



John Cruthers presents

**Re/production:** Australian art from the  
1980s and 1990s

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29 August - 10 October 2020

Narelle Jubelin  
Ian Burn  
Tim Johnson  
Tim Johnson &  
Clifford Possum Tjapaltjarri  
Stephen Bush  
Geoff Lowe  
Judy Watson  
Eliza Campbell &  
Judith Lodwick  
Mark Titmarsh  
Luke Parker  
Elizabeth Newman  
Peter Tyndall  
Janet Burchill  
Anne Ferran  
Linda Marrinon  
Vivienne Shark LeWitt  
John Nixon  
Pat Larter  
Juan Davila  
Howard Arkley  
Susan Norrie  
Angela Brennan  
Savanhdary Vongpoothorn  
David Jolly



# Bananarama Republic

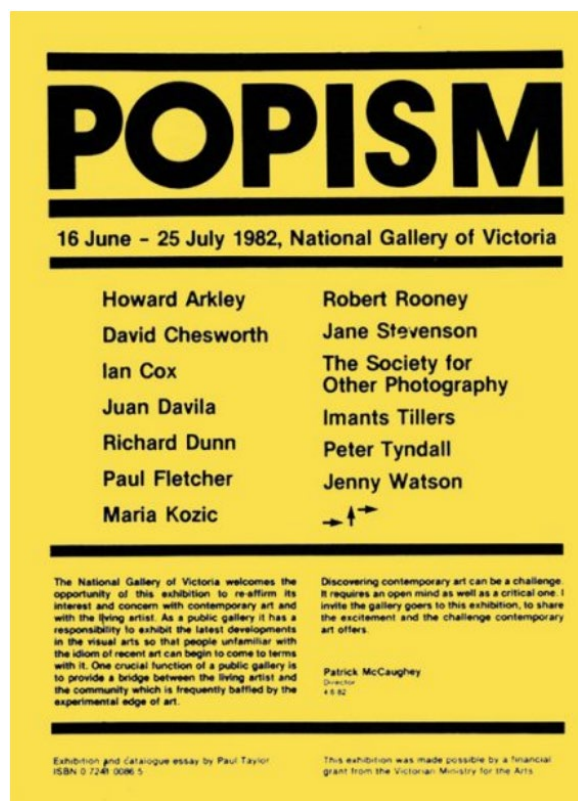
Catriona Moore

## Map

Recall two enmeshed postmodern tendencies, both claiming zeitgeist status as landmark exhibitions, and seen at the time to be diametrically opposed: 'Popism' (NGV 1982) and the 5th Biennale of Sydney (AGNSW 1984). The first was was Pop-inflected: cool with stylistic quotation, irony and ambivalent speculations; the second hot and hitched to neo-expressionist painting: wild and bitter, hegemonic whilst stressing a regional genius loci. Some felt that neo-expressionism was an international boys' club of juggernaut blockbusters (eg the Italian Transavantgardia; Berlin's wild ones etc). Yet both tendencies claimed the image as art's 'go-to' investigative platform - a retreat from feral 1970s postmodern forays: 'twigs and string' open-form sculpture and conceptual directives; the grungier depths of punk; and the nappy and tampon work of cutting-edge feminism. All mostly uncollectable, whereas the celebrated 'return to the studio' was institutionally sanctioned with well-funded exhibitions, brisk sales and critical acclaim.

This sketchy map is probably 'something you look through' as Ian Burn and Narelle Jubelin remind us about landscape painting. Beyond the style-markers and gallery listings, what kinds of street-smart cultural politics were then available? Unlike the Brixton rioters or the flying picketers clashing with police across Yorkshire's coalfields, Australian politics in the 1980s was slipping 'gently into that good night' of Labour's Hawke-Keating Accord, which many now feel introduced our current neo-liberal economic regime, but with a benign, kinder face. But not even that. In retrospect, this was not a time of kindness but of distress, anger and deep sadness as an entire generation sickened and died, whilst governments captured by the evangelical right-wing (notably in the US under Reagan) spouted homophobic responses to the HIV/AIDS pandemic. LGBTQI communities were decimated and radicalised, whilst other progressive social movements fragmented

and dissipated to the academies (the university, museum and gallery). Those glory days of postmodern theoretical merch saw a flourishing moment for little magazines laden with translations, unreadable experiments in ficto-criticism and cheaply-reproduced, B&W folios. On the more established art circuit, a growing file of (largely white male) curators shuttled between the arts organisations, major galleries and definitive survey shows. The street became a place for parties, not marches.

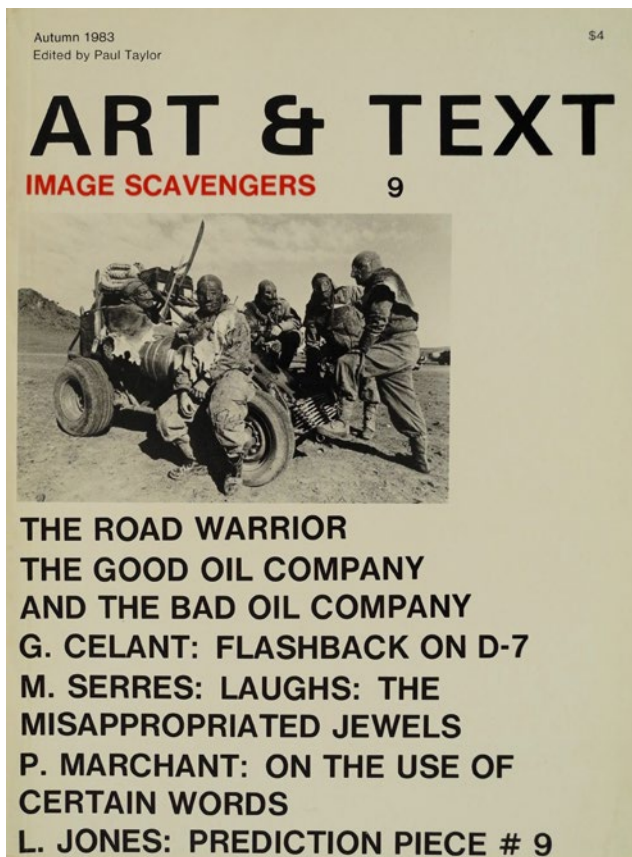


Poster for the exhibition POPISM

The networking and tastemaking power of commercial galleries also held sway. In Melbourne, Tolarno and United Artists (later Anna Schwartz) dominated, while in Sydney YuillCrowley, RoslynOxley9 and Mori Gallery pegged the city's commercial postmodern triangle, and Ace Burke promoted contemporary Indigenous work at Hogarth. Networks of smaller artist-run galleries also relayed the postmodern program, courtesy



of a brief flurry of Oz Co project funding and a booming art market. Melbourne's 200 Gertrude St and Store 5, and Sydney's First Draft, Art Unit, Union St and Artspace paralleled the New York's artist-run model of White Columns/Artists Project Space, with Street Level at Blacktown as a University of Western Sydney outpost. The Artworkers Union, an exemplar and swansong of earlier industrial artist organisations, campaigned hard (and relatively successfully) for artist fees and contracts, affirmative action for women artists and for workplace health and safety.



*Art & Text magazine, Autumn 1983*

These spaces worked as creative clusters for emerging artists. The private sector/public sector alliance quietly promoted a looser, associationist model of arts entrepreneurship that replaced older, collective ways of art making and organising (the WAM feminist collectives, the Artworkers Union, the Sydney

Filmmakers' Co-op). The contemporary spaces, studios and editorial groups of the 1980s that enjoyed project funding and commercial sector support were flexible and generative, but also financially vulnerable and often short-lived. As the decade progressed, the Australia Council tilted its 'access and excellence' mandate to support high-end, metropolitan 'flagship' contemporary art spaces and 'one from each state' journals, under the guise of growing curatorial and critical professionalism. More radical and artist-controlled developments emerged in this period from within the community-based First Nations' art centres, from ANKAA in Darwin to Sydney's Boomalli, where a new generation of Indigenous curators, many of whom were also artists, introduced audiences to new worlds of contemporary urban practice alongside the better-known Western Desert, Kimberley and Arnhem Land epicenters of the Aboriginal art revolution (as documented at Papunya by conceptual painter Tim Johnson and Vivien Johnson's ground breaking *Dictionary of Western Desert Artists*).

In 1987, markets crashed, inflation spiralled and chastened collectors retreated to blue chip purchases, whilst artists mounted group shows with titles like Fortune to take stock of those earlier, inflationary times. Some held that earlier postmodernist appropriations had reflected neo-liberalism's growing laissez faire mentality, "built on taking – grabbing what you can from wherever it seems possible", an art that was attractive, playfully ironic and that accidentally affirmed rather than jammed our consumer culture. In any case, the market 'correction' hit smaller gallery networks hard, and hastened the dominance of art fairs, auction houses and the incoming Net, where online selling further blurred demarcations between first and secondary markets.

### **Program**

Take-away art history tells us that by the

1960s, modernism's creed of progress and liberation no longer stacked up. The art object itself was not a hermetic, static and aesthetically self-sufficient thing. Yet for a brief, transitional moment in the 1980s, artists rallied around the canvas flag to celebrate or mourn the failure of modernism's innovatory experiments and promised liberation from want and to speculate on future forms of cultural politics, by paradoxically looking back to earlier art historical moments. For many, painting itself (and for others, studio sculpture) was a fitting platform from which to ironically re-route our (Western) high art and low-brow legacies. Artists schooled in minimalism and conceptualism explored a variety of social, perceptual, epistemological frames to answer the questions what is art, and what is it good for? Art was again marked by a sense of the catastrophic. All those qualities beloved of modernism - originality, authenticity, artistic creativity, formally novelty and innovation - came under question, and particularly when it came to traditional mediums such as easel painting.

With avant-garde heroism convincingly challenged by feminist, regionalist and decolonial perspectives, how could gallery-based artists make purposive cultural interventions when faced with an absolute relativity of means (as artist Peter Tyndall would have it, at base it's just someone looking at something)? Some held that our mediated world seemed to be one of the few spaces left for commentary, in the face of the retreat of the real and the eclipse of the public sphere. In this narrow critical space, to be an image-scavenger was an authentic if not original space for cultural interrogation. Artists immersed in feminism and punk DIY adopted the club-land DJ practice of mixing pre-existing tracks to chase down and re-route hegemonic systems of meaning. The main thing was to keep moving, to jam 'the culture of the image' with its phantasmagoric exchanges

of signage. Image-games questioned real from copy along an ever receding horizon of meaning, for as the old adage held, every picture, even those auratic masterworks from the past, was "a tissue of quotations drawn from innumerable centres of culture." Under the combined direction of the artist, critic and curator, the tireless spectator was tasked with reading and producing pretty well everything.

This so-called 'cultural turn' spun around painterly style-tags: appropriation art, popism, neo-expressionism, neo-geo, transavantgarde, neo-conceptualism and conceptual painting, amongst others. All variously attested to the fact that the past is not a pure space of recollection and memory. Image scavenging enabled a form of historical erasure: some artists and audiences simply reproduced the structural characteristics of an already saturated cultural form, to erase its previous meanings as a kind of 'cultural forgetting', and to question the truth of perception and the very idea of authentic experience that had been central to the modern project.

Early 20th century avant-garde styles made a big comeback. Possibly the liveliest use of collage pulled from dada and early cinematic montage (and later Burroughs-styled 'cut-ups') graced punk record covers and band posters, small magazines and cheap n' hasty Super-8 films from the period. Many artists-musicians-filmmakers worked on all fronts. With minimalist relish in tedium, popular music was run into the ground, and once more, the spectator was tasked with claiming a radical stance against the pop-music-commodity world in which the form is embedded. As John Nixon's pneumatic drill newsletter drilled, "the silent voice of Anti-music, echoing in the minds of the readers". The poor audience had even more to read.

Did we stick to the program? Most artists

actually romped through art history and popular culture as secret fans rather than refuseniks. We did not turn our backs so much as retrieve art's value from the scrap-heap, rediscovering painterly qualities anew, or modelling the vulnerable, human figure with a sympathetic and often humorous "protective empathy" as Julie Ewington has described Linda Marrinon's later sculptural work. Norrie, Brennan, Marrinon, Shark Le Witt and others revisited past art "to rediscover its necessity rather than declare its redundancy", as Chris McAuliffe has also observed. Abstract painters paid homage to the utopian goals of early twentieth century abstraction whilst interrogating its more crazy premises. Others tracked traditional studio practices with sympathy and wit to examine their own (fraught) relation to canonical tradition. We played with the gendered aesthetic values aligned with historical moral high ground styles and mediums such as neo-classicism (Anne Ferran) or investigated autobiographical events through the painterly language of historical styles, and vice versa (Susan Norrie). Artists painted relations of power and knowledge between art and broader social, economic and political relations. They gate-crashed the body politic of art history and popular culture through an erotic body that taunted with "picture-puzzles of masculinity and femininity" (Juan Davila), whilst First Nations scavengers tilted Western culture to see what barbarities lay underneath (Judy Watson, \). This strategy of détournement allowed First Nations artists and curators to wear out colonial photography and film archives, facilitate important family and community reconnections, observe the displacement of Indigenous peoples from the national story and offer divergent narratives and images of female beauty. Indeed, decolonial, queer and feminist artists from places dominated by Western art variously faked their own art historical subjectification to pick at these structural displacements like one does to an itchy, old scab. By swathing the feminine body in rhetorics of ethnography, fine art, advertising or cinematic beauty,

its formal and material opacities - paint, powder, ornament - expressed no underlying authenticity or dark matter, for as feminist artists had earlier demonstrated, opacity is generated within the mechanism of representation itself. Therein lay an ambitious provocation: that such radical aesthetic gestures had 'nothing to hide' but their own critical pleasures: there was no ghost in the machine.

