

# ART

AND AUSTRALIA

*Special issue: Art in Tasmania*

State Collections in Hobart and Launceston

Contemporary landscape art

John Skinner Prout; Jack Carington Smith

George Davis, David Chapman, Anton Holzner

Craft; Tasmanian scene

Quarterly Journal Edited by Elwyn Lynn Volume 22 Number 4 Price \$8.50 / NZ\$12.50 Winter 1985



JOHN GLOVER MILLS PLAINS  
Oil on canvas 76.2 x 151.9 cm  
Tasmanian Museum and Art Gallery, Hobart  
Purchased 1935 (George Adams Estate)





Gerstman Abdallah  
Fine Arts International  
at the Kreishaus Galerie  
St-Apern-Strasse  
Cologne West Germany  
Opening September 1985

GERSTMAN  
ABDALLAH

FINE ARTS INTERNATIONAL

C O L O G N E

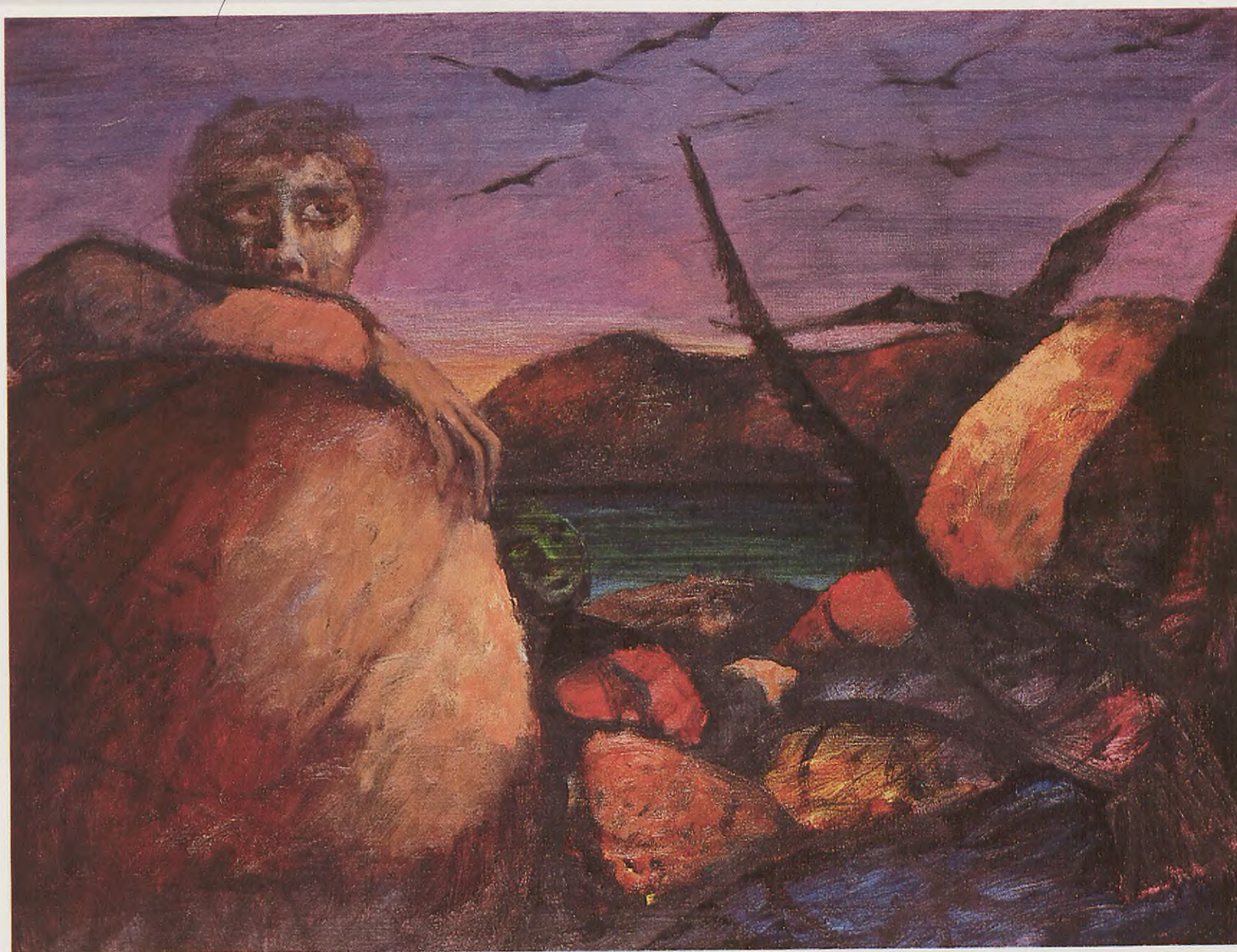


---

# SOTHEBY'S

---

FOUNDED 1744



Sir Russell Drysdale Dawn flight, Bass Strait 1961

71.1 x 91.5 cm

To be included in an auction of fine modern Australian paintings scheduled for the Spring.

**Sotheby's Australia Pty Ltd**

606 High Street,  
East Prahran. Victoria 3181  
Tel: (03) 529 7999

REGISTERED IN N.S.W. LICENSEE IN CHARGE ROBERT BLEAKLEY INCORPORATED IN VICTORIA

---





Kevin Connor

Darling Harbour and beyond

oil on canvas

EXHIBITION AUGUST 1985

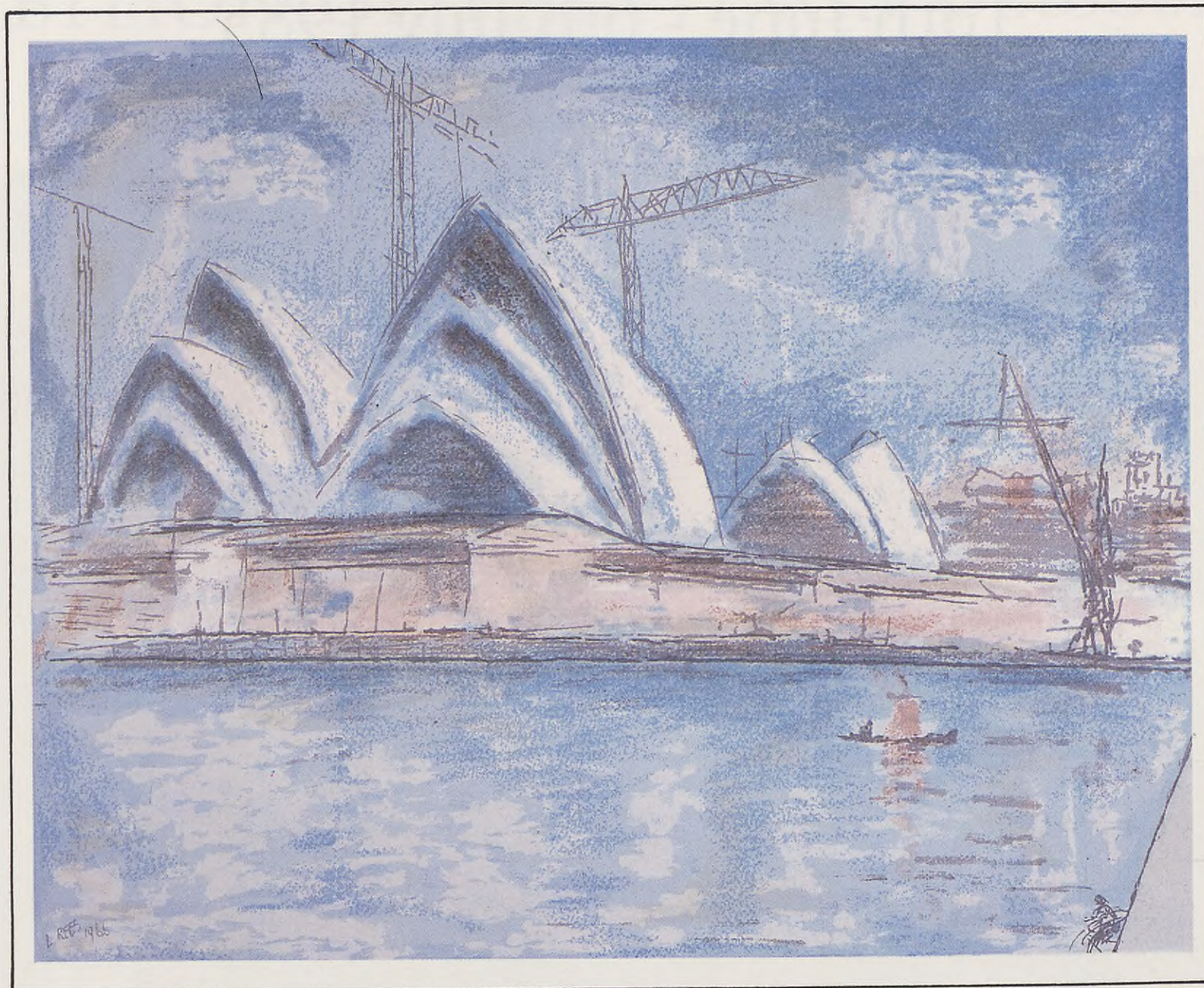
# ROSLYN OXLEY9

13-21 macdonald st paddington 2021 tel 331 1919 tues/sat 11-6 or by appointment



# CHRISTOPHER DAY

## Fine Australian and European Paintings



LLOYD REES

UTZON'S VISION - SYDNEY OPERA HOUSE

Screenprint 81 cm x 89.5 cm

Edition of 150 Price: \$950 framed. Trade enquiries welcome

Works normally in stock by: Charles Conder, Sir Arthur Streeton,  
Sir Hans Heysen, John Allcot, William Strutt, James R. Jackson,  
Sydney Long, Sir Sidney Nolan, Arthur Boyd, Ray Crooke.

Cnr. Paddington and Elizabeth Streets, Paddington. 2021  
Monday - Saturday 11 a.m. - 6 p.m. Sunday by appointment.  
Telephone (02) 326 1952, 32 0577



# TREANIA SMITH COLLECTION

18th June - 6th July 1985



*Portrait of Treania* Roland Wakelin oil on board 1936 74 x 61 cm  
(Signed lower left R. Wakelin 1936)

Illustrated catalogue with introduction by Daniel Thomas — Limited to 1000 copies

## THE PAINTERS GALLERY

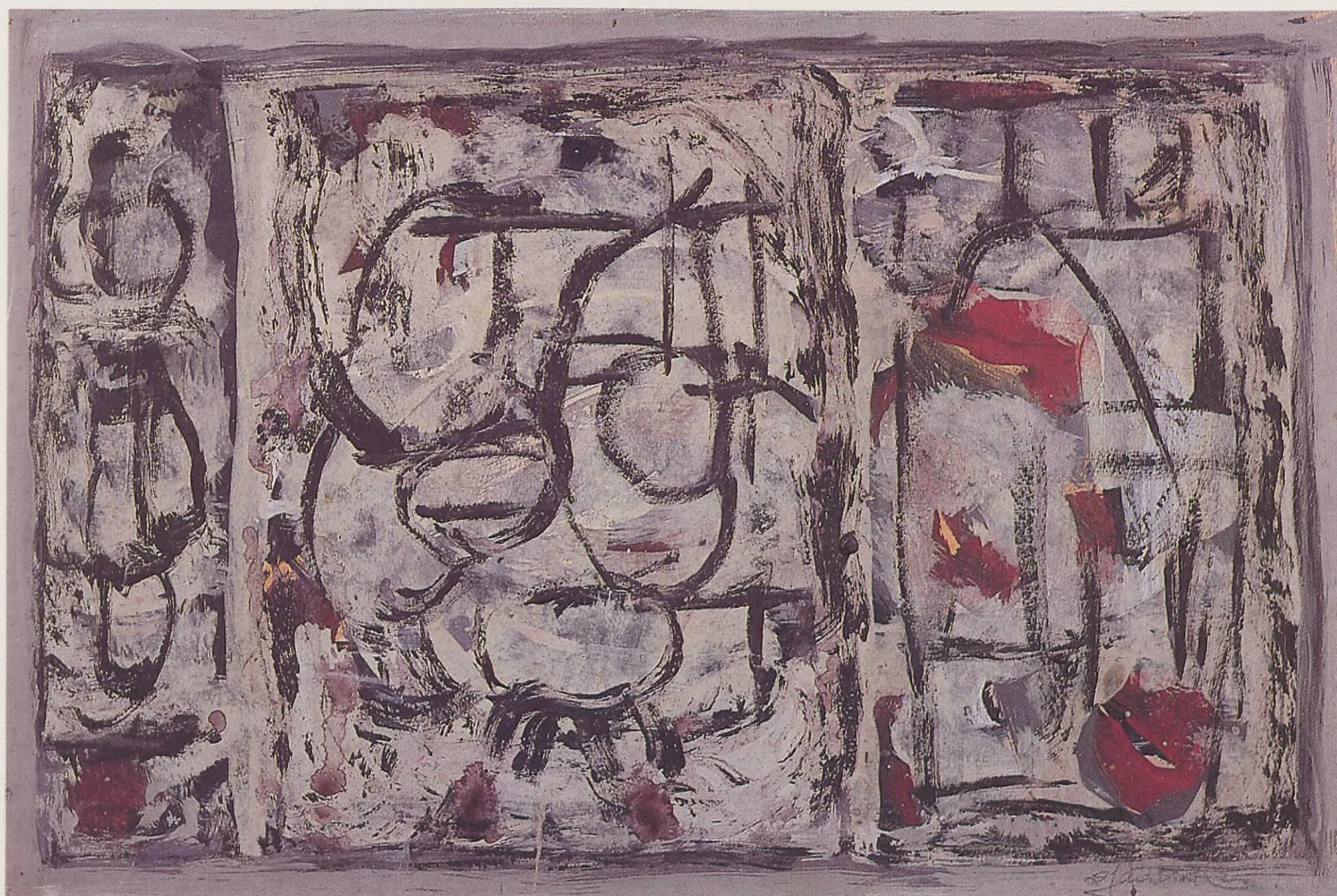
32½ Burton Street East Sydney 2000 (02) 332 1541 Tuesday – Saturday 11 – 5.30



# IAN FAIRWEATHER

## EXHIBITION OF PAINTINGS October 3 - 24

Cataloguing now



Untitled

47 x 69 cm

### NIAGARA GALLERIES

245 PUNT ROAD, RICHMOND. 3121. VICTORIA TELEPHONE (03) 428 5027 TUESDAY - FRIDAY. 10-6 SATURDAY 10-2.





Sidney Nolan Death of Caprain Fraser 1948

91.2 X 122.4 m. Ripolin and oil on board

From the permanent collection of the Gallery  
given to the people of Australia by the artist in 1975.

Tuesday to Sunday and Public Holidays  
10 a.m. to 4 p.m.  
Telephone: (062) 37 5192

Lanyon via Tharwa A.C.T.

Department of Territories

Nolan

GALLERY



# MARGARET OLLEY

September 1985 – Perth



Margaret Olley Spanish bottles 1983-84

Oil on hardboard 19 x 61 cm

greenhill  
galleries  
pty ltd

20 HOWARD STREET PERTH WESTERN AUSTRALIA 6000 TELEPHONE (09) 321 2369

140 BARTON TERRACE NORTH ADELAIDE SOUTH AUSTRALIA 5006 TELEPHONE (08) 267 2887



---

# CHRISTIE'S

## AUSTRALIA

---



Pablo Picasso: *Femme Assise au Chapeau*, signed, painted in 1923, pastel and charcoal on canvas, 51½ by 38½ in. (130.8 by 97.8 cm.) (detail). Sold in November at Christie's New York for US\$4,290,000.

Christie's hold regular sales of Impressionist and Modern pictures both in London and New York. For further details, please contact our representative in Australia.



Sue Hewitt. 298 New South Head Road, Double Bay, N.S.W. 2028 Tel. 326 1422  
 8 King Street, St. James's, London SW1Y 6QT Tel: (01) 839 9060 Telex: 916429  
 502 Park Avenue, New York, N.Y. 10022. Tel: (212) 546 1000

---



# SAVILL GALLERIES

DEALERS IN AUSTRALIAN AND NEW ZEALAND ART



John Passmore    Bathers, Bridge    1951

oil on board    50 x 65 cm

Also in stock Lloyd Rees,  
Arthur Streeton, Charles Conder,  
Elioth Gruner, A. H. Fullwood,  
Hans Heysen, Rubery Bennett, Girolamo Nerli,  
Will Ashton, Sydney Long, Percy Lindsay,  
Nicholas Chevalier, J. C. Hoyte,  
James R. Jackson, Russell Drysdale,  
Sidney Nolan, Arthur Boyd, Ray Croke.

DENIS SAVILL, DIRECTOR, 1ST FLOOR 402 NEW SOUTH HEAD ROAD

DOUBLE BAY, 2028 SYDNEY, N.S.W.    PHONE (02) 327-7575

Weekends by appointment.    Gallery Hours: Monday to Friday 10-5 p.m.



# KATIE CLEMSON



Contours Hammersley Gorge

Acrylic on board 146 x 102 cm

## BLAXLAND GALLERY

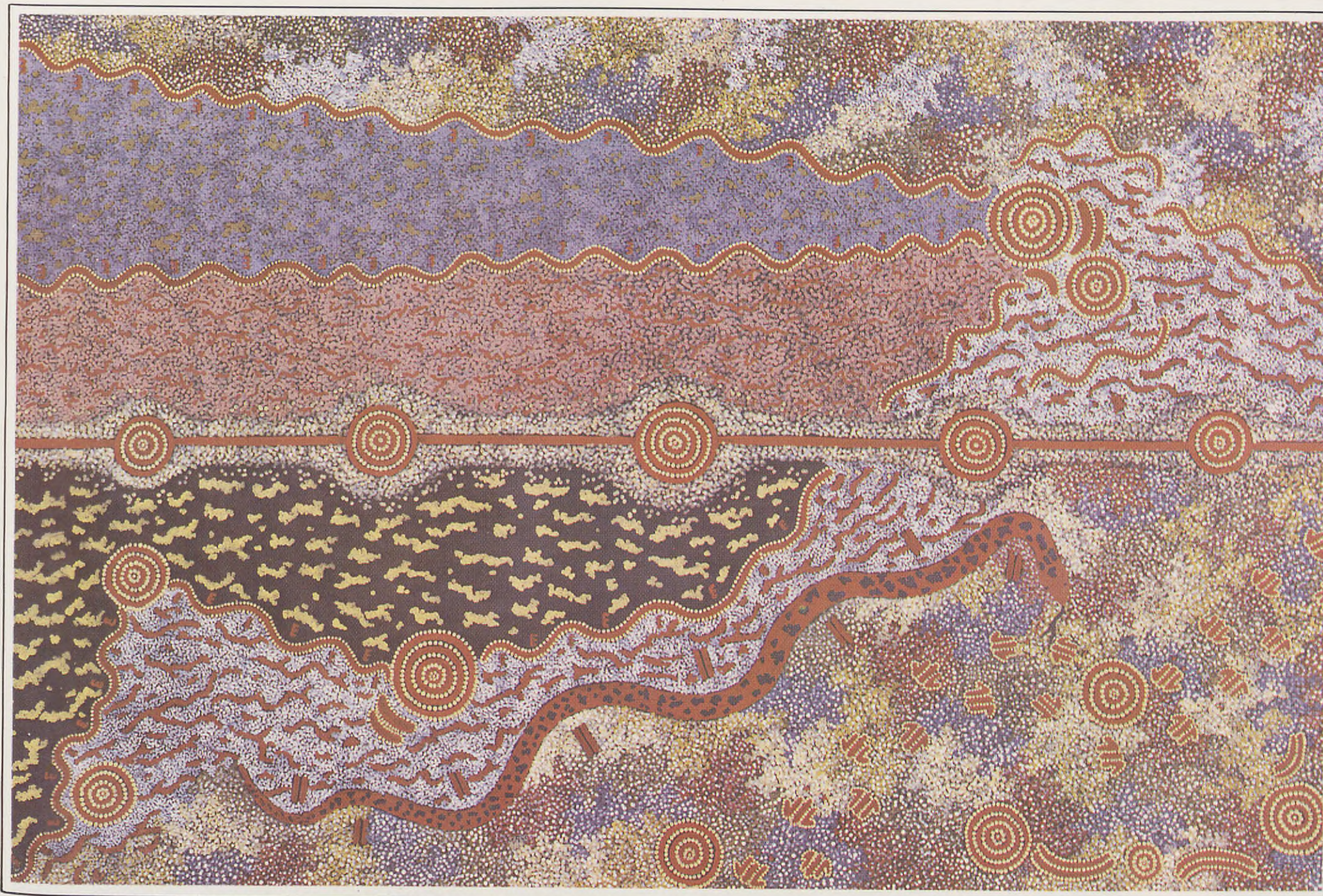
Established since 1929

Regular monthly exhibitions of Paintings, Graphics, Sculpture,  
Ceramics and Glass. Stock room open by appointment.

6th Floor, Grace Bros City Store, 436 George Street, Sydney 2000  
Telephone: (02) 238 9390 Gallery Adviser: Margret Meagher



# Aboriginal Paintings from The Central Australian Desert



*Possum Dreaming by Michael Nelson Tjakamarra*

*Presented by Aboriginal Artists Agency, Sydney  
on behalf of Papunya Tula Artists, Alice Springs*

July 12th - 24th

The Victorian Artists' Society Galleries  
430 Albert Street, East Melbourne  
Telephone: (03) 486 1124



# John Olsen



Dutton's Island; the Barbecue Oil on hardboard 6'x8'

**Tynte  
Gallery**

83 Tynte Street, North Adelaide, S.A. 5006  
Telephone (08) 267 2246



# FRED CRESS



Fred Cress    High Places    acrylics/cotton canvas

213 x 183 cm

## Christine Abrahams Gallery

27 gipps street richmond victoria 3121    telephone (03) 428 6099



Exhibited in the 'N.Z.N.Y.' Exhibition, Wooster Gallery, New York, January 1985. For Gaia 1984 Oil on two panels 240 x 122 cm



# JAMES ROSS

July 1985

**realities**

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





The Rising Moon on Gwalia

Oil on Canvas

## ROBERT JUNIPER MAJOR EXHIBITION 1985



# HOLDSWORTH GALLERIES

86 HOLDSWORTH STREET, WOOLLAHRA, N.S.W. 2025 TEL 32 1364 10 A.M. - 5 P.M. MON TO SAT 12 - 5 P.M. SUN



# JOHN CALDWELL



Mountain Glen

Awarded Art Gallery of New South Wales Trustees Watercolour Prize 1984

EXHIBITION  
JUNE 28 - JULY 14, 1985

## DELMAR WEEKEND GALLERY

Trinity Grammar School Society of the Arts  
175 Victoria Street, Ashfield. 2131.  
Telephone: (02) 798 0969 (Gallery hours), 797 9193 (at other times)

Gallery hours: Saturday and Sunday 12 noon to 5.00 p.m.  
or at other times by appointment





RUPERT BUNNY THE SPIRIT OF DRINK (MURAL) 1938

Oil on canvas 122 x 142 cm





AUGUSTE RODIN *Tête de Malvina* bronze 11.9 x 12 x 13.2 cm.

DAVID JONES ART GALLERY. ELIZABETH STREET. SYDNEY



WINTER 1985

# ART AND AUSTRALIA

EDUCATION RESOURCE CENTRE  
15 JUL 1985  
MELBOURNE COLLEGE OF  
ADVANCED EDUCATION  
VOLUME 22

Art Quarterly  
ISSN 0004-301 X

**Publisher:** Sam Ure Smith  
at the Fine Arts Press Pty Limited  
Sydney, Australia  
Volume 22 Number 4

**Editor:** Elwyn Lynn  
**Executive Editor:** Laura Murray  
**Advertising Manager:** Anna Bosman  
**Design and Production Manager:**  
Janet Gough  
**Production Assistant:** Carol Pritchard

**Advisory Panel**  
Melbourne: Leigh Astbury, John Hoy  
Brisbane: Pamela Bell  
Perth: Ted Snell  
Launceston: Suzanne Lord  
Europe: Ronald Millen

Designed and produced in Australia  
Typeset in Sydney by  
Deblaere Typesetting Pty Ltd  
Printed in Japan by Dai Nippon

Edited 1963-83 by  
the late Mervyn Horton A.M.

© Copyright Fine Arts Press  
Pty Limited 1985  
ALL RIGHTS RESERVED

**Trade distributors:**  
Gordon and Gotch, Ltd  
Australia and New Zealand

**ART and Australia**  
Fine Arts Press Pty Limited  
Suite 2, 653 Pacific Highway  
Killara 2071  
Telephones:  
**Editorial, Advertising, Production:**  
(02) 498 4933  
**Subscriptions:** Roslyn Adams  
(02) 498 7452  
Facsimile (02) 498 2775  
**Subscription Rates:**  
Yearly rate (four issues)  
within Australia: Aust. \$30; Overseas  
Aust. \$38 (U.S. \$40)  
Single copies:  
\*Recommended retail price \$7.50  
(plus mail – within Aust. \$2.25,  
Overseas \$3.75)

## Commentary

- 450 Tasmanian scene by Lutz Presser and Kay Francis  
452 Editorial, Exhibition commentary  
454 Max Angus on Simpkinson De Wesselow by Elwyn Lynn  
456 A Chinese art exhibition by Mildred Kirk, Book review  
458 Grace Cossington Smith: an appreciation by Daniel Thomas  
460 Reporting galleries
- 
- 473 **The Tasmanian Museum and Art Gallery – Australia's Cinderella Gallery** by Hendrik Kolenberg
- 
- 483 **Queen Victoria Museum and Art Gallery – some gems from the collection** by Barbara Chapman and C. B. Tassell
- 
- 492 **State Library of Tasmania – survey of the Special Collections** by Caroline Wesley and Geoffrey Stilwell
- 
- 500 **Artist's choice no. 23 – Benjamin Duterrau: *The Conciliation*** by Geoff Parr
- 
- 502 **Resuming our journey into the landscape ...** by Jonathan Holmes
- 
- 509 **Three painters in Tasmania – George Davis, David Chapman and Anton Holzner** by Hendrik Kolenberg
- 
- 516 **John Skinner Prout – a colonial artist** by Tony Brown
- 
- 523 **Jack Carington Smith** by Sue Backhouse
- 
- 528 **Craft in Tasmania** by Jeanne Keefer
- 
- 539 **Art directory:** Recent and forthcoming exhibitions, competitions, prizewinners, recent gallery prices, gallery acquisitions, books received, art auctions, classified advertising, errata
-



# Commentary

## Tasmanian scene

### Hobart

by Lutz Presser

HOBART'S ART SCENE is small and to a certain extent fainthearted; nevertheless there appears to be substantial and enlightened effort being made to set it into the late twentieth century where it belongs. Most of the events and exhibitions mentioned in this report took place in non-commercial venues and in part received support from non-profit organizations such as the Boards of the Australia Council, the Tasmanian Arts Advisory Board or institutions like the University of Tasmania. The University Fine Arts Gallery, for example, had a number of interesting exhibitions which deserve acknowledgement. Among these was the Rodney Broad and Peter Stephenson show – two committed local artists who have been living and working in Hobart for over a decade. 'Renaissance Gardens' was a small travelling exhibition from Melbourne of historical interest which was accompanied by an excellent catalogue. The photographic works of Karen Knorr and Georges Rousse, as seen in Sydney's Fifth Biennale, comprised another memorable exhibition. Some late pieces by Lloyd Rees demonstrated this artist's long-standing and developing concern not only with Australian landscape but also Hobartian scenery in particular. A few of the paintings such as *Dawn at Sandy Bay*, have that golden, optimistic glow which seems to infuse the work of some aged artists.

The Tasmanian School of Art Gallery is the second of the University's galleries but performs a different function from that of the Fine Arts Gallery. Although the latter relates very much to the 'establishment' its shows inform rather than pander to collective taste. Given that the Art School Gallery's role is basically educative it quite often embraces contemporary art issues such as those raised, even if rather meekly, by 'The Politics of Picturing'. Its veneer of radicality was all too easily erased, revealing rather tired middle class attitudes. 'Power' assembled the work of three relatively unknown women artists, Lisa Anderson, Judith Alexandrovics and Pie Rankine. It dealt with such issues as rape, terrorism, the quest for power and racism.

'Correspondences' included works by Peter Burgess, Peter Callas, Adrian Hall, Maryrose Sinn, Gregory Smith, Neil Stevenson, Alain Viguier and John Young. The most interesting show the Gallery had in 1984 was 'On Site'. As the title suggests, it was compiled of installations that were site specific. Tom Arthur, Julie Brown, Elizabeth Gower and Hossein Valamanesh each produced a large work on the premises, the idea being to give not only art students but also members of the general public the opportunity to witness work on progress. Each piece was a powerful statement in its own right and in no way detracted from the others. Tom Arthur's *The Entire Contents of a Gentleman's Room* had that unnerving insidious aspect that dreams sometimes have when things believed to be carefully rationalized and tucked away in some part of the subconscious suddenly bubble up, exposing themselves under an all-too-bright light. At the same time it remained totally enigmatic.

Julie Brown's *Chiasmus* employed a series of rear-projected slides and two large cibachromes of the artist's face, reconstructed by matching two right sides and two left sides, to give surprisingly different effects. The final element of the installation was a sound tape consisting of a prose poem written and in part spoken by George Alexander. *Chiasmus* explored the notion of the female and male sides of Julie's character.

Elizabeth Gower's *All life long* utilized carefully constructed shapes assembled from shredded magazines and promotional fliers and glued to layers of tulle. The final result was an exuberant whirling of decorative shapes which rolled and cavorted about the given space. Whilst being a personal statement it also seems significant that these shape combinations are reminiscent of early twentieth-century Russian Constructivism. The fourth installation was Hossein Valamanesh's *The untouchable*. Four horizontal bamboo rods balanced by ceramic bowls containing a small amount of red sand hovered over a black hessian void, and almost touched the central tiny flame emanating from an oil burner. The work had a timelessness and uncompromising serenity which is not as simple to achieve as would appear.

Chameleon Gallery is a by-product of an artist co-operative which has managed to maintain itself for some years. In 1984 the Gallery programme was extensive and varied, with some fourteen exhibitions, three performance nights and a number of lectures including one by

Angela Carter. Chameleon's survival is perhaps the true litmus test of the strength of contemporary art in Hobart and, indeed, Tasmania. All the exhibitions were generated by Chameleon Gallery's committee and more than ten shows were of local artists' work.

The Long Gallery at Salamanca Place had a very mixed series of events this year ranging from the 'Women's Arts Festival', the excellent 'Not a Picture Show', to the sale of Cherry Lane bargains!

Art Posters also at Salamanca Place had the occasional notable exhibition, the most interesting being a series of prints, mainly etchings and screenprints, by Milan Milojevic. The dominant theme was the artist's 'nose-job'. The work was quite often humorous, such as *Portrait with mother (some people say we look alike)* and always of a high technical standard.

It is indicative of Hobart's conservatism that commercial galleries survive on a market geared to selling watercolour landscapes and crafts. Such art also thrives in more cosmopolitan centres like Melbourne and Sydney but does not dominate. These venues also have the excuse that they are after all in the art business and need to make money. Is such unadventurousness catching? I was disappointed with the series of exhibitions mounted by the Tasmanian Museum and Art Gallery in 1984, even the fine Jan Senbergs show of paintings being unappealingly presented. Am I correct to feel that the acquisitions were dull and uninspired? Would matters be improved by the separation of the Museum from the Gallery? There is certainly a challenge here for those concerned with the development of Hobart's artistic discrimination.

(Editor's note: Hendrik Kolenberg has, of course, entitled his account 'Australia's Cinderella Gallery', a title which implies the presence of ugly sisters.)

Lutz Presser is Senior Lecturer in Visual Arts at the Tasmanian School of Art, University of Tasmania.



Sculpture, painting, works on paper and craft works are exhibited at the Handmark Gallery, in Hobart's historic Battery Point.

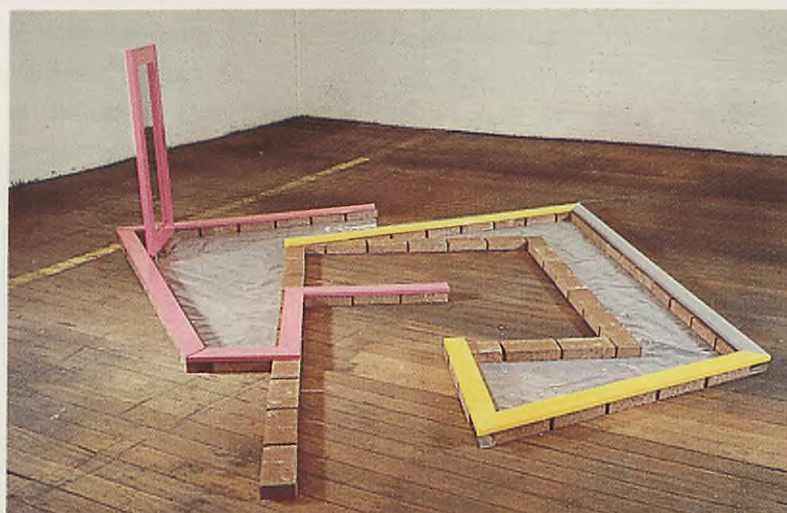


# Tasmanian scene



left  
MILAN MILOJEVIC  
PORTRAIT WITH MOTHER  
(SOME PEOPLE SAY WE LOOK  
ALIKE) (1983-84)  
Screenprint 80 x 120 cm  
Art Posters, Hobart

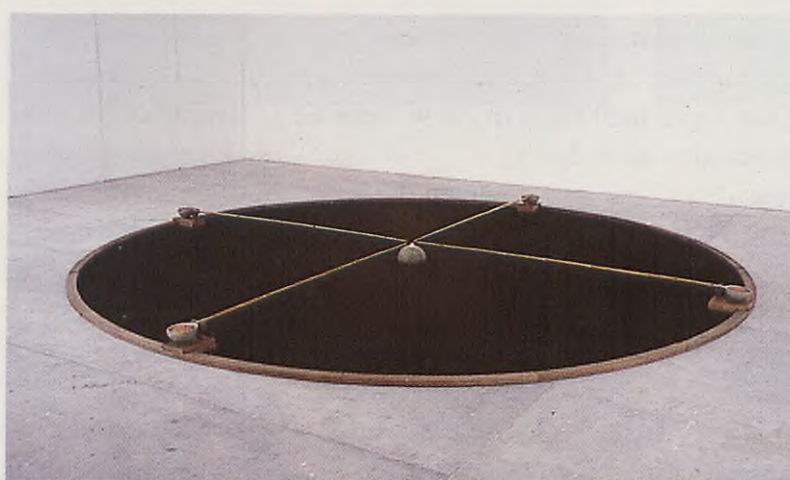
above  
JULIE BROWN CHIASMUS  
(1984) (DETAIL)  
Cibachrome photographs  
and slides  
Installation 303 x 723 x 484 cm  
Tasmanian School of Art  
Gallery, Hobart



right  
PAUL ZIKA BROWN, PINK,  
SILVER AND YELLOW  
HORIZONTAL (1984)  
Bricks, enamel paint, wood,  
mirror, plastic  
30 x 30 x 11.5 cm  
Chameleon and Tasmanian  
Museum and Art Gallery,  
Hobart



above  
ELIZABETH GOWER  
ALL LIFE LONG (1984)  
Synthetic polymer paint, shredded magazines and posters on paper and  
nylon Installation 303 x 970 x 120 cm  
Tasmanian School of Art Gallery, Hobart



left  
HOSSEIN VALAMANESH THE UNTOUCHABLE (1984)  
Mixed media 15 x 500 x 500 cm  
Tasmanian School of Art Gallery, Hobart

below  
'Forms, Fantasies and  
Fascinations' exhibition at  
Burnie Art Gallery,  
27 November 1984 to  
27 January 1985, showing  
ceramic sculpture and pottery  
by Betty and Garth Murphy,  
and willow constructions by  
Elizabeth Lada

below  
TOM ARTHUR THE ENTIRE CONTENTS OF A GENTLEMAN'S  
ROOM (1984)  
Mixed media installation 304 x 606 x 370 cm  
Tasmanian School of Art Gallery, Hobart





## Launceston and Burnie

by Kay Francis

THE ART SCENE in northern Tasmania is small but vigorous. The three main professional organizations working in the region fulfil quite diverse roles.

The main centre for art studies is the School of Art at the Tasmanian College of Advanced Education in Launceston. The school was initiated in 1972 and offers a comprehensive range of courses in ceramics, fibres, fabrics, jewellery, silversmithing, painting, print media, sculpture and applied wood design. A high degree of contact is maintained between staff and students. The school, which holds regular exhibitions, maintains the most active visiting lecture programme in the State and has specialist workshops that are amongst the best equipped in Australia.

Since 1983, the Launceston art scene has been enhanced by Cockatoo Gallery. The Gallery, which is run as an artist's co-operative, was established with financial assistance from the Tasmanian State Government as an alternative arts facility. In a State with only limited commercial exhibition facilities for practising artists, Cockatoo fulfils a unique and vital role in northern Tasmania.

