

Quarterly journal
A\$20.00 (incl. GST)
NZ\$22.50 (incl. GST)

Vol. 44 Spring
No. 1 2006

art

& Australia

Jirrawun Arts
Geoff Kleem
Dorrit Black's vision
Ken Tyler
Rosalie Gascoigne's garden



VCA
VCA LIBRARY

1871
1872
1873
1874
1875
1876
1877
1878
1879
1880
1881
1882
1883
1884
1885
1886
1887
1888
1889
1890
1891
1892
1893
1894
1895
1896
1897
1898
1899
1900

www.artandaustralia.com.au

Victorian College
of the Arts

84 SEP 2006

Library

contents

Forum

- 4** Imprint & Letters to the editor
- 6** Contributors
- 8** The kandy-koloured tangerine flake
The 2006 Adelaide Biennial of Australian Art
Wendy Walker
- 10** A melancholy spectacle
Visual art at the 2006 Commonwealth Games
Daniel Palmer
- 12** Clemenger Contemporary Art Award 2006
Ashley Crawford
- 14** TarraWarra Museum of Art: A private vision made public
Sarah Thomas
- 17** I shop therefore I am
The opening exhibition of the Palazzo Grassi, Venice
Rachel Spence
- 20** Day for Night: The 2006 Whitney Biennial
Charlotte Day
- 44** Artist's choice: Rosalie Gascoigne, *Earth 9*
Jenny Sages
- 46** Grins to silent screams: The influence of photo booths
Louis Nowra
- 48** Tributes: Earle Backen by Peter Pinson; Blair Trethowan
by Jarrod Rawlins; Harry Seidler by Bill Gregory

Features

- 82** Jirrawun
A unique model for Aboriginal art
Jeremy Eccles
- 90** The dream world of images
Geoff Kleem
Anthony Gardner
- 98** A wider vision
Dorrit Black's Modern Art Centre
Sarah Thomas
- 104** The gentle art of collaboration
Ken Tyler interviewed by Sasha Grishin
- 110** In the garden
Rosalie Gascoigne
Genevieve Jacobs

10



12



20



Review

- 114 Nationwide
- 117 Masquerade
Susan Best
- 118 Soda_Jerk revolutions
Andrew Frost

Books

- 120 Reading Elizabeth Ann Macgregor
Andrea Stretton
- 122 Writer's choice: Imaginary portraits
Robyn Davidson
- 124 Book reviews
Geoffrey Batchen on *On Looking at Looking*;
Christopher Allen on *Still Looking*

Market

- 126 Salesroom
Terry Ingram
- 128 Watters Gallery: Forty years of success
Carmel Dwyer
- 130 The W.R. Burge Collection
Candice Bruce
- 134 The 2006 Armory Show
Charlotte Day
- 136 Market profile: Dorrit Black
Roger Dedman

ANZ / Art & Australia Emerging Artists Program

- 160 Michelle Ussher
Claire Armstrong

cover, detail
Paddy Bedford, Boonoonggoowirrin – middle
brand, 2006, ochres, pigment and acrylic binder
on Belgian linen, 150 x 180 cm, private collection,
Melbourne. Photograph Shannon Pawsey.

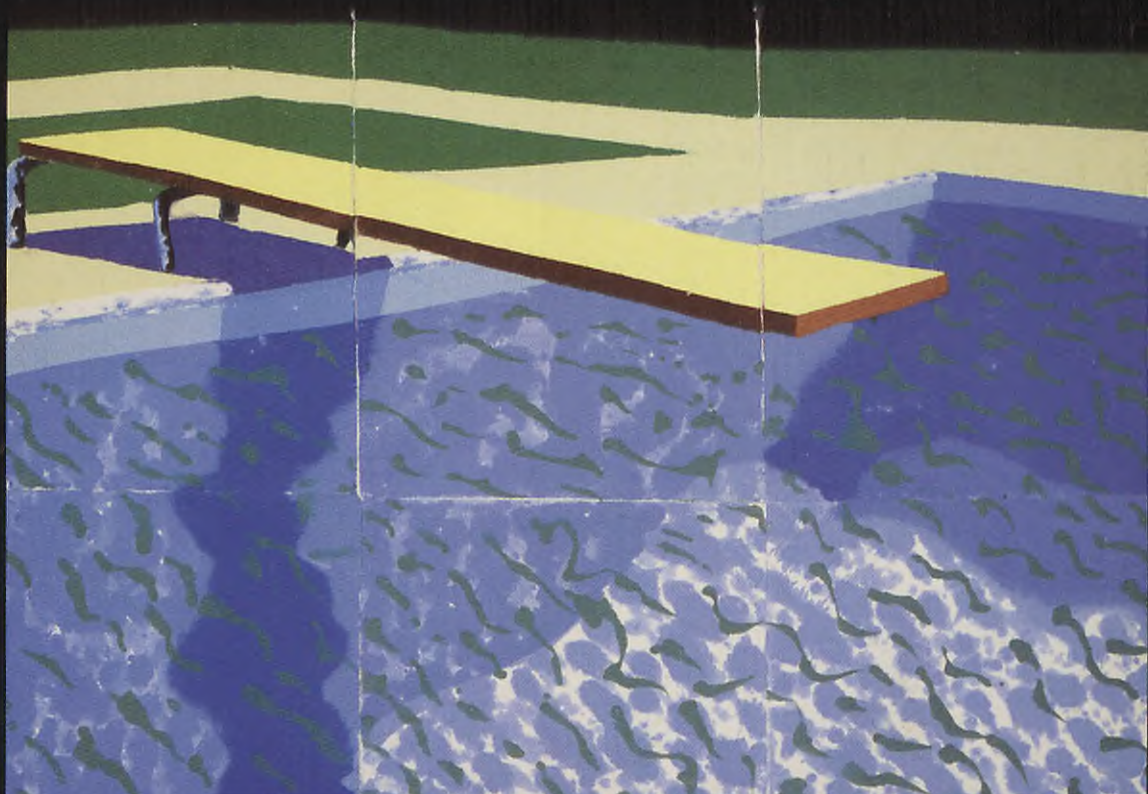
90



98



104



Art & Australia Vol. 44/1

Spring 2006 Sept/Oct/Nov 2006
Art Quarterly ISSN 0004-301 X
Published by Art & Australia Pty Ltd
11 Cecil Street, Paddington
NSW 2021 Australia
Tel 61 2 9331 4455 Fax 61 2 9331 4577

Publisher & Editor-in-Chief

Eleonora Triguboff
publisher@artandaustralia.com.au

Editor-at-large

Claire Armstrong

Editor

Katrina Schwarz
katrina.schwarz@artandaustralia.com.au

Managing Editor

Colette Vella
colette.vella@artandaustralia.com.au

Editorial Assistant

Jesse Stein
jesse.stein@artandaustralia.com.au

Editorial Advisory Board

Greg Burke, Rex Butler, Joanna Capon,
Max Delany, Brian Ladd, Victoria Lynn,
Andrew Sayers and Nick Waterlow

Contributing Editor, Books

Andrea Stretton

Design & Production

Jillian Coulton

Advertising Manager & Art Directory

Karen Brown
karen.brown@artandaustralia.com.au

Office Manager

Sharon Lavin
sharon.lavin@artandaustralia.com.au

Subscriptions

subscriptions@artandaustralia.com.au
Tollfree (Australia only) 1800 224 018

Subscribe online

www.artandaustralia.com.au

Distribution

Newsagents

Australia Network Distribution Co.

Bookshops & Publisher's Assistant

Marni Williams
marni.williams@artandaustralia.com.au

The views expressed in the magazine are not necessarily those of *Art & Australia*.

Designed and produced in Australia
Printed by Dominie Press Pte Ltd, Singapore
Repro by Chroma Graphics Pte Ltd, Singapore

© Copyright 2006 Art & Australia Pty Ltd
ALL RIGHTS RESERVED

letters to the editor

I was interested to read Lou Klepac's article 'Looking back 1981: Some thoughts on portrait painting' (*Art & Australia*, vol. 43, no. 3, Autumn 2006).

When prevailing thought holds that beauty is shallow and status is suspect, painting portraits can be difficult to justify. Of course, beauty and status are not the whole story behind portraiture. As you say, a portrait should 'distil from a subject an essence of its being or form'.

As a painter, not a writer, it is sometimes difficult to describe why I paint what I do, and always a relief when a wordsmith can put some of those reasons down in black and white.

Alexandra Sasse

No doubt The Art Life blog can be very persuasive. But with all its clever linguistics, I failed to succumb to its viewpoints expressed in the *Art & Australia* review, 'Say no to video' (Autumn 2006).

How can one possibly write off an entire medium? Perhaps part of what The Art Life was saying is plausible: aesthetically mundane video projections with 'intellectual' concepts are simply no longer cutting-edge, or to paraphrase the blog, 'happening'. However, where on earth would art be if certain media were completely dismissed as 'over-used'?

There is no such thing as a passé medium, only an unoriginal artist. Have the legions of oil painters before Neo Rauch caused anyone to dub him as unoriginal simply due to his chosen medium? Absolutely not. As long as human creativity prevails, artists will continue to successfully use old media in new and exciting ways.

Jared Davis

In his Autumn 2006 commentary in *Art & Australia* about Nora Heysen, Judy Cassab and Margaret Woodward, Andrew Sayers correctly notes that these three artists enjoyed the friendly and mutually supportive atmosphere of the 'Pens and Pencils' group. However he mistakenly describes this group as a 'sketch club'.

Write to:

Art & Australia
11 Cecil Street, Paddington
NSW 2021 Australia
editorial@artandaustralia.com.au

The 'Pens and Pencils' is a discussion group, mainly of artists, who meet monthly over lunch at the National Trust's headquarters on Observatory Hill, Sydney. The impetus of such a gathering came from art book publisher Lou Klepac. It seemed to him that many senior artists would welcome a regular and intimate forum for debate and banter as a counterpoint to the solitude of the studio. So the group was formed fifteen years ago, in 1991, and early members included Frank and Margel Hinder, Earle Backen and watercolourist Frank McNamara. As well as Cassab and Woodward, current members include Guy and Joy Warren, John and Doreen Coburn and Chris Gentle ...

Peter Pinson

In *Art & Australia*, vol. 43, no. 3, the article on James Mollison AO (p. 444) referred to him as having set up a studio in Paris and London. This is incorrect – Mollison never arranged for a studio to be set up in Paris or London, and never seriously intended to be an artist.

Congratulations to the winner of our Reader's Survey competition, Lynne French, from Queensland. She is the recipient of a print by Darren Sylvester (valued at \$2200), courtesy Sullivan + Strumpf, Sydney.

Editor's choice of best letter receives an

ELEMENTI FOUNTAIN PEN
(valued at \$245)

Stockist inquiries: Pol Equipment
tel: +61 2 9318 6542

LALEX
1938
CONTEMPORARY ITALIAN DESIGN
FOR MODERN LIFESTYLE



MIKE PARR

BLAMELESS
August 2006

185 Flinders Lane Melbourne 3000
+613 9654 6131
mail@annaschwartzgallery.com
www.annaschwartzgallery.com

ANNA SCHWARTZ GALLERY



contributors



Charlotte Day is an independent curator and project manager. She curated Ricky Swallow at the Australian Pavilion for the 51st Venice Biennale, 2005, and edited the book, *A Short Ride in a Fast Machine: Gertrude Contemporary Art Spaces 1985–2005* (2005).



Jeremy Eccles has specialised in commenting on culture and the arts in Australia since 1983. He has written about and filmed Indigenous culture since the early 1990s for the *Canberra Times*, the *Australian Art Market Report*, the *Australian Financial Review* and ABC Television.



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.



Sasha Grishin works internationally as an art historian, art critic and curator. In 2004 he was elected Fellow of the Australian Academy of the Humanities and in 2005 he was awarded the Order of Australia for services to Australian art and art history. He has published extensively.



Genevieve Jacobs is a freelance journalist with a background in rural media and a passionate interest in the arts and gardening. She appears regularly on ABC Radio and lectures on Australian artists and their gardens.



Sarah Thomas has held various curatorial positions, most recently that of Curator of Australian Art at the Art Gallery of South Australia, Adelaide. She is a regular contributor to art journals and is currently working in Melbourne as an independent curator, adviser, writer, editor and valuer.

Christopher Allen is an art historian and critic who has been a visiting lecturer at the Collège de France in Paris and now works at the National Art School in Sydney. He is the author of *Art in Australia* (1997) and *French Painting in the Golden Age* (2003).

Geoffrey Batchen, an Australian cultural critic, currently teaches art history at the Graduate Center of the City University of New York.

Susan Best teaches at the School of Art History and Theory, College of Fine Arts, University of New South Wales.

Candice Bruce is an art historian and writer. She was a senior research assistant for the *Dictionary of Australian Artists and Heritage*, and a curator at the Australian National Maritime Museum and Queensland Art Gallery. She is the author of books on Eugene von Guérard and Australian nineteenth- and early twentieth-century art.

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

Robyn Davidson is a writer and documentary maker. She is the author of the bestselling *Tracks* and *Desert Places*, and the editor of *An Anthology of Journeys*. She is currently working on a fictional memoir, *Self Portrait with Imaginary Mother*.

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

Gary Dufour is Deputy Director of the Art Gallery of Western Australia, Perth. His current projects include the exhibition 'Rodney Glick / Lynnette Voevodin: Artists in Focus' and a solo exhibition of the works of Jeff Wall.

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

Andrew Frost is a writer and arts journalist who lives on the Central Coast of New South Wales.

Bill Gregory is the co-owner and co-director of Annandale Galleries in Sydney. He was the National President of the Australian Commercial Galleries Association from 1996 to 2000.

Terry Ingram wrote the weekly Saleroom column for the *Australian Financial Review* from March 1969 to March 2006, and continues to monitor the Australian and international art markets.

Louise Martin-Chew is a freelance writer and researcher based in Brisbane. She has written about art for the *Australian*, and for art journals and popular magazines.

Louis Nowra is a playwright, novelist and screenwriter. His latest book is *Chihuahuas, Women and Me* (2005), a collection of essays.

Daniel Palmer is a lecturer in the Theory Department of the Faculty of Art and Design at Monash University, Melbourne.

Dougal Phillips is a lecturer at the Sydney College of the Arts, Sydney University. He also writes on contemporary politics and is director and curator of the annual 1/2 doz. art festival.

Peter Pinson is an Emeritus Professor at the College of Fine Arts at the University of New South Wales, Sydney, and President of the Australian Watercolour Institute.

Jarrod Rawlins is the co-founder and director of Uplands Gallery, Melbourne. He is also a tutor and PhD candidate in the School of Art History at the University of Melbourne.

Jenny Sages has exhibited in numerous solo and group shows, and has won several art prizes. Her work is represented in many public and private collections, including the National Portrait Gallery, Canberra, and the Art Gallery of New South Wales, Sydney.

Anne Sanders is a freelance writer. She has worked as an arts administrator in arts publishing, commercial galleries and national art organisations and is currently completing a Masters in Art History at the Australian National University, Canberra.

Rachel Spence is a freelance journalist living in Venice. She writes on the arts for the *Financial Times* and the *Jewish Quarterly*.

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

Peter Timms is a critic and author living in Hobart. His book, *Australia's Quarter Acre*, was published in 2006.

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

In *Art & Australia*, vol. 43, no. 4, winter 2006, the contributors listing for Daniel Palmer should have read 'Daniel Palmer is a Lecturer in the Department of Theory, Faculty of Art and Design at Monash University, Melbourne'.

Echo, 2005 (detail), acrylic on 42 canvas panels, 213 x 772 cm (overall). Photograph: Sue Blackburn

GUAN WEI

ECHO

SHERMAN GALLERIES

19 OCTOBER – 4 NOVEMBER 2006

OTHER HISTORIES:
GUAN WEI'S FABLES FOR A
CONTEMPORARY WORLD

POWERHOUSE MUSEUM
19 SEPTEMBER 2006 – JANUARY 2007

16–20 Goodhope Street Paddington NSW 2021 Australia
Tel +61 2 9331 1112 Fax +61 2 9331 1051
www.shermangalleries.com.au info@shermangalleries.com.au
Gallery hours Tuesday to Friday 10–6, Saturday 11–6

SHERMAN GALLERIES

CELEBRATING TWENTY YEARS 1986–2006

20

The kandy-koloured tangerine flake

21st Century Modern: the 2006 Adelaide Biennial of Australian Art

Wendy Walker



below, detail
John Nixon, *Orange monochrome* (with various colours and curved lines), 2004, enamel on MDF, 90 x 60 cm, courtesy the artist and Anna Schwartz Gallery, Melbourne. Photograph Robert Colvin.

opposite, left
Narelle Jubelin, *Boxed set 21*, 71 Clissold Road, Wahroonga (Rose Seidler House), 2005, cotton thread petit-point on silk net, clam ashtrays, rubber, 9 x 15.5 cm, courtesy Mori Gallery, Sydney.

opposite, right, detail
Debra Dawes, *clock wise September 2004*, 2004, oil on canvas, 180 x 260 cm, courtesy Barry Keldoulis Gallery, Sydney, and the Art Gallery of South Australia, Adelaide. Photograph Paul Green.

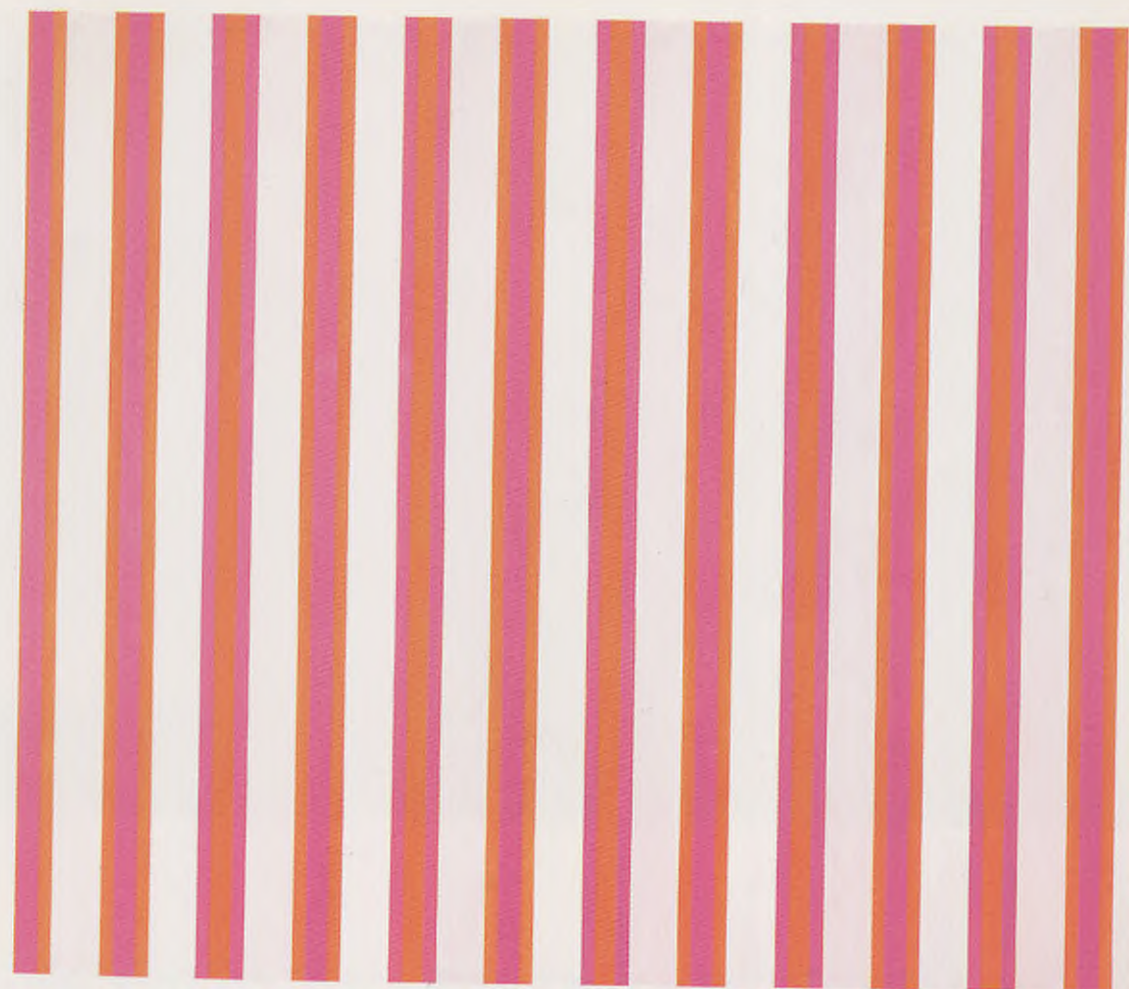
'Modernism is back', claimed art critic Jan Verwoert in 2004, adding that: 'An aesthetics that seemed contaminated by stale historical dogmatism has emerged looking as fresh and relevant as ever.'¹ Linda Michael, curator of the 2006 Adelaide Biennial of Australian Art, similarly perceives, in an Australian context, 'a shift away from the melancholic collapse of uncertainty that underpinned postmodern art, revealing many life-lines from the past to the future'. A survey of contemporary art practice since 2004, '21st Century Modern' at the Art Gallery of South Australia, Adelaide, presented thirty-one established and emerging artists whose work is in some way influenced by modernism.

For the first time the Adelaide Biennial was allotted the entire temporary exhibition space at the gallery; the overriding initial impression was of an eruption of colour. Michael elected to place the work of artists such as John Nixon, Robert Rooney and Frank Bauer, who have demonstrated an enduring commitment to aspects of modernism (which, as Robert Storr has pointed out, is an 'omnibus label for a wide range of aesthetic tendencies'²), alongside works that variously suggested homage (Domenico de Clario, Gareth Donnelly, Diena Georgetti, Daniel von Sturmer), citation (Brook Andrew's and Andrew Petrusevics's appropriation of 1920–1930s constructivist strategies) and satire (Shane Haseman's Malevich-style paper-bag masks).

Most immediately arresting were ADS Donaldson's vibrant wall and floor carpets, extrapolated from the black-and-white designs of expatriate Australian modernist Mary Webb. No less effective, but characteristically modest in scale, was Narelle Jubelin's remarkable petit-point snapshot series, which included a miniature facsimile of the proto-modernist Rose Seidler House and a rendition of a 1966 family photograph of Jacky Redgate, in which the artist and her sister are wearing home-made versions of Yves St Laurent's 'Mondrian' shift (1965). In the most dramatic of a suite of textile-based works by Anne-Marie May, the formal precision of her floor-to-ceiling streams of fabric rouleaux strips was disrupted by the deliberate crudeness of their joins.

Reinforcing Michael's conviction that 'colour is back', the abstract paintings of Robert Owen and Debra Dawes revealed a recent shift from a relatively restricted palette to an exploration of more intense and varied possibilities. Interestingly, both artists apply external systems of composition to their paintings: for Dawes, the configuration of candy-coloured stripes is determined by the number of days in a particular month; while, in a link to his constructionist past, Owen achieves luminous and complex grids of colour permutations through a computer program that is colour-keyed to his emotions.

Painted on typically flat, colour-saturated grounds, Robert Rooney's diverting 'Balletomania' series takes as its point of reference the collaborations between artists, writers, composers and choreographers that were integral to companies such as Diaghilev's Ballets Russes and Rolf de Maré's Ballets Suédois. Rooney's *Canine capers no. IV*, 1969, was part of a complementary exhibition of historical modernist works from the permanent collection of the Art Gallery of South Australia.



'21st Century Modern' did acquire some narrative content through the inclusion of the work of David Rosetzky and Anne Wallace – ostensibly because both artists customarily insert their subjects into modernist or neo-modernist interiors. A Piergiorgio Cazzaniga chair, *Lips*, 2000, appears in Rosetzky's digital video projection *Maniac de luxe*, 2004, and in one of Wallace's three paintings a contemporary Venus figure sprawls on an Eames chair. In Rex Butler's catalogue essay for Janet Burchill and Jennifer McCamley – whose holey *Barbara Hepworth table*, 2005, amusingly violates modernism's functionalist principles – he proposes that furniture today might be 'the last repository of twentieth century modernism ... and indeed a model for a twenty first century modernism'.

Aurally dominating the final room of the biennial was Arlo Mountford's blackly humorous DVD animation *Requiem to the negativist spectacle*, 2005, which was accompanied by guillotine-like sounds as steel balls lobbed onto the floor of the gallery each time a viewer approached the installation. Visually, however, the energised paintings of John Nixon and James Angus's large wall painting prevailed over youthful Melbourne collective Slave's scattered and rather chaotic (a nod to the anarchic spirit of the historical avant-garde) array of works, which may have been more favourably positioned in the open gallery space at the approach to the exhibition.

Deviating from his trademark hard-edged abstraction and also augmenting his monochromal palette, Nixon based twenty (unusually organic) paintings on his collection of 1960s German Scheurich Keramik vases (which were displayed alongside his paintings in the exhibition). For Nixon they embody modernist ideals of simplicity, functionalism and beauty. 'I had for some time wanted to incorporate curved lines into my formal language ... I began to see a way to further proceed in my work, using organic rather than geometric lines.'

It was intriguing to observe the presence of Jacky Redgate's images in a survey of work with modernist affiliations – more than merely associated with postmodernism, her photographic images have, for some art commentators, defined postmodernism. Michael states, however, that artists such as Redgate have 'always had a respect for the restrained and tough forms of abstract

modernism'. Certainly Redgate's work is distinguished by an elegant pithiness of execution – a modernist veneer – and none more so than her 'STRAIGHTCUT' suite of images, with their manipulation of horizontals and mirrored space. It is probable that Michael's interest in that particular series lay not only in Redgate's utilisation of a formalist vocabulary, but in its art-historical reference to the 1920s and 1930s self-portraits by dadaist photographer Florence Henri, who studied painting with Fernand Léger and photography at the Bauhaus with László Moholy-Nagy.

Semantics aside, there are many complicating factors in staging an exhibition of 'warmed-up modernism', not the least of which is that an artist's work may simultaneously (or alternately) encompass contrary impulses. In the catalogue for 'Modern Art Despite Modernism' (2000) at the Museum of Modern Art, New York, for example, curator Robert Storr describes Picasso as 'arguably the greatest modernist of the twentieth century and incontestably its greatest antimodernist'.³

Michael defines her Adelaide Biennial exhibition as 'selective' and 'partial', and with this sort of unilateral culling of contemporary practice, she does present some persuasive (and at times unexpected) evidence of both modernism's endurance and its ongoing reassessment and reinterpretation. But for a comprehensive representation of contemporary Australian art practice since 2004, '21st Century Modern' must be viewed in tandem with the Museum of Contemporary Art's 2005 survey exhibition 'Interesting Times', and the National Gallery of Victoria's '2004: Australian Culture Now'.

1 Jan Verwoert, 'World in motion', *Frieze*, no. 84, 2004, p. 90.

2 Robert Storr, *Modern Art Despite Modernism*, Museum of Modern Art, New York, 2000, p. 25.

3 *ibid.*, p. 99.

21st Century Modern: the 2006 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, 4 March – 7 May 2006; **Interesting Times: Focus on Contemporary Australian Art**, Museum of Contemporary Art, Sydney, 22 September – 27 November 2005; **2004: Australian Culture Now**, National Gallery of Victoria, Melbourne, 8 June – 1 August 2004.

Yinka Shonibare, *Un ballo in maschera* (A masked ball), 2004, high definition digital video, 32 min duration, courtesy James Cohan Gallery, New York, Stephen Friedman Gallery, London, and the National Gallery of Victoria, Melbourne.

opposite page
Isaac Julien, *Paradise omeros*, 2002, 3-channel projection, 16 mm film, 20 min 29 sec duration, courtesy the artist, Victoria Miro Gallery, London, and the Australian Centre for the Moving Image, Melbourne.

A melancholy spectacle

Visual Art at the 2006 Commonwealth Games

Daniel Palmer

An event as spectacle-driven as the Commonwealth Games is destined to attract controversy: in Melbourne, stories of cost overruns, snubbed dignitaries, security fears and positive drug readings sold newspapers even before the games had begun. But few could have predicted that some athletes would simply disappear, later to be found scattered around the country. The sad scandal of these asylum seekers, sponsored athletes who failed to turn up at their designated chance for gold, symbolised the fantasy underlying the official games slogan – ‘United by the Moment’ – in a way no artwork could.

As we would expect, the major cultural festival produced to accompany the games set about promoting harmony and togetherness rather than drawing attention to inequality. More than 2000 artist from the Commonwealth were enlisted for Festival Melbourne2006 – officially positioned, in the publicity, to ‘add an extra sparkle to your whole games experience’.

With tourism, investment and votes the glittering prize, and Melbourne’s professed passion for sport and culture on show, the city simulated a kind of utopia run by aqua-clad volunteers. Graffiti was removed from along train lines and replaced by lavishly funded public art along the river. An influx of people turned the streets into a stage for several hundred free performances. In addition, countless visual arts exhibitions were affiliated with the event – the official program included an uneasy mix of more or less traditional practices from a variety of Commonwealth countries, populist photography (of sportspeople and dancers), and a range of contemporary art exhibitions. In the latter case, Melbourne’s institutions naturally rose to the call of the generous funding on offer, and their curators faced the dubious task of producing audience-focused exhibitions inspired by the virtually meaningless political construct of the Commonwealth. In the festival brochures, the overuse of empty phrases like ‘the spirit and diversity of the Commonwealth’ could barely conceal the general aimlessness of the program.

A central exhibition, ‘2006 Contemporary Commonwealth’, was collaboratively presented by the National Gallery of Victoria (NGV) and Australian Centre for the Moving Image (ACMI). On one level it was refreshing, with many of the twenty-two artists being shown in Melbourne for the first time. But it was frustrated by a lack of purpose: as the catalogue repeatedly points out, artists no more represent the Commonwealth than they do nations, and the legacy of British colonialism has been overshadowed by the United States. Labyrinthine catalogue essays made a case for the ‘global contemporaneity’ of visual art today in opposition to the games’ division of athletes by nation, and claimed that the works in the exhibition moved beyond identity politics and the



‘reductions’ of postcolonial art. But the work itself, while certainly global in its concerns, did not necessarily support this reading.

Cultural connection became a key theme at the NGV, starting with Fiona Hall’s shredded banknotes, *When my boat comes in*, 2003–06, presented as natural specimens. Equally poetic, and perhaps as critical of trade relations, were Lorraine Connelly-Northey’s chicken wire and corrugated tin sculptures, *Hunter-gatherer*, 2004–05. Meanwhile, Bani Abidi’s video of a local Pakistani band learning the American national anthem – *Shan Pipe Band learns the Star-spangled Banner*, 2004 – offered an amusing local lesson in colonial mimicry.

The theme of cultural identity as a kind of masquerade was ever present. The camp beauty of Nigerian-British artist Yinka Shonibare’s headless ice-skater (*Reverend on ice*, 2005) and half-hour video of a masked late-eighteenth-century costume ball (*Un ballo in maschera* (A masked ball), 2004) – all featuring African textiles – exceeded their obscure reference points. The undercurrent of violence in their allegorical critique was also present in two period videos by Rodney Graham, *City self / country self*, 2000, and *A reverie interrupted by the police*, 2003, whose characteristic repetitions summed up my own confusion. Similarly violent and masked were eX de Medici’s detailed watercolours of skulls and guns, and the masking motif also ran through Ah Xian’s busts, Shane Cotton’s paintings, and even Sally Smart’s *The exquisite pirate ship*, 2004–06, a felt wall-collage. Decoration or patterning featured in almost all the work, but left me largely adrift.

Over at ACMI, despite repeat visits, I struggled to make sense of the connections between works of such uneven tone as Jemima Wyman’s flower-power video installation, *Catastrophe theory: Earthquake Girl and other stories*, 2005, and John Hughes’s archival film footage of radical politics in 1940s Melbourne, *The archive project*, 2002–06, situated nearby. If the selection and layout of work came across as strangely arbitrary, the merits of certain work – heavy on sentiment, low on effect – also seemed questionable. Shilpa Gupta’s *Untitled*, 2004 – a digitised array of herself in army greens – appeared promising, but was marred by uninspired mouse-based interactivity. Isaac Julien’s *Paradise omeros*, 2002, was easily the best installation. This was an extraordinarily sophisticated three-screen video projection that criss-crosses between London and a Caribbean island, its shifting visual dreamscape and sometimes violent exploration of Creolisation holding your attention.

Some of the more memorable if fleeting visual encounters in Festival Melbourne2006 could be found outside the galleries. Melbourne’s city circle tram was converted by a team of Pakistani bus decorators into a fantasy land, lavished



with colour both inside and out, and pumping out local music – a nice change from the grey faces and advertising on the rest of Melbourne's privatised tram system. The biennial Next Wave Festival – dedicated to young and emerging artists and brought forward a month under the theme 'Empire Games' (and the direction of Marcus Westbury) – offered some of the most engaging experiences. The public art installation '100 Points of Light' utilised Melbourne's 'hidden places' – its alleys and laneways, street corners and shopwindows – and, like the 'New Ruins' installation at the City Watch House, was only visible at night.

Next Wave also presented a series of gallery-based exhibitions affiliated with Festival Melbourne 2006. Contemporary Indigenous work from Australia, Canada and New Zealand was shown in 'The Bodies That Were Not Ours' at the Linden Centre for Contemporary Arts; poignant and kooky play-offs in 'Grudge Match' at Gertrude Contemporary Art Spaces; and contemporary South African artists in 'Uninhabited Territories' at West Space. These shows were invariably critical of colonial or sporting culture; Alex Davies in 'Grudge Match' even produced a large video projection of himself being punched up by his sister in a simulated boxing match. But while there were rich textures in these exhibitions, seen as a whole they lacked the coherent force that a biennial format might have offered. It struck me that, for all its problems, the old country pavilion model might have been more compelling in this context, with an exhibition devoted to each of the seventy-one member countries in the Commonwealth Games. As the animated charcoal drawings of South African artist William Kentridge at the NGV demonstrated so eloquently, despite globalisation, countries continue to be haunted by quite specific histories.

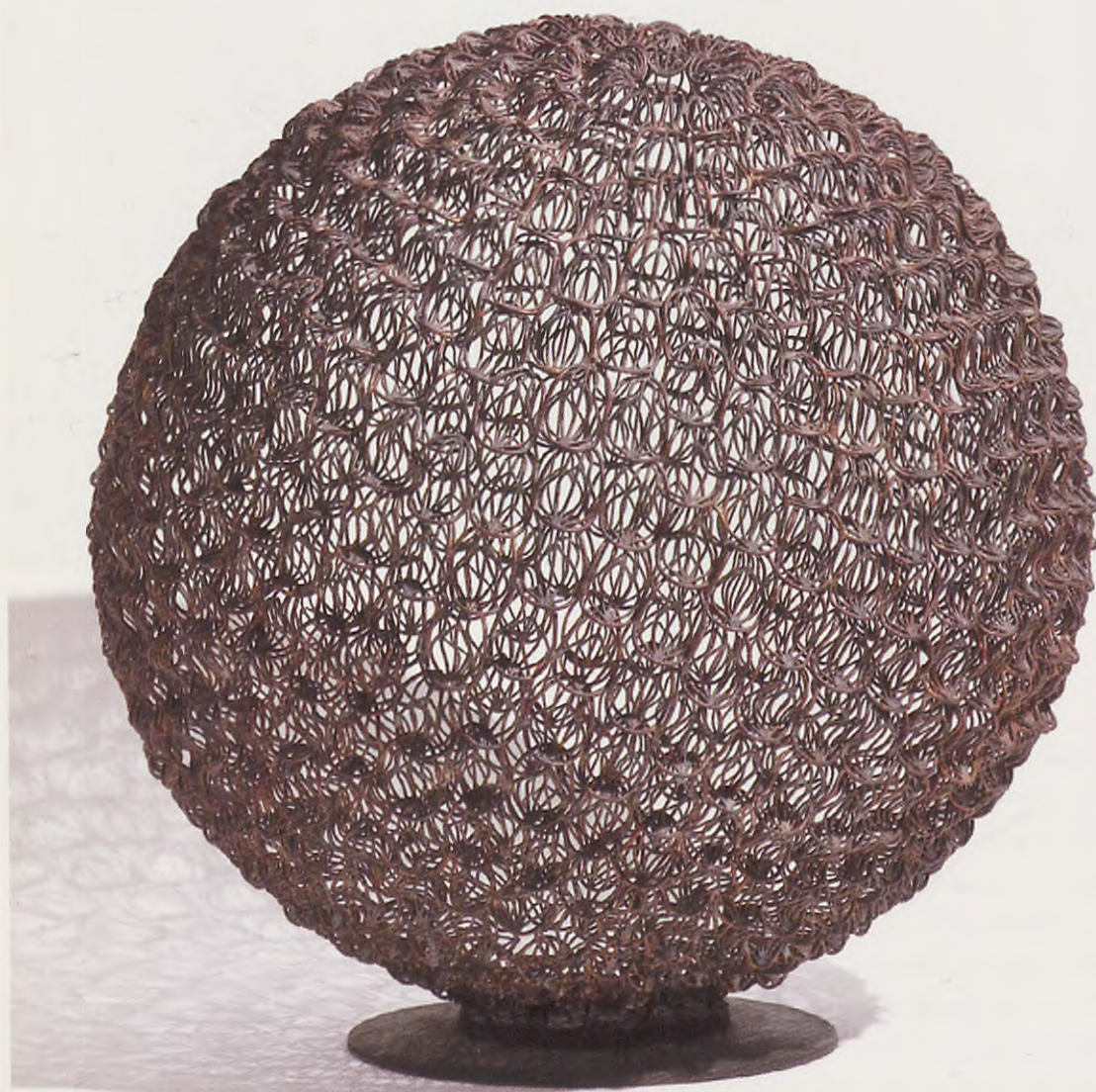
Given the competition for local arts funding and limited opportunities to experience international art in Melbourne, some of the exhibitions – like a series of 'fantasy coffins' from Ghana commissioned especially for the festival – seemed entirely one-way and spectacle driven. Did we really need a large wooden Nike gym-shoe coffin? More to the point was 24/7's critique of sweat-shop labour featuring five fully-clothed mannequins in a 'shopwindow' streetscape on Flinders Street, each dressed head-to-toe in one of the major sports brands – Nike, Reebok etc. – with large coloured vinyl text on the window reminding us of their globalised workforce's employment conditions (a Next Wave rather than official subversion).

The Australian Centre for Contemporary Art's (ACCA) contribution to the festival included their annual 'NEW06' exhibition. Totally oblivious to the Commonwealth or the games, its seven new commissions by Makeshift,

Giles Ryder, Helen Johnson, Darren Sylvester, Shaun Wilson, Natasha Johns-Messenger and Laresa Kosloff epitomised younger artists' interest in highly embodied gallery experiences, in this instance with a particular focus on mazes, mirrors and emotional 'ego-projections'. ACCA's official festival event was '+Plus Factors', a series of 'ad hoc and situationist works' around the city. The most spectacular and witty of these were by a group called Space Pork Adventures, who created a series of alternative games for 'everyday heroes'.

Of all the exhibitions in the festival, the one that dealt with sport most successfully was the quite modest 'Game On!: Sport and Contemporary Art' at Melbourne University's Ian Potter Museum. Curated by Chris McAuliffe, who has long explored the art-sport nexus, the four artists in this show turned our attention to sports fans and their various allegiances. My single favourite artwork for the Commonwealth Games was Jon Campbell's *Yeah flag*, 2005, a green flag with the word 'yeah' scrawled in pink. Installed at various locations around Melbourne and distributed in miniature and as a badge (which I've worn proudly), it represents a banner for the most promiscuous supporter, the one who celebrates all competitors. But it looked sad in the gallery, all alone. Nearby photographs and videos of Scottish artist Roderick Buchanan affectionately revealed the tribal aspect of fandom, including a series of children expressing their loyalty to either of Glasgow's two biggest football clubs, Celtic or Rangers. Buchanan's video *Gobstopper*, 1999, shown at the NGV, documented a succession of kids trying to hold their breath as they are driven through an underground tunnel. It was an appropriate metaphor for the mood of Melbourne during the games, holding your breath until you could once again find a seat on the tram. Despite these more playful works, an overall sense of melancholy seemed to pervade the art on show during the games. Or was it just me?

Festival Melbourne 2006, Melbourne, 15–26 March 2006; **2006 Next Wave Festival**, Melbourne, 15 March – 2 April 2006; **2006 Contemporary Commonwealth**, Australian Centre for the Moving Image and the National Gallery of Victoria, Melbourne, 24 February – 21 May 2006; **100 Points of Light**, Melbourne city laneways, 15–26 March 2006; **New Ruins**, The City Watch House, Melbourne, 16 March – 1 April 2006; **Grudge Match**, Gertrude Contemporary Art Spaces, Melbourne, 10 March – 8 April 2006; **Uninhabited Territories**, West Space, Melbourne, 24 March – 8 April 2006; **NEW06**, Australian Centre for Contemporary Art, Melbourne, 14 March – 14 May 2006; **Game On!: Sport and Contemporary Art**, Ian Potter Museum, University of Melbourne, Melbourne, 28 January – 23 April 2006.



Clemenger Contemporary Art Award 2006

Ashley Crawford

above, from left to right
Bronwyn Oliver, *Blossom*, 2004, copper,
90 x 90 cm, courtesy Roslyn Oxley9 Gallery,
Sydney. Photograph Joe Filshie.

Anne Ferran, *Untitled II (backwater)*, 2005, from
the series 'Backwater', digital type-C photograph,
75 x 75 cm, courtesy Stills Gallery, Sydney.

opposite, from left to right
Robert Baines, *Philadelphia centrepiece,*
candlestand, 2001–02, silver, silver-gilt,
powdercoat, collection and courtesy the artist.

Hossein Valamanesh, *Nesting*, 2005, digital print
on watercolour paper, 113 x 134.5 cm, courtesy the
artist and Sherman Galleries, Sydney. Photograph
M. Kluvanek.

In 1991 an extraordinary gift from Joan and Peter Clemenger enabled the National Gallery of Victoria (NGV) to establish the Clemenger Contemporary Art Award, a triennial exhibition and monetary prize of (in 2006) \$40,000, which celebrates the ongoing achievement of some of Australia's most distinguished contemporary artists.

Inaugurated in 1993, the award draws together a group of recognised artists whose work is conceptually and stylistically diverse, 'yet unified in its engagement with some of the prevailing cultural and social issues of contemporary life', according to the NGV. Past recipients of the award are well-known artists Bea Maddock (1993), Richard Larter (1996), John Nixon (1999) and John Mawurndjul (2003).

For the 2006 award, which was curated by the NGV's Kelly Gellatly and Jason Smith, twelve artists have been chosen from around Australia, and the selection reveals a broad range of aesthetic approaches. From New South Wales there are Anne Ferran, Bronwyn Oliver, Jacky Redgate, Imants Tillers and Toni Warburton. Queensland is represented by Judy Watson and Judith Wright, South Australia by Hossein Valamanesh, and Victoria by Robert Baines. Then there is Butcher Cherele from Western Australia, Ivan Namirrk from the Northern Territory and Ken Thaiday from the Torres Strait Islands.

'The Clemenger is an invitational exhibition, with artists invited by the curator,' says Jason Smith. As such, the award has become a major powerbase for



curators, and their choices can be highly influential on an artist's career. Founders Joan and Peter Clemenger take an enthusiastic interest in the range of artists under consideration for the award but, says Smith:

The Clemengers have been clear to emphasise at all times that the choice of artists relies on the expertise and wide-ranging knowledge of the curator. If, for instance, a particular artist is less well known to them, then they appreciate the curator putting forward a sound case detailing the artist's practice and the reasons why the curator wants them in the show – or believes their work deserves a wider audience. As long-time and passionate collectors of contemporary art, the Clemengers enjoy the process of the exhibition's development.

For a relatively small nation, Australia has a plethora of art prizes and awards. Despite this, the Australian art world has a strange tendency to accept only those who are 'hot and young' (such as Ricky Swallow, recipient of the Contemporaria Award in 1999) and those who are considered 'senior citizens' of the arts (such as the elder statesman John Olsen, who won the 2005 Archibald Prize), and to shun those artists who fall 'in between'. Says Smith:

The importance of the award is that it was established to recognise career achievement and the ongoing work of artists who are at that strangely termed stage, 'mid-career'. When the award was established, it was in response to the visual art world's seemingly unquenchable thirst for the 'new' and a perhaps disproportionate focus on the young and emerging at the expense of those artists who may have had a 'moment', were continuing to make work of relevance and innovation, but were on the periphery.

Over the years, a great deal of camaraderie has been established between the artists chosen. 'It has not been my experience that the air is suffused with competition', says Smith. 'Instead, there is a lot of genuine mutual admiration for each other's career.'

Peter Clemenger makes it clear that the award is an investment in a passion shared with his wife, Joan, and says that it was a long time in the making. 'I actually had an idea thirty or forty years ago to do something for young artists', he says, 'but the NGV back then weren't terribly interested'. Despite this, the Clemengers continued to support the gallery and, over the years, says Peter, 'We became part of the NGV family ... and we invested enough to cover twenty years and six exhibitions. It's not a corporate sponsorship at all and I think that's a major plus.'

The Clemengers obviously relish the more human side of the prize. 'I have the artists over for a drink on the night before the opening', says Peter. 'They seem to love meeting each other – they know the work but haven't always met face to face.'

Clemenger Contemporary Art Award 2006, The Ian Potter Centre, National Gallery of Victoria, Melbourne, 24 August – 22 October 2006.

TarraWarra Museum of Art

A private vision made public

Sarah Thomas



TarraWarra Museum of Art, Yarra Valley, Victoria.
Photographs John Gollings.

The TarraWarra Museum of Art, Victoria, is the first significant privately endowed art museum in Australia, the brainchild of Eva Besen and Marc Besen. It consists of a major commissioned building, on four hectares of land in the Yarra Valley, by Melbourne architect Allan Powell; a collection of Australian art from the 1950s onwards; a small professional staff headed by Director Maudie Palmer; and an endowment for acquisitions, exhibitions, operation and maintenance. The result is a significant addition to Australia's visual arts landscape, one that may well inspire other such endeavours in the future.

The Besens have collected contemporary art since the 1950s, and as their collection grew, so too did their desire to share it with the Australian public. They considered donating to public galleries until, as Eva Besen says, 'We came up against words such as "deaccession" and "archival". Our collection has been so lovingly created that we felt we did not want it dispersed. So we started looking at alternatives.'¹ What they found was a number of private art museums abroad, in particular the Fondation Beyeler in Basel, Switzerland, the Barbier-Mueller museums in Geneva, and the Hess Collection in the Napa Valley wine-growing district of California. The latter was of particular interest because, from the beginning, the Besens envisioned a building situated on the edge of their winery in the beautiful Yarra Valley, some fifty kilometres north-east of Melbourne.

What made the dream a reality, however, was the introduction of amendments to the Federal Government's Taxation Incentives for the Arts scheme (now the Cultural Gifts Program) in 1999/2000. The amendments removed the incursion of capital gains tax on donations of contemporary art to public galleries. Even more significantly, taxation benefits from major donations were for the first time able to be apportioned over a five-year period. These amendments were designed to encourage grand gestures in Australian cultural philanthropy, and for Marc and Eva Besen, the timing was perfect.

As lovers of contemporary culture, the Besens embraced the idea of commissioning one of Australia's best architects to design a significant building for the museum. In 1999 they engaged creative arts administrator Maudie Palmer as Director of the museum and, with the support of a board of directors, invited five architects to submit proposals for the new building. The winning submission was by Allan Powell, whose proposal appealed particularly because of its minimal impact on the landscape. Sensitivity to the site was of key concern to Powell, who is fond of quoting poet Emily Dickinson in this context: 'the landscape listens, / Shadows hold their breath'.² The resulting building is embedded in the vineyard's foothills – a low, horizontal structure that echoes the sweep of the surrounding landscape. Constructed from honey-coloured rammed earth and limestone, it has a distinctly sculptural appearance, and is punctuated by a central group of freestanding



concrete columns and a glass administrative tower. Powell has described the experience of the building as:

*like being on an ocean liner in the middle of the sea with the times of day changing, the direction changing and all the patterns on the water ... The whole museum is a small citadel. At one end the café, hearth and community. At the other, through the galleries, a platform suspended in the sky.*³

One of the most pleasing aspects of the building is its capacity to show to best advantage the museum's collection and associated exhibitions. The main gallery is spacious and flexible and has been designed particularly with large paintings in mind. Smaller works are frequently shown in what is perhaps the most beautiful space, an elegantly proportioned passageway running lengthwise, in which narrow window slits provide breathtaking views of the valley outside (while at the same time minimising the harmful effects of direct sunlight on works of art).

Since the original and substantial Besen gift of paintings to the museum in late 2001, TarraWarra's collection has continued to expand and now numbers 160 works. Marc Besen claims that:

*In the early days, the dealers like Rose Skinner, Violet Dulieu, Anne and Tam Purves, Rudy Komon and Georges Mora were our mentors. The major attraction of collecting contemporary art has been getting to know the artists over the years – they've included John Olsen, Fred Williams, Clifton Pugh, Albert Tucker and John Perceval.*⁴

Major paintings by these artists were among those included in the original gift. Maudie Palmer says: 'The museum continues to collect contemporary artists because the Besens have always liked to support living artists. It is also why we have a contemporary program as well as focusing on Australian modernism.'⁵

The Besens follow the contemporary art scene closely and their recent purchases include paintings by Philip Wolfhagen, Brent Harris, Robert Jacks, James Morrison, Aida Tomescu and Rosslynd Piggott. In addition, the couple continue to donate works to the collection, and recent gifts include paintings by Tim Maguire, Andrew Brown, Bryan Westwood, Ken Whisson, Roger Kemp, Janet Dawson, Jenny Watson and Sally Smart, to name a few. The museum has also attracted gifts from artists and others: in 2003, John Olsen donated his *Country life Rydal*, 1999, to coincide with the opening of the new building, and last year Fred Williams's *Forest pond*, 1959–60, was given by the artist's widow, Lyn Williams.

Since it opened, TarraWarra has housed a lively and stimulating temporary exhibition program which frequently draws upon, but is not limited to, works from the permanent collection. Currently showing is the inaugural TarraWarra Museum of Art Biennial, 'Parallel Lives: Australian Painting Today', curated by Victoria Lynn. The first of what Palmer hopes will become a signature event at the museum, 'Parallel Lives' incorporates the work of seventeen artists from around the country, including Kate Beynon, Jon Cattapan, Natalya Hughes, Raafat Ishak, Joanna Lamb and Paul Uhlman. According to Lynn, these artists 'work in parallel with the world around them, finding a balance between the internal logic of the painting itself, and the world it seeks to address'.⁶ Together with the Adelaide Biennial of Australian Art at the Art Gallery of South Australia, Adelaide, the TarraWarra Biennial promises to become an important regular event on Australia's contemporary art calendar.

To date, some twenty exhibitions have been staged at TarraWarra, including



major survey shows by painters John Young, John Olsen and jeweller Robert Baines, and smaller projects by artists such as Robert Owen, Robert Jacks, Colin Duncan and the late Paul Partos. A major exhibition of the enigmatic Melbourne sculptor and printmaker George Baldessin is scheduled for 2008 (to mark the thirtieth anniversary of the artist's untimely death), and projects by John Nixon, Charles Anderson and Guy Stuart are planned. Smaller themed shows have been mounted around contemporary issues such as abstraction ('6 Years Abstracted: 1967–1972'), urbanism ('urban/exurban'), contemporary Melbourne architecture ('Melbourne Masters Architecture') and colour ('Warm').

The museum has also staged substantial group exhibitions which take individual works from, or artists in, the collection as a starting point. Most recently Palmer invited five established artists (Rick Amor, Melinda Harper, William Kelly, Jan Senbergs and Jenny Watson) to choose one of their own works from the collection as a basis from which to explore their influences. The brief was deliberately broad, giving artists the kind of curatorial freedom they are rarely permitted (Watson, for example, included an array of horse paraphernalia in her investigation into the painting *Spring*, 1989). An earlier exhibition, 'Echo', matched paintings from the collection with an eclectic array of decorative art objects, producing a series of imaginative juxtapositions which were often surprising, sometimes whimsical or even disturbing. This breadth of curatorial imagination is one of the museum's strengths, and enhances rather than detracts from the seriousness of its program.

Periodically the museum is able to contextualise the work of contemporary Australian artists by hosting visiting international artists. In April 2005, New York artist Rebecca Smith created a site-specific drawing from tape, which she applied directly to the walls. Later in 2006 the museum will show its second international visitor, Swiss artist Silvia Bächli, whose drawings combine personal imagery of figurative motifs, fragments of architecture, parts of bodies and plants, as well as banal everyday objects. Bächli will visit the museum to install the show and, like Smith, will also create works specific to the site.

With its combination of outstanding art, architecture and sweeping valley views, the TarraWarra Museum of Art is an important cultural destination. It stands as a fine testament to the Besens' vision and generosity.

1 Eva Besen in conversation with the author, 26 March 2006.

2 Emily Dickinson, 1924. Allan Powell cited by Andrew Mackenzie in 'Between the lines: TarraWarra', *Architectural Review Australia*, no. 87, 2004, pp. 52–62.

3 Allan Powell cited in Megan Backhouse, 'The complex journey', *Age*, 25 August 2004, p. 5.

4 Marc Besen in conversation with the author, 26 March 2006.

5 Maudie Palmer, personal communication with the author, 24 March 2006.

6 Victoria Lynn, curatorial statement for 'Parallel Lives: Australian Painting Today', TarraWarra Museum of Art, March 2006.

Parallel Lives: Australian Painting Today, TarraWarra Museum of Art Biennial, TarraWarra Museum of Art, Yarra Valley, 4 August – 12 November 2006; **Silvia Bächli: Drawings**, TarraWarra Museum of Art, 26 November 2006 – 25 March 2007.

Barbara Kruger, *Untitled (I shop therefore I am)*, 1987, photographic silkscreen and vinyl, 282 x 287 cm, courtesy Mary Boone Gallery, New York.

Jeff Koons, *Bourgeois bust, Jeff and Ilona*, 1991, marble, 113 x 71 x 53.3 cm, courtesy Palazzo Grassi, Venice. © The artist.

I shop therefore I am

The opening exhibition of the
Palazzo Grassi, Venice

Rachel Spence

'I shop therefore I am'. The white-on-red printed sign held between monochrome fingers blurs out its message from Barbara Kruger's 1990 silk-screen photograph, which takes up one wall of an otherwise empty room in Venice's Palazzo Grassi.

To say that market forces dictate the contemporary art scene is now a cliché. Nevertheless, the acquisition of Palazzo Grassi, a neoclassical palace on the Grand Canal, by luxury goods magnate François Pinault (for his private art collection, arguably the most impressive in the world) gives one pause for thought.

What does it mean that a man who owns Christie's auction house, the PPR luxury goods empire (which includes Gucci), the supermarket chain FNAC, the Château Latour vineyard, the Theatre Marigny and a French first-division football team can transform Kruger's message – intended as a serious critique of the way in which consumerism distorts the female spirit – into an ironic in-joke?

The uneasy rapport between artistic integrity and corporate purchasing power is just one of various tensions that make compelling the first exhibition at the Palazzo Grassi, 'Where are we Going?'. Borrowing its name from Damian Hirst's 2000–04 glass case of animal skeletons (also on view at the palazzo and in turn inspired by a Gauguin title), the exhibition features 200 postwar artworks by forty-nine artists and represents 10 per cent of the Pinault collection.

The first dichotomy is that between setting and subject. With its grandiose interiors, ornate ceilings and colonnaded interior courtyard, the palazzo is not a natural showcase for contemporary art. Japanese architect Tadao Ando has solved this tension by masking much of the original detail, creating a series of intimate, white-walled spaces lit by aluminium strips. When a room's décor is too spectacular to hide – opulent, frescoed ceilings and windows looking onto the Grand Canal – it becomes a backdrop for artworks which themselves tend to the baroque or kitsch, such as those of Jeff Koons, David Hammons and Damien Hirst.

Located in the courtyard, the opening section, 'Specific Subjects/A Prologue', lays out the potpourri of styles to come. Dominating the scene is Koons's *Hanging heart*, 1994–2006. A triumph of vast, mirrored kitsch, it is an archetypal Valentine for the commercial age. (It was inspired by a plastic heart hanging in a shop window.) From here, it's a conceptual leap to Carl Andre's minimalist floor sculpture, *37th piece of work*, 1969–81. This austere interrogation of sculptural form – a grid of



Damien Hirst, *Where are we going? Where do we come from? Is there a reason?*, 2000–04, glass and stainless-steel cabinet with animal skeletons, 204 x 365 x 365 cm, courtesy Palazzo Grassi, Venice.



interchangeable, industrial metallic squares – lies at the foot of the grand stone sweep of stairs. Suspended above is a radically different approach to materiality: Urs Fischer's pop-style *Vintage violence*, 2004–05, a cascade of flame-coloured raindrops (its fire–water dichotomy is ingenious). At the head of the stairs presides Piotr Ukiński's *Untitled (Monsieur François Pinault)*, 2003, a thermographic, technicolour body image of Pinault's skull and humerus bones, arranged into a skull and crossbones.

Portraits of collectors are telling: one has only to think of the respectful realism accorded to Baron Thyssen-Bornemisza and his wife at the entrance to their collection in Madrid. Ukiński is known for his post-pop iconoclastic portraits – his 2004 portrait *Pope John-Paul II (Karol Wojtyła)*, sometimes known as the *Papa mulatto*, was created out of the images of Brazilian soldiers. By showing the Ukiński portrait in Palazzo Grassi, the French collector pre-empted accusations that a pirate lurks beneath the patron. He's keen to let us know that he doesn't take himself too seriously.

What follows is a journey through the world of a collector who, in his foreword to the catalogue, claims that: 'Living with artworks has led me to question myself more, to avoid being a prisoner of my convictions, to break with the comfort of habit.'

No work fulfils this brief more effectively than Maurizio Cattelan's *Him*, 2001. A waxwork of Hitler kneeling, childlike and vulnerable, in prayer, it shocks us into confronting the ambiguities inherent in power, evil and redemption. Just as importantly, as the opening exhibit in the show proper, it locates the Holocaust as the spectre shadowing European and American postwar art.

'Where are we Going?' is strong on sociopolitically aware art. In the 'Figuring Modern Life' section is Jeff Wall's *Dead troops talk*, 1992. A transparency on a lightbox, this luminous fantasy shows the mutilated corpses of Red Army soldiers returned to life in a Goyaesque battlefield scene. The catalogue suggests it shows the holy vision of the *mujahedin* fighter, depicted to one side of the scene, who is searching serenely through his canvas bag and does not seem to be dead at all.

In the following section, 'Material as Metaphor', the arte povera movement features prominently. Committed to creating art out of recycled, everyday materials, the left-wing movement was in part a critical response to the consumerist celebration of American pop art. One cannot avoid the irony, however, of the arte povera works appearing courtesy of a retail tycoon.

Here, in *Nesso*, 1977, Giulio Paolini takes a provocative look at classicism with a plaster cast of a centaur featuring a rolled-up technical drawing instead of a human head and a length of red cloth trailing from its neck. The red flag also makes an appearance in *Bandiera rossa*, 1966, by Michelangelo Pistoletto. The flag floats, Pied Piper-like, beyond two party apparatchiks and, as it is painted on a mirrored canvas, we as spectators are ineluctably drawn into the parade.

Also literally compelling us to enter his struggle is Felix Gonzalez-Torres. This artist had a profound belief that art cannot be separated from the sociopolitical culture in which it was produced. His *Untitled (blood)*, 1992, is a scarlet waterfall of plastic beads redolent of those found in the doorways of the artist's native Cuba. A metaphor for HIV, which killed both Gonzalez-Torres and his lover Ross Laycock, it forces spectators to entangle themselves in the virus – so often represented as 'other' – in order to reach the next room.

Other blistering social critiques come from post-pop, *objet trouvé* artist Cady Noland, and David Hammons, the Afro-American hit-and-run specialist here represented by baroque deconstructions of American racial ideology. There are vicious pen-and-ink comic book parodies of the American Dream from Raymond Pettibon, while Cindy Sherman's photographs of sexualised mannequins not only bend our notions of gender further than we might want them to go, but are styled to hark back provocatively to the waxwork museums of the baroque era.

