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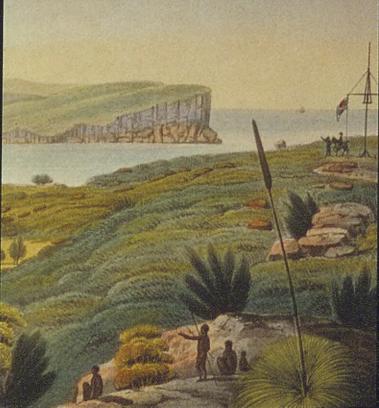
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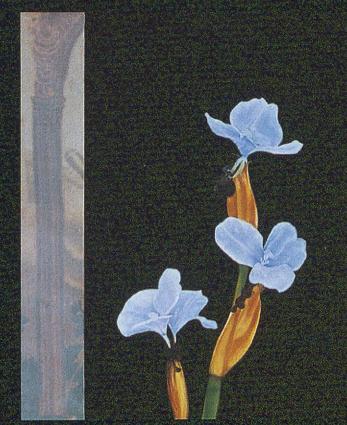
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Ah Xian, Human human – flower and bird,
2000-02, carved lacquer on resin and fibreglass
cast, 45 x 46 x 28 cm, National Gallery of Victoria,
Melbourne, purchased with funds from the Victorian
Foundation for Living Australian Artists, 2004.

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letters to the editor

I am a great fan of Art & Australia and like the way it is going. Thanks. But can I beg, beg you to change the body copy font? At Typography School I was taught that sans-serif typefaces are optically difficult to read and they are. They are fine for headlines but not for text. How about a classic serif font such as Palatino or Janson?

Congratulations on your magazine. Good wishes, Frank Moorhouse 20 October 2005

Reading your Spring 2005 issue, I was very excited to discover that The Art Life has begun to feature in your reviews - it is great to see the art blog is getting some serious art-industry attention (rather than being solely a forum for artists' infighting).

My only gripe is this: the tone of The Art Life when featured in Art & Australia is much milder compared with the online content. Where's the biting criticism? Where's the teeth-pulling and the axegrinding? Is this censorship by Art & Australia, or has The Art Life just lost its 'oomph'?

Leon Adams

November 2005

Gad, you've done it again! Yet another issue of Art & Australia where the cardboard box it came in had more style than the cover of the magazine itself! I imagine you hold committee meetings to devise the ugliest and most inappropriate cover for each issue. If I want tits on the cover of my magazines, I'll buy a Playboy. And before you tell me about how iconic the depiction of the female breast is in western art, let me add that so too is the nude male figure; ergo, may I suggest a sleazy, grainy, amateurish, black-and-white snap of a man with his fly open and penis exposed for your next issue? What a joke! Get your act together and put something artistic on your cover for a change!

Kerry Wright (a long-time subscriber) December 2005

It isn't often you find a review where the skills and the insight of the artist are in such close accord with those of the writer as they were in 'James Morrison: A contemporary epic of natural history', by Amanda Rowell (Art & Australia, vol. 43, no. 1, Spring 2005).

Rowell's sentence beginning 'Even snow, that transient inanimate manifestation which exemplifies nature's experimentation with monochromatic abstraction ...', not only gave me a deeper understanding of the work discussed [James Morrison's The great Tasmanian wars, 2004], but the very act of writing. To say nothing of snow.

Kim Gamble Manly October 2005

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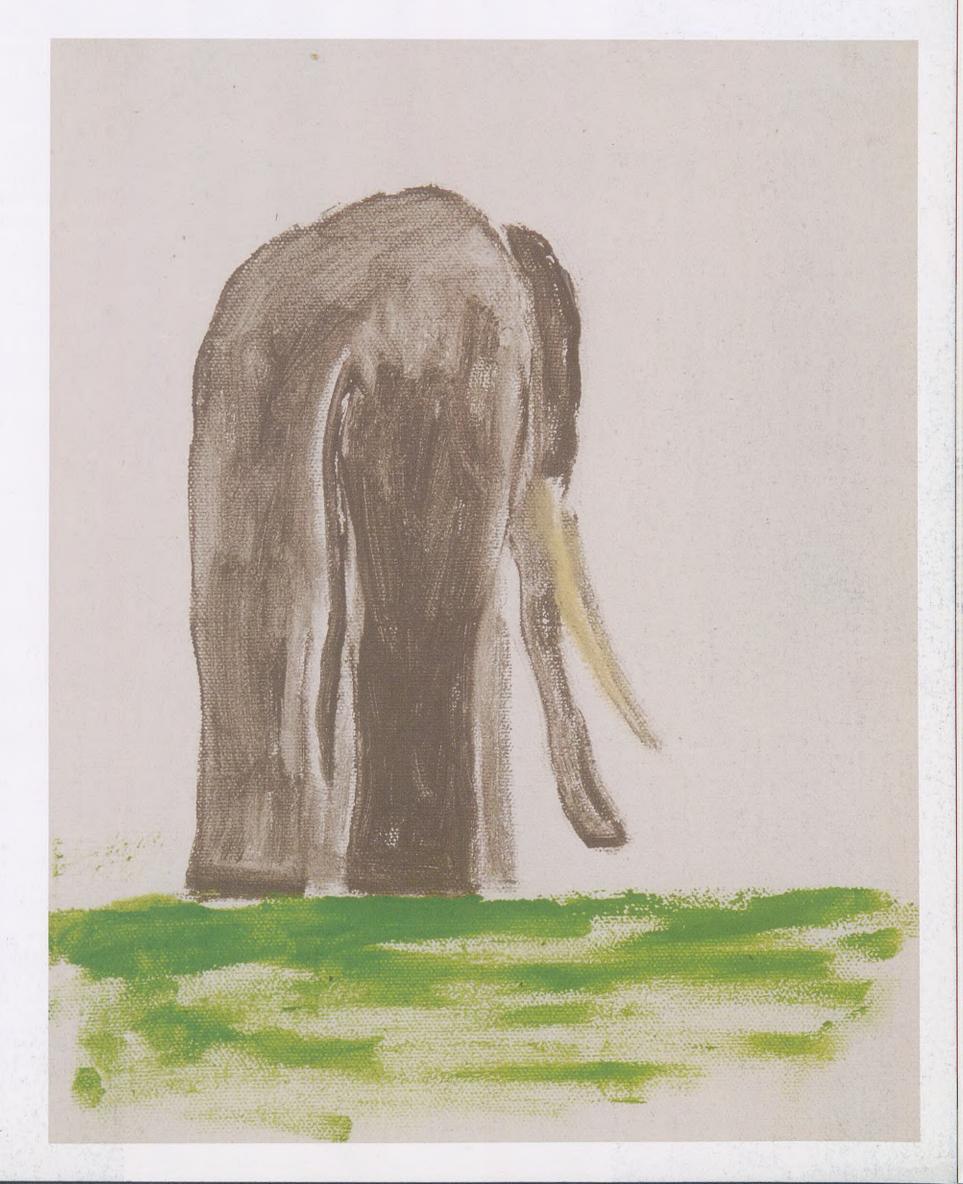




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ANNA SCHWARTZ GALLERY

contributors



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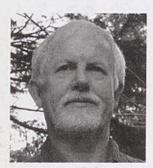
John McPhee was the founding Curator of Australian Decorative Arts, and later Senior Curator of Australian Art at the National Gallery of Australia, Canberra, from 1980 to 1992, and Deputy Director at the National Gallery of Victoria, Melbourne, from 1992 to 1996. In 1997 he established a private consultancy. He is the author of books on the colonial artist John Glover, Australian art, decorative arts, and folk and popular arts.



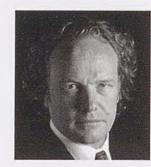
Lesley Harding is Curator of the Tucker Collection and Archive at Heide Museum of Modern Art, Melbourne. She is undertaking a PhD in Art History at the University of Melbourne, and was formerly a curator at the Victorian Arts Centre and inaugural Curator at the National Art School, Sydney.



Claire Roberts has curated many exhibitions and written widely on Asian art. She is currently Senior Curator, International Decorative Arts and Design at the Powerhouse Museum in Sydney and has recently completed a doctorate in Chinese art history at the Australian National University, Canberra.



Lou Klepac is an art historian and publisher. After a career as a curator in state galleries, he established The Beagle Press in Sydney, which has been publishing books on Australian art for twenty-five years. Klepac's own publications include *William Scott: Drawings* (1975), *Russell Drysdale* (1983), *William Robinson* (2001) and *John Coburn: The Spirit of Colour* (2003). Among the many exhibitions he has organised are 'Contemporary Australian Drawing', 1978; 'Giorgio Morandi: The Dimension of Inner Space', 1997; 'La Serenissima: The Fascination of Venice', 2003; and the retrospective 'James Gleeson: Beyond the Screen of Sight', 2004.



Andrew Sayers is Director of the National Portrait Gallery, Canberra. He previously served as Assistant Director (Collections) and Curator of Australian Drawings at the National Gallery of Australia, Canberra. His publications include *The Ned Kelly Story* (1994), *Aboriginal Artists of the Nineteenth Century* (1994, joint winner of the Stanner Award) and *Australian Art* (2001) in the Oxford History of Art Series, jointly awarded the 2002 Art Association of Australia and New Zealand Prize.



Victoria Lynn is the Director of the inaugural Tarrawarra Biennale, Melbourne. Most recently, she held the post of Director, Creative Development at the Australian Centre for the Moving Image, Melbourne. Lynn was Curator of Contemporary Art at the Art Gallery of New South Wales, Sydney, where she curated more than forty exhibitions. The author of two books, ten exhibition catalogues and more than fifty chapters, reviews and articles, Lynn was also Chair, Visual Arts/Craft Board of the Australia Council from 2001 to 2004 and The Performance Space from 1998–2000. In 2003 she was Commissioner of the Australian Pavilion at the Venice Biennale.



John E. Stanton has extensive experience and involvement in the area of Aboriginal arts, which he has developed since his appointment in 1980 as Curator of the Berndt Museum of Anthropology, Perth. He collaborated on several publications with R. M. and C. H. Berndt and mounted seven major exhibitions, including 'On Track: Contemporary Aboriginal Art from Western Australia', 2004. He has maintained ongoing research programs in the Kimberley region of Western Australia, focusing on assisting Aboriginal communities to establish local keeping places and cultural centres.

George Alexander is Coordinator of Contemporary Art Programmes, Art Gallery of New South Wales, Sydney.

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Gary Dufour is Deputy Director of the Art Gallery of Western Australia, Perth, a position he has held since 1995. Current projects include 'Edge of Desire: Recent Art in India', opening in June at the Berkeley Art Museum, California, and the ten-venue Australian tour, 'Howard Taylor: Phenomena'.

Carmel Dwyer is a Sydney-based writer and journalist with broad experience covering the arts for leading journals, magazines and newspapers.

Anthony Gardner is a PhD candidate at the Centre for Contemporary Art and Politics, University of New South Wales, Sydney, and teaches contemporary art and theory at the University of Melbourne.

Nicholas Harding won the Archibald Prize in 2001 with his portrait of actor John Bell as King Lear. He won the People's Choice Award in the 2005 Archibald Prize with his portrait of Robert Dickerson.

Jonathan Holmes is Associate Dean (Teaching and Learning) in the Faculty of Arts at the University of Tasmania and teaches at the Tasmanian School of Art, Hobart.

Patrick Hutchings is a retired academic whose last appointment was at the University of Melbourne where he taught the philosophy of art. He is a senior fellow in the Department of Philosophy at the University of Melbourne.

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

Natalie King is a curator, writer and broadcaster based in Melbourne.

Alex Miller's seventh novel, *Prochownik's Dream*, was published to critical acclaim by Allen & Unwin in November 2005.

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

Dougal Phillips recently completed a PhD in Art History and Theory at the University of Sydney, which dealt with the deconstruction of realism in representational painting over the last century. He also writes on contemporary politics and is co-director of the annual 1/2doz. art festival, Sydney.

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Anne Sanders is currently undertaking doctoral research into the Mildura Sculpture triennials of the 19^{70s} at the Australian National University, Canberra.

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

David Teh is a writer, curator and teacher. He is currently Assistant Curator with the Office of Contemporary Art and Culture, Thai Ministry of Culture, Bangkok, and a director of Sydney's annual 1/2doz. art festival.

The Art Life (www.artlife.blogspot.com) is a blog about contemporary Australian art.

Wendy Walker is an Adelaide-based writer and art critic. Throughout 2006 she will be the inaugural Samstag writer in residence at the University of South Australia, Adelaide.

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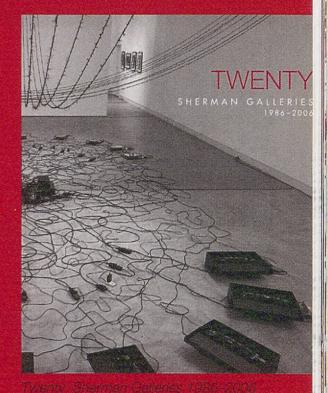
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LESS IS MORE

Nora Heysen, Judy Cassab and Margaret Woodward

Andrew Sayers

In the catalogue of the exhibition 'Drawn Together: The Drawing Lives of Nora Heysen, Judy Cassab and Margaret Woodward', curator Gay Hendriksen asks Judy Cassab: "Drawn Together" – what associations does this have for you?' The artist replies: 'I think of tablecloths, coffee, cherry strudel ... me drawing, Barbara photographing Nora or Margaret ... Our model Marina's two dogs belonging to the picture of these afternoons.' Here Cassab evokes the particularly domestic quality of the shared drawing celebrated in this exhibition. The artists began to draw together in a sketch club called 'Pens and Pencils' in the 1990s, a point at which they each had long experience of exhibiting and teaching drawing. Photographer Barbara Konkolowicz documented the group working together, drawing or taking breaks for coffee and cake.

In such a cosy, friendly and mutually supportive atmosphere as the 'Pens and Pencils', it seems somehow wrong to introduce heavy philosophical or arthistorical associations. 'Drawn Together', in both its wall texts and catalogue, attempts to turn this simple pleasurable activity of communal afternoon drawing into something more portentous, far-reaching and meaningful. Yet the profundity of this type of drawing is its simplicity – words do not assist our appreciation, the thick undergrowth of clichés about the importance of drawing get in our way.

The type of drawing activity celebrated in 'Drawn Together' has a long tradition in Australia. It began with the group of artists in Hobart in the 1840s who sketched in the company of the modest watercolourist John Skinner Prout. In Prout's circle, probably the first sketch club in Australia, the format was simple: a subject was chosen and tackled in one session in the convivial atmosphere of one or other of the artist's houses. There is a more recent precedent in the Saturday afternoon group who met in the apartment of Thea Proctor in the 1950s and 1960s. Here, too, the setting was one of tablecloths, tea and pets.

'Drawn Together' was curated by Hendriksen for the Parramatta Heritage Centre in Sydney and, following its showing there, the exhibition continues on an extensive tour of regional galleries. The somewhat cramped Parramatta exhibition space enhanced the domestic feel of the exhibition – the low ceilings, works hung above ramps and stairs and the crowded display forced viewers to look closely at the drawings. These are works that are generally best viewed close-up, just as they were produced at close range.

Although linked together by a deep mutual admiration, the three artists in 'Drawn Together' are widely spread in terms of age. Nora Heysen, who was born in 1911 and died in 2003, was a decade older than Judy Cassab, who is, in turn, eighteen years the senior of Margaret Woodward. They came together to draw only in the last ten years of Heysen's life, yet there are certain threads highlighted in this exhibition that gave their work a common background in draughtsmanship. Cassab's earliest drawings are straightforward portrait representations and we can see the strength of her commitment to portraiture, the area of art activity for which she is best known.

The strength of Heysen's draughtsmanship comes through powerfully in the exhibition. She was never over-reaching in her approach. Looking at her unpretentious pencil drawings I was reminded of George Lambert's advice to the students of the Julian Ashton School in 1922 to forget about the mystery and the majesty of drawing and to concentrate on the solid, down-to-earth reality of the direct connection between the hand and the eye. Unlike Heysen's painting, in which there is a strong sense of a transition from severity to softness, there is a continuity in her drawing that can be followed in this exhibition. Her delicacy of touch, seen in the cross-hatched rendition of form in her first pencil portraits as well as in the her last pastel drawings, unifies Heysen's earliest and latest work.

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Opposite page Judy Cassab, Marina (model), Margaret Woodward and Nora Heysen, 2001–03. Photograph Barbara Konkolowicz.

Margaret Woodward, Judy, c. 1993, ink and charcoal, collection of the artist.

below, detail Nora Heysen, Self portrait, n.d., ^Conté on paper, private collection. © Lou Klepac.



Of the three artists Margaret Woodward is the one whose drawings are most self-consciously created to be deliberate and finished statements in themselves. In addition to smaller and intimate works, this exhibition includes several large-scale elaborate drawings laden with allusions to art history. The 'sweet line', John Olsen's apt description of Woodward's draughtsmanship, is much in evidence. It is perhaps for this reason that she is often an entrant in drawing prizes.

Lou Klepac, a ubiquitous commentator on Australian drawing, contributed a 'personal view' to the 'Drawn Together' catalogue. As the mainstay of the Perth Drawing Prize in the 1960s and 1970s, it is interesting that Klepac now finds drawing prizes a mistake. He writes: 'I now think that such competitions can do more harm than good. The competitive element encourages artists to make drawings that attract attention and this results in rhetorical statements rather than the meaningful aside.'

'Drawn Together' is a valuable opportunity to look more closely at the drawing of three well-known and well-loved Australian artists. Unfortunately the catalogue fails as a lasting record of the exhibition. The opportunity should have been taken to reproduce as many of these drawings as well as possible; instead, almost every drawing has been reduced to the size of a thumbnail, making it impossible to tell anything about the character of the works illustrated. The artists would have been much better served if the catalogue editors had reduced the verbiage and allowed the drawings to speak in their own simple, straightforward and direct language.



Drawn Together: The Drawing Lives of Nora Heysen, Judy Cassab and Margaret Woodward, Parramatta Heritage Centre, Sydney, 5 August – 30 October 2005; Wangaratta Exhibitions Gallery, Victoria, 20 January – 19 February 2006; Grafton Regional Gallery, New South Wales, 1 March – 2 April 2006; Ballarat Fine Art Gallery, Victoria, 6 May – 3 July 2006; Burnie Regional Art Gallery, Tasmania, 11 August – 24 September 2006; Albury Regional Art Gallery, New South Wales, 13 October – 26 November 2006; Hazelhurst Regional Gallery, New South Wales, 16 December 2006 – 11 February 2007; Orange Regional Gallery, New South Wales, 23 February – 8 April 2007; New England Regional Art Museum, New South Wales, 20 April – 10 June 2007; Muswellbrook Regional Art Centre, New South Wales, 22 June – 5 August 2007; Wagga Wagga Art Gallery, New South Wales, 24 August – 21 October 2007; Hawkesbury Regional Gallery, New South Wales, 26 October – 17 December 2007.



Joseph Lycett CONVICT ARTIST

John McPhee

Because we know so little about him, Joseph Lycett remains one of the most intriguing artists from the earliest days of European settlement in Australia. While well-known for Views in Australia, the extravagantly illustrated early nineteenth-century account of the colony published in London in 1824 and 1825, Lycett's other work is less familiar. As well as watercolour landscapes painted in and around Sydney during his time in the colony, Lycett also created botanical paintings and a series of uniquely accurate watercolours depicting the Aboriginal people of the Sydney and Newcastle regions. Apart from an account of the artist's life published in 1997, no attempt has been made to mount an exhibition of Lycett's work or to consider its significance alongside the art produced in the earliest days of the colony. 'Joseph Lycett: Convict Artist', an exhibition mounted by the Historic Houses Trust of New South Wales in Sydney in collaboration with the State Library of New South Wales, Sydney, and the National Library of Australia, Canberra, will be the first survey of the artist's oeuvre, and the book accompanying the exhibition one of very few publications devoted to the work of the earliest professional colonial artists.

Joseph Lycett, Newcastle, New South Wales, 1824, from *Views in Australia*, etching and aquatint, printed in black from a copperplate, hand coloured, 17.7 x 27.1 cm, Newcastle Region Art Gallery, Newcastle.

Like several other convict artists, Lycett was convicted and transported to Australia for forgery. In 1814, at the age of thirty-eight, Lycett arrived in Sydney, the convict records describing him as a painter of portraits and miniatures. However, no work executed in England has ever been found to support this description. Until further evidence comes to light we know nothing of Lycett's career before his arrival in Australia.

Within a few weeks of his arrival in Sydney, Lycett was working with the emancipist publisher Absalom West, but in June 1815 he returned to forgery and was soon convicted and sent to the penal settlement at Newcastle. At this grim outpost Lycett was put to hard labour, however the ambitious commandant, James Wallis, had an interest in art and fostered those convicts in his care with artistic skills, among them the painter Richard Browne, the engraver Walter Preston and Lycett.

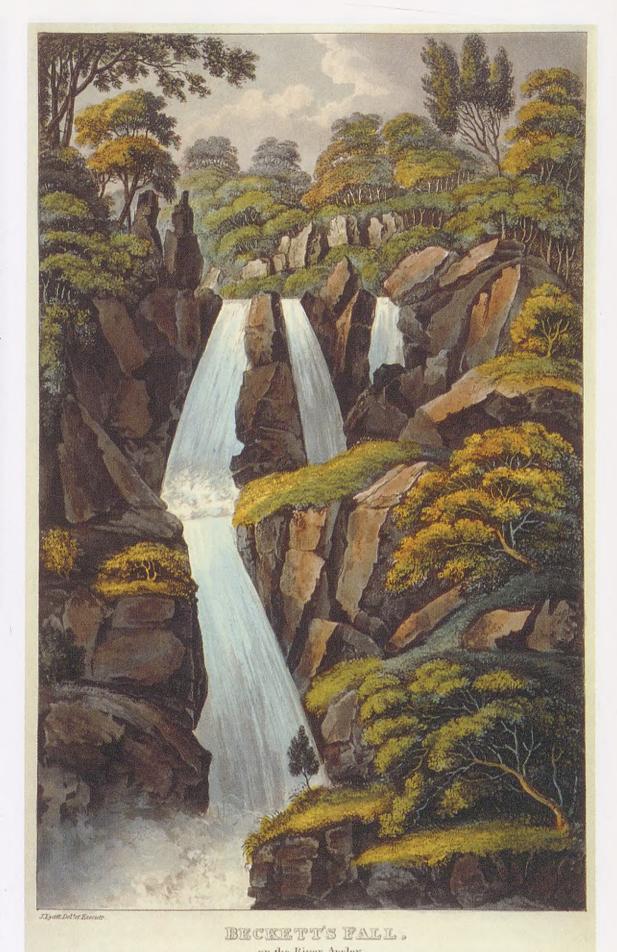
In Newcastle Lycett painted the decorations for the altarpiece of Christ Church Cathedral, the most ambitious construction in Wallis's rebuilding of the settlement. At this time Lycett also painted three views of the settlement, a wonderful nocturnal Aboriginal corroboree, and the painted decoration on two storage chests. In the past these paintings have been attributed to Wallis, but more recent research suggests that the probable artist was Lycett, and that one of the chests may have been specifically made for Wallis to present to Governor Macquarie.

After Lycett returned to Sydney in 1818 Macquarie used him to document the development of the colony's towns as well as the beauty and richness of its landscape. Lycett's panoramic watercolours are among the most descriptive of Sydney and Parramatta that exist from this period. Evidence suggests that even the judicious Commissioner Bigge probably used Lycett's work to illustrate his report on the development of the colony. At this time Lycett also completed a large number of botanical watercolours, most of which have only recently been attributed to him.

Unlike most transportees, at the expiration of his sentence, and following Macquarie's pardon granted on the second-last day of his governorship, Lycett returned to England in 1822. There he published two ambitiously large lithographic views depicting Sydney and Hobart and began work on *Views in Australia*. Published in parts, and originally illustrated with lithographs which were soon replaced with etchings, *Views in Australia* was dedicated to Earl Bathurst, Secretary of State for War and the Colonies, and was probably intended as an extravagant promotional publication to encourage agricultural investment in New South Wales and Tasmania.

Lycett's watercolours prepared for, and faithfully followed by, engravers are among the most beautiful of early nineteenth-century Australian landscapes. Accompanied by texts emphasising the agricultural, pastoral and sporting potential of the landscape, Lycett's illustrations also capture the picturesque as well as the sublime qualities of the wilderness. While New South Wales and Tasmanian landscapes are depicted in equal number in *Views in Australia*, there is no evidence to prove that Lycett ever visited Tasmania. Although it is possible that he accompanied Macquarie as an unofficial (and therefore unrecorded) artist on the governor's last visit to the southern colony in 1821, it is more likely that Lycett worked from the compositions of another unidentified artist. There is insufficient proof to identify this artist, but it may have been the surveyor G. W. Evans, whose highly detailed drawings could have given Lycett sufficient information to paint his equally detailed watercolours.

Probably before the completion of *Views in Australia*, Lycett moved to Birmingham where he drew several lithographic views of the prosperous city. Produced for a local bookseller and publisher, these, together with a botanical lithographic illustration, may be an indication of Lycett's original occupation. However, Lycett again resorted to forgery and when apprehended in October 1827 he reputedly cut his throat. Recovering in hospital in February 1828, Lycett is said to have ripped his wound open and died. The mythology suggests that this desperate act was in preference to being transported to Australia a second time. The truth may be more prosaic but, like much of Lycett's life, we may never know what really happened.



Joseph Lycett, Beckett's Fall, on the River Apsley, New South Wales, 1825, from *Views in Australia*, etching and aquatint, printed in black from a copperplate, hand coloured, 27.4 x 17.7 cm, Petherick Collection, National Library of Australia, Canberra.

Joseph Lycett: Convict Artist, Museum of Sydney, Sydney, 1 April – 18 June 2006; Newcastle Region Art Gallery, Newcastle, July – August 2006; National Library of Australia, Canberra, 1 March – 18 June 2007.

Exhibition round-up Bangkok

David Teh

Yuree Kensaku, Blind faith (rabbit with three heads), 2005, acrylic, enamel, collage and relief paint on decorated lamp.

Bangkok is a city that is hard to summarise with confidence, a cultural and socio-economic melange of Thailand's richest, poorest, and everyone in between. It is a city renowned for being in a constant state of stalled, then jumpstarted, transformation. As population estimates fluctuate between 8 and 11 million, real estate is the most accurate barometer of the city's fortunes. This is true inasmuch as, like the economy it reflects, the real-estate market is treacherous and changeable.

Cultural real estate, at least for contemporary art, is somewhat harder to find, not just because it is scattered, but because places here are often, literally, difficult to locate. Yet with the arrival of some long-awaited institutions – the Queen's Gallery (recently), the city's new Art and Cultural Center (soon) and a new government funding and coordination body – Thai contemporary art may just be coming of age.

Since the mid-1990s a handful of dedicated believers have laid foundations, establishing sites of independent activity such as Project 304, Chinatown's About Café and Tadu Contemporary Art. Most of these initiatives owe their existence to visionary individuals with overseas training and the resolve to pursue something other than conformity. One such pioneer is Dr Apinan Poshyananda, internationally renowned curator, academic and Director-General of the Culture Ministry's new Office of Contemporary Art and Culture (OCAC). Poshyananda was instrumental in establishing the Art Center at Bangkok's elite Chulalongkorn University, which continues to be a crucial node for experimental and non-traditional art practice.

Many of Bangkok's 'scenes' are somewhat transient. But, over the decades, observers have identified a constant in the three R's of contemporary Thai culture: race, reverence and rip-offs. On all three counts, Bangkok has earned its reputation. However, revision is necessary as Bangkok hurries into its globalised future.

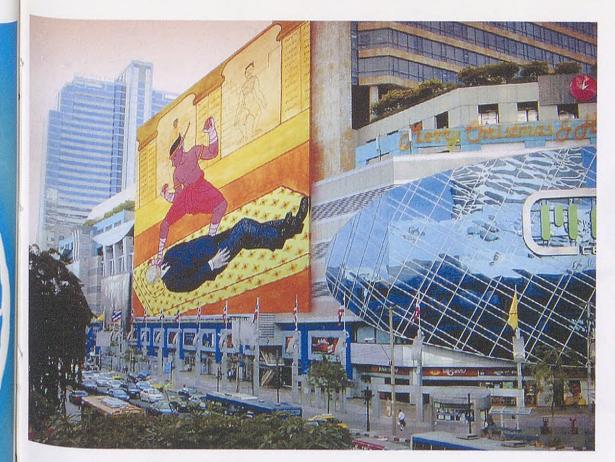
The cult of imitation is ubiquitous in Thai mass culture, visible in the Chatuchak weekend market, the boy-bands on MTV and the 'galleries' selling impressionist



knock-offs by the dozen. But the Thai genius for imitation spawns a creativity of its own. In any case, this *modus operandi* is long overdue for reassessment by western aesthetes, since semiotic recycling became entrenched as one of the enduring norms of late twentieth-century art.

Thai contemporary art is not immune to this copy-mania. But those who criticise it for being derivative of western art are usually missing what's in the mix. Like anywhere, Thailand's best artists have no shortage of imagination. Take Wit Pimkanchanapong, for instance, whose 'Still Animations' series is one of the region's most original explorations of digital video. Pimkanchanapong, who trained in architecture, also ventures between artforms, touring his SOI Project a festival of independent art and music that takes its name from the Thai word for 'alley' – to the 2005 Yokohama Triennial. Another promising media artist is Prateep Suthathongthai, who probes digital aesthetics with analogue technology. His *Giant monkey 1*, 2004, connects traditional Thai dance with the western tradition of experimental photography, shedding new light on both practices.

Many younger artists seem less concerned with the societal and religious themes that consumed previous generations. But one theme still lies at the heart of Thai cultural identity: race, a centuries-old forgery of nationalism which engages with competing histories of interracial mixture and coexistence – not all of it harmonious. The ideal of 'Thainess' is debated earnestly and frequently on the pages of even the outward-looking English-language dailies. Contemporary art is also preoccupied with this theme. Thainess was traditionally constructed around the models of King, *Sangha* (Buddhist clergy) and family values. However global capitalism (and the government that courts it), is gradually forcing Thais to embrace enterprise, innovation and individualism. Sutee Kunavichayanont's latest show at 100 Tonson Gallery, 'Stereotyped Thailand', is entirely built around this conflict, parodying the official optimism with which the country is packaged.





Sutee Kunavichayanont, Face-foot massage (integration between Thai boxing and Thai massage), 2004–05, light box, watercolour, computer graphic, inkjet print.

Sutee Kunavichayanont, Stereotyped Thailand (students in rows), 2005 (detail), tempera, computer graphic, inkjet print.

Kunavichayanont takes traditional motifs – the archetypes of Thai comportment (dress, dancers, the *wai* greeting), wildlife and the heroes of epic cinema – and presses them into humorous integrations with modern, western motifs. The classroom, a format also explored by Chinese artist Xu Bing (not to mention Joseph Beuys), is transformed into a kind of twisted finishing school for children of the globalised cosmopolis. From the tops of school desks, through digital photomontage, the hybrid motifs multiply and attach themselves to the cityscape. Amid the icons of Bangkok's (very) built environment, they playfully urge Thais to 'integrate local wisdom' with *farang* archetypes.¹ A traditional dancer gives the finger; a warrior gives a besuited farang a vigorous trampling massage; a kneeling woman, hands clasped in a wai, sports 1950s coiffure à la *I Dream of Jeannie*.

Kunavichayanont's work enters comfortably into stylistic dialogue with the global biennale-scape. (He co-curated Thailand's pavilion at the 2005 Venice Biennale with his wife, Luckana, a director of Tadu Contemporary Art Center, and muralist Panya Vijinthanasarn.) The 100 Tonson Gallery is another key site for this dialogue – at the time of writing recent visitors included Orlan and Japan's dotty diva Yayoi Kusama. The gallery also promotes emerging local talent, such as Yuree Kensaku, whose bold illustrations ricochet off *Otaku* (manga and anime) culture, towards some sort of deranged Warner Brothers cartoon.

Reverence, rather than race, is the real glue binding Thailand's social pyramid, from the exalted King down through the Sangha, the political and business elite, to the middle class and poor. Respect for social station is paramount. Shaping art as much as business, its general expression is conformity and a tendency to shun anyone or anything that challenges the hierarchy. This keeps a lid on critical political art and ensures that Thai art, in its appropriation of western styles, skips some of the rougher-edged cults of confrontation. Expressionism took root better than social realism, pop better than punk. Manuporn Luengaram, once project manager at About Café and now program manager at the Queen's

Gallery, confirms this: 'Those familiar with traditional art are becoming more familiar with contemporary art, but most have little understanding of the modernisms in between.' This missing link is mirrored, she says, by a gap between older and emerging artists.

Somewhere in the middle, a generation had their work cut out for them, following luminaries like Rikrit Tiravanija, Surasi Kusolwong and Montien Boonma onto the world stage, but facing an institutional no-man's land at home. They created independent spaces like Project 304, a ground-breaking non-profit arts hub established in 1996 around energetic curator Gridthiya Gaweewong and artists including Michael Shaowanasai and acclaimed filmmaker Apichatpong Weerasethakul. According to Prapon Kumjin, 304 member and now Director of Chulalongkorn's Art Center, the group is 'a collective of relatively well-connected, unashamedly pushy and demanding people with big ideas who [are not] taking no for an answer'. Included in this group is installation artist Kamol Phaosavasdi, whose recent solo exhibition at the Art Center, 'Quiet Storm', was an adamantly non-textual rumination on the 2004 tsunami. Integrating sculpture, sound and video projections, the show immersed viewers in an eerily oceanic space of reflection.

Despite the activity surrounding the rising profile of contemporary art, the scene remains scattered. Most agree that what is required – apart from more public and private patronage – is better coordination and management. As the institutional landscape crystallises, the search is on for a new generation of curators. Much will depend on this new generation's results.

Sutee Kunavichayanont, Stereotyped Thailand, 100 Tonson Gallery, Bangkok, 25 August – 2 October 2005; Kamol Phaosavasdi, Quiet Storm, The Art Center, Chulalongkorn University, Bangkok, 22 August – 24 September 2005.

¹ Farang is the colloquial Thai word for 'westerner'.



Questionnaire*
Martin Parr

Interview conducted by Katrina Schwarz

Martin Parr, a Magnum Photographer from Britain, is perhaps best known for his wonderfully bland collections of *Boring Postcards* (published by Phaidon). He is also one of the most influential and innovative documentary photographers working today. Much of Parr's work explores the icons and clichés of Englishness and of mass tourism – his lens irrevocably focused on moments of extremity and exposure, making the viewer laugh warmly or squirm with shared indignity. Parr's lurid and colour-saturated images provide a witty, satirical view of contemporary life – and though we would like to imagine a certain bemused tenderness on his part, perhaps he is just repulsed after all.

Parr has exhibited extensively since the early 1970s. More recently, he has curated exhibitions of other photographers' work and photographed commercial fashion. In 2004 he was appointed Professor of Photography at the University of Wales, Newport Campus, and in the same year he was Guest Artistic Director for Rencontres D'Arles. Currently, a retrospective of his work (initiated in 2002 by the Barbican Art Gallery in London and the National Museum of Photography, Film and Television in Bradford) is travelling throughout Europe.

In October 2005 Parr visited Australia, exhibiting at Niagara Galleries in Melbourne and presenting slide lectures at the Centre for Contemporary Photography in Melbourne and the Australian Centre of Photography in Sydney.

Katrina Schwarz: What is your idea of earthly happiness?

Martin Parr: Going to a new place; I love exploring new places.

Where would you like to live?

I like to live where I live now because that's always the preferential idea. I live in Bristol, in a very nice Georgian crescent; it's got lots of green around it and is close to the city centre. You get the best of both worlds, and why shouldn't you?

What do you regard as the lowest depth of misery?

I don't know if I know it yet. I haven't lost a partner or a child; I've lost a father but you expect that. I guess the death of someone you love very much must be Pretty demoralising; it would knock it out of you.

Who are your favourite heroes of fiction?

don't know if I think like that; I don't read so many novels. I see the occasional film, but I don't relate to fictional problems. Remember, I am rooted in turning reality into fiction.

Who are your favourite characters in history?

Are there any people that I would like to have met? Not really. There are certain Photographers I would like to have met, like Walker Evans, or [Eugene] Atget, Man Ray.

What is your favourite flower?

My favourite would be rose, because of all the connotations - being such an English notion and idea.

What is your favourite bird?

love wrens. Do you have wrens in Australia? They are very small garden birds. They are so sweet and charming and little.

Who are your favourite artists?

You can't underestimate what people like Joseph Beuys or Warhol did. They, and Ed Ruscha, are people who changed the way we think about art. I am more interested in people of the twentieth century and what they did. My favourite photographers, in addition to the ones I have already mentioned, include Robert Frank, [Garry] Winogrand, [William] Eggleston and [Daido] Moriyama from Japan. I have about four or five that I really relate to.

Regarding younger photographers, I curated a festival of photography in 2004 in Arles, the oldest photography festival in the world, and I exhibited a lot of people that I thought were brilliant: Hans van der Meer from Holland, Stephen Gill from Britain. This is the next generation of photographers who already have a very distinctive voice, even though they are relatively young.

Who is your favourite musician?

Franco – an African musician. I love world music.

What qualities do you most admire in a man?

Rigour. I love the discipline that rigour brings. I love the artist who is rigourous; I love people who are very clear, very precise, who say what they are going to do. I've worked with so many people who are flaky, who don't do the things they Say they are going to do, so I really love it when someone does. A professional, if you like.

What qualities do you most admire in a woman?

Cunning. Well, I really like women, because they are so smart; they are smarter than men. How they place things.

What is your favourite virtue?

Professionalism.

What is your favourite occupation?

Photographer, of course. How else do you get paid to travel around the world, be nosy and learn things on your own terms? You find out about the world on Your own terms, and then you invite yourself, if you like, to make statements and work about what you see and observe. What kind of luxurious position is that? You can travel anywhere and still make pictures.

What is your most marked characteristic?

I don't know, that is what you have to tell me. I can't tell you.

What do you most value in your friends?

Loyalty. I mean you have good times and bad times ... your friends, the ones you really appreciate, are still there. To give time, to unwind, and to pour the thoughts out that may be in your mind.

What do you think is your principal vice?

Impatience.

What is your favourite colour?

I guess I like all colours, but red I suppose. It has a certain appeal, it is so lurid. Who are your heroes in real life?

Outside the visual arts, there are writers that I like, playwrights like Alan Bennett from Britain. There are other people that I appreciate who are makers. Like Jim Jarmusch – I just saw a Jim Jarmusch poster which reminded me that I liked him.

What are your favourite names?

I love the suburb of Sydney called Woolloomooloo. So place names can be very interesting. Like in Britain near to us there is Nemnet Thrubwell. So I choose Nemnet Thrubwell and Woolloomooloo.

What is it you most dislike?

Inefficiency. I dislike all of the problems we have in the world, like over-pollution; these things worry me a lot, nonetheless I am part of the problem. I am a wealthy person, I pollute. I get on the plane so often, so I am very hypocritical in that sense.

What historical figures do you most despise?

It would have to be the likes of Hitler or something, but everyone says that.

What event in military history do you most admire?

How would one admire military events? By nature I wouldn't. Some wars are less necessary than others. I understand that the First and Second World Wars were needed, but they are not very attractive.

What reform do you most admire?

The invention of recycling. Clearly it's something we all have to do more of. We are not doing much of it yet. I really admire it when you see this happening. Even little things, like in Ireland now you are not allowed to be given a plastic bag in a shop, so it makes you take a bag when you go shopping.

How would you like to die?

Quickly.

What natural gift would you like to possess?

Musical ability. No, language ability because I am hopeless at languages. I only speak English, which is so pathetic.

What is your present state of mind?

I guess now I'm looking forward to going home. Tomorrow I fly to Bangkok, I stay there and then I go home. So I like the notion of thinking about going home.

To what faults do you feel most indulgent?

Lack of patience and inability to concentrate on things like reading. I have a very small attention span, which can be a fault.

Do you have a motto?

No I don't.

^{*} The set of questions posed to Martin Parr has a famous antecedent. Known also as 'The Proust Questionnaire', this survey formed the basis of a nineteenth-century parlour game which Marcel Proust completed twice in his life, at the age of thirteen and again at the age of twenty. Proust did not invent the questionnaire, he is simply the most extraordinary person to have answered it.



Artist's choice Goya, Vuelo de brujos

Nicholas Harding

Nicholas Harding was born in London in 1956 and came to Australia in 1965. Involved in group exhibitions since 1981, he had his first solo exhibition with Rex Irwin Art Dealer in 1992. He has received numerous awards, including the Kedumba Drawing Award in 1994, Archibald and Dobell prizes in 2001 and the Australian Centenary Medal in 2003. His work has been acquired for public, corporate and private collections in Australia, the United Kingdom, the United States and Asia. He is represented by Rex Irwin Art Dealer in Sydney, Philip Bacon Galleries in Brisbane and Crossley & Scott Gallery in Melbourne.

A walk through the rooms filled with Goya paintings in the Museo Nacional del Prado in Madrid is a journey that begins with fields of air and light, populated with human frolic. Paintings such as Dance of the Majos on the banks of the Manzanares, 1777, colourfully depict the Spanish citizenry at play. The journey continues through the vanity of the royal court until reaching Goya's late 'Black Paintings', which plunge us into the suffocating stench and sun-starved gorges of the cannibalised psyche. Just prior to these works we encounter Vuelo de brujos (Witches in the air). Haunting, baffling and beautiful, this image speaks to us across two centuries with remarkable clarity and modernity.

Goya painted *Vuelo de brujos* for one of his early patrons, the Duke of Osuna, in 1797–98. This was around the time he produced 'Los Caprichos', a series of etched and aquatinted prints satirising the follies and absurdities of society, church and state. At the time of painting Goya was living in aural isolation, the legacy of a severe and mysterious illness that struck him down in 1792. Goya's deafness had a profound effect on his art.

The Osuna family belonged to an educated, liberal and influential class known in Spain as the *ilustrados* and had acquired an extensive library of Enlightenment texts from France, Germany and Italy, which provided access to advanced ideas about philosophy, science, economics and sociopolitical reform. These texts were not welcomed by all, with many powerful conservatives regarding the beliefs expressed within these books as a threat to the absolutist status quo. They wished to protect themselves and their Spanish monarch, Carlos IV, from the fate that befell Louis XVI and other members of the French aristocracy who were guillotined in Paris during the French Revolution.

The Enlightenment, which began in the 1600s, had become a dominant influence in Europe by the end of the eighteenth century. This age of reason aspired to overcome the ignorance, superstition and blind acceptance of authority that had been so prevalent since the Middle Ages. It called the church and state to account for keeping the populace in a state of nascent fear as a means of maintaining absolute power. The individual was now believed to possess rational will and to be capable of forethought and achievement. Human life was portrayed as random and changeable, while knowledge and understanding were seen as empirical and partial. This humanist ambiguity – which underscores the narrative in *Vuelo de brujos* – challenged the confinement of absolutism.

The painting's composition is based on a traditional spire-like triangle that creates an uplifting weightlessness. Its drama takes place in an impenetrable void that could be a metaphor for the unknown or unknowable, but which is also just as likely to be a visualisation of Goya's deafness. Previously in painting, darkness was an unlit space which gave greater definition to the forms emerging from it. In *The resurrection of Christ*, 1635–39, Rembrandt sets the drama against a dark ground, but his soaring triangle climaxes in a divine light which illuminates the scene as a heraldic angel lifts the lid covering Jesus's tomb. Subverting the use of this ascending compositional device nearly a

century later, Goya's void resonates with an autonomous menace – 'in space no one can hear you scream'. In the science-fiction movie *Alien* (1979) this void is the vacuum of deep space with the potential for our violent obliteration. Grappling with the metaphysical conundrum of our existence in its celestial environment, this sense of weightlessness continues to inspire poetic transformations, such as those found in the aquatic voids of Bill Viola's video and sound installation *Five angels for the millennium*, 2001.

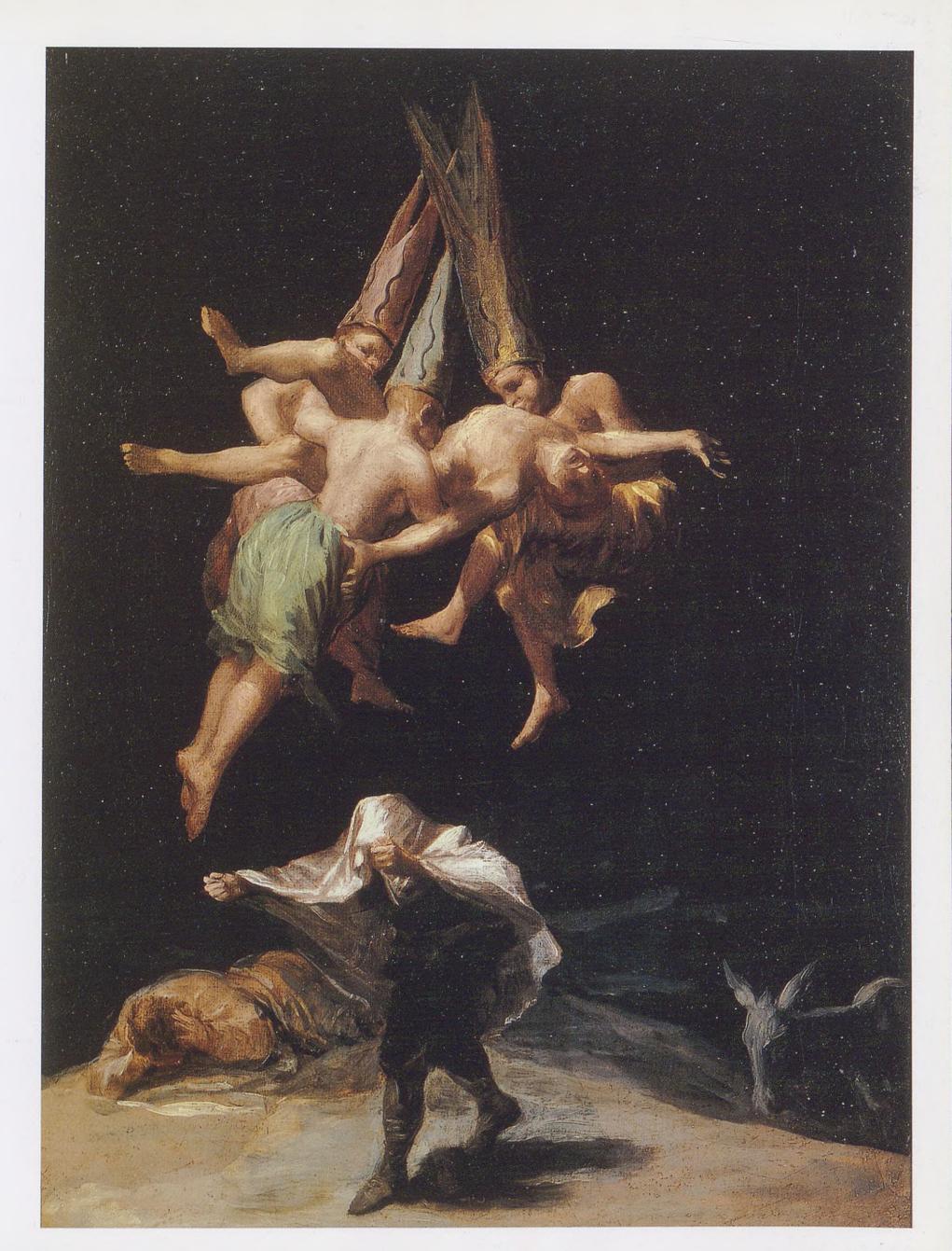
There is certainly not an angel illuminated in the void of *Vuelo de brujos*. Held aloft by three witches is a submissively reclining figure, arrested in a state either of horror or ecstasy. We can choose to see the witches eating their hapless prey or perpetrating group sex on their compliant plaything. Their *corozas* (hats worn by the accused who were put on trial during the Inquisition) are split at their peaks like bishops' mitres. Goya abhorred hypocrisy and criticised prejudice and ineptitude wherever he found it, be it in the clergy or among followers of pagan superstitions. This disturbing image is given exquisite form in full-bodied colour the blemish of the human stain revealed through Goya's perceptive and masterful play of paint.