### **Legacy**

What has been the legacy of the 1980s 'cultural turn'? At first glance, not much. Art has returned to grassroots politics within a changing media environment, where the compelling image of School Strike for Climate, BLM tee-shirts and brown and pink pussy hats thronging the streets suggests a more savvy understanding of representational politics: the 'visual grab and act' of hashtag activism. Yet arguably this confidence builds on earlier, postmodern efforts to shift depictions of difference, truth-telling and reconciliation as processes of materialization and allusion: aesthetics as an embodied and affective ethics. The situated art of #MeToo and Black Lives Matter developed within and subsequently moved away from the generalised postmodern analyses of dominant systems of visual representation (western art history, pop music and mass media). Progressive art now sets its sights beyond representational power-politics per se, towards a targeted 'politics of acts' and ethics rather than identities. In the process, artists happily abandon western tropes of whiteness, femininity and bourgeois decorum. We can now ask whether a decade of picaresque image-scavenging across the ruined, floating signifiers of art history was indeed a confused form of neo-liberal 'choice', or a prelude to the nonchalant engagement with western popular media and high art that has now become commonplace?



## NOTES

- 1 Imants Tillers, 'Fear of Texture', *Art & Text Winter* 1983, pp. 8-18
- 2 Van Badham, 'Australian Labor led centre-left parties into neoliberalism. Can they lead it out?' *The Guardian* 6th April, 2017. <https://www.theguardian.com/commentisfree/2017/apr/06/australian-labor-led-centre-left-parties-into-neoliberalism-can-they-lead-it-out>
- 3 Older art journals such as *LIP* and *Art Network* were defunded by mid-decade and were overtaken by overtly postmodern platforms like *Art & Text*, *Tension*, *On the Beach*, *Frogger*, amongst other more broadly-scoped cultural journals. *Photofile* was another important media-specific vehicle for post-modern discussion.
- 4 For instance, Bill Wright, Leon Parossien, Nick Waterlow, Gary Sangster. This is not to denigrate the exhibitions they curated, nor to pass over those elegant and intelligent shows curated by Judy Annear (George Paton & Ewing Galleries in Melbourne, and Artspace in Sydney later in the decade) or Bernice Murphy's curatorial direction of *Perspecta* – our first local, biannual, 'documenta'-style survey of Australian contemporary art at the AGNSW. Such exhibitions were always contentious (eg artists protesting the 1979 and 1984 Biennale of Sydney, and in 1983 bringing *Perspecta* to task for its poor representation of women's work (generally around 25%) at a time when feminist theory was influential.
- 5 For a contemporary meditation of this late 19th century political theory see Paul Hirst, *Associative Democracy. New forms of economic and social governance*, University of Massachusetts Press (January 1994)
- 6 *Fortune* opened at the George Parton gallery, Melbourne, November 1987. Artists were Janet Burchill, Jeff Gibson, Geoff Kleem, Jacky Redgate, Geoff Weary, Anne Zahalka. Later toured Ivan Dougherty Sydney, IMA Brisbane and the EAF in Adelaide.
- 7 Pam Hansford, 'Fortune', *Art & Text*, No 30, Sept-Nov 1988, p. 89
- 8 These practices were variously and humourously described in *Art & Text* by Adrian Martin, Edward Colless and Dave Kelly.
- 9 This was an oft-quoted claim from Roland Barthes, 'The Death of the Author', in *Image — Music — Text*, selected and trans. Stephen Heath (London: Fontana; Glasgow: Collins, 1977) p. 146
- 10 I use the term loosely here, to denote the critical program articulated by Paul Taylor in his early *Art & Text* editorship. See Paul Taylor, 'Editorial: On Criticism' and Australian "New Wave" and the 'Second Degree', in *Art & Text* No 1, Autumn 1981, 5-11; 23-32
- 11 Julie Ewington, 'Intimacy and distance', in *Linda Marrinon: Figure Sculpture 2005–2015*, exhibition catalogue, Monash University Museum of Art, Melbourne, 2015, p 22.
- 12 Chris McAuliffe, *Linda Marrinon: Let Her Try*, Craftsman House, Melbourne, 2007, p 12.
- 13 See George Alexander, 'The World, the Flesh and Davila', *Art & Text* No 30, Sept-Nov 1988, p.84
- 14 See Judith Butler, Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, NY: Routledge, 1990, p,145.
- 15 See in this context Rita Felski, *The Limits of Critique*. Chicago: University of Chicago Press, 2015

# IAN BURN

“Ian Burn framed a translucent print of an amateur landscape in place of the transparent glass sheet. On the back he printed, “A landscape is not something you look at but something you look through.” The view is coloured by a watercolour wash on the back panel, giving the second-hand original the look of a faded print. The looking the work invites is confounded by the text that returns the viewer to the surface. In returning his writing to a perceptual framework, he observed how ‘language becomes more vulnerable to the visual’.”

*On Looking At Looking – The art and politics of Ian Burn*, Ann Stephen, The Miegunyah Press, Melbourne, 2006, p 220



**Ian Burn**

*A landscape is not something you  
look at ...1993*

ink screen-printed on synthetic  
polymer sheet, oil on wood frame,  
screws

# NARELLE JUBELIN

“Despite the extraordinary differences in scale and media, both Adrienne Gaha and Narelle Jubelin wittily manipulate a continuous parallel between historical and contemporary representation. With broad gestural brushstrokes Gaha transforms the twee sexuality of Norman Lindsay’s statuary into a monumental sensuality, lending them a shape, a size and a significance more typically associated with the heroic male nude of antiquity.

The exquisite petite-point in Narelle Jubelin’s work not only utilises a significantly feminine process, traditionally assigned to the despised female provenance of craft, not art, they evoke a subtle sense of the contradictions implicit on a discourse of enclosure. If containment speaks to expansion, then these dense and richly textured works, whilst looking back to the dark closeness of a Victorian parlour stuffed with bric-a-brac and aspidistras, not only reflect a sense of the fecundity and wildness of such a landscape, but evoke a sense of the fascination the Blue Mountains surely held for white colonists, male and female, convict and free settler and ‘explorer’. Dreams of escape, of freedom, of wealth surely to be found beyond the seemingly inoffensive strip of blue to the west.

The Blue Mountains are picturesque rather than epic, familiar (even daggy) rather than alienated. Historically, representation of Australia has fetishized the outback, the ‘empty’ space for the enactment of frontier and pornographic fantasy. The Blue Mountains, for all their real danger: Fire, climate extremes, precipitous drops and inaccessible depths, are nevertheless suggestive of a certain cosiness: Devonshire teas, family picnics, golf and the scenic railway.

The neat manipulation about received assumptions about a familiar landscape and the figures real or imaginary which inhabit it, is then the key motif in this exhibition. And it is this tension between the kitsch and the dangerous, the blurring of demarcations between the ‘masculine’ and the feminine’, the witty appropriation of ‘style’ and ‘content’ which make it a particularly rich and evocative experience.”

Sarah Miller, *The Crossing – Adrienne Gaha and Narelle Jubelin*, First Draft, Sydney 1987





**Narelle Jubelin**

*The bridal veil* 1987

petit point embroidery in carved wood frame

11 cm diameter (embroidery)

30.6 cm diameter (frame)



# TIM JOHNSON



From the early 1970s until 1980 I worked as an art teacher at secondary schools. Around 1974 I went part-time casual and began to teach in the western suburbs. "I was there", I thought. "This is what I'm going to make work about." So I took slides of the landscape and made paintings by projecting the slides and painting over the image. I was attracted to the telegraph poles and the open paddocks that still existed in the outer suburbs. The Green Valley paintings came from this period. There were quite a lot, 25 or 30, although I never exhibited them. But after painting them I felt I could paint anything.

Tim Johnson in conversation with John Cruthers, July 2020

"While growing up, Johnson found the world outside the family environment exciting. In late adolescence, he read the writings of Jack Kerouac (1922-1969), an American author who was influential to youth in the 1960s and 1970s. Autobiographical books such as *On*

*the Road* (1957), which describe Kerouac's experience while hitchhiking, was an inspiration. Kerouac's story so inspired Johnson that before leaving home; he decided to do some hitchhiking too. In 1966, at nineteen years of age he left Sydney with his girlfriend, Vivien Elliott, and travelled around New South Wales. His transition from moving out of the family home as in this way tempered by a period of exploration, which gave him a sense of freedom. In the later years, he captured a sense of the road ahead in paintings like *Green Valley* 1977-82. The world around him was always of interest. "

Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 5

**Tim Johnson**  
*Green Valley* 1977-82  
acrylic on canvas  
62.5 x 96.2 cm



“When I started painting again in about 1973, I had a conceptual element in my work. There wasn’t much painting around that I could relate to – that had idea content – and Papunya paintings did. I saw a show at the Aboriginal Artists Gallery in Sydney in 1977 that included very large paintings by Clifford Possum, Tim Leura, Long Jack Phillipus and Anatjari – these were some of the first big canvases. I got obsessed with them straight away. It was an immediate recognition of something I’d been looking for, something that I thought was possible but no other artists I knew were doing. The paintings worked as modernist art, but there was a cultural content with its own language – a sort of conceptual narrative. The fact that the paintings combined these things was eye-opening for me, so I decided to find out how this had happened.”

Richard McMillan, ‘The hypnotist collector’,  
The painted dream, Auckland City Art Gallery,  
Auckland, 1988, pp 21-30  
“Early works of art, such as Papunya 1979,

which was painted prior to his first visit to Papunya, approached his early imaginings of Papunya through a kind of gridded lens, deliberately indicative of the bringing together of two cultural worlds. Johnson was also aware of Primitivism and cross-cultural elements in the paintings of artists like Pablo Picasso and George Braque (1882-1963), and how they were inspired by African art. He explains: “So, in the back of my mind was the idea that I might be able to do something similar, and perhaps in a less exploitative way. In a way where, it wasn’t just one-way thing”.”

Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 160

**Tim Johnson**  
*Papunya 1979*  
acrylic on canvas  
61 x 91 cm

“While many of Johnson’s contemporaries were going overseas to see art elsewhere, Aboriginal Australia provided him with a powerful example of an art movement that seemed to have emerged out of nowhere. It had not needed New York as a model, because it had its own unique cultural source. Prior to his arrival at Papunya, Johnson included Aboriginal people in new paintings, including *Didgeridoo player 1* 1979, *Didgeridoo player 2* 1979 and *Family 2* 1979. He appears to have been inspired by his wish to visit Central Australia and to meet the artists whose work he had encountered in the city. Incredibly, Papunya broke all expectations because the movement achieved acknowledgement internationally. The idea that art can happen anywhere was strikingly symbolized by Papunya’s unexpected rise to stardom. Johnson reflects:

‘An art movement, or important art can appear in the wilderness really. In fact, sometimes it does, and I felt that by going west myself, and going to Papunya, instead of going north to New York, I discovered something that had a huge impact on my own development’.”

Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 286-88



**Tim Johnson**  
*Family 2* 1979  
acrylic on canvas board  
45.7 x 60.9 cm



**Tim Johnson**  
*Didgeridoo player 2* 1979  
acrylic on canvas board  
50.8 x 60.9 cm



**Tim Johnson**  
*Didgeridoo player 1* 1979  
acrylic on canvas board  
45.7 x 60.9 cm



In this painting, Clifford Possum is selling two paintings to Papunya Tula manager Daphne Williams. Also in the group are Dini Nolan Tjampitjinpa and Maxie Tjampitjinpa. I took the photograph at Mbunghara and made the painting, in oil paint, back in Sydney.

Tim Johnson in conversation with John Cruthers, July 2020

“I never develop my own style in a sense in that I didn’t create the imagery from the start. I just copied it, and appropriated it, and the way in which I appropriated influenced the way it looked. When I painted from a slide, using a slide projector, it looked different from when I traced an image onto the canvas and then painted it. So, the image I am copying has its own style too. When I paint it, I’ve got to decide how much I want to keep the original style that I am painting from. And something like, say if I paint from piece of embroidery, I might try to get the look of the embroidery. Or, if I am painting from a carpet, get some of the style used in the actual carpet, in the original. And so, I really was starting to develop a number of styles within my own style.”

Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 211





**Tim Johnson**  
Untitled c1982  
colour photograph  
20 × 25 cm

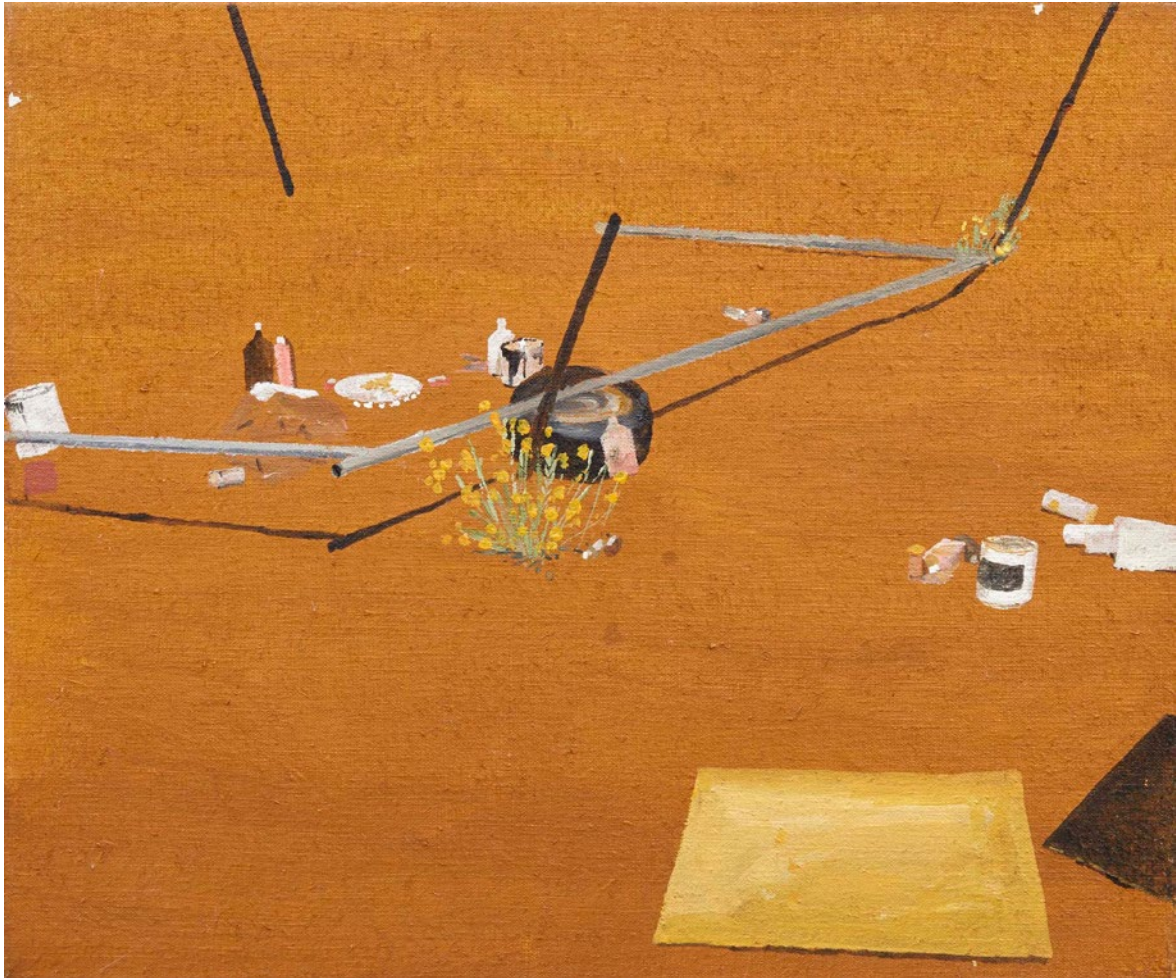


“Watching Aboriginal artists taught Johnson the great significance of land, story and relationship to the ancestors. Art and life were completely interwoven and were interconnected with the earth. Whether they were dotted or treated simply in flat colour, some of Johnson’s early paintings referred to the vast spaces of desert country populated by the Aboriginal people he met...Stylistic approaches to the depiction of desert country that Johnson explored from the early 1980s include the use of flat colour applied without an overlay of dots, yet these are also populated by references to people he met. *DW, DN, CP and MT at Mbunghara c1982*, evokes the vast spaces of desert country, kinship and art in the communities Johnson visited.”

Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 35-36

**Tim Johnson**  
*DW, DN, CP and MT at Mbunghara c1982*  
oil on linen  
45 × 62 cm





We went to visit Clifford at Mbunghara and he was not at his camp. I took the photograph of his outdoor painting area and when making the painting later, used yellow ochre like a natural earth pigment for the ground. The source photograph is published in the book *Clifford Possum Tjapaltjarri*, by Vivien Johnson.

Tim Johnson in conversation with John Cruthers, July 2020

**Tim Johnson**  
*Clifford Possum's studio* 1982  
acrylic on canvas  
37.7 x 45.5 cm



“In the painting *Papunya*, c1983-85, Johnson depicted the desert environment with low-lying hills on the distant horizon and flattened his use of Western perspective with a layer of dots over the entire surface of the work. In the bottom two-third of the composition he painted the artists who inspired him, depicting some figures seated on the ground immersed in the act of painting and others standing or crouching as if before the lens of a camera. Their poses reflected Johnson’s practice of using the photograph as a direct source of reference in his painting and the fact that he took a significant number of photographs of his Aboriginal friends and the people he met whenever he visited Papunya.”

Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 40

**Tim Johnson**  
*Papunya* c1983-85  
acrylic on linen canvas  
89.5 x 60.5 cm





“At Papunya, Johnson established contact with a number of high profile Aboriginal artists – Clifford Possum Tjapaltjarri, Turkey Tolson Tjupurrula and Michael Nelson Jagamara – who became his friends and collaborators. They invited him to paint with them, and approximately 30 collaborative paintings resulted. Johnson was invited by these artists to paint dots and his ongoing interest in exploring the dotted motif was acceptable to his Aboriginal collaborators. Johnson was attracted by the way a dotted surface could transform a painting... He loved the way the surface of a painting might symbolise art and life as a unified, connected energy. Collaborative works with Clifford Possum... employ the dotted visual language which Johnson was invited to share.”

Donna Leslie, *Tim Johnson Painting ideas*, Art Gallery of NSW Sydney, 2009, p 54

On a visit to Alice Springs in 1988 I asked Clifford to make a painting with me and he agreed. He painted the dreaming design, Rock Wallaby, and asked me to paint the dots. I did not finish the dotting before I left Alice Springs, and back in Sydney my mood had changed, which is why there is a band of different coloured dotting in the centre. We agreed I would sell the painting for \$1,000 and I paid Clifford his \$500 upfront.

Tim Johnson in conversation with John Cruthers, July 2020

**Tim Johnson and Clifford Possum Tjapaltjarri**  
*Rock Wallaby* 1988  
 acrylic on canvas  
 92 x 66 cm



“As a conceptual artist in the ‘70s I wanted to make art about the more unusual things I was experiencing. The practice and study of Buddhism gave me a more developed way of interacting with what was around me as well as the idea that art could interact with the real world in a moral, philosophical and instructional way. This was also true of Aboriginal art where some designs are kept secret if they are considered to be powerful or dangerous.”

Tim Johnson, *Three Views of Emptiness – Buddhism and the Art of Tim Johnson*, Lindy Lee, Peter Tyndall, Monash University Museum of Art, Melbourne, p 23

“In 1983, at the University of Sydney, Johnson found a black and white photo of a mural painting depicting the ‘Maitreya paradise’ in Langdon Warner’s book, *Buddhist Wall-Paintings: A Study of a Ninth-Century Grotto at Wan-fo-hsia* (1938). Located in Cave 25, and part of the cave temples of Mogao at Dunhuang, the photograph depicted the Maitreya (or Future Buddha) in paradise. Although the photo was unclear, Johnson promptly decided to paint his ‘own version of it’. The resulting painting, *Maitreya paradise* 1983, was painted around the same time he also visited the Aboriginal community of Kintore in the Northern Territory. At Kintore, a Pintubi ceremony was held to transfer leadership within the Pintubi community, and Johnson was allowed to attend and witness the proceedings. He was thirty-six years of age at the time, and the ceremony made a strong impression upon him. *Maitreya paradise*

recorded how Johnson felt about the ceremony he had witnessed, not so much in terms of its composition, but through the palette Johnson employed and his use of dots. Rather than paint an image relating to his memory of the event however, Johnson painted the Buddhist Pure Land featured in *Maitreya paradise* instead. He worked on the composition freehand without transferring the outline of the original mural with the use of a grid or by tracing it. The entire painting was comprised of dots laid over a brown foundation with very little line or brushwork. Since Johnson painted *Maitreya paradise* by ‘looking at the original image and then looking at the canvas and painting it in dots’, his technique was not unlike that of the nineteenth century Pointillist painter, Georges Pierre Seurat. Johnson changed tones to ‘create the form’ of figures in a style similar to the Pointillists.... Within the composition, he also painted small rectangular shapes that ‘originally contained texts, describing the adjacent scene’. Into the rectangular shapes, he then transferred reference to Aboriginal paintings he collected while at Papunya. Layered and symbolic references to details within the ancient Buddhist mural, coupled with his contemporary experiences in the Australian desert provided new visual complexities, heralding a completely new pictorial direction in Johnson’s painting.”

Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 111-112



**Tim Johnson**  
*Maitreya paradise* 1983  
acrylic on linen  
101 × 170.3 cm

# STEPHEN BUSH

Interview with Stephen Bush by Peter Cripps:

Q: Two periods of American painting, 1840s to 1869s, and later, 1930s to 40s, have had quite an influence on your work, haven't they?

A: I became aware of American painting from these periods when I went there in mid-1984. They seemed to relate to things I had looked at earlier in European painting; both American and European art of these periods dealt with the land and man's place in the landscape – this is what a lot of my tonal works have dealt with. There are a lot of things in 19th century American paintings that interest me: man's relation through religion to the landscape; the westward expansion and the question of man's dominance of and ability to come to terms with a new environment. It also relates to the regionalist period, when a lot of these painters were depicting hard times of land..."

"In the early episodes of the excellent television series *The West of the Imagination*, we were shown examples of the American West as it was envisaged before the first artists travelled there. The artists painted from their imagination: when eventually confronted by the reality of the New Frontier, some of them continued to depict it in terms of a romantic idealism.

In an interview, Stephen Bush speaks enthusiastically about some of these American artists, including Frederick Church, whose vast panorama views of North America are

said to have created a sensation among his countrymen. What is important in relation to Bush's recent monochrome paintings is that Church's talent for 'theatrical travelogues', which also included the natural wonders of his homeland, led him to display his paintings flanked by curtains and surrounded by the appropriate flora and fauna in the manner of a diorama.

Bush is interested in the blurred distinctions between what is real, ideal and artificial in representations of the landscape. With his knowledge of early American landscape painting, he must see the irony of Church, as a master of scientifically accurate detail, being unable to escape the 19th century's demands for an art that blends the real and the ideal. For Bush, an artist who grew up with what he describes as "a dual fix of Australian and American culture", the myths of the ideal West, as fabricated by Wild Bill Cody and others, are interchangeable with those of the Western District of Victoria. His are paintings in which farm hands act like Hollywood cowboys and tractors become symbols of not so much rural progress as symbols of the failure of an ideal."

Robert Rooney, 'East is East and West is Best...', *The Weekend Australian*, 17-18 September 1988, p 13





**Stephen Bush**  
*Cow hands* 1988  
oil on canvas  
137 × 62 cm



# GEOFF LOWE

In 2020 I now see this painting, *History*, from 1984 as my last brush with formalism. As one of the paintings in the series *Ten famous feelings for men*, made over 1984-5, it employs a brusque, breviloquent, yet educated way of painting that makes a case for having-the-right to speak about a subject. Having enough technical knowledge to be able to implore a point of view. But soon after these explorations this bland, bastard brand of balance steadily began to desert me as an aspiration. As Frances Ferguson wrote in 2004: *formalism... the claim that art necessarily detached itself from the world and its representation.*

Somehow an ethics or morals reigned that to represent a subject it had to be more than the-thing-itself. You are free to say something, but it should look good too, it should stay in a previous canon of known ways of operating, so as not to get above yourself or indeed the audience you are talking to. Both keeping up and falling behind were honourable practices, for art could either elevate or avoid pretensions by bereftly balancing appearances in the hope that something could be said. This painting explains what history lacks by painting it properly to broach the breach or breach the broach.

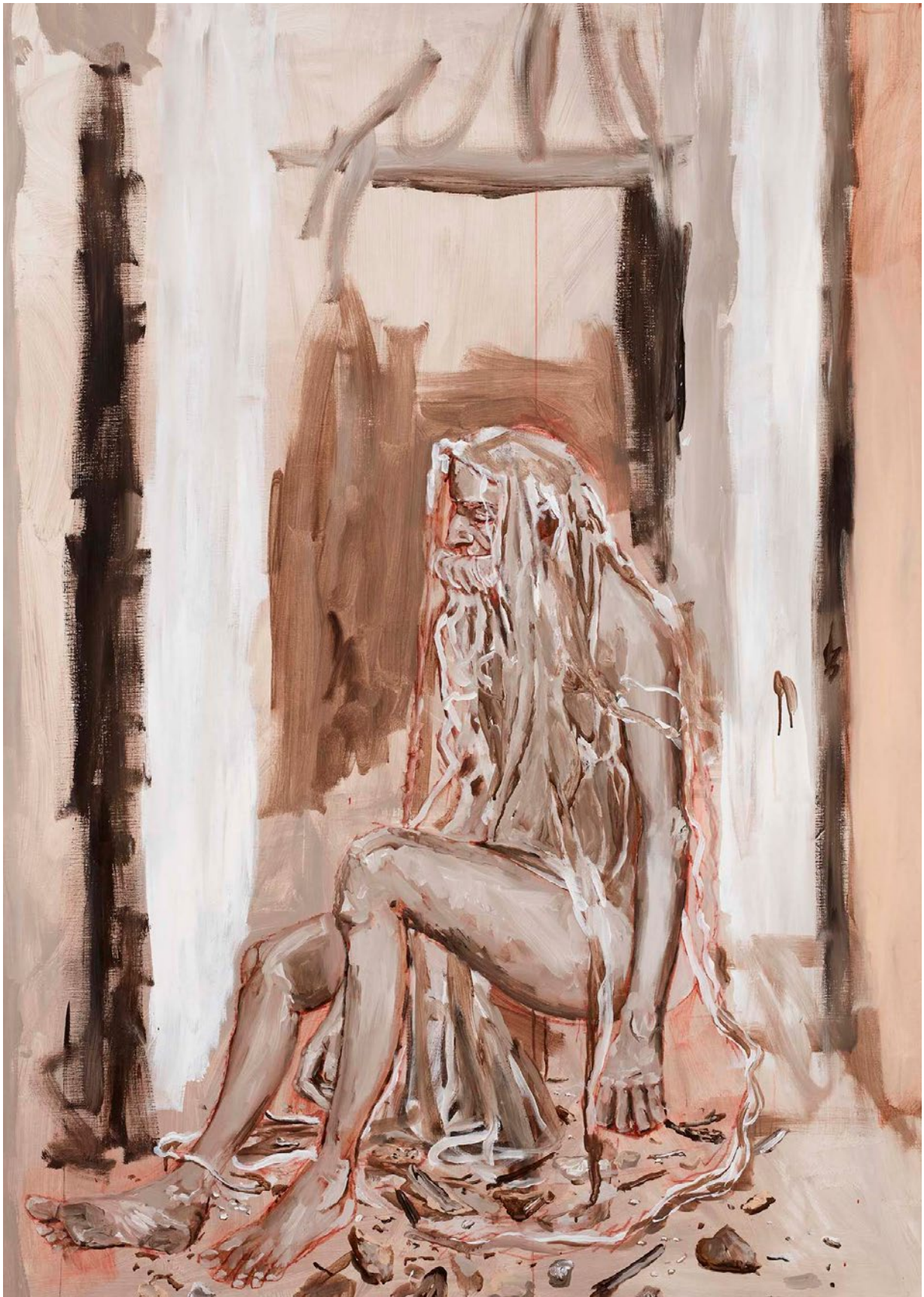
For the next few years after this time I tried to look for what could be said without this artifice. Looking for a handmade readymade shared by others. Rather than citing and employing sources and references I was looking for an irruption beyond modernist formalism's good sense and post-modernism's fancy manners to see if there was something we could say

or recognise in a suburb of Melbourne. A culture without speech as an obligation that is demanded from somewhere else. For this reason I spent years working with all sorts of people and groups: people who said they didn't know about art, people who called themselves amateur artists (and hadn't yet been burgeoned by formalism), groups involved in psychodrama and psychotherapy, recent immigrants, those who were challenged with schizophrenia, lacking a home and place to rest, and people with long term impairments.