To find these urgently communicative artworks sharing space with artists such as Agnes Martin – who described her works as 'representations of silence' – comes as a surprise. Yet the richest section in the show is that dedicated to American minimalism. Entitled 'Styles of Negation', it opens with three canvases by Mark Rothko; potent colour fields, troubled by stains and shadows, they typify the great abstract expressionist's belief that art should be 'tragic and timeless', and are natural forebears to the restrained, reflective power of the works that follow.

From Martin come exquisite illustrations of her preoccupation with mapping the geometry of the infinite; there are superb examples of Robert Ryman's white-on-white meditations, and an awesomely strong collection of works by Donald Judd, including one of his famous 'Stacks' – stainless-steel and yellow Plexiglass boxes, described in the catalogue as a Juddian Ur-form (or archetype), although the critic adds that such a description would be anathema to Judd, who repudiated anything smacking of the symbolic.

Having dwelt among contemplative works which quietly drive at some transcendent form or truth, it is hard to credit that the undisputed star of the Palazzo Grassi show is Jeff Koons; apart from the *Hanging heart*, his *Balloon dog*, 1994–2000, has been placed outside the entrance of the palace to catch the eye of everyone who passes by on the Grand Canal.

The room devoted to Koons's works comes as part of the show's final section, 'This is Today', which acts as a homage to post-pop artists including Hirst, Sherman, Noland, Hammons, Keith Haring and Takashi Murakami. Reacting against the restrained methodologies of minimalism and conceptualism, these artists work with mass-cultural imagery first embraced by the pop artists of the 1960s, yet most do so with an ironic, deconstructive eye.

Koons, though, has stated that his art is irony free. The works here include *Vacuum cleaner*, 1980, his famous pair of vacuum cleaners encased in Plexiglass; *Bourgeois bust*, 1991, a marble bust of an idealised Koons (think Kirk Douglas in *Ben Hur*), embracing Ilona Staller, his porn-star-turned-politician ex-wife, whose naked breasts are strung with necklaces; and *Elephants*, 2001, a hyper-realist oil painting of fragmented elephants, cascading blond hair and crystal tiaras.

But the most powerful effect is that of *Moon (light blue)*, 1995–2000, a stainless-steel dome with scalloped edges that takes up one wall. The mirrored blue depths swallow everything in the room – not just the works by Koons but also the frescoed ceiling. The overall sensation feels like a metaphor for the 'celebratory embrace of consumer culture' referred to in the curator's note on Koons.

Some critics have argued that the clash of aesthetics in this show is the natural outcome of a collection put together for profit rather than passion. Certainly Pinault, as one might expect, has an eye for what sells. Hirst is currently the highest-selling artist in the world, with Koons not far behind. A week after the Palazzo Grassi opening, a Christie's sale in New York saw world records achieved for several of the artists in 'Where are we Going?', including Hirst, Mike Kelley, Piero Manzoni, Lucio Fontana and Brice Marden.

The curator of 'Where are we Going?', Alison Gingeras, has, however, unqualified respect for her patron's artistic sensibility. 'I think of the collection not as a unified narrative but as separate chapters. What impressed me was that each interest was investigated to an incredible depth and precision.'

Neatly resolving the dichotomy between minimalism and post-pop, she says: 'Both aesthetic sensibilities share an idea that art challenges your perceptions of the world.' Certainly the variety of items on Monsieur Pinault's shopping list suggests he is a complicated man.

'Where are we Going?: Selections from the François Pinault Collection', Palazzo Grassi, Venice, 30 April – 1 October 2006.

Day for Night

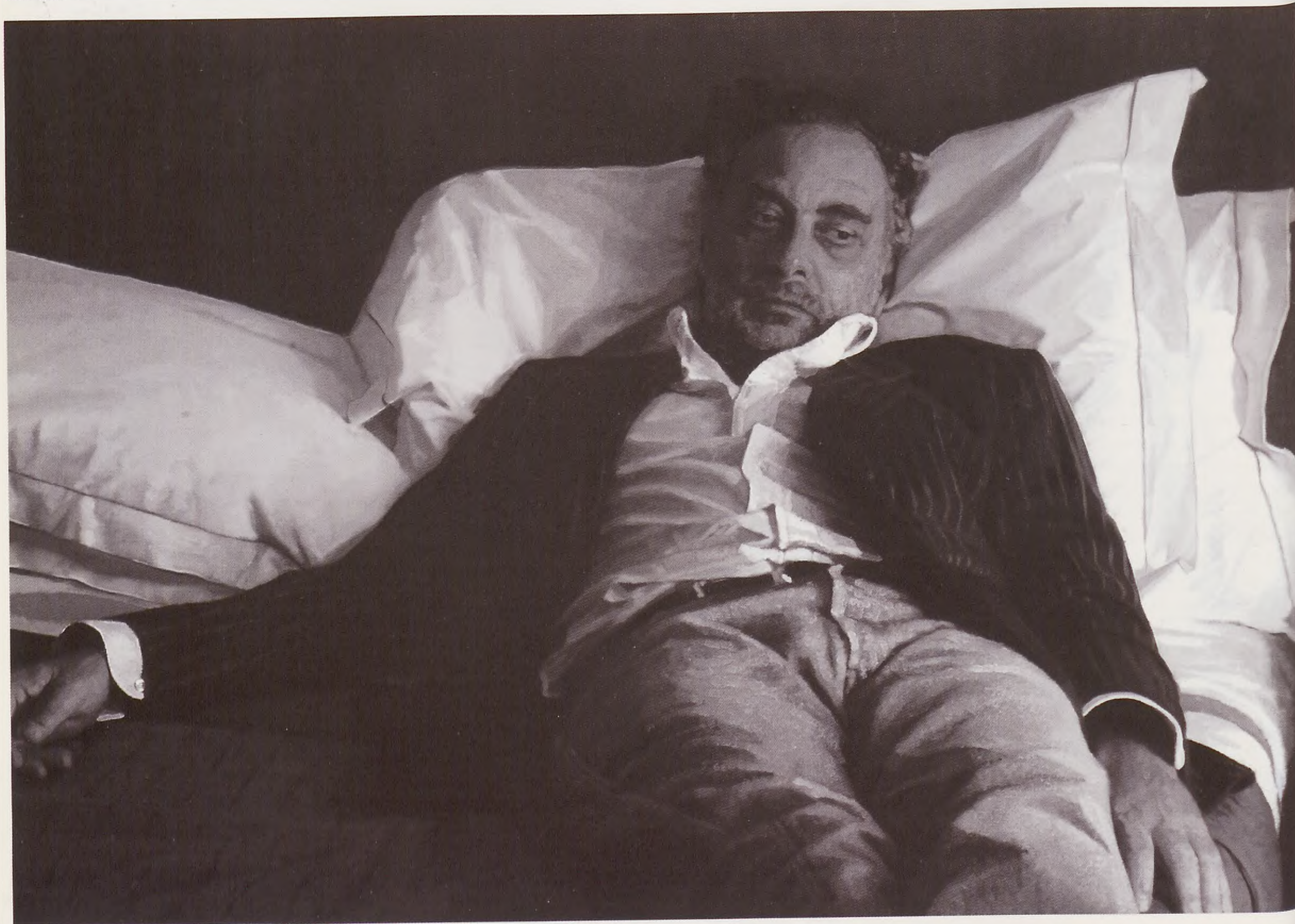
The 2006 Whitney Biennial

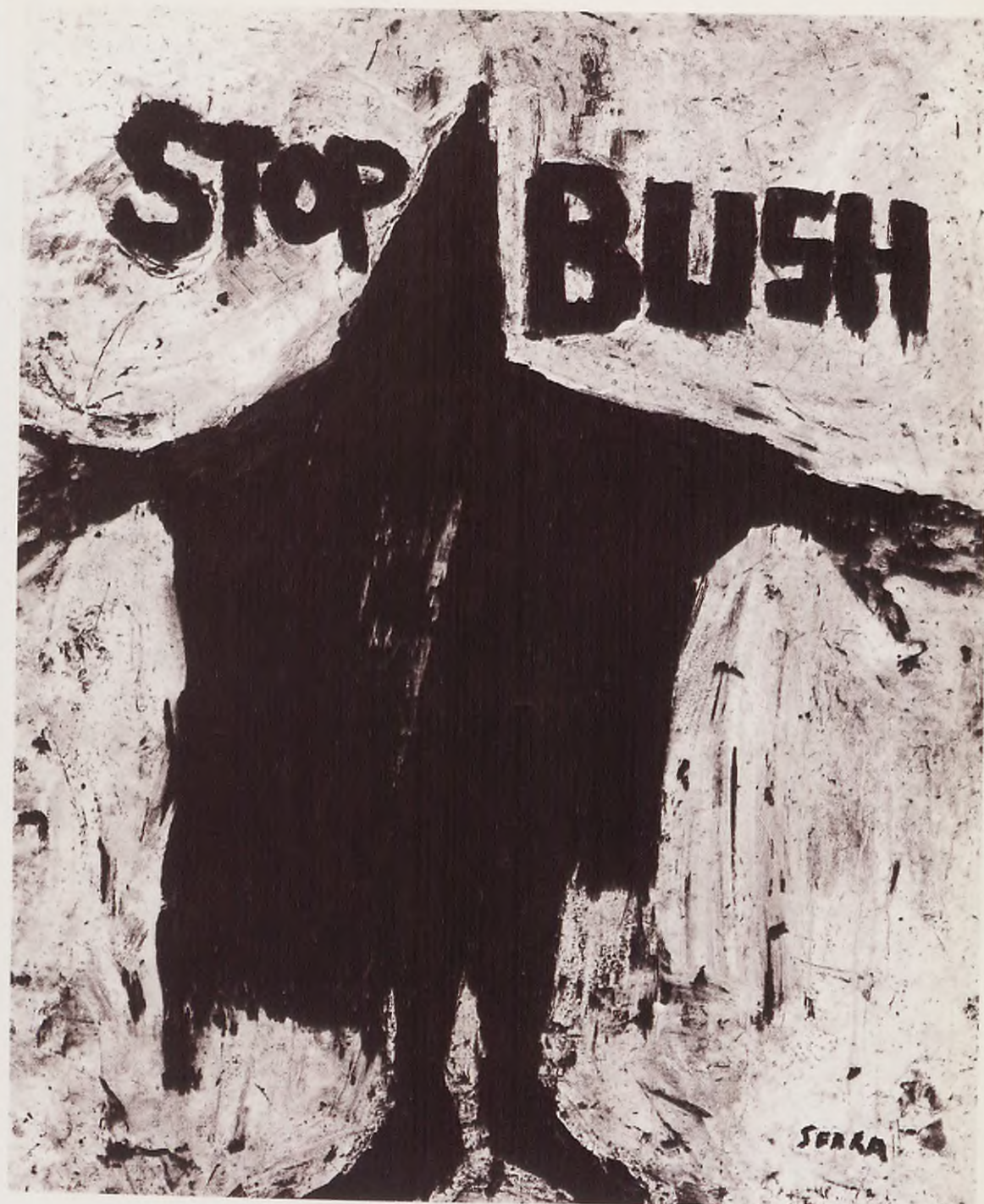
Charlotte Day

Rudolf Stingel, *Untitled (after Sam)*, 2005,
oil on canvas, 335.3 x 457.2 cm, private collection,
courtesy the Whitney Museum of American Art,
New York.

opposite, left
Angela Strassheim, *Untitled (father and son)*,
2004, from the series 'Left Behind', digital
chromogenic colour print, 76.2 x 101.6 cm,
collection the artist, courtesy Marvelli Gallery,
New York and the Whitney Museum of American
Art, New York.

opposite, right
Richard Serra, *Stop Bush*, 2004, lithocrayon on
mylar, 150.5 x 121.9 cm, collection the artist,
courtesy the Whitney Museum of American Art,
New York. © ARS, New York.





The original French title of the 1973 film by François Truffaut, *La Nuit Américaine*, refers to the cinematic technique of shooting night scenes during the day. It is a metaphor for the current state of American culture, which 2006 Whitney Biennial curator Chrissie Iles describes as being in a pre-Enlightenment moment, preoccupied with the irrational, obfuscated, erotic and violent.

An evocative introduction to the 2006 biennial were the huge, irregular holes cut into the museum's walls (part of an untitled work by Urs Fischer) and a Rudolf Stingel painting, *Untitled (after Sam)*, 2005, depicting a man slumped on a bed and looking pensively out of the frame. All the artwork in the biennial oscillated between such action and recalcitrance, belief and despondency, loud opinion and quiet reflection, resilience and fragility. Iles and co-curator Philippe Vergne focused on the activity of making art within the current socio-political environment – an unpopular war, the unsettled state of international geopolitics and wide-ranging ecological issues. The challenge for many of the artists was to achieve political agency and effective protest. For others, the response was more personal and introspective, formal or structural. Also evident was a desire to reassess history and revisit historical models in an attempt to better comprehend the present.

The 73rd Whitney Biennial was not a survey of 'new' artists, and the selection was remarkably heterogeneous, as was emphasised by the inclusion of senior artists (the work of Steven Parrino is impressive), a large number of film makers and musicians such as Kenneth Anger and Miles Davis, underground and

outsider artists such as Daniel Johnston, and works that were from, or that recall, earlier art periods. The biennial extended the precedent of recent years by including a high proportion of artists who live or work in the United States but who are not necessarily American citizens. Presenting over 105 artists, not including those exhibited in the Wrong Gallery, New York, or featured in the extensive film and video program, the biennial was crowded and at times jarring as a viewing experience. Film, video and sculptural installations were prominent, while paintings and drawings were often relegated to walls between the larger installations, and marginalised as a consequence.

The ability of light to illuminate and, at the same time, disguise the image was addressed by many works, although at times rather too literally. Notable exceptions included the photographs of Florian Maier-Aichen, in which scenic landscapes were merged with implausible natural elements, skies or weather patterns to create a vision that was surreal and apocalyptic. In Rodney Graham's film installation, *Torqued chandelier release*, 2005, a crystal chandelier, suspended from a twisted cable, unwound and spun in the darkness. The film was shot and projected at forty-eight frames per second, double the usual speed, which enhanced the fidelity and also demonstrated the precarious nature of capturing motion on film.

Identity and authorship were shown to be in flux with the inclusion of a number of collectives, collaborations and fictional and anonymous artists. One of the most prominent collaborations was that of Dan Graham, Tony Oursler, Rodney Graham, Laurent P. Berger, Bruce Odland and the Williamsburg band, Japanther.



Jordan Wolfson, Charlie Chaplin's final speech from the film *The Great Dictator* [the title of the work is the entire speech itself], 2005, film still, 16 mm silent film, black and white, 2 min 37 sec duration, courtesy Perry Rubenstein, New York, and the Whitney Museum of American Art, New York.

The work, *DTAOT: Combine (don't trust anyone over thirty, all over again)*, 2005, included a video featuring sophisticated puppetry spliced with more amateur antics. It was a parody of video clips and social dissent that was in part compelling but also annoyingly self-conscious. Similarly, Anthony Burdin's high-volume installation – including an old wooden shack and mattress, drawings, and his signature rough-and-ready videos – was full of clichés, but nonetheless effecting. Sturtevant's fabrications of Marcel Duchamp's ready-mades, including *Duchamp 1200 coal bags*, 1973/1992, were 'repetitions' and 'interpretations' according to the artist, rather than copies of the originals. Perhaps more aptly described as tributes, the 1200 coal bags suspended from the gallery ceiling evoked a symbolic as well as physical weightiness.

Impressive and consciously political film and video screenings ran concurrently with the biennial, including Deep Dish Television Network's independent documentaries on the war in Iraq. The Center for Land Use Interpretation's work, however, was not done justice on a small touch-screen monitor. And Mark di Suvero and Rirkrit Tiravanija's *Peace tower*, 2006 – a recreation of *The artists' tower for peace* which was first constructed in Los Angeles in 1966 as a protest against the Vietnam War – looked more like a memorial than a striking symbol of solidarity and hope. The tower would have benefited greatly from being placed more prominently, at street level, which would have provided the opportunity for the work to engage spatially with the city of New York. More successful an example of the influence the right image can have at the right time is Richard Serra's original drawing for the poster *Stop Bush*, 2004.

Works of a dark, menacing and bleak nature were juxtaposed with the ostensibly lighter subjects of desire, glamorous excess and celebrity culture. Francesco Vezzoli's *Trailer for a remake of Gore Vidal's 'Caligula'*, 2005, which premiered at the Venice Biennale last year, was overrated. Adam McEwen's advance obituaries for celebrities such as Nicole Kidman, Bill Clinton and Rod Stewart, although perhaps of limited scope, exemplified our fascination with the



Cameron Jamie, *Kranky Klaus*, 2002–03, video still, 26 min duration, soundtrack by the Melvins, commissioned and produced by Artangel, London, courtesy the Whitney Museum of American Art, New York.

famous and could be appreciated as contemporary *vanitas*. The honesty and intimacy of Dorothy Iannone's diaristic paintings from the 1970s, which illustrated the early days of her relationship with the artist Dieter Roth, were some of the most memorable works in the biennial.

On the darker side, Cameron Jamie's film *Kranky Klaus*, 2002–03, documented a Christmas ritual in rural Austria in which men dressed as scary beasts, wearing heavy and noisy bells, head out to local villages to reward those who've been good and punish those who've been bad. Set to a soundtrack by the Melvins, the 26-minute video was relentless in its aggression and nastiness. Angela Strassheim's photographic portraits, including one of a father and son, and another of her dead grandmother, had a psychologically disturbing and claustrophobic quality about them.

Many of the stronger works in the biennial drew on the legacy of early performance art and experimental film in significant ways. T. Kelly Mason and Diana Thater's film *JUMP*, 2004, presented a group of teenagers skipping, trying to keep pace with a live band which played, in turns, four stylistically different versions of Bob Dylan's 'Subterranean Homesick Blues'. The film was shot from 360 degrees, and the disjointed, fragmenting and experiential quality was engrossing. In another film, by Jordan Wolfson, 2005, a man in a tuxedo performed in sign language the final speech in Charlie Chaplin's 1940 Nazi satire, *The Great Dictator*. No longer a rousing spoken performance, the utopian plea for humankind became instead a more sober and quietly experienced lament. The understated pathos of both these films was also evident in Mathias Poledna's *Version*, 2004.

The 2006 Whitney Biennial was an active site of questioning and critical endeavour. There was little beauty or humour, but it was the right biennial for the time.

Day for Night: the 2006 Whitney Biennial, Whitney Museum of American Art, New York, 2 March – 28 May 2006.

STIEG PERSSON

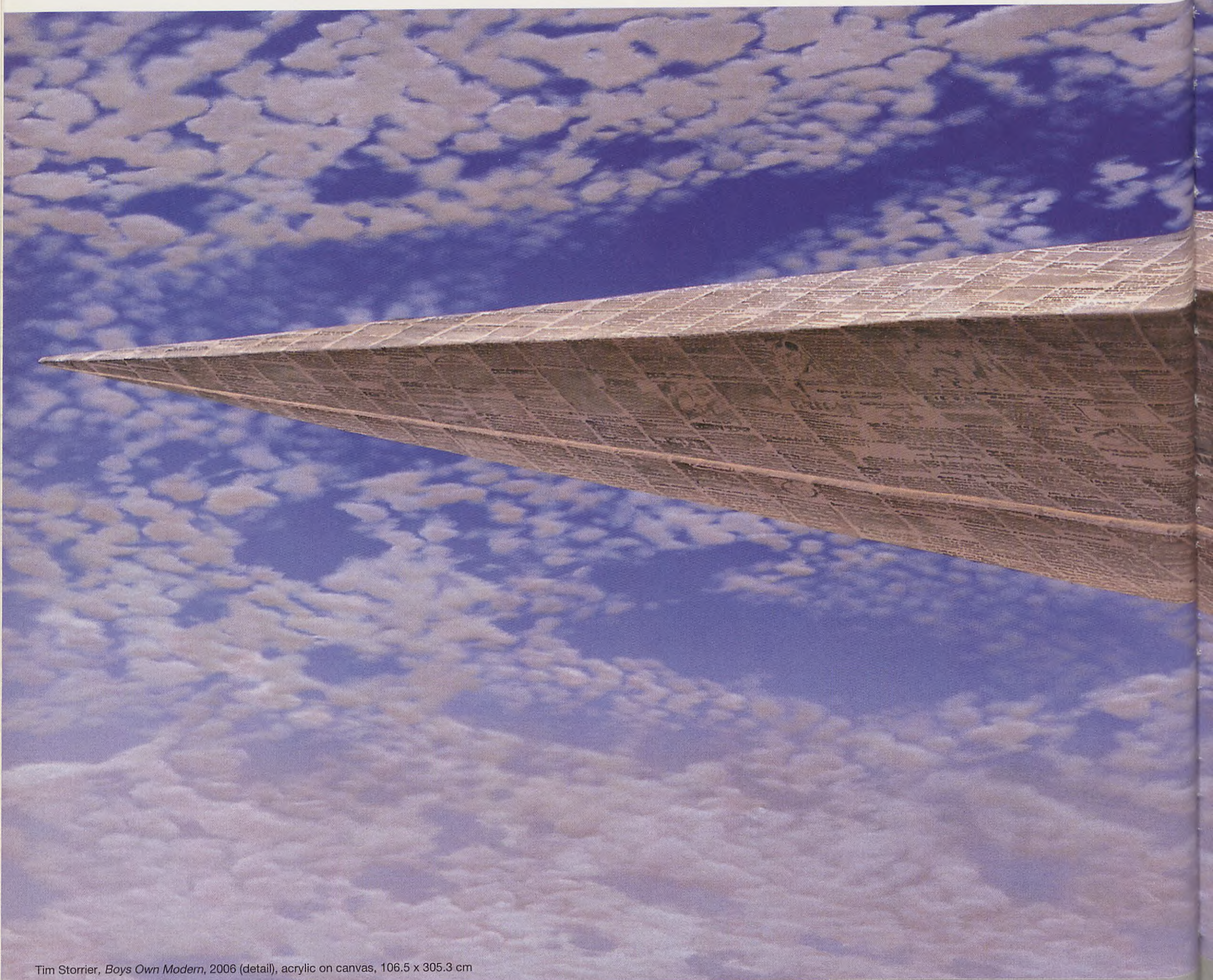


HISTORY PAINTING
November 2006

185 Flinders Lane Melbourne 3000
+613 9654 6131
mail@annaschwartzgallery.com
www.annaschwartzgallery.com

ANNA SCHWARTZ GALLERY

www.storrier.com

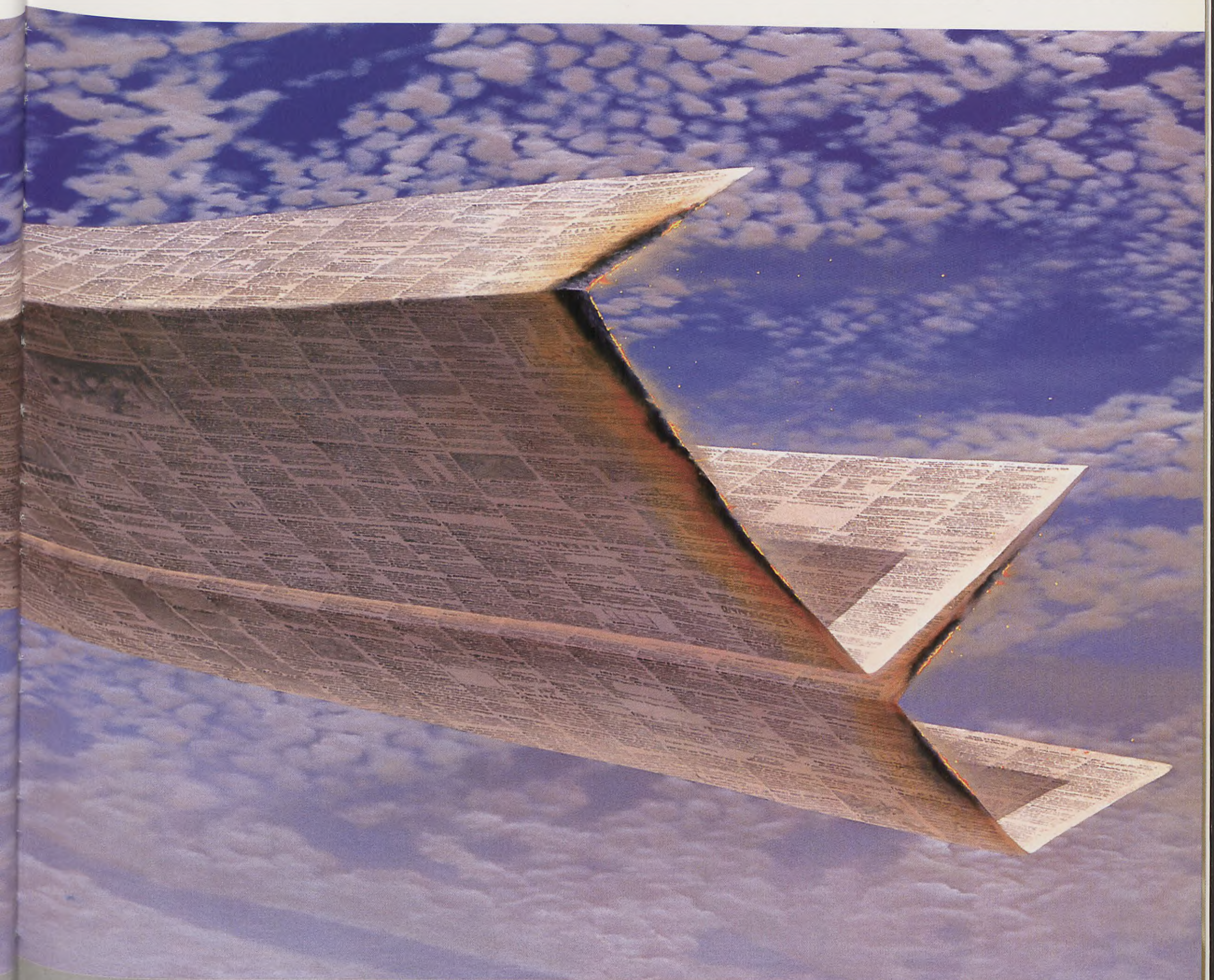


Tim Storrier, *Boys Own Modern*, 2006 (detail), acrylic on canvas, 106.5 x 305.3 cm

STORRIER

BOYS OWN 2006

21 SEPTEMBER – 14 OCTOBER



SHERMAN GALLERIES

CELEBRATING TWENTY YEARS 1986–2006

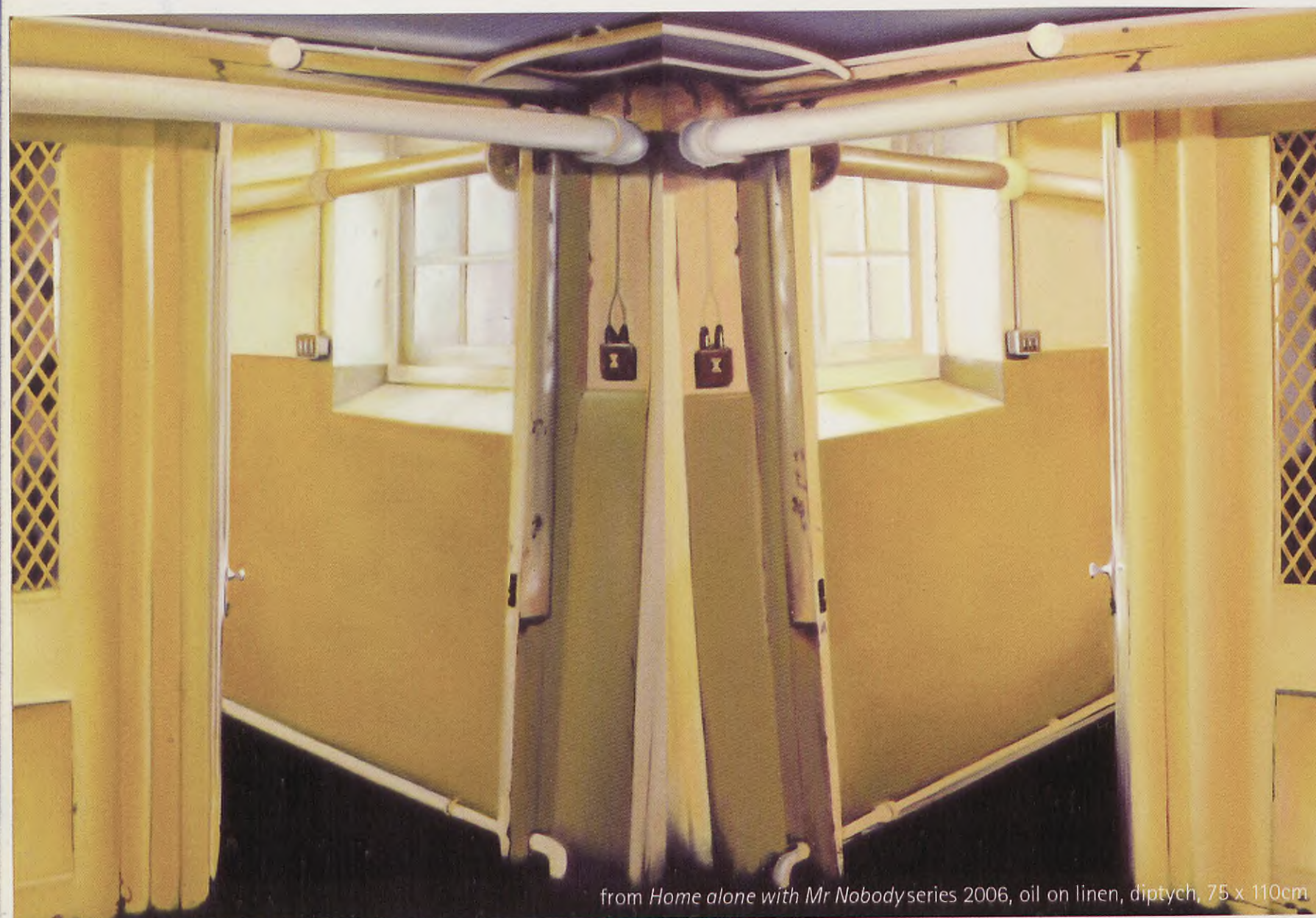
20



DEBORAH PAAUWE

September 2006

Falling Awake (detail) 2006, Type C photograph, 120 x 120cm

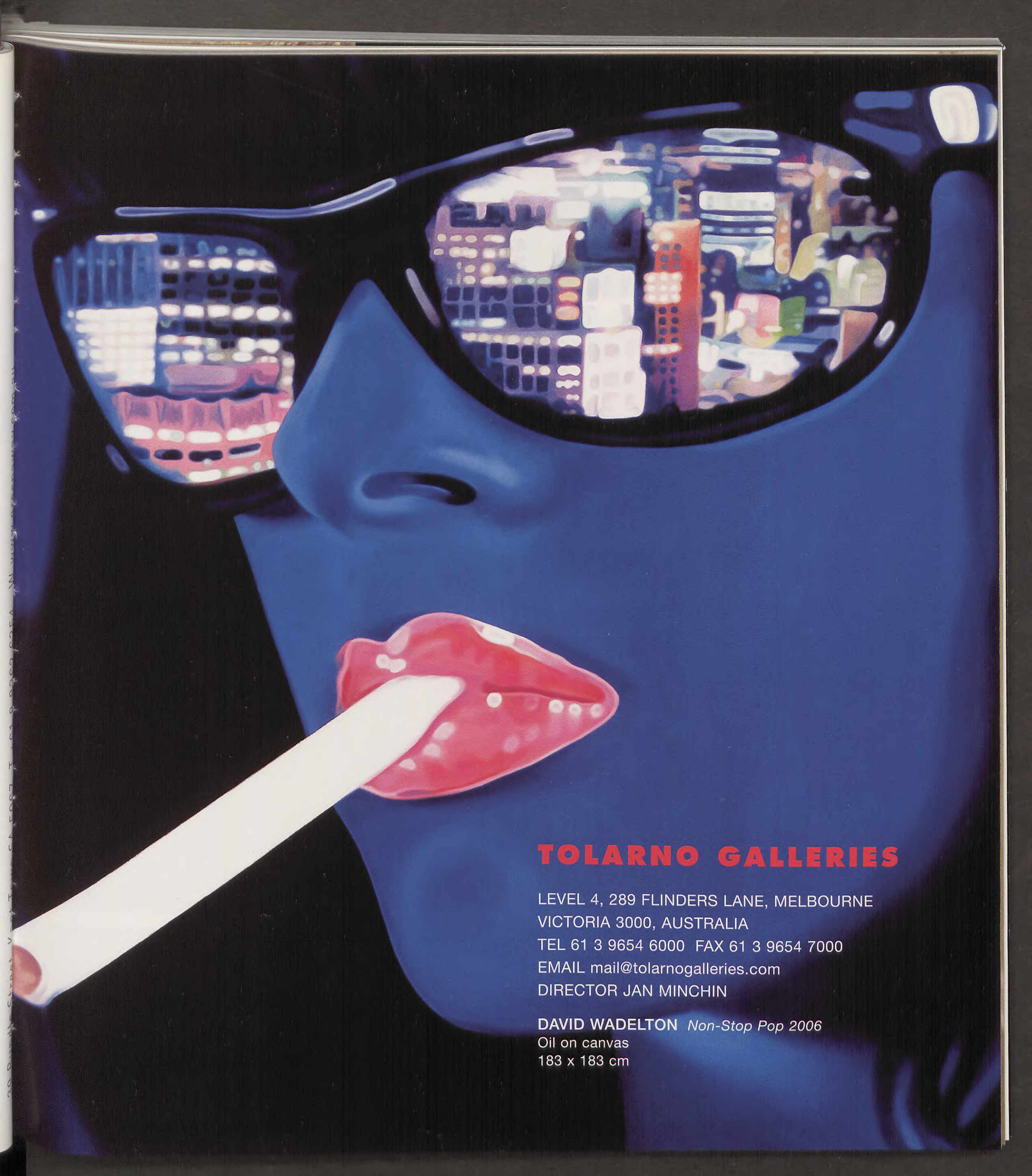


SIMONE KENNEDY

from *Home alone with Mr Nobody* series 2006, oil on linen, diptych, 75 x 110cm



GREENAWAY ART GALLERY



TOLARNO GALLERIES

LEVEL 4, 289 FLINDERS LANE, MELBOURNE
VICTORIA 3000, AUSTRALIA

TEL 61 3 9654 6000 FAX 61 3 9654 7000

EMAIL mail@tolarnogalleries.com

DIRECTOR JAN MINCHIN

DAVID WADELTON *Non-Stop Pop* 2006

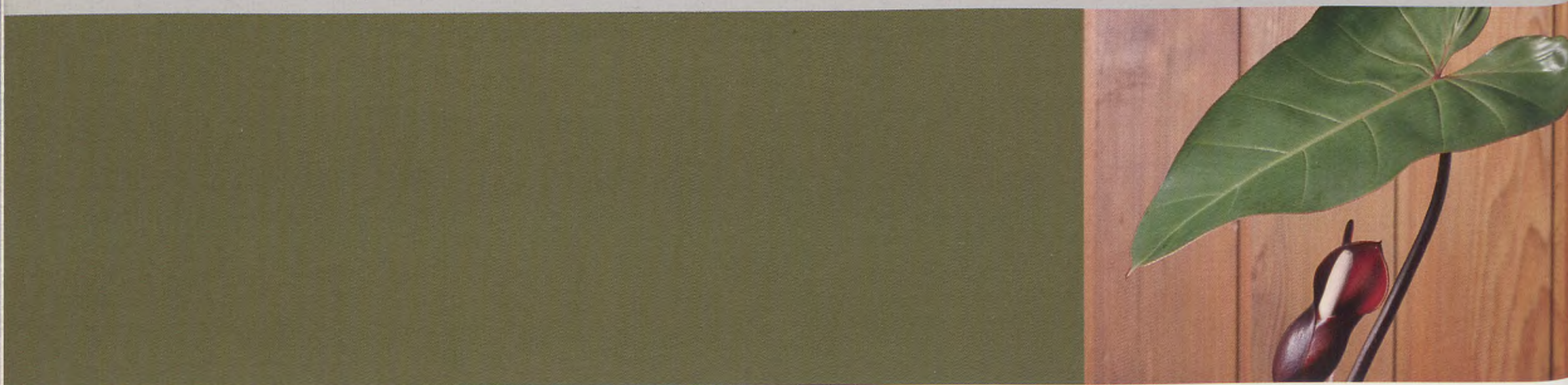
Oil on canvas

183 x 183 cm



maria fernanda cardoso

october



GRANTPIRRIE

86 George Street Redfern
NSW 2016 Australia

T: 61 2 9699 9033
E: info@grantpirrie.com

www.grantpirrie.com

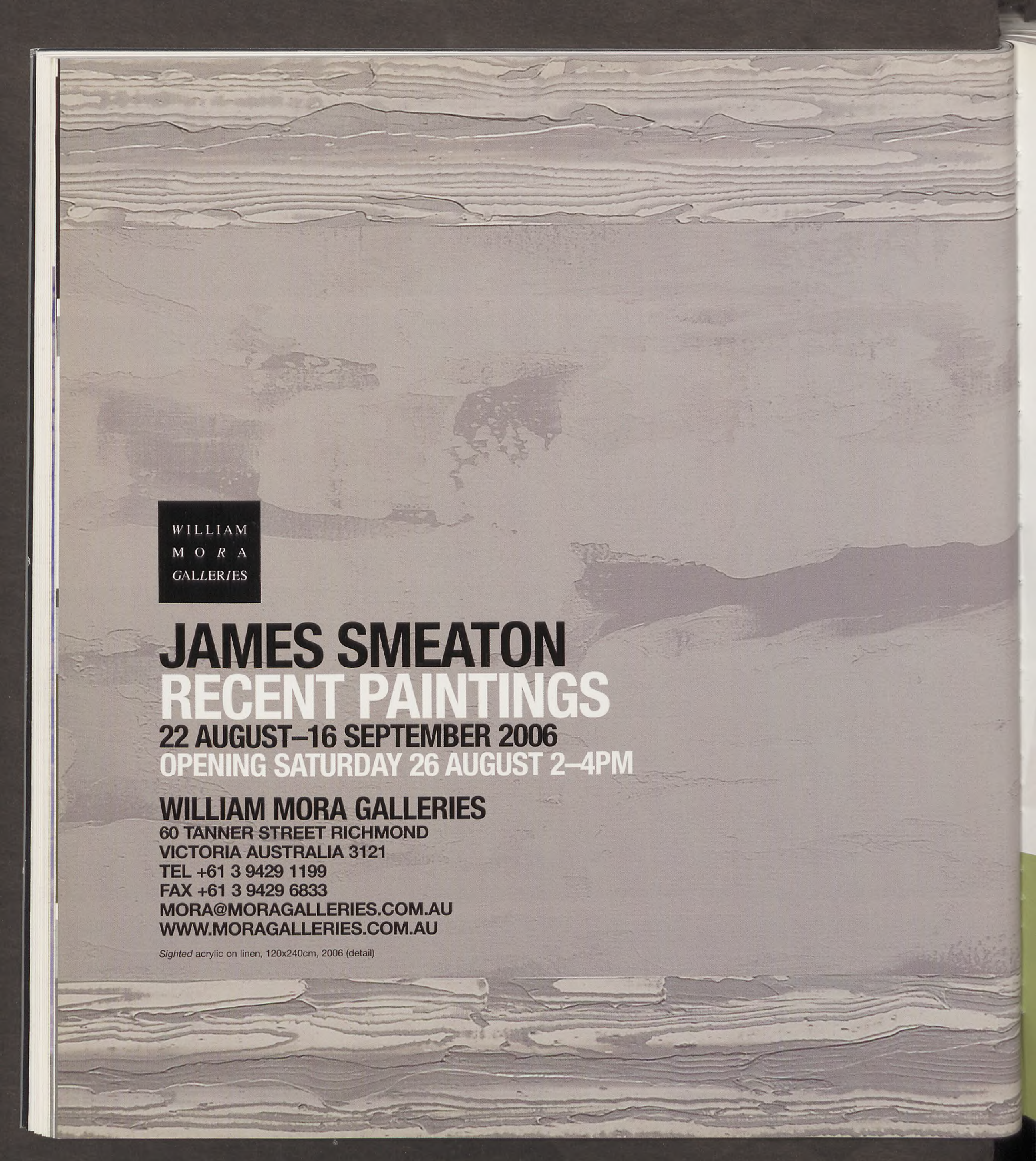
judith wright

september



alex kershaw

november



WILLIAM
M O R A
GALLERIES

JAMES SMEATON
RECENT PAINTINGS

22 AUGUST–16 SEPTEMBER 2006

OPENING SATURDAY 26 AUGUST 2–4PM

WILLIAM MORA GALLERIES

60 TANNER STREET RICHMOND

VICTORIA AUSTRALIA 3121

TEL +61 3 9429 1199

FAX +61 3 9429 6833

MORA@MORAGALLERIES.COM.AU

WWW.MORAGALLERIES.COM.AU

Sighted acrylic on linen, 120x240cm, 2006 (detail)

The Seeping Out (from the Greenhouse series), 2005, Duraclear photograph on acrylic, oil glazes, 160 x 230 x 10cm



JANET LAURENCE

21 NOVEMBER TO 16 DECEMBER 2006

ARC
one gallery

45 FLINDERS LANE MELBOURNE VICTORIA 3000 AUSTRALIA T: 613 9650 0589 F: 613 9650 0591
E: mail@arc1gallery.com W: www.arc1gallery.com

ANNANDALE GALLERIES



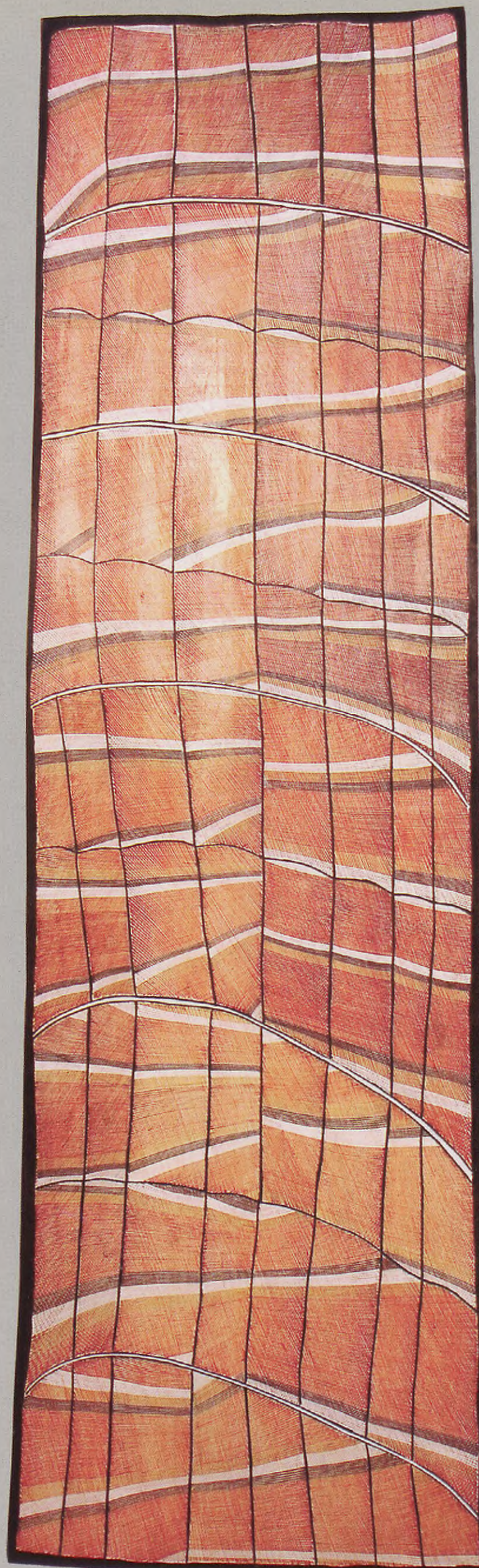
Samuel Namundja 'Gungura - Wild Dreaming' 2006

23 August - 23 September
GUY WARREN - new paintings
REGINALD WESTON - paintings 1955-67

27 September - 4 November
In association with Annely Juda London
ALAN CHARLTON - painting installation
ROGER ACKLING - new work

8 November - 9 December 2006
JOHN MAWURNDJUL
SAMUEL NAMUNDJA
barks & ceremonial poles

110 Trafalgar Street Annandale NSW 2038 Sydney AUSTRALIA
T 61-2 9552 1699 annangal@ozemail.com.au
www.annandalegalleries.com.au



John Mawurndjul 'Mardayin Ceremony' 2006

A black and white photograph of artist Rick Amor working on a large, abstract sculpture. He is a bald man with glasses, wearing a dark sweater, and is seen from the side, reaching up to adjust a piece of the sculpture. The sculpture is made of a light-colored, textured material, possibly plaster or clay, and is mounted on a complex wooden framework. The background shows more of the workshop structure, including wooden beams and other parts of the sculpture.

RICK AMOR

29 August
– 30 September 2006

NIAGARA
GALLERIES

245 Punt Road Richmond Victoria 3121 Australia
Tel: +61 3 9429 3666 Fax: +61 3 9428 3571
mail@niagara-galleries.com.au
www.niagara-galleries.com.au
Hours: Tue 11.00–8.00pm Wed–Sat 11.00–6.00pm

ACGN

Through the city 2005 oil on canvas 130x116cm (detail)



Rick Amor 23 September – 19 October 2006

LIVERPOOL STREET
GALLERY

243a Liverpool Street, East Sydney 2010

Phone 02 8353 7799 Fax 02 8353 7798

Email: info@liverpoolstgallery.com.au www.liverpoolstgallery.com.au

Gallery hours: Tuesday – Saturday, 10am – 6pm



PHILIP WOLFHAGEN

24 AUGUST - 16 SEPTEMBER

Beacon Study no. 4, 2006 (detail), oil and beeswax on linen, 46 x 49 cm

16-20 Goodhope Street Paddington NSW 2021 Australia
Tel +61 2 9331 1112 Fax +61 2 9331 1051
www.shermangalleries.com.au info@shermangalleries.com.au
Gallery hours Tuesday to Friday 10-6, Saturday 11-6

SHERMAN GALLERIES
CELEBRATING TWENTY YEARS 1986-2006

20



IMANTS TILLERS

one world many visions



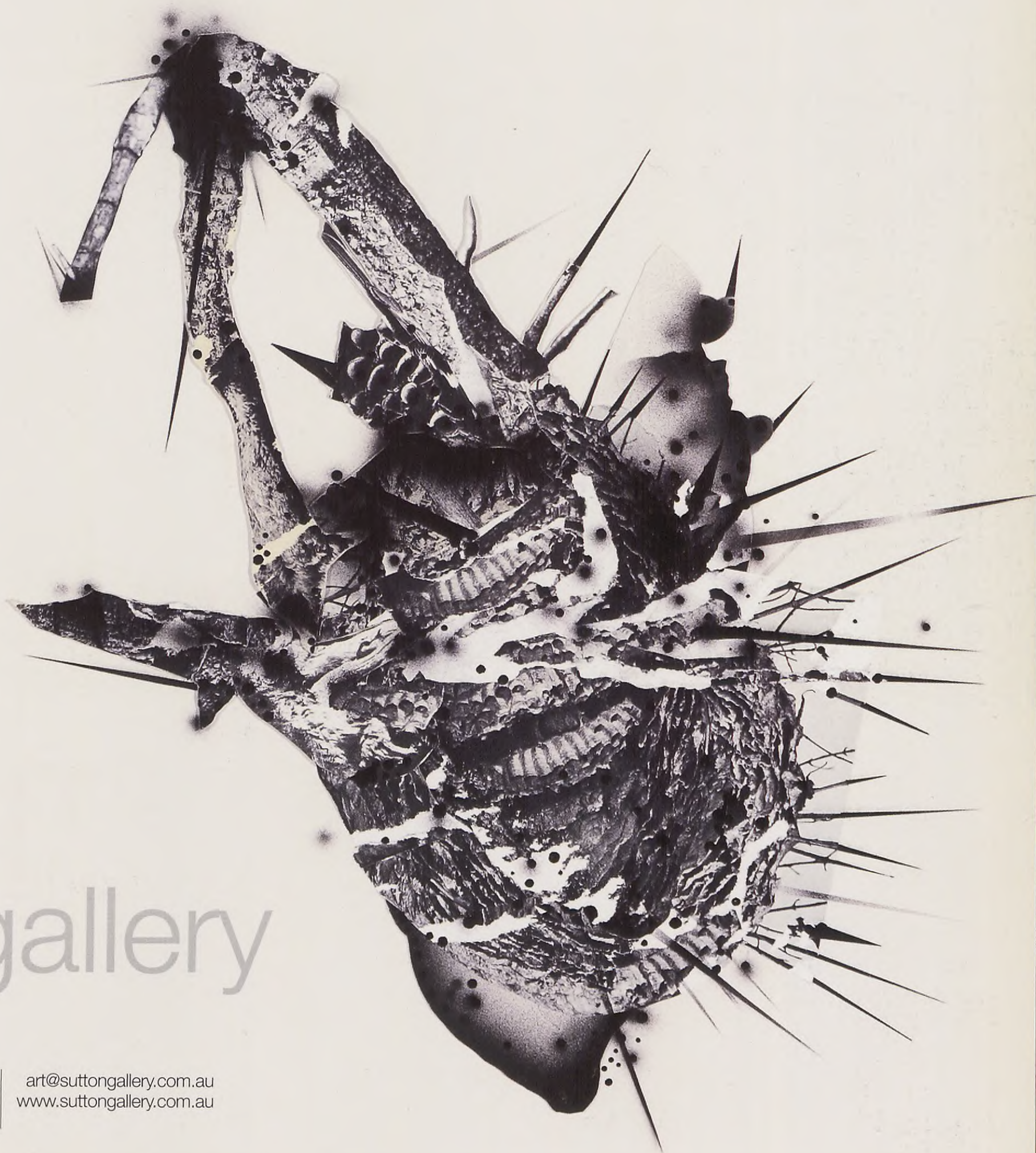
nga.gov.au

14 July – 16 October 2006
National Gallery of Australia, Canberra

Imants Tillers *Nature speaks*: AU 2002 synthetic polymer paint and gouache on 16 canvasboards Private collection, Melbourne

nick mangan

october 2006

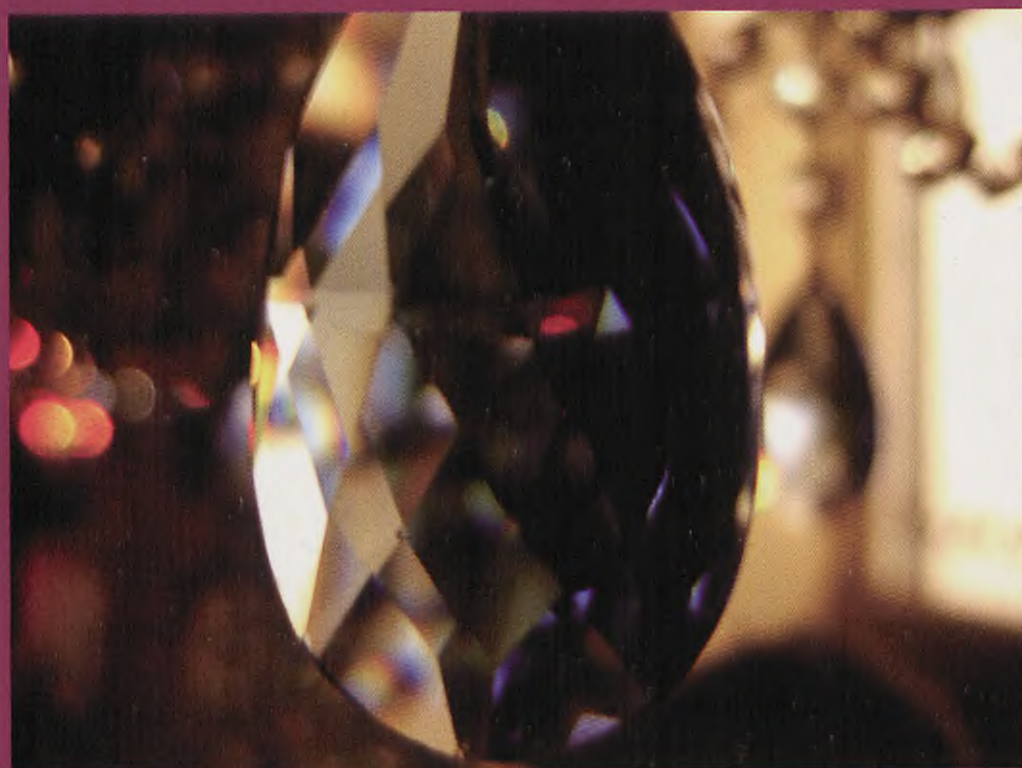
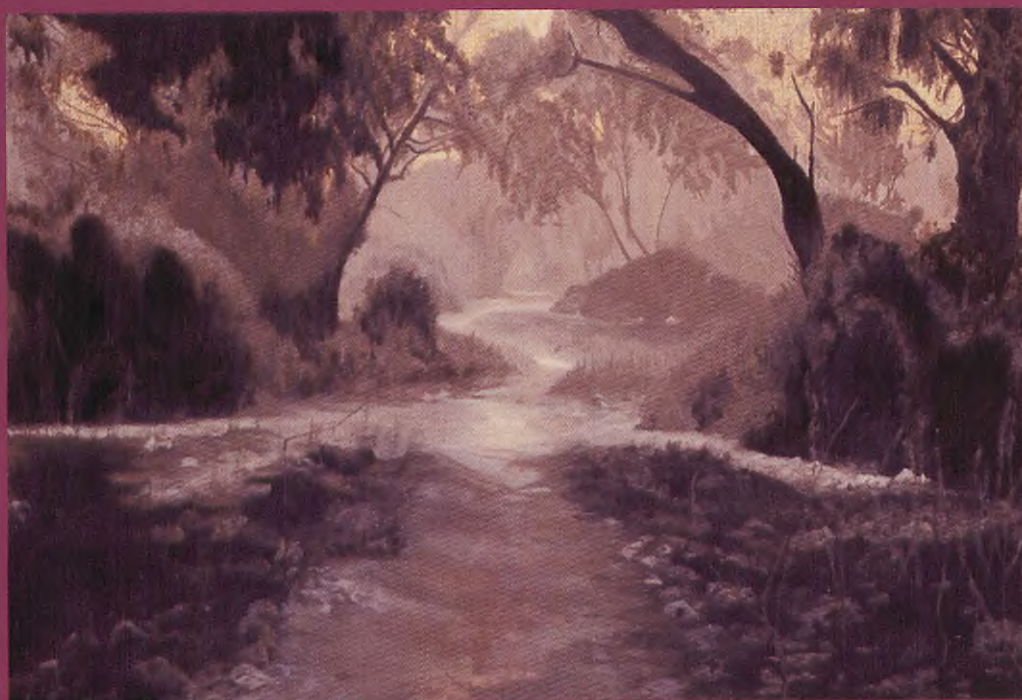


sutton gallery

254 brunswick street
fitzroy 3065
victoria australia

t: +61 3 9416 0727
f: +61 3 9416 0731

art@suttongallery.com.au
www.suttongallery.com.au



September

SARAH SMUTS-KENNEDY

October

BRONIA IWANCZAK

November

DEBRA DAWES



gallery barry keldoulis

2 Danks Street Waterloo Sydney

Tue - Sat, 11-6

barry@gbk.com.au www.gbk.com.au

+61 (2) 8399 1240 +61 (0) 414 864 445



sullivan+strumpf
FINE ART

44 Gurner St Paddington Sydney 2021 Australia
T. +61 2 9331 8344 F. +61 2 9331 8588
art@ssfa.com.au www.ssfa.com.au
Tuesday-Friday 10am-6pm, Saturday 11am-5pm
Sunday 2-5pm, or by appointment

Melissa... various media. 240(h) x 240(w) x 360(d) cm (detail)
Photo courtesy Samstag Program

KRISTIAN BURFORD
8-26 NOVEMBER 06



Destiny Deacon: Walk & don't look blak

The Ian Potter Museum of Art
The University of Melbourne



Destiny Deacon
Dance little lady (C)
(detail) 1994/2000
light jet print from Polaroid
70 x 56 cm
Courtesy the artist and
Roslyn Oxley9 Gallery, Sydney

17 Aug – 5 Nov 2006

Project initiated by the
Museum of Contemporary Art, Sydney
Guest Curator: Natalie King

Production of
artwork supported by



This project has been assisted by the Australian
Government through the Australia Council,
its arts funding and advisory body

Potter event supporter

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

Enquiries or for e-bulletin 03 8344 5148
or potter-info@unimelb.edu.au

Listings of all events
www.art-museum.unimelb.edu.au

image: polixeni papapetrou, *three young men with floral tribute, elvis immortal*, 1987-1997

'06

september
clare firth-smith
polixeni papapetrou

october
stephen haley

november
tony lloyd

december
darren wardle

• **nellie castan gallery**

www.nelliecastangallery.com

ACGN

TIM OLSEN GALLERY



Matthew Johnson, Pastoral 2006, oil on linen 152 x 122cm

TIM OLSEN
GALLERY

MATTHEW JOHNSON
10 – 28 October, 2006

80a QUEEN STREET, WOOLLAHRA NSW 2025 TEL 61 2 9360 9854 FAX 61 2 9360 9672 EMAIL tim@timolsengallery.com
WEBSITE www.timolsengallery.com GALLERY HOURS Tues - Fri 11am - 6pm, Sat 11am - 5pm



Purple, Grey, Black and Pink (Horizontal) 1970-73

Tony Tuckson

an exhibition
23 August – 16 September

Important paintings from his
estate to mark and coincide with
the launch of the new, extended
edition of the monograph
'Tony Tuckson'

Watters Gallery

109 Riley Street, East Sydney, 2010 T. (02) 9331 2556
info@wattersgallery.com www.wattersgallery.com



Artist's choice

Rosalie Gascoigne
Earth 9

It's about four o'clock in the afternoon, September 2000, cold grey light of the end of a wintry Canberra day. It feels like Paris in autumn; melancholy settles on my shoulders.

We enter the Australian National University's Drill Hall Gallery to visit the exhibition entitled 'From the Studio of Rosalie Gascoigne'. It is curated by Mary Eagle, and put together by the Gascoigne family after Rosalie's death in Canberra on 23 October the previous year.

Hanging on the wall in the front room is a major group of ten panels, assembled from builders' foam-board, provisionally named by Gascoigne as her 'Earth' panels. The works vary in size; they are composed of rectangles of subdued colours and textures inherited from previous histories. No two are alike. One could circle and recircle the room, endlessly finding new surprises and rewards – achieved with a minimal vocabulary.

The panels are a profound closing statement, says Eagle, being dark and recessive, gravid and subtle: a marked counterpart to the glowing retro-reflectives.

These ten works have haunted me ever since.

In the dimness of a back room sits Rosalie's husband, Ben, sorting through some photographs of her work. Welling tears prevent me from greeting him, the sense of loss overwhelming. I have my own 'Ben' – his name is Jack. He looks after me, building, cooking, photographing, cataloguing and much more.

When I was given the brief to write for 'Artist's choice', I immediately went to Rosalie Gascoigne's work *Monaro*, 1983 – gorgeous and seductive, the rolling grassland of her personal surroundings so evocative of summer. Dry heat, sharp contrasts, winds that sweep unopposed through cleared paddocks, the work triggers my own experiences in Arnhem Land of tall, dry grasses just before burnoff time.

And yet, and yet I cannot let go of the ten late 'Earth' paintings – a huge unstoppable move into unknown territory. They were produced before her last painting, the very large retro-reflective panel *Metropolis*, 1999, which Gascoigne gave to the Art Gallery of New South Wales, Sydney. Instead, she talked about the 'Earth' panels in relation to an interior way of life, and thought about showing them in Melbourne – in comparison, she said, Sydney was an outdoors, extroverted city.

Gascoigne's work is honest and real. It communicates to me through time, much as the art I see in rock shelters, describing clearly everyday concerns for country, culture, food and history, some going back 30,000 years – the original experience latent in the image.

