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Vol. 42 No. 1 Spring 2004

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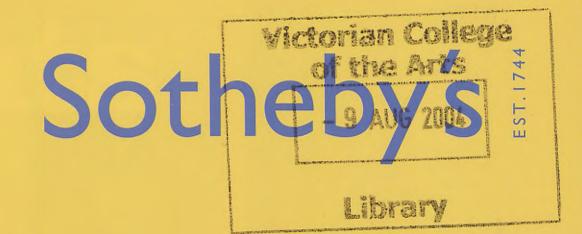
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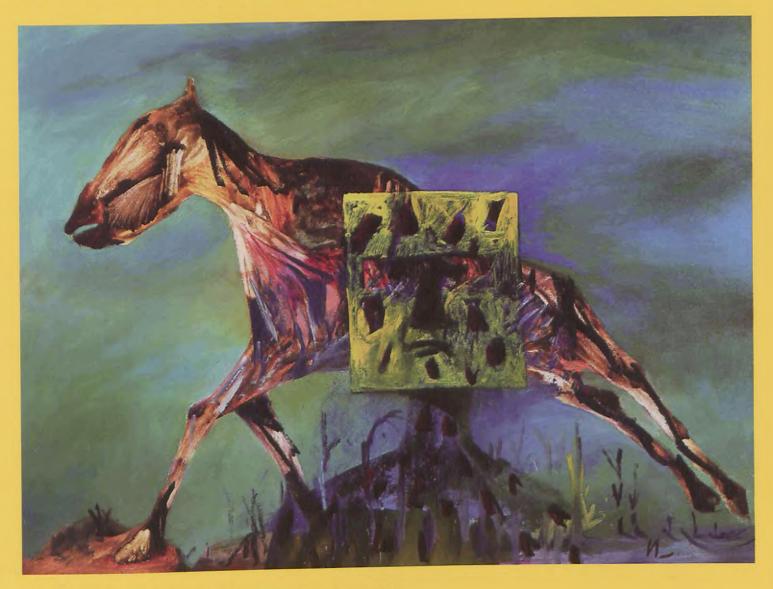




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editorial



The work of John Mawurndjul, an Aboriginal artist who has revitalised the bark-painting tradition in Australia, is a feature of this Spring issue of *Art & Australia*. As is evident from Judith Ryan's essay on his practice, Mawurndjul's dynamic work – including his superb depiction of a benevolent female lightning spirit which appears on our cover – is arguably among the most remarkable painting being produced in Australia today.

Four other Australian artists working at the present time, each with a quite different approach to painting, are also featured in this issue.

James Mollison AO writes on three bodies of work by Melbourne painter Brent Harris. Titled 'Bubbles', 'Just a Feeling' and 'Sleep', each series comprises ostensibly abstract compositions. However, Mollison argues that rather than purely formal experiments, these works have a unique, personal meaning which the artist has only recently acknowledged. It is a particular honour to have James Mollison write for *Art & Australia*; as a former director of the National Gallery of Australia in Canberra and the National Gallery of Victoria in Melbourne, he has been a significant advocate for the visual arts and museum practice in Australia over many years.

In another pairing of distinguished artist and eminent author we feature an interview between well-known Australian landscape painter, Tim Storrier AM, and Director of Sherman Galleries in Sydney, William Wright AM. This is the first in a planned series of interviews to be published in *Art & Australia* under the banner of 'In the Studio' which, as its title suggests, centres on artists' studios or working environments. In this issue we visit Storrier at Yarras, his studio and home in Bathurst, New South Wales.

Another well-known landscape painter, Philip Wolfhagen, is the focus of an essay by David Hansen. A proud Vandemonian, Wolfhagen has long drawn on the Tasmanian landscape as a subject for his painting, including a recent body of work which shows a marked shift in his aesthetic. And who better to write on Wolfhagen than David Hansen, curator of a recent, internationally acclaimed exhibition of the work of one of Australia's earliest Tasmanian landscape painters, John Glover.

Landscape of a different kind is explored in the work of Noel McKenna, whose quirky, gently humorous painting Anne Ryan writes about in this issue. And Fergus Armstrong focuses on young Sydney artist and Samstag recipient TV Moore, whose recent video work takes two infamous Australian figures – bushranger Ned Kelly and underworld criminal Arthur 'Neddy' Smith – as its subject.

In this issue of *Art & Australia* we publish the final instalment in Daniel Thomas's series 'Museum pieces'. Like James Mollison, Daniel Thomas AM has been a key proponent of the visual arts over many years as both a writer and a curator/director at Australia's leading public galleries. His recollections of his long and distinguished life in the visual arts have been of much interest to readers over the past twelve months. It is an honour to have Daniel as a contributor to *Art & Australia*.

In this issue we also initiate the ANZ Emerging Artists Program which will see the work of eight emerging Australian artists featured on the back cover of *Art & Australia* over the next two years. The first artist to be nominated for the program is Del Kathryn Barton. We are delighted to be collaborating with ANZ Private Bank on this program. See page 160 for full details of the initiative and of Del Kathryn Barton's work.

On a final note, please be sure to visit the *Art & Australia* stand at the 2004 Melbourne Art Fair. Established in 1988, Melbourne Art Fair has done much to advance the commercial gallery scene in Australia. The 2004 event takes place from 29 September to 3 October at the Royal Exhibition Building in Melbourne.

Errata: In Janine Burke's review of Melinda Harper's exhibition at Anna Schwartz Gallery in Melbourne on page 593 of the June 2004 issue of *Art & Australia* (vol. 41, no. 4) the image *Untitled*, 2004, should be vertical. Additionally, the Stieg Persson image on page 600 of the Gallery section, titled *Forex*, 2004, was incorrectly positioned. Our apologies to Melinda Harper, Stieg Persson and Anna Schwartz Gallery for these oversights.

contents

forum

- 2 Editorial
- 6 Contributors
- 50 Donald Judd at the Tate Modern Sebastian Smee
- 52 Donald Judd in Australia Adam Free
- 54 Gods becoming men Edward Lucie-Smith
- 56 Paradise now? Contemporary art from the Pacific Ingrid Periz
- 58 Australian War Memorial in London Colin Martin
- 60 Museum pieces Daniel Thomas
- 62 Tributes Jean Appleton Christine France; Joan Kerr Dinah Dysart

features

- 64 The abstract vision of John Mawurndjul Judith Ryan
- 72 Brent Harris: Bubbles, Just a Feeling, Sleep James Mollison
- 80 TV Moore Fergus Armstrong
- 84 The value of things: The art of Noel McKenna Anne Ryan
- 90 Philip Wolfhagen David Hansen
- 96 In the Studio Tim Storrier William Wright

review

100 Bridget Crone on Philip Guston, Helen Chadwick, Tim Noble & Sue Webster, 'A Kind of Bliss' and Cy Twombly in London; Helen Grace on Public/Private – Tumatanui/Tumataiti: 2nd Auckland Triennial; Ted Snell on Ricky Swallow, Peter Hennessey & Patricia Piccinini, 'Interiors – Maps, Marks and Memories' and Darren Siwes

gallery

106 Selections from recent exhibitions Isabel Carlos

books

- 108 Reading Harry Seidler Andrea Stretton
- Dinah Dysart on Harry Seidler: The Grand Tour; Pamela Bell on Searching for Gaia: The Art of Guy Warren; Christine France on A Studio in Montparnasse, Bessie Davidson: An Australian Artist in Paris

market

- 114 Salesroom Terry Ingram
- 117 Melbourne Art Fair Ashley Crawford
- 119 Collector profile Peter McMahon and Jennifer Rice Claire Armstrong
- 123 Market profile Tim Storrier Roger Dedman

ANZ / Art & Australia Emerging Artists Program

160 Del Kathryn Barton Claire Armstrong

Victorian College of the Arts

- 9 AUG 2004

Library

cover, detail John Mawurndjul, Namarrkon ngal-daluk, female lightning spirit, 1983, earth pigments on bark, 136.9 x 40.4 cm (irreg.), gift of Geoff and Janette Todd,

1992, National Gallery of Victoria, Melbourne.

© John Mawurndjul 1983/Licensed by VISCOPY, Sydney, 2004.

this page and inside front cover, detail Noel McKenna, Bird on stump, 1999, enamel on plywood, 60 x 70 cm, private collection, Sydney. Photograph Paul Green.

opposite page Photograph Benjamin Storrier.



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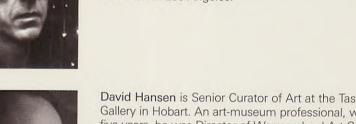
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Photographer: Paul Green

contributors



Fergus Armstrong is a PhD candidate in the Department of English at the University of Sydney, where he has also worked as a tutor and research assistant. In 2001 he co-wrote, with Amanda Rowell, the catalogue essay for Sydney artist Hany Armanious's exhibition 'Selflok' at the UCLA Hammer Museum in Los Angeles.



David Hansen is Senior Curator of Art at the Tasmanian Museum and Art Gallery in Hobart. An art-museum professional, writer and lecturer for twenty-five years, he was Director of Warrnambool Art Gallery (1980–87); Director of Riddoch Art Gallery, Mount Gambier (1987–92); and Director of the Fifth Australian Sculpture Triennial in Melbourne (1993). His most recent exhibition, 'John Glover and the Colonial Picturesque', is currently touring with the assistance of Art Exhibitions Australia.



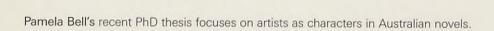
Edward Lucie-Smith was born in 1933 in Kingston, Jamaica. He moved to the United Kingdom in 1946 where he was educated at King's School, Canterbury, and Merton College, Oxford. He was an education officer in the RAF and worked in advertising for ten years before becoming a freelance author. He is now an internationally known art critic and historian, a published poet, anthologist and a practising photographer.



James Mollison AO was the inaugural Director of the National Gallery of Australia, Canberra (1977–89), and Director of the National Gallery of Victoria, Melbourne (1989–95). His publications include Albert Tucker Retrospective Exhibition (1990), Fred Williams – A Singular Vision (1989) and Renaissance Art in the National Gallery of Victoria (1962). His many board and committee appointments include Foundation Member, Visual Arts Board of the Australia Council; Foundation Member, The National Cultural Heritage Committee; and Foundation Member, The Gallery Directors' Council. Photograph Felicity Mark.



Ingrid Periz has written for Art & Text, World Art and ARTnews and has taught at the University of Melbourne and New York University. Her book on Adam Cullen was published by Thames & Hudson in 2004. She lives outside New York City.



Ashley Crawford is the author of Wimmera: The Work of Philip Hunter (2002) and co-author of Spray: The Work of Howard Arkley (1997).

Bridget Crone is a curator and writer based in London where she works at The Showroom.

Roger Dedman is the author of The Australian Art Market Movements Handbook produced by Christie's.

Dinah Dysart has published, edited, and authored books, catalogues and essays on Australian art and is former Editor of Art & Australia and ART AsiaPacific. She was Director of S. H. Ervin Gallery, Sydney, and a Trustee of the Historic Houses Trust of New South Wales (1989–97) and a member of its Exhibitions Advisory Committee. She is currently Deputy-Chair of the Australia-China Council.

Christine France is an art historian and critic.



Anne Ryan is Assistant Curator of Australian Prints, Drawings and Watercolours at the Art Gallery of New South Wales, Sydney, where she has collaborated on a number of exhibitions and publications on Australian art, most recently on contemporary Australian prints. She studied at the University of Sydney and University of New South Wales and was the Sarah and William Holmes Scholar at the British Museum in 2001–02. Photograph Jenni Carter.



Judith Ryan studied at the University of Melbourne and Oxford University and began her art-museum career in 1977 at the National Gallery of Victoria, Melbourne, where she is currently Senior Curator of Indigenous Art. Her special interest is Indigenous Australian art of the twentieth century. She has curated numerous exhibitions of Aboriginal art and has published widely.



Andrea Stretton is a literary and arts journalist and interviewer, best known for almost fifteen years as a presenter and series editor of national television literary and arts programs at SBS and the ABC. Andrea was also Artistic Director of the Olympic Arts Festivals for 1998 and 1999. She writes literary criticism for major newspapers, interviews international and local writers and artists in the public arena, and has been awarded the Chevalier dans l'Ordre des Arts et des Lettres. She is Contributing Editor, Books, for Art & Australia.



Dr Daniel Thomas AM was a curator at the Art Gallery of New South Wales, Sydney, for twenty years from 1958, then founding Senior Curator of Australian Art at the National Gallery of Australia in Canberra for its 1982 opening. From 1984 to 1990 he was Director of the Art Gallery of South Australia, Adelaide. He now lives on the Tasmanian Riviera.



William Wright AM trained as an artist in Sydney, Italy and London and has held senior positions at art schools in the United Kingdom and United States. He also works as a curator and was Artistic Director of the 4th Biennale of Sydney (1982) and Assistant Director of the Art Gallery of New South Wales, Sydney (1982–91). In 2002 he was awarded the Australia Council Emeritus Medal for services to the visual arts and education, and in 2003 he was appointed Member, Order of Australia, for services to art and education. He is currently president of the Australian chapter of the International Association of Art Critics and has been Director of Sherman Galleries, Sydney, since 1991. Photograph Michael Johnson.

Adam Free is Curator of European Painting and Sculpture at the Art Gallery of South Australia, Adelaide.

Helen Grace is a Sydney-based writer, new-media producer and Adjunct Professor in the Faculty of Humanities and Social Sciences, University of Technology, Sydney.

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

Colin Martin is a London-based freelance writer whose interests include twentieth-century works on paper and private presses, architecture and decorative arts, modern ceramics and glass.

Sebastian Smee is an art critic for the Australian. He has also written art criticism for the Daily Telegraph, the Spectator and Prospect in the United Kingdom. He is the author of Side by Side: Picasso v Matisse (2001).

Ted Snell is Professor of Contemporary Art and Dean of Art at the John Curtin Gallery, Curtin University of Technology, Perth. He is also the Western Australia art reviewer for the *Australian*.

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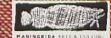
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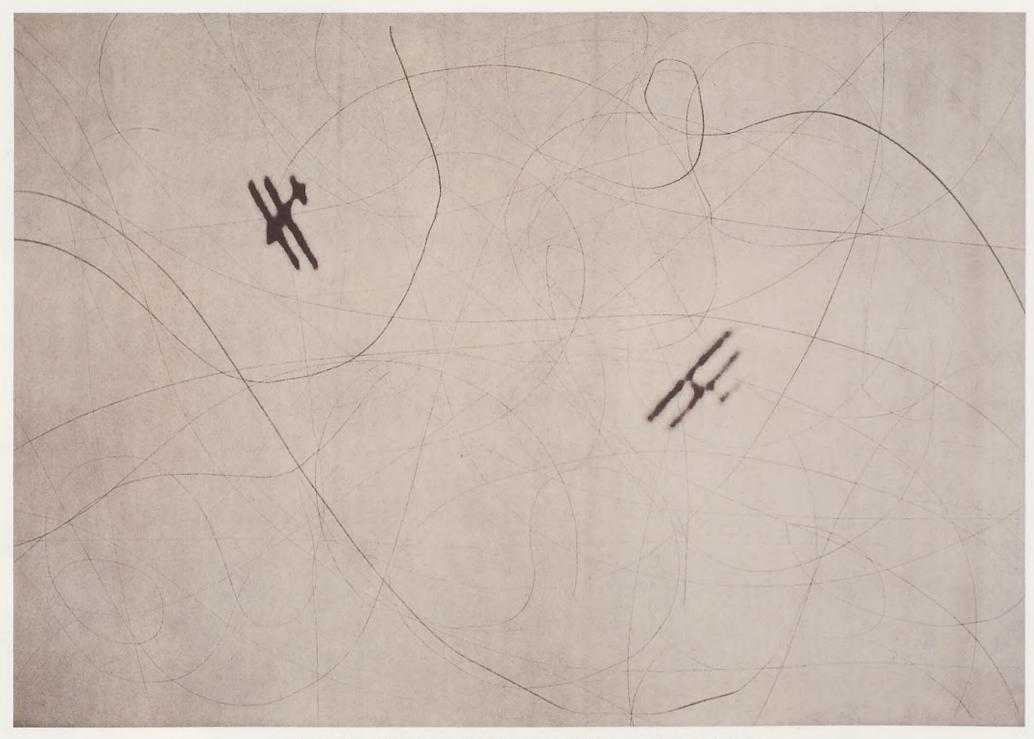
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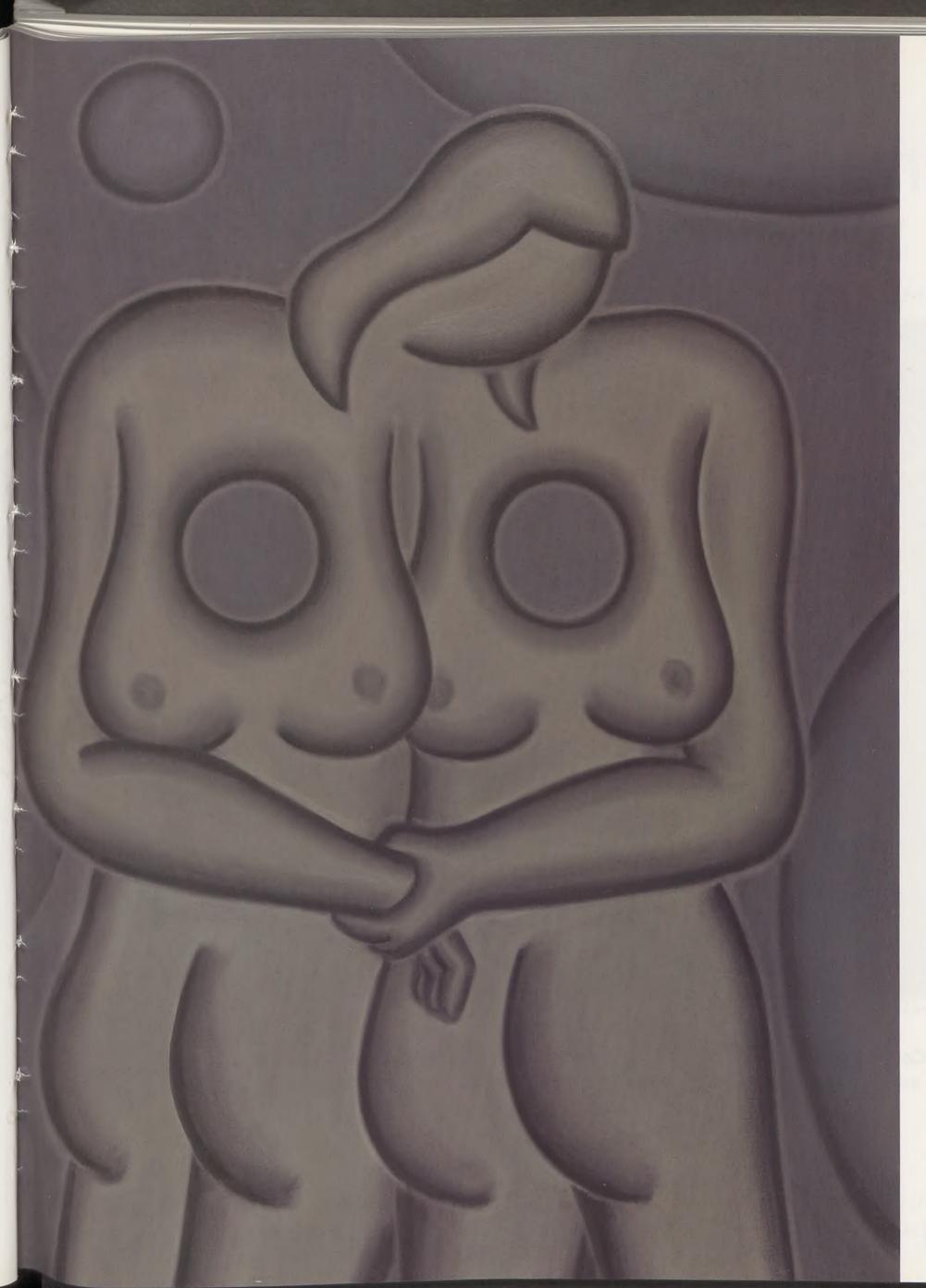
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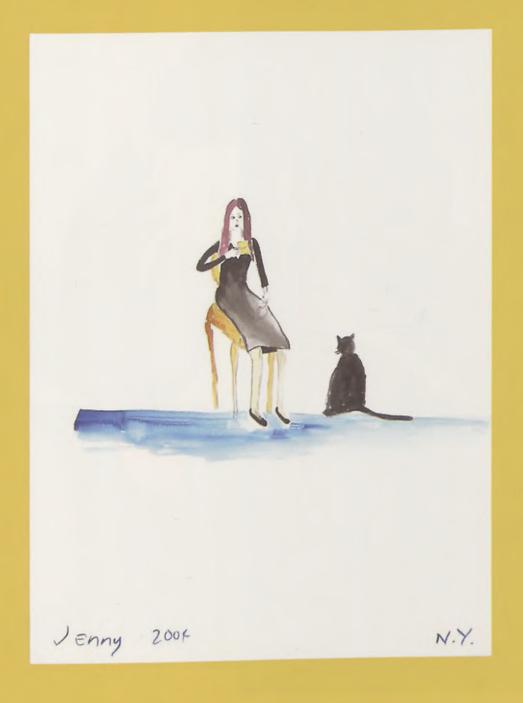
Jimmy Njiminjuma, Kuninjku, Kurrurldul NT, Yawkyawk 2000 (detail) Art Gallery of New South Wales © the artist, Maningrida Arts & Culture/VISCOPY

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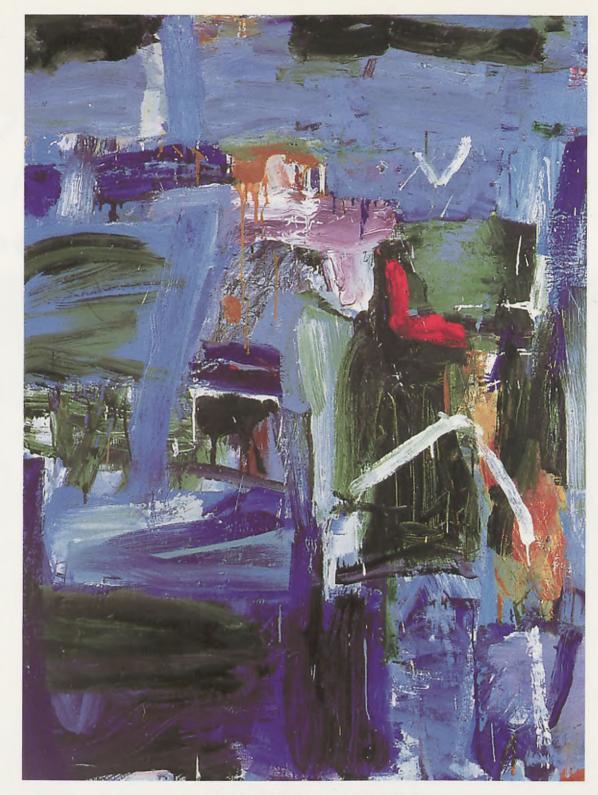
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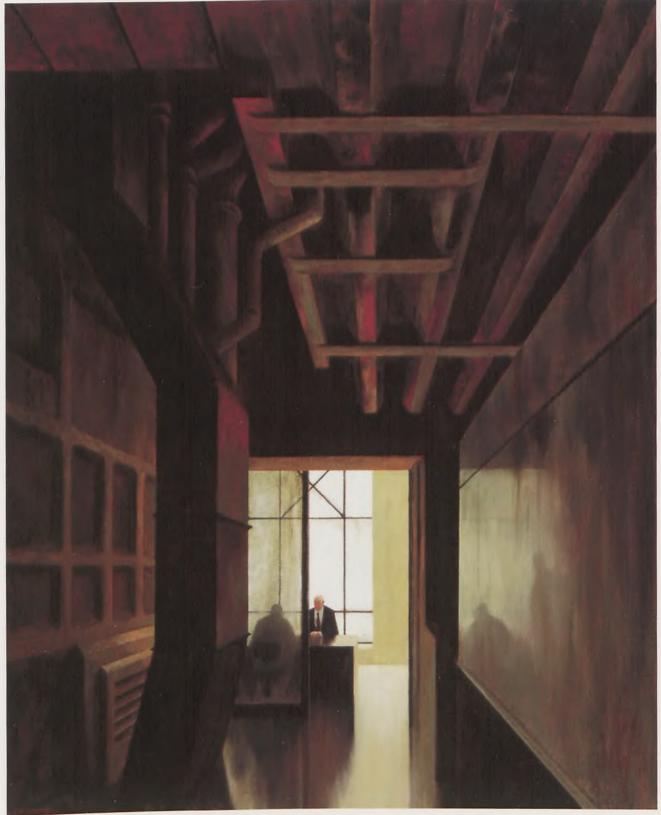




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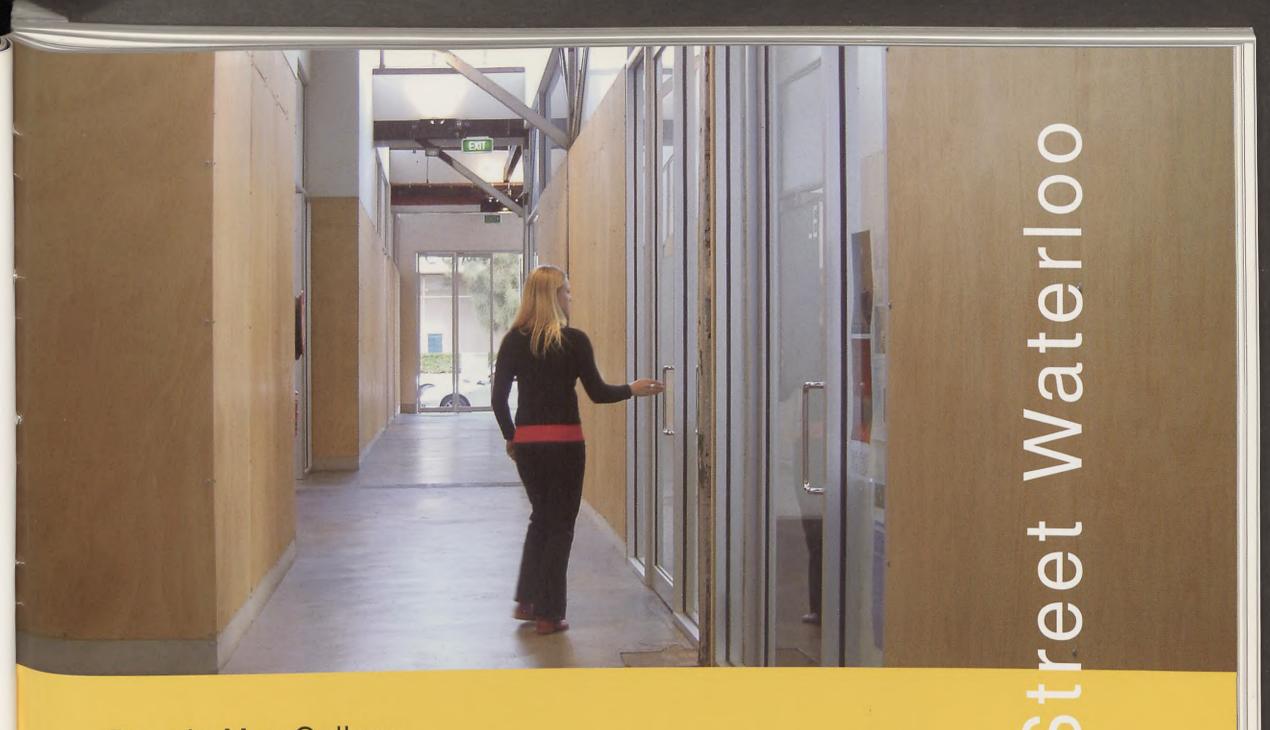
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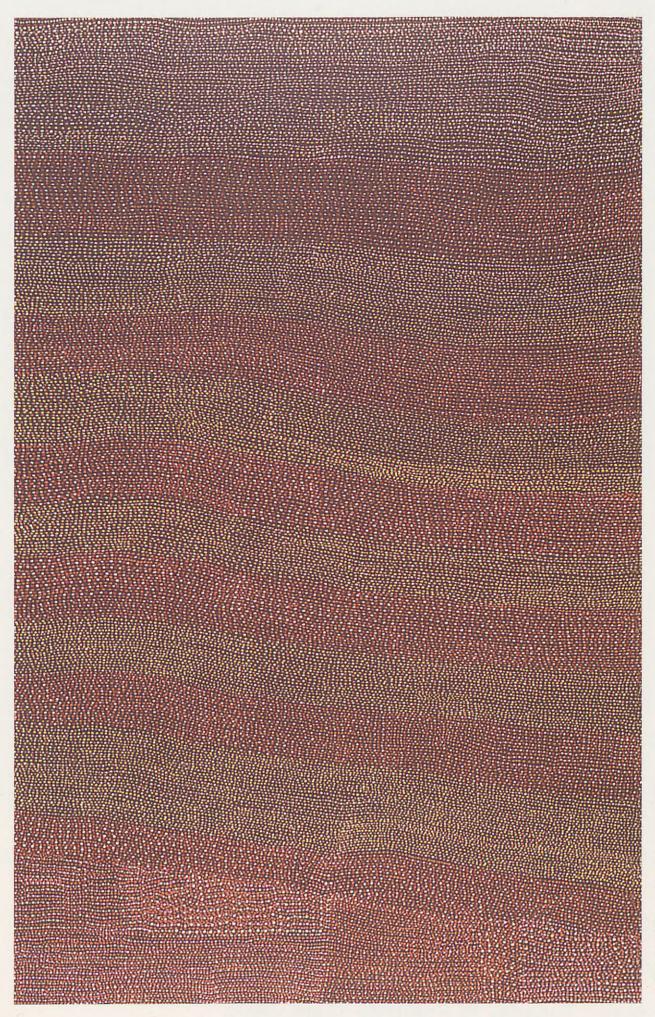
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Image: Cruiser 2004, oil on canvas, 150 x 195cm



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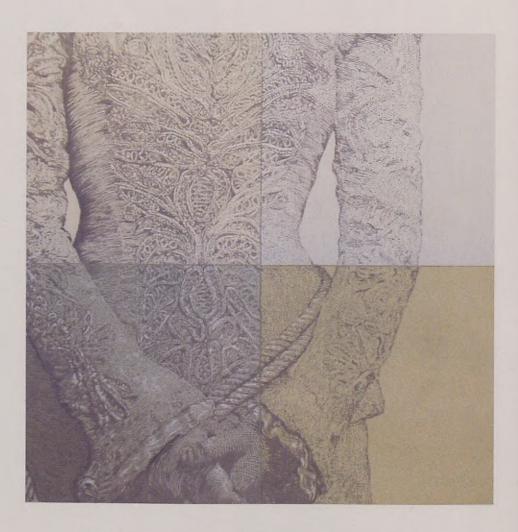
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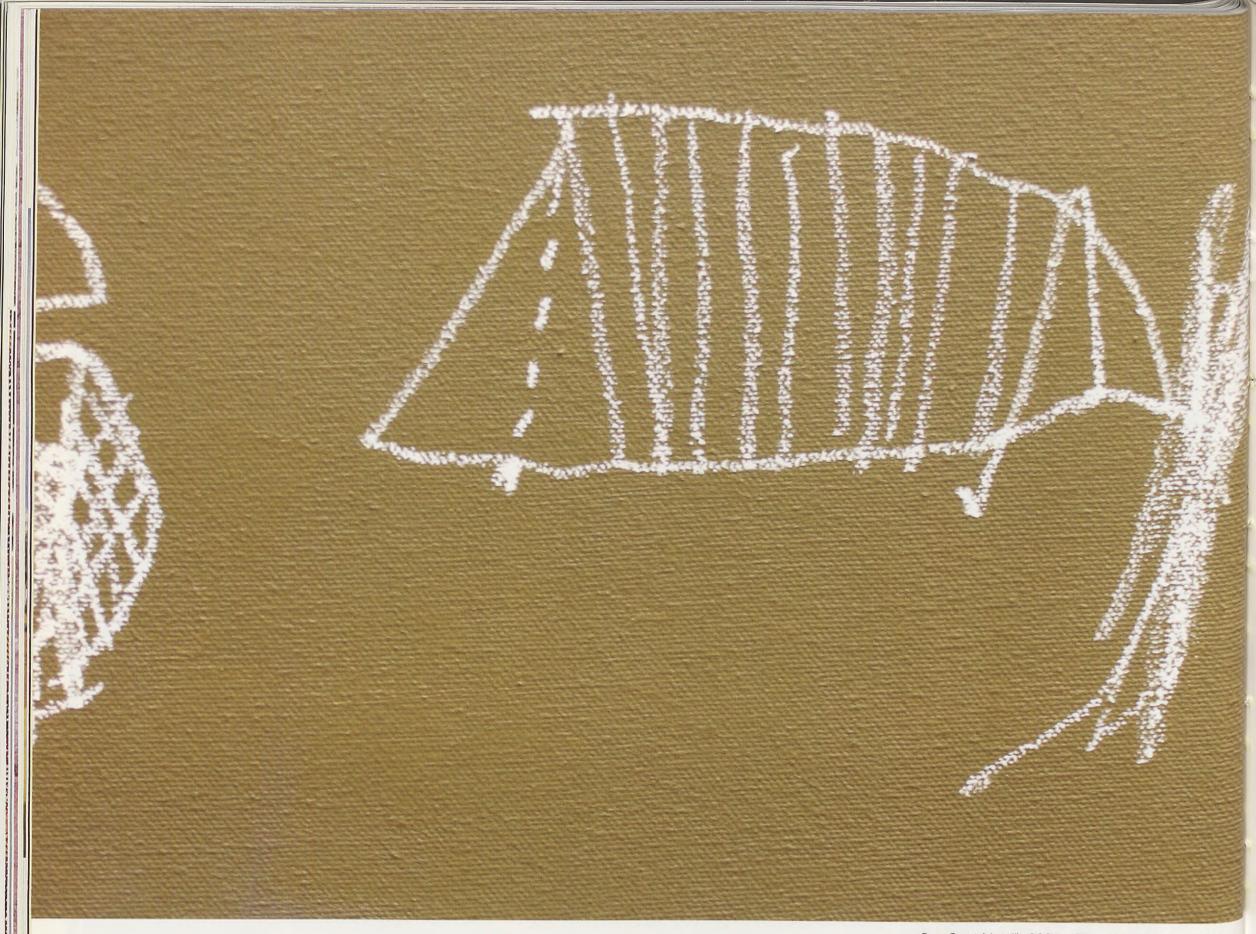


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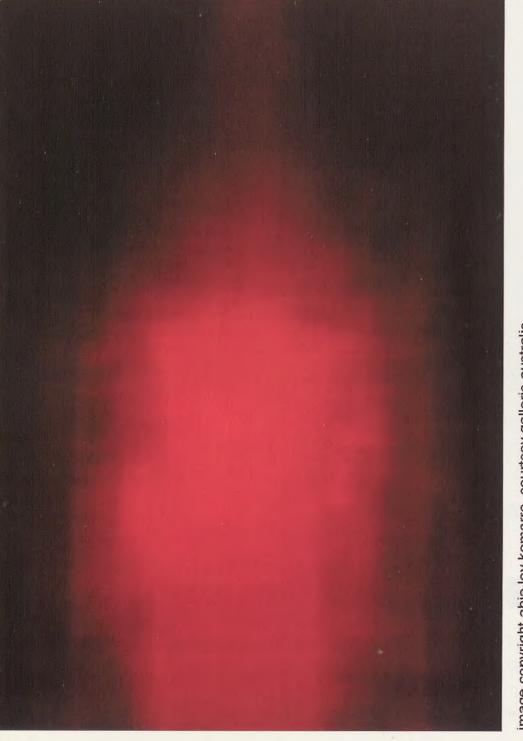
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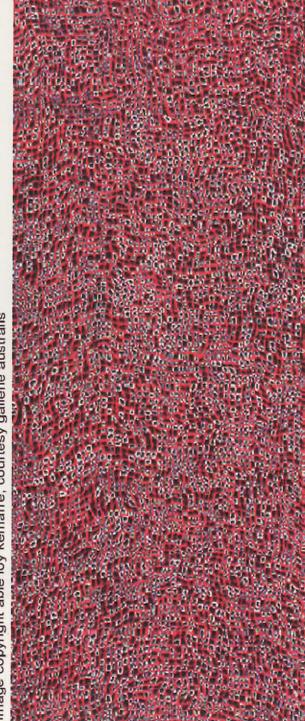
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far left: charlie sheard the emanation 2002 198 x 148cm oil on linen canvas. p.o.a.

left: abie loy kemarre body painting 2004 137 x 61cm acrylic on canvas. p.o.a.

below: reuben paterson (n.z.)
ngati rangitihi on ngati awa land;
good ol'mata! 2002 122 x 122cm
glitter dust on canvas p.o.a.



image copyright charlie sheard, courtesy tim olsen gallery

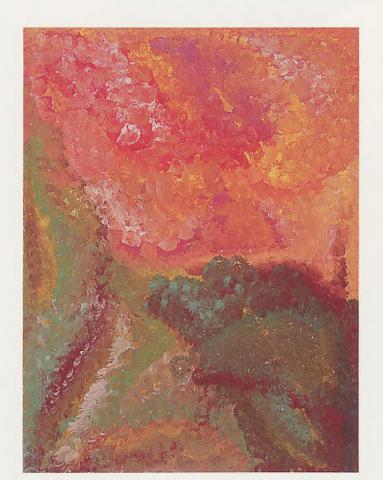


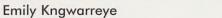
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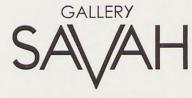
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Donald Judd

Sebastian Smee

Donald Judd, Untitled, 1989–90, enamelled aluminium and galvanised iron, $150 \times 750 \times 165$ cm, Kunstsammlung Nordrhein-Westfalen, Düsseldorf. © 2004 Judd Foundation/Licensed by VAGA, New York/DACS, London.

An evangelist, an ideologue, a puritan – Donald Judd could be all these things, and yet he was first and foremost an artist, a sculptor, with an extraordinarily exact and demanding eye. The exhibition of his work at the Tate Modern in London in early 2004 was one of the most beautiful shows to have appeared in that gallery since its opening in 2000. Essentially, it consisted of a great number of rectilinear objects – made from wood, aluminium, plywood, cold-rolled steel and coloured Plexiglass – which were placed on the floor or attached to the wall in stacked rows or columns. Perhaps the strongest impression they made was a sense of particularity – each work being very much its own thing, which is extraordinary when one considers what seems at first to be the basic sameness of the ingredients.

A student of philosophy and art history, Judd worked as an art critic for six years in the early 1960s, although by this stage he had been painting for over a decade, gradually ridding his canvases of figurative elements and traditionally 'European' preoccupations with composition and illusionism. The decision by Nicholas Serota, Director of the Tate Modern and the curator of this retrospective, to begin in the 1960s, when Judd's first works completely free of such preoccupations were made, was the first clue as to the nature of the exhibition. Rather than beginning at the beginning, in the 1940s, and having the accent fall on historical accuracy and exhaustive representation, Serota chose to be as faithful as possible to the artist's intentions. This gave rise to a beautifully coherent, at times intoxicating, show, the starting point for which derived from the internal logic of the work itself, rather than any extraneous concerns. Judd



once wrote: 'Too often, I believe, the meaning of a work of art is lost as a result of thoughtless or unsuitable placement of the work for display. The installation of my own work ... is contemporary with its creation, and the space surrounding the work is crucial to it.'

It was in his fidelity to this crucial aspect of Judd's aesthetic that Serota succeeded triumphantly. From it, everything else flowed. The show's eleven rooms were perfectly paced, with fastidious attention paid to intervals and measurements, and a delicious exactness informing all aspects of the exhibition, even the labelling. Reflecting on the exhibition, one struggles to resist feeling a sense of nostalgia for Judd's adamantly modernist, programmatic vision in these blowsy, inexact, anything-goes times. Inside the show itself however, nostalgia, and almost every other low-level, secondary state-of-mind, including scepticism, was banished by the work's simple, powerful presence.

It took Judd less than two years to settle on his basic vocabulary of volume, interval and space. To look at a work such as *To Susan Buckwalter*, 1964 – a horizontal row of four galvanised iron boxes joined on the top by a long, square-sided aluminium pipe coated in blue lacquer – is to become gradually conscious of an almost infinite array of specific phenomena: the way the galvanised iron reflects a certain amount of light but retains its mottled pattern, whereas the blue lacquer drinks in light smoothly; the way you can see through the long blue pipe but the inside of each box is hidden; the way light is blocked from the sides of the boxes which face each other and reflected from the sides facing out; and so on, potentially forever. Oddly, it doesn't become boring.

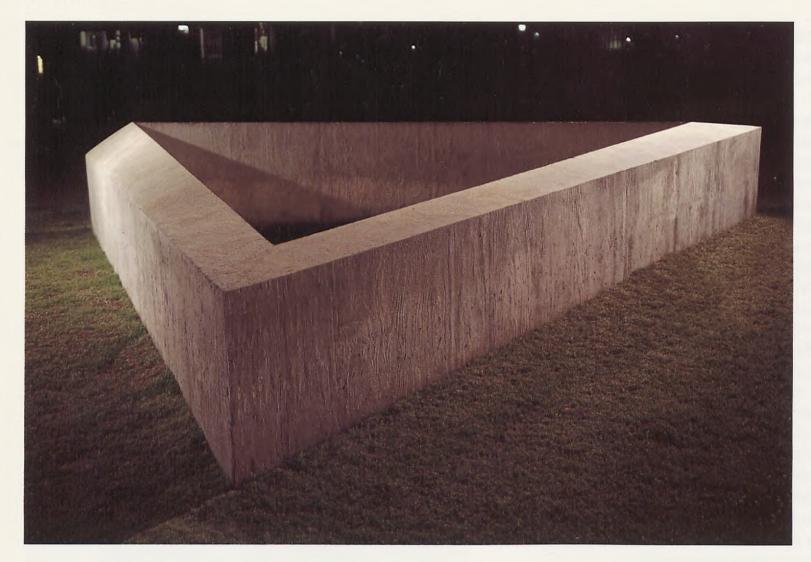
Of course, it is meaningless to think about Judd's work without taking into account its effect on the surrounding space. The work's very muteness induces an unusual strain of self-consciousness. You are first made acutely aware that You and the work share a space, and this in turn somehow enlivens your sense of that shared space. 'There is no neutral space', Judd once wrote. He felt that in his own era, the 'public has no idea of art other than that it is something Portable, that it can be bought ... This situation is primitive in relation to a few earlier and better times.'

Judd did everything he could to change this situation, culminating with his purchase of several houses, aeroplane hangars, warehouses and army barracks in Marfa, Texas, which he set about transforming into a permanent place for the display not only of his own works, but also works by artists he admired, such as John Chamberlain, Ilya Kabakov and Dan Flavin. The idea was to achieve a perfect synthesis between the work, the building and the surrounding landscape (Judd: was also a devoted environmentalist). It is hardly surprising, given the lengths he went to in this direction, that Judd, who died in 1994, has had a lasting influence on architecture and interior design. However, despite his influence in these spheres, his own work never feels like an accessory. It has the specific charge and knobbly resistance of real art.

The revelation of the exhibition was colour, a quality which one does not automatically associate with Judd, who once wrote, 'No immediate feeling can be attributed to colour'. Like so many aspects of his work, which so scrupulously avoids any suggestion of expression, Judd's colour choices can seem arbitrary. They weren't, of course, but it is not important to know the reasoning behind the choices he made (the same goes for his systems of intervals, which were often based on mathematical arrangements, such as the Fibonacci sequence). Instead, one needs only to take in the effect, which is often as luxurious as it is ascetic. Asked whether it was more important to understand art or to look at it, Judd said: 'That's the division between thought and feeling. You have to do it all at once. You have to look and understand, both. In looking, you understand; it's more than you can describe.'



Donald Judd, Untitled, 1968, stainless steel and yellow Plexiglass, ten units, each 23 x 101.6 x 78.7 cm, Froehlich Collection, Leinfelden Echterdingen, Germany. © 2004 Judd Foundation/Licensed by VAGA, New York/DACS, London.



The problem of slope

Donald Judd in Adelaide

Adam Free

Donald Judd, Untitled, 1974–75, reinforced concrete, 126 x 760 x 660 cm (irreg.), South Australian Government Grant in association with Marshall & Brougham Pty Ltd, 1974, Art Gallery of South Australia, Adelaide. Photograph Clayton Glen.

Situated in the rear garden of the Art Gallery of South Australia (AGSA) in Adelaide is *Untitled*, 1974–75, a minimalist concrete sculpture conceived by American artist Donald Judd. Given that 2004 is the thirtieth anniversary of the work's completion, and the year in which a major retrospective of Judd's work was held at the Tate Modern in London, it seems timely to consider the reception of *Untitled* in Adelaide and to assess its significance in Judd's oeuvre.

Judd came to Adelaide in May 1974 when the AGSA was hosting 'Some Recent American Art', an exhibition of minimal and conceptual art organised by the Museum of Modern Art in New York which featured four of his works. Public outcry and reaction against 'Some Recent American Art' was extreme; Judd's work in the exhibition, and the concrete sculpture he was commissioned to make for the AGSA, received sustained criticism.

A public forum for 'Some Recent American Art' at the AGSA on 24 June 1974 was met with a well-organised assault, as Brian Medlin, Professor of Philosophy at Flinders University in Adelaide, along with several other speakers, denounced the show:

We reject the nihilism, hedonism and elitism underlying 'Some Recent American Art' ... We demand a robust popular art that speaks from and to the real concerns of the world's men and women ... We recognise that the most important pleasure to be derived from art is that of correctly understanding the world and that a correct

understanding of the world must result in determined struggle against US imperialism ... Art must be involved in that struggle ... For that struggle is no less than the struggle for survival, for human culture, for human kind.²

The following day protestors demonstrated on the steps of the gallery, holding placards with slogans such as 'Resist Cultural Imperialism'. Protest flyers were distributed and anti-American labels were affixed to many of the exhibits, including several of Judd's works. The local press gave the protest extensive coverage, resulting in a steady stream of editorial ridicule. Debates about cultural imperialism in the pages of the *CAS Broadsheet* lasted until 1975.³

Commissioning Judd to create a permanent work in Australia was the idea of John Kaldor, supported by then director of the AGSA, John Baily, and American curator Jenny Licht. (The commission was originally proposed for Sydney, but a suitable site near the Art Gallery of New South Wales could not be found.) However, in light of the criticism of 'Some Recent American Art', Judd's commission for the AGSA attracted criticism on the basis that it represented yet another cultural trophy; was a celebration of the industrial; and a reinforcement of American hegemony in international artistic practice.

The University of Adelaide branch of the Worker's Student Alliance ran a poster campaign protesting 'Down with Moribund Imperialist Art' and 'Artistic Independence, Not Servility to Things Foreign'.

Judd's statement in the catalogue for 'Some Recent American Art' ('I wanted work that didn't involve incredible assumptions about everything. I couldn't begin to think about the order of the universe or the nature of American society'), reinforced the phenomenological, autonomous and non-referential nature of his work and made a point of not engaging with political discourse. However, Judd was folced to defend himself against the accusation that his success was based on American cultural imperialism.

Notable by its absence in the Tate Modern's retrospective of Judd's work is any critical discussion of the artist's large site-specific works, or his Australian trip and AGSA commission. In an interview in 1974 Judd explained: 'In order to make me happy (or sort of minimally happy) we try to make two or three large pieces each year ... either large indoor or large outdoor. I'm interested in larger pieces you know." Clearly, by the mid 1970s Judd regarded 'larger pieces' as of central importance in his exploration of space and form. The significance of the larger works hinges on the opportunity they provided for experimentation. Taken together, they form a progression; a working through of ideas concerning the formal problems posed by the topography of particular sites.5

Judd's first outdoor piece, for the collection of Joseph Pulitzer, was completed in 1971 and consists of two separate concentric rectangles of stainless



Demonstration against 'Some Recent American Art' on the steps of the Art Gallery of South Australia, Adelaide. Reproduced in *The News*, 25 June 1974. Photograph courtesy News Limited.

steel. The top edge of the outer rectangle is level, while the inner rectangle is parallel to the slope. A similar principle appeared in a circular work produced in the same year, consisting of two hot-rolled steel circles installed on the ramp of the Guggenheim Museum in New York. Judd's first concrete piece was also constructed in 1971: a thick concrete circle on the grounds of Philip Johnson's Glass House in New Canaan, Connecticut. Judd's outdoor, site-specific works are a form of problem-solving and *Untitled* at the AGSA is important in the development of these pieces. Of *Untitled* Judd said:

I thought I was going to have to deal with a flat site ... In some way it had been kind of vague in the back of my mind to make it triangular ... This is the first triangular piece of any kind made ... everything got abruptly reversed [when I] realised that the land was sloped.⁶

The Johnson circle and the AGSA work appear to be the only examples in Judd's oeuvre of a single geometric form incorporating both concepts on its inner and outer sides. The rarity of triangular forms in Judd's work further supports the notion that he regarded the AGSA commission as an opportunity for risk taking.

Each of Judd's works required a precise, individual and sensitive installation. He carefully considered the location of his piece in Adelaide, remarking that 'It's got clear since I came here ... its position in the land is pretty particular'. For Judd, space did not exist

without relation to an observer. In terms of perception of space, both the Pulitzer and Guggenheim works, by concealing their inner forms, injected surprise and revelation into the act of viewing. Both works bring the viewer's attention inwards – a very different viewing experience compared to the later Johnson and Adelaide pieces, where the higher inner edge creates an outside orientation. This removes the sense of mystery present in the former works, and makes the governing rationale perceptible at a distance by the act of walking around the piece and accumulating a series of perspective views.

Contemporary viewers attempting to discern Judd's intentions for *Untitled* face an added impediment in the form of the ground level on the lowest edge which has been built up by approximately 12 centimetres since the work's conception. This creates a false reading in that some interpreters concentrate on the relationship between the top edges, when it is clear that Judd was intent on creating a 'thick plane parallel to the surface'.⁸

Current public attitudes to *Untitled* are not very different to those of the 1970s; the work is still regarded by some as resolutely inaccessible, and labels such as 'plop art' or 'architectural jewellery' indicate skepticism about the credibility of its industrial paradigm and its resonance with modernist concrete architecture. Even fans of the hermetic, signature-style work acknowledge its indifference, accentuated

by time, to the social and political – for example, Indigenous – aspects of the Adelaide site. Hopefully, as the 1970s recede as a distinct historical period, the undeniable elegance of *Untitled* will be acknowledged, and its significance in the artist's oeuvre re-evaluated.

