



## A CLOSER LOOK @ PHOTOGRAPHY

There is something nostalgic about photography. The ways in which it captures a moment in time, distilling the essence of its subject matter and allowing the viewer to appreciate it in wordless understanding. "Photography," Olive Cotton said in 1988, "[is] like drawing with light and that is my greatest interest." Black and white photography is particularly poignant, with light and shadow being used as a tool to enhance particular moods, whether it be the close-quarter intimacy of Max Dupain's *Little Nude*, or sunny starkness of Mark Ashkanasy's *Up Against It*.

To view these works, we welcome you to visit the gallery, open 10am - 6pm Monday to Friday, and 1pm - 5pm Saturday, or visit our website [www.diggins.com.au](http://www.diggins.com.au)

## CALENDAR:

### OCTOBER

3rd - *The Painted Vision* Exhibition opens

4th - *Salvador Dali: Liquid Desire* Exhibition closes

10th - *The Painted Vision* Exhibition drinks 2pm - 4pm

18th - *Floating Life: Contemporary Aboriginal Fibre Art* Exhibition closes [www.qag.qld.gov.au](http://www.qag.qld.gov.au)

### NOVEMBER

1st - *McCubbin: Last Impressions 1907-1917* Exhibition closes [www.nga.gov.au](http://www.nga.gov.au)

15th - *Western Australian Indigenous Art Awards* Exhibition closes [www.artgallery.wa.gov.au](http://www.artgallery.wa.gov.au)

30th - *The Painted Vision* Exhibition closes

NGV's Winter Masterpieces series warms the imagination

# DESIREABLE DALÍ

The NGV's *Salvador Dalí: Liquid Desire*, is one of the most complete retrospectives of the artist's *oeuvre*, comprising over 200 of his works, showcasing a talent which reached far beyond the traditional painting, drawing and sculpture of which he was a master, to encompass cinema, as well as forays into fashion, ballet, jewellery and advertising (he created the chupa-chups logo). Some of his more mind-bending cinematic exploits on display, including the *Un Chien Andalou (The Andalusian Dog)* (1929) with its infamous eye-cutting scene, may not be for the faint of heart. Yet to be able to successfully bring together a collection of works that is so varied, and yet does not bombard the viewer's senses to leave them feeling a little punch-drunk is testament to the painstaking effort that has gone into creating this feat.

Arranged chronologically, the exhibition allows you to step directly into Dalí's world, with video footage of the gorgeous Catalonian landscape greeting you as you enter and providing a stepping stone to understanding his work - the rolling hills and serene bay echoing throughout his career. The gentle and impeccably executed impressionist works which follow are not what one would expect to see from the creator of such bizarre pieces as the iconic *Lobster Telephone* (1936) and one could be forgiven for thinking they'd accidentally wandered into an exhibition of Neo-Impressionism upon seeing his *Portrait of The Cellist, Ricardo Pitxot* (1920), painted at the tender age of 15.

However, there is nothing expected or conventional about the flamboyantly moustached persona that is Salvador Dalí. The surrealist and self-proclaimed genius created his first masterpiece only a year later, *Self-Portrait with Raphaelesque Neck* (1921-22), a pastiche of influences of including mannerism, impressionism and modernism harmoniously married into a composition which only just hints at things to come.

While the inclusion of early works may surprise some, there is still plenty of what Dalí is most famous for - what he called the Paranoiac-critical Method (or double-imagery to the rest of us). *Slave Market with apparition of the invisible bust of Voltaire* (1940) is a sublime

example of this technique, in which the negative space created by the white of the nuns' dress in the background and the cracked stand in the foreground magically transforms into the bust of the philosopher simply by adjusting one's focus.

Overall, the exhibition is an artistic feast - a triumph for its creators, and a long-overdue tribute to Dalí.