Jenny Sages

Jenny Sages has exhibited in numerous solo and group shows, and has won many art prizes including the Wynne Prize in 2005 and the Portia Geach Memorial Award for portraiture in 1992 and 1994. Her work is represented in a number of public and private collections, including the National Portrait Gallery and the Art Gallery of New South Wales. She is represented by King Street Gallery on Burton, Sydney, and Chapman Gallery, Canberra.

It is difficult to establish an order of precedence to explain the genesis of a work of art. The creative process is a distillation of experiences, which begets a concept, which in turn is converted into a visual image captured in material form.

The conceptual thread in Gascoigne's work is drawn from a richly diverse fabric of daily experience. Her work seems to be a series of investigations aided and abetted by the materials she chooses to collect, which makes it hard to plot any order of precedence, other than to attribute it to the special resonance that an artist feels at the time of making a work.

Gascoigne said, 'I want to do everything with nothing'. She talks about her luck at not having technical skills: 'I don't want to paint, I have always known how hopeless I was at painting and drawing. I find materials and assemble my work. I don't have to get things right. I like things that aren't deliberate.'

Her statement feeds strongly into what I feel; I find that it is impossible to reinvent without first letting go of what I already know. Every solution introduces new problems – my hand will always be imperfect because it is human.

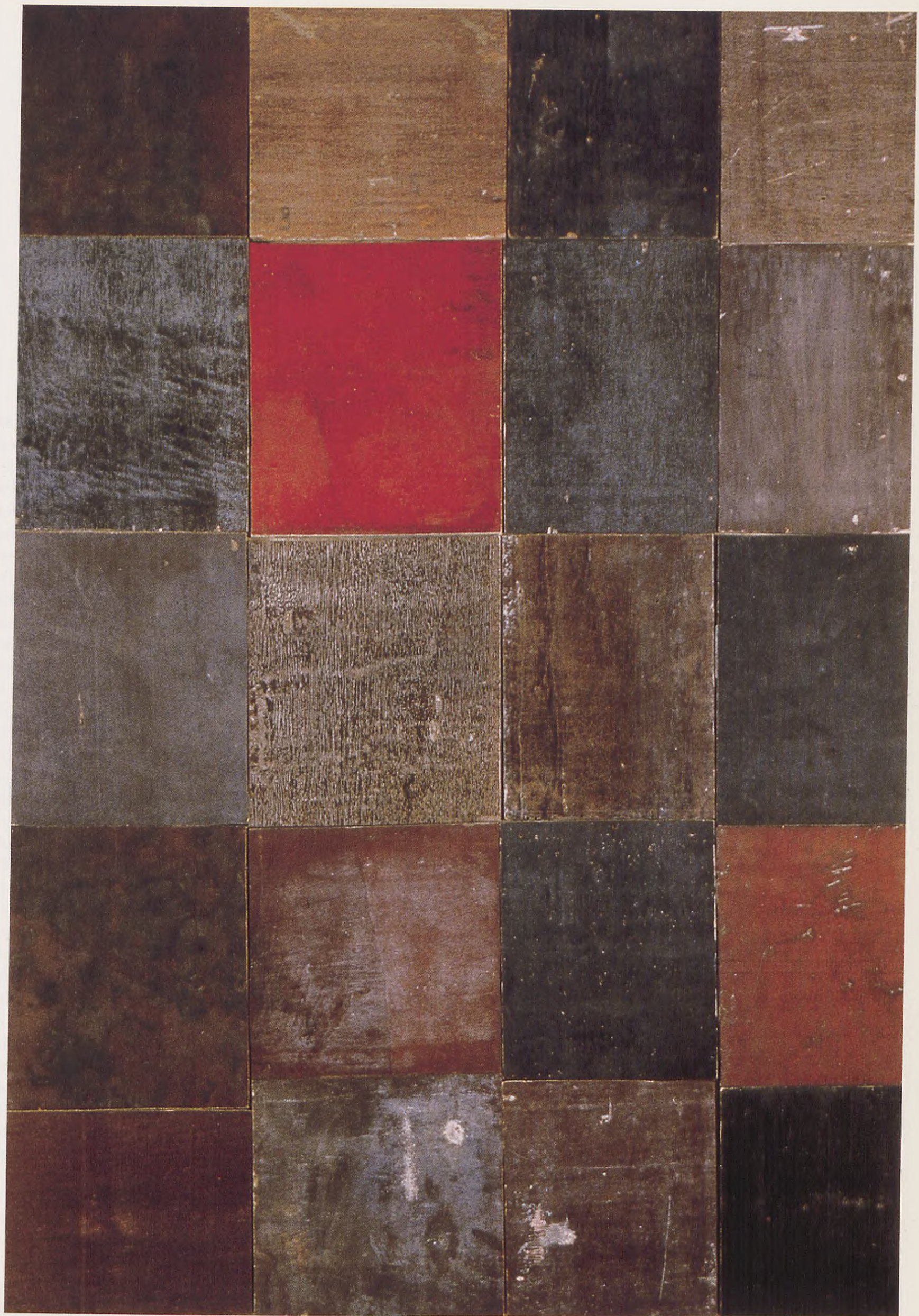
Another quote resonates strongly for me. In 1983 Rosalie Gascoigne represented Australia at the 40th Venice Biennale. She wrote:

After I left Venice I thought, who needs that? Everything man-made and so decorated. Look what we have: space, skies, you can never have too much nothing. I don't live in the rest of the world; this is Terra Australis, the Great Southern Land.

The 'Earth' panels resist analysis – they seem to be beyond that, very much unto themselves. Gascoigne said: 'When my work is not understood, that's okay – it's not a mathematical formula.'

Gascoigne has jettisoned all seductive bits for the production of these sombre works. An easy comparison is with Rothko's 'Chapel' paintings, 1967, but I don't feel shut out from the 'Earth' panels. They are fabulous and rich, with a minimum of manoeuvres. The rectangles speak clearly to each other in a terse, sparse language that only heightens the intensity of the experience of looking at them. They leave me breathless with admiration and respect.

Rosalie Gascoigne, *Earth 9*, 1999, from the ten-panel series 'Earth', sawn builders' foam-board, 152 x 104.5 cm, courtesy Roslyn Oxley9 Gallery, Sydney.





Grins to silent screams

The influence of photo booths

Louis Nowra

Francis Bacon, *Self-portrait*, 1971, oil on canvas, 35.5 x 30.5 cm, Centre Georges Pompidou, Paris, courtesy the Art Gallery of New South Wales, Sydney. © The Estate of Francis Bacon/ADAGP, licensed by VISCOPY, Sydney. Photograph CNAC/MNAM dist.RMN © Phillippe Migeat.



opposite, detail

Ana Mendieta, *Facial cosmetic variations (stocking)*, 1972/1997, suite of three colour photographs documenting performance with stocking and wig, 50.8 x 40.6 cm, courtesy the Museum of Contemporary Art, Sydney, and Galerie Lelong, New York. © Estate of Ana Mendieta Collection.

Photo booths. They were once everywhere, including Flinders Street railway station, where my Uncle Keith was a ticket collector. When I used to meet him there, to go to a football match, I often watched people vanishing into the two automatic photo booths near the entrance way. Some were drunk, others obviously poor, and there were many teenage couples. Uncle Keith told me that he sometimes saw women 'made up to the nines' exit from the photo booths and, on retrieving their photo strip from the slot, destroy their quartet of grainy self-portraits before returning to the booth to go through the process time and time again, until the photographs came out exactly how they wanted. While waiting for my uncle I'd search through the bins next to the booths and look at the strips that had been thrown away. It was remarkable how many of them were of people making faces, mugging and deliberately grinning like idiots, but there were also sombre faces, made even more serious by a photographic process that created heavy blocks of blacks, many hues of grey, but never complete white.

The black-and-white photography was primitive, and because many sitters felt exposed by the camera's unrelenting seriousness, they resorted to larking about or, if you will, performing. And, of course, there was an element of hideous lucky-dip to the strips. The moment you blinked or shifted in your seat you became a blur, or unintentionally goofy as your smile vanished as the camera flashed. One time I decided to have my photograph taken. The booth was small – the seat could barely take two people, which no doubt attracted boys wanting an opportunity to feel up their girlfriends – and, once the curtain closed, rather claustrophobic and smelly with body odours, urine and beer. I forgot to prepare my poses in advance, so my quartet of selves began with a surprised look as the unexpected flash went off, then segued into a tight smile, then a wider smile and finally a sloppy grin of relief. Appalled by my foolish expressions I quickly tore up the strip.

I was reminded of the humble but significant influence of photo booths when viewing the recent 'Self Portrait: Renaissance to Contemporary' exhibition at the Art Gallery of New South Wales, Sydney, because several of the modern artists owed much to the now almost defunct machine. The least obvious example is Francis Bacon. His face in his *Self-portrait*, 1971, looks as though an incompetent butcher has conducted a quick autopsy. There is much self-loathing in Bacon's deconstruction of his own face. The nose appears smashed, his mouth diseased and tortured, and his eyes as if they have been removed by an ice-cream scoop and replaced with someone else's dead eyes. But there is something else. As usual in his paintings, the face seems in a state of perpetual motion, as if Bacon is trying to incorporate several facial expressions into one.

One of the most interesting influences on the way Bacon viewed his own face was the photo booth. He used photo booths frequently, especially when he was

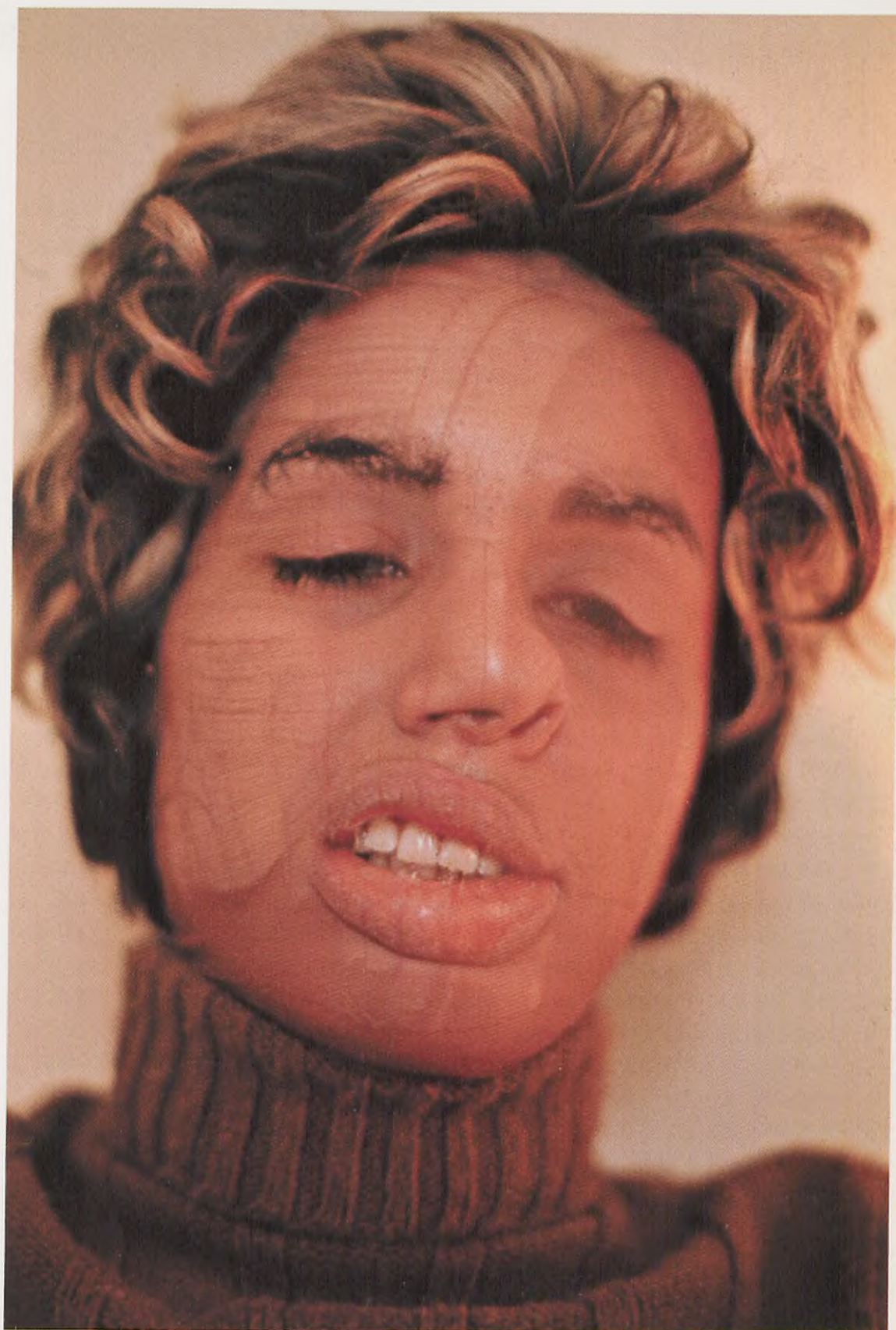
The strips intrigued Bacon because they showed how our faces have many permutations of expression

drunk. In the privacy of the booth he went through countless different poses, experimenting with facial expressions, from grins to silent screams. But there was an added dimension to this. The strips intrigued him because they showed how our faces have many permutations of expression. According to Bacon's theory, one static expression is therefore false. In fact, our faces are in a constant state of movement and expression. We see Bacon trying to capture this fluid reality in almost all his self-portraits, which relays such an unsettling and undefined sense of self.

Richard Hamilton's *Four self-portraits*, 1990, is based on the photo-strip quartet of selves. He adopts poses in extreme close-up. His balding, wrinkly face is worn and obscured by squiggles of bright paint. His four faces are as playful as those seen in many a photo-booth strip but deliberately avoid the chiaroscuro melodrama of real ones.

Andy Warhol's *Self-portrait (strangulation)*, 1978, consists of a strip of photographs and, like Hamilton's work, is extremely playful. It is the same photograph repeated six times. A pair of unknown hands grasps Warhol around the neck as if choking him. He acts as though surprised. The sextet is washed with yellows, pinks and blues. Of course, the work is in keeping with Warhol's great theme of death, conveyed in his screen prints of the electric chair and the human skull. There is a telling and candid image of Warhol in the splendid book *Andy Warhol 'Giant' Size* (2006). It is a 1982 photograph taken in Hong Kong. He is standing next to a photo booth. It seems as though he has just looked at his watch, as if he is waiting for the promised 'completed in three minutes' photograph to arrive. Polaroid may have been on the way to succeeding the photo booth by then, but throughout Warhol's career photo booths fascinated him because they functioned by an automatic mechanical process that didn't require the intervention of the artist – almost an ideal situation for him.

The Cuban-American artist Ana Mendieta's *Untitled (cosmetic facial variations)*, 1972, is a quartet of photographs, again based on the photo-booth strip. Each photograph shows Mendieta adopting a disturbing guise. The catalogue from the 'Self Portrait' exhibition says that Mendieta takes 'risks in her self portraits showing her features distorted by being pressed up against glass or forced out of shape inside stockings pulled down over her face'. Let me tell you, these photographs are no more shocking than some of those I used to retrieve from the photo booths of Flinders Street railway station.



EARLE BACKEN

1927–2005

Earle Backen, c. 2005.

Peter Pinson



A few weeks before he died in October 2005, Earle Backen spoke to a friend about his youth in Wagga Wagga. 'When I was young, a solicitor told me he thought I would make a good lawyer. He offered to put me through Law.' Backen paused, and then added: 'I told him I wanted to become an artist.'

It was an unusual aspiration to be expressed by a young man from a country town during the turbulent years of the Second World War. As soon as he completed secondary school, Backen moved to Sydney and began part-time studies at the Julian Ashton Art School. John Passmore was teaching there, and he passed to Backen some of his admiration for Cézanne and French painting.

In 1954 Backen won the New South Wales Travelling Art Scholarship. It provided the modest sum of £395 a year for three years, to study overseas. He went to London first, and studied under Keith Vaughan, who had been Passmore's great friend. Vaughan impressed upon him the importance of pictorial structure.

Backen next travelled to Paris, where he enrolled at the Académie de la Grande Chaumière, and was awed by an exhibition of American abstract expressionism. Then, by chance, he visited some friends who were studying at Atelier 17, the Paris workshop of the British printmaker Stanley William Hayter. The etchings emanating from Atelier 17 were marked by technical innovation. Exploiting the different viscosities of inks, Hayter developed techniques for simultaneously printing a number of colours from a single plate. Backen was enthralled by the potential of Hayter's methods, and by the workshop's encouragement of experimentation. He worked at Atelier 17 for the next three years.

In late 1959 Backen returned to Sydney, where he found printmaking in the doldrums. With his sophisticated technical command, and his adventurous exploration of abstract idioms, he found himself at the very vanguard of the discipline, at least in New South Wales. No survey of Sydney's abstract expressionism would be complete without taking into account his etchings of this time. Later in the 1960s he began inserting photographic imagery into his abstract arrangements, and his loose gesturalism firmed into a more structured and fastidious precision.

In 1964, Art Gallery of New South Wales director Hal Missingham selected one of Backen's prints to be included in the important 'Young Australian Painters' exhibition, which travelled to Japan the following year. This exhibition included forty artists aged forty or under, and was intended to showcase the 'general directions of modern painting throughout Australia'. Between 1959 and

1979 Backen participated regularly in the main international print biennales, including those of Tokyo, Ljubljana, Lugano and Bradford.

After returning to Sydney, Backen was swiftly offered a teaching position at the National Art School. At that time the facilities at the school for teaching printmaking were amateurish and deplorable, but by the mid-1960s Backen had established printmaking as a serious field of study. Later, in 1975, artist education was moved from the New South Wales Department of Technical Education to the College of Advanced Education (CAE) sector, and Backen took up a senior lectureship at the newly established School of Art at Alexander Mackie CAE (now the College of Fine Arts, University of New South Wales). He continued to lead the printmaking area there until he retired in the late 1980s. Earle Backen, then, both through his etchings and his teaching, was a central figure in the renaissance of Sydney printmaking in the 1960s.

By the late 1970s Backen's interest had moved from printmaking to painting, and from abstraction to realism. These new interiors and still lifes were complicated and multilayered in meaning. He frequently combined images that suggested endurance with others that implied flux or transience. These forms were often further combined with images of posters that chimed with, or played against, the other still-life forms. A devout Anglican, Backen visited the Holy Land a number of times, and references to the landscape or architecture of that area sometimes found their way into his paintings.

As Backen's health declined in 2005, the Art Gallery of New South Wales Senior Curator, Hendrik Kolenberg, arranged to have a survey of the gallery's holdings of Backen's works on paper included in the gallery's 'In Focus' exhibition program. Backen did not live to see the show; it opened three days after he died. This compact exhibition was an elegant tribute to Earle Backen's impressive achievements in etching and watercolour painting.

BLAIR TRETHOWAN

1974–2006

Blair Trethowan, 2003. Photograph Cath Martin.

Jarrold Rawlins



Blair Trethowan and I were having a beer at Young & Jackson's the day he graduated from the Victorian College of the Arts, Melbourne, and I asked him what his plans were now that he had completed two fine art qualifications. He succinctly replied: 'I'm going to go home to wait for the dealers to come around. What are you doing?' Little did he know that he was soon to become an influential dealer himself, a role which, when combined with his role as an artist, was silently controversial, and more often than not, bittersweet.

Blair Trethowan, the artist, and Blair Trethowan, the gallerist. For him, little difference lay between the roles, little difference between the ideologies. Both roles were a constant search for a new *modus operandi* that was not speculative or meaningless, a search based on a profound distaste for apathetic, complacent and arrogant practices that remain safely uncontested and unquestioned in the Australian art world. This was not a simple case of internationalism (that is a concern of a previous generation); instead, Trethowan took a forthright approach to participating in the Australian art world rather than seeking to construct an ambiguous concern for the condition of Australian Art.

Before opening Uplands Gallery in September 2001, Trethowan was a member of the Melbourne-based artist collective DAMP, and a committee member of the now long-standing Melbourne artist-run initiative TCB. These two memberships were crucial to Trethowan's career as an artist and a gallerist; both DAMP and TCB embody the methodology of a generation of artists who primarily work within collectives, without hierarchies. Trethowan employed this strategy as the central tenet of his work as a gallerist and as an artist. He referred to the Uplands stable of artists as a team, as a network of artists who were active in various forms – through curating, writing, publishing, artist-run initiatives, critical debates, international networks – as opposed to sitting in a studio all day and at the end of the month coming into the gallery and saying, 'Look what I made!'. Blair wanted more for his colleagues, so he and I started Uplands with the simple task of representing artists who we thought were under-represented in the Australian art world.

During the first week Blair sold our first work for \$145, and a well-established Sydney dealer offered him some unsolicited advice: 'You will go broke in no time selling this shit ... you have to get some art that people want!' Three years later Blair and I took Uplands Gallery to the second Frieze Art Fair in London.

'We're in the indie outer circle', Blair would say, 'like a support band, you know, more interesting than the main act but just not as experienced'. His unique manner of expressing himself made the challenge of operating a small independent gallery easier, because nobody ever had the opportunity to harbour delusions of grandeur in his company.

This brings me to his art. From the 2001 exhibition 'Products that Educate, Inspire and Delight', at Gertrude Contemporary Art Spaces, to 'Thanks Mum (Paintings by Anne Kearney)' in 2004 at Uplands, Blair's art fell somewhere between a conventional conceptual art and relational aesthetics (now taken for granted and employed by all hipster essayists to describe any art where people speak to each other). 'Thanks Mum' is a good example of how Trethowan's practice traversed many subjects and discourses. He spent a year planning this exhibition with his mother, Anne. He wanted her to understand more about what he did for a living, to feel more comfortable with the art world and with his decision to be an artist. Anne made the paintings with him on canvas boards, then he made a screen-printed frame for the paintings and together they produced an exhibition. This is a brief but important example of how Blair Trethowan produced art.

The last work Trethowan produced continued this didactic project: collaborating with a group just outside Oenpelli in Arnhem Land, he made art that incorporated barks and other media such as photography and found objects. Like the exhibition with his mother, this work (exhibited at Gertrude's Studio 12 in late 2005) operated outside of critique and, instead, was based upon a self-reflective need to learn. When putting together this last body of work he said to me, 'What do you know about Indigenous culture?' and I replied, 'Nothing, really, outside of a few books and essays'. He said, 'Me neither, and nor does the rest of the art world'.

HARRY SEIDLER

1923–2006

right
Harry Seidler in front of a rug reprint of his mural
at Marcus Seidler House (mural c. 1950).
Photograph Penelope Seidler.

Bill Gregory



It was an architecture of enormous importance to me when I came to Australia, so vital and with so many wonderful examples that it epitomised the Australian future. He aspired for a better life for his fellow man. We were brothers in our aspirations and I am deeply grateful to him. Joern Utzon, 2006

The *Sydney Morning Herald* headline on 10 March 2006 referred to Harry Seidler as 'Sydney's towering dynamo' and called his legacy to the city of Sydney 'the greatest since Francis Greenway built his sandstone marvels for Governor Macquarie two centuries ago'. Since 1949, when Seidler built Rose Seidler House, he did more than anyone else to transform how Sydneysiders view their city. From his offices at Milsons Point in the shadow of the Harbour Bridge, Seidler saw a panorama of his own making: Grosvenor Place, Australia Square, the MLC Centre, the Horizon and Cove buildings and the controversial Blues Point Tower. To a new visitor, Sydney would almost appear to be the city that Harry built.

In my opinion Seidler's most lasting legacy will be the public space he created in high-density areas. He believed passionately that architecture was for the people and understood that defining the places in which we live and work is crucial to how we see ourselves. The spaces he created at Grosvenor Place and the MLC Centre are hubs of energy where people meet and absorb their surroundings. Seidler wanted us not only to look at and use his buildings, but to feel comfortable in and around them. To this end he endowed them with his intuitive understanding of how people want to feel, whether seeking respite in the sun from work, a few reflective moments alone or time with friends and colleagues.

The writer David Malouf, speaking at Seidler's memorial, pointed out how Brisbane's Riverside Centre, opened in 1987, transformed that city into seeing itself as a 'water city'. The simple feature of steps descending to the water heralded a new public space – the water – and the river is now abuzz with tours and the Brisbane version of the Paris *Bateaux-Mouches*. Prior to Seidler's project the river was seen primarily as a backdrop or a pleasant view.

Australia was the major beneficiary of Seidler's genius but it is important to remember that his influence was felt far beyond our shores. Buildings in Hong Kong, France, Mexico and his native Austria come to mind. Awards included the Gold Medal of the City of Vienna (1990), the Royal Australian Institute of Architects Gold Medal (1976), Member Académie d'Architecture de France (1984), Companion in the Order of Australia, AC (1987) and the Royal Institute of British Architects Royal Gold Medal (1996). In the 1990s, at over seventy years of age, he began one of the most fruitful periods of his working life – the dramatic estate of social housing in Vienna, Wohnpark Neue Donau. Seidler expressed great pleasure in this project as he had been invited back to the city he had fled more than sixty years previously, this time as a free man and an internationally acclaimed architect. The scheme is a fitting and lasting tribute to his ideas of a modern, socially committed and ecologically sound architecture.

Born in 1923 in Vienna, Seidler was given a strict classical upbringing and received rigorous training. He fled Vienna in 1938 and was taken in by his sponsors, two Quaker women in Cambridge. At the age of sixteen he was interned as an enemy alien, first in Liverpool, then on the Isle of Man, then in Quebec, Canada. On release he attended the University of Winnipeg, then the class of Walter Gropius at Harvard, and then Black Mountain College in North Carolina. Here he studied with Bauhaus master Josef Albers and, from 1946 to 1948 he worked as an assistant to the Bauhaus architect Marcel Breuer. The Bauhaus influence, with its focus on the rational as opposed to the bourgeois, had an enormous influence on the young Seidler. It was in this cauldron that his imagination was fired and he found his calling to work for the benefit of the common people. Seidler recalled:

I learnt more [at Black Mountain College] about visual perception than at any architecture school. Albers made us think through spatial-visual problems ... around and through objects by setting puzzling tasks [and] ... exploring phenomena of vision.

Seidler's studies at the college were also critical to his lifelong linking of the visual arts with architecture. Indeed, Sydney's public art by Frank Stella,

right
Rose Seidler House, Sydney.
Photograph Marcell Seidler.



Alexander Calder and Sol LeWitt enhances and gives definition to aspects of Seidler's buildings we might otherwise not perceive.

Guided by a powerful social conscience, Seidler viewed architecture as something through which he could serve and contribute to lasting social change. To again quote Joern Utzon: 'Harry Seidler is the best example of how a newcomer [migrant] attacks the problem of getting something built.' Seidler was combative with municipal councils and conservative dogma, did not suffer fools gladly and was never afraid of a fight – indeed he recognised it as an integral part of the process of creating buildings. In addition to being a genius with his craft, Seidler was blessed with two great qualities: an insatiable curiosity and a tremendous, infectious enthusiasm, something he shared in equal measure with his indefatigable wife, Penelope. He was a loving father to his children, Timothy and Polly, and – this is crucial to grasping his humanity and success – he stayed in love with Penelope from the time of his marriage in 1958 until his passing. Penelope's importance to Harry, her stalwart support and influence as wife and business partner, cannot be overstated.

Harry and Penelope were ubiquitous at gallery openings and generous supporters of the visual arts scene here and abroad. Harry himself had several exhibitions of his plans and books at the Roslyn Oxley9 Gallery in Sydney. Aided by Penelope's sleuthing skills and natural artistic instinct, they collected widely, particularly major American artists. In addition to Stella, Calder and LeWitt, Harry surrounded himself with works by the likes of Josef Albers, Theo van Doesburg, Morris Louis, Roy Lichtenstein and more recently William Kentridge and selected Aboriginal artists. His collecting spanned nearly sixty years, starting with the purchase of two Josef Albers drawings for less than \$50 each in the 1940s. This was a lot of money for him at the time. When he met Albers later and told him of the purchase, Albers exclaimed: 'Was that you? They were the only things I sold from that show!'

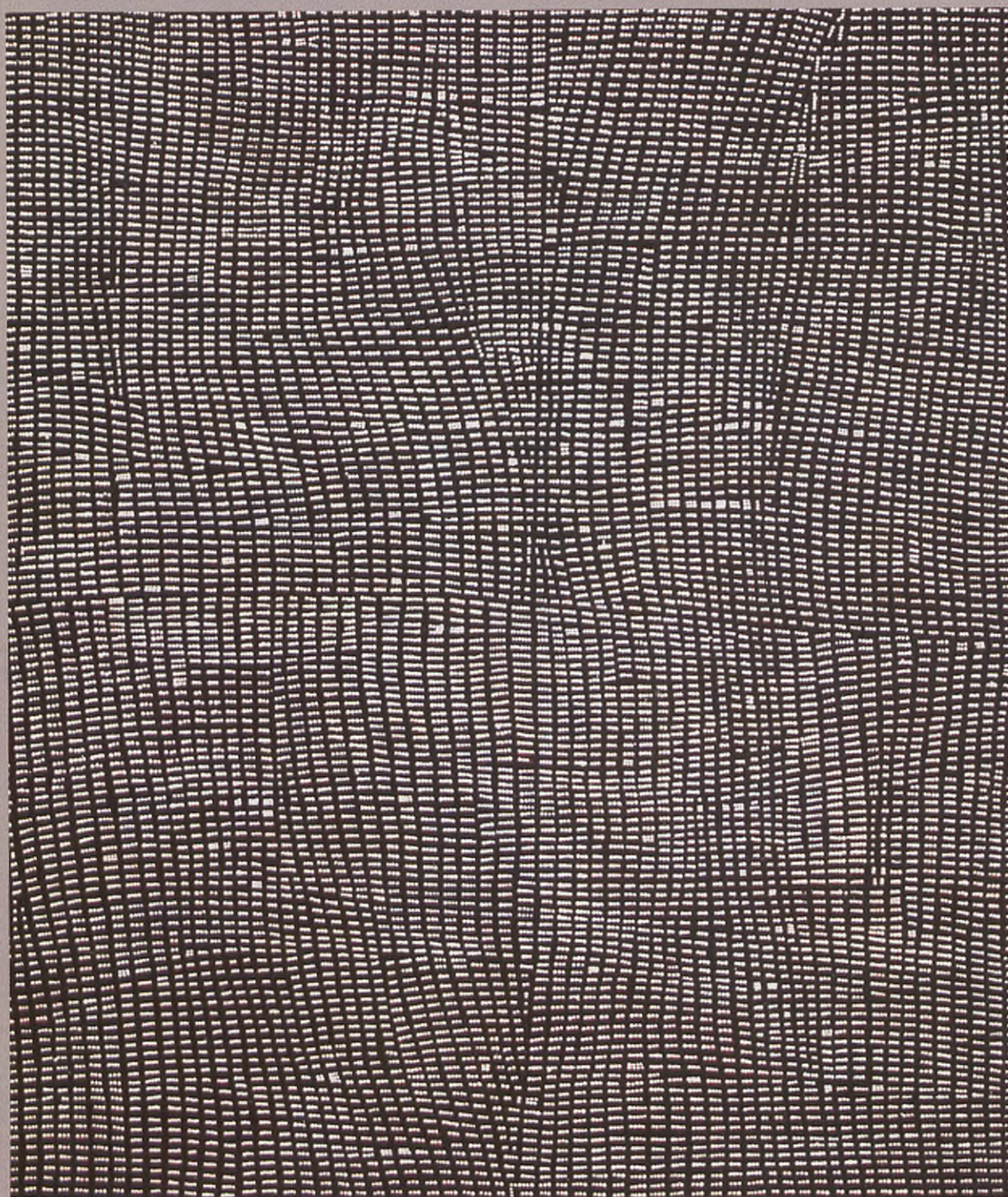
An inveterate traveller, Seidler was always looking out: above, below, beyond. The extraordinary success of his recently published book, *The Grand Tour* (2003),

a collection of his photographs taken with his beloved Leica while travelling, is a testament to an eye that never stopped looking and a mind that never ceased learning.

Clearly Seidler enjoyed sharing his enthusiasms with others: a tour by visiting artists of the Seidler legacy around Sydney could easily, with a simple phone call, end with coffee at Seidler's house in Killara. Requests by artists from overseas to visit his offices, peruse his collection and take in the breathtaking views of the city were seldom refused. Seidler was a man of accessibility and great generosity of spirit.

Finally, Seidler was always thinking about tomorrow and speculating on what it might hold. He possessed qualities that allowed him to realise projects of which others could only dream, and his creations stand now as testaments. They are monumental, like the man himself. To paraphrase a quote from the late Bobby Kennedy that is particularly apt when I think of Harry: most men try to see things as they are and ask themselves, why? Harry Seidler liked to imagine things (our cities) as they might be and asked himself, why not? There will never be another like him.

Representing Contemporary Australian Artists



Lorna Napanangka



Peter Maloney

Utopia Art Sydney

2 Danks Street Waterloo 02 9699 2900

ACGA

Heather Shimmen
Cat's Cradle, 2004
linocut, 180 x 54 cm
Deakin University Art Collection

HEATHER SHIMMEN:
I dream I dwelt in marble halls
27 September – 18 November



STONINGTON STABLES
museum of art

Acting Manager Victor Griss
Deakin University Melbourne, Toorak Campus
336 Glenferrie Road Malvern Victoria 3144
t 03 9244 5344 f 03 9244 5254
e stoningtonstables@deakin.edu.au
www.deakin.edu.au/artmuseum
Tuesday to Friday 12 – 5 Saturday 1 – 5
Melways reference 59 c6 free entry





REPRESENTING CONTEMPORARY INDIGENOUS ART SINCE 1990

established in alice springs in 1990, with a new sydney gallery in 2004

SYDNEY

ALICE SPRINGS

UPCOMING EXHIBITIONS

7 danks st waterloo nsw 2017

43 todd mall alice springs nt 0870

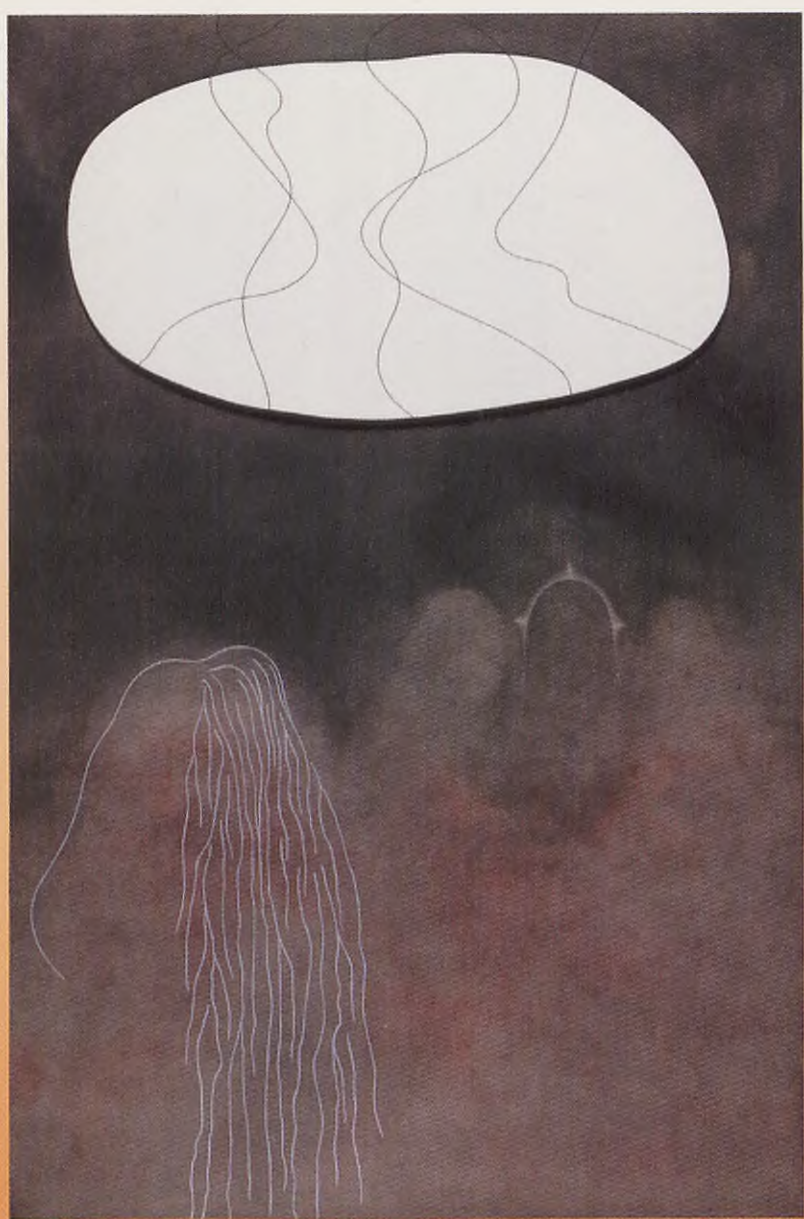
www.gallerygondwana.com.au

tel 02 8399 3492

tel 08 8953 1577



pictured: 7 danks st waterloo, sydney – february 2006
exhibition – *karntakurlangu jukurpa*, dorothy napangardi
campdogs – natural fibre, lena yarinkurra
owl – cast aluminium, roxanne yunkaporta



Brent Harris
Untitled Triptych 2004
 oil on linen
 left: 244 x 163cm
 centre: 244 x 136cm
 right: 244 x 163cm
 Private Collection
 Courtesy Kaliman Gallery, Sydney

TARRAWARRA BIENNIAL 2006 PARALLEL LIVES: AUSTRALIAN PAINTING TODAY

4 August to 12 November, 2006

TarraWarra Museum of Art
 311 Healesville-Yarra Glen Road
 Healesville Victoria 3777

TWMA

Opening hours Tuesday to Sunday 11am-5pm
 Museum enquiries tel +61 3 5957 3100
www.twma.com.au



NELSON MEERS
 FOUNDATION





EUBENA NAMPITJIN

6 September – 30 September 2006

view online from 4 September 2006 at www.alcastongallery.com.au

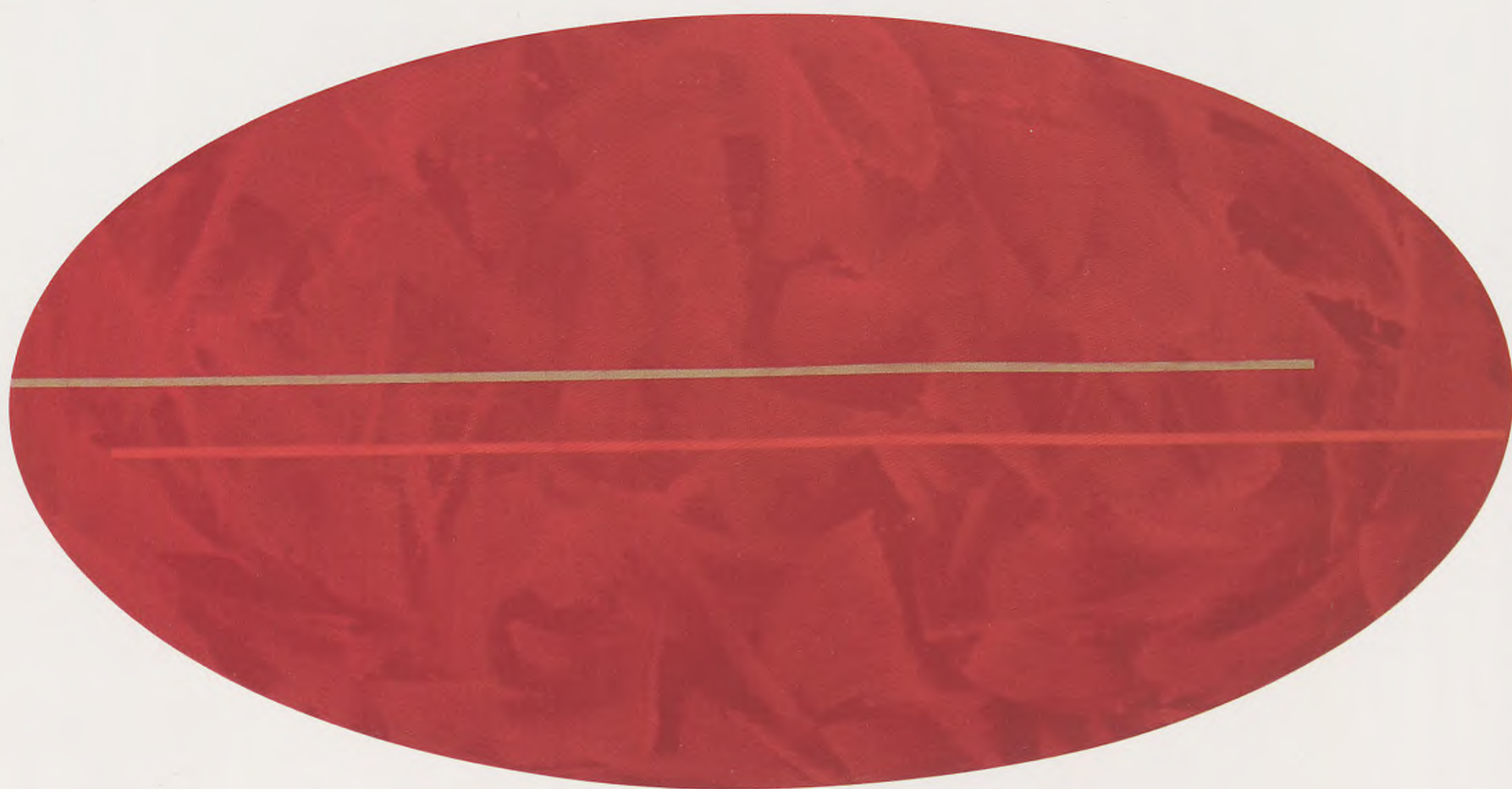
Eubena Nampitjin, *Kunawaritji*, synthetic polymer paint on linen, 120 x 60 cm

ALCASTON GALLERY

11 Brunswick Street, Fitzroy VIC 3065 • T 03 9418 6444 • F 03 9418 6499
E art@alcastongallery.com.au • W www.alcastongallery.com.au
Monday to Friday 10am–6pm • Saturday 11am–5pm & by appointment

ACGA

GRETCHEN ALBRECHT



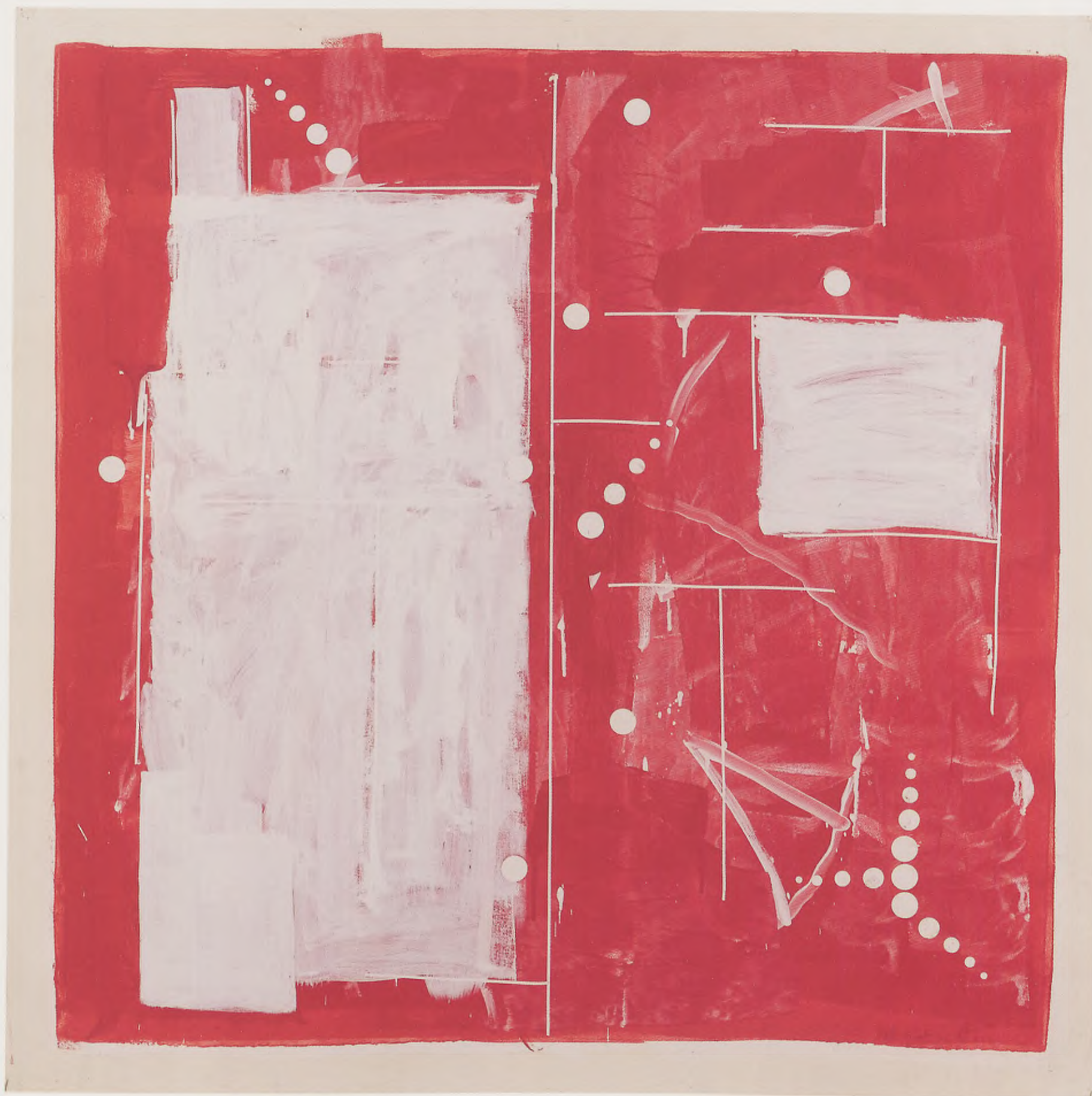
15 NOVEMBER - 2 DECEMBER 2006

MICHAEL CARR ART DEALER

124A Queen St Woollahra NSW 2025 Australia
Tel +61 2 9327 3011 Fax +61 2 9327 3155
info@michaelcarr.net www.michaelcarr.net

POHUTUKAWA - STAMEN (balance), 2006, oil and acrylic on canvas, 94 x 183cm

John Firth-Smith



Flatiron, 1982, acrylic on 300gsm rag paper 135 x 135 cm

Copyright © John Firth-Smith

7 September – 13 October 2006

Embassy of Australia, Washington D.C.

'The New York Works, a Survey'

curated by David Rex-Livingston

tel: +61 (0) 2 9280 4156 art@rex-livingston.com www.rex-livingston.com



Australian Government

Photo Paul Miller. 'Untitled' PC076-06 100x45cm acrylic on canvas



RAFT ARTSPACE AND MANGKAJA ARTS PRESENT

BUTCHER CHEREL NOVEMBER 2006

RAFT ARTSPACE 8 PARAP PLACE PARAP NT. RAFT II 1 VICKERS STREET PARAP NT. T 08 8941 0810 E art@raftartspace.com.au W www.raftartspace.com.au



JEFFREY SMART



Matisse at Ashford 2005 oil on canvas 86 x 138 cm

MELBOURNE 28 SEPTEMBER – 8 OCTOBER 2006

MELBOURNE PAINTING AND SCULPTURE
35 DERBY STREET • COLLINGWOOD • VIC • 3066 • T 03 9417 4303

SYDNEY 17 – 28 OCTOBER 2006

SYDNEY PAINTING AND SCULPTURE
15 ROYLSTON STREET • PADDINGTON • NSW • 2021 • T 02 9360 5177

50 YEARS
AUSTRALIAN GALLERIES
1956–2006

E enquiries@australiangalleries.com.au W www.australiangalleries.com.au

MEMBER OF AUSTRALIAN COMMERCIAL GALLERIES ASSOCIATION INCORPORATED

COLIN LANCELEY



Blue swimmer crab oil and mixed media on canvas 167 x 213 cm

50 YEARS
AUSTRALIAN GALLERIES
1956–2006

24 OCTOBER – 12 NOVEMBER 2006

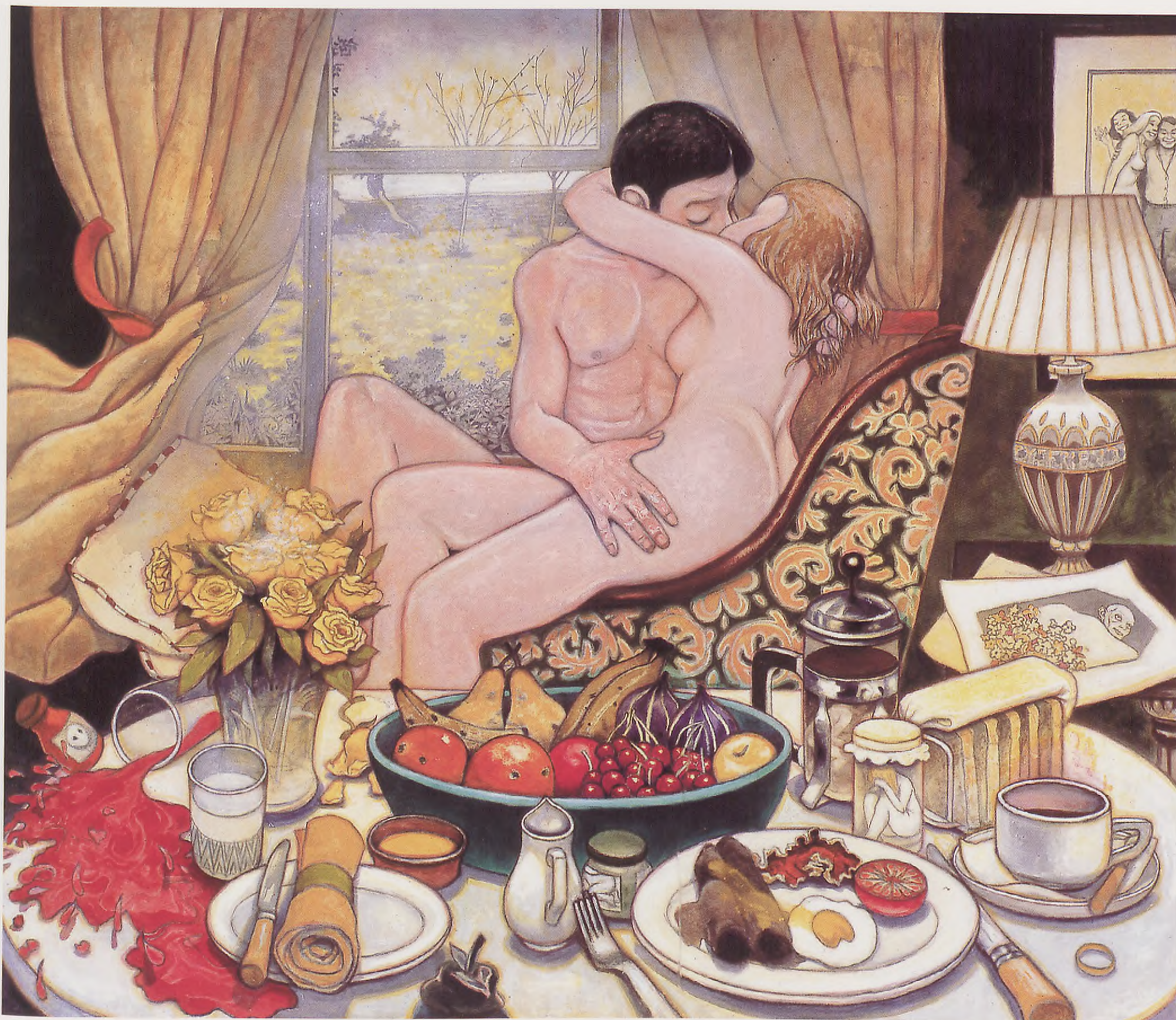
MELBOURNE PAINTING AND SCULPTURE
35 DERBY STREET • COLLINGWOOD • VIC • 3066

MELBOURNE • T 03 9417 4303 SYDNEY • T 02 9360 5177

E enquiries@australiangalleries.com.au W www.australiangalleries.com.au

MEMBER OF AUSTRALIAN COMMERCIAL GALLERIES ASSOCIATION INCORPORATED

FRED CRESS



New dawn 2005 acrylic on canvas 183 x 213 cm

14 NOVEMBER – 02 DECEMBER 2006

50 YEARS
AUSTRALIAN **G**ALLERIES
 1956–2006

SYDNEY PAINTING AND SCULPTURE
 15 ROYLSTON STREET • PADDINGTON • NSW • 2021

SYDNEY • T 02 9360 5177 MELBOURNE • T 03 9417 4303

E enquiries@australiangalleries.com.au W www.australiangalleries.com.au

MEMBER OF AUSTRALIAN COMMERCIAL GALLERIES ASSOCIATION INCORPORATED

NERISSA LEA



In search of lost time 2006 oil on linen on board 30 x 25 cm

50 YEARS
AUSTRALIAN **G**ALLERIES
1956–2006

THE ARMADILLO'S DREAM AND OTHER STORIES
28 OCTOBER – 12 NOVEMBER 2006

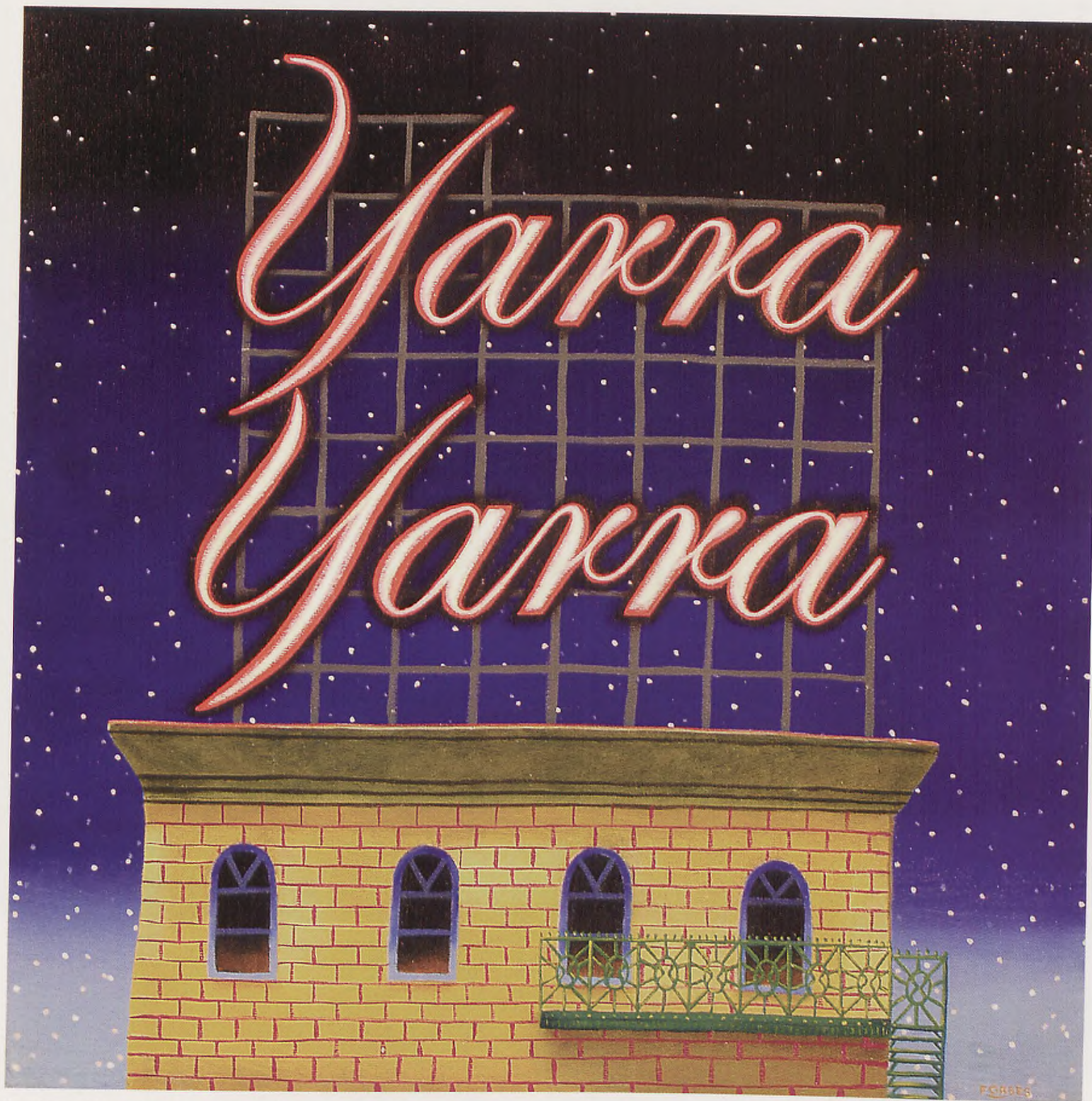
MELBOURNE PAINTING AND SCULPTURE
35 DERBY STREET • COLLINGWOOD • VIC • 3066

MELBOURNE • T 03 9417 4303 SYDNEY • T 02 9360 5177

E enquiries@australiangalleries.com.au W www.australiangalleries.com.au

MEMBER OF AUSTRALIAN COMMERCIAL GALLERIES ASSOCIATION INCORPORATED

RODNEY FORBES



Yarra Yarra 2006 oil on canvas 45 x 45 cm

50 YEARS
AUSTRALIAN **G**ALLERIES
1956–2006

TWO RIVERS
29 AUGUST – 17 SEPTEMBER 2006

MELBOURNE PAINTING AND SCULPTURE
35 DERBY STREET • COLLINGWOOD • VIC • 3066

MELBOURNE • T 03 9417 4303 SYDNEY • T 02 9360 5177

E enquiries@australiangalleries.com.au W www.australiangalleries.com.au

MEMBER OF AUSTRALIAN COMMERCIAL GALLERIES ASSOCIATION INCORPORATED



Artist at 5 o'clock 2006 Oil on canvas 122 x 183cm

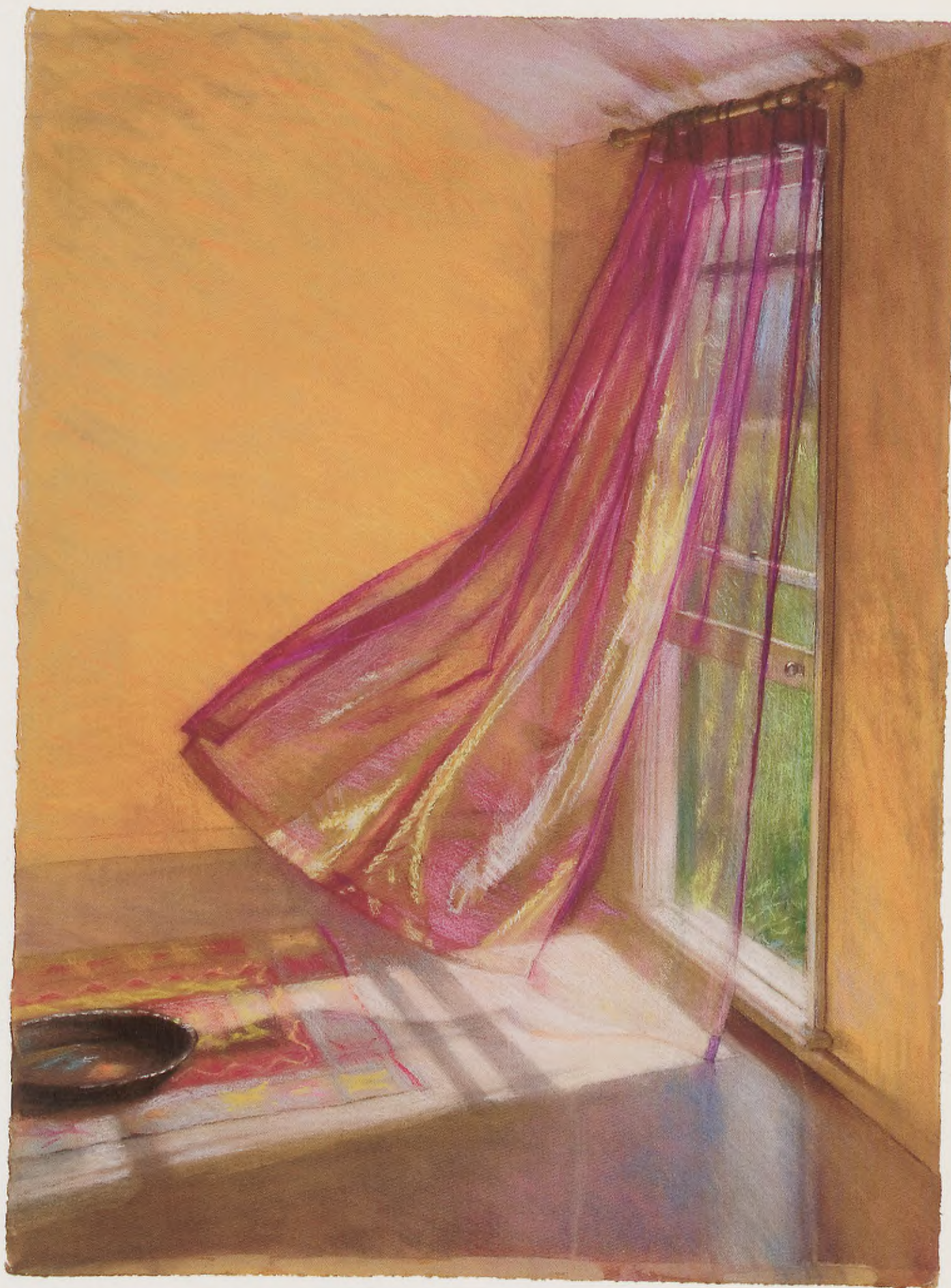
EVA BREUER
a r t d e a l e r

83 Moncur Street Woollahra NSW 2025
Tel (61 2) 9362 0297 Fax (61 2) 9362 0318
Email art@evabreuerartdealer.com.au
Web www.evabreuerartdealer.com.au
Hours Tues-Fri 10-6, Sat 10-5, Sun 1-5

Tony Irving
Urbanscapes – New Paintings 2006

Opening Saturday 7th October 2006
Drinks with the artist 3-5pm

Zim Zum I 2006 Pastel on paper 76 x 56cm



EVA BREUER
art dealer

83 Moncur Street Woollahra NSW 2025
Tel (61 2) 9362 0297 Fax (61 2) 9362 0318
Email art@evabreuerartdealer.com.au
Web www.evabreuerartdealer.com.au
Hours Tues-Fri 10-6, Sat 10-5, Sun 1-5

Brian Dunlop

The Breathing of Light – New Paintings

Opening Tuesday 5th September 2006
Drinks with the artist 6-8pm



Local Service, Global Reach.