We painted together, collectively, often happily, many of the above made gentle and violent incursions into and on unfinished and finished paintings of my own. The works by Geoff Lowe were finished because others had made them unfinished, non finito, with no hope left for resolution or formal clarity. We could find out what they meant later.

All the people who didn't-know-about-art participated and showed that culture didn't have to come from somewhere else, and that this shared art could be proliferate and vibrant. Rather than using art as a highfalutin gatekeeping or censorship, together we began to become more responsible for what we didn't know.

Geoff Lowe, 26 August 2020



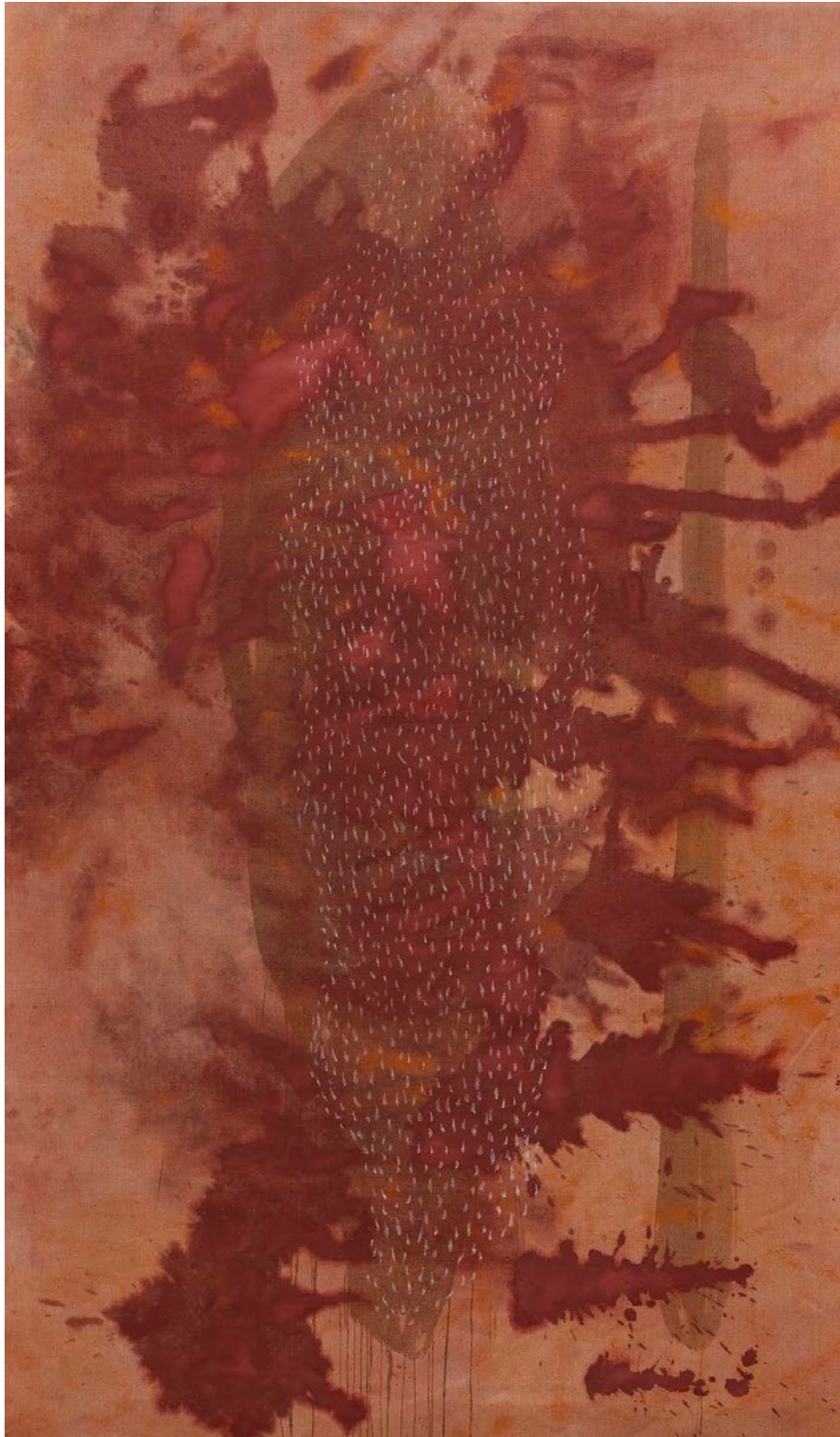
**Geoff Lowe**  
*History* (from *Ten Famous Feelings for Men*) 1984  
synthetic polymer paint on linen  
152 × 106 cm

# JUDY WATSON

“The history of this country has been written in dust and blood, divided by poison, submerged under water, burnt bone to powder, been ground down as ochre, and wrapped in skin. Judy Watson mines and sifts the physical, emotional, historical and personal elements of her own and Australia’s story, both past and present. She is an artist/archaeologist, bringing things to the surface for a glimpse of light, sometimes concealing with layers those things too painful or raw to expose. It is a gradually unfolding process of digestion. Like many unexamined histories, this process – of shining light into the dark corners, and then blinking away the shock to look again – is only gathering in strength. This is Judy Watson, now in full flight.”

Louise Martin-Chew in *Judy Watson: Blood language*, by Judy Watson and Louise Martin-Chew, The Meigunyah Press, Carlton, 2009, p 19





**Judy Watson**  
*Cleaning up history* 1997  
natural pigments on linen  
195 × 112 cm

# ELIZA CAMPBELL & JUDITH LODWICK

lodwick@campbell

As lodwick@campbell we embraced 'post-modernism' 'con brio' in our art practice and relationship. *The Pioneer* 1990, our multifold 'homage' to the 'post-modern' era (supported by the Australia Council for the Arts) is the pinnacle of our collaborative work.

Frederick McCubbin's *The Pioneer* 1904 was unsold until his friend Walter Withers suggested the appearance of modernity in the third panel of his rural idyll. Some 86 years later, we seized on this and gleefully appropriated his work for the purpose of bringing to light the 'truth' about the bush.

This 'truth' addresses the 'war' on the environment as referenced by the text "*What are we doing to the bush, Daddy?*", a reference to the 1915 World War 1 recruitment poster, *Daddy, what did YOU do in the Great War?*, and in turn to Toni Robertson and Chris Mackinoly's 1977 screenprint *Daddy, what did YOU do in the Nuclear War?*

The use of the domestic tea-towel as both canvas and political messenger to the domestic realm both elevated the ordinary and diminished the preciousness of 'fine' art. The recycled fence paling frame also acts as an equally pertinent reference to the themes. As lodwick@campbell we merrily pulled along the post-modern plough to churn up the topical, political, environmental spoils of the soils 1986-1990. It was rich.

The painterly effect brought to bear in *The Pioneer* 1990 was first exercised in HAIL MARY! ...and drought and pests and famine and floods (MCMLXXXIX).

Herewith, a sadly ever-current 'takeaway' from that work, sung to the tune of *We Three Kings*:

We're 'Corporate Citizens' flogging our wares,  
Shafting Earth but whadda we care?  
Where there's money  
We'll 'sell it' honey,  
Flogging the corporate dream...oh,  
Man of wonder, man of might,  
Man of selective, shortened sight,  
Downward leading  
Still proceeding,  
Blinded by  
Big money's might.

...ah-Man.

Judith Lodwick 8 August 2020







**Eliza Campbell and  
Judith Lodwick**

*The pioneer (after McCubbin)* 1990  
screenprint on linen tea-towels (triptych)  
92 × 152 cm overall



# MARK TITMARSH

*Advanced DefJam* (ADJ) exists as a veil of references, as most of the paintings, films and texts I was doing in the 1980s were. So you might ask, who or what is present when there is only the fragmented traces of others? Probably the network, the structure, the system, the culture and the shape of connectivity itself. There is also a certain theatre of the self, a personal presentation of a local scenography of what happens to be appealing, whatever scratches against the eye, or the crotch, in just that certain unsayable way, showing the return of the repressed, past lives and the power of painting to continually renew itself through each generation of artists.

Anecdotally the paintings were made by accumulating a bank of images gathered from art magazines and books, something Tillers called the 'museum without walls.' Consequently this painting is a painting about painting, from early modern imaginings through to an elusive pluriversal present. Similarly my super 8 films were constructed from things refilmed from television and the movies, visual and aural intensities from Classic Hollywood Cinema and the Golden Age of Television. I used to take my camera to the movies and whip it out when inspired. In this way I managed to get shots from *Raiders of the Lost Ark* and *Bladerunner* into my films before VCRs enabled domestic distribution.

ADJ is 'constructed' almost dermatologically from several layers of imagery and paint. The first 'skin' is a splash of bright red paint that creates a dream screen or cyclorama for the rest of the painting to move against. The next layer is an image of writhing bodies taken from Robert Longo's relief sculpture *Corporate Wars: Walls of Influence* 1982 which was itself based on Michelangelo's bas relief *Battle of the*

*Centaur* 1492. The dots in ADJ were hand painted from little devices made from doweling and bits of felt glued on the end, a kind of indigenised brush aiming to be a printing press. The dots were not a reference to Papunya, rather to Lichtenstein's use of Ben Day dots in his most iconic paintings.

The next layer of ADJ is the blue brushstroke, which is also a Lichtenstein quote. He did hand painted simulated brush strokes that I took as parodies of the passionate meaty expressionist brush strokes of Pollock and de Kooning. The ecstatic brushstroke of abstract expressionism was existentially equated with authenticity and intensity of emotion. In the hands of Lichtenstein a mass produced brushstroke became a synthesised gesture, a swooshing logo of passion, complete with dribbles, drips and lighting effects.

The final visual element of ADJ is its pure opticality. I used red and blue exclusively for some years because of the intensity of their contrast. Just the right shade of blue over red, in just the right delicacy of line, created a visual shimmer directly in the visual cortex, and a sense of hallucinatory space where there was only the infinitely thin distance between one layer of paint and another. The final wash of transparent gloss medium gave it the shiny perfection of a new commodity "wrapped in plastic", or like paint "as good as it is in the can".

Lastly, the title *Advanced DefJam* comes from a line in the Beastie Boys song *She's on it* (1985). The practice of sampling in their music and other hip-hop artists of the time paralleled the use of quotation in postmodern painting of the 80s.

Mark Titmarsh, August 2020



**Mark Titmarsh**  
*Advanced DefJam* 1987  
acrylic on paper  
100 × 180 cm

# LUKE PARKER

This work was made specifically for a fundraiser exhibition for the Wilderness Society held at the Mori Gallery where I was exhibiting at the time. Stephen, the owner of the gallery, was very active in environmental causes and did various fundraisers, including a number for the Wilderness Society. Artists would donate the proceeds from sales of their works to the nominated cause. This is before environmental concerns were so much in the public consciousness; caring about the climate still felt like a radical fringe activity in those days.

Some artists donated existing work, but I tended to make works specifically for the context of the fundraiser. At the time, I was making a lot of works that referenced, literally, existing works of art by other artists: I was blowing up catalogue entries, image captions or quotes from books into large text drawings. I was particularly interested in the Land Art and Conceptual Art movements. This work, *A garbage dump doesn't need...*, is a blow-up of a catalogue entry for a drawing by American artist Sam Durant, who was himself referencing other artists, in this case by making a drawing of Robert

Smithson's 'upside down' tree stump works from the 1960s. Another year I made a drawing that documented a work that Robert Smithson had proposed as a public sculpture, but that had been blocked from realisation by 'ecologists'.

These drawing/reference works are a type of research - they stem from what I was looking at in those days, mostly back to the 1960s and 1970s avant garde, but research in the form of drawings rather than writing or essays. It's interesting that most of them are text, though I did make some drawings based on document photographs of ephemeral works by artists like Smithson and others. The works from this time were also tests of what might constitute a work of art, using references or texts as 'ready mades' to generate work.

Luke Parker, 20 August 2020



**Sam Durant:**

*A Garbage Dump Doesn't Need to Grow Trees to Reach the Heavens,  
the Fumes Rise and Rise, 2001*

graphite on paper

50 x 38 inches

collection Roberto Vollono, Naples

**Luke Parker**

*A garbage dump doesn't need...* 2004  
watercolour, gouache, acrylic and graphite  
on watercolour paper  
75.5 x 106.7 cm

# ELIZABETH NEWMAN

I painted this picture from life. That is, it was what I saw in my studio at the time.... A large blank canvas waiting to be painted. I was trying to learn how to draw and paint.... I'd just left art school and knew myself to be an amateur, just beginning.