The two earthbound figures in the painting refuse to hear or see the unsettling and corrupt deeds taking place in this floating whirligig of activity. One lies face down, shielding his ears from the din, while a fleeing figure cowers beneath a white sheet he holds with his thumbs held between his index and second fingers – a sign to ward off evil. This figure appears to have abandoned his beast of burden, the donkey, the animal Goya used in the 'Caprichos' to symbolise stupidity and stubbornness. The myopic bystander listlessly witnesses the continuing ascendant horror as the enlightened recoil in shock and denial.

However, our comprehension of *Vuelo de brujos* remains incomplete. Ambiguity persists and charges the picture with a frisson that keeps our understanding of Goya's intentions in flux. Discipline, order and reason were beginning to yield to feeling, passion and spontaneity by the end of the 1700s with the credenda of absolutists and the enlightened being tempered by the emergence of romanticism. An attendant ambivalence, and a view that progress need not be synonymous with improvement, lies at the heart of Goya's modernity.

Parching our faith with the nigrescent despair looming in the narrative of *Vuelo de brujos*, Goya gives us a vision of anxiety and foreboding. And yet his humanism reveals itself in a redemptive beauty floating in eloquent oily pools of feeling and imagination. Teetering on the edge of a darkness where abominations lurk and fester, Goya's rhapsodic exaltation slakes our thirst as we are pulled back from the brink.

Goya, Vuelo de brujos (Witches in the air), 1797–98, oil on canvas, 43.5 x 30.5 cm, Museo Nacional del Prado, Madrid.



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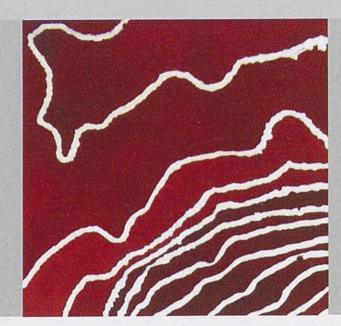






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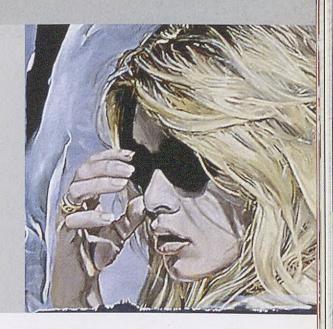
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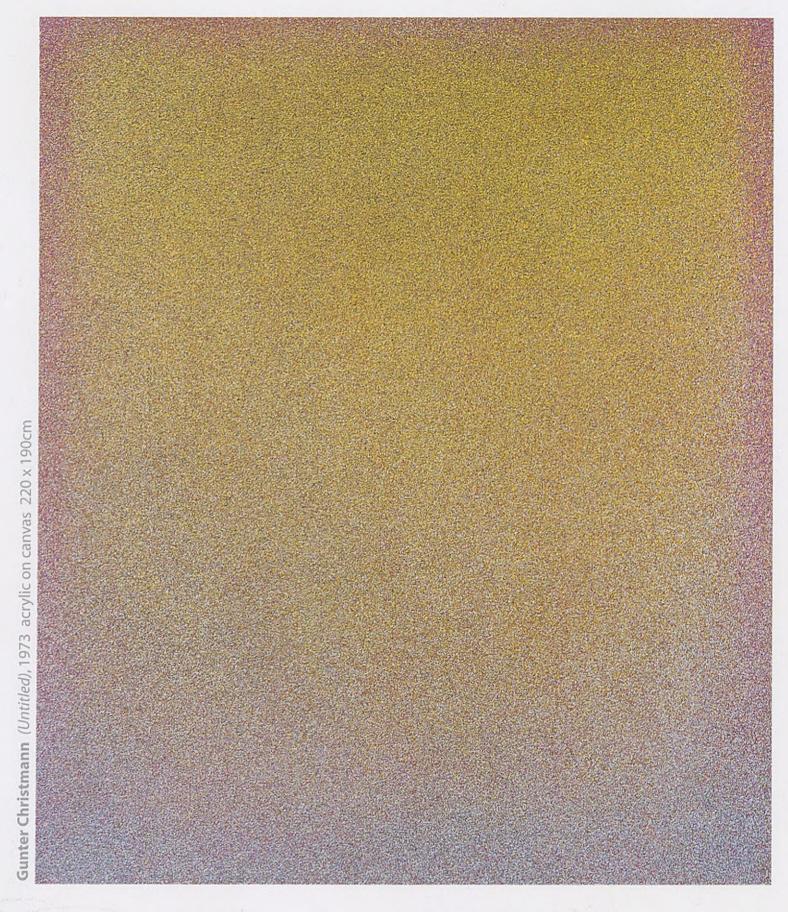
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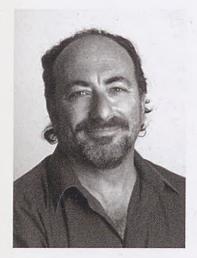
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Opposites interact
On art and money

George Alexander



What's the difference between an artist and a pizza? A pizza can feed a family of four.

Ouch. I can laugh because I keep my money in laughing stocks.

Few artists make their living selling art. Most actually lose money making art. Art is a great way not to make a living. Usually artists hold down two jobs, lead double lives, yet artists have been the mine canaries of urban development: they head out for territories where the middle class won't venture; they establish beachheads, make improvements, and colonise the local funky pubs. It's not long before shiny, dentless cars arrive, driven by shiny, dentless people, and then the artists are driven out to repeat the cycle in, say, underappreciated Matraville.

When cajoled into proximity the mutually repelling forces of art and money always leave a jagged margin. Whether we have money or don't have money, we reflect and act out our desires through it. Historically, romantics withdrew from the evil of money, while cynics learned to manipulate the market. The futurists railed against commercialism. Francis Picabia assaulted the trade of selling art expensively. Pollock and Rothko were terrified of selling out, while Warhol, that capitalist realist, could walk into a supermarket, sign a Campbell's soup can taken right off the shelf and sell it for a terrific mark-up. This zigzag line between Mammon and Eros, between the backroom deal and front-room glam, gives the art world its particular silhouette. It is the fire-gap between unrealised aesthetic vision and the mainstream possibilities of the marketplace.

Money used to be a great subject for nineteenth-century novelists such as Trollope or Dickens. They set up a tangle of variables where money was pitted against honour, virtue was teased by the prospect of property, and prudence fought it out with passion. But who could make sense of it all today? Paul

Auster, the New York novelist, published a memoir, *Hand to Mouth: A Chronicle of Early Failure* (1997), and is rather bland on the topic: 'Money, of course is never just money. It's always something else, and it's always something more, and it always has the last word.'

What is the value of art? What is money worth? What is the value of value? In Australia today this complex moral calculus has been given unsparing attention in the work of Melbourne-based artist Juan Davila.¹ Using popular forms like the riggings of the comic strip or *fotoromanzi* (photo-novels) he plays out all kinds of psychic and political issues. Psychoanalytically, money is reduced to a waste product. Hot names sign forged cheques to a gullible public. When Fiona Hall in *Leaf litter*, 2002, painted plants on real currency notes, she was aligning the distribution of plant species during the history of colonisation with the development of world economies. Internationally, artists such as Tom Otterness, Hans Haacke or Haim Steinbach test the discrepancy between artistic and monetary values, as well as the ever-enlarging organisational systems surrounding artists.

This includes the whirling multicurrency tote-boards at auction houses, the sale of edgy work by Anselm Kiefer or Eric Fischl for x-millions, and the rearguard critics (in the manner of milder Clement Greenbergs) all trying to establish a credible rate for the exchange of money by imposing the purest and most correct pictorial forms, as if there were an aesthetic gold standard. Even hostile minimalists, difficult conceptualists, impermanent performance artists, and unbuyable land artists are snared by market mechanisms, with buyers available to pick up a text or photographic documentation for a price. For what you buy when you buy an artist's work is not only an object but a share in the

Fiona Hall, Leaf litter, Sambucus nigra; common elder, 1999–2003, gouache on banknotes, collection National Gallery of Australia, Canberra. Courtesy the artist and Roslyn Oxley9 Gallery, Sydney.

^{artist's} reputation, not unlike stock in a holding company. There is nothing ^{outside} the market. Or is there?

Throughout the twentieth century, artists have paid special attention to art and money. In the process they have explored the boundaries and definitions of Value, art and authority. Duchamp and Warhol each questioned whether the 'hand of the artist' mattered or whether the true value of art lay elsewhere: Warhol's dollar bills (banknotes that were themselves mass produced) sold for more than their denominational value; and Duchamp paid his dentist's bill by drawing a 400 franc note which was accepted in payment.

Crushed by his meagre earnings as an artist, the early twentieth-century American landscapist Ralph Albert Blakelock took to manufacturing his own money: million-dollar bills with miniature landscapes and his own portrait in the middle. When he tried to cash one of these bills at a New York bank, he was apprehended and remanded to a mental asylum, where he lived out the remainder of his days.

Contemporary American artist J.S.G. Boggs also draws money. More ^{precisely,} he lovingly draws simulacra of money; he pays homage to money. He draws Swiss banknotes, adding ants among the design. He puts his selfportrait on a franc note, signs his own name. And then he spends them. For example, Boggs walks into a bar to order a drink, and presents a drawing of the back of a five dollar bill in payment. At face value. If it is accepted, he asks for a receipt and change. These are then sold – \$500 is a price mentioned in lawrence Weschler's entertaining book on Boggs, Boggs: A Comedy of Values (1999) - to collectors who are then free to track down the original drawing (if they can) and buy it back (if they can). Once reunited, the drawing, change,

substance, money used to be coin or shell, paper or plastic. Now as data it pixellates around the globe on a green-screen rollercoaster of reflex buying, and selling. Money dances in binary sequences of impulses between computers. It becomes e-cash or Visa cash, stored-value systems and credit markets, a virtual financial landscape resting almost entirely on faith. Of course the effects are achingly real. Intense capitalist metabolism can consume every physical material. Forests are cut and turned into money, because you can make more money on the money than you can on sustainably logged forests.

The drama of money gives us insights into the trajectory of contemporary art. Looking less like an object, it freezes desire, makes it abstract and sets things in motion, having less and less to do with the national economy on the ground, but connecting processes and institutions.

But can the capitalist system, with its organisation of values like Russian dolls, be transcended? Katy Siegel and Paul Mattick's book Art Works: Money (2004), points to a few alternatives to both romantic withdrawal and cynical manipulation. In Untitled (free), 1992, at the 303 Gallery in New York, Argentinean-Thai artist Rirkrit Tiravanija transformed the gallery into a social space by reversing the front room and back room. He installed a refrigerator with supplies of food, along with portable cookers and, with friends, served curry for the duration of the exhibition. The unconditional exchange of an artistic idea freely offered to the visitor circumvents normative reception in a commercial gallery space. Tiravanija's practice is underpinned by a Buddhist notion of non-attachment: there are no objects or tokens, just a real-time experience of eating, sleeping and sharing social space.

The late Felix Gonzalez-Torres was known for his give-away piles of Iollies

FEW ARTISTS MAKE THEIR LIVING SELLING ART ... ART IS A GREAT WAY NOT TO MAKE A LIVING.

receipt and item purchased (or some representation of it, such as a menu), becomes suitable for framing. The complete Boggs transaction is the artwork. What's more, the work continues to compound handsomely in value on the Secondary market: the British Museum, London, the Art Institute of Chicago, the Museum of Modern Art, New York, and the Smithsonian, Washington, D.C. have all bought Boggs.

Added to this comedy, Swiss counterfeiters have attempted to pass off Imitation 'Boggs bills'. An art critic once solicited a bribe, and inevitably, art burglars once broke into Boggs's London flat and stole his phoney bills. In 1987 Boggs was prosecuted at the Old Bailey for contravening the 1981 Forgery and Counterfeiting Act by reproducing English pound notes which he had handdrawn with coloured pencils. He was even arrested again in Australia in 1989. Money, unlike art, is a legal monopoly of the state. The only difference between a perfect counterfeit of a ten-dollar bill and a real ten-dollar bill is that the government and their chartered banks did not issue it.

Here is Boggs on the mysterious and arbitrary nature of value:

It's all an act of faith ... Nobody knows what a dollar is, what the word means, what holds the thing up, what it stands for. And that's also what my work is about.2

Boggs's art reminds us of the strange weightlessness and abstraction of value – the hherent problem, for example, with calling an English pound a pound. A one-pound drawn by Boggs is appropriately titled, How much does an idea weigh?.

Over time money has shed its material qualities. Of no particular

called 'candy spills'. Resembling minimalist art, his work was audience-centred, as viewers were invited to take a lolly from the installation, as in works such as Untitled (placebo), 1993, and Untitled (portrait of Ross in L.A.), 1991. The weight of the lollies in the latter work originally equalled the weight of Gonzales-Torres's deceased lover. Free for the taking and replaceable, the perpetually ebbing stack of candy defied the solidities of macho minimalism and superseded the usual commodity status of the artwork through generosity, dematerialisation and emotive power. There was a strong sense of desire in this Cuban-born American for a world without arbitrary borders and assigned nationalities, offering dreams of unfettered space and boundless travel.

This feel-good conclusion will doubtless draw out the sceptics who suspect there is no hope for any of us. But maybe there is another tack to be observed in the current situation - apropos the absurd sums paid in auction houses for art these days, Peter Schjeldahl has written: 'The horror is not that art is overvalued but that, deep down, money is worthless. In every other market, money is sovereign, in the art market there's the suspicion that money may not be our culture's only measure of value.'3

1 See Juan Davila, 'Art or mart?', Meanjin, December 2001.

² Lawrence Weschler, Boggs: A Comedy of Values, University of Chicago Press, Chicago, 1999,

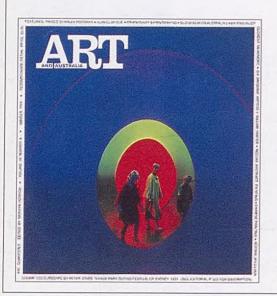
³ Peter Schjeldahl, 'Art & money', 7 Days, New York, 8 June 1988.

A quarter of a century after this article was first published in Art & Australia, portraiture has again become a hot topic in the Australian art scene. Here, Lou Klepac offers his recent insights into portrait painting, alongside his thoughts on portraiture from twenty-five years ago.

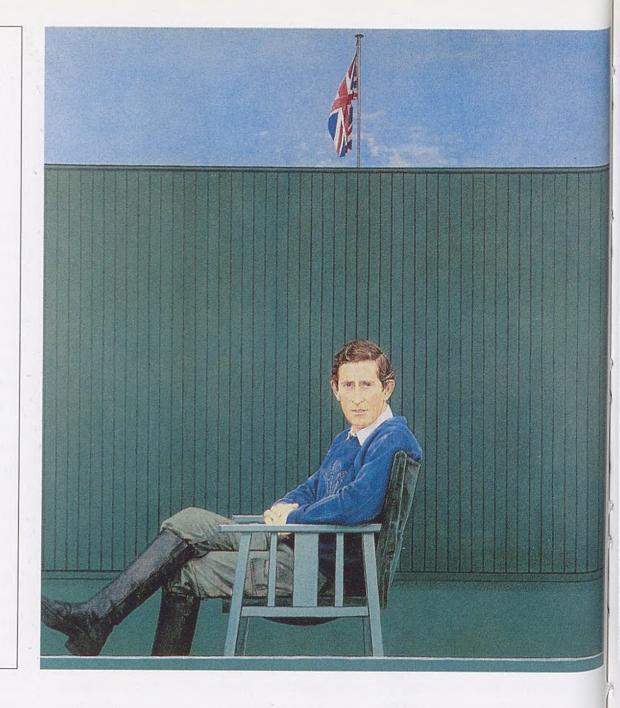
LOOKING BACK: 1981

Some thoughts on portrait painting

Lou Klepac



Art and Australia, vol 18 no 4 1981



2005

One day in 1981, when I first came to live in Sydney, I had a telephone call from Mervyn Horton, the editor of Art & Australia and a dear friend. The magazine was about to go to the printers, but he had just received a transparency of a portrait of Prince Charles by Bryan Organ which he wanted to include in the issue. Could I write something about portraits in general which would justify the picture's inclusion? And could he have it by the following morning? I dashed it off and sent it in.

Figurative art was still moribund at this time and portraits did not receive the critical attention they have received more recently. When in 1984 I commissioned Judy Cassab to make a series of ten lithographic portraits of Australian cultural heroes, including Robert Helpmann, Dame Joan Sutherland, Judith Wright and Lloyd Rees, the series did not receive the attention it deserved. At least one of the portraits - that of Lloyd Rees - is a real masterpiece.

The portrait still needed some defence, and I wrote a more considered introduction to Cassab's series, pointing out that:

It is a great pity that one of the most instinctive interests of mankind - that of looking at the faces of others, a habit deeply rooted in the instinct for survival - has been neglected in the repertoire of many artists for several generations ... The drawing of a portrait by a good artist is an historical act. It fixes the identity and presence of a person outside time. It removes the temporal and the transient to emphasise the essence of that person.

If anyone wants to know what Lloyd Rees was like, just look at Judy Cassab's drawing; it tells you all you need to know. No photograph has ever been able to bring to the surface Lloyd's essence in the way that this amazing work has: it is pure spirit.

1981

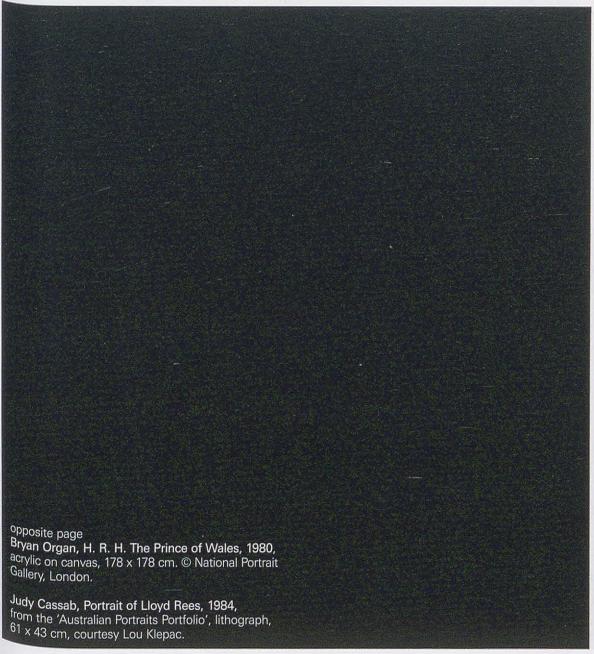
Portraiture has been debated and debased at all levels of discussion. It remains an aspect of the traditional side of painting which has survived to this day, like a prehistoric fish still swimming in the Indian Ocean. The real problems of portraiture seem to escape those discussions which look on this once noble art as folk art - which unfortunately it has become.

Australians can boast some of the prize philistines - we of course do not have a monopoly on them, but unfortunately we do allow them to influence our history. Take, for example, Robert Menzies's statement, published in the Herald in 1937, in response to George Bell and the controversy surrounding the establishment, in that year, of the Australian Academy of Art:

I represent a class of people which will, in the next one hundred years, determine the permanent place to be occupied in the world of art by those painting today.

Despite this, Australia, more than most other countries, seems fascinated by portraiture. After all, does not the anno Domini of modern art in Australia begin with the famous 1943 William Dobell Archibald Prize 'scandal', when art made front-page news all over the country and almost rivalled Melbourne Cup fever! The excitement of those days is what journalists are eternally hoping for as they crowd each year into the Art Gallery of New South Wales.

[In 1980] there was a mini-scandal created by the Archibald judges' decision no to award a prize because the standard was poor. What would happen if the Olympic officials in Moscow decided not to award gold medals in an event and gave out class A, B and C bronze medals because no one had broken a world record? Are not entries influenced by the previous year's decisions? Who then 15 to blame?





The banality associated with portrait painting is a mixture of expectations, the intelligence and perceptions of the artists and the education of the public. If Goya were alive and he had entered a portrait in the 1943 Archibald Prize, I cannot predict that he would have won it, more likely he would have been lynched by the respectable middle-class philistines. Dobell only got a bad case of dermatitis.

Most people would like to have their portrait painted, and even more so if it were to hang in the Royal Academy Summer Exhibition or in the Archibald Prize. It is like seeing oneself on television. It is us but not us; it is us the wrong way round. We are the only ones who cannot recognise ourselves quite so readily, because we have an inverted view of ourselves from the mirror image we see daily. The difference is fascinating and at the same time disturbing. It is our double but it is not us, because we cannot control it as the image in the mirror which combs its hair, scratches its head or washes its teeth at our bidding. This other image is someone else.

It is all the more disturbing when an artist takes liberties, either because of his limitations or because of his skill, with our allotment of face and foddered form. The rest of the world accepts, rejects or reacts according to whether they know the subject of the painting and by what they know.

Portraiture may be moribund because that so easily accessible superficial likeness of ourselves – the snapshot – has devalued the image.

Artists with consummate skill, powers of observation, reflection and that special of psychological perception, who are able to use these gifts in such a way

as to put forward a likeness which everyone can recognise but which contains a valid and profound interpretation of the facts.

A great painter can put before us an image which is a commentary not only on an individual character but on humankind, as for example in what is one of the most beautiful portraits ever painted, *Portrait of a cardinal*, c. 1510–12, by Raphael, in the Museo Nacional del Prado, Madrid.

The often-heard comment that portrait painting is a dead language can hardly be true when some of the most memorable works of the twentieth century are portraits. Picasso, Matisse, Munch, Modigliani, Soutine, Bacon and others have painted magnificent portraits which have enriched the history of art and extended our knowledge of ourselves. So have the British painters Stanley Spencer, Augustus John and Graham Sutherland and, nearer to home, Dobell and Russell Drysdale.

Graham Sutherland's portraits are magnificent works of art and the destruction by Lady Churchill of Sir Winston's portrait was an unpardonable act of vandalism. Lord Kenneth Clark, director of the National Gallery, London, between 1934 and 1945, remarked that the destruction of Winston's portrait was a superfluous act as the painting was so well known, and so many sketches and studies existed, that the image could not be erased. Clark's comment points to the force and significance which portrait painting can still have in our day.

No matter how disappointing, difficult, or unpredictable artists can be, we must remember that it is from their ranks that we shall get the paintings we want. If they sometimes need to be treated firmly, they should always be treated fairly. If the survival of art is in anyone's hands it is in theirs, and we should not forget it.



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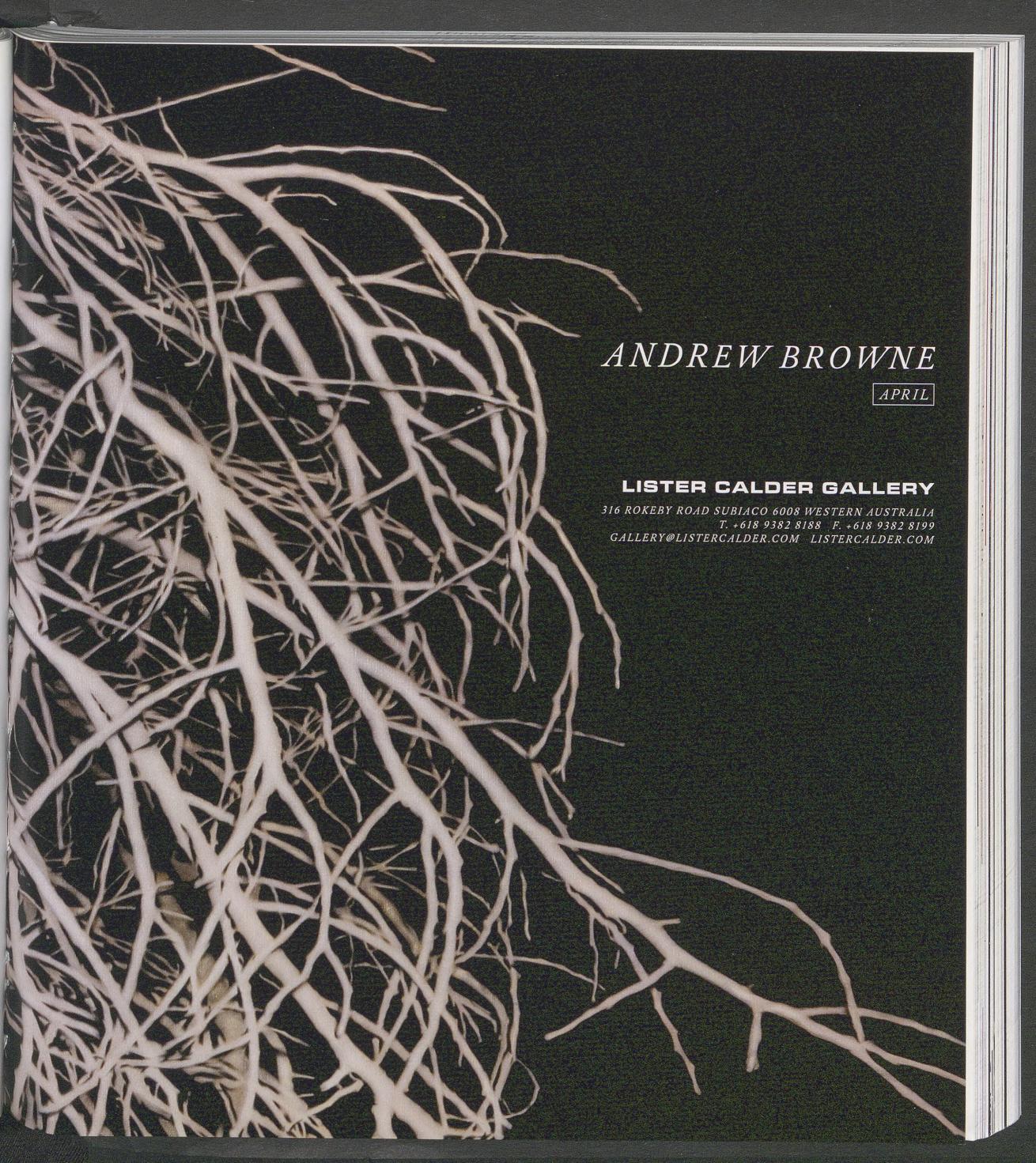
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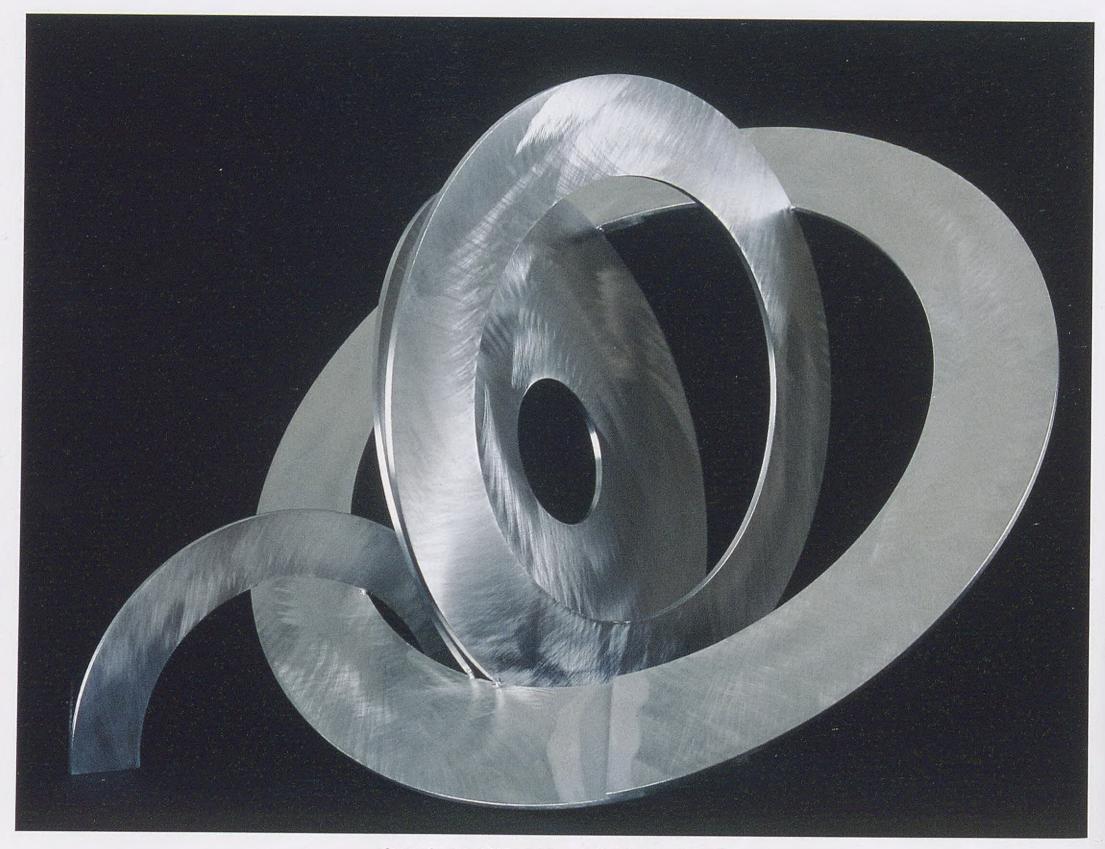


Richard Dunlop, Japanese Garden, 2004, oil and mixed media on photographic paper, $100 \times 100 cm$

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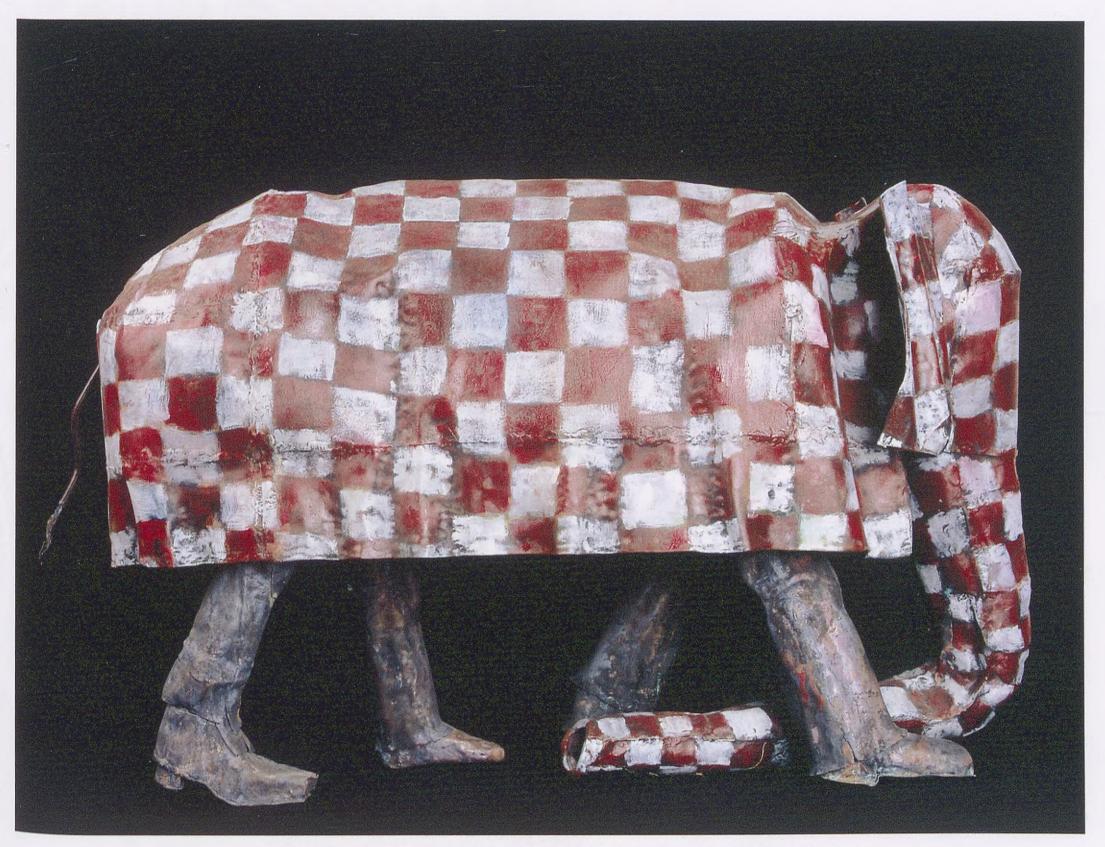
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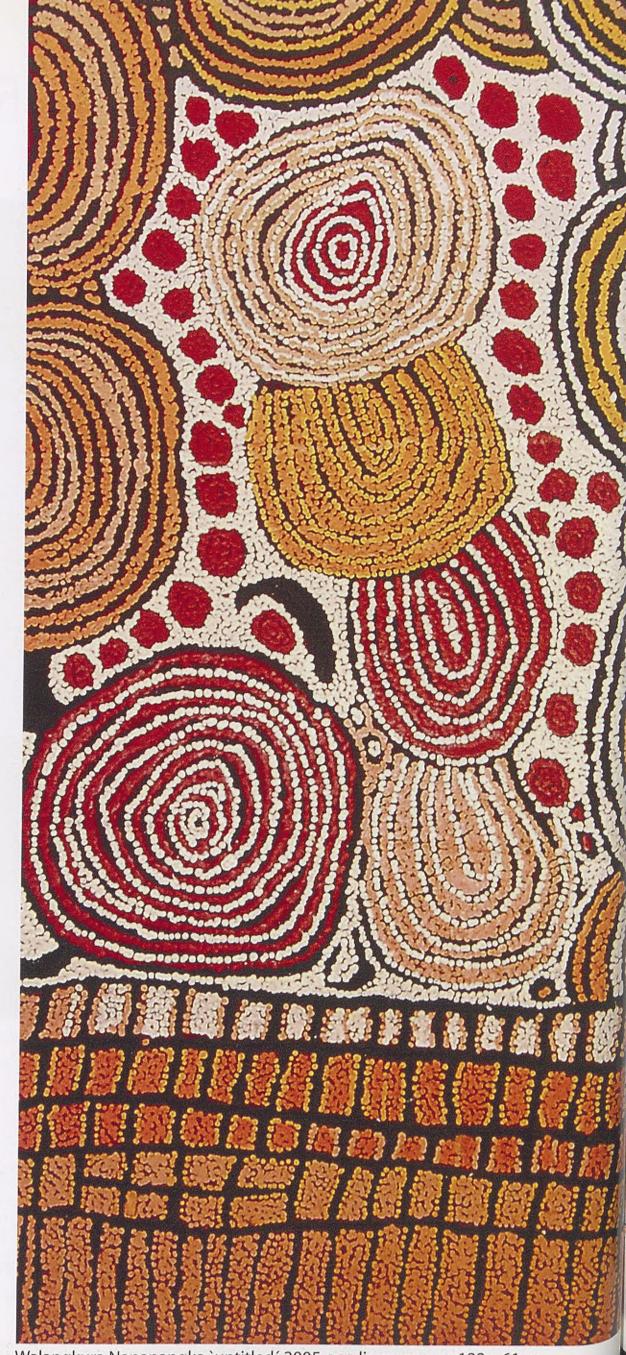
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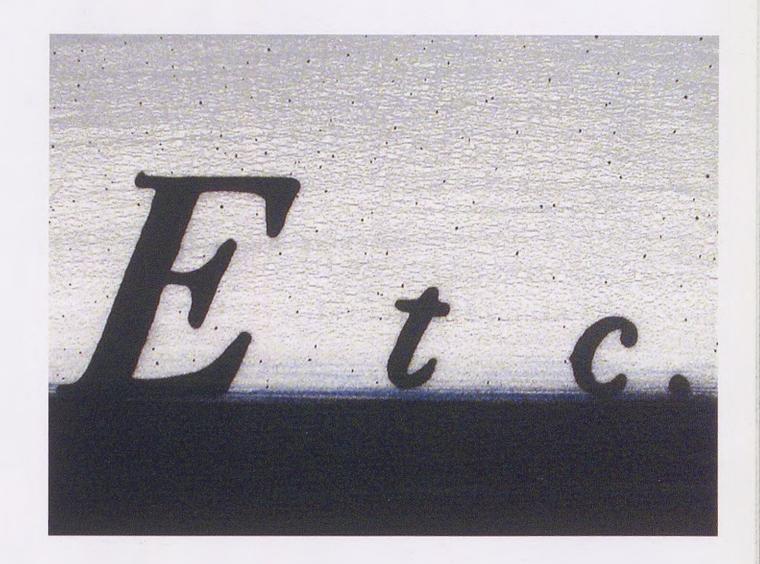


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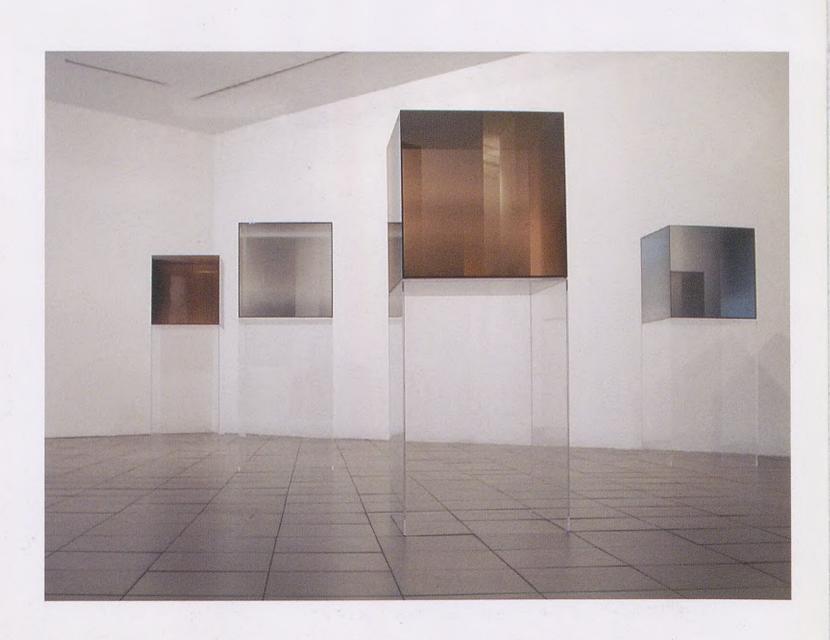
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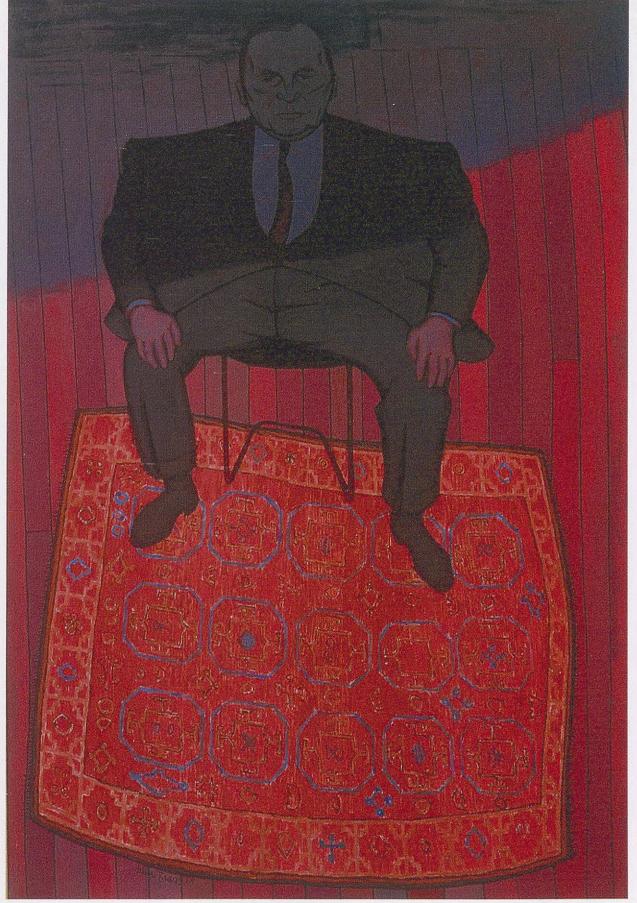
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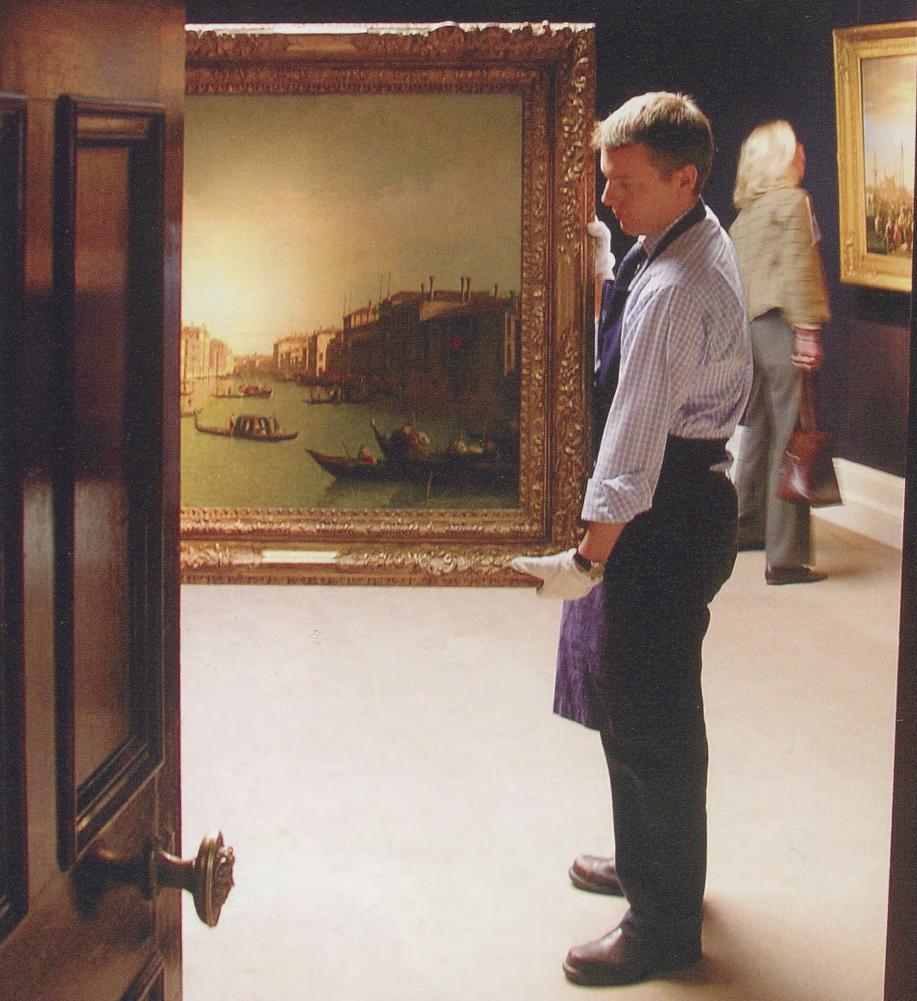
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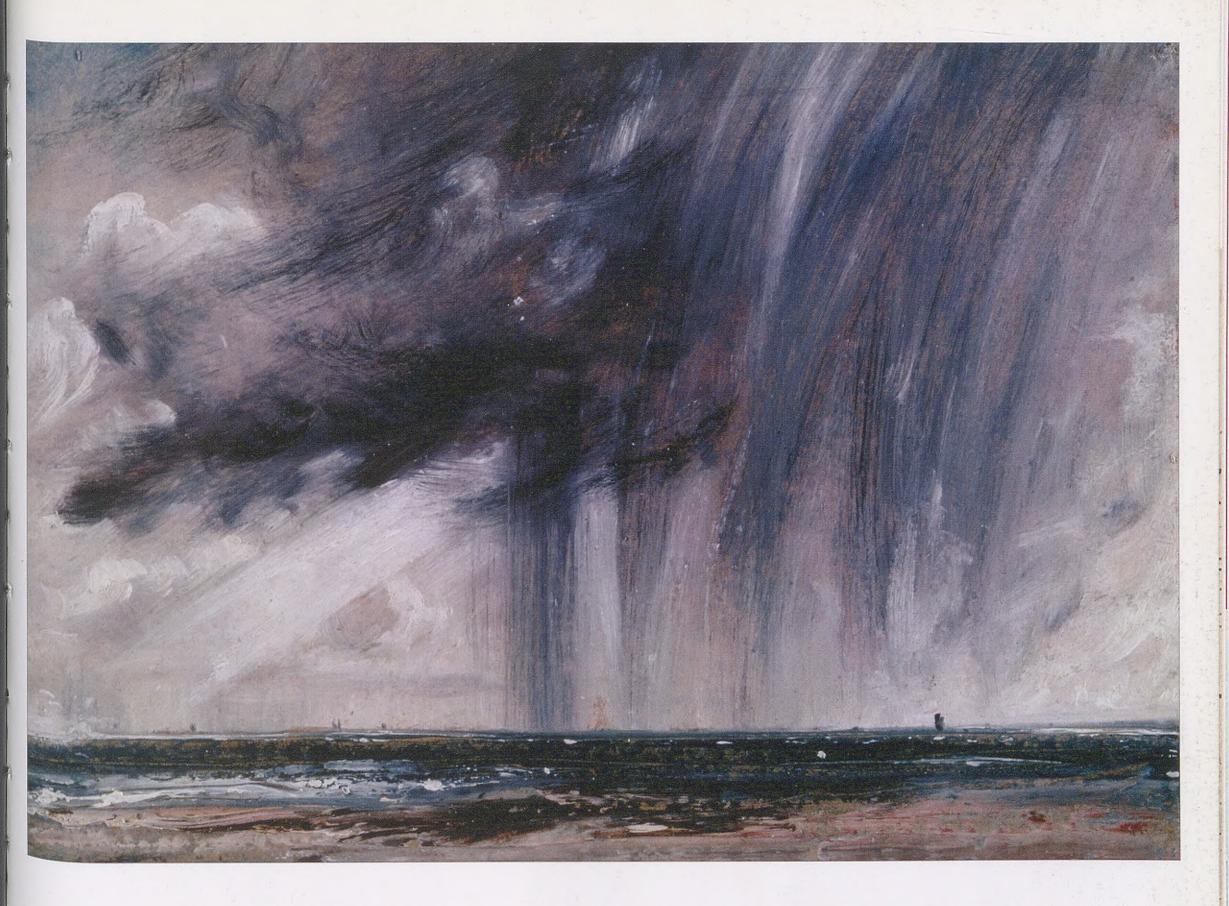
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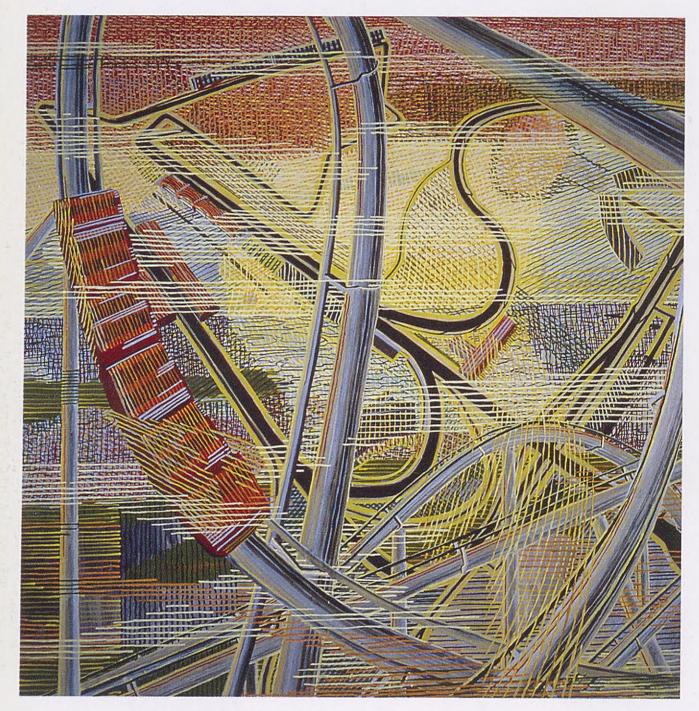
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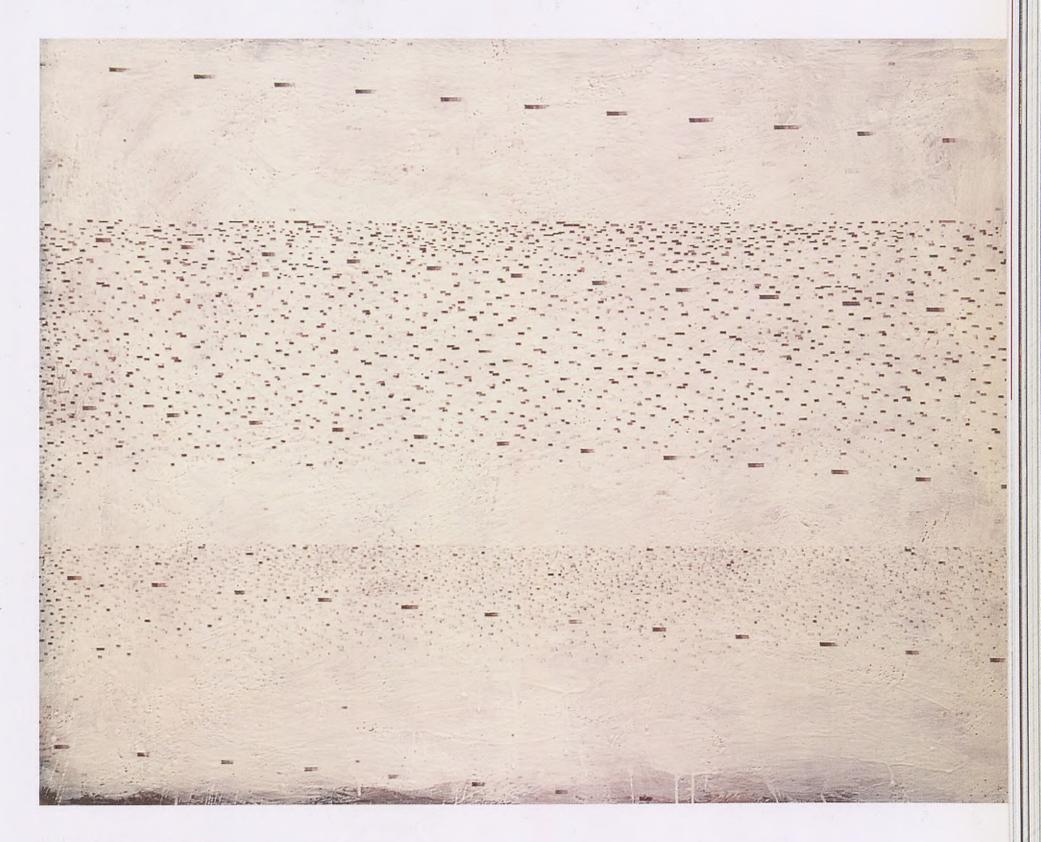
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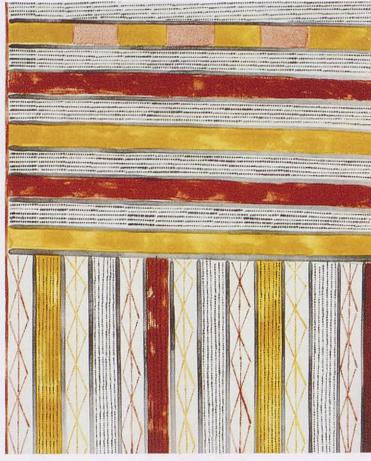


