

# ART

AND AUSTRALIA

Monographs: Ken Whisson,  
Jan Senbergs, Desiderius Orban, Noela Hjorth,  
Roy Jackson

The Hilders: A family trilogy 1881-1984

Klinger and Buchholz in Australia

Fifth Biennale of Sydney; Venice Biennale

Brisbane scene

Quarterly Journal Edited by Elwyn Lynn Volume 22 Number 2 Price \$7.50/NZ\$12.50 Summer 1984



KEN WHISSON PERUGIA: RAILWAY STATION,  
FOOTBALL TEAMS, RAG AND BONE MAN 1982  
Oil on canvas 80 x 120 cm



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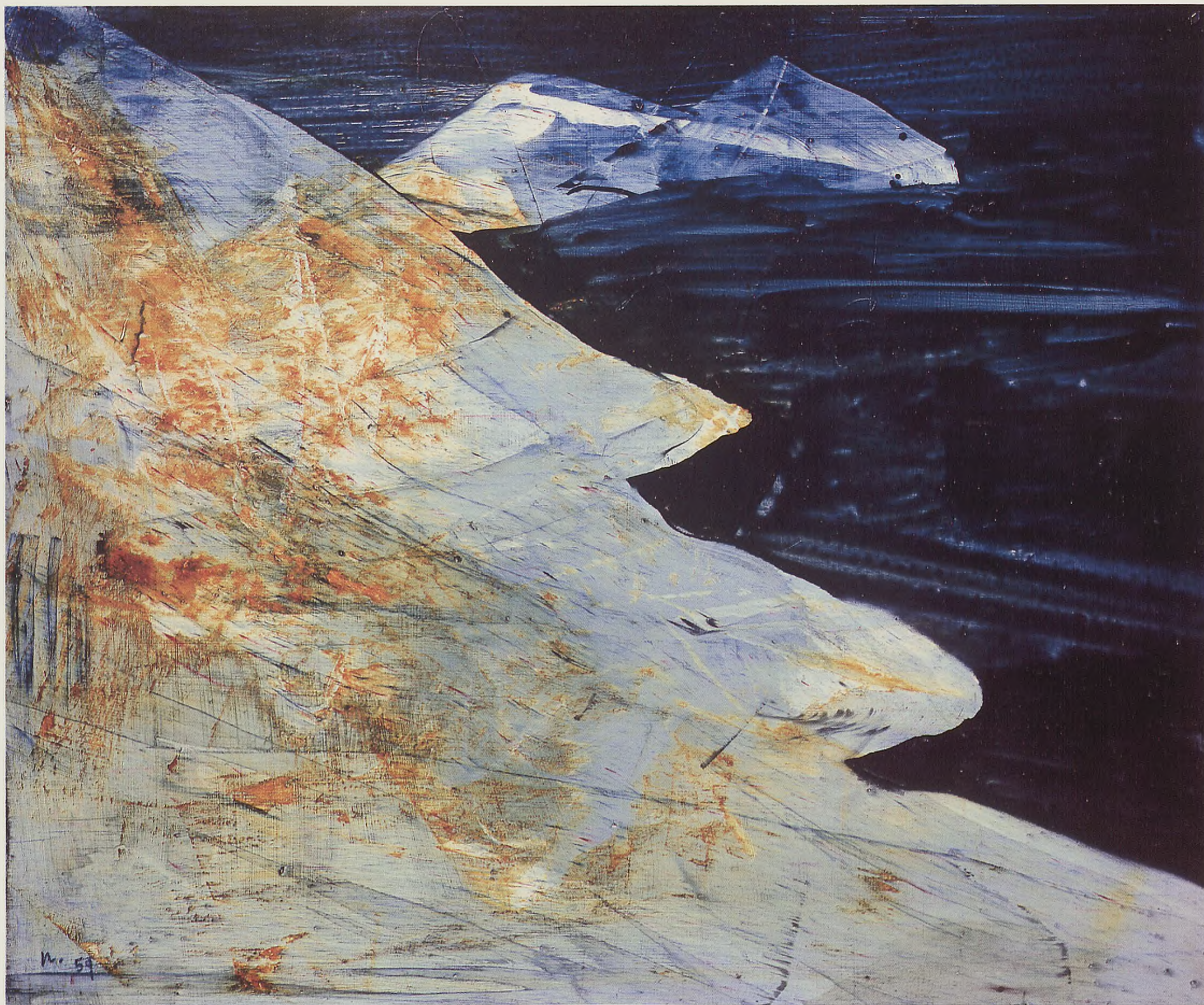
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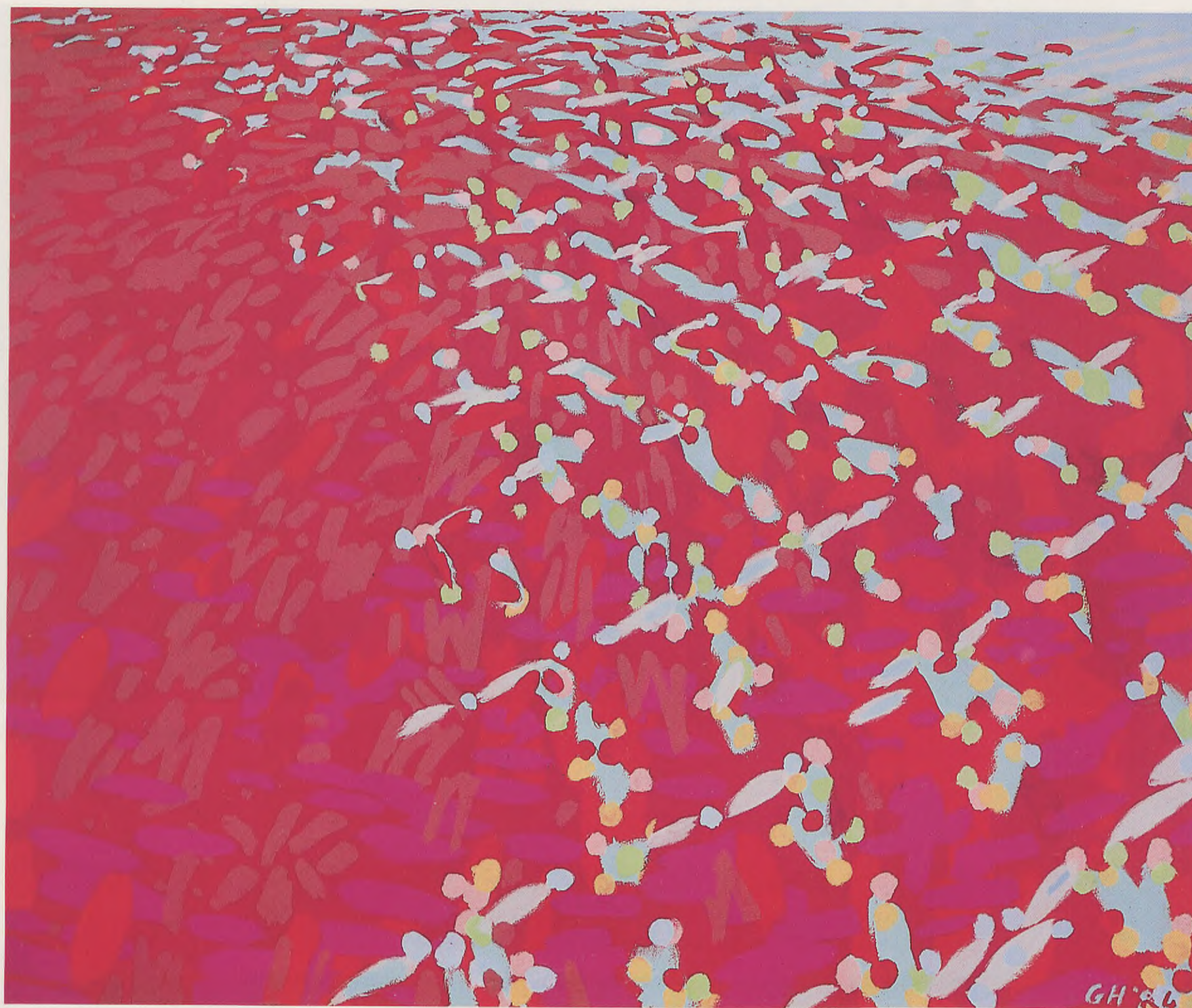
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November – December

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EXHIBITION FEBRUARY — MARCH 1985

DAVID JONES ART GALLERY, ELIZABETH STREET, SYDNEY



# ART 2

AND AUSTRALIA

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# Commentary

## Editorial

THIS IS undoubtedly the century of the museum; they spring up at such a rate that museum-watchers' records fall behind, even of those who ignore the folk museum, the ship as museum, natural history museums, museums of industrial archaeology, the Texas barb-wire museum and many revealing a collecting mania wondrous to behold. Recently Hanover, Mönchengladbach, Munich, Los Angeles and London have seen new museums. The Wallraf-Richartz is to extend to the Rhine, the Art Gallery of New South Wales has extensions on the board and the international Press hailed the additions to New York's Museum of Modern Art in May.

It may read like an anti-climax to welcome the opening of the Araluen Arts Centre in Alice Springs in June, but its significance cannot be exaggerated, for it is a clear sign that travelling shows curated with an ideology of cultural welfare are insufficient for distant cities and towns in any of our States. Permanency or prolonged showing is necessary for continuous examination or renewed enjoyment of works of art. However necessary makeshift arrangements in halls, foyers, libraries and clubs may be, they should be recognized for what they are. (I judged the first Alice Springs art prize in a hessian-lined tin shed... picture in one hand, stubby in the other.)

It is the same dedication and persistence (and money) that can lead to the achievements at MoMa, Mönchengladbach and Alice Springs.

The Araluen Arts Centre, which has a 500-seat theatre with a commodious stage, a bistro and two galleries, arises like some of Australia's best architecture: silos and grain-storage sheds, with a splendid balance of volumes and planes. Its utilitarian unpretentiousness makes a lot of museum plans look muddled.

Amongst other reasons, the need for the Centre began with a desire to house the results of the Alice Springs purchase prize that began in 1970. That collection, like the results of the Gold Coast City Art Prize and others, contains fine works by major artists and many excellent works by artists regularly neglected by State and regional galleries. Indeed, it seems that students in the future will have to have recourse to such collections to glean a balanced view of local art.

The Centre opened with a show of prize

purchases and fifty-four works (and his truck door) by Albert Namatjira. The latter exhibition raised, by implication, a number of important issues: the reassessment of Namatjira and his rôle as artist and Aboriginal, and the resurgence among Aboriginal artists of modified Aboriginal traditions. Alice Springs is an exemplary place for a new centre. It will exchange exhibitions with towns to its north and borrow from the Darwin Museum, thus doing something neglected by regional galleries since the demise of the Art Gallery Directors' Council.

The Gold Coast City Art Gallery Acquisitions Committee has plans for a gallery; it may be said that it, like Alice, will be catering for tourists, but people (such as those on European and American tours) visit galleries when they have loads of leisure time.

We are, of course, neglecting other ventures and some of a quite different kind: for example, the Mornington Peninsula Arts Centre has gone quietly about its aim of collecting Australian drawings, rather neglected elsewhere until recently. A fine catalogue of a selection of the drawings was completed by Alan McCulloch in mid-1984.

Of course, there are other anti-establishment ventures or ventures that show the other side of the coin. This magazine endorses a multiplicity of artistic manifestations (cultural totalitarians always seem to be about) and congratulates Alice in adding to her Wonderland.

## Letters to the Editor

Sir,

I was amused to find in the June-issue review of my book on Russell Drysdale that the biographical notes at the back of the book – which is where I still think they should be – compared unfavourably with the biographical notes published in the catalogue of Joseph Brown's sale exhibition of the contents of Drysdale's studio.

The biographical notes in the Joseph Brown catalogue were in fact reprinted word for word (including a spelling error) and without acknowledgement from my catalogue of 'The drawings of Russell Drysdale' exhibition which I organized in Perth in 1980. The exhibition toured all mainland capitals except Melbourne. The biographical

notes were prepared under my supervision by Anne Gray. Access to Drysdale's papers allowed me to correct some errors, which is where the present notes, scanty as they may seem to your reviewer, will be useful to those interested in facts.

Lou Klepac

Sir,

I would like to point out serious errors in two recent book reviews (*ART and Australia*, Winter, 1980).

In her review of the Jeffrey Smart book, Anna Waldmann praises its documentation of the biographical notes, exhibition lists and bibliography when, in fact, these were taken *verbatim*, without acknowledgement, from the catalogue of the Jeffrey Smart retrospective organized by the Art Gallery of New South Wales.

I should think that this editorial shortcoming would have been picked up by any informed reviewer who had read the book thoroughly.

A similar criticism may be levelled at Rod Carmichael's review of the Russell Drysdale book by Lou Klepac in the same issue. He states that Joseph Brown's biographical notes in his Drysdale exhibition catalogue are superior to those in the book. But Brown's notes were taken *precisely* from an earlier Klepac catalogue publication, without acknowledgement. Importantly, the recent Drysdale book contains a streamlined and *corrected* version of those same earlier notes.

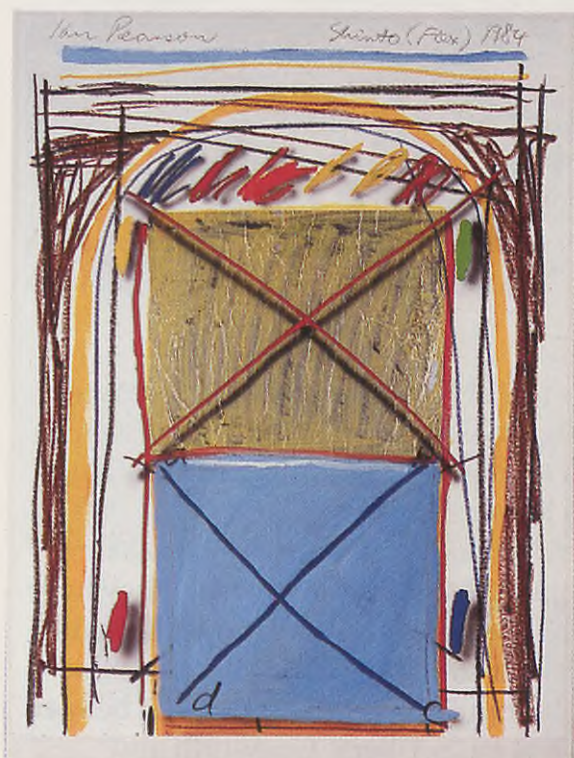
I must also say that Carmichael's review is appallingly mean-spirited. It seems as if he has scarcely read the book at all, but rather skimmed it on the scent of a cynicism against Drysdale which has become more evident since the artist's death.

For example – and God spare us from intelligently expressed enthusiasm being labelled as hagiography – Carmichael accuses Klepac of lacing his text with superlatives. One has to search very hard indeed for superlatives in this book, and I must confess my own surprise at how tough Klepac was on Drysdale in certain passages. His enthusiasm does brim over regarding a few paintings, but I think we can forgive him for thinking that Drysdale had some triumphant moments in his tragic life.

Nowhere in the book is it stated that Drysdale is incontrovertibly a genius. The word is used once in a very specific sense describing a successful resolution of pigment. Does Carmichael feel that because Klepac did not spend more time on what Carmichael perceives as failure and pastiche, the artist was declared a genius by implication? There seems to be some resentment here that the author genuinely feels his subject was validated by the evidence of his achievement.



# Exhibition commentary



IAN PEARSON SHINTO (FOX) 1984  
Mixed media on paper  
127 x 98 cm  
Robin Gibson, Sydney



above left  
RICHARD LARTER PITCH, SLIP AND PLANE NO. 3 1984  
Synthetic polymer paint on canvas 179 x 149 cm  
Watters, Sydney  
Photograph by Jill Crossley



above right  
JUDY CASSAB IMAGES OF FLIGHT 1981  
Synthetic polymer paint on 16 panels on composition board 103.9 x 130.5 cm overall  
Town, Brisbane

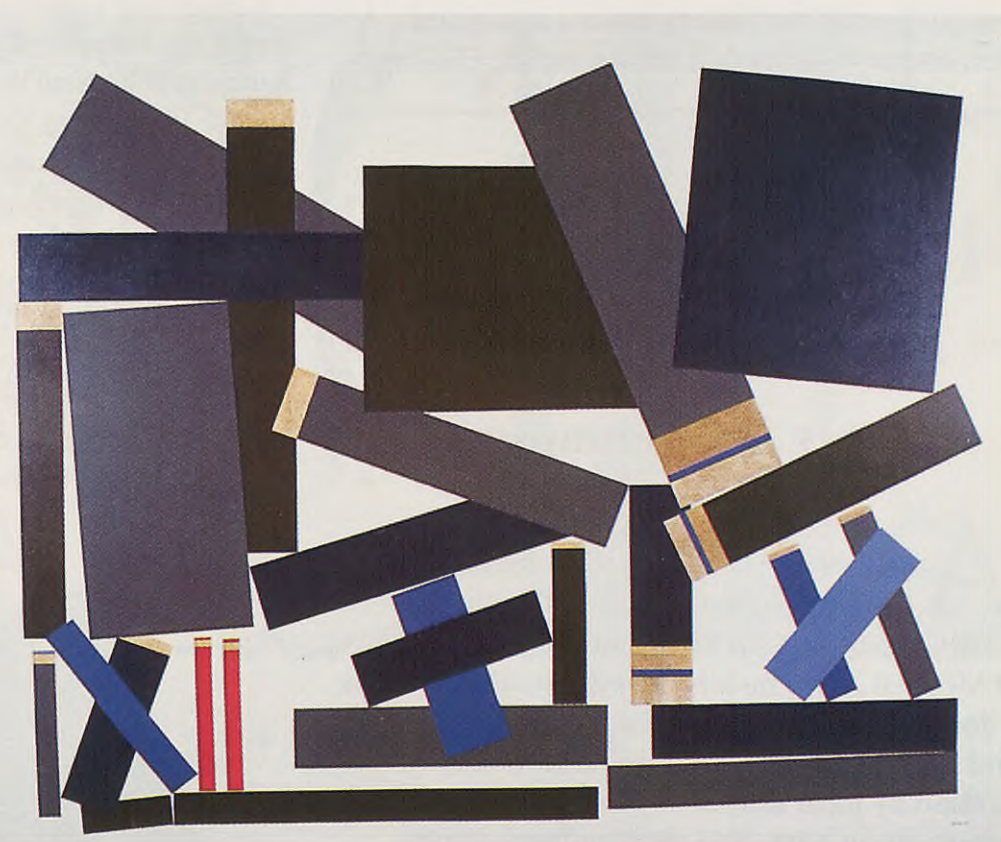


right  
GUY GREY-SMITH SELF PORTRAIT (1966)  
Oil and beeswax on composition board  
106.5 cm x 68.5 cm  
Bloomfield, Sydney  
Photograph by James Ashburn



above  
GEORGE JOHNSON CONSTRUCTION NO. 3 (1983)  
Synthetic polymer paint on canvas 195 x 244 cm  
Rudy Komon, Sydney  
Photograph by Robert Walker

left  
ALEXANDER CALDER SNAKE 1975  
Hemp tapestry 145 x 206 cm  
Wagner, Sydney  
Photograph by Robert Walker





As for Drysdale being influenced by Stanley Spencer, there is no basis for this ill-founded statement. Equally foolish is Carmichael's comment that Drysdale was a Menzies-style 'grazier' artist, unable to break free from the constraints of his own conservative mannerisms. These kinds of comments devalue the critical tenor of his review.

Barry Pearce  
Curator of Australian Art  
Art Gallery of New South Wales

Sir,  
Peter Haynes expected his article 'Canberra scene' (Winter 1984) would exhibit 'glaring omissions and glaring prejudices'. He was glaringly successful in that he failed to mention the Chapman Gallery, Manuka.

The Gallery Director, Judith Behan, continues to mount shows of significance. Some recent exhibitions have shown Lloyd Rees, Charles Blackman, Brett Whiteley and a group of Aboriginal artists. The Chapman is clearly an important phenomenon in the Canberra scene.

Robert Hyslop, I.S.O.

*The omission of the Chapman Gallery by Peter Haynes from his article on Canberra's art scene was not intended to indicate that it operated with a 'gift-shop mentality'. On the contrary, Mr Haynes acknowledges that this quietly run Gallery makes a significant contribution to Canberra's artistic milieu. (Editor).*

## Australia — New York

by Mary Lee Thompson

AUSTRALIAN ARTISTS are suddenly in the mainstream of New York exhibits: in P.S.1 (Project Studios One), in the Nippon Club Gallery on 57th Street, and in the Museum of Modern Art. The largest exhibit, at P.S.1, has a dozen works each by Mike Parr, Imants Tillers and Ken Unsworth. 'An Australian Accent,' curated by John Kaldor, is the first large scale presentation here. By selecting three strong, mature artists John Kaldor short-circuits the danger of a dissipated survey. There is depth and individuality, and the viewer can focus on the drama and intricate nuance of these painters. The catalogue is unusually helpful in fixing the geographic, ethnic, historic and stylistic context. Essays by Daniel Thomas and Jonathan Fineberg fill in the Australian tradition, the European

background and the current international stature.

A second smaller exhibit, entitled 'Australia-New York-Japan,' at the Nippon Club, curated by Toru Mano, shows a few works each by Judith Cotton, Margery Edwards and Stanislaus Rapotec. A Japanese-sponsored show of Australian art is thought provoking, of course. Of the three artists, Cotton has the closest connection with Japan, having lived there. This is incidental to the larger significance of the exhibit: an opening to both East and West implied in the title.

These two exhibits have had a remarkable impact in New York. Press coverage has been considerable: *New York Times*, *New York Magazine*, *Village Voice*, *New York Post*, *Daily News* and *Newsday*. Simultaneously the Museum of Modern Art has reopened with an international exhibit of 165 artists from seventeen countries, selected by Kynaston McShine. These include Mike Parr, Davida Allen, Peter Booth, Paul Boston and Tony Coleing. With single works, this is not exactly an overwhelming presence, but it is remarkable nonetheless. Further, the Guggenheim will show 'Australian Visions', 25

September to 25 November 1984, with artists Peter Booth, Dale Frank, Bill Henson, Vivienne Shark LeWitt, Mandy Martin, Jan Murray, John Nixon and Susan Norrie.

On this first major exposure to Australian artists it is natural to speculate on what they have in common. For New Yorkers (and presumably Americans) it is *terra incognita*. It happens that there is a communality of mood that can be seen in the work of Parr, Tillers, Unsworth and Rapotec (not that this is necessarily what they share as Australians). Cotton's vision is less brooding and weighted. Cotton, Edwards and Rapotec are all now working and living in New York but are firmly rooted in Australia. Rapotec's work was of 'colossal scale' in the 'romantic category of the sublime' when Robert Hughes wrote *The Art of Australia* (Penguin Books, 1981, 1st pub. 1966, rev. 1970). Cotton and Edwards have both spoken of their Australian sources that continue to dominate their work, no matter how abstract. Several of Edwards's paperworks of 1983 included in the Nippon Club exhibit were created in response to the bush fires. For an American viewer the parallel between the hold

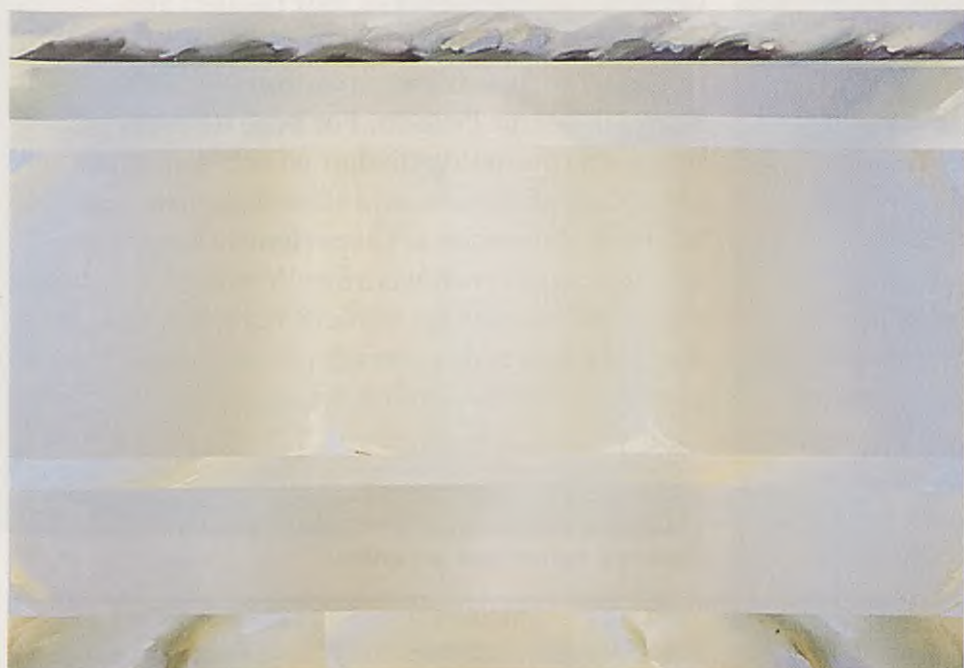


top  
MIKE PARR GEGHENA  
E REGHENA  
(THE EYE LIKE A STRANGE BALLOON  
MOVES TOWARDS INFINITY)  
SELF PORTRAIT IN THE LAND  
OF WAFERS, Part Two, 1983  
Charcoal on photographic backdrop  
paper 122 x 244 cm  
Project Studios One, New York  
Photograph by Fenn Hinchcliffe

left  
KEN UNSWORTH THE GAKI 4  
1983  
One of a series of 5 drawings  
Bitumen- and aluminium-based paints  
on paper 102 x 152 cm  
Project Studios One, New York  
Photograph by Fenn Hinchcliffe



## Exhibition commentary



*above*  
DAVID VOIGT TIME WITHOUT  
SHADOWS (1984)  
Synthetic polymer paint on canvas  
165 x 237 cm  
Barry Stern, Sydney



*left*  
ANTHONY PRYOR NIGHT LINES (1984)  
Forged steel, bronze, copper 300 x 85 x 170 cm  
Realities, Melbourne  
Photograph by Henry Jolles

*right*  
JOCK CLUTTERBUCK BLACK  
WATERFALL (1984)  
Cast iron, patinated 104 x 70 x 31 cm  
Stuart Gerstman, Melbourne

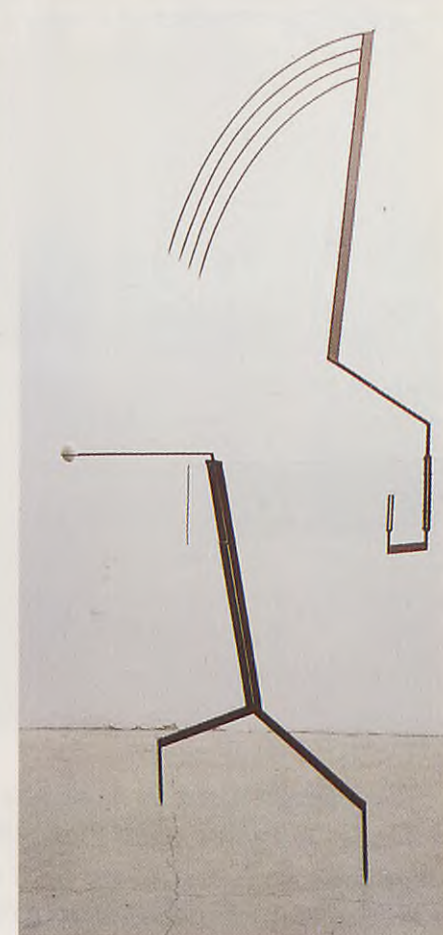


*below*  
DANCE MASK, ANDEFUKUA  
VILLAGE, YUAT RIVER, EAST SEPIK  
PROVINCE, PAPUA NEW GUINEA  
Mixed media 38 x 25 cm  
Victor Mace, Brisbane



*above*  
ROBERT OWEN 'I AND THE DARK PEARL DRINK  
AND DRIFT TOGETHER' (1984)  
Charcoal on canvas 167.5 x 259 cm  
Roslyn Oxley9, Sydney

*above right*  
ARI PURHONEN UNTITLED (1983)  
Steel, rusted, glass, whole egg 290 x 100 x 180 cm  
Mori, Sydney  
Photograph by Kalev Maevali



*left*  
BERT FLUGELMAN BON APPETIT (1983-84)  
Stainless steel and mixed media 150 x 120 x 90 cm  
Macquarie, Sydney  
Photograph by John Storey





of the Bush on Australian imagination and the power of the West in the United States is fascinating. Continental size, scale, vastness and boniness of desert terrain are present in both American and Australian artists. Less conspicuous, but still important in the Australian work is the awareness of the Aboriginal inhabitants. In both countries Colonial art began with a romanticizing of the indigenous peoples, turning them into 'noble savages' in the manner of dark skinned Greco-Romans. But contemporary Australian art seems ahead of the American in integrating the subject as Tillers does with specific motifs, and as Russell Drysdale had already done in the 1950s. John Russell, reviewing the P.S.1 show for the *New York Times*



IMANTS TILLERS TWILIGHT OF THE IDOLS 1983  
Synthetic polymer paint, charcoal, pencil on 88 canvas boards 279 x 304 cm overall  
Project Studios One, New York  
Photograph by Fenn Hinchcliffe

(20 April 1984) perceived the significance of this direction: 'The images have also a bardic element, in that fundamentally these artists are tellers of tales and repositories of ancient wisdom. In particular, the Australian aborigine is much on their minds...'

The history of art in Australia in the last two centuries may not seem to set the stage for a leadership role, any more than American art from the eighteenth century to the middle of the twentieth would have led one to expect the developments of the 1950s in New York, and yet there are as many specific connections and local antecedents in each country. Just as the Abstract Expressionists grew out of the parochial abstractionists, realists and regionalists of the 1930s, so current Australian artists are clearly connected with their own history. To name a few, Judith Cotton's colours evoke the landscapes of the early view painters: pinks, mauves, yellows and smoky bush in luminous and opalescent sunsets, as Hughes describes. Her paintings also echo what Hughes calls the 'incidents of paint' and

the 'delicate palisades of tree trunks' of Fred Williams. Some of Tillers's style can be found in James Gleeson, as well as Arthur Boyd. And Boyd's paint – 'dark and gluey, applied with heavy impasto' – is behind some qualities of Edwards, Rapotec and Unsworth: the 'malerisch sensuality' of Australian art.

Turning to the international context of current painting, clearly these Australians have been just as involved as any in the West with performance, body, and Conceptual art and Neo-Expressionism. New York's pride is challenged by Germans, Italians and now Australians, whose message and technique are dramatic, dense and expressive. Americans can respond to these Australian accomplishments with empathy. We share a great deal of cultural history: a strong tradition of academic education, reliance at first on publications for knowledge of modern art, the impact of a major loan show

(1913 in New York, and 1939 in Melbourne). In the nineteenth century, artists in both countries were preoccupied with vast and Romantic landscapes and anecdotal realism. We both had our English colonial experiences, our murky brown varnish German schools, our belated and pallid Impressionists, our local colour and social realists, our painful assimilation of Cubism, Surrealism and Picasso. For both a frontier or bourgeois mentality disdained art, was defensive about lack of culture, and slavishly imported Old Masters. American art experienced a sudden maturity and synthesis after World War II. Judging from the exhibits in New York this season, Australia has now entered a world stage. We are grateful; they have much to say to us.

Mary Lee Thompson is Professor of Art History at the Manhattanville College in Purchase, New York, and a freelance author and art critic.

## London letter

by Ursula Hoff

### English Romanesque art at London's Hayward Gallery

AROUND THE year eleven hundred, England (in close alliance with France) was enormously influential in architecture and manuscript illumination. To this period, known as the Romanesque, the Arts Council devoted its major exhibition of the year. Works were assembled that before had been widely dispersed and inaccessible as a group to public view. Huge cathedral buildings such as Durham, Winchester, Ely and St Albans originally were resplendent with wall paintings, coloured glass windows, sculptures and metal work and richly illuminated books. They were deprived of their treasures in the sixteenth century by the disestablishment, and in the seventeenth century by the iconoclasts. The finest of what has survived was brought together in the exhibition from sources as far apart as Poland and the United States, as Scandinavia and Spain. The works, often small in scale, were ingeniously installed in the Hayward Gallery transformed by the designer Paul Williams so as to call up the shadowy darkness of Romanesque buildings. The minutely informative catalogue is a prime example of an undertaking of this importance being contingent on the highest standards of learning as well as on administrative skills and inventive display.

The *Three sleeping soldiers at the Holy Sepulchre*,

a copper alloy plaque, may have formed part of a Holy Sepulchre group containing as well a scene of the Resurrection. The close alliance between human and architectural forms, the rhythmic quality of the composition, are typical of a style in which Northern sense of line transformed the humanist style brought to England by Christian churchmen from the South. The plaque was found with other parts of the Sepulchre group in the cabinet of a nineteenth-century collector and eventually came to rest in the Burrell Collection.



ENGLISH THE TEMPLE PYX (THREE SLEEPING SOLDIERS AT THE HOLY SEPULCHRE) c. 1140-50  
Copper alloy 9.2 cm high  
Glasgow Museum and Art Gallery, the Burrell Collection





*above*  
JACEK GRZELECKI OVERALLS 1982-84  
Mixed media 168 x 158 cm  
Tolarno, Melbourne



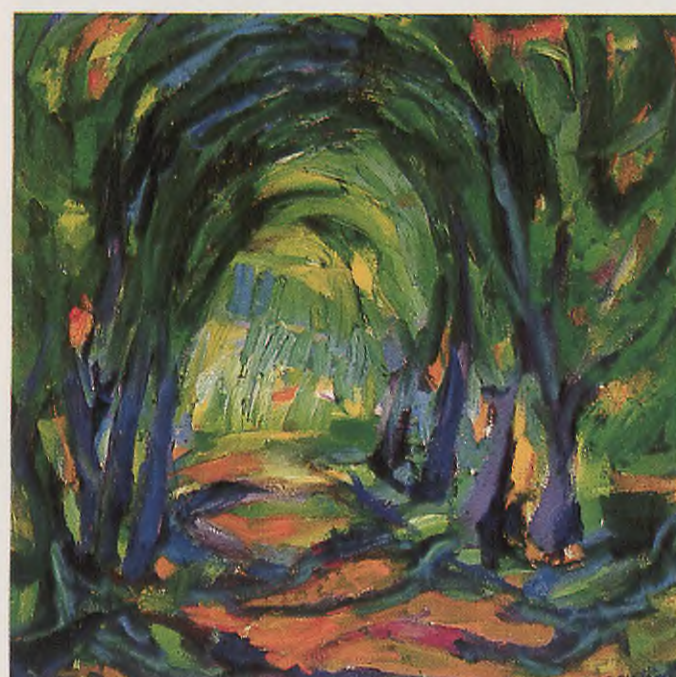
## Exhibition commentary

*below*  
JUDITH ALEXANDROVICS UNDER THE BRIDGE  
(1984)  
Oil on paper 46 x 92 cm  
Holdsworth, Sydney



*above right*  
PHILIPPA BLAIR KANGAROO GINNINDERRA  
1984  
Synthetic polymer paint on canvas 238 x 180 cm  
Canberra School of Art

*below*  
JON PLAPP KUAI SERIES (1983)  
Gouache on free-hanging paper 274 x 152 cm  
Watters, Sydney



*above*  
BERNARD OLLIS BENDIGONIA 1982  
Oil on canvas 277 x 225 cm  
Macquarie, Sydney  
Photograph by John Storey

*above right*  
SIDNEY NOLAN GALLIPOLI (1959)  
122 x 98 cm  
Christopher Day, Sydney  
Photograph by David Brown, Ipswich, England

*left*  
GEORGE DE OLSZANSKI-RONIKIER  
THE GRANGE 1971  
Oil on canvas 59.5 x 59.5 cm  
Holdsworth, Sydney



### The Burrell Collection

Visitors to England can now see this collection at the newly opened Burrell Gallery near Glasgow. A purpose built structure, it greets one on arrival with an ecclesiastical-style entrance hall; passing this one enters an open structure which allows light to flood the colourful Chinese ceramics, while semi-darkness reigns in inner areas where rare medieval tapestries, the main glory of the collection, decorate re-creations of three of the rooms originally inhabited by the collector. Thus the visitor is treated to an idea of what kind of a man the collector was and what kind of chairs he sat on, as well as to the precious objects, furniture, paintings and etchings that he collected.

### The British Museum shows art from Korea

Red banners hanging in front of the Classical temple-front of the British Museum proclaimed an exhibition from Korea. Unlike the Romanesque, this show covered a wide span of time from the Neolithic phase of c. 3000 B.C. to the end of the nineteenth century. In close contact with China, Korea formed the gateway to Japan, partook in Buddhism and later in Confucianism. Korean craftsmen developed extraordinarily high skills, particularly in ceramics, and had a fresh and sympathetic eye for nature. In the elaborately patterned, double gourd shaped wine-ewer in a green celadon glaze, the peony leaves and blossoms are surrounded by a light inlay in the intricate *sanggan* technique for which Korean potters are famous. A heron flying among clouds, its legs humorously in the air, appears on the upper gourd. Much earlier vessels were made in the shape of ducks whose waddling walk is well rendered. While Chinese art is reflected in all Korean art it has a lively linear quality all its own.

### Seventeenth-century Dutch paintings at the Royal Academy

A delightful group of Dutch seventeenth-century paintings was assembled by the Museum in Philadelphia, from where it went to Berlin Dahlem to be shown in September at the Royal Academy in London. It is a long time ago since paintings of the Golden Age of Dutch art have been the object of an international exhibition supported by a definitive catalogue. The Dutch brought to prominence a form of art which until then had held a subordinate position and which even now has not found a better name than the curiously anonymous word 'genre', meaning a kind of painting 'other than' religious painting, history painting, landscape or portraiture. Genre refers to an art taking its subject from a variety of aspects of everyday life. Only very recently have

writers found a theory and a vocabulary adequate to its discussion.

Seventeenth-century Dutch writers on art placed great value on painting being an accurate record of the visual world but genre paintings, however deceptive in detail, are invented and composed. The treatment reveals the interest in optics, the pleasure of gazing on effects of light, on contrasts between silk and metal, fruit and glass. The wide range of everyday-life subjects has often suggested to nineteenth-century writers that the whole of Dutch life is represented here. That there are vast areas of commercial, industrial, agricultural, seafaring or domestic life which remain unrepresented in genre lends support to the theory that 'more than meets the eye' inspired the selection of topics, many of which reflect popular proverbial sayings.

Genre paintings were not made for the galleries of grand palaces but for the home, be it that of the peasant or the merchant-burgher. There is no grandeur, idealization or tense drama. Feeling and detached attention are more important than action. The compelling aesthetic is the feel for surface, for consonance of colour and for harmonies woven from seemingly infinite tonal gradations. The happy disposition



PIETER DE HOOCH A WOMAN  
DRINKING WITH TWO MEN c. 1658  
Oil on canvas 73.7 x 64.6 cm  
National Gallery, London

of forms on panel or canvas should remind us that calligraphy was a prized skill of the time.

Franz Hals, Pieter de Hooch, Terborch and the sublime Vermeer as well as the witty and socially critical Jan Steen are outstanding among the many who magically transformed reality into tensely organized surfaces; realism is a growing

preoccupation in painting today; the exhibition of the Dutch genre painters has an acute contemporary relevance.

(Burrell: Portrait of a Collector by Richard Marks is available through J.M. Dent Pty Ltd, P.O. Box 289, Ferntree Gully 3156, Vic. Price \$19.95.)

Ursula Hoff recently completed a Research Fellowship at the Australian National University and is research associate to the Fine Arts Department of Melbourne University.

### Book review

### Judy Cassab. Places, Faces and Fantasies

by Elwyn Lynn  
(Macmillan, Melbourne, 1984,  
ISBN 0 333 35654 3) \$100

THIS RECENT publication is appropriately and accurately titled *Judy Cassab. Places, Faces and Fantasies*. Miss Cassab's career is notable for the several themes that she has undertaken and maintained concurrently. She is a popular painter whose work encompasses landscape, still life, portraiture, abstraction and the metaphysical.

This is a large and expensive book apparently of the coffee-table genre but, on closer inspection, it is more than this. Despite its being lavishly endowed with full colour reproductions, the text places it in the category of a reference work and although the opening paragraphs gloss over the early formative years in Hungary, the first chapter quickly develops into a detailed appraisal of Cassab's work subsequent to her arrival in Australia in 1951.

There would be few writers better qualified to undertake this task than Elwyn Lynn. He has known Judy Cassab as a friend and fellow artist for many years and he writes with an understanding and affection that can only stem from such a long association and from the natural empathy that one artist has for another. Readers will be in no doubt as to his detailed knowledge of European art, an area he draws on extensively in exploring possible influences on the artist and in setting her work in context. As an artist, critic and curator, Elwyn Lynn has acquired a formidable depth of knowledge in contemporary art and his writing reflects this experience and scholarship. Throughout the book there is evidence of detailed research as Lynn investigates the artist's progress. He frequently quotes from the critics of the day as well as from Judy Cassab's own diaries. With reference to historical precedent, critical appraisal (not all of it favourable) and contemporary context, Lynn explores the influences and developments that have occurred in Miss Cassab's work over the past thirty years and with constant reference to the



## Exhibition commentary

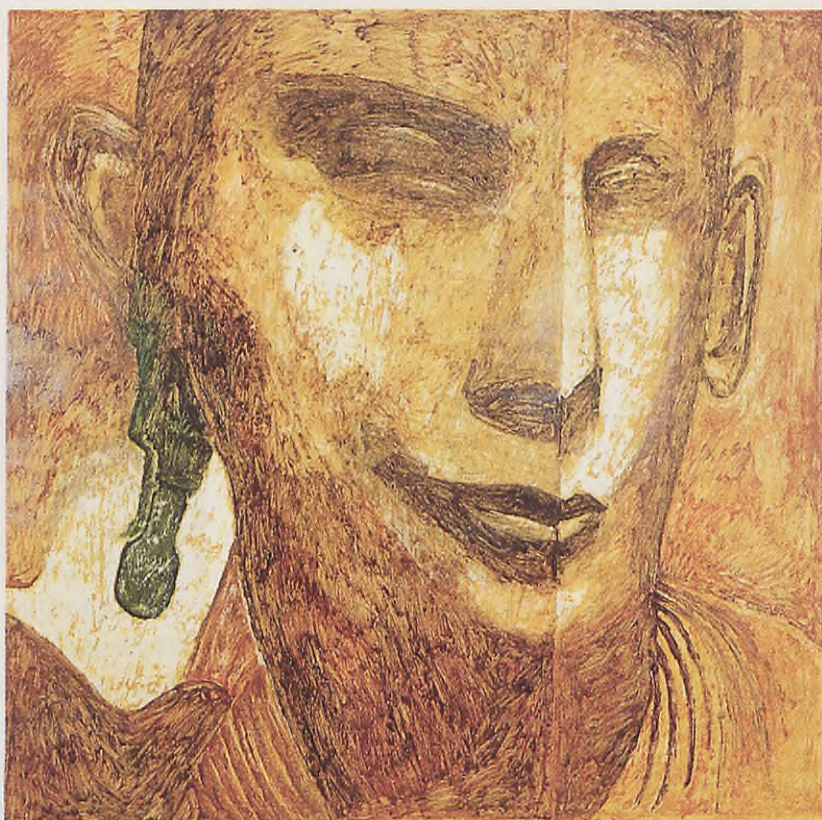
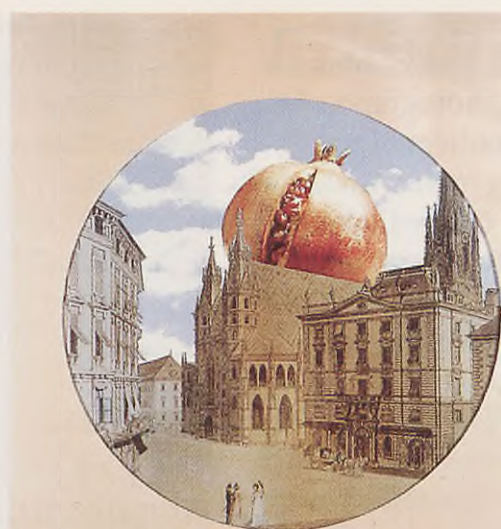
*left*  
 GEORGE SCHWARZ XENOPHOBIA 1984  
 Photo-montage 38 cm diameter  
 Robin Gibson, Sydney

*below left*  
 DALE BOURKE  
 PORTRAIT: EMBODIMENT OF URANUS (1984)  
 Oil on paper 122 x 122 cm  
 Mori, Sydney Photograph by Sharon Zammit-Ross

*below right*  
 RUSSELL PICK THE AMUSEMENT PIER OF  
 THE SERMON ON THE MOUNT (1983)  
 Oil and collage on canvas 137 x 137 cm  
 Jolly Frog, Adelaide



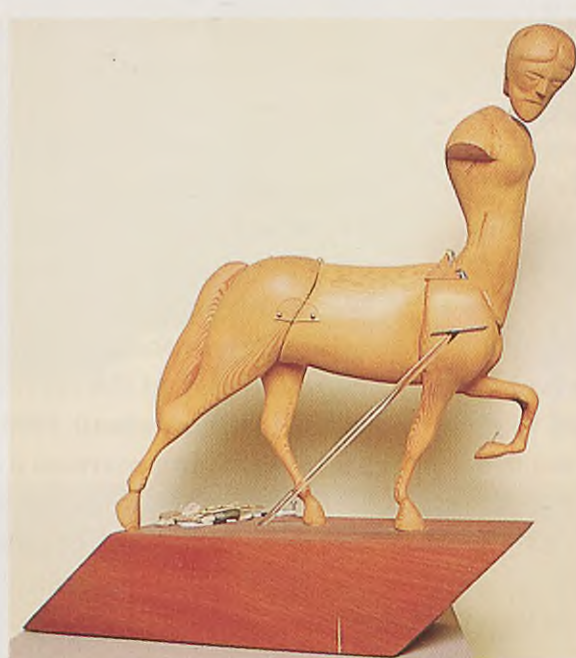
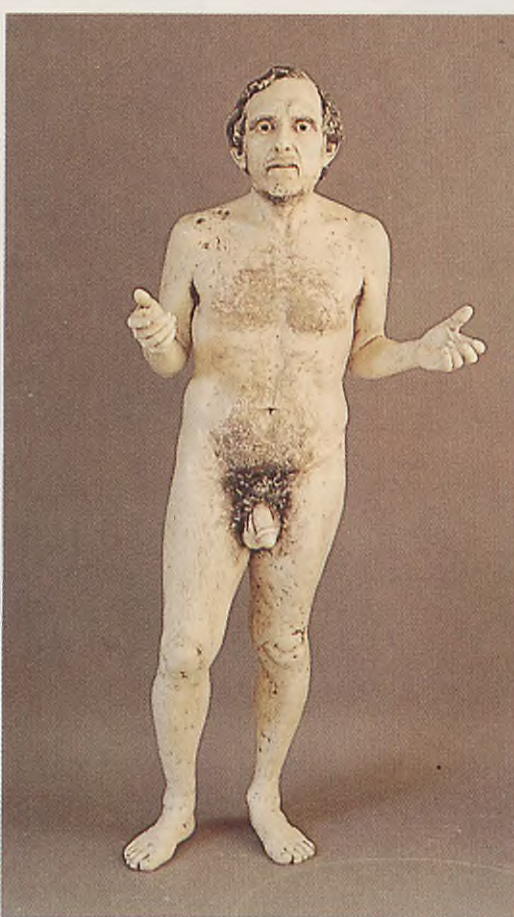
*above*  
 RONALD HAWKE  
 CUPID BOW CLOUDS (1983)  
 Synthetic polymer paint on canvas  
 159 x 60 cm  
 Contemporary Art Society, Adelaide  
 Photograph by Ashley Holmes



*right*  
 PETER CORLETT  
 MANNY (1983-84)  
 Clay, resin, fibreglass 160 cm high  
 Realities, Melbourne  
 Photograph by the artist

*right centre*  
 GEOFFREY HEIM  
 COMING TO TERMS (1984)  
 Oregon, jarrah, mixed media  
 79 x 75 x 27 cm  
 Jam Factory, Adelaide  
 Photograph by Eric Algra

*far right*  
 ANNE FERGUSON  
 DRAWING NO. 10 1983  
 Watercolour and pencil  
 60 X 45 cm  
 Bloomfield, Sydney  
 Photograph by James Ashburn





many illustrations, he provides an appreciation of her success.

The chapters define the aspects and stages that Lynn sees as clearly marking her career. For instance, the transition from Europe and adoption and exploration of Australia in the 1950s and 1960s, consolidation in the 1970s and the romanticism of the 1980s. It is during this period, fuelled by several excursions to Central Australia, that Cassab produced a series of gouaches (illustrated in this section) based on desert shapes and fragments. These most exciting works stand apart and may herald her most creative period yet. One chapter is devoted to drawings and the last is concerned exclusively with the portraits. All are accompanied by footnotes.

The book is complete with an informative chronology, lists of major prizes won by the artist, and public collections in which she is represented, one-person shows and selected group shows, a bibliography, a list of critical comments, and a complete index to the enormous number of works illustrated. All this adds up to a very attractive book.

Lynn, in his introduction, says 'Judy Cassab's contribution is both as consolidator and illuminator... she illuminates art'. *Chris Gentle*

Christopher Gentle is Director of the Ivan Dougherty Gallery and Senior Lecturer, Drawings, at the City Art Institute.

#### Book review

### *Australia Image of a Nation 1850-1950*

by David Moore and Rodney Hall

(Collins, Melbourne, 1983

ISBN 0 00 216447 7) \$45

DAVID MOORE, in his editorial preface to this splendid, black-and-white photographic record, compiled by experts in London and all States except the Northern Territory, and accompanied by a frankly biased and generally justified history by Rodney Hall, writes: 'One of the starting points for the project was a belief that major institutional archives in Australia and London contained many rich and absorbing photographs that previously had not been seen by the public... we have tried to give a feeling of the changing times which cast the mould for what Australia has become in the 1980s'.

