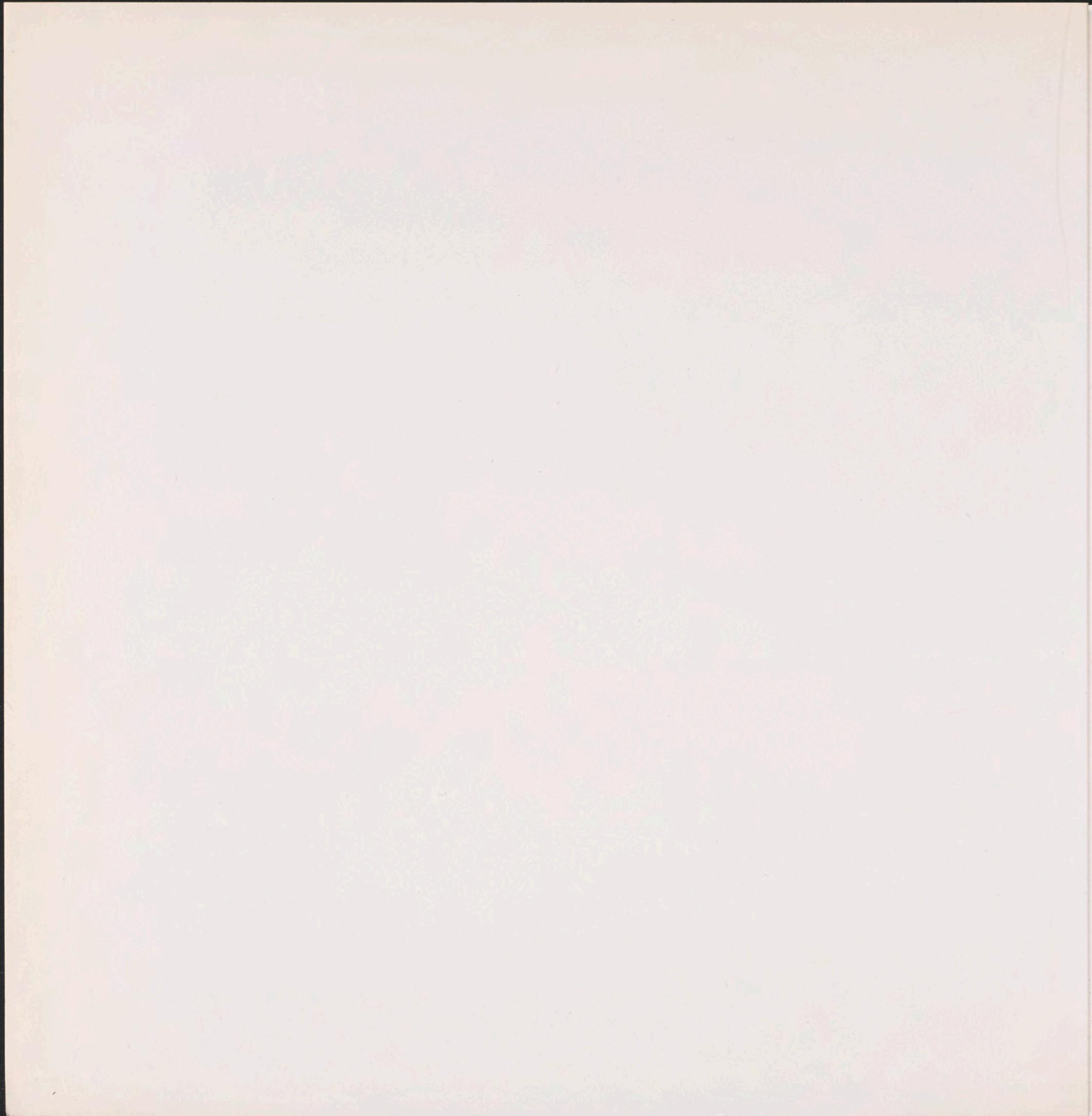


Advance Australian Painting



Auckland City Art Gallery



1988

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An exhibition organized by the Auckland City Art Gallery
with assistance from the Australia-New Zealand Foundation
and the Queen Elizabeth II Arts Council of New Zealand, 1988

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M. O. Neill, Sydney and W. Neill, Melbourne, Australia

Margaret Carnegie and her husband, Carl, in Melbourne

John Latham, Melbourne

London University Museum, London

John Frank, Sydney, New Zealand

Michael Smith, Sydney

John Latham, Sydney

John Latham, Sydney, New Zealand

John Latham, Sydney

John Latham, Sydney, New Zealand

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cover: Clifford Possum Tjapaltjarri (Anamatjerra/Aranda tribe)
Lightning dreaming 1987
synthetic polymer on canvas
183 x 122cm
Auckland City Art Gallery

Foreword

The last significant exhibition of Australian art to tour in New Zealand was *Contemporary Australian Painting and Sculpture*, organized by and mainly from the collection of the (then unopened) Australian National Gallery in Canberra, in 1976.

Advance Australian Painting is intended to go some way towards redressing the relatively limited exposure of recent Australian art in New Zealand, as will several acquisitions made for the Auckland City Art Gallery's collection from the exhibition.

It is also particularly fitting for the Gallery to organize *Advance Australian Painting* in the Gallery's centenary year and to mark Australia's bicentennial, which celebrates two hundred years of European settlement in that country.

At the same time, Andrew Bogle, Curator of Foreign Art, acknowledges a tradition of some 40,000 years of continuous indigenous art production in Australia by his inclusion of paintings by Clifford Possum Tjapaltjarri and Tim Leura Tjapaltjarri.

Advance Australian Painting has been selected from a New Zealand perspective. While it is a survey of current art by mostly younger and mid-career artists, it is also a personal selection, constrained by the practical considerations of a touring exhibition. Some artists preferred to be represented by groups of paintings highlighting thematic continuities, developments or marked changes in their work. Thus it is an overview, intended as an introduction to present-day developments. Further exhibitions, showing the work of two or three artists at a time, are planned.

The Gallery acknowledges the support of all the individuals and organizations who have contributed to the exhibition and who are listed elsewhere; but especially thanks the Queen Elizabeth II Arts Council of New Zealand and the Australia-New Zealand Foundation for their financial support.

Christopher Johnstone
Director

Advance Australian Painting

We have a rich heritage, the great part of which remains neglected. And even if this is not specifically our own heritage, there is no question at all that it will come to have a much greater bearing on our own Australian art in years to come.¹

J.A. Tuckson, 1964

Nearly all Australians live in urban complexes along the coast; their culture is largely imported from Europe and America along with their cars and fast food. This confinement to the edges, together with an outward looking stance, is in direct contradiction to the more internal, private ethos of the Australian character ... they sit on the edge looking out, yet their private myths and sense of persona are informed by the great interior, which most of them will never see except on television. Indeed they set their backs against it, preferring not to delve too deeply.²

Anthony Bond, 1985

Two conflicting urges — on the one hand to become conversant with a plurality of styles and merge with the heterogeneous international art movement, and on the other to forge a new and distinctly Australian art that reflects that country's unique history, indigenous culture, singular landscape and social ambience — are everywhere manifested in the painting Australian artists are producing, and are evident to a greater or lesser degree in the range of works selected for this exhibition.

This dichotomy — of internationalism versus provincialism — is also a lively issue in New Zealand art, with charges of blinkered parochialism and apish internationalism occasionally being traded by opposing camps. Because of certain parallels between Australia's and New Zealand's colonial pasts — the domination of our indigenous peoples by an immigrant population and the imposition of Western economic and cultural values; the geographical isolation of the two countries from the great centres of Western art and the resultant problem of establishing a unique cultural identity — aspects of this discourse seem transposable from the one context to the

other. Both countries have suffered from a sense of cultural marginalism, a feeling that our finest artistic achievements mean little more than a footnote in an art historical text being written for Europeans and Americans; but in recent decades this has begun to change. The Sydney Biennale, now Australia's major opportunity to experience contemporary developments in international art, has provided this broader context in which Australian artists can exhibit their work.

The moves to promote contemporary Australian art abroad and to ensure Australia's representation at major art events have stimulated an international dialogue, reflected in the work being produced by Australian artists. This work has been shown at such exhibitions as *Australian Visions* 1984 at the Solomon R. Guggenheim Museum in New York, *An Australian Accent*, 1984 at PS1 (Project Studios One), New York, *5/5 Fünf vom Fünften* 1985 at the DAAD galerie in Berlin, the Venice Biennale in Italy, and Documenta in Kassel, Germany.

The establishment in 1981 of the Australian National Gallery, Canberra, is further evidence of Australia's resolve to take its place as an equal in the international art arena. The Australian National Gallery has striven to develop a significant collection of international modern art. It is funded by the Federal Government at a level that has enabled it realistically to achieve its objective. Ironically, two exhibitions of Australian contemporary art, planned by the Art Gallery of New South Wales and the Power Gallery of Contemporary Art, respectively, which were to come to Auckland under the auspices of the Australian bicentenary this year, failed to get off the ground for lack of funding. In the light of these disappointments the Auckland City Art Gallery decided to take the initiative and organize this exhibition of contemporary Australian art and tour it within New Zealand.

Consequently it has been curated with a New Zealand audience in mind. Besides throwing light on the varied characteristics of Australian art, it highlights

some important distinctions between Australian and New Zealand painting. The choice of artists has been made with a view to presenting as broad a range of art as possible, from ethnic to parodic, gestural to minimal, expressionistic to illusionistic, figurative to naive, in order to present more varied points for comparison. The object is not to force comparisons so much as to invite them, and each viewer will bring to bear on the works here exhibited a repertoire of local images which may help define, either by convergence or divergence, those qualities that characterize Australian painting as a whole.

This should not be taken to mean that a distinctly Australian quality distinguishes all fifty of these Australian paintings. While some do proclaim themselves to be "made in Australia", and others embody to a greater or lesser extent an Australian ambience (easier to detect than define), a good number could have been painted in New York, London or Paris and betray nothing of their antipodean origins. The large scale of many of these Australian paintings suggests a level of support of artists that promotes 'big thinking', for some of these works are monumental. What then are the economic factors, public and private, that underlie these developments?

The sources of works lent to this exhibition offer clues: they constitute a mixture of public art gallery, museum, university and private collections. A recent issue of *Melbourne Report* (what's on, where to go) lists more than fifty private and public art galleries in that city, and Sydney is served by a similar number. Melbourne also has five different art schools; more than in the whole of New Zealand. It is not surprising that Melbourne and Sydney are Australia's cultural centres, since each has a population greater than that of all of this country. The public art galleries in each of the major metropolitan centres, Sydney, Melbourne, Brisbane, Adelaide and Perth, are not city galleries as in New Zealand, funded by ratepayers of the central urban areas, but State galleries, funded by taxes levied on the citizens throughout the State. This puts them on a much broader financial base than their New Zealand counterparts, and this is reflected in the size and scope of their collections of both Australian and international art.

The degree to which Australian indigenous art is represented in these collections affords a challenging comparison with that of New Zealand, for here Maori

art is generally confined to the ethnographic collections of museums of natural history. This policy is under review in the wake of the success of the *Tē Maori* exhibition and the renaissance of Maori cultural values it helped to inspire. There is dispute, however, on what are the most appropriate repositories for collections of Maori art. In the last decade the Australian State galleries as well as the Australian National Gallery in Canberra have embarked on the task of assembling important collections of contemporary Aboriginal painting. Some also have substantial collections of traditional Aboriginal art. Aboriginal artists are now included, almost as a matter of course, in most major survey exhibitions of current Australian art, such as *Perspecta*, and the Sydney Biennale. Three fine examples of transitional Aboriginal art are included in the present exhibition. They should prove a catalyst for discussion on the role of indigenous art forms and how these are affected by cultural collision.

About 245 kilometres north-west of Alice Springs is the Aboriginal settlement of Papunya, the site of one of the most exciting art movements in Australia's recent history. There a pictorial tradition that goes back 40,000 years is experiencing a renaissance under the impact of Western painting techniques and art marketing. Aboriginal 'desert painting', as it is sometimes called, is a kind of sand painting traditionally executed on a smoothed patch of bare earth, using a variety of organic materials such as ochres, plants and bird-down, seeds, et cetera. Reduced to a visual code of dots, dashes, squiggles, crescents and concentric circles, these highly decorative designs are in fact strongly representational, the constituent motifs acquiring different meanings in different contexts. The Papunya viewpoint reduces landscape to a planar field that can be read like a map. For in Papunya paintings, things represented — waterholes, bushes, ant-hills, totemic creatures — are spatially related; and scaled, not according to a horizontal perspective, but to formal and symbolic principles that focus more on the individual than on a geometric vanishing-point. Although highly personalized, they nevertheless are heavily invested with tribal values. A cross between a map and a totem, these sand paintings depict a spiritual cosmos known as 'dreaming' and contain references to features of the artist's tribal territory, creation myths, ancestral lineage, laws and customs.

Sometimes made by more than one artist, the sand

paintings are often part of a larger ritual that involves chanting, dancing and body painting. Each tribe has its own dreaming stories that are as distinctive as the various totemic creatures they identify with, and there is a kind of unwritten copyright on these designs and even on specific motifs. Only in the last decade or so has there been any serious attempt by art historians and anthropologists to understand these extraordinary paintings and their social significance. Even so, much of the imagery is sacred, or at the least highly personal to the artist who 'dreamed' it. This and the fact that the paintings are ephemeral, being erased after the conclusion of the ritual, or eroded by the elements, has kept this remarkable art form secret from the Western world.

In 1971, however, Geoff Bardon, an art-and-craft teacher at a school at Papunya, introduced the local Aboriginal artists to synthetic paints and portable supports such as hardboard and canvas-boards. This had important consequences for the course of Aboriginal art and for the social and economic viability of Aboriginal settlements in areas remote from urban centres.

In 1972 the Aboriginal artists at Papunya established a company, Papunya Tula (Honey-Ant Dreaming site) to market their pictures. Today it is a thriving co-operative, supplying an ever-growing demand, not only within Australia but internationally, from private collectors, public art galleries and museums. For there is a simple beauty, yet at the same time a mysterious complexity to these extraordinary 'dreaming pictures', patiently built up from thousands of *pointilles* of earthy colours that transcends cultural boundaries, and elicits a fundamental aesthetic response. The written, explanatory 'stories' often provided to help the viewer interpret the symbolism of the designs may add another dimension to our intrigue; but they also appeal universally on a formal level, like a Seurat painting or the pictures that Paul Klee produced around 1932, composed, similarly, of small dots of colour.

Initially wary of the new painting developments, other Aboriginal desert settlements, partly inspired by obvious financial rewards, have also adopted the new materials and techniques. At Yuendumu, some 300 kilometres from Alice Springs, eighty of the 1000 persons at the settlement are artists. As Dr Andrew Pekarik, director of New York's Asia Society Gallery (soon to host a major survey of Aboriginal art), has

observed: "Except for certain neighbourhoods in Soho, you can't match that level of creative output. If you go to comparable places in America or any other country — comparable meaning rural, isolated, not wealthy — you'll be lucky if you can find one artist in two or three thousand."³ Dot painting, for many Aboriginal communities, has become their social focus and economic foundation, transforming them from a state of welfare dependence to one of self-determination.

Reactions to this renaissance of Aboriginal art are mixed. For some, such as Andrew Crocker, a former Papunya Tula art adviser, it is a victory in the face of an overwhelming Western cultural invasion. "A defiant and brilliant gesture from the midst of a disaster to which [the Aborigines] were subjected."⁴ For others the transformation of a desert ritual to a saleable commodity is but further evidence of the corruptive power of Western culture and its economic values on a fragile tribal culture and its artistic traditions. According to this latter view, the progressive corruption and decline of a pure indigenous art form, evolved over tens of thousands of years, is inevitable — an ultimate scenario envisaged being a wasteland of artless souvenirs supplying a tourist appetite for trivia. The counter argument is that a living culture (as opposed to a museum one) is in a constant state of flux, responding to the social forces in a positive way. At Papunya, the renaissance and transformation of desert painting has had the effect "of restoring a number of senior men in an immediate and visible way to their rightful role as teachers, ceremonial custodians and spiritual leaders — whereas they had previously been 'marginalized' to the school community as guardsmen or attendants, merely bystanders to a white-conceived education process, rather than transmitters of tribal law and lore".⁵

In the light of this statement it would seem simplistic to assume that transformation of desert painting from a ritual to a commercial operation is a retrograde phenomenon for, in the long term, it may prove to be a turning-point in the preservation of Aboriginal tribal values and customs, and a tribal way of life that was in danger of complete obliteration under the impact of the dominant white culture.

Given that there is no shortage of gifted artists, how best to represent this exciting Aboriginal transitional art in the present exhibition has presented a challenge. "It seemed that all the men could paint, and it was in

fact their primary language of expression."⁶ The women also can paint, and in recent years a number of Aboriginal women artists such as the sisters Sonda, Sandra and Petra Nampitjinpa, of the Walpiri tribe, have drawn on the traditional work of women, such as digging for witchetty grubs, or hunting goannas, for their pictorial themes.

Foremost among the Aboriginal painters is Clifford Possum Tjapaltjarri, of the Anamatjerra/Aranda tribe. In the opinion of a number of artists, critics and curators, he is one of Australia's greatest artists. He appeared the logical choice if any one artist was to represent the artistic genius that seems so plentiful among Aboriginal artists. His extensive output is represented in this exhibition by two excellent solo works, the 1983 *Water Dreaming* and the recent 1987 *Lightning Dreaming*; while the monumental *Ancestral Possum Spirit Dreaming* is a collaboration with the principal artist, his half-brother, Tim Leura Tjapaltjarri.

It is appropriate, here, that the co-operative spirit that is such an important aspect of many of these 'dreaming pictures' be acknowledged, for it offers a model for an alternative to the cult of individuality that, since the Renaissance, has been so much a part of the Western art tradition.

Because it is basically a non-derivative contemporary Australian art form, Aboriginal 'dot painting' must be seen to occupy a special position in the spectrum of contemporary styles and idioms. And since this exhibition looks to diverse points of the artistic compass, contemporary Aboriginal painting offers a useful bearing in our traversal of a range of current artistic styles and viewpoints.

While the merits or demerits of the effect of Western painting techniques, materials and art marketing on a traditional tribal art form are regularly debated, the reverse of this phenomenon, the influence of Aboriginal art on non-Aboriginal painting, is given less attention.

The work of the Sydney painter, Tim Johnson, shows an unmistakable Aboriginal influence. In the 1970s Johnson was a conceptual artist, then, in 1980, impelled by a fascination with what he had seen of Papunya painting, he travelled to Alice Springs where he became a proselyte and began promoting the Aboriginal painting movement and documenting its development. Today he and his wife, Vivien, have a collection of more than one hundred paintings by Aboriginal artists, making it one of the most important of its type in

Australia. When he took up painting again Johnson's pictures reflected a didactic interest in the Papunya movement by representing the Aboriginal painters squatting cross-legged in a group, working co-operatively at pictures spread out on the ground. Johnson followed suit by inviting Turkey Tolsen Tjuparrula to supply the decorative details to the picture represented in one such scene. In *Papunya 5* 1984, the design executed by Turkey Tolsen conforms to an aerial perspective, parallel to the picture plane, although the canvas on which it is represented is drawn by Johnson according to regular perspective. In time Johnson adopted both the aerial perspective and the 'dot' technique, as he came to identify more and more closely with the Papunya style. He sees appropriation as connecting a painting with "an ordered cultural context",⁷ and regards Papunya paintings as "a vision of how to live creatively in nature".⁸

Recent works by Johnson combine elements from Oriental modes of figuration such as Buddhist *tankas* within the framework of an all-over Papunya-style, stippled ground; for example *The Gibson Desert with details from a Tibetan rug* 1987. Incongruous as they may seem, the two pictorial traditions have much in common. Both Tibetan *tankas* and Aboriginal desert pictures have strong patterning qualities, often with a pronounced element of symmetry that promotes a focalizing effect, elaborate symbolism, often incorporating sacred motifs, and pronounced reductive properties based on a restricted vocabulary of geometric shapes such as circles and arcs.

The paintings of the Sydney artist, Imants Tillers, also make extensive use of appropriation. Tillers has made Australia's geographical isolation and its immigrant population's displacement from the sources of its cultural roots a central theme of this work. Australians (like New Zealanders) generally experience celebrated works of Western art at second hand by means of photo-mechanical reproductions. This, in Tillers's view, has the effect of trivializing and dematerializing the original by confusing scale, thus divesting it of its textural qualities and rendering all images equivalent. Tillers's wholesale appropriation of other artists' images for his own paintings, which are composed of numerous small canvas-boards butted together, like so many bathroom tiles, is analogous to Johnson's eclectic appropriation of exotic modes of figuration and Aboriginal painting techniques, an eclecticism so blatant

and insistent that it ironically achieves its opposite: the personalization of the work and the artist's identification with a specific style, that of appropriation and synthesis.

In Tillers' paintings artists commune across the centuries — Jacques-Louis David and Enzo Cucci; Giorgio de Chirico and Titian; Colin McCahon and Eugene von Guerard — in a timeless present. At the foot of one of Tillers' paintings is the motto EVERYTHING GOES, which neatly summarizes the hybridization of contemporary visual culture through newspapers, magazines, television, postcards, stamps, T-shirts and posters. The proliferation of mass-produced reproductions of celebrated works of art means juxtapositions of such images as McCahon's *Victory over Death* 1970 (Australian National Gallery, Canberra) and von Guerard's *Milford Sound* 1877 (Art Gallery of New South Wales, Sydney) — which Tillers has paraphrased and dovetailed in his monumental *Hiatus* 1987 — can occur quite naturally, perhaps in an exhibition catalogue, or in adjacent postcards, even hung side by side on an art museum wall. This, in turn, Tillers says, "makes them far more susceptible to local readings".⁹ Hence his recognition that the angular typography of the words I AM in McCahon's *Victory over Death* seems to echo the angular peaks of the mountains in von Guerard's *Milford Sound*.

Even closer to home is his observation that Jackson Pollock's viewpoint in *Blue Poles* (Australian National Gallery, Canberra) "is aerial and flat (like the viewpoint in Papunya painting) and echoes the enormous expanse of Australia's interior — its shifting veils of turbulence seen from high above, hypnotic and unfocused, through dust and haze".¹⁰ Here we have the ironic situation of one of the great icons of post-objective American art, by the doyen of New York abstract expressionists, viewed through the frame of Aboriginal religio-ritualistic practices. Suddenly the parameters of modern art are expanded to enclose the vast interior of the Australian continent where desert artists, whose studio is the great outdoors, squat on the red dirt amid sleeping dogs and corrugated iron bivouacs.

Johnson's free appropriation of styles and imagery from disparate cultures is paralleled by Susan Norrie's *modus operandi*. "I don't see art as cohesive but as a process of continued re-working, re-staging, re-enacting in both past and present," she has said. In her recent 'wonder world-scapes' we experience a comparable sense of historical compression and timelessness. For

Norrie, Shakespeare, Walt Disney and Watteau co-exist in the theatrical guises of Gilles, Hamlet and a vast cast of cartoon characters such as Mickey Mouse, Goofy, the Three Little Pigs and Donald Duck. The stage on which these figures perform is like a kaleidoscopic merry-go-round that blurs, fragments and confuses forms. The rich surfaces and sonorous harmonies that Norrie works up with her oils are reminiscent of the French Symbolist painter, Gustave Moreau's most inspired flights of fancy, but there are overtones, too, of Hans Hoffman, Adolf Gottlieb, Miro, and even Monet. Through such lyrical abstract passages glide overhead gondolas and gyrating cups-and-saucers from Disneyland, while bulbous ears and black-beaded noses poke, here and there, from gestural smears of impasto. Here high art and mass culture conjoin in a surrealist pageant that combines expressionism and realism, romanticism and plagiarism.

The humour that underlies much contemporary Australian painting runs close to the surface in Norrie's works; levity underscores profundity. Tillers and Norrie, as well as Johnson and, to a lesser degree, Stieg Persson, almost flippantly juxtapose incongruous imagery, pulling the rug from under accepted conventions of stylistic integrity and purity, mixing and matching with an apparent abandon that belies the strategy behind it. For, as Tillers has stated, "By employing the strategies of mimicry, deconstruction and even hyper-conformism, 'invisibility' and 'powerlessness' can now be turned to our advantage."¹¹ Tillers uses 'invisibility' and 'powerlessness' here in the sense of cultural marginalism. Persson's mimicry of popular kitsch imagery (young Cupid with appealing gaze), juxtaposed with stylistically incongruous hard-edge abstraction, demonstrates this subversive stance, as do the black, plastic flowers entwined amid the multiple scenes of *After Colour — The Garden* 1984.