- 1 'Some Recent American Art', Art Gallery of South Australia, Adelaide, 1–30 June 1974.
- 2 Quoted in Brian Medlin, 'Cultural imperialism', CAS Broadsheet, vol. 4, no. 3, September 1974, pp. 10–11
- 3 The CAS Broadsheet articles involved in the debate have been reproduced in David Doolan (ed.), *Cultural Imperialism and the Social Responsibility of the Artist*, Contemporary Art Society of Australia (SA) Inc., Adelaide, 1976. Judd's *Untitled*, 1974–75, is illustrated on the back cover of the book.
- 4 Donald Judd interviewed by Ian North, Adelaide, 30 May 1974.
- 5 The scarcity of Judd's large concrete site works might be partly explained by his retirement to Marfa, Texas, where some fifteen examples are permanently installed.
- 6 Donald Judd interviewed by lan North, op. cit.
- 7 ibid
- 8 See Judd's discussion of slope in Donald Judd, 'Some aspects of color in general and red and black in particular' (1993), *Artforum*, vol. 32, no. 10, summer 1994, p. 113.

GODS BECOMING MEN

Edward Lucie-Smith



Sui Jianguo, Clothed Discobolus, 1998, fibreglass, dimensions variable.

What does one do to celebrate the Olympic Games from an artistic standpoint? In the lead-up to the 2004 Olympic Games in Athens, Greece ran a program of exhibitions called 'The Cultural Olympiad'. The program included 'Outlook' (25 October 2003 – 25 January 2004), a large survey of contemporary art curated by Christos M. Joachimides, a well-established curator who lives mostly in Germany. The most ambitious exhibition of its kind ever seen in Greece, 'Outlook' occupied three large spaces along one side of Piraeus Street, the roaring industrial highway that links the city of Athens to its port. One of these facilities was a new exhibition space built by the Benaki Museum, a privately funded institution and the richest museum in Greece.

Why, then, was there a need for another and much smaller contemporary show – 'Gods Becoming Men' – so soon after 'Outlook'? As the curator of the subsequent show I can give several reasons. One is that without 'Gods Becoming Men' the only contemporary show in Athens during the Olympic Games would have been a major exhibition of Australian Aboriginal art. Even the proudest Australian national would be tempted to agree that, seen in isolation, an exhibition of Indigenous art might give a skewed view of contemporary achievement in the visual arts to the thousands of spectators thronging to Athens for the Olympic Games.

Another reason for 'Gods Becoming Men' was that I found 'Outlook' to be fairly slanted, with a heavy emphasis on artists from Europe, particularly artists from Germany, and from northern Europe more generally. There were no artists from Australia, none from South America and only one from China. The lone Iranian artist in the show was domiciled in Zurich. Regarding media, there were paintings, installations and videos, but little photography, which is surprising given its increasing prominence as a medium for fine art.

'Gods Becoming Men', held at the privately owned Frissiras Museum, which occupies two handsomely converted nineteenth-century mansions in the Plaka, in the very heart of Athens, was in many ways a riposte to this – in geographical terms, in exploitation of technological wizardry and in philosophical approach.





detail
Tim Maslen and Jennifer Mehra,
Past is the future, 2004, installation,
photographs, projectors and sculpture,
300 x 1400 cm

Fereydoun Ave, Untitled, 2000, colour photograph.

The artists in the show come from locations throughout the world, including Australia, Mainland China, Taiwan and Hong Kong, Israel, India, Indonesia, Iran, Brazil and Jamaica, as well as Greece, Russia, the Czech Republic, Sweden, the United States and the United Kingdom. Remarkably few of these nations were represented in 'Outlook', although they all sent competitors to the games.

The show had not one theme but several. One major topic, as suggested by the exhibition's title, was the divinity of the human body. This theme manifested itself in a number of surprising and fascinating ways. The Iranian artist Fereydoun Ave, for instance, exhibited photographs of traditional Iranian wrestlers, the *Pahlavans*, or strong men, whose rituals are linked to Islamic Sufism. For Iranians, these wrestlers offer a direct link to the legend of the two warriors, Sohrab and Rustum, a myth central to the Iranian sense of nationhood. Tara Sosrowardoyo, an Indonesian photographer with studios in Kuala Lumpur and Jakarta, showed extraordinary colour-saturated photographs of Indigenous People from Irian Jaya. The Chinese sculptor Sui Jianguo showed a large fibreglass sculpture of Myron's *Discobolus*, c. 450 BC, clothed in a flapping Mao suit. This work gently satirises aspects of both contemporary Chinese and traditional western culture and also makes the point that what is 'classical' in the West is not necessarily so in Chinese terms. The statue was placed in a sunlit courtyard very close to the Acropolis.

A number of the artists made use of digital imaging. Among them were two Russians, Olga Tobreluts and Genia Chef, both members of the St Petersburg group, the Novia Akademia (New Academy), founded by the late Timur Novikov. Novikov thought that western advertising had stolen the idea of obvious 'beauty' (to make this connection he cited advertising campaigns for Versace, now a very popular brand among the Russian nouveaux riches) and that it was the business of the artist to steal it back again. The Novia Akademia is one of several so-called 'retro avant-gardes' that have appeared in Eastern Europe. Another is the Irwin group in Slovenia. These groups can perhaps be compared with the British Pre-Raphaelites of the mid nineteenth century. They look back in order to go

forward. 'Retro' artists often remake established classic images using digital technology. Tobreluts, for example, presented a new, classicised version of Matisse's *La danse*, 1909.

Similar ideas are beginning to surface in Britain as the famous yBa (young British artists) group is being challenged by an even more youthful generation. Many of these new artists are graduates of the Royal College of Art in London. One of the most gifted is Paul Hodgson, who creates subtly subversive paraphrases of celebrated Old Master paintings. One of his digital pieces included in the exhibition is based on Rubens's *Samson and Delilah*, c. 1609–10, in the collection of London's National Gallery.

A rather different approach is taken by Marilène Oliver, another British artist, whose work consists of a stack of glass plates supported by four steel rods. Within the stack appears the life-sized spectral figure of a muscular man. Titled I know you inside out, 2001, the work is constructed from material found on the internet. An American criminal, executed for murder, left his body to science. The scientists cryogenically froze his corpse and cut it into numerous thin slices. Oliver discovered photographs of these slices on the internet and used them to reconstruct the man's complete image.

At the centre of the show an installation by Australian artists Tim Maslen and Jennifer Mehra picked up on many of the themes that occurred in different forms elsewhere in the show. Based on a work they completed as part of their residency at the Eden Project in Cornwall, *Past is the future*, 2004, features a pair of figures, one male and one female, who magically appear and then disappear in a jungle of foliage. The installation suggests that if human beings are in any sense god-like, they are only so when they are most fully integrated with the idea of nature.

Gods Becoming Men, Frissiras Museum, Athens, 13 July – 15 September 2004.

Paradise now?

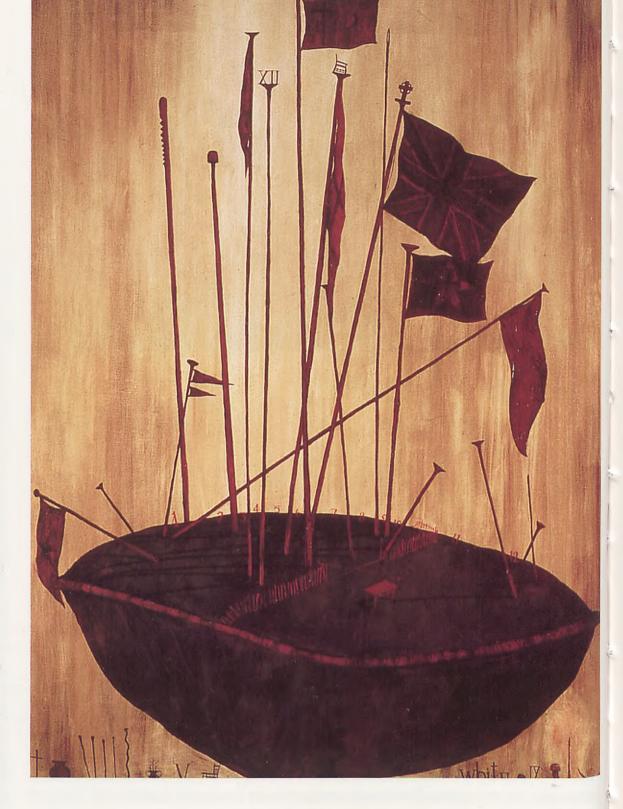
Contemporary art from the Pacific

Ingrid Periz

right Shane Cotton, Needlework, 1993, oil on linen, 183 x 152 cm, private collection. opposite above Sofie Tekala-Smith, Savage island man with pure, 2003, photograph, 120 x 100 cm, courtesy of the artist. opposite below Niki Hastings-McFall, Too much sushi VIII, 2003, plastic soy sauce bottles, sterling silver, 280 cm, courtesy of the artist. Photograph John Collie.

From Captain Cook, the French explorer Louis Antoine de Bougainville and Paul Gauguin to tourist tikis, plastic hula skirts and Hawaiian Elvis, the image of the Pacific islands has been one of lushness, ease and pleasure. 'Paradise Now? Contemporary Art from the Pacific' offered a more complex view of the tourist cliché through the work of sixteen artists from the region. Curated by Melissa Chiu,¹ former director of Gallery 4A in Sydney and now Curator of Contemporary Asian and Asian–American Art at the Asia Society & Museum, New York, this was the first major exhibition of contemporary Pacific art in the United States. What resulted from Chiu's selection was a picture of the Pacific that is fragmented and hybrid, and full of many of the contradictions characteristic of life elsewhere, far from paradise.

By choosing artists whose work engages critically with the idea of paradise, Chiu steered the show away from any narrow conception of regional identity. Indeed, as the accompanying catalogue explains, there is no single Pacific 'identity'. The artists in the exhibition were from New Zealand, Hawaii, New Caledonia, Samoa, Fiji, the Torres Strait Islands and Niue, with many working outside their country of birth. The area's Indigenous Polynesian and Melanesian cultures are changing, in part due to migration within the region, together with



the legacy of colonialism, which also created a European and Indian presence. This change was reflected in the exhibition's mix of urban, cosmopolitan styles with those of traditional island cultures.

Ranging across painting, photography, video, sculpture, installation and performance, the works in the exhibition displayed different degrees of local specificity. Ken Thaiday's mobile sculptures adapt Torres Strait Islander ceremonial headdress forms, transforming them into something whimsical with a real life elsewhere, for these are designed as headpieces that can be manipulated by performers. Rotuman body adornment was the subject of Sofia Tekela-Smith's colour photographs, but her large portraits refuse the passivity of standard ethnographic subjects. And in Shane Cotton's paintings Maori iconography and painted scroll designs meld with Christian crosses and Colin McCahon's work.

In other works local references were muted. Peter Peryer's black-and-white photographs, some of which trace a quietly disruptive human presence in the landscape, downplay New Zealand's scenic beauty with a sensibility that shifts from the Gothic to the banal. His *Dead steer*, 1987, a bloated cow by the side of a road, could be from anywhere. So too Ruth Watson's *Oceanography*, 2004, comprising a group of large, tear-shaped salt forms affixed to the wall. Using

a variety of materials, including pollutants, Watson marks these forms with map-like stains to suggest the problem of marine pollution in the Pacific, and Possibly elsewhere. The rhyming of lachrymal salt with sea salt is cute, but this Work's formal appeal is almost undone by its overly modest scale. More troubling is its utter dependence on wall text, the only anchor for the pollution reference.

Two very different video works mine variations on postcolonialism. London-based Indian/Fijian artist Mohini Chandra makes diasporic displacement and longing palpable in *Studio*, 2003, which shows the interiors of Indian-owned Photographic studios in Fiji. Brought to the country as servants for the British, Indian people now comprise almost 45 per cent of Fiji's population, but have limited access to land ownership or to Fiji's political, legal and administrative structures. Chandra shows the studio set-ups with their scenic backdrops and quietly flapping curtains, suggesting an imagined place for the Indian customers, who are never shown. These projected empty spaces can be read as staging grounds for nostalgia, paradoxically, perhaps, for a homeland yet to be seen by some.

Unlike the displaced Indians in Fiji, the New Zealand Maoris successfully enacted a treaty with the British – the 1840 Treaty of Waitangi – that later helped to establish New Zealand's official policy of biculturalism. In a video work commissioned for the Museum of New Zealand Te Papa Tongarewa, Lisa Reihana revisits and reworks old Maori stereotypes. Her multi-screen video installation *Native portraits n. 19897*, 1997, is based on nineteenth-century photographic portraits of Maori subjects. Using well-worn postmodern tactics, Reihana and her friends take up poses in a variety of costumes. However, instead of postmodernism's familiar empty theatricality, she sketches out the complex dynamics of colonial relationships in sequences that combine still and moving imagery, colour and sepia tones, aggression and grace.

The exhibition's implied critical stance was most apparent in the work of Downwind Productions, a collaborative venture between Hawaii-based artist Gaye Chan and art historian Andrea Freeser. *Historic Waikiki*, 2001–04, takes aim at the cultural and environmental changes wrought on the island by European and American settlement, particularly the tourist industry. The work comprised faux souvenirs – such as pieces of concrete ostensibly from Waikiki hotels, packaged with information about the negative effects of tourism in Hawaii – along with a website detailing Waikiki's history. Any humour in this parody of kitschy tourism is quickly undone by its sober critique. What remains is didacticism.

In contrast, Niki Hastings-McFall's constructions made from plastic soy-sauce bottles and sterling silver are models of elegant subtlety. From tiny, fish-shaped soy-sauce containers supplied with takeaway Japanese food she fashions leis, the Polynesian token of welcome. By materially reworking a traditional form with urban detritus, she notes the increasingly global popularity of Japanese food while formally recalling the Japanese presence in the northern Pacific. In a similar vein, Hastings-McFall made luminous rosary beads from fluorescent materials, comparing the devastation of twentieth-century nuclear fallout in the Pacific to earlier missionary efforts.

Chiu's selection succeeded in showing the downside of paradise. Over-fishing, racism, environmental ruin and cultural decimation all find their representation here. The exhibition used a lot of wall text – perhaps a necessary evil given the region's unfamiliarity to a New York audience – which sometimes limited rather than increased the work's legibility. Imagination, as much as fact, has always played a large role in the invention of any paradise. Thankfully, the best work here shows a similar kind of inventiveness.



The curatorial advisers for the exhibition were Dr Karen Stevenson, University of Canterbury, New Zealand; Ngahiraka Mason, Auckland Art Gallery; Caroline Vercoe, University of Auckland; and Jim Vivieaere, Auckland-based artist and curator.

Paradise Now? Contemporary Art from the Pacific, Asia Society & Museum, New York, 18 February – 9 May 2004.

Under English skies

The Australian War Memorial in London

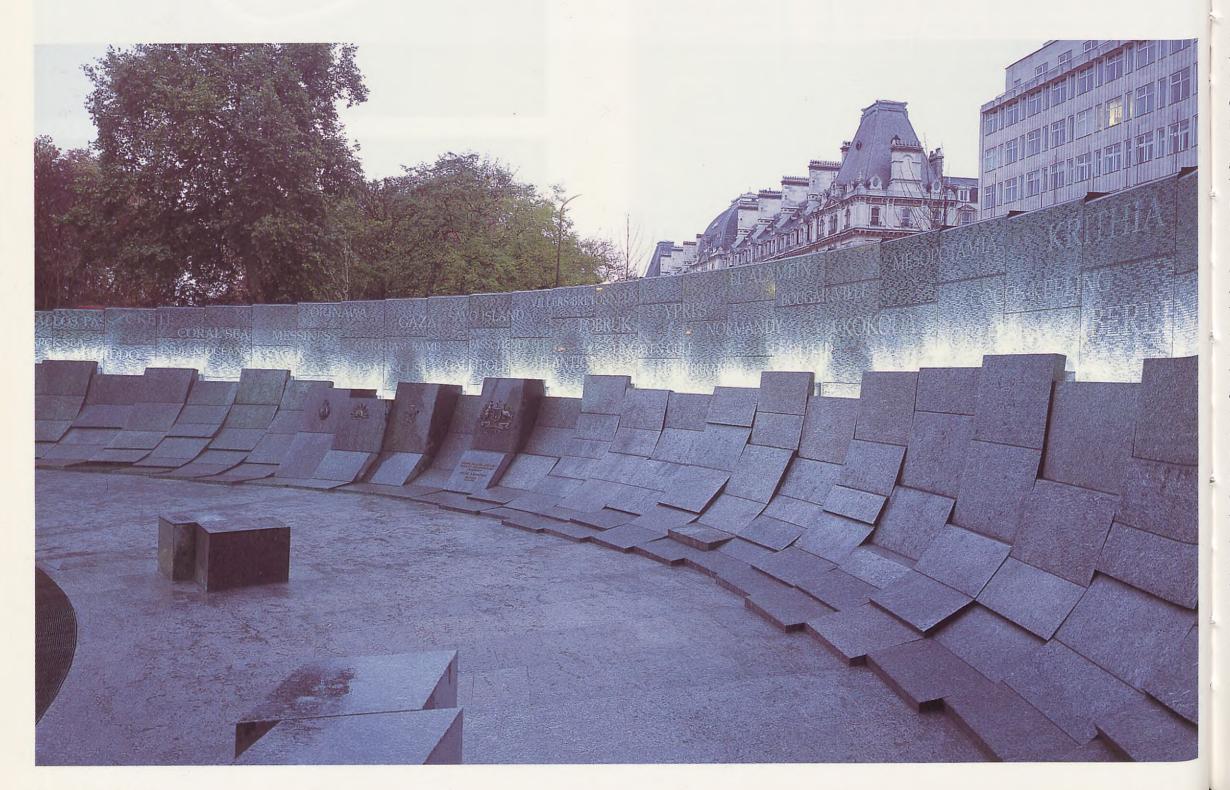
Colin Martin

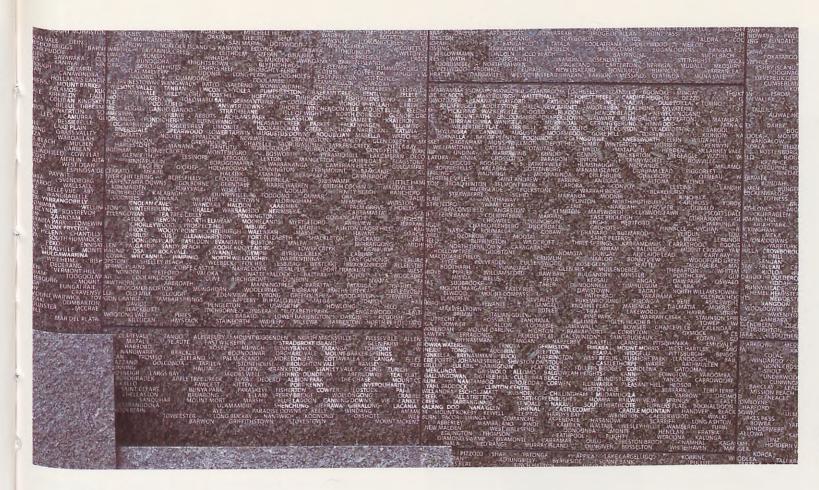
Australian War Memorial, London. Photograph Patrick Bingham-Hall. On 11 November 2003, the eighty-fifth anniversary of the signing of the Armistice, a dedication ceremony took place for the new Australian War Memorial in London.

Designed by architect Peter Tonkin (from Tonkin Zulaikha Greer Architects) and artist Janet Laurence, the memorial is located on Hyde Park Corner. The dedication service began poignantly, with a military band playing Waltzing Matilda. For many the tune evoked blue skies and the optimism with which 1.5 million recruits marched from towns and cities across Australia, later sailing from its ports in troopships to serve in the First and Second World Wars. The Royal Air Force jets that screeched overhead, marking the end of a two-minute silence, were invisible in the grey English sky, but carried with them far more sombre connotations.

Unlike earlier Commonwealth War Graves Commission memorials, the London memorial does not list the names of the dead or missing. Instead, the superimposed names of forty-seven major battles in which Australian soldiers, sailors and airmen fought have been sand-blasted into vertical panels of semi-polished granite that form a shallow arc of wall enclosing a paved, ceremonial space. Fittingly, Gallipoli is inscribed centrally. Other battles include Amiens (1918), Coral Sea (1942), Crete (1941), Kokoda (1942), Okinawa (1945) and Ypres (1917). Overlapping slabs of sawn granite, stacked against the vertical wall, tilt to meet the horizontal surface of flame-exfoliated stone. This arrangement has multiple readings, representing stony slopes on the Dardanelles; ramparts on the western front; armour plating; or war-cemetery tombstones.

As visitors move closer the battle names gradually lose focus and effectively disappear. In their place, the randomly arranged names of 24,000 towns and cities predominate. They are the birthplaces of two generations of men and women who enlisted in the Australian services, 45 per cent from locations outside Australia, 40 per cent from England, Scotland, Wales or Ireland and 5 per cent from elsewhere.





detail Australian War Memorial, London. Photograph Patrick Bingham-Hall.

Listing places of origin, rather than the names of those who died, is symbolic of the sacrifice made by the country as a whole. Clusters of more deeply carved letters among the place names form the battle names. Water flows randomly down the inscribed panels, subtly directing one's attention to different areas and reflecting the landscaped amphitheatre. The text panels are illuminated by light sources hidden behind the stacked slabs, creating dramatic nocturnal effects.

In his pioneering 1977 exhibition on the memorial and cemetery architecture of the First World War, architectural historian Gavin Stamp commented on the irony that the 'catastrophe which irretrievably shattered European civilisation allowed a final and Supreme expression of the Renaissance humanist tradition in stone'.1 Although Great Britain had a tradition of erecting regimental memorials or monuments to individuals, there were few national memorials to war dead before 1914, although those killed at Waterloo in 1815 were honoured with a memorial in Brussels. The Imperial War Graves Commission was established in 1917 to care for the graves of all those who died on active service and to build and maintain official memorials and ^{Cemeteries}. However, with the exception of New Zealand, the commonwealth governments built their Own national memorials. The Australian Memorial at Villers-Bretonneux, designed by Sir Edwin Lutyens, Was the last to be completed in 1938.

Commemoration is an area where contemporary architectural and artistic practice overlap. Architect Daniel Libeskind's Jewish Museum in Berlin – which records the history of Jews in the German capital and houses their cultural objects – is a potent memorial

to loss. Sculptor Rachel Whiteread's Memorial to Victims of the Holocaust at Vienna's Judenplatz, for which she cast the interior of a library, has similar potency. In Canberra, Peter Tonkin collaborated with sculptor Ken Unsworth on the Australian National Vietnam Veterans Memorial, and with Janet Laurence on the design for the Tomb of the Unknown Australian Soldier in the Hall of Memory at the Australian War Memorial. The London memorial, however, represents a new approach. Unlike Official War Historian C. E. W. Bean's (1879-1968) concept for a nationally significant building with a large museum, as realised with the Australian War Memorial in Canberra, the London memorial was not conceived as a functional building with a commemorative role - rather, its function is memory.

Tonkin enjoys working on memorials: 'They're fewer and they're about meaning, providing architects with rare opportunities to get a clear run at their art."2 Laurence thought particularly 'about what gives that sort of space meaning and how to break down the barriers between architecture, art and installation'.3 Laurence had used layered glass panels etched with names in previous commissions and suggested using them in London, however glass was ruled out on practical grounds after Tonkin inspected the site. The layout of the site dictated a curved structure, to lessen traffic noise on a busy roundabout and create an enclosed, contemplative space. As built, the memorial evokes an Australian landform. Tonkin had to negotiate a minefield of twenty-seven separate planning authorities, including English Heritage, which stipulated that the memorial should be built of white Portland stone to match other monuments and that it should have a wall of water, and Westminster City Council, which ruled that it should not include figures. Westminster City Council overruled English Heritage on the colour of the stone, enabling the memorial to be constructed from grey-green granite from Jerramungup in Western Australia.

Soldier-poet Siegfried Sassoon (1886–1967) described the Menin Gate Memorial to the Missing at Ypres, unveiled in 1927, as 'a pile of peace-complacent stone'.4 Three-quarters of a century later, Tonkin and Laurence avoided any jingoistic taint of official memory: 'new memorials go beyond iconography to create spaces where memory is housed and evoked, places where the body, space and time enfold into one another.'5 With the Australian War Memorial in London they have successfully given tangible form and symbolic expression to the sacrifices of servicemen and women and the sense of loss and tragedy felt by successive generations of twentiethcentury Australians. In the absence of figurative sculpture representing life and death, the viewers provide the memorial's human element, and the memories and thoughts evoked by its physical form fulfil its function of memory. As well as satisfying a ceremonial commemorative purpose by providing a permanent location for Anzac Day services in London, the memorial provides an enduring locus for personal pilgrimage and private contemplation.

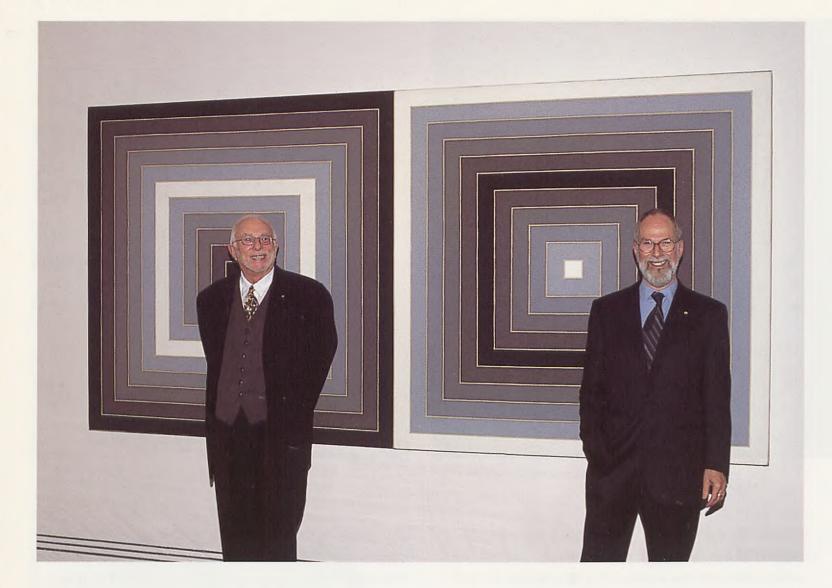
¹ Gavin Stamp, *Silent Cities*, The Royal Institute of British Architects, London, 1977, p. 3.

Conversation with Peter Tonkin, 12 November 2003.

³ Conversation with Janet Laurence, 14 November 2003.

⁴ Quoted in Gavin Stamp, op. cit., p. 4.

⁵ Peter Tonkin and Janet Laurence, 'Space and memory – A meditation on memorials and monuments', *Architecture Australia*, vol. 92, no. 5, September/October 2003, p. 49.



MUSEUM PIECES

Being a director

Daniel Thomas

Daniel Thomas with John Kaldor and his 1966 Frank Stella at the opening of 'Journey to Now: John Kaldor Art Projects and Collection', Art Gallery of South Australia, Adelaide, 2003. Photograph Clayton Glen.

'The Australian Government is seeking a highly experienced and innovative Director to lead the National Gallery of Australia.' That, in March 2004, was the start of the job advertisement. Next: 'the vision to meet the cultural needs of the people of Australia through the quality of the collection, the excellence of the exhibitions.' And finally: 'outstanding management ability and excellent communication skills.' These careful words also, of course, silently demand proven artistic judgment, a love of art and respect for scholarship. They hope, too, for style, worldliness and charm.

By the time you read this Brian Kennedy will have completed his seven years as director of the National Gallery of Australia (NGA) in Canberra. He was intelligent and charming, and he loved art and scholarship. Although he was handsome enough, an overseas (female) colleague says there was something wrong with the length of his trousers. His predecessor, Betty Churcher, who I think had a stylist, looked and sounded great in the art-museum director role, doing media and fundraising. Her voice was warm

and clear, whereas Kennedy's Irish accent and vocabulary were sometimes unintelligible to Australians. But was there anything more seriously Kennedy-specific in the wording of the job advertisement?

'Highly experienced' is surely a signal that Kennedy's previous years as assistant director at the National Gallery of Ireland in Dublin had not constituted sufficient art-museum experience for Canberra. He had no highly scrutinised record of artistic judgment, which insiders soon decided was poor.

A minor specimen of impressionism by Alfred Sisley, too eagerly solicited by Kennedy as a gift for the NGA from the American corporate Sara Lee, was not a good start; art history, perhaps, but not art thrills. His big-splash addition to the collection, David Hockney's vast Grand Canyon painting, *A bigger Grand Canyon*, 1998, seemed artistically trivial and its red American landscape subject was culturally insensitive for an Australian visitorship. As for exhibitions, if 'Turner' (1996) and 'Surrealism: Revolution by Night' (1993), both mounted during Churcher's regime, were probably the best exhibitions ever produced in

Australia, Kennedy's Dale Chihuly glass-environment show, 'Chihuly: Masterworks in Glass' (1999–2000), despite giving huge enjoyment to Canberra children, was about the worst. Only in 2004 with Anne Gray's 'The Edwardians' (12 March – 14 June) did the NGA return to its unique best: an aesthetic delight, arthistorically innovative, and very interesting for an international audience, while also providing context for, and favourable reassessment of, Australian art.

The call for an 'innovative Director' does not mean that Kennedy had been conservative about art. He ardently embraced contemporary work, as leaders should, as well as Indigenous Australian art as a way into his new country. However, Kennedy was conservative in his understanding of what an art museum can be, and he was too British. His model seemed to favour masterpieces of western painting and sculpture, with the addition of international contemporary art and Australian Aboriginal art, but neglectful of decorative arts, folk arts and non-Australian indigenous arts. Most notably, he neglected the nation's only collections of African art, farsightedly

gathered by the founding director of the NGA,
James Mollison. I never heard Kennedy articulate
the ways in which the full range of Australian art at
the NGA, not only Aboriginal art, should be treated
differently to foreign art.

We should not be afraid to hire foreigners: just choose one more open to the local multiculture. Nor was Kennedy necessarily too young at thirty-five. Doug Hall was thirty-two but highly experienced when he began as director of Queensland Art Gallery; Edmund Capon was thirty-seven when he arrived at the Art Gallery of New South Wales from the Victoria & Albert Museum, London; and Ron Radford was forty-one when he took over the Art Gallery of South Australia (AGSA) after more than twenty years in curatorial roles. All three young appointees became outstanding directors, Capon especially admirable for being properly hands-off about the contemporary art he can't help hating.

Quality control is the ultimate qualification. When journalists probed Kennedy's problems they always drew back, uneasy and unconfident, from the issue of artistic judgment, preferring to focus on political and managerial matters; they claimed that 'judgment is too subjective', but they were wrong. There is always a consensus among those who have to consider long-term artistic excellence – that is, among collection curators and art historians. It is not quite the same as the shorter-term views of critics, contemporary exhibition curators, dealers and private collectors. Long-termers have to analyse and compensate for their own personal tastes. They are still accountable to the public interest after they are dead.

Interview

A job interview panel usually comprises the chair of the museum governing body and the head of the government department, plus others knowledgeable about art museums in general and national galleries in particular. An ideal panellist for the NGA interview would have been Neil MacGregor, Director of the British Museum and former director of the National Gallery in London, and a frequent visitor to Australia. Let's overhear an imaginary interview:

Why do you want this job? Like Edmund Capon, I want to offer goose bumps, to take people out of themselves through art and to help the world know about Australian art. Define the role of an art museum. To preserve works of art and their associated information; to research works of art; to interpret and present works of art.

Favourite work of art in the NGA? Brancusi's Birds in space [very good], Jackson Pollock's Blue poles [too obvious], the rustic Australian folk-art chair with a

Best work in the NGA? Brancusi sculptures again; the black-and-white Matisse ballet costume for Diaghilev. Favourite work of art in the world? Titian's Rape of Europa [heard that before]; the ancient Greek bronze athlete in the Getty Museum [cheeky; Mollison's lost masterpiece,

Possum tail [interesting].

vetoed by then-prime minister Malcolm Fraser]. Favourite art museum in the world? The tiny Barnes Foundation in Philadelphia; the Frick Collection in New York [fabulous art for you and me, but not enough profusion to satisfy the pilgrims to a national capital]. Best art museum in the world? The Louvre, for fabulous profusion of many kinds of art; the National Gallery in London for immaculate display of master paintings. What about the NGA building here in Canberra? Ah, neither art-friendly nor visitor-friendly. Instead of tinkering with the more inviting entry that architects Tonkin Zulaikha Greer have now abandoned, I would go for a new wing twice the size of the existing building for a profuse display of the existing collections of Australian and Pacific art. The present building to be filled with the smaller but choice international collections - European, Asian, African and American - that were Mollison's visionary policy. Therefore the new entrance should be between Australasia and the rest of the world. Kennedy's policy of single 'destination works', like the Hockney landscape, has flopped; 'destination collections' of Southeast Asian textiles or modern American prints might be our areas of international prestige in scholarship, but they won't halt the decline in attendance figures or in nationwide memberships. Australian art has long been perceived as the best bet for a crowd-pleaser destination collection. Occasional blockbuster exhibitions, although necessary, are not the answer. Look across Lake Burley Griffin; the sprawling Australian War Memorial is always crowded. It's the profusion principle at work. A bit carried away there, but the interview panel

thinks you might be the right candidate for the job. Now, anything you want to ask the panel, or tell them? Is the NGA council chair able to give a new director sufficient attention? It's the crucial relationship. Kerry Stokes's fly-in, fly-out chairmanship was bad for Brian Kennedy, whose perceived subservience to government that is, to arts minister Senator Alston - was fatal. The bond might not have developed under a chairman who maintained a proper arm's-length connection with government. Does the chairman have power of veto over hasty appointments to council by inexperienced ministers? Gordon Darling did. Artists on the council? It's a conflict of interest if you present contemporary art, so don't risk it. No art dealers either. An artist partner should be declared, but like Betty Churcher's (although unlike Eric Rowlison's at Melbourne's National Gallery of Victoria in the 1970s) his public practice should not be highly visible. Secret spare-time painting is fine for a director, although there might be no spare time. An art dealer in the family could be a disqualification.

It was different for me. I began at the Art Gallery of New South Wales under directors Hal Missingham and Peter Laverty (who both practised publicly as artists) and had artist-chairmen and artist-trustees. I have sympathy for those past ways; art makers can be wonderfully supportive of fellow artists making dangerous new art, although, equally, they can oversupport work that resembles their own. Laverty, probably the last of his kind, was the first to risk expensive escalation into highest-quality foreign art; he proposed the first truly marvellous work to enter the collection, the self-portrait by Pierre Bonnard, and now, under Capon, the Art Gallery of New South Wales has overtaken Victoria in twentieth-century masters.

For Mollison at the NGA I worked on Australian art. He was insanely passionate about giving Australia more and better art than we thought we wanted: more paintings by John Brack and Fred Williams and Grace Cossington Smith and Eugène von Guérard; more woodcuts by Margaret Preston and etchings by Bea Maddock; and immaculate presentation of the work. I now wish that instead of trying to rescue the NGV from its instability – eight directors in the past thirty years – Mollison had instead stayed until the end at his Canberra collection, just as ruthless collector Ron Radford seems to hope to do in South Australia, and Edmund Capon in New South Wales.

I did not apply for the vacant directorship in South Australia; Canberra, only just opened, was still immensely stimulating in 1984. Instead, South Australia applied for me. 'Industrial democracy' was in fashion there, and the AGSA staff, under ringleader curator Dick Richards, decided I should be offered the job. Chairman Wilfrid Prest came to Canberra to inspect me at home and at work. So did arts-department head Len Amadio, and dinner with him at The Lobby restaurant was my only job interview. In Canberra for a Premiers' conference, John Bannon, who was both premier and arts minister, gave final approval over a cup of tea in his hotel. After I retired, AGSA staff again rose up and insisted, along with several board members, that Ron Radford, who had interviewed badly, was nevertheless the best candidate for next director. The bureaucrats discreetly fixed a second interview.

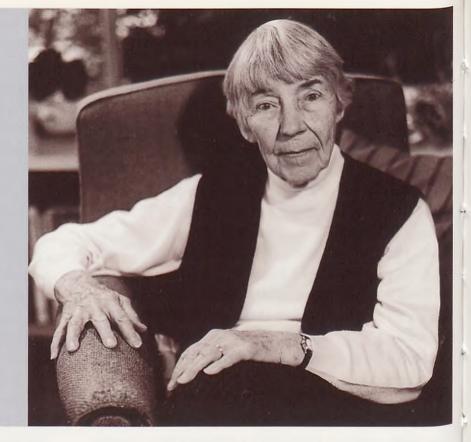
Does Canberra these days have the clever, independent bureaucracy I knew twenty years ago? Does the NGA have a Dick Richards counterpart on staff with a reservoir of institutional and museum-profession memory? I will leave it to others to decide if I was an 'innovative director' for South Australia, but industrial democracy identified my 'highly experienced' suitability and when I retired I received the quaint honour of Emeritus Director. In its search for the new post-Kennedy director I hope the NGA received the views of its most experienced staff.

JEAN APPLETON

1911-2003

Jean Appleton. Photograph Nick van der Waarden.

Christine France



Jean Appleton, who died in 2003, was born in Sydney, the second of Charles and Elizabeth Appleton's three children. Even as a child, Appleton knew she wanted to be an artist. After gaining her intermediate certificate she enrolled at East Sydney Technical College in 1928.

The art scene in the late 1920s in Sydney was, as Bernard Smith has written, 'heavy with the arrogance and respectability of old men', and there was a desire to keep Australian art healthy and sane by rejecting the modernism of Europe. Appleton remembered her first teachers as dull and very academic. But in 1930 Douglas Dundas joined the staff after two years in Europe. To the students he was a breath of fresh air.

Despite the Depression, Appleton completed her diploma. However, after seeing an exhibition of post-impressionist prints in Anthony Hordern's department store, she became obsessed with the idea of travelling to Europe. Her father's response was an emphatic 'no'. So for a long time she worked in a studio, shared with fellow artist Dorothy Thornhill (Dundas's future wife), at the Quay end of town – an area greatly favoured by Sydney's art world and bohemia. Here the two artists submitted works to the Society of Artists' annual exhibitions, saved for the trip and eked out an existence by designing fabric and running a sketch club.

In 1935 Appleton's father died and her mother agreed to Appleton going to England. She enrolled at the Westminster School in London where she attended classes under the tutelage of Bernard Meninsky and Mark Gertler. Bloomsbury and the writings of Roger Fry and Clive Bell dominated art debate. The Slade School of Fine Art and the Royal Academy, with their emphasis on representational art, were seen as rather academic by those who followed Fry's dictum, 'Do not seek to imitate form but seek to create form, not to imitate life but find an equivalent to life'. Westminster was more avant-garde and here Appleton completed two of Australia's earliest cubist paintings, *Still life*, 1937, and *Painting IX*, 1937. However, as the Second World War loomed, Appleton's mother was anxious that she return home. Distressed at having to leave, Appleton gave herself a farewell present in the form of a trip to Paris to see the Centenary Cézanne Exhibition.

Teaching was one of the few ways for an artist to survive, so in 1940, after her return to Australia, Appleton began to teach at the Church of England Girls Grammar School in Canberra, and then, as part of the war effort, with the Occupational Therapy Training Centre in Sydney. In 1940 she had her first solo exhibition at Macquarie Galleries in Sydney, which marked the beginning of her thirty-eight-year association with the gallery.

The 1940s were anxious years for Appleton. In 1943 her brother Frederick was killed in action while her younger brother, Ronald, spent four years in a prisoner-of-war camp. In the same year she married the painter Eric Wilson, who died of cancer only three years later. Following Wilson's death, Appleton took over his teaching at the Julian Ashton Art School and in 1947 also began teaching at East Sydney Technical College. She was a sensitive and inspiring teacher and many of her students remained lifelong friends. Employment made it possible for her to have a second trip to Europe in 1951, where her visit to Cézanne's studio in Provence renewed her interest in the formal structure of her work.

In 1952 Appleton married the painter Tom Green and in 1953 their daughter, Elisabeth, was born. Both the marriage and her daughter were a great joy to Appleton. She also enjoyed a wide circle of friends within the art world, among them Lloyd and Marjorie Rees, Roland Wakelin, Thea Proctor and Grace Cossington Smith.

By the late 1960s Appleton felt a need to re-evaluate her painting. Green was also anxious to expand his knowledge, so the family moved to the United Kingdom. It was a fine opportunity to study great art, but it was also a time of social change and student unrest. Some of the art schools were closed to staff, others were experiencing disruption. These difficulties and a feeling of alienation from the prevailing art styles of the 1960s persuaded the Greens to return to Australia and settle at Moss Vale in the Southern Highlands.

In 1981 the close relationship Appleton had shared with Tom was shattered by his death from cancer. Appleton decided to visit her daughter, who was living and working in Dharmsala, India. Here Appleton had her own small house, walked in the hills, sketched and made friends with the many Tibetan refugees. On her return to Moss Vale, and for the last two decades of her painting, she concentrated on interiors and still life. She exhibited with Robyn Brady's Painters Gallery in Sydney and her work attracted a wide and dedicated audience. In 1991, aged eighty, she underwent cataract operations and, thrilled with the result, completed a large mural-sized painting. Campbelltown City Bicentennial Art Gallery held a retrospective of her work in 1996.

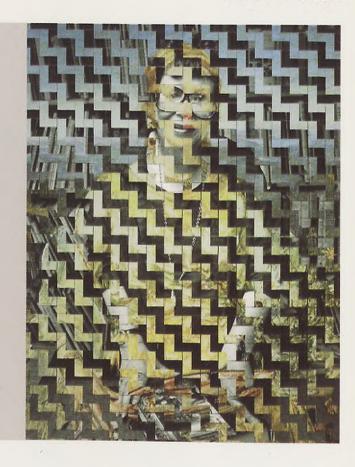
Appleton was a greatly admired artist. Her warmth and questioning mind attracted many friends and, as the painter Elisabeth Cummings has said: 'She was never didactic but interested in exploration, so her thinking was always moving.' Her life and career were pursued quietly, but with unabated curiosity, energy and dedication.

JOAN KERR

1938-2004

detail
Fiona MacDonald, Heritage 1, 2004,
Woven photograph, 50 x 40 cm,
courtesy the artist and Mori Gallery,
Sydney.

Dinah Dysart



The Joan Kerr story is as much a history of changing attitudes to Australian art and architecture as it is a record of the remarkable academic career of a woman distinguished by her open mind, her infectious enthusiasm and her generosity to her peers. By now you will have read comprehensive obituaries in state and national newspapers, and articles focusing on Joan's contribution to various Australian institutions, such as the Historic Houses Trust of New South Wales and the National Trust of Australia, so it seems appropriate that this tribute should concentrate on her thirty-year history of writing for *Art & Australia*.

Although she contributed chapters to many scholarly publications and authored and edited exhibition catalogues and books, including her magnum opus, *The Dictionary of Australian Artists: Painters, Sketchers, Photographers and Engravers to 1870* (1992), Joan also wrote six major articles, ten book reviews, nine exhibition reviews and two obituaries for *Art & Australia*. And her other major compendium, *Heritage: The National Women's Art Book, 500 Australian Women Artists from Colonial Times to 1955*, was published by *Art & Australia* in 1995 to mark the twentieth anniversary of International Women's Year.

Joan's first major article for *Art & Australia*, 'Victorian Olympians', appeared in 1975. It was a review of an Art Gallery of New South Wales (AGNSW) exhibition curated by Renée Free. Ironically, Joan's last significant piece, written in 2002, 'Love and death: Art in the age of Queen Victoria', was also a review of an exhibition of British Victorian art, this time organised by the Art Gallery of South Australia, but including a number of works in the AGNSW show and an essay by Free. Joan remarked on the passage of time and the fact that it was an 'eerie experience' to be reviewing a similar subject some decades on for the same magazine, although she was not to know that it would be her swan song.

As an historian of both architecture and art – and it is rare for both skills to be vested in one person – Joan was in constant demand to comment on new books and exhibitions. She was equally at home discussing convict artists or Walter Burley Griffin as she was talking about the art of Vivienne Binns and its place in the 'feminist pantheon'. She could be critical of 'vernacular' and 'highstyle' categorisation in an architectural history and comment on the text and image relationship in a CD-Rom.

Her special interest in women's art first manifested itself in *Art & Australia* in 1980 with an article titled 'Colonial ladies' sketchbooks', which was remarkable not only for its serious treatment of a once commonplace female activity, but also for including examples by amateurs as well as professionals. In the same

year she wrote a complimentary piece about Howard Tanner's exhibition, 'Converting the Wilderness: The Art of Gardening in Colonial Australia', but noted that the 'wives and the gardeners who implemented the vision and developed it still await discovery'. She promptly set out to redress these omissions – to produce a dictionary that dispensed with the traditional distinctions between fine and popular art and between professional and amateur artists. She broadened the field to be as inclusive as possible, thereby rehabilitating, and making, the reputations of scores of forgotten and unknown artists. *The Dictionary* was more than twelve years in the making and Joan drew on the skills of almost 200 experts. While *The Dictionary* stops at 1870 and is not gender specific, *Heritage* is exclusively female and covers a much longer period. It is a celebration of women's art and, as an *Art & Australia* publication, a significant addition to its publication list.

Throughout the 1980s and 1990s Joan's interest in Indigenous art developed, as it did for most of us. When she was asked in 2000 to write an article on millennial icons she chose *The Aboriginal memorial*, 1987–88, at the National Gallery of Australia, as the 'one indisputable Australian art icon in any public gallery'. The breadth of her interests was also illustrated by her review in *Art & Australia*'s sister publication, *ART AsiaPacific*, praising the landmark 'Papunya Tula' exhibition at the AGNSW (2000). She loved the exhibition and thought the catalogue exemplary: 'Exhibition and book both firmly place this art at the top of the world, but elevate country and nation with it.' Joan argued strongly for scholarly exhibition catalogues and her reviews always commented on the quality of these publications.

Contemporary art, particularly by women, was yet another area where Joan's opinions counted. Her primary research and knowledge of nineteenth- and twentieth-century art and architecture supported her comments on Australian art of the present. Who better than Joan to address the subject of 'colonial quotation'? She knew what she was talking about when she critiqued the postmodernism of Narelle Jubelin, Fiona MacDonald and Fiona Foley.

Joan Kerr died on 22 February 2004 so there will be no more clever comparisons and conclusions to stimulate our thinking; no more witticisms to make us laugh out loud; and no more passionate causes introduced by her persuasive writing skills. But with the imminent publication of a collection of her essays by the Power Institute at the University of Sydney, we can be confident that Joan's influence will be with us for a long time yet.



Judith Ryan

ABSTRACT VISION

MAWURNDJUI

An innovator, John Mawurndjul has revolutionised Kuninjku bark painting, transforming it from an iconic artform of stark images on plain surfaces Into a metaphysical form of abstraction with a compelling and esoteric geometry that has a threedimensional quality

John Mawurndjul is an artist of substance, seriously committed to the practice of painting and restless in his pursuit of new ideas and the refinement of his technique. Widely acclaimed both nationally and internationally, Mawurndjul sees himself as the leader of a new school of Kuninjku bark painting. An innovator, Mawurndjul has revolutionised Kuninjku bark painting, transforming it from an iconic artform of stark images on plain surfaces into a metaphysical form of abstraction with a compelling and esoteric geometry that has a threedimensional quality. Building on the work of the great masters Billy Yirawala (1903–76), Peter Marralwanga (c. 1916–87) and Jimmy Njiminjuma (born 1945). Mawurndjul has forged a new way of painting out of the old, turning the dotinfill x-ray method derived from rock art into a series of abstract tableaux composed entirely of masses of rarrk (crosshatching), virtually unrelieved by figurative motifs. As Mawurndjul explains:

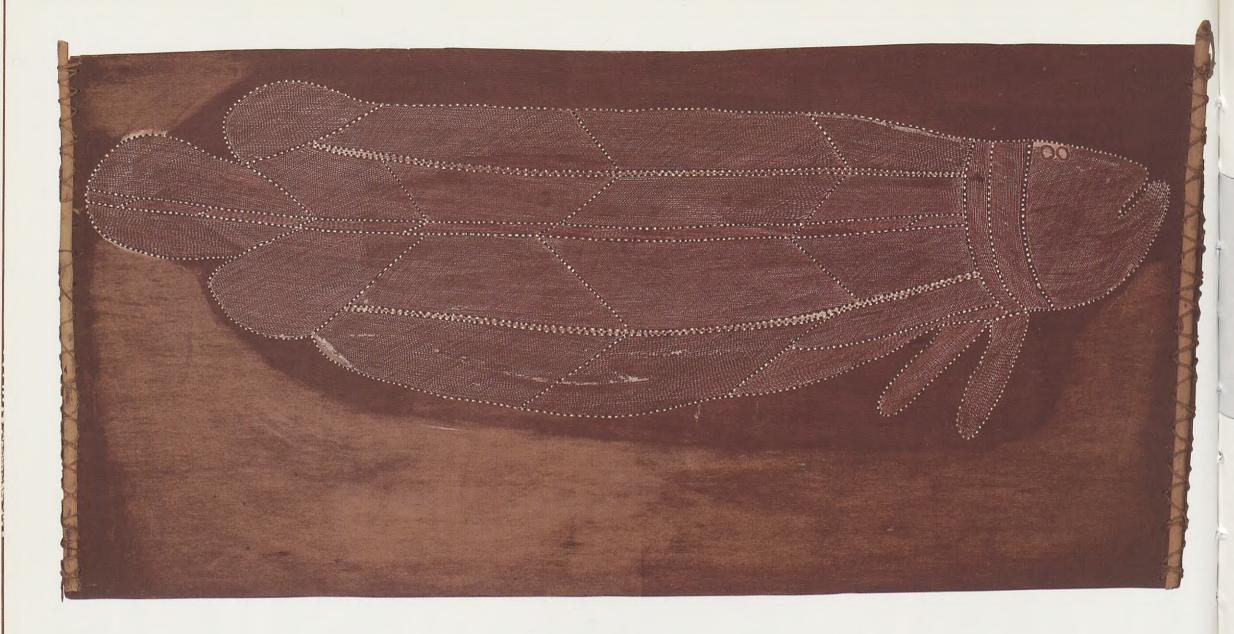
I am the person who instigated this style and the others are copying it; they follow what I'm doing. Others have seen what I'm doing and they paint in a similar fashion with the internal lines across the whole bark and masses of crosshatching. I'm leading this movement and they are following. I'm going first.

Born in about 1952 at Mumeka in the Northern Territory, some fifty kilometres south of the Maningrida community, Mawurndjul is the son of Anchor Kalunba (c. 1920–96) and Mary Wurrdjedje who lives at Barrihdjowkkeng. He belongs to a huge family of artists, including father Kalunba, renowned as a maker of conical fish-traps; brothers Njiminjuma and James Iyuna (born 1959); sister Susan Marrawarr (born 1967); wife Kay Lindjuwanga (born 1957); and daughter Anna Wurrkidj (born 1975). He is related by marriage to Lindjuwanga's brothers, Ivan Namirrki (born 1960), Bill Murrbbunkurla Namunidia (born 1959) and Samuel Namunjdja (born 1965), and to father Marralwanga. This phenomenal

John Mawurndjul, Ngalyod, rainbow Serpent at Dilebang, c. 1979, earth ^{Digm}ents on bark, 127.2 x 88.8 cm,

gift of Premier's Department, 1980, National Gallery of Victoria, Melbourne. John Mawurndjul 1979/Licensed by

VISCOPY, Sydney, 2004.



