

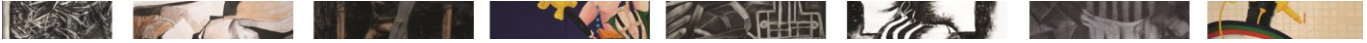
STUART BLACK

SELECTED WORKS 1968-1993

AUCTION
PREVIEW FROM 5PM

THE LAIRD

23 JULY 2014
AUCTION 8.30PM



ARTIST BIO



Stuart Black (1937-2007) was a Melbourne-based painter who gained critical notice early in his career for a refined synthesis of modernist styles. As a mature artist, Black made art as a diarist and social commentator. He also made art purely for pleasure.

In its content, Black's work sits between the comparatively covert explorations of the 1950s and 1960s to prefigure the freedoms of contemporary practice. Stuart Black's art emerged when the figure of the homosexual male body was not such a pervasive cultural product and when the acts and signs of transgression had a (limited but potent) political power.

Black's refreshingly honest and direct paintings especially those made in the 1970s and early 1980s are very important, because they fill the gap in our knowledge of Australian artists who work in the subject area of sex and sexuality.

The Stuart Black Memorial Bursary to the Victorian College of the Arts, Melbourne, allows selected young artists to acquire materials, to travel and have the support of a sponsored drawing teacher. It is a lasting legacy of this charismatic personality and much admired teacher.

Judd, C 2012, 'Still Life Stuart Black', Courtesy the Estate of the late Stuart Alan Black

"I consider my work to be erotic, certainly involving sexual situations for pleasure or pain and not reproduction, depicting sexual love and desire. If it assaults the sensibilities, invading eyes, emotions and morals then I feel truly rewarded. Hopefully then the viewer will respond with varying degrees of disgust, amusement, puzzlement, irritation, uneasiness, feelings of guilt or envy and even sexual arousal. All or some of these responses are after all preferable to none at all" **Stuart Black, 1978**

Appendix to Master's Degree dissertation, San Francisco State University

"...while Black's paintings showed "an emancipated new world", they "smite the senses"
Mary Eagle, 'The Age' Melbourne. 26 April 1978



Right: *Still Life with Incessant Hunt*, 1976, [Collection of National Gallery of Australia](#)



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CITY OF MELBOURNE

"Stuart Black Selected Works 1968-1993 is colourful, challenging, confronting and thought-provoking..... and sometimes will move viewers to tears, eliciting a kaleidoscope of emotions. The Australian Cultural Program – AIDS2014 is very pleased to have such a collection of seminal works included in the overall program."

Cr. Rohan Leppert, City of Melbourne



The Stuart Black Memorial Bursary at the VCA strengthens an experiential drawing program that provides significant opportunities for students to develop highly evolved artistic capability and sensibility.

The Bursary supports a drawing fellowship for intensive drawing tuition as well as scholarships for living and travel. The VCA is honoured to be the caretakers of Stuart's legacy and ongoing influence in drawing, honouring the life and work of Stuart Black, Artist and Teacher.

**Prof Su Baker,
Director, Victorian College of the Arts, University of Melbourne**

The Victorian AIDS Council's (VAC) emergency and financial assistance scheme, the David Williams Fund, (DWF) cannot exist without the generosity of the community. Stuart Black was immersed within our community and was a keen observer of those within it: our behaviours, our foibles and our fantasies. Always creative and at times challenging, he made us look at ourselves through a different prism, perhaps in a more honest manner. He was a man of generous vision.

His works stand a testament to an artist of whom we should be proud and the VAC is honoured to be part of Stuart Black: Selected Works 1968-1993, and will ensure any proceeds allocated to DWF are used to assist those living with HIV. A fitting tribute to Stuart's memory!

**Simon Ruth,
CEO Victorian AIDS Council**

It is fitting that the auction of Stuart Black's artworks takes place at the Laird. As an openly homosexual artist in a time when Australian society was only beginning to accept such a concept, Black never felt he was part of Melbourne's 'art gang'. He found his 'gang' working as a barman at the Laird Hotel, saving venomous reprimands for those he deemed guilty of ordering 'girly' drinks. Proceeds from tonight's auction go to the Victorian College of the Arts, where Black once taught and which now gives a bursary in his name.

If the funds help the next generation of artists confuse, excite and confront us the way Black once did, then it will be money well spent.