I was pleased with the outcome of the little painting. I could see that the way it was painted incarnated something about the nature of representation per se. The empty canvas foregrounds the inaugural moment of representation itself; something has to be written (or inscribed) here. It is waiting; a thing with presence, awaiting a meaning.

I liked to leave (and still do) the edges of the picture raw or unfinished, so as to draw attention to the materiality of the painting, and to the act of its making; to the process of its coming to be.

That empty rectangular shape from 1985 has become a regular if unintentional form in my work ever since. It represents a beginning moment; perhaps the moment when language touches being, when something that can be represented or said, touches something that remains unspeakable but real.

Elizabeth Newman, August 2020



**Elizabeth Newman**  
*Blank canvas* 1985  
oil on canvas  
76.2 x 91.7 cm



# PETER TYNDALL

“I like to use a frame suspended by two strings. The frame, so-called, signified the Thing, anything that we recognise and can name; that we recognise because it has already been culturally isolated within the world by the application of a Dagger Definition. The strings, so-called, are in fact the various lines of physical and metaphorical support that connect any defined Thing into the matrix of the world. This ideogram is about things and their relationships; it refuses to recognise the notion of “the thing-in-itself”.

The ideogram particularly emphasises the relationship between a viewer of a work of art and the detail of time and space that might be framed in the work. It corresponds with the first line of my three-line title/poem: detail. Such a ‘detail’ might be given either specifically, A Person Looks At A Work of Art for instance, or as a generalisation, someone looks at something...”

Daniel Thomas, ‘The Country Art of Peter Tyndall’,  
*Art and Australia* vol 35 no 2 1997



**Peter Tyndall**  
*detail: A Person Looks at a Work of Art /*  
*someone looks at something...* 1985  
acrylic and oil on canvas with gold leaf  
78.5 × 55.5 cm



The Sight of Gold  
(Under the Surface)  
or

Treasures of The White Art Cult  
(Being and Having)

Australia (Possession)

Gold (God)

1788 (1951)<sup>1</sup>

Seeing (Believing)<sup>2</sup>

The Golden Rule (Narcissus)

Gold (White)<sup>3</sup>

Gold (Fever)<sup>4</sup>

The Triumph of Christianity  
over Paganism (Aborigines)

The Golden Frame (Dagger Definitions)

Silence (Golden)



1. Beginnings, Birthdays: Studying "Australian History" at school I was surprised to find that I was born 100 years to the day after the first official sighting of gold in Australia! (?) (LOGOS/HAHA)
2. When we were young we sometimes went for a drive with the Moroneys. Once we went to see the supposed site of the discovery of the huge Welcome Stranger gold nugget. There was just rough bush around, everywhere. Very little had been done to distinguish the Actual Spot. We looked at this rough dirt spot and thought of all that gold. (We wondered if this really was the Actual Spot)
3. As I remember it: On a radio talk about the legendary Lassiter's Reef. An Aboriginal had been asked if there were any Aboriginal Dreaming stories related to gold. He replied that there weren't, saying "Gold that white fella Dreaming that Jesus Dreaming".
4. The only time I ever went to the pictures in Shepparton. It was a Saturday afternoon screening (the best time) and the film was "The Lone Ranger and the City of Gold" - peaceful Indians, looting, shooting, plundering, gold everywhere, injustice, the Lone Ranger coming to help. It was so exciting. The whole theatre of children, all standing up on our seats urging him to ride faster. An explosion and all the gold is buried forever.

**Peter Tyndall**

detail: A Person Looks at a Work of Art /  
someone looks at something... CULTURAL  
CONSUMPTION PRODUCTION 1988  
acrylic and ink on paper and acetate cell  
21.6 x 16.6 cm



“The works exhibited in this *Perspecta* restate the artist’s ongoing preoccupation with what it means to look at a work of art, and re-use the graphic of a 1950s middle class family which, according to Tyndall, is the stereotypically perfect viewing unit for his work. A cut-out, which was originally collected for use in a childhood scrapbook, has been continually re-employed, not only because its ‘conventionality’ makes it perfect, but also because through it he can subvert conventions associated with the finished work of art....

Tyndall’s family is represented in the manner of advertising and this image of hyper-reality refers us to a whole generation who lived the apogee of the organising myths of modernity. They are portrayed as skeptics, and their plight has the appearance of a familiar quandary. Educated to accept modernist art as being necessarily somewhat opaque, the

family is bemused but not convinced by it. Art has become a paradox because it represents a cultural product which society at large has accepted as a superior offering, but whose precise basis for such a claim too often remains veiled.”

*The Australian Bicentennial Perspecta*, Art Gallery of New South Wales, Sydney, 1987, pp 118-119



**Janet Burchill**  
*Unfurled #1* 1987  
enamel screenprint on steel  
214 × 122 cm

# JANET BURCHILL



Interview with Janet Burchill by Peter Cripps:

Q: Can you tell us about your recent works that make use of silk-screen on steel sheeting and galvanised iron?

A: I was trying to work with a rougher aesthetic there – to achieve a less controlled look – something that appeared to be between two states. A lot of work now has little design touches that just make it look tasteful – I was trying to avoid that. They failed.



# ANNE FERRAN

These images come from a body of work collectively titled 'Scenes on the Death of Nature'. They are large (approximately life-size) black and white photographs. In this work I'm still interested in dealing with a particular problem which is to show the female body and to allude to feminine sexuality or (more correctly) to the representation of it, in such a way that the images are both visually/aesthetically pleasurable and critically productive.

One of the antecedents to this work is the feminist debate around the status of visual pleasure, understood psychoanalytically in terms of 'the look' or 'the gaze'; there's an aim of countering some of the conventional feminist wisdom on this issue which has been, it seems to me, too much about strategies of refusal of pleasure. Another departure point, carried over from earlier work, is the idea that conventional representations and histories inevitably contain the seeds of their own demise and that these can sometimes be made to surface; hence the play with classical and religious references.

So there's first of all the (re-) appearance of the body and consequently a concern with things like.. the way light falls on the body, the way bodies themselves fall or resist falling .. and a whole economy of expressions, gestures and poses which is, in the end, one of restraint more than anything else.

The title is intended to suggest a number of directions in which the work might be taken in terms of criticism and interpretation.

ANNE FERRAN

16.6.86.



**Anne Ferran**  
*Scenes of the death of nature I* 1986  
silver gelatin photograph, edition 3/5  
121 x 161.2 cm

**Anne Ferran**  
*Scenes of the death of nature II* 1986  
silver gelatin photograph, edition 3/5  
121 x 146 cm

# LINDA MARRINON

Email from Linda Marrinon, 8 May 2019:

“The picture is from 1985 or 1986. It never had a title and I don’t think it was ever exhibited. And no, it’s not a self-portrait.”

“Marrinon’s affinity with popular art forms, such as comic strips, films, fashion illustrations and advertisements has encouraged commentators to call her a latter-day Pop artist. Robyn McKenzie aptly dubbed Marrinon’s melding of high and low culture ‘border crossing’ and saw her using one of Pop’s classic effects, ‘the introduction of mass cultural material into the realm of art (which) brought into focus and into question the distinctions made between two realms of culture. Humour, wit and playfulness have been taken for ‘subtly parodic cultural amalgams’, suggesting that Marrinon combined high and low, the amateur and the professional, to take the mickey out of art’s established conventions.

For others, Marrinon’s gallery of vulnerable women, posturing men and ridiculously tricked-up fashion victims reveals ‘a private, quietly political feminist subjectivity. Occasionally slated directly... but more often evident in whimsical gender stereotypes, Marrinon’s wry observations have been seen as an example of the revolutionary power of women’s laughter.”

Chris McAuliffe, *Linda Marrinon - Let her try*, Craftsman House, Sydney, 2007, pp 8-10





**Linda Marrinon**  
(Tossing a coin) c1985  
oil on canvas  
61 × 45.5 cm

# VIVIENNE SHARK LEWITT

*\$49.95* was one of a series for a solo show held at Tolarno Galleries Melbourne in 1991. As I recall it, the unifying theme of the six paintings was that they all spoke of things that bothered me in some way; loud music, cat fights, false friends....

*\$49.95* was about feeling intimidated by shop assistants. The scene is set in the tweedy atmosphere that permeated department stores during the 1960s, the era of my childhood. The name tag on the cartoonish woman behind the counter reads 'C de V', a reference to Cruella de Vil from *The Hundred and One Dalmatians*. The price on the till is an old in-joke between myself and my older brother – anything advertised on television was always "Only \$49.95!".

The image sprang to mind fully formed. I lived and worked through the postmodern era without really ever identifying myself as such. Others have commented on the resemblance to John Brack's way of painting. I can see it now but at the time I knew very little about his work. Sometimes similarities happen not through influence but by looking in the same direction. Our predecessors leave gates open and we can walk through quite unconsciously.

Vivienne Shark LeWitt, 20 August 2020



**Vivienne Shark LeWitt**  
\$49.95 1990  
oil on canvas  
55.6 × 71 cm



During the middle of the 1990s I went through a happy phase of painting watercolours with a Zen-like imperfection. This image of a young woman sitting at a bar tossing up an olive to catch in her mouth is the very first of them. A major influence for me at that time was the graphic art of the mid 20th century – everything from cartoons to packaging. The out of register casualness I had always admired in Warhol, particularly his early commercial work, became a catch-all method to create many images on all sorts of subjects over the next five years or so. Working on paper is quick and expendable. The process was a little like keeping a writer's notebook of impressions, ideas and observations. In the end I made more than I could keep track of and eventually returned to the slower pace of painting on linen. But I've kept the preference for sparse means ever since.

Vivienne Shark LeWitt, 20 August 2020



**Vivienne Shark LeWitt**

*Untitled sketch (woman eating olive) 1994*

watercolour on paper

75.2 × 55 cm

# PAT LARTER

“The ad-hoc provisionality of the material and composition [*in Laser print painting*] is echoed by the subject and style of the photographs. They are garish and uncomfortable. There’s nothing artful about them: not the lighting, the poses, or the print quality. As Vivienne Binns puts it in her tribute to Larter, these works ‘put good taste on hold’.

The language of the photographs is unabashedly of the visual repertoire of porn. To be more precise, it’s the non-style of amateur porn: photographically negotiated sexual encounters between private individuals. These images pulse with the psychological tension of being insinuated into somebody else’s libidinous exchange. But the sweaty proximity these images propose is countered by the blunt facticity of the materials, perhaps to remind the viewer that they can’t fuck a picture.

This is underscored by a generous serve of humour. Although the poses pivot on eroticism the effect is uniformly and unspeakably awkward. These could be hilariously sincere attempts at allure or brilliantly deadpan comedy; either way, it’s impossible to enter the image with a straight face. There’s even a hint of stinging pathos in the solitude of the figures, but this is mitigated by the models’ sly grins in which the artist’s warm presence can be discerned.”

Bryan Spier, “Naked and alone: Pat Larter, Laser-print Painting, 1995”, *UN Magazine* 7.2, <http://unprojects.org.au/magazine/issues/issue-7-2/naked-and-alone/>





**Pat Larter**  
*Laser print painting 1995*  
mixed media on board  
90 × 60 cm

# JUAN DAVILA

“I had to meet the white man’s eyes. An unfamiliar weight burdened me. In the white world the gay encounters difficulties in the development of his bodily schema...I took myself far off from my own presence...What else could it be for me but an amputation, an excision, a haemorrhage that spattered my whole body with...paint?”

Juan Davila and Jan Minchin, *Juan Davila Popular Art: Graphic Work 1958-1992*, Tolarno Galleries, Melbourne, 1992, pp 9-10



**Juan Davila**  
*Self portrait* 1991  
gouache on paper  
65.5 × 51 cm



# JOHN NIXON

“Constructivism radically changed the focus of art. You could argue that it was the first type of art to throw away realism. These artists developed a new language.... The invention of abstraction was one of those breakthroughs that actually affected the whole world.

...Without the baggage of postmodernism, we can now better appreciate that the relation of my work to the history of abstraction is one of influence rather than appropriation. Many other artists are continuing this tradition on their own, like Elsworth Kelly for example. For me it is very interesting how an artist like this, through learning from the pioneers, has built a whole program and been able to sustain it through a lifetime of work. What the pioneers of abstraction

did was to open up this possibility. It's the same with Robert Ryman. You could say of his work, “Well, it's just an endless quotation of a *White painting* by Malevich’, but it's not helpful nor accurate to say that. It's like telling an architect that their steel and glass building is “just like a Mies van der Rohe, so why bother building it?’ It's accepted in a discipline in which, from time to time, rules are fractured and new groundwork laid, allowing fresh questions and answers to be formulated.”

David Homewood, Interview with John Nixon in *'Impresario: Paul Taylor, The Melbourne Years, 1981-1984'*, Helen Hughes and Nicholas Croggon, Melbourne: MUMA and Surplus, 2013. <https://www.academia.edu/11080791/>



**John Nixon**  
*Untitled* 1984  
oil on hessian  
101.5 x 76 cm

# HOWARD ARKLEY



“As revealed in an interview in 1999, Arkley’s intuitive, pattern-consciousness served him well in his expeditions into suburbia:

‘Ordinary houses are full of pattern...the different bricks on the different houses, and the pattern between the gutter, the nature-strip, the footpath, then you have the fence, then you have the lawn, the house, the tiles, then you have the beautiful sky...and I missed the bushes in between.... It is rich’.”