Humour is evident, too, in the work of the Melbourne artist, Paul Boston, a semiotic, wise-cracking sort of humour. In *Fish House*, for example, he takes the cursory sign for 'house' and superimposes on it a school of fish shapes — like a house of cards made from chocolate fish. Visualizing the conceptual house in the face of the much more concrete fish (relief-moulded in papier-mâché) calls for a kind of mental leap-frog. Boston delights in such perceptual leaps from one level of information to another. In another work a drop of water emerging from a tap becomes a candle flame, the

analogous shapes of the elemental opposites creating a witty, formal paradox. Modelled in relief these visual paradoxes take on another dimension, for solidity and permanence are bestowed on normally insubstantial and transitory forms.

A droll, visual humour is at work in Victor Meertens' craggy, corrugated-iron monoliths. The materials from which they are constructed make them appear beaten-up and down-at-heel, yet, curiously, as they tower like sentinels over the observer, they are more imposing and heroic than much sculpture. Meertens has bashed and pummelled and hammered and moulded his crumpled sheets of demolition roofing-iron into strangely dignified totems; like the charred remnants of giant trees or fossilized remains of some prehistoric creature, they have an aura of untold age. Incredibly, Meertens talks of getting them to fly. Just manhandling these great dead weights into the Gallery necessitated consultation with the architects to check whether the first-floor galleries' floor joists would bear their combined weight. Though they are emphatically sculptural, their corrugated and reticulated surfaces are wonderfully enhanced by a rudimentary but effective paint job using ash-coloured priming paint applied with a rag. On these grounds they qualify for inclusion in this exhibition as 'paintings', however much they tease the definition of the term.

There is something inexplicably amusing and compelling in the 'mosaic' landscapes of Keith Looby. Fragmented, as though seen through the compound eye of a fly, they tackle the problem of articulating a painted surface in a delightfully blunt and obvious way. Looby's approach, like Meertens', has a directness and rough-handedness which is a refreshing respite from the gloss smoothness and seamlessness of the high-tech world we inhabit. Looby's paintings are like the skin on the back of a crocodile. If Looby came from Queensland it would be tempting to draw conclusions: his recent landscapes are inspired by the natural beauty of Tasmania, where he lives. He sees his paintings as a political statement about the threat of deforestation of large areas of Tasmania's wilderness. To a New Zealand eye these landscapes have a familiarity about them, with their bright greens and clear blues, so much more characteristic of the New Zealand landscape than of the stereotype of the Australian one.

The poetic landscapes of the Queensland painter, Bill Robinson, reveal a comparable viewpoint to the

Papunya Tula aerial perspective: trees reaching from all sides towards the centre of one picture create a kind of vortex of land and sky into which the viewer is drawn as if into a whirlpool. In another, two bathers swim amid constellations of stars reflected in pools of water. These highly original yet curiously naive landscapes which, the artist explains, "were painted as though I were walking over my land", may bear a purely coincidental spatial relationship to the bird's-eye view of Papunya painting. On the other hand, perhaps the flatness of vast tracts of the Australian continent conditions such a viewpoint. Robinson's whimsical skies, surrounded on all sides by trees, like islands, may be an expression of that vast land's capacity to encircle and consume even the blue void itself.

Robinson's landscapes appear to owe little to the European tradition of landscape painting, so idiosyncratic are the formal principles upon which they are based. It is interesting, therefore, to compare his *Landscape with Bathers* 1987 with the Adelaide painter, Annette Bezor's *Heads Above Water* paintings, to which they are nominally related. While the landscape in which Robinson sets his bathers is redolent of the pungent eucalypt and suffused with the silvery sheen of the Queensland bush, Bezor's swimmers are divorced from any recognizable physical setting. Indeed, it is impossible to say whether they swim in pond, river, sea, lake or even swimming pool. They could be in a Pacific lagoon, or on the roof of an international hotel. Naked, they offer no hint of an era or place, for fashion, like a clock, tells the time. Even their disarranged, swirling tresses conceal their natural hair-styles, so making the time and place they inhabit even more indeterminate. The water in which the women cavort fills the entire picture frame. The only useful reference points in Bezor's pictures are historical ones for, in contrast to Robinson's, they allude to a long tradition of male representations of female nude bathers that includes Alma-Tadema, Klimt, Gauguin, Ingres, Rembrandt and Tintoretto, Titian and Giorgione.

Peter Booth's bizarre landscapes also reflect a consciousness of art history, particularly the more fantastic and disturbing images of Goya and Blake, two artists who have influenced Booth's expressive iconography; but unlike Bezor, Booth has set his visionary landscapes within a recognizably Australian setting.

Booth's expansive yellow landscapes tell of the

furnace of the interior while allowing insights into his vivid imagination where a hive of highly energized projectiles orbit like excited bees. Reduced to such elemental forms as arcs and orbs and shards, these flying objects are derived from Booth's intensive study of insects. Booth's pictures take on a macabre aspect when these forms metamorphose into insects with human heads, such as a two-headed cocoon-man in the shape of a ring, and hybrid man/insect with four legs. It is more reassurance than surprise to learn of Booth's admiration for the works of William Blake, engendered during a period when he worked in the framing department of the National Gallery of Victoria, in Melbourne, which has substantial holdings of Blake's works.

The Australian landscape has a distinctive colour and quality of light that is reflected not only in the landscape art of that country, but in the paintings of artists working outside the landscape genre. Those of Marianne Baillieu and Marion Borgelt are cases in point. Baillieu's canvases must be among the most free and gestural of any painter working in Australia. Often the paint is applied to unprimed canvas, accentuating this sense of urgency. In themselves, the cathartic scrawls seem meaningless, but *en masse* they contribute to a highly energized field that shimmers like the landscape. Monet's water-lily ponds are echoed in Baillieu's similarly animated surfaces; but in her distinctive muted colours — grey, lilac, mauve, pink, brown and indian red — she seems to owe more to Fred Williams, whose calligraphic landscapes are almost icons of Australian landscape art. Borgelt's paintings are beautifully articulated, the structure itself largely comprising the subject. Borgelt talks of her childhood observation of the waves that the wind made in fields of wheat on the farm in the Wimmera, in Victoria, where she grew up. Dynamic rhythms inform her images, which seem to express the kind of organic complexity that can be found beneath a leaf or underfoot.

Even Mike Parr's monumental, flattened anamorphic self-portraits which lose the observer in their detail seem to take on at close hand the properties of the landscape. Approaching these massive visages is like approaching a desert runway in a light plane: contact is made and it's all ruts and bumps, a journey of self-discovery. The works are also expressionistic, setting up an interplay of internal and external projections. Extremely personal, like a close self-examination in a

mirror, they also seem to embody the vast flatness of the Australian interior, the great upturned visage of the Australian continent.

Peter Tyndall's recent paintings are concerned with a conceptual phenomenon: the way works of art are perceived as such by the observer according to the contexts and cultural frames in which they are displayed and observed. The traditional frame around a picture is a device to distinguish it from the various non-art objects that comprise its physical context. Tyndall uses this, and the conceptual framing that the viewer brings to the work of art, to explore a basic theme which is encapsulated in the title he gives to all these works: *A Person Looks At A Work Of Art/someone looks at something ...* where upper and lower cases allude to the relational status of the work of art/object.

Tyndall's sign for the work of art is a square (representing the picture frame), suspended from two parallel lines (representing the cords from which he insists all his paintings be hung when displayed). Looking at Tyndall's paintings is not only to see a work of art, but also one's self looking at it, for the observer's role in the relationship is constantly reflected back on the self. In one instance, the subject of the picture is a family group looking at a 'work of art' where the work of art is denoted by Tyndall's characteristic sign. Looking at this painting, viewers suddenly become aware of their relationship to the painting as part of a continuum of cultural frames telescoping like the repeating image of the boy with the biscuit tin.

Like Tyndall, who takes an objective step back from the work of art in order to bring elements from outside its frame into its field, Victor Rubin brings his studio into his paintings. His studio interiors are like chambers of mirrors in which paintings on easels, mirrors, windows, doors, trap-doors and television sets all act as framing devices opening on to alternative vistas, substantial and insubstantial, within the picture. This creates an intriguing interplay of real and illusory surfaces and spaces within the studio which functions metaphorically as an interior self-portrait. Occasionally he enriches his already busy canvases with encrustations of bric-a-brac (plastic junk from cereal packets, broken toys, bottle-tops, moss, et cetera), embedded in thick globs of impasto, adding yet another dimension to these multi-faceted paintings.

Similarly, Dale Frank incorporates *objets trouvés* in his wonderfully eccentric paintings with equally fantastic

titles. A black sun, in the form of a long-playing record glued to the canvas, floats about a lurid marbled sea in an early fantasy landscape. *The Vine of the Prince* 1986 has leaf-shaped brass ashtrays, as well as pebbles and sand, affixed to its surface. *The Art of the Artful Hook, Line and Sinker* incorporates a cushion and a child's wooden building-blocks among its accretions of domestic jetsam. Surface and object, pattern and texture, push and pull the picture plane back and forth ambiguously between formal abstraction and figuration.

The pictorial excesses of Frank's richly layered paintings are counterbalanced by the cool austerity of Robert Hunter's minimalist compositions. Air-brushed in ethereal shades of white, Hunter's are the most restrained, the most controlled and the most formal of all Australian paintings. Faceted, like cut glass, they are the antithesis of the high-keyed colour, energetic brushwork, richly textured surfaces, figurative plenitude and ironic humour so abundantly present in the works of other artists exhibited here. Hunter's paintings display in their execution a technical austerity paralleled only by the paintings of Peter Tyndall; in their formal reductionism, however, they stand alone.

If the works assembled in this exhibition particularly reflect any broad characteristic of recent Australian painting it is its diversity. Clearly there is no dominant movement or stylistic idiom to be discerned, although transitional Aboriginal painting is a phenomenon in itself. For each artist who looks towards the distinctive Australian landscape and indigenous culture for a creative touchstone, there is another whose gaze is set beyond the horizon, across the oceans to the museums of America and Europe, where their cultural roots lie, or to the new world of America's west coast and its mass culture. Australian society is heterogeneous, for waves of immigration have made it a cultural melting-pot. Once a colonial outpost of England, Australia's identity is undergoing a rapid transformation accompanied by economic, social, political and cultural developments that go hand-in-hand with cultural changes. These changes are both conditioned by the past and motivated by the future. The selection of painting presented here reflects this dichotomy.

Andrew Bogle

Notes

- ¹ Tuckson J.A., "Aboriginal Art and the Eastern World"; in Berndt, R.M., *Australian Aboriginal Art*, The Australian National Gallery, Canberra 1964
- ² Bond, Anthony, Introduction to *5/5 Fünf vom Fünften*, DAAD galerie, Berlin 1985
- ³ Pekarik, Andrew, quoted in Jane Cadzow, "The Art of Desert Dreaming", *The Weekend Australian* August 8/9 1987
- ⁴ Crocker, Andrew (ed.), *Mr Sandman Bring me a Dream*, Papunya Tula Artists and The Aboriginal Agency, Alice Springs 1981 p.3
- ⁵ Murphy, Bernice, quoted in Annemaire Brody, *The Face of the Centre*, National Gallery of Victoria, Melbourne 1986 p.7
- ⁶ Bardon, Geoff, "The Origin of the Painting Movement", *Dot and Circle: A Retrospective Survey of Aboriginal Acrylic Paintings of Central Australia*; R.M.I.T., by The Communication Services Unit, 1986
- ⁷ Johnson, Tim, *Tim Johnson*, Mori Gallery, Sydney, and Tolarno Galleries, Melbourne 1986 pp. 4-6
- ⁹ Tillers, Imants, "In Perpetual Mourning"; in Kerry Crowley (ed.), *Imants*
- ¹⁰ *Tillers: Venice Biennale 1986*, The Visual Arts Board of the Australia Council and the Art Gallery Board of South Australia, Adelaide; Sydney and Melbourne 1986 pp. 16-18

Catalogue of Works

All measurements in centimetres,
height before width, before depth

Marianne Baillieu

- 1 *Simian Pilgrimage* 1983
oil and acrylic on canvas
198.2 x 137.1
Yuill/Crowley, Sydney
- 2 *Elysium* 1983
oil on canvas
122 x 183
Yuill/Crowley, Sydney
- 3 *Blackbird has Spoken* 1986
oil and mixed media on canvas
182.8 x 182.8
Yuill/Crowley, Sydney

Annette Bezor

- 4 *Heads Above Water I* 1986
oil on canvas
100 x 136
University of Tasmania, Hobart
- 5 *Heads Above Water II* 1986
oil on canvas
117 x 285
M. D. Beardmore and W. Fleming
Mosman, New South Wales
- 6 *Heads Above Water III* 1986
oil on canvas
100 x 244
Art Gallery of South Australia, Adelaide
d'Auvergne Boxall Bequest Fund, 1987

Peter Booth

- 7 *Painting* 1984
oil on canvas
198 x 305
Mr R. Ward-Ambler, Melbourne
- 8 *Painting Two* 1984
oil on canvas
198 x 305
National Gallery of Victoria, Melbourne

Marion Borgelt

- 9 *Femina Primeval* 1987
oil on canvas
150 x 330
Roslyn Oxley9 Gallery, Sydney
- 10 *Palaeolithic Landscape* 1987
oil on canvas
150 x 330
Roslyn Oxley9 Gallery, Sydney
- 11 *Between Dusk and Dawn* 1987
oil on canvas
145 x 180
Roslyn Oxley9 Gallery, Sydney

Paul Boston

- 12 *Campfire* 1982
high density polystyrene, newspaper and oil-stick
120 x 114
Marianne Baillieu, South Yarra, Melbourne
- 13 *Fish House* 1983
mixed media (papier mâché)
256 x 233
National Gallery of Victoria, Melbourne
Michell Endowment 1983
- 14 *Man in a Landscape* 1983
high density polystyrene, lead, newspaper, oil-stick
244 x 122
Ms Kim Kingston, Carlton, Melbourne

Dale Frank

- 15 *Two Moons* 1984
acrylic on canvas
180 x 240
Hugh Jamieson, Sydney
- 16 *The Vine of the Prince and the Fountain and the Spirit of the City Night Wings (The Delusion Vine)* 1986
acrylic and mixed media on canvas
280 x 200
Auckland City Art Gallery
- 17 *The Art of the Artful Hook Line and Sinker of the Pocket Fisherman — Willow Pillow Sincere* 1987-88
mixed media on canvas
200 x 300 x 52
the artist

Robert Hunter

- 18 *Painting 1, Sydney* 1987
acrylic on plywood
122 x 244
Museum of Contemporary Art, Brisbane
- 19 *Painting No. 3 Sydney* 1984
acrylic on plywood
122 x 244
Yuill/Crowley, Sydney
- 20 *Painting No. 6 Sydney* 1986
acrylic on plywood
122 x 244
Yuill/Crowley, Sydney

Tim Johnson

- 21 *The Birth of the Sun* 1988
acrylic on linen
152 x 183
Mori Gallery, Sydney
- 22 *Yuendumu* 1988
acrylic on linen
183 x 224
Mori Gallery, Sydney

Keith Looby

- 23 *Tree* 1986
oil on canvas
218 x 126
Auckland City Art Gallery
- 24 *Tasmanian Landscape* (triptych) 1986
oil on canvas
188 x 127; 188 x 157; 188 x 127
Ray Hughes Gallery, Sydney and Brisbane

Victor Meertens

- 25 *Bitumen Coroza* 1987
galvanized iron, galvanized iron primer, wood
367 x 137 x 98
Auckland City Art Gallery
- 26 *Karakia* 1987
galvanized iron, galvanized iron primer, wood
360 x 160 x 120
Auckland City Art Gallery
- 27 *Korero* 1987
galvanized iron, galvanized iron primer, wood
354 x 130 x 114
Auckland City Art Gallery
- 28 *Galila* 1987
galvanized iron, galvanized iron primer, wood
315 x 120 x 133
the artist, Melbourne

Susan Norrie

- 29 *Les Romans de cape et d'épée VI* 1985
oil on canvas
240 x 190
Mori Gallery, Sydney
- 30 *untitled* (Three Little Pigs) 1986
oil on plywood
90.5 x 90.5
Michael Hobbs, Sydney
- 31 *The Planet Earth* 1987
oil on canvas (13 parts)
200 x 700
Mori Gallery, Sydney

Mike Parr

- 32 *The Trinity of Bones* 1986/88
charcoal, pastel on paper
236 x 406
Roslyn Oxley9 Gallery, Sydney

Stieg Persson

- 33 *Landscape (covetous)* 1983
black oil with gold on raw cotton duck
181.5 x 184
University of Melbourne
- 34 *After Colour — The Garden* 1984
pencil on paper and plastic flowers
20 units, each 22 x 17
Yuill/Crowley, Sydney
- 35 *Our Faith part one: the case for and against colour*
1985-6
oil and blackboard paint on canvas/oil on masonite
1 unit 152 x 210; 3 units, each 61 x 61
Power Gallery of Contemporary Art,
Sydney University

William Robinson

- 36 *Landscape with Bathers* 1987
oil on canvas
141 x 192
Auckland City Art Gallery
- 37 *Canungra Evening Landscape* 1987
oil on canvas
141 x 192
Ray Hughes Gallery, Sydney and Brisbane
- 38 *Eagle Landscape* 1987
oil on canvas
141 x 192
Ray Hughes Gallery, Sydney and Brisbane

Victor Rubin

- 39 *A Chamber for Writers' Inversion and Preferences*
1987
oil on canvas
168 x 198
Auckland City Art Gallery
- 40 *Room 2: TV Eyes the 4th Time Around* 1987
oil on canvas
168 x 198
Hugh Jamieson, Sydney
- 41 *Ward 369: An Indicative Cage* 1987
oil on canvas
168 x 198
Art Gallery of New South Wales, Sydney

Imants Tillers

- 42 *I Am the Door* 1985
synthetic polymer paint, oil-stick, oil
on 187 canvas-boards
279 x 647
Art Gallery of South Australia, Adelaide
A. R. and A. M. Ragless Bequest Fund
with assistance of the Visual Arts Board
of the Australia Council 1985
- 43 *It (The Unnamable)* 1985
oil-stick on 77 canvas-boards
279 x 229
Yuill/Crowley, Sydney
- 44 *Hiatus* 1987
acrylic, oil-stick, gouache
on 190 canvas-boards
279.4 x 723.9
Auckland City Art Gallery

Tim Leura Tjapaltjarri/ Clifford Possum Tjapaltjarri

(Anamatjerra/Aranda tribe)

- 45 *Anamatjerra Aranda Territorial
Ancestral Possum Spirit Dreaming* 1980
acrylic on canvas
213 x 701
Margaret Carnegie and Sir Roderick Carnegie,
Melbourne
Note: This painting is principally by Tim Leura
with assistance from his brother, Clifford Possum

Clifford Possum Tjapaltjarri

(Anamatjerra/Aranda tribe)

- 46 *Water Dreaming* 1983
synthetic polymer on canvas
183 x 152
Flinders University Museum, Adelaide
Funds provided by
the South Australian Jubilee 150 Committee
- 47 *Lightning Dreaming* 1987
synthetic polymer on canvas
183 x 122
Auckland City Art Gallery

Peter Tyndall

- 48 *detail*
*A Person Looks At A Work Of Art/
someone looks at something* 1983
A Person Looks At A Work Of Art/
someone looks at something . .
CULTURAL CONSUMPTION PRODUCTION
76.2 x 101.6
Yuill/Crowley, Sydney
- 49 *detail*
*A Person Looks At A Work Of Art/
someone looks at something . . .* 1984
A Person Looks At A Work Of Art/
someone looks at something .
CULTURAL CONSUMPTION PRODUCTION
201 x 188
Auckland City Art Gallery
- 50 *detail*
*A Person Looks At A Work Of Art/
someone looks at something . . .* 1986
A Person Looks At A Work Of Art/
someone looks at something . .
CULTURAL CONSUMPTION PRODUCTION
104 x 79
Yuill/Crowley, Sydney
- 51 *detail*
*A Person Looks At A Work Of Art/
someone looks at something* 1986
A Person Looks At A Work Of Art/
someone looks at something . .
CULTURAL CONSUMPTION PRODUCTION
152 x 38
Peter Cripps, Melbourne

Artists

Robert Hunter
Clifford Possum Tjapaltjarri
Tim Leura Tjapaltjarri
Tim Johnson
Keith Looby
Susan Norrie
Imants Tillers
Peter Booth
Paul Boston
Victor Meertens
William Robinson
Stieg Persson
Peter Tyndall
Mike Parr
Annette Bezor
Marion Borgelt
Dale Frank
Victor Rubin
Marianne Baillieu

Robert Hunter

Robert Hunter is one of Melbourne's earliest and most distinguished minimalist painters. He was also among the most immediately successful young artists of his generation. His first solo exhibition of white paintings (described as "a dazzling debut") at Tolarno Galleries in May 1968, was followed in August by his first significant group show, the now-famous "Field" exhibition. At twenty-one, Hunter was the youngest artist in the show which launched the new National Gallery of Victoria. His white painting in *The Field* was upheld as central, in one of the catalogue accounts, to understanding "the force of the new abstraction".

Hunter had trained at the Preston Institute of Technology, where he studied under the Melbourne painter, Dale Hickey and, in 1966, he switched briefly to the Royal Melbourne Institute of Technology and Industrial Design. As a student he had met the American hard-edge painter, James Doolin, but the turning-point came when, in 1967, *Two Decades of American Painting* was shown in Melbourne. Hunter was particularly impressed with the Josef Albers paintings and, inspired by them, he moved from his student work of square canvases divided into smaller squares of pink and green, to concentrate on the tonal possibilities of white, ordered into a square grid.

After *The Field* exhibition, Hunter travelled through Europe and lived in New York with fellow "Field" artists, Mel Ramsden and Ian Burn. When he returned to Melbourne in 1970, he held two shows at Pinacotheca, the first, consisting of large sheets of paper, gridded and painted off-white, launched the gallery as the exhibiting space for vanguard artists in Melbourne during the seventies.

His second show there consisted of eleven square grid stencils painted freely on the gallery wall, the drips of paint clearly signalling the artist's hand at work. This process not only combined contemporary minimalist principles with the ancient process of stencilled wall painting, it also marked the beginning of

Because of the subtlety of Robert Hunter's paintings and the difficulty of doing them justice in reproduction, colour plates of his paintings have been omitted.

a sustained dialogue in his work between the systematic structure and the organic process.

Hunter pursued this idea with his installation at the second Indian Triennale in New Delhi the following year, extending the basic grid into a stencilled lattice of complex interstices based on the divided square. He observed at the time that these stencilled wall pieces represented a better acceptance on his part of the material facts, the physical context and the medium. For Hunter, the content of the paintings was largely a matter of its execution. He also wanted to produce something "alien to himself", something "neutral".

He did just that when he returned to Melbourne with his next installation at Pinacotheca in October 1971. Instead of the implied presence of masking tape which was intrinsic to his previous work, he now made his installation literally out of the tape: strips of it on the wall, roughly painted white over grey, mapped out a sequence of sixteen squares, each subdivided into smaller squares.

In 1974, Hunter was selected to be one of the exhibitors in the *Eight Contemporary Artists* exhibition, which showed the work of artists from various countries (America, Italy, Holland, France and Germany), for the Museum of Modern Art's largest exhibition of new art since 1970. This was followed by solo exhibitions in Düsseldorf and London. By now, Hunter's grey wall-grids had been refined to a subtle interplay of lines, silvered and sharp-edged, which glided effortlessly across the wall surface. These wall installations, while being constructed systematically according to the principles of mathematical progression, were also completely dependent on their physical context, the gallery wall, and were therefore inherently ephemeral. Evidence of the artist's own hand had disappeared. Hunter's self-proclaimed pursuit of neutrality, of self-effacement, in these overseas exhibitions, was perceived as being all too successful.

Hunter's status as a minimalist artist was reinforced when, in 1978, he exhibited with the American minimalist sculptor, Carl Andre, in a national tour of Australian capital cities. The basic grid format was now etched in thin, diagonal, coloured lines on large grey canvases. The following year he visited America and stayed in New York for several months, exhibiting another installation at a friend's gallery.

By the eighties, Hunter's paintings had become uniformly grey, with the grid now formed either by

ruled lines or threads of alternating primary and secondary colours sewn into the canvas. Against the grey background the threads gave the illusion of transparent planes, an appearance he translated into a wall installation for the 1982 Paris Biennale.

Critics began to notice a new lyricism in his paintings, the muted, prismatic surfaces of which were best revealed in natural light. These works marked a renewed emphasis in Hunter's work during the eighties, on the play of primary colours within the basic white matrix, by rotating the tint of the geometric forms to create subtly segmented emphases of tone. His 1985 series of paintings counterpointed minute shifts of tone and form within a broad central band of grey which hovered over the white ground of the rectangular panels.