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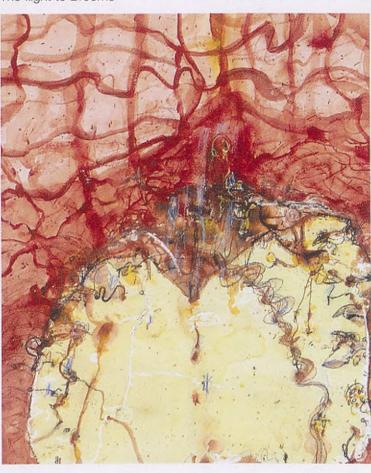
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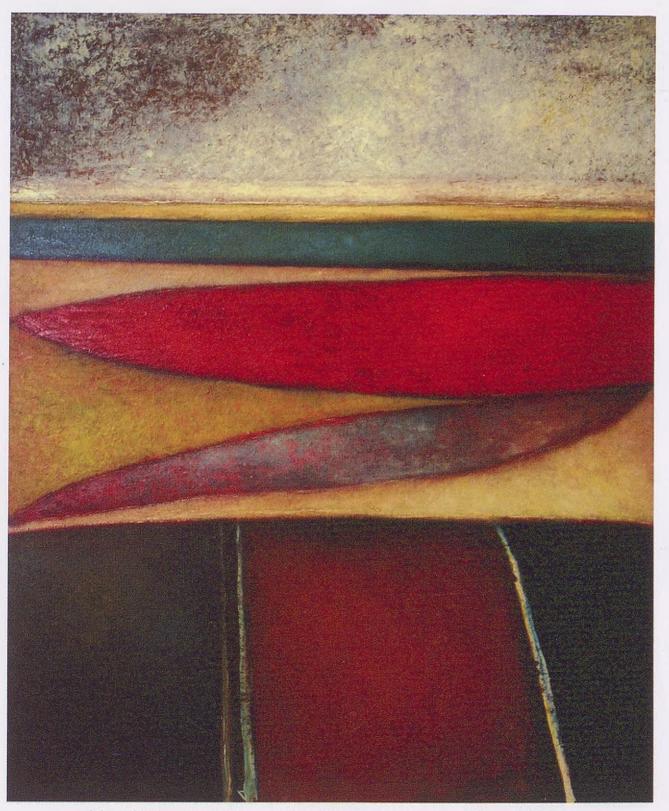
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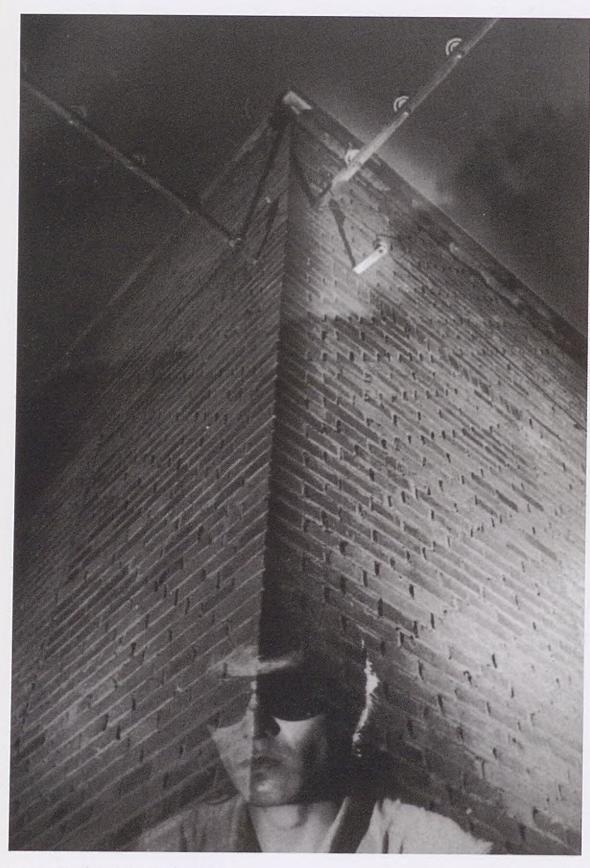
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the slowart of AH XIAN





Liu Xiao Xian, Untitled [Portrait of Ah Xian] black-and-white silver gelatin photograph taken in Beijing in the late 1980s.

Twenty years ago Beijing-born artist Ah Xian could not have imagined that in 2005 he would be living and working in a three-level house in a leafy suburb of Sydney. Dressed in a black silk brocade Chinese-style jacket with a selection of artworks arrayed around him, he looks the successful Chinese-Australian artist as he is interviewed by the Powerhouse Museum, Sydney, for a short film about his art and life. This image contrasts strongly with the grainy black-and-white avant-garde portrait taken by his brother, the photographer and artist Liu Xiao Xian, in Beijing in the late 1980s, not long before their departure for Sydney.1 In that photograph Ah Xian's face is masked by sunglasses in a shot taken late at night. He stands at the intersection of grey brick walls in a local lane or hutong close to where they lived, powerlines visible overhead. He is positioned at a crossroads. Through double exposure Liu Xiao Xian has overlaid the image of his brother with that of a large old tree, as if to hint at the faraway place he and his brother would soon explore. Ah Xian's story is one of principle, determination and success. It is also a story of spiritual pain, displacement and return.

In the ten years since Ah Xian has been a permanent resident in Australia he has embraced Chinese cultural heritage in a way that has perhaps surprised even him. In 1989 he would never have considered donning a Chinese brocade jacket, then something a westerner might, signifying a desire to cross cultural boundaries. Ah Xian's journey to Australia in the wake of the 1989 Tiananmen Square massacre separated him from his own culture and nurtured concurrent feelings of freedom and loss. Over time Ah Xian has come to appreciate the distance that migration has forced upon him and which has enabled him to discover China's marvellous ancient craft practices from a new perspective.

Born in 1960, Ah Xian is a child of New China. His youth was defined by the iconoclasm of the Cultural Revolution and the relative liberalism of the mid-to late 1980s when it was possible to embrace previously inaccessible western ideas and artforms. The environment in which he grew up was largely devoid of the imperial beauty of the decorative arts for which the capital was once renowned. The palaces and temples which originally housed these objects were regarded as exotic places to be reappropriated by the people, and were considered to have little relevance to revolutionary life. Imperial art and crafts were reminders of the old society; examples were hard to access and it was unacceptable to express too much interest in them. When Ah Xian was growing up he did not learn about the Chinese traditions of porcelain that artisans in Jingdezhen had perfected for imperial production and which for centuries had been the envy of the world. Nor did he understand the highly sophisticated use of carved vermilion lacquer to create thrones and screens, covered containers, vases, bowls and other extraordinary objects, elevating this most ancient waterproofing technique to an artform that became synonymous with the imperial Ming and Qing capital. Nor was he familiar with the technique of cloisonné enamel-work that, after being introduced to China, became associated with Beijing by means of an imperial workshop established during the Ming dynasty which produced all kinds of vessels used in rituals and for functional and decorative purposes. Such Chinese traditions were of no value to revolutionaries nor later to the avant-garde. Ah Xian's Beijing was characterised by an ugly functionalism. Slogans covered high grey brick walls that shielded inappropriate sites from view. Art was a collective activity best employed to extol the virtues of the Communist Party, or later, in the more liberal 1980s, to be

Opening pages
Ah Xian, China China – bust 10, 1998, porcelain Cast from figure with handpainted cobalt Underglaze and clear glaze, 31 x 41 x 24 cm, The Kenneth and Yasuko Myer Collection of Contemporary Asian Art, Queensland Art Gallery, Brisbane, Purchased in 2000 with funds from the Myer Foundation, a project of the Sidney Myer Centenary Celebration 1899–1999, through the Queensland Art Gallery Foundation.

Ah Xian standing in Tiananmen Square, with the Forbidden City in the background, after Mao Zedong's funeral in September 1976, courtesy the artist.



^{co-opted} to express individual feelings that were highly personal and often contained ^{a veiled} social critique.

Ah Xian's displacement, together with his own need to feel pride in where he came from and who he is, brought about his re-engagement with what we may term traditional Chinese culture. But this re-engagement is conducted on his own terms and happens in a way that makes sense of his own identity. Ah Xian is a self-taught artist who gives careful thought to both his medium and his message. He is not interested in artistic techniques for their own sake, but as carriers of ideas, meaning and heartfelt emotion.

Ah Xian has a mission to move people, to disturb their equilibrium and remind them that life is defined by death and constituted by the good and the bad. The shadow that lingers over even his most beautiful porcelain works hints at a deep wellspring of life experience that Ah Xian draws on in the articulation of his art. For him the quest for beauty is paramount, but beauty, like life itself, is transient. Ah Xian's art has developed significantly since his first, tentative porcelain body casts, titled 'China China', were exhibited in the Asia-Pacific Triennial of Contemporary Art at the Queensland Art Gallery, Brisbane, in 1999, the product of several years of backyard experimentation beginning with the clinical media of bandages and plaster of Paris. In those works we witness Ah Xian's labour to learn the complicated set of skills involved in casting in porcelain from life, and the sense of poetry and pathos that he gives the busts through the painted overlay of his own renditions of age-old and highly symbolic Chinese motifs:

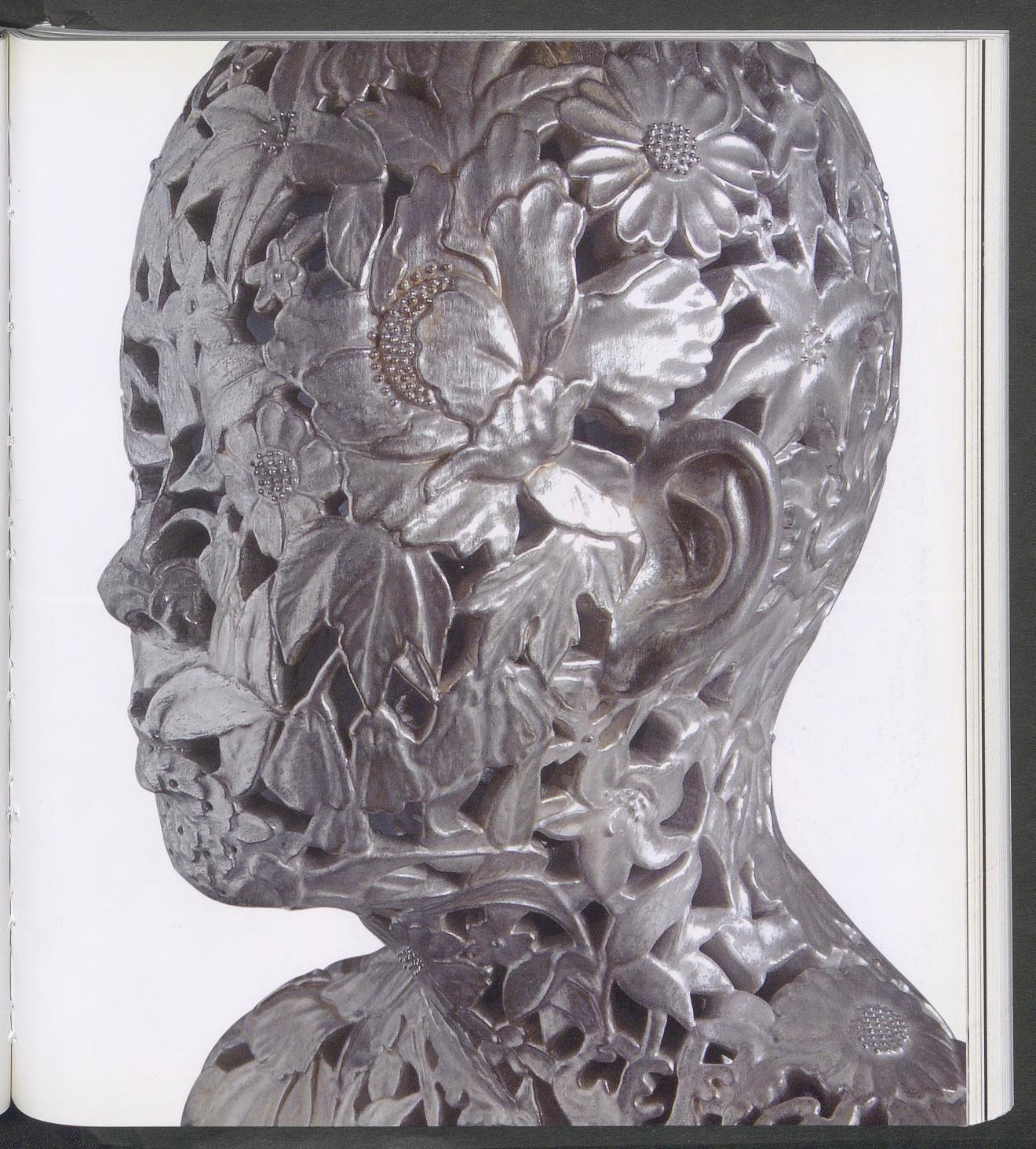
bamboo, plum blossom, lotus and the dragon.² These early busts hold the blueprint for Ah Xian's future works and mark the beginning of a trajectory that has seen him extend his experimentations in porcelain to other media and to the creation of full-size figures.³

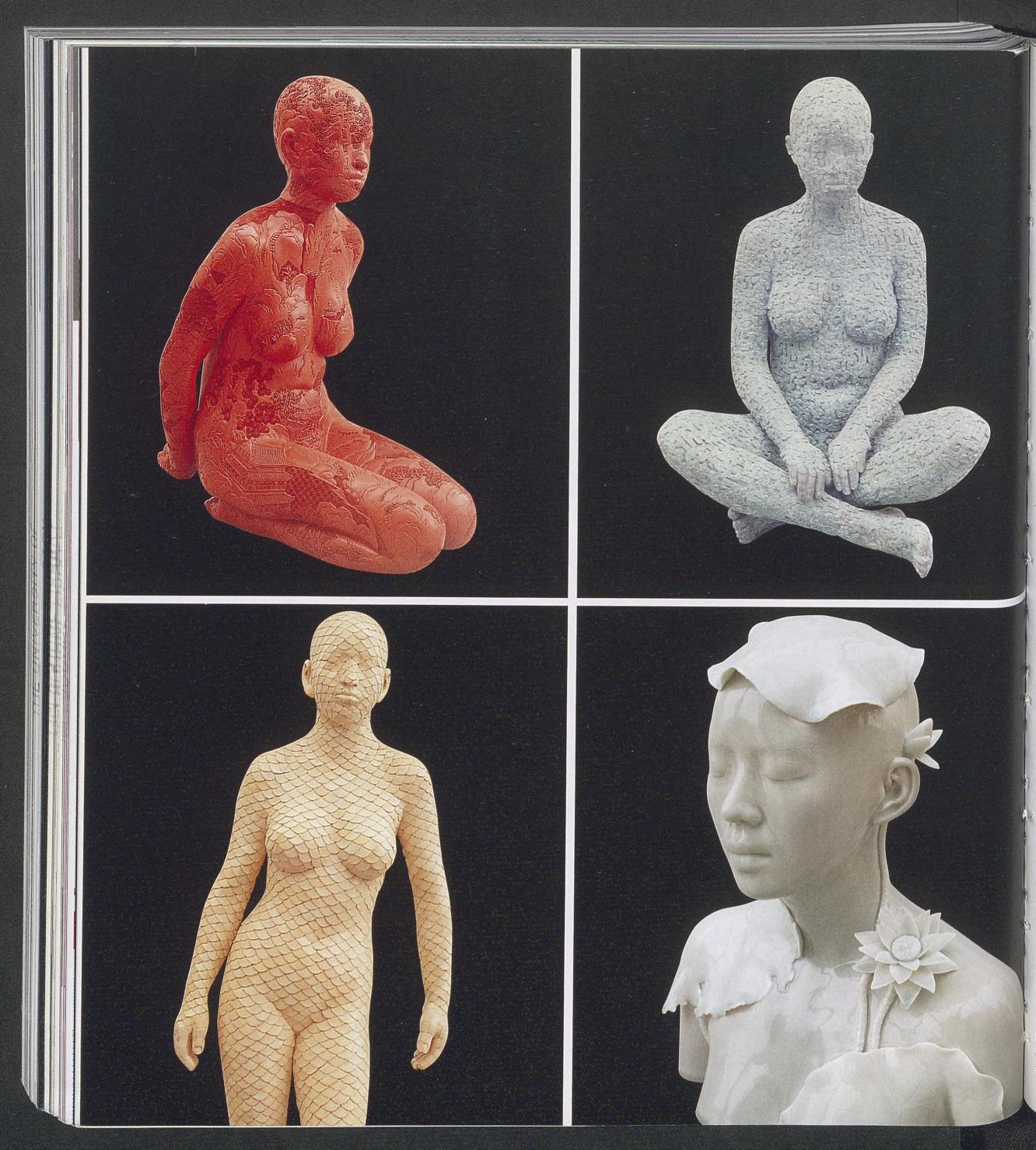
Ah Xian's best-known works are the porcelain busts from the 'China China' series, which he first began to produce in 1999 in collaboration with artisans at a workshop in Jingdezhen in Jiangxi, a southern province of China and the 'home' of Chinese porcelain. Created from a number of different casts made by the artist, each bust is handpainted and unique. Working in the workshops of Jingdezhen, Ah Xian had access to the combined knowledge and skill of its artisans. The craftsmen and women engaged to paint Ah Xian's busts, used to working on vases, bowls and painted panels, were at first bemused by his commissions. They had never encountered such conceptual craft. To be asked to paint a writhing dragon or a traditional Chinese landscape onto a three-dimensional human form was an unusual request. Ah Xian's close involvement in every stage of the process ensured that the images were overlaid in a way that elicited a strong emotional response in the viewer. In China. China. bust no. 28, 1999, the shoulders of the female figure are wrapped with an idealised Chinese landscape. An old man makes his way to a pavilion where he can look down upon and contemplate the river with its solitary moored fishing boat and sailboats which move into the far distance. Clouds glide across the young woman's face, her closed eyes allowing her and the viewer to be transported to another time and place.



above
Ah Xian, China China – bust 67, 2002, porcelain body cast with applied decoration of kingfisher-like feathers, 41 x 40 x 22.5 cm, collection and courtesy the artist.

opposite
Ah Xian, China China – bust 60, 2002, porcelain body cast with carved floral openwork decoration, 41 x 41 x 22 cm, collection and courtesy the artist.





One of Ah Xian's most striking recent works is a kneeling female figure made from red carved lacquer. Lacquer is a traditional Chinese medium in which an Inner core – in Ah Xian's case fibreglass – is coated with successive layers of lacquer before being carved. The lacquer, which derives from the sap of the Rhus verniciflua tree, among others, is coloured and rubbed on with a wad of line silk, then allowed to dry before the next layer is applied. After some eighty layers, or when the body reaches a thickness of at least five millimetres, the figure is then marked up with the required design and carved. Ah Xian's figure was made by artisans who work at the Beijing Carved Lacquerware Factory, how located in Xunyi county on the outskirts of Beijing, and took more than one Year to complete. It is carved with an all-over design derived from Chinese landscape painting, with pathways leading into towering mountains, waterways, pine trees and secluded multistorey pavilions where poets and scholars could retreat to contemplate the beauty and marvellousness of the natural world. The Patterns are standard, carved by the sure hand of a master, the mountains and Waterways following the contours of the female body so that it is hard to distinguish whether the landscape inhabits the figure or the figure inhabits the landscape. In any case, the two are inextricably connected. The warmth of the natural lacquer medium and the vibrancy of the vermilion colour create a feeling of security despite the suffocating intricacy of the design which has been carved Into the body of the figure, leaving an indelible three-dimensional image. The kneeling figure appears quiet and contained. Her face is calm and her hands are cupped behind her back as if in some strange ritualistic pose, the purpose and meaning of which is unclear. It is one of a small number of full-figure lacquer figures that Ah Xian has completed to date.

A seated female figure cast from bronze provides an interesting counterpoint to her lacquer sister. This figure adopts a more naturalistic pose and sits crosslegged, hands gently resting on her calves. Like all the poses adopted by Ah Xian's sitters, they are determined by the artist's quest for naturalism, the ability of a sitter to maintain a pose during the lengthy process of casting and for the form to be structurally sound in order that it may be translated into the requisite medium. Ah Xian has created a small number of works using the ancient Chinese medium of cast bronze, which were made in a workshop in Nanchang, about one-and-a-half hours by bus from the porcelain centre at Jingdezhen.

Decorated with an overall design of an archaic animal mask or *taotie* pattern, the woman appears to have been petrified through some strange process that has maintained her youthful form and suppleness but trapped her spirit.

A standing figure inlaid with ox bone employs yet another Chinese craft technique and concomitantly elicits a very different response in the viewer. Slivers of bone, like dragon scales, have been applied to the fibreglass body cast. The figure rests on one foot as if walking; a strange creature from another world, part human and part animal. The figure was made in Xianghe county in Hebei province outside Beijing, in a small factory which employs about five people. Bone inlay is messy, smelly and painstaking work. The factory is piled high with ox bones which must be boiled for long hours to separate flesh and sinew from the bones and to bleach the bones white. The bone is then cut into slivers and prepared for inlay on whatever surface the customer requests, which may be a multi-panel folding screen, a large decorative vase or, in more unusual circumstances, Ah Xian's figures.

The creation of full-figure sculptures is Ah Xian's ultimate goal. His failure, so far, to create a standing full figure in porcelain has pushed him to explore full-figure forms in other media. The hands, legs, feet and busts that he has created along the way are part of the slow process of acquiring the necessary skills and experience to replicate the human form in all its ordinariness, beauty and mystery. Determined to succeed, Ah Xian continues to experiment with the medium he was first drawn to, continually looking for new technical challenges. A celadon bust with an applied three-dimensional design of lotus leaves and flowers creates a delicate and nuanced portrait. The lotus, a Buddhist symbol of purity, paired with the image of a young and beautiful Chinese woman, causes us to ponder the

transience of life and beauty. In another bust Ah Xian subtracts rather than adds ornamentation, creating a three-dimensional design of the entire bust. The technique of open-work carving, most often used on large vases, shows off the technical skills of the ceramic artist in a sophisticated play on the resolution of solid and void which creates a truly three-dimensional design. The power of works such as these lies in their particular combination of material, technique and concept. They are multilayered works which convey Ah Xian's meditations on complex cultural and cross-cultural ideas. They are a form of concrete poetry.

Ah Xian's art has always had a quirky dimension. He has a keen interest in the bizarre and the surreal. A carved porcelain female bust with peacock-like feathers glazed a vivid blue is a good example. The face is unglazed, revealing the pure white porcelain body beneath. Like the bone-inlay woman she is a fantastic hybrid creature, part bird and part human. The decoration is not total and appears to grow from her skin. In works that Ah Xian is planning to make in the future, decorative areas will also emerge from the figure, as if from under the skin, in a further development of his exploration of cultural branding and the innate cultural baggage we all carry.

Australia may be the place that has given Ah Xian the freedom to explore his own art and psyche, but China is the place that arouses his most intense feelings and where he makes most of his artworks. These days it is the artistic traditions that have been passed down from master to student that draw Ah Xian back. His is a slow process of learning about age-old techniques that are fast disappearing and finding ways to apply them to create what may be best described as conceptual art. He is a keen student who is working with quiet determination to make up for lost knowledge and lost time in order to ensure that these craft practices do not become lost arts.

Looking back on Ah Xian's artistic achievements since coming to Australia, I noticed with particular interest a portrait photograph of Ken Done and Roger Woodward in the program for Ah Xian's first exhibition. Ken Done, paintbrush in hand, has just finished painting an image of the Sydney Harbour Bridge on the forehead of Roger Woodward announcing the First Sydney Spring International Festival of New Music in 1990. Done uses Woodward's face as a canvas to brand the event, employing one of Sydney's most famous icons. Perhaps this photograph, long forgotten, helped sow a seed for the development of Ah Xian's new art in Australia.

1 See program for Roger Woodward's 'The First Sydney Spring International Festival of New Music and Visual Arts', held at the Art Gallery of New South Wales, Sydney, 14–16 September 1990, p. 54.

2 For a discussion of Ah Xian's earlier works which led to the experimentations in porcelain see Claire Roberts, 'Ah Xian: "China.China", recent works in porcelain', in *Beyond the Future: The Third Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane, 1999, p. 228.

3 See Suhanya Raffel, *Ah Xian*, Queensland Art Gallery, Brisbane, 2003; Stefano Catalini, 'From iconic to symbolic: Ah Xian's semiotic interface between China and the West', *Yishu: Journal of Contemporary Chinese Art*, vol. 4, no. 1, March 2005, pp. 76–86.

4 At the time of his departure China was a place that he 'both deeply loved and hated at the same time'. See Ah Xian, 'Self-exile of the soul', *TAASA Review*, vol. 8, no. 1, 1999, p. 8.

5 Roger Woodward, *The First Sydney Spring International Festival of New Music and Visual Arts*, Sydney, September 1990, p. 3.

opposite, top left

Ah Xian, Human Human – landscape, carved lacquer figure 1, 2002–03, carved red lacquer on resin fibreglass body cast, carved with a design of pavilions and landscape, $87 \times 44 \times 73$ cm, collection and courtesy the artist.

opposite, top right

Ah Xian, Human Human – taotie, bronze figure 1, 2004, cast bronze, $82.5 \times 57 \times 60.5$ cm, collection and courtesy the artist.

opposite, bottom left

Ah Xian, Human Human – dragon scales, ox-bone inlay figure 2, 2002–03, ox-bone inlay on resin fibreglass body cast, 156.5 x 61 x 31 cm, collection and courtesy the artist.

opposite, bottom right, detail

Ah Xian, China China – bust 80, 2004, porcelain body cast with applied lotus decoration and celadon glaze, $41 \times 39.5 \times 23$ cm, collection and courtesy the artist.



art feature

VISIONS OF THE DEMIMONDE

^{Les}ley Harding



Albert Tucker at Notre Dame Cathedral, Paris, 1948. Photography John McHale.

opening pages Albert Tucker at his solo exhibition, Galerie Huit, Paris, June 1952.



Albert Tucker, Paris street, 1950, oil, gouache, watercolour, brush $^{\hat{a}nd}$ ink on cardboard, 42 x 50 cm, Heide Museum of Modern Art, Melbourne. Gift of Barbara Tucker, 2005.



Albert Tucker, Head, 1948, oil and gouache on cardboard, 25.6 x 32 cm, The British Museum, London, Department of Prints and Drawings. Presented by Barbara Tucker, 2005.

When Albert Tucker left Melbourne in 1947 he began a thirteen-year journey through Europe and North America, during which time he transformed himself from a politicised urban modernist into a painter with a rich understanding of Australia's complex ancient landscape and its inhabitants. This shift found its creative beginnings in Paris, his base for four years from March 1948. In Paris the art of the past and all that was new offered Tucker fresh stylistic models and the freedom to move on from the iconic, yet thoroughly developed series, 'Images of Modern Evil', 1943–47, for which he was renowned in wartime Melbourne.

The long passage from Australia to Europe provided time for reflection and the compilation of a checklist of places and people to seek out: 'Pablo, Kokoska [sic], Beckman [sic]. I'm going to be just a piece of blotting paper ... the old "shut eyes and jump" is going to be my philosophy for quite a time', he told Sidney Nolan.¹ After a brief stay in London, Tucker made the much-anticipated relocation to Paris. 'If I have to starve, Paris in the spring would be the best possible setting', he announced to friends and sponsors John and Sunday Reed, with only a little exaggeration.² He was already living leanly, with a paucity of income prospects and virtually no French, yet the opportunity tendered the meeting of a dream. With Henry Miller's *Tropic of Cancer* (1934) as a guidebook, Tucker immersed himself in European art and the cosmopolitan, albeit war-struck, Parisian lifestyle.

Settling at the Hotel d'Avenir on the Left Bank, Tucker soon found a pattern of living and a lively group of fellow expatriates as company. During the early months of 1948 he linked up with English art critic Laurence Alloway and the creatively exiled Australian author Robert Close. Tucker holidayed with artist Lawrence Phillips and Dorothy Phillips in the summer of 1949, travelling to the south of France and Italy, and with Scottish friend John McHale he took in some of the French sights. The group congregated at the popular cafes in Boulevard Saint Germain, such as Café de Flore and Café Royale.

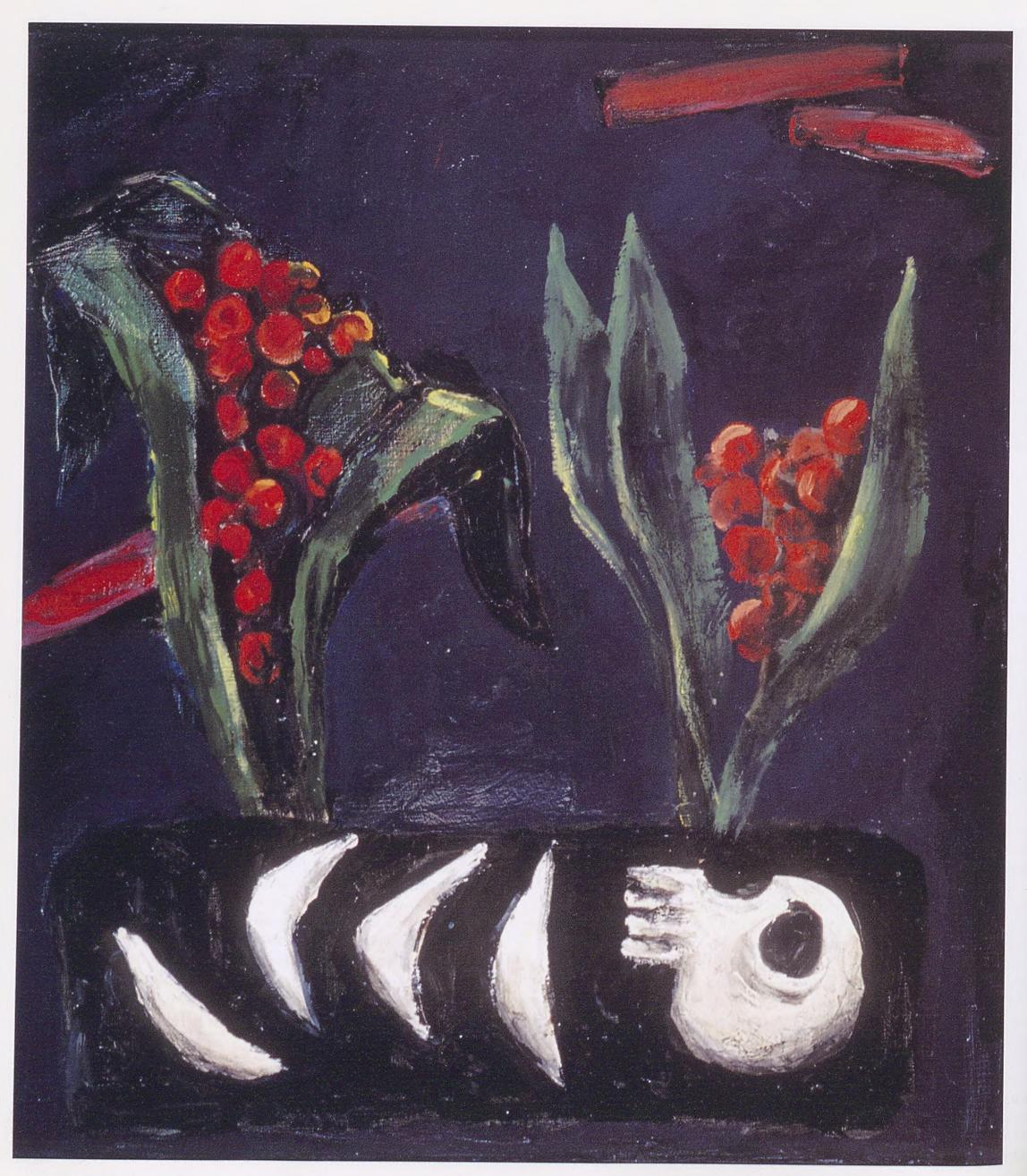
Tucker's prevailing concern with the murkier elements of contemporary life provided a well-understood platform on which to experiment with form, process

and style. He recognised the broader lineage of this subject, his place in a continuum: 'It's a more traditional theme and one is, in a sense, grasping at a kind of continuity that goes back into the entire history of the race.' But the acute sense of drama and moral narrative that resounded in Tucker's Australian exploration of this theme began to dissipate, giving way in Paris to a less censorious approach. His protagonists are still prostitutes, pimps and tragic lovers, but they project a little more levity, colour and faded carnivalesque allure: 'theme Paris by night, at last the images hang together – the mood of Clichy, Pigalle, Bld des Italiens – I am very happy with them', he wrote to the Reeds. Most notably though, in experimenting with the flattening and abstraction of form, Tucker consciously engaged with the formal qualities of synthetic cubism, especially as it had been developed by Pablo Picasso.⁴

In Paris Tucker began work on his most resolved suite of drawings to date. He told James Mollison that when he arrived in Europe, a 'resume of styles seen', he was impelled to take his drawings 'in all directions':

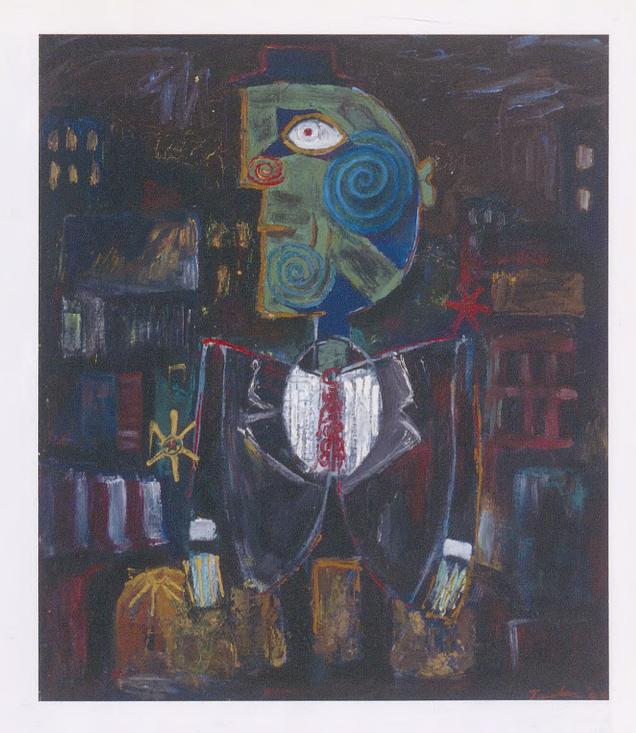
In looking at other artists' pictures, if they are successful ones, I become deeply touched and passionately involved in the artist's particular state of mind ... The paintings are a token of another man's life and must be treated with care and respect, and felt to the full. Tucker had long nourished a deep interest in Picasso, and the opportunity to see the great artist's work first-hand was a clear and underlying motivation for the pilgrimage to Paris. Tucker's impression was keenly felt: '[Picasso] is everything and more than we could have hoped. An impossible painter, but there is no one else anywhere near him. He is on his own.'6

Tucker created many derivative figures, described in the jubilantly coloured *Paris street*, and in works on paper such as *Rue St Denis I* (Heide Museum of Modern Art) and *Beach totem* (Heide Museum of Modern Art), all of 1950. His deconstruction and disjunctive reassembly of the human shape shows the broader influence of Wassily Kandinsky's iconography and the graphic forms of Fernand Léger's cubist still-life compositions, but *Head*, 1948, draws explicitly on Picasso's abstracted portraits of the late 1920s and 1930s. At their best,



^opposite page Albert Tucker, Rebirth, 1951, oil on cardboard, ⁵⁰.8 x 45.5 cm, Heide Museum of Modern Art, ^{Melb}ourne. On loan from Barbara Tucker, 2000

Albert Tucker, Macro of Place Pigalle, 1949, oil on canvas on composition board, 74 x 64 cm, National Gallery of Victoria, Melbourne. Purchased through The Art Foundation of Victoria with the assistance of the Rudy Komon Fund, Governor, 1982.



these works reveal Tucker's innate sense of pithy wit and pathos in equal proportion to the consciously deployed stylistic qualities.

Tucker's experiments with oil painting at this time, such as *Macro of Place Pigalle*, 1949, also bear the newly enjoyed effects of Jean Dubuffet's handling of Paint. Tucker saw a Dubuffet painting in the foyer of Galerie René Drouin on one of his first visits to Paris in early 1948. On asking to see more, Tucker was directed downstairs to the gallery basement where Dubuffet had recently established his centre for art brut. For Tucker the impact of this raw and unornamented style of painting was strong and immediate. Dubuffet's heavily textured surfaces and his primitivist drawing offered a way beyond the motif and towards a sense of the painting's plastic qualities. Art brut challenged the way Tucker understood his medium and presented him with a process of artmaking that was more elemental, intuitive and pure.

In Paris Tucker also began to 'wrestle' with the crescent shape – a signature and even a 'key' to his important early works – now no longer the literal mouth of his protagonists but the entire head. *Paris night*, 1948 (National Gallery of Australia, Canberra), sees the crescent boldly articulated and poised to turn vertical; thereafter this clearly demarcated, flattened profile becomes the thread that connects a great proportion of his oeuvre through several countries and many characterisations.

In 1951 Tucker and his American companion, Mary Dickson, moved to Neu Isenberg outside Frankfurt, where Dickson had a clerical job at the American airforce base. If Paris was still reeling from the effects of the Second World War, Frankfurt was utterly war-torn. Buildings were gutted from bombing and rubble remained on the sides of the streets, unrecovered bodies buried in the ruins.

The street-walkers plied their trade amid this lingering devastation.

With an apartment and improved revenue now at hand, Tucker began work on a series of paintings that more poignantly captured the vivid cacophony of life and death, fertility and mortality that surrounded him. *Woman and beast*, 1951 (Heide Museum of Modern Art), and *Rebirth*, 1951, together with a suite of paintings of heavy and ageing German prostitutes, restate Tucker's concerns about lascivious behaviour, betrayal and moral vice. While Paris helped develop some spontaneity in his process, Germany offered a gritty context for Tucker's humanist proclivities.

The German sojourn also provided close proximity to the European tradition of expressionism. Tucker's curiosity was first aroused in Melbourne when Gino Nibbi introduced him to the work of Edvard Munch in the early 1940s. This led to a studied interest in Max Beckmann, Otto Dix and George Grosz. However, in Europe the work of Oskar Kokoschka became increasingly important. John Berger has suggested that while the Austrian Kokoschka has been bracketed with the German expressionists, 'his aim, unlike theirs, was to reduce, not to parade, panic'. This is a crucial distinction, and one that seems to have resonated with Tucker. It is likely that he was drawn to Kokoschka's inculcations of emotional angst, but Tucker also seems to have adapted the electrified poses of the Austrian artist's figures. At times the energy of Tucker's characters is rendered frozen, as if he wanted to keep them still in order to allow full experimentation with cubism, abstraction and colour. Undoubtedly, at this time his emotional interests shifted register: fertility and seduction replaced predatory sex and violence.

There is also evidence of a different type of struggle. Tucker was engaged in some sort of anxious equivocation with his figures, and when transferred from



Albert Tucker's hand-built caravan parked on the banks of the Seine, next to Pont de l'Archèvéche, Paris, 1952.



Mary Dickson at Galerie Huit, Paris, June 1952.



Albert Tucker with Robert Close at Café de Flore, Boulevard St Germain, Paris, c. 1950.

his imagination to the two-dimensional plane they seem to intone a remnant of a larger internal battle. A decade later he reflected:

The question of why I paint the particular things I do is also pretty ambiguous. I think I would say that I am trying to exorcise my own particular devils, and I suppose some of them get into the painting. I hope they do, that's where I'm trying to put them, to get rid of them. Once out, of course, one can then feel this kind of relaxation, the affirmation flows in and the devils in the painting can sometimes turn into angels.⁸

On Dickson's and Tucker's return to Paris in late 1951, Tucker undertook an ambitious and unlikely project. He began building a small towable caravan in their room at Hotel de Verneuil, which was lowered section by section from the window for assembly in the street below. The locals were encouraging: 'bon fait, monsieur', 'bon courage', 'vous fabriquez de l'or, monsieur'; 'you're making gold'. Tucker and Dickson moved the caravan to the banks of the Seine, parking it close to the water and securing unimpeded views of Notre Dame. The caravan, heatly fitted out and complete with kitchen facilities, was to serve as a ticket to the rest of Europe.

