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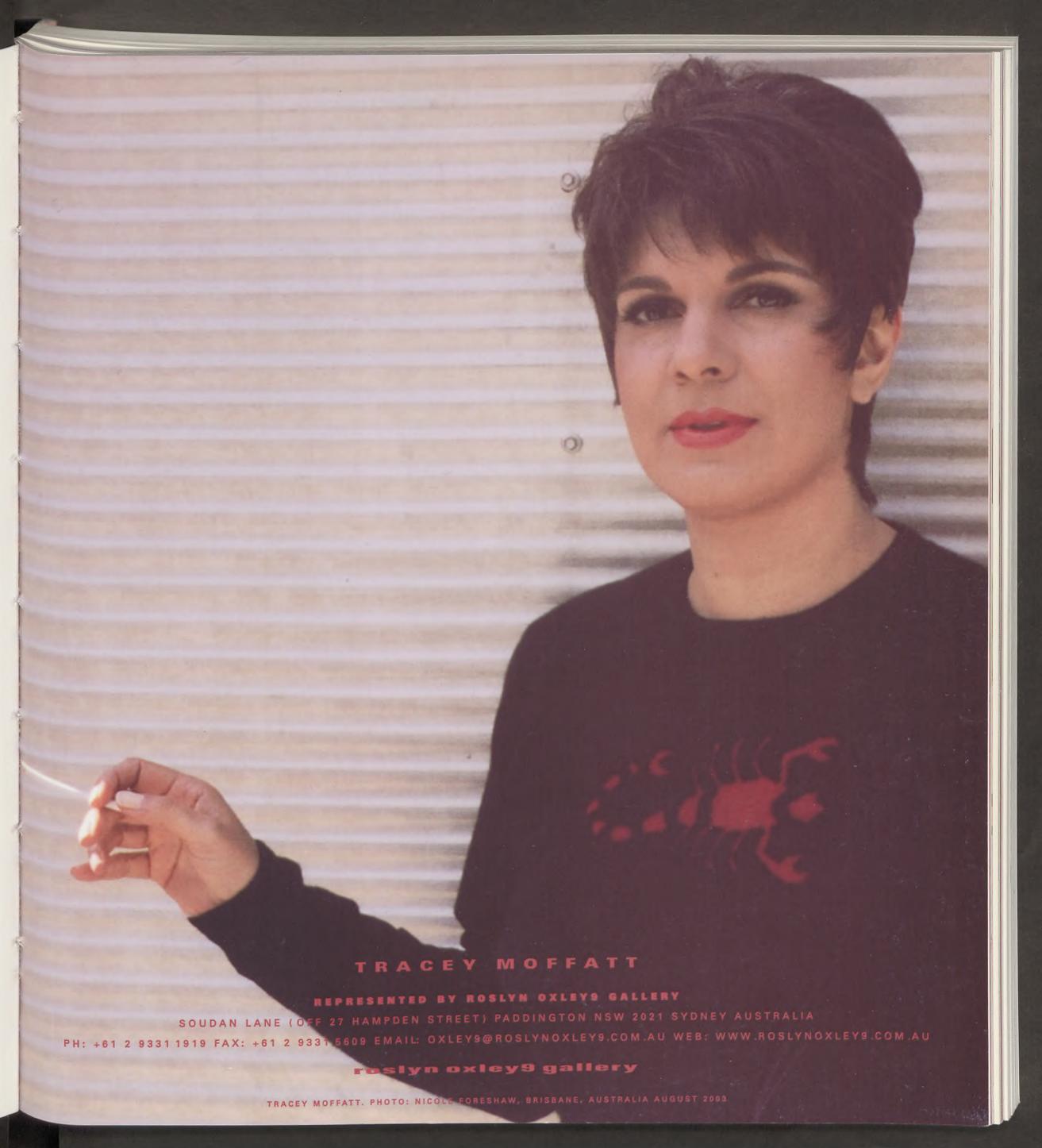
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CLAIRE ARMSTRONG

Tragedy and her photographic series 'Something More', is one of an ever-increasing number of contemporary Australian artists to forge successful international careers. A survey exhibition of Moffatt's work which opens this month at the Museum of Contemporary Art in Sydney is testament to her success. In this issue of *Art & Australia* Eve Sullivan explores the world of childhood which has been a recurring feature in Moffatt's work.

'John Glover and the Colonial Picturesque', the first major survey exhibition of Glover's work for many years, opened at the Tasmanian Museum and Art Gallery in Hobart in November 2003 and will be touring to Adelaide, Canberra and Melbourne in 2004. In an entertaining interview with Angus Trumble, the exhibition's curator David Hansen discusses Glover's English career, his reputation among other artists — including John Constable and Sir Joshua Reynolds — and speculates on the reasons why Glover emigrated to Tasmania in 1831.

Exactly 150 years later, in 1981, Yorkshire-born sculptor Hilarie Mais arrived in Sydney via four years at the New York Studio School. Mais is known for her use of spirals and, latterly, grids; elemental forms that she transforms into poetic and often personal works. Nick Waterlow considers Mais's work over the past two decades; work which is distinguished by its references to both historical and contemporary forms.

In 2002 the National Gallery of Australia marked its twentieth birthday. A year after the anniversary celebrations, Sasha Grishin critically examines the work of the gallery over the past two decades. In a comprehensive essay which also assesses the achievements of the gallery's three directors – James Mollison, Betty Churcher and Brian Kennedy – Grishin asks: Has the gallery really come of age? What has it achieved during its short and often stormy life, and what is its function on the national and international art scene?

In 2001 the National Gallery of Australia held its inaugural National Sculpture Prize & Exhibition. Aboriginal artist Lena Yarinkura was included in this show. A well-known artist from the Maningrida area in the Northern Territory, Yarinkura works across a range of media, producing traditional woven bags, mats and baskets as well as fibre figures and aluminium sculptures. Margie West writes about this diverse work which continues the artist's Rembarrnga lineage and is imbued with a sense of humour and experimentation.

This issue also features commentary on Ugo Rondinone, the Swiss-born, New York-based artist whose work is now on show at the Australian Centre for Contemporary Art in Melbourne, as well as New Zealand artist Colin McCahon, the subject of a survey exhibition, 'A Question of Faith', currently on display at the Art Gallery of New South Wales. These reviews of current exhibitions are complemented by coverage of Imants Tillers, the 2002 Venice Biennale and the new Saatchi Gallery in London.

I am also pleased to announce that Daniel Thomas will be writing a regular column for *Art & Australia*. Thomas, who has had a distinguished career as a curator and director in Australia's public galleries, will be reflecting on a lifetime in the visual arts in a series of articles for *Art & Australia*, beginning with this issue. It is a great honour to have Daniel Thomas writing for the magazine.

I would also like to draw your attention to the first in a series of *Art & Australia* 'Art Tourist' guides highlighting selected cultural attractions in Australian and international cities. Our first Art Tourist guide focuses on Canberra, the nation's capital and a traditional summer cultural destination.

ART & AUSTRALIA VOL 41/2

Summer 2003 December 2003/January/February 2004 Art Quarterly ISSN 0004-301 X

Published by Art & Australia Pty Ltd
11 Cecil Street, Paddington NSW 2021 Australia
Telephone (02) 9966 8400 Facsimile (02) 9966 0355
info@artandaustralia.com.au

Publisher Eleonora Triguboff

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1 year (4 issues) AU\$63 (inc. GST) Australia and
New Zealand; AU\$108 overseas
2 years (8 issues) AU\$112 (inc. GST) Australia and
New Zealand; AU\$200 overseas
Single copies RRP AU\$17.50 (inc. GST) NZ\$19.50 (inc. GST)
Subscribe online www.artandaustralia.com.au

Distribution

Newsagents Australia Network Distribution Co Bookshops Alex Bagot alex.bagot@artandaustralia.com.au

Designed and Produced in Australia Printed by Tien Wah Press Pte Ltd, Singapore Repro by Chroma Graphics Pte Ltd, Singapore

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cover: TRACEY MOFFATT, I made a camera, 2003, digital image, courtesy the artist and Roslyn Oxley9 Gallery, Sydney.

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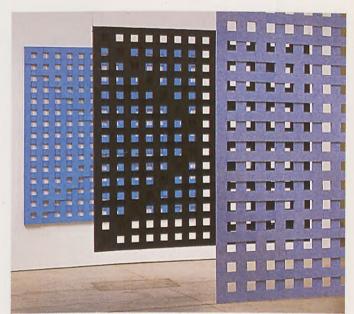
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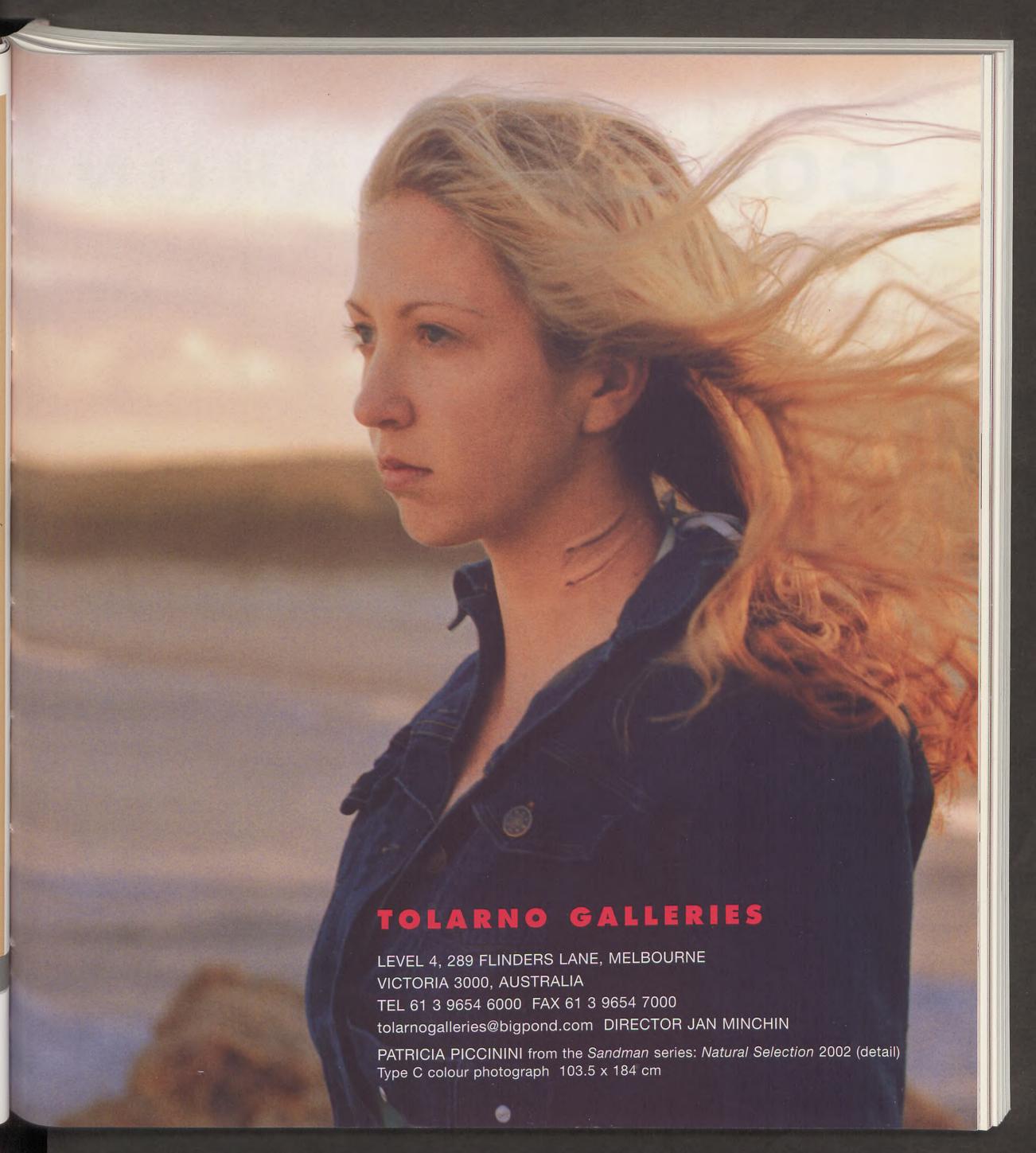
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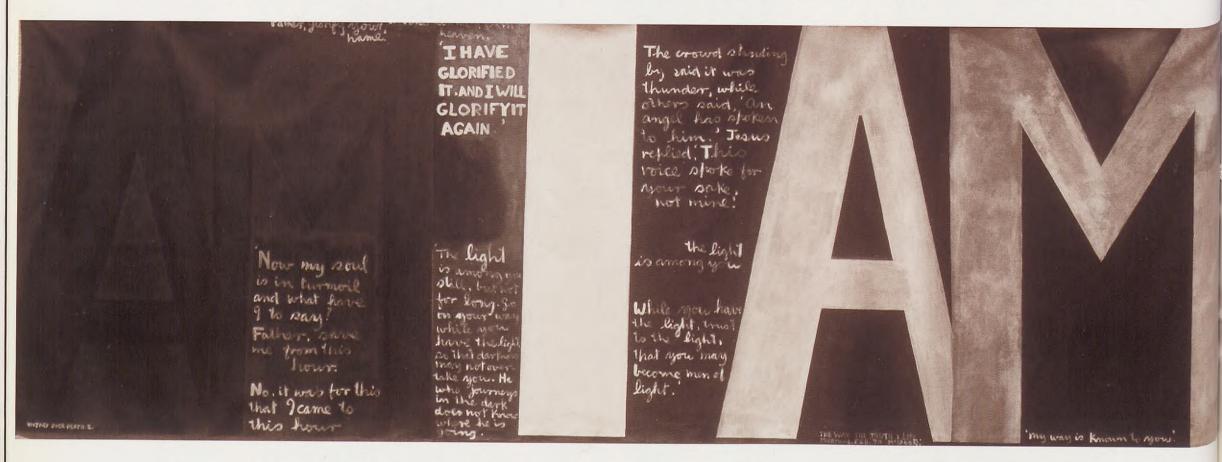
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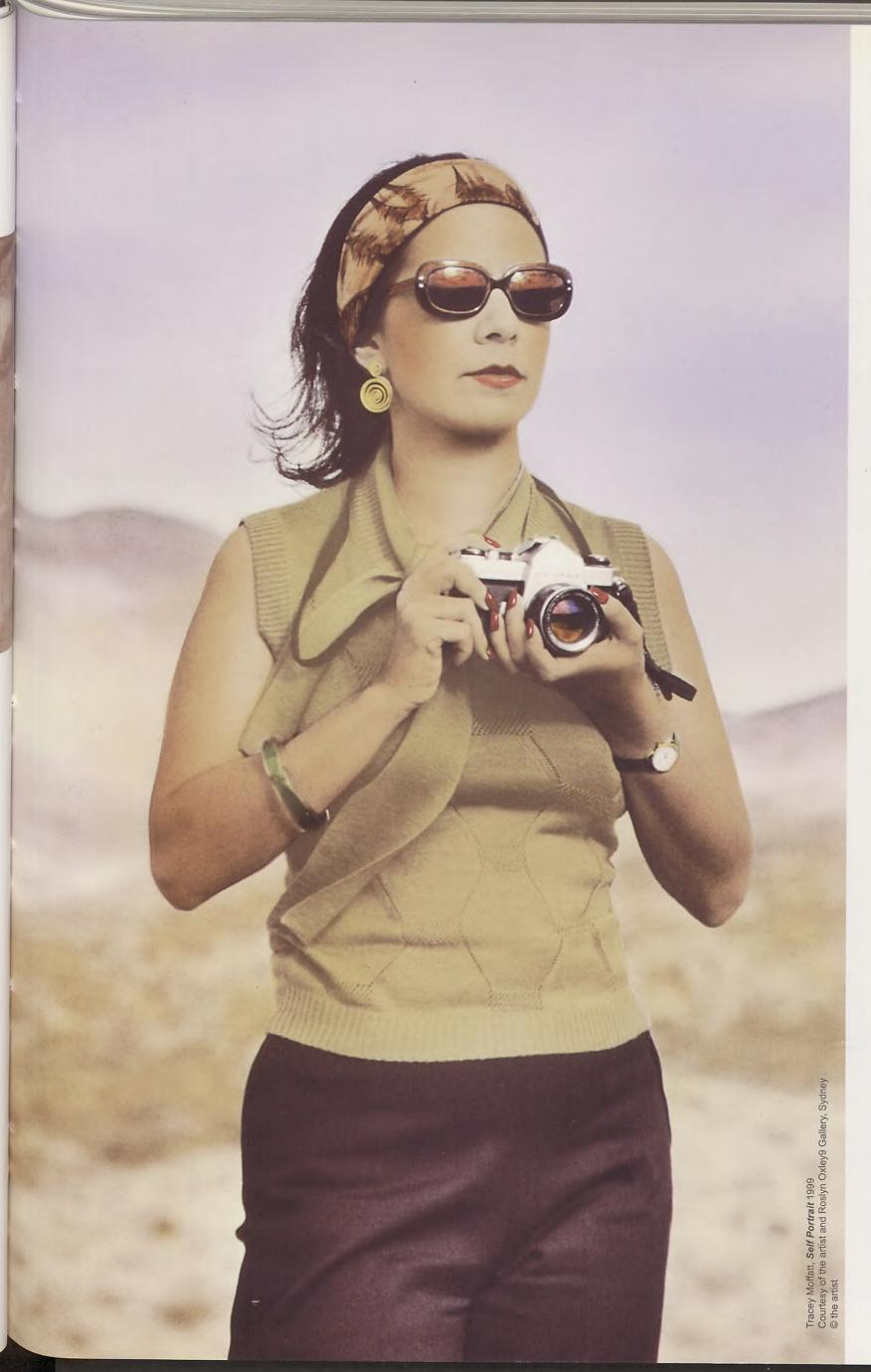
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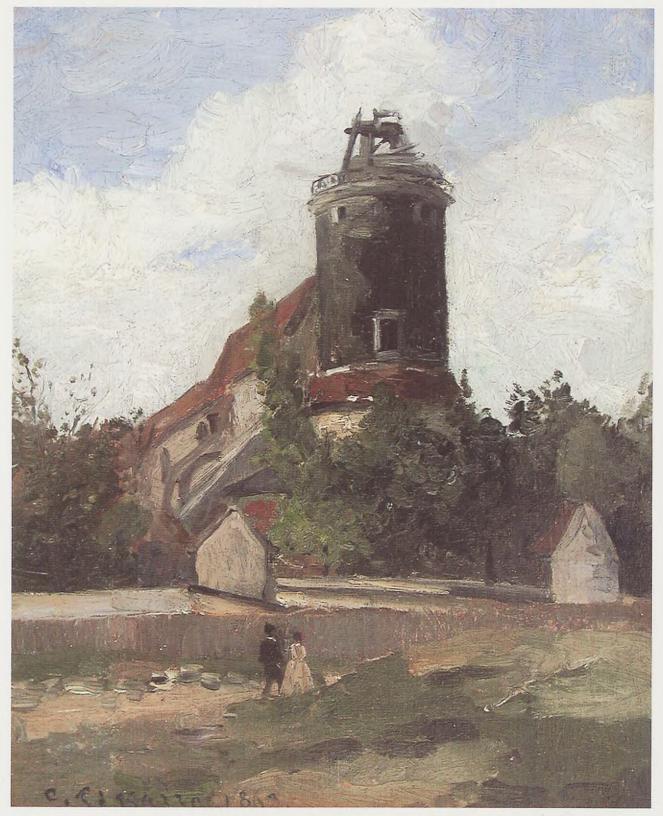
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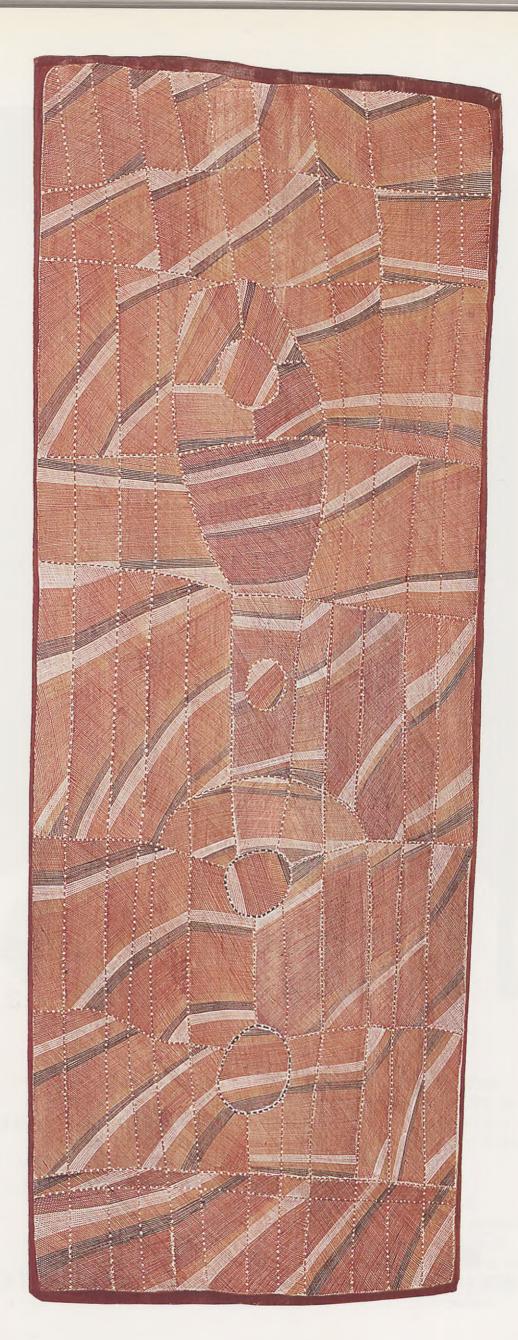
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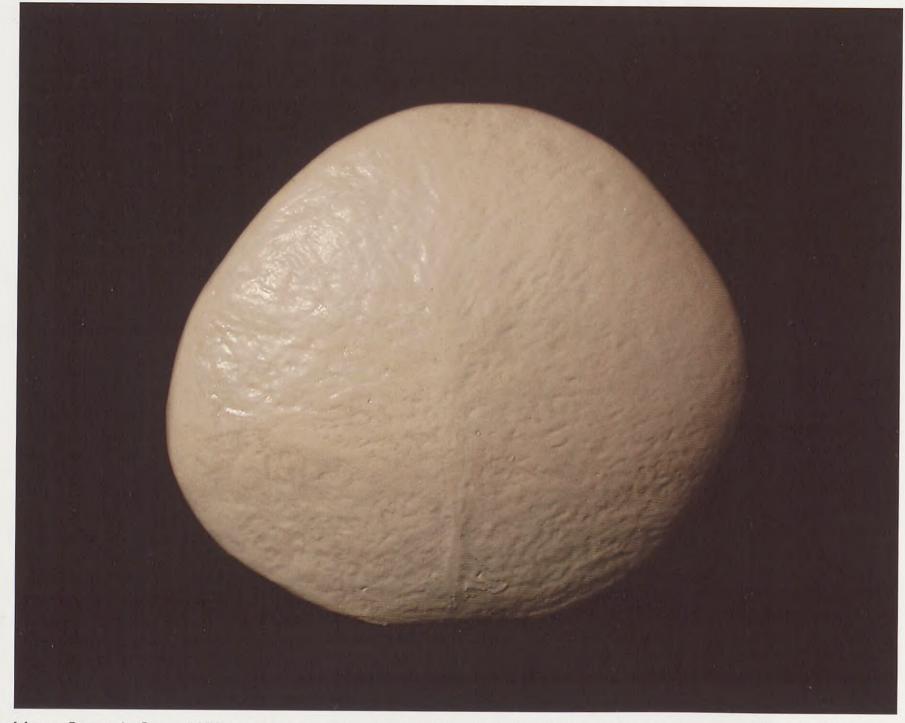
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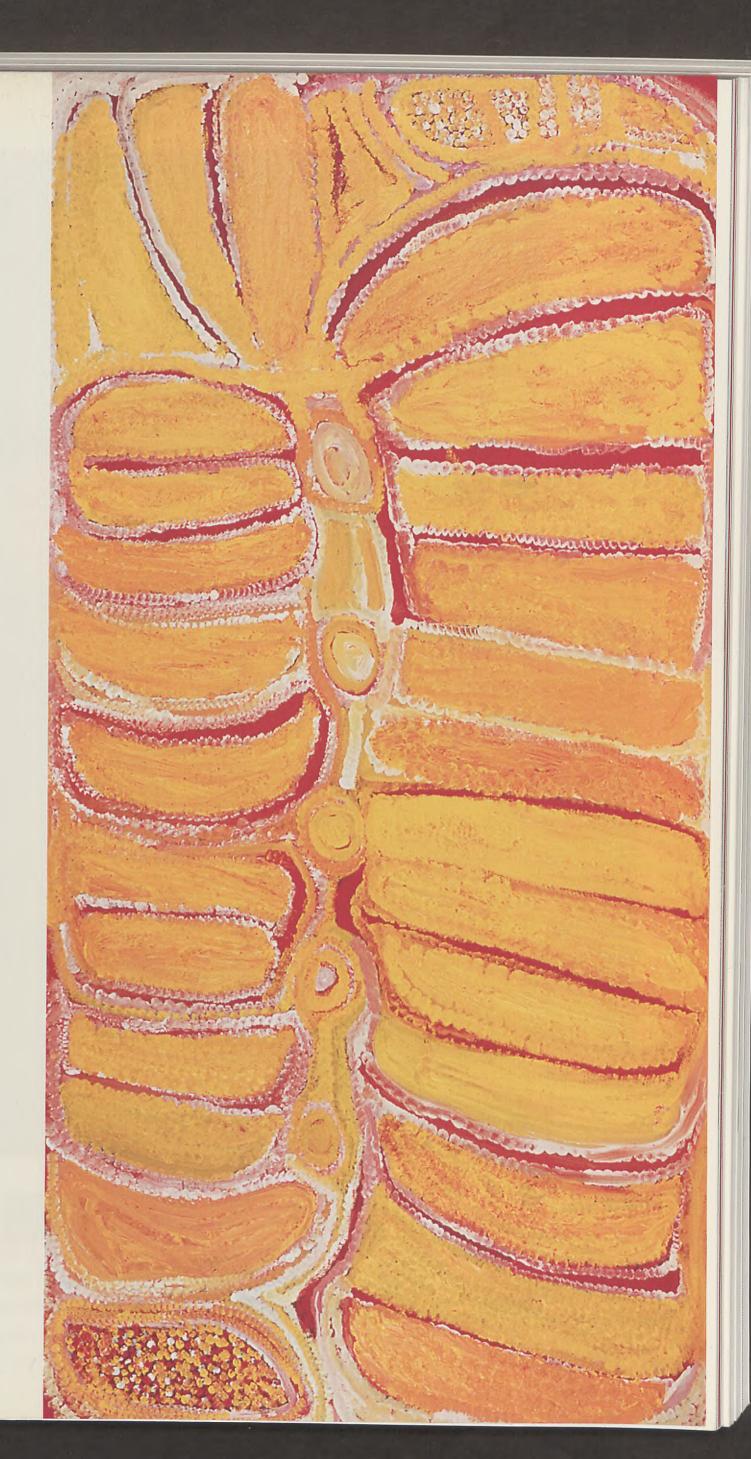
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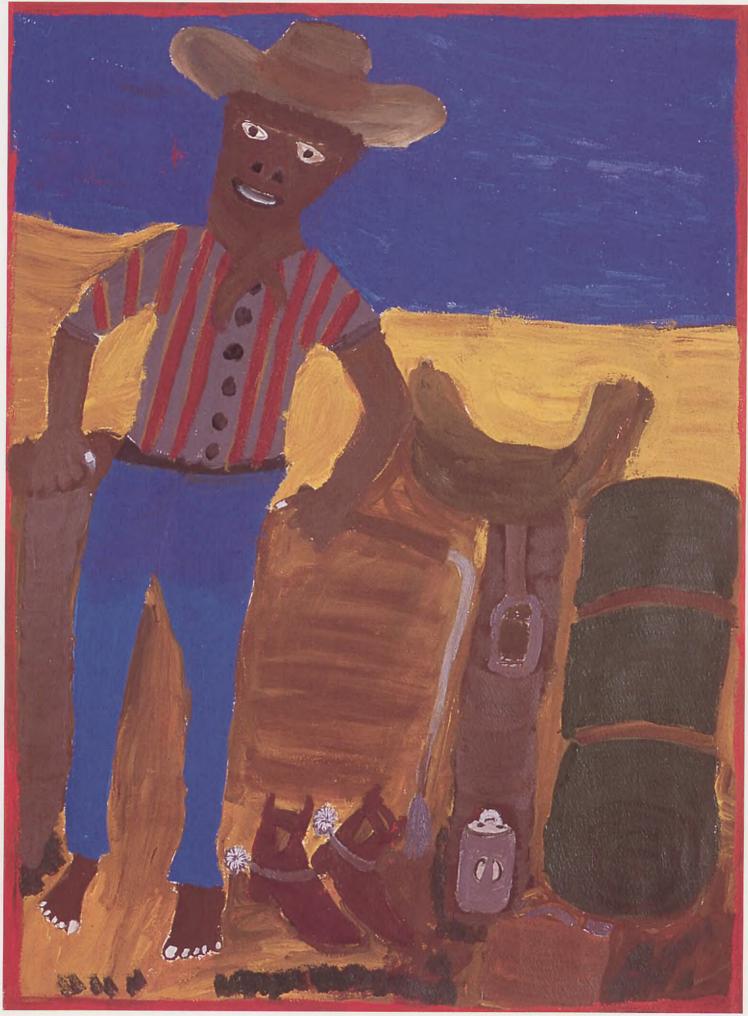
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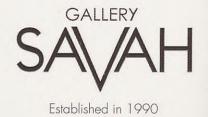
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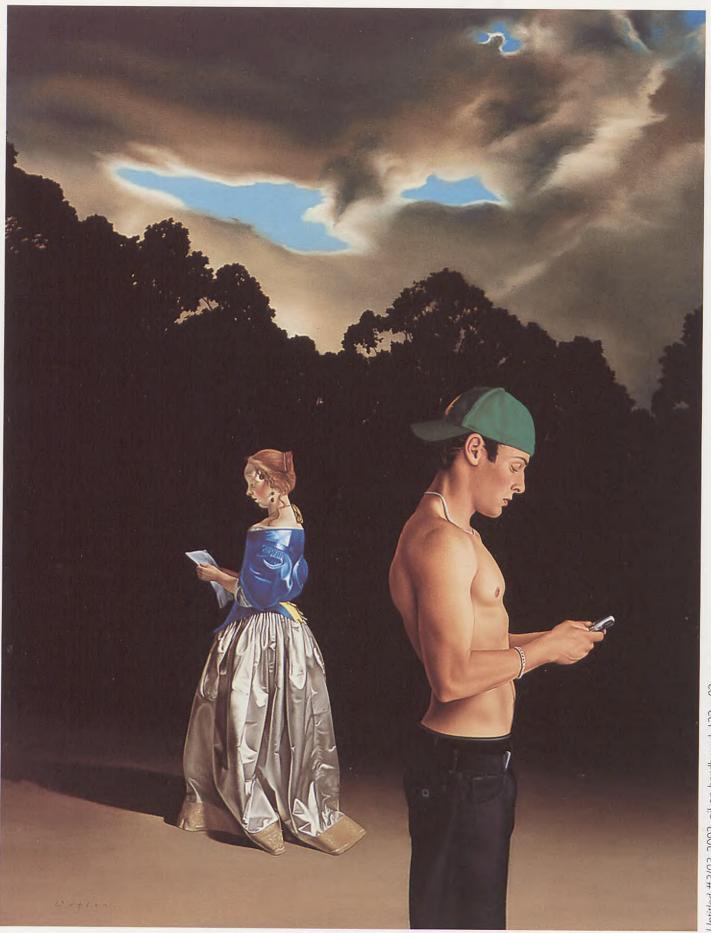
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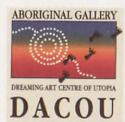
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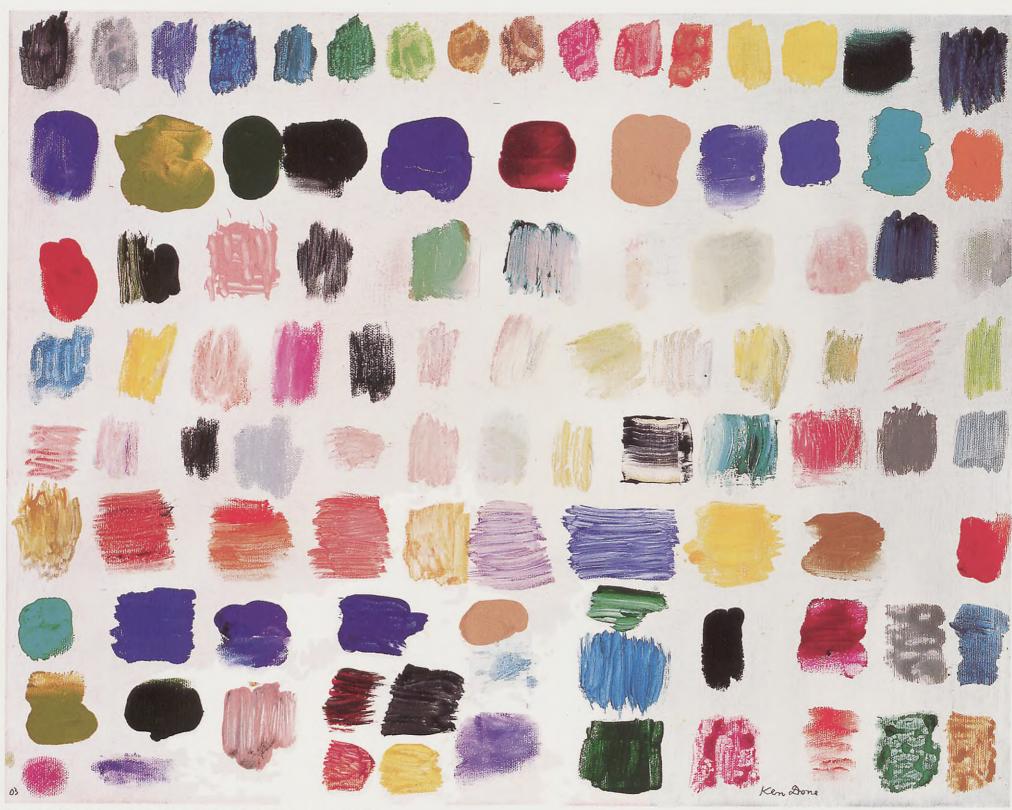
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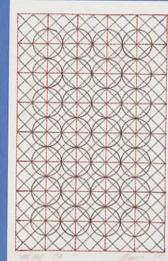
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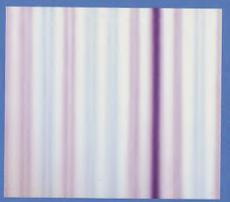














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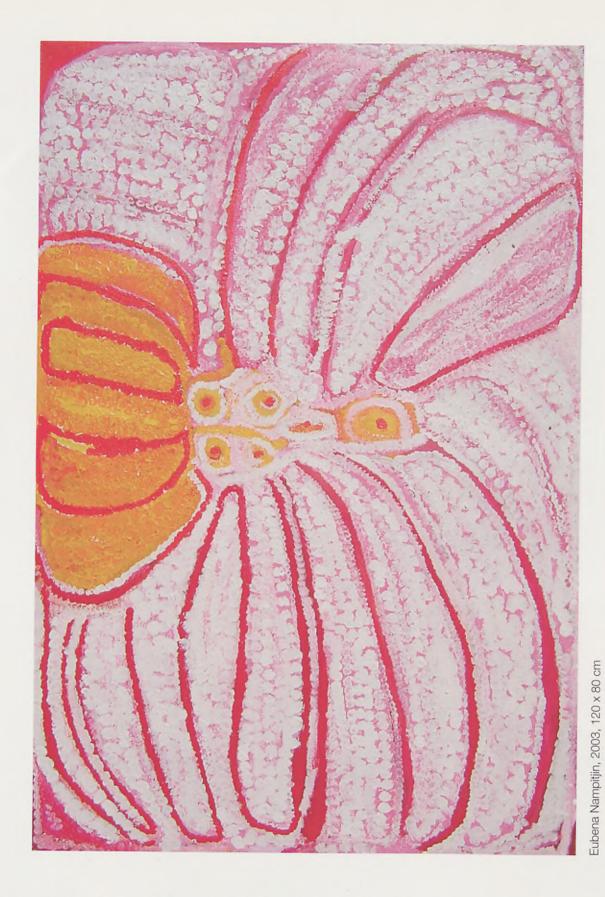
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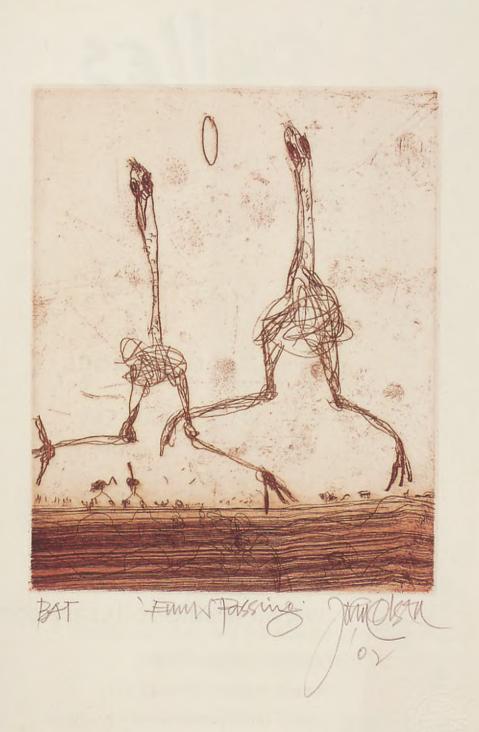
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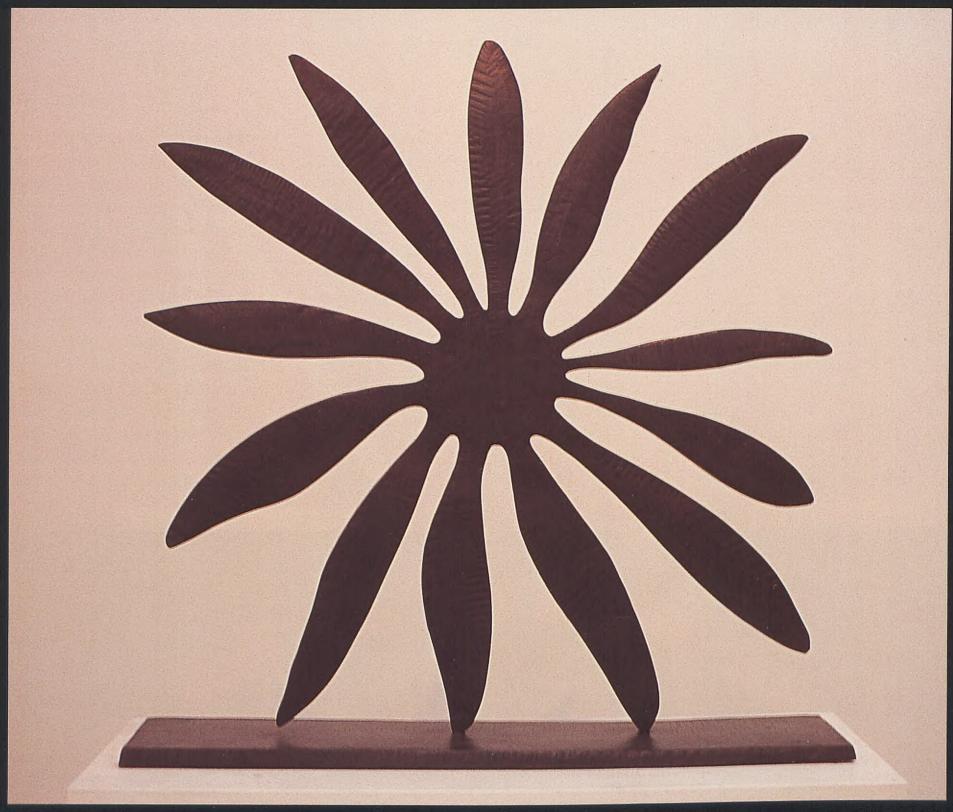
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Ugo Rondinone

GLORIOUS CROSS-POLLINATION

Cydney, mid-winter 2003: a neon rainbow Sappears announcing 'Our Magic Hour'. Placed strategically beside the central clock tower on the roof of the Museum of Contemporary Art (MCA), Ugo Rondinone's optimistic sign is a reminder that it is time to stop and think seriously about the world we are creating. 'Our Magic Hour' (which is also the title of a sequence of projects, supported by John Kaldor and Naomi Milgrom, that the Swiss-born, New York-based artist presented at the MCA earlier this year, a version of which is currently on show at the Australian Centre for Contemporary Art in Melbourne) brings to mind 'the witching hour' – the moment when the clock strikes and stage-

coaches turn back into pumpkins. Beaming across the waterfront, there is no denying that Rondinone's rainbow is a fitting metaphor for the precariousness of the present.

This double edge typifies Rondinone's practice: vibrant and glowing on the one hand, but poignantly underscored by a certain sadness — nostalgia perhaps — for what could have been. There is a sense that the world of freedoms characterised by the 1960s and 1970s (epitomised by the psychedelic colours and font style) has long gone, that our psycho-physical condition is now burdened with increasingly conservative attitudes and significantly depleted because of a distinct lack of humanity.

The brightness of the rainbow is further clouded when inside the museum one is confronted by a number of clown characters with downturned mouths (how the same shape can have such opposite meanings!). Here within Rondinone's group of installations and representative of the artist's concerns over the last decade – the magic hour seems past. If one accepts the sentimental association of rainbow/happiness (now tinged with a sense of incredulity) and the clown as mirroring aspects of ourselves, then one can expect that these readily understood associations have been intentionally included. The clowns for instance: more than their usual archetypical social monitor role – 'sometimes



UGO RONDINONE, Our Magic Hour, 2003, site-specific construction, neon, Plexiglas, translucent film and steel.



happy, always sad' and a succinct encapsulation of the extremes of the human condition—on closer examination appear to have already had the last laugh. Or, from the way they are posed, lounging around—as life-sized fibreglass figures and the subject of six video works—they look as if they have grown tired and grumpy, or bored with us because we have failed to acknowledge their significance.

Rondinone's installations are enlivened by the artist's expectation of viewer response – evoked by the use of motifs and references taken from literary and visual histories, from high and pop culture. There is a distinct Warholian legacy: the unpredictability and glorious cross-pollination that occurs when one dares to explore, exploit and juxtapose a range of media and effects within one space. However, as well as diversity, there is a particular connection that resonates between the works. The eight projects – the site-specific neon rainbow (the latest in an ongoing series dedicated to messages of hope), the photographic and video works, and mixed-media assemblages – all focus on solitude. In a sense we become the clown, and contemplating the ups and downs of existence from our own experience it is possible that we, individually, will realise we *are* catalysts for social change.

To be made aware and to be fully responsive one must be encouraged to be receptive. Rondinone has pre-empted this. Entering the gallery, one becomes attuned to a persistent low-based hum – a deep, slow breathing. This swells to include a number of different vocal and melodic strands: seductive, soporific sound components to lull the audience into a certain state of being, an essential slowing down conducive to quiet introspection. There is an exquisitely wrought balance or modulation of music, voice and effect as one moves from room to room – from a space with video monitors of indolent clowns (painted faces, bright clothes, lost symbols of hope trapped in an empty world?) and four lollipop-coloured op/pop target paintings (a diary of sorts in that each is titled with reference to the day on which the original sketch for the painting was made), to a room rendered panoramic with a floor-to-ceiling display of 165 photographs (bleached out beachscapes highlighting two solitary figures, a man

and a woman, wandering along the shore). There is a cracked, mosaic-like mirror wall titled *What do you want?*, 2002 (in which we see only fragmented selves) pitted with tiny speakers through which we hear a Beckett-like conversation between a man and a woman and, opposite, two white-framed black pools of acrylglas that are as enigmatic as a pair of Magritte windows open to the depths of night.

The shifting mood of each discrete installation is made harmonious through crossresonance and subtle syncopation. For instance, the mirror as the literal reflective surface connects with the clown who mirrors the highs and lows of emotional being which, in turn, connects with the fragments we see and hear in What do you want?. Likewise the sense of solitude: the clowns and their strange sense of repose and equilibrium can be linked with the hypnotic effect of the circular target paintings and, by association, hypnosis as a means of psycho-unravelling, of self-analysis. And further, this can be linked to the sense of identification proposed by the artist with the internal musings he depicts in the sequence of photographs of the young man and woman who, unbeknown to each other, may be walking along the same stretch of sand.

This powerful experiential aspect of Rondinone's practice is fully realised in the self-contained 1999 video installation with the extended, elegiac title It's late and the wind carries a faint sound as it moves through the trees. It could be anything. The jingling of little bells perhaps, or the tiny flickering out of tiny lives. I stroll down the sidewalk and close my eyes and open them and wait for my mind to go perfectly blank. Like a room no one has ever entered, a room without doors or windows. A place where nothing happens. Standing in the middle of this blue-bathed room, one is swamped by a lone voice singing over and over, 'every day sun shines'. At times, almost up-beat, the words rise on a tide of orchestral accompaniment only to drop back again to softness. One senses in this movement the deep pathos associated with the artist's idea of optimism. Typically contingent, it results from astute juxtaposition – here a combination of compelling images, the fluidity of film and the

presence of shadowy figures that move fleetingly across six large wall-scaled projections. The simple never-ending ditty binds everything together; it becomes as captivating as it remains trite: the promise of eternal sunshine counterbalanced and cleverly underscored by that all-embracing cinematic chill one associates with film-noir suspense-filled but unresolved sequences — a car in fog, stalking figures, opening doors, curtains and blinds, full-frontal staring eyes, half-naked women (a young one dancing), and a lone swimmer stroking on and on through what seems to be an endless, wave-tossed night.

The installation recalls Rondinone's project for 'Signs of Life', the 1999 Melbourne International Biennial, which for many Australians was their first experience of the artist's work. It too was similarly tinged with a melancholic strain – in that instance a repeated phrase from a Tindersticks song and the unforgettable experience of looking through a large rose-tinted window (constructed by the artist) overlooking central Melbourne. The setting, the sound and a freshly blushed cityscape, created (like the MCA exhibition) an interior world that is immediately pitched against the cold hard realities outside. Ugo Rondinone's art is an uncanny merging of physical, spatial elements with psycho spaces and associative memories – this recent grouping of installations suggesting that any moment could well be one's magic hour. The artist plays with time only to remind us of time passing – lamenting that which, too quickly, fades from life. Like rainbows ...

Two projects were installed at the biennial: *Still smoking*, *part* 3, 1998, and a site-specific work, *Shadow of falling stars*, 1999.

Images courtesy Museum of Contemporary Art, Sydney, and Matthew Marks Gallery, New York.

Ugo Rondinone: Our Magic Hour, Museum of Contemporary Art, Sydney, 25 June – 31 August 2003; Australian Centre for Contemporary Art, Melbourne, December 2003 – February 2004.

EWEN MCDONALD

Ewen McDonald is a freelance writer, curator and editor based in Sydney.





top: UGO RONDINONE, It's late and the wind carries a faint sound as it moves through the trees. It could be anything. The jingling of little bells perhaps, or the tiny flickering out of tiny lives. I stroll down the sidewalk and close my eyes and open them and wait for my mind to go perfectly blank. Like a room no one has ever entered, a room without doors or windows. A place where nothing happens, 1999, 12 video loops, aluminium, Plexiglas, neon, sound, dimensions variable, courtesy the artist and Galerie Hauser & Wirth & Presenhuber, Zürich, Switzerland, and Matthew Marks Gallery, New York. Photograph Nick Bowers.

above: 'Our Magic Hour: Ugo Rondinone', installation view showing front: **Dog days are over, 1996,** monitors, videotapes, sound, dimensions variable, courtesy the artist and Galerie Hauser & Wirth & Presenhuber, Zürich, Switzerland; back left: **No. 210** (SIEBTERJULIZWEITAUSENDUNDNULL), 2000, acrylic on canvas, private collection; back right: **No. 242** (FUENFZEHNTERFEBRUARZWEITAUSENDUNDEINS), 2001, acrylic on canvas, private collection. Photograph Nick Bowers.

left: UGO RONDINONE, If there were anywhere but desert ... Saturday, 2000, fibreglass, paint, clothing, dimensions variable.

Venice Biennale

DREAMS AND CONFLICTS

A the media preview for the Venice
Biennale at the Tate Modern in London in
April 2003, the exhibition's director, Francesco
Bonami, outlined the content and structure
of the 50th anniversary event. He focused on
the two international survey exhibitions of
which he had curatorial charge: 'Delays and
Revolutions', curated with Daniel Birnbaum
for the Italian Pavilion, and 'Painting: From
Rauschenberg to Murakami, 1964–2003', a
sweeping overview of painters who had previously exhibited at the biennale, held at the
Museo Correr. It was evident then that the
2003 biennale would be broad in content, but
with a sense of overall curatorial cohesion.

When the event opened in Venice two months later, the reality was somewhat dif-

ferent. Although Bonami's exhibitions were revealing in their scope, the majority of the biennale's special exhibitions were not curated by him. Rather than enhance the exhibition's theme, 'Dreams and Conflicts: The Dictatorship of the Viewer', the delegation of curatorial power meant that the biennale manifested instead as a dictatorship of curators. At the Arsenale, in particular, the multi-exhibition, multi-curator experiment was a disaster. Exhibition themes leaked into each other, works of art jostled for space and attention; the viewers' dictatorship was undermined by the rebel forces of clutter and disarray.

The three-day *vernissage* is traditionally when the media and the art world descend on Venice to preview the exhibition. By the

second morning the consensus was that the biennale had become a monster: oversized, ugly and out of control. Monsters and monstrosities were a recurrent theme of the 2003 event and, despite the biennale's optimistic media release which stated that the 'aim is for the viewer to no longer be devoured by the "monster show", the exhibition did threaten to devour its audience.