Sotheby's is your local auction house. Every day, in 38 countries around the world, our experts advise people about buying, selling and collecting art and antiques.

Please contact Sotheby's international team of experts to assist you with your art or related needs.

Please contact Sotheby's team of specialists for all of your art and related needs

Melbourne 926 High Street, Armadale VIC 3143 Ph: 03 9509 2900

Sydney 118-122 Queen Street, Woollahra NSW 2025 Ph: 02 9362 1000

Adelaide Ph: 08 8362 1800 **Brisbane** Ph: 0413 202 426 **Perth** Ph: 08 9380 9595

Email australia@sothebys.com **Web** www.sothebys.com

Sotheby's

EST. 1744



EVA BREUER
art dealer

83 Moncur Street Woollahra NSW 2025
Tel (61 2) 9362 0297 Fax (61 2) 9362 0318
Email art@evabreuerartdealer.com.au
Web www.evabreuerartdealer.com.au
Hours Tues-Fri 10-6, Sat 10-5, Sun 1-5

Anna Platten

A Survey 1995-2006

Opening Tuesday 21st November 2006 from 6-8pm
Mary Place Gallery 12 Mary Place Paddington

Woman in a Bed and Man with Wolf Mask 2005 Oil on linen 184 x 180cm (detail)



SHORT STREET GALLERY, BROOME

Jan Billycan
Kirriwirri
107.5 x 91 cm
acrylic on canvas



PO Box 1550, 7 Short St, Chinatown, Broome,
Western Australia 6725
enquiries@shortstgallery.com
www.shortstgallery.com
+61 (8) 9192 2658



JOHN OLSEN

06 Sept – 01 Oct 2006

1214 High Street Armadale VIC 3143

T: 03 9500 8511

F: 03 9500 8599

www.metro5gallery.com.au

METRO
5
GALLERY

Mediterranean Still Life, 2003 detail



MPRG

Mornington Peninsula Regional Gallery

moist: Australian Watercolours

A NATIONAL GALLERY OF AUSTRALIA TRAVELLING EXHIBITION

25 July - 24 September

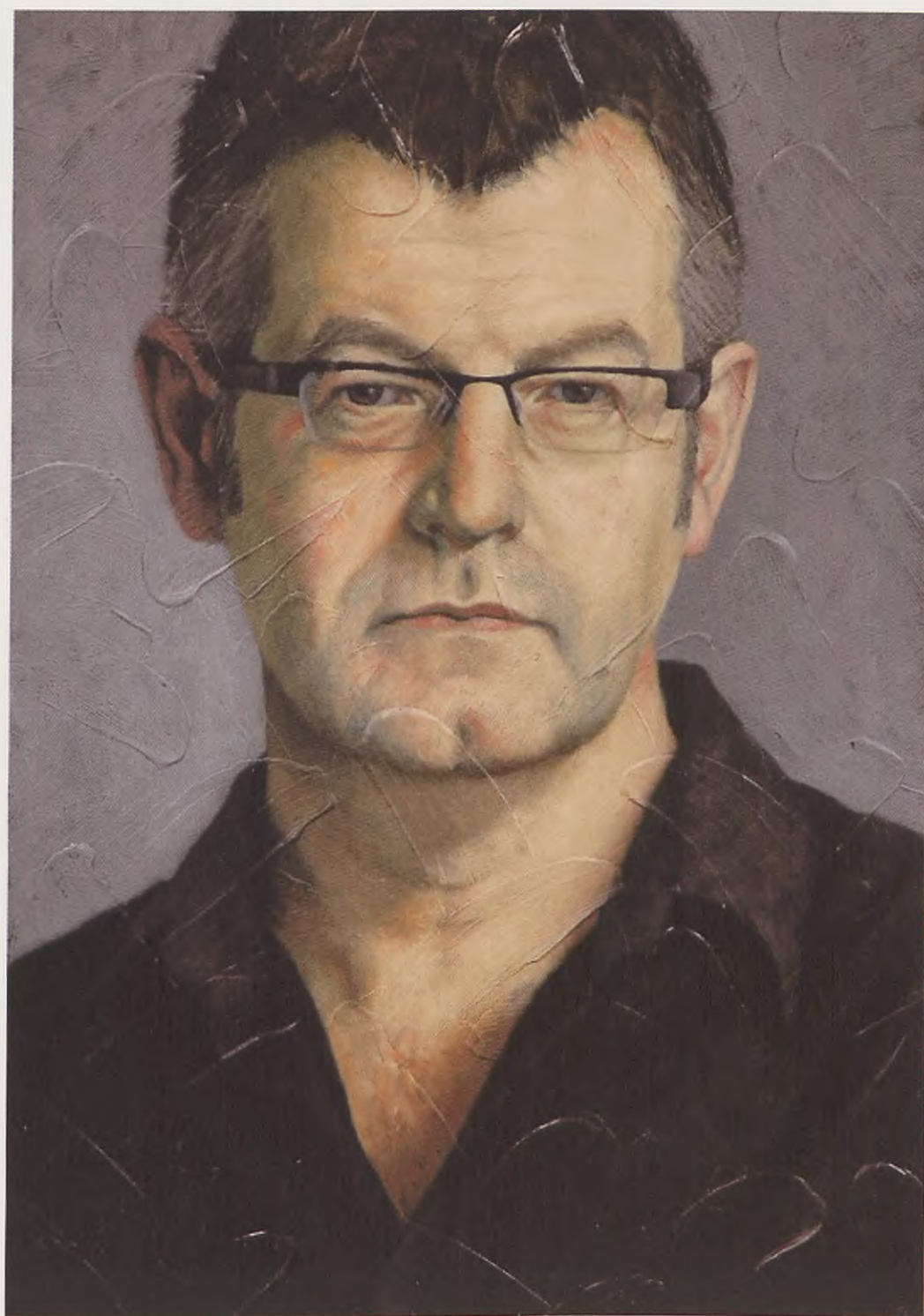
Civic Reserve, Dunns Road, Mornington, VIC 3931
Open Tuesday - Sunday 10am - 5pm
Telephone 03 5975 4395
<http://mprg.mornpen.vic.gov.au>



Blamire Young
Grandfer Cantle (c.1919)
watercolour on paper
National Gallery of Australia, Canberra

october 4 - 22

neil mcirvine



"SELF PORTRAIT WITH BLACK SHIRT", 137cm x 91cm, oil on linen



jackman gallery

60 inkerman street, st kilda, vic 3182 ph 03 9534 2147

www.jackmangallery.com.au

october 25 – november 12

frank malerba



'SHY', 1.8 m. high 10mm thick lasercut steel with coloured acrylic, from original FM drawings



jackman gallery

60 inkerman street, st kilda, vic 3182 ph 03 9534 2147

www.jackmangallery.com.au



Christine Johnson

Other Echoes

30 August – 24 September, 2006

Waterlight, 2006, oil on linen, 165 x 112 cm

MARTIN BROWNE FINE ART

57-59 MACLEAY STREET POTTS POINT NSW 2011 TEL: 02 9331 7997 FAX: 02 9331 7050
mbfayellowhouse@ozemail.com.au www.martinbrownefineart.com

GALLERY HOURS: TUESDAY - SUNDAY 11AM - 6PM

RACHEL COAD



Alice, oil on canvas, 180 x 102cm, 2006

GUNYULGUP GALLERIES

4 – 19 November

Gunyulgup Valley Drive, Yallingup, Western Australia

Tel: (08) 9755 2177

Email: enquiries@gunyulgupgalleries.com.au

www.gunyulgupgalleries.com.au

www.rachelcoad.com.au

Kerrie Leishman



Field paintings

7 – 25 September 2006

81 Denison Street, Deakin, Canberra ACT 2600 Open 7 days 10am – 5pm
T 02 6282 5294 F 02 6281 1315 E mail@beavergalleries.com.au W www.beavergalleries.com.au
Directors: Martin and Susie Beaver (ACGA)
Red Box, 182.5 x 182.5 cm, oil and wax on canvas

 **beaver
galleries**



Staccato 2006, oil on linen, 100 x 140 cm

JENNIFER GOODMAN

30 AUGUST – 16 SEPTEMBER 2006

JOHN BUCKLEY GALLERY

8 Albert St, Richmond VIC 3121, Australia Tel: +61 3 9428 8554 Fax: +61 3 9428 8939
Gallery hours: 12–6pm Wed–Sat gallery@johnbuckley.com.au www.johnbuckley.com.au



Linde Ivimey *Black Beauty* 2006, Duck + Chicken bones, fibre, acrylic + organic silk, rubies

linde **IVIMEY**

5 September – 1 October 2006

GOULD GALLERIES

270 TOORAK RD SOUTH YARRA 03 9827 8482

Mon–Fri 10–6 Saturday 11–5 Sunday 2–5

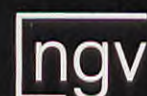
www.gouldgalleries.com

ROBERT BAINES | BUTCHER CHEREL | ANNE FERRAN | IVAN NAMIRRKI
BRONWYN OLIVER | JACKY REDGATE | KEN THAIDAY | IMANTS TILLERS | HOSSEIN VALAMANESH
TONI WARBURTON | JUDY WATSON | JUDITH WRIGHT

2006 CLEMENGER CONTEMPORARY ART AWARD

24 August – 22 October 2006

Twelve of Australia's most acclaimed and inspiring artists present new works for the fifth
Clemenger Contemporary Art Award – one of the most prestigious Australian contemporary art events.

 National Gallery of Victoria

The Ian Potter Centre:
NGV Australia
Federation Square
Melbourne

Open daily 10am–5pm
Closed Mondays

Ph: 03 8620 2222
www.ngv.vic.gov.au

 Victoria
The Place To Be



JIRRAWUN
EDITIONS



Detail from Paddy Bedford
'Yoowangeny - Mud Springs'
Edition of 50 - Etching

Limited Edition Prints from Jirrawun Artists
sales@jirrawunarts.com www.jirrawunarts.com
08 9169 1502



Jirrawun

A UNIQUE MODEL FOR ABORIGINAL ART

Jeremy Eccles

Paddy Bedford painting *Saddlers jump up – Thalngarrwany*, 2004, courtesy Jirrawun Arts, Kununurra. Photograph Giancarlo Mazzella.

The entire painting is clear in Bedford's mind when he first faces the canvas

'You need great artists ... and management', says William Mora, Director of William Mora Galleries in Melbourne, when assessing what, in his wide experience, produces great Aboriginal art. This is undoubtedly not the answer that art lovers familiar only with the western art ethos and gallery system would expect. For we love to imagine the artist as a romantic figure, re-interpreter of the world and subject to no master. But how much do we really know about the relationship between artists and galleries? Who, for example, decides what sells?

In 1998 I was co-producer, with Richard Moore, of *Art from the Heart?*, a documentary film on the condition of Aboriginal art at the time. While many of the artists involved in the documentary responded delightedly when shown the finished film, delight was not necessarily the reaction of viewers of the film when it was aired on ABC television in May 1999. Many were moved to tears by their first sighting of life in these remote communities, by the obvious deep importance of art to many of the artists featured in the film, and by the failure to plan for the ageing and retirement of Aboriginal artists by an erratic community arts system that places such a gulf between artists and the marketplace.

I am referring here to the community art system which has seen many hopeful non-Aboriginal people – often couples, without much direct art experience – live for two or three years as art advisers in remote Aboriginal communities such as Yuendumu, Maningrida or Balgo. These advisers act as an interface between artists in the community and the rest of the world, but are also involved in organising the artists' social, financial and medical care. A few such advisers have been successful, but many retire defeated. Problems such as petrol-sniffing, domestic violence and alcoholism simply destroy whole communities. Language groups forced together by missionary and government 'neatness' live in conflict with each other. A whole society based on the survival of and consequent respect for elders has been annihilated by loss of country, massacre and disease. Despite the traditional knowledge the elders hold, not to mention the income they generate from their painting, they are still the victims of violence.

Mercifully, some things are changing, with a few artists beginning to implement different systems for managing their lives and careers. Sadly, this has often resulted in successful senior artists leaving their communities to put their trust in others to manage their careers – sometimes younger relatives, as in the case of Tommy Watson, sometimes a conscientious dealer, as in the case of Dorothy Napangardi, Kathleen Petyarre and the Peppimenarti women, for example. This is a much more personalised style of management, restricting the number of dealers with access to an artist's work, but it has given rise to consequent bitter talk of 'stealing' and 'carpet-bagging', both within communities and among dealers.



Rusty Peters, Goanna and frog dreaming,
'blue dress' – Garndiwal, 2005, ochres, pigment
and acrylic binder in Belgian linen, 122 x 135 cm,
courtesy Jirrawun Arts, Kununurra, and William
Mora Galleries, Melbourne.

The Rolls Royce of new systems for the management of Aboriginal art is in place at Jirrawun Arts, which grew among senior Gija artists living in the Warmun community in the East Kimberley region of Western Australia, but which now has its office and studio up the road at Wyndham. In nine years these senior Gija elders – including Freddie Timms, Paddy Bedford, Rusty Peters, Phyllis Thomas and Goody Barrett – have taken control of their living conditions and artistic careers, setting up financial management systems and organising exhibitions of their work at major Australian and international museums and galleries. Projects in 2006 have included a sell-out solo exhibition of Rusty Peters's work at William Mora Galleries in Melbourne; 'Women's Business', an exhibition of work by Peggy Patrick, Goody Barrett and Phyllis Thomas at Sherman Galleries, Sydney, in mid-2006; and a group installation at the 2006 Melbourne Art Fair. And there will be a major solo exhibition of Paddy Bedford's work at the Museum of Contemporary Art, Sydney, in December 2006.

Bedford, perhaps the best known of the artists at Jirrawun, was one of eight Indigenous Australian artists commissioned to contribute a work for permanent installation at the new Musée du Quai Branly, which opened in Paris in June 2006.¹ Observing him at work in Kununurra in 2005, I had the impression that, like many Aboriginal artists, the entire painting is clear in Bedford's mind when he first faces the canvas. Despite the fact that he has only been painting for eight years, each paint stroke is made with certainty. While most of his landscapes appear abstract, they are absolutely rooted in reality – the artist has perhaps had these pictures of landforms, and their accompanying stories, in his mind's eye all his life, as both a stockman and lawman on the land he paints. The colours may be fresh – they are certainly aligned with Freddie Timms's brilliant pigment ochre views of Kimberley country rather than the natural ochres of Rover Thomas, one of the founders of the contemporary art movement in the East Kimberley, and Queenie McKenzie – but the shapes are as ancient as the Kimberley landscape itself.

Bedford was born circa 1922 on Bedford Downs Station in the East Kimberley. A few years earlier, Paddy Quilty, the owner of the station (and the man who gave Paddy Bedford his 'Christian' name), was responsible for the murder by strychnine poisoning of a group of Gija men who had killed a milking cow. This massacre has weighed heavily on Bedford throughout his life. He and fellow Jirrawun founder, Timmy Timms (now deceased), were able to recall a corroboree (or *joonba*) which told the story of the killings. The corroboree, which had never before been seen by a white audience, became the basis of a performance piece, *Fire fire burning bright*, presented by the Neminuwarlin Performance Group from the East Kimberley at the Perth and Melbourne festivals in 2002.

The massacre also became the subject of a series of paintings by the Jirrawun group that was shown in the exhibitions 'Blood on the Spinifex', at the National Gallery of Victoria (NGV), Melbourne, and 'True Stories: The Art of the East Kimberley', at the Art Gallery of New South Wales (AGNSW), Sydney, both in 2003. With the support of Jirrawun patron and former governor-general of Australia Sir William Deane, the artists aimed through these paintings to have their stories accepted by white Australia. The exhibitions were a powerful reply to revisionist historians such as Keith Windschuttle, author of *The Fabrication of Aboriginal History* (2002), whose work had thrown into question the veracity of massacres such as the one at Bedford Downs Station.





Freddie Timms, Gum Creek, 2004, ochres, pigment and acrylic on linen, two panels, 90 x 120 cm, courtesy the artist, Jirrawun Arts, Kununurra, and Sherman Galleries, Sydney.



Phyllis Thomas, *Gemerre 1*, 2006, earth pigments and acrylic on linen, four panels, 120 x 120 cm each, courtesy the artist, Jirrawun Arts, Kununurra, and Sherman Galleries, Sydney.

As Stephen Gilchrist, curator of this year's defining 'Land Marks' show at the NGV, says of Bedford's work: 'With all their graphic simplicity, conceptual rigour and disquieting thematic concerns, the works compel the viewer to reflect.'

Many other artists from the Jirrawun members' original community of Warmun have chosen to remain in their community rather than join Jirrawun Arts. Megan Buckley – who, with her partner Eamonn Scott, is the community art coordinator at Warmun – says that although Warmun has social problems, it is nevertheless a place where 'great things happen'. One artist who has returned to Warmun is Hector Jandany. Jandany tried living with the Jirrawun group, but missed his community, particularly being able to watch young artists emerging. He also missed having his land close by.

The idea for Jirrawun emerged from a 'two-way' encounter in 1996 between Freddie Timms, a disciple of Rover Thomas, and Tony Oliver, a former Melbourne gallerist. Timms knew that the cheap suit and envelope containing \$300 he received after completing a month's worth of painting for a commercial gallery in Melbourne was not a true reflection of its value. He demanded to know of Oliver how the situation could be better. They began showing Timms's work at established commercial galleries – in particular, Watters Gallery in Sydney – to have it better appreciated. But more was needed. After nights of discussion, and the pro-bono work of law firm Arnold Bloch Leibler, a constitution was written for what became Jirrawun Arts Limited. With Timms as Chairman and Oliver as Chief Executive Officer (now Artistic Director), Jirrawun Arts would provide financial security and peace of mind to artists so that they could simply live to paint.

Bow River Station, a community property where many of the Jirrawun artists first lived when they formed the company, is close to land that carries both mythic and personal histories. However, for a number of reasons, the artists moved their base to Kununurra. With linguist and archivist Frances Kofod resident there (later joined by former AGNSW curator Ken Watson, who is to develop exhibitions), it ensured painting could happen whenever an artist felt so inclined. Management of the organisation is the responsibility of Oliver, with a strong board of Sydney- and Melbourne-based lawyers, financiers and lobbyists – headed by Helene Teichman and including Ian Smith, Brendan Hammond and Marcia Langton – to oversee activities. The board was influential enough to organise an exhibition of the Jirrawun artists' work at Parliament House in Canberra in 2005, which was opened by two Federal Government ministers – senators Rod Kemp and Amanda Vanstone. In many ways, Jirrawun Arts is everything the government would want in an Aboriginal organisation. There's no government money in the venture anywhere, not even in the offshoot organisation, Jirrawun Health, which raises philanthropic funds as well as being

invested in by the artists themselves. There is no sense in Jirrawun Arts having a \$2 million annual turnover if its artists have limited access to a doctor. Healthcare is inadequate in remote Aboriginal Australia, even in a relatively rich town like Kununurra. In addition, many Aboriginal people in remote Australia have critical eyesight problems, for which the Jirrawun community is obviously keen to have medical care.

As a form of medical insurance, Jirrawun also makes a proportion of each artist's output available to the market at a time. The rest goes into an archive to safeguard the artist in retirement or ill-health, and to form an estate. Jirrawun is also developing a print workshop as another source of future income.

This year Jirrawun Arts moved from Kununurra to Wyndham, an old town that's part of Jirrawun artists' history – with its abattoir where they drove cattle, its hospital where all too many relatives died, and its jail. It is now housed in an architect-designed cultural complex, the metamorphic shape of which bears some resemblance to a local landform identified as a sleeping crocodile. International artists will be invited to undertake residencies at the centre, based on the radical notion that Jirrawun's painters are not just Aboriginal artists, but universal creators who can contribute to and benefit from a broad canvas. 'Our model is a response to a specific group of people', explains Oliver. 'Part of my management responsibility is to get the mood right for painting. Then [the artists] can all go in different directions at their own pace.'

It's a model that others are trying to emulate. Emily Rohr runs Broome's Short Street Gallery, and also works with the nine Bidjardanga artists of the Yulparija Art Group. Together, they are on the edge of progressing to something like Jirrawun's Bow River Stage at Wyndham. Look out for the group when they too can bring the same confidence to canvas as the Jirrawun mob.

Rusty Peters: Recent Paintings, William Mora Galleries, Sydney, 7 March – 1 April 2006; **Women's Business: Peggy Patrick, Goody Barrett, Phyllis Thomas**, Sherman Galleries, Sydney, 31 May – 24 June 2006; **Paddy Bedford**, Museum of Contemporary Art, Sydney, 7 December 2006 – 18 February 2007; **Blood on the Spinifex**, National Gallery of Victoria, Melbourne, 14 December 2002 – 16 March 2003; **True Stories: the Art of the East Kimberley**, Art Gallery of New South Wales, Sydney, 11 January – 27 April 2003; **Land Marks**, National Gallery of Victoria, 10 February – 11 June 2006; **Jirrawun at the House**, Parliament House of Australia, Canberra, 28 November – 8 December 2005.

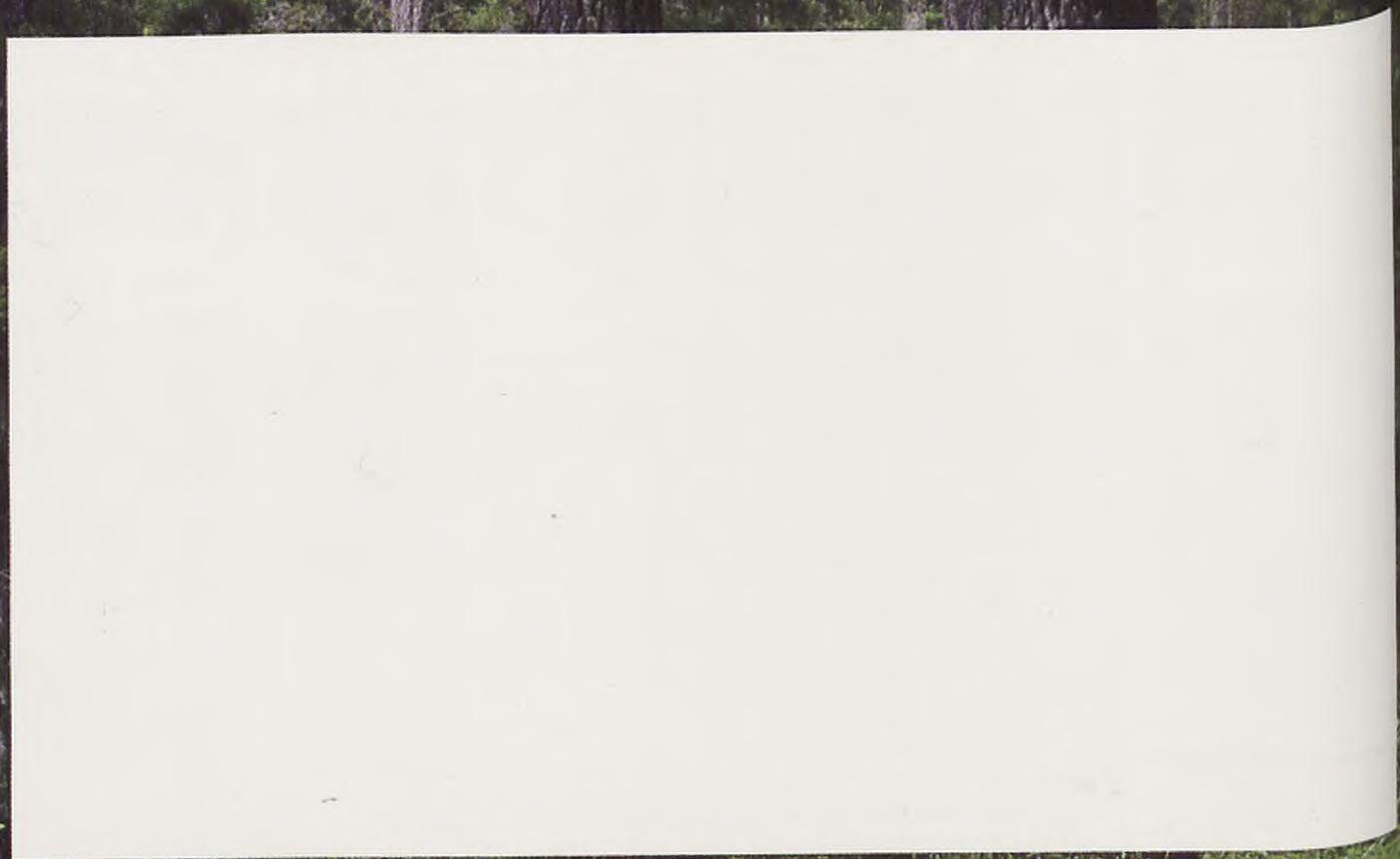
1 See Peter Naumann, 'Aboriginal art in faraway places: The Musée du Quai Branly and new thinking about Aboriginal art in Europe', *Art & Australia*, vol. 43, no. 4, June 2006.



the dream world of images

GEOFF KLEEM

Anthony Gardner



The thought that objects could
also be imaginative subjects
seems like the ultimate horror
spectacle





opening pages
Geoff Kleem, *Lost and found*, 2004, lightjet print
on aluminium, 180 x 250 cm, courtesy the artist
and Conny Dietzschold Gallery, Sydney and
Cologne.

left
Geoff Kleem, *Sugar wagon*, 2000, plywood, steel,
plaster, dimensions variable, courtesy the artist and
Conny Dietzschold Gallery, Sydney and Cologne.

A curious twilight zone has haunted Geoff Kleem's images since the early 1980s, though perhaps not as explicitly as in his recent photographic series, 'Lost and Found', 2004–05. These panoramic views of wooded landscapes seem shrouded in neither light nor night, but in a time in-between. A mysterious fog percolates through the series, changing hue from blue to pink as it seeps across the divides between individual photographs. Twigs appear to morph into unearthly creatures, before immediately dissolving again into a morass of felled branches; on the left in *Lost and found* #6, 2005, a stricken tree stump emerges out of the soil like a grave-bound arm in a George Romero zombie flick, its 'finger' beckoning the viewer to explore something off-camera. In the twilight zones of the 'Lost and Found' series – between day and night, cinematic movement and photographic stasis, figuration and abstraction – anthropomorphism and pockets of fantasy reign.

This in-between state has largely characterised Kleem's two-decade-long career, though it has proven to be equally fertile and frustrating ground for him. On the one hand, as Charles Green recently noted in *Artforum*, Kleem's work is a beacon of respect for other, particularly Sydney-based, artists and writers, while remaining severely underrated by the art market.¹ Yet this sense of limbo is not all gothic gloom and doom; it also marks the strategic location and method of Kleem's practice. Throughout the 1980s he intersected painting and photography to often ambiguous effect. An out-of-focus image of Las Vegas collapses the division between a bungled tourist snapshot and a Gerhard Richter wipe. In another, nocturnal, image the silhouette of a chair hovers – as integrated overpainting – over a photographed path that leads nowhere. The work's title, *Photo realism*, 1982, is itself a descriptive riddle, given its equal applicability to the two blurred media.

By the early 1990s Kleem had folded performance into the mix. A series of untitled photographs presented a ramshackle warehouse interior that Kleem had spray-painted in block colour, white in one area and blue in another. Details within the industrial architecture and debris pulsed in and out of the monochromatic ground. The effect theatrically transformed these industrial stages, producing images reminiscent of the 'Magic Eye' illustrations that were then in vogue – pixellated pictures that, when stared at for long enough, revealed three-dimensional figures that emerged from, and relapsed into, the two-dimensional ground. More importantly, Kleem's photographs hovered in conceptual precariousness between categories and genres: between industrial tableaux in the early style of Andreas Gursky or Candida Höfer and secondary documentation of Kleem's act of spray-painting, between performance, painting and photographic staging.

To an extent, Kleem's conjunction of the theatrical and the in-between overtly paralleled an argument made by the American art critic Michael Fried in his anti-minimalism polemic, 'Art and objecthood': that theatre was the condition of any work that existed between individual arts such as painting and sculpture.² But this was more than mere fawning for either Fried or minimalism; it was, according to Kleem, a form of hijacking.³ If minimalism, and its associated critical rhetoric, had become art-world ordinances from the New York bureaucratic machine, then Kleem deflated it as a hollow myth seeping to Australia across time and the Pacific. The untitled series presented the quintessential New York-style warehouse not undergoing minimalist gentrification, but in a state of snap-frozen decay, artificially botoxed by the uniform veil of white paint and the 'frozen moment' of



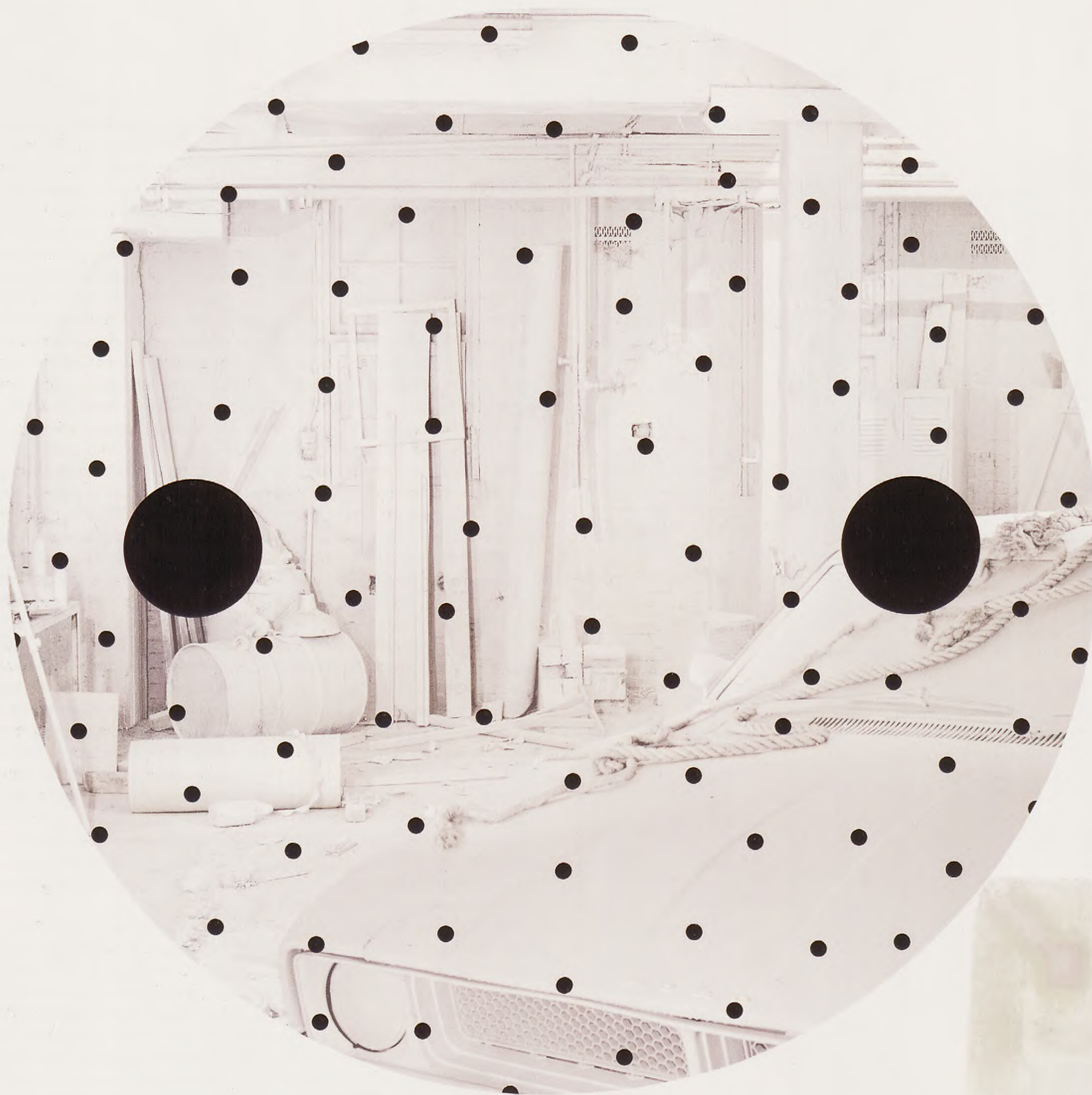
left
Geoff Kleem, *Untitled*, 1992–2002, type-C
photograph, 120 x 100 cm, courtesy the artist and
Conny Dietzschold Gallery, Sydney and Cologne.

photography. The hyperbolic conflation of theatre and in-between-ness was too over the top to be anything but quizzical mimicry. The permanence of minimalism as an ongoing fixture in the Anglo-Australian art scene was thus highlighted and deflated in a destabilising double-effect, with the minimalist myth reduced to the mere image it had always been for Australians looking at art reproductions.

This is not to say that minimalism was defunct for Kleem, but that its importance lay in other directions. The first was how such myths are communicated to their recipients (whether they be other artists or gallery audiences generally). Again, the power of images was crucial, for it is through the image that form and information are distilled through space and time – even a seemingly permanent form has a half-life as an image. This was explicit in Kleem's shifts through the 1990s from photographs to objects and then to objects exhibited alongside photographs of them. In *Sugar wagon*, 2000, imagistic dissemination was literal in the photographs of (and that were displayed next to) a series of white cubes sitting atop homespun wooden wagons. The notion of 'image' could also be more conceptual, in the form of almost uncanny simulations of 1960s art icons. Joseph Beuys's *Fat corner*, 1963, became a shrink-wrapped wedge of plaster heaved onto a trolley; a Sol LeWitt-style serial structure stood on end, shod with wheels and sheathed in plastic like sleek domestic shelving. The plastic wrapping is crucial in these untitled works of 1997. It domesticates introduced art icons within local production, yet defuses that iconic status through the guise of consumable homewares. The series consequently hovers in its own twilight zone, between 'radical' 1960s gestures and their slavish copying as mere signs or images of radicalism, between functional objects and 'useless things', and between museum mummification and active consumption (with the plastic at once an untouchable shroud and yet anticipating eager unwrapping).⁴

A second direction was minimalism's anthropomorphic turn: its conflation of 'specific objects' (to use Donald Judd's term) with specific presences awaiting their beholders. Kleem's series of 2002 was slightly different, though, from the human scale asserted by six-foot cubes such as Tony Smith's *Die*, 1962. It had more in common with the humanistic couples in Felix Gonzalez-Torres's revisions of minimalism: a two-seater sofa sprouts a pair of aluminium prongs, which in turn supports a fantasy image of a beach escape; two seascapes – their locations mapped specifically by GPS readings – yearn out from a wall at head-height; two white cubes have been absorbed into another seascape photograph, serving both as eyes to the horizon's mouth and as visual obstructions to the sweeping sea view.

Yet another game of doubles is at play. On one level, the works make transparent their status as constructions: the exposed armature and blocked views reveal the works' 'architectures of display', making the act of looking more active and self-reflexive.⁵ The sofa work reveals another level at which the series operates, however. The aluminium rods stand in for human presence, transforming the seascape from an object of our desire to a thought-bubble fantasy belonging to the anthropomorphic presence before us. This difference would mean little were it not for a curious conundrum it poses: is the work desirable or, when considered slightly differently, *desirous* – as though the work itself wanted to be somewhere else (a specific GPS seascape perhaps?) rather than beheld in the gallery site? In other words, are these works simply objects to be seen, or should we consider them as akin to subjects themselves, as part of



left
Geoff Kleem, *Untitled*, 1993, cibachrome on
acrylic, 120 cm diameter, courtesy the artist and
Conny Dietzschold Gallery, Sydney and Cologne.

an animistic shift from minimalist objecthood to something more like subjecthood?

The thought that objects could also be imaginative subjects seems like the ultimate horror spectacle – visions of once-inanimate objects taking us hostage, as in *Young Sherlock Holmes* or *The Matrix*, immediately spring to mind. It's perhaps no surprise, then, that 'subjecthood' persists in Kleem's ghoulish 'Lost and Found' series amid its undead limbs and grisly creatures. In *Lost and found #2*, 2005, a string of lights pricks through the darkness of the wood, as though gazing back at the viewer who tries to gaze at the image but is blinded by its light. In other works, spectres of light hover in forest clearings, reminiscent of nineteenth-century 'spirit' photography and its apparent transcription of departed souls on the photographic negative. The spirit may not simply be a ghostly apparition though, nor the allegorical soul of a pine forest soon to be cut down. It may also be the spirit of the anthropomorphised photograph itself, as a subjective entity – what Kleem calls a 'psychological character'⁶ – seeking communication with the viewer beyond the commodifying eye with which we ordinarily view art.

To treat the image intersubjectively rather than objectively is not as fantastical as it first sounds. Successful curatorship is often determined by the resonances between artworks in a given space, as though they were engaged in a silent yet affective dialogue with each other that can be sensed by the viewer beyond textual decoding. And the contemporary virus of advertising images ensures frantic competition between them to capture our attention and assert themselves. Images are indeed alive, though whether in the interests of spectacle or dialogue – or somewhere in-between – remains uncertain.

If the usual questions asked of artworks are 'What do images do?' and 'How do they function?', then Kleem's practice suggests that a third question may be more relevant today: 'What do images themselves want?' As W.J.T. Mitchell has claimed, the answer is usually simple. Like us, images want what they lack: connections with the world beyond their frames, utility and, most of all, mobility.⁷ From the 'useless' 1960s icons set atop wheels to the misty haunts of 'Lost and Found' and from theatrical hybrids to ghoulish conundrums, Geoff Kleem's images would seem to agree. Our concern is no longer with the design of images, but rather with what designs they have for us.

1 Charles Green, 'Geoff Kleem', *Artforum*, vol. 44, no. 4, December 2005, p. 294.

2 Michael Fried, 'Art and objecthood', in *Minimal Art: A Critical Anthology*, ed. Gregory Battcock, University of California Press, Berkeley, 1995, p. 142.

3 In Natalie King, *Geoff Kleem: Industrial Division*, exhibition catalogue, Monash University Museum of Art, Melbourne, 1997.

4 See Frazer Ward, 'Geoff Kleem: Useless things', *Art + Text*, vol. 52, 1995, pp. 62–7.

5 This argument underpins the main article on these works: Blair French, 'Geoff Kleem: Architectures of display', *Eyeline*, vol. 50, Summer 2002/2003, pp. 34–6.

6 Geoff Kleem, personal communication with the author, 6 April 2006.

7 W.J.T. Mitchell, *What do Pictures Want? The Lives and Loves of Images*, University of Chicago Press, Chicago and London, 2005.

A wider vision

Dorrit
Black's
Modern
Art Centre

Sarah Thomas



Dorrit Black, *Nocturne, Wynyard Square, 1932*,
linocut, 22.7 x 15 cm, Art Gallery of New South
Wales, Sydney.

Late in 1929, following two years of study in London and Paris, the Adelaide-born artist Dorrit Black returned to Sydney and began searching for premises in which to establish a studio and gallery for the display of modern art. She brought back from Europe a burning passion to promote the ideas of the two famous French cubists with whom she had studied: André Lhote, one of the most renowned and influential teachers of modernism in Europe, and Albert Gleizes. Black's gallery, the Modern Art Centre, Sydney, which she established in 1931, was an attempt to enliven and diversify the options for artists and students in Australia. It was the first gallery in Australia to devote itself to modernism and one of the first galleries to be run by a woman.

Black's style changed radically during her time in Europe, moving away from the warm tonal landscapes inspired by Julian Ashton and Elioth Gruner, her teachers at the Sydney Art School where she studied from 1915. On arrival in London in September 1927, Black enrolled at the Grosvenor School of Art, which had already attracted Australian artists with an interest in modernism, including Eveline Syme, Ethel Spowers and Mildred Lovett. Here Black was introduced to the art of the linocut by Claude Flight, the influential promoter of this dynamic, contemporary medium.

Although linocut had been taught at the Sydney Art School by Thea Proctor and Henry Gibbons, Black first explored it in London and it was from Flight that she began to learn the principles of modern design. Flight's emphasis on geometric order and the golden section reveals an awareness of the work of Lhote and Gleizes, whose published texts on cubism were widely read in the United Kingdom at the time. Black became increasingly interested in cubist theories and, after three months at the Grosvenor School, she left for Paris to, in her own words, 'acquire a definite understanding of the aims and methods of the modern movement and, in particular, of the cubists'.¹

Black followed in the footsteps of her Sydney Art School friends, Grace Crowley and Anne Dangar, enrolling at the Académie Lhote in Montparnasse. Lhote attended classes twice a week: on Monday mornings to pose the model and talk to new students, and on Fridays, when he would criticise each student's work individually. 'You must be classic', Lhote instructed. 'See nothing in the nude, but the straight lines, the angles, the curves, the tones cold and warm, the ... dimensions, etc. And when you have done this for a whole week, you find you have made a form which resembles a nude, the resemblance is the recompense of the seventh day.'²

Always looking to extend herself, Black (encouraged by Crowley) later took classes with Gleizes, whose search for 'a spatial and rhythmic plastic style in harmony with the modern age' led him to develop a purely abstract style which he equated with his own spiritual and political beliefs.³ Black was captivated by the teachings of both Lhote and Gleizes, and later wrote of her European sojourn to John Young, director of the Macquarie Galleries in Sydney:

*As you prophesised [sic] I took a long time to find my feet over here and during that time was very much depressed about my work. But since the beginning of Lhote's summer class at Mirmande [I] have been enjoying painting again tremendously.*⁴

Black returned to Australia filled with a missionary zeal, keen to share and promote the teachings of the French cubists to the artists of Sydney. However, back in Sydney, she was struck by the conservatism and provincialism which continued to define the Australian art world. Claude Flight wrote to her in 1930:

Black returned to Australia filled with a missionary zeal, keen to share the teachings of the French cubists

'I know how difficult it must be for you my dear Dorrit Black, out of touch with everything in the art line and without sympathetic surroundings and probably in a country that does not help towards making pictures.'⁵

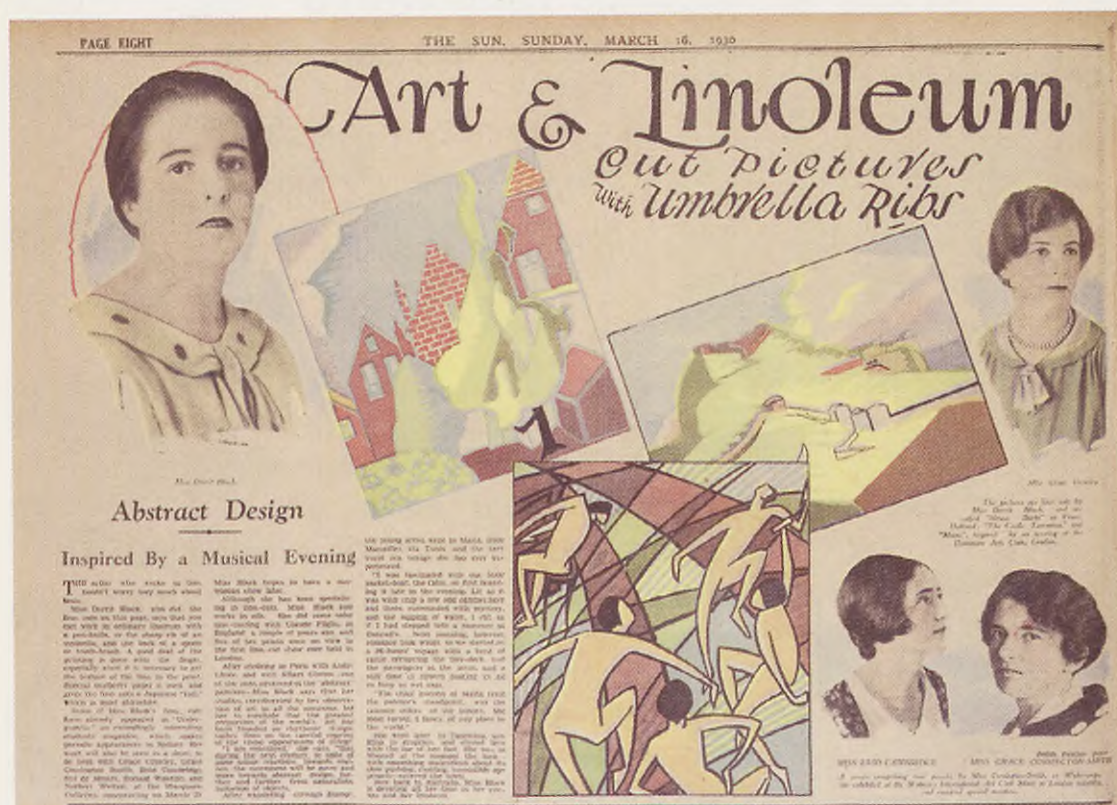
Modern art still inspired the wrath of many in the 1930s. Animated letters on the subject frequently appeared in the pages of the *Sydney Morning Herald*, written by such prominent figures as Julian Ashton, J. S. MacDonald, Thea Proctor, John Young, John Sulman and Norman Carter. These letters were usually inspired by exhibitions, such as the display of colour reproductions of the work of the French impressionists and post-impressionists at the Macquarie Galleries in Sydney in September 1932, followed in 1933 by a survey of modern British art. The former exhibition was well received by the *Sydney Morning Herald*, and by Colin Simpson in the *Sun*, who remarked that although the works were hardly contemporary (Van Gogh and Cézanne had been dead for over twenty years), the exhibition provided a rare opportunity for Sydney audiences to see examples, albeit reproductions, of modern French art.⁶

Two commercial galleries in Sydney took a particular interest in modern art in the 1930s: Macquarie Galleries – under the auspices of directors John Young and Basil Burdett – and Grosvenor Galleries, both of which had begun to exhibit the work of modernists such as Grace Cossington Smith, Thea Proctor, Margaret Preston, Roy de Maistre and Roland Wakelin. Although both galleries showed a mixture of academic and avant-garde artists, the latter gained broader acceptance as the decade proceeded. One of the first and most influential groups of modernist artists in Sydney was the Contemporary Group, led by Thea Proctor, which held its first exhibition at Grosvenor Galleries in 1926 and continued to stage popular annual exhibitions throughout the late 1920s and 1930s.⁷

It was within this context that Black launched herself into establishing the Modern Art Centre. By 1931 she had found a suitable location at 56 Margaret Street in Sydney. The building had already served as an art school run by J. S. Watkins, an artist and trustee of Sydney's National Art Gallery of New South Wales (now the Art Gallery of New South Wales) from 1932.⁸ At the time, this part of the city, not far from Circular Quay, was full of artists' studios – those of Thea Proctor, Grace Crowley and Rah Fizelle, James Cant and Dora Chapman, Douglas and Dorothy Dundas and Norman Lindsay to name a few – and Grosvenor Galleries were in nearby George Street. The buildings in the area were old, with large rooms and cheap rent, factors which naturally appealed to artists.⁹

The Modern Art Centre opened unofficially in early 1931, without fanfare, offering classes in drawing, painting, linocut, design and art appreciation. Black had asked Grace Crowley to join her as a partner in the enterprise, an offer that Crowley at first declined due to family commitments, but accepted once the centre was fully established. Crowley taught life-drawing and Black conducted the other classes. A weekly sketch club was well attended by artists including Ralph Balson.¹⁰

During this period both Black and Crowley corresponded with Australian artist Anne Dangar, who was by now a member of Gleizes's art community at Moly-Sabata in France. Dangar was a great supporter of the Modern Art Centre, and wrote to Black in 1932: 'And now I have good news! Monsieur Gleizes was interested in your Gallery. He hopes you won't grow commercial. I assured him you were the only one in Sydney making a sincere effort in the cause of Modern Art.'¹¹



An article about Dorrit Black (pictured, top left) in the *Sun*, 16 March 1930, illustrated with three of her linocuts. The women pictured to the right are (clockwise, from top) Grace Crowley, Grace Cossington Smith and Enid Cambridge, with whom Black was to exhibit at the Macquarie Galleries. Courtesy State Library of New South Wales, Sydney.

Later that year she wrote to Crowley: 'Really I think you have done wonders in your Modern Art Centre in so short a time. It is a huge responsibility and a courageous profession to make in Sydney. I feel I should send [you] much more than I do from the fountain head, but life is filled with keeping house, self and garden fairly clean and patched up.'¹²

This sense of responsibility to convey information 'from the fountain head' was shared by other artists of the period who studied abroad. The magazine of the Sydney Art School, *Undergrowth*, edited by students Dore Hawthorne and Nancy Hall, ran a regular page called 'Letters from Abroad', which included correspondence from Black, Crowley, Dangar, Arthur Murch and Douglas Dundas. *Undergrowth* paid particular attention to cubism, notably Cézanne, and published a two-page lecture on the subject by Lhote himself.¹³ The teachings of Gleizes were regularly communicated to Crowley (and thence to the Modern Art Centre) by Dangar while she was living at Moly-Sabata, not only in her letters, but also in her ceramics, examples of which she sometimes sent to Australia.

Black's decision to open the Modern Art Centre was driven by a similar desire to promote the teachings of Lhote and Gleizes. In her speech at the opening of the centre's first exhibition on 16 March 1932¹⁴ she outlined her reasons for establishing the new venue:

Within the last twelve years or so there has been springing up in Sydney a small group of painters who have become dissatisfied with the standards of realistic art that we have all grown up with, and have turned for inspiration to the new ideas that are already so firmly established in Europe. Some of these painters have been content with the modified form of conservative modernism that prevails for the most part in England; and their work is already fairly well known in Sydney through the Society of Artists and the Macquarie Galleries. Others have gone further, and in a direction that is at present less generally understood. These painters have drawn their inspiration chiefly from the French school, the school that has grown up in Paris, though many of its members belong to other



detail
Ethel Spowers, *The lonely farm*, 1933, linocut, printed in colour from five blocks, 19.8 x 31.8 cm, National Gallery of Australia, Canberra.

*nationalities. It was particularly in order to bring the work of this Australian group who are showing here today more freely before the public that the Modern Art Centre was started.*¹⁵

The Modern Art Centre held at least twelve exhibitions. The first, 'Exhibition of Progressive Art', introduced some of the artists who were to be closely associated with the centre during its short life. The show included Balson, Enid Cambridge, William Frater, Wakelin and Black; sculptures by the influential German-born artist Eleonore Lange (who became well known as a pioneer of modernism in Melbourne); and colour linocuts by Eveline Syme and Ethel Spowers. Then critic for the *Daily Telegraph*, Colin Simpson, was critical of Black's work, singling out her canvas *Since we must have cauliflowers*, n.d. (now lost), for particular ridicule:

*It is not even good design. The colour, where it is not black and white, is slimy. Let us have a sense of humour even in art, by all means. But this is a high-brow joke that, along with other specimens of Mam'selle Black's French formula for picture-making, adds little lustre to [the] art show.*¹⁶

The review was not entirely negative, however, praising the work of Cambridge, Spowers, Lange and Frater.

In the second half of 1932 the centre held monthly solo shows of work by key artists such as Crowley, Balson, Cambridge, Wakelin and Black, followed in 1933 by an exhibition of work by Frank Weitzel. These were the first solo exhibitions for Balson, Crowley and Cambridge and, in Crowley's case, her only solo show until Daniel Thomas curated an exhibition of her work at the Art Gallery of New South Wales in 1973.¹⁷ In addition to these one-person exhibitions, Black organised a series of group shows which included other significant Australian modernists, such as Rah Fizelle, Grace Cossington Smith, Eric Thake and Eleonore Lange.

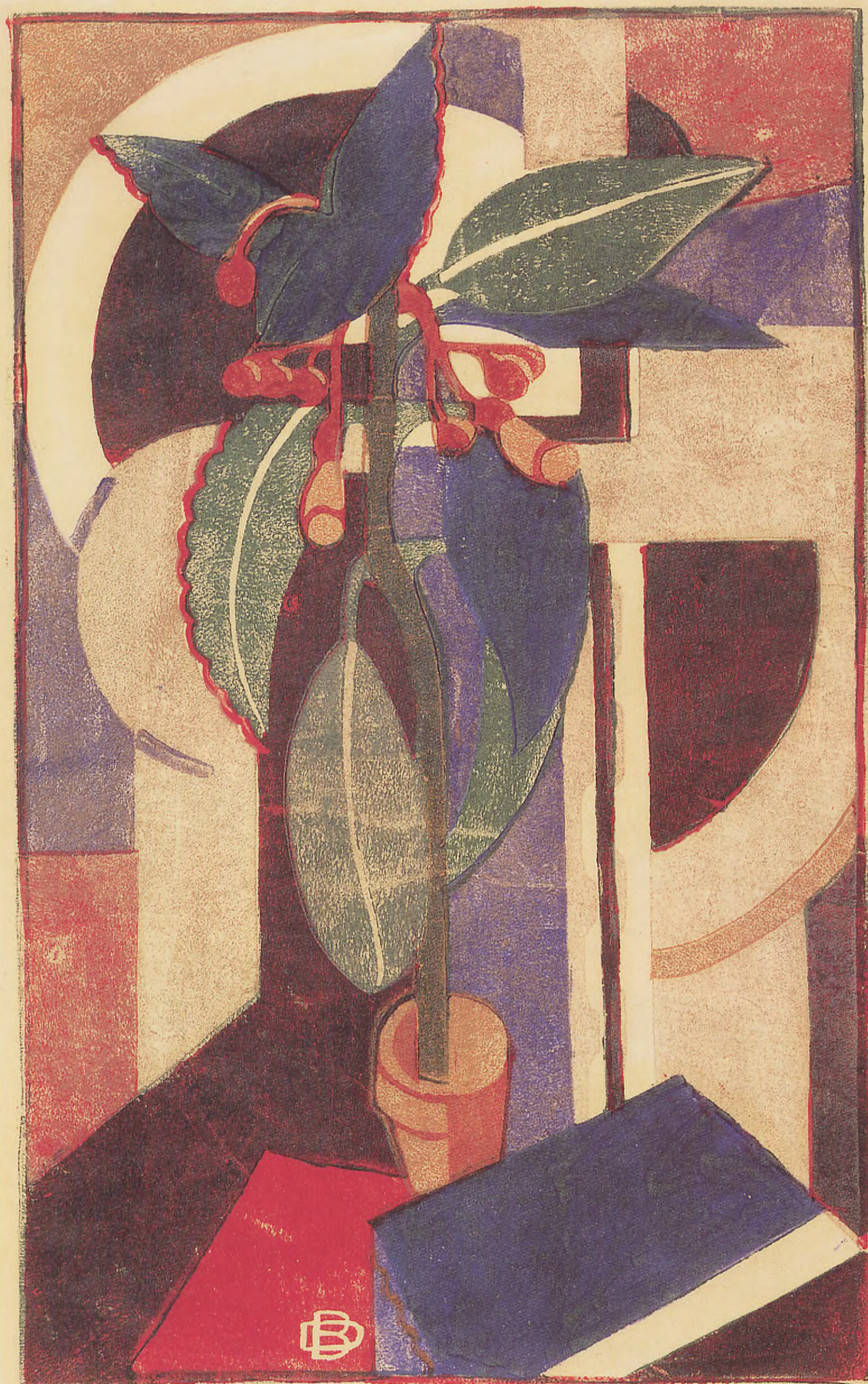
Most of the centre's exhibitions were reviewed in the *Sydney Morning Herald*, usually sympathetically. The *Herald's* reviewer, who was most likely to have been William Moore, clearly hoped to educate the general public in the appreciation



Dorrit Black, *The olive plantation*, 1946,
oil on canvas, 63.5 x 86.5 cm, Art Gallery of South
Australia, Adelaide.



Dorrit Black, *The mower*, c. 1932, linocut proof,
6.8 x 10 cm, National Gallery of Australia,
Canberra.