John Mawurndjul, Ngaldadmurrng, saratoga,1978–79, earth pigments on bark, 53.6 x 106.6 cm, gift of Dr Jon Altman, 1990, National Gallery of Victoria, Melbourne. © John Mawurndjul 1978–79/Licensed by VISCOPY, Sydney, 2004.

artistic lineage, which parallels that of the Boyd family, continues to inspire and inform, yet not constrain his work nor that of his close followers. Mawurndjul places strong emphasis on individuality of artistic expression: 'Each person has their own different style and way of painting rarrk. So do I ... I have my own ideas which I employ.'2

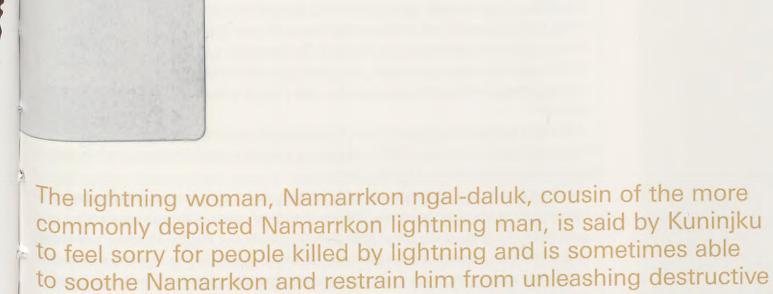
Mawurndjul received instruction in ritual matters from Kalunba, and learnt to paint by assisting older brother Njiminjuma, who had been taught by Bulain Narankolo and influenced by Marralwanga at Marrkolidjban. His earliest works on bark, such as *Ngaldadmurrng*, *saratoga*, 1978–79, completed during the Manbulgardi wet season, show his skill in delineating his subject – the saratoga, or northern spotted barramundi – as an outline, highlighted by the plain background. In keeping with other early barks by the artist, there is no x-ray depiction of internal organs; rather, the body of the fish provides a vehicle for the artist's already mellifluous and highly sophisticated rarrk infill.

Mawurndjul has pointed out that this painting has two unusual features. First, the foreground has been left deliberately unpainted to represent the overhanging bank of the Mann River where saratoga shelter in the heat of the day. Second, Mawurndjul has used only red ochre, white pigment and charcoal, and no yellow ochre.³ According to Luke Taylor, the subject of the bark relates to a dance that takes place in mortuary ceremonies (in order to clear the living from associations with the dead) which involves participants standing in a circular well representing a hollow made by the saratoga.⁴ Even at this stage in his career Mawurndjul was concerned with revealing supernatural or ritual layers within an apparently concrete representation.

Another early work, *Ngalyod*, *rainbow serpent* at *Dilebang*, c. 1979, is notable for its complex repertoire of rarrk. Parallel lines, white-on-white crosshatching, alternating coloured lines, white dashes, over-dotted diagonals and herringbone patterns are used as infill devices within the dotted subdivisions of the body of this important ancestral creator. Ngalyod's body fills almost the entire surface of the bark: a manifestation of his primordial power and occasional malevolence, as evidenced by his devouring of a father and son at a dangerous sacred site in the artist's clan estate, where Ngalyod entered and became the land. Ngalyod is an important subject and an artistic preoccupation of Mawurndjul's;

this is particularly true of the artist's early career when, as he recalls, 'I thought about rainbow serpents, such as the ones from the sacred site at Dilebang ... I would paint Ngalyod with just kangaroo ears [or] a different rainbow serpent with buffalo horns such as Yingarna'.⁵

As a young artist free from the glare of public attention, Mawurndjul focused on developing his subjects and his grasp of drawing and composition. As he puts it: 'I would just do it myself from my own thoughts. I think about it first and then paint. I just feel like making a change from time to time, and so I'll do a lightning spirit or a rainbow serpent." Some of his most memorable paintings from the early 1980s depict single yawk yawk (freshwater mermaid) or mimih figures, the latter in animated movement, with heads bent at sharp angles, almost snapping off due to strong winds. Mawurndjul's Namarrkon ngal-daluk, female lightning spirit, 1983, shows the heightened beauty and elegant refinement of the artist's rarrk, which is ever-changing rather than predictable or uniform. Here the geometric nuances of crosshatching float against the plain red ochre ground, in strong contrast to the thick delek (white ochre pigment) used for the head, upper



John Mawurndjul, Namarrkon ngal-daluk, female lightning spirit, 1983, earth pigments on bark, 136.9 x 40.4 cm (irreg.), gift of Geoff and Janette Todd, 1992, National Gallery of Victoria, Melbourne.
© John Mawurndjul 1983/Licensed by VISCOPY, Sydney, 2004.

electrical storms

body, arms and feet of the female figure. The lightning woman, cousin of the more commonly depicted Namarrkon lightning man, is said by Kuninjku to feel sorry for people killed by lightning and is sometimes able to soothe Namarrkon and restrain him from unleashing destructive electrical storms. Such single-figure compositions, a hallmark of Mawurndjul's work, developed early in his career in common with the work of the senior Kuninjku masters, Marralwanga and Njiminjuma, and in contradistinction to the work of Kunwinjku artists at Kunbarllanjnja.

The year 1988 was a watershed in the evolution of Mawurndjul's iconography and the trajectory of his career. In that year he made a radical break with the confines of iconic systems of representation, leading to his first metaphysical conceptualisations of specific sites in his country using designs related to the Mardayin ceremony. In the same year the artist also achieved critical recognition when he was awarded first prize in the Barunga Festival Art Exhibition and when he won the Rothmans Foundation Award for traditional media in the National Aboriginal Art Award. By now acknowledged as an outstanding bark painter, Mawurndjul's work began to be included

in a host of major exhibitions of Aboriginal art in Australia, beginning with 'The Continuing Tradition' at the National Gallery of Australia in Canberra in 1989, and 'Spirit in Land: Bark Paintings from Arnhem Land' at the National Gallery of Victoria (NGV) in Melbourne in 1990. Both exhibitions revealed a transition in Mawurndjul's work from figuration to abstraction; or, rather, his adaptation of geometric designs used in the Mardayin ceremony to represent specific sites.

'The Continuing Tradition' featured Mawurndjul's two pivotal transitional paintings (both from 1988) of Kudjangal, a site associated with the rainbow serpent Ngalyod and his killing and swallowing of two young girls, or yawk yawk. One work includes schema of concentric circles for waterholes; the other features shapes suggestive of the protagonists and the events that took place. The background is covered with bands of rarrk, although less delicate and complex than in *Namarrkon ngal-daluk*. It is as if the artist is working through this shift in his practice, establishing a division between the formative and mature periods of his oeuvre.

'Spirit in Land' included two seminal works, both painted in 1990 – *Mardayin ceremonial designs from*





Kakodbebuldi and Mardayin Burrk-dorreng – which represent Kakodbebuldi, a site in the artist's mother's country, located on a large billabong covered in waterlilies, where Mardayin ceremonies are performed. As the artist comments: 'Sometimes the Mardayin ceremony is performed at Kakodbebuldi, and when this happens I paint the Mardayin rarrk on people. At the ceremonial shade house we paint the rarrk on people's chests.' Significantly, Mawurndjul acknowledges that 'these designs are used all over Arnhem Land', and his new form of Kuninjku art brings it closer to a bark-painting tradition established by Yolngu artists from eastern Arnhem Land which, due to ceremonial interaction, intermarriage, the increased mobility of current artists and the cultural diversity of the Maningrida community, does not exist in a vacuum. As Mawurndjul has explained:

My father and uncle didn't use crosshatching, that was the old Aboriginal way. When white people appeared and became established in the area, that's when the crosshatching from the Mardayin ceremony was first used. The people from the east used it, and when the Mardayin ceremony came here, rarrk came too. We used to just paint the old Aboriginal way [without the use of rarrk] ... with internal lines of division ... We only did dot infill.9

Mardayin ceremonial designs from Kakodbebuldi is considerably more complex than the earlier works from 1988, in keeping with its esoteric subject matter. As Mawurndjul explained to Murray Garde:

All of the elements of the image are subtle indexes, which point in some way to a secret element of the Mardayin ceremony. The top right-hand corner of the painting depicts waterlilies: this refers to the site at Kakodbebuldi and the fact that the Mardayin sacred site is in a billabong. Beneath this are patches of black with triangular motifs: these are indirect references to the body designs worn during segments of the Mardayin ceremony. Long triangular designs are painted on the upper chest extending up to the shoulders. The leaf-like or elliptical shapes in the upper left are representative of mysterious plants called barrangkarl, which are said to glow a blue colour in the Mardayin billabong. The black line across the lower section of the bark is said to represent the bottom of the billabong with barrangkarl plants growing out of it.¹⁰

Another monumental work of the same year, *Namorrorddo, shooting star spirit at Mankorlod*, 1990, shows rarrk designs on the body of this frightening malevolent spirit which are similar to those in the paintings of Kakodbebuldi. Namorrorddo, which makes an eerie whistling cry as it moves across the night sky, trailing light from the back of its head in the form of a shooting star, is equipped with long claws and a club to bludgeon its unsuspecting victims.

Further into the 1990s the Mardayin ceremonial designs reverenced by Kuninjku in sacred contexts became the main focus of Mawurndjul's work in two and three dimensions, with occasional exceptions when the artist '[felt] like making a change from time to time'. 11 Subtle shifts are apparent throughout these abstract compositions until the late 1990s when Mawurndjul's work, loaded with a greater proportion of white, became more ethereal as he developed the finer ochre striations with the human hairbrush that are now his hallmark. It is important to note that Mawurndjul's use of Mardayin designs differs from those of Yirawala and Marralwanga because they cover the entire surface of the huge barks. As Mawurndjul has also explained: 'I paint the designs in a different way. If I do them exactly like in the ceremonial chest

John Mawurndjul, Namorrorddo, shooting star spirit at Mankorlod, 1990, earth pigments on bark, 241 x 116.3 cm (irreg.), purchased from admission funds, 1990, National Gallery of Victoria, Melbourne. © John Mawurndjul 1990/Licensed by VISCOPY, Sydney, 2004.

designs, I would get into trouble or be the target of sorcery. I paint my barks in an "outside" way for non-Aboriginal people to look at.'12

By painting 'outside' designs associated with the Mardayin ceremony, Mawurndjul has created an artform that transcends literal depiction of secret—sacred objects or body designs, thereby empowering younger Kuninjku artists, who do not know about the ceremony, to follow his lead and paint geometric designs associated with it on bark. In 1997, for example, Mawurndjul initiated a new direction for Kuninjku women artists, renowned for their fibre work and printmaking, when he taught first his wife Kay Lindjuwanga, and later his daughter Anna Wurrkidj, to paint rarrk designs on bark in the way that he was taught by Njiminjuma. Maningrida Arts & Culture in Arnhem Land now supports sixteen Kuninjku women bark painters. Mawurndjul has also encouraged Ivan Namirrki, Samuel Namunjdja and Timothy Wulanjbirr to 'copy his style' and transform their own way of painting. As Mawurndjul comments: 'In Samuel Namunjdja's barks there is an influence from my style, but also from the Kunbarllanjnja way of painting. I don't use the x-ray style. That's for people in the west, their style,'13

During the mid- to late 1990s Mawurndjul's work regularly entered the international domain and was seen in a broader contemporary context, befitting his increasing stature as an artist. In 1996 his work featured prominently in the exhibition 'The Eye of the Storm: Eight Contemporary Indigenous Australian Artists' in New Delhi, India, and he also participated in the São Paulo Biennial in Brazil. The following year a body of work was seen in the United Kingdom in the exhibition 'In Place (Out of Time): Contemporary Art in Australia' at the Museum of Modern Art, Oxford, and in 2000 he participated in the Biennale of Sydney.

In 2002 Mawurndjul won the Telstra Bark Painting Award in the 19th Telstra National Aboriginal & Torres Strait Islander Art Award with his painting *Buluwana*, 2002. The work represents Buluwana, a creation ancestor who camped with her family at Ngandarrayo, where they attempted to run away from a giant malevolent death adder, but Buluwana was crushed and turned to stone. In 2003 Mawurndjul won his first contemporary prize: the prestigious Clemenger Contemporary Art Award at the NGV, at which time Bill Henson, one of Australia's leading artists and a member of the judging panel, explained that it was the visual and spiritual dimension of the work' and its 'overriding presence and great beauty' that persuaded the judges to make their choice. One of the works entered for the Clemenger, *Mardayin at Kudjarnngal*, 2003, refers to a place where Kuninjku people collect delek, the white pigment believed to be the metamorphosed excreta of Ngalyod whose sacred power is therefore eternally present at the site. The Rainbow Serpent's ancestral power is manifest in the brilliant shaft of white ochre towards the centre of the bark.

Mawurndjul's complex and understated geometry, made up of infinitesimal, moire-like crosshatched variations occasioning multiple shifts and optical gyrations within the paint layer, is no longer contained within the figurative envelope of an ancestral being, but takes up the entire surface of the bark and is the central focus of his work in both two and three dimensions. More recently the artist has moved towards a form of minimalist abstraction in sculpture, in which the subtle modulations of rarrk envelop, virtually obscure and even



VISCOPY, Sydney, 2004.

John Mawurndjul, Buluwana, 2002, pigments on eucalyptus bark, 190 x 84 cm, purchased 2003, Art Gallery of New South Wales, Sydney. Photograph Jenni Carter. © John Mawurndjul 2002/Licensed



transcend the animate form. The surface of each bark, hollow log or piece of softwood, of variable proportions and curvature, assumes a life of its own, determining the scale and structural rhythm of what Mawurndjul will paint on it.

Each painting on bark, hollow log or wood is carefully constructed on an underlying white silhouette or rungkalno, using an underlayer of red hatching, internal lines of division, and then red, white, black and yellow striping at different angles. By painting on larger and larger surfaces, the subdivisions Increase in number, the range of ochre tones within the structure stretches, the crosshatching itself optically gyrates and the association with sacred body Paintings becomes less literal. The rarrk itself, seen to great effect in Mardayin, 2001, points to hidden, inside, layers of the Mardayin, the first secret ceremony into which Mawurndjul was initiated as a young man; a ceremony that made a lasting impression on his development as an artist. Mawurndjul explains that balanda (non-Aboriginal outsiders) can 'enjoy the appearance of painting. But buried inside are secret meanings, which others don't need to know. Other Senior men will look at the painting and know what these deeper levels of meaning are and understand them.' As the pioneer of a revolutionary new style, more like painting from the east than the west', 14 Mawurndjul's conceptual abstractions demand to be seen in the context of contemporary international art. As the artist explains: 'We are doing new things now. We have changed the law; the old-fashioned way of painting has finished, and we are new people doing new kinds of painting together for non-Aboriginal people as well.'15

In 2004 a large selection of Mawurndjul's paintings, sculptures and hollow log coffins will be included in 'Crossing Country: The Alchemy of Western Arnhem Land Art' at the Art Gallery of New South Wales in Sydney (25 September -12 December), and in 2005 a retrospective of his work will be presented at the Jean Tinguely Museum in Basel, Switzerland, touring to other European venues throughout 2005 and 2006. Here it will be possible to map out Mawurndjul's career chronologically, compare and contrast different versions and manifestations of major themes, and travel through a cluster of sacred sites, Or djang, in the artist's country.

1 John Mawurndjul, 'My head is full up with ideas', a conversation between John Mawurndjul, Murray Garde and Apolline Kohen, in Au Centre de la Terre d'Arnhem: Entre Myths et Réalité Art Aborigène d'Australie (In the Heart of Arnhem Land: Myth and the Making of Contemporary Aboriginal Art), Maningrida Arts & Culture, Arnhem Land, 2001, p. 56. This conversation and documentation of works is quoted courtesy of Maningrida Arts & Culture, Arnhem Land. 2 ibid., p. 52.

3 Letter to the author from the original owner of this bark painting, Dr Jon Altman, March 1990.

Altman donated the work to the National Gallery of Victoria in Melbourne.

4 Personal correspondence to the author from Dr Luke Taylor, March 1990.

5 Mawurndjul, op. cit., p. 52.

7 The Continuing Tradition: Aboriginal Paintings in the Australian National Gallery, Ellsyd Press, Sydney, 1989, pp. 44-5.

8 Mawurndjul, op. cit., p. 54.

9 John Mawurndjul to Murray Garde.

10 John Mawurndjul to Murray Garde, quoted in Murray Garde, 'Ngalyod in my head: The art of John Mawurndjul', in John Mawurndjul/John Bulunbulun, exhibition catalogue, Annandale Galleries, Sydney, 1997.

11 Mawurndjul, 'My head is full up with ideas', op. cit., p. 59.

12 ibid., p. 57.

13 ibid.

14 ibid., p. 59.

15 ibid.

John Mawurndjul is represented by Maningrida Arts & Culture, Arnhem Land.



John Mawurndjul, Mardayin design at Dilebang, 2003,

earth pigments on bark, 212 x 98 cm, presented through the NGV Foundation by Judith and Leon Gorr, Ricci Swart, Nellie Castan

and Anita Castan, 2003, National Gallery of Victoria, Melbourne.

John Mawurndjul 2003/Licensed by VISCOPY, Sydney, 2004.

Bubbles Just a feeling Sleep

Brent Harris

James Mollison¹

The twenty small paintings by Brent Harris titled 'Sleep 1–20', which were shown at Kaliman Gallery in Sydney in November 2003, were painted from January to October that year in the order they are numbered. They were painted directly onto canvas over a great deal of preliminary charcoal drawing, much of which can still be seen beneath the thin layers of paint. Brent Harris's investment in his subject, 'Sleep', or perhaps troubled dreaming, is clear. Not obvious, however, are the various stages through which many of these images passed.

Harris's only other extended series of small paintings – the thirty works titled *Painting no. 1* to *Painting no. 30* of 1990–91, which the artist dubbed 'Bubbles' – were also designed on the canvas in charcoal and during painting. The charcoal can be seen beneath the immaculate surface of the works, but only on close observation under raking light. These paintings have a subject and a meaning that the artist has only recently allowed to emerge.

The larger pink and cream paintings of 1996, 'Just a Feeling I–VI', are breakthrough paintings, a turning point in Harris's journey from abstraction to his realisation that he had the means to paint works based on his emotional and familial life.

Harris was born in 1956 in Palmerston North, New Zealand. He found his own path to becoming an artist after watching the activity at the first commercial gallery to open in town. None of his early 'Sunday painter, green landscapes' survives. Indeed, after his discovery at the excellent local library of Paul Klee, impressionism and fauvism, his own attempts 'were overpainted into confused messes'. He soon extended his looking to include American art, and his reading to include a wider range of art history and theory.

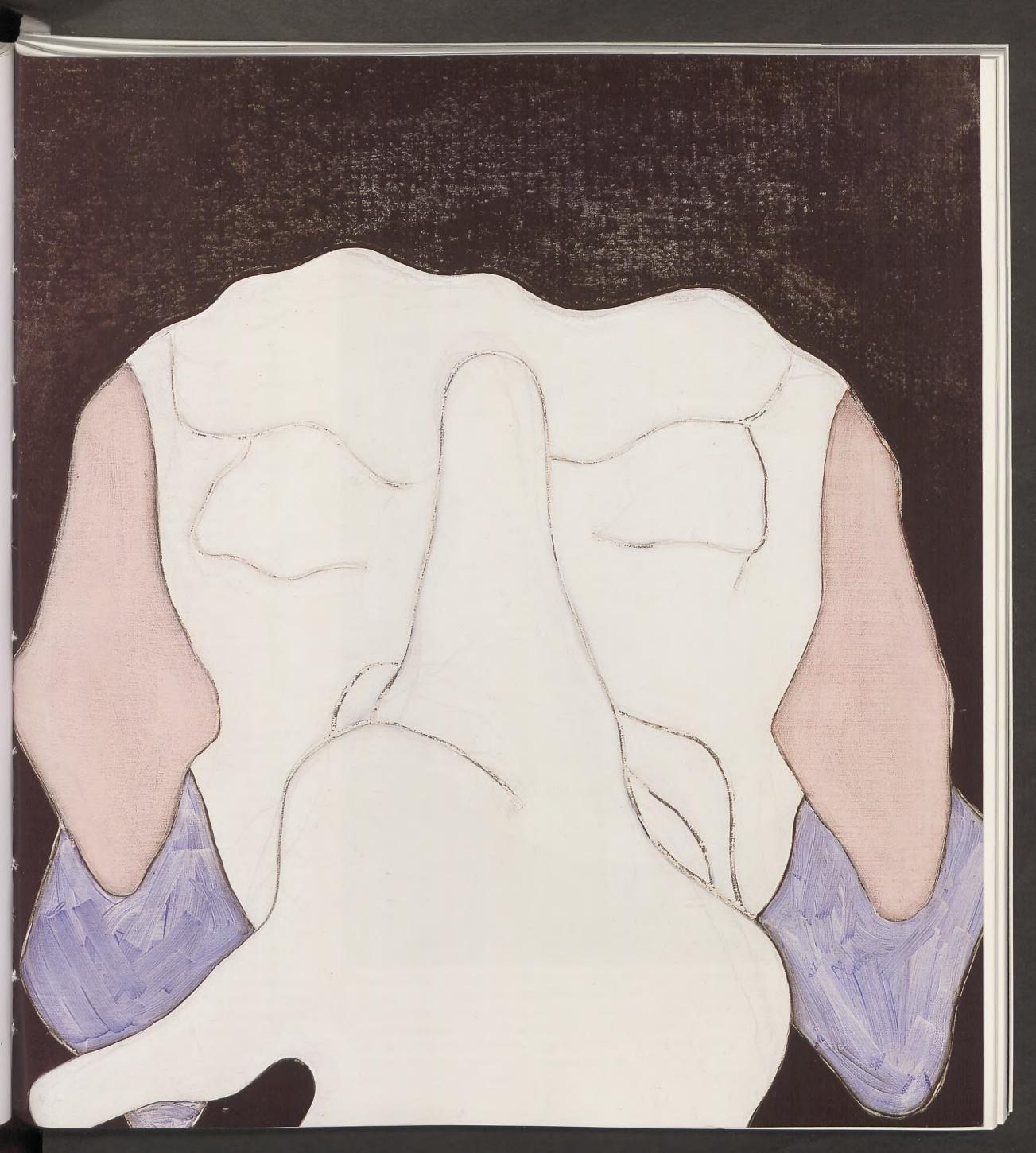
Visiting New Zealand's active regional galleries, Harris also found the work of Colin McCahon, whose painting and writing, which references an austere landscape as well as the artist's own life and deeply felt doubts, remains an influence.

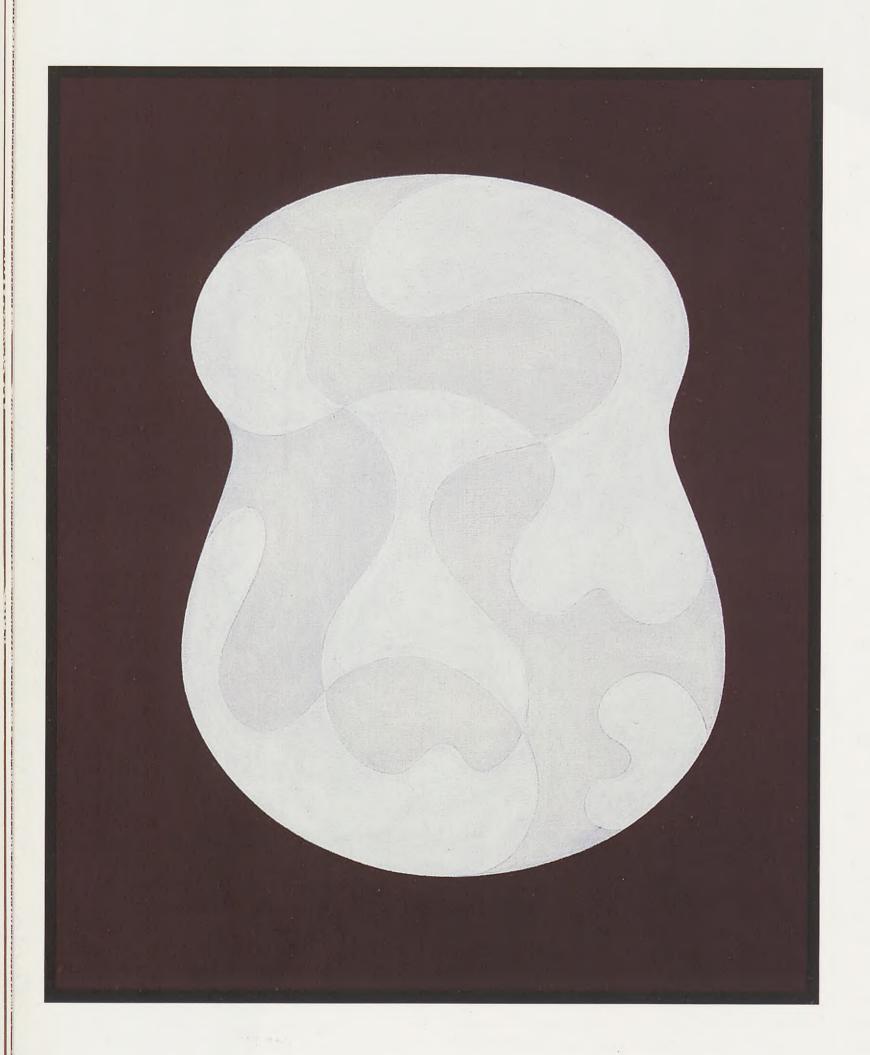
Having relocated to Auckland in 1978, and living with university students, Harris was introduced to a cultural life richer than that he had previously known, and to a number of stimulating people who encouraged his decision to begin formal studies in Melbourne in 1981. Painting had become very important: 'It had to do with a private part of myself, a world I shared with no one. I responded to abstraction as intellectual work and found it offered an entry into another self I had not accessed before.' Enrolled at the Victorian College of the Arts (VCA), Harris continued to read copiously, 'trying to understand why I responded to abstract art, from Mondrian to Pollock'.

Peter Booth, then teaching at the VCA, held a drawing class over the road at the Royal Botanical Gardens and introduced Harris, sometimes his only student, to automatic drawing, beginning with simple mark-making on a blank page which was elaborated with coloured pastels to form pictures. In Harris's hands these works emerged complex in colour and technique; spatially complex too, forming a sort of mental landscape. Harris's use of this technique – of drawing without thinking of the outcome – continues as an important practice and was used in his 'Sleep' series.

The use of pastels stopped when Harris no longer found them a challenge and the technique could not be transferred into oil. In 1988, encouraged by McCahon's example, he also dropped colour for black and white. He learnt to control the spatial depth of his pictures, to manage the movements that simple geometric elements effected, and the positive/negative balance of black and white areas. He also made his paintings much bigger and, by doing so, 'felt I was entering territory of my own, more in relation to technique than meaning'.

In 1991 Harris made a large square painting with an immaculate surface of velvety black paint, bordered by a band of unpainted linen. He did not begrudge the labour necessary to obtain the desired finish and two other black paintings were begun, 'to see how a room full of them would look'. Painting them he wondered 'whether they were about death' and soon found their emptiness overwhelming. 'With abstract geometric paintings I felt I was





opening page Brent Harris, Sleep no. 7 (silence), 2003, oil on linen, 58 x 43 cm, private collection.

Brent Harris, Painting no. 12, 1990, oil on linen, 38×30.2 cm, private collection, Melbourne. arguing someone else's argument. It was not my story.' It was at this point that he found his subject, which, until now, he has never spoken about.

In two drawing books that he kept from August 1990 to May 1992, Harris wrote more than he drew as he searched for a way beyond abstraction. When distracted by not knowing how to succeed in the studio, Harris blamed himself for laziness and 'too much looking at other art; inner strength squandered by the endless emptying gaze'. He reads and quotes Krishnamurti, 'the mind can be free of fear only when there is no dependence', and also Derrida, 'there is no longer any model, and therefore no copy'.

Harris returned to spontaneous drawing, aware that this had been a practice of the surrealists. Surrealism also informs Harris's work in other ways: the incorporation of accident; an emphasis on childhood memories; acceptance of pain; and various kinds of sexual imagery. Small informal drawings, some not more than desktop markmaking, led Harris into painting the 'Bubble' series, all the works in the series being variations of a formless, blob-like shape. The slow curved line in these works finally unlocked connections to past experience. 'It was releasing a lot of energy, along With such feelings of sadness. At times I could not continue drawing. There has to be a way of dealing With this feeling, perhaps leading to a larger tragic meaning in [my] painting."

Until now the 'Bubble' works have been seen as psychologically neutral, simple abstractions – not revealing the tension the artist felt during their execution. Their origin in the memory of a boyhood experience has only emerged in recent discussion. A recurring nightmare of the eight- or nine-year-old Harris contained the fearful image of a figure moving in the dark outside his bedroom window. Harris now gives this dream a Freudian reading – a childhood death anxiety. Indeed, the movement outside his window was probably only rippling light.

As he was working on the 'Bubble' series Harris became aware of a small group of black-and-white paintings by the little-known American artist Myron Stout (1908–87). Stout worked on these paintings from 1954 to 1968, finishing three and leaving five incomplete, perhaps abandoned. Harris laughed recently when Stout was mentioned. He believed that he was seeking independence 'and all the time I was holding his hand'.

In the price list for his 1992 exhibition at Karyn Lovegrove Gallery in Melbourne, in which five of the 'Bubble' works were shown, Harris quotes Stout from a catalogue of the artist's 1980 exhibition at the Whitney Museum in New York: 'The source of a curve – of circularity – is in one's body – not the idea, "circularity" or "curvedness", and in my painted shapes every curve has its source in my body movements – or in my sense of them. Every

curve I painted, I believe, is an analogue of a particular movement felt or sensed.'3

Over subsequent years Harris used Stout's forms and ideas about curves while rejecting the artist's intention to make his logo-like forms flat. Stout stated that these 'should fill the space between [them] and the viewer with [their] vibration'. Harris went in another direction, using his skill at manipulating pictorial space to make his volumes appear to occupy a space *between* the surface of the canvas and the viewer.

Harris almost meditated the first 'Bubble' paintings into being as the contour was drawn and redrawn in charcoal in search of the curve with most meaning. The curve needed to reflect the bodily, as well as the memory of his boyhood anguish. Although most of the white shapes are blank, a few contain flickering internal divisions of grey. The contour of the shapes altered many times as the paintings developed. Edges were adjusted by millimetres to 4 centimetres as the push of the black exactly balanced the push of the haunting white shape. These adjustments were so carefully executed that they are only barely visible.

All the paintings share Harris's wish for surface perfection. 'The surface of these black and whites may be a fetishised surface ... This surface is no longer new to me, I enjoy this as I no longer think of the surface.' The prowler image was exorcised and Harris became relaxed about their meaning. Indeed, the last work simply reproduces the shape of a slice of pipe-loaf bread and reads quite facially.

Returning from a six-month residency in the Power Studio at the Cité International des Arts in Paris in late 1993–94, Harris moved into a new studio, larger and better lit than any he had used before. Over many pages of a drawing book he drew variations of blob-like forms in up to fifteen small rectangles per page. He wrote as he drew in an attempt to define what he was doing. 'The work comes from an absurdist position. What feelings or emotions am I dealing with ... I seem to be unable to untangle the jumble of my thoughts ... I have to find a way to clear some of this chaos.'

In the first drawings that led into the paintings, the formless blob changes, pushes and droops and grows a penis that becomes a bird perch. The image grows an eye and turns facial. He found the title for this small series after he asked himself: 'What is this about? Just a feeling? What feeling?' As he worked on the six pictures in this series Harris wrote:

I must be very cautious with myself as to where my work is coming from ... It is no longer enough to make another painting ... as if the formal nature of the work is enough ... I feel there is an untapped energy within that is blocked ... what I am experiencing at present is an unblocking process ... the strangest impulse for the work seems to be located somewhere between the sense and language, a gap in which the body thinks.

Harris realised that 'work was now going its own way'. He groped towards the meaning of this, but only partly understood the internal emotional sources for the imagery. 'The painting was waiting for me. They were my forms.' There is nothing squeamish about them. The imagery is sexual, male and female, without illustrating any particular situation. Amorphous shapes emerged as partial objects and body parts, each of which he allowed a life of its own. He made large coloured-pencil drawings for the series, building up the colour as delicately as if he were touching a body, or an extension of his own. The drawings marked the end of Harris's denial and reticence to tap into his feelings. However, it was not until 2003 that he would comment that this was the first time his painting ever felt right and that, importantly, the paintings were distinctly his own.

Despite the attraction of the pink paint, the luxurious paint surface and the absurd humour of the series, the works have a sense of threat. They could almost be plump targets set for destruction from the rifle bore.

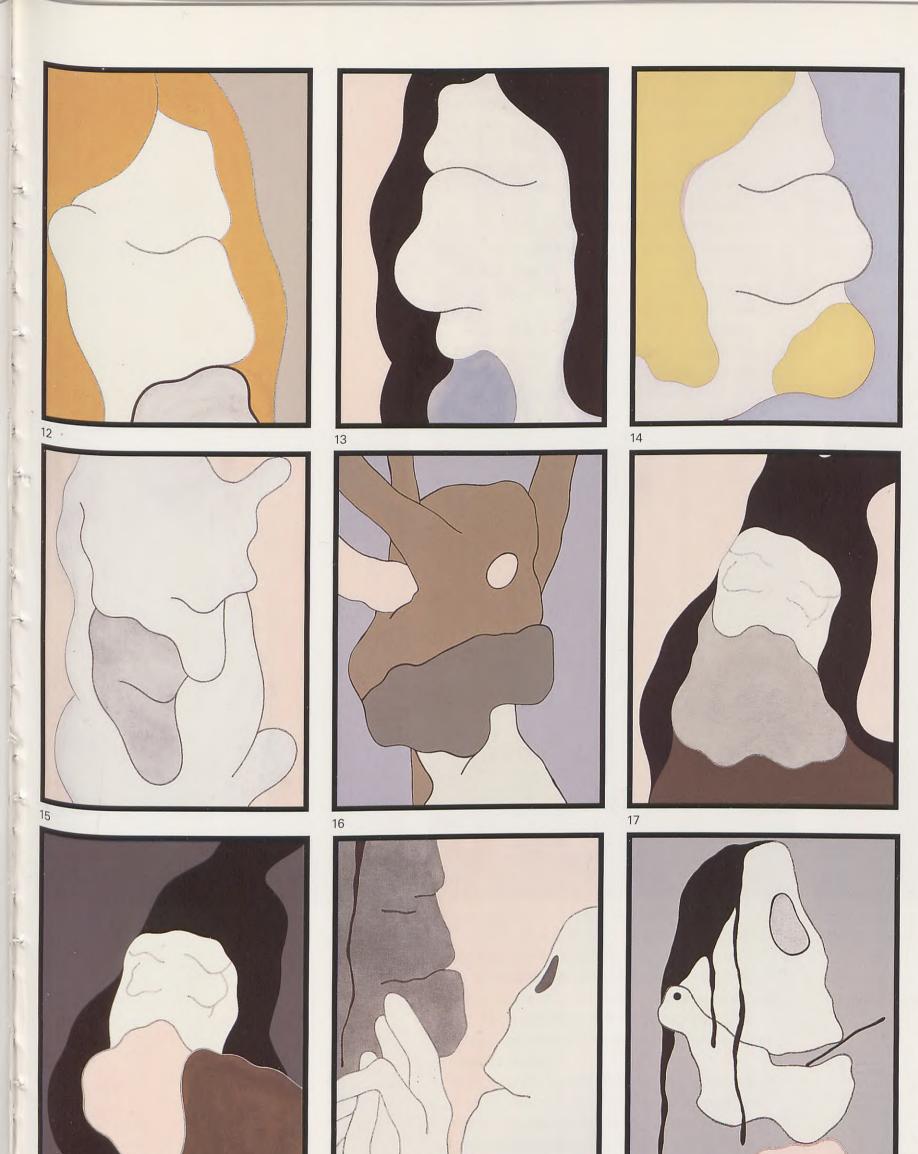
'Just a Feeling I–VI' adhered to the method of painting that Harris had developed, with no graduations of tone, colour, stroke or line to disturb the eye. Through many applications of thin paint, his aim was to find the correct density of tone and colour; variations of creamy white, warm or cool black, or a slight variation of pink, that give a sense of volume to the forms so that on a flat background they appear to come forward. Harris's ability to control these complex means in painting is unmatched in Australia.

During the six months that Harris spent looking and working in Paris he decided that he needed to break the immaculate surfaces in his work. Within months he achieved this in his charcoal drawings by leaving traces of previous charcoal drawing to show as a pale tone beneath the final design. Yet it was not until 2003 that, for the first time, he found he could allow variations of tone, colour and texture into his painting.

A second motivation for working with varied paint surfaces came out of his use of small areas of disturbed paint in his series of seventeen large paintings titled 'Grotesquerie'. The first ten works in this series were shown at Tolarno Galleries in Melbourne in 2002, and the remainder at Kaliman Gallery in 2003, accompanied by a small catalogue in which the entire series is reproduced.

The clincher was a five-week trip to Paris in November 2002 where Harris visited the landmark travelling exhibition 'Matisse/Picasso'. The experience was consuming. Harris revisited the exhibition at length numerous times. Matisse stood out for him: for the construction of his pictures, his painted surfaces and his colour. Besides the paintings in the joint exhibition, many unfamiliar paintings by

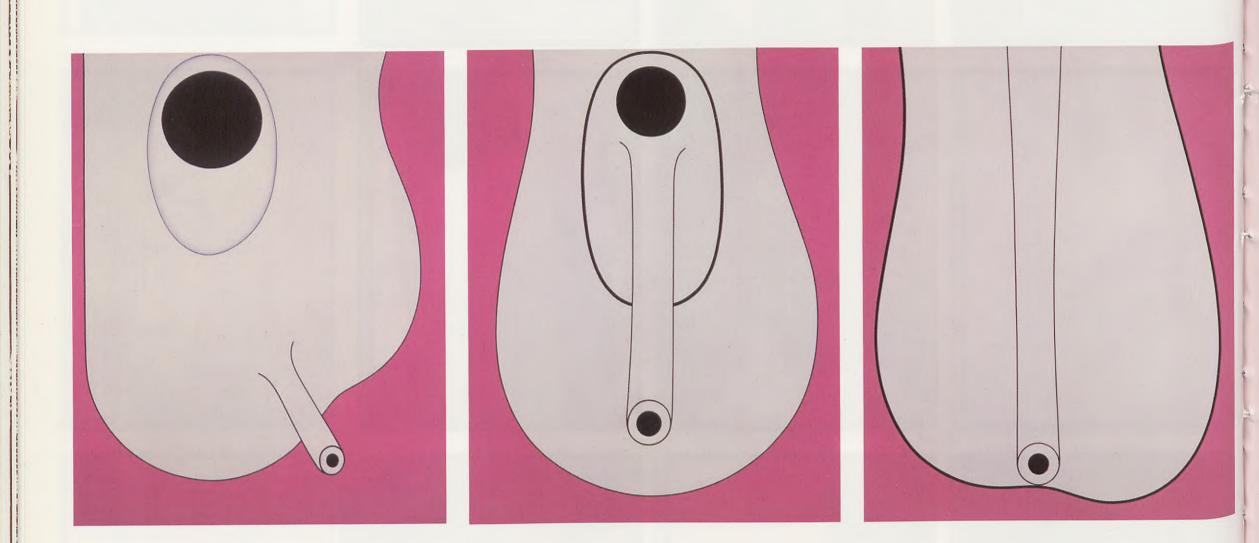




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- 1. Brent Harris, Sleep no. 1, 2003, oil on linen, 55 x 43 cm, private collection.
- 2–6. Brent Harris, Sleep no. 2; Sleep no. 3; Sleep no. 4; Sleep no. 5; Sleep no. 6; all 2003, oil on linen, 58 x 43 cm, private collections.
- 7. Brent Harris, Sleep no. 7 (silence), 2003, oil on linen, 58 x 43 cm, private collection.
- 8–16. Brent Harris, Sleep no. 8; Sleep no. 9a; Sleep no. 9b; Sleep no. 10; Sleep no. 11; Sleep no. 12; Sleep no. 13; Sleep no. 14; Sleep no. 15; Sleep no. 16, all 2003, oil on linen, 58 x 43 cm, private collections.
- 17. Brent Harris, Sleep no. 17 (closed eyes), 2003, oil on linen, 58 x 43 cm, private collection.
- 18. Brent Harris, Sleep no. 18 (closed eyes), 2003, oil on linen, 58 x 43 cm, private collection.
- 19. Brent Harris, Sleep no. 19 (the idol), 2003, oil on linen, 58 x 43 cm, private collection.
- 20. Brent Harris, Sleep no. 20, 2003, oil on linen, 58 x 43 cm, private collection.



opposite left Brent Harris, Just a feeling (no. 2), 1996, oil on linen, 106.5 x 85 cm, Monash University Collection, Melbourne.

Opposite centre
Brent Harris, Just a feeling (no. 4), 1996,
oil on linen, 106.5 x 85 cm, Monash University
Collection, Melbourne.

Opposite right Brent Harris, Just a feeling (no. 6), 1996, oil on linen, 106.5 x 85 cm, Monash University Collection, Melbourne. Matisse were on view at Centre Georges Pompidou. Harris also saw again the two rose pink, deep pale blue, grey and black studies for Matisse's Barnes Foundation Mural of 1931–33.

'Sleep 1–20' consciously uses the lessons of Matisse's construction. His method of pushing coloured volumes together; the soft flattened forms, coloured volumes and flat planes that are more important to the artist than the depicted subject of his work, be it a woman in a chair or a still life. Other aspects of Matisse's work were as keenly observed, such as his reds, achieved by careful application of transparent red over an ordinary yellow ochre, and his handling of decoration, making this less-regarded aspect of his art a great achievement.

Paris was followed by a week in Florence where day after day Harris visited the Pietà, 1550-55, the more than 2-metre-high, four-figured monumental marble carving that Michelangelo intended for his own tomb. It is now in the Cathedral Museum (Museo dell'Opera del Duomo). On his return to Australia Harris drew on what he had admired in this work, searching for an emotional response as random lines coalesced into heavy forms, tumbling forward, and overall a feeling of sadness, of weight. He wrote of a 'feeling that returns to my mind ... It is about finding a visual equivalent for this'. He worried out the title for the series, 'Sleep'. What emerged again were images of dreaming. He had a recurrent dream in boyhood of rocks that enclosed him among stone heads and bodies. Nothing could move. 'You would think "Sleep" would be horizontal ... although the memory I have of this craggy mountain, representing everything, was a vertical climbing thing."

Charcoal drawings were made directly onto primed linen; the charcoal is easily dusted off, leaving ghost lines over which to draw again. Harris tried to keep the process open to change: 'I connect with my feelings more if I keep the charcoal line active longer, without letting an image take hold too soon.'

Harris felt he had to hold himself to the subject of 'Sleep' while the 'drawings want to go everywhere'. After painting *Sleep no. 9*, a two-part work, he began to make the connection between sleep and death. At this point he felt the series could be extended, perhaps to twenty works, for his show at Kaliman Gallery.

The paintings were numbered in the order they took form. Painting with thin layers allowed the marks from trial charcoal drawings to show through. Just as the drawing wanted to go everywhere, so did the colour. Hot and sharp colours did not survive from day to day, nor did the most adventurous effects of rubbed-back surfaces of trial shapes and lines. They were at odds with the elements of old age that were emerging. He also thought of death.

Harris was at ease with the cartoon imagery of the first faces. Although surprised by them as they emerged, he knew he should not try to make them look any different. The process he was using had allowed them to appear. Shapes with multiple brows, closed eyes, in soft colour like the work of Agnes Martin: odd yellows and brown; pink is also used, but never for faces. The colour cuts up the surface, like pieces of a jigsaw. Their volumes and correct weight achieved as much by rubbing paint off as by application.

The pictorial devices in these twenty paintings are the most varied. Their small size encouraged experiment. Forms are stacked in No. 1 and No. 2, while they they melt and hang in No. 3 and No. 4. In No. 4 the rocky profile head to the left seems to be consuming the pink and white forms, while in No. 5 the scarred and overpainted form at the bottom may be devouring something, or perhaps emanating ectoplasm. Numbers 6, 7 and 8 all employ soft, locking, rounded forms. Four of the paintings have bracketed titles: No. 7 (silence), No. 17 (closed eyes), No. 18 (closed eyes) and No. 19 (the idol). These reference the titles of some of Odilon Redon's nocturnal visions. No. 10 to No. 14 'look like apostles', Harris says, and the horned head of No. 15 hangs within a torso, the body space of dreams. Of the large drawing for No. 16 Harris says:

I'm looking at this faint drawing on my wall and I see a face in a tree. Agnes Martin said [that] sometimes you just have to wait for inspiration. I'm ready. A big difference between what the mind sees and the hand can deliver. Well I got my face in a tree, quite amazing after hours of chasing emptiness on again off again.

He then implies action in the painting with a pink form that seems to punch into the face from the left. Another punch is delivered in *No. 18* from the lower right. Movement is also shown in *No. 17* and *No. 18* as a black shadow passes behind the head form. These are the first such active forms in Harris's work. While many of his forms vibrate, rise and fall, and cause the viewer's eye much exercise in following them, they have never been set in motion as they are in 'Sleep'.

In No. 19 (the idol), 'I have my eye on you', and so into death, No. 20, as Harris predicted before he began the series.

Brent Harris is represented by Kaliman Gallery, Sydney, and Tolarno Galleries, Melbourne.

¹ Essay edited by Steven Heath.

² Quotes from Brent Harris are from his drawing books or from interviews with the author in 2003–04.

³ References to Myron Stout in Sam Hunter, American Art of the 20th Century, Thames & Hudson, New York, 1973; Sanford Schwartz, Myron Stout Exhibition Catalogue, Whitney Museum of American Art, New York, 1980; and Trevor Winkfield, Modern Painters, vol. 15, Autumn 2002, pp. 106–11.



TV MOORE'S

LONGTAKES

Reality seen and heard as it happens is always in the present tense.

The long take, the schematic and primordial element of cinema,

is thus in the present tense. Cinema therefore 'reproduces the present'.

(Pier Paolo Pasolini, Observations on the Long Take, 1980)

In March 2004 at Artspace in Sydney TV Moore launched *The Neddy project*, which in terms of size is his most ambitious work to date. This ten-channel video installation evokes a mythic resonance between two famous Australian outlaws: the iconic bushranger Ned Kelly and the Sydney underworld identity Arthur Stanley 'Neddy' Smith. The work consists of ten scenes, each lasting for a few minutes, which are repeated in various permutations and combinations on six floor-to-ceiling screens.

Each scene is a re-enactment in tableau of some more or less climactic episode drawn from the cultural matrix of Ned and 'Neddy' stories. Viewers of Moore's transhistorical remix witness a Kelly dawn ride; a meeting between Smith and detective Roger Rogerson in a rooftop carpark; a spectral nightscape with burning horse and rider; Kelly performing karaoke in an indoor pistol range; Smith making a clock in his prison cell; an equestrian ballet; a gun battle in bushland setting, and so on. The scenes are single takes shot on location with actors and they feature conspicuously 'theatrical' props, such as cut-out beards, horses, guns and vehicles made from cardboard.

Moore stretches the duration of each episode by having his actors sustain or repeat movements or by running the scene in slow motion. A simple kaleidoscopic effect has been applied to six of the images so that, reversed about a central vertical axis, they behave like animated Rorschach blots: everything spills symmetrically into and out of a central crease, which functions like the threshold to another dimension. Accompanying the ten scenes are six different musical soundtracks – songs and atmospheric instrumentals recorded by the artist – that play concurrently and repeatedly from ceiling-mounted speakers set around the exhibition space.

Playfully narratological yet deeply seductive, *The Neddy project*'s digital video phantasmagoria is like a dreamed amalgamation of music clip, true-crime television docutainment and Sidney Nolan's iconic Ned Kelly paintings of the 1940s. One way to characterise the work would be to locate it as 'video art' Within the sphere of recent influence – thematic, formal, technical – exemplified in the work of video installation artist Douglas Gordon. Moore's aesthetic, like Gordon's, shows an intuitive sense of the way new technology references the past and, in particular, the co-implication of digital visual media and the archive of twentieth-century cinematic art.

Video art in various ways exhibits a kind of 'skeuomorphy' in relation to film. A skeuomorph is some design feature of an artefact that simulates the properties of a different, usually older, artefact or medium. For example, the characteristic surfaces of wood or leather are sometimes simulated for merely decorative purposes in objects made of plastic. In art, this translation of form between materials or media can have a critical or revelatory function. The form that once

expressed the essential nature of a medium becomes strangely conspicuous when it is retained or recreated arbitrarily in a new medium.

There is something uncanny about the cinematic tropes retained skeuomorphically in Moore's ostensibly 'new media'. Like a film director, Moore has crafted individual shots and coordinated them so that the different scenes appear as different facets of the one depiction. Obviously, in negotiating Moore's cinemalike construct, the gallery audience feels and knows itself to inhabit an artificial domain quite different from the one that unfolds inside a movie theatre. But still, it is tempting to draw a comparison with cinema, if only, for a start, as a way of acknowledging the arresting beauty of each of the ten video tableaux.

Keeping cuts and edits to a minimum, Moore shoots carefully planned long takes, the intrinsic cinema-poetic quality of which is preserved as an important element of the final installation. Each take is a window of intensified time, striking enough to remind viewers of the art of the extended take. *The Neddy project* derives much of its aesthetic power from the enchanted eternity – or perpetual present – achieved within each scene.

This kind of enchantment is nothing new: it is the original aim and effect of the long take, which Pasolini called the 'schematic and primordial element of cinema', because it recreates in a seamless continuum the experience of reality 'seen and heard as it happens'. The single continuous take is the basic element of cinematic art because, as Pasolini points out, it reproduces reality as seen 'from a single point of view' by a 'perceiving subject'.



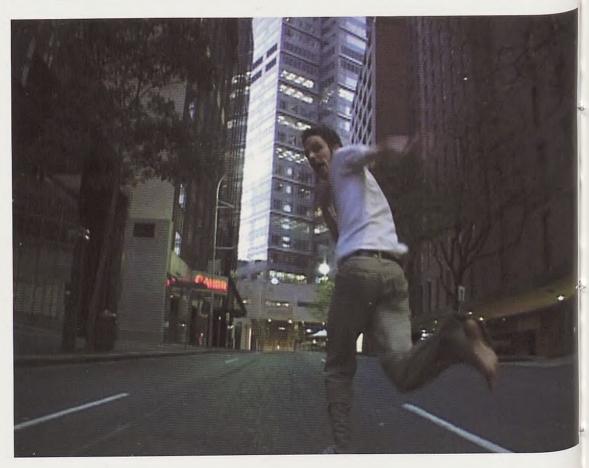
Fergus Armstrong

The Neddy project ... evokes a mythic resonance between two famous Australian outlaws: the iconic bushranger Ned Kelly and the Sydney underworld identity Arthur Stanley 'Neddy' Smith









opening pages left TV Moore, The Neddy project: Scene 2, Wild colonial boy (Kelly), 2001–04, video still, DV/DVD, ten-channel video. opening pages right TV Moore, The Neddy project: Scene 4, The shootout (Kelly), 2001–04, video still, DV/DVD, video still, DV/DVD, ten-channel video. top left TV Moore, The Neddy project: Scene 7, Wild colonial boy (Smith), 2001–04, video still, DV/DVD, ten-channel video. top right TV Moore, Urban army man, 2000, video still, VHS/DVD projections. bottom left TV Moore, The dead zone, 2000, video still, front view, DV/DVD, two-channel video. bottom right TV Moore, The dead zone, 2000, video still, back view, DV/DVD, two-channel video. Images courtesy the artist and Roslyn Oxley9 Gallery, Sydney.

