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letters to the editor

Art & Australia is evolving.

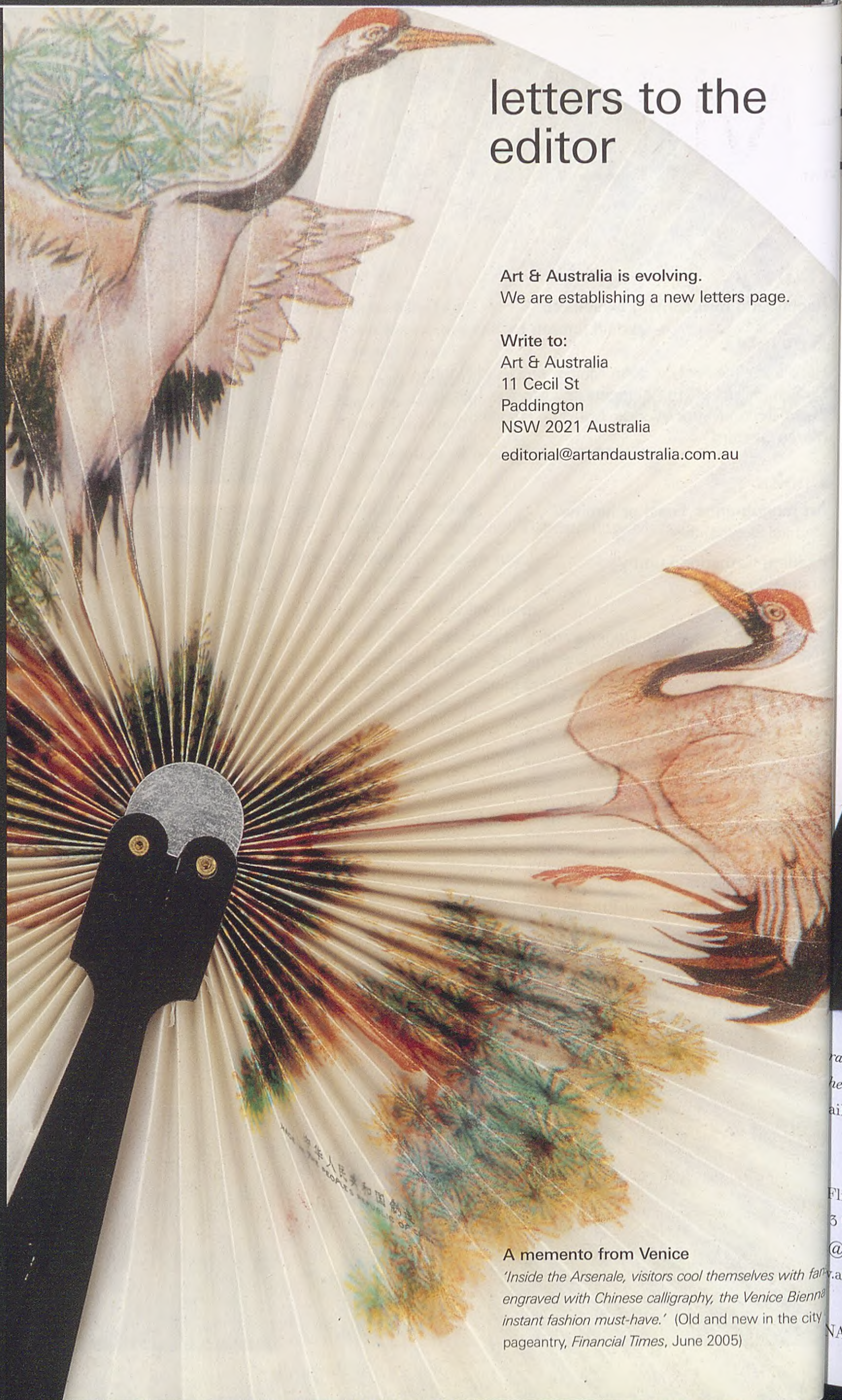
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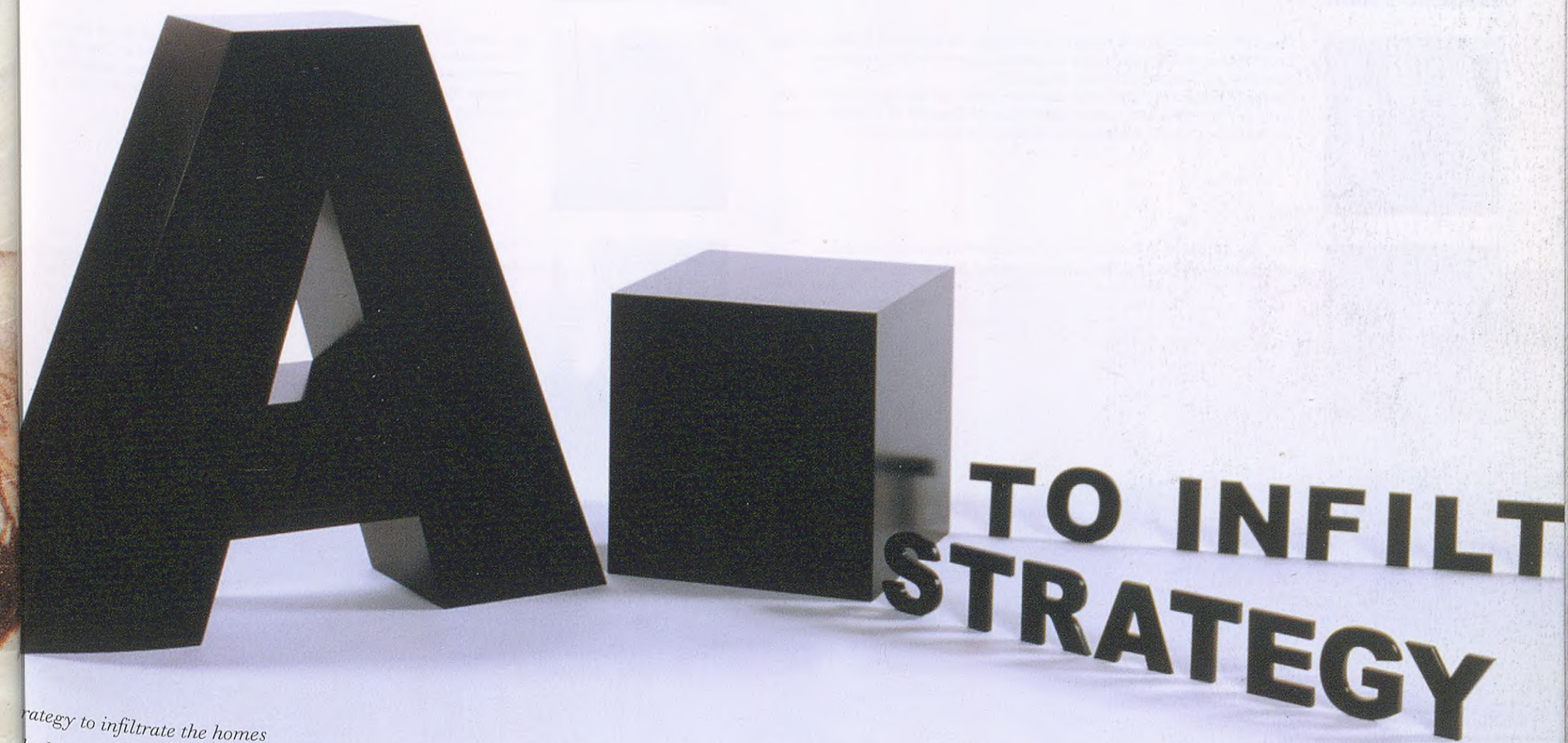
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A memento from Venice

'Inside the Arsenale, visitors cool themselves with fans engraved with Chinese calligraphy, the Venice Biennale's instant fashion must-have.' (Old and new in the city pageantry, *Financial Times*, June 2005)



EMILY FLOYD



*Strategy to infiltrate the homes
of the bourgeoisie, 2005, paint, wood,
steel, dimensions variable*

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ANNA SCHWARTZ GALLERY

contributors



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Rhonda Davis is Education Officer at Macquarie University Art Gallery, Sydney. She has coordinated and curated numerous exhibitions for the gallery, including 'Central Street Live', which received critical attention in reassessing the significance of Sydney's Central Street Gallery, 1966-1970, and, most recently, 'Berowra Visions: Margaret Preston and Beyond'. Photograph Effy Alexakis.



Deborah Edwards (left) is Curator of Australian Art at the Art Gallery of New South Wales, Sydney. She is the co-curator, together with conservator Rose Peel, of 'Margaret Preston: Art and Life'. Denise Mimmocchi (right) is the assistant curator of 'Margaret Preston: Art and Life'. She previously worked with Deborah Edwards as assistant curator for the Robert Klippel retrospective exhibition at the gallery in 2002.



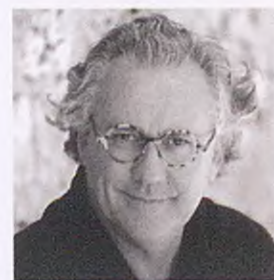
Dr Chris McAuliffe is Director of the Ian Potter Museum of Art at the University of Melbourne. The author of *Art and Suburbia* (1996), he can currently be heard weekly on Radio National's 'The Deep End'. A graduate of the University of Melbourne and of Harvard University, Dr McAuliffe is writing two books on Australian artists (Linda Marrinon and Jon Cattapan) and researching the interaction of art and punk rock in the 1970s.



James Mollison AO, was the inaugural Director of the National Gallery of Australia, Canberra, from 1977 to 1989, and Director of the National Gallery of Victoria, Melbourne, from 1989 to 1995. His publications include *Albert Tucker Retrospective Exhibition* (1990), *Fred Williams: A Singular Vision* (1991) 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.



Amanda Rowell is Gallery Manager at Roslyn Oxley9 Gallery, Sydney, and a freelance writer. Catalogue essays include 'TV Moore: Smoke n Mirrors', Gertrude Contemporary Art Spaces, Melbourne, 2004; 'Mikala Dwyer', City Gallery, Wellington, 2002; and (co-written with Fergus Armstrong), 'Armanious: Selflok', UCLA Hammer Museum, Los Angeles, 2001.



Ted Snell is Professor of Contemporary Art and Dean of Art at the John Curtin Gallery, Curtin University of Technology, Perth. He is Chair of Art at the Federal Government's art leasing agency, and Western Australian art reviewer for the *Australian*. He is also an artist and author of several books on Australian art.



The Art Life (www.artlife.blogspot.com) is a blog about contemporary Australian art. John McDonald, art critic for the *Sydney Morning Herald*, described it as 'pretentious and pseudo-serious', while Sebastian Smee, national art critic for the *Australian*, said 'only the most magnanimous would encourage this level of debate'. The blog is published twice a week.

George Alexander has worked as Coordinator of Contemporary Art Programmes at the Art Gallery of New South Wales, Sydney, for the last seven years.

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

John Kaldor AM is one of Australia's most significant public patrons and private collectors of international contemporary art. He was the Australian Commissioner for the 2005 Venice Biennale.

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Dougal Phillips recently completed a PhD in Art History and Theory at the University of Sydney, and co-director of the annual 1/2doz. art festival.

William Robinson is a significant Australian landscape artist and a multiple winner of both the Archibald Prize for portraiture and the Wynne Prize for landscape painting.

Harry Seidler is one of Australia's greatest architects, with internationally acclaimed, award-winning work spanning five decades.

Virginia Spate is Emeritus Professor in Art History and Theory at the University of Sydney. She is completing a study of the themes of man, woman and nature in nineteenth-century French art.

Zara Stanhope is Deputy Director and Senior Curator at Heide Museum of Modern Art, Melbourne.

Andrea Stretton is a literary and arts journalist and interviewer, best known for almost fifteen years as presenter and series editor of national television literary and arts programs at SBS and the ABC.

David Teh is a Sydney-based writer, curator, teacher and a founder and editor of *FibreCulture*, a newsletter devoted to digital culture and politics.

Ben Woodcock is a freelance writer, curator and artist living in south London.

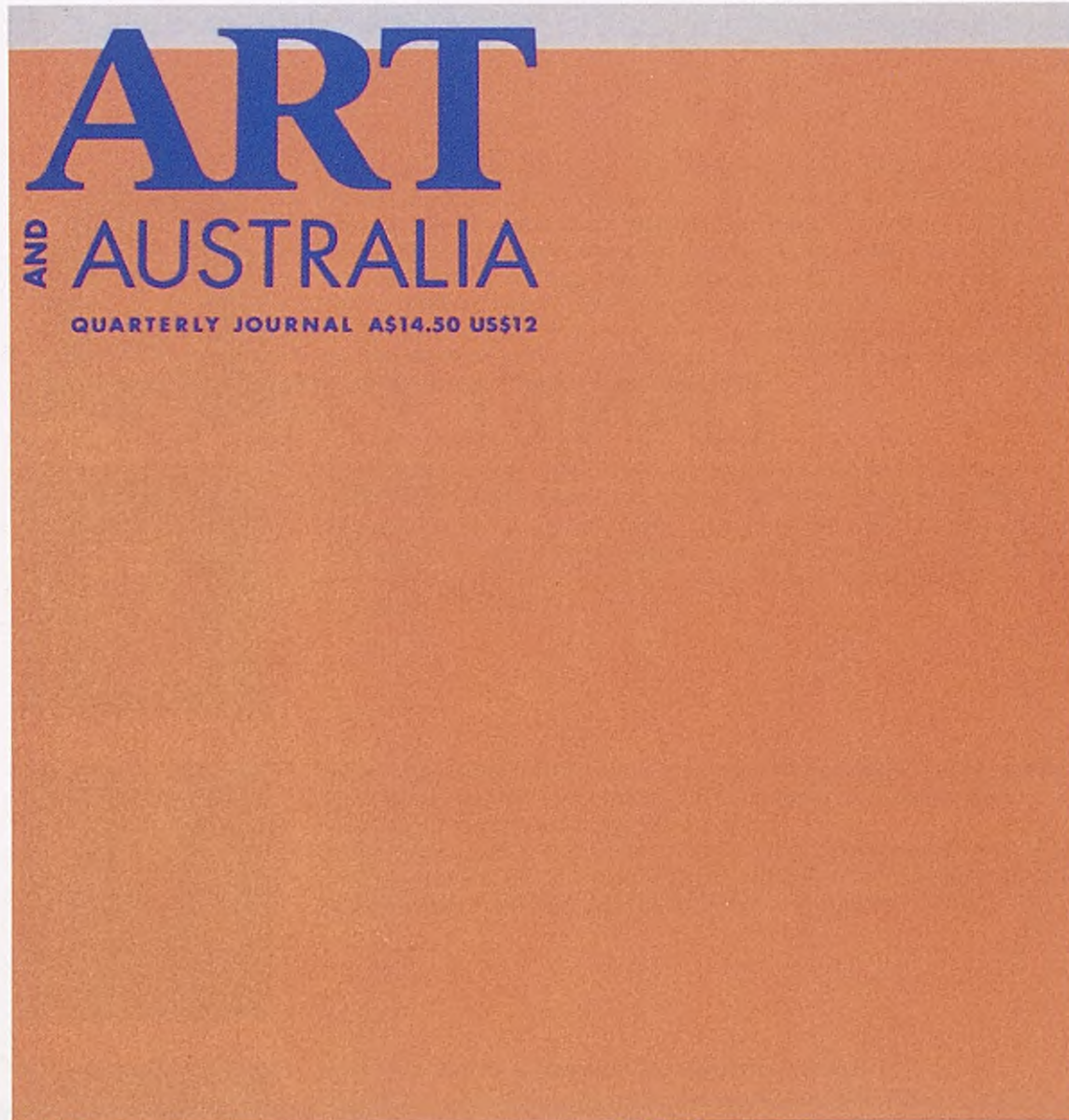


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LOOKING BACK: 1994

Mind, myth and modernism
Revaluing Jean Bellette

Amanda Beresford

More than ten years after the original publication of this article in *Art and Australia*, Amanda Beresford's call for a Jean Bellette retrospective has been realised in a partnership project between Bathurst Regional Gallery and S.H. Ervin Gallery, Sydney, finally delivering just recognition to the remarkable career of this artist.

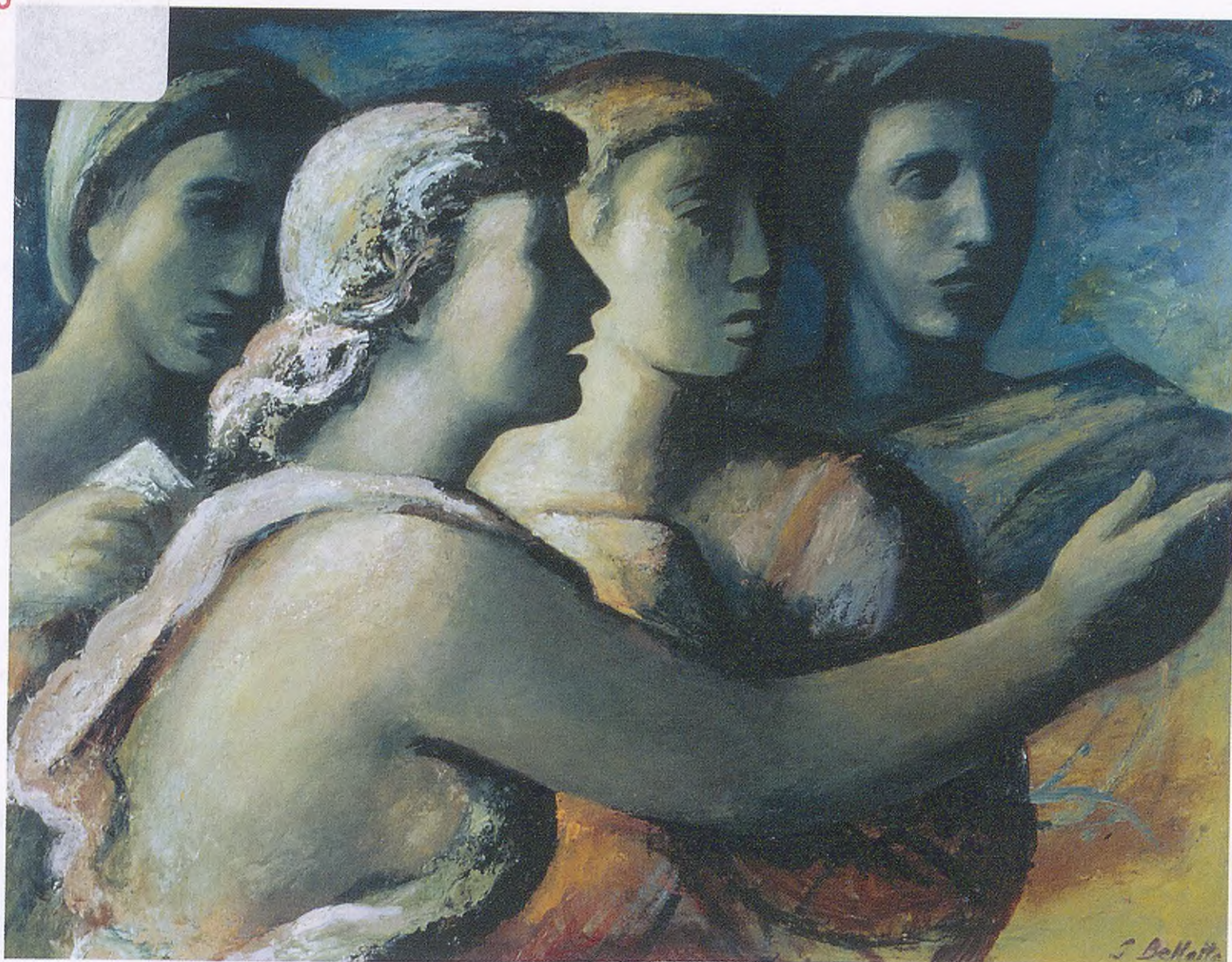
I first discovered Jean Bellette when I was researching Donald Friend at the Art Gallery New South Wales, Sydney, in the late 1980s. Both Bellette's art and the glimpses of her life and character, as revealed in Friend's diaries, fascinated me. I began working towards a serious re-evaluation of her work then, and continued after I had moved to Bellette's home state, Tasmania, where I wrote the article for Art and Australia in 1994. My intention was to revive interest in an artist who – as a woman, an expatriate and a modern classicist – had been unjustifiably sidelined for far too long.'

Jean Bellette was someone who constructed a social role for herself, a public performance which reveals little about the sources of her art: to her friends she was passionate, generous, and given to extreme behaviour (she once threatened to throw herself into Sydney Harbour when her husband, Peter Haefliger, was ignoring her at a party); to those she disliked, she could be formidable; in interviews she appears self-deprecating, intelligent and widely read. I would suggest that her painting was a private place where she could escape the performance of being Jean Bellette and explore her inner life. It was a performance, but a highly internalised one. Its discourse, which allowed her to retreat from the public to the private, was classicism.

Although Bellette's achievement as one of the leading Australian artists of the 1940s and early 1950s has been acknowledged by critics as diverse as Bernard Smith, James Gleeson and Elwyn Lynn, her reputation declined after she and Haefliger moved to Majorca in 1957 (where she died in 1991). Her last exhibition was in Sydney in 1976; unaccountably, she has never had a retrospective. Her best work of her maturity is neither well known nor adequately represented in public collections. If it were, it would rule out trivialising judgments like Geoffrey Dutton's, who dismisses her career on the basis of a particular group of paintings.

19 SEP 2005

LIBRARY



opposite page, left
Art and Australia, vol. 31, no. 3, 1994.

opposite page, right
 Alec Murray, Jean Bellette, 1949,
 silver gelatin print, 20 x 20.5 cm,
 courtesy S.H. Ervin Gallery, Sydney.

Jean Bellette, *Betrothal of Achilles*, 1948,
 oil on cardborad, 75.6 x 100.3 cm,
 collection of Art Gallery of Western Australia,
 Perth, courtesy S.H. Ervin Gallery, Sydney.

from the 1940s: 'a trance of good taste snoozes in the work of Bellette'.² Part of the problem has been her expatriate status. Australians have not always been tolerant of those who leave, especially when they make it clear they prefer their adopted country and have no intention of returning permanently. Moreover, Bellette's work is almost totally European in orientation, and in a critical climate concerned with constructing an Australian identity through Australian art this is no recommendation. Another aspect of the problem is her characteristic classicism. Bellette's 'classic form' instilled with a 'decidedly poetic and romantic feeling'³ has always been the most distinctive feature of her style, but its nature and origins have not been fully understood. Her classicism has nothing to do with the Australian tradition of using Greek myths to embody a nature-based nationalist mythology as in the work of Sydney Long. It is based in the European classical tradition of formal harmony, structural order, universal as opposed to particular meaning and respect for the authority of past art.

Where Bellette might have appeared incongruous in Australia in the 1940s, she was in fact part of an international movement. New classicism was a major strand of European modernism and, as a European-trained artist whose work and ideas conform to its characteristic qualities, she was its chief Australian exponent and therefore one of our leading modernists.

Jean Bellette was born in Hobart in 1908.⁴ She studied at Hobart Technical College under Mildred Lovett and Lucien Dechaineux. Jean attended the Julian Ashton Art School, learning from Thea Proctor and Ashton himself, who taught her 'to keep a little apart from life and look, as Marcus Aurelius says, from a lonely watchtower at mankind',⁵ a lesson that stuck. In 1935 she married fellow student Paul Haefliger. The complex Bellette-Haefliger relationship warrants a

separate discussion; what is significant here is that his influence as a European intellectual taught her to read European culture and to feel herself part of it.

They joined a small group of Australian artists, including William Dobell and Donald Friend, studying mainly at London's Central School and Westminster School. Here, under Mark Gertler and Bernard Meninsky, Bellette had her first real encounter with modernism and the European tradition. Meninsky's influence on her was enormous: according to John Olsen⁶ he taught her to draw, changing her precise, linear style to one of rounded form modulated by tone, and giving her a feeling for the construction of a picture. From him Bellette absorbed an admiration for Cézanne, Picasso, Piero and Masaccio, and acquired the beginnings both of her dedication to classical tradition and the poetic, expressive manner of its formulation.

Returning to Sydney on the eve of war in 1939, Bellette and Haefliger quickly established themselves as leaders of the small but active Sydney art scene. Bellette achieved prominence at a time when the art world was dominated by men, probably due to the force of her personality, the quality of her art and because she was half of a high-profile couple. They both wrote for Peter Bellew's new internationalist *Art in Australia* in 1941-42. In 1942 Haefliger became art critic for the *Sydney Morning Herald*; he had suggested Bellette for the job but the editor refused to employ a woman as a critic.

Bellette and Haefliger organised the Sydney Group in 1945, providing a focus for other European-oriented neo-romantic painters, including David Strachan. Regular showings at Macquarie Galleries through the 1940s and 1950s secured Bellette's reputation. She exhibited still lifes, landscapes and nudes as well as her trademark figure compositions alluding directly or indirectly to Greek myths. Such resonances were useful to Bellette, as they extend into her other paintings, always

adhering to her arrangement of figures in landscape. She employs typical new classicist compositional strategies, creating a frieze-like rhythm of sculptural figures in shallow foreground space after Masaccio and Piero, with attention to formal structure and a sensual, Venetian use of colour, tone and paint texture. The tension between the apparent lethargy of the figures and a pervasive sense of crisis energises the works and leaves a lingering disturbance in the mind of the viewer.

Bellette's mythological works may owe their mood of impending tragedy to their literary sources but, as Ursula Hoff points out,⁷ they distil a story's essence rather than illustrating it. In her non-mythological subjects the ambiguity between past and present, the timeless human story clothed in modern dress, lends the images their disquieting force. As Bellette is often quoted as having said, mythology is her 'pretext';⁸ her works are sites for the investigation of private emotional states where memory and desire are aroused by the associative power of story, place or event. They are closed, internally referential, their meanings a private articulation of the artist's inner life.

By the 1950s Bellette was teaching in her George Street studio, at The King's School, Parramatta, and at Bathurst. Her students remember her as inspirational; one who 'gave of her self to encourage others'.⁹ She emphasised drawing, composition and tonal relations and upheld the example of the past, but insisted that her students find their own individual means of expression. Margaret Olley told me, that 'she taught us to see'.¹⁰

While some of Bellette's fellow artists, including Haefliger, were seduced by abstract expressionism in the 1950s, Bellette maintained her figurative course, believing the new movement to be a 'cul-de-sac'.¹¹

By 1957 the original Hill End artists' group had broken up: Friend had gone to Sri Lanka, the Drysdales and Strachan to England and the Haefligers to Paris. Now their marriage was in crisis, for Paul had an affair with another woman. Jean, devastated and fighting to hold him, stopped painting for some time. They reconciled in Paris and travelled to Spain with John and Valerie Olsen, finally settling in Majorca.

In Majorca, among her work's Mediterranean heritage, Bellette found her spiritual home. Its landscape and history liberated her painting. Her work entered a new and final phase, demonstrating an imaginative, sensual engagement with the contours and colours of the island's volcanic beauty and with its ancient culture. Her paintwork became freer, more expressive, with heavily impasted surfaces and greater tonal range.

Bellette became very aware of the interdependence of humans and nature, and stories like that of Majorca once being a colony of the gods fed her romantic appetite. Although her compositions are set in real landscapes, they are immanent with myth. With the looser handling came a more inventive, generalised and personal use of myth and a more subtle and deliberate manipulation of mood. Bernard Smith recognised the quality of these works in 1964, when he defined their classicism, 'which does not lie along the surface of the mind but has been torn out of the heart'.¹²

Bellette described how her pictures grew out of a mood, a memory or the inner state activated by stimuli like a place or song.¹³ This associative quality for the artist may account for the works' haunting resonance. Just as Bellette builds up the picture's surface with thick layers of paint scraped back in places to reveal the underlying strata, so layers of meaning accrue suggestively, revealing themselves according to the viewer's response.

From 1964 to 1976 Bellette held four exhibitions in Sydney and Melbourne and returned for several visits, buying a flat in Elizabeth Bay in 1976. Bellette painted slowly and painstakingly, and her output was small. As her work became increasingly introspective and she grew more absorbed in her Majorca island paradise (sometimes forgetting what year it was), her interest in pursuing a career receded. Things were not helped by a disastrous exhibition at the Leices Galleries, London, where she was allowed to show only landscapes – no figures. This was the beginning and end of Bellette's attempt at a European career, after which she retreated more resolutely into her private painterly explorations.

Haefliger's sudden death in 1982 was a blow from which Bellette never recovered. An inseparable couple (apart from the drama of 1957), they had been a formidable force and without him she felt incomplete. Painting and drawing ceased around this time and her last years were unproductive. Bellette died in hospital in Majorca on 13 March 1991, a few days short of her eighty-third birthday. Defiant to the end, she concealed from her friends the breast cancer which finally killed her.

Always a classicist, Bellette went beyond her early models in her mature work and became a mythologiser in her own right, but her real subject remained herself. Her art allowed her to reveal that self in coded expressions which were a necessary alternative to her high-key public persona. That such expressions were private and allusive, but formulated through classicism which is normally public and explicit, is where her originality lies. As an Australian classicist in the 1940s and later, who committed the error of not looking 'Australian', she is sometimes represented as an eccentric, if charming and rather academic, woman artist (and therefore marginal). I have argued that such a charge seriously undervalues Jean Bellette. She is part of the stream of avant-garde European modernism of the 1910s to 1930s that, typically, came a little later to Australia. She occupies a central and important place in twentieth-century Australian art. It does no credit to our state galleries that she has not yet received the retrospective she deserves.

1 Amanda Beresford, 2005.

2 Geoffrey Dutton, *The Innovators*, Macmillan, Melbourne and Sydney, 1986, p. 107.

3 Ursula Hoff, 'The art of Jean Bellette', *Meanjin*, Summer, 1952, p. 358.

4 Not 1909 or 1919, as some sources say. The date on Jean Bellette's birth certificate is 1908.

5 Jean Bellette, transcript of interview with Hazel de Berg, 17 June 1976, de Berg Tapes 944, National Library of Australia, Canberra, pp. 12, 627.

6 John Olsen, letter to the author, 23 July 1992 and interview, 3 December 1992.

7 Hoff, op. cit., p. 359.

8 First cited in *ibid.*

9 Norma Macdonald, interview with the author, 9 June 1993.

10 Margaret Olley, interview with the author, 11 November 1992.

11 Jeffrey Smart, letter to the author, 29 June 1993.

12 Bernard Smith, review in the *Age*, Melbourne, 19 August 1964.

13 de Berg, op. cit., pp. 12, 624; Jean Bellette, letter to Daniel Thomas, 2 January 1965, Art Gallery of New South Wales Archives, Sydney.

Amanda Beresford, 'Mind, myth and modernism: Revaluing Jean Bellette', originally published in *Art and Australia*, vol. 31, no. 3, March 1994, pp. 372–79.

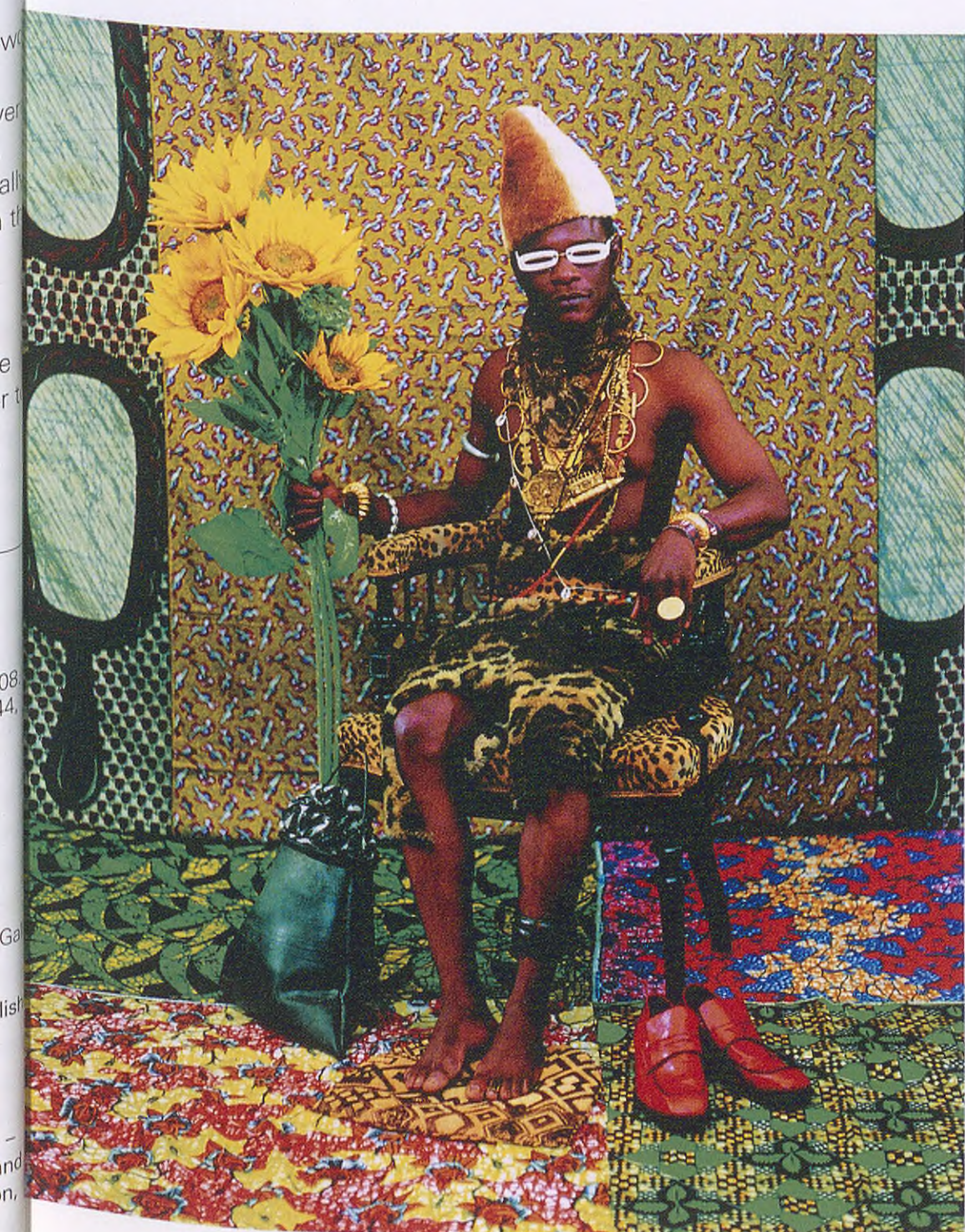
Jean Bellette Retrospective, Bathurst Regional Art Gallery, Bathurst, 10 December 2004 – 16 January 2005; S.H. Ervin Gallery, Sydney, 12 March – 24 April; University of Queensland Museum, Brisbane, 6 May – 12 June; Mornington Peninsula Regional Gallery, Mornington, 12 July – 28 August; Drill Hall Gallery, Canberra, 3 November – 18 December.

Africa Remix

Contemporary Art of a Continent

Ben Woodcock

detail
Samuel Fosso, Tati, Autoportraits, 1997, Le chef
qui a vendu l'Afrique aux colons, type-C print,
127 x 101 cm, courtesy Hayward Gallery, London.



'Africa Remix' is a huge, dense, Babel of a show. The largest exhibition of contemporary African art in Europe, it feels at times like a hectic biennale, or an art fair – nothing coheres with anything else, works clash and meld into each other and it is easy to lose track of what you're looking at. But here diversity, not cohesion, is precisely the point. The exhibition, an international collaboration between four major galleries – Museum Kunst Palast in Düsseldorf, where it opened in July 2004; the Hayward Gallery, London; the Centre Pompidou, Paris; and the Mori Museum in Tokyo – emphatically bills itself as an anthology of contemporary African art rather than a survey. Nonetheless, the idea sounds impossible to carry off: how could a single exhibition possibly do justice to the creative output of fifty-four wildly different countries, from Algeria to Zimbabwe, and why would it try?

One stated motive for the exhibition is to correct an economic injustice: African artists, argue the curators, are under-represented in the wealthy western art markets, which favour those 'who happen to live within their compass with distinctly preferential treatment'.¹ An admirable ambition for a show, but one offset slightly by the realisation that a high proportion of the included artists already live firmly within the compass of those markets. At least half are based in the United States or Europe; many are already well known outside Africa, perhaps more so than on the continent itself; works by Julie Mehretu, Marlene Dumas, Yinka Shonibare, and Cheri Samba all command heavy sums on the international market, and they hardly need the Hayward's patronage to thrive.

Deliberately eclectic to an extreme, part of the show's intention is to dismantle what is posited as the limited and inadequate idea of African cultural identity in circulation elsewhere in the world. The curators, Simon Njami, Jean-Hubert Martin, Marie-Laure Bernadac, Roger Malbert and David Elliot, set out to demonstrate the extent to which African artists engage with and influence global discourses of contemporary art. I had hoped, probably naively, to find something radically different from the hackneyed, homogenous ideas that litter a lot of quotidian contemporary art – something I was unequipped to understand, less still criticise. I wasn't completely disappointed, but there are plenty of familiar themes: identity politics, the machinations of capitalism and a multitude of tacit references to French theory. There is nothing particularly wrong in that, but neither does it justify a continental-sized distinction between art made by Africans and that made by the Dutch, Israelis or Chinese. Consequently, it was an occasional but vindicating pleasure to find some work occupying a more assuredly Afrocentric attitude.

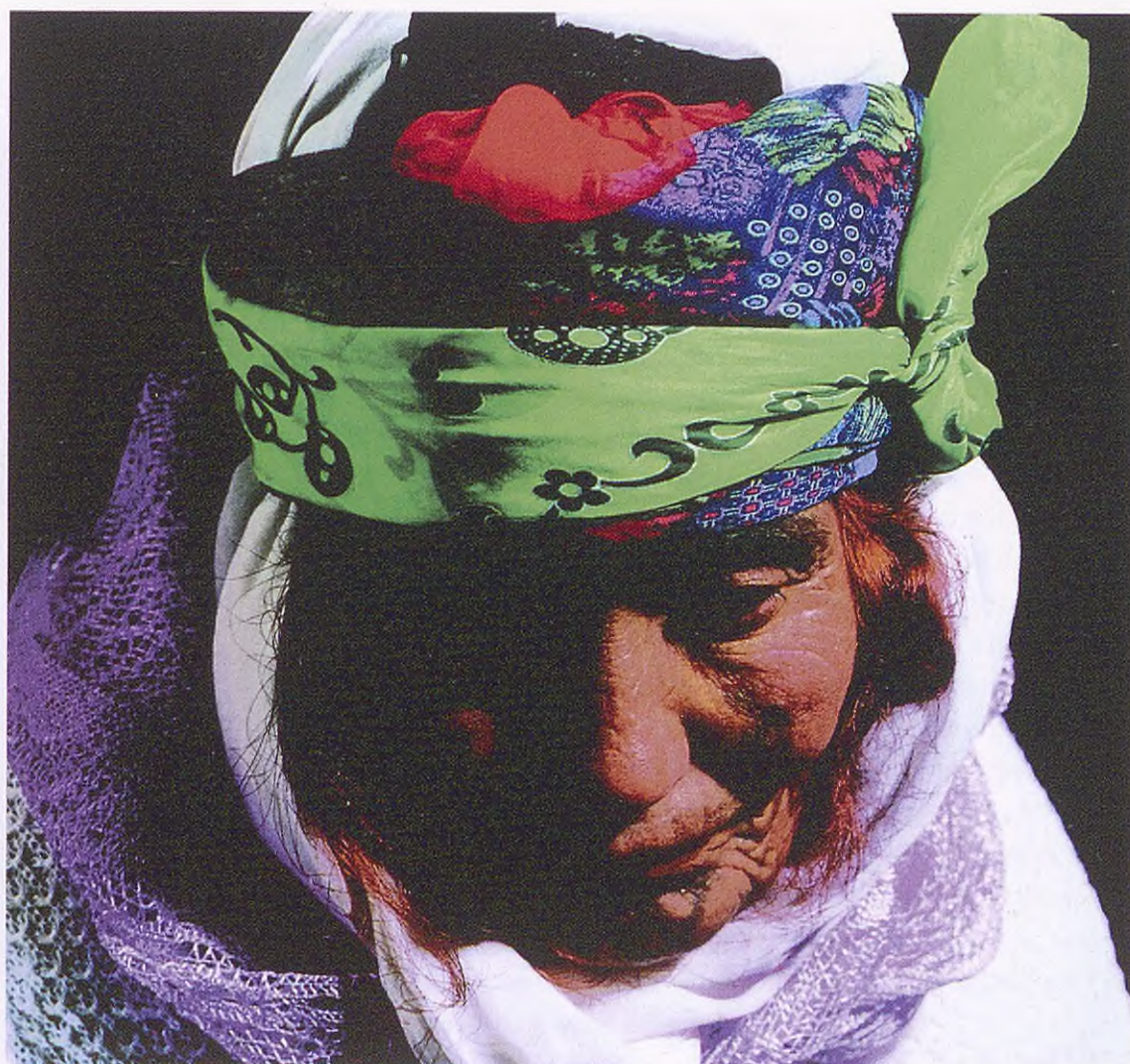
Lara Baladi's diminutive installation *Shish kebab*, 2004, is a tall blue box into which the viewer peers awkwardly, standing on a stool to watch frantic little bursts of film depicting an endlessly varied sequence of slightly degenerate and uncanny scenes: a man biting a doll's head, a pair of louche and feminine legs dawdling on a street corner, a blonde crone with a cigarette, and so on. In a different context, Baladi's installation could have felt like a pointless conceit, however it gains several layers of disconcerting meaning by its references to peepshow-boxes and shish-kebab stalls – both, it turns out, common features of Egyptian street life. I learnt this crucial titbit from a nearby wall citation, and as a result, the disturbingly unspecific – placeless, raceless, timeless – images, flitting through the very firmly Egyptian peepshow, nicely skewed my store of perceptions of Egypt. So praise be, just this once, for the informative label.



Yinka Shonibare, *Victorian philanthropist's parlour*, 1996-97, mixed media (furniture and objects of different sizes), dimensions variable, collection Eileen Harris-Norton and Peter Norton, Santa Monica, California, courtesy Hayward Gallery, London.



El Anatsui, *Sasa*, 2004, aluminium and copper wire, 6.4 x 8.4 m, courtesy Hayward Gallery, London.



Omar D, *Algérie, Portraits*, four type-C prints, each 120 x 120 cm, courtesy Hayward Gallery, London.

Two much larger installations placed self-consciously next to each other give the impression of a sprawling building site: Mohamed El Baz's giant *Niquer la mort/Love supreme [Fuck death/Love supreme]*, 2004, jerry-rigged on scaffolding and what looked like IKEA shelving units, mounts an irony-laden multiple assault on passers-by with a pick'n'mix barrage of violent sex and sexy violence in masochistic videos, manipulated photographs and a world map attacked with paintballs that makes its political point all too easily. Next to it, Pascale Marthine Tayou's hypnotic *L'urbanite rurale*, 2004, delivers a more sustained and subtle turn in an array of miniature dust-red scenes from rural Cameroon which flicker on tiny screens tucked into a stack of pipes, boxes, bubblewrap and assorted detritus. Overlaid with a dubiously evocative soundtrack of rural Africa – hums, buzzes, chirrups and rustles – that flowed into and over the other works in the room, the banal grey texture of the installation is at extreme and pleasing odds with the vivid yet remote scenes that the viewers must squint to make out.

Appearing somewhat hampered on a nearby wall is a delicate piece by Julie Mehretu, the Ethiopian-born painter whose abstract studies in chaotic complexity fetch indelicate prices in New York. *Ruffian logistics*, 2001, is muffled by jarring works hung too close to it, but still manifests the structural and gestural power that typifies Mehretu's painting.

The best works in the show are those few that transcend the curatorial debates, shake off the weight of interminable discourse and strike right into our consciousness without waiting to be interpreted. Setting the example is a lone work by the brilliant Congolese sculptor Bodys Isek Kingelez, whose kaleidoscopic, visionary cityscape *La ville de Sète en 3009*, 2000, rendered in Perspex, acetate and card, rebuilds the Congolese city of Sète as a sparkingly baroque Afro-

futurist utopia. Here, impossibly gorgeous architectural fantasy, sardonically tinged with corporate branding and twinkling with neon, treads a slender vertical line between optimism and satire. Almost as impressive is El Anatsui's *Sasa*, 2004, a vast silver and red draped canopy, woven from thousands of crushed aluminium bottle tops into a giant iridescent ceremonial dreamcoat.

Photography is heavily in attendance: among the best, Moroccan artist Hicham Benohoud's series of monochrome prints of children in his art class, staging themselves with props into surrealist compositions, are elegantly simple and formally lucid, playing with themes of dislocated subjects and metaphysical displacement. French-Algerian artist Omar D exhibited three opulent close-ups of old women in traditional dress, their heads bowed, saturated with deep, vivid colours and a profound melancholy that raises these prints above most of the work around them.

Questions about the validity or success of the curators' intentions, or the heritage of the artists, began to feel fairly irrelevant after an hour of viewing 'Africa Remix'. As at a biennale, the real reward comes from independent, lone encounters with art that is rich in meaning and association, and there is easily enough of such art in 'Africa Remix' to merit a few hours judicious sifting.

1 Roger Malbert, *Africa Remix: Contemporary Art of a Continent*, exhibition catalogue, Hayward Gallery, London, 2005, p. 11.

Africa Remix, Museum Kunst Palast, Düsseldorf, 24 July – 7 November 2004; Hayward Gallery, London, 10 February – 17 April 2005; Centre Georges Pompidou, Paris, 15 May – 20 August 2005; Mori Art Museum, Tokyo, February – May 2006.



The Art of Fiona Hall

Kate Davidson

Fiona Hall, *Understorey* (detail), 1999–2004, glass beads, silver-wire, rubber bath plugs, plastic shower-rose, boars' teeth, 170 x 140 x 75 cm installed in the artist's collection, courtesy Roslyn Oxley 9 Gallery, Sydney.

Fiona Hall's career encompasses an extraordinary array of interests, ideas and practices. Gallery audiences have long been fascinated by a sense of the savant in the artist's endless repertoire, and with each outing she has rarely shown a new body of work that might have been anticipated. Yet it would be a misunderstanding to think that her art is disparate and disconnected in its diversity. It is more accurate to consider the artist's own working processes as she once described them herself, likening them to moving up and around a hill where the route she has taken occasionally reappears, albeit from different vantage points.

'The Art of Fiona Hall' at the Queensland Art Gallery, Brisbane, the first survey of the artist's work to be staged by an Australian gallery in more than a decade, brought together works by Hall from 1988 to 2005, with curator Julie Ewington confining her selection to the more prominent examples of the artist's multifarious practice. While any single exhibition cannot conclusively represent the career of an artist, this is all the more pertinent in the case of Fiona Hall whose work has gradually expanded from producing photographs, objects and gallery installations to include temporary and permanent forays into public gardens, both ornamental and botanic. In view of this, the Queensland Art Gallery was transformed by darkened walls and focused lighting to create a discrete and magical space. While a similar approach had

been taken for the artist's previous survey exhibition at the National Gallery Australia (NGA), Canberra, in 1992, the significance for Hall of creating a total environment would now be apparent to anyone familiar with her recent garden projects.

Three series of large-scale Polaroids – 'The Divine Comedy', 1988; 'Historia non-naturalis', 1991; and 'The Price is Right', 1994 – introduced the exhibition demonstrating the artist's early interest in sculpted, constructed and painted materials, that is, her interest in making photographs rather than simply taking them. Here, Hall's remarkable facility for unusual, idiosyncratic materials was already apparent, as was her serendipitous approach to their various physical properties. For example, in 'The Price is Right' an assortment of consumer objects – a hot-water bottle, a mop head, a piece of sushi, a sanitary pad, even a bed ensemble – are all painstakingly crafted from shiny aluminium so that objects which are characteristically pliable, stringy, soft or slippery seem miraculous in their realisation.

Since 'Paradisus Terrestris', 1989–90, was first exhibited at the inaugural Adelaide Biennial in 1990, Hall has been most popularly associated with the modest sardine tin, which she transformed into gleefully immodest displays of sexual pleasure. Versions of the series have been acquired by the NGA and the National Gallery of Victoria, Melbourne. However, an example of the subtlety

the Queensland Art Gallery's exhibition was its combination of the original series with Hall's 1999 re-workings, in which indigenous Australian and Sri Lankan plants and nomenclature were emphasised.

This segue from the exotic plants in the original series to indigenous species introduced the theme of cultural exchange, including trade in commodities, which has informed much of Hall's work of the last ten years. Other examples included *Occupied territory*, 1995, made for the opening of the Museum of Sydney, and *Cash crop*, 1998–99, which comprised numerous plants judiciously carved from soap to represent the staples of economic botany utilised across the industrialised world. Dominating this aspect of the exhibition, 'Leaf Litter', 1999–2003, featured botanical illustrations relating to the origin of each plant on different national currencies. With the actual size of the leaves varying enormously, *Azadirachta indica*, commonly known as the neem tree, appears on a single diminutive banknote issued by the government of India, while *Artocarpus altilis*, or breadfruit, extends over a patchwork of eighty or so Malaysian banknotes. Hall has taken great care not to obscure the distinctive elements of the different currencies; her use of translucent, monochromatic pigments allows their complex designs and colours to emerge through her own meticulous drawings. These details, as well as Hall's delineation of the fine skeletal structure of the plants, recall the botanically accurate cyanotypes of English proto-photographer Anna Atkins, and hark back to Hall's own experiments with that process during the early 1980s.

The artist's capacity for linguistic and visual callisthenics appeared throughout the exhibition in various forms and to different ends. In 'Paradisus Terrestris' the botanical-corporeal allusions are fundamental to the humour in the work. But Hall can also deliver a hefty political punch. Three hand-built earthenware pieces from 1991, *Desert storm*, *A new world order* and *Salix babylonica*, were indicative of

how Hall sets up antitheses and combines incongruous elements: traditional and topical, literary and popular culture, conventional craft practices and mass-produced objects. These have seen Hall take craft to new extremes, from the hazardous practice of knitting aluminium stripped from Coke cans for a baby's layette in *Medicine bundle for a non-born child*, 1993–94, to knitting videotapes of Hollywood war films into children's toys and body parts for *Scar tissue*, 2003–04, highlighting the anonymous or forgotten civilian casualties of war.

Hall's works relating to ecology and bioethics seem to suggest an historical inevitability that has its basis in the nineteenth century and earlier. Both *Dead in the water*, 1999, with its decoratively perforated plastic pipes and finely beaded marine forms, and *Cell culture*, 2000–01, which has jaunty Tupperware evolving into all manner of animal and human forms, are exquisitely contrived evocations of the tensions between nature and culture. Yet it was Hall's most recent work, *Tender*, 2003–05, that provided both the endpoint and a significant highpoint to the exhibition. A visually and conceptually nuanced work, *Tender* is a simpler rendition of the diversity and complexity of nature, and the toll of human impact. Here, numerous birds' nests, precariously formed from shredded American banknotes, filled a museum vitrine. Whether sitting, suspended or wedged into a corner, each nest was entirely individual and discernible by the specific form and construction method used by particular bird species. While the greenback is the lingua franca of the world's economies, *Tender* suggests it can have other uses, some far more appealing than the bland monoculture it most often is seen to promote. As an exemplar of the many transactions and cultural interactions that 'The Art of Fiona Hall' suggested, it was priceless.

The Art of Fiona Hall, Queensland Art Gallery, Brisbane, 19 March – 15 June 2005;
Art Gallery of South Australia, Adelaide, 8 July – 11 September 2005.

FIONA HALL

Kate Davidson

Titled simply *Fiona Hall*, this monograph by Julie Ewington, published by Piper Press, is the only substantial book on Fiona Hall and is an important addition to contemporary Australian art publishing. As Ewington states in the introduction, it is 'neither a biography, nor a teleology, nor an examination of a "true path"'. It is structured around a series of engagements by the artist with different themes and materials, at different moments'. The book includes five chapters which accord with a clear chronology of the artist's career.

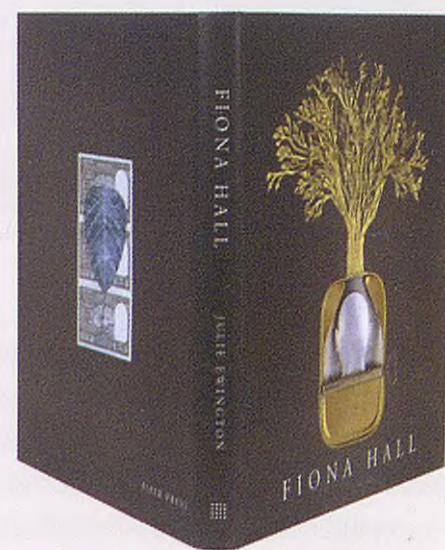
Hall's photography is perhaps less familiar to audiences who have come to know the artist's work through her acclaimed sculptural installations, so it may surprise some readers to discover that the book devotes roughly half of its pages to this earlier aspect of her practice. Ewington's survey of the early work is illuminating and provides an overview of the social and artistic context in which Hall was working at that time. In contrast, the artist is presented as an individual, even solitary figure – both artistically and as a consequence of her increasingly laborious working methods.

There is also a sense that the early work piqued Ewington's curiosity and therefore elicited a different sort of investigation, whereas the author's close engagement with Hall's later work, evidenced by her articles and essays over the period, is a return to more familiar territory. As a consequence,

Ewington's consideration of the objects and sculptural installations – which many would consider Hall's most important works – is an incisive but less contextualised account compared with her enthusiastic tracking of the artist's formative years. Regardless of this disparity, one of the most enjoyable and rewarding aspects of Ewington's writing is the balance she creates between scholarly analysis and a more reflective tone.

Fiona Hall is an extensive and thoroughly researched text that is unlikely to be superseded in the foreseeable future, except from the point of view of the artist's own prolific production and the unpredictable directions her future work may take. It is fitting that Hall, who has a passion for beautiful and unusual books, is now represented by such a handsome, thoughtful and useful publication.

Julie Ewington, *Fiona Hall*, Piper Press, Sydney, 2005, hardcover, 192 pages, \$88.





ANDY WARHOL'S Time capsules

Daniel Palmer

Andy Warhol, Time capsule 44, courtesy
The Andy Warhol Museum, Pittsburgh.
Founding Collection, Contribution The Andy
Warhol Foundation for the Visual Arts, Inc.

Viewing Warhol is a social experience. 'How did he keep all this stuff?', I overhear a man say midway through the exhibition. 'He probably had it in boxes', his partner replies. In fact, we encounter these cardboard boxes as soon as we walk into the exhibition at the National Gallery of Victoria, Melbourne (NGV International). Relocating studios in 1974, Warhol found that ordinary removalist boxes were a simple way of storing the masses of information and memorabilia that passed through his hands. He came to rely on these 'time capsules' as a way of putting some order into his life, regularly filling them with the contents of his desk. Warhol spoke about this archival process in his book *The Philosophy of Andy Warhol: From A to B and Back Again* (1975), as 'one less thing to think about'. With no suggestion of future exhibition, he put them in storage, ultimately filling over 600 boxes.

The NGV International was the third and final venue for this touring exhibition of more than 3000 items, drawn from fifteen of the boxes, after previous shows in Frankfurt and Pittsburgh (at The Andy Warhol Museum). We can assume that these fifteen are among the highlights, or at least the most representative boxes (we are told that many remain unopened, hard as that is to believe). Warhol certainly stuffed them: the contents of even this small number sprawled through the huge, temporary spaces at the NGV International, dispersed in nifty cardboard display cases. The Melbourne exhibition also included several of

Warhol's films, focusing on his 'Screen Tests', as well as a 1986 psychedelic portrait painting from the NGV's permanent collection. The technology of archiving determines their content and the 'Time Capsules' are a seemingly unedited mass of printed matter. Through magazines, newspapers, exhibition flyers, invitations, photographs, receipts, postcards and letters we piece together fragments of the artist's life. We glimpse his obsessions and recognise the banal demands of daily life (not even Warhol was spared a letter from *Reader's Digest* promising prize money). Pop art is about 'liking things', and although most of Warhol's objects and collections were sold at auction, we gain a sense of Warhol's passion for accumulation. After Warhol's death in 1987 it was discovered that he was living in only two rooms of his five-storey, twenty-seven room house in Manhattan; the rest was filled like a bursting antique shop. Embodying the serial logic of the artwork, Warhol was addicted to obscure purchases as a form of art practice in itself.