While there were moments of aesthetic and philosophical pleasure, they were compromised by the crowds, the queues, the heat and the unabashed, unrelenting, mindless hype. One cannot blame the curator for the unusually high temperatures, but it did reveal that anything less than excellent is quickly exposed as such in hostile viewing conditions.

The historical centre of the event is the Giardini della Biennale, where the national pavilions put forward their best in the manner of a cultural Olympic Games. Adjacent to the Giardini is the Arsenale, the old shipyards where in 2003 a total of eight sprawling, vaguely thematic exhibitions were held. In addition to this are the off-campus pavilions, which brought the number of national pavilions to a record sixty-three. Countries that do not own a national pavilion in the Giardini (Australia was one of the last countries to establish one in 1988) can opt to organise their exhibition elsewhere, typically in a disused palazzo, convent or retail space. Besides the national and Arsenale exhibitions, there were nineteen other exhibitions around Venice, mostly semi-official national or regional pavilions, such as the Henry Moore Foundation's exhibition of recent British art, and first-time representations from Scotland and Wales, Turkey and Iran, among others.

One nation to be excluded was Iraq. Scottish curator Ricky Demarco made the brilliant suggestion that the United States might have given its pavilion over to Iraq at this biennale, and Britain to Afghanistan.² Art is not



CHRIS OFILI, Afronirvana, 2002, oil, acrylic, polyester resin, glitter, map pins and elephant dung on linen with dung supports, 271 x 365 cm, courtesy the artist, Victoria Miro Gallery, London and the Biennale of Venice. © Chris Ofili.

immune from politics, but it is an important agent of communication and philosophical discourse, a universal language able to transcend political difference. Yet even at the Venice Biennale, Britain and the United States vie for world leadership status. Fred Wilson in the American pavilion researched and presented in objects and images the history of the Moors in Venetian culture, from Shakespeare's Othello to today's street-sellers of handbags.

Although it was not universally popular, Wilson's exhibit, dominated by a huge black chandelier created in Murano, was at least specific to Venetian history and culture, more so than Chris Ofili's architecturally ambitious and decoratively flamboyant project at the British pavilion next door.

For different political reasons, the Venezuelan and Spanish pavilions were impossible to enter. The former had been censored and closed by its own government, so the artwork became instead the police tape wrapped around the outside of the building stamped with the word 'censurato'. As an unintended consolation, there was another Latin

American exhibition on the Guidecca featuring art from a number of countries, most notably a delicately organic marine sculpture by Sydney-based Colombian representative Maria Fernanda Cardoso. Santiago Sierra's project for the Spanish pavilion was the biennale's singular most direct and unambiguous political statement. Within two steps of entering the pavilion visitors came face to face with a cement brick wall, rudely barring entry. Only Spanish citizens with identifying documentation were allowed in through the back door.

The work would have had the same political relevance at the Australian pavilion, which, as word spread of Patricia Piccinini's confronting, creepy and air-conditioned display,

was attracting queues by the second day.³ Although Piccinini's work was known to Australian visitors (some of the installations having been shown in Sydney and Melbourne in 2002), it surprised and impressed international audiences. Piccinini's sociopolitical consideration of genetic engineering had universal resonance, while the work itself was difficult to categorise. Americans saw echoes of Matthew Barney in the mutant creatures,

PATRICIA PICCININI, The young family, 2003-03, (detail), silicone, acrylic, human hair, leather, dimensions variable, courtesy Biennale of Venice. Photograph Graham Baring. © Patricia Piccinini.

the British of Ron Mueck in their hyper-real sculptural rendition. All agreed that the work's social timeliness and technical cogency set it apart from anything else at the biennale. One critic saw the human/meercat hybrids as reflections of biennale visitors – monstrous, megalomaniac art tourists eagerly looking around for networking opportunities.⁴

In their insightful essay on the artist's work, Australian expatriate academics Christine Wertheim and Margaret Wertheim reference anthropologist Mary Douglas in their discussion of Piccinini's creatures: 'In Douglas's influential view, monstrosity must be seen not as a specific quality ... but rather as the waste product of humanity's need to bring unity and totality to our understanding of the world around us. Monsters constitute the inevitable leftovers, the detritus, of our desire to endow experience with a comprehensive order.'5 Certainly it was the biennale's lack of order that contributed to its monstrous qual-

ity. Conversely, Piccinini's anthropomorphic hybrids were seen as endearing outsiders, belonging, as if metaphors for Australia itself, on the periphery of current global culture.

In addition to her four main installations, Piccinini's new video work seemed to describe the fluid reproduction, growth and evolution of cells, although the fleshy organic images were as indeterminate as the fully grown sculptural forms ensconced in the 'living room' downstairs. A series of new car nuggets – mini versions of Piccinini's previous series was also included, although they were superfluous to the exhibition, perched on a shelf by the entrance like objects

for sale (which they were) in the museum shop.

The only other critical reflection in terms of Australia's exhibition at the 2003 biennale is that it was perceived by some as a blatant attention-seeking strategy by a small player in the contemporary international art arena. In (probably deliberate) contrast to Lyndal Jones's subtle video installation, Aqua Profunda, which represented Australia at the 2001 biennale, Piccinini's work could not fail to be noticed. The promotion of gimmicky and sensationalist art worked wonders for boosting the ailing profile of contemporary British art in the 1990s. Judging from the effusive response to Piccinini's practice, crowd-pulling contrivance should perhaps be applauded as an inspired rather than cynical strategy.

One did not have to visit the American pavilion to recognise the ongoing centrality of New York in the contemporary art world. Firstly there was the monstrously huge yacht (most of the biennale's monsters were spawned by visitors, not artists) moored at the Giardini gates. A temporary floating home to American art dealers and their guests, it was, in a year that the British declared that official partythrowing was inappropriately self-indulgent, the biennale's most hideous display of wealth. Then there was the fact that some of the best art was by artists from other countries who have come to live in New York – including Michal Rovner from Israel and Lee Mingwei from Taiwan.

Piccinini's cloned 'Gameboy' children had a distant cousin outside, also of life-size proportions, although apparently unaffected by premature ageing. The creation of Italian (but also New York based) artist Maurizio Cattelan, *Charlie* bemused visitors by speeding around the Giardini in a remote-controlled tricycle.

Another outstanding Giardini exhibition was Michal Rovner's installation for Israel. Using videos and stills presented on the wall, both sculpturally and as projections, Rovner created a universe populated by minuscule figures rendered in silhouette form, their tiny scale camouflaging racial characteristics but leaving enough visual information to suggest age and gender. The installation was literally and metaphorically all-encompassing, covering similar philosophical territory to Piccinini's in its scientifically informed consideration of human evolution and interaction.

The Nordic pavilion was also impressive, particularly the triple video installation by Liisa Lounila accompanied by a stunning soundtrack. Surprisingly, Greece and Poland each had one of the best pavilions, Greece with a precarious three-dimensional dreamscape by Athanasia Kyriakakos and Dimitris Rotsios, and Poland, where Stanislaw Drózdz clad the interior pavilion walls with dice in

one of the most eloquent political gestures of the biennale.

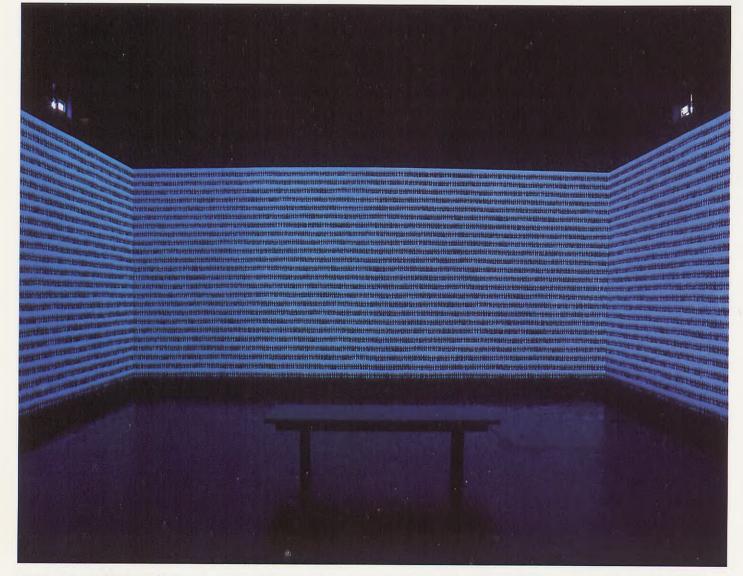
With each biennale the Giardini's authoritative position at the centre of proceedings is eroded by the many burgeoning national pavilions around Venice, opening to the public previously private palazzos and community and religious buildings. In challenging the Giardini's emphasis on national borders, owing more to landscape design than politics, the alternative exhibitions are often more diverse and energetic in nature.

One of four artists to represent Taiwan in a polished, slightly edgy group show, Lee Mingwei's performance event involved a member of the public spending the night in a bed adjacent to his. Sleepover companions were invited to leave behind on the bedside table the accoutrements of their sleep ritual – such as a book, alarm clock or soft toy – which over a few days created a touching tableaux of personal comfort items.

The Scottish artists were one of the few groups that made a significant effort to embrace the historical character of their immediate Venetian locale, responding with witty, empathetic installations to the decaying grandeur of the Palazzo Giustinian Lolin. Downstairs in Singapore, Heman Chong's video installation captured the human face of global communications technology, but Singapore's overall presentation was compromised by the strictures of officialdom.

Ironically, the Grand Prix, awarded to the best national exhibition, went not to one of the high-profile projects, but to the Luxembourg pavilion. This understated exhibition by Su-Mei Tse (titled 'Air Conditioned'), hidden a few streets behind the Singapore/ Scottish palazzo near the Accademia Bridge, was possibly missed by the majority of visitors. It contained a series of rooms, the main one featuring a large-scale romantic (in the sublime sense) video projection of a solitary cellist (the artist) perched high in the summertime Alps. The exhibition's title actually referred not to the temperature, but to the notion of conditioning air – in this case by the sounds, silence and music emanating from works in the various antechambers.

There were a few works of art of sufficient



MICHAL ROVNER, Time left, 2003, video installation, 750 x 750 cm, courtesy Biennale of Venice. Photograph Lucia Veronesi.

quality to distinguish themselves as notable in the overcrowded and unwieldy series of exhibitions in the Arsenale. The eight thematic exhibitions were conceived by various curators, including Hou Hanru, Catherine David and Hans-Ulrich Obrist. Highlights included Luisa Lambri's pristine photographs of white Venetian blinds, which deftly married Venetian and minimalist cultural aesthetics: the audio dialogues by Slovenian group Irwin that provided stories from a distant place; a multi-screen video installation about the history of car bombings in Lebanon; Abraham Cruzvillegas's tree stump crudely punctuated with all types of carving knives; and goldpainted pieces of wood by Jimmie Durham.

In contrast to the national pavilions, there was an abundance of painting in the Arsenale, much of it awful, but some of it good, such as Magnus Von Plessan's untitled portrait paintings created with a few wide brushstrokes in a style that could only be termed minimalist abstract expressionism, and white paintings documenting the passing of time by Roman Opalka (whose work has recently been purchased by the Art Gallery of New South Wales in Sydney). Yang Pei-Ming's blurred blackand-white paintings of soldiers attracted much attention, partly because their huge scale accorded them visual prominence above the dishevelled chaos of the Arsenale. In the middle of all this, Yoko Ono's badges With the simple text 'Imagine Peace' assumed especial significance.

Inexplicably, there were no Australian artists included in any of the collective exhibitions at the Arsenale, nor in Bonami's international exhibition in the Giardini, nor in his major painting survey exhibition at the Museo Correr, nor anywhere else in Venice. Piccinini was Australia's sole representative in an international artist field of 380, despite this being Australia's fifteenth year as a Giardini landowner and its continued presence at the biennale for twenty-five years (since Ken Unsworth's 1978 selection). It seems that no matter how much plotting, fundraising and air miles we do, Australia continues to be overlooked by the international art world.

Admittedly, it is unusual for Australian art to be omitted entirely from the many group

exhibitions staged as part of the Venice
Biennale. The Arsenale used to host 'Aperto',
literally meaning 'open', and many younger
Australian artists have forged the beginnings
of an international profile in that context.
This year, however, a collection of some of
the world's most important and influential
curators gave not so much as a patronising
nod to Australia, not even the usual token
inclusion granted in other large curated
events such as documenta. The reasons for
this are complex and in part beyond our control, but if a higher international profile is
desired, it is perhaps time to review our official overseas promotion strategies.

If the 2003 Venice Biennale provided any solace to antipodeans feeling left out of more than just the Guggenheim cocktail party, it was in the confirmation that our exclusion from the main game is not because current practice from other parts of the world is any more noteworthy than contemporary Australian art. Australia's singular contribu-

tion was one of the best exhibitions at the biennale and was, whatever the rationale and in every way, sensational.

- I Bonami also curated one of eight thematic exhibitions held at the Arsenale.
- 2 Richard Demarco, Venice Agendas, Metropole Hotel, Venice, 13 June 2003.
- 3 The Australian exhibition was curated by Linda Michael and the Australian Commissioner was Victoria Lynn.
- 4 Marjorie Allthorpe-Guyton, Venice Agendas, 14 June 2003.
- 5 Christine Wertheim and Margaret Wertheim, 'Teratology', in *Patricia Piccinini: We Are Family*, Australia Council for the Arts, Sydney, 2003, p. 25.
- 6 Although a resident of Sydney, Maria Fernanda Cardoso was Columbia's representative at the biennale.

The 50th Biennale of Venice, 'Dreams and Conflicts: The Dictatorship of the Viewer', 15 June – 2 November 2003.

FELICITY FENNER

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SU-MEI TSE, Echo, 2003, video still, courtesy Biennale of Venice. Photograph Lucia Veronesi.

Saatchi Gallery, London YBA'S TAKE OVER COUNTY HALL

pproaching London's new Saatchi Gallery from the east, one takes in the Royal Festival Hall, the Tate Modern and the Sir Norman Foster-designed Millennium Bridge. Drawing closer, one also encounters the London Eye (an observation wheel built to mark the new millennium) looming against the grey London sky – somehow always bleak and northern. County Hall, where the new Saatchi Gallery is located, is also home to the London Aquarium and Dalí Universe, a museum dedicated to the work of Salvador Dalí.

It is entirely appropriate that the Saatchi Gallery, depending as it does on the work of young British artists (yBa's) who have a measure of media savvy equal to Charles Saatchi's own, should be located in the middle of what is at once both an arena for good, solid, 'highart' experiences and the mass appeal of commercialism and tourist ephemera (although the Tate Modern's record three-million attendances in its first five months of opening disputes this distinction). Yet, conversely, despite both Saatchi's and the yBa's notorious ability to shock, there is little that is astonishing about County Hall. Visiting the gallery is an experience of familiarity – what of this work haven't we seen in exhibitions, magazines or catalogues over the past decade? – as well as of moments of poignancy and humour. Even the star-studded opening of the gallery – hosted by Saatchi's girlfriend, the celebrity chef Nigella Lawson (a must on the social calendar) and attended by the likes of Jade Jagger, Hugh Grant and Tracey Emin – was more glittering than shocking or surprising. And a secret opening event by Spencer



Tunick, a nude happening with 160 naked people gathered together on Southbank who were later invited into the gallery on the proviso that they remain unclothed, was a fairly obvious publicity stunt.

Entering the gallery through its Southbank entrance, one walks into a room dominated by Damien Hirst's Some comfort gained from the acceptance of the inherent lies in everything, 1996, a rather confronting start to the visit. Entrance from Belvedere Road allows at least the light humour of Hirst's spotted mini (Spot mini, 2003) balanced precariously on the entrance steps. Stretching across the width of the gallery, Some comfort is startling, comprising twelve vitrines containing cross-sections of the bodies of a cow and a steer. Yet the work is also a bleak comment about love and the impossibility of achieving a state of total communion; as the bodies of the cow and steer are interspersed in their gruesome pieces, their heads inevitably face away from each other. Hidden high on a ledge and presiding over Some comfort is Ron Mueck's Angel, 1997, a sculpture of a seemingly bored and depressed angel with his head in his hands,

gazing at the ground disconsolately. The combination of these works is poignant: the quiet, humorous humanity of Angel gently commenting on the pessimism of Some comfort.

Death and mortality are the themes that are most evident on entry to the Saatchi Gallery. This is not only because the gallery's inaugural exhibition was devoted to Hirst – famous for his treatment of these themes and for the statement that his name is an anagram of 'Is Mr Death In?' – although the show was certainly a heady

beginning. (And I mean this literally: Hirst's A thousand years, 1990, in which maggots feed on a severed cow's head, is pretty whiffy.) A long passageway leading from this first gallery to a large, central, circular chamber is lined with Hiroshi Sugimoto's portraits of Henry VIII and his six wives. Framed in heavy gilt, the images stylistically echo portraiture of the time, except for the disturbing pallor and dead-smoothness of the subjects' skin and the disruption of perspective (the oversized hands, for example), signalling Sugimoto's regular visits to Madame Tussaud's, where the photographs were taken. This entrance to the gallery is enjoyable, culminating with Mueck's Dead Dad, 1996-97, an exact replica of the dead body of the artist's father shrunk to a metre tall and laid out in the centre of the main circular room, directly beneath a large dome. This path through the gallery – from Hirst to Mueck then Sugimoto and back to Mueck – is the *pièce de résistance* of the visiting experience, suspending disbelief and coupling themes of love and mortality with the sombre wooden panelling and grand architecture of County Hall.





left: **HIROSHI SUGIMOTO**, **Catherine of Aragon**, 1999, silver-gelatin print, 149.2 x 119.4 cm, courtesy Saatchi Gallery, London. *right*: **RON MUECK**, **Angel**, 1997, silicone rubber and mixed media, 110 x 87 x 81 cm, courtesy Saatchi Gallery, London.

Typically, there has been much controversy over Saatchi's move to County Hall. Not least because County Hall was the home of the left-wing Greater London Council (GLC), until the council was abolished by the Thatcher government in 1986, but also because of the move from a white-cube gallery to a historical building. Would it work? While there has been much debate on this issue, the gallery does work. Because Saatchi was compelled to retain the building's architectural structure, it feels as if the former government offices have been only recently vacated. Many of the works in Saatchi's collection suit this architectural environment well. Hirst's vitrines, for example, are reminiscent of the archival containment of the sixteenth-century Wunderkammer (cabinet of curiosity). Other works, however, are overburdened by unnecessary gilt frames or displayed in cramped, overcrowded exhibition space.

The central gallery is where this overcrowding problem is most acute. Lumped together in this room are works by all the scandalous yBa protagonists and 'Sensation' stars. It is a dizzying spectacle seeing these works en masse, with the integrity of individual pieces lost in the configuration. This is particularly the case with Chris Ofili's painting The Holy Virgin Mary, 1996, the work which sparked the near closure of New York's Brooklyn Museum of Art in 1999. The painting is, in fact, a highly charged and important work, depicting a black Virgin Mary surrounded by a collage of photographed buttocks, highlighting the hypocrisy of the mainly Christian history of the subjugation and sexualisation of the black body. Likewise, Sarah Lucas's

clever work *Au naturel*, 1994, a tableau made up of a mattress, water bucket, melons, oranges and cucumber, is placed almost arbitrarily against a wall, its humour and blatancy lost in what is ultimately a display of Saatchi's canniness and influence as a collector, rather than a focus on the works themselves.

'Sensation: Young British Artists from the Saatchi Collection', shown at The Royal Academy, London (1997–98) and the Hamburger Bahnhof, Berlin (1998–99), travelled to New York's Brooklyn Museum of Art (1999–2000) where it met with public outrage, culminating in the then-mayor, Rudolph Giuliani, threatening to close the exhibition and cut the museum's funding.

BRIDGET CRONE

Bridget Crone is a critic and curator based in London.

Colin McCahon

SHADOWS OF DOUBT

To the uninitiated, the paintings of Colin McCahon (1919–1987) – undoubtedly one of the most important artistic figures to have emerged from New Zealand in the twentieth century – may simply look like representations of a child's game of noughts-and-crosses. However, McCahon's iconic paintings, with their symbolic crucifixes and religious connotations, are truly innovative. They are an exploration of the nature of human existence, looking at questions of faith and the struggle for salvation from the position of a doubting believer.

'Colin McCahon: A Question of Faith', a major retrospective now showing at the Art Gallery of New South Wales in Sydney, is an opportunity to witness the scope of McCahon's obsessions. These range from his early portrayals of biblical stories transferred to his own place and time, to his later text-based paintings which symbolically document his search (and ultimate disillusionment) for paradise and pure Christianity, all the while exploring ways to depict these essentially non-material ideas two-dimensionally.

In 1975 the critic Wyston Curnow declared that McCahon was: 'wilfully out of the mainstreams of contemporary art. No-one has painted pictures like this, no-one is likely to.' From a European or an American standpoint, he is a true outsider in the chapters of modern art. Born in Timaru on the South Island of New Zealand, McCahon learnt about art from black-and-white reproductions in books. He began to paint in the mid-1930s, inspired by Cézanne and the cubists (particularly Braque), but also by illustrated news magazines, comics and, more unexpectedly, by a sign-writer he saw painting letters on a tobacconist's shop window. Later in life, McCahon

said that he first knew about cubism from printed lampshade fabrics and linoleum. By the time he saw cubist pictures in art publications, the style had already been imported to New Zealand in the form of patterned curtains and other elements of interior decor.

Some of McCahon's works from the 1940s are medieval-style, storyboard biblical scenes which verge on the naive. Far more accomplished are his monochrome landscapes that provided an alternative view to prevailing New Zealand attitudes at the time. While some descendents of the nineteenth-century

VICTORY OVER DEATH &

European immigrants still referred to New Zealand as the 'empty land', McCahon's land-scapes were devoid of any trace of white settlement, and were instead thriving with natural and spiritual forces.

In 1954 McCahon produced his first paintings in which words were the dominant motif. Although European cubists had used letters and words as elements in their collages, these motifs seldom constituted the central image. McCahon was attempting to push this notion of words as images even further than his predecessors. At this time

10 m

Now may soul is and is in turnoil and what have to have the trouble there to have the trouble there to have the trouble the tr

this hour

COLIN McCAHON, Victory over death 2, 1970, acrylic on canvas, 207.5 x 597.7 cm, National Gallery of Australia, Canberra.

McCahon was exploring the technical aspects of visual perception; in particular, how to fool the eye by using varied brushstrokes to make rectangles of colour advance and recede. Soon he was inventing his own visual language in which crosses, phrases written in block letters, numbers and, later, Maori Proverbs, were superimposed over fields of earthy colour. Alongside the poetic lines scrawled across his canvases — 'The door is always open, the light's on in the hall' or 'I am scared, I stand up' — were word-for-word citations from the scriptures.

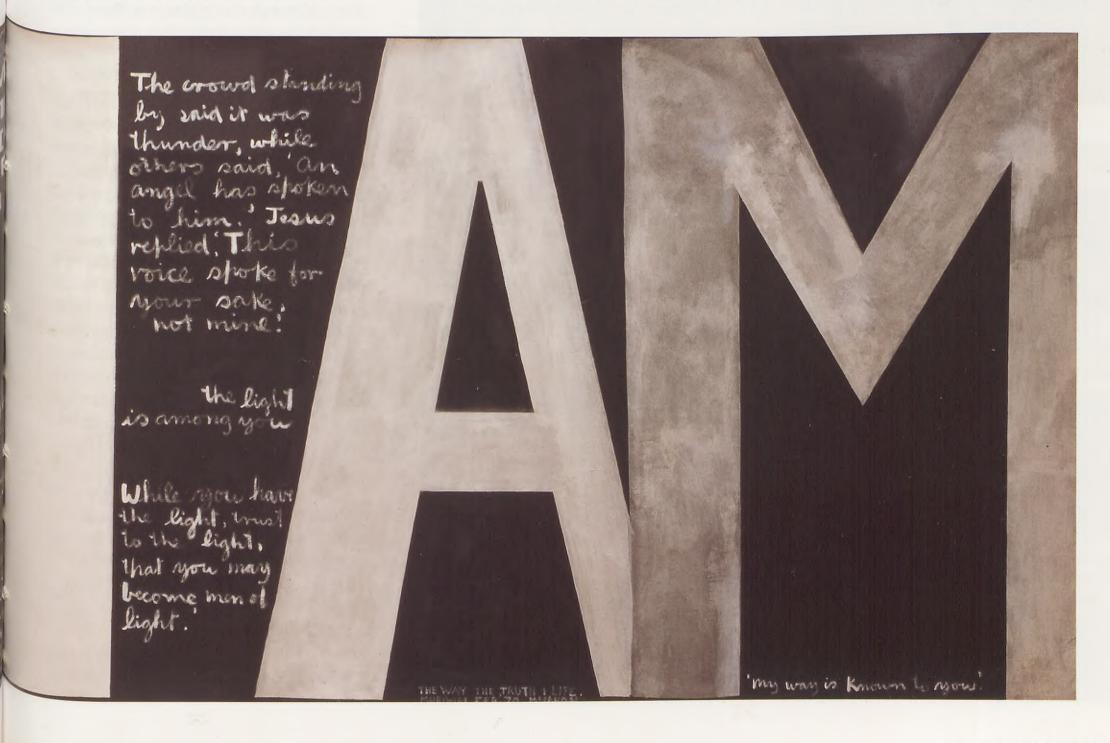
McCahon was also inspired by printed Bibles themselves. In his 'Practical Religion' series from 1970, for example, he includes whole passages complete with underlined words and sections of bold type echoing *The Preacher's Bible*, a religious manual designed to help preachers emphasise certain phrases

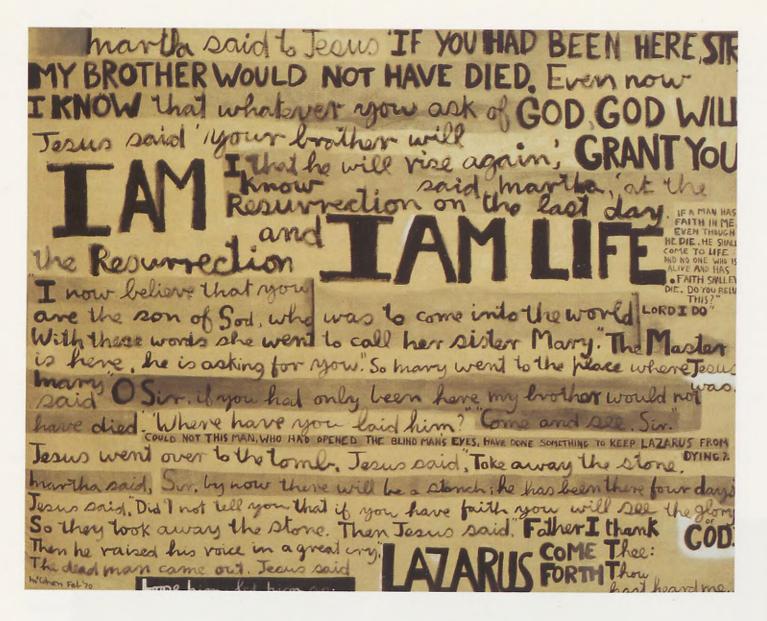
while reading to their congregations. In later works, McCahon edited these texts to suit his purposes. What is often not recognised is that, although these paintings use biblical texts, they subtly turn the meanings of those texts back on themselves.

The formal simplicity of McCahon's images is in sharp contrast to their inherently spiritual nature. While some of his paintings may stylistically recall the work of Mark Rothko, Antoni Tàpies or Barnett Newman, this is largely coincidence. In his formative years McCahon travelled to Australia and the United States. On a visit to New York in 1958 he saw a performance piece by Allan Kaprow. The theatricality of Kaprow's artistic environment, as well as Jim Dine's wall texts, seem to have made as great an impact on McCahon as the heady forces of Jackson Pollock's expressionism. Similarly, he was impressed by Malevich's

white-on-white paintings. Another important discovery were the narrow, scroll-like modernist paintings by German artist Hans Richter, which appear to have influenced McCahon's later unframed canvases.

Mondrian provided McCahon with the challenge of finding a way through the picture plane. In one minimal painting McCahon's cursive script proclaims 'Here I give thanks to Mondrian', although it is a fairly bizarre homage, since he has painted a white square on the diagonal. According to McCahon: 'Mondrian, it seemed to me, came up in this century as a great barrier — the painting to END all painting. As a painter, how do you get around either a Michelangelo or a Mondrian? It seems that the only way is not more masking tape, but more involvement in the human situation.' While some of McCahon's paintings from the 1960s and





1970s can be seen as examples of hard-edged abstraction, this again would be to take them out of context. They are also symbolic form studies. In McCahon's lexicon, oblique white rectangles on scrubby black backgrounds represent guardian angels around the bed of an invalid. A triangle is the holy trinity.

'A Question of Faith' presents a theological question for the new millennium: How do we deal with an artist whose concerns – traditional issues of religion, morality and humanism, as well as the brooding concepts of resurrection and salvation – are uncomfortable and out-of-mode, yet whose imagery remains appealing and relevant?

According to the curator of the exhibition, Marja Bloem from the Stedelijk Museum in Amsterdam: 'McCahon's work is about doubt, the question of faith, and the search for the spirit ... While some works are landscapes, they also reflect on the existential quandaries of life. In fact, one painting, *Victory over death 2*, 1970, contains the words, "AM I, I AM", which is a very basic, clear question, with an assertive

answer.' Similarly, Will He save him, 1959, is all about uncertainty. It broaches the subject of the contradictory reports made by spectators at the Crucifixion, according to the Gospels, as to whether Jesus was calling for Eli (God) or the Hebrew prophet Elias when he was dying at Golgotha.

McCahon best summed up his own faith when in 1972 he said he 'had too many doubts to be a believer'. Certainly he explored issues of human faith, futility and confusion throughout his life – growing up as a Presbyterian, flirting with Quakerism and communism, before taking instruction in Catholicism in the early 1960s. (He was forced to give the latter up because he could not accept various Catholic teachings. In fact, according to some sources, he was asked not to return to see the priests because he was unsettling them with his questions.) McCahon used the Stations of the Cross to integrate his interests – in landscape and symbols, time and space, and the progression from birth to death and beyond all in the one Christian motif.

With his love of the New Zealand land-scape, his sympathy for the struggle of Maori culture against the white Protestant ethic and, in particular, his growing concern for the environment, McCahon was ahead of his time. He was also a man of many talents – painter, set designer, writer, university lecturer, art critic, curator, jewellery designer and gardener, as well as deputy director of the Auckland City Art Gallery (where he originally accepted a job as a cleaner). But always, as an artist, he purposely sought to be ambiguous. As his son, William McCahon, has written:

The characteristic that most distinguishes my father's art from that of his contemporaries is its ambiguity. He believed that this was the key element that made art in the twentieth century 'modern' ... Colin implies and infers, leaving his audience to decide at what level they will engage with his imagery. These multiple meanings allowed him to develop audiences who saw his relevance in different ways – as a spiritual Christian; as a landscape painter; or purely as an abstract modernist.

For McCahon, international recognition was a long time coming. He exhibited regularly in galleries and museums in New Zealand throughout his life and from 1960 his work was included in various group shows of art from New Zealand which travelled internationally, but it was his impressive contribution to the 1984 Biennale of Sydney which first brought him to a wider public. Posthumous appraisal has come in the form of shows in Australia, London, Kassel and Amsterdam. While his oeuvre remains relatively obscure (although prices for his classic late paintings now fetch up to A\$3.5 million), it is being reassessed as an integral part of the global jigsaw.

McCahon's work is also about the intrinsic difficulty of being a painter, and a largely self-taught one at that. He demonstrated a trial-and-error attitude towards materials. For his 1962 'Gate' series, for example, inspired by the threat of nuclear holocaust at the height of the Cold War, he used hard gloss lacquer and house paint mixed with sand. He often painted on unstretched canvas (practical to transport) and his brushstrokes grew more fluent as he discovered paint types that he

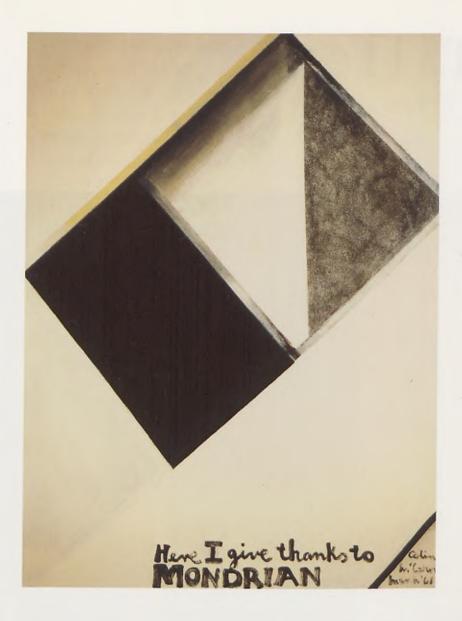
found easier to use. From the 1970s onwards he worked mainly with acrylic and plastic paints, often applied to tarpaulin he bought from a sail-maker. He was frugal with his materials, forever making do with what he could afford.

'Colin McCahon's work has always been powerful, naked, uncompromising', writes New Zealand critic John Caselberg in his book Chart to My Country (1973). 'Essentially, his work is affirmative: of life; of faith; of triumph of man over his hell; of light over dark.' All this was already in place in 1950 when McCahon completed what is considered to be one of his most important works, Six days in Nelson and Canterbury. Here he was clearly inspired by the sequential framework of comic-book illustrations. The oil painting shows six views of a spectacular landscape, sliced through in the middle by a bloody scar. While this can be read as a picture about the six days of creation and the blood of Christ, there are also more literal interpretations. Several of McCahon's friends recall that, at the time, he used to cycle for hundreds of kilometres from Dunedin, through the province of Canterbury (on the east side of the South Island) to the farms in Nelson to work as a fruit picker and tobacco harvester. One day, he fell off his bike and cut his leg. So, here, even in one of the earliest works in the exhibition, we have a revealing picture of McCahon combining philosophy and physical pain, poetry and ambiguity, the love of nature and the idea of faith. It follows suit, then, that when McCahon died at the age of sixty-seven, his obituary in England's Daily Telegraph described his art as 'the conscience of New Zealand'.

Colin McCahon: A Question of Faith, Stedelijk Museum, Amsterdam, 30 August – 10 November 2002; The Ian Potter Centre: NGV Australia at Federation Square, Melbourne, 4 July – 7 September 2003; Art Gallery of New South Wales, Sydney, 15 November 2003 – 18 January 2004. The exhibition was also shown at the City Gallery, Wellington, New Zealand, and Auckland Art Gallery Toi o Tamaki, New Zealand.

JONATHAN TURNER

Jonathan Turner is an independent critic and curator based in Sydney and Rome.



left: COLIN McCAHON, Here I give thanks to Mondrian, 1961, enamel on hardboard, 121.8 x 91.4 cm, Auckland Art Gallery Toi o Tamaki, New Zealand.

below: COLIN McCAHON, Six days in Nelson and Canterbury, 1950, oil on canvas on board, 88.5 x 116.5 cm, Auckland Art Gallery Toi o Tamaki, New Zealand.

opposite page: COLIN McCAHON, A question of faith, 1970, acrylic on canvas, 208 x 261.5 cm, private collection, California.



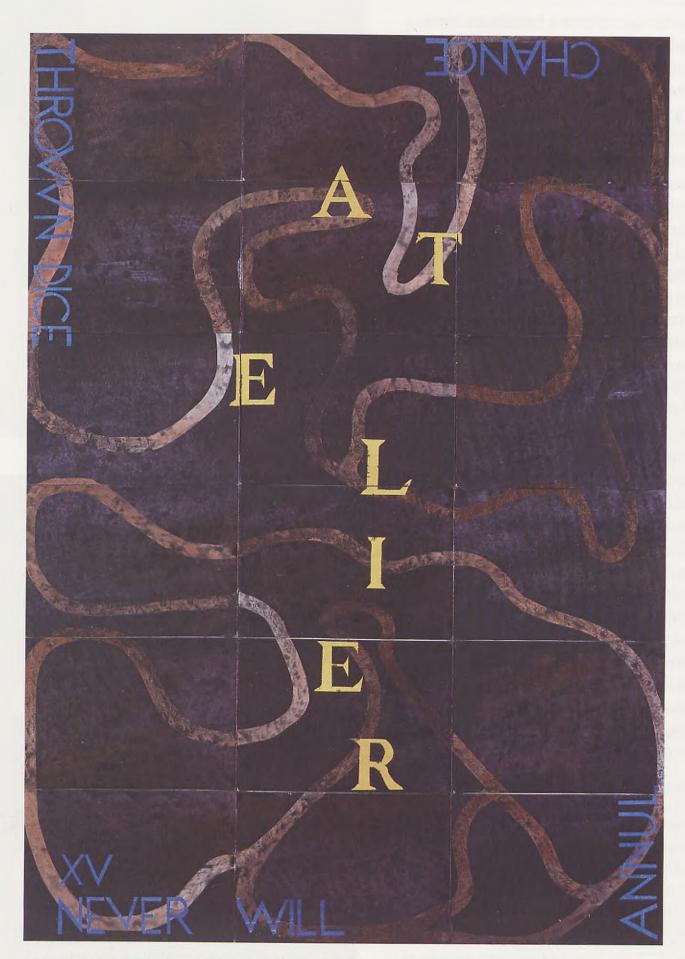
Imants Tillers

RECENT WORKS

Tmants Tillers has produced some of the **⊥** most compelling and intelligent images in recent Australian art, some of the heftiest as well. Since the 1970s, the Sydney-born painter – if painting is still the term that best describes his piecemeal form of pictorial provocation – has built a following among educated viewers, especially those prepared to go the extra distance to grasp Tillers's subtleties, Tillers's complexities. His rate of inclusion in museum collections and curated shows is unmatched by any among his colleagues, even in a period when novices win legitimacy on leaving art school, achieving bankability in precocious time. Nor is his notoriety limited to the local scene. Before Tracey, Bill and Rosemary, before Clifford and Emily, this child of Latvian parents made his mark internationally, becoming an unofficial ambassador for the generation of practitioners emerging in the post-pop, postminimalist aftermath of the 1960s. Aided by powers of verbal – and written – expression befitting the philosopher he instinctively is, and exercising a considerable personal charisma, Tillers put an approachable face on the postmodern monster, even as this creature swallowed all and sundry around it, sparing nothing.

While he's not a popular painter in the sense, say, of William Robinson or John Olsen, artists with comparably encyclopedic ambitions, it isn't hard to envisage Tillers in his seniority, finally eulogised by the mass audience that eludes him now. His career-long meditation on national themes begs this very outcome. The headlines write themselves: 'Australia's Favourite Postmodernist Turns 80!', 'Tillers Knighted!', 'Master of the Canvasboards a Patient & Pleasant Man!', 'From Little Things, Big Things Grow'. And so on.

At his solo show at Sydney's Sherman Galleries in May 2003, the Tillers we know and admire was amply evidenced. Fifteen



above: **IMANTS TILLERS, Atelier XV, 2002,** acrylic and gouache on 18 canvasboards, 152.4 x 106.7 cm, courtesy the artist and Sherman Galleries, Sydney.

right: **IMANTS TILLERS, Aquifer, 2002,** acrylic and gouache on 54 canvasboards, 228.6 x 213.4 cm, courtesy the artist and Sherman Galleries, Sydney.

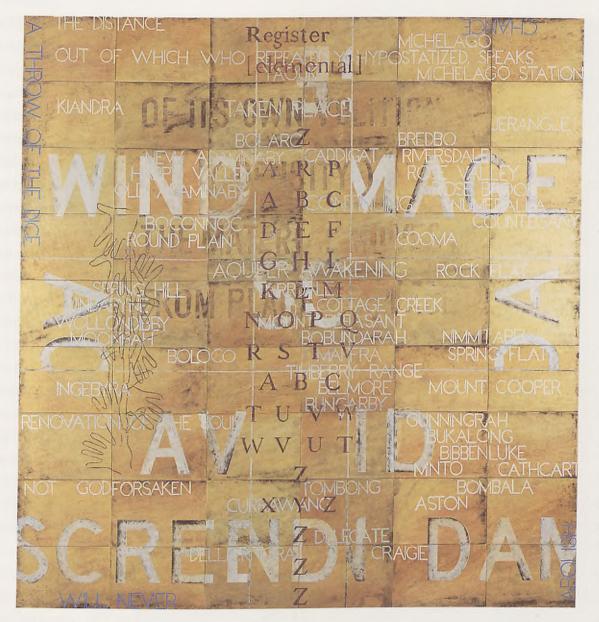
paintings occupied the main room, a bluechip ensemble augmented by six editioned inkjet photo-prints of Tillers's recent sculptures for Olympic Park — another collaboration with the architect Alec Tzannes. Taken by Bart Maiorana, these photographs entered

the Tillers canon by the same strategy of appropriation which has seen him internalise imagery by artists as diverse as Colin McCahon, Hans Heysen, Margaret Preston, Michael Nelson Tjakamarra, Giorgio de Chirico, Jackson Pollock, Georg Baselitz and numerous others. Tillers talks to such personalities in his head, a conversation resolutely private yet reshaped for general consumption through his paintings. Brice Marden was one of Tillers's main interlocutors at the time of the Sherman exhibition, along with Emily Kame Kngwarreye. The American abstractionist's rubbery lariats enlivened several of the smaller, vertically formatted canvasboard compositions, including Atelier VIII, Atelier XV and Atelier XVI, all 2002, as did the irrepressible cursives of the Indigenous artist's yam Dreaming root systems, for example in Atelier XIII

and *Atelier X*, both 2002. With its sombre yet high-contrast colour scheme, comparative simplicity and crisp lettering, *Atelier XV* struck this reviewer as the standout exhibit in the grouping.

Running like a caption around the sides of the Marden and Kngwarreye works were the words, 'thrown dice never will annul chance', originally formulated by the symbolist—impressionist poet Mallarmé. Tillers has returned to this perplexing sentence time and again. To all intents and purposes it is his mantra. For him, it appears to have the dual effect of licensing the greatest degree of executive decision-making in his practice, while curtailing any claim he might advance to premeditation or control.

That this paradox should appeal to Tillers as a modus operandi is not, in itself, paradoxical. He exploits contradiction, capitalising on the audacious dubiety of recycled authorship in one breath, while basking in the sacred aura of an autograph sensibility in the next.



And this is the rub with his work: every painting by Tillers teeters on a tightrope. Tension is part of his act. As with any aerialist, the possibility of a perilous fall is accepted by him and savoured by his audience. At the first sign of a wobble in the rope or a wavering in his concentration, our collective heart rate goes up.

Even Tillers's makeshift manner of affixing his units to the wall or, less commonly, stacking them in unstable towers on the floor, lends a certain apprehensiveness to our spectatorship. Will they collapse as we watch? And dare we turn away, for fear that a calamity will pass unwitnessed?

Perhaps Tillers is also a confidence trickster, since his success as an artist depends on the degree to which he gains, and keeps, our confidence. His every visual borrowing, his interconnecting concepts and references, his tireless art-historical riffing – the whole heady, literary, clotted aggregate of his output, in fact – constitutes a ruse. A vast, beguiling

artifice. A fib. We stand before it, dazzled. And deceived. It cannot possibly be all he and his spokespersons purport it to be, yet so suspended is our disbelief, so deactivated our skepticism and so uninhibited our appreciation of his winsomeness, that Tillers leads us in the merry dance of our own desire. He has us, so to speak, at hello.

But there are presentiments that our postmodern lover boy is wary of his own allure - and looking for ways to vary, or even quell, his seductive routines. The Olympic Park objects and their photographic doubles are proof, of course, that Tillers is stretching his material repertoire and extending his formal range. There's a sense that he wants to disrupt the time-honoured template of his own style. True, he's always been an inventive worker, unafraid to improvise and embroider. Each series of paintings has brought in its

turn new colours, new textural effects, new compositional gambits into play. But there's now something stale in this, something unappetising, and Tillers is too clever an artist not to know it.

At the edges of the Sherman show, as if a bolt of silk had been nibbled by mice, were the fascinating – and promising – indentations of self-doubt.

Imants Tillers: Recent Works, Sherman Galleries, Sydney, 24 April – 17 May 2003.

BRUCE JAMES

Bruce James is an art critic for the Sydney Morning Herald and an arts broadcaster for ABC Radio National. His latest book is Australian Surrealism: The Agapitos/Wilson Collection.

On the road with Mike

BY DANIEL THOMAS

The best moments, looking back on a life in museums, were often with living artists. They can be wonderfully unexpected about art.

Memorable encounters accompanied John Kaldor's Art Projects, which began in 1969 with Christo's spectacular *Wrapped Coast, One million square feet, Little Bay, Sydney, Australia.* In 2003 the Art Gallery of South Australia's exhibition of Kaldor's collection and projects, 'Journey to Now: John Kaldor Art Projects and Collection', caused me to repeat often-told stories, of a koala rented for Gilbert & George,

and an Australian nightingale picnic with Nam June Paik.

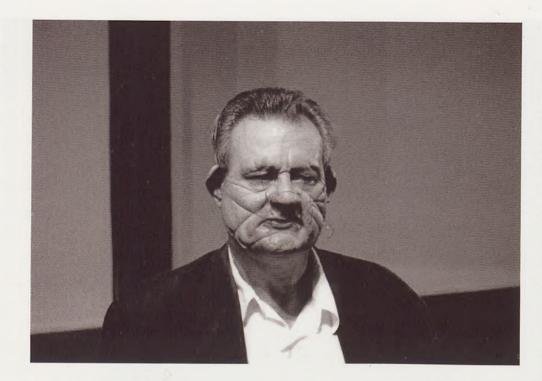
However, let's now remember Kaldor's only export project, 'An Australian Accent: Mike Parr, Imants Tillers, Ken Unsworth'. It was an exhibition of paintings and big drawings presented in 1984, very successfully, at New York's leading contemporary art space, P.S.I. The National Gallery of Australia (NGA), where I was in charge of Australian art, lent me to the project as catalogue editor and essayist. Perfect timing. The world art mafia was in town to see the Museum of Modern Art's new building extensions and its exhibition 'An International Survey of Recent Painting and Sculpture' (which included Mike Parr); Kaldor cunningly positioned Australia within the then hot context of neo-expressionism. Out of the blue the Corcoran Gallery of Art in Washington grabbed Kaldor's exhibition, to coincide with Baselitz, Kiefer & co. in 'Expressions: New Art from Germany'.

BONNARD'S DARK SIDE

Work was over in Washington; 'An Australian Accent' was ready to open. Sightseeing time. We went off to the Phillips Collection, a small but perfect museum of great masterpieces from Goya and Cézanne to Matisse and Rothko. There a shimmering, summery interior by Bonnard, *The open window*, 1921, contains the head of a woman, characteristically at first sight unseen, at a lower framing edge, and face to face with a black cat. The uncharacteristically deep black blind at the top of the window has an angled edge. Mike Parr exclaimed: 'It's a guillotine!'

If so, it would be a severed head we see lodged in the canvas deckchair at the bottom corner of the painting.

When the National Gallery of Australia brought the blockbuster 'Old Masters – New Visions, from the Phillips Collection, Washington,



D.C.' to Canberra in 1987, and then to the Art Gallery of South Australia for the 1988 Adelaide Festival, The open window arrived here, along with many people's favourite painting in the whole world, Renoir's large, convivial crowd scene, Luncheon of the boating party, 1880–81. I was then director of the gallery in Adelaide, and into the acoustiguide tour of the exhibition I inserted Mike Parr's guillotine insight. It visibly jolted gallerygoers cued by Renoir into a headphone dreaming of sweetness and light and youth and love. The jolt still echoed three years later for

readers of 'Showgirl with Plumes', a chapter in Robert Drewe's book *The Bay of Contented Men* (1989), where an excited viewer of this very exhibition said: 'I can see what everyone's been saying about the Bonnard. The blind is supposed to be a guillotine!'

There turns out to be a real-life subtext as extreme as the guillotine. In the early spring of 1921, the year of this summertime windowscape, Bonnard had a two-week fling in Rome with Renée Monchaty, his young blonde lover.

Sarah Whitfield, curator of the Tate Gallery's 1998 Bonnard exhibition, assumes that Marthe de Méligny, his companion for the past thirty years, is the woman in *The open window*, which is at the Bonnards' country house Ma Roulette (My Caravan) on the Seine near Giverny. But the blonde hair is more like Renée's. And Jörg Zutter, curator this year of the NGA's Bonnard exhibition, 'Pierre Bonnard: Observing Nature', tells us that in 1925, three weeks after Bonnard eventually married Marthe, Renée committed suicide.

GAINSBOROUGH IN HOLLYWOOD

On our way home from Washington, Mike and I shared a stopover in Los Angeles. There the Huntington Art Gallery owns one of the world's greatest images of youth and beauty, Gainsborough's portrait of Jonathan Buttall, the so-called *Blue boy*, c. 1770. We rented a car for an excursion to the Watts Towers, an outsider-art miracle of gleaming, spiralling, open-work pinnacles built from broken crockery in a slum backyard, and to a palatial museum for the Gainsborough boy in fancy Vandyke lace and silk.

Mike liked Simon Rodia's towers at low-life Watts. The many obsessive years of work on one idea, and the overlapping linear graphism,

resembled his own repetitive practice over years of deformative/performative self-portraiture and scrawly graphism. At San Marino Gainsborough's painting worked for him too: 'Great wrinkles!'

Master Jonathan's teenage face is, naturally, unlined, but silken, blue-black wrinkles swarm around the elbows and button-front of his jacket and the crutch and knees of his breeches. I wonder if Mike saw them as future scars and bruises.