Further to the north-west is the Burnie Art Gallery, a public regional art museum, owned and operated by the Burnie Municipal Council. The Gallery was established in 1978 with Local, State and Federal Government funds. Advisory assistance from the Australian Gallery Director's Council and the Visual Arts Board, Australia Council, plus continued State and Federal funding, have ensured that the Gallery remains one of the finest regional arts facilities in Australia.

The Gallery owns the main collection of Australian contemporary art in Tasmania and actively acquires works by Australian artists, largely works on paper. In addition to maintaining, expanding and exhibiting its permanent collection on a rotational basis, the Gallery supports an ever-changing exhibition schedule. Touring exhibitions from other arts institutions in Tasmania and on the Australian mainland are combined with a variety of in-house co-ordinated shows. A special feature of the exhibition schedule is a series of six annual solo exhibitions by Tasmanian resident artists and craftspersons.

Auxiliary services provided by the Gallery include films, lectures, a schools' education service, a school holiday activity programme and a small shop.

Kay Francis is Director of the Burnie Art Gallery and President of the Museum Directors Council of Tasmania.

## Editorial

THOSE WHO declaim as if they can acknowledge only the diffusionist theory of culture see the great metropolitan centres as almost the sole origins of regional, distant and parochial cultures which are always considered necessarily derivative and, what is worse, dominated by a metropolitan imperialism. Of course, we have learnt to ask of the use of such terms as 'imperialism' with all their emotive overtones whether they are accurate, justified or revelatory.

The opponents of such 'imperialism' would like to encourage a genuine regional independence despite the awkward fact that they hold diffusionist theories. Awkward, too, is the fact that some painters in Paris, France do not succumb to the prevailing Parisian mode any more than do some in Paris, Texas, just as some New Yorkers in New York do not genuflect to metropolitan dominance. We are told that since there is no longer an *avant-garde*, which has never proclaimed itself partly because it was never a united body called to the colours, as it were, a new regionalism may emerge. When a kind of regional revival emerged in Italy and Germany it became international as soon as its aesthetic success coincided with its internationally commercial viability. Instead of regional independence we have trial runs in New York of artists from Stockholm to Sydney!

Not that that is a Bad Thing; it just reveals how complex matters are with artists from Hobart to Auckland loaded with the consequent guilt of having been influenced, when, actually, theories of influence are as much in their infancy as those on the transmission of cultures. How creativity adopts, adapts and pillages influences remains much of a mystery in the origin of something new and valuable. Look as you will for the origins of Picasso's *Guernica* in Cubism and now obscure political journals, the essence remains elusive, as it does in Arshile Gorky, who performed his apprenticeship to Picasso and Miro in public.

Those interested in such matters have fields of study on their doorsteps: New Zealand and Tasmania. It is clear that New Zealand, more isolated than Tasmania, has become quite independent of Australian 'influences' and has furthered certain international inclinations, but with Tasmania the situation is more complex.

As Tasmania has sometimes to assert, it is part of Australia; it is closer than New Zealand, a fact that seems to increase difficulties. Its artists move about more but it has always had a fluid nucleus of earnest artists apparently now located

in and around that lively Tasmanian School of Art in Hobart. We cannot hope to scratch the surface of such questions in this issue, but it is clear that deprived communities do not always suffer from the tyranny of distance and, indeed, Melbourne painters obviously benefited from it in the late 1930s and early 1940s.

Tasmania, despite its economic vicissitudes, has what ought to be termed a *cultural* interest in the visual arts from its earliest times; it was hardly a commercial interest! Its Tasmanian Museum and Art Gallery was founded in about 1829 and its present building opened in 1863, the first in Australia; Hobart had a public exhibition in its Legislative Council Chambers in January 1845; it had encouraged the practice of water-colour (it became a solid tradition) before John Skinner Prout came down from Sydney and went on painting excursions with Francis Simpkinson whose clear, penetrating and buoyant watercolours have now been definitely brought to our notice by Max Angus in a splendid book from Blubber Head Press, reviewed in this issue. In 1900 the watercolours were acquired by the Royal Society of Tasmania fifty years after they had been painted, through the efforts of the Bishop of Tasmania, who had contacted the artist's nephew, the Rev. E. V. Simpkinson who lived in Millicent, South Australia. During his four years in Tasmania Simpkinson visited Melbourne where he also painted.

Transport was slow and unreliable but people then moved around and, it seems, with a greater sense of purpose. Travel was not a trivial pursuit with a side glance at a museum or cultural oddity. Tasmanian artists remain serious travellers; artists are beggared visiting Sydney or Melbourne to see shows denied Tasmania. Transient painters were assimilated into local culture; now we have swarms of artists-in-residence who generally remain just that and are treated with blasé indifference. Lucky artists sweep in from Italy or England amid hosannahs, profit and depart, but, from what one sees of recurrent forums in Hobart, artists are listened to intently even if too transient to be assimilated.

Such matters, skated over here, would need to be examined thoroughly in an overview of Tasmania's situation. Artists are aware of the importance of their State's heritage (they would not be so parochial as to set it as a theme for an art prize) and the preservation of the natural wilderness has attracted many of them as an aesthetic more than a political issue. It is a distinction they should relish.

As a final note, we are indebted to Paul William White for his efforts in reviving our interest in presenting a Special Issue of *ART and Australia* on Tasmanian art, an idea that had long been the wish of the magazine's founding editor.



## Exhibition commentary



*left*  
ARTHUR BOYD BLACK  
SWAN, SANDBAR AND  
COCKATOOS, THE  
BUNDANON SERIES  
(1984)  
Oil on board 30.5 x 22.8 cm  
Wagner, Sydney  
Photograph by Robert Walker

*above*  
JUDY SILVER  
BROKEN WING (1984)  
Synthetic polymer paint and  
collage on foam-core  
144 x 310 x 45 cm  
Gallery Huntly, Canberra  
Photograph by David Reid



*right*  
MANDY MARTIN  
CUTTING (1984)  
Oil on canvas  
173 x 244 cm  
Roslyn Oxley9, Sydney  
Photograph by Jill Crossley



*below*  
JOHN GOLDING LABNA (1984)  
Mixed media on cotton duck  
142.3 x 213.3 cm  
Coventry, Sydney  
Photograph by Jill Crossley

*above*  
PAUL PARTOS CALENDAR DAY No 3  
(1984)  
Oil on canvas 213 x 198 cm  
Garry Anderson, Sydney  
Photograph by Victoria Fernandez



*right*  
HELEN EAGER  
TEMPORARILY ABSENT  
OCCUPANT (1984)  
Pastel on black paper  
108.5 x 73 cm  
Watters, Sydney  
Photograph by Jill Crossley



## Max Angus on Simpkinson De Wesselow

### Book review

#### *Simpkinson De Wesselow: Landscape Painter in Van Diemen's Land and the Port Phillip District, 1844-1848*

by Max Angus

(Blubber Head Press, Hobart, 1984, ISBN 0 908528 13 2) \$175 casebound; \$295 half-leather edition (25 copies)

THIS SPLENDID book, limited to 1,000 copies with twenty-five bound in half leather, is a credit to the publishers, to book production in Australia and to Max Angus, who has the rare ability to pay tribute to men of unique talents with an objective appreciation that rings with conviction. There is no hagiography, no idolatrous puffing and none of that pointless trivia to prove that heroes are human.

Max Angus likes a hero, preferably quiet, unbemedalled and largely unsung. He himself, known for his limpid and energetic watercolours, is unsung as a writer, but that is because he has done so little, though the art world could have benefited from his commonsensical, supple and muscular prose.

Fifty years ago he became entranced by the almost unknown drawings and watercolours of Frank Simpkinson or Francis Guillemard Simpkinson, who later, on receiving a fine family legacy, added De Wesselow to his name. In 1965 Angus decided that Simpkinson deserved a book, but, he writes in his Preface, 'Painters are not easily drawn away from their own work, and there the matter rested uneasily'. Then in 1972 on the drowning of Olegas Truchanas in the Gordon River Gorge he decided to write a book on that remarkable pioneer conservationist of Tasmania's wilderness. It is full of ravishing photographs taken by Olegas and one sees that, as with Simpkinson, it was the visual evidence as well as the inner spirit that attracted Angus.

Olegas had come to Australia in 1948, one hundred years after Simpkinson left for England after four years in Hobart. Such matters intrigue Angus and I assume that he has noticed his resemblance to Simpkinson, a portrait of whom is used as the frontispiece.

The book on Olegas appeared in 1975 and, as Angus says, was a catalyst that renewed his interest in Simpkinson.

Hardly mentioning any difficulties he had, Angus emphasizes his good luck in tracing Simpkinson's obscure career. He was a self-effacing man who returned to England with about two hundred watercolours and drawings that he had done in Tasmania and the Port

Phillip District from 1844 to 1848, carefully stowed them away, exhibited none and joined none of the many art societies. At eighty-one he was asked by the Bishop of Tasmania for something for the Royal Society of Tasmania; he wrote: 'I am exceedingly glad there is now a chance of their being some use or interest, and I forward them to you with much pleasure'.

Angus has some convincing reasons for the lack of interest in the works when they arrived; though Simpkinson rarely drew convicts ('a sad moral stain on the community', he wrote in his letter to the Bishop in 1900) and then only in the distance, the colony wanted to forget its convict past; the camera was now the supreme recorder; further, he was considered an amateur painter, something of the flavour of which persists in Alan McCulloch's *Encyclopedia of Australian Art* (in all three editions) where he is described as 'one of the fashionable Hobart group devoted to the arts in the 1840s'.\*

Simpkinson's works are far from social entertainments; the only portraits are of natives; he did admire the majesty of the Derwent and the Jordan but he realistically presented humpies, water carts, dilapidated huts, straggling trees and undistinguished panoramas far removed from the picturesque and romantic and sometimes rendered with that spare economy that one finds, as Angus notes, in Fred Williams. Indeed, when he went to the Port Phillip District in January 1847 he painted a cattle carcass of which Angus writes in one of his unvaryingly pertinent comments on the plates, 'An uncompromising study of a dead beast, which anticipates by more than a hundred years the series of works by Sidney Nolan dealing with the same subject'.

Without belabouring Simpkinson's realism, Angus shows the same scene done by Prout and Simpkinson in December 1846: Prout is full of shadowy groves and dreamy distances; Simpkinson is crisp, energetic and realistic. (Angus knows that art is complex and in colour plates by both artists of Kangaroo Bay, Hobart he demonstrates how close they could be, but on this occasion each is a realist.)

However, Simpkinson did have access to Hobart society because he was the nephew of Sir John and Lady Franklin, who left Tasmania, where Sir John had been Lieutenant-Governor, just before Simpkinson arrived to relieve the staff at the Rossbank Observatory, set up by Sir John as one of the stations observing magnetic variations in different parts of the world.

Officers in the navy were trained 'to keep journals and draw the appearances of headlands,

coasts, bays and such-like', but few had Simpkinson's artistic skills. These, and the contribution of Prout and English water-colourists, are the subject of Angus's later chapters, but mid-way he takes us on a Victorian excursion into the search for Sir John Franklin, who disappeared while seeking the North-West Passage, the efforts of Lady Franklin to raise money for further searches, the plight of unemployed naval officers and the devastating or salvaging effects of wills: Lady Franklin suffered from the intentions of her husband's will; Simpkinson benefited so greatly from a family inheritance that he built a winter house at Cannes on the French Riviera.

Angus gives us tantalizing peeps at Tasmania during Simpkinson's brief stay and English naval society, but Simpkinson was, as it were, a secret painter and it is not until now that we may see whether his work will have an effect that was denied it, one guesses, in his lifetime. His watercolours are now so beautifully reproduced that the wonder is that they have not already converted more, but art, said that greatest of water-colourists, J. M. W. Turner, is a rum business.

The English watercolour tradition, the conventions of viewing nature and the vagaries of artistic interpretation are briefly touched upon by Angus who even adds a compressed and revealing piece on the eucalypt. When he writes about art he writes like an artist in a manner that no art historian, trained or not as an artist, seems able to emulate. The plates are so accurate that they never give the lie to his descriptions that mingle the general with the detailed; that is of special significance in view of what Angus calls the 'compelling authenticity of Simpkinson's work'. More than that, I found each work totally absorbing, each with a personality or presence of its own.

How well Angus identifies and places De Wesselow as he prefers to name him: 'With his watercolours we find an untroubled air; the weather is chiefly fine, the light soft but clear. The key is serenity, with overtones that characterize the climate of Van Diemen's Land: temperate marine. There is no sign that he was moved to try to capture the drama of the island's winter skies that would have delighted Constable and Turner; nor is there a revival of the Italian summerglow that Glover took from Claude'.

There is an excellent bibliography, informative notes, an index, 217 black-and-white reproductions and exemplary details of works in Tasmanian public collections and, above all, sixty-four colour reproductions accompanied by stimulating comments.

Elwyn Lynn

\* He is said to have been operative about 1842 but he was in Hobart from 1844 to 1848.



SALLY ROBINSON ROSELLAS *right*  
1984  
Screenprint 92 x 90.5 cm  
Edition 50  
Robin Gibson, Sydney

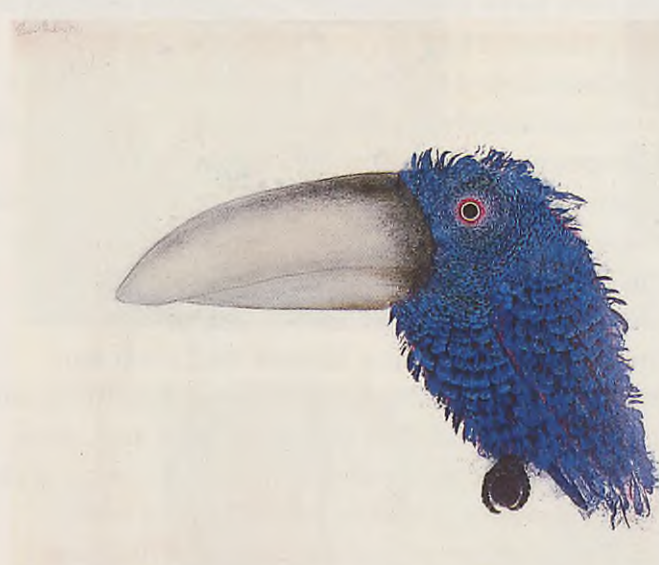
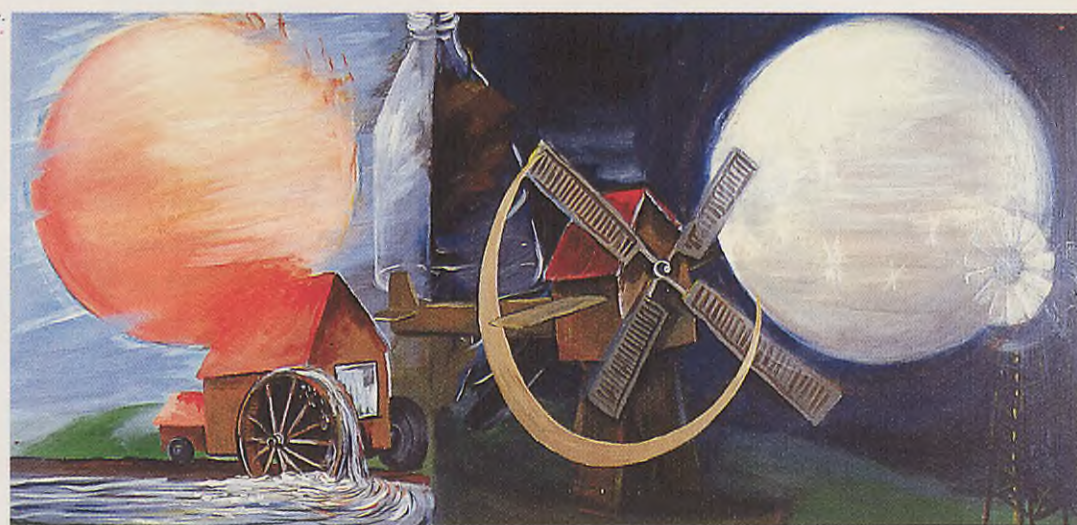
VITA ENDELMANIS SUNSET AT BARN BLUFF, CRADLE  
MOUNTAIN NATIONAL PARK, TASMANIA *far right*  
1984  
Heat-treated transparent synthetic polymer collage on terylene  
twill 70 x 82 cm  
Town, Brisbane



## Exhibition commentary



JEFFREY SMART THE LARGE TANKER *below*  
(1984)  
Oil on canvas 39.5 x 79 cm  
Rex Irwin, Sydney



*above*  
FRANK LITTLER MILLS (1984)  
Synthetic polymer paint on hardboard  
61 x 122 cm  
Watters, Sydney  
Photograph by Jill Crossley

*far left*  
HELEN GEIER PROTECTIVE SPIRIT  
(1984)  
Oil on canvas 173 x 120 cm  
Solander, Canberra

*left*  
BASIL HADLEY BLUE BIRD 1984  
Synthetic polymer paint on canvas  
82 x 91 cm  
Bonython Meadmore, Adelaide



*left*  
GEORGE MOORE THE CRUCIBLE  
(1984)  
Pastel 59 x 72 cm  
Mornington, Victoria



# A Chinese art exhibition

by Mildred Kirk

**D**URING a recent visit to China I was fortunate to be able to see an exhibition in Beijing which was part of the celebrations to commemorate the 35th Anniversary of the founding of the People's Republic.<sup>1</sup> This provided a unique opportunity to see some of the newest developments in Chinese art.

The exhibition was in three sections: sculpture, murals and lacquer painting. Most of the sculpture and all the lacquer painting was done in 1984 while the murals covered a wider time span.

As in any mixed exhibition the standard was uneven and some of the older pieces of sculpture were Social Realist portraits of generals and political figures. However, most works were sensitive and expressive. In both wood and stone artists had worked their materials as little as possible, allowing the subject to emerge from a natural shape. Several works in wood had a rustic, environmental quality. Others, especially those in stone, were smooth simplifications in the manner of Constantin Brancusi. One in particular, of the head of a nurse, had the features smoothed by a face mask with eyes barely indicated on an oval piece of sandstone.

Two pieces which perhaps had Social Realist origins are also worth describing. One consisted of short lengths of tubular-steel bolted together to form a scaffold. On this framework two small, understated, welded metal figures of construction workers balanced like ballet dancers. The other was an assemblage of a rusted crane hook united with a large, cement-spattered stone by a welded metal, stick-like figure of a man.

Construction workers as a subject in art certainly suggest Social Realism but when one sees the pace at which building is progressing in Beijing, building sites with their cranes are obvious symbols with many possibilities for artists to exploit. The impression made by the hook and the stone was of abstract power, while the scaffold and men suggested height, lightness and buoyancy of spirit uncomplicated by any political or propaganda message. Indeed, in both works the combination of ready-mades

(hook and scaffold) and natural form (stone) with welded figures set up a human/non-human, manipulator/manipulated confrontation which was very exciting.

The least interesting part of the exhibition was the mural section. These are an official art form which constitutes the bread and butter (or iron bowl as the Chinese call it) of many artists. They consist of large, square, painted tiles and are used to decorate buildings such as hospitals, government offices, hotels and airport lounges. A study of the dates revealed little progression in style and any resemblance to the tile screens of Dynastic times which can be found in palaces and temple gardens is tenuous and remote.

By contrast, the lacquer painting which is also a traditional art form in China, was very impressive. These are not trays or the lids of boxes but large paintings to hang on the wall. (Sizes range from approximately 40 cm square to 90 x 60 cm, with a few larger.) Here again quality was uneven but in the majority of cases emphasis was on design, simplification and severe rectilinear structure. Most of the paintings seemed firmly based in folk tradition even though they tackled contemporary, urban subjects and geometrical abstraction as well as more traditional themes. Some of the latter were delightfully humorous. Memorable were an old stone wall with hens roosting in every possible niche, and barge-people poling up river with all their possessions, including T.V. set, piled on deck.

There have always been two cultures in China: the peasant tradition and that of the court and intellectual-fed bureaucracy. The vitality of the latter has largely been destroyed by long years of European exploitation, civil war, the Sino-Japanese War and finally the Revolution and the changes of policy which have followed. Today the old high culture can be seen in China's museums and many Chinese artists devote themselves to making lifeless and irrelevant imitations of it. However, peasant traditions are generally regarded as indestructible and, now that the political climate permits it, Russian-style Social Realism is less in evidence and some artists, whether of peasant stock or not, are turning to peasant traditions, whose links with the past remain unbroken, as a source of inspiration. And, at least on the evidence of this exhibition, they are finding in them the means to portray present-day China.

<sup>1</sup>Sixth National Art Exhibition co-sponsored by the Ministry of Culture of the People's Republic of China and the Chinese Artists' Association at the Exhibition Centre of the Chinese Artists' Association, in Beijing.

Mildred Kirk is a Canberra writer.

## Book review

### *The Art of Brian Dunlop*

by Paul William White

(The Craftsman's Press, Sydney, 1984, ISBN 0 9593448 3 7) \$395 (book and etching)

**O**NCE AGAIN The Craftsman's Press have produced a lavish and expensive book: *The Art of Brian Dunlop*. On previous occasions I clamoured for publications that address a less limited audience and are more accessible to a public with normal incomes. This time the cost is justified in my view not only by the inclusion of an original etching, but also by the pristine quality of the reproductions. Brian Dunlop's works cannot abide mediocre or blurred printing: their essential quality would not come across and therefore a major point of the book would be obscured.

The shift from dream to reality rendered with sharp-focus accuracy is what makes Dunlop's paintings go beyond mere attractiveness. One of the characters in a book by Milan Kundera comments about her works: 'On the surface, there was always an impeccably realistic world, but underneath ... lurked, something different, something mysterious or abstract'. This potential to disturb which does not exist in photorealism, this capacity to surmount the *trompe-l'oeil* precludes a writer from objectively assessing their magical presence. The fact that Paul William White tried a detached account of Dunlop's life and work makes the text less rewarding than looking at the pictures. A more anarchic approach in Geoffrey De Groen's interview (*ART and Australia*, Winter 1982) and a personal one, shaped by years of friendship, by Jeffrey Smart (*ART and Australia*, March 1979), come closer to the 'essential' Dunlop.

Paul William White has organized his writing in geographical chapters (giving the false impression, for example, that the move from Surry Hills to Waverley had been accompanied by a change of style and technique), with the last two covering portraits and prints and, at the end of the book, a 'curriculum vitae'. I would have liked a lengthier discussion of the Australian context in which the artist has spent his formative years and achieved a creative peak, as well as an argument for his artistic relationship to other contemporary artists of similar aesthetic inclinations. The author quotes extensively from interviews with Brian Dunlop but the source is acknowledged only as 'National Archives Interview, Canberra 1976', at the end of a sparse bibliography on page 140. White's text is neat and accurate, it communicates facts and it provides the framework for understanding Dunlop and how he orchestrates compositions and manipulates objects. It sets up, though, to be



JOHN WINCH BALLA: THREE BALLS PER PLAYER *right*  
(1984)  
Mixed media 145 x 100 cm  
Gallery 460, Gosford

## Exhibition commentary

JOHN CALDWELL GORGE IN SHADOW *below*  
(1984)  
Watercolour 40 x 50 cm  
Gallery 460, Gosford



*above*  
ANNE WIENHOLT  
SCHOOL GIRL I (1982)  
Pencil, pastel-pencil 35 x 32 cm  
David Jones, Sydney

*centre left*  
LUCIA DESSI  
SPANISH FANTASIA (1984)  
Porcelain 32 x 58 x 40 cm  
Gallery Huntly, Canberra  
Photograph by Robert Little

*left*  
TOSHIAKI IZUMI STRUCTURE  
OF LANDSCAPE No 4 (1983)  
Stone black granite, stainless steel  
55 x 24 x 12 cm  
Irving Sculpture, Sydney  
Photograph by James Ashburn



*far left*  
JIM LAWRENCE  
SIGMUND FREUD (1984)  
Mixed media 149.9 cm high  
Tolarno, Melbourne  
Photograph by Cherie Sandum

*left*  
BETH TURNER  
COUPLE (1983-84)  
Charcoal 280 x 380 cm  
James Harvey, Sydney  
Photograph by Fenn Hinchcliffe



more than just informative: in the preface the aim is stated as summarizing 'the growth of the archetypal artist'. Dunlop's fulfilment of Carl Jung's definition of the artist as an instrument 'who allows art to realise its purpose through him' is the premise from which the author started his account. The way Brian Dunlop comes across at the end of the essay is not as a vehicle of 'the unconscious psychic life of mankind', but a disciplined artist whose images, rendered with maximum skill, are endowed with the liberty of self-assertion and the magic of poetry. He is an exciting and disturbing artist who deserves such an aesthetically rewarding book.

Anna Waldmann

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

## Grace Cossington Smith *an appreciation*



GRACE Cossington Smith was probably Australia's best artist in the early twentieth century; during her later years of painting there were others as good but, all in all, she is one of Australia's great artists.

Born in Sydney on 22 April 1892, Grace Smith left school to begin drawing classes with Anthony Dattilo-Rubbo in 1910; after a two-year visit to Europe she returned in 1914 to his classes in modern art for young ladies and then began to study painting. From Europe she retained lasting memories only of Watteau's paintings in Berlin, presumably including his masterpiece of intense tenderness, *Embarkation from Cythera*, an island of love.

In her absence her family had moved into a house at Ku-ring-gai Avenue in the Sydney suburb of Turramurra; it was rented from 'Mr Baker the Quaker' who had built it to accommodate simple religious meetings in its principal living rooms. Grace lived for the rest of her working life in this home which was nearly a church and in 1920 when the Smiths bought the house and changed its name from Sylvan Fells to

Cossington (the name of Mrs Smith's childhood rectory home in Leicestershire, England) Grace Smith, whose middle name had always been Cossington, changed her public name to Grace Cossington Smith.

The art student had chosen a working name for use as a professional artist. The name Cossington acknowledged her mother's Anglican church background in addition to the Smith professional background of law, church, army, music and art. And it was a name that laid claim to the very house in which she lived and, eventually, worked. From 1914 until her father's death she painted in a green studio hut in the garden, beyond the tennis lawn, but then in 1938 she altered what was now *her* house (and two younger unmarried sisters') to provide a large studio conveniently adjacent to her master bedroom. One of the sisters remained in England after a two-year visit they shared in 1949-50; the remaining sister, Grace's favourite, died in 1962 after six invalid years in Cossington. The house gradually over the years became her own but insistently filled itself with memories and affections. In the end the house Cossington took possession of Grace Cossington Smith's art.

The late, great golden interiors painted in the 1950s, 1960s and early 1970s are a triumphant fixing of a turbulent rush of feeling, partly about the lives lived in the house but just as much about the God-given glories of the world, the wonderful things outside oneself, out there but close at hand to marvel at. Although her subject matter was mostly intimate and close her art is the reverse of self-centred; it is not a vehicle for thrusting herself upon the spectator. A simple, devout Anglican Christian, the flood of golden light through the windows of her silent house is as eventful as an Annunciation to the Virgin.

Her painting years ceased around 1973, after she had turned eighty. Her brother's children, two nieces and a nephew, later removed her to a nursing home, visited her daily and after her death aged ninety-two on 20 December 1984, they and the minister who had known her best in later years (calling at Cossington on Sundays to celebrate Holy Communion) organized a beautiful memorial service in her parish church, St James, Turramurra on 11 January 1985.

The graceful service rose memorably to the occasion and thereby served to remind us that her art, though largely private in subject, quite often also chose subjects of high occasion in public life. There are about twenty paintings which commemorate great events: the end of war marked by a thanksgiving service in the same church which honoured her with a memorial service; troops marching to war; a dawn landing on D-Day in World War II; the signing of peace after that war; a workers' strike;

a 1920 royal visit to Sydney by the Prince of Wales (she went to a ball given for him); the communal excitements in Sydney of building the Harbour Bridge or the visit of Colonel De Basil's Russian Ballets. Nobody else in Australian art has consistently acknowledged the big things in life, love, politics and religion (there are two explicitly religious paintings illustrating New Testament texts, one from St Matthew, the other from Revelations). Nobody else has had such a sense of occasion in public subject matter. However, it was the same sense of occasion that she brought to her simple, intense apprehension of a flower, or a wardrobe – and even to her own act of painting. We as spectators sense that she distanced herself respectfully from her painting even in the very process of touching the surface with paint; we sense her humble awareness of having been blessed and privileged with the gift of creative production; we sense that for her the making of each painting was a high occasion.

In 1967 I wrote the first extended article on her art, for *ART and Australia*; in 1973 I was curator of a retrospective exhibition which toured Australia. That article, and the exhibition's catalogue, give comprehensive information about her life and art. The sentences of mine in the catalogue that she liked best of all were: 'Her pigments are always the best quality, they are seldom mixed after they have left the tube, and each carefully considered brush mark is left untouched once it has come into existence, to be respected, never to be reworked. Each decision within the painting is an important occasion, just as the decision to embark on any subject is an important private occasion, and just as the chosen subjects are sometimes important public occasions. . . "I often don't want to put paint onto a canvas or a board – it's beautiful at it is."'

She knew exactly what she was doing. She delivered. She was strong. Her art was absolutely pure and uncompromised; she never painted for money, never to meet deadlines nor to fit dealers', critics' or art historians' expectations, never for self-indulgence nor to fill time. There were long periods when she did not paint at all. She painted only when the spirit moved her and then decisively and rapidly; the painting – ideas as well as visual images – had already been shaped in her mind. There are quite astonishing big answers to big questions, served back straight; confident, concise. For example, in 1971: 'Personal art philosophy? *Art is the expression of "whatsoever things are lovely", at the same time expressing things unseen – the golden thread running through time*'.

Daniel Thomas

Daniel Thomas, Director of the Art Gallery of South Australia, will amplify his previous publications on Grace Cossington Smith for a large monograph to be published by Bay Books, Sydney, in 1986.



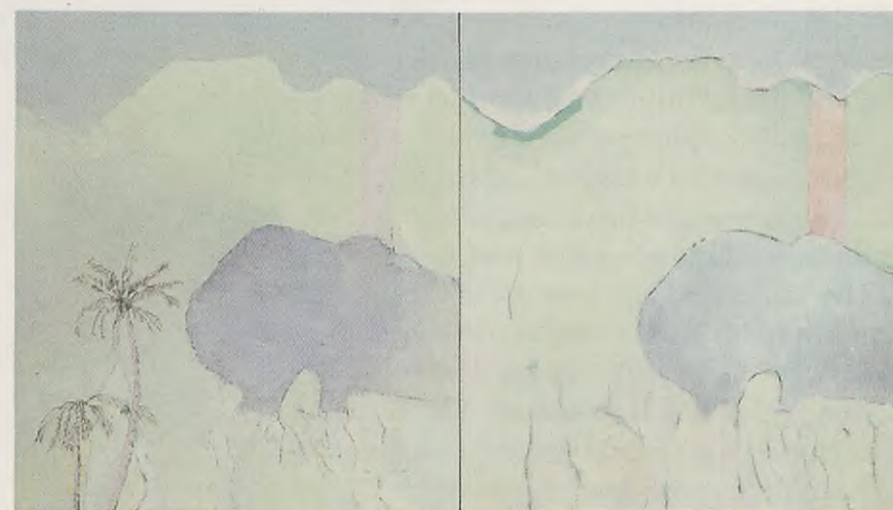
## Exhibition commentary



*far left*  
CLEM MILLWARD RED RIDGE  
Oil on canvas 121 x 121 cm  
Artarmon, Sydney

*left*  
JOHN DENT MARIE ON THE  
BOAT 1982  
Oil on canvas 122 x 153 cm  
Rudy Komon, Sydney  
Photograph by Robert Walker

*below*  
GLEN HENDERSON NEW  
CALEDONIAN RIDGES II (1983)  
Oil and graphite on canvas  
174 x 74 cm overall  
Galerie Baguette, Brisbane  
Photograph by f-Stop, Brisbane



*above*  
GARY CARSLEY NUMBER 7 (1984)  
Oil and spray paint on linen 197 x 213 cm  
Roslyn Oxley9, Sydney  
Photograph by Jill Crossley



*above left*  
MARTIN COLLOCOTT  
TAKING OFF (1982)  
Synthetic polymer media 91.5 x 183 cm  
Painters, Sydney



*left*  
ARTHUR MURCH ROAD TO NOWRA  
Oil on board 59.5 x 85 cm  
Wagner, Sydney  
Photograph by Robert Walker

*left*  
JULES SHER HORIZON I 1984  
Synthetic polymer paint on canvas  
43 x 55 cm  
Old Bakery, Sydney  
Photograph by Bruce Alexander



# Reporting galleries

## Masterpiece Fine Art Gallery, Hobart

**C**LIENTS AND patrons of the Masterpiece Gallery, Hobart often comment on the charm and elegance of the gracious old Edwardian home which never fails to captivate the interest of all who pass by its doors. In many ways the Gallery is a kindred spirit to the works of art it takes pride in displaying. The warm red glow of cedar and huon pine frames highlights the antique furniture and complements the inviting atmosphere of a Gallery which always aims to maintain a high standard, incorporating paintings, antique furniture, sculpture, bronzes and other works of quality and distinction.

The Gallery's keen interest in the past goes hand in hand with a vital sense for the future. When the Gallery first opened in 1975 the owners, Nevin and Rosemary Hurst, realized that Hobart's art world needed an infusion of the new. With a great deal of courage and foresight they built a Gallery which offers always an excellent selection of paintings covering the

major schools of art from the first settlement to contemporary works.

The Masterpiece Gallery holds several major exhibitions each year, the chief aim being always to make available works of a high quality. A great degree of careful consideration and selection ensure that each exhibition is both interesting and worthwhile. The Gallery has successfully presented the work of Desiderius Orban and Lloyd Rees, Judy Cassab, Eva Kubbos, Michael Kmit and Robert Dickerson as well as combining a Haughton Forrest exhibition to co-incide with the launching of the Haughton Forrest book in 1982. A maritime exhibition was held over the Christmas - New Year period and a major Norman Lindsay exhibition in February 1985.



range of contemporary artists who show with the Gallery, and the quality and range of art in Tasmania.

Artists who have shown with the Gallery while they lived and worked in Tasmania (and indeed some who still work in Tasmania) have gone on to establish reputations elsewhere in Australia. Among those whose work is highly regarded elsewhere are Anton Holzner, Max Angus, Patricia Giles, Adam Rish, Geoffrey Dyer, Blair Gamble and Peter Barraclough.

In addition to the exhibitions area, the Salamanca Place Gallery makes available other rooms for print collections, craft work, and a standing exhibition. A separate section of the business caters for artists by supplying specialist art materials. The Salamanca Place Gallery has organized exhibitions in other parts of the State and in London in 1978. Each year the large Fiesta Outdoor Art Exhibition is organized by the Gallery. The Gallery expects to continue the policy of promoting the work of local and interstate contemporary artists.

## Salamanca Place Gallery, Hobart

**T**HE SALAMANCA PLACE Gallery, situated in Hobart's historic Salamanca Place, is Tasmania's longest established private Gallery. Operated by members of the Hill family since 1973, the Gallery was first opened in 1967.

Art exhibitions are the main function of the Gallery and major gallery space is structured for this purpose. Each year the Salamanca Place Gallery shows between eight and ten one-person exhibitions. The majority of these exhibitions are by local Tasmanian artists although a number of significant Australian artists such as John Olsen, Noela Hjorth, Charles Blackman, Pro Hart, Robert Grieve, Dusan Marek and Basil Hadley have shown at the Gallery.