**Cr Jackie Fristacky,
Mayor, City of Yarra**





STILL LIFE
STUART BLACK

Craig Judd

Published by Courtesy the Estate of the late Stuart Alan Black



84P MONOGRAPH \$25 AT THE LAIRD NOW

PROCEEDS GO TO THE STUART BLACK MEMORIAL BURSARY AND VCA FOUNDATION, VICTORIAN COLLEGE OF THE ARTS

[VIEW ONLINE HERE](#)



Seagulls West Beach No.2, 1990
Mixed media
72 x 91 cm, signed, framed
\$700-900

Lot #1, Item ID B21

[\[VIEW LARGER \]](#)



Truck Exhausts, 1991
Mixed media
56 x 76 cm, signed, framed
\$700-900

Lot #2, Item ID B22

[\[VIEW LARGER \]](#)



Untitled, 1990
Mixed media
76.5 x 56.2 cm, signed, unframed
\$600-800

Lot #3, Item ID A6

[\[VIEW LARGER \]](#)



Trucks, 1991
Mixed media
38 x 29.5 cm, signed, unframed
\$250-450

Lot #4, Item ID A19

[\[VIEW LARGER \]](#)



Untitled fetish series, 1976
Mixed media
56 x 76.5 cm, signed, unframed
\$600-800

Lot #5, Item ID F308

[\[VIEW LARGER \]](#)



**Moving Remains
Bone Truck series**, 1992
Mixed media
56 x 38 cm, signed, unframed
\$300-500

Lot #6, Item ID K211

[\[VIEW LARGER \]](#)



Untitled Bone Truck series, 1992
Mixed media
56 x 38 cm, signed, unframed
\$300-500

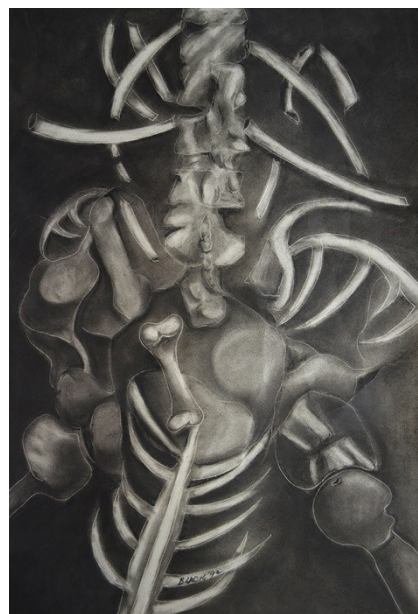
Lot #7, Item ID K212

[\[VIEW LARGER \]](#)

Untitled Bone Truck series, 1992
Mixed media
56 x 38 cm, signed, unframed
\$300-500

Lot #8, Item ID K213

[\[VIEW LARGER \]](#)



Untitled, 1990
Mixed media
75.5 x 54.5 cm, signed, unframed
\$600-800

Lot #9, Item ID K233

[\[VIEW LARGER \]](#)

Untitled Lorne series, 1991
Mixed media on paper
76 x 56 cm, signed, unframed
\$600-800

Lot #10, Item ID K245

[\[VIEW LARGER \]](#)



Untitled Bone Truck series, 1991
Mixed media
56 x 76 cm, signed, unframed
\$600-800

Lot #11, Item ID K251

[\[VIEW LARGER \]](#)

Untitled Bone Truck series, 1991
Mixed media
Signed, unframed
56.5 x 76.5 cm
\$600-800

Lot #12, Item ID K252

[\[VIEW LARGER \]](#)





Untitled Bone Truck series, 1991

Mixed media
Signed, unframed
54.5 x 75.5 cm
\$600-800

Lot #13, Item ID K253

[\[VIEW LARGER \]](#)

Untitled Bone Truck series, 1991

Mixed media
56.5 x 76.5 cm, signed, unframed
\$600-800

Lot #17, Item ID K267

[\[VIEW LARGER \]](#)



Untitled Lorne series, 1991

Mixed media
Signed, unframed
76.5 x 56.5 cm
\$600-800

Lot #14, Item ID K263

[\[VIEW LARGER \]](#)

Untitled Lorne series, 1991

Mixed media
Signed, unframed
76.6 x 56.5 cm
\$600-800

Lot #15, Item ID K265

[\[VIEW LARGER \]](#)



Untitled Lorne series, 1991

Mixed media
Signed, unframed
56.5 x 76.5 cm
\$600-800

Lot #16, Item ID K266

[\[VIEW LARGER \]](#)