Scattered among the ephemera were direct and indirect source materials for Warhol's art. The question of whether the 'Time Capsules' are themselves treasures seems irrelevant – they are clearly one of Warhol's works. Despite the limits of the biographical approach to understanding art, Warhol's life and work are inseparable, and his public persona is arguably his greatest creation of himself. It goes without saying that our culture is generally fascinated by the private lives of others, and especially those of celebrities. Witness the popularity of biograph-

Andy Warhol, A novel (printed material), from Time capsule 21, courtesy The Andy Warhol Museum, Pittsburgh. Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

gossip columns and reality shows (which Warhol pre-empted). The 'Time capsules' legitimated this fascination. But voyeurism can also be read as a sign of narcissism: I recall a female visitor to the exhibition, perched on a wooden cube before Warhol's film, *13 most beautiful women*, 1964, applying red lipstick in a state of self-absorption.

Some of the material has art-historical significance, much of it is amusing, and some of it is both: a 1956 letter from Alfred Barr, director of New York's Museum of Modern Art, politely rejecting Warhol's offer to donate a shoe drawing, reveals Warhol's lofty ambitions while still a young commercial artist. It would have taken days to look over it all, however, like fossicking at a junk stall, one of the pleasures of the exhibition was making personal connections with the cultural detritus of the recent past. Rather than a morbid experience, visitors to this show became amateur art historians, piecing together a Warhol of their imaginings. You could, for instance, trace Warhol's shooting in 1968 via his hospital bracelet and X-ray; revel in original publicity for seminal art happenings in the 1960s; or scrutinise the royalty notices and flyers for Velvet Underground gigs. Everyone could find their favourite items.

It was hard not to be enthralled by this exhibition: there was so much to be fascinated by. Archives always speak of the past in ways particular to the present. For instance, Warhol's sexuality was alluded to; we learn of an session with Robert Rauschenberg in the early 1960s. Various fetishes, most obviously shoes, were also implied. But wilfully or not, Warhol was over-termed by the exhibition's design. The first room evoked a blackboard, featuring quotes scrawled in large yellow writing on black walls, which infantilised the artist. Warhol's childhood desire for fame was suggested by an photographed photograph of Shirley Temple. The second room was bright yellow, and felt like a playpen when seen in conjunction with the large primary-coloured plastic numbers around the walls of each space indicating the 'Time Capsules'. The experience of this room was dominated by the quickly accented voice of Warhol's mother, Julia (from his obscure 1966 film *Warhol*). The room contained items belonging to Julia, as well as Warhol's collection of children's books from the 1930s, sourced from flea markets in the 70s – suggesting his own childhood deprivation of these things during the repression. An unacknowledged (and therefore somewhat unsubtle) psychoanalytical reading prevails.

'Warhol Exposed at NGV' was the mock headline of the newspaper-like guide we were given as we entered the exhibition, with highlights pointed out by Matt, the African of The Andy Warhol Museum. The guide stated that 'the contents of the "Time Capsule" are presented in their totality'. However, this was not quite true. For example, *Time capsule 44* contained some inspirational pieces, including the front page of a newspaper announcing JFK's assassination,¹ but an image that stuck in my head from the promotional material for this show was of a young boy in a noose on the cover of a *National Enquirer* newspaper from the same year. With the gruesome headline 'Boy ... Hanged Himself – With the Help of His Baby Sister', this image is tabloid journalism at its most shocking, and classic fodder for Warhol's 'Disaster' paintings from the early 1960s. This period of Warhol's work can and has been interpreted as a serious commentary on the United States' repression of its death-drive culture. The image of the boy was reproduced everywhere in connection with the exhibition: on banners, in the room brochure, on a free poster collected on leaving the show. How disappointing, then, to find that in the display the boy's face and the image had been discreetly obscured by a postcard.



Becoming conscious of this selective editing, it suddenly became clear that flaccid penises were allowed, but erections were banished. A postcard of an Arab snake-charmer was placed over the genitals on the cover of the book *CUM: Adventures in Poetry* (1971) by John Giorno, the star of *Sleep* (1963) and Warhol's occasional lover. This was ironic given that there were several references to Warhol's own battles with censorship in the show, and the exhibition was presented as revealing Warhol's private life. There is, of course, a metaphor for the exhibition itself here: the archive inevitably fails our desire to know Warhol, who remains as elusive as our own fifteen minutes of fame. The contents of the boxes give us a wonderful insight into Warhol's social and artistic world, but this particular exhibition version of the archive, presented as part of the L'Oréal Melbourne Fashion Festival, supported an uncomplicated and endless fascination with celebrity and unproblematised glamour: it begins and ends with decontextualised, fashion-related videos and, upon leaving, a coin-operated photo-booth awaits our narcissism.

¹ The contents of *Time capsule 232* nearby were almost entirely front pages from New York's tabloid newspapers, whose screaming headlines take on an absurd poetic quality through repetition.

Andy Warhol's Time Capsules, NGV International, Melbourne, 16 March – 8 May 2005.

John Kaldor provides a first-hand account of Christo and Jeanne-Claude's *The gates*, a project conceived in 1979 and finally unfurled in New York's Central Park between 12 and 27 February 2005.

THE GATES

John Kaldor

The gates received their visitors for sixteen days. Art lovers came from all over the world to walk through New York's Central Park, where, for a short time, Christo and Jeanne-Claude's ever-changing spectacle filled people with joy and opened their hearts to the miracle that art can create.

I was fortunate to be in New York with my partner, Naomi, her children and my daughter Bettina for the unfurling of *The gates* on 12 February 2005. My daughter's first reaction was to compare the blooming of the 7503 fabric gates to a medieval pageant: a festival where people come together to celebrate. Indeed it was a celebration of two great artists who managed to capture New York, lift its spirit and bring people together in a joyous way. Many visitors to *The gates* commented that the project marked a poignant end to the healing process of 9/11. The September 11 terrorist attack in 2001 was the last time New York had been so united, then in a most tragic way.

To describe the experience of *The gates* is difficult, because like all great art, in the end the response of the viewer is an emotional one. The gates, each 4.87 metres high, covered 36.8 kilometres of walkway and stretched throughout Central Park, from New York's richest streets to its poorest: on one side of the park, conservative 5th Avenue; on the other, 'arty' Central Park West.

One of the greatest strengths of *The gates* was its scale. From one end to another, Central Park is nearly an hour by bicycle, and three or four hours on foot. If you really wanted to explore *The gates* you could spend a day criss-crossing the park.

The 'gate-scape' had its own rhythm: the rise and fall of Central Park provided ever-changing vistas: gates to walk under, gates close-by, gates receding in the distance, gates that were densely clustered together, or those spaced further apart to allow room for trees. *The gates* invited you to explore, to choose a direction, to wander.

Under the influence of *The gates*, New York became a saffron city: I witnessed an abundance of orange coats, scarves, jumpers, umbrellas (I even saw a dog dressed in a saffron jacket). I was amazed to see how the colour of the work changed. The saffron hue differed when the sun was out, when the wind lifted the fabric, or when the shadows of the bare branches appeared as painted silhouettes on the sunlit fabric. My favourite moment was when it rained. The wet fabric took on a darker shade, the wet pathways mirrored *The gates*, and saffron became the palette of the park. We left New York before it snowed, but fortunately during the sixteen days *The gates* experienced all the elements in which to exhibit their beauty.

The aesthetic impact of *The gates* hides the complexity of the project, which in its execution required military timing and precision. The team was headed by Vince Davenport, chief engineer and director of construction, with Jonita Davenport as project director.

The life cycle of *The gates* – twenty-six years and sixteen days – is testimony to the determination of Christo and Jeanne-Claude. Having first envisioned the saffron spectacle in 1979, the pair persevered in the face of continued knockbacks, until the project was given final approval by the New York City Mayor Michael Bloomberg, in 2003.

The cost of the project is estimated at US\$21 million. As with all their projects, *The gates* was funded entirely by Christo and Jeanne-Claude. This fact that most people question and ponder, but it is the artists' integrity and quest for artistic freedom that has led them to insist on absolute control and refuse donations and sponsorship.

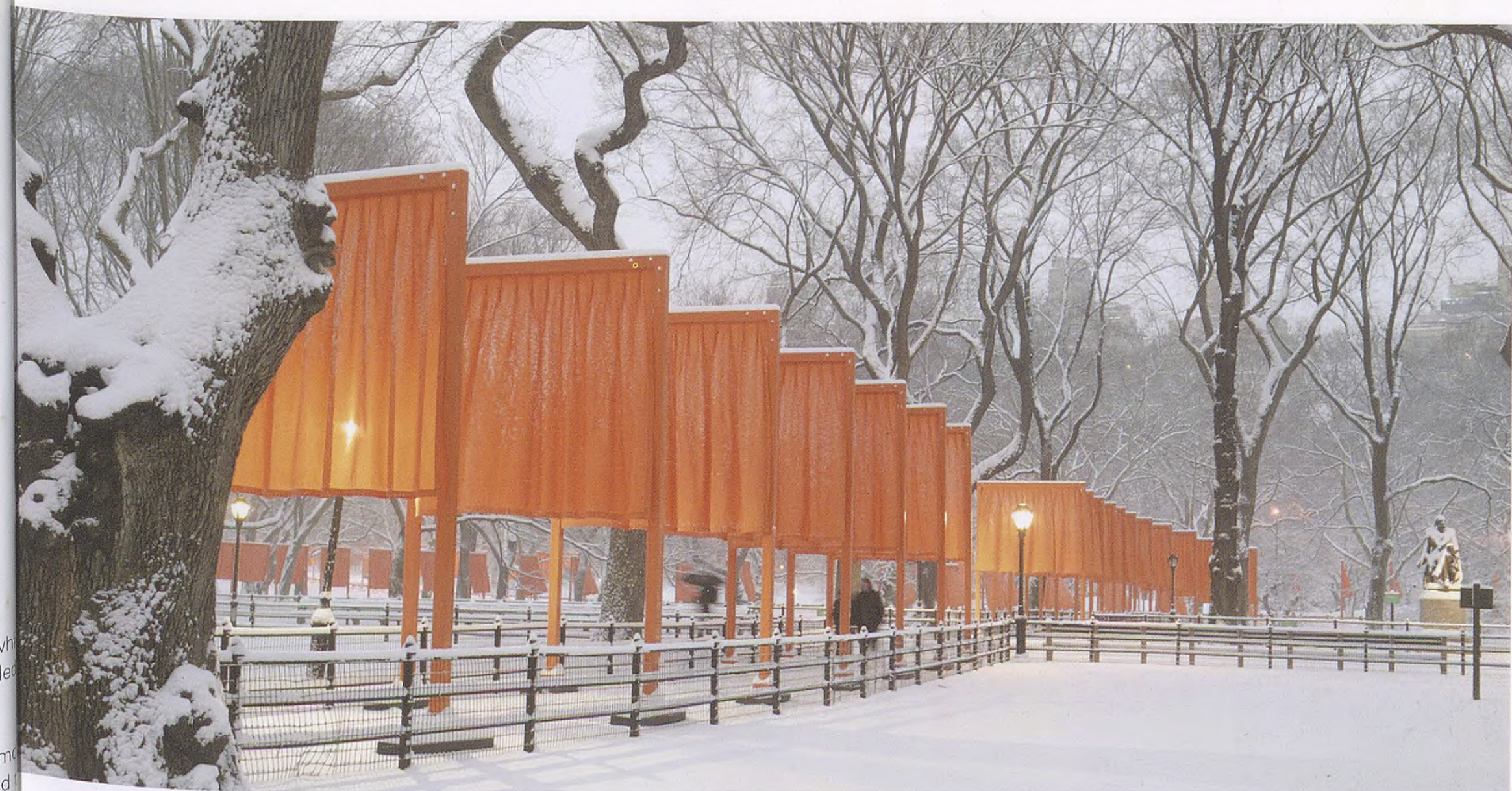
After the conclusion of *The gates*, Michael Bloomberg presented the Doris C. Freedman Award to Christo and Jeanne-Claude.¹ In his speech Bloomberg said: *I cannot think of more worthy recipients than Christo and Jeanne-Claude, who first imagined The gates over a quarter of a century ago, and never abandoned that dream. The gates was an extraordinary display that enlivened our spirits and provided thought-provoking discussions for millions of viewers.*

Over 4 million visitors, 1.5 million of whom were visitors to the city, flocked to Central Park to experience *The gates*, the largest work of public art in New York City's history.

The gates raise the age-old question, 'What is art?' and to my mind answer it. Great art brings people together, not just those who are among the 'converted' but promoting enthusiastic responses from the broad spectrum of the public. *The gates* leads us to experience a sense of joy and wonder. This is *The gates* fulfilled.

Christo and Jeanne-Claude achieved what no other artist has over the last twenty years. They have transformed Paris, Berlin and now New York. Although *The gates* was temporary, it has left an indelible impression on the city and marks a significant chapter in contemporary art practice.

¹ The Doris C. Freedman Award, established in 1982, recognises outstanding contributions to New York City's outdoor environment and public life.





THE IMPOSSIBLE DREAM

51ST INTERNATIONAL ART EXHIBITION
LA BIENNALE DI VENEZIA

Zara Stanhope

top
Pipilotti Rist, *Homo sapiens sapiens*, 2005,
video still, courtesy the artist and Hauser & Wirth,
Zürich and London.

bottom, right
Pipilotti Rist, *Homo sapiens sapiens*, 2005,
installation view at Chiesa San Staé, courtesy the
artist and Hauser & Wirth, Zürich and London.
Photograph A. Burger.

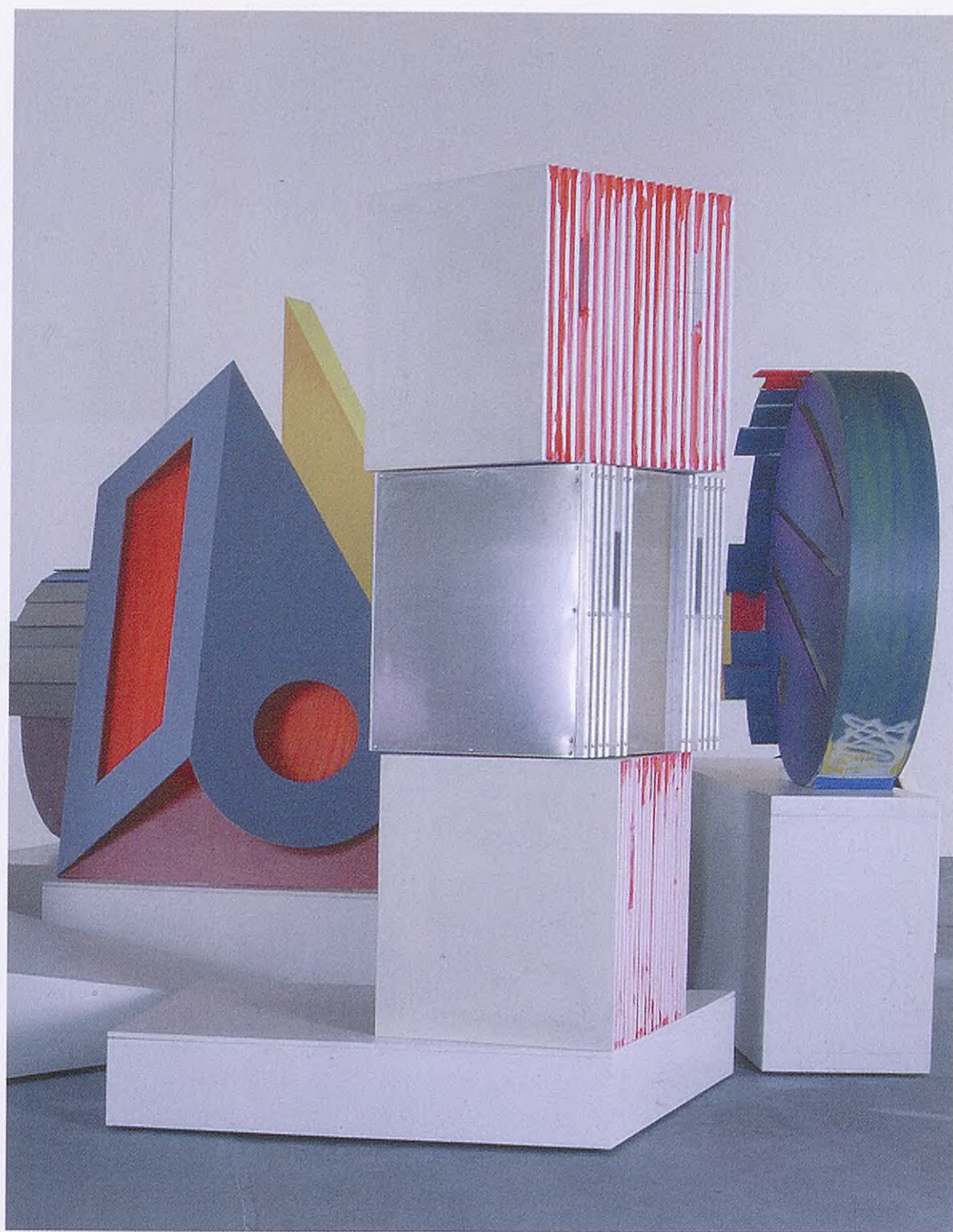




Now in its 110th year, how does Venice Biennale measure up?

left
Gilbert & George, Net, 2005, 253 x 213 cm,
courtesy the artists and White Cube, London.

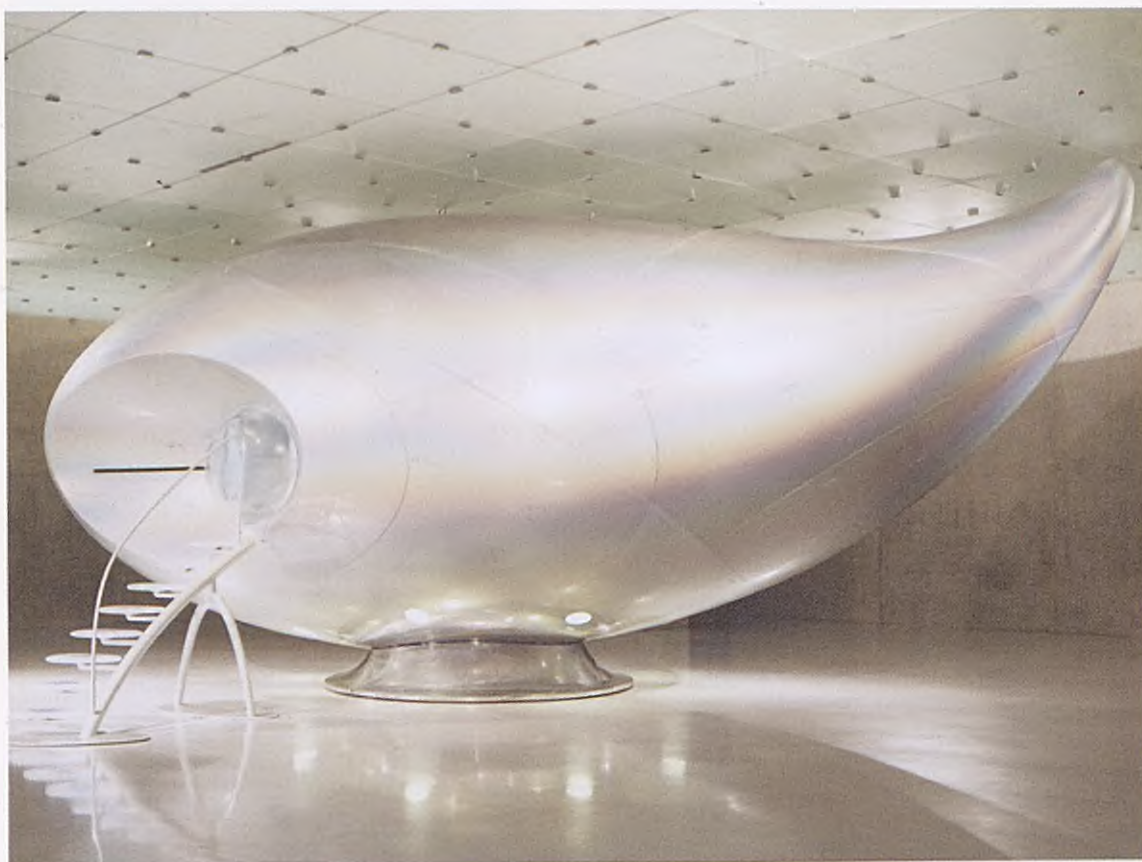
right
Thomas Scheibitz, The table, the ocean and the
sample B, 2005 (detail), 500 x 650 x 580 cm
OF, wood, aluminium, styrofoam, vinyl, enamel,
ray-paint, courtesy the artist and Tanya Bonakdar
allery, New York, Produzentengalerie, Hamburg
alerie Monika Sprüth, Cologne.
Atelier Thomas Scheibitz, 2005.



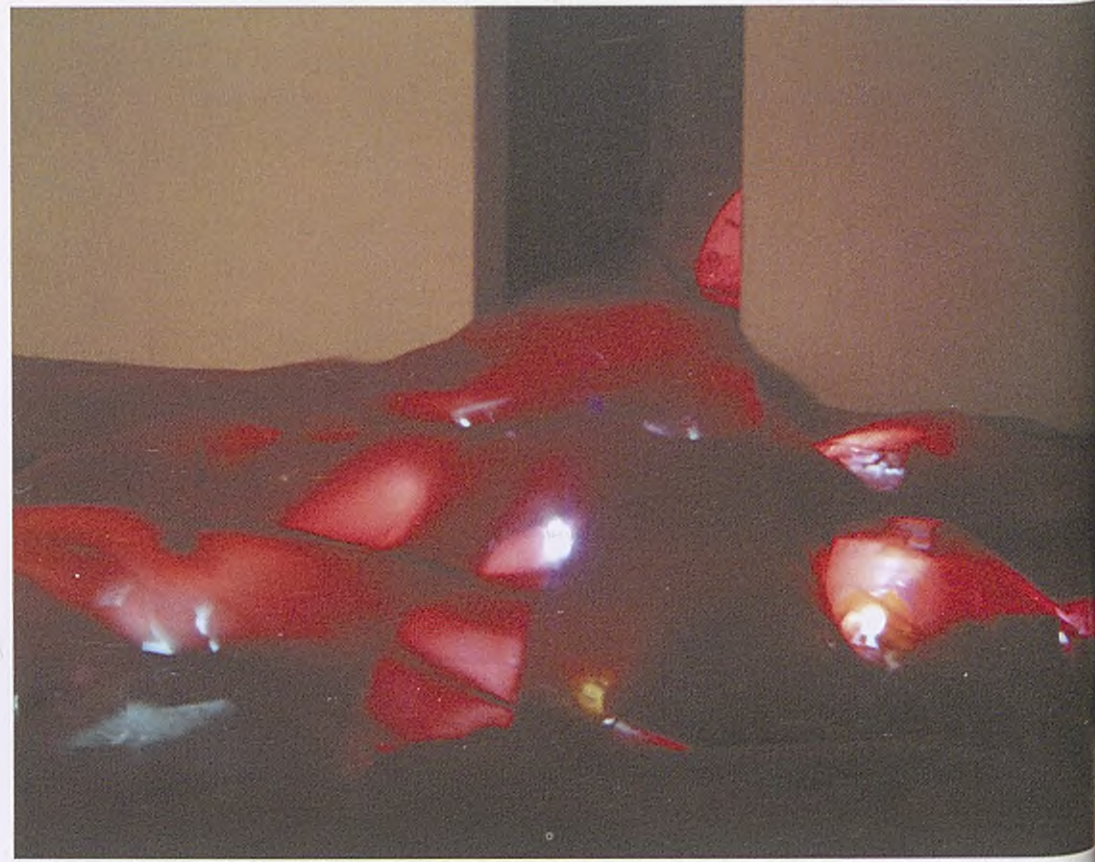
Given their nature, biennales are destined to face intense critical scrutiny.

It seems curatorial ambitions can never be fulfilled due to issues of time, resources and circumstance. National interest and trade appear to be as prominent as the art it supports. Now in its 110th year, how does Venice Biennale – the original mode or incubator for what is now a global industry – measure up? As in past years, it comprises two curated exhibitions, pavilions representing individual countries and geographically dispersed collateral exhibitions and events. The Biennale Foundation's desire to reform the event, to offer a 'new approach and new sensitivity' (according to President Davide Croff), resulted in the first appointment of female curators: María de Corral and Rosa Martínez. Their large scale exhibitions, 'The Experience of Art' and 'Always a Little Further' are a broad exploration of ideas and practices that have emerged throughout the past several decades to the present. Within each project the curator takes a particular focus but neither satisfies the Biennale President's claim that these exhibitions are 'vibrantly topical' and a guide to the future.

The Spanish curatorial duo of de Corral and Martínez are not newcomers to international art events, both previously curated the Spanish Pavilion at Venice (1988 and 2003 respectively) and Martínez was co-curator of Manifesta in 1996, director of the fifth Istanbul Biennale (1997) and the third SITE Santa Fe, New Mexico (1999). Their Venice Biennale exhibitions draw largely on the roll-call of



Mariko Mori, *Wave UFO*, 1999–2002, brainwave interface, vision dome, projector, computer system, fibre glass, technogel, acrylic, carbon fibre, aluminum, magnesium, 4.93 x 11.34 x 5.28 m, courtesy of Deitch Projects, New York, Emmanuel Perrotin, Paris, Shiraishi Contemporary Art, Tokyo. Photograph Richard Learoyd.



Annette Messenger, *Casino*, 2005 (detail), installation view, courtesy Marian Goodman Gallery, Paris and New York.

renowned international artists and well explored themes, to which they have additionally contributed some Spanish and South American practitioners. Both projects indicate connectivity of thematic content and ideas, offering enjoyable immersions in a range of contemporary practice, but regrettably miss the opportunity to introduce new thought and younger artists.

Installed in the large Italian pavilion of the Giardini, the four themes of 'The Experience of Art' were: nostalgia for a lost past, corporeality, the confrontation between art and reality and the redefinition of the readymade. De Corral claims these themes are the foundation of the 'real, poetic and visionary work' of the generations of artists represented in the exhibition. Her broad premise is activated by atypical work from contemporary icons such as Francis Bacon, Philip Guston, Jenny Holzer, William Kentridge, Barbara Kruger (winner of the Golden Lion), Agnes Martin, Juan Muñoz, Thomas Ruff and Antoni Tàpies. The highlights are video art: Eija-Liisa Ahtila's *The hour of prayer*, 2005, addressing metaphysical connections between human and animal, and Stan Douglas's *Inconsolable memories*, 2005, which evokes the cyclical and fickle nature of history.

Martínez fares better due to her future-orientated perspective; 'Always a Little Further' offers a multiplicity of themes and readings and a substantial presence from artists John Bock, Semiha Berksoy, Blue Noses collective, Stephen Dean, Cristina García Roderio, Subodh Gupta, and Mariko Mori; while works by Louise Bourgeois, Guerrilla Girls, Pilar Albarracín and Joana Vasconcelos indicate a strong cross-cultural feminist sensibility. Crossing nationalities, interests and disciplines, with the further inclusion of Rem Koolhaas and Leigh Bowery, Martínez may have been overambitious in her stated intention of creating greater connectivity between artists, disciplines and audiences. She does, however, allow space for clarity of viewing, differentiating her project from the fragmented melange of the 2003 Biennale exhibition, Francesco Bonami's 'Dreams and Conflicts: The Dictatorship of the Viewer', the ambitious aim of which was to create viewer empowerment.

Exploration of social and political situations on a local level created a sense of serendipitous cohesiveness across the curated Biennale exhibitions and the national pavilions. Although pavilion artists may struggle for their work to be independently of a nationalist perspective (and a surprising number critically reflect their cultural context, particularly the Spanish artist Antoni Muntadas), many do give emphasis to local mythology and histories. Memorably, the uncanny mixed-media installation of Icelandic artist Gábríela Fríðriksdóttir presents an excess of gothic and primordial mysticism; and the prize-winning psychological and narrative-based installation, *Casino*, 2005, by French artist Annette Messenger, expands on the tale of the Venetian boy-puppet Pinocchio.

The themes found in Martínez and de Corral's exhibitions were evident amongst the national pavilions: nostalgia and loss is inevitably apparent in works by Ricky Swallow (Australia), Rebecca Belmore (Canada, one of the only artists to evoke an Indigenous or First Peoples' perspective) and Miyako Ishiuchi (Japan). The eclectic variety of the national representations range from Thomas Scheibitz's address of abstract painting and the 'deproductive' performative situations of Anish Kapoor (India) to the psychologically confronting installation of the New Zealand artists' collective, et. al. In *The fundamental practice*, 2005, et. al. lines up contemporary fears to the development of existential consciousness, with a sophisticated and claustrophobic use of the site. Less audacious in content than perfectly addressing their context is Miriam Bäckström, Carsten Höller and Matias Faldbakken's shared inhabitation of the Nordic Pavilion, which beautifully emphasised the openness of this modern building's form by removing windows to create a pavilion in the outdoor sense. On the island of San Lazzaro, Danish artist Olafur Eliasson exhibits *Your black horizon*, a collaboration with David Adjaye, effectively emphasising both architecture and nature by artificially recreating the changing light throughout a twenty-four hour cycle. The most sensual architectural response was that of Swiss artist Pipilotti Rist in the grandiose, sanctified interior of the Church of San Staé, where Rist's high-colour video of feminine flesh and fecund nature engulfs the symbolically spiritual realm above the viewer.



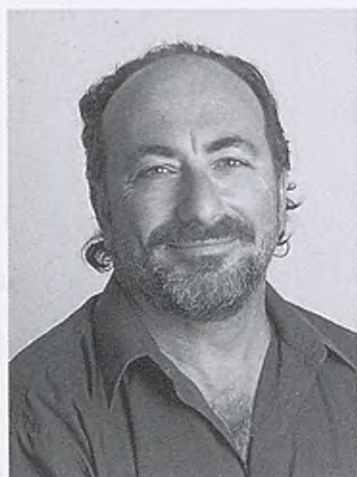
Þoríela Fríðriksdóttir, *Versations/tetralogia*, 2005
(detail). Photograph Lode Saidane.

Amongst the seventy participating countries were debuts by Afghanistan, Romania, Morocco, Belarus, Kazakhstan, Kyrgyzstan, Uzbekistan and China. In spite of having to adapt local buildings for their purposes, many artists exhibiting outside the Giardini figure strongly due to the nature and depth of their subject matter. Highlights include *Chelgis II*, 2005, forty braids of hair that speak about myth and the situation of women by Iranian artist Mandana Moghaddam; Juan Manuel Echavarría's videos of songs written and sung by Afro-Columbian victims of massacres and violence; and the strong video work of artists from Kazakhstan, Kyrgyzstan and Uzbekistan. Notably, video across the Biennale demonstrated that work in the medium has reached a new high point. Although the host, Italy once again struggled to promote its own interests. Without a pavilion of their own, Italian artists at past biennales have presented collectively outside the main exhibitions and with the support of local cultural bodies. With a new pavilion due to be completed next year, Italy was present in

the Giardini, exhibiting the winners of the Young Italian Art Award. The Italian proclivity to award prizes unnecessarily enhances a sense of competition rather than spirit of collegiality.

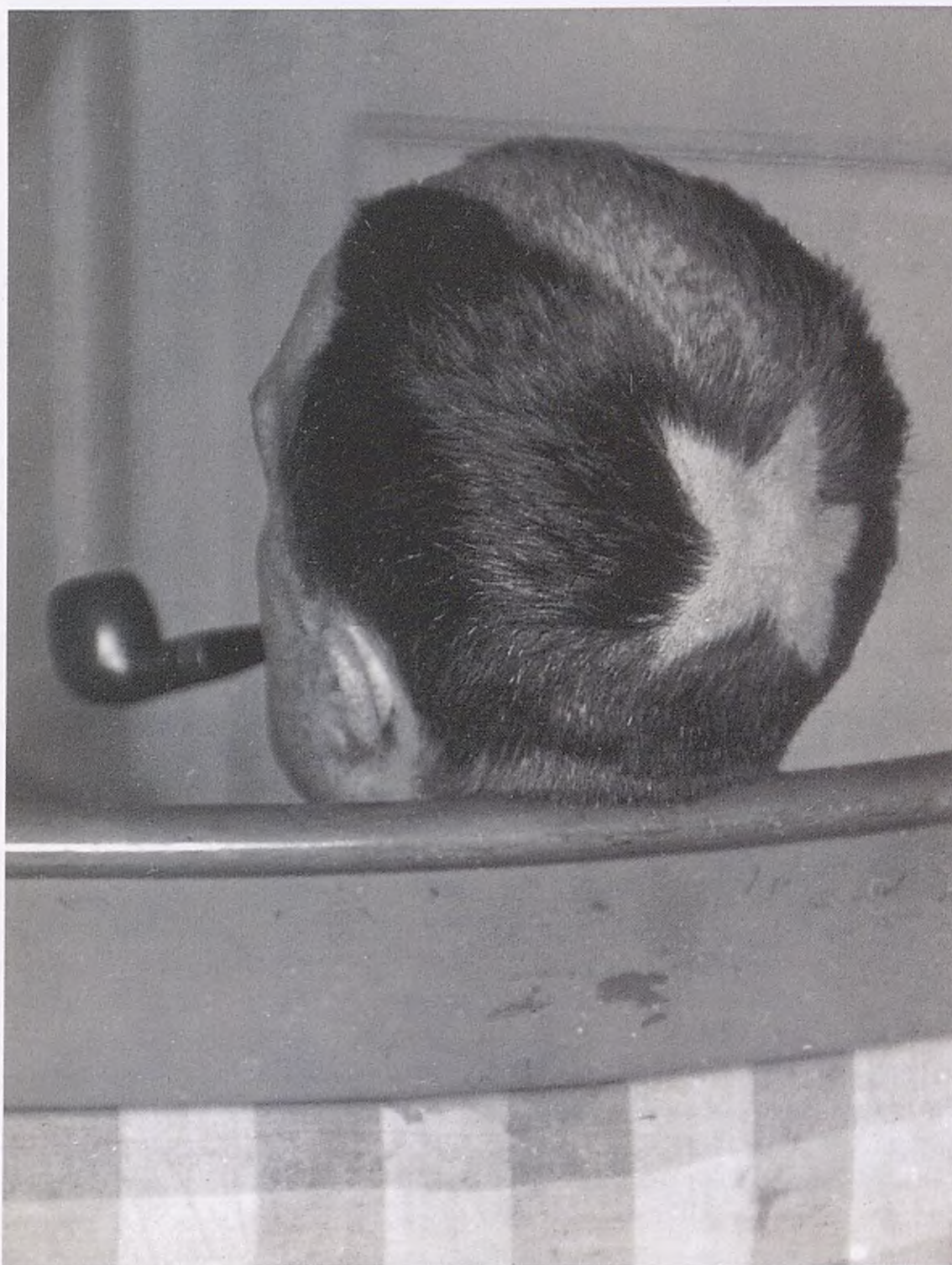
If it is misguided to create expectations of cultural events reflecting the 'future', then the 51st Biennale succeeds, in its totality, only by offering certain curatorial and creative perspectives and reinforcing the interplay between art and reality. A symposium, to be led in December 2005 by the Director of the 2007 Biennale, American academic and curator Robert Storr, signals that the Biennale may be opening to more self-reflexive discussion and involving itself in topical dialogue about the future of international exhibitions, if not art.

Biennale di Venezia, 12 June – 6 November 2005.



Obladi Oblada: humour and contemporary art

George Alexander



At the recent conference *Sites of Communications 2* (18–19 March 2005), a symposium on the rapidly shifting role of art museums, held at the Art Gallery New South Wales, Sydney, I wore stilts and reindeer horns.

No, just kidding. I was dressed more or less normally. But I was on a panel that considered the role of humour in both museum learning and in serious art. Smoothly chaired by Jonathan Biggins, the panel included performer Carlos Russell, artist Ken Unsworth, commercial gallery director Elisabeth Bastian and Takuo Komatsuzaki, Chief Curator of Hiroshima City Museum of Contemporary Art, Japan. The panellists pondered the shift from avant-garde visual jokes, which had worked like bouncy punchlines, towards the postmodern tendency of recent art, characterised by deliberately amateurish imagery that rides its like flat tyres. The discussion asked how we engage with art, and examined where to put the emphasis between education, entertainment and contemplation.

Over the two days of the conference, discussions shifted from the lofty visions of keynote addresses to the hands-on practicalities of mounting ticketed shows and getting bums on seats. At a time when the boundaries between museum and the real world appear to be more porous, it was clear that the opposing forces of elitism or democracy, quality or breadth, access or dumb down, would be given lively play in this forum.

Historically, art belonged in the palaces and the churches. Access to collections was the domain of merchant princes and cardinals. The very existence of a 'museum' with public collections was indicative of the growth of the idea of democracy. In the Enlightenment context of the nineteenth century, culture remained a secular space for improvement. As a place apart, the museum was seen to be civilising and uplifting. Consequently, a wedge had been emphatically established between how people lived and what they learned. By the twentieth century the industrialising effects of modernity and the marketplace also led to one branch of avant-garde artists retreating into diffidence and seriousness. A key term was 'autonomy', a way of putting a cordon around the work, insulating it from chaos and modernism's mean streets. The art museum remained a temple and the artist behaved like a supplicant priest. In the 1960s there was an irrepressible surge of mass energy from below. This eruption of the cultural id, taking the form of movies and pop music, changed the landscape forever and set the scene for what was aptly called pop art.

So should the museum remain a sanctuary from the orgy of diversions available elsewhere? Isn't it really about sustaining values by slowing things down and giving it the function of a pause button? Isn't this what museums do very well? Might a danger be that art remains a classier kind of tranquilliser? *Where, o where are the snows of yesteryear?*

Along the way, artists – minimalists, conceptualists, installationists – set about redefining the Enlightenment institution and the space of the object and viewer. Modernism saw art as a substitute for religion in a secular world – a kind of substitute B subsequent to the failure of transcendence and redemption – while pop art conveyed a sceptical mood which leaned towards comic irony.

Meanwhile Mr and Mrs Punter were befuddled, especially where contemporary art was concerned. It rattled cages and each visit to the museum could take them well beyond their beaux-arts comfort zone. New art – in Terence Maloon's observation – challenged the museum's order with disorder, purity with profanity, serenity with violence, silence with words, aestheticism with crudeness, unworldliness with topicality, the museum's normative and centralising power with its marginal and irrational affiliations. Innovation, whether artistic or behavioural, can be disturbing. Shared meanings are important to survival, and people hang onto them. Threats to meaning are far less intense than threats to survival.

Marketing departments began romancing the viewer, while the pastoral duty of public programs was to protect the viewer from meaninglessness with didactic labels, and to manage those uneasy moments that might be found between novelty and the familiar, disorder and organisation, between 'huh?' and 'wow!'.

We're not built to take catastrophic change. Meaning systems are like finely articulated spines, backbones to how we act in the world. But if we slip on the banana skin of contemporary art, laughter helps us realign. This is where the discussion of humour comes in. Humour teaches us not to lead with our chins because the comic spirit rolls with the world's shocks rather than meeting them head on. Like comedy, contemporary art ridicules everything rigid and false. It is one of the serious vehicles through which the processes of change and transition are comprehended.

Moral teachings, even religious revelation, have been delivered by jokes: jokes in the form of riddles, paradoxes or parables, as in *Tales of the Hasidim* (1947–48) collected by Martin Buber. Zen Koan riddles, at the core of the Rinzai tradition of Zen Buddhism, are like philosophical cream pies. Laughter or not, they have a sense of mixing order and disorder – and often end not with a belly-laugh, but with a hovering and doubtful silence.

Examples from art history can be found everywhere. Looking closely at the

Marcel Duchamp, scepticism itself in cap and bells, made us reel with the pitiless matter-of-factness of a urinal in the museum. It felt like the end of all art, but it was really a way of making the game of art go on forever. Trickster and master of the crossroads, Duchamp installed a wooden door at a junction between three rooms and hinged it in such a way that it could close either of two adjacent doorways but only one at a time. This paradoxical door is open when it is shut. In 1921 the Frenchman had a star cut into his hairline. This act, and its photographic recording by Man Ray entitled *Tonsure*, hints at the artist as joker-priest, or clown-shaman. Instead of transubstantiating water into wine, Duchamp transforms ordinary objects (snow shovels, bottle racks) into art.

The comic statement of the everyday object as art continued with Andy Warhol in the mid-1960s: he took a real Campbell's soup can from the supermarket, signed it, and sold it at a terrific mark-up. The sly fox had the Campbell's factory working for him. It was art, but if you took a can-opener to it, it gave you actual drinkable soup. Art is a special stance towards objects, and our experience of it changes with context. As the usage of the word 'art' changes, so do art's boundaries.

Art is nothing if it is not play. Artists are kids in the sandpit making their toys express their relationship to the world. The mechanism between art and a joke is

Artists are kids in the sandpit making their toys express their relationship to the world.

ship on the right in Pieter Brueghel the Elder's *Landscape with the Fall of Icarus*, c.1558, you can see legs sticking out of the ocean water. The painter has taken the parable of Icarus from Ovid, about which in his 1938 poem *Musée des Beaux Arts*, the poet W. H. Auden noted:

In Brueghel's Icarus, for instance: how everything turns away
Quite leisurely from the disaster; the plowman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the sun shone
As it had to on the white legs disappearing into the green
Water; and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.

Auden situates us in that human position, between suffering and the busy banality of everyday life:

About suffering they were never wrong,
The Old Masters: how well they understood
Its human position; how it takes place
While someone else is eating or opening a window or just walking dully along ...

We accept suffering in the incongruous way we are able to eat breakfast while watching coverage of some train disaster elsewhere in the world. Welsh comic Tommy Cooper had a gag along the same lines:

A man knocks on the door of a house, and a crying woman comes to the door. The man asks if Albert is in. She says 'He died last night'. The man asks, 'Did he say anything about a tin of paint?'

A sense of the ridiculous is very close to the dark comedies of Hogarth, Kafka, Beckett, and Australian artists Ken Unsworth and Adam Cullen. The absurdity of life is the most meaningful clue to its elusive vitality.

Comedy honours an understanding of life that was embedded in Greek and Elizabethan drama. Every Greek tragedy was followed by a lewd and funny satyr play, and Elizabethan tragedy, almost always, by a comic jig. Tragedy, then, is only the first half of the death-and-rebirth pattern. *Existence is painful. Do try the walnuts!*

similar: the two realms intersect. In *La condition humaine*, 1933, René Magritte played with the magical, illusionistic character of art, with its representations, doublings, mirrors and changelings.

One reality gives way to another and the tension between the conceptual and the symbolic reveals fault lines in this world's smooth façade. Magritte's famous *The treason of pictures (This is not a pipe)*, 1929, defied logic by showing that a thing could be the same and not the same simultaneously. Or as an American baseball player inadvertently joked, 'When you arrive at a fork in the road ... take it'.

Might aesthetic pleasure itself be a biological phenomenon which rewards us for embracing economic possibilities and holding out for the right kind of mix between organisation and disorder?

You gotta laugh. History is a ruthless furnace and the changing world – with artists assisting – breaks everything up: treasure houses, merchant princes, class distinctions, old judgments, minds and hearts; all explode in our faces and take most of the moral world with it. *All is vanity, and ain't it something!*

So how do we put it back together again? By staying light on our feet and by enjoying art. By risking delight.

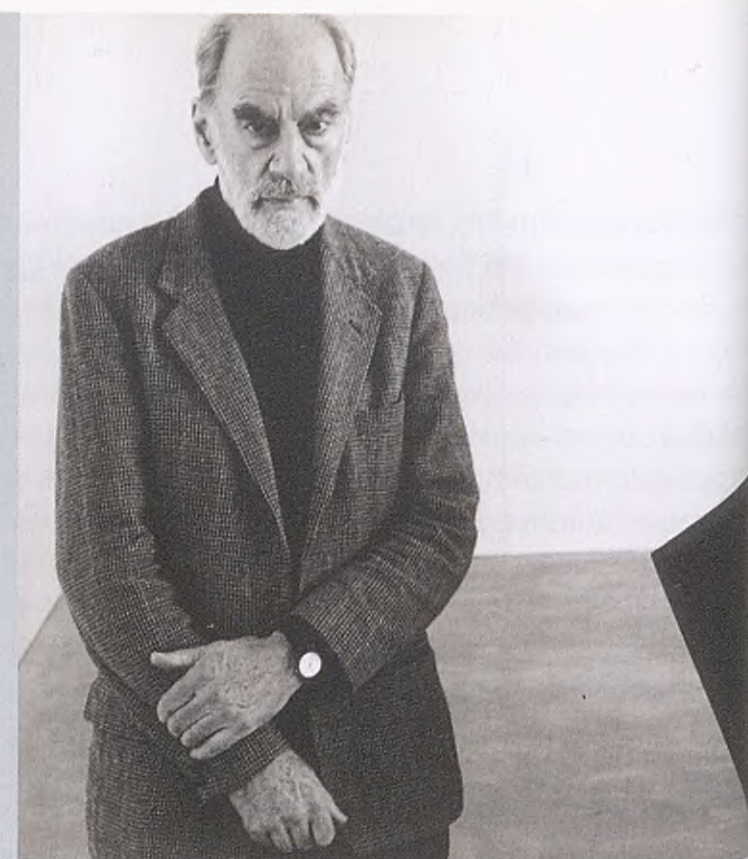
opposite
Man Ray, *Tonsure*, 1921, (Marcel Duchamp's head tonsured by Georges de Zayas), gelatin silver print, 11.4 x 8.9 cm, Courtesy Philadelphia Museum of Art, Philadelphia. Purchased with the Alice Newton Osborn Fund and with funds contributed by Alice Saligman, Ann and Donald W. McPhail, and the ARCO Foundation upon the occasion of the 100th birthday of Marcel Duchamp, 1987.

CLEMENT MEADMORE

1929–2005

Clement Meadmore.
Photograph Kate Gollings, courtesy
Anna Schwartz Gallery, Melbourne.

Virginia Spate



Clement Meadmore was Australia's greatest modernist sculptor. He pursued his art with absolute dedication and his artistic vision extended beyond Australian limits to international sculpture of a monumental scale. In the years following his move to New York in 1963, he acquired the respect of many major artists, most notably Barnett Newman, and developed an international reputation, receiving commissions for large-scale works throughout the United States, Japan and Mexico. Sadly, he received few commissions in Australia.

Although sculpture was Meadmore's driving force, he had two other passions: jazz and his love for 'many women' (as Daniel Thomas put it). Meadmore was born in Melbourne on 9 February 1929. He began his tertiary studies at the Royal Melbourne Institute of Technology (RMIT) as an aeronautical engineer, and then changed to industrial design – which included classes in sculpture.

Meadmore also worked as a designer (following the early modernist ideal of embodying universal principles uniting art and function), most notably of the award-winning *Cord chair*, 1952. Later, in New York, Meadmore wrote *The Modern Chair: Classic Designs by Thonet, Breuer, Le Corbusier, Eames and others* (1974) and *How to Make Furniture without Tools* (1975). While he remained attentive to the beauty of functional objects, he played down his work as a designer, preferring to be regarded as a sculptor.

Following a visit to Europe in 1953, the influence of Mondrian's paintings and contemporary English sculpture could be seen in Meadmore's welded steel structures with their open, wiry forms and asymmetrical balance of horizontal and vertical planes. Living in a close-knit community of artists in central Sydney, Meadmore, together with Peter Upward, John Olsen and Bill Rose, made intense discussion of art part of their daily lives; they were inspired by their belief that they were transforming Australian art, defining themselves against the 'Antipodeans' whom Bernard Smith was extolling as Australia's real artists, as opposed to those deemed subservient to international tendencies. In retrospect, these differences were not clear-cut, and it was only Meadmore who was determined to succeed in the international arena.

Meadmore arrived in New York in 1963, acquiring residency as a 'cultural asset', and then citizenship in 1976. He refused to be defined as an 'Australian American', although in many ways he remained Australian in temperament and manner. He was bitter about the lack of recognition for his work in Australia. The National Gallery of Australia, Canberra, and most of the state galleries each possess one of his monumental works, but there are few in other contexts

(a notable exception being *Awakening*, 1969, located in front of the Australian Mutual Provident Society building in Melbourne). His works are most powerful in urban settings: in many American cities, his works appear to be self-contained presences that seemingly hold secret meaning against the chaos of urban life. Meadmore himself spoke of urban sculpture as a 'foreign body in its environment' and it is this very foreignness that allows his sculpture to assert its own being.

Meadmore's sculptures are expressive and responsive to human presence. He conceived his monumental works in terms of human scale, drawing on the experience of the body, movement and gravitational pull, using these considerations to counter the experience of bodily fragmentation engendered by urban life.

From the early 1970s onwards, Meadmore shaped his sculptures from small modules based on curved forms in square section. He used hundreds of small moulds of these elements, combining and recombining them, twisting, turning, rotating them in his hands. Meadmore likened this process to jazz improvisation: it was, he said, 'a little like working with a series of chords, you just keep discovering all the things you can do'.

Like Barnett Newman, Meadmore spoke of 'transcending geometry' and of 'the spirit ordering matter ... a spiritual order or an intensity [beyond the physical form]'. These notions ring true in his sculpture: their haunting power derives from a sculptural paradox; they are solid and monumental, yet are felt to be immaterial. These massive structures seem to be straining upwards to escape gravity and to transform themselves into energy. Recalling his early studies of aeronautical engineering, they suggest the great mass of an aeroplane at the moment before it becomes airborne.

Art historians and critics describe Meadmore's graceful yet tough sculptural forms by making analogies with the bodily energies and physical transcendence of dance. But Clem was incapable of dance, indeed he was quite clumsy – except when he was shaping things. Here I locate the essence of Meadmore's sculpture, the mystery that makes wholeness of his passions: the loss of self in the act of love. Akin to experiences that are intensely real but which are lost from one's grasp at the moment of their realisation, Meadmore's dark, enigmatic forms, held in a perfect moment of balance, stand for these mysterious fugitive positions of the living self. They transcend death.

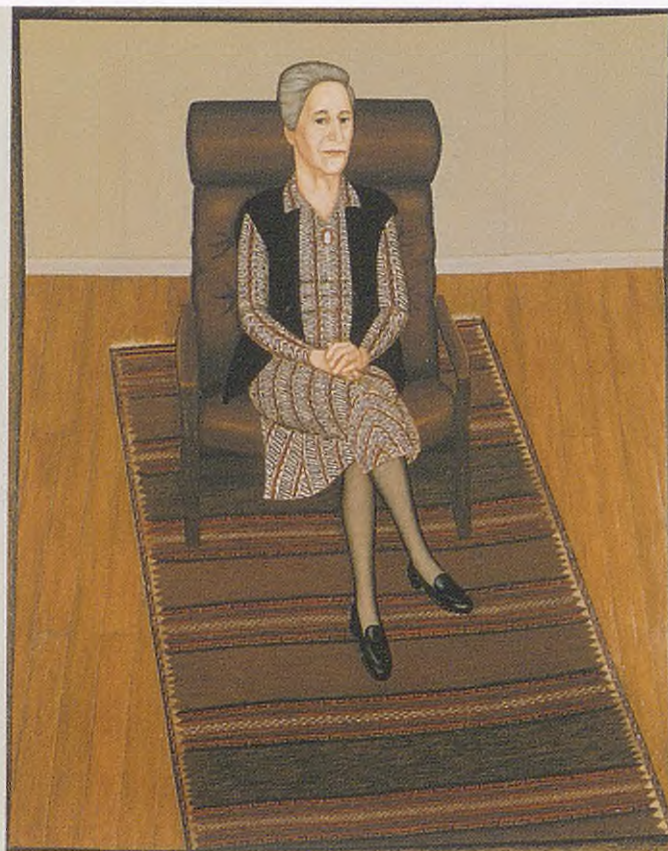
Clement Meadmore is survived by his son Quentin, his granddaughter Jade, his sister Roz and brother Roger.

URSULA HOFF

1909–2005

John Brack, Portrait of Dr Ursula Hoff, 1985,
oil on canvas, 152.2 x 122 cm, Felton Bequest, 1985,
National Gallery of Victoria, Melbourne.

Jaynie Anderson



Ursula Hoff was a legendary figure in the Australian and international art world and her death, on 10 January 2005, marked the end of an era.

For those she taught at the University of Melbourne, she was one of those fascinating German-Jewish intellectuals, a product of the diaspora, who taught early European art history with a real knowledge of her subject. We were enthralled by her elegant manners, distinguished and severe beauty, and by her lectures, which initiated our understanding of imagery in terms of genre and tradition.

Hoff will be remembered for her crucial role in creating the collection of prints and drawings at the National Gallery of Victoria, Melbourne, where she was employed from 1942 to 1975. She made the print room one of the finest in the world and nurtured many great curators in the process, including James Collison and Irena Zdanowicz. Her numerous acquisitions included important works by Rembrandt, Rubens, Dürer and Sassetta, as well as Australian art.

Ursula Hoff was born on Boxing Day 1909, the daughter of a pharmaceutical representative. Her formation as a scholar was principally at the University of Hamburg, Germany, during that legendary period when Renaissance historian Aby Warburg created his institute in the city, and the young Erwin Panofsky and Fritz Saxl taught there. The Hamburg School of art history is celebrated for its theoretical interpretations of iconography. Hoff's field of expertise was in the Dutch seventeenth century: her PhD thesis was on Rembrandt and her earliest articles on Rubens.

When Hitler came to power in 1933, Hoff's parents took their only child to live in Hampstead, London. The Courtauld Institute of Art had been founded the year before and Hoff applied for a tutorship there. The acting director, W. P. Gibson, told her that jobs were reserved for English students. Nor was Hoff able to obtain a position in a museum, because only persons who were 'two generations British born' were permitted to enter the British Civil Service. Instead Hoff became a temporary research assistant for two of the best known scholars working in the field of sixteenth-century Italian prints and drawings, Karl Barker and A. E. Popham.

Just before the Second World War was declared, the head of the Women's College at the University of Melbourne wrote to Girton College in Cambridge, asking to 'help out someone needy' or, more explicitly, to invite a Jewish refugee to Australia. Hoff arrived in Australia on the SS Orcades. Her first position here was secretary to the Women's College from 1939 to 1942. During this period the director of the National Gallery of Victoria, J. S. MacDonald,

made it clear that there would be no chance of employment for a German-Jewish refugee during his directorship. All this changed when Sir Keith Murdoch became chairman of trustees at the gallery. He appointed Daryl Lindsay as director and, in 1942, Hoff was appointed assistant keeper of prints and drawings, giving a series of significant and inspiring public lectures on European art history.

The collection at that stage consisted of a few boxes of prints and drawings, but Lindsay created the first purpose-built print room in Australia, modelled on the British Museum's. In 1949 Hoff was made keeper of prints and drawings and, in 1968, assistant director. After her so-called retirement, she became London adviser to the Felton Bequest from 1975 to 1984.

In 1946, again with sponsorship from Sir Keith Murdoch, the Herald Chair of Fine Arts was founded at the University of Melbourne. The first professor was Joseph Burke, an Irishman whose field of expertise was English eighteenth-century art. Burke collected a significant group of scholars around him, including Bernard Smith, the first Australian art historian, and Franz Philipp, a German-Jewish refugee from Vienna. Hoff enjoyed a part-time position as a visiting lecturer in this new department.

She proved to be a good colleague and maintained a mutual relationship with Burke's group. She taught mostly at an advanced honours level, at both the university and the gallery. Her lectures were formal and at times a little dry but in the print room, working closely with works of art, she became a different person. The artworks, far more than the slides in the lecture room, provoked a vitality within her. In 1949, Burke wrote to the vice-chancellor of the university that 'she is the most valuable helper I have had'.

Hoff's principal book was a widely admired catalogue of the European Old Masters at the National Gallery of Victoria, which remains the fundamental work of scholarship on the national collection. It is still in print today and has been revised and reissued many times.

Ursula Hoff was an extraordinary woman, one of the first to have an independent professional career as an art historian. She never married and had no children, but her legacies to the discipline of art history and to Australian museums are almost unparalleled.

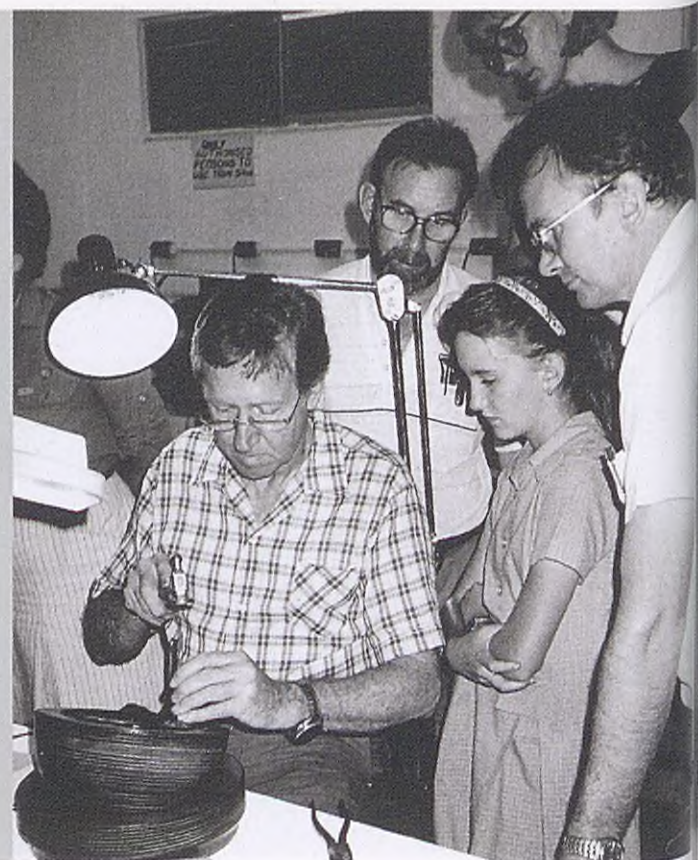
This obituary was originally published in the *Australian*, 20 January 2005.