*Portrait of Gala with two lamb chops in equilibrium upon her shoulder* (c. 1934) oil on wood panel, 6.8 x 8.8 cm

### Where and When:

**NGV International**  
**13 June – 4 October 09**

Open daily 10am – 5pm and until 9pm Wednesdays

### Tickets

Adult: \$23

Concession: \$18

Child: \$11 (ages 5-15)

Family (2 adults + 3 children): \$60

NGV Member Adult: \$16

NGV Member Family: \$40

### Unlimited entry tickets

Adult: \$55

Concession: \$45

NGV Member Adult: \$40

### Wednesdays only

Seniors: Cardholders receive concession entry  
Students: receive \$11 entry from 4pm during art after dark

### Art After Dark

Until 9pm Wednesdays from 17 Jun to 30 Sep

Julia Young

## CURRENT EXHIBITION

### THE PAINTED VISION: IMAGES OF THE AUSTRALIAN LANDSCAPE 1840 - 1963

3 OCTOBER - 30 NOVEMBER 2009

Exhibition showing 3 October - 30 November 2009  
EXHIBITION DRINKS SATURDAY 10th  
OCTOBER 2pm- 4pm

Throughout Australia's history, each generation of artists has interpreted the landscape in their own way and through the eyes of their own experience. The artist is not limited in portraying the Australian landscape and an artist's intentions and narrative within the landscape can be just as varied as the scenery itself. The artist's intention ultimately stems from the desire to express to the viewer the distinctive way in which the artist perceives their surrounds, their Painted Vision.

Featuring works by Buvelot, Chevalier, Withers, Roberts, Streeton, Conder, Beckett, Rees, Drysdale, Nolan, Boyd, Olsen and many others.



## From the Stockroom

**Angelina Ngal** c.1947 -

Region: North Eastern Central Australia

Residence: Camel Camp, Utopia

Country: Aharlper, Utopia

Language: Anmatyerr

*Aharlper Country* 2007

synthetic polymer on linen

151 x 152 cm

Along with her sisters, Kathleen and Poly Ngal, Angelina Ngal is custodian of her grandfather's country, Aharlper. This is the foundation of her painting, translating the country into a series of tiny shimmering dots spilling across the canvas. Her paintings can be appreciated as striking abstract works; however there are other complex layers of meaning related to the geography and spirituality associated with her country. In particular, Angelina paints the Bush Plum known as Anwekety, a small black conkerberry, a plant of the area with fruits and flowers, which is also connected to the ceremonial business, especially for the women of Camel Camp in Utopia.

Angelina was part of the original art movement at Utopia, north east of Alice Springs, with the introduction of batik in the 1980s and quickly adapted to painting on canvas, producing exquisitely coloured compositions. The swirling movement and sense of depth she achieves creates a sophisticated and elegant visual spectacle for the viewer. Angelina has exhibited widely in Australia and internationally

and is represented in many significant collections, both private and institutions, including all the major state galleries and National Gallery of Australia. In 2008, she was a finalist in both the Telstra National Aboriginal and Torres Strait Islander Art Awards and the Wynne Prize for Landscape Painting, Art Gallery of New South Wales. She is sometimes known by the name Pwerl, that of her late husband.

Ruth Lovell





Want to know what else is happening in the art world?

## EARLY DESERT BOARDS UNDERPIN SUCCESSFUL MOSSGREEN TRIBAL ART SALE.

By Adrian Newstead for Australian Art Sales Digest

Despite their lack of pedigree, three early desert boards were the star performers in Mossgreen's Fine Early Aboriginal and Oceanic Art sale held at Randwick Racecourse on Monday evening. The sale yielded \$690,172 including buyer's premium resulting in a 62% result by value and 58% clearance rate by volume. Of the six early desert works on canvas and composition board collected by specialist Bill Evans, four sold, generating \$184,030, or 27% of the sales total.

The modest catalogue that included only the first 50 lots accompanied by a DVD with high resolution PDF images of the remainder may have worked against the final result as the clearance rate dropped sharply from the 70% generated for the catalogued lots with only 55% of those illustrated on the DVD finding new homes.