The Salamanca Place Gallery has maintained a policy of showing only work of contemporary artists. In keeping with this policy, at least two exhibitions a year have been given to emerging artists. During 1984, for example, both David Cavanagh and Diane Green held their first one-person exhibitions. David's exhibition featured photographic records of performance art, while Diane Green's works were highly detailed, illustrative watercolours of animals and plants. These two exhibitions demonstrate the





# JUDY CASSAB

## PAINTINGS AND DRAWINGS: 1938-1985



Zenith 1983

97.6 x 121 cm

July

**Benalla Art Gallery**Benalla,  
Victoria. 3672

Tel. (057) 62 3027

August

**Hamilton Art Gallery**Hamilton,  
Victoria. 3300

Tel. (055) 73 0460

September

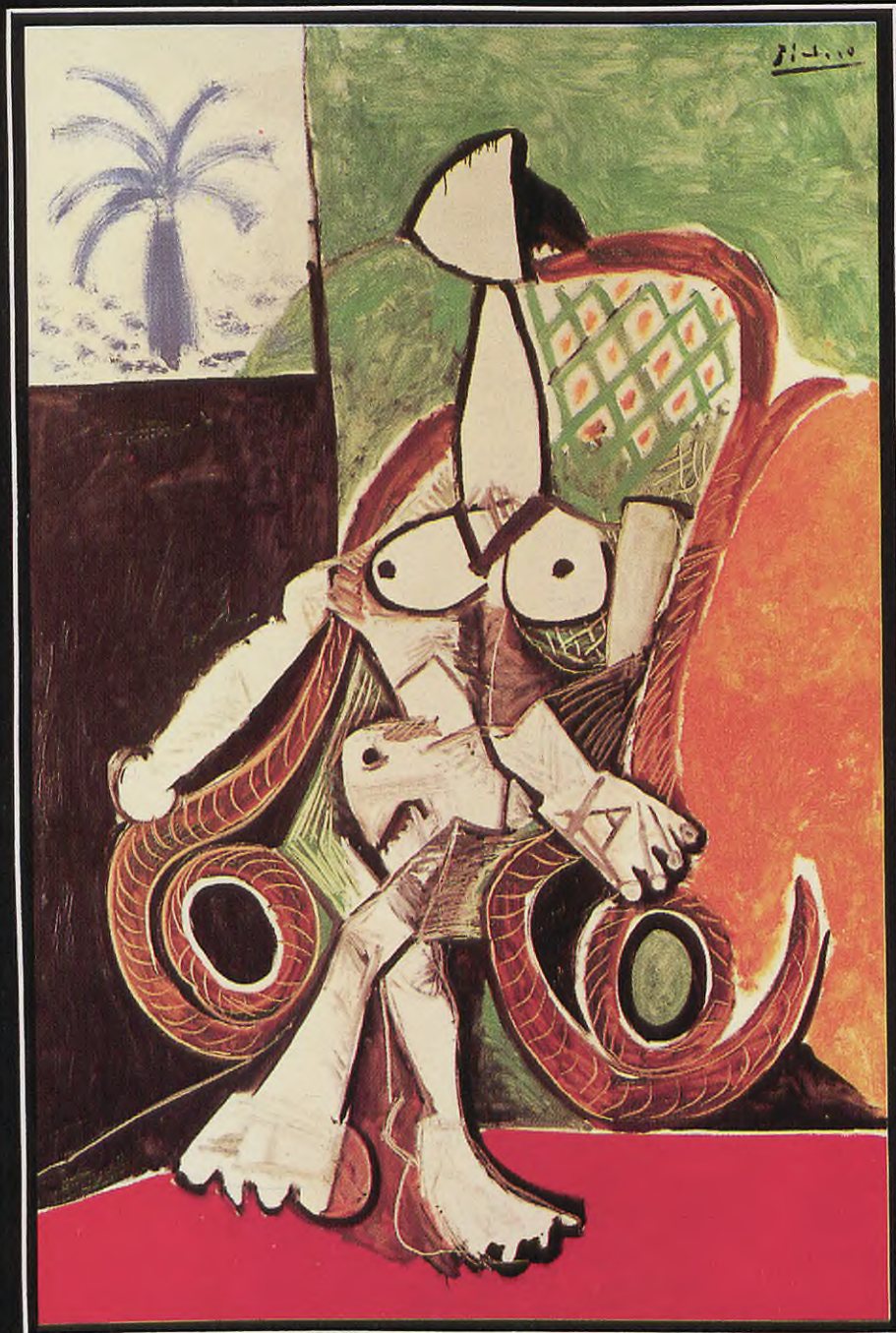
**Golden Age**  
FINE ART GALLERY24 Doveton Street South,  
Ballarat. Victoria. 3350.

Tel. (053) 32 2516



# PABLO PICASSO

10 OCTOBER – 2 DECEMBER 1984



Pablo Picasso    Nude in a rocking chair 1956    195 x 130 cm

Monday to Saturday

10 am – 5 pm

Sunday

12 noon – 5 pm



ART GALLERY OF NEW SOUTH WALES

Art Gallery Road, Domain. Sydney. N.S.W. 2000 Telephone (02) 221 2100



# Christie's Contemporary Art



LONDON

INTERNATIONAL PUBLISHER OF FINE ORIGINAL PRINTS



**Alun Leach-Jones**  
Edition 100

Capricornia I, Screenprint  
\$250



**Alun Leach-Jones**  
Edition 100

Capricornia II, Screenprint  
\$250

## PUBLISHED BY CHRISTIE'S CONTEMPORARY ART

Christie's Contemporary Art is part of the Christie's group which also includes the 200 year old auction house. As a major publisher, releasing over 150 new editions each year by international and Australian artists, Christie's Contemporary Art has discovered and promoted many of the world's leading printmakers.

Christie's Contemporary Art is committed to the promotion of Australian artists overseas and are very pleased to now include Alun Leach-Jones in their catalogue. Other Australians such as James Willebrant will soon be following.

To obtain a free copy of our latest colour catalogue please contact your state representative.

**NSW, QLD. & ACT.**

**BRIDGE STREET GALLERY**

20 Bridge Street,  
Sydney 2000.

Ph: (02) 27 9724

**VIC. S.A. & TAS.**

**EDITIONS GALLERIES**

Roseneath Place,  
South Melbourne 3205

Ph: (03) 699 8600

**W.A.**

**GALLERIE DÜSSELDORF**

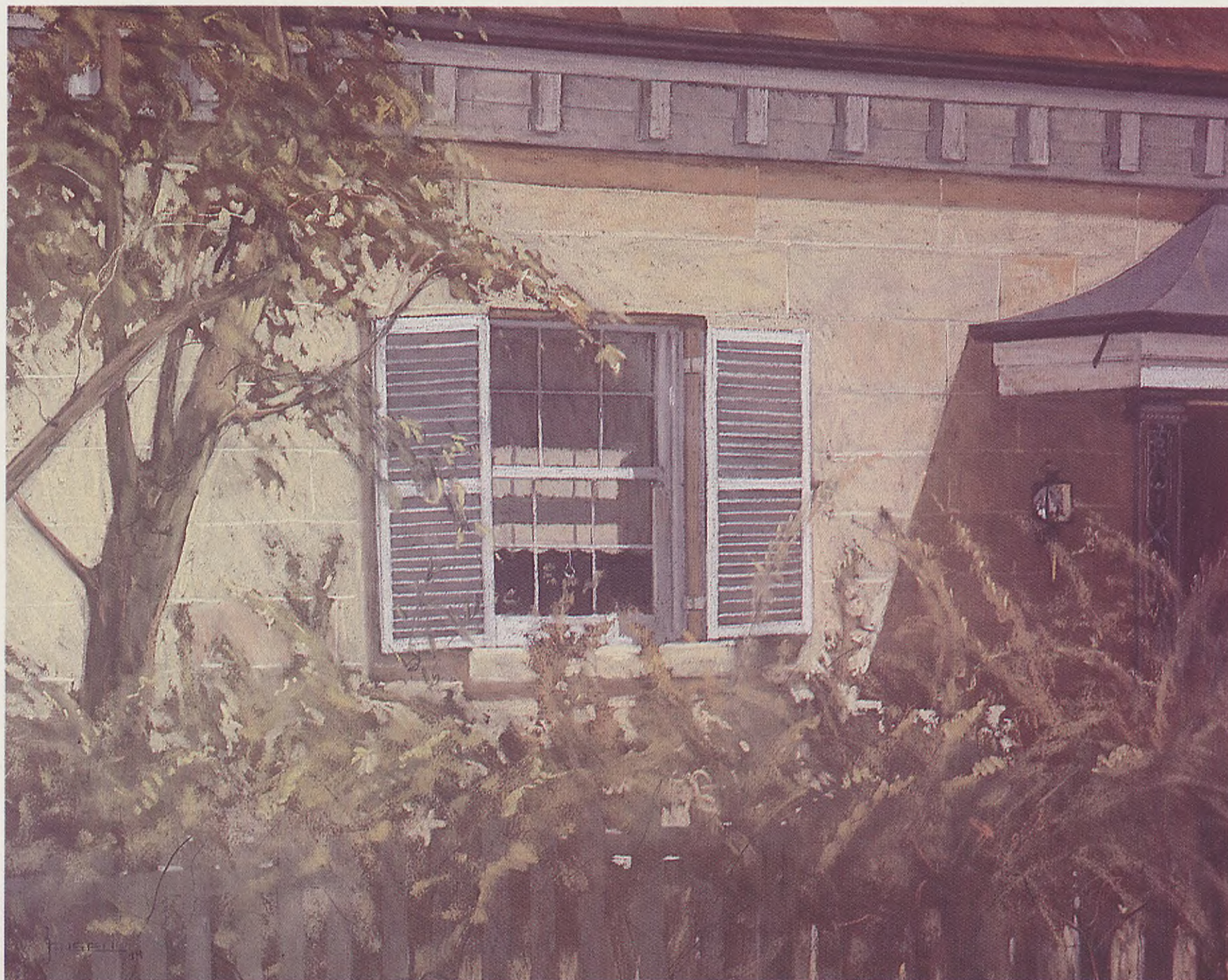
890 Hay Street,  
Perth 6000

Ph: (09) 328 7233



# GREG HANSELL

## HISTORIC HOUSES OF HUNTERS HILL



No. 30 FERRY St.

45 x 55 cm.

'EARTH' PASTEL

EXHIBITING 9<sup>th</sup>. - 28<sup>th</sup>. JULY, 1985

THE  
Q

GALLERY

Hours: Wednesday to Saturday, 11 to 6; Sunday, 11 to 5  
Or by appointment. Tel. 02 817 4542, or a.h. 816 5028

32 FERRY STREET, HUNTERS HILL, N.S.W. 2110



# HENRY BARTLETT



Cassia and Brewery 55 x 72 cm

1985 EXHIBITION

## THE TOWN GALLERY

77 QUEEN STREET BRISBANE TEL (07) 229 1981 MONDAY-SATURDAY 10-4 FRIDAY TILL 7

Verlie Just Owner-Director. Representing distinguished Australian artists including

JUDY CASSAB	LOUIS JAMES	GRAEME INSON	JOHN RIGBY	ANNE GRAHAM
JOHN TURTON	TOM GLEGHORN	IRENE AMÓS	JUNE STEPHENSON	
TIM GUTHRIE	MAX NICOLSON	MIKE NICHOLAS	DAVID SCHLUNKE	ALAN D BAKER
JOHN BORRACK	VITA ENDELMANIS	BASIL HADLEY	GARY BAKER	





Sand Dunes of the South Coast

45 x 92.5 cm

**ROBERT  
SIMPSON**

## ***GALLERY 460 — GOSFORD***

460 AVOCA DRIVE, GREEN POINT, GOSFORD. 2250. TEL. (043) 69-2013. OPEN DAILY 11 AM — 6 PM.

**JUNE 28th to JULY 21st**



Towards Wongalee

60 x 89 cm

**PATRICK  
SHIRVINGTON**



August '85— Adelaide **DAVID PRESTON** October '85 — Perth



David Preston The Gully

Oil on panel 183 x 123 cm

greenhill  
galleries  
pty ltd

140 BARTON TERRACE NORTH ADELAIDE SOUTH AUSTRALIA 5006 TELEPHONE (08) 267 2887  
20 HOWARD STREET PERTH WESTERN AUSTRALIA 6000 TELEPHONE (09) 321 2369



# GREGORY SCOTT HARKNESS



Turning road, Balmain 92 x 122 cm

Recent paintings

# GRAHAM MARCHANT



Recent paintings and graphic work

Exhibition August 23 – September 12, 1985

A N I M A  
GALLERY

239 Melbourne Street North Adelaide 5006 Telephone (08) 267 4815  
Gallery hours: Tues.-Fri. 10.00 a.m.-5.30 p.m. Sat.-Sun. 2.00 p.m.-5.00 p.m.



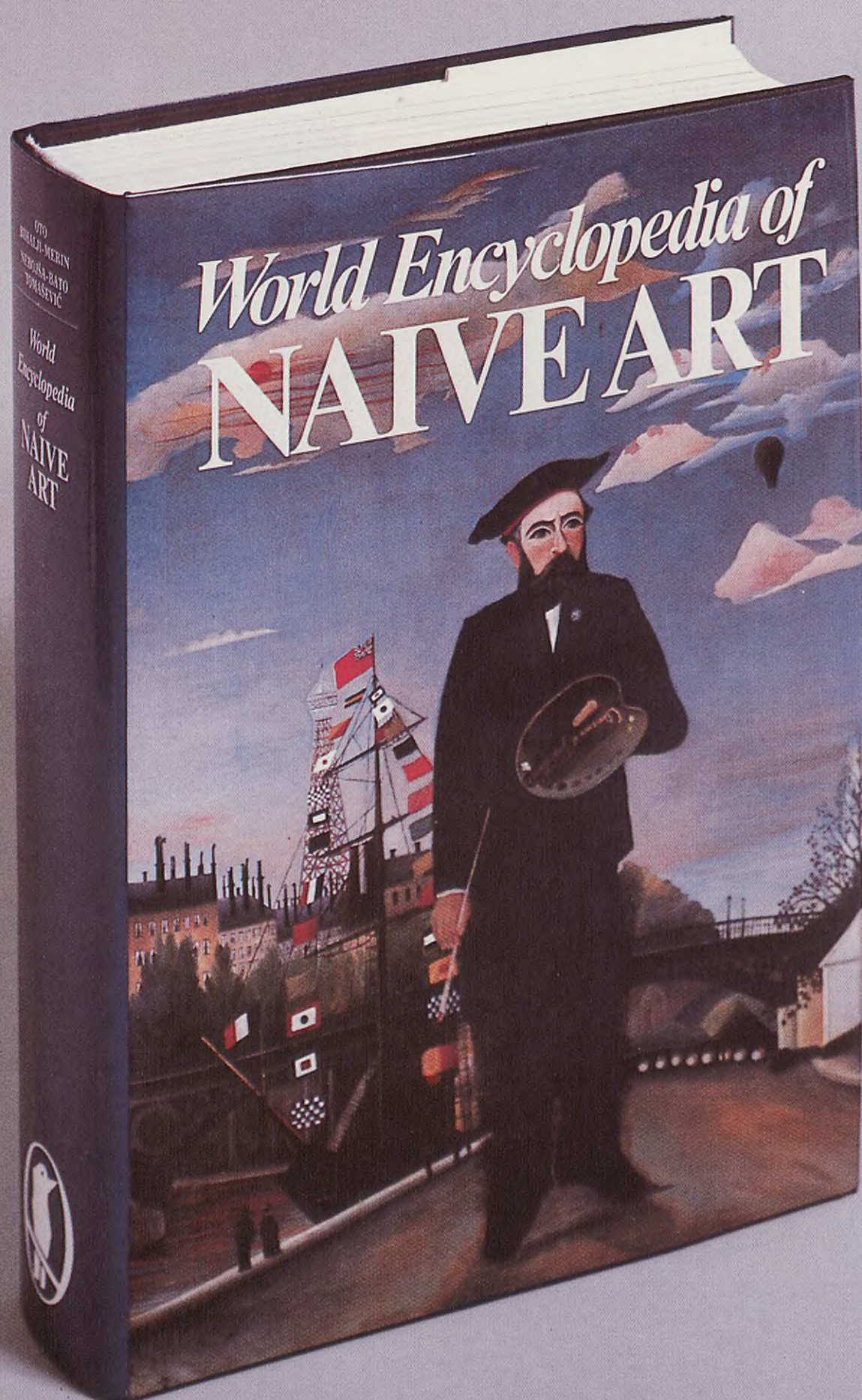


# CHARLES HEWITT FRAMES PTY LTD

Picture Framing & Cabinet Making

160-164 CHALMERS STREET · SYDNEY · NSW 2000 · TELEPHONE 698 7663





# World Encyclopedia of Naive Art

A truly outstanding volume, this uniquely comprehensive reference presents the work of more than 800 artists, superbly illustrated in full colour.

One of the most remarkable developments in art over the past century has been the growing appreciation by critics and the public alike, of naive painting.

Usually untrained, the work of naive painters is characterised by wonderful precision, an instinctive sense of colour and a highly imaginative sense of atmosphere and composition.

Edited by two of the world's leading historians of naive art, this sumptuously produced publication is the first to combine an historical survey of the subject with a comprehensive biographical dictionary of the artists. Naive painters from every continent are represented, including a significant number of Australians.

- 735 pages
- Over 1000 colour plates and 500 black and white illustrations
- More than 800 naive artists represented
- Lists 54 Australian naive painters
- Special survey of naive art in Australia written by *Bianca McCullough*

**YOURS TO EXAMINE FOR 14 DAYS AT NO COST!**

*World Encyclopedia of Naive Art* is yours to receive and examine for 14 days without charge. At the end of that time, we will invoice you at the special mail-order price of \$90.00 *plus* \$9.00 postage and handling or you can return the book in good condition and owe nothing. You send no money now and orders mailed to the address shown on the order form are post free. (See looseleaf order form)



# \$5000 Faber-Castell Award for Drawing



To encourage the art of drawing in Australia Faber-Castell is proud to announce the \$5000 Award for Drawing 1985. The competition is open to all resident Australian Artists for work done in pencil, crayon, pastel, charcoal, or ink during the six months preceeding the closing date.

It will be judged in two sections:

1. **\$4000** will be awarded in the Professional section. For the purposes of the competition a profesional is an Artist who has had a public exhibition.

2. **\$1000** will be awarded to a student or amateur.

The two winning entries will be published in leading national art magazines and selected finalists will be exhibited at a special showing with Rex Irwin Art Dealer in Sydney after the close of the award.

**Entry forms available from all leading suppliers of artist materials.**





ROBERT BOYNES  
*INTERACTION* 1984  
 Oil on canvas  
 46 x 61 cm



## ROBERT BOYNES

ON EXHIBITION 9-27 JULY



204 CLARENCE STREET, SYDNEY (02) 264 9787 264 9712 TUESDAY TO FRIDAY 10 AM to 6 PM SATURDAY 12 TO 6 PM MONDAY BY APPOINTMENT  
 ESTABLISHED 1925, ARTISTS REPRESENTATIVES, COMMISSIONS, LEASING, MEMBER ACGA



# The Tasmanian Museum and Art Gallery

## Australia's Cinderella Gallery

by Hendrik Kolenberg



RUSSELL DRYSDALE  
SNAKE BAY AT NIGHT 1959  
Oil on canvas 127 x 102cm

Purchased with assistance of Tasmanian businesses from  
4th Tasmanian Art Gallery Exhibition 1960

THE RANGE, diversity and quality of Hobart's art collection can be encapsulated by mention of a handful of well-known or memorable works: Glover's *Mills Plains*, and his 1832 Australian sketchbook, Duterrau's *The Conciliation*, Wainewright's portraits of Dr and Mrs Wilson, Simpkinson De Wesselow's 360° panorama of Hobart in 1848, Henry Gritten's *Hobart Town in 1856*, W. C. Piguenit's *A mountain top, Tasmania*, Phillips Fox's *The onlooker*, Meldrum's *Japanese Magnolias*, Grace Cossington Smith's *Ballet from the gods*, Edith Holmes's *Mount Direction*, Jack Carington Smith's *Woman reading*, Sidney Nolan's *Baobab tree, Central Australia*, Russell Drysdale's *Snake Bay at night*, Arthur Boyd's *A' Beckett Road, Harkaway*, Lloyd Rees's *Morning on the Derwent* and Klippel's small untitled bronze featured on the cover of his recent monograph; and, perhaps by way of contrast, Bouguereau's *Cupid and Psyche* and Sickert's *La Maison Sadolet, Dieppe*.

Primarily it is an Australian collection but with some distinctive European works, each of which is a key work for the artist and the collection as a whole.<sup>1</sup>

However, as Tasmania's State art collection, its development and full character is far too little known. The fact that it is part of the Tasmanian Museum in Hobart sets it apart from its sister Galleries in Australia's other capital cities.

The idea of an autonomous State or

National Gallery in Hobart as developed in Adelaide, Perth, Melbourne, Brisbane or Sydney has not materialized to date. In fact, the Art Gallery as part of the Museum building extension of 1889, which it still shares, was modest enough, and followed the establishment of State Galleries in Melbourne, Sydney and Adelaide. Those in Perth and Brisbane followed Hobart's (but with substantial government funds for art purchases), and this when Hobart was the second settled major Australian city, and Tasmania a State with a remarkable legacy of art.

Throughout its history, Hobart's art collection has been the most starved for funds, space and staff of all of Australia's State Galleries, and remains so. That the collection is remarkable is therefore testimony to the many public spirited individuals and benefactors who have striven to ensure that rare and important works of art remain in the State for the pleasure and edification of the people who visit and live in Tasmania.

Several of the works mentioned above are not only significant in themselves, but also mark important developments in the history of the art collection: Simpkinson's gift to the Royal Society in 1900 of 208 of his watercolours and drawings produced in Tasmania between 1845 and 1848 highlights the Royal Society's contribution; the Piguenit and Rees paintings feature State Government sponsorship of a number of

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

Photography by Romek Pachucki and Erica Burgess  
Tasmanian Museum and Art Gallery, and Ray Davey,  
Tasmanian Government Stills Department





E. PHILLIPS FOX THE ONLOOKER (c.1905)  
Oil on canvas laid on hardboard  
141.5 x 91.5cm  
Purchased 1950



LLOYD REES MORNING ON THE DERWENT 1982  
Oil on canvas 122 x 182cm  
Purchased with  
Special State Government Grant 1983



left  
ARTHUR BOYD A' BECKETT  
ROAD, HARKAWAY  
Oil and tempera on gesso on  
hardboard 53.4 x 67 cm  
Purchased 1953





W.C. FIGUENIT  
A MOUNTAIN TOP,  
TASMANIA  
Oil on canvas  
75 x 80cm  
Gift of the Tasmanian  
Government 1955

purchases of singular importance to the State including over thirty by Piguénit in 1888 and 1892; the Drysdale and Boyd paintings point to the value of the Tasmanian Art Gallery Exhibitions initiated in 1957, from which purchase funds came from Tasmanian businesses and established the Australian contemporary collection; the presentation of numerous works by two of the best loved Tasmanian artists, Jack Carington Smith and Edith Holmes, reflects the generosity of various individuals, and Glover's sketchbook, the support of Hobart City Council.

The arrival of Glover's masterpiece, *Mills Plains*, in 1935, when the Tasmanian Museum and Art Gallery acquired six of its most important paintings, all by John Glover (and the first by him to enter the collection) marks a turning point in the Gallery's history. Sir William Crowther, a Museum Trustee, had learnt of the availability in London of Glover's *Mills Plains*, *The western view of the mountains*, *My harvest home*, and *Cawood on the Ouse*, all Tasmanian subjects, and he recommended their purchase. *Mills Plains* and *The western view of the mountains* were bought with funds

just then made available for purchases – a bequest from the George Adams (of Tattersall's fame) estate – and presumably he arranged or encouraged the purchase of the other two, *My harvest home* by Mrs C. Allport and *Cawood on the Ouse* by Mrs G. C. Nicholas, since both were subsequently presented to the Museum and Art Gallery.

The others by Glover were of English subjects, *Durham Cathedral* and *Mount Snowdon, North Wales*, both painted before Glover came to Tasmania, and both presented by Misses Florence and Edith Crace-Calvert.

Not only are these six works important and beautiful but, as six of ten Glover paintings to date, they also highlight Hobart's premier position amongst State Gallery colonial art collections and an enviable degree of public conscience and generosity by members of some established Tasmanian families towards the State's art collection.

Crowther's action and the Crace-Calvert gift represented a major coup for the State. Certainly since 1935 the Tasmanian Museum and Art Gallery has been particularly known for its Glover collection, and

visitors, artists, historians, and the Australian public can gain particular pleasure from the felicitous fact that these works are just where they ought to be seen and loved. They have also inspired many other presentations and purchases of colonial art, so that now no thorough understanding of nineteenth-century Australian art can be contemplated without a visit to Hobart.

Major colonial artists such as Knut Bull, W. B. Gould, Thomas Griffiths Wainwright, Benjamin Duterrau, William Duke, Thomas Bock, T. E. Chapman, G. T. W. B. Boyes, Louisa Anne Meredith, John Skinner Prout, Simpkinson De Wesselow and Henry Gritten are also generously represented, most acquired as gifts. However, the Tasmanian Museum and Art Gallery's first art collections, as of science, were directly due to the efforts of early members of the Royal Society of Tasmania which was established in Hobart in 1843. Leading members quickly perceived the value of the art of their time and place, the work of convict artists, naval officers, talented amateurs, or artists who visited briefly or remained to settle. This has



developed into a policy of acquiring such works to the present day – hence the Tasmanian work of artists is the most highly prized, including that of artist-visitors since colonial times, such as Henry Fullwood, Tom Roberts, Roland Wakelin, Lloyd Rees, Fred Williams or Jan Senbergs.<sup>2</sup>

Among the colonial art treasures collected by, or presented to, the Royal Society, are those by Simpkinson De Wesselow, including his panorama of Hobart<sup>3</sup>, an album of watercolour drawings of New Zealand and Tasmania by Owen Stanley, and works by John Skinner Prout, T. E. Chapman, G. T. W. B. Boyes, Louisa Anne Meredith, Bishop Nixon and W. C. Piguenit. These works are on long term loan to the Tasmanian Museum and Art Gallery, once the Royal Society's own museum. In fact, the Royal Society built the first wing of the present Museum building in 1863, and appointed the first professional curators.

The President of the Society became the first Chairman of Trustees when the Royal Society's Museum became the State's Museum by Act of Parliament in 1885, and members have continued to take an active part, either as Trustees of the Tasmanian Museum and Art Gallery, or because the Museum and Art Gallery and Royal Society often have parallel interests. The Director of the Museum and Art Gallery has traditionally been the Society's Secretary, and some other staff are also members.

The first major benefactors of art were attracted once an art gallery had been made available within the Museum building. This occurred in 1889 following an extension to the original building, and again in 1902 when a more permanent gallery was set aside for art. This last, on the first floor, is still used as a gallery for colonial art.

The Government was encouraged to make the first significant purchases – Bock's watercolour portraits of Tasmanian Aborigines, and paintings by Tasmanian born W. C. Piguenit in 1888. Fifty years earlier the Government had purchased Duterrau's four large portraits in oil of Tasmanian Aborigines, now part of the Museum and Art Gallery collection, and in 1977 supported another purchase of historical importance – a seventeenth-century Dutch portrait traditionally believed to be

*below*  
WALTER RICHARD SICKERT  
SADOLET, DIEPPE (c.1905)  
Oil on canvas 61 x 50 cm  
Purchased 1955

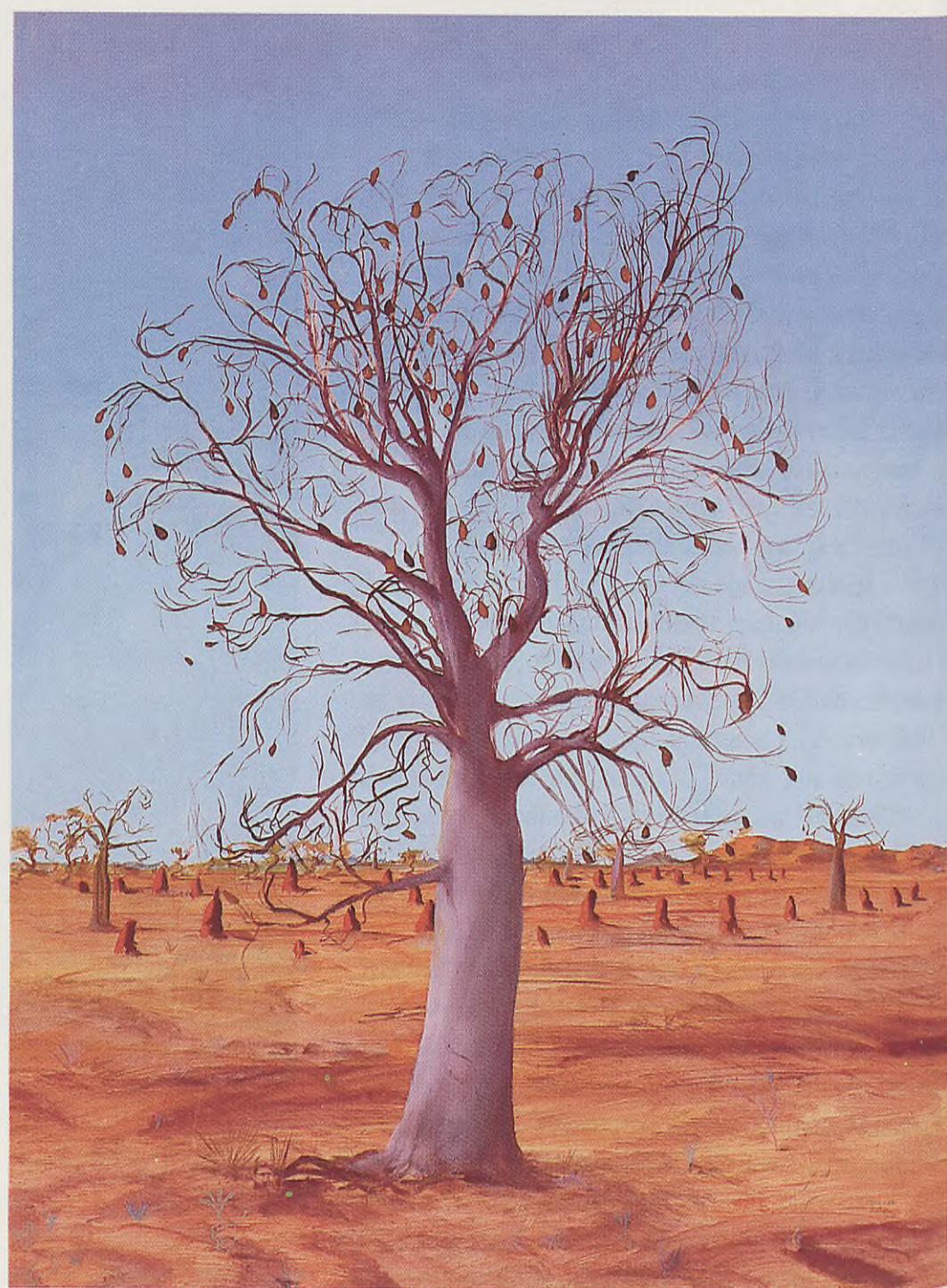
LA MAISON







*left*  
 EDITH HOLMES SUNSET (late 1960s)  
 Oil on canvas on cardboard 106.5 x 91.5cm  
 Gift of Messrs W. and J. Bloomfield in memory of their  
 mother, Irene Gladys Bloomfield 1984



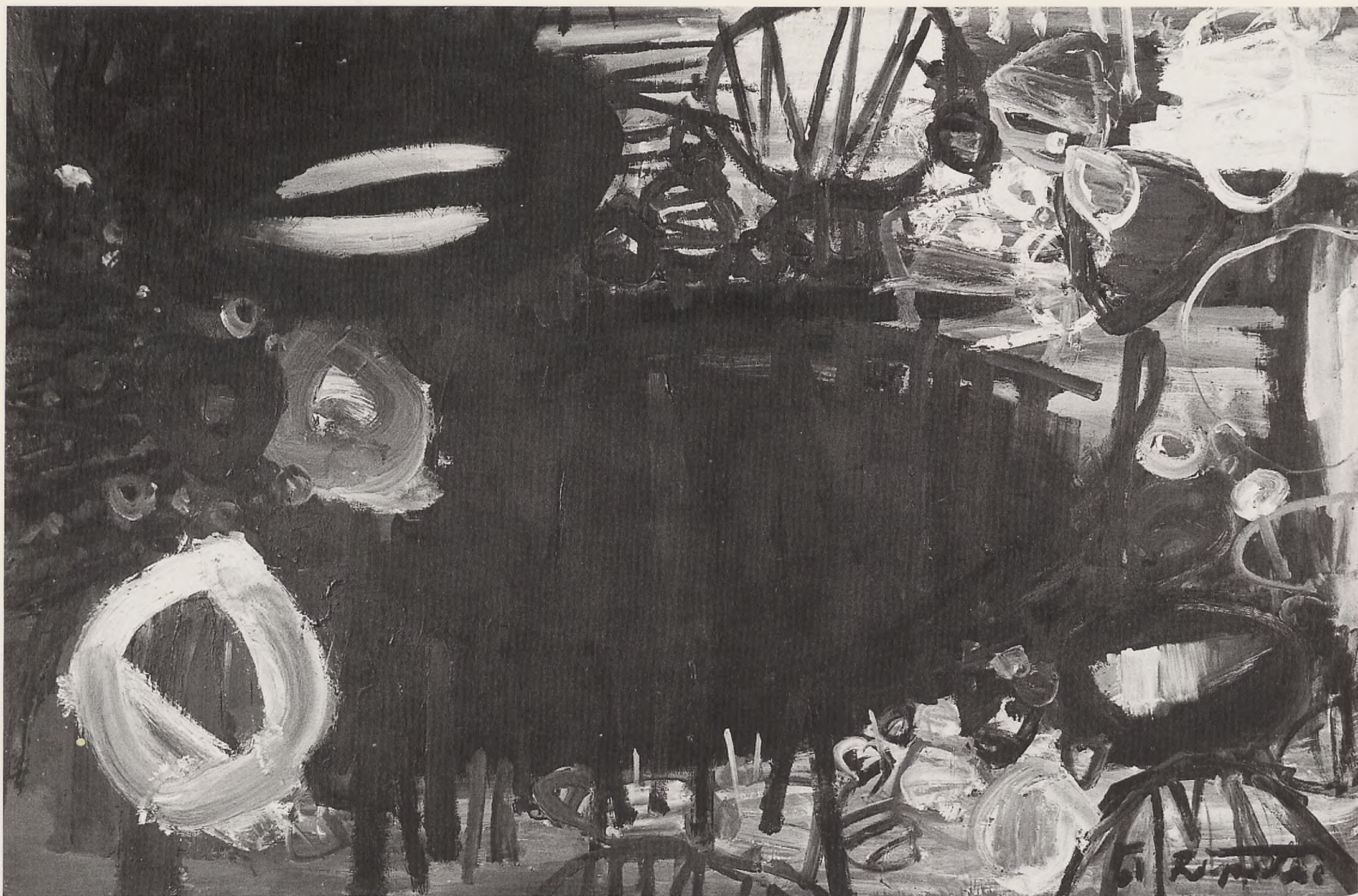
*right*  
 SIDNEY NOLAN BOABAB TREE, CENTRAL AUSTRALIA 1950  
 Oil on hardboard 122 x 91cm  
 Purchased 1959





HENRY GRITTEN HOBART TOWN IN 1856  
Watercolour 74.6 x 103cm  
Anonymous gift 1971





STANISLAUS RAPOTEC    EXPERIENCE IN SPRING  
1961  
Oil on hardboard    122 x 183.5cm  
Purchased 1984

of Abel Tasman.

Sir James Agnew, a former Premier, President of the Royal Society and first Chairman of Trustees of the Museum and Art Gallery, and two sisters, the Misses Wilson, daughters of another former Premier, were amongst the first private individuals to present and lend works. The Misses Wilson presented two large and impressive views of Hobart Town in 1855 by Knut Bull, and works by Edward John Poynter, Wimperis, Landelle, and Farquharson amongst others, several from the Tasmanian International Exhibition of 1894-95, at which they reputedly bought pictures to the value of £860; and Sir James

Agnew presented a marble bust of himself and another of Medusa, the latter by American sculptor Franklin Simmons and still on permanent display in pride of place in the 1902 upstairs art gallery extension.

Godfrey Rivers, a British artist who did much towards establishing an art gallery in Brisbane, in attempting to precipitate the same in Hobart in the 1920s<sup>4</sup> arranged for several other gifts of academic British artists, but many have long been out of favour until recently. The most spectacular change in public taste has perhaps occurred with Bouguereau's *Cupid and Psyche* which was presented by Sir Thomas Nettlefold in 1949.

The Trustees of the Morton Allport Memorial Bequest have, since 1950, presented fine eighteenth- and nineteenth-century British watercolours (J. M. W.

Turner, Thomas Girtin, John Crome, Peter De Wint, J. D. Harding, Samuel Prout, Jacques Philippe De Louthembourg etc) and important paintings by Walter Withers and Nicholas Chevalier.

The most significant bequest of art purchasing funds came in 1965. Mr W. A. Robb was a regular visitor to the Art Gallery and left some £60,000 for the purchase of 'oil paintings in the old style, and of statuary'. This bequest has enabled the purchase of two fine bronzes by Auguste Rodin and Jacob Epstein, and paintings by Pignenit, Rees, John Longstaff, Sydney Long, William Strutt, Frederick McCubbin, Charles Conder, Arnold Shore, Jack Carington Smith, Roy de Maistre and Justin O'Brien.

Other benefactors have been artists and their friends and families who have traditionally given generously to galleries, none



more so than those with a special bond with the State<sup>5</sup>, and subscribers for special purchases.