His latest works, a series of nine rectangular panels, are closest in spirit to his white paintings of 1968 and ponder the visual implications of the divided square between modulated grey borders. That standard charge of impersonality, so often directed at his work in the seventies, can no longer be applied to these luminous paintings. In their complex flow of tonal check and balance, these panels affirm Hunter's abiding commitment to the rationale of personal revelation, no less than his insistence on the discovery of perceptual intricacy. Enigmatic, disciplined yet sensuous, they seem to represent an ideal of harmony, a unity of means which move well beyond the usual prescriptions of minimalist art.

Jenepher Duncan

Clifford Possum Tjapaltjarri



Lightning dreaming 1987
synthetic polymer on canvas
183 x 122
Auckland City Art Gallery

Clifford Possum Tjapaltjarri Tim Leura Tjapaltjarri

Clifford Possum Tjapaltjarri and his brother Tim Leura Tjapaltjarri were part of the founding group of Papunya Tula artists. Throughout the 70s their artistic collaboration was an inspirational force within the painting movement. The very large canvas in this exhibition resulted from an attempt by Geoff Bardon, the white art teacher whose support was so crucial in the early phases of this movement, to commission a repainting of one of the vast encyclopaedic topographical masterpieces of the late 70s in which their association culminated. Two enormous canvases were produced in response to the request: Geoff Bardon was so taken aback by the first one's visual (though not conceptual) dissimilarity from the original, that he asked for another. This second painting, except for the central row of circles and the undulating line of travel along the centre painted by Clifford Possum, was the work of Tim Leura Tjapaltjarri, and is the last on this scale which he did before his tragic death in 1984.

Anamatjerra Aranda Territorial Possum Dreaming is unique in its inclusion as anecdotes within the painting of precise visual copies of the two paintings by which Tim Leura is represented in Geoff Bardon's book, *Aboriginal Art of the Western Desert*, on the early days of the painting movement. Clearly the artist's sensibilities were sufficiently Europeanized to make the discrepancy between the original and the 'copy' not a question of 'image blindness' but a quite deliberate insistence on the designs and the concepts they symbolize as the only 'formulae' of western desert art. The inserts are on the one hand 'quotations' from the history of the Papunya movement — conceived as the white art world (which also deals in the currency of quotations) conceives its own history: as a procession of images rationally reconstructed, the product of purely aesthetic decisions. On the other hand, their inclusion is consistent with a practice in the art of Central Australian Aboriginals noted by C.P. Mountford in the 40s — long before Papunya Tula Artists was ever thought of — of

incorporating peripheral anecdotes in their sketches purely for purposes of artistic balance. But perhaps the final significance of these elements of the painting lies in their reference to episodes in the relationship of artist and commissioner, for which these 'ceremonial gifts' now stand as abstract symbols.

Clifford Possum's *Water Dreaming* was painted for the Painters of the Western Desert exhibition held during the Adelaide Festival of the Arts in 1984 — the first show by Papunya Tula Artists to feature the work of individual artists: Uta Uta Tjangala, Paddy Carroll Jungarai and Clifford Possum Tjapaltjarri — and the first time Aboriginal art had been a featured event at the Festival. The effect of superimposition — of the yellow and blue-grey cloud patches over the undulating lines of the running water (seen also in the circles Clifford Possum contributed to Tim Leura's painting) — is one of the distinctive features of Clifford Possum's style. It was his invention, along with the use of the traditional Aboriginal palette of black, white, red ochre and yellow ochre as a coloration base and the combination of abstract (the U-shapes of the seated women) and representational elements (clouds, running water) in the conceptualization of landscape and mythology.

Like his brother, Clifford Possum is not immune to the power of the images he himself has created. In *Water Dreaming* we can detect the emergence of what has since become one of the hallmarks of Papunya painting within the broader movement of western desert art in the 80s, the phenomenon of images cutting loose from their reference points and becoming "radiant with their own fascination". But, to quote again from Baudrillard, "Behind the baroque of images lies the grey eminence of politics."

These paintings remain statements of their creators' rights to the land which they portray with an eloquence beyond words.

Vivien Johnson



*Anamatjerra Aranda territorial
ancestral possum spirit dreaming* 1980
acrylic on canvas
213 x 701
Margaret Carnegie and Sir Roderick Carnegie, Melbourne

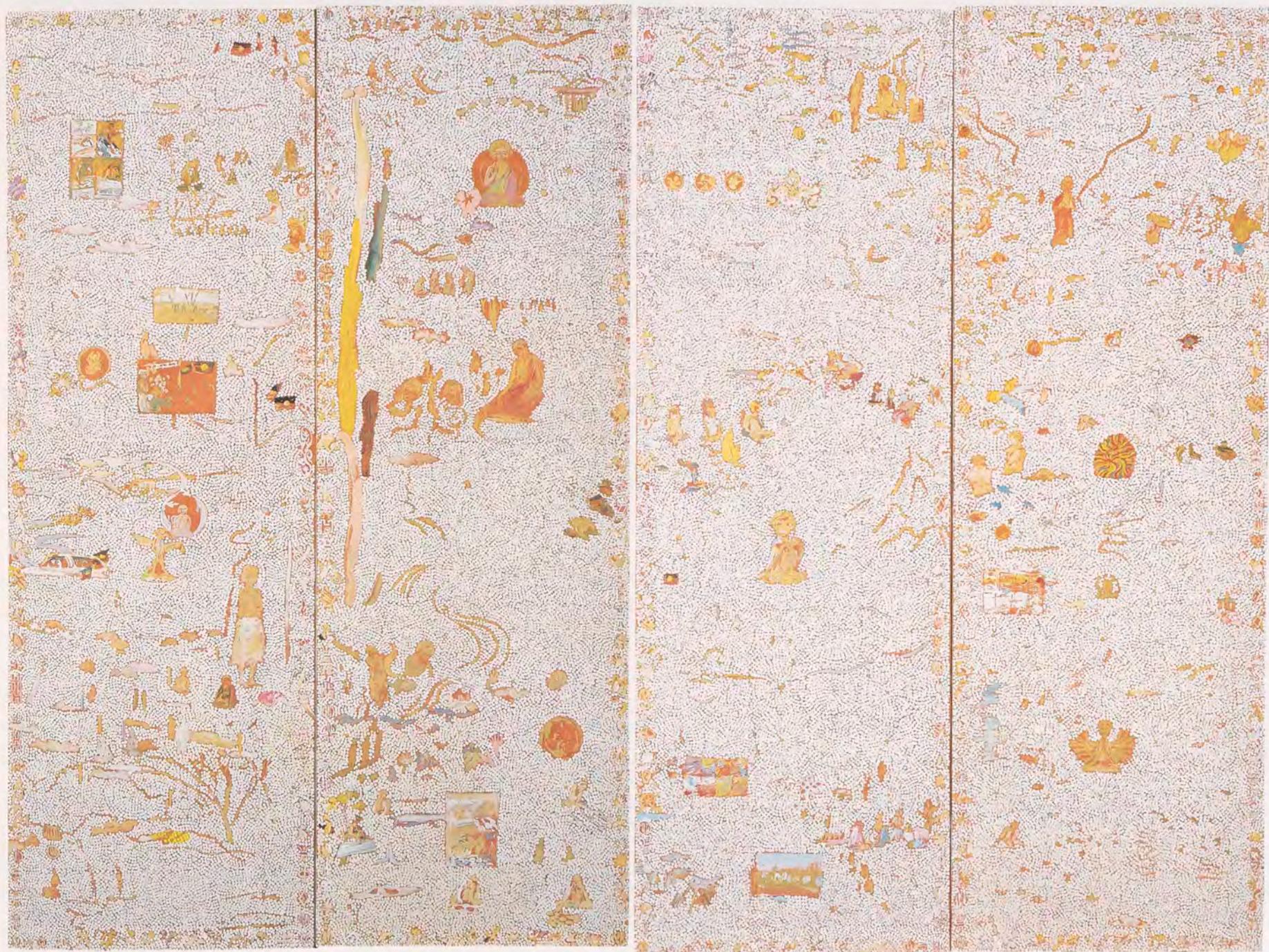
Tim Johnson

The influence of process is from within. The processes already in the production of the work become the subject of detailed articulation and development. This especially relates to images from photos where to achieve the complexity of the photograph one needs a wide range of visual clues. These are achieved only by expanding the process of painting. The process can be broken down into spaces, for example, the ground, the design and the background. To this can be added additions, corrections, overlay, etc.. This division of one way of doing a painting is pretty universal, but when the ground is an earth colour the design establishes visual information as narrative highlight and the background overlay is an intermediary tone one approximates to the basic method used by 'western desert painters'. In the case of an overlay of dots around the design and over the background a second picture is painted into the design. It introduces a variable picture-plane, related to formal concerns such as the edges, balance, tone, etc., but it also relates to the meanings of the visual information already there.

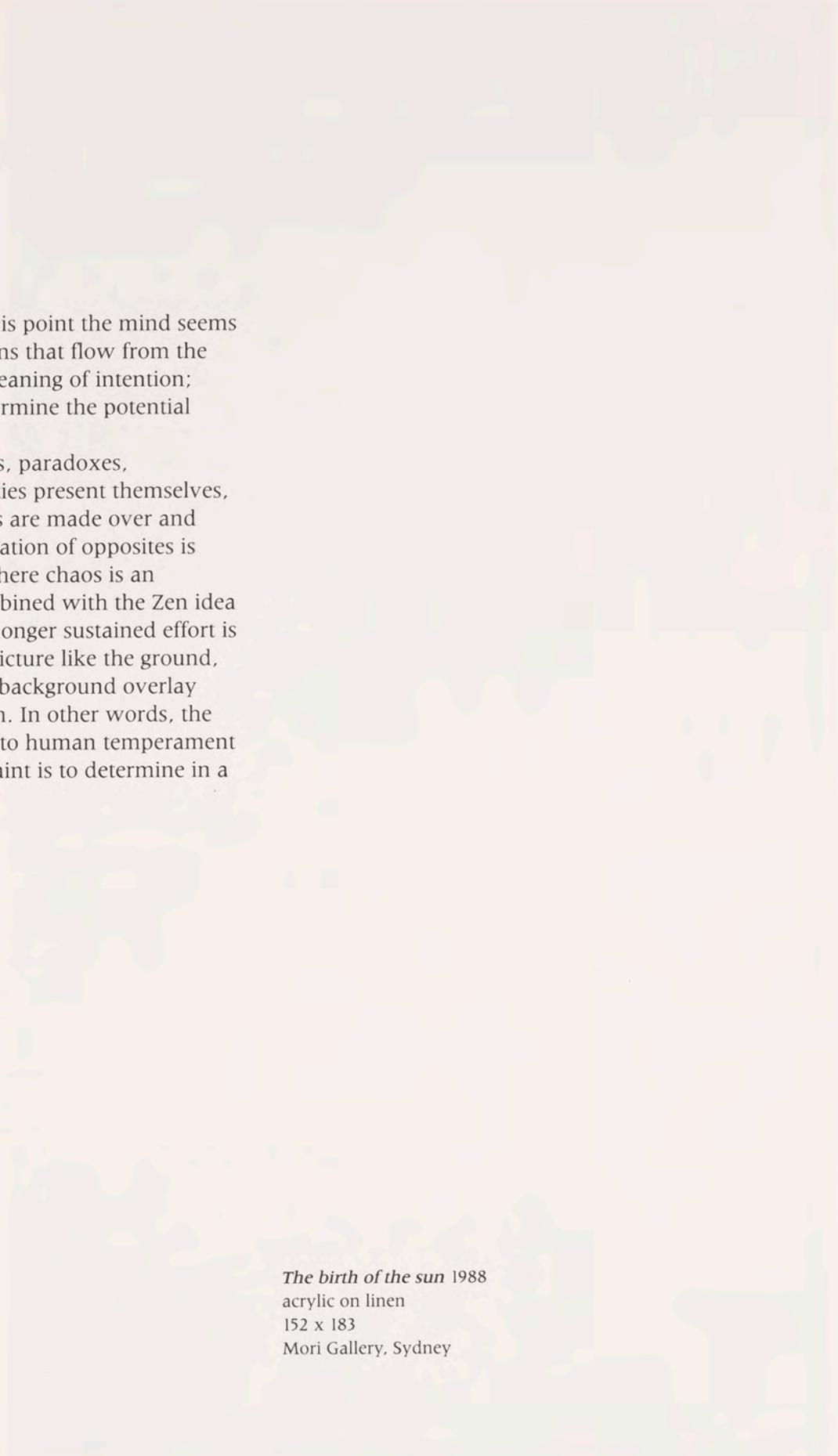
Another example of process is working with the canvas flat on the floor and then working around the picture, forgetting top and bottom. These devices have a host of ramifications ranging from freeing meaning from the object to improving paint versatility and physical stasis. Stasis I see as an attitude of physical presence where the more centred and stationary the body becomes during and especially before the painting process, the more skilful, accidental, efficient, economical the physical actions become during painting. This is caused by the more dominant role of the mind when the body is calm. The mind, too, needs pacification. Stimulus comes from the materials and an emanating context *vis-à-vis* the picture.

The physical details of the details of process are the subject of the artist's experience, and the unconscious side of the mind sleeps in a kind of hibernating stasis, while the conscious mind copes with external and in a

Yuendumu 1988
acrylic on linen
183 x 224
Mori Gallery, Sydney







sense, threatening, stimuli. At this point the mind seems to be pervaded by the connections that flow from the preconceived overview of the meaning of intention; ie, subject, style, context all determine the potential meaning of a work.

During this process, sequences, paradoxes, directional hierarchical possibilities present themselves, and hundreds of subtle decisions are made over and over. For this reason the combination of opposites is useful. Fast bursts of painting where chaos is an inevitable outcome are best combined with the Zen idea of continuity with context, and longer sustained effort is applicable in safer areas of the picture like the ground, repeated detail, or accumulated background overlay with a relatively neutral function. In other words, the painting process is best adapted to human temperament by allocating the meaning the paint is to determine in a complex re-enactment in time.

Tim Johnson

The birth of the sun 1988
acrylic on linen
152 x 183
Mori Gallery, Sydney

Keith Looby

Art has become a subject entirely concerned with Art. I argued this in a lecture on my life's work, which I have been giving around Australia during the last year. It began with my fears that the artist might not exist any more in the world. As artists, we remain only as the demonstrators of the bureaucratic educational theory, and providers of panaceas for the nostalgia market.

In my lectures I described my failure and the failure of other artists who have tried to defy this 'new academy'. We attempted to do this by making art a vehicle to search out the objective aspects of life. Attention to these aspects has always controlled the precocious tendency of art and has prevented it from becoming conscious only of itself.

My revival of the use of composite symbol in *The Arteaters* became more relevant as my success affected my social circumstances. I moved from the ferocious art career politics of Sydney to the east coast of Tasmania, to garden and to paint trees and the landscape.

This brought about works dependent largely on symbolism. The image of the tree predominates, for in Tasmania it is charged with political significance. The political tree in Tasmania became very much about the reality of life, not just art: a symbol of hope or of final destruction. With this came revelation and fear — light and colour became as important to me as the image. It is the reflection of this splintered light that appears as mosaic in the present paintings.

Keith Looby

Tree 1986
oil on canvas
218 x 126
Auckland City Art Gallery





Susan Norrie

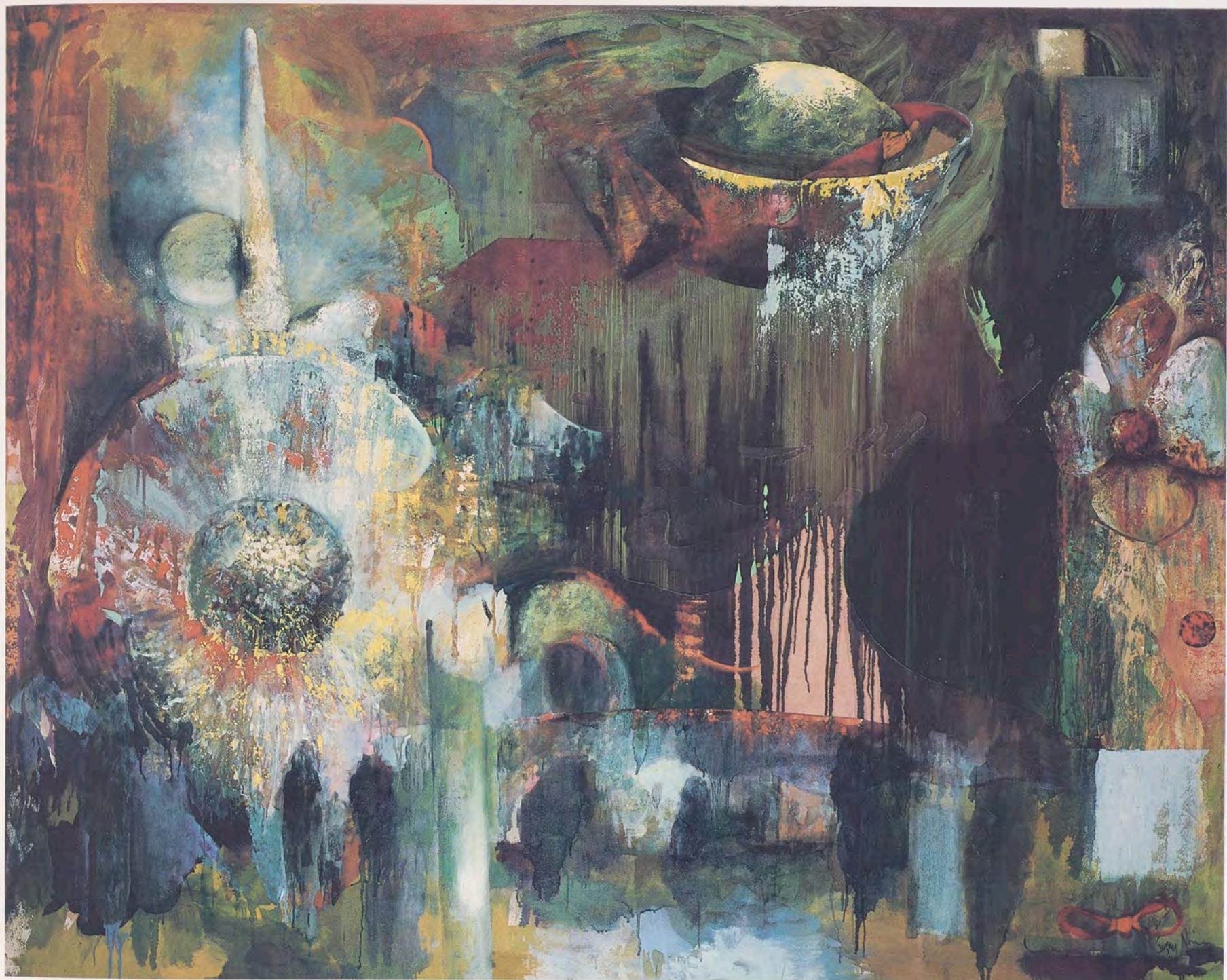
Susan Norrie was born in Australia. As a child she recalls being aware of a sense of displacement, a kind of dislocation inherent in the lives of her immediate family. It is not surprising then that her first paintings in the seventies and eighties reflect what she had observed and experienced as a child. Displacement and dislocation consequently remain at the centre of her thinking and her painted expression.

Norrie's paintings are complex compositions of layered structures, each one blending images from the Western art tradition to images in current popular media. For example the base layer in her composition may be made up of images quoted from Dutch, Spanish and French painting of the seventeenth and eighteenth century, to this will be added a quasi-transparent layer of images quoted from popular media. The two layers will merge, altering the original meaning of both images. As a rule the second image is taken from the fantasy world of animated characters or comic strip. To these two layers Norrie adds more. The additions are stylistic quotations ranging from gestural expressionist brushstrokes to a more restrained traditional application of paint. Each painting is a clever mix of both images and style.

Norrie's excessive layering is a metaphor for the successive images as they appear on television and are at once indiscriminately consumed by society. It is the voracity of consumerism that on the one hand concerns her and on the other fascinates her. In her work she presents the layering of images as a process of visual information continually changing, displacing and dislocating both sense and sensibility.

Grazia Gunn

The planet Earth 1987
oil on canvas (13 parts) (detail)
200 x 700
Mori Gallery, Sydney





untitled (Three little pigs) 1986
oil on plywood 90.5 x 90.5
Michael Hobbs, Sydney

Imants Tillers

JS: Can you describe your concept of *The Book of Power*?

IT: I like to think of my work in terms of a huge, all-encompassing book, where each canvasboard panel is a page in the book. The idea comes from the French poet Mallarmé who wrote, in 1895: "Everything in the world/ exists to end up in a book." The panels have been numbered right from the start and the panel count is continuous from one to infinity. I've almost reached 15,000 so still have a long way to go! However, I find that the quantity has been increasing exponentially each year since 1981 when I began to work in this format. All modes of art can be accommodated within this book, and all modes of expression: from the trivial to the serious, the banal to the profound, the pious to the blasphemous, etc.. My intention is the exhaustion of all possible categories and I'll spend the rest of my life working towards achieving this goal.

The idea of using canvasboards as the pages for this book came from Duchamp's painting *Tu m'* 1918, where coloured panels emanate from a single point — the point of consciousness. In French, Duchamp's title means something like "You bore me" (referring to the act of painting). But with me it's the exact opposite: it doesn't ever bore me. I like the idea of an infinite multiplication of panels filled by an endless sea of paint.

JS: Are the pages of your book synonymous with canvasboards, then?

IT: After I passed a certain point in the counting (11,808 to be precise), I realized that other works not necessarily on canvasboards could be included in the panel count by simply being assigned numbers.

JS: Could the first pages of your *Book of Power* also be the tentative beginnings of an enormous map, describing the topography of the art world in ever-increasing detail?

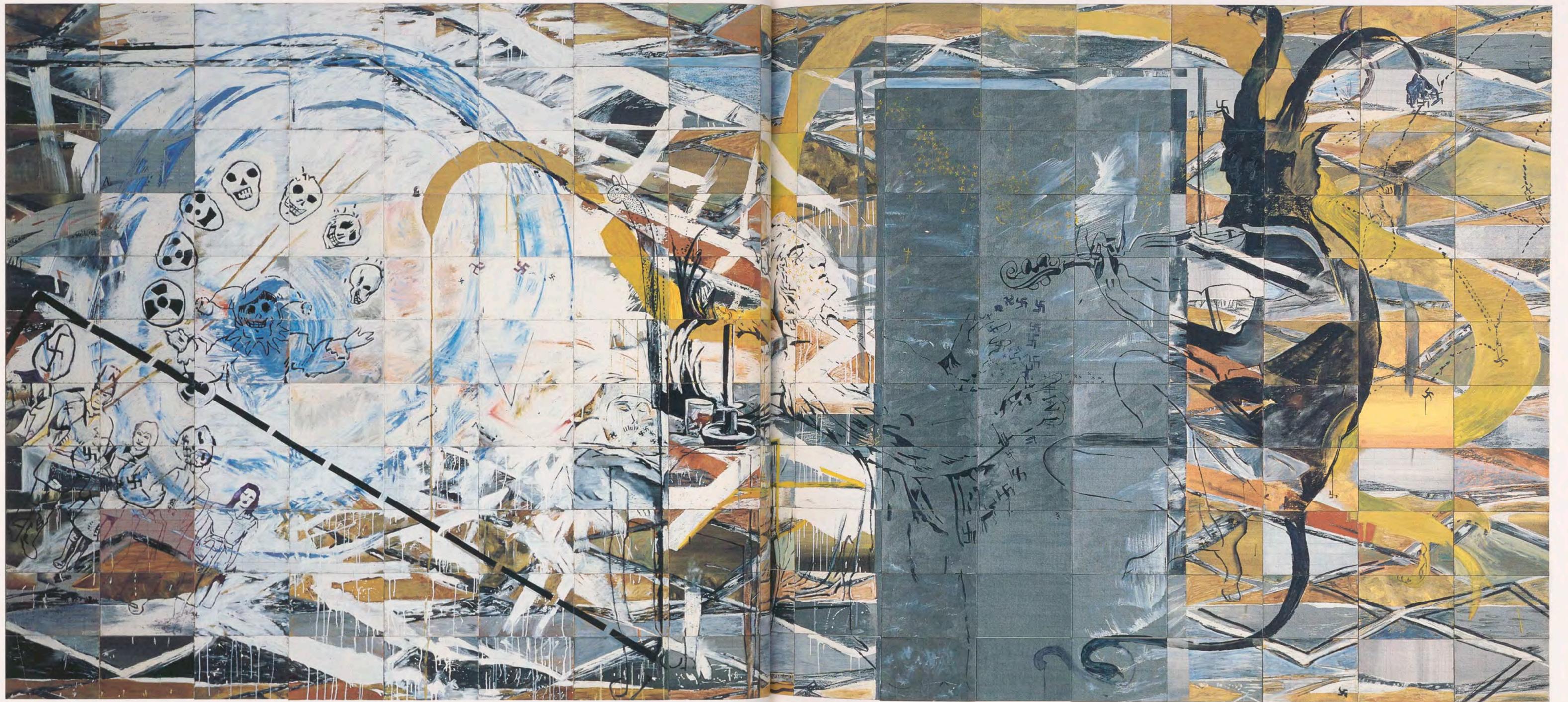
IT: Like Deleuze and Guattari in their book *Rhizome*, I like to cite the images that I love (sometimes for secret or perverse reasons). The artists whose work is chosen for inclusion in my repertoire have a certain status: there's a hierarchy of choice on my part, so I don't attempt to map the art world objectively. I'm attracted to the idea of endowing other peoples' work with a particular weighting; for example, a Sherrie Levine could become a key detail at the bottom of my Gerhard Richter, say.