Anthony Fitzpatrick and Victoria Lynn, *Howard Arkley and Friends*, TarraWarra Museum of Art, Victoria, 2016, p 20

## Howard Arkley

Study for the paintings *Our Home* (1986) and *Spray Veneer* (1994) 1986  
acrylic, felt-tipped pen, pencil and photocopy  
26 × 37.5 cm



“The most common sources of Arkley’s suburban subjects was the commodified language and imagery of real estate advertising, which he gathered, examined and exploited to full effect for both the title and content of many his paintings.... A series of photocopied enlargements of the advertisement enable the artist to begin removing extraneous details....”

Anthony Fitzpatrick and Victoria Lynn, *Howard Arkley and Friends*, TarraWarra Museum of Art, Victoria, 2016, p 20

**Howard Arkley**

Study for the painting *Family Home (1988)*, 1987  
acrylic, felt-tipped pen, pencil and photocopy  
24.5 × 36.9 cm



# SUSAN NORRIE

*Heartland, Six Women Artists* was a key exhibition in the early 1980s: it was one of the first to showcase women artists working across a range of media.<sup>1</sup>

During a forum at the time of the exhibition, I suggested that I didn't see art as something cohesive but as a process of continued reworking, re-staging, re-enacting in both past and present.

Looking at the five selected works now showing at 16albermarle, Newtown, I can see that this approach to art-making is still characteristic of my practice. Images for me still have the capacity to acknowledge the fragmentary and chaotic nature of art, working back and forth between historical discourse and contemporary context, exploring links and possibilities as a way of articulating the challenges of the human predicament... between what could be described as a twilight zone between the social and the individual.

In many ways my project for *Heartland* – a salon-style hang of paintings titled *Determined* – was a natural progression away from the large 'colonial' landscape series of 1982-84: paintings that represented an intervention into Australian history in an attempt to contradict and undermine the imperialist, predominantly European male-view of landscape and, by implication, the dispossession of Aboriginal country associated with it.

*Determined* comprised of 30 'fragments' – oil paintings installed to create a 'total picture'... a sum of all its parts. Each painted object encapsulating aspects of a woman's everyday life, represented the body; the commodification or fetishisation of 'feminine things' that in many ways 'determined' gender.

'Determined' also played a role in the way that each of the found frames – uniformly matte-blackened to diminish their decorative aspect but not their theatricality – physically determined the scale and the particular object to be represented. At the centre of the work was a black-painted circular convex mirror...an eye that caught and stared back at every viewer with its all-embracing, fish-eye reflection.

By the end of the Eighties, my focus began to move away from objects and towards the impact of texts – the physicality of fonts and the implicit relationship between style and meaning. In 1989 I completed the first series of text paintings, titled PERIPHERIQUE after the major road network encircling Paris. This context – the circularity of meaning – was reinforced by the use of stencilled letters, stylised alphabetical templates taken from a Dover Books Handcraft series created for DIY calligraphers and designers.

**Susan Norrie**

Untitled (from *Determined*) 1985

oil on plywood

45 x 35 cm (painting)



**Susan Norrie**

Untitled (from *Determined*) 1985

oil on board

46 x 38 cm (painting)

60 x 51.9 cm (frame)





**Susan Norrie**  
Untitled (from *RSVP*) 1990  
acrylic on paper  
diptych, 78.5 x 57.1 cm

*Masterbatch* (2001) and *Mud* (2001) – the two large vertical oil on canvas paintings included in this the exhibition – are a continuation of my use of cut-out paper stencils. From this time a key resource has been a compendium of recipes and remedies – *Henley's Twentieth Century Formulas, Recipes and Processes* (New York, 1914). I have used texts relating to weather patterns (for instance *Forecast*, Nancy Hoffman Gallery, New York 2001); to poisons and antidotes for insect bites; to homemade beauty products such as skin masks for women of which *Mud* is an example.

One writer has commented on the dead-pan title of this painting.<sup>2</sup> While the content derives from a recipe for a beauty mask, the painterly method is a critique of 'surface'... that which lies beneath or is caught between the skins of paint and lacquer. Hidden within these layers is the hand-cut stencilled text:

"RECIPE FOR MUD MASK  
ACACIA  
EGG  
EAU DE COLOGNE  
BORAX..."

The overlaying of colours and glazes in both *Mud* and *Masterbatch* is typical of all my text-based paintings: the quasi-liquid veneer surfaces are a material metaphor for the seductive quality of the painted image – and in terms of my practice, another critique of the grandiose pretensions of 'High art'.

Perhaps a key connection between the five selected works for this presentation is the acknowledgement of artistic processes. While the subjects are diverse, each of the series represented here are about approaches to studio practice and the many ways of 'painting'. The method adopted in each instance is appropriate to the idea, the subject and context of its making.

© Susan Norrie, August 2020

Notes:

1 Heartland, *Six Women Artists*, 1985, Curator: Frank McBride, Director Wollongong City Art Gallery and touring

2 Dr Catriona Moore, catalogue text, <https://www.bonhams.com/auctions/22854/lot/21> [accessed 23



FINE LINE PAINT  
 MASTERBATCH

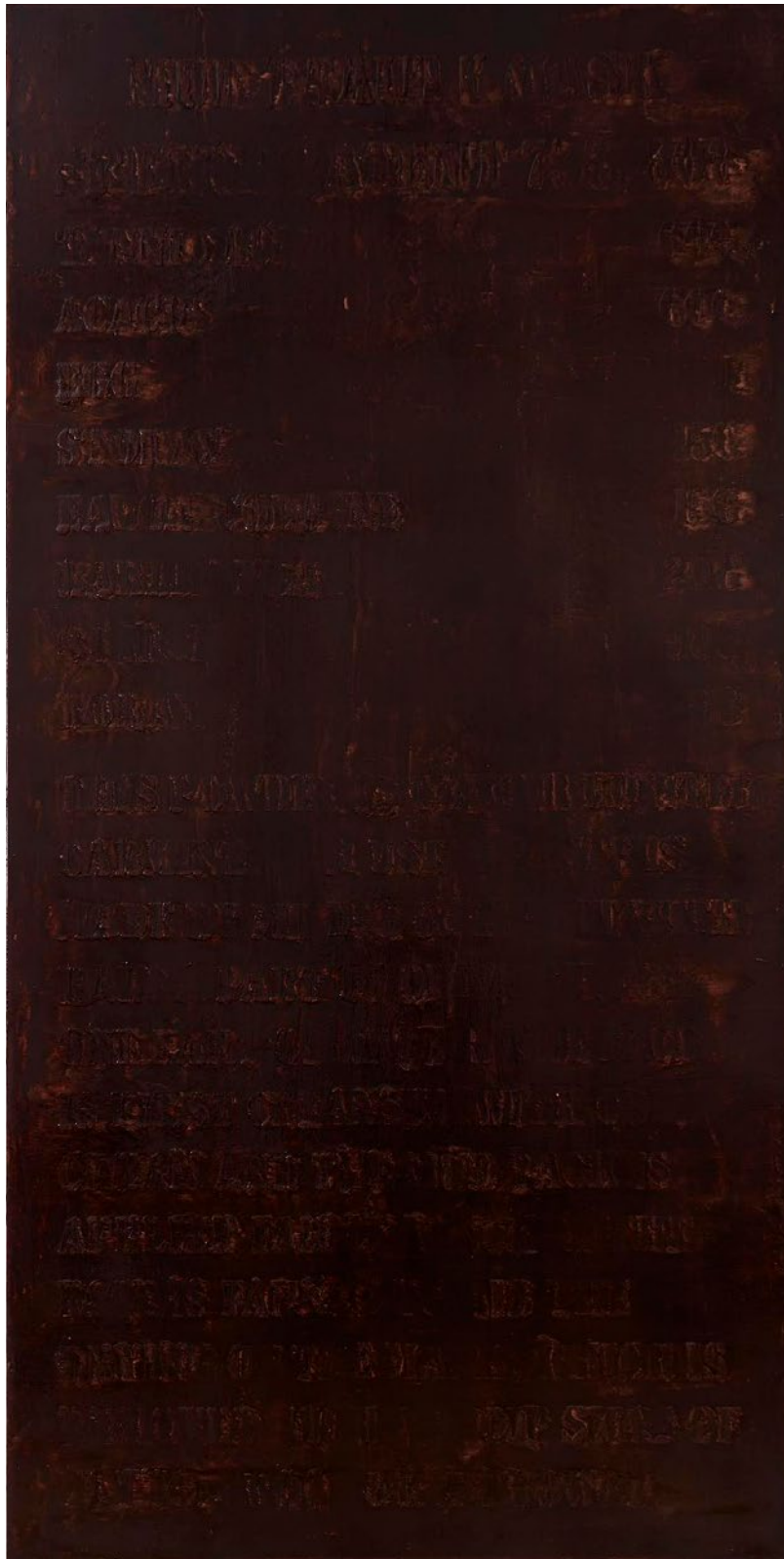
"CARBOPOL 820" 2000 2000  
 SODIUM TETRA BORATE 14 MV 1400  
 COLON WOOD 4000 4000

PAINT BURNED / 100%  
 WATER . . . . . 10  
 MASTERBATCH . . . . . 5.2

BEND OR FIELD VISC. 20 RPM  
 (GIPS) . . . . . 28,000  
 PH . . . . . 6.2

BLENDED WITH THE MASTERBATCH UNTIL  
 PROPER MIXTURE IS REACHED.  
 ONLY MIXED TO USE AND BLENDED  
 MASTERBATCH IN THE WATER IN THE  
 PROPORTION NOTED.

**Susan Norrie**  
*Masterbatch 2001*  
 oil on canvas  
 274.0 × 134.0cm



**Susan Norrie**  
*Mud 2001*  
oil on canvas  
274.0 × 137.0cm

# ANGELA BRENNAN

“Perhaps, like punk, Brennan’s paintings do realise the possibility of anyone doing them. They are readily accessible at the level of technique which – to be clear – is not to say that they are easy to do or badly done. Yet they do eschew technical virtuosity for another kind of competence, and to say your child could do as well is to pay the work the highest compliment. They are *encouraging*. They clearly recommend the act of painting and palpably render the artist’s delight in materials. As a writer I can confess to experiencing my strongest impulses to take up painting in front of Brennan’s work.

Her work also reminds us that if we ever wanted to own a great American modernist painting, say a Joseph Albers, we are better off attempting our own. Not so that we can appreciate it unreservedly, but so that we will have experienced it more completely. This is

the kind of tribute paid in her copies of works by Arthur Dove, Ad Reinhardt, Joseph Albers, Frank Stella and other modernists: the desire for a direct experience of form and colour. It is also the open invitation to the viewer extended in every painting by Brennan.”

Stuart Koop, ‘The failures of modernism and the paintings of Angela Brennan’, *Art and Australia*, vol 34, no 2, 1996, p 201



**Angele Brennan**  
*On a spiral jetty* 2002  
oil on linen  
194 × 129.5 cm



# SAVANHDARY VONGPOOTHORN

In the lead up to my survey exhibition *All That Arises* in 2019 at The Drill Hall Gallery, The Australian National University, I spent a lot of time reflecting on the past 25 years of my art practice, especially the early days when I was an art student. Being an emerging Australian artist of Lao descent during the 1990s to early 2000s, I was lucky enough to benefit from the supportive environment around Asian Australian art - something that seems to have declined nowadays.

During this period two exhibitions marked a turning point and a kind of landmark of spiritual growth: my debut exhibition at King Street Gallery in 1995; and a solo exhibition titled *bindi dot tartan zen* at Niagara Galleries in 2002, where the work *Either side* featured.

*bindi dot tartan zen* showcased works made during my residencies in Scotland, Singapore and Japan. Looking back on my experiences from travelling, I realise how important they were. Travelling gave me the freedom and the opportunity to experiment as I explored cultures that were then unfamiliar to me.

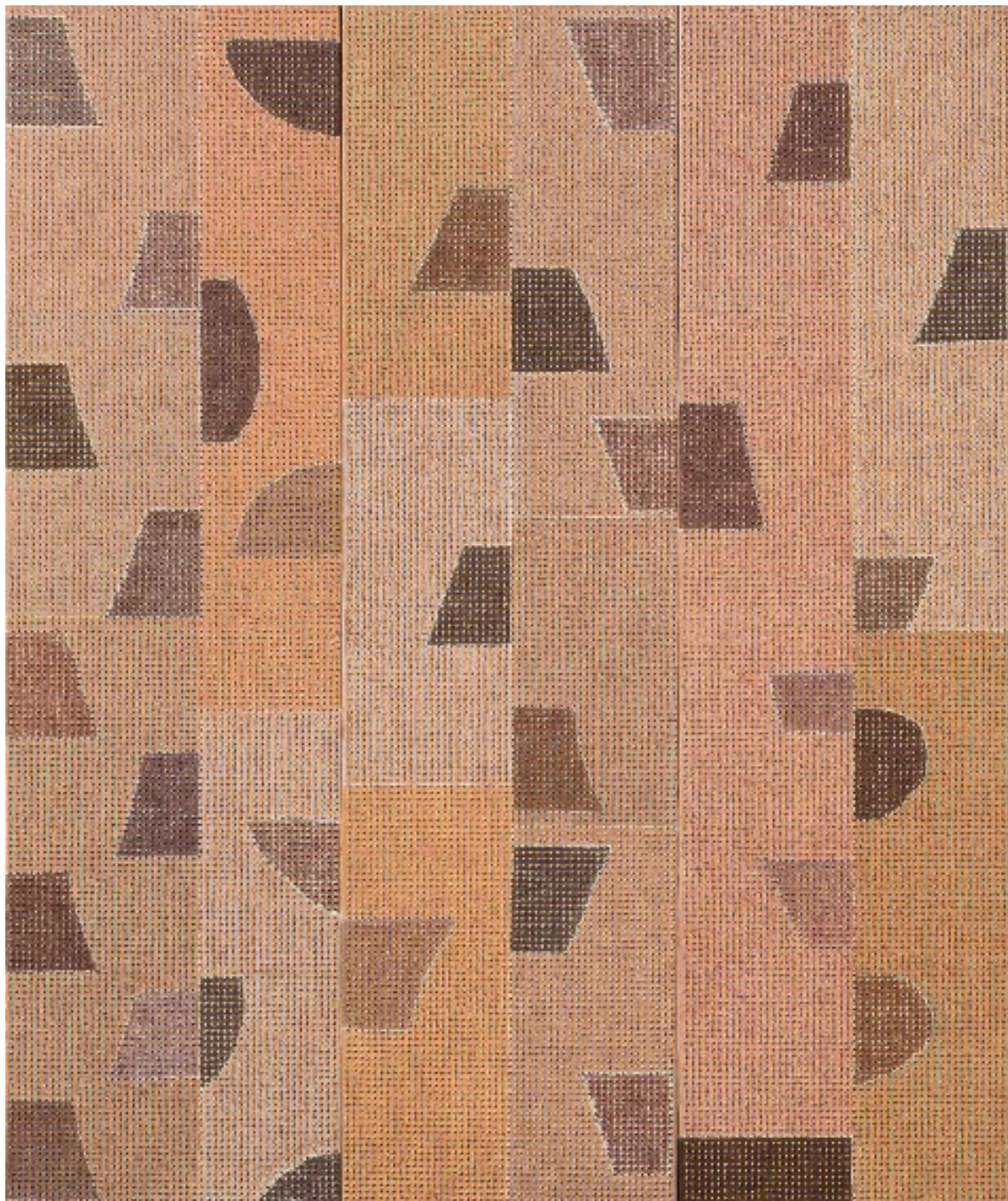
Inspired by these early career experiences, I continued to travel in Asia, finding opportunities to do research and collaborate in Vietnam, India and Japan, and to contribute to the development of arts education in Laos. While we're all grounded now, these intercultural travels continue to inform my work.