The search has been as rewarding as wide (all sources are meticulously recorded): from the Foreign and Commonwealth Office in London comes a sublime landscape of the junction of Govetty Creek and the Grose River (1876); the *Herald and Weekly Times* archives supplied the photograph of a burnt railway bridge in Gippsland where in 1926 fires raged for six weeks: four men stand on the rails hardly

supported by the wooden structure, like conquerors rather than victims. The South Australian Archives has a remarkable photograph of some two hundred and thirty soldiers of the South African Contingent dining in the Adelaide Exhibition Building, taken by J. Gazard, about 1900. Lord Brassey is supposed to have taken the photograph in 1890 of a Chinese funeral in Cooktown, Queensland; the Royal Geographical Society, London, holds the original.

David Moore is not here concerned with the nature of documentation, whether photography creates instant nostalgia or why photographers were positively entranced by the work-a-day world (it is now cluttered up with transient celebrities), or why workers, relaxed, on strike or toiling, had such a natural dignity, even when posed on the Hackney tram in Adelaide. It extended to the counter-jumpers (a later labourers' derisive term) in Corcoran's store in Launceston before 1908, to the eleven bourgeois gentlemen involved in a card game in North Adelaide in 1895 and even to the proletarian ladies demanding a referendum against the proposal to abandon six o'clock closing in 1938.

The captions, apposite and penetrating, capture some of the delight with which the selections were made. The sense of expectation is continued in the interspersed essays; despite a deal of current cant, scathing reminders of the existence of the deprived and exploited are presented with a wealth of factual material. The book is a tribute to the enterprise of endurance rather than to that of industrialists, graziers and entrepreneurs; it is a pictorial record of the common man of uncommon dignity and self-respect. I recall (I was but a boy) the sense of indignity felt by many in 1930 when Sir Otto Niemeyer was sent out from the Bank of England to assist us; the comment is, 'from the shambles of his own country to express every confidence in Australia's resources... but the country would have to set its own house in order'.

If it is an aspect of the history of a people, the book is not a history of Australian photography or of photographers or a quest for aesthetic timelessness, but the last is here amongst artists without artifice: about 1908 J. H. Pardey caught children playing marbles in a deserted street in Pittsworth, Queensland; the late afternoon shadows, the planes of light and silhouetted children; indeed, a *pittura metafisica* before Giorgio de Chirico 'invented' it in 1918.

One's concern that the selection of more recent works is not so searching is balanced by Moore's brief comment on technical resources: 'The concern for structure and tonal balance becomes less evident in much twentieth century photography. In some cases, technique became downright sloppy and often the sharpness of detail was

poor compared to photography produced fifty to seventy-five years earlier'.

This is a remarkable book for sustained or occasional reading or viewing.

*This book was awarded the Australian Book Publishers' Association Joyce Nicholson Prize for the Best Designed Book of the Year, 1983-84.*

*Elwyn Lynn*

#### Book review

### *A Fine Line: a history of Australian commercial art*

by Geoffrey Caban

(Hale & Iremonger, Sydney, 1983,

ISBN 0 86806 012 7) \$29.95

SOME ENTERPRISING publisher – as people used to madden us by saying when I was in publishing – some enterprising publisher really should do a book about the convicts' contribution to the arts in Australia. There were of course, among others, Francis Greenway, Thomas Wainewright, Joseph Lycett, and Frank the Poet and numerous diarists and autobiographers; and I had not known till I read *A Fine Line* that there were at least four convicts who helped establish the foundations of design and printing.

These were Thomas Bock and Charles Bruce, who were two of the first skilled engravers in Tasmania (Bock, also a portraitist, was given the tempting job of engraving banknotes, while Bruce did maps); George Howe, once a compositor on the *London Times*, who printed Barron Field's *First Fruits of Australian Poetry*; and William Moffitt, a bookbinder transported for stealing tea, who started the printing and engraving business in Sydney that was afterwards acquired by the famous firm of W. C. Penfold.

However, not all the pioneers of commercial art were so lowly in origin. S. T. Gill and George French Angas were both sons of clergymen – not that that stopped Gill from kicking up a bit – and in fact one of the useful functions which *A Fine Line* performs is to remind us how many Australian artists of high repute have not hesitated to turn to commercial art from time to time, either as an alternative outlet for their talents, or simply for their bread and butter.

Take, for instance – and where more appropriately than in *ART and Australia?* – the commercial art business of Smith and Julius, whose publication of *The Art of J. J. Hilder*, with four-colour plates by Hartland and Hyde, was to lead to the foundation of *Art in Australia*. The staff of Smith and Julius included at one stage Lloyd Rees, Roland Wakelin, Percy Leason and Muriel Hall. And Sydney Ure Smith's interest in commercial art had been fostered in part by his



# Exhibition commentary



*above*  
ANNE JUDELL CANTICLE FOR JOY (1983)  
Oil on canvas 87 x 77 cm Barry Stern, Sydney

*right*  
TIM JOHNSON ILLUSORY CITY (1983)  
Synthetic polymer paint on canvas 183 x 183 cm  
Mori, Sydney Photograph by Kalev Maeväli

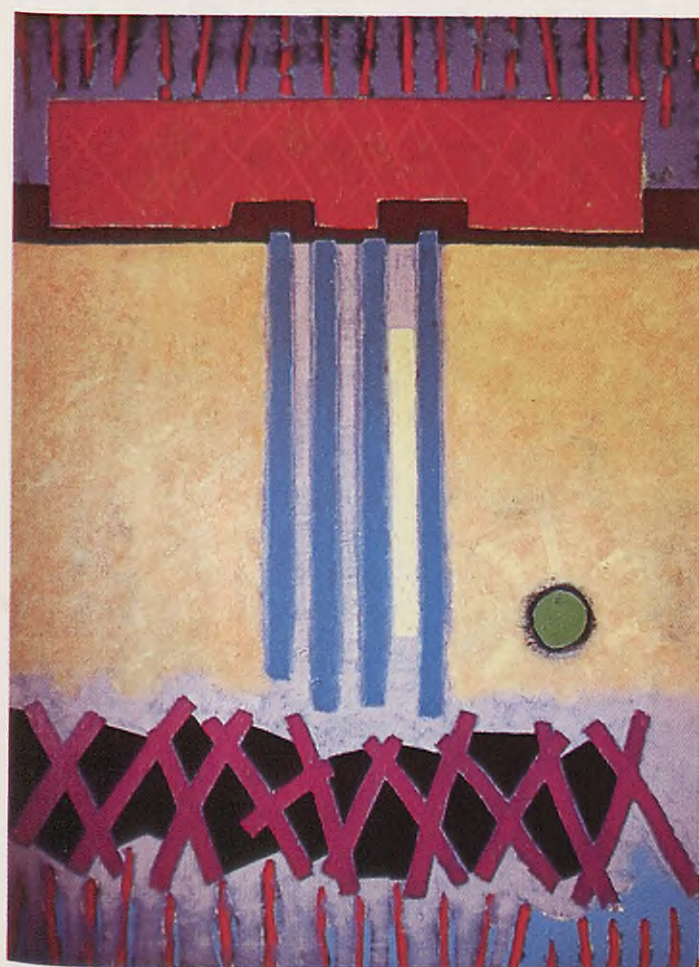
*below*  
BOB MILLIS INTERPOSE (1984)  
Oil and wax on canvas 208 x 153 cm  
Chapman, Manuka Photograph by the artist



*above*  
SALLY STOKES NIGHT NOISES 1983  
Oil on canvas 135 x 100 cm  
James Harvey, Sydney  
Photograph by Fenn Hinchcliffe

*left*  
PETER JONES ISOPICK (1984)  
Synthetic polymer paint, oil, enamel on primed paper on plywood template  
183 x 129 cm  
Mori, Sydney  
Photograph by Sharon Zammit-Ross

*below*  
MICHAEL RAMSDEN DEEP WATER (1984)  
Oil on canvas 91.4 x 426.7 cm  
Mori, Sydney  
Photograph by John Storey





admiration for the posters which Blamire Young was producing in Melbourne. Or take the *Bulletin* and its contributors in the heyday of 'Hop' (Livingstone Hopkins), Phil May, George Lambert, Leason and all five of the Lindsays, and you have just about everybody. I suppose we may assume with Mr Caban that joke-blocks, cartoons and story illustrations are a form of commercial art.

Geoffrey Caban is a lecturer in the School of Design at the Sydney College of the Arts. His book is a most valuable history of commercial art in Australia from convicts to computers. One of its finest sections is an appreciation of Douglas Annand. It is elegantly produced, copiously illustrated, and obviously the result of thorough and careful research.

Douglas Stewart

Douglas Stewart, poet, and former literary editor and art critic, is Chairman of the National Trust's Norman Lindsay Gallery at Springwood.

### Book review

#### *Australian Art Directory*

edited by Janet Parfenovics

(Warner, Sydney, 1983, ISSN 0811 - 9198) \$9.95

THE FIRST issue of the *Australian Art Directory* states its aim as providing 'essential information' and claims proudly to be 'the only comprehensive guide to the visual arts in Australia'.

There have been previous publications dedicated to various aspects of Australian art: Alan McCulloch's and Max Germaine's encyclopedias, the *Directory of Australian Printmakers*, *New South Wales Art Directory* and *Art Competitions and Prizes*. They had, however, a limited scope. I was therefore looking forward to a unique source that would gather together such wealth of information – the information is there but its lack of comprehensiveness and accuracy made me wonder how it was acquired. I presume that the Editor, Janet Parfenovics, wrote to galleries and institutions asking them to provide the required data. That some have done their 'homework' very well is obvious from the first chapter, 'Sydney Artists', in which the Macquarie Galleries 'stable' forms a large percentage of the list. But even assuming that other commercial galleries completely ignored Janet's request, there are names that come immediately to mind which are missing from the listing: David Aspden, Suzanne Archer, Charles Blackman, Bob Dickerson, Gunter Christmann, Frank Hinder, Desiderius Orban, Eric Smith, Brett Whiteley, to name but a few.

If we continue to take Sydney as an example, since it is the place of residence of both Editor and Publisher, we encounter more inconsistencies. Terence Maloon and Max Dupain, two of

Sydney's most powerful art critics, are missing. So, under the heading 'art historians', are some of the Curators from the Art Gallery of New South Wales: Nicholas Draffin, Gael Newton and Barry Pearce. 'Art educators and administrators' does not take into account William Wright and Paula Latos-Valier, Director and Assistant Director, respectively, of the previous Biennale of Sydney; nor Elwyn Lynn (until May 1983 Curator of the Power Gallery of Contemporary Art); nor Ken Reinhard, Director of the City Art Institute. On the other hand, some entries that should appear in the New South Wales country section can be found in the Sydney grouping.

'Commercial art galleries' lists a truly large number of outlets, some twice (under first name and surname), some once (on what criteria?), some with qualifications that remind one of the Yellow Pages, such as 'suppliers to museums and collectors'.

I cannot find any explanation for the absence of the Power Gallery, the Museum of Applied Arts and Sciences, the Nicholson Museum or the Mint and Barracks.

In the 'awards and competitions' section, the Archibald and Sulman Prizes are qualified, the Wynne Prize is not. The 'art suppliers' chapter misses Hilton Hordern, who has one of the largest stocks of reproductions in Australia.

A list of conservators and restorers omits Geoff Major, Sunao Gazzard, the Chadwicks and many others. Sotheby's Australia does not make the auctioneers' section and the Multicultural Artists' Agency does not get a mention as consultants.

A quick flick through the other sections of the book will make the reader aware that Curators Robert Lindsay, Alison Carroll and Pat Gilmour are left out of this account of the Australian art scene.

There are spelling mistakes (or is it poor proof-reading?), either unacceptable in the context of a directory.

The concept of an Australian art directory, revised and expanded each year, is in itself an excellent idea, the need for it is obvious, its usefulness unquestionable. The amount of work that Janet Parfenovics has put into it is great, but the clear pitfall is relying too much on the willingness of outside sources to provide necessary information.

At the end of the *Australian Art Directory* there is a form to be completed by anybody involved in the arts who wishes a free listing in next year's publication. Let us hope that they will take advantage of it.

Anna Waldmann

Anna Waldmann is Curatorial Assistant at the Art Gallery of New South Wales.

### Book review

#### *A. Henry Fullwood War Paintings*

by Anne Gray

(Australian War Memorial, Canberra, 1983, ISBN 0642 99431 5) \$17.50

IT BECOMES ever clearer from exhibitions and publications undertaken by the Australian War Memorial in recent years that a thorough knowledge of its art collections is necessary if one is to understand our national school fully. Already there have been exhibitions of the work of George Lambert, Sali Herman and Arthur Streeton, books on Donald Friend, *Masterpieces of the Australian War Memorial*, and this latest publication by Anne Gray on A. Henry Fullwood – the first of a new series – released to accompany an exhibition of his work currently touring Australian galleries. The second planned, also by Anne Gray, is to be on Streeton.

Gray carefully balances the unavoidable responsibilities of her position as Curator of pre-1939 art at the Australian War Memorial (the purpose for the book) with the deserved broader view of Fullwood as an artist on whom little has previously been written or compiled. Sensitively written and well researched, attractively designed and generously illustrated (with thirty-two full-page colour plates), this book is likely to lead to a much needed reassessment of Fullwood's varied but uneven output. By inference the quality of this book encourages wider public reappraisal of works that it was not possible to include.

Few public galleries bother to show Fullwood's work in their permanent displays, but as part of the continuing reappraisal of late nineteenth-century Australian Impressionism, Fullwood's painting, like that of Julian Ashton, must figure more importantly for its contemporaneity, daring design (especially in the large water-colours), spontaneity and, in his later work, a too little-valued talent to record truthfully if unsensationally the seemingly unremarkable incidents of daily life.

This book particularly reveals his powers as an illustrator and, as such, the choice of the colour plate for the dustjacket of the book is effective – colour plates on pages 72 or 84 may have presented a more dramatic cover illustration, but that chosen shows us Fullwood's powers of observation, not just of military life, but also of Mediterranean light on brick and sandstone, which is typical and appropriate.

Unfortunately, Australian artists did not create the remarkable war works of their British contemporaries such as Stanley Spencer and John Nash in the First World War and Graham Sutherland and Henry Moore in the Second. Few



## Reporting galleries – old and new

### Victor Mace Fine Art Gallery, Brisbane

ESTABLISHED IN 1975 in premises formerly part of the Johnstone Gallery, the Victor Mace Fine Art Gallery was relocated in an 1890s Queensland house in 1981. Sited on the city fringe at Milton, the gallery space is divided into exhibition space with separate stockroom facilities. The exhibition space comprises an entrance hall and two large rooms with fireplaces, thus retaining something of a domestic atmosphere whilst still capable of showing large scale as well as small scale works.

Focusing mainly on one-man exhibitions and specific group exhibitions, with a strong stockroom backup of the artists it represents, the Gallery shows a broad spectrum of Australian art

(painting, sculpture, prints and ceramics) and features, in addition, tribal art.

Over the past ten years the Gallery has represented major Australian artists including Robert Grieve, Frank Hinder, Inge King, Geoff la Gerche, Col Levy, Victor Majzner, Jeffrey Makin, John Peart, Reg Preston and Peter Rushforth.

### Tynte Gallery, Adelaide

TYNTE GALLERY was established in 1980 as Adelaide's first exhibitions gallery specializing in original prints. The policy of the directors, Rudi and Vicki Pauli, was to promote the appreciation of printmaking with

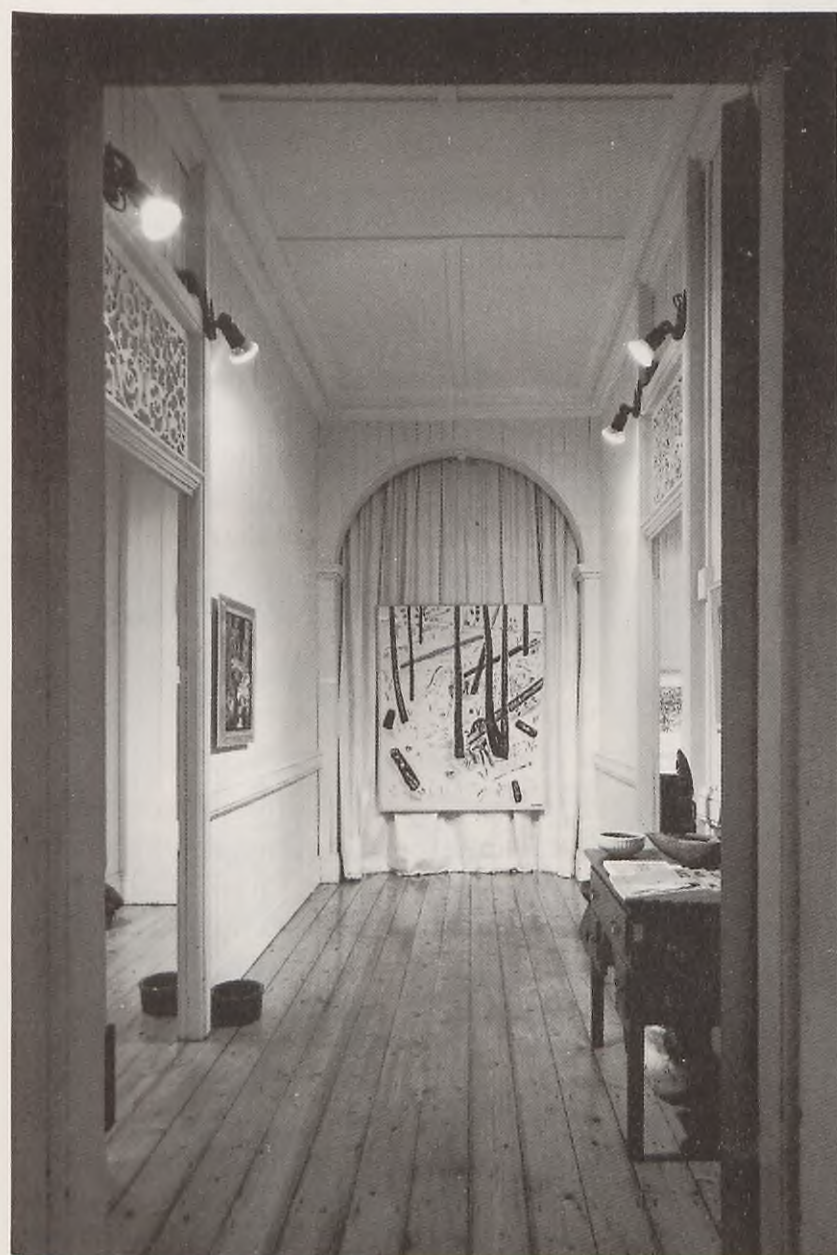
exhibitions of both established and emerging Australian and overseas artists.

Early exhibitions included Frank Hinder, John Neeson, Peter Bond, Peter Hickey and Jörg Schmeisser, as well as shows by Melbourne, Newcastle and local printmaking groups.

With the move in 1983 to larger premises at 83 Tynte Street, North Adelaide, the Gallery expanded its policy to cover all works on paper, with exhibitions by Diana Mallyon, Mary Macqueen and Noela Hjorth. Among printmakers shown were Barbara Hanrahan, Robert Grieve and Grahame King.

The 1984 Festival exhibition by John Olsen included major paintings and set a precedent for several painting shows each year. Another highlight of the 1984 Festival was an exhibition by veteran printmaker S. W. Hayter, the Paris-based British artist who changed the face of printmaking in the twentieth century.

The Gallery continues to promote artists who work extensively on paper and retains one of the most comprehensive stocks of contemporary Australian prints of any commercial gallery.



left  
Tynte Gallery



far left, left  
Victor Mace Fine Art  
Gallery showing works  
by Jeffrey Makin



were able to translate their responses and studies into monumental compositions without banality, with the exception of Lambert perhaps, who appears to have marshalled such powers. Fullwood fell far short and we must accept his limitations.

Fullwood, as other official war artists, was also required to paint a major composition but, as Gray explains, his 'lacks force . . . and focus'. Once he was divorced from direct contact with real events his powers waned. His was not an inventive imagination. It proved to be as inappropriate an expectation as for other Australians for whom the genre of landscape far surpassed their interest in the figurative. Nevertheless, Fullwood's humble record of camp and village life far from conflict suited him well.

Fullwood (and the Australian War Memorial) have been well served by Anne Gray in this book, and also by her articles – one for the first issue of *The Art Bulletin of Tasmania* (1983) 'Fullwood in Tasmania' and for the *Australian Antique Collector* (January – June 1984) 'A. Henry Fullwood, Recording Australia's first 100 years'. Devotees of the artist and period should refer to all three.

Hendrik Kolenberg

Hendrik Kolenberg is Curator of Art at the Tasmanian Museum and Art Gallery.

## The printmakers

### S. W. Hayter

Stanley Hayter has emphasized the potential of the processes of art, especially printmaking processes such as engraving and related techniques, as a means of exploring the deep recesses of the artist's consciousness. In his influential book, *New Ways of Gravure* (Oxford, 1960) clear hint of his creative attitude is given when he writes of 'the countless untried ways of exploring effects and the enormous potential vocabulary of expression . . . the greater part of which is unknown'.

Initially a chemist, Hayter's attitude has always been that of a researcher and experimenter. Since the 1920s, workers at Atelier 17, Hayter's Paris studio, have used the method of printing simultaneously from surface and intaglio, up to five colours being printed from a single plate. Multiple colour inkings are used with the printer assembling colours on the plate without mixing and transferring them onto the paper in a single impression (this avoids difficul-

ties of registration). Intaglio and surface inking are used together. The medium oil is added to the surface inkings to give sufficient viscosity to separate the inkings, and to give different consistencies of inking – stiff for the intaglio, thinner for the surface.

Hayter has also been credited with re-introducing the burin to engraving, but it is his mastery of simultaneous colour printing which has most revolutionized modern printmaking.

Neville Weston

### Frank Hodgkinson

*Puk-puk portrait* is an etching of a life-size estuarine crocodile, the culmination of detailed observation and sketching of these creatures by the artist over a five-year period covering his residency at the University of Papua New Guinea and travels to the Northern Territory and, more recently, to the Australian Museum in Sydney.

To execute the work, which measures five metres by one metre overall, Hodgkinson was assisted by fellow-artist, Max Miller, who suggested the sugarlift method of printing and devised an acid bath capable of holding ten separate etching plates at once. To work on the plates, Hodgkinson used a three-centimetre brush strapped to a metre-long dowel and, with the plates lying side by side on the floor, painted the skeleton with bitumen to seal these areas against acid bite. Drawings taped to the wall provided a guide. One by one, Miller immersed the plates in the acid bath which he agitated with a large pelican's feather. After five minutes, he removed the plates in the same sequence and passed them to Hodgkinson, who carried them to the lawn where his wife sluiced them with buckets of water. This process was repeated for the crocodile's anatomy and live image, until the plates were ready for printing on Japanese hand-made Kinwashi paper two days later. Hodgkinson mixed three inks with linseed oil to give colour balance and depth – violet solferino, venetian red and powder-drop black. Printing the first proof took the entire day.

### Adam Rish

*Of time and the river* is from an etching series entitled *Scenes from the suburbs*, employing the qualities of etched line with the freedom of synthetic polymer wash overpainting. I prefer the synthetic polymer to colour etching inks, as the latter react with the metallic plate giving a much duller colour range. I use zinc plates and a deep etch to allow the line to show through the overpainting. My subject is *Homo domesticus*, and so I pack the picture space with the signs of modern times: roads, cars, the newspaper, the flying clock *et cetera*, in much the same manner as Renaissance painters used religious symbols.

### Dianne Longley

*Spirals and cycles, mazes and mysteries* is a coloured intaglio print on cream Arches paper finished with hand-colouring and stitched. The first of the three plates was a texture plate printed in an ochre colour. The texture was obtained by using crinkled aluminium foil in soft ground. The plate was etched in a weak nitric acid, then a spiral pattern was blocked out and the plate etched again. The second plate, also a texture plate, was printed in green. The woven texture was obtained using softened tarlatan in soft ground. The plate was again etched in weak nitric acid. The third plate was an intaglio-aquatint plate printed in a magenta-brown colour.

Derwent pencils were used to colour the rectangle green and the smoky haze was created with pastels. The print was then hand-stitched using black, green and red-brown threads. The etching was printed on an Enjoy Press at the Contemporary Art Society Print Workshop, Adelaide.

### Olga Sankey

The lithograph, '*. . . to grip the reeling earth*', was printed in five colours from four stones. First, the deep red areas were printed, followed by the dark grey marks which were drawn onto a second stone with lithographic pencils. Next, the green area was printed from a third stone, the particular wash effect having been achieved with tusche and water. The image was then subjected to deletions and burning back with a strong etch and additions of solid areas were made. The stone was then printed in a transparent pink. Finally, a diagram drawn with pen and tusche onto a fourth stone was printed in blue. This represents the voyage across Australia by the hero of Patrick White's novel, *Voss*, from which the title of the print was taken. The lithograph was printed on Magnani Leonardo paper at the South Australian School of Art by the artist.

### Brenda Humble

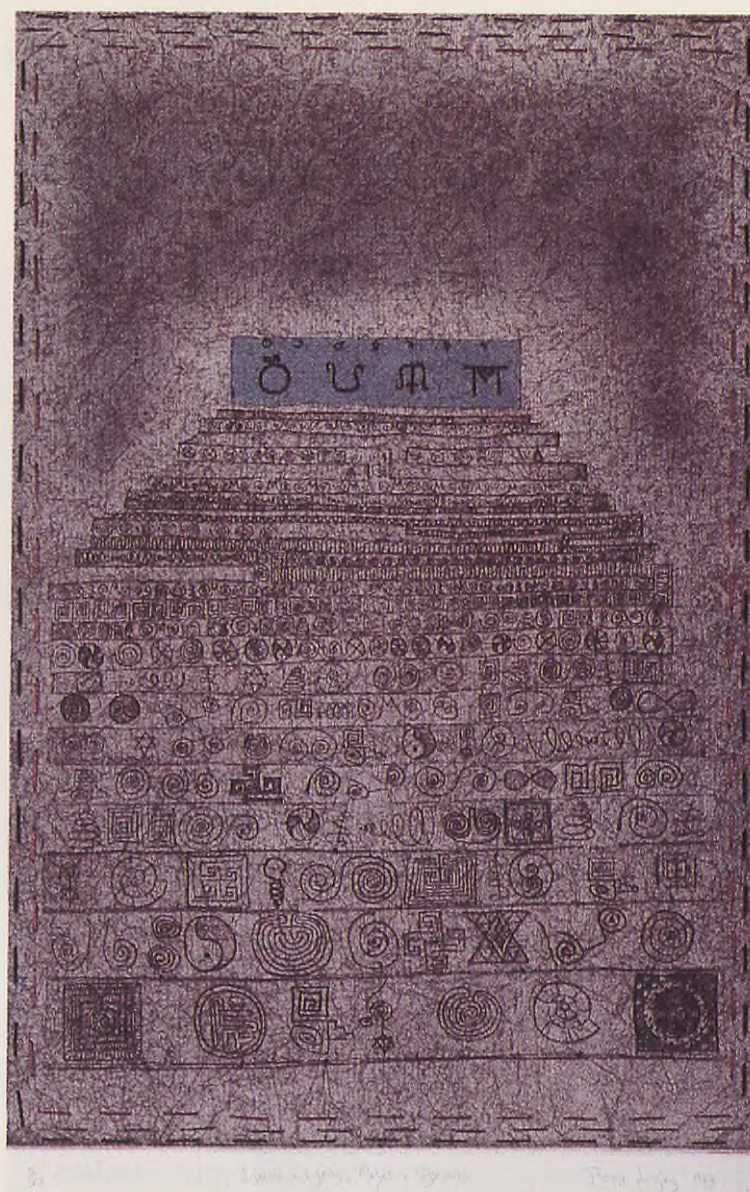
*Glass vase* is from a series of fifteen black-and-white linocuts produced in summer 1983. In each print, as in my art generally, I have aimed for a powerful, direct and simplified image. While I did not consciously strive for subtleties of drawing or design, I am satisfied that they do appear the more one studies the prints. My most successful linocuts are generally adapted from earlier pencil or ink drawings kept for reference or simply because I like them. The inspiration for *Glass vase* came from such a drawing and is one of several flower-fruit pieces in the series, which includes a Crucifixion, a landscape and figure studies.



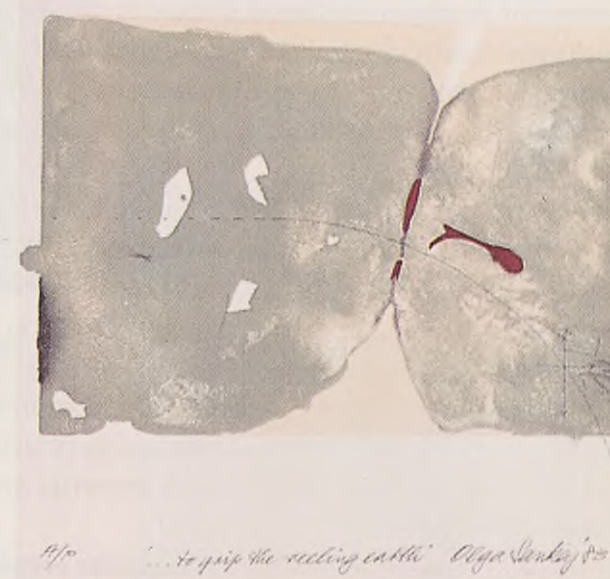
# The printmakers



ADAM RISH *OF TIME AND THE RIVER* 1983  
Hand-coloured etching 25 x 25 cm  
Edition 25  
Photograph by Sharon Zammit-Ross



DIANNE LONGLEY *SPIRALS AND CYCLES, MAZES AND MYSTERIES* 1984  
Etching 50 x 33 cm  
Edition 20



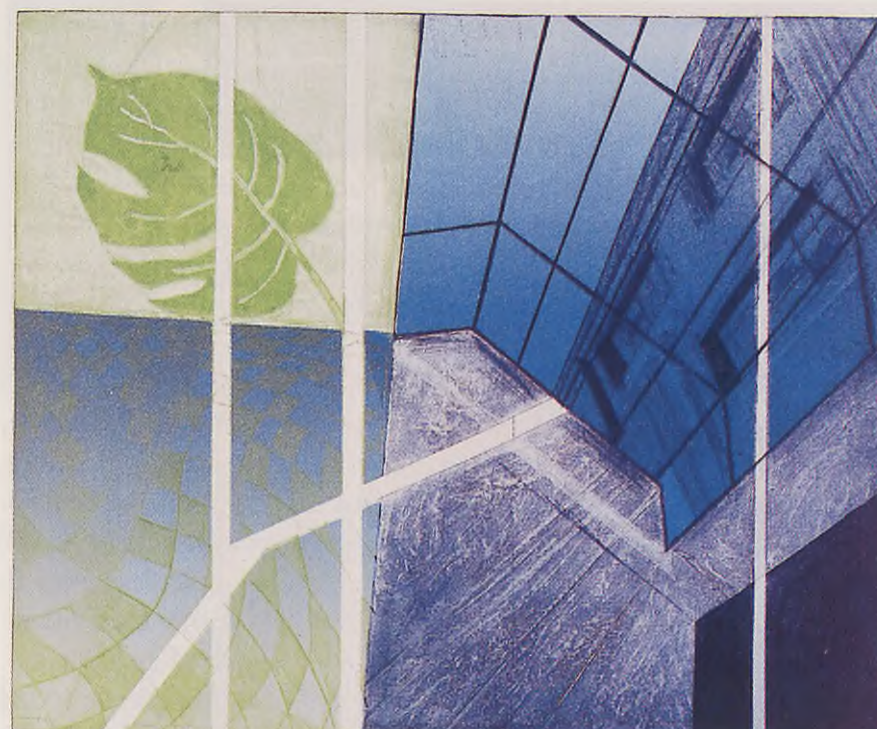
OLGA SANKEY *'...TO GRIP THE REELING EARTH'* 1983  
Lithograph 15 x 21 cm  
Edition 15



FRANK HODGKINSON *PUK-PUK PORTRAIT* 1984  
Etching and sugarlift 10 panels  
each 94 x 51 cm  
Printed by Max Miller  
Edition 20



BRENDA HUMBLE *GLASS VASE* 1983  
Linocut 30 x 30 cm  
Edition 30  
Photograph by Fenn Hinchcliffe



S. W. HAYTER *CEILING* 1981  
Etching 49 x 59 cm  
Edition 5  
Photograph by Jan Dalman



# Brisbane scene

by Stephen Rainbird

SEVERAL FACTORS have contributed to the current mood of optimism in the Brisbane art scene: the widespread public support of a renascent Queensland Art Gallery; this institution's increased commitment to contemporary art; influx of interstate and overseas exhibitions; dispersal of Brisbane initiated shows to southern capital cities; introduction of a much needed State arts journal and the continued energy of a small group of local artists dedicated to new and challenging work.

The Queensland Art Gallery's move to rather lavish premises in South Brisbane in mid-1982 has had the effect of instilling a new lease of life into this institution. In particular, the creation of two new curatorial positions, Australian Art since 1950, and European Art, and the appointment of a Curator of Prints and Drawings (vacant since 1981), have contributed fresh impetus and additional expertise.

Sculpture has always been a particular weakness of the State Gallery Collection but the recent acquisition of representative works by Stephen Killick, Peter Cole, Oliffe Richmond, Peter Taylor, Robert Klippel (entitled *Metal sculpture*, no. 247, 1965-68, steel, it is the most important twentieth-century work acquired to date for the Gallery's Australian sculpture collection), Anthony Caro, Marino Marini and Joan Mirò has helped considerably to redress this imbalance.

Perhaps the most significant development at the Queensland Art Gallery has been the apparent change of attitude towards current art practice. In addition to some adventurous purchasing, the Gallery has initiated an artist-in-residence programme to utilize a space that has been designed especially to accommodate the more innovative and experimental side of contemporary art. *Transcience*, a precisely executed installation by Brisbane artist Wendy Mills, became the first in a series of exhibitions to deal specifically with sharpening our awareness of contemporary preoccupations. The strong formal arrangement of this work belied its intensely subjective implication. Four baptismal fonts set at intervals between Classical 'columns' of transparent polythene film served to emphasize both the ritual and spiritual nature of Mills's motivation. The tranquil and harmonious ambience created within the sculpture is typical of the contemplative strength of her work.

The Sydney artist, John Lethbridge, will be involved in the Gallery's second residency late in 1984.

By way of contrast, two important retrospective exhibitions were held in Brisbane – 'Queensland Pictorialist Photography 1920-50' and 'Ian Fairweather'. The former exhibition was organized by the State Gallery. It examined the work of thirteen prominent Queensland pictorial photographers whose creative output spanned the period loosely defined by the First and Second World Wars. The inclusion of comparative studies by contemporaries working interstate and earlier influential European and American pictorialists demonstrated that the Queensland contribution to this 'movement' clearly extended beyond the generally accepted local context to encompass far wider national and international concerns.

The superb Fairweather retrospective arranged by the Philip Bacon Galleries was timed to coincide with the tenth anniversary of the artist's death. It comprised some eighty works in various media and embraced the period c. 1909 to 1971, making it the most comprehensive survey of Fairweather's *œuvre* to date. The selection included a group of twenty-one studies which had never been shown before – figurative work done in Europe during World War I while the artist was a prisoner of war and figure studies from the early 1920s during the time that he was a student at the Slade School in London. A major find for this exhibition was a group of paintings exhibited in London at the Redfern Gallery in the 1930s and early 1940s based on Fairweather's journeys to the Philippines and China. His subsequent travels to the Indian subcontinent were recorded briefly in a set of lyrical brush-and-ink drawings which made a fascinating introduction to the more universal and harmoniously linear works painted from the mid-1940s in Australia.

The Ray Hughes Gallery has been the most consistently adventurous commercial gallery in 1984, importing several overseas exhibitions to complement its own 'stable' of Australian artists. Solo exhibitions of Richard Killeen (New Zealand), Jean Dubuffet and Margery Edwards, the Australian expatriate living in New York, were interspersed with shows of James Paterson, Mick Ward, Ashley Taylor, Peter Powditch, Philip Faulks, Peter Cole and Alun Leach-Jones. In particular, the aggressive vitality of Dubuffet's glibly primitivized images devoted to the *Paysage avec personnages* theme augmented the expressionistic new figuration which has come strongly to the forefront in Australian painting over the past three or four years. From this exhibition the Queensland Art Gallery acquired *Le bivouac*, 1976, synthetic polymer paint on paper collaged onto canvas, an exceptionally fine example of

Dubuffet's recent output. (See p. 184)

Hughes's decision during the year to establish a temporary base at Reconnaissance Gallery, Melbourne, enabled the work of two important Brisbane painters, William Robinson and Ian Smith, to be exposed more widely. Smith's symbolic rather vivid *Coast* series of paintings were also shown in New York, as was the strongly intuitive work of Davida Allen. The simply expressed yet absorbing collages, assemblages and drawings of Madonna Staunton, another Brisbane artist, were featured in her first Sydney exhibition in June at the Garry Anderson Gallery (shown in association with Ray Hughes).

The Institute of Modern Art maintained a distinct speculative stance through its varied programme of lectures, forums, performance, installation, video and film. Activities of note included 'Not a Picture Show', an inquisitive reference to the innovative use of photography in relation to other media; the involvement of Perth-based Media Space in presenting an exhibition, forum and performances; a selection of drawings by Rasa Todosijevic, the Yugoslav artist who participated in the 'Fifth Biennale of Sydney'; and a short residency by Mandy Martin provided the opportunity to see her work in progress together with recently completed drawings and paintings. The appointment of a Director of the Institute following a two-year co-ordinative period added permanence to a situation that, until recently, relied entirely on commissioned artists, curators and freelance people.

The periodic use of 123 Charlotte Street by Watters Gallery, Sydney, has been another welcome initiative. With its extensive uninterrupted area, this inner city space is ideally suited to large scale work which cannot be accommodated easily in existing smaller galleries. Solo exhibitions of Robert Klippel, Oliffe Richmond (including examples from the imposing *Bipolar* and *Curved form* series) and Tony Tuckson (*The lovers* series) have been held there.

The launching in February of the 72-page periodical *Arts Queensland* substantiated the tremendous development that has occurred in the arts generally throughout the State. The magazine is published every six weeks and covers the visual and performing arts, film, music and literature. As well, *Art Information*, a retail service dealing exclusively in art journals, books and exhibition catalogues, has expanded its interests beyond the relatively small Brisbane clientele to incorporate a broader national market. This initiative seemed to typify the present state of the Brisbane scene – committed, enthusiastic and progressive.

Stephen Rainbird is a writer and art researcher based in Brisbane.



## Brisbane scene



IAN FAIRWEATHER *CENTAURS LUPUS* (1962)  
Synthetic polymer paint and gouache on cardboard  
mounted on hardboard 98 x 70.5 cm  
Philip Bacon, Brisbane



left  
WILLIAM ROBINSON *WILLIAM WITH  
DEGAS, HEATHCLIFFE AND  
CONQUEROR* (1984)  
Oil on canvas 137 x 198 cm  
Ray Hughes, Brisbane



below  
WENDY MILLS *TRANSCIENCE* (1984)  
Installation: transparent polythene film, water,  
stainless steel  
Queensland Art Gallery, Brisbane



IAN SMITH *CHEMICAL COAST* (1984)  
Oil on canvas 160 x 240 cm  
Ray Hughes, Brisbane



MADONNA STAUNTON *UNTITLED* (1984)  
Collage 8.5 x 12 cm  
Ray Hughes, Brisbane



## Book review

**Molvig: The Lost Antipodean**

by Betty Churcher

(Penguin, Harmondsworth, 1983, ISBN 0 14 006426 5, paperback; ISBN 0 7139 1524 2, hardback) \$16.95; \$29.95

AFTER HAVING READ Betty Churcher's first book, *Understanding Art*, which must rank as one of the finest in its field, it is not surprising to find her new book, *Molvig – The Lost Antipodean*, a more than worthy successor.

The authenticity of this scholarly work will be better understood when it is realized that Betty Churcher returned from London not long after Molvig came to Brisbane, and was part of the entire historical development of that period.

In 1953 just before Molvig reached Brisbane there was an exhibition called 'French Painting Today' at the Queensland Art Gallery. I shall remember always that Picasso's painting *The orange bodice*, 1940, was known locally as 'The wrenched wench' after a cartoon of the time. This understanding of contemporary art in Australia, and particularly Brisbane, gives some idea of how artists who were at all innovative were considered purveyors of ratbagery.

*Molvig – The Lost Antipodean* is about the passion of this artist, his visions, individuality and moods. It is clear that the writer has worked with great sensitivity in treating a complex and exacting task, for Molvig could not have been an easy man to describe any more than the external influences and his innate abilities that made him such an important painter. But this has been achieved with resounding success and the result is a highly significant contribution to Australian art history.

The research has been painstakingly and fully utilized, and together with the author's knowledge of art gives an insight that reveals her practical experience in teaching both painting and art history.

Molvig is seen with realism. He explored many directions and the problems associated with this are discussed with clarity. In some instances two or more directions appear almost at the same time; some are pursued for only a very short period, but always the intellect of the artist produced works of intensity and elegance. It is remarkable that his stylistic influences were so carefully assimilated and refined with rare sophistication. In the 1951 *Self portrait* (p. 33) on cardboard which is strongly influenced by Pierre Bonnard, the glowing restraint maintained throughout the unorthodox composition shows the influence was fully understood and not a mere picture-book similarity from highly col-

oured reproductions. 'He is no butterfly jinking from style to style: the changes are not lightly made, and they penetrate to the core of his experience' (Robert Hughes, *The Art of Australia*, 1966, p. 5).

The painting *Street crossing arrangement*, 1955, was an important acquisition by Robert Haines for the Queensland Art Gallery in 1957. A small work, it reveals several innovations in form, colour and space and with its looseness of brushwork gives the direction towards the larger works – *A rhythm of horses*, *The lovers*, *The bride and groom* and *The bridesmaids*, all painted within the next year. In these works the scale of the body to the painting becomes important and the physical energy of the painting transferred from the muscular vigour of the painter is clearly evident.

The author shows a particular understanding of the process in her description of the *Portrait of Janet Matthews*, 'It was painted away from the sitter and was the culmination of many drawings, during the time the artist became thoroughly acquainted with his subject. The final celebration of the event – the painting – happened quite swiftly, with the drawings to guide him, but with the total image by this time firmly planted in his memory' (p. 69).

It should be said that the book gives an insight into Molvig through his associates and students. To single out a few – his friend John Rigby, the late Laurie Thomas who played such an understanding role, the critic Dr Gertrude Langer whose supportive writing showed insight, and his dealer, the late Rudy Komon.

It has been clearly established by the author that for Molvig to paint in Queensland was to exist outside mainstreams. His supporters were very necessary to him as he was often the target of criticism by the establishment.

The book takes the reader through Molvig's life chronologically with full discussion of relevant events and journeys with most of the illustrations very easily placed for reference. There are rare photographs that will be, no doubt, viewed with nostalgia by many people. In this facet of this many-faceted book it is not possible for me to visualize better research being effected. And yet the book has no pretension and is remarkably readable considering the density of the content. What makes it especially significant is the description and analysis of the paintings seen with a clear and critical eye. It is, however, not only a reference work on Molvig; there is such a rich source of information on other artists, dealers, critics and the establishment that it is essential reading for those who wish to gain a full knowledge of recent Australian art history.

One interesting feature of the book is the extensive catalogue of major works in chronological order, and in this section some of the best

and most direct drawings are reproduced. It is in these drawings that we can see the real consistency in Molvig's work. Perhaps here they tell us something more of the artist through their immediacy which gives off the quality of life.

In 1964 there was little appreciation of Australian Aboriginal art, and few painters have successfully tapped this rich source of influence. Molvig, in his pale nudes, has used the immediacy of Aboriginal painting in floating the figures on the hardboard. They are apparitions that have a spiritual quality and the universal nature of fertility figures. These works were attacked as degenerate because of their sexuality. The last symbolic paintings are the *Tree of man* series. They, too, relate to the mystic symbolism of Australian Aboriginal art. They are simple paintings that seem to reflect on man, life, death, and eternity. They are lightly brushed in oil and enamel on hardboard and turn inwards to the basic concerns of existence. Superficially they were described at the time as having been influenced by the symbolism of Leonard French. Molvig, however, does not show any evidence of concern with richness of surface and, indeed, some of the marks were stencilled, reflecting a method commonly used by Aboriginal artists.

Betty Churcher has not presented Molvig as a cult figure; the book is certainly not glossy coffee-table material. It does not present itself, as so many have, as a work showing the artist as a muse or a pop-star with a few flashy colour illustrations that denude the work of any humanity. The debris of a life's search is there; Molvig is human and vulnerable, providing one of the 'essential alternatives to the reductive formalism of the 1960s'. It can be too easy to forget our individuals and applaud mainstream artists.

The arguments and surprises in store for the readers are many, but deep down I found reading this book to be a moving experience. It took me back with sharpness of memory to a time when the languidness and morality of Brisbane could be pierced by a man who faced a precarious life and produced 'images so powerful and urgent that they have that quality of all good art: they remain in the memory in all their original clarity' (p. 124).

The last tribute should go to Otte Molvig for her constant support given to a 'courageous and forbearing' patient who 'managed to tolerate with dignity the fearsome effects of his fatal illness'. In February 1970 the artist was the first person in Queensland to undergo a kidney transplant, but this failed after a period. He died in May 1970 just twelve days before his forty-seventh birthday.

William Robinson

William Robinson is a Brisbane artist and Lecturer in Painting at the Brisbane College of Advanced Education.



# Recent acquisitions by public galleries



GIOVANNI ANTONIO CANALETTO  
THE BACINO DI SAN MARCO c. 1735-40  
Oil on canvas 132 x 165 cm  
National Gallery of Victoria, Melbourne  
Reserved for acquisition by the  
Felton Bequest Committee

This major painting by Canaletto is the first example of the work of one of the greatest masters of the eighteenth century to enter any Australian State collection. Canaletto, an early explorer of light and atmosphere in painting, was to become the most successful of the *vedutists* (view painters) in Venice. His works, suffused with light and air, and ably

demonstrating his extraordinary design skills, fixed the image of Venice for posterity. *The Bacino di San Marco* was originally one of a set of four commissioned by Englishman, William Holbech, for Farnborough Hall. Holbech was in Italy from about 1730 to about 1745 and family tradition has it that two of the four works were painted in Italy and two in

England. The absence of studies or drawings confirms that *The Bacino di San Marco* was completed 'on the spot' in Venice. The set of four paintings was displayed at Farnborough Hall until 1930 when they were removed and dispersed.





JEAN DUBUFFET LE BIVOUAC 1976  
 Synthetic polymer paint and collage on canvas  
 140 x 204.5 cm  
 Queensland Art Gallery, Brisbane

Dubuffet's energetic use of colour and the technique of collage in alluding to the childlike themes of previous paintings, combine to make *Le bivouac* a major example of the recent work of this modern master. Sought after and collected by major art galleries around the world, Dubuffet has continually and vigorously rejected socially accepted art culture and has refused to paint 'pleasing' pictures. Now eighty-two years old, he is the chief exponent of 'Art Brut', a term that he coined to describe the pictures produced by psychotics and untrained amateurs – works that he believes to be closer to reality than those of professional artists.





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# WILLIAM FLETCHER



TREVOR ANDERSEN

*William Fletcher* a book of 94 pages on the artist's life and work, written and published by Trevor Andersen was reviewed in *ART and Australia*, June number 1984, on page 456.

The book contains 71 illustrations (62 in colour) of the artist's work as a painter of figurative, inner-Sydney landscape and wildflower subjects.

Proceeds from sales are to support the Fletcher Trust to make awards to young

artists continuing tertiary studies of art. The limited, boxed, signed edition is available from the Artarmon Galleries, P.O. Box 62, Artarmon, 2064, or from Trevor Andersen, P.O. Box 416, Mona Vale, 2103. R.R.P. \$80.00. The general hard-cover edition is available in bookshops and is distributed by Tower Books, Brookvale, or it may be ordered from Trevor Andersen, P.O. Box 416, Mona Vale, 2103. R.R.P. \$19.95.