While *The Neddy project*, with its montage of ten different scenes, comprises a quasi-cinematic multiplication of long takes, Moore's earlier two-channel video installation, *Urban army man*, 2000, represents the division of a single long take into component elements. This division is not achieved via a conventional cut, which would simply leave us with two discrete shorter scenes, each with its own coherence. Instead, the internal fracturing of the continuous scene, its structural 'opening up', is mapped spatially by the use of a double projection in the gallery setting. *Urban army man*'s single long take is screened concurrently on two opposing walls of a small room and set to loop. Moore, in effect, cleaves the phenomenal unity of the long take into two fields of dissociated vision. The image, facing itself, seems locked into a relation of pre-emptive self-scrutiny, so that viewers who pass between the two projections are in a certain way dispossessed of the prerogative to regard and interpret.

In a conventional movie theatre the long take is able to function as the 'schematic and primordial element of cinema' because it confronts and engages the viewer in what seems a faithful recreation of the experience of reality's continuous presence. But here, in the context of Moore's video installation, the 'primordial' interface between the viewer and the long take is confounded by the unusual screening arrangement. Even if the viewer makes a concerted effort to gaze only at one of the two screens to experience the standard cinematic illusion of 'reality seen and heard', the sense can never be shaken that the second screen is looming close by with an equal claim to attention. Here the skeuomorphy of Moore's post-cinematic long take has to do with the ease of multi-channelling afforded by the digital medium: the long take's traditional resemblance to individual subjective experience is disrupted by video's inherent potential for synchronous multi-screening.

The two-channel device is interesting enough, but Moore's signal achievement here is the merging of the post-cinematic demonstration with the work's strongly empathic and lyrical portrayal of the 'urban army man' – a schizoid individual who, costumed in GI helmet and combat gear and carrying a ghetto-blaster on his shoulder, advances along a city street while held in frame by the retreating camera. Moore has appropriated the urban army man's singular demeanour and behaviour – the performative envelope of his bearing – to the screening room's deconstructive environment. Viewers caught within the closed circuit of the double screening are at the same time drawn into a circuit of desire that runs between the video portraitist and his embattled muse. Even as the viewer's gaze equivocates between the two screens, unable to settle into full subjective involvement with either image, a sense of strange and concerned fellowship with the urban army man is established.

The ultimate effect here is a kind of tactful deflection from the troubling image. If the work's single long take were shown on one screen only, a more conventional field of scrutiny would be implied, with viewers likely to adopt a psychological position 'sutured' directly to the camera's inquisitive, subjective eye. The double-channelling of the image counteracts the camera's invasive stare: with his image simultaneously occupying two dissociated fields of vision, the urban army man, for all the powerful pathos he radiates, escapes the condescension of a too-sympathetic gaze.

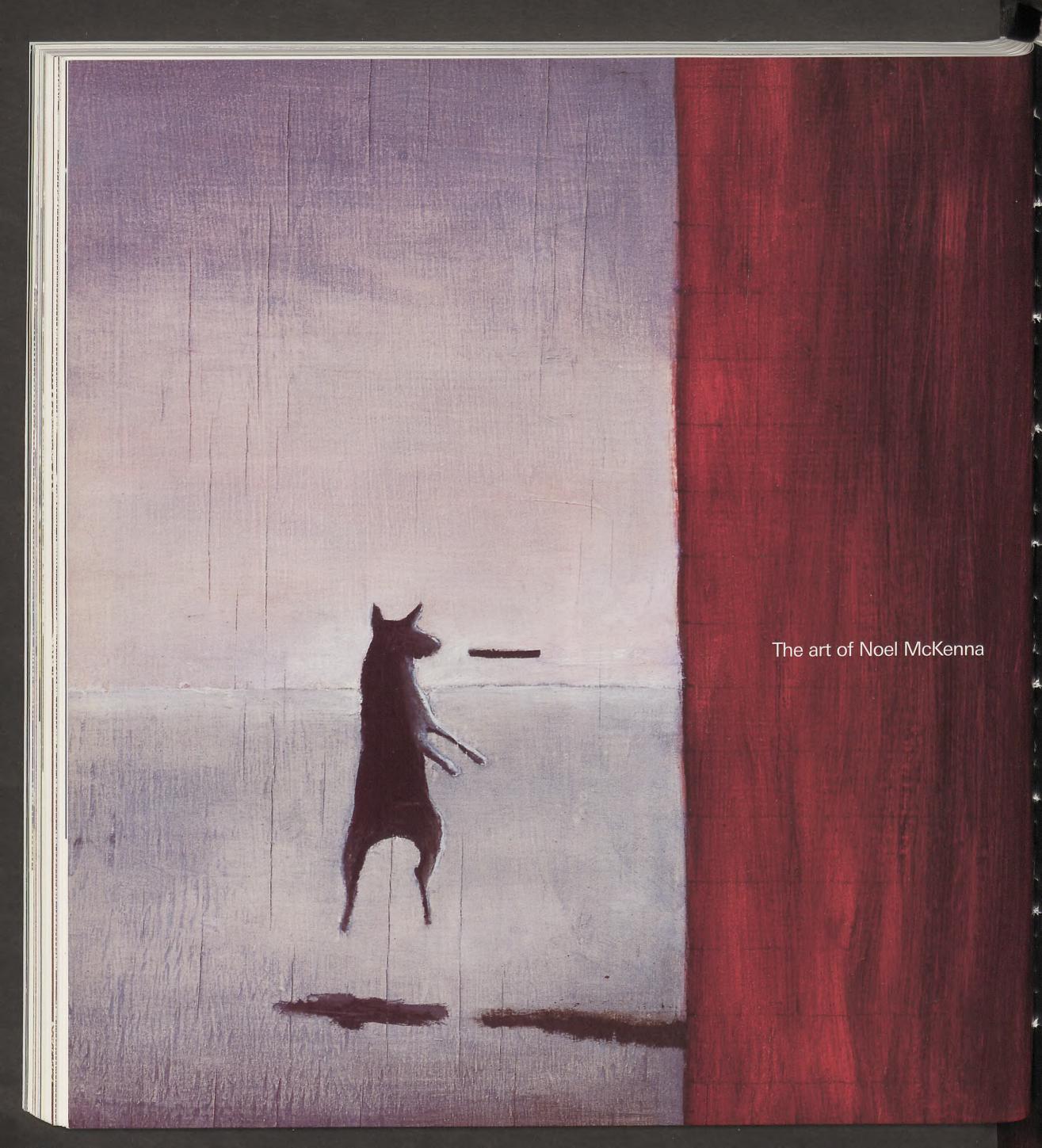
Moore's *The dead zone*, 2003, comprises two complementary tracking shots – one following, one retreating – of a young man (the same man in both shots) dressed in trousers and t-shirt running barefoot along a deserted city street at daybreak. *The dead zone*'s two scenes are projected concurrently onto two opposing walls of a small room. Both scenes run in slow motion, last for a few minutes and are set to loop via quick fades. The retreating shot plays in reverse to resemble a follow shot of a man running backwards. In both scenes the gracefully gangling slow-motion runner – who lurches this way and that, occasionally stumbling forward as if in near exhaustion – is kept more or less in mid-shot as the camera tracks an imaginary corridor through the deserted central business district. Office buildings, illuminated shopfronts, traffic lights, lane markings and parked vehicles loom or come into view and disappear off the edges of the picture. As the scene persists, the centripetal motion of the runner's body merges in a kind of cross-rhythm with the contrasting centrifugal sweep of city architecture.

The temporal flow of the long take is dramatised reflexively in the tracking camera's slow extrusion of space – its framing of the scene's virtual proscenium as a running threshold, with the runner held 'centre stage'. The runner occasionally glances backwards as though at his real or imagined pursuer. In the follow shot the backward glance intercepts the tracking point of view, so that the subjective camera is implicated in the staged pursuit. In the retreating shot we see that there is nothing behind the runner, but because this shot is played in reverse, the apparent tracking point of view is again implicated as a shadowy force or presence bearing down on the man.

With *The dead zone*, as with *Urban army man*, the two projected images regard each other 'objectively' from opposite sides of the screening room so that viewers, before they can establish an independent stance in respect of either scene, are caught in the images' own narcissistic relay. And as with *Urban army man*, the division of attention between the two moving images coincides with vicarious participation in the psychological drama enacted on screen. Positioned between *The dead zone*'s two moving images, the viewer is effectively inserted into a 'dead zone' between the runner and the spectre of himself that he flees and/or pursues. As the two different long takes compete for the gaze, the viewer is drawn imaginatively into the depicted chase. While, in the conventional cinema setting, a single long take's illusion of continuous presence tends to confirm the viewer's own subjective stance by reflecting it, *The dead zone*'s pair of long takes tends to put that subjective stance out of sync with itself.

While *The dead zone*'s running man traverses the city's twilight dreamscape, the work's soundtrack – a thick ambient whir of analogue synthesiser tones – suggests a state of dream-locked liminality. Like peripheral sounds (airconditioner, refrigerator, passing traffic, aircraft) droning in the ears of a man asleep or comatose, the musical 'long take' complements the work's psychological portrait of a monadic subject in solitary self-pursuit.

TV Moore is represented by Roslyn Oxley9 Gallery, Sydney.



A contemplative stillness characterises the art of Noel McKenna: he creates an enigmatic and silent world of captured moments. The appeal of his art lies in its articulation of the quintessential significance of ordinary things, expressed with humour, simplicity and understatement. McKenna transcends the banal to reveal the profundity of the commonplace.

The presence of humans, direct or implied, is fundamental. McKenna shows how the natural world is shaped by people, either through a direct intervention in their surroundings or through the objects they leave behind in the landscape. A road traverses the countryside in *Road, Southland*, 2000, for example, with power poles disconcertingly placed in the asphalt, their wires invisible against the green hills, the destination unknown. In *Bird on a stump*, 1999, a brightly coloured bird contemplates a tree – denuded of foliage, its growth cut short by an axe – and ambiguous footsteps lead nowhere in the snow.

People have a particular relationship with the natural world via animals. In McKenna's work animals are invariably domesticated and living interdependently with humans; they are often autonomous and are allowed their own inner life, but this is predicated on a two-way dependence. *Jumping pet*, 1993, is a duet with an unseen figure, indicated only by a shadow, re-enacting a daily game of catch. Everyday activities and objects are deified, disclosing the rituals and small pleasures that define our lives.

Born in Brisbane, McKenna has been based in Sydney since the early 1980s. He began a degree in architecture but discontinued it in order to study art at the Brisbane College of Art from 1976 to 1978, and in 1981 moved to Sydney to study at the Alexander Mackie College in Paddington. He has exhibited consistently since 1983, predominantly in Sydney and Melbourne.

McKenna has produced a rich body of work since the early 1980s. He works principally on a domestic scale using a variety of media, including enamel, acrylic, ink, watercolour, sculpture and ceramics. His work has been in keeping with a prevailing tendency towards the figurative in Australian painting over the last twenty years, fuelled by strong symbolic and idiosyncratic iconographies,

and is also attuned to a surreal urge that has been sustained in Australian art since the 1930s. His is a distinctive voice, free of bombast, humble in intent and execution, and alive with an incisive wit.

McKenna has a natural facility for distillation; his images are wry, subtle and sensitively rendered. Humour has a sustained and central role in his work, although it is tinged by pathos. The interplay of anxiety and absurdity gives McKenna's work an edge that is startling and memorable, as exemplified in his image of an impassive cat falling from a tree, *Falling cat*, 2003. The laconic wit that is intrinsic to McKenna's sensibility acts as a counterpoint to the tensions he creates, filling his compositions with an optimistic but restrained and reverberating energy.

McKenna's world is characterised by contained spaces, both physical and those defined by the picture plane, which reinforces intimacy. The dreamlike stasis of his subjects denies them a larger context and opens them to broad interpretation. His paintings declare the poetic essence of things and places, his coolly observed, refined, quasi-naive aesthetic conferring ambiguity, narrative and allusion on the ordinary. The works have an affinity with the surrealists and the Italian metaphysical painters whose subversions imply a more profound reality. Narrative is elusive and must be discovered by the viewer.

McKenna admires the work of a diverse number of artists with whom he shares a particular sensibility, such as Giorgio de Chirico, Balthus, Edward Hopper, Giorgio Morandi and Sidney Nolan. His is a constructed world that combines the real with artifice and demands sustained interrogation. McKenna strikes a balance between unease and optimism, desolation and humour. An air of anxiety is evident in his paintings; a detached quality achieved through the displacement and interplay of objects in space and the subtle distortion of scale. Another key device in McKenna's work is the strong counterpoint of darkness and light. *Man changing lightbulb*, 1998, for example, offsets the ghostly face of the worker against the gloomy grey of a dull night, the man's arms arced gracefully above his head in the glow of a streetlamp. An otherwise banal subject, the bearing of the figure and the atmospheric light present a

His is a distinctive voice, free of bombast, humble in intent and execution, and alive with an incisive wit

The value of things



opening page Noel McKenna, Jumping pet, 1993, oil on plywood, 28.7 x 31.2 cm, Laverty Collection, Sydney. Photograph Paul Green.

above
Noel McKenna, Falling cat, 2003,
enamel on board, 40 x 50 cm,
private collection.
Photograph Karl Schwerdtfeger.



Noel McKenna, Bird on stump, 1999, enamel on plywood, 60 x 70 cm, private collection, Sydney. Photograph Paul Green.

poetic portrayal of humble labour, elevating it to a higher plane.

McKenna's work is distinctive for its spareness of execution, simplicity of line and clarity of tone and colour. His work has become more colourful and his range of materials has expanded, particularly his use of ceramics and found materials, many of which are deliberately fragile. *Train in landscape*, 2002, which was included in the 2003 National Sculpture Prize and Exhibition at the National Gallery of Australia in Canberra, is typically delicate, constructed from thin sheets of metal that seem to balance precariously as they reach into space.

McKenna works quickly, with compositions often completed in a day. His preferred mediums of acrylic, enamel, oil and watercolour are applied directly, and have a strong painterliness. He frequently alternates between mediums, in part to remain interested and fresh, but also because of the intrinsic qualities available in a variety of surfaces and objects. The execution of his work is deceptive, suggesting naivety and a childlike discovery of the subject which belies the sophistication of the compositions. McKenna's skill comes partly through experience, but also through instinct, which lies at the core of his practice. His choice of imagery is adopted intuitively and is often revisited. Lilyfield twilight, 1998, is typical of his watercolours, a moody image of anonymous suburban houses at nightfall, inspired by his own evening

walks through neighbourhoods where lighted windows ignite a curiosity about the activities within.

A number of key themes have remained central to McKenna's work: urban and rural landscapes; figures engaged in everyday activities; the reinterpretation of found images; and animals, including racehorses. McKenna's earliest subjects were from his immediate environment and also his particular interests, such as horses and racing. He first painted racehorses during his student days and they have reappeared in his recent work, such as *Australian racecourse locations*, 2002. This painting, the result of enquiries to every regional post office in the country, resulted in a mapping of racecourses in the most obscure corners of Australia and is evidence of an industry that is more a cultural obsession than a mere pastime.

McKenna extracts detritus from the overload of information that bombards us daily so that it becomes the focus of sustained and concentrated contemplation. New narratives are born from salvaged scraps of disjointed, discarded images and text, as well as imagined incidents and memories. They include the artist's observations while walking or travelling, combined with ideas and imagery from film, art, poetry, the media and photographs he has found or taken himself.

In a series of paintings and watercolours from 2001, McKenna painted diverse works of seemingly unrelated subjects from photographs and newspaper

texts. *McGrath-Sarwan spat*, 2003, for example, recalls a widely reported incident of sledging between two cricketers. The halo above the figure of Glen McGrath canonises him as a saint of Australian cricket while, simultaneously, his transparency and the oppressive grey of the picture plane emphasises the immateriality of the Australian worship of sport. McKenna deliberately acknowledges the subjective nature of the media, drawing attention to the choices it makes in its comprehension and presentation of the world and, by extension, the connections and simplifications we ourselves develop for interpreting ideas and events.

Occasionally, the subject for a work is sparked by an anecdote or from scraps of information people have discarded, such as drawings, photographs or text that McKenna retrieves and re-presents, such as the 2001 'Found and Lost' series which is based on posters for lost pets. McKenna understands the value people place on things - locations, pets or objects can take on intense meaning for individuals that far exceeds their relevance for others. His elevation of domestic animals is partly a result of his own affection and respect, but is also a recurring enquiry into the nature of their existence and relationship with people. The homemade declarations of loss and hope in the 'Found and Lost' series are direct and candid and expose the raw emotional investment people have in their pets, as expressed





in their awkward drawings and amateurish snapshots. McKenna's re-rendering of the posters in paint echoes the simplicity of their execution, but also reveals their emotional intensity and elevates them to the realm of art.

Media images, found photographs and book illustrations have been a continuing source for McKenna's work since 1981. His etching *Granville train crash*, 1981, for example, a dense mass of scattered objects with a flattened perspective, is sourced from media photographs of the 1977 Granville rail disaster, in which eighty-three commuters were killed in a train derailment in suburban Sydney.

McKenna's most recent series, 'Big Things', 2003, Is drawn from illustrations and postcards of tourist attractions around Australia. These icons of the mundane scatter the Australian landscape; they are Objects of personal or community obsession and markers of regional identity, built in the hope that they will attract the attention of the passing tourist trade. McKenna has painted about ten individual 'big things', including The big orange, Berri, South Australia, the series culminating with the large painting, Big things, 2003, which maps the nation's big things via the device of postcard images Superimposed on a map of Australia. As in Australian racecourse locations, the theme of mapping is Strong, revealing an urge to capture all there is to know about a place. The monumentalising of everyday objects through big things emulates a similar impulse in McKenna's work which, with its focus on particular objects or acts, enacts a process of veneration and celebration. The homely quality of big things also correlates with McKenna's interest in the handmade and the vernacular.

Landscape is a major theme in McKenna's work, ranging from the anonymous to the intensely personal, the imagined to the real. He is particularly interested in ideas of place and our relationship to specific locations. Areas which have special appeal to him are the rich, green, mountainous regions of Tasmania and New Zealand, the antithesis of conventional visions of the Australian landscape in art. In 1984 he made a series of works based on Centennial Park in Sydney, followed in 1986 by works on Tasmanian subjects. His travels, such as a trip to the United States and Europe in 1986, and subsequent visits to New Zealand and rural Australia, continue to provide him with subjects. In 1987 he exhibited a series of works that flowed from a residency in New York; most were imagined incidents located in a space informed by that city, but not in a documentary or didactic way.

McKenna has made a number of landscape series based on his experience of particular locales, such as southern New Zealand in *Southland*, 2000, and the Bruny Island landscapes of 1994. Roads and paths through the landscape reinforce the idea of a

journey, which is key to understanding them. These landscapes are based on a specific place, mediated by his experience of them, but McKenna also uses artificial landscapes – unnamed, unknown, invented landscapes that lack any identifying features and merely serve as a backdrop to action.

McKenna's work is characterised by strong graphic qualities, although he does not place a particular emphasis on drawing per se. Since the late 1970s he has produced a significant body of etchings related to the paintings which are a sophisticated and consistent part of his oeuvre. He also has a particular affinity for watercolour, which he has used as his primary medium in several series, occasionally re-creating its effect with strongly diluted acrylic or watercolour that runs thinly on the surface. These qualities are most evident in his paintings, which reveal a reliance on drawing directly onto the surface and an occasional preference for working solely in black and white, or grisaille (monochromatic painting in shades of grey).

The art of Noel McKenna sustains a humble appreciation of the everyday that is monumental in execution and intent. His quiet focus on aspects of daily life continues to remind us of the dignity and consequence of small things.

Noel McKenna is represented by Darren Knight Gallery, Sydney; Niagara Galleries, Melbourne; and Greenaway Art Gallery, Adelaide.

Opposite left
Noel McKenna, Lilyfield twilight, 1998,
pencil, watercolour, 57.5 x 74.5 cm,
Thea Proctor Memorial Fund 1998,
Art Gallery of New South Wales, Sydney.
Photograph Christopher Snee.

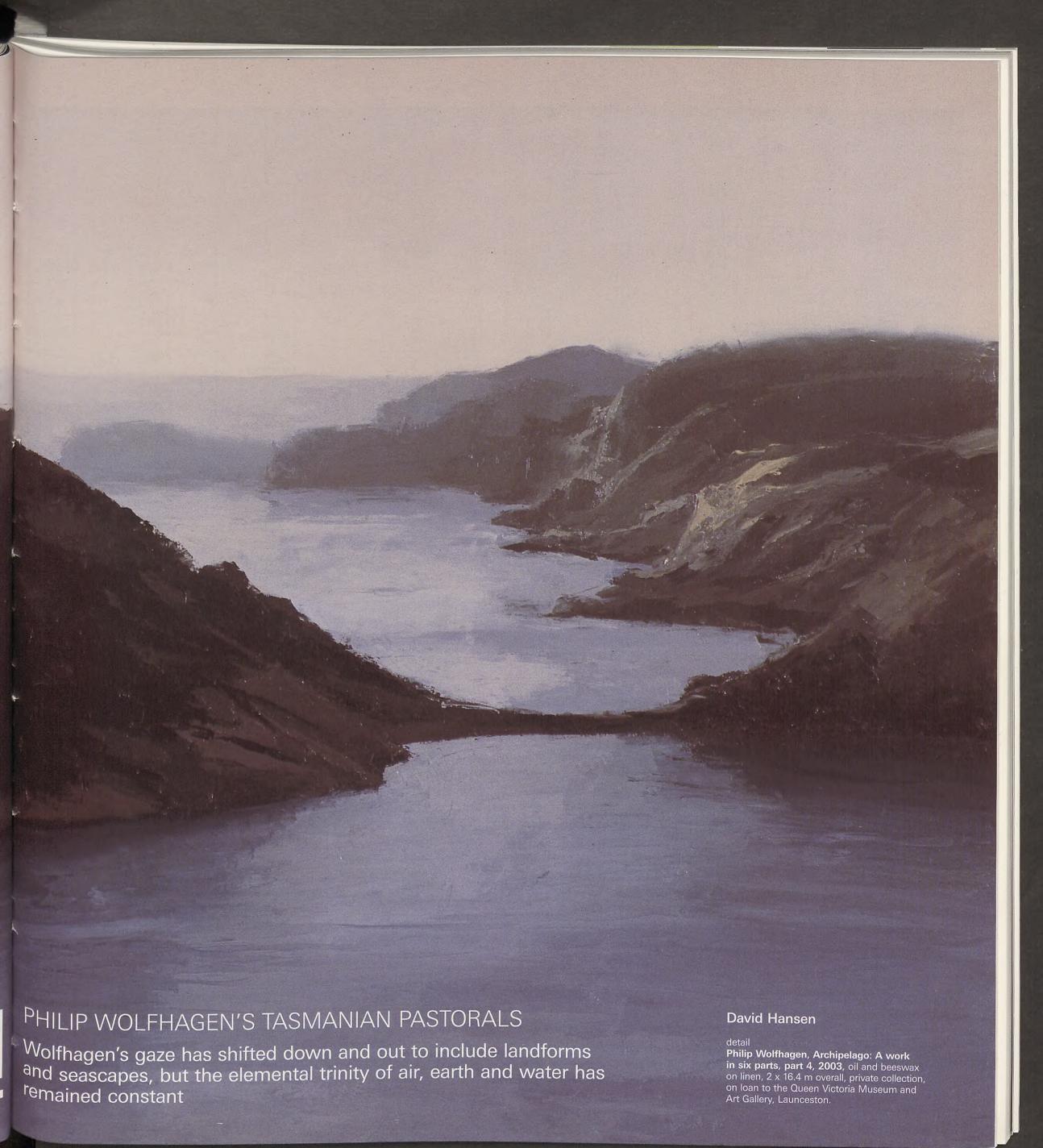
opposite right Noel McKenna, Roger, 2001, from the 'Found and Lost' series, enamel on board, 96 x 65 cm, private collection, Melbourne. Photograph Paul Green.

right
Noel McKenna, The big orange, Berri,
South Australia, 2003, enamel on board, 60×70 cm, private collection, Melbourne.
Photograph Paul Green.



art feature

O EARTH, RETURN!









Philip Wolfhagen, Surface tension no. 2, 1998, oil and beeswax on linen, diptych, each 151 x 96 cm, private collection, courtesy the artist and Sherman Galleries, Sydney.

Philip Wolfhagen, Darkness at 41°S/147°E, 1995, oil and beeswax on linen, 168 x 208 cm, private collection, courtesy the artist and Sherman Galleries, Sydney.

Let's start with the farmhouse. It is old, probably 1820s, one of a scattering of brick cottages from the first generation of European settlement to be found in the countryside around Longford, in Tasmania's Northern Midlands. Philip and Catherine Wolfhagen have been living there since 1997, but Philip's local connection is much older. About a kilometre down the road is 'Ravensworth', the Georgian coaching inn where Wolfhagen spent his late childhood and adolescence. His mother, Diana, still lives in the house, and there his brother, Marty Wolfhagen, has a studio. Marty makes furniture: subtle curvatures of Tasmanian native timber. The Vandemonian roots run deep, the local implantation longstanding, at least in settler-Australian terms.

The first Wolfhagen to arrive in Tasmania was Philip's great-great-grandfather, in 1870: he the son of a German father and a mother descended from an even earlier immigrant family and the infant in Benjamin Duterrau's portrait *The Walker children*, 1839. Philip's grandfather Charles once carved a set of Huon pine figurines of soldiers, settlers and Aborigines based on Tasmanian Surveyor-General George Frankland's famous proclamation boards of the late 1820s. Philip inherited several of these, which he treasures.

Interestingly, it was through colonial art that Wolfhagen first came to landscape. As a young printmaker he had begun by essaying personal and art-historical identifications: a drypoint of his grandmother, drawings of antique torsos, an engraving of a dying thylacine after an Assyrian lion-hunt relief. Later he turned to the media of oil and tempera and to the genre of still life, but retained the element of historical reference. In one of these works, for example, he adopted a detail from Leonardo da Vinci's *Virgin and child with St Anne and John the Baptist*, and placed it alongside an array of fruit and vegetables. The shallow foreground ledge space of the still life was in turn appropriated from convict artist William Buelow Gould, and rendered in a restricted grey-green palette recalling the monochromes of another nineteenth-century Tasmanian, W. C. Piguenit. Behind the still-life objects there is a landscape visible through a window frame, as in a number of Gould's paintings and the work of his Dutch and Flemish exemplars.

It was dissatisfaction with his handling of the landscape views in these early *grisailles* that led Wolfhagen to concentrate his eye and hand on the rendering of exterior light and space. During postgraduate studies at Sydney College of the Arts in 1990 he focused on a romantically inflected landscape naturalism. His first solo exhibition, 'The Path of Least Resistance' at Salamanca Place Gallery in Hobart in 1990, was a show of clouds and skies, with the work of that title openly declaring the artist's aesthetic allegiance in its parenthetic dedication to John Constable.

In the decade and a half since that inaugural exhibition, Wolfhagen's gaze has shifted down and out to include landforms and seascapes, but the elemental trinity of air, earth and water has remained constant. Working rigorously and methodically, he has continued to produce works in systematic series, each series presenting variations on a common subject, location and/or point of view. The series and the exhibitions which contain them are given suggestively abstract titles: 'Elevations' (1993), 'Passages' (1994), 'Vanishing Points' (1995), 'Illuminations' (1996), 'Surface Tension' (1998) and 'Converging Planes' (1999).

Most commonly, Wolfhagen pictures Tasmania's Western Tiers and Central Highlands, a landscape familiar from regular walking, camping and fishing excursions with his brothers. The rocky outcrops, button-grass plains, mirror-flat lakes and misty horizons of this wilderness are typical Wolfhagen subjects. Occasionally seeking more, he has periodically looked elsewhere – to the flow and eddy of foam on ocean waves, for example, or to similar patterns on the surface of eucalyptus bark.

More recently and spectacularly Wolfhagen completed a further pilgrimage, a two-week residency in August 2002 on the Kent Group of islands (Deal, Erith and Dover) in Bass Strait. Sketching or even painting outdoors (Wolfhagen is usually very much the studio artist), he produced an exhibition for the Queen Victoria Museum and Art Gallery in Launceston as part of the 'Ten Days on the Island' arts festival in 2003. The show comprised 'Fieldworks', 2003, a group of sixteen plein-air studies, and *Archipelago*, 2003, a vast, panoramic triptych over







Philip Wolfhagen, Delirium nos iv, v and vi, 1991, oil and beeswax on canvas, each 126 x 105 cm, courtesy Bett Gallery, Hobart, and Sherman Galleries, Sydney. Collection Art Gallery of South Australia, Adelaide.

the latter work constituted a spectacular pictorial revenge on the fate (asthma) which had frustrated the artist's ambition to voyage south with the Australian Antarctic Division, his aim being to explore the cold, blue, polar sublime.

Archipelago is not a whole view. Like much of Wolfhagen's work, it is defined as much by fracture as by facture. Each panel of the triptych is split in two; the Work is properly a 'sextych'. The physical separation of the panels is paralleled in discernible conceptual, thematic or temporal separations. The left half of the left panel is an isolate, a supernumerary of the coastal survey, a view of nothing but sea and sky. All three pairs of panels are from different viewpoints with different sightlines and perspectives. The right-hand pair has a completely different light and lower clouds. Swelling ridge lines and the distant horizon are broken, cut by the hard edges of the painting's support, and by the arbitrariness and severity of compositional choice. The work as a whole does not read smoothly across, but rather snaps, judders and refocuses along its nine vertical axes.

For a landscape artist, a tracer of horizons, Wolfhagen appears to be oddly compelled by such verticality. Beginning with 'The Stages of a Delirium', 1990, he has adopted the device of the split – a Barnett Newman-style zip down the middle of a canvas; a narrow sliver of red ground visible between slabs of impasted air. It is a clever modernist trick, one perhaps most famously used by Colin McCahon in his masterpiece *Six days in Nelson and Canterbury*, 1950. The visual equivalent of Bertolt Brecht's *Verfremdung* (alienation) effect in theatre, it proclaims artifice, simultaneously enhancing and denying the mimetic capacity of paint and the omniscience of the author. Appropriately, the landscape series which followed the 'Delirium' paintings was titled 'Illusory Fields', 1991–92.

As Richard Stanford has put it: 'this process reveals the landscape in terms of its reality as representation. A landscape made habitable through its representation; pages and pages of representation.' This sequencing or progression is indeed like that of a book or a series of photographs (Wolfhagen often works from photographic images). Alternatively, it suggests the panels of a Victorian panorama,

or the myriorama, that eighteenth-century parlour game in which picture cards with matching horizon lines could be combined in almost infinite variation.

The vertical elements – these odd gaps, emptinesses and jumps both within a canvas and between pairs or groups of canvases – are a necessary punctuation. They are intakes of breath between long *largo* sighs. Their employment can be as simple and subtle as the jump-cuts of 'Illusory Fields' or as complex as the *Liawenee panels*, 2000–02, where deep vistas of the Central Highlands alternate with close-up surfaces, such as the bark of a cider gum, rock scree and rusted tin-can middens. They are the 'lucid intervals' (to use the title of another series of works), seams of seeming meaning connecting empty, abstract, cloudy nuances; Wolfhagen's purely sensory fields of paint. Against the timeless and scale-less mists of the Tasmanian landscape, they proclaim the presence of a rational consciousness, the movement of the artist through space and time.

At the same time the verticals also lend the work an architectonic stability. For many years Wolfhagen made studies on small cards taken from packets of a photographer-friend's medium-format film. Split in half, the cards made two rectangles whose proportions are very close to those of the golden section (1:1.6). Wolfhagen is keenly sensitive to formal balance; he finds the initial decisions about a painting's scale and shape to be among the most important and the most difficult. The careful spacing of the thin negative lines permits them to sustain structural weight. Their occlusion of the view sometimes suggests the solidity of tree trunks, telegraph poles or window jambs – the rigid uprights that frame our experience of landscape.

Which brings us back to Longford, and the view westward from the Wolfhagens' house. From the front door and the adjacent Gouldian windows, as from all along the South Esk River (indeed from much of the Northern Midlands), there is a compelling vista. In the foreground is the yellow-dun-cream of the sun-bleached paddocks, slashed with the occasional dark-green horizontals of fence line or roadside trees. Far behind, but visually insistent, are the Western Tiers, in the afternoon a screen of smoky blue-grey. Above, clouds streak and





clump in a flat, hard sky. Wolfhagen's previous reluctance to address this view is perhaps understandable. It is too openly seductive in its combination of past and present experience. It is the stage of a lifetime's memory, and the inheritance of five generations. Wolfhagen's grandmother Kathleen Graves was a writer – one of her best-known books is *Tasmanian Pastoral* (1953).² This landscape is the backdrop to childhood – his own and his children's – with all its emotional glow and shadow. It is there at the start and end of every journey. It is almost too personal.

At the same time the landscape is dangerously readymade, close to formula even. The Australian landscape schema of striated blue and gold may be minted fresh in Arthur Streeton, Tom Roberts and Elioth Gruner, but it is inflated in Penleigh Boyd and Robert Johnson, William Dargie and Rubery Bennett, and the currency collapses entirely in the cliches of pro-am art competitions and hotel art.

Nevertheless, in his latest paintings Wolfhagen appears ready to tackle sentiment and the pastoral head on. He has recently turned forty. He talks of having 'saved himself' for this landscape. His studies for the view are small, squarish paintings, ever so slightly more horizontal than vertical at about 1:1.05 in proportion. The canvas is simply divided into three roughly equal bands: a mid-tone at the bottom for the paddocks, a central band of darkness for the mountains, and the sky the lighter strip at the top. The image is so severely abstracted, so non-specific, so clueless, the colour so subtly atmospheric, that the pictures might represent beach, sea and sky as easily as dry grass, mountains and sky.

Wolfhagen's distinctive technique is still easily recognisable: the smooth-mixed oil and beeswax colour applied light over dark in left to right horizontal strokes of the palette knife. Yet without topographical purpose (there are no lumps of dolerite in the flat plains of summer stubble, no jagged ridges and ravines in the far escarpment, not even a cloud in the sky) the knife strokes are broad, without the usual deft flicks and small touches with which the artist creates shadow and

edge. There seems to be no terrestrial physics in operation here, just the light of expectation, the weight of a pause.

Still, the pictures are small. They are tentative. They are probably preliminary. Already the discipline of system, the instinct to moderate, has caused the artist to minimise their flat, abstract inertness by placing them together. Hoping to create a narrative, or at least a dialectic of tone and colour, he insists on pairings – linking the panels by means of a zip of wall space. Yet the characteristic attract-and-repel vertical seems less commanding here when set against such broad horizontals.

It is likely that as they increase in scale the pictures will also increase in naturalism and geographical specificity – Wolfhagen's variations within themes are often expressed by differences of scale. The fields will show creases: inky black-green rows of macrocarpa, Indian Red streaks of hawthorn in berry. Above, clouds will crystallise and sunsets will cast the sky in layers of pink and mauve.

But for now they might be semaphore signal flags, they might be national tricolours. They might nod in the direction of Sidney Nolan or Nicolas de Staël, even Mark Rothko or Sean Scully. Wolfhagen has said that after the intense physicality of the Deal Island and *Archipelago* experience, he wanted to paint nothing but vapour and fluid. These pictures suggest just such ambiguity, such intangibility, such freedom. The quiet, sweet freedom of being at home.

Philip Wolfhagen is represented by Bett Gallery, Hobart; Christine Abrahams Gallery, Melbournei and Sherman Galleries, Sydney.

¹ Richard Stanford, 'Heightening the sense', in *Elevations: Philip Wolfhagen Paintings*, exhibition catalogue, Devonport Gallery and Arts Centre, Devonport, and Dick Bett Gallery, Hobart, 1993, p. 18.

² Kathleen Graves, *Tasmanian Pastoral*, Melbourne University Press, Melbourne, 1953.



above left
Philip Wolfhagen, Landscape semaphore no. 3, 2004,
oil and beeswax on linen, diptych, 96 x 212 cm,
courtesy the artist and Sherman Galleries, Sydney.

above detail

Philip Wolfhagen, Landscape semaphore no. 1, 2004, oil and beeswax on linen, diptych, 96 x 212 cm, courtesy the artist and Sherman Galleries, Sydney.



William Wright: We're sitting here in the drawing room of Yarras in Bathurst, which has been your home for the past ten years since you left Sydney. Would you tell me a little about the circumstances that precipitated your decision to make such a major change of living and working environment?

Tim Storrier: Like many things it was an accident really. At the time we were looking for a house for my father. John Olsen had seen the house, and told me about it: as you know, I had been living in a warehouse in Surry Hills in Sydney. So, rather than carry the responsibility of the two properties, I decided to sell the Sydney one and move here to Bathurst. Psychologically, the distance from Sydney is quite pronounced, but that was the point, to remove oneself, be unavailable and concentrate on my work in the quieter environment. At first One's mind kept drifting back, as though one might be missing something, failing to understand that one wasn't. It has a time and logic to it.

WW: You have been described as a quintessentially 'Australian' painter, one who conveys much that is intrinsically Australian. I'm thinking as I speak of the power of the Australian night, the melancholic dusk, its strident washed-out daylight, its mud-yellow water, not least its recurrent raging fires – all of which have been centrally empowered in your work.

TS: From one point of view these pictures are definitively non-academic, they are more haptic than that, in the sense that I really paint what I grew up with. They are pictures that have to do with poetry and nature; the choice of subject quite often has to do with one's reflective mood.

There are times when it is deeply satisfying to paint a night sky, and other times when it doesn't feel appropriate, and usually that has to do with circumstances or mood or what one is going through emotionally.

The paintings' psychological impact, for me, resonates in the difference, say, between where the subject is daylight, noon – which Australian painting is full of – or the nocturnes, of which there aren't that many, curiously enough. They're done from memory, not unlike the way Whistler used to work on his nocturnes of the river: he would look at the subject and then face away from it so that the mind could distil it, and that's the process that I tend to use.

WW: In the 1970s I attended lectures by the poet Jorge Luis Borges in which he referred to 'universal' or 'big' poetic metaphors, such as conveyed by the stars, moon, fire and so on. When I contemplate your paintings I am often reminded of the power of these constants in our visual existence and the ways in which you have utilised such images.

TS: On that level these pictures are really very simple. These works come from very old experiences really. One still takes great pleasure in going out to

that very flat country, out west of Moree, onto the plains where there's absolutely nothing but sky and landscape. The landscape's got very little in it, so you're dealing with a very reduced experience of landscape, which to me is fascinating. They have a horizon, a sky, and with the use of tone and colour, just those two elements can create a very wide spectrum of feeling and mood.

WW: A number of your paintings have their inception in landscape installations, performance and photography. Over the years you have realised a substantial body of installation and installation-photography work, but to date it has only appeared in a secondary, illustrational role in publications. Your photography is the least known aspect of your work.

TS: I did edition a couple of photographs. Originally the photographs themselves were meant to be the end result of the installations. They were never meant to become paintings at all, because it didn't occur to me to make paintings of fire until I photographed the installations and distilled them. In retrospect it was extraordinary what came out of it for me. It was about six to eight years after making the installations and photographing them that I started making paintings of them.

WW: I'm reminded of that painting of a hanging carcass. I found it remarkable in the way it conveyed such subtle, while unerringly tangible, nuances of the whole gamut of flayed flesh: an icon of its gory genre.

TS: I took some black-and-white photographs of that carcass at the time the ABC were making a film about my work, but you can only do so much with a photograph. You can see certain tonalities and certain colours, but in the end you have to do it by touch and feel, because to paint meat in a realistic fashion requires the whole box of tricks, a lot of underpainting, and a lot of glazing, and a lot of tonal and textural differences. Some people find it odd that one is interested in painting meat. I like it because it contains the whole spectrum of red. Red is a very emotive colour. There are many people who really do not like that picture.

WW: Could we talk a little about your interest in surrealism?

TS: Surrealism, of course, is probably the most resilient of the modern movements. I've always been a little uncomfortable with my own sense of surrealism: it doesn't seem to work, and I've never thought about any of my pictures as being surrealist. To me they are symbolist pictures, using symbols in order to have a narrative, whereas with surrealism the comparison, usually, is intentionally ludicrous and therefore causes *other* poetry. I don't use images in that fashion. They have a rational reason for being where they are as a general rule, so they don't share the illogicality that *causes* surrealism.

INTHESTUDIO

oft

im Storrier at Yarras, Bathurst





The artist's desk, Yarras, Bathurst.

Yarras, Bathurst.

WW: Your work no longer contains human representations, yet it is evocative of human presence. There is evidence of human intervention: architectural ruins, uninhabited encampments, distant car headlights, campfires, discarded apparel – numerous hats, shoes, bottles, mugs, food, meat, fruit – the stuff of survival, alluding to past presence, intercession; traces left to the elements, but which carry an indelible human imprint.

TS: The reason I don't use people is not due to a lack of ability to paint the figure. I used to paint human beings, but I'm actually not so much interested in human beings as in what they do. And in a very odd way that precludes their presence. What I end up painting essentially is the detritus that they leave, and by using that as a metaphor you hardly need the figure: the objects that are left, that litter in a poetic sense, completely and absolutely and clearly explain what's been done.

To paint human beings in a meaningful way, in a way that tries to explain some of your feelings about them, you've got to have a little more affection for the human condition than I really do. If you take a painter like Balthus, who I like, his topic is basically a semi-pubescent girl, and the reason is because he's intrigued; the boys in Caravaggio's paintings are highly evocative and rather erotic: he's intrigued. I could work for a week-and-a-half on a bit of road on a dusty plain because it intrigues me.

The other thing to be said about painting people is that the minute you introduce them into a picture it defines scale in a curious way: every other object then relates, because we are so used to looking at people that we define scale off the human being. Whereas I'm more interested in the landscape and the still life, combined almost – the still life outdoors.

WW: This splendid house is surrounded by equally splendid gardens, some very old and established, and some recent.

TS: If you're surrounded by a garden it provides a sort of a cushion from the rest of the world. It allows you to have a sense of ease and peace, which I

suspect has always been its function, as on many an occasion one's eye is snapped away by the beauty of the light on a flower. So it is catering for a form of reflective sensuality.

WW: Which reminds me of a work of yours of the early 1990s, *The evening* (*flowers for Nancy*), 1993. It held personal sentiment for you and it was remarkable for its quality of observation, of precisely the 'beauty of the light on a flower'.

TS: That particular painting, I saw it recently and it seemed to me in a way to need more precision: but, then, when you stand back, it's actually meant to be very melancholic, in the sense that it has ten or twelve really soupy dark glazes over it. You put the glaze over and you pull things out a number of times. I think I could make it more powerful by actually putting another twenty glazes over it, to run it back into memory.

WW: Throughout the house there is also an extensive library that includes much about European history, as well as European military history.

TS: One cannot think of European history without thinking of military history. People look askance because one has a library a good quarter of which deals with history, and a good quarter of that or more with military history, but I was raised in an era when the memories of the Second World War were still very brittle with people, and so it was just a very natural part of one's life. Then there were the books that came out after the war, by soldiers, airmen, sailors, and some very good artists were among them: Sir Ivor Hele, Sir William Dargie, and of course these are very traditional artists. My first contact with art really had to do with them.

WW: They seem to be a blind spot for most artists.

TS: It's still unfashionable. As was often heard in the 1970s: 'You don't deal with those people, they were militarists.' Well they weren't militarists at all; they were war artists who were humanists. I'm still staggered by the quality of their work. One of the great powerful ideas of modernism is its insistence on



Studio, Yarras, Bathurst.

Studio, Yarras, Bathurst.

revolution, but what you find with those artists is that they don't insist on that; What they insist on is more to do with the continuance of a tradition.

WW: I would like to ask you about John Olsen. You are very different artists, but nonetheless great friends.

TS: Yes, well our friendship started many, many years ago, when I was very Young. At a certain point I had two very real mentors. One was ten years older than me, that was Brett Whiteley, and one was twenty years older, and that was John Olsen. You'd have to say that they are like chalk and cheese as human beings. The thing with John was that he had – and still has – experience, vastly superior to mine. He had travelled extensively in those days and he knew what a Painting was. It's a funny thing to say, but it takes a lot of experience to understand What a good painting is, or what a mediocre one is. John is prepared to share his experience, which is unusual with artists; they tend to be a bit cannibalistic, not wanting somebody around who is going to be like them or threaten them. One reason it has succeeded with us is because our approaches are so completely different.

The friendship really blossomed – I'm talking of thirty years ago – when I was at lunch with John and Bob Raymond and they were talking about literature, poetry. I was quite comfortable when we were talking about painting, but I suddenly realised that I hadn't read any of the books they were talking about, books like *The Unquiet Grave*, *Evening Colonnade* and *Enemies of Promise* by Cyril Connolly and *Scoop* by Evelyn Waugh, which I now regard as cornerstones of one's experience of English literature. These aren't obscure books, but while I could have told you how many soldiers were killed in the first hour at Gallipoli, at the time I didn't know who Cyril Connolly was, although I was smart enough to go out and buy his books. It was a turning point, one of those unexpected epiphanies resulting from an everyday situation.

WW: In your exhibition at Sherman Galleries in Sydney in late 2003, the element of fire took on what appeared to some observers a political reference –

in those large paintings of burning hulk-like forms in the landscape, as well as the small ones of burning fragments of newspaper. There was a sense of melancholy in these works and, utterly plausible given the events of recent times, a number of people equated these with the latest invasion of Iraq.

TS: If you believe culture is political, yes, they're political pictures. What I'm trying to point out there – as with the earlier painting in which a TV is set up in a very grand temple but in another work is nothing more than detritus – with the newspaper just floating and blowing through, is that I'm absolutely disgusted with the impact of modern culture on serious culture. Popular culture is winning hands down. You've only got to open a newspaper, the number of pages that are ascribed to the crap coming out of Hollywood; the avalanche of silly novels as against serious literature and films; as well as the lack of informed critiques on serious music and poetry. It's a disgrace. They are becoming rare and this is a very sad thing.

I suspect the same thing was happening in Paris in 1904. Of course it *did* happen, but there is no comparison with the proliferation of media and media access and the ensuing torrent of banality today in 2004. I find it totally offensive. Painting pieces of burning newspaper is a way of trying to point out the temporal aspect of our existence, the trashing of nearly all serious and ethical culture. But let me reinforce the idea of the temporal, a lot of those pictures have to do with time, and they have to do with mortality.

Photographs by Benjamin Storrier.

Tim Storrier is represented by Sherman Galleries, Sydney; Metro 5 Gallery, Melbourne; and Berkeley Square Gallery, London.

Exhibition round-up London

Bridget Crone

The first half of 2004 brought a range of exhibitions to London that evoked, for me, the simple pleasures of looking. The experience of visiting and viewing shows such as 'Cy Twombly: Fifty Years of Works on Paper' at the Serpentine Gallery, the Phillip Guston retrospective at the Royal Academy of Arts or 'A Kind of Bliss' at The Drawing Room, has been to remind one of the joy and power of the image as image. We are also reminded of the complexity and diversity in the construction, intention and ways of seeing such imagery. In part, the joy has been in the process of looking at the intricate relationships between line, colour and form – that is, what happens only within the frame of the image, rather than engaging with external references or knowledge. But rather than taking a simple formalist or modernist view, these exhibitions have taught me to re-engage with image-making in all its multiplicity and to rethink my initial perception of some of this work as being a kind of formalist island in a stormy sea.

'A Kind of Bliss' was an exhibition of drawing that, according to the exhibition brochure, sought to 'question historical debates in which intellectual, moral and aesthetic supremacy is attributed to line over colour'. The exhibition fittingly began with the screening of New Zealand-born filmmaker and sculptor Len Lye's Colour box, 1935, and Rainbow dance, 1936, and culminated with Katy Dove's animation Luna, 2004, in which brightly coloured, abstract and geometric forms move across and float down the screen in a delicate choreography. Watching Luna is a mesmerising and associative experience. Like early twentieth-century experimental precursors such as Lye, Dove not only achieves a marriage of colour, line and form, but the musical soundtrack (composed by Dove) is included in this union naturally and unobtrusively. As I watched the shapes move across the screen it seemed that their form

and motion was initiated, borne of and received by the music itself.

As Dove's work suggests, drawing is not a simple, linear exercise. Part of the joyful ambiguity of her work lies in the space between the drawn image as a product of handicraft (sometimes the images look as if they have been stencilled or coloured in with pen or texta) and the final animations in which the drawings are put through complex digital and automotive processes. The joy for the viewer lies in the fact that these considerations lie behind or beneath our viewing of the work itself.

Like Dove, the Cy Twombly retrospective at The Serpentine Gallery brought drawing in all its messiness, process, thought and derivation to the fore, yet there was a similar desire to tackle the complexities of drawing as a process of image-making in which the outcome is never finite or anticipated. There is a tension in Twombly's work between the temptation to understand it in purely formalist terms or to see the explosion of imagery, text and colour beyond the frame as an iconoclastic intention – a process related to itself, rather than to the construction of illusionary space. In general, it is his earlier works from the 1950s, 1960s and 1970s that have this energetic experimentalism and improvisation, and this is largely because they use a range of form and media (including pencil, coloured pencil, ink and collage) as well as text. However, they can also be enjoyed in a classic Greenbergian sense: image as image. For example, works such as *Untitled*, 1974, and Untitled, 1975, delight in the symbolism of form (both use an elliptical vulva or leaf-shaped form), light and colour. The translucence of the collaged graph-paper veils but does not hinder the revelation of the dark pink ellipses in Untitled, 1974, and this feeling of paper over paper over form gives a sense of lightness and delicacy, and also a powerful feeling below, detail

Helen Chadwick, Ego Geometria Sum: The Labours X, 1984, dyed silver gelatin photographs, 10 parts, each 122 x 91 cm, courtesy Tate Gallery, London. © Helen Chadwick Estate and Barbican Art Gallery, London. Photograph Philip Stanley.

bottom

Katy Dove, Luna, 2004, animation and sound, courtesy the artist and The Drawing Room, London.

opposite

Tim Noble and Sue Webster, HE/SHE, 2004, welded metal, light projector, (HE) $185 \times 96 \times 148$ cm, (SHE) $114 \times 100 \times 186$ cm, courtesy the artists and Modern Art, London.

opposite right

Cy Twombly, Untitled, 1971, wax crayon, house paint, 70.5 x 100 cm, private collection. © 2003/04 Cy Twombly. Photograph courtesy of Gagosian Gallery, New York.









of movement across the plane of the image. Often it is the simplicity or solidity of the line, or the forms created through the amassing of lines, which gives these early works power and a sense of monumentality. *Untitled*, 1954, for example, consists of a frenzied mass of red lines in a loose circular formation which move across and up into the image frame, the effect of which is both lightness and movement.