Tasmanian businesses, foremost amongst which is Davies Brothers, publishers of Tasmania's *Mercury*<sup>6</sup> newspaper, have generously supported 'Tasmanian Art Gallery Exhibitions' held annually or bi-annually between 1957 and 1981, purchases from which established the contemporary Australian collection – including substantial works by Russell Drysdale, William Dobell, Albert Tucker, Arthur Boyd, Charles Blackman, John Brack, Sidney Nolan, Jon Molvig, Sali Herman, Ian Fairweather, Clifton Pugh, Jeffrey Smart, Bryan Westwood, Michael Shannon and Fred Williams. Occasional grants from the Visual Arts Board of the Australia Council, and those annually from the Tasmanian Arts Advisory Board, have allowed for further such purchases.

Corporate interests have provided invaluable support: Godfrey Phillips International (John Olsen and Lawrence Daws), Utah (Glover's *Tivoli and the campagna*), Davies Brothers (William Beechey's portrait of Lord Hobart), Comalco and Charles Davis (Olfie Richmond's *Tripod III*) and Renison Goldfields Consolidated (Senbergs's *Sticht's view to the smelters no. 1*).

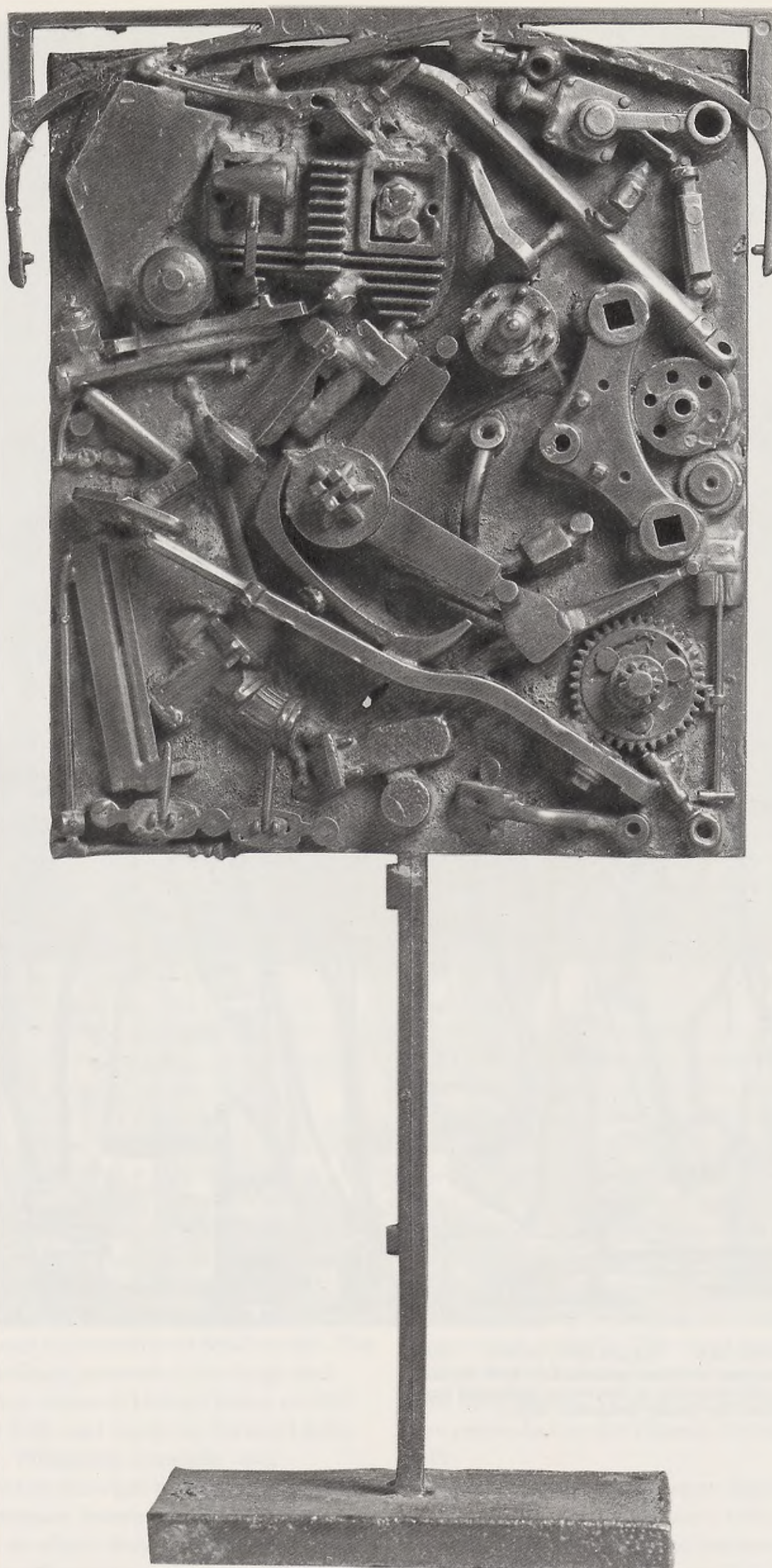
The State Government made possible the purchase of Lloyd Rees's Wynne Prize winning painting *Morning on the Derwent* in 1983 and the Friends of the Tasmanian Museum and Art Gallery, formed in 1982, sponsored the purchase of the first John Passmore painting for the collection. It is anticipated that following the formation of 'The Art Foundation of Tasmania' (established in 1984) considerably more funds with State Government support on a dollar for dollar basis, for acquisitions hitherto out of reach, will be raised.

By dwelling on benefactors something of the collection's overall character and cohesiveness can be given because, far more than other State Galleries, theirs has been the sustaining feature. Among recent valued benefactors are Mr Vincent Price, Lady Drysdale, Lloyd Rees, Mr and Mrs Alan Rees, Mr Earl Forbes, Mr G. S. Whitehouse, Miss Joan Buckie, Mrs Jacqueline Baillie, Mr and Mrs D. S. Gibson, Mrs Ruth Carington Smith, Dr Jill



IAN FAIRWEATHER FLIGHT INTO EGYPT (1961)  
Synthetic polymer paint on cardboard 94.8x 70.2cm  
Purchased with assistance of Tasmanian businesses from  
6th Tasmanian Art Gallery Exhibition 1961





Carington Smith, Mrs Joan Dabrowski, Margaret Roxburgh, Dorothy Stoner and Messrs Bill and John Bloomfield.

Nothing in this short introduction has been said of the collection of prints and drawings, or of applied arts and crafts, or photography (responsibility for which is shared with Museum curatorial staff), or of the many other major or minor works which have more of an art historical rather than an art collecting story to tell, or are just fine and inspiring works to see.

Tasmania's art collection in Hobart has the quality also to demand magnificent premises. Like Cinderella's sisters, Galleries in Adelaide, Perth, Melbourne, Brisbane and Sydney currently attract greatest attention with their new found wealth and architectural splendour. Hobart's art collection, like Cinderella, awaits discovery.

<sup>1</sup> For more detailed accounts of works in the Tasmanian Museum and Art Gallery collection, refer to catalogues of recent art acquisitions published in 1977, 1979 and 1984, and also to the first two issues of *The Art Bulletin of Tasmania* in 1983 and 1984. A catalogue of Australian paintings and drawings was also published in 1957.

<sup>2</sup> Exhibitions and catalogues of some of these were organized by the Tasmanian Museum and Art Gallery – *Fred Williams' Bass Strait Landscapes 1971-78; Tasmania Visited* (1981); and *Jan Senbergs' Mining Landscapes* (1984).

<sup>3</sup> A catalogue of these is published in Max Angus, *Simpkinson De Wesselow, Landscape Painter in Van Diemen's Land and the Port Phillip District 1844-1848*, Blubber Head Press, Hobart, 1984.

<sup>4</sup> Godfrey Rivers had interested the Lyons Government and Hobart City Council in building an Art Gallery in St David's Park, Hobart (before his death in England where he arranged for several gifts for the proposed art gallery). From Premier's Department files courtesy of Vicki Pearce, currently researching the Tasmanian Museum and Art Gallery's history.

<sup>5</sup> For example, Tasmanian artists Joseph Connor, Mabel Hookey, Louisa Swan, Harry Kelly, Jack Carington Smith, Edith Holmes, Dorothy Stoner, Mildred Lovett, Florence Rodway and Eileen Crow are thus well represented.

<sup>6</sup> Mr G. F. Davies, Chairman of Directors of Davies Brothers, was a Trustee of the Tasmanian Museum and Art Gallery 1957-79, and Chairman of Trustees 1962-79. During this period great improvements were made, including an extension to the Museum building in 1966 which provided four more exhibition galleries for art, and increased sponsorship by business of museum and art gallery activities and purchases.

left  
ROBERT KLIPPEL UNTITLED No. 414 (1981)  
Bronze, unique cast 16.2cm high  
Purchased with Public Donation Fund 1983



# Queen Victoria Museum and Art Gallery – some gems from the collection

## Paintings

by Barbara Chapman

ONE OF THE finest gifts to the Queen Victoria Museum and Art Gallery has undoubtedly been John Glover's *The last muster of the Aborigines at Risdon, 1836*.

A gift of Mrs T. Baker, it has been in the Gallery since 1905. It is the largest of Glover's Australian oil paintings and is thought to depict the Big River and Oyster Bay Aborigines, whom George Augustus Robinson (the 'Protector' of the Aborigines) had brought from the vicinity of Lake Echo in central Tasmania to Hobart Town, where they arrived on the morning of 7 January 1832 and were later transported to Flinders Island. Glover, who was living in Hobart at the time (having arrived on 1 April 1831 and remained until 12 March 1832, when he left to take up his grant of land at Mills Plains on the Nile River in northern Tasmania), may have known of their impending arrival, as Robinson sent regular reports to the Colonial Secretary to advise him of their progress.<sup>2</sup>

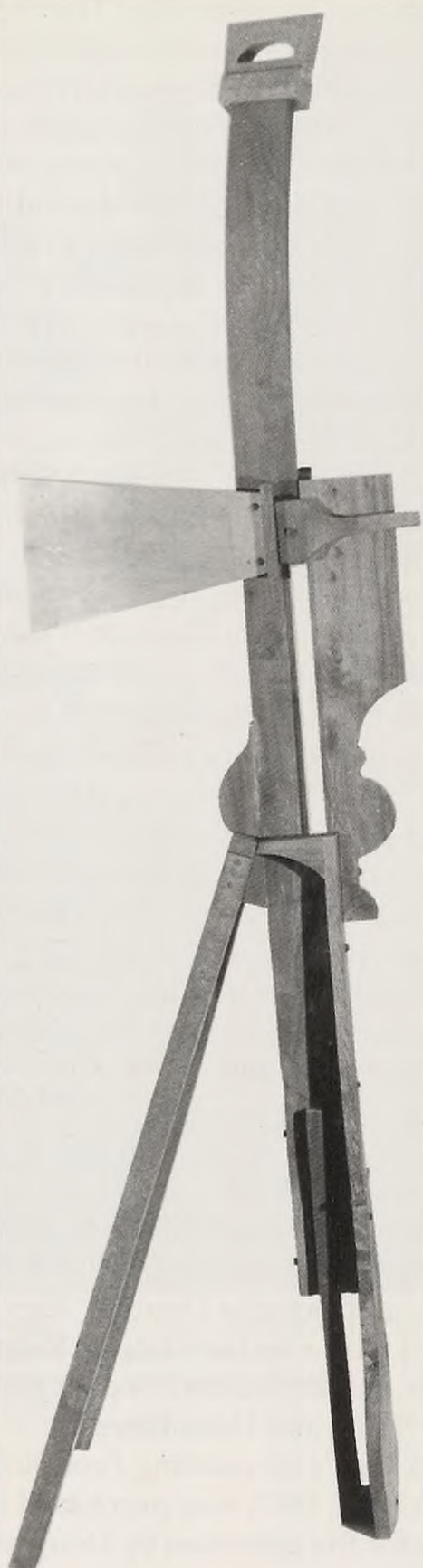
The donor of the painting stated that 'The natives were camped at Risdon nr Hobart and Mr Glover was a guest of Mr Gregson's, for the purpose of obtaining sketches before they were removed to Flinders Island'.<sup>1</sup> Thomas Gregson was a prominent figure in the colony – a politician whose town house, where he entertained lavishly, was on a grant of 1000 acres called 'Rest Down' (later Risdon) at what is now East Risdon, a suburb of Hobart on the opposite side of the Derwent. Although the main road to Hobart from the north crossed the Derwent at Bridgewater, the old road through Risdon was the preferred

route at this time.<sup>2</sup> (There was no ferry at Risdon in 1832. Crossings were made at Austin's ferry.)

It is therefore quite possible that the Aborigines may have camped at Risdon on the last night of their long trek, and that Glover may have been there to sketch them. Unfortunately no sketches for this painting are known, and the painting was not completed until 1836, four years after the event.

Glover depicts the Aborigines camped under tall eucalypts. The Derwent River, a strip of blue in the middle distance, defines the base of the mountains<sup>3</sup> in the background. On the left is Mt Wellington, its summit wreathed in cloud. The gentle clear light of a Tasmanian summer afternoon shows the small figures of the Aborigines dwarfed by the giant trees and dark against the yellow-green grass. Wild cherries add a note of warm yellow-orange, contrasting with the cool green of silver wattles and the browner sheoaks in the distance. The camp looks more settled than one would suppose it to be if the party was camped there for only one night. Bark huts<sup>4</sup> have been erected and stakes driven into the trunk of a tall tree to enable one of the Aborigines to extract a possum from a hollow branch.

Glover seems to have been sympathetic with the plight of the Aborigines as, having sent Robinson a picture in 1835, he wrote 'My object was to give an idea of the gay, happy life the natives led before the white people came here and also to give an idea of the scenery of the country...'<sup>5</sup> Although Glover has been criticized for his sinuous



OLIFFE RICHMOND TRIPOD II  
Wood 362 cm high  
Queen Victoria Museum and Art Gallery, Launceston  
Purchased 1982

Barbara Chapman held the position of Curator of Fine Art at the Queen Victoria Museum and Art Gallery until late 1984. Chris Tassell is Director of the Queen Victoria Museum and Art Gallery.

Photography by Mark Dartkevicius





THOMAS GRIFFITHS WAINEWRIGHT  
MISS MATILDA JESSIE DUNN (c.1844)  
Pencil and watercolour heightened with white  
34.5 x 29.1 cm

trees, which are more exaggerated in this work than in any of his other paintings of Australian landscape, the distortion is not so excessive as might be thought when comparison is made with some of the Tasmanian eucalypts.

According to the donor this painting and another Glover, *Ruins at Paestum near Salerno*, which she also gave to the collection, had been in her possession for forty years (i.e. since about 1865).<sup>6</sup> Their provenance prior to this is not known.

*The mirror*, 1915-?, is one of two oil paintings by Tom Roberts to have been presented to the Gallery by Miss Helen Boyes, sister of the artist's second wife, in 1945.<sup>7</sup> It is a tender and beautiful nude who gazes dreamily at her reflection in the mirror, with eyes innocent but wistful. The colouring is cool and restrained, but enlivened by the pink flush of the model's cheeks and lips.

Roberts had begun the painting in about 1915 when he was living in England. From a letter which he wrote in 1915<sup>8</sup> we know that the model was the daughter of the postmistress at Lytchett Matravers, Dorset. Sketches for the painting appear in the letter and Roberts states 'I've started another 1/2 nude and think the colour is coming well – its (sic) all very light'.

Roberts returned to Australia in December 1919 bringing with him what the *Argus* described as 'a varied collection of figure and landscape paintings'. These, and other Australian works were exhibited at the Athenaeum Gallery, Melbourne in March to April 1920. The exhibition included *The mirror*, described by the *Argus* as being one of two 'successful nudes', the other being *The bather*.<sup>9</sup>

Following Roberts's departure for England (where he spent a further two years before settling permanently in Australia), Lionel Lindsay wrote an article in *Art in Australia*<sup>10</sup> welcoming Roberts's return in 1919 and deploring the loss to Australia occasioned by his leaving again for England. Comparison of *The mirror*, reproduced in colour in this article, with the painting as it is now, shows that it has been reworked, with the addition of hollyhocks at the lower left obscuring the lower half of the mirror. A glass bottle with bright coloured stopper resting on a shelf or table and drapes have

been added on the right side. The angle of the model's left arm has been altered to show a foreshortened forearm. While the pose appears less strained, the shape of the arm in the first version has not been entirely obliterated and is evident on the right side, below the elbow of the reworked version, making the upper arm appear awkward.

The reworked painting was exhibited in the artist's memorial exhibition held at the Fine Arts Society Gallery, Melbourne in April 1932. It drew praise from Arthur Streeton, writing in the *Argus*: 'No. 13, "The Mirror", is good in arrangement and handling with its harmony of amber and cool greys; the hollyhock blooms by the mirror are exquisitely painted'.<sup>11</sup> Jane R. Price in her memoirs<sup>12</sup> recalls Roberts as saying 'I often see a beautiful young girl, just the type I want for some subject I hold in mind, but . . . whatever would an Australian mother think if I asked her if she would allow her daughter to sit for me in the nude?' According to Jane Price, Roberts would have preferred to paint allegorical and historical subjects rather than portraits, if professional models had been readily available in Australia.

During a brief period in the 1940s a number of fine small-scale contemporary oils and watercolours were acquired with funds from the Mary Nichols Bequest on the advice of Robert Campbell, Daryl Lindsay and Douglas Dundas. They included works by Lloyd Rees, Roland Wakelin, Rupert Bunny, George Bell, Arnold Shore and Hans Heysen.

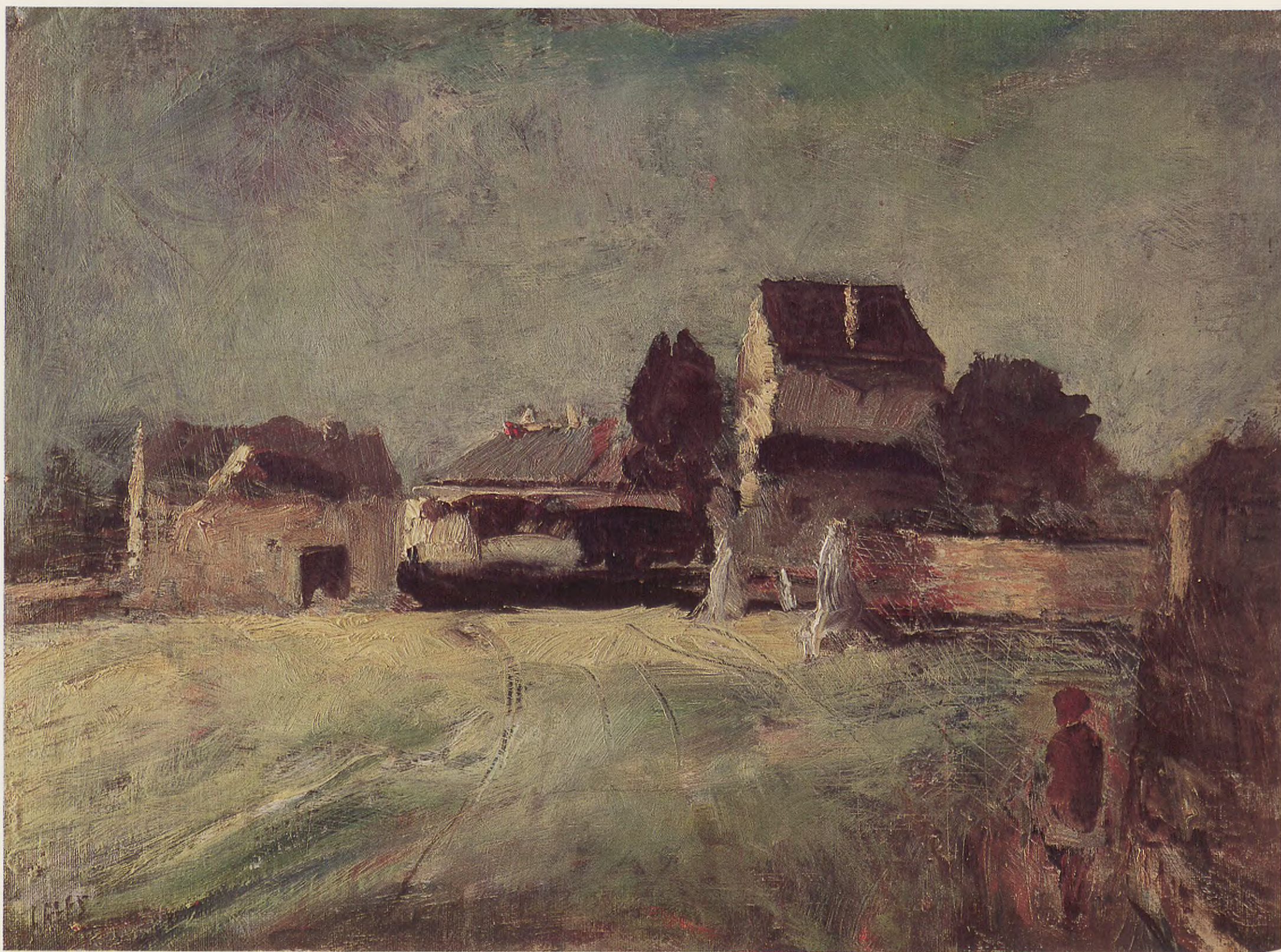
Lloyd Rees's oil painting *Farm buildings at North Ryde*, 1947, was purchased in Sydney for the collection by Douglas Dundas in the year it was painted. At the time, Lloyd Rees was a member of the Northwood group of artists which included Roland Wakelin, George Lawrence and other artists living in the Northwood area. Each Saturday they would paint together in the semi-rural suburbs. Lloyd Rees wrote '... more than anywhere else we preferred to work in what was at that time the village of North Ryde, a charming little collection of buildings set among orchards to east and south and the rolling golf links of the west. A church, two stores, an old hall, a school, and a scattering of homes, that was about the extent of it, and





JOHN GLOVER THE LAST MUSTER OF THE  
ABORIGINES AT RISDON (1836)  
Oil on canvas laid on composition board  
121.8 x 182.6cm  
Gift of Mrs T. Baker c.1905





LLOYD REES FARM BUILDINGS AT NORTH RYDE  
(1947)  
Oil on canvas laid on hardboard 30.7 x 40.8cm  
Purchased on advice of Douglas Dundas (Mary Nichols  
Bequest) 1947





TOM ROBERTS THE MIRROR (c.1915-?)  
Oil on canvas 88 x 69.5cm  
Gift of Miss Helen Boyes 1945





MARGARET STONES  
RICHEA DRACOPHYLLA 1961  
Pencil and watercolour 36 x 36cm  
Gift of Fingal Pastoral Pty Limited 1979

in sentimental moments we could look upon it as our own little Barbizon'.<sup>13</sup>

Certainly, *Farm buildings at North Ryde* brings to mind the mid-nineteenth century French painters Camille Corot and Jean François Millet in the choice of subject, the simple shapes of the buildings, the old stone wall and trees, the gentle light and deep shadows revealing the forms. A green and gold light predominates with accents of red – a favourite device of the artist at this period. The figure in the right foreground, a deep rusty red note of colour, is larger and more prominent than the figures in most of Rees's paintings. It is possibly a fellow painter. In the well-known *The road to Berry* (Art Gallery of New South Wales), also painted in 1947, and of similar size and proportions to the Launceston painting, the red building contrasts with the more sombre tones of the background, as do the chimney-pots in *Farm buildings at North Ryde*. In this painting, the time of day appears to be evening, with the buildings casting long shadows. Begun on the spot, it was probably completed in the studio over a period of time, as various thin layers of paint are distinguishable over an underpainting of dull red. The surface is scored and scraped in some areas; thin glazes contrast with areas of impasto. In some mysterious and indefinable way the painting assumes, through these means, what the painter has referred to as 'a life of its own'.

Launceston is fortunate in having some fine colonial portrait drawings including a portrait in watercolour of Matilda Jessie Dunn, c. 1844, by Thomas Griffiths Wainewright (1794-1847). It was bequeathed to the Gallery by Mrs Francis Eardley-Wilmot in 1969. The sitter was the daughter of John Dunn, a merchant and banker of Hobart. She married Augustus Hillier Eardley-Wilmot, son of Sir John Eardley-Wilmot, Lieutenant Governor of Van Diemen's Land from 1843 to 1846. Two of her sisters also married sons of Eardley-Wilmot.

Wainewright, who was convicted of forging and acting on a power of attorney to obtain access to a capital sum of £5,200 left to him by his grandfather, was transported to Van Diemen's Land as a convict in 1837 and eventually put to work in the Colonial

Hospital as a wardsman. The one-time pupil of John Linnell, author, scholar, critic, friend of Charles Lamb and John Clare, may have found some solace from the sordid routine of convict life in the painting of delicate portraits of beautiful women, as in this charming work. He seems to have been much maligned by the unsubstantiated rumours which arose after his death.

In 1844, at about the time this portrait is thought to have been painted, Wainewright applied to Sir John Eardley-Wilmot for a ticket of leave. It was refused, and not until 1846 was a conditional pardon granted by Wilmot's successor, La Trobe.<sup>14</sup> The following year Wainewright died. Two other watercolour portraits by him, those of Mr and Mrs Francis Cox, were given to the Gallery by Mrs C. W. Rocher, nee Cox, daughter of the sitters, in 1929.

Queen Victoria Museum and Art Gallery has two major collections of watercolour paintings of flowers, one colonial, the work of William Buelow Gould (1803-1853) and the other contemporary, by the botanical artist Margaret Stones (born 1920). The Gould flowers were painted during the period 1829-1833 when Gould, a convict transported for stealing, was assigned to Dr Scott in Hobart and later to William de Little at Macquarie Harbour on the west coast of Tasmania. Both men were keenly interested in natural history and employed Gould to paint the local flora and fauna. The flower paintings, mounted in three volumes, were traced to a collector in England with the assistance of an historical records researcher engaged by a former director of the Museum and Art Gallery, Mrs Isabella Mead. The paintings were purchased for the collection in 1958. Although better known for his oil paintings, Gould's watercolours of flowers, fish and birds are perhaps his most accurately observed and successful works.

The original watercolours for the six volumes of *The Endemic Flora of Tasmania*<sup>15</sup> are in the collection through the generosity of Lord Talbot de Malahide, who commissioned Margaret Stones to paint them in 1963, and his sister the Hon. Rose Talbot, who took over the sponsorship after Lord Talbot's death in 1973. Plants from Tasmania were sent in plastic containers to the





artist at Kew Gardens, south of London, and were drawn and painted by her as they arrived. An Australian by birth, Margaret Stones has been living and working at Kew since the early 1950s. The six volumes which make up *The Endemic Flora of Tasmania* were published between 1967 and 1978. The watercolours are among the most popular works in the collection and are of interest to art lovers and botanists alike for their accurate and skilful yet sensitive rendering.

In a collection which comprises mainly nineteenth- and twentieth-century Australian paintings, prints and drawings, it is surprising and exciting to find a work of the Italian Renaissance – namely *St Peter preaching the Gospel*, a chiaroscuro woodcut by Ugo da Carpi, c. 1480-1532. Made after a fresco by Polidoro da Caravaggio, it was published by Andrea Andreani in Mantua in 1608.<sup>16</sup>

Ugo da Carpi was the first artist to specialize in the technique of chiaroscuro woodcuts. They were the first colour woodcuts and, whether or not he invented the process, he undoubtedly became the great master of the technique, which involves the careful overprinting of several woodblocks to obtain various tones and colours, giving the appearance of wash drawing. *St Peter*

*preaching the Gospel* is printed in three colours. It was given to the Gallery by Mr Bock in 1968.

### ***Decorative Arts*** **by Chris Tassell**

The Queen Victoria Museum and Art Gallery's decorative arts and crafts collections, particularly the ceramics collection, are surprisingly extensive in view of the fact that they were without a full-time curator for more than ninety years. It was not until 1980 that the first Curator of Craft and Decorative Arts was appointed. Prior to then the collections had developed largely through the generosity of a number of benefactors and bequests. In the case of ceramics this has resulted in a collection with strong English and Australian components and smaller but none-the-less interesting European, Oriental and Antiquities holdings.

The principal ceramic donations have been those from the Monds Bequest and Lady V. L. White. The former bequest included a substantial collection from the late eighteenth-century English factories of Chelsea, Worcester and Bow, an extensive range of porcelain from English factories operating during the first part of the

UGO DA CARPI ST PETER PREACHING THE  
GOSPEL 1608  
Chiaroscuro woodcut 15 x 39.2cm  
Gift of Mr Book 1968



*right*  
COLLECTION OF CREAM-  
COLOURED EARTHENWARE  
Wedgewood-type teapot (c.1770)  
11.5cm high  
Monds Bequest  
*see detail opposite*  
Cockpit Hill (Derby) jug c.1760-70  
15.9cm high  
Lady V. L. White  
Leeds-type coffee pot (c.1770-80)  
25.8cm high  
Monds Bequest



*above*  
LONGTON HALL POTPOURRI  
(c.1755-60)  
Porcelain 35.7cm high  
Gift of Dr F. Stevens

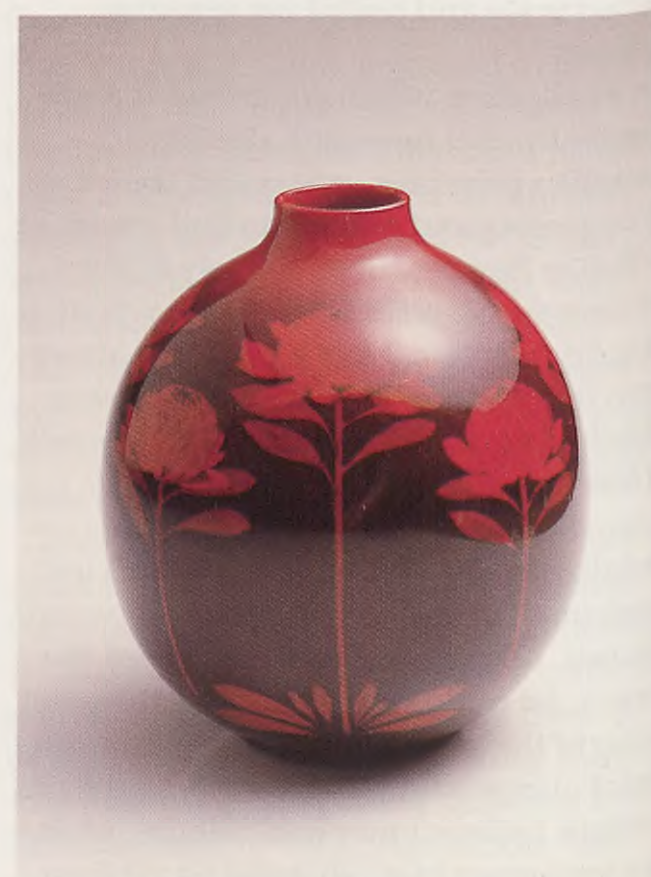


*left*  
RALPH SIMPSON SLIPWARE  
CRADLE (c.1680)  
Slipware, marked 'R.S.' 21cm long  
Monds Bequest

*below*  
ROYAL DOULTON 'ROGUE  
FLAMBE' VASE (c.1910)  
Earthenware, with a waratah motif 18.1cm high  
Monds Bequest



*right and opposite*  
PAIR OF CHAMBERLAINS  
WORCESTER DISHES (c.1810)  
Porcelain, depicting a turkey and Muscovy duck  
29.2cm wide (max.)  
Monds Bequest





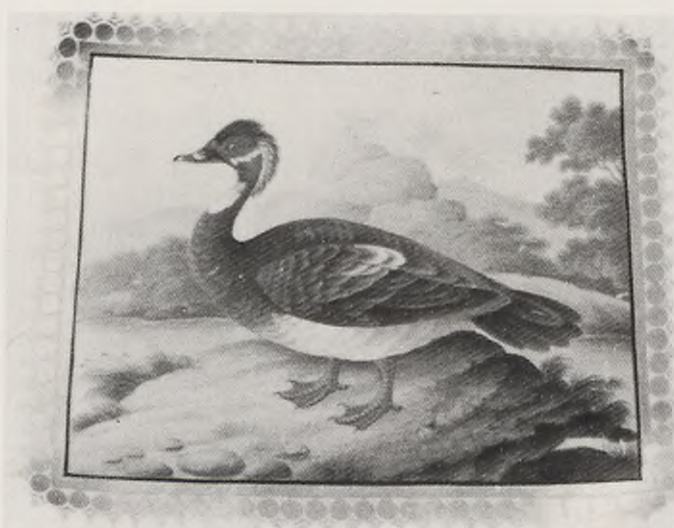
nineteenth century and some fine examples of English pottery from both the eighteenth and nineteenth centuries. Highlights of the collection include the English slipware, the early Worcester and the English tin-glazed and lead-glazed earthenware. Associated with the Monds Bequest were funds to allow additional acquisitions.

The Lady V. L. White collection also consisted largely of English ceramics from the eighteenth and nineteenth centuries but with an emphasis upon blue and white decorated ware. As with the Monds Bequest, the factories of Worcester and Bow were well represented, together with porcelain from a number of early nineteenth-century factories and a range of English pottery. Particularly significant were the examples of Plymouth hard-paste porcelain, the pottery and porcelain of the Swansea factories and the creamware collection which included examples of some smaller factories such as Cockpit Hill.

These major bequests have been complemented by a number of smaller, more specialized collections. Notable amongst these have been the Dr F. Stevens collection of Longton Hall and the Blundell, Doulton Co. collection of Doulton.

The Australian ceramic collection reflects the relatively long history of pottery in Tasmania with the earliest pieces in the collection being from Sherwin's pottery which was active in Hobart during the period 1831-1848. Other smaller nineteenth-century Tasmanian potteries such as Goulburn Street (active 1848-1851), Alexander Worbey at Kangaroo Valley in Hobart (active 1880-1887) and James Price at Port Arthur (active 1888-1912) are all represented. However, the Tasmanian collection is dominated by the large number of works from the two Launceston potteries, McHugh Brothers Pty Ltd (established 1879) and John Campbell Pty Ltd (established 1881) which were the largest potteries in Tasmania. These potteries produced a wide range of decorative and functional domestic ware as well as industrial products, as did their mainland competitors such as Lithgow and Bendigo.

Tasmania also witnessed the development of a number of accomplished studio potters beginning in the early part of the twentieth century. Many of these potters



including Maude Poynter (active 1918-1944), Violet Mace (active 1927-1942), Mabel Gibson (active 1930s), Mylie Peppin (active from 1928) and Edward and Margaret Shaw (active from 1950) have entered the collection. From the mid-1960s contemporary Australian ceramics have been acquired consistently so that an extensive collection reflecting the recent developments of this medium in Australia now exists.

For information concerning George Augustus Robinson and the movements of the Aborigines I am indebted to Mr N. J. B. Plomley and to his book *Friendly Mission* (Tasmanian Historical Research Association, Hobart, 1966). Mr Plomley also located and identified the site of Glover's painting. The State Library of Tasmania assisted me with information concerning Thomas George Gregson. I am grateful to Helen Topliss for the assistance with information concerning Tom Roberts's *The mirror*.

<sup>1</sup> Letter from E. M. Baker to H. H. Scott dated 3 July 1905.

<sup>2</sup> See G. Hawley Stancombe, *Highway in Van Diemen's Land*, Stancombe, Launceston, 1968, p. 33.

<sup>3</sup> Glover uses artistic licence to bring the mountains forward so they appear to rise from the river's edge. In most respects the scene corresponds fairly well with a view from the high ground just to the north of the creek at Risdon.

<sup>4</sup> Mr N. J. B. Plomley, noted author and authority on the Tasmanian Aborigines, maintains that the bark huts in this painting and in Glover's *Mills Plains* (Tasmanian Museum and Art Gallery) are unique to Glover's work; i.e. that no other artist has depicted the Aboriginal shelters in this way. In south-east Tasmania breakwinds were used.

<sup>5</sup> Letter from John Glover to G. A. Robinson, 2 November 1835.

<sup>6</sup> Letter from E. M. Baker to H. H. Scott dated 7 July 1905.

<sup>7</sup> The other painting by Tom Roberts given to the Gallery by Helen Boyes is *Kathleen - portrait study* c. 1914.

<sup>8</sup> Private collection, Tasmania.

<sup>9</sup> *Argus*, Melbourne, 30 March 1920.

<sup>10</sup> Lionel Lindsay, 'Tom Roberts' in *Art in Australia*, no. 8, 1921.

<sup>11</sup> Arthur Streeton, 'Art Exhibition: Tom Roberts's Paintings Show at Fine Art Gallery' in *Argus*, Melbourne, 19 April 1932.

<sup>12</sup> Published in R. H. Croll *Tom Roberts: Father of Australian Landscape Painting*, Robertson & Mullins, Melbourne, 1935, p. 151.