Tucker's Paris period culminated in a solo exhibition at Galerie Huit in May and June of 1952. Galerie Huit was an artist-run space, managed by a group of expatriate Americans. The exhibition – his second solo show after one at Kunstzall von Lier in Amsterdam in 1951 – received several small critical reviews in the local press. Critics were variously confused and beguiled by his painterly drawings and rousing paintings: 'He readily reaches his goal and his distorted figures introduce us to a nightmarish universe', noted reviewer Georges Fourdalle.¹¹

This must have seemed an enigmatic and charming body of work, but admittedly edgy and difficult. Tucker's take on cubism was most concerned with its schismatic and transformist possibilities, and his work was heavily tempered by a tendency to slip back to expressionism, its abbreviated forms and emotional effects perhaps better suited to his artistic temperament. This experimental period reveals Tucker notionally cut adrift by his research, yet simultaneously heading towards a more definitive path. He was showing – at a time when day-to-day

survival was of paramount concern – the very humanity which he ultimately represented in others. He loved 'the silver and purple and grey and green Paris', and while there he held a clear commitment to the action of creating and the pursuit of a new rhythm.¹²

- 1 Albert Tucker, letter to Sidney Nolan, Largs Bay, 23 July 1947, copy in Albert Tucker papers, private collection, Melbourne.
- 2 Albert Tucker, letter to John and Sunday Reed, London, 12 March 1948, Barrett Reid papers, State Library of Victoria, Melbourne, MS 13339.
- 3 Albert Tucker interview with James Mollison, in James Mollison and Nicholas Bonham, Albert Tucker, Macmillan, Melbourne, 1982, p. 48.
- 4 Albert Tucker, letter to John and Sunday Reed, Paris, 25 February 1950, Barrett Reid papers, op. cit.
- 5 Albert Tucker interview with James Mollison, op. cit., p. 57.
- 6 Albert Tucker, letter to John and Sunday Reed, Sidney Nolan and Sweeney Tucker, Paris, 14 February 1948, Barrett Reid papers, op. cit.
- 7 John Berger, 'Oskar Kokoschka' (1952), in Geoff Dyer (ed.), Selected Essays of John Berger, Vintage International, New York, 2003, p. 38.
- 8 Albert Tucker interview with Hazel de Berg, 19 October 1961, Oral History Collection, National Library of Australia, Canberra.
- 9 Albert Tucker, letter to John and Sunday Reed, Paris, 2 January 1952, Barrett Reid papers, op. cit.
- 10 The premises in Rue Saint Julien le Pauvre were used as a gallery organised by an artists' collective between 1950 and 1953. There was no signage to mark the gallery, just a large '8' painted in red on the façade. Exhibitions were changed fortnightly. Tucker's exhibition was on display from 31 May to 14 June 1952.
- 11 Georges Fourdalle, 'Les expositions particuliers', *Les Arts*, June 1952, undated and unpaginated clipping, scrapbook, Albert Tucker papers, private collection, Melbourne. The author thanks Noelle Thomas for translation.
- 12 Albert Tucker interview with Robin Hughes, 15 February 1994, tape 6, Australian Biography Online, transcript available at www.australianbiography.gov.au/tucker/index.html

The author acknowledges the assistance of Linda Short and Hilary Jankelson.

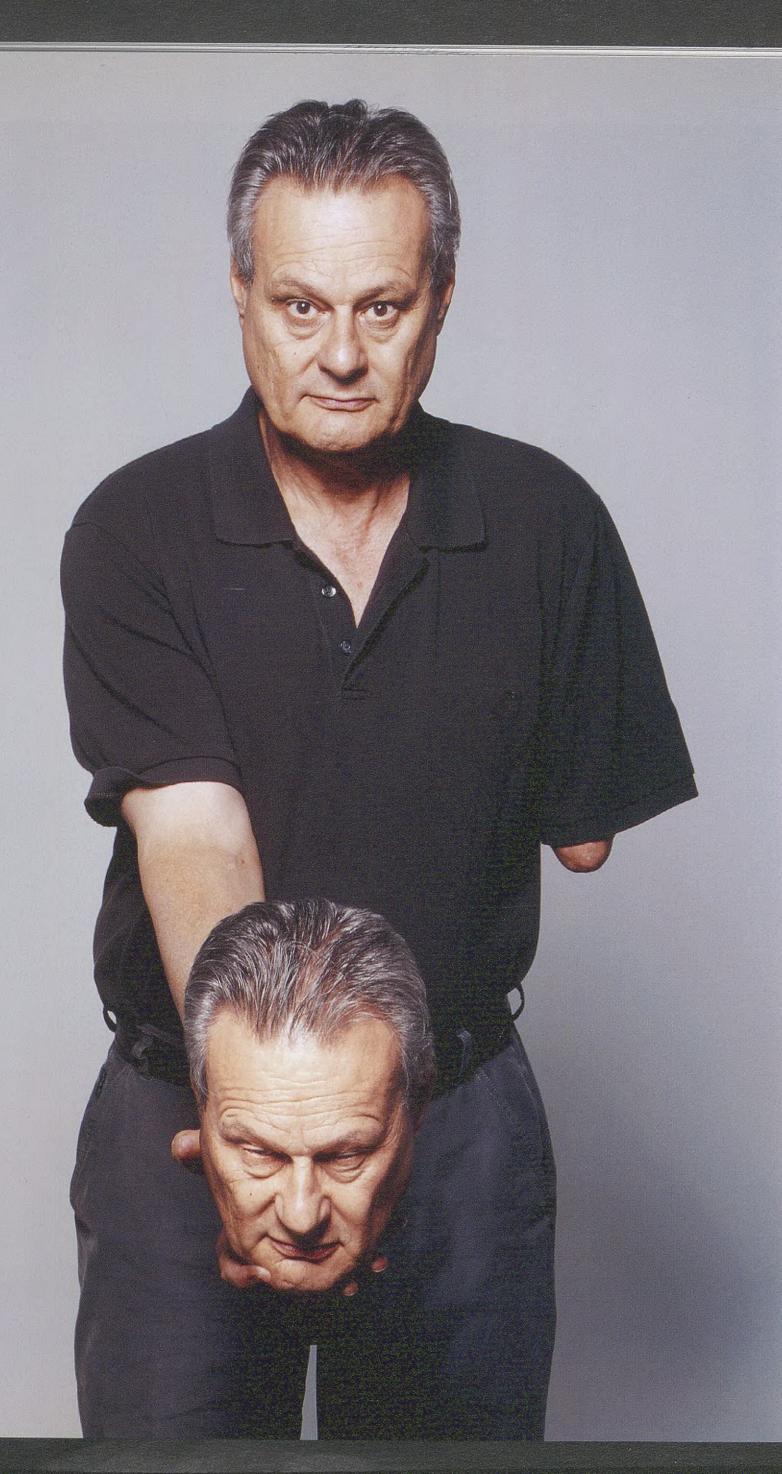
Meeting a Dream: Albert Tucker in Paris 1948–1952 is the inaugural exhibition in the new Albert and Barbara Tucker Gallery at Heide Museum of Modern Art, Melbourne. The gallery, together with the Tucker Study Centre, is part of the major redevelopment of Heide's facilities scheduled to open in April 2006. The gallery will present newly researched perspectives and contextual interpretations of the work and life of Albert Tucker, based on the significant collection of artworks and archival material gifted to Heide by Barbara Tucker.



art feature

PERFORMANIS SELF PORTRAITS

Tony Bond





Johannes Gumpp, Self portrait, 1646, oil on canvas, 88.5 x 89 cm, Uffizi Gallery, Florence, courtesy Art Gallery of New South Wales, Sydney.

opening pages, left Christofano Allori, Judith with the head of Holofernes, 1613, oil on canvas, 120.4 x 100.3 cm. © The Royal Collection 2005 Her Majesty Queen Elizabeth II, Great Britain, courtesy Art Gallery of New South Wales, Sydney.

opening pages, right Mike Parr, College of cardinals, 2005, digital print, edition one of three, 186.5 x 126 cm, collection Anna and Morry Schwartz, courtesy Tony Bond.

'Self Portrait: Renaissance to Contemporary', an exhibition first shown at the National Portrait Gallery in London in 2005 and now on display at the Art Gallery of New South Wales in Sydney, is the first large-scale exhibition to bring together artists' self-portraits. The exhibition is augmented by a companion show at the Museum of Contemporary Art in Sydney which focuses on the performative aspect of recent self-portraiture. Tony Bond, co-curator of 'Self Portrait: Renaissance to Contemporary', writes for Art & Australia on aspects of self-portraiture which are explored in both exhibitions.

We sometimes talk of the mirror image as being back to front, yet, in a very particular way, this is not really the case. When we face our own image in the mirror the mirror gives us back a true orientation. If we reach out with our right hand the mirror image reciprocates with the right hand on the right of the reflection. The problem is that we are used to facing others, and when we face a real person our right hand is aligned with their left hand. This normal reversal is so strong that it makes us feel that the mirror image is reversed, but the function of the mirror is to return an exact copy, as it were, facing the same way.

When we face a self-portrait the same thing happens. In painting a self-portrait the artist transfers their own mirror image onto canvas. Standing in front of the portrait, the right hand of the viewer is aligned with the right hand of the artist – something usually experienced only in front of the mirror. Self-portraits follow the logic of the mirror, which contributes to the intimacy of the genre. The nature of this encounter is often quite intense, particularly when the frame of the mirror is replicated in the frame of the self-portrait, or when we strongly infer the presence of the mirror between us and the image of the artist.

In such cases, as in the work of Dutch painter Charley Toorop (Annie Caroline), for example, the implied mirror in the painting is so convincing we feel instinctively that we are confronting a mirror, however what we see is another place, another time and another person. It is as if the mirror has become lodged in time, contradicting the normal experience of a mirror, which is to always show us the present. As a consequence, the viewer is drawn into an unusually empathetic exchange with the image and, by extension, with the artist. The viewer also experiences the work as a temporally disruptive event.

These two conditions of 'encounter' and 'temporality' prefigure the conditions of performance art and, in particular, the body actions associated most strongly with the art of the 1960s and 1970s. Some self-portraits create a very direct sense of the artist's body participating in an empathetic exchange with the viewer. There are also those self-portraits that go beyond the immediacy of presence to indulge in allegory and story-telling. Performance art can function in a similar manner: there are the hardline actionists who seek direct engagement with viewers where the content is the action, and there are theatrical performers whose works operate at another level or extrinsic to the immediacy of witnessing a real event. My interest is in locating points of comparison between these two positions as experienced by the viewer of oil paintings in the self-portrait exhibition, and these two distinct forms of performance in the late twentieth century.

The 'set up': Mirroring or face-to-face encounters with the real

Johannes Gumpp takes the viewer behind the scenes to show the artist at work. In Self portrait, 1646, Gumpp depicts himself wedged into a tight triangle of mirror and easel; it is precisely this tight configuration that normally produces an intense replica of the mirror image in which the frame of the canvas displaces the frame of the mirror. In this case, however, instead of allowing us to imagine standing where the artist stood, he continues to occupy the space before the

mirror and canvas. While Gumpp disrupts the direct gaze he nonetheless plays with our recognition of the mirrored self-portrait format. Reality is figuratively set against its mirrored image 'as truth' and the artist's created representation 'as deception', while in the foreground this opposition is allegorically acted out by a fierce confrontation between cat and dog.

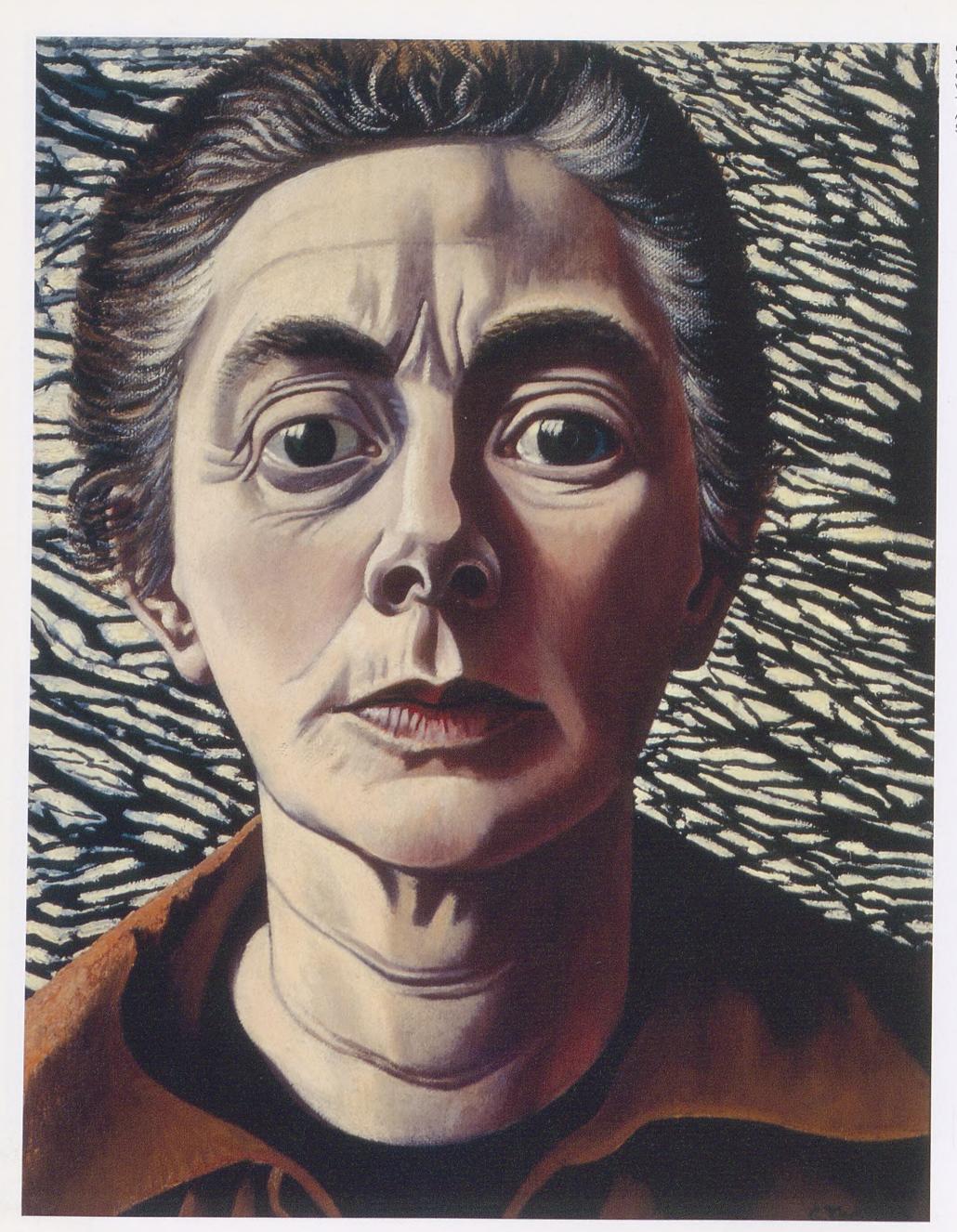
Charley Toorop plays the mirror displacement for all it is worth in *Self portrait with winter branches*, 1944–45, and also *Three generations*, 1941–50, a significant work, nine years in the making. In the latter work this displacement is almost comic: the artist goes to dab a brush-mark straight at us on the surface of the mirror which has now become the canvas. Toorop forcefully evokes a direct gaze while concurrently denying its reality. These painterly strategies, evidenced in the work of Toorop and Gumpp, perform their visual tricks and make us aware as viewers of the deceptions we so readily fall for. These self-portraits are not transparent illusions, they are conceptually decoded and, in a way, the encounter is doubled: first there is our intuitive belief in the presence of the implied figure, followed by self-recognition and enhanced awareness of the mechanisms of representation. The conjurer allows us to see the trick while simultaneously keeping us enthralled.

Performing for the camera

The set-up and the direct confronting gaze in the mirror is lost in post-photographic works, but the purpose of the performance in such images is still to bring about a close encounter that can be experienced as real and immediate. Although Man Ray is the author of portraits of Marcel Duchamp and Meret Oppenheim – *Portrait of Marcel Duchamp as his alter ego Rose Sélavy*, 1920–21, and *(Erotic voilée) Portrait of Meret Oppenheim*, 1933 – the two characters represented are both consummate performers. Consequently, in a very real sense these works are self-portraits, even though their subjects did not control the means of production. The gender-bending depicted in the photograph of Duchamp is not of Man Ray's design, but rather how the sitter wished to present himself for the camera and for our gaze. Similarly, Oppenheim was a vivacious character who refused the role of passive model, and it can be assumed that she had a defining role in the set-up of her portrait. Duchamp and Oppenheim were pioneers of performance for photographic documentation.

Marina Abramovic and her one-time partner Ulay Uwe Laysiepen made many performances for live audiences which now come to us only as video footage or still photographs, but which were originally intended to be experienced in real time and were unpredictable, even risky. *Imponderabilia*, 1977, involved the audience in a direct confrontation with the artists' bodies. Visitors wanting to enter the Galleria Comunale d'Arte Moderne in Bologna were forced to squeeze between Abramovic's and Ulay's naked bodies which flanked the doorway like guardian statues. The imponderable was the question of which way the audience would face as they moved through the doorway: towards Ulay and his swinging member or towards Abramovic's breasts?

Mike Parr is another body artist whose works in the 1970s tested his own reflexes and also the empathy of the audience. Like Abramovic's work, Parr's performances often involve challenging the limits of bodily endurance and the mind's capacity to control a situation. These are not theatrical performances, rather they are experiments with reality. The element of predetermination and the contingency of mind–body limitations provides a kind of realist structure that makes Parr's works more scientific than expressive. In *Hold your finger in a candle flame for as long as you are able*, 1973, Parr does not remove his finger from the flame because he feels like it, but waits until his body involuntarily



Charley Toorop, Self portrait with winter branches, 1944–45, oil on canvas, 67.9 x 58 cm, Van Abbemuseum, Eindhoven, The Netherlands, courtesy Art Gallery of New South Wales, Sydney.

Joseph Beuys, Mainstream, 1967, performance, Darmstadt. Collection the Art Gallery of New South Wales, Sydney. Photograph Ute Klophaus.





ar ce Opposite
Johann Zoffany, Self portrait (with hourglass and skull), c. 1766, oil on panel, 87.5 x 77 cm, Uffizi Gallery, Florence. Courtesy Art Gallery of New South Wales, Sydney.

refuses to obey the commands of the mind or the will of the artist. These body works are aligned with the direct gaze in the mirror that produces an uncomfortable degree of empathy between artist and viewer.

Dionysian inspiration and role playing

A major theme in 'Self Portrait: Renaissance to Contemporary' is artistic creativity represented allegorically in the form of Dionysian inspiration. Bacchic frenzy permitted feats that were normally beyond human capability and which can be associated with modern ideas about tapping into the unconscious as part of the intuitive process of creativity. This tradition already appears in the sixteenth century in the great Caravaggio work *Self portrait as the sick Bacchus*, 1593–94. It reappears in many forms throughout history; for example, in the work of seventeenth-century Bohemian artists Judith Leyster and Louis Corinth, and in the 1960s performance art of Joseph Beuys.

Beuys carried out cathartic actions that implied convulsive Dionysian episodes. In Mainstream, 1967, he slapped fat under his armpits and behind his legs and threw himself about the space. Beuys was genuinely acting out psychological states, but at the same time his actions were symbolic. Consequently, his work is very different from the performances of Parr or Abramovic. When Abramovic Wanted to display hallucinogenic behaviours she took mind-altering drugs in front of an audience; there was no pretending or even self-induced hysteria. On the other hand, Beuys had a real political agenda. In the year he performed Mainstream he also formed the German Student Party. It was a time of political revolt against the Vietnam War and CIA intervention in radical activity in Europe. Mainstream included comments on this infiltration.

Vanitas and Thanatos

Self portrait (with hourglass and skull), 1766, by Johann Zoffany, is an example of the artist acknowledging the mortality that makes all self-portraits – eventually images of dead flesh. Zoffany seems comfortable with this realisation as he laughs at the skull, hourglass and flayed figure behind him. At the National Portrait Gallery in London, 'Self Portrait: Renaissance to Contemporary' included a romantic painting by Hans Thoma, Self portrait with love and death, 1875, in Which the artist shows himself bracketed by Eros and Thanatos, his curved paintbrush suggesting Cupid's bow, an instrument of erotic conquest. This juxtaposition self-consciously engages another theme in self-portraiture that equates creativity with procreation.

In more recent times artists have taken up the theme of death. Andy Warhol made a number of images based on the darker side of American life which he called the 'Disaster Series'. After Valerie Solanis's attempt to assassinate him in 1968, Warhol's dark side took on a more personal meaning, as evident in *Self Portrait, strangulation*, 1978, which repeats an image of his own envisaged murder by strangulation.

In Frida Kahlo's self-portrait *The frame*, 1937–38, the artist, with yellow marigolds in her hair, appears in the centre of the panel against a blue background. Marigolds are highly significant in Mexican devotional paintings (ex-votos and retablos), signifying the celebratory side of the Day of the Dead, and are often made into wreaths or scattered during festivals and public ceremonies. Standing guard below the image are two plumed birds. Birds have often been associated with the passage of the soul between earth and heaven and, in the case of the dove, with the Holy Spirit. Birds are also thought to signify the sublimation of erotic desire. There is a typical Mexican ambiguity to this work. It resembles a memorial, with Kahlo apparently peering at us from

beyond the grave, yet is full of the colours of joy, typifying Mexican attitudes to death.

The collection of the Art Gallery of New South Wales is rich in performance documentation from the late 1960s and 1970s, including some dramatic examples of apparent mutilation by the Wiener Aktionismus (Viennese actionist) artists. It is unlikely that a performance artist – particularly an actionist, rather than a more theatrical storyteller – would stage their own death. However I understand that it was Robert Hughes who came to the conclusion that the Austrian artist Rudolf Schwarzkogler had died as a result of self-mutilation. By publishing this misconception Hughes has ensured that the rumour overshadows the simple truth that Schwarzkogler's actions as a performance artist were enactments of psychological states rather than literal mutilation.

Personal and political statements then and now

Judith slaying Holofernes, 1612–13, by Artemisia Gentileschi, has been subject to debates about its attribution and also about whether it is in fact a self-portrait. My view is that it is decidedly Artemisia's work, since her father, Orazio Gentileschi, to whom one expert attributed the painting, never rendered the gentle gravitational pull on a breast with the empathy that we see in this Judith. I prefer to believe that it is indeed Artemisia, not least because she was renowned for using her own body as a model at a time when men were not, by law, allowed to use female models. If we are to take the story of Artemisia Gentileschi's Judith slaying Holofernes as autobiographical, we can read the painting as a pictorial working-out of personal vengeance. We know Gentileschi was tortured as a witness during the trial of the painter Agostino Tassi, who was charged with her alleged rape; painting Judith during and soon after the trial, this depicted decapitation would have given the artist some satisfaction, particularly if we allow ourselves to imagine Holofernes to be Tassi himself.

In his most recent performances Mike Parr has moved away from the logic of his earlier personal investigations of bodily and mental limits. He has been moved by the political situation in Australia to turn the language he has evolved over the past thirty years to offer a protest against the harsh regimes imposed on asylum seekers and refugees. This is a professionally risky strategy, and Parr knows it, but feels compelled to use his abilities to advertise and criticise the dehumanising policies of the Australian government. Parr's critics could of course accuse him of publicising his own work on the back of the suffering of others, but his performances seem to come from a deeply held conviction readily communicated to a live audience.

As demonstrated in Parr's performance, *Aussie Aussie Aussie*, *oi oi oi*, 2003, where the artist had his face stitched in a protest about the plight of detention centre detainees in Australia, and later in his self-portrait photograph *College of cardinals*, 2005, Parr continues to make work that explores his own psychology. He has always believed that this is also a political act. I venture to suggest that in 1613 Cristofano Allori was doing something similar when, in *Judith with the head of Holofernes*, Allori presented himself as a victim in this particular psychosexual drama: the head of the decapitated general held by Judith bears the artist's own features.

¹ See Jonathan Mille, On Reflection, Yale University Press, New Haven, 1998, for a more detailed discussion of this idea.

Self Portrait: Renaissance to Contemporary, National Portrait Gallery, London, 20 October 2005 – 29 January 2006; Art Gallery of New South Wales, Sydney, 17 February – 14 May 2006; Self Portraiture, Museum of Contemporary Art, Sydney, 23 March – 21 May 2006.



John E. Stanton

Alec Mijelmarnganu (also Mingelmanganu), Wandjina figure from Kalumburu, eastern Kimberley, ochre on canvas, 161 x 141 cm, Berndt Museum of Anthropology, Perth.

Wandjina

The Kimberley region provides, in the form of the Wandjina figure, an archetypal image from Aboriginal rock art that has caught the imagination of the Wider public. The Wandjina has become one of the most well-known and clearly identifiable Indigenous art styles after Central Australia's so-called dot paintings and the x-ray style of Western Arnhem Land.

The Wandjina is a uniquely Western Australian icon which, in the past, has been appropriated by governments and publicists alike, despite the fact that individual Wandjina images are owned by specific Aboriginal family groups who have responsibility for them. The forerunner of Western Australia's present Department of Indigenous Affairs – the Aboriginal Affairs Planning Authority – adopted a rock-art depiction of a Wandjina for its letterhead, much to the outrage of Aboriginal groups in Western Australia. The image of the Wandjina also earned international reputation through the writings of 'UFOlogist' Eric von Daniken Who, in the late 1960s, claimed that Wandjina were space-suited extraterrestrials, father than the anthropomorphised images of the monsoon thunderhead – an exemplary case of gross cultural appropriation and disrespect.

Wandjina figures are truly spectacular and it is not surprising that they have captured the public imagination. For the British explorer Sir George Grey, who surveyed north-western Australia in the 1830s, Wandjina were truly powerful images. In his report he depicted them as 'god-like' and 'serene'; even, in one case, with flowing robes and a Greek-like inscription in the 'halo' above the head – 'proof', to Grey, that the ancient Greeks themselves had visited north-western Australia and created these paintings in their own image.

However, according to I. M. Crawford in his 1968 book *The Art of the Wandjina*, Wandjina represent the 'spirit in the cloud', the force within a thunderhead, with both human and cloud-like characteristics.¹ The headdress worn by Wandjina is said to be both the headdress and the cloud itself, and the patterning within the headdress the thunder emanating from the cloud: it is in this way that the cumulonimbus clouds that herald the arrival of the annual monsoon are given

human form. These dual meanings are mirrored in the kinds of paintings by which Wandjina are represented.

A more contemporary explanation of Wandjina from an Aboriginal perspective was provided by Mowanjum (Kimberley) artist Donny Woolagoodja, who in 2004 said of his painting, *Dumbi and the Wandjinas*, 1999:

This [Wandjina] is a very old one ... it comes from the area where my grandmother comes from ... this is the land of the tides in that area, and represents the people who lived there ... this is a tidal Wandjina. This is the story of the Wandjina ... that represents the rains, when the rain is just finishing ... the lightning finished ... My ancestors taught us to believe about Wandjina and it was very sacred, so people realise ... more, that [the Wandjina] gave us [this] for on into the future. If we lose our culture then we'll have nothing.²

According to the Dreaming (*Lalai*), living Indigenous people did not create the Wandjina rock paintings. Rather, they were created by the Wandjina themselves, the spirit beings of the Dreaming whose activities are still recounted in myth, song and performance. The belief is that when the Wandjina died they left their own image on the rock places where they 'went into' the rock, transforming themselves, leaving their skin as an ochred painting, a sign to the people coming afterwards that they were there. It subsequently became the duty of local Indigenous family groups to maintain the strength and vitality of the Wandjina by conserving the paintings, including repainting them on a regular basis.

As recently as 1986, the late Worora elder, David Mowaljarla, with some younger men and women, repainted a number of Wandjina figures at Gibb River Station with the aid of a community development grant. Despite the support of senior members of the local land-owning group, there was strong opposition to this alleged 'destruction of Australian heritage' from the local pastoral owner, who feared it would jeopardise his lucrative cultural tourism operation. The repainted Wandjina figures were thought to be 'too bright', even though repainting was the only way they could endure.

opposite page, top left Bill Bilanda, Kalumburu, Maueru, 1963, ochre on board, 78 x 26 cm, P. Lucich Collection, 1963. opposite page, top right Charlie Numbulmore, Wandjina at Mamadayi, 1974,

ochre on masonite, K. Akerman Collection, 1974.

opposite page, bottom Painted bark vessel, or aykam, K. Akerman Collection, 1975.

The myths associated with the wanderings of the Wandjina are complicated, however they all share one or other version of an account of a major battle by Wandjina (led by one of them named Wodjin) with the human beings of the land, the ancestors of today's Ngarinyin, Worora, Wunambal and Ungarinyin peoples. All the Wandjina united in the face of their common enemy and, once the great battle was over, they dispersed to travel until each reached the place where they were to die and 'become' a rock painting.

Despite pervasive alien influences during the post-contact period, the Indigenous people of the Kimberley continue to express, through both visual and performed art, the sociocultural perspectives that are fundamental to their own systems of religious beliefs. Contemporary Indigenous Australian art demonstrates strong elements of continuity from past experience, as well as the recognition of changes that have taken place in people's lives in the recent past, and in the present day. The art of the Wandjina from the Kimberley region is an expression of this continuity, from its origins as a singular and highly identifiable style of rock art, to its more contemporary expression in bark, ochre and acrylic.

Rock art is an extraordinarily durable form of visual expression and, consequently, one of the most lasting forms of cultural representation. If we accept that art is a material manifestation of cultural values, then the changes encapsulated within an enduring tradition of rock art may well reflect the social and cultural changes that occurred during a particular period. This is why the archaeological record provided by rock art is highly significant for an understanding of the processes of change over time. Contemporary expressions of Wandjina manifest the continuing influence of earlier rock-art designs on present-day artists, the designs providing artists with a vital source of inspiration and legitimisation.

Indigenous Australia has the world's only example of a 'living' rock-art tradition in which the techniques and practice of painting are maintained in the contemporary setting. In both Western Arnhem Land, where rock art was retouched (repainted) as recently as the early 1970s, and in the West Kimberley, where repainting is still carried out today, ochre paintings, and the meaning and power with which they are associated, remain a vital element of contemporary social knowledge. These paintings reaffirm Aboriginal groups' and individuals' rights to and responsibilities for the land, and serve to reinforce the continuing influence of the Dreaming beings.

Indigenous art continues to be essentially mnemonic, as has been suggested elsewhere.³ It is an enduring element of an expansive and long-lasting non-literate cultural tradition. While this art was once used exclusively to transmit established patterns of social knowledge to successive generations, it also commented on and informed the interpretation of contemporary events. In the contemporary context, art is a vital medium for sharing ideas and understanding between Indigenous Australians and others.⁴ This art, then, is a firm response both to a wider interest in Aboriginal Australian culture, and to the commercial demand for Aboriginal art.

Sociocultural change is a feature of all societies at all periods, but there are wide variations in the mechanisms through which these changes take place, as well as the sources of these influences. For Indigenous Australians, however, alien influences have not permeated all areas of the continent at the same rate, nor to the same degree. Some groups have benefited from this delayed impact, seeking to regulate external pressures as best they can, while members of more isolated groups have striven to maintain their own languages, customs and religious beliefs.

Indigenous societies in the Kimberley have experienced significant levels of alien disruption since European settlement. Many Aboriginal groups were encouraged to settle on land adjacent to homesteads in order to provide what was, in effect, an inexpensive source of labour. Other groups were forced from their land to make way for pastoral activity. Elsewhere, coastal-dwelling Aboriginal groups experienced large-scale depopulation due not only to the introduction of alien diseases, but also to the enforced participation of many Aboriginal men in the pearling industry. Government responses to the situation were indifferent, to say the least. Policies of 'containment' lent support to the vigorous missionary activities that skirted the coastline and, further inland, near Halls Creek, a government settlement was established at Moola Bulla in order to provide pastoral training for children of Aboriginal descent – the 'half-castes' or 'coloureds', as they were labelled at the time.

These joint processes of depopulation and dislocation opened the way for the large-scale movement of language/dialectal groupings. For these displaced people, often living far from their own 'country' – that is, their own Dreaming places – artistic activity provides an expression of continued custodianship, of 'caring for country', through which both open and secret knowledge may be both re-lived and re-asserted. This historical perspective on contemporary social patterning helps to explain why so many people now live on lands that they do not 'own', that is, land that they cannot 'speak for'.

This factor has a special significance for appreciating the present distribution of art styles in the Kimberley region. The Wandjina tradition is of greatest importance to the language/dialectal groups of the north. However, the movement of the Wunumbal people southward, from the Prince Regent River region eventually to Mowanjum (near Derby), has meant that the Wandjina tradition now has a much wider significance and is becoming relatively well known to the rest of Australia.

Ancient images of Wandjina have prompted the re-creation of modern representations of Wandjina for which individual artists, and their family groups, have primary responsibility. Traditionally applied only to rock faces, Wandjina have been painted on bark, an example of which was photographed by Dr Helmut Petri during the Frobenius Expedition to the Kimberley in 1937. Indeed, production on bark was well established at Mowanjum by the early 1960s.

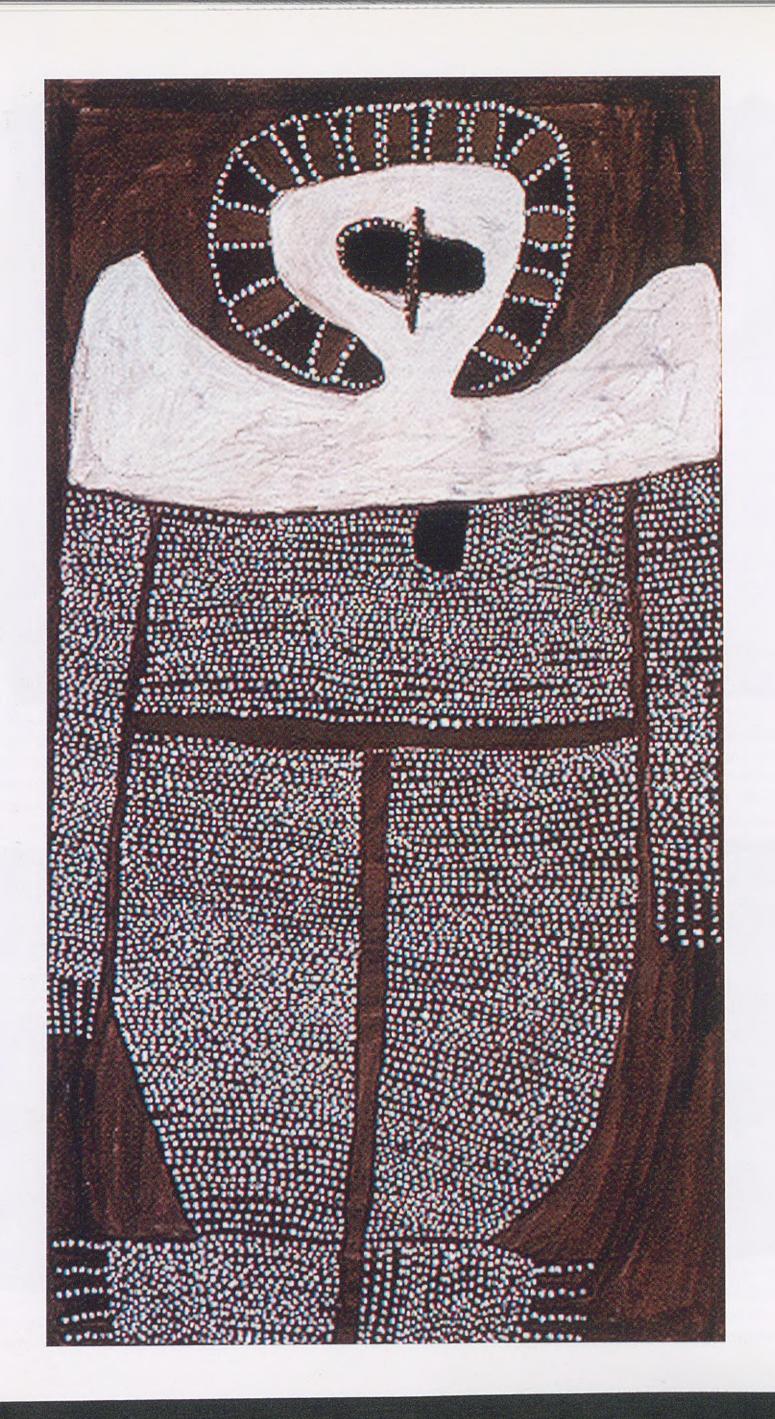
According to Blundell and Woolagoodja in their book *Keeping the Wandjinas Fresh: Sam Woolagoodja and the Enduring Power of Lalai* (2005), the 1970s saw the increasing influence of commercialisation and, with it, wider experimentation with new media, resulting in an expanded repertoire of painted Wandjina figures on canvas which were made for sale to museums and art galleries. In 1972 Kalumburu artist Waddy Karawadda (also known as Wattie Karuwara), was invited to paint a Wandjina figure in a reconstruction of a Kimberley rock-art gallery at the Western Australian Museum in Perth. Working with ground ochres, the late artist Alec Mijelmarnganu (also Mingelmanganu) made extraordinary artworks which, with their large size, found a niche market as they depicted full-sized Wandjina figures comparable in scale to those originally found only in rock art. Much smaller suitcase-sized bark paintings were created for the tourist market, as were small slate plaques engraved with Wandjina figures and other designs based on the so-called Bradshaw figures.

All these contemporary artworks depict stories from the mythological past. There is a long precedent for this. Although Wandjina rock-art figures continue









opposite page Alec Mijelmarnganu (also Mingelmanganu), Wandjina, n.d., ochre on canvas, 70 x 150 cm Purchased from Aboriginal Traditional Arts, Perth, 1980.

Alec Mijelmarnganu (also Mingelmanganu), Wandjina, n.d., ochre on canvas, 70 x 70 cm, Purchased from Aboriginal Traditional Arts, Perth, 1980.



to represent the impression of an individual Wandjina who 'became' the rock, there appears to have been no restriction on the replication of these images elsewhere, such as on the outsides of bark dishes and other containers. It can only be surmised that such painting on bark materials provided the impetus for the adoption of large-scale bark-painting techniques, most probably from Arnhem Land, influenced by local trade and exchange by mission luggers travelling along the coastline. In this way, images of Wandjina created on bark, canvas or slate were viewed by artists purely as reproductions of individual 'real' Wandjina rock paintings.

Coming full circle, Wandjina figures have also appeared on stone (as 'genuine' Wandjina, for sale to fine-art and ethnographic collectors, which are now in the collection of the Berndt Museum of Anthropology at the University of Western Australia) and also on new genres of artistic statement, such as sculpted pearl shells. More recently, artists at Mowanjum have produced a number of outstanding paintings on canvas dealing with conventional themes, but executed in an innovative style using ochre.

This essay only hints at the diversity of contemporary Wandjina art in the kimberley, and the kinds of social processes that are being reflected and expressed in these works. These manifestations of social life are being used by individual artists to define their roles within their own communities, sometimes

in a very different manner than in the past. This is a development articulated in regional terms, however it is local perspectives that often provide a very clear impetus towards a continued redefinition of these Indigenous worlds.

In many cases, cash income derived from the sale of art objects is an incidental (albeit welcome) source of income for Aboriginal artists. For some artists, paintings provide a basis for the reassertion of personal and shared identification with 'country', even though these artists may no longer occupy their own homelands. For others, the production of arts and crafts fund ritual activities, which themselves serve to reinforce perceptions of shared identity and a common understanding about the nature of the world Indigenous people now find themselves living in.

2 Interview conducted 26 May 2004.

4 See R. M. and C. H. Berndt with J. E. Stanton, *Aboriginal Australian Art: A Visual Perspective*, Methuen Australia, Sydney, 1993, p. 33.

6 See J. Ryan with K. Akerman, *Images of Power: Aboriginal Art of the Kimberley*, National Gallery of Victoria, Melbourne, 1993, p. 17.

¹ I. M. Crawford, The Art of the Wandjina, Oxford University Press, Melbourne, 1968, p. 28.

³ See J. E. Stanton, *Painting the Country: Contemporary Aboriginal Art from the Kimberley Region, Western Australia*, University of Western Australia Press, Perth, 1989.

V. Blundell and D. Woolagoodja, Keeping the Wandjinas Fresh: Sam Woolagoodja and the Enduring Power of Lalai, Fremantle Arts Centre Press, Fremantle, 2005, p. 146.

⁷ See Crawford, op. cit.



Bill Seaman, Exchange fields, 2000, installation and linear video, dance and choreography Regina van Berkel, programmer Gideon May, courtesy the artist.

*ARCHIVE MONTAGE *NETWORK

Victoria Lynn

BILL SEAMAN LINDA WALLACE JUSTINE COOPER

We live in an era obsessed with storing data, collecting information and images, and archiving. The archive has traditionally been a site of historical record – it helps us remember. To create an assemblage of text and image, Whether it be official or personal, is to embark on a strategy of montage: putting together texts, images and sounds in order to create a narrative, a history or a Set of connections. But such is the massive fragmentation and technical fluidity of the digital landscape that the whole notion of the archive is being reexamined: what to collect, how to collect it and how to store and access it. * ^{[echnologies that were previously distinct, such as audio and video, can now be} converged. Items that were once difficult to preserve can now be reproduced and stored digitally. Access is more easily monitored by virtual, rather than physical, means. Yet, with an increasing trust in the digital tool for preservation comes an underlying fear that it could all disappear in an instant. Today, digital media artists are amassing their own contemporary archives - databases of Imagery, sound and text. Through a strategy of digital montage, the artists Bill Seaman, Linda Wallace and Justine Cooper create video- and computer-based installations comprising multiple and simultaneous images and sounds. As such, they explore the contingent and recombinant ways in which meaning emerges ^{In} our networked environment.

The term 'archive' derives from the Greek *arkheion*, meaning a public office where documents are filed. It also signals a set of protocols or laws about how the archives are to be used.¹ The archive is most often a place that keeps a nation's historical documents secure, such as libraries, museums, galleries of art, film and sound collections, with the objective of preserving and securing a nation's history. But archives are not only an engine of the state. Consider the artist's archive, which is as much about creating a story as any official government record. American pop artist Andy Warhol created a personal archive. At the end of each day he put all the materials from his desk – a day's thinking and working – into a box and preserved it for future reference.² Today, the digital camera and the internet are tools for artists and non-artists alike to collect, store and create archives of their own. Instead of boxes there are 'blogs' individual site diaries available for anyone to read on the internet.

The computer database functions in a similar way to the archive. As new-media theorist Lev Manovich has highlighted, there is data, and then there is the database, 'which is an already organised structure of data'.³ Manovich says that the museum is 'a database of images representing its holdings, which can be accessed via different categories'.⁴ Archives are arranged into predetermined categories of interpretation (historical, thematic, media-based). Similarly, the assemblage of images, texts and sounds in a database has embedded within it a prescribed method of seeing, researching or accessing the data. However, in digital media there can be more than one way of interfacing with a database. Moreover, data can converge, and what was once an assemblage or a collection of distinct materials can meld into one seamless medium – so much so that the original is not so much 'lost' as subject to endless transformation and media translation. And it is this potential to alter that has produced a 'crisis' threatening to overwhelm the archive.

The increasing popularity of collecting and archiving has paralleled increasing improvements in data storage capacity. There is a paradox in this. It has long been argued by Susan Sontag and others that the photographic document is not necessarily a reflection of the truth of a moment. The photograph is, to an extent, an interpretation and a selection of part of the reality that confronts the photographer. The availability of computer software today means that, not only can the digital image, sound or text be mapped onto variable forms of data, but that it is also subject to invisible alterations in the process. On the one hand we are amassing vast archives of visual images, on the other hand the images themselves are increasingly unstable. Given that the archive no longer simply resides as physical evidence in a nation's vaults, but is present as part of an electronic network, its original objective has also changed. It has shifted from nation building to national surveillance. It is not just our history on the database, but also ourselves. We have to ask what this means for nation building, memory and identity.

The interest in accumulating imagery proposes, an exploration of the notion of montage. To remember is, in one sense, to sift through an assemblage of fragmented images in order to build up a 'picture', a story or a set of recollections. This process is akin to the method of montage. Montage, of the



Opposite
Linda Wallace, LivingTomorrow, 2005,
database-driven video archive, installation at
Netherlands Institute of Media Art, Amsterdam.
Courtesy the artist.

kind practised between 1919 and 1942, combines photographic and cinematic fragments from diverse sources to comprise a synthetic whole. Artists such as Kurt Schwitters and Hannah Höch, and filmmakers Dziga Vertov and Sergei Eisenstein, used the technical method of combination, repetition, overlap and interval to invoke a 'symbolic form' expressive of the arrival of a 'fully urbanised, industrialised culture'. There was great diversity among the artists. While Gustav Klutsis considered himself an activist, Alexander Rodchenko's work was poetic. However, they all believed that meaning would be at its most powerful through the combination of fragments. Writing in 1925, Franz Roh described this as 'a precarious synthesis of ... the pictorial techniques of modernist abstraction and the realm of the photographic fragment'. In his 1923 manifesto The Montage of Attractions, Sergei Eisenstein commented:

The strength of montage resides in this, that it involves the creative process, the emotions and mind of the spectator. The spectator is compelled to proceed along that selfsame creative path that the author travelled in creating the image (idea). The spectator not only sees the represented elements of the finished work, but also experiences the dynamic process of the emergence and assembly of the image (idea) just as it was experienced by the author.

The strategy of montage in twentieth-century art history and film can be seen as a precursor to some of the developments in electronic art at the cusp of the twenty-first century. For in the contemporary electronic installation, multiple screens and sounds also create the experience of a flow and assemblage of continually emerging ideas. Video- and computer-based installations exist in both space and time, distorting, remixing, fragmenting, mirroring and layering imagery through software filters. Manovich explains the difference between these installations and cinematic montage: 'The logic of replacement, characteristic of cinema, gives way to the logic of addition and convictored.

Characteristic of cinema, gives way to the logic of addition and coexistence.

Time becomes spatialised, distributed over the surface of the screen. In spatial montage, nothing need be forgotten, nothing is erased.'10

Another key difference between early photomontages and contemporary idioms is intention. Montage was pioneered as a technique that celebrated, or at least acknowledged, the importance of the industrial era. Rather than being driven by political idealism, contemporary artists use 'spatial montage' to insert a lived experience into an electronic world of data networks. They create an aesthetic space for reflection and interaction.

Bill Seaman is an American artist based at the Rhode Island School of Design in the United States where he is Professor and Head of the Graduate Digital Media Department. He has written extensively about his notion of 'recombinant poetics and the database aesthetic'. A creator of poems, images, Videos, computer installations and music, Seaman explores what he terms 'emergent meaning'. His linear and interactive works put image, sound, voice and poetry together so that context, meaning and interpretation are always 'multiple, continually shifting, suggestive of something different on each viewing.

Seaman's notion of 'recombinant poetics' is comparable with Manovich's definition of spatial montage in the sense that the viewer experiences multiple combinations and recombinations of text, image and sound. But Seaman's definition includes the added dimensions of interactivity. Seaman comments: 'These modular variables of text, image and music/sound can be observed as fields of meaning experienced within a variety of constructed contexts through processes of interaction.' ¹³

Seaman has cited the work of Tristan Tzara as an influence, specifically Tzara's instructions for writing a dada poem, which involves choosing an article from the newspaper, cutting out the words, putting them in a bag, shaking them and then taking them out one by one and copying down the order of the words into a poem. This sense of random juxtaposition is central to the database characteristics of Seaman's work. The early nihilistic work of Tzara attempted to fragment the structures of language, whereas Seaman rebuilds semantics through the computer database. While it is important to recognise that the database has an already programmed number of possibilities, the works nevertheless use random processes to generate new sentences and new sound combinations. The semi-random distribution of sound, image and text throughout the space of the work creates an installation that is, in effect, playing a poetic montage.