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1985 EXHIBITION

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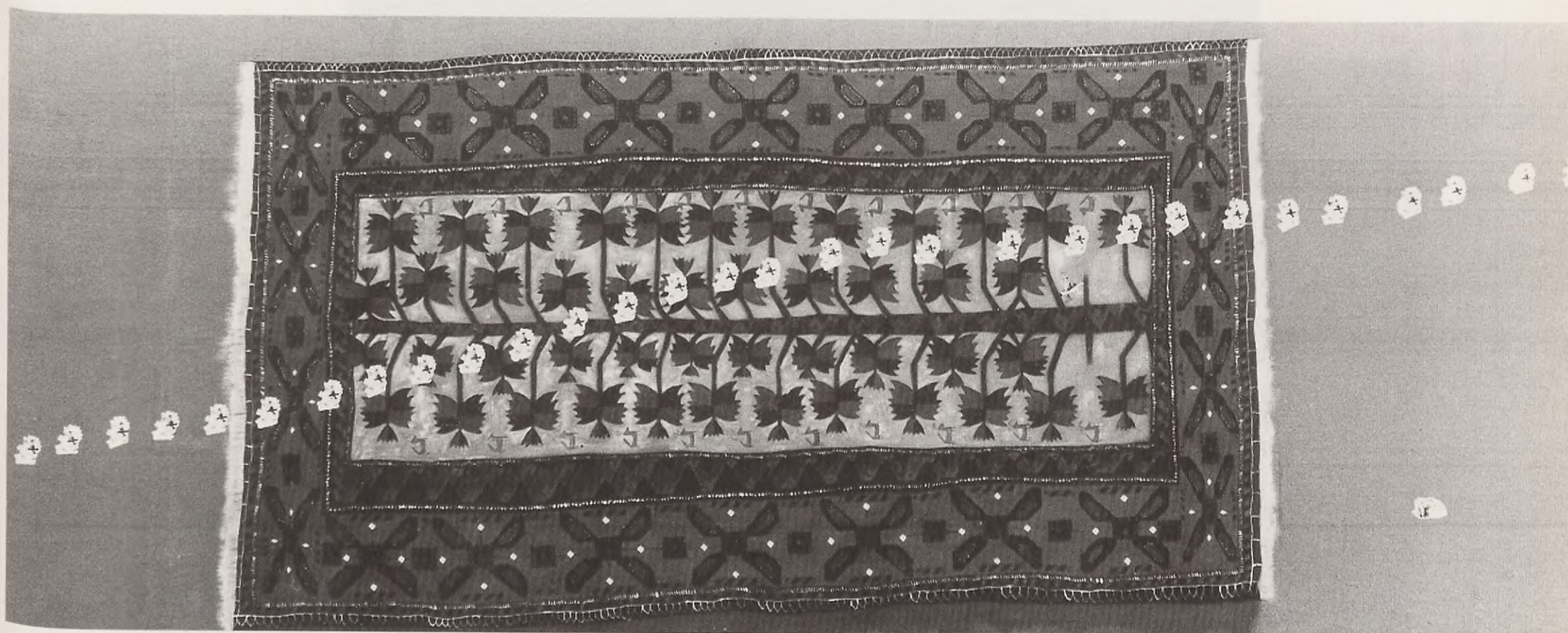
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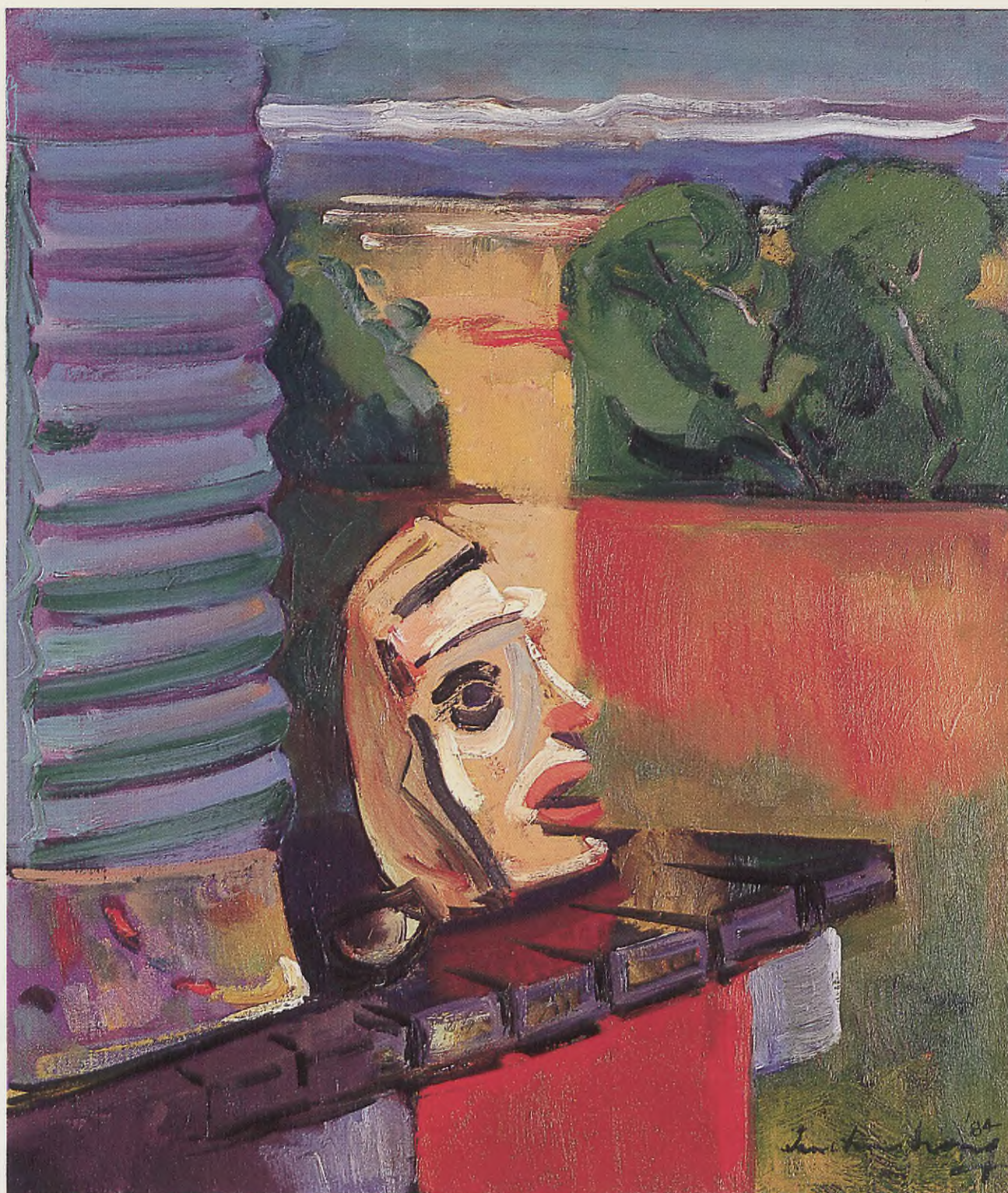
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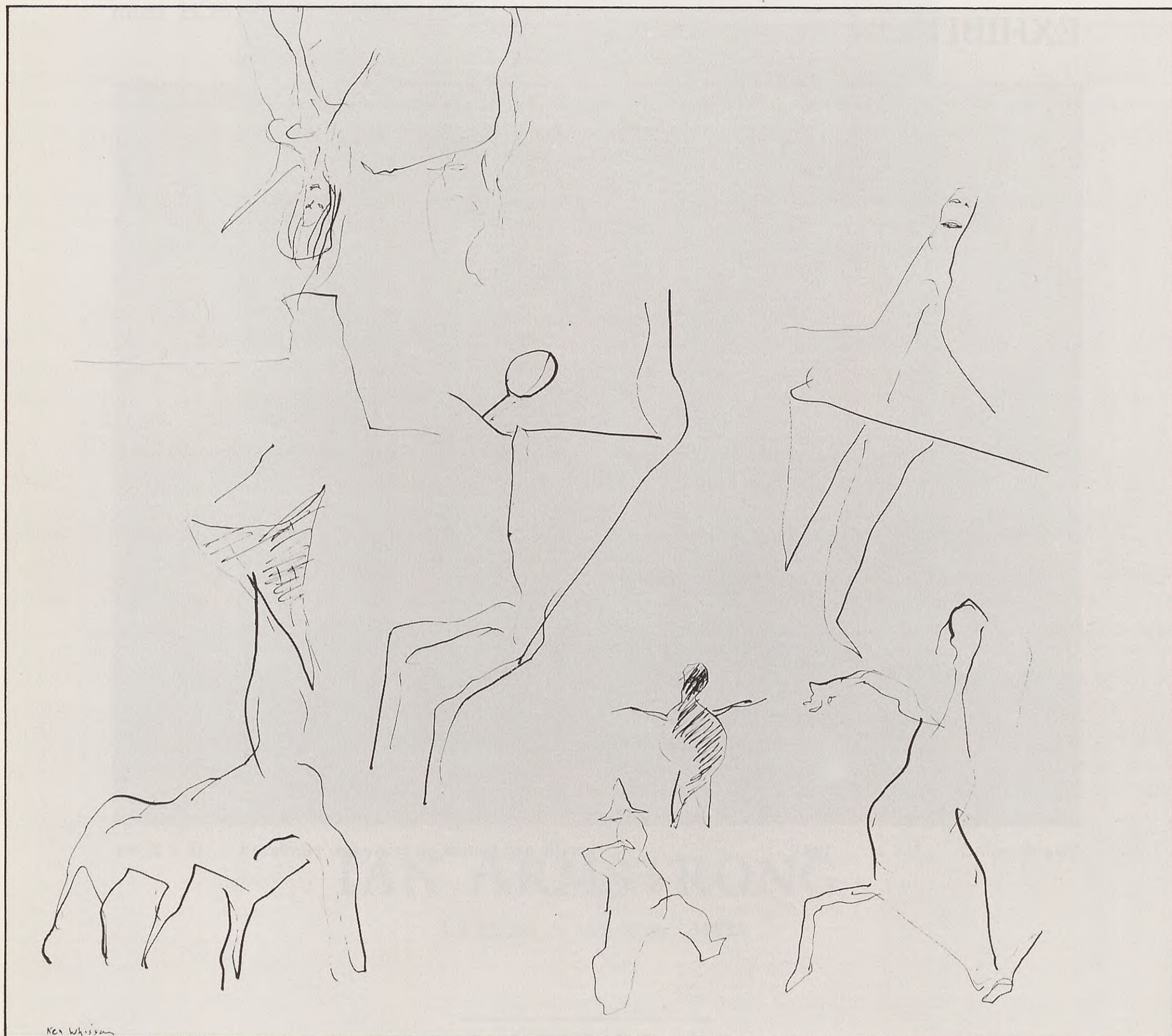
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# KEN WHISSON



Ken Whisson

Ken Whisson Circus I pen and ink

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Michael Wardell

# Ken Whisson *St Kilda to Perugia*

IT IS NOT of fantasy or dreams that Ken Whisson's paintings speak – nor are they an illusionistic rendering of the world as seen. Rather, they speak of the world as the artist feels it. In a recent interview, Whisson explained his working method: 'I just prepare a piece of canvas, a stretched canvas, white, clean. Sit down in front of it for half or three-quarters of an hour till I haven't the faintest idea what I'm going to do, and *then* I start painting'.<sup>1</sup> Writing in 1908, Matisse observed, 'Underlying this succession of moments which constitutes the superficial existence of beings and things, and which is continually modifying and transforming them, one can search for a truer, more essential character, which the artist will seize, so that he may give to reality a more lasting interpretation'.<sup>2</sup> It is this 'essential character' that Whisson grasps in his paintings.

*Jean's farm*, 1972, was painted after a weekend with friends in the country outside Melbourne. It is a painting uncharacteristically grounded in actual events but as such is appropriate to use as an introduction to Whisson's artistic stance. The most recognizable feature in it is the chair in the bottom centre of the composition. On it is seated a pale figure; to the right of it stands a black, embryo-like or pregnant figure and to the left, a yellow figure with triangular head. The figures are in a house, represented by a grey square that encloses them. On the roof of the house is another figure and a fifth seems to be working outside it. Looking at a transparency of the painting, Whisson introduced me to these figures. It is Jean who sits on the chair and who

appears at the same time standing beside it. Her husband, or perhaps the artist himself, is painting the outside wall and Jean's husband is fixing the roof.

This painting is made up of elements in the artist's memory at the time of working (although he is unable to explain the presence of the calf in the left-hand corner as there were no animals around that weekend). It is suffused with light and the rhythm of everyday life. The simple shapes and curved lines repeated throughout the painting give a feeling at once of movement and cohesion. The female figures have a voluptuousness about them, while the male figures are more angular and energetic, involved in doing rather than being.

It is not always possible to fix a particular time and place to Whisson's paintings. *France or Morocco*, for instance, is not a representation of either place. The title, as in all Whisson's works, was given afterwards, perhaps in response to elements in the painting that the artist recognized after thinking about his visits to both countries.

Born in 1927, Whisson's adolescence was spent amongst 1940s Melbourne artists. He studied briefly under Danila Vassilieff and his earliest works reflect a superficial influence of painters such as Sidney Nolan, Albert Tucker and Joy Hester. He was particularly inspired by the early paintings of Sidney Nolan, such as *Kiata*, 1943, and *Royalty*, 1943, which show a serious attempt to flatten the surface (Nolan, in turn, had been inspired by the early works of Matisse). However, it is misleading to think of Whisson as either the 'Cinderella of Melbourne Expressionism'<sup>3</sup> or as a 1980s



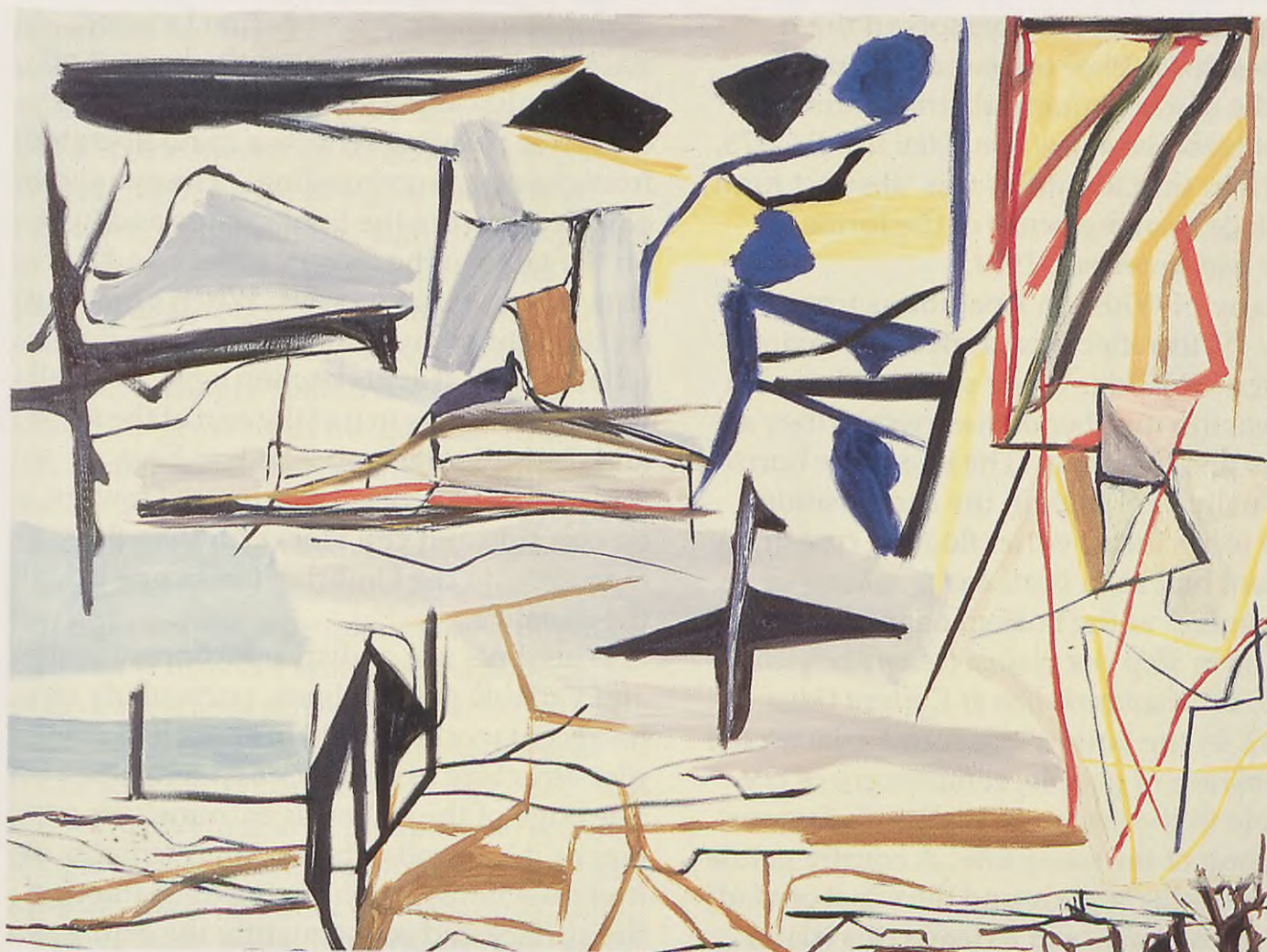
KEN WHISSON DOMESTIC INTERIOR <sup>right</sup>  
 (1964)  
 Oil and tempera on composition board  
 59.5 x 83 cm  
 Australian National Gallery, Canberra



<sup>left</sup>  
 KEN WHISSON JEAN'S FARM  
 (1972)  
 Oil on composition board  
 81 x 109.6 cm  
 Australian National Gallery, Canberra



KEN WHISSON UNTITLED <sup>right</sup> (1977)  
Oil and enamel on composition board  
83.4 x 106.4 cm  
Australian National Gallery, Canberra



<sup>left</sup>  
KEN WHISSON WHITSUNDAY PASSAGE (1982)  
Oil on canvas 100 x 120 cm





KEN WHISSON CIRCUS III (1983)  
Oil on canvas 120 x 100 cm  
Private collection

above  
opposite  
DETAIL

'neo-expressionist'. The term 'expressionism' has been so overused in the history of twentieth-century art, usually to describe a visual representation of heightened emotion, that it would be wrong to apply it to Whisson's paintings. His expressionism is closer to that of Matisse, who wrote 'What I am after, above all, is expression... Expression, for me, does not reside in passions glowing in a human face or manifested by violent movement... Composition is the art of arranging in a decorative manner the diverse elements at the painter's command to express his feelings'.<sup>4</sup>

Even in Whisson's more superficially expressionist work from the early 1960s the distortions of the human face are more whimsical than passionate and although the pictorial space is more clearly defined, it is still abstracted. Yet in these early works it is possible to see the foundation of Whisson's 'language' which can be traced in certain elements through to his most recent work. For instance, one can trace the development of the seated figure from *Domestic interior*, 1964, to *Jean's farm* to *Houses, chimneys, roofs*, 1982, or even of the animal from the former two paintings to the animal in *Circus III*, 1983. Sometimes earlier paintings may help in identifying elements within subsequent work; for instance, those elongated eyes of the person on the right in *Domestic interior* appear again in the middle of a seemingly abstract form in *Disembarkation at Cythera (Idiot wind)*, 1975, which in turn identifies this 'abstract form' as a face, making sense of the forms in *Boats and faceshapes*, 1974.

Many of Whisson's paintings from the early 1970s reflect his immediate environment of St Kilda. While ships and the sea appear in a number of these works they are never just seascapes. The line of the horizon is usually very high in the composition with other forms either floating free in the bottom half as in *Boats and faceshapes* or 'grounded' at the bottom edge of the painting, as in *Ship and plasma (second version)*, 1976, or *Disembarkation at Cythera (Idiot wind)*. In the latter these forms take on the semblance of people, reminiscent of the couple in the centre of Watteau's famous painting of the same title. A courtly gentleman puts his arm around the waist of a lady who looks back, sad to leave this island

shrine of the Goddess of Love. However, Whisson's figures are not idealized courtiers and the ghostly shape of a wooden ferry is in stark contrast to Watteau's barge decked in rose-garlands.

*Untitled*, 1977, is one of the last of Whisson's paintings on hardboard before he went to live in Italy and is an important transitional work between the St Kilda and Perugia paintings. Here the horizon has disappeared completely and forms float freely against a plain light background. Whisson always titled his works but as this was exhibited before he had given it one, he decided to keep it untitled. It is probably one of his most abstract paintings, the only recognizable motif being an architectural 'bowtel' in the centre left of the composition.

It might be assumed that a move from Melbourne to a town in Northern Italy would change the feeling of space in Whisson's work. The reality is that he moved from a flat in St Kilda overlooking the sea to a tiny flat in a narrow street in the centre of the old city of Perugia. Whereas the view from his St Kilda window had been of boats and ships on the sea, his view in Perugia is the building on the other side of the street. *Kitchen table*, 1982, was painted in the tiny kitchen of his Tuscany flat, the only other rooms being a bedroom (when I visited, stacked with canvases about to be sent off to Australia) and a small bathroom. However, this painting reflects a mind liberated from cramped surroundings. The eye glides effortlessly from the books, cups and jugs on the table to the factory towers and city streets in the background. When I first saw it I thought of my visit to Whisson's flat where I had sat at his kitchen table: the wall with the window in it at the end of the table and the buildings opposite had been replaced with a view of industrial towers on one side and city blocks on the other, extending to the Umbrian landscape in the distance.

Whisson's use of disproportionate scale and variable ground lines, particularly in his recent works, is held in check by a complex structure of balances and tensions. The edge of the canvas is extremely important as it 'grounds' the various elements in four directions, emphasizing the flatness of the surface and consequently the centre of



the composition. Activity either revolves around a central cluster, as in *Aeroplanes, birds, child, telephone booth*, 1982, and *France or Morocco*, or around a relatively spare centre, as in *Suburban light*, 1982.

The 'grounding' of the composition on four sides is one of the most obvious changes that occurred in Whisson's work when he moved to Perugia in 1977. The paintings become more linear and the fixed horizon disappears. When I asked Whisson whether this shift in his paintings reflected his change of environment he told me that it derived more from his change from hardboard to canvas, necessary for sending the finished works back to Australia more easily. He told me that with canvas he could not work as fast or as vigorously, so that line came to dominate the composition. However, because of his particular method of painting, discussed earlier, there is by necessity an obvious change in subject matter.

In 1977 Whisson titled one of his paintings *Flag of my disposition* and then reused this title as a sub-title for a number of other paintings; for instance, *Flag for Captain Ahab* and *Thomas Szasz (Flag of my disposition no. 12)*, 1980, *Flag for an Australian backyard no. 2 (Flag of my disposition no. 13)*, 1980, and *Flag to replace the red and blue ensign (Flag of my disposition no. 14)*, 1980. The use of this title not only hints at the essential subject matter of the painting, the artist's 'disposition', but also the means by which this subject is represented. Flags, ensigns, banners *et cetera* are, by definition, signs on flat pieces of cloth rather than pictorial illusions of perspectival space. Whisson is not interested in perspectival space. In *Suburban light* surprisingly solid trees and their shadows 'grow from the ground' in the top left corner, while aeroplanes 'fly through the air' in the top right corner. In *France or Morocco* trees again grow in the top left corner, but ships 'float on the water' in the top right corner. Aeroplanes are a popular motif in Whisson's work, perhaps because of his travels between Australia and Perugia, but they do not always 'fly through the air'. If one looks at *Whitsunday Passage*, 1982, as if it were an illusion of perspectival space, the aeroplane would be plummeting to the ground. Likewise in *Aeroplanes, birds, child, telephone booth* three, or perhaps four, aero-



planes would be about to nosedive into the city in the bottom right corner.

Despite the variable ground lines in the Italian paintings, they still retain the horizontal format, suggesting land, sea or cityscapes. However, in 1983 Whisson began to turn the canvas to a vertical format for some of his paintings, such as *Circus I*, *Circus III* and *Medieval juggler and thin black camel*. In the Circus paintings, audiences, clowns, animals and acrobats all mingle together creating an atmosphere of excitement and festivity. Ironically, Whisson claims that he started the Circus paintings as a reaction to the futility of the world disarmament talks in Geneva, yet there is a sensuousness in the curvaceous acrobats that does not appear in previous works.

For the catalogue of a recent group exhibition in Adelaide, Whisson submitted the following statement: 'First appearances possibly to the contrary, the movement in my painting is continually towards clarity and reality – but not at the expense of a falsification of the forms and the means. For the reason that new values and truths seem to me to be found only along one or other of the dialectical snowlines: smoke/water; fire/earth; form/meaning; image/language'.<sup>5</sup>

This rather ambiguous statement sums up Whisson's philosophy as he has developed to sharpen his personal representation of the world around him. He is not interested in creating visual illusions of reality, but rather in representing the phenomena of the world. Because of this philosophy it is little wonder that Whisson becomes irritated by being labelled figurative, abstract, expressionist and the like. The dispersal of isolated elements in his paintings make interpretation difficult, yet their evocative use of line and visual coherence overcome literal uncertainty to impart a particular mood, a view of the world as the artist feels it.

<sup>1</sup> Gilbert, Pam, 'Interview: Ken Whisson', *CAS Broadsheet*, Contemporary Art Society of Australia, S.A. Inc., Vol. 13, No. 3, May 1984, p. 1.

<sup>2</sup> Matisse, Henri, 'Notes d'un peintre', *La Grande Revue* L11 24, 25 December 1908, translated in Jack D. Flan, *Matisse on Art*, Phaidon Press, London, 1973, p. 37.

<sup>3</sup> Rooney, Robert, 'Ken Whisson: artist's artist', *Australian*, 12 July 1983.

<sup>4</sup> Matisse, Henri, *op. cit.*, pp. 35-36.

<sup>5</sup> Artist's statement in catalogue *Recent Australian Painting: A survey 1970-1983*, Art Gallery of South Australia, 1983, p. 99.



15  
200

Anne Ferguson

# A family trilogy: 1881–1984

JESSE JEWHRST HILDER, the water-colourist who worked at the end of the last century and the beginning of this, died at the early age of thirty-five in 1916. He left a legacy of works and drawings for his young family. More important though, he left in them an inheritance of talent and ideas to make artists of his elder son, Bim, and grandson, Kim Hilder.

His early works show an already developed sense of light and atmosphere allied with a vivid palette of underlying ochre and lemon washes so characteristic of all his work, and exemplified in *Coogee* and (*Landscape, house in the Mountains*). A small book of early watercolours, in the possession of the family, makes use of these same vivid colours and shows an early interest in architectural forms. *Old cottage at Rhodes* is a case in point, a long painting that acted as a catalyst for many other paintings over the years, as he worked and reworked the same theme. His characteristic style of painting those very light and shadowy trees is already in evidence.

During about eight years of serious work, three main areas of development emerged in Hilder's painting. The first, an interest in water and boats, accounts for his wonderful series of schooner paintings. *Island Trader* is an example, with its vivid blue-greens and clear, simple lines. The schooners are always in calm seas, painted in the same colour range. The artist made many washes, all very clear and clean, starting with lemon or ochre to gain his special golden-light effect. He was very fond of the shadowy purple-blue 'smalt' colour, difficult to obtain and work with because of its granular effect. The *Dora Creek* paintings, with casuarina bending into the river, and boats, give a fine effect of subtle harmony within a lower colour range, which he was

to use more frequently in later works.

Simplification of the landscape was the second major development in Hilder's work, culminating in a third phase where the horizon disappears altogether. Working on Whatman's watercolour paper, already mounted, the artist used a very clean palette that he tested constantly for fading. The paintings were never allowed to become too dry so that his 'lost and found' lines, a feature of the trees and trunks in his paintings, take on a linear strength. *The timber getters*, with two strong tree-trunks and two tents being the only detail except for the small figure of a man, shows this development, as well as an increasingly abstract quality, perhaps influenced by the growing interest at that time in photography, which made it possible to isolate sections of the landscape. There is no sky in the painting, and even the soft, feathery tree tops are missing. *Mike*, with its simple theme of ploughing and dramatic line of hill on sky, also contains this isolated action pulling peacefully through the painting.

In the *Clay pit* series, mostly painted in the Hornsby area where he was living at the time, there is, again, an absence of horizon and the details are noted only by shadows. The cross structure of the barrows in *The three barrows* is strongly abstracted and the hot, golden light evokes the Sydney of this

opposite top  
J.J. HILDER MIKE (1914)  
Watercolour 18 x 26.5 cm  
Art Gallery of New South Wales, Sydney  
Bequest of Dr and Mrs Sinclair Gillies 1952

opposite left  
J.J. HILDER DORA CREEK (1916)  
Watercolour and pencil 22.3 x 25.8 cm  
Art Gallery of New South Wales, Sydney  
Gift of Howard Hinton 1917

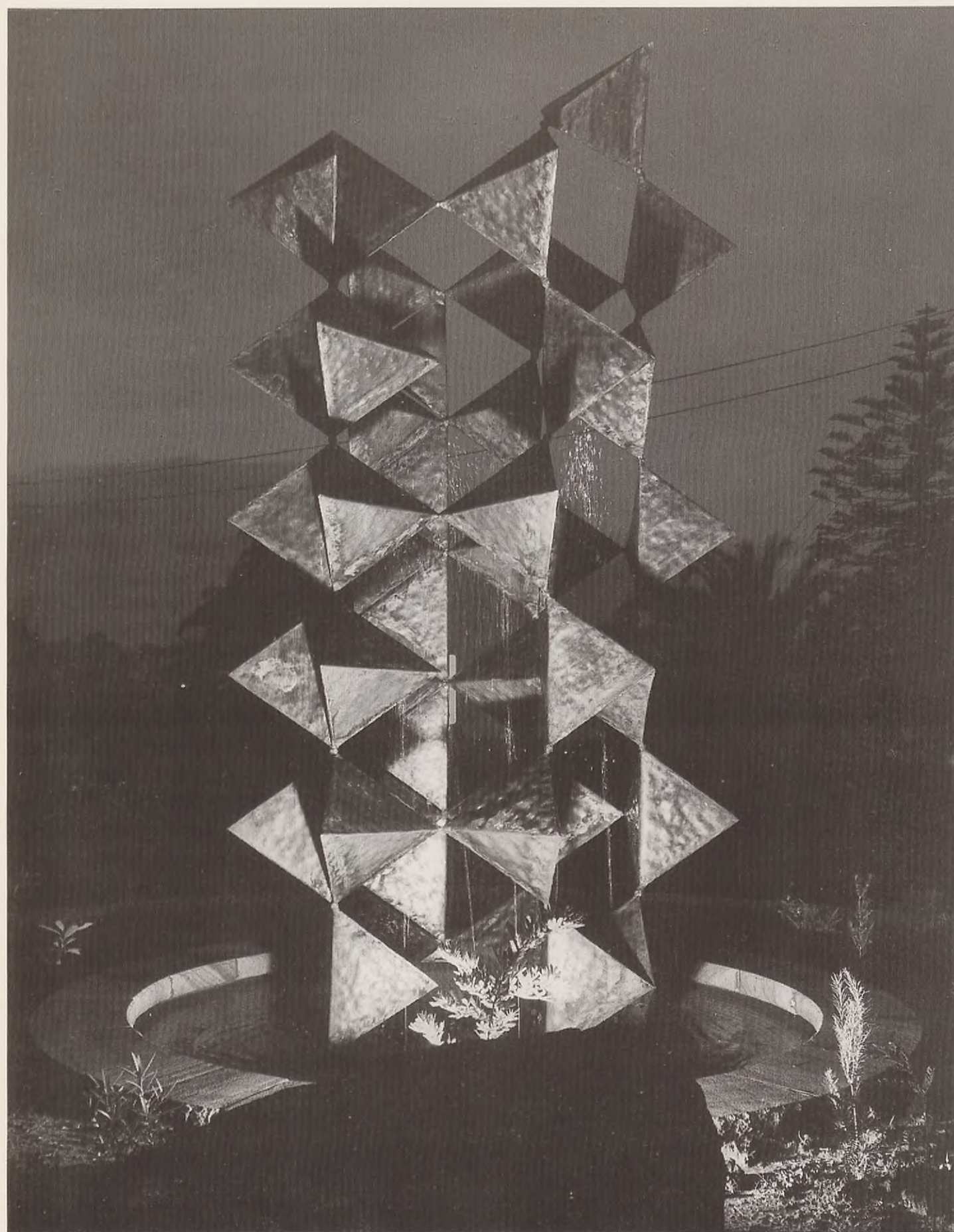
opposite right  
J.J. HILDER COOGEE 1907  
Watercolour and pencil 21.8 x 25.4 cm  
Art Gallery of New South Wales, Sydney  
Gift of Howard Hinton 1917

Anne Ferguson is a Sydney sculptor who works primarily in stone. She was Australian representative at Hagi International Sculpture Symposium, Japan, in 1981.  
(See *ART and Australia* Vol. 19, No. 4, p. 434.)









BIM HILDER WALTER BURLEY GRIFFIN MEMORIAL  
FOUNTAIN, CASTLECRAG (1965)  
Decorative tetrahedron features used by Griffin combined  
to form a unified whole built of 18-gauge copper  
301 cm high

bygone era, a city without cars, crowds, high-rise buildings or asphalt roads. It is in these works that the artist is most involved; in other works he remains curiously detached – an observer rather than a participant in the landscape.

Sales were not always easy but acclaim came quickly to J. J. Hilder. He was highly regarded by other artists such as Julian Ashton and Sydney Ure Smith because of his solidly grounded talents, seen early in careful pen and pencil drawings, which formed the basis of all his paintings. He usually painted indoors so as better to control the drying time between washes of his watercolours, which so successfully mirrored the landscape of his time.

His son, Bim, was six when his father died, old enough for him to retain a strong memory of J. J. Hilder and his work. His early commitment to etching and drawing and a feeling of responsibility also to be a watercolourist is understandable. Sculpture began by accident, a time of illness and a chess set whittled to pass the time. This happened during his thirties, when Bim was working as a carpenter-builder for Walter Burley Griffin, as a display artist, and for theatre and film, with such works as the set for John Antill's ballet 'Corroboree' and the film 'Smithy'.

As with his father, Bim's work shows three main areas of development: bas-relief sculpture for public buildings; the influence of Walter Burley Griffin, and a fascination with netsuke. When he won the competition for the wall enrichment of the new Reserve Bank building in Martin Place, Sydney, in 1962, it was a breakthrough for his sculpture and his work with metal. It is a composite piece of many materials – metal, copper, semi-precious stones – and lines cut into the marble face of the wall. The artist's inspiration was the symbol of the Reserve Bank in positive and negative shapes, and the idea of a wheeling constellation, an elegant and delicate solution to balance the architectural space inside the building.

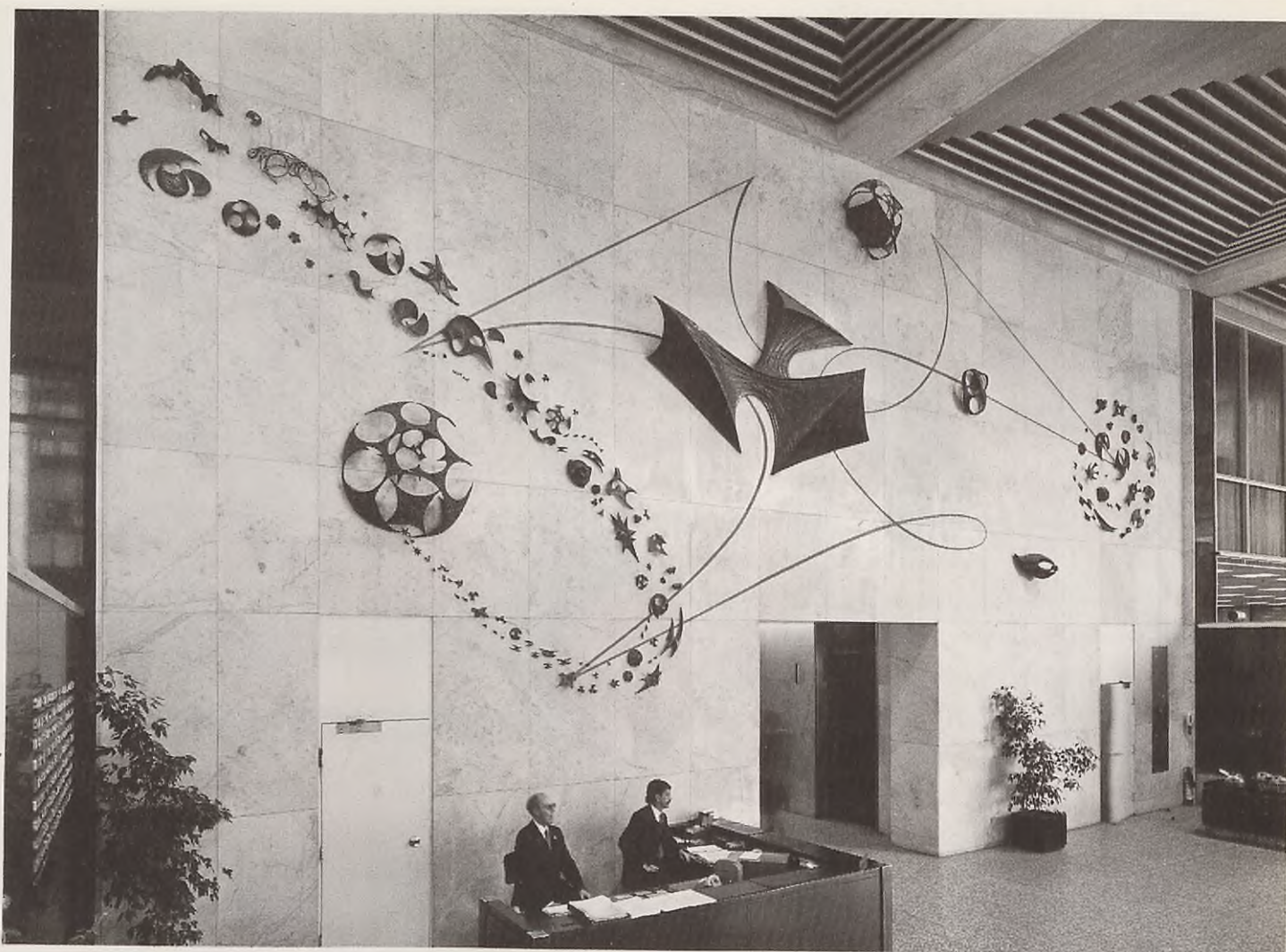
It was from Walter Burley Griffin that Bim learned the discipline of design, always tetrahedral in origin. His memorial fountain to the architect in Castlecrag integrates a number of tetrahedron motifs used by Griffin on various buildings, including



those from the ceiling of the Capital Theatre in Melbourne, the Willoughby Incinerator, a house in Turramurra and a Brisbane window frame. The columns forming the fountain are of beaten copper and sheet metal, again forming positive and negative shapes and spaces.

Following on from this work is the birdbath made for St Catherine's School, also in Sydney. It is fabricated in copper (now favoured by the artist for construction because of its malleability and ease of welding) and uses all the diagonals of a cube. It is a tight design, unlike the more open and fragile fountain, with hollow sections forming feeding and drinking areas for birds. This sculpture, and the process of bronze casting, were natural developments for Bim after years of display work. The small native animals, almost netsuike, a feature of the last ten years' work, had their technical beginnings in the small shapes cast for murals commissioned after he won the Reserve Bank competition. The animal netsuike are not related, although they have a fellow feeling. The scale of each is different, as is the detailing used to create the texture of these animals and their characteristic attitudes.

Unlike his father, Bim has had to wait a considerable time for recognition by the public in spite of commissioned work and in spite of recognition by other artists. His philosophy, most clearly realized in the wood carvings that span his entire working life, is simply stated: a successful sculpture is achieved when the surface has reached a satisfying relationship between the positive and negative spaces. The Oregon timber *Pierced form*, which has as its stimulus the artist's paper sculpture, made for display, was used to teach this very principle. It is also evident in the tight sandstone carvings, like the balancing piece, *Flexible form*, made for the Royal Botanic Gardens exhibition for the Society of Sculptors in 1951, where each section

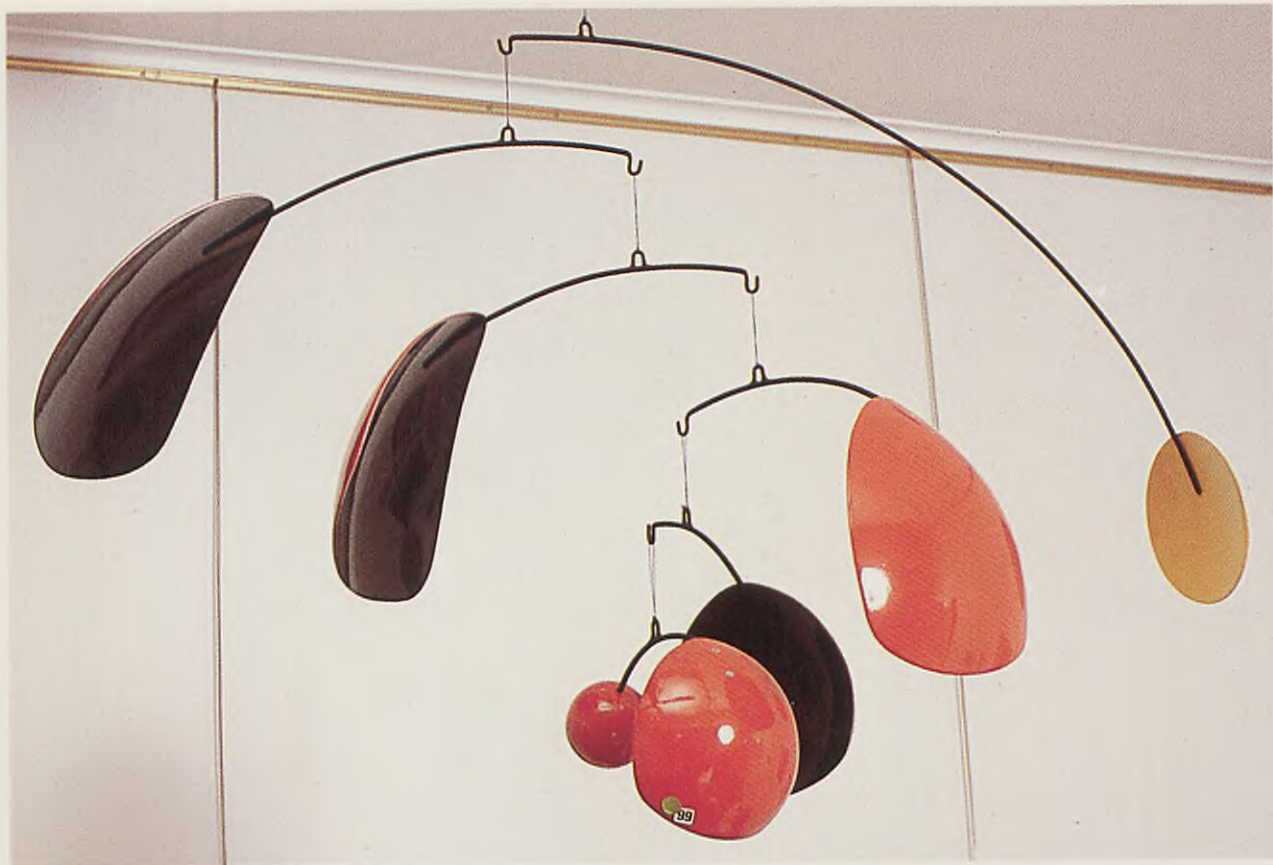


top  
BIM HILDER RESERVE BANK WALL ENRICHMENT  
(1963)

A galaxy using variations of the Bank's symbol  
in many metals with natural crystals 590 x 1360 cm

right  
BIM HILDER BIRD BATH ST CATHERINE'S  
SCHOOL (1978)  
Feeding and drinking areas in 16-gauge copper based on  
the diagonals of a cube 90 x 180 cm





left  
KIM HILDER MOBILE RED MOVEMENT (1983)  
Laminated fibreglass resin and stainless steel 120 cm  
diameter

below  
Three Generations of Hilder' at Bloomfield Galleries,  
28 May - 14 June 1983, showing watercolours by  
J. J. Hilder, wooden sculptures by Bim Hilder and mobiles  
and chromed steel sculpture by Kim Hilder.





can be moved at will to create different relationships.

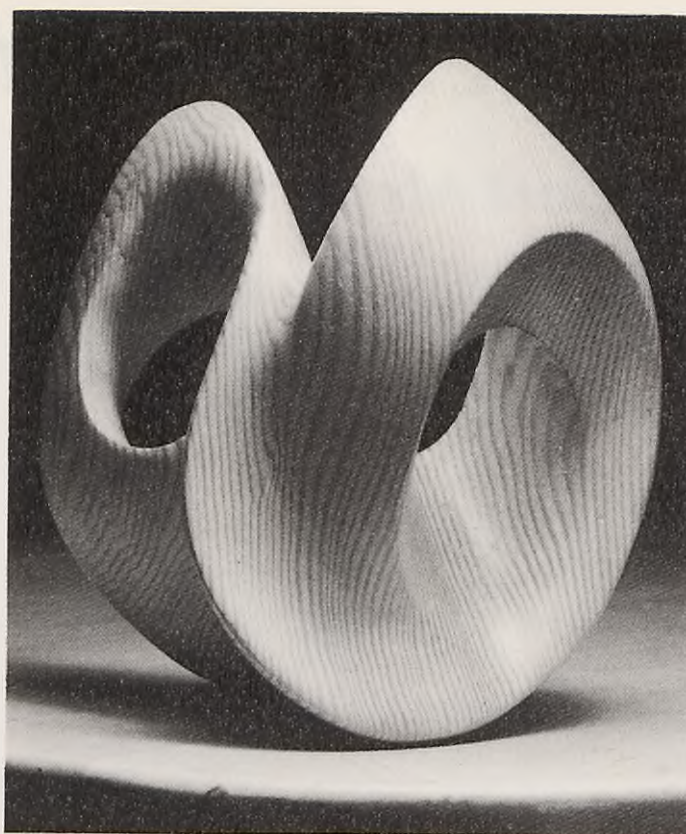
However, it is the large group of cedar carvings that creates the most interest and is most often underestimated. Many of the shapes and forms are directly from nature, and form the core of the artist's work.

*Molluscia* is the form of searching sea animals, jelly fish or nudibranch stretching out with the hard appearance of under-sea shells, looking for food or lodgings, quite unlike the softer land shells. Another piece, *Containment*, has the feeling of hands or a cradle waiting for an arrival. Most of these carvings have terminal points like flames or fingers which feather into the light, reminiscent of his father's tree paintings.

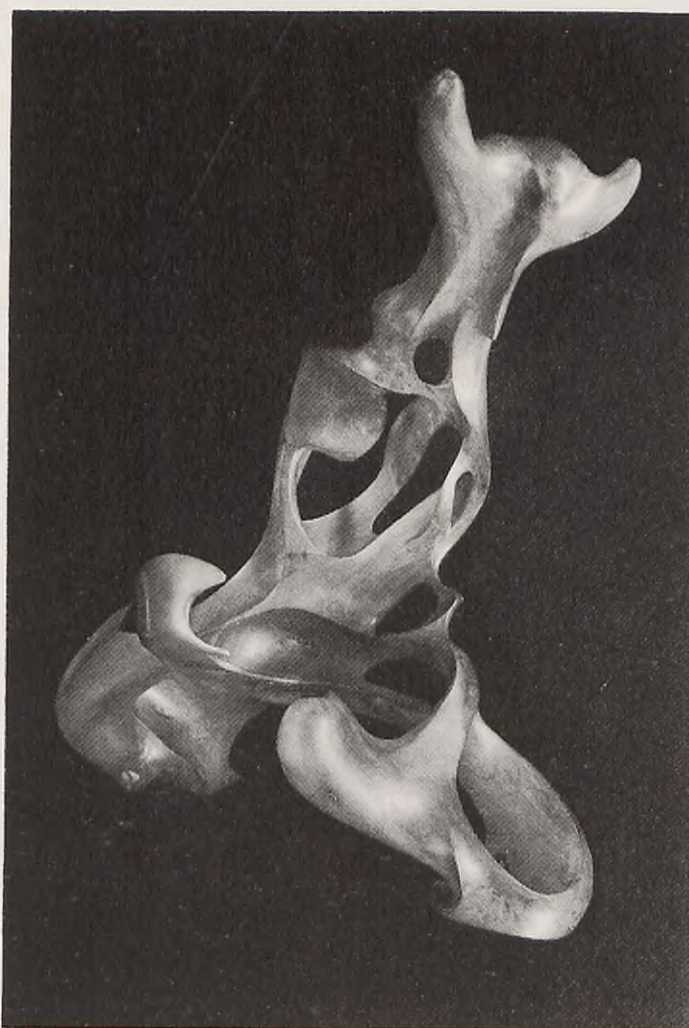
The inherent shape of the original timber is also of great importance to the shape of the finished works. This influence is strongest towards the end of the carving time, when changes have to be made with the fast movement of the grain at some angles and the timber becomes more important than any preconceived plan.

These works have as much appeal and are as readily accessible to the general public as J. J. Hilder's watercolours. Their feeling for the natural forms that generated them and an underlying geometry give them this accessibility. The artist's pleasure in creating them and his desire to 'make people happy' is immediately evident.

Kim Hilder – J. J. Hilder's grandson – has shown the same generosity of spirit in his work as his father and grandfather. With these influences it was a foregone conclusion that he would study sculpture and art at the East Sydney Technical College, where he completed a diploma in sculpture. What was unexpected was his growing interest in film. There were no facilities at the College for making films at that time, and a small Film Society was started, which Kim helped to organize and run. After completing his course, one of Kim's first jobs was to make life-size kangaroos and Harbour Bridges in plaster for the film 'Walkabout'. This led to more film and theatre work and has gained him national recognition for set design and art directorship of such films as 'Spy Force', 'My Brilliant Career', 'Stir', 'Fatty Finn', and series for television such as 'Rush' and 'Ben Hall'. Each project he perceived as a sculptural



BIM HILDER    PIERCED FORM    (1962)  
Oregon pine    11.5 cm high



BIM HILDER    MOLLUSCIA    (1975)  
Impressions of sea life while snorkeling on Long Reef  
Australian cedar    96 x 53 cm

exercise, working within a defined line.

This relationship to the popular media of his time – in film, television, advertising and theatre – mirrors his father's career and is central to Kim's attitude to sculpture. For him, sculpture should be both functional and reflect social trends and technology; it should go hand in hand with architecture and the performing arts. Rather than seeking to represent the complexity of nature, sculpture should distil or simplify the subject matter.

Kim's work with mobiles grew from an early interest in metal and metal construction, a fascination with plastics and resin, and a continuing interest in movement and light. (Early works in perspex were often wall constructions, which created shadows and reflected light.) The mobiles have a pivotal motion from an epicyclic centre, each with a rotating movement, unlike the counterbalanced mobiles of Alexander Calder. Each falls within the parameter of an easily recognizable form – a sphere, cylinder or circle – with integral colour used to create effects and contrasts of light and shade. The colour combinations reinforce the meditative quality of the works, made either in metal or resin.

Kim's fascination with the play of light is explored in a different manner in *Red shift*, a column of chromed steel trapping a prism of solid cast resin. Representing a crystal surrounded by an energy light source, the effect in this work is doubled by the refracted prismatic colours that shift constantly throughout the day.