Untitled fetish series, 1980

Mixed media
54.5 x 76 cm, signed, unframed
\$600-800

Lot #18, Item ID K300

[\[VIEW LARGER \]](#)





Untitled fetish series, 1980
Mixed media
54.5 x 76 cm, signed, unframed
\$600-800

Lot #19, Item ID K301

[\[VIEW LARGER \]](#)

Untitled fetish series, 1980
Mixed media
76 x 56 cm, signed, unframed
\$600-800

Lot #20, Item ID K303

[\[VIEW LARGER \]](#)



Untitled fetish series, 1976
Mixed media
55 x 76 cm, signed, framed
\$700-800

Lot #21, Item ID B14

[\[VIEW LARGER \]](#)

Untitled fetish series, 1991
Mixed media
56 x 76 cm, signed, framed
\$700-800

Lot #22, Item ID B15

[\[VIEW LARGER \]](#)



Hides, 1976
Mixed media
56 x 76 cm, signed, unframed
\$600-800

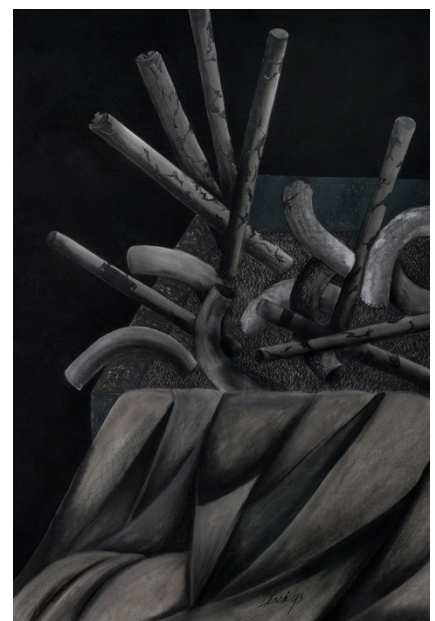
Lot #23, Item ID K347

[\[VIEW LARGER \]](#)

Pensioned Pipes, 1993
Mixed media
150 x 109 cm, signed, framed
\$1,800-2,500

Lot #24, Item ID W358
Referenced p74, *Still Life Stuart Black*

[\[VIEW LARGER \]](#)





The Tin Christ, 1993,
Mixed media
136 x 114 cm, signed, framed
\$1,200-1,800

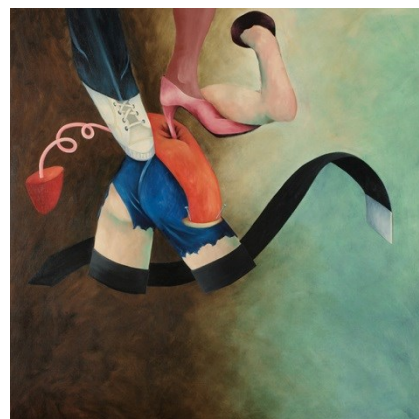
Lot #26, Item ID W359
Referenced p74, *Still Life Stuart Black*

[\[VIEW LARGER \]](#)

Still Life with Vanishing Fist, 1976
Oil on cotton duck
Signed, framed with silver finish
131 x 133 cm
\$2,000-5,000

Lot #27, Item ID B16

[\[MORE DETAILS \]](#) [\[VIEW LARGER \]](#)



Still Life with Toys, 1977
Oil on cotton duck
Signed, framed with gold finish
130 x 170 cm
\$2,500-5,500

Lot #28, Item ID B26

[\[MORE DETAILS \]](#) [\[VIEW LARGER \]](#)

Still Life with Clothes That Make The Man
1977, Oil on cotton duck
Signed, framed with gold finish
132 x 145 cm
\$2,000-5,000

Lot #29, Item ID B32

[\[MORE DETAILS \]](#) [\[VIEW LARGER \]](#)



Still Life with Golden Shower, 1976
Oil on cotton duck
Signed, framed with gold finish
131 x 133 cm
\$2,000-5,000

Lot #30, Item ID B34

[\[VIEW LARGER \]](#)

Madonna's Move, 1993
Mixed media
Signed, framed 101.5 x 183 cm
\$1,500-2,000

Lot #25, Item ID W357
Referenced p74, *Still Life Stuart Black*

[\[VIEW LARGER \]](#)



All text below is courtesy of Judd, C 2012, 'Still Life Stuart Black', Courtesy the Estate of the late Stuart Alan Black.