In Australia there's a further complication to this. Like the ancient explorers who were reliant on maps produced through speculation and not empirical evidence, a large part of my audience here has to take my word for it that some of my paintings are done from reproductions — are second-hand — since not only are the originals unfamiliar to them but also the source of the reproduction.

JS: Do you have a strategy or a predetermined method for selecting prospective images to utilize in your work?

IT: I don't seek out specific references — I like to think of my process as one of rendezvous — it is a matter of timing. A particular painting can only come into being at a certain moment "like a speech delivered on no matter what occasion but at such and such an hour".

Jennifer Slater



Peter Booth

These gestural landscapes by Peter Booth present us with a vision of a world in which objects, emblems and 'beings' thrust and hurtle about the landscape in a state of frenzied activity, intensified by the diffuse golden light which energizes everything within its ambience. These scenes have a catastrophic quality which penetrates our innermost fears and anxieties. As in a nightmare, winged insects and boomerang shapes fly in trajectories across the sky, seemingly organic forms litter the plain and curious geometric shapes push their way up from beneath the surface. We are witness here to a civilization undergoing radical change and transmutation where human, animal and all forms of organic life, some in a state of metamorphosis, co-exist.

In *Painting Two* 1984, the sharp pincer-like tentacle which obtrudes sharply into the composition from a point below the foreground is animated by a force which suggests that it belongs to a living creature, while a flying insect with a face resembling a tribal mask zooms close to a hybrid figure with a man's head on a scorpion's tail. Below these creatures is an ovoid shape rather like a placenta, with a capillary network of veins and arteries helping to nourish a new life-form. This image, which appears in earlier drawings of 1980, is fundamental to Booth's art, for these cataclysmic landscapes are concerned not only with apocalyptic destruction, as has often been suggested, but also with creation and regeneration. In these primordial landscapes, perhaps as the consequence of holocaustic devastation, new life-forms come into existence and transmogrify, with man taking on insect and beast forms and inanimate objects being endowed with a sense of dynamic energy. In addition to confronting our fears of unimaginable catastrophes in a nuclear and violent age, Booth also touches on subconscious, subliminal thoughts about Creation and in so doing calls to mind not only ancient Greek legends involving man's escape from danger through metamorphosis, but more pertinently, Aboriginal stories of the Dreaming when the world

◀ over

Imants Tillers
I am the door 1985
synthetic polymer paint, oil stick, oil
on 187 canvas boards
279 x 647
Art Gallery of South Australia, Adelaide.
A. R. and A. M. Ragless Bequest Fund with assistance of
the Visual Arts Board of the Australia Council 1985



Painting two 1984
oil on canvas
198 x 305
National Gallery of Victoria, Melbourne

came into existence and all organic and inorganic life was one.

Hope and renewal, rebirth and resurrection are constant themes in Booth's art. He is an epic story-teller whose art is concerned with humanity and, in particular, with the threat which it brings to its own existence through ignorance and brutality. The mutants, such as the scorpion-man in *Painting Two* which inhabit Booth's landscapes and multi-figured compositions can be interpreted in two ways. They can be seen as symbols of man's violence, transgression and retreat to sub-human behaviour, and as representing his ultimate salvation and transcendence to a new life.

Many of the images which occur in Peter Booth's paintings come from his dreams, others are based on his acute observations of the real world. This combination of actuality with subliminal associations gives added power to his paintings and works on paper. His art has a visionary quality which places him among those late-eighteenth-century and nineteenth-century artists such as Francisco Goya, William Blake and Samuel Palmer, but its relevance is firmly based with the concerns and issues of this century.

Peter Booth was born in Sheffield, England, in 1940 and emigrated to Australia in 1958. His childhood memories of wartime northern England, of a blackened industrial skyline, emblazoned by the red glow of the smelter furnace seen from a window at night, have had a lasting influence on his work. This nocturnal image, with its connotations of a child's anxiety, figures strongly in Booth's drawings from 1968 to 1976, and it is hard to dissociate it from his early minimalist paintings of the same period which consisted of large, shiny black vertical rectangles of acrylic paint framed by a thin border of colour. The nocturnal landscape seen through a window, and the image of a man journeying down a darkened road, blinded by explosions of light and cities in flames, were the key elements in a large group of gestural drawings of 1976 which

culminated in the following year in a group of monumental paintings in an expressive figurative style which, in the urgency of their images and thick textural oil-paint, were unprecedented in Australian art of that time. Booth's art continues to confront us with visions, albeit sometimes of a nightmarish quality, of a compelling other-world that vibrates with a golden light and contains mysteries we have yet to fully comprehend. It is this, mankind's metaphoric journey from darkness to light, from ignorance to knowledge, which underscores the significance and power of Peter Booth's art.

Frances Lindsay



Painting 1984
oil on canvas
198 x 305
Mr R. Ward-Ambler, Melbourne

Paul Boston

Paul Boston's work was new to me when I viewed an exhibition called *Vox Pop* at the National Gallery of Victoria in December, 1983. In retrospect, I can see that I did not sufficiently appreciate his three works in that exhibition, two of which, *Fish house* and *Man in landscape 1* are included here.

I like to imagine that my failure was due to the fact that Boston's three works formed too obvious a contrast with the other paintings on view in *Vox Pop*. For, with just two or three exceptions, that exhibition was dominated by works which pushed a gaudy neo-expressionist barrow. In short, there were signs of disquiet everywhere; and these signs ensured that Boston's works looked not just cool but positively frigid.

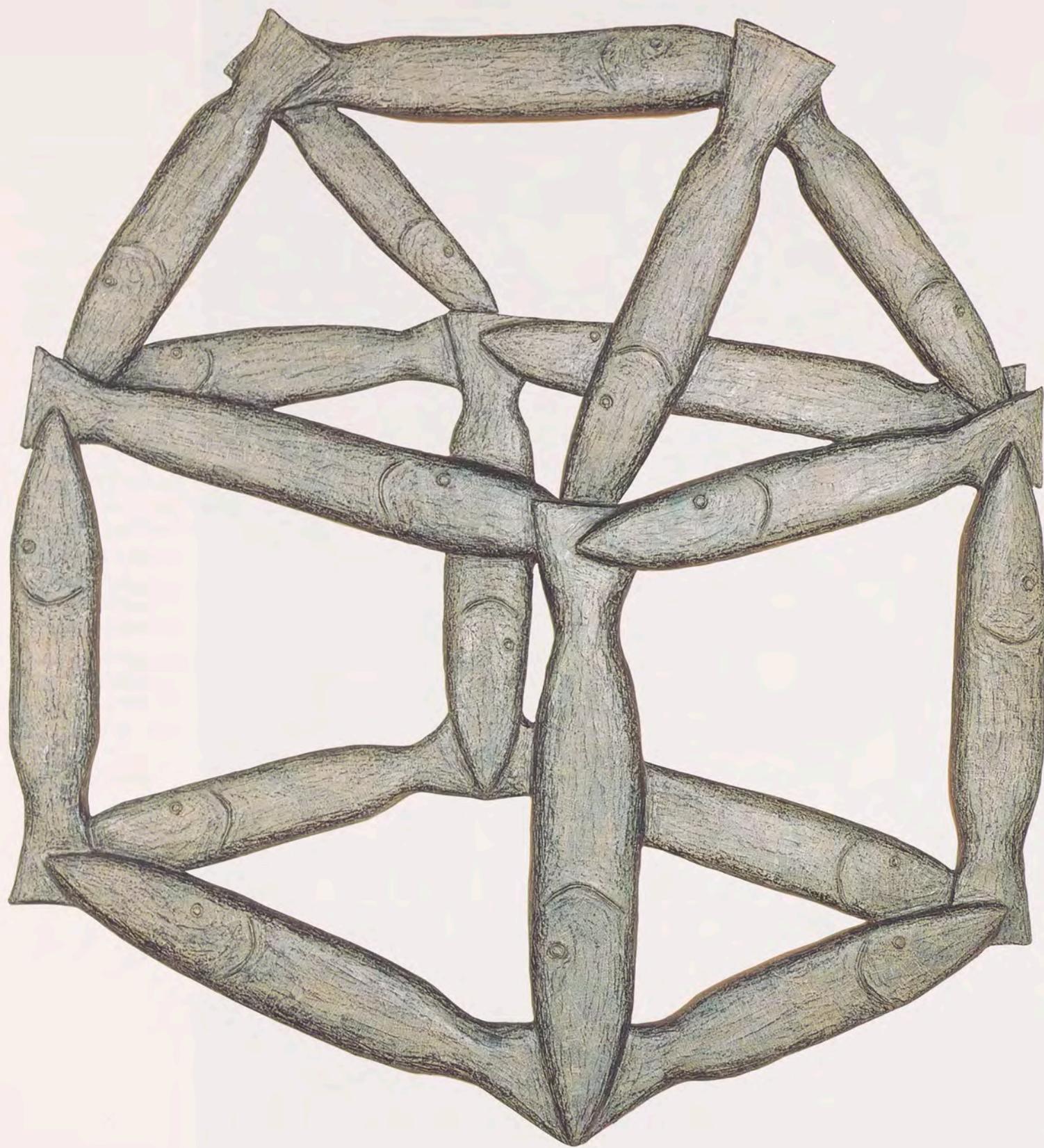
Boston's subsequent works have persuaded me to change my opinion about his stature. About six months ago two recent paintings and five drawings were shown in a small group exhibition at 13 Verity Street, a new gallery in Melbourne. Once I saw these works I realized that Boston was an artist in whom the intelligence and the imagination are so united and intertwined that they could well be the same thing, the same capacity.

The signs Boston employed told one as much, for almost every one insisted on being read in at least two divergent ways. Fire and water, you would think, cannot be confounded. Yet one of Boston's works asked us to view its dominant shape as the flames of a fire and, alternately, as a trickle of water.

Boston's early works in this current show should, I think, be looked on as the first fully-achieved gestures of his speculative and serio-comic imagination. Works like *Fish house* and *Man in landscape 1* form the foundations on which he has built his recent and more intellectually provocative works. To my mind, the second of these works is the more revealing of the two.

But what could its purpose be? In view of its repetitious and maniacally-misplaced signs, are we to assume that Boston is attempting to demonstrate that any artist who takes the time-honoured subject of

Fish house 1983
256 x 233
National Gallery of Victoria, Melbourne
Michell Endowment 1983





Paul Boston

Australian painting is effectively indulging in a game which is no more strenuous than pinning a tail on a donkey?

Maybe so. But he could be attempting to demonstrate something else — the view that whatever signs an artist employs are not subject to the demands of ordinary logic, for they can have no fixed or pre-ordained place in any painting.

Of course there is a third possible explanation. For it could be argued that *Man in landscape 1* is concerned with raising and endorsing both of the above possibilities. The first reading is legitimate — but so, too, is the second. We entertain both possibilities, and so find ourselves living in distinguished and divided worlds.

The final point I'd like to make is a related one. You can take any amount of pleasure in the formal aspects of Boston's works, but at some point in your appreciation you find yourself speculating on the nature of the human mind. What is this faculty that can create an endless succession of imaginary worlds and also make us see the real — the supposedly real — world in new or hitherto unsuspected ways? The distinction of Boston's work lies in the fact that it makes us ask this and other questions.

Gary Catalano

Man in a landscape 1983
high density polystyrene, lead, newspaper,
oil stick
244 x 122
Ms Kim Kingston, Carlton, Melbourne

Victor Meertens

Dearest Andrew,

How are you? Well . . . I trust. You know, I can't help thinking what a wonderful year I've just had . . . the United Artists' exhibition . . . (March, 1987) what a memory. There are two highlights of that time I love to recall:

The first was meeting David Malouf, during the exhibition, in the gallery. We didn't say much to each other, but that didn't seem to matter — reading "Fly Away Peter" a couple of days later said everything and more. Keeping in mind that I use a dirty old paint-rag dipped in galvanized iron-primer to work up the surface of my sculptures and that often, in the last two years or so, the tin I have chosen to regenerate has been terribly decrepit and very rusted (orangy, countryfied) and brittle, the very first page was indeed a (kindred!) revelation:

"All morning, far over to his left where the light of the swamp ended and farmlands began, a clumsy shape had been lifting itself out of an invisible paddock and making slow circuits of the air, climbing, dipping, rolling a little, then disappearing below the trees . . .

"The swamp was bordered with tea-trees, some of them half-standing in water and staining the shallows there a tobacco brown. Its light was dulled by cloud shadows, then, as if an unseen hand were rubbing it with a cloth it brightened, flared, and the silver shone through . . .

"But the big shadow was that of a bi-plane that all morning rose and dipped, its canvas drawn tight across struts, all its piano wires ringing."

The book talks of the Great War — the main theme also of my exhibition.

The reference to the bi-plane era makes me immediately cite Malevich and his great, vibrant attempt to get up and clear away from the materialistic baggage of turn-of-the-century life (in art and society) — to look down on it from a great height. With the dynamic diagonal to carry him up. The diagonal as a projectile (doing that which the cross always did before him — pointing to the sun).

A wakeful, clear flight. I keep wanting to make rusty tin fly. I suppose by calling the last group of nine sculptures "The Angels of Mons" (United Artists', March 1987), I was encouraging them to do just that. (A kind of withered, estranged, awkward, bulky suprematism — every sculpture totally unto itself, self-perpetuating, no measured edges, intuitive up to the eyeballs).

I've seen Gonzalez throw a diagonal (up high!) like a crane on a gantry working on the spires of Gaudi's "Sagrada Familia". A catapult! (all this wonderful stored energy). Ready to zoom off into outer space.

I had a recurring dream in my teens — I would bound along a footpath, as if it was a runway, and then launch into a free-wheeling long-jump . . . in slow-motion . . . after twenty metres gravitating towards the concrete . . . but, the wonder was, I never touched down . . . I would get mighty close . . . the downward motion itself acting like a recoil, sending me, projectile! up into space — then soaring through holes and gaps in clouds with arms outstretched (text book suprematism!) — quite delirious!

Take-offs require tremendous explosions of energy — furiously compounded centres of energy (everything considered absolutely essential) — are called for.

That's the cue for the sledge-hammer to enter the scene.

A concentrated, fierce centre must needs push itself only so far and then, boom . . . out into life — what a constant surprise . . . to know that it can happen often . . . that life can be very, so very exciting!

The second highlight, during the March 1987 show, took place at the Melbourne Concert Hall. I've loved the music of Shostakovich for close to twelve years, and to witness the Borodin Quartet from Russia perform his seventh and eighth string quartets must rate as the most exhilarating concert I have ever attended. (Had I been dreaming I would have done my best to wake into it).

They also played Beethoven's Op. 132, the fifteenth string quartet from which I borrowed the marking "assai vivace" for a title of one of my sculptures in the show — imagine, this heavy, awkward, 3½ metre high object trying to do a lively dance — which takes everything forward to Shostakovich and his eighth string quartet — to that mad, grotesque, joyous *danse macabre* — flying in the face of war, poverty, stupidities, wrinkles, sores, shocks and negations.

Yours sincerely
Victor Meertens

over ►

Korero 1987

galvanized iron, galvanized iron primer, wood
354 x 130 x 114
Auckland City Art Gallery

Karakia 1987

galvanized iron, galvanized iron primer, wood
360 x 160 x 120
Auckland City Art Gallery

Galila 1987

galvanized iron, galvanized iron primer, wood
315 x 120 x 133
the artist, Melbourne

Bitumen coroza 1987

galvanized iron, galvanized iron primer, wood
367 x 137 x 98
Auckland City Art Gallery





William Robinson

The three pictures to tour New Zealand are concerned with the atmosphere and spirit of the Australian country near Canungra, south-east Queensland.

I could paint them only because I live there on a farm and know that my sensations are simultaneous and the paintings have many sensations within the one surface — sensations of time-scale and multi-viewpoints.

They are concerned with how I see the land for which I am responsible. The bathers picture is an idea, even a fantasy; it is private and I am unable to explain it.

I know what it is, it is simple to me but then again it came to me quite suddenly. The landscapes are logical in perspectives and construction; no complex intellectual explaining is necessary. They were painted as though I were walking over my land.

Bill Robinson

Landscape with bathers 1987

oil on canvas

141 x 192

Auckland City Art Gallery

William Robinson



Canungra evening landscape 1987

oil on canvas

141 x 192

Ray Hughes Gallery, Sydney and Brisbane

Stieg Persson

The work of Stieg Persson is marked by a tightly-paced development, a smooth and knowing exegesis of ideas and images. This makes it a fruitful operation to view the changes that have occurred over four years between 1983 and 1986. The uniting concerns of this period, concerns that have made Persson somewhat difficult to place in the context of post-conceptual Australian art, involve the aesthetics of the decorative, an historically conscious exploration of the 'decadence' of craft and the heavily connotive image.

Persson's contextual elusiveness arises in part from an opposition to solidly favoured methods of decoding the image, a prominent concern of progressive Australian art in which a formalized method of constructing content results in the primacy of idea over image and object. Persson aims to redress the balance by reintroducing the notion of aesthetics as an equal partner in the procedure of painting.

In the earliest work seen here, Persson constructs an intricate web of formal and conceptual elements towards this end. The work from his solo exhibition of 1983 employs chaste means towards didactic ends; colour is eschewed, and black paint stained directly on to raw canvas infers the pleasure of denial. The eclectic low-art sources of his imagery imply an understanding of the proselytizing value of the popular image as the vehicle for exalted meaning. Not without irony these popularist images from posters, books, wallpapers and postcards are conscripted to carry superficially antithetical high-art connotations.

However, Persson's work is not popularist in intent. In the works of this period, the artist's restrictive monochromatic execution and the luxury of symbolic reverberations create a fine and tense melodrama that refuses yet to be easily read. Like a Victorian theatre setting, lush botanic weirdness forms a backdrop to disciplined anarchies of meaning which tease the viewer's expectations of theatrical or moral directness, and taunt bold notions of kitsch.

In the work of 1985, *After Colour*, from the exhibition of that year, Persson continues to explore the theme of aestheticism, but begins to withdraw from the earlier profusion of dramatic figurative encounters. The works become more abstract and more succinct. Stylistic elements are juxtaposed in a more overtly stated collision so that a dispassionate formalism tempers, but cannot finally control, the implied vagaries of lyrical romance. Persson's monochromatic technique is restated here as the "great modernist method", and is loaded with theoretical and conceptual implications that are carefully prevented from coming to predictable historical conclusions.

The Garden begins to indicate Persson's later interests, and is one of the most interesting works of this period. Twenty small charcoal drawings in plain gold frames are hung in a net of black plastic flowers. Here the poignant symbolist-inspired images that the artist uses elsewhere, of lights across deceptively calm waters, of stars above brooding hillsides, the distant promise of fulfilment, merges with the language of modernist abstraction. The expansiveness of Persson's minimalism, which begins to evoke concepts of the absolute or sublime, is caught in an irreverent rococo web. At this point the viewer seems to be faced with a systematic negation of meaning, a process in which meaning, as it is traditionally established through historical precedent, is debunked or neatly neutralized. This confident manipulation of style has its material concinnity in the revelatory images the artist uses; the softly rendered marks might start to articulate the elusiveness or impossibility of content, their wistfully stated promise to be a glimpse of the void we already inhabit.

The latest work in this group is representative of a series from the exhibition, "Our Faith Part 1: The Case for and Against Colour", shown at United Artists' in Melbourne and Yuill/Crowley in Sydney during 1986. In these works Persson's fascination with polarities is more

Stieg Persson

openly acknowledged. The complex polemics it raises are defiantly declared.

The pieces in "Our Faith" are made up of large abstract canvases juxtaposed with several smaller oil panels. Some of these are plain black, presenting a highly glazed and dense blackness. Others contain exquisitely painted objects — fruit, flowers, birds and shells — the traditional repertoire of the still-life genre, chosen to display the abilities of oil-paint to mimic surface textures.

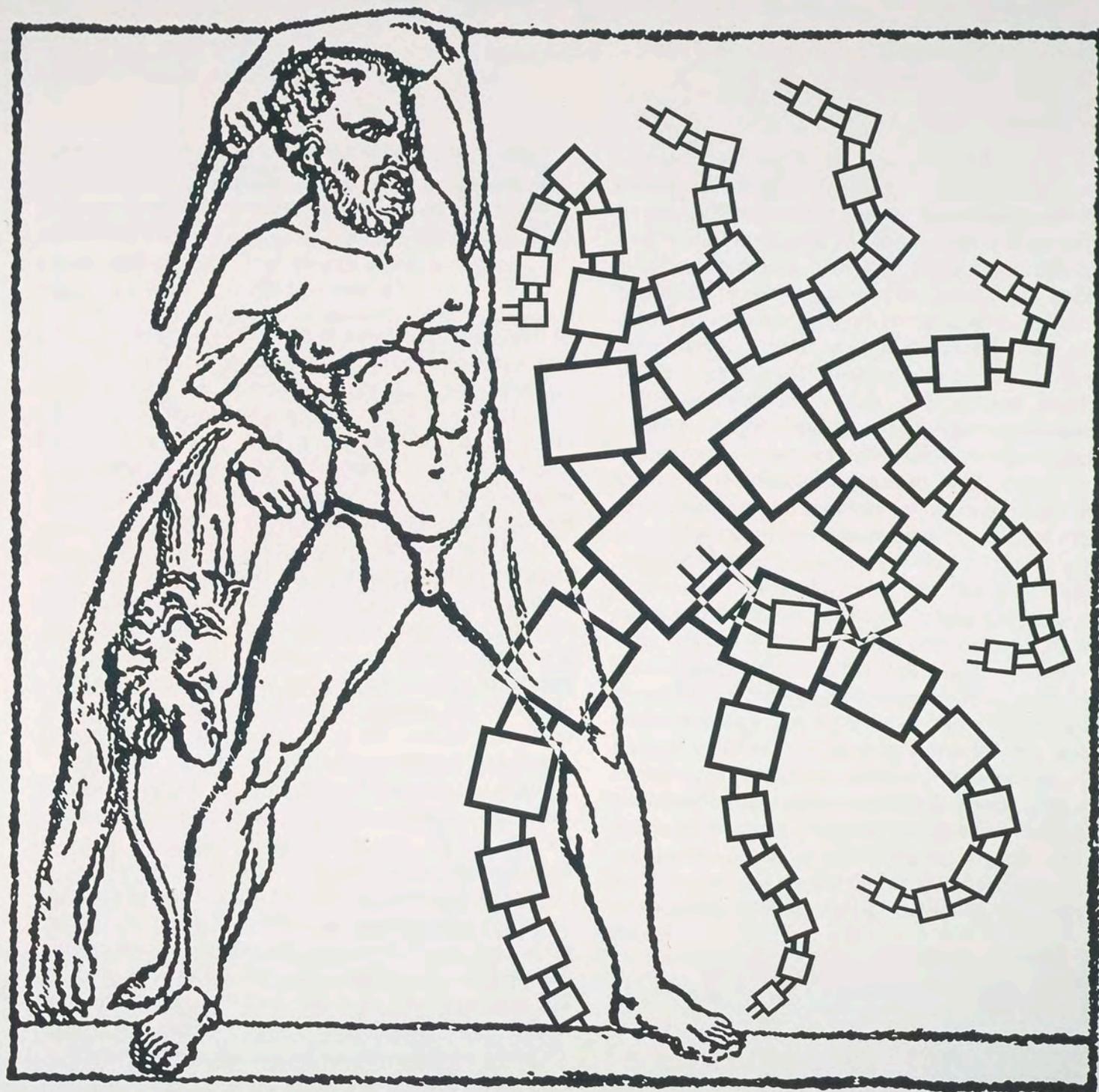
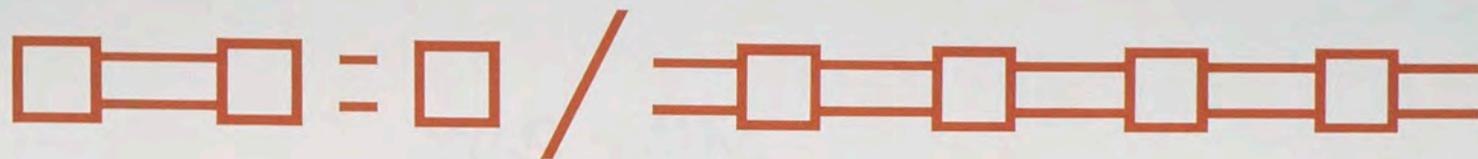
The exhibition title leads the viewer into the artist's conceptual framework. With the introduction of colour, Persson makes clear its hitherto implied opposition to black and white. This opposition is couched in stylistic terms; the language of modernism — abstraction, reductive means, self-referentiality and the use of collage — is used in contrast to that of narrative and illusionism. The result is an intricate play between surface and fictive space, the nihilistic confrontation between formalism and romanticism.