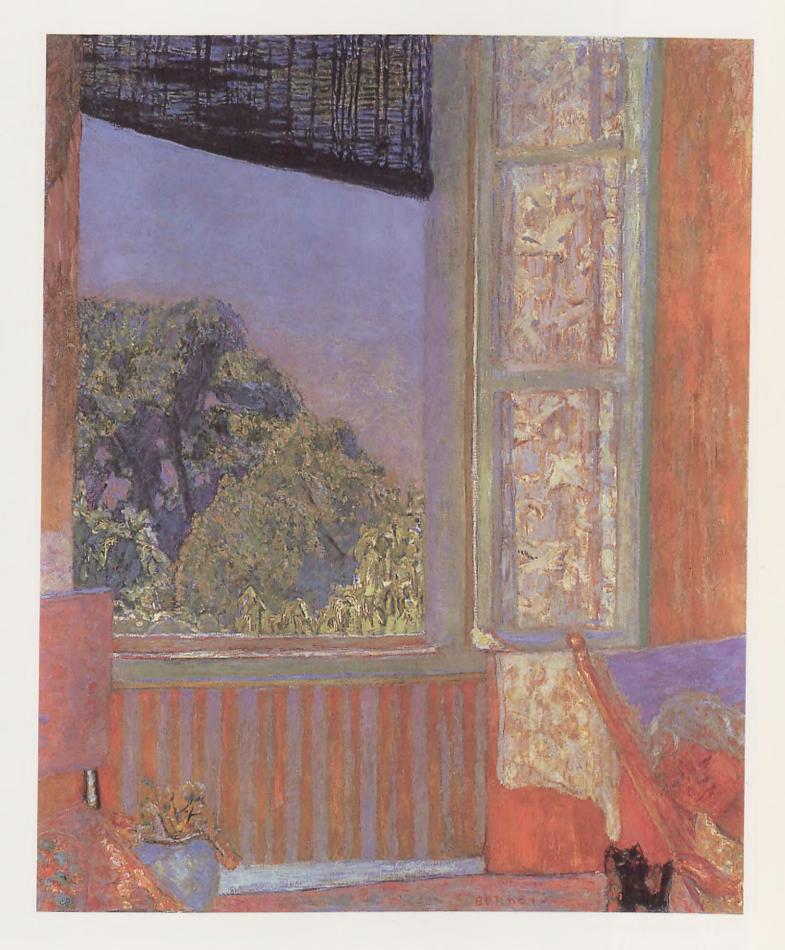
After a crumpled mudguard during a kerbside parking manoeuvre, American wrongway-round, I told myself I was making more
wrinkles for Mike. Then, when we turned the
car in, there was a heap of crumpled street
maps on the back seat. I had forgotten, as one
does in his always outgoing company, that
Mike Parr is disabled, born with only the
stump of a left arm, and that my thoughtless
request for map-reading might have been difficult. But he hadn't missed a beat; difficult
for us is normal for him.

It's not only their surprising observations that make encounters with artists so refreshing. It's also the reminders of the obvious.

Artists make art out of their own individual lives as well as out of past art, or out of their present culture. So of course Parr's art and insights grow from a life in which deformation, distortion, wrinkling and crumpling of the things around him, and of his own body, are constants. He is bound to be good on severed heads, guillotines, suicides and bruises. For recent sociopolitical performance pieces about the trauma of internees in Australian detention centres, Parr had his Own face stitched with thread into what Bruce James calls 'a caricature of shame'. The artist Was simply shifting his medium from drawing and etching back to human flesh, simply pressing on with his personal aesthetic of the crumpled. It's not too different an aesthetic from renaissance and baroque art where immense areas of ecstatic, abstract drapery swell around saints and martyrs.

DANIEL THOMAS

Daniel Thomas was an art-museum curator and director in Sydney, Canberra and Adelaide from 1958 to 1990 and now lives on the Tasmanian Riviera.



above: PIERRE BONNARD, The open window, 1921, oil on canvas, 118 x 96 cm, The Phillips Collection, Washington, DC. left: MIKE PARR, Aussie Aussie Aussie Oi Oi Oi, 2003, performance at Artspace, Sydney, reproduced courtesy the artist. Photograph Felicitas Parr.

Paul Klee

THE TWITTERING MACHINE, 1922

Las against nineteenth-century – painting which made a truly forceful impression on me was Paul Klee's *The twittering machine*, 1922. And this in spite of it being one of the first post-Cézanne, post-Van Gogh paintings which – almost always at that stage in the form of prints – came before me. This at about sixteen years of age.

And the impression was intense, and unshakeable, in the sense that it remains to this day. And it occurs to me now, for the first time, to wonder what sort of strange painting it is. The only work, even among those of Klee, which seems to me in any real way similar, is *A story as from Hoffmann*. This also a small work in black ink lines on a simple watercolour ground, made a year earlier than the other, in 1921, and each of them in the collection of the Museum of Modern Art in New York. But even that one is in no way as strange and unlikely as the former, from the point of view of the simplicity and improbable means by which it arrives at an effect of wondrous enchantment at first sight. And the question I ask myself is whether one can explain something of the why of such experiences, those adolescent experiences in which the faculties are brought to intense focus, but which, to one's great joy looking back, remain permanently valid, without losing that focus in the telling.

The effect of such a painting, and many other less wild and unlikely works by Klee for that matter, on a young artist, is that of wakening the mind to a parallel world, a world that feeds its reality and its fantasy back into the reality in which we live, to give it something nearer to the spiritual or wondrous dimension that we feel within ourselves it needs, and surely, in some way, must have.

As is well known, Klee was one of the teachers at the Bauhaus, that remarkable institution founded by Walter Gropius to bring together at the highest level, art, craft and industrial design. First at Weimar at the beginning of the 1920s, it moved in 1926 to Dessau where Gropius and the others felt there would be less pressure and menace from the political right which was already gathering momentum.

Klee taught at the Bauhaus from 1921 to 1931, and written tributes by students, as well as the material put together for his courses, some of it published and available in book form, in particular the *Pedagogical Sketchbook* (1925), suggest that he was one of those perhaps rare artists whose teaching is on a level with their work. And one gets a hint of his enthusiasm in a letter of 1921 to his wife, Lily: 'Today I gave my first lesson, and I felt as though present at an extraordinary event, in that

for two hours I found myself speaking to an auditorium of people as if I were speaking person to person.'

Klee had already left the Bauhaus for a position at the Düsseldorf Academy when in 1932 the Bauhaus was closed down by the Nazis for whom it was 'a den and breeding ground of intellectual bolshevics [sic]'. Klee, at the same time, however, came under direct threat, and in 1932 left Germany, first for a brief spell in Italy, then home to Switzerland.

I feel that he had already, before his return to Berne, at 53 years of age, done most of his best works. His last six or seven years, in fact, were not specially happy, as he was ill a great deal of the time and, no longer having an income from teaching, he was often without sufficient money.

Klee is a very valuable presence, for young artists in particular, for the very specific nature of his work and also for the books *Pedagogical Sketchbook* and *Klee on Modern Art* (1924). Certainly he was so for me.

The value in the works from the above point of view is in their at times totally improbable daring. A daring that has nothing to do with the will to novelty, and to cheap surprise, that is so much a part of the current more fashionable forms of art, but a daring that comes from somewhere deep within the psyche, and is exemplified in the wondrous improbability of the *The twittering machine*.

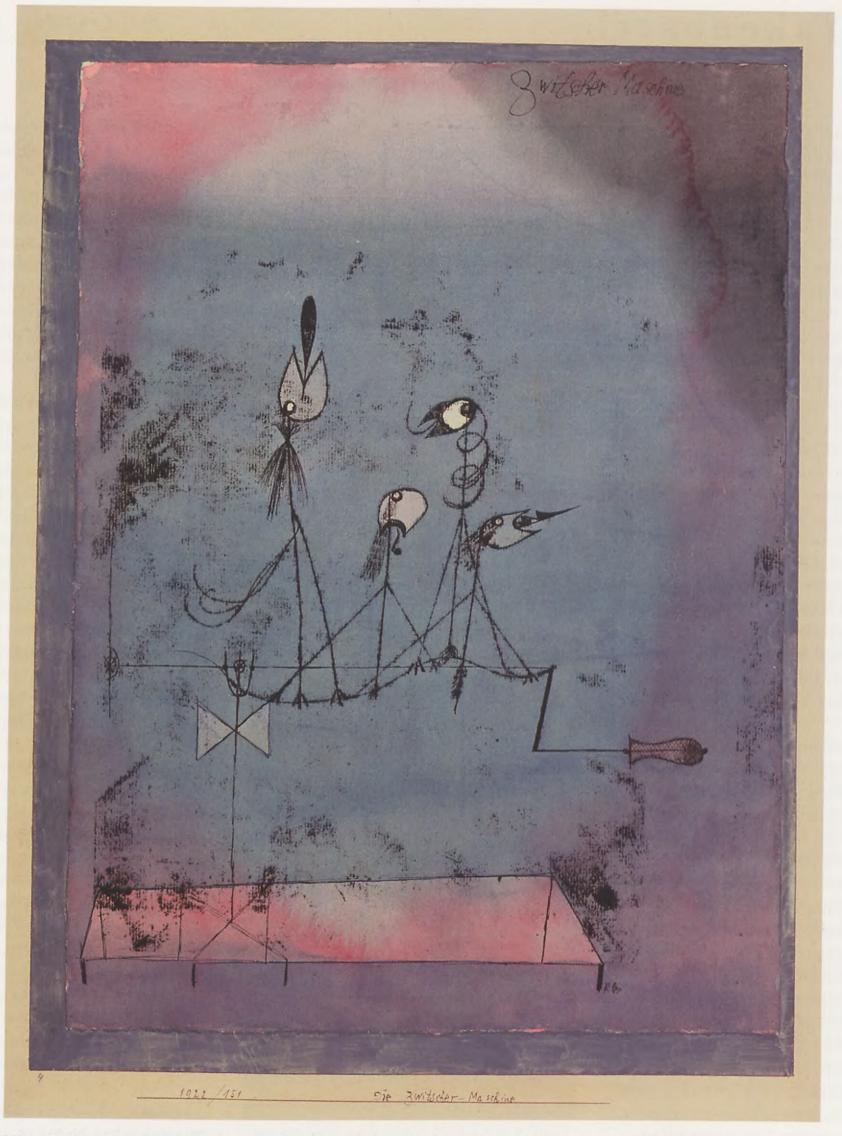
Now, in 2003, such a work, and works of its kind, demonstrate that the will to be ever more modern, in the sense of novelty and media appeal, is a sad nonsense, while to be genuinely daring, wild and enchanted has been demonstrated here and there in the last century to be a perfectly sound and serious aim.

There are all kinds of artists, and many different points of departure in the art of the twentieth century. We have Matisse, for instance, who somehow manages to completely ignore the monstrous modern world. Picasso, Bacon, Dubuffet and de Kooning, among other things and in various ways, make manifest the effect of that world on the human psyche.

Klee, due perhaps to his Swiss background, strengthened by the positive forward-looking atmosphere of the Bauhaus, copes with the horror and banality of our world in a way that belongs specifically to him, so that works such as *The twittering machine* and *A story as from Hoffmann*, in their light-heartedness, their fantastic *apparent* light-heartedness, give a profound lift to the spirit.

KEN WHISSON

Ken Whisson is an artist who lives and works in Perugia, Italy.



PAUL KLEE, The twittering machine, 1922, watercolour, pen-and-ink on oil transfer on paper mounted on cardboard, 63.8×48.1 cm, Museum of Modern Art, New York. © Museum of Modern Art, New York.

Lucy Yukenbarri

1934-2003

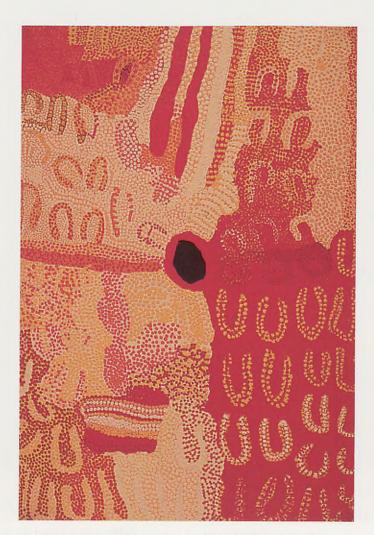
Lwill be remembered for her amazingly skilled paintings, vibrant personality and generous spirit. With a career spanning more than fifteen years, Lucy was recognised as one of the greatest painters of all the Balgo artists. She and her husband, Helicopter Tjungurrayi, were the face of Balgo art and exceptional ambassadors for Warlayirti Artists. They willingly gave their time to share the stories and cultural knowledge depicted in their paintings, viewing this as an important way of teaching non-Indigenous people about their culture.

Lucy was born in the Great Sandy Desert west of Kiwirrkura and to the north of Jupiter Well, in country called Winpurpurla. She grew up in the desert where she learnt about her country, culture and law. As an adult and single mother of two, she came to live at the Catholic Mission at Balgo. It was here that she met Helicopter and where their great love story began to unfold. They were one of the first couples to be married in the stone church at Balgo and went on to have another six children. They were one of the most remarkable painting couples in contemporary Indigenous art.

Lucy was a committed artist and produced an exquisite body of paintings that are rhythmical and full of life. She began painting for Warlayirti Artists in 1989 and her first works are typical of those produced in Balgo at the time. However, even her earliest works showed signs of what was to come. These works, one of which was selected for the National Aboriginal & Torres Strait Islander Art Award in 1989, consists of rows of dots representing features of her country. Present from the beginning were circular shapes emphasising the location of particular rockholes and soakwaters. The colours were muted and the palette remained close to earth tones.

Colour, which has become the trademark of Balgo painting, soon entered Lucy's work and was used to great effect. Dots continued to be very important in the development of the paintings, although they were now used not as lines, but to create their own shapes and to blanket the canvas with blocks of colour. Compositions were varied and became increasingly challenging. This work was unlike anything else being produced in Balgo at the time and led to what is now one of the most recognisable styles of Indigenous art.

While the dots were initially small and applied with a stick or small brush, in the mid1990s Lucy's process evolved with the use of a larger brush to apply thicker layers of paint. The original dotting process was incorporated, but now with a paint-laden brush, creating a surface of paint that no longer read as dots, but as dense masses of converged paint. The shapes generated had an organic feel and the paintings continued to include Lucy's recognisable black waterholes as the central feature. With water being such an important



LUCY YUKENBARRI, Marpa, 2000, acrylic on canvas, 180 x 120 cm. © Warlayirti Artists, Balgo.

resource in the desert, it is not surprising that these shapes took on such a bold appearance.

Painting enabled Lucy to remain connected to her country, some 300 kilometres to the south of Balgo. It was a way of re-enacting the travels she often made to particular rockholes for water, or hunting trips and ceremonies. Every day Lucy and Helicopter would paint in the art centre, sitting side by side, sometimes painting quietly, sometimes telling stories or laughing, but always painting together.

In the late 1990s a major shift occurred in Lucy's work with the return of her original dotting technique. The dots now had a greater looseness and delicacy about them, creating flowing shapes of layered colour. It was with these works that the artist achieved a new sense of freedom and a greater level of skill. The paintings produced in this style, spanning from the late 1990s to the end of her career, were by far her most innovative and exceptional works. However, the process was painstaking and much more labour-intensive a medium-sized painting would take up to four weeks to complete – but each work was unique. Lucy worked as if in a trance; the dots were not applied at random, but deliberately placed on the canvas. The brush or stick used to apply the dots would be constantly lowered and raised in a rhythmic, meditative motion.

In May 2003 Lucy's paintings, along with Helicopter's work, were shown in 'Always Together Painting', an exhibition at Alcaston Gallery, Melbourne. This was the second exhibition to showcase works by this well-known husband-and-wife team and it featured the last paintings produced by Lucy. The show was a great tribute to Lucy's career and an opportunity for the art world to pay homage to this outstanding artist.

STEPHEN WILLIAMSON, WARLAYIRTI ARTISTS

Written with the permission of the artist's family.

Brian Moore

1951-2003

I never saw anyone talking to Brian who wasn't smiling. He had immediate warmth and a ready wit, while his sense of self-mockery always put people at ease. Even in the last days of his terrible illness, when he had lost his splendid mane of hair and his body was much reduced, he would joke: 'You know, I came into this hospital looking like a very elegant cat burglar and now I just look like Noddy.'

Born in Katoomba and raised in Manly, it was Brian's finely-honed sense of the aesthetic which led him into the art world. In 1971 he began working at David Jones Art Gallery and, under the tutelage of Robert Haines, he secured a breadth of knowledge that was quite rare in Sydney during the early 1970s. Unlike other galleries that concen-

trated mainly on local art, Haines brought in quality exhibitions from England, Europe, Japan and Southeast Asia. There were ceramics by Hamada, Rodin sculptures, Japanese screen painting, Buddha sculptures from the Heian period, Thai and Khmer sculpture and fine French furniture. From Haines, Brian learned to combine the best. In the gallery or at home he could mix a piece of African textile with antique French furniture or abstract painting and it worked like magic.

In 1976 Brian was appointed assistant director of the David Jones Gallery and from 1978 to early 1984 was director, with Robert Haines acting as adviser. During this time Brian showed an important exhibition of pre-Columbian art from Mexico, Roman marbles, works by artists as varied as Renoir, Wyndham Lewis, Duncan Grant, Epstein and Roy de Maistre, as well as an exceptional exhibition of drawing and sculpture by Gaudier-Brzeska. The gallery played an important educatory role for Sydney art audiences. In 1979, recognising its central geographic



position for city workers, Brian exhibited a collection from the University of Sydney's Nicholson Museum as part of the Sydney Festival.

In 1984 Brian went to Florence where he attended the British Institute before returning to Sydney to deal privately in antiques and fine arts for the next ten years. During this time he also become an active supporter of the AIDS Trust of Australia. With his dear friend, Clive Miller, he helped organise, among other events, the G'Day chain auction where architects, artists and designers were asked to contribute their individual design to the original Brian Sayers chain.

Brian had generosity. Even when money was very short he would support artists by buying their work, throw a party for a friend, do chores for someone in need and rescue stray dogs. He was quite famous for the latter, and his own dogs, Cosy and Nip, saved from ill-fate, were cherished companions. He was always rushing home to cook them a chook for dinner and there was nothing he liked

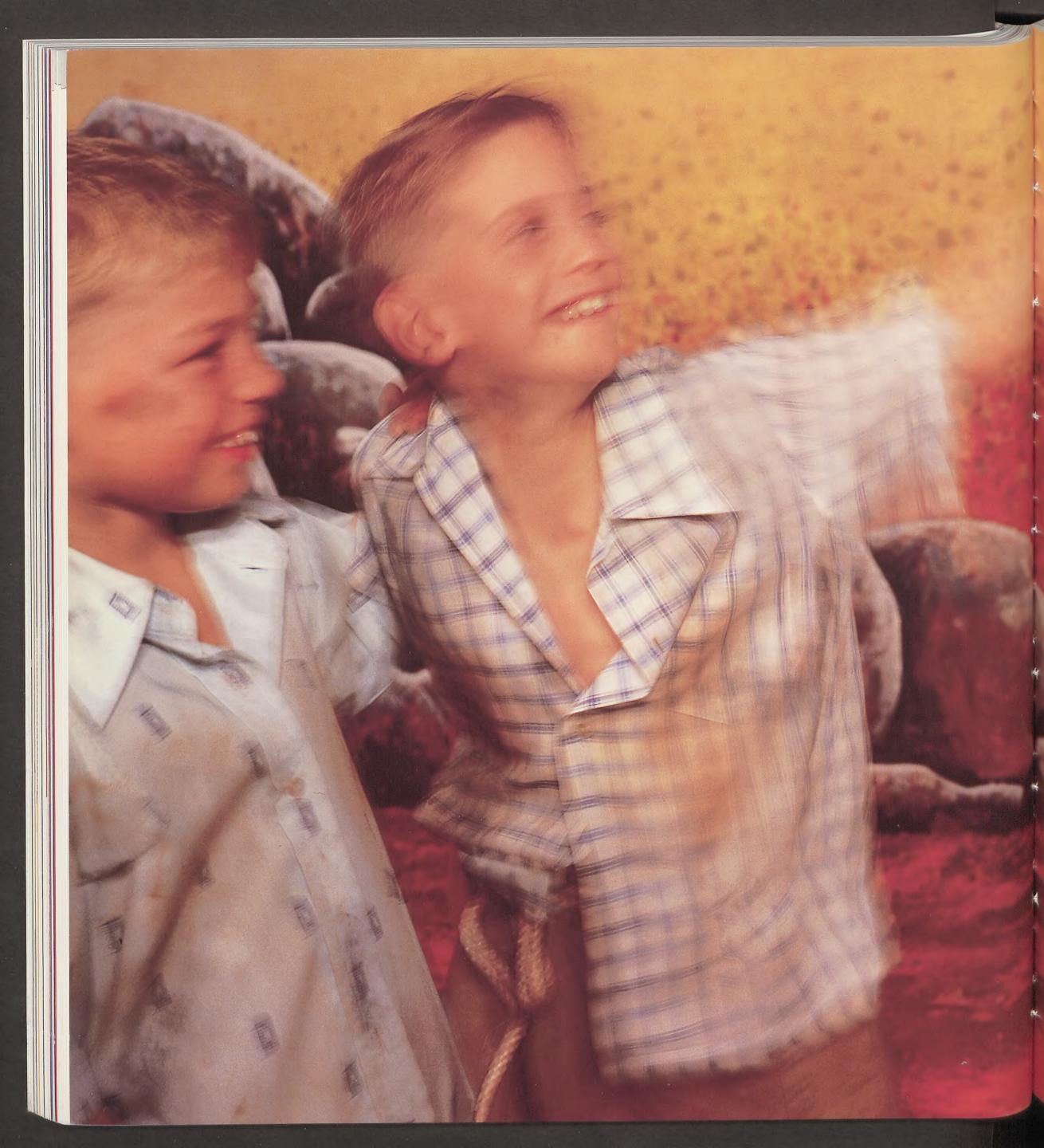
better in his busy life than to curl up on the sofa with the dogs. In 1997, when we travelled to Italy with Brian — who was to mind Jeffrey Smart's dogs while he was on holiday — we all resolved to limit our outings so the dogs wouldn't get lonely. Brian was able to lead us to all the breathtaking Piero della Francescas in the area, and at night we discussed for hours the art we had seen.

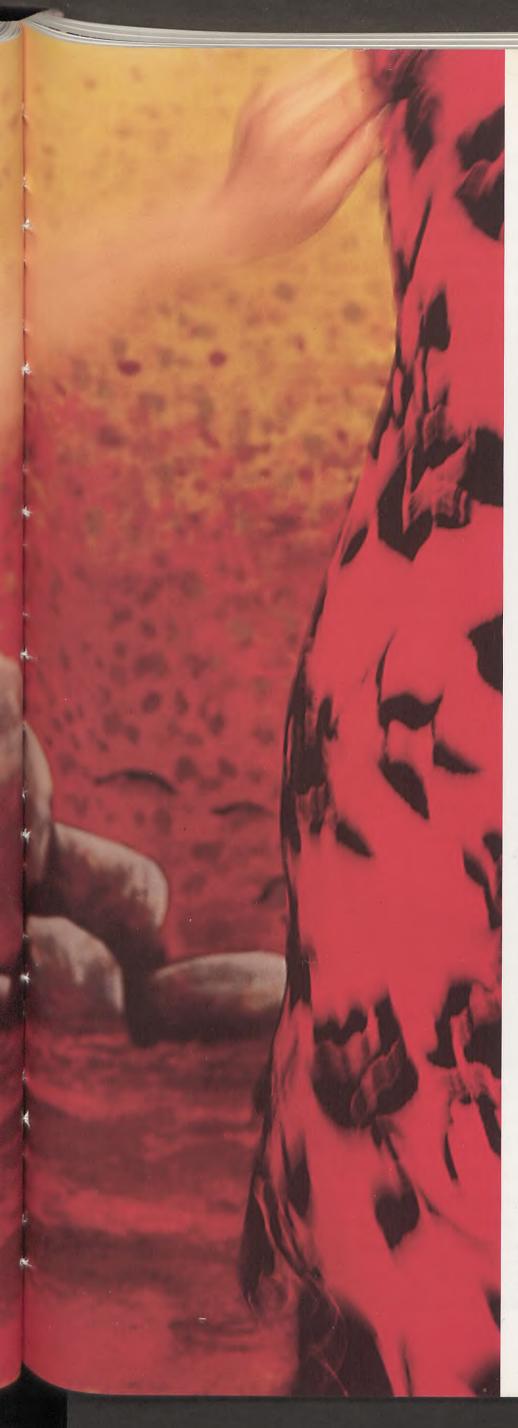
In 1996 Brian began working for the Australian Galleries and was soon appointed manager of painting and sculpture at the Sydney gallery. He greatly enjoyed his years there but in June 2000, after being diagnosed with non-Hodgkins lymphoma, he decided to fulfil a long-held ambition of opening his own gallery. In partnership

with Olga and Brian Harrison he opened the Brian Moore Gallery in Glenmore Road, Paddington. Brian was totally optimistic about the future. He tried to make himself as fit as possible and, even when having chemotherapy, he would head off to work each day, excited by what he was doing. He believed in his artists and used the intimate spaces of the gallery to great advantage. His wish was that the gallery would go on after his death. To that end his very close friends Irene and Mark Travers, Clive Miller, and others have worked with the Harrisons and manager Paul Flynn to keep the gallery as an active memorial.

Brian was a warm, impish and generous friend. He believed in art as something essential to daily life and never tired of looking and exploring new ideas. He brought art into the lives of many and was nourished by the sheer joy of experiencing good art.

CHRISTINE FRANCE





THE JUVENILIA OF

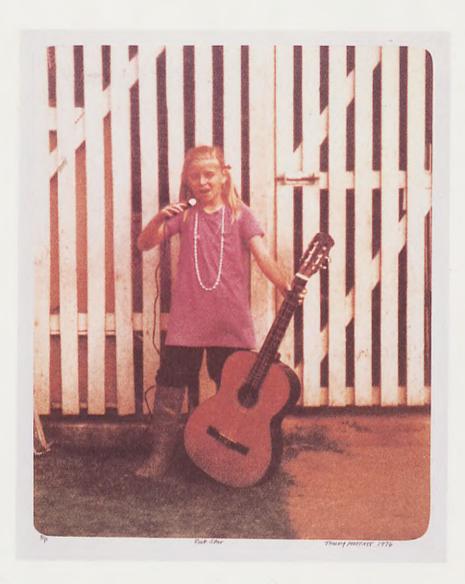
TRACEY MOFFATT

'GIVE ME A CHILD UNTIL HE IS SEVEN AND I WILL SHOW YOU THE MAN.'

(A Jesuit saying quoted in the 7 Up film series)

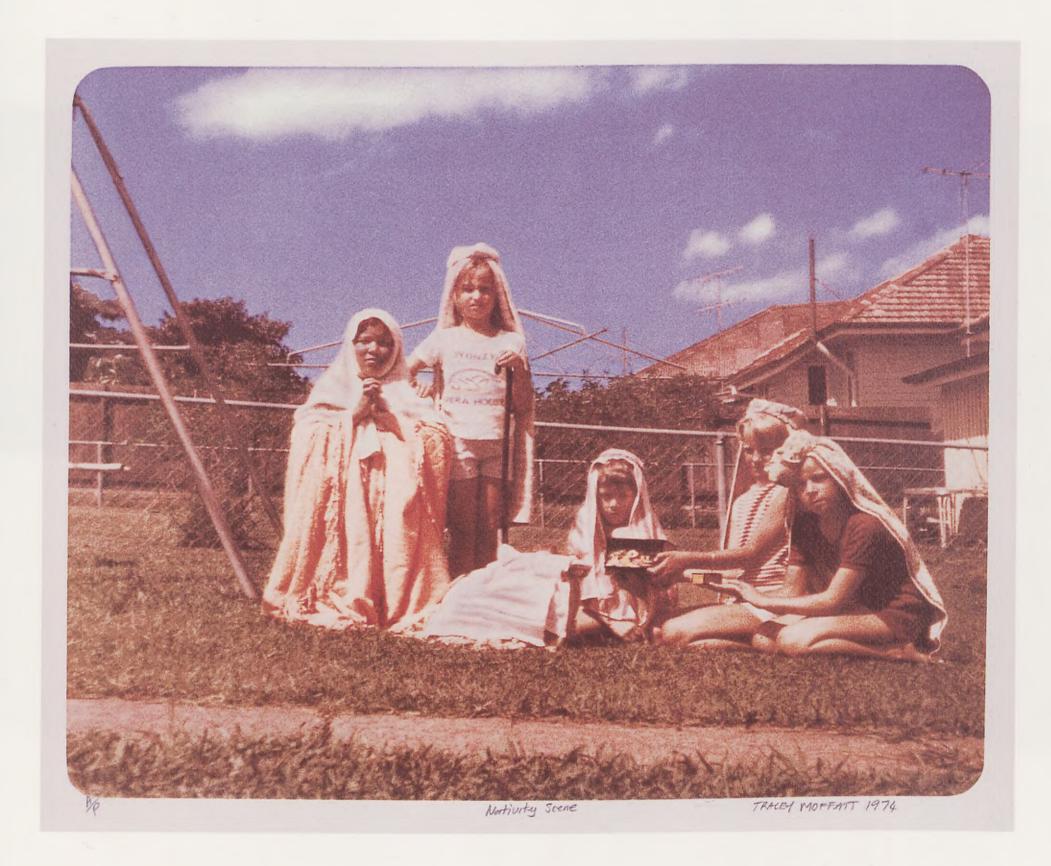
TRACEY MOFFATT, Something more no. 2, 1989, photograph, 98 x 127 cm, series of 9 images, edition of 30, courtesy the artist and Roslyn Oxley9 Gallery, Sydney.





hildhood, these days, is a risky business. As the favoured haunt of biographers and a source for ongoing self-analysis, much hangs on the connection between the formative period of one's youth and what we become or strive for as adults. For Tracey Moffatt the experience of growing up forms an inescapable web around the life of her work. Since coming to prominence in 1989 with her photographic series 'Something More' and the short film Night Cries: A Rural Tragedy produced in the same year, Moffatt has become renowned for her compelling tableaux in still and moving images that dramatise issues crucial to her own early life experience. As the daughter of an Aboriginal mother and an Irish father, and raised by a white foster family in the Brisbane suburb of Mount Gravatt, her inspiration can be attributed to the fact of growing up between cultures and identities, within the straitened circumstances of what one might also consider to be a 'typical' working-class suburban Australian childhood.

Recently Moffatt has drawn attention to the world of her childhood through a series of images for her 1998 'Backyard Series' that are based on photographs first taken with a Kodak instamatic camera in 1973-74, when the artist was fourteen years of age. The three photographs in this series are telling as the precocious first steps of the future famous artist. I can just imagine Moffatt as the selfproclaimed 'ringleader' lining up her brothers and sisters, friends and neighbours, keen to be in the picture or coerced under sufferance: 'Hey can you be in my nativity scene?' Ten minutes later, with rolled-up towels for headgear, squinting in the sun on the grass by the fence, this image was taken (Nativity scene 1974), along with that of the little boy disguised in a Planet of the Apes costume (Planet of the Apes 1973) and the girl posing with a guitar and microphone as a wannabe rock star (Rock star 1974). I don't suppose they were to know how tragic (also meaning colloquially 'hysterically funny') they would appear later, as images of an Australian childhood. What for Moffatt in 1974 was an innocent act of copying Sunday school stories from the Bible, now seems loaded with the nostalgic irony of a lapsed Catholic's fantasy, and what might be regarded as a travesty of the colonising faith personified in the image of a little black Virgin Mary. And the young boy, hiding behind the monster mask and standing there so stiffly in front of the fence? Suddenly, his garb looks less like a play costume and more fittingly resembles the cruel imposition of a straitjacket. So, on it goes. As simple snapshots with tell-tale rounded edges, washed-out colours and uncontrolled lighting, these scenes could be regarded as the amateur raw material for Moffatt's 'Scarred for Life' series (1994) and her characteristic take on the tableau vivant as first-time director and talent scout.



above: **TRACEY MOFFATT, Nativity scene 1974, from Backyard Series, 1998,** off-set print on Natura Snow Gum paper using light fast ink, 35.5 x 44 cm, series of 3 images, edition of 60, courtesy the artist and Roslyn Oxley9 Gallery, Sydney.

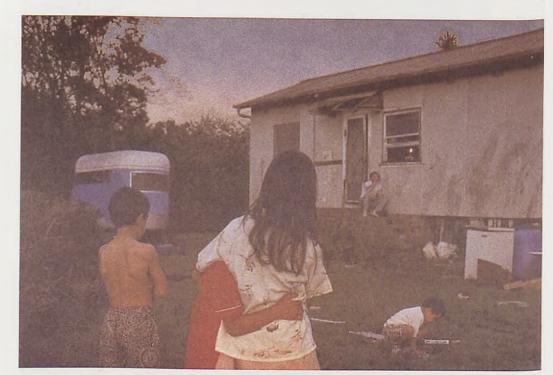
top left: **TRACEY MOFFATT, Planet of the Apes 1973, from Backyard Series, 1998,** off-set print on Natura Snow Gum paper using light fast ink, 44 x 35.5 cm, series of 3 images, edition of 60, courtesy the artist and Roslyn Oxley9 Gallery, Sydney.

left: **TRACEY MOFFATT, Rock star 1974, from Backyard Series, 1998,** off-set print on Natura Snow Gum paper using light fast ink, 44 x 35.5 cm, series of 3 images, edition of 60, courtesy the artist and Roslyn Oxley9 Gallery, Sydney.

Mother's Day, 1975 On Mother's Day, as the family watched, she copped a backhander from her mother.



Tracey Moffatt



Tracey Moffatt

Door Dash, 1979

To get into their house every night the children had to dash past their drunken father at the door.

above left: TRACEY MOFFATT, Mother's Day 1975, from Scarred for Life, 1994, off-set print, 80 x 60 cm, series of 9 images, edition of 50, courtesy the artist and Roslyn Oxley9 Gallery, Sydney.

above right: TRACEY MOFFATT, Door dash 1979, from Scarred for Life II, 1999, off-set print, 80 x 60 cm, series of 10 images, edition of 60, courtesy the artist and Roslyn Oxley9 Gallery, Sydney.

right: TRACEY MOFFATT, Doll birth 1972, from Scarred for Life, 1994, off-set print, 80 x 60 cm, series of 9 images, edition of 50, courtesy the artist and Roslyn Oxley9 Gallery, Sydney.



Tracey Moffatt

Doll Birth, 1972 His mother caught him giving birth to a doll. He was banned from playing with the boy next door again.

There is a strong link between the resurrection of these 'early works' and Moffatt's 'Scarred for Life' series which draws on themes of childhood and adolescent trauma. In 'Scarred for Life' and its sequel 'Scarred for Life II' (1999) Moffatt replicates the content and format of the American magazine *Life* to capture the provocative relationship between the eventful images and descriptive text, along with the grainy washed-out quality of the cheap printing process. In these works Moffatt's sympathetic narratives suggest, rather than totally re-create, settings that range from the 1950s to the 1970s in the 1994 series, up to the 1980s in 'Scarred for Life II'. With their print quality and nostalgic viewpoint, these scenes remain loyal to the backyard aesthetic while avoiding strict autobiography. However, what unfolds in these images is always seemingly close to the bone, as if derived from first-hand experience or the fruits of a good imagination, honed by the benefit of 'a whole 1960s childhood and 1970s adolescence spent glued to the television or with my nose in a book'. Moffatt is not above putting in the occasional cameo appearance, as in Mother's Day 1975, in which she plays the estranged daughter in receipt of a graphic backhander. In other images, such as *Responsible but dreaming 1984*, it is easy to read into the image of the young Filipina, a portrait perhaps of Moffatt's own teenage years.

If dress-ups and role-playing are a hallmark of these domestic scenarios, they are less moments of light relief and budding talent to be encouraged than insidious slights, as in the farcical *Doll birth* 1972 featuring two schoolboys caught in the act. As a portrayal of the damaging put-downs incurred in the everyday struggle for existence, Moffatt's perspective is one that goes beyond the conventional notion of a hard-luck story to privilege the stranger-than-fiction moments of at times truly sublime and bizarre outcomes. Perhaps here too there is something of a Dickensian streak in these narratives of a raw deal in childhood, updated to the twentieth century. Challenging gender roles, class and racial stereotypes with a compassionate if unsentimental eye for the charade of the photo opportunity, these images also undermine the very notion of what it means to have a perfectly 'normal' and happy childhood as the necessary start to life.

Following on from the complex constructions of plot and scenario in 'Scarred for Life', the 'Backyard Series' is graphic in its simplicity, functioning also to represent the primal scene of origin in the life of the artist as a young girl. As such, these images harbour something of the transportive mechanisms of juvenilia, and could be compared with, say, those strange awkward steps in the posthumously published writings of the young Jane Austen and the Brontës, or the personification of Jo as the budding young writer in Louisa May

Alcott's *Little Women*. As scenes of child's play, they emphasise what for Moffatt, even then, was not about 'making documentary pictures', but rather the desire to 'create your own reality and therefore attain a feeling of control. The flight into the imaginary.' For all the endearing amusement of these images, Moffatt is indeed being deadly serious. As Moffatt has emphasised in interviews, she has always been interested in trying to produce art, and had always wanted first and foremost to be a painter: 'Painting is what fascinates me most. All my work has aspired to painting.' It is easy to see how Moffatt's photographed scenarios bring to life the grand vision of painting, but also its accessibility: 'From an early age, all of us in every culture in the world have been handed a pencil, a brush and some paper.' As she maintains: 'It was always my biggest hang up, it was the only thing that ever bothered me, to not be good at art, to not be able to draw.' 5

With I made a camera, 2003, Moffatt provides us with another version of an apocryphal moment at the age of eight in a picturepostcard view taken in 'Brisbane, Australia, 1969'. In this charming image and its accompanying story, Moffatt is shown imitating Charlie Chaplin with her 'first camera' made from a cardboard box. Here we are witness to a truly golden view of childhood, granted poignancy as a survivor's story by the sheer significance of being the centre of attention, the artist as performer in front of a captive audience. The dreamlike quality of the image is reinforced by the filmic perfection of the scene and the misty quality of its uneven exposure. As in other recent self-portraits that function as selfstyled publicity shots, the focus is on the romantic 'idea' of the photographer, not the mere fact of her technical accomplishment. Immortalised by her big fake accessory, we are looking at the future film director, video artist and photographer. It is an image that, like the future, remains latent with possibility.

- Tracey Moffatt, 'Fever pitch', in Gael Newton (ed.), Tracey Moffatt: Fever Pitch, Piper Press, Sydney, 1995, p. 5.
- 2 From an email conversation with the author, July 2003.
- 3 Tom McEvilley in discussion with Tracey Moffatt, 'Falling upward', *Interview*, April 1998, p. 52.
- 4 Gerald Matt, 'An interview with Tracey Moffatt', in Paula Savage and Lara Strongman (eds), *Tracey Moffatt*, City Gallery, Wellington, New Zealand, p. 34.
- 5 From an email conversation with the author, July 2003.

Tracey Moffatt is the subject of a major retrospective survey exhibition at the Museum of Contemporary Art, Sydney, 17 December 2003 – 29 February 2004.

Tracey Moffatt is represented by Roslyn Oxley9 Gallery, Sydney; Paul Morris, New York; Matthew Marks, New York; and LA Gallery, Frankfurt.



TRACEY MOFFATT, I made a camera, 2003, digital image, courtesy the artist and Roslyn Oxley9 Gallery, Sydney.

When I was eight years old in 1969 and living in Brisbane, Australia, I made a pretend camera out of a cardboard box. At this time old Charlie Chaplin films were shown on afternoon television and I thought that they were hilarious. There was one about Charlie Chaplin trying to pass himself off as a photographer with a big camera so big it kept collapsing on him.

My foster mother and her older daughter were very amused by my creativity and came outside to watch me take photos with my big fake camera. I'll never forget this because it was very rare to get any sort of attention from the 'adults' in the family. To have them shift from the kitchen table and to take an interest was a very big deal. Even on a blazing hot summer day when all you wanted to do was hang inside and listen to family gossip we were told to 'get outside and play – now'.

When I think up a new image the sense of play is still there and it is the only reason why I think them up. It's all for the fun of it. It is only when I actually make the images that I am deathly, deathly serious.

TRACEY MOFFATT 2003

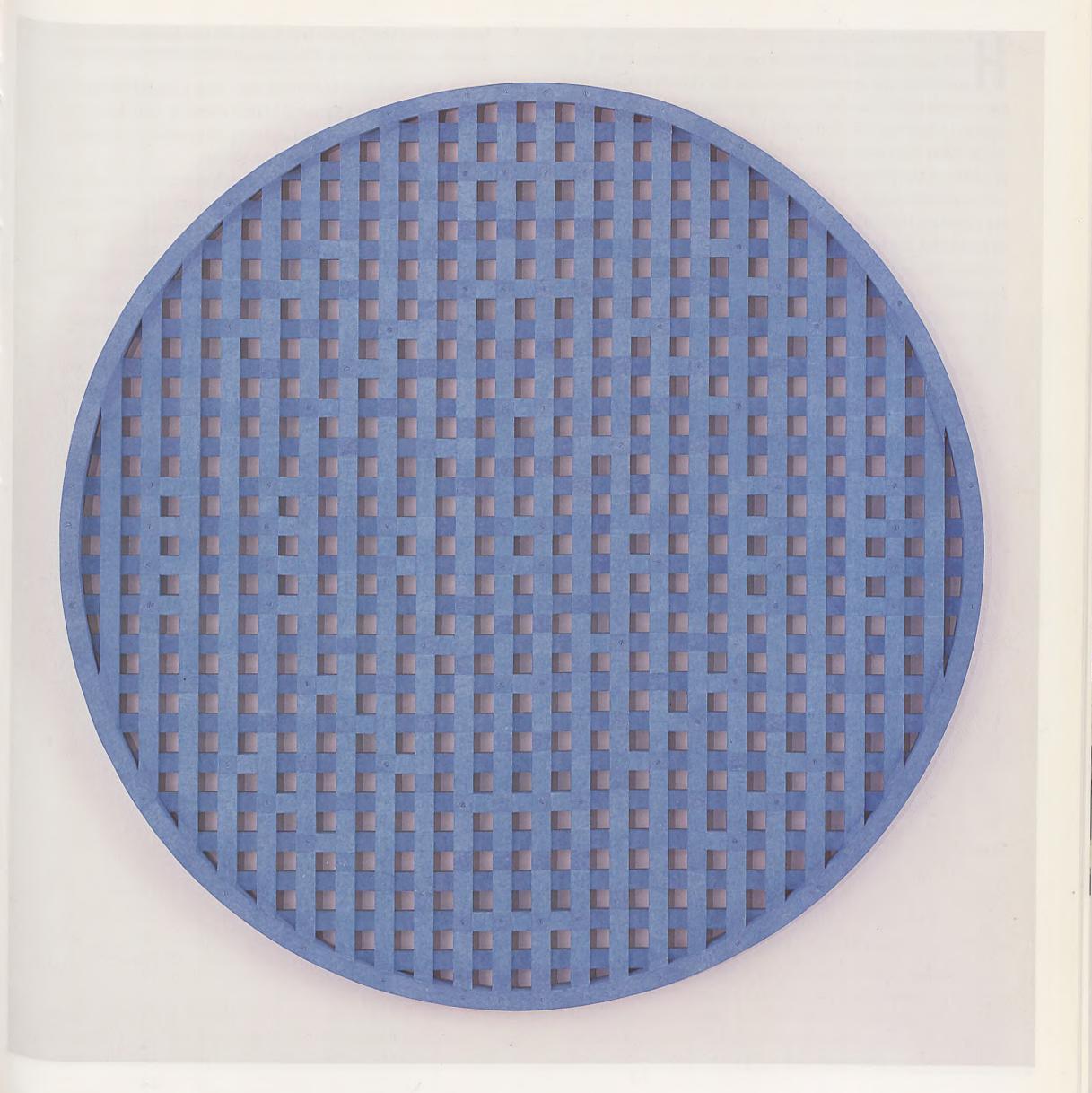
CONVERSATIONS ON THE WORK OF HILARIE MAIS



NICK WATERLOW

left: HILARIE MAIS, Washboard, 1980, from the 'Weapon Series', steel and tung oil, 31 x 18 x 2.5 cm, collection the artist, courtesy Sherman Galleries, Sydney.

right: HILARIE MAIS, Night echoes, 1997, wood and oil paint, 146 cm diameter, 4.5 cm depth, private collection, Sydney.



ilarie Mais was born in Yorkshire, the same county in the north of England as Henry Moore, and, although there is no noticeable link between their work, his presence and achievements must surely have led younger generations to believe that the pursuit of sculpture was both noble and, in a practical sense, worthwhile. After undertaking foundation studies at Bradford School of Art, Mais completed a Bachelor of Arts (gaining First Class Honours) at Winchester School of Art and then went on to pursue postgraduate studies at the Slade School of Fine Art in London. At the latter, in particular, she became fully aware of the remarkable achievements of the generation spearheaded by Anthony Caro that had successfully removed sculpture from its many conventions, including reliance on the plinth or pedestal, and had brought colour into play as an additional dimension. Mais explains:

The big disruption in the 1960s, almost an upheaval, probably in response to the major influence of David Smith, were artists like Caro and [Phillip] King, dealing with the monolith, the heroic, something reflecting the new postwar egalitarianism — the debate about leaving the pedestal, at the time a heated issue. I found this leaving of a separate support totally liberating in how work can be placed in space, engaging directly with its environment ... My work could slide across the floor at a height of only a few inches, engage with the floor/wall relationship, this edgy territory between real space and illusionary space.¹

Then there was the presence of Kenneth Martin, a neo-constructivist sculptor who created metal structures based on systems of chance and order, and younger generation artists such as Nigel Hall, who created spatial structures that sat on walls much like sculptured drawings. The situation for a sculptor-in-training in England at the time was enormously stimulating, and Mais made the most of her surroundings. They included, in her cultural homeland, the remarkable Gothic cathedral, the York Minster, as well as an awareness of Celtic traditions and the romanesque.

Visits to New York in 1973 and 1976 led to Mais being based there from 1977 until 1981, during which time she was awarded a fellowship at the New York Studio School and exhibitions at the prestigious Betty Cuningham Gallery. This period also gave access to and detailed study of the great American modernist sculptors and painters, including David Smith, Alexander Calder, Philip Guston and Jack Tworkov, as well as English expatriates William Tucker and John Walker. Mais mentions another important influence:

Also present in New York was the pioneer women's movement in art. The work of centrists like Miriam Schapiro and Judy Chicago, then Lynda Benglis, Nancy Holt, Eva Hesse and so on. This was an important influence in my reorientation away from the earlier linear, lyrical, structural works towards a much more emotional focus, a personal and socially

based artform. My 'Weapon Series', 1979–80, was dealing with almost domestic yet violent tools, with implications of use and past existence.²

It was in New York that Mais produced *Fence*, 1979, a fine and elaborate transcription of a Kenneth Martin drawing (which she purchased a few years later) in steel and tung oil, as well as the small-scale yet aggressively combative 'Weapon Series'.

It was with this wide knowledge and rich experience, as well as the accomplishment of considerable bodies of work that had brought her due recognition at a young age that Mais arrived in Sydney in 1981. It was as well she came here sure of her ground, technically equipped and intellectually mature, as the support and stimulation were not on a par with those of her previous surroundings.

Legend has it that a female sculpture student, now a prominent artist, was advised by one of the 'heavy metal' boys teaching at one of Australia's oldest art schools to go home and have babies. And subjects such as birth and sexuality were regarded as too personal and direct for works of art. Mais describes her experience:

On arriving in Australia I was not influenced by what was happening here so much as by the general atmosphere, the otherness of the place, the open society, the physical environment, the extraordinary sense of nature, all of it providing a situation to give full range to feelings. My palette changed, the colour range influenced by nature, flora, fauna, Australian skies, the melancholic nocturnal blues; a sense of being in a very different kind of place.³

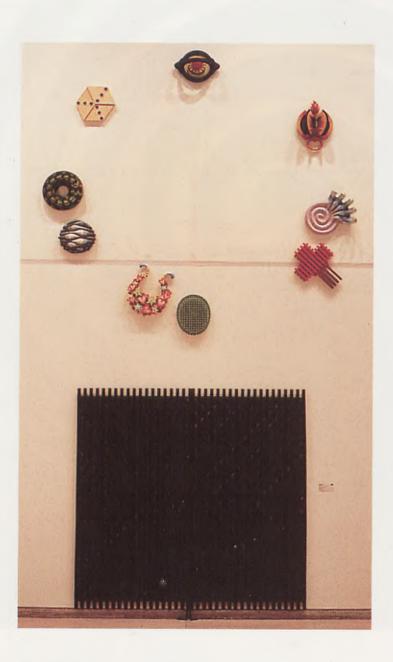
Mais's first child, Jessica, was born in 1981, and the full fecundity and profusion of nature of the new world she found herself in was expressed in Seed, 1983, with the vibrant relationship between ripe fruit and female sexuality at its core. Other works from this period, notably Dialogue (north, south, a. exec.), 1984, reveal an awareness of the region's cultural history, with reference to masks, shields and symbolic icons that have a slightly primitive feel and somewhat scary presence. Past imperfect, 1984, consists of five different painted-wood emblematic constructions, each through its form and colour an allusion, for example, to infinity through the spiral, to passage, to the bard or poet, to the fan and to Miriam Schapiro's feminist symbol Big Ox. Another key work of that same year, The waiting – two conjoining blue-pigmented spirals with a form at each inner tip resembling a cross between an animal paw and a small human hand – exemplifies Mais's ability to make structures that powerfully unite universal consciousness and personal experience. According to Anne Loxley:

The Celtic influence was most evident in the wood low-relief *The waiting* which, in its fluid economy, recalls the bosses of Celtic ornamentation, but is also a subtle and personal rendition of the conundrum of time.

HILARIE MAIS, The waiting, 1984, wood and oil paint, 124 x 182 x 5 cm, private collection, Sydney.







In the endless continuity of the joined spirals, Mais alludes to infinity, but the tiny hands refer to the specific period of waiting for the birth of her child.⁴

This major event engulfed the artist in the magical and unending chain of life, the continuity of which found expression in the circles and spirals. The Australian Perspecta exhibition at the Art Gallery of New South Wales in 1985 afforded Mais the possibility of siting in the gallery's foyer ten totemic, brightly hued sculptures that combine archaic, universal, sexual and contemporary forms, most memorably replacing the Victorian works that had sat there since the foyer's inception.