MERVYN MUHLING

1929–2003

Merv Muhling teaching a creative jewellery workshop in Mount Isa, Queensland, 1975. Photograph courtesy Val Muhling.

William Robinson



The distinguished artist and educator Merv Muhling was born in 1929 in Toowoomba, Queensland. The Muhling family had emigrated to Australia from Wertheim, Germany, in the 1850s, and settled in rural Queensland.

Muhling's parents were farmers and for the first two years of his life he lived on the Darling Downs, after which the family moved to a dairy farm at Kogan near Chinchilla, Queensland. This landscape provided Muhling with sculptural materials as well as rich visual memories that later informed his work. Although he lived in Brisbane, the bush was an integral inspiration for Muhling and he travelled widely around Australia.

Muhling gained his first art qualifications at the Central Technical College in Brisbane, studying with artists Cyril Gibbs and Melville Haysom. From an early age he worked at teachers colleges and colleges of advanced education, and exerted a profound influence on students in these institutions. He educated artists and art teachers, and influenced generations of people in the art world. He wrote articles in professional journals on art and art education and co-authored *Adventures in Art* in 1970. Muhling loved nothing more than a good discussion and argument about art, but felt strongly that technical accomplishment should not be overlooked.

It was through Muhling's influence that the Sydney art dealer Ray Hughes was introduced to art. Muhling was always able to see talent and passion and was generous with his guidance. He was one of the first to collect Indigenous art for institutions and was an insightful collector of contemporary Australian art. His influence and dedication have contributed to the Queensland University of Technology's excellent collection.

In 1977 Muhling went to the United States on sabbatical leave to complete a Master of Fine Art at Rochester Institute of Technology, New York State. His talents were recognised and he was invited to become a full-time lecturer. Although the offer was tempting, he chose to return and pursue his work in Australia.

Muhling was a multi-skilled artist. He was talented in oil painting, drawing, leatherwork, woodwork, pottery and jewellery, but his deepest interest was sculpture. Muhling has exhibited throughout Australia and overseas, and until his death he exhibited at Ray Hughes Gallery, first in Brisbane and then in Sydney. In 1998 Muhling was given a retrospective exhibition, 'Merv Muhling: A Retrospective' at the Brisbane City Hall Art Gallery, and his posthumous exhibitions include 'Transformers' and 'Merv Muhling, An Appreciation', both held at the Queensland University of Technology, Brisbane, in 2004.

I will remember Mervyn as one of Australia's finest sculptors. But for many his talent will only be revealed in time, even though his work is held in the Queensland Art Gallery and in the Queensland University of Technology collection.

In 1988 Mervyn retired as senior lecturer at the Brisbane College of Advanced Education. Six years ago he was invited to take up the position of artist in residence at the University of Malaya in Kuala Lumpur for twelve months. Though greatly honored by the invitation, he turned it down, resolving instead to build a new studio.

Muhling's last major work is the bronze public sculpture *Crocheted doily*, installed in 2001 at Pandanus Point in the Roma Street Parklands, Brisbane. The work features a railway sleeper, railway tools, a table and chair, a portrait in a frame and a lace doily, all cast in bronze. The bronze casts were made separately and then welded together, a process that would have been complex and time-consuming. It is therefore remarkable that Muhling created the work when he was affected by the illness Multi System Atrophy (MSA). The sophistication of *Crocheted doily* can be found in Muhling's careful balance of installation art with traditional, finely rendered realistic detailing.

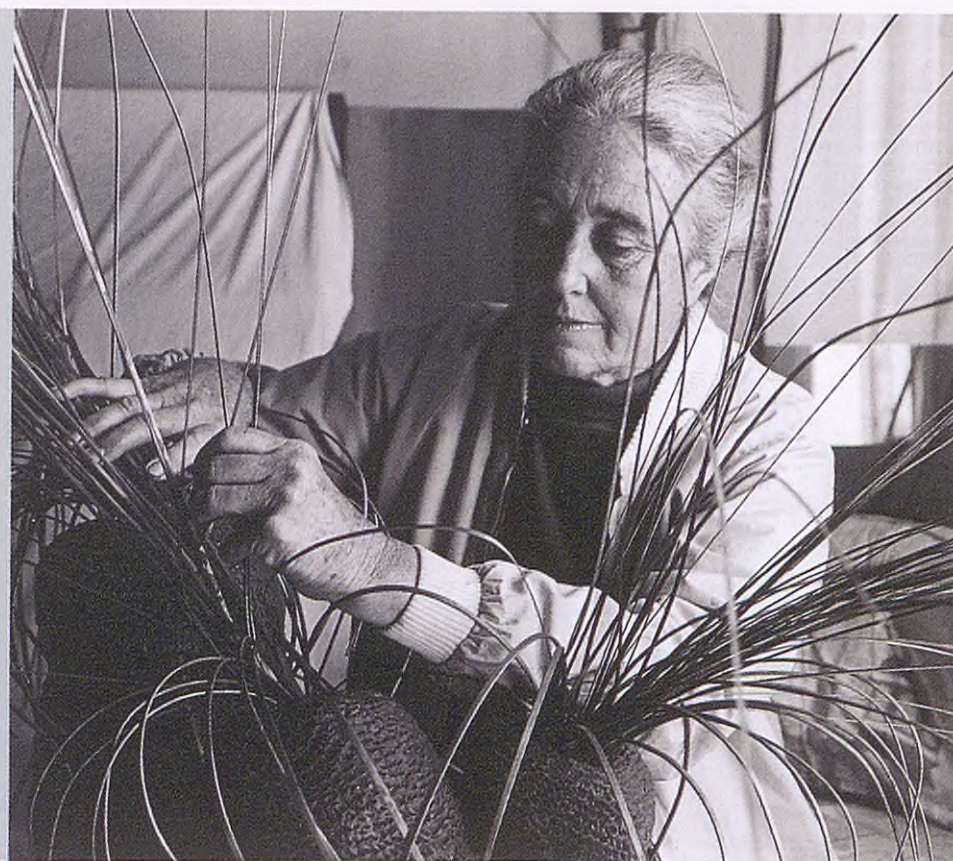
The artist's modesty and quiet, reflective nature have left much about his life and work unknown. His later work was complex, with a deep understanding of form and the nature of materials. His sculptures often reflect pioneer architecture, furniture and objects, and embody memories of his early life near Chinchilla. Muhling's work revives our consciousness of the Australian spirit and reminds us of our unique landscapes, evoking in us a feeling of place and belonging.

JOAN BRASSIL

1919–2005

Photograph courtesy Greg Brassil.

Rachel Kent



Joan Brassil died peacefully at the age of eighty-five on 19 April 2005. An artist, poet, teacher and role model, her creative legacy is as generous as it is diverse.

With an artistic career spanning three decades, Brassil drew inspiration from the wonders of the natural world. Known for her ambitious sculptural installations combining electro-acoustic and found elements, as well as the poems that prompted and accompanied them, she transformed materials such as sand, rock, glass, water and moss into living environments in which viewers could become immersed. Sound recordings and light, in the form of diodes and image projections, further activated the imaginative potential of Brassil's installations.

From the gentle whoosh of wind as it whispers through the wires of a giant harp, to the random pulses of a distant dying star, caught via satellite, Brassil's multi-dimensional practice evoked a universe in flux.

In a recent Sydney lecture, environmentalist and author David Suzuki spoke of the fragile balance in which all things natural and man-made hang, commenting, 'in the natural world, everything is connected to everything else'.¹

Joan Brassil understood the interconnectedness of things and it formed the central premise of her art: from the relationship of humanity and the environment to that of the earth and cosmos. Fascinated by the energies of the universe and nature's unseen physical forces, she sought to express this power through her art. Playing with scale added further complexity to her work, addressing the incomprehensible vastness of galaxies to the microscopic scale of mitochondria, the 'power source' of all life on earth. Her installations suggested the implicit relationship between all elemental and living matter across time and space. She expressed this concept as 'the human condition of consciousness meets the phenomenology of earth forces in universal wonder'.²

Collaboration was an essential aspect of Joan Brassil's art. Working with composers and dancers, engineers and astronomers, she brought together the knowledge of many people in her work. Brassil forged links between disciplines, on occasion challenging the view that art and science cannot successfully mix. Her approach to making art was equally inclusive: individuals were consulted and subsequently included all the way up to a work's realisation. In addition to her gallery works, Brassil's art expanded into the environment in her public commission for the Sculpture Garden of Campbelltown City Bicentennial Art Gallery, *Tether of time*, 2001. Born Rita Joan Brassil in 1919 in Sydney, she trained as a teacher during the Second World War and taught art at Campbelltown High School, raising two children before becoming a practising artist. She began making art in her fifties, like

another significant artist of her generation, New Zealander Rosalie Gascoigne. Brassil held her first solo exhibition in 1975 at Bonython Galleries, Sydney, and established a studio at Wedderburn, New South Wales, with a group of artists including painters John Peart and Liz Cummings. Brassil continued to exhibit at Bonython and Sydney's The Sculpture Centre during the 1970s, and at Roslyn Oxley9 Gallery, Sydney, in the 1980s. Inclusion in the first and second Australian Sculpture Triennials in Victoria (1981, 1984–85) and the sixth Biennale of Sydney (1986), as well as *Perspecta* at the Art Gallery of New South Wales and Campbelltown City Bicentennial Art Gallery (1985, 1997) established Brassil as a leading contemporary Australian artist. In 1990 and 1991 retrospective exhibitions at the Australian Centre for Contemporary Art, Melbourne, and Campbelltown brought together substantial bodies of work. Exhibitions in Japan, Taiwan, Italy and Austria in the 1980s and 1990s also saw Brassil's artistic trajectory extend beyond local shores.

Poetry was a central aspect of Brassil's life and art, forming a two-dimensional articulation of a wider multi-dimensional practice. Her poems echoed the physical structure of the phenomena they described, expanding and contracting in rhythmic flow, sometimes incorporated as drifts of text on the gallery wall. Brassil characteristically worked in series of three, uniting the works through a thematic focus. Through these groupings she considered ideas about perception and memory, Australia's ancient and modern histories, the nature of time, the origins of life, and the relationship of matter and space.

Joan Brassil remains unique among Australian women artists of her generation. Working with sculpture and sound, forging links between art and the scientific world and bringing together the talents of individuals from diverse disciplines, she set new precedents for subsequent generations of artists. An inspiration and a role model, she also encouraged younger artists and women artists in particular to pursue their artistic goals (among them Joan Grounds, Robyn Backen, Joyce Hinterding and Janet Laurence).

Joan Brassil is yet to be honoured with a definitive exhibition or publication that contextualises her enormous contribution to Australian contemporary art over thirty years. Her legacy lives on in her poetry and installations and through the sense of wonder and reverie she has evoked in her many viewers.

1 David Suzuki in conversation with Peter Garrett, Sydney Town Hall, Sydney Writers' Festival, 28 May 2005.

2 Quoted in *Liquid Sea*, exhibition catalogue, Museum of Contemporary Art, Sydney, 2003, p. 9.



PAT BRASSINGTON

4 TO 29 OCTOBER 2005

Pillow Talk 2005, Pigment print 86 cm x 62 cm

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20 OCTOBER – 12 NOVEMBER



back: A, 2005 (detail), synthetic polymer paint, gouache on 54 canvasboards, Nos 76168–76221, 228.6 x 213.3 cm

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TASCHEN

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ON THE PLANET."**

—Wallpaper*, London



Things begin to look a little different

Current exhibitions

The difference between you and me
until 16 October

A study in rhythm and design: Edith Alsop (1871–1958)
until 13 November

Highlights from the University of Melbourne Art Collection
until 16 October

Upcoming exhibitions

Welcome to my mind: Gareth Sansom, a study of selected works 1965–2005
22 October 2005 – 5 February 2006

The body. The ruin
5 November 2005 – 22 January 2006

Free entry

Tuesday to Friday 10am – 5pm
Saturday & Sunday 12 – 5pm



Motohiko Odani
Rompers (detail) 2003
videotape, colour,
sound, 2:52 min
Courtesy Yamamoto
Gendai, Tokyo

(included in *The difference between you and me*)



JANET LAURENCE

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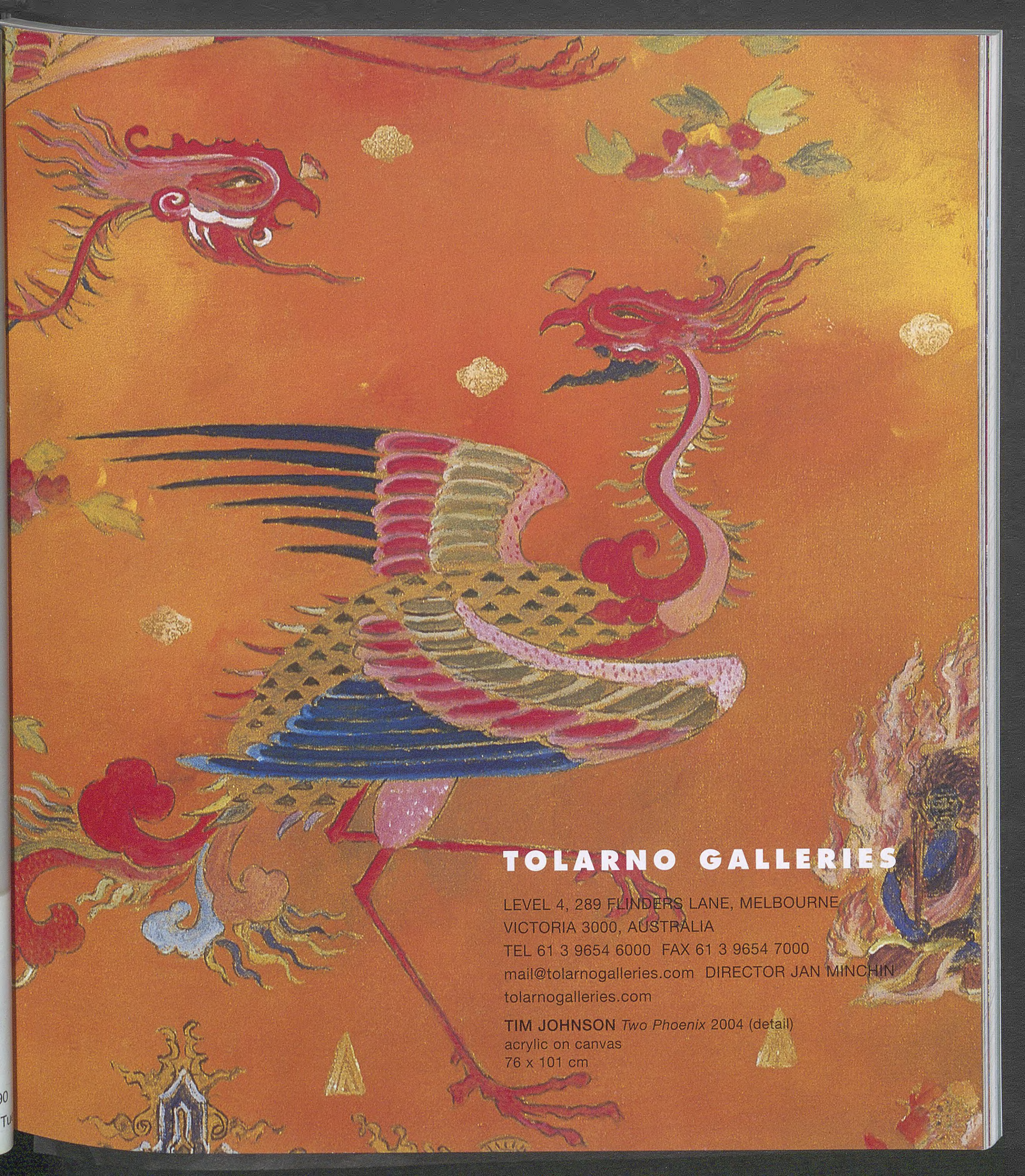
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September 21 - October 16, 2005



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TIM JOHNSON *Two Phoenix* 2004 (detail)
acrylic on canvas
76 x 101 cm

The background of the page features large, stylized letters 'M' and 'A' in black and magenta. The 'M' is black and the 'A' is magenta, both rendered in a bold, sans-serif font. The letters are partially cut off by the edges of the page.

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MARTIN PARR (UK)

27 September – 29 October 2005



Common sense 75, 1995–99 type c photograph 105.5 x 157.5cm

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Single Again (detail) Lightjet print, 120x90cm, edition of 6

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LYNDELL BROWN / CHARLES GREEN



Defence of Nature 2005, oil on linen, 152 cm x 152 cm

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A black and white photograph of a forest path. The path is light-colored and leads into the distance, flanked by tall, bare trees with intricate branch structures. The sky is overcast and grey.

ANNE-KARIN FURUNES

10 SEPTEMBER - 9 OCTOBER 2005

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Graduate II, oil on linen, 168 x 152cm

TIM OLSEN
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T I M O L S E N G A L L E R Y



2005, oil on linen canvas, 101.6 x 91.4 cm

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SHAN

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View at the Pompidou, 1990, oil & acrylic on canvas, 77 x 111 cm

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seven oil paintings
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Brett Whiteley *The blossom tree* 1971 – 1982 oil, silk flowers, branch, wood, canvas, nails and electricity on board 186 x 194.5 x 25.6 cm Private collection © Whiteley Estate Photograph: AGNSW

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Pedro Wonaeamirri, *Pwoja-Pukumani Body Paint Design*, 2004, Natural ochres on linen, 204 x 116cm

Pedro Wonaeamirri

1 – 12 November 2005

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A trio of palimpsests 2004

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2 – 26 November 2005

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eX de Medici Blue (Bower/Bauer) 1998-2000 (detail) watercolour on paper National Gallery of Australia, Canberra

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Given to Fly 2005, oil on polyester, 184 x 145 cm

STEVEN HARVEY

3 – 29 September 2005

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Carol Murphy, Jim Croke, Hadyn Wilson, James Guppy, Lezlie Tilley,
Sybil Curtis, Brenda May, Lottie, Carla Priivald, Peter Tilley

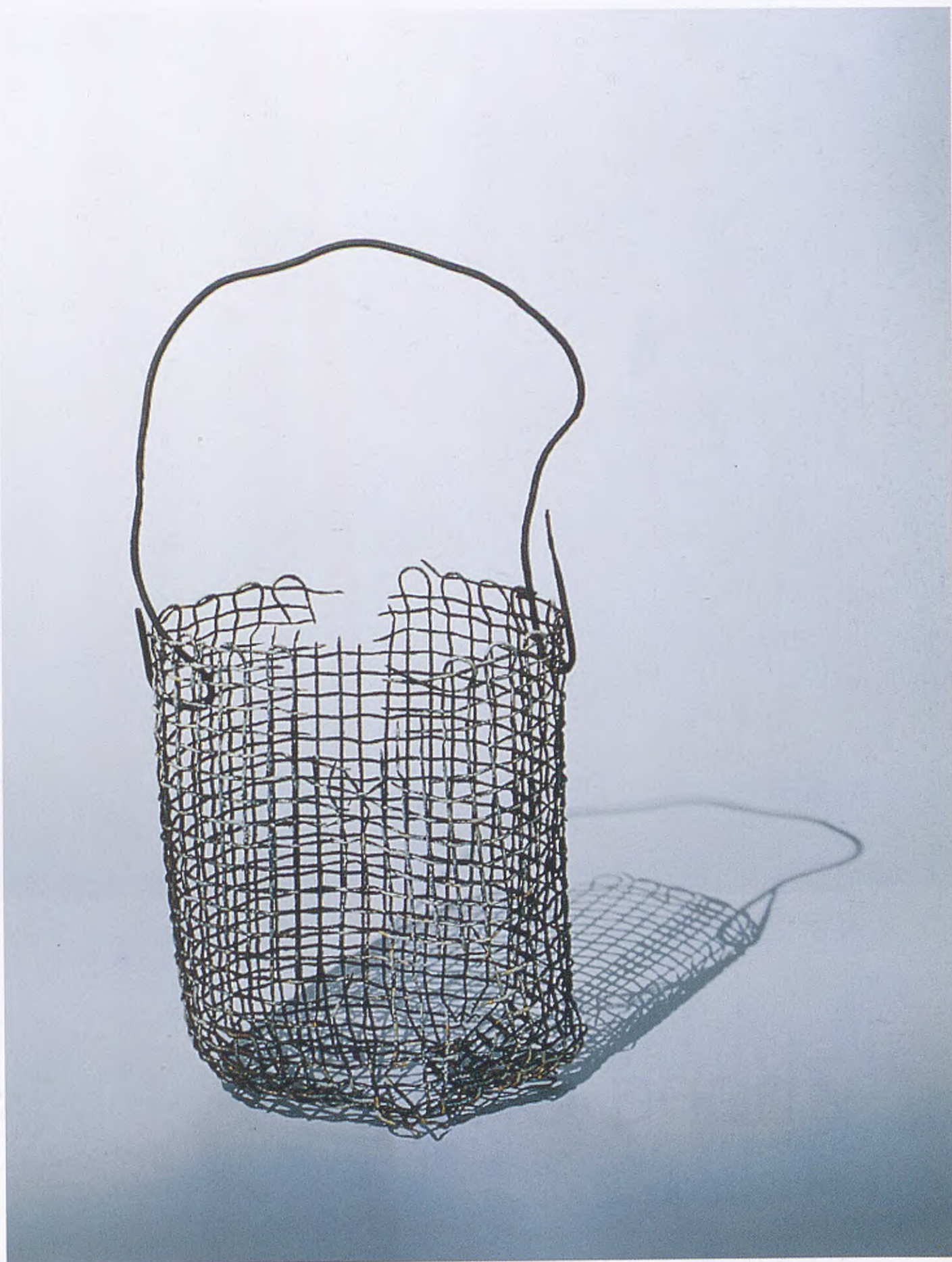
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gabriele
pizzi

Lorraine Connelly-Northey
25 October - 19 November 2005

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Lorraine Connelly-Northey *Dilly Bag* 2002
steel mesh, fencing wire, synthetic polymer paint, 45 x 23 x 14 cm.



Happy Days 2 2004 oil and synthetic polymer paint on canvas 122 x 122 cm

Zhong Chen

14 October 2005

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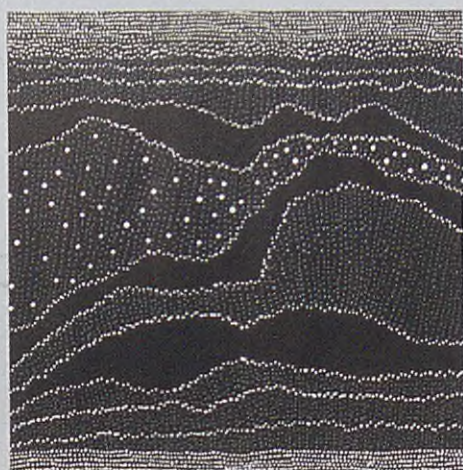
Glimpse 2005 oil on linen 122 x 152 cm

Elisabeth Kruger

26 November 2005

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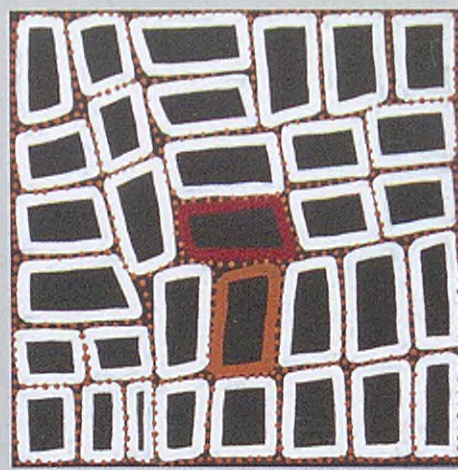
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JULIE NANGALA



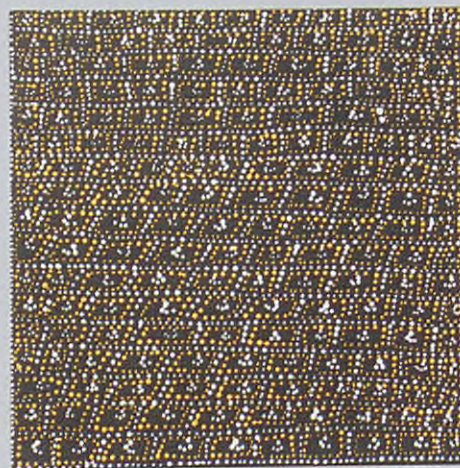
FREDA WARLAPINNI



WALALA TJAPALTJARRI



JUDY NAPANGARDI WATSON



DOROTHY NAPANGARDI



CONRAD TIPUNGWUTI



HENDRIK FORSTER

"CHASM 1" Table sculpture/Marquette. 22cm Dia, Gilding metal, fabricated & patinated

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Street Art 2005 oil on canvas 122 x 183cm

West World

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www.annemariegraham.com.au

Magic Garden, Cairns 2000, 82 x 158 cm

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May 2006

101 Collins Street, Melbourne, Vic 3000
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KEN DONE



Magenta pink coral head, 2005, oil and acrylic on canvas, 80cm x 80cm.

The Ken Done Gallery 1 Hickson Rd, The Rocks, Sydney, Australia, tel 02 9247 2740, fax 02 9251 4884, galler@done.com.au

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SHEILA WHITE



THE ROAD TO FOSTERTON Oil on canvas 92 x 122cm

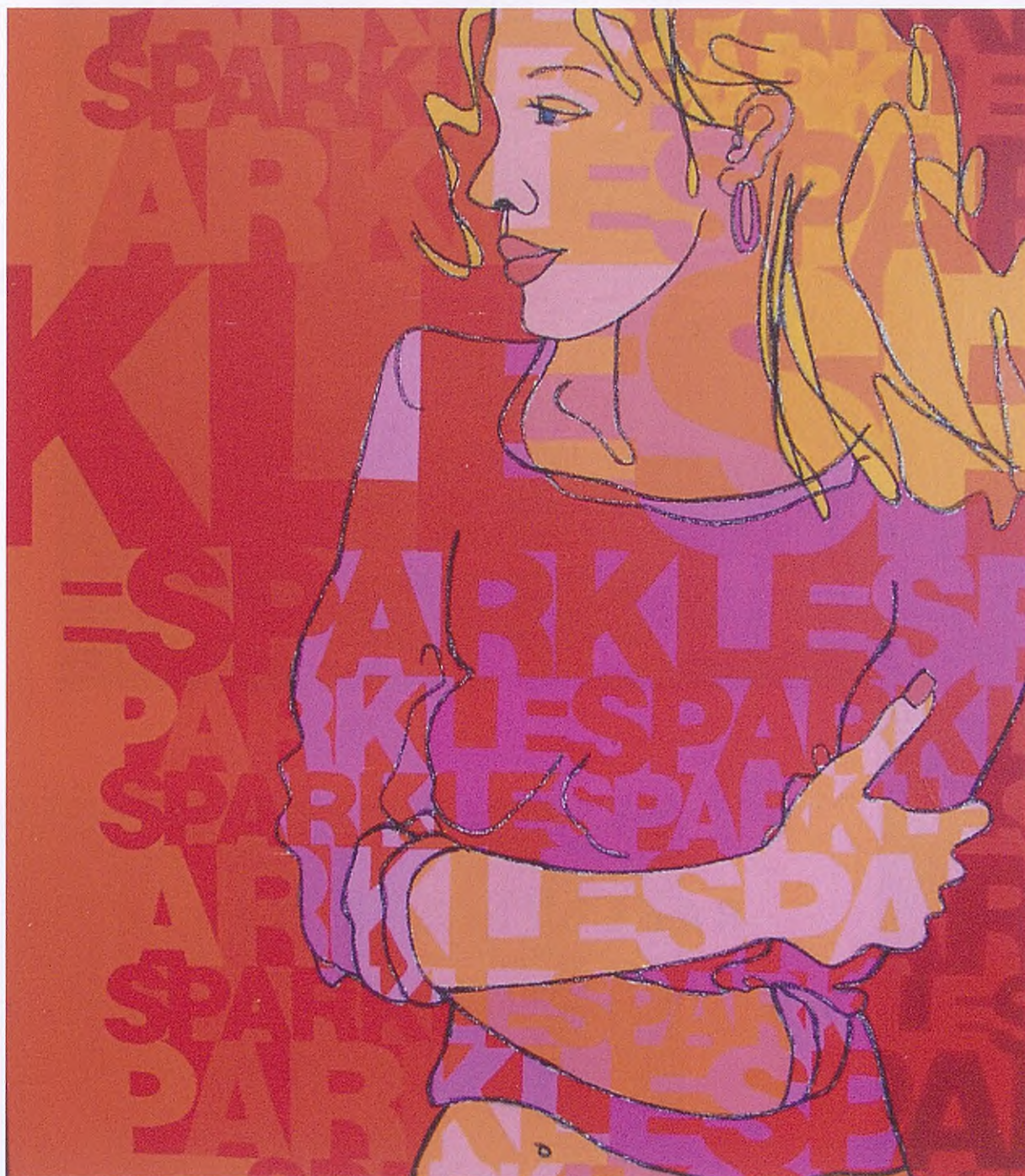
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SPARKLE, acrylic on canvas



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RAELENE KERINAUIA, 1036-04 202 x 60cm ochre on linen

RAELENE KERINAUIA SEPTEMBER

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PUKUPUNAWU
"A goose feather body adornment"
7 - 30 SEPTEMBER 2005



Maryanne Tungatalum - Kulama - Ochres on canvas 80x120 cm.

Tjampawa Katie Kawiny - Bush Food - Acrylic on canvas 122x101 cm

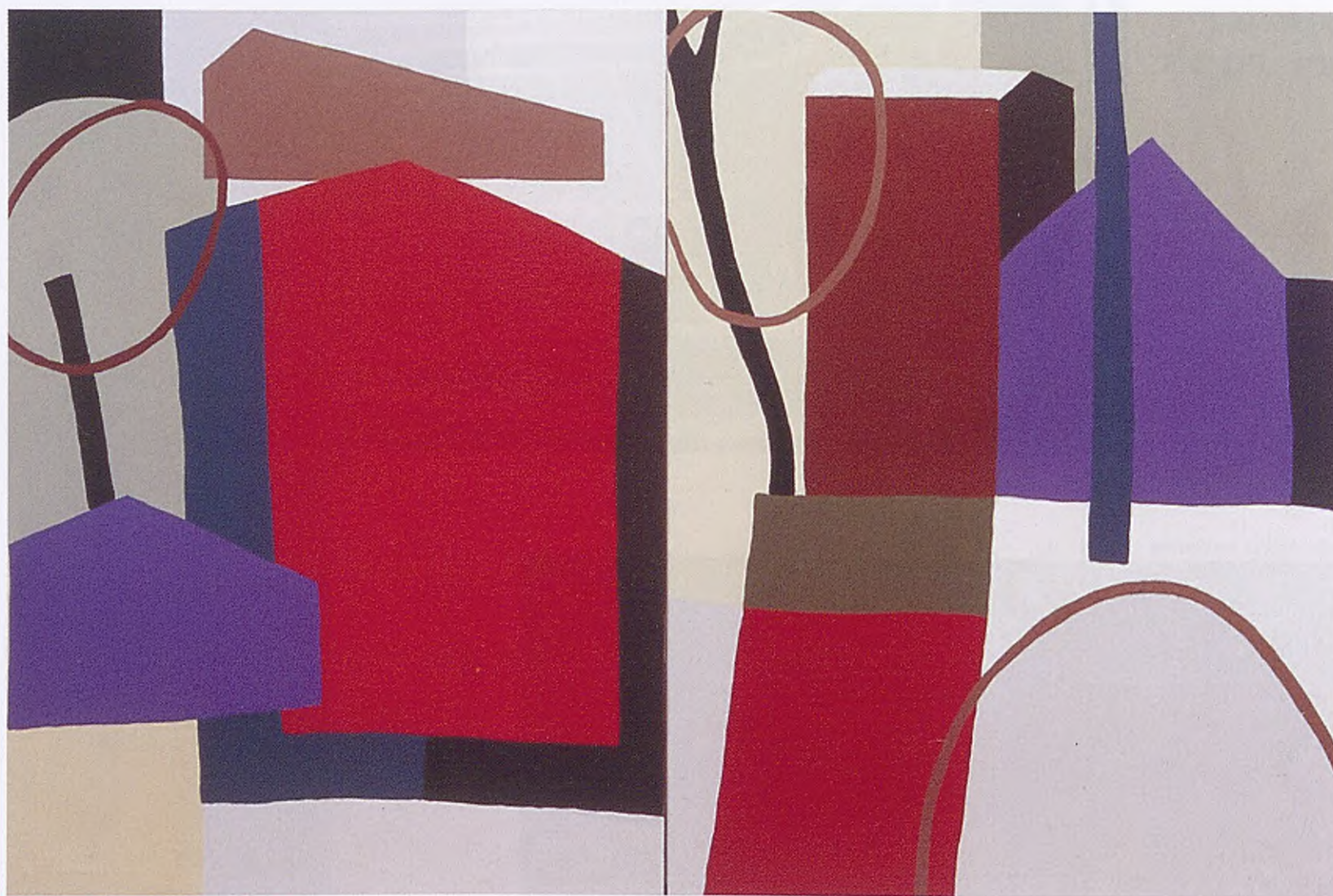


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YVONNE BOAG *UNRAVELLING* a survey exhibition
12 October – 26 November 2005



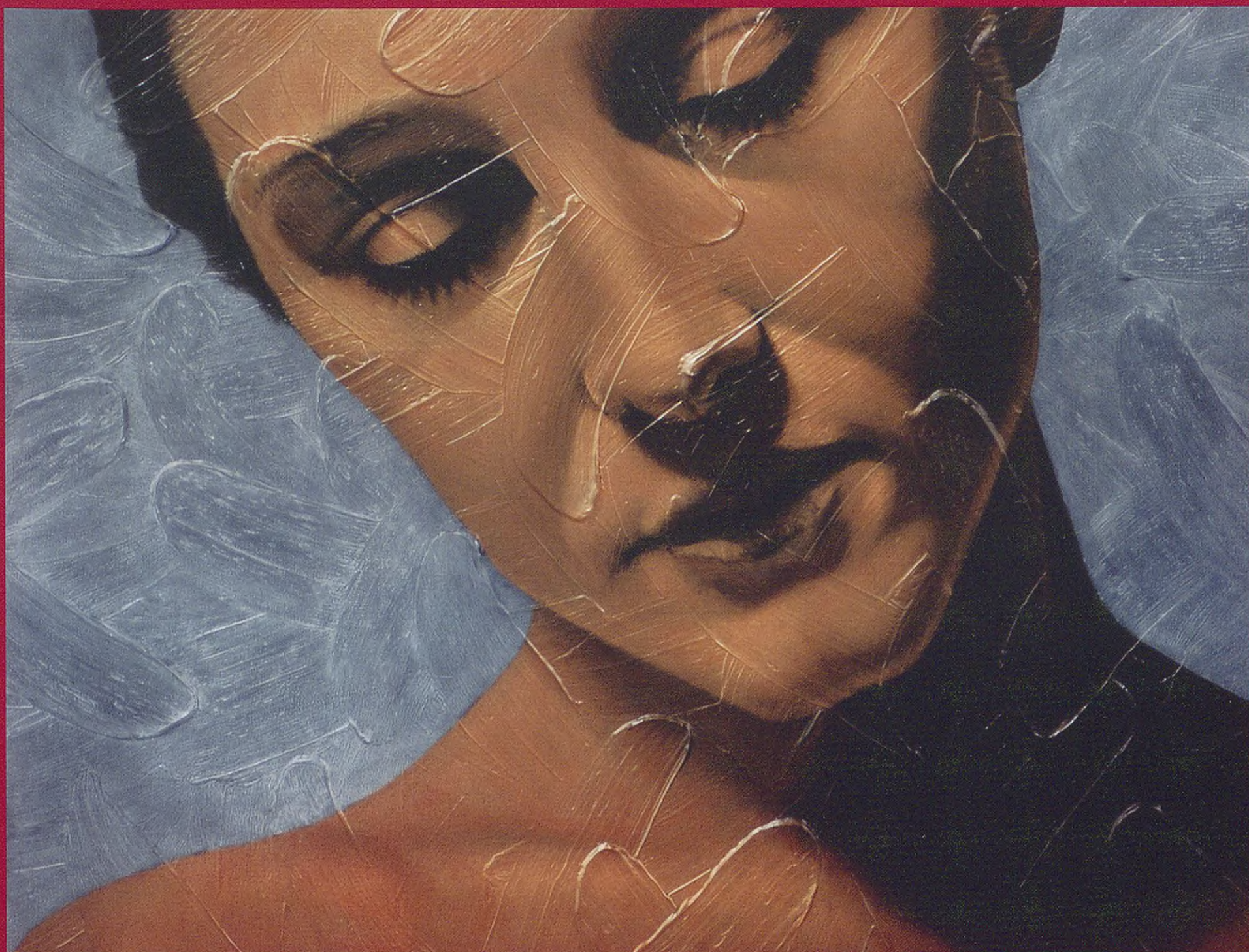
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Yvonne Boag
Black Tree, Erskineville 2002
acrylic on canvas (diptych)
184 x 276 cm
Deakin University Art Collection.

neil mcirvine

october 5 - 23



KIARA, 76cm x 102cm, oil on linen



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On Walks The Night, synthetic polymer paint on canvas, 137 cm x 137 cm, signed and dated lower right, titled verso

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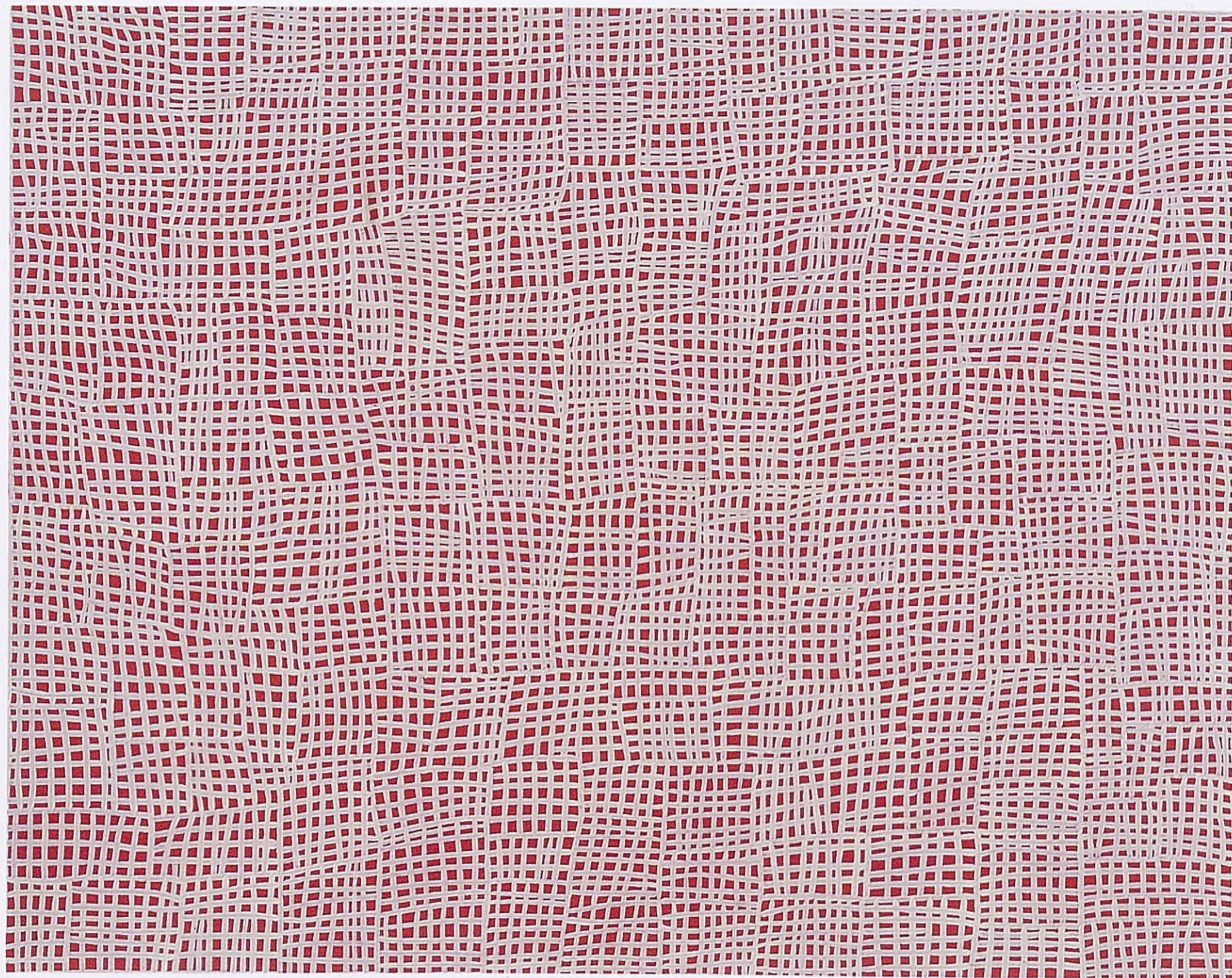
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ABIE LOY



Abie Loy, Body Painting, 213 x 166.5 cm, Synthetic polymer on Belgian Linen, 2005.

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"Autumn Suite #2 Hill End" Raquel Mazzina oil on board 34 x 80 cm

Raquel Mazzina

From Hill End

November 8th – 19th 2005

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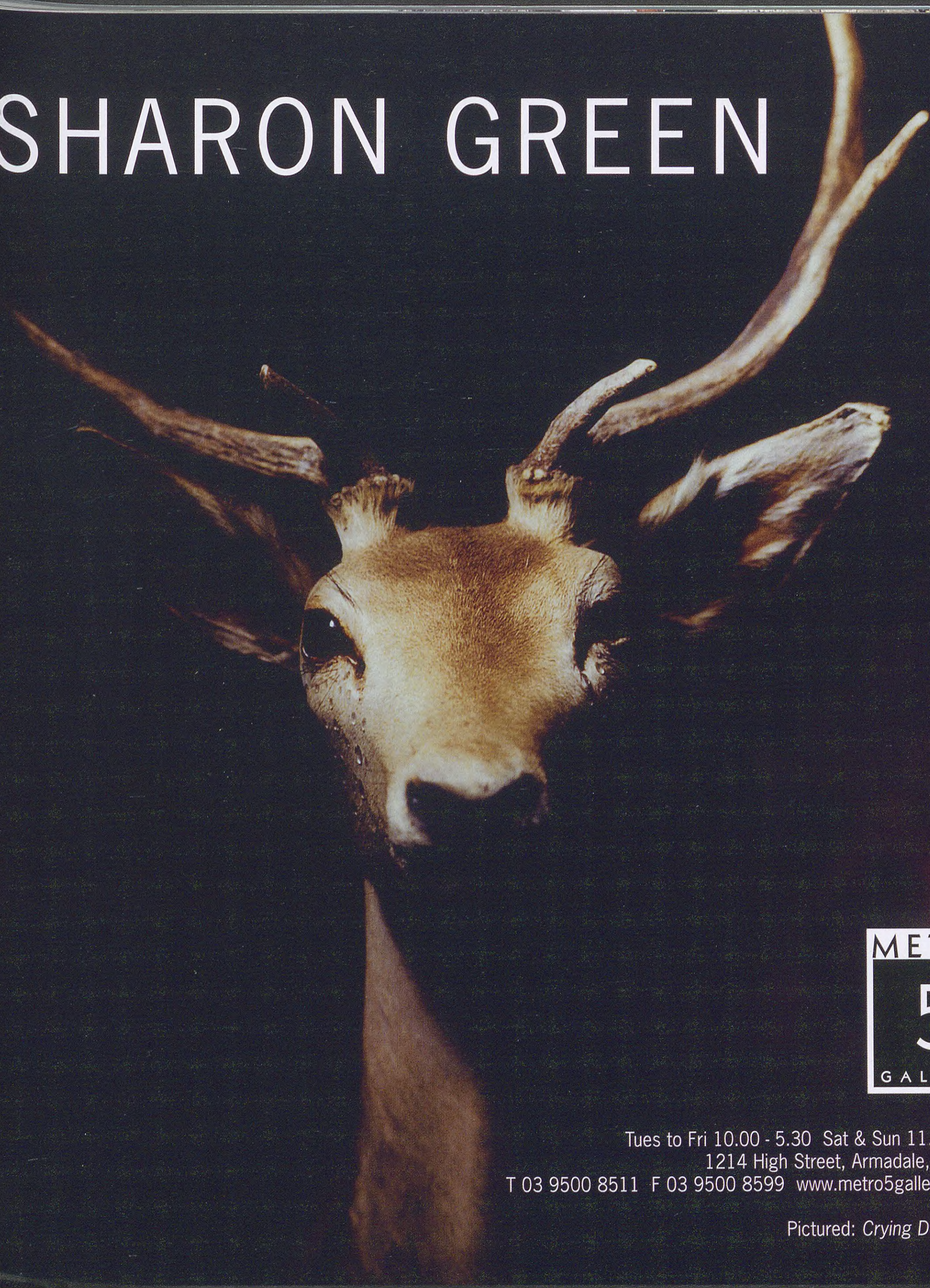


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Pictured: *Crying Deer*, 2005

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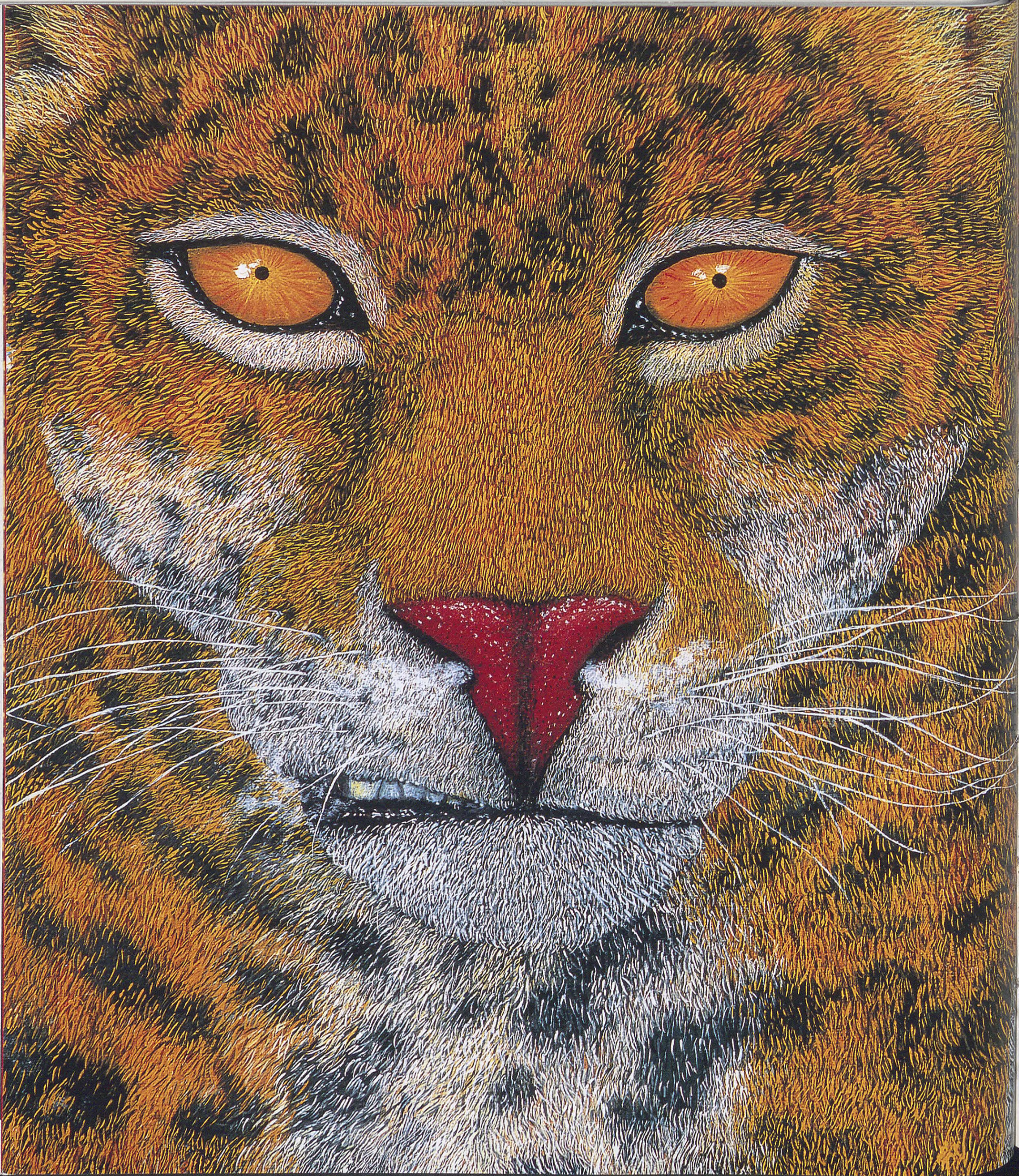
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VR MORRISON
NOVEMBER 05

The Vicious Circle 2005 (detail), Finalist Sulman Prize 2005, AGNSW
oil on linen 200 x 158 cm



opposite, detail
 James Morrison, *The great Tasmanian wars*, 2004,
 55 panels, oil on canvas, 30.5 x 1677 cm.
 Courtesy Tarrawarra Museum of Art collection.

JAMES MORRISON

a contemporary epic
 of natural history

Amanda Rowell

James Morrison's figurative paintings are fantastically transported collages of nature. He paints a hyperbolic creation, elaborating its manifold complexity and elucidating ontological uncertainties. His work contains 'true' depictions of 'natural' things: organisms both living and extinct, sublime geological features, spectacular meteorological and astronomical phenomena and real or imagined highlights from human history. Densely compressed into a single pictorial space, these things serve up a too-rich slice of nature, a dazzling and disconcertingly heterogeneous vision seething with life of different kinds, finely rendered with the insistence of high-key iridescent colour. Morrison cuts and pastes his compositions from various sources: snapshots of places he has been, pictures of animals, flowers and other images from books, newspapers and his own experience, creating landscapes which are vehicles for fractured narratives.

In April 2004 Morrison exhibited his epic panorama *The great Tasmanian wars*, 2004, at Darren Knight Gallery in Sydney. Modular in construction, it comprises fifty-five small canvases which together measure thirty centimetres high and almost seventeen metres long. With its extreme height to length ratio, the painting is both very small and very large: small in that the viewer must approach it closely to see its minutely articulated detail and large in that walking its length takes twenty paces. It wraps around walls, cutting like an horizon line across the gallery. *The great Tasmanian wars* compiles an eclectic variety of visual styles into a unified pictorial field more than any of Morrison's works to date. The work shifts lawlessly between different modes of representation, mixing true-to-life naturalism, objective botanical and zoological illustration, quotations of historical artists' painting styles and excursions into abstracted decoration coalescing in one continuous unfolding space.

As in his single canvases, in *The great Tasmanian wars* Morrison uses the styles of idiosyncratic landscape painters known for their particular brand of 'artfulness of style over content'. Sections of Katsushika Hokusai's graphically reduced waves and water flows appear, as do examples of Albert Namatjira's dry landscapes imbued with esoteric and liquid colour. Sweetly rendered, John Glover-esque idylls are positioned near precise descriptions of plant species, set

before sublime geological backgrounds that are indebted to Eugene von Guerard. Indeed the von Guerard formula is one of the defining characteristics of much of Morrison's work. In foraging for material, Morrison seizes upon these other artists' styles, picks them up as he might a rock and inserts them into his compositions. Morrison presents the distinctive signatures of the older artists as objects among objects, so that they appear in his paintings as concretely as his examples of flora and fauna.

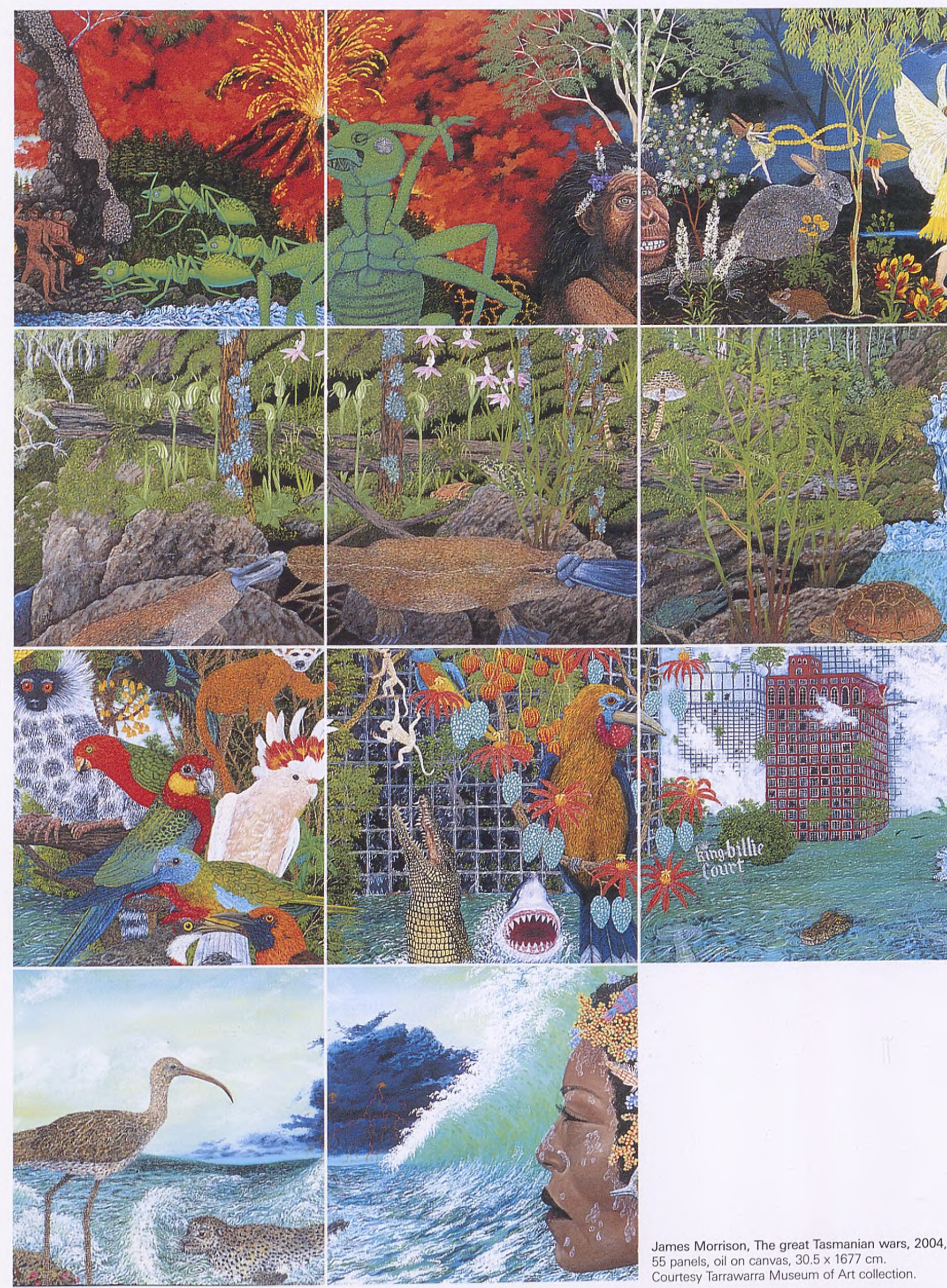
For convenience's sake, Morrison copies from botanical and zoological reference books. Given the academic genre of these publications, each photograph of a plant or animal presents its subject as an exemplar of its species, portraying it in a way that fully displays the morphology and markings peculiar to it. Thus Morrison's plants and animals tend to possess a frontal orientation or a full profile. They do not behave in a naturalistic way, engaging with other things in the composition. Instead, they present themselves as portraits of their biological specificity, as products of nature's ever-evolving figuration. We see many examples of this in *The great Tasmanian wars* and find that this self-conscious display of morphology is not only a feature of living things. Even snow, that transient inanimate manifestation which exemplifies nature's experimentation with monochromatic abstraction in its uniform blanketing of the landscape, operates within this culture of display. Falling snowflakes appear in Morrison's paintings both as white visual 'noise' in fields of small amorphous daubs of white paint and as fully articulated examples of crystalline geometry. In panels one to six Morrison selects a few from the several thousand snow crystals in nature's repertoire. Each flower, mushroom, coral, animal, fish or insect in Morrison's work – indeed every flash of lightning, aurora, volcanic eruption, meteorite or tornado (and *The great Tasmanian wars* contains most of these things) – demonstrates nature's ability to express imaginative potential in awesome diversity of form.