These works enter stoically into the post-modern morass. In his use of colour, Persson appropriates the style of the seventeenth-century Dutch still-life with its bourgeois associations of acquisition and object, and so confronts a question that his earlier work poses. The 'decadence' of craft, the crime of beauty, is acknowledged as a symptom of sociological and ideological implications. Beauty can be sometimes no more than simply marketable, and thus it is here, again, a mocking refinement in a desire for meaning that is promised and lost by the same hand.

Rose Lang

After colour — The Garden 1984 (detail)
pencil on paper and plastic flowers
20 units, each 22 x 17
Yuill/Crowley, Sydney





Mike Parr

The inventor of painting, according to the poets, was Narcissus, who was turned into a flower; for as painting is the flower of all the arts, so the tale of Narcissus fits our purpose perfectly. What is painting but the act of embracing, by means of art, the surface of the pool? Quintilian believed that the earliest painters used to draw around shadows made by the sun, and that art eventually grew by a series of additions.

Alberti

At the origin of painting as mimesis is the grid. It is the grid which allows the line to be drawn, the shadow to be traced, the figure to be delineated. But what is remarkable is that this grid must be erased in the work of the painter for the object to be seen. The grid — black and white — would be both what cannot be seen and what allows us to see. We might say: for mimesis to be possible the basis of mimesis must not be seen.

For a non-mimetic art to be possible, then, the visibility of the object must not be thought of as the erasure of the line. To put this in terms of colour, colour must no longer be thought of as the erasure of the line. It would not therefore be a matter of asserting the priority of colour over the line to create a non-mimetic art, as we see perhaps in abstract expressionism, colour field painting, etc., for as we have suggested, the power of mimesis persists precisely in the erasure of the line.

But is not another relation between the two possible? And this would be to think the line and the erasure of the line, the grid and what it grids at the same time. Reproduction or the copy would no longer entail the erasure of the model or original (the erasure of the grid, the death of Narcissus, the absence of the artist). Rather, each work would be at once the original and its erasure, the original and the copy, non-erasure and erasure. The original would exist only within the copy; the copy would only be possible because of a certain originality.

Colour would no longer be determined by the line, but neither would it simply be present beyond the line, as the erasure or absence of the line. Colour would be at once line and the end of line, the delineation of space and always between space, figurative and non-

figurative. It would no longer be defined through its difference from other colours, but as its own difference from itself, at once delineating a space and crossing, breaching that space. And we would say that any work which contains this 'line', even if it is in black and white, is a work organized by colour.

Mike Parr has begun to explore this 'line' in a long series of self-portraits over the last decade, each of which must be imagined not only as the erasure of the one preceding it but also as its own erasure. He has used the enigma of self-portraiture to point to a truly non-mimetic art, in which we could no longer distinguish between the original and the copy. The grid is no longer erased to allow what is represented to be seen (which we might call classicism), nor is the subject-matter voided to reveal the grid (which we would call modernism). Both of these remain mimetic in so far as the grid is opposed to what is gridded. In Parr both the grid and its subject-matter would be visible at once. Far from being opposed to the figure, we would say that in Parr the grid itself becomes figural, defining not only an extensive, commensurate space but also an intensive, incommensurable one.

Figurality in Parr would no longer be defined by an absence of line, but more precisely by an excess of line. In a series of reduced photocopies he has used the dropping-out of line we find in xeroxes — a line that precisely cancels itself out as an overload of visual information, that 'glare' of photographic reproduction he played on in his work for the 1987 *Australian Perspecta* — to create an even more agitated, gestural surface than before, almost akin to Pollock's "all-overs". And Parr's practice of 'patching' or overlaying one image on top of another (and the two halves of *The Trinity of Bones* must be understood as such a superimposition) can also be seen as an example of the erasure of the line by the line.

It is in this context that we must think of Parr's use of colour, an early example of which we see before us in *The Trinity of Bones* 1986–88. If one looks carefully at this

picture, it is not a colour bounded by line, nor is it a colour outside line (and thus simply re-incorporated as its other). It is a colour at once indistinguishable from line, erased by it, and one that seems to have no relationship to line, erasing it. It is a practice he has continued to develop over subsequent years. It defines an art on the edge between the figurative and the non-figurative, an edge Parr's line constantly blurs; no longer a question of choosing between the Same and the Other, but of the line which connects them. (And it seems no surprise that the profoundest experiments in colour today — for example, Bacon's — come from an art which is frequently mistaken for a simple expressionism, but is in fact an exploration of this line where figuration and non-figuration meet, for this would be the very position of colour). We might say that in a sense Parr draws to erase that shadow in the surface of the mirror, to copy nothing by making the copy original — but this could only be done precisely by means of the copy. The irony of this art, and its greatness, too, would be to take mimesis to the point where it is no longer mimetic, to show the non-mimetic basis of mimesis. The moment it would want to capture: not simply the death of Narcissus, but Narcissus present at his own death, painting his own death. Narcissus staring into that pool and seeing nothing, or better, that reflection looking out and seeing no Narcissus. Do we see this death prefigured in the relationship between the two halves of *The Trinity of Bones*?

Rex Butler

Mike Parr



The trinity of bones 1986/88
charcoal, pastel on paper
236 x 406
Roslyn Oxley9 Gallery, Sydney

Annette Bezor

The world of woman touches the world of men, moreover, at so many points that to paint woman is to paint us all, from the cradle to the grave. It will be the characteristic mark of the art of this century that it has approached contemporary life through woman. Woman really forms the transition between the painting of the past and the painting of the future.¹

Camille Lemonnier

These sentiments were written at a time when the painting of women had become the obsessive preoccupation of late-nineteenth-century Symbolist art and literature, when for the male painter and poet alike the primary subject was the enchanting lure of the eternally feminine. "The image of woman was at the very centre of [man's] aesthetic and moral principles as well as the crux of his deepest psychological motivations."²

It is a fitting artistic politic for Annette Bezor, a late twentieth-century 'fin de siècle' feminist painter (strange bedfellows indeed) to turn her attentions to the female oriented aesthetics of the Symbolist period for an interpretation of a contemporary feminine allegory.

Her *Heads Above Water* series of paintings reflects and refers to a lengthy Western tradition of male artists who have painted the female nude as a bather or swimmer. Such images of the female in art have always functioned as ambiguous symbols, primarily sensual and formally and hieratically sublimated into an acceptable and relatively tasteful 'Ideal of Beauty'.

Prior to the nineteenth century, the most conspicuous and memorably 'intimate' examples of the bather in Western painting have been the various sixteenth- and seventeenth-century depictions of *Susannah Being Observed by the Elders* (a good smoking room subject) and the more private paintings of Rembrandt's mistress at her bath. In the nineteenth century a combination of Idealist interpretations of the impassive female subject with photographic academic naturalism reached massive proportions of publicly voyeuristic titillation, obsessively and neurotically veering towards its

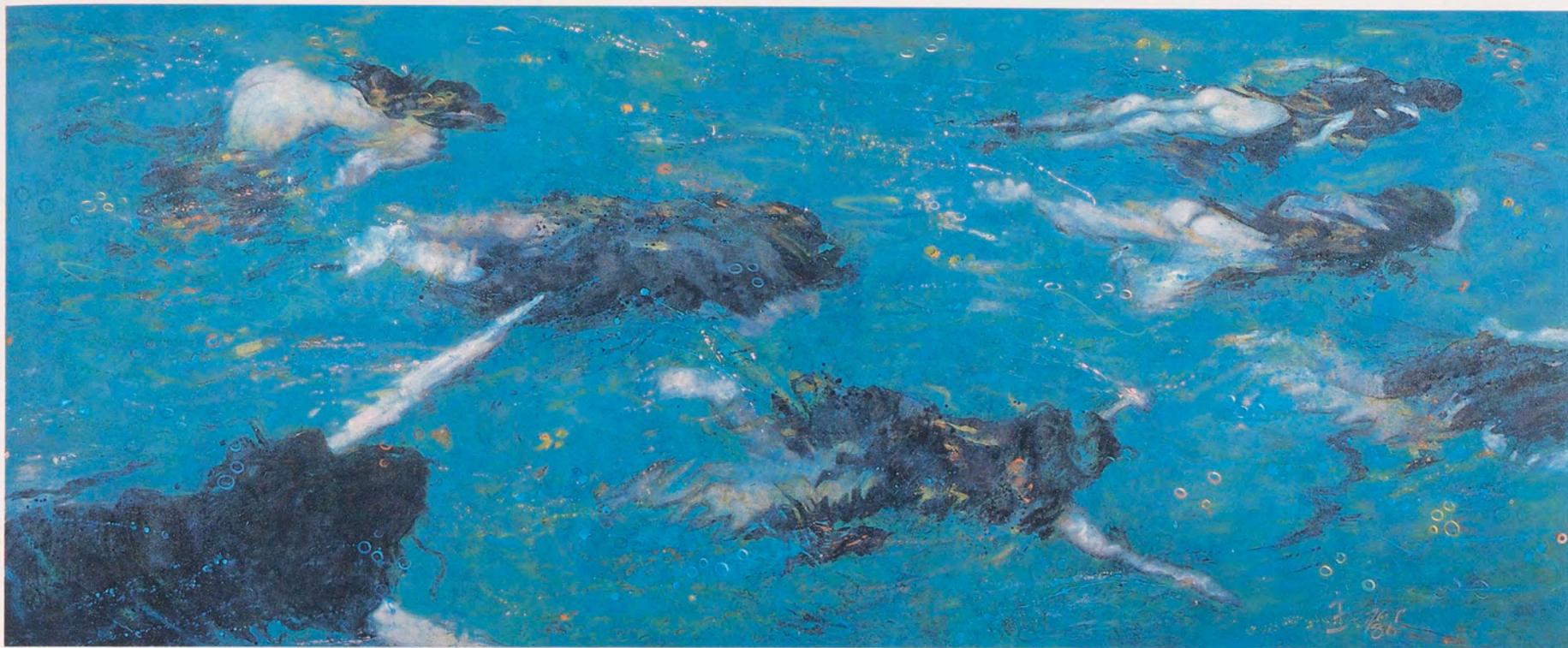
Heads above water III 1986

oil on canvas

100 x 244

Art Gallery of South Australia, Adelaide,

d'Auvergne Boxall Bequest Fund, 1987



Annette Bezor



Heads above water I 1986
oil on canvas
100 x 136
University of Tasmania, Hobart

Freudian destiny. It is within such a context that the English painter John Everett Millais's drowning nineteenth century 'ecstasy of St Theresa', in the form of a Pre-Raphaelite and unfortunate *Ophelia* (1851), appears. Not forgetting Lord Leighton's abluting beauties, there is also Sir Laurence Alma-Tadema's *A Favourite Custom*, where the classical Roman architecture of the sunken baths is merely the fetishistic 'drop' for a refined and aristocratic 'what the butler saw'.

However, it is in the work of the Austrian painter Gustav Klimt, who was active from the 1890s to 1907, that more direct antecedents for Annette Bezor's paintings can be traced. Klimt's mystical and erotic female figures that swim and simultaneously remain suspended in rhythmic streams and seas of fluid portrayed his sexual and human cosmic conceptions of fate, specifically symbolized by his recurring use of the image of the female sexual and ageing cycle. The streaming winding sheaths of floating hair, the sinuous decorative linear rhythms of his swimmers that suggest erotic abandon and interpenetration are, to an extent, in Bezor's pastels and paintings. Present, in particular, is the sexually-confronting abandon and the slightly sinister explosion of breathless seduction and unconcealed lustful pleasure in the face emerging from the deep and watery regions of the pastels.

In her series of four large paintings Bezor has produced her most succinct and complete metaphorical work so far. The female figures (portraits of friends or her own self-portrait) undergo their journey of relationship and trial essentially alone, placed by the artist in a substance that could not be more redolent with possible meaning as a narrative symbol for a drama pertaining to art, sexuality and the self.

What then are the implications for Bezor, the late-twentieth-century '*fin de siècle* feminist' painter, who has turned her attention to the female-oriented aesthetics of the Symbolist period? She, like other

contemporary artists who acknowledge the 'post-modern predicament' and who see themselves as working within it, confronts the issues of 'appropriation', originality and the author, the subject and the self and, finally, the satisfactory or otherwise acceptance of the art work as an aesthetic token or cipher within the various theoretical regulations that have emerged for the reading of visual practices. If Bezor is working from a strongly feminist perception, then the above concerns take on a different value within the machinations of a disputing 'avant-garde'.

Over and above Bezor's use of Symbolist subject, compositional references and their diverse methods of representation, there emerges a powerful, confronting, struggling and free female awareness, riding like a Botticelli Venus with her own outboard motor on an allegorical sea, traditionally the drowning substance of female identity. She has chosen to work within conceptually difficult confines, for the aesthetic movement, English and Continental, meant manacles for women while it proved sexually and libidinally liberating for male artists.

In Bezor's work, female 'identity', 'awareness', is pushed literally up on to the surface and into being. Her concentration on the female face, its subtlety, its recording of each inflection of mood and thought is as the mirror to the woman; it is her constant as a material being.

The decisive element in this rococo fantasy of mirrors is that the mirroring activity in Bezor's work is not drawn across the face of a watching male and then on to his canvas; no male is suggested, indicated or even invited into these pictures. The female is looking at herself for her own pleasure as a reflection of her own experience; she is her own voyeur and as such drains the act of the symbolist male's need for mystery and the overlaying of sex with religion.

Elizabeth Gertsakis *

Notes

¹ Quoted by Khnopff in *The Studio* vol. 39, Dec. 1906, p.219 (Howe)

² Howe, J., ch. 8: "Love and Death: Virgin Muses, Fatal Women, and Androgynes", *The Symbolist Art of F. Khnopff* UMI Research 1982

³ abridged, by arrangement, from the catalogue, *Heads Above Water*, published by the University of Tasmania, Hobart, 1986, and with grateful acknowledgements to the artist, the author and the university.

Marion Borgelt

The easy ebb and flow of Marion Borgelt's paintings at first suggests that they are melodious, uncomplicated works created in the spirit of Matisse's axiom that art be like a comfortable armchair. However, the moment one acquiesces in their presence, one is struck by a sensation, an image or a contour which inspires a miscellany of visual and narrative associations. These 'imageless images' as Borgelt herself calls them, emerge and disappear with the corresponding shifts in our own perception. Each painting has its individual mood and emotional undercurrent, from the threatened and tormented to the ecstatic and ethereal.

Marion Borgelt's paintings possess a sustained abstract energy which probes an essence beyond that which representation can suggest. They achieve what Donald Kuspit has described as a dialectic between shallowness and depth. Commenting on the work of Jackson Pollock, Kuspit explains that the surface, "for all its disorder [is] a surface created and held together, but one which, because it is differentiated according to no single principle, does not achieve singularity as surface, and so always suggests the loss of surface and the plunge into depth".¹ Our eye is captured by the field of gestures and our perception allows them to dissipate into an array of images. The myriad of lines is like a palimpsest, with each layer offering new levels of meaning. Borgelt's paintings do not aspire to any prescribed reality outside their own suggestive impulses. The lines do not describe form, they are form. The forms do not describe reality, they inspire consideration of its very essence.

The notion that a non-objective painting can actually reveal or penetrate a deeper essence derives from the early abstractionists, such as Mondrian and Kandinsky, who actually sought a spiritual truth. Meyer Schapiro wrote in 1957 that authentically spiritual abstract art does not so much 'communicate' as "induce an attitude of communion and contemplation".² In a sense, Borgelt's paintings communicate through our

Between dusk and dawn 1987
oil on canvas
145 x 180
Roslyn Oxley9, Sydney



contemplation. They do not impose their message in any authoritative self-indulgent manner, but allow us to play with the uncertain boundaries between figuration and abstraction. They are not fixed and discernible, but dispersed and evocative. Their 'spirituality', as it is perceived by the viewer, is contingent on this unattainable or unknowable quality in her paintings.

Formally, Borgelt's work is probably most like the abstract-expressionists, such as Pollock, Gorky and Masson, or the Australian artist, Ian Fairweather. They share the use of a grid of colours which is built up to form an internal structure. However, unlike Pollock, the energy in Borgelt's paintings is less an outward gestural expression of emotion than a quietly pulsating force beneath the surface. Borgelt has likened the energy to that which lies beneath the skin of the earth. Her paintings seem to be covered by a thin translucent veil. Hence they are not expressions of 'pure' inner, unconscious unleashed emotion; rather, they are like events unfurling beneath the surface whereby the artist intentionally allows the narrative impulses and figurative connotations to take form. Borgelt's 'abstraction', then, is highly suggestive and metaphorical. It is, to cite Kate Linker's term, 'conditional abstraction', conditional on the associations and inspirations that render it quite different from earlier 'pure' abstract painting.³

The surfaces of Borgelt's paintings are like perpetual restless symphonies. Borgelt is particularly interested in the conceptual relationship between her work and music, the tranquillity of Bach, or the raw emotions in Mozart. It is the emotional quality in sound and its synaesthial potential which have the most significance for Borgelt.

The three works in this exhibition probably form a more coherent whole than the work of any other artist because they are extensions of one another. Nevertheless, they do have individual differences. *Palaeolithic landscape* is like a moment of music flung

across an expanse of autumn foliage. *Between dusk and dawn* has its own internal narrative. It is an enchanted, magical and subdued painting in which the night air is blue and you feel as though you can hold it in your hand. There is an eerie sensation in this forest landscape that something is submerged in the depths of the central cavern shape. The bittersweet pinks and yellows in *Femina Primeval* reveal furtive glances from eyes which float within the midst of what seems to be a physical and emotional female torment. The pink forms evoke female nudes, vulvae curling in convoluted, confused configurations.

Marion Borgelt's paintings are often large in scale yet they do not overpower the viewer. Instead, they seem to be incredibly human in sensibility and inviting in their embrace even though they may disturb. This human quality derives, I think, from Borgelt's history as a figurative painter (which ceased in 1982-83). Now the artist has provided us with the liberty to imagine.

Victoria Lynn

Notes

¹ Donald Kuspit, "Abstract Expressionism: The Social Contract", *The Critic as Artist: The Intentionality of Art*, UMI Research Press, Michigan, 1984, p.178

² Meyer Schapiro, "Recent Abstract Painting" (1957), cited in Kuspit, D., "Concerning the Spiritual in Contemporary Art", *The Spiritual in Art, Abstract Painting 1890-1985*, Abbeville, New York, 1986, p.314

³ Kate Linker, "Abstraction: Form As Meaning", *Individuals. A Selected History of Contemporary Art 1945-1986*, Abbeville, New York, 1986; unpaginated

Dale Frank

All generalizations are dangerous, even this one.
The golden rule is that there are no golden rules.
But every exit is an entry to somewhere else.

A fly that does not want to be swatted is most secure
when it sits on the fly-swatter. The exception proves
the rule.

And reputation grows with every failure.

There is there, that mythical island, whose inhabitants
earn a precarious living by taking in each other's
washing. The defects of their qualities.
Trying to define yourself is like trying to bite your
own teeth.

Include me out; this is the beginning of the end.
The little that I know, I owe to my ignorance.

Given a written language, how large in terms of the
total number of words must a book printed in that
language be, in order to contain the complete
information necessary to manufacture the book?

Art is a lie that makes us realize the truth.
But what then, in the last resort are truths? — they are
irrefutable errors.
Art lies in concealing art.
It's the last straw that breaks the camel's back.

How to paint a great and wonderful painting — make
yourself great and wonderful and then just paint
naturally. After all, there is nothing like worrying about
the bowels opening to stop them opening.

"I see nobody on the road," said Alice.
"I only wish I had such eyes," the King remarked in a
fretful tone. "To be able to see Nobody! And at that
distance too! Why, it's as much as I can do to see real
people, by this light!"

Coming events cast their shadows before.

Can a painting duplicate painting? The painter, having

completed his painting, leaves us no means of deciding
whether he has been completely truthful or otherwise.
He may have left out a leaf or two from the tree, or
there may not have been a tree there at all.

Is it an empty easel set up in front of art? Or is it truly
the painter's painting? Is the painter's painting
representing precisely that portion of art blotted out by
the painting? For instance the hole through the painting
displaced the hole behind it (outside the room) in art.
For the spectator, the hole is simultaneously in the
painting; and outside, in art, in thought. There is an
infinity of possibility.

What happens to the holes when the cheese is gone?
We can't leave the haphazard to chance: extremes meet.
If you turn on the light quick enough, you can see
what the dark looks like.

The paintings of Dale Frank are not art!

They are the representation of the contradictions and
paradoxes of art. But, they are art, for they are not
pipes. Maybe they are?

The painter of these paintings is either Dale Frank or, if
not Dale Frank, someone else of the same name. Just as
seriousness is the refuge of the shallow, big words
become the illusion of rope for those in deep water.

The word 'dog' does not bite. Neither does the word
'alligator'.

A radical and serious paradox does not hang upon a
removable confusion, but is demanded by the
complexity and inherent ambiguity, and the
importance, of what is being expressed.

I am so glad I don't like asparagus, because, if I did, I
should have to eat it — and I can't bear it!

K. Machan





left

*The vine of the prince and the fountain and the spirit
of the city night wings (The delusion vine)* 1986
acrylic and mixed media on canvas
280 x 200
Auckland City Art Gallery

*The art of the artful hook line
and sinker of the pocket fisherman
— willow pillow sincere* 1987-88
mixed media on canvas
200 x 300 x 52
the artist

Victor Rubin

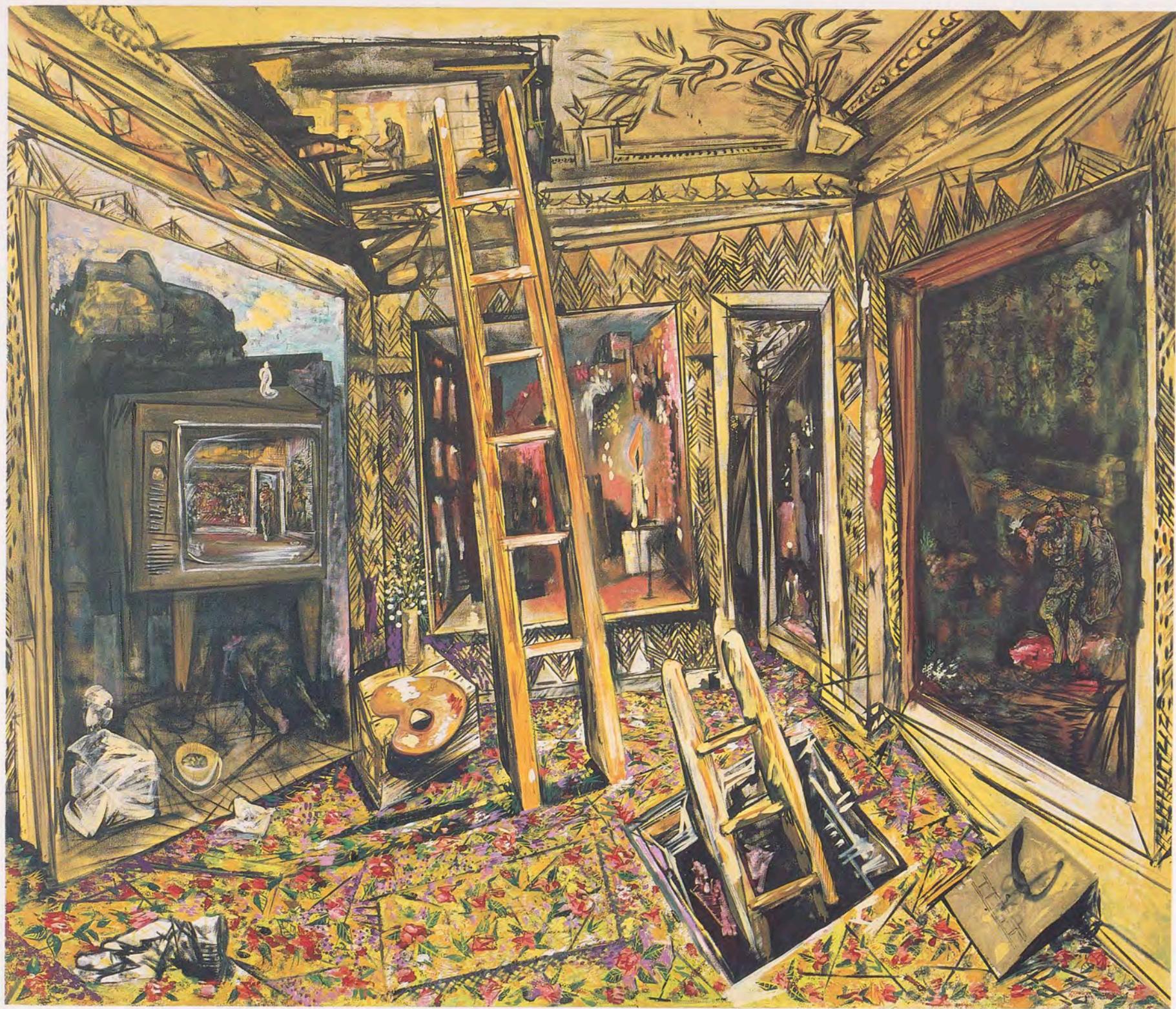
Victor Rubin is an artist who defies easy classification. He is an eclectic who borrows from many different styles and approaches, a *bricoleur* who often covers his canvases with three-dimensional appendages and junk. We might call him a maximalist, by temperament, whose imagination runs riot in the studio. Yet while he piles it on thick and fast, there is always a certain logic to Rubin's anarchic artworks, no matter how perverse that logic may be, no matter how aesthetically incontinent.