Perhaps unexpectedly, Kim Hilder's drawing, although very fluid, has been used only as a tool and not as a mode of expression. His conviction that sculpture should work for the community is evident in his Green House – a geodesic dome using Buckminster Fuller's principles – and a more recent, roughly built chimney for Roslyn Oxley.

Often, among people of talent, one finds a need, almost a responsibility, to share the pleasure of that talent but it is unusual to find it running as a thread so clearly through the generations, as it does in this family. Each reflects his times and its preoccupations and ideas, but each also shows the same need to offer back to the community some return for his gift.



Jenny Zimmer

# Jan Senbergs: history painter

*The Port Melbourne and Mt Lyell series 1980-83*

**D**OOM-RIDDEN interpretations of Senbergs's paintings stretch back into the 1960s when they first came to the attention of the critics.<sup>1</sup> Whatever the subject and however sardonic his treatment of it, the images have been consistently read as grey portents of a bleak human destiny, as dire threats against human health and happiness and as knowing eulogies to the passing of acceptable standards of ecological order.

The consensus is that Senbergs is a darkly introverted seer and a prophet of the inevitable self-destruction of our crassly materialistic society. The evil is identified as industrialization, although there are hints that since the artist was a war-time refugee from Latvia via Germany the pictures may reveal his innermost anxieties about pits and incinerators.<sup>2</sup> So far no-one has suggested that they depict the aftermath of nuclear holocaust, nor has anyone seriously considered the possibility that much of Senbergs's *oeuvre* may be highly satirical and at times plainly comic.<sup>3</sup>

The fact that Jan Senbergs – a man of direct and spirited views, and possessing a well developed sense of natural justice – gives little indication of feeling alienated from his adoptive country and has overcome his upbringing as a migrant in an inner Melbourne suburb to mature into a bon-vivant seemingly well satisfied with his lot, does not sit particularly well with the overworked interpretation of his images. Whilst alert to the risks of collective disaster and sophisticated conformism, he is neither melancholic nor despairing.

If his personality and ambience deny the standard interpretation, so too do his utterances. Instead, Senbergs's interviews narrate the self-confessed oddity of his vision. His accounts of Sunday morning

walks through the deserted back-streets of Port Melbourne and photographic forays around Mt Lyell in search of slag-heaps, holes in the ground, mounds of rubbish and obsolete structures document his rejection of accepted standards of attractiveness. He deliberately seeks ugly, strange, absurd and dislocated forms as entities suggestive of pictorial qualities. These ugly discoveries are then reassembled into pictures, labelled with his own idiosyncratic turn of phrase and presented as social ironies born of wit and peculiar vision. But who laughs? Why is their irony so consistently dampened by criticism preoccupied with gloom?

The answer lies in our habits of seeing. Ugly forms are expected to induce pity, regret, anxiety; dark dull tones are expected to engender morbidity and ill-humour, and dislocation of space and plane is expected to confuse, disorientate and alienate. Senbergs playfully manipulates the spectator with these psychological devices. But the spectator needs to know that the artist is less concerned with endemic despair than he is with inventing a striking image and making a good picture. His topsyturvy view of the object-world and inverted psychology of colour are capable of producing both.

The artist argues for his own way of seeing and cautions against any logical, intentioned description of his images. The ambiguous allusions of Senbergs's pictures can instil apprehension and dread but there are alternative readings that admit the poignant, the laconic, the sardonic and, more recently, his fascination with history.

Senbergs has been pigeon-holed, before middle-age, with a limiting interpretation. How is this habitual reading of his images to be broken? Perhaps it will be recognized

Jenny Zimmer has taught art history and theory in the Department of Fine Art, Royal Melbourne Institute of Technology, for the past decade.

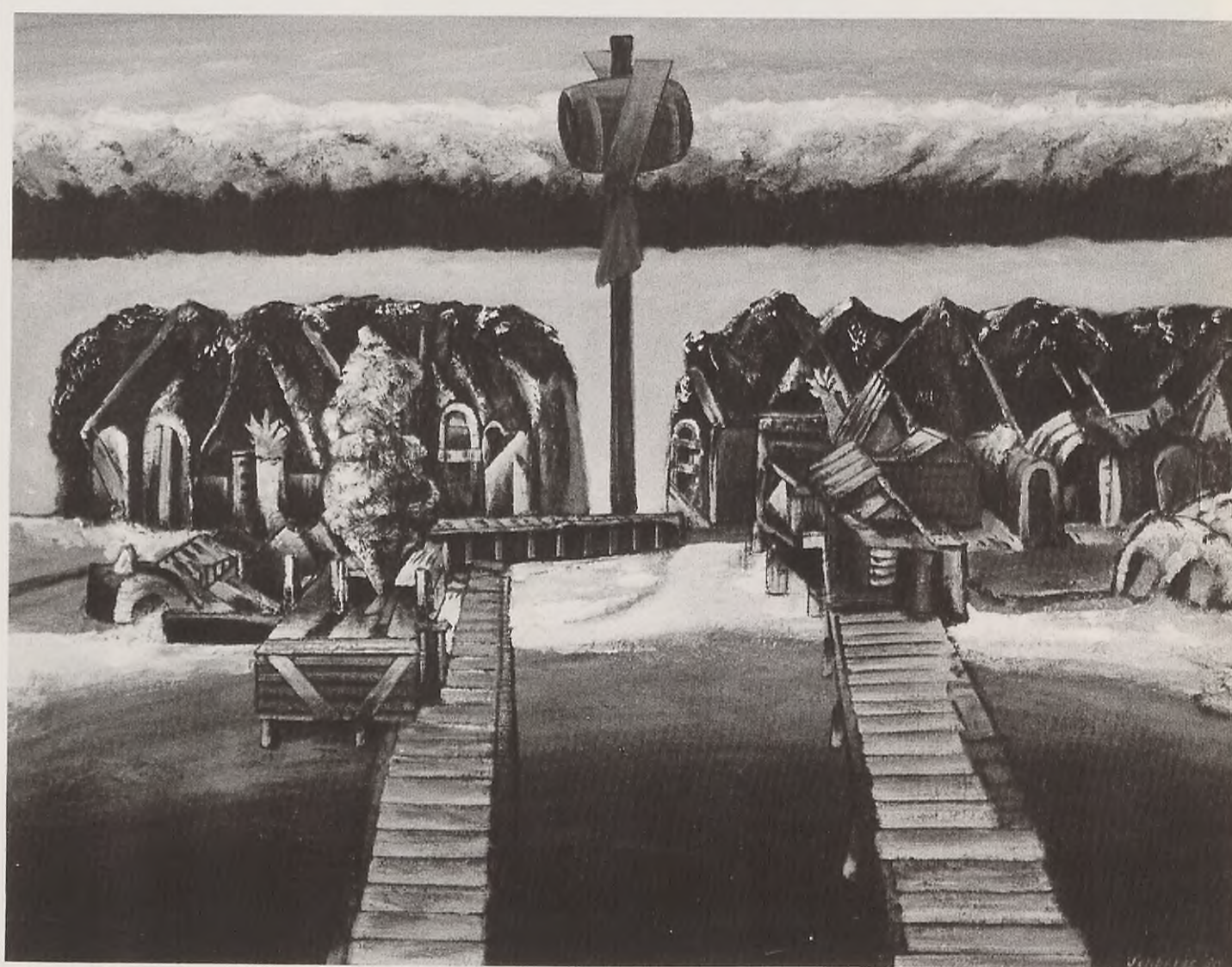
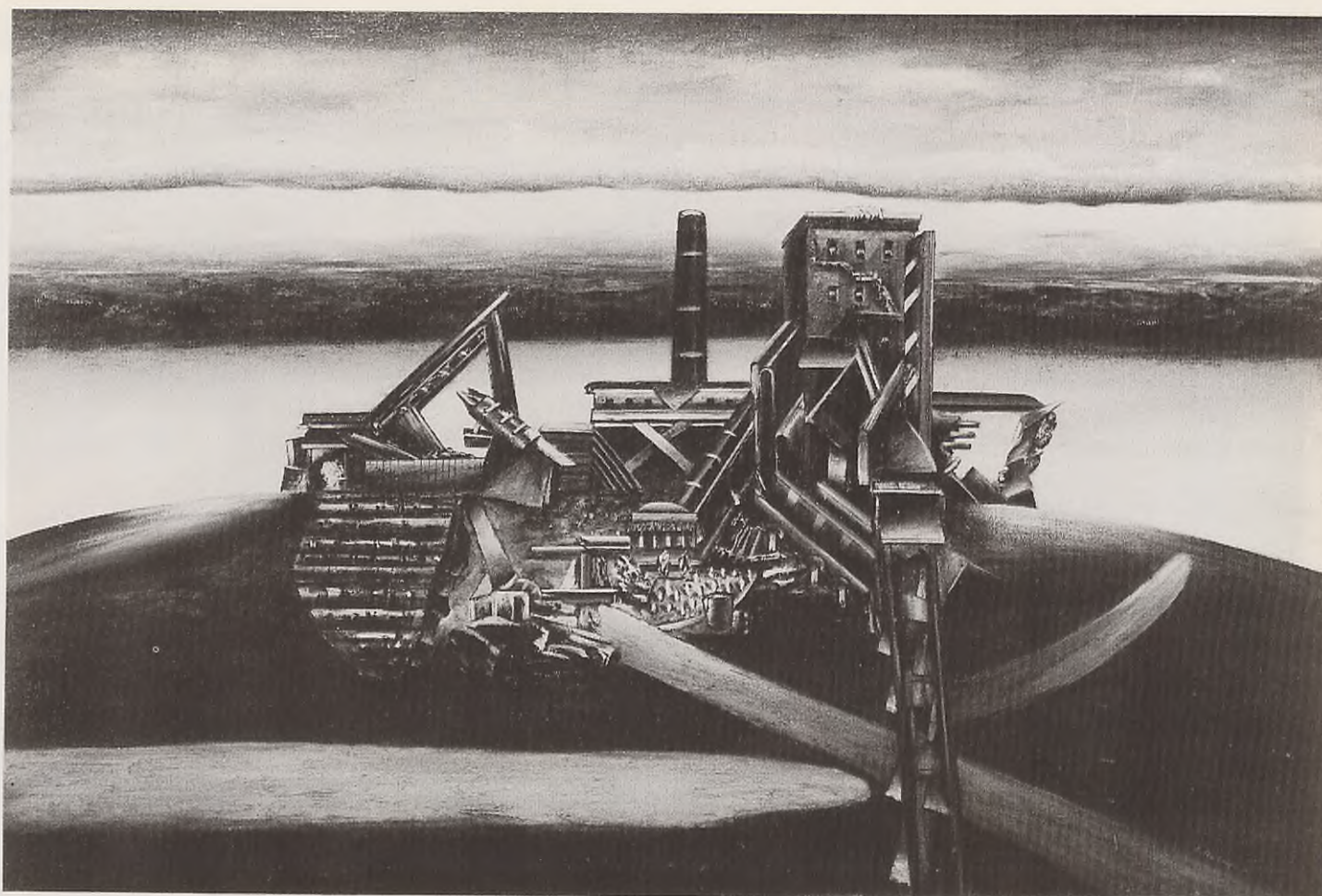


that a radical change occurred when he was commissioned to make the huge anodized aluminium mural for the High Court of Australia in Canberra between 1977 and 1980. This and earlier Canberra works made Jan Senbergs a history-painter. And history-painting may be the catalyst necessary to break the habits of critical interpretation to which his works have been subjected.

The term history-painting conjures up memories of academies and bygone structures of official patronage. It recalls stereotyped pictorial solutions to heroic occasions – like the great revolutions or the discovery of *terra incognita* – and an erosion of the artist's liberty in favour of glorification of the state. But post-modernism, which now affects all branches of artistic production, is a style of revivals – of forms, subject matter and cultural meaning. Still-life, genre and landscape have all been revived under post-modernism – why not history-painting? Jan Senbergs has been a post-modern history-painter ever since he produced his first large, highly personal and yet strictly official, history-painting – the High Court mural.

While the design allowed him to exploit his usual dislocation and juxtaposition of random 'found' images it also demanded the incorporation of specific themes relating to the histories of the States and Federation. Senbergs found it necessary to indulge his sometime habit of combing public libraries for suitable snippets of visual data and met the historian, Professor Geoffrey Blainey, who assisted by suggesting themes and elaborating their historical importance. This encounter cemented Senbergs's subsequent reliance on the fact and fantasy of history as an extension of his search for strange formal entities capable of being restructured into art.

In 1979, the mural almost complete, Senbergs retreated into his Port Melbourne studio to prepare his next exhibition. He had arrived in Australia via Port Melbourne as a child of ten and life regularly led him back to Bay Street until finally he rented a disused shop in a derelict row of buildings and converted it into a studio. Near the wharves, he occasionally strolled to Station Pier to muse over the fact that he had not come very far from where he started.



top  
JAN SENBERGS PORT-YARD 1981  
Synthetic polymer paint on canvas 122 x 183 cm  
Collection of Rudy Komon Galleries  
Photograph by Michael Carter

above  
JAN SENBERGS LIARDET'S BEACH 1981  
Synthetic polymer paint on canvas 71 x 91.5 cm  
Collection of Rudy Komon Galleries  
Photograph by Jenny Zimmer





left  
 JAN SENBERGS LAST IMAGE: PORT LIARDET  
 1981  
 Synthetic polymer paint on canvas 121.9 x 152.4 cm  
 Collection of the artist  
 Photograph by Ian Hawthorne

below  
 JAN SENBERGS SULPHUR RAIN (1983)  
 Synthetic polymer paint on canvas 121 x 152 cm  
 Private collection  
 Photograph by Ian Hawthorne







JAN SENBERGS STICHT'S SMELTERS -  
PENGHANA 1 (1982)  
Synthetic polymer paint on canvas 168 x 244 cm  
Geelong Art Gallery  
Photograph by Ian Hawthorne

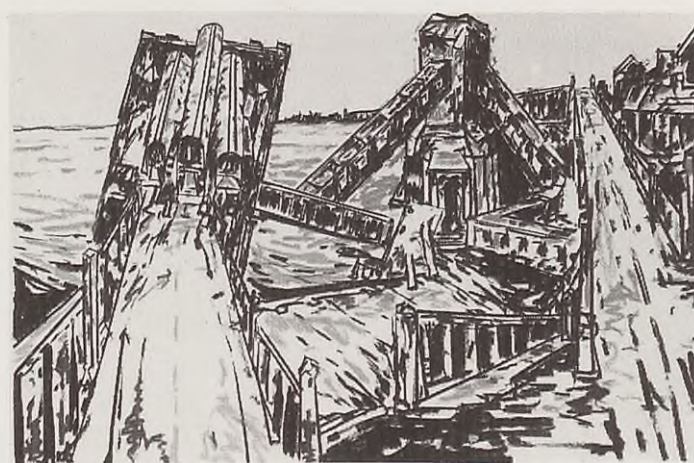


The chance discovery of a calendar-print of a painting of Port Melbourne by Wilbraham Frederick Evelyn Liardet sent him back to the State Library of Victoria where he uncovered Liardet's original scenes for a history of Melbourne and learned that he had been a foundation resident of Port Melbourne. He delighted in Liardet's naïve vision and love of historical anecdote. Although artistically inept, Liardet produced pictures of great imaginative truth and reality. Senbergs resolved to produce a series that both mimicked and extended his precursor's efforts.

*The Port pastels* were exhibited at the Rudy Komon Gallery in 1979. They were compulsive and urgently drawn renditions of Port Melbourne's familiar landmarks. Each feature competed for a rôle in the tumbling environmental disarray that resulted from the artist's trance-like absorption in the visual data of the area. The compositional arrangements were incongruous. In one drawing a road network darted upwards to hover, like an airborne map, over the bay beneath. The multi-storeyed prototype of Nu-Speak Towers – a building which had much significance in the subsequent series of *Port paintings*, 1981 – made its appearance in these drawings. Based on a derelict beach-front flour-mill, Senbergs used its deglazed windows and gaping doors to broadcast the idiosyncratic obscenities of salesmen, politicians and social scientists – open-ended, viable, grassroots solutions and so on, and so on.

The *Port paintings*, in contrast to Liardet's verdant renditions, described the suburb as grey, brown, grimy, traffic-choked, run-down and urban.<sup>4</sup> In Senbergs's Port Melbourne there is ambiguity and confusion. Conveyor belts take heaps of matter nowhere, bundles are suspended in the sky like threatening clouds and orderly backyard gardens complement arrangements of industrial waste. The city is like a huge mechanical giant whose fevered activity produces nothing while it maintains a stolid monumentality under moody smog-filled skies. The absence of figures is misleading; there are many features within these pictures that render them poignant and moving as a record of human presence.

These features are particularly rich in paintings that document the demolition of



top  
JAN SENBERGS PARLIAMENT HOUSE IN  
PORT LIARDET (1980)  
Photograph taken and annotated by the artist

above  
JAN SENBERGS PORT STRUCTURES (1979)  
from the *Port pastel* series  
Pastel 76 x 101 cm  
Collection of Rudy Komon Galleries  
Photograph by Margaret Rankin

Senbergs's Bay Street studio while he was completing the series. Firstly we see the building described from the back, in rough relationship with the topography of Port Melbourne, then we see it with rear wall removed and, finally, in a picture which focuses solely on the studio building, we see the hunched figure of the artist as he contemplates his drawing wall for the last time. His corner of Victorian Melbourne was soon to fall about him. The painting documents that special relationship which exists between an artist and his studio. As such, it is a painter's painting. But it is also an historical painting for it describes a specific event and recalls and predicts the character of a locality in the process of redevelopment. Its reality is an historical reality – part of the human history of a suburb.

During the summer of 1981-82 Senbergs toured Tasmania and visited the mining establishments of Queenstown and Mt Lyell – his Copperopolis. The region stimulated his way of seeing and fired his historical curiosity. Bare, denuded hills, abandoned plant and machinery and the sense of evacuation of human presence were exactly his kinds of images. He read Geoffrey Blainey's history of the town and began to stalk its ghosts.<sup>5</sup> Queenstown breathed the history of the individuals who forged its ugly destiny. Historical research ensued, and a series of paintings emerged that described the history and appearance of the town, its notable anecdotes and its eccentrics.<sup>6</sup> Senbergs became absorbed in the peculiar activities of men like the mine manager, Sticht, who had half a mountain blasted away so that he could view the smelters from his house. Apparently Sticht, like Senbergs, had no aesthetic objection to slag-heaps, ore-haulers and sulphur-rain and, like Liardet, saw himself as part of the history of his location.

Some of the mining forms are simply adaptations of the Port forms – shapes that appeal to Senbergs but have no particularized identity. The mining operations are equally illogical. Underground tunnels criss-cross each other suggesting purposeful activity – but have no exits; conveyor belts disappear forever into mountain sides; ore trucks struggle up-hill with impossible loads, their wheels turning in all directions at once. Senbergs's delight in paradox and





the pictorial possibilities of the mine-scape contradict interpretations that suggest he is simply protesting against the destruction of the vegetation and the scarring of the earth. Instead, the paintings celebrate the absurd, the ugly and the unexpected. They offer visual surprises, and revel in them. Senbergs's contrary eye sought the images for their pictorial potential and the history they evoked.

Far from dark forebodings and pessimistic predictions these paintings are the products of an intentioned way of seeing, replete with enjoyed visual preferences and imaginative transformations. As a painter Senbergs has subjected the images of Port Melbourne and Queenstown to visual analysis, has selected from them, rearranged them and presented a proposition about them – as a poet or an historian might with words.

It could be charged that poetry and painting are not history: history is supposed to be factual, complete, absolute in a way that art can never be. This would be an outmoded and impossible view of history. Today it is recognized that history – like the whole of the man-made cultural spectrum – is piecemeal, hypothetical and relative. It predicts and questions as much as it explains. History and art share the responsibility of presenting us with illuminating – rather than ultimately and finitely true – views of reality.

Senbergs's paintings are not a pessimistic manipulation of the ugly and a pandering to twentieth-century despair. They are an effort, through visual and historical means, to bring the events, relics and nuances of Australian life into an historically significant artistic statement. This new activity transforms his paintings from good pictures into good pictures with meaning.

<sup>1</sup> For analysis see Jenny Zimmer, 'Jan Senbergs: The Port Pictures' *Aspect: Art & Literature*, No. 25, 1982, pp. 8-11.

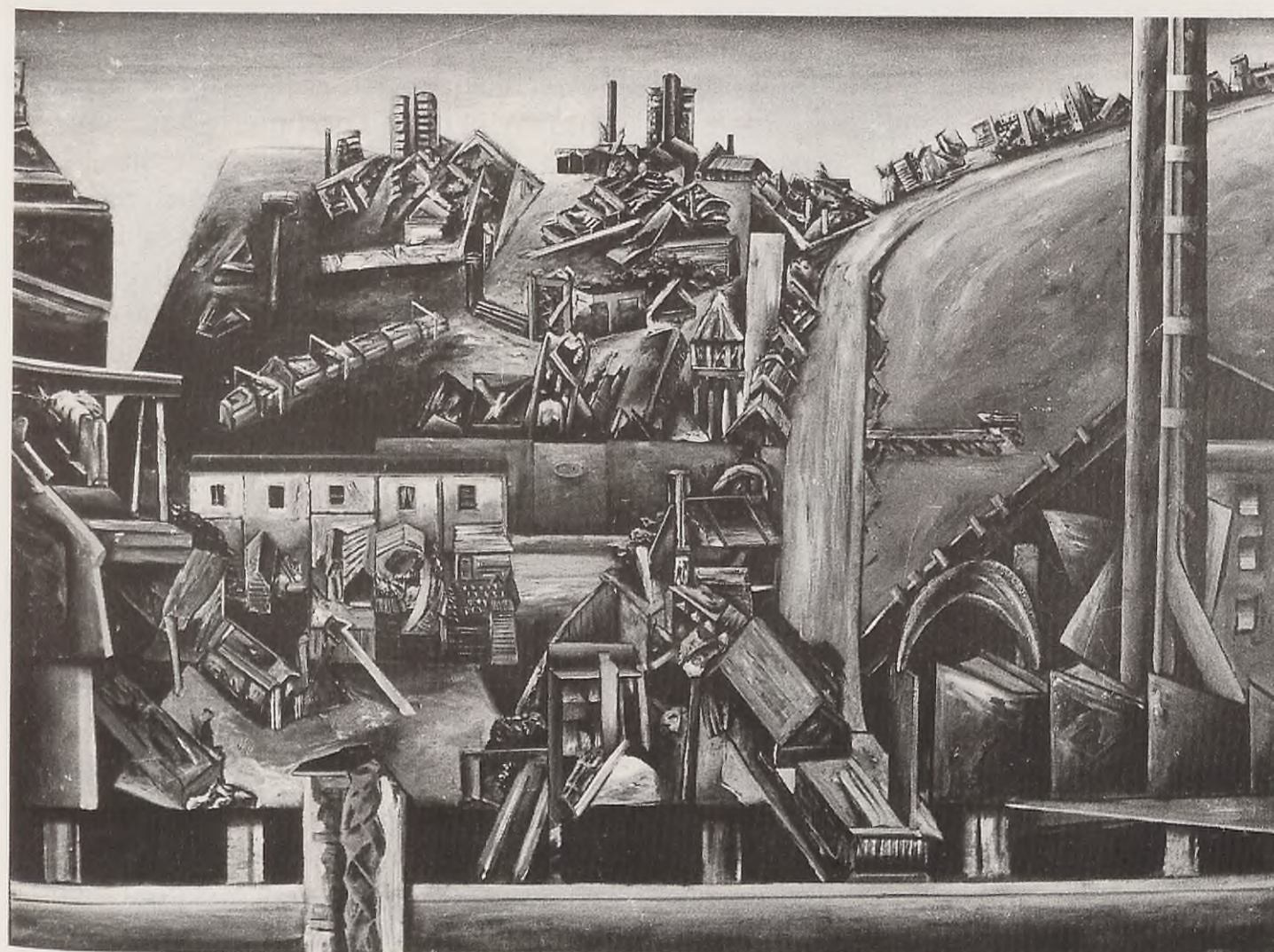
<sup>2</sup> James Gleeson, *Sun-Herald*, Sydney, 2 March 1969.

<sup>3</sup> Only Keith Looby, in his article on Jan Senbergs in *ART and Australia*, Vol. 14, No. 1, 1976, has alluded extensively to Senbergs's humour, pp. 70-71.

<sup>4</sup> Shown at Powell Street Galleries, Melbourne, October 1981 and later at the Rudy Komon Gallery, Sydney.

<sup>5</sup> Geoffrey Blainey, *The Peaks of Lyell*, Melbourne University Press, 1967.

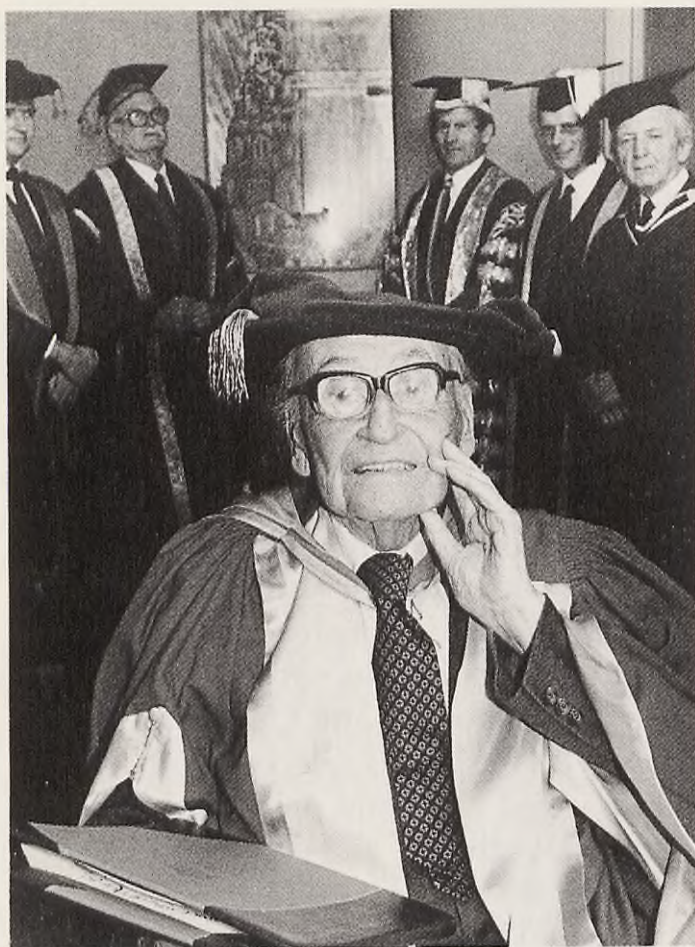
<sup>6</sup> The *Copperopolis: Mt Lyell* paintings were shown at Powell Street Galleries in November 1983 and, later, under the title *Mining landscapes, Mt Lyell*, at the Tasmanian Museum and Art Gallery, Hobart, accompanied by an excellent catalogue prepared by Hendrik Kolenberg and Sue Backhouse.



top  
JAN SENBERGS STICHT'S VIEW TO THE SMELTERS  
NO. 1 1982  
Synthetic polymer paint on canvas 182 x 244 cm  
Tasmanian Museum and Art Gallery, Hobart  
Presented by Renison Goldfields Consolidated 1984  
Photograph by Jenny Zimmer

above  
JAN SENBERGS PORT LIARDET 2 (1981)  
Synthetic polymer paint on canvas 183 x 244 cm  
Formerly in the Collection of Mr and Mrs J. Morgan.  
Destroyed in bushfires, 1983  
Photograph by Jenny Zimmer





Photograph by Stuart Menzies, courtesy *Daily Telegraph*  
Desiderius Orban, O.B.E., after the degree of Doctor of Letters was conferred on him by the Chancellor of the University of New England, Dr R. C. Robertson-Cunninghame, on 26 June 1984.

# Desiderius Orban

## A critical assessment of an Australian Romantic

by Anna Waldmann

IN THE SAME artist, divers and often contradictory forces may co-exist: the desire to translate a creed into artistic terms can be hindered by personal limitations; the impulses of an artistic nature are sometimes in conflict with the available means.

In Desiderius Orban, the distinction between aesthetic thought and method of expression has produced a constant struggle that has resulted in decades of brilliant Romantic teaching and accomplished rather than distinguished realist painting. The denouement of this struggle was achieved in the latter part of his life, when the abandonment of imitation, the discarding of semi-illusionist methods meant that he could emerge into a vision of spiritual expressiveness. Orban's message is that the world is not what is revealed to our glance, that outworn things have grown invisible through convention and artistic virtuosity must be one with an art of intuition, simplicity and radiance.

In a sense, Orban was an intellectual who was aware of the art of his time, who could arouse artists to form into coherent groups with radical aims such as *Keresok* (The Seekers) and *Nyolcak* (The Eight), who could sustain public controversy of ideas and discussions. He became an invaluable teacher and responded fully to the art of his time on a mental level that was not always equalled on the artistic level. Orban came to the conclusion, partly through the limitation of his gift and partly because he had an intuitive grasp of the truth of Rousseau's 'uncorrupted man', that the artist striving for sincerity has to guard his spontaneous vision against distortions by aesthetic conventions. Lack of formal training became a valuable asset, as did a certain *naïveté* of

vision, the absence of any conventional response and aesthetic affectation.

It was not a new concept: Laforgue proposed that the academies should be shut; Gustave Courbet refused to set himself up as a professor because he thought art could not be taught; Camille Pissarro even suggested that the Louvre should be burnt down. Orban's idea that a creative mind was a mind free from the prejudice of education justified in his own eyes his lack of education. When Champfleury, one of the artistic guiding spirits of nineteenth-century France, wrote in his *Contes domestique* (1852) 'what I see in my head descends into my pen, and becomes what I have seen. The method is simple, within anybody's reach. But how much time is necessary to get rid of memories, imitations, the milieu in which one lives and to re-discover one's own nature', he could have been defining Orban's attitude.

For Orban the rational and scholarly disciplines extolled by Classical cultures were discredited. He strove to become a being stripped of the artificial veneer of customs, restored to his own nature. Orban was a Romantic even when he was a member of The Eight who, through Gyorgy Lukacs, put forward an aesthetic of the ruler and compass; an art that would pay attention to order and construction, analysis and commitment as opposed to sensation and mood. For The Eight the world had to be looked at in the light of reason and while Orban accepted their declaration of war on 'all those ideologies and styles of art that begin and end with the word *I*', he turned away from the exact observation of the visible world, from the observance of a clearly defined idea of beauty and devoted himself to revealing





*left*  
 DESIDERIUS ORBAN TRANSITION TO  
 CHRISTIANITY (1971)  
 Mixed media on two carved hardboard panels  
 153.7 x 184.6 cm  
 Art Gallery of New South Wales, Sydney  
 Gift of the artist



*right*  
 DESIDERIUS ORBAN THIS IS IT (1981)  
 Collage of watercolour on paper 40 x 48 cm  
 Collection of the artist



the individual and his uniqueness.

A Romantic at heart and a conservative by nature, Orban did not really fit into any movement or school he professed to belong to: the Hungarian *avant-garde* (The Eight and The Activists), or the Hungarian Communist Republic in which he played a minor part without political commitment. He identified with the period and its artistic aims but less with its manifestos. He did not feel wholeheartedly that he was 'rushing headlong towards revolution', as Ady Endre wrote. If he was engaged in the task of bringing Hungary into the stream of contemporary life, it was purely at the level of tentatively adopting new artistic trends. For a short period the proletarian revolution of 1919 united the ranks of Hungarian intellectuals. The members of The Eight and The Activists played some rôle in the artistic activities sponsored by the revolutionary government. They headed art departments, were active in the field of art education, printed revolutionary posters, planned free art schools and colonies of artists. There was little time and the tremendous promise of the Republic of Councils was not fulfilled. With its defeat the first wave of the Hungarian *avant-garde* movement receded, and attempts to revive it took place abroad. Orban, who did not show much conviction in the aims of the revolution, stayed on and continued to paint fairly successfully until the opportunity of the Arts and Crafts Academy presented itself. He could again use his great talent for communication, his gift as an educator and become a catalyst, even if it meant giving up painting.

His teaching represented, for a period, the only outlet for his generous Romantic ideals. In his ideas on teaching, Orban followed the steps of many illustrious predecessors. Rousseau had revolutionized thought on education by contending that the natural instincts of children should be encouraged and developed rather than suppressed. Thirty years later, Schiller, in his essay '*Über naive und sentimentalische Dichtung*' (1795-96), proclaimed that children are what we were, they are what we should again become. In a bid to demonstrate that the child represented the potentiality that the adult failed to realize, Camille Corot advised: 'It is necessary to

interpret nature with naïveté and according to your personal feelings, detaching yourself completely from what you know from old masters or contemporaries... Every day I pray God to make me a child again, that is to see Nature without preoccupations and to render it like a child'. Théodore Géricault and Eugène Delacroix believed that the simple, unspoiled kind of view that characterizes children makes possible a freshness that is lost with instruction.

Orban's pedagogy may be a blend of these and many other influences but his capacity to apply it to hundreds of students over decades is unique in Australia. He denies that he was ever aware of borrowing from other teaching systems and this is in line with his general approach to art and aesthetics, but questions of originality are less important than tangible results. His teaching methods have carved the careers of Sue Buckley, Marlene Creaser, Virginia Cuppidge, John Ogburn and John Olsen; assisted Joy Ewart, Oscar Edwards, Judy Cassab, Margo Lewers and Sheila McDonald in gaining self-realization and self-expression, and provided for many others self-esteem and relaxation.

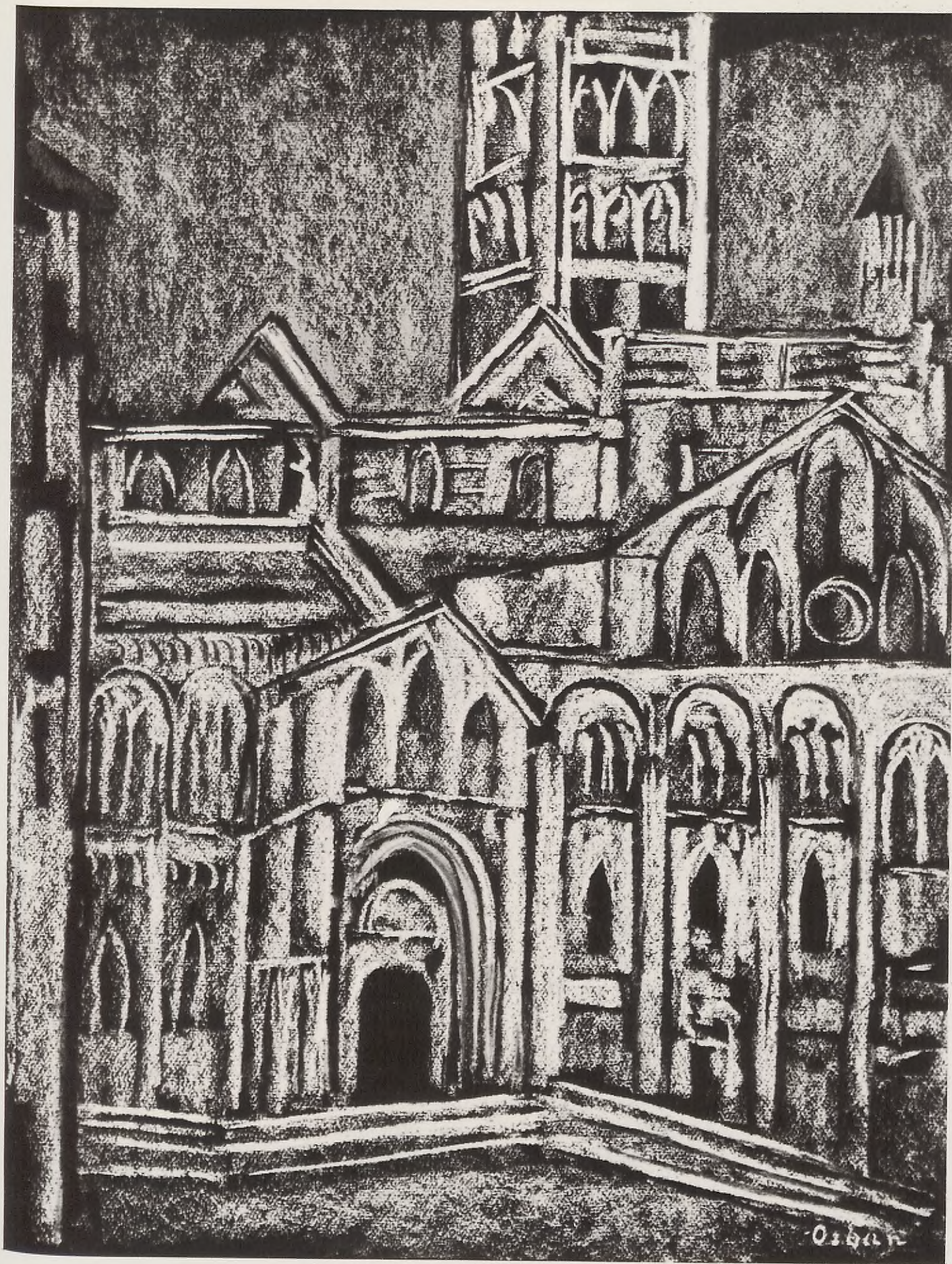
Despite embracing the Romantic vision of artist as missionary and spokesman for

the highest ideals and aspirations of society, Orban rejected political commitment and evaded the problem of how one alters consciousness through art without effecting social changes. He restated contemporary problems in nineteenth-century Romantic terms, and responded neither to the Hungarian political upheavals nor to social tensions in post-war Australia. In view of Orban's position as an immigrant it is understandable that he viewed conventional artistic values as a refuge from uncertainty, that he reached for the security of artistic ordinariness, that he steered clear of the social demands of his time. His rebellious attitude was an intellectual not an artistic one, easily accepted by Sydney intellectuals because he fitted into what John Docker called the 'Sydney cultural tradition... which draws heavily on certain aspects of European Romanticism... rooted in free thought and libertarian ideology'. But Orban differs from this Sydney tradition and becomes relevant to Australian art because he developed those aspects of European Romanticism that see the artist's rôle in prophetic and educative terms as one of revitalizing individuals. A dualism emerged nonetheless in his acceptance of the concept of a culture that goes beyond the surface qualities of rationality and ordinary consciousness, and his rejection of the élite attitude that isolates the intellectual: instinctive and intuitive perception are within everybody's reach.

A parallel dualism is reflected in his aversion to artistic stereotypes and academic formulae on the one hand and his movement away from the ideals of 'Originality, Poetic Truth and Invention' on the other, evident in pictures that hesitate between Post-Impressionist decorativeness and massive robustness. His Romantic concern with qualities rather than rules and integrity of feeling rather than rectitude of judgement conflicts with the static, calm paintings of a Classical tradition.

Resolving this inner tension was Orban's biggest challenge. To apply the Romantic concepts that he taught to his own art, to use nature not as a model but as a pretext, to flee from the domineering touch of reality, to detach himself from the objective world, was his struggle. Only after he encountered Zen in the 1960s was Orban





DESIDERIUS ORBAN MODENA (1954)  
 Pastel on black paper  
 63 x 43 cm  
 Collection of the artist

able to achieve a genuine synthesis of his teaching principles and his artistic and intellectual output. He was able thereafter to penetrate beyond the world of appearances and discover abstraction. His pictures took on a new focus, an interpenetration of colour and light, a multiplicity of planes, overlappings, asymmetry and an emotional and physical activation.

Similarly, Orban's assertion that pictures should present to the public a certain *stimmung* or unfinished quality was not matched in his own work until this time. The creative use of the accidental as a means of capturing the immediacy and fleeting aspects of experience accompanied his involvement with Zen, after years of toiling on semi-imitative, well executed paintings that were the very opposite of what he preached. At last the sketchiness that he had praised as proof of the spontaneous creativity of the 'artist' was alive in his own paintings.

Certainly an artist expresses himself through the lucid development of his theories but he does so even more through the images and forms that he creates. The theories reflect the preoccupations with which he believes himself concerned – but in this he is sometimes deceived. Orban has made it his mission to reveal to others that art should detach itself from visible reality and become a reflection of the inner self. With Romantic fervour he insists that facts count only to the extent that they awaken inner responses through which the unique feelings of the individual can be translated. The quest to overcome an objective approach to reality, to create, as Beaudelaire put it, 'a suggestive magic containing both the object and the subject, the world outside the artist and the artist himself', is the basis of Orban's development. Step by step he moved from imitating reality to using it as raw material to distorting it until, finally, he repudiated it altogether. These attempts at suppressing objective perception have taken place with increasing urgency over half a century. Orban's struggle to go beyond his limitations, in the context of his ideas on creativity, freedom of expression and the inner life, and his efforts to enable others to breach their own boundaries and restrictions, make him unique in the Australian art scene.





NOELA HJORTH ADAM AND EVE (1970)  
Etching 24 x 30 cm  
Private collection

# Noela Hjorth

by Judith Rodriguez and Vicki Pauli

NOELA HJORTH's early art training at Prahran Technical College and Royal Melbourne Institute of Technology (1958-1963), established her interest in printmaking and works on paper and equipped her with the basics of these media. This interest developed further during an extended period studying at the Chelsea Art School in London from 1968, where she learnt multi-coloured etching techniques after the Hayter method, and the application of photographic techniques to printmaking.

Hjorth's creativity took real direction from exposure to the Classical and Renaissance art of Europe, and the evidence of Western cultural evolution in Italy and France. In particular, the fifth- and sixth-century works and the primitive vitality of the San Vitale mosaics in Ravenna appealed to her abiding sense of the exotic. The artist commenced drawing from sculpture, an activity that has continued to provide form and content in her work, and in the south of France sketched from the richness of human life surrounding her. The familiar embrace of lovers, the circus people and exotic Byzantine colour seen in Marc Chagall had an attraction for her.

Hjorth's work at this time was concerned with women and semi-Biblical themes. Writing in *Arts Review*, 1970, Jennifer Plastow observes that 'She seems fascinated by the social position of women; not modern woman, aggressively defensive in a man's world, but archetypal woman, truly feminine and thus totally sufficient both to herself and to man'.<sup>1</sup> In the same journal in 1971 John Gainsborough refers

to 'mystic romanticism and exceptional subtlety'<sup>2</sup> suffusing Hjorth's etchings. Images of female forms evolving from foetal shapes, ascending as bird-women and angels, are early elements of Hjorth's personal mythology. The dream-like quality pervading much of her work is already evident and the search for human identity is under way.

Hjorth returned to Melbourne in 1972 with two etching presses and proceeded to make prints, to teach and to stimulate and organize other artists in a way which showed that she felt the concentration of printmaking to be a challenge to the feeling of the time. She started her own etching studio, set up printmaking facilities for students at Box Hill Technical College where she was teaching, and became involved in the Print Council of Australia, being elected as Vice-President in 1976. Hjorth was also involved in establishing the Victorian Printmakers Group which was officially opened in 1977 by Udo Sellbach and Professor Bernard Smith. From 1977 to 1979 Hjorth had one-woman exhibitions in the major Australian capitals.

Her first etchings on returning to Australia were domestic: simultaneously presented but scrupulous images of the artist at her front gate, locations in the shrubbery about the Edwardian home. These have a direct appeal, the familiarity of everyday objects and situations, along with a stillness and fixedness that operates, in fact, as comment. The subtle tonings, melting from one gentle colour to another, seem like restraint, a refraining. These large, evocative compositions in tiered parts include

Judith Rodriguez, poet, lectures in English at Latrobe University, Melbourne. Vicki Pauli (B.A. Hons, Adelaide University) is Director of the Tynte Gallery, Adelaide.

Photographs in this article by Brian Stevenson.



left  
NOELA HJORTH MANDALA AND  
DANCING FIGURE 1981  
Mixed media 189 x 98 cm



right  
NOELA HJORTH FLOWING FIGURE IN A  
CONSTELLATION OF FORMS 1981  
Mixed media 130 x 100 cm



*Portrait of the artist, 1974.*

Hjorth combines images that not only work as narrative but also explore her subject, an attempt at understanding her female self within the family and society, as an artist and as an intrinsic being. She links the recent past with present process and through this close focus on self and family presents both a sense of generation and continuity, an image of woman that goes beyond the personal.

At the same time the artist began an *Angel series*, the images of which were drawn from Renaissance statues and the old St Kilda cemetery overlooked by Hjorth's Melbourne home. The deeply bitten etchings capture the grey and purple marbled tones of the weather-beaten memorial statues. The effect is both still and haunting. The masonry angels, like the bird-women of earlier works, remain with Hjorth as symbols for use in her later series.

From the Angel etchings grew Hjorth's myths for the twentieth century, the *Prediction series*, a theme which the artist worked on from 1976 to 1979. This series is concerned with the continuous upward striving of Western man, and the paradox of our technological sophistication and spiritual poverty. The stillness of caught moments of the domestic works remains, but Hjorth has moved from the earth to the moon, from an investigation of the individual self to that of man's achievements and shortcomings. Fruits of the artist's European experience are evident. Archetypal images from the Western psyche are dislocated and regrouped. Prehistory, the ancient and recent past, merge with current technology. Hjorth's visual reference ranges across the span of Western time. Similarly she exploits a multitude of printmaking techniques describing herself as pursuing printmaking technology to its boundaries, appropriate to the theme and deliberately analytical. Lithography, photo-etching, commercial half-tone screens, collaged restoration tissue, roughly cut silhouetted plates and simple hand drawing are all used in varying combinations. The contrasting crudeness and refinement of the media amplify the statement made. Primitive cut-out shapes, half-female, half-prehistoric beast, hover above photograph images of the moon's surface, which is



top  
NOELA HJORTH FLOATING, FLYING CREATURE  
WITH INSECT  
Mixed media 75 x 55 cm  
Collection of the artist



above  
NOELA HJORTH TORSO II (1980)  
Lithograph 100 x 70 cm  
Private collection

accentuated by a coarse dot screen. The recurring image of the Concorde is presented simultaneously as domesticated space technology and pterodactyl.

In the introduction to her 1981 Retrospective at Wagga Wagga City Art Gallery, New South Wales, the artist explains, 'I used the moon – a poetical image from the past linked by space technology to the present – to express the cycle of humanity being re-enacted. The fundamental qualities that lie within us seem hardly to change as a result of these dramatic technological "advances"'. Technology is tending to move outside our real human needs, but the artist attempts a reconciliation of past values with the idea of progress, and science with art. Sasha Grishin amplifies this notion in his review of the artist's exhibition at Solander Gallery, Canberra, in 1978, 'Noela Hjorth is a printmaker who believes that all living matter finds expression in certain eternal forms and images and that it is the role of the artist to find, preserve and depict these forms... She essentially seizes upon an image out of her own immediate feminist experience and then, like some time traveller, projects it both into the past and into the future... Noela Hjorth seeks to establish her work within a historical perspective that links past art images within a highly intimate maze of personal associations with projections of life in the future'.<sup>3</sup>

*Fantasy of flight*, a portfolio of twenty etchings, accompanied by extracts from thirty-seven works by poets as varied as Rimbaud, Blake and A. D. Hope, was begun while the artist was in residence at the Riverina College in Wagga Wagga in 1980. This was a time of retrospection and evaluation. The portfolio expands upon ideas begun in the *Prediction series*, collating many of the artist's past art images, as well as introducing new material, combining and manipulating elements to create a work that is both loosely narrative and self-referential within the canon of Hjorth's work.

The artist, as in the *Prediction series*, proposes an evaluation of Western material progress and technological expansion at the expense of spiritual values. Flight becomes the vehicle, a natural extension from the *Moon series*. Hjorth draws on





NOELA HJORTH  
THE DANCERS (1979)  
Lithograph 155 x 105 cm  
Riverina College of Advanced  
Education, Wagga Wagga



NOELA HJORTH *right*  
EVOLUTION OF WOMAN II  
1981  
Mixed media 55 x 75 cm



*left*  
NOELA HJORTH LORD OF LOVE  
WITH MONSTERS AND OTHERS 1981  
Mixed media 56 x 76 cm  
Private collection



the ancient and modern myths of man's physical and spiritual flights, describing herself as working from the medieval stratification of hell, earth and heaven and the ideal of upward progression toward freedom that is today paralleled by the race to the moon and space beyond.

In this type of aspiring freedom, technology has replaced the spiritual qualities from our primeval beginnings. As Alan McCulloch remarks, 'The Concorde and the Jumbo Jet have replaced the old mythological rulers of the skies'.<sup>4</sup>

The images of Durer's Icarus and Kingsford-Smith who perished like him, Leonardo's flying machine, the crashed Kookaburra, the Concorde and the helicopter, all express varying kinds of failure and limitation. Venus and Michelangelo's angel suggest the externalization of Western spirituality, as a movement towards or away from the self, which is resolved in the final images of couples, the going inwards of Eastern philosophy. The universe becomes internalized. Poetic extracts give comment to the images, none more pertinent perhaps than Kabir's... 'to fly without wings'.

*Fantasy of flight* moves through the investment of the universe with man's imaginings to an investigation of the universe of the body. This idea is inherent in Hjorth's body prints, begun a year earlier. The body prints are lithographs of majestic size, in which the impression of the vased body has been worked over on the lithographic plate. The size and decisive blacks of these images may be a revolt from the unincisive greys and pastels of the *Moon series*, as well as from their paradoxically small scale: space beyond earth's envelope is depicted in constriction while the human body is developed with amplitude and the confidence of life-size intimacy. According to Alan McCulloch they are 'barbaric in feeling' and 'affirm the principles of action painting' establishing Hjorth as 'one of the strongest and most interesting of the entire contingent of modern Melbourne printmakers'.

The body prints explore images of the self and work towards a concept of balance in the universe. Of *The dancers*, Hjorth remarks 'Although the female form is used as a starting point for these images, the two express a more feminine and a more

masculine image'. She espouses the early Eastern concept of the need for balance between male and female principles within the individual, within the couple as an entity and within a civilization or culture.