My thoughts about this tension between the fragmented gestural mark-making aspect of Twombly's Work, and the desire to simplify the image within the frame, were oddly reflected in the quite different work On show at Modern Art, a commercial gallery based in London's East End. Titled 'Modern Art is Dead', Tim Noble and Sue Webster's exhibition presented a welcome diversion from the artists' signature work In which self-portraits are created using the shadows formed by a sculptural mass of found objects. At first glance, The crack, 2004, is an abstract sculpture constructed from a mass of scrap metal. It seems an Incoherent mess of bits jutting out at all angles without rhyme or reason, but the shadow it produces on the Wall behind is a neat homage to modernist sculpture. The crazy explosion of mass in the sculpture (which enjoyed more than the unified resolution of the shadow form) is in opposition but intimately entwined With the image it creates. Without having the complex layers of gesture, thought, design and intention of Twombly's work, there is at least superficially a Sympathy here; a similar tension between the Iconoclastic and the iconic.

It was at the Helen Chadwick retrospective at the Barbican Art Gallery that my sense of the 'primordial freshness of the image' stumbled. In her light-box works, such as the 'Meat Abstract' series (1988) or *Eat me*, 1991, Chadwick was concerned with constructing a new iconography related to the female body. Yet, today, these images seem weak

and devoid of iconographic power. There are many complex, multifaceted reasons for the failings, most related to the fact that the way in which we now see and receive images has changed in the few short years since these works were made. Chadwick's images have, in effect, been divulged and divested of their iconic power by an image-hungry media. However, works such as Piss flowers, 1991–92, in which we find Chadwick exploring a much more direct relationship between body and form, are a brilliant exercise in humour and subversion, arrived at through the interlinking of form and process. Piss flowers consists of a series of sculptures (enamelcoated bronze) made by Chadwick and her boyfriend while on a residency in Canada. The sculptures were made as a result of pissing in the snow: the flower petals formed by the piss-pattern of the man and the stamen by Chadwick's own stream. This process offers a curious reversal of the Freudian notion of femininity as constituted by lack, absence or inversion, and the works are wholly beautiful and humorous.

Other highlights in the Chadwick retrospective included the installation Oval court, 1984-86, and Ego geometria sum, 1983, both of which are admirable for the manner in which the artist's body is used as the tool and agent for the expressive content and formal construction of the work. (Conversely, this is what Chadwick was criticised for when the works were first exhibited.) In Ego geometria sum the artist's life up to the age of thirty is represented by a series of plywood sculptures taking the form of everyday objects and covered in photographic images. A related work, Ego geometria sum: The labours, 1984, consists of Chadwick holding the sculptures in exaggerated and dramatic poses; the composition of body and hard-edged form in these photographs is striking. Oval court shows the body

in a more lyrical composition – blue photocopies of the artist's body composed with dead animals, plants and fruit, laid on a blue pond – a kind of still life in which the body is but one object within the overall arrangement.

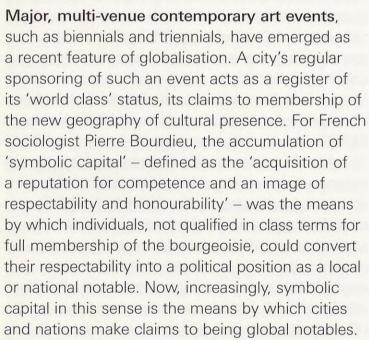
Body and form; form and image; colour, image and line. The primacy of colour and form in Katy Dove's animation; Cy Twombly's works on paper; Helen Chadwick's cerebral explorations of the body. There are two points of arrival: on the one hand, a blissful retrieval of the image as colour and line and, on the other, a keenness to explore historical precedents, which is particularly characteristic of artists such as Chadwick and Philip Guston, the latter the subject of a retrospective at the Royal Academy of Arts.

In his work Guston grappled with the expression of timely moral and historical questions. *Bombardment*, 1937–38, for example, is a circular painting in which a number of bodies are violently crammed into the foreground of the image, flung forward by an explosion at its centre; in the distance are fighter jets and ruined buildings. Another work, *Parachutes hung out to dry*, 1943, a simple monochromatic watercolour, quietly shows rows of parachutes hanging dripping from ceiling struts, each uniformly anthropomorphic, helplessly ordered and mundane. In Guston especially we find a preoccupation with this question of how to make images.

The Art of Phillip Guston: 1913–1980, Royal Academy of Arts, London, 24 January – 12 April 2004; A Kind of Bliss, The Drawing Room, London, 19 February – 28 March 2004; Tim Noble & Sue Webster, Modern Art, London, 2 April – 23 May 2004; Cy Twombly: Fifty Years of Works on Paper, The Serpentine Gallery, London, 17 April – 13 June 2004; Helen Chadwick: A Retrospective, Barbican Art Gallery, London, 29 April – 1 August 2004.

Auckland **Triennial**

Helen Grace



Most of the new biennials and triennials dotting the global cultural trade routes make economic claims for notability, and it is this economic dimension which finally explains the appeal of survey shows of contemporary art. All biennales and triennials today rely on an elaborate structure of public and private financing, intricate diplomatic negotiations and local and global political deals. The challenge for artists in this context is to extend the possibilities of their practice in ways which imaginatively push the

thematic limits provided by the curators of such exhibitions, who are the intermediaries between the artists and contextual constraints.

The 2nd Auckland Triennial in 2004 explored the theme of privacy, an issue which goes to the heart of contemporary life. More particularly, the curators, Ewen McDonald and Ngahiraka Mason, in their choice of artists, set up a debate about the contradictions of privacy within a new relation between public and private spheres. General questions of privacy and publicity have replaced modernity's formal division between the public and private life of the individual, and the theme is played out in interesting ways in the exhibition, from the 'publicity' work of Chris Cunningham's extraordinary robotic refiguring of Bjork to the self-exposure and performed privacy of Lorna Simpson's cinematic phone conversations.

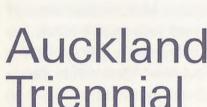
In other works the public/private distinction is adjusted for another cultural context. Ilya and Emilia Kabakov's fanciful Center of cosmic energy, 2003, imagines a transportation beyond the everyday towards transcendent possibilities, reflecting a specific Russian take on public/private: that is, the distinction between 'byt' (ordinary existence) and 'bytie' (inner life). The beautiful drawings which make up the work are like the unrealised designs of

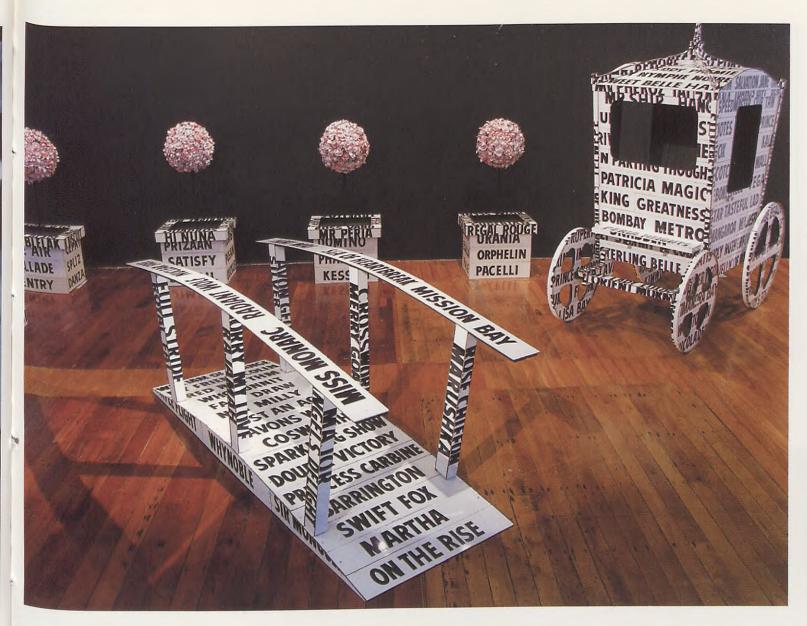
1920s Soviet 'paper architecture' and are testimony also to Ilya Kabakov's history as a book illustrator. The overall effect of the installation is to suggest a possible future beyond that promised by communism, but a future which is only imaginable precisely because of that experience.

The installation of the Kabakovs' work alongside the work of New Zealand artist et al. substantially extended the effect of the former by providing a resonant soundtrack which seemed almost to belong to it rather than to et al.'s equally fanciful installation of technology gone mad. The greyness of et al.'s installation – a 1960s/1970s-style computer control room producing secret but incomprehensible knowledge for an unspecified control structure seemed completely contemporary in its address.

Catherine Rogers's black-and-white photographs of display-home interiors provide a counterpoint to the grey worlds of et al. and the Kabakovs – albeit in another shade of grey. These interiors have something of the mood of Eugene Atget's photographs of empty Paris streets, suggesting a surreal dimension to suburban experience – a continuing theme in some notable Australian art.

Kathleen Herbert's Station X, 2003, showed effectively that elaborate video installation is







Unnecessary if you have a strong idea. In this case, the work consists of two small monitors showing exteriors of the deserted buildings of Bletchley Park, the site of research on the Enigma code during the Second World War, as well as interviews with former workers. The workers are shown only in tight close-up, focusing on their lips or parts of their face and neck, so that their identities remain secret and their conversations almost banal in their attention to the ordinariness of wartime secrecy and security.

Yuan Goang-Ming's The reason for insomnia, 1998, proved popular for the subtlety of its interactivity. A breathing pillow, a bed which burns: the work evokes sleepless nights, anxious thoughts and dreams. Although the work makes use of projected images, interactive sound and movement, these seem to be Wholly integrated into the minimal installation in a Way which somewhat effaces the technology, making the piece markedly different from the other big works installed nearby, in particular works by William Kentridge and Jane and Louise Wilson.

Melbourne artist Louisa Bufardeci realises the aesthetic potential of statistical information, producing maps' of social statistics recombined to reflect on ^{uneven} geopolitical relationships and values (the title of the work is Governing values, 2003-04). Bufardeci is one of those relatively rare artists who, in this era of excessive attention to the economic, are prepared to explore the aesthetic/economic nexus using its own language.

Laurie Anderson takes a wry look at psychotherapy using a tiny projected figure, taking the 'talking cure', who finds a way of ending the analysis after discovering that she and the therapist view reality from entirely different perspectives.

One of the most refreshing aspects of the Auckland Triennial is the opportunity to discover the diversity and strength of New Zealand and Pacific Island art. Highly effective pieces by Lonnie Hutchinson, Julia Morison, Lauren Lysaght, Andrew McLeod and Ava Seymour leave satisfying after-images. There is a vitality in this work which suggests a more energetic cultural imaginary than that currently found on the other side of the Tasman.

far left, detail

Chris Cunningham, All is full of love, 1999, video still, DVD projection, music by Bjork, courtesy the artist and Bjork.

Lauren Lysaght, Trifecta, 2003, mixed-media installation, dimensions variable, courtesy the artist and Whitespace, Auckland, and Bowen Galleries, Wellington.

above right, detail

William Kentridge, Ubu tells the truth, 1997, 35 millimetre animated collage of charcoal drawings on paper, chalk drawings on black paper, documentary photographs and film transferred to video and DVD, duration 8 minutes, direction William Kentridge, editing and sound editing Catherine Meyburgh, courtesy the artist and Marian Goodman Gallery, New York and Paris.

Public/Private - Tumatanui/Tumataiti: 2nd Auckland Triennial, Auckland Art Gallery Toi o Tamaki; Artspace; The Gus Fisher Gallery and George Fraser Gallery, University of Auckland, New Zealand, 20 March - 30 May 2004.

Exhibition round-up Australia

Ted Snell

below, detail

Ricky Swallow, Killing time, 2003–04, laminated Jelutong, maple, 108 x 184 x 118 cm (irreg.), courtesy Darren Knight Gallery, Sydney.

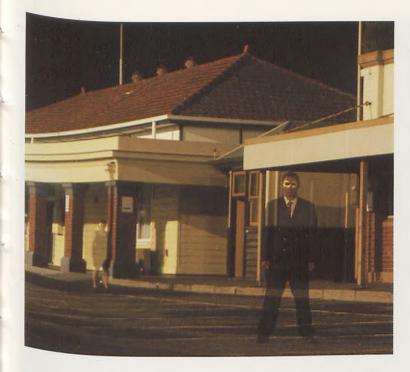
Darren Siwes, Amelioration of the octoroon, 2004, cibachrome, 100 x 120 cm, courtesy Church Gallery, Perth.

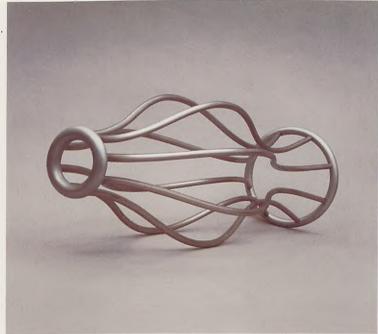
opposite centre

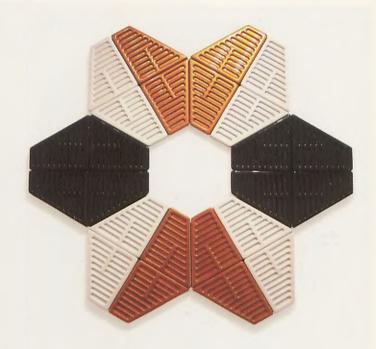
Carlier Makigawa, Capture the moment III, 2003, stainless steel, lacquered steel, 163 x 60 cm, courtesy Jam Factory, Adelaide. Photograph Graham Sands.

opposite right
Patricia Piccinini & Peter Hennessey, Space/race (Gemini star), 2004,
ABS plastic, automotive paint, 130 x 139 cm, courtesy Greenaway
Art Gallery, Adelaide.









The catalyst of making resulted in some interesting exhibitions across Australia in the first quarter of 2004. While the bond between theory and practice is constantly teased out and rewoven into new Configurations, the inextricable link between an engagement with technical processes and the generation of ideas remains a fundamental mechanism of artmaking. After eschewing technique and denigrating skill in the 1980s and early 1990s, artists are increasingly returning to the refinement of technical expertise and the joy of making as a way of allowing ideas to materialise.

Nowhere was this more evident than in the extraordinary sculptural work of Ricky Swallow shown at Darren Knight Gallery in Sydney and Gertrude Contemporary Arts Spaces in Melbourne. In a work titled Killing time, 2003-04,1 Swallow fused memories of his family's involvement in the fishing industry With the Dutch still-life tradition by fabricating an extraordinary array of sea life emerging from a replica of his family's kitchen table. The seething mass of fish and other marine creatures look as though they are still alive, the light falling on their beautifully carved wooden forms as one moves around the object, in awe of the skill of Swallow and his assistants. Were they 'killing time' in a fruitful engagement with their craft and, in the process, claiming victory over time? Certainly that fleeting moment is now captured and held for eternity. It is also 'killing time' for the creatures on the table as Swallow, remembering his childhood when he killed the fish he and his family had caught, re-creates the moment before their consignment to the cooking Pot. Clearly, ideas grow in tandem with the technical process of making.

Like Swallow, Peter Hennessey and Patricia Piccinini are also fascinated by the possibilities that arise from the integration of fabrication and conceptualisation. Hennessey's 'build your own' Voyager space probe,

made from plywood and hinges, which filled Greenaway Art Gallery, Adelaide, during the Adelaide Festival had its roots in the extraordinary history of the space race between the United States and the former Soviet Union. Hennessey's meticulous research and obvious delight in the process of fabrication echoes a childhood delight in model building, and from that silent space of making ideas emerge.

The extraordinary act of faith that activated the space project encapsulated the political, economic and scientific aspirations of both the United States and the Soviet Union, but it was not only a battle for scientific and technological ascendancy; it was also an aesthetic battle that pitted the NASA designers of the Gemini capsule against the designers of the Russian Soyuz orbiter. Each chose a different colour palette - black and red for the Russians; white, gold and silver for the Americans - and both aimed to create spacecraft that explored the aesthetic dimension at the cutting edge of technology. Developing this theme Hennessey worked with his partner, Patricia Piccinini, to create another body of fibreglass-panel works that pit the Soyuz aesthetic against that of the Gemini, once again fusing concept and construction.

Also in Adelaide the remarkable works of Jessica Loughlin, Carlier Makigawa and Penny Smith were brought together in 'Interiors - Maps, Marks and Memories' at the Jam Factory. The crafts traditionally merge technical excellence with ideas, although rarely as convincingly as in Loughlin's exquisitely beautiful glassworks and Makigawa's finely wrought metal objects. Makigawa's 'cages' are containers that breathe, enabling ideas to empty out or flood in and opening up the possibility of exchange and contact with a wider audience outside their immediate confines. The empty cage is a charged space forever enlivened with this presence.

Embedding the personal in the process of making is intrinsic to the work of these artists and it is also

a key to understanding Darren Siwes's photographs shown at the Church Gallery in Perth. Siwes is one of a growing band of contemporary Indigenous photographers whose work provides a counterpoint to the rich catalogue of Indigenous painted imagery.

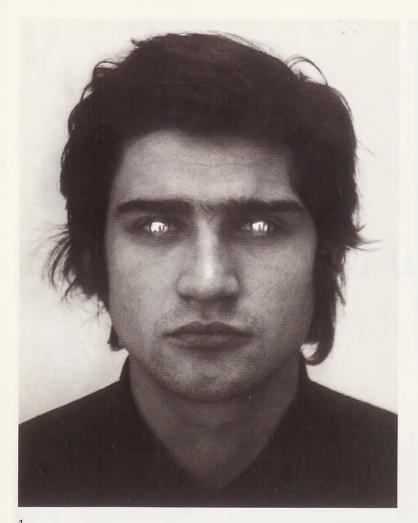
In his current work Siwes redresses the absence of Aboriginal people in the recorded history of Australia by infiltrating that history with his own ghostly presence, emerging and taking possession of nineteenth-century buildings and their surrounds in such places as Adelaide, Perth, the United Kingdom and Ireland. Wearing a double-breasted jacket and a luminous mask, he literally materialises in the camera and is fixed onto the photographic emulsion as a fleeting presence. The technical skill in manipulating the image is both a means of generating the work and a conceptual tool requiring a response to his assertion that such a 'pre sense' might change the future and guarantee a history inclusive of Aboriginal people. With deft skill Siwes opens up debate by transforming our visual archive.

Making art can be a solitary activity, but the silent space in which it is made is both stimulating and intense. For the artists above, it is the dynamic relationship with materials and technologies that is simultaneously the catalyst for ideas and the means of their realisation.

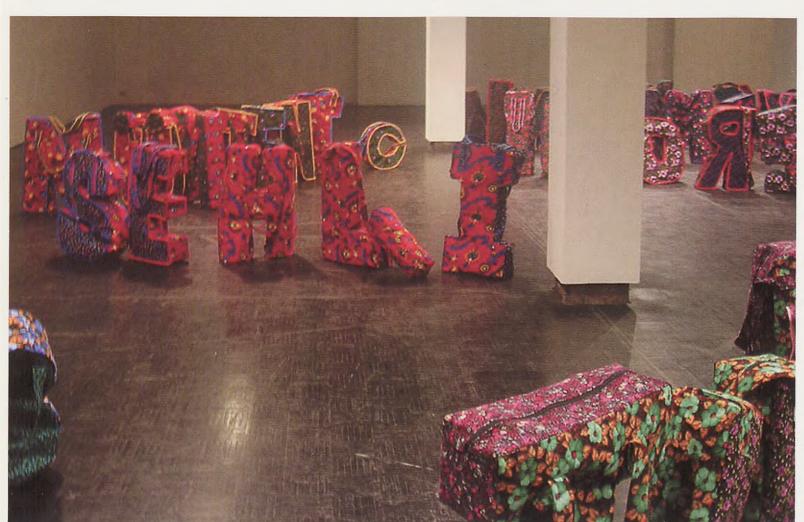
Killing Time: Ricky Swallow, Darren Knight Gallery, Sydney, 24 February - 20 March 2004, Gertrude Contemporary Art Spaces, Melbourne, 2 April – 1 May 2004; Repercussions: Individual and Collaborative Works by Peter Hennessey & Patricia Piccinini, Greenaway Art Gallery, Adelaide, 28 February - 28 March 2004; Interiors - Maps, Marks and Memories, Jessica Loughlin, Penny Smith, Carlier Makigawa, Jam Factory, Adelaide, 27 February - 18 April 2004; Darren Siwes, Church Gallery, Perth, 5-30 May 2004.

¹ At the time of publication it was announced that Ricky Swallow will represent Australia at the 2005 Venice Biennale. Killing time will be part of his exhibition in the Australian pavili

artgallery









3

Recent exhibitions selected by Isabel Carlos, Artistic Director of the 2004 Biennale of Sydney

1. Giuseppe Penone, To reverse one's eyes [Revesciare I propri occhi], 1970, photograph, 39.5 x 29.5 cm, courtesy the artist and Marian Goodman Gallery, New York. The Drawing Center, New York, 23 January – 6 March 2004.

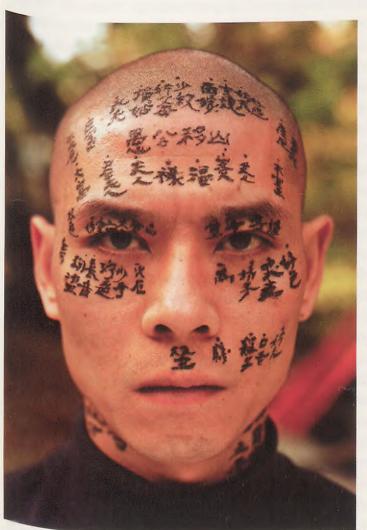
2. Whitfield Lovell, Coins, 2001, charcoal on found wooden objects, dimensions variable, courtesy the artist and DC Moore Gallery, New York. 'Witness', Museum of Contemporary Art, Sydney, 12 March – 16 May 2004.

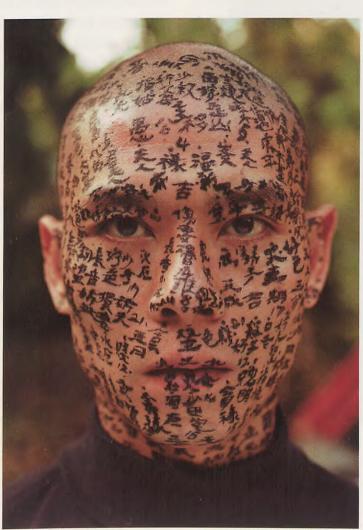
3. Raquel Ormella, The unattainable simple, 2003, cotton, embroidery, plastic beads, dimensions variable, courtesy the artist and Mori Gallery, Sydney, 25 March – 10 April 2004.

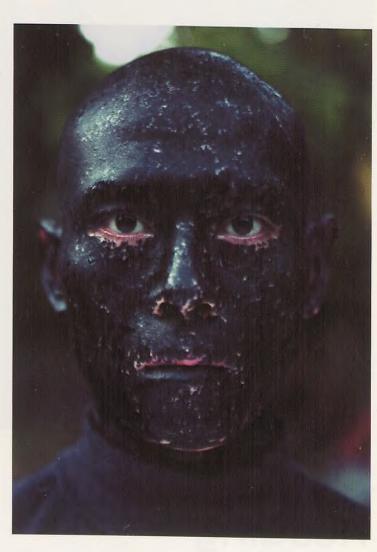
4. Joan Jonas, Organic honey's visual telepathy, 1972, installation, Electronic Arts Intermix (EAI), New York. Queens Museum of Art, New York, 14 December 2003 – 14 March 2004. Photograph Peter Moore.



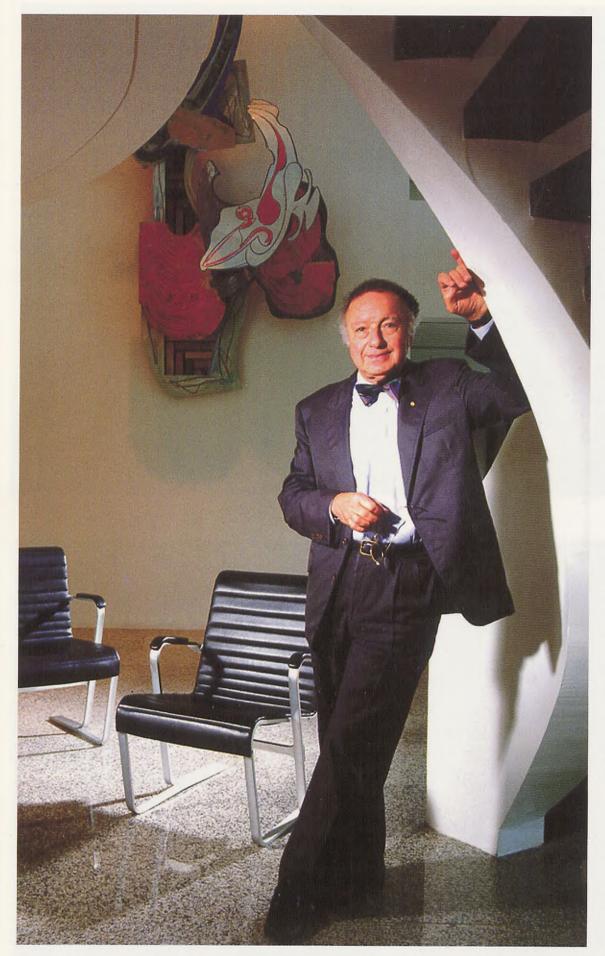








^{1.} Isaac Julien, Baltimore Series (Angela in blue, no. 2), 2003, digital print on Epson Premium Photo Glossy, printed by Hare and Hound Press, San Antonio, Texas. Courtesy the artist and Victoria Miró Gallery, London. 3rd Berlin Biennial for Contemporary Art, 14 February – 18 April 2004. 2. Catherine Rogers, Photographs of home, 1996–2003 (detail), edition of five pigment ink-jet prints on archival watercolour paper, courtesy the artist and Mori Gallery, Sydney. 'Public/Private – Tumatanui/Tumataiti', 2nd Auckland Triennial, Auckland Art Gallery Toi o Tamaki; Artspace; The Gus Fisher Gallery, University of Auckland; George Fraser Gallery, University of Auckland, New Zealand, 20 March – 30 May 2004. 3. Zhang Huan, Family Tree, 2000, 3 of 9 images, C-print on Fuji archival paper, each 220.98 x 177.8 cm. © the artist. 'Witness', Museum of Contemporary Art, Sydney, 12 March – 16 May 2004.



Reading Harry Seidler

Andrea Stretton

Harry Seidler has always been attracted to the story of a good fight. As a boy in Vienna in the early 1930s he loved the dramatic stories of the German author Karl May, set in the exotic 'faraway' American Wild West. With their central protagonist, the wise Apache warrior Winnetou, these were tales full of battles, adventure and the demarcation of good and evil. 'A fondness for Karl May', Seidler added wryly during a pre-interview telephone conversation, 'is the only thing that I have in common with Adolf Hitler'.

It is well known that Hitler himself had a devastating effect on Seidler's life. In March 1938 Seidler, then a middle-class Jewish boy aged fifteen, returned to Vienna from a skiing camp to find his beautiful city draped with red-and-white banners bearing the Nazi swastika. His first response, he says, was to be impressed by the riveting graphic effect, until the horror dawned. In September that year he was packed off to England to join his brother Marcell, while his parents, their textile factory closed down by the Nazis, stayed behind until they too could flee, in their case to Sydney.

When his brother collected him on a red double-decker bus, the only English phrase Seidler could understand, he says, was 'one-way street'. A pertinent reminiscence, one could say, as it has been a one-way street for Seidler ever since, right up and over the difficult, passionate terrain of modern architecture, leading him eventually to Australia in 1948, where he has since made a consistently important – and often controversial – mark on the architecture of Sydney and the architectural ethos of Australia.

While following the internationalist principles of the Bauhaus and the famous modernist quartet of Seidler's influences – the architects Walter Gropius, Marcel Breuer, Joseph Albers and Oscar Niemeyer – 'Seidler buildings' have, for more than half a century, become a genre of their own. Think high-rise urban developments, residential houses, the Sydney landmarks Blues Point Tower and Australia Square, both built in 1961, and major public buildings in many other parts of the world, such as the Australian Embassy in Paris (1973–77) and the recent Neue Donau Housing Estate in Vienna (2001).

Everyone, it seems, has an opinion about Harry Seidler, and his confrontation with local councils, building regulations, politicians and fellow architects are legendary. My mission, however, as I drive one sunny autumn morning to the spacious family home (and one of several abodes) he shares with his wife Penelope on the peaceful North Shore of Sydney, is not to investigate Seidler's architectural practice, but to inquire about the place of books and reading in his life. What are the words that have helped shape a man known for Goliath-like architectural crusades, as well as for his very public creations?

The concrete and rubble stone house, completed in the late 1960s, is classic 'Seidler', breathing into the sloping bushland that can be seen and felt from every window. Although it is too early in the day for his characteristic bow tie, Seidler seems made for the word 'dapper'. Dressed neatly and with subtle finesse, he is in good shape for a man now more than eighty years old.

The one discordant moment in his otherwise congenial greeting is when he doesn't offer to shake my hand. Somewhat disconcerted, I recall a comment he made in Alice Spigelman's recent biography, *Almost Full Circle: Harry Seidler* (2001). There he explains how he, unlike other Viennese Jewish refugees of his generation, has come to terms with visiting and working in the city of his birth, from which he was once so brutally ejected. He simply made the decision never to shake hands with anyone in Vienna who was older than him, because he could never be sure what they had been doing during the war. Momentarily, I wonder if he can never be sure, at first meeting, who is friend and who is foe.

Any initial caution is soon dispelled by his warmth and his evident enthusiasm for books. Indeed, as an hour's interview stretched to more than two, he radiated the indefatigable energy for which he is known, especially as we travel further back into his history.

We settle into his quiet, light filled study, where the library of his most prized architectural books are housed along one wall. All the predictable names of the modernist ethos – and his formative influences – stand out on the spines, especially

his well-read copies of a major series of books, simply titled *Le Corbusier*, that were published in English, French and German between 1940 and 1970.

His boyhood memories of Vienna are dominated by recollections of the Wasagymnasium, a strict school run military-style with whippings for bad boys and Greek and Latin taught by rote. More than six decades later, Seidler can still sit in the morning sun, rattling off lines from Homer's *The Iliad* in ancient Greek. Although he hated his school, does he with hindsight admire its rigour? 'Yes', he admits, 'it was damned good training'.

It did not, however, warm him to reading. His mother had a library in her 'boudoir', but he disliked that room, especially its ornate and decorative wallpaper. 'It gave me the horrors.' At this point, as if on cue, Penelope, his wife since 1958, arrives in the study, a picture of health in a tight and colourful long-sleeved top recently purchased in Vienna featuring a quotation in German that translates as 'Do we need applied/craft arts? No!'. Unsurprisingly, it is a phrase from Alfred Loos, the Viennese pioneer of modernist architecture whose controversial essay, 'Ornament and crime' (1908), set out the principles of the austere and functional modernist ethic in which form and material should speak for itself, without decoration. (Even the concept of God, wrote Loos in an extravagant moment, was an unnecessary ornamentation.)

Penelope brings coffee. 'I'll just be hovering', she smiles, before settling into a friendly if solicitous vigil in various parts of their home. Getting back to his childhood, Seidler recalls how much he enjoyed the family's thirty-volume German encyclopedia *Der Grosse Brockhaus*, now housed in the famous Rose Seidler House in Wahroonga, which he designed for his mother in the late 1940s. 'You could find anything in those volumes', he says fondly. ('And still Can', Penelope interjects. 'It's his bible. Harry doesn't believe anything if it's not in Brockhaus.')

Seidler's memory of boyhood books (before the trauma of the war and the beginnings of his architectural life) is, understandably, a little vague. Even so, he has extraordinary recall of several particularly dramatic life-and-death sagas, including the grand rhetoric and powerful dramas of the German dramatist Friedrich Schiller (1759–1805).

On arriving in England in 1938 – with a suitcase, a large German bicycle and no books – Seidler began a steep learning curve in reading. A saving grace appeared in the form of two Quaker sisters who took him into their large nineteenth-century home in Cambridge. One sister was 'maniacal about Shakespeare' and had an upstairs library full of editions in many languages, even Sanskrit. On Shakespeare's birthday she would hold a traditional roast luncheon, placing a bust of the playwright in the centre of a long table strewn with flowers featured in his plays and sonnets. It is a happy, vivid picture he conjures up, of a Viennese adolescent, abruptly uprooted from his family, city and language, seated at a Cambridge table amid roses, buttercups and marigolds. Life with the sisters, he says, was 'a constant education' and he soaked it up.

It was they who suggested he attend the Cambridge Polytechnic School where he did well in English and won a book prize at the end of his first year. He finds it for me high on the bookshelves, with its musty blue cover and rusted page edges: volume one of *Architectural Building Construction*, by Jaggard and Drury (1938), inscribed 'Awarded to Harry Seidler for General Progress in the Building Section'. He laughs, recalling how he took umbrage with the authors and told his teacher there were faults in the book's diagrams. So he was fighting over architecture even then? ('Of course you were', calls Penelope). Even so, the kind Cambridge sisters later sent him further volumes of the text, and he counts them as formative.

Seidler's Cambridge idyll was brutally interrupted when, in May 1940, he became a 'captive' himself. Under new British laws about 'enemy aliens' he was placed in internment camps for twenty months, first in the United Kingdom and then in Canada, an experience he wrote about in diaries since published as Internment: The Diaries of Harry Seidler May 1940 – October 1941 (1986). The painful memory of that time recently compelled him to speak out publicly against

the detention of refugees in Australia.

He was finally released from internment by gaining a place to study architecture at the University of Manitoba in Winnipeg. There he came across a seminal text of modern architecture called *Space, Time and Architecture: The Growth of a New Tradition* (1944) by the Swiss teacher and architectural historian Sigfried Giedion. Giedion, a close associate of Walter Gropius, was then teaching at Harvard. Reading his book made Seidler determined to go there to further his studies, which he did. He still possesses that exact copy, and shows me the fading yet prescient inscription written by the author: 'Mr Seidler from Canada, to be destined as a fighter for his and our generation. Giedion. Nov. 1945.' Seidler, it should be said, was then just twenty-two years old.

His own extensive Australian and international bibliography would, if stacked, form a miniature Seidler tower. His favourite (or perhaps, more accurately, the one he least dislikes) is *Harry Seidler: Four Decades of Architecture*, compiled by Kenneth Frampton and Philip Drew (1992). He draws my attention to a photograph in the book of the century-old Sezession Building in Vienna with its inscription above the entrance that reads (in translation), 'To each time its art, to art its freedom'. The statement is, he says, standing up with enthusiasm, imbued with such simple wisdom that 'I used to quote it ad nauseum to people. Of course, it's the antithesis of what goes on in Australia.'

As he warms to this subject, there ensues his familiar and passionate discourse on 'illiterate Australian culture', 'Australia's left-over misguided understanding' and 'this country's Federation pop-culture'. This is Seidler's well-known fighting territory, expressing a notoriously ambiguous attitude to his adopted homeland; it takes him some time to settle down and get back to books and Vienna.

These days Seidler continues to spend time in his birthplace, where in 1989 he received the Gold Medal of the City of Vienna. In 2001 he gave the city a new landmark, the Neue Donau Housing Estate, on the banks of the River Danube, which continues the city's fine historic tradition of public housing. Central to the design of residential and office accommodation is the tall white 'Seidler Tower' with its distinctive 'sail' shape that seems to allude to Australian, and specifically Sydney, imagery. On a recent trip to Vienna I was struck and, given his background, even moved by how the tower can be seen on the city skyline – fresh, new and pristine – from every major historical site in the city.

Seidler shows me a recent German/English illustrated publication about this important project called *Harry Seidler: Neue Donau Housing Estate*, Vienna (2002). He and Penelope are also delighted with the recent publication of Seidler's own photographs, taken over half a century, of great buildings of the world, *The Grand Tour* (2004) (reviewed in this issue of *Art & Australia*). Penelope says she has often tried to encourage Seidler to read novels during their many travels, but his interest in fiction always pales in favour of books about architecture, history and world politics.

I suggest that now, at more than eighty years old, it might soon be a good time for Seidler to put his feet up and smell the roses. Perhaps even read some novels? 'No way', he replies immediately, 'I'm still ravenous to build. Ravenous.'

opposite Harry Seidler.

Harry Seidler The Grand Tour

Dinah Dysart

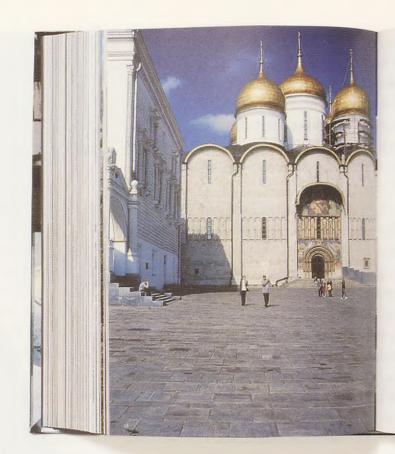
How is it that nobody thought of this idea before: a collection of architect's photographs of great buildings of the world? It seems so obvious, especially if the architect in question has an international reputation and a lifetime of travel experience.

Harry Seidler, who was born in Vienna in 1923, studied with Walter Gropius at Harvard in 1945-46, subsequently served as chief assistant to Marcel Breuer in New York and worked with Oscar Niemeyer in Brazil. Not surprisingly, this publication features numerous examples of the architecture of these twentiethcentury masters. In 1948 Seidler came to Sydney to design a house for his parents in the bush at Wahroonga. The Rose Seidler House is now considered a key example of early modernism in Australia and is presented as a house museum by the Historic Houses Trust of New South Wales. Seidler's distinguished career includes many architectural awards for public, commercial and private buildings. Today, more than fifty years later, he is still working on major commissions both locally and overseas.

Seidler and his architect wife Penelope are inveterate travellers and, like so many architects, they have accumulated a vast archive of images. In Seidler's case, he was fortunate to be well advised as to choice of camera and film by his photographer brother Marcell, and his photographs remain remarkably crisp and in perfect condition. The earliest in the book - of the house in Lincoln, Massachusetts, designed in 1937 by Gropius and Breuer - was taken in 1946.

The selection is at once intensely personal, with accompanying comments that leave one in no doubt of the author's preferences ('my favourite is Borromini'), and at the same time very familiar to anyone who has ever studied the standard twentieth-century architectural histories. Turning the pages is a bit like preparing for an undergraduate slide test. Nevertheless, there are surprises. As Seidler writes, 'it seems that historians did not visit Portugal', and there are twenty-two striking images documenting Portuguese architecture from 1500 to the nineteenth century, including the cover shot of the pilgrimage church at Braga with its extraordinary baroque staircase.

The material has been organised country by country, commencing with ancient Egyptian temples and pyramids and concluding with Australia, a doublepage spread of the Sydney Opera House providing the grand finale. There is a brief general introduction to the architecture of each country and each building is dated with the architect identified (in most cases) and most shots are accompanied by informative single-sentence descriptions. Occasionally captions are fuller, as is the case with the World Trade Center in New York, where the





author outlines his reasons for the structural collapse of both towers in the September 11 terrorist attacks in 2001.

Seidler, a committed modernist, is unequivocal about his philosophical position. Le Corbusier is the most cited practitioner, with examples in the chapters for France, Switzerland, the United States, Argentina, Brazil, Japan and India. Eight images are devoted to the famous Chapel at Ronchamp (1950) and the architect is described as one 'whose work is beyond fashion and remains valid practically and visually to this day'.

Another architect who is singled out for special attention is Oscar Niemeyer – six of his buildings are reproduced - and for Seidler the Contemporary Art Museum at Niteroi, built in 1996 on a headland jutting into Rio de Janeiro harbour, is a 'daring concept and structure ... beyond belief or description. After a visit one feels confident that there is hope for our time.'

But it is by no means a grand tour restricted to twentieth-century buildings. The icons of ancient civilisations, the great classical monuments, examples of baroque grandeur and art-nouveau detail are all included. On the other hand, Seidler is dismissive of postmodernism and deconstructivism as 'fads' that 'cloyed the appetite'.

Not a great deal of recent building is included, although Norman Foster gets a guernsey for the British Museum; Rachel Whiteread's holocaust memorial in Vienna is illustrated; and Frank Gehry's Guggenheim Museum at Bilbao in Spain is strongly featured. The format is appealing – a small plump book, it is pleasing to handle and is a refreshing change from the typical coffee-table extravagance, yet not so small that the images are compromised.

The Grand Tour was the concept of designer Massimo Vignelli, who saw the Seidler photographic collection and said that he would love to do a book. Vignelli designed a dummy but the project stalled for several years. It was not until Benedict Taschen visited Sydney and was shown the project by the Seidlers that a decision was made to publish. The first edition has been produced in English, French, German and Spanish, a second edition in Italian and Portuguese is in production, and a Greek edition is scheduled for next year. The book has a number of irritating editorial errors, but I understand that these mistakes will be rectified in the next edition.

Harry Seidler, Harry Seidler: The Grand Tour, Taschen, Germany, 2003, softcover, 704 pp, \$49.95.

Guy Warren

Pamela Bell

The enduring subject of Guy Warren's art is the Australian rainforest, often inhabited by human or mythical figures. The theme of man and nature has inspired countless Australian artists, most often appearing in representational Australian landscapes and also in the work of the Australian impressionists in the 1890s. This traditional style could not be further removed from Warren's vision. Verging on the abstract, but with enough representational clues to spark the viewer's imagination, Warren's lyrical landscapes are more akin to David Malouf's poetic evocation of the Australian bush – as in his book *Harland's Half Acre* (1984) – than to any genre of Australian landscape painting.

Warren's lifelong passion for the rainforest, his fascination with myth and his interest in the integration of mankind and nature, found a perfect correlation in the concept of Gaia – the ancient Greek personification of earth.¹ The Gaia Hypothesis emerged at a time when Warren began to move towards painting full-time. We could speculate that the hypothesis spurred Warren on to develop What Norbert Lynton, in *Searching for Gaia: The Art of Guy Warren*, describes as the artist's late 'poetic work of the highest quality'.

The selection of an eminent English art historian (Lynton), a famous Australian Critic (John McDonald) and a leading art curator (Deborah Hart) as contributors to Searching for Gaia confirms the thoughtfulness with which this monograph has been put together and the esteem in which Warren is held in the art Community. A generous selection of colour plates dazzles the eye and illustrates the contributors' arguments. Although the book concentrates on Warren's most recent work, examples of his early work support analytical assessments of the artist's oeuvre by Lynton and McDonald, succinctly introduced by Hart's adulatory foreword. An added personal touch are the artist's autobiographical reminiscences, skillfully and modestly written to reveal just enough of his private life and thoughts to entice the reader into thinking they really know him.

In his survey of Warren's career, which spans more than five decades, Lynton identifies three significant highpoints: the artist's obsession with landscape, his concern for its interrelationship with humankind, and his engagement with the materials and processes of artmaking. These three factors have been constant throughout Warren's life as a painter, focusing his store of visual memory accumulated from boyhood and described by the artist in his reminiscences. This rich store of memories is used like a collage and interwoven with present observation, particularly of the areas of rainforest that surround Warren's painting shack. In some ways these visual memories are circular, some of the strongest beginning with the artist's journey down the Shoalhaven River and

then his travels through North Queensland, Papua New Guinea and the Northern Territory; later seen in retrospect from the viewpoint of an expatriate artist in the United Kingdom; brought to life during residencies in Paris and New York; and now constantly refreshed by Warren's travels throughout Australia.

For most of his life Warren has combined his work as an artist with numerous other art-related activities. His deep knowledge of the techniques and materials of artmaking, in which he received good grounding as a student at East Sydney Technical College, was reinforced by years of teaching. Warren also constantly experiments with media and styles, moving from modernist and representational work to completely abstract compositions. His students' involvement with Christo and the wrapping of Little Bay in 1969, for example, may have led to Warren's experiments with wrapping naked figures in painted canvas, creating a ghostly human impression. Lynton and McDonald discuss all of these aspects of Warren's work; Lynton from an international perspective, McDonald in the context of Australian art.

Various personal emblems have emerged in Warren's art over time, emblems which are given a timeless and even mythic appearance through their linear rendering. *New York woman at Arthur Boyd's, no. 6*, 1983, like a prehistorical rock engraving, eventually becomes the tree-fern woman, an earth goddess; the outline of a boat becomes a metaphor for the passage of life; and the flying figure, Wingman, which appears behind Warren's close friend and fellow artist, Bert Flugelman, in *Flugelman with Wingman*, 1985, is Icarus and may be a metaphor for hope or ambition. Sydney will never forget *The fall of Icarus*, the famous sky drawing of the birdman over Sydney Harbour which was organised by Warren in 1994.

Searching for Gaia: The Art of Guy Warren is a rich tribute to one of Australia's most original artists. The plates capture the high-key colour of Warren's most recent work, engaging the eye as well as the sensibility. Although Australian by birth and temperament, as McDonald says, Warren's art recognises no boundaries.

Norbert Lynton, John McDonald and Deborah Hart, with an autobiographical account by Guy Warren, Searching for Gaia: The Art of Guy Warren, Macmillan, Melbourne, 2003, hardcover, 192 pages, \$88.

¹ The Gaia Hypothesis, developed in the late 1960s by James E. Lovelock, sought to explain how the earth, as a single living entity, might self regulate and regenerate. See James E.Lovelock, *Gaia: A New Look at Life on Earth*, Oxford University Press, London, 1979.

Bessie Davidson

Christine France

Penelope Little's recent book, A Studio in Montparnasse, Bessie Davidson: An Australian Artist in Paris, is a refreshing and welcome addition to Australian art history. Its subject, Adelaide-born artist Bessie Davidson, spent most of her life as an expatriate in France, living there from 1910 until her death in Paris in 1968.

Little's task was difficult, for although Davidson has been included in several books and exhibitions of women's art, there were few primary sources or letters which she could draw on, particularly from the artist's early years. It is perhaps because of this that Little manages to breathe life into her subject as she faces up to questions such as: What makes an artist? What are the sacrifices and obsessions which are necessary to be an artist? We get a strong sense of the willpower and sheer determination required by a woman like Davidson to be able to leave the security of her Adelaide home and launch herself in Paris.

In exploring Davidson's life Little puts an emphasis on heritage and national characteristics, bringing the artist's Celtic background to the fore. At times this seems rather forced, but as the book progresses and we get to know Davidson, these traits seem accurate, whether inherited or not.

Davidson's first official art teacher was Rose McPherson (later known as Margaret Preston). Modernism was still little-known in Adelaide around 1900 and Davidson's early work reflected the sombre tonal principles which had been taught to Rose McPherson by Bernard Hall at the National Gallery School in Melbourne. As Little points out, Adelaide may not have been at the cutting edge of art practice, but South Australia was enlightened socially, with women gaining the vote two decades before universal suffrage in the United Kingdom and half a century before France – a fact which could be significant in Davidson's decision to break off her engagement in favour of a career and to travel abroad to pursue her studies.

Travelling with McPherson, Davidson studied briefly in Munich, but finding the atmosphere stifling for women artists they headed for Paris. In Paris they studied under René-Xavier Prinet at L'Académie de la Grande Chaumière, exhibited with the Salon des Artistes Francais and travelled widely before returning to Adelaide at the end of 1906. Back home the two artists set up a studio, gave lessons and exhibited. Davidson found herself longing for Paris and in 1910 decided to return there and make it her permanent home. It was at this time that she found what was to be the epicentre of the rest of her life – a studio in Rue Boissonade in the heart of Montparnasse.

Paris was exciting. Davidson began to meet influential artists, to become aware of current art theories and to make her mark with some fine interiors and intimiste



portraits which were accepted for the Salon de la Societe Nationale des Beaux-Arts. Davidson recognised the need to be influenced, but also the importance of being true to oneself and one's own vision. It seems that although she would have been aware of emerging trends, her greatest inspiration came not from theory, but from the things which gave her pleasure. She needed the stimulation of Montparnasse, but also time alone to paint.

Despite an inclination to be cautious and conservative, Davidson was a free spirit with a huge enthusiasm for life. She travelled adventurously, attended art openings and threw open her studio every week to entertain friends and acquaintances. She had an enormous capacity for friendship; her warmth, wit and loyalty bonding her to generations of close friends. Little has researched these friendships through surviving generations and gives an informed and sensitive account of an artist who fluctuated between a need for solitude and work, and a gregarious spirit who greatly valued those close to her. The Desranges, the Prinets and most of all Marguerite Le Roy (Dauphine), whom she met while nursing at Hospital Molitor during the First World War, played an important part in her life, often sharing her long stays away from Paris in Villeneuve, Buchy and Guethary.

There is an interesting change of pace in the last third of the book when we hear Davidson's own voice through the letters she wrote to her friend, Conrad Kickert. Written during the Second World War, when Davidson was living in exile in unoccupied France, they tell the story of the anxiety and tension brought about by the war and the constant threat of being captured and put in a concentration camp. They also tell of her courage, her concern for her friends and, finally, her return to Montparnasse.

Little's book makes no extravagant claims for Davidson; it recognises the importance of her work and through painstaking research provides many insights into the life of a successful expatriate woman artist in the first half of the twentieth century. Importantly, it is a book which brings to the fore what it really means to be a serious artist – the discipline of constant work, the open mindedness needed to absorb influences and the determination to express one's own artistic vision.

Penelope Little, A Studio in Montparnasse, Bessie Davidson: An Australian Artist in Paris, Craftsman House, an imprint of Thames & Hudson, Melbourne, 2003, hardcover, 223 pages, \$60.



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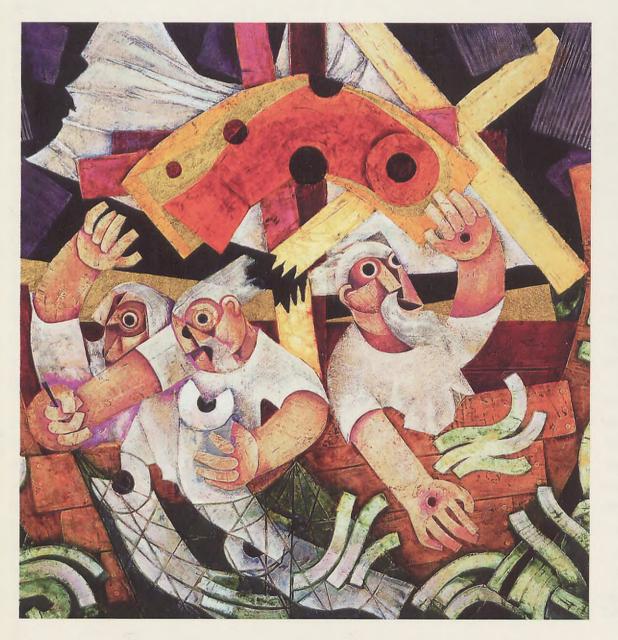
Autumn sales

A touch of magic

Terry Ingram

right
Frederick McCubbin, Childhood fancies, 1905,
oil on canvas, 69 x 138.5 cm, sold for \$1,252,950
at Deutscher-Menzies, Sydney.

below, detail Leonard French, The storm, 1987–89, enamel and gold leaf on hessian on hardboard, 152 x 183 cm, sold for \$100,375 at Sotheby's, Melbourne.