The work *Either side* was conceived during a three month Australia Council studio residency in Tokyo. While in Japan I became interested in Japanese Zen gardens and the philosophy to be found in them, leading to my exploration of the principle of the duality of existence through the work *Either side*.

The idea for this work was also formulated during many, many visits to museums of antiquity, where I remember gazing at beautiful bowls and vessels, and thinking about their form. I discovered that the familiar Buddhist teaching "form is emptiness and emptiness is form" is beautifully echoed up in Lao Tzu's metaphor of the vacuum. The Chinese philosopher held that "only in vacuum lay the truly essential...The usefulness of a water pitcher dwelt in the emptiness where water might be put, not in the form of the pitcher or the material of which it was made." (cited in Okakura, K. 1964 [1906]), *The book of Tea*, New York: Dover Publication, Inc.)

Lao Tzu's aesthetics favoured works presented as a vacuum for the viewer to enter and fill with her own aesthetic emotions. *Either side* is my attempt to aim for this lofty ideal.

Savanhdary Vongpoothorn, 24 August 2020



**Savanhdary Vongpoothorn**  
*Either side* 2002  
acrylic on perforated canvas  
180 × 150 cm

# DAVID JOLLY

2001

Pressed by world events but pre 9-11, humankind was seeking out safer places to make home. SBS had been the only televised broadcaster reporting on the new detention camp at Woomera in South Australia, created by the Howard Government. It was to join Port Hedland and Curtin immigration detention centres, which had been set up in the 1990's.

Woomera was designed to accommodate 400 people. In April of 2000 it housed 1,500 people including 456 children, whose average incarceration was 1 year 8 months and 11 days.

My partner and I decided to do a road trip to South Australia in late August 2001 to see for ourselves. I documented on 35mm slide film, compiled a suite of en plain air drawings with an idea of making paintings from the series of slides.... I produced a suite of 11 watercolours, all without skies, and went on to make 10+ paintings on glass and a 51 minute soundscape from field recordings mixed by David Franzke.

On a Saturday morning we drove from Port Augusta to Woomera. It was a bitterly cold September day, heavy showers roaring in from the Great Australian Bight. It's a 189km drive on a sealed single lane section of the Stuart Highway A87 which traverses the continent, its total length 2,834km.

The landscape was mostly flat low light green scrub in deep rich tones. The road passes through

the middle of a series of lakes and lagoons, sand hills rise and break for stonier ground. Flat overcast light.

We stopped at a Rest station, two twin-roofed stealth bomber-shaped blade like structures with two litter bins and a water tank on a low rise. A 4WD and caravan sat empty and motionless, we didn't see a soul, odd. An accidental space-ship... grey nomads.

Wet red dirt mud off to side of road, grey red puddles filling in the 4WD imprinted tracks. We entered the township of Woomera. Two blokes leaning into the engine bay of some old truck looked up in a menacing manner as we passed. The authorized zone was up ahead, no further could we go. I suggested not to pull into the mud for fear of getting bogged and requiring not so desirable assistance. We stopped half on half off road. Hundreds of exhausted shot gun shells encrusted into the mud. There were no doubts as to horrific sounds the refugees well within ear shot would have made of this. Along with the howling winds, stinging cold or blistering heat in summer, this was an abhorrent location to detain people. The idea to stay a night and document the other histories of this township evaporated quickly. Photographs were taken as a loose panorama with a few rushed in car pictures as we left promptly for the solitude of the western Finders Ranges to process what we had just experienced

David Jolly, August 2020





**David Jolly**  
*Gatehouse* 2002  
oil on glass  
43 x 66 cm





**David Jolly**  
*Green and gold* 2002  
oil on glass  
43 x 66 cm

**David Jolly**  
*Detention* September 2001 2002  
oil on glass  
43 x 66 cm



# IMAGE CREDITS & ARTIST GALLERIES

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# LIST OF WORKS

## Howard Arkley

Study for the painting *Our Home* (1986) and *Spray Veneer* (1994) 1986  
acrylic, felt-tipped pen, pencil and photocopy 26 x 37.5 cm  
**Provenance** The artist; Private collection, Sydney, acquired from the artist 1991

## Howard Arkley

Study for the painting *Family Home* (1988) 1987  
acrylic, felt-tipped pen, pencil and photocopy 24.5 x 36.9 cm  
**Provenance** The artist; Private collection, Sydney, acquired from the artist 1991

## Angela Brennan

*On a spiral jetty* 2002  
oil on linen, 194 x 129.5 cm  
**Provenance** Niagara Galleries, Melbourne 2002; Private collection, Sydney, acquired 2002  
**Exhibition** Niagara Galleries, Melbourne Art Fair, Royal Exhibition Building, Melbourne, 2-6 October 2002  
**Literature** *Art Almanac*, October 2002, front cover; *Angela Brennan New Paintings – Niagara Galleries Melbourne Art Fair 2002*, Niagara Publishing, Melbourne, 2002, pp 4-5

## Janet Burchill

*Unfurled #1* 1987  
enamel screenprint on steel, 214 x 122 cm  
**Provenance** Mori Gallery, Sydney, 1987; Private collection, Sydney, acquired 1987  
**Exhibition** Janet Burchill, Mori Gallery, October 20 - November 7 1987; Stephen Bush and Janet Burchill, The Lewers Bequest and Penrith Regional Gallery, 1988  
**Literature** *Art Almanac*, November 1987, front cover; *Good Weekend, The Sydney Morning Herald Magazine*, 14 November 1987, front cover; Peter Cripps, *Stephen Bush and Janet Burchill*, The Lewers Bequest and Penrith Regional Gallery, 1988, p 21

## Ian Burn

*A landscape is not something you look at ...* 1993  
ink screen-printed on synthetic polymer sheet, oil on wood frame, screws, 31.6 x 36.8 x 11  
**Provenance** Contemporary Collection Benefactors Programme Art Auction, Art Gallery of New South Wales, 26 November 1993; Private collection, Sydney, acquired in 1993  
**Literature** Ann Stephen, *On Looking At Looking – The art and politics of Ian Burn*, The Miegunyah Press, 2006, pp.219-221.

## Stephen Bush

*Cow hands* 1988  
oil on canvas, 137 x 62 cm  
**Provenance** Powell Street Gallery, Melbourne; Private collection, Sydney, acquired 1988  
**Exhibition** Stephen Bush and Janet Burchill, The Lewers Bequest and Penrith Regional Gallery, 1988; Important Australian Art including private collections curated by John Cruthers, Bonhams, Sydney 14 November 2018  
**Literature** Peter Cripps, *Stephen Bush and Janet Burchill*, The Lewers Bequest and Penrith Regional Gallery, 1988, p 8

## Eliza Campbell and Judith Lodwick

*The pioneer (after McCubbin)* 1990  
screenprint on linen tea-towels (triptych), 92 x 152 cm  
**Provenance** Australian Girls Own Gallery (aGOG), Canberra; Private collection, Sydney, acquired 1996  
**Exhibition** 100% pure dirty linen, aGOG, Canberra, 1990; Out of the void, Queensland Art Gallery, Brisbane and touring 1995; In the Company of Women – 100 years of Australian Women's Art from the Cruthers Collection, Perth Institute of Contemporary Arts, Perth, 1995 ; LOOK. LOOK AGAIN, Lawrence Wilson Art Gallery, University of Western Australia, Perth, 20 October – 15 December 2012  
**Literature** *Art and Australia*, vol 28, no 3, p 334; *In the Company of Women – 100 years of Australian Women's Art from the Cruthers Collection*, Perth Institute of Contemporary Arts, Perth, 1995, p 51; *Spoils and spoilers: Australians make their environment 1788-1980*, by Geoffrey Bolton, Allen and Unwin, Sydney, ill front cover: *Into the Light – the Cruthers Collection of Women's Art*, University of Western Australia Publishing, Perth, 2012, p 31

## Juan Davila

*Self portrait* 1991  
gouache on paper, 65.5 x 51 cm  
**Provenance** Tolarno Galleries, Melbourne; Private collection, Perth, acquired 1992  
**Exhibition** Juan Davila Popular Art: Graphic Work 1958-1992, Tolarno Galleries, Melbourne, 25 April – 16 May 1992  
**Literature** Juan Davila and Jan Minchin, *Juan Davila Popular Art: Graphic Work 1958-1992*, Tolarno Galleries, Melbourne, 1992, cat 16

## Anne Ferran

*Scenes of the death of nature I* 1986  
silver gelatin photograph, edition 3/5, 121 x 161.2 cm

## Anne Ferran

*Scenes of the death of nature II* 1986  
silver gelatin photograph, edition 3/5, 121 x 146 cm  
**Provenance** The artist; Byron Mapp Gallery, Sydney, 1998; Private collection, Sydney, acquired 1998  
**Exhibition** Performance Space, Sydney, 1986; Australian Centre for Contemporary Art, Melbourne; Australian Photography: the 1980s, National Gallery of Australia, Canberra (& tour), 1988; Art from Australia: eight contemporary views, Art Gallery of South Australia (& tour), 1989  
**Literature** *Australian Photography: the 1980s*, by Helen Ennis, National Gallery of Australia, 1988; *Art from Australia: eight contemporary views*, by Alison Carroll, Art Gallery of South Australia, 1989

## Tim Johnson

*Green Valley* 1977-82  
acrylic on canvas, 62.5 x 96.2 cm  
**Provenance** Museum of Contemporary Art, Brisbane; The James Baker Collection of Contemporary Australian Art, Christies, Brisbane, 1996, lot 550; Private collection, Sydney, acquired in 1996  
**Literature** Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 5 ill

## Tim Johnson

*Papunya* 1979  
acrylic on canvas, 61 x 91 cm  
**Provenance** Museum of Contemporary Art, Brisbane; The James Baker Collection of Contemporary Australian Art, Christies, Brisbane, 1996 lot 57; Private collection, Sydney, acquired 1996  
**Literature** Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 160 ill



# LIST OF WORKS

## Tim Johnson

*Didgeridoo player 1* 1979

acrylic on canvas board, 45.7 x 60.9 cm

**Provenance** The artist 1998; Private collection, Sydney, acquired from the artist 1998

**Literature** Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 287 ill

## Tim Johnson

*Didgeridoo player 2* 1979

acrylic on canvas board, 50.8 x 60.9 cm

**Provenance** The artist 1998; Private collection, Sydney, acquired from the artist 1998

**Literature** Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 287 ill

## Tim Johnson

*Family 2* 1979

acrylic on canvas board, 45.7 x 60.9 cm

**Provenance** The artist 1998; Private collection, Sydney, acquired from the artist 1998

**Literature** Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 287 ill

## Tim Johnson

*DW, DN, CP and MT at Mbunghara* c1982

oil on linen, 45 x 62 cm

**Provenance** Yuill/Crowley Gallery, Sydney, 1989; Private collection, Sydney, acquired 1989

**Literature** Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 37 ill

## Tim Johnson

*Clifford Possum's studio* 1982

acrylic on canvas, 37.7 x 45.5 cm

**Provenance** Estates of Jon Plapp and Richard McMillen, Sydney; Annette Larkin Fine Art, Sydney; Private collection, Sydney, acquired in June 2010

**Exhibition** Annette Larkin Fine Art, Sydney 2010

## Tim Johnson

*Papunya* c1983-85

acrylic on linen canvas, 89.5 x 60.5 cm

**Provenance** Tim Tolarno Galleries, Melbourne, 1987; Private collection, Perth, acquired 1987

**Exhibition** Tim Johnson, Tolarno Galleries, Melbourne, 25 April-16 May 1987; Tim Johnson: Across cultures, Ian Potter Gallery, The University of Melbourne Museum of Art, Melbourne, 7 June – 27 August, 1993; Flight Patterns, The Museum of Contemporary Art, Los Angeles, 29 October 2000 – 11 February 2001; Open Air: Portraits in the landscape, National Portrait Gallery, Canberra, 3 December 2008 – 1 March 2009; Tim Johnson: Painting Ideas, Art Gallery of New South Wales, Sydney, March 13 – May 14, 2009 (and touring)