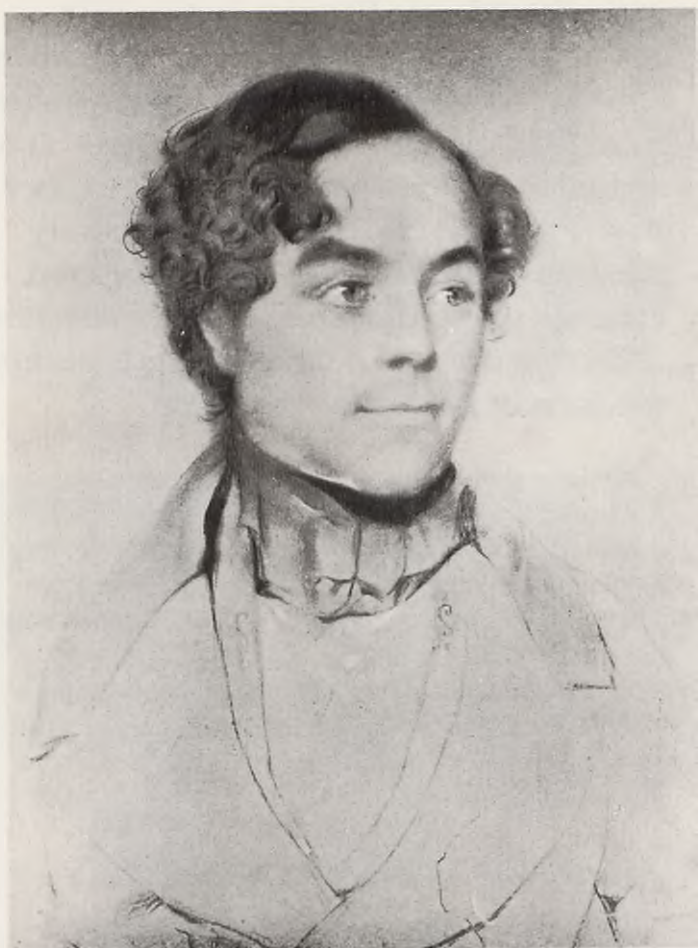
<sup>13</sup> Lloyd Rees, *The Small Treasures of a Lifetime*, Ure Smith, Sydney, 1969, p. 145.

<sup>14</sup> For biographical information on Wainewright see Robert Crossland, *Wainewright in Tasmania*, Oxford University Press, Melbourne, 1954.

<sup>15</sup> *The Endemic Flora of Tasmania*, painted by Margaret Stones; botanical and ecological text by Winifred Curtis, The Ariel Press, London, 1967-1978, 6 parts.

<sup>16</sup> See A. Bartsch *Le Peintre Graveur*, Vienna 1802-21, Vol. XII, p. 77, No. 25.





THOMAS BOCK A YOUNG MAN, UNKNOWN  
Crayon, black sanguine and white on tinted paper  
53.3 x 40.6 cm  
Allport Library and Museum of Fine Arts, Hobart

# State Library of Tasmania survey of the Special Collections

by Caroline Wesley and G. T. Stilwell

**D**URING THE 1960s, the State Library of Tasmania was the fortunate recipient of two fine private collections, important not only to Tasmania, but to the nation. Both these collections relate to the history and development of Tasmania. However, the fact that Tasmania cannot be seen in isolation and the personal enthusiasms of the donors, resulted in a broader scope. The Allport Library and Museum of Fine Arts and the W. L. Crowther Library were intended by their respective donors, Henry Allport (1890-1965) and Sir William Crowther (1887-1981) to be memorials to their Tasmanian forbears. The background of both men was rooted in Tasmania and the Allport and Crowther families had a history of private philanthropy and public service dating from the second quarter of last century. Such public benefaction is comparatively rare in Australia and Tasmanians have cause to be grateful for the generosity of these two families and to Henry Allport and William Crowther in particular.

The W. L. Crowther Library, as the name implies, is principally a collection of books and manuscripts, some fifteen thousand items. From the beginning, William Crowther augmented his passion for books with paintings, prints, drawings, photographs and scrimshaw. This non-book material was acquired not so much for its artistic merit, but for the light it shed on the evolution of society in Tasmania from the foundation of Hobart in 1803 until the close of the nineteenth century.

The number of works of art in the W. L. Crowther Library is not large, approximately one hundred and fifty in all. Yet

some of these are of great rarity and importance in the history of Tasmanian art. It is no coincidence that the majority of paintings date from before 1870. By this time Tasmania was beginning to sink into a degree of social and economic apathy, the result of isolation and domination by the wealthier colonies across Bass Strait. Yet from approximately 1830 to 1860 Tasmanians enjoyed a cultural and intellectual life unusually vigorous for so small and newly established a community. This is all the more remarkable when it is considered that, until 1853, Tasmania was a penal colony.

William Crowther's approach to acquiring art works as distinct from books and manuscripts, his first love, was haphazard. However, two major themes emerge: an interest in the landscape and the maritime aspect of colonial life. The bulk of the collection comprises landscapes, and townscapes of Hobart and surrounding districts. These range from a large and beautiful oil by John Glover (1767-1849) to small and minutely detailed pencil sketches of Hobart streets, c. 1838, by Thomas Evans Chapman (1788-1864), a drawing master of prolific output. He was said by Henry Allport to have instructed Margaret Sarah Cleburne (? -1885), daughter of Richard Cleburne, several of whose sketches and watercolours are held in the collection. Her watercolour *The River Derwent at old beach*, c. 1860, is a fine example of her work, the style being bright, clear, lively and very decorative. Other watercolour landscapes acquired by William Crowther were a series of eight by Francis Guillemard Simpkinson (1819-1906), a nephew of Lady Franklin, and a

Caroline Wesley is a Librarian in the Reference Library and formerly a member of the Special Collections staff. Geoffrey Stilwell has been Librarian of Special Collections since 1966.

Photography by Ray Davey, Tasmanian Government Stills Department



Lieutenant R.N. who came to Hobart in 1844 to work at Rossbank Observatory. An amateur watercolourist of considerable skill, his closely observed impressions of the Tasmanian mountains and bush were executed with a freedom that appeals to modern eyes. Another talented amateur watercolourist residing in Hobart during 1851 and 1852 was Ludwig Becker (1808-1861), who is represented here by a small, delightful view of the anniversary regatta of 1852 and its sparkling holiday atmosphere.

Of the landscapes in oil, that by Glover titled *'Patterdale', Van Diemen's land (near the dwelling of the artist)*, 1840, is outstanding and shows Aborigines hunting possum. While the delineation of the figures is not entirely convincing, the landscape undoubtedly is. The careful observation of light and atmosphere and of the curiously sinuous species of eucalypt is typical of Glover's feel for the Tasmanian bush and for the landscape as a whole. Another oil in the collection is a view of South Hobart which is unsigned but dated 1834. The buildings, figures and cattle in the foreground are somewhat naively rendered. Mount Wellington, which dominates the canvas, is depicted illuminated by the setting sun. It is almost certainly the work of Benjamin Duterrau (1767-1851) and was given to William Crowther by General Sir John Gellibrand, in whose family collection it had always been. Duterrau is best known for his portraits of Aborigines, in particular *The Conciliation*, 1840, Australia's first history painting. Landscapes by him are very rare.

Other landscapes of note include a view of Hobart from the north by Knut Bull (1811-1882) signed and dated 1854. This oil, showing the town viewed from a low eminence and spreading out along the Derwent estuary, is characteristic of Bull's work. The weakly painted eucalypt in the left foreground and the distinctive pink tone overlaying the whole is much in evidence. Less characteristic is a second view by him, a country house scene of *'Hallgreen', New Norfolk*, the home of Sir Robert Officer, signed and dated 1855. While the composition is similar to many of his works, the dominant colouring of this painting comes from the blue of the sky and



Scrimshaw. Perhaps of the painting *King Charles and Princess Elizabeth in Carisbrook Castle*.  
Jaws of a pilot whale  
45 x 17 cm (maximum height and width)  
W. L. Crowther Library, Hobart





MARY MORTON ALLPORT      MORTON ALLPORT  
c. 1850  
(The artist's eldest child)  
Watercolour on ivory      4.5 cm diameter  
Allport Library and Museum of Fine Arts, Hobart

the River Derwent. It is painted in oil on paper.

Of equal interest is the small collection of marine paintings. During the nineteenth century, Hobart was an important whaling and trading port. It was natural, therefore, that those involved in maritime industries should commission portraits of their ships. The whaling industry rose to its zenith from 1848 to 1850 and during these years William Duke (1815-1853) produced the five oil paintings depicting whaling scenes that are now in the collection. Three of these form a series illustrating the process of killing a sperm whale and comprise *The chase*, *The flurry* and *The cutting in*. A fourth painting of *The rounding*, which must once have been part of the set, has disappeared. These paintings are identical to a set of lithographs drawn by Duke during the same period and published by R. V. Hood. Also painted by Duke are the ship *Pacific* cutting in a sperm whale, and of the whaler *Jane* under sail. Paintings of the Australian whaling industry are exceedingly rare.

Other interesting ship paintings in the collection include several commissioned in England or China. The Chinese paintings are quite distinctive as the vessels, and particularly the sails, have a peculiarly flat appearance and tend to be outlined in black. The signal flags are sometimes painted incorrectly and a Chinese junk is often included in the background. The China trade was important to Hobart and it is not surprising to find in the collection an impressive treaty port painting of Canton, c. 1835.

The Allport Library and Museum of Fine Arts is a collection of books, pictorial material, furniture, ceramics, silver, glass and *objets d'art* left by Henry Allport in 1965 to the Tasmanian people. It was to be a permanent memorial to the Allport family, which had settled in Tasmania in 1831. In this respect and in the emphasis on Tasmanian and South Pacific history, the collection is similar to the W. L. Crowther Library. However, its character is very different, reflecting the diverse artistic interests of the donor and indeed of the Allport family. The nucleus of the library and picture collection was created by Cecil Allport (1858-1926), father of Henry Allport. He had an interest in colonial history and began, at the turn of

the century, to acquire books of Tasmanian historical interest as well as paintings by local artists. In this endeavour he was undoubtedly encouraged by a small collection of pictorial material inherited from his parents and grandparents. The Allports were a family gifted artistically themselves and with a sensitive appreciation of the works of others.

Cecil Allport was the purchaser of some of the most important pictorial items, now regarded as treasures of the collection. These include a folio of some seventy studies for portraits in crayon and watercolour by Thomas Bock (1790-1855), the most prolific portrait painter in Van Diemen's Land. The folio was bought from the well-known antiquarian and photographer, John Watt Beattie (1859-1930). Four other portraits by Bock were acquired separately during the 1930s. This collection of works was described fully by Mary Quick and G. T. Stilwell in a 1969 article for *ART and Australia*.

Another convict artist, Thomas Griffiths Wainewright (1794-1847), was likewise at work recording in watercolour the Hobart Town society of the 1830s and 1840s. He is represented here by two fine examples of his style: Lieutenant Edward Lord, R.M., who helped found the colony, and Alfred Stephen, sometime Attorney-General of Van Diemen's Land and Chief Justice of New South Wales. When Stephen left Hobart Town in 1839, he gave this portrait to his close friend, Joseph Allport (1800-1877). Other portraits in the Allport collection are either by or of members of the Allport family. These include two portraits of Elizabeth Ritchie (1835-1925), wife of Morton Allport (1830-1878), by the itinerant English artists, Conway Hart and Francis Frederick Hutton (1826-1859). Hart painted Mary Morton Allport in oils in the grand manner, flattering the sitter, but it is not a painting with the charm of his small and impressionistic study of Elizabeth Ritchie. The Hutton portrait of her is elegant and the features sharply delineated, although, in contrast, the portrait of Mary Marguerite Allport captures the chubbiness of childhood with sentimental fidelity. As yet not a great deal is known of these two artists who received commissions in Tasmania and on the mainland during the 1850s. Their work





WILLIAM DUKE *PACIFIC (WHALER)* 1849  
Oil on ticking 61 x 86 cm  
W. L. Crowther Library, Hobart



is typical of good Victorian portraiture of the period.

Other family portraits include those by Curzona Frances Louise Allport (1860-1949), a sister of Cecil, who had some talent as a portraitist and designer of fans but is best remembered as a prolific printmaker. However, the most interesting and rare Allport portraits are the miniatures mainly dating from the 1830s and 1840s by Mary Morton Allport (1806-1895). Although in July 1832 M. M. Allport advertised her abilities as a professional portrait miniaturist, the first woman in the Australian colonies so to do, her real forte was her natural history studies. She also painted landscapes and was a talented printmaker. All her work in watercolours, often on ivory, was on a miniature scale and is remarkable for the delicacy, detail and sensitivity of its execution. Her portrait miniatures are perhaps not as successful as her other work, but the portrait of John Glover, a former drawing master at the Allport's school in Staffordshire, is an uncompromising study of the aged but still vigorous artist, staring straight out at the world from a romantic Tasmanian background. This romantic and even sentimental quality is evident in many of the portraits, particularly *Paul et Virginie* (believed to be Alfred Stephen and his wife Virginia *née* Consett), and in those of her children. Mary Morton Allport's sketchbooks, diaries and miniatures are among the collection's greatest treasures.

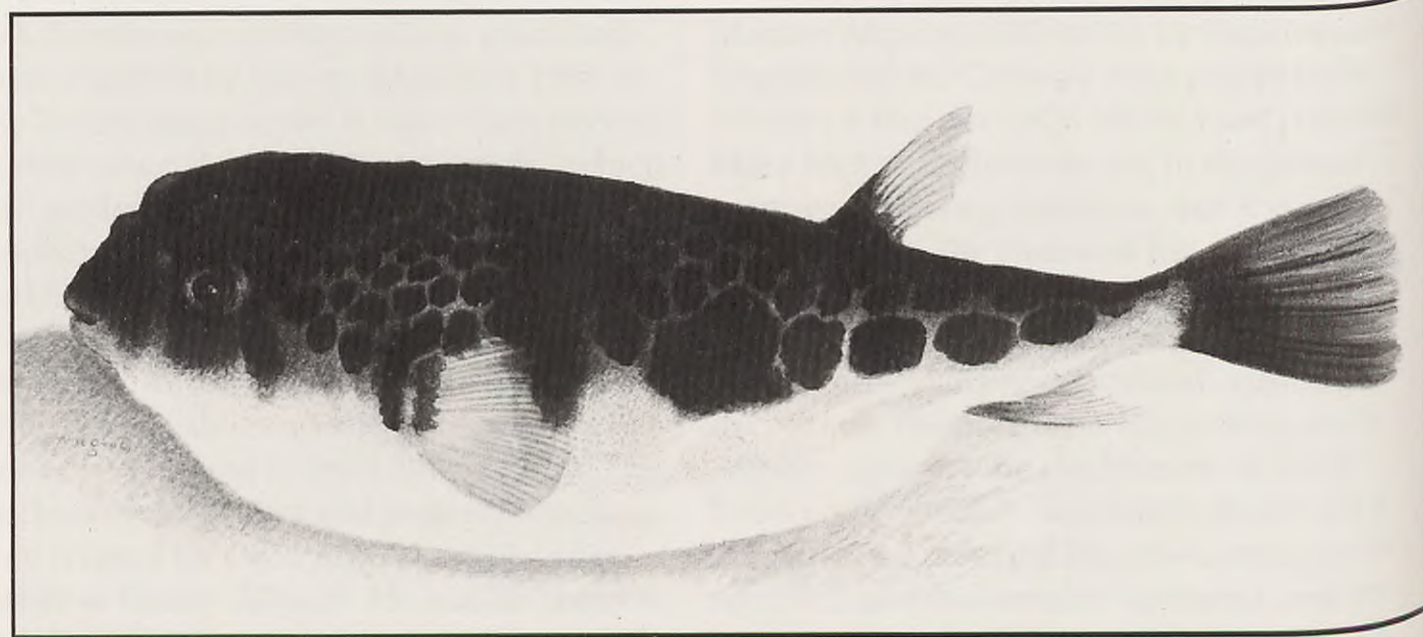
Henry Curzon Allport (1788-1854), Mary's brother-in-law, was similarly artistically talented and gave her painting lessons. Influenced by John Glover, he was known as a successful landscape watercolourist before his arrival in New South Wales in 1839. Several of his sketchbooks and paintings are now in the Allport Library and Museum of Fine Arts. Not all this family material came into the collection through inheritance. In fact, several important family sketchbooks were purchased from Allport bequest funds in recent years.

Henry Allport, surviving son of Cecil Allport, added considerably to his inheritance. His interests were broad and included English antique furniture, ceramics, silver, *objets d'art*, fine and rare books and manuscripts. His taste was

discerning and combined with an intensive study of Tasmanian art and history ensured the high quality of the collection which, although varied, forms a cohesive whole. Allport's views on Tasmanian art of the colonial period can be gauged from *Art in Tasmania*, a pamphlet he wrote in 1931.

The majority of paintings in the Allport Library are watercolours, particularly landscapes. The earliest of these are two detailed views of Sydney, c. 1802, attributed by the Mitchell Library to George William Evans (1780-1852), and a lively depiction of *Kangaroo hunting under Ben Lomond* by an artist unknown, c. 1820. As the result of an acquisitions policy oriented towards works of historical significance prior to 1870, the collection is particularly strong in views of Hobart buildings and of homesteads and towns of the interior. These include a sketchbook of Thomas James Lempriere (1796-1852) and a Henry Gritten (1818-1873) watercolour of *Sunnyside*, long the residence of T. Chapman and still standing at New Town, although shorn of much of its grounds. Equally interesting are watercolours of the 1840s, artist unknown, of the Highfield headquarters of the Van Diemen's Land Company, a building soon to be restored. Charles Henry Theodore Constantini's primitive but detailed views of gentlemen's residences and properties, as well as portraits, were this convict artist's bread and butter and he is represented here by paintings of *Windsor Park*, *Prosperous House* and *Portrait of a racing man*, 1855. Two important watercolour views of Richmond and of Davey Street, Hobart by T. E. Chapman are in this category, as are the

WILLIAM BUELOW GOULD (TOADFISH) c. 1832  
Watercolour 18.5 x 22.7 cm  
Allport Library and Museum of Fine Arts, Hobart







MARGARET SARAH CLEBURNE (THE RIVER  
DERWENT FROM OLD BEACH) c. 1870  
Watercolour 37.5 x 27 cm  
W. L. Crowther Library, Hobart



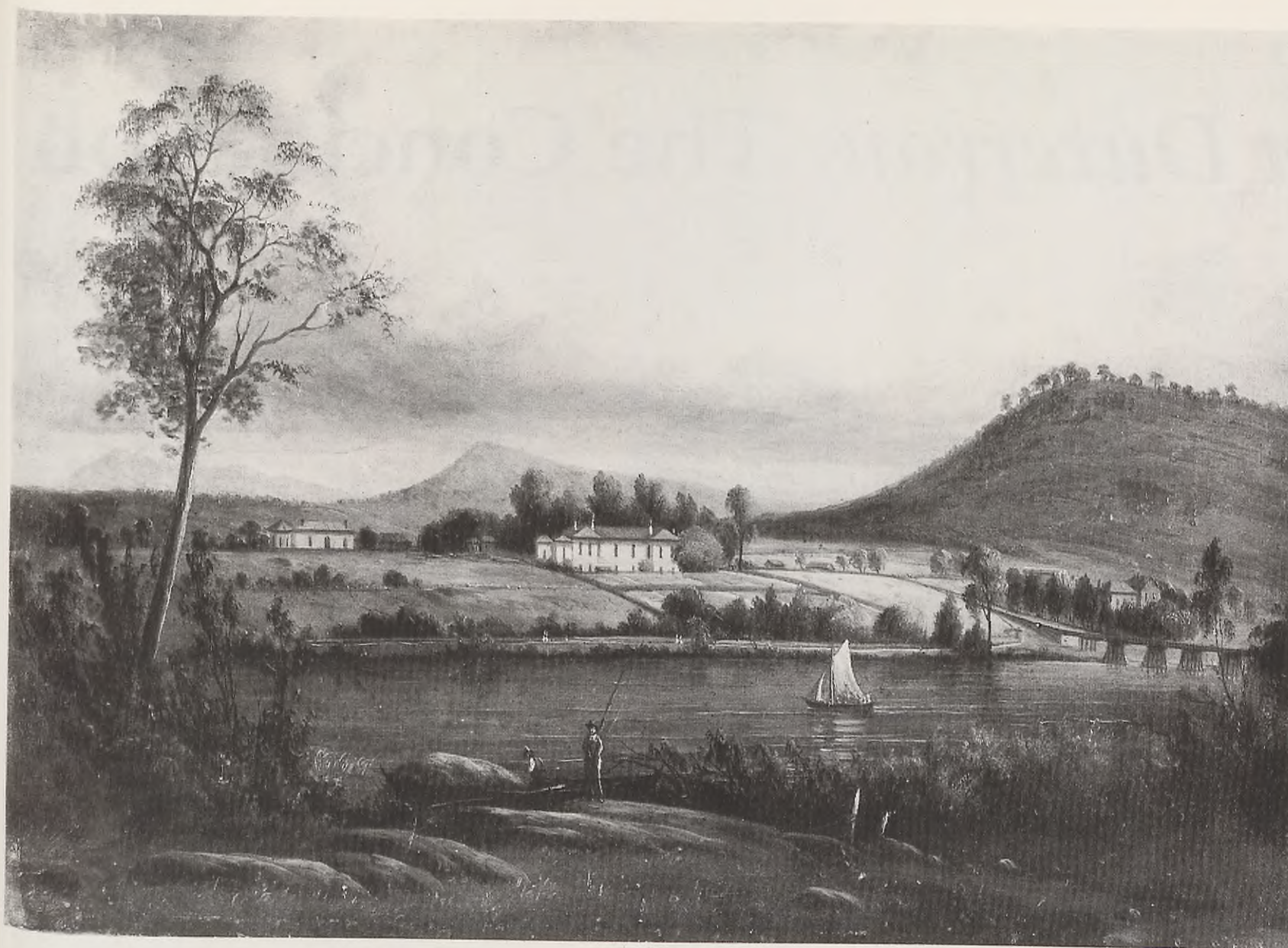


left  
JOHN GLOVER THE RIVER  
NILE 1838  
(The artist's record of the finished oil  
now in the National Gallery,  
Melbourne)  
Pen and ink and grey wash  
13.5 x 22 cm  
Allport Library and Museum of Fine  
Arts, Hobart

below  
FRANCIS GUILLEMARD  
SIMPKINSON DE WESSELOW  
AT THE BROADMARSH V.D.L.  
1848  
Pencil, watercolour, chinese white  
highlight on buff paper 27 x 38 cm  
W.L. Crowther Library, Hobart







KNUT BULL (THE  
DERWENT AT NEW  
NORFOLK) 1854  
Oil on paper 30.5 x 43.4 cm  
W. L. Crowther Library, Hobart

pencil sketches of 1859 by Emily Stuart Bowring (1835-1912) of farms managed by her husband and of the country towns near which she lived. Launceston features in an unusual triptych panorama by Sarah Ann Fogg, c. 1859, and in an oil painting by convict artist Frederick Strange (1807-1874) of a view on the Tamar River. Knut Bull is represented by two oils titled *New Town* and *Hobart Town and Mt Nelson* of a similar style and date to those in the W. L. Crowther Library.

Other landscape artists represented are Peter Gordon Fraser (1808-1888), an admirer of Prout and Glover, Samuel Prout Hill (1820-1861), Henry Grant Lloyd (1830-1904), Henry Burn (1807?-1884) and William Knight (1809-1877). Three oils by William Charles Piquenit (1836-1914) are in the collection and one entitled *In the Grose Valley, N.S.W.* is particularly arresting. Of similar interest to New South Wales people is a small watercolour, *Scene on the Nepean River*, by Conrad Martens. English paintings purchased by Henry Allport include several watercolours by such celebrated

nineteenth-century artists as John Varley, Peter De Wint, J. S. Cotman, J. M. W. Turner and R. P. Bonnington. These were apparently acquired to complement the furniture.

One of the most important works in the collection, however, fits into neither the portrait nor landscape category. This is the sketchbook of fishes done by William Buelow Gould (1801-1852), the convict artist better known for his still lifes, an example of which is also in the Allport collection. These beautiful watercolours of fishes are believed to have been executed at Macquarie Harbour where Gould was undergoing secondary punishment in the late 1820s. The sensitivity and skill revealed in these sketches points to the true talents of a man whose life was ruined by circumstances and alcohol addiction.

In such a brief survey it has only been possible to skim the surface of this wonderful collection. The print collection has not been mentioned here, but interested readers may find all holdings listed in Dr Clifford Craig's three books on Tasmanian prints

and printmakers. It is hard to do the two Special Collections of the State Library of Tasmania justice by merely describing them. They both have to be seen to be appreciated fully.

*The Allport Library and Museum of Fine Arts*, State Library of Tasmania, Hobart, 1972.

*Australian Dictionary of Biography*, 8 Vols, Melbourne University Press, Carlton, Vic., 1966-81.

Craig, Clifford, *The Engravers of Van Diemen's Land*, Tasmanian Historical Research Association, Launceston, 1961.

Craig, Clifford, *More Old Tasmanian Prints*, Foot and Playsted, Launceston, 1984.

Craig, Clifford, *Old Tasmanian Prints*, Foot and Playsted, Launceston, 1964.

Kerr, Joan, ed., *Dictionary of Australian Artists A-H*, Power Institute of Fine Arts, University of Sydney, Sydney, 1984.

Kerr, Joan, 'Mary Morton Allport and the Status of the Colonial "Lady Painter"', *Tasmanian Historical Research Association Papers and Proceedings*, Vol. 31, No. 2, June 1984.

Quick, Mary and Stilwell, G. T. 'The Book Drawings at the Allport Library and Museum of Fine Arts', *ART and Australia*, Vol. 6, No. 4, March 1969.

Stilwell, G. T., *Convict Artists in Van Diemen's Land*, Allport Library and Museum of Fine Arts, State Library of Tasmania, Hobart, 1975.



Artist's choice no. 23

# Benjamin Duterrau: The Conciliation

by Geoff Parr

**T**HE CONCILIATION, when I saw it first, was hung on the landing of the old staircase at the Tasmanian Museum and Art Gallery. There, without a context, it appeared as an exotic and enigmatic painting; the group of Europeanized savages and the chubby white man in a nursery rhyme hat, with his extended left forefinger, poised in a manner equally suited to extracting a plum as for gently chiding his band of new recruits.

Benjamin Duterrau's painting, from 1840, now hangs in an upstairs room of that Gallery, where it shares wall space with other works of the colonial period. Duterrau himself was an enigma. London born to parents of French descent, after an apprenticeship to an engraver he became a painter and exhibited six portraits at the Royal Academy and three genre paintings at the British Institute. He chose to emigrate to Van Diemen's Land at the age of sixty-five, disembarking from the *Laing* in Hobart on 17 August 1832, with his sister-in-law and his daughter, Sarah Jane.

*The Conciliation* depicts the behatted, religious bricklayer, George Augustus Robinson, undertaking his mission of conciliation to the Tasmanian Aborigines. It is Australia's first history painting. The composition is somewhat statistically arranged on a dutifully constructed geometric grid, while the figures are rendered in the heroic genre, common to such works. The theme must have held a strong attraction for the artist, as he produced a number of parallel or preliminary works in bas-relief, etching and drawing. Duterrau also painted a smaller work entitled *Mr. Robinson's first interview with Timmy*, 1841, (Australian National Gallery, Canberra). This painting features the main actors from *The Conciliation* in the act of rehearsing that same handclasp, a gesture which must rank as one of the most



treacherous in our short history.

Treacherous, because, despite the best of Christian motives and many acts of extraordinary personal fortitude and endurance, the result of Robinson's sorties was to decimate the original inhabitants of Van Diemen's Land with a comprehensiveness that neither the force of arms nor the brute savagery of the colonists had previously managed to achieve. Obsessed with his mission, Robinson continued to subdue and ensnare the Tasmanian Aborigines well beyond the time when any doubt could have remained about the fatal effect of his strategy of conciliation. But, if G. A. Robinson was blind to the consequences of his actions, then Duterrau was blind to any fault in Robinson: he adjudged him to be the complete hero.

In the *Hobart Town Courier* 23 June 1837, Duterrau advertised for subscriptions to aid the painting of a 'National Picture'. It was to celebrate Robinson's achievements and to represent the conciliation between the two peoples, which henceforth – and all praise to Robinson – would advance to nationhood in harmony. This 'National Picture' was grandly conceived and indeed

it was to measure some fourteen feet in length by nine feet in height. *The Conciliation*, a mere five feet six inches by three feet eleven inches, was only a sketch for the larger work, which, if ever completed, remains undiscovered.

Duterrau employed symbolism to underscore the narrative of *The Conciliation*. Robinson's gallantry is made clear as he stands unarmed and alone amid Aborigines brandishing their weapons, albeit with celebratory intent. Further, the conciliation theme is reinforced in the peaceful co-existence in the foreground of the kangaroo and the kangaroo dog.

The significance of *The Conciliation*, and I rate it as one of only a handful of truly Australian icons, comes not primarily from the imagery itself, but from the circumstances surrounding its execution. Benjamin Duterrau's history painting undoubtedly interpreted events in a way that he and other citizens of Hobart Town believed to be true or, at the very least, chose to believe. Robinson's mission of death was acceptable to the community's conscience, because it was conceived in goodness. *The Conciliation* replicates this deception; it does not depict the reality, but illustrates a sophistry and one which enabled the colony of Van Diemen's Land to officially condone and even materially assist an act of genocide.

Tim Bonyhady, 'Benjamin Duterrau's Painting of the Conciliation of the Tasmanian Aborigines', *Bowyang* No. 3, April 1980.

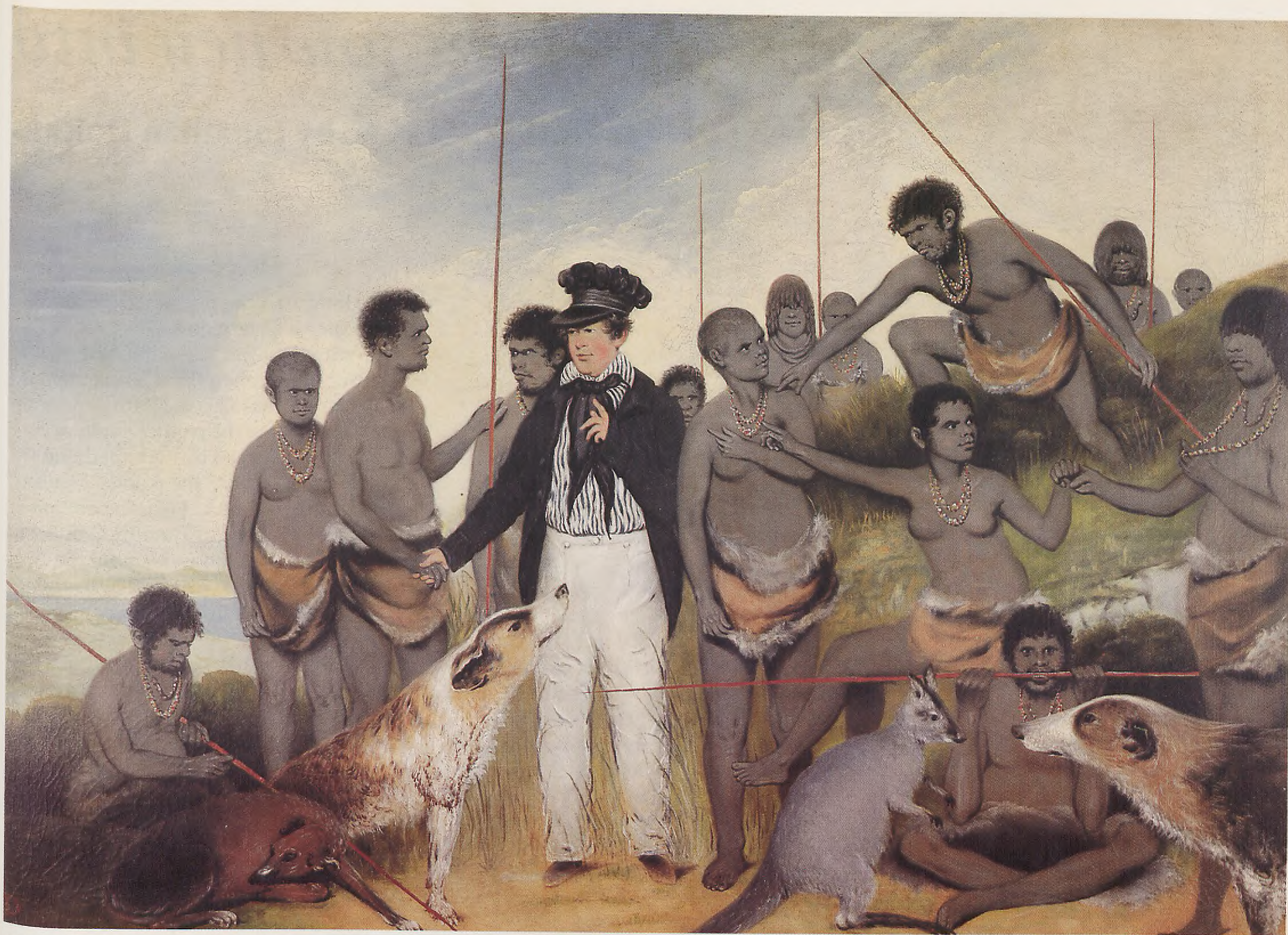
Fritz Noetling, 'Notes on Duterrau's "Reconciliation" Picture' – Paper and Proceedings of the Royal Society of Tasmania, November 1911.

Lloyd Robson, *A History of Tasmania*, Volume 1, Van Diemen's Land from the Earliest Times to 1855, 1983, Oxford University Press.

Bernard Smith, *Documents on art and taste in Australia: the colonial period 1770-1914*, 1975, Oxford University Press.

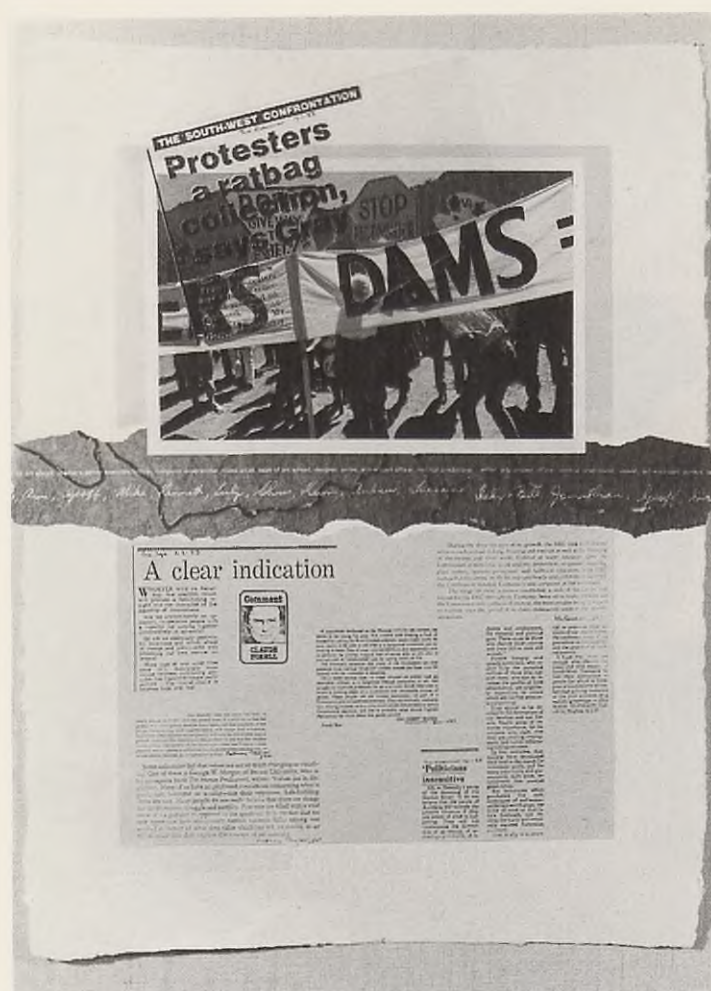
Geoff Parr is Director of the Tasmanian School of Art.





BENJAMIN DUTERRAU THE CONCILIATION (1840)  
 Oil on canvas 121.2 x 170.5cm  
 Purchased 1945





GRACE COCHRANE AT THE CROTTY ROAD (1983)  
One of 18 pages, each with handcoloured photographs  
and text in clear plastic envelope  
each image 70 x 55cm  
Collection of the artist

# Resuming our journey into the landscape... by Jonathan Holmes

RESUMING our journey, we reached Port Davey, where we camped for five days, experiencing during the whole of our stay very rough westerly weather. We nevertheless managed, with the aid of a boat obtained from a resident, to visit many parts of the port on its weather shore, and among others the grandest bit of scenery I believe to be found in the neighbourhood – known as 'Hell's Gates' on the Davey River. The 'Gates' are a tremendous chasm between two hills, whose perpendicular sides reach an altitude of from 250 and 300 feet. The river, at the time of our visit, was comparatively low and running at a moderate rate, but in flood time it rushes through the chasm with tremendous velocity. I had much difficulty in making the sketch from which the accompanying illustration has been taken, owing to the furious westerly wind that was blowing through the 'Gates', accompanied with driving showers of sleet.