A touch of magic was in the air at the autumn auctions held in Sydney and Melbourne in March 2004. However, the magic was more transparent at the sale by Sotheby's of the WMC collection of Australian contemporary art, held in Melbourne on 15 March 2004, where a fairy painting was the most expensive offering. Single-owner sales are always more magical than group consignments, but the WMC collection was devoted more to works from the contemporary end of the market which has cast a spell over buyers during the past decade.

Made from road signs, Rosalie Gascoigne's *Dandelion*, 1990, attracted some of the keenest bidding to sell for \$70,000. Bought for \$5500 by WMC from an exhibition at the Pinacotheca Gallery in Melbourne in 1991, the work's reception, and that of others in the sale, seemed set to intensify the speculative interest in the contemporary market that has been a big feature of art sales over the past decade – especially as it occurred at a time when consumer confidence was supposed to be on the decline. Robert Rooney's *Silly symphony 2* (psychedelephant), 1988, also priced at \$5500 at an exhibition at Pinacotheca in 1989, sold for 'only' \$15,500; but this represents a profit that many investors would have been happy to make in the sharemarkets over the same period.

GST and the auctioneer's buyers' premium took the price of the Gascoigne to \$91,025 and the Rooney to \$20,460. The tax, applicable because WMC is registered as a GST-paying entity, was expected to advantage dealers who can readily input it; but the bidding appeared to be dominated by private buyers, who showed a continuing willingness to pay tidy percentages to the Australian Taxation Office and to auction houses for the privilege of buying works by artists that they have difficulty buying on the primary gallery market. Such enthusiasm for living artists has few precedents – possibly the most conspicuous being the William Dobell boom launched by the sale of the Norman Schureck collection in 1962 and the frenzied buying that made the now forgotten John R. Flanagan a star in the mid 1920s.



Works by two other old masters of contemporary art, William Robinson and Leonard French, also multiplied in value several times over their original gallery asking prices.

Robinson's Canungara evening landscape, 1989, at a \$110,000 hammer price, went at the lower end of the estimates, but the add-ons took it to a whopping \$142,450. French's *The storm*, 1987–89, was hammered for \$85,000, but again the add-ons took it to \$100,375, creating one of several artist auction records set during the sale. Even not so fashionable, busy and living artists scored increases in financial esteem. John Wolseley's *Two weeks at Emily Gap – A survey*, 1979–80, sold for \$12,000 (hammer) or \$18,000 (with add-ons) against \$4000 at Sydney's Rex Irwin Gallery in 1980.

Big profits in the 'mad cow pictures' of John Kelly have become commonplace, but *Head and backbone*, 1994, (depicting the camouflage cow without any body) made a fat \$23,000 (or \$32,862) against the \$3000 it cost at Niagara Galleries in 1995. Another hot artist to benefit from the sale – in financial esteem if not in cash returns as *droit de suite* has not yet been introduced – was Rick Amor. Amor's *The sea*, 1989, bought for \$15,000 in 1989, also from Niagara Galleries, sold for \$50,000 (\$65,175).

With only eight lots unsold, the auction grossed \$1,077,925 for WMC, minus the unstated vendors' commission, with an additional \$208,522 going to Sotheby's as buyers' premium.

Traditional art – work from the impressionist school and their imitators – was received unevenly. At the Deutscher-Menzies sale, held in Sydney on 10–11 March 2004, the most magical picture offered, Frederick McCubbin's *Childhood fancies*, 1905, sold for a hammer price of \$1,050,000 against an estimate of \$1.2 million to \$1.5 million. The premium took the total to \$1.25 million. The air is rather rarified at this price level, of course, but the lack of interest was disappointing. The successful bidder, Sydney dealer Ronald Coles, appeared to receive no competition for the work which was of a rare genre in Australian art

highly respected overseas – fairy painting. The work was very fresh to the market and also evoked the lost 'babes in the wood' stories that would have been greatly appreciated during the 1980s boom when dealers like Dana Rogowski and Trevor Bussell ruled the roost.

Childhood fancies was the star lot of a triumphant sale for Deutscher-Menzies which grossed \$8.4 million with 77 per cent sold by lot and 76 per cent by value. Deutscher-Menzies Director, Chris Deutscher, said the firm was happy with the price of the McCubbin as it had been obliged to quote high to secure the work. Percentage throughputs were a little lower than at previous sales, but results consistently in the eightieth percentile were perhaps too much to expect, Deutscher concluded.

Queensland Art Gallery (QAG) did well with another McCubbin consigned to the sale with a group of other de-accessions which otherwise attracted limited enthusiasm. McCubbin's *The glade*, 1913, acquired by QAG in 1952, sold for \$201,162 which was comfortably above its \$100,000 to \$150,000 estimate – but this was, of course, in a very different initial price range.

At the Bonhams & Goodman sale in Sydney, 29 and 31 March 2004, traditional Australian art did well thanks to the inclusion of a previously long-lost painting by Sydney Long and a selection of works by Elioth Gruner from the estate of his major patron. Elioth Gruner's *Tamarama, Bondi*, c. 1933, made the best price of the eight Gruners (\$65,800), only one of which went unsold. A study for one of Gruner's major works *On the Murrumbidgee*, 1929, in the collection of the Art Gallery of New South Wales, sold for \$47,000. The Gruners came from the estate of Saul Symonds, whose father's cottage in Bowral was often frequented by the artist and so became known as 'Gruner's cottage'. Sydney Long's *Vaucluse*, c. 1890s, went for \$91,650, the best price paid in a long time for this artist-hero of the 1980s boom.

Western Australia's Howard Taylor starred in the sale of artworks from the estate of Chandler Coventry by Lawson-Menzies in Sydney on 30 March 2004.





above Robert Rooney, Silly symphony 2 (psychedelephant), 1988, Liquitex on canvas, 125.5 x 244 cm, sold for \$18,600 at Sotheby's, Melbourne.

left
Elioth Gruner, Tamarama, Bondi, c. 1933,
oil on canvas, 42 x 52 cm, sold for \$65,800
at Bonhams & Goodman, Sydney.

One of Taylor's works, not even catalogued under his name, made \$39,250: the cylindrical sculpture of sheet metal and plywood spray-painted blue was estimated to make only \$300 to \$500. Small forest group, 1978, catalogued as a Taylor, estimated at \$300 to \$400 but sold for \$13,200. The estate sale grossed \$583,695 against a total low estimate of \$437,850 with Coventry's early perceptive appreciation of Christo and Bridget Riley being well rewarded through strong overseas bidding. Riley's R1405 – Red, blue and green disks, 1975, sold for \$26,840 against an estimate of \$10,000–15,000.

Australian and International Fine Art, Deutscher-Menzies, Sydney, 10–11 March 2004; The WMC Collection of Australian Contemporary Art, Sotheby's, Melbourne, 15 March 2004; Artworks from the Estate of Chandler Coventry, Lawson-Menzies, Sydney, 30 March 2004; 15th Sydney International Art Auction, Bonhams & Goodman, Sydney, 29 and 31 March 2004.



2004 Melbourne Art Fair

Ashley Crawford

With a gamut of younger-generation artists, the 2004 Melbourne Art Fair looks set to present some seriously contemporary artworks. Rather than veering towards the purely commercial, a number of galleries have opted to present works that will add a certain amount of frisson to the event.

There can be little doubt that in recent years Melbourne's explosive art scene has been weighted towards the intricate and often millennial-themed installations, videos, sculptures, performances and paintings of a new generation. This is exemplified by the selection of sculptor Ricky Swallow to represent Australia at the 2005 Venice Biennale and the predominance of younger figures in the '2004: Australian Culture Now' exhibition co-hosted by the National Gallery of Victoria and the Australian Centre for the Moving Image (8 June – 12 September 2004).

Younger artists featured at the fair will include Amanda Marburg, Brook Andrew, Ronnie Van Hout, Louise Weaver, Emily Floyd, Danius Kesminas and Leah King-Smith. But there is nothing localised or generationally biased in the overall selection. The show will also feature such well known figures as the United Kingdom's Lucian Freud, New Zealander Shane Cotton, the infamous American Jeff Koons, Korea's Park Seo-Bo and from China the Luo Brothers and Liu Qinghe. The 2004 fair will showcase contemporary art from around Australia as well as from Asia, New Zealand, Europe and the United States.

In 2002 the fair was attended by over 21,000 visitors, almost half of them falling into the 18 to 44 age group, reflecting the growing interest and awareness of contemporary art among younger audiences. Sales from the event generated \$6.3 million, of which, director Bronwyn Johnson proudly notes, 60 per cent went directly to living artists.

Participation in the fair is by invitation only – a fact that has led to some grumbling from excluded galleries that feel that the event is elitist. According to Johnson, the Melbourne Art Fair Board felt it necessary to maintain a rigorous selection criteria to ensure quality of works. Participants must represent the primary art market and 80 per cent of the work shown must be by living artists. The galleries must also represent the artists they exhibit.

'Private, commercial galleries promote and support contemporary art and living artists', says Johnson. 'They are crucial in developing the reputation of artists before public art galleries and private collectors are ready to acquire their work. Our criteria ensures the fair presents outstanding Australian and overseas galleries, exhibiting leading established, mid-career and emerging artists. Secondary dealers and auction houses are not permitted.'

While most galleries participating in previous art fairs opted for the timehonoured system of representing a substantial number of artists from their



previous page and above Melbourne Art Fair, Royal Exhibition Building.

stables, at the 2002 fair a number of galleries held solo shows. Sydney's Annandale Galleries presented South African artist William Kentridge, while Melbourne's Anna Schwartz Gallery presented a selection of Dale Frank's imposing varnish paintings and Tolarno Galleries hung large works by Tim Maguire. All three were extremely successful.

'I see the Melbourne Art Fair as a major event for contemporary art in this city', says the director of Tolarno Galleries, Jan Minchin. 'In recent years a rigorous selection committee has hugely improved the overall standard of the fair and because of this some of the best collectors from in and outside of Australia are flying into Melbourne this October. As a participant of art fairs over many years, I've moved from showcasing the work of several artists in my stand to the presentation of a solo show. This year it will be paintings by David Wadelton ... new works made especially for the occasion and not exhibited before. This has been the one constant for me for a long time: to present the newest work of an artist – firstly to give the fair artistic currency and secondly to convey that Tolarno is about being continually contemporary.'

The fair's program features the opening vernissage, national and international collector programs, public lectures by art-world luminaries, project rooms, a private lounge, guided tours and travel and accommodation packages. In an innovative

twist, the fair established 'project rooms' – curated spaces featuring the work of innovative and independent artists. They are presented in association with a university gallery, contemporary art space or artist-run initiative.

The fair was established in 1988 and is held biennially at Melbourne's historic Royal Exhibition Building. It is presented by the Melbourne Art Fair Foundation, a not-for-profit company limited by guarantee and established to promote contemporary art and the ethical representation of living artists. The 2004 event will feature eighty-five selected galleries. Johnson anticipates visitor attendance of over 25,000.

The art fair consolidates Melbourne's leading role in contemporary art. With the new National Gallery of Victoria at Federation Square, NGV International on St Kilda Road, the Australian Centre for Contemporary Art and ACMI, cultural institutions for visual arts now dominate the city. This is enhanced by numerous artist-run spaces and commercial galleries. All in all, it seems Melbourne has become the visual art capital of Australia.

Melbourne Art Fair 2004, Royal Exhibition Building, Melbourne, 29 September – 3 October 2004.



Collector profile Peter McMahon and Jennifer Rice

Claire Armstrong

Interior view featuring works by (left to right) Sean Scully, Nils Gunnar Zander, Leonid Lerman, Angela de la Cruz, Aida Tomescu and Rosella Namok.

The art collection of Peter McMahon and Jennifer Rice is distinguished by a considered relationship between works in both two and three dimensions. The collection encompasses both paintings and drawings, and a range of sculptural objects, including outdoor sculptures as well as wall pieces, ceramics and pottery. The integrated display – with paintings, drawings and sculpture exhibited side by side throughout the house – accentuates the complementary relationship between the two strands of the collection.

Another notable feature of the collection is that it is comprised almost entirely of works by living artists. While clearly the product of Peter McMahon's keen interest in contemporary art, the collection is also testament to the mutually satisfying, yet seldom explored, relationship that can exist between collectors and art dealers. McMahon has a close relationship with many of Australia's leading art dealers from whom he has acquired numerous works. The galleries he is most interested in are Niagara Galleries, Anna Schwartz Gallery, Christine Abrahams Gallery and Charles Nodrum Gallery in Melbourne, and Watters Gallery, Ray Hughes Gallery, King Street Gallery and Legge Gallery in Sydney. McMahon is also close to New York-based art dealer David McKee, from whom he has acquired a number of works.

Indeed, a key work in the collection, and the most noticeable piece on entry to the house – *Wait*, 1986, by New York-based artist Sean Scully – was acquired through McKee. Scully, a significant international postwar abstract painter and the subject of a recent exhibition in Australia,¹ is best known for paintings, and

latterly photographs, comprising stripes or strips of colour. However, while Scully is clearly interested in abstract, geometric forms, his works are sensuously painted rather than restrained or cool. The Scully painting in McMahon's collection is made up of a densely painted band of horizontal stripes, below which are three equally solid vertical strips of colour. Both its large size and opaque, flesh-like surface, made up of multiple layers of paint, give the work a strong, tactile, physical presence – a quality which is characteristic of the majority of works, in both two and three dimensions, in McMahon's collection.

Surrounding the Scully painting, and throughout the collection, are a range of works, primarily by Australian artists, which demonstrate a similar sensual or gestural approach to mark-making. Opposite the Scully, for example, is a large painting by young Indigenous Australian artist, Rosella Namok, featuring the artist's familiar swirling abstract lines. Namok's technique of painting with her fingers derives from the traditional Aboriginal practice of drawing in sand, but is transformed into the contemporary medium of paint on canvas. Based in the Lockhart River area of eastern Cape York, Namok has enjoyed enormous commercial success since her first solo exhibition in 1997 and is one of only a few Indigenous artists currently in McMahon's collection, although he previously owned works by Rover Thomas and Emily Kame Kngwarreye.

Perhaps the most interesting work in Australia to explore the possibilities and limitations of mark-making in both painting and drawing is being produced by





mid-career and established artists, many of whom are represented in McMahon's collection.

Complementing the swirling forms in Namok's paintings, for example, is a large canvas by Michael Johnson featuring the artist's signature intertwining, overlapping lines of colour on a dense surface of brightly coloured paint. McMahon also has works by Allan Mitelman whose technique of building up the surface of a painting or drawing by means of a mass of small marks creates works of great density and power. One of Australia's leading non-representational painters, John Peart, is also included in the collection with a resonant, detailed painting, and McMahon recently acquired a large work by Dale Frank which perfectly demonstrates the artist's expertise with varnish and pigment, which he combines and then pours on to the canvas with dramatic effects. McMahon also has very good examples of the expressive work of Tony Tuckson and Dick Watkins.

Other works in the collection which delight in the physicality of painting and which experiment with various materials and textures are by women artists. Elisabeth Cummings, who has been working consistently as an artist since the 1960s, is represented by a large although delicate painting, the surface of which, made up of layers of lightly flecked or scratched paint, is not unlike that of stone or some other natural material. Aida Tomescu is also included in the collection with an exceptional black-and-white drawing comprising layers of calligraphic-like strokes and forms, as well as one of her more recent large and powerful canvases encrusted with a thick, gritty surface of blue paint.

McMahon has also collected more figurative works, including a number of pieces by Jan Senbergs as well as works by Ken Whisson, an artist who McMahon has long admired. Although consisting primarily of colourful abstract forms, Whisson's canvases also feature recognisable objects and figures in compositions that function as a kind of visual diary. And, although he is not a collector of photography, McMahon does have a work by Richard Goodwin in which a sculptural form erupts from the surface of a photograph. He also recently acquired a piece by British artist Tony Bevan who exhibited in Sydney and Melbourne in early 2004. Bevan's large-scale drawings and paintings depict architectural forms and figurative elements, including heads. With their charcoal residue and graphic elements Bevan's works have an immense physicality.

McMahon has a number of works by non-Australian artists which also demonstrate his interest in paintings and drawings which seem to push the boundaries of the two-dimensional surface. An artist whose work best encapsulates this is Angela de la Cruz. The distinctive works of this Spanish-born artist consist of monochromatic oil paintings on canvas which have been torn, stretched or snapped in half so that they appear to have collapsed or to have fallen from the wall. These works, of which McMahon has several, are neither painting nor sculpture but seem to hover somewhere between the two, undermining both the authority of monochromatic painting and conventional sculpture. Another work in the collection which straddles painting and sculpture is by American artist Jeanne Silverthorne. What at first appears to be a highly



far left Interior view showing works by (front to back) Dale Frank, Jeanne Silverthorne and Jeff Thomson.

left Works by (top to bottom) Aida Tomescu, Angela de la Cruz and Tang Wai Kuem.

Painting by Elisabeth Cummings and, below, works by (left to right) Neil Taylor and Gwyn Hanssen Pigott.

right Works by (left to right) Angela de la Cruz, Stephen Benwell, Dick Watkins, Dale Hickey and Michael Johnson.

below right Jennifer Rice and Peter McMahon.

textured although seemingly conventional two-dimensional work framed in wood, is on close inspection found to be made entirely from rubber. This is certainly one of the most playful works in the collection.

Other works by European and American artists include a burnished-steel wall piece by American artist Catherine Lee (former wife of Sean Scully), as well as series of her painted wooden and wax wall pieces; large sculptures by Britishborn artist William Tucker; abstract paintings by American artists Harvey Quaytman and Jake Berthot; and a wall piece made from layered glass by Russian artist Leonid Lerman.

Surrounding the numerous drawings and paintings in McMahon's collection are a range of sculptural objects, including works in wood by Robert Klippel and Peter Cole. McMahon also has a few examples of Melbourne sculptor Neil Taylor's work, including a small maquette and a larger wall piece in steel which is displayed on an external wall.

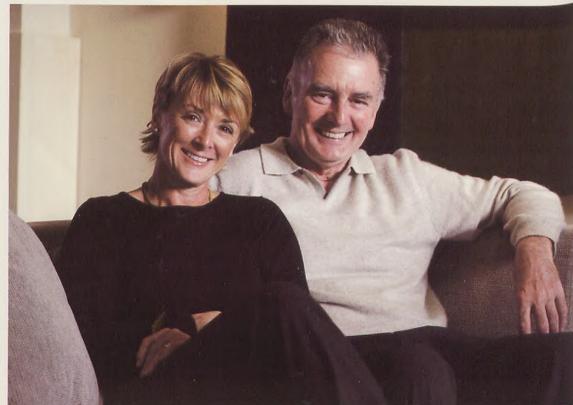
McMahon has a keen interest in pottery and ceramics. Interspersed throughout the collection are delicate perforated works in porcelain by Prue Venables; a 'family' of bowls, beakers and cups by Gwyn Hanssen Pigott; handmade and energetically painted pottery by Stephen Benwell; bowls by Japanese ceramicist Koie Ryoji, whose work McMahon first encountered at Melbourne Art Fair; a sculpted horse by Bruce Armstrong; Jeff Thomson's corrugated-iron chooks; as well as a toy koala wrapped in string by Yvonne Kendall, an Australian artist now based in Germany. McMahon also has a pair of Chinese Han period figures and a small ceramic sculpture by a young artist, Tang Wai Kuem, which he acquired from an exhibition at McClelland Gallery & Sculpture Park in Victoria.

This vast collection is a fine illustration of how sculpture can be imaginatively combined with painting and drawing in a private space. In addition, McMahon is the epitome of a collector who has extended his private passion for art to the public sphere. His contribution to the visual arts in Australia includes his current membership of the management committee for Melbourne's Federation Square development, and his recently announced position as chair of the board of the Bundanon Trust in New South Wales. He has also served as a board member for Victoria's Heide Museum of Modern Art. At present, McMahon is also using his great interest in and knowledge of the visual arts in his role as an advisor to his former employer, ANZ, on their art collection.

1 A show of Scully's work, curated by the Sara Hilden Art Museum in Tampere, Finland, is now on show in Australia: 'Sean Scully: Body of Light', National Gallery of Australia, Canberra, 23 July – 10 October 2004.

Photographs by Benjamin Storrier.





Market profile Tim Storrier

Roger Dedman

Tim Storrier, The wave (and garland), 1998, acrylic on canvas, 183 x 304.5 cm, sold for \$221,500, Sotheby's, Melbourne. Image courtesy Metro 5, Melbourne.

Tim Storrier enjoyed remarkable success early in his career. In 1968, at the age of nineteen, he won the prestigious Sulman Prize at the Art Gallery of New South Wales. He was represented in the 'Australian Landscape' exhibition in Washington in 1974, won the Sulman Prize again in 1984, and had three of his works purchased by the Metropolitan Museum of Art in New York a few years later.

This recognition ensured that influential commercial galleries were keen to represent him, and, as often happens in such cases, his work rarely appeared at auction during those early years. Before 1986 only two Storriers had sold at auction, both for less than \$1000. In 1986 a landscape from the early 1970s sold for \$5500 at Christie's, which was within the estimated price range (all prices quoted here include the buyer's premium).

Works by Storrier were still rarities in the auction room, with only ten sales recorded between 1987 and 1991, but these included *Suzy 350*, the

extraordinary genre painting which won the 1968 Sulman Prize. It sold for \$30,800 at Sotheby's in August 1989. This set a record which was to stand for five years, until the very large *Point to point* reached \$33,350 in 1994. This figure was not bettered for another five years, when a smaller *Point to point*, 1987, topped \$40,000 at Christie's in November 1999.

The next year saw a complete revision of Storrier's impact in the auction room. The \$40,000 figure was surpassed in nine of the seventeen sales recorded in 2000, and in 2001 a new record of \$93,250 was recorded for *Night sky*. The catalogues of nearly every major auction sale in Australia now included several works by Storrier.

In April 2002 the six-figure mark was reached for the first time when *Skyway* made \$123,750 at Sotheby's in April (against an estimate of \$50,000–70,000), but this was eclipsed by the very large *The wave (and garland)*, 1998, which sold for \$221,500 at Sotheby's in November.

The accompanying chart shows the movements in Storrier's prices at auction since 1980. For the purposes of comparison, the chart also shows movements in the Retail Prices Index (RPI) and Christie's Australian Art Market Index (AMI) over the same period. Storrier's prices fell by about 40 per cent, in line with the market as a whole, from the peak of 1989-90, but then improved by a factor of six over the six-year period from 1996 to 2002, easily outperforming the AMI. The apparent downturn in 2003 reflected a preponderance of minor works, and examples from the artist's less-favoured periods coming to market rather than a real reversal. This is indicated by the sale of Arm (will), 1986, for \$47,000 at Deutscher-Menzies in November 2002, and for \$61,000 at Lawson-Menzies in July 2003.

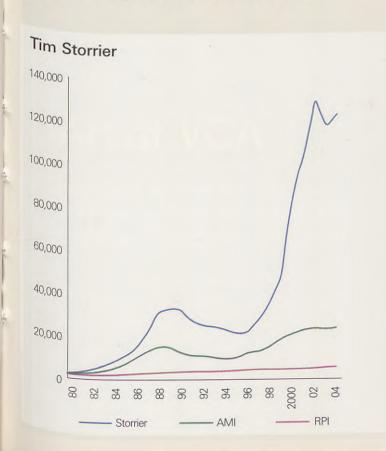
Of thirty sales in 2003 only one work topped

\$100,000, although of the ten sales recorded in the first round of auctions in 2004, three works reached that figure. Two results at Deutscher-Menzies in March 2004 attest to Storrier's continuing rise: the small *The approach to Nune*, c. 1977, improved from \$2070 at Sotheby's in April 1999 to \$9600, and *Dawn of a new day*, a burning-log painting from 1997, more than doubled in two years, from \$47,000 at Deutscher-Menzies in March 2002 to \$106,500 in 2004 Sotheby's was confident enough of Storrier's marketability to choose his 1999 painting *Garland*, *water line*, as lot one in its May 2004 sale. Against an estimate of \$100,000–140,000 it sold for \$165,000.

Several other resales confirm the spectacular rises Storrier has enjoyed in the market over recent years. *Blue hotel* rose from \$5750 at Sotheby's in August 1997 to \$25,850 at Christie's in May 2001, and over a similar period *The light line (evening)* improved from \$18,400 at Sotheby's in November 1998 to \$58,750 at Deutscher-Menzies in August 2002.

The pale-pink and blue outback camp paintings of the 1970s, and the related mixed-media constructions from the same period, bring less in the salesroom than works featuring burning ropes and logs which are most readily associated with Storrier's name. The later large-scale paintings of the sea also do well. It would be interesting to see what *Suzy 350*, quite unlike any of the work which followed it, would bring if it were offered at auction now.

Tim Storrier is now established as a major presence in the auction market. Two-thirds of the auction sales recorded over his career have occurred in the last five years, and the number of his paintings on offer has increased steadily over that time. The spectacular rise since the mid-1990s may not continue, but Storrier now sits comfortably into the blue-chip category, and further steady increases in his prices can be expected.







SELECTIFICATION OF THE SECOND OF THE SECOND

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Presented as part of 2004: Australian Culture Now a major collaborative project between the National Gallery of Victoria and the Australian Centre for the Moving Image ARTV: produced with the assistance of ACMI and SBS Independent.





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Albury Regional ART GALLERY

KEN ROWE Meditations on an Experience

FLEMING MUNTZ ALBURY ART PRIZE

3 September – 3 October

To 12 September

DEBORAH GARDNER UK Sculptor Drawing Project

17 September – 17 October

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8 October – 7 November

546 Dean Street, Albury NSW 2640 Ph 02 6051 34 80 **Admission FREE** www.alburycity.nsw.gov.au/gallery Mon - Fri 10.30am - 5pm Sat - Sun 10.30am - 4pm





REGIONAL ART GALLERY

September

Closed for relocation

October - November Open Invitation to the Fundraising Art Auction EDMUND CAPON - Director of The Art Gallery of NSW, will be the special guest on 7 October 2004 at a Special Fundraising Gala. For venue and more information contact the Broken Hill Regional Art Gallery or Nikki Brown on 0413 655 734.

> Official Opening of the new Broken Hill Regional Art Gallery

Opening exhibitions feature exceptional Australian artists on loan from National Gallery collections, the permanent collection, Indigenous Gallery, Access Gallery and more.

The new facility will feature an art shop, café, onsite Artist Studio and Workshop Shed, interactive terminals and 6 gallery spaces. Proudly celebrating and supporting the Broken Hill Regional Art Gallery's 100th Anniversary.



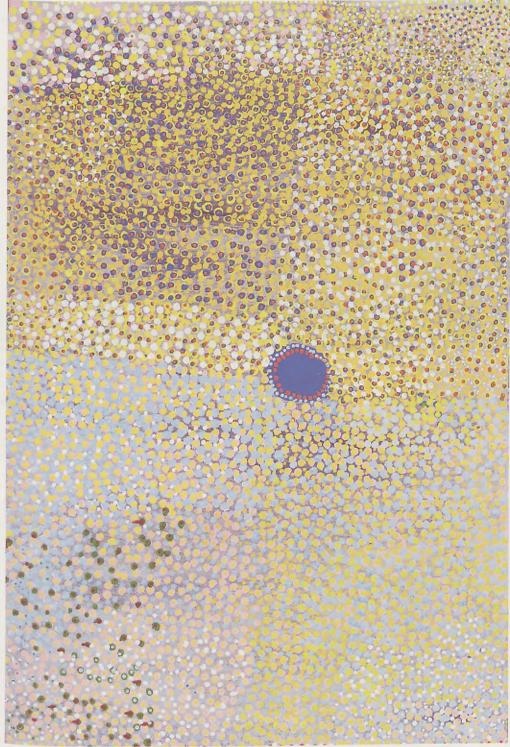


Broken Hill Regional Art Gallery

The Sully's Emporium, 402 - 404 Argent Street, Broken Hill NSW 2880 Tel 08 8088 5491 Open Mon to Fri 10am - 5pm Sat & Sun 1pm - 5pm Email bhartgal@pcpron.net.au www.artgallery.brokenhill.nsw.gov.au

ABORIGINAL ART

NOVEMBER 2004 AUCTION



Napangarti Bootja Bootja *Waterhole, Kurtal Country,* 2000 Estimate \$8,000-10,000 ~ Price Realised \$43,920

Enquiries

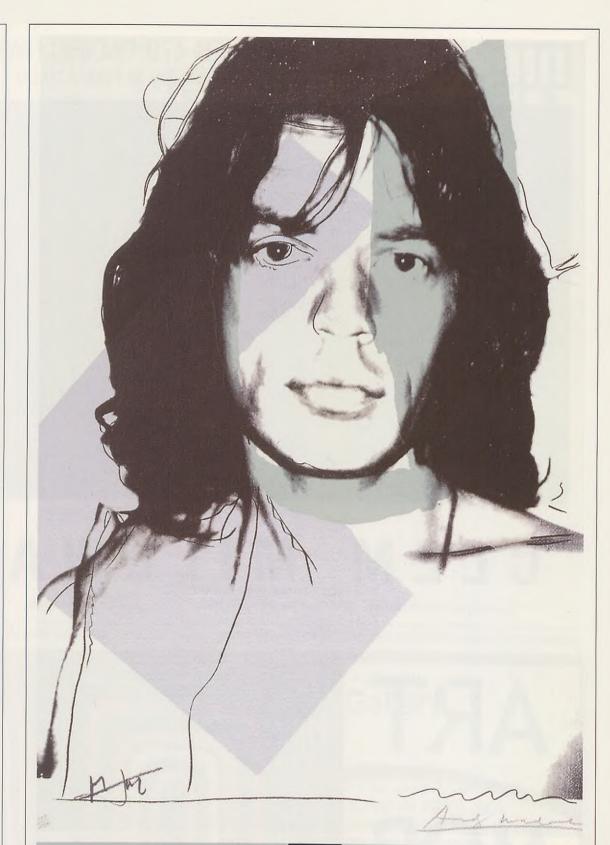
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AFTER AGE: SCREENPRINTS OF ANDY WARHOL

A National Gallery of Australia Travelling Exhibition 16 October – 5 December

BENDIGO ART GALLERY

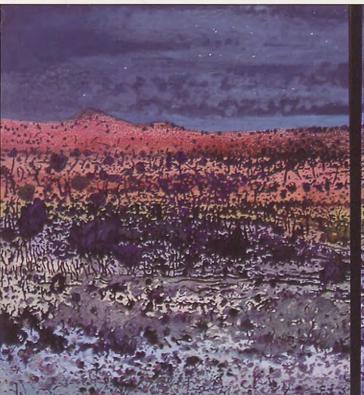
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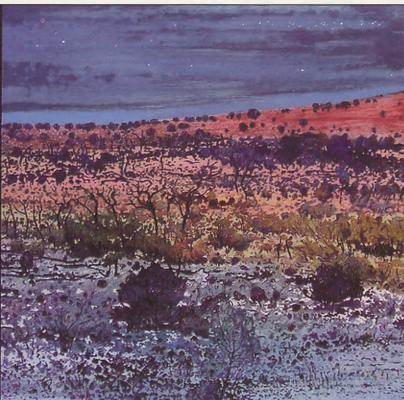
■ national gallery of australia

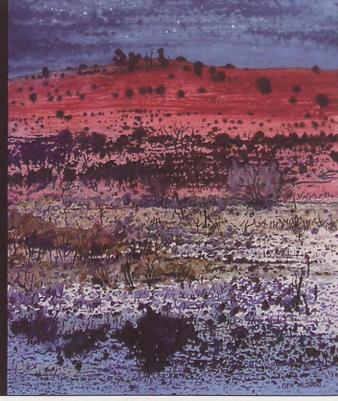


Andy WARHOL United States of America 1928-1987 No. 1 from *Mick Jagger* 1975 a series of ten colour screenprints National Gallery of Australia, Canberra © Andy Warhol, Licensed by VISCOPY, Australia, 2004

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Gallery director Euan Hills euan@artmob.com.au

Part of the Henry Jones Art Hotel complex

www.artmob.com.au



GLADSTONE REGIONAL ART GALLERY AND MUSEUM

28 August - 30 October

Lil Elvis Jones and the Truckstoppers:

A hands-on exploration of the animated TV series.

An Australian Children's Television Foundation exhibition

designed by Victorian Arts Centre.

Toured with assistance of the Commonwealth Government

Program Visions of Australia.

11 September – 6 November

Miles Franklin: A Brilliant Career?

Celebrating the life of one of Australia's most famous women.

A State Library of NSW exhibition tour assisted by the

Commonwealth Government Program Visions of Australia.

20 September – 6 November

John Peart Retrospective 1960s to the present.

Paintings collages prints and drawings.

A Campbelltown City Bicentennial Gallery exhibition tour assisted

by Commonwealth Government Program Visions of Australia.

From 13 November

29th Martin Hanson Memorial Art Awards

Entry forms available. Entries close 6 November.

Organised by the Gladstone Regional Art Gallery & Museum.

Gladstone Regional Art Gallery and Museum

chr Goondoon & Bramston Sts, Gladstone Old 4680

Enquiries: Tel 07 4976 6766 Fax 07 4972 9097

gragm@gragm.qld.gov.au

Mon-Fri 10am-5pm, Sat & public holidays 10am-4pm

Bathurst regionalartgallery

3 Sep - 17 Oct

WILD THANG: POST POP ART FROM THE MUSEUM OF CONTEMPORARY ART

A Bathurst Regional Art Gallery project in partnership with the Museum of Contemporary Art

■ MUSEUM OF CONTEMPORARY ART ■

PAUL TAYLOR: SEE THINGS

SHANGRI-LA COLLECTIVE

An Artspace touring exhibition

From 21 Oct

ARTFUL MINING

Artistic processes and experiences of recent

Hill End artists-in-residence.

STAINS AND STORIES

Karen Golland and Heather Pike

nsw arts 6



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WOLLONGONG

TY GALLERY

WOLLONGONG CITY GALLERY

21 Aug - 4 Oct

OPERATION ART

Works from the Children's Hospital at Westmead collection produced by New South Wales K-10 school children.

11 Sept - 24 Oct

MEGAPIXEL WHAT: 2003 RESIDENT ARTIST

Cinematic paintings faithfully restoring digital to analogue.

7 Oct - 28 Nov

TIME OF OUR LIVES

Photographs celebrating the lives of older people in the Illawarra.

9 Oct - 21 Nov

CHEAPER AND DEEPER: THE PHOTOGRAPHS OF GLENN SLOGGETT

Photographs exploring the extremities of suburban Australia. An Australian Centre for Photography touring exhibition.

From 30 Oct

JOANNE HANDLEY: MERGE

Paintings, drawings and digital prints that employ technologies and hybrid processes developed by the artist during her recent residence in the United States.

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



Tweed River Art Gallery

26 Aug - 3 Oct

PRODUCE FOOD!

Historical Australian stamps on the theme of Agriculture 1932-1974.
Curators Gary Corbett & Ann Wookey A Touring Exhibition from the Post Masters Gallery and the Tweed River Art Gallery

2004 TWEED WOOD BIENNIAL

RE: CYCLE

Curator John Van Der Kolk challenged 25 of Australia's most accomplished wood artists to use recycled materials

SECOND SIGHT

Phillip Gasson's art explores movement & memory
Wood and Lino Prints from the

Collection

7 Oct - 7 Nov

JOSEPHINE ULRICK NATIONAL PHOTOGRAPHY PRIZE 2004

An annual acquisitive photographic prize on the theme of 'the portrait'

& FIFTY PAINTINGS
by Salvatore Zofrea
& JUPP past acquisitions

From 11 Nov

HSC 2004

Tweed's talented HSC students showcase their artworks & TEACHERS AT WORK

G TEACHERS AT WORK

Visual Art teachers from the Tweed's high schools display their talents

& LES PETERKIN PORTRAIT PRIZE FOR CHILDREN

Tweed River Art Gallery

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

LATROBE REGIONAL GALLERY

Gallery 1

18 September - 31 October

The FOUND Project is an exchange portfolio of works on paper about the relationship between collector, object and place.

From 6 November

Presence

An exhibition of works on paper by Sandra Ross and Elizabeth Lamont exploring presence and absence

Gallery 2

18 September - 31 October

Indicia: works on paper by Tess Edwards Edwards' images are painted on pages from a liturgical text and refer to Indicia, a Latin word meaning traces, marks or clues.

From 6 November

City of Views: Alex Zubryn

A series of paintings of Rome, Paris and Moscow made in response to travels by the artist over the past fifteen years.

7 August - 10 October The Brown Pot Show Works from the Latrobe Regional

Gallery Permanent Collection

16 October - 24 November Perfume Bottles

Works from the Latrobe Regional Gallery Permanent Collection

Gallery 4

Selections from - The Vizard Foundation Collection of the 1990's

The contemporary art collection showcases important Australian artists such as Patricia Piccinini, Ricky Swallow, Howard Arkley and Tracey Moffatt. On loan from the lan Potter Museum of Art, University of Melbourne.

Gallery 5 & 6 Selections from the permanent

collection

138 Commercial Rd Morwell, Victoria Tel 03 5128 5700 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



GEELONG GALLERY

Until 19 September

ANDREW SEWARD - A botanical album, drawings prints and photograms 1999-2004

Until 26 September

MARK STONER - Sculpture and drawings

9 October to 21 November

2004 FLETCHER JONES ART PRIZE

Little Malop Street, Geelong Victoria 3220 Tel 03 5229 3645 Fax 03 5221 6441 geelart@geelonggallery.org.au www.geelonggallerv.org.au Free entry Monday to Friday 10am - 5pm Weekends and public holidays 1pm - 5pm Guided tours Sat from 2pm



BENDIGO ART GALLERY

11 Sept - 10 Oct The Robert Jacks Drawing Prize

Exclusive to Bendigo Art Gallery

16 Oct - 5 Dec

After Image: Screenprints of Andy Warhol

A National Gallery of Australia Travelling Exhibition. Supported by Australian Air Express.

6 Nov - 12 Dec

Wetland - Michael Harkin

This project was made possible by the Australian Government's regional arts program, the Regional Arts Fund administered by Regional Arts Victoria, and assistance from NETS Victoria's Exhibition Development Fund.

Bendigo Art Gallery

42 View Street, Bendigo Victoria 3550 Tel 03 5443 4991 Fax 03 5443 6586 email bendigoartgallery@bendigo.vic.gov.au Open daily 10am - 5pm Entry by donation

Cairns Regional Gallery

3 Sept - 24 Oct

WILD NATURE IN CONTEMPORARY AUSTRALIAN ART AND CRAFT

A multimedia survey of the significance of Australia's unique flora and fauna as inspiration for contemporary artists. The exhibition brings together for the first time a range of Indigenous and nonindigenous artists whose works touch on shared underlying themes. A JamFactory Contemporary Craft and Design Touring Exhibition

24 Sept - 7 Nov

CAIRNS ART SOCIETY 58TH ANNUAL EXHIBITION

Cairns Art Society's annual exhibition and awards highlight a range of works by local and national artists. Up to 80 pre-selected works. Cairns Regional Gallery Exhibition Program

From 29 Oct

DAVID JENSZ: SCULPTURE

This exhibition by David Jensz follows a successful solo exhibition this year at OK Harris Gallery, New York, and will feature several large sculptures, a rubber wall drawing, two smaller works and two large digital prints based on ideas about black holes, the curvature of space-time and the shape of our universe. Cairns Regional Gallery Exhibition Program

From 12 Nov

THE POSTCARD SHOW

Cairns Regional Gallery's annual fundraising exhibition features original postcard-sized works by local and national artists. An exciting opportunity to purchase a special gift for the Christmas season with works on offer by prominent artists such as Ray Crooke and Rosella Namok.

Cnr Abbott and Shields Streets Cairns Qld 4870 Tel 07 4046 4800 Fax 07 4031 6410 Mon to Sat 10am - 5pm Sun & public holidays 1pm - 5pm email info@cairnsregionalgallery.com.au website www.cairnsregionalgallery.com.au





GRAFTON REGIONAL GALLERY

Home to the Jacaranda Acquisitive Drawing Award

To 19 September

2004 Archibald Prize: New South Wales

Regional Tour presented by the Art Gallery of New South Wales in partnership with the Museums and Galleries Foundation of NSW

The 28th Australian Professional Photographers Award 2004

Thursday Plantation Sculptures

Paul Miller & Richard Byrnes: Difficulty with God

22 September - 24 October

ArtExpress

Flying Arts: Lights Out

Not Just Drawing: Works from the Collection

From 27 October

2004 Jacaranda Acquisitive Drawing Award

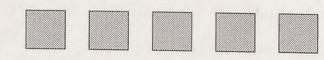
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Toowoomba Regional ART Gallery

17 July - 14 November

Leichhardt in Lotus Land

An exhibition of historical artworks, books, manuscripts and maps that explore Ludwig Leichhardt's overland expeditions in the 1840s.

Curated by Jayson Althofer

10 September - 31 October

Larsen and Lewers: A survey 1986 – 2002 This exhibition traces Helge Larsen & Darani Lewers' work since 1986 and highlights the development of their jewellery, design and metalwork.

A Manly Art Gallery & Museum Touring Exhibition

Toowoomba Regional Art Gallery
531 Ruthven Street PO Box 3021 Toowoomba 4350
Tel 07 4688 6652 Fax 07 4688 6895 Email ArtGallery@toowoomba.qld.gov.au
Admission free Tues to Sat 10-4 Sun 1-4 Public Holidays 10-4

MOSMAN ART GALLERY

Exhibition Schedule for September – November 2004

6 Sept - 17 Oct

From Nutcote to Elwatan: The Art & Architecture of BJ Waterhouse

Colour Fusions: Selected Works from the Enamellers' Society

21 Oct - 7 Nov

Redlands Westpac Art Prize

From 13 Nov

Women of Consequence: The Reg & Sally Richardson Art Collection in Focus

William Yang: Selected Works 1968 - 2003

TAMWORTH CITY GALLERY

The Tamworth City Gallery is moving!

After 43 years in its current location the City Gallery is moving to a new purpose built Gallery and Library complex at 466 Peel Street Tamworth and will be closed from September to November 2004.

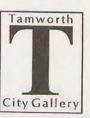
For updates about the new gallery, official opening, as well as upcoming exhibitions and public program activities at the new gallery please refer to the gallery website.



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 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





Macquarie University Art Gallery

To 18 Sep Andrew Sibley: Meet the Family

Introducing the various characters from the recent works of Andrew Sibley. Join The Big Draw on Saturday 18 Sep 10 – 4.

22 Sep - 26 Oct

No Exit: George Gittoes in Baghdad and New York
The tale of two cities linked by violence from
eyewitness artist Gittoes, including photographs,
video, drawings and paintings. Artist-in-residence
5 – 8 Oct. Curated by Rod Pattenden

From 3 Nov

'Fresh Fields': Charles Nodrum Collection
Surveying Australian artists from the 1960s and 1970s.

Macquarie University Art Gallery has a changing exhibition program with related publications, education and public programs for the campus community, schools and the general community. An outreach program is available for schools and aged care facilities.

The University has an extensive collection of major works by Australian artists including a wide-ranging selection of Indigenous works. Some of the collection is on permanent display throughout the University Library.



Macquarie University Art Gallery Vice Chancellors Office,

Building E11A, North Ryde 2109
Tel 02 9850 7437 Fax 02 9850 7565 Email rdavis@vc.mq.edu.au
Admission free Mon-Thurs 10-5, Sat 10-4 for major exhibitions



11 Sept - 31 Oct

Permanent Collection

Featuring key works from the permanent collection representing nearly four decades of collecting.

2 - 31 Oct

East Gippsland TAFE

Showcasing the next generation of visual artists emerging from Gippsland. A combination of photography, painting and drawing from final year students.

2 Oct - 7 Nov

Photograms to Datagrams: Bert Hoveling & Gaynor Robson

Utilising traditional and digital photographic methods to focus on the environmental diversity found in Central Gippsland.

From 13 Nov

New View

Indigenous photographic perspectives from the Monash Gallery of Art Permanent Collection.

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/



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

6 Aug - 3 Oct

Place & Memory:

The graphic work of William Robinson

A survey of William Robinson's graphic work, prints and drawings, covering the period of the late 1970's through to the present day. Drawing and printmaking are vital to his understanding and analysis of the underlying structure of painting, his principal mode of expression.

From 5 Nov

Fishers Ghost Art Award

An annual art award with prize money in excess of \$20,000. Categories include: open, contemporary, works on paper, ceramics, local, traditional, secondary and primary schools.

WAGGA WAGGA ART GALLERY

3 – 26 September

Tea party in the Mayoral Garden: Ruth Downes

Sculptor Ruth Downes has created an installation of 40 miniature sculptures which play on the word 'tea'. A New England Regional Art Museum touring exhibition.

10 September – 10 October The State of Art: Peace

A state-wide collaboration of 37 regional and public galleries, the resulting exhibition providing responses to the theme of peace.

A Manly Art Gallery & Museum touring exhibition.

2004 Country Energy Art Prize for Landscape Painting

The \$35,000 Country Energy Art Prize for Landscape Painting is New South Wales' richest acquisitive art prize. Sponsored by Country Energy and toured by New England Regional Art Museum.

A a a r...: Visual Arts Staff of the Riverina Institute of TAFE

Representing visual arts lecturers of the Riverina Institute of TAFE. A Wagga Wagga Art Galley initiative in conjunction with the Riverina Institute of TAFE.

1 – 31 October

Welcome to our place

To coincide with Children's Week 2004, the children of Wagga Wagga aged between 2 and 12 years will be invited to submit their own artworks in response to the theme *Welcome to our place*. Supported by the Community Development Division of Wagga Wagga City Council.

22 October – 5 December Place and Memory: The Graphic Work of William Robinson

William Robinson is acknowledged as an outstanding Australian landscape painter, less well known is his extraordinary ability as a draughtsman, printmaker and watercolourist, conveyed through this exhibition.

A QUT Cultural Precinct travelling exhibition.

From 22 October Please be seated

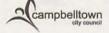
A look at chairs – both real and imagined. Unique design and historical chairs from state and regional art galleries and local homes, with images investigating the chair as metaphor.



Civic Centre, Baylis Street, Wagga Wagga NSW 2650 Tel 02 6926 9660 Fax 02 6926 9669 Email gallery@wagga.nsw.gov.au Mon to Sat 10–5, Sun 12–4 www.waggaartgallery.org

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



Queensland

Adrian Slinger Galleries
33 Hastings Street, Noosa Heads 4567
Tel 07 5473 5222 Fax 07 5473 5233
info@adrianslingergalleries.com
Director: Adrian Slinger
Adrian Slinger Galleries specialise in
collection strategies, investment advice and
design advice. Representing internationally
acclaimed Australian painter David Rankin
and many other artists.
Daily 10 – 5

Art Galleries Schubert Marina Mirage, Seaworld Drive, Main Beach 4217 Tel 07 5571 0077 Fax 07 5526 4260 info@art-galleries-schubert.com.au www.art-galleries-schubert.com.au Modern and contemporary Australian art. Representing Arthur Boyd, Sam Fullbrook, Charles Blackman, Tim Storrier, Lloyd Rees, Sidney Nolan, Ian Fairweather, Brett Whiteley, Robert Dickerson, Fred Williams, John Olsen, Justin O'Brien, Alan Baker, Hans Heysen, John Coburn, Joy Hester, Ray Crooke, Gordon Shepherdson, Lawrence Daws, Kay Singleton Keller, Judy Cassab, Geoffrey Proud, Jeffrey Smart, Robert Juniper and Denise Green. See our new gallery 'Schubert Contemporary' listed below. 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 11 – 6

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,
Brisbane 4005
Tel 07 3254 4066 Fax 07 3254 0344
info@graydongallery.com.au
www.graydongallery.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

Libby Edwards Galleries
39 Merthyr Road, New Farm,
Brisbane 4005
Tel 07 3358 3944 Fax 07 3358 3947
bris@libbyedwardsgalleries.com
www.libbyedwardsgalleries.com
Director: Libby Edwards
Monthly exhibitions of paintings, works on
paper and sculpture by contemporary
Australian artists.
Wed – Fri 11 – 5, Sat 12 – 5, Sun 2 – 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 Queensland Cultural Centre, South Bank, South Brisbane 4101 Tel 07 3840 7303 Fax 07 3844 8865 gallery@gag.gld.gov.au www.qag.qld.gov.au To 3 October: 'Blak Insights': contemporary Indigenous art from the Queensland Art Gallery Collection To 24 October: Clifford Possum Tjapaltjarri: a touring retrospective, generated by the Art Gallery of South Australia To 19 February 2005: 'The Look of Faith': explores artists' 'poetic' and artistic response to ideas, expressions and questionings of religious and spiritual faith. Mon - Fri 10 - 5, Sat - Sun 9 - 5

QUT Art Museum 2 George Street (next to City Botanic Gardens), Brisbane 4000 Tel 07 3864 5370 Fax 07 3864 5371 artmuseum@gut.edu.au www.culturalprecinct.gut.edu.au To 17 October: SAVVY: New Australian Art To 7 November: Australian Surrealism: The James Agapitos & Ray Wilson Collection From 22 October: Transformers: More Than Meets the Eye From 12 November: Torres Strait Islander Linocut Prints; Ian Friend: Terragni Selected works from the William Robinson Collection and Study Archive will be on display. Ask us about the exciting line-up of speakers at our public programs. Free entry.