The Pot-Plant 13/50

Dorrit Black

of modern styles.¹⁸ In his review of Enid Cambridge's exhibition, for example, he recognised the emergence of the centre as:
*performing a service to the younger artists of this city, and to art-lovers who are interested in the more experimental phases of the contemporary movement ... It is not to be expected that work which lies outside the beaten track will meet with the approval of everybody ... [but] out of controversy comes progress.*¹⁹

The artists who exhibited at the centre were not only from Sydney. Indeed, Black seemed to make a conscious effort to include artists from other states, such as Enid Cambridge, William Frater, Eric Thake, Eveline Syme and Ethel Spowers from Melbourne, and an exhibition of student work from the Technical College in Hobart. One reviewer stated: 'Miss Black has received work from Melbourne and hopes to get examples from the other capitals, where there are moderns in all except Perth.'²⁰

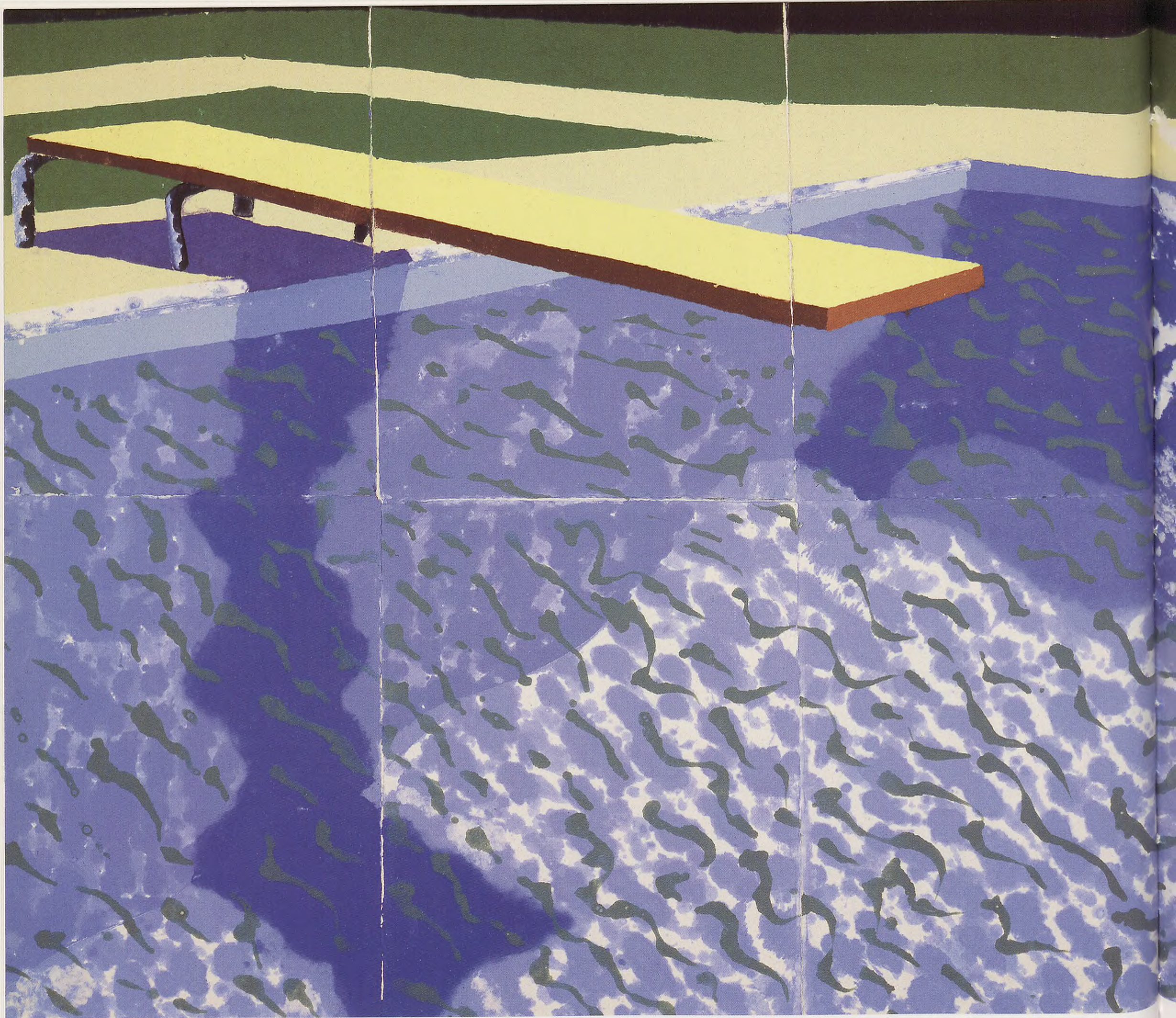
The Modern Art Centre's last exhibition was held in October 1933. As Heather Johnson has noted, economic depression and a sceptical general public undoubtedly hindered the centre's long-term success.²¹ Personal factors also contributed to its demise. Black's mother was suffering from Alzheimer's and Black was pressured by her family into returning to Adelaide.²² The other factor contributing to the centre's closure was Crowley's departure to open a school and studio with Rah Fizelle not far away in George Street. This split was in part due to a personal disagreement between the two women, referred to in a letter from Dangar to Crowley in 1932. Dangar wrote:

*Darling I'm terribly alarmed, it's just staggering after all you did for that studio! I'm astonished ... You didn't say how Dorrit took your outburst? I see her (in the green apron), eyes bulging and mouth at zero, hair in streaks. Or did she weep? I am terrified people will think you wanted to get alone with Fizelle or something rotten. If only you could get someone really decent to commence teaching some craft one or two days a week it would stop gossip and spite.*²³

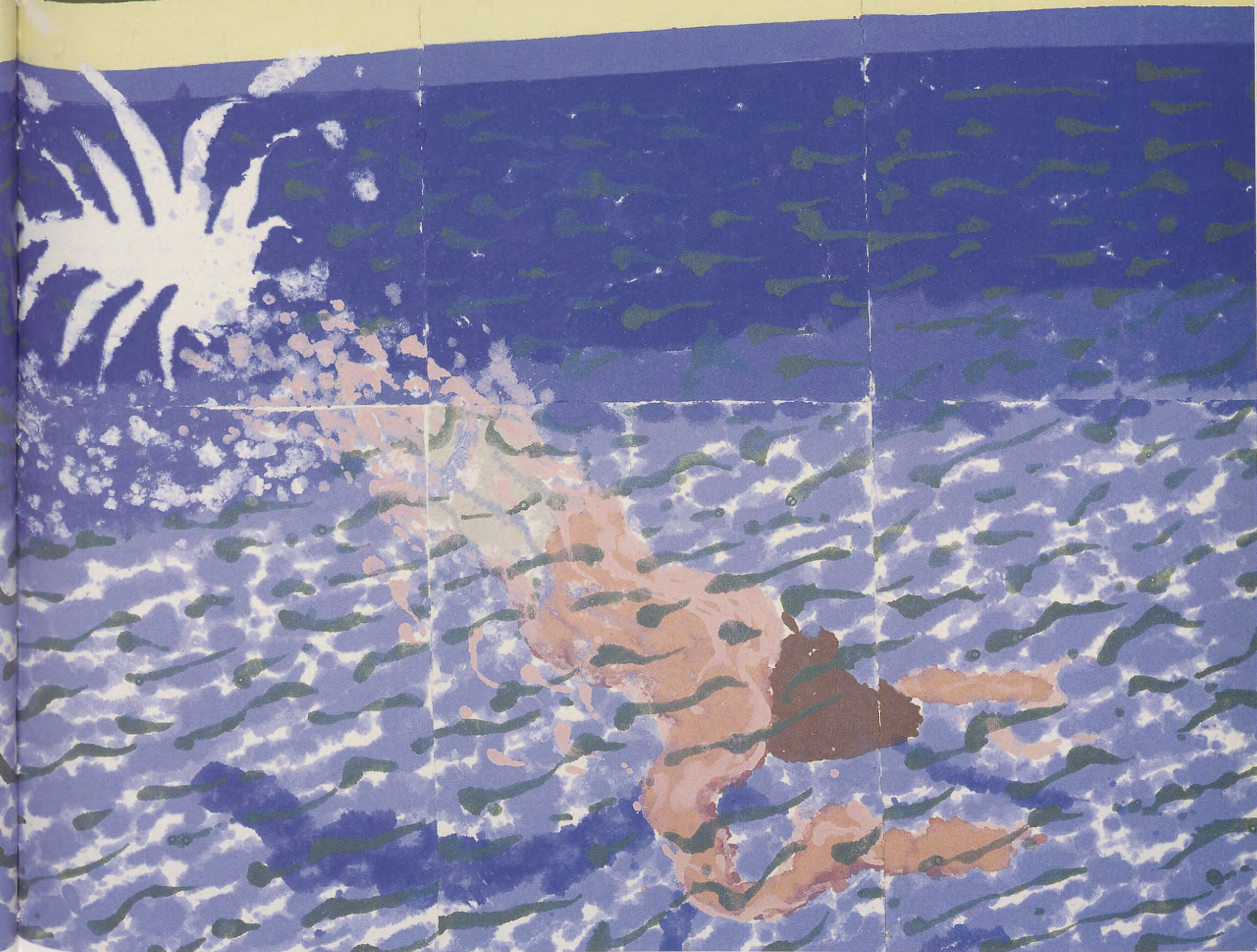
Although short-lived, the Modern Art Centre played an important role in fostering European modernism in Sydney. Nancy Hall described it at the time as the 'only source of inspiration and opening to a wider vision'.²⁴ In his groundbreaking two-volume book, *The Story of Australian Art* (1934), William Moore confirmed the centre's role in providing fresh impetus to the modern movement.²⁵ In less than two years it had hosted an impressive list of small but significant exhibitions. Some of the artists involved, such as Wakelin and Cossington Smith, were already established. Others (Crowley, Balson and Fizelle) would later become important exponents of modernism in Australia. The centre brought together some of the most articulate promoters of modernism, notably Black herself, the writer and patron Ethel Anderson, and Eleonore Lange. As Thea Proctor later acknowledged, one of Dorrit Black's greatest skills, and one of the centre's most important achievements, was in recognising and promoting new talent, and in creating a fertile environment for the exchange of ideas.

- 1 Dorrit Black, *Account of travel and work 1927-29*, in the possession of Ruth Goble, Adelaide.
- 2 André Lhote, 'Cubism', *Undergrowth*, March to April 1928, unpaginated.
- 3 Albert Gleizes, *La Peinture et ses Lois, ce qui sort du Cubisme*, Paris, 1924, p. 48, cited by Ian North in *The Art of Dorrit Black*, Macmillan, Melbourne, 1979, p. 37.
- 4 Letter from Dorrit Black to John Young, 16 February 1929, Art Gallery of New South Wales Library, Sydney, MS 1995.9, folder 6.
- 5 Letter from Claude Flight to Dorrit Black, 26 October 1930, copy in Ian North papers, Art Gallery of South Australia Research Library, Adelaide.
- 6 Colin Simpson, *Sun*, 25 September 1932.
- 7 The Contemporary Group continued to exhibit until the 1950s.
- 8 William Moore, *Courier*, 25 June 1932. The school was known as 'Watty's' according to Ria Murch in *Arthur Murch: An Artist's Life 1902-1989*, Ruskin Rowe Press, Avalon, 1997.
- 9 Jean Campbell, *Early Sydney Moderns: John Young and the Macquarie Galleries 1916-1946*, Craftsman House, Sydney, 1988, p. 124.
- 10 The sketch club is where Balson renewed his acquaintance with his contemporary from the Sydney Art School, Grace Crowley. The two artists would later form a close artistic partnership which lasted for many years.
- 11 Letter from Anne Dangar to Dorrit Black, 17 March 1932, Mitchell Library, MSS 3252/7.
- 12 Letter from Anne Dangar to Grace Crowley, 26 July 1932, Mitchell Library, MSS 3252/IX.
- 13 Lhote, op. cit.
- 14 The Modern Art Centre's first exhibition was opened by the noted writer and champion of modernism, Ethel Anderson. Anderson did much to educate Sydney audiences about modern, particularly French, art. At the opening of the centre's first exhibition Black introduced Anderson as the woman who 'has done more for [the local modern artists] than any other one person in Sydney' (Dorrit Black's speech, reproduced in North, op. cit., pp. 143-4).
- 15 Dorrit Black's speech, *ibid.*
- 16 Colin Simpson, 'So this is modern art?: Cauliflower and a humble snail', *Daily Telegraph*, 22 March 1932. Simpson also wrote on art for the *Guardian* and the *Sun*.
- 17 'Grace Cossington Smith', Art Gallery of New South Wales, Sydney, 15 June - 15 July 1973.
- 18 A favourable review appeared in the *Christian Science Monitor*, which noted the influence of Cézanne in the work of Wakelin and Frater, as well as the 'feminine' style of Cambridge. Reviews of Modern Art Centre exhibitions appeared regularly in the *Monitor* under the heading 'Sydney Art Notes'. It has been suggested that Black, a Christian Scientist since the 1920s, may have written these reviews herself. Although she vehemently denied this, she undoubtedly used her influence to ensure that the centre received comprehensive attention in the *Monitor's* pages. Indeed, on a clipping of the *Christian Science Monitor's* review of her own solo exhibition on 27 August 1932, Black has clearly inscribed 'not my own writing'.
- 19 *Sydney Morning Herald*, 7 September 1932.
- 20 Unsourced newspaper clipping signed 'Roo', c. March 1932, from the collection of Ruth Goble, Adelaide.
- 21 Heather Johnson, *The Sydney Art Patronage System 1890-1940*, Bungoona Books, Sydney, 1977, p. 117.
- 22 Letter from Ruth Goble to the author, 14 February 1999.
- 23 Letter from Anne Dangar to Grace Crowley, 2 January 1932, Mitchell Library, MSS 3252/IX.
- 24 Related by Anne Dangar in a letter to Grace Crowley, 17 March 1932, Mitchell Library, MSS 3252/IX.
- 25 William Moore, *The Story of Australian Art*, vol. 1, Angus & Robertson, Sydney, 1934, p. 108.

The author would like to acknowledge the assistance of Bruce Adams, Roger Butler, Conal Coad, Stephen Coppel, Nancy Gemmell, Ruth Goble, Heather Johnson, Nancy Hall, Mary Leask, Steven Miller, Ria Murch, Ian North, Elizabeth Thomas and Jin Whittington.



THE GENTLE ART OF



COLLABORATION

Ken Tyler interviewed by Sasha Grishin

opening pages

David Hockney, *A diver*, 1978, no. 17 from the series 'Paper Pools', twelve abutted sheets of handcoloured pressed paper pulp, each sheet 91.4 x 71.1 cm, National Gallery of Australia, Canberra.

Since the mid-1960s Ken Tyler has been one of the most significant forces behind the so-called renaissance in modern American printmaking.¹ He has collaborated with artists such as Josef Albers, Robert Motherwell, Robert Rauschenberg, David Hockney, Roy Lichtenstein, Helen Frankenthaler, Joan Mitchell and Frank Stella to advance a new concept in printmaking. In 1974 James Mollison, then Director of the National Gallery of Australia (NGA), Canberra, acquired for the gallery Tyler's archive of more than 600 prints, rare proofs and drawings. Subsequent acquisitions and donations have seen the gallery's archive grow to thousands of items and subsequently to become the principal Tyler archive in the world. Ken Tyler and his wife Marabeth Cohen-Tyler visited Canberra in November 2005 to launch the exhibition of Helen Frankenthaler's woodcuts² and the NGA's Kenneth Tyler Collection website.³ On Thanksgiving Day 2005, Sasha Grishin recorded this interview with Ken Tyler.

Sasha Grishin: In 1963 when you came to study at the Tamarind Lithography Workshop in Los Angeles, the United States was experiencing a rebirth in printmaking. What do you think were some of the reasons for this rebirth?

Ken Tyler: I think it was a social thing. On one hand, it was a confluence of education and a revival in the teaching of printmaking, on the other, it was the art-political scene. Prints were getting a lot of attention in the media and people started to think that it was okay to look at something that's done through process, instead of something just done in the studio alone by the artist. If you look at history, there were good prints being made in the 1940s and 1950s, but they weren't being recognised. It wasn't until the major artists started making prints in the United States that people started to look at them. Call it the fashion thing, call it whatever you like, but that's how it's structured in my country. Also by the early 1960s we started to feel a little less ashamed of ourselves and looked a little kinder towards European art.

Back in 1963 Picasso was the greatest printmaker and his prints were all over the place. Somehow the name Picasso meant 'great art' to the general public, and it was through the print medium that he became widely known. Without *Life* and *Time* and the proliferation of Picasso, I don't think you would have had a movement at all. I think we would have languished in the back alley again and never got to the front street. So the printmaking revival owes a lot to the media.

SG: Ever since you set up your first workshop in 1965, you have placed an emphasis on the notion of collaboration. This is always a contentious issue in printmaking and historically artists have tended to dominate their printers and we need only think back to Picasso's work with the master printer Fernand Mourlot. With you the collaborative printer seems to have become much more versatile, proactive and, one could argue, almost a dominating force in the relationship. Would you like to comment on the changing role of the collaborative printer?

KT: I take my cue from Picasso, he was my first influence, he was my protagonist, and when I look at what he did with the various studios that he worked with, it was his contribution to the medium that made the difference. He had the courage to experiment and I felt that he would have gone a lot further if

I listened to the artist. If they wanted a bigger press, I'd build it. If they wanted a bigger piece of paper, I'd make it.

he had a team of printers who were equally experimental. I came from a background in printmaking where you had to pry the information out of the instructors, no one would give you the acid-etch formula for the stone they were doing.

SG: Even at Tamarind [Lithography Workshop]?

KT: Even at Tamarind sometimes things were secretive. I felt that you needed to be on the same level as the artist you were working with and that if you were, communication would open to the point that you could suggest to the artist a better alternative and be confident that you could do this. Help the artist, don't make them go through this ritual that they have to understand every technical detail before they could do anything. Give them the prerogative of working in a situation with an equal. By putting myself into that mindset where I felt that I was an equal, I became an artist. Just because I decided to become a printer and publisher didn't mean that I ceased being an artist. I would give everything I had to accomplish what the artists were trying to do. It was their responsibility to draw it, and it was my responsibility to print it, clearly and precisely. With each and every artist I got more and more encouragement that I was on the right track. I listened to the artist. If they wanted a bigger press, I'd build it. If they wanted a bigger piece of paper, I'd make it.

SG: To what extent should this collaboration of equals be reflected in the final product? Should the print be signed by both the artist and the printer?

KT: If I had it my way, yes. It would be signed 'Robert Motherwell/Ken Tyler', or 'Helen Frankenthaler/Ken Tyler/Yasuyuki Shibata' and all of the other collaborators, but is not in the best interests of our society. Our society is a wealth society and it would be seen as demeaning the value of the print. So that's the reason why that won't fly. My missionary zeal was if we put ourselves together the same way that theatre puts itself together then the show goes on and it is a good show.

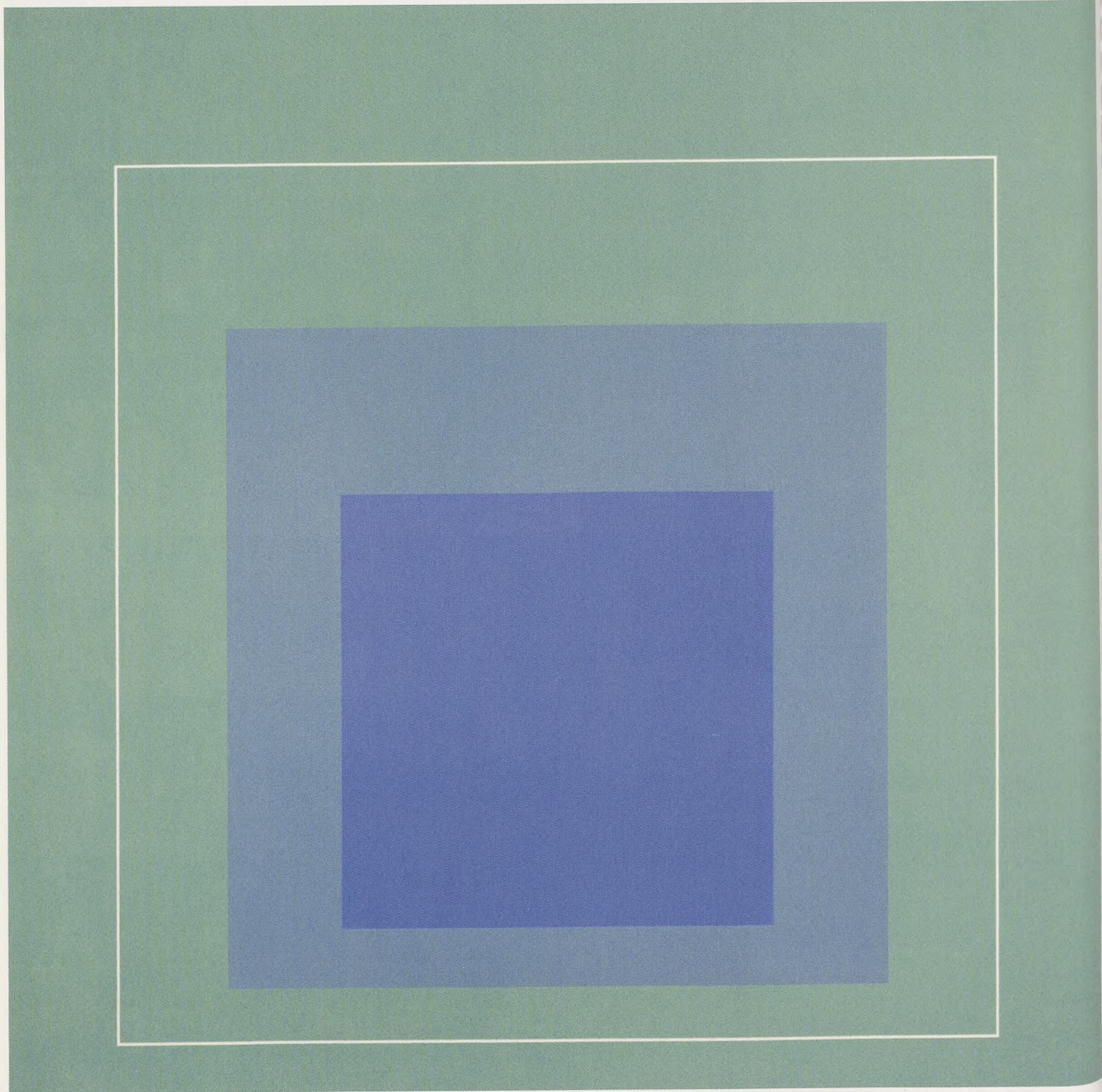
As I got to be better known, I got more authority. I did not abuse that authority, I think I used it wisely. I got to the point where I could say 'let's not do a couple of prints, or a suite, let's do a project. If you really put time and energy into it, then I will do the same.' It is this theatrical attitude I had about things that made me different. That's what made me happy and I am willing to accept the blame and the praise whenever it comes around. I think that the pop artists I was working with brought printmaking to another level. Yes, we helped in the workshop, no question about that, our scale, our colour and our attitude. Would they have gone ahead anyway and made as important an imprint in printmaking without us? I don't think so.

I can say this with great confidence as I can see how printmaking languished and went nowhere for a long, long time. After all, the great heyday of lithography ended in the late 1800s and that was that. There were a few exceptions here and there, Picasso in the 1940s revived it, and those prints are amazing. But very few artists would go as far as Picasso, very few artists would put that kind of pressure on printers. When I started in printmaking the dialogue was that the craftsman and the artist were at opposite sides of a press, so to speak, and that was their divide. I thought that this was ridiculous and stupid.

detail

Helen Frankenthaler, Madame Butterfly, 2000,
colour woodcut printed from 46 woodblocks on
three sheets of paper, 106 x 202 cm, edition of 33.
Purchased with the assistance of the Orde Poynton
Fund 2002, National Gallery of Australia, Canberra.





Josef Albers, *White line square III*, 1966,
from the series 'White Line Squares', colour
lithograph, 40 x 40 cm, National Gallery of
Australia, Canberra.

At Tamarind there was a set of rules which I thought was going to impede the medium and not advance it.

Along came Bill [William] Lieberman, who befriended me and pushed the idea in front of me that great prints are made by great artists, and that you should not 'horse around' with these mediocre talents.⁴ You should get out of there and work with the best. You have to be very selective and I immediately selected a group of people who I thought were very important and I didn't care if it took the rest of my life to work with them, I was perfectly happy to do that. The one artist with whom I've had the longest relationship is Frank Stella and it was a marriage which produced a terrific amount of work. Both when working in his studio on original work, and in [my studio] on the prints, we blurred the lines of disciplines constantly. There was no difference between Ken Tyler and Frank Stella working on his reliefs, or Ken and Frank working on prints. That, to me, was the highlight of my career, and if it had stopped at that moment and gone no further, I would have been very happy because we were really breaking the ice and paving the way for other people to understand you could be something other than a printer. That is where the word collaborator comes in. I got rid of the term 'master printer', I hate that word, I hate the idea of a master. I use the word collaborator to demonstrate, like in the theatre, that everybody makes a contribution, everybody is an important cog in the wheel. There isn't one important element or event which is going to change this.

There is a lot to be said about this and it is a tricky subject and a lot of people are afraid to put the emphasis on the collaborator's important role. I don't know where that fear came from, my argument was always the same, you can't dictate this stuff. You have to let the artist dictate it and then you go and perform and do what you have to do to make this happen. You can't do that with a manual which tells you how to make a print, that's quite stupid.

SG: In this context I would like to raise the notion of the democratic print ...

KT: There's no such thing!

SG: By pushing the boundaries of printmaking in scale, medium and technical sophistication, prints are no longer a popularly accessible art form. While one of your Albers prints in 1963 may have fetched US\$100, a few years later Rauschenberg's *Booster*, [1967], was US\$1000 and by May 2000 Stella's *Fountain*, [1992], sold at over US\$214,400. On one hand, this has meant that printmaking has become a serious art form commanding serious money, but on the other hand, it has lost its standing as affordable 'people's art'. Do you think that there is a danger in the philosophy that great artists make great prints that lends recognition to the work of only 'Blue Chip' artists, while the rest of the spectrum of printmaking is ignored?

KT: Well that's unfortunate, but it's true. You can't make those great prints without a financial base and you can't get that financial base from the artist-printmaker who is out there with his little press, even though some of those prints are damn good and should be recognised. They should be in museums, they should be in collections, but they're not. When a curator has only X number of dollars to spend, they are going to spend it on a [Jasper]

Johns, a [Richard] Diebenkorn, they are not going to spend it on Joe over here in a corner making his linocuts. Now I can't be held responsible for the ills of the world, but I can say this: for what I've done, I could not have done it without those 'Blue Chip' artists, because I could not have afforded to buy those presses and get the environment to that technical level, which is extremely expensive. I pay my printers very, very well, so I have good collaborators and a team that is always accessible and available to the artist. So we needed to jack-up the prices, we needed to make it more and more selective, more and more rare, drop the edition size down, in some cases just down to a few prints. These strategies we implemented intentionally, we knew what we were doing. I said 'we' because I always had a financial advisor as my CEO. I decided that we'd have to develop the market, ease into it and get to the point where we would have the recognition and that kind of high-priority position that everyone in the fashion world decided was important.

SG: While posterity may sort out what is great art, from your perspective, what do you think were some of your major contributions to printmaking?

KT: My style. I don't know about the art – I have my own ideas. I think that by extending the stuff that you have in the shop, by the use of equipment and by the use of technology and by bringing in the paper medium and pushing it the way we pushed it and getting the results we got, I think that we shall live forever. No one is going to do the Rosenquists, no one is going to do the Frankenthalers, I am convinced of that.

I would love to say what the great art is that I've made, but I can't. I know one thing. The thirty-three years that Frank [Stella] and I spent together will never be equalled. There are little vignettes, Helen [Frankenthaler] is one, particularly the late woodcuts: *Madame Butterfly*, [2000], is a one-in-a-billion print. Rauschenberg, those moments that were golden, Jasper Johns, those moments that were golden – they did not stay, they did not last. I have my theories about that.

SG: So a Ken Tyler print, if one were to speak of such a phenomenon, is really about the philosophy of making a print and certainly not a stylistic morphology.

KT: I like what you have just said. We don't really know what art is going to last through the generations, but it will all get sorted out. I would like to see Picasso prints hung with some of those I have printed. The dialogue will be there, just by bringing them together, the dialogue will be there ...

1 Kenneth E. Tyler was born in Chicago in 1931, the son of Hungarian immigrants. In Indiana he trained under Garo Antreasian, while at Tamarind Lithography Workshop, under Irwin Hollander and Marcel Durassier. Tyler has established five workshops: Gemini Ltd, which metamorphosed into Gemini GEL in Los Angeles, Tyler Workshop Ltd and Tyler Graphics Ltd at Bedford and Mount Kisco in New York State and the Singapore Tyler Print Institute.

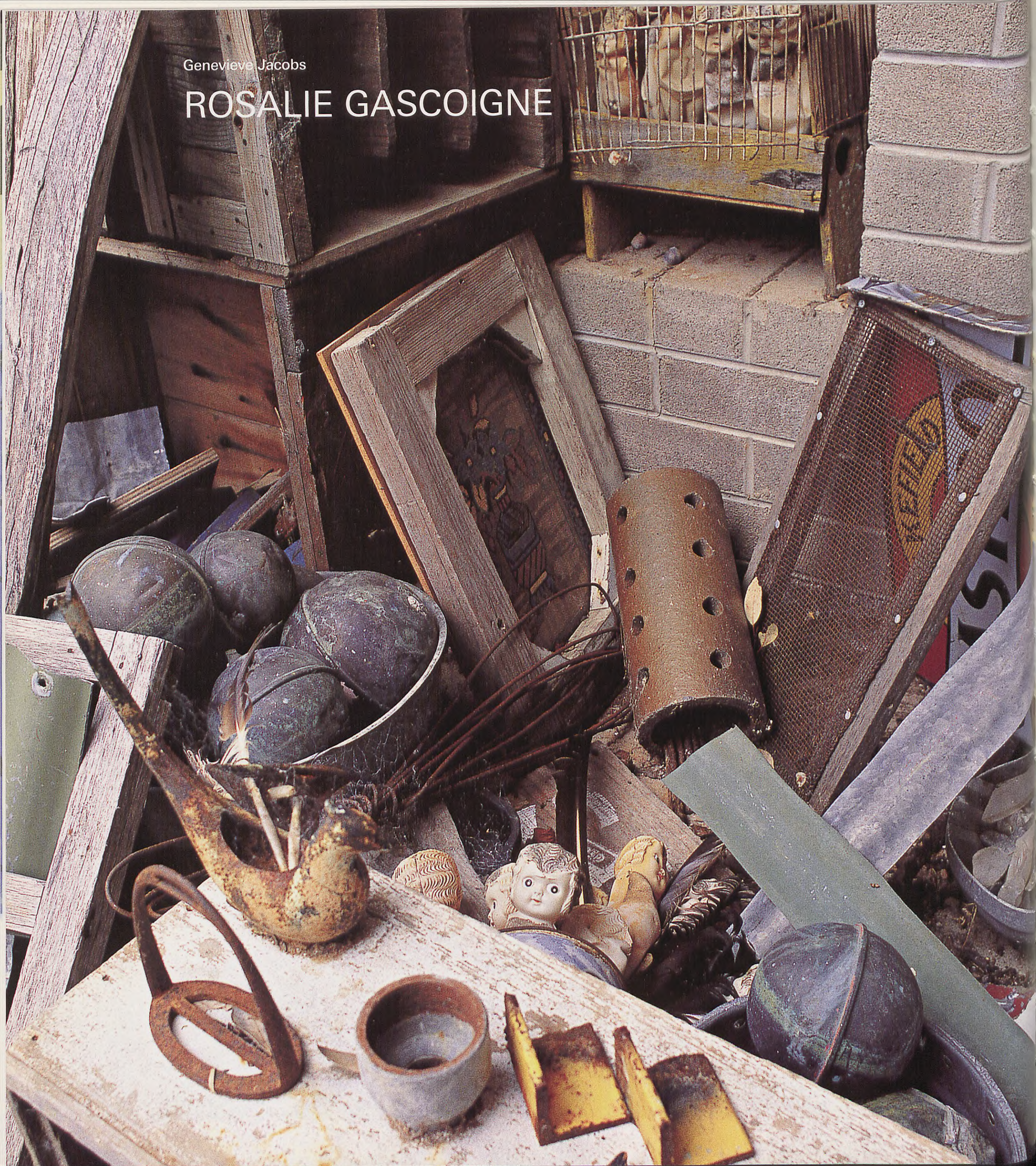
2 'Against the Grain: The Woodcuts of Helen Frankenthaler', National Gallery of Australia, Canberra, 26 November 2005 – 5 February 2006.

3 <http://www.nga.gov.au/InternationalPrints/Tyler>

4 William Lieberman was chairman of the twentieth-century art department at New York's Metropolitan Museum of Art, and a curator at the Museum of Modern Art, New York.

Genevieve Jacobs

ROSALIE GASCOIGNE



The sharpest tools that the late artist Rosalie Gascoigne (d. 1999) had at her disposal were her eyes. With her transforming vision, Gascoigne turned the seeming refuse she collected – including road signs, soft-drink crates and machinery – into powerful evocations of the Australian landscape. Objects that had lived a useful life were remade so that they evoked an essence rather than a nominal reality. Gascoigne's house and garden in suburban Canberra were the breeding ground for her distinctive art, which grew out of the artist's lifetime engagement with the Monaro landscape in south-eastern New South Wales and her powerful need to make things of beauty.

Gascoigne was born in New Zealand in 1917. In 1943 she married astronomer Ben Gascoigne and moved with him to Australia where he was to work at the Mount Stromlo Observatory outside Canberra. In retrospect, this move might be seen as the defining moment of Gascoigne's creative life. The crucible of isolation and loneliness high on the cold mountain would eventually, after a long gestation, bring forth her art. Gascoigne, who can neither draw nor paint, said that, instead, she served an extended apprenticeship of looking:

Mount Stromlo was a difficult place to live ... There were strict social lines of demarcation. You had no choice about your friends because the community was so small. The men were all obsessed with their work, so there were long empty periods of time ... I started to look more carefully at what was around me because everything was so different. I could have told you about every stone and every type of grass on those slopes.

Often exhausted by the demands of raising three young children, Gascoigne nevertheless found herself awakening to the extreme, spare beauty of her world:

The country becomes your familiar ... In summer the land feels like it's scoured by the sun. In the winter it goes back to its bones ... Up on Stromlo, the wind used to sweep down from the Brindabellas and the air hung over the mountain, purple and blue. In the dry times, the sun could hit you like a hammer. Later on, I made a garden on the southern side of the slope – I even had curtains covered with roses inside the house. But the mountain got inside my head. I knew that I couldn't bear the small, divided fields and the tipped and tilted landscape I'd grown up with in New Zealand. After I started making art, I realised how local I was. My country is the Monaro, the eastern seaboard.

Mount Stromlo provided Gascoigne with the first materials from which her art practice evolved. As a child, she had collected shells on New Zealand beaches. Now, during long walks at Stromlo, she began to gather things she found on the slopes and in the paddocks and make arrangements with them using dead branches, leaves and rusted wire. 'I didn't become an artist, I always was one', she said. 'I was so moved by the beauty of what I saw. The earth was poor, but its simple things were profound.'

Moving from Mount Stromlo to Canberra in the early 1960s, Gascoigne enrolled in ikebana classes, spending seven years learning the stringent disciplines of the traditional Japanese art of flower arranging. She said: 'It sharpened my eye. Ikebana deals with form and shape, not colour. You must have a good, strong line ... I responded to the purity and precision.' Among many other commissions, Gascoigne's flower arrangements were used in the

newly built Australian Academy of Science in Canberra, the academy's architects liking their form and sympathy with the building's spaces. Eventually, however, she began to chafe at the restrictions of the form:

I knew I had the awareness of nature that is inherent in ikebana. My eye was starting to travel – I was using found objects in my work. I made a piece out of blue devil weed and rusted reinforcing wire, but when it was exhibited it had been sprayed black. That was all wrong to me – as I'd made it, I spoke of the sun and wind and rain. Finally, there were more things that I wanted to express about the Australian countryside than I could say with ikebana. It also troubled me that it was a foreign art. I thought that was too limiting. My work was becoming very Australian.

As her work matured, Gascoigne strove constantly to imply beauty through allusion. Using objects that have existed within the landscape, and which bear the marks of that experience, Gascoigne gave her constructions both a history and the power of suggestion. In an early piece, *Crop 1*, 1976, bundles of dried salsify heads are set within a constricting grid of chicken wire arranged on flattened galvanised iron. Each component of the work comes from the land it evokes. Together, the squared brown seed heads and wire in *Crop 1* also speak of the cultivation and compartmentalisation of the country. Other floor pieces made from dried saffron thistle stalks, or swan feathers gathered from Lake George to the north of Canberra, were designed for viewers to walk around, observing the changes made by perspective and light.

Gascoigne always allowed her materials to 'make' her work; if there are shadows, for example, they are cast by the corrugations and weathering of her substances. Her works were made to be viewed in natural light, unchanged by anything except the process of ordering and construction. The integrity of the materials was never abandoned, but Gascoigne's process of making her work imbued those materials with lyricism.

In *Monaro*, 1989, for example, weathered yellow soft-drink crates are sawn into precise fragments and ordered to suggest the bare, rolling hills of windswept golden grass. The same wood, cut and arranged in squares, is used in *Sunflowers*, 1991, but the tonal variations in this work suggest instead the geometry of agriculture. Later pieces use discarded reflective road signs, their worn black letters hinting at messages imposed on a landscape which has subsumed and erased them.

Gascoigne was a collector and scavenger who learnt, over many years, how to find objects that spoke to her. She also valued chance. Gascoigne explained the process of gathering her materials:

I started with whatever was thrown up by nature. Then I made the great discovery of the rural tip. Gundaroo was wonderful – the stuff the country was made of was scattered all over the hill. At Bungendore I found a whole sideshow dump of kewpie dolls with fairy wings and fluffy dresses. The tips aren't as good anymore, but I find other things instead.

Gascoigne's home and garden in Canberra provided an intermediate staging ground for her haul of objects. The space overflowed with crates of wood and metal signs, and piles of rusted farm iron and broken shells. Staggered sheets of

IN THE GARDEN

Rosalie Gascoigne's garden.
Photograph Genevieve Jacobs.





Rosalie Gascoigne, courtesy Roslyn Oxley9 Gallery, Sydney.



opposite, top left, detail
Rosalie Gascoigne, *Scrub country*, 1982,
144 x 376 cm, collection Pat Corrigan,
courtesy Roslyn Oxley9 Gallery, Sydney.

Additional photographs Genevieve Jacobs.

corrugated iron rested against the courtyard's inner walls, beneath hanging metal sieves and machinery parts. The courtyard itself, a common passage between Gascoigne's studio and house, was filled with various objects laid out to gestate in the artist's imagination, her constant viewing of them slowly revealing their possibilities.

Among the trees in the back garden – including a white-trunked *eucalyptus maculosa* (red-spotted gum), half-veiled at its base by bluebell creeper, bottlebrush and prickly banksias – was a slab made from railway sleepers and concrete blocks, supporting row after row of sheep bones threaded through rusted metal rods. Bleaching in the sun, the pelvic bones and hip joints were arrayed in hypnotic lines of alternating shapes. Amid this collection of objects, patches of seaside daises, ferns and grasses pushed up between weathered piles of wood, while native shrubs and indigenous grasses provided a shifting shadow play beneath the hard Canberra sky.

A tumbled terrace wall was entwined with vigorous red and white valerian, rosettes of glaucous echeverias (succulents), violets and wild white roses. Nearby was a hedge of unnamed gallica roses – a suckering mass of rich, folded purple and red blooms – while pink and white rose blossoms tumbled over a side fence in scented profusion. These are all survival plants, the kind that thrive

in abandoned settlements and cemeteries, providing a moment's fleeting pleasure before disappearing until next year.

Far more surprising, given the spare beauty of Gascoigne's work, was a densely planted garden bed outside the back door of her house. A faded wooden bench sat at one end of a deep border filled with the explosive, sparkling colours of brilliant red Flanders poppies threaded through yellow and white daises and pink geraniums. There was also an old-fashioned clove-scented pink dianthus ('Mrs Sinkins'), bright yellow and pink pansies, leathery Jerusalem sage and masses of blue-eyed self-seeding borage tangled in red geraniums and cerise lychnis. This was a garden made wholly for pleasure.

Gascoigne delighted in the old Australian rose 'Lorraine Lee', the 'Madonna blue' flowers of *salvia uliginosa* (bog sage), as well as the clambering *mandevilla* (jasmine) which grew on the opposite corner of the house, flooding the garden with its potent scent. Gascoigne explained: 'I like soft English flowers. You always go back to your childhood. People used to come and look at the garden I made on Mount Stromlo, but I made it for myself. I needed flowers up there – I had to have them.'

Using what the land gave her, Rosalie Gascoigne created gardens of the mind and heart, airy and fertile fields for the imagination at play.



detail
Margaret Olley, *Portrait in the mirror*, 1948, oil on hardboard, 54.5 x 72 cm,
Art Gallery of New South Wales, Sydney, gift of the artist, 2001.

QLD MARGARET OLLEY AND DONALD FRIEND

Louise Martin-Chew

This exhibition celebrated an artistic and personal friendship, and the common ground in the long and distinctive careers of Margaret Olley and Donald Friend. In the process it made public the intimacies that such friendships possess – the sort of detail that people love to know – making for a popular exhibition.

The exhibition included twenty-seven works by Friend and twenty by Olley. It was divided into categories – 'Still life', 'Queensland', 'Hill End', 'Early work', 'Portraits', 'Sri Lanka and Bali' and 'Italy' – most of which included works by both artists, providing a direct comparison between their styles. Olley's early landscapes are more muted in colour, tonal, in comparison with Friend's sharper colour and decorative detail. He was the older of the two, and his technique and sense of artistic adventure appears to have been more advanced.

The small portraiture section pondered the resonance of their

friendship. The portraits of Olley were intriguing, showing Friend's depictions of Olley to be not as strong visually as her own *Self portrait*, 1952, although his *Margaret Olley*, 1948, is a tender and affectionate sketch.

The exhibition was also an avenue for the simple enjoyment of some very good paintings by both – Friend's figures from the 'Sri Lanka and Bali' section are sensitive, and *The lagoon*, c. 1975, is a stunning decorative rendition of a dark figure, over a background that resembles Balinese fabric.

Olley's *Homage to Manet*, 1987, is magnificent with light, and harks back to her significant adventures in Europe in the 1950s. Yet the technique is not too different from that of her early *Portrait in the mirror*, 1948, testimony to the consistency of her vision. Olley's sure ascent into the genre that she has made her own – still life – was chronicled with fine examples. The inclusion of Friend's late yet technically assured essays on this subject area seemed to cement the connection which endured until the end of his life.

Margaret Olley and Donald Friend, S.H. Ervin Gallery, Sydney, 21 January – 19 March 2006; Dell Gallery, Queensland College of Art, Brisbane, 22 April – 28 May 2006.



detail
Rebecca Horn, *Buster's bedroom*, 1990, video still, 35 mm film, 104 min duration,
Institut für Auslandsbeziehungen, Stuttgart, courtesy ANU Drill Hall Gallery, Canberra.

ACT REBECCA HORN

Anne Sanders

This first solo show of Rebecca Horn's to be exhibited in Australia was a travelling exhibition organised by the Institut für Auslandsbeziehungen and managed through the Goethe-Institut. It was curated by the artist back in 1999 and had been touring since 2000. Included were her significant films, from the 1970s documentation of her performances through to her 1990 full-length feature film, *Buster's bedroom*, peopled with international stars such as Donald Sutherland, Geraldine Chaplin and the Swedish cinematographer Sven Nykvist.

Given the status of Horn as a disciple of Joseph Beuys and one of the leading German postwar artists, the exhibition was surprisingly tokenistic. Admittedly, many of her most iconic and powerful works are site-specific installations, described in detail in the exhibition catalogue. Nevertheless, the works in the main room of the Australian National University's Drill Hall Gallery, Canberra, presented a domesticated, almost miniaturised, version of the great Horn.

The four films exhibited at the Drill Hall were the most informative and complete element within this show. The remaining works, which cover the period 1986 to 1999, were mostly wall-mounted individual emblems of Horn's major works – unfortunately, given the power and pathos of the originals, these seemed like tamed miniatures by comparison. The one exception was the installation *Time goes by*, 1990, at once a Hollywood allegory and homage to Buster Keaton, which evolved out of her film, *Buster's bedroom*.

A major exhibition devoted to Horn's drawings, poems and other works will be on show at the Martin-Gropius-Bau in Berlin from October 2006. Now that is probably worth a visit.

Rebecca Horn: *Time Goes By*, Drill Hall Gallery, Australian National University, Canberra, 9 March – 23 April 2006; RMIT Gallery, Melbourne, 6 July – 12 August 2006; Rebecca Horn, Martin-Gropius-Bau, Berlin, 5 October 2006 – 15 January 2007.

NSW McLEAN EDWARDS

Dougal Phillips

What is the appeal of McLean Edwards? His show at Martin Browne Fine Art,



detail
McLean Edwards, *Zenky*, 2005, oil on canvas, 153 x 153 cm, courtesy Martin Browne Fine Art, Sydney.



detail
Mike Stubbs, *City of culture*, 2003, digital video still, 10 min duration, courtesy the artist and the Experimental Art Foundation, Adelaide.

Sydney, solidified his reputation as a masterful handler of paint, and he is making inroads into celebrity portraiture – in short, all signs point to a long and prosperous career, Garry Shead-style. But what is he up to? In 'Non-Fiction', Edwards continued his game of tapping into Australian visual culture and splicing it with Netherlandish damp airs. At the heart of this series beats a core of playful gestures invoking the conventions of portraiture, national/colonial iconography and the fetishes of the infant.

There were the familiar Dobellian heads, this time Good Old Boys with Biggles moustaches clad in preppy jumpers and painter's smocks, atop which sat ridiculous headgear: Santa hats, pink turbans, fedoras. Working in two tonal palettes, one dark and sombre, the other nursery-wall bright, Edwards's textual range spanned pantomime puppets, toy planes, sailor suits, garden gnomes, and other kitsch hallmarks. Belying the silliness of the surroundings, the subjects' serious outward gazes referenced po-faced portraiture from across the centuries.

In Edwards we find a kind of kiddy masculinity which might be extended, whether by the artist or by critical indulgence, to a parody of nationhood –

is this an infantile body of portraiture befitting a baby-nation? An unfair burden to place on Edwards, perhaps, but as we see him going over and over the same structural play with recurring motifs, we get the sense that the artist is in pursuit of something more profound lying in the threads of the cricket jumper. An art-historical anecdote: after Paul Cézanne's model, Ambroise Vollard, had posed for a portrait over 115 sittings, Cézanne abandoned the canvas with the remark: 'I am not altogether displeased with the shirt.' A similar sort of doggedness – and sartorial focus – underlies Edwards's pursuit of his motifs, but if this were going to be celebrated as some sort of newly self-reflexive National Style, can we please put in a request for some gravitas elsewhere to balance it out?

McLean Edwards: *Non-Fiction*, Martin Browne Fine Art, Sydney, 5–30 April 2006.

SA MIKE STUBBS

Wendy Walker

With the competing soundtracks of an airborne RAF Harrier jet in *Jump jet*,

2003, and a Porsche being manoeuvred at high speed around an airfield in *Donut*, 2002, the testosterone was almost palpable at the Experimental Art Foundation in Adelaide, where Mike Stubbs brought together five of his films from 2000 to 2005.

Although *Cultural quarter*, 2002, had previously been screened in Adelaide at the 2003 Adelaide Film Festival, for 'Burnt' it was shown in an inspired pairing with *City of culture*, 2003. Stubbs offsets a group of youths engaged in an act of vandalism with *City of culture's* well-behaved adolescents (neatly attired in school uniform), who are patiently awaiting the result of Newcastle Gateshead's (unsuccessful) bid to become the 2008 European Capital of Culture.

Cultural quarter's documentary footage of male youths systematically destroying a car in a street of council flats in a northern British city is disturbing. However, what makes it compelling is the peculiar passivity and emotional disengagement of the adult spectators, who stand around eating and drinking cups of tea as police make a perfunctory appearance. Equally disquieting is the contrasting reaction of the crowd in *Tyne*, 2004, as joking spectators encourage a young

man – sitting on the bridge over the river Tyne – to jump. (Imminent death, it would seem, is galvanising.)

Viewed cumulatively, 'Burnt' is a vivid essay about masculinity-in-crisis, similar in feel to the television series *Boys from the Blackstuff* (by Liverpool-born playwright Alan Bleasdale) or the equally gritty films of Mike Leigh and Ken Loach. But it also alludes to broader sociopolitical issues of the looming fuel crisis, unemployment, the collapse of traditional industries (shipbuilding, mining, automobile manufacturing) and much more. What emerges most powerfully from Stubbs's work is an overarching sense of disenfranchisement. It is an alienation that works both ways, enabling the official spokesperson in *City of culture* to make the demonstrably absurd pronouncement that: 'Young men and women are more amenable to this culture thing than old men and women, who are not optimistic about the future.'

Mike Stubbs: *Burnt*, Experimental Art Foundation, Adelaide, 21 April – 20 May 2006.



Matthew Hunt, *End of the earth*, 2006, video still, installation view, courtesy Holmes à Court Gallery, Perth. © The artist.



detail
David Haines and Joyce Hinterding, *The levitation grounds*, 2000, digital video still, collection the artists, courtesy Plimsoll Gallery, Hobart.

WA MATTHEW HUNT

Gary Dufour

It's hard not to be swept along by the intensity and passion of a pounding drum solo in a jostling crowd. The opening of 'Backwater', a suite of works and a book by Matthew Hunt, at the Holmes à Court Gallery, Perth, was a good night. The exhibition was positioned at the fulcrum of a career, the heart of a performance. The installation of video projections and inkjet prints drew upon place and popular culture in a spirit of reverie.

Hunt's *End of the earth*, 2006, features a tour de force drum solo from Hoodoo Gurus's James Baker. Reminiscent of security footage, this video projection cycles through a four-shot pattern in cool juxtaposition to the energy of the video's subject. Like the majority of the works in the exhibition, it was filmed in John Oldham Park. Set between the largest freeway interchange in Western Australia and the base of Perth's CBD, the park is a poetic experience in nature from the 1960s, and also home to the Southern Cross Fountain, which features in *Eden*, 2005, another video projection.

Hunt's work incorporates nostalgia and memory in its almost anthropological engagement with the collective social experience of modern society. His work plumbs unrealised dreams for a new urban fabric and celebrates the pop music of a hit band that laid down the soundtrack for a more recent generation.

End of the earth extends the legacy of Dan Graham's exploration of the Patti Smith phenomenon in *Rock my religion*, 1982–84, Stan Douglas's revelation of the social dimension of African-American jazz in 1950s Paris in *Hors-champs*, 1992, and, more recently, Matt Stokes's meticulous look at the pleasures of 1960s northern-soul fans in *Long after tonight*, 2005. Hunt's installation of fragmentary images, plants and sound traced the connotations and denotations of objects and experiences. The result was a complex combination of layered meanings and allusive sociopolitical connections. Similar in form to the hauntingly complex 'Undertow', 2002, by Susan Norrie, 'Backwater' somehow lacked the depth and rigour of Norrie's exhibition. Nonetheless Hunt's pieces are elegant in their simplicity.

Matthew Hunt: *Backwater*, Holmes à Court Gallery, Perth, 21 April – 11 June 2006.

TAS SENSES OF PLACE

Peter Timms

According to a review I read recently in an overseas magazine, the videos of Israeli-American artist Tamy Ben-Tor are about 'terror, dogma, cynicism and consumerism', and therein lies their importance, for they accurately reflect the realities of contemporary life.

Yet for those of us who don't live in inner-city New York, Berlin or Sydney, this looks like yet another example of urban parochialism. All that wallowing in grit and grunge is far removed from our reality.

In Tasmania, nature and the degradation of the environment are topics likely to be closer to artists' hearts. No less immune to self-mythologising, Tasmanian art with this particular focus has been criticised by those who, with an envious eye to urban centres, see it as retrograde and sentimental. Sometimes, yes, but it's certainly not parochial.

The somewhat prosaically titled 'Senses of Place', at the University of Tasmania's Plimsoll Gallery, Hobart, was a survey of Tasmanian art about the environment created over the past

thirty-five years or so, with works in a range of media by fifteen artists. It demonstrated both the strengths and the weaknesses of the movement (for it can, I think, be called that).

Ray Arnold, Leigh Hobba, Geoff Parr, David Stephenson, and David Haines and Joyce Hinterding, among others, set out to deconstruct the notion of nature and to examine our various attitudes to it. Wry humour, pragmatism and an awareness of history give these works their punch. The paintings by Tim Burns, Philip Wolfhagen and David Keeling, on the other hand, are more romantic in conception (although in each case the paintings were early works).

Overall, the impression was of quietude, melancholy and, ultimately, resignation. This was a rich and impressive exhibition, with reflectiveness, sadness and gentle irony in abundance. Yet are these the only responses to environmental destruction? A little more anger or outrage would have made the exhibition a more powerful experience.

Senses of Place, Plimsoll Gallery, University of Tasmania, Hobart, 7–23 April 2006.

Masquerade

detail
Tracey Rose, MAQELI, 2001, lambda photograph,
117.5 x 118 cm, courtesy the artist, Goodman
Gallery, Johannesburg and the Museum of
Contemporary Art, Sydney. © The artist.

Susan Best



'Masquerade: Representation and the Self in Contemporary Art' at the Museum of Contemporary Art (MCA), Sydney, was intended to complement the 'Self Portrait: Renaissance to Contemporary' exhibition at Sydney's Art Gallery of New South Wales, although it seemed more to provide a contrast to that exhibition. This contrast was immediately signalled by the title: 'self-portrait' is bifurcated into 'representation' and 'the self', and the possibility of these two terms uniting is put even further into doubt by the term 'masquerade', which foregrounds dissimulation and disguise. In short, the MCA exhibition's approach could be described as subscribing to typical postmodern scepticism about identity – that is, identity was presented as, at the very least, unknowable, at most illusory, and certainly something falsely presumed to be fixed, coherent, stable and the clear origin point of the subject's actions. This was succinctly summarised by the 'Masquerade' curator, Rachel Kent, when she noted that much of the work in the show suggested that 'identity is inherently unstable, or subject to change and revision'. Changeability and instability were, in turn, linked to a questioning of the very concept of identity. Says Kent: 'In some works a central "core" of identity is challenged or negated altogether, and substituted instead by endless simulacra, rather like a hall of mirrors that reflect repeatedly back at one another.'

In the visual arts, this way of thinking about identity has generated a number of exhibitions: Jennifer Blessing's 'Rose is a Rose is a Rose: Gender Performance in Photography' (Guggenheim Museum, New York, 1997), Andrew Perchuk and Helaine Posner's 'The Masculine Masquerade: Masculinity and Representation' (List Visual Arts Center, 1995) and Whitney Chadwick, Helaine

Posner and Katy Kline's 'Mirror Images: Women, Surrealism, and Self-representation' (List Visual Arts Center, 1998), to name just a few. Consequently, a core group of artists is now associated with the idea of questioning the coherence, stability or fixity of identity: Claude Cahun, Hannah Wilke, Ana Mendieta, Francesca Woodman, Cindy Sherman and Yasumasa Morimura. All these artists were represented in the MCA exhibition, often by less familiar works, such as Cindy Sherman's *Murder mystery people* and *Untitled (bus riders)*, both 1976 (shown instead of, for example, her very well-known 'Film Stills' series), and Hannah Wilke's 'Intra-Venus' series, 1992–93 (included instead of her 'S.O.S. Starification Object' series, 1974).

This core group was then supplemented by other artists working in a similar vein: Martin Kippenberger depicted himself as various figures in Théodore Géricault's *The raft of Medusa*, and the work of two African artists – Samuel Fosso and Tracey Rose – showed the global reach of the dress-up technique and a now orthodox account of identity as non-identity. There were also works that developed the theme in interesting ways, such as Shigeyuki Kihara's recreations of the genre of anthropological photography, portrayed in a more forthrightly prurient light, and Kalup Donte Linzy's humorous videos in which he plays an almost entire cast of characters (mother, sons and daughters) and lends his voice to an array of artists.

The coherence of the masquerade theme broke down when one considered the other seven artists: the locals (Mike Parr, Todd McMillan, Ronnie van Hout), the entertaining but gimmicky shadow portraits by Tim Noble and Sue Webster, and the rather vacuous self-portraits of Sam Taylor-Wood suspended in the air. The strangest inclusion was

Bas Jan Ader's short silent film of the artist crying, *I'm Too Sad to Tell You*, 1971. The investigation of the self was guided here by very different protocols. The work cleverly engaged the anti-expressive stance of much art of the period, managing at once to promise, deliver and withhold feeling. Thus, the self interrogated here was paradoxically both the expressive artist (I'm sharing my sadness with you, see me weep) and the anti-expressive artist (I'm too sad to tell you, and in any case my film is silent). While usually associated with conceptual art, Ader's work has a wonderfully understated absurd quality which was hard to perceive when viewed in the midst of the high pomo theatrics of artists such as Morimura, Fosso and Rose.

For me, emphasising and utilising the contrast between such models or ways of thinking about the self was one of the missed opportunities of the exhibition. Given that the exhibition covered fairly familiar ground, was it too much to ask for a new twist on the topic? Such historical contrasts could have been used to rethink or renew the themes of identity and masquerade, and most importantly to consider whether masquerade is still the predominant way we think about identity. Do we still believe that our own identities are as changeable and plastic as Cindy Sherman's face, or as unstable and subject to revision as Morimura's race and gender? I would suggest these are fantasies, but highly interesting fantasies which we have yet to investigate and understand.

1 Rachel Kent, 'Representation, transformation and the self: Artists constructing identity', *Masquerade: Representation and the Self in Contemporary Art*, exhibition catalogue, Museum of Contemporary Art, Sydney, 2006, p. 11.

Masquerade: Representation and the Self in Contemporary Art, Museum of Contemporary Art, Sydney, 23 March – 21 May 2006.

Soda_Jerk Revolutions

A program to destroy the capitalist ownership cult, free minds, asses

Andrew Frost

Pop Tronics is the research frontier that collapses the science of pop culture with the art of time travel. The Pop Tronic Institute is dedicated to reconfiguring cultural debris to produce ruptures in the space-time continuum of the dataverse. Found material is charged with multiple vectors of time. Through the operation of the collage, the Pop Tronicist attempts to scramble these visual time codes, remixing them to generate new experiences of the temporal zones from which they were sourced.

The above quote is part of a manifesto published by the artist duo Soda_Jerk to coincide with their exhibition 'This is Pop Tronic', installed in Sherman Galleries' Artbox, Sydney, in February 2006. The exhibition was a television monitor playing a DVD loop of images taken from the vintage sci-fi series *Captain Scarlet and the Mysterons* and paparazzi pics of tabloid celebrities from supermarket staple magazines *NW* and *Who*. The artists cut and pasted fragments of images right onto the television monitor screen so that the background layer was electronic, the foreground paper cut-outs. In one deft move, the artists had conflated the entire history of collage, from its craft beginnings right up to its most contemporary form – the video 'remix'.

Soda_Jerk are sisters Dominique and Dan Angeloro. They make works that are witty commentaries on both the content of 'found' materials and on the radical trends of contemporary remix culture, connecting collage and appropriation with the historical use of found materials and the revolutionary situationist practice of *détournement*.¹ The duo's art ranges from recontextualised found materials such as books, tabloid images and photographs, to DVD installations. Their current project is a feature-length video called *Pixel pirate 2: Attack of the astro Elvis video clone*, 2002–06, made in collaboration with Sydney artist Sam Smith, and composed entirely of sampled footage from Hollywood movies.

Although there are many artists currently using pirated fragments in their video works, few have shown the same depth of intelligence as Soda_Jerk. What also marks them out is their detailed knowledge of the history of collage and appropriation, and how they subtly signal this in their work. *Pixel pirate 2*, for example, is a freewheeling comedic narrative about space pirates who abduct and replicate Elvis Presley as part of a complicated scheme to destroy, once and for all, the ten commandments of copyright that had been laid down in prehistory by Moses (Charlton Heston).

The video begins with a complex layering of images within a single frame. Michael Jackson – taken from the 1983 film clip for his song 'Thriller' – takes his date to see *Pixel pirate 2* in a movie theatre that is partly a fragment from the theatre seen in the film *Donnie Darko* (2001). The background to the shot, a moody skyscape, was sourced from Google Images. A conspicuous red car in the foreground is lifted from an Elvis movie that will be seen later in the work in a chase scene; the cinema-goers on the right-hand side of the frame are another lift from *Donnie Darko*. With the use of a program called After Effects, which

allows the artists to literally cut and paste sections of moving images together, a direct reference was made to the practice of collage, albeit updated in the virtual space of the monitor screen. At the same time, the artificial 'look' of Soda_Jerk's appropriations is a knowing nod to the video's own process. In what is also perhaps a first, the artists quote appropriation styles: a chase scene quotes the psychotronic anarchy of famed culture jammer Craig Baldwin and his infamous cut-up feature *Tribulation 99: Alien Anomalies Under America* (1999). A section at the start of *Pixel pirate 2*, called 'Dawn of Remix', cuts together the apes from *2001: A Space Odyssey* (1968) and Heston from *The Ten Commandments* (1956) to a soundtrack of LL Cool J's 1987 hit, 'Go Cut Creator Go'. In one gesture, the artists quote the visual style of scratch video alongside its aural equivalent, the scratch sampling mania of early 1980s hip hop.

Soda_Jerk also work as curators, staging exhibitions in Sydney such as 'Turning Tricks: Old School Magic by New School Artists' at Firstdraft gallery in April 2005 and 'The Late Sessions: Video Art at the Movies', a night of video work screened at Hoyts cinemas on George Street in January 2006 as part of the annual 1/2 Doz. Festival. These exhibitions – and several others – have demonstrated that there has been a huge surge in remix work in the last couple of years, with artists such as Ms & Mr, Stephen Fox, Daniel Askill, Emil Goh, Brendan Lee and Tara Marynowsky showing the wide applications of new digital media. Indeed, it has never been easier for artists to liberate found material from DVDs rented from local video shops, sourced on the web or ripped from CDs.