By almost universal agreement, Rubin's recent series of studio paintings are his best works to date. While not lacking any of the boundless energy which characterizes his entire *oeuvre*, these paintings are more conceptually focused and, for him, at least, restrained. This may be so because as 'studio' pictures they fit into a well-worn genre, with most of the great modernists and proto-modernists attempting a studio painting from time to time.

Rubin borrows freely from such artists as Ernst, Picasso, the Symbolists and the Expressionists, but his references are so metamorphosed that they linger as bare traces of their former selves. Far from being a self-conscious image scavenger, Rubin reacts directly and with startling immediacy to his environment. Of course, that environment is rather special. His studio resembles an overcrowded knick-knack shop after an explosion; the walls are covered in enormous half-completed canvases and the artist competes for floor space with an ever-growing mountain of paint tubes.

The subjects of these paintings are equally close to home. They are art world allegories highlighting the traps and the pretensions, the temptations and confusions of contemporary art. His artists (liberally-rendered self-portraits?) are cuboid refugees from Picasso's paintings crossed with the decomposing ghouls of the horror comics. Their surroundings are dominated by mirrors, glaring TV screens, ladders and trapdoors. Ceilings and floors are often inverted, with

Room 2: TV eyes the 4th time around 1987
oil on canvas
168 x 198
Hugh Jamieson, Sydney



Victor Rubin

inventive spatial dislocations creeping into every work.

In reviewing these pictures at Roslyn Oxley's last year, Rubin's studios reminded me of Samuel Beckett's *Endgame*, where sets suggest that the action is taking place inside a human skull. However, where Beckett's 'headspace' is apocalyptic in its bleakness, Rubin's is crammed full of the detritus of high culture and the mass media. For all that, his vision is scarcely less apocalyptic: replacing the grim suggestion of a nuclear winter with Baudrillard's speculations about a society which implodes under the weight of its growing appetite for spectacle and rampant consumerism.

The closed world of contemporary art, ever more spectacular and self-centred, provides a concentrated case study for the implosion which threatens society at large. These works re-stage the paradox of all progress, that every step forward takes us closer to oblivion, that every act of construction entails the loss of something else, be it nature, space or peace of mind. Everything in Rubin's paintings is vastly denatured, at home with the idea that the worst catastrophe has already happened. What this may entail is the universal floating of ideas and values, the disappearance of ethical and aesthetic creeds into a continuum of imagistic equivalence.

Rubin doesn't seem too disturbed by this state of affairs, and even if he is, his feelings will never manifest themselves in despair or stasis. He is obsessively active, setting down images almost as fast as he can absorb them. Rubin wants to work with these materials while they are still warm, before history can pacify and embalm them. With overarching conceit he wants to make his own universal histories in a version that leaves nothing out, from the grandest events to the most trivial. His narratives may intertwine and short-circuit, become attenuated or halt abruptly, but the larger story of his art spirals on and on into infinity.

John McDonald

A chamber for writers' inversion and preferences 1987
oil on canvas
168 x 198
Auckland City Art Gallery



Marianne Baillieu

The thought-free yogin is like a child
like a bee in a flower tasting every bloom
like a lion roaring in the jungle
and like the wind blowing where it listeth
if his mind is trained in attention and discretion
his behaviour is immaculate;
if there are no checks upon his mind's effusion
the yogin behaves like a divine madman

Indian Mahasiddha Maitripa

Marianne Baillieu's art starts at the point where conceptuality stops. Without even initial regard for the structures of analysis, the curiously carved and sometimes alluringly coloured prisms of human thought, she plunges headlong with a cry of ululation into a jungle.

Our Western pictorial conventions are created in a bid to resolve a tense complex of interlocking dualisms. Image is juxtaposed to meaning, external shape to inner value, abstraction to illusory realism, signs of civilization to signs of nature, classical structure to expressionist feeling, historical antecedents to the passionate moment, fantasy to scientific fact, the literal to the symbolic. Marianne Baillieu simply refuses to acknowledge the cumulative power of these conventions. Her art does not even pay homage to them as valid categories. Instead she seeks to subvert polarities, force a fusion, a union of gesture and meaning so complete, so instantaneous, that the viewer is denied access to dialectical viewing. The very stuff of informed and cultivated sight is plundered.

In confronting her paintings, therefore, we are faced with a crisis of judgment. In their gestural frenzy they conform to none of the usual comfort patterns. Even our elaborate modernist theories falter in the face of an art that is radical by virtue of the sheer velocity of its candour. With the twin mystiques of beauty and ugliness stripped away, we are exposed to a nakedness without reflection, without conceit of innocence.

Simian pilgrimage 1983
oil and acrylic on canvas
198.2 x 137.1
Yuill/Crowley, Sydney





Biographical

We can isolate no developmental themes, quintessential statements nor reassuring epochs. An entirely new response is being demanded. We are being challenged to generate the transparent alertness of the forest insect and perceive all phenomena simultaneously with a single sensor. Then the slightest quiver within the pictorial environment can awaken us with a snap; our rigidity and aloofness shatter metamorphosis.

Marianne Baillieu's art is mystical in intent in that it propels us to hurl away our ordinary selves, explode our armoury of suppositions and habitudes, tumble the edifices of dogma and, with our mind's flow gloriously unchecked, leap into the effusion. In our reckless merging we can then become like the Mahasidda and the ecstatic artist, divinely mad.

Ross Moore

Blackbird has spoken 1986
oil and mixed media on canvas
182.8 x 182.8
Yuill/Crowley, Sydney

Marianne Baillieu

Lives and works in Melbourne

Selected solo exhibitions

- 1983 Reconnaissance Gallery, Melbourne
1984 n-space, Melbourne
Yuill/Crowley, Sydney
1986 Institute of Modern Art, Brisbane
1987 Yuill/Crowley, Sydney
Bellas Gallery, Brisbane

Selected group exhibitions

- 1984 *Life of Energies*, Artspace, Sydney
1985 *Perspecta*, Art Gallery of New South Wales,
Sydney
Visual Tension, Australian Centre for
Contemporary Art, Melbourne, and
Institute of Modern Art, Brisbane
1986 *Pharmakon*, Yuill/Crowley, Sydney

Annette Bezor

Born 1950, Adelaide; lives in Adelaide

Selected solo exhibitions

- 1983 Round Space Gallery, Adelaide
1986 *Heads Above Water*, South Australian School of Art Gallery, Adelaide
Fine Arts Gallery, University of Tasmania, Hobart
Roslyn Oxley9 Gallery, Sydney

Selected group exhibitions

- 1977 *Young Artists Exhibition*, Festival Centre, Adelaide
1978 *Round Space Members*, Union Gallery, University of Adelaide
1980 *Micro Show*, Contemporary Art Society, Adelaide
Tarot Card, Contemporary Art Society, Adelaide
The Real Thing, Contemporary Art Society, Adelaide
Maude Vizard Wholoham Art Prize Exhibition, Art Gallery of South Australia, Adelaide
1981 *John McCaughey Memorial Art Prize Exhibition*, National Gallery of Victoria, Melbourne
1983 *John McCaughey Memorial Art Prize Exhibition*, National Gallery of Victoria, Melbourne
Australian Perspecta 83, Art Gallery of New South Wales, Sydney, and touring
Against the Wall: Young Contemporary Artists selected from the Michell Endowment of the National Gallery of Victoria, University Gallery, University of Melbourne
1984 *Private Symbol, Social Metaphor: 5th Biennale of Sydney*, Art Gallery of New South Wales, Sydney
Adelaide Artists, New Works 1983/84, Adelaide Festival Fringe Centre, Adelaide
Round Space at the Royal Society, Royal South Australian Society of Art Gallery, Adelaide
1985 *On The Beach*, Macquarie Galleries, Sydney
1986 *Chaos*, Roslyn Oxley9 Gallery, Sydney (and touring)
1987 *Voyage of Discovery: Australian Painting and Sculpture 1987*, Crescent Gallery, Dallas
Here and There, Monash University Gallery, Melbourne

Collections

Art Gallery of South Australia, Adelaide
Michell Endowment, National Gallery of Victoria, Melbourne
Artbank, Sydney
Art Gallery of New South Wales, Sydney
private collections

Selected publications

- 1981 "Who are Australia's Young Artists?" the editors, *Vogue Living*, April/May 1981
1983 "Against the Wall", Robert Lindsay; *Against the Wall: Young Contemporary Artists selected from the Michell Endowment of the National Gallery of Victoria*; broadsheet catalogue, University Gallery, University of Melbourne 1983
Artist's Statement, Annette Bezor; in "Against the Wall" (see above) 1983
Australian Perspecta 83, Bernice Murphy; Art Gallery of New South Wales, Sydney 1983
1986 "Heads Above Water", Elizabeth Gertsakis, in *Heads Above Water*, Annette Bezor; Fine Arts Gallery, University of Tasmania, Hobart 1986

Travel

- 1979 Extensive independent travel through Europe and Israel
1986/7 November 86 to April 87; residency, Power Studio, Cité International des Arts, Paris

Peter Booth

Born 1940 in Sheffield, England
Lives in Melbourne

- 1956-7 Studied at the Sheffield College of Art,
England
- 1958 Moved to Australia
- 1962-5 Studied at the National Gallery School,
Melbourne

Solo exhibitions

- 1967 Strines Gallery, Melbourne
- 1969-72 Pinacotheca, Melbourne
Central Street Gallery, Sydney
- 1970, -4 Chapman Powell Gallery, Melbourne
- 1977-85 Regular exhibitions at Pinacotheca,
Melbourne
- 1984, -5 Garry Anderson Gallery, Sydney
- 1985 CDS Gallery, New York
- 1986 Powell Street Gallery, Melbourne
- 1987 CDS Gallery, New York
- 1976 *Project 12, Peter Booth*, Art Gallery of New
South Wales, Sydney
Monash University Gallery, Melbourne
- 1985 *Peter Booth: Works on Paper 1963-1985*,
University Gallery, the University of
Melbourne

Selected art museum group exhibitions

- 1968 *The Field*, National Gallery of Victoria,
Melbourne
- 1973 *Recent Australian Art*, Art Gallery of
New South Wales, Sydney
- 1976 *European Dialogue*, Third Biennale of Sydney;
Art Gallery of New South Wales, Sydney
- 1984 *The Australians*, CDS Gallery, New York

Marion Borgelt

- 1954 Born Nhill, Victoria
 1973-6 South Australian School of Art, Diploma of Painting
 1977 Underdale College, Adelaide, Diploma of Education
 1979-80 New York Studio School, post-graduate studies
 1985 Travel: France, Italy, London, New York
 1986 Travel, India
 Artist/Tutor-in-Residence, Canberra School of Art
 1987 Tutor in Drawing, City Art Institute, Sydney

Solo exhibitions

- 1976 *Open Studio Exhibition*, Wattle Park, Adelaide
 1978 *Works on Paper*, Bonython Galleries, Adelaide
 1981 *Paintings and Drawings*, David Reid's Gallery, Sydney
 1982 *Recent Paintings*, Axion Gallery, Melbourne
Charcoal Drawings, Roslyn Oxley9 Gallery, Sydney
 1983 *Recent Paintings*, Roslyn Oxley9 Gallery, Sydney
 1984 Christine Abrahams Gallery, Melbourne
 1985 Roslyn Oxley9 Gallery, Sydney
 1986 Christine Abrahams Gallery, Melbourne
 Michael Milburn Galleries, Brisbane
 Roslyn Oxley9 Gallery, Sydney

Selected group exhibitions

- 1975 *Channel 10 Invitational Exhibition*, Art Gallery of South Australia, Adelaide
 1976 *Channel 10 Invitational Exhibition*, Adelaide Festival Centre
Graduates, South Australian School of Art Galleries, Adelaide
Graduate Students' Exchange Exhibition, Victorian College of the Arts, Melbourne
 1977 *Alumni Exhibition*, Contemporary Art Society, Adelaide
Members' Exhibition, Contemporary Art Society, Adelaide
 1978 *Regional Travelling Exhibition*, Contemporary Art Society, Adelaide
Members' Exhibition, Contemporary Art Society, Adelaide
 1979 *Four Studio School Artists*, Parsons School of Design, New York
Invitational Exhibition, New York Studio School Galleries
 1980 *Studio School Painters*, New York Studio School Galleries
South Australian Centenary, South Australian

- Art Gallery, Adelaide
 1982 *Vision in Disbelief*, Fourth Biennale of Sydney, New South Wales Art Gallery and Roslyn Oxley9 Gallery, Sydney
 1983 *Attitudes to Drawing*, Ivan Dougherty Gallery, Sydney
A.U.S.T.R.A.L.I.A., Zona, Florence, Italy
 1984 *Form, Image, Sign*, Art Gallery of Western Australia, Perth
26 Characters, Fringe Festival, Old Lion Factory, Adelaide
Expatriates, Contemporary Art Society, Adelaide
 1985 *ISOLAUSTRALIA*, Fondazione Bevilacqua La Masa, Venice and Zagreb Galleria Studentskog Centre, Yugoslavia
AUSTRALIANA, Student Cultural Centre, Belgrade
Australian Perspecta '85, Artspace, Sydney
 1986 *Sixth Indian Triennale*, New Delhi and Australian tour 1986-87
Big Abstract Drawings, Hogarth Galleries, Sydney
Abstraction — 20 Years of Selected Australian Artists, Ivan Dougherty Gallery, Sydney
Abstract, King Street Studios, Sydney
 1987 *Innovations — Past and Present*, Von Bertouch Galleries, Newcastle, New South Wales
Chaos, Roslyn Oxley9 Gallery, Sydney
Moet and Chandon Touring Exhibition: Perth, Melbourne, Hobart, Canberra, Sydney, Brisbane

Awards

- 1975 Channel 10 Artist's Award, South Australia
 1976 Harry S. Gill Award, South Australian School of Art
 1978 Peter Brown Memorial Travelling Art Scholarship, New York Studio School
 1979 Dyason Award for Post-Graduate Study in the United States
 1983 Musswellbrook Drawing Prize
 1984 Grant, Visual Arts Board
 1986 The City of Lake Macquarie Art Prize
 6th Ansett Hamilton Art Award
 1987 Gold Coast City Art Gallery Purchase Prize

Collections

National Gallery of Victoria, Melbourne
 Art Gallery of Western Australia, Perth
 Art Gallery of New South Wales, Sydney
 Royal Institute of Technology, Melbourne
 New Parliament Houses Collection, Canberra

Artbank, Australia
 Musswellbrook Regional Art Gallery, Musswellbrook
 City of Hamilton Art Gallery, Hamilton, Victoria
 Lake Macquarie Art Collection
 Gold Coast City Art Gallery

Selected publications

- 1982 *Fourth Biennale of Sydney*, Art Gallery of New South Wales 1982
 1983 *Form, Image, Sign*, Art Gallery of Western Australia, Perth 1983
A.U.S.T.R.A.L.I.A., Zona, Florence 1983
 1984 *26 Characters*, The Fringe Centre, Adelaide 1984
 1985 *ISOLAUSTRALIA*, Fondazione Bevilacqua La Masa, Venice 1985
Australian Perspecta '85, Artspace, Sydney 1985
Drawing in Australia, Janet McKenzie; The Macmillan Company of Australia, Melbourne 1985

Paul Boston

Born 1952, Fitzroy, Melbourne

Solo exhibitions

- 1983 Reconnaissance, Melbourne
1985 Reconnaissance, Melbourne

Group exhibitions

- 1972 Pinacotheca, Melbourne
1982 *New Directions*, Geelong Art Gallery
1983 *Perspecta*, Art Gallery of New South Wales, Sydney
Vox Pop into the Eighties, National Gallery of Victoria, Melbourne
1984 *Form, Image, Sign*, Art Gallery of Western Australia, Perth
A Recent Survey of International Painting and Sculpture, Museum of Modern Art, New York
1985 *Six Drawings*, University of Tasmania, Hobart
Under the Hand Behind the Eye, Deakin University Gallery, Geelong
Australian Perspecta 85, Art Gallery of New South Wales, Sydney
1986 *Painters' Sculpture*, Australian Centre for Contemporary Art, Melbourne
Cross Currents, Heide Park and Gallery, Melbourne
On Site 2, University of Tasmania, Hobart
Backlash: The Australian Drawing Revival 1976-86, National Gallery of Victoria, Melbourne
1987 Tony Oliver, 13 Verity Street, Melbourne
Painters and Sculptors: Diversity in Contemporary Australian Art, Queensland Art Gallery; Museum of Modern Art, Saitama, Japan
Selected Contemporary Drawings, Heide Park and Gallery, Melbourne
Inaugural Exhibition, Museum of Contemporary Art, Brisbane
1988 David McKee Gallery, New York
The Loti and Victor Smorgon Collection, Australian Centre for Contemporary Art, Melbourne

Dale Frank

Born 26 August 1959

Selected solo exhibitions

- 1981 Acme Art Gallery, London
PS1 Gallery, New York
Fernando Pellegrino Gallerie, Bologna
- 1982 Galerie Tanit, Munich
Perspektive 13'82, (Art Fair) Basel
Severina Teucher Galerie, Zurich
- 1983 Museum Fodor, Amsterdam
- 1984 Studio d'Art Cannaviello, Milan
Monique Knowlton Gallery, New York
University of Melbourne Gallery, Melbourne
- 1985 Palais des Beaux-Arts (Galerie Albert Baronian), Brussels
Galerie Barbara Farber, Amsterdam
Canberra School of Art Gallery, Canberra
Studio d'Art Cannaviello, Milan
- 1986 Massimo Audiello Gallery, New York
Galerie Albert Baronian, Brussels
Roslyn Oxley9 Gallery, Sydney
- 1987 Musee de Ville de Liege, Liege
Marianne Deson Gallery, Chicago
Studio Marconi, Milan
Realities Gallery, Melbourne
Mori Gallery, Sydney
- 1988 Jack Shainman Gallery, New York
Milburn + Arte, Brisbane
Studio Marconi, Milan

Selected group exhibitions

- 1981 *Les Oeuvres Plastiques Exposition*, Espace Lyonnais d'Arte Contemporain, Lyon
- 1982 *White and Black Drawings*, Willard Gallery, New York
4th Biennale of Sydney, Art Gallery of New South Wales, Sydney
- 1983 *Panorama della Post-Critica*, Musei Palazzo Lanfranchi, Pisa
Tall Poppies, Melbourne University Gallery, Melbourne
Place, Gimpel Fils Gallery, London
D'un Autre Continent, ARC 2, Musee d'Art Modern de la Ville de Paris, Paris
De Goddelijk Kommedie, Galerie t'Venster, Rotterdam
Recent Australian Painting, Art Gallery of South Australia, Adelaide
Vox Pop, National Gallery of Victoria, Melbourne
- 1984 *Venice Biennale, Aperto '84*, Venice Biennale, Venice

Form, Image, Sign, Art Gallery of Western Australia, Perth

Recent Australian Art — An American Perspective, Solomon R. Guggenheim Museum, New York

1985 *Nuove Trame dell'Arte*, Castello Gennazzano, Rome

Anniottanta, Chiostrri di San Domenico, Imola, Museum of Modern Art, Bologna
Rondo, 2nd Rassenga Internazionale d'Arte, Antichi Arsenali, Amalfi, Italy

Master Drawings, Galerie Barbara Farber, Amsterdam

1986 *Everyman*, Zurich Forum (Galerie Barbara Farber), Zurich

Dale Frank, Colin Lee, Galerie Segal-Steinberg, Montreal

1987 *Nature Redefined*, Galerie Segal-Steinberg, Montreal; Gallery Piezo Electric, New York

Ornamentation, Daniel Newburg Gallery, New York

Drawings, Gallery 56 Bleecker Street, New York

Bicentennial Perspecta, Art Gallery of New South Wales, Sydney; Art Gallery of Western Australia, Perth

What is This Thing Called Science? Melbourne University Gallery, Melbourne

Australian Contemporary Drawing, Heide Park and Gallery, Melbourne

Group Show, Jack Shainman Gallery, Washington

Publications (since 1985)

1985 "Dale Frank", Helena Kontova; *Flash Art* (International) No. 120, Milan; Jan. 1985 pp.70-1

"Dale Frank", Michael Kohn; *Flash Art* (International) No. 120, Milan; Jan. 1985 pp.43-4

"Dale Frank", Paul Groot; *9th Foire D'Art Actual*, Galerie Albert Baronian, Palais Des Beaux-Arts, Brussels; Jan. 1985

"Dale Frank", Gerrit Henry; *Art in America* 85/2, New York; Feb. 1985 pp.140-1

"De Surrealistische Variaties Van Dale Frank", Paul Groot; *Museumjournaal* 85/1, Amsterdam; Mar. 1985 p.49

Artists' Page, Dale Frank; *Museumjournaal*, 85/1 Amsterdam; Mar. 1985, pp.50-1

"Australian Visions at the Guggenheim", Donald Kuspit; *Art in America* 85/3, New York; Mar. 1985 pp.153-4

"Europe and America: Two Aspects of the

New Surreal", Angela Vettasi; *Flash Art* (International) No. 122, Milan; pp.20-1

"Cover/Doppelganger", Paul Groot; *Aorta*, Amsterdam; May 1985 p.95

"Nuove Trame Dell'Arte", Achille Bonito Oliva; Castello Gennazzano, Gennazzano, Italy; July 1985 pp.68-9

"Le Trame del Castello", Antonio d'Avossa; *Flash Art* (Italia) No. 128, Milan; Summer 1985 pp.62-3

"From New York with Love", Helena Kontova and Giancarlo Politi; *Flash Art* (International) No. 123, Milan; Summer, pp.46-7; reprinted, *Flash Art* (Italia), No. 128, Milan; Summer 1985 pp.26-7

"Nuove Trame Dell'Arte", Lucia Spadano and Achille Bonito Oliva; *Segno* No. 47, Rome; June 1985 pp.8-15

"Dale Frank: Dionysius versus Apollo", Ashley Crawford; *Stiletto* No. 24, Melbourne; June 1985 p.4

"Tanti Modi Di Essere Blouson", Alida Militello; *Epoca-Moda* No. 11, Verona; Oct. 1985 pp.66-7

"Espressione, Spirito Selvaggio e Neoprimitivo", Silvia Zangheri; *Anniottanta* (Flavio Caroli and Renalto Barilli), Bologna; July 1985 pp.163-9, 195-6, 223

"Fall Out", Lucia Spadano; *Segno* No. 48, Rome; Sept. 1985 pp.30-2

"Dale Frank", Gregorio Magnani; *Flash Art* (Italia) No. 130, Milan; Dec. 1985 p.46

1986 "Dale Frank", Gregorio Magnani; *Flash Art* (International) No. 126, Milan; Feb. 1986 pp.60-1

"Dale Frank", Gregorio Magnani; *Westuff* No. 3, Florence; Mar. pp.16-17

"Dale Frank", Pier Luigi Tazzi; *Artforum* Vol. 24 No. 8, New York; Apr. 1986 p.118