A visit to India in 1980 brought Hjorth into contact with a new source of myth-based imagery and an analysis of her past work as leading to the Tantric theory that the body is the cosmos. The voluptuous, sculptural yet ethereal qualities of recent mixed-media figures suggest the temple carvings of Khajuraho and the Tantric combination of sensuality, fecundity and inner calm. The *Passage to India series*, composite works of several etched images, a technique used in the Domestic etchings and the *Fantasy of flight* works, borrow Hindu and Tantric symbols.

Hjorth's new work is boldly varied and accepts unexplained elements, the spontaneity of incomplete forms, and great variety of presentation. *Evolution of woman II* places six roundels symmetrically around a circle, each containing the body of a woman, while *Lord of love with monsters and others* presents with a touch reminiscent of Arthur Boyd the innocent savagery of a striped tiger, blurs which may be auras, indications of movement or simply shadows, a blue Krishna, all in what seems an unschemed composition.

Other works, such as *Mandala and dancing figure*, treat the body with a new sensuality. Tribal elements such as the direct hand print are combined with sophisticated theological symbols. The disciplined technicalities of printmaking give way to the immediacy of working in gouache, pastel and watercolour onto heavy-bodied papers whose own natures add dimension to the works. There is a sense of the fulfilment of letting go. The female form, recurrent in Hjorth's work and so important to Tantra, remains central, suspended in meditative sensuality.

Hjorth's exploration of the feminine self comes full circle with a personal yet resonant symbol of harmony between body and psyche, a union of creativity, sexuality and meditation that the artist calls 'wholeness'.

<sup>1</sup> *Arts Review*, London, 1970, Vol. 22, No. 17.

<sup>2</sup> *Arts Review*, London, 1971, Vol. 23, No. 22.

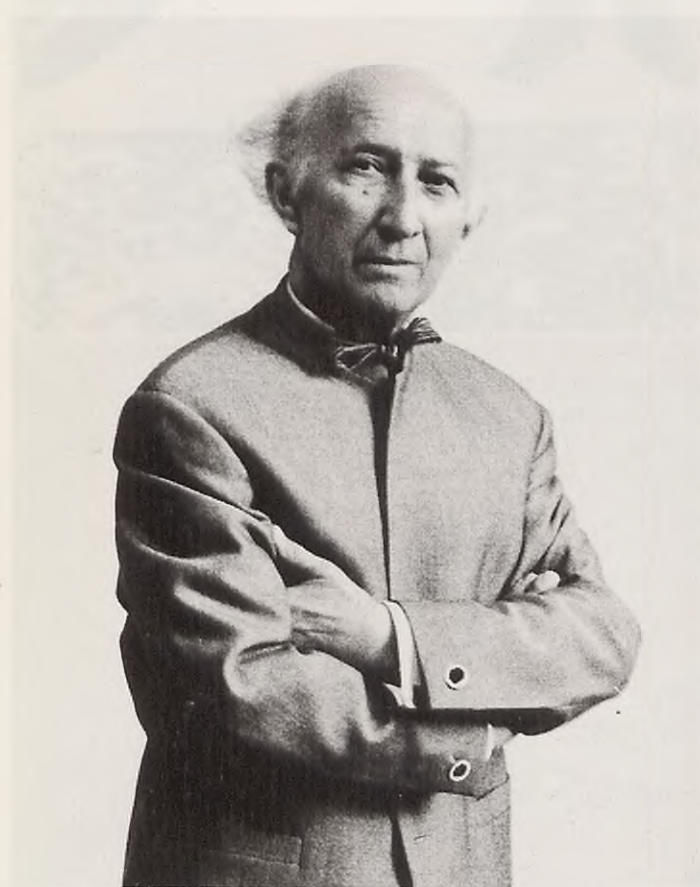
<sup>3</sup> *Canberra Times*, 6 December 1978.

<sup>4</sup> *Herald*, Melbourne, 17 April 1980.



NOELA HJORTH FLOATING (1978)  
from the *Moon series*  
Etching 75 x 53 cm  
Burnie Art Gallery, Tasmania





top  
MAX KLINGER, 1899

above  
ERICH BUCHHOLZ

# Klinger and Buchholz in Australia

by Pat Gilmour

CHANCE, LUCK and the vagaries of changing taste that together determine the reputation of even the most gifted artists had, until recently, served two German artists – Max Klinger (1857-1920) and Erich Buchholz (1891-1972) – rather badly.

Klinger, having enjoyed fame from the moment that he exhibited at the age of twenty, suffered an almost total eclipse following his death. From one point of view, it is understandable that his somewhat explicit tendency to 'illustrate' music in the manner of Fantin Latour, and to colour sculpture, was rejected as irrelevant by those who saw figuration as regression and held abstraction to be the primary goal of Modernism. On the other hand, it is surprising that the realist-inspired material quality he imparted to the world of the imagination and the psyche has not been more securely established as the blueprint for the 'dream photographs' that were later such an important feature of Surrealism. Yet despite the fact that imagery in Käthe Kollwitz, Edvard Munch, Giorgio de Chirico, Salvador Dali and Max Ernst cannot be altogether understood without reference to Klinger, Fritz Novotny's volume of the *Pelican History of Art*, covering the period 1780-1880, does not so much as list his name. It was only after the Leipzig exhibition of 1970, the revival of interest in figuration and subsequent exposure in America, particularly of his graphic work, that interest in Klinger resuscitated.

The ignorance and silence surrounding Erich Buchholz, who similarly failed to find

a place in the twentieth-century *Pelican* volume by G. H. Hamilton, has been even more extensive. Possibly his removal from Berlin to the countryside when the Depression began to bite in the late 1920s, Hitler's subsequent banning of his work, plus an infuriating precision that led him to call art historians to account each time that they published inaccurate information, all played their part in obscuring his memory. As with Klinger, however, the past two decades have witnessed the reconstitution of his reputation and it is now clear that between 1918 and 1924, Buchholz played an absolutely central and formative role in the development of non-objective or 'concrete' expression in Berlin. He had, for example, arrived at an advanced form of geometric abstraction by the winter of 1918-19; he had used mobile coloured planes and the dematerializing potential of light in a Dresden theatre as early as 1920; and in 1922, in his studio at 15 Herkulesufer, he conceived the interior as a total work of art in a way prefigured only by *De Stijl* theorists, in particular Vilmos Huszar. As Piet Mondrian described this fusion of painting and architecture in 1926, 'Instead of being superficially decorative, the entire wall gives the impression of the objective universal spiritual condition that comes to the fore in the most severe style form'.

Buchholz, Huszar, Baumeister and El Lissitzky were asked to design a similar room for an exhibit of 1923, but lack of funds prevented its realization. Long before Moholy Nagy exhibited the same interest, Buchholz had extremely advanced ideas





MAX KLINGER PSYCHE WITH THE LAMP (1880)  
Etching and aquatint 25.6 x 17.5 cm  
Australian National Gallery, Canberra

about 'painting' with light. Such schemes were unrealized, but the ideas were recorded in delicate watercolours of the early 1920s, one of which is in the Australian National Gallery collection. Indeed, the artist took part in discussions about all these matters in his Berlin studio which was a meeting place for Dadaists such as Richard Hülsenbeck, Raoul Hausmann, Hannah Höch and Kurt Schwitters, the pioneers of abstract film, Hans Richter and Viking Eggeling, the *avant-garde* Hungarians, Péri and Moholy Nagy, and the architects Mies van der Rohe, Poelzig and the Taut brothers.

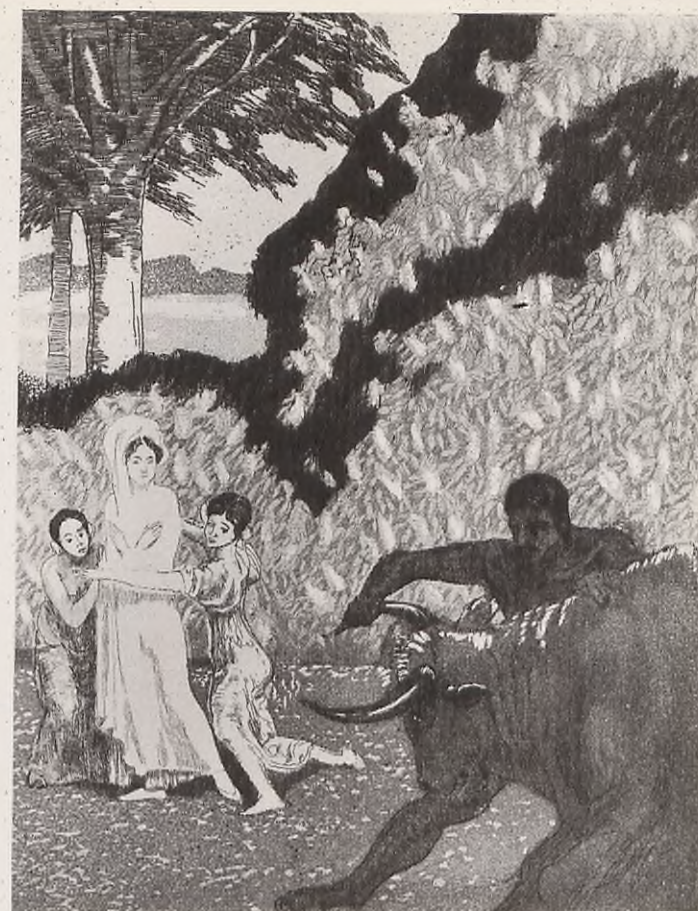
The route Buchholz took to abstraction followed that of the *Blaue Reiter* group, particularly Franz Marc. By 1918-19 however, his paintings featured floating geometric figures looking very similar to those of Suprematism. Over forty of his works, including sixteen wooden reliefs, some in a remarkably advanced form of all-over abstraction, were shown at Herwath Walden's Der Sturm Gallery in December 1921. Although Buchholz probably had access to Dada and *De Stijl* magazines, the



MAX KLINGER NIGHT (1889)  
from *On death, Part I*  
Etching and aquatint 24.4 x 35.8 cm  
Australian National Gallery, Canberra

allied blockade prevented stylistic exchanges between Russia and Germany. When El Lissitzky arrived in Berlin late in 1921, he was extremely surprised to discover that a German painter had arrived completely independently at forms similar to those that he and Kasimir Malevich were using. Buchholz participated in all the ensuing Constructivist debates held in Germany at that time, but he subsequently rejected the label 'Constructivist' because in stressing the primacy of the intuitive and the impulsive as against predetermined forms, he felt outside several of Constructivism's basic tenets. True to form, he later had the pages of a catalogue that described him as a Constructivist destroyed, and sent a small woodcut of 1918-19 to an erring art historian with the inscribed comment: 'I send you this proof and hope you can see the nonsense of alleging me to be from the Constructivist line'.

The more than passing interest both these artists have for Australia stems from the fact that both Klinger's granddaughter, Ursula Baumgartl and Mo Wedd-Buchholz, daughter of the Berlin pioneer, reside in Sydney and Canberra respectively. Since they are dedicated to furthering the memory of the artists from whom they are descended, Australian collections are rather richer in examples of work by Klinger and Buchholz than they might otherwise have been.

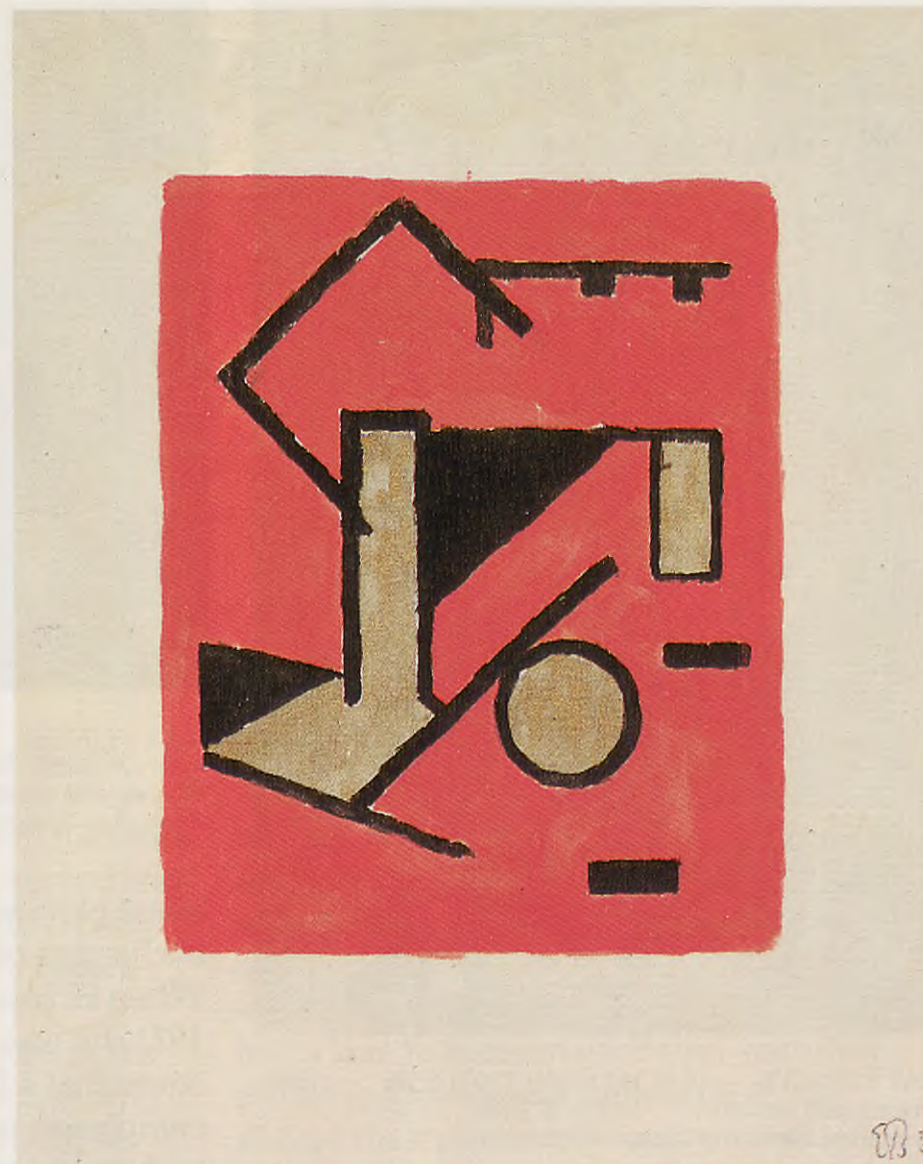
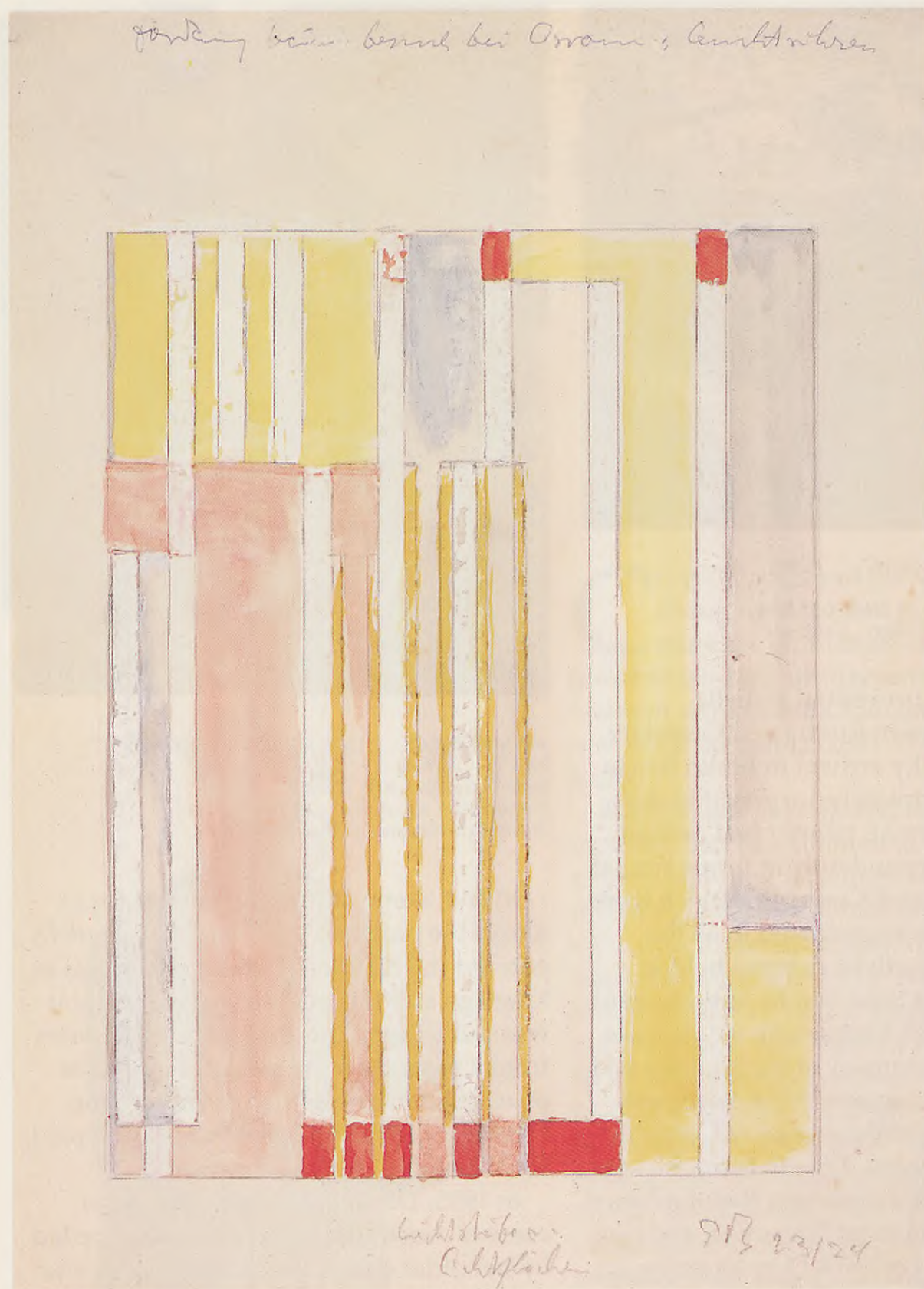


MAX KLINGER DER STIER (THE BULL)  
NO. 6 (1915)  
from *Zelt, Opus XIV (Tent)*  
Etching and aquatint 21.5 x 16.5 cm  
Australian National Gallery, Canberra

In fact, some of Klinger's work, for example the portfolio *Vom Tode I (On Death I)*, entered the National Gallery of Victoria as long ago as 1891, only three years after it was published. This cycle, and two plates from a second on the same theme, were purchased on the advice of Hubert von Herkomer for a sum seven times that paid for Whistler in the same period.

In 1955, Désirée, Klinger's daughter, came to Australia. She had been preceded by her older daughter, Marcelle, and was followed three years later by her younger daughter, Ursula. When their mother died in 1973, the daughters shared the inheritance, comprising a number of Klinger's graphic cycles (most of which, including the famous *Ein handschuh [A glove]*, now reside in Australian collections) and a body of letters and documents emanating from Klinger himself. Although not yet properly researched, this documentation throws a fascinating light on Klinger's ideas following his meeting with Désirée's mother, a remarkable and unconventional writer and feminist called Elsa Asenijeff. Asenijeff was the wife of a Bulgarian diplomat whom she divorced to enter into a liaison with Klinger.





above  
ERICH BUCHHOLZ COLOURED DRAWING 1920  
from the *Black, red, gold* series  
11.8 x 88 cm (Gouache 0033)  
Australian National Gallery, Canberra

left  
ERICH BUCHHOLZ GOUACHE DESIGN FOR  
A CONSTRUCTION OF LIGHT TUBES AND  
ILLUMINATED SURFACES 1923-24  
23.5 x 17.5 cm (Gouache 242)  
Australian National Gallery, Canberra



Although for a number of reasons Klinger never married Elsa, she was his companion for over fifteen years and Désirée was born to the couple in Paris in 1900 when Klinger was working there on his Beethoven Monument. Throughout their relationship, she and Klinger wrote to each other sometimes several times a day, for they always maintained separate homes, not cohabiting unless abroad or on holiday. Their daughter was boarded with a foster mother in France and never really regarded herself as German. Copies of the letters from Klinger to Elsa, between Désirée and her father, and later between Désirée and Käthe Kollwitz are now in the library of the Australian National Gallery, while about eighty books, some of which may have belonged to the artist himself, were presented to the National Library in Canberra by Désirée in 1958, before she returned to Europe. These books include a number of monographs on Klinger's work written during his lifetime, as well as examples of the work of Elsa Asenijeff.

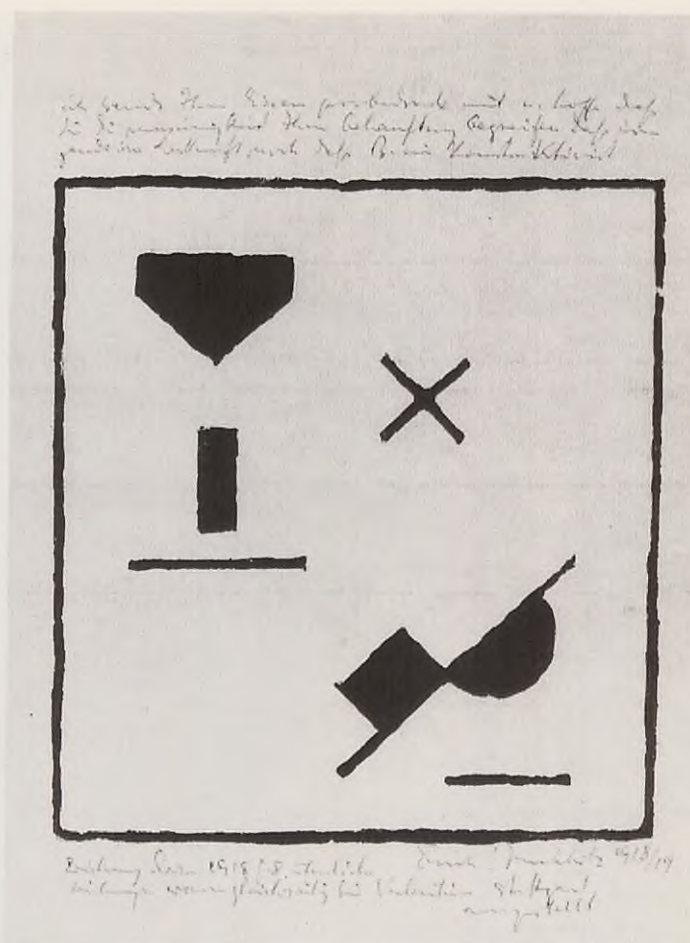
The restoration of Klinger to public consciousness, begun by her mother in the 1930s, has been assiduously continued not only in Australia, but also in the United States of America and Germany by Klinger's granddaughter, Ursula Baumgartl. She decided she would place her grandfather's work 'not just anywhere, but in such a manner that it would be indefinitely appreciated'. Not only have the graphic cycles she inherited been placed in several major institutions here, but in 1981, through her intervention, Memory Holloway and Irena Zdanowicz made a significant contribution to the knowledge about Klinger in the National Gallery of Victoria catalogue and exhibition, 'Love, Death and the Beyond'. For the first time in English, substantial information was given about Klinger's last cycle *Zelt (Tent) Opus XIV*, 1915, which was purchased by the Australian National Gallery in 1982. This cycle appeared well after Hans Singer's 1909 catalogue raisonné of Klinger's graphic work and was subsequently ignored by J. Kirk T. Varnedoe in the book he wrote about Klinger's prints in 1977. The plates of *Zelt*, the last of Klinger's graphic cycles, were begun in 1911, and published after Klinger had parted from Asenijeff and had

taken up with Gertrud Bock, the model and housekeeper he married in the year of his death. It is a rather lurid and sexually overloaded oriental fairy tale that Klinger humorously announced would be 'not at all vegetarian but flesh, a lot of flesh' – a promise he certainly kept. All of Klinger's earlier graphic portfolios can be related to incidents in his own life and reflect his thoughts about the society of changing morals in which he found himself. *Zelt*, however, as implied in Max Lehr's introduction, is a fantasy that seems to spring from humour, rather than a further revelation of extreme attitudes surviving from Klinger's earlier, often outrageous, liaison.

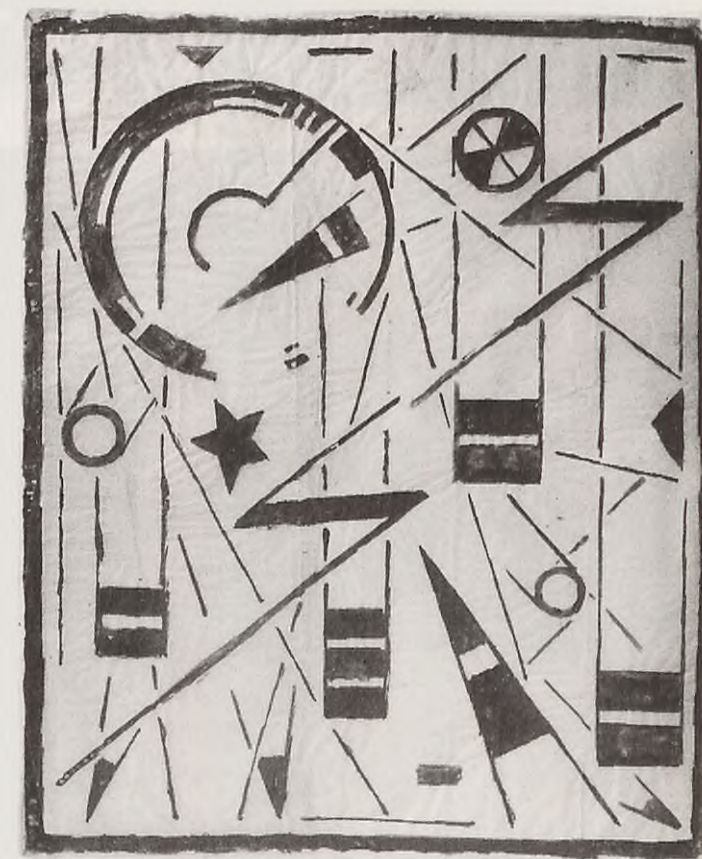
Mo Wedd-Buchholz came to Australia a decade ago, two years after her father died, and she immediately set to work to build on his reputation. Her experiences in wartime Germany were tough; nevertheless she graduated as a master weaver at one of the top craft schools in Germany and was helped considerably in this profession by her father, who encouraged her to be more daring. In 1971-72 she acted as the artist's secretary and helped him in his studio. After the war he had moved back to Berlin and he began to exhibit again in 1946. Several of his works were acquired by major museums in the United States during the 1950s, including the important Museum of Modern Art in New York; at the same time, extensive exhibitions established him in Europe as a pioneer of abstraction, and another major show is due to take place in Berlin in February 1985.

When Buchholz died in 1972, his daughter inherited about a quarter of his unsold works. Like Ursula Baumgartl, she has been trying to place them where they will have the most lasting effect, both here and elsewhere in the world. Through her, Gallery Huntly in Canberra exhibited the work of Buchholz in 1975, 1976 and 1983 and the Australian National Gallery has acquired a gouache, a watercolour and several prints.

During the period that Hitler prevented the artist from exhibiting, Buchholz nevertheless continued to make art and to work on the theoretical problems that fascinated him throughout his life. He had only succeeded in publishing part of his researches before his death, and his daughter

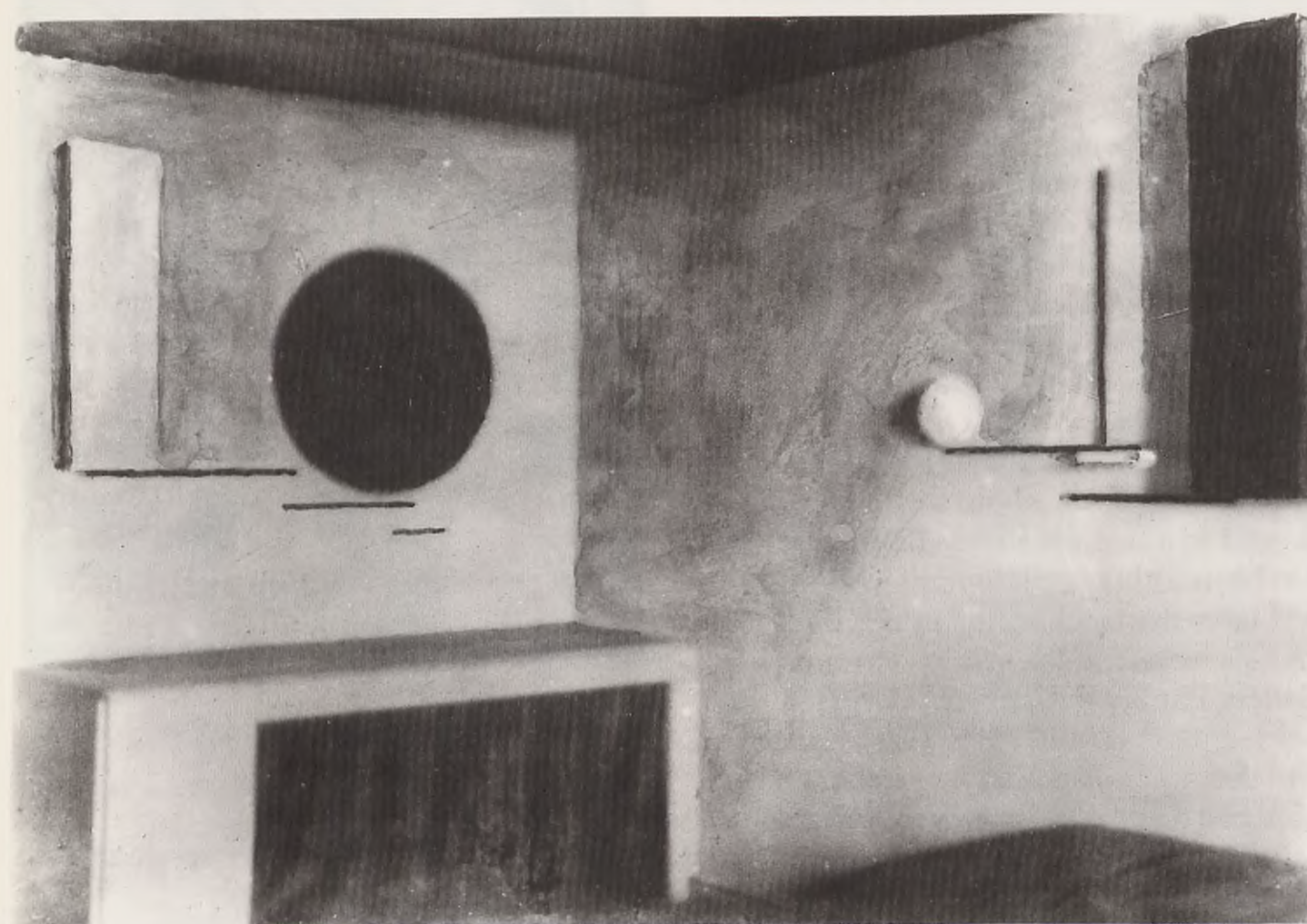
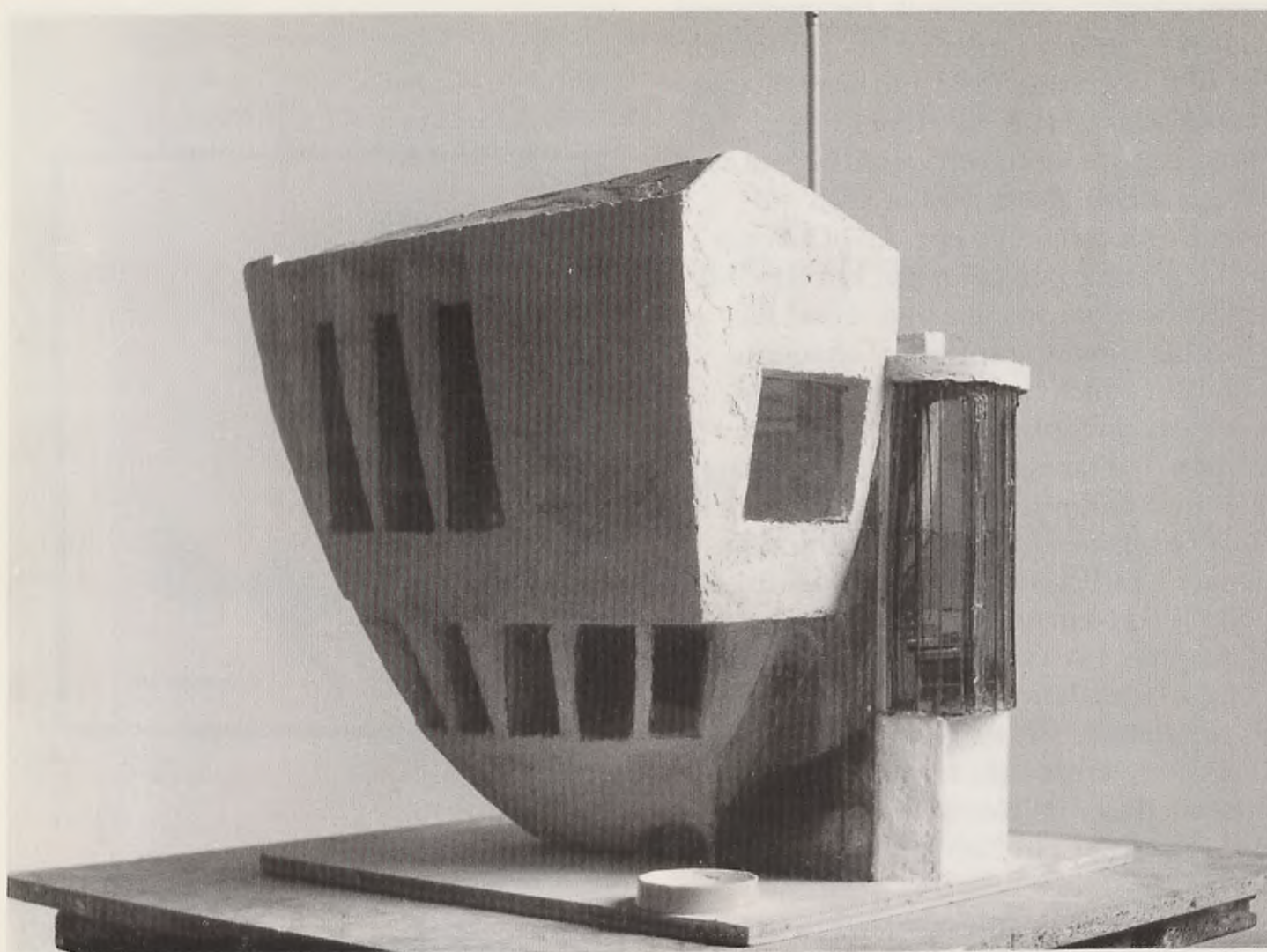


top  
ERICH BUCHHOLZ WOODCUT NO. 10 1918-19  
22 x 19.5 cm  
Collection of Mo Wedd-Buchholz



above  
ERICH BUCHHOLZ ORBITS OF THE PLANETS  
1919-20  
Third of a portfolio of 6 prints  
Woodcut 24 x 18.6 cm Edition 28  
© Eau de Cologne, Tobiès & Silex, Cologne, Germany 1968





top  
ERICH BUCHHOLZ HOUSE IN AN EGG FORM  
(1924)  
Plaster model 35 cm high (approx.)

above  
ERICH BUCHHOLZ INTERIOR OF THE STUDIO  
AT NO. 15 HERKULESFER (1922)  
Original studio wall 4.5 x 6 m

is now working on translations in the hope that she will be able to complete the task that he left unfinished, before the forthcoming retrospective. An abstract drawing that Buchholz made in 1920, in circumstances recalling those of Descartes and his 'Cartesian dream', proved extremely important for the artist. From the drawing, he extracted a square, a circle, a triangle and an egg-shaped parabola, the relationship between the parts of which continually produced the ratio 36:64. Because the same relationship kept cropping up in nature, whether it was in the human body or the Milky Way, Buchholz believed he had discovered a fundamental law underlying the structure of the universe. In 1927 he wrote about this in *The Red Booklet*. Only two copies were sold in 1928 at the Berlin exhibition where sixty-one of his paintings were shown in the centre at which Malevich had exhibited the previous year. In 1963, Buchholz published a theoretical essay called *Das Buchholz Ei* (*The Buchholz Egg*); he had created this form in architectural models, but never realized it full scale. Buchholz also explored scientific theory for a rational explanation of the intuitive process of drawing, seeking to understand the way an impulse in the brain results in the coordination of hand and eye; he dealt with this in 1970 in the text *Grundelemente* (*Basic elements*).

This account reveals the extent to which chance and fashion have delayed the establishment of the reputations of two significant European artists, whose importance has now been established beyond question. Ironically, Ursula Baumgartl's mother offered her whole archive – art, letters, books and all – to several institutions, who at that time turned her down, but now compete in the market for Klinger material. Mo Wedd Buchholz has on occasion met with blank indifference to her father's work, which, one predicts, will alter dramatically after February. Yet had it not been for the delay and the fact that emigration brought the descendants of these two artists to these shores, Australia might now be without material offering unparalleled insight into one of the progenitors of Surrealism and a pioneer of abstraction – important research resources relating to two major figures in the history of Modernism.



Paul McGillick

# Fifth Biennale of Sydney

THE 'FIFTH BIENNALE of Sydney' proved one thing if nothing else: it is now the *avant-garde* that is the academy, while traditional art practices have become the subversive underground.

The Biennale was a survey of official art from the first half of the 1980s and it was fitting that its Director, Leon Paroissien, should have as his main claim to fame that he was a competent administrator at the Visual Arts Board for seven years. Public art today relies for its patronage on the arts bureaucrats who dole out largess and control international exhibitions.

So it should not have come as any surprise that this art, which places so much store on its shock value, should prove to be so predictable. Today's academy is an international phenomenon and there is nothing to distinguish a German practitioner from his Australian clone.

Of course, there have always been complaints that the Biennale was never able to get hold of truly first-rate work. Judging by the strong smell of fresh oil paint in the Art Gallery of New South Wales, the new academy must be selling very well indeed if their contributions have to be painted on the spot. This impression was reinforced by the highly curious catalogue in which the reproduced works only sometimes corresponded with what was actually in the exhibition.

Two issues arose from the Biennale: what were the criteria for selecting the work and how were we to evaluate this work?

No satisfactory reasons were put forward to explain why some artists were

included and others excluded. Perhaps we should be asking what were the criteria for exclusion? Is a Robert Motherwell or a Jasper Johns or a Henry Moore or a Jean Dubuffet any less concerned with 'private symbols and public metaphors'?

Certainly, the criterion for selection was not quality. And here we have something to thank Mr Paroissien for: no curator will again be permitted to mount an exhibition costing so much, enjoying so much advance prestige and yet be so uniformly mediocre.

If one had been looking for good painting, then the Biennale was not the place to go. But here again, surprise is misplaced. For most of the painting was not painting in the traditional sense at all. It was, in fact, a species of painted concepts. It was painted language and it was significant that so much of the work relied upon actual language to support it.

The unstated criterion for selection of work in the Biennale was fashionability.

This brings us to the second issue, because fashionability is only rarely a criterion for quality. Good art, by definition, is in advance of taste. If it is not, it is only reinforcing the prejudices of its viewers.

So I asked myself: what power does this work have to revivify my perceptions and make me take a fresh, hard look at the world around me?

To say that the paintings of A. R. Penck, Jörg Immendorff, Anselm Kiefer *et al.* are about drawing attention to and exploiting private and public symbols and are, therefore, somehow different from the art that





ANSELM KIEFER DER RHEIN 1982  
Woodcut on paper on canvas  
380 x 280 cm  
Fifth Biennale of Sydney 1984

has preceded them (and this is the clear implication of the Biennale catalogue) is a nonsense. In this sense, the painting in the Biennale was no different from the tradition of Western painting, from Giotto to Jackson Pollock. But here the resemblance ends. The crucial difference is that traditional painting holds to the primacy of perception, whereas currently fashionable 'expressionist' painting believes in the primacy of a verbally-dependent intellect.

The expressiveness of most of the painting in the Biennale was a sham. Extravagance of gesture – thick impasto, giant scale, crudity of brushwork and imagery – served to disguise an underlying impotence and infantile nihilism. This work relied for its impact, not upon the power of the perceptions it might elicit, but upon concepts and upon the doubtful assumption that an artist's opinions on the state of the world are of any interest. The very privacy of the symbols rendered the work hermetic and inaccessible. The paintings did not speak for themselves, but depended on being translated into verbal language.

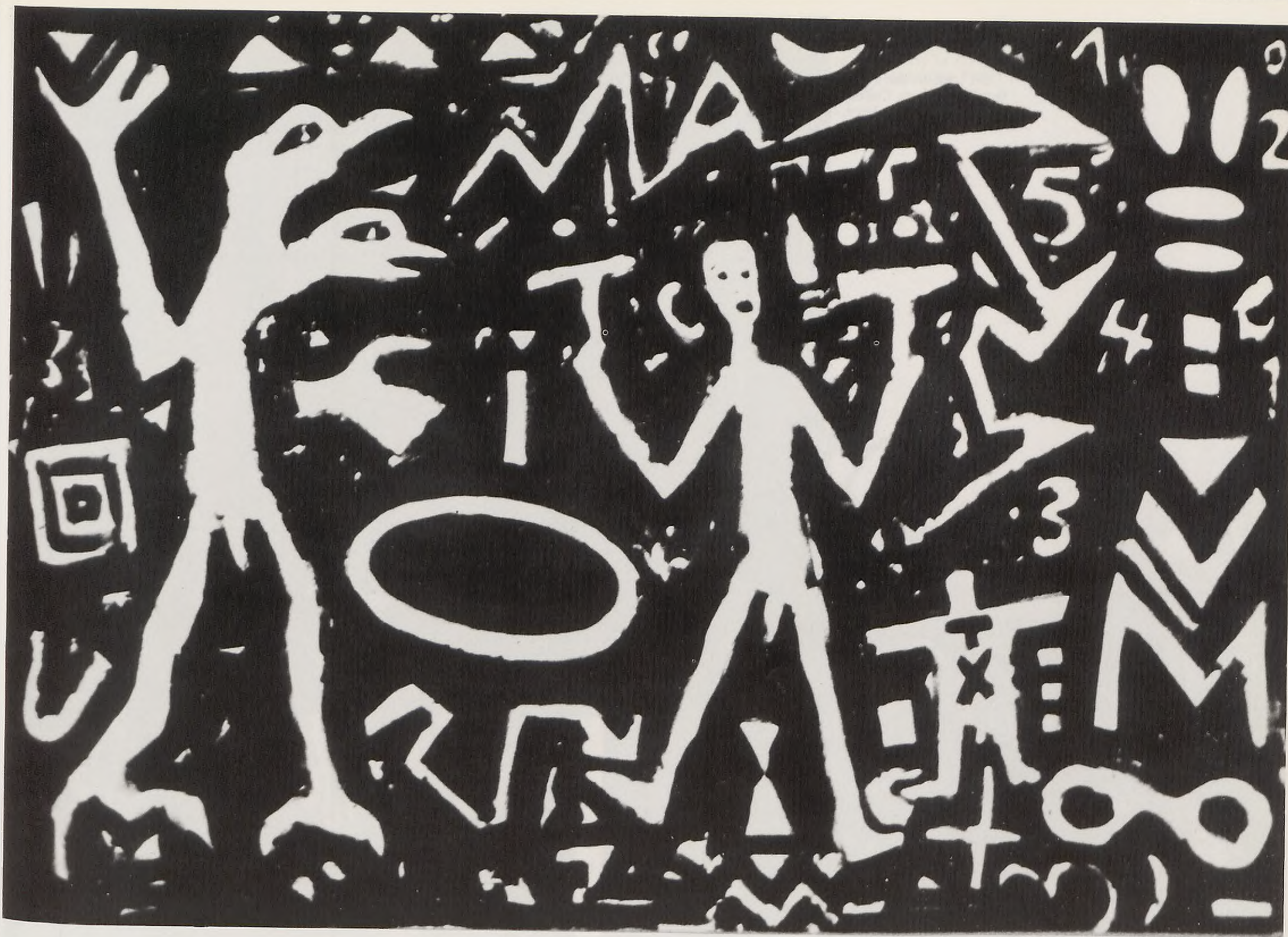
Of all the paintings, only Kiefer's held out material and structural interest – indeed, were the only ones (by virtue of their use of woodcut) which could truly claim any affinity with the original Expressionist sensibility.

Penck's black-on-white paintings also provided a momentary impressiveness. Briefly, it seemed that here at least there might be a degree of graphic ability and some sensitivity to the possibilities of paint on a flat surface. But closer inspection revealed that visual invention was very much subordinate to Penck's hermetic symbolism. You either get the message or you don't: there is no process of discovery with art like this.

Of the non-conventional works, Eva Man-Wah Yuen's room of paper heads had a mythic ambience which was quietly moving. Otherwise, the installational work demonstrated an alarming poverty of imagination – sufficient to show that this particular fad in art has run its course.

As far as the main body of the Biennale was concerned, I do not think I have ever seen an international exhibition which was so irredeemably bad and relentlessly depressing.





A.R. PENCK 'T.I.V.' 1981  
 Synthetic polymer paint on canvas 200 x 300 cm  
 Galerie Michael Werner, Cologne  
 Fifth Biennale of Sydney 1984



JON MOLVIG THE LOVERS <sup>right</sup>  
 (1955)  
 Oil on canvas 213.3 x 121.9 cm  
 On loan to the Australian National Gallery, Canberra  
 from the Mertz Collection of Australian Art, Archer M.  
 Huntington Art Gallery, the University of Texas at Austin



left  
 DAVID BOYD TRUCANINNY'S DREAM OF  
 CHILDHOOD (c. 1960)  
 Oil on composition board  
 181.5 x 119.5 cm  
 Australian National Gallery, Canberra





ARTHUR BOYD FIGURE IN A LANDSCAPE  
Oil on tempera on composition board 160 x 182.8 cm  
Art Gallery of New South Wales, Sydney  
Photograph by David Moore

The ancillary exhibition of Australian figurative art from 1942 to 1962, 'Dreams, Fears and Desires', was instructive and an interesting counterpoint to the main exhibition because it was a chance to compare the current fashion of international, expressive figuration with an earlier and indigenous brand. It was, of course, important not to be distracted by the preposterous and tendentious manner in which the paintings were represented by the curators in the catalogue. This rationale served only to demonstrate that, for the commissars of Sydney University's Fine Arts Department, love of art does not extend beyond art's role as a token of some comfortable political prejudice.

The best work in this show – by Jon Molvig, Arthur and David Boyd and Sidney Nolan – was an excellent illustration of how an acute sensibility can produce paintings that are both worthy as *paintings* and successfully explore the power of private symbols and public myths.

The weaker work, however, was a reminder of how rarely Australian figurative

painting has been able to rise above whimsical illustration. Painters like John Brack, Jeffrey Smart, Charles Blackman, Danila Vassiliev and Noel Counihan – all of whom are currently enjoying some status – looked decidedly weak on close inspection. The narrative insights were as banal as those of their colleagues in the main Biennale exhibition, although on the whole I preferred the Australians' painterly sensibilities.

Despite the suggestion that this was a theme show, there is always the tacit understanding that the Sydney Biennale is actually a survey of where it's all at in international art. The 1984 Biennale may have been a reflection of where some curators, critics and dealers may want art to be, but I am happy to say that the Biennale fell far short of reflecting the true range and quality of art being produced at the moment, both in Australia and elsewhere. The truth is that the Biennale was out of date before it even hit the walls. Like all academic art it was conservative and unrepresentative of important shifts in sensibility.

The really up-to-date artists around the

world are returning to traditional values in art-making. In sculpture this means working with the hands, modelling and carving with traditional materials. In painting it means exploring the perceptual possibilities of paint applied to a surface. In fact, in many ways what is happening is a return to the values of the original Expressionist movement. There has never been a more fallacious description than to term recent expressive figurative painting as 'neo-expressionist'. The Expressionists were truly revolutionary because they believed in the power of art to transform. Their revolution was perceptual – a new way of seeing and a joy in the making of art.

The painting in the Biennale offered no new vision, no joy and was profoundly conservative. The difference may be summarized by asking:

Does a painting or a wood carving by Kirchner enrich my life?

Answer: Yes.

Does the public hectoring of Hans Haacke or Jörg Immendorff enrich my life?

Answer: No.



Ronald Millen

# Venice Biennale: Afterart

IT IS VERY hard to be certain when you have touched rock bottom. Especially when the terrain is that of Venice where God's hand faltered in separating the dry land from the waters. In a (to remain geological) last-ditch effort to shore up the dyke, for some years now the Venice Biennale has attempted each time to devise one or another formula into which to direct the participating artists, a theme presumed or hoped to sum up what seems the prevailing trend. Like most formulas, these have tended to be outworn or irrelevant even before enunciated and illustrated. Moreover, not all national exhibitors respect the theme (nor can), and so coverage most often is spotty, the final picture out of focus.

This year, 1984, the call was for 'art after art', art in the mirror of art, mirroring itself. Thus the ultimate in eclecticism where the thing imitated is not a starting point for seminal influence but merely something to be copied and incorporated, inserted even, without assimilation into a new and original context. In a *reductio ad absurdum* this could mean Marcel Duchamp's mustachios on the *Mona Lisa*, but that *did* create a new context, a pungent absurdity. Whereas the organizers of this year's international exhibition brought forth a mouse of a theme: 'Art and the Arts: Current Trends and History'. This was supposed to consecrate the trans- or post-version of the Biennale's (traditional) *avant-gardism*. What it did, and in exemplary manner, was demonstrate the non-creativity of the current approach where time hastens on so fast that yesterday's fad is today's history.