Part of this recent production surge is also attributable to a growing engagement with concepts such as Creative Commons, a series of agreements where artists can, to varying degrees, license their works free of copyright restrictions, and Copyleft, a method where authors and artists give up their work, uncopyrighted, to the public domain. While some artists envisage a utopian world where art can be made from any number of anonymous sources, it is artists such as Soda_Jerk who understand that the real power of found materials – or collage, appropriation, culture jamming, remix or whatever else you want to call it – is in taking iconographic symbols and messing them up. The opening of *Pixel pirate 2* puts this idea into stark relief: we begin in space, as all good movies do, hovering over the earth. Giant letters slowly slide across the globe: it is the Universal movie studio logo, with its familiar gold-plated font. As the music swells to a crescendo, a new word appears – 'piracy'. And that pretty much says it all.

¹ 'Détournement' is the practice of reusing elements of well-known media to create a new work with a different message, often one opposed to the original.

This is Pop Tronic, Sherman Galleries' Artbox, Sydney, February 2006; Turning Tricks: Old School Magic by New School Artists, Firstdraft, Sydney, 6–23 April 2005, The Late Sessions: Video Art at the Movies, Hoyts cinemas, George Street, Sydney, 1/2 Doz. Festival, January 2006.



Soda_Jerk and Sam Smith, Pixel pirate 2:
Attack of the astro Elvis video clone, 2002–06,
video still, courtesy the artists.

Reading Elizabeth Ann Macgregor

Andrea Stretton

Elizabeth Ann Macgregor.
Photograph Keith Saunders.



Some time during the 1990s, Elizabeth Ann Macgregor dined on the Greek island of Crete with the legendary British travel writer Patrick Leigh Fermor, who had played a prominent role behind the lines in the Battle of Crete during the Second World War.

Macgregor's visits to Crete in that period were halcyon days for reading, holidays during which she could take time out from a busy arts career in England to soak up books such as *Ill Met by Moonlight*, by W. Stanley Moss, an account of a famous episode in 1944 when Moss and Leigh Fermor, then a gallant young officer, parachuted into occupied Crete and kidnapped a German general.

The pleasure of relaxing in sunny Crete over feta and honeyed tea while reading a good historical book must at times seem like a distant dream to a person who, as Director of the Museum of Contemporary Art (MCA) in Sydney, has one of Australia's most demanding positions in the visual arts.

Macgregor took up the MCA post in 1999 after ten years at Birmingham's innovative Ikon Gallery, known for its strong emphasis on introducing the public to contemporary art. Citing her objective as 'engaging people with the work of living artists', she has, in Sydney, transformed a gallery that was suffering from instability and poor public perception into one that now has financial security, increased numbers of visitors and a stronger national and international reputation.

Macgregor (or Liz Ann as she is widely known) has a Scottish lilt, and is famous for wearing her heritage on her sleeve, so to speak, by always including a flash of tartan in her clothing. But today she is dressed for the office almost entirely in black, albeit with delicate pearly beads and red-gold hair straight out of Arthurian legend.

Very soon, however, as Macgregor reaches out for the first of many checks of her mobile phone, I get a wee peep of her tartan watchband. So all's right with the world after all, and we can begin at the beginning.

Macgregor, the oldest of four siblings, grew up on the Orkney Isles, off the northern tip of Scotland, with a father who was first a vicar and then a bishop in the Church of Scotland, and a mother who was an avid reader. 'I had a fortunate, idyllic upbringing with quite a bit of independence. My mother read to us a lot, so we discovered all the usual middle-class books – Beatrix Potter, Enid Blyton, and especially Arthur Ransome's adventure stories about children fishing, camping and sailing. My sister and I loved those tomboy heroines!'

It's a nice gesture that, in preparation for our discussion, Macgregor had telephoned her mother, who lives in Edinburgh (her father died two years ago). 'She reminded me how I loved the fantasy and adventure stories of E. Nesbit, and also *The Chronicles of Narnia* [1950s fantasy novels by C.S. Lewis].'

'Narnia', an imaginary place where animals talk and good fights evil, may well have given rise to the young Macgregor's interests in mystical stories and the virtues of a non-materialistic life – impulses spurred on by her father. 'He was a radical, left-wing style of father ... with a streak of austere Protestantism. He was concerned about children in Africa, and his strong sense of social justice meant our house was always full of foster children coming and going. We were given high standards about looking after others, and appreciating the ascetic "bread and cheese" way of life ... often illustrated via Bible stories.'

Even so, Macgregor's parents encouraged an open mind. 'Later I discovered [the eighteenth-century Scottish philosopher] Hume. He was a famous atheist, and so it gave me great enjoyment at that age to announce to my father that God didn't exist', she says with an affectionate laugh. 'He took that conversation very well, and replied with the obvious – that it is a leap of faith to believe.'

Macgregor studied the violin until she was sixteen, but was persuaded not to make this a career. 'I didn't mind. I felt I would end up teaching music rather than performing it, and I never wanted to be a teacher.' Instead she went to Edinburgh University to study French and German. 'It was by accident that there I fell in love with art history, an "outside" subject, especially the Italian Renaissance, baroque and byzantine periods. I'd missed out on studying history at school, so I began to discover it through art, and to realise that "art is not just art" – it's also history, politics, aesthetics, sociology, circumstances.'

In the mid-1970s Macgregor completed a Master of Arts, which led to two memorable summers in Italy, working as an au pair and visiting churches and an 'amazing' art reference library in Rome. Further study followed in 1979, via a postgraduate year in museology at Manchester University.

During these years she read little fiction. 'There was so much to learn. One of the most informative texts was of course E.H. Gombrich's book [*The Story of Art*, 1950]. It's such a classic. He taught us that art is not an exclusive world, separate from society.'

Having happily carted around my own copy of *The Story of Art* since I first studied it for Higher School Certificate art history, I am always intrigued by how one art book (recently published in its sixteenth edition) can have so influenced entire generations. Gombrich remains one of the most cited authors in this series of interviews, at least by western art practitioners (along with, curiously, Enid Blyton, though I hesitate to imagine what Gombrich might have made of this coupling).

Macgregor first came into contact with contemporary art and audience engagement in the early 1980s, when she became the curator and driver of a gallery housed in a converted bus that toured regional Scotland. 'That was really a crash course in contemporary art and in Scottish art too ... another way of catching up with history.'

The idea of 'catching up with history' and an attraction to mysticism are the leitmotifs of Macgregor's conversation. These apparently contradictory impulses may well be ideal for one who deals daily with the nitty gritty of museum management, while also engaging in a creative role.

'Throughout the 1980s I was also discovering art theory – post-colonialism, the analysis of art through feminism, black arts and so on. The most important book was *Black Athena: The Afroasiatic Roots of Classical Civilization* by Martin Bernal [1987], which was revelatory.'

Bernal's still highly controversial book argued that many of the cultural accomplishments traditionally attributed to the ancient Greeks originated, in fact, in Africa, especially among the Egyptians, and that many scholars of ancient Greece had purposely ignored or distorted evidence of this.

'The book had a huge impact on me', Macgregor continues. 'Especially having had a typical art-historical introduction to classical Greece as the root of civilisation. It was the first time I had come across the challenging of principles that had been presented as fact, and the notion that non-palatable ideas were repressed if they did not fit prevailing views of the supremacy of "white" civilisation. It was the beginning of my understanding of the politicisation of history.'

During her decade as director of Ikon Gallery, Macgregor turned to fiction. 'It began when my mother passed on a collection of old books, bound in red and gold, which were originally from a home-delivery book club ... I rediscovered a love of reading for reading's sake, and worked my way through the classics.'

Macgregor's favourite Russian novel was Mikhail Bulgakov's *The Master and Margarita*, written in the late 1930s, but not published until 1967, decades after Bulgakov's death. This strange novel's multilayered narrative, imbued with black magic and even blacker humour, saves its sharpest barbs for Stalin's regime, which duly repressed it. 'It has all the qualities I like in books', says Macgregor, 'the surrealism ... a blend of politics with magical storytelling.'

Over the years she has increasingly read Scottish writing, such as poems and plays by George Mackay Brown, Orkney's most famous author. 'There is something very magical about Orkney,' she says. 'It has this incredible feeling of history, going right back to the oldest Stone Age settlement in Europe. Brown evokes this ... and the strong associations with the land and the ever-pervasive presence of the sea.'

Given that the early nineteenth-century Scottish author Sir Walter Scott is considered a founder of the 'historical novel', it is no surprise that Macgregor also enjoys that genre. She also enjoys biography, citing as a favourite *Duchamp: A Biography* (1998) by Calvin Tomkins, a writer for *The New Yorker* who befriended the enigmatic French dadaist in New York in the 1960s.

These days, along with gardening, Macgregor tries to catch up on reading during weekend escapes with her partner, Peter, to their retreat on the Hawkesbury River outside Sydney.

Macgregor is a recent convert to crime fiction, since reading *The Sacred Art of Stealing* (2002) by Scottish writer Christopher Brookmyre, about a group of choreographed gunmen and the surreal methods they use to stay ahead of the police. 'I like the puzzles of crime novels, unravelling mysteries ... but sometimes they get too scary and I have to put them down. I get spooked easily.'

So apart from spooky stories, what else would Macgregor avoid reading? 'Maybe I wouldn't choose to read art theory now. Of course I read a huge amount for work, particularly about artists I am engaged with. But although there are good books on theory, I mostly think, oh do I have to?' And despite – or perhaps because of – her family's long-standing concern with world poverty, she elects not to read books that she finds bleak. 'I tried to read Rohinton Mistry's 'India' novel [*A Fine Balance*, 1996] but had to stop. It's just so horrifyingly depressing, the caste system, the poverty, the unrelenting horror ... no, I can't read that.'

I refer Macgregor to the row that erupted in Scotland last year when several prominent literary stakeholders said the country's writing was 'dour, dark and in need of sexing up' and that Scotland 'excels at feel-bad books' about violence and failure. 'I don't agree', she responds. 'There is a dark streak but it's often leavened with humour ... and [anyway] I think it's a healthy antidote to the [quaintly romantic 1983 film] *Local Hero* view of Scotland.'

Before Macgregor returns to pressing MCA issues, she recalls a recent and distinctly 'feel good' book with a Scottish setting – the charming memoir, *Stargazing: Memoirs of a Young Lighthouse Keeper* (2004). Written by the Scottish-Australian art critic Peter Hill, the book joyfully evokes the six months he – then an art student in Dundee – spent in the early 1970s as a relief lighthouse keeper on Scotland's west coast. 'I loved the book and identified with it – the landscape, the art schools, the era, the people. It should become a Hollywood movie ... starring Ewan McGregor of course.'



Writer's choice

Imaginary Portraits

Robyn Davidson

Robyn Davidson is a writer and documentary maker, and the 2005 HC Coombs Creative Arts Fellow at the Australian National University, Canberra. She is author of *Tracks*, which recounts the journey she undertook as a young woman, accompanied by camels, from Alice Springs to the coast of Western Australia. *Tracks* was translated into sixteen languages and won the prestigious Thomas Cook Travel Book award. Her 1996 book *Desert Places* was also shortlisted for the award. Davidson edited *The Picador Book of Journeys* (2001), and is working on a fictional memoir, *Self-portrait with Imaginary Mother*.

Content is a glimpse of something,
an encounter like a flash.

Willem de Kooning

An artist's impulse is to pin down the flux of forms tumbling out of the present into the void, to retrieve what existed just once, and never again. Art defies disintegration. In this it fails, totally and heroically, but if the effort is any good, it leads us from that irretrievably lost moment to what exists perpetually, in unlimited manifestations.

I had been working on a book for about four years, and it was getting nowhere. Countless beginnings had been discarded, whole chapters chucked in the bin. It was no emotional block that stalled the book. It was quite simply that I could not find the right tone, the right form, for the material.

My mother suicided when she was forty-six. Since then I had barely thought about her. But as I approached the same age, she began to invite my attention. Her life had ended during the narcissism of my childhood (I was eleven years old), before she had formed as an individual separate from me. She was as near to me, and as hidden from me, as my own face.

The decision to write about her seemed inescapable – a memoir which would, necessarily, be autobiographical: there were no letters, few photographs, no reliable witnesses. Where, other than in me, could her imprint be found?

Any 'factual' account bears a complicated and tenuous relationship with reality. It seemed essential to reveal, alongside the apparent realism of the memoir, the artifice inherent in writing it, the preordained failure to in any sense duplicate my mother's history. Then there was the paradox of the 'I' of the book. Myself and not myself. I would be making an imaginary mother, from the spit and string of memory and imagination, using whatever clues were left embedded in my own history – a history which, in the telling, could not help but be fictionalised. Rather than pretending to present my mother as she was, the book would present the idea of her, and this new artefact would be something to pit against my real mother's disappearance. Ideals, unlike people, survive change. Sadly, my talents for this transfiguration were not up to scratch.

I put the book on the backburner, and got on with other things, hoping that eventually some key would present itself, enabling me to find the right way in.

One day I was discussing these difficulties with a writer friend in Sydney, while absentmindedly flipping through an art book. A particular drawing arrested my attention, though it was hard to say why, at first. The drawing, a facsimile of

it, is pinned to my window now, as I write: Willem de Kooning, *Self-portrait with imaginary brother*. It contains all the invisible things that I hoped the memoir might contain and seems to capture, visually, the elusiveness and ambiguity of my undertaking.

Two boys stand facing me. One stares off somewhere above and behind me, the other seems almost to be meeting my gaze. Their faces are more adult than their bodies. They are dressed in turn-of-the-century clothes, a bit the worse for wear. They are immigrants surely. Orphans perhaps. They have just stepped off the boat; they stare numbly out from a no place, a no time, between what they've left behind and what is to come. I can project determination and bewilderment, innocence and worldliness, hope and loss, and awful vulnerability into those faces.

When I first saw the picture I assumed that the boy looking at me was the self-portrait – the 'narrator' of the picture – and the more wistful, younger boy was the imaginary brother. The older boy is visually and psychologically dominant, standing closer to the plane of the picture, in charge. But then I felt that it was surely the other way around. The younger, more reticent boy was the self-portrait, protecting himself with a competent-looking imaginary brother. Of course, both boys are imaginary.

De Kooning lost his father when he was three. So one can be forgiven for seeing a father in that protective brother. But such information does not help me solve the mystery of the picture, the complex emotions and double-takes it evokes. It haunts and tantalises. The figures are on the edge of disappearance, as unstable and vaporous as memory itself. They belong not in a physical world but a metaphysical one.

Each time I look at the picture there is a sensation not unlike vertigo. What is the relationship between the real and the imaginary, between what existed and what we remember? Where is the meaning of the picture? How many meanings are there? They are manifold, contradictory and they slip out of reach.

As life itself slips ceaselessly out of reach. And what we take to be a fixed reference point is only an interpretation foisted upon an ever-shifting impersonal process.



Willem de Kooning, Self-portrait with imaginary brother, c. 1938, pencil on paper, 34.29 x 26.19 cm, private collection, courtesy Mitchell-Innes & Nash, New York. © The Willem de Kooning Foundation / ARS, New York.

On Looking at Looking

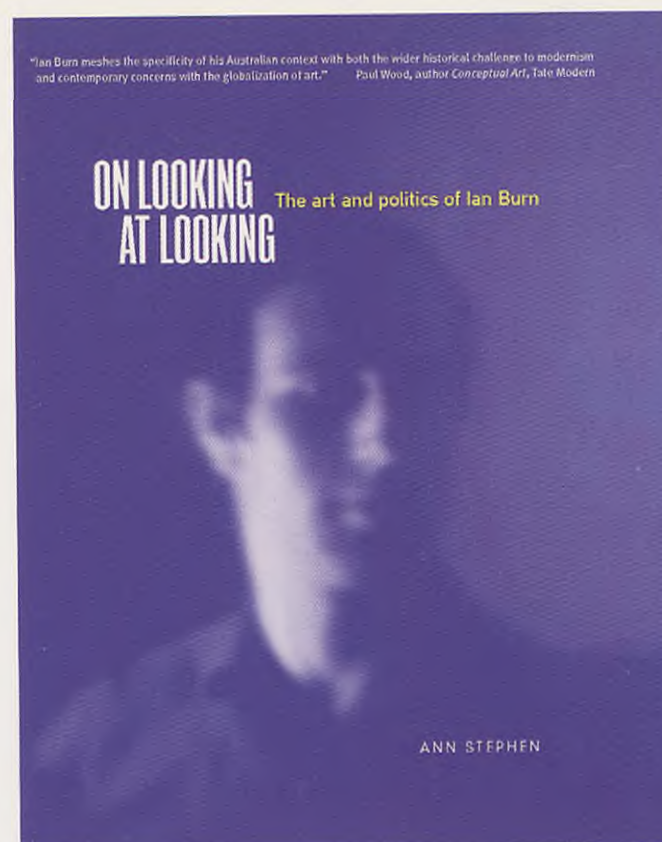
Reviewed by Geoffrey Batchen

It's been said that Ian Burn is the only Australian to have been central to an internationally significant art movement. But this, as Ann Stephen's meticulous biography makes clear, was by no means Burn's greatest achievement. The subtitle of the book promises to tell us about 'the art and politics of Ian Burn' and it is the story of Burn's continual negotiation of the two that is this book's central drama. It is also Burn's most important legacy for those of us who survive him.

The book tells its story through a loosely chronological narrative. It traces Burn's career from its beginnings at the National Gallery School in Melbourne in 1960 through his development into a minimalist painter and prominent conceptual artist in London and New York in the late 1960s and early 1970s. His return to Australia in 1977 to work for the union movement as a designer and activist saw him also become an influential writer on art and an advocate for artists. This was followed by a brief revival of his own art practice, to be cut tragically short by his untimely death in 1993.

Stephen animates this traditional narrative with a series of dialogues, underlining Burn's own contention that all art evolves as a collective enterprise. In Burn's case these dialogues, being productive as well as communicative, are perhaps better characterised as collaborations: with Mel Ramsden and the Art & Language group; with the history of Australian landscape painting; with fellow artists to found the Artworkers Union; with canonical figures from the history of modernism (Mondrian, Léger, Stella) and Australian art (Nolan, Brack, Williams, Meldrum); with fellow writers (Nigel Lendon, Karl Beveridge, Ramsden, Charles Merewether, Stephen herself); with the Australian Council of Trade Unions, the Australia Council and the Australian Labor Party to revitalise the image of the union movement; with Terry Smith and others to teach a provocatively revisionist history of modern art; and with unknown amateur painters (who unwittingly provided the basis for his last works). The consistent thread running through all these exchanges is Burn's rigorous self-questioning and, by extension, his equally rigorous questioning of others. One consequence was a professional life marked by frequent changes of direction – often to the detriment of his own comfort and security – and a residual reputation for uncompromising integrity. We also see Burn continually grappling with what it meant to be an 'Australian' artist, a dilemma that only increased in importance for him when he was living elsewhere.

Stephen provides a thorough account of the facts of Burn's life and a textured context in which to consider his various critical practices. But her main achievement



is a nuanced rendition of Burn's association with the Art & Language group, replete with its emotional highs and lows. She quotes from private notes and letters to reveal his hopes and doubts, ideals and moments of disillusion. Our understanding of the many differences and conflicts within the conceptual art movement is significantly enhanced by exposure to these insights and reservations.

Stephen was a close friend and colleague of Burn's and, as she readily concedes in her first few pages, 'turning a friendship into art history can be a hazardous, even a potentially scandalous, enterprise'. She addresses the problem directly by writing this book as a kind of first-person documentary, inhabiting the text as historian, novelist, detective and, on occasions, a character in her own story. This is a form of art history also recently seen in Helen Ennis's fascinating account of the life and work of Margaret Michaelis, *Margaret Michaelis: Love, Loss and Photography* (2005), as well as in Rebecca Solnit's biography of Eadweard Muybridge, *River of Shadows: Eadweard Muybridge and the Technological Wild West* (2003). Through the shifts in time and perspective this approach allows – merging past and present, author and subject – another rich dialogue is wrought from Burn's life, this time between Stephen and Burn. Her text is also in fruitful conversation with its copious illustrations, many of them in colour, and incorporated into a beautiful design by Peter Thorn.

Stephen treats Burn's various writings with the same gravitas she brings to his paintings and other artworks. Likewise, her book reproduces covers and page spreads from Burn's own publications, as well as examples of his posters, prints, brochures, films, leaflets, sketchbooks and paintings, along with installation views of exhibitions and snapshots documenting both his professional and family life. The end result is a powerful work of art history, and an even more powerful work of political criticism. As Stephen demonstrates, Ian Burn struggled to make an art that mattered; he leaves us with a challenge to do the same.

Ann Stephen, *On Looking at Looking: The Art and Politics of Ian Burn*, The Miegunyah Press, Melbourne, 2006, hardback, 254 pp, 160 illustrations, \$54.95.

Still Looking

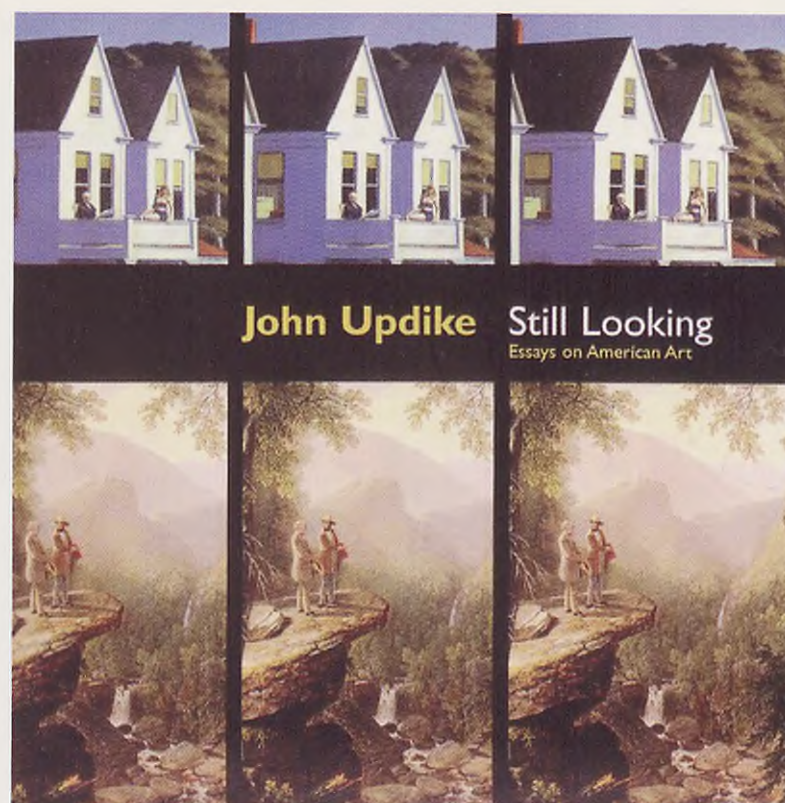
Reviewed by Christopher Allen

John Updike's *Still Looking* is subtitled 'Essays on American Art' and makes a lively introduction to a subject that will no doubt be surprisingly unfamiliar to most readers. New York has been the centre of the contemporary art world for almost as long as anyone can now remember – it is easy to forget that American painting only assumed this position of leadership after the Second World War. The authority of New York has been eroded in recent decades, but in any case most of Updike's subjects belong to an earlier period, during which American painters had practically no influence on overseas practitioners and little part in the evolution of the mainstream of modern art. Their interest, therefore, like that of most Australian painters, is as individuals and as the voices of a particular, regional experience.

It is the individualism that is especially striking, amounting even to eccentricity in some cases and reclusiveness in others. Australia doesn't have anyone quite like Martin Johnson Heade (1819–1904), the almost self-taught painter of storms approaching over the sea and – curiously enough – orchids and hummingbirds; or Albert Pinkham Ryder (1847–1917), also largely self-taught and also at his best with moody seascapes and sailing boats leaning before a stiff wind, simplified to a visionary starkness. But even the more familiar figures of Thomas Eakins (1844–1916) and Winslow Homer (1836–1910) are loners, not really part of a movement either at home or abroad. Homer, one of the greatest of American painters, ended his life virtually as a hermit on the coast of Maine.

From John Singleton Copley's celebrated but very strange *Watson and the Shark*, 1778, to the almost minimalist late coastal views of John Frederick Kensett, marine themes are much more prominent than one would expect of an essentially continental people. Ships and the sea recall the early, coast-dwelling origins of the United States, before the great push westwards. Eakins preferred rivers, as did the painters of the American Sublime, Thomas Cole and his pupil Frederic Edwin Church, Albert Bierstadt and Thomas Moran. Although comparisons with someone such as Eugene von Guérard are often drawn, Australian nineteenth-century painting is all involved in the vital question of how to live in a new and uncomfortable land, while the American nation was well and truly established before its landscape painters travelled to the wild hinterlands in search of something more transcendent than settlement, something like the evidence of God's presence in his mighty creation.

One artist who seemed modest and almost provincial in his time, but who has grown to be among the most enduring figures of the twentieth century,



is Edward Hopper, the painter of silent urban landscapes and oddly reticent narrative compositions. Hopper is a kind of loner too, who, like Winslow Homer, doesn't belong to any obvious tradition and who made his own synthesis of urban landscape and genre subjects stripped of the anecdotal clues, the moralising and the sentimentality of the Victorian narrative picture. Hopper's compositions evoke a quintessentially modern experience, but his sense of precise timing in the relationships between his figures prevents his moments ever seeming either obvious or random – a subtle simplification and abstraction of surfaces endows men and women in everyday dress with unexpected monumentality and permanence.

Hopper is not only modern, but also unmistakably American. Updike considers, in the first essay of the book, what kind of look an American face has. It is a fascinating question: how soon can a people develop a distinct character? How do elements as different as the Puritan tradition, the harshness of pioneer life and an instinctive belief in economic selection combine, and how do the character strains they weave persist and evolve over time? Take Australia, another hard pioneer land where, instead of Puritan immigrants, there are transported convicts and their gaolers, and you see a different mix. Perhaps that is why, although the two peoples share a certain tough and sometimes unrefined character, Americans have a sentimental, optimistic, even naïve side, while Australians have a dry scepticism, extending even to bleak resignation.

One of the most attractive of American qualities (endangered, surely, in this media age) is a certain simple, direct honesty best evoked by the word *plain*. There is a plainness in Homer and in Hopper, and there is a refined plainness in Updike's prose, which makes his writing a joy to read. I do not use the expression 'plain' lightly. Most art writing is horrible – fundamentally illiterate and filled with lazy and pretentious jargon, often ideologically tendentious. Updike's prose is always alive and alert, pertinent, precise and, when necessary, suddenly venturesome – to use one of his homely Americanisms. Although Proust's way of writing is almost diametrically opposed to Updike's, he rightly pointed out that the real test of a writer's intelligence is less in the big ideas that they handle than in the thousand small ideas and intellectual associations that constitute their style.

John Updike, *Still Looking: Essays on American Art*, Hamish Hamilton, London, 2006, hardback, 240 pp, \$59.95.

Salesroom

Records smash in 2006 first sales

Terry Ingram



The first quarter of 2006 represented a watershed for the Australian art market: for the first time since 1998, a new record was set for an Australian painting.

Numerous new records were also established not just for contemporary artists such as Lin Onus, who had sold only rarely at auction before, but for more traditional artists such as Albert Namatjira. The interest shown in and prices paid for sculpture was also unprecedented.

Christie's Australia also held its last auction, for the time being at least. Since opening its Sydney offices in 1969, the company has twice before stopped auctioning in Australia, but this had been because of adverse market conditions. This time there was no shortage of buyers or lack of willingness to spend. It was simply that prospects looked better in other parts of the globe to Christie's head office in London.

Attendance, but not prices, had begun to thin out at the end of an over-auctioned 2005, however genuine buyers and stickybeaks were out in force at the first 2006 sales, which were mostly 'real sales' as opposed to 'put together' affairs. Buyers in the room were once again fierce competition for the telephone bidders who have in recent times dominated the buying.

The first auctions of the year are traditionally held in April or May but this year, by mid-April, the opening auctions had grossed \$29 million. And some galleries (a few of whom are known to complain about the auction industry's penetration of the retail market) had not yet opened for the year!

Clearances, which had dropped to as low as 50 per cent in 2005, moved up to 75 per cent and even higher for single-vendor sales, which buyers lapped up with incredible fervour.

A new gallery and auction house, Mossgreen, Sydney, attracted a full house on 21 February with the help of a single-owner collection. Even the man who was once Australia's biggest spender on art, Alan Bond, turned up. Dealers had been sceptical about how successful the sale would be as the vendor (not named but well known to be Mike Hale, who comes from the world of advertising) until recently had an equity in auctioneer Bonhams & Goodman and hobnobbed with the trade, from which modern auction-goers prefer not to buy. However, the same trade watched, unbelieving, as privates bought heavily and outdistanced them on occasional offerings that had attracted their eye and many that had not.

Standing room was at a premium at this auction, as it was at the Christie's Sydney sale of the collection of the late Bill Burge on 6 March. The crowd did

not stand out as much at the Deutscher-Menzies auction in Brisbane on 22 February, but this was only because it was swallowed up in a cavernous hall in the Convention and Exhibition Centre.

The Christie's 10 and 11 April mixed-vendor sale in Melbourne attracted a better house than its more recent auctions of this type, but many people had come along for sentimental reasons, as it was stated to be the company's last. The catalogue was also more interesting than usual.

The Sotheby's sale in Melbourne on 11 April was almost as well attended as normal, which was an achievement since the number of works on offer was less than normal: fifty-six choice lots against 200 to 300 at its own previous, and its current rivals', offerings. While not all of these were big-ticket items (they were selected on the basis of unusual quality), they were clearly interesting enough to draw and hold viewers. Artists' records were set for John Brack, Charles Conder, Roy De Maistre (an incredible \$408,000) and William Delafield Cook, and two traditional artists, Penleigh Boyd and Albert Namatjira.

By the end of April 2006, Christie's was easily the leader, grossing \$10.92 million from two sales, followed by Sotheby's at \$9 million and Deutscher-Menzies (also two sales) at \$7.9 million. But Christie's would have outlaid the greatest costs for its sales, with its mixed-vendor sale comprising 363 lots.

John Brack's *The bar*, 1954, which sold at Sotheby's via telephone for an all-time record for an Australian painting of \$3.12 million, and Fred Williams's *Upwey landscape*, 1965, which made \$1.99 million at Christie's final sale, were trophy pictures or chefs-d'oeuvre, and both had been off the market for several decades. Melbourne's National Gallery of Victoria was a distant underbidder for *The bar*, but there were many interested bidders.

In a rare display of transparency for a major painting, the Williams went to the agent for his well-known private buyer in the room. (The buyer of the last record-priced work – Frederick McCubbin's *Bush idyll*, 1893, which sold in 1998 for \$2.31 million – has never been disclosed.) But the price had little impact on the other Williams offered.

The bar was Brack's sole offering in the Sotheby's sale and the price paid reflected the triumph of its reputation and the hype over its subject matter. Pub pictures sell well at a lower level, and pub interiors and exteriors when painted by the outback or bushmen artists are particularly popular in private billiard rooms.

opposite, left
John Brack, *The bar*, 1954, oil on canvas,
95 x 128 cm, courtesy Sotheby's Australia
and Helen Brack.

right
Fred Williams, *Upwey landscape*, 1965,
oil on canvas, 147.3 x 182.9 cm, courtesy
Christie's Australia. Licensed by VISCOPY,
Sydney. © The estate of Fred Williams.



However, the Brack is a bleak painting of a woman who looks like a bit of a hag and it is far more inspired and sophisticated than something an Australian naïve might have painted. The painting's marketing as the icon that it probably is – on a par with Brack's *Collins St, 5 pm*, 1955 – hit the spot among the artist's fans. This is not a huge group, as Brack is an acquired taste, but it only takes two bidders, and the circle is obviously expanding: *Halt*, 1978, one of Brack's large pencil paintings, sold for \$323,000 at Christie's the night before *The bar* was knocked down.

The bar is far removed from the chocolate boxes of the past that have held the record, including McCubbin's *Bush idyll* and Charles Conder's *Orchard at Box Hill*, c. 1888, which held the record for much of the 1970s at \$32,000. Bought by Melbourne retailer Jack Manton at Leonard Joel in 1969, it later became part of the collection of the National Gallery of Victoria.

The disappearance of serious works from Conder's Australian period into public collections explained another aberration in what is considered desirable to hang on an eastern suburbs or Toorak wall. Conder's *Hot wind*, 1889, sold at Sotheby's for \$936,000, despite a snake writhing through the parched riverbed foreground.

The sales provided ammunition for dealers and consultants who promote art as an investment, and the histories of many pictures could be tracked in support of this. At the Christie's Burge sale, Robert Klippel's *Opus 361 (eighteen miniature constructions)*, 1974, acquired from Watters Gallery for \$18,000 in 1979, sold for \$558,580; the same artist's *Opus 300*, 1972–74, a 1.23-metre welded-steel construction, which was bought in 1998 for \$260,000, sold for \$336,820. Estimated at only \$50,000–\$70,000, John Passmore's *Water's edge #2*, c. 1957, sold for \$223,465, against \$3200 at Christie's in Sydney in 1972.

At the Deutscher-Menzies Sydney sale on 15 March, Lin Onus's *Water lilies and evening reflections, Dingo Springs*, n. d., sold for \$396,000, a twenty-fold increase on what Onus had received for it a decade earlier.

The sales should have provided some encouragement for owners of colonial and impressionist works to consign their paintings. At the Deutscher-Menzies Brisbane sale, \$50,400 was paid for Lister Lister's *Sydney Harbour, overlooking Taylors Bay*, 1912. At Sotheby's, two small S.T. Gill watercolour gold-mining scenes sold for double their estimates to make \$76,800 and \$93,000.

Ethel Carrick Fox attracted prices usually associated with husband Emanuel

Phillips Fox, in the 1980s boomtime, when her *Dans mon jardin*, n. d., sold for \$143,500 – double the low-end estimate – at Bonhams & Goodman in Sydney on 2 April. At the same sale, Carrick Fox's portrait of a pipe smoker, *Afternoon in the studio*, c. 1910–13, sold well above the estimate, for \$167,300. The same school of Australian belle époque artists also fired at Christie's Melbourne sale when *On a balcony*, n. d., by Emanuel Phillips Fox sold for double the estimate at \$215,100.

At Leonard Joel, *The seated lady*, 1919, by Janet Cumbrae-Stewart sold for eight times its estimate, with five telephone bidders and strong bidding in the room taking the price to \$50,600.

The results throughout the sales were helped by their sources, which included the Queensland Art Gallery (Deutscher-Menzies Brisbane sale) and estates, notably that of corporate lawyer Angus McDonald (Bonhams & Goodman), and the Boyd/a'Beckett family (*The bar*).

The prices, including those paid for Pro Hart, were expected to draw out a lot of 'discretionary' consignments – that is, works consigned because the market was strong and for no other reason except death, divorce or debt.

Reflecting the contrasting performance of the second and third tiers of the Australian art market, Sotheby's less selective auction in May was only 65 per cent by value and 75 per cent by volume. But it added a useful \$2.3 million to what had been the best ever start to any year of the new millennium.

The sale was part of the Sotheby's May Auction Series, in which the top-selling lot was, unusually, a decorative arts item. Stronger prices for English furniture suggested, at a lower level, that buyers are turning more practical. But a relatively small attendance again emphasised that the boom in Australian art is in chefs-d'oeuvre and selected fashionable artists.

A Significant Private Collection (Paul Sumner's), Mossgreen, Sydney, 21 February 2006; The W.R. Burge Collection of Australian and International Pictures and Sculpture, Christie's, Sydney, 6 March 2006; The March Sales, Bonhams & Goodman, Sydney, 29 March 2006; Australian, International and Contemporary Paintings, Christie's, Melbourne, 10–11 April 2006; Fine Australian Art, Sotheby's, Melbourne, 11 April 2006; Autumn Auction, Leonard Joel, Melbourne, 12 April 2006; Australian and International Art, Sotheby's, Melbourne, 16 May 2006.

Watters Gallery

Forty years of success

Carmel Dwyer

Richard Larter, Frank Watters, 2004, acrylic, laser print on canvas, 45.5 x 45.5 cm, courtesy Watters Gallery, Sydney.



Few people working in the visual arts in Australia today would have a longer memory than Frank Watters. After more than forty years continuously working in the same business, with the same partners, Watters is a legend, and still a contender. His gallery in Sydney might not be in the top five of coolest dealers in the country, but it remains on the frontline among the best, and its owners are respected for their judgment and their integrity.

In contemporary vernacular, Watters might be described as a high-conviction dealer, driven more by his principles and worldview than short-term concerns about marketing or turnover. That's not to say that Watters Gallery isn't businesslike. On the contrary, it operates on very sound and strict business principles. But Watters always was, and continues to be, a commercial gallery, where art and artists come first and where Frank Watters and his business partner, Geoffrey Legge, value considered opinion over the immediate gratification of 'the next big thing'.

Watters Gallery represents many artists who are considered highly collectable, quite a few of whom have been with the gallery a long time, such as: Vicki Varvaressos, Richard Larter, John Peart, Jasper Legge, Peter Poulet, Euan Macleod, Chris O'Doherty, James Gleeson, Ken Whisson and the estates of Tony Tuckson and Robert Klippel. The group is heavily biased towards painters, something Watters is unapologetic about; he and Legge never jumped on the 'painting is dead' bandwagon. Even now, with both men in their seventies, Watters Gallery still proudly proclaims its repudiation of mere fashion in ideas or art. It was for many years, however, at the vanguard of contemporary art in Australia and is still respected for this. Eventually, says Watters, all serious collectors find their way to the gallery.

In the early years of the gallery, Watters and Legge championed innovative artists involved in performance and installation; they worked with protest groups – notably those concerned with environmental conditions in the Hunter Valley caused by open-cut mining – with women's groups and, in general, on socially charged issues.

But as the gallery and its owners matured, it seems that Watters and Legge grew more interested in art for its own sake, and as their philosophy developed they concentrated more on serving their artists as agents; they became the bridge between their artists and the world, as opposed to cultivating the gallery as a vehicle of their own identity and influence.

Watters says that he became slightly disenchanted with some new artforms, such as performance – which he had previously regarded as genuinely new and creative – when art schools started teaching them. Somehow, when they entered mainstream practice, they lost those qualities that had made them arresting. Yet Watters's appetite for art has never been satiated. He continues to collect with gusto and sometimes has to stay away from exhibitions in order not to spend. The depth and rarity of his interest is evident as he speaks, as he moves around

Richard Larter, Alexandra Legge, 2004, acrylic, laser print on canvas, 45.5 x 45.5 cm, courtesy Watters Gallery, Sydney.

Richard Larter, Geoffrey Legge, 2004, acrylic, laser print on canvas, 45.5 x 45.5 cm, courtesy Watters Gallery, Sydney.

the gallery and his own collection. His eyes sparkle, his praise is effusive. For most of his dealing life Watters has been regarded as a talent spotter and a taste maker. He has the ability to enthuse those around him without imposing his opinion. These are the qualities that earn him the trust of artists and buyers alike.

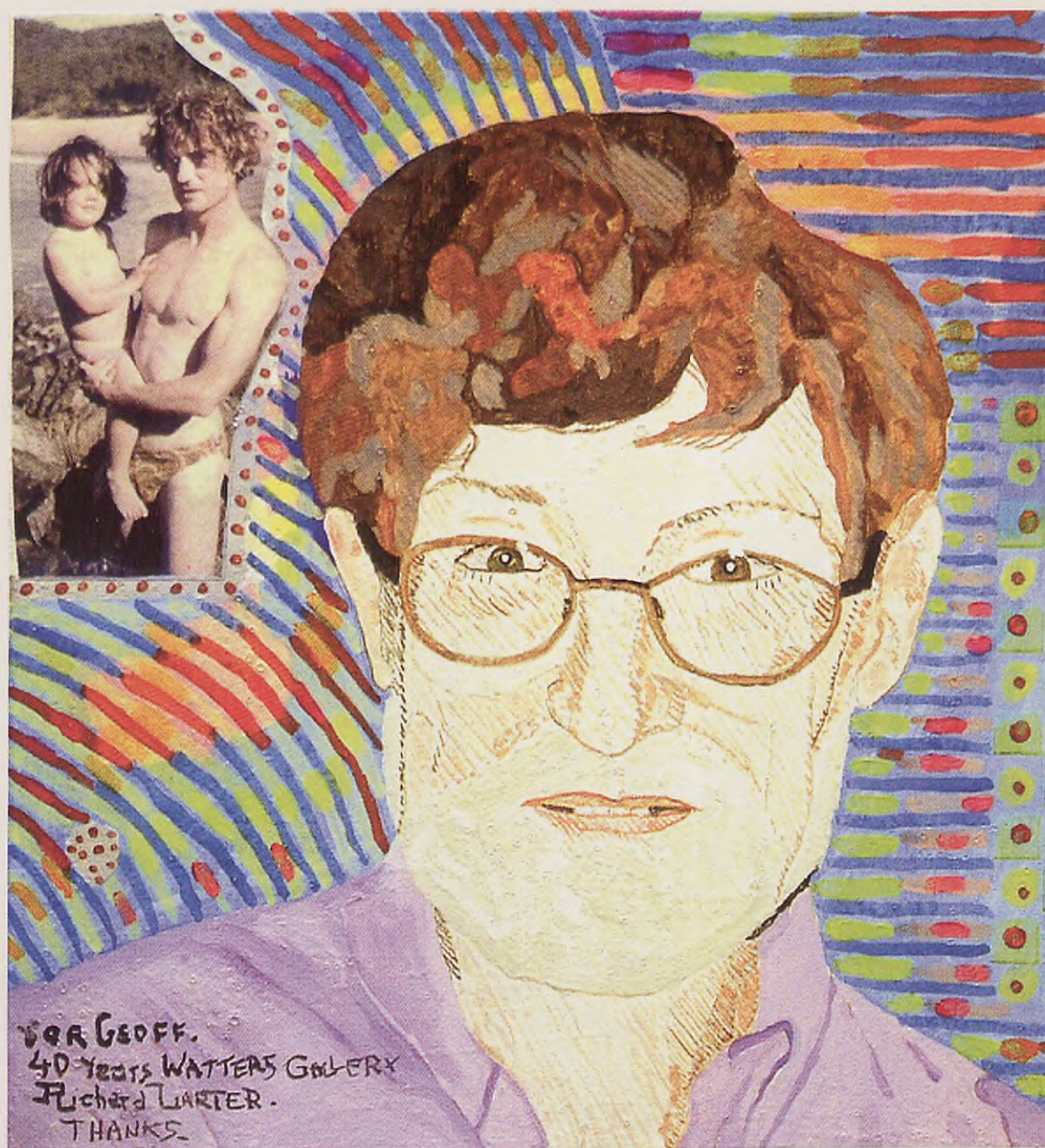
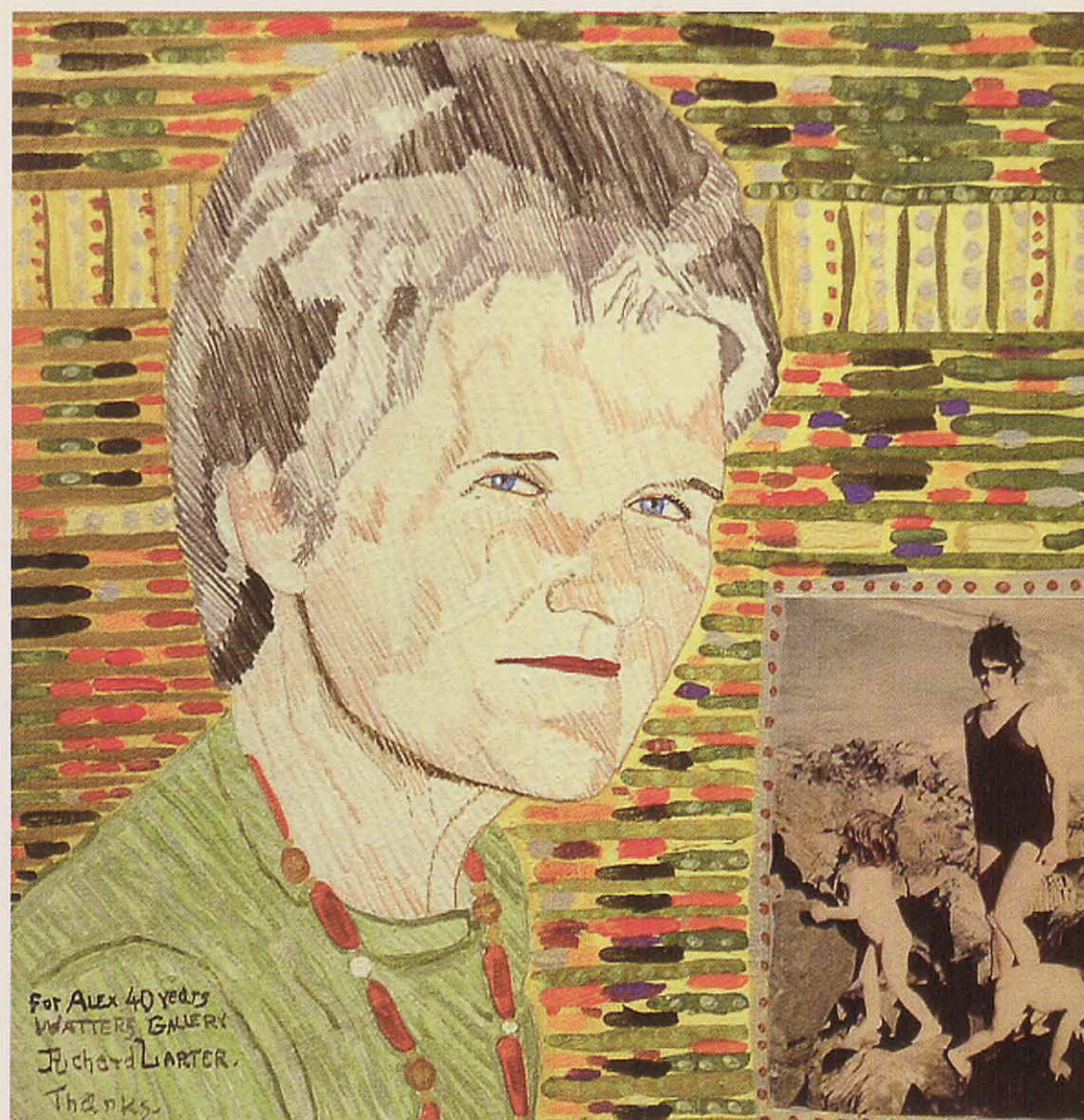
There is with Frank Watters a sense of a man who definitely walks to the beat of his own drum. He was born in the Hunter Valley and at the age of sixteen was already working with mining surveyors. When he moved to Sydney a few years later he worked hard – and at uninteresting jobs – before gradually finding his niche. Now, as a septuagenarian, Watters seems as if he was born into the world of art.

Amid the black glamour and urban chic of his peers, Watters offers a rare insight into genuine bohemia. Enter his gallery on a winter's morning and he might well be at the desk wearing one of his favourite gorgeously coloured turtlenecks and a beanie. He lives two storeys above the gallery in a rooftop flat, which is crammed with an enviable collection of art and whose décor shows a casual disregard for fashion. Walking up the back staircase and across the roof garden to the flat, one enters a little oasis, a private world for thinking, relaxing and conversing, rather than a venue for networking.

His working relationship with Geoffrey Legge is another remarkable facet of Watters and his gallery. The alliance is one of both family and business. Alex Legge, Geoffrey's wife, has been involved at the administrative end of the business since its beginning, and the three have formed a sort of *affaire à trois* for four decades. All three have a vigorous appetite for art, artists and ideas. The Legges gave Watters a place to live in the early days and Watters has always been close to their children, who include the artist Jasper Legge.

Watters credits Legge, whose first career was as an economist, with invaluable business acumen and with underpinning the stability of the business through wise real estate ventures. The building housing the gallery in Riley Street, East Sydney, was bought decades ago for a fraction of its current value. The space was opened up and finished with a polished cement floor, white walls and minimalist aesthetics, and it has proven to be both enduring in its design and a model for many galleries that came later.

Behind the scenes, Frank Watters has another place, even more private and personal, that has become, after the gallery, his second life-project. His rural hideaway, a house on top of the Great Dividing Range near the Hunter Valley, is a work in progress that is constantly being augmented and refined. Watters escapes there every summer, and on occasions during the year, and it is where he spends long days with friends, listens to music, gardens and restores the soul. Like the gallery, Watters has created his retreat according to his particular individual view – with more than a little passionate conviction.



The W.R. Burge Collection

Candice Bruce

On 6 March 2006 Christie's Australia held an auction of an art collection put together over almost three decades by Sydney solicitor William Burge and his wife, Ann. The collection, and the 1960s modernist residence in Centennial Park in which it was housed and which went up for sale at the same time, offers a unique window into Australian art collecting in the last quarter of the twentieth century.

Rarely does a private collection demonstrate such a strong, unified aesthetic as the Burge Collection.¹ Many, if not most, private collections tend to be either haphazard or predictable. The Burge Collection was neither. The paintings and sculptures, mostly from the 1970s and 1980s, share a dynamic energy that was reflective of the personality of William Burge himself.

Bill Burge was a tall, handsome, athletic man, with a strong sense of humour and a big laugh. According to his friend Bill Gregory of Annandale Galleries in Sydney, he had an unerring eye and a rigour in his choice of both art and artists that distinguished him from many other collectors.² Bill Burge grew up on

Sydney's lower North Shore and attended Shore grammar school and later the University of Sydney. Apparently it was his godfather and family friend Neville Conroy who planted the first seeds of Burge's passion for art, as well as the artist Lloyd Rees, who was then living nearby at Northwood.

After finishing his law degree, Bill married Ann and moved into a Walter Burley Griffin-designed house in Castlecrag, Sydney. Soon he was organising the art show held every year at the Cabbage Tree Club at Palm Beach – he was a keen swimmer and lifesaver – and began collecting Picasso and Gauguin prints. About the same time Ann became a partner in the store Scope Design, selling glassware and fabrics, and the family moved to a bigger house in Woolwich. This is when Bill first started making his regular Saturday afternoon excursions to the small private art galleries of Sydney: Bonython, Rudy Komon, Coventry, Watters, Gallery A, Robin Gibson, Holdsworth, Macquarie, David Jones and others. He also ventured to Melbourne, to such galleries as Charles Nodrum. Nodrum remembers him as a collector with whom he enjoyed long conversations about art and



artists. Burge was good at asking questions and at listening to the answers. He was interested in 'pushing the boundaries', embracing, for example, the larrikin, offbeat art of Mike Brown.³ He was good at looking at a canvas too, returning as much as three or four times to an exhibition to decide which work was the one for him.⁴ He also read a great deal, taking out subscriptions to various art magazines. Burge worked hard to train his eye and to build strong relationships – with the art, the artist and the dealer.⁵ One gets a sense of an intellectually curious individual who wanted to explore the very perimeters of art and know as much as it was possible to know.

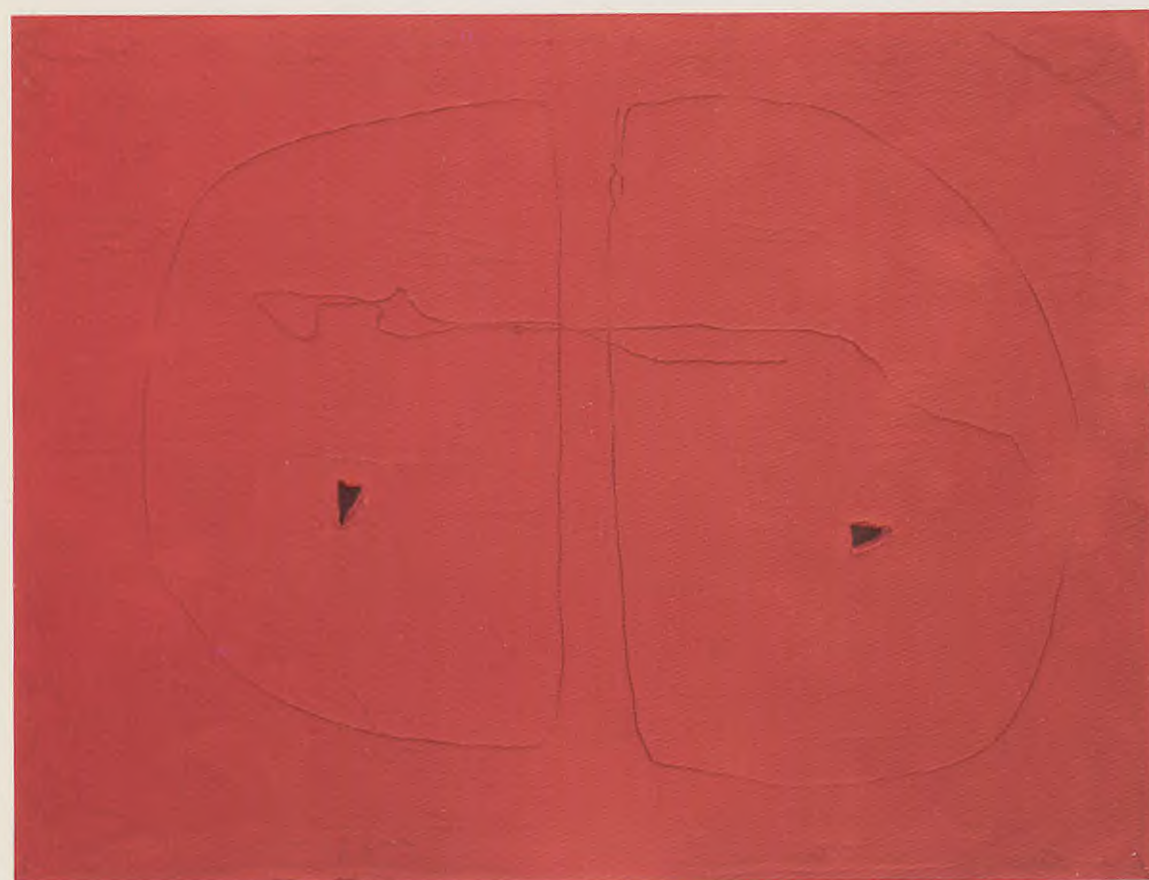
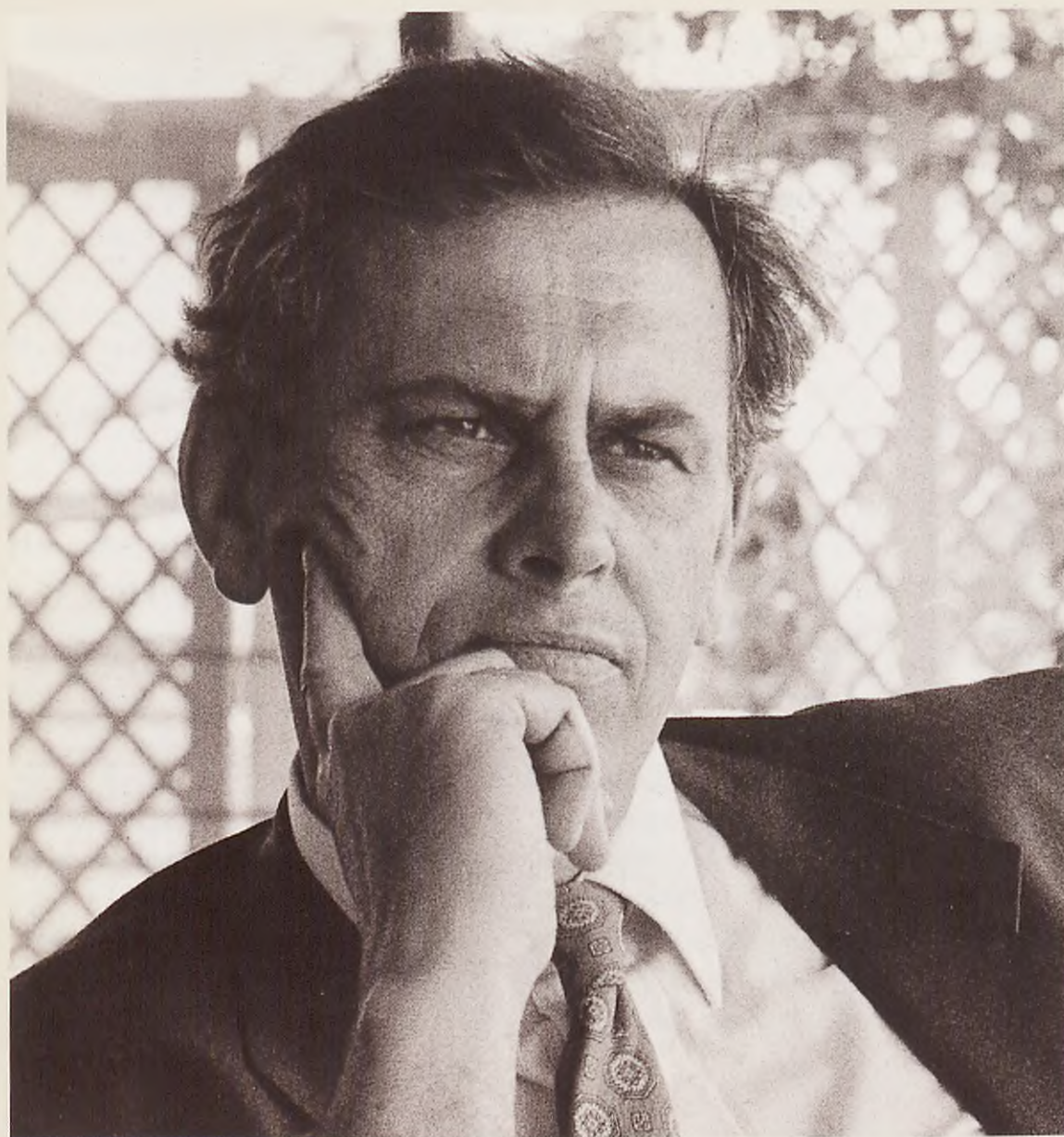
Burge's first major acquisition was John Olsen's *The kettle boils*, 1968, a mad, exuberant, multicoloured painting that contains so much vitality that it practically jumps off the canvas. Bought in 1970 from the Rudy Komon Gallery in Paddington, it encapsulates the principal aesthetic governing the Burge Collection's paintings – colour, and lots of it, and dynamic composition. The painting is a passionate affirmation of life; a large red heart jostles for space with a boiling kettle – one can almost hear the whistle – and a dozen other domestic items, in an exuberant affirmation of food and art and love. It sits well with Arthur Boyd's *Kafka's metamorphosis*, c. 1948, another wildly energetic and effusive painting, though containing a darker undercurrent beneath the brilliant palette of red and blue. Burge acquired this in 1990 at a time when, according to his wife, Ann, and daughter, Susie, he was beginning to seriously re-examine his collection as a body of work, to fill in the gaps with paintings and sculpture that tightened the collection. He had already bought a wide-ranging group of canvases by well-known artists Donald Friend, Mike Brown, Ian Fairweather, John Passmore, John Firth-Smith, Fred Williams, Tony Tuckson, Sydney Ball and Dick Watkins. To these he added more experimental works by a younger, lesser-known generation: Ron

Lambert, Michael Nicholls, John Tourier. Burge was egalitarian in his approach – the price and fame of an artist made no impression on him; he held to no hierarchy within his collection.⁶

Even when Burge chose to buy more minimalist pieces – the two works titled *Constructivist paintings* by Ralph Balson, 1941 and c. 1945 respectively; *Canto 41 – Ahab for Mosi*, 1966, by Sydney Ball; and *Bach's blues*, 1968, by David Aspden – he opted for works that contain a kind of kinetic energy. Circles, squares, rectangles and pyramids hum and vibrate on the canvas, jostling each other to inhabit the same linear plane.

However, it is in the area of sculpture that Burge's collection both excels and defines its difference. Bill enjoyed several long friendships with a number of artists, but he had a special connection with sculptors Robert Klippel and Rosemary Madigan. He was a frequent visitor to Klippel's studio in Balmain and, by the time of his death, had acquired perhaps the most important private collection of Klippel's art. It comprises twenty-six steel sculptures – among which are the important works *Opus 300*, 1972–74 (which sold to the Art Gallery of New South Wales for \$336,820 at the Christie's sale), and *Opus 266b (Cynthia)*, 1971, as well as numerous works on paper and canvas. Klippel's large steel assemblages encapsulate a sort of restless energy and exuberance that especially appealed to Burge. The works seem to climb out of themselves into the space above, in a sort of insistence of life, forcing their way into our vision and almost reaching out and grabbing our gaze. One senses that Klippel and Burge shared an unquenchable curiosity about the larger questions of life – about the relationships between the universe and art and humankind, and how the complexity of those relationships could be probed and comprehended. They also understood the whimsical and serendipitous nature of existence – that life





top
W.R. Burge, c. 1987.

bottom
Lucio Fontana, *Concetto spaziale*, 1961, oil on canvas,
89 x 116 cm, courtesy Christie's Australia.

is joyous and fragile, mysterious and crazy. This spirit is neatly expressed in the series of small works that make up *Opus 361*, 1979, eighteen miniature constructions in steel, tin, paint and paper (sold to a private collector for \$558,580, a record for Klippel).