Morrison's exploration of the stylistics of landscape painting and his obsession with biological specimens that seem readymade creative expressions in themselves or 'living ornaments', as Michael Carter describes domestic









James Morrison, *The great Tasmanian wars*, 2004, 55 panels, oil on canvas, 30.5 x 1677 cm. Courtesy Tarrawarra Museum of Art collection.

opposite, detail
James Morrison, *The great Tasmanian wars*, 2004,
55 panels, oil on canvas, 30.5 x 1677 cm.
Courtesy Tarrawarra Museum of Art collection.

animals in his essay on selective breeding,¹ probe at a curious and instructive connection between the world of nature and the world of art. For nature is the archetypal creative machine whose principal activity is exploiting biological plasticity and manoeuvring of form across successive generations in the endless pursuit of an ideal. Its marvellous inventiveness has from the beginning overwhelmed and fascinated humankind. Indeed nature seems to have us so much under its spell that it is difficult to be sure who in fact has the upper hand. Whether, for example, Cro-Magnon man had a choice in the question of depicting the running stags in the Palaeolithic caves of Lascaux or not. The more we look, the more we notice that nature's will is imperceptibly coercive. We have a convincing amount of evidence of it forcing our hand.

One example pertinent to Morrison's work is the history of ornament and the decorative arts. Here we witness the parasitic overwhelming of surfaces by natural forms. This phenomenon came to a height in the rococo period when man relinquished control of his domain and let the opportunistic jungle of vines, flowers, birds and acanthus leaves take over. To illustrate this point, somewhere about the centre of Morrison's painting, bridging panels thirty-seven and thirty-nine, is an eighteenth-century parlour in ruin. Rather than adorning his über-landscape with a classical temple or other crumbling edifice evoking a past ideal (as Glover would have done, like Claude Lorrain and other academic painters before him), Morrison chose a ruin from a moment in history when the forms of nature had a definite stranglehold on us. Plant forms have insinuated themselves into every detail of this room: wallpaper, carpet design, upholstery fabric, frame details, furniture carvings, clock and porcelain design. The room itself is overrun with animals – crocodiles, various types of monkey and a snake – as though this 'man-made' folly was their natural home, they who are already the ephemeral designs of nature's evolving picture.

Across the first six panels of *The great Tasmanian wars* is a sequence of human portraits, several of which feature military uniforms made from decorative brocade representing birds and flowers. The lapels of their jackets are adorned with braid in the form of leaves and beneath the jackets the figures wear white lace shirts and collars depicting more of nature's handiwork: stags, rabbits, flowers, kangaroos and emus. Crawling across the picture plane in front of the figures are portraits of various types of beetle, butterfly and caterpillar, one of which has eaten away at a lapel as though it was nutritious vegetation. The painting is full of details such as these, confusions and complex layers of art and nature. But this is no story of Zeuxis' grapes. It is not that art has fooled nature, as in Pliny the Elder's tale of the Greek artist who made a painting of grapes so lifelike that birds tried to feed upon it. What Morrison demonstrates is that the prevailing natural order has planted its seed in the sensitive and infinitely suggestible realm of the imagination, influencing creativity in that most specifically human of activities: art. It appears that nature has possessed every product of human endeavour which hitherto seemed to us our own. It seems that every time a human being takes up a pen or brush, the impulse to give voice to nature is uncontrollable. The division between nature's creation and artistic representation becomes increasingly difficult to define. A procession of kangaroos jumping in line along a riverbank in panels thirty-three and thirty-four or a group of owls flying in sequence begin to look suspiciously like a repetitive and stylised motif imported from a decorative border design. Life imitates art imitating life in a chicken and egg-like way; different orders of representation fold into each other so that it is impossible to discover where this story of cosmic creation begins.

In our preoccupation with nature's prevailing ornamentation, we have temporarily lost sight of the presence of history in Morrison's epic tale. The panoramic format of *The great Tasmanian wars* as a conduit for communicating events in time has a precedent in synchronistic history charts. The elongated,

scroll-like formats of these popular aids to memory accommodate with extreme economy great episodes of the past by mapping them in parallel and offering a 'history of everything' that can be taken in at a glance. Morrison's view of history is plastic enough to accommodate very distant pasts as well as indeterminate futures. This expanded temporal framework is apparent in panels forty-six to forty-eight where we find signs of ghosts and vampires. Unable to die, these paranormal beings endure endless tracts of history, living in a perpetual and nightmarish present. In panel eight, a family of dodos, and similarly long-extinct animals such as woolly mammoths and Tasmanian tigers that have appeared in other works, disorient the present time of Morrison's work. Manufactured creatures also exist, such as the blandly sexless green-spotted humanoid in *Shipwreck*, 2000, and the hirsute androgyne decorated with six breasts in *Anthony*, 2000. These oddities from further up and further down the evolutionary ladder dislodge us from the present and cast us adrift in timeless sci-fi soup that is both primordial and futuristic.

Monumental geological, meteorological and astronomical events, classic markers of the non-human historical record, feature in Morrison's work alongside strange stories cut from current affairs. Examples of the latter are Morrison's canvases from 2000 featuring the Htoo twins, infamous child leaders of a Burmese Christian military cult. In *The exchange*, *Arrest*, *Revolutionary united front*, and *Long march*, Morrison transported these young vigilantes from their jungle home to a local context and portrayed them overrunning the city of Sydney, toppling Centrepont Tower, ransacking Darren Knight Gallery before moving their operations out into a Namatjira landscape. As Klaus Biesenbach noted in the catalogue of a recent exhibition in Dresden that included *The exchange*, Morrison's image of a terrorist apocalypse predated the 2001 events in New York.² We might add that Morrison is unlikely ever to confront us with such a recent catastrophic monument of history. If sometimes dark histories do appear in his work, it is never in a literal way.

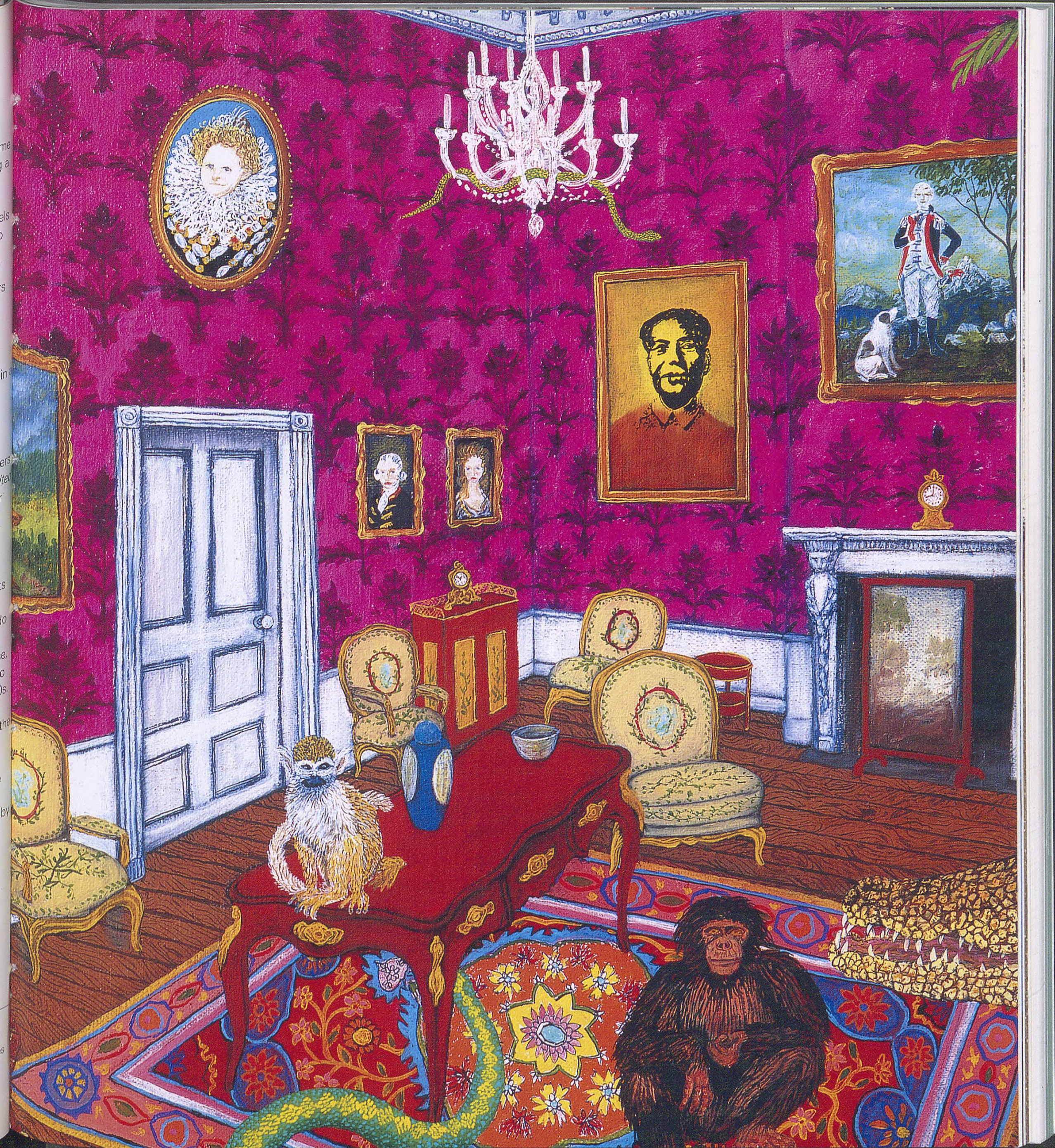
Morrison's paintings do not look like history paintings in the traditional sense, but their titles often suggest that they are. 'The great Tasmanian wars' refers to the systematic murder of Tasmanian Aborigines by white colonists in the 1820s. The full horror and monstrosity of this is impossible to represent but Morrison acknowledges it in the title and, more obliquely, in one other text in the work. In panels forty-one and forty-two, just to the right of the eighteenth-century parlour, lies another ruin. Three modern, multi-storeyed buildings with grids of smashed windows subside into rising water infested with the menace of crocodiles and a white pointer. Floating in the water is a defunct neon sign bearing the words, 'king-billie court'. King Billie is the mock-regal name given by contemporaries to William Lanney, famous for being the last Indigenous Tasmanian man. When he died in Hobart in 1869, Lanney's body was desecrated, stolen and dispersed in parts like a collection of trophies.

Morrison's utopias are frequently punctuated by disaster, sometimes comic, sometimes grave. Such emotional disjunctures give his work some of its complexity. Lost pasts and anxious futures weave narrative tendrils around independent stories of creation and evolution: for the kingdoms of plants and animals have their own histories, oblivious to what matters or is meaningful to us. Morrison instinctively pieces together the evidence of all this, identifying patterns in nature's designs for the big picture.

1 Michael Carter, 'An ideal animal', in *Putting a Face on Things: Studies in Imaginary Materials*, Power Publications, Sydney, 1997, p. 161.

2 Klaus Biesenbach, *Die Zehn Gebote* (The Ten Commandments), exhibition catalogue, Deutsches Hygiene-Museum, Dresden, 19 June – 5 December 2004, p. 123.

James Morrison is represented by Darren Knight Gallery, Sydney.





A TRANSGRESSIVE DUET

NAM JUNE PAIK AND CHARLOTTE MOORMAN IN AUSTRALIA IN 1976 Rhana Devenport

Charlotte Moorman, Ice music for Adelaide,
22 March 1976, composition by Jim McWilliams.
Festival Theatre Plaza, Adelaide. Photograph
courtesy of John Kaldor.

... SHOW THE TV SET NO MERCY
NOT GONNA SHINE SO BRIGHT
I'LL RIP OUT THE CATHODE TUBE
MAKE ETERNAL NIGHT

NAKED, CHARLOTTE MOORMAN
PLAYS MY TV CELLO
ARRESTED FOR EXPOSURE
INSATIABLE LIBIDO¹

So go the lyrics of 'Nam June Paik' (2002) by Melbourne's, and quite possibly the world's, only 'Concept-Art-(Heritage)-Rock-Cover Band', The Histrionics.

Let's rewind almost thirty years: imagine a musician floating in the air, ten metres above the Sydney Opera House forecourt. Suspended by eighteen helium balloons, the daredevil cellist wears a white satin cape tinged with swans-down and a headdress that echoes the Opera House sails. She plays Jimmy Webb's *Up Up and Away*, laughs, waves and blows kisses to her audience of 2000, before alighting gently onto olive trees at Bennelong Point. The performer is Charlotte Moorman and the work, a 1976 revival of Jim McWilliams' *Sky kiss*, 1968, is the grand finale of Moorman and Nam June Paik's Australian tour.

Moorman and Paik remain one of the twentieth century's most potent and unpredictable collaborative duos. Paik has said of Moorman:

If it were not for Charlotte Moorman I would have completely given up making music. But when I met her and found out that she played the cello, I thought that music had never been paired with sex, and that one should couple them.²

During their visit to Australia in 1976, Moorman and Paik presented artworks and performances primarily at the Adelaide Festival of the Arts and the Art Gallery of New South Wales (AGNSW), Sydney. The tour was at the invitation of John Kaldor, as the fourth in his series of Art Projects. Paik delivered exhibitions of video-sculptures, musical scores, posters and photographs and, with Moorman, presented over forty performances during their three-week stay. Their presence was received with a mixture of fervent acclaim, delight and stunned bemusement.

I spoke with Daniel Thomas, a 'scissor wrangler' during Moorman's performance of Yoko Ono's *Cut piece*, who was himself an integral and supportive presence within the entire performance series. He reflected on this energised time and explained how Tom McCullough's *Mildura Sculpture Triennials*, staged between 1967 and 1978, had made their mark, while Kaldor, who had already brought Christo to Sydney in 1969 as his first Art Project, was

dramatically attuning Sydney audiences to international avant-gardism. This was strengthened by Kaldor's subsequent Art Project for which he brought Gilbert & George to perform at the AGNSW in 1973. In the same year, a significant exhibition, 'Recent Australian Art', was presented at the AGNSW. Curated by Daniel Thomas and Frances McCarthy to coincide with the first Biennale of Sydney, it included a radical work by Tim Burns involving nudity and possibly the first presentation of a closed-circuit television work in Australia. At the time, Thomas noted, Sydney had an international reputation for embracing and supporting new artforms.³ Today it is inconceivable to imagine the abundant world of media art without the impact of Paik's radical and prescient experimentations.

Nam June Paik was born in Seoul, Korea, in 1932. After fleeing with his family to Hong Kong during the Korean War, Paik studied art history, composition and aesthetics in Japan and in Germany, where in 1957 he met the electronic composer Karlheinz Stockhausen. However it was Paik's 1958 meeting with John Cage that catapulted both artists into new terrain and launched decades of collaboration between two cultural provocateurs who irrevocably altered the passage and conception of music, performance and sound art. The meeting liberated Paik from his own classical European training, launched his spirited and critical analysis of western music and performance, and fuelled his 'action music' period, generating extreme compositions and iconoclastic performative gestures. Paik defined his expressive language in the late 1950s and early 1960s, a time that also spawned the avant-garde Gutai Art Association in Japan, as well as Fluxus and happenings in the United States and Europe. These tendencies questioned the historical edifices of institutions and high culture through ephemeral actions while adopting tenets of an anti-art sensibility.

Paik's interest in composition soon extended beyond the parameters of 'action music' to embrace electronics, physics and new channels of communication. These radical experimentations were seen in 1963 in his first solo exhibition, 'Exposition of Music – Electronic Television', at the Galerie Parnass in Wuppertal,



Suspended by eighteen helium balloons, the daredevil cellist wears a white satin cape tinged with swans-down and a headdress that echoes the Opera House sails.

Sky kiss, 1968, composition by Jim McWilliams, performed by Charlotte Moorman at the Sydney Opera House forecourt, 11 April 1976. Photograph courtesy of John Kaldor.



Cello sonata, composition by Mieko Shiomi, performed by Charlotte Moorman on the rooftop of the Art Gallery of New South Wales, Sydney, 1-7 April 1976. Photograph Kerry Dundas.



Nam June Paik during a performance of *Concerto for TV cello and videotapes*, 1971, composition and sculpture by Nam June Paik, performed by Charlotte Moorman at the Art Gallery of New South Wales, Sydney, 1 and 7 April 1976. Photograph Kerry Dundas.

Germany. In 1964 Paik moved to New York where, a year later, he reputedly purchased the first Sony portable video recorder available in the United States. His co-invention of the Paik/Abe Video Synthesiser in 1969 with electronics engineer Shuya Abe presaged his emblematic work with high-velocity video edits and electronic collage. The adaptive electronic palette of luminous colour emitted by the synthesiser changed video manipulation forever.

In New York, Paik found an avant-garde circle of artists who provided a fertile and supportive environment for his prolific explorations with performance, composition, video-editing and electronic sculpture. George Maciunas, founding member and leader of Fluxus, was aware of Paik's work in Germany and had invited him to join the radical group at its outset in 1962. The early 1960s was a time when transdisciplinary sciences arose and technology was shifting from electrical to electronic engineering as computers came into use. In 1966 Fluxus artist Dick Higgins introduced the term 'intermedia' to describe a new tendency in art to cross the boundaries of recognised media, or even to fuse the boundaries of art with media that had not previously been considered artforms. Fluxus borrowed heavily from theories of intermedia, as well as from Zen and dada.

Paik's foundation in classical western music was shared by the cellist, performer and cultural events producer, Charlotte Moorman. Described by composer Edgar Varese as 'the Jeanne d'Arc of new music', Moorman was born in Little Rock, Arkansas, in 1933 and studied at the Julliard School in New York. Moorman became a pre-eminent cellist before departing the classical domain for the avant-garde in 1963, immediately becoming involved with Maciunas' Fluxus festivals in Europe. In New York she worked with Cage,

Joseph Beuys, Yoko Ono, Carolee Schneeman, Jim McWilliams, La Monte Young, Allan Kaprow and, most significantly, Paik.

Moorman and Paik met in 1964, just before the second annual New York Avant-Garde Festival, where they performed together in Stockhausen's *Originale*. The festival was a groundbreaking venture initiated and organised by Moorman. It presented experimental music, video, sculpture, performance and happenings between 1963 and 1980 and became a premier forum for many of Paik and Moorman's collaborative endeavours.

Moorman appeared frequently in Paik's performances and video works, including his seminal single-channel work *Global groove*, 1973. This exuberant manifesto on global communication also appeared on the 'monitor-flowers' in the installation *TV garden*, 1974, the key sculptural work Paik presented in Adelaide and Sydney in 1976. Paik created six sculptural works especially for Moorman, including his celebrated *TV cello*, premiered in 1971, a piece that the cellist described as 'the first innovation in cello design since 1600'.

Collaborations between Paik and Moorman were often mesmerising, provocative and on occasions startling. Moorman performed Paik's *Opera sextronique* at the Filmmakers' Cinematheque in New York in 1967 and was arrested for indecent exposure and disorderly conduct. (Moorman was given a suspended sentence and Governor Rockefeller changed the law to allow nudity in artists' performances.) In 1977 they participated in one of the earliest satellite broadcasts from Documenta 6, and in 1984 Paik enlisted Moorman to participate in his prophetic live satellite broadcast, *Good Morning, Mr Orwell*. Their vigorous collaborative partnership, at its height in the 1960s and 1970s, continued until Moorman's death in 1991.



... Moorman and cello were smothered in 13 kilograms of chocolate fudge. Seated on a patch of artificial grass scattered with hundreds of foil-wrapped chocolate Easter eggs, Moormanⁿ remained motionless for hours.

Candy (the ultimate Easter bunny), 1973, composition by Jim McWilliams, performed by Charlotte Moorman at Coventry Gallery, Sydney, 2 April 1976. Photograph courtesy of John Kaldor.

Performative erotics had always interested Paik, who frequently referenced sexuality and the female body in his work. In 1970 he wrote to Cage about a multimedia composition that involved a striptease, and in 1962 he composed his 'Young Penis Symphony'. That same year Paik wrote *Serenade for Alison* in which fellow Fluxus artist Alison Knowles was required to remove items of coloured underwear. Yet in Moorman he found a true colleague. Moorman was dedicated and tireless and was able, through her intimate understanding of Paik's intentions and sensibility, to become a collaborative embodiment of his ideas. She was for Paik a 'living sculpture', integral to his compositions and actively engaged in their formation. Their transgressive performances were at once erotic, avant-garde and accessible; they were based on mutual trust, discipline and freedom.

Paik's *TV bra for living sculpture*, 1969, was performed in Adelaide and Sydney. For this piece, Moorman played classical cello while wearing the *TV bra*, a long formal skirt, and a throat microphone that fed into a Fender twin reverb amplifier. The *TV bra* consisted of two 12-centimetre television tubes encased in synthetic polymer resin boxes, connected by cables to a foot pedal with which Moorman could scramble the video image. The monitors screened live manipulated video images of the audience reacting to Moorman's performance captured on two cameras, one of which was operated by Paik. This was Paik's first union of video and music performance. He explains:

*The real issue ... is not to make another scientific toy, but how to humanise the technology and the electronic medium, which is progressing rapidly ... By using TV as bra ... the most intimate belonging of human being, we will demonstrate the human use of technology, and also stimulate viewers NOT for something mean but stimulate their fantasy to look for the new, imaginative and humanistic way of using our technology.*⁴

Also included in the Australian program were two other sculptures devised by Paik for Moorman: *TV cello* and *TV bed*, 1972. In *Concerto for TV cello and videotapes*, Paik operated a video camera during Moorman's performance with the *TV cello*, and fed live images of the audience back into three television monitors in a clear resin 'cello' case (each monitor displayed variations of the same image). The bow and strings of the cello were manipulated so that Moorman could make 'TV cello sounds' and create live electronic collages with the video input. *TV bed*, a composition and video sculpture by Paik, was devised for Moorman when she was recovering from illness. It consisted of a 'bed' of ten television monitors playing pre-recorded videotapes and off-air network television broadcasts. In Australia, the televisions were covered with a sheet of clear resin on which Moorman and an accompanying violinist reclined to play their instruments.

In *Cello sonata no. 1 for adults only*, 1965, Paik annotated the printed score for Bach's Third cello suite and identified certain bars where Moorman was to remove items of clothing. Moorman concluded the piece lying on her back, playing the cello that rested on her naked body. The entire work was performed with Moorman in silhouette behind a large paper screen on which Robert Breer's animated film *Fist Fight* (1964) was projected. In Paik's *Variations on a theme by Saint-Saëns*, 1965, Moorman wore a cellophane garment and played *The Swan* by composer Saint-Saëns, accompanied by Paik on piano. Nearby, two large oil drums were stacked vertically beside a stepladder. Halfway through the composition, Moorman ceased playing, climbed the ladder and dived into the water that filled the top drum. She emerged, dripping wet, and returned to finish the piece.

Other Fluxus pieces presented by Moorman in Australia included Ono's *Cut piece*, *Anima2 (chamber music)* by Takehisa Kosugi and *Infiltration homogen für cello* by Joseph Beuys. To perform a cello sonata by Mieko Shiomi, Moorman

climbed onto the rooftops of the Adelaide Festival Centre and the AGNSW, where she sat with her feet over the edge, dangling a cello from a line attached to a long bamboo pole. In *Ice music for Adelaide* and *Ice music for Sydney*, Moorman wore little but a floral wreath and played a cello carved from a 90-kilogram iceblock. The piece continued for three hours as the ice melted. The sounds of the scraping Perspex bow, and the melting ice dropping to the floor were relayed to the audience via a floor microphone and amplifier. Together Moorman and Paik presented Cage's '26'1.1499" for a String Player' (1953), while Paik presented solo Fluxus compositions by Henning Christiansen and La Monte Young. In Paik's *One for violin solo*, 1962, the score requires the performer (in this instance Paik) to slowly raise a violin to a position over their head, then smash the instrument – *fortissimo* – onto a table.

Although the programs were similar in Adelaide and Sydney, there were spectacular variations; Moorman presented *Sky kiss* and *Candy (the ultimate Easter bunny)*, 1973, only in Sydney. In *Candy (the ultimate Easter bunny)*, another work by Jim McWilliams, performed at Coventry Gallery, Moorman and cello were smothered in 13 kilograms of chocolate fudge. Seated on a patch of artificial grass scattered with hundreds of foil-wrapped chocolate Easter eggs, Moorman remained motionless for hours. Adelaide audiences experienced Jim McWilliams' *Flying cello* in Elder Park, which involved two highwire trapezes, one with Moorman and her cello, the other with her bow.

The fervour of creative energy in Australia did not conclude with the pair's departure from Sydney. En route to New York, Paik and Moorman touched down on Guadalcanal in the Solomon Islands to create performance footage for Paik's video *Guadalcanal requiem*, 1977–79. The tiny island was the site of a violent and vicious battle between Japanese and American forces in 1942. In 1976 it was only one year since the United States had withdrawn from Vietnam; this is perhaps Paik's most overt commentary on American militarism.

At the time of their Australian visit, Moorman had already been diagnosed with breast cancer, yet she continued to perform for many years and made sculptural works in the years prior to her death. For Paik, collaborative relationships are at the heart of his practice: he worked further with Merce Cunningham, David Bowie, Laurie Anderson and most recently with laser artist Norman Ballard. Paik rescued television from the commercial confines of broadcast companies and delivered it into the hands of artists. His efforts have ignited artists' experimental use of video and communicative technologies. Equally courageous was the spirit of Charlotte Moorman and the remarkable contribution she made to the threshold space between avant-garde performance, music and contemporary art practice. Australian audiences witnessed a plethora of performances at a moment when the collaborative tension between these two artists was at the height of its poetry and power.

1 Lyrics sung to the tune of AC/DC's 'TNT'. To listen, visit www.darrenknightgallery.com/program/prog2003/061203/music

2 Nam June Paik quoted in Edith Decker-Phillips, *Paik Video*, Station Hill Arts, Barrytown Ltd, Barrytown, New York, 1998, p. 123.

3 Also performing at the Adelaide Festival in 1976 were Merce Cunningham and Dance Company, with John Cage and Takehisa Kosugi performing as part of the orchestra. Later that year provocative performance-based works by Stelarc, Joseph Beuys and Stuart Brisley became a significant component of the second Biennale of Sydney, 'Recent International Forms in Art', curated by Tom McCullough. For further information on Tim Burns' performance see Daniel Thomas, 'Museum pieces: 3D TV, 1973', *Art & Australia*, vol. 41, no. 4, 2004, pp. 550–51.

4 Nam June Paik quoted in John G. Hanhardt, *The Worlds of Nam June Paik*, Guggenheim Museum Publications, New York, 2000, p. 62.



MoMA sculpture garden, November 2004.
Photograph Harry Seidler.

art feature



James Mollison

The evolution of New York's **MoMA**

The history of MoMA

Three women plotted New York's Museum of Modern Art (MoMA) into being. In the winter of 1928–29 while on vacation in Egypt, Mrs John D. Rockefeller, Jr (Abby Aldrich) met her friend Miss Lillie P. Bliss, a collector of post-impressionist and School of Paris art. Together they envisaged a museum that would show and collect art of the present and future. While returning to New York by ship, Mrs Rockefeller met a friend of Miss Bliss, Mrs Cornelius Sullivan (Mary Quinn), also a collector and a person of great charm (it was said no-one could deny her anything). Mrs Sullivan agreed New York should have a museum where people could form their own opinions about the astonishing new art from Europe and the United States. This was a revolutionary idea at a time when few museums owned post-impressionist art, and fewer purchased the advanced art of living artists.

The three women decided that the museum's committee should have a male chairman, and invited the avant-garde collector A. Conger Goodyear to lunch. The prevailing attitude to modernism was so conservative at this time that Goodyear had recently been ousted as president of the Albright-Knox Art Gallery, Buffalo, for his unauthorised purchase of a Rose Period Picasso.¹ When presented with the question Goodyear requested a week to think it over. He accepted the next day.

With Goodyear as president, Mrs Rockefeller as treasurer and three new members, the committee applied for a charter, began fundraising for two years expenses, and devised a program to hold twenty exhibitions over that period. They also found their director, the untried but highly recommended Alfred H. Barr, Jr,² then teaching the only course in the United States in the modern arts, at Wellesley College, Massachusetts. Barr had an interdisciplinary approach to art which was later expressed through the curatorial departments he set up at MoMA.

MoMA's first home was on the 12th floor of the prominent Heckscher Building, at the corner of Fifth Avenue and 57th Street. Three rooms were lined with light beige monk's cloth, converting them into exhibition spaces, the largest 4.5 by 12 metres. Barr wanted MoMA's first exhibition to be of the Americans: Albert Pinkham Ryder, Winslow Homer and Thomas Eakins. However, the adamant will of the women on the exhibitions committee ensured that the first exhibition, which opened on 7 November 1929, consisted of 101 works by Cézanne, Gauguin, Seurat and van Gogh.³ The second exhibition was 'Paintings by Nineteen Living Americans',⁴ and the third 'Painting in Paris from American Collections'.⁵

A private preview for the supporters of the new museum was held on 30 October 1929, only twenty-four hours after the crash of the New York Stock Exchange. This was an inauspicious start for an institution dependent on private funding. But the public embraced the museum over the next month, with 47,000 people enjoying free admission as they crowded into the tightly hung rooms. Indeed, by the following January the landlord wanted to close the museum in response to tenants' complaints.

In the brochure of the first exhibition, Barr announced that the museum would 'establish a collection of the immediate ancestors, American and European, of the modern movement', envisioning 'perhaps the greatest museum of modern art in the world'.⁶ MoMA was founded on the cusp of a new era; New York was not yet a modern city. The Van Alen designed Chrysler

building, one of the world's first astonishing skyscrapers, had only begun construction in 1928. But it was a city that could afford, thanks to the wealth, power and persistence of its trustees and supporters, to bring MoMA to fruition.

In 1935 MoMA received its first bequest and moved location. The bequest from Lillie P. Bliss specified that the museum raise a capital sum for its maintenance (a hard task during the Depression), and that works no longer considered modern could be exchanged or sold in order to acquire others. Under this provision, a Degas oil, *Racehorses*, 1884, was exchanged as part payment for Picasso's *Les demoiselles d'Avignon*, 1907, in 1939.⁷ In the early 1930s MoMA moved to its present location, at 11 West 53rd Street, and in April 1939 MoMA's first purpose-built building, financed by John D. Rockefeller, Jr and shaped by the refined vocabulary of international modernism, was completed.⁸

By this time Barr had devised his now legendary canon for the development of modernism, which he differentiated from the art of the present day. He saw the post-impressionist Cézanne as the basis from which modern innovations spread. Barr hung the collection to tell a coherent story, and made it self-renewing by careful acquisitions and de-acquisitions.⁹ He installed the collection so that it appeared permanent, doing away with temporary screens, and providing salon-sized rooms with high ceilings (6.5 metres), without windows, and walls evenly washed with light from recessed troughs in the ceiling. The entire internal architecture was painted white, thus pioneering the standard 'white cube' environment for the display of twentieth-century art.

Ongoing redevelopment of MoMA's buildings has allowed the museum to accommodate its expanding collection and audience, and has ensured that MoMA's physical architecture is as innovative as the art it houses. Since the 1940s, MoMA has undergone six major building campaigns and expansions, including Phillip Johnson's Abby Aldrich Rockefeller Sculpture Garden of 1952–53; the 1963–68 incorporation of the neighbouring Whitney Museum of American Art building; and Cesar Pelli's 1979–84 sixty-four-storey black glass residential tower. In 1995 the newly appointed director, Glen D. Lowry, met with selected trustees and senior staff to consider the future of MoMA in the twenty-first century. A new building was essential.

A firm of consulting architects developed the parameters of the proposed building, which included increased public access, conservation, emerging digital technologies, security and the physical and legal constraints of the site. The new building also needed galleries to facilitate the display of the increasingly diverse art of the late twentieth century. From the time of Alfred Barr, MoMA curators had hung works in a serial fashion throughout carefully linked rooms, establishing a refined, yet arguably rigid, linear sequence of modernism. It was suggested that this logic of display did not suit the eclecticism of recent art. As a result, a principle of multiple exits from rooms developed, allowing the viewer to navigate him or herself within the overlapping threads of modern and contemporary art.

In December 1997, after an eighteen-month search, Yoshio Taniguchi of Japan was chosen to design the new MoMA. Taniguchi's preliminary proposal has been called 'drop-dead elegant' by the *New York Times* and 'a work of resplendent modesty ... clarifying an already brilliant environment', by *New York* magazine. Architectural critics have been harsher, deeming the plan too cautious and suggesting that the building would not earn its place in the history of

MoMA notables standing in front of Picasso's
Les demoiselles d'Avignon, 1907, at an opening
 event, January 1939. Left to right: John Hay (Jock)
 Whitney, Mrs W. T. Emmet, A. Conger Goodyear,
 Nelson Rockefeller (Pres.), Mrs John Sheppard,
 Edsel Ford and Mrs John Parkinson, Jr. Photograph
 Herbert Gehr/Time Life Pictures/Getty Images.





opposite, left
Night view of The Abby Aldrich Rockefeller
Sculpture Garden and The David and Peggy
Rockefeller Building. © 2005 Timothy Hursley.

right
View of The Donald B. and Catherine C. Marron
Atrium, designed by Yoshio Taniguchi.
© 2005 Timothy Hursley.

bottom
MoMA opening night party for the newly
renovated museum designed by Yoshio Taniguchi,
November 2004. Photograph Harry Seidler.

architecture so well documented in the museum's own Architecture and Design department.

In addition to the new building, in 1998 MoMA developed a creative partnership with P.S.1 Contemporary Art Center in Long Island City, to exhibit art under the logo 'P.S.1 MoMA'. I first knew P.S.1 as a near-derelict Romanesque revival building. Formerly a public school, for a time the vast edifice housed studios for artists on grants, including Richard Serra and James Turrell. Now P.S.1 has beautifully renovated spaces, and wide-ranging educational programs including WPSI ArtRadio (online at www.wpsi.org), which caters for those interested in 'art talk, experimental music and more' and which, with MoMA's assistance, runs twenty-four hours a day.

'Greater New York: New Art in New York Now' was the first exhibition developed by P.S.1 and MoMA.¹⁰ Opened in February 2000, it surveyed young and emerging artists from the metropolitan area who had not had a one-person show prior to 1995. P.S.1 habitually engages teams of curators to examine slides and videos in marathon viewings: for this exhibition, thirty representatives from each institution examined the work of over 2000 artists. Their selection was then narrowed by a smaller team and ultimately by three curators from each organisation. This telescoping process enables P.S.1 to be mobile and promotes the sense that no task is too great and no space of time too short.

In October 2000 MoMA opened a renovated factory space in Queens. This space was a base for operations during the 53rd Street closure, and now houses the research, conservation and storage facilities for the whole collection. When the temporary facility opened, MoMA publicised the best way to get to Queens, a new adventure for many New Yorkers. 'Destination Queens' remains a theme of the museum. Also in 2000, MoMA developed an independent internet venture with the Tate Gallery in Britain to create a premium website for modern art, design and culture which combines their vast resources. The income from this endeavour supports both institutions. On 8 November 2004 the new MoMA opened.

Taniguchi's MoMA

Complicated surfaces or excess colour within a gallery environment can mar the viewing experience by remodelling paintings and sculpture as decoration. Taniguchi's design acknowledges this logic and allows MoMA's art to speak on its own terms. The materials of the building are simple: there is mid-grey green slate at the entrance level (as in the old building), and golden oak floorboards in the smaller gallery spaces, offset by areas of pale carpet. The walls are floor-to-ceiling hard plaster, painted white, counterbalanced by various tones of glass, which is also used for the full-height doors and windows, where it is edged with bright metal. At the opposite extreme to Taniguchi's MoMA sensibility is Frank Lloyd Wright's Guggenheim: what do you see there, the art or the building?

The new MoMA is structured so that the galleries first seen by the visitor house contemporary art; in this sense, art's present is given preference over its past. Yet while Taniguchi's design avoids being a vault for past art, such art – namely the early modernism on which MoMA's heritage is based – is given ample space in galleries on the upper levels. The fourth floor houses art from the 1950s to the 1970s, and the American school is given due emphasis. Classic works from the collection – the earliest just 125 years old – occupy the entire fifth floor (this would have pleased Alfred Barr). The visitor explores the post-impressionists, Cézanne and pointillists, before moving through cubism to the Matisse room where one can relax at the end of the day in the joy of his colour. (There have been complaints that Picasso has no room to himself, but, like the art section in a bookstore, he is everywhere.)

Marcel Duchamp, while not well represented in the collection, is given prominence, presiding over the dada and surrealism room, and anticipating much of the informal art of the century. Piet Mondrian and Vladimir Malevich also receive deserved attention, and it was there that I realised the genius of Taniguchi's building. Artists devote lifetimes to refining the internal spaces of their paintings, and the volumes and voids of sculpture. Taniguchi's architecture does not simply present art with clarity; it also appreciates and embodies the commitment of the artists who made it.

While some museums exhibit various parts of the twentieth-century art story, none can rival MoMA for the quantity, quality, and completeness of its collection. MoMA demonstrates the greatness of twentieth-century art.

1 The Picasso, a major work, *La toilette*, 1906, is still in the collection of the Albright-Knox Art Gallery, Buffalo. Alice Goldfarb Marquis, *Alfred H. Barr, Jr: Missionary for the Modern*, Contemporary Books, Chicago, 1989, p. 62.

2 Alfred H. Barr, Jr (1902–81). Appointed director 1929, retired 1967.

3 'Cézanne, Gauguin, Seurat, Van Gogh', 7 November – 7 December 1929.

4 'Paintings by Nineteen Living Americans', 13 December 1929 – 12 January 1930. Selected by the trustees by ballot from a list of 100 names, the show was derided even by the museum's friends. Barr would never have allowed the trustees to select a School of Paris exhibition.

5 'Painting in Paris from American Collections', 19 January – 16 February 1930, included Picasso, Matisse, Derain, Bonnard, Braque, Roualt and attracted 58,575 visitors.

6 Alfred H. Barr, Jr, *Painting and Sculpture in the Museum of Modern Art, 1929–67*, Museum of Modern Art, New York, 1977, p. 620.

7 The dealers Germain Seligman and César de Hauke, who spent two years as brokers of the deal, provided the rest.

8 The International Style building was designed by Philip L. Goodwin and Edward Durell Stone.

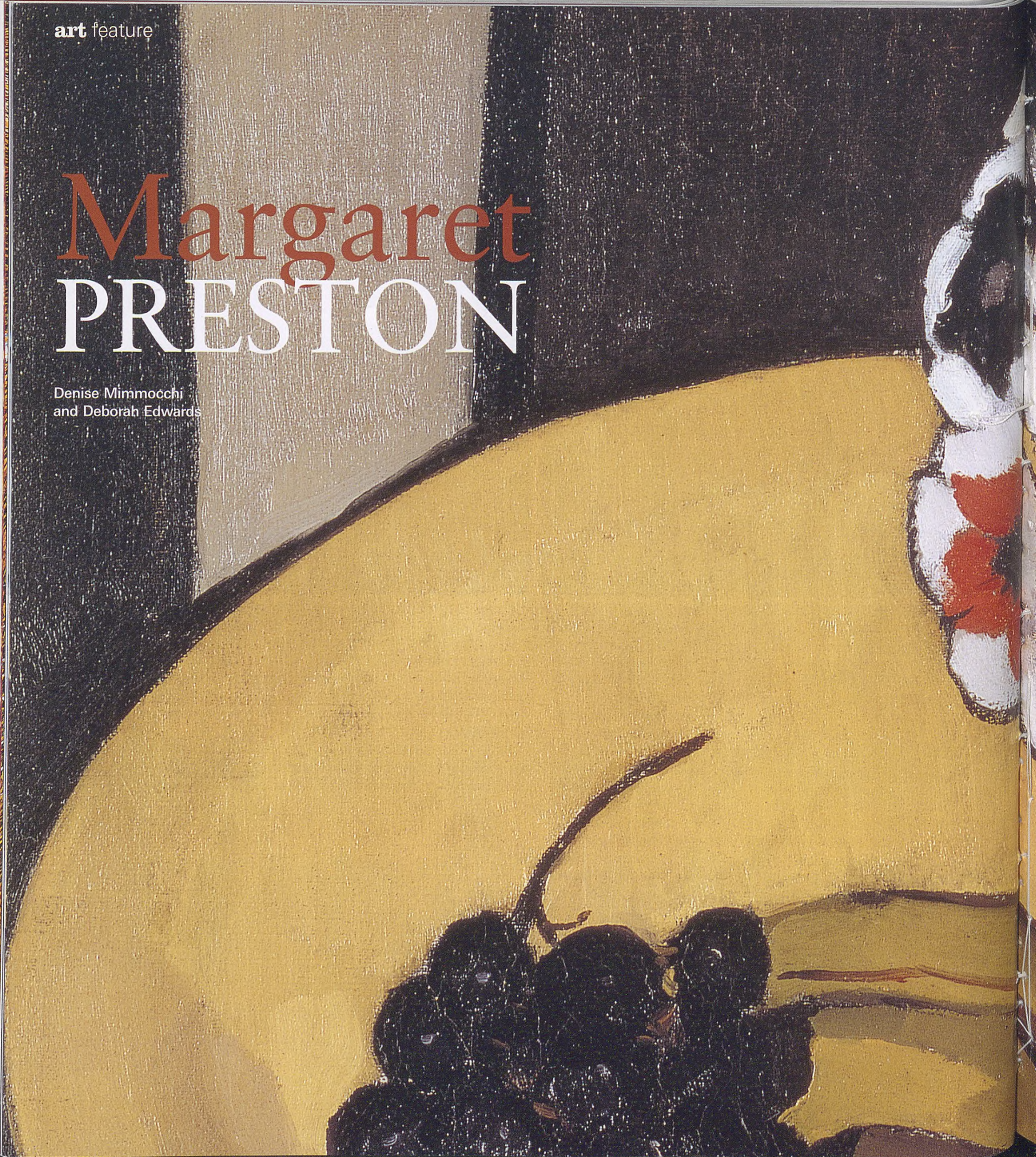
9 Some 320 works have been de-acquisitioned to date, but never, the present director says, 'just to fill the piggy bank'.

10 'Greater New York: New Art in New York Now', 27 February – 19 May 2000. The subsequent exhibition, 'Greater New York 2005', 13 March – 26 September 2005, builds from the spirit of this first incarnation.

art feature

Margaret PRESTON

Denise Mimmocchi
and Deborah Edwards







ART IN AUSTRALIA

A QUARTERLY MAGAZINE

A Contemporary Group of Australian Artists

THIRD
SERIES

SEPTEMBER, 1929

NUMBER
TWENTY-NINE

Cover of Art in Australia, September 1929,
showing Wheelflower by Margaret Preston, 1928,
woodblock print, 44.3 x 44.3 cm.

opening pages, detail
Margaret Preston, *Aboriginal flowers*, 1928,
oil on canvas, 53.6 x 45.8 cm,
Art Gallery of South Australia, Adelaide.
Gift of the Art Gallery of South Australia Foundation,
1981. © Margaret Preston Estate 1928/Licensed
by VISCOPY, Sydney, 2005.

In December 1927, in a special edition devoted to the work of Margaret Preston, *Art in Australia* published the artist's now famous autobiographical essay 'From eggs to Electrolux'.¹ Here Preston tells the tale of her conversion from a naturalist to modernist painter. With a shift from 'eye realism' towards achieving 'aesthetic feeling' in her work, she describes an uncompromising realisation of the need to create art which reflects its times. In addition to outlining the foundational framework to her art practice, 'From eggs to Electrolux' is also a self-mythologising text. It was produced when the Adelaide artist known as Rose MacPherson was reinventing herself during the 1920s as Margaret Preston, the modern Sydney painter. If Preston's art became one of apparent simplicity and undeniable clarity, her artistic complexity and practice of continual revision is analogous to the account the artist gave of her life.

It was from her years as a student at the National Gallery School in Melbourne that the cult of personality surrounding Margaret Preston emerged. She was known to her colleagues as 'ratty Sarah' and was the only female student who could withstand the rigours of principal Bernard Hall's teaching.² Hall's arduous instruction was based on traditional draughtsmanship, the appreciation of tonal values and investigations into the painterly problems of illusion and reality. Attesting to Hall's faith in truthful tonal representation, Preston's earliest known paintings are of a sombre realism which modulate in quiet browns, such as *Still life (eggs)*, 1901, or the portrait *Daughter of Eve*, 1899.

In a school whose stronghold was in figure and landscape tuition, Preston made the key decision to become a still-life painter, with modest everyday subjects of vegetables and kitchen implements characterising her early work. Aligned within the 'feminine' space of domesticity, the still-life genre was far removed from the dominant (masculine) tradition of landscape painting, which was the national voice in art.³ Preston's attraction to still life was as a genre detached from the narrative, spiritual or moral meanings of landscape painting, and which allowed pictorial concerns of colour and form to dominate.

After a trip to Europe with Bessie Davidson between 1904 and 1906, Preston's work began to demonstrate a shift from tonal to colour values. *The tea urn (still life)*, c. 1909, for example, displays an increased confidence in the use of non-conventional colour relationships. However it was from Preston's second sojourn to Europe and the United Kingdom, with Gladys Reynell, between 1912 and 1919 that she established the framework – aesthetic, material and conceptual – for the kind of post-impressionism she would practise in Australia. Lifting her gaze from a mimetic representation of objects, she worked towards a decorative vision which she deemed 'the only thing worth aiming for in this our century'.⁴

In pursuing the decorative, Preston defined her conversion to an art of abstract relationships, achieved through an unceasing examination of the work of others. Yet her artistic independence also governed a desire to interpret rather than emulate what she saw and therefore she extracted principles from a variety of decorative artists from Pierre Puvis de Chavannes to the fauves, as well as Japanese woodcuts of the Ukiyo-e school. Preston's study of Japanese prints at the Musée Guimet in Paris and at the Victoria & Albert Museum in London resulted in the exceptional paintings produced between 1915 and 1917, such as *Primroses*, 1915, *The teapot cosy*, 1916, and *Flowers*, 1917. The Japanese stepped plane and zigzag construction became the artist's chief means of creating compositional rhythms from this time, yet Preston's application of

Japanese principles became individualised when combined with her idiosyncratic colour conjunctions.

During her time in the United Kingdom, Preston broadened her aesthetic principles to incorporate craft practices at a time when historian and critic Roger Fry was seeking to dismantle the hierarchies of art and craft. Fry's mission to create an accessible applied art practice based on abstract values influenced Preston's own ideas about the application of modern art to design which she would later promote in Australia. As evidence of her modernist position, which allowed for a diversity of practice, Preston began to work in printmaking and to teach pottery, batik and basketweaving to shell-shocked soldiers at Seale Hayne Military Hospital in Devon in 1918.

After seven years in Europe the artist returned to Australia with discharged soldier and businessman William Preston, whom she married in Adelaide on the last day of 1919. She began the new decade as Margaret Preston and the couple moved to Sydney in 1920. It was here that Preston expanded her formalist aesthetic to question its cultural applications. Preston radically shifted the parameters of her decorative vision to bring her art into line with perceptions of a changing modernity and the profound impact of Aboriginal art.

Preston first voiced her petition for a specifically national art in 1923 when a large exhibition of Australian art shown in London was roundly critiqued for its failure to demonstrate any distinctive Australian school. She wrote of her move towards a national vision in tandem with her 'conversion' to modern art:

*When is a work modern? When it represents the age it is painted in ... I want to ... try to get those onions without any remembrance of the Greek, German or French brand, and portray them as a purely Australian product.*⁵

The seeds of Preston's new emphasis were sown in England, perhaps influenced by the fauves' use of primitivism as a source of national expression, as well as by the overriding sense of nationalism engendered by the war.

Preston advocated the use of Aboriginal art as a basis for national culture in both her work and published writing. In *Art in Australia* in 1925 Preston published 'The Indigenous art of Australia' with an accompanying Aboriginal art inspired cover, emphasising the application of forms and principles of Aboriginal art largely in the realm of domestic design. The artist gave a concise definition of the bases of her primitivist vision:

*In wishing to rid myself of the mannerisms of a country other than my own I have gone to the art of a people who had never seen or known anything different to themselves and were accustomed always to use the same symbols to express themselves. They are the Australian Aboriginals, and it is only from the art of such people in any land that a national art can spring.*⁶

In the regionalist manifestations of Aboriginal art Preston sought to extract a 'heritage' of universal forms.

Preston's relationship with Aboriginal art was fluid, altering its dimensions over the four decades throughout which she advocated her nationalist position. While in the 1920s Preston recognised the spiritual connections to the land and the complex cosmologies manifested in Aboriginal art, her modernism concentrated on its aesthetic surface. Her exclusive focus on formalist concerns was segregated from meaning and any comprehension of the social realities for Aboriginal populations in decades that witnessed massacres, the mission system, the damages of the Stolen Generation and legal invisibility. Yet it was Preston's modernist privileging of formal compositional qualities which was



opposite
Margaret Preston, Western Australian gum blossom, 1928, oil on canvas, 54.6 x 44.5 cm, Art Gallery of New South Wales, Sydney.
© Margaret Preston Estate 1928/Licensed by VISCOPY, Sydney, 2005.

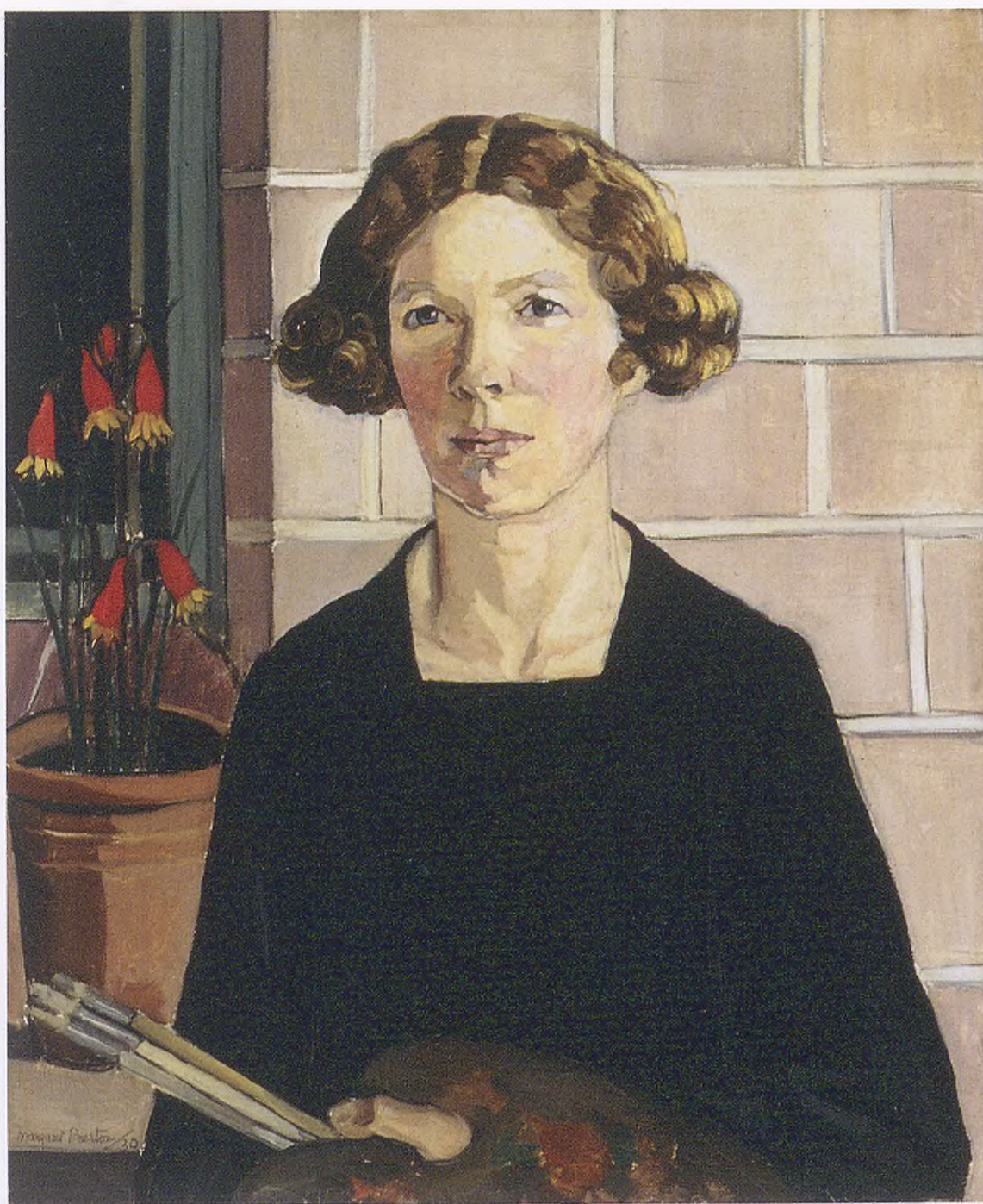
crucial in the recoding of Aboriginal art away from ethnographic classifications. In a decade of pervasive ignorance about Aboriginal art, when the work of Australian modernists was tied to urban and implicitly internationalist visions, Preston's developing knowledge and subsequent travel to view both easily accessible and almost inaccessible sites of Aboriginal painting and carving was virtually unprecedented.

In 1927 Preston travelled to Cape York Peninsula, Kuranda, Heberton and Cardwell as a tourist and student of Indigenous art. Preston's engagement with Aboriginal art outside a museum context led her to recognise Indigenous art as a contemporary practice. In a major work to result from this trip, *Aboriginal flowers*, 1928, Preston reveals an exceptional fusion of the geometrics of purism and the 'austerity, simplicity and unity' of Aboriginal art. The work reiterates a new focus in her paintings through a European-Aboriginal hybridity which centres on the handcrafted flower arrangement created by Aboriginal women, and is presented by Preston as a modern decorative design. Preston's pervasive view of Aboriginal art as timeless and static is compromised by the acknowledgment of contemporary practice in a form highly resonant for the artist: a stylised posy (a European arrangement) of parrot's feather flowers from the Cape York region.

The presence of the 'Aboriginal flowers' suggests Preston's own aims for a handcrafted composite expressing the simplified forms of modernity in a synthetic Aboriginal-western form. She simplified the architectonic forms of the eucalyptus and banksias into a tight rhythm of repeated spheres, cylinders, ellipses and boomerang shapes. *Aboriginal flowers* also embodied the artist's perpetual formal investigations: Preston deals with colour and form to create equilibrium through imbalances by holding the vortex of arcs and spheres against the weight of black and neutral background verticals.

Engaging with an Aboriginal 'vision', Preston introduced a distinct national subject matter to still-life painting, expressed in a visual language which derived from Aboriginal form and colour. *Banksia*, 1927, *Western Australian gum blossom*, 1928, *Gum blossom*, 1928, and the print *West Australian banksia*, c. 1929, are defining moments in Australian modernism. Preston used the geometrics of Cézanne, which she had studied in Europe, with aspects of Aboriginal art to find equivalents for the models of dynamism between form and colour. Preston altered her palette, discarding the range of colour derived from impressionism and post-impressionism for a harsher and more uncompromising scheme: the largely 'dull' colours of the environment, leavened by the vibrant colours of the eucalyptus flower.

In addition to publishing various articles promoting a national abstract language in the applied arts, Preston's implementation of Roger Fry's merging of art and design is most evident in her prolific output of colour woodcuts during this period. With dynamically cut bold forms, which were hand-coloured in saturated tones, Preston radically modernised the woodcut and was widely perceived to have introduced a new kind of decorative art to Australia. She claimed her prints as the realm in which she worked out problems of representation and abstraction. Under the influence of Aboriginal art, Preston's technique extended her sense of the essentials of a distinctly Australian form. Conceptualising her subjects, she was no longer committed to the actualities of her arrangement and produced intensely coloured, stylised equivalents in such works as *Red bow*, 1925, *Anemones*, 1925, and *Native flowers*, 1927. Going



Margaret Preston, Self portrait, 1930, oil on canvas, 61.3 x 51.1 cm, Art Gallery of New South Wales, Sydney. Gift of the artist at the request of the trustees, 1930. © Art Gallery of New South Wales.

beyond still life, the artist also put Sydney's urban environment through a Japanese sieve, producing a set of Sydney views imagining the emphatic modernity of the harbour through its increasing mechanisation in *Circular Quay*, 1925, *The bridge, Spit, North Sydney*, c. 1927, alongside intensely coloured idylls of harbour waters and local beach scenes such as *Sydney Heads*, 1925, *Harbour foreshore*, 1925, and *Balmoral beach*, c. 1929.