Doors, thoughts: The maze, 1986, was a central work in the 1986 Biennale of Sydney. This work fully developed Mais's iconic symbols, with nine of them in a loose circle suspended above a dark painted-wood grid. They refer in part to aspirations, vision, chance, religion, beauty and greed, and appear as a constellation of vibrant and timeless talismans. The grid below seems impenetrable, mysterious and formidable, and yet, like all Mais's work, it is formally compelling and, importantly, entices one to enter its domain. The artist has discussed the grid in terms of a gate that refers to entering the labyrinth, the inner persona:

The grids evolved both with and out of the spirals. The spirals had acted as an archetype, a symbol of infinity and renewal, and a vehicle for the issues I was dealing with at the time – gender-specific – the feminine, the cycle of life, birth, human continuity. The grid evolved as a different archetype, more apparently abstract yet equally historically loaded in its vocabulary. The first grids I encountered, on an emotional, evocative level, were those of the ceiling of the major gothic cathedral the York Minster ... So the grids, the iconic forms, the spirals, all came simultaneously from the same sources in my own early cultural experience.⁵

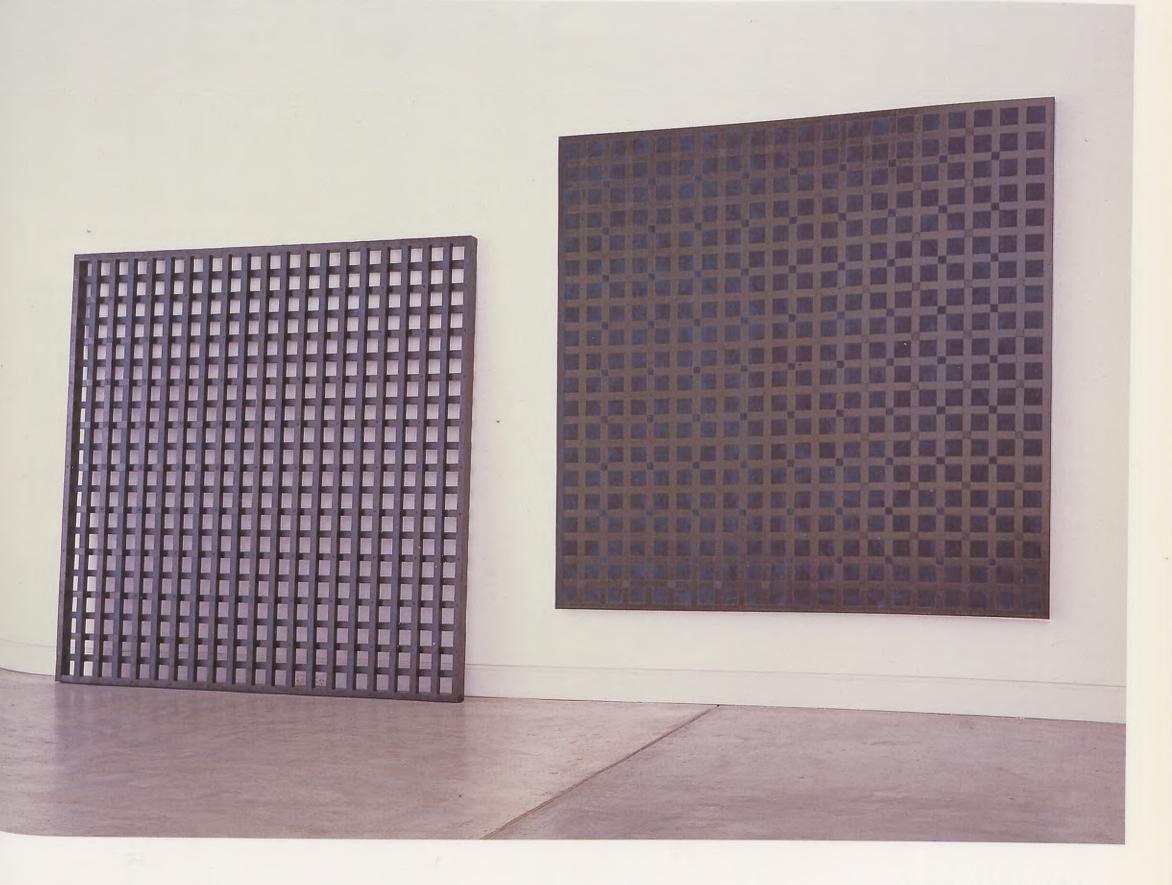
The 1986 grid, repainted a striking red, with a chain to keep its secrets locked, appeared with two others as *Doors: The maze* in the 1988 Biennale of Sydney. The generally square grid, in its own right, was now central to Mais's practice, providing, as she explains, 'an accessible sign, not gender- or culture-specific, non-hierarchical, a democratic structure'.

When one thinks of how many artists over the years, from Sol LeWitt to Agnes Martin to Robert Hunter for example, have used this same structure, one of modernism's underpinnings, it is all the more remarkable how Mais has managed to make the grid her own. She does this through shifts in colour, scale, complexity, fractures and placement on the floor and wall, and through use of mirrors, shadows, open and closed and positive and negative space, and in relationship to other similar or dissimilar forms.

below: HILARIE MAIS, Night volumes, 1996, wood, canvas and oil paint, two units, each 190 x 190 x 6 cm, private collection, Sydney.

top left: HILARIE MAIS, The circle, 1985, MDF and oil paint, ten units, dimensions variable, installation view, Australian Perspecta 1985, Art Gallery of New South Wales, Sydney.

below left: HILARIE MAIS, Doors, thoughts: The maze, 1986, wood and oil paint, 516 x 327 x 30 cm, installation view, Biennale of Sydney 1986, Art Gallery of New South Wales, Sydney.



Boatman, 1994, consists of two square, painted-wood frames, each in a different hue, with no interior grids, harking back to the early New York steel constructions that were closer to drawing than sculptural construction. There is this continuity, often invisible, that every so often emerges to remind us tellingly of the inner core pulsing through all Mais's work. Bearing effigy, also 1994, is the first of the true duality works, in which two similar-sized forms converse, one a painted-wood grid construction, sometimes leaning against the wall, and beside it a painting of a grid form.

The duality works have the appearance of being the same, they are similar, but obviously one is a structure, the other is a painting ... One is a representation of the other, a painting of a structure ... This dialogue is one of informing or contradicting the other, sometimes the mirror image, a reflection with flaws, subtle contradictions ... These are issues of our society, our relationships and interactions with the other.⁷

Night volumes, 1996, is a particularly evocative work in this series. A silent conversation confronts the viewer, unlocking memory from amnesia, mirroring the poignancy of the moment that spawned this work for the artist, and illuminating her extraordinary ability to transform a deeply private moment into universal language through concrete form. As Mais explains:

Night volumes is part of a body of work I call the 'Night' series. They are about:

- The seen the unseeable
- The moment was being with my blind daughter at night in the library
- Books I cannot read in the dark
- Books she will never read.

It was our moment of sameness, our equivalence in the night.8

Night echoes, 1997, the artist's first tondo (circular relief form), coloured cerulean and cobalt, has an enormously satisfying presence, as well as a strange and natural affinity with water and reflection. It is a forerunner of *Shimmer*, 2000, an open-grid blue tondo, and *Shiver* 2000, two overlapping, blue, painted-wood linear rectangles, almost akin to woven fabric. They bring to mind Piet Mondrian's memorable 'Pier and Ocean' series, where the two elements meet as one.

'In Side', an exhibition at Sherman Galleries in Sydney in 2002, enabled the grids to be seen in their purest and most interactive mode. *Divide #1*, #2 and #3, all 2002, in which three large grids, respectively painted white, soft ultramarine, and black with phalo blue, were suspended in a line from the ceiling, with a fourth, *Divide #4*, 2002, in a high-key blue, placed on a wall. Small box-like constructions, almost implosions of the grid, punctuated the side walls. Mirrors, and hence

reflections, brought into play the very presence of the viewer, and the installation itself intentionally enticed those looking to physically enter the work, as opposed to previous moments where the same grids had acted as barriers, as non-crossable thresholds. The inner being of the artist and viewer was now in accord.

When looking back at the thirty-year career of Hilarie Mais the attributes responsible for her success become clearer. The first is technique: she has the ability to make things — whether in steel or wood, with canvas or mirrors, patina or colour, which she studied rigorously — exactly as she wishes. The second is process: she possesses a deep understanding of the history of form from the earliest times to today — sacred, secular and utilitarian — and is thus able to conjure the most appropriate structure for her every need, and understand its relationship both to the surrounding space and the viewer. The third is emotion: Mais is able to bring to each work the innate power of her feelings, from the heights of ecstasy to the depths of despair, and this investment uniquely charges her works, which hover between sculpture, painting and installation, with an energy and life as empathetic, vulnerable, enlightening and enduring as any one can encounter.

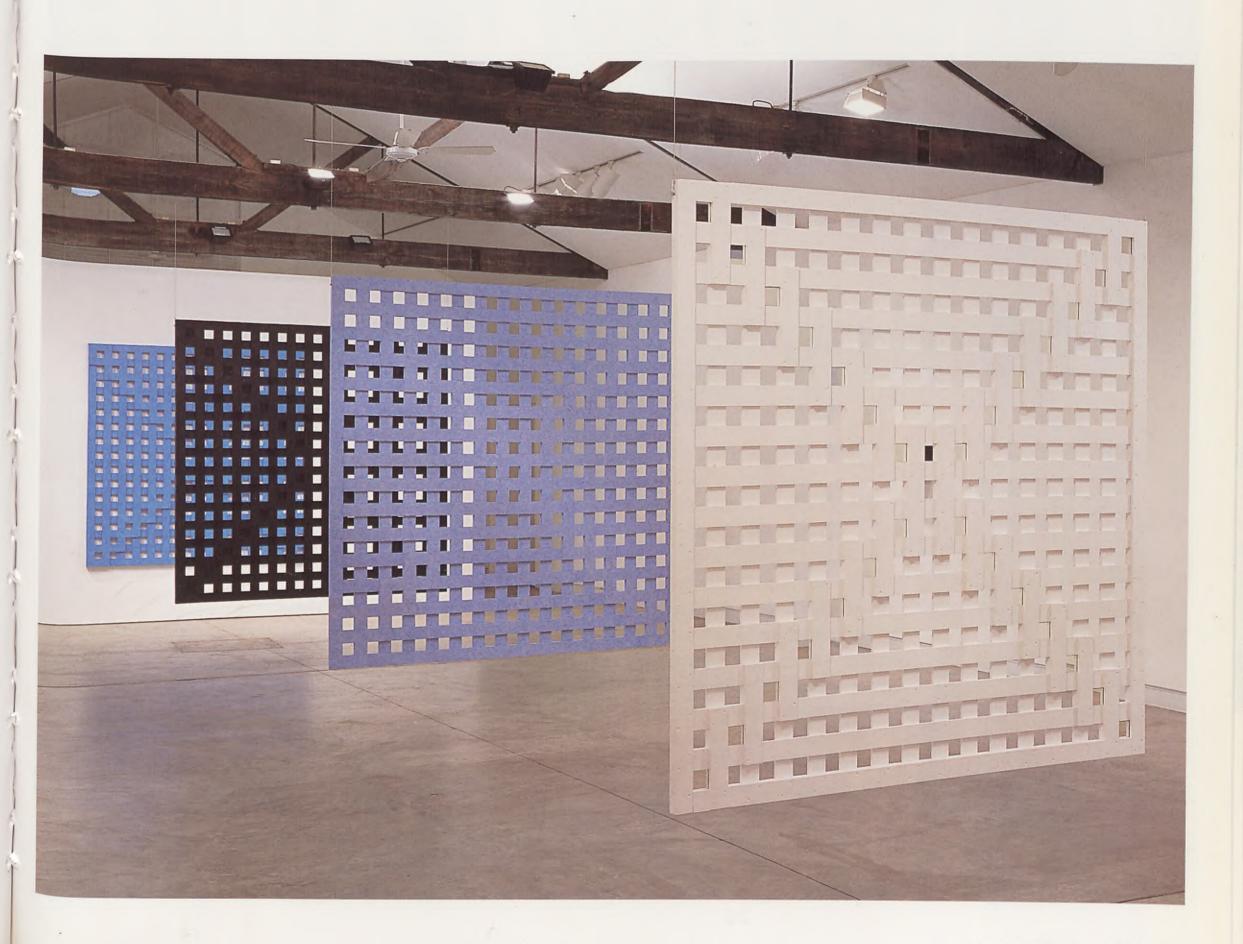
Mais is very clear that the appeal of sculpture is its embrace of the same physical space as the viewer, and that it is her body that determines the scale of the work, whether it originates from a reductive or constructive process. The actual making of each work is enormously labour-intensive and induces states of meditation and spiritual and physical release that in turn charge the object. Mais has effected a pure structural language capable of melding the ancient with the contemporary, within which the emotional intensity of each moment can hold full sway. Hers is an oeuvre able to contain the mystery of the feminine in the cycle of life; her work is for each of us to share, as its revelation is that we are all a part of the one continuum.

- 1 Hilarie Mais in discussion with the author, May 2003.
- 2 ibid.
- 3 ibid.
- 4 Anne Loxley, Hilarie Mais, Craftsman House, Sydney, 1995, p. 14.
- 5 Hilarie Mais, 'Time and sculpture', interview between Hilarie Mais and Melanie Eastburn, *World Sculpture News*, vol. 8, no. 4, 2002, p. 35.
- 6 ibid., p. 35.
- 7 ibid., p. 39
- 8 Hilarie Mais, Art Gallery of New South Wales Contemporary Benefactors speech at the home of Michael Whitworth and Candice Bruce, 20 March 2002.

Hilarie Mais is represented by Sherman Galleries, Sydney; Christine Abrahams Gallery, Melbourne; and Galerie Düsseldorf, Perth.

Nick Waterlow is Director of Ivan Dougherty Gallery at the College of Fine Arts, University of New South Wales, Sydney.

HILARIE MAIS, In side, 2002, wood, oil paint, mirrors, installation of four units, each $203 \times 203 \times 5$ cm, collection the artist and Sherman Galleries, Sydney.



ena Yarinkura, born in 1961, is a diverse practitioner. She works with a variety of media, but is best known for her application of the customary twined basketry technique for making pandanus sculptures. This work has revolutionised fibre practice in central Arnhem Land and has elevated Lena to one of the best-known female artists from the Maningrida area. While her work is innovative, it is also part of a Rembarrnga lineage that has produced a number of highly creative artists, including Paddy Fordham Wainburranga, Brian Nyinawanga (Lena's uncle) and Les Mirrikkurriya—all of whose work is an uncanny blend of strict traditionalism and extreme individualism. Lena grew up surrounded by other well-known artists, such as the famous Gun-nartpa artist England Banggala, Jack Kalakala, and her brother Charlie Brian and brother-in-law Jack Nawilil. However, like other women of her generation, Lena's formative influences were the women of her immediate family who taught her the classic techniques of string-bag making and pandanus basketry.

Lena recalls as a young girl being taught by her mother, Lena Djamarrayku, herself a very talented maker of bags and baskets. Her other, 'classificatory', mother, Mary Karlbirra, the wife of England Banggala, also taught Lena how to make coil basketry while they were living at Gochan Jiny-jirra on the Cadell River, before her family moved to her father's country at Buluhkardaru. Men are also versed in making fibre items relevant to their particular roles as hunters and gatherers and it was Lena's father who showed her how to make large conical fish-traps from sturdy fire-vine. These instructions informed her development as a fibre artist and, with her imaginative combination of different techniques and occasional incorporation of fine decorative detail, such as feathers and ochre designs, Lena produced many unusual items during her early career.

In the 1980s, when Lena was actively engaged as a fibre artist, there was little recognition of the individual women who were making mats, bags and baskets for sale through Maningrida Arts and Culture. This was despite active encouragement from some sympathetic art advisers who recognised the importance of this time-consuming activity, as well as the beauty of the objects that the women made. Western divisions between art and craft at the time tended to disadvantage the women in comparison to the men, whose bark paintings and

left: LENA YARINKURA, Ngayang spirit, 1996, fibre, ochre, dimensions variable, Museum & Art Gallery of the Northern Territory, Darwin. © Lena Yarinkura, 1996/Licensed by VISCOPY, Sydney 2003.

right: LENA YARINKURA, Jamu-camp dog, 2001, pandanus fibre, paperbark, feathers, earth pigments glass, 26.5 x 60 x 23 cm. Presented through the NGV Foundation in memory of Axel Poignant by an anonymous donor, 2001, National Gallery of Victoria, Melbourne. © Lena Yarinkura, 2001/Licensed by VISCOPY, Sydney 2003.



THE ART OF LENA YARINKURA 'M STILL THINKING

carvings were more valued as items of fine art. Women often helped their husbands and fathers with their painting work. Even so, there were very few women authorised to paint important stories, and those who were could be counted on one hand until the 1990s when a number of significant senior artists began to actively teach their sons and daughters how to paint. Other creative opportunities, such as externally funded workshops and artist residencies, were also offered to the women.

Lena had many important influences during her early career but acknowledges that her artistic mentors were her classificatory father, Billy Mirridjowie, and her husband, Bob Burruwal, with whom she lives with at Ankebarrbirri in Rembarrnga country. Her early memories of bark painting are the wet-season bark shelters that she lived in as a child, the interiors of which were decorated with a variety of animals, handprints and footprints – secular motifs that could be seen by everybody living in the camp. Lena's father began painting commercially in the early 1960s and provided her first training in bark painting. However, since her marriage to Bob in the early 1980s, Lena has developed one of the most significant husband-wife collaborative partnerships from this region, resulting in her development and recognition as an artist. As Lena explains: 'I started 1981 painting and weaving and carving. Doing many ways. Sometimes I'm helping Bob or I'm doing it myself and Bob does something else. Bob's been teaching me paint-

ing, one story, and also I'm teaching my son and my daughter."

While Lena has embraced a range of activities — carving wooden sculptures, decorating hollow-log bone coffins, bark painting as well as making bags, baskets, belts and other material culture items — she is mindful of the customary divisions of labour in her region. '[I illustrate] Dreaming and some any kind. Like I always do it, doing my Dreaming, or my mother's Dreaming. Like that. I always paint, doing painting, weaving like women's weaving. No culture, but when I'm always painting bark, that's a man's one. I've got two ways, woman — we can help like Bob, or I'm doing myself, weaving.'2 Lena maintained this conceptual division between her male-influenced bark painting and her basketry skills for some time, and continually engages in humorous banter with Bob about their respective talents and creative inputs:

I'm helping him. He's not helping me to make basket. It's too hard for him. I'm helping to do carving or painting. Bark painting – no worries! But he can't help me with pandanus, basket or string bag, things like

that ... I have more ideas. I'll do anything. When Bob made his porcupine [sculpture] I said to him, 'You can't do it, that's not your idea, it's my idea. I'll show you [laughs].' And the crocodile is the same, 'You can't do it, sorry, that's no way to make a crocodile, you wait, it's not your idea.' But after I saw it ... it's just like a crocodile. That's his own idea and I got my own idea. Maybe he's got a lot of stories too. He'll make other different sort of animal and I'll make different sort of weaving or carving. It's my idea to make different sort of thing.³

Constantly exploring new ideas, Lena made a group of almost life-sized paperbark figures, titled *Family drama*, for the 11th National Aboriginal & Torres Strait Islander Art Award at the Museum & Art Gallery of the Northern Territory, Darwin, in 1994. This work won the Wandjuk Marika Memorial Three-dimensional Award and highlighted another turning point in Lena's career. Decorated in red ochre with the signature Rembarrnga dotting, these figures recreate a story illustrated by a number of the Rembarrnga

Kune Dangbon groups. Lena attributes her father's vivid storytelling as her inspiration for this unusual

sculptural installation. 'My father used to tell me all that story long time ago, all the stories about the Mimih rock country. He used to tell me that story. I used to put it in my mind. I used to think, "I'll make anything". He's got the story, so I make that story in bark or basket or paperbark.'4

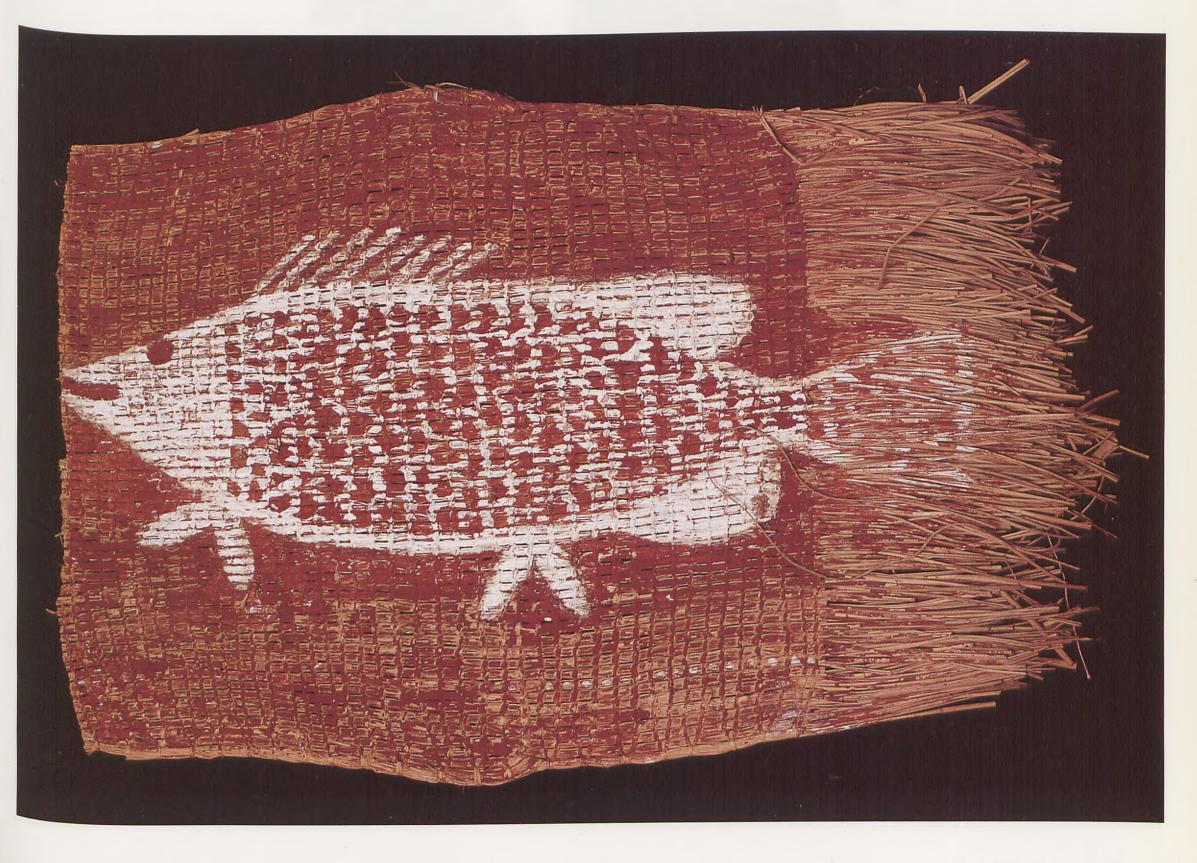
The technique of crafting representational sculpture out of rolled paperbark overwound with string and decorated with applied ochre designs does have a precedent in the manufacture

of men's important ceremonial items called *rangga*. Occasionally, women also make public items for ceremonial use, such as small 'dolls' held by women in Mulurra ceremonies, as well as elongated cone-shaped paperbark sculptures representing yams. Lena was familiar with these paperbark objects and even made yam sculptures out of bound paperbark in the late 1980s that are now in the collection of the Maningrida community's Djomi Museum. Her use of this technique to make a contemporary sculptural installation was, however, unprecedented.

Soon after making *Family drama*, Lena extended her repertoire by fusing the narrative possibilities of figurative sculpture with basket making. In this work she brought together her prowess as a weaver and as a sculptor by adapting the method of twining pandanus fibre. In these works she stuffs the soft bodies of twined pandanus fibre with paperbark and often appends wooden legs, ears, breasts or sometime even faces, depending on the effect she wishes to create.

below: LENA YARINKURA, Mat with barramundi image, 1996, fibre and ochre, dimensions variable, Museum & Art Gallery of the Northern Territory, Darwin. © Lena Yarinkura, 1996/Licensed by VISCOPY, Sydney 2003.

left: LENA YARINKURA, Echidna, 2001, bronze, 16 x 36 x 16 cm, courtesy Museum of Contemporary Art, Sydney. © The artist and Maningrida Arts and Culture. © Lena Yarinkura, 2001/Licensed by VISCOPY, Sydney 2003.





below: LENA YARINKURA, Dancing belt, 1994, fibre, feathers, ochre, dimensions variable, Gift of Bawinang Aboriginal Corporation, Museum & Art Gallery of the Northern Territory, Darwin. © Lena Yarinkura, 1994/Licensed by VISCOPY, Sydney 2003.

left: LENA YARINKURA, Family of Yawkyawk (mermaids), 1997, pandanus, paperbark, feathers, natural pigments, dimensions variable. Purchased 1997, Museum & Art Gallery of the Northern Territory, Darwin. © Lena Yarinkura, 1997/Licensed by VISCOPY, Sydney 2003.



One of the first major works in this innovative basketry method, Family of Yawkyawk (mermaids), 1997, won the Wandjuk Marika Memorial Three-dimensional Award at the 14th National Aboriginal & Torres Strait Islander Art Award in 1997. This work, comprising a father, mother and two children, refers to the fin-tailed spirit beings inhabiting the waterways of western and central Arnhem Land. The Yawkyawk story is part of Lena's father's repertoire, as well as that of her husband's father, a 'clever man' who actually married one of the mermaid spirit beings:

He used to make his wife, before, Yawkyawk. Yawkyawk. Him [she] married just like Bob's father. He used to go and take him [her] out of the water and used to take her to desert country. She married him ... My father [also] used to tell me that story. That Yawkyawk story. There are two places in Bob's country, there at Bolkdjam. And the other place is Yilirrngindi. That's the place now, yes a billabong. Yawkyawk living in there. It's a danger place at Yilirrngindi. The Rainbow [serpent] and Yawkyawk together there.⁵

Lena describes how she began *Family of Yawkyawk* as though she was making a twined basket, continually extending the fibres and stuffing the figure with paperbark to hold its shape:

Yes I started making it one day. Just start always making dillybag. I always do it like that, start first, then go and then join the pandanus fibres and make a big one. I started first – just made a little head, just leave it open and then paperbark – put in and join and just make big one, bigger and bigger and just put paperbark all the way, all the way, and finish up and make the tail then the arms. That's my idea nobody knows only myself. Somebody said, 'Who made this mermaid?' 'That's the girl from Bolkdjam. She's got a lot of mind, always thinking not just one thing, but all different way of painting, carving, weaving.'

Lena has continued to make a range of fibre figures, including her delightful sets of dogs, bandicoots, spiders, crocodiles and Wurum and Ngayang spirit beings. Many of Lena's animal sculptures refer to her Dreamings but often include references to her own pets or to animals she has observed in the bush. Her entry in the 19th National Aboriginal & Torres Strait Islander Art Award in 2002 was inspired by a bombax tree near her outstation that would come alive with nocturnal activity. She translated this scene into a feather-tipped tree trunk bristling with fibre birds, possums and bush mice, each crafted with their own personal characteristics and individually attached to the trunk, seemingly precariously, but very effectively, with beeswax. Through her acute observation Lena captures something quintessential about each animal's behaviour through the shape of the head and body, position of the tail or legs, or the placement of the ears, and increases their impact by often assembling them into animated family groups.

A number of these animal groups were recently reproduced in metal after Lena attended a workshop conducted by the Urban Arts Project and funded by Maningrida Arts and Culture. At the workshop, which was held in Maningrida, the artists moulded figures in plasticine, then travelled to Brisbane to oversee the casting of the figures in aluminium and bronze. Working with metal was a different experience for Lena, who appreciated the contrast between its hard durability and her normally soft and fragile sculptures. She produced a prototype at the workshop, *Camp dog*, which she then developed into her set of aluminium sculptures, *My dogs*, which was included in the 2001 National Sculpture Prize and Exhibition at the National Gallery of Australia in Canberra. Lena describes the significance of dogs:

I make lots of dogs because dog is my Dreaming. It's important for me. A long time ago there was a big dog, like a lion. This dog had a lot of power, he could change the shape of the country ... Today, you can see the hole he made. It's still there. We know that dog is still there too. He watches over my country. He'll bite you if you're not careful. We call that hill Gordeme, which means Dog Dreaming. This work [*My dogs*] is about my own dogs. My dogs are hunting dogs. But this is not a hunting story. It's a story about my dogs having fun.⁷

The concluding remark in this quote sums up much of Lena's attitude towards her work. She is serious about continuing the traditional stories that have been handed down by the older generation, but there is always a sense of fun and adventure about her work. This is apparent from her constant exploration of existing Rembarrnga stories, as well as her experimentation with new and occasionally quite humorous ideas about secular themes, such as her hat with Rasta-style hair attached: 'I made another one [fibre item]. I've got here a hat. Like the same like Indian hat just like Bob Marley hair. I've got it here. It's a new idea … I'm still thinking.'8

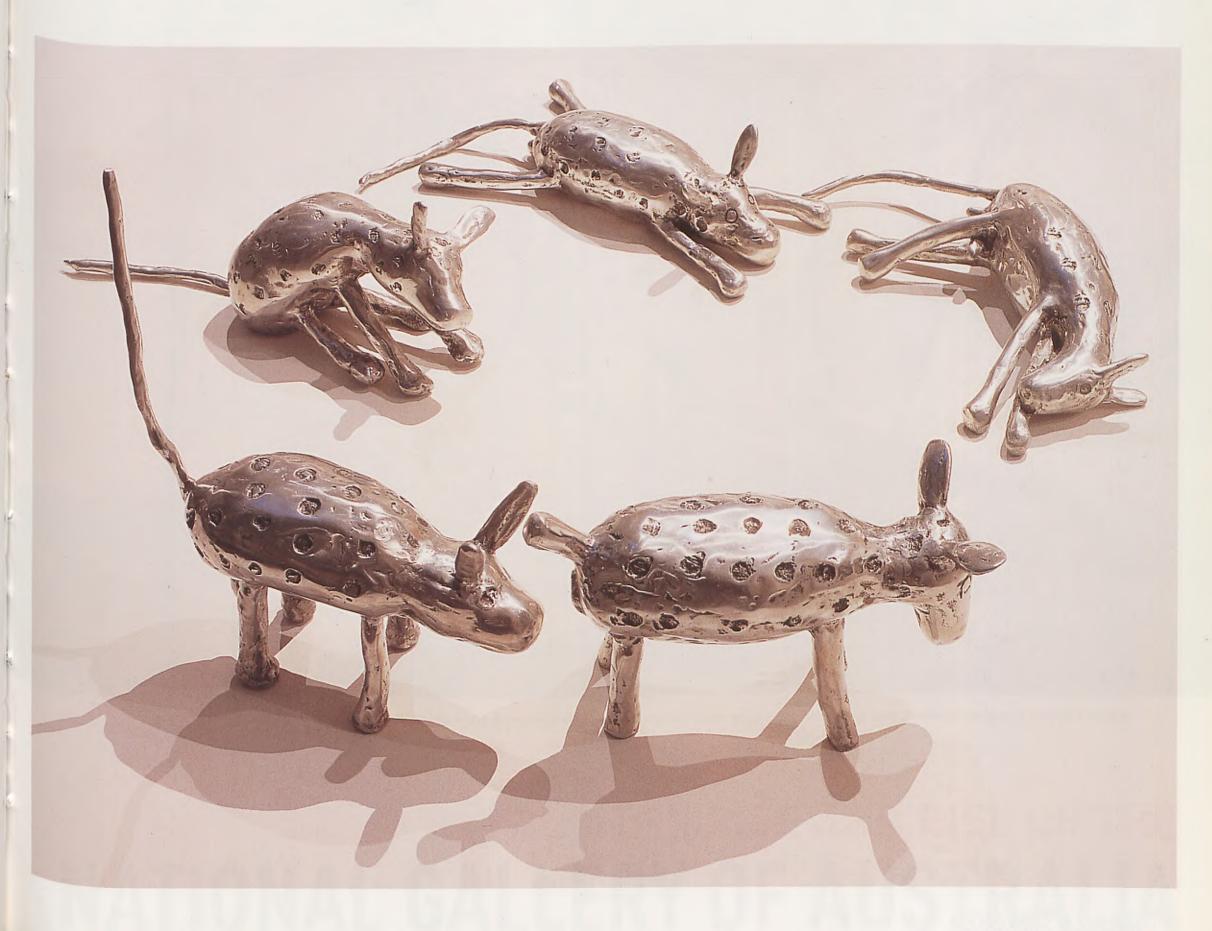
- I Lena Yarinkura in an interview with the author, 1997.
- 2 Lena Yarinkura in an interview with Margaret Carew, 1996.
- 3 Lena Yarinkura, 1997, op. cit.
- 4 ibid.
- 5 ibid.
- 6 ibid
- 7 Lena Yarinkura in an interview with Fiona Salmon, reproduced in the catalogue for the 2001 National Sculpture Prize & Exhibition, National Gallery of Australia, Canberra, 2002.
- 8 Lena Yarinkura, 1996, op. cit.

The author would like to acknowledge Apolline Kohen and Christiane Keller for their comments on this essay.

Lena Yarinkura is represented by Maningrida Arts and Culture, Northern Territory; Aboriginal and Pacific Gallery, Sydney; Gallery Gabrielle Pizzi, Melbourne; Gallery Gondwana, Alice Springs; and Short Street Gallery, Broome.

Margie West is Curator of Aboriginal Art at the Museum & Art Gallery of the Northern Territory, Darwin.

LENA YARINKURA, My dogs, 2001, aluminium, dimensions variable, courtesy National Gallery of Australia, Canberra. © Lena Yarinkura, 2001/Licensed by VISCOPY, Sydney 2003.





JACKSON POLLOCK, Blue poles: number 11, 1952, 1952, (detail), oil, enamel and aluminium paint with glass on canvas, 212.1 x 489 cm. Purchased 1973.



THE RISE AND RISE OF THE NATIONAL GALLERY OF AUSTRALIA

Australia (then named the Australian National Gallery of Australia (then named the Australian National Gallery) in Canberra on 12 October 1982, the question remains: Has the gallery really come of age? What has it achieved during its short and often stormy life, and what is its function on the national and international art scene?

Although the idea of a national gallery in Canberra had been on the drawing board at least since Federation in 1901, and Walter Burley Griffin's plan for the national capital of 1911 included a cluster of buildings termed 'Galleries of Graphic Art', 'Galleries of Plastic Art', as well as museums of natural history and archaeology, serious consideration of such a building did not occur until the 1960s and the actual construction work began only in 1973. However, it was in 1912 that the government of Prime Minister Andrew Fisher established the Historic Memorials Committee to perpetuate in art the heads of prominent Australians, and the Commonwealth Art Advisory Board, made up of artists and art bureaucrats, was established in the same year to advise this committee. It was under its auspices that an embryonic national collection of Australian art was assembled.2

Many of the early decisions concerning the shape and function of the proposed new national gallery are contained in a document popularly called the *Lindsay Report*. The Lindsay in question was Sir Daryl Lindsay, who in 1965 was appointed by Prime Minister Robert Menzies to chair the National Art Gallery Committee of Inquiry that reported to

Prime Minister Harold Holt in March 1966. The 32-page report argued for a national collection of art that would be housed in a specially built Australian National Gallery. This collection was to be assembled primarily on the basis of aesthetic merit and would not only be concerned with Australian art (including 'Australian Aboriginal art, chosen for aesthetic merit'), but also with the art of Australia's Asian and Pacific neighbours, as well as the 'art of the twentieth century on a worldwide basis'. Holt endorsed the recommendations of the *Lindsay Report* and the construction of the gallery began under Prime Minister Gough Whitlam.

At the time of the *Lindsay Report* over 1000 art objects had already been acquired or commissioned by the Historic Memorials Committee, and many others belonged to various Commonwealth

collections dispersed in different institutions.⁴ In the same year that construction of the gallery building began, 1973, the Whitlam government dissolved the Commonwealth Art Advisory Board and replaced it with an Acquisitions Committee of the National Gallery with a much-expanded budget. James Mollison, formerly an exhibitions officer in the Prime Minister's Department, was appointed Acting Director of the gallery in 1971 and Director six years later.

Mollison's early vision for the Australian National Gallery, in the years preceding its opening, was revealed in several major touring exhibitions. These included 'Genesis of a Gallery' (1976–78), 'Genesis of a Gallery: Part 2' (1978–79) and 'Aspects of Australian

Art 1900–1940' (1978–80), as well as others shown only in Canberra, such as 'Photography: The Last Ten Years' (1980), 'Landscape Art: Two Way Reaction' (1980–81) and 'Fred Williams: Painter/Etcher' (1981). The national collection was to be based in Canberra, but its works were to be available nationwide, with generous loans to interstate exhibitions, particularly 'The Heroic Years of Australian Painting 1940–1965', which toured Victoria (1977–78), and 'Eugène von Guérard' (1980–81). Simultaneously, Mollison articulated the gallery's acquisition policy in

a number of publications.5

The gallery's acquisition in September 1973 of Jackson Pollock's *Blue poles*, 1952, led to the biggest scandal in Australian art since the debacle

over William Dobell's Archibald portrait of Joshua Smith two generations earlier, and may have contributed to the fall of the Whitlam government. One could argue that the first major achievement of the new gallery, perhaps inadvertently, was to both politicise and publicise art

within a general climate of Canberra bashing. Even before it had opened its doors, the Australian National Gallery had become the most famous collection of art in the country and Mollison had become the highest profiled spokesperson for the visual arts. Articulate, charismatic and with a flair for the memorable statement, Mollison's vision for the gallery influenced a whole cross-section of public art institutions in Australia.

Mollison's acquisition policy grew out of the *Lindsay Report* but introduced numerous extensions and refinements. Its primary objective was a national collection of Australian art – one that includes all aspects of visual culture, 'both the fine and applied arts, including architecture and design, as well as decorative arts'. The national collection was also to serve a major pedagogic role with

right: National Gallery of Australia, exhibition view, Gallery 4: Australian art.

below: GEORGE BALDESSIN, Pear – version number 2, 1973, corten steel, seven forms, each approx. 228 x 99 cm. Purchased 1973.

left: ARTIST UNKNOWN, Madonna dell'Umilatà (Madonna of humility), c. 1470, painted wood (Italian poplar), 65.5 x 47.5 x 21 cm.





a repository of 'prints, drawings, sketchbooks and other study and reference material which will foster an understanding of the achievements of important artists. For students and scholars, it will provide a corpus of material which otherwise would be inaccessible or fragmented.' The other collecting areas were the arts of Asia and Southeast Asia; primitive art (which included tribal art of the Australian Aborigines); European art before 1850 (which was envisaged as twenty to thirty works representing western art from Egypt through to Courbet's realism); art of the modern period (initially conceived as a discrete collection of twenty to thirty items from 1850 to 1950, followed by a much more comprehensive collection); prints, drawings and illustrated books from 1800; as well as sculpture, decorative arts, photography and film.

With the overriding criterion being that of aesthetic excellence, it was an enormously ambitious program that was ultimately unsustainable on at least three counts. Firstly, the budget for acquisition, registration, curatorial care, storage and conservation required a much broader base than that which was available from government coffers. Secondly, the encyclopedic inclusiveness of the collection meant that it would be vast, with 48,489 art objects acquired by the time the building opened in 1982, and some 74,000 items accessioned under its founding director. Thirdly, only a very limited number of works could be displayed within the building at any given moment, possibly about 1000 medium-sized pieces, so that if anything other than a tiny fraction was to be on show, major extensions or satellite galleries were required.

The National Gallery opened its doors at a time when public art galleries in Australia had undergone major changes. As one observer noted: 'by the time the Australian National Gallery opens in 1982, every state gallery will have either constructed a new building or undertaken a major upgrading of facilities during the previous twenty years." In many ways Mollison's National Gallery was the first of the new breed of professional galleries in Australia. While possibly based on such American models as the Museum of Modern Art in New York, it aimed at a new standard of curatorial excellence in virtually all its departments. From registration through to display, labelling and conservation, new national standards were established in accordance with internationally accepted best museum practice. Mollison's National Gallery not only assembled as its curators people like Pat Gilmour, Daniel Thomas, John McPhee, Gael Newton, Wally

Caruana, Roger Butler and Michael Lloyd – experts who in some cases were of world standing – but also trained a whole generation of young curators, including Andrew Sayers, Mary Eagle, Cathy Leahy, John Jones, Digby Hyles, David Jaffé, Michael Desmond, Michael Wardell, Robyn Healy, Sara Kelly, Stephen Coppel, Jane Kinsman, Mark Henshaw, Helen Ennis, Isobel Crombie and Kate Davidson, who spread the 'ANG professionalism' throughout the country. State and regional galleries used the National Gallery to train their staff through internships and work-experience programs. Significant departments of education, conservation and publication were established and the foundations of a major research library were put in place under Margaret Shaw to make the gallery a premier art research institution in Australia.

Mollison remained at the gallery for exactly seven years after it opened, leaving in October 1989. Although he gained notoriety through a number of rather expensive acquisitions of American art, including paintings by Jackson Pollock, Willem de Kooning, Mark Rothko, Arshile Gorky, Lee Krasner, Morris Louis, Chuck Close and Helen Frankenthaler, perhaps more significantly he also assembled

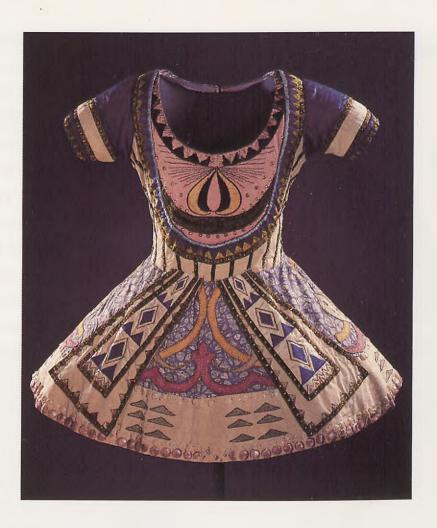
a major collection of European art with paintings by Kasimir Malevich, Fernand Léger, Francis Bacon, Claude Monet, Georges Seurat, Henri Matisse, Joan Miró, Jean Dubuffet and Pierre Soulages, as well as sculptures by Constantin Brancusi,

Amedeo Modigliani and Louise Bourgeois.11 In retrospect, one would have to say that the gallery in these early years bought exceptionally well. Although the nationalist-minded sections of the Australian art establishment cringed at what was perceived as the strong American bias in the acquisitions, unlike many of the Australian state galleries which traditionally bought the ephemeral flavour of the month at the top of the art market, the National Gallery, while perhaps setting a few record prices and in this way attracting serious offers for outstanding items internationally, generally bought ahead of market trends and in areas which were to become popular and topical in future years. Although items in the so-called 'masterpiece collection' frequently attracted major publicity and political comment and interference,12 the gallery's real achievement was its hugely significant acquisitions in all areas of Australian art, international printmaking, photography, Russian

theatre arts, Asian textiles and applied arts.
Collections of international significance were formed in many of these areas, which were otherwise unrepresented in Australia.

right: LEON BAKST, Costume for the blue God, from le Dieu bleu (The blue God), 1912, silk, metal and silk embroidery, glass, gelatin discs.
Purchased 1987.

far right: SCHULIM KRIMPER, Bookcase, c. 1949, New Guinea Walnut and silky oak, 174 × 134.5 × 40 cm. Purchased 1973.







right: **LOUISE BOURGEOIS, C.O.Y.O.T.E, 1941–48,** painted wood, 137.4 x 214.5 x 28.9 cm.

left: UNKNOWN ARTIST, Amida Buddha, 13th century, wood, lacquer, gold leaf, precious stone, 91.5 x 39.5 x 39.5 cm.



In the newly opened building Mollison displayed Australian art, not compartmentalised according to medium as was customary, but as a fully integrated hang. Among the approximately 500 objects of Australian art on show was a mixture of paintings, prints, photographs and sculptures, as well as an 1828 tea service, a whale bone and Huon pine Tasmanian workbox, a cedar chest of drawers, an advertising poster, a woven rug, a fireplace, ceramics, a 1940s New Guinea walnut bookcase, together with Robert Klippel sculptures.13 Mollison also embarked on an ambitious exhibition program which culminated in five massive exhibitions of Australian art to celebrate Australia's bicentenary in 1988: 'Shades of Light: Photography and Australia 1839–1988'; 'Drawing in Australia: Drawings, Watercolours and Pastels from the 1770s to the 1980s'; 'Prints and Australia: Pre-Settlement to Present': 'Australian Decorative Arts 1788–1988'; and 'Aboriginal Art: The Continuing Tradition'. There were also a number of major exhibitions that reflected particular strengths of the national collection, including 'Ken Tyler: Printer Extraordinary' and 'Lasting Impressions: Lithography as Art'. As well, the gallery staged two major Australian monographic exhibitions - 'Prints of Margaret Preston' (1987) and

'Fred Williams: A Retrospective' (1987–88), the latter curated by Mollison himself. Both of these were accompanied by scholarly book-length publications. Mollison also introduced 'blockbuster exhibitions' which were imported from overseas either as a package with minimal local curatorial involvement, or as collaborative ventures developed in conjunction with gallery staff. The first of these was 'The Entombed Warriors' (1983), toured by the International Cultural Corporation of Australia Limited, followed in 1984 by the hugely successful 'Great Impressionists' (Courtauld Collection). 'Twentieth-Century Masters from the Metropolitan Museum of Art in New York' was held in 1985–86; 'Old Masters – New Visions: El Greco to Rothko from the Phillips Collection, Washington DC', in 1987; and 'Irish Gold and Silver' and 'Art of Photography 1839–1989' in 1989.

By the time Mollison left the gallery it had become the premier art institution in Australia, with a major collection of Australian and international art, an expert curatorial team and a new and highly professional infrastructure. While Whitlam, as the chairman of the gallery's Council, could write of Mollison that 'the gallery, and through it the nation, will always be in his debt for the standards and characteristics which he brought to the National Collection over two decades and to the gallery since it opened seven years ago',14 certainly there were troubling signs on the horizon. In 1987 the Minister for the Environment and the Arts, senator Graham Richardson, decided that there should be a review of the gallery and the following year the Minister for the Arts and Territories, Gary Punch, asked Gerard Early to conduct the review, with one of the terms of reference being to 'assess the impact of major international exhibitions on the gallery and the Australian public, and their effectiveness in [the] promotion of tourism'. The Early Review was presented to the minister in February 1989.

Although the *Early Review* noted that the 'ANG is pre-eminent among Australian art museums in its output of exhibitions, research, educational programs and standard of collection care' and commented positively on its national and international standing, its financing and acquisition and exhibition policies were all brought into question. The acquisition policy was criticised for lacking clarity and for not taking into account resource implications: 'the policy is too broad and lacks clear enunciation of priorities'. ¹⁶ Exhibitions drawn from the collection were praised, although were seen as being very labour-intensive, and travelling exhibitions were also encouraged. The real area identified for development lay with the touring blockbuster exhibitions. These, the review argued, 'raise the profile of the gallery, boost visitor numbers, increase opportunities for corporate sponsorship ... and increase revenue from the sale of

below: RAMINGINING ARTISTS, The Aboriginal memorial, 1987–88, (detail), installation view, hollow-log bone coffins, natural pigments on wood, dimensions variable. Purchased with the assistance of funds from NGA admission charges and commissioned in 1987.

left: MARGARET PRESTON, Western Australian banksia, 1929, woodcut printed in black ink, 35.6 x 21.8 cm. Purchased from NGA admission charges 1985.



merchandise'.¹⁷ The gallery's policy of holding such exhibitions every eighteen months so as not to disrupt its other activities too much, was criticised, as it had a negative impact on attendances, revenue and the tourism generated for the region. The *Early Review* argued that in 1986–87 and 1988–89, when there were no international blockbuster exhibitions, 'the public stay[ed] away in droves and opportunities for non-government revenue [were] minimised'.¹⁸ The tragedy was that at precisely the same time as the government was criticising it for not hosting commercially attractive international blockbuster exhibitions, the gallery was mounting its historically significant bicentennial exhibitions, accompanied by major

scholarly publications. It was this specific point that was the foundation of most of the gallery's future problems.

Mollison's gallery took as its charter the National Gallery Act 1975, which stated that its primary function was 'to develop and maintain a national collection of works of art' and that it should 'use every endeavour to make the most advantageous use of the national collection in the national interest'. 19 The serious and scholarly bicentennial exhibitions were the most vivid illustration of the implementation of this charter, but, as is so frequently the case in the arts, events of lasting heritage significance may not be great crowd drawcards at the time.20 The government, rather than applauding the gallery for its remarkable achievement, was more concerned with the new economic rational-

ist atmosphere of 'user pays' and saw a major role for the gallery as a money earner and as an integral part of the regional tourist network. Without greater additional resources, considering Canberra's tiny demographic base, the two positions were not compatible – the gallery could either be a major cultural heritage institution enhancing the national collection and documenting Australian visual culture or, alternatively, it could become a circus for the visual arts and promote tourism to the national capital at all costs.