William Charles Piguenit<sup>1</sup>

In his lecture 'Among the Western Highlands of Tasmania' delivered at the Fourth Meeting of the Australasian Association for the Advancement of Science in Hobart in 1892, William Charles Piguenit gives a vivid account of his personal response to exploration in the south-west of Tasmania; it is an account which clearly evokes the extreme physical challenge and hardship, as well as the exaltation, experienced by that artist-explorer; the *physical* experience of the various journeys seems to be paramount; the passage cited above is the only one which refers to the activity of sketching (other than that given in the introductory homily). There is no sense of *art* being the *raison d'être* for the hikes and the mountaineering; notwithstanding the sketches, that is something which is worked up in the

studio long after the physical experience has become a distant one.

In a stimulating article published recently<sup>2</sup>, Dr Stephen Bann has made the point that by the 1870s in North America, the cultural role of the painter-explorer had been largely usurped by the expedition-photographer. Unlike the painter's studio picture, Bann says: '... [T]he expedition photographer – such as Timothy O'Sullivan in the 1870s – presents in his print the irrefutable evidence of having-been-there (to use Barthes' phrase). In many respects (absence of colour, failure to show cloud effects) his work may be objectively inferior to the painter's production. But it possesses an existential dimension which distinguishes it absolutely. It is a "trace" of the exploration which the photographer has engaged in.'<sup>3</sup> Bann goes on to make the point that the sense of physical engagement apparent in early exploration photography had, by the third decade of this century, given way to a totally different kind of effect. He claims that the technical perfection of, say, an Ansel Adams photograph 'overrides the sense of expedition or exploration' and he argues that the photographer '... has absented himself from the image, and become simply the operator of a superlative effect'.<sup>4</sup>

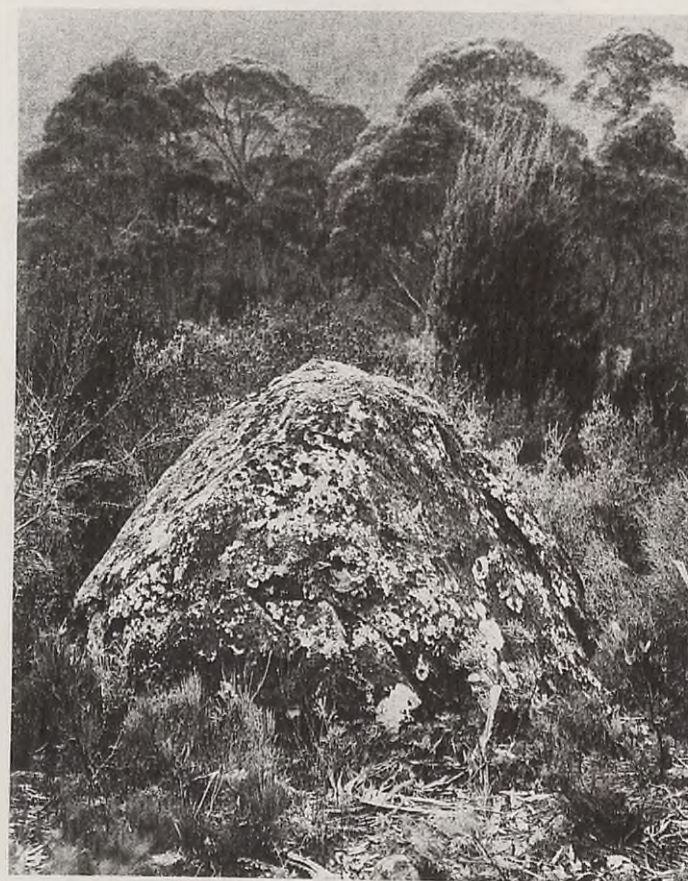
What is at issue for Bann is the claim in Kenneth Clark's book *Landscape into Art* that there were no prospects for the renewal of landscape art in the post-World War II period and he points out that 'the view of landscape reaching its imitative climax and then relapsing into nullity is a limited one – in particular because it neglects the possibility that what Ruskin calls the "symbolic" mode could be reinvented in the very crisis of representational types'.<sup>5</sup> For Bann, this has been the achievement of that group of artists who have been loosely described as





LOOKING BACK FROM THE SEVENTH DAY

TWO CROWS



TASMANIA  
A SLOW JOURNEY

HAND OUTLINES FOUR ROCKS

AN ELEVEN DAY WALK FROM THE MIDDLE TO THE NORTH COAST OF THE ISLAND  
BY WAY OF THE HIGHEST HILL. TRAVELLERS ON TRAILS AND ROADS. MARCH, APRIL, 1979



RAIN

LEECHES

MUD



PARROT

WALLABY

WOMBAT

HAMISH FULTON  
TASMANIA. A SLOW JOURNEY 1979  
Sepia-toned gelatin-silver photographs  
Four panels: 98.5 x 80.2; 106.4 x 72.2;  
110.4 x 72.8; 108.1 x 71.1cm  
Australian National Gallery, Canberra





*above*  
 GEOFF PARR PLACE (1983)  
 One of 8 cibachrome positives on light boxes  
 Each 72 x 90cm; installation 288 x 300cm  
 Collection of the artist



*left*  
 MARION HARDMAN HILL SERIES (1978)  
 Cibachrome photograph 22.4 x 22.4cm  
 Collection of the artist  
 PRINT No. 36 FROM BONNET



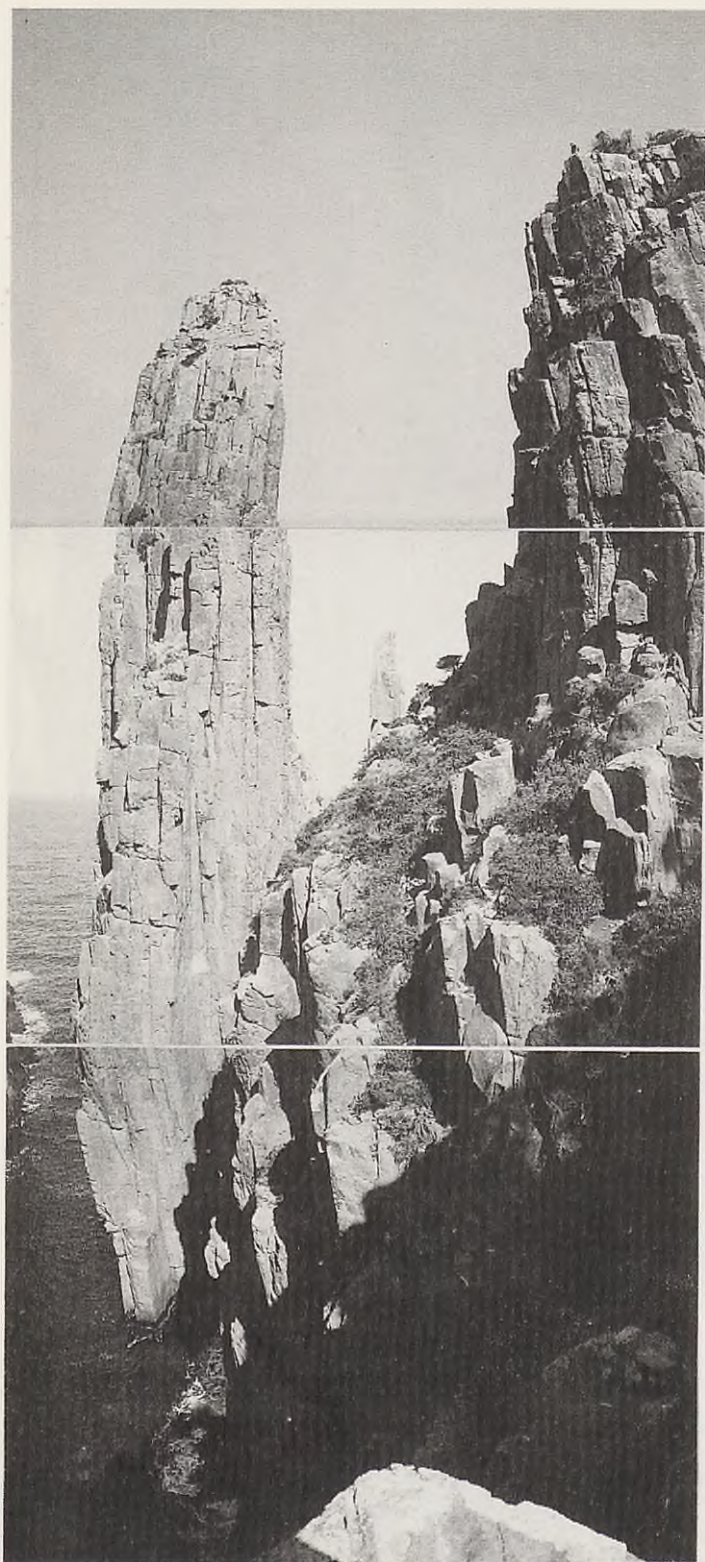


above  
RAY ARNOLD FLORENTINE VALLEY: DISPLACED  
LANDSCAPE (1984)  
Screenprint on cardboard 100 x 300cm  
Edition 5  
Photograph courtesy of Richard Francis



top  
PETER TAYLOR FIGURES IN A LANDSCAPE:  
INSTALLATION VIEW (1982-84)  
Five pieces: polychromed wood, metal  
Sizes ranging from 81 x 121.9 x 195.6 to  
213.4 x 50.8 x 50.8cm





Land Artists. He says: '... Land Art differs from landscape photography – and indeed from the tradition of landscape painting – insofar as it emphasises the symbolic rather than the imitative role of the photograph. The photographic image enters a work of Land Art not as a self-explanatory record of a "beauty" or other effect in Nature considered as a separate, external domain, but as a "trace" of the real brought into confrontation with (most usually) the symbolic system of language'.<sup>6</sup>

Bann uses as an example the work of the English artist, Hamish Fulton, to support his argument and it is with his work that various points in the present article begin to intersect.

Fulton came out to Australia in April 1979 as a participant in the Third Sydney Biennale, 'European Dialogue', and it was at this time that he carried out the walk upon which *Tasmania: a slow journey* was based. (The similarities in the practice of Fulton and that evidenced in Piguenit's account are striking.) The work, consisting of four large panels, is made up of four photographic moments in a slow, wet, eleven-day journey from the centre to the northern edge of the island. In each of the panels a lichen-covered rock is the central feature of the image (they act almost like milestones) and coupled with these traces from the artist's journey are a series of written observations made by Fulton – 'Looking Back From The Seventh Day/Two Crows' appears in green stencil below the image in Panel 3, for instance; 'Rain/Leeches/Mud' forms part of Panel 4. While the images are traces of the real, there is no sense of them being presented as self-contained authentic representations of the landscape. Here, the works are archaized (and distanced from their source) by the use of sepia-toning; in other works, Fulton has deliberately rendered the images as grainy; written observations are notably in another code – language is matter-of-fact in the extreme; one is aware of the tension set up between the two modes – neither is literally descriptive of the other and, importantly, both operate to dissemble the notion of *imitation* with its implication that the artist is in a position to *represent* in some all-embracing way that which he or she has experienced.

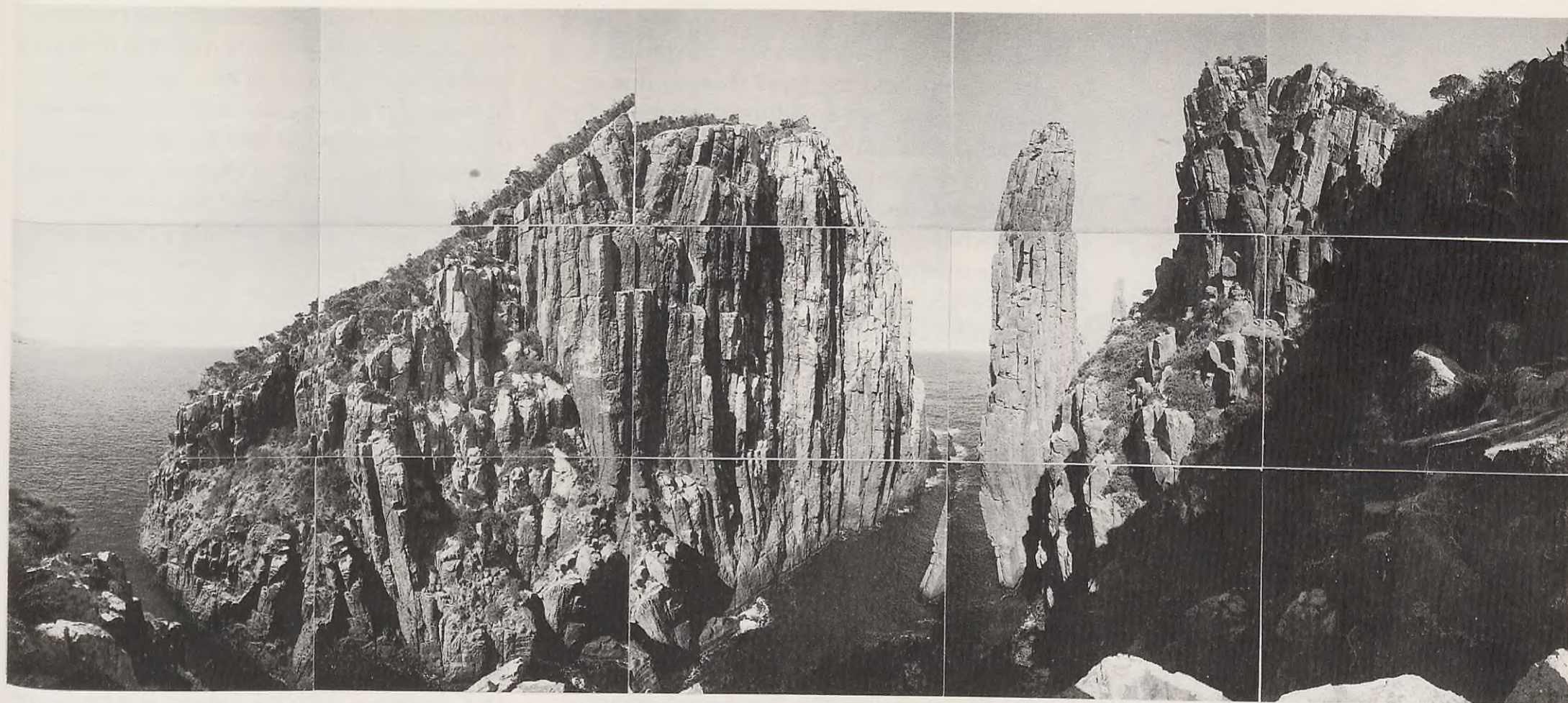
It seems reasonable to argue that this

'landscape problem' has been a challenging one for a number of artists working in Tasmania in recent years. In its most extreme form, the question was perhaps best exemplified by Marion Hardman in December 1978 when she exhibited more than fifty photographic images from her ongoing Bonnet Hill series out in the landscape from whence the images had been drawn: showing the photographic images next to their various sources was one way to emphasize the *dissimilarities* between particular photographs and their objects.

But it has also been a preoccupation of a number of other artists who have worked in Tasmania recently, almost all of whom utilize photography in one form or another. The landscape which Hardman deals with is a domesticated one – Bonnet Hill is light bushland slowly being encroached upon by suburbia – although this is not a specific concern of the artist in this series. The encroachment of humans on the landscape is a more specific concern of David Stephenson who, during the 1980s, has produced a substantial body of photographic imagery which deals with the wild west coast of Tasmania, its rivers and the hydro-electric schemes which seek to constrain them. Evidence of the changes being wrought is often presented through the use of juxtaposition (a photographic image of the Murchison Dam set beside one of the free-flowing Murchison River, for instance; or the twin composite photographic works *Looking down a survey cut, Lower Gordon and Franklin Hydro Electric Development* and *Helicopter landing site, Franklin and Gordon River Valleys* [both 1982] which make a dispassionate but nevertheless pointed statement about the then-already wilful destruction of that wilderness area).

There are clear affinities between Stephenson and the expedition photographers of the nineteenth century (O'Sullivan for instance). And, like Fulton, he draws much of his imagery from forays into often very forbidding landscape. The works that emerge from these forays range from the beautiful series of coastscapes to composite images of complex and imposing rock formations. All of the works are unified by Stephenson's particular way of assembling his works: they are usually large scale and composed of a number of





separate photographs butted up to one another. The odd distortions and perspectival shifts that occur when a sweeping landscape is rendered in this composite form are meant to emphasize the arbitrary nature of the camera (its lack of actual verisimilitude) and this is often further stressed by the artist's deliberate retention, on the edges of the separate prints, of the Kodak identification marks which would normally be cropped. Single figures appear in a number of these works and this device is strongly reminiscent of its use in the nineteenth century – the figures *always* are insignificant in scale and are significant because of that. In tune with the argument in Bann's article, Stephenson's photographic works are clearly studio productions – their artifice is patently acknowledged.

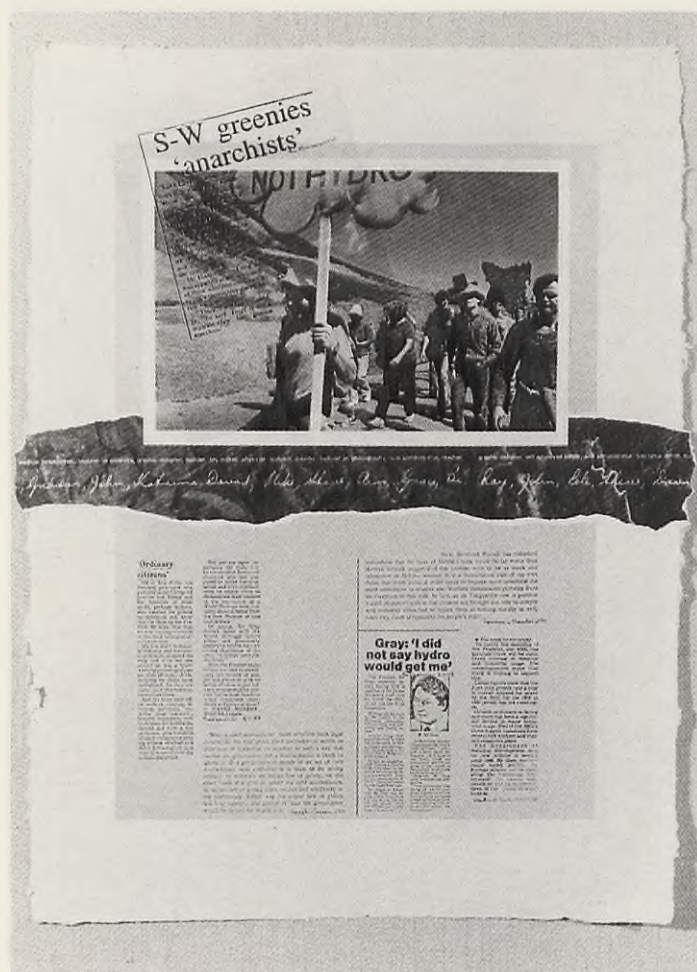
Such is the case also with Ray Arnold and with Grace Cochrane, both of whom utilize photographic imagery which is heavily manipulated. Arnold, a printmaker, has been one of the guiding forces behind the establishment of Chameleon, the Hobart artists' co-operative and exhibition venue and he has been responsible for setting up the print workshop there, a workshop which has been most productive during the past two years.

Arnold is perhaps best known for his large silkscreened works. Like Stephenson,

he is an avid bush walker who utilizes imagery drawn from these forays into rugged bush as the basis for his work. The screenprint *Florentine Valley: displaced landscape* is an excellent (and the most exceptional) example of his recent work. The viewer is presented with the vista that confronts the visitor looking down into the south-west of Tasmania from near the much enlarged Lake Peddar. The sign (man-made like the lake) comes to represent the point at which the built environment faces untrammelled nature (access to the south-west from the point marked by the sign is by walking track only). The 'trace of the real' (the photographic source of the image) is heavily masked in this case: Arnold used one hundred applications of screen colour to build up the print and it is pock-marked and honeycombed in parts; also the photographic image is laid over what appears to be a backdrop of gestural marks which further emphasizes the contrived nature of the image. Colour is strongly reminiscent of effects sought by the nineteenth-century painter Eugene von Guérard and it is worth noting that Arnold consciously uses mapping survey points in his works, a device which links him to the artist-explorers of the nineteenth century (W. C. Piguenit worked as a surveyor in the Tasmanian Lands Department during the

above and opposite  
DAVID STEPHENSON CAPE HUAY, TASMANIA  
1984  
Photographic mosaic 120 x 250 cm  
Collection of the artist





GRACE COCHRANE AT THE CROTTY ROAD (1983)  
One of 18 pages, each with handcoloured photographs  
and text in clear plastic envelope  
each image 70 x 55 cm  
Collection of the artist

1870s, for instance).

The political position was forcefully articulated, and the work (suspended in large transparent envelopes) succeeded in creating a narrative context for the photographs (a point of great importance in the aforementioned article by Berger<sup>9</sup>).

Cochrane's *Crotty Road* work was shown in the exhibition 'Not a Picture Show' in May 1983, an exhibition which was mounted by Gail Pollard and Glen Puster for 'Anzart-in-Hobart' and which served to highlight the pervasive use of photographic imagery in Tasmania during recent years – it brought to the limelight new work by younger artists like Ruth Frost, Graeme Johnson and Ann Harris and established Karin Hauser as a formidable practitioner. All manipulate photographic images – sequencing (Frost), photographs and text (Johnson), tampered prints (Harris) and montage (Hauser) – and all have dealt intelligently with the 'language' of the medium.

Geoff Parr also exhibited work in that exhibition – *Chelsea morning*, Parr's reaction to the jingoism he encountered in London at the time of the Falklands War, juxtaposed opulent cibachrome colour transparencies of the Chelsea Flower Show with three battleship grey canvases upon which was painted a cloyingly fatuous piece of Thatcher humbug ('*Geographically distant though they may be, they are but a heartbeat away*'). The artist's use of cibachrome transparencies mounted on illuminated light boxes was seen here for the first time.

Perhaps his best known work of the past three years has been the installation *Place* which was exhibited at 'Perspecta' in 1983. This work – eight large illuminated cibachrome transparencies – deals with questions relating to the colonization and settlement of Tasmania and the shaping of the political and cultural face of the State. In one memorable transparency, the 'European vision' and its failings are brought sharply into focus in the absurd image of the artist standing be-suited and waist-deep in a lake surrounded by spectacular mountain scenery; in the foreground the two-volume *Documenta* catalogue sits on a rock – a wry commentary on the problems of making art in a geographical region far removed from metropolitan art centres and

a quizzical observation about the problem of making a European-derived art in such a landscape. His most recent work, *The National Picture*, is a life-size photographic reconstruction, rendered by the Necko process, of the famous Duterreau painting *The Conciliation* in which the portrait of Robinson is replaced by that of Trugannini, the artist in 'European' clothes offers tribute, while the many other figures provide a pastiche of modern Tasmania (spears replaced by surveyor's equipment, radios in place of conversation) in a setting far removed from the landscape, a tacky museum diorama.

Only Peter Taylor has dealt quite so directly with the early history of Tasmania in recent years: a good example is his eloquent *Two figures exchanging birds* which deals with the first shy encounter of a Tasmanian Aboriginal woman and the French explorer, Peron. It is a fine example and, together with his *Figures in a landscape* seen at the Sydney Biennale 'Private Symbol: Social Metaphor' during 1984, it provides a significant account of the artist's preoccupation with the shaping of cultural attitudes in the State, a preoccupation which is manifested in extremely complex and usually very subtle allusions.

As with the other artists discussed in this article, Taylor eschews imitation and through allegory and symbolism he provides a substantial and intelligent critique of the aggressively provincial nature of cultural debate here; a debate which is quintessentially bound up in the historical conditions by which men and women treated with the landscape and its original inhabitants, colonized it and settled it, and the moral dilemmas generated by that confrontation.

<sup>1</sup>Piguenit, W.C., 'Among the Western Highlands of Tasmania' reprinted in *Documents on art and taste in Australia* (ed. by Bernard Smith), O.U.P., Melbourne, 1975, p. 174.

<sup>2</sup>Bann, S., 'Art into Landscape: The background to contemporary Land Art', *Praxis M*, Spring 1984, pp. 21-25.

<sup>3</sup>Ibid., p. 23.

<sup>4</sup>Ibid.

<sup>5</sup>Ibid., p. 22.

<sup>6</sup>Ibid., p. 24.

<sup>7</sup>Berger, J., 'Uses of Photography' in *About Looking*, London, Writers and Readers, 1980, p. 51.

<sup>8</sup>Ibid. (particularly pp. 60-61).



# Three painters in Tasmania – George Davis, David Chapman and Anton Holzner

by Hendrik Kolenberg



GEORGE DAVIS D.K. STONER (1983-84)  
Oil on canvas 76.5 x 61 cm  
Collection of the artist

**B**ECAUSE EACH has chosen to live far from the centres of greatest population and therefore of public and commercial interest, George Davis,<sup>1</sup> David Chapman<sup>2</sup> and Anton Holzner<sup>3</sup> are little known artists in Australia.

None of them has contributed directly to the development of any new movement or style, and there are few literary sources pertinent to an understanding of their work to attract the more usual critical appraisal. As painters they are deeply immersed in the art of their time but the qualities inherent in their paintings incline one rather to the world of nature and of common experience.

Art is as different as the people who make it, and the positive differences between these three artists serve only to heighten the pleasure to be derived from their work, a circumstance unfortunately denied those who neither live in nor are able to visit Tasmania.

George Davis's love of the natural environment, of bird, fish, insect and animal life is akin to that of the northern European old masters – of Albrecht Dürer, Jacques de Gheyn, Jan Brueghel, Roelandt Savery and Hendrik Goltzius.

When a great whale was beached unexpectedly on the Dutch coast in the sixteenth or seventeenth century the public flocked to the site, and many artists came to study it and to draw – Esaias van de Velde, Goltzius and Buytewech amongst them. This excitement and curiosity is also apparent in George Davis's work.

It is unusual to see a serious artist so absorbed in animal and plant life, especially

since it is not in the service of illustration. For George Davis is not recording information, but sets out to make art from the subject that most deeply interests him; so he must know all about it, just as Michelangelo felt it was necessary to dissect human corpses in order to draw the figure.

George Davis has a collection of bird and animal skeletons, wings and dried carcasses gathered from deserted beaches or from remote islands which appear to rival study collections in museums. He has reconstructed and articulated skeletons and from these and other reference material in his studio he makes numerous, scrupulous studies in pencil. His richly 'worked-up' drawings are amongst the best in the genre made in Australia and a rare instance of superior draughtsmanship toward a greater end; amongst his drawings are highly complex anatomical studies, and disciplined and original compositional studies necessary for the artist picture-maker.

Many drawings are made 'on the spot' often in inaccessible places and islands such as Macquarie Island, well south of Tasmania and New Zealand, where bird life in particular is so interesting. Often he visits these places in the company of renowned ornithologists such as Dr Dom Serventy and, different though his quest is to theirs, the subject is the same.

His skill as a draughtsman is superior to that of most bird, animal and plant illustrators (although he admires the work of an artist of the calibre of C.F. Tunnicliffe), for his birds live in air and sunlight and stretch their wings in flight.

Describing his attempt to paint a mutton





GEORGE DAVIS BATTING HAWK (1975)  
Oil on canvas 91.5 x 122cm  
Private collection

bird in flight, or his wish as a boy to hold a hawk (hence the picture *Batting hawk*), George Davis revels in the mysterious power of nature, and relives the experience for us.

Davis's interests are wide – there are some fine and simple sheets of drawings of snails or crabs, and he has long collected cacti and succulents.

His landscape compositions often reveal an unexpected stereoscopic angle – like the tilt of a high horizon from the cockpit of a light plane, or as one imagines a bird might have. The landscapes are drenched with sun, characteristic of the artist's long experience painting out of doors, using intense orange, white and cadmium yellow.

Apart from his pictures of bird life and landscapes, he also paints portraits. A worthy successor to his teacher Jack Carington Smith, whose work he much admires, Davis's portraits are of friends, family and fellow artists – one of the most recently successful being of Dorothy Stoner. A current commission is to paint a series of ten portraits of composers for the restored dome of the Theatre Royal in Hobart (Australia's oldest theatre), since a fire in 1984 destroyed the originals.

The fastidious English quality in Davis's drawing and painting reveals his indebtedness to Carington Smith and B. Fleetwood-Walker, under whom he studied at the Royal Academy Schools in London in the early 1950s, but his daring use of colour and composition is his own, with some reference to two expressive Tasmanian artists of note, Edith Holmes and Dorothy Stoner.

His work is quite original, full of the joy and wonder of life, just as is revealed in so many of his drawings – what first appears to be a bare outcrop of rock is actually teeming with life – birds nesting, huddled against the wind or so perfectly a part of their environment as not to be immediately noticeable. Life and nature moves him and is translated into rich painterly works of great poignancy and deliberate intensity.

David Chapman's earliest efforts at painting were nurtured as a youth in Hobart where he encountered the painter Harry Kelly. Kelly took a great interest in Chapman and encouraged his youthfully bold and expressive use of paint. A friend of W. B. McInnes, Kelly was a commercial

artist, but in the best of his paintings (several of which are in the Tasmanian Museum and Art Gallery collection) he was truthfully able to portray the fleeting effects of light in landscape. He was therefore a good first choice of a painter-teacher for the young David Chapman.

Another source of inspiration was the then locally little appreciated painter, Edith Holmes, whom he remembered watching painting on the Hobart waterfront (the resulting picture *The barque, 'Lawhill'*, c. 1945, Chapman succeeded in selling years later to James Mollison for the Australian National Gallery, Canberra, when he operated the Chapman Powell Street Gallery, Melbourne). Edith Holmes's works are the result of an intense and poetic response to light – especially sunsets and light on water – which in turn inspired David Chapman.

The example and influence of Harry Kelly and Edith Holmes reinforced his youthful resolve to paint and, despite a conscientious determination to study economics at the university with a business career in mind (his father was a bank manager), he attended evening and Saturday morning classes under Jack Carington Smith at Hobart Technical College from 1946 to 1947.

Late in 1947 he left Tasmania for Melbourne in search of employment, but continued his art studies at the National Gallery School, at R.M.I.T. under Allen Warren during 1948 and 1949 and on Saturday afternoons with George Bell in 1953.

However, long years as a successful businessman rising to General Manager of Preston Motors, Melbourne, and later establishing his own commercial gallery, took their toll of Chapman's health and work, although he continued to paint seriously, often in the company of Fred Williams, Arthur Boyd or William Delafield Cook.

A serious heart attack in 1974 marked a turning point; David Chapman sold his art gallery business and returned to Tasmania to devote the rest of his life to painting. The ensuing nine years there before his death in 1983 undoubtedly proved his most fruitful and therefore happiest, in spite of the threat of further ill health.

Tasmania was the landscape of his youth,





ANTON HOLZNER DREAMTIME (1983)  
Middle panel from triptych  
Oil on canvas 150.5 x 248cm overall  
Collection of the artist





*top*  
DAVID CHAPMAN SPRING CLOUDS, CRESSY  
VALLEY (1977-78) Oil on canvas 122.2 x 168 cm  
Tasmanian Museum and Art Gallery, Hobart (Tasmanian  
Arts Advisory Board's annual grant for acquisition of  
work by resident artists and craftsmen 1978)

*above*  
ANTON HOLZNER COSMIC FORGE (1979)  
Oil on canvas 63 x 83 cm  
Collection of the artist

free of disturbances, and the home of one of his favourite painters, Edith Holmes. He had also had years to think and experiment with painting. Between 1974 and 1983 an expansive and mature style quickly developed. He painted naturally, but not entirely by instinct. His was the intelligence of experience. He was systematic and well organized in his working habits, so little valuable time and effort was wasted; he also developed a clearly reasoned method of working which ensured consistency.

He painted many studies directly 'alla prima' before the subject, often on or near his small rural property at Cressy, northern Tasmania. He also filled many small sketchbooks with compositional studies in pencil and then carefully and deliberately expanded these into larger paintings in his studio, several of the last of which are monumental in scale and power.

The influence of Post-Impressionism and of Pierre Bonnard in particular, whose works he saw on several trips to Europe and America, proved sustaining. At times, perhaps, he worked too closely under this influence, but then Bonnard's sensuous use of colour and loose painterly handling reinforced his earliest influences, Kelly and Holmes. There is some affinity, too, with William Frater, and in Chapman's finest works there is a legitimate and revealing confluence of these varied elements.

It is the phenomena of light in the landscape that is David Chapman's central theme, and only after a long and close study of nature was he able to translate this into intense colour harmonies.

He had a sharp critical sense, developed through watching artist-friends struggle with their paintings, his commercial art gallery work, and a close study of the modern masters in European, American and British galleries. This became his chief guide in Tasmania, together with the friendship of other painters, Michael Shannon in particular, who often painted with him in Tasmania. (David Chapman told me that he encouraged Shannon to paint directly out of doors – good advice, evident enough in Shannon's recent landscapes.)

In the last years David Chapman's work became more expressive and imaginative, his rainbows and skies more intensely





GEORGE DAVIS NORTH COLONY, ALBATROSS  
ISLAND 1981  
Pencil 35.6 x 43.3cm  
Collection of the artist  
See detail p.514



personal and full of a joy which long years of contemplation of nature and art can bring. His last exhibition (held in 1984 after his death) comprised a wonderful series of gouaches; fine fluid paintings which could properly be considered a felicitous conclusion.

Anton Holzner is one of a number of European-born artists who came to Australia after the Second World War. Teisutis Zikaras, Stanislaus Rapotec, Michael Kmit and Henry Salkauskas and, a few years earlier, Sali Herman and Desiderius Orban, have all exercised a considerable influence.

His work is part of a developing tradition of twentieth-century painting as articulated by Nicholas de Stael and Pierre Soulages, late products of the 'School of Paris,' which influenced painting around the Western world during the first half of the twentieth century. The finest products of this late period were undoubtedly de Stael, Soulages, Hans Hartung and Roger Bissière in Europe, William Scott, Patrick Heron and Peter Lanyon in England, and Franz Kline, Hans Hofmann, Kenzo Okada and Mark Rothko in America. In Australia there are Carl Plate, Rapotec and Holzner.

Anton Holzner is perhaps closest to the quiet, pervading brooding quality inherent in Rothko's work, who in 1951 wrote 'I paint very large pictures... The reason I paint them, however – I think it applies to other painters I know – is precisely because I want to be very intimate and human'. This just as precisely describes Holzner's attitude – his paintings envelop, but are quiet, reflective and intimate; the painterly surface reveals great human sensitivity.

Holzner's paintings are personal and evocative of restrained emotion, but constructed with considerable formal skill. After all, the twentieth-century artist he most admires is, not surprisingly, Piet Mondrian.

Space and the relation of objects or elements in space is his recurring theme; often kaleidoscopic patches of quite intense colours are suspended in a timeless stillness of space, and in other works restless figurative forms wrestle within the picture space.

His patches of colour are the result of a refined painter's craftsmanship, but they are also influenced by tangible objects –

leaves, shells, rocks – which he spends time collecting along deserted beaches. Paintings like *Chrysalis*, in the Tasmanian Museum and Art Gallery, seem to resemble just this kind of landscape. One glance at the setting of the Germanic, baronial home that he has built on a hill overlooking Bagdad (visible from the Midland Highway, Tasmania) reveals his love of the Australian landscape, and its influence on his work.

Holzner's current works are his most sophisticated to date. His bolder, more heavily paint-laden darker canvasses of the 1960s have given way to a more delicate surface and opalescent colour, and the occasional use of the circular (or tondo) and arched format is well suited to his interest



GEORGE DAVIS NORTH COLONY,  
ALBATROSS ISLAND (DETAIL)

in pervading space – the rectangular edges confine space as a circle or curve cannot.

The character of Holzner's work has remained European rather than British-Australian, and this has exaggerated his present isolation in Tasmania; however, he admires the achievements of Ian Fairweather, Godfrey Miller and John Passmore, and the early work of Fred Williams (who shared his interest in Mondrian), and his paintings do have an affinity with those of Carl Plate, Hector Gilliland and Henry Salkauskas, and of the early paint quality of Louis James.