Margaret Preston's exceptional exposure in the 1920s was acutely connected to the promotional efforts of arts administrator and advertiser Sydney Ure Smith, publisher of *Art in Australia* and *The Home* magazines.⁷ In an era of transition from art society based systems of exhibition and promotion to the commercial imperatives of the art market, Preston forged a singularly efficient relationship with Ure Smith, proving an equal partner in the astute marketing of her art. Preston used Ure Smith's publications to broadcast her vision of a modern, national, Indigenous-based art to a wide-ranging audience. By the late 1920s she had succeeded George Lambert as the focal artist of *Art in Australia* and her paintings and prints, although not created as graphic covers, appeared on various covers of *The Home* and other magazines. Preston used her presence in these and women's magazines such as *Woman's Budget*, *Woman's World* and the *Wentworth Magazine* as part of a strategy to promote the accessibility of her art, and to domesticate modern painting and design.



opposite
Margaret Preston, *The brown pot*, 1940,
oil on canvas, 51 x 45.8 cm, Art Gallery of New
South Wales, Sydney. © Margaret Preston Estate
1940/Licensed by VISCOPY, Sydney, 2005.

With strong promotional and establishment backing, Preston ended the 1920s on an exceptionally high note. Ure Smith had published *Margaret Preston Recent Paintings* (1929), a portfolio of reproductions of the artist's work to coincide with her first, overwhelmingly successful, solo exhibition at Grosvenor Gallery, Sydney. Preston also received a commission from the Art Gallery of New South Wales to paint her self-portrait with a 'view to perpetuating the names of Australian artists who have distinguished themselves in art'.⁸ Preston was both the only woman and the only modern painter to receive the honour. Her *Self portrait*, 1930, is a public statement of artistic positioning, with Preston as the sober idealist of a new modernity. Subdued, simple and severe, Preston depicts herself as a central assemblage of cylindrical and stylised forms rising from the emphatic charcoal-black base of her painting apron, seemingly as objective as her still lifes.

Between 1932 and 1939 the Prestons lived in Berowra, some forty kilometres north of Sydney. Here, Preston's recognition of the central connection between Aboriginal art and country was reinforced through her growing awareness of the extent to which the Berowra-Hawkesbury region is inscribed with the markings, carvings and paintings of generations of Aboriginal possession. Her move back to Sydney signalled a remarkable new body of paintings – at sixty-five years old the painter, almost exclusively of still lifes and urban images, became a landscape artist. Preston's shift derived from the profound realisation of Aboriginal art as a form of spiritual connection and knowledge of country – an art which simultaneously expressed both concept and place.

Preston's observations of the land were initially applied to still life. *The brown pot*, 1940, for example, demonstrates in palette, form and its varied Aboriginal aesthetic influences, this point of transition in Preston's oeuvre. In an ongoing synthesis of Aboriginal and European elements, where the 'Aboriginal' increasingly dictated the painting's formal qualities, *The brown pot* pre-empted the major landscapes of the 1940s. It is a still life positioned in an 'Aboriginalised' landscape.

Preston's late engagement with landscape painting became the extension of her serious study of Aboriginal art. In the first of various such trips in the decade, the Prestons travelled to the Northern Territory in 1940. The excursion significantly widened the artist's field of vision. The experience of viewing Wandjina sites in the Kimberley, *mimih* and 'internal-external' paintings in the Alligator River area, the distinctive visual products of Tiwi artists on Bathurst and Melville islands, and the rock paintings of the Nourlangie (Kakadu) and Arnhem Land's Oenpelli (Gunbalanya) region resulted in the most significant works of Preston's career.

Preston worked with a prescribed set of compositional devices in her landscape paintings. She consistently employed a Japanese zigzag structure to move the eye into the space of the painting – through meandering rivers, roads or snaking railway lines as in *Tallong road*, 1941, *Flying over the Shoalhaven River*, 1942, or through banks of enfolding hills in *Grey day in the ranges*, 1942, and *Burraborang Valley*, 1945. These works incorporate massed colours and black outlines, with sectional patterning and cross-hatched details characteristic of Queensland shield design and the art of central Australia. Preston modulated her colours within the earth range in response to the different regions she encountered to highlight her understanding that the 'Aboriginal palette' was as varied as Aboriginal arts. Deep pink (aged red ochres seen at Oenpelli), mauve, blue and varying hues of yellow, brown, red, black and white were all found in the work she viewed in northern and central Australia. Black remains

emphatically present, amplified from its formalist use to draw literal attention to the forces of fire in the Australian landscape, as in *I lived in Berowra*, 1941.

Preston emphasised the Aboriginal principles of irregularity and asymmetry, and conveyed a sense of underlying order in the landscape as it surfaced in sharply contoured form. She attempted to conventionalise form into its essential notations and thereby into a new symbolic order, as in the abstracted shapes of trees in *Grey day in the ranges* and *Tallong road*, and the clouds in *Flying over the Shoalhaven River*.

As evidence of Preston's continual experimentation with materials and technique, she produced a series of highly successful monotypes (approximately eighty works) between 1946 and 1948 which included her last major landscapes. The hybrid technique, merging the spontaneity of painting and drawing with surface textures characteristic of printmaking, proved to be one in which Preston excelled. In Preston's monotypes the landscape reads as a lexicon of views remarkable for their anti-picturesque qualities and for privileging the seemingly immediate, casual viewing of uninhabited 'anti-heroic' bush country. Focusing on ancient flora (such as in *Cowan Creek*, *Banksia tree* or *Fern trees*, *Laura*, all 1946) or on an environment whose signs of habitation have largely disappeared (*Billabong*, *New South Wales*, *Bush track*, *New South Wales* and *Patonga*, *New South Wales*, all 1946), the informal views of these works give the impression of a travel diary or snapshot, reinforced by the rapid process of monotype production. Preston's monotypes suggest that she employed varied media and techniques to continually revise her own practice, resulting in a multifaceted approach to artistic genres.

The continual transformations of Preston's art provide the basis for investigation into her work in a major touring retrospective, organised by the Art Gallery of New South Wales from July 2005. Highlighting Preston's lifelong commitment to the egalitarian genre of the still life, the exhibition aims to demonstrate her development of a marginalised practice which was galvanised by her constant reinventions of its form and which, moreover, ushered in the era of Australia's new modernity. 'Margaret Preston: Art and Life' will include around 200 of Preston's paintings, prints and ceramics to provide a comprehensive account of her sixty years of remarkable creativity. Another key focus of the exhibition will be the changing relationship with Aboriginal art evident in Preston's work. It is here that questions of Preston's artistic synthesis extend towards major national significance.

1 Margaret Preston, 'From eggs to Electrolux', *Art in Australia*, 3rd series, no. 22, 1927.

2 Norman Macgeorge papers, University of Melbourne Archives, Melbourne.

3 Despite its marginalisation as the domain of female production there were many exceptional male still-life painters at this time – for example, Arthur Streeton, Hans Heysen and George Lambert.

4 Preston letter to Norman Carter, 18 August 1913 from Ile de Noirmoutier, France. Norman Carter papers, State Library of NSW, Sydney, MS 471/1/8-637c.

5 Margaret Preston, 'Why I became a convert to modern art', *The Home*, vol. 4, no. 2, June 1923, p. 20.

6 Margaret Preston, 'The Indigenous art of Australia', *Art in Australia*, 3rd series, no. 11, 1925.

7 *Art & Australia*, first published in 1963 by Sam Ure Smith, is the successor to *Art in Australia*, which was published and edited by Sam's father, Sydney Ure Smith, from 1916 to 1942.

8 J. S. McDonald to Margaret Preston, 6 December 1929, Art Gallery of New South Wales Archive, Sydney.

Margaret Preston: Art and Life, Art Gallery of New South Wales, Sydney, 30 July – 23 October 2005; National Gallery of Victoria, Melbourne, 12 November – 29 January 2005; Queensland Art Gallery, Brisbane, 18 February – 7 May 2006; Art Gallery of South Australia, Adelaide, 26 May – 13 August 2006.

Margaret Preston's RUGS

A story never ends, she could see. In any life the neat finish cannot be. It is only the beginning.¹

I felt intense trepidation as I walked through the bush on a hot January afternoon. I could hardly believe what was in store for us. Mick Joffe² unlocked the shed door and out of the semi-darkness came a green duffle bag. It was ordinary and worn, but contained the most extraordinary treasure: two previously undiscovered rugs made by the artist Margaret Preston. We stood transfixed: the rugs had resurfaced after seventy years to shed new light on the life and work of Margaret Preston in Berowra.

The village of Berowra during the 1930s supported a small agricultural community chiefly of dairies and poultry farms, with some residential houses. It sustained a population of around 500 people. Up the hill was Nichols' Dairy, east of the Preston property. The other end of Berowra was mostly cow paddocks and the remainder was bush, including a sacred place of Aboriginal rock engravings; this was Preston's Berowra.

Local Bill Foster can clearly recollect the days when, as a young boy, he delivered groceries throughout the district. He recalls visiting the Preston property: 'I was always greeted by Myra the maid at the back door. I never really spoke to Margaret Preston but I can remember her pottering around'. Bill remembers the place as 'being modern', unique for that area.³

Myra Worrell was the crucial link to the preservation of these unique rugs. As the Prestons' maid, Myra was of service from early morning breakfast through to the evening meals, moving about her daily work with discretion and ease. She was tall, attractive, well-spoken and extremely amiable. Preston and Myra got on well and Myra was always ready to please. Preston expressed her appreciation through the generous gift of these two rugs. In addition, Preston portrayed Myra in *The flapper*, 1925, which she also later gave to Myra. The painting is now in the National Gallery of Australia in Canberra.

Free from domestic tasks, Preston's time in Berowra was the ideal opportunity to engage seriously with the applied arts and to explore the rhythms of Aboriginal designs. The overall design of the rugs harmonised the essence of the Berowra bush with designs sourced from North Queensland and Central Desert shields. Preston was determined to test the hypothesis that no artist had yet explored 'the possibilities of using Aboriginal designs, and applying them to furniture, rugs, china, wallpaper, textiles, and other things used in everyday Australian life'.⁴ Preston's complex rug designs demonstrate her aesthetic awareness of Central Desert iconography: the oval shape of the Central Desert shield, the iconic boomerang, the triangular shape of eucalyptus, concentric circles and the spiral. Such influences were fused with ideas derived from the arts and crafts movement and its permeations, as well as aspects of Japanese art. In the tradition of arts and crafts homes in the United States and Britain, Preston

opposite, detail
Margaret Preston, Hooked rag rug, eucalyptus,
c. 1933, mixed cotton and woollen fabrics on
hessian, 140 x 90 cm, Mick Joffe collection.
Image courtesy Rhonda Davis.

Rhonda Davis

decorated the weatherboard bungalow in Berowra with the rag rugs both for their decorative appeal and as an economical way to add brightness and comfort to her home. As Beth Hatton has argued: 'From the 1910s women with arts and crafts training experimented with hooked rag rugs, attracted no doubt by the expressive freedom of this technique'.⁵

Preston escaped the rigour of painting through the repetitive method of rug hooking. It is likely that she set up a timber frame in the sitting room to support the hessian, and illuminated it with a strong lamp. Preston carefully selected non-fraying materials with similar textures to create an even pile arranged within a grid structure. The fabrics are unevenly cut but executed with a tension that ensured handmade rugs of rare precision and quality. Perhaps Myra helped to cut the material, engineering a colourful palette of strips neatly stored in compartments. The hessian was turned in at both ends and machine stitched for stability. Preston used a hook similar to a crochet-end needle but with a wooden handle that allowed her to push through the tightly woven hessian. The upper surface faced the artist: the first stitch was made by pulling the material from underneath, followed by the next stitch which formed a loop on the upper surface. The loops are continuous and uniform, and are an outstanding example of an even-textured pile. The design was hooked first, and then the background filled in to highlight each motif. I imagine Preston drew her abstract designs directly onto the surface with chalk.

The rugs are a wonderful reflection of the fashion of the early decades of the twentieth century. The practice of re-using fabric underpins the rugs, and they evoke the past heritage of city fashion – women and men walking the streets of Sydney in their tailored suits from Mark Foy's and David Jones. Preston chose a splendid palette of colours that typified the 1920s fashion for cardigans, jersey-wools and hand knits. On the practical side, these mottled materials did not show the dust and marks of everyday life. Preston experimented both with design concepts and with the juxtaposition of her materials (most rug hookers avoided the mixtures of wool, tweeds and jerseys because they looked so different once hooked). Her advanced eye for design in a nationalist sense envisaged the potential of these complex fabric combinations; as Preston stated, 'most intricate designs can be built up, and it is high time we started to make our homes more Australian in atmosphere'.⁶

Preston sourced high quality materials for both rugs. She spared no expense and the materials were cut on the bias to give more stretch to the material. Some material may have been purchased from Anthony Hordern & Sons, as at the time Margaret's husband was a member of the board of directors. (Anthony Hordern & Sons even advertised its fabrics as being suitable for rug-making, and proclaimed that its range of colours could be matched to specific home interiors.)⁷ Preston's choices ensured the rugs' durability, as is evident from their present stable condition.



The rug with the stylised eucalyptus motif, c. 1933, incorporates the trunk, foliage and fruit of the tree to produce an interconnecting formal arrangement. The green arcs both connect the disparate parts and fuse the complexities of the design into a cohesive pattern. The geometry of the bush resonates throughout the composition, which incorporates an asymmetrical design with areas of flat colour. Dark outlines define the design motifs and produce Preston's signature style. Preston was knowledgeable about plant dyes and possibly experimented with them to over-dye some of the fabrics, as they contain strong earthy colours. The various cotton drills such as the navy, khaki, 'palace' (tweed effect), mottled blanket material and the spectacular maroon colour (reminiscent of 1930s women's wool challis suiting) create shifting values and contrasting shades. The intricate borders recede to emphasise the central motif of the majestic eucalyptus.

The abstract rug, c. 1934, depicts the hakea plant and its internal structure. The hakea rug was made in the context of the artist's search for the inner life of nature, its cyclical and infinite forms. Preston has quoted the writer Herbert Read: 'The virtue of a plant is in its seed, its form is implanted in it from its first shoot'.⁸ The hard woody pods of the hakea contain banksia-like seeds which burst open in the heat of a bushfire, revealing a highly polished red structure and two smooth winged seeds. Preston, in the vein of William Morris, used wild flowers to depict 'the outward face of the earth' in its breadth of vision.

According to Myra, this rug was personally significant for Preston as she placed it in the privacy of her bedroom.⁹ The rug leads us to imagine Margaret Preston in her daily life – placing the rug neatly at the foot of her bed so that it caught the sun and warmed her feet in the morning.¹⁰

From my perspective, the values of experience and myth are important reference points when uncovering the 'subjective truth' of the everyday of a

particular time and place. My predilections for this project derive from being a long-time resident of Berowra in search of the history and meaning of place – 'History is an invention ... the interest it awakens is based on the interests in those that tell it'.¹¹ The experience I have gained from this discovery has reinforced the value I place on listening to local knowledge. Margaret Preston's rugs embody progressive ideas about the localisation of a national vision through a place like Berowra in all its splendour.

- 1 Murray Bail, *Eucalyptus*, Text Publishing, Melbourne, 1998, p. 107.
- 2 Mick Joffe is the owner of the Preston rugs. He acquired them in 1973 from the Preston's maid, Myra Worrell, in exchange for some caricatures.
- 3 Bill Foster in conversation with the author, March 2005.
- 4 *Sunday Pictorial*, 6 April 1930.
- 5 Beth Hatton, 'Handmade, underfoot', in Scott Carlin (ed.), *Floorcoverings in Australia 1800–1950*, Historic Houses Trust of New South Wales, Sydney, 1997, p. 27.
- 6 *Sunday Pictorial*, 6 April 1930.
- 7 Hatton, op. cit.
- 8 Margaret Preston, 'An art in the beginning', in Elizabeth Butel (ed.), *Art and Australia: Selected Writings 1920–1950*, National Library of Australia, Canberra, 2003, p. 89.
- 9 Mick Joffe in conversation with the author, 2005.
- 10 Lorraine Foster and Grayson Cole in conversation with the author, March 2005.
- 11 Hans Magnus Enzensberger, in Marnie Hughes (ed.), *History on Film Reader*, Macquarie University, Warrington, 2000, p. 131.

I am extremely grateful for the local knowledge and support of both Mick Joffe and David Lever and for the privilege of sharing the viewing and discovery of such significant works of Australian art. This article should not be considered definitive, as the significance of these rugs will be explored further through a doctoral thesis.

Berowra Visions: Margaret Preston and Beyond, Macquarie University Art Gallery, Macquarie University, Sydney, 5 September – 29 October 2005.

Gilbert & George, *Friendship*, 1982,
423 x 455 cm, Museum of Contemporary Art,
JW Power Bequest, acquired 1986.



Ted Snell

UNIVERSITY artcollections

Ennobling the mind and spirit

The universities of Australia are a national treasure-trove making a substantial contribution to our cultural wealth. With well over forty collections and approximately thirty-six galleries, university holdings are a major repository of our national cultural heritage.¹ Through their annual program of exhibitions, supported by publications and scholarly work of various kinds, they are a vibrant component of Australian cultural life.

Since the establishment of Australia's first tertiary institution, the University of Sydney, in 1850,² universities in Australia have commissioned and collected artworks to enrich their cultural milieu and, by osmosis, ensure their graduates develop as well-rounded individuals with a balanced education that includes knowledge of the arts through contact with their own and other cultures.

For Sir Redmond Barry (1813–80), a founder and first chancellor of the University of Melbourne, this enlightened education was an essential ingredient that would bind the fledgling colony together through the 'socially adhesive qualities' of cultural activities.³ After the Second World War, English poet and critic Herbert Read developed his thesis that the arts are inherently good and contribute to the education of better people and a better society.⁴ Universities used Read's theories as further justification for establishing art collections and galleries to house and display the works acquired and donated. As Gerhard Casper, President of Stanford University (home to the Iris & B. Gerald Cantor Center for Visual Arts, one of the world's larger university galleries), explains:

Like the library and the laboratory, the museum should be a vital resource for inquiry, scholarship and enjoyment. Studying works of art can enrich the understanding of different epochs, cultures and human experiences and can ennoble the minds and spirits of members of our community.⁵

The twofold mission of providing a centre for research while concurrently enriching community life remains a catalyst for many universities to produce new galleries. Over the past five years the inclusion of new galleries as part of the refurbishment or construction of purpose-built facilities for art schools and the opening of new or renovated gallery spaces on university campuses demonstrates a continuing commitment to their mission as custodians and interpreters of our visual culture. Professor Di Yerbury, Vice-Chancellor of Macquarie University, Sydney, believes that this role is intrinsic to the institution's charter:

Universities are public authorities and, being so, part of our role is to serve the public ... The University's mission is threefold – research, teaching and learning, and engagement with the community or outreach ... So it's not a peripheral activity to engage in the arts and to use it (for) outreach to the public.⁶

Australia's university art galleries have been very successful in this area of public engagement and some, through their positioning on major thoroughfares,⁷ attract large audiences. Additionally, university galleries provide a point of access for the community by attracting visitors onto campus and through their national and international touring exhibitions. Universities also enhance the environment by commissioning and installing public artworks on their campuses. Most often these are developed in tandem with architects vying to create a daring new building to reflect the dynamic vision of the institution. In Melbourne this has reached dizzying heights of competition. The Faculty Gallery at Monash University was designed by Denton Corker Marshall; for the University of Melbourne, Nonda Katsalidis designed the Ian Potter Museum of Art on Swanston Street; Ashton Raggatt McDougall designed the Storey Hall complex at RMIT; and WHP architects produced the smaller ICON Museum of Art on Deakin University's Burwood campus. All these projects link architectural innovation with community responsibility and a commitment to the new.

The collections inside these increasingly large and impressive galleries document a range of interests and aspirations. The University of Melbourne has over 25,000 items acquired over its long history through purchase, commission and donation, reflecting 'shifting visions of the role of art and education alike'.⁸ While most university galleries have much smaller holdings, their collections are often significant because of their focus. From its foundation, Monash University in Melbourne established a strong contemporary collection by acquiring works that document 'important developments in contemporary Australian art through the work of emerging and established artists',⁹ though as museum director Patrick McCaughey points out, the interest in emerging artists was largely a financial imperative.

The challenge for university art galleries is to maintain this important role in an increasingly difficult financial climate where institutions rely more and more on donations to build their collections. The collaboration between Steve Vizard and the staff of the Ian Potter Museum of Art is an interesting case in point. Purchased by the Vizard Foundation and selected by the university staff,¹⁰ the collection is now on loan to the University of Melbourne, providing the Ian Potter Museum with an extraordinary resource documenting Australian art in the 1990s.

The commissioning of artworks has also enjoyed a long history within universities and their patronage has promoted many Australian artists. Remarkable portraits such as Fred Williams' portrait of Monash's first vice-chancellor, Sir Louis Matheson, in 1976, and the University of Sydney's commissions of William Dobell's portrait of



left
Louis Kahan, Professor Harry Messel, 1973,
oil on canvas, 91 x 122 cm, gift of the Physics
Foundation, University of Sydney collection.
© Louis Kahan 1973/Licensed by VISCOPY,
Sydney 2005.

opposite, left
Aleks Danko, The Danko 1971 concept of
sculpture *SCULPTURE* as being the elusive object
HAI, 1971, canvas, wood, steel engraved trafelite,
102 x 46 x 35 cm (irreg.), purchased 1988,
collection of Monash University, Melbourne.

opposite, right
Louise Weaver, Rock wallaby, 2000,
hand-crocheted kid mohair, cotton thread,
lambswool, plastic and sequins over high-density
foam taxidermist model, 38 x 76 x 23 cm,
Monash University, Melbourne, acquired 2000,
courtesy Darren Knight Gallery, Sydney.

Professor John Anderson, 1962, and a portrait of Professor Harry Messel by Louis Kahan, 1973, make a significant contribution to the genre of portraiture and in Williams' case mark the beginning of a new stream of creative engagement.

These works are not only a cultural asset for the community. For the many universities in Australia, the United States and Britain which set up 'teaching collections' in the nineteenth and twentieth centuries they also facilitate research. As well as acting as models for practice, the collected artworks are the object of scholarly inquiry. Peter Stanbury reiterated this point in a recent survey of university art galleries in Australia's higher education newspaper, *Campus Review*, when he stated that 'university collections contain unique records that are fundamental to teaching or research and which inform liberal education'.¹¹

While there is bountiful evidence to support Stanbury's claim, it is also true, as he continued, that access to that material is limited because of a lack of resources for basic cataloguing and adequate storage facilities. Although this restricted access is largely due to funding constraints and the inability of already overworked staff to facilitate visits by lecturers, students or visiting academics, it certainly limits the research that might be undertaken. It is clear that – despite the building boom and the excellent program of exhibitions – university galleries still face major problems which need to be addressed.

The 1996 *Cinderella Collections* report into the state of the 274 collections held by Australian universities noted that 'except for a few long-established collections with generous endowments, the rest were in a parlous state',¹² but unfortunately neither the Federal Government nor the Australian Vice-Chancellors' Committee,

who commissioned the report, followed up on its finding that a standing committee be established for five years to monitor and coordinate the implementation of the recommendations. As a result, many of the collections are poorly documented and inadequately stored, undoubtedly with many treasures stuffed away in the proverbial broom cupboards. Not surprisingly, the negotiations around these problems have caused considerable controversy over the past 150 years as universities try to manoeuvre between their need to preserve and protect their holdings and their desire to offer greater access to the public.

Perhaps the most controversial university gallery project has been the protracted negotiating between the City of Sydney Council, the New South Wales Government and the University of Sydney to establish the gallery proposed by John Power. Power's bequest to the university in 1961 stated that some of the endowment be used to create a museum to house contemporary artworks, purchased to 'bring the people of Australia in more direct touch with the latest art developments in other countries'.¹³ In a history that has all the elements of a Molière farce, the interpretation of the bequest and the subsequent establishment of the Power Institute of Fine Arts in 1965 saw plans for the Power Gallery wax and wane over the following twenty years.¹⁴ After temporary accommodation on campus, numerous deferred building plans, proposals to include the gallery within the Seymour Centre or converting the Queen Victoria Building, a decision was finally reached with the Wran Government to move into the Maritime Services Building at Circular Quay. In a complex arrangement, the University of Sydney entered into a joint venture between the State Government



and a private foundation (The Museum of Contemporary Art Foundation) to provide the funding to realise Power's dream. Following more internecine rivalry between all parties, including the City of Sydney Council, the Museum of Contemporary Art finally seems secure in one of the most extraordinary locations in the country.¹⁵ It has a wonderful exhibition program and a substantial collection, though whether it fulfils the roll the university imagined or John Power conceived for it is debatable.

The multiple teaching, research and development roles of a university art gallery – cogently expressed in the Stanford president's notion of the gallery as a 'resource for inquiry, scholarship and enjoyment' – make considerable demands that stretch the imagination and resources of gallery staff. However, it is in the balance of these roles that the core of a gallery's success is sited. Through meeting the requirements of academic staff, assisting with undergraduate and postgraduate teaching, maintaining professional standards, undertaking research, publishing catalogues, and generating programs that blend enjoyment with scholarship, the nation's university galleries are essential contributors to Australian culture and society. With new projects such as the multi-million dollar expansion of the Ivan Dougherty Gallery at the University of New South Wales' College of Fine Arts, it is certain the sector will continue to have an impact on the cultural life of Australia.

- 1 This comprises university galleries with a yearly program of exhibitions and does not include the many formal and informal exhibition spaces for student work.
- 2 The art collections of the University of Sydney began with the foundation of the university itself in 1850 (see Pamela Bell, *The University of Sydney Exhibition: Pictures from the Collection*, University of Sydney, 1988, p. 7).
- 3 Sir Redmond Barry was the first chancellor when the University of Melbourne was established by an Act of the Victorian Parliament in 1853. (See Chris McAuliffe and Peter Yule (eds.), *Treasures: Highlights of the Cultural Collections of the University of Melbourne*, Miegunyah Press, Melbourne, 2003, p. 23).
- 4 Sir Herbert Edward Read, *Education Through Art*, London, 1943.
- 5 Gerhard Casper in Richard Joncas, *Building on the Past: The Making of the Iris & B. Gerald Cantor Center for Visual Arts*, Trustees of the Leland Stanford Junior University, 1999, p. 7.
- 6 Professor Di Yerbury, quoted in 'Arts at centre stage', *Campus Review*, vol. 13, no. 14, 16–22 April 2003, p. 23.
- 7 The RMIT Gallery on Swanston Street in Melbourne attracts in the vicinity of 70,000 visitors a year.
- 8 McAuliffe & Yule, op. cit., p. 23.
- 9 Jenepher Duncan, *Monash University Collection: Four Decades of Collecting*, Monash University, Melbourne, 2002, p. 17.
- 10 See Naomi Cass, 'Vizard's ark: A purposeful collection', in *See, Here Now: Vizard Foundation Art Collection of the 1990s*, Thames & Hudson, Melbourne, 2003.
- 11 Peter Stanbury, 'Identity parade', *Campus Review*, vol. 13, no. 14, 16–22 April 2003, p. 22.
- 12 *Cinderella Collections: University Museums and Collections in Australia*, The Report of the University Museums Review Committee, AV-CC, 1996. This report included many scientific and historical collections as well as the forty or more collections of artworks.
- 13 Bernice Murphy, *Museum of Contemporary Art: Vision and Context*, Museum of Contemporary Art, Sydney, 1993, p. 37.
- 14 *ibid.*, pp. 101–8.
- 15 The Museum of Contemporary Art was officially opened in November 1991.

an international perspective

Chris McAuliffe

Althea Thauberger, *A memory lasts forever* (production still), 2004, single-screen DVD installation with sound, courtesy the artist. 'Matrix 215', Berkeley Art Museum, University of California, 6 February – 10 April 2005.



In the second part of our feature, Dr Chris McAuliffe, Director of the Ian Potter Museum of Art, University of Melbourne, gives an international perspective on university art collections. This year Dr McAuliffe visited a number of leading university museums and galleries in New Zealand, the United States, Canada, Singapore and Hong Kong.

My experience of international university art museums reveals small pockets of consistency in a very diverse terrain. Most international university art museums, like those in Australia, define themselves in relation to the history and character of the host university, seeking a balance between its fundamental values (teaching, research, the dissemination of knowledge) and those of the culture sector (the management and interpretation of collections, the development of cultural activity and audiences). The differences are less easy to categorise but I'd like to offer some broad reflections.

Visions of the United States' Ivy League and the United Kingdom's Oxbridge traditions suggest an immediate distinction on the basis of age. But the age of a university rarely matches that of its museum; Harvard University's Fogg Art Museum, Massachusetts, opened in 1895, 259 years after the university was founded. Typically, international university art museums are less than a century old. Many have recently upgraded to new or extended premises. At the University of British Columbia, Vancouver, the Morris and Helen Belkin Art Gallery, opened in 1995, replaced the UBC Fine Arts Gallery located in the basement of the campus library.

The willingness of a university to care for and showcase its own heritage is the foundation of a good museum. But given the speed with which information and reputation now travel, a newer museum can make its presence felt through its current projects. The Belkin Art Gallery recently staged the first American exhibition of a senior artist of the Japanese Gutai movement, Atsuko Tanaka. Its partner in the project, the Grey Art Gallery at New York University, has presented a succession of Japanese exhibitions over the past two decades, establishing an unrivalled specialisation in one of the world's most crowded museum environments.

University art museums have learned from the global boom in cultural infrastructure development. The construction or renewal of a museum building is invariably linked with a review of strategy and identity. The age of a university art museum is significant but its current vision is paramount. At their best, universities are dynamic, responsive and interventionist organisations. Echoing this, university art museums are able to define their identity through contemporary programs such as the Matrix series of artists' projects at the Berkeley Art Museum and Pacific Film Archive (University of California, Berkeley) or the commitment to collecting time-based media such as the specialisation in video at the Henry Art Gallery (University of Washington, Seattle).

Past and present have been negotiated well at the art museum of the Tokyo National University of Fine Arts and Music. Established in 1949 as the amalgamation of two separate disciplinary academies founded in 1887, the university's historical roots lie in the development of western art styles in the Meiji period. The best and brightest students went on to European academies, while at home the college sought a balance between imported and traditional media and styles. Within its collection of 28,000 items, the museum holds works by former staff and students, making it a significant record of pedagogy as well as of the

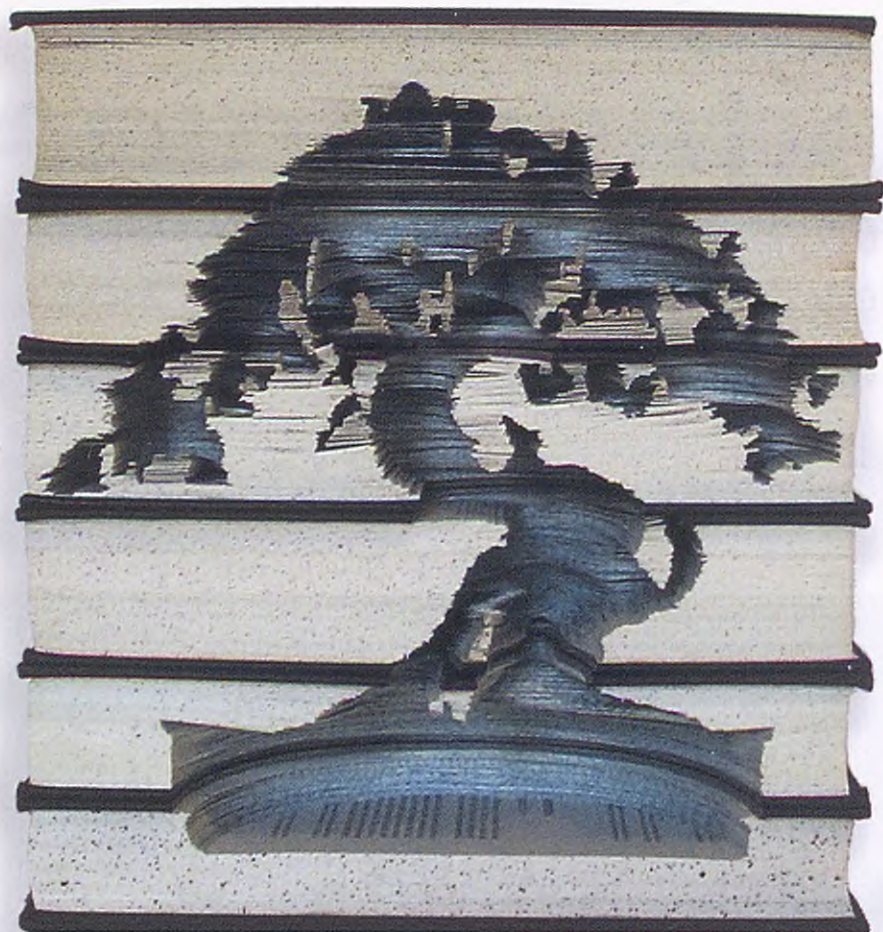
development of Japanese modern art. Its new building, opened in 1999, presents a modern face, combining new galleries and administration offices with storage and research areas. The museum is very smartly combined with a student cafeteria opening onto a terrace and park. Not only does this provide a visitor amenity, but it ensures that the museum building is always a hive of social activity. Valuing its own institutional history but presenting a contemporary educational and recreational facility, the museum banks on the past and builds on the present simultaneously.

The direct connection of the art museum to working divisions of the university is another distinguishing feature of international museums. For many years the art history department of Harvard University was located in the Fogg Art Museum, with undergraduate and graduate classes being held 'back-of-house', often employing items from the stored collection. This practice continued with the opening of the adjacent Arthur M. Sackler Museum in 1985. While the co-location of academic offices, classrooms and lecture theatres in the museum created awkward passages through security checks, a very clear message was sent: the museum saw teaching and research as inseparable from collection management and display.

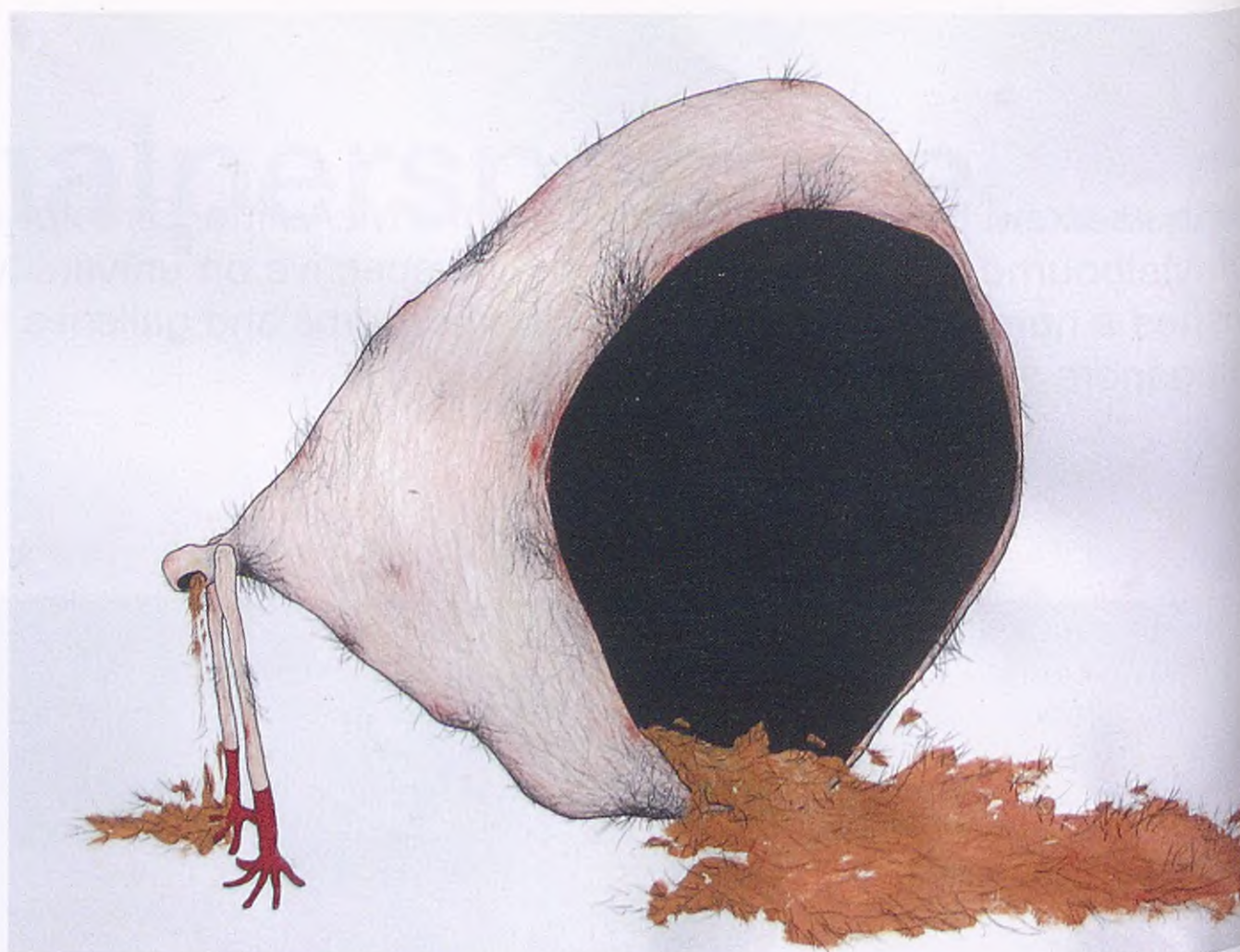
While all university art museums seek to contribute to teaching programs, some are seeking innovative and direct connections. The Berkeley Consortium for the Arts brings together staff from all relevant academic, museum and cultural areas of the university to promote the arts. Especially noteworthy is the development of specific course credit subjects (for example, a Comparative Literature course which teaches art criticism, basing assignments on current university exhibitions) and substantial high-school level programs on offer to local schools.

At the larger American universities the physical concentration of museums adds greatly to the quality and reputation of the campus. Within two blocks, Harvard has museums dedicated to Asian (the Sackler), northern European (the Busch-Reisinger) and world art (the Fogg), forming its own mini 'museum mile'. Universities are able to generate cultural zones, often serving as the major cultural facility for the surrounding community. The ability of the university art museum to establish cultural leadership can be very pronounced. The University of Hong Kong's Museum and Art Gallery, opened in 1953, was the first in the colony. The National University of Singapore's art museum, established in 1997, is housed in a complex that includes an auditorium and conservatorium and is second only to the downtown Singapore Art Museum.

The major lesson in comparing Australian with international university art museums is this: some museums are older, some are bigger, some are grander but, if the extremes of venerable, wealthy museums are excluded, there is a relative equivalence in size, activity and responsibility. The significant difference is the degree to which, in the international environment, university art museums are recognised as central to the university's reputation and contribution to the community.



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recent and forthcoming exhibitions

1. Kylie Stillman, *Juniper*, 2005, book carving, 27 x 25 x 17 cm, 'The Informal Garden', Utopia Art Sydney, 7–28 May 2005. 2. Sigga Bjorg Sigurdardottir, *Creature with a big black hole*, 2004, mixed media on paper, 40 x 53 cm, from the drawing installation *Leather boots, no arms and a victim in a yellow jumper*, 2004, 'Where the Wild Things Are', UTS Gallery, Sydney, 17 May – 17 June 2005. 3. Kate Rohde, *Royal stags*, 2005 (detail), mixed media, dimensions variable, 'Gallery Artists', Kaliman Gallery, 5–28 May 2005. 4. Darren McDonald, *Alba*, 2004, oil on canvas, 61 x 91.5 cm (two pieces), 'The Declining Reclining Figure', Spacement, Melbourne, 15 March – 9 April 2005.



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5. Monika Behrens, *Hostage crisis in Beslan*, 2004, oil on canvas, 100 x 144 cm, Jackman Gallery, Melbourne, 16 November – 4 December 2005. 6. Hayden Fowler, *White cock*, 2005, mixed media (digital video, gold frame, speakers), 160 x 120 x 15 cm (frame), digital loop (11 min 31 sec), 'Product Placement', Gallery Barry Keldoulis, Sydney, 6–30 April 2005. 7. Martin Parr, *Common sense 72*, 1995–96, type-C photograph, 105.5 x 157.5 cm, Niagara Galleries, Melbourne, 27 September – 29 October 2005.



Todd McMillan, *By the sea*, 2004, film still of a twelve-hour performance, Bronte Beach, Sydney, courtesy the artist and Sherman Galleries, Sydney.

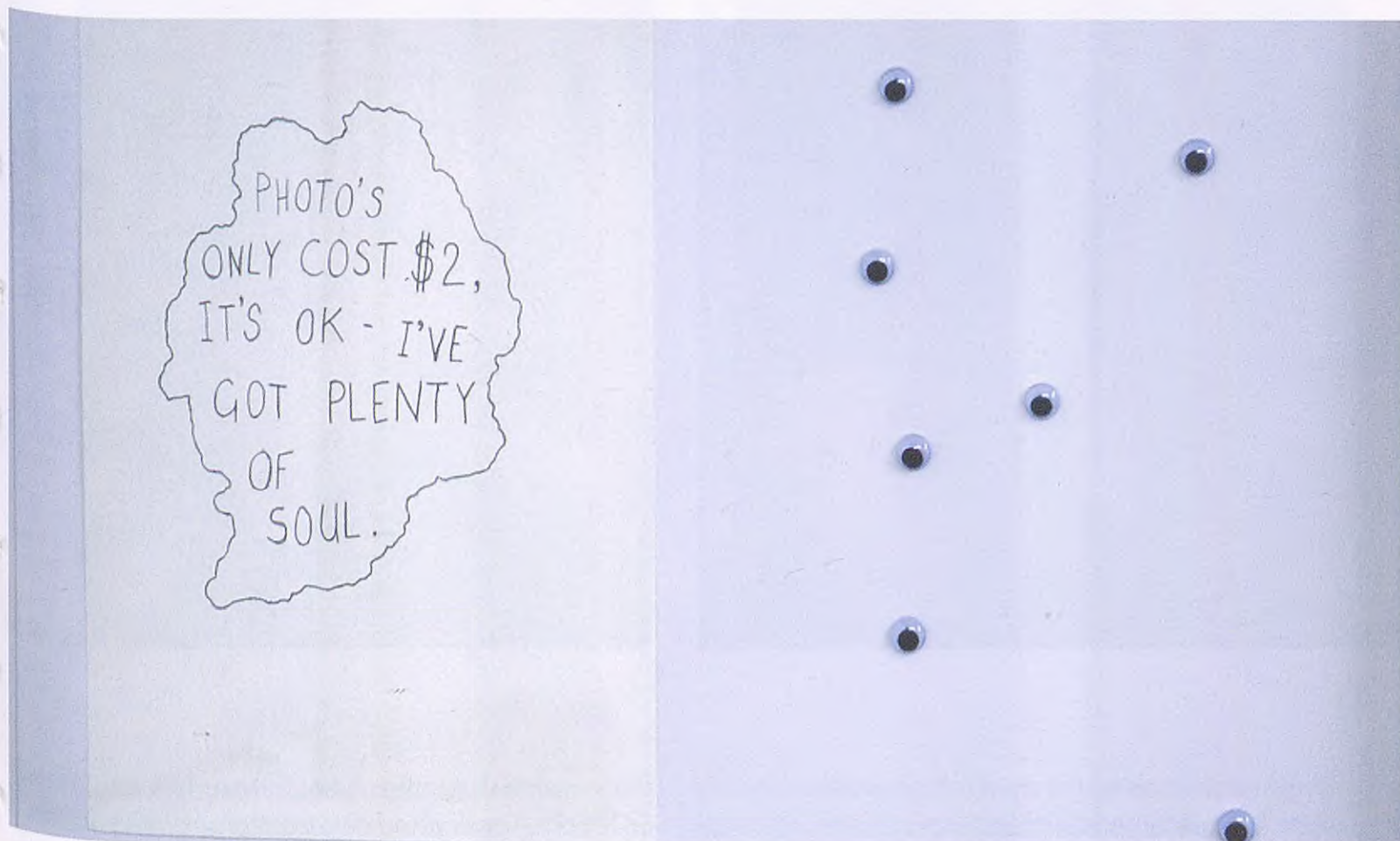


Hello from The Art Life

Travelling around Sydney's art galleries we are often asked by art world people, 'hey man, what's the buzz, tell me what's a happenin'?' People seem to want to know what's going on even though they are right in the middle of it themselves. We tell them that in commercial-gallery-land it's all painting all the time and in artist-run spaces it's usually photography, installation and videos. 'Sure', these people say, 'but what does it all mean?'.

That's the hard part. The economics of the art world are such that if you're not represented by a commercial dealer, then you have to exhibit in an artist-run gallery. If you haven't got the backing of a commercial gallery then you probably don't have the dosh to mount a solo show and that means only one thing: group shows. Group shows have become so ubiquitous that it's now a rarity to find a solo show anywhere except in a large public museum or commercial gallery. With typical Sydney group shows regularly featuring as many as twenty artists – and sometimes up to an unmanageable forty – it becomes virtually impossible to sift through the pretenders, also-rans and no-hopers to find the real talent. Fortunately, some artists of note are beginning to emerge.

Who couldn't love, for example, a simple pencil drawing with multiple stuck on googly eyes accompanied by the words *Photo's only cost \$2, It's ok – I've got plenty of soul?* This is a work by Christopher Hanrahan which formed part of series of drawings with similarly opaque meanings in a group show titled 'Look at You' at Esa Jaske Gallery in Sydney. Hanrahan's major piece in the show was an installation which featured a sheet of highly reflective metal with photographs of Bill Murray, Adam Sandler and Johnny Cash pasted onto it. Clustered around



Christopher Hanrahan, *Photo's only cost \$2, It's ok - I've got plenty of soul*, 2005, graphite and goggle eyes on paper, 40 x 60 cm (framed), courtesy the artist.



Todd McMillan, *Self-portrait as eighteenth-century art star*, 2004, 49 x 29.7 cm, inkjet print on aluminium, courtesy the artist.

the bottom were various plastic objects. The work, *Proposed public works 1998–2005 installed in Bill Murray, Adam Sandler and Johnny Cash's Utah getaway for lost souls*, 2005, seemed a jokey, throwaway gesture and its apparently slack sense of materials suggested an artist more concerned with effect than depth.

Hanrahan is a veteran of the artist-run gallery scene and has exhibited in shows at the Sydney galleries Phatspace, Gallery Wren, MOP Projects and First Draft. Although Esa Jaske is a commercial space and Hanrahan had a show there in July 2005, he remains unrepresented. Getting a sense of his body of work would have been difficult based on this show alone but seeing the *Proposed public works* piece in the context of all the Hanrahan art scattered through various galleries, we have come to realise that his work is an affecting examination of artistic intent, subjectivity and gesture. The mirrored surface of *Proposed public works* reflected the room, and the funhouse distortions proposed a spirit world where the three wise men of the afterlife (Murray the Sage, Sandler the Fool, and Johnny Cash the Baptist) were ready to transport the viewer into the heavens.

Another artist to emerge into our consciousness recently is the young video and performance artist Todd McMillan. We first encountered McMillan at Gallery Wren in 2004 with *By the sea*, a video installation/documentation of a twelve-hour performance where McMillan stood on a cliff staring out to sea. Instead of a twelve-hour long video – as we might have experienced back in the 1970s – *By the sea* was only about six minutes long. We were impressed by the fact that

the artist spared us the duration but gave us the idea. In a group show at First Draft this year called 'Turning Tricks: Old School Magic by New School Artists', McMillan offered visitors a video projection of a work called *Disappearing act*, 2005, in which the artist was seen with his hands over his face, patiently counting out one hundred Mississippis as we, the audience, were apparently meant to run and hide. At the moment of the one hundredth Mississippi, it was the artist's image that disappeared, then reappeared to begin again.

Like Hanrahan's work, the subjectivity of McMillan's experience is the conceptual basis of his art. In *By the sea* the idea was spelt out for the audience – 'this is what I did' (looking out to sea) 'and this is what you're doing now' (watching me watching the sea) – leaving enough room for the viewer to reflect on the processes without them becoming absurdly didactic. In *Disappearing act*, McMillan took the idea a step further by underlining the artificiality of the artist-viewer relationship by short-circuiting the illusion of being 'seen' or being 'absent'. Like the mirrored heaven of Hanrahan's highway to the next world, the sublimation of self for both viewer and viewed was tantalisingly suggested in McMillan's videos.

Turning Tricks: Old School Magic by New School Artists, Firstdraft Gallery, Sydney, 6 – 23 April 2005; Christopher Hanrahan, *The road is long, (I wasn't worried anyway)*, Esa Jaske Gallery, Sydney, 13 July – 9 August 2005.

The Art Life www.artlife.blogspot.com

David Noonan

left
David Noonan, Untitled 'portrait', 2005,
fabric painting, 51 x 76 cm, courtesy the artist
and Roslyn Oxley9 Gallery, Sydney.

right
David Noonan, Untitled owl, 2003,
monoprint, gouache on paper, 52 x 38.5 cm,
courtesy the artist and Uplands Gallery, Melbourne.

John Mateer



On the third page of W. G. Sebald's novel *Austerlitz* (2001), the narrator recalls entering the enclosure for nocturnal animals in Antwerp Zoo:

All I remember of the denizens of the Nocturama is that several of them had strikingly large eyes, and the fixed, inquiring gaze found in certain painters and philosophers who seek to penetrate the darkness which surrounds us purely by means of looking and thinking.

In the midst of this sentence, in Sebald's characteristic mode, four images interrupt the text: two images are of the eyes of animals and two are of the eyes of unidentified intellectuals.

This is a seeing-double, an illusion taking place in the mind's eye that makes the simple act of looking an eerie experience. We encounter this visual doubling in the works of the young artist David Noonan in his first survey exhibition, 'Films and Paintings 2001–2005'.

Over the past six years David Noonan has enjoyed extraordinary success, holding prominent international exhibitions and securing representation in New York. However, until now Australians have not had the opportunity to see the diversity of his work gathered together in one show. 'Films and Paintings' was beautifully installed and, despite its title, the exhibition included a wide range of work: the films and paintings one would expect, as well as examples of Noonan's photography, prints, collages, installation and sculpture.

One of the qualities of Noonan's work is its coldness, its impression of industrial process: his paintings look like photographic images; his films like extracts from video clips or Hollywood movies. In spite of this cold aesthetic, few viewers could

remain unaffected by the mood of the work, especially when it is presented en masse.

It is surprising to see so much work, in such a diversity of media, conveying a consistently powerful mood. In this Noonan's work is reminiscent of Sebald and the scene in *Austerlitz* in which the narrator steps into the Nocturama, which is in fact an ersatz night, to see animals in the dark who return his gaze. It could be expected that Noonan, a child of the 1970s, would use found imagery as his subject, evident in the collages and kitsch, the Javanese shadow-puppets, owl paintings and films; but what is unexpected (and the core of Noonan's work) is the intensity of mood he evokes with what seem to be found images.

Noonan's work resonates visually with the genres of popular culture, appropriating the ambience of those genres without adopting their modes as conventions in themselves. For example, in the short looped film, *Owl*, 2004, Noonan pursues the haunting power of the visual while keeping the image's context at bay (in this case the actuality of the zoo and the genre of nature documentary or home movie). By keeping the 'thing depicted' in a decontextualised state and by enhancing the visual quality of the image, Noonan creates an experiential dynamic that maximises the work's emotive quality. This disposition is amplified to such an extent that what should appear emotionally flat and visually unengaged becomes, in the deepest meaning of the word, iconic.

In the first decade of the twenty-first century, with digital media monopolising much of the art world as well as our everyday lives, David Noonan resuscitates

the visual through the use of images redolent of the 1970s. The work reminds us of the possibility of art returning to the past. This return affirms the substance of a reality that seems, presently, to be slipping away.

Noonan's work, like that of his equally prominent peer Ricky Swallow, moves beyond the critique of media culture found in the work of Sigmar Polke or David Salle. Noonan achieves this through the use of childhood nostalgia to verify the reality of his mood. Working in the era beyond the anti-aesthetic critique of the image, both Swallow and Noonan evoke the present by means of the past. Whether this kind of seeing-double will help us confront the darkness of the rest of this century is something future audiences will have to decide.

David Noonan: Films and Paintings 2001–2005, Monash University Museum of Art, Melbourne, 7 April – 11 June 2005.

The Kingpins and Monika Tichacek

contents, page 2, detail
Monika Tichacek, *The shadowers* 2, 2004–05,
lightjet print, 120 x 90 cm, courtesy Artspace, Sydney.

The Kingpins, *Rhapsody happens*, 2005,
mixed media video installation, dimensions
variable, courtesy Artspace, Sydney.

Dougal Phillips



Two video installations at Artspace, Sydney, present distinct angles on the performative body – abjection and objectification. The Kingpins' *Rhapsody happens*, 2005, is a lurid subversion, on multiple screens, of the world of the biker. A four-woman collective, The Kingpins draw inspiration from the worlds of drag, glam metal and other genres of high theatre, and have previously made parodic drag king interventions into the worlds of hip-hop, fitness and fast food. Here they have produced a video diorama of an endless galactic road trip, complete with dancing girls and a suitably bland soundtrack.

In the accompanying text by Philip Brophy, the conceit is laid out: the carefully maintained machismo and complex regalia of the bikie gang are just another form of drag. Through a carnival entrance sit multiple screens, with two bikers framing bearded dancing women. The bikers are really something. Each with flowing grey locks and beard, they sit atop glittering kiddie bikes that speed endlessly up toward the stars. Closer inspection reveals them to be puppets made up of two people: an upside down mouth sings along grotesquely, human elbows are arranged as bunny ears; another set of arms revs the handlebars. Less successful is the dressing of one of the dancers in Indigenous artist Richard Bell's infamous 'White Girls Can't Hump' T-shirt. This shout-out is distracting, in a way overdetermining the dancer figure and introducing an unnecessary in-joke.

The aggressive thrashing of the dancers is compelling, and points to the fact that the low-rent space motif, the carnival entrance and the purple landing lights signify that this work is as much about strip clubs as it is about bikers (the two naturally

going hand-in-hand). This is where one of the strengths of this work lies: in the amplified ornamentation and subversive rebuilding of the strip club/roadhouse around a ridiculous narrative of libidinal adventurism gone galactic. The other strength (and the best moment) is when the constellations on the forward screens become animate: twisting, folding and revealing that the stars are in fact reflections of a sequined suit clinging to a body. It's a fleeting moment, but it points to the underlying decorative corporeality of this fantastical universe, where bearded mutants ride forever in search of fuel for their hogs and a disco good time.

Sparkling reflections – from sap, saliva and blood drops – are a leitmotif in Monika Tichacek's profound multi-screen video work *The shadowers*, 2005. On three screens, Tichacek presents a long and involving narrative of lyrical abjection which echoes the work of Matthew Barney among others, but shows at heart a powerful young artist at work. In a darkened wood, we follow a young woman who is at first in harmony with the roots and wet leaves on which she lies. She is led away by an older mother-figure (sporting sylvan dreadlocks) and the trauma begins. The violent tugging between the women recalls Gillian Wearing's 1996 work *Sacha and mum*.

The younger woman is forced onto a tree stump and has a hatpin needled through her tongue (thankfully there is not the expected torrent of blood due to clever use of a piercing hole). As she caresses the wood she is now bound to in the most terrible way, her splayed hands are fixed with small nails hammered through her own nails. All this is

accompanied by a very effective soundtrack, which breaches long moments of near silence with digitally clipped screams, the bass frequencies as unsettling as the imagery on screen. A motif of stringing together develops: the two women are joined teeth-to-nail by a web which squeaks like a dental floss harp when resisted, and legs are sewn together before a tango is danced.

As with Barney (with whom Tichacek has studied), the sexual signification here is oblique and abject: the stilling of a tongue, tears revealed to be spat from above. It would do a disservice to the work to simply read it as the mother figure restraining and controlling speech and sexual and affective functions (once released, the girl screams, sews her legs together and engages in taut choreography). However, it would also be wrong not to praise the complex and beautiful treatment of the simple themes of affective interaction and the restraint of the female body.

Ultimately, Tichacek's work deserves recognition because it succeeds at a most difficult manoeuvre. Her work infers the influence of some of the most important (and celebrated) artistic moments of the recent era: the endurance art of Mike Parr, the classical tableaux of Cindy Sherman, all of Barney, and even the tonal palette of Bill Henson. Yet Tichacek is able to make her own statement, rescuing some iconic stylistics from the textbooks and reinstating them in a powerful imaging of the body on screen.

