there are few surprises in Bill Henson's first large-scale artist's book, *Lux et Nox*. Imbued with that familiar and somewhat soiled eroticism, the territory is vintage Henson: supple and exquisitely lit adolescents, naked or semi-clad, pose and conjoin with an almost ritualistic self-consciousness, as if to merge with the shadowy locations they inhabit – wastelands on the urban edge.

As always in Henson's photography, the human predicament is juxtaposed with intimations of transcendence. Here they appear as nocturnal landscapes or images of richly coloured cloud formations, dense and charged with energy. These luminescent sentinels fit well



ANTONY GORMLEY, Inside Australia: Antony Gormley on Lake Ballard, 2003, colour photograph, 31 x 46 cm, courtesy Perth International Arts Festival. Photograph Ashley de Prazer.

alongside baldly lit vistas of a power station or industrial complex, its fumes blending into the ether. Typically positioned opposite, or on the page following the human tableaux, these industrial yet strangely beautiful landscapes, photographed 'from life', become the hallucinatory visions of the teenage subjects whose eyes never meet those of the photographer or viewer, being constantly fixed on something beyond the pictorial frame.

The juxtaposition of transcendental land-scape and an edgy, anonymous, performance-based portraiture has driven Henson's photography since his first exhibitions in the 1970s. Endowed with great technical prowess and an acute understanding of photography's capacity to conjure imaginary worlds that resonate as something real, he is one of those fortunate artists who found his metier at an early age. The manner in which his unique scenography emerges incandescent from vast expanses of black emulsion, reminds me of a speleologist with a lamp fixed to his helmet, and whose gaze pierces the imagistic cavern with its shaft of light.

With some variation, Henson has continued to mine and reprocess themes that were apparent in his earliest work. The collaboration with young, apparently dissolute teenage models (that once aroused such controversy) was there in the beginning. So were the anonymous urban spaces, rendered through crowd scenes and suburban sprawls – imagery which, although seemingly placeless, is still inextricably associated with his home city of Melbourne. Henson's oeuvre is now so familiar that at times I wonder whether his mastery of the medium has only been possible because his thematic terrain has been tightly curtailed. My reservation was largely assuaged by his impressive book, Lux et Nox, produced by Scalo in Zurich at a standard beyond the dreams of most artists, which demonstrates an interesting development in Henson's work.

The dichotomy between human and land-scape is central to this shift. Although it was present in his early work, *Lux et Nox* marks a transition in ratio and emphasis. In Henson's exhibitions of the 1990s, scenes of clouds or darkened fields provided occasional moments of relief from mural-sized, cibachrome assemblages depicting marginal youth. Here the proportion is more balanced and for the first time the landscapes are eclipsing the human element

in his full-colour work. Having built his reputation on images constructed *for* the camera, he is now emphasising a more traditional notion of photography – the plein air capture of a 'perfect' moment. Characteristically, Henson takes an extreme position even here. Some of the most sensuous compositions in the book are scenes of lightning reflected over water. They are moments so transitory that it requires a camera to really see them.

Another quality that becomes apparent is that Henson's photography is remarkably well suited to reproduction in book form. Unlike many of his contemporaries who play with photographic narrative – Tracey Moffatt is a key example – the tense, ambiguous scenarios in Henson's work seem literary rather than filmic. Indeed, his modus operandi became clearer to me when a friend in publishing recalled that Henson once moonlighted in a fine art bookshop. This provided him with the opportunity to study printing and reproduction in considerable detail – a biographical snippet that shed light on the much-vaunted painterly qualities of his photographs.

Certainly, there is resonance with Rubens, Caravaggio and countless other painters. It is evident in Henson's use of models, his chiaroscuro, and even (obliquely) in his choice of medium. Henson's practice is informed by the reality that renaissance lens-making and experimentation with the camera obscura provided the groundwork for modern photography. But the painterly metaphor falls short when you compare the surfaces of a painting and a photograph: an accretion of layers creates the former, a uniform emulsion the latter. While Henson references a world of painting in his sculpting of light and shadow, it is not the original oil he alludes to, but the flattened surface of a painting in reproduction.

This is to say that Henson is fully attuned to the specific qualities of the book and its unique value to the majority of us who are influenced or enthralled by western culture but experience it at a distance from the great centres of institutional and cultural power. An artist's book like this contains more images than could reasonably be included in an exhibition and it allows greater attention by the viewer. It provides occasion to chart the connections from the intricate detail presented — the output of a poetic and philosophical mind.

Bill Henson: Lux et Nox, Scalo Publishers, Zurich, hardcover, 192 pp., \$165.



BILL HENSON, Untitled, 2000-01, type-C colour photograph, 127 x 180 cm, edition of 5, courtesy Roslyn Oxley9 Gallery, Sydney.