"Che Tempo Fara?" Francesca Alfano Miglietti; *Flash Art* (Italia) No. 133, Milan; June 1986 pp.72-3

"Europe — America: 1940 to the Present", Paul Groot; Ludwig Museum, Cologne; Sept. 1986 pp.407-18

1987 "Combustible Demarcations: the Art of Dale Frank", Daniela Salvioni; *The Australian Bicentennial Perspecta*, Anthony Bond, Sydney; Oct. 1987 pp.28-35

"Dale Frank", Pamela Hansford; *Art and Australia*, Summer edition, Dec. 1987 (no p. nos)

"Dale Frank", Realities Gallery, Melbourne; June 1987 exhibition

Robert Hunter

Lives and works in Melbourne

Selected solo exhibitions

- 1968 Tolarno Galleries, Melbourne
1970 Pinacotheca, Melbourne
1971 Pinacotheca, Melbourne
1973 Pinacotheca, Melbourne
1974 Galerie Konrad Fischer, Düsseldorf,
West Germany
Lisson Gallery, London
1976 Pinacotheca, Melbourne
1979 Gallery 321, Brooklyn, New York
1981 Pinacotheca, Melbourne
1982 Ray Hughes Gallery, Downtown, Brisbane
1983 Yuill/Crowley, Sydney
1984 Pinacotheca, Melbourne
Yuill/Crowley, Sydney
1986 Pinacotheca, Melbourne
1987 Institute of Modern Art, Brisbane
Yuill/Crowley, Sydney

Selected group exhibitions

- 1968 *The Field*, National Gallery of Victoria and
Art Gallery of New South Wales, Sydney
1971 *Second Indian Triennale*, New Delhi
Situation Now, Ewing Gallery, Melbourne
1973 *Some Recent Australian Art*, Art Gallery of
New South Wales, Sydney
Minimal, Ewing Gallery, Melbourne
1974 *Eight Contemporary Artists*, Museum of
Modern Art, New York
Painting Exhibition, Scottish Arts Council
Gallery, Edinburgh
1976 *Minimal Art*, National Gallery of Victoria,
Melbourne
1978 *Carl Andre and Robert Hunter*, Pinacotheca,
Melbourne; Newcastle City Art Gallery,
NSW; Institute of Modern Art, Brisbane
1980 *Paris Biennale*, Paris
1983 *Australian Perspecta 83*, Art Gallery of New
South Wales, Sydney
A Melbourne Mood: Cool Contemporary Art,
Melville Hall, Canberra
Recent Australian Painting, Art Gallery of
South Australia, Adelaide
1984 *The Field Now*, Heide Park and Gallery,
Melbourne
1985 *Group Exhibition*, Yuill/Crowley, Sydney
1986 *Pharmakon*, Yuill/Crowley, Sydney
Surface for Reflexion, Art Gallery of New South
Wales, Sydney
Fears and Scruples, 200 Gertrude Street,
Melbourne

1987 *What is this thing called Science?* University
Gallery, University of Melbourne

Selected publications

- The Field*, Brian Finemore et al; National
Gallery of Victoria, Melbourne 1968
Recent Australian Art, Daniel Thomas and
Frances McCarthy; Art Gallery of New
South Wales, Sydney 1973
Eight Contemporary Artists, Jennifer Licht;
Museum of Modern Art, New York 1974
Australian Painting 1788-1970 (2nd edn),
Bernard Smith; Oxford University Press,
Melbourne 1971
Australian Painters of the 70s, Mervyn Horton
(ed); Ure Smith, Sydney 1975
"XIe Biennale de Paris", Leon Paroissien;
Art and Australia, Sydney, Vol. 18 No.3
Autumn 1981

Tim Johnson

Born Sydney, 1947; lives in Sydney
Studied at the University of New South Wales, Sydney
and the University of Sydney

Selected solo exhibitions

- 1970 *Off The Wall*, Gallery A, Sydney
1971 *Installation as Conceptual Scheme*, Inhibodress, Sydney
1972 *Diary, Voyeur, Fittings, Disclosures, etc.*, Pinacotheca, Melbourne
1973 University of Queensland, Brisbane
1974 Gallery A, Sydney
1976 Erskine Street Gallery, Sydney
1977 Gallery A, Sydney
1979 Mori Gallery, Sydney
1982 *Wheel of Life*, Mori Gallery, Sydney
1984 *The Drunken Boat*, Mori Gallery, Sydney
1985 *Co-ordinates*, Mori Gallery, Sydney
Conceptual Painting, Union Street Gallery, Sydney
1986 *Esoteric Landscape*, Mori Gallery, Sydney
Languish, Institute of Modern Art, Brisbane
1987 *Papunya Revisited*, Bellas Gallery, Brisbane
Tolarno Galleries, Melbourne
Mori Gallery, Sydney

Selected group exhibitions

- 1970 Gallery A, Sydney and Melbourne
1971 Pinacotheca, Melbourne
1972 *The Situation Now*, Contemporary Art Society, Sydney
Political Dinner, Institute of Contemporary Art, Sydney
1973 *Artists' Books*, touring exhibition, USA
Recent Australian Art, Art Gallery of New South Wales, Sydney
1974 *Concepts*, Contemporary Art Society, Adelaide
1976 *Post-Object Art in Australia and New Zealand*, Experimental Art Foundation, Adelaide
1978 *Act I Performance Festival*, Australian National University, Canberra
Artists' Books and Book Works, Ewing Gallery, University of Melbourne
1979 Biennale of Sydney Film Program
1980 Leichhardt Performance Festival, Sydney
Aboriginal Land Rights Exhibition, National Trust Centre, Sydney
Anti-Uranium Mining Exhibition, Sydney
1981 *Aboriginal Land Rights Exhibition*, Paddington Town Hall, Sydney
1983 *Artists for Peace*, Sydney
Perspecta 83, Art Gallery of New South Wales, Sydney

- Waiting for Technology, n-space and Yuill/Crowley Gallery, Sydney*
The Life of Energies, Artspace, Sydney
Minds on Masonite, Art Unit, Sydney
1984 *Artists for Peace*, Sydney
1984/85 *The Politics of Picturing*, Tasmanian School of Art Gallery, Hobart; Institute of Modern Art, Brisbane
1985 *Dot and Circle*, Royal Melbourne Institute of Technology, Melbourne
Close Remarks, Artspace, Sydney
Two Worlds Collide, Artspace, Sydney
Sydney Art of the 1960s, Garry Anderson Gallery, Sydney
1986 *Two Worlds*, Lismore Regional Gallery
Biennale of Sydney, Art Gallery of New South Wales
Symbolism and Landscape, Ivan Dougherty Gallery, Sydney
Series of Theories, Mori Gallery, Sydney
1987 *Shadow of Reason*, Institute of Modern Art, Brisbane
Young Australians, National Gallery of Victoria, Melbourne
A New Romance, University Drill Hall Gallery, Canberra
1988 *Stories of Australian Art*, Commonwealth Institute, London
Covering the Ground, Contemporary Art Society Gallery, Adelaide

Selected publications

- "Sydney commentary: New Art in Australia", Donald Brook; *Studio International*, London Feb. 1971
Six Years, Lucy Lippard (ed.); Studio Vista, London 1973
Voyage into Solitude, Michael Dransfield; University of Queensland Press, Brisbane 1978
"Fear of Texture", Imants Tillers; *Art & Text*, Melbourne, Winter 1983
The Life of Energies, John Young; Artspace, Sydney 1983
The Bandaged Image, Gary Catalano; Hale and Iremonger, Sydney 1984
"Anything Goes", Paul Taylor (ed.); *Art & Text*, Melbourne 1984
"The Problems of Appropriation", Ingrid Periz; *Tension No. 3*, Melbourne 1984
"Symbolism and Landscape: Five Satellite Exhibitions", Ian Burn; Biennale of Sydney 1986
"Tim Johnson", Peter Cripps; Institute of

Modern Art, Brisbane 1987
"Tim Johnson", Bob Lingard; *Eyeline No. 2*, Brisbane 1987

by the artist

- Papunya Tula: Aboriginal Art of the Western Desert*, Macquarie University, Sydney 1980
Koori Art '84, Artspace, Sydney 1984
"The Papunya Painters", *Express Australia*, Los Angeles 1984
"Chance Technology", *On The Beach 7/8*, Sydney 1985
"An Impossible Vision", *On The Beach 9*, Sydney 1985
"Space", *Third Degree No. 3*, Sydney 1986
"Travel Songs", *Tension*, No. 9, Melbourne 1986
"Theoretical Force", Biennale of Sydney 1986
"Tim Johnson", *On The Beach 11*, Sydney 1987
"Paying the Rent", *Stories of Australian Art*, London 1988

Keith Looby

Born 1940 in Sydney

Solo exhibitions

- 1964 Carpini Gallery, Rome
1965 Viotto Gallery, Turin
1968 Argus Gallery, Melbourne
1969 Johnstone Gallery, Brisbane
1970 Nineth Adelaide Gallery, Adelaide
Macquarie Galleries, Sydney
Powell Street Gallery, Melbourne
Von Bertouch Gallery, Newcastle
1972 John Gild Gallery, Perth
1974 Macquarie Galleries, Sydney
Von Bertouch Gallery, Newcastle
1976 Ray Hughes Gallery, Brisbane
Abraxis Gallery, Canberra
Maclay Museum, Sydney
1977 Barry Stern Gallery, Sydney
1978 Ray Hughes Gallery, Brisbane
1979 Ray Hughes Gallery, Brisbane
Australian Galleries, Melbourne
Bonython Gallery, Adelaide
John Curtin House, Canberra
1980 Ray Hughes Gallery, Brisbane
David Reid's Gallery, Sydney
Realities Gallery, Melbourne
1981 Ray Hughes Gallery, Brisbane
1983 Roslyn Oxley9 Gallery, Sydney
Ray Hughes Gallery, Brisbane
1984 Roslyn Oxley9 Gallery, Sydney
1985 Ray Hughes Gallery, Brisbane
1986 Ray Hughes Gallery, Brisbane
Ray Hughes Gallery, Sydney
Praxis Art Gallery, Fremantle,
Western Australia
1987 Ray Hughes Gallery, Brisbane
Ray Hughes Gallery, Sydney

Group exhibitions

- 1978 Fourth Indian Triennale, New Delhi
1981 *The Second Sydney Annual*, David Reid's
Gallery, Sydney
Print Exhibition, Ballarat Fine Art Gallery,
Ballarat
1982 New South Wales House, London
Philip Morris Collection, Melville Hall,
Canberra
1985 *The First Exhibition*, Ray Hughes Gallery,
Sydney
1987 *Contemporary Art in Australia — a Review*,
opening show, Museum of Contemporary
Art, Brisbane
Painters and Sculptors, Queensland Art Gallery;
Museum of Modern Art, Saitama, Japan

Victor Meertens

Born Victoria, 1955

- 1977-79 Royal Melbourne Institute of Technology
(painting)
1984 Victorian College of the Arts (post-graduate)

Solo exhibitions

- 1985 Rhubarallas, Melbourne
70 Arden Street, Melbourne
1986 70 Arden Street, Melbourne
1987 United Artists' Gallery, Melbourne

Group exhibitions

- 1987 Mori Gallery, Sydney
Monash University Gallery, Melbourne
Royal Melbourne Institute of Technology
Gallery, Melbourne
Third Australian Sculpture Triennial,
Gertrude Street Artists' Space, Melbourne

Awards

- 1986 Visual Arts Board, half standard grant

Collections

Australian National Gallery, Canberra
National Gallery of Victoria, Melbourne
Art Gallery of New South Wales, Sydney
Monash University, Melbourne
Eliza Hall Institute, Melbourne
private collections, Australia, United States,
United Kingdom

Susan Norrie

Born Sydney 1953

Selected solo exhibitions

- 1980 Students' Gallery (now Mori Gallery), Sydney
1982 Mori Gallery, Sydney
1983 Realities Gallery, Melbourne
1986 *Tall Tales and True*, Mori Gallery, Sydney
Susan Norrie / Paintings 1983-86, University
Gallery, University of Melbourne
1987 Hôtel Pozzo Di Borgo, Paris
Centre d'Art Contemporain Passages,
Troyes, France

Selected group exhibitions

- 1979 Group exhibition, Students' Gallery, Sydney
1980 *Project 33/Art Clothes*, Art Gallery of New
South Wales, Sydney
1981 *12 NSW Young Contemporaries*, Wollongong
City Gallery, Wollongong and touring
1982 *Six New Sydney Artists*, Axiom Gallery,
Melbourne
1983 *Sydney Morning Herald Art Prize and The Sydney
Morning Herald Art Scholarship for a City
Heritage Painting 1983*, Sydney
Australian Perspecta 83, Art Gallery of New
South Wales, Sydney
1984 *Form, Image, Sign*, Art Gallery of Western
Australia, Perth
*Australian Visions: 1984 Exxon International
Exhibition*, Guggenheim Museum, New York
1985 *New Painting*, Hal Bromm Gallery, New York
Still Life Studio, Art Gallery of New South
Wales, Sydney
Heartland, Wollongong City Gallery,
Wollongong and touring
Australian Perspecta '85, Art Gallery of
New South Wales, Sydney
1986 *How much beauty can I stand?* Australian
Centre for Contemporary Art, Melbourne
Origins Originality + Beyond, The Sixth
Biennale of Sydney, Art Gallery of New
South Wales, Sydney
1980s, Art Gallery of New South Wales,
Sydney
Recent Acquisitions of Contemporary Australia Art,
Australian National Gallery, Canberra
On Site 2, Centre for the Arts Gallery, Hobart
The Gothic: Perversity and its Pleasure, Institute
of Modern Art, Brisbane and touring
Series of Theories, Mori Gallery, Sydney
1987 *Moët and Chandon Touring Exhibition*, Art
Gallery of Western Australia, Perth and

- touring
Innocence and Danger, Heide Park and Gallery,
Melbourne
A New Romance, Australian National Gallery,
Canberra
*Voyage of Discovery, Australian Painting and
Sculpture 1987*, The Crescent Gallery, Dallas,
Texas
*Emerging Artists 1978-1986, Selections from
the Exxon Series*, Guggenheim Museum,
New York
The Age of Collage, Australian Perspecta '87,
Holdsworth Contemporary Galleries,
Sydney
1988 *Foire International d'art Contemporain*,
Stockholm, Sweden
*The New Generation (1983-1988) Bicentennial
Exhibition*, Australian National Gallery,
Canberra

Awards/Commissions

- 1983 Sydney Heritage Award, The *Sydney Morning
Herald* Prize
Henry Salkauskas Purchase Award, Art
Gallery of New South Wales, Sydney
1984 Artist-in-Residence, University of
Melbourne
1986 IBM (Australia Ltd) Commission, tapestry,
untitled (1.8 x 2.5 m.) woven by Victorian
Tapestry Workshop, Melbourne, 1987
1987 Moët and Chandon Australian Art Fellow

Collections

Art Gallery of Western Australia, Perth
Art Gallery of New South Wales, Sydney
Australian National Gallery, Canberra
Wollongong City Gallery, New South Wales
The Baillieu Myer Collection, Melbourne
Dannheisser Collection, New York
Solomon R. Guggenheim Museum, New York
Collection Moët and Chandon, Epernay,
France
Sir James and Lady Cruthers Collection,
New York

Mike Parr

Born Sydney 19 July 1945
Studied at Queensland University and
East Sydney Technical College

Selected solo exhibitions

- 1970 *Light Pieces & Painted Constructions*, Reid Gallery, Brisbane
- 1971 *Word Situations Number*, Inhibodress Gallery, Sydney
Word Situations Number 2: Wall Definition, Inhibodress Gallery, Sydney and Pinacotheca Gallery (with Tim Johnson), Melbourne
- 1972 *Trans-Art 1: Idea Demonstrations* (with Peter Kennedy), Inhibodress Gallery, Sydney
- 1973 *Performances, Actions, Videosystems*, Galerie Impact, Lausanne and Galerie Media, Neuchatel, Switzerland
Trans-Art 1: Idea Demonstrations (with Peter Kennedy), Veste Sagrada and Museo de Arte Moderna, Rio de Janeiro
- 1974 *Information Centres 1 & 2*, Contemporary Art Society Gallery, Adelaide, and Central Street Gallery, Sydney
- 1977 *Cathartic Action/Social Gestus Number 5*, The Sculpture Centre, Sydney
The Emetics/Primary Vomit Blue (I am Sick of Art), Watters Gallery, Sydney
- 1978 *Rules & Displacement Activities Parts 1 & 2*, Bela Balaczs Studio for Experimental Film, Budapest
- 1980 *Rules & Displacement Activities Parts 1 & 2*, Western Australia Institute of Technology, Perth
- 1981 *Rules & Displacement Activities Parts 1 & 2*, Museum des 20 Jahrhunderts, Vienna; Dany Keller Galerie, Munich; Frankfurt Kunstverein, Frankfurt; National Art School, Dublin
Rules & Displacement Activities Part 3 (nine photoseries), *Black Box 1: The Theatre of Self Correction/3rd Biennale of Sydney Portfolio*, Institute of Modern Art, Brisbane
Plain Images (with Bob Owen), Ivan Dougherty Gallery, Sydney; Sydney College of Advanced Education
- 1982 *A-Atrophy (Self Portrait at Thirty-Seven)*, Art Projects, Melbourne
- 1983 *Black Box: Theatre of Self Correction Part 2*, The Performance Space, Sydney
Cloacal Corridor (O Vio Prote/O Vio Proto/O Vio Loto/O Thethe) Self Portrait as a Pair or Self Portrait as a Pun, Identification Number 1: Rib Markings in the Carnarvon Ranges, North/West

- Queensland, Christmas 1975, Rules & Displacement Activities Parts 1, 2, 3*, Institute of Modern Art, Brisbane
- Drawings*, Art Projects, Melbourne
- 1984 *Towards the Other Side (Self Quotations)*, Royal Melbourne Institute of Technology Gallery
- 1985 *Portage*, Roslyn Oxley9 Gallery, Sydney, and Fine Art Gallery, University of Tasmania, Hobart
- 1986 *The Red Sea*, Siegel Contemporary Art Inc., New York
The Satellites of Death, Michael Milburn Galleries, Brisbane
- 1987 *Three works*, Roslyn Oxley9 Gallery, Sydney.
The Slot, Reproduction Zero, The I of God: Untitled Self Portraits, United Artists' Gallery, Melbourne
The Green Self Portraits, Roslyn Oxley9 Gallery, Sydney
Acid Rain, Michael Milburn Galleries, Brisbane; United Artists' Gallery, Melbourne
- 1988 *North*, Milburn + Arté, Brisbane
2 man exhibition with John Nixon, United Artists' Gallery, Melbourne

Selected group exhibitions

- 1972 *Action, Film, Video*, Galerie Impact Lausanne, Switzerland
- 1973 *Recent Australian Art*, Art Gallery of New South Wales, Sydney
- 1975 *Documents, Film, Video, Performance*, National Gallery of Victoria, Melbourne
Project 9: Documents, Film, Video, Art Gallery of New South Wales, Sydney
- 1976 *Post-Object Art in Australia and New Zealand: A Survey*, Experimental Art Foundation, Adelaide
- 1977 10th Biennale de Paris, Musee d'Art Moderne de la Ville de Paris
- 1978 Oesterreichischer Kunstverein Performance-Art Festival, Vienna
- 1979 *3rd Biennale of Sydney: European Dialogue*, Art Gallery of New South Wales, Sydney
Contemporary Australian Art, Franklin Furnace, New York; Roads Gallery, New York; Chicago Art Institute; Los Angeles Institute of Contemporary Art
- 1980 XXXIX Biennale di Venezia, Giardini, Venice
- 1981 *Australian Perspecta 1981: A biennial survey of contemporary Australian Art*, Art Gallery of New South Wales, Sydney
Survey 15: Relics and Rituals, National Gallery

- of Victoria, Melbourne
Artists' Photographs, Crown Point Press Gallery, Oakland, California
Second International Drawing Triennial, Museum of History, Wroclaw, Poland
- 1982 *Eureka! Artists from Australia*, Serpentine Gallery, Institute of Contemporary Arts, London
4th Biennale of Sydney: Vision in Disbelief, Art Gallery of New South Wales, Sydney
- 1983 *Presence & Absence: Survey of Contemporary Australian Art, No. 1, Installation*, Art Gallery of Western Australia, Perth
Tall Poppies: An exhibition of five pictures, University Art Gallery, University of Melbourne
D'un Autre Continent, ARC/Musee d'Art Modern de la Ville de Paris, Paris
- 1984 *An International Survey of Recent Painting and Sculpture*, The Museum of Modern Art, New York
- 1984/85 *An Australian Accent: three artists, Mike Parr, Imants Tillers, Ken Unsworth*, Project Studios One, The Institute of Art and Urban Resources, New York; Corcoran Gallery of Art, Washington; Art Gallery of Western Australia, Perth; Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne
- 1985 *5/5 Fünf vom Fünften*, DAAD galerie, Berlin
Australian Perspecta, Art Gallery of New South Wales, Sydney
- 1986 *Prospect 1986: An International Exhibition of Contemporary Art*, Frankfurter Kunsthalle, Frankfurt
Origins Originality + Beyond, The Sixth Biennale of Sydney, Art Gallery of New South Wales and Pier 2/3, Walsh Bay
5/5 Fünf vom Fünften, Art Gallery of New South Wales with subsequent tour to the Art Gallery of Western Australia, Art Gallery of South Australia and the Queensland Art Gallery
- 1987 *Australian Perspecta*, Art Gallery of New South Wales with subsequent tour (Perth, Frankfurt, Stuttgart, Berlin)
- 1988 *1988 Australian Biennale*, Art Gallery of New South Wales, Pier 2/3 Walsh Bay and the National Gallery of Victoria, Melbourne
ROSC 1988, Museum of Modern Art, Dublin

Mike Parr

Publications

- 1971 "The Situation Now: Object or Post-Object Art?" Terry Smith, Donald Brook, Noel Hutchison, Bruce Pollard, Mike Parr, Peter Kennedy; Contemporary Art Society, Sydney, One Central Street 1971
- 1973 "Idea Demonstrations: Body Art and 'Video Freaks' in Sydney"; Donald Brook; *Studio International* London, June 1973 Vol. 185 No. 956
 "Six Years: The Dematerialization of the Art Object from 1966 to 1972"; Lucy Lippard (ed.); Praeger, New York 1973
- 1976 "Three Questions"; Mike Parr; *Aspect*, Newport, Vol. 2 No. 1 1976
 "Rules and Displacement Activities: Problems of Socialization"; Mike Parr; *Data*, Milan, December 1976
- 1978 "Notes on Recent Work"; Mike Parr; *Flash Art*, Milan, No. 80-81 February 1978
 "Beyond the Pale (Reflections on Performance Art)"; Mike Parr; *Aspect*, Newport, Sydney Vol 3 No. 4 1978
- 1981 "Report from Australia"; Suzi Gablik; *Art in America*, Marion, Ohio, January 1981 Vol. 69 No. 1; also in *Art and Australia*, Sydney, Winter (June) 1981 Vol. 18 No. 4
- 1982 "Sydney Biennale Review"; Mike Parr; *Flash Art*, Milan, June 1982
- 1983 "In the Eye of the Beholder"; Mike Parr; in *Presence and Absence*, Art Gallery of Western Australia, Perth 1983
Tall Poppies, Paul Taylor; University Art Gallery, University of Melbourne, 1983
 "A-Atrophy" (concrete poem), Mike Parr; *Aspect*, Newport, Sydney, No 26-27 Winter (June) 1983
 "Art News: Artists in Paris"; Paul Taylor; *Vogue Australia*, Sydney, October 1983
 "Special Australie: Art, Musique, Literature, peinture, aborigene"; *Art Press*, Paris No. 74 October 1983 (includes Catherine Millet interview, "Mike Parr, le moi createur et l'Autre"; Paul Taylor, "From deserts the profits come")
- 1984 "The Artists and Their Australian Context"; Daniel Thomas; *An Australian Accent: Three Artists — Mike Parr, Imants Tillers, Ken Unsworth*, PS1 (Project Studios One), The Institute of Art and Urban Resources, John Kaldor Art Project 7 1984
 "A Critical Examination of the Artists' Current Work from an International Perspective"; Jonathan Fineberg; *An*