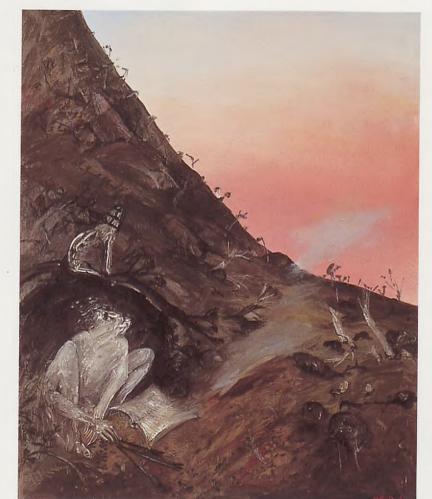
Betty Churcher was appointed as the second director of the gallery and began her tenure in February 1990, remaining in the post for seven years. Formerly the director of the Art Gallery of Western Australia, Churcher inherited what in effect was a poisoned chalice. The National Gallery was Australia's premier art

institution, but it was in urgent need of a massive injection of funds to retain its momentum, while at the same time it faced political pressure to walk the tightrope between national cultural heritage functions and money-raising activities. There would obviously need to be more exhibition space in order to balance these different needs. The *Early Review* had canvassed the possibility of using the Australian National University's Drill Hall Gallery, which the gallery employed for many of its exhibitions of contemporary art, for the staging of blockbuster exhibitions. This, however, required additional funding for staffing, security and refurbishment, which was not provided for in the budget, and the problem was further

compounded by the fact that the roof leaked in the nine-year-old Drill Hall building. Within a month of taking up her appointment, Churcher presided over the spectacularly successful block-buster exhibition 'Esso Presents Civilization: Ancient Treasures from the British Museum', an exhibition which had been five years in the making and which gave the budget a major boost and increased attendances by 30 per cent over the previous year.²¹ However, the gallery was in for a rocky ride.

The physical fabric of the National Gallery building, which had become a controversial icon in Australian architecture, was under attack, with a new roof constructed between June 1990 and December 1991, mezzanine floors added, the walls clad with veneering and a major new wing proposed. More signifi-

cantly, it was the human fabric of the gallery that experienced some of the most devastating changes. The gallery's eminence on the Australian art scene did come with a substantial price tag. Even by 1987–88, when it had already experienced a 12 per cent cut to its staffing budget, the gallery received a parliamentary appropriation of \$15.7 million and employed about 260 staff. The major state galleries compared poorly and received only a fraction of that budget – for example, the National Gallery of Victoria that year employed 200 people, while the Art Gallery of New South Wales had only 152 staff. ²² If in 1984 curatorial departments under Mollison had thirty-five staff, ²³ under Churcher that number had declined to twenty-three by 1996. ²⁴ Also, as the gallery turned more aggressively to corporate matters of marketing and fundraising, the number of

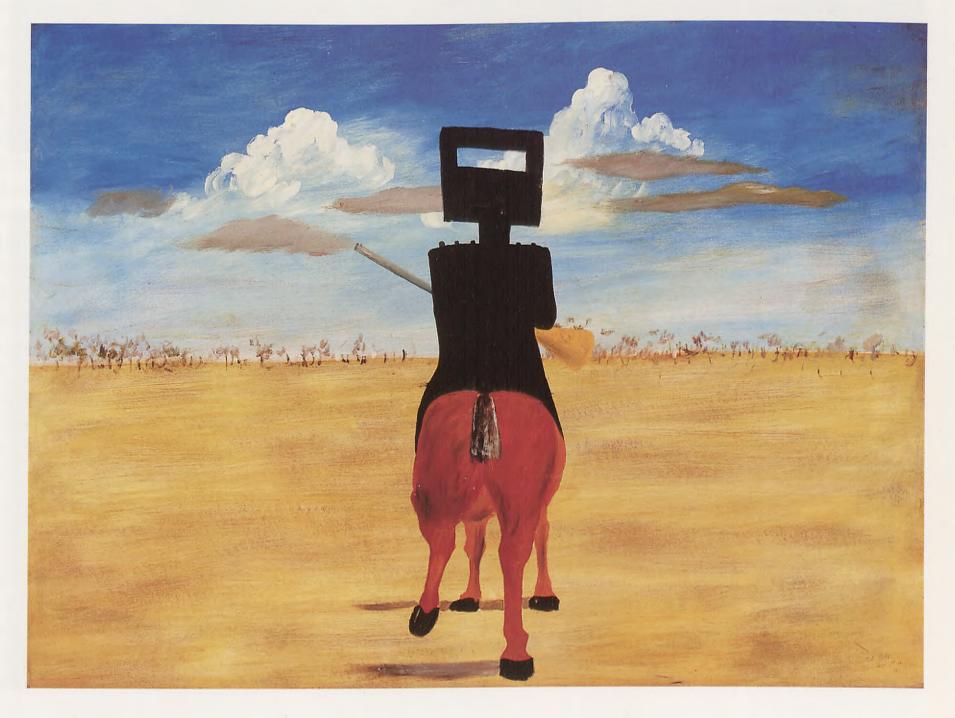


right: **ALBERT TUCKER, Victory girls, 1943,** oil on cardboard, 64.6 x 58.7 cm. Purchased 1971.

below: SIDNEY NOLAN, Ned Kelly, 1946, enamel on composition board, 90.8 x 121.5 cm. Gift of Sunday Reed 1977.

left: **ARTHUR BOYD, Figure in a cave with a smoking book, 1973,** oil on canvas, 151.6 x 121.4 cm. The Arthur Boyd Gift 1975.





administrators, both executive and middle management, proportionately increased at the expense of other sections of the gallery.

These developments, which were forced on the gallery both by its political masters and by economic circumstances, contributed to its changing role. On 24 October 1992, ten years after it opened to the public, the gallery changed its name to the National Gallery of Australia, bringing it in line with other national galleries internationally, but also symbolically designating a change or a new direction. Dubbed by the press as 'Blockbuster Betty' in her seven years at the helm, Churcher presided over twelve international blockbuster exhibitions²⁵ with a growth both in attendance num-

bers and revenue. In 1993 the gallery had attracted three ACT (Australian Capital Territory) tourism awards, the 1993 Australian Tourism Award for Major Tourist Attraction and, in 1997, the ACT Tourism Award for Excellence. While many of these blockbuster exhibitions were forgettable, like over-promoted pieces of candy floss, a number of them, including 'Rubens' (1992), 'Surrealism' (1993) and 'Turner' (1996), had a major scholarly input from gallery curators and made a considerable contribution to art studies. Although there was a plethora of other important gallery exhibitions, such as 'Tradition, Trade and Transformation: Textiles of Southeast Asia' (1990), 'Studio to Stage: Painters of the Russian Ballet 1909–1929' (1991), 'Dressed to Kill: 100 Years of Fashion' (1994), 'Don't Leave Me This Way: Art in the Age of AIDS' (1995)

and 'Islands: Contemporary Installations from Australia, Asia, Europe and America' (1996), under Churcher the pendulum swung in the direction of imported blockbuster exhibitions.

Acquisitions under Churcher, if not exactly reduced to a trickle, certainly were not the great flood that they were under Mollison. In Churcher's seven years at the gallery some 16,000 items were added to the collection, with about half of them through gift, rather than purchase. Both the circumstances and prices for art had changed. Mollison was creating a collection almost from scratch, and set out to fill a new, large, empty building. Churcher, however, was managing the collection at a time when prices had escalated and money was scarce. Some of the major acquisitions under her administration included works by Arthur Streeton, Anselm Kiefer, René

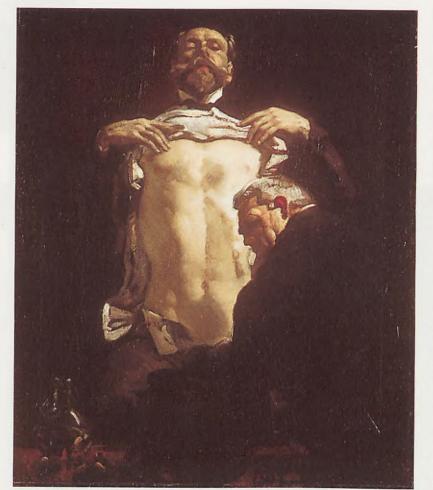
Magritte, Henri Matisse, George W. Lambert, Natalia Goncharova, Pablo Picasso and Emily Kame Kngwarreye. Although these acquisitions were perhaps not as imaginative or spectacular — or as controversial — as those under Mollison, at least to the government and the outside world the gallery appeared as a high profile, well-run institution, drawing large crowds and attracting accolades from the tourism industry.

After a long and protracted search, the Minister for Communications and the Arts, Richard Alston, announced in 1997 the appointment of a new director for the gallery – Dr Brian Kennedy, formerly assistant director of the National Gallery of Ireland.

The appointment was not universally applauded in the Australian art community, where many felt that the job should have gone to a local candidate. The situation was further complicated by the tragic death in March 1996 of Michael Lloyd, who was viewed by many as a possible successor to Churcher, and was exacerbated by the resignation of several senior gallery staff. When Kennedy took up the reigns in September 1997 he encountered hostility from parts of the Australian media and arts establishment, a situation that has not substantially altered today, six years into his present seven-year appointment. Youthful and gifted with enormous enthusiasm and energy, Kennedy, following his appointment, imposed an eight-month moratorium on all new acquisitions during which a revised

acquisitions policy was formulated. The 1998 acquisitions policy did not differ substantially from its predecessor, articulated in 1994,²⁷ adhering to the principle stated in the *Lindsay Report* that aesthetic quality is the overriding criterion for the acquisition of work and that the gallery should concentrate 'on premium works of art'.²⁸ However, a new emphasis was placed on access to the national collection through a much wider use of loans to other galleries.

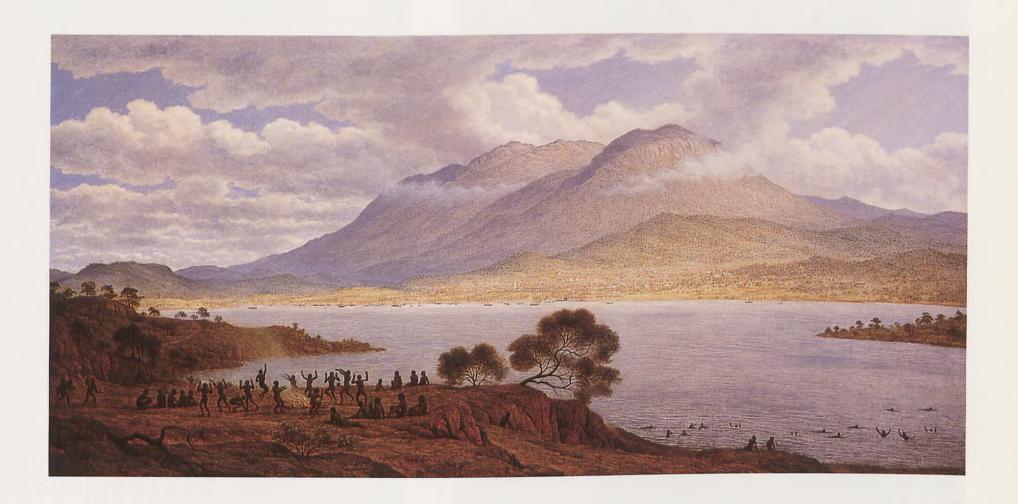
When examining Kennedy's impact on the gallery over his first six years in office, there appears to be almost a synthesis of the Mollison and Churcher approaches. Kennedy has renewed the policy of bold and controversial acquisitions of international art ('destination works' which would attract visitors to Canberra),

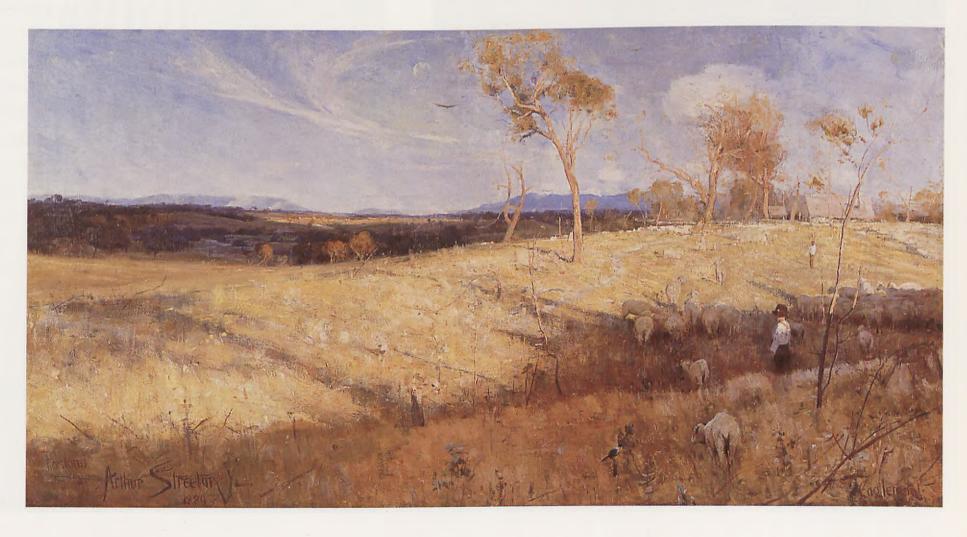


below: JOHN GLOVER, Mount Wellington and Hobart Town from Kangaroo Point, 1831–33, oil on canvas, 76.2 x 152.4 cm. Purchased with funds from the Nerissa Johnson Bequest 2001.

bottom: ARTHUR STREETON, Golden summer, Eaglemont, 1889, oil on canvas, 81.3 x 152.6 cm. Purchased 1995.

left: **GEORGE LAMBERT, Chesham Street, 1910,** oil on canvas, 62 x 51.5 cm. Purchased 1993.







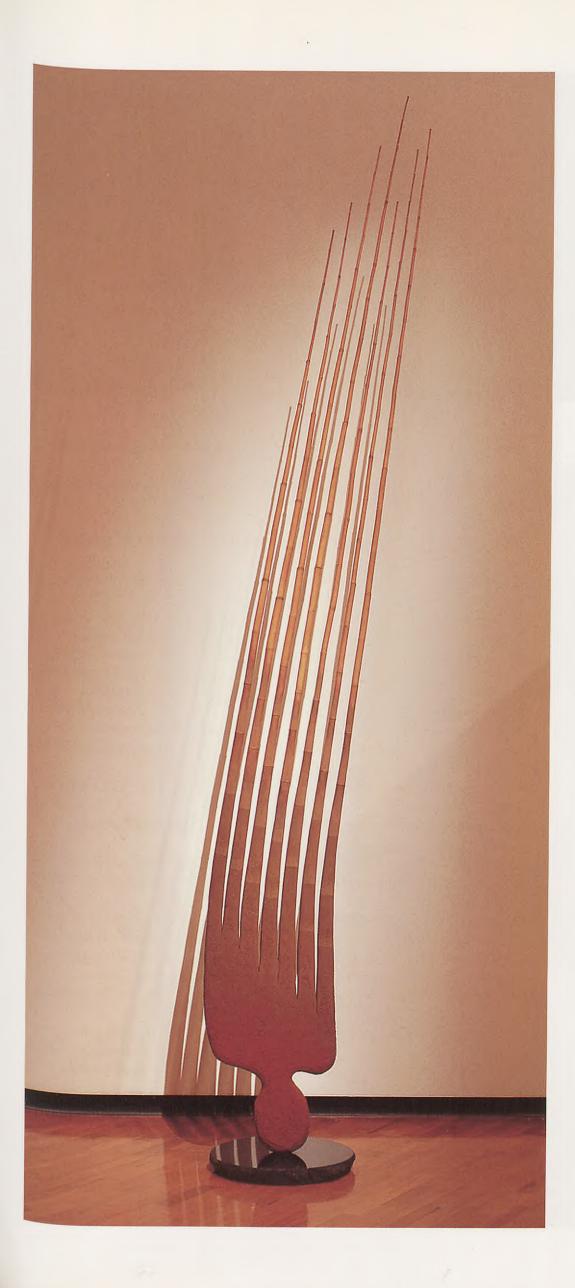
fostered a new team of scholar curators in Australian art who are dedicated to building up the national collection and organising exhibitions and scholarly publications of major national significance, ²⁹ while at the same time encouraging a stream of popular blockbuster exhibitions and national and international touring shows. In March 1998 the new wing of the gallery, which had been started under Churcher, opened, providing the gallery for the first time with a dedicated temporary exhibition space. This meant that more exhibitions could be held simultaneously without disrupting the normal activities of the gallery. Although there had been a number of fully imported blockbuster exhibitions, ³⁰ a significant number of key exhibitions were curated by gallery staff or guest Australian curators, including 'Esso Presents New Worlds from Old: 19th Century Australian and American Landscapes' (1998), 'Book of Kells

and the Art of Illumination' (2000), 'Monet and Japan' (2001) and 'The Big Americans: Tyler Workshop' (2002–03).³¹ While a number of these shows had their origins under Churcher, there was a return to exhibitions with a high level of local intellectual content. The gallery also staged a number of major exhibitions of Australian art, such as 'The Painters of the Wagilag Sisters Story 1937–97' (1997), 'Federation: Australian Art and Society 1901–2001' (2001), 'Joy Hester and Friends' (2001), 'Aboriginal Art in Modern Worlds' (2001) and 'Seeing the Centre: The Art of Albert Namatjira 1902–1959' (2002–03). The abolition of admission charges to the permanent collection in 1998 also contributed to enhanced visitor numbers.

During the first five years of Kennedy's administration 9272 artworks were acquired (2542 of them through gift), with major controversial purchases including works by David Hockney, Lucian Freud and Ron Mueck. Other major acquisitions included works by Pierre Bonnard, Frank Stella, Eugène von Guérard, John Olsen, John Glover and Rover Thomas. Again, as under Mollison, major collections were acquired, some for multimillion-dollar sums, building on existing strengths in the collection. These included the Holgrem Spertus collection of 397 Southeast Asian textiles, Tyler Graphics (2100 works) and the archive of the Australian Print Workshop (about 3000 works).

Mollison, Churcher and Kennedy, while markedly different in their personalities and styles of administration, each in their own individual way can be characterised by a passion for art. The National Gallery of Australia as a physical entity may now be twenty-one years old, but it is a manifestation of an idea as old as Federation itself – the idea that Australia has a living visual culture which is worthy of documentation, study and celebration. There have been differences in the evaluation of the various aspects of this visual culture, as well as different ideas as to the best methods of funding these activities and of disseminating knowledge concerning the national collection. One sign of the maturity of the gallery is that now the national collection can, in a comprehensive manner, tell the story of Australian art in most of its manifestations. It can explain how it developed within our geographical neighbourhood and within an international artistic context, and today, more than ever before, a greater number of Australians have access to this story.

- 1 Paul Reid, *Canberra Following Griffin: A Design History of Australia's National Capital*, National Archives of Australia, Canberra, 2002, p. 73.
- Margaret Steven, 'An historical note 1901–1982', in James Mollison and Laura Murray (eds), *Australian National Gallery: An Introduction*, Australian National Gallery, Canberra, 1982, pp. 9–18.
- 3 Report of the National Art Gallery Committee of Inquiry, Canberra, March 1966, p. 1.
- 4 Although there is no full inventory of the collection in 1966, according to the Lindsay Report about 1090 items had been purchased by the Historic Memorials Committee. There is mention of the Rex Nan Kivell Collection of some 15,000





above: **NARELLE JUBELIN, A fallen monarch, 1987,** cotton thread, found wood mount and frame, Perspex, 73.2 x 63.2 cm. Gift of the Philip Morris Arts Grant 1988.

left: **HOSSEIN VALAMANESH, Falling, 1990,** wood, bamboo, sand, steel, black granite, 390 x 55 x 50 cm. Purchased 2002.

opposite page: ROVER THOMAS, All that big rain coming from top side, 1991, natural pigments and gum on canvas, 180 x 120 cm. Purchased 2001.



items, the Ellis Rowan Collection of flower paintings, Hardy Wilson's architectural drawings and collections from various Australian Commonwealth institutions. These other collections 'should not, at this stage, be considered as part of the National Collection as their final destinations are as yet undetermined', ibid., p. 10. On the Rex Nan Kivell Collection see *Paradise Possessed: The Rex Nan Kivell Collection*, National Library of Australia, Canberra, 1998.

- 5 These included *Australian National Gallery Annual Report 1976/77*, Australian National Gallery, Canberra, 1978, pp. 12–19; *Genesis of a Gallery*, Australian National Gallery, Canberra, 1976, and *Genesis of a Gallery: Part 2, From the Collection of the Australian National Gallery*, Australian National Gallery, Canberra, 1978.
- 6 See Sasha Grishin, 'The culture of scandals in Australian art', *Art and Australia*, vol. 37, no. 3, 2000, pp. 406–13, and Lindsay Barrett, *The Prime Minister's Christmas Card:* Blue Poles *and Cultural Politics in the Whitlam Era*, Power Publications, Sydney, 2001.
- 7 Australian National Gallery Annual Report 1976/77, op. cit., p. 13.
- 8 ibid., p. 14.
- 9 Compiled from the gallery's annual reports in *Into the New Millennium: Corporate Plan 1999–2001*, National Gallery of Australia, Canberra, 1998, p. 53.
- 10 Leon Paroissien, 'Provincialism, pluralism and professionalism', in Leon Paroissien (ed.), *Australian Art Review*, Warner Associates, Sydney, 1981, p. 9.
- 11 On Mollison's acquisitions in international art see Michael Lloyd and Michael Desmond, *European and American Paintings and Sculptures 1870–1970 in the Australian National Gallery*, Australian National Gallery, Canberra, 1992.
- 12 Once major acquisitions became a political issue in the wake of the *Blue poles* purchase, a number of important prospective acquisitions were lost to Australia through federal government intervention. These included Georges Braque's *Grand nu*, 1907–08, and a fourth-century BC life-sized bronze, possibly by Lyssipos.
- 13 'Checklist of works on display in the Australian Galleries for the opening in October 1982', unpublished typescript in the National Gallery of Australia Research Library, Canberra.
- 14 Australian National Gallery Annual Report 1988/89, Australian National Gallery, Canberra, 1989, p. 7.
- 15 Gerard Early, Review of the Australian National Gallery: A Report to the Minister for the Arts and Territories, February 1989, p. 30.
- 16 ibid., p. 9.
- 17 ibid., p. 51.
- 18 The *Early Review* goes on to note 'In 1986–87 ANG revenue from admissions declined by \$494,000 or 66 per cent from the previous year, merchandise sales fell by \$457,000 or 35 per cent, corporate sponsorship declined by \$87,000 or 77 per cent and membership revenue fell by \$34,000 or 16 per cent', ibid., p. 51.
- 19 National Gallery Act 1975, no. 61 of 1975, 6(1), p. 2.
- 20 The attendance at the actual gallery (as opposed to visits to gallery touring exhibitions at other venues) in 1988–89 was 365,556 people, while in the preceding year

- it was 411,644, and the following year, 377,916, both years having had touring blockbuster exhibitions. See *Annual Reports*.
- 21 Australian National Gallery Annual Report 1989/90, Australian National Gallery, Canberra, 1990, p. 13.
- 22 Early, op. cit., pp. 25-6.
- 23 Staffing as at 30 June 1984, *Australian National Gallery Annual Report 1983/84*, Australian National Gallery, Canberra, 1984, p. 76.
- 24 Staffing as at 30 June 1996, *Australian National Gallery Annual Report 1995/96*, Australian National Gallery, Canberra, 1996, p. 95.
- 25 These were 'Esso Presents Civilization: Ancient Treasures from the British Museum' (1990); 'Esso Presents Rubens and the Italian Renaissance' (1992); 'The Age of Angkor: Treasures from the National Museum of Cambodia' (1992); 'Rembrandt to Renoir: European Masterpieces from the Fine Art Museums of San Francisco' (1993); 'Surrealism: Revolution by Night' (1993); 'European Masterpieces from the National Gallery of Ireland' (1994); 'The Queen's Pictures' (1995); 'Matisse' (1995); 'The Vision of Kings: Art and Experience in India' (1995–96); 'Turner' (1996); 'Paris in the Late 19th Century' (1997); and 'Rembrandt: A Genius and His Impact' (1997–98).
- 26 Into the New Millennium: Corporate Plan 1999–2001, National Gallery of Australia, Canberra, 1998, p. 20.
- 27 Acquisition Policy: National Gallery of Australia, National Gallery of Australia, Canberra, 1994.
- 28 Acquisition policy in Into the New Millennium: Corporate Plan 1999–2001, op. cit., p. 23.
- 29 Anne Gray (ed.), *Australian Art in the National Gallery of Australia*, National Gallery of Australia, Canberra, 2002.
- 30 These included 'Shell Presents Rembrandt: A Genius and His Impact' (1997–98); 'An Impressionist Legacy, Monet to Moore: The Millennium Gift of the Sara Lee Corporation' (1999); 'Chihuly: Masterwork in Glass' (1999–2000); 'Frida Kahlo, Diego Rivera and Mexican Modernism: The Jacques and Natasha Gelman Collection' (2001); 'Rodin: A Magnificent Obsession' (2001–02); and 'The Italians: Three Centuries of Italian Art' (2002).
- 31 Other such exhibitions included 'Beauty and Desire in the Edo Period, Japan' (1998); 'Read My Lips: Jenny Holzer, Barbara Kruger and Cindy Sherman' (1998); 'From Russia with Love: Costumes for the Ballets Russes 1909–1933' (1999); 'Hockney and Stella: Master Works in Paint and Print' (1999–2000); 'Jackson Pollock: *Blue Poles*' (2002–03); 'National Sculpture Prize and Exhibition' (2001–02 and 2003); and 'Pierre Bonnard: Observing Nature' (2003).

Images courtesy National Gallery of Australia, Canberra.

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

below: LUCIAN FREUD, After Cézanne, 1999–2000, oil on canvas, 214 x 215 cm (irreg.). Purchased with the assistance of Members of the NGA Foundation, including David Coe, John Schaeffer and Kerry Stokes AO 2001.

left: **FRANK STELLA, The fountain, 1992,** colour woodcut, etching, aquatint, relief, drypoint, screenprint, collage, hand-coloured, on three sheets of natural, hand-made, hand-coloured, triple-layered kozo fibre and hand-made natural gampi fibre, 231.1 x 700.4 cm. Gift of Orde Poynton Esq. CMG 1999.



JOHN GLOVER REVISITED

AN INTERVIEW WITH DAVID HANSEN

ANGUS TRUMBLE

ohn Glover and the Colonial Picturesque', a major exhibition organised by the Tasmanian Museum and Art Gallery, opened in Hobart in November 2003 and, now, under the auspices of Art Exhibitions Australia, is touring to the Art Gallery of South

Australia, Adelaide; the National Gallery of Australia, Canberra; and the National Gallery of Victoria, Melbourne. Angus Trumble conducted this interview with the exhibition curator, David Hansen, by email.

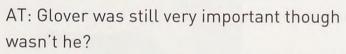
Angus Trumble: What is the most surprising discovery you have made about John Glover? David Hansen: Glover's late, great, Australian paintings have been pretty thoroughly researched, analysed and interpreted over the last few decades. Bernard Smith accurately described the artist's picturesque reflexes in European Vision and the South Pacific (1960). An unpublished 1963 University of Melbourne honours thesis by Sylvia Passioura was the first

attempt to consolidate all known works and documents, and while her interpretations reflect then-conventional wisdom, the archival work remains fundamental. John McPhee's exhibition (1976) and book (1980) were bold and comprehensive statements, despite the (understandable) confusion between Glover's drawings and those of his son and copyist John Richardson. More recent scholars, particularly Tim Bonyhady and Ian McLean, have provided sensitive and intelligent glosses on the work from a postcolonial perspective. So there was actually not a lot for me to discover. Much as I would love to claim credit for *Mount Wellington and Hobart Town from Kangaroo Point*, c. 1831–33, the honour of *that* discovery goes to Nicholas Lambourn of Christie's.

AT: What about Glover's English career?

DH: Now that's where I *did* find out some new things. Mining the rich documentary sources of the English regency, I have been able to dispense with the traditional picture of Glover as an anachronis-

tic second-rater who couldn't even get into the Royal Academy (RA). Incidentally, in 1818, the year that Glover put his name up for election, so did John Constable. Neither got in. Glover gave up academic ambitions and went on to mount his solo exhibitions in the early 1820s, while Constable persisted, and was elected ARA the following year.



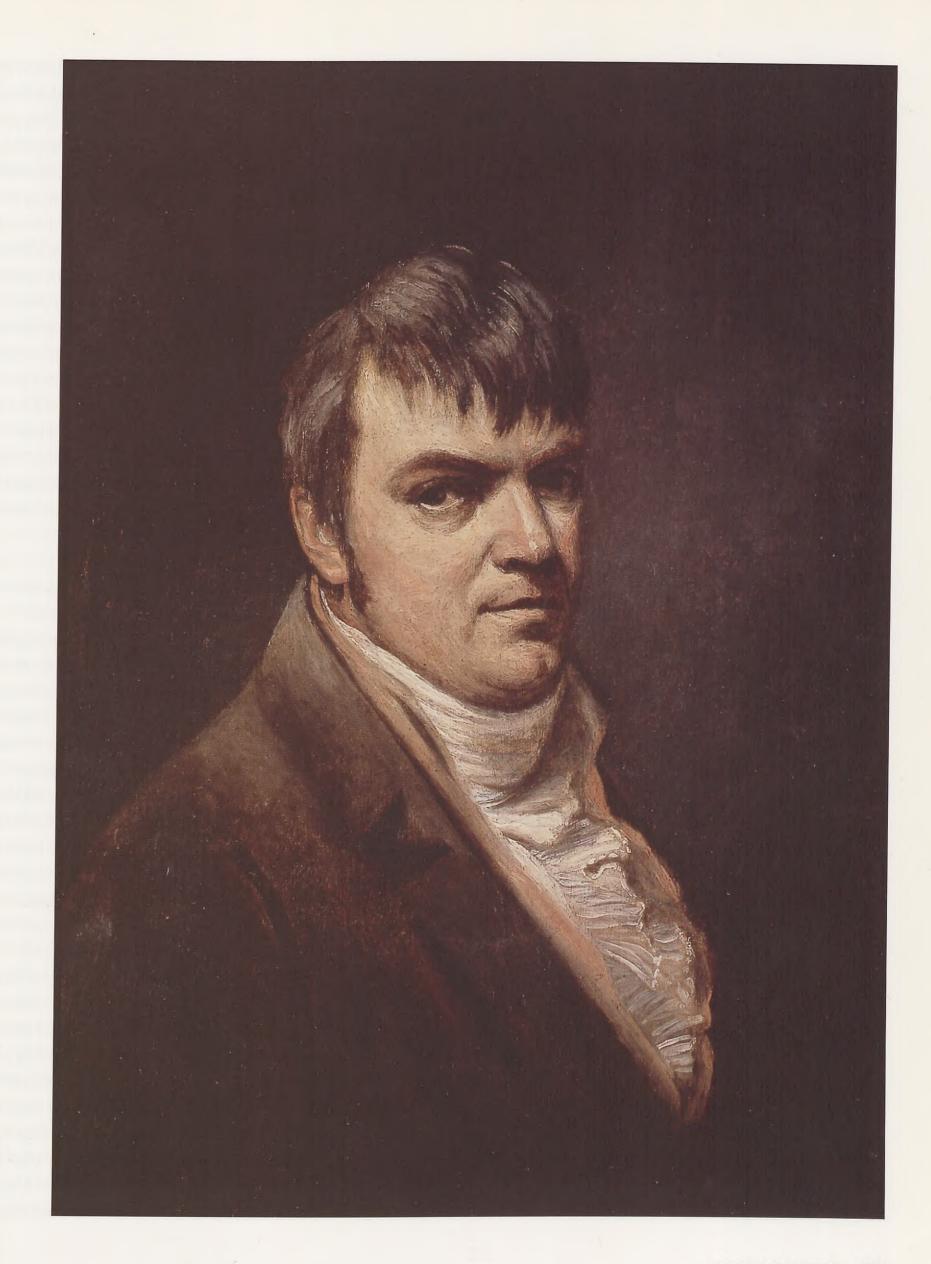
DH: Oh, yes. He was a major player in a rapidly expanding art industry. As a young writing master at Sir John Moore's School he was sponsored by families such as the Steele-Perkinses and the Harpur-Crewes, who were school gov-

ernors. Their support soon spread to a wider circle of Leicestershire and Staffordshire gentry, such as the Curzons, the Harringtons and the Bagots. As a freelance drawing master in Lichfield, he connected to the Samuel Johnson–Erasmus Darwin–Lunar Society–Anna Seward–Brooke Boothby circle, the Midlands intelligentsia.

AT: And the patronage kept growing didn't it?

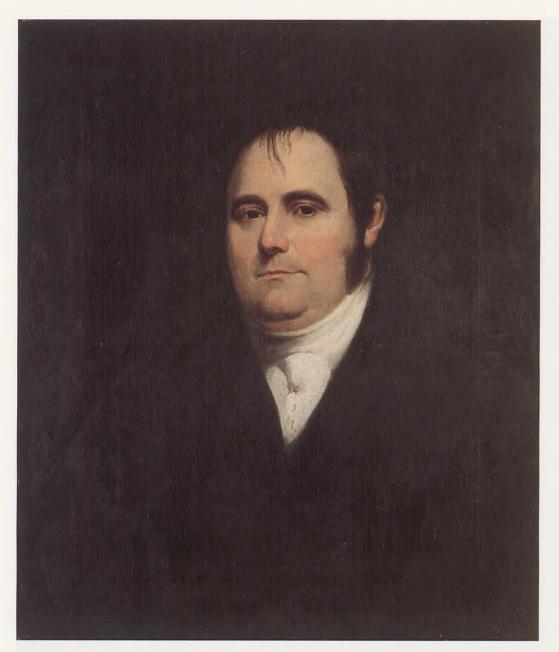
DH: Absolutely. By the time he established himself in London in the early 1800s the initial local patronage had expanded, both through his 5-guinea-a-day teaching and through exhibition exposure, to include the highest levels of Whig society. An 1805 sale catalogue records purchases by the lords Bronlow, Buckinghamshire, Carlisle,





right: JOHN GLOVER, An emigrant to Van Diemen's Land, 1830, oil on cedar panel, 38.7 x 28.7 cm, Tasmanian Museum and Art Gallery, Hobart.

left: MARY MORTON ALLPORT, Portrait of John Glover, c. 1832, Watercolour on ivory, 12 x 10 cm, Allport Library and Museum of Fine Arts, Hobart.



THOMAS PHILLIPS, Portrait of John Glover, 1823, oil on canvas, 76.5 x 64 cm, private collection.

Essex, Lorne and Stafford, the ladies Douglas, Lucas and Rutland; even that paragon of fashion, Beau Brummel. His work was purchased in large quantities by the (admittedly conservative) Lord Northwick and the (admittedly eccentric) Sir Thomas Phillipps, and individual pieces were acquired by connoisseurs as discriminating as Walter Fawkes and James Rivington Wheeler.

AT: What did other artists think of Glover?

DH: Despite not being elected to the RA, he seems to have enjoyed the respect of colleagues and critics (the envious Constable being a notable exception). As a provincial tyro on one of his first visits to London he was received by Sir Joshua Reynolds. He dined with Joseph Farington at Sir George Beaumont's. William Carey, W. H. Pyne and numerous anonymous reviewers were consistently approving. Even the paranoid Benjamin Robert Haydon recorded with gratitude having received good advice from Glover on the glazing of *The judgment of Solomon*. He was a dominant figure in the Society of Painters in Water Colours, and of its successor organis-

ation, the Society of Painters in Oil and Water Colours. He was president of the first in 1807 and of the second in 1815. *Paysage composé: Bergères en repos (Landscape composition: Shepherds resting)* won him a gold medal when exhibited at the Paris Salon of 1814. Another one in the eye for peevish Constable; he didn't get his salon gold (for *The hay wain* and *View on the Stour*) until 1824.

In later years Glover was one of the founders (and president in 1826) of the Society of British Artists, and was a committee member of the Artists' General Benevolent Institution. With Benjamin West, Turner, John Martin, Francis Towne, James Ward and his close competitor, T. C. Hofland, he was one of the first British artists to stage an independent solo show; his one-man exhibitions held annually from 1820 were well received by critics and the public.

Contemporaries clearly recognised him as a leading figure in the art scene. Thomas Uwins wrote in 1816 of 'Glover ... the man of the people, he whom all the world admires', while a few years later Constable's friend John Fisher complained 'What is the world, but a flock of sheep following their leader. And Glover is the old Ram with the bell ...'

AT: So why was the old ram with the bell almost completely forgotten by subsequent generations?

DH: Yes, that's the *really* surprising thing: the completeness with which Glover has been airbrushed out of the canon of British art history. Apart from devoted period collectors, a handful of scholars and a few London dealers, nobody in Britain really knows anything about him. Perhaps it is a result of the dominance of Turner and Constable studies. Perhaps it is the daunting volume of names in the regency art explosion. Perhaps it is the fading to red-brown ruins of the huge, once-colourful exhibition watercolours that made Glover's reputation. Perhaps it is his failure to produce picturesque engravings à *la* Turner. Perhaps it is simply that out-of-sight in the colonies means out-of-mind in London. Whatever the causes, Glover's obscurity in the land of his birth, despite his great professional success, is very odd indeed.

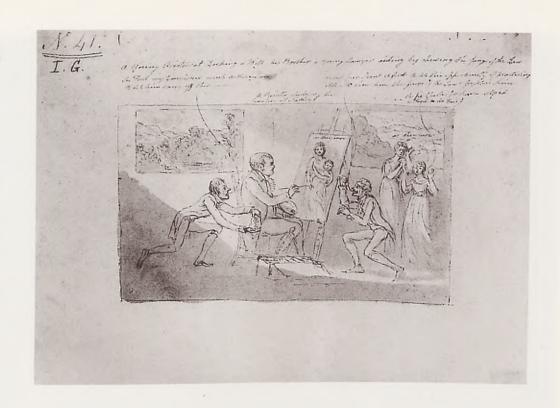
Of course, at another level, there have many delightful small finds: tracking down the two paintings by Claude Lorrain that Glover owned to the Nelson-Atkins Museum in Kansas City; Stephen Coppel at the British Museum matching a Glover etching to its source in two separate prints by Paulus Potter; identifying an 1823 Thomas Phillips portrait of Glover; the reference in John Junior's will to Glover having been given a telescope by Lady Bute; finding a fragmentary transcript of a transcript of Glover's 1803 journal oddly filed in the Mitchell Library; matching sketchbook studies to finished works ... those kinds of boffiny, antiquarian surprises.

AT: Glover fascinated women didn't he? Tell me about his sex life. DH: You know that beefy, big-hearted 'gentle-giant' species of male sex symbol? Well, I think this is our man; in fact, if I were making a movie of Glover's life, I'd cast Gérard Depardieu in the title role. Please don't think that this is just a sexualised art-historian's version of the Stockholm Syndrome; we actually have documentary evidence of Glover's clear attractiveness to women, despite his awkward height (183 centimetres) and bulk (he weighed 114 kilograms) and his two club feet. First, we know he fathered seven children. There is the curious fact that his eldest was born out of wedlock, the result of a liaison with one Mary Richardson. Then, only two months after this baby (John Junior) is baptised, Glover marries Sarah Young, who in turn gives birth to his second son, William, just over six months later. Thereby must hang some sort of tale.

Also, from the artist's energetic twenties comes an intriguing sketchbook in Birmingham Art Gallery. Here, a series of Welsh landscape drawings is interspersed with lines from contemporary poems and novels. When read consecutively, these quotations show a progression of sentiments, from awakening affection through amorous delight to the sadness of parting, though we cannot say whether they refer to an actual love affair. Unfortunately there is nothing else in the sketchbook, and no other contemporary documents to confirm the supposition (or dismiss it).

There is more concrete evidence from Lady Franklin, the wife of the lieutenant governor, Sir John. Writing to her father, Jane Franklin assembled a sniffy, snobbish catalogue of the artist's rumoured faults, in which she nevertheless notes that 'ladies ... are very apt it seems to become enamoured of him ...'. Then there are the many women and girls he taught to draw. He nominated several of these protégées for membership of the Society of Painters in Water Colours, and several others seem to have described themselves as his favourite pupil, among them Anne Winfield of Chester, whose claim is preserved (along with three of her Glovers) in the Victoria & Albert Museum, London, and Marie Ogier Ward, the subject of one of his few portraits. Another former student, Mary Gartside, sent him an inscribed copy of one of her books, and while in Van Diemen's Land he also received gifts from his patrons the Marchioness of Bute and the Countess of Guildford.

Both Mary Morton Allport's late portrait watercolour and the pastel drawing of the young Glover by John Raphael Smith that was bought in November 2002 by the Allport Library and Museum of Fine Arts in Hobart (through Sotheby's) prove that he had piercingly blue eyes. Nice touch. So there you are: a charmer, certainly; in all likelihood something of a flirt; quite possibly a wicked philanderer — a ladies' man in terms of gender and class.



above: **JOHN GLOVER, A young aristocrat docking a kill,** sketchbook page, ink and wash on paper, dimensions unknown, private collection. Photograph courtesy Christie's, London.

below: JOHN CONSTABLE, 'The English Claude', 1824, caricature of John Glover, ink on paper, thumbnail sketch in letter to John Fisher, 15 April 1824, image 1.2 x 0.9 cm, National Art Library, Victoria & Albert Museum, London.

MSL/1934/3115/30 Charlother the Input. 15. 1024 Dermon of wating to yours . Last I was now in fully bent on any britisme them on that in when you tophome any of I aprin - It is gone to the ander with all its opinion in head - my fromy the certile must is my tout. be that as it many I have done my best . It is a food entgine and are administer in The Generary how got some for portons this your but for some some of the Old to well as Some of the mes are domining - I have smeet to fear - They talk of a prosen to the town se. · nime acidemens - the words to to far thing - were it granter. only on condition of Them relinguesting The new society is considerate works of with . as they are all call down hours have been no The Inglish Claude & his way angry - as he say The Symes of Surveye are upon From - The portrain was in howform - but he has his verye whom The society by a tot Lambrage 15 feet long - this is the gent to the form hand trust or work



One last thing, which may or may not be related to this question. Perhaps the most frustratingly enigmatic document of the entire project is an understated inscription by Glover at the start of sketchbook 91: 'Begun 15 October 1822, one of the happiest days of my life.' What was *that* about?

AT: Why did Glover emigrate when he did? And why to Tasmania? DH: This is *the* question, isn't it? The conundrum that has baffled art historians for years. Even the English poet Simon Curtis was moved to ask in 1989:

What drove the 'English Claude' to emigrate
To far Van Diemen's Land, new Patterdale
And set up there – the painter's patriarch?
Just what on earth, John Glover, made you sail?

Sir Thomas Phillipps made enquiries in the 1860s and, according to his informants, the brothers Smith (London print dealers) Glover 'did not consider himself sufficiently patronised and being of Radical principles — was dissatisfied with the Taxation in England — added to that his sight became bad, and it was feared he would lose it entirely — was the Cause of his quitting England'.

On the other hand, a former pupil reported that 'the conduct and extravagance of his eldest son ... involved him in such difficulties he was obliged to go to Australia'.

AT: Money motives must have played a part.

DH: Sure. The worldwide depression of late 1825 and the economic opportunities being loudly proclaimed by the promoters of the Swan River Settlement in Western Australia led many Britons to consider emigration. Only a few years after Glover's departure, in 1836, his one-time associate, the watercolourist Thomas Heaphy, is recorded as planning to take up a sheep-run on Kangaroo Island and become 'Jack Farmer'. Whether or not the senior Glover originally contemplated such an antipodean adventure, his sons certainly did. When the deputy surveyor-general of Van Diemen's Land, George Evans, was in London in 1827, William Glover (like his half-brother, John Richardson, an artist himself) bought from him eighty acres of land in exchange for drawings to the value of £300, and the colonial government's offer of free grants seems to have cemented the younger Glovers' decision to emigrate. Early in 1829, William and his younger brothers Henry and James and James's wife Elizabeth sailed for Tasmania, arriving in Hobart Town on 11 July.

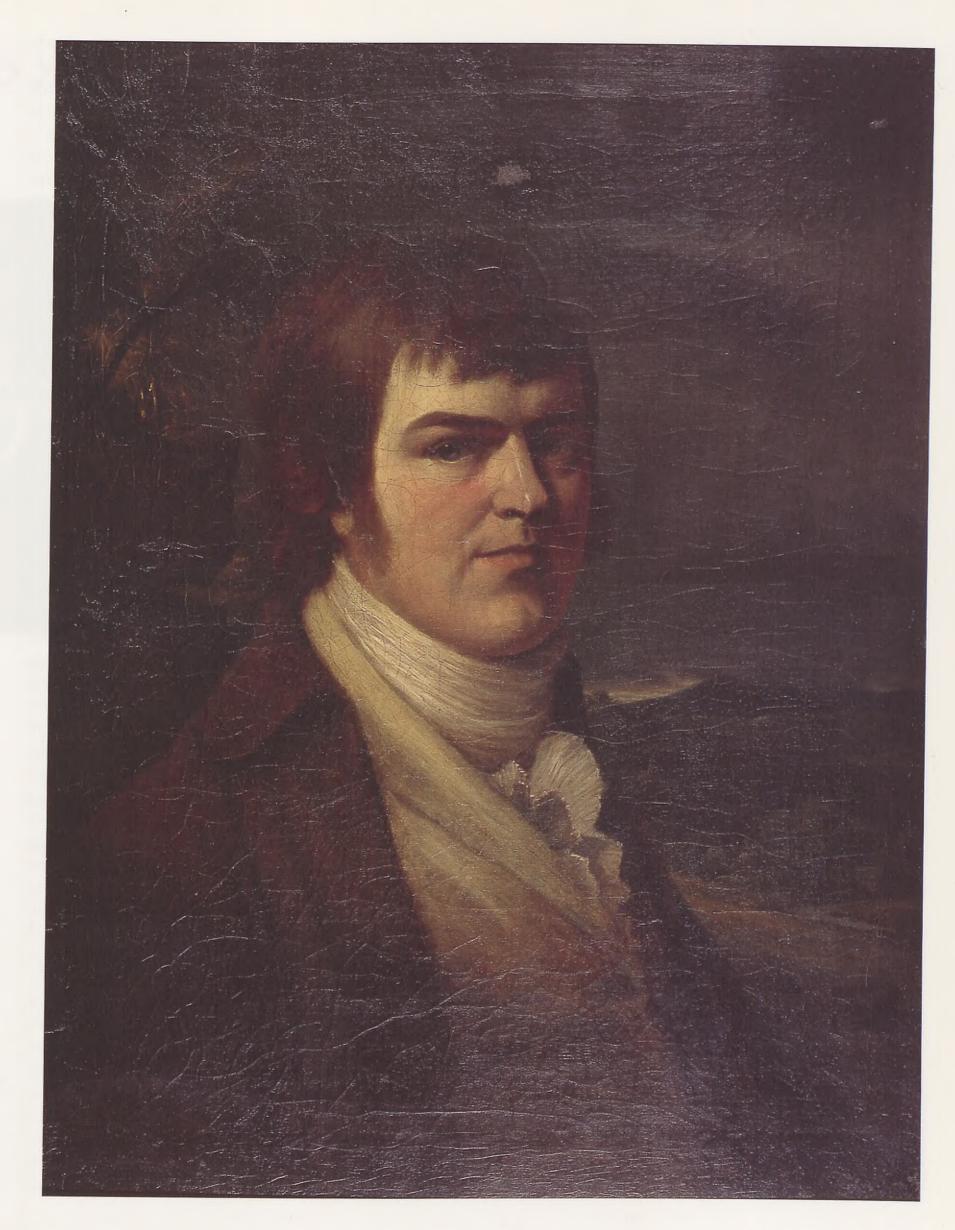
Perhaps the boys sent back favourable reports about the colony; perhaps John and Sarah simply missed them. In any event, fairly quickly Glover made up his mind to follow. But whatever the immediate financial or familial imperatives, there is a significant underlying factor which cannot be ignored: Glover's sense of adventure, his irrepressible curiosity. This is clearly articulated in the only firsthand account of his decision, a letter to Phillipps of January 1830. In it, Glover wrote:

I have at length quite determined to go to the Swan River New South Wales with the remainder of my Family – three sons went last year and have arrived safely – the expectation of finding a new Beautiful World – new landscapes, new trees new flowers new Animals Birds &c &c is delightful to me – I mean to take possession of 2,000 Acres of Land – to have a vineyard &c &c upon it ...

I think that summarises it pretty well. Three good reasons: family ties, a sense of adventure and prospects of propertied prosperity.

John Glover and the Colonial Picturesque, Tasmanian Museum and Art Gallery, Hobart, 28 November 2003 – I February 2004; Art Gallery of South Australia, Adelaide, 19 February – I2 April 2004; National Gallery of Australia, Canberra, 24 April – I8 July 2004; National Gallery of Victoria, Melbourne, I3 August – 3 October 2004.

David Hansen is Senior Curator of Art at the Tasmanian Museum and Art Gallery, Hobart. Angus Trumble is Curator of Paintings and Sculpture at the Yale Center for British Art, Yale University, New Haven, Connecticut.



right: JOHN GLOVER, Selfportrait, 1789, oil on canvas on board, 66.3 x 51.2 cm, Queen Victoria Museum and Art Gallery, Tasmania.

left: JOHN RAPHAEL SMITH, Portrait of John Glover, 1786, coloured crayon on paper, 13.5 x 12 cm, Allport Library and Museum of Fine Arts.

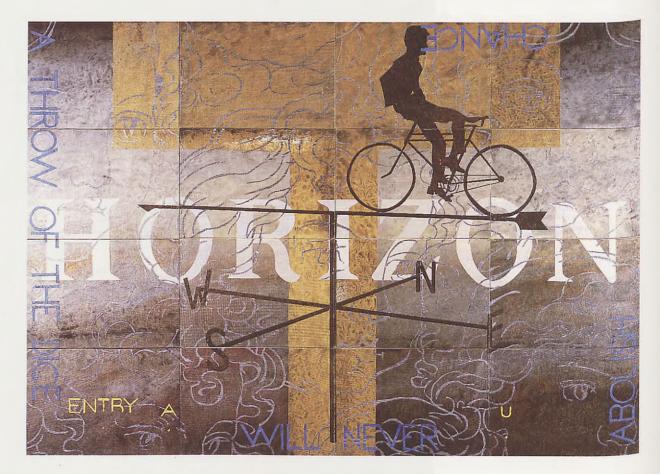
Inside Canberra's art market

A THRIVING GALLERY SCENE

n surveying Canberra's commercial gallery scene it is $oldsymbol{\perp}$ easy to assume that the local art market reflects national trends. Broadly speaking, the art market in Canberra has been characterised by established commercial art galleries representing signature artists, combined with newer, privately run galleries selling contemporary art to a niche sector of the market. Unlike the growing number of private galleries and auction houses that serve the fluctuating art markets in Sydney and Melbourne, Canberra's art market is small and consistent. A range of commercial galleries sustain the market and each serves a particular purpose in selling art to the local population of 350,000 people. Yet a closer analysis of the art scene reveals that there are interesting similarities across each of the major galleries that define the uniqueness of the art market in the national capital.