Schubert Contemporary
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
Representing contemporary artists:
Cherry Hood, Michael Zavros, Yvette Swan,
Rod Bunter, Cynthia Breusch, Simon Mee,
Anthony Lister, Abbey McCulloch, Sharon
Green, Christopher McVinish, Mari Hirata,
Martine Emdur, Jill Bradshaw, Katherine
Hattam, Robert Ryan, Nick Howson and
Melissa Egan.
Daily 10 – 5.30

Tues - Fri 10 - 5, Sat - Sun 12 - 4

Stanthorpe Art Gallery
Lock Street, Weeroona Park,
Stanthorpe 4380
Tel 07 4681 1874 Fax 07 4681 4021
stanart@halenet.com.au
www.granitenet.au
Monthly program of national touring
exhibitions, local artists' works, permanent
collection of known Australian artists, and
'Music in the Gallery' – national/local
musicians.
Mon – Fri 10 – 4, Sat 1 – 4, Sun 10 – 1

Stillwater Studio
Noosa North Shore, Noosa Heads 4565
Tel/Fax 07 5447 1747
inart@bigpond.com.au
www.gleniseclelland.com.au
Contemporary affordable paintings,
drawings and sculpture by Glenise Clelland
including images from Noosa; Far North
Queensland; the Kimberley, Central
Australia; and figurative work.
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 twentieth-century Ukiyo-e woodcuts.
By appointment

New South Wales

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 To 12 September: Ken Rowe: Meditations on an Experience 3 September - 3 October: 2004 Fleming Muntz Albury Art Prize 17 September – 17 October: Drawing project by UK sculptor Deborah Gardner 8 October – 7 November: William Yang: Selected Photographs 1968-2003; Brenda Saunders: Skin Deep Free admission. Access for the disabled. 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
www.annandalegalleries.com.au
Directors: Bill and Anne Gregory
Australian and international contemporary
art. Specialists in Aboriginal bark paintings
and sculpture from Arnhem Land. European
modern masters Chagall, Klein, Matisse and
Picasso.
Tues – Sat 11 – 5

Art Gallery of New South Wales

Art Gallery Road, The Domain, Sydney 2000 Tel 02 9225 1744 (information desk) Fax 02 9221 6226 Toll free 1800 679 278 www.artgallery.nsw.gov.au To 24 October: 'Celestial Silks': Chinese religious and court textiles 4 September - 31 October: Plein Air Painting in Europe From 25 September: Crossing Country To 17 October: Dobell Drawing Prize From 30 October: Allan Mitelman From 26 November: Anne Landa Award exhibition. Daily 10 - 5, open until 9 pm on Wednesday evenings, closed Christmas Day and Easter Friday

Artarmon Galleries

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

479 Pacific Highway, Artarmon 2064

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. Mon – 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 prints and works on paper by Australian Galleries artists. Tues – Sat 10 – 6, Sun 12 – 5



JUDITH RYRIE, Leaving Bombala, Monaro, oil on canvas, 91 x 122 cm, courtesy Artarmon Galleries

Bandigan Art 39 Queen Street, Woollahra 2025

Tel 02 9328 4194 bandigan@ozemail.com.au Monthly exhibitions of contemporary Aboriginal paintings, sculptures, fibre works and ceramics. Tues – Sun 10 – 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

www.bathurst.nsw.gov.au www.hillendart.com.au A diverse exhibition program changing every six to eight weeks. 2004–05 highlights; contemporary works from Hill End, the Jean Bellette retrospective, emerging and established artists and more. Tuesday – Saturday 10 – 5, Sunday & Public

Holidays 11 – 2, Monday by appointment

82–84 George Street, Redfern 2016
Tel 02 9310 5662 Fax 02 9310 5851
info@boutwelldraper.com.au
www.boutwelldraper.com.au
Directors: Susan Boutwell
and James Draper
Contemporary Art – Australian, International

Boutwell Draper Gallery

Contemporary Art – Australian, International and Aboriginal. Painting, sculpture, photography, ceramics, video, installation, holograms and performance.

Wed – Sat 11 – 5

Boyd Fine Art

Struggletown Fine Arts Complex
Sharman Close, Harrington Park 2567
Tel 02 4648 2424 Fax 02 4647 1911
mboyd@localnet.com.au
Gallery complex including award-winning
restaurant. Monthly exhibition program.
Wed – Sun 10 – 5

Brenda Colahan Fine Art
147 Norton Street, Leichhardt 2040
PO Box 523, Paddington 2021
Tel 02 9572 9469
Mobile 0414 377 227
BrendaColahan@bigpond.com
www.bcfa.com.au
Specialising in the procurement of mo

www.bcfa.com.au
Specialising in the procurement of modern and contemporary fine art, investment and sales advice, appraisal and valuation.
Dealing rooms now open at 147 Norton Street, Leichhardt.
By appointment

Brian Moore Gallery

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 11 – 6

Broken Hill Regional Art Gallery cnr Blende and Chloride Streets, Broken Hill 2880
Tel 08 8088 5491 Fax 08 8087 1411 bhartgal@pcpro.net.au www.artgallery.brokenhill.nsw.gov.au Gallery relocating in October 2004 to historical heritage building 'Sully's Emporium', showcasing Broken Hill and contemporary art.

Mon, Tues, Thurs and Sat 10 – 5, Wed and Fri 8.30 – 5, Sun 10 – 4

Campbelltown City Art Gallery Art Gallery Road, cnr Camden and Appin Roads, Campbelltown 2560

Tel 02 4645 4333 Fax 02 4645 4385 art.gallery@campbelltown.nsw.gov.au www.campbelltown.nsw.gov.au Changing exhibitions of national and regional art. Also featuring Japanese Garden and Tea-house, Sculpture Garden and art workshop centre.

To 3 October: 'Place and Memory': The Graphic work of William Robinson. A survey exhibition of William Robinson's graphic work, prints and drawings, covering the period from the late 1970s through to the present day.

From 5 November: Fisher's Ghost Art
Award – annual art award with prize money
in excess of \$20,000. Categories include:
contemporary, works on paper, ceramics,
local, traditional, secondary and primary
schools, and the open section.
Tues – Sat 10 – 4, Sun 12 – 4,
Man by appointment

Mon 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 and Graeme Townsend.
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 18 September: Leica/CCP Documentary
Photography Award from the Centre for
Contemporary Photography, Melbourne
To 18 September: A collection of ceramics
by Gwyn Hanssen Pigott

24 September – 6 November: Joseph Conroy paintings; Peter Rushforth ceramics; Susan Rushforth linocuts

From 12 November: Intimate Encounters: Sexuality & Disability; John Van Der Kolk installation for the unsighted; Claire Hogan paintings; New furniture by TAFE final year students.

Wed - Sat 10 - 4



BELINDA MASON-LOVERING, United we sit, 1998, D3 Print, 14 x 20 cm, 'Intimate Encounter's' Sexuality and Disability', courtesy Coffs Harbour City Gallery

Collins & Kent Fine Art #25 Opera Quays, 7 Macquarie Street, Sydney 2000 #17 Opera Quays, East Circular Quay, Sydney 2000 Tel 02 9252 3993 Fax 02 9252 3995 collinskent@ozemail.com.au www.collinskent.com.au Director: Colin Diamond Gallery Director: Anna Layard Exhibiting original international fine art including: Bacon, Bonnard, Braque, Calder, Cézanne, Chagall, Chahine, Cocteau, Dali, Delaunay, Derain, Dix, Dufy, Giacometti, Goya, Hockney, Kandinsky, Klee, Laurencin, Legrand, Manet, Marini, Masson, Matisse, Menpes, Minaux, Miró, Moore, Motherwell, Picasso, Pissarro, Rembrandt, Renoir, Roig, Rouault, Tobiasse, van Velde and Vuillard To 13 September: Joan Miró 19 October – 8 November: Salvador Dali Mon - Sat 10 - 8, Sun 10 - 7

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, om Roberts, Arthur Streeton, Frederick McCubbin, Ray Crooke, Jeffrey Smart and Charles Conder. To 13 September: Roger Macfarlane, Sculptures; Phillip Pomroy, paintings of New South Wales landscape and Greek themes 17 September – 11 October: Rebecca Pierce, textured oil still-life paintings 15 October – 8 November: John Maitland,

figurative paintings; Warrick Timmins, marble and bronze sculptures
From 12 November: Jane Parkes, naïve childrens paintings; Steve Glassborow, sculptures; Greg Daly, 'follow the collector' ceramics.
Fri, Sat and Mon 11 – 6, Sun 2 – 6, or by appointment

Defiance Gallery 47 Enmore Road, Newtown 2042 Tel 02 9557 8483 Fax 02 9557 8485 crswann@bigpond.net.au www.defiancegallery.com Director: Campbell Robertson-Swann Manager: Lauren Harvey Sculpture and painting from established and emerging Australian artists. Representing Angus Adameitis, Tom Arthur, Janik Bouchette, Grace Burzese, Pamela Cowper, Rachel Douglass, Mark Draper, Ivor Fabok, Peter Godwin, Ulvi Haagensen, Madeleine Halliday, Nigel Harrison, Paul Hopmeier, David Horton, Geoff Ireland, Jennifer Johnson, Ian McKay, Brian Koerber, Anita Larkin, Michael Le Grand, Russell McQuilty, Brad Munro, Campbell Robertson-Swann, Tony Slater, Phillip Spelman, David Teer, Willemina Villari and David Wilson. Wed - Sat 11 - 5

Delmar Gallery
144 Victoria Street, Ashfield 2131
Tel 02 9581 6070 Fax 02 9799 9449
rhoward@trinity.nsw.edu.au
www.trinity.nsw.edu.au
Regular curated exhibitions.
Thurs – Sun 11 – 4 during exhibitions

Dubbo Regional Gallery PO Box 81, Dubbo 2830 Tel 02 6881 4342 Fax 02 6884 2675 gallery@dubbo.nsw.gov.au www.dubbo.nsw.gov.au Dubbo Regional Gallery is temporarily located at the Dubbo Branch, Macquarie Regional Library, cnr Macquarie and Talbragar Streets. Plans are currently underway for a new Gallery. 21 August - 3 October: 'In Flanders Fields': Norman Jorgenson and Brian Harrison-Lever 9 October - 21 November: 'Operation Art': artworks by New South Wales school children for children in hospital From 27 November: 'Interiors': Art of the Edges. 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 Fax 02 4757 1139
fallsgall@pnc.com.au
www.fallsgallery.com.au
Etchings by Boyd, Olsen, Blackman,
Sharpe, Shead, Leunig and Miller.
Contemporary ceramics by Peascod,
Halford, Barrow, Rushforth and others.
Wed – Sun 10 – 5

Galeria Aniela Fine Art and Sculpture Park 261A Mount Scanzi Road, Kangaroo Valley 2577 Tel 02 4465 1494 aniela@shoal.net.au www.galeriaaniela.com.au High quality art from leading Australian, Aboriginal and international artists including Boyd, Perceval, Blackman, Olsen, Crooke, Dunlop, Billy Stockman, Petyarre, Napangardi. Purpose-designed gallery crafted from cool mud bricks and warm timbers, set against the backdrop of the magnificent Kangaroo Valley escarpment on 3 ha of sculptured park. Only two hours South of Sydney but a world away from the main stream of commercial galleries and the busy city. Many say that Galeria Aniela is a work of art in itself. 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.gallery460.com
Fine arts dealer, predominantly twentiethcentury figurative works; changing exhibitions. Eight-hectare sculpture park. Tues – Sun 10 – 5, Sydney 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 Director: 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. 22 – 25 July: Affordable Art Show, Sydney To 12 September: 'Hieroglyphics', Rusiate at the Depot Gallery, Waterloo 29 September - 3 October: Melbourne Art Fair. 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 11 - 6

Gitte Weise Gallery
56 Sutherland Street, Paddington 2021
Tel/Fax 02 9360 2659
weisegal@chilli.net.au
www.gitteweisegallery.com
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 artgallery@goulburn.nsw.gov.au www.goulburn.nsw.gov.au Exhibitions and public programs cover a broad range of art and craft media with a focus on contemporary regional practice. Mon – Fri 10 – 5, Sat and public holidays 1 – 4, or by appointment

Gould Galleries
110 Queen Street, Woollahra 2025
Tel 02 9328 9222 Fax 02 9328 9200
art@gouldgalleries.com
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. Significant works by Howard Arkley, Charles Blackman, Arthur Boyd, John Brack, Andrew Browne, Criss Canning, Peter Cooley, Ray Crooke, William Dobell, Russell Drysdale, Donald Friend, Rosalie Gascoigne, James Gleeson, Linde Ivimey, David Larwill, Norman Lindsay, Frederick McCubbin, Sidney Nolan, John Olsen, John Perceval, Lloyd Rees, Arthur Streeton, Albert Tucker, Brett Whiteley and Fred Williams. Mon - 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 Representing and exhibiting leading contemporary artists from Australia, New Zealand and beyond. Curated exhibitions of international art also form an important part of the Gallery's exhibition schedule, with past artists including Spencer Tunick, Cy Twombly, Damien Hirst, Donald Judd and more. 29 September - 3 October: Exhibiting at the

Melbourne Art Fair: Tony Cragg, Megan Keating, Jeff Koons and Anthony Goicolea From 13 November: Matthys Gerber.

Tues – Sat 11 – 6

GRANTPIRRIE

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

Groundfloor Gallery
39 Cameron Street (off Gipps St)
Balmain 2041
Tel 02 9555 6102
Fax 02 9555 6104
info@groundfloorgallery.com
www.groundfloorgallery.com
Director: Jeannette Mascolo
A broad range of contemporary visual art,
sculpture and photography by leading

Australian and international artists.

Visit our website for our extensive online stockroom selection.

Wed – Fri 11 – 6, Sat – Sun 12 – 5

Hardware Fine Art

62 Mitchell Street, St Leonards 2065
Tel 02 9437 5059 Fax 02 9901 3141
hardwarefineart@iprimus.com.au
Continuous exhibitions of contemporary
Australian art in a variety of mediums.
Friendly gallery, friendly dogs.
Tues – Sat 11 – 5

Harrington Street Gallery 17 Meagher Street, Chippendale 2008 Tel/Fax 02 9319 7378

Artists' cooperative established in 1973. A new exhibition is mounted every three weeks throughout the year from February to December.

Tues – Sun 10 – 4

Harris Courtin Gallery

26 Glenmore Road, Paddington 2021
Tel 02 9368 7950 Fax 02 9368 7943
art@harriscourtingallery.com.au
www.harriscourtingallery.com.au
Original works by emerging and mid-career
Australian artists.
Gallery 1: To 26 September: Ghasan Saaid
5 – 31 October: Sylvia McEwan
2 – 28 November: Polly Harvey
Gallery 2: Changing monthly group
exhibitions by gallery artists.
Tues – Sun 10 – 6

Hogarth Galleries

7 Walker Lane, Paddington 2021
Tel 02 9360 6839 Fax 02 9360 7069
info@hogarthgalleries.com
www.aboriginalartcentres.com
Director: Melissa Collins
Contemporary Aboriginal art from Cape
York, central and western deserts, Arnhem
Land and Western Australia. Diverse
stockroom includes paintings on canvas
and on paper, bark works, carvings and
weavings.
Tues – Sat 10 – 5

Ivan Dougherty Gallery
UNSW College of Fine Arts
Selwyn Street, Paddington 2021
Tel 02 9385 0726 Fax 02 9385 0603
idg@unsw.edu.au
www.cofa.unsw.edu.au/galleries/idg/news
Ivan Dougherty Gallery mounts
approximately ten exhibitions each year,
focussing on twentieth century and
contemporary Australian and international
art of all disciplines.
19 August – 25 September: 'Terra Alterius –
Land of Another'
30 September – 6 November: 'BINOCULAR:
Looking closely at country'

11 - 27 November: COFA Building Project

Mon - Sat 10 - 5, closed Sun and

Jinta Desert Art Gallery
Ground Floor, 120 Clarence Street
(cnr King and Clarence Streets),
Sydney 2000
Tel 02 9290 3639 Fax 02 9290 3631
Art@jintaart.com.au
www.jintaart.com.au
Australia's leading Aboriginal art gallery
exhibiting collectable works by Australia's
finest Aboriginal artists from the Central and
Western Deserts.
Mon –Sat 10 – 6, after hours by
appointment

John Gordon Gallery
360 Harbour Drive, Coffs Harbour 2450
Tel 02 6651 4499 Fax 02 6651 1933
info@johngordongallery.com
www.johngordongallery.com
Contemporary Australian and Indigenous
art. Artists exhibiting this year include
John Dahlsen, Melissa Hirsch, Idris Murphy,
Jon Rhodes and Liz Stops.
Mon – Fri 9 – 5, Sat 9 – 4, Sun by
appointment

The Ken Done Gallery
1 Hickson Road, The Rocks, Sydney 2000
Tel 02 9247 2740 Fax 02 9251 4884
gallery@done.com.au
www.done.com.au

A vibrant space in The Rocks precinct, with exhibitions by Australian artist Ken Done, featuring Sydney Harbour, the beach, reef and outback. Recent original works on canvas and paper, limited-edition prints and posters, bookshop and art-related products. Daily 10 – 5.30, closed Christmas Day only

King Street Gallery
613 King Street, Newtown 2042
Tel/Fax 02 9519 0402
kingst@bigpond.net
www.kingstreetgallery.com.au
Viewing of larger-scale works by gallery
artists.
Open by appointment

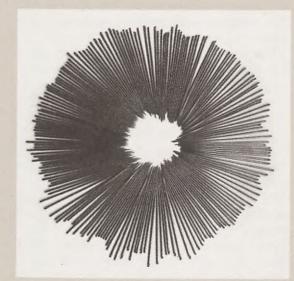
King Street Gallery on Burton 102 Burton Street, Darlinghurst 2010 Tel/Fax (02) 9360 9727 kingst@bigpond.net www.kingstreetgallery.com.au Representing: Jo Bertini, Andrew Christofides, Elisabeth Cummings, Gail English, Anne Ferguson, Salvatore Gerardi, Jon Gintzler, Robert Hirschmann, James Jones, Jan King, Martin King, Alexander McKenzie, Idris Murphy, Constantine Nicholas, Amanda Penrose Hart, Jenny Sages, Wendy Sharpe, Kim Spooner, John Turier and Emma Walker. Extensive stockroom selection. Approved valuer for the Cultural Gifts Program. Exhibiting regularly at Span Galleries in Melbourne. Tues - Sat 11 - 6

Lake Macquarie City Art Gallery
1A First Street, Booragul 2284
Tel 02 4965 8260 Fax 02 4965 8733
artgallery@lakemac.nsw.gov.au
www.lakemac.com.au
10 September – 24 October: 'Passage',
traces creative passage. Conceptual and
artistic links are made to Aboriginal artists'

homelands. Supported by NSW Ministry for the Arts From 29 October: 'With the Flow, Against the Grain', contemporary textile works by artist Keiko Amenomori-Schmeisser. A Craft

ACT exhibition toured by MGF NSW; 'Traverse', exploring the intricacies of cultural identity. Partnership with Rocketart, Newcastle.

Tues - Sun 10 - 5



KEIKO AMENOMORI-SCHMEISSER, Large circle, 2002, digital print on vinyl cloth, 210 x 90cm, collection of the artist, courtesy Lake Macquarie City Art Gallery

Legge Gallery 183 Regent Street, Redfern 2016 Tel 02 9319 3340 Fax 02 9319 6821 legge@intercoast.com.au www.leggegallery.com

Representing Susan Andrews, Paul Bacon, John Bartley, Robert Cleworth, Rox De Luca, Lachlan Dibden, Brian Doar, Neil Evans, Fiona Fell, Vivienne Ferguson, Joe Frost, Rew Hanks, Julie Harris, Steve Harrison, David Hawkes, Catherine Hearse, Bruce Howlett, Bryan King, Steve Kirby, Ingo Kleinert, Pat Larter, Richard Lewer, Peter Liiri, Emma Lohmann, Tony McDonald, Glenn Murray, Derek O'Connor, Kathryn Orton, Peggy Randall, James Rogers, Kerry Russell, Evan Salmon, John Smith and Beryl Wood. 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: Katie Edwards
Monthly exhibitions of paintings, works on
paper and sculpture by contemporary
Australian artists.
Mon – Sat 11 – 6, Sun 2 – 5

Lismore Regional Gallery

131 Molesworth Street, Lismore 2480
Tel 02 6622 2209 Fax 02 6622 2228
artgallery@lismore.nsw.gov.au
www.lismore.nsw.gov.au/gallery
Celebrating 50 years with displays from the
permanent collection, exhibitions of local
and touring Australian art and international
exhibits.

Tues - Fri 10 - 4, Sat 10.30 - 2.30

Liverpool Street Gallery

243a Liverpool Street, East Sydney 2010 Tel 02 8353 7799 Fax 92 8353 7798 info@liverpoolstgallery.com.au www.liverpoolstgallery.com.au Representing Rick Amor, John Beard, Steven Harvey, David Keeling, John Kelly, Kevin Lincoln, Peter Sharp, Kate Turner, Dick Watkins and Karl Wiebke. Tues – Sat 10 – 6

Macquarie University Art Gallery Vice Chancellors Office, Building E11A North Ryde 2109 Tel 02 9850 7437 Fax 02 9850 7565 rdavis@vc.mg.edu.au

A changing exhibition program with related publications, education and public programs for the campus community, schools and the general community. An outreach program is available for schools and aged care facilities. The University has an extensive collection of major works by Australian artists including a wide-ranging selection of Indigenous works. Some of the collection is on permanent display throughout the University library.

To 17 September: Andrew Sibley: Meet the Family

22 September – 26 October: No Exit: George Gittoes in Baghdad and New York, the tale of two cities linked by violence from eyewitness artist Gittoes, including photographs, video, drawings and paintings. Curated by Rod Pattenden From 3 November: 'Fresh Fields': Charles Nodrum Collection, surveying the generation of Australian artists from the 1960s and 1970s.

Free admission.

Mon – Thurs 10 – 5, Sat 10 – 4 for major exhibitions

Manly Art Gallery and Museum
West Esplanade (next to Oceanworld)
PO Box 82, Manly 1655
Tel 02 9949 1776 Fax 02 9948 6938
artgallery@manlycouncil.nsw.gov.au
www.manly.nsw.gov.au
Director: Therese Kenyon
From September: 'Itsy Bitsy Teeny Weeny'
a brief history of the bikini

10 September – 10 October: 'The Artists Studio', etchings by Ron McBurnie and collaborating artists; Paola Talbert, Water Blooms

15 October – 7 November: Oceans: Steven Copland and Robert Eadie; Katie Pashley: installation 12 – 28 November: Brookvale TAFE Fine

136 art & australia

public holidays

Arts graduating students' exhibition; 'A Vista on Two Waters': Radisav Vucetic. Tues – Sun 10 – 5

Martin Browne Fine Art at 22 Macleay Street
22 Macleay Street, Potts Point 2011
Tel 02 9331 0100 Fax 02 8356 9511
mdbrowne@ozemail.com.au
www.martinbrownefineart.com
A selection of contemporary Australian art
works by Ildiko Kovacs, Neil Frazer,
Christine Johnson, Aida Tomescu, Chris
Langlois, Rozee Cutrone, A. J. Taylor,
Savanhdary Vongpoothorn and Michael
Cusack.
Tuesday – Sunday 11 – 6

Martin Browne Fine Art at the Yellow House 57-59 Macleay Street, Potts Point 2011 Tel 02 9331 7997 Fax 02 9231 7050 mbfayellowhouse@ozemail.com.au www.martinbrownefineart.com Tuesday – Sunday 11 – 6

Michael Carr Art Dealer
124A Queen Street, Woollahra 2025
Tel 02 9327 3011 Fax 02 9327 3155
info@michaelcarr.net
www.michaelcarr.net
Sale and exhibition of international and
Australian paintings and sculpture,
representing Lanceley, 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 11 – 6, Sun 12 – 5

Miles Gallery

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

MLC Gallery
449 Harris Street, Ultimo 2007
Tel 02 9692 9222 Fax 02 9692 9733
info@mlcgallery.com.au
www.mlcgallery.com
Director: Miriam Cabello
MLC Gallery represents new, emerging and
minority group artists in the hopes of
building and enhancing awareness of
community issues.

To 17 September: Mark Naylor: Layer upon Layer
19 September – 9 October: Charlie Sheard: Third year graduate students
12 – 31 October: FangMin Wu: Traditional Chinese and Australian art mix
2 – 28 November: Miriam Cabello: Reversing the Gaze.
Mon – Fri 11 – 5, Sat – Sun 11 – 4

Moree Plains Gallery cnr Frome & Heber Streets, Moree 2400 Tel 02 6757 3320 Fax 02 6752 7173 mpgallery@northnet.com.au www.moreeplainsgallery.org.au Moree Plains Gallery is located on the Newell Highway in north-western New South Wales and presents a program of travelling and local exhibitions, along with a permanent display of Aboriginal artefacts in the Vault Keeping Place. 20 August - 2 October: NSW TAFE Art & Design Prize Exhibition 8 October - 13 November: Keeping the Peace (Australian War Memorial) with the Warialda Art Group Exhibition From 19 November: 'Mood & Moment': selected watercolours from the Newcastle Region Art Gallery. Free admission. Mon - Fri 10 - 5, 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
To 14 November: Jan Nelson +
Liza May Post
2 September – 28 November: Primavera
2004: Exhibition by Young Australian Artists;
William Kentridge
From 26 November: Destiny Deacon;
Lee Bul.
Admission FREE thanks to leading sponsor
Telstra.
Daily 10 – 5

Museum of Contemporary Art

Newcontemporaries
Level 3, South QVB (Town Hall end),
George Street, Sydney 2000
Tel 02 9268 0316 Fax 02 9264 8711
newcontemporaries@iprimus.com.au
www.newcontemporaries.com.au
Newcontemporaries is a non-commercial
gallery located in the Queen Victoria
Building, Sydney. The gallery ccommodates
a wide range of events, including
one-person shows and thematic exhibitions.
Mon – Sat 11 – 5, Sun 11 – 4

New England Regional Art Museum
Kentucky Street, Armidale 2350
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

1 Laman Street, Newcastle 2300

Tel 02 4974 5100 Fax 02 4974 5105 artgallery@ncc.nsw.gov.au www.newcastle.nsw.gov.au/go/artgallery The gallery plays a key role in stimulating cultural life in the Hunter Region through its diverse public programs and changing local, national and international 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 Christine Robinson, Ian Pearson, Shirley Miller, Margie Rojo 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
Tel 02 6689 0041
Special exhibitions changing every two to three weeks.
Daily 10 – 4

Paddington Contemporary
241 Glenmore Road, Paddington 2021
Tel 02 9331 1195 Fax 02 9331 1196
Mobile 0413 884 151
Contemporary art by leading Australian and international artists. New exhibitions each month.
Tues – Fri 12 – 7, Sat 10 – 7, Sun 11 – 5

Ray Hughes Gallery
270 Devonshire Street, Surry Hills 2010
Tel 02 9698 3200 Fax 02 9699 2716
info@rayhughesgallery.com
www.rayhughesgallery.com
Representing Australian and Chinese
contemporary art and German expressionist
prints and drawings.
Tues – Sat 10 – 6

Rex Irwin Art Dealer

1st Floor, 38 Queen Street,
Woollahra 2025
Tel 02 9363 3212 Fax 02 9363 0556
brettballard@rexirwin.com
www.rexirwin.com
7 – 25 September: View our website for
exhibition details
29 September – 3 October: Visit our Stand
at the Melbourne Art Fair
28 September – 23 October: Contemporary
Australian ceramics exhibition
26 October – 20 November: Jonathan
Delafield Cook.
Tues – Sat 11 – 5, or by appointment

Richard Martin Art
104 Glenmore Road, Paddington 2021
Tel/Fax 02 9360 3353
info@richardmartinart.com.au
www.richardmartinart.com.au
Director: Richard Martin
Buying and selling modern and
contemporary Australian art. Regular
exhibitions of prominent and emerging
Australian contemporary artists.
Tues – Sun 11 – 6

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 www.roslynoxley9.com.au Australian and international contemporary art. Representing James Angus, Hany Armanious, Robyn Backen, Angela Brennan, The Estate of Robert Campbell Jnr, Tony Clark, Bill Culbert, Destiny Deacon, John Firth-Smith, Fiona Foley, Dale Frank, Jacqueline Fraser, The Estate of Rosalie Gascoigne, Fiona Hall, Louise Hearman, Bill Henson, Yayoi Kusama, Lindy Lee, Linda Marrinon, Mandy Martin, Tracey Moffatt, TV Moore, Callum Morton, Nell, David Noonan, Bronwyn Oliver, Michael Parekowhai, Patricia Piccinini, Julie Rrap, Vivienne Shark LeWitt, Nike Savvas, Kathy Temin, Jenny Watson, John Wolseley and Anne Zahalka. 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

Sherman Galleries
16–20 Goodhope Street, Paddington 2021
Tel 02 9331 1112 Fax 02 9331 1051
info@shermangalleries.com.au
www.shermangalleries.com.au
Peter Atkins, Gordon Bennett, Lauren
Berkowitz, Marion Borgelt, Dadang
Christanto, Shaun Gladwell, Anne Graham,
Cai Guo-Qiang, 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,

Jennifer Turpin, Hossein Valamanesh, Guan Wei, Philip Wolfhagen, Xu Bing, John Young, Estate of John Davis and Estate of Paul Partos
To 18 September: John Young
23 September – 16 October: Guan Wei
21 October – 13 November: Marion Borgelt
From 18 November: Festivus 04.
Tues – Fri 10 – 6, Sat 11 – 6, Sun 12 – 5

Tim Storrier, Imants Tillers, Kimio Tsuchiya,

S.H. Ervin Gallery
National Trust Centre
Watson Road, Observatory Hill,
(off Argyle Street), The Rocks,
Sydney 2000
Tel 02 9258 0173 Fax 02 9258 1110
shervingallery@nsw.nationaltrust.org.au
www.nsw.nationaltrust.com.au
This major public art museum presents a
program of changing exhibitions which
examine historical and contemporary
Australian art. See website for details.
Tues – Fri 11 – 5, Sat – Sun 12 – 5,
closed Mon and public holidays

Sir Hermann Black Gallery & Sculpture Terrace Level 5, Wentworth Building, cnr Butlin Avenue and City Road, University of Sydney 2006 Tel 02 9563 6053 Fax 02 9563 6029 gallery@usu.usyd.edu.au www.sirhermannblackgallery.com Curator: Nick Vickers The Sir Hermann Black Gallery and Sculpture Terrace is the University of Sydney Union's gallery. The gallery hosts exhibitions from contemporary artists and from the union's art collection, as well as curated exhibitions of sculpture on the terrace. Tues - Sat 11 - 4

SOHO Galleries
104 Cathedral Street, Sydney 2011
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 emerging and established artists.
Tues – Sun 12 – 6

Stills Gallery 36 Gosbell Street, Paddington 2021 Tel 02 9331 7775 Fax 02 9331 1648 photoart@stillsgallery.com.au www.stillsgallery.com.au Contemporary Photomedia. Representing: Brook Andrew, Narelle Autio, Pat Brassington, Christine Cornish, Brenda L Croft, Sandy Edwards, Merilyn Fairskye, Anne Ferran, Shayne Higson, Mark Kimber, Steven Lojewski, Ricky Maynard, Anne Noble, Polixeni Papapetrou, Trent Parke, Bronwyn Rennex, Glenn Sloggett, Robyn Stacey, Danielle Thompson, Stephanie Valentin and William Yang. 8 September - 9 October: Christine Cornish; Bronwyn Rennex 13 October – 13 November: Stephanie Valentin; Shayne Higson From 17 November: Narelle Autio. Tues – Sat 11 – 6

Stills South
2 Danks Street, Waterloo 2017
Tel 02 8399 0611
Fax 02 8399 0633
photoart@stillssouth.com.au
www.stillsgallery.com.au
Exhibition space and print room featuring
Stills Gallery artists
July – August: Featuring works by Pat
Brassington.
Tue – Fri 11 – 6, Sat 12 – 5

Tim Olsen Gallery
76 Paddington Street, Paddington 2021
Tel 02 9360 9854 Fax 02 9360 9672
tim@timolsengallery.com
www.timolsengallery.com
Specialising in contemporary Australian
painting and sculpture. Changing
exhibitions by gallery artists including John
Olsen, David Larwill, Philip Hunter, David
Bromley, Melinda Harper and Matthew
Johnson.
To 18 September: Philip Hunter
21 September – 9 October: John Olsen

12 - 30 October: Barbara Campbell

2 - 20 November: Joanna Logue.

Tues - Fri 11 - 6, Sat 11 - 5

Tom Mathieson Australian Art and Investment Gallery 280 Rocky Point Road, Ramsgate 2217 Tel 02 9529 6026 Fax 02 9529 0929 info@tommathiesongallery.com.au www.tommathiesongallery.com.au Quality investment art since 1976. Representing John Allcot, Alan D. Baker, Charles Blackman, Arthur Boyd, David Boyd, John Coburn, Ray Crooke, Robert Dickerson, William Dobell, Pro Hart, Diana Lane, Norman Lindsay, Max Mannix, Albert Namatjira, Margaret Olley, Hugh Sawrey, Maynard Waters, James Willebrant, Reinis Zusters and more. To view all works exhibited visit our website. Daily 10 - 5

Touch of Mandela Gallery 1-5 Hickson Road The Rocks, Sydney 2000 Tel 02 9252 1000 Fax 02 9252 1077 info@touchofmandela.com.au www.touchofmandela.com.au Continuous exhibition of the signed, numbered, limited edition lithographs by Nelson Mandela, former President and Nobel Laureate. Including works from 'The Struggle', 'Robben Island I' and 'Robben Island II' series. The gallery also features changing exhibitions of internationally renowned, contemporary artists. September - October: Velaphi Mazimba (South Africa). Daily 10 - 6

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 and international
art. Monthly exhibition program and
extensive stockroom.
Tues – Sat 11 – 6, Sun 12 – 5

Utopia Art Sydney
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 utsgallery@uts.edu.au 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 focussing on work by emerging designers, architects and artists. To 24 September: 'New Urbanism': Chinese Contemporary Photography 5 - 22 October: Art Directors Club New York: 83rd Annual Awards November - December: UTS Student Degree Shows: design, architecture and fashion.

Wagner Art Gallery 39 Gurner Street, Paddington 2021 Tel 02 9360 6069 Fax 02 9361 5492 wagnerart@bigpond.com www.wagnerartgallery.com.au 4 - 30 September: Celia Perceval: The Australian Coastal Bush - paintings and ceramics. Celia's ceramics are all handthrown, hand-decorated and glazed and reflect the earthy essence of her sought after paintings 2 - 28 October: Mike Worrall, new paintings. Mike Worralls' paintings are immediately recognisable 30 October - 25 November: David Boyd, a new series of paintings. Mon - Sat 10.30 - 6, Sun 1 - 6

Tues - Fri 12 - 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.
14 September – 9 October: Richard Larter,
recent paintings; Wally Barda, sculpture

12 October – 6 November: Robert Parr, recent sculpture; Jon Plapp, paintings From 9 November: Paul Selwood, sculpture. 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.1earth.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. To 4 October: 'Operation Art': works from the Children's Hospital at Westmead collection produced by K-10 school children from across New South Wales 11 September - 24 October: 'Megapixel what: 2003 Resident Artist': an exhibition of six new cinematic paintings faithfully restoring digital to analogue 7 October - 28 November: 'Time of Our Lives': photographs celebrating the lives of older people in the Illawarra 9 October - 21 November: 'Cheaper and Deeper': The Photographs of Glenn Sloggett, 25 photographs exploring the extremities of suburban Australia. An Australian Centre for Photography touring exhibition From 30 October: Joanne Handley: Merge, paintings, drawings and digital prints that use new technologies and hybrid processes the artist developed during her recent residence in the United States. 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
yuill_crowley@bigpond.com
Contemporary art.
Wed – Fri 11 – 6, Sat 11 – 4.30

ANU Drill Hall Gallery

Australian National University Kingsley Street, (off Barry Drive), Acton 2601

Tel 02 6125 5832 Fax 02 6247 2595 dhg@anu.edu.au

http://info.anu.edu.au/mac/Drill_Hall_Galler y/index.asp

Director: Nancy Sever

To 26 September: Geoffrey Bartlett, recent sculptural works by Geoffrey Bartlett Including freestanding works, wall pieces and a series of drawings

30 September – 7 November: Virginia Coventry, a retrospective of the work of abstract painter Virginia Coventry, curated by Terence Maloon; Chinese Political Posters, from the collection of Professor Jon Sigurdson

From 11 November: ANU Art Collection. 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. 2 – 20 September: Christina Cordero: prints and works on paper; Anita McIntyre:

29 September – 3 October: Melbourne Art Fair - Anna Eggert, Robert Boynes, Graeme Townsend, Dean Bowen, Graham Fransella, Kate Briscoe, Crispin Akerman, Helen Geier

and Wendy Teakel 14 October – 1 November: Robert Boynes: Paintings; Canberra Glass 2004: studio

4 - 7 November: SOFA Chicago 2004: Scott Chaseling, Mel Douglas and Kirstie Rea 4 – 22 November: Thornton Walker: Paintings and works on paper; Angela

Valamanesh: ceramics. Daily 10 - 5

Chapman Gallery Canberra 31 Captain Cook Crescent, Manuka 2603 Tel 02 6295 2550 Fax 02 6295 2550 Director: Judith L. Behan Quality Indigenous art always in stock.

Exhibitions this quarter include Al Skaw, Papunya-Tula, Maningrida Mimi Carvings and Tim Johnson.

September: Jenny Sages: paintings October: High flyers of Aboriginal art November: Brian Dunlop: paintings. Wed - Sun 11 - 6

National Gallery of Australia Parkes Place, Canberra 2600 Tel 02 6240 6502 Fax 02 6240 6561 www.nga.gov.au

To 10 October: Montien Boonma: Temple of the Mind; Sean Scully To 7 November: No Ordinary Place: The Art of David Malangi; 'Printed Light -Photographic Vision and the Modern Print' From 2 October: 'Big spooks': children's

From 11 November: Vivienne Westwood. Daily 10 - 5, closed Christmas Day

National Portrait Gallery

Old Parliament House, King George Terrace, Canberra 2600 Commonwealth Place, Canberra 2600 Tel 02 6270 8222 Fax 02 6270 8181 npg@dcita.gov.au www.portrait.gov.au

One of only four in the world, The National Portrait Gallery has a permanent collection of portraits featuring people who have shaped the Nation - those who have made history and those who are making history. OPH Daily 9 - 5,

Commonwealth Place Wed - Sun 10 - 5

Solander Gallery 10 Schlich Street, Yarralumla 2600 Tel 02 6285 2218 Fax 02 6282 5145 sales@solander.com.au www.solander.com.au Established 1974. Specialising in collections and investment art. Continuing exhibitions of prominent and emerging Australian contemporary artists including: Archer, Benjamin, Boyd, Cassab, P. Churcher, Coburn, Crooke, Cullen, de Teliga, Eccles, Fairbairn, Firth-Smith, Flugelman, Georgiadis, Grant, Griffen, Harry, Hattam, Hodgkinson, Jacks, Johns, Juniper, Kelly, Kngwarreye, Lanceley, Leach-Jones, Larter, Larwill, Lester, Leti, Looby, Lynn, Marzik, McInnis, Nolan, Olsen, Proud, Shead, Shearer, Sibley, Storrier, Warren and Woodward.

Victoria

Wed - Sun 10 - 5

Adam Galleries

1st Floor, 105 Queen Street, cnr Queen and Little Collins Streets Melbourne 3000 Tel 03 9642 8677 Fax 03 9642 3266 nstott@bigpond.com www.adamgalleries.com

Traditional and contemporary Australian and European paintings, prints, drawings and sculpture. Selected exhibitions of work by established artists throughout the year. Mon - Fri 10 - 5, Sat 11 - 4 during exhibitions, or by appointment

Alcaston Gallery

11 Brunswick Street, Fitzroy 3065 Tel 03 9418 6444 Fax 03 9418 6499 art@alcastongallery.com.au www.alcastongallery.com.au Director: Beverly Knight, ACGA member. Exhibiting contemporary Aboriginal art paintings, works on paper, limited edition prints, sculpture, ceramics and artefacts. To 4 September: Judy Napangardi Watson & Betsy Napangardi Lewis: recent paintings; Fibre Sculpture from NPY Tjanpi Women's Council, Northern Territory 8 September – 2 October: Eubena Nampitjin: solo exhibition 29 September - 3 October: Participant at Melbourne Art Fair, Exhibition Building, Melbourne 8 - 30 October: 'All About Art': annual

group show; Paddy Simms: solo exhibition 5 - 27 November: Barks and Poles by Gulumbu Yunupingu; Hermannsburg Potters 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

ARC One Gallery 45 Flinders Lane, Melbourne 3000

Tel 03 9650 0589 Fax 03 9650 0591 mail@arc1gallery.com www.arc1gallery.com Representing Pat Brassington, Lyndell Brown & Charles Green, Peter Callas, Karen Casey, Rose Farrell & George Parkin, Sue Ford, Cherry Hood, Janet Laurence, Dani Marti, Ross Moore, Robert Owen, David Ralph, Eugenia Raskopoulos, Jacky Redgate, Julie Rrap, Wilson Sheih, Phaptawan Suwannakudt, Imants Tillers and Guan Wei. Tues - Fri 11 - 5, Sat 11 - 4

Arts Project Australia

24 High Street, Northcote 3070 Tel 03 9482 4484 Fax 03 9482 1852 apa@hard.net.au www.artsproject.com.au Regular shows of work by 'outsider' and 'self-taught' artists. Large collection of works in stock.

Mon - Fri 9 - 4, Sat 10 - 12, or by appointment

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

Australian Galleries, Works on Paper 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 prints and works on paper by Australian Galleries artists. Mon - Sat 10 - 6, Sun 12 - 5

Australian Print Workshop

210 Gertrude Street, Fitzroy 3065 Tel 03 9419 5466 Fax 03 9417 5325 auspw@bigpond.com www.australianprintworkshop.com Specialising in limited-edition prints by contemporary artists. Regular exhibitions and a comprehensive range of prints for

Tues - Fri 10 - 5, Sat 12 - 5

Axia Modern Art

1010 High Street, Armadale 3143 Tel 03 9500 1144 Fax 03 9500 1404 art@axiamodernart.com.au www.axiamodernart.com.au Contemporary Australian paintings, sculpture and studio glass direct from the 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

Chapel Off Chapel

12 Little Chapel Street, Prahran 3141 Tel 03 8290 7011 Fax 03 9510 1086 Chapel@stonnington.vic.gov.au www.stonnington.vic.gov.au/chapel Chapel Off Chapel presents a diverse range of work, including painting, sculpture, multimedia, textiles and jewellery, from emerging and established artists in the Mezzanine and Foyer Galleries. Exhibitions change every three weeks. Details of current exhibitions available on the website or in the Chapel Off Chapel quarterly calendar. Mon - Fri 12 - 7, Sat - Sun 10 - 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, ACGA member Associate Director: Kelli Hulyer Representing: Marion Borgelt, Jeff Carter, Roy Churcher, Andrew Curtis, 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, Ryoji Koie, 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, Carl Warner, Philip Wolfhagen and Catherine Woo. To 18 September: Ann Holt, Gwyn Hanssen Pigott and Allan Mitelman 21 September - 16 October: Catherine Woo and Ian Bonde 29 September – 3 October: Melbourne Art Fair 2004 – showing a selection of Gallery artists 19 October – 13 November: Deborah

Contemporary Art Australia & Associates

Tues - Fri 10.30 - 5, Sat 11 - 5

From 16 November: Bronwyn Oliver.

Joan Gough Studio Gallery 328 Punt Road, South Yarra 3141 Tel 03 9866 1956

www.panetix.com/caa

Founded in 1989 by Joan Gough, five past presidents and twenty members of the Contemporary Art Society (1939 – Bell and Reed), CAA is now in its fourteenth 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.

PO Box 283, Richmond 3121
Tel 03 9428 0568
Mobile 0407 059 194
casinc@vicnet.net.au
www.vicnet.net.au/~casvic/
3 – 16 October: C.A.S. Inc. Members'
Exhibition 2004, Clifton Creative
Arts Centre, 302 – 314 Church Street,
Richmond, open Fri – Wed 11 – 6.
Members' recent works now showing:
Commercial Bedding Supplies, 575
Church St, Richmond, Mon – Fri 9 – 5, Sat
9 – 4, Sun 11 – 4. Also view over 150
artworks on our website.

Counihan Gallery in Brunswick 233 Sydney Road, Brunswick 3056 (next to Brunswick Town Hall) Tel 03 9389 8622 Fax 03 9387 4048 prawnsley@moreland.vic.gov.au Acting Curator: Phe Rawnsley 10 September – 3 October: 'Practice in Process': Curated within a studio context, artists from the Moreland area exhibit a range of artforms as works in progress 15 October – 14 November: 'Satire by Design': A dynamic exhibition of satirical images curated by Robert Smith. Including works by Daumier, Goya, Hogarth and Australia's Bruce Petty and Les Tanner From 26 November: 2004 RMIT Studio Textile and Screen Print Design Graduate Exhibition.

Wed – Sat 11 - 5, Sun 1 - 5, closed public holidays

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 Exhibiting works by contemporary Australian artists with monthly solo and group exhibitions. Stockroom works include photographs, prints, assemblages, paintings, drawings and sculpture. Representing: Ian Bracegirdle, Jane Burton, Renato Colangelo, Kevin Connor, Robert Dickerson, Matthew Hooper, Tony Irving, Zai Kuang, Graham Kuo, Adrian Lockhart, Marco Luccio, George Matoulas, Mel McVeigh, Jamieson Miller, Antonio Muratore, Tom Murray-White, Adam Nudelman, Lisa Walker, Fiona White and Poh-Ling Yeow. To 26 September: Eugenie Lee and Murray Bird: paintings

28 September – 24 October: Adrian Lockhart: paintings 26 October – 21 November: Robert Dickerson: paintings.

Tues - Sat 11 - 6, Sun 12 - 5

Flinders Lane Gallery

137 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. Art consultants. Established
since 1990.
Tues – Fri 11 – 6, Sat 11 – 4

Gallery arc

Main Street, Yinnar 3869
Tel 03 5163 1310 Fax 03 5163 1524
arcyinnar@net-tech.com.au
www.arcyinnar.org.au
Artist-run enterprise including a
contemporary art gallery and studios.
Exceptional exhibition space with monthly
changing thematic and private exhibitions.
Mon – Fri 12 – 4, Sat 11 – 3

Gallery Gabrielle Pizzi

141 Flinders Lane, Melbourne 3000
Tel 03 9654 2944 Fax 03 9650 7087
gallery@gabriellepizzi.com.au
www.gabriellepizzi.com.au
Representing contemporary Australian
Aboriginal artists from the remote
communities of Papunya, Balgo Hills,
Utopia, Aurukun, Haasts Bluff, Maningrida
and Tiwi Islands, as well as city-based
artists H. J. Wedge, Michael Riley, Brook
Andrew, Christian Thompson and Leah
King-Smith.
Tues – Fri 10 – 5.30, Sat 11 – 4

Gallery Paul

12 Metropol, cnr Fitzroy Street and Canterbury Road, St Kilda 3182
Tel 03 9534 3828
gallerypaul@iprimus.com.au
www.gallerypaul.com
Exhibiting contemporary works suitable for small and large architectural design spaces.
Constantly changing exhibitions. Art consultancy specialising in corporate commissions.
Mon – Fri 11 – 6, Sat – Sun 11 – 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.
Free admission.

Free admission.

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@gertrude.org.au www.gertrude.org.au 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. Significant works by Howard Arkley, Charles Blackman, Arthur Boyd, John Brack, Andrew Browne, Criss Canning, Peter Cooley, Ray Crooke, William Dobell, Russell Drysdale, Donald Friend, Rosalie Gascoigne, James Gleeson, Linda Ivimey, David Larwill, Norman Lindsay, Frederick McCubbin, Sidney Nolan, John Olsen, John Perceval, Lloyd Rees, Arthur Streeton, Albert Tucker, Brett Whiteley and Fred Williams.

Greythorn Galleries

462 Toorak Road, Toorak 3142
Tel 03 9826 8637 Fax 03 9826 8657
art@greythorngalleries.com.au
www.greythorngalleries.com.au
Exhibiting prominent and emerging artists;
Agents for David Boyd, Pro Hart and many
more. Advisors to young collectors.
Established 1973.
Mon – Fri 10 – 5.30, Sat 10 – 5, Sun 2 – 5
(exhibitions only)

Mon - Fri 11 - 6, Sat 11 - 5, Sun 2 - 5

Hamilton Art Gallery

107 Brown Street, Hamilton 3300
Tel 03 5573 0460 Fax 03 5571 1017
hamiltongallery@sthgrampians.vic.gov.au
www.hamiltongallery.org
Outstanding historic and contemporary
collections of silver, porcelain, glass,
oriental ceramics, paintings and prints,
including Australian art, and a collection
of eighteenth-century landscapes by Paul
Sandby, 'The Father of English
Watercolour'.
Mon – Fri 10 – 5, Sat 10 – 12, 2 – 5, Sun 2 – 5

Helen Gory Galerie

Tuesday - Saturday 11 - 6

25 St Edmonds Road, Prahran 3181
Tel 03 9525 2808 Fax 03 9525 2633
gallery@helengory.com
www.helengory.com
Director: Helen Gory
Our focus is representing artists with a passion and dedication to their chosen artform. This is an opportune time to familiarise yourself with the gallery and invest with confidence. Exhibiting contemporary art and young talented artists.

lan Banksmith Online

Tel 03 9572 2411 Fax 03 9572 2037

mail@ianbanksmith.com

www.ianbanksmith.com Representing one of Australia's foremost

contemporary artists. Featuring paintings in oil, acrylic and enamel. Website updated regularly.

Indigenart

The Mossenson Galleries

17 Grattan Street, Carlton 3053 Tel 08 9388 2899 Fax 08 9381 1708

gallery@indigenart.com.au

www.indigenart.com.au Director: Diane Mossenson

Exhibiting works on canvas, paper and bark, Sculptures, ceramics and craft produced by leading and emerging Aboriginal artists

from communities across Australia. ACGA member.

By appointment

Jindy Gallery

Contemporary Indigenous Art

Shop Gallery:

35 Bridge Road, Richmond 3121

First Floor Gallery: 39 Bridge Road, Richmond 3121

lel 03 9427 7666 Fax 03 9818 4419

Mobile 0418 397 497 jindygallery@aol.com

www.jindygallery.com

Works on linen, canvas and paper, as well as etchings and wall hangings, by

established and emerging artists from Selected areas of Australia. Wed - Sat 11 - 4, or by appointment

Joshua McClelland Print Room

15 Collins Street (2nd floor), Melbourne 3000

Tel/Fax 03 9654 5835 loshmcclelland@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. Represented artists include Mark Maglaic,

Heather Fairnie, Giorg Hasapi and Jennie Jackson.

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 Petyarre, 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 www.libbyedwardsgalleries.com Director: Libby Edwards Monthly exhibitions of paintings, works on paper and sculpture by contemporary

Australian artists. Tues - Fri 11 - 6, Sat 12 - 5, Sun 2 - 5

Linden - St Kilda Centre for Contemporary Arts

26 Acland Street, St Kilda 3182 Tel 03 9209 6794 Fax 03 9525 4607 info@lindenarts.org www.lindenarts.org

Linden is St Kilda's leading contemporary arts venue with events and programs encompassing a broad range of art practices, innovation and new ideas. Tues - Sun 1 - 6

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 + Sculpture Park houses an excellent collection of fine art major works by leading Australian sculptors. Recently renovated, the award-winning gallery presents a vibrant program of exhibitions, lectures and art events. Australia's leading Sculpture Park is set in eight hectares of landscaped bushland, 4 kms East of Frankston, Victoria. The Park is a mixture of developed garden galleries, wild bushland, lakes and sculpture trails. Entry by donation. Tues - Sun 10 - 5,

Café: Wed - 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 Contemporary Australian paintings and

sculpture by leading and emerging artists. Sat - Sun 11 - 5.30, or by appointment

Melbourne Fine Art

422 Bourke Street, Melbourne 3000 Tel 03 9670 1707 Fax 03 9670 170 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 Metro 5 represents twenty-four of

Australia's leading contemporary artists and photo artists.