**Literature** Robert Rooney, "Inspired by the Dreaming", *The Weekend Australian Magazine*, May 1987;

Susan McCulloch, "Using painters as image for painting", Today Arts, Herald Sun, July 16, 1993; *Tim Johnson: Painting Ideas*, Art Gallery of New South Wales and Queensland Art Gallery, 2009, p 117 ill; Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 40 ill

## Tim Johnson & Clifford Possum Tjapaltjarri

*Rock Wallaby* 1988

acrylic on canvas, 92 x 66 cm

**Provenance** Private collection, Sydney, acquired from the artist 1988

**Exhibition** Stories of Australian art, Commonwealth Institute, London, 31 March – 29 May 1988; Tim Johnson, Across Cultures, The University of Melbourne Museum of Art, 7 July 1993 – 22 August 1993;

**Literature** *Stories of Australian art*, Commonwealth Institute, London; *Tim Johnson, Across Cultures*, The University of Melbourne Museum of Art, Melbourne, 1993; Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 174 ill

## Tim Johnson

*Maitreya paradise* 1983

acrylic on linen, 101 x 170.3 cm

**Provenance** Fred and Caroline Storch, Sydney; Mori Gallery, Sydney, 1991; Private collection, Perth, acquired 1991

**Exhibition** Tim Johnson Armageddon, Mori Gallery, Sydney, November 20 – December 7, 1991; Three Views of Emptiness, Monash University, Melbourne, October 9 – November 24, 2001; Tim Johnson: Painting Ideas, Art Gallery of New South Wales, Sydney, March 13 – May 14, 2009 (and touring)

**Literature** *Three Views of Emptiness – Buddhism and the Art of Tim Johnson, Lindy Lee, Peter Tyndall*, Monash University Museum of Art, Melbourne, p 25 ill; *Tim Johnson: Painting Ideas*, Art Gallery of New South Wales and Queensland Art Gallery, 2009, p 36, 46-17, 118; Donna Leslie, *Spiritual Journey – The Art of Tim Johnson*, Australian Scholarly Publishing, Melbourne, 2019, p 112 ill

## David Jolly

*Gatehouse* 2002

oil on glass, 43 x 66 cm

**Provenance** Sutton Gallery, Melbourne; Private collection, Sydney, acquired from the above in 2002

**Exhibition** It's a beautiful day: New painting in Australia 2, Ian Potter Museum, Melbourne, 6 July - 6 October 2002, then touring; Art Gallery of New South Wales, Sydney, 23 November 2002 - 26 January 2003

**Literature** Anne Loxley, 'Galleries: All ages show leaves one lusting after virtuosity', *Sydney Morning Herald*, Sydney, 27 November 2002, John Cruthers, 'The road to Woomera', *Australian Art Review*, no. 3, November 2003 - February 2004, p 97-98 ill

## David Jolly

*Green and gold* 2002

oil on glass, 43 x 66 cm

**Provenance** Sutton Gallery, Melbourne; Private collection, Sydney, acquired from the above in 2002

**Exhibition** It's a beautiful day: New painting in Australia 2, Ian Potter Museum, Melbourne, 6 July - 6 October 2002, then touring; Art Gallery of New South Wales, Sydney, 23 November 2002 - 26 January 2003

**Literature** Anne Loxley, 'Galleries: All ages show leaves one lusting after virtuosity', *Sydney Morning Herald*, Sydney, 27 November 2002, John Cruthers, 'The road to Woomera', *Australian Art Review*, no. 3, November 2003 - February 2004, p 97-98 ill

## David Jolly

*Detention September* 2002

oil on glass, 43 x 66 cm

**Provenance** Sutton Gallery, Melbourne, Private collection, Sydney, acquired from the above in 2002

**Exhibition** It's a beautiful day: New painting in Australia 2, Ian Potter Museum, Melbourne, 6 July - 6 October 2002, then touring; Art Gallery of New South Wales, Sydney, 23 November 2002 - 26 January 2003

**Literature** Anne Loxley, 'Galleries: All ages show leaves one lusting after virtuosity', *Sydney Morning Herald*, Sydney, 27 November 2002; John Cruthers, 'The road to Woomera', *Australian Art Review*, no. 3, November 2003 - February 2004, p 97-98 ill

## Narelle Jubelin

*The bridal veil* 1987

petit point embroidery in carved wood frame

11 cm diameter

30.6 cm diameter (frame)

**Provenance** Mori Gallery, Sydney; Private collection, Sydney, acquired 1987

# LIST OF WORKS

**Exhibition** *The Crossing* – Adrienne Gaha & Narelle Jubelin, First Draft, Sydney, 9-27 September 1987 and Canberra Contemporary Art Space, Canberra, 1987

**Literature** *The Crossing* – Adrienne Gaha & Narelle Jubelin, First Draft, Sydney, 1987; Narelle Jubelin, *Trade Delivers People, Aperto La Biennale Di Venezia*, Mori Gallery, Sydney, 1990, p 17

## Pat Larter

*Laser print painting* 1995

mixed media on board 90 x 60 cm

**Provenance** Legge Gallery, Sydney 1995; Davidson Auction, Annandale, Australia, April 30 2017; Private collection, Sydney, acquired from the above in 2017

**Exhibition** Pat Larter: New paintings and super scans with glitter, Legge Gallery, Sydney, 1995

**Literature** Bryan Spier, "Naked and alone: Pat Larter, *Laser-print Painting*, 1995", *UN Magazine* 7.2, <http://unprojects.org.au/magazine/issues/issue-7-2/naked-and-alone/>

## Geoff Lowe

*History* (from *Ten Famous Feelings for Men*) 1984

synthetic polymer paint on linen, 152 x 106 cm

**Provenance** Leonard Joel, Sydney, 13 October 2003; Private collection, Sydney, acquired 2003

**Exhibition** *Ten Famous Feelings for Men and Tower Hill Drawings*, Institute of Modern Art, Brisbane, 1986

## Linda Marrinon

(Tossing a coin) c1985

oil on canvas 61 x 45.5 cm

**Provenance** The artist, Melbourne c1985; John Buckley, Melbourne; John Buckley Collection - his sale, Mossgreen, May 2014, lot 59; Private collection, Melbourne; Charles Nodrum Gallery, Melbourne, 2018; Private collection Sydney, acquired 2018

**Exhibition** *Looking - and looked at*, Charles Nodrum Gallery, 20 Nov - 8 Dec, 2018, no 23

## Elizabeth Newman

*Blank canvas* 1985

oil on canvas, 76.2 x 91.7 cm

**Provenance** The artist; Louise Neri, Melbourne 1986; Private collection Sydney, acquired 1986

**Exhibition** *Paintings* George Paton Gallery, University of Melbourne 1986; In the company of women 100 years of Australian women's art from the Cruthers Collection, Perth Institute of Contemporary Art, Perth 1995, cat 99

**Literature** *In the company of women 100 years of Australian women's art from the Cruthers Collection*, Perth Institute of Contemporary Art, Perth 1995, p 55 ill; Elizabeth Newman: *More than what there is*, various authors, 3 Ply Publishing, Melbourne 2014, p 12 ill

## John Nixon

*Untitled* 1984

oil on hessian, 101.5 x 76 cm

**Provenance** The artist; Jenny Watson 1978; Woodbury Art, Melbourne 2002; Private collection Sydney, acquired 2002

## Susan Norrie

*Untitled* (from *Determined*) 1985

oil on plywood

45 x 35 cm (painting)

66.5 x 45.5 cm (frame)

**Provenance** Mori Gallery, Sydney, 1989; Jo Holder, Sydney, 1989

**Exhibition** *Heartland*, Six Women Artists, Wollongong City Gallery, touring exhibition, Sydney, 1985

Susan Norrie – Artist in Residence 1984, University Gallery, The University of Melbourne, 15 October – 14 November 1986

**Literature** *Susan Norrie – Artist in Residence 1984*, University Gallery,

The University of Melbourne, Melbourne, 1986, p 10 ill; Victoria Lynn, *Susan Norrie*, Art Gallery of New South Wales, Sydney, November 1994. p 17

## Susan Norrie

*Untitled* (from *Determined*) 1988

oil on board

46 x 38 cm (painting)

60 x 51.9 cm (frame)

**Provenance** Mori Gallery, Sydney, 1989; Jo Holder, Sydney, 1989

**Exhibition** *Heartland*, Six Women Artists, Wollongong City Gallery, touring exhibition, Sydney, 1985;

Susan Norrie – Artist in Residence 1984, University Gallery, The University of Melbourne, 15 October – 14 November 1986

**Literature** *Susan Norrie – Artist in Residence 1984*, University Gallery, The University of Melbourne, Melbourne, 1986, p 10 ill; Victoria Lynn, *Susan Norrie*, Art Gallery of New South Wales, Sydney, November 1994. p 17

## Susan Norrie

*Masterbatch* 2001

oil on canvas, 274 x 134 cm

**Provenance** Mori Gallery, Sydney 2001; Private collection, Perth, acquired in 2001

**Exhibition** Susan Norrie: 'eddy', Lawrence Wilson Art Gallery, University of Western Australia, Perth, 6 April - 1 June 2003

## Susan Norrie

*Mud* 2001

oil on canvas, 274.0 x 137.0cm

**Provenance** Mori Gallery, Sydney 2001; Private collection, Perth, acquired in 2001

**Exhibition** Susan Norrie: 'eddy', Lawrence Wilson Art Gallery, University of Western Australia, Perth, 6 April - 1 June 2003

## Luke Parker

*A garbage dump doesn't need...* 2004

watercolour, gouache, acrylic and graphite on watercolour paper

75.5 x 106.7 cm

**Provenance** Mori Gallery, Sydney 2004; Private collection, Sydney, acquired 2004

**Exhibition** Wilderness Society fundraising exhibition, Mori Gallery, Sydney 2004

## Vivienne Shark LeWitt

\$49.95 1990

oil on canvas, 55.6 x 71 cm

**Provenance** Tolarno Galleries, Melbourne 1991; Davidson Auctions, Annandale, 28 June 2015; Private collection, Sydney, acquired 2015

**Exhibition** Vivienne Shark LeWitt: paintings, Tolarno Galleries, Melbourne 1991; Vivienne Shark LeWitt: *Comedies & Proverbs*, Ian Potter Museum, University of Melbourne, Melbourne, 3 May – 20 July 2008

**Literature** *Vivienne Shark LeWitt: Comedies & Proverbs*, Ian Potter Museum, University of Melbourne, Melbourne, p 25 ill

## Vivienne Shark LeWitt

*Untitled sketch* (woman eating olive) 1994

watercolour on paper, 75.2 x 55 cm

**Provenance** Anna Schwartz Gallery, Melbourne, 1994; Private collection, Sydney, acquired 1994

**Exhibition** Vivienne Shark LeWitt, Anna Schwartz Gallery Melbourne, 1994; *Other Worlds - An exhibition to celebrate International Women's Day*, Annette Larkin Fine Art, Sydney, 8 March - 14 April 2018

# LIST OF WORKS

## Mark Titmarsh

*Advanced DefJam* 1987

acrylic on paper, 180 x 100 cm

**Provenance** Artspace, Sydney, 1987; Private collection, Sydney, acquired 1987

**Exhibition** *Under the Hammer*, Artspace, Sydney, 5 July – 11 July 1987

## Peter Tyndall

*detail: A Person Looks at a Work of Art / someone looks at something...* 1985

acrylic & oil on canvas with gold leaf, 78.5 x 55.5 cm

**Provenance** Yuill/Crowley, Sydney, December 1987; Private collection, Perth, acquired 1988

**Exhibition** Peter Tyndall, Yuill/Crowley, Sydney, 1986

**Literature** Daniel Thomas, "The Country Art of Peter Tyndall", *Art and Australia* vol 35 no 2 1997

## Peter Tyndall

*detail: A Person Looks at a Work of Art / someone looks at something... CULTURAL CONSUMPTION PRODUCTION* 1988

acrylic and ink on paper and acetate cell, 21.6 x 16.6 cm

**Provenance** Yuill/Crowley, Sydney, November 1988; Private collection, Sydney, acquired 1988

**Exhibition** The Australian Bicentennial Perspecta, Art Gallery of New South Wales, October 14 – November 29, 1987 (touring to Art Gallery of Western Australia March 5 – April 17 1988, Frankfurter Kunstverein September – October 1988, Stuttgart, Württembergische, Kunstverein March - April 1989)

**Literature** *The Australian Bicentennial Perspecta*, Art Gallery of New South Wales, Sydney, 1987, p 116 ill

## Savanhdary Vongpoothorn

*Either side* 2002

acrylic on perforated canvas, 180 x 150 cm

**Provenance** Niagara Gallery, Melbourne, 2006; Private collection, Perth, acquired 2006

**Exhibition** Bindi Dot Tartan Zen, Niagara Galleries, Melbourne, 2002, cat 6; Blue Chip XX: The Collectors' Exhibition, Niagara Galleries, Melbourne, 6 March - 7 April 2018

## Judy Watson

*Cleaning up history* 1997

natural pigments on linen, 195 x 112 cm

**Provenance** Mori Gallery, Sydney 1998; Private collection, Sydney, acquired 1998

**Exhibition** Shoal, Mori Gallery Sydney 1998; Sacred ground, beating heart: works by Judy Watson 1989-2003, John Curtin Gallery, Perth, 26 September-9 November 2003 (and Asian tour 2004);

**Literature** *Sacred ground, beating heart: works by Judy Watson 1989-2003*, John Curtin Gallery, Bentley, 2003, p 51 ill; *Judy Watson: Blood language*, by Judy Watson and Louise Martin-Chew, The Meiguanyah Press, Carlton, 2009, p 149 ill.