Gone, except in an occasional provincial

manifestation, were the *avant-gardes* of recent yesteryears: Conceptualism, Minimalism, tracer art, Op and Pop, photo-realism, abstractionisms of one hue or another. In, instead, were pictures made 'after' pictures, the better known the better. Something which can be summed up in Giorgio de Chirico's depressing efforts to come off like Titian after his creative vein ran dry in the early 1920s: a poor model to go by, sterility in Renaissance trappings. Yet here were innumerable young and even not so young artists who, having not the slightest idea what to paint or why they should (except to have something to exhibit), had leafed through their standard manuals on art history and come up with one old hat or another to be worn askew or back-to-front.

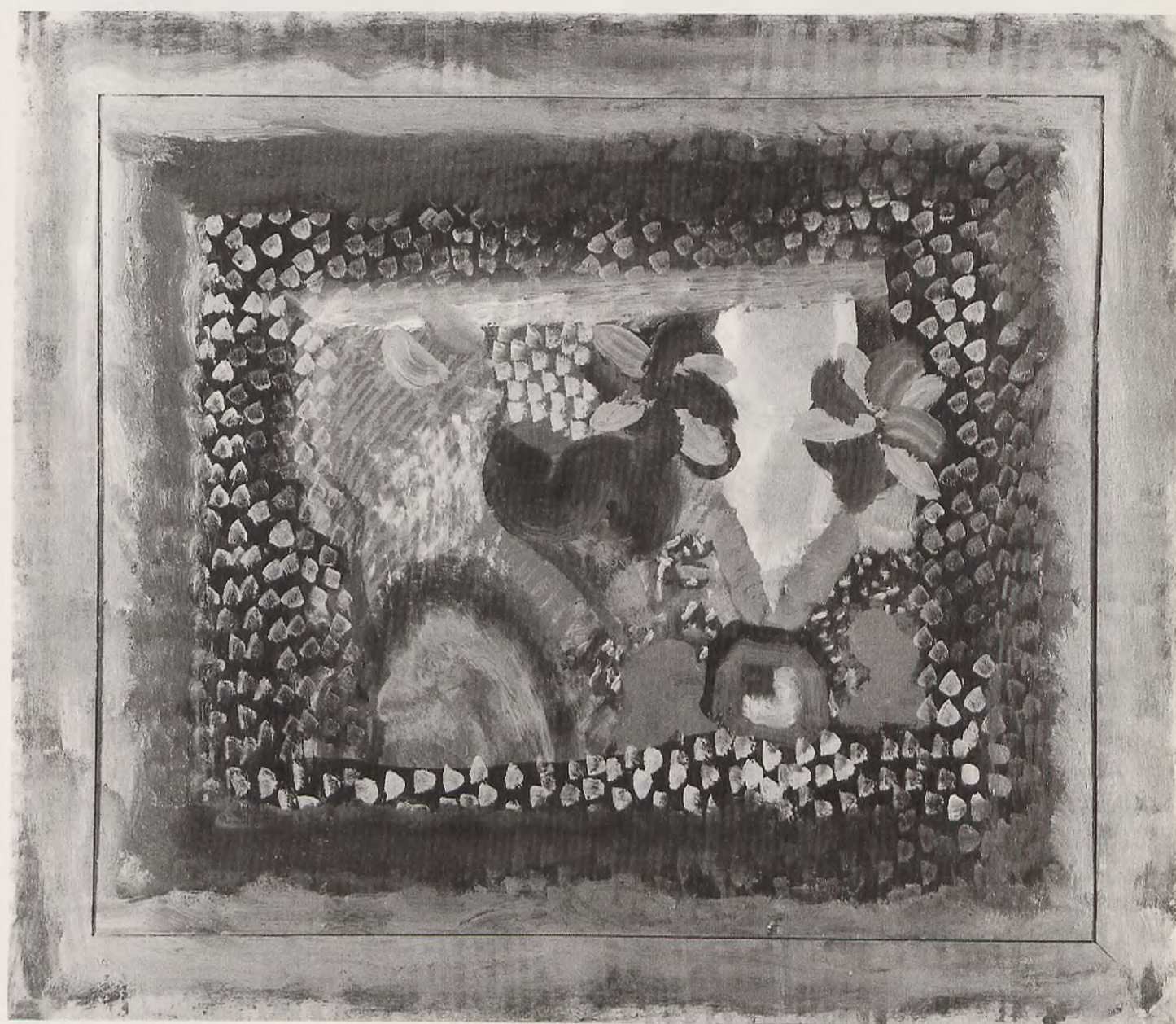
The keynote was sounded in the central pavilion where modern masters' occasional flirtations with quoting or transformation were held up as models – Picasso's nods to Velasquez, Lichtenstein's to Mondrian, Masson's to El Greco – along with numerous lesser artists' incorporation of dead matter dredged from coffee-table books or school books. So little was any new concept proposed and at work that trotted out were even Italian artists' museum copies of Correggio or Piero della Francesca from 1918 or 1930. There were direct quotes (but how often mispronounced!) from Canova (by Martial Raysse who was once a challenging if exasperating 'modern'), Titian (by Hans Richter), Michelangelo and Leonardo (Tano Festa and Mario Schifano), Khnopff (Vettor Pisani), Ingres (the Brazilian Osvaldo Romberg), Goya and Grünewald

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(Arnulf Rainer with his aggressive scribbles), Caravaggio (Jiri Anderle, though with a grace that comes from long experience of doing this kind of thing on his own, years before it became faddish), and so on and on through lesser models by lesser modellers. Some quotes were merely sentimental, some embarrassed: a case in point of both was a single very large pile of marble fragments, some rough, some classically shaped, by Anne and Patrick Poirier, with a bronze arrow-cum-lightning-bolt-cum-rocket stuck smack (and dead) into its top to make a not very profound social statement. At worst, the results were pastiche. At even worse, distressing: quotation of great art makes the viewer so much more aware of the qualitative gap between the quoted and the quoter.

The realizations of the theme in the separate national pavilions rarely rose above the mediocre, even viewed with the best of all possible goodwill. The Americans were at low tide. Under the pretentious banner of *Paradise Lost/Paradise Regained: American visions of the new decade* with its deliberate resonances with the American 'primitives' and the Hudson River School (stressed in the appalling and endless introduction to their voluminous separate catalogue), twenty-four artists showed works that reeked with sentimentality, immaturity, story-telling in the crudest and most naïve of techniques and manners, and a level of thought that scarcely transcended the amateur: it was given verbal expression (it shouldn't have been!) by each of the artists in a catalogue entry telling 'what painting means to me', and this with sophomoric 'sincerity', second-handedness, and unembarrassed naïveté that smacked of the school-graduation student exhibition catalogue and the undigested reminiscences of art history courses and my-student-year-abroad. One exception: the Reverend Howard Finster (born 1916 in Alabama, lives in Georgia), a primitive and presumably part-time psychotic whose



top  
WERNER TUBKE GREAT DEPOSITION (1983)  
Oil on canvas 300 x 400 cm  
Photograph by Viola Boden, Leipzig

right  
HOWARD HODGKIN MR AND MRS JAMES  
KIRKMAN (1980-84)  
Oil on wood 103.5 x 121.3 cm  
Collection of David and Susan Workman



delicately painted, highly ornamental, obsessively detailed panels recall Viennese 'magic realists' like Ernst Fuchs or the schizophrenic productions of the Swiss Adolf Wölfli; recall even more, especially this year in Venice, the richly elaborated surfaces of Jugendstil painting and decorative objects.

In short, the Americans can serve *faute de mieux* or *de pire* as exemplars of the theme and the trend. They are virtual paradigms of what can best be called Neo-Amateurism, an un-positive fumbling that speaks of art-school exercises not yet sloughed off, of art-history classes barely scraped through, of 'thought' without thinking, of 'sincerity' without feeling, of art-journalism taken seriously by artists (who shouldn't even, in fact, read it). If I make much of the Americans here, it is not only because their pavilion has a tradition for innovation that failed this year but also because their faults and inadequacies are characteristic of the faddism evident elsewhere in the Biennale among exhibitors trying to make out with the non-idea of 'post-avant-garde'.

There were exceptions: artists who were shown though they did not illustrate the theme but who grapple successfully, in their own terms, with the problem of figuration in a modern context. The Colombian Luis Caballero (born 1943, lives in Paris) produces large canvases bursting with massive tormented figures, with lots of blood and agony yet painted in a low, crepuscular key that makes their remorseless statement so much more effective. They clearly derive from Théodore Géricault and perhaps Iberian religious sculpture. Obviously a comment on political happenings in present-day Latin America (*los desaparecidos*), their violence is silent, secret, yet very much to the mark. And unlike so many picture-pastiches in this Biennale, their point is made through highly perfected draughtsmanship used as expressive means.

The canvases of the Peruvian Leoncio Villanueva (born 1947, lives in Paris) are difficult to describe. These 'ritual and fetishistic landscapes' (so their titles) combine disparate and usually inexplicable images, natural or otherwise. These elements remain on distinct planes yet coalesce into new and magical signs which, if we 'under-



top  
GUSTAV KLIMT LOVE (1895)  
Oil 62.5 x 46.5 cm  
Historisches Museum der Stadt, Vienna  
Photograph by Fotovermerki-Artothek, Munich

above  
JIRI ANDERLE BACCHUS - AFTER CARAVAGGIO  
1982  
Soft varnish and drypoint  
60 x 50 cm  
Collection of the artist

stand' them or not, seem to convey something worth conveying (the proper function of art). They have a poetry that may owe something to a native, Indian vocabulary of signs, the kind of thing found in the best Latin American writing with its persistent overtones of the magical and surreal: it is perhaps not by chance that Villanueva's contribution was introduced succinctly but effectively by Patrick Waldberg.

From another country out of the mainstream of art, East Germany, came the usual excrescences but also three very large canvases by Werner Tübke (born 1929). These swarm with small, minutely rendered figures treated in a delicate manner somehow derived from seventeenth-century German painting (Matthias Scheits, for one). The figures act in 'stories' difficult to explain but which have a communicable grandiosity, a kind of social surrealism that owes more to an old German tradition (as befits such a culture as the East German deliberately chained to the past and uncertain of the future) than to anything Parisian or twentieth-century.

Another who is successfully grappling with the problems of modern figuration is the Belgian sculptor José Vermeersch (born 1922). He came to sculpture only in his fifties, after long experience as a painter. What he does now in ceramic has echoes of the heavy treatment of the human body by Belgian social realists like Meunier and Permeke (his teacher at one time) but tempered by the Mediterranean grace of Marino Marini and, in a strange way, even by remoter sources like Mayan, ancient Egyptian, and early Japanese (Haniwa) sculpture, perhaps even (in his dogs) Tamayo. His life-sized figures are unidealized, socially critical, naked more than nude, very much self-contained yet communicating with each other and, certainly, with the viewer. They have inset glass eyes (like folk figures) and a diffuse colouring resulting from the intermixture or overlay of different clays. In the context of the current Biennale his statues struck me as particularly significant, not only for themselves but because they show an assimilation of diverse artistic influences into a consistent personal idiom, unlike the borrowings in embarrassed quotation marks found in so many works exem-



plifying the Biennale set-theme.

Very different from all of these is the English painter, Howard Hodgkin (born 1932). Highly coloured and decorative, his multiplicity of dots, dashes, streaks and splashes do not overlay a form but constitute it, yet there is always a more or less evident figurative basis, often landscape or seascape. One thinks (as one is meant to) of Turner, the Petworth paintings in particular, but also of Bonnard and Vuillard, of Klimt's patternings, perhaps of the Kandinsky of the years just before World War I. A difficult approach to control, which is why Hodgkin's dots, streaks, spots, and the like almost always overflow onto the rectangular frame but at the same time strongly emphasize the geometrical framing, striving to hold together images in themselves difficult to define. This seems a special problem for Hodgkin, and it is compounded when we try to put a name to his images. If we are meant to take his titles at face value, it is often so hard to plumb his personal association that the viewer tends to shift the weight towards abstraction rather than representation: his paintings are, in fact, very much on a borderline between the two modes. Again, assimilated influences, not quotation: poetry, not the art-appreciation prose of the *sogenannte* 'post-avant-garde'.

In the context of Vienna 1984, Hodgkin's resonances with Klimt struck one particularly. In concomitance with the Biennale there was, in Palazzo Grassi, an enormous exhibition of the arts in Vienna from the Sezession to the fall of the Hapsburg Empire: painting (Klimt, Kokoschka, Schiele, Kubin, Orlik, and many fascinating lesser known personalities); architecture and wonderfully inventive and superbly crafted furniture (Kolo Moser, Josef Hoffmann, Adolf Loos, Otto Wagner, Josef Maria Olbrich); ornamental or utilitarian objects of every kind, even playing cards; poster and book design and lettering; stage sets; musical manuscripts (Mahler, Hauer, Zemlinsky, Schoenberg); literary and other documents (Schnitzler, Freud, Adler, Peter Altenberg), and on and on through the astounding total of 1528 items. A world – literally – of art, and the last all-embracing art style (if we add to Jugendstil the local dialects of Art Nouveau, Floreale, Mackin-

toshism, and the others); Art Deco had no such universal impact, nor were its manifestations in 'fine' art so positive. The Viennese, more even than their German, French, Italian, Scottish and other contemporaries left the mark of their style on every conceivable object, made 'art' of humble things and made them in consequence no longer humble. A *style*, in short.

And that is why the coincidence of this historical exhibition with the Biennale display of 'post-avant-garde-ism' proved particularly instructive and relevant. It may be that we all know too much now, have read too many art books and school books, seen too many exhibitions, got too confused. But a 'style' is something no longer possible. The most that can be got is this month's approach and next month's. Perhaps – and it is rather a perhaps – the Biennale committee are not wrong in setting an imposed theme every two years in an attempt, however vain and ultimately fruitless, to mark out a little order in the current art scene. Except that in so doing, so vastly much has to be ruled out or at least discouraged that the final picture, as this year, has little to do with the infinite diversity of what is happening in art at any particular time. Thus oddly, considering the theme, German Neo-Expressionism was conspicuously almost absent, and only a rare few (quite enough, thank you) examples of American graffiti art slipped into the young artists' section.

By the time the next Biennale rolls around, today's trends or fads or gimmicks will have been replaced by something very different, and the history of the Venice Biennale shows that its consecration of a new approach often ensures to such innovation the kiss of death. Perhaps for a decade or so it might be better to go back to the old principle of simply showing the best from every country (but who will decide what *that* is?). In any event, the idea of a worldwide show of new art remains valid, especially for those not so well heeled as to be able to travel the world over to see what the emperor is wearing this year.

In 1984 Australia did not participate in this, for better or worse, international forum. If it is to do so in the future, the Italian organizers will have to guarantee proper quarters.



top  
ANNE AND PATRICK POIRIER  
THE DEATH OF ENCELADUS (1983)  
Marble and bronze  
450 x 600 x 400 cm

above  
DETAIL



Artist's choice no. 21  
by Madonna Staunton

# Ian Fairweather: Epiphany

I HAVE LIVED with Fairweather's vision of the Epiphany for almost twenty years. I first saw the work in 1965 when it was hanging in the Museum building, where the Queensland Art Gallery collection was housed at that time. Over the years a strange confusion about the picture troubled me; was it called *Monastery* or *Epiphany*? The two titles fused in my mind; the paintings fused. They were both 'holy' and I never really wanted the problem sorted out. I stood before the painting, too long-sighted to read the little white card neatly placed on the wall. I don't think Ian Fairweather would have minded, the sense of 'presence' was too real. Before a painting like this I felt no need to consult a catalogue.

Ian Fairweather carried a 'monastery' inside his head from his first wanderings in the East, his own 'enclosure' on an isolated island off the coast of Canada, and his immersion in his Chinese studies. (I couldn't help returning to consider memorabilia recently on display in Brisbane. His battered little Chinese/English dictionary, note-book translations and, perhaps, most deeply moving for me, a weathered timber post on which he had written a text in Chinese characters. The feeling was of fluttering prayer flags. Although he reached the Himalayas, Fairweather didn't make it to Tibet but, of course, he didn't need to.) The man fascinates as much as the work, but in real life there was no split.

*Monastery*, now in the Australian National Gallery Collection in Canberra, pre-dates *Epiphany* by one year. But this time it is a Christian feast that Fairweather is celebrating. *Epiphany* means manifestation, and rather like the Three Wise Men he brought to it his own gifts from the East, to the Holy Child who is at once God (incense), King (gold) and, like us, man subject to death (myrrh).

In the Roman Missal the text for the feast

of the Epiphany is from Isaias, 'Rise up Jerusalem, and shine forth; thy dawn has come and the glory of the Lord has broken upon thee'. Once again, 'manifestation'. On first encountering *Epiphany* one might predict with Isaias that 'darkness may envelop the Earth, and all the Nations lie in gloom'. But, like the prophet, our hearts wonder and are enlarged before this sombre, commanding painting.

By the very compression of forms looped about by linear bonds, Fairweather conveys the pitch of awe and elation in that Bethlehem hovel. The tightly packed cast of characters; Kings, attendants, simple herdsmen – can that be the fierce visage of Herod? – the embryonic figures in the lower womb-space of the picture, snap frozen for our contemplation.

In some respects Fairweather was akin in spirit to his contemporary, Godfrey Miller. Both men spent time in prison camps and, as James Gleeson has noted in his *Modern Painters 1931 to 1970*, 'pursued personal freedom and spiritual independence'. And like Miller the 'latent theme is the search for personal values'.

From the time of his departure from England, Fairweather cut himself off from family life. In his later years it saddened him that he had no children. The only woman he is known to have cared for met a violent death.

Somehow, although *Epiphany* illustrates what is for Christians a joyous event, it is also one of still desolation. The images hold their breath between gasps of dispossession, they acquiesce in a conspiracy of silence, for Fairweather's work of this period is stripped of everything that 'sews a man's coat to the world'. He asked for everything and he gave up everything. What fascinates is that, for me, Fairweather's *Epiphany* is poised between affirmation and despair.

Madonna Staunton is a Brisbane artist and poet. Her recent art work explores collage.





IAN FAIRWEATHER EPIPHANY 1962  
 Synthetic polymer paint on four sheets of cardboard  
 laid down on composition board  
 140 x 203 cm  
 Queensland Art Gallery, Brisbane  
 (See full-page colour reproduction Vol. 20, No. 4, p. 519.)





ROY JACKSON FRED BRAAT 1982  
Synthetic polymer paint and charcoal on canvas  
97.5 x 63.5 cm

# Roy Jackson's recent work

by John Peart

*Nor is there any 'figurative' and 'non-figurative' art. Everything appears to us in the guise of a figure. Even in metaphysics ideas are expressed by means of symbolic 'figures'. See how ridiculous it is then to think of painting without 'figuration'. A person, an object, a circle are all 'figures'; they react on us more or less intensely.*

*Picasso, Zervos, 1935*

AROUND THE TIME Picasso made that statement there was much debate between ideologues of both figuration and abstraction. Within my own memory the intensity of debate has been evaporating since the heyday of 1960s formalism. Now, as nearly always, those painters who have a vision that disregards the distinction of 'figurative' and 'non-figurative' or that includes both, are making the most interesting work. Once, in conversation, Roy Jackson, pointing to a knee on a figure-drawing, referred to the 'marvellous impossibility' of a curved line also existing as a knee. Of course this duality can dissolve whenever the activity of painting or drawing becomes focused and energized, but mostly it remains as an enticing mystery. Jackson's recent work makes me very aware of the play between marks as pure phenomena and marks as evocations of other things.

Outside of childhood or the Stone Age, is there such a thing as a primal mark? I like to think so and, I imagine, when making such a thing, what comes first is awareness of its self-sufficient existence, but as the maker of the mark begins to indulge in the added rôle of observer (perhaps even before the mark is complete), there is already the potential for symbolism and association. Those who are drawn to this realm of

experience place a high value on qualities of innocence, naturalness, and directness, even when they take bizarre forms. And it was to a large extent the search for the innocent and unconditioned eye that has motivated Roy Jackson and the painters who have influenced his development. Ian Fairweather, Willem de Kooning, Jean Dubuffet, Alberto Giacometti, Bram Van Velde, Tony Tuckson and some of the Cobra Group, have all fertilized his work over the years and helped germinate his own personal vision.

I can think of any number of painters who have dealt with unconscious and primordial forces as subject matter, but kept their distance. In other words, illustrated them without managing to embody them in the act of painting. It is this emphasis on the *act* of painting that characterizes Roy Jackson's approach. In his own work, whatever the theme or subject, the real vitality seems to come from absorption in the process of painting, from engaging the medium. He does not work towards a painting through a series of drawings; all the practice or warming up marks become the first stages of the painting, influencing what comes next: building and revising until the image develops a definite presence, often with traces of the limbering up stages still visible. (This blending of the warm-ups with the finished image reminds me of the artist's description of a concert in Bombay of Indian classical music in which the musicians allowed the lengthy tuning of their instruments to blend imperceptibly with the performance.) But sometimes a painting, which to a studio visitor may appear finished, is ruthlessly painted out, with any remaining ghosts of underpainted

John Peart is a Sydney artist and teacher.

Photographs in this article by Jill Crossley  
for Watters Gallery, Sydney





*left*  
 ROY JACKSON THE ILLUMINIST (1984)  
 Synthetic polymer paint and charcoal on canvas  
 126 x 96 cm

ROY JACKSON BRIDE *right*  
 (1984)  
 Synthetic polymer paint and charcoal on canvas  
 127 x 97.5 cm







ROY JACKSON EGYPT  
(1984)  
Synthetic polymer paint  
and charcoal on canvas  
127 x 98 cm





ROY JACKSON  
YOUNG WOMAN  
(1984)  
Synthetic polymer paint  
and charcoal on canvas  
127 x 98 cm  
Collection of Max Watters





ROY JACKSON FRANK WATTERS (1983)  
Synthetic polymer paint and charcoal on canvas  
96 x 63 cm  
Collection of Frank Watters

images provoking new attacks on the surface.

Indeed, some passages do look like skirmishes or ambushes, the enemy being his own good taste. Roy Jackson does have an aversion to exercising taste while working, and most of his work methods serve the purpose of challenging conscious taste, habits of seeing, and clichés of mark making. One of these methods is to work very rapidly, leaving little time for conscious analysis; another is to work with closed eyes; this enables him to surprise himself, to take himself unawares; there is always the likelihood that the arm as a tool of the mind's eye will provide a more unexpected solution than will an open but conditioned eye. This approach does not allow for much polishing, honing or refining; on the contrary, the paint often has a raw, stark quality, but when it works it has a compelling vitality.

The recent series of heads fall into two categories; those in the first group are portraits (*Cynthia*; *Fred Braat*; *Frank Watters*) begun with a sitter and reworked later without the sitter. The second group consists also of portraits, but of imaginary people (*Bride*; *Egypt*; *Young woman*; *Illuminist*). An imagined presence is held as a mental and emotional focus, giving direction to the marks and influencing the mood of the work. These may evoke a presence equally, perhaps even more convincing, than the portraits of real people. In *Egypt* and *Young woman* the weaving of layers of lines, interspersed with patches and veils of paint, give an impression of interconnected levels, animated by an energetic brush. Although there is no use of shading in the sense of modelling with a definite light source casting shadows, the smudging and smearing of paint creates enough ambiguous information for the eye, playing across the surface, to find illusions of depth.

The personality of the brush never becomes submerged in an anonymous area; even when a relatively large area is created, there is always evidence of the drawn line in the paint, and one is aware of the speed and pressure with which it was pushed or pulled through the paint. The brush seems to move more unpredictably when colour does not complicate tonal values; any brighter colours seem to be rendered with

slower, more judicious movements. In both of these works, charcoal is used in conjunction with paint; the character of the charcoal line varies according to the surface it encounters; a dry surface will be pushed back by the superimposed line, whereas wet paint will be pushed aside as the charcoal travels, etching its own space within the paint.

In *Egypt*, one is especially aware of the hustle and bustle of the brush moving restlessly and searchingly about the canvas. Depending on where the eye is moving, the strange grey-white area surrounding the figure sometimes appears behind the figure as a ground, and at other times seems more like a curtain or shroud through which the face is looking. The double rendering of the features, especially the eyes, made me doubt the ability of my own eyes to focus on first viewing. I am intrigued by the blue lines on the face; to me they suggest highlighted edges of intersecting translucent planes. The whole space is suffused with a sombre, cool light relieved by gentle, subtle hints of cream scattered throughout, and more dramatically by patches of red at the bottom though these also are nearly obscured by paint and charcoal.

The features of *Young woman* are constructed with informal symbols that are as personal to the painter as his own handwriting. Patches of colour are allowed to glimmer through gaps in the dominant tonal areas and give an impression of holding colour-energy in check, of colour volume being measured out – a contrast to the abandon with which the tonal areas are dealt. In the space around the figure, scrawled swerving rhythms of a charcoal line, biting through the warm grey-white, create an eccentric aura for the figure with its startling intensity.

The portraits of both the real and the imaginary sitters derive their strength partly from the ready-made potency, the universality of the human image; but this would not hold our attention for long if it were not vitalized by the artist's interaction with the paint as though it were a living substance. Roy Jackson is under no obligation to explain or elaborate on the personalities he has depicted. The works should speak for themselves, and they do, with persuasive vigour.



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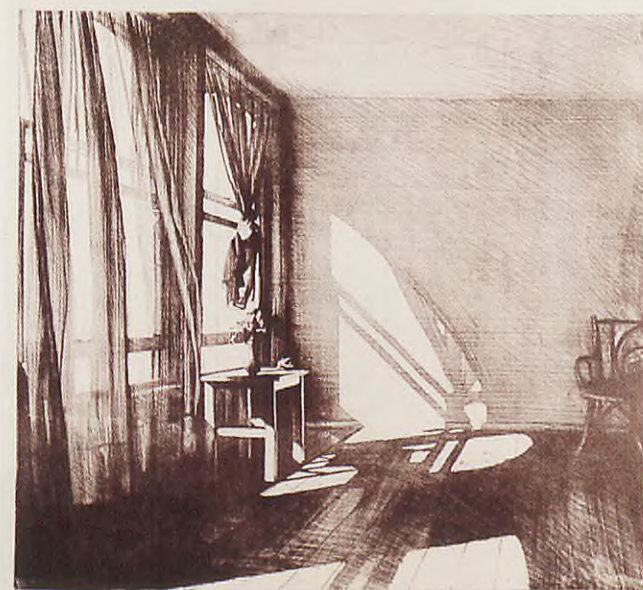
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Lithograph 55.5 x 79.5 cm 99/137

above  
ALUN LEACH-JONES AUSTRALIAN ARKADY 1983  
Screenprint 56.7 x 45 cm A/P

right  
ROBERT GRIEVE WARRIOR 1983  
Screenprint 66.5 x 46.1 cm 5/55

Arthur Boyd's *Bundanon River* was the prize for our Spring issue (Vol. 22 No. 1) and the winner's name appears at the bottom of the contents page (p. 165) of this issue.

Find the gold card in this issue (Dec, Vol. 22, No. 2) and you will win Brett Whiteley's *Seagull*.

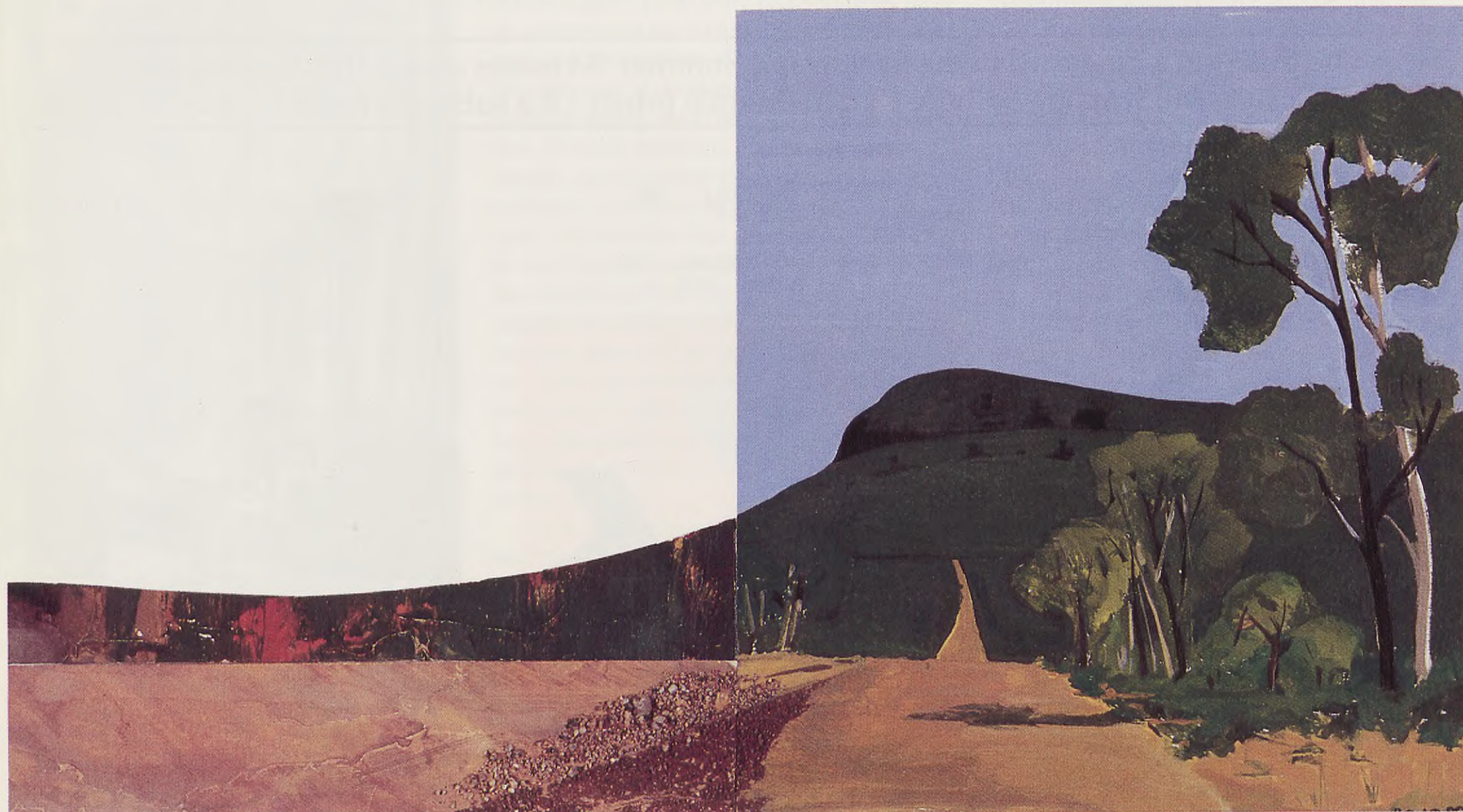


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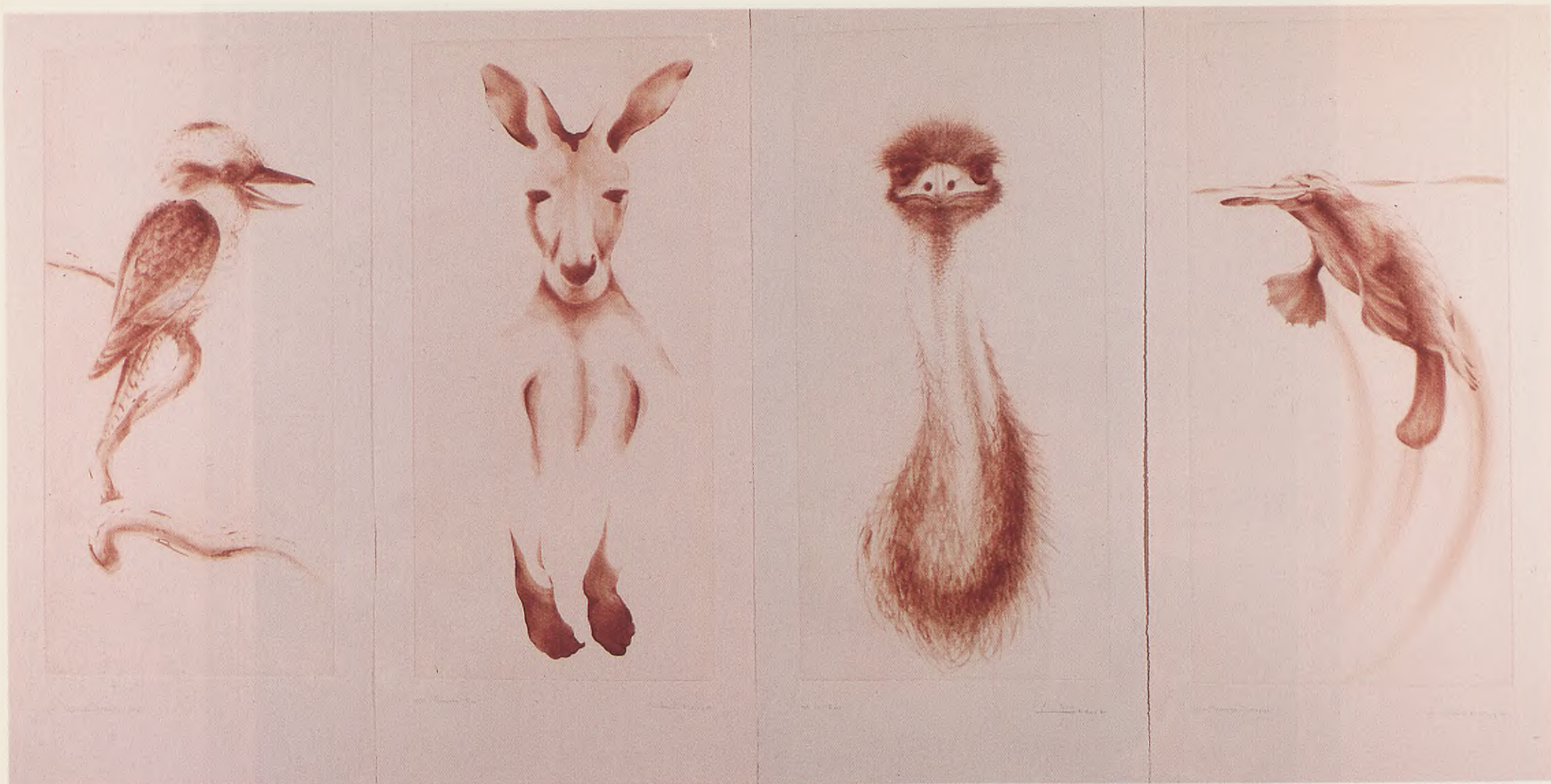
Mavis Chapman "The Core" from *Rich Earth series* cement, minerals, mixed media 122 x 91 cm Photograph by Greg Weight  
 Mavis Chapman Art Consultant, 3/6 Holbrook Street, Kirribilli. N.S.W. 2061. (02) 92 1920 and at Barry Stern Galleries (02) 449 8356





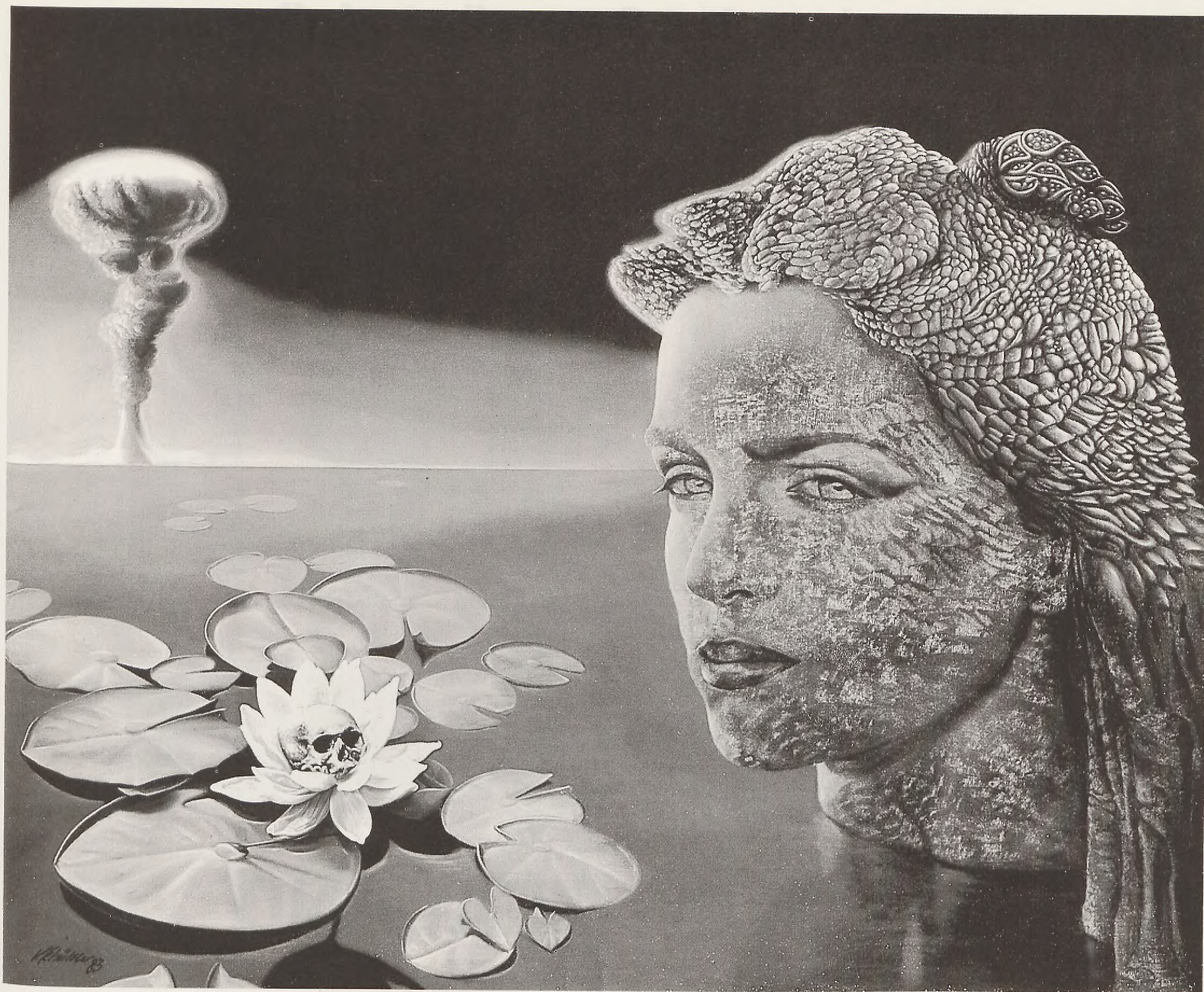
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others.

Monday to Friday: 9.30 - 4.30

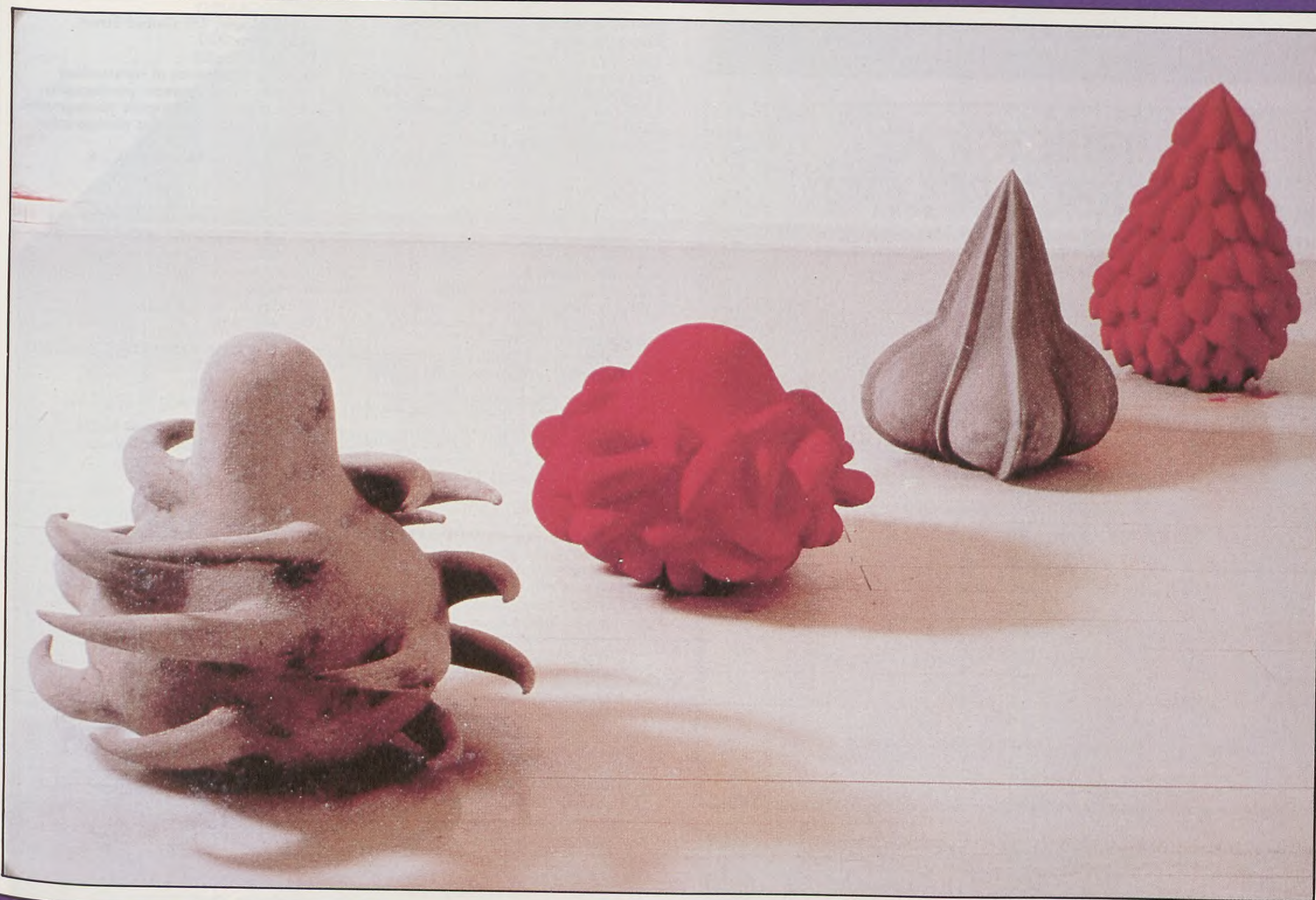
Saturday: 9 - noon

Or by appointment



# THE BRITISH SHOW

## IN AUSTRALIA 1985



Works by Anish Kapoor

ORGANIZED BY ART GALLERY OF NEW SOUTH WALES AND SPONSORED BY THE BRITISH COUNCIL



## VICTOR MACE Fine Art Gallery

35 McDougall St., Milton, Qld. 4064

Gallery Hours: Saturday to Wednesday  
11 a.m. - 5.30 p.m.  
Telephone (07) 369 9305

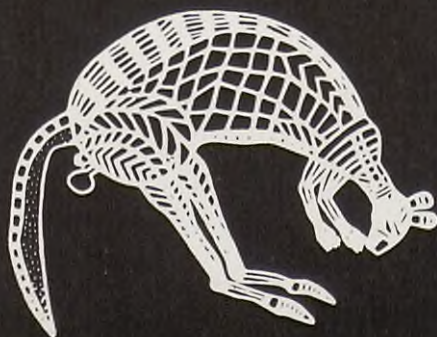
## creative ninety-two

REPRESENTING:  
LEADING QUEENSLAND  
and  
INTERSTATE ARTISTS  
Directors: J. & J. Taylor  
*Dealers in Antique Maps and Engravings.*  
92 Margaret Street,  
TOOWOOMBA, Queensland 4350  
Phone: (076) 32 8779 A/H 38 3958

## BETH MAYNE'S STUDIO SHOP

Presenting collectors' items of early Australian  
paintings and works by contemporary artists.

Cnr. Palmer and Burton Streets, Darlinghurst. 2010  
Telephone (02) 357 6264. A.H. 331 5690  
11 a.m.-5.30 p.m. Tuesday to Saturday



Dreamtime  
ABORIGINAL ARTS CENTRE

### AUSTRALIAN ABORIGINAL ART

Superb collection of high quality Aboriginal  
bark paintings, carvings and antique artefacts  
for sale. We supply the Australian National  
Gallery, Canberra, and museums throughout  
the world.

7 WALKER LANE, PADDINGTON  
(02) 357 6839  
(Opp. 6A Liverpool St. Paddington)  
Gallery hours: 11 a.m. to 6 p.m. Tues. to Sat.

Level 1 Argyle Centre  
18 Argyle Street The Rocks.  
(02) 27 1380  
Gallery Hours: 10.30 a.m. to 5.30 p.m.