Exchange fields, 2000 (with choreographer and dancer Regina Van Berkel and programmer Gideon May), incorporates video-recorded dance and choreography, music composed by Seaman, and the sound of the artist's own spoken texts. The archive of image, music and text within the computer database is triggered by the viewer's interaction in real space with a minimalist furniture/sculpture piece. For each form, a related set of dances was recorded. Just as the database is an assemblage of discrete media elements, so too the dancer is filmed in such a way that the body is abstracted through the techniques of close-up and spotlighting. Layered over these images are the text sentences spoken by the artist:

motion becomes thought, the flow of behavioral signals light becomes information, response fields activated information becomes light, paths and returns light becomes thought, trajectories and relays thought becomes action, enfolded in response

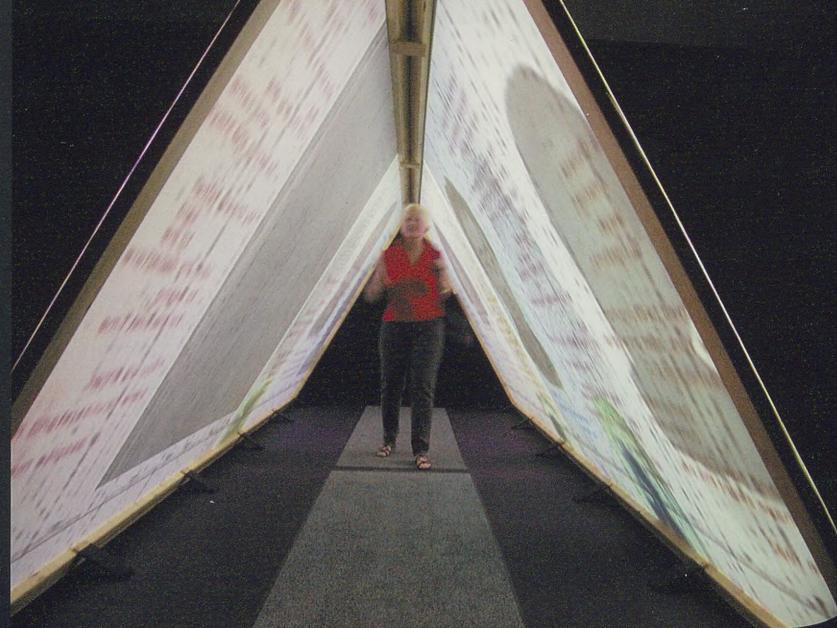
As these lines suggest, and as the title of the work invokes, there is an exchange between the viewer and the work, and also between the physical, digital and analogue media elements within it.

Linda Wallace is an Australian artist living in Amsterdam.¹⁴ Her recent work, *LivingTomorrow*, 2005, presents a kaleidoscope of green Dutch fields, vast blue skies, popular daytime television and city environs. These still and video fragments pivot in and around one another. They are cut up, mirrored and set into visual echoes across the screens. In some passages the composition takes its inspiration from the patterned fabric of the headscarf. At other moments the picture reverberates like an interrupted broadcast signal.

Wallace says that 'we live life inside a vast labyrinthine media-datascape'. ¹⁵ As in previous works, such as *eurovision*, 2001, and *entanglements*, 2004, in *LivingTomorrow* the artist's source material is television; in particular, four scenes from the popular television soap opera *The Bold and the Beautiful*. Into scenes from this television series the artist has inserted her own subtitles. Instead of providing the reliable version of the soap opera, Wallace presents us with a number of intersecting communities and emerging narratives; through the strategy of montage, one character can live inside another. In response to the dominance of the 'vast media-datascape', Wallace introduces a spectrum of meanings back into the digital screen. This is not to say that she is attempting to reinstate a kind of 'truth'. Rather, her project reveals how meaning is temporary and contextual.

For LivingTomorrow Wallace created an archive of video images which are then (in the artist's words) 'peeled away' from the database into a screen





triptych. ¹⁶ The work exists as data – that is, the computer sends the image to the projector directly. To peel is to reveal, to unearth another layer of information. To peel has a dual meaning – it also suggests the act of stripping, the act of separation. The metaphor of peeling cuts to the heart of the digital archival paradox: where does the archive begin and end? And where does the interface to it begin and end? At times Wallace's imagery also peels away from itself, revealing another layer beneath. This, together with the triptych of screens and the inbuilt randomised program, create a montage of intersecting combinations.

Justine Cooper is an Australian artist living in New York.¹⁷ Her work *Transformers*, 2002, which featured in the 2002 Adelaide Biennial, is a video sculpture. Unlike the work of Seaman and Wallace, *Transformers* is not a database, although the metaphor of the database underpins the work. The screen is a 6-metre-long tent-like structure that is viewable from both inside and out. While Seaman's use of the body is erotically charged, Cooper delves into the body's inner workings, specifically DNA. She collected hair, fingerprints, photographs and personal stories from twelve people, as well as extracting their DNA sequences. She comments:

Combining the tools of science – Scanning Electron Microscopy (both stills and video) and DNA sequencing – with the construction of identity as a rhizomatic experience, the intention was to retain the elasticity of who we are and what we can become, without resorting to a simplistic nature-versus-nurture type argument ... What I would rather focus on is a need to value difference ... ultimately Transformers was a counterpoint to the weight being given to genetic determinism. ¹⁸

Each subject occupies a vertical space on the screen, with their DNA displayed directly above and below them. The background is an autoradiogram of the artist's own DNA. Superimposed on this black-and-white scrim are magnified images of hair follicles, along with fingerprints, photographs, narratives and signatures in Chinese script. The subjects do not always stay in the same position in the installation; they move to a different 'channel', but take their DNA with them. The texts deal with how the subjects understand their own identity. One subject discusses her life as China's best dancer, her scholarship to New York and then, in 1995, her sex change. Hard evidence is juxtaposed with subjective description. The result is a group of hybrid presences that hover, ghost-like, in the illuminated 'identity chamber'. The archive, then, reveals itself to be mutable, for despite the presence of scientific data (the kind used for surveillance and legal identification), personal identity is not fixed.

Cooper comments: 'Transformers presents a series of abstract layers of identity, woven together to create the fascia of an "identity chamber". Visual translations of identity are projected onto the chamber's walls. A metaphorical recombination takes place in which identity becomes an elastic (en)coded building process.' Cooper's work is closest to Manovich's definition of spatial montage. Not only do we see different sequences of images on the screen at the same time, they also shift in space. The computer has enabled the artist to create a screen image of multiple and simultaneous memories.

Seaman, Wallace and Cooper are working in the context of an electronic network. Because they work with technology, they are acutely aware of the way technology commands our lives. The term 'network' can mean many things. A technical definition involves two or more computers that are connected to one another for the purpose of communicating data electronically. More relevant here, however, is a metaphorical understanding of a network: the simultaneity of

different images and sounds in the installations – the spatial montage that activates the space – and the methods by which these diverse media elements are combined and connected. The 'epoch of simultaneity' was a term used by Michel Foucault: 'We are in the epoch of juxtaposition, the epoch of near and far, of the side-by-side, of the dispersed ... our experience of the world is less of a long life developing through time than that of a network that connects points and intersects with its own skein.'²⁰

The technique of spatial montage, embodied within the electronic art installation, holds within it the potential for the assembly of meaning. The connections are 'networked' in the sense that they are lateral, side by side, rather than narrative. Collectively, Seaman, Wallace and Cooper are helping to extend the ways we forge meaning given the multiplicity of images, sounds and data that surround and shape our everyday life. For Seaman, meaning emerges through the 'exchange' of 'fields' as he opens up the dimensions of chance in interactive contexts. Wallace forges links between cultures as they are mediated in a televisual landscape. Cooper explores the codes that are now used to read the body. Jacques Derrida commented that the archive is the 'question of the future itself, the question of a response, of a promise and of a responsibility for tomorrow'. How we survive in the future, how we 'live tomorrow', is a matter of how we read the assemblage of visual and sonic media as part of a new language.

- 1 Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. E. Prenowitz, University of Chicago Press, London and Chicago, 1995.
- 2 Andy Warhol's archives, The Time Capsules, are discussed in further detail in Daniel Palmer, 'Andy Warhol's time capsules', Art & Australia, vol. 43, no. 1, 2005, pp. 16–17.
- 3 Lev Manovich, *The Language of New Media*, MIT Press, Cambridge, Mass., 2001, p. 218.
- 4 ibid., p. 219.
- 5 There is now a software program called 'Montage' that enables the user to view multiple windows within the screen. The promotion claims that the software's 'modular, portable architecture gives you a whole new way to roll your own integrated applications and take your paperless office on the road, or from one computer to another'.
- 6 Christopher Phillips, 'Introduction', *Montage and Modern Life 1919–1942*, ed. Matthew Teitelbaum, MIT Press, Cambridge, Mass. and ICA, Boston, 1992, p. 22.
- 7 Margarita Tupitsyn, 'From the politics of montage to the montage of politics: Soviet practice 1919 through 1937', in *Montage and Modern Life*, op. cit.
- 8 Franz Roh, *Nachexpressionismus* (Klinckhardt und Biermann, Leipzig, 1925), cited by Phillips, op. cit., p. 28.
- 9 Sergei Eisenstein, 'Word and image', in *The Film Sense*, ed. and trans. Jay Leyd, New York, 1942, p. 32, cited in Annette Michelson, 'The wings of hypothesis: On montage and the theory of the interval', in *Montage and Modern Life 1919–1942*, op. cit.
- 10 Manovich, op. cit, p. 325.
- 11 Manovich's definition of 'spatial montage' is confined to artworks that comprise images screening simultaneously side by side in the same frame, such as Peter Greenaway's more recent films. For the purposes of this discussion, however, the term is also useful in understanding electronic-media installations made up of several screens and sound.
- 12 http://digitalmedia.risd.edu/billseaman
- 13 Bill Seaman, Recombinant Poetics and the Database Aesthetic, ibid.
- 14 www.machinehunger.com.au
- 15 Linda Wallace, PhD thesis, p. 34.
- 16 The archive is accessed via a database program organised into three 'channels' or folders left, right and centre corresponding to the three projections in the exhibition site.
- 17 http://justinecooper.com/
- 18 ibid.
- 19 Justine Cooper in *ConVerge: Adelaide Biennial*, exhibition catalogue, Art Gallery of South Australia, Adelaide, 2002.
- 20 Michel Foucault, *DIT et Ecrits: Selections*, vol. 1, New Press, New York, 1997, cited by Manovich, op. cit., p. 325.
- 21 Derrida, op. cit, p. 36.



Since the early 1990s the duality of global cultural relations has fired intellectual debate. For some, the transnational currents of commodities, information, media, money and people act as a homogenising force. For others, globalisation highlights the persistence of cultural difference. For the Hong Kong-Australian artist John Young, the friction between cultures across time and space is not only the subject of his work, but also the essence of his personal experience of living between cultures. While Young's background is Chinese, his Australian experience has seen his primary artistic frameworks come from modernism, with its persistent attention to the formal, perceptual and institutional parameters of art. Despite continuing contact with his homeland, Young recognises that Chinese society represents no 'home' for him, and perhaps not even for Chinese artists given that the intense outside interest in an emergent China, coupled with China's lack of concern for contemporary art, has made the International art system the primary context for vanguard Chinese art.1

The international prominence of mainland Chinese artists, such as Cai Guo-Qiang, Chen Zhen and Xu Bing, reflects broad shifts in world art, in which participation in the international and Australian art worlds has extended to Increasing numbers of women, migrant and indigenous artists. This loosening of the art-world's centre-periphery structure challenges ideas about cultural value, meaning and identity. Yet in many instances greater inclusiveness in the culture Industries reflects a superficial commodification of difference, especially when the focus on identity is given more importance than what artists are making.

Questions about the 'locatability' of culture percolate through Young's 'Double Ground' paintings, 1992–, which explore the dynamics of cultural exchange and incorporation, as opposed to the prioritising of Euro-American Visual languages in modernity.2 The series also traverses the high/low cultural divide, contrasting the meanings, imagery and pleasures found in mass culture With those of 'legitimate' art. In their mixing of cultural orders the 'Double Ground' paintings are both fact and fiction, exploring how representations create subjects and histories. Although individual works are not 'about' Young, he recognises that, as a member of the Chinese diaspora, aspects of his life reflect a contemporary world of diffuse cultural influences and discontinuous experiences; the destiny of culture and identity being a highly charged set of debates that emblematise present fears around globalisation. Likewise, while Young's cultural ancestry provides a background for the 'Double Ground' paintings, the series is not limited to his personal circumstances. Young has little use for strict concepts of 'identity' that can serve to limit artists to specific thematic and analytical positions.

The 'Double Ground' paintings began with the trio of works titled 'On liberty', 1993, the imagery in which is derived from a group of eighteenth-century Italian tapestries showing the Jesuit, Matteo Ricci (1552–1610), in the act of introducing Copernican cosmology to the Chinese Emperor.³ For Young, the story of the Jesuits in China reflects conflicting tendencies in western thought, highlighting the self-awareness that comes from encountering other cultures, but also the desire to impose masterly discourses of knowledge and belief on those others. At the same time the vulnerability of the Jesuits in the Chinese court challenged the simple notion that the rise of the West meant the decline of the East. Now numbering around 300 works, the 'Double Ground' series explores diverse themes of culture and difference, from the dialectics of seeing across cultures and the place of orientalism in the western imagination, to the role of symbolic codes of the body, nature and technology in contemporary life. Recent series within the 'Double Ground' cycle, such as 'Refugee Patterns' and 'Persian Paintings', 2004, have investigated the representational politics of displacement and the 'clash of civilisations'. And the very latest works in the 'Double Ground' series, the 'Fundamental Paintings', throw over the present age of visual spectacle and digital image making in favour of the stubborn materiality of paint and canvas.

Produced at a time when the art world was dominated by late minimalism and conceptualism, Young's early work used the basic techniques and

For the Hong Kong-Australian artist John Young, the friction between cultures across time and space is not only the subject of his work, but also the essence of his personal experience of living between cultures.

Carolyn Barnes John Young's 'Double Ground' paintings Integral histories



opening page, detail John Young, Three worlds, 2004, digital print and oil on linen, 189.5 x 231.5 cm, private collection, Melbourne. Photograph Robert Colvin.

above
John Young, On liberty 1, 1993,
digital print, acrylic and oil on canvas,
2 panels, each 213 x 122 cm, purchased 1994,
Vizard Foundation Art Collection of the 1990s,
on loan to lan Potter Museum of Art,
University of Melbourne, Melbourne.
Photograph Robert Colvin.



John Young, Hong Kong burns, 2000, digital print and oil on canvas, 288 x 138 cm, collection the artist. Photograph Robert Colvin.



John Young, Fundamental painting I, 2005, oil on linen, 154.5 x 125.3 cm, collection the artist. Photograph Robert Colvin.

characteristics of drawing and photography as an instrument of art critique and phenomenological inquiry. While the 'Double Ground' paintings harness the spectacular presence of the medium and draw on a broad range of cultural representations, Young retains his allegiance to the syntax of form, process and material as the mechanisms that set art's meaning in motion. The basic structure of Young's paintings, for example, reference the reflexive abstractions of Swiss artist Helmut Federle, which showed Young a way of layering images without them appearing to be framed by the background. In achieving a non-hierarchical sense of space and composition, the tension between pictorial fields shapes the reading of the 'Double Ground' paintings, allowing for the simultaneous possibility of dialogue, difference, distance and non-relation.

The background scans in the 'Double Ground' paintings introduce the contemporary politics of meaning through a range of digitally manipulated and historical images. Young superimposes smaller paintings over the scans, each representing a fixed pictorial genre, such as landscape, the nude, flower painting or still life. In the 1980s and early 1990s Young's work explored the postmodern concern with the demise of meaning in an era of unrestrained simulation, for which the banality of the stereotype stood as a primary emblem. Although still interested in the mediation of reality through images, the 'Double Ground' paintings are more concerned with the shaping of the present through concrete processes, such as long-distance cross-cultural trade and the historical diffusion of religions, philosophies, sciences and technologies; the alternation between the scans and the genre images is vital to this. The scans introduce a set of Eurocentric positions that attribute human progress to the unfolding of western modernity, while the dialectical cultural forces at work in the genre images distinguish deeper dynamics beneath the rise of specific cultures.

Some of the genre images have been produced from photographs taken by Young himself. For example, the landscapes he approaches are treated as a set of photographic opportunities that suggest how our perspectives on the world are charged with cultural knowledge. Other images are sourced from high-art or mass culture, although their selection is equally based on mythic investment. Where postmodernism elevated the plurality of meaning for its own sake, Young Is especially interested in pictures that demonstrate a slippage of ideas between ^cultures, periods in history or cultural orders. He crops a photograph evoking the European tradition of the sublime landscape in order to imitate the style of Chinese 'mountain-water' paintings. 5 Such translations explore how both Chinese and European philosophical traditions - which were not unknown to each other - saw nature as a source of wonderment, intimately linked to the human condition. Young has also sourced similarly contrived scenes from Chinese and Korean travel books, revealing how, in the current age of consumerism and mass-media, industries such as tourism use an intercultural ^{Sem}antics of landscape.

In exploring processes of symbolic mediation the most challenging elements of the 'Double Ground' paintings are the images of people. Where the landscape images are distinguished by their lack of human presence, the figurative images put issues of embodiment and lived experience at the centre of the work. Following feminism, of course, the body, sexuality and biological identity are understood as cultural entities. Much of the 'committed' art of the 1980s and 1990s duly focused on identity politics and the representation of gender, ethnicity and sexuality, dissecting images from commercially produced media culture to expose the social formation of subjectivities. Like many artists Young has had a long-standing interest in the codes of representation that are bound up in figuration. However, the figures in the 'Double Ground' paintings do not readily fall into straightforward categories of 'good' or 'bad' images. Most appear caught up in something more personal and reflective, even existential.

Radically cropped and reoriented in space, it is difficult to read fixed meaning into Young's images. For the Italian sociologist Alberto Melucci ambiguity is intrinsic to the meaning of modern bodies, which, he argues, demonstrate both the 'human capacity for expressiveness and communication' and the potential

for 'deep control' of the individual at the level of desire.⁶ This contradiction is palpable in the 'Double Ground' paintings. The figures are at once objectified and passive while having a libidinal quality to their introspection, exemplifying a time in history in which sex, stripped of its reproductive role, is often equated with spirituality and self-knowledge.⁷ This sense is only underscored by the fixation of certain figures with objects predisposed to fetishistic investment, such as glass orbs and flowers.

The use of sex as a technology of the self and spirit is both a fact of certain Asian wisdom traditions and a mythic projection onto Asian culture. The broad enthusiasm for Asian thought, including Daoist and Tantric texts on sexuality, exemplifies the migration of cultural materials through globalisation. For Young, however, something of the original is always lost in the process of transposition. To reinforce this waning of meaning he over-paints the scanned images with milky glaze, or uses digital manipulation to remove recognisable content altogether. In many of the 'Double Ground' paintings whole ethnicities and cultures are represented by scanned patterns from textiles and decorative papers. Such cultural forms have a low status within the arts, and their use in Young's work highlights the breakdown of cultural memory and understanding to the point where civilisations are only recognisable on the material plane of commodity culture. In a related sense many figures in the 'Double Ground' paintings have an indeterminate ethnicity, suggesting how identity, or the lack of it, has become an instrument of consumption in globalisation.

Writer and academic Naoki Sakai argues that the stability of the idea of the West depends on untenable divisions of 'humanity' into rigid categories based around 'civilisation, race, ethnicity, tradition, culture and so forth'.8 In approaching the canvas as a repository for diverse cultural resources, which lack specific narrative inscription, clear chronology and fixed cultural coordinates, Young's 'Double Ground' paintings assert that the time for such detached 'perspectivism' has passed. Growing transnational forces, including the mass movement of peoples, has affected all societies, transforming basic forms of visuality, embodiment and subjectivity. For writer and academic Jan Nederveen Pieterse the human body has become 'a site of global human integration', the effects of travel and migration resulting in an 'interethnic mingling and crisscrossing of gene pools and physiological features'.9 Around this genetic mixing is the multimodal connectedness of cultures across geography and history. The 'Double Ground' paintings contain constellations of meaning beyond the scope of the individual viewer. While they aspire to address as many audiences as possible through this strategy (as well as through aesthetics, seduction and the allure of history), their unstable towers of images and competing planes of representation suggest that understanding the present involves unravelling 'lost routes' of meaning and identity that 'wire the planet'.10

2 See John Young, 'Locality flux', Like Magazine, no. 13, Summer 2000, pp. 16-20.

5 Shan-sui mountain water paintings depict the complexity of nature, representing the creative powers of the universe.

6 Alberto Melucci, Nomads of the Present: Social Movements and Individual Needs in Contemporary Society, Hutchison Radius, London, p. 124.

7 ibid., p. 159.

10 ibid.

¹ See Sheldon Lu, *China, Transnational Visuality, Global Postmodernity*, Stanford University, Stanford, 2001, pp. 173–92. Lu makes the point that most major Chinese artists live overseas.

³ Known as the *Beauvais tapestries*, they are now housed in the Getty Center, Los Angeles. 4 See *John Young: Silhouettes and Polychromes*, Schwartz City Publications, Melbourne, 1993; Rex Butler, 'Lost in the mix: The general and the particular in the works of John Young', *Art & Australia*, vol. 30, no. 3, 1993, pp. 364–69.

⁸ Naoki Sakai, 'The west/A dialogic prescription or proscription?', Social Identities, vol. 11, no. 3, May 2005, p. 177.

⁹ Jan Nederveen Pieterse, Globalization and Culture: Global Mélange, Rowman & Littlefield, Lanham, 2004, p. 26.

QLD

CHARLES ROBB

Kris Carlon



Charles Robb is at the centre of his sculptural universe. As subject, object and creator, Robb is ever-present in his work, and yet his is an oeuvre marked by a notable absence. Despite the deeply self-referential nature of Robb's practice, there is a kind of denial of the self-evident in his work. Like veins in marble, this denial flaws the project yet is inseparable from, and intrinsic to, it. This flawed aspect, far from being a technical deficiency, is recognition of the misguided aims of the tradition within which he operates. Robb's busts are finely crafted, but they remain, importantly, imperfect. Deeply suspicious of the possibility of definitively representing the elusive 'interiority of the subject', Robb's busts never lay claim to completeness, either as true likenesses of himself or as 'ideal' sculptural objects.

'Crop' consists of three spot-lit busts placed on the floor, in this case of the expansive space given over to the installation at Brisbane's Institute of Modern Art. The work is avowedly unheroic, vulnerable, even feminised, to use a potentially dangerous term, and yet it is a dramatic, powerful work. *Intake*, 2005, shows the artist's face contorted in a peculiar way, mouth twisted shut, ears and nose blocked, suggesting less an intake of something as a withholding of it. This expression, however, can also be read as the moment of inhalation before something inside is exhaled or released.

The facial orifices of *Protrusion II*, 2005, exude a colourless substance, as though the bust is unable to contain what lies within any longer. Is this a physical manifestation of the intangible 'self' welling up from inside? While this is an attractive reading, Robb denies it by keeping his busts monochromatic; the substance oozing forth remains continuous with the rest of the sculptural surface. It is the impossibility of any objective notion of self which occupies Robb. It is also an acknowledgment of the inability of sculpture to capture an essence; an incompleteness that keeps Robb working and the viewer looking, as though captivated by the looking-glass reflection that is never truly us.

Charles Robb: Crop, Institute of Modern Art, Brisbane, 2 September - 8 October 2005.

Charles Robb, Intake, 2005, gypsum-based acrylic resin, fibreglass, lead shot, acrylic paint, courtesy the artist and Dianne Tanzer Gallery, Melbourne. Photograph Joachim Froese.

NSW

LOUISE WEAVER

Rachel Kent

In Louise Weaver's sculptural world the beautiful and the cataclysmic coexist. This is nowhere more apparent than in her Darren Knight Gallery exhibition 'No Small Wonder'. Encountering Weaver's large floor-based installation is a little like visiting the beach on a bright summer's day. Waves slap and swoosh back and forth, sand glistens in the sunlight and an array of flotsam and jetsam peppers its smooth, expansive surface. On closer inspection, however, things are not quite as they seem – for in Weaver's playful assemblage of objects on carpet a catastrophic event has taken place, leaving assorted detritus and a subtly disrupted view of nature in its wake.

Nature and its representation are central concerns for Weaver in her sculptures of animal and plant forms which are sheathed in delicately embroidered and stitched costumes. Unlike a taxidermist, however, Weaver's objective is not to simulate life but to reveal and transform the underlying structures she encases. Imbued with a distinctive visual aesthetic, her works balance the formality and ornamentation inherent in Japanese design.

Weaver's exhibition at Darren Knight Gallery, comprising the large installation *No small wonder*, 2005, and a suite of sculptures – an 'oracle fox', 'grey forester' kangaroo, coral-like 'bonsai' and 'sweeper' raccoon with a wide, bushy tail – suggests transformation at every level. Although each animal is sightless, a necklace of glass taxidermist's eyes provides secondary vision for the fox; and elsewhere clusters of mirrored cubes reflect the world about them in miniature. This idea of a reflected vision recalls the process of art-making and its representation of natural phenomena once removed. Viewed more widely, it suggests blindness to the nature around us, and to the destruction we unleash upon it.

At the centre of Weaver's installation is a bright yellow beaver, the industrious 'architect' of the natural world. Surveying its kingdom of crocheted shells, pebbles, gourds and other strangely surreal yet natural forms, the animal is here presented as the creator of an alien landscape – a wasteland after the flood. At once beautiful and forlorn, chaotic yet tiered like the tidal imprints left by receding waves, it is a vision unique to our time.

Louise Weaver, No Small Wonder, Silvershot, Melbourne, 7–17 September 2005; Darren Knight Gallery, Sydney, 11 October – 5 November 2005.

Louise Weaver, No small wonder, 2005 (detail), installation view, courtesy Darren Knight Gallery, Sydney.



ACT

MOIST Andrew Sayers

eX de Medici, Blue (Bower/ Bauer), 1998–2000, watercolour, pencil, 114 x 152.8 cm, National Gallery of Australia, Canberra.



In his lectures to the Victorian Artists' Society in 1890, Sidney Dickinson expressed the view that the 'bright, trenchant and rapid medium' of watercolour seemed particularly suited to the light and colour of the Australian landscape. But Dickinson's idea didn't catch on, despite some institutional attempts in the 1890s to lift the profile of watercolour painting. Increasingly, artists came to view Australia as a dry place. And watercolour, as the National Gallery of Australia's (NGA) exhibition reminds us, is primarily a wet medium – moist, a bit northern hemisphere – fine for Norfolk where the whole landscape and sky are damp, but not as good for Australia. Arthur Streeton found that working outdoors in the summer heat the watercolour dried too quickly. In Fred Williams's *Triptych*, 1962, and in John Olsen's *The Goyder Channel approaching the void*, 1975, the medium suggests dryness largely through the process of drying up which we know has taken place. As David Hockney reminds us, watercolours cannot help but convey the story of their making.

'Moist' is a somewhat disappointing exhibition, not because it is not thoughtfully put together, but because the collection overall presents the tea-coloured look of tired watercolours. Australia is not kind to watercolours. Australian light has taken its toll; it has browned paper and bleached out some of the transparent brilliance and colour that initially attracted artists to the medium. The works that have escaped serious deterioration now look like highlights: Thomas Griffiths Wainewright's *The Cutmear twins, Jane and Lucy*, c. 1842, Ludwig Becker's view of the blowhole on the Tasman Peninsula, G. W. Evans's gem-like *Blighton Farm*, 1810. Yet these few works which have retained some of their freshness are insufficient to suggest the utility and the pervasiveness of watercolour painting in colonial times. In this exhibition Norman Lindsay, staunch believer in European art traditions, emerges as something of a champion.

'Moist' does not pretend to be a history of the medium in Australia. Rather, it is breathlessly described as an exhibition in which:

watercolour becomes a metaphor for a sultry breeze, the shimmer of sweat on an adolescent brow, the erotic intensity of an unexpected liaison or the subtle dissolution of pigment in water.

While such readings might be possible when looking at a work such as eX de Medici's magnificent *Blue (Bower/Bauer)*, 1998–2000, which opens the exhibition, or Steve Cox's *Curtis dancing on E*, 2003, the viewer might struggle to extract these meanings from such watercolours as the two horrors of the 1880s – Neville Cayley's heap of shot-down birds and Edward Roper's *A sheep being attacked by a bird*, 1889.

VIC

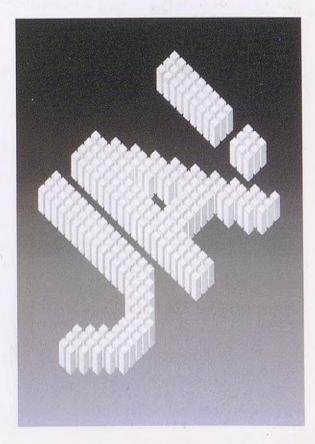
RE/THINKING Anthony Gardner

If the recent hagiography of artist-run spaces is anything to go by, then the Venn diagram has become the best model through which to understand contemporary art practice in Australia. As white cube institutions such as Sydney's Museum of Contemporary Art and Anna Schwartz Gallery in Melbourne recently identified, networks of associations within distinct circles of friends highlight the network (or networking) as a dominant medium in itself. At their best, these 'artist-run space' exhibitions go beyond a separatist understanding of a tight-knit 'vacuum' of artists working in one space at one time. Instead, they provide overlapping sections of artist networks, identifying interrelations across groupings and historicised periods.

'Re/thinking' joins the Gertrude Contemporary Art Spaces exhibition 'Short Ride in a Fast Machine' in this select group. Works by young guns such as Kati Rule, Nick Mangan and Lane Cormick rubbed shoulders with those by more established figures (Fiona MacDonald, Hany Armanious) and the iconic lan Burn. Tristian Koenig reinforced the plurality of associations present in contemporary Melbourne art through a sprawling exhibition layout that consciously imitated Harald Szeemann's celebrated *When Attitudes Become Form* (1969). A Rose Nolan banner against Matt Hinkley's *Jal*, 2004, set neo-concrete poetry against text mimicking pixellation; Katherine Huang's seemingly leaky and slapdash sculptural collage suggested generational rebellion against a contained 2D montage by Raafat Ishak. The highlight, however, was a face-off between two greats: Burn and Tom Nicholson. The latter's earnest politics – documentation of books sent to East Timor after the post-referendum riots – provided a contemporary foil to Burn's more playful suggestion that Matisse had painted from a photograph of Burn's mother.

The lack of wall panels informing viewers of titles and dates (or even a room text) may have been in keeping with Szeemann's aesthetic, but it potentially reinforced a strictly formal engagement with the works (an engagement at odds with the show's conceptual premise). Yet Koenig's gamble ultimately endorsed intuitive and diachronic analyses between works by actually – shock horror – looking at the works themselves. In so doing, 'Re/thinking' successfully defied the trend of celebrating particular spaces. It instead asserted inductive knowledge as a crucial process in contemporary art production and as a means through which to illuminate various strains dominating Melbourne art and their networks of historically driven associations.

Re/thinking, 4 September – 22 October 2005, Bus Gallery, Melbourne.



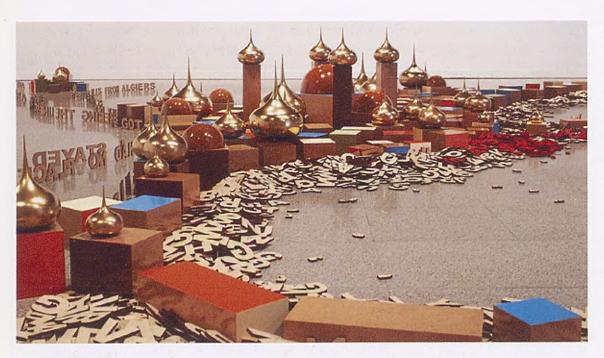
Matt Hinkley, Untitled (JA), pencil on digital print, 55 x 40cm, collection of Geoff Newton, courtesy the artist and Neon Parc, Melbourne.

Moist, National Gallery of Australia, Canberra, 27 August – 4 December 2005.

WA

EMILY FLOYD: THE OUTSIDER

Jonathan Holmes



Melbourne-based artist Emily Floyd's installation, *The outsider*, exhibited in 2005 at John Curtin Gallery, Perth, was created during a two-month residency at Curtin University of Technology. It was a striking installation, representing the artist's imaginary view of the city of Algiers. The work was constructed from more than a dozen beautifully turned and gilded spires, nearly 200 handmade architectural blocks, and what seemed like thousands of pieces of computer-routed lettering. The floor-hugging city of polychrome blocks and gilded spires was balanced by the pieces of lettering which somehow shored up this precarious and fragile world. *The outsider* seemed to demand that one come down to its level – to see the world from its perspective.

The text formed a landscape which surrounded the city, while vertical tendrils of text snaked out from the central composition, forming fragments of sentences drawn from a very particular source – Albert Camus's existential masterpiece *L'Étranger* (The Outsider) (1942). These trails of text seemed to represent paths leaving the city – as if they were constructed out of the experience of the city as they radiated away from the central composition, gradually unfolding their meaning.

A literal reading of Floyd's *The outsider* immediately takes one to Mersault, the central protagonist of Camus's novel who, in a sunstruck state, shot an Arab on an Algerian beach and was subsequently incarcerated, tried and executed while resolutely resisting the temptation to explain away his actions as mitigated by extenuating circumstances. In occupied France in 1942, when *L'Étranger* was first published, the bleak view of the world implied by the novel – a world without transcendence, liberation or the hope of escape – seemed to reflect the fate of humanity at the time. One suspects that Floyd is iterating the view that nothing has changed; that we live in a society governed by fear, conformity and lies.

On the other hand, Camus's novel can be viewed as a celebration of the artist as outsider, the figure who is completely at ease with his or her place in the world regardless of the manner in which actual events and natural forces act upon them. Floyd's installation shares this quality: a joyous, hedonistic and life-affirming belief in the power of the object and text to express a world of sumptuous beauty, chaos and diversity that must be lived in the present. This was a compelling exhibition.

Emily Floyd: The Outsider, John Curtin Gallery, Perth, 16 September - 9 December 2005.

Emily Floyd, The outsider, 2005, painted wood, dimensions variable, courtesy Anna Schwartz Gallery, Melbourne. Photograph Robert Frith Acorn Photo Agency.

NT

ANTHONY BENNETT Vikki Riley

Gallery Philip Neville lies in the epicentre of Darwin's rapid urban development. Across the road Aboriginal families sit under ancient tamarind trees, while new skyscrapers appear on the horizon and American troops drive by in camouflage trucks in transit to Iraq. It was a fitting venue in which to show the work of Brisbane artist Anthony Bennett. Bennett's paintings are an estranged but incisive take on pop art, American consumerism, junk food and television. As Bennett says, he 'maintains a strict regime of only working during the ad-breaks'. His paintings refigure and disfigure the classic symbols of consumerism, depicting melting Coke bottles, Campbell's soup cans and Marlboro cigarettes alongside portraits of the superheroes Batman, Wonder Woman, Mickey Mouse and even Sidney Nolan's Ned Kelly. These well-known icons enter into unsettling juxtapositions in Bennett's painting: once bright and garish colours now run together in smears, and startling semiotic musings and equations litter the canvas.

Bennett's titles say much about his practice: *Art kills, Brad loves Jen* and *Tom Cruise is a dick* read like slogans from an era in which graffiti ruled. However, in the portrait of the *Star Wars* anti-hero Darth Vader, *In the name of the father*, 2004, the force of Bennett's potent anti-corporate brush draws us galaxies away from the niceties of much recent contemporary art. And while it is tempting to join the dots and connect Bennett's sensibility to previous attempts at the genre – Tony Woods, Juan Davila and Maria Kozic come to mind – there is just too much irreverence and visible destruction present in Bennett's work to reduce it to those terms. Bennett destructs and transforms not only the conspicuously appropriated images themselves, but also the well-worn theoretical canons which validate their appropriation by western artists in the first place. *Name of the father* can be read as demolishing both Joseph Campbell and patriarchal Christianity, or something along those lines.

If art and culture is to have any voice left in reassessing itself – amid the cauterising effects of a mass-media overload – surely it must eventually implode and enter a period of detoxification or spin-dry. This is why Bennett's humble resin canvases float above the dead sea of apolitical conceptual art which floods most Australian galleries; it shouts out boldly that we've all had too much to think.

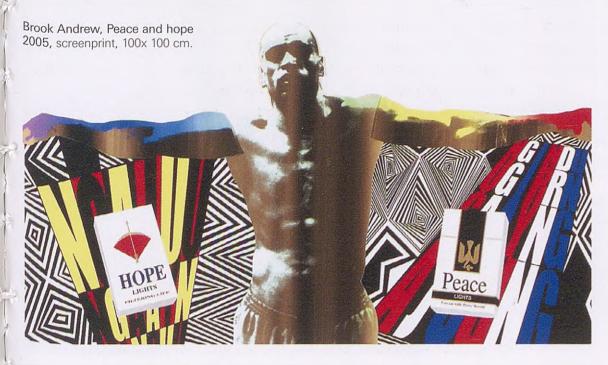
Anthony Bennett, Gallery Philip Neville, Darwin, 28 September - 29 October 2005.



Anthony Bennett, Tom Cruise is a dick, 2005 (detail), acrylic and resin on canvas, 120 x 120 cm, courtesy Gallery Philip Neville, Darwin.

BROOK ANDREW

Wendy Walker



There was enhanced shock value in the explosive colour and forceful graphics of Brook Andrew's latest exhibition - following, as it did, the lyricism of 'kalar midday; land of three rivers', 2002–03, the artist's dreamscape series of darkly Seductive photographic images. At Greenaway Art Gallery, Adelaide, Andrew presented a selection from his dynamic 'Peace and Hope' series of screen-print collages, produced in collaboration with printer Larry Rawling - a series also Shown in 2005 at Stills Gallery, Sydney, and Gallery Gabrielle Pizzi, Melbourne.

In the highly orchestrated compositions for 'Peace and Hope', Andrew merges with a Wiradjuri twist - aspects of both the visual vocabulary of the revolutionary avant-garde (in particular Russian constructivism) and the divergent strategies of Barbara Kruger, Jenny Holzer, Warhol and James Rosenquist. His interrogation – ^a self-professed 'spewing forth of ironic takes' – of contemporary global culture habitually touches on issues of identity, race, celebrity and consumerism. Playing With multiple vanishing points, permutations of scale and Bridget Riley-like Optical effects, Andrew constructs a potent collision of English and Wiradjuri text with images of crystal-studded guns and pertinently-titled Japanese cigarette and chewing gum packaging (BlackBlack, Frontier Lights).

However, the real innovation in this body of work was is inclusion of the scintillating ^{geo}metric motifs derived from traditional Wiradjuri designs, more commonly found on shields, boomerangs, rock engravings and sand drawings. Although reviewer Maria Gough remarked – in a 2004 critique of the pioneering Soviet Phótomontage artist Gustav Klutsis - that the colour red is an 'overdetermined and Unfortunately all too predictable color in shows dealing with revolutionary art and ^{culture}', Andrew invigorates a primary-bright palette with fluorescent yellow-

green, hot pink and, most compellingly, black and white.

Revisiting the 'kalar midday' Adonis-like figures of idealised masculine beauty, the dynamism of these layered works was counterpointed with the more muted The man, 2005, screen-prints of boxer Anthony Mundine. Andrew drew together the disparate strands of this exhibition in the central work Peace, the man and hope, 2005, in which the figure of Mundine is symmetrically (and enigmatically) Positioned between chewing tobacco packets labelled 'Peace' and 'Hope'.

A multidisciplinary artist, Andrew has continually experimented with installation, digital media, photography, sound, film, neon and performance and in this latest body of work, the (historically weighty) screen-print is unveiled as a most effective medium for the Wiradjuri poet of polemic.

Brook Andrew: Peace and Hope, Greenaway Art Gallery, Adelaide, 23 November – 18 December 2005. Maria Gough, 'Gustav Klutsis and Valentina Kulagina: International Center of Photography', ArtForum, May 2004.

TAS

PAPER MOON

Briony Downes

Combining elements of the real and the fabricated, the Devonport Regional Gallery touring exhibition 'Paper Moon' forced viewers to question the nature of perception and the slippery border between illusion and reality. Curated by Tasmanian photographer Ellie Ray, the exhibition included the work of eight Australian artists exploring studio-based photography, with an emphasis on portraiture and interiors.

While most of the constructed environments are artificial in essence, the physical presence of the artist is clearly evident in the handcrafted features of the photographed subjects, all created specifically for the camera. Elements of performance and storytelling are also present, particularly in the work of Jacqui Stockdale, Rose Farrell and George Parkin, deliberately exposing a level of intimacy and depth of narrative often lost beneath the slick technical sheen of computer-generated imagery.

Subtly playing on the familiar and unfamiliar are the works of Vera Möller and Leah Davidson. Möller's series 'Labland', 2002, captures a surreal world of nature-inspired sculptures punctuated by limp, gummy clusters of grey baby mice. Veering away from the sinister playfulness of 'Labland', Davidson's iconic images in 'Still life', 2004, steer the viewer into a voyeuristic trap. Blatantly viewing the intimate space occupied by Davidson's sleeping elderly woman, one feels like an intruder momentarily drifting into a forbidden realm.

Aspects of visual suspense and personal memory permeate the silence of the purpose-built compositions and the conjured realities found within. Blurring the distinction between illusion and reality, Samantha Small's large-scale colour photographs of sparse interiors initially appear 'real' yet on closer inspection reveal the corrugated spine of sliced cardboard. Reminiscent of the wallpapered rooms of cheap unfurnished rental accommodation, Small's images distinctly offset the shadowy domestic spaces of Melanie Breen's similarly produced 'Homemaker Series', 2003, and Patrick Pound's miniature reconstructions of the bedroom and studio of Gordon Walters, a pioneer of modernist abstract painting in New Zealand.

Like peering surreptitiously through an open window, the works in 'Paper Moon' seductively possess a cloistered theatricality. Shunning the purely representational aspects of photography and the lure of digital manipulation, 'Paper Moon' confidently solidifies the contemporary significance of the often underrepresented medium of studio-based constructed photography.

Paper Moon, Devonport Regional Gallery, Tasmania, 21 October – 27 November 2005; Toowoomba Regional Art Gallery, Queensland, 24 December 2005 - 29 January 2006; Orange Regional Gallery, New South Wales, 3 February - 5 March 2006; Maroondah Art Gallery, Melbourne, 6-30 April 2006; Gippsland Art Gallery, Sale, 12 August - 17 September 2006; Plimsoll Gallery, Hobart, September – October 2006.

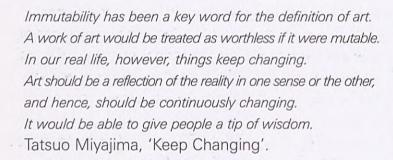


Leah Davidson, Still life #7, 2004 (detail), type-C photograph,

Tatsuo Miyajima

Tatsuo Miyajima, Counter voice in milk– Adelaide version, 2005, video stills, courtesy the artist, Shiraishi Contemporary Art, Tokyo, and Contemporary Art Centre of South Australia, Adelaide.

Natalie King



Since the mid-1980s Tatsuo Miyajima has been preoccupied with the passage of time. Despite our endeavours to record and measure its progress, time is transient and mutable. Miyajima heightens our awareness of duration with the distinctive numerical and temporal qualities of his practice. His work embodies traditional Japanese ideas of 'impermanence and transience' based on the three principles: 'keep changing, connect with everything, and continue forever'.'

In 2002 Miyajima presented five large installations at Artsonje Museum in Seoul which revolved around the notion of the 'Count of Life'. Eight Korean artists repeated numbers for fifteen minutes, counting from nine to one and then immersing their faces in water. Miyajima dramatises a 'countdown', acknowledging that we all have an internal body clock that continually moves us closer to death. Portraying the conversation between visible and invisible time, Miyajima presents both philosophical and formative experiments on temporality. After seeing this exhibition in Seoul, Alan Cruickshank, Director of the Contemporary Art Centre of South Australia (CACSA) in Adelaide, invited Miyajima to exhibit at the centre. Focusing on Miyajima's performative range, the result is a thoughtful distillation of the artist's practice.

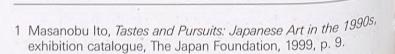
For his show at CACSA, Miyajima produced Counter voice in MILK – Adelaide version, 2005. Many Australian artists were involved in Miyajima's collective endeavour, including Darren Siwes and John Barbour, as well as students. This community-building activity recalls Miyajima's student investigations into the relationship between artist and society. For *Counter voice* thirty-four participants, representing the diversity of Adelaide's community, counted in different languages. Following the count, each performer submerged their face in a bowl of milk, a metaphor for agriculture and nurture. The ordeal required stamina and complicity; some participants shook as their eyes filled with milky tears, while others reached meditative states.

Ten monitors sat on timber plinths, huddled in clusters as if in conversation. Shot in real time and at close range, the viewer witnessed the theatricalisation of a repetitive task. Sometimes a simple white backdrop framed the activity, while occasionally Miyajima filmed outdoors, allowing a typically verdant, residential streetscape to seep into the image. What emerged was an intense emotional range requiring tremendous endurance, discipline and commitment. Viewers witnessed chanting, quivering and even the playful blowing of bubbles as each person became increasingly dishevelled amid this absurd and poetic performance. Like a mantra, the counting became hypnotic and confrontational for both participant and spectator. Responding to Miyajima's parameters in different ways, individual personalities unfurled with each incantation. Some were wary and flustered, while others remained calm.

Counter voice in water, 1996, is an earlier incarnation of this series. For this work Miyajima counted in English before dipping his head into a bowl of water. A melodramatic and perverse self-portrait, Miyajima was dressed like a businessman in

a white shirt and black tie. Also in the CACSA show was another work from 1996 in which the artist was suspended from a noose in an existential gesture. Spinning and clambering in mid-air, the noose was an unnerving accourtement to counting. Miyajima appeared as a stark character hovering in space as if in some burlesque performance.

Renowned for his work in LED (light emitting diode), Miyajima began incorporating counters into his installations, as can be seen in Region no. 126701-127000, 1991, purchased by the Art Gallery of New South Wales, Sydney. This installation comprises multiple units of red and green LED digital counters like those that appear everywhere in our daily lives: on watches, calculators and scoreboards. Like a human being, each individual unit had its own count with its own rhythm. A more recent work is Miyajima's digital clock, Counter void, 2003, in Roppongi, Tokyo. Numbers flash against a gigantic white screen wrapped around the base of a prominent building in downtown Tokyo. Eliciting a startling encounter with the streetscape, Miyajima's numbers are programmed to influence each other randomly with electrical pulses, creating an irregular, multilayered chain reaction. Corresponding to the passage of life and our obsession with controlling time, Miyajima brings death to the saturated spectacle of the city. We are reminded of On Kawara's paintings of dates, specifically the dates on which his paintings were executed. Both artists provide a vast temporal calendar where time is of the essence.

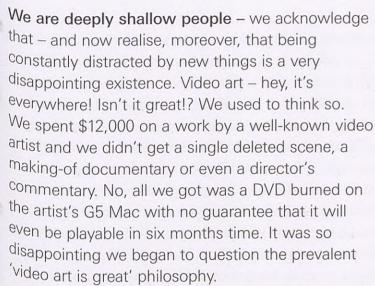


Tatsuo Miyajima, Contemporary Art Centre of South Australia, Adelaide, 9 September – 30 October 2005.