The most striking aspect of Canberra's art market is that it comprises domestic rather than corporate clients. The profile of an average client varies from a high-income earning professional (typically a doctor, lawyer or accountant) who buys investment art at the upper end of the market to hang in an office space, to the more casual buyer who prefers to buy an original artwork at a mid-level price range for viewing pleasure at home. Casual buyers form





a large part of the local clientele, judging from recent visits to galleries where people were regularly seen dropping in during their lunchtime to buy works of art. According to the gallery directors, buyers have become increasingly sophisticated in their taste and knowledge about art. This is largely due to the efforts of the commercial galleries in promoting and providing information on the work of local artists, coupled with the fact that the art-going public is treated to a feast of exhibitions and public programs hosted by Canberra's many cultural institutions.

Solander Gallery in the leafy well-to-do suburb of Yarralumla has played a pioneering role in stimulating and serving Canberra's art market. Joy Warren founded the gallery in the early 1970s with the aim of representing contemporary art from around Australia, and she continues to run the gallery from her home in a specially designed exhibition space. In recent years the gallery's exhibition program has typically featured paintings and works on paper by mid- to late-career artists, including Tim Storrier, Keith Looby, Judy Cassab, Andrew Sibley, Margaret Olley, Garry Shead, John Coburn and John Firth-Smith. Solander Gallery maintains its reputation as Canberra's leading investment fine-art gallery by exhibiting work by established artists. Warren says that

above: IMANTS TILLERS, Nature speaks: Av, 2002, acrylic, gouache on 16 canvas boards, numbered, 102 x 143 cm overall, courtesy Chapman Gallery, Canberra.

left: KEITH LOOBY,
A bit of an accident,
2003, oil on canvas,
167 x 168 cm, courtesy
Solander Gallery,
Canberra.

people who come to her gallery to buy art are looking for 'something to put on their walls that will enrich their experience and that they will continue to enjoy but that will also be a good investment'.

Stephanie Burns Fine Art, established in 2001, provides a contemporary space for young, lesser-known local artists to exhibit their work in a commercial context. While their decision to feature emerging artist Danie Mellor at the Affordable Art Fair in Sydney in 2003 reflects the importance placed by the gallery on new work, Stephanie Burns also features a stable of established artists, including David Fairbairn, Suzanne Archer and Robin Wallace-Crabbe, and stocks investment art by Arthur Boyd, Russell Drysdale, James Cant and John Olsen, among others. Currently located in Fyshwick, the gallery will be relocating in early 2004.

Beaver Galleries, located in Deakin's business precinct, sees itself as fulfilling both an educational and commercial role. One of Canberra's first privately run galleries specialising in contemporary craft, Beaver Galleries has long had a strong local presence attracting a diverse clientele. The current purpose-built gallery space, which includes four exhibition rooms, a café, shop and sculpture garden, was opened in 1985. Since Martin and Susie Beaver took over in 1992, the gallery has shown a wide range of Australian art alongside contemporary local craft. According to Martin Beaver, the gallery strives to create 'a sufficient level of comfort and interest to attract buyers by making art accessible, and by providing assistance'. This includes providing full documentation on the works available and presenting exhibitions in domestic-scale spaces that people can relate to. Educational programs aimed at increasing access have focused on introducing art to very young children and providing information for student assignments. The gallery's constantly changing exhibition program incorporates work across a range of media by established and emerging artists, with an emphasis on exhibiting local art. Clients with differing budgets and aesthetic tastes respond well to the stability and consistency of this mixture, says Beaver, who admits that the key to the success of the gallery is getting the balance right.

While the gallery does not tailor its exhibitions to suit art 'tourists', there is a demand to collect typically Australian work, particularly among the diplomatic community. Serious collectors, however, are not looking for the obvious visual clichés, says Beaver, but rather art which is characterised by 'a very contemporary aesthetic and which embodies the liberal, progressive attitudes of Australian society'. Beaver Galleries currently play a leading role in acquiring works as part of the Federal Government's extensive official gifts program and the same broad definition of

what constitutes Australian art and craft applies. As international interest in and knowledge of Australian art has increased, so too has the demand to acquire more diverse and sophisticated examples of contemporary art as diplomatic gifts. In this important new capacity, Beaver Galleries sees itself as playing an ambassadorial role in the promotion of local art.

Another of Canberra's long-running commercial galleries is Chapman Gallery in Manuka, directed by Judith Behan. There is little doubt that the market for contemporary Aboriginal art is currently very strong – locally, nationally and internationally – and Chapman Gallery serves this part of the Canberra market extremely well by organising high-quality exhibitions of Aboriginal art, as well as profiling the work of local non-Indigenous artists such as Imants Tillers, Peter Boggs and Roy Churcher. Selective exhibitions of Aboriginal art are held by a range



Garden of Beaver Galleries showing foreground: ANNA EGGERT, Skye, n.d., stainless steel mesh, 142 x 64 x 54 cm; background: DENESE OATES, Cogent bloom, n.d., copper, 220 x 65 x 55 cm, Courtesy Beaver Galleries, Canberra.



of other galleries in Canberra, including Ginninderra Galleries, which offers works by Emily Kngwarreye, Rover Thomas and Gloria Petyarre and, from time to time, Helen Maxwell Gallery at Braddon in Canberra's central business district, as well as Aboriginal Dreamings Gallery.

Helen Maxwell Gallery specialises in cutting-edge contemporary art and art that engages with social and political issues. Formerly director of aGOG (australian Girls Own Gallery), Maxwell opened her new gallery in March 2000 on the top floor of a renovated 1960s building. The high ceilings and modern interior create a compatible atmosphere for the display of contemporary, art comparing favourably with gallery spaces that one finds in any major city. Maxwell's client list is considerable and includes investment buyers, public institutions and a range of casual collectors such as curators, academics, artists and diplomats. Her aim is to encourage buyers to be more courageous in their collecting of contemporary Australian art by representing predominantly female artists from around the country whose work 'would not otherwise be seen necessarily in Canberra'. Although the market for experimental art in Canberra is relatively modest, Maxwell reaches those who are prepared to buy works that are conceptually challenging and aesthetically interesting. Regrettably, the local art market has not been able to support a broader cross-section of contemporary art, with Ben Grady's much-admired gallery space in Fyshwick closing its doors in late 2002.

Canberra's commercial galleries continue to play an important role in stimulating interest in and knowledge about contemporary Australian art, and their presence significantly enhances the flourishing local art scene. They also bring to Canberra contemporary art that has

a regional context, not necessarily represented by the national cultural institutions. The National Gallery of Australia's (NGA's) primary focus on collecting works of national and international importance has militated against the purchasing of work by local artists, although there are exceptions, notably Mandy Martin, Imants Tillers, Neil Roberts and Rosalie Gascoigne. Local artists and craft practitioners have, however, been well-served by both the Canberra Museum and Gallery and Craft ACT, which were specifically established to exhibit and promote visual arts and contemporary craft in the Canberra region. Public art commissions are another burgeoning area that have served Canberra artists well, with Robert Boynes's design enhancements to the RAAF Memorial on Anzac Parade and Steven Holland's commission to design a memorial to

animals in war for the Australian War Memorial, both recent examples.

In September 2002, at an arts event held at the NGA by the Capital Arts Patron Organisation (CAPO), Joy Warren spoke about the enormous transformation that has taken place in the local arts scene since she organised the first of nine arts balls to raise awareness and money for arts activities. To a large extent, the commercial galleries now fulfil this role by providing artists with opportunities to sell their work and raising the profile of local contemporary art in general. There would be few people who would disagree with her that in this regard the Canberra arts community has come of age.

JACQUELINE STRECKER

Dr Jacqueline Strecker is Senior Curator of Art at the Australian War Memorial, Canberra.



left: NEIL ROBERTS, Untitled, c. 1995, from

the 'Used Up Tools'

series, photograph,

courtesy Helen Maxwell Gallery, Canberra.

below: Interior of Helen

Maxwell Gallery,

Canberra.

Winter sales

A DIMINISHING BREED OF SERIOUS COLLECTORS

JOHN OLSEN, The Spanish kitchen, n.d., oil on board, diptych, each panel 180 x 245 cm, sold for \$242,445 at Goodmans, Sydney.

© John Olsen. Licensed to VISCOPY, Australia, 2003.





It was probably of minor importance that Sotheby's Senior Director Robert Bleakley was suffering from a seasonal malady and was unable to lead the auction house's annual two-day Aboriginal art sale in July 2003. The empathy with collectors that Bleakley exudes from the rostrum is of little value of late in a market dominated by bidders looking for additions to their superannuation funds or buying for investment. In Bleakley's absence, Justin Miller carried off the first night of the sale in his normal efficient manner and a novice auctioneer completed the second night's sale with only one awkward moment.

By appearance and repute serious collectors are a diminishing breed in Australian and overseas salesrooms. The American Express Hall at the Museum of Contemporary Art in Sydney, the venue for the Sotheby's sale, overflowed for both big-ticket and more accessibly priced sessions of the auction, however the sales proceeded – despite some very high prices – with none of the emotion or agitated bidding that signals the presence of committed collectors.

Just as big companies such as John Fairfax Ltd and BHP Billiton are unloading their collections onto the market, new, more businesslike buyers are emerging. Emotionless bidders sat through deadpan auctions, often to the end of a bitterly cold night. Most of the winter auctions were held in Sydney rather than the much colder Melbourne, but the reputed greater spending in the city was as much a factor as the climate. The warm browns and ochres of Aboriginal art have always been well appreciated in the middle of a Melbourne winter.

High sale ratios, both by volume and value, were recorded at the winter sales, although auctioneers sometimes tempted fate to achieve them. The audience was left waiting for half an hour at the Goodmans sale in Sydney, yet there was none of the anger expressed by the collector waiting for something he or she could not live without. It was likely that another piece would surely come along, especially in the formulaic market of the new millennium.

The previous solid interest shown in non-Indigenous art spilled over into Aboriginal art at Sotheby's, with buyers looking for value not so readily available in the top twenty modern and contemporary artists on which the non-Indigenous market has become focused. These new Australian buyers of Aboriginal art appeared in force at the lower end of the market. However, according to Sotheby's specialist Tim Klingender, 70 per cent of the top lots were bought by overseas purchasers. These buyers were very circumspect with their purchases, letting secondary works by the market's big stars, Rover Thomas and Emily Kame Kngwarreye, go unsold.

An auction record was set for Emily Kame Kngwarreye with the sale of her large, luscious painting *Untitled (spring celebration)*, 1991, for \$509,300. Possibly nothing as seductive as this had come to auction in recent years. Similar asking prices for Kngwarreye are not unknown in commercial galleries and the overseas buyer may not end up paying the full amount if the painting is taken out of the country as the GST payable on the dealer or corporate consignment would not be due in these circumstances.



Fine works by Rover Thomas and Johnny Warangkula Tjupurrula were also appreciated, Thomas's *Yillimbiddi country*, 1988, selling for \$376,750, and Warangkula's *Spearing at Matingpilangu*, 1974, for \$342,250. The first went to a Sydney dealer associated more with non-Indigenous art. Selective buying by well-known Australian collectors in the room suggested that overseas collectors did not have the sale all their own way at the premium end.

Even as the market sorted itself out there were some surprising disparities in both highs and lows. Spears and other tribal artefacts had a difficult time on the first night, but fared better at the second session, perhaps because they were in the company of other lower-priced lots. However, the propensity of all collectors' markets to single out the exceptional was very evident from the first night when a rare and exceptional figurative Tiwi ceremonial dance-wand, surmounted by a carved face with pierced eyes, sold for \$28,700. This was just after a collection of seven lesser spears had gone unsold at a best bid of \$5500.

The sacred Wanjina spirit associated with the Kimberley region exercised its allure when a bark piece dated 1970 by Charlie Numbulmoore sold to a Melbourne collector for \$59,250 against a top estimate of \$30,000. But a larger, more finished and very rare natural pigment on canvas work in the same spirit by Alec Mingelmanganu

\$175,500. Both are outstanding works easily pigeonholed into the 'early classic' category that is rapidly disappearing from the salesroom. The price for the Numbulmoore heavily underlined the eagerness of collectors to go back to the origins of the Aboriginal art movement. This often means that bark pieces have not enjoyed the same market support as dot paintings although they appeared to improve their relative values at the sale. This was partly due to the Queensland Art Museum's purchase for \$59,250, at the top end of the market, of *Yalangbara*, a bark painted by ten artists in circa 1960. An equally important dot painting might sell for ten times this amount.

Work done in an even more western idiom fared variously. Lin Onus's homage to Monet, *Frogs on waterlilies*, 1985, sold for a solid \$71,000, and Gordon Bennett's Roy Lichtenstein-like *Australian icon*, 1989, made a proud \$36,925. Emily Kame Kngwarreye's salute to Yves Klein, *Yam awelye – blue*, 1996, went unsold at a best bid of \$34,000.

Shapiro Auctioneers enjoyed some success with newly recognised Aboriginal artists at its Sydney sale on 10 June, but nothing to match the \$67,475 paid for *Untitled*, 2001, by Kitty Kantilla at Sotheby's. The threefold increase in the value of this artist's work on its original gallery price shows that artists can still achieve stardom by 'emerging' at the grand age of seventy-five. At the Shapiro sale *Bungle Bungle Dreaming*, 1985, by Jack Britten, sold within its estimate at \$21,738, and eighty-year-old Paddy Bedford's *Girrganyji the brown falcon dreaming*, 2000, reminiscent of Rover Thomas, exceeded its estimate at \$17,625. Other sales of Aboriginal art at the Shapiro sale represented a modest breakthrough in a market almost entirely centred on the annual Sotheby's auction.

Shapiro Auctioneers have enjoyed breaking ground in marketing modern design, especially from the midtwentieth century. Their sale was consequently the right venue for Margo Lewers's *Abstraction*, n.d., which made double its estimate at \$8,225. Two works by John Coburn also sold well, his *Homage to Matisse at the Grand Palais*, 1970, selling for \$28,788. A third Coburn work, however, went unsold.

Fire pictures — apart from homesteads saved and, internationally, volcanoes erupting — have not tended not to excite collectors. However, the work of Tim Storrier is an exception. At Lawson-Menzies's July sale his *Detritus of noon*, 2002, reproduced on the cover of the catalogue, was knocked down for \$107,325, which was within estimates, while at Goodmans his *Dawn (still line)*, 2001, made \$124,686 against an estimate of \$65,000–85,000.

However, the star of both the Lawson-Menzies and Goodmans sales was John Olsen. His watercolour and JOHN COBURN, Homage to Matisse at the Grand Palais, 1970, oil on canvas, 161.5 x 130.5 cm, sold for \$28,788 at Shapiro Auctioneers, Sydney. © John Coburn. Licensed to VISCOPY, Australia, 2003.

pastel *Chats at Coopers Creek*, n.d., quadrupled its estimate to make \$54,285 at Lawson-Menzies, while The Spanish kitchen, n.d., found a buyer at \$242,445 at Goodmans. The Majorcan picture had last appeared on the market in August 1998 at the same auction house where it made \$134,500. At an exhibition in Melbourne in early 2003 Olsen made primary sales of around \$2 million, indicating that market recognition in maturity is not limited to Indigenous art.

Modern & Contemporary, Shapiro Auctioneers, Sydney, 10 June 2003; Fine Australian and International Art. Lawson-Menzies, Sydney, 22 July 2003; The John McCaffrey Collection of Kimberley Art, Sotheby's, Sydney, 28 July 2003; Aboriginal Art, Sotheby's, Sydney, 28–29 July 2003; 13th Sydney National Art Auction, Goodmans, Sydney, 30–31 July 2003.

TERRY INGRAM

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

Aboriginal art at auction A RECORD SALE AT SOTHEBY'S

otheby's July 2003 Aboriginal art auction at the Museum of Contemporary Art in Sydney was a runaway success. The record-breaking, standing-room only \$7.4 million sale achieved at least one significant new auction record, established broad sale benchmarks for many artists and firmed up more than a few trends in Indigenous art sales.

Easily eclipsing her previous personal best of \$164,000 set in November 2002, Emily Kame Kngwarreye's large,

tightly constructed painting, *Untitled* (spring celebration), 1991, sold over the telephone for \$509,300 against an estimate of \$150,000-200,000. Significant records were also achieved for Otto Pareroultja at \$24,000 (previous personal best \$5,280) and Kathleen Petyarre for \$42,800 (previously \$28,700). The paintings of Kitty Kantilla were sought after with Untitled, 2001, achieving \$67,475 against an estimate of \$25,000–30,000. Better-quality, large Ronnie Tjampitjinpa works should now retail for around \$50,000



EMILY KAME KNGWARREYE, Untitled (spring celebration), 1991, acrylic on linen, 130 x 230 cm, sold for \$509,300 at Sotheby's, Sydney. © Emily Kame Kngwarreye. Licensed to VISCOPY, Australia, 2003.



following the sale of his painting Yarryarrunya, 1998, for \$47,500. Paddy Bedford's Fish hole, 1998, sold above the artist's standard retail price to make \$14,400 and Mick Namarari Tjapaltjarri's Tjunginpa (mouse Dreaming), 1998, sold for \$210,000.

The sale of the night, however, was Uta Uta Tjangala's Women's Dreaming, 1972, which sold for \$103,312 against an estimate of \$80,000—120,000, proving that you can pay a solid price and still obtain the buy of the sale. Sydney art dealer, Vasili Kaliman, purchased the painting on behalf of a private client. In the fullness of time this work will be considered one of the great early Papunya Tula boards.

An important group of artworks, auctioned on the first night of the sale, was the John McCaffrey Collection of Kimberley Art. Commissioned and collected by McCaffrey, an American anthropologist, in the mid-1960s, the collection had been kept in storage in San Francisco. In excellent condition, it had its own separate catalogue for the sale, a work of great scholarship and a valuable record of the collection. The significance of the collection is due to the fact that the watercolours and painted objects contribute to greater understanding of the development of Kimberley art in the modern era. The painted coolamons by Mickey Bungkuni herald the paintings of Paddy Tjamatji and Rover Thomas who were the instigators of the east Kimberley school of painting in the 1980s. A feature of the collection are the watercolours of Wattie Karruwara depicting Kimberley landscapes populated by ancestral fauna and flora. In some cases, images of Wanjina ancestors appear painted onto rock walls. Karruwara uses a combination of profile and plan views of the landscape (as Rover Thomas would do some twenty years later). Karruwara was given Windsor & Newton watercolours and Japanese brushes by McCaffrey to produce these exquisitely drawn, brilliantly coloured works.

The McCaffrey Collection also includes two exceptional sets of engraved boab nuts by Jack Wherra depicting historical scenes of contact between local Indigenous groups and white settlers. Traditional life, cattle spearing, police chases, massacres and the ill effects of town life are all subjects of Wherra's finely crafted boabs, depicted in a comicstrip style. His ability to produce light and shade on the rough skin of boab nuts is exceptional.

A number of significant trends emerged at Sotheby's Aboriginal art sale, including continued strong buying from overseas. International collectors are still the major force at the quality end of the Indigenous art market. They do not buy a great deal by volume, but because they concentrate on quality, they purchase a significant amount by value. A good indication of overseas interest are Sotheby's percentages of sales (in terms of value), which show that 70 per cent of sales were from overseas for the 2003 sale, 40 per cent in 2002, 55 per cent in 2001 and 70 per cent in 2000.

The international market for Indigenous art is characterised by a growing number of serious collectors in North America and Europe, as well as occasional buyers. The market ranges from the very high end to the lower, popular tourist market that caters for visitors to Australia wanting to return home with something 'Aboriginal'. Nonetheless, serious interest in collecting Indigenous Australian art is growing internationally, although the last frontier are the major overseas public art museums which, with very few exceptions, have shied away from collecting Aboriginal art. A move in the right direction is that an increasing number of these museums are now hosting exhibitions of Aboriginal art. It is only a matter

the market. Another trend was that swaggeringly large painting statements all did well, including the big-ticket Emily Kame Kngwarreye, as well as Rover Thomas's Buragu (Lake Gregory), 1988, which sold for \$480,950. However, modestly sized, quality works from the same high-profile artists were often overlooked as buyers went for the big and the obvious.

of time before this

interest transfers to

left: WATTIE KARRUWARA, Untitled, c. 1965, watercolour on paper, 56.5 x 76 cm, sold for \$21,600 at Sotheby's, Sydney.

below: Three Tasmanian trochus shell (phasiamtrokus) necklaces, n.d., shells, double-threaded string, dimensions variable, sold for \$960 at Sotheby's, Sydney.





UTA UTA TJANGALA, Women's Dreaming, 1972, acrylic on composition board, 60 x 45 cm, sold for \$103,312 at Sotheby's, Sydney. Reproduced with Permission of Aboriginal Artists Agency, Sydney.

Pendants and necklaces were popular, indicating that jewellery will soon become a more serious aspect of Indigenous collecting. A good selection of sculptures and early, decorated objects and weapons were also included in the sale. However, with a few exceptions, objects sold at the lower end of their estimates, or failed to sell. Indigenous objects are a much-neglected area of collecting; buyers have not yet fully embraced the tactile, sculptural beauty of these items.

The 73.55 per cent sale by lot and 80.38 per cent sale by value indicated a strong general clearance

rate, with a surge of buying at the lower end of the market by local buyers. The demand for barks was consistent and firm, which was particularly pleasing. Bark painting continues to be produced today mainly in Arnhem Land and adjacent offshore islands without loss of integrity or compromising the cultural beliefs that sustain it. Admired by art institutions and a small circle of academic collectors, and radiating a strong aesthetic, it is a mystery why much bark painting remains modestly priced. However, the collecting tide seems to have turned.

Although the record price paid at auction for a bark painting stands at just over \$150,000 (set in 1996 at Sotheby's in New York with the sale of a large north-eastern Arnhem Land work by Mathaman Marika), the Sotheby's sale in Sydney was evidence that quality barks can be bought for as little as \$800. Moving up the scale, a well-provenanced bark by a significant painter at the high point of his or her career, or undertaken during the golden age of surviving barks (the 1950s and 1960s), would cost between \$8,000 and \$15,000. For this sort of money a collector could purchase a bark painting of considerable standing. The imagery in bark painting is often sacred and sometimes secret, yet for decades Indigenous artists have developed strategies to make bark paintings accessible to the broader community. One simple way has been to divulge only the 'outside' or public interpretations of their pictures as

opposed to the 'inside' or more deeply sacred and philosophical meanings. Top-flight barks — the envy of many collectors and some art museums — would cost \$20,000 or more. (Collectors would do well to remember that far too many mediocre paintings by modern Australian artists sell for around \$50,000.) Exceptional bark paintings are still clearly within relatively easy reach for many collectors.

A particularly broad market trend was the move away from the traditional Indigenous aesthetic towards the more contemporary international design aesthetics of either bold minimalist or high-key abstract colour painting. This auction trend towards bold minimalism has its roots with Papunya Tula artists who, over the past few years, have developed painting techniques that dazzle the eye and fill the canvas with movement. Some artists have been using subtle tonal shifts, others high contrast, but all employ fields of rippling lines that shimmer and shift. These optical illusions fill the canvas with life and energy and the paintings are a far cry from the highly detailed works of the 1970s.

The auction was not all perfect, however. Most notably, the sale lacked emotion. It was a rather soulless affair, due in no small part to it being 'dry'. The bar was closed on the first night (due to a quibble between Sotheby's and the venue caterers about the price of drinks), which slowed down spontaneous bidding as well as salesroom energy. On the upside, the lack of grog did not hinder turnover and Sotheby's would have undoubtedly encountered much less of the alcohol-driven buyer's remorse.

Other problems with the sale included the presence of a television documentary crew, filming a Sotheby's advertorial, which blocked the view of the lots for a number of important collectors. The sale was also far too long. Forget the grog, Sotheby's will have to soon start serving breakfast. The first night began at 6.30 p.m. and ended at 10.15 p.m., finishing at 11 p.m. on the second night. The auction was so protracted that I began playing games on my mobile telephone; never before have I been tempted by such a diversion.

It was good that Sotheby's held the auction over two nights. Perhaps in future they could have a sale in July and another in November, or even break the auctions up into focus areas; for example, a bark-painting sale or a Western Desert sale. Given the buyers' sophistication, the days of one large Aboriginal sale are surely coming to an end.

The John McCaffrey Collection of Kimberley Art, Sotheby's, Sydney, 28 July 2003; Aboriginal Art, Sotheby's, Sydney, 28–29 July 2003.

MICHAEL REID

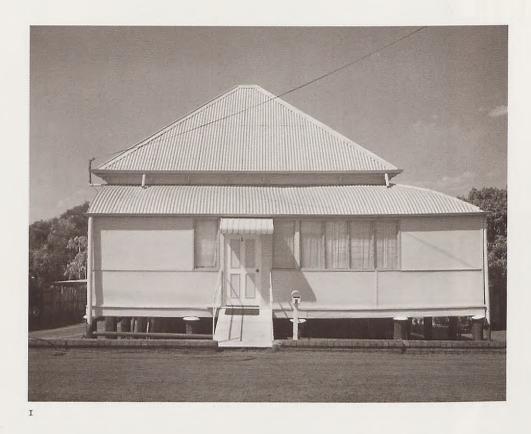
Michael Reid is an art market analyst and consultant.





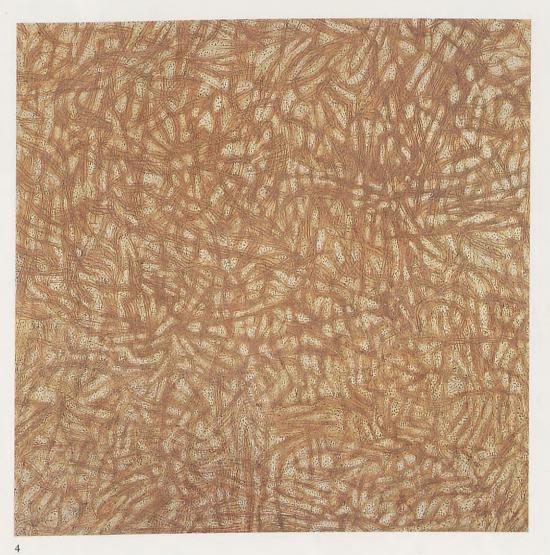


1. ANONYMOUS, Beach pines, Muromachi period, 15th century, pair of six-fold screens, ink and colour on paper, each 159.7 x 355.8 cm, Art Gallery of New South Wales, Sydney. 2. EUAN MACLEOD, Volcanic lover, 2003, oil on polycanvas, 180 x 150 cm, Watters Gallery, Sydney. 3. SHAUN GLADWELL, Storm sequence, 2000, digital video still, videography Techa Noble, original soundtrack Kazumichi Grime, commissioned by Peter Fay, edition of 4, courtesy the artist and Sherman Galleries, Sydney.









1. LAURENCE ABERHART, Australia: Ipswich, Queensland, 28 August 1997, 2002, silver gelatin, gold and selenium toned, 19.4 x 24.5 cm, Darren Knight Gallery, Sydney. 2. VIVIENNE SHARK LeWITT, Hepaplex, 2003, oil and acrylic on linen, 92 x 76.5 cm, Anna Schwartz Gallery, Melbourne. 3. JUAN FORD, Song for the sleep of reason/blue grey, 2003, oil on aluminium, 150 x 90 cm, courtesy the artist and Dianne Tanzer Gallery, Melbourne. 4. JENNY SAGES, Point in time, 2003, encaustic and pigment on board, 120 x 120 cm, King Street Gallery, Sydney.

Solander Gallery

CANBERRA

ACGN

Australian Commercial Galleries Association



KERRIE LESTER Looking Out 91.5 x 152.5 cms

UNTIL 16 NOVEMBER

KERRIE LESTER
SPACES, PLACES AND SPACES

UNTIL 16 NOVEMBER

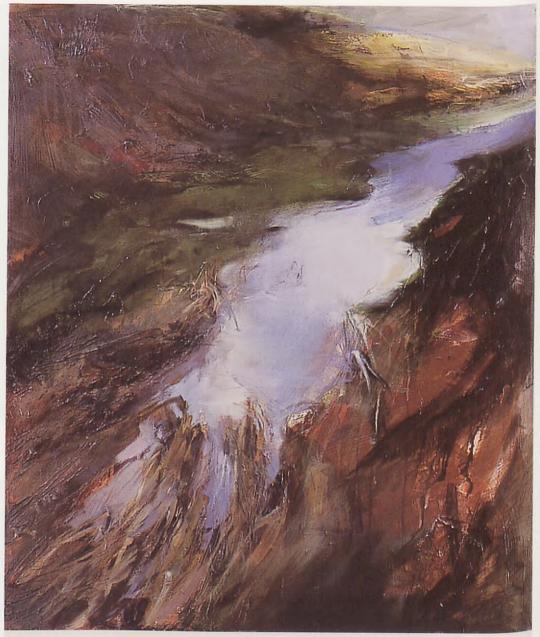
GERARD MANION DRAWINGS

19 NOVEMBER – 21 DECEMBER

XMAS STOCK SALE

Gallery closes until mid February 2004

Director Joy Warren OAM 10 Schlich Street Yarralumla ACT 2600 Wed to Sun 10–5 Tel: (02) 6285 2218 Fax: (02) 6282 5145 email: sales@solander.com.au www.solander.com.au



Flow of Reeds

oil on canvas

92 x 76 cm

KERRY McINNIS

Whiskers Creek February – March

Solander Gallery CANBERRA

Director Joy Warren OAM

10 Schlich Street Yarralumla ACT 2600 Wed to Sun 10–5

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

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art tourist CANBERRA

Macarthur Ave

Art & Australia puts you on the map with the first in a series of tear-out guides, highlighting selected cultural attractions in Australian and international cities.

CANBERRA DIRECTORY

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- 16 National Portrait Gallery
- 17 Nolan Gallery
- 18 Silo Bakery and Cafe
- 19 Solander Gallery
- 20 The Chairman & Yip Restaurant

Galleries

BEAVER GALLERIES

The largest privately owned gallery in Canberra, Beaver Galleries regularly exhibits contemporary paintings, prints, sculpture, glass and ceramics by established and emerging Australian artists, with a significant representation from the Canberra region. A welcoming environment, the complex features a shop, gallery and café set around a central sculpture garden. Daily 10 - 5 81 Denison Street, Deakin 2600 Tel. (02) 6282 5294

CANBERRA CONTEMPORARY ART SPACE

Canberra Contemporary Art Space (CCAS) provides a vibrant centre for the experience of contemporary art. A nonprofit organisation, CCAS presents over forty contemporary art projects each year by Australian and international artists. Tue - Fri 11 - 5, Sat 10 - 4 Gorman House Arts Centre. Ainslie Avenue, Braddon 2612 Tel. (02) 6247 0188 www.ccas.com.au

CANBERRA SCHOOL OF ART GALLERY

Set in a historic and relaxed university atmosphere, the ANU Canberra School of Art (CSA) Gallery is a public art space which critically frames Australian visual art practice, presents graduate and postgraduate work in a professional gallery context and reflects the international profile of the Canberra School of Art. Wed - Fri 10.30 - 5, Sat - Sun 12 - 5 ANU National Institute of the Arts, cnr Ellery Crescent & Liversidge Street, Acton 2601 Tel. (02) 6125 5841 www.anu.edu.au/ITA/CSA/gallery

DRILL HALL GALLERY

One of the many art venues at the Australian National University, the Drill Hall Gallery is located on the ANU campus in Kingsley Street. With a large gallery space and three intimate exhibition rooms, the gallery shows high quality Australian and international exhibitions, as well as works from the university's own extensive collection. Wed – Sun 12 – 5 Kingsley Street, off Barry Drive, Acton 2601 Tel. (02) 6125 5832 www.anu.edu.au/mac/drillhall

HELEN MAXWELL GALLERY

Situated in a New York-style warehouse space close to Civic, Helen Maxwell Gallery is one of the most successful and adventurous galleries in the ACT. Exhibiting contemporary Australian artists, including painting, design, prints, photography and Aboriginal art. Wed - Fri 12 - 6, Sat 11 - 5 Level 1, 42 Mort Street, Braddon 2612 Tel. (02) 6257 8422

NOLAN GALLERY

Surrounded by a delightful courtyard and located near the historic Lanyon precinct, the Nolan Gallery displays important works by renowned Australian artist, Sir Sidney Nolan, as well as changing exhibitions of Australian art – particularly works by Nolan's contemporaries. Community programs at the gallery include art classes for all ages. Tue – Sun 10 – 5 Tharwa Drive, Tharwa 2608 Tel. (02) 6237 5192 www.museumsandgalleries.act.gov.au/nolan

SOLANDER GALLERY

Canberra's leading investment fine-art gallery, Solander has been exhibiting work by important Australian artists since the mid-1970s. Set in the leafy suburb of Yarralumla, changing exhibitions include work by Jeffrey Makin, Andrew Sibley, Janet Green, Sam Fullbrook, Robert Jacks and John Firth-Smith, among others. Wed – Sun 10 – 5 10 Schlich Street, Yarralumla 2600 Tel. (02) 6285 2218 www.solander.com.au

Museums

AUSTRALIAN WAR MEMORIAL

Located at the foot of Mount Ainslie, the Australian War Memorial is internationally recognised for its exhibitions. Throughout the main Memorial Building are some twenty galleries exhibiting the Australian experience of war along with works by some of Australia's finest artists. Daily 10 - 5 Treloar Crescent, Campbell 2601 Tel. (02) 6243 4211 www.awm.gov.au

NATIONAL GALLERY OF AUSTRALIA

Now in its twenty-first year, the National Gallery of Australia (NGA) is the premier art institution in Australia. Located on the banks of Lake Burley Griffin the gallery collection includes more than 100,000 works of art across four main areas: Australian art, Aboriginal & Torres Strait Islander art, Asian art and international art. The gallery is also home to an impressive sculpture garden. Daily 10 – 5 Parkes Place, Parkes 2600 Tel. (02) 6240 6411 www.nga.gov.au

NATIONAL LIBRARY OF AUSTRALIA

Situated next to the NGA the National Library is home to over 40,000 original paintings, drawings and prints, and 500,000 photographs. The extensive collection is open to the public in the form of changing exhibitions and displays in the National Library Gallery, along with a series of performances, films, seminars and talks. Daily 9-5 Parkes Place, Parkes 2600 Tel. (02) 6262 1111 www.nla.gov.au

NATIONAL MUSEUM OF AUSTRALIA

The National Museum of Australia, which opened in March 2001, is a diverse, inventive and colourful new museum on the shores of Lake Burley Griffin. The first museum in the country devoted to the stories of Australia and Australians, the museum explores the key issues, events and people that have shaped and influenced our nation through exhibitions, multimedia, live performances and hands-on activities. Daily 9 - 5 Lawson Crescent, Acton Peninsula 2600 Tel. (02) 6208 5000 www.nma.gov.au

NATIONAL PORTRAIT GALLERY

The National Portrait Gallery aims to increase the understanding of the Australian people - their identity, history, creativity and culture - through portraiture. The gallery is now displaying portraits in two locations: Old Parliament House, which houses a permanent display of Australian portraits in all media, and Commonwealth Place, which focuses on contemporary portraits and has a particular emphasis on photography. Daily 9-5 Old Parliament House, King George Terrace 2600

Tel. (02) 6270 8222 www.portrait.gov.au

Bookshops

ELECTRIC SHADOWS BOOKSHOP

Electric Shadows Bookshop, located next door to Electric Shadows Cinema, stocks a wide selection of quality titles specialising in film/media, theatre, dance, music, art, architecture, photography, Australian fiction and Aboriginal literature. Mon - Sat 9 - 9, Sun 12.30 - 6.30 City Walk, off Akuna Street, Canberra 2601 Tel. (02) 6248 8352 www.electricshadowsbookshop.com.au

NATIONAL LIBRARY BOOKSHOP

Conveniently located in the foyer of the National Library, the National Library Bookshop specialises in Australian literature with a particular emphasis on Australian fiction, history, biography and children's literature. Daily 9 – 4.45 National Library of Australia, Parkes Place, Parkes 2600 Tel. (02) 6262 1424 www.nla.gov.au/nlashop.html

MANUKA PAPERCHAIN BOOKSTORE

A unique bookshop in Manuka's cafe district, the Manuka Paperchain Bookstore sells a wide range of quality publications in all categories, including Canberra's largest range of art, design and architecture books. The staff welcome customer orders and have a high success rate for those 'hard to get' books. Daily 9.30 – 8 34 Franklin Street, Manuka 2603 Tel. (02) 6295 6723

Cafes/Restaurants

ANISE

Located in the historic Melbourne building, Anise offers a unique dining space: suede-effect cocoa walls paired with tall-backed padded chairs and dark chocolate carpet. The menu includes rustic duck rillettes with dwarf peaches, or seared corn-fed chicken breast with okra and a light almond milk sauce. Melbourne Bldg, 20 West Row, Canberra 2601 Tel. (02) 6257 0700

SILO BAKERY

A popular local eatery, Silo Bakery is favoured for its freshly baked bread and pastries alongside incredible coffee. The bakery/café also offers rustic European lunch fare, such as a potato galette with grilled goats cheese, lamb's lettuce and anchoiade, or Toulouse sausages with seaweed and shucked oysters.

36 Giles Street, Kingston 2604 Tel. (02) 6260 6060

THE CHAIRMAN & YIP

With a superb wine list and a menu abounding with intense flavours of chilli, coriander, lemongrass and galangal, The Chairman & Yip will make you rethink your concept of Chinese dining. Regulars return for bargain prices and a perfected blend of Chinese cooking and local produce – such as gently spiced crisp-skinned duck with apple and pear compote - by chef William Suen. 108 Bunda Street, Canberra 2601 Tel. (02) 6248 7109

Hotels

HYATT HOTEL

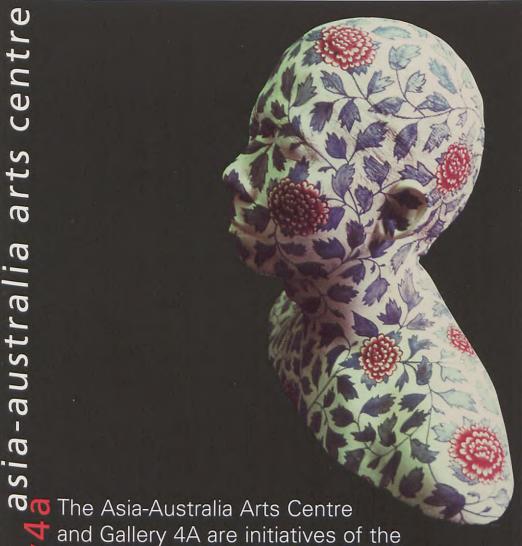
Boasting presidential surrounds and art deco grace, Canberra's only five-star hotel is located within minutes of the city. The 1920s building has been restored to its original charm and offers luxury accommodation, modern-day services and delightful dining. Commonwealth Ave, Yarralumla 2600 Tel. (02) 6270 1234

HOTEL KURRAJONG

Nestled in the leafy streets of Barton, Hotel Kurrajong is Canberra's premier boutique hotel. The home of Australia's ministers for over seventy years, this historic building was fully refurbished and converted in 1995. Located within the parliamentary triangle, it is within walking distance to most locations. 8 National Circuit, Barton 2600 Tel. (02) 6234 4444

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> China Bust 2 1998, porcelain 31 x 41 x 24 cm Ah Xian China,



Our continuous exhibition program of Asian and Asian-Australian artists has showcased emerging and established artists highlighting the dynamic and changing nature of Australian culture. Gallery 4A has come to play an important role in cultural leadership in Australia.

Asian Australian Artists Association Inc.,

founded in 1996 as a non-profit organisation

Asian-Australian artists and to increase

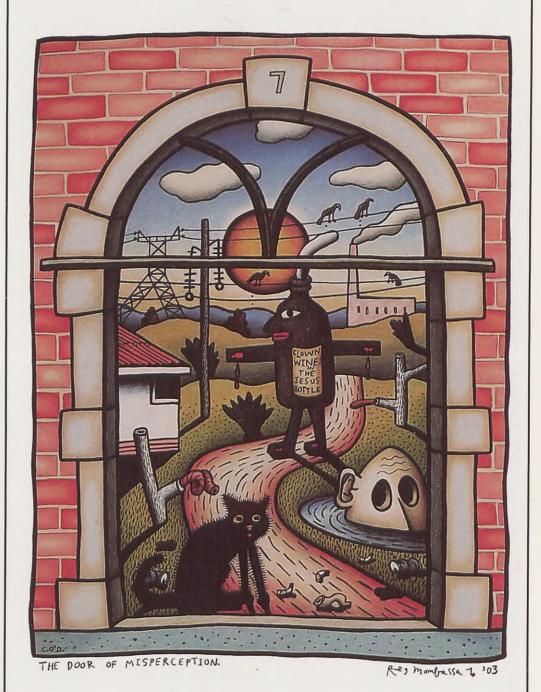
understanding of Asian cultures in Australia.

to support the work of contemporary

For more information: The Asia-Australia Arts Centre 181-187 Hay Street Sydney NSW 2000 Tel: (+612) 9212 0380 Fax (+61 2) 9281 0873 Info@4a.com.au

Open Tuesday-Saturday, 11am-6pm Closed public holidays Free Admission

Chris O'Doherty aka Reg Mombassa



12 November - 6 December

Watters Gallery

109 Riley Street East Sydney 2010

info@wattersgallery.com

Tel: (O2) 9331 2556

Fax: (O2) 9361 6871

www.wattersgallery.com



6 December – 11 January Halina Wolski

17 January – 15 February Liza McCosh

To 15 February Giant: Ancient and historic trees

From 21 February The Return of the White Bull

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 Closed Christmas Day & New Year's Day

138 COMMERCIAL RD MORWELL, VICTORIA TEL: (03) 5128 5700

GALLERY 1-2

13 Dec - 18 Jan Nature Personified: The Art of Helen Lietch

From 21 Jan

Peter Aitkens: A survey exhibition spanning thirteen years of work

GALLERY 3

To 1 Feb

Desire: Sculpture by women artists from the gallery's permanent collection

From 7 Feb

Clive Murray-White: The journey so far

GALLERY 4

To 1 Feb

Equilibrium: Paintings & prints by women artists from the gallery's permanent collection

From 7 Feb

Big Australians: Major Australian artists from the gallery's permanent collection

GALLERY 5-6

To 28 Feb

Faces and Figures: Portraits and figurative works from the gallery's 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

Gladstone Regional Art Gallery and Museum

12 Dec - 7 Feb

LIGHTS OUT DISAPPEARING DRIVE-IN THEATRES

Etchings, photographs and poems by Glen O'Malley, Ron McBurnie and associates. Organised by Flying Arts, supported by Arts Queensland and the Department of

Primary Industries

18 Dec – 20 Mar PALLINGJANG SALTWATER III

Featuring works by artists from Illawarra, Shoalhaven and the South Coast of NSW. A Wollongong City Gallery exhibition toured by Museums & Galleries Foundation NSW, assisted by Visions of Australia

7 Feb - 27 Mar

REVIEW PRINTS, DRAWINGS, WATERCOLOURS A selection of contemporary works from the city's

permanent collection. Curated by the Gladstone Regional

Art Gallery & Museum



Gladstone Regional Art Gallery and Museum

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

Closed 24 December 2003 - reopens 5 January 2004

WOLLONGONG



WOLLONGONG CITY GALLERY

6 Dec - 25 Jan

LARSEN & LEWERS: A SURVEY 1986-2002

Jewellery, design and metalwork by Helga Larsen and Darani Lewers. A Manly Art Gallery & Museum

touring exhibition

To 14 Dec

LANCELEY & SENBERGS: TWO VIEWS

Paintings and works on paper exploring the local natural and industrial landscape by Colin Lanceley

and Jan Senbergs

To 18 Jan

WAR & REMEMBRANCE

Photographs and memorabilia documenting local history and Illawarra residents' contribution to

the nation

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



BATHURST REGIONAL ART GALLERY

17 Dec - Feb

STELLA BOWEN: ART, LOVE AND WAR

The first major retrospective exhibition containing 72 works, ranging from her earliest tonal studies produced in Adelaide prior to World War I, to engaging portraits of soldiers from World War II. An Australian War Memorial touring exhibition













HILL END ARTISTS IN RESIDENCE PROGRAM

Artists working in all media are invited to apply for the sixth season of residencies at Hill End. Applications are sought from both established and emerging artists with a strong vision of what they would like to accomplish during their residency. Applications close Tuesday 23 December 2003. Visit www.hillendart.com or contact the gallery on 02 6331 6066

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



GIPPSLAND ART GALLERY . SALE

OPERATED ON BEHALF OF WELLINGTON SHIRE COUNCIL

To 14 December

South Gallery PAINTINGS BY PETER WALKER

North Gallery Briagolong School of Fine Art

6 December to 4 January

East Gallery GIPPSLAND ART GALLERY • SALE ART GROUP

North & 18 December – 11 January

South Gallery THE PERMANENT & CBUS COLLECTIONS

From 11 January

East Gallery Permanent Collection

17 January – 22 February

North Gallery Points of Entry

Installations and embodied electronic works

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/



TWEED RIVER ART GALLERY

A Tweed Shire Council community facility Home of the Doug Moran National Portrait Prize

From 31 Jan

TAMWORTH FIBRE BIENNIAL: MATERIAL WITNESS Amazing creations in fibre. Toured by Tamworth City Gallery

A KALEIDOSCOPE OF GARDENS

Tweed Valley Embroiderers

MOVING NEEDLE AND THREAD

Toured by the NSW Embroiderers Guild

FROM THE COLLECTION Winners and finalists from the Doug Moran National Portrait Prize 1988–2000

Tweed River Art Gallery will be closed from 1 December 2003. The gallery will re-locate to a purpose-built facility. The new location boasts breathtaking views of Mt Warning, the Tweed River, cane fields and the Border Ranges, and features a cafe and gallery shop, undercover parking and disabled facilities.

Opening of the new building 31 January 2004

Tweed River Art Gallery

Cnr Tweed Valley Way (Old Pacific Hwy) & Mistral Rd MURWILLUMBAH NSW 2484 Wed to Sun 10–5 Tel: (02) 6670 2790 Fax: (02) 6672 7585 Admission Free www.tweed.nsw.gov.au/artgallery

CAIRNS REGIONAL GALLERY

5-18 Dec

POSTCARD SHOW 2003 Cairns Regional Gallery's annual fundraising exhibition. Original postcard-sized artworks by Australian artists for exhibition and auction

22 Dec - 8 Feb

GELAM NGUZU KAZI – DUGONG MY SON
The first exhibition of linocut prints by the artists

of the Mualgau Minaral Artist Collective from Mua Island in the Torres Strait. An Australian Art Print Network

travelling exhibition

To 11 Jan

SATISFACTION Food of the Hunter Valley's leading chefs and innovative tableware. A Lake Macquarie City Art Gallery travelling exhibition

From 16 Jan

DINOSAUR DESIGNS Distinctive jewellery, homewares and one of the great success stories of Australian design. *An Object – Australian Centre for Craft and Design travelling exhibition*



Cnr Abbott and Shields Streets CAIRNS Qld 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

WAGGA WAGGA ART GALLERY

To 11 Jan

LIVING METAL

Casey Ankers explores the life and soul of metal

5 Dec - 1 Feb

FATHOMING: CONTEMPORARY AUSTRALIAN SCULPTURE

A Regional Galleries Association of Queensland Travelling Exhibition

BEYOND THE FRAME

Developing links between local schools and artists A NSW Department of Education and Training Travelling Project

DRAWING AS POSSIBILITY

Works from the Jacaranda Acquisitive Drawing Award
A Grafton Regional Art Gallery Travelling Exhibition

From 6 Jan

FOCUS 2003: TAFE NSW ART AND DESIGN PRIZE

A NSW Department of Education and Training Travelling Exhibition



ART

Civic Centre, Baylis Street, WAGGA WAGGA NSW 2650 Tel: (o2) 6926 9660 Fax (o2) 6926 9669 Email: gallery@wagga.nsw.gov.au Mon to Sat 10–5, Sun 12–4 Website: www.waggaartgallery.org



Maitland City Art Gallery

230 High Street, MAITLAND NSW 2320 Tel: (02) 4933 1657 Fax: (02) 4934 8396 Email: artgallery@maitland.nsw.gov.au www.maitland@infohunt.nsw.gov.au Tue to Sun 10–5, closed public holidays

Maitland City Art Gallery has moved. The MCAG is now located on High Street, in the former TAFE Building.