**VERLIE JUST TOWN GALLERY**  
77 Queen Street; Brisbane 4000  
Tel. (07) 229 1981  
Centre-city complex representing distin-  
guished Australians artists. 'Japan Room'  
features original 17th-20th century  
Japanese woodcuts.  
Open December, January, February.  
Monday to Saturday: 10 - 4  
Friday until 7

**VICTOR MACE  
FINE ART GALLERY**  
35 McDougall Street, Milton 4064  
Tel. (07) 369 9305  
Saturday to Wednesday: 11 - 5.00

**YOUNG MASTERS GALLERY**  
Network House, 344 Queen Street,  
Brisbane 4000  
Tel. (07) 229 5154  
Large variety of traditional and modern  
paintings by leading Australian artists.  
Regular solo exhibitions by specially  
invited artists.  
Monday to Friday: 10 - 6

### New South Wales

**ALBURY REGIONAL ART CENTRE**  
546 Dean Street, Albury 2640  
Tel. (060) 21 6384  
Changing exhibitions monthly. Permanent  
display Albury Collection - paintings,  
photographs, audio- and video-tapes  
available.  
December: Sandi Fellman - photography  
19 December - 20 January: Ray Taylor -  
ceramics  
3 December - 27 January: Elaine Haxton  
- prints, drawings  
11 February - 3 March: Birth of a Child-  
photography  
Monday to Friday: 11 - 5  
Thursday until 6  
Saturday, Sunday: 11 - 4

**ANNA ART STUDIO AND GALLERY**  
94 Oxford Street, Paddington 2021  
Tel. (02) 331 1149  
Continuous exhibitions of traditional  
paintings. Selected works by Anna Vertes.  
Tuesday to Saturday: 10 - 5.30  
Sunday, Monday: by appointment

**ART AND JOY**  
38 Gurner Street, Paddington 2021  
Tel. (02) 331 7378  
19th- and 20th-century original European  
master drawings, paintings: Impressionist,  
Barbizon, classical, contemporary. Dufy,  
Sisley, Chigot, Cocteau, Fantin Latour,  
Delaunay, Dunoyer de Sedonzac.  
Tuesday to Sunday: 11 - 6

**ARTARMON GALLERIES**  
479 Pacific Highway, Artarmon 2064  
Tel. (02) 427 0322  
Large collection of Australian art, early  
and contemporary drawings and  
paintings.  
Monday to Friday: 10 - 5  
Saturday: by appointment

**ART DIRECTORS GALLERY**  
21 Nurses Walk, The Rocks, Sydney 2000  
Tel. (02) 27 2740  
1 - 29 December: Ken Done - paintings,  
drawings, screenprints, posters  
Tuesday to Saturday: 10 - 4

**ART GALLERY OF NEW SOUTH WALES**  
Art Gallery Road, Sydney 2000  
Tel. (02) 221 2100  
8 November - 2 January: Philip Guston  
14 December - 26 January: An Australian  
Accent

14 December - 3 February: Archibald,  
Wynne and Sulman Exhibitions  
2 February - 10 March: David Davies  
Retrospective  
14 February - 17 March: Jan Senbergs  
Monday to Saturday: 10 - 5  
Sunday: noon - 5

**ART OF MAN GALLERY**  
13 Gurner Street, Paddington 2021  
Tel. (02) 33 4337  
Permanent exhibition of tribal art from  
Australia, New Guinea and Africa.  
Artefacts of museum quality.  
Tuesday to Saturday: 11 - 5.30

**AUSTRALIAN CENTRE FOR  
PHOTOGRAPHY**  
Dobell House, 257 Oxford Street,  
Paddington 2021  
Tel. (02) 331 6253  
Monthly exhibitions of outstanding  
Australian and overseas photography.  
Large collection of original photographic  
prints for sale. Specialist photographic  
bookshop.  
Wednesday to Saturday: 11 - 6  
Sunday: 1 - 6

**BALMAIN ART GALLERY**  
614 Darling Street, Rozelle 2039  
Tel. (02) 818 1251  
Ever-changing exhibitions. Works on  
paper, ceramics, glass, wood, jewellery.  
Australian images.  
Tuesday to Saturday: 10 - 5  
Thursday until 7

**BARRY STERN EXHIBITING GALLERY**  
12 Mary Place, Paddington 2021  
Tel. (02) 356 1875  
Tuesday to Saturday: 11.30 - 5.30

**BETH MAYNE'S STUDIO SHOP**  
Cnr Palmer and Burton Streets,  
Darlinghurst 2010  
Tel. (02) 357 6264  
Works by John Caldwell, Ethel Carrick  
Fox, Grace Cossington Smith, George  
Lawrence, Lionel Lindsay, Clem  
Millward, Lloyd Rees, Roland Wakelin.  
Tuesday to Saturday: 11 - 5.30

**BLAXLAND GALLERY**  
6th Floor, Grace Bros City Store,  
436 George Street, Sydney 2000  
Tel. (02) 238 9390, 9389  
Continually changing exhibitions.  
Monday to Friday: 9 - 5  
Thursday until 6

**BLOOMFIELD GALLERIES**  
118 Sutherland Street, Paddington 2021  
Tel. (02) 326 2122  
Exhibitions of contemporary Australian  
art and works by Norman Lindsay.  
1 - 22 December: Group Show - paintings,  
prints, ceramics, jewellery.  
January - 4 February: Closed  
Tuesday to Saturday: 10.30 - 5.30

**BRIDGE STREET GALLERY**  
20 Bridge Street, Sydney 2000  
Tel. (02) 27 9724, 27 9723  
Extensive selection etchings, screenprints,  
lithographs by Australian and overseas  
artists. Exclusive representative, Christie's  
Contemporary Art - N.S.W., A.C.T., Qld.  
Monday to Friday: 10.30 - 5.30

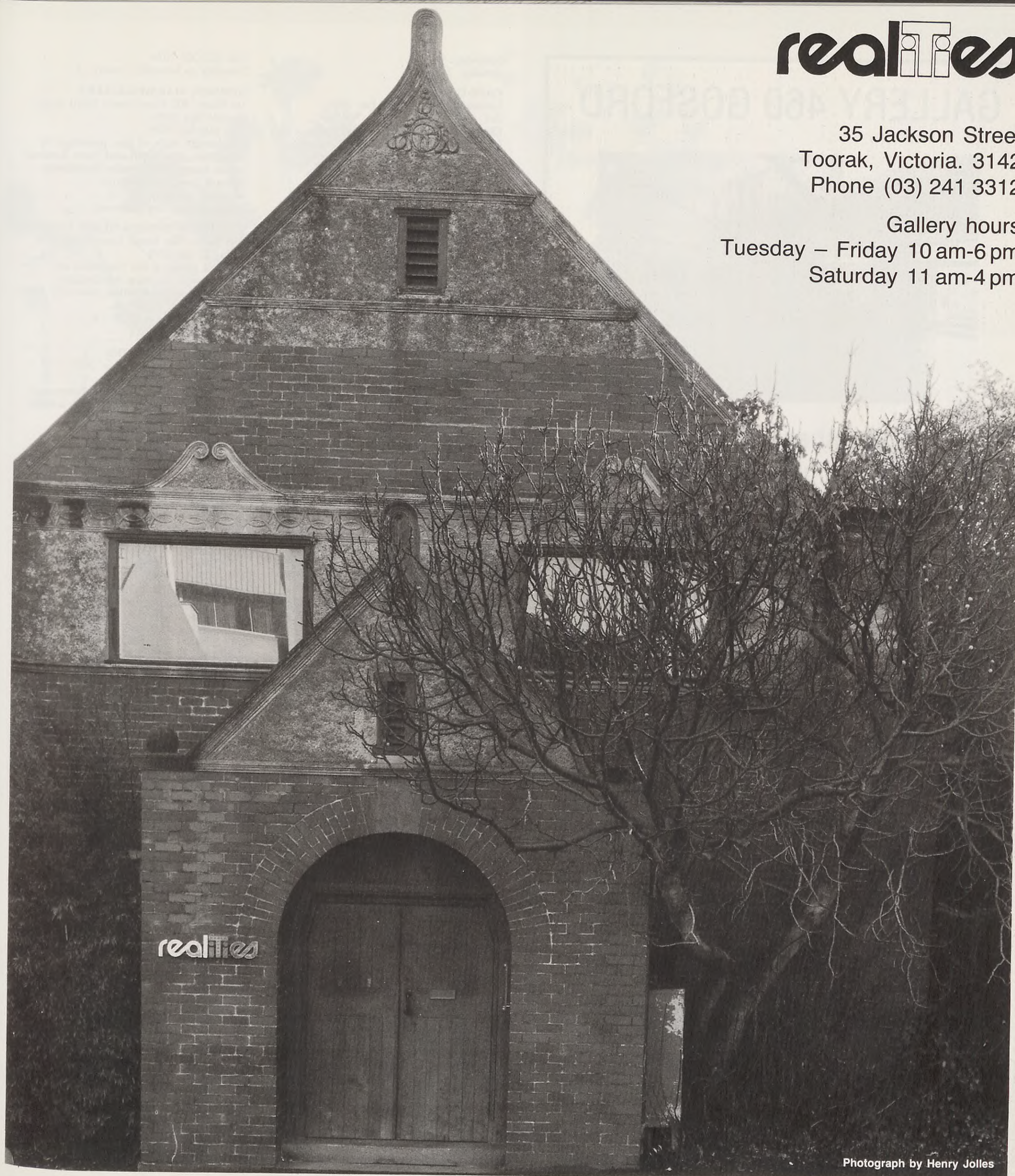
**BRIGHTON GALLERIES**  
303 Bay Street, Brighton-le-Sands 2216  
Tel. (02) 597 2141  
A centre presenting ever-changing exhibi-  
tions of selected Australian paintings.  
Traditional investment art: oils, water-  
colours, etchings, ceramics, décor.  
Specializing in works by Norman Lindsay.  
Monday to Friday: 10.30 - 5.30



**realities**

35 Jackson Street  
Toorak, Victoria. 3142  
Phone (03) 241 3312

Gallery hours  
Tuesday – Friday 10 am-6 pm  
Saturday 11 am-4 pm



Photograph by Henry Jolles



# GALLERY 460 GOSFORD



**December – January**  
Exhibition of gallery artists

**8th February – 3rd March**  
Seascapes by

David ROSE	Susan SHERIDAN
Patrick CARROLL	John CALDWELL
James WILLEBRANT	Robert SIMPSON
Sheila WHITE	Allan HONDOW

**8th MARCH – 24th March**  
Susan Sheridan and Peter Hickey



460 Avoca Drive, Green Point, Gosford. 2250.  
Tel. (043) 69 2013; Gallery open daily: 11-6

Saturday: 9 - 5  
Sunday: 2 - 5

## CAPE GALLERY

Lawson Street, Byron Bay 2481  
Tel. (066) 85 7659  
Changing exhibitions of local artists. Original prints; hand-blown glass; weaving. Early Japanese woodblock prints.  
Tuesday to Friday: 10 - 5  
Saturday: 10 - 12.30

## CHRISTOPHER DAY GALLERY

76a Paddington Street, Paddington 2021  
Tel. (02) 326 1952, 32 0577  
Changing exhibitions of quality traditional 19th- and 20th century Australian and European oil and watercolour paintings.  
Monday to Saturday: 11 - 6  
Sunday: by appointment

## COVENTRY GALLERY

56 Sutherland Street, Paddington 2021  
Tel. (02) 331 4338, 5583  
Prominent works by Australian artists.  
Tuesday to Saturday: 11 - 5

## EDO GALLERY

64 Elizabeth Street, Paddington 2021  
Tel. (02) 32 4654  
Japanese woodblock prints, including landscapes by Hiroshige, Hasui; figures and portraits by Utamaro, Toyokuni, Eisen, Kunisada, Yoshitoshi, Kuniyoshi.  
Wednesday, Thursday: 1 - 5  
Saturday: 12 - 6  
Or by appointment

## EXCELSIOR FINE ART GALLERY

16 Glebe Point Road, Glebe 2037  
Tel. (02) 660 7008  
Exhibitions by contemporary Australian printmakers and potters. Australian, European, Japanese original prints. Old and rare prints in stock.  
Tuesday to Saturday: 9.30 - 5

## ETCHERS' WORKSHOP

87 West Street, Crows Nest 2065  
Tel. (02) 922 1436  
Etchings, screenprints, lithographs, woodcuts in conservation frames. Information on etching techniques and materials.  
Tuesday to Friday: 11 - 6  
Saturday: 11 - 5

## FOUR WINDS GALLERY

Shop 12, Bay Village,  
28 Cross Street, Double Bay 2028  
Tel. (02) 328 7951  
Exclusive selection of fine hand-made American Indian pottery, painting, weaving and exquisite jewellery, mostly turquoise, silver and coral.  
Monday to Saturday: 10 - 5

## GALLERY 460

460 Avoca Drive, Green Point, Gosford 2250  
Tel. (043) 69 2013  
Norman Lindsay, Roland Wakelin, Lance Solomon, Robert Johnson, David Voigt, James Willebrant, David Rose, Susan Sheridan, Les Burcher, Colin Parker, Patrick Carroll, John Caldwell, Robert Simpson.  
Daily: 11 - 6

## GALLERY ONE

122 Percival Road (rear), Stanmore 2048  
Tel. (02) 569 9080  
Continual exhibitions of the best in modern Australian art from the 1950s to the present.  
Saturday, Sunday: noon - 5  
Or by appointment

## GARRY ANDERSON GALLERY

102 Burton Street, East Sydney 2010

Tel. (02) 331 1524

Tuesday to Saturday: noon - 6

## GORDON MARSH GALLERY

1st Floor, 402 New South Head Road, Double Bay 2028  
Tel. (02) 327 7575  
Permanent stock of fine paintings by important Australian and New Zealand artists specializing in the Heidelberg School. Selected moderns.  
Monday - Friday: 10 - 5  
Weekends by appointment

## HAMILTON DESIGN GLASS GALLERY

156 Burns Bay Road, Lane Cove 2066  
Tel. (02) 428 4281  
Stained glass by Jeff Hamilton on commission. Exciting handmade glassware and exhibition pieces by glass artists around Australia.  
Monday to Friday: 9.30 - 6  
Saturday: 10 - 5.30

## HOGARTH GALLERIES

Walker Lane, Paddington 2021  
Tel. (02) 357 6839  
Changing exhibitions of contemporary and *avant-garde* Australian and international art every three weeks.  
Tuesday to Saturday: 11 - 6

## HOLDSWORTH GALLERIES

86 Holdsworth Street, Woollahra 2025  
Tel. (02) 32 1364, 328 7989  
Changing exhibitions every three weeks by leading Australian artists.  
Monday to Saturday: 10 - 5  
Sunday: noon - 5

## IMAGES

27 Glebe Point Road, Glebe 2037  
Tel. (02) 692 9980  
Images is an independent gallery committed to promoting contemporary photography as a creative, adventurous and stimulating art form.  
Wednesday to Friday: 1 - 6  
Saturday, Sunday: 1 - 5

## IVAN DOUGHERTY GALLERY

Cnr Albion Avenue and Selwyn Street, Paddington 2021  
Tel. (02) 339 9526  
Important contemporary art.  
Monday to Friday: 10 - 5  
Saturday: 1 - 5

## JAMES HARVEY GALLERY

601 King Street, Newtown 2042  
Tel. (02) 517 1450  
Tuesday to Friday: 11 - 5.30  
Saturday: 12 - 5

## JOSEF LEBOVIC GALLERY

294 Oxford Street, Paddington 2021  
Tel. (02) 356 1840  
Monday to Friday: 1 - 6  
Saturday: 11 - 6

## LA FUNAMBULE ART PROMOTIONS

31 Cook's Crescent, Rosedale South, via Malua Bay 2536  
Tel. (044) 71 7378

## LISMORE REGIONAL ART GALLERY

131 Molesworth Street, Lismore 2480  
Tel. (066) 21 1536  
Changing exhibitions monthly.  
Tuesday to Saturday: 10 - 4

## MACQUARIE GALLERIES

204 Clarence Street, Sydney 2000  
Tel. (02) 264 9787  
Exhibiting Australian art. Development of collections. Valuations. Leasing. Hanging and display. Restoration and framing. Representing contemporary Australian artists since 1925. Commissions. Leasing. Valuations. Member A.C.G.A.





PHILLIP SUTTON (English) *In the Battersea Studio*, 1984, oil on canvas 61 x 61 cm.

FRUIT and FLOWERS PAINTINGS and DRAWINGS  
EXHIBITION NOVEMBER — DECEMBER 1984  
DAVID JONES ART GALLERY, ELIZABETH STREET, SYDNEY



## Kensington Gallery

Leading South Australian and interstate artists.  
Paintings, prints, ceramics, glass and jewellery.

39 Kensington Road, Norwood. S.A. 5067. Telephone (08) 332 5752

## The Print Room

Established 1972

Representing  
Painters — Printmakers — Sculptors  
and Photographers

Robert E. Curtis — Edith Cowlshaw

Sonia Delaunay — Brian Dunlop

Will Dyson — Ertè

Adrian Feint — John Fuller

Peter Hickey — Paul Jacoulet

Linda Le Kinff — Fanch Ledon

Lionel Lindsay — Sydney Long

Andrè Masson — George J. Morris

Graham McCarter — Udo Nolte

Roger Scott — Hall Thorpe

Ralph T. Walker — David Wansbrough

Claude Weisbuch — Stephen Wilson

Hours: Tuesday to Saturday, 11.00 am to 6.00 pm  
141 Dowling Street, Woolloomooloo, Sydney. NSW 2011  
Telephone: (02) 358 1919

If driving, enter Dowling Street via Bourke & Cathedral Streets.



Tuesday to Friday: 10 - 6  
Saturday: noon - 6  
Monday by appointment

### MARK WIDDUP'S COOKS HILL GALLERIES

67 Bull Street, Cook's Hill,  
Newcastle 2300  
Tel. (049) 26 3899

Friday to Monday: 11 - 6  
Sunday: 2 - 6

### MARY BURCHELL GALLERY

7 Ridge Street, North Sydney 2060  
Tel. (02) 925 0936

Continually changing exhibitions by leading and evolving artists. Conservation framing service and restorations.

Tuesday to Friday: 10.30 - 5  
Saturday: 12 - 5

### MAVIS CHAPMAN ART CONSULTANT

3/6 Holbrook Avenue, Kirribilli 2061  
Tel. (02) 92 1920

Also at Barry Stern Galleries, 1001a Pacific Highway, Pymble 2073. Tel. (02) 449 8356.

### MODERN ART GALLERY

Leacocks Lane (off Hume Highway),  
Casula 2170

Tel. (02) 602 8589

Changing exhibitions of established and evolving artists.

Saturday, Sunday: 11 - 5  
Or by appointment

### MORI GALLERY

56 Catherine Street, Leichhardt 2040  
Tel. (02) 560 4704

Monday to Saturday: 10 - 6

### NEWCASTLE REGION ART GALLERY

Laman Street, Newcastle 2300

Tel. (049) 2 3263

Monday to Friday: 10 - 5

Saturday: 1.30 - 5

Sunday, public holidays: 2 - 5

### NEW ENGLAND REGIONAL ART MUSEUM

Kentucky Street, Armidale 2350  
Tel. (067) 72 5255

The home for the Armidale City, Chandler Coventry and Howard Hinton Collections. A superb collection of Australian art.

Monday to Saturday: 10 - 5  
Sunday: 1 - 5

### NOELLA BYRNE ART GALLERY

240 Miller Street, North Sydney 2060  
Tel. (02) 92 6589

A large collection of original oils, watercolours, traditional and modern works by many leading Australian artists. Exhibitions held regularly.

Monday to Saturday: 10.30 - 5

### OLD BREWERY GALLERY

24 The Esplanade, Wagga Wagga 2650  
Tel. (069) 21 5274

Some forthcoming exhibitions: Colin Schuster, Dennis O'Connor, Heather Bell, David Schlunke, Norman Lindsay. Enquire for more details.

Thursday to Sunday: 11 - 5  
Or by appointment

### PAINTERS GALLERY

32½ Burton Street, East Sydney 2000  
Tel. (02) 332 1541

27 November - 15 December: Shelley Rose - easels

16 December - 14 January: Closed

15 January - 2 February: Donna Marcus - installation, drawings

5 - 23 February: Eleni Rivers

26 February - 16 March: The Treania Smith Collection

19 March - 6 April: Bob Millis - works on paper; Robert Hollingworth - paintings,

drawings

Tuesday to Saturday: 11 - 6

### PARKER GALLERIES

39 Argyle Street, Sydney 2000  
Tel. (02) 27 9979

Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists.

Monday to Friday: 9.15 - 5.30

### PHILLIPS

372 Pacific Highway, Crows Nest 2065  
Tel. (02) 43 4038

Antique prints and maps - all subjects, in particular, pochoir, theatre, botanical, birds, Australian.

Monday to Saturday: 10 - 5  
Thursday until 8

### POCHOIR

North Sydney Shoppingworld, Plaza level, 77 Berry Street, North Sydney 2060  
Tel. (02) 922 2843

Original prints by Australian and overseas artists. Contemporary silver, glass, jewellery, pottery by Australian artists. Conservation framing specialists.

Monday to Friday: 9 - 5.30  
Thursday until 9

### PRINTERS GALLERY

80 Prince Albert Street,  
Mosman 2088

Tel. (02) 969 7728

Established Crows Nest, 1979. Gallery specializing in unframed, low edition, original prints by Australian artists. Framing service. By appointment

### PRINTFOLIO GALLERY

Gallery Level, CBA Centre,  
60 Margaret Street, Sydney 2000

Tel. (02) 27 6690

Original lithographs, etchings, woodcuts by contemporary printmakers. New series of exhibitions by prominent Japanese and New Zealand printmakers.

Monday to Friday: 9.30 - 6.30

### PRINT ROOM

141 Dowling Street,  
Woolloomooloo 2011

Tel. (02) 358 1919

Original drawings, etchings, woodcuts, lithographs, screenprints and fine-art photography, contemporary and traditional, from Australia, Asia, Europe and America.

Tuesday to Saturday: 11 - 6

### PROUDS ART GALLERY

Cnr Pitt and King Streets, Sydney 2000  
Tel. (02) 233 4488

Sydney's most central gallery representing Australia's leading artists. Expert framing, restoration and valuations undertaken.

Monday to Friday: 8.30 - 5.30  
Thursday until 9.00

### Q GALLERY

32 Ferry Street, Hunters Hill 2110  
Tel. (02) 817 4542

Specializing in selected works by eminent Australian artists. Oils, watercolours, pastels, limited-edition prints and bronzes.

December: Mixed exhibition

January: Greg Hansell - pastels

February: Patrick Carroll

March: John Caldwell

Wednesday to Saturday: 10 - 5

Sunday: 11 - 5

### RAINSFORD GALLERY

328 Sydney Road, Balgowlah 2093  
Tel. (02) 94 4141

General exhibitions by Australian artists: traditional, modern and naive.

Tuesday to Friday: 10.30 - 5





RUDY KOMON GALLERY 124 JERSEY RD, WOOLLAHRA, NSW. TEL. 32 2533 MON.-SAT. 10-5 P.M. GWEN FROLICH DIRECTOR

Photograph by Max Dupain



**THE Q GALLERY** FORMERLY OF BIRKENHEAD Pt.  
NOW AT  
32 FERRY STREET  
HUNTERS HILL  
N.S.W. 2110

Telephone: (02) 817 4542. After hours: 816 5028  
Hours: Wednesday to Saturday – 10 to 5. Sunday – 11 to 5  
Artistic Director: Cynthia de Quincey  
FINE ORIGINAL WORKS BY AUSTRALIAN ARTISTS

# Newcastle Region Art Gallery

## Permanent Collection

Australian Paintings, Prints  
Drawings and Sculpture  
Contemporary Australian and  
Japanese Ceramics

## Temporary Exhibitions

Every 4–5 weeks.

## Gallery Hours

Monday–Friday 10.00am–5.00pm  
Saturday 1.30pm–5.00pm  
Sunday and public holidays 2.00pm–5.00pm  
Admission Free

Laman Street Newcastle 2300  
Telephone (049) 2 3263

## Chapman Gallery CANBERRA

31 Captain Cook Crescent, Manuka. A.C.T. 2603  
Sculpture, prints and paintings, Australian and overseas.  
Changing exhibitions monthly.

Hours: Wed, Thur, Fri – 12 noon to 6 pm  
Sat, Sun – 11 am to 6 pm or by appointment

Telephone: (062) 95 2550  
Director: Judith Behan

Saturday: 10 – 12

**REX IRWIN ART DEALER**  
First Floor, 38 Queen Street,  
Woollahra 2025  
Tel. (02) 32 3212  
Paintings by important Australian artists  
available from stock: Drysdale, Boyd,  
Nolan, Makin, Smart, Williams, Wolseley.  
Also Hockney, Moore.  
27 November – 8 December: Judy Silver  
10 – 20 December: Michael Nicholson –  
photography  
20 December – 20 February: Closed  
Tuesday to Saturday: 11 – 9.30

**ROBIN GIBSON GALLERY**  
278 Liverpool Street,  
Darlinghurst 2010  
Tel. (02) 331 6692  
Exhibitions change every three weeks.  
Artists include Westwood, Storrier,  
Whiteley, Lynn, Proud, Daws, Taylor,  
Pearson, Willebrant, Grant, Rose.  
Tuesday to Saturday: 11 – 6

**RUDY KOMON GALLERY**  
124 Jersey Road, Woollahra 2025  
Tel. (02) 32 2533  
Australian contemporary art.  
12 – 31 December: Phillip Cannizzo –  
sculpture  
January: Closed  
6 February – 2 March: Selby Warren  
6 – 30 March: Ian Stansfield  
Monday to Saturday: 10 – 5

**SEASONS GALLERY**  
259 Miller Street, North Sydney 2060  
Tel. (02) 436 2060  
Specializing in high quality overseas and  
Australian graphics, Australian ceramics,  
glass, timber and jewellery. Book  
illustrators also feature.  
Tuesday to Saturday: 11 – 6

**S.H. ERVIN MUSEUM AND ART  
GALLERY**  
National Trust Centre, Observatory Hill,  
Sydney 2000.  
Tel. (02) 27 9222  
Changing exhibitions of Australian art  
and architecture.  
Tuesday to Friday: 11 – 5  
Saturday, Sunday: 2 – 5

**STADIA GRAPHICS GALLERY**  
First Floor, 85 Elizabeth Street,  
Paddington 2021  
Tel. (02) 326 2637  
Original graphics by 19th- and 20th-  
century masters, and contemporary  
Australian and overseas artists.  
Tuesday to Saturday: 10 – 5

**ST IVES GALLERY**  
351 Mona Vale Road, St Ives 2075  
Tel. (02) 449 8558  
Large gallery exhibiting oil paintings,  
watercolours, bronzes, pottery, antique  
swords. Features outstanding traditional  
and contemporary artists.  
Monday to Friday: 9.30 – 5.30  
Thursday until 7  
Saturday: 9.30 – 1.30

**TREVOR BUSSELL FINE ART GALLERY**  
180 Jersey Road, Woollahra 2025  
Tel. (02) 32 4605  
Australia's specialist in original works by  
Norman Lindsay. Fine Australian invest-  
ment paintings, 1800 to 1940. Restoration,  
framing, valuations.  
Daily: 11 – 6

**ULMARRA GALLERIES**  
4/5 Coldstream Street, Ulmarra 2462  
Tel. (066) 44 5297  
Changing exhibitions of works by

established and promising Australian and  
international artists.  
Specialists in antiquarian etchings,  
engravings, maps.  
Tuesday to Friday: 10 – 5  
Saturday, Sunday: 2 – 5

**VIVIAN ART GALLERY**  
Hurstville Plaza, 12/309 Forest Road,  
Hurstville 2220  
Tel. (02) 579 4383  
Selected works by renowned Australian  
artists and exciting newcomers. Original  
oils, watercolours, pastels, etchings,  
ceramics. Framing and investment  
advisers.  
Monday to Saturday: 10.30 – 5  
Thursday until 7

**VON BERTOUCHE GALLERIES**  
61 Laman Street, Newcastle 2300  
Tel. (049) 2 3584  
Friday to Monday: 11 – 6  
Or by arrangement

**WAGNER ART GALLERY**  
39 Gurner Street, Paddington 2021  
Tel. (02) 357 6069  
Exhibitions changing every three weeks  
featuring leading Australian artists. Paint-  
ings, graphics, ceramics and bronzes.  
Tuesday to Saturday: 11 – 5.30  
Sunday: 1 – 5

**WATTERS GALLERY**  
109 Riley Street, East Sydney 2010  
Tel. (02) 331 2556  
5 – 22 September: Peter Cripps  
26 September – 13 October: Frank Littler  
17 October – 3 November: Mike Brown;  
Ken Searle  
7 – 24 November: James Gleeson  
Tuesday to Saturday: 10 – 5

**WOOLLOOMOOLOO GALLERY**  
Cnr Nicholson and Dowling Streets 2011  
Tel. (02) 356 4220  
Changing exhibitions of works by Aus-  
tralian artists of promise and renown.  
Wednesday to Sunday: 11 – 5  
Or by appointment

**WORKSHOP ARTS CENTRE**  
33 Laurel Street, Willoughby 2068  
Tel. (02) 95 6540, 4734  
A centre for individual instruction and  
experimentation in the creative arts incor-  
porating a gallery with regularly changing  
exhibitions showing students' and invited  
artists' work.  
9 – 23 February: Teaching artists' annual  
exhibition.  
Monday to Thursday: 10 – 4 and 7 – 9  
Friday: 10 – 4  
Saturday: 10 – 3

## A.C.T.

**ARTS COUNCIL GALLERY**  
Gorman House, Ainslie Avenue,  
Braddon 2601  
Tel. (062) 47 4853  
Permanent, non-profit gallery holding  
regular exhibitions of local and interstate  
work.  
Wednesday to Sunday: 11 – 5  
Or by appointment

**AUSTRALIAN NATIONAL GALLERY**  
Canberra 2600  
Tel. (062) 71 2411  
Monday to Saturday: 10 – 5  
Sunday: noon – 5  
Closed Good Friday and Christmas Day

**BEAVER GALLERIES**  
81 Denison Street, Deakin 2600  
Tel. (062) 82 5294  
Regular exhibitions by contemporary



# THE PAINTERS GALLERY



GRACE  
COSSINGTON SMITH  
Drapery in the  
Studio  
1940  
oil on board  
66 x 59 cms

GEORGE DUNCAN  
Winding Road Spain  
c1936  
oil on canvas  
40 x 30 cms

DOUGLAS DUNDAS  
The Frontier Alps  
1928  
oil on canvas  
60 x 75 cms  
(Collection  
Art Gallery of WA)

ENA JOYCE  
Ballarat  
1954  
oil on board  
(collection Ballarat  
Art Gallery)

AUSON REHFISCH  
Church Tower  
c1936  
oil on canvas  
61 x 51 cms

DANILA VASSILIEFF  
Woronora Landscape  
c1938  
oil on canvas  
54 x 58.5 cms

Additional works by the above artists are available in stock plus the work of many fine young artists such as Rene Bolten below.



Rene Bolten  
untitled 1983  
mixed media on paper  
40 x 40 cms

32½ Burton Street  
East Sydney 2000  
(02) 332 1541  
Tues - Sat 11-6



# hugo galleries

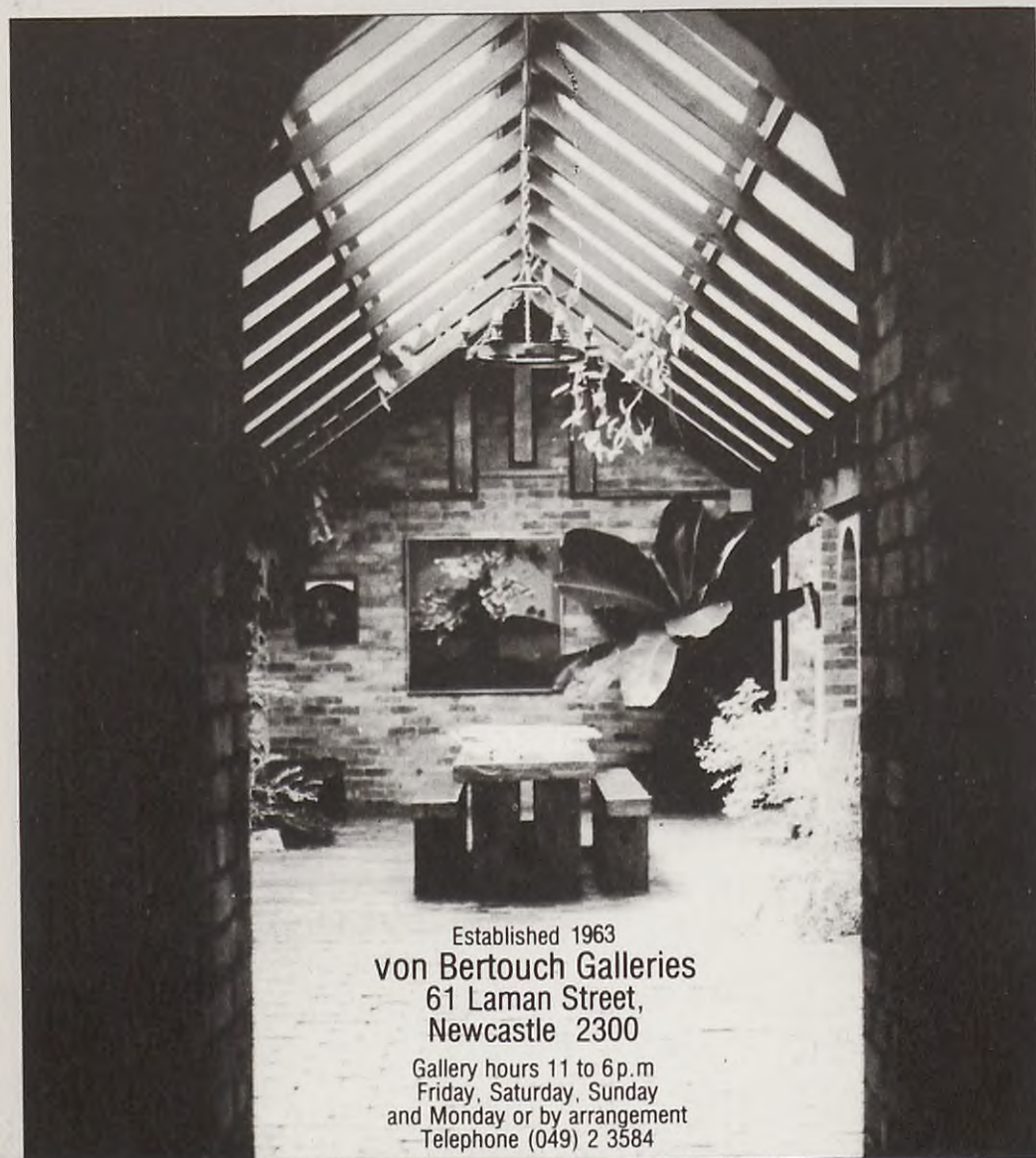
International Art Dealers

Specialising in contemporary lithographs and etchings by Australian and Overseas Artists

Picasso	Hickey
Miro	Dickerson
Moore	Storrier
Vasarely	Juniper
Lindstrom	Blackman
Christo	Warr
Looby	Masson
Pugh	Fini
Olsen	Tamayo

Conservation standard framing available  
specialising in works on paper.

Shop 9, Thetis Court, Manuka, ACT 2603 (062) 95 1008



Established 1963  
**von Bertouch Galleries**  
61 Laman Street,  
Newcastle 2300

Gallery hours 11 to 6 p.m.  
Friday, Saturday, Sunday  
and Monday or by arrangement  
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Australian artists and craftsmen.  
Sculpture, furniture, paintings, prints,  
ceramics, jewellery, leather, glass.  
Wednesday to Sunday, public holidays:  
10.30 - 5

## BOLITHO GALLERY

Cnr Victoria and Hoskins Streets,  
Hall 2618  
Tel. (062) 30 2526  
Contemporary Australian and overseas  
artists.  
Wednesday to Sunday: 11 - 5

## CANBERRA SCHOOL OF ART GALLERY

Baldessin Crescent, Acton 2601  
Tel. (062) 46 7946  
Exhibitions monthly. All enquiries: Peter  
Haynes, Curator of Exhibitions.  
December: Student exhibition - mixed  
media  
February: Post-graduate exhibition -  
painting, sculpture  
March: Jan Senbergs 1961 - 1981  
Wednesday to Friday: 11 - 5  
Saturday: 12 - 5  
Sunday: 2 - 5

## CHAPMAN GALLERY

31 Captain Cook Crescent, Manuka 2603  
Tel. (062) 95 2550  
International and Australian paintings,  
sculpture and prints.  
Wednesday to Friday: noon - 6  
Saturday, Sunday: 10 - 6  
Or by appointment

## GALLERY HUNTLY

11 Savige Street, Campbell 2601  
Tel. (062) 47 7019  
Paintings, original graphics and sculpture  
from Australian and overseas artists.  
Saturday to Tuesday: 12.30 - 5.30  
Or by appointment

## HUGO GALLERIES

Shop 9, Thetis Court, Manuka 2603  
Tel. (062) 95 1008  
Specializing in lithographs, etchings and  
screenprints.  
International collection - Miró, Moore,  
Vasarely, Christo, Pugh, Dickerson, Warr.  
Over 200 graphics.  
Monday to Friday: 9.30 - 4.30  
Saturday: 9.30 - 12.30

## MANUKA GALLERY

26 Bougainville Street, Manuka 2603  
Tel. (062) 95 7813  
Representing leading Australian and over-  
seas artists. New exhibition every  
fortnight. Specializing in Aboriginal art.  
Permanent exhibition area.  
Wednesday to Sunday: 11 - 6  
Friday until 8

## NAREK GALLERIES

'Cuppacumbalong', Naas Road,  
Tharwa 2620  
Tel. (062) 37 5116  
Regular exhibitions by leading and  
emerging Australian craftsmen.  
Wednesday to Sunday, public holidays:  
11 - 5

## NATIONAL LIBRARY OF AUSTRALIA

Canberra 2600  
Tel. (062) 62 1111  
'The Vision Splendid': pictures of the col-  
onial period in the National Library of  
Australia. Opened November 1983 and  
continuing throughout 1984 in the Rex  
Nan Kivell Room, lower ground floor.  
Enquiries about the Library's pictorial  
holdings and requests concerning access  
to its study collections of documentary,  
topographic and photographic materials  
may be directed to Miss Barbara Perry,  
Pictorial Librarian, Tel. (062) 62 1395

Daily: 9.30 - 4.30  
Closed Christmas Day and Anzac Day

## NOLAN GALLERY

'Lanyon', via Tharwa 2620  
Tel. (062) 37 5192  
Located in the grounds of historic Lanyon  
Homestead. Changing exhibitions and a  
permanent display of Sidney Nolan  
paintings.  
Tuesday to Sunday, public holidays: 10 - 4

## Victoria

### ANDREW IVANYI GALLERIES

262 Toorak Road, South Yarra 3141  
Tel. (03) 241 8366  
Changing display of works, from well-  
known and prominent Australian artists.  
Monday to Saturday: 11-5  
Sunday: 2-5

### AUSTRALIAN GALLERIES

35 Derby Street, Collingwood 3066  
Tel. (03) 417 4303, 4382  
26 November - 15 December: Tony White  
- jewellery  
January: Closed  
11 - 23 February: Ray 'Arnold' - prints  
4 - 16 March: Geoffrey Dupree -  
paintings, drawing  
25 March - 13 April: (Excluding Easter  
holidays): Mixed exhibition  
Monday to Friday: 10 - 5.30  
Saturday: 11 - 5.30

### BALLARAT FINE ART GALLERY

40 Lydiard Street North 3350  
Tel. (053) 31 5622  
A large and comprehensive collection of  
Australian art.  
Tuesday to Friday: 10.30 - 4  
Saturday, Sunday: 12.30 - 4.30

### CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, Richmond 3121  
Tel. (03) 428 6099  
Contemporary Australian and inter-  
national painting, sculpture, photography  
and prints.  
Tuesday to Saturday: 10.30 - 5

### DEMPSTERS GALLERY AND BOOK BARN

181 Canterbury Road 3026  
Tel. (03) 830 4464  
Ongoing exhibition of print and other  
works on paper.  
Monday to Saturday: 10.30 - 4.30

### DEUTSCHER FINE ART

68 Drummond Street, Carlton 3053  
Tel. (03) 663 5044  
Specializing in 19th- and 20th-century  
Australian art.  
Monday to Friday: 9.30 - 5.30  
Weekends by appointment

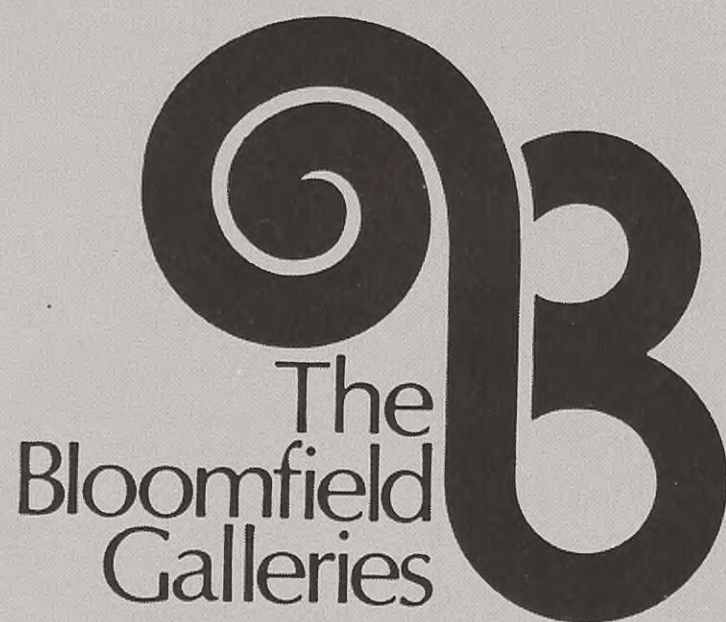
### EARL GALLERY

6 Ryrie Street, Geelong 3220  
Tel. (052) 21 2650  
Continually changing display of fine  
quality Australian paintings.  
Monday to Friday: 10 - 4  
Or by appointment

### EAST AND WEST ART

1019 High Street, Malvern 3144  
Tel. (03) 20 7779  
Specialized Eastern art gallery with  
monthly changing exhibitions: antique to  
contemporary paintings, textiles and  
ceramics.  
November - December: Antony Sum Yap-  
Hing (Malaysia) - Sumie painting  
January: Contemporary Chinese paintings  
- ink and colour scrolls  
February: Marjorie Ng, Helena Wong -  
finger painting in Chinese scrolls





118 SUTHERLAND STREET, PADDINGTON 2021 (corner Elizabeth)  
Telephone (02) 326 2122 326 2629 Tuesday-Saturday 10.30-5.30  
DIRECTOR: LIN BLOOMFIELD





## CANBERRA SCHOOL OF ART GALLERY

### EXHIBITIONS MONTHLY

Baldessin Crescent, Acton  
P.O. Box 1561, Canberra City, A.C.T. 2601.  
Gallery hours: Wednesday-Friday 11 a.m.-5 p.m.  
Saturday 12-5 p.m. Sunday 2-5 p.m.  
All enquiries:  
Peter Haynes. Curator of Exhibitions  
Telephone (062) 46 7946



P A R K A N D A R T G A L L E R Y

Picasso linocuts  
opens early December and  
continues throughout the summer  
Closed 23 December to 8 January

7 Templestowe Rd.  
Melbourne  
Telephone  
Director  
Hours: Tuesday-Friday 10-5

Bulleen 3105  
Victoria  
(03) 850 1849  
Maudie Palmer  
Sat & Sun 12-5



## MANYUNG GALLERY

Open 7 days a week

Gallery Hours  
10.30 a.m. to 5.00 p.m. daily

PAINTINGS, SCULPTURE,  
JEWELLERY AND CERAMICS.

1408 Nepean Highway  
Mount Eliza  
Telephone 787 2953

MANAGING DIRECTOR: RON HANCOCK

March: Students of Liu Kuo Sung (Hong Kong) - prints  
Monday to Friday: 10 - 6  
Saturday: 9 - 1

### EDITIONS GALLERIES

Roseneath Place, South Melbourne 3205  
Tel. (03) 699 8600

Ongoing exhibitions of Australian, European and Japanese original prints and paintings.

Victorian, Tasmanian and South Australian representatives for Christie of London and Port Jackson Press.  
Monday to Friday: 10 - 5.30  
Saturday, Sunday: 2 - 6

### ELTHAM GALLERY

559 Main Road 3095  
Tel. (03) 439 1467

Regular exhibitions of traditional and contemporary Australian paintings.

Jewellery and ceramics also featured.  
Wednesday to Saturday: 11 - 5  
Sunday, public holidays: 1 - 5

### FINE ARTS GALLERY

33 Honeysuckle Street, Bendigo 3550  
Tel. (054) 43 7960

Artists represented include David Drydan, Kenneth Jack, John Borrack, Ludmilla Meilerts, Vicki Taylor, Paul Cavell, Bill Walls, Bill Delecca.

Daily: noon - 6  
Or by appointment

### FIVE WAYS GALLERIES

Mt Dandenong Road, Kalorama 3766  
Tel. (03) 728 5975, 5226 (a.h.)

Permanent collection of Max Middleton's paintings. Changing exhibitions of traditional oils, watercolours, pastels by well-known Australian artists.

Saturday to Thursday: 11 - 5

### GOLDEN AGE FINE ART GALLERY

24 Doveton Street South,  
Ballarat 3350

Tel. (053) 32 2516

Wednesday to Friday: noon - 5.30

Saturday, Sunday: 2 - 5.30

Or by appointment

### GOULD GALLERIES

270 Toorak Road, South Yarra 3141  
Tel. (03) 241 4701

Continuous exhibitions of fine oils and watercolours by only prominent Australian artists, from 1900 to the present day.

Monday to Saturday: 11 - 5.30

Sunday: 2 - 5.30

### GREYTHORN GALLERIES

2 Tannock Street, North Balwyn 3104  
Tel. (03) 857 9920

Prominent Australian artists: Blackman, Coburn, Jack, Leonard Long, Waters, Dyer, Ward-Thompson, Gleeson, Gude, Kilvington, plus many others.

2 - 14 December: Bill Beavan

Monday to Friday: 11 - 5

Saturday: 10 - 1

Sunday: 2 - 5

### GRYPHON GALLERY

Melbourne College of Advanced Education,  
757 Swanston Street, Carlton 3053

Tel. (03) 341 8587

26 November - 7 December: Multiple Exposure: Photography '81 - '84. Open only during exhibitions.

Monday to Saturday: 10 - 4

Wednesdays until 7.30

### HEIDE PARK AND ART GALLERY

7 Templestowe Road, Bulleen 3105  
Tel. (03) 850 1849

4 September - 21 October: The Field Now

27 October: Centre Five Exhibition

Tuesday to Friday: 10 - 5  
Saturday, Sunday: noon - 5

### JAMES EGAN GALLERY

7 Lesters Road, Bungaree 3343  
Tel. (053) 34 0376

Featuring the unique canvas, timber and hide paintings of James Egan.  
Daily: 9 - 7

### JOAN GOUGH STUDIO GALLERY

326/328 Punt Road, South Yarra 3141  
Tel. (03) 26 1956

Contemporary Art Society exhibitions. Solo shows.

7 December - 30 January: Joan Gough - retrospective of paintings, prints and constructions

8 - 29 February: C.A.S. group show

5 - 26 March: Ethel Loftus-Hills;

Rosemary Bridie

Saturday: noon - 7

Or by appointment

### JOSHUA McCLELLAND PRINT ROOM

105 Collins Street, Melbourne 3000  
Tel. (03) 63 5835

Australian topographical and historical prints and paintings. Permanent collection of Chinese and Oriental porcelain and works of art.

Monday to Friday: 10 - 5

### LAURAINE DIGGINS

9 Malakoff Street,  
North Caulfield 3161

Tel. (03) 509 9656

Monday to Friday: 11 - 6

Or by appointment

### MANYUNG GALLERY

1408 Nepean Highway, Mt Eliza 3930  
Tel. (03) 787 2953

Featuring exhibitions of oils and watercolours by prominent Australian artists.  
Daily: 10.30 - 5

### MOORABBIN ART GALLERY and ROGOWSKI'S ANTIQUES

342 South Road, Moorabbin 3189  
Tel. (03) 555 2191

Paintings by prominent Australian and European artists; also permanent exhibition of over seventy works by Tom B. Garrett

Tuesday to Friday: 10 - 5

Saturday: 10 - 1

Sunday: 2.30 - 5.30

### NATIONAL GALLERY OF VICTORIA

180 St Kilda Road, Melbourne 3004  
Tel. (03) 62 7411

Tuesday to Sunday, public holidays: 10 - 5

### NIAGARA GALLERIES

245 Punt Road, Richmond 3121  
Tel. (03) 428 5027

Specializing in contemporary and early modern Australian art.

Tuesday to Friday: 10 - 6

Saturday: 10 - 2

### POWELL STREET GALLERY

20 Powell Street, South Yarra 3141  
Tel. (03) 26 5519

Tuesday to Friday: 10.30 - 5.30

Saturday: 10 - 1

### POWELL STREET GRAPHICS

3 Powell Street, South Yarra 3141  
Tel. (03) 266 3127

Tuesday to Friday: 11 - 5

Saturday: 10 - 1

### REALITIES GALLERY

35 Jackson Street, Toorak 3142  
Tel. (03) 241 3312

Tuesday to Friday: 10 - 6

Saturday: 11 - 4

Or by appointment





Scarf Dance

Etching

Adrian Feint



## ROBERT C. LITTLEWOOD

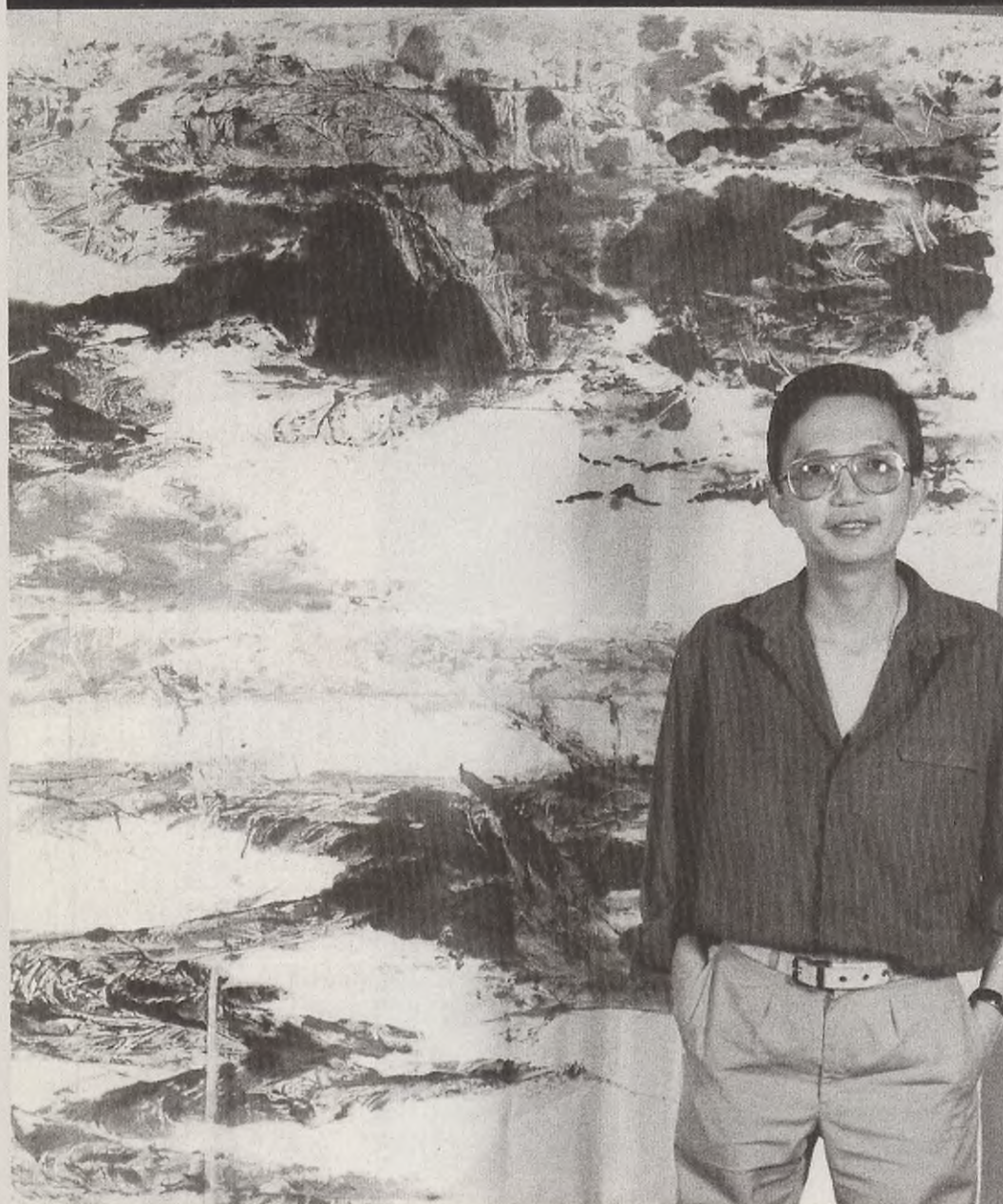
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TELEPHONE (03) 267 6337



# ANTHONY SUM YAP-HING

November – December 1984



Strength of the Mountains  
Ink and colour 136 x 183 cm 1984

**Anthony Sum, leading Malaysian artist, exhibited worldwide and achieved international reputation.**

**1984** One-man show in Honolulu Academy of Arts; Baltimore Walter Art Museum lecture and demonstration workshop for the American Sumi-e Society International, Washington D.C.; Sumi-e Society of America's 19th Exhibition in New York City.