- Australian Accent: Three Artists — Mike Parr, Imants Tillers, Ken Unsworth*, PS1, The Institute for Art and Urban Resources, John Kaldor Art Project 7 1984
 "Three Vigorous Artists from Down Under"; John Russell; *New York Times*, 20 April 1984
 "PS1's Report Card"; Kim Levin; *Village Voice*, 1 May 1984
 "Seeing Australia"; Kay Larson; *New York Magazine*, 7 May 1984
 "Australians Arrive at PS1"; Robert Atkins; *Newsday*, 11 May 1984
 "The Edge of Night"; Benjamin Forgey; *Washington Post*, 22 July 1984
 "An Australian Accent?"; Eric Gibson; *New Criterion*, New York, September 1984
 "An Australian Accent"; Thomas McEvelley; *Artforum*, New York, October 1984
 "Photo(Graphed)"; Mike Parr; *Australian: Nine Contemporary Artists*, Los Angeles Institute of Contemporary Art 1984
- 1985 "Mike Parr: in extremis/in parenthesis"; Bernice Murphy; *5/5: Fünf vom Fünften*, "5/5: Fünf vom Fünften", DAAD galerie, Berlin
- 1986 "The Installation Works of Mike Parr"; Bernice Murphy; *Prospect 86* (catalogue essay), eine internationale Ausstellung aktueller Kunst des Frankfurter Kunstvereins im Steinernen Haus und der Schirn am Roemerberg Frankfurt am Main 1986
 "Mike Parr"; Ellen Lee Klein; *Arts Magazine*, New York City, December 1986
- 1987 "Mike Parr at Ruth Siegel"; Eleanor Heartney; *Art in America*, January 1987
 "Babel/Nuremberg (The Photographic Winter) in the Wings of the Oedipal Theatre Part 4"; Bernice Murphy; The Australian Bicentennial Perspecta catalogue, Art Gallery of New South Wales, Sydney 1987

Major collections

Australian National Gallery, Canberra
 Art Gallery of New South Wales, Sydney
 Art Gallery of Western Australia, Perth
 National Gallery of Victoria, Melbourne
 Art Gallery of South Australia, Adelaide
 University of Western Australia, Perth
 Burnie Art Gallery, Tasmania
 Chase Manhattan Bank, New York
 First National Bank, Chicago
 Queensland Art Gallery, Brisbane
 National Art Gallery, Wellington

Stieg Persson

Lives and works in Melbourne

Selected solo exhibitions

- 1983 United Artists' Gallery, Melbourne
1984 United Artists' Gallery, Melbourne
1985 Yuill/Crowley, Sydney
1986 Yuill/Crowley, Sydney
United Artists' Gallery, Sydney
1987 Institute of Modern Art, Brisbane

Selected group exhibitions

- 1983 Keith and Elisabeth Murdoch Travelling Fellowship, Victorian College of the Arts, Melbourne
1984 Animal Imagery in Contemporary Art, regional tour
The Australians, Three Generations of Drawing, CDS Gallery, New York
Off Colour, Yuill/Crowley, Sydney
1985 *Visual Tension*, Australian Centre for Contemporary Art, Melbourne;
Institute of Modern Art, Brisbane
Keith and Elisabeth Murdoch Travelling Fellowship, Victorian College of the Arts, Melbourne
Four Melbourne Artists, Institute of Modern Art, Brisbane
The Pleasure of the Gaze, Art Gallery of Western Australia, Perth
Perspecta 85, Art Gallery of New South Wales, Sydney
1986 *Slouching Towards Bethlehem*, 200 Gertrude Street, Melbourne; Canberra School of Art; University of Tasmania, Hobart
Fears and Scruples, University Gallery, University of Melbourne
Pharmakon, Yuill/Crowley, Sydney
Recent Acquisitions, Australian National Gallery, Canberra
The Source, University of Tasmania, Hobart
1987 *Backlash*, National Gallery of Victoria, Melbourne
Field to Figuration, Australian Art 1960 to 1986, National Gallery of Victoria, Melbourne
The McCaughey Prize, National Gallery of Victoria, Melbourne
Bohemia, Linden, City of St. Kilda Gallery, Melbourne
The Young Australians, The Budget Collection, National Gallery of Victoria, Melbourne
The Australian Bicentennial Perspecta, Art Gallery of New South Wales, Sydney

Selected publications

- 1983 "Animal Imagery in Contemporary Art", Margaret Rich; Ballarat Fine Art Gallery, Ballarat 1983
1984 "The Australians: Three Generations of Drawings", Memory Holloway; CDS Gallery, New York 1984
"Teasing images and emotions into a painted tapestry", Sue Cramer; *The (Melbourne) Age*, 21 Nov. 1984
1985 "Pleasure of the Gaze: Image and Appearance in Recent Australian Art", Bruce Adams; Art Gallery of Western Australia, Perth 1985
"Four Melbourne Artists", Denise Robinson; Institute of Modern Art/George Paton Gallery exchange exhibition, Institute of Modern Art, Brisbane 1985
"Persson has a black-and-white romance with death", Arthur McIntyre; *The (Melbourne) Age*, 11 April 1985
"Stieg Persson", Christina Davidson; *Art Network* 14, Summer 1985 p.49
"Stieg Persson", Christina Davidson; *Australian Perspecta 85*, Art Gallery of New South Wales, Sydney 1985
"Visual Tension", Ashley Crawford and John Buckley (eds); Australian Centre for Contemporary Art, Melbourne 1985
1986 "Fears and Scruples", Naomi Cass; University Gallery, University of Melbourne 1986
1987 "Backlash", Ted Gott; National Gallery of Victoria, Melbourne 1987
"80s Appropriation: Fetish or Feast?" The Art of Geoff Lowe, Stieg Persson and David Wadelton; Ted Gott; *Art and Australia* Spring 1987
"Field to Figuration", Robert Lindsay; National Gallery of Victoria, Melbourne 1987
"In This Dense Democracy", Danielle Duval; *Art & Text* 23/4 1987
"Men and Mirrors: Stieg Persson's Paintings, 1987", Christina Davidson; the *Australian Bicentennial Perspecta*, Art Gallery of New South Wales, Sydney 1987
"Stieg Persson: Interview", Ashley Crawford; *Tension* 11 1987

William Robinson

Born Brisbane 1936

Solo exhibitions

- 1967 Design Arts Centre, Brisbane
1969 Design Arts Centre, Brisbane
1975 Kelvin Grove College of Advanced Education, Queensland
1977 Ray Hughes Gallery, Brisbane
1978 Ray Hughes Gallery, Brisbane
1980 Ray Hughes Gallery, Brisbane
1981 *Farm Images*, Armidale City Art Gallery, New South Wales
1982 Ray Hughes Gallery, Brisbane
1984 *Ray Hughes Gallery at Reconnaissance*, Reconnaissance, Melbourne
1985 Ray Hughes Gallery, Sydney

Group exhibitions

- 1981 *Ray Hughes Gallery at Pinacotheca*, Pinacotheca, Melbourne
Nine Queensland Artists, Perc Tucker Regional Gallery, Townsville, Queensland
The Queensland Connection, Contemporary Art Society, Adelaide
1983 *Australian Perspecta 83*, Art Gallery of New South Wales, Sydney and touring
Acquisitions 1973-83, University of Queensland Art Museum, Brisbane
1984 *Ray Hughes Gallery at Reconnaissance*, Ray Hughes Gallery, Brisbane
1985 *The First Exhibition*, Ray Hughes Gallery, Sydney
Sorry I'm Thinking Aloud, A Drawing Show, Ray Hughes Gallery, Brisbane
1986 *Moments in Queensland Art*, Queensland Art Gallery, Brisbane
Ray Hughes Gallery at the Australian Fortnight, Nieman Marcus, Dallas, Texas
Sydney Biennale, Art Gallery of New South Wales, Sydney
1987 Ray Hughes Gallery, Brisbane
Contemporary Art in Australia — A Review, opening show, Museum of Contemporary Art, Brisbane
Archibald Prize, Art Gallery of New South Wales, Sydney
Wynne Prize, Art Gallery of New South Wales, Sydney
Seven Queensland Artists, Toowoomba Art Gallery, Queensland

Collections

Australian National Gallery, Canberra
National Gallery of Victoria, Melbourne
Queensland Art Gallery, Brisbane
Art Gallery of South Australia, Adelaide
Kelvin Grove College of Advanced Education, Queensland
ANZ Bicentennial Commission
Queensland University Art Museum, Brisbane
Armidale City Art Gallery, New South Wales
Chartwell Trust, Hamilton, New Zealand
Metropolitan Museum of Art, New York

Victor Rubin

Born 1950 Sydney

- 1965-6 Studied under Ken Unsworth at Vacluse Boys High School, Sydney
- 1967-9 Studied at the Bakery Art School under John Olsen, Bill Rose, Janet Dawson
- 1970-3 Studied art at National Art School (East Sydney Technical College) and Alexander Mackie Teachers College
Awarded Diploma of Art Education
- 1974-5 Full-time art teacher at Narrabeen Boys High School, Sydney
- 1976-80 Full-time art teacher at Randwick Boys High School, Sydney
- 1981 Granted leave without pay for a self-financed tour of European galleries
- 1982-4 Full-time art teacher at Sefton High School
- 1985 Drawing tutor (part-time), Nepean College of Advanced Education and visiting lecturer in Art Education at NCAE
- 1986 Painting and Drawing lecturer, Canberra School of Art, full time for 8 weeks' duration (Aug.-Sept.)

Solo exhibitions

- 1971 oil paintings, pastels and tapestries; Yellow House, Sydney
- 1974 *A Painting Installation*, Macquarie Galleries, Sydney
- 1977 *Walls of Oil*, Macquarie Galleries, Sydney
- 1979 *Making Out*, Students' Gallery (now Mori Gallery), Sydney
Pretty Drastic, Macquarie Galleries, Sydney
Inhibited by Fashion, Warehouse Gallery, Melbourne
- 1981 *A Wrong Impression*, Students' Gallery, Sydney
Political States, Stanfield Gallery, Melbourne
Date Line, Closet Gallery, Auckland
Political Heads, Newcastle Regional Gallery, Newcastle
- 1982 *Depictions*, Mori Gallery, Sydney
Depictions II, Axiom Gallery, Melbourne
- 1983 untitled, Mori Gallery, Sydney
- 1984 *Unearthed and Apprehended*, Realities, Melbourne
- 1985 *Syndrome*, Mori Gallery, Sydney
- 1986 *Of Romance and Reason*, Realities, Melbourne
Between the Idea and Reality Falls the Shadow, Michael Milburn Gallery, Brisbane
- 1987 *A Virtual Aviary*, Roslyn Oxley9 Gallery, Sydney

Group exhibitions

- Exhibited in numerous group shows at Watters, Macquarie and Mori galleries, Sydney
- 1983 *A Different Perspective*, Artspace, Sydney
Australian Perspecta 83, Art Gallery of New South Wales, Sydney
- 1983-4 *A Biennale Survey of Contemporary Australian Art*, travelling exhibition
- 1983-4 *Vox Pop — into the eighties*, National Gallery of Victoria, Melbourne
Form, Image, Sign, Art Gallery of Western Australia, Perth
Soft Attack, Artspace, Sydney
Invisible Pursuits, Artspace, Sydney
- 1985 *Australian Perspecta 85*, Art Gallery of New South Wales, Sydney
- 1986 *33 Male Painters: The Male Sensibility*, Heide Park and Gallery, Melbourne
The Sixth Biennale, Sydney: *Symbolism and Landscape*, Ivan Dougherty Gallery, Sydney
Oz Drawing Now: A contemporary survey of Australian drawing, Holdsworth Gallery, Sydney

Commissions

- 1984 Housing Commission flats, Woolloomooloo (Sydney)

Grants

- 1986 Half standard grant awarded by the Visual Arts Board for the period Oct. 1986-March 87

Collections

National Gallery, Canberra
National Gallery of Victoria, Melbourne
Art Gallery of New South Wales, Sydney
Ansett Art Collection
State Bank Collection

Publications

- 1971 "In Search of the Sacred and Secret", Carole Symonds; *Sydney Jewish News*, 3 Dec. 1971
- 1974 "Offbeat Opening", Bruce Adams; *The Australian*, 5 Feb. 1974
- 1979 "Younger School Gives a Hint of the Future",

Nancy Borlaise; *Sydney Morning Herald*, 9 June 1979

"Undercover Art", Ruth Faerber; *Australian Jewish Times*, 19 June 1979

"Stark State of a Generation",

Alan McCulloch; *The (Melbourne) Herald*, 4 Oct. 1979

1980 "A Provocative Charge of Energy", Nancy Borlaise; *Sydney Morning Herald*, 30 Aug. 1980

1981 "Sad World but a Bright Note", Alan McCulloch; *The (Melbourne) Herald*, 28 May 1981

"On Art", T. J. McNamara; *The New Zealand Herald*, 20 June 1981

1982 "A Serious Gallery Ignores Paddington", Terence Maloon; *Sydney Morning Herald*, 6 Feb. 1982

"Eastern Suburbs Stranglehold Broken At Last", Arthur McIntyre; *The (Melbourne) Age*, 4 Mar. 1982

"An Extraordinary Affair", Ronald Miller; *The (Melbourne) Herald*, 2 Sept. 1982

"Man, Art and Irony", Rod Carmichael; *The (Melbourne) Sun*, 8 Sept. 1982

"Manipulating the Media", Memory Holloway; *The (Melbourne) Age*, 21 Sept. 1982

"Invention Tempered by Self Criticism", *The (Melbourne) Age*, 9 July 1982

"An Apocalypse with Laughs", Terence Maloon; *Sydney Morning Herald*, 5 June 1982

1983 "Herald Art Winners Go On Show", Terence Maloon; *Sydney Morning Herald*, 4 Feb. 1983

"When Fake Masterpieces may be Something Else", Terence Maloon; *Sydney Morning Herald*, 14 May 1983

"The Punks are Talking of the Deep and Meaningful", Judith Hoare; *Financial Review*, 16 Sep. 1983

"Familiarity Turns to Consternation", Terence Maloon; *Sydney Morning Herald*, 15 Oct. 1983

1984 "Depicting the Feeling of the Moment", Anna Murdoch; *The (Melbourne) Age*, 24 May 1984

"Exploring Life — The Rubinsway", Rodney Millar; *The (Melbourne) Age*, 10 May 1984

"Artist Against Militarism — Fear and Loathing on Canvas", Terence Maloon; *Sydney Morning Herald*, 22 June 1984

"Trania Smith's 40 year old Summary of Sydney Art", *Sydney Morning Herald*, 21 July 1984

Victor Rubin

- "Margaret Morgan's Grave New World is Packed with Mad Max Wasteland", Terence Maloon; *Sydney Morning Herald*, 28 July 1984
- 1985 "Notes into Sound, Forms into Paddington", Terence Maloon, *Sydney Morning Herald*, 9 Feb 1985
 "Rubin and the Images of Unreason", Terence Maloon; *Sydney Morning Herald*, 31 Aug. 1985
 "Apocalyptic Vision of Sunny Sydney", Arthur McIntyre; *The (Melbourne) Age*, 27 Sep. 1985
- 1986 "A Tale of Two Victors", Gary Catalano; *The (Melbourne) Age*, 7 May 1986
 "The Great Drawing Revival", Elwyn Lynn; *The Australian*, 10 May 1986
 "Adidas for the Sydney Biennale Marathon", Terence Maloon; *Sydney Morning Herald*, 17 May 1986
 "Opposite Forces in the Nature of Art", Rodney Millar; *The (Melbourne) Herald*, 14 May 1986
 "City Gallery for Milburn", Phyllis Woolcock; *(Brisbane) Courier Mail*, 17 May 1986
 "Friends' Work is Different", Phyllis Woolcock; *(Brisbane) Courier Mail*, 19 July 1986
 "Rebel Artist With a Cause", Arthur McIntyre; *The (Melbourne) Age*, 18 Aug. 1986
 "An Artist Avoids the Antiseptic", Kerrin Madden; *The Canberra Times*, 9 Oct. 1986
 "Young Artists", *Vogue Living* Australia Nov. 1981
 Exhibition commentary, *Art & Australia* Vol. 21/No. 2 1983
 Exhibition commentary, *Art & Australia* Vol. 22/No. 1 1984
 "Rubin and Martin Maturing Well", Arthur McIntyre; *POL International* June/July 1985
 "Sydney Scene Australian Perspecta 85", Arthur McIntyre; *Art & Australia*, Vol. 23/No. 4 1986
- 1983 *Australian Perspecta 83*, Art Gallery of New South Wales, Sydney
Vox Pop Into the Eighties, National Gallery of Victoria, Melbourne 1983
Form, Image, Sign, Art Gallery of Western Australia, Perth 1983
- 1984 *Soft Attack — Artists Against Militarism*, 1984
- 1985 *Australian Perspecta 85*, Art Gallery of New South Wales
- 1986 *Origins Originality + Beyond — The 6th Biennale of Sydney, 1986*, Art Gallery of New South Wales
Satellite Exhibitions: Symbolism and Landscape, Regional Gallery Association, 1986
Oz Drawing Now, 1986
Australian Graffiti, Rennie Ellis and Ian Turner, Sun Books, Melbourne 1975
Street Faces, (drawings; self-published), 1980
Australian Art Review, Leon Paroissien (ed.), Oxford University Press, Melbourne 1983

Imants Tillers

Born Sydney, 1950; lives in Sydney
1969-72 University of Sydney
1973 Graduated B.Sc.(Arch.) Hons.
Awarded University Medal

Selected solo exhibitions

1983 Matt's Gallery, London
Yuill/Crowley, Sydney
1984 Bess Cutler Gallery, New York
Yuill/Crowley, Sydney
1985 Bess Cutler Gallery, New York
Yuill/Crowley, Sydney
1986 *XLII Biennale di Venezia* (Australian
representative) Yuill/Crowley, Sydney

Selected group exhibitions

1975 *XIII Bienal de São Paulo*, Sao Paulo
1979 *European Dialogue*, Third Biennale of Sydney;
Art Gallery of New South Wales, Sydney
1982 *DOCUMENTA 7*, Kassel, Germany
Eureka! Artists from Australia, Serpentine
Gallery, London
POPISM, National Gallery of Victoria,
Melbourne
1983 *Tall Poppies*, Melbourne University Gallery
1984 *Synthetic Art*, Harm Bouckaert Gallery,
New York
New Work, Bess Cutler Gallery, New York
Accents/Expressions, The Corcoran Gallery of
Art, Washington D.C.
An Australian Accent: Three Artists, PS1, New
York; Art Gallery of Western Australia,
Perth; Art Gallery of New South Wales,
Sydney
1985 *Group Show*, Svetlana Achatz, Munich
Production Re: Production, Gallery 345, Art for
Social Change, Inc., New York
*Two Worlds Collide: Cultural Convergence in
Aboriginal and White Australian Art*, Artspace,
Sydney
*Dot and Circle: A Retrospective Survey of the
Aboriginal Acrylic Paintings of the Western
Desert*, Royal Melbourne Institute of
Technology Gallery, Melbourne
Little Works by Big Thinkers, Bess Cutler
Gallery, New York
1986 *The Death or Resurrection of Originality*, Sixth
Biennale of Sydney, Art Gallery of New
South Wales, Sydney
When Attitudes Become Form, Bess Cutler
Gallery, New York

Group Show, Stavaridis Gallery, Boston
Investigations, McIntosh-Drysdale,
Washington D.C.
How much beauty can I stand? Australian
Centre for Contemporary Art, Melbourne

Commission

1985-7 The dome of the Federation Pavilion,
Centennial Park, Sydney

Selected publications

1984 "3 Vigorous Artists from Down Under",
John Russell; *New York Times*, New York,
20 Apr. 1984
"The Irony of Chirico", John Russell;
New York Times, New York, 27 Apr. 1984
"PS1's Report Card", Kim Levin; *Village
Voice*, New York, 1 May, 1984
"Seeing Australia", Kay Larson; *New York
Magazine*, New York, 7 May, 1984
"Australians Arrive at PS1", Robert Atkins;
Newsday, New York, 11 May, 1984
"The Edge of Night", Benjamin Forgey;
Washington Post, Washington D.C.,
22 July, 1984
"In Perpetual Mourning", Imants Tillers;
ZG/Art & Text, New York, Summer 1984
"On the Manner of Addressing Clouds",
Thomas McEvelley; *Artforum*, New York,
Summer 1984
"An Australian Accent?" Eric Gibson;
The New Criterion, New York, Sept. 1984
"An Australian Accent", Thomas McEvelley;
Artforum, New York, Oct. 1984
"Imants Tillers", Michael Brenson; *New
York Times*, New York, 5 Oct. 1984
"Upstarts from Down Under", Kim Levin;
Village Voice, New York, 5 Oct. 1984
"Views from Down Under", Ken Sofer;
Artnews, New York, Dec. 1984
"Imants Tillers", Kate Linker; *Artforum*,
New York, Dec. 1984
An Australian Accent: Three Artists, Daniel
Thomas (ed.); John Kaldor, Sydney 1984
1985 "Imants Tillers", Donald E. Kuspit; *Art in
America*, New York, March 1985
"Imants Tillers", John Russell; *New York
Times*, New York, 8 November 1985
"Imants Tillers", Kim Levin; *Village Voice*,
New York, 12 November 1985
"Modern Life", Carter Ratcliff; *Artforum*,

New York, December 1985
"Hunger for Words", Robert Nickas (ed.);
New Observations, No. 29, New York
"Imants Tillers", Michèle Cone; *Flash Art*,
Milan, December 1985/January 1986
"Imants Tillers", Eleanor Heartney; *Artnews*,
New York, January 1986
"The sublime was then (search for
tomorrow)", Robert Nickas; *ARTS
Magazine*, New York, March 1986

Clifford Possum Tjapaltjarri

Born in 1934 at Napperby Station, Napperby. Belongs to Anamatjerra/Aranda tribe, Central Australia. Worked as a stockman at Napperby and lived at the Aboriginal settlement of Mbunghara until 1983 when he moved to Papunya. Lives in Papunya.

Selected group exhibitions

- 1980 *Papunya Tula: Aboriginal Art of the Western Desert*, Macquarie University Library, Sydney
- 1981 *Australian Perspecta 81*, Art Gallery of New South Wales, Sydney
Aboriginal Australia, Australian Gallery Directors' Council touring exhibition in Australia
Mr Sandman Bring Me a Dream, touring exhibition to Europe
- 81-83 *Art of the Western Desert*, Peter Stuyvesant Collection touring exhibition in Australia
- 1983 *Australian Perspecta 1983*, Art Gallery of New South Wales, Sydney
Project 41: The Mosaic, the Grid, Art Gallery of New South Wales, Sydney
Recent Australian Painting: A Survey 1970-1983, Art Gallery of New South Wales, Sydney
- 1985 *Dot and Circle: A Retrospective Survey of the Aboriginal Acrylic Paintings of Central Australia*, R.M.I.T. Gallery, Melbourne
- 1986 *The Face of the Centre: Papunya Tula Paintings 1971-1984*, National Gallery of Victoria, Melbourne
- 1987 *Australian Art 1960-1986. Field to Figuration*, National Gallery of Victoria, Melbourne

Awards

- 1983 The Alice Springs Art Prize

Collections

Art Gallery of South Australia, Adelaide
South Australian Museum, Adelaide
Art Gallery of New South Wales, Sydney
Flinders University Art Museum, Adelaide
Australian National Gallery, Canberra
Auckland City Art Gallery, New Zealand
Peter Stuyvesant Cultural Foundation
The Mrs Douglas Carnegie Collection, Melbourne
The Tim and Vivien Johnson Collection, Sydney
The Robert Holmes à Court Collection, Perth and Melbourne

Tim Leura Tjapaltjarri

Born in 1930 at Napperby Station, Napperby. A half-brother of Clifford Possum Tjapaltjarri, he also belongs to the Anamatjerra tribe with affinities to the Aranda. His ancestral totem is the possum which is a frequent subject of his paintings. Tim Leura featured in the films *Mick and the Moon* and *Calendar of Dreamings*. He died in 1984.

Selected group exhibitions

- 1980 *Papunya Tula: Aboriginal Art of the Western Desert*, Macquarie University Library, Sydney
- 1981 *Australian Perspecta 81*, Art Gallery of New South Wales, Sydney
Mr Sandman Bring Me a Dream, touring exhibition to Europe
- 1983 *Australian Perspecta 83*, Art Gallery of New South Wales, Sydney
- 1985 *Dot and Circle: A Retrospective Survey of the Aboriginal Acrylic Paintings of Central Australia*, R.M.I.T. Gallery, Melbourne
- 1986 *The Face of the Centre: Papunya Tula Paintings 1971-1984*, National Gallery of Victoria, Melbourne
- 1987 *Australian Art 1960-1986. Field to Figuration*, National Gallery of Victoria, Melbourne

Collections

Australian National Gallery, Canberra
Flinders University Art Museum, Adelaide
The Tim and Vivien Johnson Collection, Sydney
The Mrs Douglas Carnegie Collection, Melbourne
The Robert Holmes à Court Collection, Melbourne and Perth

Peter Tyndall

Born Melbourne 1951; lives at Hepburn Springs,
Victoria