Say no to video

VCR, MedCon Ex model XP-70u by Interned Video technologies. © PEMED, Denver.

The Art Life www.artlife.blogspot.com



With counselling we have slowly come to understand the folly of our obsession with new things. Perhaps it is because we grew up in the era of late modernism, Space Food Sticks, the space shuttle and Paul Keating, but we have always been excited by developments and breakthroughs, no matter how illusory they (inevitably) turned out to be. New is good because old is old and that's the Way evolution works. But being interested in form (video, painting, drawing) alone is too reductive, because we now understand contemporary artists aren't working in a form as such, they're working With an idea or a theme. Video art was big for a year, but now it has started to fade into the general backdrop of what's happening and we're sure a lot of people are happy about that.

Although we are reformed characters, we are still restless. We like it that artists are free spirits, who shouldn't be fenced in by descriptions like 'David Rosetzky is an exciting young video artist', when more properly we should be saying: 'David Rosetzky is an exciting young artist with something to say about the alienation of contemporary youth and could



be intelligently placed in an exhibition of similarly themed art.' Yet somehow it feels hollow. Why *not* just look at art as a series of forms and carve up 'what's happening' by the changes in how the medium is treated? It's as good a taxonomy as anything else.

There may indeed be a trend back towards form over theme as the organising principle of large museum shows of contemporary art. Recent Sydney biennales have more or less proved that we are now in a baroque phase consisting of huge shows with themes so opaque you need a twentypage essay to explain them, and even then we remain confused. ('On Reason and Emotion'? Ok, if you say so.) A reaction to this opacity was sure to happen, and Felicity Fenner's 2005 'Primavera' at the Museum of Contemporary Art, Sydney, was a half-and-half approach to putting together just such a show. The artists were all painters but they were all interested in 'the landscape' (the inverted commas mean it's an idea, not just en plein air). If this trend continues, we predict that by May 2007 we'll all be visiting exhibitions about what artists are doing in bronze and there'll be no need for inverted commas.

No, no, no – theme is good because it's holding the whole contemporary art world together. We lie awake at night, worried that if you took away the theme and the idea there would be nothing left. People would be walking around pompously talking about Matisse and his use of colour and all that'd be left for us would be a high-powered rifle and a clock tower. This sort of thing affects us because, on the one hand, we're fascinated by the idea of artists using new technologies innovatively, but, on the other hand, we break out in a cold sweat every time John McDonald finds another artist worth talking

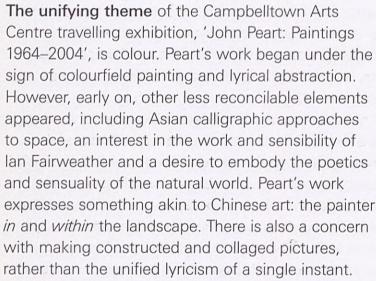
about: a Chinese-born artist with an exceptional talent for coloured pencils? Some guy who does oil-on-canvas portraits in the manner of old Bill Dargie? A wishy-washy still life by that guy who never got his just desserts? Lock and load, baby, lock and load.

At the opening of the 2005 Anne Landa Award at the Art Gallery of New South Wales, Sydney, we were getting over-excited. This is so exciting, we said, video art is really happening! All the peoplearound us nodded in agreement, except for this one woman who ran a gallery in Balmain. She had a sour look on her face. When we asked what was wrong, she told us the only interest anyone had ever shown in video art at her gallery was when someone tried to break in and steal her plasma-screen TV. Video art was happening for some artists, in some galleries, but please, spare us all this talk about video art 'happening'. It was a chastening experience: something may be new and exciting for some people, but for others it is just a pain. Forget video, forget form, embrace nothingness. That's the idea.

John Peart

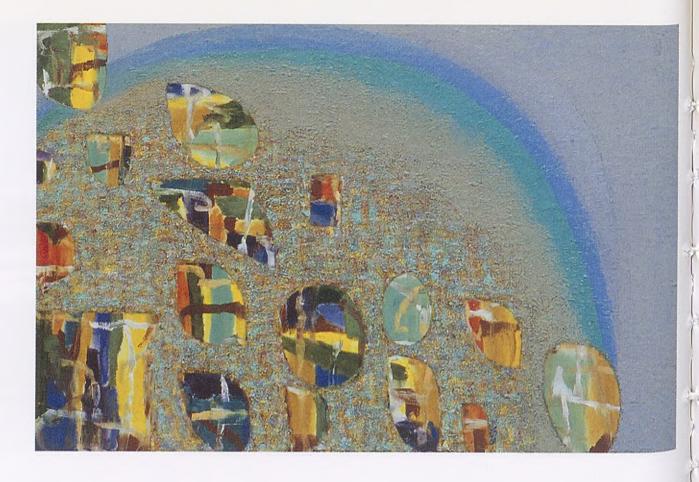
John Peart, Yellows end, 1991-2000, oil and synthetic polymer on canvas, 124.2 x 185.5 cm, collection Susan Jarvis and Euan Macleod. Courtesy Campbelltown Arts Centre, Sydney.

Anne Sanders



Contradiction, and the effort to reconcile apparently mutually exclusive ways of seeing, is the grit and stimulus for many artists' practice. Peart's contradictions are intriguing in that they are cross-cultural: American high-modernism and Australian experience, combined with an Asian artistic sensibility.

At the centre of Peart's work since the mid-1960s is colour and its capacity to embody poetic response to lived experience. The major work which won Peart the Wynne Prize for Landscape Painting in 1997, Nandi moon, was the first work one saw on entering the Drill Hall Gallery at the Australian National University in Canberra. Nandi moon embodies many of the themes and characteristics of Peart's mature work. It is strongly evocative of walking in a forest early in the morning with a full moon overhead. It was a work Peart returned to and reworked over many years, as if revisiting a favourite territory. Scattered across the painting's surface are patches of the earliest state of the painting (like relic Gondwana forest): thin, strongly coloured expanses of flat acrylic, remnants of a 'field' painting. Laid



over this ground are calligraphic gestural marks building to a dense textured weave: lumpy, luminous and material all at once, and largely obscuring the original state of the painting. There is a strong suggestion of collage in Nandi moon, although it is closer to a kind of archaeology of collaged accretions - the simplest, flattest areas being the oldest stratum – and of the passage of time. There is a sense that this is a provisional final state. The work successfully unifies different kinds of time: the long duration of the artist's life, and that of moments walking in a forest under a pregnant moon.

This travelling exhibition is essentially a celebration of the visual pleasure Peart derives from and conveys through colour and texture, whether dry with a scraped brush, or thick, unguent, glistening stretches. Peart's engagement with monochromatic fields occurred in a brief two-year period following the 'Two Decades of American Painting' exhibition which toured in 1967 to the National Gallery of Victoria, Melbourne, and the Art Gallery of New South Wales, Sydney. As Peart observes in an extensive interview in the exhibition catalogue: 'When I began to work using colour again, it was a bit like relief from starvation.'

Peart moved quickly from the monochromatic, shaped canvases with their 'edge dynamics' and 'objecthood', through to stained, dry canvases such as Coloursquare, 1968, and Amalech, 1969, into a full flush of luxuriant colour and texture. The dribbled and flicked paint of the lyrical abstraction of this later stage can be seen in works such as Ravenna, 1971, Grand pink, 1973, and in the crescendo of oranges, burnt umber and sienna which are stained, pooled and blocked across Paradise point, 1976.

A nod to Colin McCahon is evident in Peart's use of text in such works as Mantrascape, 1994, 'A' Day, 1994, Snake, 1991-96, and in the later series of works, 'Façade', 2003. Some of Peart's smaller works, shown in the intimacy of the two side galleries at the Drill Hall Gallery, reach a sensual intensity. Mirage for Giorgio, 1979, lives up to its name with shimmering strips of colour, from bright yellow and orange to violet blue, floating off an iridescent superimposed ground. This effect is echoed twenty years later in Peak, 2002, and, similarly, in Yellows end, 1991-2000.

Peart is an artist's artist. His use of colour indicates a detailed understanding of visual and spatial construction, as seen in the work of English painters such as Howard Hodgkin. Hogkin's work in the 1970s and 1980s gradually enunciated his claim 'to use paint as a substance', as a built sensation. Pearl takes this further, exploring the archaeological substrata of various superimposed grounds, all the while keeping colour as the major key.

'John Peart: Paintings 1964–2004' is a significant exhibition of work by a painter whose trajectory follows a critical period in Australian art, encompassing some of the most important changes and influences of the past forty years.

John Peart: Paintings 1964–2004, Campbelltown Arts Centre travelling exhibition, Drill Hall Gallery, Australian National University, Canberra, 22 September - 30 October 2005; Lawrence Wilson Art Gallery, University of Western Australia, Perth, 11 November – 14 December 2005; Burnie Regional Art Gallery, Tasmania, 27 January – 5 March 2006; Campbelltown Arts Centre, Sydney, 17 March - 7 May 2006.

Aboriginal Art in Melbourne

Nyilyari Tjapangati, The site of Kaakurantintja, 2005, 55 x 61 cm, acrylic on canvas, courtesy Gallery Gabrielle Pizzi, Melbourne.

Patrick Hutchings



Another visual highlight of 'Rising Stars' was Nyilyari Tjapangati's *The site of Kaakurantintja*, 2005. Nyilari is the son of Pinta Pinta Tjapanangka and has 'inherited' Pinta Pinta's sites around Kaakurantintja (Lake Macdonald). On one level, *The site of Kaakurantintja* can be read as if it were a Philip Guston painting, however Nyilyari's work also functions on a level that is quite independent of non-Indigenous ways of seeing. There is an unavoidable existential doubleness of vision between Indigenous and non-Indigenous readings of Nyilyari's work, a site/sight duality present in Kaakurantintja.

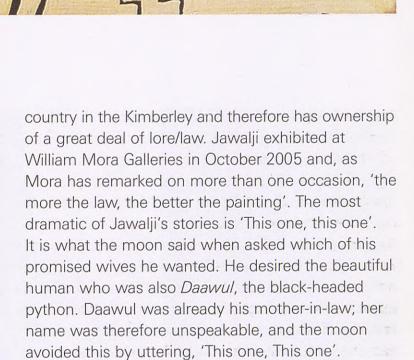
Also in Melbourne in September 2005, William Mora Galleries showed 'Recent Paintings from

Bidyadanga', featuring the work of Weaver Jack, Donald Moko and Spider Kalbybidi. The Bidyadanga artists are a group of Indigenous artists from diverse origins who have gathered at the estuarine region of Bidyadanga in Western Australia. Their art is not about Dreamings, but about remembering where they came from. Donald Moko's *Wirri widi*, 2005, is about the Karro River, and the emphatic blue horizontal lines are about water. But this is water lost to the local Aboriginal population when mining at Telfer in Western Australia upset the watertable. Memory is the mother of the muses, and this new art, by elderly people, is a memorial to the past as much as it is engaged with the (possibly) happier present. Old stars, newly shining.

The almost modernist formality of Moko's *Untitled*, 2005, where a red triangle locks everything into place, is contrasted by Weaver Jack's painting *Lungarung*, 2005. According to Weaver, *Lungarung* commemorates her walking with 'my daddy and two mummies, collecting bush food in the sand dunes'.

Bidyadanga art is a family of styles (there are 'family resemblances', as Wittgenstein would put it), but what binds the work visually is a sense of pure energy. The artists may be old, but their painting is young. Their desire to recollect and record their vanished ways of life led them to approach Emily Rohr, Director of Short Street Gallery in Broome, asking her to set up the practical arrangements that would enable them to paint. Their collaboration with Rohr has led to several exhibitions at William Mora Galleries in Melbourne and at Short Street.

The artist Mick Jawalji, who lives in a tiny community of approximately forty people on the Gibb River Road in Western Australia, owns a lot of



Mick Jawalji's facture is thin, sparse paint – every stroke is a well-considered gesture laid down on plywood. His ochres are sombre; a kind of arrested liquid veil on hardwood, they record Dreamings, some about the place where the spirits of the dead go. Jawalji is about ninety years old. His aged hands lay down traces of myth and local cosmology. For his Kimberley peer, one can only name Rover Thomas. Although Jawalji's work differs in style from Thomas's, the authority and majesty of their work is equal.

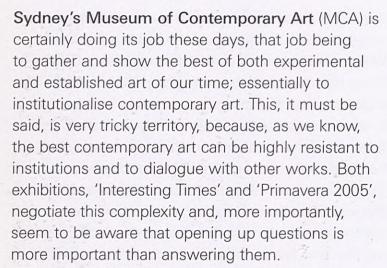
One must remember that all these works, which end up hanging on the walls of the rich and comfortable, come out of what is essentially Australia's own Third World. This ought to make one think of present suffering, and of recent memories.

Rising Stars Papunya, Gallery Gabrielle Pizzi, Melbourne, 6 September – 1 October 2005; Weaver Jack, Donald Moko and Spider Kalbybidi, Recent Paintings from Bidyadanga, William Mora Galleries, Melbourne, 14 September – 8 October 2005; Mick Jawalji, Dawyan Dawyan: This One This One, William Mora Galleries, Melbourne, 12 October – 5 November 2005.

Interesting Times and Primavera

Shaun Kirby, Cousin beast, 2005, timber, paint, etherfoam, plaster, 78 x 210 x 200 cm, courtesy the artist and Museum of Contemporary Art, Sydney. © The artist.

Dougal Phillips



'Interesting Times' was always going to be a thought-provoking proposition. As a survey of contemporary Australian art in an 'age of anxiety', curator Russell Storer raised two pressing questions: what is it about our times that makes us so anxious, and what makes art political (or makes political art)? Storer cites Theodor Adorno in his catalogue essay, and indeed throughout the exhibition ran a subtext of resistance to fiscal crisis and defiance towards control and commodification. This is of course a central and ever-evolving critical question of our 'interesting' times (the show drawing its name from the famous Chinese curse), and inside this problematic the works chosen for the exhibition speak to more specific contemporary questions about national identity, terror and the land.

The artists in 'Interesting Times' are responsive to the politics of the day, with a topicality not often associated with the long lead times of institutional art shows. Deborah Kelly's new work dealing with the rise of a religious powerbase is one of the best examples of this, along with George Gittoes's documentary work from Iraq and Pat Hoffie's



Maribyrnong, 2005, which consists of a reconstruction, to scale, of a detention-centre cell. Hoffie's work, which is a vital contribution to Australian art in the tradition of Hans Haacke's US isolation box, Grenada, 1983, 1983, raises an interesting problem. Maribyrnong functions as an immediately legible and profound political object in and of itself, and yet the Russian constructivist citations across the walls surrounding the cell drown out the singular power of the work with a complex art-historical game.

Other works utilise symbols of our currently anxious national identity - flags, landscapes, arachnids - demonstrating a more primal version of terror which lurks beneath the official 'terror' touted in the newspapers. Shaun Kirby's giant spider underneath a wooden table, Cousin beast, 2005, is the most effective of these works, while the fanged canines in Adam Cullen's Holy sordid experience, 2005, are a part of the same current, yet run into a problem. Cullen has his own slightly dated lyricism, but when approached as satirical iconography, the remnants of grunge (when illegibility was political) and his use of text run the risk of slouching towards illegibility at a time when transparency and truth have never been more necessary in political art.

Importantly, Storer reveals that political landscapes can be narrative, as well as symbolic or Cartesian vistas. Merilyn Fairskye's video work Connected, 2005, a collection of interviews and imagery around an unseen central subject – the Pine Gap Defence Facility – spins a nebulous web of quasi-paranoid imagery relating to the Central Australian everyday. Connected never really reveals anything beyond the loose themes of safety and the 'unknown' which mark the current national mindset.

It has been suggested in certain sections of the media that the aim of 'Primavera 2005' was to connect young artists with the well-established genre of Australian landscape painting. However, it is to curator Felicity Fenner's credit that the show throws into relief the revenant in Australian landscape painting, that which has been dimmed in the corridors of the art market and in the backrooms of the auction houses: the political. This is where the curatorial strategies of Fenner and Storer dovetail and provide exactly the sort of fresh perspective on the modes and materialities of Australian art that we should be demanding from the MCA.

In 'Primavera 2005' Monika Behrens makes some slightly overblown political allegories in a pop mode, while Madeleine Kelly's uncanny works and Yukultil Napangati's beautiful acrylics, are the best of the bunch - certainly two artists to keep an eye on. From the post-photographic narrative realism of Michelle Ussher's watercolours and Fiona Lowry's recasting of the landscape as airbrushed crime scenes, to Jemima Wyman's psychedelic cinemascope panels of hyper-coloured Australian strata, the paintings in 'Primavera 2005' demonstrate that for the current crop of emerging artists, painting is more alive than ever. Having been tediously pronounced dead for so long, painting's status as a powerful zombie now seems institutionalised.

Interesting Times: Focus on Contemporary Australian Art, Museum of Contemporary Art, Sydney, 22 September -27 November 2005; Primavera 2005, Museum of Contemporary Art, Sydney, 7 September - 13 November 2005.

Reading James Mollison AO

detail

David Moore, James Mollison, Australian Galleries, National Gallery of Australia, Canberra, October 1982. © David Moore Estate.

Andrea Stretton

Australia's legendary gallery director, James Mollison, has a highly active imagination. It makes sense, of course, that a mind which inspired the determination, over several decades, to build up a great art collection for Australia, would also manifest itself in an intense internal life.

Yet I was initially somewhat startled, during our conversation about books and reading at his spacious home in inner-city Melbourne, not by the internal life per Se, but by the way Mollison wears it so transparently on his sleeve, in a manner that few who have been so acutely engaged in the heady, often excoriating mix of art, politics and the media would wish or dare.

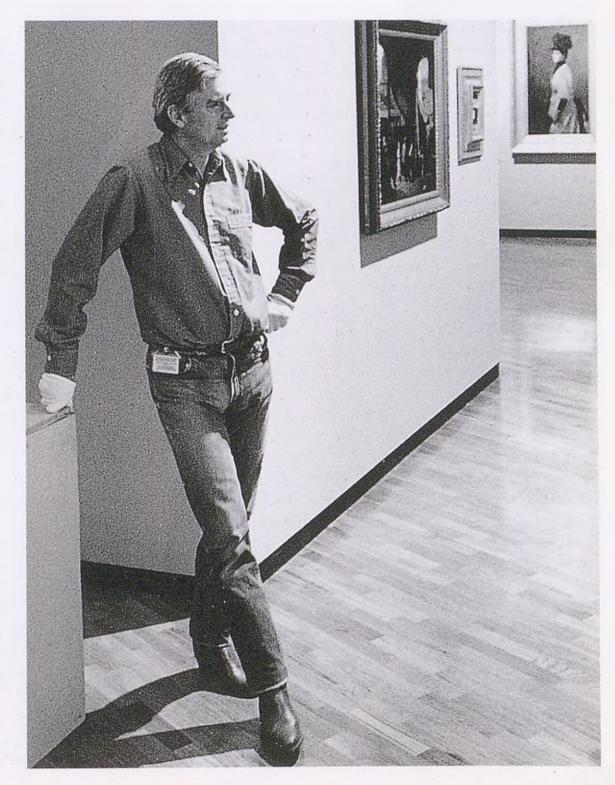
Take, for instance, his vivid dreams. One, 'from around 1973', has stayed in his mind for decades. 'I was on stilts', he recalls, 'walking up there between the stars, spiriting away with money bags and passing them from one person to the next ... bags shaped like Norman Lindsay's magic puddings.'

Not surprisingly, this occurred during the negotiations for, and the public frenzy and media attacks following, the \$1.13 million purchase of *Blue poles* 1952, Jackson Pollock's abstract expressionist 'drip painting', for the National Gallery of Australia (NGA) [then Australian National Gallery]. Mollison, the guiding light of this, Australia's most famous art purchase, was then acting director of the NGA, later becoming the inaugural director from 1977 to 1989, coinciding with the opening of the building in Canberra in 1982.

Mollison's dream's allusion to Lindsay's book *The Magic Pudding* (1918) – about a plump pud that replaces its delicious self no matter how many slices are cut – was pertinent. Who would not wish for a self-renewing budget for purchasing art, especially if you had been given, as Mollison had at that time, the exciting yet awesome government instruction to build up a great national and international art collection for Australia's impending national gallery, almost from scratch?

Mollison's nocturnal images stayed with me during my flight back to Sydney. We did (and I will) get to reading, and its fundamental role in his life, but overall his generous discussion was shot through, like Thai silk, with internal landscapes, paradoxes, acute perceptions, cheerful asides, mercurial passages between past and present, and tales of anxiety. The latter he establishes early on, as if to explain, or even warn, in advance.

Within minutes of my arrival, Mollison, now aged in his mid-seventies and dressed smartly casual in dark denim trousers and a soft brown shirt embroidered





Peter Graham, revival, 2005, oil on linen, 153 x 128 cm, collection of Dr Dick Quan. Courtesy the artist and Tolarno Galleries, Melbourne.

with a tiny blue motif, seats us on twin leather sofas. Sitting opposite me, he immediately delivers a fascinating, non-stop discussion of Michelangelo's drawings; the British Museum's collecting policy; and a letter from the Italian scholar and poet Petrarch to his friend Boccaccio in 1365, which is an extraordinarily 'modern' discourse on imitation, appropriation and theft in art.

Into a sudden silence, in which I sit blinking rapidly, he says: 'Sorry, I'm gabbling. I've been panic-stricken about this interview. I woke the past two nights at 2 a.m., worrying ... It takes me back to my working years, always feeling that I could never do well enough. It's one reason I love not going to work now; it took me about six years to get over the deep anxiety of my working life.'

Never doing well enough? Mollison is known as a visionary for the art acquired during his directorships (and just in time, given the subsequent boom in the art market), particularly at the NGA. No man is an island, and he also employed expert curators as part of his highly professional approach (notably Daniel Thomas, another of Australia's first generation of serious museologists, who became the NGA's senior curator of Australian art in 1978), but it was Mollison who was in the front line. There is no space here to catalogue the initial collection, but the vision (if not the machinations) required to bring it to fruition was first documented in *Australian National Gallery: An Introduction* (1982), edited by Mollison and Laura Murray [Cree].

What engages Mollison now includes a major catalogue raisonné of the prints of Fred Williams for a forthcoming National Gallery of Victoria (NGV) publication (which will add to his formidable publications on the artist's work); offering his support to young artists; and a book he has just finished, about the New Zealand-born Melbourne artist Brent Harris (whose oeuvre includes, perhaps not serendipitously, a series called 'Sleep') which Mollison plans to publish in 2006.

Mollison, an only child, was born in 1931, and grew up in Melbourne's then working-class Northcote. His mother worked 'occasionally'; his father (who, he adds, was 'a dead ringer' for the Russian-born mid-twentieth-century Melbourne artist Danila Vassilieff) was 'a soldier', who enlisted on the first day of the Second World War, when Mollison was eight years old. 'My memory really starts in a row boat on the water, waving goodbye to my Dad as he went overseas to war.'

Mollison remembers a few books in 'granny and grandad Mollison's' home, including Arthur Mee's *Children's Encyclopedia*, which was alluringly illustrated with sepia plates. He also recalls 'a room jammed-packed with magazines ... *Women's Weekly, Weekly Times* and so on. I pored over them and, in due course, cut out the art bits.'

Coming home from the cinema in the city on Saturdays, Mollison would gaze into the windows of bookshops in Melbourne's streets and arcades. 'There were books about everything that formed me ... Roman and Greek mythology,

BELIEVE PETER GRAHAM IS THE BEST ARTIST IN THE COUNTRY RIGHT NOW, OF HIS GENERATION

Fortunately, we are called to lunch in the large kitchen, where we are joined by Mollison's long-standing partner, Vincent, and the artist Peter Graham, whose fantastical landscapes Mollison greatly admires, and who currently occupies the 'studio residency' in the house. Over sensuously dark mushroom soup (made by Mollison that morning with produce fresh from the Victoria Market), we chat about art, until Mollison returns to anxiety. He explains it may come from the dour Scottish side of his background, that implored children to be seen and not heard; not to start something unless they planned to finish it; and never ever to show off. Rules he took to heart, inducing a complex anxiety that no doubt guided a thorough perfectionism, and perhaps also his instinctive understanding of, and deep empathy for, the creative life of artists.

When, post lunch, we glide, a little less anxiously, back to the teal-green sofas and, eventually, to books, it becomes apparent that, despite his family's restrictive instructions, Mollison was given something precious: the freedom to read. Indeed, it could be said that this freedom shaped the vision he brought to the collections of art now housed in Australian galleries.

'When I was writing about MoMA recently [an essay on the evolution of New York's Museum of Modern Art for Art & Australia], I realised just how far back goes my love of – and meticulous collection of, I must add – books and journals about art '1

Mollison insists, however, that he cannot recall reading anything as a small boy. 'I have no memory of handling a book until I was at high school. So many people want me to remember the past! But it's all a blur. I never think backwards; my work trained me to look forward, and there is so much to engage me now that memory lane doesn't have any attraction.'

Renaissance painting, English Gothic cathedrals, Rembrandt's printmaking.' Although he had little money as an adolescent, he sometimes saved up for books, and covered them with 'autumnal' wallpaper.

'But I was so shy, it was terrible to walk into a bookshop. I still find such things difficult ... an act of courage ... to ask for directions at an airport or anything.' So how did Mollison endure the inevitable public spotlight that came with the terrain of his career? 'It was agonising', he replies. 'Yes, it made my working life very painful.'

Mollison often caught a tram to Melbourne's Public Library, or to the 'Swanston Street gallery' (the precursor to the Roy Grounds designed NGV which opened in 1962, and at which Mollison later became director, from 1989 to 1995). 'I rarely did homework. I just looked at books, and worked my way shelf by shelf through the Northcote Library.'

Of particular influence in the 1940s was Penguin's 'Modern Painters' series, edited by Sir Kenneth Clark. Showing me original copies, Mollison recalls that each cost two shillings and sixpence and had texts written by authors including Clive Bell and John Rothenstein, about artists such as Henry Moore, Duncan Grant, Edward Burra, and Edward Hopper. Although Mollison has donated books to libraries, and has others in storage, there are some he cannot part with. 'I suffer in extremis giving books away.'

Mollison failed form five at high school, by which time his father was home from the war. 'My parents were preoccupied then, so I was left to my own devices, and could just sit around and read.' I suggest that this evokes a solitary life. 'I don't recall being lonely', he replies. 'Although, looking back now, I can't understand why I wasn't.'

These days it is common to hear debates about the role of reading in education. In the era of Mollison's youth, it was a given that reading formed the substance of a sound education, especially in the humanities, be it through formal schooling or individual endeavour. Over and again, his generation in Australia reminds us how often reading, usually guided by dedicated librarians, publishers and booksellers, left a legacy of great and inspirational minds.

Fortuitously, Mollison's youth coincided with the revolution in paperback books. 'In the late 1940s and 1950s I was a Penguin and Faber man. All those orange Penguin books ... Franz Kafka's *The Castle* (1926), James Joyce's *A Portrait of the Artist as a Young Man* (1916); I was reading those classics night and day.'

Mollison was also excited by the Penguin translation series, which he neatly recalls in the decorative colour code of their covers: 'purple for Latin, green for Greek, red for Russian ... The translations were a revelation. My own life was so quiet; my father might hold one glass of beer for a whole evening, and that would be all that happened! It was a limited, Protestant world, in which I would never meet people like Madame Bovary, for example. Those fictional characters became another family for me.'

Into an ensuing discussion about Leo Tolstoy and Jane Austen (and my dogged efforts, over several hours, to keep the chronology on track and on books), Mollison adds one of his intriguing asides: 'Actually, I'd really like to have known Cézanne. He was so unhappy ... I'd like to have called in on him occasionally. Just called in and cheered him up. He's my idea of what art is.' Later he cites Cézanne's painting, L'Après-midi à Naples, c. 1875, as the favourite of his entire acquisitions for the NGA collection.

At the age of sixteen Mollison discovered *Sienese Quattrocento Painting* by John Pope-Hennessy (1947), and has 'passionately loved' Sienese painting ever since, later (in 1977) purchasing a Crucifixion painting by the fifteenth-century Sienese artist Giovanni di Paolo for the NGA. Much of Mollison's library now relates to purchases made during his time at the NGA and NGV.

After studying to be an art teacher in the late 1940s, Mollison enjoyed teaching at high schools in Melbourne for five years ('It was the only time I have ever worked within my comfort zone'), interrupted by a sojourn in London and Paris during which he set up a studio. What did he paint? 'OK. George Bell School of art meets Georges Braque ... but I didn't know what to do with art.'

Throughout these years, young Mollison was soaking up articles about international galleries, particularly in *Art News*, which became an especially 'avant-garde' American journal when Thomas Hess was appointed editor in 1948, and which Mollison discovered via the American Information Service in Melbourne.

'Thanks to that journal, which had a close connection to MoMA, I was absorbing everything about collectors, dealers, curators and art collections from experts. I learnt about modernism, "primitive art" as it was then called, artists like David Hockney, the milieu of the art world ... so much of the work I learnt

about that way ended up in Canberra.' This reading also led Mollison to found what he describes proudly as 'one of the great art libraries of the world' at the NGA.

Mollison has never related much to fiction, and rarely mixes with authors. 'Novels, even serious ones, long ago became my "Mills & Boon" ... something to read when I want relief from what I'm really reading. Fiction for me is light entertainment, although I enjoyed the first few Harry Potter novels.' What about crime fiction? 'No, I just don't get it! Although I once borrowed an Agatha Christie from a library. No, my good read is a Gore Vidal history; something fabulously researched, in which you learn about the American Civil War and so on.'

By Mollison's bed now are copies of the *New York Review of Books*; texts about the Pacific region; and *The Gift: The Crop Circles Deciphered*, by Dong and Doug Ruby (1996), which he describes as 'mystical ... I'm incredulous'. And he 'can't wait to read' *Carlo Crivelli* (2004), an examination of the fifteenth-century Venetian religious painter by the British historian of Italian renaissance art, Ronald Lightbown.

After he 'retired' in 1995 Mollison endlessly explored brilliantly illustrated books about the great fresco cycles of Italy, such as *The Brancacci Chapel* (1992) by Umberto Baldini and Ornella Casazza. 'I didn't want to go out, couldn't cope with the people, the kissy-kissy darlings. I had to slowly regain my energy. Especially after my time at the NGV, which was difficult.' He still has tension in his body, and insomnia. 'When I read, or listen to opera – usually on this firm couch – it's like meditation, a state between waking and sleeping.' The fresco books are his favourites, but much of his narrative 'fictional' life takes place not in literature, but in those elaborate dreams. 'Artists know about this', he observes, citing Botticelli.

Although Mollison says that the past has no pull – and it could be said that his life is already written in the legacy of his working life and current writings – I suggest that the time seems right for a memoir. 'I can't imagine writing one', he replies. 'Writing is agony, and I feel I have nothing to say. I really only want what's new.' After a long pause, he smiles. 'Well, maybe ... when the memory comes back.'

¹ James Mollison, 'The evolution of New York's MoMA', Art & Australia, vol. 43, no. 1, 2005, pp. 94–99.

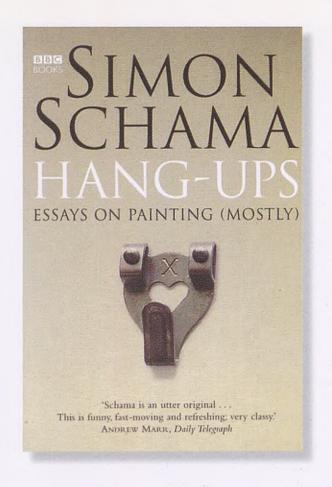
Simon Schama

Ingrid Periz

Looking back on his stint as the *New Yorker*'s regular art critic, Simon Schama recalls the dizzying pleasures of time-constrained encounters with Rembrandt, David Hockney, Chaim Soutine and others, and wonders whether his subsequent writing was perhaps 'shamelessly noisy'. Schama, a professor of History and Art History at Columbia University in New York, has no grounds for concern. His *New Yorker* reviews, along with pieces from the *Times Literary Supplement* and the *New Republic*, have been collected in *Hang-Ups: Essays on Painting (Mostly)* and they bubble with the effortless erudition and lively prose of a writer as adept at picking through the changing fashions of the historiography of Christopher Columbus as he is at detailing the place of self-image in Renaissance armour. Summing up a Metropolitan Museum of Art, New York, exhibition of the latter topic, Schama quips 'more Schwarzenegger than Schwarzkopf'.

Schama is always willing to be moved or surprised by paint, and his generous and enthusiastic responses suggest a viewer for whom looking at pictures remains, fundamentally, a pleasurable experience. This cannot be said of all critics. Where others 'read' paintings, Schama attends to them. A smear of paint highlighting an eyelid in a Rembrandt portrait, Mondrian's careful perimeters, Vermeer's shadows – Schama laps it up in prolix absorption. While attentive to the canvas, Schama's writing is never limited to it, and his reviews, which generally read as independent essays, can open up entire worlds. A discussion of the seventeenth-century Flemish painter Michiel Sweerts sweeps through Counter-Reformation missionary efforts in Asia, Papal patronage, Netherlandish artist colonies in Rome, in addition to the requisite formal comparisons of Sweerts's technical prowess with the better-known Nicolas Poussin and Jan Vermeer. As the author of successful popular histories on big topics like Great Britain and the French Revolution, Schama understands the appeal of narrative and telling details.

By academic training a historian – rather than an art historian – Schama's early scholarship on the Netherlands in the seventeenth and eighteenth centuries makes him an acute and sympathetic writer on Dutch art, represented in *Hang-Ups* by reviews of Hendrick Goltzius, Sweerts, Rembrandt and Vermeer, who is perhaps the artist closest to Schama's particular model of art. He writes in his introduction: 'art presupposes the elusiveness, if not the downright disappearance, of its subject. Its deepest urge is to trap fugitive vision and passing sensation.' Reviewing the once-in-a-lifetime Vermeer exhibition at Washington's National Museum of Art in 1995, Schama explains how Vermeer realises this goal:



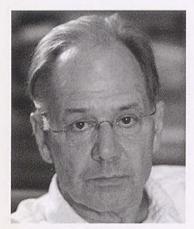
'Vermeer teases us ... with the unbridgeable distance between vision and possession; with the fugitive, disobedient quality of visual memory; things caught in a burst of dazzling illumination and then lost again to the heedless impatience of time.' But Schama is also keenly attuned to the different aspirations of a later Dutch painter: Piet Mondrian. In his review of a Museum of Modern Art, New York, retrospective, Mondrian's theosophical inspiration is given its due and, as Schama describes the Dutchman smoking and listening to jazz in New York, the otherwise austere and monkish abstractionist comes off, almost, as a hipster.

Schama's historical sense operates at both grand and mundane levels. In either case the results can astonish. A throwaway opener – 'At one point in the Met's handsome Charles Rennie Mackintosh exhibition, the Aesthetic Movement meets with the kipper' – properly contextualises the famous protomodernist tearoom as a Glaswegian eating spot, grounding it in an earthy reality that Schama uses to amplify rather than diminish Mackintosh's achievement. And a reprinted public lecture on American trompe l'oeil painting shows Schama brilliantly realising his goal of giving 'a sense of the particular culture in which the art had been created, without ever assuming it would be obedient to its norms'. Looking at the paintings of William Harnett, John Haberle and John Frederick Peto – three illusionists of dollar bills, collected bric-a-brac, and backs of canvases – he describes the genesis and reception of the works, moving with breathtaking ease from gilded-age aesthetics and cultural anxieties to details of individual biographies and the paintings themselves. Free of any overarching theoretical apparatus, this is one of his bravura pieces.

Schama suggests that art's snatch of impressions from oblivion is a melancholy enterprise, but painting's transfigurative capacity is what fuels his writing and he revels in it. He recalls a primal encounter in the early 1960s when, walking through the Courtauld Galleries in London, the post-adolescent stumbled upon Rubens's oil sketch for his *Descent from the Cross*. For Schama, who is Jewish, this was 'a near-conversion experience', followed by the 'visceral hit' of Cézanne's *La Montagne Sainte Victorie*, 1885–87, in a nearby room. 'The view disintegrates, painting happens', is how he describes these epiphanies of looking. Forty years later, Schama looks and writes as one for whom these epiphanies are still possible.

Simon Schama, Hang-Ups: Essays on Painting (Mostly), BBC Books, London, 2004, 352 pp. hardcover \$79.95, paperback \$29.95.

opposite
Rick Amor, Portrait of Alex Miller, 1995,
oil on canvas, 100 x 74 cm, courtesy Alex Miller
and Niagara Galleries, Melbourne.
Photograph Mark Ashkanasy.



Writer's Choice The black mirror

Alex Miller, photograph Theodore Halakas Alex Miller

The novelist Alex Miller was born in London and migrated to Australia at the age of seventeen, where he worked for many years in the Northern Territory. He now lives in Castlemaine, Victoria. Miller has twice won the prestigious Miles Franklin Literary Award, for *The Ancestor Game* (1992), which also won the 1993 Commonwealth Writers Prize, and for *Journey to the Stone Country* (2002), along with many other major literary awards. His exploration of the visual artist in fiction includes *The Ancestor Game* and *The Sitters* (1995). His acclaimed seventh and latest novel, *Prochownik's Dream* (2005), explores, with Miller's characteristically engaging and painterly prose, the tensions between the life of art, the life of love, and the domesticity of family, along with the relationship between an artist and the creative process.

To understand art, we must know artists.
Rilke

He moved about in front of the chair, perhaps two metres from me, nervously adjusting the set of the canvas on the easel, then the position of his stool. Every few moments he looked up at me. His look disconcerted me, for it was not the look of the friend I knew, but the look of a man who examines an object. He had invited me to sit for him and I had been flattered that such a great artist as he, an artist whose work I had long admired and had considered among the most perfect work of all our artists, should wish to paint my portrait. When he had adjusted the easel, the canvas and the stool to his satisfaction, he examined me in silence, searching my features as if he searched a landscape for some familiar feature; then, suddenly, evidently locating the feature he searched for, he began to paint. I remained still, as I had been instructed, my hands folded on my knees, my gaze focused on the reverse of the canvas – a vacancy in which no likeness was ever to appear.

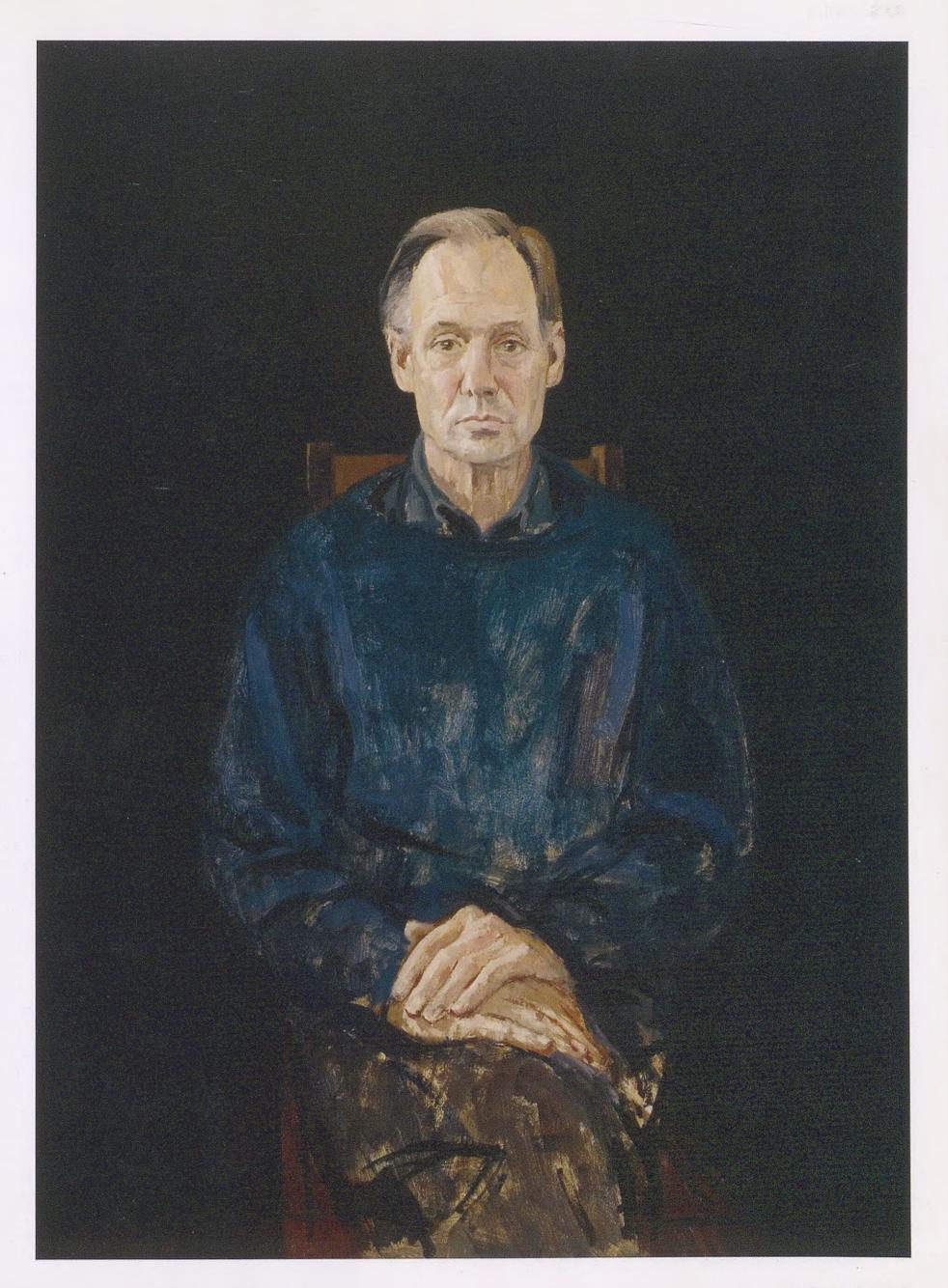
But it was more than flattery. To be admitted to his studio, to see him engaged in the privacy of his endeavour, to watch his eyes and his hands at work; to be a part of this; that is what had attracted me. When we took a break from the sittings, would he show me his drawings? Would I be permitted to open the drawers of the great plan press that stood against the wall under the window and browse through the archives of his art, the small and the intimate drawings and gouaches, the ideas that had flooded through his hands and his mind for years, the unfinished sketches that had never blossomed into major works but had remained secret and alive and alone, perhaps even forgotten? It was all there, in the ordered clutter of his studio. Years, decades, of labour, the accumulation of a lifetime. He was not old, not by the standards of today. He was perhaps fifty ... But I must be careful not to fall into the error of writing about painting.

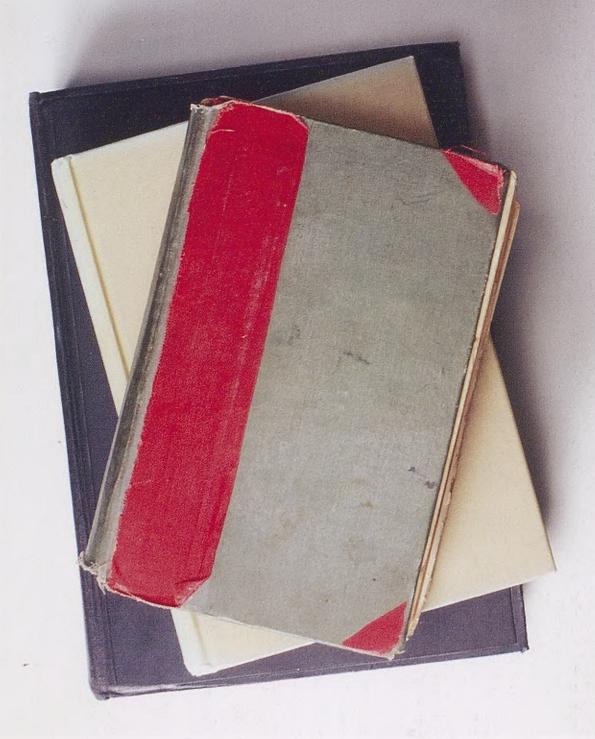
On the airline flying back to Australia from New York, I slept through the long leg from Los Angeles to Sydney and woke with the story written in my head.

I had dreamed the solution to my novel, *The Sitters*. It was the artist in his studio and he was painting a portrait of his lost sister. While he painted he talked to himself. His sister was not in front of him, as I had been in front of my artist friend, not in the flesh, for she was dead long ago, but she was there in his mind's eye. He struggled to remember her onto his canvas. The struggle was great. To paint the portrait of an absent loved one. Like Giacometti, he failed many times to reach the modelled illusion he strove for and, like Giacometti, he scraped back his painting to the canvas and began again many times. But he did not begin again each time from the place from which he had begun before. Each time he began, he did so from a more elaborated familiarity with the problem confronting him, and each of his new beginnings was based on a more highly achieved failure than the previous one – each time he built his new illusion on the black mirror of his memory it more closely resembled the truth he sought.

The painting he produced, however, was not of his sister but concerned his lover, for that was the direction in which his memory had taken him. It was a painting not so much finished as abandoned. He left it there, leaning against the wall, where it would confront him with the mystery of his work, the mystery of his failure. It contained no likeness of his lover, but only her bed, the door to her room open, the light from the window driving shadows and presences from the room until it seemed her figure had only that moment departed. It was a portrait of absence and longing, and there was no likeness in it but the one he recollected each time he looked on that scene of lost intimacy.

When he – the real artist, my friend and not my fiction – finished the portrait of me, he invited me to look at it for the first time, for I had not been permitted to see it while it was in progress. We stood side by side looking at the sombre likeness of me gazing back at us from within that black mirror of his art, and I began to consider the story that I would dream a year later on the plane home from the United States, the idea for it seeded in that moment of uncertain recognition in his studio.





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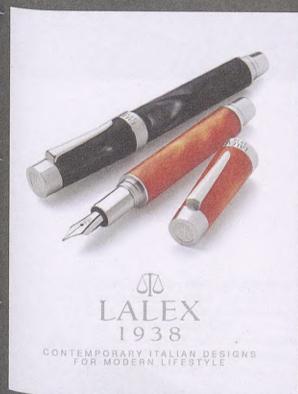
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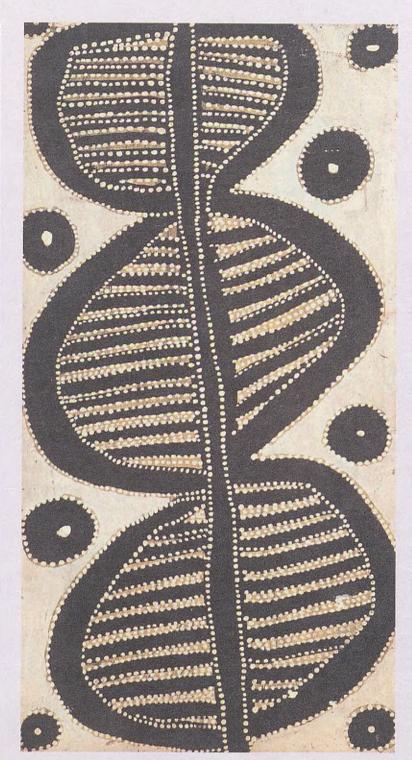
Recent auction highlights

1. Mick Namarari Tjapaltjarri, Wild dog dreaming, 1972, acrylic on composition board, 47 x 25.5 cm, sold for \$106,250, Sotheby's, Aboriginal & Oceanic Art, Melbourne, 15–16 November 2005.