Complementing Klippel's works are eighteen works by Rosemary Madigan, Klippel's long-time colleague and friend. Madigan's explorations of the limits of the sculptural form, while aesthetically and materially mostly quite different from Klippel's, are similar in their interrogation and vitality. Madigan's lines are sensuous and feminine without sacrificing power or vigour, even though they range from the madly arabesque painted and carved wood *Untitled*, 1979, to the exquisite, almost Cycladic sandstone *Torso*, n.d.

Burge also owned several works by Clement Meadmore, including some rare early examples from the late 1950s and early 1960s, as well as a number of sculptures by Norma Redpath, Oliffe Richmond, Margel Hinder, Ron Robertson-Swann, Peter Cole, Paul Selwood, Brian O'Dwyer, Paul Hopmeier and Geoff Ireland, and those of younger artists Leslie Oliver, Michael Buzacott, Ari Purhonen and Ivor Fabok. Such a large private holding of Australian sculpture is rare; rarer still is to find one that is so unified in its aesthetic language, which is a complex one at that. Once again, as with those on paper and canvas, the works here seem to leap and dance and sing out loud. There is a joyful energy uniting this collection, an energy that seems to speak of a life lived every day to its ultimate capacity, of a collector with passion and vision.

In addition to the Australian works, Burge began in the 1970s to collect a few pieces of international art which he and Ann viewed at the London auctions and the Basel Art Fair; works such as the important Lucio Fontana, *Concetto spaziale*, 1961 (which sold for \$743,380 – Fontana's combining of painting, sculpture and architecture being close to the perfect fit for Burge – or Kenji Yoshida's *La vie*, 1987. He bought Nigel Hall from Garry Anderson Gallery, and Bridget Riley from Coventry in the 1980s. In the 1990s, through his friendship with Bill Gregory, he added Joan Miró's *Personage*, 1977, and John Hoyland's *Hating and dreaming*, 1989, and a significant number of works by Brian Blanchflower, whom Burge considered the best abstract painter in Australia. They complement the more subdued abstraction of the large canvases of Gunter Christmann – *Sill*, 1972, *Heavy topscape*, 1972, *Untitled*, 1973, *Grey rip*, 1970, and *Five, four and three*, 1972 – all acquired from Coventry in the early 1970s.

By 1993 Bill and Ann's three children had grown and left home and they moved to a smaller house named 'Camelot' in Martin Road, Centennial Park. Designed by the Swiss designer Nicholas Munster for the Ford Pills' founder William Rogers in 1967, the horizontal open spaces of the house made it the perfect venue in which to display their collection. For the first time long-distance views of the works were possible – one could see past the Boyd, for example, to a Klippel and a Hall in the garden – and they could be mixed with the modernist furniture, glassware and textiles that the Burges had accumulated.

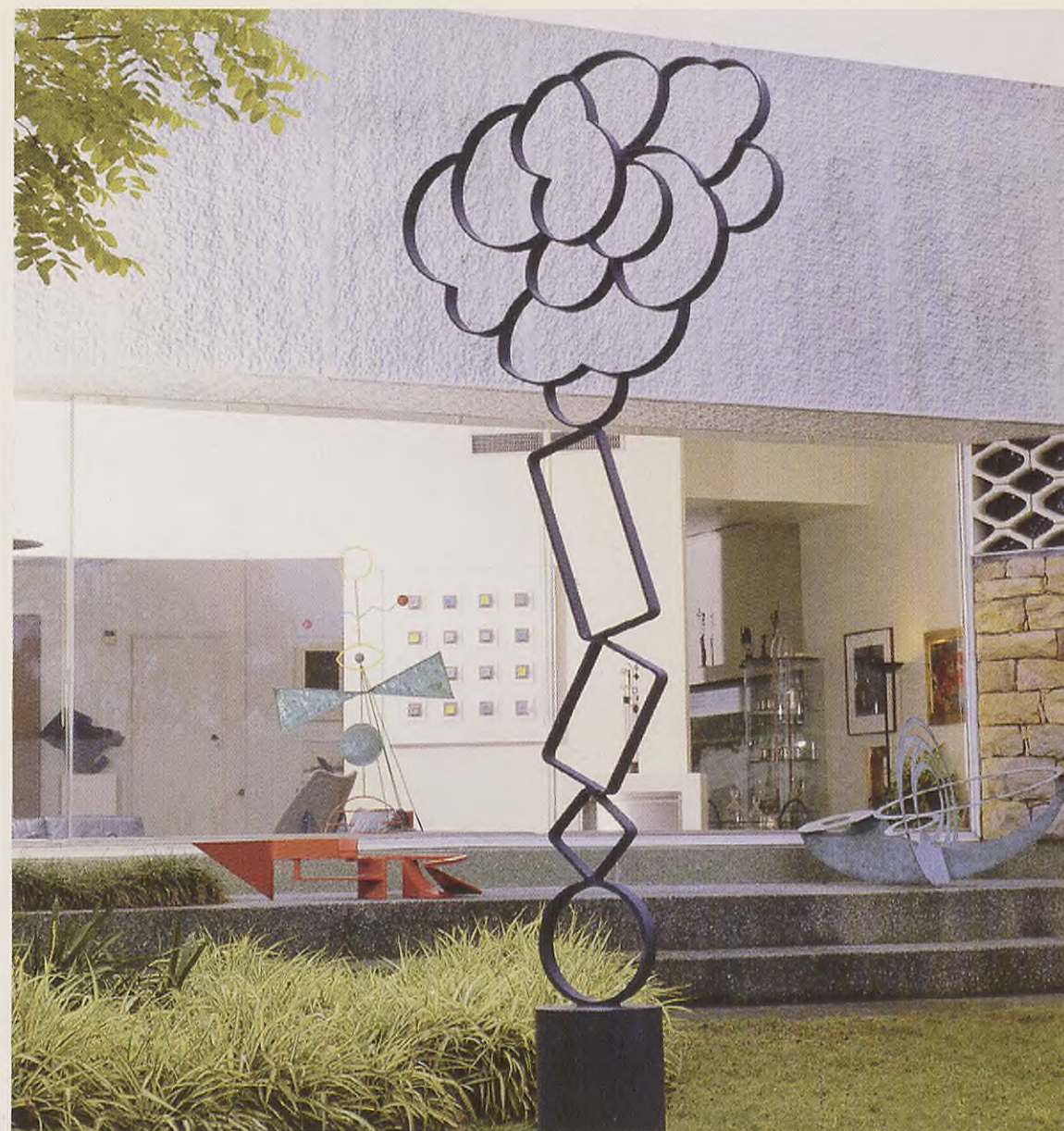
Not long after moving to Centennial Park, Bill Burge was diagnosed with throat cancer. He died in 1999 at the age of sixty-three. The Burge Collection holds some valuable lessons for aspiring art collectors, the principal one being that good collections are built on more than just cash; they also need passion, commitment, rigour and, above all, vision.

The W.R. Burge Collection was Christie's penultimate sale before it closed its doors in Australia in April 2006 and, as sad as that was, one could say it went out with a bang, not a whimper.

- 1 The Crebbin and the Mertz collections are two other strong examples.
- 2 Interview with Bill Gregory, 21 April 2006.
- 3 Interview with Charles Nodrum, 17 April 2006.
- 4 Interview with Bill Gregory, op. cit.
- 5 *ibid.*
- 6 *ibid.*

The W.R. Burge Collection of Australian and International Pictures and Sculpture, Christie's, Sydney, 6 March 2006.

W.R. Burge estate, 2006.
Photography Ken Wilde and Danny Kneebone.



below
Kurimanzutto gallery stall at the Armory Show,
New York. Photograph Alys Kenny.

The 2006 Armory Show

Charlotte Day

opposite, left to right
John Wesley, commissioned graphic for
the Armory Show, 2006, courtesy the artist and
Fredericks & Freiser, New York.
The Armory Show, New York. Photograph Alys Kenny.



The Armory Show: The International Fair of New Art has grown from its modest beginnings at New York's Gramercy Park Hotel in 1994. Now housed across piers 90 and 92 of Manhattan's Passenger Ship Terminal complex, the show takes up the equivalent of two football fields, with 154 galleries from thirty-eight international cities exhibiting over a four-day period.

The Armory has ridden on the wave of an unprecedented international art-market boom, but has nonetheless been subject to increasing competition from new art fairs, such as Art Basel Miami Beach, and the Frieze Art Fair in London. The Armory has responded by reducing the number of invited galleries (down by thirty-five galleries since 2004) to increase the exclusivity of the event, and by improving the design and fit-out of the show. Like a number of fairs, the Armory hosts exclusive viewings of private collections and museum previews to entice the 'art-world elite'. Other initiatives, including a new section dedicated to multiples, editions and prints, were part of a broad strategy in 2006 to ensure the fair's success, which in statistical terms speaks for itself: 47,000 visitors in 2006 (up from 40,000 in 2005) and a phenomenal US\$62 million in sales (up from US\$45 million in 2005).

Although no longer considered an art-making mecca, New York remains a major centre for exhibiting and selling contemporary art, and the Armory benefits from this. The much talked about absence of New York galleries Marian Goodman and

Gladstone from this year's Armory suggests that a lot of business takes place outside the confines of the show and within the more pristine environs of the Chelsea galleries. There were some notable concurrent exhibitions in Chelsea this year; including Phil Collins's documentary/performative videos at Tanya Bonakdar Gallery; Brian Jungen's skulls made from softball hides at Casey Kaplan Gallery; Dave Muller's sonic landscape/timeline wall drawings and audio self-portrait, which occupied the entire Gladstone Gallery; and Tara Donovan's typographical landscape of thousands of transparent plastic cups at Pace Wildenstein. Uptown, the Whitney Biennial 2006 at the Whitney Museum of American Art offered a very different art experience, characterised by an emphatic criticism of the contemporary United States and a move away from aesthetic reassurances. There was an engaging exhibition of etchings, 'The Compulsive Line', at the Museum of Modern Art (MoMA), as well as a program of installations by European artists and solo exhibitions by Australians Ricky Swallow and Jessica Rankin at P.S.1 Contemporary Art Center, a MoMA affiliate. For the dedicated art-goer there were four other coinciding fairs: Pulse Contemporary Art Fair showcased sixty international galleries, Los Angeles Art Show featured sixteen Los Angeles galleries, Scope's art fairs specialised in emerging artists, and DiVA Fair showed digital and video art.

Overall, the quality of work on view at the Armory was high. A number of galleries took the plunge with a single-artist presentation or a major body of work



by a single artist. Ronald Feldman Fine Arts, for example, presented a mini-retrospective of works by well-known feminist video artist Hannah Wilke. These highly personal and disturbing works looked out of place in such a retail environment but nonetheless made a strong impression. Lehmann Maupin gallery's flamboyant South Pacific-inspired installation by Ashley Bickerton featured bamboo walls and carved furniture, along with drawings and photomontages.

At US\$8500–\$45,000 for a booth, it is not surprising that the majority of galleries chose to promote their big-name artists and/or present a broad range of works. Many booths featured something big to watch, as well as a range of smaller works for easy sale. Barry McGee's large column of TVs and small kinetic sculptures created a dynamic and spectacular display at Deitch Projects. Julian Opie's animations were popular, as was Bill Viola's *Tempest (study for the raft)*, 2005, at James Cohan Gallery, which did well to halt viewers in a busy thoroughfare. Lars Arrhenius's animation, *Habitat*, 2004, featuring the goings-on of people living in an apartment block, was one of a few works that made people giggle. Zilla Leutenegger's small projection showing the flickering pages of a bird book caught my attention at Spencer Brownstone Gallery's stall.

In general, there were a great many more drawings and paintings than photography, with numerous organic abstract and pop-inspired paintings and fantastic realist works. Alex Katz's bright social studies remained a crowd favourite. Highlights for me included Anj Smith's intricate paintings at IBID PROJECTS, Michael Wilkinson's abstracted landscapes at London's Sutton Lane Gallery and Angelina Gualdoni's dystopian modernist visions at Chicago's Kavi Gupta Gallery. There were a great number of works featuring skulls and skeletons, apparently a favourite art fair subject. Animals were also popular, including Paola Pivi's photograph of an alligator covered in cream at Parisian Galerie Emmanuel Perrotin, as well as a remarkable resin deer skull by Erick Swenson at James Cohan Gallery.

While some galleries – for example, London's White Cube and New York's 303 Gallery – stood out for the sheer impressiveness of their artists and works, there is nonetheless an art to displaying in an art-fair booth, something that could be seen in the elegant installation at Annet Gelink Gallery's stall, which featured an Anya Gallaccio tree sculpture and Ryan Gander's wood veneer

'blank' monitors and whimsical drawings. The Swedish Galleri Charlotte Lund used colour and sculptural components to impressive effect.

Brooklyn and Leipzig-based gallery Pierogi crammed their space with a number of curious works, including Ward Shelley's elaborate art timeline paintings. The equally awkward installation at Zurich gallery Peter Kilchmann included video works by Javier Tellez and Francis Alÿs, which were highlights among the few politically engaged works at the fair. Johanna Billing's evocative video, *Magical world*, 2005, concurrently a single-room projection at P.S.1, was restricted to a plasma screen at Kavi Gupta Gallery's small booth, and lost the potency it achieved when echoing through the corridors at P.S.1.

While the vast majority of galleries and artists represented at the Armory were from the major centres of New York, London, Los Angeles, Paris and Berlin, the art world's voracious appetite for what's new ensured that every selected gallery, including those from further a field, received attention. For first-time exhibitor Darren Knight Gallery, from Sydney, the Armory provided an excellent opportunity to introduce a number of Australian artists to a sophisticated and influential international audience.

As well as those showcased at Darren Knight Gallery and long-time Armory participant Roslyn Oxley9 Gallery, Sydney, Australian artists could also be seen at other galleries: Patricia Piccinini's commanding sculpture, *Big mother*, 2005, was at New York's Robert Miller Gallery, a David Noonan bleached fabric painting was prominently displayed at Los Angeles gallery David Kordansky, a series of Ricky Swallow's watercolours was exhibited at Stuart Shave's London gallery, Modern Art, and there was a Sally Smart felt piece at Postmasters Gallery, New York.

The Armory, like any art fair, is not the best environment in which to present and view most art. It's an event to see and be seen at. It's an unadulterated marketplace in which scarcity and demand create hype and high prices. But at its best, the Armory is also an effective way for collectors, curators and an interested public to access new work by contemporary artists, and to engage with the commercial gallery infrastructure that supports and promotes particular forms of contemporary art.

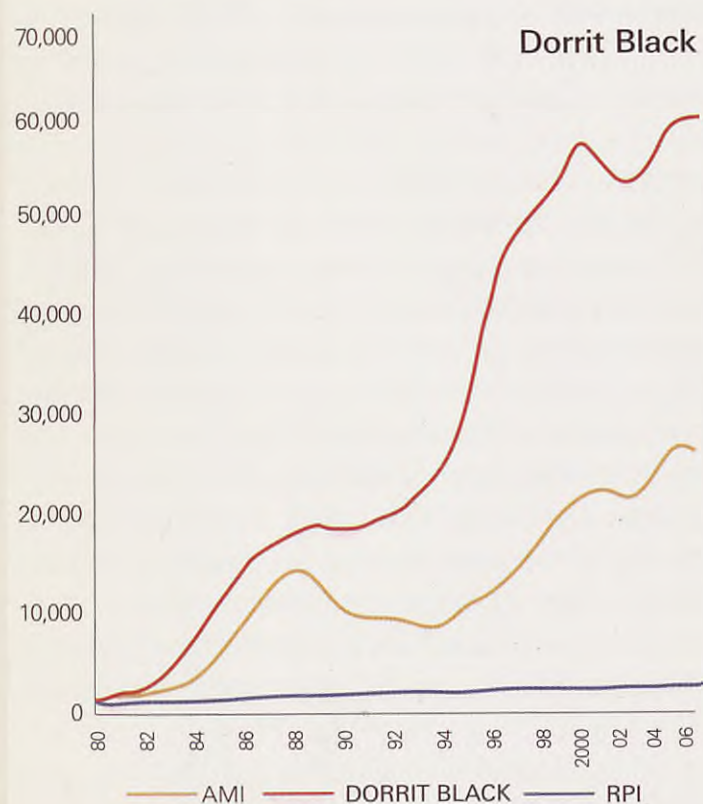
The Armory Show: The International Fair of New Art, New York City, 10–13 March 2006.



Market profile Dorrit Black

Roger Dedman

Dorrit Black, *The bridge*, 1930, oil on canvas, 60 x 81 cm, Art Gallery of South Australia, Adelaide, bequest of the artist, 1951.



Dorrit Black, like several other highly regarded female artists of her generation, was neither prolific in her output, nor interested in pandering to the tastes of an Australian art-buying public still enamoured of the golden summers of the Heidelberg artists and their less worthy followers.

After two years study in London (under Claude Flight) and Paris (under André Lhote) in the late 1920s, Black was producing simplified, mildly cubist paintings and linocuts well beyond the appreciation of the Australia to which she returned in 1929. Following her return, she mounted three one-person shows which predictably bemused local critics. Each of these exhibitions contained her undoubted masterpiece, *The bridge*, 1930 (a strong contender for my personal favourite Australian painting), but it remained unsold, and was eventually purchased by the Art Gallery of South Australia from her estate.

Collectors' interest in Black's work is a relatively recent development. Christie's Australian Art Market Index, shown on the accompanying chart as the AMI graph, follows movements in artists' prices since 1975. It is based on auction sales for the sixty artists most influential in the Australian art market over that period. The RPI (retail prices index) graph provides a comparative measure of inflation. Prior to 1980, only three sales of Black's oils had been recorded at auction, none for more than \$500, and no watercolours or prints had been sold, possibly because they were seen by the major auction houses as unworthy of inclusion in their catalogues. Over more than thirty years, sales of only twenty-seven oils, thirty-four watercolours and twenty-three prints have been recorded.

It was 1983 before one of Black's works reached \$1000 at auction. This was the year in which Sotheby's revived its operations in Australia, but neither Sotheby's nor Christie's was to sell one of Black's works until 1990. Leonard Joel sold four oils in March of that year, three of them topping \$1000, and in November sold a still life for \$2400 (there was no buyer's premium at that time, so all figures quoted here are hammer prices excluding buyer's premium). Prices increased for nearly all artists throughout the 1980s, but Black outperformed the market; the same still life sold again at Leonard Joel in 1987 for \$8250, more than twice the upper estimate, and a 240 per cent increase over four years.

The figures in the chart were derived from a base of 1000 in 1975. The graph of the increase in Black's prices combines the results of sales of her oils and her watercolours. When treated separately, the oils are seen to have performed a little better than the watercolours, increasing by a factor of thirty since 1980, compared with a factor of twenty-five for watercolours.

Prices for women artists as a group had increased particularly dramatically during the late 1980s, and many of them fell heavily when the market retreated

throughout the early 1990s. After peaking in 1989, Black's prices steadied, but suffered much less than those of most other Australian artists. By 1993 they were back to their best, and were then to treble over the next eight years.

In April 1997 another interior brought \$24,000 at Sotheby's, nearly three times the previous best price, and well beyond the estimated \$6000–\$10,000. Since then two more oils have exceeded that price, both bringing \$28,000, the current auction record for the artist. All three paintings could be dated to the 1930s, the period of her most innovative work and that in most demand by collectors.

Despite this, the record for a watercolour is held by *Naval funeral*, 1949, which brought \$8500 at Deutscher-Menzies in August 1998. This was a preparatory study for the linocut of the same title, one of the artist's best-known prints. No oil has sold at auction since 2002, so the chart from that time is based on the sales of watercolours, good examples now bringing over \$5000.

It is as a printmaker that Dorrit Black is now seen as most influential, and this is reflected in her prices. In recent years, four prints, all linocuts, have brought prices higher than the top-priced watercolour. The record for a print was set by *Corner of the garden*, c. 1936, when it reached \$12,000 at Sotheby's in November 1999 against an estimate of only \$3000–\$4000. The fact that only three lots earlier, a copy of Thea Proctor's hand-coloured woodcut *The swing*, c. 1920s, sold for \$4000 indicates the regard in which Black's prints are held.

Few of Black's works have sold more than once, but the linocut *Black swans*, 1937, neatly exemplifies the advances in her prices over the last twenty-five years. Copies sold for \$375 in 1981, \$3100 in 2002, and \$9000 at Deutscher-Menzies in March 2004.

Investing in prints is a specialised area into which collectors should venture only after solid research, but it would seem that this may be the area of greatest potential gain for Dorrit Black in the future. On the other hand, the margin between the prices of her prints and those of her oils is much less than for most artists, and the purchase of one of her oils from the 1930s, if you can find one, should also prove to be a sound longer-term investment.

bookshops



The Bookshop

Art Gallery of South Australia
North Terrace Adelaide SA 5000
Tel 08 8207 7029 Fax 08 8207 7069
agsa.bookshop@artgallery.sa.gov.au
www.artgallery.sa.gov.au
Daily 10–4.45

Adelaide's only specialist visual arts bookshop – stocking books, magazines, merchandise and gifts. We specialise in the publications of the Art Gallery of South Australia – including exhibition catalogues, reproductions, postcards and greeting cards from the Gallery collections.

S.H. Ervin Gallery Bookshop

Watson Road (via Argyle Street)
Observatory Hill, The Rocks
Sydney NSW 2000
Tel 02 9258 0173 Fax 02 9251 4355
shervgallery@nsw.nationaltrust.org.au
Tues–Sun 11–5

The Gallery bookshop stocks many titles including monographs on Australian artists, specialist art reference books, childrens' and art genre fiction, historical and international art movements and an excellent range of art cards.

Check out our inventory at abebooks.com/home/SHERVINGALLERY/ for hard to find and out-of-print art books and catalogues. Mail order and personal shopping welcome.

The Gallery Shop

Art Gallery of New South Wales
Art Gallery Road Sydney NSW 2000
Tel 02 9225 1718 Fax 02 9233 5184
galleryshop@ag.nsw.gov.au
Daily 10–5

The gallery shop carries Australia's finest range of art publications. Art books without boundaries: prehistory to postmodernism, Australian and international, artists' biographies from Michelangelo to Bacon, art movements and histories.

The National Gallery Shop

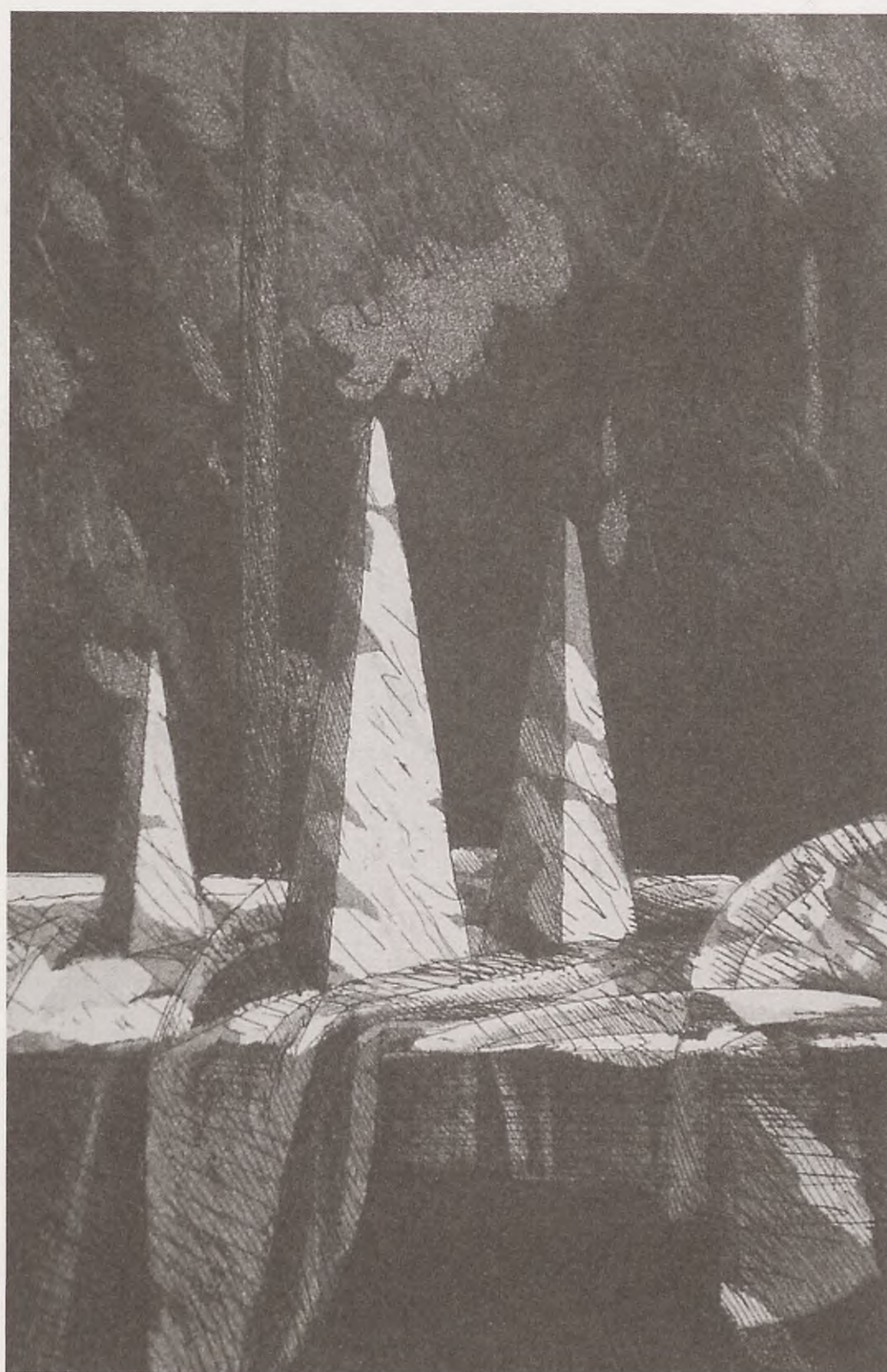
National Gallery of Australia
Parkes Place Parkes ACT
GPO Box 1150 Canberra ACT 2601
Tel 02 6240 6420 Fax 02 6240 6529
1800 808 337 (during business hours)
Bookshop@nga.gov.au
www.ngashop.com.au
Daily 10–5

Australia's premier art bookshop, with a range of National Gallery of Australia merchandise, gifts and art objects. We cater for everyone, from the visual arts scholar to the first-time gallery visitor. Mail orders and special orders welcome.

'From the Artist's Studio'

Paintings, Drawings & Etchings

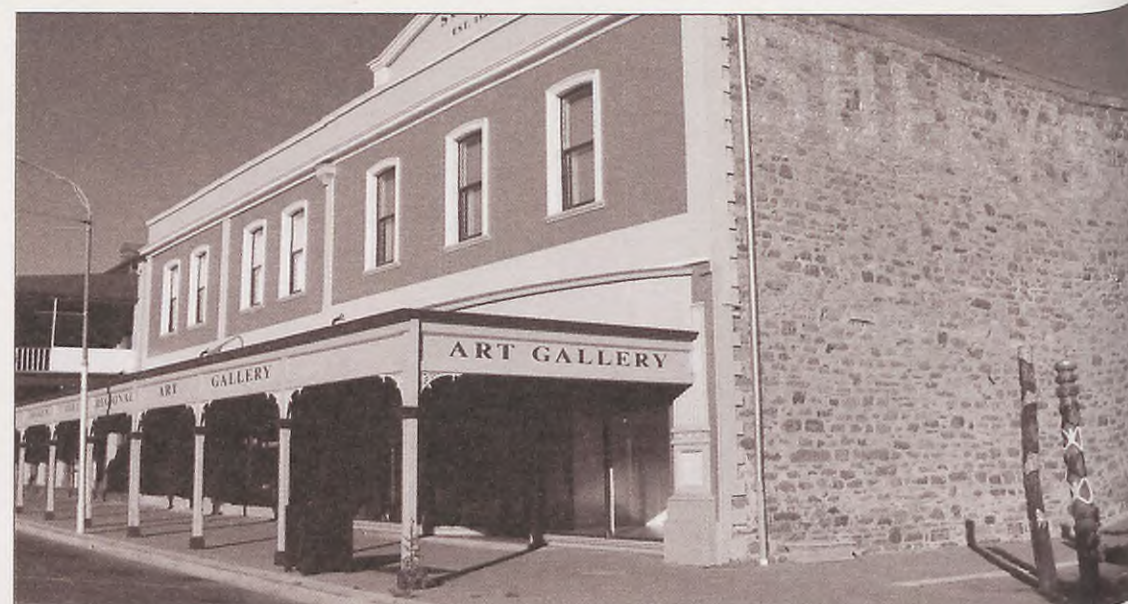
2 – 16 September 2006



EARLE BACKEN
(1927 – 2005)



ARTARMON GALLERIES
479 pacifichighwayartarmonnswaustralia
tel: (02) 9427 0322 M-F 10-5, Sat 11-3
www.artarmongalleries.com.au



BROKEN HILL REGIONAL ART GALLERY

Exhibitions:

8 September - 22 October 2006

POJAGI & BEYOND

13 October - 20 November 2006

ENCOUNTERS WITH COUNTRY: RAY CROOKE

Highlights of BHRAG's collection are on permanent display

Open 7 days 10am - 5pm

404 - 408 Argent Street, Broken Hill NSW

Ph: 08 8088 6897 Fax: 08 8088 6956 email: artgallery@brokenhill.nsw.gov.au

Broken Hill Regional Art Gallery

nsw arts
MINISTRY FOR THE



JULIAN ASHTON ART SCHOOL

FOUNDED 1890

PAUL ASHTON DELPRAT
PRINCIPAL

- Australia's oldest continuous fine art school -



...fulltime enrolment & short holiday courses

www.julianashtonartschool.com.au

02 9241 1641

117 George Street, THE ROCKS, Sydney.

ENCOUNTERS WITH COUNTRY: LANDSCAPES OF RAY CROOKE

Curated by Gavin Wilson • A Cairns Regional Gallery National Touring Exhibition 2006

CAIRNS REGIONAL GALLERY, CORNER ABBOTT & SHIELDS STS, CAIRNS QLD 4870 TEL: 07 40464800

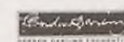


Ray Croke, Back beach, Sorrento, c. 1955-1958, oil over tempera on composition board, 61 x 91 cm, courtesy the artist. Photograph by Greg Weight.

Encounters with country: landscapes of Ray Croke presents an in-depth focus on the Australian landscape paintings of Ray Croke (b1922). Croke's landscapes reconnect us with our past, present and future, and engage a broad audience with the iconic Australian outback, bush towns, and abandoned mining settlements that captured Croke's poetic sensibility for decades.

Touring to
Queensland University Art Museum
mid August – end September 2006
Broken Hill Regional Art Gallery
13 October – 20 November 2006

This exhibition is supported by Visions of Australia, an Australian Government Program supporting touring exhibitions by providing funding assistance for the development and touring of cultural material across Australia.



PLC



Presbyterian Ladies' College

S y d n e y

1888



Rachel Ellis
Living Room Window, 2005, charcoal on paper, 108 x 75 cm
Winner 2006

Entries Invited

Presbyterian Ladies' College, Sydney presents

The Adelaide Perry Prize for Drawing 2007

\$15,000 Acquisitive

Entries Close 1 December, 2006

Finalists and winning entry on exhibition in March, 2007
at

Adelaide Perry Gallery

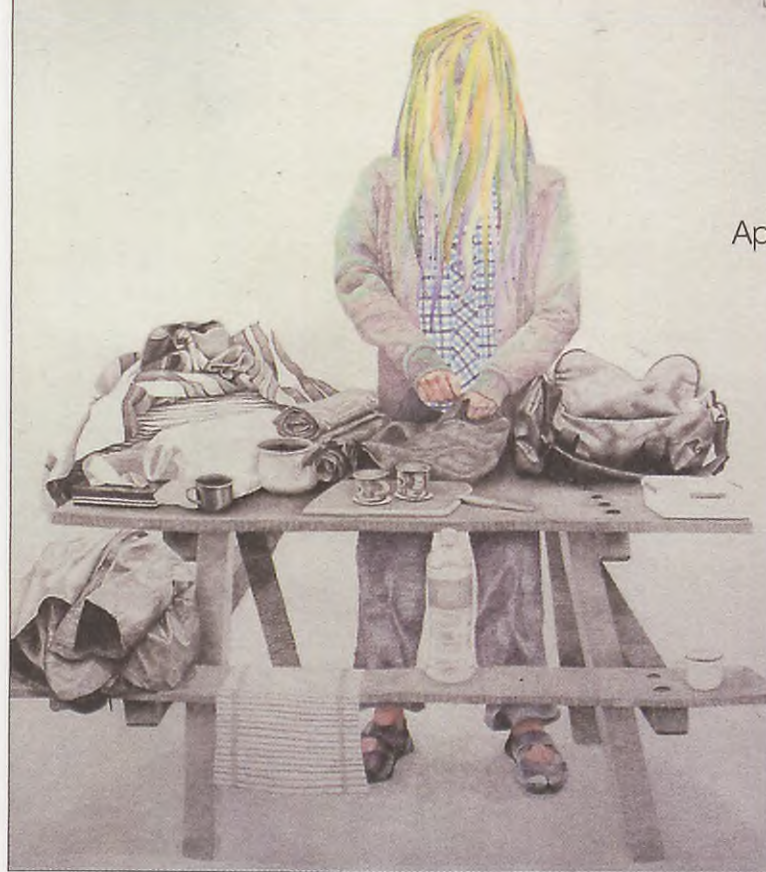
Cnr. College and Hennessy Streets, Croydon, NSW

For further details and entry forms please contact Anita Ellis or Andrew Paxton on (02) 9704 5693
or email aellis@plc.nsw.edu.au or apaxton@plc.nsw.edu.au

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

RIPE:

Art & Australia/ANZ Private Bank
Contemporary Art Award
for emerging professional artists



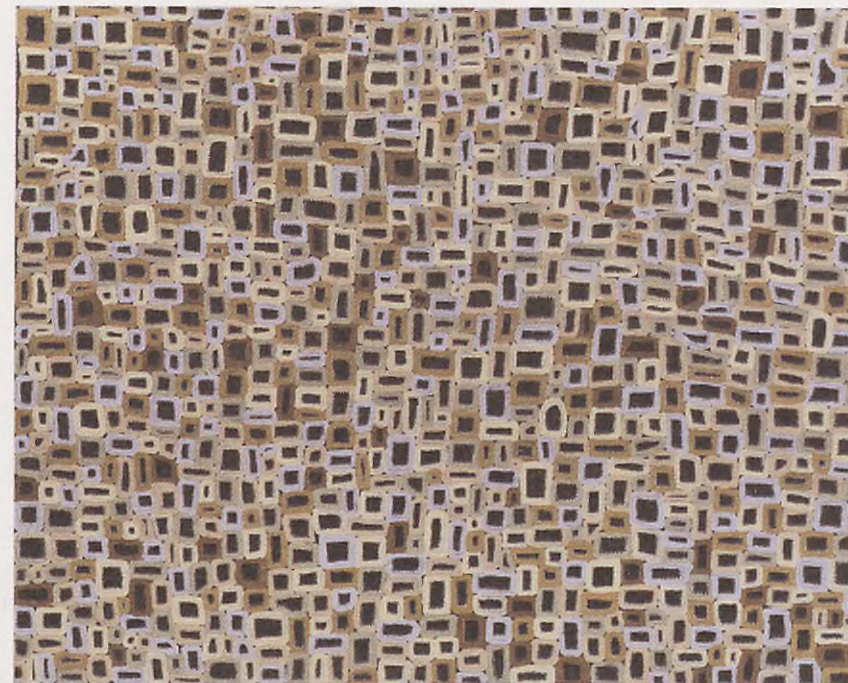
Applications and guidelines:
visit the NAVA website
www.visualarts.net.au

NAVA
National Association
for the Visual Arts Ltd

detail
Michelle Ussher,
Picnichead II, 2006, watercolour,
aquarelle and pencil
on paper, 208 x 130 cm,
courtesy the artist
and Sullivan + Strumpf,
Sydney.

Recent Works by **KATHLEEN PETYARRE and ABIE LOY**

12th August – 4th September, 2006



FRAMED GALLERY

55 Stuart Highway
Darwin, Northern Territory
T: 08 8941 2994 F: 08 8941 0883
framed@framed.com.au
www.framed.com.au

in association with **Gallerie Australis**
www.gallerieaustralis.com

View online
www.kathleenpetyarre.com
www.abieloy.com

detail, Abie Loy, *Awelye*, synthetic polymer on belgian linen, 107 x 107cm, 2006.

Emily Pwerle, *Awelye Atmwengerrp*, 2006, 181 x 122 cm, acrylic on linen



DACOU ABORIGINAL GALLERY

ABORIGINAL OWNED AND OPERATED UTOPIA ART SPECIALISTS

63 Grand Junction Road, Rosewater, SA 5013
tel: 08 8447 8244 fax: 08 8447 8566 mobile: 0403 324 684
dacou@dacou.com.au www.dacou.com.au
Tues-Fri 10-6 Sat 11-4



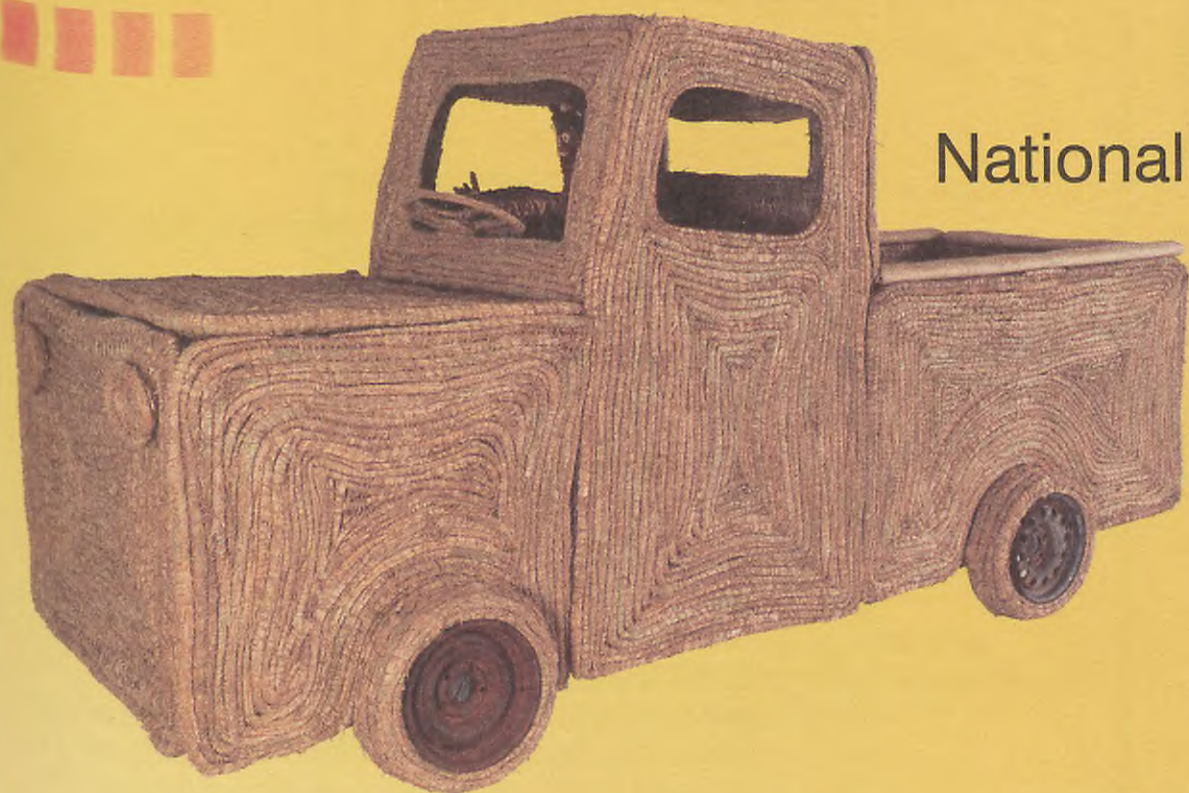
WESTERN PLAINS CULTURAL CENTRE

DUBBO REGIONAL GALLERY, MUSEUM & COMMUNITY ARTS CENTRE

EXHIBITIONS: SEPTEMBER - DECEMBER 2006

SOWING SEEDS: THE DRG COLLECTION | TELLING STORIES: THE PICTURE BOOKS OF LIBBY GLEESON | PETER & VICKI ALAND | NONI NIXON: THE SOVEREIGNTY OF THE EYE OR EYEBALLING IT | ARTEXPRESS | MARY DORAHY: EVERY TIME I PEEL A PUMPKIN ... AND OTHER MUSINGS | 2006 ARCHIBALD PRIZE | PEOPLE PLACES POSSESSIONS: DUBBO STORIES ACROSS THE BLACK SOIL PLAINS | 20 YEARS OF WOOL

76 WINGEWARRA STREET PO BOX 81 DUBBO NSW 2830
TELEPHONE 02 6801 4431 FACSIMILE 02 6801 4449
EMAIL gallery@dubbo.nsw.gov.au



23rd Telstra National Aboriginal & Torres Strait Islander art award

11 August – 22 October 2006

Blackstone Tjanpi Weavers Kantjupayi Benson, Nuniwa Donegan (dec'd), Angiliya Mitchell, Margaret Donegan, Melissa Donegan, Mary Smith, Freda Lane, Diedre Lane, Elaine Lane, Wendy Lane, Janet Lane, Janet Forbes, Shirley Bennet, Gail Nelson, Angela Lyon, Sarkaway Lyon, Ruby Forbes, Jean Lane Ngaanyatjarra language Blackstone WA *Tjanpi Grass Toyota* 2005 Raffia, grass, jute string, chicken wire, steel Winner Telstra First Prize 2005 Museum & Art Gallery of the Northern Territory Collection



Museum & Art Gallery
of the Northern Territory



Museum & Art Gallery of the Northern Territory Conacher Street Fannie Bay NT Ph: 08 8999 8264 www.nt.gov.au/natsiaa



GEELONG GALLERY

To 24 September **Green Turtle Dreaming**

This exhibition explores the significance of the green turtle in Indonesian and Australian culture

Sybil Craig

A survey of over forty paintings, prints and drawings, from 1924 to the 1980s

30 September – 26 November **2006 Fletcher Jones Art Prize**

Selected entries by Australian artists.

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



LATROBE REGIONAL GALLERY

2 September – 8 October **Artbank: Celebrating 25 Years of Australian Art**

A distinctive snapshot of the recent art and craft produced in Australia from Artbank, the Australian Government art rental initiative

14 October – 19 November

Falls Creek

David Noonan, Renee So, Jacqui Stockdale, Anna Ephraim, Jane Burton, Peter Walsh, Cameron Robbins, David Thomas

From 25 November

Charles Joseph La Trobe: A sketcher of no mean pretension

A National Trust of Victoria travelling exhibition

30 September – 11 November **Tony Hanning: twenty-five years as a glass artist**

A Latrobe Regional Gallery exhibition

To 17 September

Changeling

Raises challenging questions about our current attitudes to images of children in an adult world

An Australian Centre for Photography exhibition

23 September – 29 October

Bruno Leti: Wilsons Promontory

From 4 November

Supercharged: The Car in Contemporary Art

An Institute of Modern Art, Brisbane, exhibition.

138 Commercial Road
Morwell Victoria 3840
Tel 03 5128 5704
Fax 03 5128 5706
Mon–Fri 10–5, Sat–Sun 11–4
Free admission



GLADSTONE REGIONAL ART GALLERY AND MUSEUM



To 21 October
Beacons By The Sea: Stories of Australian Lighthouses
Tracing their history from colonisation to automation
A National Archives of Australia touring exhibition, assisted by the Australian Government Program Visions of Australia

8 September – 28 October

Marks & Motifs

Prints from the Print Council Australia Art collection. Celebrating forty years of printmaking from the mid-1960s to the present
PCA and QUT Art Museum exhibition toured with Australian Government Visions of Australia assistance

From 4 November

Comalco Martin Hanson Memorial Art Awards and Exhibition 2006

The 31st annual art awards. Submission of entries 25–28 October, award presentation 4 November

Administered by the Gladstone Regional Art Gallery and Museum.

Gladstone Regional Art Gallery and Museum
cnr Goondoon and Bramston streets, Gladstone QLD 4680
Tel 07 4976 6766 Fax 07 4972 9097
www.gladstone.qld.gov.au/gragm
Mon–Sat 10–5

Cairns Regional Gallery

To 24 September

BULLDUST TO BITUMEN

Commemorating 100 years of Queensland motoring
A Touring Exhibition from RACQ

8 September – 22 October

LINDA JACKSON: THE ESSENCE

Costumes, textiles and paintings from the archives of Linda Jackson – one of Australia's most influential fashion designers

A Cairns Regional Gallery exhibition

20 October – 26 November

PATTERN RECOGNITION

Examining the role of pattern and form within contemporary Australasian object making

A Travelling Exhibition from Craft Queensland

From 27 October

SESSERAE: PRINTS OF DENNIS NONA

Beautifully crafted linoblock prints from this Badu island artist, telling the ancestral stories of the Torres Strait

A Travelling Exhibition from Griffith Artworks and Dell Gallery.

cnr Abbott and Shield streets
Cairns QLD 4870
Tel 07 4046 4800
Fax 07 4031 6410
www.cairnsregionalgallery.com.au
marketing@cairnsregionalgallery.com.au





TWEED RIVER ART GALLERY

14 September – 22 October

2006 ARCHIBALD PRIZE: NSW REGIONAL TOUR

A rare opportunity for country art lovers
to view the 35 finalists of the 2006
Archibald Prize

GERMAN EXPRESSIONISM: PRINTS FROM THE LEBOVIC GALLERY

Includes prints by Kathe Kollwitz, Max
Beckmann, Edvard Munch and Oskar
Kokoschka

PRAYER SHAWL

תפילה

Nitza Flantz stitches fragile paper sculptures,
shawls and veils using ancient Hebrew text

26 October – 19 November

CONVERGE

Showcasing the work of twenty ceramic
artists from the Northern Rivers region of
New South Wales

EVERY TIME I PEEL A PUMPKIN ... AND OTHER MUSINGS

3D cardboard forms created by Mary Dorahy
while artist-in-residence at Visy Industries

LIMINAL AWARENESS

Ethereal paintings by Aesha Holbrook-Kennedy
explore change and constancy

From 23 November

HSC – TAFE – LPPP

A diverse and colourful display of work by
local primary, secondary and tertiary art
students.

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

Bathurst regionalartgallery

To 8 October

Living Treasures: Masters of Australian Ceramics

Les Blakebrough: Ceramics

Presented by Object in collaboration with Craft Australia and Museums and Galleries
New South Wales, and is supported by the Tasmanian Government through Arts
Tasmania, the University of Tasmania through the Office of the Vice Chancellor, and
Object's National Exhibition Strategy funded by the Australian Council

Fame, Fake or Fraud?

Jack Meagher, Pol Cruz, Ralph Tikerpae, Lucy Buttenshaw and Erin Mullyn, artists from
the Central West

13 October – 26 November

Finding Our Way to the End

Photographers Dean Sewell and Tamara Dean

Ken Ball: Then and Now

Impressions of nature and figure photography by Bathurst-based photographer Ken Ball.



Craft Australia
Advocacy Research Education



BATHURST
REGIONAL COUNCIL



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

Macquarie University Art Gallery

To 6 October

The Chroma Collection

The exhibition chronicles the history and development of
Chroma as the premier Australian artists paint company,
now celebrating over forty years in the business. This is
the first public viewing of the Chroma collection that has
been amassed over that period. Artists include Elizabeth
Cummings, Geoffrey De Groen, Emily Kngwarreye, Euan
McLeod, Idris Murphy, John Peart, Rollin Schlicht, John
Walker and Dick Watkins

From 13 October

Stephen Birch – No man's land

A new installation series encapsulating the connection
between the viewer and the physiological and psychological
states of being through an overwhelming video and
sculptural presence.

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–Fri 10–5, Sat 10–4 for major exhibitions, free admission



WOLLONGONG



CITY GALLERY

WOLLONGONG CITY GALLERY

To 1 October

John Conomos: Cyborg Ned

A video installation examining iconic
representations of Ned Kelly

Tom Dion: Kiama ... Beyond the Blowhole

Photographs documenting a year in the life
of the Kiama area

To 8 October

Painting With Smoke

Lustre ceramics by John Kuczwal

2 September – 5 November

Trent Parke: Minutes to Midnight

An Australian Centre for Photography
touring exhibition

21 October – 12 November

The Madonna Del Rosario Acquisitive Art Award

Artists and designers respond to the spiritual
theme of the Rosary

From 11 November

The Association of Sanur Painters

Seventeen Indonesian artists present diverse
views of life in Bali

From 18 November

Joseph Brown: A Survey

Paintings, photographs and drawings by
Joseph Brown.

Wollongong City Gallery

cnr Kembla and Burelli streets Wollongong NSW 2500
Tel 02 4228 7500 Fax 02 4226 5530
gallery@wollongong.nsw.gov.au www.wollongongcitygallery.com
Tues–Fri 10–5, weekends and public holidays 12–4
Closed Mondays, Good Friday, Christmas Day, Boxing Day and New Years Day



MOSMAN ART GALLERY

To 3 September

Mosman Art Prize

Established in 1947 and sponsored by Mosman Council, the prize is one of the oldest and most prestigious local government art awards in Australia

9 September – 29 October

Famous Faces: Fascinating Places: The Photography of Brian McInerney

9 September – 15 October

Faces of Mosman: photography competition

19–29 October

Painting in the Park

The work of artists who produced their paintings during the Mosman Festival day at Balmoral Park

2–26 November

Redlands Westpac Art Prize

An invitational prize exhibition featuring contemporary paintings by many of Australia's leading artists.

Mosman Art Gallery

cnr Short Street and Myahgah Road
Mosman NSW 2088
Tel 02 9978 4178
Daily 10–5, closed public holidays, free admission



GRAFTON REGIONAL GALLERY

Home to the Jacaranda Acquisitive Drawing Award

13 September – 22 October

The O'Grady sisters redrawn

Lyndall Adams, Alison Williams, Christine Willcocks, Jenny Kitchener and Jan Davis were invited by curator Akky van Ogtrop to respond to the landscape work of Gladys and Doris O'Grady. A contemporary view of five women artists from the collection

Three Dimensions: 1966 to 2006

A rare exhibition of three dimensional artworks held in the gallery's collection

From 25 October

\$20,000 2006 Jacaranda Acquisitive Drawing Award (JADA)

The winner will be announced at the official opening at Grafton Regional Gallery, 5.30 pm Friday 27 October 2006

Acquisitions from the JADA

This biennial exhibition complements the current prize exhibition

Jon Cattapan

Winner of the 2004 JADA.

158 Fitzroy Street, Grafton NSW 2460
Tel 02 6642 3177
Fax 02 6643 2663
gallery@clarence.nsw.gov.au
www.graftongallery.nsw.gov.au
Tues–Sun 10–4

BENDIGO ART GALLERY

To 3 September

Callum Morton: Babylonia

The 2005 Helen Macpherson Smith Commission for the Australian Centre for Contemporary Art

To 17 September

David Moore: A Vision 1927–2003

A Monash Gallery of Art Travelling Exhibition

9 September – 22 October

The Robert Jacks Drawing Prize 2006

23 September – 29 October

Transition: Karen Ward

42 View Street, Bendigo VIC 3550
Tel 03 5443 4991 Fax 03 5443 6586
www.bendigoartgallery.com.au
Daily 10–5
Entry by donation



Bendigo
Art Gallery



Caloundra Regional Art Gallery

To 24 Sept

FULL BODIED

Jan Heisner explores our individual and collective sacred space using archetypal symbols, colour, texture and text

2005 EDUCATION MINISTERS AWARD FOR EXCELLENCE IN ART
Queensland's most outstanding high school art students

27 Sept – 5 Nov

HINTERLAND UNEARTHED

A selection of works by Terence Thallon

DISSOLVING

Fiona MacDonald pairs with Jacinta Bennink
Opening Friday 29 September, 6.30 pm

From 8 Nov

ORDEAL OF IDEAL

Textile artist Helena Stulgis bridges the past with the present

NEST

A foyer exhibition by glass artist Katrina Odgers

I-VIEW II

Work by advanced-level Computer Based Art and Design students studying at the University of the Sunshine Coast.
Opening Friday 10 November, 6.30 pm

A Caloundra City Council arts initiative supported by Sajen Legal



22 Omrah Avenue, Caloundra QLD 4551
Tel 1300 650 112 (local) Tel 07 5420 8200 (STD/mobile)
artgallery@caloundra.qld.gov.au
www.caloundra.qld.gov.au/CaloundraGallery
Wed–Sun 10–4, free admission

Queensland

Adrian Slinger Galleries

33 Hastings Street, Noosa Heads 4567
Tel 07 5473 5222
Fax 07 5473 5233
info@adrianslingergalleries.com
Director: Adrian Slinger
Sole Australian representative of the internationally acclaimed painter David Rankin.
Sat–Wed 10–5

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 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 Day 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 Road and Jacaranda Avenue, Logan Central 4114
Tel 07 3826 5519
Fax 07 3826 5350
artgallery@logan.qld.gov.au
www.logan.qld.gov.au
Director: Annette Turner
Regular program of local artists' work. National touring exhibitions. Logan art collection. Changing monthly exhibitions.
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 and Central Deserts.
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 Croke, 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, Brisbane 4000
(next to Brisbane City Botanic Gardens)
Tel 07 3864 5370 Fax 07 3864 5371
artmuseum@qut.edu.au
www.culturalprecinct.qut.edu.au
To 29 October: 'Artifice: Recent Queensland Photography'
To 5 November: 'The Larrikin Larters'
From 2 November: 'Collection Focus: Rob McBurnie'; 'Collection Focus: Alan Leach-Jones'.
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
Free admission

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 a varied program that looks to define the cultural identity of Redland Shire.
Mon–Fri 9–4, Sun 9–2
Free admission

Schubert Contemporary

Marina Mirage, Seaworld Drive, Main Beach 4217
Tel 07 5571 0077 Fax 07 5526 4260
info@schubertcontemporary.com.au
www.schubertcontemporary.com.au
Representing contemporary artists: Michael Zavros, Cherry Hood, Dale Frank, Tim Storrier, Denise Green, Geoffrey Proud, Margarita Georgiadis, Zhong Chen, Sally Smart, Martine Emdur, David Ralph, George Raftopoulos, Melinda Harper, Nick Howson, Katherine Hattam, Robert Ryan, Anwen Keeling, Darren Wardle, Simon Mee, Cynthia Breusch, Rhys Lee, Anthony Lister, Dane Lovett, Abbey McCulloch, Rod Bunter, Gordon Richards, Craig Ruddy, Jason Cordero, Victoria Reichelt, VR Morrison, Timothy John, Susan O'Doherty, Melissa Egan, Marise Maas, Anthony Bennett, Gemma Jones, Melitta Perry, Joanna Burgler, Fran Tomlin, Mark Gawne, Marika Borlase, John Cottrell, Mark Dober, Keren Seelander, Mari Hirata, Jill Bradshaw, Deborah Halpern, Philip Piperides, Annie Herron.
From 8 September: Rhys Lee
From 20 October: Cherry Hood
From 17 November: Dale Frank.
Daily 10–5.30

Stanthorpe Regional Art Gallery

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

Suzanne O'Connell Gallery

93 James Street, New Farm 4005
Tel 07 3358 5811

Fax 07 3358 5813

suzanne@suzanneoconnell.com

www.suzanneoconnell.com

Director: Suzanne O'Connell

Specialists in Australian Indigenous art from Warakurna, Blackstone, Patjarr, Amata, Yuendumu, Haasts Bluff, Balgo Hills, Kununurra, Tiwi Islands, Maningrida and Yirrkala.

Wed-Sat 11-4

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.

1 September - 12 November: 'Enlightening: a survey of photography and digital media from Toowoomba's collections', celebrating the Queensland Centre of Photography's Festival of Photography

9 September - 22 October: 'Flash Trash', Toowoomba Biennial Emerging Artists Award Exhibition, showcasing creative artworks developed from material collected from the Toowoomba recycling facilities

From 27 November: 'GraduArt 2006', an annual exhibition by final year University of Southern Queensland visual art students featuring ceramics, painting, printmaking, textiles, sculpture and mixed media.

Tues-Sat 10-4, Sun 1-4, public holidays 10-4, closed Christmas Day and Good Friday

Free admission

New South Wales

Albury Regional Art Gallery

546 Dean Street, Albury 2640

Tel 02 6051 3480

Fax 02 6051 3482

alburygallery@alburycity.nsw.gov.au

www.alburycity.nsw.gov.au/gallery

To 1 October: Fleming Muntz Albury Art Prize

To 15 October: 'Double Vision', Raymond Arnold and Ian Westacott

6-19 October: 'Drawn Together', Nora Heysen, Margaret Woodward and Judy Cassab.

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. The selected artists: Del Kathryn Barton, Nick Mangan, Astra Howard, Amanda Marburg, Selina Ou, Jonathan Jones, Christian de Vietri, James Lynch and Michelle Ussher.

By appointment



Michelle Ussher, *Picnic*, 2005, watercolour on paper, 18 x 28 cm, courtesy the artist and Darren Knight Gallery, Sydney.

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.

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 ethnicity.

Tues-Sat 11-5

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

Australian Galleries

15 Royston Street, Paddington 2021

Tel 02 9360 5177 Fax 02 9360 2361

enquiries@australiangalleries.com.au

www.australiangalleries.com.au

Director: Stuart Purves

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

Mon-Sat 10-6

Australian Galleries, Works on Paper

24 Glenmore Road, Paddington 2021

Tel 02 9380 8744

Fax 02 9380 8755

enquiries@australiangalleries.com.au

www.australiangalleries.com.au

Director: Stuart Purves

Monthly exhibitions of contemporary Australian works on paper by artists represented by Australian Galleries.

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

Bandigan Art

39 Queen Street, Woollahra 2025

Tel 02 9328 4194

Fax 02 9326 1259

info@bandigan.com

www.bandigan.com

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

Banziger Hulme Fine Art Consultants

Level 1, 51-53 The Corso, Manly 2095

Tel 02 9977 0700

Fax 02 9977 0690

banziger.hulme@ozemail.com.au

www.faceofasia.com.au

Directors: David Hulme and

Brigitte Banziger

Specialising in international and local art brokerage, free initial consultation on purchase and sale of Australian and international art.

By appointment

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' and 'Fireworks'.

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
rcameron@begavalley.nsw.gov.au
www.begavalley.nsw.gov.au

Director: Ross Cameron
Changing exhibitions featuring individual artists and groups from the local area, plus travelling exhibitions from around Australia. Artists' enquiries welcome.
Tues-Fri 10-4, Sat 9-12

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
L6/16-20 Barrack Street, Sydney.

Brenda May Gallery

2 Danks Street, Waterloo 2017
Tel 02 9318 1122
www.2danksstreet.com.au

Formerly Access Contemporary Art Gallery. Currently representing Robert Boynes, Jim Croke, Sybil Curtis, James Guppy, Melinda Le Guay, Barbara Licha, Angela Macdougall, Carol Murphy, Lezlie Tilley, Peter Tilley and Hadyn Wilson.
To 23 September: Robert Boynes, paintings;

Sybil Curtis, paintings
26 September - 21 October: Lezlie Tilley, drawing/mixed media; Bronwen Bassett, painting
24 October - 18 November: Jim Croke, sculpture; Melissa Hirsch, sculpture

From 21 November: Rodney Simmons, painting; Carol Murphy, ceramics.
Tue-Fri 11-6, Sat 10-6

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.cbrcsculpturepark.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

cdaygallery@bigpond.com.au

www.cdaygallery.com.au

Quality traditional and modern masters for sale. Sole agent in New South Wales for Graeme Townsend. Works normally in stock include Beauvais, Blackman, Dobell, Forrest, Heysen, Johnson, Knight, Lindsay, Nedela, Olsen, Rees and Streton.