Features for the Summer quarter include:

From 11 Feb

HUNTER ART 1

Curated by Merryn Gates

THREADS Anne Ferran and Anne Brennan

A collaborative project involving: Maitland City Art Gallery, Newcastle Region Art Gallery, Lake Macquarie City Art Gallery, University of Newcastle School of Fine Art Gallery & Watt Space Galleries



CALOUNDRA REGIONAL ART GALLERY

To 30 Nov

THE LIVING GALLERY OF FRASER ISLAND

A photographic exhibition by Peter Meyer A Queensland Arts Council travelling exhibition

LOST AND FOUND

An international exchange exhibition featuring eight artists from Hong Kong and Brisbane

TO THE BOATHOUSE

Works by regional artist Mary McKelvie

3 Dec−1 Feb

GIVE 'EM CURRIE

Showcasing work by Joanne Currie, a Caloundra-resident and Indigenous Australian artist

From 4 Feb

BUNYIPS

A banner style exhibition exploring one of the few cross-cultural Dreaming stories

A National Library of Australia travelling exhibition



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



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

To 5 Dec

41st Fisher's Ghost Art Award

Campbelltown's Annual art award

12 Dec - 18 Jan

In Enemy Hands: Australian prisoners of war

An Australian War Memorial travelling exhibition

12 Dec - 26 Jan

Presence and Landscape: Guy Warren

in retrospect Paintings, drawings, prints, sketchbooks and memorabilia spanning from the 1940s

From 1 Feb

Rough Cuts: European figurative prints from Gauguin to Paladino Figurative expressionist prints from the late 19th and 20th centuries featuring Georg Baselitz, Paul Gauguin and Käthe Kollwitz among others. A National Gallery of Australia travelling exhibition

Campbelltown City Bicentennial Art Gallery

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

MOSMAN ART GALLERY

Exhibition Schedule for Dec 2003 – Jan 2004

13 Dec - 25 Jan 10 x 10 x 10: Women's Visions

Ten prominent women artists of Mosman present ten works each spanning the last ten years of their careers

From 7 Feb

Abstraction and Obsession: The Collage Paintings of Bob Mitchell Abstract works by the reclusive Neutral Bay artist

The Enduring Glance: 20th Century Australian Photography from the **Corrigan Collection**

Featuring the work of important photographers, Harold Cazneaux, Max Dupain, David Moore and Tracey Moffatt. A Bendigo Art Gallery, Touring Exhibition



Mosman Art Gallery

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



GRAFTON REGIONAL GALLERY

Home to the Jacaranda Acquisitive Drawing Award

To 7 Dec Stella Bowen – Art, Love & War

> **Viz Kidz** Master Art from Regional schools **Salon Style** Works from the collection

10 Dec – 18 Jan Paper as object An exploration of paper

Siblings Photographic portraits by Robert Rosen With the flow, against the grain Textile works by Keiko Amenomori-Schmeisser

21 Jan – 29 Feb Scratch, Pull, Grind and Scrape Printmakers

2003 Blake Prize

with all things left unsaid Cal McKinnon

& Susan Joyce

Thursday Plantation Sculptures

158 Fitzroy Street, GRAFTON NSW 2460 Australia PO Box 25 Grafton 2460 Tel: (02) 6642 3177 Fax: (02) 6643 2663 Tues-Sun 10am-4pm Admission by donation Email: mail@graftongallery.nsw.gov.au















Toowoomba Regional ART Gallery

4 Dec - 1 Feb

Graduart 2003

An annual exhibition of final year University of Southern Queensland visual arts students, featuring ceramics, painting, printmaking, textiles, sculpture and mixed media

From 5 Feb

Centenary of Toowoomba Contemporary Exhibition

An exhibition of contemporary artwork, celebrating the centenary of Toowoomba City. Curated by Jay Younger

Toowoomba Regional Art Gallery

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

Tamworth City Gallery

13 Dec - 8 Feb Surface Memories - New Works

An exhibition of new works by emerging and mid career artists from the Tamworth/New England regions. Including Angus Nivison, Ross Laurie, Stephen King, James Rogers, Julia Griffin, Michelle Hungerford, Gabrielle Collins, Nancy Hunt, Ben Fox and Rebecca Knight

Fuzzy Prime Ministers

Martin Wilson marked the Centenary of Federation with a gift to the nation - a hooked rug portrait of each of the twenty-five Australian Prime Ministers since 1901

From 14 Feb

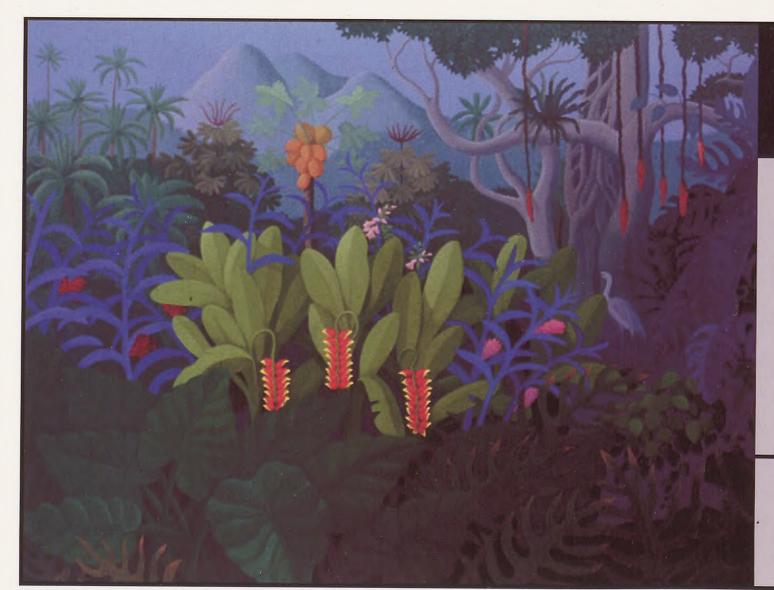
The Jacaranda Acquisitive **Drawing Award Tour**

The nation's richest drawing award is a biennial touring exhibition organised by the Grafton Regional Gallery



TAMWORTH CITY GALLERY

203 Marius Street TAMWORTH NSW 2340 Tel: (02) 6755 4459 • Fax: (02) 6755 4261 Email: gallery@tamworth.nsw.gov.au Website: www.tamworth.nsw.gov.au • Admission is free Mon to Fri 10-5, Sat 9-12, Sun 1-4



menash gallery of art

First the Drawings then the Paintings:
Anne Marie Graham

2 December to 18 January

Anne Marie Graham, *Tropical Landscape* (detail) 2003. Oil on canvas, 125x175cm. Reproduced courtesy of the artist.

Monash Gallery of Art

MONASH

Corner Jells & Ferntree Gully Roads
Wheelers Hill 3150 Victoria
Tues-Fri: 10am-5pm Sat-Sun: 12pm-5pm Mon: closed
Tel: 03 9562 1569 Web: www.pgav.org.au/monash

gallery • gift shop • cafe • sculpture park



Unknown photographer Escort for Amy Johnson's Landing in Sydney, June 4th, 1930 gelatin silver photograph; 15.0 x 19.8 cm National Library of Australia

IN A NEW LIGHT

AUSTRALIAN PHOTOGRAPHY 1850s-1930s

9 OCTOBER 2003 – 26 JANUARY 2004

www.nla.gov.au





Free Admission • Parkes Place, Canberra

Art Directory

Queensland

ADRIAN SLINGER GALLERIES

33 Hastings Street, NOOSA HEADS 4567 Tel. (07) 5473 5222 Fax (07) 5473 5233 adrianslingergallery@bigpond.com Director: Adrian Slinger. Adrian Slinger Galleries provides 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, as well as Boyd, Tucker, Nolan, Perceval, Olsen, Pugh, Hodgkinson, Blackman, Crooke, Peart, Majzner, Lynn, Makin and 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, lan 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

FIRE-WORKS GALLERY

11 Stratton Street, NEWSTEAD 4006 Tel. (07) 3216 1250 Fax (07) 3216 1251 fireworks@fireworksgallery.com.au www.fireworksgallery.com.au Aboriginal art and other burning issues. Home of Campfire Group Projects. Wed-Sat II-6

GOLD COAST CITY ART GALLERY

135 Bundall Road, SURFERS PARADISE 4217 Tel. (07) 5581 6567 Fax (07) 5581 6594 gallery@gcac.com.au www.gcac.com.au Exhibiting the Gold Coast City Collection of over 1000 artworks. featuring work by key Gold Coast, Queensland, national, Aboriginal and Torres Strait Islander artists, in addition to the Evandale Sculpture Walk. Mon - Fri 10 - 5, Sat - Sun 11 - 5

GRAHAME GALLERIES AND EDITIONS

1 Fernberg Road, MILTON 4064 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 11 - 5

GRAYDON GALLERY

29 Merthyr Road, NEW FARM 4005 Tel. (07) 3254 4066 Fax (07) 3254 0344 restudio@ozemail.com.au Director: Desley Everingham. Exceptional exhibition space for hire in Brisbane's gallery precinct. Now inviting quality proposals for future exhibitions. Tues - Sat 10 - 6, Sun 11 - 5

LIGHTHOUSE GALLERIES

Noosa Harbour Marina, Parkyn Court, TEWANTIN 4565 164 Main Street, MONTVILLE 4560 P.O. Box 399, NOOSA HEADS 4567 Tel. (07) 5449 7205

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

LOGAN ART GALLERY

cnr Wembley Rd and Jacaranda Ave, 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

QUEENSLAND ART GALLERY

Oueensland Cultural Centre, South Bank, SOUTH BRISBANE 4101 Tel. (07) 3840 7303 Fax (07) 3844 8865 gallery@qag.qld.gov.au www.qag.qld.gov.au From 15 November: German artist Sigmar Polke's diptych Venusian enemy who went from high society to marry a prince; The Jersey Royal, 2000, is a major new acquisition for the gallery's International Art Collection To 26 January: 'Fragments', presents collages, assemblages and prints from the Queensland Art Gallery Collection; 'Lost and Found', invites young viewers to discover the new and unexpected within everyday life through sculpture, collage and assemblage 22 November to 22 February: Seven exquisite pastels by William Robinson 6 December to 29 February: 'How we Live', exploring how artists use video and photography to convey how they live in different cultural contexts From 6 December: Focus exhibition on the work of Chinese-Australian artist Ah Xian, featuring his National Sculpture Prize-winning work, Human Human – lotus, cloisonné figure 1. Mon - Fri 10 - 5, Sat - Sun 9 - 5

QUT CULTURAL PRECINCT, ART MUSEUM

2 George Street (next to City Botanic Gardens), BRISBANE 4000 Tel. (07) 3864 5370 Fax (07) 3864 5371 artmuseum@qut.edu.au www.culturalprecinct.qut.edu.au From 12 December: 'The Brisbane Line -Queensland Women Artists of the Early Twentieth Century' To 15 February: 'The Artist's Studio', etchings by Ron McBurnie From 20 February: 'Nascent', QUT Creative Industries Graduates 2003. Tues - Fri 10 - 4, Sat - Sun 12 - 4, closed public holidays

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 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

THE TOWN GALLERY & JAPAN ROOM

3rd Floor, Charlotte House, 143 Charlotte Street, BRISBANE 4000 Tel. (07) 3229 1981 Mobile 0438 982 595 Representing quality art by established and emerging artists exclusively in Brisbane. From tonal realism to total abstraction. Seventeenth- to twentiethcentury Ukiyo-e woodcuts. By appointment

New South Wales

ABORIGINAL AND PACIFIC ART GALLERY

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

ALBURY REGIONAL ART GALLERY

546 Dean Street, ALBURY 2640
Tel. (02) 6051 3480
Fax (02) 6051 3482
alburygallery@alburycity.nsw.gov.au
www.alburycity.nsw.gov.au/gallery
21 November to 14 December: CSU BA
Photography & 'Bad Memories', Leon
O'Regan
21 November to 4 January: 'Raw waR'

21 November to 4 January: 'Raw waR' regional artists

To 7 December: 'BOWwave', Albury HSC students

12 December to 11 January: Riverina TAFE Arts & Media 9 January to 1 February: 'The Studio

Tradition', National Art School
From 6 February: 'Lloyd Rees's European
Sketch Books'.

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

ANNANDALE GALLERIES

110 Trafalgar Street, ANNANDALE 2038 Tel. (02) 9552 1699 Fax (02) 9552 1689 annangal@ozemail.com.au



THEA BOURNE, And there radiates..., charcoal and graphite, 83 x 58 cm, courtesy Artarmon Galleries.

www.annandalegalleries.com.au
Directors: Bill and Anne Gregory.
Established 1991. The best of
Australian and European contemporary
art. Aboriginal bark paintings and
sculpture from Arnhem Land.
Specialising in European and British
modern masters.
Tues – Sat 11 – 5

ART GALLERY OF NEW SOUTH WALES

Art Gallery Road, SYDNEY 2000 Tel. (02) 9225 1744 (information desk) Fax (02) 9221 6226 Toll free 1800 679 278 www.artgallery.nsw.gov.au 22 November to 22 February: 'Caravaggio and His World' To 30 November: Dobell Prize for Drawing To 4 January: 'Dadang Christanto – They Give Evidence' To 18 January: 'Colin McCahon -A Question of Faith' From 31 January: ArtExpress From 6 February: Man Ray From 21 February: 'Rover Thomas -I Want To Paint'. Daily 10 – 5, closed Christmas Day and Easter Friday

ARTARMON GALLERIES

479 Pacific Highway, ARTARMON 2064 Tel./Fax (02) 9427 0322 Representing contemporary artists including Clem Millard since 1976, Glen Preece since 1982 and octogenarian expatriate Fred Jessup.

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.
Tues – Sat 10 – 6

AUSTRALIAN GALLERIES, WORKS ON PAPER

24 Glenmore Road, PADDINGTON 2021
Tel. (02) 9380 8744
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

BAKER GALLERIES

241 Glenmore Road,
PADDINGTON 2021
Tel. (02) 9331 1195 Fax (02) 9331 1196
Mobile 0412 056 444
Dealing in the work of well-known
Australian contemporary artists,
including paintings, original prints,
sculpture and photography.
Fri 2 – 5.30, Sat – Sun 11 – 6,
during exhibitions Wed – Sun 11 – 6

BARRY STERN GALLERY

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

BATHURST REGIONAL ART GALLERY

70–78 Keppel Street, BATHURST 2795
Tel. (02) 6331 6066
Fax (02) 6332 5698
brag@bathurst.nsw.gov.au
To 13 December: 'Witness', Australian photojournalism; Peter Adams, a few of the legends

17 December to February: 'Stella Bowen – Art, Love and War', an Australian War Memorial travelling exhibition.

Tues – Sat 10 – 5,

Sun and public holidays 11 – 2

BBA GALLERY

77 Buckland Street,
CHIPPENDALE 2008
Tel./Fax (02) 8399 2710
bbagallery@hotmail.com
Director: Bryan Hooper.
Contemporary Australian painting,
sculpture, works on paper and photography. Large open stockroom and
monthly exhibitions.
Wed – Sat II – 6

THE BELL GALLERY

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Fax (02) 4877 1622
belgalry@acenet.com.au
Contemporary art by leading Australian
artists, including paintings, original
prints and sculpture.
Thurs – Mon 11 – 4

BOUTWELL DRAPER GALLERY

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Tel. (02) 9310 5662
Fax (02) 9310 5851
info@boutwelldraper.com.au
www.boutwelldraper.com.au
Directors: Susan Boutwell and James
Draper.
Contemporary Australian, Aboriginal
and international art. Representing
Su Baker, Lyell Bary, Tim Burns, Craig
Easton, Clare Firth-Smith, Mark Gerade
Richard Goodwin, Geoffrey Degroen,

Su Baker, Lyell Bary, Tim Burns, Craig Easton, Clare Firth-Smith, Mark Gerada, Richard Goodwin, Geoffrey Degroen, Paul Livingston, Debra Phillips, Rodney Pople, Lynne Roberts Goodwin, David M. Thomas, Ken Unsworth, Nigel Helyer, Mitsuo Shoji, Juliet Holmes à Court, John Morris, Darren Sylvester, Meagan Walch and Geoffrey Bartlett.

Wed – Sat 11 – 5, or by appointment

BRENDA COLAHAN FINE ART

147 Norton Street,
LEICHHARDT 2040
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Tel. (02) 9572 9469
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www.bcfa.com.au
Specialising in the procurement of
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and valuation. Dealing rooms now open
at 147 Norton Street, Leichhardt.
By appointment

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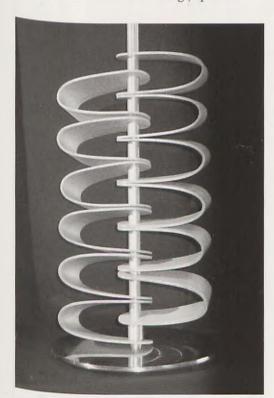
294 Glenmore Road, PADDINGTON 2021 Tel. (02) 9380 7100 Fax (02) 9380 7161 info@brianmooregallery.com.au www.brianmooregallery.com.au Monthly exhibitions of contemporary Australian painting, sculpture and Works on paper. Extensive stockroom available to view on request. See comprehensive website for more details. Tues-Sat II-6

BROKEN HILL REGIONAL ART GALLERY

cnr Blende and Chloride Streets, BROKEN HILL 2880 Tel. (08) 8088 5491 Fax (08) 8087 1411 bhartgal@pcpro.net.au www.artgallery.brokenhill.nsw.gov.au One of Australia's oldest regional galleries, housing a collection of over 1300 works by local, national and international artists. Mon-Fri 10-5, Sat-Sun 1-5

CAMPBELLTOWN CITY BICENTENNIAL ART GALLERY

Art Gallery Road, CAMPBELLTOWN 2560 Tel. (02) 4645 4333 Fax (02) 4645 4385 art.gallery@campbelltown.nsw.gov.au Changing exhibitions of national and regional art. Also featuring Japanese



BRIAN CHILDS, Wine rack, 2003, Tasmanian ^{oak}, 30 x 30 x 90 cm, courtesy Coffs Harbour City Gallery.

tea-house, sculpture garden and art workshop centre. Tues - Sat 10 - 4, Sun and public holidays 12 - 4, Mon groups by appointment

CHRISTOPHER DAY GALLERY

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

COFFS HARBOUR CITY GALLERY

Rigby House,

cnr Coff and Duke Streets COFFS HARBOUR 2450 Tel. (02) 6648 4861 Fax (02) 6648 4862 To 13 December: The Blake Prize for Religious Art From 18 December: 'Called & Chosen', vintage photographs by children's evangelist Walter Sims and wife Christina, 1930-50s; 'Small Pictures', a selection of works from the Art Gallery of NSW store; 'New Furniture', latest in design from Coffs Harbour TAFE's award-winning students; Joyce Allen Linocuts, Sydney-based printmaker (1916-92) who specialised in social commentary. Wed-Sat 10-4

COLLINS & KENT FINE ART

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, Cézanne, 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



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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- 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)

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- 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



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. November: Anne Gilligan, water and bush scene paintings; Bruce Rowland, paintings of the future December: Rod Bathgate January: Gallery closed February: Selected artists for 2004. 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 stockroom 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, Brad Munro, Russell McQuilty, Campbell Robertson-Swann, Tony Slater, Phillip Spelman, David Teer, Willemina Villari and David Wilson. To 3 December: Defiance Gallery Annual 6-inch Miniature Sculpture show. Wed - Sat 11 - 5

DELMAR GALLERY

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

DUBBO REGIONAL GALLERY

165 Darling Street (opp. Victoria Park), DUBBO 2830 P.O. Box 81, DUBBO 2830 Tel. (o2) 6881 4342 Fax (02) 6884 2675
gallery@dubbo.nsw.gov.au
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 on at Macquarie Regional Library,
Dubbo Branch, cnr Macquarie &
Talbragar Streets. Phone (02) 6884 7366.
29 November to 18 January: Gallery
closed.
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 fine Australian paintings by Boyd, Nolan, Whiteley, Coburn, Robinson, Friend, Dunlop, Olley, Shead and many more. New exhibitions each month.

Tues – Fri 10 - 6, Sat 10 - 5, Sun 1 - 5

FALLS GALLERY

161 Falls Road,
WENTWORTH FALLS 2782
Tel. (02) 4757 1139
fallsgall@pnc.com.au
www.bluemts.com.au/fallsgallery
Etchings by Boyd, Olsen, Blackman,
Sharpe, Shead, Leunig and Miller.
Contemporary ceramics by Brooks,
Halford, Barrow, Rushforth and others.
Wed – Sun 10 – 5

GALERIA ANIELA FINE ART AND SCULPTURE PARK

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KANGAROO VALLEY 2577
Tel. (02) 4465 1494
Fax (02) 4465 1028
aniela@shoal.net.au
www.galeriaaniela.com.au
Set away from the city's commercial
galleries on eight acres of sculpture park.
Specialising in high quality contemporary paintings and sculptures from accomplished Australian artists including
Boyd, Blackman, Cress, Olsen, Perceval,
Fialkowski, Laird, Judge, Holiday,
Crooke, Legge and Somerville.
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. Eighthectare sculpture park.
Daily 10 – 5,
Woolloomooloo office by appointment

GALLERY GONDWANA AUSTRALIA

Level 2, 39 Liverpool Street,

SYDNEY 2000
Tel. (02) 9267 1442 Fax (02) 9267 1314
fineart@gallerygondwana.com.au
www.gallerygondwana.com.au
Directory: Roslyn Premont Lali.
Presenting the best in Aboriginal fine
art, Australian design and arts from
the Pacific region. Consultants for architectural interiors, investment services
and specialist collection management.
Public presentations and art talks
available. Curatorial: Public and private
collections, special events, touring
exhibitions.

To 20 December: Christmas Show,
Sat II – 6 only
24 January to 5 February: Gallery
Gondwana at the Depot Gallery,
Waterloo.
Consulting Offices by appointment only

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, 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 II – 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

Tel. (02) 9328 9222 Fax (02) 9328 9200 art@gouldgalleries.com
www.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
Pirrie. 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 art@harriscourtingallery.com.au www.harriscourtingallery.com.au Original works by emerging and midcareer Australian artists. Gallery 1:

December and January: 26 Gallery Artists, group show 22 December to 5 January: Gallery

3 to 29 February: Milanda de Mont (solo) Gallery 2:

Changing monthly group exhibition by gallery artists.

Tues – Sun 10 – 6

HOGARTH GALLERIES ABORIGINAL ART CENTRE

7 Walker Lane, PADDINGTON 2021
Tel. (02) 9360 6839
Fax (02) 9360 7069
hogarthgal@bigpond.com
www.aboriginalartcentres.com
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



OLA HOGLUND AND MARIE SIMBERG-HOGLUND, Pinot Noir PG41, painted graal, 38 cm high, courtesy Höglund Art Glass Gallery, Woollahra.

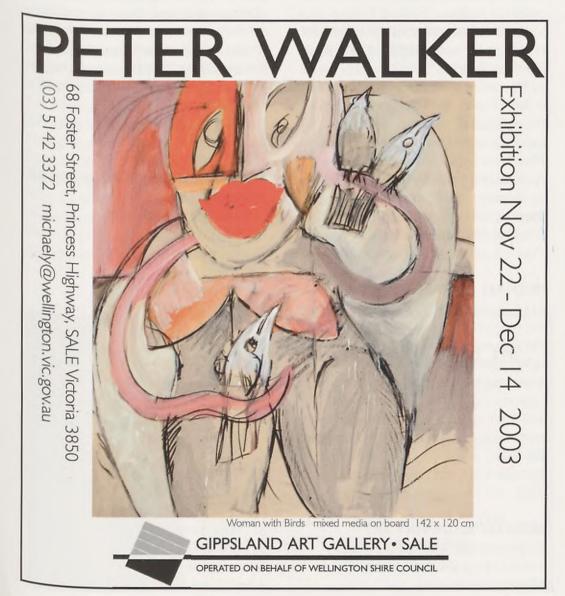
sydney-gallery@hoglund.com.au www.sydney.hoglund.com.au A constantly changing exhibition of hand-blown art glass in complex techniques such as Graal, Ariel, Sommerso, Incalmo and Engraving.

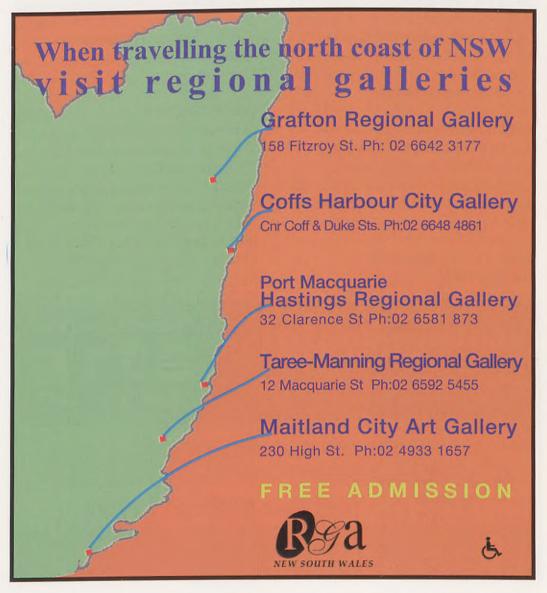
Tues – Sun 10.30 – 5.30, or by appointment

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 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 22 December to 31 January: Gallery closed 3 to 28 February: COFA postgraduates summer program, exhibitions changing weekly as follows: 3 to 7 February: Nick Bleasel and Alison Clouston 10 to 14 February: Zoe Veness and Lucila Maddox

17 to 21 February: Richard Van Den Aa





and Louise Drinkwater
23 to 28 February: Brook Andrew.
(Gallery closed on Mondays during
February for installation.)
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

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

KING STREET GALLERY

613 King Street, NEWTOWN 2042 Tel./Fax (02) 9519 0402 kingst@bigpond.com www.kingstreetgallery.com.au Open by appointment

KING STREET GALLERY ON BURTON

102 Burton Street, DARLINGHURST 2010 Tel./Fax (02) 9360 9727 kingst@bigpond.com www.kingstreetgallery.com.au Representing contemporary Australian artists, Jo Bertini, Andrew Christofides, Elisabeth Cummings, Gail English, Hugo Farmer, Anne Ferguson, Salvatore Gerardi, Frank Hinder Estate, Robert Hirschmann, James Jones, Jan King, Martin King, Alexander McKenzie, Idris Murphy, Amanda Penrose Hart, Jenny Sages, Wendy Sharpe, Kim Spooner, John Turier and Emma Walker. Tues - Sat 11 - 6



PETER ATKINS, Katab (flower and spot pattern), 1993, oil and enamel on tarpaulin, 215 x 205 cm, courtesy Lake Macquarie City Art Gallery.

LAKE MACQUARIE CITY ART GALLERY

TA First Street, BOORAGUL 2284
Tel. (02) 4965 8260
Fax (02) 4965 8733
artgallery@lakemac.nsw.gov.au
www.lakemac.com.au
To 4 January: 'Lake's Edge – Lake
Macquarie People', documenting life
past and present in Lake Macquarie
9 January to 8 February: 'Drawn – The
Space Between', contemporary drawings
From 13 February: 'Hunter Art 1 – Art
Tourist'; series of exhibitions and
residencies.
Tues – Sun 10 – 5

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, Anthony Vandersweep and Peter Serwan. Mon – Sat II – 6, Sun I – 5

LISMORE REGIONAL ART GALLERY

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

Tues – Fri 10 – 4, Sat – Sun 10.30 – 2.30

MANLY ART GALLERY AND MUSEUM

West Esplanade, MANLY 2095 Tel. (02) 9949 1776 Fax (02) 9948 6938 artgallery@manlycouncil.nsw.gov.au www.manly.nsw.gov.au Director: Therese Kenyon. To 9 December: Northern Beaches College of TAFE, an exhibition of works by 2003 graduating visual arts and ceramics students; 'Natural Visions', Jack Morrison, black-and-white photographs exploring the natural landscape of the Northern Beaches 12 December to 18 January: 'The State of Art – Peace', an exhibition promoting the regional galleries of NSW and their significant collections; International Mini Print Exhibition, Canadian and Australian printmakers 23 January to 29 February: 'Oceans', Steven Copeland and Robert Eadie; 'The Duke's Hand', Tim Hixson. Tues - Sun 10 - 5

MICHAEL CARR ART DEALER

Tel. (02) 9327 3011
Fax (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, Robertson-Swann,
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 II – 6, Sun I2 – 5

MILES GALLERY

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

Closed first Sunday of each month,

MOREE PLAINS GALLERY

and public holidays

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 artists of the Kamilaroi people. Periodically artists participate in workshops at the gallery. Please telephone for details. Free admission. Mon – Fri 10 - 5,

MUSEUM OF CONTEMPORARY ART

Sat 10 – 2, or by appointment

140 George Street,

Circular Quay, The Rocks,
SYDNEY 2000
Tel. (02) 9252 4033
Fax (02) 9252 4361
www.mca.com.au
17 December to 29 February: Tracey
Moffatt
From 19 December: 'Take a Bowery:
The Art and (Larger Than) Life of Leigh
Bowery'
To 26 January: '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 accommodates a wide range of events, including one-person shows and thematic exhibitions. The main and recurrent emphasis is 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.au
Home of the Howard Hinton, Chandler
Coventry and NERAM Collections.
Regularly changing exhibitions.
Facilities include eight gallery spaces,
café, museum shop, artist studio, public
art space and a video/conference theatre.
The Museum of Printing is now open.
Daily 10.30 - 5

NEWCASTLE REGION ART GALLERY

cnr Laman and Darby Streets, NEWCASTLE 2300 Tel. (02) 4974 5100 Fax (02) 4974 5105 artgallery@ncc.nsw.gov.au www.ncc.nsw.gov.au/services/culture/ artgallery ²⁹ November to 8 February: 50 Years of Australian Ceramics from the NRAG collection To 18 January: 'Mourlot Print Studio', including Dufy, Lautrec, Leger and Modigliani From 24 January: 'The City Unfolds', celebrating 200 years of settlement From 14 February: 'Look', one of a series of concurrent Hunter art.1 exhibitions. 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

OBJECT – AUSTRALIAN CENTRE FOR CRAFT AND DESIGN

P.O. Box 136, DARLINGHURST 1300
Tel. (02) 9361 4555 Fax (02) 9361 4533
obect@object.com.au
www.object.com.au
Object promotes the best new craft and
design in Australia. Programs include
exhibitions, *Object* magazine, Object
Store and touring exhibitions.

PENRITH REGIONAL GALLERY & LEWERS BEQUEST

86 River Road, EMU PLAINS 2750
Tel. (02) 4735 1100
Fax (02) 4735 5663
gallery@penrithcity.nsw.gov.au
www.penrithcity.nsw.gov.au/
penrithgallery
6 December to 8 February: 'Time and
Love – The Handcrafted Bedroom',
showcasing handcrafted textile artworks
made for and found in the bedroom.
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. 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
25 November to 19 December: Gwyn
Hanssen Pigott, ceramics
3 to 28 February: Graham Kuo, recent
work.
Tues – Sat 11 – 5.30, or by appointment

ROBIN GIBSON GALLERY

278 Liverpool Street,
DARLINGHURST 2010
Tel. (02) 9331 6692
Fax (02) 9331 1114
robgib@ozemail.com.au
www.robingibson.net
Established and emerging artists,
Australian and international. Exhibitions
change monthly. Valuations (Cultural
Gifts Program, probate and insurance).
Investment and/or collection advice.
Tues – Sat 11 – 6

ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street), PADDINGTON 2021
Tel. (02) 9331 1919
Fax (02) 9331 5609
oxley9@roslynoxley9.com.au
Contemporary Australian and international art, paintings, sculpture, photography, installation, video and performance.
Tues – Fri 10 – 6, Sat 11 – 6

SALMON GALLERIES

71 Union Street,
McMAHONS POINT 2060
Tel. (02) 9922 4133
Fax (02) 9460 2179
judith@salmongalleries.com.au
www.salmongalleries.com.au
Figurative, abstract, naïve and
Indigenous Australian art, paintings,
bronze, glass and ceramic sculpture.
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 contemp-



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SUMMER WORKSHOPS 13 December - 1 February

Life Drawing, Printmaking, Mixed Media, Painting, Sculpture, Ceramics, Mosaics, Photography & Children's Art

Term 1 commences 3 February 2004

Phone: 9958 6540 Email: workshoparts@tsn.cc 33 Laurel Street, Willoughby NSW 2068

Est. 1961

orary 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.
Tues – Fri 10 – 6, Sat 11 – 5

SHERMAN GALLERIES

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 29 November: Clinton Nain
3 to 20 December: Festivus
21 December to 20 January: Gallery
closed
21 January to 7 February: Kathleen
Petyarre
From 11 February: Appe Craham

From 11 February: Anne Graham. Tues – Sat 11 – 6, Sun 12 – 5

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 11 - 5, Sat - Sun 12 - 5

SIR HERMANN BLACK GALLERY

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

SOHO GALLERIES

Cnr Cathedral and Crown Streets. SYDNEY 2000 Tel. (02) 9326 9066 Fax (02) 9358 2939 art@sohogalleries.net www.sohogalleries.net Director: Nigel Messenger. Innovative contemporary art including paintings, sculpture, glass and works on paper by Australian artists. Representing painters Jerry Mich, Katherine Boland, Christopher McVinish, Cliff Grigg, Bjorn Dolva, Dinah Wakefield, Conchita Carambano, Paul Battams, Helen Mackay, Brenda Hartill (UK), Glenn Miller, Jason Rogers, Annette Lodge, Andrew Bartosz, Suzanna Lang, Sam Foley and Anke Schofield. Sculptors; Andrew Rogers, Larissa Smagarinsky, Darran Whatley, Matt Carney, Ulric Steiner, John Gardner, Warrick Timmins and Ivo Tadic. Glass artists; Brian Hurst, Mark Thiele, Gerry King, Matthew Curtis, Brendon French. Philip Stokes and Sallie Portnoy. To 10 December: Australian Glass Art, group show 12 December to 11 January: Keith Sparling 'Body Forms', figurative paintings; Sallie Portnoy, cast glass sculpture

Tues – Sun 12 - 6, or by appointment

stock room open to offer.

STILLS GALLERY

15 January to 22 February: All of SOHO's

36 Gosbell Street, PADDINGTON 2021 Tel. (02) 9331 7775 Fax (02) 9331 1648 photoart@stillsgallery.com.au www.stillsgallery.com.au Contemporary Australian Photography. To 20 December: Steven Lojewski; Peter Elliston

21 December to 30 January: Gallery closed From 31 January: 'MAKEbelieve' – from Stills on Campus.

Wed-Sat 11-6, Tues by appointment

STILLS SOUTH

2 Danks Street, WATERLOO 2017
Tel. (02) 8399 0611
Fax (02) 8399 0633
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www.stillsgallery.com.au
Exhibition space and print room
featuring Stills Gallery artists.
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Boyd Gallery and Struggletown Pottery.
Wed – Sun 10 – 5

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Specialising in contemporary Australian
painting and sculpture. Changing
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John Olsen, David Larwill, David Bromley,
Melinda Harper, Matthew Johnson and
Jason Benjamin.
From 25 November: Tim Summerton

Exhibition
TIM OLSEN GALLERY ANNEX

25 November to 13 December: Robert

16 December to close: Christmas

Malherbe
Tues – Fri 11 – 6, Sat 11 – 5

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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, John Coburn, Garry Duncan, Paul Foreman, Lindsay Hunt, Jason Jeynes, Andrew Kelaher, Gemma Lynch-Memory, Giordano Mazzotti, Margaret Olley, John Olsen, Anelia Pavlova, Herman Pekel, Gordon Richards, Joseph Rolella, Warren Salter, Mackenzie Thorpe, Dean Vella, Diana Watson, Judith White, Vince Vozzo and Salvatore Zofrea. Tues - Sat 11 - 6, Sun 12 - 5

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2 Danks Street, WATERLOO 2017
Tel. (02) 9699 2900
Fax (02) 9699 2988
utopiaartsydney@ozemail.com.au
Contemporary art, representing
Aboriginal art from Papunya Tula and
Utopia, John R. Walker, Marea Gazzard,
Peter Maloney, Christopher Hodges
and Liz Coats.
Wed – Fri 10 – 5, Sat 12 – 5,
or by appointment

UTS GALLERY

University of Technology, Sydney
Level 4, 702 Harris Street,
ULTIMO 2007
Tel. (02) 9514 1652
Fax (02) 9514 1228
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

VALERIE COHEN FINE ART

104 Glenmore Road, PADDINGTON 2021 Tel./Fax (02) 9360 3353 valeriecohen@optusnet.com.au Representational art by Australian artists with changing exhibitions commencing in May. Tues - Sat 11 - 5, Sun 12 - 5

VON BERTOUCH GALLERIES

61 Laman Street, NEWCASTLE 2300 Tel. (02) 4929 3584 Fax (02) 4926 4195 mail@wowletsgo.com.au www.wowletsgo.com.au To 29 November: The Forty First Collectors Choice Exhibition, paintings, graphics, sculpture, pottery, weaving, Wood carving and glass January: Gallery closed See website for 2004 exhibitions. Fri – Mon 11 – 6, or by appointment

WAGGA WAGGA ART GALLERY

Civic Centre, Baylis Street, WAGGA WAGGA 2650 Tel. (02) 6926 9660 Fax (02) 6926 9669 gallery@wagga.nsw.gov.au www.waggaartgallery.org In the heart of the city, the gallery is home to the National Art Glass collection and the Australian Print Collection, and exhibits a range of contemporary local and national visual arts. To 11 January: 'Living Metal', Casey Ankers explores the life and soul 5 December to 1 February: 'Fathoming: Contemporary Australian Sculpture'; 'Beyond the Frame', developing links between local schools and artists; 'Drawing as Possibility', works from the Jacaranda Acquisitive Drawing Award; From 6 January: 'Focus 2003: TAFE NSW Art and Design Prize'. Tues – Sat 10 – 5, Sun and public holidays 12 - 4, closed Christmas Day, Boxing Day, New Year's Day

WAGNER ART GALLERY

and Good Friday

39 Gurner Street, PADDINGTON 2021 Tel. (02) 9360 6069 Fax (02) 9361 5492 Wagnerart@bigpond.com

www.wagnerartgallery.com.au To 11 December: Ernesto Arrisueno 'Surrealism: Wanderers Stories'. 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 directors. To 6 December: Chris O'Doherty aka Reg Mombassa

10 December to 24 January: 18th summer exhibition.

Tues and Sat 10 - 5, Wed - Fri 10 - 7

WOLLONGONG CITY GALLERY

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

6 December to 25 January: 'Larsen & Lewers – a Survey 1986–2002', jewellery, design and metalwork by Helga Larsen and Darani Lewers.

To 14 December: 'Lanceley & Senbergs -Two Views', paintings and works on paper exploring the local, natural and industrial landscape by Colin Lanceley and Jan Senbergs

To 18 January: 'War & Remembrance – a Century of Service', photographs and memorabilia documenting local history and the contribution of Illawarra residents to the nation.

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

YUILL CROWLEY

5th Floor, 4-14 Foster Street, SURRY HILLS 2010 Tel. (02) 9211 6383 Fax (02) 9211 0368 vuill crowley@bigpond.com Contemporary art. Wed - Fri 11 - 6, Sat 11 - 4.30

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 14 December: 'Georg Baselitz, Printed Works 1965–1992'; Alan Peascod 15 December to February: Gallery closed. 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. 21 November to 24 December:

Christmas collection; Marilyn Pushak,

jewellery and garden sculpture; Megan Kirwan-Ward, textiles; Kati Thamo, prints; Phil Elson, ceramics; Mandy Louden, glass; Jan Simons, leather. To 16 December: Group exhibition of selected gallery artists; 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 include Wendy Sharpe, Imants Tillers, McLean Edwards, Jerry Michalsky Amanda Penrose-Hart and Stewart MacFarlane. Wed-Sun 11-6, public holidays by appointment

MADE FROM AUSTRALIA GALLERIES

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



Australian design, craft and regular exhibitions by quality traditional and impressionist painters from across Australia.

Daily 10 – 5

NATIONAL GALLERY OF AUSTRALIA

Parkes Place, CANBERRA 2600 Tel. (02) 6240 6411 Fax (02) 6240 6561 www.nga.gov.au To 18 January: 'Home Sweet Home' -Works from the Peter Fay Collection From 31 January: 'A Thoroughly Professional Practice', Australian Print Workshop To 1 February: 'After Image', screenprints of Andy Warhol From 14 February: Whistler To 15 February: 'Poussin, David, Dalacroix, Courbet', French Masterpieces from The Musée Fabre 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

SOLANDER GALLERY

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www.solander.com.au
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exhibitions of prominent and emerging
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including: Archer, Ball, Bailey, Bennett,
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Crooke, deTeliga, Fairbairn, Firth-Smith, Flugelman, Hattam, Hodgkinson, Jacks, Juniper, Kelly, Kiwan-Ward, Kngwarreye, Lanceley, Leach-Jones, Larter, Larwill, Lester, Leti, Lynn, Makin, Mellor, Nolan, Olsen, Proud, Robertson-Swann, Shead, Shearer, Sibley, Storrier, Warren, Wallace-Crabbe, Woodward, Yifeng Tan. Tues – Sun 10 – 5

Victoria

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Traditional and contemporary Australian
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and sculpture. Selected exhibitions of
work by established artists throughout
the year.
Mon – Fri 10 – 5, Sat 11 – 4 during

ALCASTON GALLERY

exhibitions, or by appointment

Tel. (03) 9418 6444
Fax (03) 9418 6499
art@alcastongallery.com.au
www.alcastongallery.com.au
Director: Beverly Knight.
Exhibiting contemporary Aboriginal
art – paintings, works on paper, limited
edition prints, sculpture, ceramics and
artefacts.
November: Bessie Liddle, recent paintings
December: Christmas gift exhibition
featuring ceramics, paintings, prints and
sculpture

24 December to 12 January: Gallery closed January: Paintings and prints from the Northern Territory.

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

ALISON KELLY GALLERY

845 High Street, ARMADALE 3143
Tel. (03) 9500 9214
Fax (03) 9500 9724
ak@alisonkellygallery.com
www.alisonkellygallery.com
Specialising in works from remote
communities in the Kimberley, Central
and Western deserts, Arnhem Land and
the Tiwi Islands.
Tues – Fri 10 – 5, Sat 12 – 5, Sun 1 – 5

ANNA SCHWARTZ GALLERY

185 Flinders Lane, MELBOURNE 3000
Tel. (03) 9654 6131
Fax (03) 9650 5418
mail@annaschwartzgallery.com
www.annaschwartzgallery.com
Established in 1982, Anna Schwartz
Gallery represents and exhibits leading
contemporary artists, and works with
a broad range of public and private
collectors.
Tues – Fri 12 – 6, Sat 1 – 5,
groups by appointment

ARTS PROJECT AUSTRALIA

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

AUSTRALIAN CENTRE FOR CONTEMPORARY ART

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 30 November: 'Orifice', exploring the visceral, the abject, the sensual and the sexual body. Intersecting with ideas pursued by the Melbourne Festival's BODY program 20 December to 29 February: Ugo Rondinone, a survey exhibition and major new commission by one of Europe's leading new age artists. Rondinone's works combine the sublime funkiness of popular culture with the melancholy of ennui to produce installations that take us into a hallucinogenic state of mind and a pensive state of heart. Tues-Sun II-6

AUSTRALIAN GALLERIES

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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50 Smith Street, COLLINGWOOD 3066 Tel. (03) 9417 0800 Fax (03) 9417 0699 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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Specialising in limited-edition prints
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Contemporary Australian paintings,
sculpture and studio glass direct from
the studios of leading artists.
Mon – Fri 10 – 5.30, Sat – Sun 11 – 5

BRIDGET MCDONNELL GALLERY

130 Faraday Street, CARLTON 3053
Tel. (03) 9347 1700
Fax (03) 9347 3314
bridget@bridgetmcdonnellgallery.com.au
www.bridgetmcdonnellgallery.com.au
Established in 1983 and specialising in
quality affordable paintings, drawings
and prints by both major and forgotten
artists 1840–1980.
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
2004 Exhibitions include Ann Thomson,
Geoff de Groen, Ti Parks, Guy Stuart,
Ron Robertson-Swann, Jan Senbergs
and David Aspden.
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
(member of ACGA).
Contemporary Australian paintings

and works on paper, prints, sculpture, ceramics, photography and glass. Works in stock by Jeff Carter, Roy Churcher, Max Dupain, Ralph Eberlein, Sarah Faulkner, Helen Geier, Richard Goodwin, Denise Green, Deborah Halpern, Gwyn Hanssen Pigott, Fiona Hiscock, Ann Holt, Philip Hunter, Matthew Johnson, Michael Johnson, Barbie Kjar, Ingo Kleinert, Ildiko Kovacs, Warren Langley, Bruno Leti, Sue Lovegrove, Mitchell Mcauley, Hilarie Mais, Mandy Martin, Vincent Martino, Milton Moon, David Moore, Fiona Murphy, Simeon Nelson, Bronwyn Oliver, Lenton Parr, Paul Partos, Jane Sawyer, Charlie Sheard, Kim Spooner, David Stephenson, Sarah Tomasetti, Prue Venables, Trinh Vu, Thornton Walker, Philip Wolfhagen and Catherine Woo. To 13 December: Thornton Walker and Prue Venables

CONTEMPORARY ART AUSTRALIA & ASSOCIATES

February: Gallery reopens.

Tues - Fri 10.30 - 5, Sat 11 - 5

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 interstate tours arranged. Subscription \$50.

CONTEMPORARY ART SOCIETY OF VICTORIA INC.

P.O. Box 283, RICHMOND 3121 Tel. (03) 9428 0568 Mobile 0407 059 194 casinc@vicnet.net.au www.vicnet.net.au/~casvic/ Recent paintings and works on paper by society members now showing at Commercial Bedding Supplies, 575 Church Street, Richmond, Mon - Fri 9 - 5, Sat 9 - 4, Sun 11 - 410 to 24 February: The Collectors' Exhibition, Steps Gallery, 62 Lygon Street, Carlton, daily 10.30 - 5.30 View works from the recent C.A.S. Inc Members' Exhibition 2003 and over 150 artworks in our on-line exhibitions at our website.

CONVENT GALLERY

Daly Street, DAYLESFORD 3460
Tel. (03) 5348 3211
Fax (03) 5348 3339
geoff@conventgallery.com.au
The gallery has five different gallery
spaces showing both contemporary and
traditional fine art, in all media, with
exhibitions by established and emerging
artists changing every six weeks. The
historic gold rush building was home
to the Presentation Sisters as the Holy
Cross Convent for over 80 years, and it
has been the Convent Gallery for more
than 12 years.
Daily 10 – 5

COUNIHAN GALLERY IN BRUNSWICK

233 Sydney Road, BRUNSWICK 3056 Tel. (03) 9240 2498 Fax (03) 9387 4048 mguglielmo@moreland.vic.gov.au Curator: Michelle Guglielmo. 21 November to 14 December: Gus Cohen, a selection of views 17 January to 8 February: 'New Q Cubed', the premier visual arts exhibition of Melbourne's Gay and Lesbian annual arts and community celebration — The Midsumma Festival From 20 February: 'Women's Salon 2004', an open annual exhibition showcasing the diverse artistic practice of women living or working in the City of Moreland. Wed — Sat 11 — 5, Sun 1 — 5

DELSHAN GALLERY

Tel. (03) 9822 9440
Fax (03) 9822 9425
delshan@hyperlink.com.au
www.delshangallery.com
Exhibiting selected paintings by
prominent Australian artists and
regularly changing exhibitions.
Featuring Herman Pekel, Piers Bateman,
Jill Del-Mace, Henryk Szydlowski and
many more.
Daily 11 – 6

DICKERSON GALLERY

2a Waltham Street, RICHMOND 3121
Tel. (03) 9429 1569
Fax (03) 9429 9415
dickersongallery@bigpond.com
www.dickersongallery.com.au
Director: Stephan Nall.
Dealing and exhibiting in original works
by contemporary Australian and international artists.
Tues – Sat 11 – 6, Sun 12 – 5

FLINDERS LANE GALLERY

r 37 Flinders Lane, MELBOURNE 3000 Tel. (03) 9654 3332 Fax (03) 9650 8508 info@flg.com.au www.flg.com.au Director: Sonia Heitlinger. Assistant Director: Claire Harris. Fine Australian contemporary art. Also featuring important Aboriginal paintings. Extensive stockroom.

Exhibitions every three weeks.

Tues – Fri 11 – 6, Sat 11 – 4

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Maningrida, Tiwi Islands, as well as citybased artists H. J. Wedge, Michael Riley,
Brook Andrew, Christian Thompson
and Leah King-Smith.
Tues – Fri 10 – 5.30, Sat 11 – 4

GALLERY PAUL

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a Local Artist Award of \$500, and three Awards of Merit of \$1000. Eligible works may embrace any 2D medium and 3D in ceramics & glass.