The majority of the best pieces however, were illustrated in the hard cover catalogue adorned with the most exciting lots on its front and back covers. Lot 10, the early work on cardboard by western desert art founder Clifford Possum Tjapaltjarri sold to Melbourne dealer Hank Ebes for a lower than expected \$65,725, still well over twice its presale high estimate. There is no doubt it will prove to have been a most canny purchase if ever it finds its way back to the market again. Ebes, best known as the former owner of the Aboriginal Gallery of Dreamings in Melbourne's Bourke Street which closed at the beginning of this year, paid just \$39,000 in 1989 for Clifford Possum's magnificent masterpiece Warlurkulong, 1976 which, after holding pride of place in his Melbourne home for almost 20 years, sold to the National Gallery of Australia for \$2.4 million, the current record for a work of Australian Aboriginal art.

The very fine and large painting on chipboard by Charlie Taruru (Taruwa) Tjungurrayi had been previously purchased for just \$23,400 in Sotheby's 2007 sale when carrying an estimate of just \$8,000 - 12,000. London dealer Rebecca Hossack secured this impressive work for \$50,190, netting the vendor a very healthy profit in just two years. Hossack also captured Lot 12, attributed to Long Jack Phillipus for \$19,120 on behalf of an undisclosed UK client and pulled up only just short of getting a trifecta when the very nice early Johnny Warrangula 1971 canvas work exceeded her limit, having been pushed by a bidder in the room to \$48,995. The work, formerly owned by Bob Edwards when Director of the Aboriginal Arts Board in the early 1970's, had previously been unsuccessfully offered at Sotheby's in July 2006.

The reception was mixed toward the Aboriginal tribal artefacts with the premier lots illustrated in the catalogue selling well while later pieces failed to excite. Both the relatively small number of buyers in the room and those few active bidders by phone found the estimates too steep for the mediocre pieces.

The sale had been significantly enhanced by works from the Tarlton Collection as well as the contents of an old tea chest discovered in Bundaberg, Northern Queensland, which contained amongst other treasures a large number of old Massim objects and several quality Aboriginal artifacts. The tea chest contained several superb oceanic items. Amongst them the Mutuaga seated figure which sold for \$7,170 against a presale estimate of \$5,000 - 7,000, and the extremely rare and unusual south-eastern Massim ridgepole ornament estimated at \$3000 - 4,000, which achieved \$7,170 on the night. Tarlton's 19<sup>th</sup> century middle Sepik shield was a most beautiful elegant large piece estimated at a very reasonable \$10,000 - 12,000 and it sold against spirited phone bidding for \$21,510. The imposing, and powerful upper Sepik post figure from the collection of Barry Hoare estimated at \$35,000 - 40,000, justified its presale estimate when sold for \$43,020 however the large fine 19<sup>th</sup> century Maori treasure box estimated at \$65,000 - 70,000 failed to attract any bidders on the night and was passed in, although Evan's reported strong post sale interest the following day.

The barks in this sale were disappointing. Even the best of them performed badly. Even Yirawala's Mimi Figures and Kangaroos failed to excite buyers and achieved just \$6572, surely one of the bargains of the night.

Mossgreen proprietor Paul Sumner chose to place the 35 desert acrylics and ochre paintings that remained in the estate of former Sydney collector Ross Jones, in to its single owner estate sale the evening prior to the Tribal offering. Of these works 17 sold for a total value of just over \$100,000 with the most newsworthy results being the \$8,962 and \$15,535 paid for two very fine Tiwi ochre works on canvas measuring 120 x 200 cm ochre by Tiwi elders Marie Evelyn Puautjimi and Jean Baptiste Apuatimi, and the \$29,900 paid for a Chris Simon provenanced work by Naata Nungurrayi worth more than twice this result on the current primary market.

Despite mixed results Mossgreen did a healthy \$800,000 worth of business in Aboriginal, tribal and oceanic art over the weekend. Sumner and Evan's are reportedly very happy with the result and remain committed to building their yearly tribal art offering. If this sale proved anything, it is that there is a discerning market for very fine tribal pieces and that there is a strong demand for quality pieces, which will sell no matter what the economic climate. It is to be hoped that Evan's continues to uncover pieces of distinction while damping down the overly ambitious expectations of vendors with less than exceptional work. With keener estimates on many of the minor pieces this Mossgreen sale, dealers would have snapped up the remainder and the sale would have proven all the more successful.