The Kingpins' *Rhapsody happens* and Monika Tichacek's *The shadowers*, Artspace, Sydney, 14 April – 7 May 2005.

Mirror Worlds

Junebum Park, 1 Parking, 2001–02, video still, DVD, courtesy Australian Centre for Photography, Sydney. © Junebum Park.

David Teh



In institutional spaces, shows dedicated solely to contemporary video art are like hens' teeth, especially if the talent is not local. The Australian Centre for Photography in Sydney has created a rare opportunity for younger curators working in new media, and for an audience seldom exposed to this burgeoning field of contemporary Asian practice.

The exhibition, curated by Zoe Butt and Bec Dean, borrows its theme from cyberpunk guru-author William Gibson, and refers to the objects of modern existence that are globally ubiquitous, but locally inflected throughout the world – such as electrical plugs, dial tones and shopping malls. 'Mirror Worlds' gathers together some eloquent reflections on the contemporary realities of Asian modernity. Most works engage with the new cosmopolitanism of the global free market, its generic spaces and processes, its patterns of growth and decay. Some do so critically, some playfully. The best do both.

In Chen Shaoxiong's *Anti-terrorism variety*, 2003, for example, the skylines of postmodern cities play host to fictitious terrorist attacks. Skyscrapers become elastic, or magnetic, in order to thwart the incoming aircraft, reducing them to inert icons. Flirting with poor taste, Chen steers us between *Space Invaders* and the specious animated graphics of 24-hour news coverage. His work is a light-hearted reminder of terrorism's deep complicity with televisual media.

Indeed, a key theme of 'Mirror Worlds' is the plasticity of the mediated image, its reinvestment with the symbolic power it cedes in the era of its digital proliferation. Media art can be fun – and why shouldn't it be? As exposure to the Fox News Network instructs, the manipulation and re-presentation of content can be an irresistibly playful process. Yet

great seriousness lurks here – in new art, as in the art of news. As the British dramatist John Mortimer put it, 'Farce is tragedy played at a thousand revolutions per minute'.

Hence the more earnest, looped tragedy of Rashid Rana's *Ten differences*, 2004, which recalls the proto-interactivity of children's television, inviting us to 'spot the differences' between two nearly identical halves of a video screen. Mounted nearby, Rana's digital photo-montages demand a similar scrutiny. The idyllic vista of a Bosnian lakeside resort is disrupted by tiny vignettes of terror, torture and execution, video stills culled from the memory bank of the news media, returning as interference. Rana's training in traditional Pakistani miniature painting underpins this work: even in this era of instant legibility, what we glean from images still depends on how closely we look.

'Mirror Worlds' is not really about Asia as much as it is about video, about its capacities for interrogating the familiar through play and visual trickery. The curators point out the late arrival of video in Asian art, but perhaps more significant is the fact that it arrived simultaneously with digital imaging techniques, the implications of which are manifest throughout this show. It could be that Asian video is less influenced – even less burdened – by videography's analogue history and deep alliance with documentary practices. Indian artist Kiran Subbaiah is one who wears this history lightly. With its deadpan narration of a boy's quest for flight, his whimsical *Flight rehearsals*, 2004, captures all the humour of home video aspiring to special effects.

The strongest works here are those in which video locates its origins in older media. The most richly suggestive of these are by Korean artist

Junebum Park. Park's bewitching performative animations could be video's answer to time-lapse photography, but the artist superimposes footage of his own hands pretending to manipulate the action. An excavator digs busily in the pit of a construction site; traffic scurries in and out of a parking lot. The man-made environment is revealed to be powered by a frenetic, but very human, energy. The filmmaker plays the role of a child-like god; heavy machines become toys; billboards are pieced together like jigsaw puzzles. Park draws on traditions of mime and Japanese Bunraku puppet theatre. By manually animating the videotaped city, he opens both sculptural and theatrical depth in the screened image. The Photoshop gaze catches a glimpse of its prehistory, revealing what is inescapably manual about the digital.

Just as intelligent – if less fun – are the *Still animations*, 2004, of Thai artist Wit Pimkanchanapong. In these works, video stills are carved into independent planes, where infinitesimal movements can be localised. The whole remains a still, but vibrates with a supernatural energy. These works read the erratic tides of economic fortune in the dynamic, but often short-sighted, development of Bangkok's built environment. They lack the dramatic tension of the artist's earlier *tableaux vivants*, but they do underscore the impermanence and instability that mark urban experience in rapidly developing Asian cities. The achievement of 'Mirror Worlds' is to ask how media technologies themselves contribute to this experience of transformation, and to the transformation of experience.

Mirror Worlds: Contemporary Video from Asia, Australian Centre for Photography, Sydney, 27 May – 10 July 2005.

Marea Gazzard

Marea Gazzard, *Grotta II*, 2004,
23 x 15.5 x 6.5 cm, bronze on slate,
courtesy Utopia Art Sydney. © The artist.

Christine France



Greece and the archaeological play an important role in the work of sculptor Marea Gazzard. Her father, Harry Medis, was Greek and from the time she first visited his country in 1958, she has felt a deep emotional response to Cycladic sculpture which was subsequently reflected in her work.

In 2004 this influence swung full circle when she was commissioned by the Athens Olympic Art Program to represent Australia and produce a large ceramic sculpture for the Olympic Games in Greece. *Bindu*, 2004, which consists of two large vertical triangular forms on a granite rectangular base, has all the monumental strength and simplicity of her best work and carries with it a distinctly Australian quality. There is a dynamic interaction between Gazzard's two trunk-like forms, their rich red ochre and black colour and burnished surface recalling the essence of the Australian landscape, and their sheer presence and simplicity making the work one of the most arresting at the International Park of Ceramic Sculpture in Athens.

The titles of Gazzard's works often signify the source of her inspiration. *Bindu* evolved from a contemplation of the Olympic spirit, while the title references the tantric symbol of the universe.¹ As noted by Christopher Hodges, Gazzard's titles give the viewer a link or point of entry into the work.² Perhaps it is not surprising that on her return from Greece, Gazzard's exhibition at Utopia Art Sydney, subsequently shown at Melbourne's Silvershot Gallery in May 2005, was titled 'The Odyssey', and once more referenced her Greek connections with works titled *Kythera*, *Grotta*, *Portara* and *Dafni*.

Gazzard's work is never illustrative; it strikes at some basic core of recognition in the viewer. She is drawn to modernist theories of truth to materials,

directness of expression and simplicity of form, but never succumbs to the barrenness of some minimalist sculpture. There are always elements of time, age, weathering and the touch of the human hand.

Portara, 2004, embodies Gazzard's experiences during a trip to the Aegean island of Naxos in 2002, where the remains of an ancient temple serving as a doorway to the harbour stimulated her interest in the concept of opening and looking through.³ In 'The Odyssey' exhibitions she looked carefully at the idea of openings within a square upright form. Her bronze *Kythera*, 2004, is gently modelled outwards from the edges and then recessed to the opening, while in *Grotta*, 2004, the opening is enlarged, pushing tension to the outer walls.

For Gazzard the patination of a work is vital to its form: *Kythera* is burnished with a shadowy black, the grey-white of *Portara* appears sea-washed, while the dense black of *Grotta* absorbs the tension of the larger opening. All the works were cast in bronze but the sensuality of their surfaces comes from Gazzard's dedication to clay as a material (her bronzes are first worked in clay). The Olympic Art Project specified the use of clay because the area of Athens which houses the Olympic Stadium and the International Park of Ceramic Sculpture has ancient connections with ceramics. For public sculpture Gazzard prefers to cast her work in bronze as it is a medium more resistant to vandalism and the elements. For 'The Odyssey', Gazzard cast a variation of *Bindu* in bronze. An immensely still and powerful work, *Bindu a*, 2004, stands in contrast to the exploration of openings which she investigated in the Aegean works.

Gazzard's work is innovative yet always recognisable. It was therefore surprising to view the elegant thin

bronzes in the 'Dafni' series, 2004, which represent a new departure for this artist. Incredibly delicate, their suggestion of constant movement, like sea grass on an ocean floor, demonstrates a willingness to initiate and experiment. If there is a link to Gazzard's previous work, it perhaps goes back as far as the historic 1973 exhibition 'Clay and Fibre' at the National Gallery of Victoria, Melbourne, which was a collaboration between Gazzard and Mona Hessing. This benchmark exhibition dissolved the distinction between art and craft, and instigated a new standard of museum display. In this exhibition Gazzard showed the extraordinary installation *Gathering at Vounous*, 1972, a work of hand-built paper-thin unglazed stoneware which explores the fluidity and flowing energy within thin structures such as elephants' ears. Although she has maintained the same interests, the need to express these ideas through alternative forms reveals new expression and vitality.

Gazzard's latest works confirm her reputation both in Australia and internationally. She persists in exploration and innovation yet maintains a consistency of vision which makes her one of the most distinctive sculptors of our time.

1 Interview with the artist, 29 October 2004.

2 Christopher Hodges, 'The Odyssey', catalogue essay, Utopia Art Sydney, 2004.

3 Interview with the artist, 22 May 2005.

Marea Gazzard, *The Odyssey*, Utopia Art Sydney, 4 September – 2 October 2004; Silvershot Gallery, Melbourne, 10–21 May 2005.

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Art monographs Feast or famine?

Michael Desmond

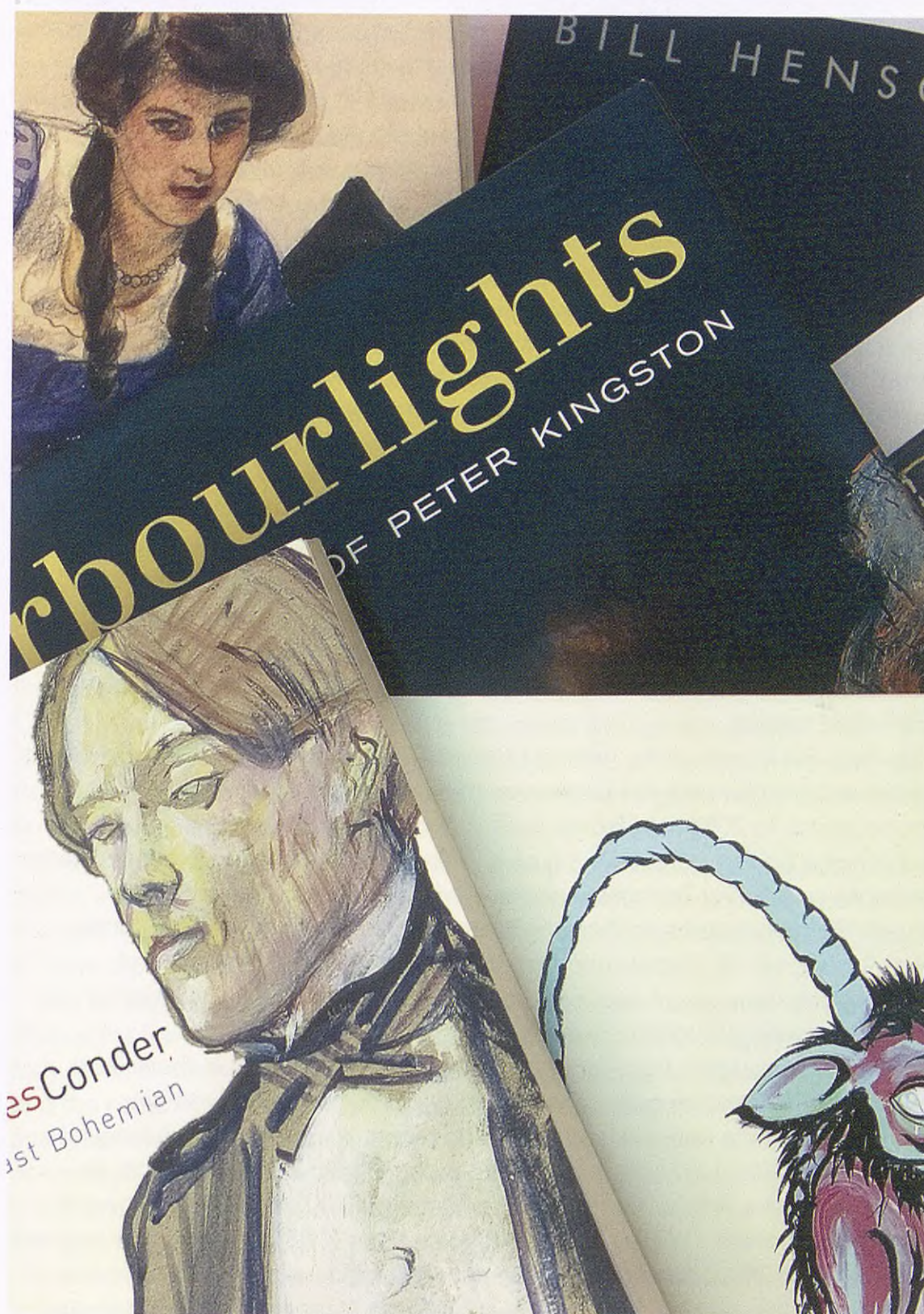
The year 2004 saw the publication of monographs on two young Australian artists: *Adam Cullen: Scars Last Longer*, by Ingrid Periz, and *Ricky Swallow: Field Recordings*, by Justin Paton.¹ These books are the first in a 'New Art Series' subsidised by the Australia Council for the Arts and produced under the Craftsman House imprint by international publisher and distributor Thames & Hudson. A total of seven titles will be published, with monographs on Lisa Roet (by Alexie Glass) and David Noonan (by Joanna Fahey) to be released in 2005. These publications are in many ways an extension of an earlier series of small monographs on artists including Lauren Berkowitz, Lindy Lee, Janet Laurence, Marion Borgelt, Ari Purhonen, Hilarie Mais and others, which were published by Craftsman House under the *Art & Australia* imprint in the mid-1990s.

Anyone who has ever tried to gather information on Australian artists will know how difficult it is to find. It has always seemed as though there are monographic studies on only the best-known artists, and very few art journals are indexed, making it difficult to find essays that have been published on less well-known artists – itself surely a worthwhile project for the Australia Council to support. A monographic study puts an artist's body of work in perspective, as well as listing their vital statistics – biography, bibliography, exhibition history and location of works – in one accessible place. Australians have generally relied on solo exhibition catalogues, rather than dedicated monographs, for their source material. While the difference between the two is not always apparent, they are distinct.

The solo exhibition catalogue often has a particular argument to advance, or it may focus on a certain aspect of an artist's career, or on a specific medium, which in turn may be influenced or restricted by the loans available to an exhibition. Generally considered an obligatory adjunct to a major exhibition, the catalogue has the advantage of a gallery subsidy and a built-in marketing strategy and budget. The expectation of sales makes it easier to be more daring in the choice of artist, as opposed to monographic publications which, as stand-alone products, have a greater element of risk and therefore are more likely to be conservative choices based on the familiarity of an artist to the public. The guarantee of sales also affects the number of colour plates and the quality of paper that can be used.

Monographs tend to favour a biographic approach and usually (the recent books on Cullen and Swallow notwithstanding) have a retrospective quality. These differences are highlighted, for example, by comparing the Tom Roberts exhibition catalogue, edited by Ron Radford to accompany a 1996 exhibition of the artist's work at the Art Gallery of South Australia in Adelaide, with the Macmillan biography of Roberts by Humphrey McQueen published in the same year.

Photograph Olivia Martin-McGuire.



In 2002 the independent publisher Craftsman House was sold to Thames & Hudson, where it now survives as an imprint for Australian distribution, producing notable catalogues on Robert MacPherson and Howard Taylor by the Art Gallery of Western Australia; the National Gallery of Victoria's publications on Peter Booth and James Gleeson; and perhaps the most exemplary catalogue in both style and thoroughness, the Art Gallery of New South Wales' book on sculptor Robert Klippel, written by Deborah Edwards. Complementing Thames & Hudson's 'New Art Series', the state galleries clearly concentrate on senior artists and aim for a sober assessment of significance.

A publication lacking balance between text and illustration slips into the realm of biography, rather than artist monograph, and is typified by the recent book, written by Siobhan O'Brian, on the life of wallpaper designer Florence Broadhurst (Allen & Unwin, 2004). The decision to publish in this case was guaranteed by the strange and fascinating life of the subject. Another example might be *Charles Conder: The Last Bohemian* (Melbourne University Press, 2003), by Ann Galbally. It is sometimes difficult to fathom why a particular artist's monograph has been published and it is worth considering who actually uses these publications. Monographs promote artists' careers and are a sign of acceptance by the public and the 'industry'. For art dealers, monographs prove the importance of an artist to potential clients and collectors as they vindicate taste and investment. Art historians are able to use monographs as a vital reference and as a source of information for fitting an artist into a bigger scheme, while for art students and practitioners monographs can be a source of inspiration.

Have I left out the public? It has always seemed to me that in the purchase of Australian art books the industry stakeholders are the public. Regrettably, Australian artists – other than perhaps Sidney Nolan and Tracey Moffatt – have little currency abroad. Despite occasional international successes there has been no significant global market penetration. Even the much-lauded sales of Indigenous art abroad have not created any real loyalty to a single artist, but rather to schools, such as bark painting or art from the Western Desert, Ernabella or the Kimberley. The distribution of Australian art books is therefore limited to the local market. And it is a very small market; so tiny that every art publication has to be subsidised – by the artist as self-promotion, by commercial galleries to promote sales or by government-supported cultural organisations to provide an appropriate public service.

Until its takeover by Thames & Hudson, Craftsman House played a major role in producing these subsidised books. In this fragile market the loss or decline of an independent major art publisher like Craftsman House is a serious matter. Are other publishers able to step in and provide the same coverage? The Australia Council's collaboration with Thames & Hudson is intended to ensure that the production of monographic studies of Australian artists continues, albeit in a controlled fashion.

In fact, the launch of the Australia Council/Thames & Hudson 'New Art Series' initiative coincided with the publication of a number of state-supported monographs. In 2004 Arts Tasmania, in association with Craftsman House, published a book by Grace Cochrane on Patrick Hall, the first in a planned series of books celebrating Tasmanian artists. And South Australia has already supported monographs on Annette Bezor, Kathleen Petyarre, James Darling, Nick Mount, Ian W. Abdulla and Deborah Paauwe – with the mission of 'showcasing the work of South Australian living artists' – in a collaborative venture between Wakefield Press and Arts SA.

These monographic titles apparently stem from the belief that these local artists are significant enough to warrant a book, but are unlikely to get representation at a national level and so require regional support. I have yet to hear if there will be a Western Australian monographic series, although, as noted earlier, the Art Gallery of Western Australia's 2003 exhibition, 'Howard Taylor: Phenomena' (17 September – 30 November 2003 and touring throughout Australia until 2006), provided a much-needed catalogue. Queensland is also an unknown in this respect. In Canberra in 2005, the National Portrait Gallery and

Thames & Hudson have jointly published a book on Thea Proctor by Sarah Engledow and Andrew Sayers. In New South Wales and Victoria no such publication schemes exist that call on the support of the state governments, presumably because the arts bureaucrats in these states are content to allow the Australia Council to run things in the confidence that the finest Australian art is in Sydney and Melbourne and will be taken care of at a national level.

For those less confident of government largesse, the private sector is still capable of turning out a good-looking book, with the long-established publisher The Beagle Press stepping in where Craftsman House left off, publishing two handsome tomes in 2004: *Michael Johnson* by Barry Pearce and *John Coburn* by Lou Klepac.² In 2005 Thames & Hudson released another title under the Craftsman House imprint: *Harbour Lights: The Art and Times of Peter Kingston* by Gavin Wilson. Macmillan have also produced books on Yvonne Audette (2003), Graham Fransella (2002) and Guy Warren (2003).³

It is difficult to discern a pattern in all this, but it appears that the Australia Council favours young and/or fashionable artists, while the private sector favours those doing well enough to cover the high production costs. Painters are preferred, in part because they are the largest artist group and traditionally the most saleable. Fewer photographers have made it into print, although books on Jeff Carter and Bill Henson appeared in 2003. However, it is fair to say that the sumptuous picture book on Henson, *Lux et Vox* (2002), is hardly a monograph in the usual sense, but rather is best categorised as a coffee-table deluxe edition. In 2005 the Contemporary Art Centre of South Australia will publish a book (written by me) on Jacky Redgate, independent of the exhibition of her work held there in 2004 ('Jacky Redgate: Survey 1980–2003', 23 April – 30 May 2004).

Likewise, in recent years there have been few independent publications on Indigenous artists who have consequently had to rely on exhibition catalogues for coverage, for example the catalogues on Lin Onus (2000) and Emily Kame Kngwarreye (1998) published by Queensland Art Gallery. However, Vivienne Johnson's book on Clifford Possum Tjapaltjarri, first published in 1994, was re-released in 2004 to coincide with a touring exhibition of the artist's work initiated by the Art Gallery of South Australia. And if books on photographers and Indigenous artists are scarce, craft and new media are barely represented at all. In 2004 writer Ashley Crawford was awarded Australia Council funding to research a book on Stelarc, although this artist's work is essentially sculptural.

Craftsman House used to be the Australian art world's vanity press of choice: you pay your money and you get your publication. Books on artists don't sell like romance or detective stories and money is always the issue, whether it is paid by the artist, the dealer or the state. Despite the occasional idiosyncratic selection, monographs will inevitably follow the mainstream when it comes to an investment in print on paper. However, new possibilities are offered by alternative media and the ground has been broken with the launch in late 2004 of a web-based publication by Barbara Campbell on the work of Neil Roberts (neilroberts.com.au). This online publication compiles all the articles written on Roberts, together with a list of his works and exhibitions. The site demonstrates the potential for publications in new media, particularly on DVD, which can allow for audio and video to be integrated with the usual text and illustrations.

It should not be too long before monographic studies (print or electronic) include an interview with the artist, a tour of an exhibition, the chance to see works in situ, to view sculpture in the round or to see the artist at work in their studio.

1 For a review of the Ricky Swallow monograph, see Penny Craswell, 'Ricky Swallow: Field recordings', *Art & Australia*, vol. 42, no. 3, 2005, p. 445.

2 For reviews of these books, see Patricia Anderson, 'Michael Johnson', *Art & Australia*, vol. 42, no. 3, 2005, p. 446; and Patricia Anderson, 'John Coburn', *Art & Australia*, vol. 41, no. 4, 2004, p. 606.

3 For reviews of these books, see Pamela Bell, 'Yvonne Audette', *Art & Australia*, vol. 41, no. 4, 2004, p. 607; and Pamela Bell, 'Guy Warren', *Art & Australia*, vol. 42, no. 1, 2004, p. 111.



Reading Catharine Lumby

Andrea Stretton

Catharine Lumby, 2005 with Adam Cullen, Portrait of Frank Moorhouse, 1999, acrylic on canvas, 183 x 152 cm. Photograph Olivia Martin-McGuire.

I had the uncanny sensation, during my discussion about books and reading with Catharine Lumby at the University of Sydney, that at any given moment she might morph into the author Frank Moorhouse.

True, Lumby is a female popular culture academic of a 'new breed', while Moorhouse is a male and now tribal elder of the Australian literary scene. But, given our discussion about their shared interests in sliding identities, flexible boundaries and the ideal of 'freedom without rules', anything, that sunny afternoon, seemed possible.

Perhaps it was that Lumby's conversation so often returned to Moorhouse's intellectual and wryly funny writing. Or was it that the author was already there with us, like a silent third party, via a disconcertingly large portrait by Adam Cullen that dominates Lumby's simple office?

While sharing many of the challenging concerns of Moorhouse's writings, Lumby's outlook was shaped by visual arts as well as by literature. There was a time, in the mid- and late-1980s, when Lumby was known as a savvy young visual arts theorist and critic, rather than as the well-known academic she is today.

As the University of Sydney's Director and Associate Professor of Media Studies, Lumby cites her interests as media ethics and its role in shaping public debate, the representation of gender in popular culture, and issues surrounding feminism, censorship, celebrity, pornography and public policy. She is also an effective and articulate communicator with a bright and attractive presence and an uncommon and much sought after facility for taking academic theories into the public and media arena.

On the day we met, our discussion was delayed by a television news crew wanting her comments about a bar assistant who had lost a court case in which she objected to being instructed to wear a short skirt at work. Lumby takes such requests in her relaxed, professional stride.

When we finally settle in her office, the conversation turns to art. After all, Lumby was once a sharpshooter in visual arts circles, writing for journals such as *Flash Art*, *Artscribe* (London) and *Tension Magazine*, and even edited a few editions of the significant 1980s Australian arts journal *On the Beach* before its demise. It could be said that Lumby's bright star potential in that arena would be welcome even today, given the paucity of female voices at the top end of visual arts coverage in the national press.

'Actually,' she laughs, 'I look back at my art writing from that time and find it hilariously pretentious. There was just too much high theory common to the time. I think I was conducting my education in public. Perhaps I always have.'

Lumby found she increasingly wanted to translate ideas of art and scholarship to a much wider audience. 'I like to straddle the academic with the popular, though this can lead to the "show pony" syndrome in academic circles. Certainly my take on popular culture is influenced by conceptual art, representation and so on ... and I'm interested in the aesthetics of everyday life. But writing about contemporary art is a young person's game really ... It's a full-time occupation, and usually only for a specialised audience.'

These days Lumby is known for wide-ranging contributions to the print media, including two lively books: *Bad Girls: The Media, Sex and Feminism in the 90s* (1997) and *Gotcha: Life in a Tabloid World* (1999). She writes about art 'only if I have a particular motivation; if it is something that speaks to me'.

Not so long ago Lumby did, however, write a stylish monograph on the work of an artist friend: *Tim Storrier: the Art of the Outsider* (2000). It is a subject that may seem an unlikely choice for an author influenced by contemporary theory and the postmodern. 'I am fascinated with what's considered "contemporary" and what isn't,' she explains. 'Tim's work is highly decorative, it's not essentially conceptual, so he's almost the antithesis of the current art world – in fact his work runs parallel to it. And although we are poles apart in some ways ... I felt Tim's art hadn't been framed properly, in art historical terms.'

Lumby grew up in Newcastle with parents who, while not wealthy, were 'culturally keen ... what's now called aspirational'. They gave her piano lessons,

and took her to the opera. 'They gave me the sense that ideas were the most important thing in the world.'

Lumby's favourite children's stories were gothic horror tales. 'When I was about eight I read *Dracula* as a love story ... it's so sexual and erotic; I've always liked dark, macabre stories.' This may explain why the English author Enid Blyton, whose cosy books I invoke, pretty much passed Lumby by. 'Lashings of ginger beer', she comments with a wry smile, before moving right along.

Lumby's apparent lack of sentimentality in this regard may also explain why she cites the gritty realism of Ivan Southall as her favourite Australian reading matter in her early teenage years. Later, when aged fifteen, she had gone to board at the Ravenswood School for Girls on Sydney's North Shore, she discovered the American author Harold Robbins, whose steamy novels she used to take along to hymn classes. 'I guess those novels formed a kind of rudimentary pornography.'

At university Lumby took a fine arts degree almost by accident and was surprised to find it such a fertile field for ideas and philosophy. 'I just fell in love with art. Essentially I'm fascinated by the capacity of art to communicate, partly because I don't know how it does it. For me there is an enigma about what it is, and why, because I'm basically a "word" person.'

Lumby also discovered the poststructural philosophy of Foucault and Jean Baudrillard. 'I am intrigued by how you can think through problematic thoughts without always falling into the dichotomy of left/right, female/male, black/white, right/wrong ...'

Given the acuity of Lumby's distinction between ethics and morals (an abiding theme of her work) the nineteenth-century writings of the philosopher and radical sceptic Friedrich Nietzsche were also significant. 'I am not into metaphysics, or the existence of God ... For me religion is either a bad joke or a fairy story. I don't expect others to think like that, but that's how it is for me.'

My reference to the concept of 'the leap of faith' tumbles as swiftly and quizzically to the floor as the name of Enid Blyton. 'Mmm ... I don't know what that's about,' she replies. 'Of course, if you believe as I do, that there's nothing after this life, it presents a challenge: how do you live a full life, an ethical life, if there's nothing at the end? That's one reason I am attracted to Frank Moorhouse's writings; they question how can we live well and in harmony; without authoritarian moral codes. I am never attracted to an artist or writer who suggests that there is just one true answer.'

It is an apt philosophical, if not literary, summary of Moorhouse's oeuvre. Lumby plans to complete a cultural/literary biography about the author, and recently contributed an essay, 'Our man at the cultural studies cliff face', to *Frank Moorhouse: A Celebration* (2004), in which she praised the way his writing 'makes a virtue of doubt ... and ambiguity'.

'I discovered his stories when I read *The Most Beautiful Lies* (1977) as a teenager, and decided straight away that when I grew up I wanted to be Frank Moorhouse! I was a girly swat then. I love his humour, the comedy of manners, the world of bohemia and sexual liberation. He always challenges thought clichés, but there's no malice or rancour; his mockery includes himself. Essentially he's a cultural and civil libertarian, left-wing but with an anarchist streak. It could be said I've modelled myself on him.' The admiration is clearly mutual: inside one of his books on her shelves, Moorhouse has written: 'For dear Catharine, who is now so boldly leading the new way'.

One of the important ideas Lumby says she absorbed from her study of the visual arts is the fear of images. 'We relate to the visual in such a primal way. It's imagery as demon; it's Plato's allegory of the shadows in the cave; it's the distrust of television.'

Which brings our discussion to Robert Hughes, the author and art critic who became influential for Lumby during the 1990s, when she was based in the United States on a Harkness Fellowship. 'Bob has been a real mentor,' she says. 'We disagree about many things – for example he hates Jeff Koons' art and I don't; he purports to hate television and I don't – he calls television "the shrunken head".'

I comment on the obvious paradox, given Hughes' brilliant contribution to television arts over the decades. 'Yes, of course. But paradox is part of it. Bob enjoys arguing within the friendship. From him I learnt how to be bigger hearted ... how to rise above the personal in an intellectual debate. It's strange to me that he's now seen by some as "elitist" – that has nothing to do with the person I know. He is a natural "translator" ... something I aspire to and always admire ... he can look at complicated work and ideas and take you to the very heart of it.'

Lumby maintains a close friendship with Hughes (she visited him in Western Australia after the infamous car crash he endured there several years ago), and cites his 2003 biography of the Spanish artist Goya as a favourite. 'Bob has a phenomenal eye for detail, and brings it all to life. Of course the book is also imbued with his own terrible suffering after the accident, when he was having feverish, Goya-esque nightmares.'

How does Lumby decide what and when to read now? 'Now? Now I read Dr Seuss out loud to my children! Really, people's ideas about the scholarly life – that you sit around reading and contemplating – it's a joke. There's all the administration, the research, reading PhD theses. I can't read simply out of interest. It's my fantasy to walk into Gleebooks and just browse.'

As well as her long-term study of Frank Moorhouse, Lumby is also working with her partner, children's television writer Duncan Fine, on a book about the cultural history of childhood, with the working title *Unparenting*. 'We are interested in the contemporary panic about children – their lack of discipline, the potential violence towards them ... Society is trying to put up so many rules around children as a consequence. I would like ethical resolutions, without being moralistic all the time.'

Surely it's difficult, for one so used to having a singular and highly focused voice, to work on a collaborative writing project? 'It's not easy,' she says, with a laugh, 'We have huge arguments but then make up. We'll get there ... if we don't kill each other first ...'

The time has flown, and, before we know it, there is first a hovering and then a frantic knocking at the door. Another television crew, this time wanting Lumby's comments for a documentary about men having plastic surgery, and whether or not popular culture is influencing the trend. It strikes me as unlikely that we'll see Catharine Lumby returning to art criticism any time soon. Then again, with her honed instinct for sliding identities and re-invention, who can be sure?

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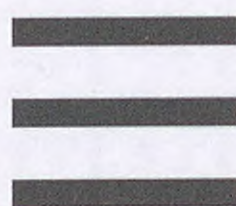
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Degenerates and Perverts

Joanna Mendelssohn

The 1939 'Herald Exhibition of French and British Contemporary Art' has been the subject of more myth-making than any other exhibition in Australia. Too many of our histories of twentieth-century Australian art are artificially flavoured by accounts of heroic modernists and their struggle with the retrograde conservatives.

Because Eileen Chanin and Steven Miller's *Degenerates and Perverts: The 1939 Herald Exhibition of French and British Contemporary Art* is based on primary sources rather than the narratives written by victors in past culture wars, they are able to create a narrative more compelling than Richard Haese's *Rebels and Precursors* (1981), which was previously the most reliable general publication on this period. In doing so they also take the story of Australian modernism away from Melbourne and give it to the whole country.

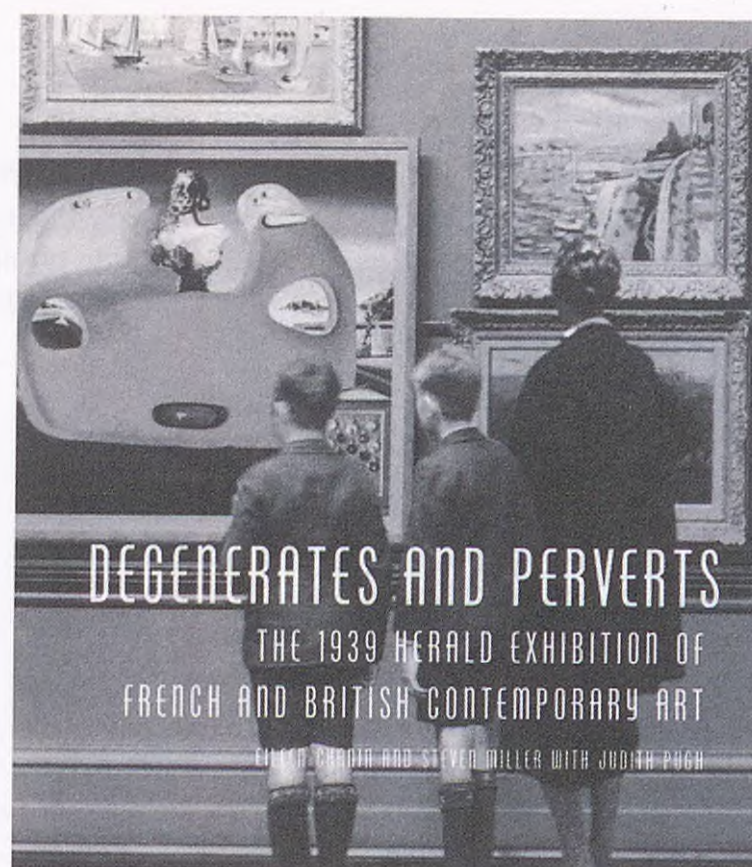
The result is a fine-grained, high-resolution version of both the exhibition and the time which created it. The only major flaw in the book is a long and rambling introduction by Judith Pugh, which says little and is so disjointed that I longed for an editorial blue pencil to slash it into coherence.

At the heart of the 1939 exhibition is an account of patronage, in particular the enlightened support for the arts given by Sir Keith Murdoch who was both the proprietor of the Herald & Weekly Times and the president of Trustees at the National Gallery of Victoria, Melbourne.

The story of the 1939 exhibition begins with Murdoch's belief that art and its ideas are essential to the growth of a civil society. His agent in this enterprise was Basil Burdett, co-founder of Macquarie Galleries, Sydney, and art critic of the *Herald*. One of the pleasures in this book is the way Burdett is retrieved from history as a thoughtful and intelligent tastemaker.

If this book were simply the narrative of the exhibition and its reception, it would be fascinating enough but its strength lies in how Chanin and Miller have recast the accepted accounts of Australian art from the 1920s to the end of the Second World War and opened new fields for scholarly research on the period. They have turned the apparently straightforward narrative of one exhibition into a launching pad for discussing the context and impact of how modernism and new ideas spread in a seemingly isolated colonial society. The result is an art history that is as compelling as any novel, documented in forensic detail.

New stories emerge. Many of the modernists are shown as squabbling faction fighters, and the old curmudgeons of art, Lionel Lindsay and J. S. MacDonald, are represented in a more generous light. This is especially true of MacDonald,



who continues to be parodied by the use of an out-of-context, out-of-date quote about 'Aryans'. His comment that 'there is no doubt that the great majority of the work called "modern" is the product of degenerates and perverts' is quoted on the book jacket. Yet it is MacDonald, not his modernist opponents, who is shown to be a subtle and intelligent thinker, with a deeper knowledge of the many strands of the western tradition of art than many of his opponents. He was also anti-Semitic. This was hardly surprising as until the Second World War made the world ashamed, anti-Semitism was almost *de rigueur* in what passed for civilised society.

Another person retrieved by this history is Dr Ursula Hoff, the refugee Jewish art historian who revolutionised art history in this country. Chanin and Miller do not mention that one of Hoff's main advocates was that other anti-Semitic anti-modernist, Lionel Lindsay. However, the authors do provide enough context to demonstrate that any history that labels one side as 'good' and the other 'bad', is poor history indeed.

Chanin and Miller also take great pains to correct the errors of previous publications. They use exhibition records to show that, despite claims to the contrary, this was hardly the first exhibition of modernist art to reach Australia. Likewise, they lay to rest the old furphy that the wicked Trustees of the Art Gallery of New South Wales, Sydney, hid the exhibition in storage for the duration of the war. Indeed, the enforced antipodean stay of the exhibition became an excuse to tour sections of it, so that many more saw, admired and criticised. The copious appendixes include every showing and every review of the exhibition between 1939 and 1945.

The exhibition comes to life through the use of many photographs, and we can see how good some of these works actually were and curse the local modernists and conservatives alike who bought so little from it while they wasted their energies fighting each other.

The publicity surrounding the exhibition led to a climate where art was the subject of conversation by the general public as well as the cognoscenti, and it therefore became a less shameful activity. In the end, the fact that this exhibition brought art and its issues into the cultural mainstream is its major achievement.

Eileen Chanin and Steven Miller, *Degenerates and Perverts: The 1939 Herald Exhibition of French and British Contemporary Art*, Miegunyah Press, Melbourne, 2005, hardcover, 272 pp, \$69.95.

On Beauty

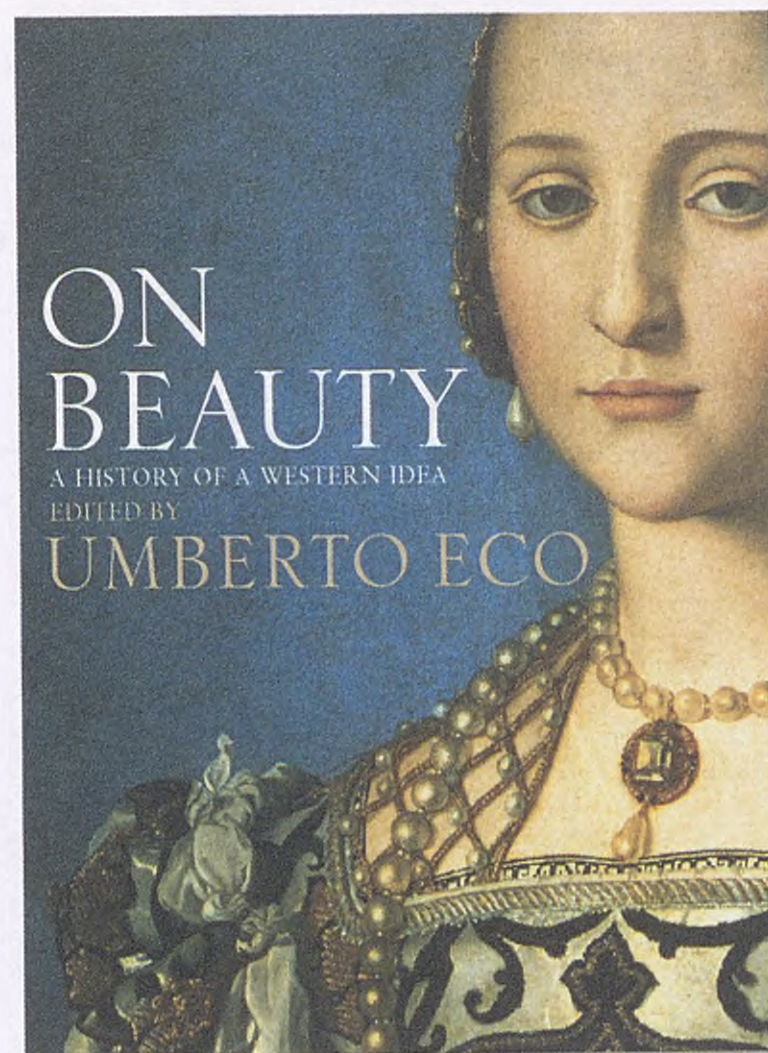
Christopher Allen

If there is any single thing that distinguishes the western idea of beauty, it is our assumption that its highest expression is found in the human body. Other great civilisations do not share this view: the Chinese, for example, have a similarly exalted and spiritual sense of beauty, but they find it epitomised in nature. The human body may be sexually appealing or grotesque, but it is insignificant in the face of nature, just as the figures in Chinese landscapes are tiny and serve mainly to evoke the immensity of mountains, gorges and clouds.

The association of the ideal of beauty with the human body is a Greek invention, an expression of the humanism which they brought into the world and which underlies democracy, philosophy and the other incalculable contributions that Greece made to the foundation of western civilisation. But this celebration of the body also introduced a powerful tension into the very idea of beauty. The aesthetic response to the human form can never be as pure or disinterested as the response to nature: the body always has sexual resonances for other human observers.

This does not mean that beauty is reducible to sexual desire, of course. Nor does it compromise the transcendent power of beauty. On the contrary, it explains our spiritual understanding of love as an impulse that can lead the soul to new heights. All this was first articulated by Plato and has never left the western imagination. But it does mean that beauty dwells in an ambiguous territory between spiritual elevation and sexual arousal. It is a territory that all artists have had to traverse with tact, seeking detachment from appetite without negating its reality. The advertising industry, on the other hand, has revelled in the creation of a succession of spurious 'beauties' which are really incitements to sexual fantasy.

These are the sort of general themes one might expect to be explored in a book with a title like Umberto Eco's. Unfortunately, the work has no thesis and does not offer a pathway through its rambling contents. It is in fact a kind of bastard, a 'book' made from what was originally published in Italian as a CD-Rom. Its faults would perhaps have been less apparent in the original form, but become blatant when translated into print. *On Beauty* consists essentially of a short main text with what were originally links to images and primary sources.



If the main text had been brilliant, this could have been a good thing: it is always more interesting to read primary sources than secondary, so it is best to keep the central text concise.

Unfortunately, the main text (which we learn from the fine print is roughly half by Eco and half by an associate) has no consistent thought or direction. It is a collection of academic commonplaces about each successive period in a rough chronological sequence. The authors do not seem to give any fresh thought to the subject, but appear to rehearse things which have been said before and which have grown obscure through repetition. The casual and parenthetical style sounds like a text dictated rather than written (although careless writing on a word processor can produce the same effect).

The actual references are consistently vague, the chronology is confused, and the associations between ideas and images often tendentious. There is hardly a page in *On Beauty* that would fail to strike anyone familiar with the specific period as lazy and slapdash.

One could forgive the absence of original thought or scholarship if the book at least introduced the layperson to a sequence of important ideas about the nature of beauty. But it does not even do this. Concepts that should be distinguished are confused, sequences of events that should be differentiated are conflated, and many terms and theoretical ideas which are not widely understood today are quoted – like dropping names – without explanation.

In short, if this book had been offered to a publisher without the name of a star author, it would most likely have been rejected. Instead, it is presented as a work of 'dazzling erudition'. The volume is expensively produced, with sumptuous colour illustrations on every page. It is very unlikely that *On Beauty* will be read from cover to cover by anyone except a reviewer. But books like this are designed for browsing, and as a visual and textual anthology it may still prove enjoyable and even thought-provoking.

Umberto Eco (ed.), *On Beauty: A History of a Western Idea*, Secker & Warburg, London, 2004, 483 pp, hardcover, \$79.95.

2005 Venice Biennale

In 2005 Ricky Swallow represented Australia at the Venice Biennale, one of the most important visual arts events on the international calendar. Ricky is the youngest artist to represent Australia in Venice. *Art & Australia* – along with a large and dedicated group of collectors, benefactors and supporters – was present at the launch of Ricky's exhibition at the Australian Pavilion on 9 June 2005.

1. Cate Blanchett opening the Australian Pavilion, with (left to right) Mr Peter Woolcott, Australian Ambassador in Rome; David Jaffe, Senior Curator, National Gallery, London; and Charlotte Day, Curator of the Australian Pavilion.
2. Gene Sherman, Director, Sherman Galleries, Sydney; Charlotte Day; John Kaldor, Australian Commissioner; and Naomi Milgrom.
3. John Kaldor and Ricky Swallow.
4. Charles Merewether, Artistic Director of the 2006 Biennale of Sydney, and John McDonald, art critic for the *Sydney Morning Herald*.
5. Elizabeth Ann Macgregor, Director of the Museum of Contemporary Art, Sydney, and Rina Carvajal, Executive Director of Miami Art Central.
6. Colin Laverty, collector, and Ray Hughes, Director of Ray Hughes Gallery, Sydney.
7. Ricky Swallow and Darren Knight, Director of Darren Knight Gallery, Sydney.
8. Bill Gregory, Director of Annandale Galleries, Sydney, and Ann Lewis AM, collector and benefactor.
9. Claire Armstrong, Editor of *Art & Australia*, and Seoul-based Australian artist Emil Goh.
10. Sophie O'Brien, Rebecca Matthew and Danielle Baker from the Australia Council.
11. Ricky Swallow and Ronnie Wood.



Salesroom

Terry Ingram

Sir Hans Heysen, *White gums under morning light*, 1927, oil on canvas, 75.5 x 62 cm, sold for \$70,000 at Bruce's, Adelaide.



Grey power enlivened a very tired Australian art market in the summer of 2005. The animation of the crowd which packed Christie's Melbourne salesroom on 22 March for the auction of the Jim and Margaret Bleasel collection of chiefly traditional art contrasted sharply with the recent mixed vendor Australian art sales. The crowds at those sales arrived late, were smaller and generated glazed looks and exuded ennui throughout.

The impressionist period of Australian art has always appealed, largely because of its characteristic golden sandy beaches, blue skies and sparkling seas. The Bleasel selection of impressionist works was not so bright and idyllic – titles incorporated 'frosty' and 'mist' and many skies were grey and cloudy – yet the crowd did not seem to mind.

Hobart's Nevin Hurst, the seventy-year-old dealer, bought thirteen lots to ensure a collection he helped create was well received. He did, however, have to compete with some solid underbidding. Jon Dwyer, Christie's Director and Head of Australian and International Paintings, recognised some of these bidders from when he was second in charge in the art department of Joel's auction house at a time when contemporary art was something not to be taken too seriously.

The result of the Bleasel sale was encouraging for Christie's and its rival, Sotheby's, as both have much of what many deem 'senior's special fare' lined up for the year ahead. Fresh-to-the-market modern and contemporary art is now drying up just as traditional art had been in short supply in the 1990s: new brooms are sweeping unprecedented quantities of the older art back onto the market. The industry is about to learn whether the market can successfully skip from one period to another. It is often claimed in the auction industry that many serious collectors of contemporary art begin as collectors of traditional art. If this is so, a shift in the type of art being sold should not affect the size and state of the market.

The Bleasels themselves had shown signs of following this trend: their last major purchase was a Brett Whiteley nude. But at the recent Christie's auction, Whiteley's *Reclining nude* failed to find a buyer, while all but one other picture from a collection of mostly colonial and impressionist art sold.

The donation of the Joseph Brown collection to the National Gallery of Victoria, Melbourne, might also have conditioned buyers to traditional art. Christie's had signed up the remainder of the Joseph Brown collection for sale in Melbourne in May, while at the same time Sotheby's auctioned the Elders IXL collection from Vietnam veteran Major General Gordon Maitland.

Relatively new auction habitués may be preparing for a change, although rising interest rates and an active stock market must look appealing again. The Bleasel sale grossed \$1.88 million, with the thirty-eight lots sold representing 96 per cent by value (the unsold Whiteley was estimated at \$280,000–\$350,000, a noticeably lesser 87 per cent). Sotheby's sale was 75.93 per cent sold by value and 63.26 per cent by lot, with 136 of the 215 lots offered finding new homes for a gross of \$2.9 million. Deutscher-Menzies, the only two-day sale, was 82.5 per cent sold by value and 80 per cent by lot, and grossed a whopping \$7.1 million. Sotheby's, which had not aggressively pursued the Bleasel collection, produced a higher total than Christie's, suggesting that the big money was still in more recent work.

The failure of a Hans Heysen painting to sell under the hammer at Bruce's in Adelaide – on the artist's home turf in a state with supposedly traditional leanings – seems against the tide. But the oil *White gums under morning light*,

Garry Shead, *Epiphany*, 1998,
oil on composition board, 46 x 61.5 cm,
sold for \$219,600 at Deutscher-Menzies, Sydney.



1927, sold after the auction for \$70,000 to a local buyer. The painting measures 75 by 62 centimetres against the older 80 by 104 centimetres *Morning mist*, 1917, which fetched \$206,465 at the Bleasel sale.

At \$170,000, Walter Withers' *Young girl on a hillside*, 1892, at Christie's probably sold for much less than it was valued when it appeared on the gallery circuit in the 1980s. However, the show demonstrated that traditional art was on the move. It had been purchased by the Bleasels for \$94,500 at Sotheby's in Melbourne in April 2002. John Peter Russell's *Belle-Ile-en-mer*, 1908, went to dealer Denis Savill at \$103,232, and while this was at the top end of the estimates, it was still short of Christie's highs for the artist in the Trout sale of May 1989.

Deutscher-Menzies bowed to tradition by placing George Lambert's *Sybil Waller in red and gold dress*, 1905, on the cover of its catalogue – a picture which might not even have impressed at the height of the traditional push in 1985. The long mannerist hands of the sitter looked awkward. However, it exceeded its estimate to make \$122,000.

In the same sale telephone bidders spent up big on Brett Whiteley, giving \$759,000 for *Orange Fiji fruit dove*, c. 1983 (estimate \$600,000 to \$800,000) and \$329,000 for *Flame tree, Port Vila* (estimate \$300,000 to \$400,000) of the same date. *Orange Fiji fruit dove* last sold for \$544,500 at Christie's in Melbourne in

August 1996 and much of this gain would have been lost in buyers' commission and the GST which was included in this price. *Flame tree, Port Vila*, however, had not come from a GST registered entity and showed a strong gain on the \$135,250 paid for it at Sotheby's in May 2003.

Another reminder of Australia's love of the beach was the \$219,600 paid for Garry Shead's abstrusely named beach scene *Epiphany*, 1998, at Deutscher-Menzies, while elsewhere other works by this new market hero hesitated. The modern market was in flight even if the gains went to the auction houses and the Australian Tax Office.

Australian and International Paintings and Works on Paper, Bruce's, Adelaide, 14 March; Australian and International Fine Art, Deutscher-Menzies, Sydney, 16–17 March; Fine Australian and International Paintings, Sotheby's, Sydney, 21 March; The Bleasel Collection of Australian Paintings, Christie's, Melbourne, 22 March.

Investing in Art

Carmel Dwyer

The cognoscenti have never openly approved of art as an investment. There was always something a little uncouth about discussing, or admitting, that one might buy art for short-term or long-term gain.

Adopting this view does not dissolve the existence of vigorous primary and secondary art markets around the world, and a reasonable number of buyers and sellers make good money from astute art selection. Dealers, advisers and auctioneers also confirm that many buyers are motivated or reassured by the idea of making money from artworks.

The booming markets in particular art genres during the past decade – for example contemporary art and Aboriginal art – have lured many uninitiated investors with the promise of easy money and glamour.

Yet the factors for determining whether art is a good investment are many and complex, probably more so than for most other types of investment, because art is not just another investment.

Buying art involves completely different types of judgment, taste and knowledge from conventional investments such as stocks, bonds and property. One must also consider different taxes, estate planning and fees for dealers, auctioneers and agents. These important differences are often blithely overlooked by tyro art collectors who find themselves dealing with disappointment and perhaps hefty fees or, worse, fines.

Whether or not art is a good investment depends, like all investment, on what you buy and when you sell it. A recently published study by Andrew C. Worthington and Helen Higgs, from the School of Economics and Finance at the Queensland University of Technology, Brisbane, found that the returns on paintings are much lower and the risks much higher than for conventional investments.¹ The study concluded that no real gains are made by using art investment to diversify a portfolio of financial assets.

These findings are certain to provoke howls of protest from advisers and investors who have profited by steering money into art markets. However, well-informed, careful and selective buyers and sellers of art can definitely make money and this has always been the case.

But it is precisely because the expertise and knowledge required to invest in art is so specific that when one examines art investment from a broader perspective the returns look paltry and risky. This is also why many art dealers discourage buyers from viewing their purchases as money-making exercises and urge them to love what they buy, learn more about art and view it as a source of pleasure and interest rather than financial gain.

Sydney-based art consultant Amanda Love quotes recent international market statistics that say pop art has increased 123 per cent on average, between 1990 and 2004. Contemporary photography has increased 57 per cent in the same period. Such rates

of return would be inadequate in a conventional investment portfolio. But in the context of a passionate interest, a field of study or hobby, they are respectable.

There are plenty of examples of much more spectacular price increases in recent times. One has only to look at the figures associated with Aboriginal art auctions and the increased value of works by Bill Henson, Tracey Moffatt, Howard Arkley or John Kelly, to name a few obvious examples, to demonstrate outstanding exceptions to the averages in the statistics quoted.

In reality, all investment markets have the same features: relatively drab overall figures compared with the dazzling returns possible on individual stocks or properties in select industries or locations.

Love says that while investment is rarely the primary motivation of her clients, they are always happy if the art they buy appreciates. 'The whole point of a private collection is to achieve some sort of enjoyment', says Love, but she does offer some tips in her areas of specialty, Australian and international contemporary art:

If investment is your prime motive you miss the point. You have to buy quality art that is ambitious, relevant to contemporary issues and technically advanced. It should be art that excites you. There is commercial prestige and critical prestige and both are good. But if you have to sacrifice one it's better to buy work that has critical prestige.

By 'critical prestige' she means work by artists who attract the attention of curators and critics, work that might have some relevance to the history of art, not that which is swept along by the vagaries of fashion.

Financial consultant Susan Ray of Hillross Financial Planners advocates cautious investment in art. There are many issues around self-managed super funds, capital gains tax and estate planning that, Ray says, many art buyers overlook, with unwelcome consequences. Getting sound, detailed advice on these matters is a non-negotiable component of any serious intention to invest in art.

¹ Andrew C. Worthington and Helen Higgs, 'Art as an investment: Risk, return and portfolio diversification in major painting markets', *Accounting and Finance*, vol. 44, no. 2, July 2004, pp. 257–71.

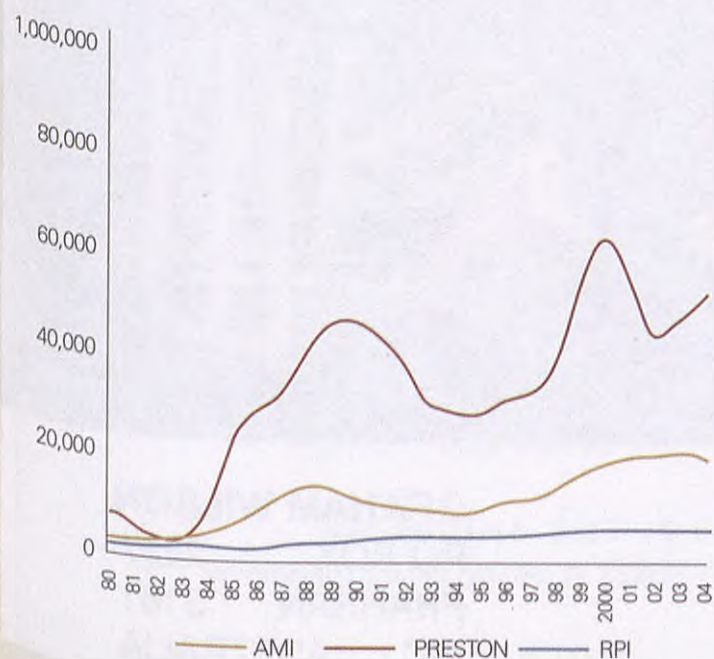


Market profile Margaret Preston

Roger Dedman

Margaret Preston, *Bird of paradise*, 1925, hand-coloured woodcut, 39.5 x 42.5 cm, edition: proof 4, sold for \$31,720 at Deutscher-Menzies, Sydney, March 2005.

Margaret Preston



Throughout much of the twentieth century

Margaret Preston has been widely regarded as Australia's pre-eminent female artist, both in terms of critical acclaim and price. Publisher Sydney Ure Smith championed Preston during the 1920s, devoting an entire issue of *Art in Australia* to her work. Preston was a prolific printmaker, specialising in hand-coloured woodcuts, and her distinctive use of this medium emphasising the dark outlines of forms strongly influenced several generations of printmakers to follow.