2. Norman Lindsay, Rita, 1938, detail, oil on canvas, 76 x 61 cm, sold for \$276,000, Deutscher-Menzies, Australian + International Fine Art, Melbourne, 21–22 September 2005.

3. Graeme Roche, Wrecked cars (The eccentric), n.d., oil on canvas, 166 x 212 cm, sold for \$42,100, Leonard Joel, Spring Auction, Melbourne, 10 October 2005.

4. John Brack, The seagull, 1955, oil on board, 38 x 45.5 cm, sold for \$85,000, Christie's, Australian, International & Contemporary Paintings, Melbourne, 22 November 2005.









Collector profile: Pat Corrigan AM

Claire Armstrong

Pat Corrigan has led an extraordinary life. Born in Hankow (now Wuhan), China, in 1932, Corrigan and his mother were prisoners of the Japanese in Hong Kong during the Second World War. They were captured on their return from China to Australia when their boat docked in Hong Kong, and were forced to live in a prison camp for four years. The family, including Corrigan's father, who was a prisoner of war in China, finally returned to Australia in 1945.

Corrigan's adventurous start to life did not end with his return to Australia. In the 1960s, with only a few dollars and help from some friends, Corrigan founded what was to become a highly successful international freight company, Corrigan's Express. It was at the time of establishing his business, in the early 1960s, that he first became interested in art. Now, four decades later, Corrigan, who divides his time between Sydney and the Gold Coast, is a familiar face on the visual arts scene and well known for his enthusiastic collecting of contemporary Australian art.

Corrigan is also highly regarded as a benefactor. Since 1990 he has sponsored the Pat Corrigan Artists Grant, a scheme administered by the National Association for the Visual Arts in Sydney which provides artists with financial support for the public presentation of their work. Corrigan is also a major donor, having for more than three decades made significant donations of Australian art to regional and state galleries around the country.

Perhaps not so well-publicised, however, is Corrigan's love of books. Corrigan is a true bibliophile and has collected books and catalogues, as well as artists' correspondence. His collection of letters by Norman Lindsay and the extended Lindsay family, for example, which he put together over thirty years, was donated to the State Library of Queensland in the 1990s. Corrigan has also donated his collection of pictoral bookplates by Australian artists to the research library at the Art Gallery of New South Wales in Sydney.

Corrigan is moreover an avid archivist and keeps scrapbooks filled with newspaper cuttings, snapshots taken at exhibition openings and printed invitations. This detailed collection of art-related ephemera will be a valuable resource for future researchers of Australian art. We spoke at Corrigan's home in Sydney.



When did you first begin collecting art?

I started collecting in the 1960s. My first acquisition was a painting by Ric Elliot of a terrace house in Paddington. I collected conservatively at first, including Lionel Lindsay woodcuts and Norman Lindsay memorabilia – not a lot of art really. However, I did buy a Wimmera painting by Arthur Boyd, as well as Brett Whiteley drawings.

My collection now is much more adventurous and comprehensive, and includes works by a range of Australian artists. My favourite works are by Rosalie Gascoigne, Lloyd Rees and a self-portrait by Brett Whiteley. I have a wide-ranging collection, including paintings, works on paper, sculpture and also photography, which I have been interested in for some time. Early on I collected works by Robert Klippel, Joel Elenberg, Tim Storrier and Charles Blackman. I also have works by Louise Hearman, Hossein Valamanesh, Noel McKenna, Hilarie Mais, Richard Goodwin, Ken Unsworth, Peter O'Doherty, Ricky Swallow and Michael Zavros, as well as photographs by Tracey Moffatt, Deborah Paauwe, Matthew Sleeth, Cherine Fahd and Selina Ou, among many others. As you can see, there is very little room left in my house for more art!

I also collect Indigenous art, including works by Tommy Watson who I am quite interested in at the moment. Most of the Indigenous paintings I own will be on display at Bond University in Queensland. Bond have recently built new executive offices and I decided to loan them my Indigenous works to hang in the new buildings. I get a kick out of loaning works and I'm pleased that they will be seen by more people there than if they were here with me at home.

Admittedly, when I first began collecting in the 1960s I knew very little about art and, after making a few mistakes, I decided to educate myself by buying and reading as many exhibition catalogues and books on Australian art and artists as I could. This was the beginning of my book collection. I built up this collection

during the 1960s and 1970s and in 1980 it was bought by James Hardie Industries and was then gifted to the State Library of Queensland.

In the late 1960s I also became involved in book publishing, and was eventually a shareholder in Craftsman Press [later Craftsman House]. I introduced John Coburn to Sam Ure Smith, who published the first book on Coburn in 1969. And in 1979 I collaborated on the publication of three books on Brett Whiteley, as well as books on Noel Counihan, Jeffrey Smart and Desiderius Orban. The most recent book I sponsored is *Australian Artists: Portraits by Greg Weight* [published by Chapter & Verse in 2004].

I also have a large collection of bookplates, some of which I had specially commissioned from artists like Whiteley, Coburn, Lloyd Rees and Alun Leach-Jones. I donated my bookplate collection to the Art Gallery of New South Wales library in 1995. Not many people know where the library is at the gallery, but it is a wonderful resource. Amazingly, I'm the library's only lifetime benefactor.

I have to admit that finding rare catalogues, or catalogues signed by 'hard-toget' artists, is like winning Lotto for me – it is as exciting as buying art.

What motivates your art collecting?

I would say that if I have a rule when collecting it is to only buy works by living artists. I'm not interested in buying John Glover or Arthur Streeton at auction. I also like to buy work by artists I know. It would be very easy these days to sit at home and collect art over the telephone or internet without actually meeting the artists who made the work, but this wouldn't interest me in the slightest.

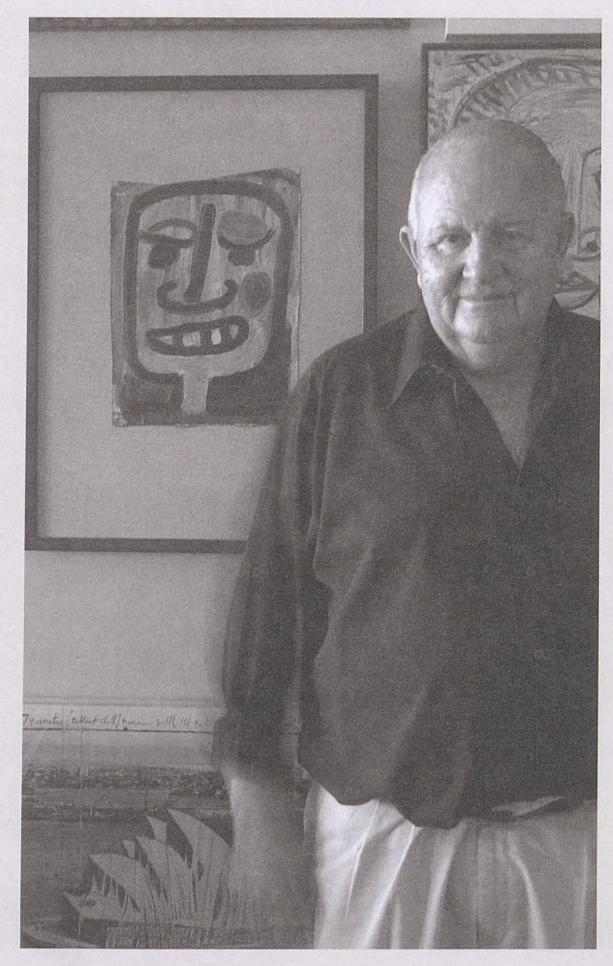
What is important to me is not collecting itself, but rather my relationship with artists, and the enjoyment I get from being involved in their careers. I love mixing with artists and taking an active interest in their work. It seems that just about every night of the week I'm either at exhibition openings or socialising with artists – I love it.



opening pages A sample of Pat Corrigan's large collection of contemporary Australian art.

below Pat Corrigan flanked with works by Christo and Tony Tuckson.

Photographs Olivia Martin-McGuire.



I met a range of artists early on when [from 1979 to 1982] I shared a studio with Tim Storrier in Rushcutters Bay in Sydney's eastern suburbs. It was during this time that I learnt a lot about art and met John Olsen, Lloyd Rees and Brett Whiteley among many others. I even remember a young Tim Olsen coming to work for Storrier at the studio.

I also get great enjoyment these days from giving advice to first-time collectors. It's very satisfying to show people that not all art is expensive. In fact, collecting is quite accessible to a lot of people when you consider that small, unsigned Tony Tuckson drawings, for example, can still be bought for around \$400. Photography is also reasonably accessible to new collectors, like the relatively inexpensive yet very good work of Tasmanian photographer David Stephenson.

A gallery director once said to me that to be a good collector you need to be focused and organised. I don't agree with this at all. I prefer to go to as many exhibitions as I can and to see as much art as possible. However, when I find an artist I like, then I set myself the task of finding the best possible work by them that I can buy. I'm not just after the name, but rather the most outstanding work available.

I go to a lot of art fairs. And I visit a lot of commercial galleries around Australia, including Art Galleries Schubert on the Gold Coast, Jan Murphy Gallery, Philip Bacon Galleries in Brisbane; Watters Gallery, GrantPirrie, Australian Galleries, Roslyn Oxley9 Gallery, Sullivan & Strumpf and Mori Gallery in Sydney; Christine Abrahams, Niagara Galleries, Tolarno Galleries in Melbourne; and Greenaway Art Gallery in Adelaide.

As well as being a collector, you are also a major donor of works to galleries. Although I love collecting art, ownership is not the most important thing to me. Dispersal is the key to my collecting. I am happy to buy works and hold them for a period of time – I don't need to own them for a lifetime – and then donate them to a gallery. For me, art is a living thing. I enjoy moving it around and seeing it go to a good home.

I am forever upgrading my collection. But rather than sell works to upgrade — I don't like to send works to auction — I prefer to donate them. However, I'm particular about which galleries I donate to. The donation has to be relevant to their existing collection, and it also sometimes depends on my relationship with the director or curator. And also what kind of exhibitions the gallery is planning. However, I definitely don't like being pressured into donating by a museum or gallery — there is nothing worse than this and I'm more than likely not going to donate anything if I feel like I'm being pushed.

Often I'll donate photographs of artists to galleries for a particular purpose, such as a show. For the Rosalie Gascoigne exhibition at City Gallery Wellington in New Zealand in 2004, for example, I donated a photograph of Rosalie which they hung in the exhibition and also reproduced as the frontispiece to the catalogue.¹

I am also the Chairman of Gold Coast City Art Gallery – I've been chair for ten years – and as part of this role I try to encourage collectors to donate works to the gallery.

I don't believe that works should be kept in storage – what is the point in that? Art and artists need people to buy things. Artists need support, and they also want their work to be shown, so I prefer to donate and then buy more work. I see myself as a 'boots and all' collector.

Collecting DVD and video

Carmel Dwyer

Decades after it was first investigated as a vehicle by visual artists, video art has become a highly desirable inclusion in private contemporary art collections. Like other more conventional media, video art (a term mostly used to describe art in a moving image format on DVD or videotape) has its own range of possibilities, its own market and its own conservation issues.

Video artworks are usually produced in small editions, perhaps three or four copies, or one-offs, the latter normally being works limited to exhibition in very large spaces, often using more than one display surface. In editioned work, copies become more expensive as they become more scarce. For example, in an edition of four, the first might be \$3000, with \$5000 for the second, \$8000 for the third and \$12,000 for the fourth.

In general terms, steep and unexpected price shifts signal increasing interest in an artist or market segment. The \$65,000 paid for Shaun Gladwell's video work, Storm sequence, 2000, in October 2005, a work that had originally sold for \$3000, is an example of such a shift. Made in an edition of four, Gladwell's work is a meditative silent ballet of a skateboarder skating against the background of a turbulent sky. It is a highly appealing work and was first shown at a time when video art began to attract more acceptance among private buyers.

Storm sequence was originally sold through Sherman Galleries, Sydney. Manager Simeon Kronenberg says that despite Sherman's clientele of serious and affluent collectors, the gallery has only been selling video art for three or four years. He estimates the gallery would have no more than twenty clients who are collecting video art. Sherman's stable of video artists includes Gladwell, Daniel Crooks, Dani Marti, Stelarc and Mike Parr.

Collector, medico and contemporary art enthusiast Dick Quan has developed a reputation as an almost evangelical advocate of video art. He talks about it, is regularly interviewed about it and tries his best to win over the sceptics. It has to be admitted, five minutes with Quan might convince you that art has changed forever. It was at the Venice Biennale in 1997 that Quan had his revelation about DVD art when he saw the work of Japanese video and performance artist Mariko Mori: 'I saw a video and it changed my life. I met this apparition and from then on I knew what the future was. I kissed the future.'

Today, Quan owns works by Gladwell, Patricia Piccinini, Destiny Deacon, Sam Smith and Mori, among others. It is, says Quan, the artform for the download generation. Video art is portable and you need never feel lonely for your art collection - you can take it with you on your laptop.

It might only be eight years since Quan's epiphany, but it is forty years since artists began working in the medium - the first reputedly being Nam June Paik with a 1965 video screening in a

New York cafe. Video art has been exhibited regularly in Australian art galleries since the early 1970s. An early example of the acceptance of video art in Australian museums and state galleries is the 1974 nationwide tour of 'Some Recent American Art', which was organised by the Museum of Modern Art, New York, and included works by Bruce Nauman, Keith Sonnier and William Wegman.

At Sydney's Art Gallery of New South Wales (AGNSW), Curator of Contemporary Australian Art, Wayne Tunnicliffe, points out that video art has been collected by the AGNSW since 1972. But it is only in the past ten years that acceptance and interest has grown strongly among the gallery's wider audience, as demonstrated by the keen interest in the annual Anne Landa Award for moving image and newmedia art. In the broader community, the pervasive presence of moving images from mobile phones to feature films has assisted the exponential increase in the critical appreciation of moving-image art. In 2002 the Australian Centre for the Moving Image (ACMI) opened in Melbourne as a museum space dedicated to the broader artform.

Among artists, Australian practitioners such as Mike Parr and Tim Burns have used moving images and video since the 1970s; collector John Kaldor has maintained a strong interest since the 1970s, supporting Gilbert and George's Living sculpture as part of the 1973 John Kaldor Art Project 3 exhibition. Today, video art is incorporated in the practice of established visual artists such as Susan Norrie, Patricia Piccinini, Marion Borgelt, Tracey Moffatt and Destiny Deacon, and is an important aspect of the works of younger artists such as David Rosetsky, The Kingpins and David Noonan.

Digital video discs are minimising conservation problems for video art today. Tunnicliffe says the AGNSW's preferred storage medium for video art is digital Betacam; early works that were collected on Umatic tape or videotape are being remastered (although the original tapes are retained).

Private collectors have less to worry about as video works now typically come with a master copy and a playing copy, often in some sort of sturdy case and with a signed and numbered certificate of ownership. And it is in the proof of purchase that the ultimate paradox lies. In the end, it is the possession of the certificate, rather than a copy of the artwork, that is the determinant of ownership.

At the level of private collecting, video art is still new and the secondary market is limited by the number of buyers and the size of editions. But if the experience of the past few years is any indication, this area of collecting is changing rapidly.



Market profile Wandjina

Roger Dedman

Charlie Numbulmoore, Wandjina, c. 1970, natural earth pigments on shaped hardwood coolamon, 84 x 36 cm, private collection, courtesy Sotheby's Australia.

Wandjina figures may have been painted onto the walls of rock caves in the Kimberley as early as 30,000 years ago. They were first seen by European eyes in 1838 during one of George Grey's exploratory expeditions. The rock-wall figures, which have been kept in good condition by being repainted over the centuries, were probably first reproduced on portable supports in the 1930s in response to the desire of anthropologists for museum specimens.

Wandjina figures now appear regularly at Aboriginal art auctions, although they still represent only a small proportion of the total of all Aboriginal works reaching the market. Virtually all artists painting Wandjina figures still use natural pigments. Most of them also prefer to use natural supports, usually eucalyptus bark, although Alec Mingelmanganu, the Wandjina artist whose works are in greatest demand, painted on canvas.

Mingelmanganu, who died in 1981, was most prolific in the years just before his death. Ten years earlier, Charlie Numbulmoore (1907–71) was painting Wandjina figures on bark; among those who have worked in this style, his work ranks in desirability only behind that of Mingelmanganu. Most of the other Wandjina figure paintings offered at auction date from the last fifteen years. Their striking imagery appeals to collectors, and they have little difficulty finding buyers, but at much lower prices.

Works by Aboriginal artists began to appear in major auction catalogues in the early 1990s, and specialist Aboriginal art sales were mounted from the mid-1990s, as prices for some Indigenous art soared. The first major Wandjina painting to be offered at auction was Mingelmanganu's *Wandjina*, 1980, at Sotheby's in November 1997; it brought \$48,300 (prices quoted here include the buyer's premium) against estimates of \$18,000–\$25,000. A similar example appeared at Sotheby's in June 1999, where the price of \$43,700 fell in the estimated range of \$30,000–\$50,000. Both these paintings had been exhibited at Mingelmanganu's only solo show, held in Perth in 1980, adding to their attraction.

Between these two sales, a large number of smaller Wandjina figures by lesser-known artists had been offered at Sotheby's in November 1998. Most were dated to around 1990. Thirty paintings bundled into eleven lots brought a total of just over \$16,000 more than twice the estimated price, but still averaging less than \$600 for each painting. The cover illustration for this sale was Charlie Numbulmoore's Wandjina spirits, c. 1965. This arresting work, showing two dark-eyed white figures outlined in natural red pigment against a white background, brought \$20,700, at the upper end of the estimated range. Numbulmoore was one of the artists with the responsibility of repainting and maintaining the Wandjina figures painted on rock walls in his region of the Kimberley.

Over the next three years, two more paintings by Numbulmoore and two more by Mingelmanganu sold comfortably within their estimates. Then in 2002 the market re-evaluated both artists. At Sotheby's in June, a small Numbulmoore on slate sold for \$22,800 against estimates of \$5000–\$8000, and two lots later a large Mingelmanganu, estimated to bring \$70,000–\$100,000, reached a record \$244,500. In July 2003 at Sotheby's another Mingelmanganu made \$175,500, and two works by Numbulmoore both topped \$50,000 against estimates of \$20,000–\$30,000. Another image on slate, very like the one sold a year earlier, reached \$19,200 against an unrealistic estimate of \$2000–\$4000.

At Sotheby's sale of Aboriginal art in July 2005, the cover illustration was a Mingelmanganu Wandjina. Although that painting did not find a buyer within the estimated range of \$250,000–\$350,000, a coolamon painted by Numbulmoore and estimated at \$15,000–\$20,000, sold for \$71,000 to create a new record for the artist.

Works by other artists who specialise in Wandjina figures can be found for much smaller sums. They include several members of the Karedada family, including Jack Karedada, four of whose small-eyed figures sold in 1998 for an average of \$5000. Lily Karedada's work is sometimes cruder, but undoubtedly Wandjina-inspired. Her best price to date is \$9000 for Wandjina figure and snake at Sotheby's in 2001. A number of less resolved paintings have sold over recent years for prices under \$3000. Rosie Karedada combines Wandjina figures in more complex compositions on canvas, such as Wandjina with Gooyorn assistants, which sold for \$4250 at Christie's in November 2004. Ignatia Djangarra's monochrome Wandjina figures sell for around \$2000.

Another Kimberley artist who occasionally painted Wandjinas was Wattie Karruwara. One of them reached \$26,350 at Sotheby's in July 2004, making him the third most desirable Wandjina artist. Most of his works, however, are in a different, quite distinctive style, several examples of which were featured in the collection of John McCaffrey, sold by Sotheby's in July 2003.

Wandjina figures quite often appear in major Aboriginal auctions catalogued as 'Artist unknown'. Some of them command good prices, depending on their quality and provenance.

Wandjina figures are dramatically different from most other Aboriginal art, and their eerie spirituality may not appeal to all collectors. The major works of Mingelmanganu and Numbulmoore, however, are now firmly established as blue-chip investments, and will become increasingly difficult to obtain. Collectors may well turn their attention to other artists who employ Wandjina imagery, and the next few years could see substantial gains in this area. Certainly the small barks offered in bundled lots at Sotheby's in 1998 will not be available at those prices again.



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Roland Wakelin, Kangaroo Valley, 1952, oil on board. Painted on a trip with Lloyd Rees when staying at Werri.

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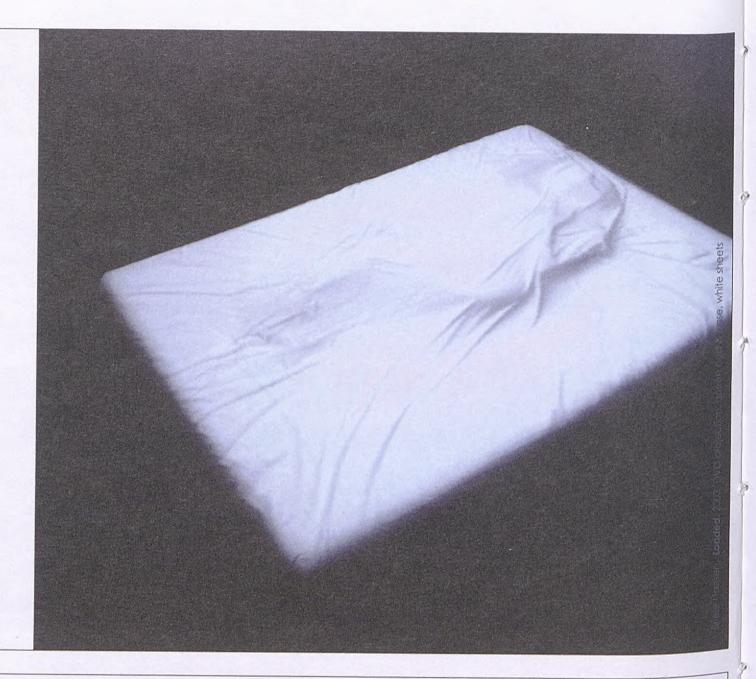
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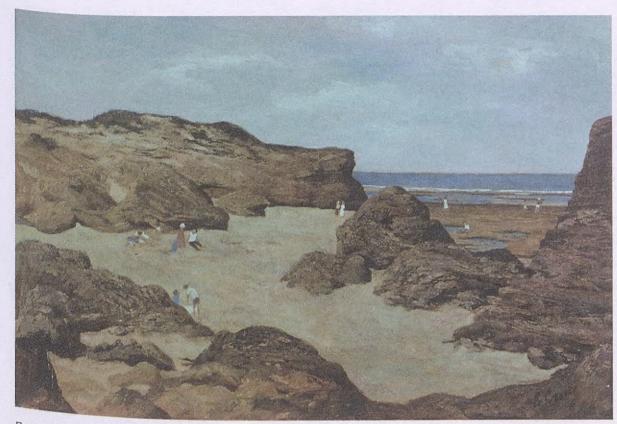
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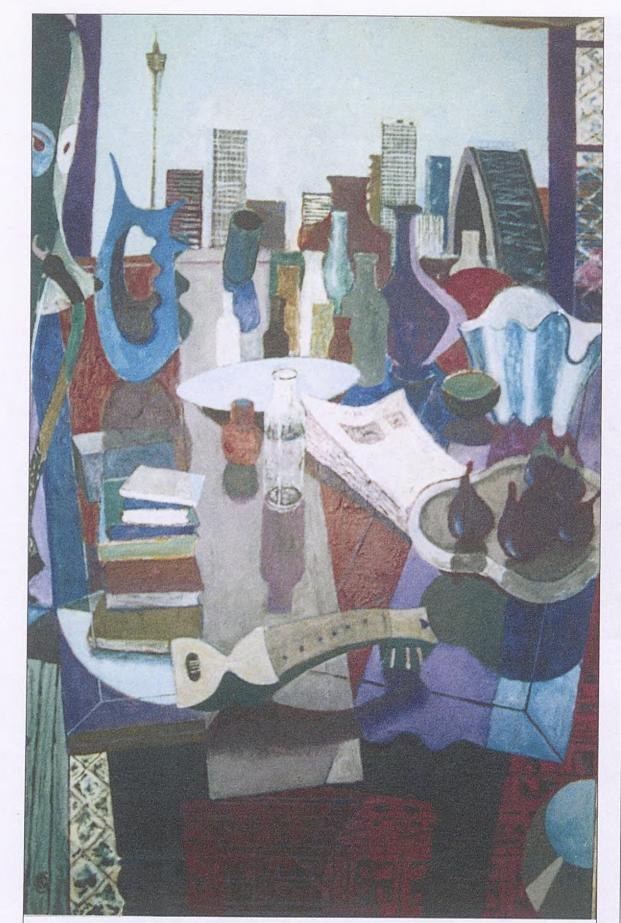












Thomas Clark, The Aalto Vase, acrylic, 122 x 80 cm

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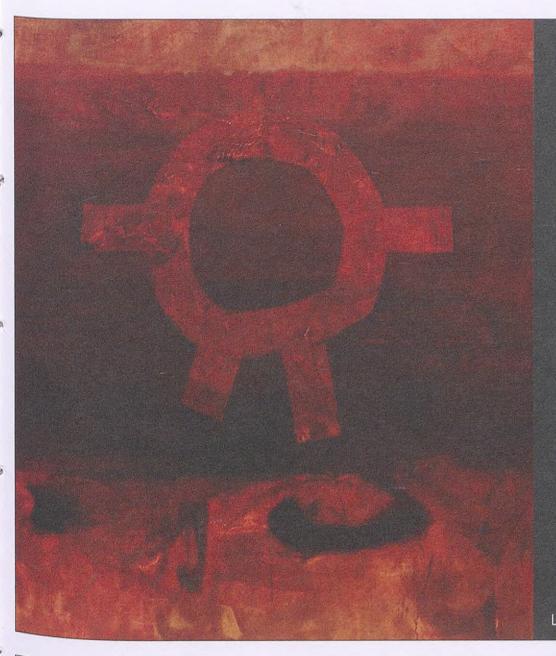
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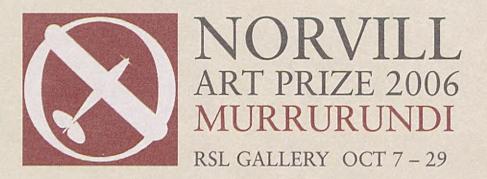
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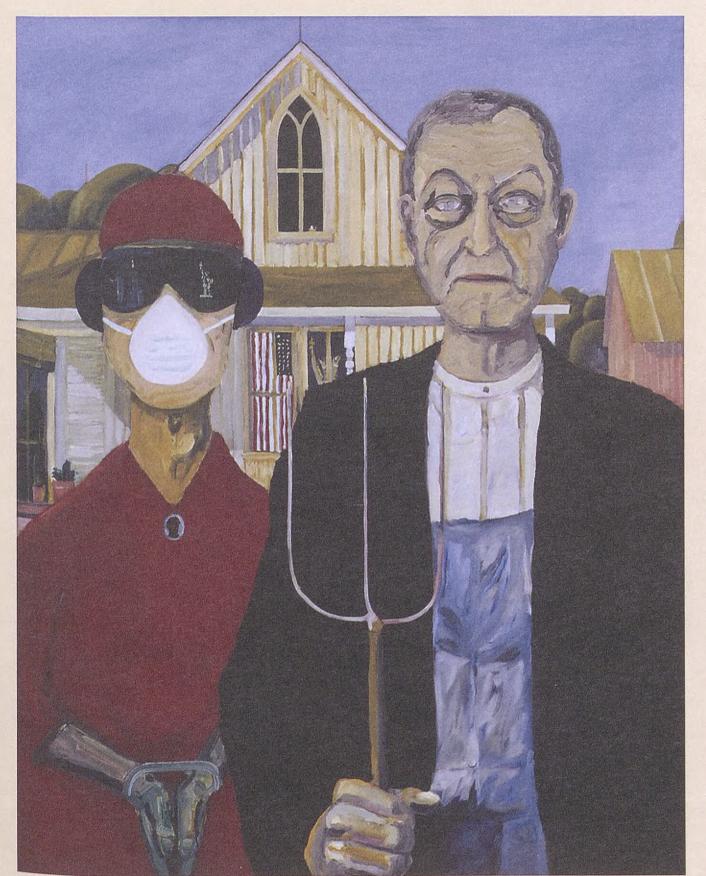
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Hours: Tue-Thu 12-6 pm Fri 12-8 pm Sat 12-5 pm

Ron Guy

CHANGING CLIMATE

4 - 22 April 2006

Changing Climate oil on linen 61 x 71 cm



LATROBE REGIONAL GALLERY

To 26 March

A rose is a rose is a rose In conjunction with Morwell's Celebration of Roses, a selection of rose artworks by some of Australia's finest artists including Tim Maguire, Anne McDonald and Christine Johnson A Latrobe Regional Gallery exhibition

1 April - 7 May Rodney Forbes

A ten year survey of Gippsland artist Rodney Forbes whose whimsical paintings and prints belie a serious undertone

A Latrobe Regional Gallery exhibition

To 2 April

Speaking With Cloth: Cerita Dalam Kain

Exquisite Indonesian and East Timorese

A Museum and Art Gallery of the Northern Territory exhibition

138 Commercial Road, Morwell, VIC 3840 Tel 03 5128 5700 Fax 03 5128 5706 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

8 April - 14 May Jo Grant

All Prize Winners Paraded

Documents the colourful to the curious in what is an eagerly anticipated annual event in many rural communities: 'The Show'

From 20 May

Trent Parke - Minutes to Midnight

A stunning collection of documentary photographs by Magnum photographer Trent Parke. An Australian Centre for Photography Travelling exhibition







GIPPSLAND ART GALLERY . SALE

OPERATED ON BEHALF OF WELLINGTON SHIRE COUNCIL

4 March - 23 April

Twined Together

A touring exhibition from Museum Victoria, in partnership with the Injalak Arts and Craft Centre, Western Arnhem Land

4 March - 2 April

Leica CCP Documentary Photography Award

This touring exhibition is a celebration of documentary photography. The Leica CCP Documentary Photography Award presents a cross-section of individual stories and a range of insights into contemporary Australian life

From 8 April

Permanent Collection

Selected major works from the permanent collection representing more than forty years of collecting history

29 April - 21 May

Primary Produce

Artwork by students from all Primary Schools in the Wellington Shire

From 6 May

Louise Mowat Hands Through Life

Depicting stages of life through photographic images

To 2 April

DEW Ron Eden

DEW, or Distant Early Warnings, aims to create an awareness of how global warming will change our lifestyles

From 27 May

Annemieke Mein

An exhibition by well-known and popular artist Annemieke Mein.

68-70 Foster Street (Princes Highway), Sale VIC 3850 Tel 03 5142 3372 Fax 03 5142 3373 Director: Anton Vardy antonv@wellington.vic.gov.au www.wellington.vic.gov.au/gallery/ Tue-Fri 10-5, Sat-Sun 1-5, closed Mondays and public holidays Admission \$3, \$2 (conc.), under 14 \$1.50, under 5 free.

BENDIGO ART GALLERY

To 26 March

Cecil Beaton: Portraits

A National Portrait Gallery London Exhibition (admission fees apply)

To 9 April

Designs for a Modern World Charles Rennie Mackintosh

A Bendigo Art Gallery exhibition presented in partnership with Glasgow Museums, Scotland

1 April – 7 May

Little BIG Things: David Marks

A Bendigo Art Gallery Exhibition.

Bendigo Art Gallery 42 View Street, Bendigo VIC 3550

Tel 03 5443 4991 Fax 03 5443 6586 www.bendigoartgallery.com.au Daily 10-5 Entry by donation



MOSMAN ART GALLERY

To 12 March

Artists of Mosman: 2088

Showcasing recent artworks across a range of art media, by artists living in Mosman

18 March - 30 April

Contemporary Wearables '05'

Sixty-seven contemporary jewellers from Australia and New Zealand present cutting-edge designs created in titanium, silver, semi-precious stones, coral and rubber

Chinese Whispers: The Art of Audrey Quigley and her pupils

Audrey Quigley was an accomplished practitioner of Chinese brush painting and shared her passion and skills with many Mosman residents, who continue to pursue this distinctive art form

From 13 May

2006 Mosman Youth Art Prize

Over \$6000 worth of prizes are awarded in this annual show for young artists aged twelve to twenty.

Mosman Art Gallery

Cnr Short Street and Myahgah Road, Mosman NSW 2088 Tel 02 9978 4178 Fax 02 9978 4149 www.mosman.nsw.gov.au/recreation/artgallery.html Daily 10-5 Free admission



TWEED RIVER ART GALLERY

To 16 April

PRO HART RETROSPECTIVE

Paintings, etchings and sculptures by Pro Hart, one of Australia's most popular artists

PSITTICULTURE

Glass sculptures and paintings by Noel Hart reveal his fascination with parrots

CALDERA SHIELDS

Sharon Muir depicts endangered flora and fauna of the Tweed area

Tweed River Art Gallery

A Tweed Shire Council community facility Cnr Tweed Valley Way and Mistral Road Murwillumbah NSW 2484 Tel 02 6670 2790 Fax 02 6672 7585 tweedart@tweed.nsw.gov.au www.tweed.nsw.gov.au/artgallery Wed-Sun 10-5 Free admission From 20 April

QUOTIDIAN

Six women investigate the transformative potential of the everyday object

PARADOX

Daniel Brinsmead's paintings explore the paradox of personal politics and cultural constructs

SKIN

Sculpture and installations by Linelle Stepto and Kasane Low.



CITY GALLERY

WOLLONGONG CITY GALLERY

To 2 April

Dazzle Camouflage: Evan Salmon An investigation of the development and use of naval camouflage

To 23 April

Colour Power: Aboriginal Art Post 1984

A National Gallery of Victoria touring exhibition

To 30 April ARTEXPRESS

Outstanding works by 2005 HSC Visual Arts students

To 21 May

Meroogal Women's Art Prize 2005

Works by South Coast and Illawarra women artists responding to the Meroogal collection at Nowra

From 8 April

The James Kiwi Watercolour Prize
The seventh biennial prize for watercolour
painting in the Illawarra

8 April - 21 May

The Feeling That You're Being Watched A ten year retrospective of Wollongong short films

From 6 May

Speaking With Cloth

Indonesian textiles from the Museum and Art Gallery of the Northern Territory

Proof, Portraits of the Movement 1978–2003: Juno Gemes

Photographic portraits that chronicle the struggles of Indigenous Australians, toured by the National Portrait Gallery.

Wollongong City Gallery

cnr Kembla and Burelli Streets Wollongong NSW 2500
Tel 02 4228 7500 Fax 02 4226 5530
gallery@wollongong.nsw.gov.au http://wcg.1earth.net
Tues-Fri 10-5 weekends and public holidays 12-4
Closed Mondays, Good Friday, Christmas Day, Boxing Day and New Years Day

GEELONG GALLERY

To 2 April

FEMALE NUDE

A Monash Gallery of Art Touring Exhibition

From 31 March

THE CUTTING EDGE – CUT & ENGRAVED GLASS

A Wagga Wagga Art Gallery Touring Exhibition

From 8 April

PLACE MADE

A National Gallery of Australia Touring Exhibition.

Little Malop Street, Geelong Victoria 3220
Tel 03 5229 3645 Fax 03 5221 6441
geelart@geelonggallery.org.au
www.geelonggallery.org.au Free entry
Mon-Fri 10 – 5
Weekends and public holidays 1 – 5
Closed Good Friday
Guided tours of the permanent collection 2pm



GLADSTONE REGIONAL ART GALLERY AND MUSEUM

To 22 April

CONTEMPORARY QUEENSLAND ARTISTS

An exploration of contemporary arts practice showcasing the works of twelve major Queensland artists A Queensland Art Gallery collection travelling exhibition

24 March - 6 May

FALLING LEAVES

An installation by Jo Wiliams inspired by the proverbs of Adeline Yen Mah

A Gallery/Museum exhibition presented in conjunction with the artist

From 28 April

NEW TREASURES

Recent additions to the permanent collection including the Carl and Phillip McConnell and Joan Wright gifts. A Gladstone Regional Art Gallery & Museum initiative



Gladstone Regional Art Gallery and Museum
Cnr Goondoon and Bramston Streets, Gladstone QLD 4680
Tel 07 4976 6766 Fax 07 4972 9097
gragm@gragm.gld.gov.au_www.gragm.gld.gov.au

gragm@gragm.qld.gov.au www.gragm.qld.gov.au Mon-Sat 10-5, & Easter Sun, Mon & Anzac Day



Caloundra Regional Art Gallery

To 12 March

PRIVATELY COLLECTING

Ken Hinds Collection

A selection of recent acquisitions and leading Australian art from the Ken Hinds Cultural Heritage Collection. Artists include Clifford Possum, Pimmanana Napangangka, Mantua Nangala, Fred Williams, Sidney Nolan, Arthur Boyd and Ian Fairweather Opening Sunday 5 February, 2 pm by Susan McCulloch

15 March - 23 April

PERFECT, IMPERFECT Oils by Olga Garner TO THE HORIZON Oils and pastels by Roger Parkinson.

PORTRAIT STUDIES BY ARTURO XAVIER

Opening Saturday 18 March 2 pm

From 26 April

FROM KIN KIN – DRAWN BY LINES Contemporary landscapes by the Purple Boot Collective -Bliss, Gwinner, Martin and Rolph

AWASH

Watercolours by Madeleine Herbert A QUESTION OF BALANCE Foyer exhibition by glass artist Katrina Odgers.

Opening Saturday 29 April 2 pm

22 Omrah Avenue, Caloundra QLD 4551 Tel 1300 650 112 STD/Mobiles 5420 8200 j.waldron@caloundra.qld.gov.au Wed-Sun 10-4 Free admission

Cairns Regional Gallery

To 2 April

A MATTER OF TIME - TAMWORTH FIBRE TEXTILE BIENNIAL EXHIBITION

An exhibition of textile and fibre which includes participants from a unique mix of art, craft and design practices from different urban and regional areas across Australia. Curated by Suzie Attiwill. Cairns Regional Gallery Touring Exhibition

To 26 March

PROOF – ABORIGINAL AND TORRES STRAIT ISLANDER PORTRAITS FROM MACQUARIE UNIVERSITY

Displays the works of Juno Gemes's engagement with the people who make up the Movement 1978-2003 Curated by Juno Gemes. Cairns Regional Gallery Touring Exhibition

7 April - 21 May GREEN TURTLE DREAMING

An exhibition documenting the complex traditional mythology of the turtle in Indigenous communities of Australia and neighbouring islands in the Indonesian Archipelago

Curated by Susan Barlow and Richard Barlow. Cairns Regional Gallery Touring Exhibition

Cnr Abbott and Shields Streets, Cairns QLD 4870 Tel 07 4046 4800 info@cairnsregionalgallery.com.au www.cairnsregionalgallery.com.au



Macquarie University Art Gallery

6 March - 20 April

The Divine Burlesque: The Work of Rosemary Valadon

Rosemary Valadon introduces us to a world of rich, seductive and evocative image making where women are the active originators of their worlds. Ranging from early portraits and prize-winning works (Portia Geach and Blake Prizes) Valadon takes us on a journey that explores the politics of gender and identity. This exhibition will also involve the artist lectures and workshops on campus

From 28 April

The Work of Ian Milliss

Sculpture Park

A walk through Macquarie University's extensive Sculpture Park Tours available by appointment.

Macquarie University Art Gallery Vice Chancellor's Office, Building E11A, North Ryde 2109 Tel 02 9850 7437 Fax 02 9850 7565 rdavis@vc.mq.edu.au www.artgallery.mq.edu.au Mon-Thurs 10-5, Sat 10-4 for major exhibitions, Admission free

Bathurst regionalartgallery

24 March - 7 May

RANAMOK GLASS PRIZE

Now in its eleventh year the Ranamok Glass Prize is made up of the best and most diverse glasswork from Australia and New Zealand. A Ranamok touring exhibition

LUMINOUS: Indigenous paintings from the Central Desert and North Western Australia

This exhibition, selected from the Helen Read collection at the Manly Art Gallery and Museum, explores the different qualities of contemporary Indigenous artwork. A Manly Art Gallery and Museum touring exhibition

From 12 May

FIREWORKS: tracing the incendiary in Australian art A touring exhibition organised by Artspace Mackay

GABRIELLE COURTENAY: WHITE LINES A Bathurst Regional Art Gallery exhibition

ORIGINS: A LOCAL CERAMICS SHOW

Local ceramicists Marjo Roberts, Valerie Stuart, Pauline Wellfare and Margaret Ling. A Bathurst Regional Art Gallery Local Artist Project show



70–78 Keppel Street, Bathurst NSW 2795 Tel 02 6331 6066 Fax 02 6332 5698 brag@bathurst.nsw.gov.au REGIONAL COUNCIL Tues-Sat 10-5, Sun 11-2, Mondays by appointment

MACQUARIE

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@artgalleriesschubert.com.au www.artgalleriesschubert.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
Themed contemporary art exhibitions,
specialising in Aboriginal works.
Tues-Fri 11-5, Sat 11-4, and by appointment

Grahame Galleries and Editions
1 Fernberg Road, Milton 4064
Tel 07 3369 3288 Fax 07 3369 3021
editions@thehub.com.au
www.grahamegalleries.com
Director: Noreen Grahame
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 by
artists 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 Australian artists
and 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 3810 7222 Fax 07 3812 0428
info@ipswichartgallery.qld.gov.au
www.ipswichartgallery.qld.gov.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
482 Brunswick Street,
Fortitude Valley 4006
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.
Tues-Sat 11-5, Sun 1-5

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.
Tues—Sat 10—5
Free admission

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

Philip Bacon Galleries 2 Arthur Street, Fortitude Valley 4006 Tel 07 3358 3555 Fax 07 3254 1412 artenquiries@philipbacongalleries.com.au www.philipbacongalleries.com.au Director: Philip Bacon Artists include Davida Allen, Charles Blackman, Arthur Boyd, Rupert Bunny, Cressida Campbell, Peter Churcher, Charles Conder, Grace Cossington Smith, Ray Crooke, Lawrence Daws, Ian Fairweather, Donald Friend, Sam Fullbrook, James Gleeson, Gwyn Hanssen Pigott, Nicholas Harding, Barry Humphries, Philip Hunter, Michael Johnson, Robert Klippel, Norman Lindsay, Stewart MacFarlane, Sidney Nolan, Justin O'Brien, Margaret Olley, John Olsen, John Perceval, Margaret Preston, Lloyd Rees, William Robinson, John Peter Russell, Wendy Sharpe, Garry Shead, Gordon Shepherdson, Jeffrey Smart, Tim Storrier, Arthur Streeton, Roland Wakelin, Tony White, Brett Whiteley and Fred Williams. Tues-Sat 10-5

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 12 March: 'Limited Editions: Arthur Boyd in Print' To 2 April: 'Nascent', best of QUT Visual Arts Graduates To 9 April: 'Animals as Allegory' 16 March - 30 April: 'humming ... Debra Porch' 14 March - 7 May: 'Philip McConnell: 40 Years of Ceramic Tradition 1960 - 2000' From 13 April: Masterpieces from the Hinton Collection From 4 May: 'International Digital Art Awards 2006' Ask us about the exciting line-up of speakers at our public programs - held on weekdays, evenings and weekends. For more information visit our website. Tues-Fri 10-5, Wednesdays until 8 pm, Sat-Sun 12-4

Redland Art Gallery
cnr Middle and Bloomfield Streets
Cleveland 4163
Tel 07 3829 8899
Fax 07 3829 8891
gallery@redland.qld.gov.au
www.redland.qld.gov.au
Director: Emma Bain
The Redland Art Gallery showcases a mix of
innovative exhibitions and specialises in
representing a varied program of cultural
exhibitions that look to define a Redlands'
cultural identity.
Mon–Fri 9–4, Sun 9–2
Free admission

Free admission

Schubert Contemporary
Marina Mirage, Seaworld Drive,
Main Beach 4217
Tel 07 5571 0077
Fax 07 5526 4260
info@artgalleriesschubert.com.au
www.artgalleriesschubert.com.au
Representing contemporary artists: Dale
Frank, Michael Zavros, Cherry Hood,
Margarita Georgiadis, Zhong Chen, Martine
Emdur, V R Morrison, George Raftopoulos,
Deborah Halpern, Yvette Swan, Anwen
Keeling, Rod Bunter, Simon Mee, Cynthia

Breusch, Anthony Lister, Abbey McCulloch, Nick Howson, Katherine Hattam, Mari Hirata, Jason Cordero, Victoria Reichelt, Timothy John, Melissa Egan, Dane Lovett, Rhys Lee, Melitta Perry, Fran Tomlin, Mark Gawne, Marika Borlase, Melinda Harper and Julie Fragar. 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/Stanthorpe
ArtsFestival
Director: Nicole Bryzenski
Monthly program of national touring
exhibitions, local artists' works, permanent
collection of known Australian artists, and
'Music in the Gallery' – local and national

musicians.
Mon-Fri 10-4, Sat 1-4, Sun 10-1
Free admission

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

Toowoomba Regional Art Gallery 531 Ruthven Street, Toowoomba 4350 Tel 07 4688 6652 Fax 07 4688 6895 artgallery@toowoomba.qld.gov.au www.toowoomba.qld.gov.au Director: Diane Baker Established in 1938, Toowoomba has the oldest public art gallery in regional Queensland. Housing the Lionel Lindsay Art Gallery and Library, the Fred and Lucy Gould Collection, and the City Collection, the Toowoomba Regional Art Gallery displays historical and contemporary artwork. To 26 March: 'Mary Turner Collection', presented in 1982 to the City of Orange, NSW, this collection comprises thirty-four Australian paintings, bringing together twenty artists active between the First vvorid vvar and 1975

31 March - 21 May: 'Streeton: Works from

the Queensland Art Gallery Collection', a

collection of work by one of Australia's

Tues-Sat 10-4, Sun 1-4, public holidays

10-4, closed Christmas Day and Good Friday

greatest landscape painters.

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 Bidyadanga 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 26 March: 'Place Made', Australian Print
Workshop, National Gallery of Australia
3 March – 16 April: 'Penny Tweedie: The
Spirit of Arnhem Land'
31 March – 14 May: 'Wild Thang'.
Mon–Fri 10.30–5, Sat–Sun 10.30–4
Free admission

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.
March—May: Christian De Vietri.
Thurs 11–4



Christian De Vietri, Einstein's refrigerator (2nd law), 2004, polyurethane, fibreglass, metal, 240 x 170 x 130 cm, courtesy the artist and Goddard de Fiddes, Perth.