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

Monash Gallery of Art

860 Ferntree Gully Road, Wheelers Hill 3150 Tel 03 9562 1569

Fax 03 9562 2433

mga@monash.vic.gov.au Gallery, gift shop, licensed café and

sculpture park. To 12 September: 'Seeing the Sublime,

Richard Clements (1951-1999): A Painterly Journey'

To 26 September: Recent Acquisitions: MGA Collection, works by leading Australian photographers and photoartists 24 September - 24 October: The Shearers: Andrew Chapman

17 September - 31 October: 'Unreal Rock': Australian music photography 1 October – 28 November: The Wave:

Harry Nankin. Tues - Fri 10 - 5, Sat - Sun 12 - 5

Monash University Museum of Art (MUMA)

Building 55, Clayton Campus Monash University 3800 Tel 03 9905 4217

Fax 03 9905 4345 muma@adm.monash.edu.au www.monash.edu.au/muma Monash University Museum of Art (MUMA) is a public art space committed to presenting a dynamic exhibition program that provides a comprehensive and scholarly perspective on contemporary Australian visual arts. Public events include artist and curatorial floor talks and forums.

Engaging educational programs are offered. Extensive permanent collection of contemporary Australian art. Complete backlist of catalogues for sale. Free admission, Parking available.

Tues - Fri 10 - 5, Sat 2 - 5, closed between exhibitions

Montsalvat

7 Hillcrest Avenue, Eltham 3095 Tel 03 9439 7712 Fax 03 9431 4177

functions@montsalvat.com www.montsalvat.com

Montsalvat has much in common with a simple French Provincial village. Now a perpetual trust providing a workplace and studios for artists, the Barn Gallery and Long Gallery and a superb venue for concerts and festivals.

Daily 9 - 5

National Gallery of Victoria

The Ian Potter Centre: NGV Australia

Federation Square

Corner Russell & Flinders Streets.

Melbourne 3000 Tel 03 8662 1553

www.ngv.vic.gov.au

NGV Australia at Federation Square is the home of Australian art.

To 3 October: John Glover and the Colonial Picturesque

To 10 October: Allan Mitelman: Works on Paper 1968 - 2004

To 7 November: 'Living Together is Easy': Twelve artists from Australia and Japan From 29 October: James Gleeson.

Mon - Thurs 10 - 5, Fri 10 - 9,

Sat & Sun 10 - 6

National Gallery of Victoria International

180 St Kilda Road, Melbourne 3000 Tel 03 8620 2222

A whole world of art.

To 12 September: MediaSkulpture: Video Art Scene Switzerland

To 26 September: French Impressionist Masterpieces from the Musee d'Orsay

To 17 October: Man Ray To 24 October: The Art of Zen: Fingers Pointing at the Moon

From 13 October: Edvard Munch: The Frieze of Life.

Daily 10 - 5

Nellie Castan Gallery

Level 1, 12 River Street, South Yarra 3141 Tel 03 9804 7366 Fax 03 9804 7367 dana@nelliecastangallery.com www.nelliecastangallery.com Specialising in contemporary Australian painting, photography and sculpture by emerging and prominent artists.

Niagara Galleries

245 Punt Road, Richmond 3121 Tel 03 9429 3666 Fax 03 9428 3571 mail@niagara-galleries.com.au www.niagara-galleries.com.au

Tues – Sat 11 – 5, or by appointment

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 a rewarding art collection. William Nuttall is an approved valuer under the Cultural Gifts

Program. To 25 September: Rick Amor and Robert Klippel

28 September - 30 October: Ken Whisson 3 - 27 November: Paul Boston. Tues 11 - 8, Wed - Sat 11 - 6

The Pantechnicon Gallery

34 Vincent Street, Daylesford 3460 Tel 03 5348 3500 Fax 03 5348 4500 art@daylesfordartgallery.com.au www.daylesfortartgallery.com.au

Representing a diverse range of emerging

and established artists The Pantechnicon is a space of natural light, artworks and creative treasures. Thurs - Mon 10 - 6, or by appointment

Port Jackson Press Gallery 716 High Street, Armadale 3143 Tel 03 9509 5032 Fax 03 9509 5043 info@portjacksonpress.com.au www.portjacksonpress.com.au Managing Director: James Makin Australia's oldest publishing house of limited-edition fine art prints with gallery, print-room and workshop. Exhibitions of both established and emerging artists change 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, Jeffrey Makin, John Olsen, Lin Onus, Susan Pickering, Mark Schaller, Heather Shimmen and Tim Storrier. Tue - Fri 10 - 5.30, Sat 11 - 5, Sun - Mon

Qdos Arts

by appointment

35 Allenvale Road, Lorne 3232 Tel 03 5289 1989 Fax 03 5289 1983 qdos@iprimus.com.au www.qdosarts.com.au Contemporary exhibition space. Large outdoor collection of major sculptures by leading artists. Large ceramics and training studio with wood-fired Anagama kiln. Fully licensed restaurant. Summer: Daily 10 – 6, Winter: Fri – Mon 10 - 5

RMIT Gallery

Storey Hall, 344 Swanston Street, Melbourne 3000 Tel 03 9925 1717 Fax 03 9925 1738 rmit.gallery@rmit.edu.au www.rmit.edu.au/departments/gallery Melbourne's vibrant public art and design gallery presents changing exhibitions of Australian and international artworks, design, fine art, craft and new media. Free admission. Lift access. Mon - Fri 11 - 5, Sat 2 - 5

Ross Watson Gallery

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

Span Gallery

45 Flinders Lane, Melbourne 3000 Tel 03 9650 0589 Fax 03 9650 0591 span@vicnet.net.au www.spangalleries.com.au Two large gallery spaces with constantly changing exhibitions of contemporary art, design and architecture. Tues - Fri 11 - 5, Sat 11 - 4

Stella Dimadis Galleries

75 Johnston Street, Collingwood 3066 Tel 03 9495 6020 Fax 03 9495 6030 sdgalleries@bigpond.com Regular exhibitions showcasing emerging and established artists. Providing investment opportunities for clients and collectors alike. Tues - Sat 11 - 5

Swan Hill Regional Art Gallery Horseshoe Bend, Swan Hill 3585 Tel 03 5036 2430 Fax 03 5036 2465 artgal@swanhill.vic.gov.au www.swanhill.vic.gov.au/gallery Swan Hill Regional Art Gallery is set in the rural city's cultural precinct on the banks of the Marraboor River. The gallery reflects the unique nature of the region and presents a dynamic changing exhibition program. Tues - Fri 10 - 5, Sat - Sun 11 - 5

Thierry B Gallery 543A High Street, Prahran East 3181 Tel 03 9525 0071 Mobile 0413 675 466 thierryb8@hotmail.com www.thierrybgalalery.com Thierry B contemporary art gallery represents: Diane Dwyer, Laurent Filippini, Raphael Zimmerman, Thierry B, James Robertson, Lyn Ferguson, Marc Savoia, Tanya Kingston, Patricia Heaslip, Margaret Marks, Steve Rosendale, Raymond Kelsey, Yang Tze-Yun, Leslie Boonekamp, Linda Gibbs, Mahmoud Zein Elabdin and Vanessa Berry.

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

Daily 12 – 4.30, or by appointment

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

William Mora Galleries 60 Tanner Street, Richmond 3121 Tel 03 9429 1199 Fax 03 9429 6833 mora@moragalleries.com.au www.moragalleries.com.au Contemporary Australian and Aboriginal art. William Mora is an accredited valuer under the Australian Cultural Gifts Program. Tues - Fri 10 - 5.30, Sat 12 - 5

Windows on Church Galleries 270 Church Street, Richmond 3121 Tel 03 9427 0003 Fax 03 9783 4737 Mobile 0401 256 992 winongalleries@bigpond.com Directors: Carole and Barry Pollock Monthly exhibitions by highly collectible emerging and established artists, noted for their skill, creative edge and acclaimed Tue - Sat 11 - 6, Sun 12 - 5, or by appointment

Without Pier Gallery 27 Bay Road, Sandringham 3191 Tel 03 9521 6477 Fax 03 9521 6499 www.withoutpier.com.au Contemporary Australian paintings, sculpture, glass and ceramics. Monthly exhibitions. Mon – Sat 11 – 5, Sun 2 – 5

Yanda Aboriginal Art Melbourne 86 Charman Road, Mentone 3194 Tel 03 9584 2756 Fax 03 9583 9440 ballan@iprimus.com.au www.yandaaboriginalart.com.au Specialising in Western Desert art, including Ronnie Tjampitjinpa, Ray James Tjangala, Nancy Ross Nungurrayi and Naata Nungurrayi. Wed - Fri 12.30 - 6, Sat 10.30 - 5.30, or by appointment

Art Images Gallery

32 The Parade, Norwood 5067 Tel 08 8363 0806 Fax 08 8362 9184 info@artimagesgallery.com.au www.artimagesgallery.com.au Contemporary paintings, limited edition prints and sculpture by emerging and established South Australian artists. View our extensive range on our website. Mon - Fri 9 - 5.30, Sat 10 - 5, Sun 2 - 5

BMGArt

31-33 North Street, Adelaide 5000 Tel 08 8231 4440 Fax 08 8231 4494 bmgart@senet.com.au www.bmgart.com.au Monthly exhibitions by leading contemporary Australian artists. Sculpture, paintings, graphics and photography. Tues - Sat 11 - 5, or by appointment

Dacou Aboriginal Gallery 221-223 Morphett Street, Adelaide 5000 Tel 08 8212 2030 Fax 08 8212 2669 Mobile 0419 037 120 dacou@dacou.com.au www.dacou.com.au Continuous exhibition of fine Utopia art including work by Gloria Petyarre, Barbara Weir, Minnie Pwerle, Glory Ngarla, Anna Petyarre, Ada Bird, Emily Kame Kngwarreye, Eileen Morgan, Betty Mbitjana and many

Gallerie Australis

Tues - Sun 11 - 6

linocuts

Lower Forecourt Plaza, Hyatt Regency, North Terrace, Adelaide 5000 Tel 08 8231 4111 Fax 08 8231 6616 www.gallerieaustralis.com Exhibiting new paintings, sculpture and prints. Representing Kathleen Petyarre, Abie Loy, Violet Petyarre and Aboriginal artists from Papunya, Haasts Bluff, Utopia, Balgo Hills, Arnhem Land and Turkey Creek. Mon - Fri 10 - 6, Sat 12 - 4

Wed, Thurs, Fri 10 - 6, Sat - Sun 11 - 4

Greenaway Art Gallery 39 Rundle Street, Kent Town 5067 Tel 08 8362 6354 Fax 08 8362 0890 gag@greenaway.com.au www.greenaway.com.au Monthly exhibitions by leading and emerging artists. 2004 artists: Hennessey, Piccinini, Smart, Bennett, Tillers, Dady, Geurts, Paauwe, Atkins, Kimer, Watson and Siwes.

Greenhill Galleries Adelaide 140 Barton Terrace West North Adelaide 5006 Tel 08 8267 2933 Fax 08 8239 0148 greenhill@internode.on.net www.greenhillgalleriesadelaide.com.au Monthly exhibitions featuring the work of leading Australian artists, including paintings, prints, sculpture, ceramics and jewellery. To 7 September: Dieter Engler: 10th Anniversary exhibition; Leslie van der Sluys:

South Australia

Adelaide Central Gallery 45 Osmond Terrace, Norwood 5067 Tel 08 8364 2809 Fax 08 8364 4865

acsa@acsa.sa.edu.au www.acsa.sa.edu.au Specialising in new works from emerging and mid-career artists, monthly exhibitions and stockroom. Exclusive dealer for Pro-Hart in South Australia.

Mon - Fri 9 - 5 pm, Sun 2 - 5 Mon – Thurs 9 – 7 (during school term)

Art Gallery of South Australia

North Terrace, Adelaide 5000

Tel 08 8207 7000 Fax 08 8207 7070 www.artgallery.sa.gov.au To 12 September: The Edwardians: Secrets and Desires 24 September – 28 November: Rover Thomas: I want to paint From 15 October: Minimalism From 3 November: Islamic Art from the William Bowmore Collection. Admission is free to the permanent collection. Charges may apply to some special exhibitions. Daily 10 - 5

12 September – 5 October: Marie Jonsson-Harrison: ceramics; John Lacey: paintings; Michael Hammerstein: paintings 10 October – 2 November: Silvio Apponyi: sculpture; Ogura Shigeomi: contemporary Japanese woodblock prints; George Callaghan: paintings 7 – 30 November: Erotica/Exotica: adults only exhibition, painting, ceramic, sculpture and jewellery by selected artists. Tues – Fri 10 – 5, Sat – Sun 2 – 5

Hill-Smith Fine Art Gallery
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
provides regular exhibitions of local and
interstate artists. Comprising two levels, the
gallery has ample space for continuous
stock exhibitions, with many of Australia's
most prominent contemporary artists
on display.
Mon – Fri 10 – 5.30, Sun 2 – 5, or by
appointment

Kensington Gallery
39 Kensington Road, Norwood 5067
Tel 08 8332 5757 Fax 08 8332 5066
Www.kensingtongallery.com.au
Interesting exhibitions each month by
leading Australian artists. Agents for
Barbara Hanrahan, John Dowie, Jim Kinch
and Jörg Schmeisser.
Tues – Fri 11 – 5, Sat – Sun 2 – 5

To 19 September: 'Friable Rock': Oils on canvas by Kym Needle 26 September – 14 November: The Dark Woods: a national touring exhibition of alternative comic art by young Australians From 21 November: Lina Zurlino: solo exhibition.

Mon – Fri 9 – 5, Sunday 1 – 4, closed public holidays

Peter Walker Fine Art
101 Walkerville Terrace, Walkerville 5081
Tel 08 8344 4607
Mobile 0418 552 548
Walkerart@bigpond.com
Www.peterwalker.com.au
Quality colonial to contemporary Australian
art and items of historical significance.
International art. Artworks purchased. See
Website for more information and opening
hours.



PETER PURVES SMITH (1912 – 1949), untitled, oil on paper, 44 x 38 cm, courtesy Peter Walker Fine Art

Port Pirie Regional Art Gallery
3 Mary Elie Street, Port Pirie 5540
Tel 08 8633 8723 Fax 08 8633 8799
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To 12 September: 'Intimate Encounters':
revealing photographs of disability and
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25 September – 6 November: 'Iluka
Visions': highlights the talents of South

sexuality
25 September – 6 November: 'Iluka
Visions': highlights the talents of South
West high schools of Western Australia
From 19 November: 'Sublime': Wesfarmers
Collection.
Daily 10 – 4

The Church Gallery 264 Stirling Highway, Claremont 6010 Tel 08 9384 1744 Fax 08 9384 1733 info@churchgallery.com.au www.churchgallery.com.au Director: Helen Morgan Gallery Manager: Allison Archer Exhibiting a broad range of challenging, critical and experimental work. Home to The Church Gallery Art Angels and an innovative residency programme. To 29 September: Louise Paramor, Art Angels artist in residence 22 September - 17 October: Brent McLaurin 20 October - 14 November: Clare McFarlane 17 - 21 November: Art Angels Acquisitions From 24 November: The White Show. Wed - Sat 10 - 5, Sun 2 - 5

Fremantle Arts Centre
1 Finnerty Street, Fremantle 6160
Tel 08 9432 9555
Fax 08 9430 6613
fac@fremantle.wa.gov.au
www.fac.org.au

Diverse visual arts program presenting new exhibitions every month by emerging, established and Indigenous artists, plus print sales all year.

Daily 10 – 5, closed Good Friday, Christmas

Day, Boxing Day and New Year's Day

Galerie Düsseldorf 9 Glyde Street, Mosman Park 6012 Tel/Fax 08 9384 0890 gd@galeriedusseldorf.com.au www.galeriedusseldorf.com.au Directors: Magda and Douglas Sheerer Established 1976. Purpose designed gallery built 1995. Representing contemporary Australian artists. Monthly changing exhibitions. Representing the Howard H. Taylor Estate and the Estate of David Watt. . Valuer Commonwealth Government T.I.A.S. Scheme, Preferred Provider Western Australian Government Advisors Corporate / Private Collections and Superannuation Schemes. Our in depth, constantly updated web site and archive went online in 1998. Wed - Fri 11 - 5, Sun 2 - 5 during exhibitions, and by appointment

Greenhill Galleries 37 King Street, Perth 6000 Tel 08 9321 2369 Fax 08 9321 2360 info@greenhillgalleries.com www.greenhillgalleries.com Greenhill Galleries represents a diverse range of leading Australian artists, including Ray Crooke, Euan Heng, Dean Bowen, Jason Benjamin, Crispin Akerman, 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 Cultural Gifts Program.

1 – 15 September: Belynda Henry 6 – 25 October: Mac Betts 3 – 17 November: New Works – mixed exhibition. Mon – Fri 10 – 5, Sat 11 – 4

Gunyulgup Galleries
Gunyulgup Valley Drive, Yallingup 6282
Tel 08 9755 2177 Fax 08 9755 2258
enquiries@gunyulgupgalleries.com.au
www.gunyulgupgalleries.com.au
Exhibiting fine art, furniture and craft by
established and emerging Western
Australian artists.
July: Elizabeth Ford.
Daily 10 – 5

Indigenart
The Mossenson Galleries
115 Hay Street, Subiaco 6008
Tel 08 9388 2899 Fax 08 9381 1708
gallery@indigenart.com.au
www.indigenart.com.au
Director: Diane Mossenson
Exhibiting works on canvas, paper and bark, sculptures, ceramics and craft produced by leading and emerging Aboriginal artists from communities across Australia. ACGA member.
Mon – Sat 10 – 5

Indigenart
The Mossenson Galleries
82 High Street, Fremantle 6160
Tel 08 9335 2911 Fax 08 9335 2966
Mon – Sat 10 – 5, Sun 11 – 5

Japingka Gallery
47 High Street, Freemantle 6160
Tel 08 9335 8265
Fax 08 9335 8275
japingka@iinet.net.au
www.japingka.com.au
Aboriginal fine art, Kimberley and Western
Desert. Exhibition program includes Lorna
Fencer, Wangkatjungka Artists, Stumpy
Brown, Nada Rawlins and Utopia Artists.
Mon – Fri 9.30 – 5.30, Sat 10.30 – 5.30, Sun
12 – 5

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.com From 9 September: BEAP2004 Exhibition: Perceptual Difference. Following the success of the first Biennale of Electronic Arts Perth in 2002, the John Curtin Gallery will present 'Perceptual Difference' in 2004. This exhibition will showcase examples of the innovative application of emerging technologies by artists from around the world. Perceptions will be challenged on this journey through the increasingly indivisible boundaries between the real and the virtual. Refer to our website for the latest details. Tue - Fri 10.30 - 5, Sun 1 - 5

Lawrence Wilson Art Gallery

The University of Western Australia, 35 Stirling Highway, Crawley 6009 Tel 08 6488 3707 Fax 08 6488 1017 info@LWgallery.uwa.edu.au www.LWgallery.uwa.edu.au Changing exhibitions of new and historical Western Australian, Australian and international art, including works from the UWA Art Collection, lectures, symposia and guided tours. Free admission. Tues - Fri 11 - 5, Sun 12 - 5

Lister Calder Gallery

316 Rokeby Road, Subiaco 6008 Tel 08 9382 8188 Fax 08 9382 8199 gallery@listercalder.com www.listercalder.com Director: Roshana Calder Exhibiting and dealing in leading modern and contemporary Australian art. Representing John Firth-Smith, Dale Hickey, Brent Harris, Robert Jacks, Tim Johnson, David Wadelton, Andrew Browne, David Noonan, Peter D. Cole, Marcus Beilby and Robert Hague. Dealing in works by: Blackman, Boyd, Coburn, Crooke, Dickerson, Dobell, Friend, Fullbrook, Grey-Smith, Juniper, Lindsay, Nolan, Rapotec, Tucker, Whiteley and Williams, amongst others. Government Approved Valuer for the Cultural Gifts Program. Mon - Fri 10 - 5, Sun 2 - 5 during exhibitions

Mangkaja Arts Aboriginal Corporation PO Box 117, Fitzroy Crossing 6765 Tel 08 9191 5272 Fax 08 9191 5279 Mangkaja_Arts@bigpond.com www.users.bigpond.com/Mangkaja_Arts/ webpage

Works on paper and canvas, limited-edition linocuts and etchings, artefacts, postcard series, Mangkaja Arts exhibition catalogues. Mon - Fri 11 - 5

Purist Gallery

Blue Orchid Court, Yallingup 6282 Tel 08 9755 2582 Fax 08 9755 2582 art@puristgallery.com www.puristgallery.com Contemporary paintings and screenprints by West Australian artist Penny Hudson. Jewellery, objects and sculpture by West Australian Max Ball. Fri - Mon and daily school holidays 10 - 5

Stafford Studios of Fine Art 102 Forrest Street, Cottesloe 6011

Tel 08 9385 1399 Fax 08 9384 0966 artstaff@iinet.net.au www.staffordstudios.com.au Regular exhibitions of contemporary artists. Representing Barbara Bennett, William Boissevain, John Borrack, Judy Cassab, Brendon Darby, Robert Dickerson, Judith Dinham, Ken Done, Paul Evans, Tania Ferrier, Victor Greenaway, Diana Johnston, Heather Jones, Douglas Kirsop, Gary Leathendale, Mary Jane Malet, Dan Mazzotti, Larry Mitchell, Milton Moon, Jann Rowley, Jules Sher, Christopher Spaven, Henryk Szydlowski and Len Zuks. Stafford Studios specialise in international marketing. Tues - Fri 10 - 5, Sun 2 - 5

Northern Territory

Gallery Gondwana Australia 43 Todd Mall, Alice Springs 0870 Tel 08 8953 1577 Fax 08 8953 2441 fineart@gallerygondwana.com.au www.gallerygondwana.com.au Director: Roslyn Premont Lali 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 worldwide. Online gallery with a large range of cultural gifts and artworks. 29 October - 19 November: Ochres, Pip McManus & Merepen Arts. Mon - Sun 9.30 - 6pm

Karen Brown Gallery NT House, 1-22 Mitchell Street PO Box 430, Darwin 0801 Tel 08 8981 9985 Fax 08 8981 9649 karen.brown@octa4.net.au www.karenbrowngallery.com Representing emerging and established contemporary Australian artists. Regular changing exhibitions. Mon - Fri 9.30 - 5, Sat - Sun by appointment only

Museum and Art Gallery of the Northern Territory

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' transports 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 12 September: 'Windows on Australian

Art', Focus: Kids on Track To 7 November: 21st Telstra National Aboriginal & Torres Strait Islander Art Award

From 25 September: 'Windows on Australian Art', Focus: Landscape in Me From 27 November: 'Stolen Years': Australian prisoners of war. Mon - Fri 9 - 5, Sat - Sun 10 - 5

RAFT Artspace

2/8 Parap Place, (upstairs, Gregory Street entrance), Parap 0820 Tel 08 8941 0810 Fax 08 8941 0810 art@raftartspace.com.au www.raftartspace.com.au

A gallery celebrating difference, presenting local and visiting artists as well as art from the regions of the Kimberley, northern and central Australia in a contemporary art context.

Wed – Sat 10 – 5 or by appointment

Sidewalk Gallery

19-21 Castray Esplanade, Battery Point 7004 Tel 03 6224 0331 Fax 03 6224 0331 ann@sidewalkgallery.com.au www.sidewalkgallery.com.au 'From Timbuctoo to Tasmania', Original African tribal artefacts and textiles. Tribal jewellery from every continent. Contemporary work by Tasmanian artists. Daily 10 - 5

New Zealand

International Art Centre 272 Parnell Road, PO Box 37344, Parnell, Auckland Tel 64 9 379 4010 Fax 64 9 307 3421 richard@artcntr.co.nz www.internationalartcentre.co.nz Fine art dealers, auctioneers and valuers. Representing New Zealand and international artists. Mon - Fri 9 - 5.30, Sat 10 - 5, Sun 11 - 4

Jonathan Grant Galleries 280 Parnell Road, Box 37673, Parnell, Auckland Tel 64 9 308 9125 Fax 64 9 303 1071 jg@jgg.co.nz www.jgg.co.nz

Specialists in nineteenth- and twentiethcentury British, European and antipodean paintings, including historical New Zealand watercolours and rare maps. Mon - Fri 9 - 6, Sat 10 - 4

Whitespace - Deborah White 12 Crummer Road, Ponsonby Auckland 1002 Tel 64 9 524 0644 Fax 64 9 524 0644 dwhite@whitespace.co.nz www.whitespace.co.nz Representing contemporary artists from New Zealand, Australia and the Pacific. 300 square-meter gallery with regular exhibitions and extensive stock room. Tues - Fri 11 - 6, Sat 11 - 3

Art & Australia's Art Directory is a comprehensive guide to galleries in Australia and New Zealand. To be part of this museum and gallery guide contact Diane Christou: Tel 61-2 9331 4455 Fax 61-2 9331 4577 diane.christou@artandaustralia.com.au

Tasmania

Art Mob - Aboriginal Fine Art Henry Jones Art Hotel 29 Hunter Street, Hobart 7000 Tel 03 6236 9200 Fax 03 6236 9300 euan@artmob.com.au www.artmob.com.au Director: Euan Hills

Tasmania's only dedicated Aboriginal fine art gallery exhibiting works from many Australian communities including local Tasmanian artists. Located in Hobart's historic Wharf precinct. Monthly exhibition schedule provides a vivid spectrum of works. Mon - Sat 10 - 6, Sun 11 - 5

Masterpiece Fine Art Gallery and Antiques

63 Sandy Bay Road, Sandy Bay 7005 Tel 03 6223 2020 Fax 03 6223 6870 info@masterpiece.com.au www.masterpiece.com.au Masterpiece exhibits leading Australian colonial, impressionist, post-impressionist and contemporary works. Furniture and ancient Chinese artefacts (Tang and Han) available.

The Salamanca Collection 91a Salamanca Place, Hobart 7004

Tel 03 6224 1341 Fax 03 6223 6800

Mon - Sat 10 - 5.30

salcoll@tassie.net.au www.salamancacollection.com.au. Tasmania's quality gallery in historic Salamanca Place, specialises in twentieth century Australian art, including works by Lloyd Rees, Charles Blackman, John Olsen, Robert Dickerson, Lawrence Daws, Ray Crooke, Russell Drysdale and Sidney Nolan, and works by leading Tasmanian artists Jerzy Michalski, Luke Wagner, John Lendis, Stephanie Tabram and Chen Ping. Mon - Fri 10 - 5, Sat - Sun 10 - 4

Thierry B.



Gate of Dreams, 2004, Synthetic polymer paint on canvas, 101.5 x 76 cm. Signed and dated lower right, titled verso.

Thierry B. also representing:

Laurent FILIPPINI Diane DWYER Raphael ZIMMERMAN Lyn FERGUSON James ROBERTSON Patricia HEASLIP Leslie BOONEKAMP Tanya KINGSTON Steve ROSENDALE Margaret MARKS Linda GIBBS Vanessa BERRY Marc SAVOIA Raymond KELSEY Peter DAVERINGTON Bryce ASTON Mahmoud ZEIN ELABDIN

Thierry B. Gallery

531A + 543A High Street East Prahran VIC Australia 3181 mobile: 0413 675 466 telephone: (61 3) 9525 0071 7 days 12 – 4.30pm



Silo, 2003/04, oil on board, 67.5 x 60 cm

DIETER ENGLER

10th Anniversay Exhibition



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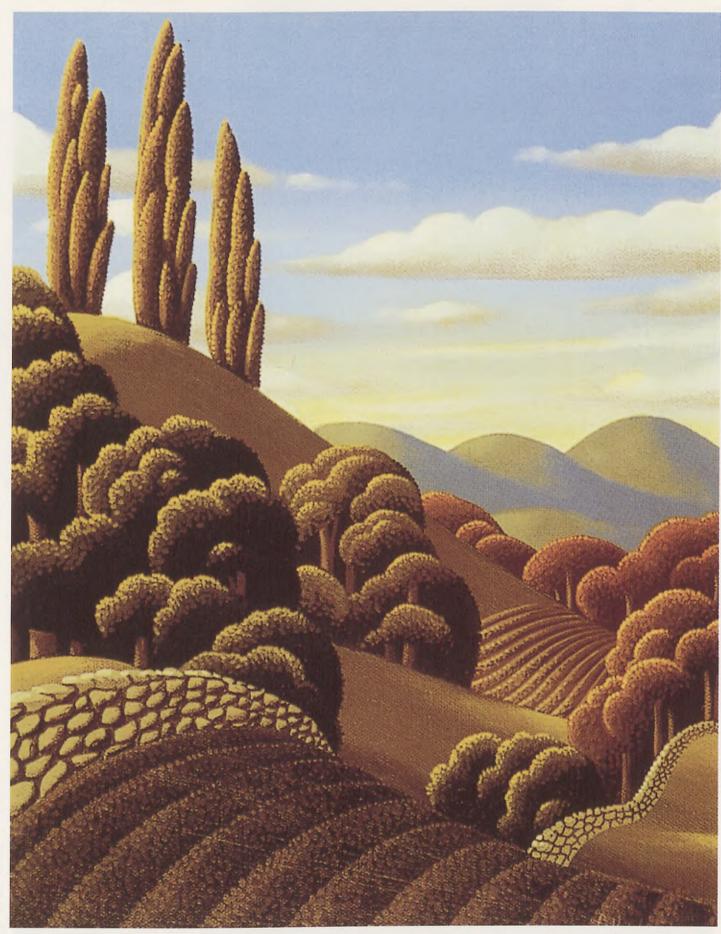
August / September 2004

& permanently on our website

www.greenhillgalleriesadelaide.com.au

greenhill@internode.on.net
140 Barton Terrace West, North Adelaide, South Australia 5006
Tel: 08 8267 2933 Fax: 08 8239 0148
Tuesday – Friday 10 – 5 Saturday – Sunday 2 – 5





Ploughed Fields, Co. Down, 2002, oil and acrylic on canvas, 41 x 31cm

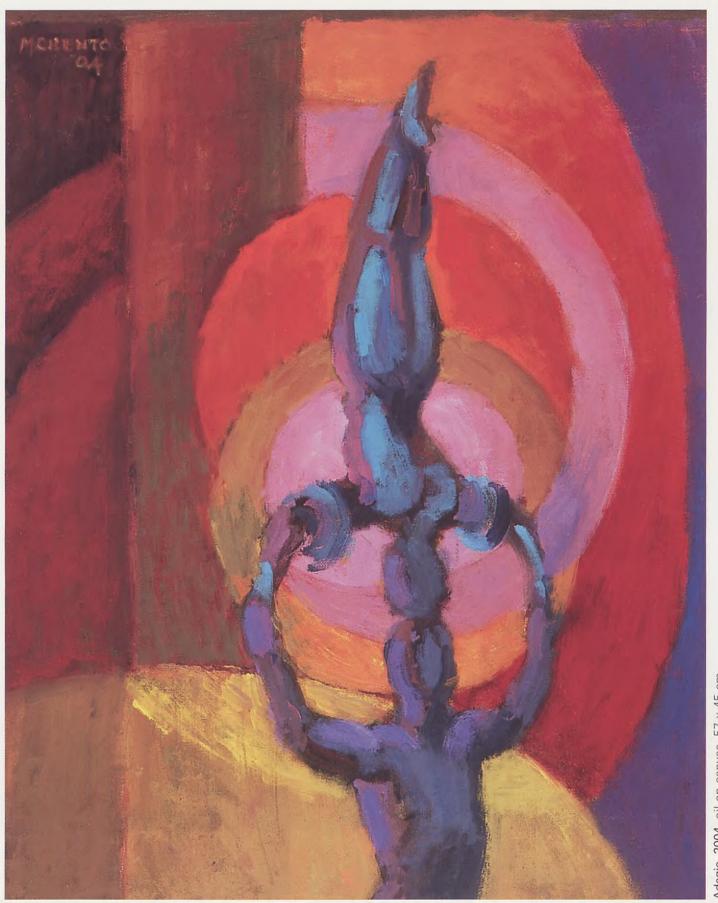
GEORGE CALLAGHAN

On our walls
September / October 2004
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greenhill galleries adelaide greenhill@internode.on.net 140 Barton Terrace West, North Adelaide, South Australia 5006 Tel: 08 8267 2933 Fax: 08 8239 0148 Tuesday — Friday 10 — 5 Saturday — Sunday 2 — 5



MARGARET CILENTO



CIRCUS 10 - 29 November 2004



1st Floor, 105 Queen Street, Melbourne (cnr Queen & Little Collins Street) Tel: 03 9642 8677 Fax: 03 9642 3266 Email: nstott@bigpond.com Website: www.adamgalleries.com Opening Hours: Mon – Fri 10 – 5 pm, Sat 11 – 4 pm



Self vs Self #3, 2004, High gloss enamel and reflective vinyl on board, 100 \times 150 cm

HAZEL DOONEY

www.hazeldooney.com

SELF vs SELF 15 September - 5 October 2004 JOHN BUCKLEY GALLERY 114 Bendigo St, Prahran, Melbourne, VIC 3181

JOHN BUCKLEY FINE ART CONSULTANT / CURATOR

114 Bendigo St, Prahran, Melbourne, VIC 3181 Australia Tel: 61 3 9529 5445 Fax: 61 3 9529 5440

**Mail: buckleyj@ocean.com.au Website: www.johnbuckley.com.au Hours: Tuesday - Thursday, 12-6pm, other times by appointment



Australian Government

Department of Communications, Information Technology and the Arts

Tax incentives for arts support

Make a valued contribution to arts support or towards the preservation of Australia's significant cultural heritage and receive a tax deduction.

Made possible with the support of the Australian Government's cultural philanthropy programs—the Cultural Gifts Program and the Register of Cultural Organisations (ROCO).

GIFTS OF CULTURAL PROPERTY

The **Cultural Gifts Program** encourages gifts of significant cultural items to public art galleries, museums, libraries and archives. The Program has been successful for 25 years in enriching public collections and the results can be seen at www.dcita.gov.au/cgp/anniversary.html.

Gifts are exempt from capital gains tax. Donors can claim the cost of valuations and in most cases can claim the full market value of the gift as a tax deduction, and can elect to spread their deduction over a period of up to five income years.

Further information on donating through the program is available at www.dcita.gov.au/cgp, or by phoning (02) 6271 1643.

CASH DONATIONS

Donations of \$2 or more to arts organisations listed on the **Register of Cultural Organisations** (ROCO) qualify for a tax deduction. While cash donations are the principal form of support through this program, donations of assets such as real estate, shares and equipment are also tax deductible.

For more information on ROCO, or to view the close to 900 participating organisations, visit www.dcita.gov.au/roco or phone (02) 6271 1640.





Roy Jackson

Three Times Sunrise, 2004

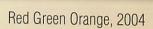


Ildiko Kovacs



2004

Louise Tuckwell

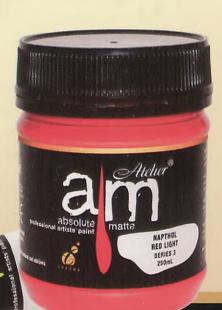


TRADE SECRET!

The secrets out! Fine artists have been using Atelier Absolute Matte, a new water-based paint that dries matte like gouache but has colours with a sharpness and intensity more like pastel. This unique surface quality paint developed by Chroma Australia is now available to you in 30 brilliant colours.

Absolute Matte is a very sensitive, subtle and responsive paint to use. The paint surface does not form a skin while drying, making wet-in-wet painting techniques more manageable. The paint can be built up in layers, permitting alterations and can be reactivated prior

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Showing now at your nearest quality art materials supplier. So now that the secrets out, don't keep it to yourself!

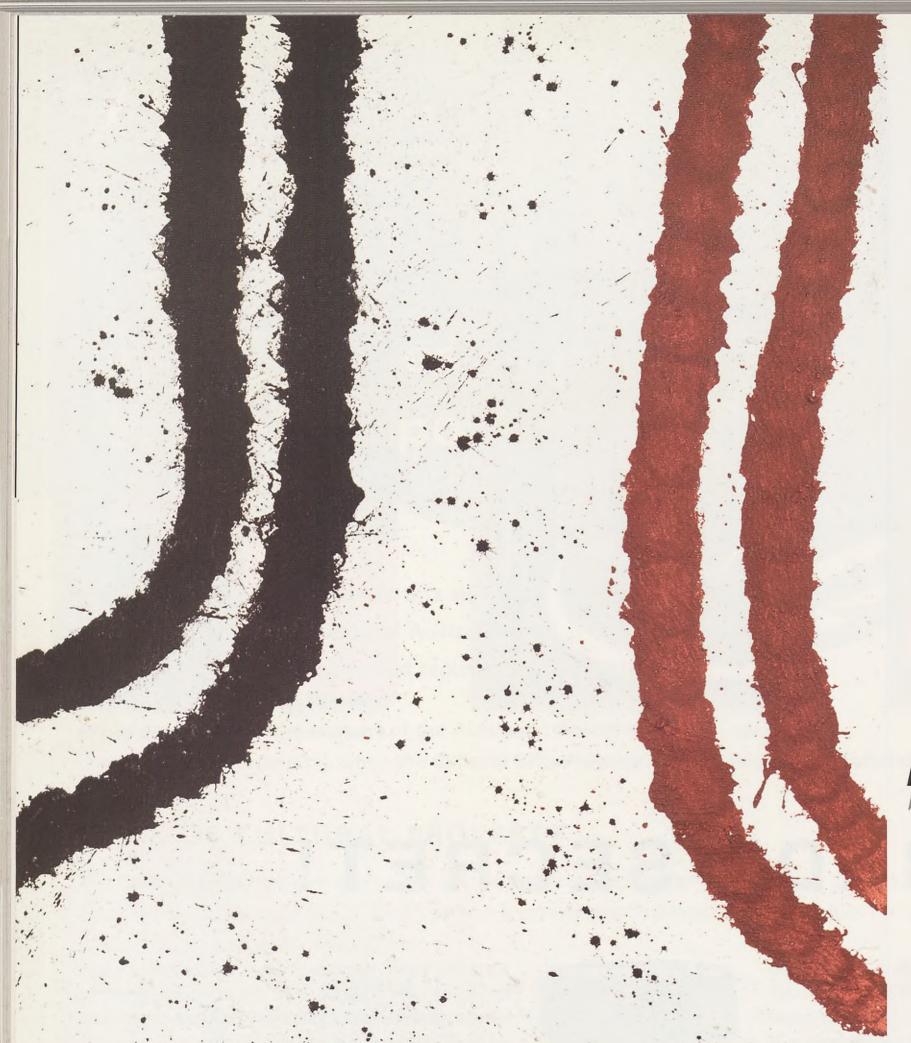
Chroma Australia Pty. Ltd. 17 Mundowi Road, Mt Kuring-gai, NSW 2080, Australia, Tel: 61 2 9457 9922

Artworks appear courtesy of Martin Browne Gallery and Tim Olsen Gallery



Brilliant Paint, Brilliant Minds

www.chromaonline.com



predominantly white by predominantly black artists.

Fire-Works gallery

Aboriginal Art & Other Burning Issues Michael Eather 0418 192 845

KIMBERLEY

AUSTRALIAN ABORIGINAL ART Peter Harrison 0416 194 865

Image: Michael Nelson Jagamara Purpula 2003 acrylic & mixed media on canvas 120x100 cm

exhibition includes: sculpture, photography, drawing & painting

@ 1st Floor 125 Flinders Lane Melbourne

27 September – 17 October 2004 @ Melbourne Art Fair (Fire-Works gallery)

Royal Exhibition Building Carlton 29 September – 2 October

@Fire-Works gallery 11 stratton street newstead brisbane

19 November - 23 December



IAN de SOUZA

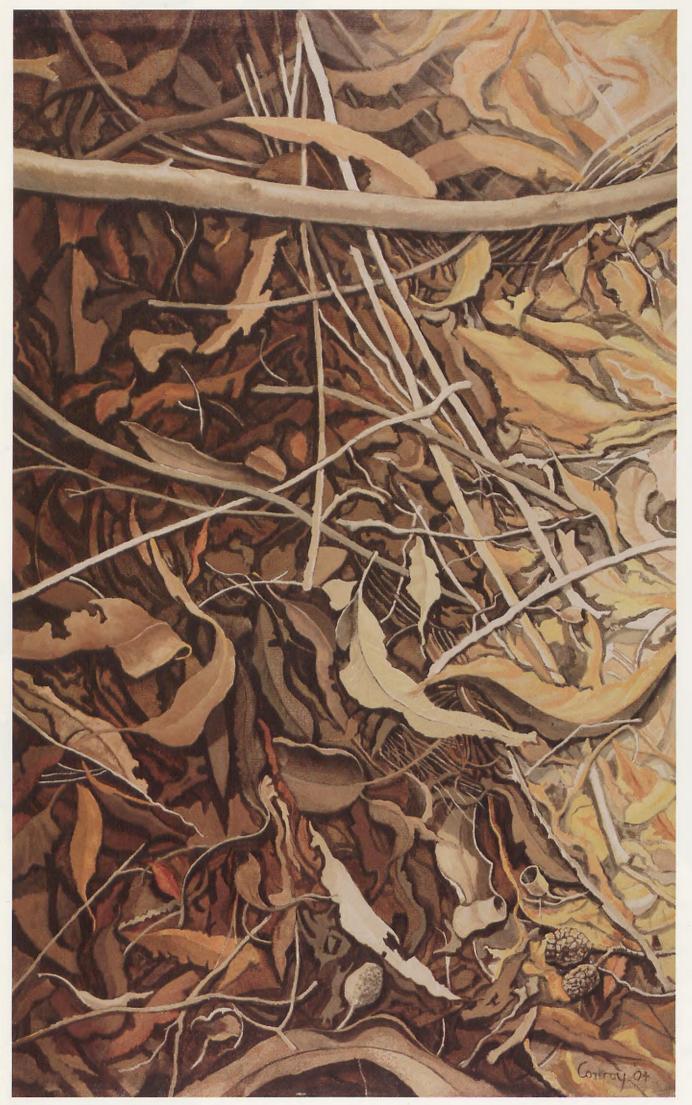
Balance, rhythm, energy . . . my work at the moment is not so much painting a particular subject but focusing on the energy that surrounds a subject. This really means that I paint the vitality of 'life' . . .

I try to capture the energy, the rhythms, the patterns, the tempo of life in the broad sense.

lan de Souza 2004

Ian de Souza Garden Studio Viewing by appointment Tel/Fax 61 8 9335 6797 idesouza@iinet.net.au

idesouza@iinet.net.au www.iandesouza.com.au Representative galleries listed Rhythm of Life #1 Oil on canvas 110 × 160 cm



JOSEPH CONROY

23 September – 6 November 2004

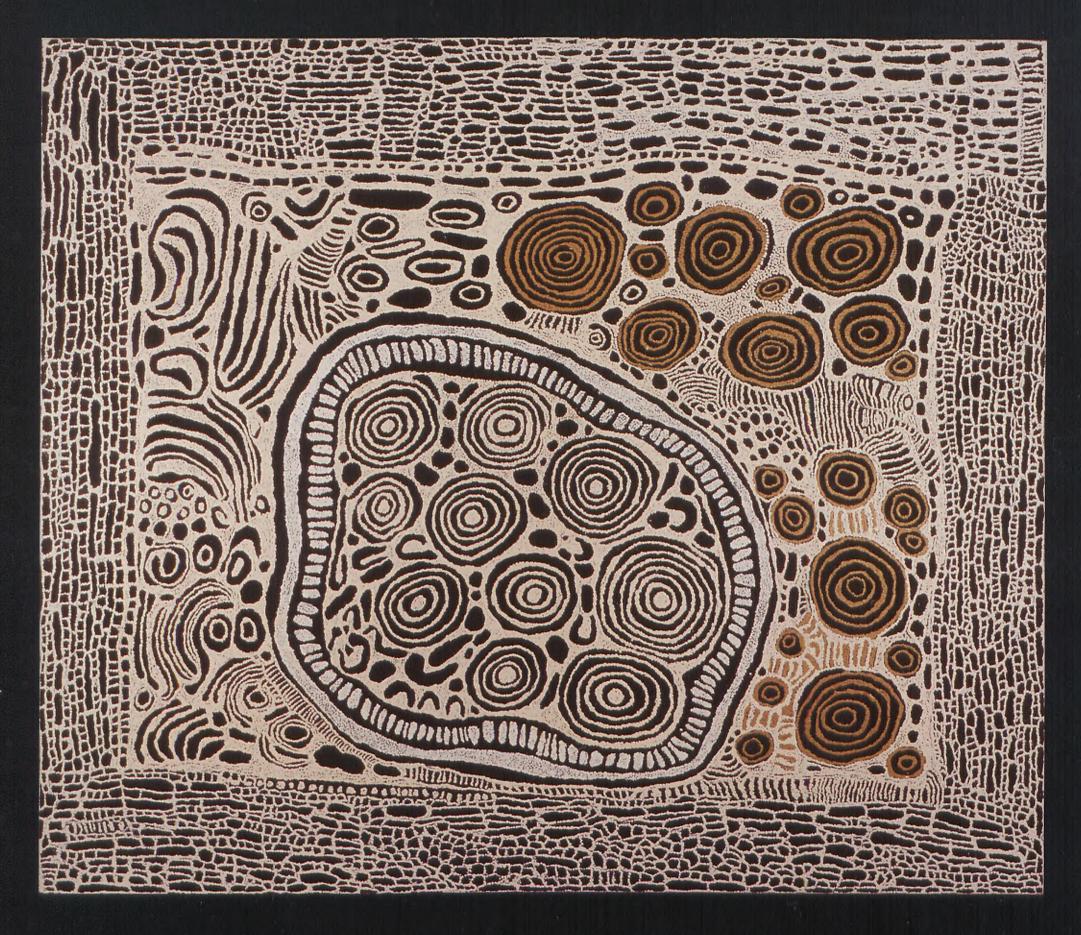
Leaf Litter, 2004 oil on linen 114 x 74 cm

Director: Sandra Warner Rigby House Cnr Coff and Duke Streets Coffs Harbour Tel: 02 6648 4861 Open Wednesday to Saturday 10am – 4pm www.josephconroy.com



YANDA ABORIGINAL ART MELBOURNE

Specialising in works from leading Western Desert artists



Nyurapayia Nampitjinpa (aka Mrs Bennett) *Tjalili* 2004 #MRSB200410 acrylic on belgian linen 213cm x 182cm

For information brochure, contact the gallery or visit www.yandaaboriginalart.com

Tel: (03) 9584 2756 Fax: (03) 9583 9440 Kit Ballan: 0412 740 477 or Vanessa Pannan

Paul Walsh: 0417 312 883 email: ballan@iprimus.com.au

Open: Wed-Fri 11.30-6pm, Sat 9.30am-5.30pm, Sun 11.30am-4pm. Other times by appointment. 731 High Street, Armadale VIC 3143 (Mel Ref 58 J7)

WALDEMAR KOLBUSZ



Green eggs, 2004

oil on linen

152 x 152 cm

6 – 21 November 2004



GUNYULGUP GALLERIES

Gunyulgup Valley Drive, Yallingup, Western Australia 6282 Located in the Margaret River Wine Region Open Seven Days 10am – 5pm Tel: (08) 9755 2177 Fax: (08) 9755 2258 Website: www.gunyulgupgalleries.com.au Email: enquiries@gunyulgupgalleries.com.au



Figure with Crow, oil on canvas, 120 x 75 cm

PollES

n i

Contact: Carolyn Forgac
Telephone/Fax: 02 9948 8519
Email: info@sognoart.com
Ask for *Polles Art & Poetry* the book
www.claudiopollesart.com

september 29 – october 17

neil mcirvine



122cm x 183cm oil on linen



jackman gallery

60 inkerman street, st kilda, vic 3182 ph 03 9534 2147

www.jackmangallery.com.au



october 20 - november 7

frank malerba



jackman gallery

60 inkerman street, st kilda, vic 3182 ph 03 9534 2147

www.jackmangallery.com.au

ANZ Emerging Artists Program

Del Kathryn Barton

Claire Armstrong



Del Kathryn Barton.

This issue of *Art & Australia* marks the launch of the ANZ Private Bank Emerging Artists Program. This unique initiative, proudly supported by ANZ Private Bank, will see work by eight emerging artists featured on the back cover of *Art & Australia* over the next two years.

Both ANZ Private Bank and *Art & Australia* recognise the often difficult transition artists experience between graduating from art school and establishing a professional career. Although commercial galleries now seem more willing than ever to take on artists at very early stages in their career – reflecting the buoyancy of the market for contemporary art at the present time – there are still few opportunities for emerging artists to exhibit their work and, importantly, to have it published.

The ANZ Private Bank Emerging Artists Program was conceived as a way of providing much-needed support and encouragement for artists in their first period of professional practice. The artists selected for the back-cover initiative have been nominated by the *Art & Australia* editorial advisory board. The selected artists, of all ages and locations around Australia, reflect both the quality and diversity of work currently being produced by emerging artists.

We are pleased to present Del Kathryn Barton as the inaugural artist to be nominated for the ANZ Private Bank Emerging Artists Program. Del's work is distinguished by its technical skill and its vibrant, figurative imagery. Her drawings and paintings encapsulate the exciting crossovers between traditional techniques and contemporary design and illustration which seems to be a hallmark of much emerging artistic practice in Australia at the present time.

Del's work has a strong foundation of drawing, although she has recently begun to work with painting. She cites artists Kiki Smith, Louise Bourgeois, John Currin and Shirin Neshat as influences, as well as the drawings of Henry Darger, botanical art and fabric design. Her early works featured Egon Schiele-



like drawings of naked female bodies entwined with rabbits but also birds and native fauna. The explicit nature of the drawings – with the female genitals depicted in detail and the animals often emerging from the female body – have frequently been read as pornographic. However, rather than intentionally explicit or titillating, the drawings are the product of Del's interest in the relationship between humankind and nature. She sees a spiritual presence residing in the natural world and is concerned with the effect of this on humankind's physiological and metaphysical existence.

In her most recent work – of which *girl #8* on the back cover of *Art & Australia* is one example – the depiction of the naked female form has given way to a fascination with the world of children. These detailed, colourful compositions utilise both drawing and painting to portray young girls and, occasionally, boys. Surrounded by foliage, abstract shapes and patterns – as well as Del's familiar birds and rabbits – the children seem to occupy a fantasy world. But despite the allusions to the innocent, imaginative world of children, the direct, steady gaze of each child implies a certain knowingness or wisdom. The fluidity between the real and the imaginary is a central concern of Del's practice.

Del Kathryn Barton was born in 1972 and studied at the College of Fine Arts, University of New South Wales in Sydney. Since 1995 she has participated in a range of solo and group exhibitions. She currently lives and works in Sydney where she is represented by Ray Hughes Gallery. In Melbourne she is represented by Karen Woodbury Gallery.

above right

Del Kathryn Barton, Making love with love, version 3, 2004, acrylic paint, gouache, watercolour and ink on polyester canvas, 180.5 x 160 cm, courtesy Karen Woodbury Gallery, Melbourne.



DEL KATHRYN BARTON



ANZ Private Bank and Art & Australia Proudly Supporting Emerging Artists

girl # 8, 2004, pen, gouache, watercolour and acrylic on polyester canvas, 85 x 121 cm.

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