Mon-Sat 11-6, or by appointment

Coffs Harbour City Gallery

Rigby House, cnr Coff and Duke streets, Coffs Harbour 2450

Tel 02 6648 4861

Fax 02 6648 4862

To 2 September: 'Vantage Point: The Art of Fan Dongwang', exploring the shifting nature of Australian culture from a Chinese trained artist and carver

6 September - 14 October: Terry Butterworth, Jeremy Willis, Greg Traynor and Stephen Bruggisser, four local artists

18 October - 25 November: 'Pendragon', an exhibition of shoe art.
Wed-Sat 10-4



Fan Dongwang, Dragon head, 2001, acrylic on canvas, courtesy Coffs Harbour City Gallery.

Conny Dietzschold Gallery

Sydney/Cologne

2 Danks Street, Waterloo 2017

Tel 02 9690 0215 Fax 02 9690 0216

info@conny-dietzschold.de

www.conny-dietzschold.de

International contemporary art including painting, sculpture, installation, photography, video and new media, focusing on new tendencies in conceptual, concrete and constructive art.

Tues-Sat 11-6

Cooks Hill Galleries

67 Bull Street, Newcastle 2300

Tel 02 4926 3899 Fax 02 4926 5529

mahmw@hunterlink.net.au

www.cookshill.com

Representing Arthur Boyd, Sidney Nolan, Fred Williams, Charles Blackman, John Olsen, John Perceval, Russell Drysdale, Norman Lindsay, Brett Whiteley, Tom Roberts, Arthur Streeton, Frederick McCubbin, Ray Crooke, Jeffrey Smart and Charles Conder.

Fri, Sat and Mon 11-6, Sun 2-6, or by appointment

Defiance Gallery

47 Enmore Road, Newtown 2042

Tel 02 9557 8483 Fax 02 9557 8485

crswann@bigpond.net.au

www.defiancegallery.com

Director: Campbell Robertson-Swann

Manager: Lauren Harvey

Sculpture and painting from established and emerging Australian artists. Representing Angus Adameitis, Tom Arthur, Blaze Blazeski, Janik Bouchette, Grace Burzese, Pamela Cowper, Rachel Douglass, Mark Draper, Rachel Fairfax, Ivor Fabok, Peter Godwin, Ulvi Haagensen, Madeleine Halliday, Nigel Harrison, Debra Headley, Paul Hopmeier, David Horton, Geoff Ireland, Jennifer Johnson, Ian McKay, Brian Koerber, Anita Larkin, Michael Le Grand, Russell McQuilty, Tony Phillips, Campbell Robertson-Swann, Tony Slater, Phillip Spelman, David Teer, Willemina Villari, Jennifer Watson, Cathy Weismann and David Wilson.

To 23 September: 'The Defiance Gallery Annual Drawing Show', gallery artists and invited artists

27 September - 21 October: Madeleine Halliday, painting

25 October - 18 November: 'The 11th Annual 6" x 6" x 6" Miniature Sculpture Show', gallery artists, Australian and international invited artists.

Wed-Sat 11-5

Deutscher-Menzies Pty Ltd

Fine Art Auctioneers and Valuers

12 Todman Avenue, Kensington 2033

Tel 02 8344 5404 Fax 02 8344 5410

sydney@deutschermenzies.com

www.deutschermenzies.com

National Director: Damian Hackett

The leading Australian owned art

auctioneers and valuers.

13 September: Major Fine Art Auction,

Melbourne.

Mon-Fri 9-5.30

Dubbo Regional Gallery

Western Plains Cultural Centre

76 Wingewarra Street

PO Box 81

Dubbo 2830

Tel 02 6801 4431

Fax 02 6801 4449

gallery@dubbo.nsw.gov.au

www.dubbo.nsw.gov.au

Wed-Mon 10-4

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 on request.

From 5 September: 'Brian Dunlop: The Breathing Light'

From 7 October: 'Tony Irving: Urbanscapes'

From 20 November: 'Anna Platten: Survey Show'

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

fotosource

P.O. Box 100, Paddington 2021

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, Philip Quirk, Alexia Sinclair and Tony Stewart. View and purchase artworks online. Based in Waterloo, we offer private viewings by appointment only.

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 Barry Keldoulis

2 Danks Street, Waterloo 2017
Tel 02 8399 1240
barry@gbk.com.au
www.gbk.com.au
Director: Barry Keldoulis
Very contemporary with a focus on the best of the emerging generation.
Tues-Sat 11-6

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.
From November: 'Mina Mina', Dorothy Napangardi, Judy Napangardi Watson, Betsy Napangardi Lewis.
Wed-Sat 10-5.30, Tuesdays by appointment

Gallery Savah

20 Glenmore Road, Paddington 2021
Tel 02 9360 9979 Fax 02 9331 6993
savah@savah.com.au
www.savah.com.au
Director: Savah Hatzis
Changing monthly exhibitions. Representing 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 Whittington and Robert Windsor.
Tues-Sun 11-6

Gitte Weise Gallery - Berlin

Linienstrasse 154
Berlin 10115
Germany
Tel 49 (0) 30 280 451 64
Fax 49 (0) 30 308 746 88
mail@gitteweisegallery.com
www.gitteweisegallery.com

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

Grafton Regional Gallery

158 Fitzroy Street, Grafton 2460
Tel 02 6642 3177
Fax 02 6643 2663
mail@graftongallery.nsw.gov.au
www.graftongallery.nsw.gov.au
Director: Jude McBean
To 10 September: 'Narelle Telford: Footprints'; 'Toons on Tour', new School of Arts exhibition; 'Luminous', paintings from the Tanami and Central Deserts
13 September - 22 October: Drawn from the Collection, Lyndall Adams, Alison Williams, Christine Willcocks, Jenny Kitchener and Jan Davis; 'Night City', Rindi Salomon and Andrew Shillam; Three Dimensions: 1966 to 2006
From 25 October: \$20 000 2006 Jacaranda Acquisitive Drawing Award (JADA); Jon Cattapan: Winner of the 2004 JADA; Acquisitions from the JADA.
Tues-Sun 10-4

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

383 Darling Street
Balmain 2041
Tel 02 9555 6102 Fax 02 9555 6104
info@groundfloorgallery.com
www.groundfloorgallery.com
Director: Jeannette Mascolo
Representing a diverse range of contemporary visual art, sculpture and photography by leading Australian and international artists.
Wed-Fri 11-5, Sat-Sun 12-5

Hardware Gallery

263 Enmore Road, Enmore 2042
02 9550 4595
hardwaregallery@optusnet.com.au
Contemporary art from Australia and Papua New Guinea.
Tues-Sat 11-5

Harrington Street Gallery

17 Meagher Street, Chippendale 2008
Tel/Fax 02 9319 7378
Artists' cooperative established in 1973. A new exhibition is mounted every three weeks throughout the year from February to December.
Tues-Sun 10-4

Harris Courtin Gallery

26 Glenmore Road, Paddington 2021
Tel 02 9368 7950 Fax 02 9368 7943
art@harriscourtingallery.com.au
www.harriscourtingallery.com.au
Contemporary original works by emerging and mid-career Australian artists.
Gallery 1
To 24 September: Terri Brooks
3-29 October: Stephen James
31 October - 26 November: Robyn Nolan
Gallery 2
Changing monthly group exhibitions by gallery artists.
Tues-Sun 10-6

Harrison Galleries

294 Glenmore Road, Paddington 2021
Tel 02 9380 7100 Fax 02 9380 7161
info@harrisingalleries.com.au
www.harrisingalleries.com.au
Director: Olga Harrison
Monthly exhibitions of contemporary Australian and international art. Representing leading contemporary artists working in a diverse range of media.
Tues-Fri 11-6, Sat 11-5

Hazelhurst Regional Gallery & Arts Centre

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

Hogarth Galleries Aboriginal Art Centre

7 Walker Lane, Paddington 2021
Tel 02 9360 6839
Fax 02 9360 7069
info@hogarthgalleries.com
www.aboriginalartcentres.com
Director: Melissa Collins
First and foremost Aboriginal art gallery representing Australia's emerging and established artists and their communities.
Tues-Sat 10-5

Ivan Dougherty Gallery

UNSW College of Fine Arts
Selwyn Street, Paddington 2021
Tel 02 9385 0726 Fax 02 9385 0603
idg@unsw.edu.au
www.cofa.unsw.edu.au/galleries/idg/new
Ivan Dougherty Gallery mounts approximately ten exhibitions each year, focusing on twentieth century and contemporary Australian and international art of all disciplines.
To 30 September: 'Contemporary drawing from Beijing, Glasgow and Sydney', initiated by the International Drawing Research Institute, College of Fine Arts
4-11 October: 'For Matthew and Others - Journeys with Schizophrenia', Symposium 13-14 October, College of Fine Arts
From 16 November: 'The Everlasting World of Martin Sharp', a survey of the work of renowned Sydney artist, Martin Sharp.
Mon-Sat 10-5, closed Sundays and public holidays

John Gordon Gallery

360 Harbour Drive, Coffs Harbour 2450
Tel 02 6651 4499 Fax 02 6651 1933
info@johngordongallery.com
www.johngordongallery.com
Director: Nicholas Kachel
Contemporary Australian and Aboriginal art. Sourcing fine Aboriginal art from Papunya Tula, Watiyawanu, Warmun, Balgo, Maningrida and Tiwi Islands.
Mon-Fri 9-5, Sat 9-4, Sundays by appointment

The Ken Done Gallery

1 Hickson Road, The Rocks, Sydney 2000
Tel 02 9247 2740 Fax 02 9251 4884
gallery@done.com.au
www.done.com.au
A vibrant space in The Rocks precinct, with exhibitions by Australian artist Ken Done, featuring Sydney Harbour, the beach, reef and outback. Recent original works on canvas and paper, limited-edition prints and posters, bookshop and art related products.
Daily 10-5.30, closed Christmas Day only

King Street Gallery

613 King Street, Newtown 2042
Tel/Fax 02 9519 0402
kingst@bigpond.net
www.kingstreetgallery.com.au
Viewing of larger-scale works by gallery artists.
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, 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@leggegalleries.com
www.leggegalleries.com
Representing: Susan Andrews, Paul Bacon, John Bartley, Robert Cleworth, Lachlan Dibden, Brian Doar, Neil Evans, Fiona Fell, Vivienne Ferguson, Joe Frost, Rew Hanks, Steve Harrison, David Hawkes, Catherine Hearse, Bruce Howlett, Annette Iggulden, 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

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, Kevin Connor, Steven Harvey, Anwen Keeling, David Keeling, John Kelly, Jennifer Lee (UK), Kevin Lincoln, David Serisier, Peter Sharp, Aida Tomescu, 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.

To 6 October: 'The Chroma Collection', the exhibition chronicles the history and development of Chroma as the premier Australian artists paint company, now celebrating over forty years in the business. Includes Elizabeth Cummings, Geoffrey De Groen, Emily Kngwarreye, Lockhart, Euan McLeod, Idris Murphy, John Peart, Rollin Schlicht, John R Walker and Dick Watkins
13 October - 24 November: 'No Man's Land: Stephen Birch', this new installation, produced in response to the Macquarie gallery space, consists of a series of video projections and sculptural objects, immersing the viewer in an overwhelming video presence.
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 15 October: Ranamok Glass Prize 2005; New work from Simryn Gill, work from the collection.
From 20 October: 'Snapshot of Maitland', Michel Brouet.
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 9976 1420 Fax 02 9948 6938
artgallery@manly.nsw.gov.au
www.manly.nsw.gov.au
Director: Therese Kenyon
8 September - 5 November: 'Hidden, Rediscovered and Emerging: The Manly collection', an exhibition of works from Manly Art Gallery and Museum's permanent collection showcasing its outstanding and growing collection of contemporary Australian painting, printmaking, photography and Aboriginal art.
The exhibition will also feature some of the hidden treasures of the gallery collection from notable Australian artists such as Brett Whiteley, Norman Lindsay and Margaret

Preston; 'Manly Sister Cities', celebrating the long history and connections between Manly and its sister cities in Japan and Korea; Jean Isherwood watercolours illustrating Dorothea Mackellar's poem 'My Country', introducing Manly's new Friendship City connection with Gunnedah
10-26 November: Northern Beaches College of TAFE, second year visual arts, design and digital media students' work from Brookvale TAFE; Geoff Hirst: recent photographs exploring life on and around the harbours of Sydney and Hong Kong.
Tues-Sun 10-5

Marlene Antico Fine Arts & The Paddington Art Prize
P.O. Box 1469
Double Bay, NSW 1360
Tel 02 9362 0282 Mobile 0418 167 135
info@paddingtonartprize.com
The PADDINGTON ART PRIZE 2006 website is currently being redeveloped. Please keep watch for the launch of the exciting new design. To have your name added to the mailing list, please contact us at info@paddingtonartprize.com
For updated exhibition listings for Marlene Antico Fine Arts please visit www.marleneantico.com

Martin Browne Fine Art
57-59 Macleay Street, Potts Point 2011
Tel 02 9331 7997 Fax 02 9331 7050
mbfayellowhouse@ozemail.com.au
www.martinbrownefineart.com
A selection of contemporary Australian and New Zealand artworks by Roy Jackson, Chris Langlois, Tim Maguire, Ildiko Kovacs, Neil Frazer, Christine Johnson, McLean Edwards, Paul Dibble, Savanhdary Vongpoothorn, Michael Cusack, A. J. Taylor, Karl Maughan, Linde Ivimey and Kirsteen Pieterse.
Tues-Sun 11-6

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
Director: Dominic Maunsell
Specialising in contemporary Australian painting, works on paper and sculpture. Changing monthly exhibitions.
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@nagytineart.com.au
www.nagytineart.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.
3-28 September: Jo Davidson and Steve Killick, 'gins_leap/dub speak: an installation'
1-28 October: 'Chris Capper and Peter Tilley: On the other side'; 'Nancy Hunt: Nuturing Narrabri'.
Mon-Fri 10-5, Sat-Sun 10-2
Free admission

Museum of Contemporary Art
140 George Street, Circular Quay, The Rocks, Sydney 2000
Tel 02 9245 2400
Fax 02 9252 4361
www.mca.com.au
The Museum of Contemporary Art opened in 1991 on one of the most spectacular sites in the world. Australia's only museum dedicated to exhibiting, interpreting and collecting contemporary art from across Australia and around the world, it has an international reputation for excellence.
13 September - 19 November: 'Primavera 2006', young Australian artists;
13 September - 12 November: Juan Davila
13 September - 19 November: James Angus
From 17 October: 'Multiplicity: prints and multiples from the collections of the Museum of Contemporary Art and the University of Wollongong'.
Daily 10-5, closed Christmas Day
Free admission

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, closed Good Friday and Christmas Day

Nimbin Artists Gallery

49 Cullen Street, Nimbin 2480
Tel 02 6689 1444
Regular exhibitions featuring artists living and working in and around Nimbin and the North Coast. Artists include Christine Robinson, Ian Pearson, Shirley Miller, Magpie, Ruth Sutter, Lindsay Hunt and many more. Paintings, sculpture, ceramics, engraved glass, prints, jewellery, felt, furniture and other art forms. Daily 10–5

Nimbin Regional Gallery

81 Cullen Street, Nimbin 2480
Tel 02 6689 0041
Special exhibitions changing every two to three weeks. Spectacular venue for functions and exhibitions, for bookings contact number above. Daily 10–5

Peloton

19 and 25 Meagher Street, Chippendale 2008
Tel 02 9351 1063 Mobile 0414 312 492
info@peloton.net.au
www.peloton.net.au
Directors: Matthys Gerber, Lisa Jones and Giles Ryder
A program of exhibitions and exchange projects of national and international contemporary art and artists. Wed–Sat 1–6

Rex Irwin Art Dealer

1st Floor, 38 Queen Street, Woollahra 2025
Tel 02 9363 3212 Fax 02 9363 0556
brettballard@rexfordwin.com
www.rexfordwin.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-Livingston Art Dealer

156 Commonwealth Street, Surry Hills 2010
Tel 02 9280 4156 Fax 02 9280 4060
art@rex-livingston.com
www.rex-livingston.com
Director: David Rex-Livingston
Specialising in dealing museum quality twentieth-century investment art and the exhibition of emerging, mid-career and senior artists. Tues–Sat 11–5 or by appointment

Richard Martin Art

98 Holdsworth Street, Woollahra 2025
Tel 02 9327 6525
Fax 02 9327 6524
info@richardmartinart.com.au
www.richardmartinart.com.au
Director: Richard Martin
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
robin@robingibson.net
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 Jr, 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 Parekowsky, Patricia Piccinini, Julie Rapp, Vivienne Shark LeWitt, Nike Savvas, Kathy Temin, Jenny Watson, John Wolsley 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
Exhibiting works for sale by leading Australian Artists including Boyd, Blackman, Crooke, Nolan, Dickerson, Olsen, Sheard, Smart, Robinson. 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, Turpin, Valamanesh, Guan Wei, Wolfhagen, Young, Estate of John Davis, Estate of Paul Partos. Tues–Fri 10–6, Sat 11–6

S.H. Ervin Gallery

National Trust Centre
Watson Road, Observatory Hill (off Argyle Street), The Rocks, Sydney 2000
Tel 02 9258 0173
Fax 02 9251 4355
shervgallery@nsw.nationaltrust.org.au
www.nsw.nationaltrust.com.au/ervin.html
One of Sydney's leading public art galleries, S.H. Ervin presents an innovative and diverse program of exhibitions exploring historical and contemporary themes in Australian art. Features popular annual exhibitions, 'Salon des Refusés', 'Portia Geach Memorial Award' and 'The Year in Art'. Supported by weekly public programs, exhibition floor talks and education workshops. To 24 September: 'Sydney Prints', forty-five years of the Sydney Printmakers Group 29 September – 5 November: 'Portia Geach Memorial Award Exhibition', the annual award exhibition for portraiture by contemporary Australian women artists From 11 November: 'The Year in Art', highlighting contemporary art practice from Sydney galleries throughout 2006. Tues–Sun 11–5, closed Mondays and public holidays

Sidewalk Tribal Gallery

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

SOHO Galleries

104 Cathedral Street, Sydney 2011
Tel 02 9326 9066
Fax 02 9358 2939
art@sohogalleries.net
www.sohogalleries.net
Director: Nigel Messenger
Innovative contemporary art including paintings, sculpture, glass and works on paper by creative Australian artists. Tues–Sun 12–6

Stills Gallery

36 Gosbell Street, Paddington 2021
Tel 02 9331 7775
Fax 02 9331 1648
photoart@stillsgallery.com.au
www.stillsgallery.com.au
Contemporary Photomedia. Representing: Brook Andrew, Narelle Autio, Pat Brassington, Christine Cornish, Brenda L Croft, Sandy Edwards, Marilyn Fairskye, Anne Ferran, Petrina Hicks, Shayne Higson, Mark Kimber, Steven Lojewski, Ricky Maynard, Anne Noble, Polixeni Papapetrou, Trent Parke, Bronwyn Rennex, Michael Riley, Glenn Sloggett, Van Sowerwine, Robyn Stacey, Danielle Thompson, Stephanie Valentin and William Yang. 20 September – 21 October: Robyn Stacey 25 October – 25 November: Stephanie Valentin; Ian Dodd From 29 November: Group show. Tues–Sat 11–6

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. Monthly exhibitions. Sturt Café: Wed–Sun 10–4
Gallery: Daily 10–5

Sullivan+Strumpf Fine Art

44 Gurner Street, Paddington 2021
Tel 02 9331 8344
Fax 02 9331 8588
art@ssfa.com.au
www.ssfa.com.au
Directors: Ursula Sullivan and Joanna Strumpf
Representing Sydney Ball, Matt Calvert, Helen Fuller, Therese Howard, Sherrie Knipe, Alasdair MacIntyre, VR Morrison and Darren Sylvester. Buying and selling contemporary art. Tue–Fri 10–6, Sat 11–5, Sun 2–5, or by appointment

Tamworth Regional Gallery

466 Peel Street, Tamworth 2340
Tel 02 6767 5459
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, Melinda Harper and Matthew Johnson.
Tues-Fri 11-6, Sat 11-5

Tim Olsen Gallery Annex
72a Windsor Street, Paddington 2021
Tel 02 9361 6205

Tim Olsen Gallery Queen St
80a Queen Street, Woollahra 2025
tim@timolsengallery.com
www.timolsengallery.com
Director: Tim Olsen
Tues-Sat 11-5

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 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

UTS Gallery hosts a vibrant program of monthly changing exhibitions featuring local, national and international art and design practice.
12 September - 13 October: Paul Donald, John Nicholson, Nuha Saad, Huseyin Sami, Mark Titmarsh and Mimi Tong.
Mon-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 mainly 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.
To 21 September: 'Penelope Wong: Altered States'
23 September - 19 October: 'Judith White: Flood'
20 October - 22 November: 'Melissa Egan: New Paintings'.
Mon-Sat 10.30-6, Sun 1-6

Wallspace Gallery
25-27 Brisbane Street, Surry Hills 2010
Tel: 02 9264 8649
mail@wallspacegallery.com.au
www.wallspacegallery.com.au
Director: Cathy Linsley
Representing and exhibiting established and emerging artists, view website for details, artists submissions welcome via email, CD's, slides and photographs.
Tues-Sat 10-6

Watters Gallery
109 Riley Street, East Sydney 2010
Tel 02 9331 2556
Fax 02 9361 6871
info@wattersgallery.com
www.wattersgallery.com
Directors: Frank Watters, Alexandra Legge, Geoffrey Legge
16 September - 23 October: Tony Tuckson, important painting from his estate
20 September - 14 October: Robert Pan, twenty sculptures; Patricia Moylan, new paintings

18 October - 11 November: Lorraine Jenyns, ceramic sculpture; Rod McRae, paintings and drawings
From 19 November: Paul Selwood, sculpture.
Wed-Fri 10-7,
Tuesdays and Saturdays 10-5

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.
2 September - 5 November: 'Trent Parke: Minutes to Midnight', a brooding, dark and beautiful vision of contemporary Australia, an Australian Centre for Photography touring exhibition
To 1 October: 'John Conomos: Cyborg Ned', a video installation examining iconic representations of Ned Kelly; 'Tom Dion: Kiama beyond the blowhole', photographs documenting a year in the life of the Kiama area
To 8 October: 'Painting with Smoke', lustre ceramics by John Kuczwal
To 15 October: 'The Friends of Wollongong City Gallery Photographic Portrait Prize', selected entries in the biennial prize for portrait photography
21 October - 12 November: 'The Madonna Del Rosario Acquisitive Art Award', artists and designers respond the spiritual theme of the Rosary
From 18 November: 'Joseph Brown: A Survey', paintings, photographs and drawings by Joseph Brown; 'The Illawarra Credit Union People's Choice', personal favourites from the gallery's collection selected by members of the local community.
Tues-Fri 10-5, Sat-Sun and public holidays 12-4, closed Good Friday, Christmas Day, Boxing Day and New Year's Day

Yuill|Crowley
5th Floor, 4-14 Foster Street,
Surry Hills 2010
Tel 02 9211 6383
Fax 02 9211 0368
yuill_crowley@bigpond.com
Contemporary art.
Wed-Fri 11-6, Sat 11-4.30

ACT

ANU Drill Hall Gallery
Australian National University
Kingsley Street (off Barry Drive),
Acton 2601
Tel 02 6125 5832
Fax 02 6247 2595
dhg@anu.edu.au
http://info.anu.edu.au/mac/Drill_Hall_Gallery/index.asp
Director: Nancy Sever
The gallery supports the arts in the Canberra region by providing link exhibitions developed in conjunction with the university's wide ranging academic interests or to coincide with major conferences and public events. National and international exhibitions, and works from the university's own extensive collection are features of the gallery's program.
To 11 September: Sixth Drawing Biennale
14 September - 29 October: 'Painting for Joy', new Japanese painting in the 1990s; 'Japanese Links'
From 2 November: 'Mumeka to Milmilngkan', innovations in Kurulk bark painting.
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.
7-25 September: Kerrie Leishman, paintings; Maureen Williams, studio glass
28 September - 16 October: Madeleine Winch, paintings; Les Blakebrough, porcelain
2-20 November: Dean Bowen, paintings, prints, sculpture; Glen Clarke, works on paper.
Daily 10-5

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.
To 10 September: 'Welcome to the Water Planet: Paper works by Rosenquist'
To 16 October: 'Imants Tillers: One World/Many Visions'; 'Michael Riley: Sights Unseen'
Through September - November: 'The Crafted Object 60s-80s', innovative works in ceramics, glass, metal, wood and textiles
From 23 September: 'Revolutionary

Russians', acknowledging centenary of the 1905-06 Russian Revolution
From 17 November: 'Egyptian Art from the Louvre', 200 works from the Musée du Louvre's collection
To 26 November: 'Abracadabra: Conservation Reveals the Magic in Art', Children's Gallery.
Daily 10-5, closed Christmas Day

National Portrait Gallery

Old Parliament House, King George Terrace, Canberra 2600
Commonwealth Place, Canberra 2600
Tel 02 6270 8236
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 12 November: Karin Catt
Daily 9-5
Commonwealth Place:
9 September - 19 November: Headspace 7.
Wed-Sun 10-5

Solander Gallery

10 Schlich Street, Yarralumla 2600
Tel 02 6285 2218
Fax 02 6282 5145
sales@solander.com.au
www.solander.com.au
Established 1974. Specialising in collections and investment art. Continuing exhibitions and in stock prominent and emerging Australian contemporary artists: 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.
To 17 September: John Firth Smith
22 September - 22 October: European Masters.
Thurs-Sun 10-5

Victoria

Adam Galleries

1st Floor, 105 Queen Street
Melbourne 3000
Tel 03 9642 8677 Fax 03 9642 3266
nstott@bigpond.com
www.adamgalleries.com
Director: Noël Stott

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

Alcaston Gallery

11 Brunswick Street, Fitzroy 3065
Tel 03 9418 6444 Fax 03 9418 6499
art@alcastongallery.com.au
www.alcastongallery.com.au
Director: Beverly Knight, ACGA member
Exhibiting contemporary Aboriginal art - paintings, works on paper, limited edition prints, sculpture, ceramics and artefacts.
To 2 September: Paddy Japaljarri Sims and Paddy Japaljarri Stewart, a collaborative exhibition in conjunction with Warlukurlangu Artists Aboriginal Association, Yuendumu, Northern Territory
6-30 September: Eubena Nampitjin, new paintings in conjunction with Warlayirti Artists, Balgo Hills, Western Australia
6-28 October: Shorty Jangala Robertson, new paintings in conjunction with Warlukurlangu Aboriginal Association, Yuendumu; 'What kind of bird is that?' - sculpture from Warmum', Shirley Purdie and Madigan Thomas, in conjunction with Warmun Art, Turkey Creek, Western Australia
14-25 November: 'All about Art', new paintings exhibiting at Depot Gallery, 2 Danks Street, Waterloo, Sydney
3-25 November: Helicopter Tjungurrayi, Carmel Yukenbarri and Christine Yukenbarri, a collective exhibition in conjunction with Warlayirti Artists, Balgo Hills
Mon-Fri 10-6, Sat 11-5, or by appointment

Alison Kelly Gallery

10 Woodside Crescent, Toorak 3142
Mobile 0417 542 691
ak@alisonkellygallery.com
www.alisonkellygallery.com
Specialising in works from remote communities in the Kimberley, Central and Western Deserts, Arnhem Land and the Tiwi Islands.
By appointment only

Anna Schwartz Gallery

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

Aranda Aboriginal Art

1 Hoddle Street, Collingwood 3066
Tel 03 9419 8225 Fax 03 9419 8227
Mobile 0412 55 22 95
Melbourne@arandaart.com
www.arandaart.com
Director: Adam Knight
Modern masters from an ancient culture.
Mon-Fri 10-6, Sat 11-5, and by appointment

ARC One Gallery

45 Flinders Lane, Melbourne 3000
Tel 03 9650 0589 Fax 03 9650 0591
mail@arc1gallery.com
www.arc1gallery.com
Representing Pat Brassington, Lyndell Brown 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
Art Nomad is a virtual art gallery and an Australian fine art gallery with a difference! Browse works by emerging, important and collectable Australian Artists online, make a selection and we'll bring them to you for inspection. We stock works by: Arkley, Audette, Beeton, Blabey, Blackman, Boissevain, Boyd, Bromley, Coburn, Connor, Crooke, Curtis, Dickerson, Ferguson, Ferling, Fisher, Friend, Giardino, Gleeson, Grigoriev, Hart, Heysen, Hinder, Kelly, Kyme, Long, McClelland, Neil, Newton, Nolan, Olsen, Onus, Pugh, Roche, Sawrey, Streton and Tucker.
Tues-Sun 10-6 or by appointment



Auguste Blackman, Mr Upside-down, n.d., oil on board, 120 x 92 cm, courtesy Art Nomad, Brighton.

Artistry Galleries

Cnr High St & Glenferrie Road, Malvern 3144
Tel 03 9509 5599
Fax 03 9509 5799
info@artistrygalleries.com.au
www.artistrygalleries.com.au
Director: John Lagerwey
Buyers and sellers of fine art by Australian artists, specialising in notable works by David Boyd, Fred Williams and Pro Hart.
Tues-Sat 10-5, Sun 11-5

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 10-1, 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
Director: Adam Knight
Specialising in Western Desert and Utopia
artists. Highest quality paintings at
affordable prices. Wholesaling and
investment seminars also available.
By appointment only

Australian Galleries

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

Australian Galleries, Works on Paper

50 Smith Street, Collingwood 3066
Tel 03 9417 0800
Fax 03 9417 0699
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Director: Stuart Purves
Monthly exhibitions of contemporary
Australian works on paper by artists
represented by Australian Galleries.
Mon-Sat 10-6, Sun 12-5

Australian Print Workshop

210 Gertrude Street, Fitzroy 3065
Tel 03 9419 5466
Fax 03 9417 5325
auspw@bigpond.com
www.australianprintworkshop.com
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.
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 to 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 16 September: Deborah Russell,
paintings; Prue Venables, ceramics
19 September - 14 October: Marie Hagerty,
paintings
17 October - 11 November: Charlie Sheard,
paintings; Milton Moon, ceramics
From 14 November: Mandy Martin,
paintings; Sarah Tomasetti, paintings.
To preview these exhibitions please contact
the gallery.
Tues-Fri 10.30-5, Sat 11-5

Christopher Rimmer Gallery

Level 1, 407 Hampton Street
Hampton 3188
Tel 03 9533 4090
Fax 03 9521 9270
chris@roccointeriors.com.au
www.christopherrimmergallery.com
Director: Christopher Rimmer
Blackman, Boyd, French, Whiteley, Hart,
Olsen, Coburn and Nolan in the stockroom
plus regular exhibitions by emerging artists.
Proposals always welcome.
Mon-Sat 10-5

**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
on application. 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
mail@contemporaryartsociety.org.au
www.contemporaryartsociety.org.au
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.
11-23 September: C.A.S. Inc. Annual
Exhibition 2006, Eckersley's Open Space
Gallery, 97 Franklin St, Melbourne, Mon-Fri
9-6, Sat 10-4, Sun 11-3.
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 'Art at Burnley Harbour'
and 'The Collectors' Exhibition', 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
counihangallery@moreland.vic.gov.au
www.moreland.vic.gov.au
Curator: Michelle Guglielmo
8 September - 1 October: 'Kristin
McFarlane: The Lost Art of Letter Writing',
exploring communication past and present
through glass time capsules; 'Marina
Perkovich: Zigeuner Lager', a print and
textile exhibition composed of personal
stories from the artist's family history
13 October - 5 November: 'Women's Salon
2006: Sister Ships'
From 17 November: RMIT studio textiles
and screen print design graduate exhibition,
presenting creative and innovative
approaches to weave, knit, textile printing,
paper printing and experimental textiles by
graduating students.
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@deutschermentzies.com
www.deutschermentzies.com
Executive Director: Chris Deutscher
Managing Director: Rodney Menzies
The leading Australian owned art
auctioneers and valuers.
13 September: Major Fine Art Auction.
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

Art & Design Building
Monash Art & Design
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
Director: Lisa Byrne
The Faculty Gallery showcases a diverse
range of exhibitions, addressing the local,
national and international visual arts and
design scenes.
Mon-Fri 10-5, 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 since 1983: Papunya Tula Artists, Warlayirti Artists, Utopia, Aurukun, Ikuntji Fine Art, Maningrida Arts and Culture, Bula'bula Arts, Tiwi Islands, as well as artists H. J. Wedge, Michael Riley, Brook Andrew, Julie Gough, Christian Thompson, Leah King-Smith and Lorraine Connelly-Northey.
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.
Mon–Fri 10–6, Sat 11–5, Sun 2–5

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

Hamilton Art Gallery

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

Helen Gory Galerie

25 St Edmonds Road, Prahran 3181
Tel 03 9525 2808
Fax 03 9525 2633
gallery@helengory.com
www.helengory.com
Director: Helen Gory
Representing cutting edge Australian artists. Collecting and investing begins here. Paintings and photography. This is an opportune time to familiarise yourself with the gallery and invest with confidence.
Tues–Sat 11–6

Ian Banksmith Online

Tel 03 9572 2411 Fax 03 9572 2037
mail@ianbanksmith.com
www.ianbanksmith.com
Representing one of Australia's foremost contemporary artists. Featuring paintings in oil and acrylic. Website updated regularly. Melbourne studio viewing by appointment

ICON Museum of Art

Deakin University
221 Burwood Highway, Burwood 3125
Tel 03 9244 5344
Fax 03 9244 5254
stoningtonstables@deakin.edu.au
www.deakin.edu.au/artmuseum
Director: Victor Griss
The ICON Museum of Art at Deakin University's Melbourne Campus at Burwood has been designed and situated to provide great accessibility for students, staff and the general public. As the hub of a contemporary arts precinct, Icon provides substantial space and facilities for professionally curated exhibitions drawn from the university's art collection, group and solo exhibitions by significant contemporary artists, travelling exhibitions and selected student work.
Tues–Fri 12–5, Sat 1–5

Indigenart

The Mossenson Galleries
17 Grattan Street, Carlton 3053
Tel 03 9663 4825
Fax 03 9663 4826
Mobile 0412 422 378
indigenartcarlton@inet.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

James Makin Gallery

716 High Street, Armadale 3143
Tel 03 9509 5032
Fax 03 9509 5043
info@jamesmakinggallery.com.au
www.jamesmakinggallery.com.au
7–30 September: Dagmer Cyrulla, recent paintings and works on paper
12 October – 4 November: Adam Nudelman, recent paintings and works on paper
From 16 November: Luke Sciberras, recent paintings and works on paper.
Tues–Fri 10–5.30, Sat 11–5

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. Asian art.
Mon–Fri 10–5

Lauraine Diggins Fine Art

5 Malakoff Street, North Caulfield 3161
Tel 03 9509 9855
Fax 03 9509 4549
ausart@diggins.com.au
www.diggins.com.au
Director: Lauraine Diggins
Specialising in Australian colonial, impressionist, modern, contemporary and Indigenous painting, sculpture and decorative arts. Established 1975, showing in Melbourne and internationally.
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 contemporary arts spaces with events and programs encompassing a broad range of art practices including include sculpture, painting, printmaking, drawing, photography, video, installation, multimedia and performance, innovation and new ideas.
Tues–Sun 1–6

Manningham Gallery

699 Doncaster Road, Doncaster 3108
Tel 03 9840 9142
Fax 03 9840 9366
gallery@manningham.vic.gov.au
www.manningham.vic.gov.au
To 23 September: 'Two Faces', a photographic exhibition by Anna Sande, revealing insights into everyday life in Iran
10–28 October: 'Artwear 2006: Adorn', an exhibition of innovative wearable artworks, finalists for the 'Artwear 2006' competition
31 October – 18 November: 'Spring Racing', pastel works by local artist John Larratt, capturing the atmosphere of Melbourne's Spring Racing Carnival.
Tues–Fri 11–5, Sat 2–5

McClelland Gallery + Sculpture Park

390 McClelland Drive, Langwarrin 3910
Tel 03 9789 1671
Fax 03 9789 1610
info@mcclellandgallery.com
www.mcclellandgallery.com
Set on eight hectares of magnificent Australian native gardens, only one hour's drive from Melbourne, the McClelland Gallery + Sculpture Park houses an excellent collection of paintings and works-on-paper and an extensive collection of major works by leading Australian sculptors. The gallery presents a vibrant program of exhibitions, public lectures and art events. Harry's Licensed Café now opens for special functions, weddings and corporate events.
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
bryancolle@melbournefineart.com.au
www.melbournefineart.com.au
Contemporary and traditional Australian and international works, paintings, drawings, prints and sculpture. Regular major exhibitions.
By appointment

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, Chris Booth, Samuel Leach and Daniel Truscott.
To 3 September: John Olsen
4-29 October: Anthony Lister
1-26 November: Sharon Green.
Tues-Fri 10-5.30, Sat-Sun 11-5

Monash Gallery of Art

860 Ferntree Gully Road,
Wheelers Hill 3150
Tel 03 9562 1569
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
Monash University Museum of Art offers a unique perspective on the recent history of contemporary art and culture, and is adventurous, with a forward outlook into the production, research and exposure of new art and ideas. Exhibitions range from newly commissioned projects to surveys of significant contemporary artists, from Australia and elsewhere. The Monash University Collection represents a leading overview of Australian art since 1961.
Tues-Fri 10-5, Sat 2-5, closed between exhibitions
Free admission, parking available

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, Sun 11-5 during exhibitions only

National Gallery of Victoria

The Ian Potter Centre: NGV Australia
Federation Square
cnr Russell and Flinders streets,
Melbourne 3000
Tel 03 8620 2222
www.ngv.vic.gov.au
The home of Australian art.
To 3 September: 'The Cicely & Colin Rigg Contemporary Design Award 2006'
From 7 September: 'Light Sensitive: Contemporary Australian Photography from the Loti Smorgon Fund'
To 15 October: 'Charles Blackman: Alice in Wonderland'
To 22 October: 'Clemenger Contemporary Art Award 2006'
To 5 November: 'The Paris End', photography, fashion and glamour.
Tues-Sun 10-5

National Gallery of Victoria International

180 St Kilda Road, Melbourne 3000
Tel 03 8620 2222
A whole world of art.
To 10 September: 'Mountains and Streams: Chinese Paintings from the Asian Collection'
To 24 September: 'Rembrandt: 1606-1669: from the Prints and Drawings Collection'
To 8 October: 'Picasso: Love and War 1935-1945'
To 22 October: 'American Beauty: Photographs of the American Social Landscape 1930s-1970s'
To 12 November: 'Abstract Mode: Geometric Fashion and Textiles'
From 5 October: 'Ikat'
From 3 November: 'Osamu Tezuka: the Marvel of Manga'
Wed-Mon 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-Sun 12-5, 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.
To 30 September: Paul Boston; Rick Amor
3-28 October: Ken Whisson
31 October - 25 November: John Kelly.
Tues 11-8, Wed-Sat 11-6

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 Art Gallery

384 Bay Street, Port Melbourne 3207
Tel 0409 432 643
info@portart.com.au
www.portart.com.au
Director: Jennifer Anne Webb
A unique, artist-run organisation. Featuring a stockroom and changing exhibitions every two to four weeks. Buy direct from emerging and established artists in the extensive Port Art network.
Wed-Sun 11-5

Port Jackson Press Print Room

59-61 Smith Street, Fitzroy 3065
Tel 03 9419 8988
Fax 03 9419 0017
info@portjacksonpress.com.au
www.portjacksonpress.com.au
2-30 September: 'Beasties', a print portfolio exchange curated by Rona Green;
'Deceivers of the Pack: Rona Green, Rew Hanks' exploring animal-related imagery
3-29 October: 'Boys vs. Girls', stock exhibition
From 5 November: 'Published Stock Show 2006', stock exhibition of prints published by Port Jackson Press Australia throughout 2006.
Tues-Fri 10-5.30, Sat 11-5, Sun 12-5

Odos Arts

35 Allenvale Road, Lorne 3232

Tel 03 5289 1989

Fax 03 5289 1983

qdos@iprimus.com.au

www.qdosarts.com.au

When aesthetics matter: 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

Melbourne's most vibrant public art and design gallery, presenting Australian and international fashion, architecture, fine art, craft, new media and technology.

Mon-Fri 11-5, Sat 2-5

Free admission

Savill Galleries

262 Toorak Road, South Yarra 3141

Tel 03 9827 8366

Fax 03 9827 7454

melbourne@savill.com.au

www.savill.com.au

Director: Denis Savill

Exhibiting works for sale by leading Australian artists including Boyd, Blackman, Crooke, Nolan, Dickerson, Olsen, Shead, Smart and Olley.

Extensive stockroom.

Mon-Fri 10-6, Sat 11-5, Sun 2-5 during exhibitions

Skepsi on Swanston

670 Swanston Street, Carlton 3053

Tel 03 9348 2002

Fax 03 9348 1877

skepsi@iprimus.com.au

www.skepsionswanston.com.au

Directors: Anna Maas and Mary Kyriakides

Skepsi Gallery exhibits works by Australian artists with an emphasis on Australian ceramics, also showcasing paintings, drawings, glass, sculpture and jewellery.

Tues-Fri 10.30-6, Sat 12-6 or by appointment

Span Gallery

45 Flinders Lane, Melbourne 3000

Tel 03 9650 0589

Fax 03 9650 0591

span@vicnet.net.au

www.spangalleries.com.au

Two large galleries with constantly changing exhibitions of Span artists and contemporary art, design and architecture.

Tues-Fri 11-5, Sat 11-4

Stonington Stables Museum of Art Deakin University

336 Glenferrie Road, Malvern 3144

Tel 03 9244 5344

Fax 03 9244 5254

stoningtonstables@deakin.edu.au

www.deakin.edu.au/artmuseum

Acting Manager: Victor Griss

The Stonington Stables Museum of Art is an innovative and flexible gallery

established by Deakin University in the refurbished Stonington Mansion stables complex. It features exhibitions of significant artworks by established, professional artists, for the pleasure and education of the University and the broader community. The museum provides a focus for current scholarship, research and professional practice.

Tues-Fri 12-5, Sat 1-5

Sutton Gallery

254 Brunswick Street, Fitzroy 3065

Tel 03 9416 0727

Fax 03 9416 0731

art@suttongallery.com.au

www.suttongallery.com.au

Director: Irene Sutton

Contemporary Australian art.

September: Gordon Bennett

October: Nic Managan

November: Ruth Hutchinson

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

To 12 November: 'Parallel Lives: Australian Painting Today', TarraWarra Museum of Art Biennial. TarraWarra Museum of Art is presenting its inaugural biennial exhibition in which the entire museum will be devoted to exhibiting the works of seventeen contemporary artists from across Australia, curated by Victoria Lynn.

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, Peter Daverington, Sarah Leslie, Bernd Kerkin, Jacquelyn Stephens, Matthew Hooper, 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.

12 September - 8 October: Vipoo Srivilasa and YennY, a series of humorous character studies in ceramics and photography

24 October - 5 November: Elizabeth Weissensteiner: Sculpture and photo-based work with exceptional detail and innovative use of materials

From 9 November: Eleanor Hart: Text, music and painting investigating family histories.

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

1A/320 Bay Road, Cheltenham 3192

enquiries@withoutpier.com.au

www.withoutpier.com.au

Director: Terry Earle

Contemporary Aboriginal and Australian paintings, sculpture and glass. Monthly exhibitions.

Mon-Sat 11-5, Sun 2-5

Yanda Aboriginal Art Melbourne

731-735 High Street, Armadale 3143

Tel 03 9576 1813

Fax 03 9576 1913

Mobile 0412 740 477

kit@yandaaboriginalart.com

www.yandaaboriginalart.com

Specialising in Western Desert art, including Ronnie Tjampitjinpa, Ray James Tjangala, Nancy Ross Nungurrayi and Naata Nungurrayi.

Tues-Sat 10-5.30, Sun 1-5, or by appointment

South Australia

Adelaide Central Gallery

45 Osmond Terrace, Norwood 5067
Tel 08 8364 2809
Fax 08 8364 4865
acsa@acsa.sa.edu.au
www.acsa.sa.edu.au

Specialising in new works from emerging and mid-career artists, monthly exhibitions and stockroom. Exclusive dealer for Pro Hart in South Australia.
Mon-Fri 9-5, 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.

From 1 September: 'Rodin: Genius of Form'
From 15 September: 'Pupini Jilamara: Art of the Tiwi Islands'
To 24 September: 'The Most Delightful Thing on Earth: The Art of Gladys Reynell'
From 10 November: M.J.M. Carter Collection.

Free admission, charges may apply to special exhibitions

BMGart

31-33 North Street, Adelaide 5000
Tel 08 8231 4440
Fax 08 8231 4494

bmgart@bigpond.net.au

www.bmgart.com.au

Monthly exhibitions by leading contemporary Australian artists. Sculpture, paintings, graphics and photography.
Tues-Sat 11-5, or by appointment

DACOU Aboriginal Gallery

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

mail@gallerieaustralis.com

www.gallerieaustralis.com

Director: David Cossey

Discover the art and culture of Aboriginal Australia, representing Kathleen Petyarre, www.kathleenpetyarre.com and Abie Loy, www.abieloy.com

Mon-Fri 10-6 or by appointment

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

Director: Paul Greenaway

Monthly exhibitions. Artists represented include Andrew, Bennett, Bezor, Cullen, Hennessey, Hood, McKenna, Nikou, Paauwe, Shead, Siwes, Smart, Tillers, Valamanesh and Watson.

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

1A Park Street, Hyde Park 5061

Tel 08 8373 0769

Fax 08 8373 0762

info@marshallart.com.au

www.marshallart.com.au

Specialists in community-based Aboriginal fine art. Representing Ampilatwatja, Ikuntji, Irrunytju, Kayili, Keringke, Minymaku, Ninuku, Papunya, Papulankutja, Warakurna, Warlukurlangu, Warmun and others.
Mon-Thurs 10-4, Sat 11-3, or by appointment

Peter Walker Fine Art

101 Walkerville Terrace, Walkerville 5081

Tel 08 8344 4607

info@peterwalker.com.au

www.peterwalker.com.au

Specialising in rare Australian and international art.

14-30 September: Australian and international sculpture exhibition.
Thurs-Sat 11-5, or by appointment



James Vibert, The lovers, plaster, 23 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

Artitja Fine Art

P.O. Box 406

South Fremantle 6162

Tel 08 9336 7787

Fax 08 93366901

info@artitja.com.au

www.artitja.com.au

Directors: Anna Kanaris and Arthur Clarke
Artitja Fine Art specialises in high quality Indigenous fine art from the Central and Western deserts. Exclusive representation Western Australia: Julie Nangala Robinson.
By appointment

Bunbury Regional Art Galleries

64 Wittenoom Street, Bunbury 6230

Tel 08 9721 8616

Fax 08 9721 7423

mail@brag.org.au

www.brag.org.au

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 runs an extensive program of regional and touring exhibitions, professional development workshops and cultural events.

To 1 October: Janis Nedala, recent and past works, incorporating a range of media and styles by this noted Western Australian artist
To 8 October: 'The Hotchin Bequest', during the 1940s a patron of the arts, Sir Claude Hotchin, made numerous donation of works to regional Western Australian shires with the intention of stimulating the practice of collecting. Sixty years later, this exhibition brings together many of these works, representing the shires as diverse as Bunbury, Collie and Kalgoorlie, among others

14 October - 26 November: 'Iluka Visions', an exhibition of works by high school students from throughout the South West region, encompassing over twenty schools. Prizes awarded in a number of categories
9 October - 19 November: 'Year Twelve Perspectives', the best works produced by year twelve visual arts students from throughout the Western 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

26 September - 7 October: Peter Dailey,

Span Galleries, Melbourne; Holly Story,

Span Galleries, Melbourne.

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. Representing the Estates of Howard H. Taylor and David Watt.
Wed–Fri 11–5, Sun 2–5, and by appointment

Goddard de Fiddes Gallery

31 Malcolm Street, West Perth 6005
Tel 08 9324 2460 Fax 08 9226 1353
gdef@goddarddefiddes.com.au
www.goddarddefiddes.com.au
Directors: Julian Goddard and Glenda de Fiddes
Exhibiting contemporary international art, education programmes, short courses on understanding contemporary art, investing in art and advice on collecting art.
Wed–Fri 12–6, Sat 2–5, or 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, Peter Boggs, Richard Dunlop, Juli Haas, David Larwill, Matthew Johnson, Ray Croke, 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 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
From 6 October: 'Eternal Rhythms', David Sequeira's work over the past thirteen years from his first solo exhibition in 1993, including works made during his residency at Curtin University; 'Australia on the Map', explores Australia's cultural identity by contrasting unique historical documents from private collections, alongside works by contemporary Western Australian artists. Access Gallery: An ongoing programme of regularly changing exhibitions.
Mon–Fri 12–5

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 Western Australian and Australian art, including works from the UWA Art Collection, lectures and floor talks.
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. 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

Colville Street Art Gallery

54 Colville Street, Battery Point 7004
Tel 03 6224 4088

trudi@colvillestreetartgallery.com.au
www.colvillestreetartgallery.com.au

Director: Trudi Young

Exhibiting and dealing in early modern and leading contemporary Australian art. Representing Sophie Balkin, Denise Campbell, George Davis, Peter Gouldthorpe, Anton Holzner, Sandra Jenkins, Bob Jenyns, Marco Luccio, Ian Munday, Terry O'Malley, Gerhard Mausz, Brendan Sharpe, Sharon Woods and Jock Young. Also representing works by Boyd, Blackman, Cassab, Colman, Gleeson, Steve Lees, Namatjira, Olsen and Whiteley.

Tues–Sat 11–6

Masterpiece@IXL

Shop 2, 19a Hunter Street, Hobart 7000
Tel 03 6231 3144 Fax 03 6231 3143

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

Directors: Jeffrey Thomas and Diana Harrison

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

anri@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

Aranda Aboriginal Art

3/70 Todd Street, Alice Springs 0870

Tel 08 8953 7600

Fax 08 8953 7611

Mobile 0412 55 22 95

Alicesprings@arandaart.com

www.arandaart.com

Director: Adam Knight

Modern masters from an ancient culture, specialising in community based artworks. Mon–Fri 9.30–6, Sat 10–5, and by appointment

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

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'.

Mon–Fri 9–5, Sat–Sun 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

Gow Langsford Gallery

cnr 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 23 September: 'Spring Catalogue Exhibition', in association with John Leech Gallery

26 September – 21 October: Allen Maddox

24 October – 18 November: John Pule.

International Art Centre

272 Parnell Road,
P.O. Box 37344, Parnell, Auckland

Tel 64 9 379 4010

Fax 64 9 307 3421

richard@artcntr.co.nz

www.fineartauction.co.nz

Directors: Richard Thomson and Frances Davies

New Zealand's only auction house specialising solely in fine art. The gallery represents over fifty New Zealand, Australian and European artists.

Mon–Fri 10–5.30, Sat 10–5, 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

ig@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 Karen Brown:

Tel 61 2 9331 4455 Fax 61 2 9331 4577

karen.brown@artandaustralia.com.au

ANZ Emerging Artists Program

Michelle Ussher

Claire Armstrong



Michelle Ussher, *Picnic*, 2005, watercolour on paper, 18 x 28 cm, courtesy the artist and Darren Knight Gallery, Sydney.

Michelle Ussher



The drawings and paintings of Michelle Ussher have frequently depicted the bush or aspects of the natural environment. But while, on the one hand, they continue the long artistic practice of representing the landscape, at the same time they are much removed from this tradition. The bush as represented by Ussher is not isolated or unpopulated, but rather a recreational landscape, which includes campsites and picnic areas found on the periphery of national parks or reserves.

Alongside the foliage and vegetation in Ussher's delicately drawn and painted compositions are the paraphernalia of camping and picnicking. Tents, campfires, cars and picnic gear are all represented, beyond which the bush is safely at arm's length. Ussher is interested in temporary human occupation of the landscape. Hers is the visitor's or tourist's view of nature, one full of play and relaxation, a perspective further implied by the postcard-sized paper on which many of her works are completed and by the display of these works as a series of holiday snapshots.

The suggestion of being at one remove from nature is reinforced by Ussher's technique of depicting the landscape. She produces works on paper as well as wall drawings; she does not paint en plein air. Instead the works begin as collections of photographs and sketches which she arranges as a collage, experimenting with composition and colour. These working diagrams – which Ussher changes or adds to over time with no predetermined idea of the final composition – are then translated into paintings or drawings using either graphite or a bright rainbow of watercolour or colour pencils. The primary source material for Ussher is not nature itself but, instead, pre-existing representations of it. In this way, Ussher draws attention to the contemporary urban experience of the natural environment.

Potted plants have also been a feature of Ussher's practice, either appearing in her paintings or drawings, or otherwise installed in the exhibition space alongside her two-dimensional works. Here Ussher alludes to our domestic experience of nature; nature contained and cultivated. Other paintings and drawings show overgrown backyard gardens or creeping undergrowth encroaching on the built environment.

In more recent works, such as *Picnichead II*, 2006, which appears on the back cover of this issue of *Art & Australia*, Ussher moves away from a direct depiction of nature. In *Picnichead II* a figure stands at a picnic table surrounded by bags, a coat and drinking utensils, among other items. While nature is not directly

represented, it is perhaps suggested by the colourful dreadlocks which cover the figure's face like the fronds of a fern, and the shoes the figure is wearing which resemble the cloven hooves of an animal. This move away from the representation of the environment is intentional on Ussher's part and represents a turning point in her thinking about nature. She is increasingly interested in nature as it relates not only to the environment, but also to human behaviour.

Ussher's focus on campsites has a particular relevance to Australia. She has previously described how 'all colonies begin as campsites'.¹ In a collaborative work with Helen Johnson for the 2006 Melbourne Art Fair, this association between campsites and colonisation was extended in a project that explored Ussher's curiosity about the Aboriginal Tent Embassy in Canberra. The embassy was established on the lawns outside Parliament House in Canberra on Australia Day in 1972 as a protest against the Federal Government's refusal to recognise Aboriginal land rights. It is perhaps Australia's most famous campsite and, despite attempts at its removal, is now a permanent fixture in Canberra's physical landscape and an enduring reminder of Australian Indigenous peoples' rights to land. In Ussher's work the campsite as comfort zone has become the campsite as political protest, revealing a strong critical undercurrent in the artist's practice.

Ussher was born in Moree and grew up in Kempsey in northern New South Wales. She studied industrial design at the University of Newcastle before relocating to Melbourne to study painting at the Royal Melbourne Institute of Technology and drawing at the Victorian College of the Arts. Ussher has had solo and group exhibitions in Victoria and New South Wales. In 2005 she was included in 'Primavera' at the Museum of Contemporary Art, Sydney, and the 2006 Adelaide Biennial. From 2005 to 2006 she was an artist-in-residence at Gertrude Contemporary Art Spaces in Melbourne. Ussher is a founding member of Melbourne's CLUBSproject inc., an artist-run initiative. She is represented by Darren Knight Gallery in Sydney.

¹ Michelle Ussher, artist statement, *Primavera 05: Exhibition by Young Australian Artists*, exhibition catalogue, Museum of Contemporary Art, Sydney, 2005, p. 45.



Bill Henson

6 July - 5 August 2006
Roslyn Oxley9 Gallery
8 Soudan Lane
(off Hampden St)
Paddington NSW 2021
Sydney Australia
Phone +61 2 9331 1919
oxley9@roslynnoxley9.com.au
www.roslynnoxley9.com.au

roslyn oxley9 gallery

Untitled, 2005/6, TJM SH41 N21, type c photograph, 127 x 180cm

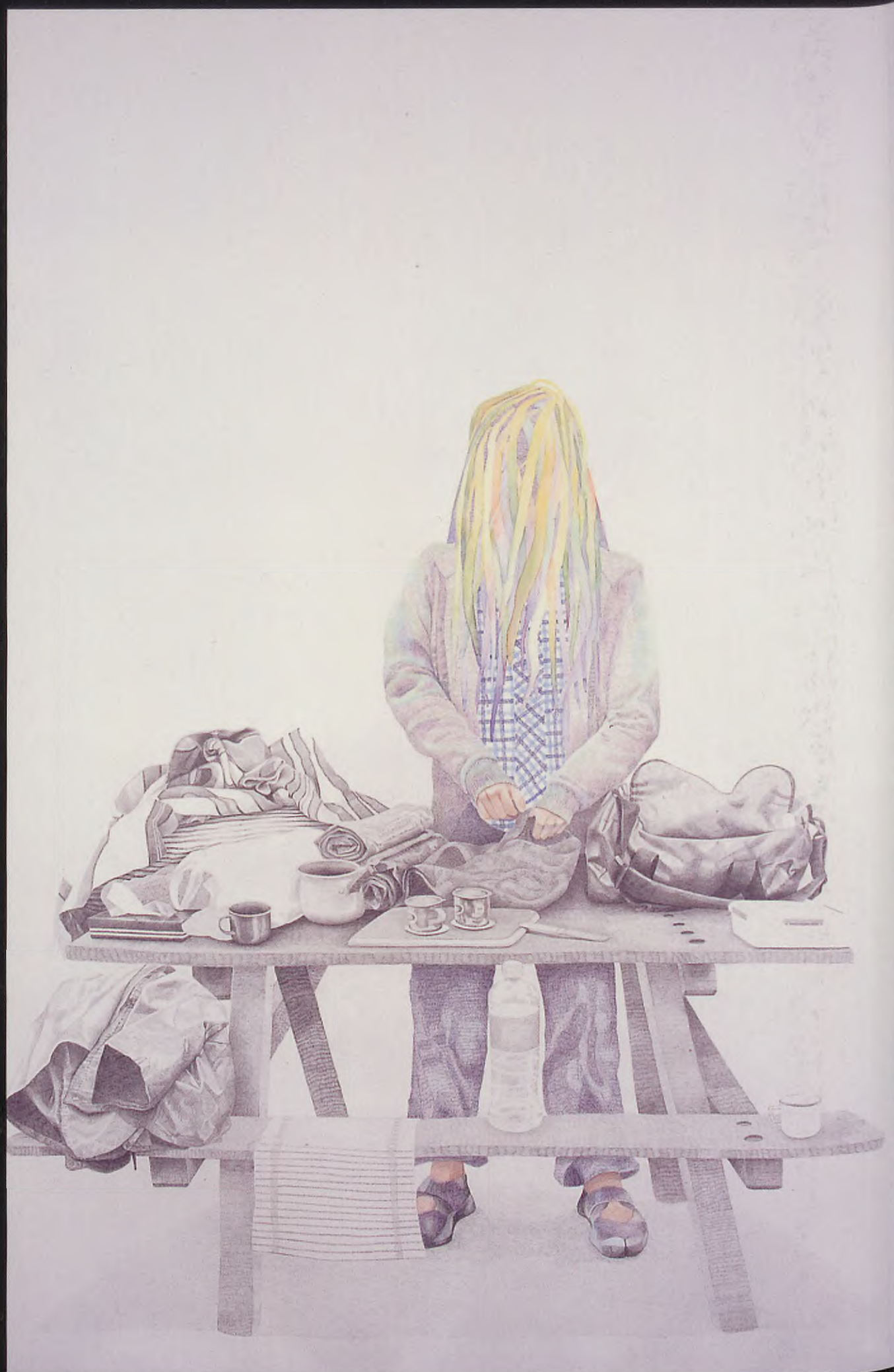
MICHELLE USSHER

ANZ Private Bank and Art & Australia Proudly Supporting Emerging Artists

ANZ Private Bank Advisers are Representatives of Australia
and New Zealand Banking Group Limited
(ANZ) ABN 11 005 357 522 the holder of an Australian
Financial Services Licence

Michelle Ussher, Picnichead II, 2006, watercolour,
aquarelle and pencil on paper, 208 x 130 cm,
courtesy the artist and Sullivan + Strumpf, Sydney.
Photograph Greg Weight.

ANZ Private Bank



ISSN 0004-301X



9 770004 301007