**East & West Art**

1019 High St. Armadale 3143  
Victoria. Telephone: 20 7779

DAILY Mon. to Fri. 10am-6pm, Sat. 9am-1pm

**SHEPPARTON ARTS CENTRE**  
Welsford Street, Shepparton 3630  
Tel. (058) 21 6352

Changing exhibitions monthly.  
Permanent collection Australian paintings, prints, drawings. Significant comprehensive collection of Australian ceramics: 1820s to the present.  
Monday to Friday: 1 - 5  
Sunday: 2 - 5

**STUART GERSTMAN GALLERIES**  
29 Gipps Street, Richmond 3121  
Tel. (03) 428 5479, 429 9172  
Changing exhibitions of Australian and international painting, drawing and printmaking.  
Tuesday to Friday: 10.30 - 5.30  
Saturday: 10.30 - 2

**SWAN HILL REGIONAL ART GALLERY**  
Horsehoe Bend, Swan Hill 3585  
Tel. (050) 32 1403  
Daily: 9 - 5

**TOLARNO GALLERIES**  
98 River Street, South Yarra 3141  
Tel. (03) 241 8381  
Exhibitions of Australian, European and American artists.  
15 February - 10 March: Jacek Grzelecki  
20 March - 15 April: Picasso  
Tuesday to Saturday: 10 - 5.30

**UNIVERSITY GALLERY**  
University of Melbourne, Parkville 3052  
Tel. (03) 341 5148  
Changing exhibitions monthly. Closed from Christmas until early February.  
Tuesday to Friday: 10 - 5  
Wednesday until 7

**WAVERLEY CITY GALLERY**  
14 The Highway, Mount Waverley 3149  
Tel. (03) 277 7261  
Changing exhibitions including selected works from the Waverley City Collection.  
Tuesday to Saturday: 10 - 4  
Sunday: 2 - 5

**WIREGRASS GALLERY**  
Station Entrance, Eltham 3095  
Tel. (03) 439 8139  
Featuring contemporary and traditional works by established and promising new Australian artists.  
Wednesday to Saturday: 11 - 5  
Sunday, public holidays: 1 - 5

## South Australia

**ANIMA GALLERY**  
239 Melbourne Street,  
North Adelaide 5006  
Tel. (08) 267 4815  
Australian agents for Anima Graphics, London.  
Exhibitions of oils and watercolours by prominent Australian artists.  
Tuesday to Friday: 10 - 5.30  
Saturday, Sunday: 2 - 5

**ART GALLERY OF SOUTH AUSTRALIA**  
North Terrace, Adelaide 5000  
Tel. (08) 223 7200  
Daily: 10 - 5

**BONYTHON-MEADMORE GALLERY**  
88 Jerningham Street,  
North Adelaide 5006  
Tel. (08) 267 4449  
9 - 27 February: Francis Yin - paintings, drawings; Petrus Spronk - ceramics; Sophia Spronk - icons  
2 - 27 March: Ridley Buttrose - sculpture  
30 March - 24 April: Anton Holzner  
Tuesday to Friday: 10 - 5  
Saturday, Sunday: 2 - 5

**CONTEMPORARY ART SOCIETY GALLERY**  
14 Porter Street, Parkside 5063  
Tel. (08) 272 2682  
Monthly exhibitions of contemporary art.  
27 November - 23 December: Mixed exhibition curated by Chris Coventry  
24 December - 4 February: Closed  
5 February - 2 March: New printmakers; Ken Paul - prints  
5 - 31 March: Lani Weedon, Greg Hooper, John Foubister - mixed media  
Tuesday to Friday: 11 - 5  
Saturday, Sunday: 1 - 5

**DEVELOPED IMAGE**  
391 King William Street, Adelaide 5000  
Tel. (08) 212 1047  
Exhibitions of photography changing monthly.  
Comprehensive work in stock.  
Thursday to Saturday: 1 - 6  
Sunday: 2 - 5

**GREENHILL GALLERIES**  
140 Barton Terrace, North Adelaide 5006  
Tel. (08) 267 2887  
3 December - 30 January: Elspeth Vaughan; Final year students - pottery  
12 February - 10 March: Gary Zeck  
11 March - 10 April: Margaret Shepherd  
Tuesday to Friday: 10 - 5  
Saturday, Sunday: 2 - 5

**JAM FACTORY GALLERY**  
169 Payneham Road, St Peters 5069  
Tel. (08) 42 5661  
Monthly changing exhibitions of work by leading Australian designers and craftspeople.  
9 - 30 December: Ian White - sculptural leather; Marcus Champ - mixed media wearable badges  
13 January - 8 February: Gary Roberts - ceramics  
17 February - 15 March: Pat Grummett - textile panels and sculptures; Sylvia Stansfield, Tracey Matthews - ceramics  
Monday to Friday: 9 - 5  
Saturday: 10 - 5  
Sunday, public holidays: 2 - 5

**JOLLY FROG GALLERY**  
10/116 Melbourne Street,  
North Adelaide 5006  
Tel. (08) 267 5863  
Monday to Friday: 10 - 4  
Saturday: 10 - 1  
Sunday: 1 - 4

**NEWTON GALLERY**  
Malvern Village, 269 Unley Road,  
Malvern 5001  
Tel. (08) 271 4523  
Exhibitions - fine arts - representing leading Australian artists.  
Tuesday to Friday: 11 - 5  
Saturday, Sunday: 2 - 5

**TYNTE GALLERY**  
83 Tynite Street, Adelaide 5006  
Tel. (08) 267 2246  
Australian contemporary art.  
Tuesday to Friday: 10 - 5  
Saturday, Sunday: 2 - 5

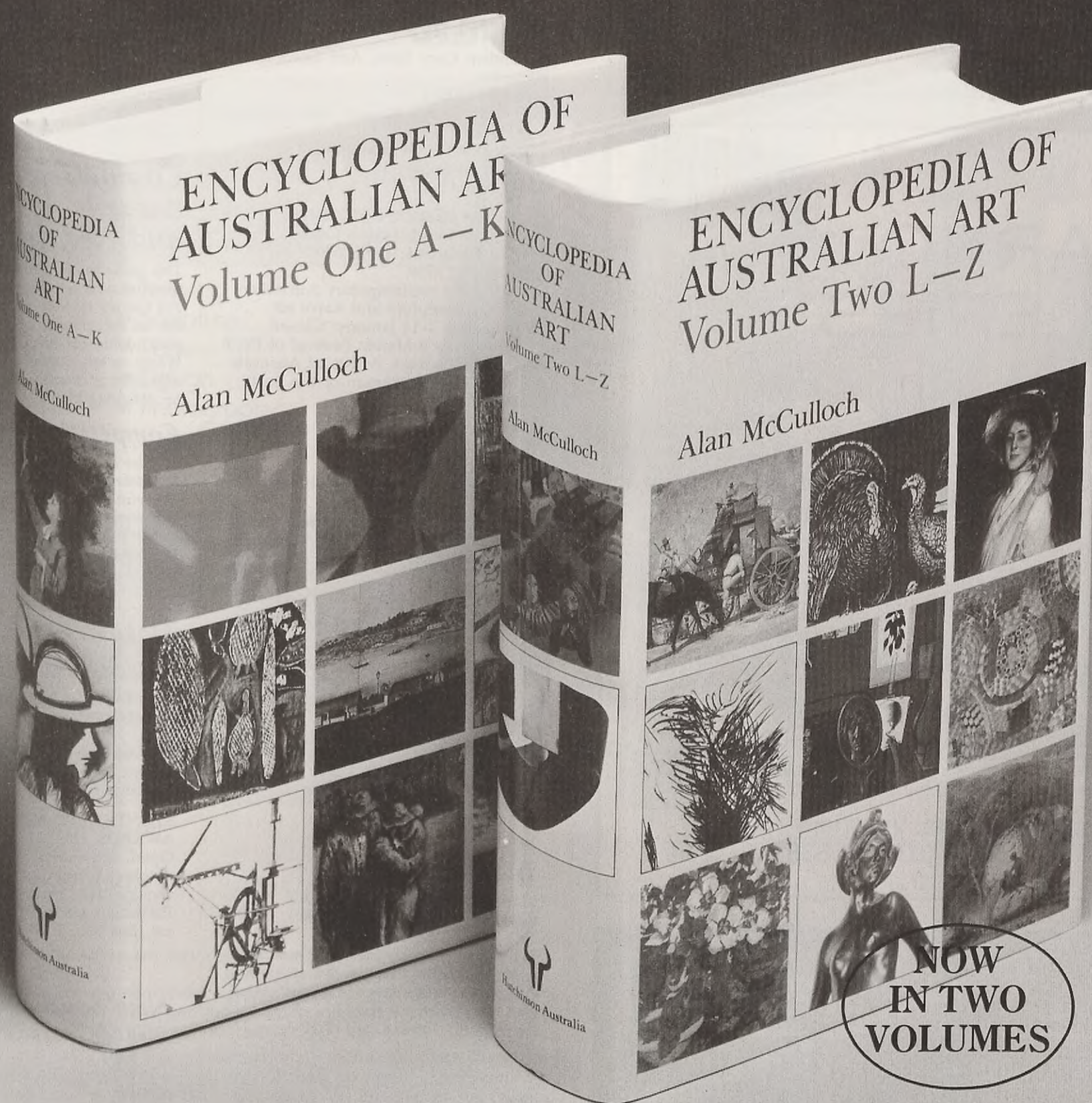
## Western Australia

**ART GALLERY OF WESTERN AUSTRALIA**  
47 James Street, Perth 6000  
Tel. (09) 328 7233  
Daily: 10 - 5  
Anzac Day: 2 - 5  
Closed Good Friday and Christmas Day


**GALERIE DÜSSELDORF**  
890 Hay Street, Perth 6000



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# jolly frog art gallery

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Tel: (08) 267 5863

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BY LEADING SOUTH AUSTRALIAN AND  
INTERSTATE ARTISTS

Sat. 10 a.m.-1 p.m.  
Sun. 1 p.m.-4 p.m.  
Mon. to Fri. 10 a.m.-4 p.m.

## TOLARNO GALLERIES

AUSTRALIAN,  
AMERICAN AND EUROPEAN ARTISTS

Directors: Georges Mora  
William Mora

98 River Street, South Yarra, Victoria,  
Australia 3141 Telephone (03) 241 8381

## ANIMA GRAPHICS

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HOURS TUES - FRI 10-5.30pm SAT - SUN 2-5.00pm

Tel. (09) 325 2596  
Changing exhibitions of Australian and  
overseas contemporary artists.  
Tuesday to Friday: 10 - 4.30  
Sunday: 2 - 5

**GALLERY FIFTY-TWO**  
Upstairs, The Old Theatre Lane,  
52c Bayview Terrace, Claremont 6010  
Tel. (09) 383 1467  
Regular exhibitions of works by Australian  
contemporary artists.  
Tuesday to Friday: 10 - 5  
Saturday: 10 - 1  
Sunday: 2 - 5

**GREENHILL GALLERIES**  
20 Howard Street, Perth 6000  
Tel. (09) 321 2369  
December: Gary Zeck; Ann Gordon -  
ceramics  
January: Closed  
February: George Haynes; Joan Campbell  
- ceramics  
March: Nerelie Derbyshire  
Monday to Friday: 10 - 5  
Sunday: 2 - 5

**HOWARD STREET GALLERIES**  
Mezzanine Level, Griffin Centre,  
28 The Esplanade, Perth 6000  
Tel. (09) 322 4939  
Specialists in contemporary Australian  
paintings, sculpture and naive art.  
25 December - 14 January: Closed  
15 February - 9 March: Festival of Perth  
exhibition: Outback Artists of Australia -  
works by the 'Brushmen of the Bush'.  
Monday to Friday: 9 - 5  
Sunday: 2 - 5  
Or by appointment

**LISTER GALLERY**  
248 St Georges Terrace, Perth 6000  
Tel. (09) 321 5764  
Mixed exhibitions by prominent  
Australian artists.  
Monday to Friday: 10 - 5  
Saturday, Sunday: 2 - 5

**QUENTIN GALLERY**  
20 St Quentin Avenue, Claremont 6010  
Tel. (09) 384 8463  
Contemporary Australian and interna-  
tional painting, sculpture, photography,  
prints and drawings.  
Tuesday to Friday: 10 - 5  
Saturday: 10 - noon  
Sunday: 2 - 4

### Tasmania

**BOWERBANK MILL GALLERY**  
Bass highway, Deloraine 7304  
Tel. (003) 62 2670  
Exhibition galleries featuring selected  
work by leading Tasmanian artists and  
craftsmen. Large stock. Directors, Gail  
and Garry Greenwood.  
Tuesday to Sunday: 10 - 5.30

**BURNIE ART GALLERY**  
Wilmot Street, Burnie (in Civic Centre)  
7320  
Tel. (004) 31 5918  
Specializing in contemporary works on  
paper.  
Tuesday to Friday: 10.30 - 5  
Saturday, Sunday, public  
holidays: 1 - 4.30

**MASTERPIECE FINE ART GALLERY**  
63 Sandy Bay Road, Hobart 7000  
Tel. (002) 23 2020  
Australian colonial and contemporary

paintings, sculpture and other works of  
fine art.  
Monday to Saturday: 10 - 5  
Or by appointment

**SALAMANCA PLACE GALLERY**  
65 Salamanca Place, Hobart 7000  
Tel. (002) 23 3320  
Specializing in contemporary paintings by  
professional artists; graphics by Australian  
printmakers; sculpture; craft; art materials;  
valuations.  
Monday to Friday: 9.30 - 5.30  
Saturday: 11 - 4.30

**TASMANIAN MUSEUM AND ART  
GALLERY**  
5 Argyle Street, Hobart 7000  
Tel. (002) 23 2696  
Daily: 10 - 5

### Competitions, Awards and Results

*This guide to art competitions and prizes is  
compiled with help from a list published by the  
Art Gallery of New South Wales.  
We set out competitions known to us to take  
place within the period covered by this issue.  
Where no other details are supplied by  
organizers of competitions we state the address  
for obtaining them.*

### Competition Organizers

*In order to keep this section up-to-date we ask  
that details and results of open awards and  
competitions be supplied regularly to the  
Executive Editor. These will then be included  
in the first available issue. We publish mid-  
December, March, June and September (dead-  
lines: 5 months prior to publication).*

### Details Queensland

**GLADSTONE CERAMICS  
COMPETITION AND EXHIBITION  
1985**  
Particulars from: Art Gallery Manage-  
ment Committee, Box 29, P.O.,  
Gladstone 4680

**STANTHORPE ARTS FESTIVAL  
AWARDS 1985**  
Open, acquisitive. Painting, drawing,  
graphics prizes up to \$4,000.  
Closing date: usually February  
Particulars from: The Secretary, Arts Festi-  
val, Box 338, P.O., Stanthorpe 4380

### New South Wales

**BERRIMA DISTRICT ART SOCIETY ART  
AWARD 1985**  
Open. Closing date: one week before  
Easter.  
Particulars from: Exhibition Secretary,  
Berrima District Art Society, Box 144, P.O.  
Bowral 2576

**CAMDEN MUNICIPAL ART FESTIVAL  
1985**  
Purchase award  
Open, any medium; open, traditional, oil;  
portrait or still life, any medium.  
Particulars from: Hon. Secretary, c/o  
Council Chambers, Camden 2570



# ARTS

## NATIONAL

AUSTRALIA'S FIRST GLOSSY COMPREHENSIVE ARTS MAGAZINE

This first class publication keeps abreast with the tremendous development in all areas of the arts throughout Australia.

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- Pottery
- Design
- Photography
- Literature

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A 20 PAGE SPECIAL FEATURE,  
SOME OF THE FEATURES PLANNED ARE:

- The Art of Jewellery Design
- Fashion as an Art Form
- Film in Australia
- Antiques and Decorative Arts
- Theatre/Dance in Australia
- Interior Design

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**COWRA FESTIVAL OF THE LACHLAN  
VALLEY ART COMPETITION 1985**  
Judge: John Santry  
Open, acquisitive, Calleen Prize: \$1,350;  
open, Caltex Prizes: \$850 and \$400; water-  
colour: \$300; district section, Cowra  
Pharmacy Award: \$350  
Particulars from: Exhibition Secretary,  
Cowra Art Group, Box 236, P.O., Cowra  
2794

**CURRABUBULA RED CROSS ART  
EXHIBITION 1985**  
Non-acquisitive. Abstract, any medium;  
traditional, any subject, oil or synthetic  
polymer paint; still life.  
Particulars from: Mrs A. B. Taylor, P.O.,  
Currabubula 2342, or Red Cross House,  
159 Clarence Street, Sydney 2000

**GRIFFITH ART AND CRAFT SOCIETY  
EXHIBITION 1985**  
Particulars from: The Secretary, Griffith  
Art and Craft Society, Box 1394, P.O.,  
Griffith 2680

**GUNNEDAH P.A. & H. ASSOCIATION  
ART PRIZE 1985**  
Particulars from: Secretary, Gunnedah  
P.A. & H. Association, Box 163, P.O.,  
Gunnedah 2380

**PORTLAND ART PURCHASE 1985**  
Particulars from: D. Burton, Box 57, P.O.,  
Portland 2874

**SHOALHAVEN ART AND CERAMIC  
ACQUISITIVE EXHIBITION 1985**  
Open. Peter Stuyvesant Cultural  
Foundation: Best work in any media;  
open, other acquisitions.  
Particulars from: Shoalhaven Art Society,  
P.O. Box 240, Nowra 2540

**TUMUT ART SHOW 1985**  
Non-acquisitive, open, any subject, any  
medium; watercolour.  
Particulars from: Secretary, Tumut Art  
Show, Box 103, P.O., Tumut 2720

### *Victoria*

**CAMBERWELL ROTARY ART  
COMPETITION 1985**  
Closing date: Usually March.  
Particulars from: Secretary, Camberwell  
Rotary Art Competition, Box 80, P.O.,  
Balwyn 3103

**DANDENONG ART FESTIVAL ART  
AWARDS 1985**  
For young artists who have not turned 26  
years by closing date for entries. Oil,  
watercolour, synthetic polymer paint,  
drawing.  
Closing date: usually April.  
Particulars from: Dandenong Art Festival,  
c/o G. Dickson, 79 Putney Street,  
Dandenong 3175.

**MERBEIN ROTARY EASTER  
ART FESTIVAL 1985**  
Particulars from: Secretary, Art Festival  
Committee, Rotary Club of Merbein, Box  
268, P.O., Merbein 3505.

### *Results*

#### *Queensland*

**MARYMOUNT ART PRIZE 1984**  
Judges: Fran Considine, Malcolm Lecke  
Winners: Open: Derek Glaskin;

Representational: John Millington  
**'TELEGRAPH' HOME ART PRIZE 1984**  
Judge: James Lyle  
Winner: Kenneth Macpherson

### *New South Wales*

**ART GALLERY OF NEW SOUTH WALES  
PHOTOGRAPHY AWARDS**  
*The Lady (Warwick) Fairfax*  
*Open Award for Photography 1983*  
Judges: John Cato, Michael Gleeson-  
White, Gael Newton, William Wright  
Winner: Julie Brown  
*The Lady James Oswald Fairfax Memorial  
Award for Portrait Photography 1983*  
Judges: John Cato, Michael Gleeson-  
White, Gael Newton, William Wright  
Winner: Leanne Temme

**FABER-CASTELL PRIZE FOR DRAWING  
1984**  
Judge: Edmund Capon  
Winners: Professional Section: Jerry Liew  
Amateur or Student Section: Audrey Dic-  
kenson

**HUNTERS HILL MUNICIPAL ART AND  
CRAFT EXHIBITION 1984**  
Judges (Art): Richard Dunn, Denise  
Hickey, John Winch; (Craft): Maurice  
McLoughlin, Mitsuo Shoji, Leonard Smith  
Winners (Art): David Fairbairn; (Craft):  
Dorothy Dwyer, Dolores O'Neill, Amanda  
Warner

**KYOGLE FESTIVAL ART PRIZE 1984**  
Judge: Les Dorahy  
Winners: Open: 1st: Rose McKinley; 2nd:  
Caron Barnes; Traditional: Ashley Taylor;  
Watercolour: Karen Wynn-Moylan;  
Drawings, Graphics: Mick Ward

**MUSWELLBROOK ART PRIZE AND  
PURCHASE EXHIBITION 1984**  
Judge: Joseph Eisenberg  
Winners: Section A: Sydney Ball; Section  
B: Salvatore Zofrea

**PORTIA GEACH MEMORIAL AWARD  
1984**  
Judges: Renée Free, Clem Millward  
Winner: Margaret Woodward

**ROBIN HOOD ART AWARD 1984**  
Judges: Ruth Faerber, Huibert Sabelis,  
Stan de Teliga  
Winner; Open: Diane Keraitis

**SINGLETON ART PRIZE 1984**  
Judge: Warwick Fuller  
Winners: Open: Joy Meyers; Traditional:  
Bert Moriarty. Watercolour: Sharyn Street

### *Victoria*

**BALLARAT FINE ART GALLERY HUGH  
WILLIAMSON PRIZE 1984**  
Judges: James Mollison, Margaret Rich  
Winners: Major Prize: Gareth Sansom;  
Emerging Female Artist: Alison Clouston;  
Emerging Male Artist: Bruce Armstrong

**DANDENONG ART FESTIVAL AWARDS  
ART 1984**  
Judge: Lance McNeill  
Winners: Contemporary: Lesley Loveday;  
(25 years and under): Open: Gregory  
Allen; Watercolour: Gregory Allen; Draw-  
ing: Amanda E. Jones; Portrait (oil or  
watercolour): Gregory Allen; (pen or pen-  
cil): Andrew Hopwood  
(19 years and under): Andrew E. Paget;  
(Drawing): Andrew Rasmussen



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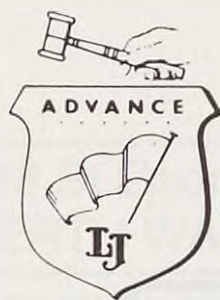
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### Recent gallery prices

Sizes in centimetres

BATES, Frederic: Winter afternoon in Argyle Street, watercolour, 104 x 72, \$1,000 (Wagner, Sydney)  
CALDER, Alexander: Snake, hemp tapestry, 145 x 206, \$5,800 (Wagner, Sydney)  
CALDWELL, John: Forest floor, watercolour, 27 x 45, \$300 (Beth Mayne, Sydney)  
CASSAB, Judy: Images of flight, synthetic polymer paint, 104 x 130, \$7,000 (Town, Brisbane)  
CORLETT, Peter: Manny, modelled clay, resin, fibreglass, 160 cm high, \$2,500 (Realities, Melbourne)  
DANCE MASK, Andefukua Village, Yuat River, East Sepik Province, 38 x 25, \$1,500 (Victor Mace, Brisbane)  
FERGUSON, Anne: Drawing no. 10, pencil, watercolour, 60 x 45, \$350 (Bloomfield, Sydney)  
FRIEND, Donald: The stone book (Ceylon), mixed media, 76 x 57, \$3,500 (Beth Mayne, Sydney)  
GREY-SMITH, Guy: Self-portrait, oil, beeswax, 106 x 68, \$4,000 (Bloomfield, Sydney)  
HART, Pro: Landscape with people, oil, 30 x 46, \$1,600 (Wagner, Sydney)  
LARTER, Richard: Pitch, slip and plane no. 3, synthetic polymer paint, 179 x 149, \$2,500 (Watters, Sydney)  
MILLIS, Bob: Interpose, oil, wax, 208 x 153, \$720 (Chapman, Canberra)  
MILLWARD, Clem: Native poplars, oil, 70 x 45, \$1,000 (Beth Mayne, Sydney)  
PEARSON, Ian: Shinto (Fox), mixed media, 127 x 98, \$800 (Robin Gibson, Sydney)  
PLAPP, Jon: Kuai series, gouache, 274 x 152, \$600 (Watters, Sydney)  
PROCTOR, Thea: Girl with mandolin, crayon, 37 x 36, \$1,800 (Beth Mayne, Sydney)  
PRYOR, Anthony: Night lines, steel, bronze, brass, copper, 300 cm high, \$7,500 (Realities, Melbourne)  
RAMSDEN, Michael: Deep water, oil, 91 x 427, \$2,500 (Mori, Sydney)  
SCHWARZ, George: Xenophobia, photo-montage, 38 cm diameter, \$450 (Robin Gibson, Sydney)  
SMITH, Grace Cossington: Sister Diddy, pencil, pastel, 37 x 27, \$5,500 (Beth Mayne, Sydney)  
STOKES, Sally: Night noises, oil, 1350 x 1000, \$350 (James Harvey, Sydney)  
STRACHAN, David: Stormy landscape, oil, 24 x 29, \$1,100 (Beth Mayne, Sydney)

### Art auctions

Sizes in centimetres

#### Christie's 3 April 1984

GILL, S.T.: Fryer's Creek, Castlemaine, 18 x 25, watercolour, \$15,000

### James R. Lawson Pty Limited 20 March 1984, Sydney

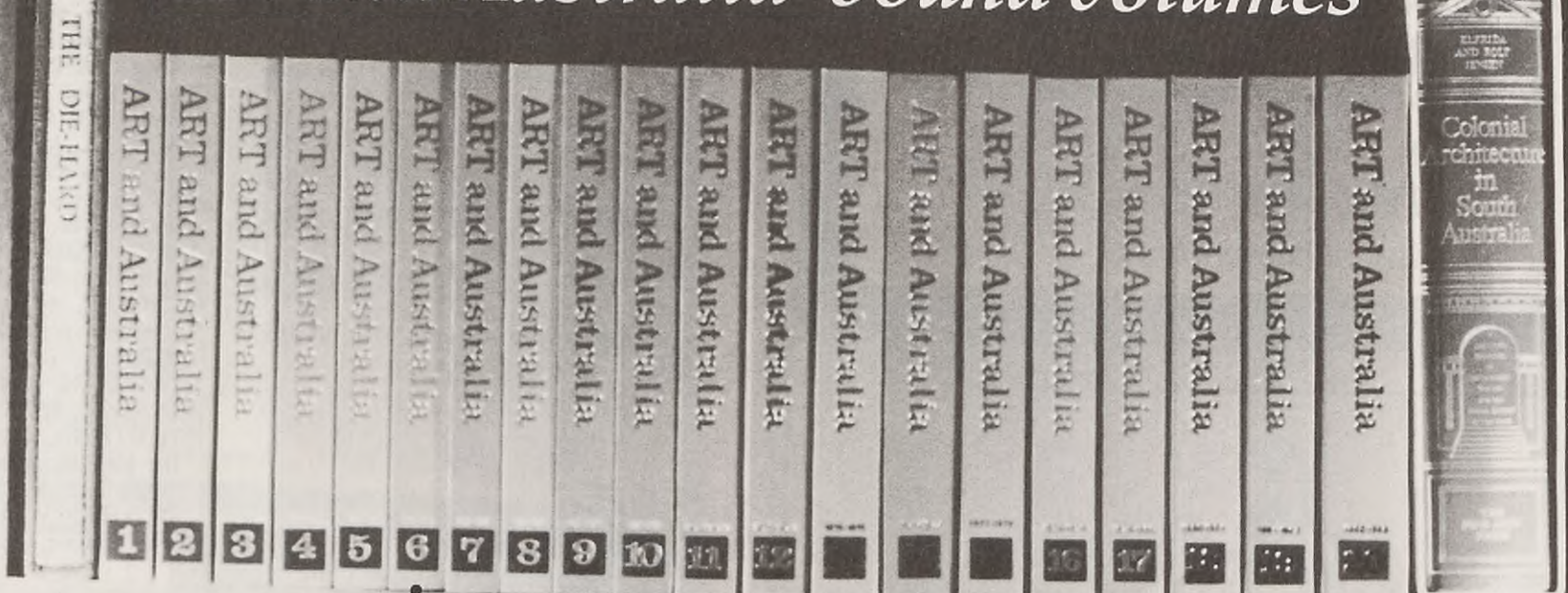
ALLCOT, John: Ben Toirlich, 49 x 59, oil, \$5,000  
ASHTON, Julian Rossi: Newcastle Beach, 24 x 73, watercolour, \$6,500  
BOYD, Arthur: Return of the Prodigal Son, 76 x 101, oil, \$4,400  
BOYD, David: Picnic in the bush, 56 x 51, oil, \$1,600  
BOYD, Max: The glare of inland summer, 91 x 122, oil, \$1,500  
BUNNY, Rupert: Provincial landscape, 49 x 64, oil, \$5,000  
CASSAB, Judy: Ballerina, 33 x 50, mixed media, \$1,000  
DICKERSON, Robert: The sleepy passenger, 123 x 92, oil, \$2,100  
DRYSDALE, Sir Russell: Aboriginal woman and stockmen, 30 x 23, sepia and wash, \$1,500; Resting in the heat of the day, 15 x 22, pen and wash, \$1,600  
DUNDAS, Douglas: Ploughing on the hillside, 45 x 56, oil, \$3,100  
FOX, Ethel Carrick: Sydney Harbour, 26 x 31, oil, \$3,200  
GRUNER, Elioth: River bank, 29 x 39, oil, \$4,100  
HERMAN, Sali: Terrace houses, Balmain, 71 x 107, oil, \$12,500  
LAWRENCE, George: Old buildings on the Isle of Torcello, 60 x 76, oil, \$2,200  
LINDSAY, Norman: Incantation, 76 x 61, \$23,000; Two nymphs, 53 x 43, \$20,000, both oil; Reclining nude, 33 x 38, watercolour, \$6,100; Dance puppet, dance, \$2,300; Duke in Arcady, 31 x 25, \$1,200, both etchings  
LONG, Sydney: Narrabeen Lake, 60 x 90, \$16,000; Landscape with trees, 36 x 31, \$2,200, both oil; Near Iffley mill, 31 x 16, watercolour, \$1,200; Moonrise on the lake, 33 x 40, aquatint, \$900  
NAMATJIRA, Albert: Central Australian landscape near Alice Springs, 28 x 37, \$1,300; Central Australian landscape, 25 x 37, \$1,600; both watercolour  
ORBAN, Desiderius: Parkland, 50 x 60, pastel, \$1,600  
STREETON, Sir Arthur: Spring flowers (Michaelmas daisies), 61 x 74, oil, \$12,000

### 19 June 1984, Sydney

ALLCOT, John: Derwent, 24 x 34, gouache, \$2,200  
BLACKMAN, Charles: Open door, 133 x 56, oil, \$2,000  
BOYD, David: Playing on the beach, 46 x 41, \$1,050; Garden in the moonlight, 61 x 71, \$1,800, both oil  
GRUNER, Elioth: Lake George, 29 x 40, oil, \$8,000  
HERMAN, Sali: Still life, 40 x 45, oil, \$3,250  
HEYSEN, Sir Hans: Basket of fruit, 57 x 77, oil, \$10,500  
JACKSON, James R.: Harbour headlands from Northbridge, 60 x 76, \$6,000  
LINDSAY, Norman: Out of the dawn, 59 x 49, \$31,000; The idlers, 48 x 49, \$8,000; both watercolours  
After LINDSAY, Norman: Balinese dancer, bronze, \$7,500  
LONG, Sydney: Hawkesbury landscape, 25 x 35, oil, \$3,400; Flamingoes, 33 x 71, \$11,500; River landscape through the trees, 25 x 35, \$3,200; Magpies, 32 x 47, \$7,750, all watercolour  
MINNS, B.E.: The bullock team, 22 x 34, \$2,600; Pastoral landscape, 23 x 26, \$1,450, both watercolour



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NAMATJIRA, Albert: Valley Western, James Range, 15 x 35, watercolour, \$1,200  
NERLI, Girolamo: Musician; Dancer; Rites of spring, oil on three panels, \$10,500  
PRESTON, Margaret: Bossiaea, 22 x 18, woodcut, \$1,600

After PROUT, JOHN SKINNER: The city of Sydney from behind Lavender Bay, North Shore, 24 x 46, hand-coloured lithograph \$1,750

PUGH, Clifton: Sad story, 67 x 78, oil, \$3,000

REES, Lloyd: Venice, 20 x 37, pen and wash, \$800

STREETON, Sir Arthur: Out of the purple mountains it gets its waters, 49 x 74, \$60,000; An ocean bay, 23 x 71, \$30,000, both oil

WESTWOOD, Brian: Still life, 45 x 53, oil, \$1,100

WHITELEY, Brett: Chimp, 57 x 53, ink, \$1,000

### Sotheby's 29 May, 1984

BOYD, Arthur: Half caste wedding, lacquer, 120 x 160, \$82,500; Stonecrusher, Sunshine, 45.5 x 42.5, \$2,750; An old building in the Oakleigh district, 37.5 x 40, \$2,420, both oil

BOYD, Emma Minnie: Bush landscape, watercolour, 34.6 x 49, \$770

BUVELOT, Louis: The Botanic Gardens, Melbourne, 27.5 x 37, \$26,950

CHEVALIER, Nicholas: Italian landscape, watercolour, 16 x 25.5, \$770

CONDER, Charles: The pink shawl, watercolour on silk, 124.5 x 59.5, \$7,700; The picnic, 46 x 36, \$8,250; Dreamland of blue, gouache, 15 x 45, \$4,400

DOBELL, Sir William: Kuta girl, 30.5 x 30, \$11,000; Study for rock fisherman, oil, 13 x 9, \$2,640

DRYSDALE, Sir Russell: The camp, 71 x 92, \$133,100; Girl with still life, oil, 62.5 x 49, \$52,800

FIZELLE, Rah: Seated female nude, oil, 91.5 x 57.5, \$2,750

FRIEND, Donald: Country life, oil, 39 x 29, \$3,300

FULLWOOD, A. H.: Queen Street, Brisbane, watercolour, 14 x 22.5, \$4,180

GILL, S. T.: A view of George Street, near Circular Quay, Sydney, watercolour, 27.5 x 38, \$9,900

HEYSEN, Sir Hans: The watering place, Ambleside, crayon, charcoal, 34 x 43.5, \$1,650

HILDER, J. J.: Mangroves, watercolour, 13.5 x 34.5, \$6,600

HINDER, Frank: Beach scene, watercolour, 20.5 x 28.5, \$825

JACKSON, James R.: Sydney Harbour, 48 x 57, \$6,380

LINDSAY, Sir Lionel: Cobb & Co., etching, 22 x 30.5, \$1,980

LINDSAY, Norman: Love on earth, 40 x 31, \$1,320; The innocents, 41 x 34, \$1,100, both etchings

LONG, Sydney: Landscape at dusk, oil, 34 x 57, \$7,150

McINNES, W. B.: Landscape with impending storm, oil, 36 x 54, \$1,760

MARTENS, Conrad: Trees on a bank, wash, pencil, 20 x 14.5, \$935

MEADMORE, Clement: Welded steel construction, 41.5 cm high, \$2,420

MILLER, Godfrey: Compote series, oil, 46.5 x 58, \$825

NAMATJIRA, Albert: Ranges north of Alice Springs, watercolour, 24.5 x 34.5, \$2,640

O'BRIEN, Justin: St Georges Day, Skyros, 91.5 x 58, \$6,600; Cascade Street, Paddington, 58 x 72, \$4,950, both oil

PERCEVAL, John: Nightwatch, oil, tempera 76 x 106.5, \$33,000; Lady wearing necklace, oil, 86.5 x 64.5, \$2,750

PROUT, John Skinner: Eagle-Hawk Neck - Tasman Peninsula, watercolour, 23.5 x 35, \$693

REES, Lloyd: The tributary of the Derwent River, oil, 29 x 65, \$7,480; Beach scene with figure and boats, watercolour, crayon, 33 x 54.5, \$1,870

RUSSELL, John: Les Aiguilles de Belle-Ile, oil, 65.5 x 65.5, \$82,500; La moisson, pastel, 45 x 63, \$38,500; Pear blossom and orange tree, watercolour, 26 x 36.5, \$5,280

SMITH, Jack Carington: Springtime, 91 x 71.5, \$2,200

TUCKER, Albert: The green parrot, oil, synthetic polymer paint, 62.8 x 74.8, \$5,500

WAKELIN, Roland: Female nude, oil, 42.5 x 30, \$550

WHITELEY, Brett: Deya, Majorca from the air, oil, watercolour, gouache, 124 x 76.5, \$16,500

WITHERS, Walter: Beach scene at Cowes, watercolour, 22 x 32, \$2,970

### Some recent acquisitions by the National and State Galleries

#### Art Gallery of New South Wales

ASPDEN, David: Mort Bay, 1984, oil on canvas (Gift of the H.G. Slater Foundation)

FAIRWEATHER, Ian: Barcarelle, c.1957, gouache (Gift of Justice Lockhart)

FRANK, Dale: The inland sea (New moon to the Warren), 1984, synthetic polymer paint on canvas

HILDER, J.J.: Mrs Mills, 1903; The clay pit, c.1914; Study for Morning, c.1917; Ti-tree, pencil drawings

HUNTER, Robert: Untitled, 1968, synthetic polymer paint on canvas (Gift of Georgina Carnegie)

KINGSTON, Peter: Luna Park 2000; Taronga Park - Sydney's Wonder Zoo, both 1984, hand-coloured etchings

KOSSOF, Leon: From Cephalus and Aurora by Poussin, no. 3, 1981, oil on board

LUPERTZ, Marcus: It! Replied the mouth rather sharply, 1980-81, oil on canvas (Gift of the Contemporary Art Society, London)

WANDJUK MARIKA: Nightfall, 1982, ochre on bark

#### Australian National Gallery

ALLAN, Micky: The family room, 1982, hand-coloured gelatin-silver photographs

BERNINI, Gian Lorenzo: St Agnes, c.1659-72, bronze

BOLOGNA, Giovanni: Angel, 1596, bronze

DALOU, Jules: Study for The triumph of the Republic, c.1879, terracotta



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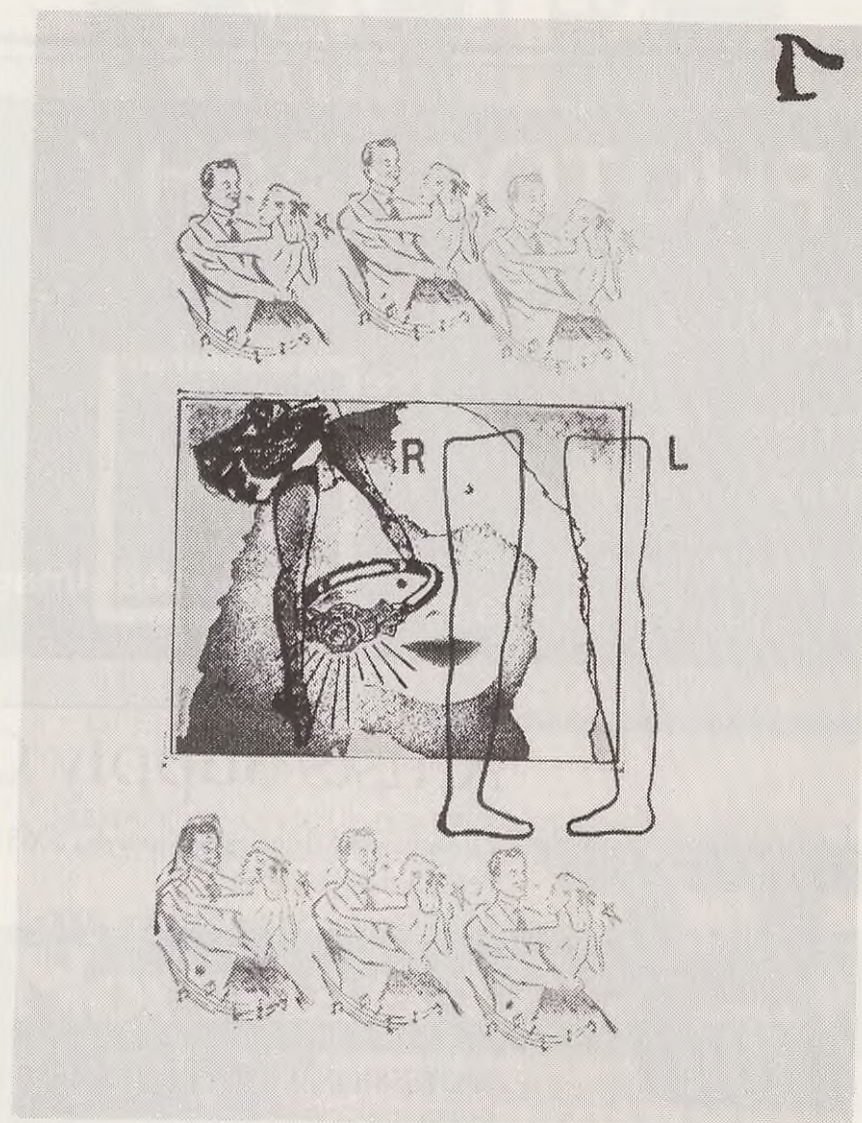
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 FULTON, Hamish: Moon set camp fire sun rise, Australia, July 1982, gelatin-silver photograph  
 GLOVER, John: The island of Madeira, 1831-39, oil  
 HOUDON, Jean-Antoine: Bust of a girl, 1791, marble  
 MANTZ, Werner: A group of 8 gelatin-silver photographs, 1920s-30s  
 MORRIS, William, KELMSCOTT, Chaucer, 1896, and MIRO, Joan: *A toute epreuve*, 1958, 2 illustrated books  
 PICASSO, Pablo: Volland Suite, 1930-37, 100 intaglio prints  
 ROH, Franz: A group of 5 gelatin-silver photographs, 1920s-30s  
 SUMMERS, Charles: William Wardell, 1878, marble  
 WALLER, Mervyn Napier: Christian Waller with Baldur, Undine and Siren at Fairy Hills, 1932, oil

## Tasmanian Museum and Art Gallery

ALLPORT, Lily: Oak Lane, Hobart, colour linocut  
 BENNETT, Rubery: Ex Libris for Patrick Corrigan, 1978, etching  
 BUCKIE, Harry: Old mill, Gore Street; Near Swansea, East Coast of Tasmania, both pencil and watercolour; Sumgei Kelaton River, Kota Bham, (1968), pen and watercolour (Gift of Miss Joan Buckie)  
 CLAUSEN, George: A starry night, etching and aquatint  
 DAVIES, Roy: Ex Libris for Patrick Corrigan, woodcut  
 DRYSDALE, Sir Russell: Mother and child, (1981), etching (Gift of Lou Klepac)  
 FRENCH, Leonard: Worker, ink and charcoal on brown paper  
 HICKEY, Peter: Ex Libris for Patrick Corrigan, 1977, etching and aquatint  
 LOVETT, Mildred: Portrait of Edith Holmes, oil on canvas  
 LUTIS, Joseph De: Resurrection, 1984, ink, pastel, gouache  
 MAISTRE, Roy de: The path, Botanic Gardens, Sydney, 1926, oil on canvas  
 REES, Lloyd: Ex Libris for Patrick Corrigan, 1978, etching  
 SMITH, J. Carington: Aloes near Penrith, 1934; (Aloes by the sea), 1935, both watercolour  
 SMITH, Grace Cossington: Ballet from the gods, c. 1940, oil on cardboard  
 WAKELIN, Roland: Self portrait, c. 1915, oil on cardboard  
 WILSON, Eric: Dredging the Seine, Paris, (1946), oil on canvas

## Books received

*Drawings by Raphael* by J.A. Gore and Nicholas Turner (British Museum, London, 1983, ISBN 0 7141 0794 8)

*Early Medieval Designs* by Eva Wilson (British Museum, London, 1983, ISBN 0 7141 8056 4)

*Earning a living in the visual arts and crafts in Australia* by James F. Stokes (Hale & Iremonger, Sydney, 1984, ISBN 0 86806 122 0, hardback; ISBN 0 86806 123 9, paperback)

*German Drawings from a private collection* by John Rowlands (British Museum, London, 1984, ISBN 0 7141 0799 9)

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## Errata

In the Winter issue of *ART and Australia* (Vol. 21, No. 4) the reviewer's name was dropped off in printing from the review of Trevor Andersen's book, *William Fletcher*. The reviewer was Elwyn Lynn. Line 11 of that review should read '.... if both bunches of flowers or a pear float across a landscape'.





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Fields of study include ceramics, painting, sculpture, printmaking, photography and design; it would normally be expected that an applicant would have a Bachelor of Fine Arts degree or its equivalent, although the School will consider applicants without that award providing they can demonstrate particular professional qualities upon which a decision regarding their suitability can be made.

Together with individual studio work, the course includes several strands of art theory seminars in which candidates are required to participate; together with associated reading and research, participation amounts to approximately one fifth of each candidate's programme. These strands are *art theory* and not *art history* components and they generally deal with theoretical problems relating to contemporary visual art practice.

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The School of Art is currently situated on the Mt. Nelson Campus of the University, several kilometres from the G.P.O., although renovations are in progress on the School's permanent home, the Jones and Co. warehouses on the Hobart City waterfront. It is expected that the School will occupy the warehouse buildings during the next two years.

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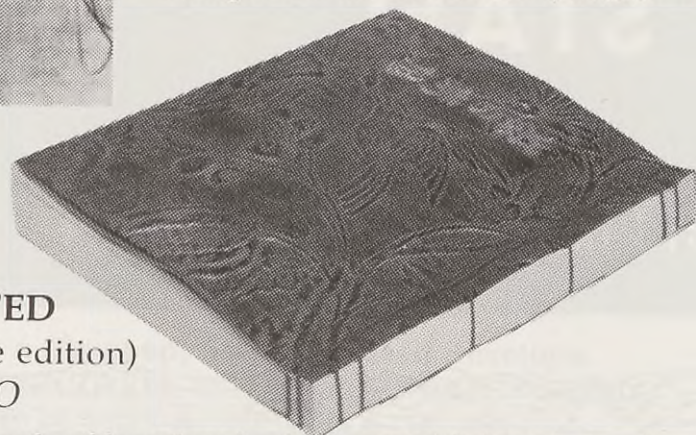
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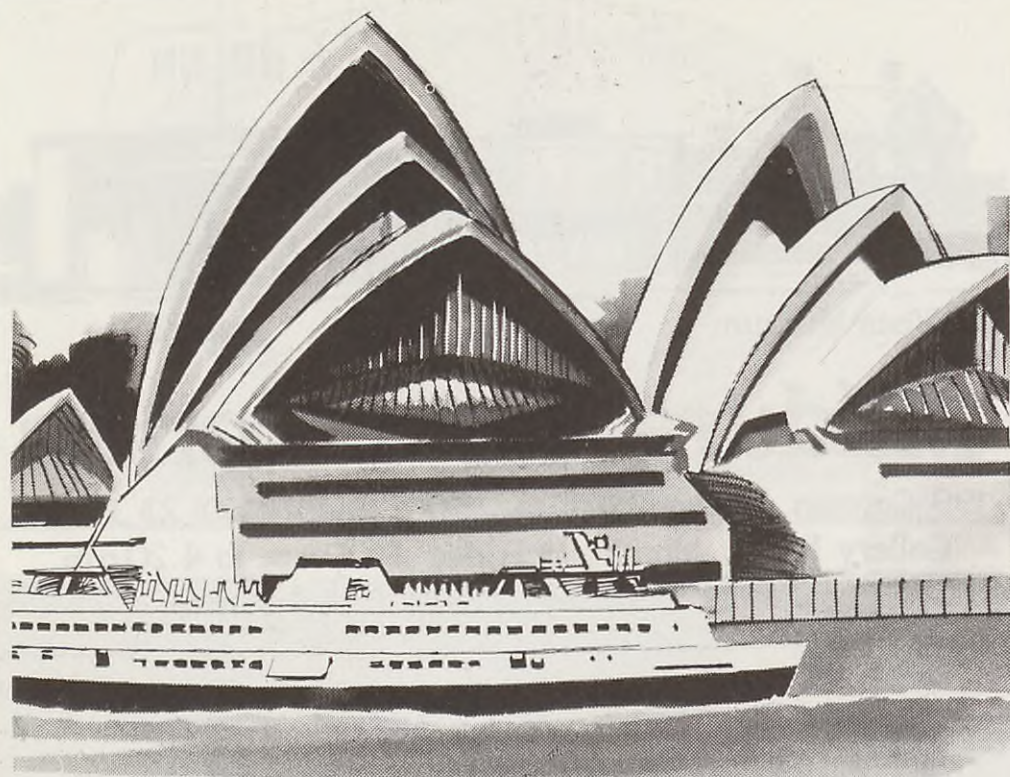
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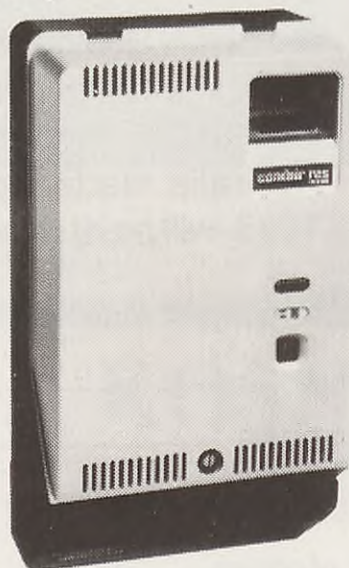
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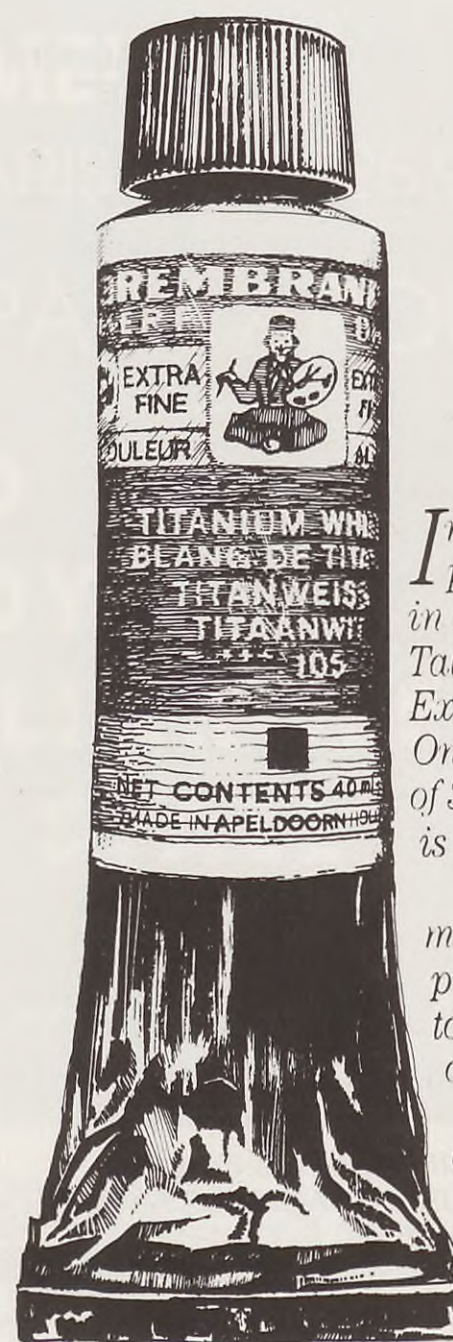


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