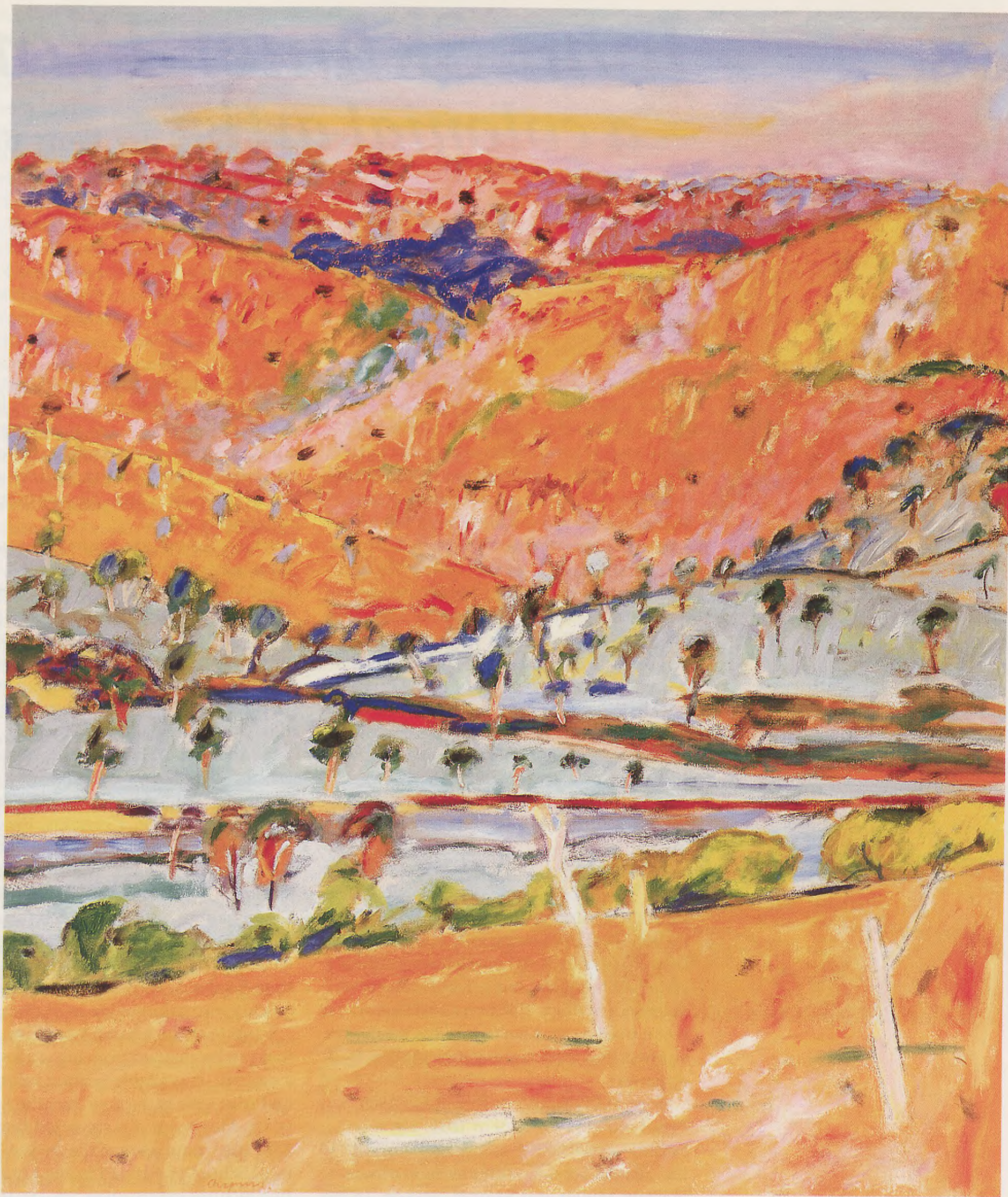
The overriding sensation from the best of his paintings is mystery; I doubt there can be a higher ideal for art.

<sup>1</sup>George Davis was born in Hobart in 1930. He studied art at Hobart Technical College under Jack Carington Smith and Dorothy Stoner, 1949-51; was awarded the second Tasmanian Travelling Art Scholarship in 1951 (judged by Adelaide Perry); and studied at the Royal Academy Schools, London, 1952-54, under B. Fleetwood-Walker. In London he mainly drew, his paintings being sombre and tonal in Carington Smith's manner. Back in Australia he taught at Hobart Technical College. He has exhibited widely, and has been included in all major surveys of art in Tasmania, and 'Recent Australian Painting' at Whitechapel Gallery, London, 1961.

<sup>2</sup>David Chapman was born in Ballarat in 1927, and moved to Launceston with his family in 1930. For a brief résumé of his career refer to his 'Obituary' in *ART and Australia*, Winter, 1984, Vol. 21, No. 4, p. 458, 460.

<sup>3</sup>Anton Holzner was born at Innsbruck, Austria in 1935, one of a large family to an academic painter. A younger brother is also a painter in Austria. He studied art in Innsbruck and Linz, 1951-54, at which time he was mainly interested in designing for the theatre. He moved to Australia in 1955, living briefly in Sydney at first, then settling in Adelaide in 1956. Adelaide, to which other European-born artists, Dusan Marek, Rapotec, Stanislaus Ostojka-Kotkowski and the Dutkiewicz brothers, had been attracted, proved sympathetic. His first exhibition was at the Royal Society of Arts Gallery with Murray Latimer where he exhibited Mondrian-inspired abstracts. Particular friends in Adelaide were Francis Roy Thompson (who admired van Gogh), Wladyslaw Dutkiewicz and the American, Charles Reddington. Holzner lectured at the South Australian School of Art, 1956-61, during which time he befriended Karen Schepers and Udo Sellbach; and in 1963, after a successful exhibition at the Museum of Modern Art and Design in Melbourne, left for a study tour of Europe. He moved to Hobart in 1971 to take up the position of Senior Lecturer of Fine Art at the School of Art under Sellbach. He remained there until 1978, interrupted with European travel in 1977. He has won several prizes including the Robin Hood Prize, 1963, and has exhibited regularly at foremost galleries in Adelaide, Melbourne, Sydney and Hobart.





DAVID CHAPMAN PATERDALE LANDSCAPE  
(1983)  
Oil on canvas 108 x 90cm  
Private collection





# John Skinner Prout

## — a colonial artist by Tony Brown

**J**OHN SKINNER PROUT, although English born and educated, can rightfully be claimed by Australians as one of their more important colonial artists. He left a large record of drawings and watercolours depicting life in the colonies during the 1840s, and inspired a number of talented amateur artists during his time in Australia. More importantly, he was one of the first artists in that time to become accustomed to the vastness of the landscape, the richness of its light and colour, as well as understanding the uniqueness of the Australian flora. His rare perception allowed him, during three years of residence in New South Wales and four in Tasmania, to capture with true perspective his adopted environment. He depicted this environment with a mood and freshness almost unique for the time, and not as a transplanted European landscape.

Because a large proportion of Skinner Prout's Australian works appear to have returned to England with him in 1848, it is by historical circumstances, over the last fifty years, that these works have gradually returned to public and private collections mainly in Sydney, Canberra and Hobart.<sup>1</sup> It is not until a cross-section of his works are studied that their significance makes itself apparent.

Born in Plymouth in December 1805,<sup>2</sup> Prout moved to Bristol in 1831. He soon became a part of the second generation of the 'Bristol School' with amongst others William Muller and Samuel Jackson. In the company of these artists during the next seven years he was to learn the value of studying and painting from nature, during

outdoor sketching tours, as well as 'free-form' drawing from an idea or set topic. Skinner Prout was to use these experiences during his time in Australia to collect information by sketching, as a basis for his watercolour drawings, oil paintings and lithographic works.

Whilst in Australia Prout appears to have rigorously maintained a principle, learnt from William Muller in the early 1830s, of not touching a sketch after he had left the spot, because 'to alter or tamper with it in the studio was to ruin it'. It is because of the application of this principle to his work that we have today two, three, or more variations of the same scene.

Skinner Prout, with his wife Maria and seven children, arrived in Sydney in mid-December 1840. Already in the colony was his youngest uncle, Cornelius Prout, who at the time was the Under-Sheriff to the Colony of New South Wales; his aunt, Mrs Mary Woolcott, and her husband William, a merchant of Sydney. After a four-and-a-half-months voyage out from England their welcome, as well as introductions brought from England, allowed the family to settle quickly into colonial life in Sydney.

In spite of the abundance of information that can be gleaned from his works, there is a paucity of available written information on Prout's life in Sydney over the next three years. However, it is recorded that by June 1841 the Committee of the Sydney Mechanics' School of Art had invited him to give two lectures on painting 'illustrating the progress of the execution of a painting'.

It is also obvious that Skinner Prout had brought a lithographic press with him from

Tony Brown is a Senior Geologist with the Geological Survey of Tasmania.



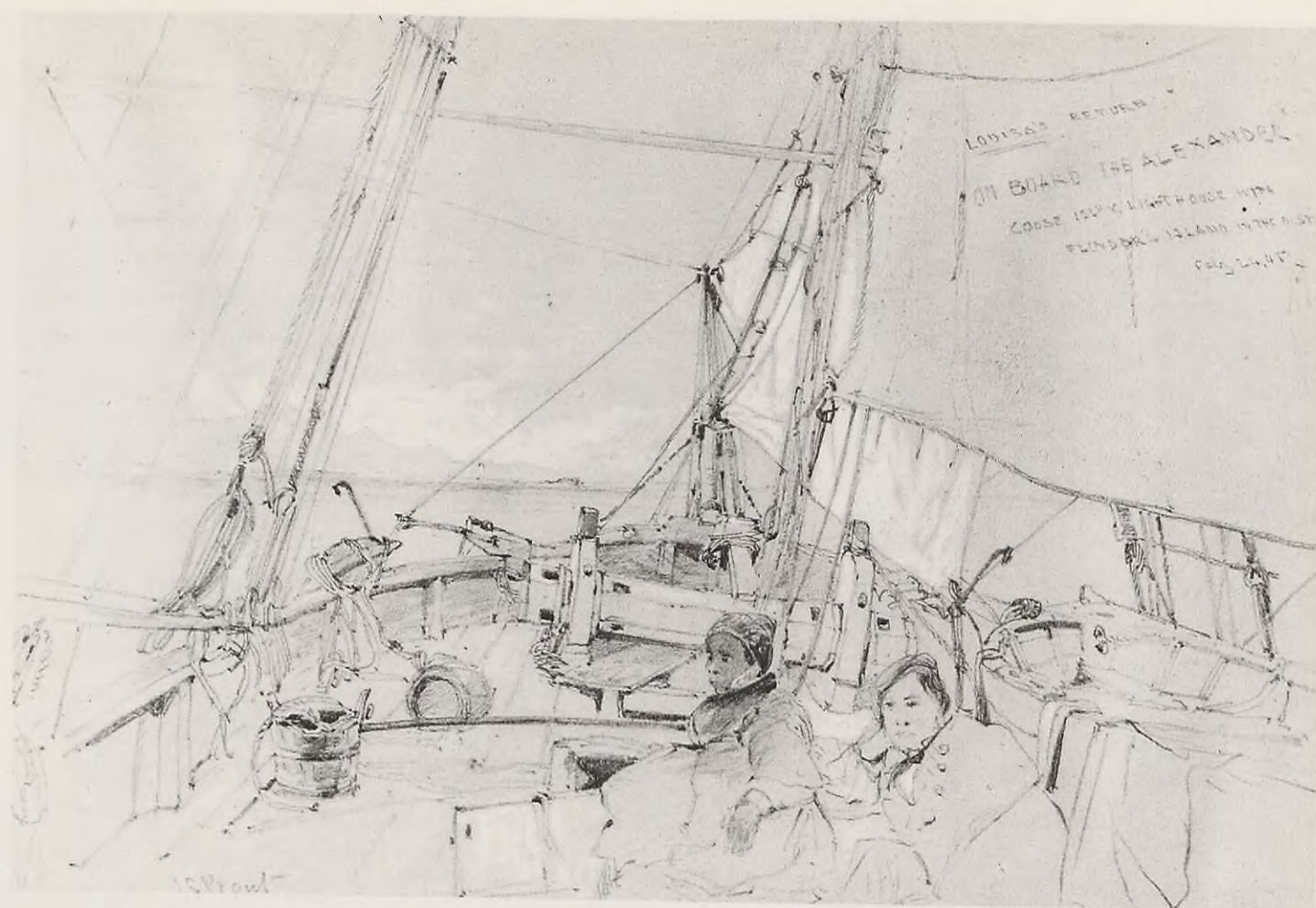
England, as his earliest Australian work so far recorded is a lithographic drawing of the mines of the Albion Hills. This work is commented upon by the Sydney Press, in early March 1841.

In July of that year Prout was already undertaking his first major sketching tour. He travelled and sketched along the Pacific coast as far as Broulee, 80 miles south of Sydney. It was possibly during this trip that he drew *Lake Illawarra*. In this work his detailed foreground shows the cluttered nature of the typical coastal flora, and also includes an Aboriginal, who, although dressed in European style, is nevertheless set in his natural environment. This understanding of the Aboriginals' place in the Australian landscape is often depicted in Skinner Prout's works.

On another excursion Prout travelled as far north of Sydney as Port Stephens, then moved inland through the Hunter and Cow Pasture River areas. Although there is very little known about his excursions around New South Wales, or his travelling companions, there is some evidence that his cousin, Charles Woolcott, later Town Clerk of Sydney, and Samuel Elyard, a clerk in the Colonial Secretary's Department, accompanied him around the environs of Sydney during part of 1842.

During December 1841 Skinner Prout delivered a series of six subscription lectures at St James' Grammar School, Phillip Street. The lectures, although receiving Vice-Regal patronage and good publicity, were poorly attended. He had undertaken the lectures as the first step towards establishing an annual exhibition of paintings for Sydney: 'The advantages to be derived by any community from the ennobling influence of the *fine arts* are universally acknowledged. And if this be true with respect to old countries, where science and literature have made considerable advances much more so is it true, with regard to a country like our own adopted one, ...' Due to the small attendance at the lecture series the *Colonial Observer* of 30 December 1841 reported, 'We only fear that from the present condition of society, the attempt is as yet premature'.

In January 1842, during renovations to the Olympic Theatre, Skinner Prout was reported by the local Press as painting



top and opposite  
JOHN SKINNER PROUT LOUISA'S RETURN. ON  
BOARD THE ALEXANDER 1845  
Pencil and wash drawing 18.2 x 26.7cm  
National Library of Australia, Canberra

above  
JOHN SKINNER PROUT SYDNEY COVE 1842  
Pencil with Chinese white highlight 16.7 x 27cm  
Mitchell Library, State Library of New South Wales,  
Sydney



'... around the arena in the front of the boxes an elegant series of vignettes in a style which reflects much credit on the artist'. He continued in the employment of the theatre, and spent twelve to fifteen weeks during the next few months painting scenery for their productions. With the Bi-centenary approaching it would be interesting to know if any of this work still exists, and can be recovered, so that some recognition may be given to his work, as Prout was never paid.

Skinner Prout, in co-operation with John Rae, produced a lithographic volume with scenes of Sydney and the surrounding area in August 1842. The first plate of this volume, *Sydney Cove*, resulted from a sketch drawn in May 1842. Although typical of many busy ports which Prout would have known from his earlier days in England, on publication, it was well received.

Another well-known scene, *The Tank Stream, Sydney*, is in some ways also reminiscent of some of Skinner Prout's English town drawings. The buildings and people in the left foreground are similar in character to some of his English river-side village dwellings, but the background belies this fact, and the resultant work is distinctly non-English, and generally a major break from his earlier picturesque architectural watercolours. Whilst in New South Wales, Skinner Prout was acquainted with many other professional artists. It would be of interest to know if any of these took umbrage at this newcomer, who undertook lecturing, private tutoring and producing lithographic works, as well as painting, thus competing with them for income in the rather depressed times of the early 1840s in Sydney. It is quite possible, as Bernard Smith suggests, that Conrad Martens was jealous of Prout. This is borne out by Martens's reply in 1849 when asked to comment on a sketch: 'The Prout is light and pretty but I consider the tint of the sky and distance decidedly wrong. It is not pure air colour. It is greenish and should have warm highlights. The rest of his colours are of the purest kind or which only as are seen at midday. Neither can I bring myself to think the handling of the sky to be right, and on that point I will quote "Burnet on Light and Shade" ...'

These comments and Martens's work at

the time, tend to suggest that after fourteen years in New South Wales, Martens had still not overcome the stiffness of his European background and use of the classical Claudian colour combination for skies, as used in English landscapes, in which he painted until the late 1860s and early 1870s. Meanwhile Skinner Prout had been experimenting with the ever-changing colour of his new environment from the first year of his residence in Australia.

In January 1844, Skinner Prout and his family moved to Van Diemen's Land. There he also gave private tuition in painting, conducted lecture courses and produced a collection of lithographic prints of the colony. During his first few months in Hobart, he gathered about him a group of talented amateur artists including Francis Guillemard Simpkinson, a Royal Naval officer; Peter Gordon Fraser, colonial treasurer; Bishop Francis Russell Nixon; William Porden Kay, colonial architect; Charles Brownlow Cumberland, and

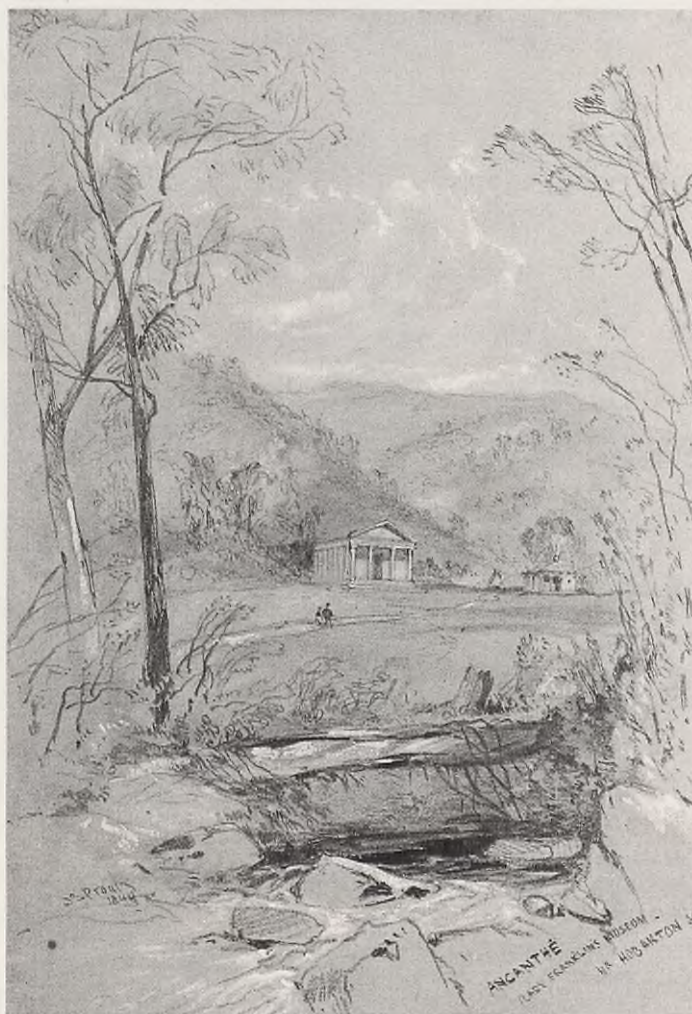
others. Together they started a sketching club organized along similar lines to Prout's Bristol experience.

With the aid of his companions Skinner Prout realized one of his main ambitions, to organize an art exhibition. The exhibition was opened in January 1845 in the Hobart Legislative Council Chambers and included 267 works. The major reviewer of this exhibition, in the *Hobart Town Advertiser*, gave good reviews of the works exhibited by Prout. Discussing works by other local artists, the reviewer commented on a work exhibited by Francis Simpkinson, 'Another drawing by an amateur, and a clever one withal, possessing two valuable qualities, power and freshness'. Simpkinson, later Simpkinson De Wesselow, was a proficient topographic artist and probably Prout's best student, but his works are more two dimensional and lack the life which Skinner Prout's depiction of the same scene usually contains.

On a work submitted by Peter Fraser, the report claimed that 'If our amateurs can provide drawings of such feelings and such skill as we evinced in that on which our eyes now rest we shall not despair of finding ample material for another exhibition'; and on a work entitled *Fern Tree Valley, after J. S. Prout - An Amateur*, 'Whilst Mr Prout's pupils can, by drawing like this, bear such unequivocal testimony to his talents as an instructor, we must be allowed to indulge the hope that his residence amongst us will not be so brief as we have heard ...'

Although the contemporary Press and articles written later by Skinner Prout claimed that this was the first such exhibition of paintings in the Australian colonies, at least one prior exhibition, containing over 200 works, is recorded. This exhibition was organized by a Hobart Town merchant, Mr G. H. Peck, and opened for a season of seven weeks in the 'Argyle Room', Hobart Town on 7 August 1837.

After the successful opening of the January 1845 exhibition, Prout, together with his friends Fraser and Simpkinson, set out on a sketching tour of the newly discovered Lake St Clair region of the Tasmanian central highlands, where they arrived in early February. Late on the afternoon of the third day, after a two-day storm had



JOHN SKINNER PROUT ANCANTHE (LADY FRANKLIN'S MUSEUM) NEAR HOBARTON, VAN DIEMEN'S LAND 1845  
Watercolour and chinese white highlight  
26.3 x 18.3cm  
Royal Society of Tasmania, Tasmanian Museum and Art Gallery, Hobart  
Gift of the Scott Polar Research Institute, Cambridge 1949



right  
JOHN SKINNER PROUT  
CAMPING SPOT, LAKE ST  
CLAIR, TASMANIA (1845)  
Watercolour and chinese white  
and body colour 29.8 x 46.8cm  
Dixson Galleries, State Library  
of New South Wales, Sydney



left  
JOHN SKINNER PROUT  
THE DERWENT CRAGS,  
HOBARTON 1846  
Watercolour 24.4 x 33.4cm  
Rex Nan Kivell Collection  
National Library of Australia,  
Canberra



JOHN SKINNER PROUT *right* LAKE  
ILLAWARRA (c.1841)  
Watercolour and chinese white  
27.2 x 38.9cm  
Mitchell Library, State Library of New South  
Wales, Sydney



JOHN SKINNER PROUT *below* THE TANK  
STREAM, SYDNEY (c.1842)  
Watercolour with chinese white highlight  
25.5 x 37.5cm  
Art Gallery of New South Wales, Sydney  
Photograph by Kerry Dundas





abated, the party set off up the lake and Prout records: 'Here then, ... we have at last reached a land of beauty such as the painter sees in his dreams and the poet sings in his verse. Of what need to go further my friends? Here let us cast anchor, and set up our tent. Let us send for our wives and our children, and relatives. Let us spend the rest of our days on this blissful shore'; and later: '... it was evening now and we were nearing land. After a delightful pull of six miles, Fritz [Fraser] had discerned a promising landing place almost entirely surrounded by an amphitheatre of trees. Here we ran our boat on shore, and a very slight examination of the locality convinced us we had found good quarters. The next morning we were all in the best of spirits upon finding that the weather remained beautiful, and that the spot upon which we were encamped gained in loveliness by being seen under the influence of a new light'. It was in this setting that Skinner Prout then showed his ability to highlight, with a minimal of detail, their *Camping spot, Lake St Clair, Tasmania*.

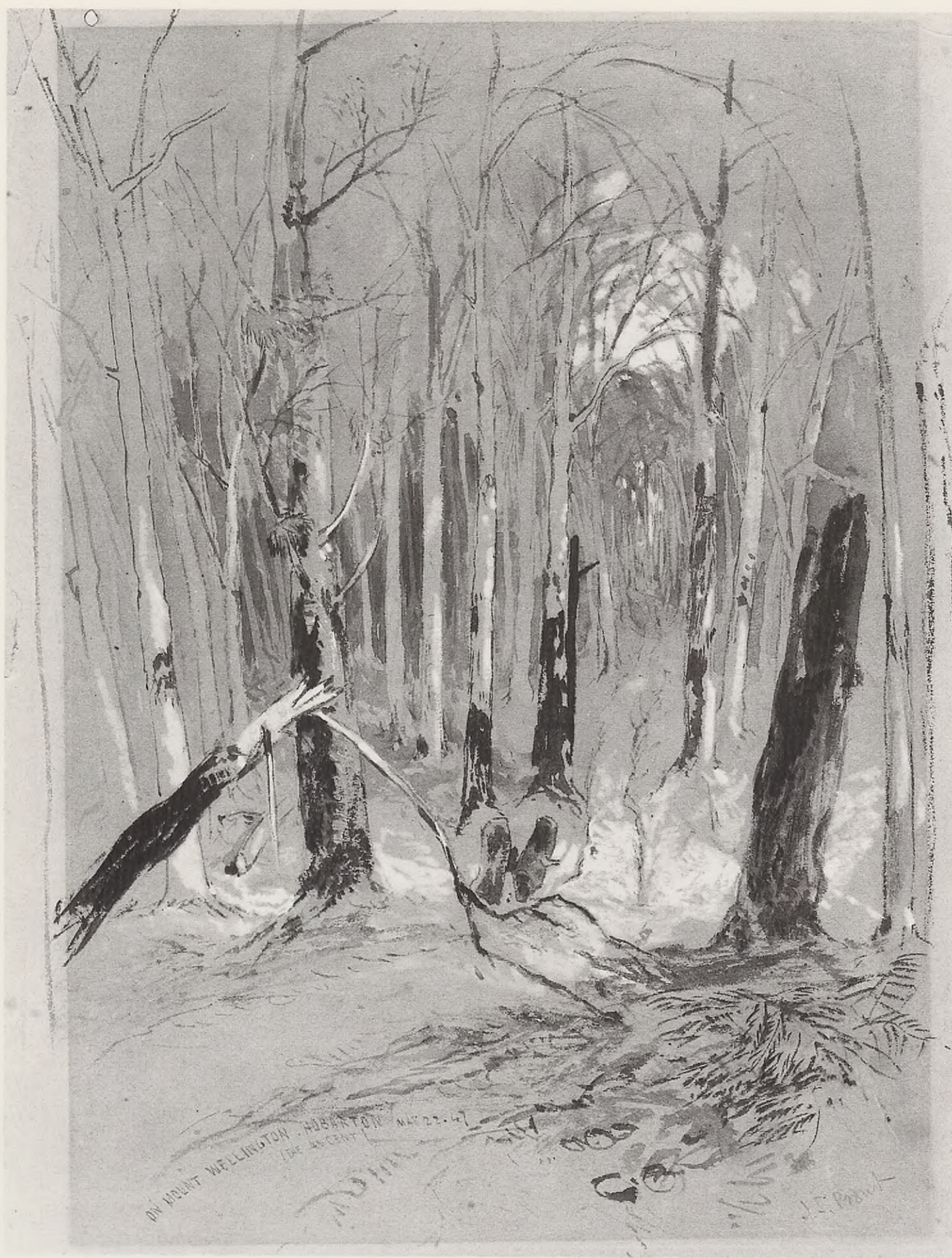
Two days later they left Lake St Clair. After re-supplying at Marlborough, the nearest settlement, Prout and Simpkinson proceeded across central Tasmania to Launceston on their way to Flinders Island. *Louisa's return. On board the Alexander ... Feby 24, 25* drawn on the crossing from Launceston to Flinders Island, depicts not only Prout's ability to capture his immediate and ever-changing environment, but the juxtaposition of the returning Aboriginal, with her sad look, and his friend Simpkinson, in a restful pose, not only contrasts the different feeling of the two races on the purpose of the journey, but also gave us the only known portrait of Francis Simpkinson drawn during his time in Tasmania.

Very soon after returning from their trip to Lake St Clair and Flinders Island in early March 1845, Prout and Simpkinson ventured into the steep country along the south-eastern face of Mount Wellington. *In Cataract Glen, Mount Wellington, Van Diemen's Land* depicts the rugged beauty of the Tasmanian highland country formed by massive jointed dolerite sills, and tall but thin and sparsely leafed eucalyptus trees. Again, the diversity of subject displays the



JOHN SKINNER PROUT IN THE CATARACT GLEN,  
MOUNT WELLINGTON, VAN DIEMEN'S LAND 1845  
Pencil with Chinese white highlight 35.6 x 25.4 cm  
Royal Society of Tasmania Collection, Tasmanian Museum  
and Art Gallery, Hobart





JOHN SKINNER PROUT MOUNT WELLINGTON  
(THE ASCENT) HOBARTON 1847  
Watercolour with Chinese white highlight 34.7x 26.6 cm  
Royal Society of Tasmania Collection, Tasmanian Museum  
and Art Gallery, Hobart

breadth and depth of Prout's talent and feeling for his adopted land.

Dr Clifford Craig in his *The Engravers of Van Diemen's Land* suggests that 'No true colour printing was done in Tasmania during the Van Diemen's Land period'. Yet, Prout had, on returning to Hobart from Mount Wellington at the end of March 1845, set out to produce a single lithographic print of *Wellington Falls*, which he offered both in 'Black and White', being a two coloured black and buff lithograph, and 'Coloured'. The coloured lithographs were printed first with black, secondly the bottom section of the foreground was printed with an opaque orange-buff, followed by the sky in a pale blue. The lithographs were then finished by hand using green, red, brown and white. There is evidence that Skinner Prout attempted printing the green as well as the original three colours, but obviously he finally decided to produce the works with hand applied green.

The simplicity with which Prout could depict a scene with a minimum of effort but still capture the atmosphere present, can easily be seen in *The Derwent Crags, Hobarton*, Decr 9, 1846.

As more works by Skinner Prout find their way back into circulation, evidence of his diversity and obvious ability as an artist and teacher will grow. This is nowhere more evident than in his watercolour drawing of a eucalypt forest devastated by a bush fire, *Mount Wellington (the ascent) Hobarton*, drawn in May 1847. Here he demonstrates his competence and versatility with a subject, and his grasp of composition, colour and space which he had learnt to apply to the Australian landscape and which many other Australian artists were struggling to reproduce much later in the nineteenth and even the twentieth century.

<sup>1</sup> The larger collections are housed in the Mitchell Library and Dixon Gallery, Sydney; Art Gallery of N.S.W., Sydney; National Library, Canberra; Tasmanian Museum and Art Gallery, Hobart; Allport Library and Museum of Fine Arts, State Library of Tasmania, Hobart.

<sup>2</sup> For specific details of Skinner Prout's life, background and time in Tasmania refer to: *John Skinner Prout - his Tasmanian sojourn 1844-1848*, in *The Art Bulletin of Tasmania*, 1984, Tasmanian Museum and Art Gallery, Hobart.



# Jack Carington Smith

by Sue Backhouse



JACK CARINGTON SMITH SIR EDMUND HILLARY  
1960  
Oil on canvas 91.4 x 71.7cm  
Canterbury Museum, Christchurch, New Zealand

CARINGTON SMITH'S *Self portrait*, 1968, in the collection of the Tasmanian Museum and Art Gallery, unlike his other portraits, does not completely reveal his own personality. His personal approach to portrait painting, by first getting to know the sitter, talking while working, making sketches and usually taking twelve sessions to complete the work, enabled Carington Smith to delve beneath the external appearance to reveal his knowledge and perception of the sitter.

His self portrait shows a serious expression and he appears as a man dispassionately contemplating his own life. At the time he was ill with diabetes insipidus, though the severity of his illness was not known until his return from a European trip in 1969. He painted this portrait in his studio at his home in Lower Sandy Bay.

The portrait reveals Carington Smith's skill as a painter of strong, commanding portraits but there is a feeling of detachment and his direct gaze serves more to keep the viewer at arm's length than to reveal the inner man. Carington Smith was often described as shy and retiring. It is almost axiomatic that such a personality erects a façade that appears stern or aloof in order to protect the sensitive nature. This portrait is an example.

The seated figure stares intently at the onlooker with hands lightly clasped between his knees. His clothes are casual

though his pose is very rigid. He is sitting slightly off centre so as to reveal a narrow portion of wall that is viewed beyond the framed edge of the abstract painting which dominates the background. This abstract reflects the cool, deeper blue tones of the artist's jumper. The work is also representative of Carington Smith's subtle use of colour and tone.

During his sixty-six years, Carington Smith painted over sixty commissioned portraits, and numerous paintings of friends and his favourite model, Hester Clarke. Ironically, for a man who only revealed his own character slowly to others, he had the capacity to delve beneath the personality and character of his subjects. He also had the ability to get to know them in a relatively short time despite not always being acquainted with them beforehand. He was capable of painting commissions with consistently good results and also enjoyed doing them. Most of the people who sat for Carington Smith became lasting friends and continued to correspond. 'He never painted anybody that he didn't become interested in.'<sup>1</sup>

Sir Edmund Hillary's appearance, his achievements and adventures, had always appealed to Carington Smith. The portrait of Hillary, therefore, was one that he wished to do of his own accord. The two first met when the mountaineer visited Hobart in 1959 to give lectures about Mt Everest and the Antarctic. A sketch and

Sue Backhouse is currently researching twentieth-century Tasmanian artists.





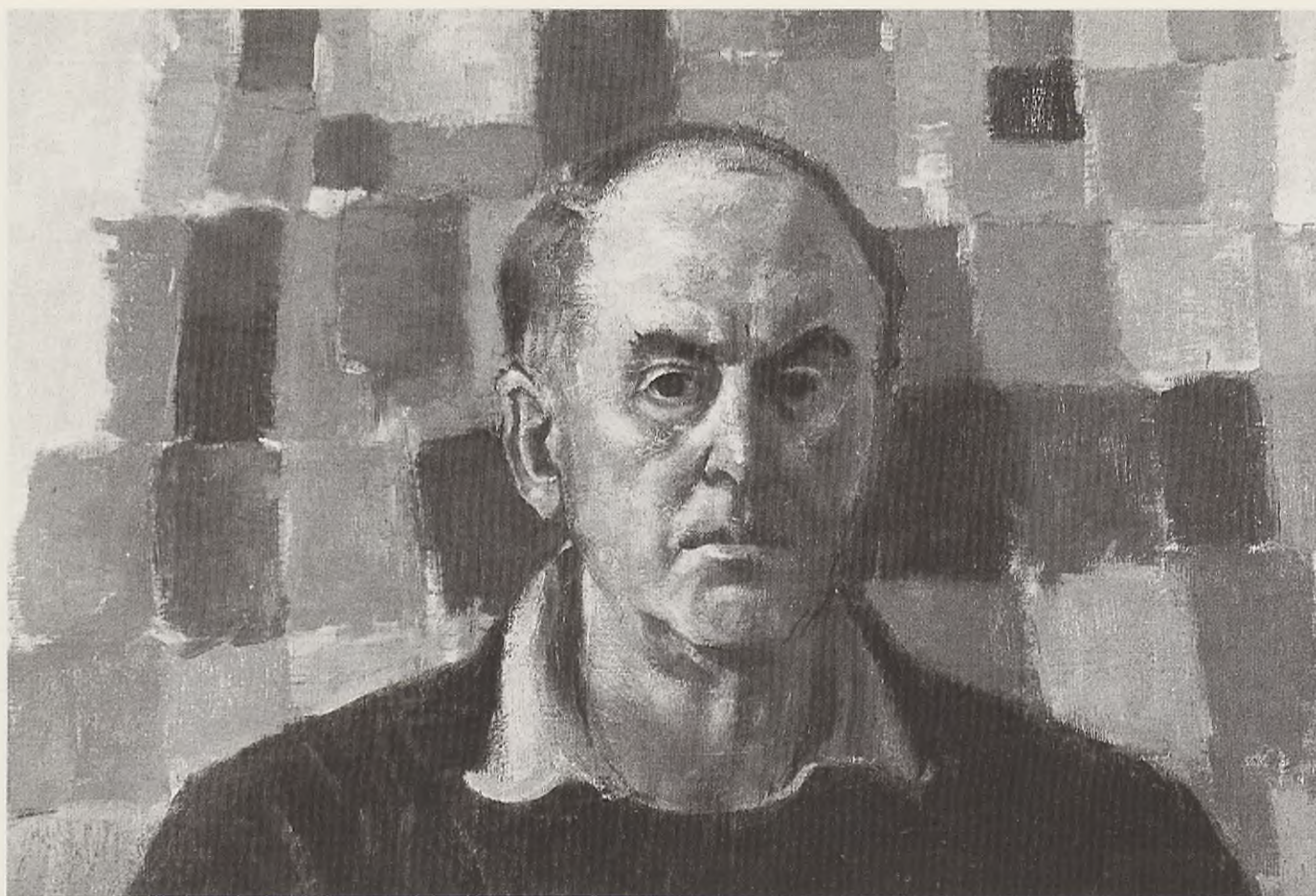
JACK CARINGTON SMITH   NIGHT REFLECTIONS   1966  
Oil on canvas   121.9 x 111.8cm  
Collection of Ruth Carington Smith





JACK CARINGTON SMITH BLUE INFINITY 1968  
Oil on canvas 174.7 x 128.2cm  
Tasmanian Museum and Art Gallery, Hobart





painting was made of Hillary and, during the sittings, the artist came to know him well. The portrait, however, was later painted over due to Carington Smith's dissatisfaction with it.

Hillary returned the following year for a more leisurely trip and while he was resting between expeditions to Federation Peak, Coronation Peak and the Frankland Ranges, Carington Smith painted his portrait a second time. Sittings took place either very early before leaving for trips or in the evenings after returning.

*Sir Edmund Hillary*, 1960, is now in the collection of the Canterbury Museum in Christchurch, New Zealand and is hanging in the Antarctic Centre where there is a section devoted to Hillary.