Artarmon Galleries 479 Pacific Highway, Artarmon 2064 Tel 02 9427 0322

www.artarmongalleries.com.au
After fifty years establishment on site we continue to represent and exhibit Australian artists developing their vision in painting, drawing and sculpture: traditional yet evocative. Commissions considered.
Mon–Fri 10–5, Sat 11–3, closed public holidays

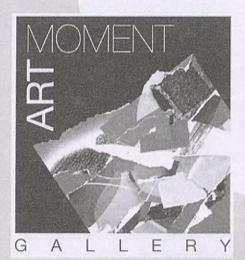
Artbank – national contemporary art rental Free call 1800 251 651 www.artbank.gov.au

Artbank supports 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. Showrooms are located in Sydney, Melbourne and Perth, visits by appointment.

Art Moment Gallery
99 Curlewis Street, Bondi Beach 2026
Tel 02 9365 4999
Fax 02 9365 2299
Mobile 0411 695 089
apple@atu.com.au, irinam@tpg.com.au
www.inna.id.au
www.artmoment.com.au
Directors: Inna Moshkovich and
Irina Markovsky
Art Moment Gallery is a hot new player on
the Sydney contemporary art scene and a
focal point for the emerging art hub and
café society in Curlewis Street, Bondi
Beach. The gallery aims to bring to Sydney

focal point for the emerging art hub and café society in Curlewis Street, Bondi Beach. The gallery aims to bring to Sydney contemporary art scene a touch of cultural diversity with a blend of artists and works that are both international and uniquely Australian. The gallery presents work of high aesthetic and artistic merit across all media, from painting, to photography, to works on paper and sculptural installations. Artist submissions welcome.

Tue-Thur 11–7, Fri and Sun 11–4



Artspace Visual Arts Centre 43-51 Cowper Wharf Road, Woolloomooloo 2011 Tel 02 9368 1899 Fax 02 9368 1705 artspace@artspace.org.au www.artspace.org.au Executive Director: Blair French A vital site for the construction and transaction of contemporary art, which generates ideas that invent and give meaning to the present and shape the future of Australian culture. Artspace prioritises research of the highest order and is a centre for experimentation that emphasises critical projects of national and international cultural significance. Artspace is committed to contemporary, theoretical and conceptual processes across media, technology, cultural politics, gender and

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, Saturdays by appointment

Tues-Sat 11-5

Australian Galleries
15 Roylston Street, Paddington 2021
Tel 02 9360 5177 Fax 02 9360 2361
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Director: Stuart Purves
Monthly exhibitions of contemporary
Australian painting and sculpture by 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. Mon-Sat 10–6, Sun 12–5

Axia Modern Art
124 Jersey Road,
Woollahra 2025
Tel 02 9363 3063 Fax 02 9363 3158
enquiries@axiamodernart.com.au
www.axiamodernart.com.au
Axia is committed to advancing exceptional,
contemporary painting, sculpture and
studio glass through a program of
exhibitions by Australia's most significant
artists. Axia offers thirty-two years
experience in consulting to private,
corporate, and public collectors.
Tues-Fri 10-5, Sat 11-5

Free admission

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 featuring

Contemporary works from Hill End, touring exhibitions, new work by emerging and established artists and so much more. 2006 highlights include: 'Janet Dawson Retrospective', 'Fireworks' and the Ranamok Glass Art Prize.
Tues—Sat 10—5, Sundays and public holidays 11—2, Mondays 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
Quality artworks by established, emerging
and local 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
P.O. 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.
Artist representation: BCFA artists regularly
exhibit at Barrack Gallery, Art Equity

Brenda May Gallery 2 Danks Street, Waterloo 2017 Tel 02 9318 1122

L6/16-20 Barrack Street, Sydney.

www.2danksstreet.com.au
Established in 1985, the gallery (formerly
Access Contemporary Art Gallery) currently
represents 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 hosts 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 and international art.
Representing leading and emerging artists
working in a diverse range of media.
Tues—Sat 11–6

Broken Hill Regional Art Gallery
404–408 Argent Street, Broken Hill 2880
P.O. Box 448, Broken Hill 2880
Tel 08 8088 6897 Fax 08 8088 6985
artgallery@brokenhill.nsw.gov.au
http://artgallery.brokenhill.nsw.gov.au
Director: Rebekah Butler
Celebrating over 100 years, BHRAG features
six exhibition spaces, a collection of more
than 1500 works and a gallery shop.
Daily 10–5

Ceramic Break Sculpture Park
'Bondi', Warialda 2402
Tel 02 6729 4147 Fax 02 6729 4147
kerry@cbreaksculpturepark.com.au
www.cbreaksculpturepark.com.au
Director: Kerry Cannon
Bronze sculpture by Kerry Cannon. Three
galleries. Changing exhibitions of sculpture
and painting, sculpture bush walks, gazebo
and gift shop.
Thurs-Sun 10-5, or by appointment

Christopher Day Gallery

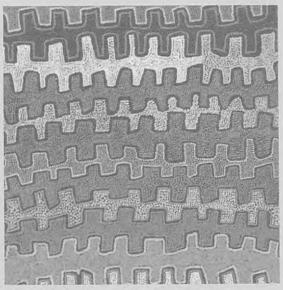
cnr Elizabeth and Windsor Streets,
Paddington 2021
Tel 02 9326 1952
Fax 02 9327 5826
Mobile 0418 403 928
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Quality traditional and modern masters for
sale. Sole agent in New South Wales for
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Quality 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

29 March – 6 May: 'Paintings from Papunya Tula', superb recent works acquired directly from the artists on Tiwi Island by local collector Steve Bush From 10 May: 'Operation Art', an annual

From 10 May: 'Operation Art', an annual touring exhibition of children's paintings organised by the NSW Department of Education and Westmead Childrens' Hospital; 'Geoff McSkimming', an installation by Coffs Harbour artist and teacher which includes original ambient music by acclaimed composer David Slater. Wed–Sat 10–4



Patrick Tjungurrayi, 'Untitled', 2004 (detail), acrylic on Belgian linen, 183 x 244 cm, courtesy Coffs Harbour City Gallery.

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 include painting, sculpture, installation,

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

Cooee Aboriginal Art Gallery 31 Lamrock Avenue, Bondi Beach 2026

Tel 02 9300 9233 Fax 02 9300 9433 adrian@cooeeart.com.au www.cooeeart.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

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

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

Defiance Gallery

appointment

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

Please see website for upcoming exhibition details. Representing Angus Adameitis, Tom Arthur, Blaze Blazeski, Janik Bouchette, Grace Burzese, Pamela Cowper, Rachel Douglass, Mark Draper, Ivor Fabok, Peter Godwin, Ulvi Haagensen, Madeleine Halliday, Nigel Harrison, Paul Hopmeier, David Horton, Geoff Ireland, Jennifer Johnson, Ian McKay, Brian Koerber, Anita Larkin, Michael Le Grand, Russell McQuilty, 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
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Fax 02 8344 5410
sydney@deutschermenzies.com
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The leading Australian owned art
auctioneers and valuers.
Major Fine Art Auction: 15 and 16 March,
Sydney.
Mon-Fri 9-5.30

Dubbo Regional Gallery
P.O. 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 Director: Eva Breuer Specialising in buying and selling museum quality paintings and works on paper by traditional, modern and contemporary Australian artists including works by Boyd, Nolan, Whiteley, Olsen, Olley, Bunny, Crooke, Coburn, Kemp, Gleeson, Shead, Robinson, Dickerson, Friend, Herman, Aboriginal art and much more. We have an extensive stockroom and can source works upon request. March: Stephen Nothling, new paintings April: Kerry Martin, new paintings May: Rosemary Valadon, new paintings.

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Contact: Julieann Breese
0408 277 216
buyart@fotosource.com.au
www.fotosource.com.au
Specialists in contemporary and traditional
photo-based art. Representing works by
artists such as Jeremy Park, Susan Purdy,
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Stewart. View and purchase artworks
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Tues-Fri 10-6, Sat 10-5, Sun 1-5

Galeria Aniela Fine Art and Sculpture Park 261A Mount Scanzi Road, Kangaroo Valley 2577 Tel 02 4465 1494 aniela10@bigpond.com 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
Presenting the best in Aboriginal art.
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.
Tues—Sat 11—5.30, or by appointment

20 Glenmore Road, Paddington 2021

Gallery Savah

Tel 02 9360 9979 Fax 02 9331 6993 savah@savah.com.au www.savah.com.au Director: Savah Hatzis Changing monthly exhibitions. Representing fine Australian and international artists showcasing paintings and graphics. Specialists in Aboriginal painting from the Utopia Region, Northern Territory. Works by Ada Bird, Lindsay Bird, Charles Blackman, Arthur Boyd, David Boyd, George Burchett, Ilsa Burchett, Michael Nelson Jagamarra, Greg James, Emily Kngwarreye, Kerrie Leishman, Jeanette Lotz, Glory Ngarla, Gloria Petyarre, Greeny Petyarre, Kathleen Petyarre, Nancy Petyarre, Emily Pwerle, Galya Pwerle, Minnie Pwerle, Molly Pwerle, David Rankin, Anne Saunders, Al Skaw, Philip Stallard, Barbara Weir, James Whitington and Robert Windsor. Tues-Sun 11-6

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, Saturdays 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 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. 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

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
Contemporary original works by emerging
and mid-career Australian artists.
Gallery 1: 7 March – 2 April: Gabrielle Jones
4–30 April: Gallery artists group show
2–28 May: Seaneen Tait
Gallery 2: Changing monthly group
exhibitions by gallery artists.
Tues–Sun 10–6

Hazelhurst Regional Gallery & Arts Centre
782 Kingsway, Gymea 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, theatrette, 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 ida@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. 2 March - 8 April: 'From The Edge', an exhibition of work by emerging artists from Australia, Asia and the Pacific region, whose cultures and cultural practices are often marginalised, or which otherwise exist on the fringes of the mainstream 13 April – 20 May: 'Home Ground', work by

contemporary Australian and international artists that explores characteristics of land and place, specifically the concept of 'home'. Curated by Felicity Fenner. Mon-Sat 10-5, closed Sundays 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 02 9360 9727 Fax 02 9331 4458 kingst@bigpond.com www.kingstreetgallery.com.au Representing: Jo Bertini, John Bokor, Andrew Christofides, Elisabeth Cummings, Rachel Ellis, Gail English, David Floyd, 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, Kensuke Todo, John Turier and Emma Walker. Extensive stockroom selection. Approved valuer for the Cultural Gifts Program. ACGA Member. Tues-Sat 11-6

Legge Gallery

183 Regent Street, Redfern 2016 Tel 02 9319 3340 Fax 02 9319 6821

enquiries@leggegallery.com www.leggegallery.com

Representing Susan Andrews, Paul Bacon, John Bartley, Robert Cleworth, Rox De Luca, Lachlan Dibden, Brian Doar, Neil Evans, Fiona Fell, Vivienne Ferguson, Joe Frost, Rew Hanks, 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 www.artgallery.mq.edu.au A changing exhibition program with related publications, education and public programs for the campus community, schools and the general community. Walk

through Macquarie University's extensive Sculpture Park, tours available by appointment.

6-20 March: 'The Divine Burlesque: The Art of Rosemary Valadon', Rosemary Valadon introduces us to a world of rich, seductive and evocative image making where women are the active originators of their worlds. Ranging from early portraits and prize winning works (Portia Geach and Blake Prizes) Valadon takes us on a journey that explores the politics of gender and identity. This exhibition will also involve artist lectures and workshops on campus From 28 April: 'The Work of lan Milliss'. 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 (MRAG) hosts a vibrant calendar of ever-changing exhibitions promoting visual arts and craft in the region. From the Gallery Shop you can purchase unique gifts of original art for your family, friends or even yourself. To 26 March: 'Pink II', new work by six Hunter-based queer artists working in a diverse range of art practices 31 March - 7 May: '50 Portraits: Salvatore Zofrea'

From 12 May: 'The River', twelve artists invited to paint the commercial centre of Maitland from the Northern banks of the Hunter River along with new work from Victoria Lobregat.

Tues-Sun 10-5, closed Mondays and public holidays

Manly Art Gallery and Museum West Esplanade (next to Oceanworld) P.O. 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 3 March - 2 April: 'Express Yourself', artworks by 2005 HSC Visual Arts students from schools across Sydney's Northern Beaches

7 April - 14 May: 'Regarding Retro: Reanimations of the Preloved': Celebrating creative makers who transform the passé, retro, kitsch and re-usable into works of art; 'Cynthia Jeffery: Urban Light', paintings capturing the light, shade and patterns created by Sydney's urban architecture From 19 May: 'Robert Boynes', survey exhibition of paintings by this renowned Australian artist exploring and capturing moments in time with photographic and film imagery; 'Hal Pratt: Metamorphosis', photographs capturing the intricate detail, texture and colour of natural and patina maritime surfaces brought about by natural weathering and human intervention. Tues-Sun 10-5

Marlene Antico Fine Arts

Boyd and many more.

Tues-Sun 11-6

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, Jason Cordero, Graeme Altman, John Earle, Lilla Watson, Max Cullen, Mark Hanham, The gallery also boasts an impressive stock room with paintings, etchings and watercolours by Australia's leading artists including Charles Blackman, Brett Whiteley, Ray Crooke, Robert Dickerson, Donald Friend, Norman Lindsay, Sidney Nolan, Garry Shead, Arthur

Tues-Sat 11-6, Sundays by appointment

Martin Browne Fine Art at the Yellow House 57-59 Macleay Street, Potts Point 2011 Tel 02 9331 7997 Fax 02 9331 7050 mbfavellowhouse@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.

Maunsell Wickes at barry stern galleries 19-21 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

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
Directors: Kelly and Wayne Miles
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 mpgallery@northnet.com.au www.moreeplainsgallery.org.au Moree Plains Gallery is in north-western New South Wales and presents travelling and local exhibitions including a permanent display of Aboriginal artefacts in the old bank vault.

5–31 March: 'Hanna Kay: Another Vision' 2–29 April: 'Amanda Humphries: Secret Rooms' 3–30 May: 'Tribute to Moree', Lawrence Leslie, Guy Warren, Jim Stanley, Ray Firth. Mon–Fri 10–5, Sat–Sun 10–2 Free admission

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. 2 March - 21 May: Mike Parr 23 March - 21 May: 'Self-Portrait' 23 March - 21 May: Sam Taylor-Wood. Daily 10-5, closed Christmas Day Free admission thanks to Leading Sponsor

Museum of Contemporary Art

140 George Street, Circular Quay,

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, lan 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

1st Floor, 38 Queen Street,
Woollahra 2025
Tel 02 9363 3212 Fax 02 9363 0556
brettballard@rexirwin.com
www.rexirwin.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

Rex Irwin Art Dealer

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
Regular exhibitions of paintings and
sculpture by prominent and emerging
contemporary Australian artists. Also
buying and selling quality investment
pieces.
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
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@roslynoxley9.com.au www.roslynoxley9.com.au Australian and international contemporary art. Representing James Angus, Hany Armanious, Robyn Backen, Angela Brennan, The Estate of Robert Campbell Jnr, Tony Clark, Bill Culbert, Destiny Deacon, John Firth-Smith, Dale Frank, Jacqueline Fraser, The Estate of Rosalie Gascoigne, Fiona Hall, Louise Hearman, Bill Henson, Yayoi Kusama, Lindy Lee, Linda Marrinon, Mandy Martin, Tracey Moffatt, TV Moore, Callum Morton, Nell, David Noonan, Bronwyn Oliver, Michael Parekowhai, Patricia Piccinini, Julie Rrap, Vivienne Shark LeWitt, Nike Savvas, Kathy Temin, Jenny Watson, John Wolseley and Anne Zahalka. Tues-Fri 10-6, Sat 11-6

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 Sherman Galleries presents constantly changing exhibitions of significant contemporary art by national and international gallery and invited artists, with special smaller exhibitions in the Viewing Gallery: Atkins, Bennett, Berkowitz, Xu Bing, Borgelt, Christanto, Cotton, Crooks, Gladwell, Graham, Cai Guo-Qiang, Johnson, Laurence, Lindeman, Long, Mais, Marti, Nain, Nelson, Netto, Owen, Parr, Redgate, Roberts-Goodwin, Stelarc, Storrier, Tillers, Tsuchiya, Turpin, Valamanesh, Guan Wei, Wolfhagen, Young, Estate of John Davis and the Estate of Paul Tues-Fri 10-6, Sat 11-6

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 Refusés', 'Portia
Geach Memorial Award' and 'The Year
in Art'

Tues-Sun 11-5, closed Mondays and public

S.H. Ervin Gallery

holidays

National Trust Centre

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. 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, Merilyn 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, Van Sowerwine, Robyn Stacey, Danielle Thompson, Stephanie Valentin and William Yang 22 March – 22 April: Pat Brassington

Sturt Gallery
Range Road, P.O. 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

26 April – 27 May: Anne Ferran

From 31 May: Petrina Hicks.

Tues-Sat 11-6

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

Tamworth Regional Gallery 466 Peel Street, Tamworth 2340 Tel 02 67554459 gallery@tamworth.nsw.gov.au www.tamworth.nsw.gov.au Director: Brian Langer The new Tamworth Regional Gallery is a state-of-the-art multi-purpose venue with two large exhibition spaces, gallery shop, an arts studio for workshops and educational activities, and a modern meeting room and training facility. The gallery's outstanding exhibition program during 2006 features regional, national, international and Indigenous artists as well as showcasing works from the gallery collection. For current exhibitions see website for details. Tues-Sat 10-5, Sun 12-4 Free admission

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. 14 March - 1 April: Richard Dunlop 4-22 April: David Band 25 April - 13 May: lan Grant From 16 May: Thornton Walker.

Tim Olsen Gallery Annex 72a Windsor Street, Paddington 2021 Tel 02 9361 6205 4–22 April: David Band From 16 May: Damian Moss

Tues-Fri 11-6, Sat 11-5

Tom Mathieson Australian Art and **Investment Gallery** 280 Rocky Point Road, Ramsgate 2217 Tel 02 9529 6026 Fax 02 9529 0929 info@tommathiesongallery.com.au www.tommathiesongallery.com.au Quality investment art since 1976. Representing John Allcot, Alan D. Baker, Charles Blackman, Arthur Boyd, David Boyd, David Bromley, John Coburn, Ray Crooke, Robert Dickerson, William Dobell, Ric Elliot, Pro Hart, Diana Lane, Sir Lionel Lindsay, Norman Lindsay, Sydney Long, Max Mannix, B.E Minns, Albert Namatjira, Keith Naughton, Sir Sidney Nolan, Margaret Olley, Margaret Preston, Hugh Sawrey, Tim Storrier, Maynard Waters, James Willebrant 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.utsgallery.uts.edu.au
Curator: Tania Creighton
To 24 March: 'Work and Play: 25+ Years of
Visual Communications at UTS'
4 April – 5 May: 'Great Brits: The New
Alchemists'
From 16 May: '2005 Leica/Centre for
Contemporary Photography Documentary
Photography Award'.
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. 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.
7 March – 1 April: Frank Littler, paintings
4–29 April: Peter Poulet, paintings
2–27 May: Jon Plapp, paintings; Wally
Barda, paintings and installation.
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. To 2 April: 'Dazzle Camouflage', Evan Salmon, an investigation of the development and use of naval camouflage To 23 April: 'Colour Power: Aboriginal Art Post 1984', a NGV touring exhibition To 30 April: 'ARTEXPRESS', outstanding works by 2005 HSC Visual Arts students To 21 May: Meroogal Women's Art Prize 05 From 8 April: The James Kiwi Watercolour Prize 8 April - 21 May: 'The Feeling That You're Being Watched', a ten-year retrospective of Wollongong short film From 6 May: 'Speaking With Cloth', Indonesian textiles from the Museum and Art Gallery of the Northern Territory; 'Proof, Portraits of the Movement 1978-2003: Juno Gemes', toured by the National Portrait Gallery. Tues-Fri 10-5, Sat-Sun and public holidays 12-4, closed Good Friday, Christmas Day, Boxing Day and New Year's Day Free admission

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 26 March: Rebecca Horn 30 March - 30 April: Hermann Glockner From 4 May: Ian Bettinson. 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. Licensed café. 9-27 March: Judith White, paintings; David

Pottinger, ceramics 30 March - 16 April: Jim Thalassoudis, paintings; David Frazer, prints; Jon Eiseman, sculpture

4-22 May: John Winch, paintings, sculpture and works on paper; Jeff Mincham, ceramics.

Chapman Gallery Canberra

Daily 10-5

31 Captain Cook Crescent, Manuka 2603 Tel 02 6295 2550 Fax 02 6295 2550 Director: Judith L. Behan www.chapmangallery.com.au Quality Indigenous art always in stock. Wed-Sun 11-6

National Gallery of Australia

Parkes Place, Canberra 2600 Tel 02 6240 6502 Fax 02 6240 6561 information@nga.gov.au 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. From 3 March: 'Constable: Impressions of Land, Sea and Sky' To 30 April: 'War: The Prints of Otto Dix' From 13 May: 'Black Robe, White Mist: The Art of Japanese Buddhist Nun Otagaki To 28 May: 'Crescent Moon: Islamic Art and Civilisation in Southeast Asia'. Daily 10-5, closed Christmas Day

National Portrait Gallery

Terrace, Canberra 2600

Old Parliament House, King George

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: To 26 March: 'Clifton Pugh's Australians' 15 March – 2 April: Commonwealth Games

Gold Medallist Stamps in association with Australia Post From 7 April: Collection Show.

Daily 9-5

Commonwealth Place: To 9 April: 'Glossy 2: Faces Magazines Now' From 21 April: 'Rennie Ellis: Aussies All'. Wed-Sun 10-5

Solander Gallery 10 Schlich Street, Yarralumla 2600

Tel 02 6285 2218

Thurs-Sun 10-5

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: Boyd, Cassab, P. Churcher, Coburn, Crooke, Cullen, de Teliga, Dickerson, Firth-Smith, 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. 17 March - 30 April: 'Collectors' exhibition From 5 May: Ray Crooke.

Victoria

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 11 March: Peggy Napangardi Jones To 25 March: Bessie Liddle; Tiwi Sculpture, a collective exhibition;

Warlayirti Suite, boxed Balgo prints 31 March - 29 April: Hermannsburg Potters, a collective exhibition of paintings and ceramics

From 5 May: Betsy Napangardi Lewis; Kayili Artists, major group 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

ARC One Gallery

appointment

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, Guan Wei and Gosia Wlodarczak. Tues-Fri 11-5, Sat 11-4

Art Nomad Brighton 3186 Tel 03 9598 5739 Fax 03 9598 8338 info@artnomad.com.au www.artnomad.com.au An Australian Fine Art Gallery with a difference. View works by Howard Arkley, Yvonne Audette, Charles Blackman, Arthur Boyd, David Boyd, John Coburn, Robert Dickerson, Pasquale Giardino, James Gleeson, Pro Hart, Hans Heysen, John Kelly, Leonard Long, Sidney Nolan, Clifton Pugh, Albert Tucker and the latest emerging artists online, then consider a private inspection in the comfort of your home. Mon-Sun 10-6 or by appointment



Robert Dickerson, Young woman, pastel, 55 x 37 cm, courtesy Art Nomad, Brighton.

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, Saturdays 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) operates as a kunsthalle, a temporary exhibitions space delivering the very latest in Australian and international artistic practice. ACCA is located in a landmark rust-red monolith within the new contemporary arts precinct in Southbank and is Melbourne's premier contemporary art space presenting a changing program of exhibitions, events and education programs all featuring the most challenging, innovative and creative visual art of our time.

Tues-Sun 11-6, open public holidays except Christmas Day and Good Friday, Mon 10-5 by appointment only Free admission

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

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 Director: Anne Virgo

Specialising in fine art limited-edition prints by leading 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 Axia is committed to advancing exceptional contemporary painting, sculpture, and studio glass through a program of exhibitions by Australia's most significant artists. Axia offers thirty-two years experience in consulting to private, corporate and public collectors. Mon-Fri 10-6, 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 1983. Specialising in nineteenth and twentieth century Australian and European paintings, drawings and prints; also featuring works from St Petersburg 1940-1990 Tues-Fri 10-5, Sat 12-5, Sun 12-5 during exhibitions only

Catherine Asquith Gallery Ground Floor, 130 Flinders Street Melbourne 3000 Tel 03 9654 7257 artworks9@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-Fri 11-6, Sat 12-5

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. 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 4 March: Andrew Curtis, photography 7 March - 1 April: Michael Johnson, paintings 3-29 April: Jeff Carter, photography; Thornton Walker, works on paper 1-27 May: Marion Borgelt, sculptures From 29 May: Deborah Halpern, sculptures. 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, CAA is now in its seventeenth year. Represented by Jennifer Tegel in the USA, Anthony Syndicas in France, Ronald Greenaway, art consultant in Victoria. CAA is 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 8 pm, 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. P.O. Box 283, Richmond 3121

Tel 03 9428 0568 Mobile 0407 059 194 casinc@vicnet.net.au www.vicnet.net.au/~casvic/ Founded 1938 (Bell & Reed), C.A.S. is an incorporated non-profit art organisation run by an elected committee of artists, for artists, with membership across Australia. 8-21 May: 'The Collectors' Exhibition', 62 Lygon St, Carlton. Daily 10.30-5.30. CAS holds two major exhibitions annually, free solo exhibitions of members' works at Richmond and Fitzroy library spaces, and changing group exhibitions at Moorwood contemporary furniture showrooms, also guided gallery walks and other social events. Visit our website: view works and images from our recent Annual Members prize exhibition and 'Art at Burnley Harbour', and over 150 artworks from over 100 artists. Bi-monthly newsletter. Members receive discounts at several major art suppliers. Membership \$50.

Counihan Gallery in Brunswick 233 Sydney Road, Brunswick 3056 (next to Brunswick Town Hall) Tel 03 9389 8622 Fax 03 9387 4048 mguglielmo@moreland.vic.gov.au www.moreland.vic.gov.au Curator: Michelle Guglielmo 8 March - 9 April: 'The Beaded Links', showcasing a diversity of beading sourced from throughout the Commonwealth, this exhibition reflects the spiritual, cultural, political, environmental and economic life of Commonwealth regions 20 April - 14 May: 'Speak Out' and 'Protest A Wider View', two exhibitions documenting the history of social protest in Australia and overseas. 'Speak Out' presents documentary images of Melbourne-based street demonstrations, 'Protest - A Wider View' provides an international perspective. Wed-Sat 11-5, Sun 1-5, closed public holidays

Deutscher~Menzies Pty Ltd Fine Art Auctioneers and Valuers 1140 Malvern Road, Malvern 3144 Tel 03 9822 1911 Fax 03 9822 1322 artauctions@deutschermenzies.com www.deutschermenzies.com Executive Director: Chris Deutscher Managing Director: Rodney Menzies The leading Australian owned art auctioneers and valuers. Major Fine Art Auction: 15 and 16 March, 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

Specialising in original works by Australia's most collectable young, mid-career and senior artists. Monthly exhibition programme and diverse stockroom. Tues-Sat 11-6, Sun 12-5

Faculty Gallery

Faculty of Art & Design, Monash University Art & Design Building 900 Dandenong Road, Caulfield East 3145 Tel 03 9903 2882 Fax 03 9903 2845 gallery@artdes.monash.edu.au www.artdes.monash.edu.au/gallery The Faculty Gallery showcases a diverse range of exhibitions, addressing the local, national and international visual arts and design scenes, through applications including painting, ceramics, jewellery, photomedia, digital media and installation. With a focus on presenting art and design as the outcome of research, the work of academic staff, research candidates and Artists in Residence often feature in the programming. Mon-Fri 9-5, Sat 1-5, closed Sundays and public holidays. Free admission

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 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. ACGA Member 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.
Mon-Fri 10-5,
Sat-Sun and public holidays 1-5
Free admission

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, Rupert Bunny, Criss Canning, Peter Cooley, Ray Crooke, Robert Dickerson, William Dobell, Russell Drysdale, Donald Friend, Rosalie Gascoigne, James Gleeson, Joy Hester, Linde Ivimey, John Kelly, David Larwill, Norman Lindsay, Frederick McCubbin, Sidney Nolan, John Olsen, John Perceval, Margaret Preston, Lloyd Rees, Jeffrey Smart, Arthur Streeton, Albert Tucker, Brett Whiteley, Fred Williams and Walter Withers.

Greythorn Galleries
462 Toorak Road, Toorak 3142
Tel 03 9826 8637 Fax 03 9826 8657
art@greythorngalleries.com.au
www.greythorngalleries.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 during exhibitions

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

Hamilton Art Gallery
107 Brown Street, Hamilton 3300
Tel 03 5573 0460 Fax 03 5571 1017
hamiltongallery@sthgrampians.vic.gov.au
www.hamiltongallery.org
Outstanding historic and contemporary
collections of silver, porcelain, glass, oriental
ceramics, paintings and prints, including
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century landscapes by Paul Sandby, 'The
Father of English Watercolour'.
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gallery@helengory.com
www.helengory.com
Director: Helen Gory
Representing cutting edge Australian artists.
Collecting and investing begins here.
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Tues-Sat 11-6

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Fax 03 9572 2037
mail@ianbanksmith.com
www.ianbanksmith.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 03 9663 4825 Fax 03 9663 4826
Mobile 0412 422 378
indigenartcarlton@iinet.net.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 12-6, Sat-Sun 12-5 and by appointment

Joshua McClelland Print Room
2nd Floor, 15 Collins Street,
Melbourne 3000
Tel/Fax 03 9654 5835
joshmcclelland@bigpond.com.au
Director: Joan McClelland
Contemporary printmakers. Early Australian
topographical prints, etchings, linocuts etc.
Natural history prints. Oriental works of art.
Mon–Fri 10–5

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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 one of Australia's leading
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programs encompassing a broad range of
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[MARS] Melbourne Art Rooms
418 Bay Street, Port Melbourne 3207
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tilly@marsgallery.com.au
www.marsgallery.com.au
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MARS, Melbourne's newest exhibition
space, offers a unique backdrop of
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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 workson-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 Tues-Sun 10-5 Café: Wed-Sun 10.30-4.30 Entry by donation

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 Gallery
422 Bourke Street, Melbourne 3000
Tel 03 9670 1707
Fax 03 9670 1702
Mobile 0418 391 948
bryancollie@melbournefineart.com.au
www.melbournefineart.com.au
Contemporary and traditional Australian and
international works, paintings, drawings,
prints and sculpture. Regular major
exhibitions.
By appointment only

Melbourne Society of Women Painters and Sculptors Inc
Ola Cohn Centre, 41–43 Gipps Street
East Melbourne 3002
mswps@yahoo.com.au
http://home.vicnet.net.au/~mswps
Committee: Louise Foletta, President;
Pauline Cross, Hon Secretary;
Carmel Mahony, Hon Treasurer
Founded 1902. Portrait sessions, life
drawing, general meetings, lectures and
activities. Annual Prize Exhibition.
Membership by application.
Meets Thursdays 10–3

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,

Yvette Swan, Yvonne Audette, David Laity, Tanya Hoddinott, Sharon Green, Mina Young, Locu Locu, Anthony Lister, Jasper Knight, Michael Peck, Mari Hirata, Emma Langridge and Daniel Truscott. 1-19 March: Michael Peck 22 March – 23 April: Jasper Knight 26 April – 21 May: Tim Storrier From 24 May: Daniel Truscott and Chris Booth. 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

Collection Tues-Fri 10-5, Sat 2-5, closed between exhibitions Free admission, parking available

Public programs; and the management and

development of the Monash University

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 on the weekends. Daily 9-5

Mossgreen Gallery

102-108 Toorak Road, South Yarra 3141 Tel 03 9820 8958 Fax 03 9820 9253 mail@mossgreen.com.au www.mossgreen.com.au Directors: Paul Sumner and Amanda Swanson Mossgreen Gallery represents emerging artists and also specialises in the sale and re-sale of Australian Art: modern, contemporary and early Aboriginal Tues-Fri 10-5.30, Sat 11-5, Sundays 11-5 during exhibitions only

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 March: 'Exiles & Emigrants: Epic Journeys to Australia in the Victorian Era' To 7 May: 'Martin Grant, Paris' To 21 May: '2006 Contemporary Commonwealth' To 11 June: 'Land Marks'. Daily 10-5

International 180 St Kilda Road, Melbourne 3000 Tel 03 8620 2222 A whole world of art. To 19 March: 'Gwyn Hanssen Pigott: A Survey 1955-2005' To 2 April: 'Everlasting: The Flower in Fashion and Textiles' To 30 April: 'Drawn: From the Collection' To 7 May: 'Remote Control: Contemporary Photomedia'

National Gallery of Victoria

To 21 May: 'William Kentridge: 7 Fragments for George Méliès' To 28 May: 'Pissarro: The First Impressionist'. 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 Directors: William Nuttall and Annette Reeves 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. March: 'Blue Chip VIII', curated by William Nuttall, Niagara's collectors' exhibition is a unique chance to view important Australian works in a private gallery. Key contemporary artists will be shown alongside masters from the Modern period. Rest assured this exhibition will include a masterpiece ... or three.

April: Aida Tomescu May: Terry Batt; Dick Watkins. 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 established and emerging contemporary Australian artists, and nurturing young artists with exceptional skills. 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. 2-25 March: Jeff Makin, recent paintings 6-29 April: Selected paintings and works on paper from the stock room From 11 May: Ian Parry, recent paintings. Tues-Fri 10-5.30, Sat 11-5

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, Sundays and Mondays 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 When aesthetic matters: Art, Architecture, Accommodation, Ambience, Appetite. Fine art fine food. 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.
To 8 March: Raafat Ishak
11 March – 5 April: Rosslynd Piggott
8 April – 3 May: Stephen Bush
6–31 May: Deborah Paauwe.
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 Allan Powell designed complex provides an opportunity to experience the harmonious relationships between art, architecture and the Yarra Valley. To 2 April: 'John Young: Orient/Occident', a survey of works 1978-2005 To 23 July: Paul Partos From 9 April: 'Heart and Mind', featuring Rick Amor, Jenny Watson, Melinda Harper, Jan Senbergs and William Kelly. Admission \$5 (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 thierryb8@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, Mahmoud Zein Elabdin, Vanessa Berry, Peter Daverington, Sarah Leslie, Bernd Kerkin, Jacquelyn Stephens, Malcolm McCurdy, Matthew Hooper, Heather Fairnie, Barbara Carmichael, Suzanna Lang and Liz Cuming. 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 in all contemporary mediums.
To 10 March: 'Stutter', Jayne Dyer, drawing
and painting
15 March – 23 April: 'Works 2006', Branca
Uzur, drawing, ink and oil painting

27 April - 21 May: 'Works 2006', Matthew

Bax, mixed media.

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
Director: Dianne Mangan
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

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
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and stockroom. Exclusive dealer for Pro
Hart in South Australia.
Mon-Fri 9-5, 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 The Bookshop and Art Gallery Restaurant are open daily 10-4.45. Free guided tours daily 11 am and 2 pm. Celebrating 125 years in 2006: check our website for details of special events and displays. 4 March - 7 May: '2006 Adelaide Biennial of Australian Art: 21st Century Modern' From 26 May: 'Margaret Preston: Art and Life'. Daily 10-5 Free admission, charges may apply to

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

special exhibitions

DACOU Aboriginal Gallery 63 Grand Junction Road, Rosewater 5013 Tel 08 8447 8244 Fax 08 8447 8566 Mobile 0403 324 684 Director: Fred Torres Gallery Manager: Tate Burford dacou@dacou.com.au www.dacou.com.au Continuous exhibition of fine Utopia art including work by Barbara Weir, Gloria Petyarre, Minnie, Emily, Molly and Galya Pwerle, Emily Kngwarreye and many more After-hours appointments are welcome and can be organised by phoning 0403 324 684 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. Artists represented:
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 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 Gallery features solo and group
exhibitions by established and emerging
artists from South Australia and interstate.
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
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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, Kayili, Keringke, Minymaku,
Ninuku, Papunya, Papulankutja, Warakurna,
Warlukurlangu, Warmun and others.
Mon-Thurs 10-4, Sat 11-3, or by
appointment

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 largely to works by artists living and working in regional South Australia. To 16 April: 'FNQ Souvenir', survey of works in various media by artists from Far North Queensland From 23 April: Jackie Ellis, new paintings resulting from a mentorship with Annette Mon-Fri 9-5, Sun 1-4, closed public holidays

Peter Walker Fine Art
101 Walkerville Terrace, Walkerville 5081
Tel 08 8344 4607
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



Michael Jeffery, Scribble, acrylic paint skins on canvas, 95 x 95 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
www.pprag.org
Enjoy a changing exhibition program of
Australian visual art and craft with an
emphasis on contemporary regional South
Australian artists. Visit our website for
further information.
Mon–Fri 9–5, Sat 9–4, Sundays and public
holidays 10–4

Western Australia

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 Situated in the heart of the city in a distinctive pink former convent, Bunbury Regional Art Galleries hosts the City of Bunbury Art Collection and run an extensive program of regional and touring exhibitions, professional development workshops and cultural performances. To 2 April: 'South West Survey', the region's premier arts prize and annual showcase of South West visual arts practice 13 April - 21 May: 'ECU Graduate Exhibition', an exhibition by students graduating from ECU Bunbury in Bachelor of Creative Industries (Visual Arts) and Bachelor of Arts (Visual Arts) From 28 April: 16th Tamworth Fibre Biennial, 'A Matter of Time', curated by Suzie Attiwill, this fibre and textile Biennial will exhibit over twenty-six artists from across Australia. Daily 10-4 Free admission

The Church Gallery 456 William Street, Northbridge 6003 Tel 0419 195 949 Tel 0412 734 759 info@churchgallery.com.au www.churchgallery.com.au Director: Helen Morgan Gallery Manager: Allison Archer Temporary gallery location while the new gallery is being built. Exhibiting a broad range of challenging, critical and experimental work. Home to The Church Gallery Art Angels and an innovative residency programme. Featuring work by: Lisa Wolfgramm, Paul Hinchliffe, Stuart Elliott, Jillian Green, Clare McFarlane, Garry Pumfrey, Miriam Stannage, Dean Home, Holly Story, Rick Vermey, Peter Dailey, Anwen Handmer, Lorraine Biggs, Susan Franklin, Kevin Draper, Emily Mabee, Tom Gibbons, Margaret Vinciguerra and Tony Windberg. Open by appointment

Fremantle Contemporary Art Gallery

255 South Terrace
South Fremantle 6162
Tel 08 9335 3422
fremantleart@iinet.net.au
www.fremantleartgallery.com.au
Directors: Steve Scott and
Elizabeth Mavrick
Exhibiting a wide range of colourful and
refreshing contemporary Australian art and
studio glass in a warm and inviting space.
Wed-Sun 10-3

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 Jason Benjamin, David Larwill, Matthew Johnson, Ray Crooke, Euan Heng, Charles Blackman, Zhong Chen, Shaun Atkinson, Crispin Akerman, Mac Betts, Wim Boissevain, Dean Bowen, Madeleine Clear, Wayne Eager, Dieter Engler, Ian Greig, Belynda Henry, Nigel Hewitt, Paul Lacey, Alan Marshall, Leon Pericles, Keren Seelander, Katarina Vesterberg and Jim Thalassoudis. Government Approved Valuers for the Australian Cultural Gifts Program. Mon-Fri 10-5, Sat 11-4

Gunyulgup Galleries
Gunyulgup Valley Drive, Yallingup 6282
Tel 08 9755 2177
Fax 08 9755 2258
enquiries@gunyulgupgalleries.com.au
www.gunyulgupgalleries.com.au
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

The Holmes à Court Gallery
1/11 Brown Street, East Perth 6004
Tel 08 9218 4540 Fax 08 9218 4545
HaCGallery@heytesbury.com.au
www.holmesacourtgallery.com.au
The gallery's focus is to examine the
diversity and strengths of the Holmes à
Court Collection, a significant collection of
Australian art.
Thurs—Sun 12—5, or by appointment, closed
public holidays

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-Sun 12-5

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, Wangkatjungka 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.johncurtingallery.org To 13 April: 'Miriam Stannage: SENSATIONS', UWA Perth International Arts Festival From 12 May: 'Conflux', Australian and International works from the Curtin University Art Collection; DofA: Work by graduating students from the Department of Art, Curtin University of Technology Access Gallery: An ongoing programme of regularly changing exhibitions. Mon-Fri 12-5, and last Sunday of March and May 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

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.
Tues—Fri 11–5, Sun 12–5
Free admission

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

Purist Gallery
Blue Orchid Court, Yallingup 6282
(Margaret River Wine Region)
Tel 08 9755 2582
art@puristgallery.com
www.puristgallery.com
Director: Max Ball
Contemporary paintings by West Australian
artist Penny Hudson. Jewellery, objects and
sculpture by West Australian Max Ball.
Fri–Mon 10–5, daily 10–5 during school
holidays

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, Tom Gleghorn, Victor Greenaway, Pro Hart, 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 10 am

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
www.salamancacollection.com.au
Tasmania's quality gallery in the historic
Salamanca Place. Specialising in twentieth
century Australian art, including work by
Charles Blackman, Sidney Nolan, Russell
Drysdale, Robert Dickerson and leading
Tasmanian contemporary artists.
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.
Mon-Sun 9.30-6, or by appointment

Karen Brown Gallery
NT House, 1–22 Mitchell Street
P.O. 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 16 July: 'The Sound of the Sky: The Northern Territory in Australian Art'. 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 7962Fax 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 Streets 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 Tony Cragg, Michal Rovner and Bernar Venet. 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 11 March: Bernar Venet, recent sculpture 14 March – 8 April: Max Gimblett

11 April – 6 May: Paul Dibble From 9 May: Sara Hughes. Mon–Fri 10–6, Sat 11–3 International Art Centre
272 Parnell Road,
P.O. Box 37344, Parnell, Auckland
Tel 64 9 379 4010
Fax 64 9 307 3421
richard@artentr.co.nz
www.internationalarteentre.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 12 Crummer Road, Ponsonby Auckland 1002 Tel 64 9 361 6331 dwhite@whitespace.co.nz www.whitespace.co.nz 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. Tues-Fri 11-6, Sat 11-4

Art & Australia's Art Directory is a comprehensive guide to galleries in Australia and New Zealand. To be part of this museum and gallery guide contact Diane Christou:
Tel 61 2 9331 4455 Fax 61 2 9331 4577 diane.christou@artandaustralia.com.au

ANZ Emerging Artists Program

Christian de Vietri

Gary Dufour



Christian de Vietri, Walrus from the 'On Safari' series, 2004, digital print, 20 x 26.5 cm, courtesy the artist and Goddard de Fiddes Gallery, Perth.

Christian de Vietri

Now that reality television is our surrogate for life experience, it is a truism that objects encountered every day, on reflection, turn out to be double entendres. Certainty is a relative concept and it follows that relative certainty is as stable as things are going to get. With data circulating at ever increasing rates and in previously unimagined volumes, just how long any 'fact' remains undisputed is no longer measured with a calendar but by a second hand sweeping around the face of a wristwatch (if that too isn't just an analogue relic from the modernist era). Christian de Vietri ponders just such questions and his works quite literally revel in the specifics that signpost our uncertainty.

Since graduating in 2001 from Curtin University of Technology in Perth, Christian de Vietri has exhibited extensively in Australia, furthered his studies at the École Nationale Supérieure des Beaux-Arts in Paris, been named a Western Australian Citizen of the Year in the category of Youth Arts, won a Nescafé 'Big Break' award and completed a residency in Marseilles. Not a bad pace for a young artist born in Kalgoorlie a little over two decades ago.

At the heart of de Vietri's work is an eye for the quotidian. This was evident in a series of twelve early paint-chip collages, 'Boredom, death and other catastrophes', 2000, generic narratives constructed using the names on paint-colour cards found on display racks in local hardware stores. De Vietri's extensive series 'On Safari', 2000–04, combines photographs of objects or incidents he encountered in the street with texts gleaned from scientific sources. Reminiscent of the attitude of a nineteenth-century flâneur, these photographs reveal the humour of someone engaged with a world that swirls around each of us, every day, everywhere – a world where what you see may well not be what you get, where a hat may well be a cat.

More recently, in his sculptural practice, de Vietri has applied the laws of physics to whitegoods, creating glistening polished surfaces captured at the moment they morph into another form. These sculptures bring back memories of the works of Bill Woodrow or Bertrand Lavier, sculptors who have also explored a vocabulary of transformation and consumer goods. De Vietri's sculptures are satirical icons of modern progress, his melting fridges comment



Sensing danger - perhaps a polar bear - the walrus crawls away from the heard towards the sea. His huge appetite leaves his body covered in a layer of fat that keeps him warm in the icy waters.

on our current predicament, global warming. There are two refrigerators in this series, *Einstein's refrigerator (2nd law)* and *Einstein's refrigerator (3rd law)*, both 2004, and, while they are identical in volume, each has metamorphosed into a completely different form. The latter has dissolved into an expansive puddle, its former state only recognisable from a protruding handle and the General Electric badge. The first is on its way to becoming a puddle of matter but remains recognisable as a refrigerator, albeit a melting one. These works are arrested moments of matter in transition, consumer goods de Vietri has subjected to the principles of the second law of thermodynamics, shapes that shift on their way from order to chaos, from a solid to liquid state.

De Vietri's exhibition in late 2005 at Goddard de Fiddes Contemporary Art in Perth drew again on everyday experience. In this case de Vietri's source was the data that flows on the internet: data in the form of a pie chart that quantifies and compares everything from births and deaths to airport arrivals or voting patterns. De Vietri sourced information directly from the internet and assembled the data into digital photographic files, creating patterns reminiscent of stained-glass windows. These are then mounted in light boxes. The principal work in the series, *South window*, 2005, was modelled on the circular window of Notre Dame Cathedral in Paris. The juxtaposition of disparate data creates unexpected and extraordinary new subgroups of data where the pie charts overlap.

In de Vietri's 2005 work white goods and everyday life are again examined. A washing machine spins out of control, or is it simply being wrung out to dry? The quotidian is brought to life with a life-sized replica of those ubiquitous buskers: humans dressed and posed as statues. They are curiously compelling forms of realism, if somewhat estranged.

By any measure you may choose, Christian de Vietri is already an artist to keep an eye on. An artist who will continue to enchant audiences with the well crafted realism of the everyday and those occasional epiphanies discovered in the street.

Christian de Vietri is represented by Goddard de Fiddes Gallery, Perth.





Linda Marrinon

Exhibition April 2006 Roslyn Oxley9 Gallery
8 Soudan Lane (off Hampden St)
Paddington NSW 2021 Sydney Australia
Phone +61 2 9331 1919 oxley9@roslynoxley9.com.au
www.roslynoxley9.com.au

roslyn oxley9 gallery

CHRISTIAN DE VIETRI

Christian de Vietri, Einstein's refrigerator (2nd law), 2004, polyurethane, fibreglass, metal fridge, 110 x 245 x 170 cm, courtesy Goddard de Fiddes Gallery, Perth.

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