Because much of her creative energy went into her prints, Preston's oils are not plentiful, and the best of them are housed in public collections. Auction sales of her oils have averaged fewer than three each year over the last thirty years. Despite this, fine oils can still be found at prices well under \$100,000. The average price achieved at auction for Preston oils since 2000 has been a little over \$50,000, although the better flower pieces can be expected to bring more than this.

Preston's auction record of \$374,000, achieved for the unusually large *Still life with waratahs*, 1938, at Sotheby's in April 1989, is one of the longest standing for a major Australian artist. In the following year two other Prestons topped \$140,000, but since then only two of her oils (from thirty-four sales) have reached six figures, the latest being the \$131,450 paid for *Larkspur*, 1922, at Christie's in May 2004, against an estimate of only \$60,000–\$80,000.

The rollercoaster ride of Preston's auction prices since 1980 is shown in the accompanying chart. From a 1975 base of \$1000, she improved rapidly over the next five years before falling back through the early 1980s. Her prices escalated by a factor of nearly ten during the boom of the late 1980s, then receded again. Preston's prices doubled during the late 1990s, but have depreciated recently. The chart compares movements in Preston's prices with those for Christie's Australian Art Market Index (AMI) and the Retail Prices Index (RPI) as a measure of inflation.

In the fallout following the overheated markets of the late 1980s, Preston held her prices far longer than most artists, as indicated by the sale of *Christmas bells and Aboriginal motifs*, 1944, for \$36,300 at Christie's in August 1992; it was sold again at Sotheby's in April 1997 but reached only \$25,300 (all prices include the buyer's premium). Several other resales confirm the price movements shown in the chart: *Pink gum blossoms*, 1929, improved from \$74,000 at Deutscher-Menzies' first sale in April 1998 to \$98,375 with the same house in August 2000, and over longer periods of time *Mixed flowers*, 1922, sold for \$1800 at Christie's in March 1974 and for \$75,700 at Sotheby's in August 2004. *The verandah*, 1920, rose from \$11,500 at Joel's in November 1980 to \$64,627 at Christie's in May 2001. This painting sold at its original exhibition for ten guineas.

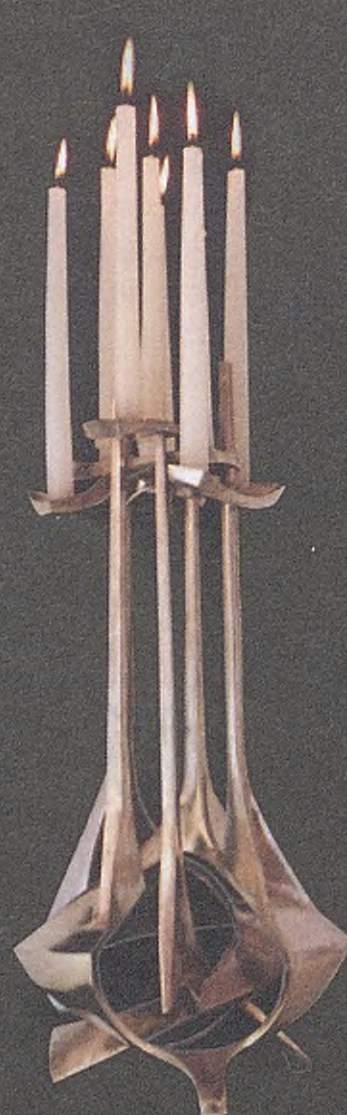
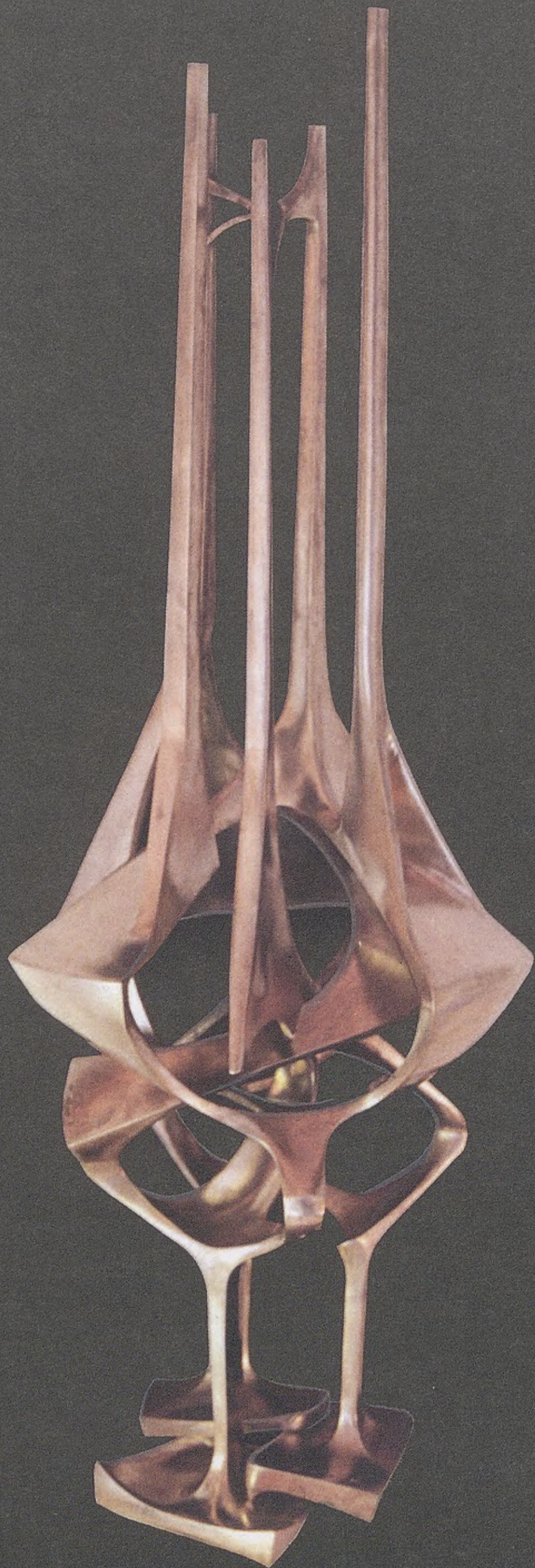
Flower studies are the most keenly sought of Preston's paintings. Her occasional landscapes sell relatively cheaply, and a very early still life (without flowers) reached only \$17,625 at Christie's in May 2003, nearly twenty years after it had brought \$5000 at Joel's in November 1984. More strikingly, *Studio window*, 1906, an interior with a seated woman, fell from \$53,900 at Sotheby's in November 1990 to just \$19,975 at Christie's in August 2002.

Preston's woodcuts appear at auction more frequently than her oils, but still not in large numbers. In general, the prices of an artist's prints follow the same trend as the prices obtained for oils, although over a period of time prints usually enjoy a smaller percentage improvement. Preston's prints are no exception.

The record price for a Preston print at auction is \$31,720 for *Bird of paradise*, 1925, at Deutscher-Menzies in March 2005. Copies of this print had sold in 2002 for \$30,550, in 1992 for \$15,400 and in 1994 for \$12,650. This suggests an improvement over the period in excess of that for Preston's oils, although comparison of print prices is complicated by possible variations in their condition.

Over a similar period, copies of the 1925 woodcut *Sydney Heads* sold for \$7700 at Sotheby's in April 1991 and for \$11,750 at Deutscher-Menzies in May 2002, more closely in line with the chart. Over longer periods, both exceeding twenty years, *Gum blossoms*, 1928, sold for \$600 in 1976, \$1600 in 1981, \$4600 in 1995 and most recently for \$12,925 at Deutscher-Menzies in March 2002; the monochrome *Black swans, Wallis Lake, NSW*, 1923, improved from \$180 at Christie's in July 1977 to \$7200 at Sotheby's in August 2003. This forty-fold price increase is closely in line with that of Preston's oils over the same time span.

Although many women artists now enjoy a high profile in the salesroom, Margaret Preston's reputation and historical position are secure. In real terms, her oils and prints are available for prices below those of fifteen years ago. At these levels they represent low risk investments with genuine potential for long-term improvement.



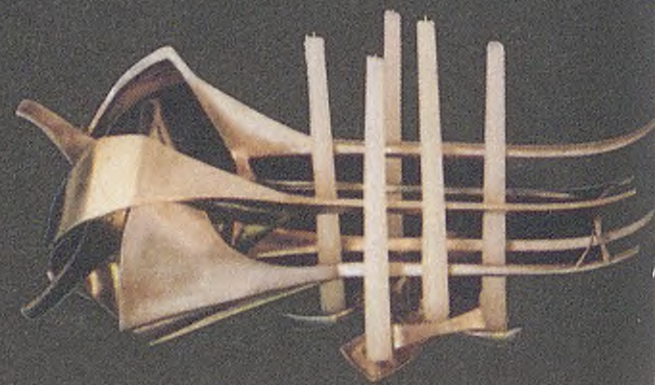
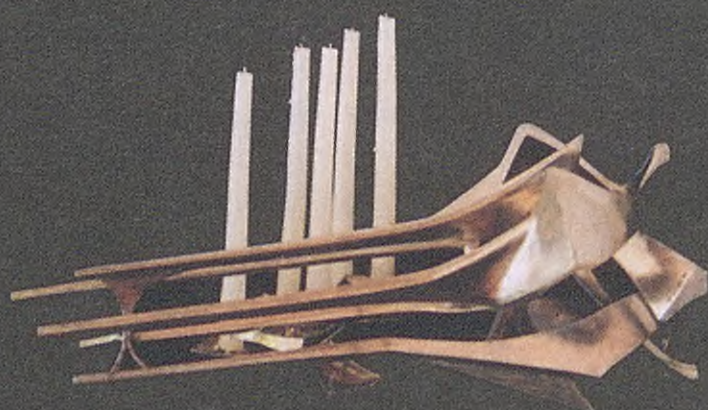
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| OVERALL | H 71.4cm | 9.54kg |
| CENTRE | H 54.1cm | 6.12kg |
| BASE | H 17.3cm | 2.40kg |
| TOP | | 1.02kg |

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www.plc.nsw.edu.au/public2/the_croydon.asp



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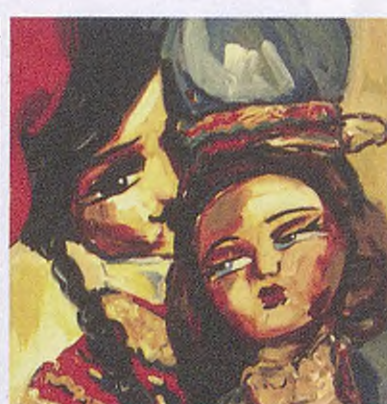
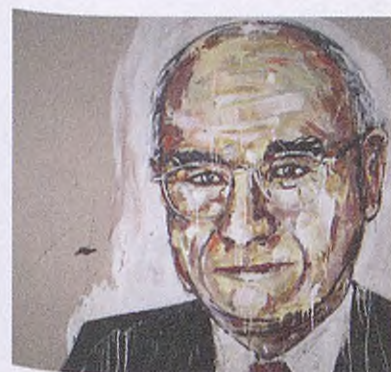
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12-15 JAN 2006



left to right:
Tobias Richardson
Anthony Bennett
Margarita Georgiadis
Monique Auricchio
Jim Thalassoudis
Minnie Lumai
David Wallace
Rob Brown
Judy Mengil

also showing:
Abbey McCulloch
Christine Christophersen
Flora Holt
George Raftopoulos
Johnny Young
Kathleen Petyarre
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Maya, digital image, 2005

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Paul du Moulin



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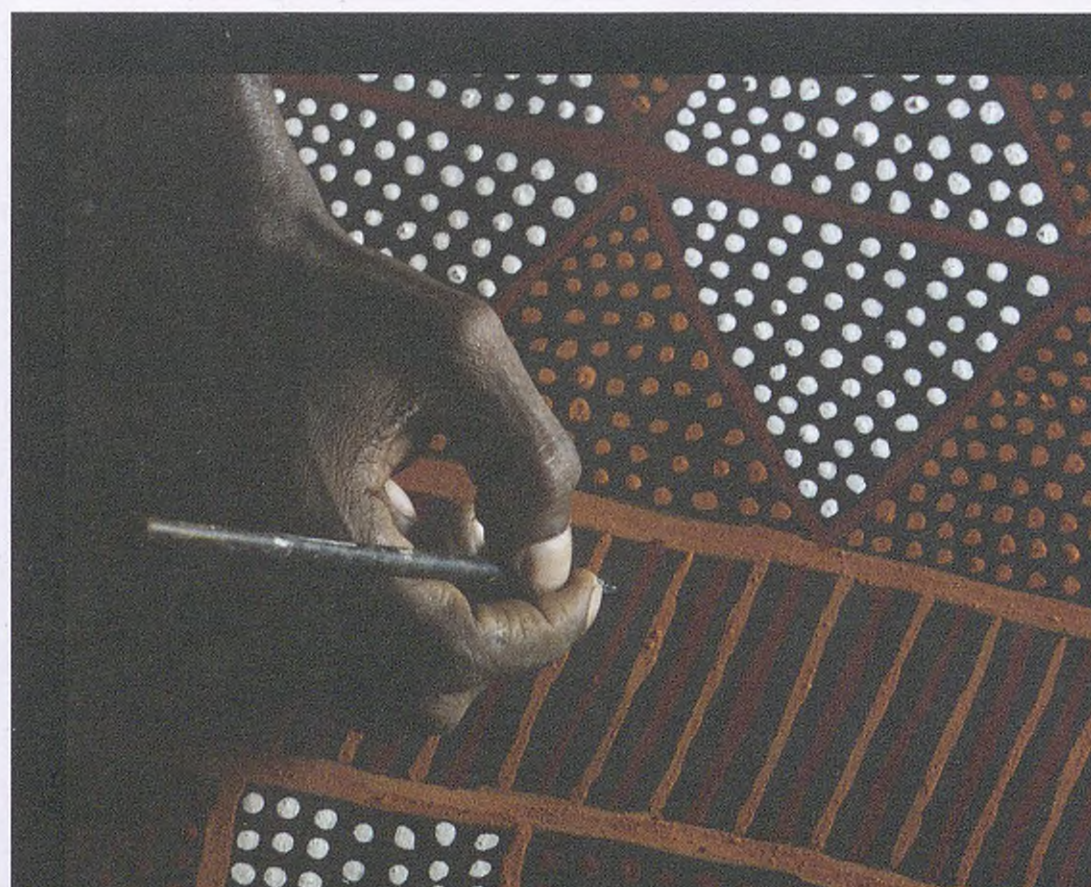


Photo: Peter Eve



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LATROBE REGIONAL GALLERY

To 11 September

Landmarks: the environment etched in Australian children's literature

Forty art works capturing the Australian environment through illustrations in children's picture books. A Dromkeen Travelling Exhibition.

3 September – 23 October

Contemporary Leftovers – Rehgan de Mather

An exhibition of new work by a talented young Gippsland artist.
A Latrobe Regional Gallery Exhibition.

10 September – 23 October

Town and Country: Portraits of Colonial Homes and Gardens

Commissioned house and garden portraits from the Australian colonial period.
A Bendigo Art Gallery Travelling Exhibition.

17 September – 30 October

Beadwork

Louiseann Zahra, Fiona Hall and others challenge conventional notions of beadwork.

A Latrobe Regional Gallery Exhibition.

From 29 October

Luminous

Indigenous art work, including Walangkura Napanangka, and Sammy Apetyarr.

A Manly Museum and Art Gallery Travelling Exhibition.

Variations in a Black Dress – Dani Marti

Exquisite wall and floor works created from industrial nylon rope.

A Canberra Contemporary Art Space Travelling Exhibition.

From 5 November

Wetland – Michael Harkin

A sound and video installation responding to everyday water usage.

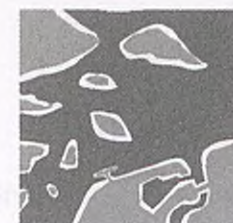
A Bendigo Art Gallery Travelling Exhibition.

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

LATROBE
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GALLERY

GLADSTONE REGIONAL ART GALLERY AND MUSEUM



2 September – 22 October

FIREWORKS

An exploration of the incendiary in Australian art.

An Artspace Mackay exhibition, assisted by Australian Government Program Visions of Australia and toured by Museum & Gallery Services Queensland.

2 September – 29 October

REGARDING RETRO

Reanimations of the pre-loved.

A Blacktown Arts Centre and Hervey Bay Regional Gallery collaborative exhibition, assisted by Australian Government Program Visions of Australia and toured by Museum & Gallery Services Queensland.

4 – 29 October

OUR SPECIAL SENIORS 2005

Year 8 students' oral history project in celebration of National Seniors Week.

A Gladstone Regional Art Gallery & Museum initiative in conjunction with Gladstone SHS, The Observer and Ergon Energy.

From 7 November

2005 MARTIN HANSON MEMORIAL ART AWARDS & EXHIBITION

The 30th Annual Art Awards. Entries close 29 October 2005.
Organised by the Gladstone Regional Art Gallery & Museum.

Gladstone Regional Art Gallery and Museum

cnr Goondoon and Bramston Sts, Gladstone Qld 4680

Enquiries: Tel 07 4976 6766 Fax 07 4972 9097

gragm@gragm.qld.gov.au

Mon–Fri 10 – 5, Sat and public holidays 10 – 4

Open Easter Saturday, Sunday, Monday and Anzac Day

Closed Good Friday and Queens Birthday

WAGGA WAGGA ART GALLERY

To 11 Sept

Stop, Look & Listen: words, music & photographs by Don Burrows

Australian National Treasure, jazz musician Don Burrows is equally at home in the darkroom as he is on stage.
Coordinated by Bungendore Wood Works Gallery.

To 25 Sept

Places That Name Us: The RAKA Award of Contemporary Indigenous Visual Arts

Thirteen outstanding contemporary Australian Indigenous artists.
A NETS Victoria Travelling Exhibition.

16 Sept – 6 Nov

Lord Howe Island Collection

In 1994 seven significant Australian printmakers were commissioned to visit Lord Howe Island and complete a body of work. From the Wagga Wagga Art Gallery's Margaret Carnegie Print Collection.

To 20 Nov

All in one go: Mark II

Twenty Riverina artists exhibiting within 5 metres of floor and wall space each. A Wagga Wagga Art Gallery Initiative.

30 Sept – 20 Nov

Conduit: School of Visual and Performing Arts staff

An exhibition of recent works by the staff of Charles Sturt University's School of Visual and Performing Arts. A Wagga Wagga Art Gallery Initiative supported by Charles Sturt University



Civic Centre, Baylis Street,
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Email gallery@wagga.nsw.gov.au
Tues–Sat 10 – 5, Sun 12 – 4
www.waggaartgallery.org

Macquarie University Art Gallery

5 September – 31 October

Berowra Visions

Margaret Preston and Beyond

Opening: Wednesday 7 September

This exhibition includes the recent discovery of the two hooked rag rugs by Margaret Preston. Based on this the exhibition reveals the artist in her personal space – the home set in the bush that inspired the further development of her work.

The combination of both historical and contemporary material in the display will serve to redefine the local heritage and history of Margaret Preston's time in Berowra.

Natural history, local knowledge, memory, myths and values will consolidate the conceptual nature of this display, highlighting Preston's innovative approach to the Australian landscape..



Macquarie University Art Gallery

Vice Chancellor's Office

Building E11A, North Ryde 2109

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TWEED RIVER ART GALLERY

1 Sep – 9 Oct

BLACK ABSTRACT

Ada Bird and Gloria Petyarre paint the stories, symbols and patterns of their country, 250km NE of Alice Springs.

LIGHTS OUT

A Flying Arts touring exhibition exploring the disappearance of the drive-in theatre.

LUCID

Paintings by Gabriela Soelkner, in search of a lucid moment.

13 Oct – 13 Nov

OLIVE COTTON AWARD

A national award for photographic portraiture offering major acquisitive awards of \$10,000 and \$2,000 in its inaugural year.

INTIMATE ENCOUNTERS

A controversial photographic essay by Belinda Mason-Lovering exploring connections between disability, sexuality and body image.

From 17 Nov

HSC 2005

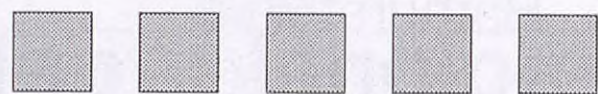
Inspirational works by local Higher School Certificate students.

LPPP 2005

A colourful display of prize-winning and commended works from the 9th Les Peterkin Portrait Prize for Children.

Tweed River Art Gallery

A Tweed Shire Council community facility
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Tel 02 6670 2790 Fax 02 6672 7585 Admission Free
www.tweed.nsw.gov.au/artgallery



Toowoomba Regional *ART* Gallery

To 16 October

Two Hearts in Harmony

Japanese Heritage Quilts by Tomie Nagano.
Curated by Dana McCown.

10 September – 16 October

Selected Chinese Prints of the 20th Century

China has a printmaking history that spans over 2000 years. This exhibition features 100 woodblock prints, screen prints, etchings and lithographs. Tour organised by the Embassy of the People's Republic of China in Australia.

16 September – 13 November

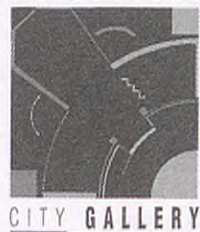
Contemporary Wearables '05

The ninth major Biennial award exhibition of contemporary jewellery, attracting entries from prominent and emerging jewellery artists from Australia and New Zealand. Curated by the Toowoomba Regional Art Gallery and touring Australia in 2006.

Toowoomba Regional Art Gallery

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Admission free Tues–Sat 10 – 4, Sun 1 – 4, public holidays 10 – 4

WOLLONGONG



WOLLONGONG CITY GALLERY

3 Sept – 6 Nov

DI LONGLEY: TRACING THE ECHO

Artist books and folios from 1978–2001.
Toured by Country Arts SA.

10 Sept – 23 Oct

PRO HART: RETROSPECTIVE

Paintings, etchings and sculptures.
A Monash Gallery of Art touring exhibition.

VAL SUTHERLAND: BREAKING OUT

Sculptural works depicting a world where nothing is quite what it seems.

29 Oct – 27 Nov

LAURENS TAN: DAZE OF OUR LIVES

An installation exploring the interactions between game and probability theory and the less rational world of gambling.

From 29 Oct

GAMBLING IN AUSTRALIA: THRILLS, SPILLS AND SOCIAL ILLS

A Powerhouse Museum touring exhibition exploring the history of gambling in Australia.

Wollongong City Gallery

cnr Kembla and Burelli Streets Wollongong NSW 2500
Tel 02 4228 7500 Fax 02 4226 5530
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Open Tues–Fri 10 – 5 Weekends and public holidays 12 – 4
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BENDIGO ART GALLERY

24 September – 23 October

In the Spotlight

Theatre design by Steven Butler

24 September – 30 October

A Metaphysical Edge

Wendy Stavrianos

5 November – 27 November

Robert Jacks Drawing Prize

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 10 – 5 Entry by donation



Caloundra Regional Art Gallery

To 18 Sept

MYTHMAKERS

New South Wales artists Steven Giese, Nola Littlejohn, Philippa Howells, Beatrice Winkler and Ruth Park deal with mythological narrative and symbolic themes.

Opening 18 Aug 10.30am.

24 Sept – 6 Nov

DAVID MILLER AND MATES

A gallery satellite exhibition at the Caloundra Cultural Centre. Opening 18 Aug 11.30am

SPECIFICALLY PACIFIC

Gaynor Hardinge paints, draws and collages in response to the Tropics. Opening 30 Sept 7pm.

SQUEEZE 05

Art from the region's art teachers. Opening 30 Sept 7pm.

From 9 Nov

EARTH SONG

An exhibition by Christine Maudy engaging with ecological concerns. Supported by Greenpeace. Opening 18 Nov 7pm

GREAT WALKS OF QUEENSLAND ART AND ENVIRONMENT PROJECT

This project is partnered by Caloundra Regional Art Gallery and University of Sunshine Coast Gallery. Opening 18 Nov 7pm.

A Caloundra City Council initiative supported by SAJEN Legal



SAJEN
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TAMWORTH REGIONAL GALLERY

10 September – 13 November

Speaking With Cloth: Cerita Dalam Kain

Thirty-six magnificent Indonesian textiles from the significant Abbott Collection, donated to the Museum and Art Gallery of the Northern Territory by Michael Abbott QC.

From 19 November

2005 TAFE Graduating Students Exhibition

Featuring works in various media by 2005 graduates from the Advanced Diploma and Diploma Fine Arts courses, New England Institute of TAFE, Tamworth Campus.

Raw and Compelling: Australian Naïve Art – the continuing tradition

Naïve Art is colourful, direct and often tells a story. This exhibition is based on the Swan Hill Regional Art Gallery collection and brings together paintings, drawings, prints and sculptures from public and private collections.

Tamworth Regional Gallery
466 Peel Street Tamworth NSW 2340 Free Admission
Hours: Tues–Sat 10 – 5, Sun 12 – 4
Tel: 02 6755 4459 email: gallery@tamworth.nsw.gov.au

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MINISTRY FOR THE ARTS



GRAFTON REGIONAL GALLERY

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To 13 September

Unreal Rock – Revealing one of Australia's richest photo archives.

A Penrith Regional Gallery & The Lewers Bequest Travelling Exhibition.

Disability and Intimate Encounters – A landmark photographic essay exploring the myriad of connections between disability and sexuality.

To 16 October

Pam Fysh: Birds – Multimedia art works of birds.

Gladys O'Grady – The art of book illustration in the early twentieth century.

13 September – 16 October

\$35,000 Country Energy Art Prize for Landscape Painting – Australia's richest annual landscape painting competition. Initiated in 2003, the art prize is designed to encourage and support artists in regional communities. This year's judge is Suzanne Archer.

19 October – 13 November

Schools in the Big Draw – Conducted by Dr Margaret White at Macquarie University.

Recent Acquisitions to the GRG Collection – Works acquired since March 2003.

Women Artists from the Collection –

A selection of works from the GRG Collection, in support of the 2005 Women's Gathering.

Art from the lockup – Artists from Grafton Correctional Centre.

The Chase: Jenny Kitchener and Patricia Buckland – A celebration of these artists' close connection to Ku-ring-gai Chase National Park

From 16 Nov

Limited Editions: Arthur Boyd in print – Printmaking and its place in Arthur's artistic career.

A Bundanon Travelling Exhibition.

Brush in the Mouth: Margaret Greig – Celebrate the International Day of Disabilities.

Designing the Built Environment:

The desire for beauty and the expression of the environment characterises the work of these Clarence Valley designers and architects.

158 Fitzroy Street, Grafton NSW 2460 Australia PO Box 25 Grafton 2460
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Tues–Sun 10 – 4 Admission by donation

Bathurst regionalartgallery

To 9 Oct

MARTIN COYTE: UPLIFTED HORIZONS

A survey of works 1980–2005

A BRUSH WITH POLITICS:

THE LIFE AND WORK OF JOHN FIRTH

An Old Parliament House Travelling Exhibition.

LUKE SCIBERRAS:

A PAINTER'S PROGRESS

14 Oct – 27 Nov

FRAMES OF REFERENCE:

PHOTOGRAPHING HILL END

Curated by Alison Bennett, features the work of thirteen photographers who have focused their lens on the historic village of Hill End.

YVONNE BOAG:

CONVERSATIONS, HISTORY, FUTURE

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REGIONAL ART GALLERY

From 2 September

Bill Meyer

Albert Woodroffe

Tom Offord

From 14 October

Rick Ball and Jim Paterson

Wilcannia Children's Project

From 18 November

HSC Combined Schools Exhibition



Broken Hill Regional Art Gallery

The Sully's Emporium, 404 – 408 Argent Street,

Broken Hill NSW 2880 Tel 08 8088 6897

Open Mon–Fri 10 – 5 Sat–Sun 1 – 5

Email bhartgal@pcpron.net.au www.artgallery.brokenhill.nsw.gov.au

Cairns Regional Gallery

2 Sept – 2 Oct

**59TH ANNUAL CAIRNS ART SOCIETY AWARDS
EXHIBITION**

An exhibition of works by local, state and national artists,
hosted by Cairns Art Society.

CAIRNS REGIONAL GALLERY COMMUNITY EXHIBITION.

8 Sept – 23 Oct

**ENCOUNTERS WITH COUNTRY:
THE LANDSCAPES OF RAY CROOKE**

An exhibition of landscape works spanning the career of local
identity and internationally acclaimed artist, Ray Crooke.

Curated by Gavin Wilson.

CAIRNS REGIONAL GALLERY CURATED EXHIBITION.

From 28 Oct

**WITNESS TO WAR: OFFICIAL ART &
PHOTOGRAPHY 1999–2003**

Showcases the work of the most recent official war artists and
photographers: Rick Amor, Wendy Sharpe, Peter Churcher,
Lewis Miller, David Parker and Stephen Dupont.

CAIRNS REGIONAL GALLERY TOURING EXHIBITION.

From 11 Nov

POSTCARD SHOW

An annual fundraiser with over 100 art works up for auction.

CAIRNS REGIONAL GALLERY FUNDRAISING EXHIBITION.

Cnr Abbott and Shields Streets Cairns Qld 4870

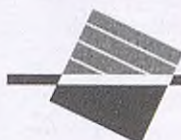
Tel 07 4046 4800 Fax 07 4031 6410

Mon–Sat 10 – 5

Sun and public holidays 1 – 5

email info@cairnsregionalgallery.com.au

website www.cairnsregionalgallery.com.au



GIPPSLAND ART GALLERY • SALE

OPERATED ON BEHALF OF WELLINGTON SHIRE COUNCIL

To 25 September

Holy Holy Holy

Examines the impact of Christianity on
Aboriginal society from settlement to
the present, with a diverse range of
artworks, artefacts and documentary
material selected from a wide range
of institutional and private collections.

Flinders University Art Museum

Curated by Vivonne Thwaites.

17 September – 16 October

Circles of Confusion

A group show celebrating the poetry
of the pinhole camera and its various
innovative and ambiguous
representations.

25 September – 29 October

Kevin Parker:

Watercolours

Sensuous watercolours and pastels
exploring the Snowy landscape region
and coastal areas of East Gippsland.

1 October – 6 November

Pastoral Melancholia:

David Frazer

An exhibition of prints, gouache and
paintings by local artist David Frazer
about isolation in rural Victoria.

A traveling exhibition prepared by the
Gippsland Art Gallery • Sale

68 Foster Street (Princes Highway) Sale Victoria 3850

Tel 03 5142 3372 Fax 03 5142 3373 Email michael@wellington.vic.gov.au

Tue–Fri 10 – 5, Sat–Sun 1 – 5, closed Mondays and public holidays

www.wellington.vic.gov.au/gallery/

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.
Sat - Wed 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. 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, Denise Green and Deborah Halpern.
Daily 10 - 5.30

Crows Nest Regional Art Gallery

New England Highway, P.O. Box 35, Crows Nest 4355
Tel 07 4698 1687 Fax 07 4698 2995
Monthly exhibitions of paintings, sculpture, photography, ceramics, jewellery and glassware. Annual Acquisitive Competitions each July. Entry forms available from March.
Tues - Sat 10 - 4, Sun 11.30 - 4

Fire-Works Gallery

11 Stratton Street, Newstead 4006
Tel 07 3216 1250 Fax 07 3216 1251
Mobile 0418 192 845
michael@fireworksgallery.com.au
www.fireworksgallery.com.au
Director: Michael Eather
Aboriginal art and other burning issues. Home of Campfire Group Projects and NEWflames studios.
Tues - Fri 11 - 5, Sat 11 - 3, and by appointment

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.
Wed - Sat 11 - 5 and by appointment

Graydon Gallery

29 Merthyr Road, New Farm 4005
Tel 07 3622 1913 Fax 07 3357 6226
info@graydongallery.com.au
www.graydongallery.com.au
Director: Cath Nicholson
Exceptional exhibition space for hire in Brisbane's gallery precinct. Now inviting quality proposals for future exhibitions.
Tues - Sat 10 - 6, Sun 11 - 5

Heiser Gallery

90B Arthur Street, Fortitude Valley 4006
Tel 07 3254 2849 Fax 07 3254 2859
bh@heisergallery.com.au
www.heisergallery.com.au
Director: Bruce Heiser
Representing leading artists including Leach-Jones, Yaxley, Varvaressos, Headlam, Peart, Looby and Fransella. Also dealing in modern Australian works of art.
Tues - Sat 10.30 - 6

Ipswich Art Gallery

d'Arcy Doyle Place, Nicholas Street, Ipswich 4305
Tel 07 3813 9222
Fax 07 3812 0428
info@gal.org.au
www.gal.org.au
Ipswich Art Gallery, Queensland's largest regional gallery, presents a dynamic program of visual art exhibitions, social history displays, educational children's activities and special events.
Daily 10 - 5, closed Christmas Day, Boxing Day, New Year's Day, Good Friday and ANZAC morning

Libby Edwards Galleries

39 Merthyr Road, New Farm 4005
Tel 07 3358 3944
Fax 07 3358 3947
bris@libbyedwardsgalleries.com
www.libbyedwardsgalleries.com
Monthly exhibitions of paintings, works on paper and sculpture by contemporary Australian artists.
Wed - Sun 12 - 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
Director: Annette Turner

Regular program of local artists' work. National touring exhibitions. 'Logan, a sense of place' collection. Exhibitions change monthly. Free admission.
Tues - Sat 10 - 5

Oceanic Art Gallery

3/38 Wharf Street, Port Douglas 4877
Tel 07 4099 4494 Fax 07 4099 4417
info@oceanicart.com.au
www.oceanicart.com.au
Directors: Tom and Kerry Colrain
Australian Indigenous contemporary and traditional art featuring Lockhart River, Torres Strait and Queensland Western/Central Desert.
Mon - Fri 9 - 6, Sat 10 - 2, and by appointment

Queensland Art Gallery

Queensland Cultural Centre, South Bank, South Brisbane 4101
Tel 07 3840 7303 Fax 07 3844 8865
gallery@qag.qld.gov.au
www.qag.qld.gov.au
To 25 September: 'I am making art': This exhibition features performance art from the Gallery's collection from the 1960s to the present
To 20 November: 'Black Ink': Indigenous prints from the Queensland Art Gallery collection. The exhibition highlights the strength of the Gallery's collection of prints by Indigenous artists from across Australia. It includes works by urban, Tiwi Island, Desert, Arnhem Land, Cape York Peninsula and Torres Strait Island artists
To 27 November: 'Sparse Shadows, Flying Pearls: A Japanese Screen Revealed'. This exhibition focuses on a pair of seventeenth century Japanese screens by Unkoku Toeki.
Mon - Fri 10 - 5, Sat - Sun 9 - 5

QUT Art Museum

2 George Street (next to Brisbane City Botanic Gardens), Brisbane 4000
Tel 07 3864 5370 Fax 07 3864 5371
artmuseum@qut.edu.au
www.culturalprecinct.qut.edu.au
To 4 September: International Digital Art Awards 2005
To 23 October: A Silent Walk: Stephen Hart
8 September - 6 November: Somewhere in the City: Noel McKenna
From 27 October: Selected Chinese Prints of the 20th Century
From 10 November: David Rankin Works: 1967-2004.
Ask us about the exciting line-up of speakers for our public programmes. Free entry.
Tues - Fri 10 - 5, Wed until 8, Sat - Sun 12 - 4

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, Melissa Egan, Victoria Reichelt, Fran Tomlin, VR Morrison, Melitta Perry, Gemma Jones, Anwen Keeling, Nick Ashby, George Raftopoulos, Dale Frank, Victoria Reichelt, Anwen Keeling and Dane Lovett.
Daily 10 - 5.30

Stanthorpe Regional Art Gallery

Lock Street, Weeroona Park, Stanthorpe 4380
Tel 07 4681 1874 Fax 07 4681 4021
stanart@halenet.com.au
www.granitenet.net.au/groups/StanthorpeArtsFestival
Director: Nicole Bryzenski
Monthly program of national touring exhibitions, local artists' works, permanent collection of known Australian artists, and 'Music in the Gallery' - local/national musicians. Free admission.
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.glenisecllelland.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

Agathon Gallery

58 Parramatta Road, Glebe 2037
Tel 02 9571 1933 Fax 02 9571 1944
agathongallery@bigpond.com
Director: John Ioannou
Contemporary Indigenous art. Exhibiting works from Regina Wilson and Patsy Marfura. Peppimenarti, Central and Western Desert and Bidjandanga communities.
Tues – Sat 10 – 6

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 4 September: 2005 National Photographic Purchase Award
To 4 September: 'New Branches of an Old Tree': Susan Purdy
9 September – 16 October: 'Variations in a Serious Black Dress': Dani Marti
21 October – 13 November: 2005 Archibald Prize
From 18 November: Black Photography ARAG collection.
Admission free
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 and modern masters. Specialists in Aboriginal bark paintings and sculpture from Arnhem Land. 240 metres of space in three galleries.
Tues – Sat 11 – 5

Art & Australia Project Space

11 Cecil Street, Paddington 2021
Tel 02 9331 4455 Fax 02 9331 4577
info@artandaustralia.com.au
www.artandaustralia.com.au
The Art & Australia Project Space exhibits the work of artists selected for the ANZ Private Bank Emerging Artist Program. The ANZ Private Bank Emerging Artist Program is a unique initiative that will see work by eight emerging artists featured on the back cover of Art & Australia over a period of two years.
September – November: Selina Ou.
Thurs 11 – 4



Art & Australia Project Space
Selina Ou, Young couple with deer, Nara, type c photograph, courtesy GRANTPIRRIE Gallery © Selina Ou

Artarmon Galleries

479 Pacific Highway, Artarmon 2064
Tel/Fax 02 9427 0322
www.artarmongalleries.com.au
In 2005 we celebrate fifty years at Artarmon: Anniversary Exhibition (July), Venice Winterlude (August), Preece (September), Collins & Worth (October) and 40 Year Tribute to Strachan (November).
Mon – Fri 10 – 5, Sat 11 – 3, closed public holidays

Artbank – national contemporary art rental

Free call 1800 251 651
www.artbank.gov.au
Artbank was established to support visual artists and craftspeople by the acquisition of their work, while stimulating a wider appreciation of Australian contemporary art. Artbank offers competitive and tax deductible rental rates for businesses. With a collection comprising over 9000 significant works of all sizes, in a broad variety of styles and media, Artbank is Australia's largest and most prominent collection for rental, offering flexibility for annual change over.
Showroom visits by appointment

Australian Art Resources – Sydney

Level 2, 255 Riley Street, Surry Hills 2010
Tel 02 9211 0044 Fax 02 9211 0433
enquiries@artresources.com.au
www.artresources.com.au
Fine Art Consultancy specialising in collection development and management. Art Rental service. Visitors welcome to view work by leading Australian artists.
Mon – Fri 9 – 6, Sat by appointment

Australian Galleries

15 Royston 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 artists represented by Australian Galleries.
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 works on paper by artists represented by Australian Galleries.
Tues – Sat 10 – 6, Sun 12 – 5

Bandigan Art

39 Queen Street, Woollahra 2025
Tel 02 9328 4194
Fax 02 9326 1259
bandigan@ozemail.com.au
Directors: John Colquhoun and Suzanne Lowe
Monthly exhibitions of contemporary Aboriginal paintings, sculptures, fibre works and ceramics.
Tues – Fri 10 – 6, Sat – Sun 11 – 4

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. 2005 BRAG celebrates the 50th anniversary of the collection. Highlights this year include works from the Gwen Frolich Bequest.
Tues – Sat 10 – 5, Sunday and public holidays 11 – 2, Monday by appointment

Bega Valley Regional Gallery

Zingel Place, Bega 2550
Tel 02 6499 2187
tmoorhead@begavalley.nsw.gov.au
www.begavalley.nsw.gov.au
Directors Tim Moorhead and Ross Cameron
Changing exhibitions featuring individual artists and groups from the local area plus travelling exhibitions from around Australia. Artists' enquiries welcome.
Wed – Sat 10 – 4, Sun 10 – 2

Boutwell Draper Gallery

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 and Aboriginal. Painting, sculpture, photography, ceramics, video, installation, holograms and performance.
Wed – Sat 11 – 5

Bowral Fine Art Gallery

18 Merrigang Street, Bowral 2756
Tel 02 4862 5622 Fax 02 4862 5623
info@bowralfineart.com.au
www.bowralfineart.com.au
Director: Terry Steer
Fine Australian artworks by established artists. All styles from colonial to contemporary. Also showing works by emerging artists.
Wed – Sun 10 – 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

PO Box 523, Paddington 2021
Tel 02 9328 3137
Mobile 0414 377 227
BrendaColahan@bigpond.com
www.bcfa.com.au
Specialising in the procurement and resale of modern and contemporary fine art; investment advice, appraisal and valuation. BCFA permanently exhibits at Domayne Design, 84 O'Riordan Street Alexandria.

Brenda May Gallery

2 Danks Street, Waterloo 2017
Tel 02 9318 1122
www.2danksstreet.com.au
The Gallery (formerly Access Contemporary Art Gallery) is currently celebrating its twentieth year. Representing Robert Boynes, Jim Croke, Sybil Curtis, James Guppy, Melinda le Guay, Barbara Licha, Angela Macdougall, Carol Murphy, Lezlie Tilley, Peter Tilley and Hadyn Wilson, the Gallery also features a broad range of group and thematic exhibitions and has an extensive stockroom.
Tue – Sat 11 – 6

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. Representing leading and emerging artists.
Tues – Sat 11 – 6

Broken Hill Regional Art Gallery

404–408 Argent Street, Broken Hill 2880
PO Box 448, Broken Hill 2880
Tel 08 8088 6897 Fax 08 8088 6985
artgallery@brokenhill.nsw.gov.au
http://artgallery.brokenhill.nsw.gov.au
Featuring six gallery spaces, ART SHOP and café. Celebrating over 100 years of art with over 1500 works in the collection.
Daily 10 – 5

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 Graeme Townsend. Works normally in stock include Beauvais, Blackman, Dobell, Forrest, Heysen, Johnson, Knight, Lindsay, Nedela, 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 15 October: 'Gambling in Australia: Thrills, Spills & Social Ills', a Powerhouse Museum travelling exhibition



Greg Weight, Olsen in Bath, 1996, selenium-toned silver gelatin photograph, edition 15, 70.5 x 56.5 cm, courtesy Australian Galleries.

From 19 October: Australian Artists: photographic portraits by Greg Weight (courtesy Australian Galleries), and Paul Davis ceramics.
Wed – Sat 10 – 4

Collins & Kent Fine Art

7 Macquarie Street, Sydney 2000
17 and 25 Opera Quays,
East Circular Quay, Sydney 2000
Tel 02 9252 3993
Fax 02 9252 3995
info@collinskent.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.
Mon – Sat 10 – 8, Sun 10 – 7

**Conny Dietzschold Gallery
Sydney/Cologne**

2 Danks Street, Waterloo 2017
Tel 02 9690 0215
Fax 02 9690 0216
info@conny-dietzschold.de
www.conny-dietzschold.de
International contemporary art including painting, sculpture, installation, photography, video and new media, focusing on new tendencies in conceptual, concrete and constructive art.
Tues – Sat 11 – 6

Cooue Aboriginal Art Gallery

31 Lamrock Avenue,
Bondi Beach 2026
Tel 02 9300 9233
Fax 02 9300 9433
adrian@cooueart.com.au
www.cooueart.com.au
Director: Adrian Newstead
Presenting a selection of the finest Aboriginal art from all regions. Paintings, sculpture, barks and works on paper.
By appointment only

Cooks Hill Galleries

67 Bull Street, Newcastle 2300
Tel 02 4926 3899
Fax 02 4926 5529
mahmw@hunterlink.net.au
www.cookshill.com
Representing Arthur Boyd, Sidney Nolan, Fred Williams, Charles Blackman, John Olsen, John Perceval, Russell Drysdale, Norman Lindsay, Brett Whiteley, Tom Roberts, Arthur Streeton, Frederick McCubbin, Ray Crooke, Jeffrey Smart and Charles Conder.
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, Blaze Blazeski, Janik Bouchette, Grace Burzese, Pamela Cowper, Rachel Douglass, Mark Draper, Ivor Fabok, Peter Godwin, Ulvi Haagenen, Madeleine Halliday, Nigel Harrison, Paul Hopmeier, David Horton, Geoff Ireland, Jennifer Johnson, Ian McKay, Brian Koerber, Anita Larkin, Michael Le Grand, Russell McQuilty, Campbell Robertson-Swann, Tony Slater, Phillip Spelman, David Teer, Willemina Villari, Cathy Weiszmann and David Wilson.
Wed – Sat 11 – 5

Deutscher-Menzies Pty Ltd

Fine Art Auctioneers and Valuers
12 Todman Avenue, Kensington 2033
Tel 02 8344 5404 Fax 02 8344 5410
sydney@deutschermentzies.com
www.deutschermentzies.com
National Director: Damian Hackett
The leading Australian owned art auctioneers and valuers. Auctions: 14 and 15 September, Melbourne; 7 and 8 December, Sydney.
Mon – Fri 9 – 5.30

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.
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 museum quality paintings and works on paper by twentieth century and contemporary artists. Changing exhibitions monthly.
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
Directors: Anne and Ian Smith
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, set against the backdrop of the magnificent Kangaroo Valley escarpment on three hectares of sculptured park. Only two hours south of Sydney but a world away from the mainstream of commercial galleries and the busy city.
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@gallery460.com
www.gallery460.com
Directors: Christopher and Melinda Borg
Fine art dealers, twentieth century and contemporary art; changing exhibitions, eight hectare sculpture park.
Tues – Sun 10 – 5

Gallery Gondwana Australia

7 Danks Street, Waterloo 2017
Tel 02 8399 3492 Fax 02 9310 1873
sydney@gallerygondwana.com.au
www.gallerygondwana.com.au
Director: Roslyn Premont Lali
New Gallery in Sydney! 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.
4 – 25 October: 'The Wall': paintings by Rusiate
October – November: Svien Koningen.
Tues – Sat 11 – 5.30, or by appointment

Gallery Savah

20 Glenmore Road, Paddington 2021
Tel 02 9360 9979
Fax 02 9331 6993
savah@savah.com.au
www.savah.com.au
Director: Savah Hatzis
Changing monthly exhibitions. Representing Australian and international artists in paintings and graphics. Specialists in Aboriginal painting from the Utopia Region, NT. Works by Charles Blackman, Arthur Boyd, David Boyd, Frank Hodgkinson, Emily Kngwarreye, Glory Ngarla, Anna Petyarre, Gloria Petyarre, Nancy Petyarre, Minnie Pwerle, Emanuel Raft, David Rankin, Al Skaw, Philip Stallard, Nico Vrieling, Barbara Weir and James Whittington.
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. Advisers to corporate and private clients. Valuations, restorations, paintings purchased. Significant works by Howard Arkley, Charles Blackman, Arthur Boyd, John Brack, Andrew Browne, Rupert Bunny, Criss Canning, Peter Cooley, Ray Croke, Robert Dickerson, William Dobell, Russell Drysdale, Donald Friend, Rosalie Gascoigne, James Gleeson, Joy Hester, Cherry Hood, Linde Ivimey, John Kelly, David Larwill, Norman Lindsay, Frederick McCubbin, Sidney Nolan, John Olsen, John Perceval, Margaret Preston, Lloyd Rees, Jeffrey Smart, Arthur Streeton, Freddie Timms, Albert Tucker, Brett Whiteley, Fred Williams and Walter Withers.
To 18 September: Works on Paper
21 September – 16 October: Linde Ivimey & Freddie Timms
19 October – 13 November: Arthur Boyd & Fred Williams
From 16 November: Mark Douglass.
Mon – Fri 11 – 6, Sat 11 – 5, Sun 2 – 5

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 diverse range of contemporary visual art, sculpture and photography by leading Australian and international artists. Visit our website for a look at our extensive online stockroom selection.
Wed – Fri 11 – 6, Sat – Sun 12 – 5

Hardware Picture Framing & Hardware Fine Art

Ground Floor, 6 Prentice Lane, Willoughby 2068
Tel 02 9958 1719
hardwarefineart@iprimus.com.au
Conservation framing, canvas stretching and art installation. Serving artists for over ten years.

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 25 September: Sheila White
4 – 30 October: Milanda de Mont
1 – 27 November: Anthony O'Carroll
Gallery 2: Changing monthly group exhibitions by Gallery artists.
Tues – Sun 10 – 6

Hazelhurst Regional Gallery & Arts Centre

782 Kingsway, Gympie 2227
Tel 02 8536 5700
Fax 02 9542 8592
amerlak@ssc.nsw.gov.au
www.hazelhurst.com.au
Director: Michael Rolfe
A major public and community gallery with changing exhibitions, comprehensive arts centre, theatre, gallery shop and terrace café.
Daily 10 – 5, closed Good Friday, Christmas Day and Boxing Day

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, focusing on twentieth century and contemporary Australian and international art of all disciplines.
To 3 September: 'Connecting Art and Design in Early Post War Sydney': Marion Hall Best, Margaret Jaye and Margot Lewers
8 September – 15 October: 'One No Many Yeses': In collaboration with University of NSW Centre for Contemporary Art & Politics
20 October – 26 November: '(Going) Out There': Artists visiting University of NSW Fowler's Gap Research Station.
Mon – Sat 10 – 5,
closed Sun and public holidays

Jinta Desert Art Gallery

Ground Floor, 120 Clarence Street (cnr King and Clarence Streets), Sydney 2000
Tel 02 9290 3639
Fax 02 9290 3631
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 Margaret Ackland, Melissa Hirsch, Lyndall Adams, Brent Young and Marcia O'Sullivan.
Mon – Fri 9 – 5, Sat 9 – 4, Sun 10 – 2

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.com
www.kingstreetgallery.com.au
ACGA Member.
Representing: Jo Bertini, John Bokor, Andrew Christofides, Elisabeth Cummings, Gail English, Salvatore Gerardi, Jon Gintzler, Hardy and Strong, Robert Hirschmann, James Jones, Jan King, Martin King, Alexander McKenzie, Idris Murphy, Amanda Penrose Hart, Jenny Sages, Wendy Sharpe, Kim Spooner, John Turier and Emma Walker. Extensive stockroom selection. Approved valuer for the Cultural Gifts Program.
Tues – Sat 11 – 6

Legge Gallery

183 Regent Street, Redfern 2016
Tel 02 9319 3340 Fax 02 9319 6821
enquiries@leggegalleries.com
www.leggegalleries.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, Alan Jones, Madeline Kidd, Bryan King, Steve Kirby, Ingo Kleinert, Pat Larter, Richard Lewer, Peter Liiri, Emma Lohmann, Tony McDonald, Shelagh Morgan, 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
Monthly exhibitions of paintings, works on paper and sculpture by contemporary Australian artists.
Mon – Sat 10.30 – 5.30, Sat 11 – 5, Sun 1 – 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
With a permanent collection of contemporary Australian art, regular touring exhibitions and changing displays of local art.
Tues – Fri 10 – 4, Sat 10.30 – 2.30

Liverpool Street Gallery

243a Liverpool Street, East Sydney 2010
Tel 02 8353 7799
Fax 02 8353 7798

info@liverpoolstgallery.com.au

www.liverpoolstgallery.com.au

Directors: James Erskine and William Nuttall

Representing Rick Amor, Tony Bevan (UK), Enrique Martinez Celaya (USA), Gunter Christmann, Steven Harvey, David Keeling, John Kelly, Kevin Lincoln, David Serisier, Peter Sharp, Kate Turner, Dick Watkins, Karl Wiebke and Magdalena Wozniak.
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.mq.edu.au

A changing exhibition program with related publications, education and public programs for the campus community, schools and the general community.

5 September – 31 October: 'Berowra Visions: Margaret Preston and Beyond': exploring the conceptual nature of occupation and its relationship to place through the work of Margaret Preston in Berowra from 1932–39. With the significant new discovery of the hooked rag rugs made by Preston in Berowra this exhibition reveals the artist in her personal space – the home in the bush environment that inspired the further development of her work.
Mon – Thurs 10 – 5, Sat 10 – 4 for major exhibitions

Maitland Regional Art Gallery

230 High Street, Maitland 2320

Tel 02 4934 9859

Fax 02 4933 1657

artgallery@maitland.nsw.gov.au

www.mrag.org.au

Maitland Regional Art Gallery hosts a vibrant calendar of ever changing exhibitions which promote visual arts and craft in the region. From the Gallery Shop, you can purchase unique gifts of original art for your family, friends or yourself.
To 2 October: 'Golden Threads': the Chinese in Regional NSW 1850–1950; Greg Leong, 'Made in China (II)'
7 October – 20 November: 'Revealing Secret Treasures': The Reg and Sally Richardson Collection, a Manning Regional Art Gallery touring show.
Tues – Sun 10 – 5, closed Mondays and public holidays

Manly Art Gallery and Museum

West Esplanade (next to Oceanworld)

PO Box 82, Manly 1655

Tel 02 9949 1776 Fax 02 9948 6938

artgallery@manly.nsw.gov.au

www.manly.nsw.gov.au

Director: Therese Kenyon

9 September – 6 November: Tubular Cells (Part of the 2005 Manly Arts Festival).

Toured by Silicon Pulp Gallery). David Hancock and Warren Langley
11 – 27 November: Northern Beaches College of TAFE – Brookvale graduating students' exhibition;
Jill Carter Hansen: 'Travelling Light'.
Tues – Sun 10 – 5

Marlene Antico Fine Arts

120 Hargrave Street, Paddington 2021

Tel 02 9362 0282

antico@bigpond.com

www.marleneantico.com.au

The gallery specialises in representing Australian contemporary artists including Bruno Leti, Franco Paisio, Jenni Mumford, David Rose, Chris Antico and others.

The gallery also boasts an impressive stock room which has paintings, etchings and watercolours by Australia's leading artists Charles Blackman, Brett Whiteley, Ray Crooke, Robert Dickerson, Donald Friend, Norman Lindsay, Sidney Nolan, Margaret Olley, Garry Shead and many more.
Entries for the Paddington Art Prize close 1 November.
Tues to Sat 11 – 6, Sun 12 – 4

Martin Browne Fine Art

at the Yellow House

57–59 Macleay Street, Potts Point 2011

Tel 02 9331 7997 Fax 02 9331 7050

mbfayellowhouse@ozemail.com.au

www.martinbrownefineart.com

A selection of contemporary Australian art works by Roy Jackson, Chris Langlois, Aida Tomescu, Tim Maguire, Ildiko Kovacs, Rozee Cutrone, Neil Frazer, Christine Johnson, McLean Edwards, Paul Dibble, Savanhdary Vongpoothorn, Michael Cusack and A.J. Taylor.
Tuesday – Sunday 11 – 6

Maunsell Wickes

at barry stern galleries

19 Glenmore Road, Paddington 2021

Tel 02 9331 4676 Fax 02 9380 8485

mw_art@bigpond.net.au

www.maunsellwickes.com

Directors: Dominic Maunsell and Ted Wickes

The longest running gallery in Sydney, specialising in contemporary Australian painting, works on paper and sculpture. Exhibitions changing monthly.
Tues – Sat 11 – 5.30, Sun 1 – 5

Michael Carr Art Dealer

124A Queen Street, Woollahra 2025

Tel 02 9327 3011

Fax 02 9327 3155

info@michaelcarr.net

www.michaelcarr.net

Sale and exhibition of international and Australian paintings and sculpture, representing Ron Robertson-Swann, Michael Taylor, Pat Harry, Judy Cassab, Richard Allen, James McGrath, Tony Lloyd, Darren Wardle, Stephen Haley and David Harley.
Tues – Fri 10 – 6, Sat 10 – 5, Sun 12 – 5

Michael Nagy Fine Art

53 Jersey Road, Woollahra 2025

Tel 02 9327 2966

Mobile 0410 661 014

michael@nagyfineart.com.au

www.nagyfineart.com.au

Michael Nagy Fine Art exhibits contemporary Australian art and modern Australian and international art.
Tues – Sat 11 – 6, Sun 12 – 5

Miles Gallery

Shop 17, Dural Mall, Kenthurst Road,
Round Corner, Dural 2158

Tel 02 9651 1688

Phillip Hay, sculpture; Wayne Miles, Sydney series on glass; local and other artists.

Works on paper, investment and decorative. Expert framing and restoration.

Mon – Fri 9 – 5.30, Sat 9 – 3, Sun 10 – 3

Closed first Sunday of each month, and public holidays

Moree Plains Gallery

cnr Frome and 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.

To 10 September: Archibald Prize: works from the touring exhibition of Australia's most well known portrait competition
16 September – 15 October: 'Childsplay'
21 October – 19 November: 'In enemy hands'

From 21 November: 'Widening our horizons'.

Free admission.