Arid Arcadia: Art of the Flinders Ranges

JANE HYLTON

The watercolour illustrating the cover of Arid Arcadia: Art of the Flinders Ranges was painted by Hans Heysen in 1932. *Land of the Oratunga* is a view across barren, rounded and ancient hills to a monolithic craggy peak. Paintings of South Australia's gum-studded Adelaide Hills made Heysen famous, but his watercolours and oils of the Flinders Ranges made him great. Challenged by this silent, awesome landscape, so different from his 'own surroundings that it puzzled [him] what to do with it', he laboured to define the sharp edges and dry, clear light that held him spellbound.

The publication of this aptly named book accompanied an exhibition of the same title held in 2002 at the Art Gallery of South Australia (AGSA), in which over 120 works were shown. Author Alisa Bunbury (formerly an associate curator at the AGSA, now working at the National Gallery of Victoria) chose to tackle her task chronologically. Photographs of Aboriginal rock engravings depict ancient designs of animal tracks and outlines, linear patterns and circles chiselled into sheer, exposed vertical rock surfaces. They stand out in pale ochre against the red ochre surface on which

they have survived for tens of thousands of years.

The first images of the region by a European artist are William Westall's drawings from the head of Spencer Gulf, 1802, created on board the Investigator, on Matthew Flinders's expedition. Thirty years later, surveyor-general E. C. Frome struggled with the strange landscape using watercolour, often distorting and compressing it to fit his ideal. Then, in 1846, the explorer John Ainsworth Horrocks led an expedition into the ranges and beyond, accompanied by his friend S. T. Gill. Gill's finished watercolours are one of this book's highlights – a unique and moving account of a journey that went disastrously wrong.

Early depictions of the Flinders Ranges were not the province of

watercolourists alone. H. H. Tilbrook's late nineteenth-century photographs included a panorama of the Elder Range and the sculptural formations of rock surfaces. F. A. Joyner, also a photographer, was as fascinated as Heysen by the textures and clear distances the region offered. A decade later, Harold Cazneaux's photographs indicate a shift towards the play of light and shadow on this dramatic landscape and a desire to capture its heroic and enduring character.

Any study of a region that looks at the full chronology of the art it has inspired becomes an account of a variety of ways of 'seeing'. The Flinders Ranges, when first seen by very early Europeans, seemed formidable, impenetrable, even hostile. But when Heysen 'discovered' them in the 1920s he declared them to be 'the very thing you moderns are trying to paint'. He expressed frustration when the landscape became green after rain, his preference being for the ochres and purple-blues of the dry season. Horace Trenerry, initially following with singular deliberation in the footsteps of Heysen, was also unafraid to depict the strong orange-reds, blues and purples that he saw. But Heysen's 'moderns' saw something else – a need to address and define their relationship with this provoking landscape. Jeffrey Smart's eroded gully and his ramshackle or abandoned

buildings evoke heat, dust and defeat. Douglas Roberts's contorted treeforms writhe in an isolated and soul-destroying terrain.

It is not until Bunbury provides us with some examples of later twentieth-century works - the photographs of Michel Kluvanek, Stavros Pippos or Ed Douglas for instance, or the paintings and mixed-media of Barrie Goddard and David Dallwitz - that we are permitted a more intimate view of the Flinders Ranges. These interpretations of the landscape are personal – images of delicate wildflowers and the subtle colours of eucalyptus bark. Even ceramicist Milton Moon has been inspired to echo the coarse texture of the Flinders Ranges in his work.

Some of the most challenging recent interpretations of this ancient landscape are by artists who recall aspects of its cultural, geological or ecological past - Ian North, Sam Lester, Regina McKenzie, Antony Hamilton, Nicholas Folland and Sally Smart, as well as German artist Nikolaus Lang. The creation of their works has required, in some instances, physical contact with the landscape, as well as profound knowledge of its past, both Indigenous and European.

Arid Arcadia satisfies on many levels. As well as being beautifully illustrated in colour throughout, every work that was included in the exhibition is detailed and illustrated in black-and-white at the back. Well-researched

> and well-written, it has appeal not just for art-interested readers but also for those with a passion for geology and history. It provides new art-historical information and a comprehensive insight into the development of one particular subject over an extraordinarily long time frame – from Westall in 1802 through to sev-

eral works by Indigenous and non-Indigenous artists in 2002. In addition, as Bunbury herself remarks, the art illustrated in this book offers a tantalising glimpse of the Flinders Ranges for those who have not yet visited them, and an enriched understanding for those who have. Alisa Bunbury, Arid Arcadia: Art of the Flinders Ranges, Art Gallery of South Australia, Adelaide, 2002,

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