Still Life with Clothes That Make The Man, Page 43

This work is the most overt reference to the artist's recent San Francisco experience, depicting the prevailing taste amongst gay men to indicate their sexual tastes by subscribing to a rigorous code of fashionable accoutrements. Exploding out of a green packet which is decorated with part of a target and the (significant) word 'Castro' are a black boot, an Addidas runner, some torn jeans with cock showing, a red T-shirt, a flexed bicep arm/ fragment and keys hanging off the hip – completes the work. The target motif not only suggests an awareness of similar target symbols in the work of Robert Indiana, Charles Demuth and Jasper Johns but also a taste for 'luckies', Lucky Strike cigarettes.

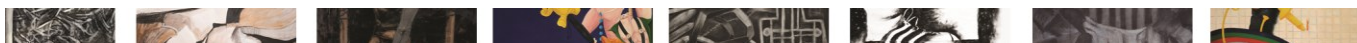
Black said of San Francisco "It's all about packaging. Folsom's the very heavy leather, denim area. When I say very heavy I mean they like to think it's heavy...And Castro's more your ripped denim and sweatshirts. Certainly neither of them are what you'd call your fluffy or smart chic areas. They really know what they're on about, they know what they want and they won't settle for seconds.... people aren't afraid to let people know what they're all about. They've come to an incredible honesty about their sexuality, which I found very impressive. If they had sexuality they flaunted it: and if you didn't like it, too bad!"

Still Life with Toys, Page 44

On a blue ground, the only faces in the series, a 'Mr. Squiggle'-like jack-in-the-box and a maniacal yellow teddy bear look towards the viewer, their gaze making us complicit in the complex scene of ball torture etc. In this work Black has also depicted a police nightstick, plastic orange dildo, blue anal beads, a jockstrap, rope, whip, a full body harness, green overalls, and penises bound by string.

Still Life with Vanishing Fist, Page 42

With an undisclosed light source, the background is non-specific, tonal and atmospheric moving from dark to light. In the centre of the work, a large black belt curls animatedly across the picture plane, to form the base from which a range of objects or activities emerge. Mysterious shapes, maybe stylized shoe horns, douche bags, tubing and butt plugs, are scattered throughout the composition. Torn jeans reveal a firm white arse. A red shape is pinned to the thigh and simultaneously stepped on by a satin pink stiletto heel and a white sneaker/runner. From the stiletto emerges an arm with flexed biceps in a defiant muscleman pose, its fist disappears into a brown hole at the top centre of the painting.



SELECTED WORKS 1968-1993

AUCTION TERMS & CONDITIONS

The terms and conditions of sale listed here contain the policies of Laird Hotel for this auction. They are the terms on which Laird Hotel contract with the Buyer. By bidding at auction you agree to be bound by these terms.

DEFINITIONS

'Laird Hotel', 'The Laird' Means the management and employees of Laird Hotel

'Event Producer' Brett Lasham, Laird Hotel

'Agents' May include: Volunteers as appointed by Laird Hotel; Representatives of VAC, VCA and Mossgreen Pty Ltd

'Beneficiaries' The David Williams Fund (DWF), a service of VAC and The Stuart Black Memorial Bursary and VCA Foundation, VCA

'Buyer' Person with the highest bid accepted by the Auctioneer

'Works' Any item depicted within the sale for auction

'Auctioneer' A representative of Mossgreen Pty Ltd, acting as an agent for The Laird only

VALUE RANGES ARE ESTIMATES ONLY AND ARE NOT DEFINITIVE

SALES AND RISK

All sales are final. Subject to the Auctioneer's discretion, the highest bidder accepted by the Auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the Seller and the Buyer. The Auctioneer acts as an agent for The Laird only, any issues arising from sales MUST be followed up with The Laird. Laird Hotel will not be responsible for any loss or damage whatsoever, however caused, to any works up to and including time of collection. Risk and responsibility for purchased works (including frames or glass where relevant) passes immediately to the Buyer. Insurance is the sole responsibility of the Buyer.

PAYMENT INFORMATION

Payment via VISA, MasterCard or cash only. Payment in full required immediately following the conclusion of the sale.

COLLECTION OF PURCHASED WORKS

Wednesday 23rd July, between close of auction and 11pm OR Thursday 24th July, between 10am and 7pm

Collection outside these dates/times may only be arranged with the Event Producer before 11pm, Wednesday 23rd July



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