2004 JUDGE: TIM STORRIER

Closing date for entry forms: Friday 13 February 2004





Entry forms and more information available from:

COWRA ART GALLERY

77 Darling Street Cowra NSW 2794 T/F 02 6340 2190 E cowraartgallery@cowra.nsw.gov.au

Art consultancy specialising in corporate commissions. Mon - Fri II - 6, Sat - Sun II - 5, Tues by appointment

GEELONG GALLERY

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

GERTRUDE CONTEMPORARY **ART SPACES**

200 Gertrude Street, FITZROY 3065 Tel. (03) 9419 3406 Fax (03) 9419 2519 info@200gertrudestreet.com www.200gertrudestreet.com Gertrude contemporary art spaces is 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

GOULD GALLERIES

270 Toorak Road, SOUTH YARRA 3141 Tel. (03) 9827 8482 Fax (03) 9824 0860 art@gouldgalleries.com www.gouldgalleries.com Extensive selection of important Australian artists from 1880 to the present day. Advisers to corporate and private clients. Valuations, restorations, paintings purchased. Major works by Howard Arkley, Charles Blackman, Arthur Boyd, Andrew Browne, Ray Crooke, William Dobell, Russell Drysdale, Donald Friend, James Gleeson, David Larwill, Norman Lindsay, Sidney Nolan, John Olsen, John Perceval, Albert Tucker, Brett Whiteley and Fred Williams. Tues - Fri 11 - 6, Sat 11 - 5, Sun 2 - 5

GREYTHORN GALLERIES

462 Toorak Road, TOORAK 3142 Tel. (03) 9826 8637 Fax (03) 9826 8657

Mobile 0408 038 881 art@greythorngalleries.com.au www.greythorngalleries.com.au Representing Blackman, Borrack, Dickerson, Coburn, Hodgkinson, Jack, Hart, Leveson, Voigt, Willebrant, Woodward, Townsend. A large selection of prints also available. New works continually on exhibition. Mon - Fri 10 - 5.30, Sat 10 - 5, Sun 2 - 5 (exhibitions only)

HAMILTON ART GALLERY

107 Brown Street, HAMILTON 3300 Tel. (03) 5573 0460 Fax (03) 5572 2910 hamiltongallery@sthgrampians.mav. asn.au www.hamiltongallery.org Rich, diverse, historic and contemporary collections of silver, porcelain, glass, oriental ceramics, paintings and prints, including the Shaw Bequest and eighteenth-century Paul Sandby watercolours. Touring exhibitions of fine and decorative arts. Mon - Fri 10 - 5, Sat 10 - 12, 2 - 5, Sun 2 - 5

JAMES EGAN GALLERY

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JENNY PIHAN FINE ART @ THE KANANOOK CREEK **BOATHOUSE GALLERY**

368 Nepean Highway, FRANKSTON 3199 Tel./Fax (03) 9770 5354 art@jennypihanfineart.com.au www.jennypihanfineart.com.au Director: Jenny Pihan. Specialising in the promotion of contemporary and traditional Australian fine art. Commissions and portraiture arranged. Regular exhibitions held. Details of 2004 exhibitions available from gallery. Tue-Sun 10-5

JINDY GALLERY

1/1st Floor, 39 Bridge Road, RICHMOND 3121 Tel. (03) 9427 7666 Fax (03) 9818 4419 jindygallery@aol.com Established and emerging Aboriginal

artists. Please phone gallery for recorded information regarding present and future exhibitions. Mon, Wed, Fri – Sun 12 – 4, or by appointment

JOSHUA MCCLELLAND PRINT ROOM

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

KOZMINSKY GALLERIES

1st Floor, 421 Bourke Street, MELBOURNE 3000 Tel. (03) 9670 1851 Fax (03) 9670 1852 galleries@kozminsky.com.au www.kozminsky.com.au Specialising in the purchase and sale of Australian and European paintings. Mon - Fri 10 - 5.30, Sat 11 - 4

LAURAINE DIGGINS FINE ART

5 Malakoff Street, NORTH CAULFIELD 3161 Tel. (03) 9509 9855 Fax (03) 9509 4549 ausart@diggins.com.au www.diggins.com.au Specialising in Australian colonial, impressionist, modern, contemporary, and Indigenous painting, sculpture and decorative arts. Representing the Artists of Ampilatwatja, Stephen Bowers, Peter Churcher, Richard Crichton, Lawrence Daws, Janet Green, Mike Green, Michael McWilliams, Gloria Petyarr, Peter Walsh, Susan Wraight and the Estate of Albert Tucker. Mon - Fri 10 - 6, Sat 1 - 5, or by appointment

LIBBY EDWARDS GALLERIES

10 William Street, SOUTH YARRA 3141 Tel. (03) 9826 4035 Fax (03) 9824 1027 melb@libbyedwardsgalleries.com Director: Libby Edwards. Assistant to Director: Susan Venz. Contemporary Australian paintings and sculpture by leading and emerging artists. Representing Esther Erlich, Christopher Lees, Gordon Richards, Waldemar Kolbusz, Regina Noakes, Willy Sheather, Jann Rowley, Elizabeth Wadsworth, Jill Lewis, Mark Henry, Nicholas Daunt, Belynda Henry, Gillian

Lodge, Peter Serwan, Helen Norton, Nicholas Burton, Michael Brennan, Anthony Vandersweep, Carlo Golin, Jane Creenaune and Kelly Adair. Tues - Fri 10.30 - 5.30, Sat 12 - 5, Sun 2 - 5

LIBBY EDWARDS PORTSEA VILLAGE GALLERY

3745 Port Nepean Road, PORTSEA VILLAGE Tel. (03) 5984 2299 Fax (03) 5984 0149 Mobile 0416 200 944 port@libbyedwardsgalleries.com Manager: Abi Edwards. Contemporary Australian artists showing paintings and sculptures. All gallery artists on display. Summer: Tues – Sun 11 - 6, Winter: Sat - Sun 12 - 5

MCCLELLAND GALLERY + SCULPTURE PARK

390 McClelland Drive, LANGWARRIN 3910 Tel. (03) 9789 1671 Fax (03) 9789 1610 info@mcclellandgallery.com www.mcclellandgallery.com McClelland Gallery and Sculpture Park is set in eight hectares of landscaped bushland. The gallery has a changing exhibition program and houses an extensive collection of Australian sculptures, paintings and works on paper. The Sculpture Park has a permanent display of over 40 major sculptures by significant Australian sculptors. Within the gallery are three temporary exhibition galleries, a library, gift shop and a licensed café overlooking a lake. Tues – Sun 10 – 5, Café: Fri – Sun 10.30 – 4.30

MELALEUCA GALLERY

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

MELBOURNE FINE ART

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

Contemporary and traditional Australian and international works, Paintings, drawings, prints and sculpture. Regular major exhibitions. Hours variable

METRO 5 GALLERY

1214 High Street, ARMADALE 3143 Tel. (03) 9500 8511 Fax (03) 9500 8599 info@metro5gallery.com.au www.metro5gallery.com.au Dealing in modern and contemporary Australian fine art. Representing John Olsen, Tim Storrier, Jason Benjamin, Zhong Chen, Yvonne Audette, Robert Jacks, Jeffrey Makin, David Rankin, Wendy Stavrianos, Andrew Sibley, Hari Ho, Victor Majzner, Pasquale Giardino, Brian Seidel, Tanya Hoddinott, Victor Rubin, Luke Sciberras, David Laity and more. Mixed stock shown between exhibitions. 19 November to 7 December: Yvonne Audette 10 to 23 December: Small Gems

MINER'S COTTAGE ART GALLERY

Tues - Fri 10 - 5.30, Sat - Sun 11 - 5

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Tues – Fri 10 – 5, Sat – Sun 12 – 5

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Ground floor, Building 55 Wellington Road, CLAYTON 3800 Tel. (03) 9905 4217 Fax (03) 9905 4345 muma@adm.monash.edu.au www.monash.edu.au/muma As a key public resource of a multicampus university, Monash University Museum of Art (MUMA) engages and educates various audiences – local, national and international – through a lively program of exhibitions, associated events and publications. Selected exhibitions are toured throughout Australia and overseas. Education programs include regular public talks by artists and curators, guided tours for schools and tertiary students, and school holiday events. The Monash University Collection has grown since 1961 to represent a significant overview of contemporary Australian art in a variety of media and artistic styles. Free admission. Parking available. Disabled access. To 19 December and re-opening 20 January: Three-way abstraction, works from the Monash University Collection. Tues – Fri 10 - 5, Sat 2 - 5, closed between exhibitions

NATIONAL GALLERY OF VICTORIA

enquiries@ngv.vic.gov.au www.ngv.vic.gov.au The Ian Potter Centre: NGV Australia at Federation Square is the home of Australian art with superb displays of Australian Indigenous and non-Indigenous art from the colonial period to the present day. 29 November to 8 February: Peter Booth 30 November to 25 January: 'Fraught Tale' 6 December to 15 February: 'Lionel Lindsay: An Antipodean in Spain' To 11 January: 'Swish – Fashionable Melbourne in the 1950s' NGV Response Gallery 17 December to 1 February: Chinese New Year Re-opening in late 2003, NGV International at 180 St Kilda Road will display the NGV's outstanding collections from Europe, Asia, America and Oceania From 4 December: Mario Bellini, architect and designer; 'World Rush, 4 Artists'; Jackson Pollock - Blue Poles, Number 11, 1952

NELLIE CASTAN GALLERY

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Fax (03) 9804 7367
info@nelliecastangallery.com
www.nelliecastangallery.com
Exhibitions by mid-career and emerging
contemporary Australian artists.
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245 Punt Road, RICHMOND 3121 Tel. (03) 9429 3666 Fax (03) 9428 3571 mail@niagara-galleries.com.au www.niagara-galleries.com.au Niagara Galleries is committed to the exhibition and sale of the finest modern and contemporary Australian art. Offering one of the most extensive stockrooms in Melbourne, William Nuttall and his staff can advise on all aspects of creating an interesting and rewarding art collection. William is an approved valuer under the Cultural Gifts Program. 25 November to 19 December: Noel McKenna and Richard Larter January and February: Check website for forthcoming exhibitions. Tues 11 - 8, Wed - Sat 11 - 6

PORT JACKSON PRESS AUSTRALIA

Gallery and Print Room 397 Brunswick Street, FITZROY 3065 Tel. (03) 9419 8988 Fax (03) 9419 0017 portjack@ozemail.com.au www.portjacksonpress.com.au Director: Elizabeth Crompton. Australia's oldest publishing house of limited-edition fine art prints with gallery, print-room and workshop. Exhibitions of both established and emerging artists changes regularly. Representing over eighty artists including: Charles Blackman, Arthur Boyd, John Coburn, Louise Forthun, Belinda Fox, Kristin Headlam, Mark Howson, Adrian Kellett, Martin King, David Larwill, John Olsen, Lin Onus, Susan Pickering, Mark Schaller, Heather Shimmen, Tim Storrier and Judy Watson.

Tue – Fri 10 – 5.30, Sat – Sun 11 – 5, or by appointment

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Our December 2003 issue The China Phenomenon looks at the extraordinary success of contemporary Chinese art in the West as well as new developments in China. Don't miss getting a copy of this historic issue (our Brisbane issue is currently sold out). Subscribe now and become an instant expert on China and the Chinese diaspora. Eminent writers from Australia, China, France and the USA. Co-edited by Binghui Huangfu and Stephanie Britton. As a new subscriber you get a free back issue of your choice: contact us (o8) 8356 8511, artlinkmag@webmedia.com.au

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Fax (03) 9925 1738
rmit.gallery@rmit.edu.au
www.rmit.edu.au/departments/gallery
Director: Suzanne Davies.
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www.rosswatson.com
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By appointment

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Fax (03) 9416 0731
art@suttongallery.com.au
www.suttongallery.com.au
Contemporary Australian art.
To 19 December: Helga Groves and Ruth
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January: Gallery closed
From 14 February: Bonita Ely and Peter
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WANGARATTA EXHIBITIONS GALLERY

56-60 Ovens Street, WANGARATTA 3676 Tel. (03) 5722 0865 Fax (03) 5722 2969 d.mangan@wangaratta.vic.gov.au 21 November to 7 December: 'START 03' Goulburn Ovens Institute of TAFE 2nd Year students 12 to 24 December and 5 to 8 January: 'Arthaus' - Wangaratta Artist Association Inc members exhibition 23 January to 15 February: 'Me, Freedom and a Bowl of Spaghetti', David Louison and Trinity House From 20 February: 'Native Title Business' - Contemporary Indigenous art. A national travelling exhibition presented by the Gurang Land Council and toured by the Regional Galleries Association of Queensland. Wed - Fri 10 - 5, Sat - Tues 12 - 5, closed public holidays

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Fax (08) 8207 7070
www.artgallery.sa.gov.au
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From 19 February: 'John Glover and the
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From 27 February: Adelaide Biennial
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14 Porter Street, ADELAIDE 5063 Tel. (08) 8272 2682 Fax (08) 8373 4286 cacsa@cacsa.org.au www.cacsa.org.au CACSA is a contemporary art space that promotes, develops and supports contemporary art practice and critical thinking through South Australian, national and international exhibitions, publications, public forums and associated activities. It publishes exhibition catalogues and Broadsheet visual arts+culture magazine which is distributed nationally (and internationally by subscription). 24 November to 26 February: Gallery From 27 February: 2004 Adelaide

Festival of Arts, Christine Borland (UK). Tues – Fri 11 – 5, Sat – Sun 1 – 5

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Ngarla, Anna Petyarre, Ada Bird, Emily

Kame Kngwarreye, Eileen Morgan, Betty Mbitjana and many more. Wed, Thurs, Fri 10 – 6, Sat – Sun 11 – 4

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

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113 Pirie Street, ADELAIDE 5000
Tel. (08) 8223 6558 Fax (08) 8227 0678
gallery@hillsmithfineart.com.au
www.hillsmithfineart.com.au
Established for twenty years, the gallery
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Western Australia

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Greenhill Galleries represents a diverse range of leading Australian artists, including Ray Crooke, Euan Heng, Dean Bowen, Hazel Dooney, Jason Benjamin, Wim Boissevain, Leon Pericles, Keren Seelander, Matthew Johnson, David Larwill, Nigel Hewitt, Madeleine Clear, Alan Marshall, Dieter Engler, Paul Lacey, Helen Norton and many others. Government Approved Valuers for the Australian Taxation Incentive for the Arts Scheme. To 3 December: Charles Blackman 5 to 19 December: Paul Lacey 23 January to 6 February: Dieter Engler From 20 February: Nigel Hewitt. Mon - Fri 10 - 5, Sat 11 - 4

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Gunyulgup Valley Drive,
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enquiries@gunyulgupgalleries.com.au
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JOHN CURTIN GALLERY

Building 200, Curtin University of Technology, Kent Street, BENTLEY 6102 Tel. (08) 9266 4155 Fax (08) 9266 3878 gallery@curtin.edu.au www.johncurtingallery.org 24 November to 14 December: 'DofAo3', revealing exciting new directions in visual art by emerging artists from the postgraduate program in the Department of Art, Faculty of Built Environment, Art and Design (BEAD Curtin University of Technology) From 6 February: Tracey Moffatt: One of Australia's most internationally celebrated contemporary artists will

be having a major exhibition of work surveying the past fifteen years. This exhibition will include photographic works such as 'Something More', 1989, and 'Scarred for Life', 1994, and video works Night Cries — A Rural Tragedy, 1990, and Bedevil, 1993. The intensity of subject matter contained within Moffatt's work is drawn from her experience growing up in suburban Brisbane and through television programs and popular culture as well as images of sport and life on the street.

Tue — Fri 10.30 — 5, Sun 1 — 5

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www.puristgallery.com
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Northern Territory

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43 Todd Mall, ALICE SPRINGS 0870
PO Box 3770 ALICE SPRINGS 0871
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www.gallerygondwana.com.au
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Representing the best in Aboriginal fine
art, Australian design and arts from the
Pacific region. Established in 1990, the
gallery works exclusively with internationally acclaimed artists and sources
works from Indigenous artists and communities world-wide. Online gallery
with a large range of cultural gifts and
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To 28 November: 'Beautiful Country Ampilatwatja'; Batchelor College Students; 'New Art from the Great Sandy Desert'; Chris Pantano, glass. Mon – Sun 9.30 – 6pm

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Conacher Street, Bullocky Point, FANNIE BAY 0820 Tel. (08) 8999 8219 Fax (08) 8999 8148 lorna.gravener@nt.gov.au www.magnt.nt.gov.au Overlooking the Arafura sea, the gallery covers aspects of the region's art, natural history and culture with a diverse selection of permanent and changing exhibitions. 'Transformations - The Changing Nature of the Territory' trans-Ports the visitor into a unique and ancient World about diversity, place and fauna. 'Behind the Scenes' provides an opportunity to view unusual items from the Collection and consider the philosophies of collecting, exhibiting, researching and caring for objects. Also of interest is 'Cyclone Tracy' and 'Sweetheart the Famous Crocodile'. To 7 December: 20th Telstra National Aboriginal and Torres Strait Islander Award – a premier Indigenous event on the national art calendar To January 2004: 'Speaking with Cloth',

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Collection, the culmination of an extra-

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behind a unique collection of over 400

Mr Michael Abbott QC From 14 February: 'Contemporary Territory – Four Artists: The Territory Years' From February: 'Space – Reaching Out'.

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A new kind of Darwin gallery, presenting
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Tasmania

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Contemporary work by Tasmanian
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Review

Neil Dawson

MICHAEL DUNN

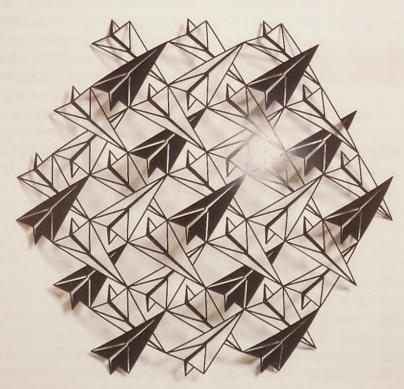
Christchurch-based sculptor Neil Dawson has been so busy with large public commissions over the past decade that he has had little time for a dealer show. This in part explains why his exhibition 'Domes' at Peter Webb Galleries in Auckland in 2003 attracted so much interest, with fifteen wall-mounted sculptures in painted steel sold within thirty minutes of the show opening. Apart from the rarity of the occasion, it was the high quality of the works that generated a sense of excitement not often created by contemporary object sculpture.

However, Dawson does not fit the profile of a conventional sculptor. Now aged in his midfifties, he has often worked outside the parameters of traditional sculpture. He is known for the lightness and ephemeral quality of his works, many of which are suspended high above the ground in either natural or built environments. Perhaps best known are his globe sculptures (such as *Diamonds*, 2002, at the National Gallery of Australia in Canberra) made from perforated aluminium and floating like celestial bodies above buildings and pedestrians alike. Dawson is skilled at relating his sculpture to architecture and often shows an interest in built forms.

This is true of 'Domes' where there is a specific reference in all the sculptures to the hemispherical form of the dome as found in both western and eastern architectural traditions. Dawson's domes, however, are placed on the wall, like relief sculptures. The works range in size from 100 to 120 centimetres in diameter, giving a serial aspect to the exhibition where the sculptures share scale, form and materials while being distinct and individual. Unlike architectural domes, these sculptures are light and made from ribs of painted steel that are more open and lacelike than continuous and opaque; they reference the dome form rather than simulate it. Spot lighting meant that each hemispherical form cast a coloured shadow on the wall, creating a pattern that echoed and

complemented the visual geometry of the designs in each work. There is an intriguing tension between the convex swelling forms created by the steel ribs and the patterns that struggle to be legible two-dimensionally.

There is considerable variety in the fifteen works in the exhibition, despite their serial nature. For example, *Dome. Red frames/darts*, 2003, has a strong red colouration that picks



NEIL DAWSON, Dome. Spy vs Spy, 2003, painted steel, 100 x 100 x 20 cm, courtesy Peter Webb Galleries, Auckland. Photograph Minka Firth.

out the central star form that metamorphoses into rectangles as the dome recedes. Another work, *Dome. Ladders*, 2003, departs from the imagery in the rest of the series by introducing the repeating motif of a ladder resting against a stepped cube. Here Dawson is at his most accomplished playing perceptual games with what is real and what is not and introducing an element of fun to the task. His ladders stand in space and lead nowhere.

While the sculptures are successful in formal terms as elegant and sophisticated displays of the integration of light, space and pattern, there are other elements at play. In the present political

climate, with an emphasis on the cultural and religious divisions between the East and West, Dawson's domes provide a vehicle for comment on contemporary issues. Works like *Dome. Interlace*, 2003, contain elaborate patterns of entwining bands that evoke Islamic art and mosque decoration. Even the colouring, which includes a metallic gold, recalls the richness of the materials associated with the Islamic tradition.

By introducing an allusion to a high-tech bomber in the dart form of Dome. Stealth, 2003, Dawson makes explicit his reference to the clash between East and West. At the time of the exhibition, the United States war with Iraq was at its height and the Stealth Bomber seems appropriate as a symbol of the advanced American weaponry used against Saddam Hussein and his supporters. Painted in black, the dart registers as a sinister but compelling form that seems to appear and disappear through the dome on its furtive mission of destruction. The opaque dart casts a shadow across the wall, suggesting a plane flying out of sight, visible only by the shadow it casts on the ground below. No violence is shown. Everything is happening on a different level, remote, perfectly judged and calculated.

Dawson's art is ideal for conveying the sinister depersonalised nature of hi-tech air combat. *Dome. Spy vs Spy*, 2003, continues the idea of combat in the form of black-and-white darts that engage in a game of perceptual trickery, with white and black forms as positive and negative clones of one another. The title of this work deliberately brings to mind the comic strip of the same name in *Mad* magazine — an apt allusion. Predictably, Dawson's handling of the topical and political is as light as his works themselves and as open to individual interpretation. Dawson packages his serious themes and concerns in sculptures that are visually compelling and persuasive.

Domes: An Exhibition by Neil Dawson, Peter Webb Galleries, Auckland, New Zealand, 14 April – 1 May 2003.

Zhong Chen ADAM GECZY

Zhong Chen is among a pantheon of Asian-Australian artists – including Guan Wei, Ah Xian and My Le Thi – who have forged successful careers in Australia. This success in part stems from the resentment among art-goers about the current political atomisation of Australia. Zhong and his contemporaries give us hope that permissiveness and tolerance might be achieved in the fragile realm of art.

Zhong's paintings of Chinese folk images, Which he disaggregates by means of a pixellated filter, have developed since 1999 and are, for many, emblematic of the way that traditional Chinese imagery has become corrupted by technology. But within this corruption is a new brilliance. The accessibility of Zhong's work is explained by the accessibility of pop art, the language of which he references with his use of computerisation. Pop art is successful because it delivers the familiar to viewers. Without raising its pulse, pop points to the billboard or the television screen and then gestures back to art. While art is a process of defamiliarisation that helps break our habitual awareness of the World, the defamiliarisation of pop is generally short-lived.

Yet I suspect that the attraction of Zhong's Paintings to the Australian eye is because that While his iconography - Chinese landscapes,

animals and portraits of women in traditional garb – is slightly familiar, it is nevertheless sufficiently new to make us want to look again. Zhong's pixellation is a protective screen which lets us exalt in his kitsch representations of Chineseness: the dragons, warriors and demure maidens that are now more germane to restaurant decoration than to the rigours besetting contemporary China.

Zhong's paintings have a precedent in the work of the German artist Gerhard Richter and the American photorealist Chuck Close. Richter, who famously proclaimed that he 'wanted to become a photograph', has always made his paintings accountable to photography, whether in terms of their susceptibility to reproducibility or in

the impersonality of his figurative subjects. Close is also something of what is today recognised as a 'conceptual' painter in the way his dizzyingly meticulous photorealist portraits struggle with a perfection seemingly unattainable with a brush. Since the late 1990s, relatively late in his career, Close made the move from analogue to digital, and now breaks up his pictures into square units. It is from such work that Zhong takes his cue, although Close allows him-

self far more license, his tiles of colour having a painterliness and sense of improvisation which offsets the rigidity of the coloured grid.

However, there was no evidence of improvisation in Zhong's recent exhibition in Sydney or, indeed, in any of the artist's pixellated pictures that I have seen. The computer appears to have supplied a template that is then transferred to canvas. This may be the point of the paintings, but one cannot help wondering how long it can be sustained. There is no sense of struggle in Zhong's paintings, struggle being what imbues a work with its inarticulable tension.

The danger of toying with kitsch is that one might slip from the transcendental precipice and make kitsch as well. One gets the impres-



above: ZHONG CHEN, Concubine III, 2003, oil and acrylic on canvas, 122 x 122 cm, courtesy Eva Breuer Art Dealer, Sydney.

left: ZHONG CHEN, Concubine IV, 2003, oil and acrylic on canvas, 122 x 122 cm, courtesy Eva Breuer Art Dealer, Sydney.

sion that to have seen one of Zhong's paintings is to have seen them all. What is lacking is specificity and continuity to his subjects: the painting Dog, 2003, apart from superficial differences, does not do anything more or less than Dog II, 2003. Similarly, Concubine II, 2003, equals Concubine III, 2003, equals Concubine IV, 2003. The artist seems to have brought the impersonal deprioritisation which the pixellated screen exerts on its subjects full circle: it is as if he cannot get his hands on pictures fast enough in order to process them into little flat, square biscuits of paint. The act of painting immediately makes the regular surface of technology vulnerable again, but this vulnerability is more than downplayed here.

What Zhong has found is a formula that can be applied to anything. People seem to like it, judging from the amount of works in the exhibition that had sold. But 'formula-art' always elicits the question about where the artist goes from here – a particularly hard question to answer when the works come perilously close to the commodities they presume to critique.

Zhong Chen, Eva Breuer Art Dealer, Sydney, 24 July - 8 August 2003.



Hari Ho

ASHLEY CRAWFORD

Photographer Hari Ho's extraordinary works capture the Australian landscape with a fresh and decidedly soulful resonance. In 2001 Ho travelled with a group of artists, including John Olsen, Tim Storrier and David Larwill, along with myself, through the centre of Australia, camping at the arid expanse of the flooded Lake Eyre and visiting Uluru. The results are large C-print photographs glowing with myriad colour.

Ho describes the experience of shooting Lake Eyre from a helicopter as being like having a 'tripod and an eye in the air'. Despite his medium, Ho follows in the footsteps of artists such as Albert Namatjira and even John Wolseley and Fred Williams in his bid to capture the heart and spirit of the land. Indeed, so unlikely are the colours and patterns of these works that many viewers believed the photographs were digitally altered or, in fact, were paintings. Often eschewing the literal, Ho grabs snatches of ground, capturing the minutiae of nature with its tiny, struggling but beautiful flowers and growths. Lichens become portraits of hope in a sun-torn glare.

How many photographs of the Olgas, Uluru and Lake Eyre have been taken over the years? How, then, to avoid cliché? In part Ho was lucky. He arrived at Uluru in a misty rain and the swirling cloud and impromptu cascades of water had altered the hide of the monstrous rock. The cliché of a red behemoth was nowhere to be seen. Instead, Ho's lens caresses the icon, gently stroking its sides and capturing its spirituality.

One night at sunset a storm rolled in over the expanse of Lake Eyre, creating a bizarre vertical rainbow to slice the crimson and grey sky. Ho captures the strange colours of the moment. Elsewhere, sunsets over the Aboriginal settlement of Kintore conjure an image of the jawbone of God, while cloudscapes over the desert horizon suggest another world altogether. Looking at Ho's depictions of the landscape around Coober Pedy one would indeed swear it was an alien world, blasted and treacherous.

Although he has shown his work around the world, most notably at the National Gallery of Malaysia and the Chobi Mela International Photography exhibition in Bangladesh, this was Ho's first solo exhibition in Australia. A long-term Production Director at *Art & Australia*, working with the magazine for more than a decade, Ho picked up his first camera at the age of ten, an ancient Rollei of his fathers, and photography became an obsessive hobby and an occasional professional job. He migrated to Australia in the late 1980s and was initially bewildered by the brightness of the Antipodean light. Ironically, it is this blazing light that Ho has conscripted as his partner in these images.

Photography has come of age in Australia, but much of the more recent work finds the necessity to layer the imagery with conceptual meanderings; the bouncing brides of Rosemary Laing, the heavy historical palimpsest of Leah King-Smith. Ho is having none of this. While at times Ho's images border on the surreal and even the minimalism of modernist art, there is a fundamental honesty to his approach that eschews fashion. At the same time, this is not pure journalistic record. Nor is it the landscape photography of *National Geographic*. Ho hovers above the landscape, simultaneously seduced and seducing, finding a connection with his subject that relays to the viewer with subtle power.

John Olsen has described the blasted wilderness of Lake Eyre as a 'void'. But, like Olsen, Ho managed to find colourful life in the apparent emptiness. All of the clichés are here – bird life, flowers, rock formations. But despite his use of the comparatively new technology of photography in a timeless land, Ho's medium is filtered with both romance and intelligence, creating a body of work which, even after all these years and all the varied depictions of the landscape, are truly original and powerful.

Ho's photographs are not what they appear. These are works that hint at interiors rather than exteriors, a state of mind rather than statements on a place. Ho's photographs reveal the soul of a place, a communing with the subject that is extraordinarily rare and accordingly as much about 'no-place' as place.

This is pagan sensuality blended with zen stillness; a celebration to be sure, but these works are also imbued with mystery and melancholia. Ho's trees are portraits of friends, his lakes become the life-giving soul of the land. Photography as the stuff of record is discarded here. These works go far beyond the dull nature of documentation into the heart of the subject, somehow discovering a hidden landscape beyond mortal appreciation.

Ho reminds us that we are mere passing visitors and that the world is a far more beautiful place than most appreciate. There are mysteries here, amid the fog, sneaking across the salt plain, leading us into a hypnotic, meditative world. Here nature has the power, undiluted and unsullied by humanity. Ho is a silent witness to a secret land.

Hari Ho: Secret Light, Metro 5 Gallery, Melbourne, 22 May – 8 June 2003.



HARI HO, Eternity: Moment by Moment, 2003, C-print, 127 x 170 cm, courtesy the artist.

Australian Surrealism

MICHAEL DESMOND

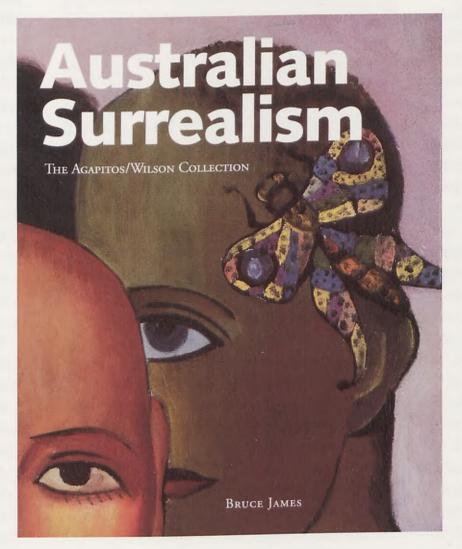
In publishing a catalogue of their collection, James Agapitos and Ray Wilson wanted to document surrealist art in Australia and to produce a guide for other collectors on 'how to form an art collection instead of just collecting art'. These ambitions have been well served in *Australian Surrealism: The Agapitos/Wilson Collection*.

Published by The Beagle Press and with text by Bruce James, Australian Surrealism celebrates just over a decade of focused collecting. Agapitos and Wilson first began collecting art in the late 1960s but did not become 'serious' collectors until 1990 when they acquired The attitude of lightning to a lady mountain, 1939, a painting by James Gleeson. The subsequent discovery that this painting was one of the seminal works of Australian surrealism sparked their interest in the movement. The serendipitous display in 1993 of the National Gallery of Australia's (NGA's) major exhibition, 'Surrealism: Revolution by Night', gave impetus to their decision to research and collect surrealist works from the late 1920s to 1955. Like detectives, the pair followed their intuition and the leads provided by scholars and dealers to build a collection of over 300 paintings, drawings, photographs and sculptures, all reproduced in the book. Bruce James's lively essay takes the reader through the genesis of the collection, the notion that in Australia surrealism was more of a sensibility than a fully-fledged movement and then, in turn, places each work in the collection within the historical context of that sensibility. James also provides thoughtful commentary on each artist's work.

James writes with great flourish: no one would accuse him of being afraid of a simile or metaphor. However, while the language is flowery, he never stoops to hyperbole, happily locating the Agapitos/Wilson collection against the larger public collections and never rating the artists' contribution beyond their place in Australian art. Surrealism, like minimalism three decades later, exercised a great hold on the popular imagination but had little purchase on Australian artists of the time. As he should, James sticks closely to the works in the collection, but I felt the need for more analysis as to why surrealism was at best a phase that

Australian artists, with the exception of Gleeson, passed through.

James acknowledges, but does not dwell on, the literary aspect of Australian surrealism and the social environment in Australia between the wars. Clearly, information on the movement was available in this country via artists returning from overseas and in journals, but also in illustration and film. James's interesting comment that Klippel might not have made surrealist works but for the time he spent in Europe,



suggests the climate of conservatism and the innate resistance of artists and of the market in Australia to change. The forces that shaped these works are assumed to be personal or international events and surrealism appears more as an imported and imposed style and only partly as a native response. The related question as to why so few women were influenced by surrealism is also only partially answered. While Inge King, Dora Chapman and Freda Robertshaw flirted with surrealism, only Joy Hester gave evidence of a real flair and commitment. To be sure there were the difficulties of becoming a professional artist at the time, particularly for women. Interestingly, it was only in the 1970s, after the energy of minimalism had dissipated,

that Australian artists, accurately informed of overseas developments, stopped playing catch-up and local art, with the exception of Aboriginal art, became simultaneously international and provincial.

Australian Surrealism concludes with artist biographies and a detailed catalogue of the collection, including information on the provenance and exhibition history of each work. The publication is substantial, with 203 full-colour pages and high-quality illustrations, but

the decision to intersperse plates with the commentary breaks the continuity of the narrative. I note with regret that some of the biographies have an image of the artist attached but not all do. Quibbles aside, this is a magnificent publication, exemplary in meeting the standards of museum publications.

Australian Surrealism provides a real insight into the development of wellknown artists and importantly documents the efforts of near-unknowns, such as Vera Rudner and Percy Watson. Moreover, in describing the encounter between surrealism and so many young artists whose works were to dominate the post-war era, the Agapitos/Wilson collection offers a key for appreciating modern Australian art and understanding the thread that connects Gleeson, Klippel, Tucker, Nolan, Boyd, Hester, Drysdale, Dupain and Smart, et al. This publication challenges other collectors, institutional and private, to make their collections accessible through documentation, publication and display. Agapitos and Wilson claim not to be owners but 'custodians' and announce in

the catalogue that the collection (which toured Australia) will be given away, but teasingly don't say to whom. The NGA is a possible home but the museum already has great examples of Australian surrealism and placement in one of the other state galleries would offer broader access and create greater impact. While Agapitos and Wilson have been stalwart supporters of the Art Gallery of New South Wales and all collectors tend to favour their hometown, the pair has always envisaged their collection as having national significance.

Bruce James, *Australian Surrealism: The Agapitos/Wilson Collection*, The Beagle Press,
Sydney, 2003, hardcover, 203 pp., \$99.00.

Building the Collection

DANIEL THOMAS

This big, enthralling book, *Building the Collection*, is about much more than the collections of the National Gallery of Australia (NGA). Twenty-six contributors ardently describe their work; the hundreds of pictures include amusing workplace shots as well as wonderful art. (And if you ask for the most wonderful of all, I offer Brancusi's black and white marble *Birds in space*, c. 1931–36, ecstatic, minimalist and sexy.)

For unfamiliar prehistory start with Pauline Green's first chapter and Anne Gray's interview with first Director James Mollison. Note that although the building was opened in 1982 during Malcolm Fraser's prime ministership, and the institution was founded as a statutory authority in 1976, an interim body began big-time collecting in 1973 and the gallery is chiefly the product of a Committee of Inquiry that delivered a surprisingly visionary report in 1966.

And note that Mollison, an exhibitions officer in the Prime Minister's Department from 1968, became Acting Director only in 1971 after the design had been approved and so was little involved in the architecture. Although loyal to the concept developed between architect Col Madigan and museum consultant James Sweeney, a former director of the Guggenheim Museum in New York, Mollison wishes it was friendlier to art.

Walter Burley Griffin's plan for Canberra, unveiled in May 1912, included not a 'National Art Gallery', as required in his brief, but two pairs of lakeside buildings on the opposite shore from the present NGA. He designated them 'Galleries of the Plastic Arts and the Graphic Arts'. Four buildings instead of one could be town planners' cunning, to allow for staged development and changing policies. The neutral term 'plastic arts' meant sculptures and objects and 'graphic arts' must have included paintings as well as prints and drawings. In London the National Gallery was for Old Master paintings only, in Germany a 'nationalgalerie' was for German art only. Evidently alert to terminological minefields, did Griffin know our local models? In 1911 the socalled 'National Galleries' in Adelaide, Melbourne and Sydney all collected sculptures, decorative arts, prints and drawings as well as paintings, mostly contemporary, Australian and foreign, including Asian art, but no Indigenous arts. In 1975 the words 'Australian National' inadvertently allowed incoming Prime Minister Fraser to cause great damage.

When Betty Churcher had the name changed in 1992 from 'Australian National Gallery' to 'National Gallery of Australia' she said it was a matter of style: two adjectives are a weak start for a three-word name. She should have gone further. Washington's is simply a 'National Gallery of Art', although for Canberra a 'National Museum of Art' would better express the research and development roles originally recommended.

The driving force was the Commonwealth Art Advisory Board (CAAB), established in 1912. It looked after collections of haphazard gifts, bought paintings and pottery for lending to embassies and government buildings, and from 1928 it pressed for a national gallery building in Canberra. Eventually in 1965 Prime Minister Robert Menzies set one in train by appointing a National Art Gallery Committee of Inquiry, chaired by Sir Daryl Lindsay who was then chair of the CAAB. The committee recommended that Australia create an institution, embark on rather unexpected but peculiarly Australian collecting policies, and start a building.

Prime Minister Gorton in 1968 said the building should 'be particular to Australia ... an expression of the national character'. Maybe there's a bit of 'national character' in the warm, velvety, subtly coloured bush-hammered concrete interior walls, so carefully specified by Mollison and reproduced on the cover of the book, but the exterior was a New Brutalist modern—medieval lakeside fortress. A chapter on the four-seasons sculpture garden reminds us that it still lacks its autumn-flowering component, but the native vegetation thrives and, with Fiona Hall's recent tree-fern garden, partly fulfils Gorton's request for national character.

The Lindsay Report stated 'no form of visual art should be excluded' and emphasised collecting past and present Australian painting, Australian Aboriginal art, and the art of 'Australia's neighbours in southern and eastern Asia and the Pacific Islands'. The strong emphasis on Australia and its Asia—Pacific neighbours carried an unstated implication of only small collections of art from anywhere else, namely from Europe, the Americas, Africa and western Asia.

Beyond collections, the *Lindsay Report* emphasised 'responsibility on a national basis' for documentation of art in Australia, for art archives and a library, for public education services, publishing, travelling exhibitions and conservation

advice. The institution was to be the nation's centre of excellence on all art-museum matters.

Temporary-exhibition facilities, despite the *Lindsay Report*, disappeared from the architectural brief. (It was assumed the Canberra boxoffice was too small for big-budget blockbusters, and smaller shows for the local public would be presented in a different, Capital Territory-funded gallery.) The gallery was to be for nation-wide and international visitors. The displays would change little except for the rotation of delicate textiles and works on paper. However, only one year after opening, pressure from federal parliamentarians caused an improvised presentation of 'Entombed Warriors', on tour from China. In 1998 an always necessary special wing at last opened for special exhibitions.

Andrew Sayers's chapter tells how the changed policy on exhibitions compromised the collection displays. The small but choice holdings of African, Pre-Columbian & Native American and Pacific Islands art are not featured in *Building the Collection* and are now seldom displayed, although in 1982 they were highly visible in the first gallery, alongside Buddhist sculptures, Aboriginal bark paintings, European renaissance and Australian contemporary art.

Betty Churcher describes the exhibitions presented during her 1990–97 directorship. I think they were the best ever produced in Australia: achieved because the gallery had gained clout, could exchange its own star turns for masterpieces from around the world, held high managerial credibility, and came up with great exhibition concepts. David Jaffé's 'Rubens and the Italian Renaissance', Michael Lloyd's 'Surrealism' and 'Turner', importantly, were also conceived as illumination of Australian material.

Since 1998 Asian art has occupied the lower level initially designated a 'Sculpture Gallery', and thereby confirms the NGA's strong preference for presenting collections as broad expressions of a culture, whereas temporary exhibitions are best for a narrow focus on a technique, a medium, or a particular field of study. Prehistoric and medieval works cohabit with contemporary art; high art with decorative arts, rough folkcrafts, photographs and posters.

Intense political scrutiny of the gallery after it bought Jackson Pollock's *Blue poles*, 1952, meant it did not risk paying top-of-the-market prices for, say, Charles Conder's best Australian impressionist painting, *A holiday at Mentone*, 1888, which Adelaide then bought. Malcolm Fraser

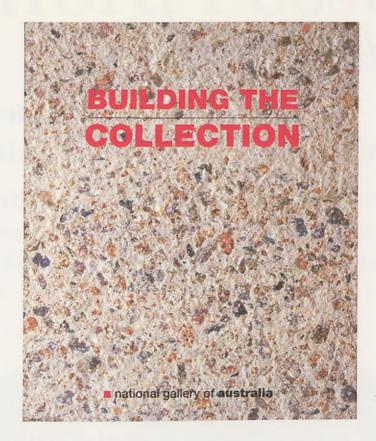
for a while stopped big acquisitions of foreign art. Purchases above \$100,000 needed ministerial approval (a ceiling now raised to \$10 million) and Jane Kinsman tells of a consequent 'under the radar' shift in 1975 from paintings and sculptures to prints, drawings and photographs.

Despondent memories survive of lost master-pieces: Braque's *Grand nu*, 1907–08, and an ancient Greek bronze statue of an athlete. The latter, subsequently the great pride of the Getty Museum in Los Angeles, was a profound loss. Australia is unlikely ever again to find so perfect a specimen of our earliest European cultural heritage, intersecting with present-day politics of sport.

Good policies are being neglected. Today collections seem captive to existing in-house expertise, to the larger collecting areas, and to a falsely convenient belief that the gallery should not 'duplicate' collections found elsewhere in Australia even though the audiences are very different.

Australian art is strong, as it has to be, and more truly national than in other state-based collections. Betty Churcher's decision to install the bicentennial The Aboriginal memorial, 1987–88, in the first room, where it stands again today after various travels, emphasises, as she hoped, how Our national gallery is unlike any other in the world. (Visiting the United States we are now struck by the invisibility of Native American art.) The Australian research powerhouse focuses less on collecting paintings and sculptures – which are often over-collected in state galleries – than on the relatively neglected media of prints, drawings, photographs and decorative arts. Major exhibitions of these 'minor media' became the gallery's refreshing contribution to the nation's bicentennial programme. Published catalogues, for example by Tim Bonyhady on colonial paintings, and Mary Eagle on works by Streeton, Roberts, Conder and Bunny, are monuments of scholarship and have rewritten our art history.

But our Pacific region is barely visible. One occasionally displayed New Zealand painting by Colin McCahon and the couple of Maori and Melanesian carvings (including Vanuatu slitdrums in the sculpture garden) are not what was intended. The Gordon Darling Australasian Print Fund, which imaginatively endowed acquisitions from the full Australia-Pacific region, including New Zealand, Kiribati and New Guinea, pointed the way to a change in management. This collecting area has now formally shifted from 'International art' to join Australian art in 'Australasian' curatorial care.



No doubt it is important for internal morale to possess, beyond immense Australian/Australasian expertise, a few internationally admired areas of great specialist strength, as are the Southeast Asian textiles and perhaps the Buddhist sculptures. Nevertheless, Canberra's museum displays are primarily for the broad Australian public, many of whom look at art only when on pilgrimage to Canberra, and for international diplomatic window-dressing. So although Chinese funerary ceramics are present the absence of high-art Chinese and Japanese paintings, supposedly because they can be seen in Melbourne or Sydney, is poorly justified. And foreigners perceive a lopsided Australian view of cultural significance. In any case the Lindsay Report recommended not Southeast Asian art, but 'southern and eastern Asian' art, which includes India, China, Korea and Japan.

The small but choice collections from other than Asia-Pacific cultural zones are now sidelined (except European/American art, where the twentieth century now looks pretty good). A policy of 'masterpieces only' remains valid only for areas beyond Australasia and its neighbours. A short-term consultant curator from outside the institution gathered the Black African works, a great aesthetic thrill and a great cultural difference to be found nowhere else in Australia. And although the Indonesian textiles are indeed a part of Islamic art, the one serious gap in the collection is west Asian Islam.

A spectacular Persian tiled arch, considered for purchase during Michael Brand's curator-

ship of Asian art, was probably as serious a loss as the Getty's Greek bronze. One Arab calligraphy and a handful of Mughal miniatures are not enough. We are not only being deprived of strangely intimate beauty; we can also dream how Australia's anxiety about Muslims could soften if Islamic art were visible in Canberra.

So what about the future? Besides a Director and Deputy Director the NGA at present has five Assistant Directors, in charge of 'Marketing & Merchandising', 'Collection Services', 'Access Services', 'International Art' and 'Australasian Art'. A recent annual report entirely omits African and Native American art from a flow-chart of responsibilities. The deputy director is a chief administrator. I suggest a second deputy director for art curatorship, to watch the spaces left by the focused assistant directors and curators, to ensure that African and Pacific art and other small collections remain visible, and at last to tackle a permanent display of Islamic art.

Although one should always review policies, and certainly not fetishise the 1966 Lindsay Report, I suggest the current Director and Council revisit it (and its comprehensive update published in the 1994 National Gallery of Australia Acquisitions Policy). I was startled by the founding report's excellence, and its unexpected relevance to the politico-cultural world of 2003. Also revisit the wisdom on governance in Roger Butler's interview chapter with Gordon Darling, who in 1982 was Chairman.

Try harder to fix the building. Make it easy for visitors to find the entrance; don't frighten the infirm with the great staircase up to Australian art, accompany it with an adjacent escalator or lift. Are the building and technical staff really up to speed for new media? By now a plasma or video installation by Bill Viola should be taking its place among the late twentieth century masters. Consider a new special wing for Pacific art. Finish the sculpture garden.

Keep Donald Judd, Richard Serra, Eva Hesse, Louise Bourgeois and Colin McCahon permanently on display. Besides Bill Viola, surely the recent past needs major work by Jasper Johns, James Turrell and Gerhard Richter much more urgently than Leon Kossoff. The current international collecting might take it easy, please, on British art.

Pauline Green (ed.), *Building the Collection*, National Gallery of Australia, Canberra, 2003, 408 pp., softcover \$89.00, casebound \$120.00.

Ken Whisson

ANDREW SAYERS

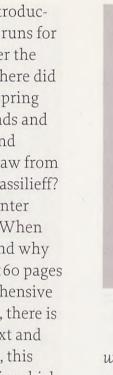
Ken Whisson is an exceptionally good Australian painter who has not been well served by publications about his art. The catalogue produced in 1985 to accompany his touring exhibition of that year was valuable but awkwardly designed and hard to read. A new book, published by Whisson's Melbourne dealer, Niagara Galleries, is certainly an improvement. Much care has been given to the reproduction of the paintings in its 100 colour plates; its long oblong shape has been chosen to match the standard Whisson landscape format; and the pictures have been selected to create a measured progress through five decades of painting.

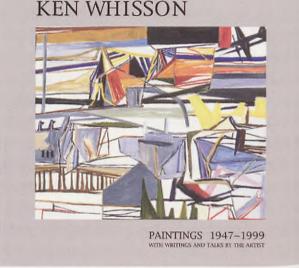
Yet I found Ken Whisson: Paintings 1947–1999 unsatisfactory. It does not answer any of the questions that I have always wanted to ask

about the painter. John McDonald's introduction is suggestive and analytical, but it runs for a little over 1000 words and glosses over the origins and details of Whisson's art. Where did Whisson's unique and original vision spring from - this strange art of elongated heads and angled bodies, disembodied shadows and smeared shapes? What did the artist draw from his early mentors, particularly Danila Vassilieff? What circles beyond did the young painter move in? How was his work received? When did the painter go to live in Perugia? And why Perugia? Surely in a book that runs to 160 pages and that is likely to be the only comprehensive book on Whisson's work for some time, there is some duty to provide a historical context and to describe the shape of a career. As it is, this context is scantily served by end matter in which the artist's biography is confined to just three lines: '1927 Born Lilydale, Australia; 1987 Visual

> Arts Board Emeritus Award for substantial contribution to Australian art; Lives and works in Perugia, Italy'.

Some insight into Whisson's ideas is provided with the inclusion of six of his writings and talks, beginning with a 1969 review (unpublished) of two exhibitions at the Institute of Contemporary Arts in London, and ending with a published review of the 1999 Venice Biennale. Each of these pieces seems bound to its time and place. In his 1985 talk at the Canberra School of Art, for example, the artist expounds on that chimera of the 1980s, the transavantgarde and, in other places, he grapples with pop art and conceptual art. The most valuable of the writings included here is 'Technique and Intuition' (1994) in which Whisson elaborates on some of the sources and ideas in his practice as an artist, his struggle to shake and break conscious thought and to keep his painting alive to the flow of forgetful intuition.



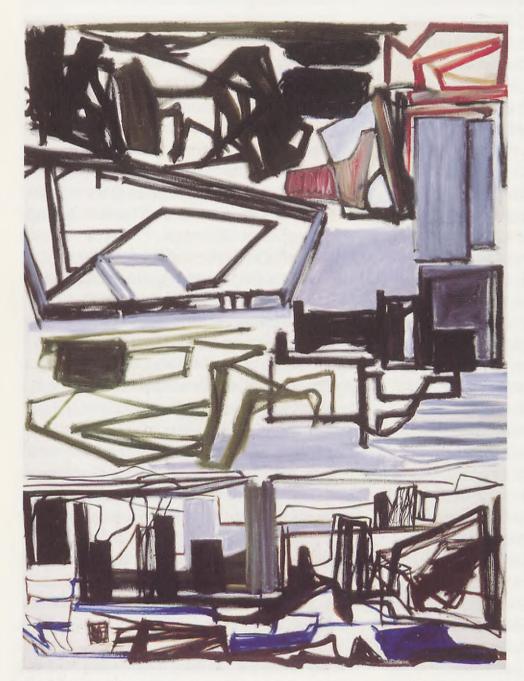


It could be said, of course, that none of the words in the book really matter, that it is the paintings that matter. Whisson's painting is ideally suited to reproduction. His scale is comfortable – he paints neither huge, nor tiny pictures, and his style is essentially linear. In Whisson's art everything seems to aspire to become a line – birds, planes, factory buildings, people, shadows. There is a direct relationship between his painting and drawing, although it is one we are not able to observe in this book, since no works on paper are included. The fluidity of his painting is a kind of metaphor for intuitive exploration.

Over his friendly panels Whisson wields his brush with great virtuosity. His is not an easy facility (against which he consciously struggles), but the journey of a stop-start, sometimes dragged, sometimes pushed line that seems to mirror the erratic scanning of the searching eye. Looking through the plates in succession one is aware of the sense of order in Whisson's art, a uniformity of the size and format of the blank canvas with which he begins. There is a strong internal structure to each of his paintings; the edges of the canvas give a logic to their repeated verticals and horizontals. John McDonald describes the approach evocatively as 'treating the picture plane like a set of shelves'.

Ken Whisson's art is enigmatic. Yet it seems to invite us to 'unravel' it. Like all profound painting Whisson's work will lose no richness or power if we subject to close scrutiny its relationship to the observed world of places, things and people.

Ken Whisson: Paintings 1947-1999. With Writings and Talks by the Artist, Niagara Publishing, Melbourne, 2001, hardcover, 160 pp., \$99.00.



KEN WHISSON, Sky above city landscape and internment compound, 1991, oil on canvas, 120 x 90 cm.

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