Mon – Fri 10 – 5, Sat 10 – 2,

or by appointment

Museum of Contemporary Art

140 George Street, Circular Quay,

The Rocks, Sydney 2000

Tel 02 9245 2400

Fax 02 9252 4361

www.mca.com.au

The Museum of Contemporary Art opened in 1991 on one of the most spectacular sites in the world. Australia's only museum dedicated to exhibiting, interpreting and collecting contemporary art from across Australia and around the world, it has an international reputation for excellence.
7 September – 13 November: Primavera 2005
22 September – 27 November: 'Interesting Times': Focus on contemporary Australian art
To 13 November: MCA Collection: New Acquisitions in Context.

FREE admission thanks to leading sponsor Telstra.

Daily 10 – 5, closed Christmas Day

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

Director: Dr Janice Lally

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 – 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

Regular exhibitions featuring artists living and working in and around Nimbin and the North Coast. Artists include Christine Robinson, Ian Pearson, Shirley Miller, Ruth Sutter, Suzy Gourley and many more. Sculpture, ceramics, engraved glass, prints, jewellery, felt, furniture and other art forms 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

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@rexiwin.com

www.rexiwin.com

The gallery represents important Australian and international artists as well as emerging artists. A changing exhibition program every three to four weeks and an impressive stockroom viewable by appointment.
Tues – Sat 11 – 5.30, or by appointment

Richard Martin Art

98 Holdsworth Street, Woollahra 2025
Tel 02 9327 6525
Fax 02 9327 6524
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 – Sat 11 – 6, Sun 1 – 5

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

8 Soudan Lane (off 27 Hampden Street), Paddington 2021
Tel 02 9331 1919
Fax 02 9331 5609
oxley9@roslyn9.com.au
www.roslyn9.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 Parekowihi, 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

Sauc Gallery

116 Fitzroy Street
Surry Hills 2010
Tel 02 9380 5547
Fax 02 9380 5572
philippe@saucgallery.com.au
www.saucgallery.com.au
Director: Philippe Marie-Sainte
Art is what makes life more interesting than art. Emerging and established artists. Artwork for sale and for rent.
September: Tighes Hill comes to Surry Hills (part II): New selection of exciting artists from Newcastle
October: Leesa Cunningham
November: Ann Gordon.
Tues – Fri 10 – 5, Sat – Mon 12 – 5

Savill Galleries

156 Hargrave Street, Paddington 2021
Tel 02 9327 8311
Fax 02 9327 7981
enquiry@savill.com.au
www.savill.com.au
Director: Denis Savill
Exhibitions by leading Australian artists including Boyd, Blackman, Benjamin, Crooke, Dickerson, Olsen, Nolan, Shead and Smart. Extensive stockroom.
Mon – Fri 10 – 6, Sat 11 – 5, Sun 2 – 5 (during exhibitions)

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, Xu Bing, Marion Borgelt, Dadang Christanto, Shane Cotton, Daniel Crooks, 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, Lynne Roberts-Goodwin, Stelarc, Tim Storrier, Imants Tillers, Kimio Tsuchiya, Jennifer Turpin, Hossein Valamanesh, Guan Wei, Philip Wolfhagen, John Young, Estate of John Davis, Estate of Paul Partos.
To 17 September: Hilarie Mais
22 September – 15 October: Janet Laurence; Daniel Crooks
20 October – 12 November: Imants Tillers.
Tues – Fri 10 – 6, Sat 11 – 6

S.H. Ervin Gallery

National Trust Centre
Watson Road, Observatory Hill, (off Argyle Street), The Rocks, Sydney 2000
Tel 02 9258 0173
Fax 02 9251 4355
shervingallery@nsw.nationaltrust.org.au
www.nsw.nationaltrust.com.au/ervin.html
One of Sydney's leading public art galleries presents a program of changing exhibitions of Australian art, exploring historical and contemporary themes. Features annual exhibitions, 'Salon des Refuses', 'Portia Geach Memorial Award' and 'The Year in Art'.
Tues – Sun 11 – 5, closed Mon and public holidays

Sidewalk Tribal Gallery

W1 Danks Street, Waterloo 2017
Tel 02 9699 5006 Fax 02 9699 5007
luke@sidewalkgallery.com.au
www.sidewalkgallery.com.au
Director: Luke Hoggett
Antique and traditional African sculpture representing more than eighty-five cultures collected from twenty-six countries across Africa. Ethnic jewellery and other items of adornment, both antique and contemporary, from every continent.
Tues – Sat 10 – 5.30, Sun 1 – 5

Sir Hermann Black Gallery

Level 5, Wentworth Building, cnr City Road and Butlin Avenue, 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. Exhibiting the Blake Prize for Religious Art 2005.
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 creative Australian 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, Marilyn Fairskye, Anne Ferran, Petrina Hicks, Shayne Higson, Mark Kimber, Steven Lojewski, Ricky Maynard, Anne Noble, Polixeni Papapetrou, Trent Parke, Bronwyn Rennex, Michael Riley, Glenn Sloggett, Robyn Stacey, Danielle Thompson, Stephanie Valentin and William Yang.
7 September – 8 October: Mark Kimber, Rebecca Shanahan
12 October – 12 November: Trent Parke, Robyn Stacey.
Tues – Sat 11 – 6

Sturt Gallery

Range Road, PO Box 34, Mittagong 2575
Tel 02 4860 2083
Fax 02 4860 2081
mpatey@sturt.nsw.edu.au
www.sturt.nsw.edu.au
Sturt Gallery offers the finest in Australian contemporary craft and design. Exhibitions each month.
Sturt Café: Wed – Sun 10 – 4
Gallery: Daily 10 – 5

Sullivan+Strumpf Fine Art

44 Gurner Street, Paddington 2021
Tel 02 9331 8344
Fax 02 9331 8588
art@ssfa.com.au
www.ssfa.com.au
Directors: Ursula Sullivan and Joanna Strumpf
Representing Sydney Ball, Emily Portmann, VR Morrison, Darren Sylvester and Elena Vlassova. Buying and selling contemporary art.
Tue – Fri 10 – 6, Sat 11 – 5

Tim Olsen Gallery

76 Paddington Street, Paddington 2021
Tel 02 9360 9854
Fax 02 9360 9672
tim@timolsengallery.com
www.timolsengallery.com
Specialising in contemporary Australian painting and sculpture. Changing exhibitions by gallery artists including John Olsen, David Larwill, Philip Hunter, David Bromley, Melinda Harper and Matthew Johnson.
To 17 September: Marie Hagerty
20 September – 8 October: Charlie Sheard
11 – 29 October: Tim Summerton
1 – 19 November: Angus McDonald
From 22 November: Robert Malherbe.
Tues – Fri 11 – 6, Sat 11 – 5

Tim Olsen Gallery Annex

72a Windsor Street, Paddington 2021
Tel 02 9361 6205
September: Group Show
October: Group Show
1 – 19 November: Angus McDonald drawings.

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, Sir Lionel Lindsay, Norman Lindsay, Sydney Long, Max Mannix, B.E. Minns, Albert Namatjira, Keith Naughton, Sidney Nolan, Margaret Olley, Margaret Preston, Hugh Sawrey, Tim Storrier, James Willebrand and more. To view all works exhibited visit our website.
Daily 9 – 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
Featuring original signed limited edition lithographs by Nelson Mandela and African inspired artworks by a variety of local and international artists.
Daily 10 – 5

Trevor Victor Harvey Gallery

515 Sydney Road, Seaforth 2092
Tel 02 9907 0595
Fax 02 9907 0657

trevorharvey@tvhgallery.com.au
www.tvhgallery.com.au

Directors: Trevor and Skii Harvey
Notably eclectic exhibitions featuring a monthly rotation of contemporary paintings and sculpture with select investment pieces from established and emerging Australian and international artists.
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
Representing contemporary Australian artists including John Bursill, Liz Coats, Tony Coleing, Marea Gazzard, Christopher Hodges, Emily Kame Kngwarreye, Peter Maloney, Makinti Napanangka, Walangkura Napanangka, Ningura Napurrula, Gloria Petyarre, Lorna Naganangka, Angus Nivison, Kylie Stillman, Ronnie Tjampitjinpa, Warlimpirrnga Tjapaltjarri, George Tjungurrayi, George Ward Tjungurrayi and John R Walker. Utopia Art Sydney represents Papunya Tula artists in Sydney.
Tues – Fri 10 – 5, Sat 11 – 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.uts-gallery.uts.edu.au
Curator: Tania Creighton
UTS Gallery is a public gallery presenting vibrant monthly exhibitions by local, national and international artists, designers and architects. UTS Gallery is currently accepting proposals for its future programs.
To 9 September: 'Making Silence'
20 September – 21 October: 'Made Known'
From 1 November: 'Enfold': Fiona Hall and Fiona MacDonald.
Tues – Fri 12 – 6

Wagner Art Gallery

39 Gurner Street, Paddington 2021
Tel 02 9360 6069
Fax 02 9361 5492

wagnerart@bigpond.com
www.wagnerartgallery.com.au
Directors: Shirley Wagner and Nadine Wagner

Wagner Art Gallery has been synonymous with great Australian Art for the past twenty-seven years and is recognised for representing the work of the modern masters – the elite artists. The Gallery is also committed to the established contemporary artists of the twenty-first century along with focusing on the talented but younger and less exposed – the emerging artists. Monthly exhibitions showcase the best of contemporary Australian art and provide a

variety of options for collectors.

3 – 29 September: Ernesto Arrisueno and Neil Taylor
1 – 27 October: Patrick Carroll, Landscapes of the Blue Mountains
29 October – 23 November: Robert Juniper.
Mon – Sat 10.30 – 6, Sun 1 – 6

Watters Gallery

109 Riley Street, East Sydney 2010
Tel 02 9331 2556
Fax 02 9361 6871

info@wattersgallery.com
www.wattersgallery.com
Watters Gallery opened in 1964. The inaugural directors remain as current directors.
6 September – 1 October: Helen Eager, paintings, paper and prints; Virginia Coventry, paintings
4 – 29 October: Ken Whisson, paintings and drawings; Ruth Waller, paintings
1 – 26 November: James Gleeson, paintings and drawings; Frank Littler, paintings.
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.wollongongcitygallery.com
One of the largest regional art museums in Australia, with a major collection of contemporary Aboriginal, Asian and Illawarra colonial art. Free admission.
3 September – 6 November: Di Longley: Tracing the Echo: Artist books and folios from 1978 – 2001. Toured by Country Arts SA
10 September – 23 October: Pro Hart: Retrospective. Paintings, etchings and sculptures. A Monash Gallery of Art touring exhibition
10 September – 23 October: Val Sutherland. Dioramas exploring themes of a darker purpose
From 29 October: 'Gambling in Australia: Thrills, Spills and Social Ills': A Powerhouse Museum touring exhibition exploring the history of gambling in Australia
29 October – 27 November: Laurens Tan: Daze of Our Lives. An installation exploring the interactions between game and probability theory and the less rational world of gambling.
Tues – Fri 10 – 5, Sat – Sun and public holidays 12 – 4, closed Good Friday, Christmas Day, Boxing Day and New Year's 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

ACT

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_Gallery/index.asp
Director: Nancy Sever
To 25 September: Janet Laurence Survey
29 September – 30 October: John Peart
Paintings 1964–2004
From 3 November: Jean Bellette, A Retrospective.
Wed – Sun 12 – 5

Beaver Galleries

81 Denison Street, Deakin 2600
Tel 02 6282 5294
Fax 02 6281 1315
mail@beavergalleries.com.au
www.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.
8 – 26 September: Warlukurlangu Artists, Shorty Jangala Robertson; Avital Sheffer, ceramics
26 September – 13 October: Group exhibition of selected gallery artists
13 – 31 October: Bruce Howlett, paintings; Prue Venables, Patsy Hely and Neville French, porcelain
3 – 21 November: Malcolm Utley, paintings; Tony Hanning, glass.
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.
9 September – 14 October: Wendy Sharpe, paintings
28 October – 20 November: Elisabeth Cummings
From 28 November: 'Utopia Revisited'.
Wed – Sun 11 – 6

Impressions on Paper Gallery

225 La Perouse Street, Red Hill 2603
Tel 02 6161 3185
Fax 02 6161 6582
impressionsonpaper@actewagl.net.au
www.impressionsonpaper.com.au
Director: Jane Whiting
Dealing in limited edition prints by Australian contemporary artists and printmakers. Artists include Garry Shead, Wendy Sharpe and Jenny Sages.
Thurs – Sun 11 – 5

National Gallery of Australia

Parkes Place, Canberra 2600
Tel 02 6240 6502
Fax 02 6240 6561
www.nga.gov.au
Home to the national collection of more than 100,000 works across four main areas: Australian art, Aboriginal and Torres Strait Islander art, Asian art and international art.
To 9 October: National Sculpture Prize and Exhibition 2005
To 6 November: Bill Viola
To 4 December: 'Moist': Watercolours from the Australian collection
From 11 November: Transformations: The language of craft
From 26 November: The woodcuts of Helen Frankenthaler.
Daily 10 – 5, closed Christmas Day

National Portrait Gallery

Old Parliament House, King George Terrace, Canberra 2600
Commonwealth Place, Canberra 2600
Tel 02 6273 1307
Fax 02 6270 8181
npg@dcita.gov.au
www.portrait.gov.au
'Giving a Face to the Nation' – the National Portrait Gallery aims to increase the understanding of the Australian people – their identity, history, creativity and culture – through portraiture. There is always something new to see at the National Portrait Gallery with an ongoing program of exhibitions at the gallery's two exhibition spaces at Old Parliament House and Commonwealth Place by Lake Burley Griffin.
Old Parliament House:
16 September – 27 November: Cecil Beaton: Portraits, National Portrait Gallery of London – touring exhibition
Commonwealth Place:
3 September – 6 November: Headspace V1: Who am I.
Old Parliament House 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 and in stock: prominent and emerging Australian contemporary artists including: Boyd, Cassab, P. Churcher, Coburn, Crooke, Cullen, de Teliga, Dickerson, Firth-Smith, Graham, Grant, Green, Griffen, Griffiths, Harris, Harry, Hodgkinson, Jacks, Juniper, Kelly, Kngwarreye, Leach-Jones, Larter, Larwill, Lester, Leti, Looby, Lynn, Martin, McInnis, Nolan, Olsen, Perceval (Celia), Proud, Schlieper, Shead, Shearer, Sibley, Storrier, Warren and Woodward.
Wed – Sun 10 – 5

Victoria

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 17 September: Hector Burton, solo exhibition
21 September – 15 October: Lorna Brown Napanangka, solo exhibition; Delilah Freddy, solo exhibition
21 October – 12 November: 'Women from Warmun': a collective exhibition
1 – 12 November: Pedro Wonaemirri, solo exhibition, Depot Gallery, 2 Danks Street, Waterloo, Sydney
14 – 20 November: Peggy Napangardi Jones, solo exhibition, Shapiro Gallery, 162 Queen Street, Woollahra, Sydney
From 18 November: James Iyuna and Melba Gunjarrwanga, joint exhibition; Kathleen Petyarre, solo exhibition.
Mon – Fri 10 – 6, Sat 11 – 5, or by appointment

Alison Kelly Gallery

10 Woodside Crescent, Toorak 3142
Mobile 0417 542 691
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.
By appointment only

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 Gallery, Yinnar

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

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 and Charles Green, Peter Callas, Karen Casey, Rose Farrell and George Parkin, Sue Ford, Cherry Hood, Guo Jian, Janet Laurence, Dani Marti, Ross Moore, Robert Owen, David Ralph, Eugenia Raskopoulos, Jacky Redgate, Julie Rrap, Wilson Sheih, Phaptawan Suwannakudt, Imants Tillers and Gosia Wlodarczak.
Tues – Fri 11 – 5, Sat 11 – 4

Arts Project Australia

24 High Street, Northcote 3070
Tel 03 9482 4484
Fax 03 9482 1852
info@artsproject.org.au
www.artsproject.org.au
Director: Lena Cirillo
Innovative studio and gallery with exciting calendar of exhibitions and collection of works featuring the 'outsider art' genre.
Mon – Fri 9 – 5, Sat 10 – 12, or by appointment

Australian Art Resources – Melbourne

77 City Road, Southbank 3006
Tel 03 9699 8600
Fax 03 9696 5096
info@artresources.com.au
www.artresources.com.au
Fine Art Consultancy specialising in collection development and management.
Art Rental service. Visitors welcome to view work by leading Australian artists.
Mon – Fri 9 – 6, Sat by appointment

Australian Centre for Contemporary Art

111 Sturt Street, Southbank 3006
Tel 03 9697 9999
Fax 03 9686 8830
info@accaonline.org.au
www.accaonline.org.au
Executive Director: Kay Campbell
Artistic Director: Juliana Engberg
The Australian Centre for Contemporary Art (ACCA) is at the frontier of Melbourne's new cultural infrastructure. Operating as a kunsthalle, or temporary exhibitions space within the local, national and international context, ACCA is Melbourne's premier contemporary art space presenting the very latest in artistic practice in a changing program of exhibitions, events and

education programs all featuring the most challenging, innovative and creative visual art of our time.
Free admission.
Tues – Sun 11 – 6, open public holidays (except Christmas Day and Good Friday),
Mon 10 – 5 by appointment only

Australian Contemporary Aboriginal Art

129 Little Turner Street
Abbotsford 3167
Tel 03 9415 6422
Fax 03 9415 6522
Mobile 0412 552 295
art@contemporaryaboriginalart.com.au
www.contemporaryaboriginalart.com.au
Specialising in Western Desert and Utopia artists. Highest quality paintings at affordable prices. Wholesaling and investment seminars also available.
By appointment only

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 artists represented by Australian Galleries.
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 works on paper by artists represented by Australian Galleries.
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 sale.
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

Catherine Asquith Gallery

Ground Floor, 130 Flinders Street
Melbourne 3000
Tel 03 9654 7257
artworks@netspace.net.au
www.catherineasquithgallery.com
Director: Catherine Asquith
Australian, Asian and European contemporary art. Regular exhibitions in a variety of media. See our website for more details.
Tues – Sat 10 – 6, Sun 2 – 5 (during exhibitions)

Charles Nodrum Gallery

267 Church Street, Richmond 3121
Tel 03 9427 0140 Fax 03 9428 7350
gallery@charlesnodrumgallery.com.au
www.charlesnodrumgallery.com.au
Exhibiting and dealing in a broad range of modern and contemporary Australian and international paintings, works on paper and sculpture for corporate and private collectors. Artists represented: Alberts, Aspden, Boyd, Breninger, Brown, Chandler, Coleing, Cox, Gleeson, Headlam, Howard, Johnson, Klein, MacFarlane, Morgan, Murray-White, Olitski, Parks, Peart, Plapp, Rego, Robertson-Swann, Stuart, Thalassoudis, Thomson, Vickers, Warren & Estates of Brown, Halpern, Kaiser, Lynn, Rapotec, Shannon, Tanner, Upward and Vickery.
15 September – 8 October: 21st Birthday Exhibition
11 – 29 October: Stewart MacFarlane and Arthur Wicks
1 – 19 November: Kristin Headlam and Paula Rego (UK)
From November 22: Jim Thalassoudis and Jenny Rodgerson.
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
Contemporary Australian paintings and works on paper, prints, sculpture, ceramics, photography and glass.
To 1 October: Sue Lovegrove, paintings
4 – 22 October: Matthew Johnson, paintings
25 October – 19 November: Philip Wolfhagen, paintings
From 22 November: Gwyn Hanssen Pigott, ceramics.
To preview these exhibitions please contact the gallery.
Tues – Fri 10.30 – 5, Sat 11 – 5

Contemporary Art Australia & Associates

Joan Gough Studio Gallery
328 Punt Road, South Yarra 3141
Tel 03 9866 1956 03 9867 2939
03 9866 8283

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. CAA is a non-profit entity, a non-profit association of artists who wish to explore the modern and commercial aspects of contemporary expression and present day practices in art. Group activities from 8pm, the first Monday of every month. Discussions on evolving works, solo and group exhibitions monthly. Quarterly newsletter, prize exhibition, workshops, study groups and interstate tours arranged. Subscription \$60.

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/

Established 1938, C.A.S. is a non-profit organisation run by and for artists, holding at least two major exhibitions annually, changing displays of members' works at Richmond and Fitzroy libraries, and various activities and social events.

3 – 23 October: C.A.S. Inc. Members' Exhibition 2005.

Daily 11 – 6

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

9 September – 2 October: 'Because I Know You': Digital and photo media artists Jackie Felstead, Luisa Rausa, Teresa O'Neill and Craig Cole explore readings of identity

14 October – 6 November: 'Anita: A Group Show': In 2003 artist Anita Kuhnell took her own life. This exhibition brings Anita's friends together to illuminate the hidden pain, both mental and physical, that many artists transcend with their art

From 18 November: 'Let no ambition mock their useful toil': Celebrating the sesquicentenary of the eight hour working day. Wed – Sat 11 – 5, Sun 1 – 5, closed public holidays

Deutscher-Menzies Pty Ltd

Fine Art Auctioneers and Valuers

1140 Mavern Road, Malvern 3144

Tel 03 9822 1911 Fax 03 9822 1322

artauctions@deutschermentzies.com

www.deutschermentzies.com

Executive Director: Chris Deutscher

Managing Director: Rodney Menzies

The leading Australian owned art auctioneers and valuers. Auctions 14 and 15 September, Melbourne; 7 and 8 December, Sydney.

Mon – Fri 9 – 5.30

Dickerson Gallery

2A Waltham Street, Richmond 3121

Tel 03 9429 1569 Fax 03 9429 9415

melbourne@dickersongallery.com.au

www.dickersongallery.com.au

Director: Stephan Nall

Exhibiting original works by contemporary Australian artists with monthly solo and group exhibitions. Stockroom works include photographs, prints, assemblages, paintings, drawings and sculpture. The Paper Room is a dedicated space for works on paper.

To 25 September: Max Linegar, drawings; Jason Cordero, paintings

27 September – 23 October: Marco Luccio, paintings and new works on paper

25 October – 20 November: 'Super Art' – Art for Investment at Dickerson Gallery.

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 Gabrielle Pizzi

Level 3, 75-77 Flinders Lane,

Melbourne 3000

Tel 03 9654 2944 Fax 03 9650 7087

ACGA Member

gallery@gabriellepizzi.com.au

www.gabriellepizzi.com.au

Director: Samantha Pizzi

Representing contemporary Australian Aboriginal artists from the remote communities of Papunya, Balgo Hills, Utopia, Aurukun, Haasts Bluff, Maningrida and Tiwi Islands, as well as artists H. J. Wedge, Michael Riley, Brook Andrew, Julie Gough, Christian Thompson, Leah King-Smith and Lorraine Connelly.

Tues – Fri 10 – 5.30, Sat 11 – 4

Geelong Gallery

Little Malop Street, Geelong 3220

Tel 03 5229 3645 Fax 03 5221 64411

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.

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. Advisers to corporate and private clients. Valuations, restorations, paintings purchased. Significant works by Howard Arkley, Charles Blackman, Arthur Boyd, John Brack, Andrew Browne, Rupert Bunny, Criss Canning, Peter Cooley, Ray Crooke, Robert Dickerson, William Dobell, Russell Drysdale, Donald Friend, Rosalie Gascoigne, James Gleeson, Joy Hester, Cherry Hood, Linde Ivimey, John Kelly, David Larwill, Norman Lindsay, Frederick McCubbin, Sidney Nolan, John Olsen, John Perceval, Margaret Preston, Lloyd Rees, Jeffrey Smart, Arthur Streeton, Freddie Timms, Albert Tucker, Brett Whiteley, Fred Williams and Walter Withers.

To 4 September: Peter Cooley

7 September – 9 October: Arthur Boyd & Fred Williams

From 9 November: Sidney Nolan.

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

Greythorn Galleries

462 Toorak Road, Toorak 3142

Tel 03 9826 8637 Fax 03 9826 8657

art@greythorn galleries.com.au

www.greythorn galleries.com.au

Specialising and promoting Australian artists for investment and enjoyment, advice to young collectors, with over thirty years experience in the Australian art market. Mon – Fri 10 – 5.30, Sat 10 – 5, Sun 2 – 5 (exhibitions only)

Hamilton Art Gallery

107 Brown Street, Hamilton 3300

Tel 03 5573 0460 Fax 03 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

25 St Edmonds Road, Prahran 3181

Tel 03 9525 2808 Fax 03 9525 2633

gallery@helengory.com

www.helengory.com

Director: Helen Gory

Representing cutting edge Australian artists. Collecting and investing begins here. Paintings and photography. This is an opportune time to familiarise yourself with the gallery and invest with confidence.

Tuesday – Saturday 11 – 6

Ian Banks Smith Online

Tel 03 9572 2411 Fax 03 9572 2037

mail@ianbanks smith.com

www.ianbanks smith.com

Representing one of Australia's foremost contemporary artists. Featuring paintings in oil and acrylic. Website updated regularly. Melbourne studio viewing by appointment

Indigenart

The Mossenson Galleries

17 Grattan Street, Carlton 3053

Tel 08 9388 2899 Fax 08 9381 1708

Mobile 0412 422 378

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.

Thurs – Fri 2 – 6, Sat – Sun 12 – 5 and by appointment

James Egan Gallery

7 Lesters Road

Bungaree 3352

Tel 03 5334 0376 Fax 03 5334 0318

jamesegangallery@giant.net.au

www.jamesegangallery.com.au

Featuring the unique canvas, timber, watercolour, pastel and hide paintings of James Egan. Continually changing exhibitions.

Daily 9 – 6

Joshua McClelland Print Room

15 Collins Street (2nd floor),

Melbourne 3000

Tel/Fax 03 9654 5835

joshmcclelland@bigpond.com.au

Early Australian topographical prints, etchings, linocuts etc. Natural history prints. Oriental works of art.

Mon – Fri 10 – 5

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.

Mon – Fri 10 – 6, Sat 1 – 5, or by appointment

Libby Edwards Galleries

1046 High Street, Armadale 3143
Tel 03 9509 8292
Fax 03 9509 4696
melb@libbyedwardsgalleries.com
www.libbyedwardsgalleries.com
Monthly exhibitions of paintings, works on paper and sculpture by contemporary Australian artists.
Mon – Fri 10 – 5, Sat – Sun 11 – 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

[MARS] Melbourne Art Rooms

418 Bay Street, Port Melbourne 3207
Tel 03 9681 8425
Fax 03 9681 8426
tilly@marsgallery.com.au
www.marsgallery.com.au
Director: Andy Dinan
MARS, Melbourne's newest exhibition space, offers a unique backdrop of generous proportions showcasing outstanding contemporary art from emerging and established artists.
Tues – Sun 10 – 5 or by appointment

McClelland Gallery + Sculpture Park

390 McClelland Drive, Langwarrin 3910
Tel 03 9789 1671
Fax 03 9789 1610
info@mcclellandgallery.com
www.mcclellandgallery.com
Set on eight hectares of magnificent Australian native gardens, only one hour's drive from Melbourne, the McClelland Gallery + Sculpture Park houses an excellent collection of paintings and works-on-paper and an extensive collection of major works by leading Australian sculptors. The Gallery presents a vibrant program of exhibitions, public lectures and art events. Harry's Licensed Café now opens for special functions, weddings and corporate events. 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.
By appointment only

Metro 5 Gallery

1214 High Street, Armadale 3143
Tel 03 9500 8511 Fax 03 9500 8599
info@metro5gallery.com.au
www.metro5gallery.com.au
Manager: Andrea Candiani
Art Consultant: Sophie McNeur
Representing established and emerging artists: John Olsen, Tim Storrier, Jason Benjamin, Zhong Chen, Wendy Stavrianos, Anthony Lister, Yvette Swan, Yvonne Audette, David Laity, Tanya Hoddinott, Sharon Green, Victor Rubin, Jeffrey Makin, Mina Young, Locu Locu, Mari Hirata, Emma Langridge and Daniel Truscott.
To 18 September: Zhong Chen
21 September – 2 October: Spring Exhibition
5 – 23 October: Michael Peck and Chris Booth
27 October – 13 November: Jason Benjamin
From 16 November: Anthony Lister.
Tues – 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
www.mga.org.au
Director: Jane Scott
Gallery, gift shop, licensed café and sculpture park. One of Australia's leading public galleries, MGA presents diverse and constantly changing exhibitions in a wide range of media.
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
The Monash University Museum of Art (MUMA) is recognised for the quality and diversity of its exhibition and public programs, as well as the national significance of the Monash University collection of contemporary art. The Museum's activities include the development of exhibitions, as well as research, publishing, education and public programs; and the management and development of the Monash University Collection.
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.au
www.montsalvat.com.au
Montsalvat has much in common with a simple French Provincial village. Now a charitable Trust, providing a workplace and studios for artists. A superb venue for concerts, exhibitions and festivals. Montsalvat Café is open for lunch and dinner at the weekends.
Daily 9 – 5

National Gallery of Victoria

The Ian Potter Centre: NGV Australia
Federation Square
Corner Russell & Flinders Streets, Melbourne 3000
Tel 03 8620 2222
www.ngv.vic.gov.au
The home of Australian art
To 6 November: Flair: From Salon to Boutique
To 6 November: 'This & Other Worlds': Contemporary Australian Drawing
To 6 November: Deborah Halpern: Angel
From 12 November: Margaret Preston.
Daily 10 – 5

National Gallery of Victoria International

180 St Kilda Road, Melbourne 3000
Tel 03 8620 2222
A whole world of art.
To 2 October: 'Pictures of the Floating World': Japanese Prints from the Collection
To 6 November: Albrecht Dürer: Master of the Renaissance
To 2 October: Dutch Masters from the Rijksmuseum, Amsterdam
To 13 November: 'Skin'.
Daily 10 – 5

Nellie Castan Gallery

Level 1, 12 River Street, South Yarra 3141
Tel 03 9804 7366
Fax 03 9804 7367
mail@nelliecastangallery.com
www.nelliecastangallery.com
Representing emerging and prominent contemporary Australian artists working in the mediums of painting, photography and sculpture.
Tues – Sat 11 – 5, or by appointment

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
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 24 September: Rick Amor
27 September – 29 October: Martin Parr (UK)
2 – 26 November: Noel McKenna and John Kelly.
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.daylesfordartgallery.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

Pollock Gallery

270 Church Street, Richmond 3121
Tel 03 9427 0003 AH 03 9783 1410
Fax 03 9783 4737
Mobile 0401 256 992
carolepollock@bigpond.com
www.pollockgallery.com.au
Director: Carole Pollock
Committed to representing a select core of emerging and established contemporary Australian artists whose exceptional painting and drawing skills have won much acclaim.
Tue – Sat 11 – 6, Sun 12 – 5, 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. Presenting over ninety artists including Charles Blackman, Arthur Boyd, Jazmina Cininas, Louise Forthun, Belinda Fox, Rona Green, Kristen Headlam, Mark Howson, Adrian Kellett, Martin King, David Larwill, Jeffrey Makin, John Olsen, Lin Onus, Susan Pickering, Mark Schaller, Luke Sciberras, Gria Shead, Heather Shimmen and Tim Storrier.
8 September – 2 October: Martin King, recent paintings and works on paper
8 October – 5 November: Milan Milojevic 'Imaginary Worlds', selected prints
From 10 November: Collectors exhibition.
Tues – Fri 10 – 5.30, Sat 11 – 5, Sun – Mon by appointment

Port Jackson Press Print Room

59–61 Smith Street, Fitzroy 3065
Tel 03 9419 8988
Fax 03 9419 0017
fitzroy@portjacksonpress.com.au
www.portjacksonpress.com.au
Tues – Fri 10 – 5.30, Sat 11 – 5, Sun – Mon by appointment

Qdos Arts

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.
Daily 10 – 5

RMIT Gallery

RMIT Storey Hall, 344 Swanston Street, Melbourne 3000
Tel 03 9925 1717
Fax 03 9925 1738
rmit.gallery@rmit.edu.au
www.rmit.edu.au/rmitgallery
Director: Suzanne Davies
RMIT Gallery is Melbourne's most vibrant public art and design gallery, presenting a changing national and international exhibition program.
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

Savill Galleries

262 Toorak Road, South Yarra 3141
Tel 03 9827 8366 Fax 03 9827 7454
enquiry@savill.com.au
www.savill.com.au
Director: Denis Savill
Exhibitions by leading Australian artists including Boyd, Blackman, Benjamin, Crooke, Dickerson, Olsen, Nolan, Shead and Smart. Extensive stockroom.
Mon – Fri 10 – 6, Sat 11 – 5, Sun 2 – 5 (during exhibitions)

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 galleries with constantly changing exhibitions of Span artists and contemporary art, design and architecture.
Tues – Fri 11 – 5, Sat 11 – 4

Sutton Gallery

254 Brunswick Street, Fitzroy 3065
Tel 03 9416 0727 Fax 03 9416 0731
art@suttongallery.com.au
www.suttongallery.com.au
Director: Irene Sutton
Contemporary Australian art.
September: Vivienne Binns
October: Jon Cattapan
November: John Meade.
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

TarraWarra Museum of Art

311 Healesville-Yarra Glen Road, Healesville 3777
Tel 03 5957 3100 Fax 03 5957 3120
museum@twma.com.au
www.twma.com.au
The TWMA collection, housed in a stunning Allan Powell designed complex in the Yarra Valley, focuses on the development of modern art in Australia from the 1950s to the present day.
To 23 October: 'John Olsen paintings – teeming with life' explores Olsen's prevailing fascination with his land and its creatures
To 23 October: '6 years abstracted: 1967–1972' when the New York School invaded our visual artists' imagination
From 6 November: 'Orient/Occident: John Young, a survey of works 1979–2005' Young's work traversing cultural and geographical boundaries.
Admission price: \$5.00 (pensioners, students and unemployed FREE).
Tues – Sun 11 – 5

Thierry B Gallery

531A High Street, Prahran East 3181
Tel 03 9525 0071 Mobile 0413 675 466
thierryb@hotmail.com
www.thierrybgallery.com
Thierry B represents: Diane Dwyer, Laurent Filippini, Raphael Zimmerman, Thierry B, James Robertson, Marc Savoia, Tanya Kingston, Patricia Heaslip, Margaret Marks, Steve Rosendale, Raymond Kelsey, Leslie Boonekamp, Mahmoud Zein Elabdin, Vanessa Berry, Peter Davenport, Harriet Posner, Sarah Leslie, Bernd Kerkin, Jacquelyn Stephens, Malcolm McCurdy, Matthew Hooper and Alan Annells.
Tues – Sat 11 – 5, or by appointment

Über Gallery

52 Fitzroy Street, St Kilda 3182
Tel 03 8598 9915 Fax 03 8598 9914
info@ubergallery.com
www.ubergallery.com
Director: Anna Pappas
Über represents a diverse selection of established and emerging international and local artists of all contemporary media.
To 4 October: Jonathan Dady – drawing: Dady's drawings and sculptures will be exhibited for the first time in Melbourne
7 – 14 October: Artists respond to the beauty of Central Australia. Ilka White, Bruce Armstrong, Linde Iveney, John Wolseley, Rob McLaurin, Philip Davey and Nicholas Day will donate their work created

at the Newhaven property
18 October – 22 November: Jennyfer Stratman and Paul Waycott. Contemporary sculptures by American artist Stratman and drawings by Melbourne artist Waycott.
Tues – Fri 10 – 6, Sat – Sun 12 – 6

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
Director: Susie Shears
Changing exhibitions of contemporary tapestries by Australian and international artists, displayed in a studio setting with public viewings of works in progress. Bookings for tours essential.
Mon – Fri 9 – 5

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.
Mon – Tues 12 – 5, Wed – Fri 10 – 5, Sat – Sun 1 – 4, 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

Without Pier Gallery

27 Bay Road, Sandringham 3191
Tel 03 9521 6477
Fax 03 9521 6499
enquiries@withoutpier.com.au
www.withoutpier.com.au
Director: Terry Earle
Contemporary Aboriginal and Australian paintings, sculpture and glass. Monthly exhibitions.
Mon – Sat 11 – 5, Sun 2 – 5

Yanda Aboriginal Art Melbourne

731–735 High Street, Armadale 3143
Tel 03 9576 1813
Fax 03 9576 1913
Mobile 0412 740 477
kit@yandaaboriginalart.com
www.yandaaboriginalart.com
Specialising in Western Desert art, including Ronnie Tjampitjinpa, Ray James Tjangala, Nancy Ross Nungurrayi and Naata Nungurrayi.
Tues – Sat 10 – 5.30, Sun 1 – 5, or by appointment

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 11 September: The Art of Fiona Hall
To 9 October: Grace Cossington Smith Retrospective
From 28 October: Visions of Adelaide 1836–1886
From 10 November: Crescent Moon: Art & Civilisation in South East Asia.
Admission is free to the permanent collection. Charges may apply to some special exhibitions.
Daily 10 – 5

BMGArt

31–33 North Street, Adelaide 5000
Tel 08 8231 4440
Fax 08 8231 4494
bmgart@bigpond.net.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 more.
After-hours appointments are welcome and can be organised by phoning 0419 037 120
Tues – Fri 10 – 6, Sat 11 – 4

Flinders University City Gallery

State Library of South Australia
North Terrace, Adelaide 5000
Tel 08 8207 7055
Fax 08 8207 7056
City.Gallery@flinders.edu.au
www.flinders.edu.au/artmuseum/
Director: Gail Greenwood
Flinders University City Gallery conducts a program of changing exhibitions with an emphasis on contemporary Indigenous art.
Mon – Fri 11 – 4, Sat – Sun 1 – 4

Gallerie Australis

Lower Forecourt Plaza, Hyatt Regency,
North Terrace, Adelaide 5000
Tel 08 8231 4111
Fax 08 8231 6616
Mobile 0439 876 023
gaustralis@chariot.net.au
www.gallerieaustralis.com
Exhibiting new paintings, sculpture and prints from Aboriginal artists and communities from around Australia.
Representing Kathleen Petyarre, Abie Loy, Violet Petyarre from Utopia, Northern Territory.
Mon – Fri 10 – 6 or by appointment (closed public holidays)

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. 2005 artists: Abdulla, Atkins, Bezor, Cullen, Kimber, Hoban, Hood, McKenna, Nikou and Valamanesh.
Tues – Sun 11 – 6

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.
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
Director: Sam Hill-Smith
Hill-Smith Fine Art features solo and group exhibitions by leading local and interstate artists working in a variety of media.
Mon – Fri 10 – 5.30, Sun 2 – 5

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

Marshall Arts

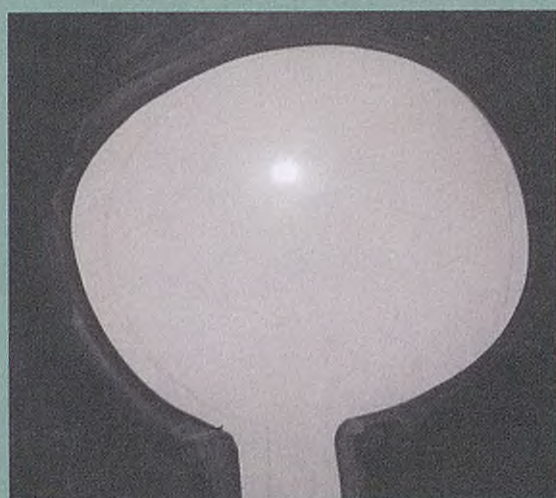
1A Park Street, Hyde Park 5061
Tel 08 8373 0769 Fax 08 8373 0762
info@marshallart.com.au
www.marshallart.com.au
Specialists in community based Aboriginal fine art. Representing Ampilatwatja, Ikuntji, Irrunytju, Keringke, Minymaku, Papunya, Papulankutja, Urapuntja, Warlukurlangu, Warmun and others.
Mon – Thurs 10 – 4 or by appointment, closed public holidays

New Land Gallery

2 McLaren Parade, Port Adelaide 5015
Tel 08 8444 0400 Fax 08 8444 0499
email@countryarts.org.au
www.countryarts.org.au
New Land Gallery is a project of Country Arts SA and dedicates this metropolitan space to exhibiting contemporary works by artists living and working in regional South Australia.
To 18 September: Fleur Elise Noble, new work from New York Residency, SALA Festival 2005
25 September – 13 November: Robert Miles and Anne Miles
From 20 November: Garry Duncan Retrospective Exhibition.
Mon – Fri 9 – 5, Sun 1 – 4, closed public holidays

Peter Walker Fine Art

101 Walkerville Terrace, Walkerville 5081
Tel 08 8344 4607
Mobile 0418 552 548
info@peterwalker.com.au
www.peterwalker.com.au
Quality colonial to contemporary Australian art and items of historical significance. International art. Artworks purchased.
Thurs – Sat 11 – 5, or by appointment



Sidney Nolan, Moonboy, 1962,
watercolour, 23 x 28 cm,
courtesy Peter Walker Fine Art, Adelaide.

Port Pirie Regional Art Gallery

3 Mary Elie Street, Port Pirie 5540
Tel 08 8633 0681
Fax 08 8633 8799
portpirieregionalgallery@westnet.com.au
Enjoy a changing exhibition program of Australian visual art and craft with an emphasis on contemporary regional South Australian artists.
Mon – Fri 9 – 5, Sat 9 – 4, Sun and public holidays 10 – 3, also by appointment

Western Australia**Artplace**

24 Church Street, Perth 6000
Tel 08 9228 3566
Fax 08 9228 3577
artplace@inet.net.au
www.artplace.com.au
Director: Brigitte Braun
Contemporary Australian Indigenous and non-Indigenous art. New purpose-built gallery. Member AGGA and AWAAG. Government approved valuer.
Wed – Fri 11 – 5, Sat – Sun 2 – 5, or by appointment

Bunbury Regional Art Galleries

64 Wittenoom Street, Bunbury 6230
Tel 08 9721 8616
Fax 08 9721 7423
mail@brag.org.au
www.brag.org.au
Sited in the heart of the city in a distinctive pink former convent, Bunbury Regional Art Galleries host the City of Bunbury Art Collection and run an extensive program of regional and touring exhibitions, professional development workshops and cultural performances.
To 18 September: 'Re-collecting Bunbury', visual enquiry of Bunbury by five contemporary artists from the South West of WA
To 2 October: 'Bunbury Biennale', cross section of WA's leading contemporary artists
30 September – 13 November: 'Interpretative Pojagi – Fibres West 2005', work by five international textile artists from Korea and the USA
15 October – 27 November: 'Iluka Visions 2005', annual South West High School student exhibition.
Daily 10 – 4, free admission

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 18 September: Lisa Wolfgramm
21 September – 16 October: Lisa Roet.
Artist in residence exhibition
19 October – 13 November: Dean Home
16 – 20 November: Art Angels Acquisitions.
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
Contemporary Australian Art. Established 1976. New gallery built 1995. Also representing the Estates of Howard H. Taylor and David Watt.
Wed – Fri 11 – 5, Sun 2 – 5, 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 Crispin Akerman, Shaun Atkinson, Jason Benjamin, Mac Betts, Charles Blackman, Wim Boissevain, Dean Bowen, Zhong Chen, Madeleine Clear, Ray Crooke, Wayne Eager, Dieter Engler, Ian Greig, Euan Heng, Belynda Henry, Nigel Hewitt, Matthew Johnson, Paul Lacey, David Larwill, Alan Marshall, Leon Pericles, Keren Seelander and Margie Sheppard. Government Approved Valuers for the Australian Cultural Gifts Program.
To 9 September: Nigel Hewitt
23 September – 7 October: Madeleine Clear
21 October – 18 November: David Larwill.
Mon – Fri 10 – 5, Sat 11 – 4

Gunyulup Galleries

Gunyulup Valley Drive, Yallingup 6282
Tel 08 9755 2177
Fax 08 9755 2258
enquiries@gunyulupgalleries.com.au
www.gunyulupgalleries.com.au
Directors: Nina and Ashley Jones
Visit the Margaret River wine region's original gallery. Representing Western Australian fine art and craft focusing on paintings and glass.
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, Fremantle 6160
Tel 08 9335 8265
Fax 08 9335 8275
japingka@iinet.net.au
www.japingka.com.au
Aboriginal fine art, Kimberley and Western Desert. Full exhibition program includes Lorna Fencer, Wangkatjunga Artists, Stumpy Brown, Nada Rawlins and Utopia Artists. Japingka Gallery also has an extensive stock room featuring leading and emerging Indigenous fine artists from all over Australia
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.johncurtinartgallery.com
To 4 September: Indigenous Art & Healing:
An exhibition of works from the Curtin University of Technology Art Collection exploring the relationship between art and the notion of healing in its fullest sense
From 16 September: DofA: An exhibition of postgraduate students from the Department of Art, Curtin University of Technology. This exhibition showcases a range of artistic talent, backgrounds and interests.
Tues – Fri 10.30 – 5, Sun 1 – 5

Johnston Gallery

20 Glyde Street, Mosman Park 6012
Tel 08 9385 0855
Fax 08 9385 0655
info@johnstongallery.com.au
www.johnstongallery.com.au
Director: Felicity Johnston
Representing established and emerging contemporary Australian artists.
Tues – Sat 11 – 5, Sun 2 – 5

KE Art Space

28 Knutsford Street
Fremantle 6160
Tel 08 9433 1040
Fax 08 9433 1040
janene.myers@dodo.com.au
Director: Janene Myers
A new exhibition space with regularly changing exhibitions of established and emerging artists.
Wed – Fri 11 – 5, Sat – Sun 2 – 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

Linton & Kay Fine Art Gallery

229 Railway Road (Cnr Nicholson Road),
Subiaco 6008
Tel 08 9388 3300 Fax 08 9388 2116
info@lintonandkay.com.au
www.lintonandkay.com.au
Directors: Linton Partington and Gary Kay
Exhibiting and representing a wide range of leading regional and national artists.
Mon – Fri 8.30 – 4.30, Sat – Sun 10 – 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, Robert Hague and Tim McMonagle. 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 by West Australian artist Penny Hudson. Jewellery, objects and sculpture by Western 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 Andrew Baines, Barbara Bennett, William Boissevain, John Borrack, Judy Cassab, Brendon Darby, Robert Dickerson, Judith Dinham, Ken Done, Paul Evans, Tania Ferrier, Victor Greenaway, George Haynes, Diana Johnston, Heather Jones, Douglas Kirsop, John Lacey, Gary Leathendale, Mary Jane Malet, Jane Martin, Dan Mazzotti, Larry Mitchell, Milton Moon, Jann Rowley, Jean Sher, Jules Sher, Christopher Spaven, Henryk Szydlowski, Garry Zeck and Len Zuks. Stafford Studios specialise in international marketing.
Tues – Fri 10 – 5, Sun 2 – 5

Tjulyuru Regional Arts Gallery

Tjulyuru Cultural and Civic Centre
Great Central Road, Warburton
PMB 71, via Kalgoorlie 6430
Tel 08 8954 0011
Fax 08 8954 0101
tjulyuru.gallery@bigpond.com
www.tjulyuru.com
Artistic Direction: Warburton Arts Project
Presenting an exhibition programme based on the lifestyles, histories and vibrant stories of the Ngaanyatjarra.
Mon – Fri 8.30 – 4.30, weekends and public holidays by appointment

Tasmania

Art Mob – Aboriginal Fine Art

The 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.
Daily from 10am

Masterpiece Fine Art Gallery and Antiques

63 Sandy Bay Road, Sandy Bay 7005
Shop 2, 19a Hunter Street, Hobart 7000
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.
Mon – Sat 10 – 5.30

The Salamanca Collection

91a Salamanca Place, Hobart 7004
Tel 03 6224 1341
Fax 03 6223 6800
salcoll@tassie.net.au
salcoll@iinet.net.au
www.salamancacollection.com.au
Tasmania's quality gallery in historic Salamanca Place. Specialising 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 and exhibitions by leading Tasmanian artists including John Lendis, Luke Wagner, Stephanie Tabram, Jerzy Michalski, and Chen Ping.
Mon – Fri 10 – 5, Sat – Sun 10 – 4

Sidewalk Tribal Gallery

19–21 Castray Esplanade,
Battery Point 7004
Tel 03 6224 0331
Fax 03 6224 0331
ann@sidewalkgallery.com.au
www.sidewalkgallery.com.au
Director: Ann Porteus
Antique and traditional African sculpture representing more than eighty-five cultures collected from twenty-six countries across Africa. Ethnic jewellery and other items of adornment, both antique and contemporary, from every continent.
Daily 10 – 5

Northern Territory

Gallery Gondwana Australia

43 Todd Mall, Alice Springs 0870
Tel 08 8953 1577
Fax 08 8953 2441
alice@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.
To 5 September: Big Country.
Mon – Sun 9.30 – 6pm, or by appointment

Karen Brown Gallery

NT House, 1–22 Mitchell Street
PO Box 430, Darwin 0801
Tel 08 8981 9985
Fax 08 8981 9649
karen@karenbrowngallery.com
www.karenbrowngallery.com
Director: Karen Brown
Representing emerging and established contemporary Australian artists. Regular changing exhibitions.
Mon – Fri 9.30 – 5, Sat – Sun 10 – 2

Museum and Art Gallery of the Northern Territory

Conacher Street, Bullocky Point,
Fannie Bay 0820
Tel 08 8999 8264
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' transports the visitor into a unique and ancient world. Also of interest is 'Cyclone Tracy' and 'Sweetheart the famous crocodile'.
To 14 October: Arafura Craft Exchange: Fibre 2005
To 23 October: 22nd Telstra National Aboriginal & Torres Strait Islander Art Award
From 26 November: 'The Policeman's Eye': Paul Foelsche's photography.
Mon – Fri 9 – 5, Sat – Sun 10 – 5

Gallery Philip Neville

2/2 Harriet Place, Darwin 0800
Tel 08 8942 2600
Fax 08 8942 2677
mail@galleryphilipneville.com.au
www.galleryphilipneville.com.au
Directors: Philip Grice and Neville Pantazis
Exhibiting contemporary Australian art with fifteen shows per year featuring established and emerging artists.
Tues – Sat 10 – 5

RAFT Artspace

2/8 Parap Place, (upstairs, Gregory Street entrance), Parap 0820
RAFT 11
1 Vickers Street, Parap 0810
Tel 08 8941 0810
Fax 08 8941 0810
art@raftartspace.com.au
www.raftartspace.com.au
A gallery celebrating difference; regular exhibitions 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

New Zealand

Fishers Fine Arts

66 Parnell Road, Auckland
154 Featherston Street, Wellington
138 Riccarton Road, Christchurch
Tel 64 9 377 7962
Fax 64 9 377 7963
auck@fishersfinearts.co.nz
www.fishersfinearts.co.nz
Directors: John and Simon Fisher
Fine art dealers, framers and restorers since 1870. Galleries in Auckland, Wellington and Christchurch. Specialising in contemporary, traditional and historical fine art.
Mon – Fri 10 – 5, Sat 10 – 4, Sun 11 – 4

Gow Langsford Gallery

Corner Kitchener and Wellesley Sts
Auckland
Tel 64 9 303 4290
Fax 64 9 303 4302
info@gowlangsfordgallery.co.nz
www.gowlangsfordgallery.com
Directors: Gary Langsford and John Gow
Gow Langsford Gallery represents leading artists and artist estates from both New Zealand, Australia, and further afield internationally, including Shane Cotton, Dale Frank, John Pule, Judy Millar and Anthony Goicolea. Curated exhibitions and projects are also an important part of the gallery's activities, working with selected artists including Michal Rovner and Kiki Smith. In addition, secondary market works are available as part of the gallery's stock, by artists such as Colin McCahon and Ralph Hotere, and internationally Cy Twombly, Andy Warhol and George Rickey.
To 24 September: Spring Catalogue
Exhibition in association with John Leech Gallery
27 September – 22 October: New work by Judy Millar
27 October – 19 November: Sculpture by Aiko Groot.
Monday – Friday 10 – 6, Saturday 11 – 3

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
Directors: Frances Davies and Richard Thomson
Representing over forty New Zealand, Australian and European artists and New Zealand's only auction house specialising solely in fine art.
Mon – Fri 9 – 5.30, Sat – Sun 11 – 4

Jonathan Grant Galleries Ltd

280 Parnell Road,
P.O. Box 37673, Parnell, Auckland
Tel 64 9 308 9125
Fax 64 9 303 1071
jg@jgg.co.nz
www.jonathangrantgalleries.com
Three Parnell Galleries.
Jonathan Grant Gallery: 19th and 20th Century British, European and antipodean paintings
Artis Gallery: Contemporary New Zealand paintings and photography
Artis Sculpture Gallery: Contemporary New Zealand Sculpture.
Mon – Fri 9 – 6, Sat 10 – 4

Whitespace – Deborah White

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Director: Deborah White
A contemporary gallery representing established and emerging artists from New Zealand, Australia and the Pacific with a full exhibition program and expansive stockroom. Deborah White is the president and founding member of CFADA, Contemporary Fine Art Dealers Association of New Zealand.
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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:
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ANZ Emerging Artists Program

Selina Ou

Monte Packham



Selina Ou, 2005.
Photograph James Stephens.

Selina Ou's photographs embody the difference between seeing and looking. They examine how we perceive and are perceived. By representing people in different cultures, Ou presents the social forces which shape our sense of self.

Art & Australia is delighted to announce Selina Ou as the fifth artist in the ANZ Private Bank Emerging Artists Program. Ou's most recent series, created in Japan during an Australia Council residency in Tokyo, locates her fascination with identity within the dynamics of Japanese culture.

What is striking about Ou's photographs is their stillness, frontality and precise compositional structure. For example, Ou's 2001 series 'Serving You Better' uses the commercial settings of a pharmacy, butcher, travel agency and convenience store. In these images, colourful boxes of medication, rows of bottles and bags of confectionery, stacked produce and the edges of counters and tables form lines parallel to the photographs' upper and lower edges. These horizontal linear structures define a static matrix within which Ou's human subjects pose, facing the camera, motionless, like the inanimate objects around them.

Ou's reputation to date has rested on this grid structure, one which has been most famously employed by Andreas Gursky in his large, luminous photographs of fashion boutiques, supermarkets and airports. But such a formal approach can become formulaic when repeated throughout a series. Ou herself admits its limitations and relaxes her composition in her most recent work in Japan.

Ou increasingly renders the personal facets of her human subjects. For example, she photographed the boy and girl in *Young couple with deer, Nara*, 2005 (as seen on the back cover of this issue), for around ten minutes, consequently the subjects were aware of the presence of the camera. However, unlike the figures throughout 'Serving You Better', the boy and girl in *Nara* do not pose. Rather, they are seamlessly immersed within their environment. At the left edge of the photograph is another couple: ambiguous, perhaps unnoticed presences in an image shaped by indeterminate relationships.

The more intimate and equivocal approach of the new series is a result of Ou's engagement with Japanese culture. Her experiences have ranged from the

Selina Ou, *Safeway*, 2001, type-C photograph, 120 x 150 cm, courtesy the artist and GRANTPIRRIE, Sydney.



overwhelming bustle of Tokyo to the shyness and generosity of individuals. For Ou, disparate elements of Japanese culture such as consumerism, femininity, martial arts, tea ceremonies and calligraphy coalesce into a sense of 'grace'. Ou materialises her experience of this grace by exploiting the soft natural light of Japan, which contrasts with the flash glare saturating much of her work in Australia.

Ou's own cultural identity shapes her art without determining it. She is of Chinese descent, was born in Malaysia, and grew up in Australia (she is currently based in Melbourne), and feels distant from Chinese and Australian Anglo-Saxon histories. Ou is attached to, but does not own such traditions; in their absence, she has developed a sense of self in relation to the consumer world in which she sees limitless potential for her art.

Ou's early work explored mainly white Australian stereotypes – tram drivers, sales assistants and firemen – while more recent work, such as the 2003 series in Chanchung, China, and her work in Japan, examines similar stereotypes in an Asian context: soldiers, police and athletes. Yet regardless of the culture Ou represents, there remains a tension between how her subjects appear and how they are. (Ou herself has experienced this dichotomy: in Japan, some assume she speaks Japanese, while in Australia some assume she cannot speak English.)

Selina Ou is at a point in her career where she cannot *not* make photographs: her passion is her profession. She is conscious of the pressure to repeat the aesthetic on which her success rests, but also recognises that experimentation is the basis of artistic growth.

Ou's work in Japan continues but softens the grid approach which structured her early work. There is a new emphasis on natural light, more fluid compositions and on what lies beneath the appearances of her subjects. Ou's fascination with identity remains constant, but her aesthetic is maturing.

Like all who have encountered the cusp between being an 'emerging' and an 'established' artist, Ou is experiencing the tension between the past and future of her art. She is negotiating that cusp with grace.



Hillary R. Clinton, 2005 From the series *Under the Sign of Scorpio* ink jet print on watercolour paper 43.2 x 58.5 cm

**Tracey Moffatt
Under the Sign of Scorpio**

Exhibition
4 August - 27 August 2005
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SELINA OU

Selina Ou, Young couple with deer, Nara, type c photograph, 120 x 120 cm,
courtesy GRANTPIRRIE Gallery © Selina Ou

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