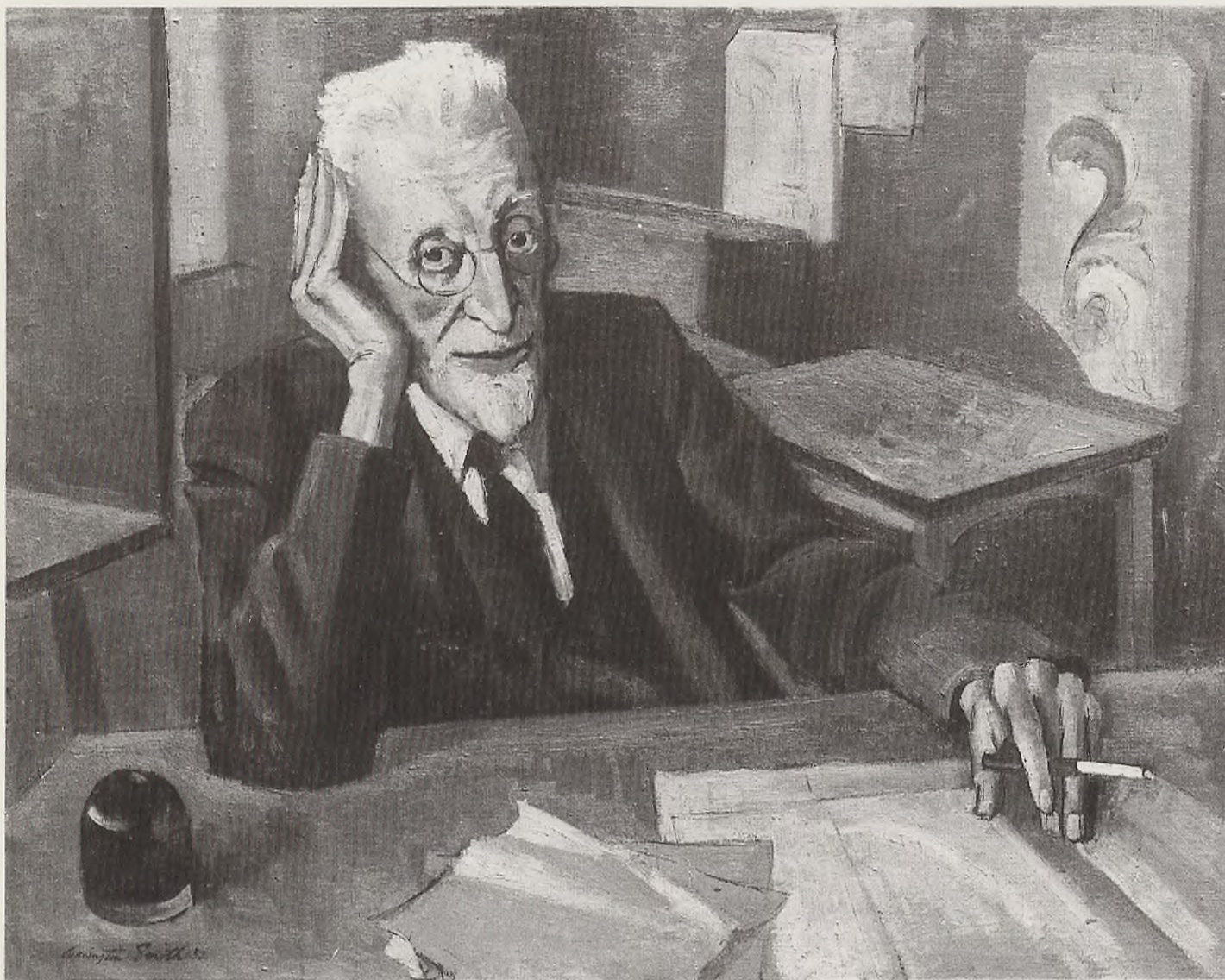
It is an imposing painting and, atypically for Carington Smith, he used a bright red to depict Hillary's jacket. The background contains no objects or shapes. The profile dominates the canvas. The pose is fairly formal showing head, shoulders and chest, with hands clasped, resting on the lap. The strong profile emphasizes Hillary's resolute and craggy features toughened by the elements. Hillary had been involved in exhaustive physical activity which caused him to feel tired, and occasionally fall asleep while sitting for his portrait.

In contrast, Carington Smith's painting of *Lucien Dechaineux*, 1952, depicts a man very much alert and full of animation. This painting, in the collection of the Art Gallery of South Australia, was begun at the School of Art, Hobart. Lucien Dechaineux was recounting an intriguing story to his companions and Carington Smith decided that he wanted to paint him while he was telling it.<sup>2</sup>

Dechaineux was 'quite old, going deaf and had to cup his hand over his ear in order to hear. His character and his mind were alive and the more excited he became, the more his eyes opened up.'<sup>3</sup> Carington Smith painted Dechaineux's head then sketched in the rest of his body, the chair and background, which he completed later.

The animation of the raconteur and the elongation of his features create a deeply penetrating portrait. The artist felt this was a successful painting as Dechaineux was 'a great person to paint'.<sup>4</sup>

An important aspect of Carington



JACK CARINGTON SMITH    LUCIEN DECHANEUX  
1952

Oil on canvas    76.4 x 95.3cm  
Art Gallery of South Australia, Adelaide



Smith's work, painted within ten years during the 1950s, are the nocturnal paintings. The artist's home by the Derwent River, an area which he loved, had a great bearing on most of his work but especially the nocturnes. They were inspired by the mysterious quality of moonlight reflections on the river and window reflections of objects and forms from his studio. It is in these night paintings that the artist most reveals himself and portrays the more emotional aspects of his personality.

*Night reflections*, presently in the collection of the artist's widow, Ruth Carington Smith, was painted in 1966. It is a marvellous example of one of the eight moonlight paintings completed, and is the last one painted in the series. Carington Smith considered this to be his best night painting, which is indeed worthy of a place in a public collection. It is currently on loan to the University of Tasmania.

The nocturnes typify Carington Smith's excellent sense of design and his faculty for organizing a successful composition. In *Night reflections* the windows in the studio are depicted by strong verticals which divide the canvas in the centre. They are highlighted by brighter tones of shimmering light. The night shadows and twisting path of moonlight are seen through a central, open window. The room and its objects are reflected in the large window painted in darker, muted tones on the right-hand side.

It is altogether a very strong, beautiful and accomplished work which fully reveals Carington Smith's mastery of subdued colour and restrained tones. He rarely used poor colour. As Douglas Dundas said, 'The greys of his painting always permeated through all the colour, thus giving a wonderful sense of harmony'.<sup>5</sup> His concern with the tonal range of evening colours and the transformed shapes of moonlight reflections is particularly poignant in *Dream crossed moonlight*, 1956, in the collection of the National Gallery of Victoria.

Carington Smith's gradual departure from the recognizable image was a natural one which largely stemmed from his use of abstract qualities of design in the nocturnes. *Blue infinity*, 1968, in the Tasmanian Museum and Art Gallery collection, is concerned with the placement of colour

and shape and depicts a much brighter palette and freer handling of paint. The feeling of light, which is so important to Carington Smith's still lifes and landscapes, is recreated through his usual sensitive handling of soft colour and a delicate range of tones of blue. Like the nocturnes, *Blue infinity* is reminiscent of reflections on water. The artist was preoccupied with the composition and use of colours for this painting and made sketches before commencing.

Most of Carington Smith's work has a feeling of pleasantness and serenity. There is no conflict or anger nor does he use flamboyant or harsh colouring. He is fully involved with his subject matter, however, and his work is a curious mixture of gentleness and strength.

Lloyd Rees, in describing Carington Smith's later work, felt that for many years it was 'strongly abstract in quality therefore I don't feel that those other non-figurative works of his last years are any more abstract than the figurative work of the earlier years'.<sup>6</sup>

The artist responded confidently to his surroundings and to whatever challenge presented itself, whether a portrait commission, a watercolour landscape or a scene from the interior of his studio.

Carington Smith was essentially Tasmanian and as Lloyd Rees has said 'the poetry within himself found a counterpart in those great open spaces of just water and sky outside his window... I just think that he is the unique instance of environment and personality welded together and that the love of Tasmania was the basis of his work'.<sup>7</sup>

<sup>1</sup> Ruth Carington Smith in conversation with the author, 28 November 1984.

<sup>2</sup> Sue Backhouse, *Jack Carington Smith* catalogue for retrospective exhibition held Tasmanian Museum and Art Gallery, 10 August – 12 September 1976.

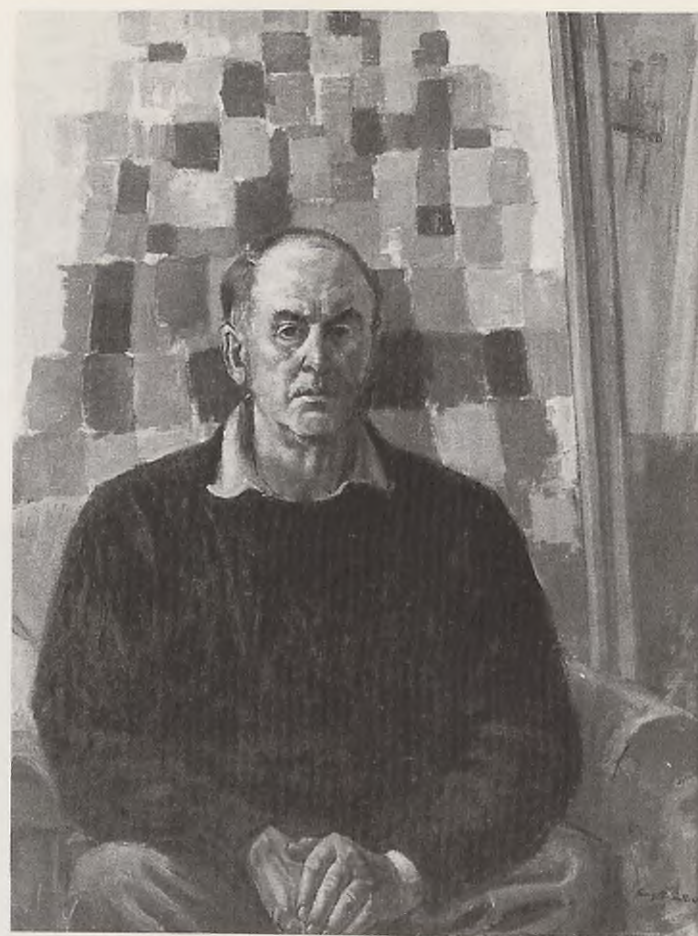
<sup>3</sup> Vernon Hodgman talking of Jack Carington Smith to the author, Hobart, 28 June 1976.

<sup>4</sup> Ruth Carington Smith, talking to the author, Hobart, 28 November 1984.

<sup>5</sup> Douglas Dundas (tape) talking of Jack Carington Smith, Sydney, 11 May 1976.

<sup>6</sup> Lloyd Rees (tape) talking of Jack Carington Smith, Sydney, 12 May 1976.

<sup>7</sup> Lloyd Rees (tape) talking of Jack Carington Smith, Sydney, 12 May 1976.



above and opposite  
JACK CARINGTON SMITH SELF PORTRAIT 1968  
Oil on canvas 120 x 90.2cm  
Tasmanian Museum and Art Gallery, Hobart





PETER TAYLOR DOLLY DALRYMPLE, MERSEY  
REGIONAL LIBRARY, DEVONPORT, TASMANIA  
(1983)

Wood, glass figure 1.85m high; shadow 1.20m high  
Photograph by Uffe Schultz

Dolly Dalrymple was an Aboriginal contemporary of Trucaninny, married to a white stockman and respected by all who knew her. Her skirt, collar and shoulders are constructed in laminates to suggest the intricacy of the clothing of the period, 1804-64. The locality in which

Dolly spent her life is depicted on the hinged and curved screens which open and shut over her face. Her hands are likewise hinged and moveable, inviting a handshake. (Peter Taylor, Huonville, 1985)

Jeanne Keefer is a jeweller and Lecturer in Jewellery and Silversmithing at the School of Art, Tasmanian College of Advanced Education, Launceston.

# Craft in Tasmania

by Jeanne Keefer

THERE ARE many reasons why one may decide to become a craftsperson, a maker of objects. For some, the choice is made early in life, through exposure to materials and ideas in childhood. This identification with 'making things', with the transformation of raw materials into functional and/or aesthetic objects may develop into a lifelong pursuit. For others, exposure comes through coincidental or recreational activities, with gradually increasing involvements. For a few, it represents a decisive and dramatic change of career direction, a complete re-evaluation and refocusing of personal aspirations.

In Tasmania, a large number of people are active in the crafts, with involvement ranging from the simplest hobby work to professionals of national and international standing. Many of them received their training in Tasmania, in technical colleges and art schools, while others have arrived from interstate and overseas already fully versed in their fields.

Tasmania, as a place, ideally suits a number of craftspeople who have adopted a 'complete lifestyle' approach to the work. The apparently idyllic pastoral setting, the relaxed social and cultural environment, the availability of raw materials such as timber and clay, all contribute to what might be termed a 'village craftsman aesthetic'. Often the professed view of the craftsperson is their goal of integrating and controlling all aspects of their daily life, through having total responsibility for the designing, making and selling of personally determined objects in their area of skill.

There are indeed those who come to or

remain in Tasmania with a dropout mentality, seeking escape from contemporary living, with a romantic, quite unrealistic concept of the life of the village craftsman. However, it seems that most craftspeople (who stick with the work) are sincere in their attempts to define and articulate what they consider to be a meaningful, contributing existence in the late twentieth century. Although major problems of transport, inaccessibility of tools, and isolation from mainland markets continue to exist, many feel that they are well compensated by the immediate accessibility of a spectacular bush environment and the persistent gentleness of the small communities.

Naturally, not all people engaged in the crafts assume the 'village craftsman' role. There are many orientations, many ways of making. Some involvement is part-time, with outside employment providing an income which facilitates object making. Some use Tasmania as a base, from which they operate as professional crafts/business persons, shipping to interstate and overseas markets. Many attempt to integrate what they view as the best of two worlds, as a rural craftsperson interacting with both local and city markets. Others, of course, make objects purely for personal and family pleasure, finding satisfaction in the process and the result. Whatever the orientation, and whatever the objects they produce, the specific qualities of Tasmania seem to play a major role in the craftsperson's activities and attitudes.

At their best, the crafts in Tasmania represent a celebration of materials, forms and the act of making, exhibiting a thorough





*left*  
GARRY GREENWOOD THISTLE HORN (1984)  
Wet formed and laminated hide  
1 long x .600m wide



*above*  
LES BLAKEBOROUGH SPHERE (1984)  
Porcelain unglazed, with green and white slip decoration  
18 cm high



*above*  
GARRY GREENWOOD PAIR OF SHOES (1985)  
Laminated split hide, bookbinding hide and garment suedes  
30 high x 56 cm long

*below*  
MARGARET AINSWORTH FAN VII (1984)  
Handmade paper, bamboo, paint 75 x 75 x 1 cm

*below*  
VINCENT McGRATH FRIENDS TO THE UNKNOWN (1984)  
Earthenware, low-fibre glazes 55 cm wide







GAY HAWKES DROUGHT STOOL (1982)  
Horizontal scrub, celery-top pine 307x 98 x 52cm  
Australian National Gallery, Canberra  
Purchased from Gallery admission charges 1983

understanding of design, a clarity of ideas and a complete affinity with the making process. At their worst, they represent an insecure ruralism trying to flaunt a parochial charm. Somewhere in between these two extremes lies the bulk of craft objects.

There is substantial community interest and participation in Tasmanian crafts. The Crafts Council of Tasmania (a corporate member of the Crafts Council of Australia) has a membership of over 500; a substantial organization from a State population of less than one-half million. The Crafts Council sponsors numerous exhibitions and workshops throughout the year, hopefully contributing to a gradual increase in community standards, as well as providing opportunities to develop more advanced skills. Tertiary study in metal, fibre, ceramics, wood and paper making is available at the Tasmanian College of Advanced Education School of Art in Launceston and the Tasmanian School of Art in Hobart, as well as through regional colleges. Community classes and workshops abound. There is ample opportunity for involvement at many levels.

In Launceston, the Queen Victoria Museum and Art Gallery holds a permanent collection of contemporary crafts. This collection focuses primarily on Australian ceramics, with the recent development of a small but significant collection of contemporary Australian jewellery, and a number of examples in wood, fibre and glass. The Gallery mounts a substantial programme of craft exhibitions each year, sometimes in conjunction with the Crafts Council of Tasmania. A major event is the annual Craft Purchase Award Exhibition from which works are selected for inclusion in the Gallery's permanent collection. The nature of this exhibition varies from year to year, sometimes focusing on one or two media, sometimes being a survey show. The Curator of Craft invites craftspeople of note from Tasmania and interstate to submit works for the exhibition. From these works, a number are selected for purchase. In addition to normal acquisition monies, funds are annually provided by the Launceston Bank for Savings for this exhibition. This active programme represents a major undertaking for a small, regional gallery, and offers much to the community.

As Tasmania depends heavily on tourism, it is not surprising that there is quite a large number of craft galleries in both city and country areas. Major commercial outlets include Handmark Gallery and Aspect Design in Hobart, the Design Centre in Launceston, Bowerbank Mill in Deloraine and Blenheim Crafts in Evandale. The range of work may include anything from handmade greeting cards to fire tools to large sculptural works.

Looking at individual craftspeople, at the professional level of practitioners, one finds such nationally recognized names as Les Blakeborough, Garry Greenwood, Margaret Ainscow, Peter Taylor and Vincent McGrath. These people, and others like them, are among the top craftspeople in Australia. For reasons ranging from lifestyle choices to teaching commitments, they have chosen to live and work in Tasmania.

Les Blakeborough has a long established reputation for his ceramics. His background includes twelve years as manager of the Sturt Pottery in Mittagong, N.S.W. and several years heading the ceramics department in the Tasmanian School of Art. He stopped teaching some three years ago, and now devotes much time to the running of his pottery. Blakeborough is one of the few practising craftspeople able and willing to have apprentices; three at the moment. The range of work encompasses small production items to large, one-off, costly platters, all produced with the apparent fluid ease of one who knows his materials and processes intimately.

Garry Greenwood is widely known for his sculptural forms in leather. His work includes bowls, playable leather musical instruments and non-wearable fantasy shoes. Often his work has an edge of bizarre, satirical humour. Until recently, he worked in a bucolic setting in a converted mill in Deloraine. The two bottom floors were given over to the Bowerbank Mill Gallery, which he ran with his wife, Gail. The top floor housed the studio – heaped with skins and filled with parts of exotic constructions waiting to be assembled.

Margaret Ainscow moved to Tasmania in 1980 to establish and run the fibres studio at the School of Art in Launceston, and to set up her own studio. Her recent work is

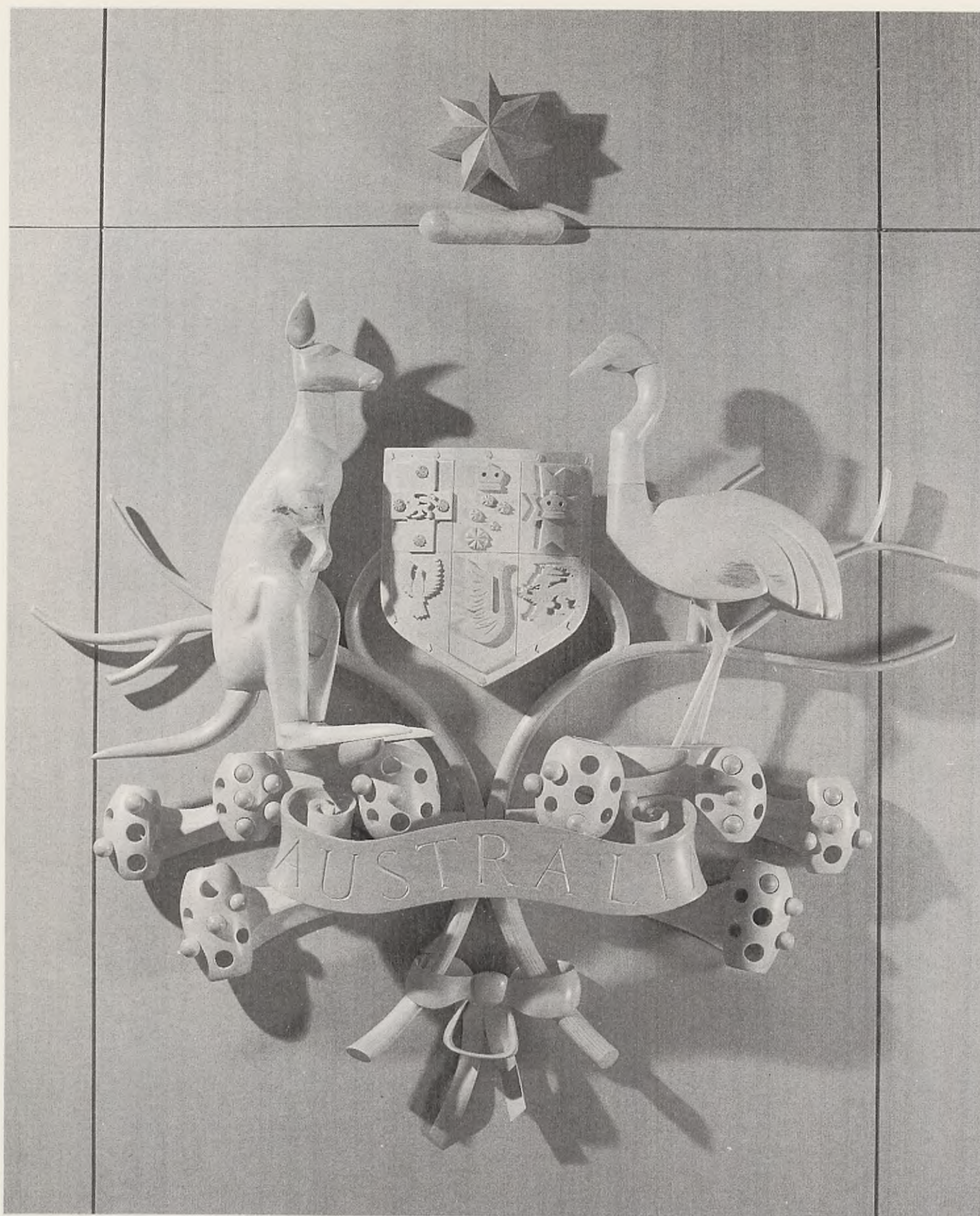




*top*  
LES BLAKEBOROUGH THREE BOXES (1975)  
Stoneware each 7.7cm high (approx)  
Australian National Gallery, Canberra  
Crafts Board of the Australia Council Collection 1980

*above*  
DAVID RALPH SET OF NESTING BOXES (1978)  
Huon pine largest box 18 x 13cm diameter  
smallest box 1.6 x 1.1cm diameter  
Australian National Gallery, Canberra





PETER TAYLOR COAT OF ARMS,  
COMMONWEALTH COURTS, HOBART (1984)

Huon pine 1m high x 1m wide x .225m deep

Photograph by Uffe Schultz

The background is Tasmanian oak and the architecture of the courtroom is generally austere – for that reason I over-elaborated the design of the bow at the bottom. The softness of that form (and the fact that it is moveable) provides a contrast to the proceedings for which this room was designed, an opposition that I feel is not out of place. (Peter Taylor, Huonville, 1985)

primarily assemblages of handmade paper, bamboo, paint and thread. The work is concerned with the exploration of the interplay between surface and structure, between the drawn line and the stitch. She originally studied painting in Melbourne, and gradually changed direction as she realized her affinity with textiles. Her work now represents an integration of those multiple interests.

Peter Taylor's work is sometimes found in craft exhibitions, sometimes in sculpture shows. He has lived for over thirty years in rural Tasmania, producing work the entire time. His forms often have specific narrative references to current and past events in Tasmania's social, cultural and political history. His work is primarily in wood: carved, sculpted, assembled and sometimes painted.

Vincent McGrath has only recently moved to Tasmania from Darwin, to head the School of Art in Launceston, and establish his own studio. His arrival was preceded by his 1984 exhibitions in Hobart and Launceston, showing large scale sculptural ceramics. His work, in earthenware clay, is incised, painted and decorated with narrative images, sometimes reflective of the character of the Northern Territory environment. It should be interesting to observe how the dramatic shift in climate and landscape affect his decisions of form and content.

Other craftspeople of note include Kevin Perkins, Toby Muir-Wilson, David Ralph and Alan Livermore in wood (Gay Hawkes, considered by some to be the best wood worker to come out of Tasmania, and one of Australia's best, now lives and works in Melbourne); Lorraine Jenyns, Penny Smith and Hermid Gunardi in ceramics; Nicole Johnson and the 'One-Off Weavers' in fibre; Richard Clements and Robert Clark in glass and Jan Stanczyk in metal.

The crafts scene in Tasmania is, in many ways, active and forward looking. Recent immigrants such as Derrik and Lynn Smith, formerly of Blackfriars Gallery and Pottery in Sydney, are enlivening the field. There is much work to be seen and evaluated. And while, as anywhere, meaningless, trite objects continue to be produced, there is a developing, changing, dynamic core of excellence that justifies the activity.



# How to learn something about art from an accountant.

We understand the problems that taxation and an abnormal income often impose on painters and sculptors.

In fact, we've spent years developing the specialised expertise to help artists deal with many aspects of their creative work—but especially with taxation and investment. More than most, we can respond to the special financial requirements that artists have.

So, with our professional advice and guidance you will be able to forget money worries and spend more time in your studio.

As quite a few artists have already discovered, it

makes sound sense to call Tom Lowenstein and arrange to talk. He will be happy to see you either in Melbourne, or on one of his frequent visits to all states.

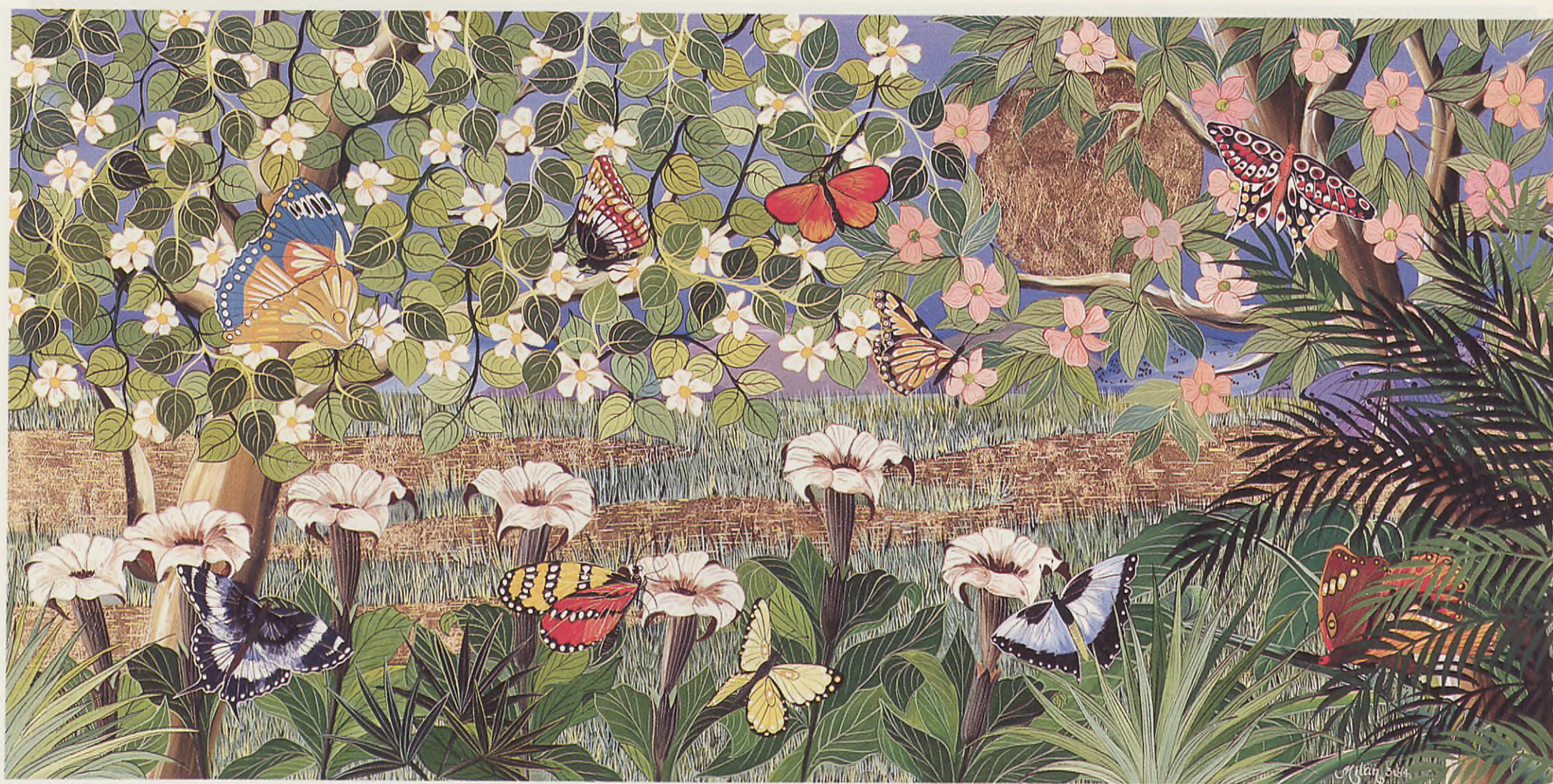
No obligation of course. But we think he'll convince you that making more of your money can be an art in itself.

**LOWENSTEIN  
SHARP  
FEIGLIN  
ADES**

PUBLIC ACCOUNTANTS  
39-43 WELLINGTON STREET  
WINDSOR, VIC. 3181  
TELEPHONE: (03) 51 1511  
(03) 529 3800







Milan Todd *Butterflies Paradise* acrylic and gold leaf on canvas 107 x 168 cm available from Barry Stern Gallery  
Represented Sydney: Barry Stern Gallery, Brisbane: Philip Bacon Gallery Broadbeach Queensland: Schubert Gallery,  
Adelaide: Elder Fine Art Gallery, Melbourne: Gould Gallery, Bridget McDonnell Gallery and Australian Galleries





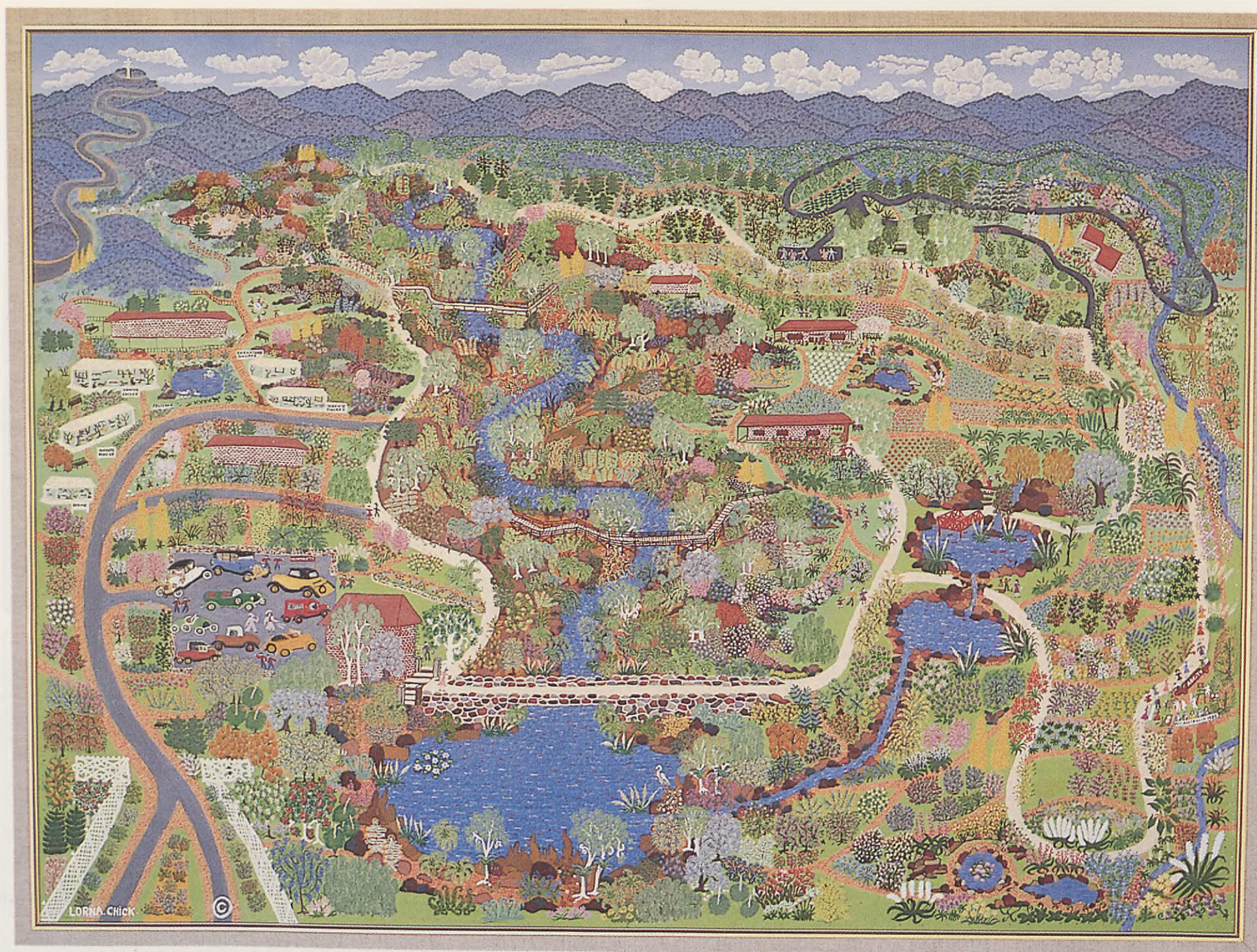
Mady Daens *Serenella* Oil on canvas 70 x 70 cm  
Works by Mady Daens now available at Bridge Street Gallery, Sydney.





Richard Lane    *Fantasy – Tree of Life*    acrylic on canvas    122 x 76 cm  
One Man Exhibitions: Martin Gallery, Flinders Street, Townville – July 1985 Phone (077) 71 2210  
and Warwick Stocks Randwick Art Gallery, Sydney – October 1985 Phone (02) 398 2826





Lorna Chick *Canberra Botanical Gardens* oil on canvas 92 x 122 cm Photograph by Marcus Chick  
 (RMB 7160) Wangandary Victoria 3678 Telephone (057) 25 3220  
 Exhibited Benalla Art Gallery (057) 62 3027 Opened 18.4.85 Opening 17.6.85 at Shepparton Art Gallery (058) 21 6352



## 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

## Barry's Art Gallery

**dealers in fine art**

Director: Kurt Barry

34 Orchid Avenue  
Surfers Paradise  
Queensland, Australia  
Ph. (075) 31 5252  
A/H. (075) 31 5154

## JOHN COOPER EIGHTBELLS GALLERY

Specializing in Australian Paintings  
Established 1934

3026 Gold Coast Highway  
Surfers Paradise Gold Coast  
Queensland  
Telephone (075) 31 5548



## The Schubert Art Gallery

Specialising in paintings by leading  
Australian artists

Director: Win Schubert

Sunday – Monday 1-5  
Tuesday – Saturday 10-6

2797 Gold Coast Highway, Broadbeach 4218. Tel. (075) 38 2121

# Art directory

## Exhibitions, competitions and prizewinners, art auctions and classified advertising

### Exhibitions

*This information is printed as supplied by both public and private galleries; thus, responsibility is not accepted by the Editor for errors and changes. Conditions for acceptance of listings and fees chargeable may be obtained by writing to the Executive Editor. Unless otherwise indicated exhibitions are of paintings.*

### Queensland

**ADRIAN SLINGER GALLERIES**  
230 Edward Street, Brisbane 4000  
Tel. (07) 221 7938

Works by Pugh, Tucker, Kahan, Borrack, Steinmann, McAulay, Backhaus-Smith, Doyle, et cetera.  
Monday to Friday: 9 - 5

**BARRY'S ART GALLERY**  
34 Orchid Avenue, Surfers Paradise 4217  
Tel. (075) 31 5252

Large selection of paintings by prominent Australian and overseas artists.  
Monday to Saturday: 11 - 6  
Tourist season: hours extended; viewing by appointment.

**CINTRA HOUSE GALLERIES**  
23 Boyd Street, Bowen Hills 4006  
Tel. (07) 52 7522  
Dealers in fine art and antique furniture in historic Cintra House.  
Tuesday to Sunday: 10 - 5.30

**CREATIVE 92 GALLERY**  
92 Margaret Street, Toowoomba 4350  
Tel. (076) 32 8779  
Australian and overseas paintings and etchings. Also dealers in antique maps and prints.  
Monday to Friday: 9 - 5  
Sunday: 1 - 5

**GEOFFREY HOISSER GALLERIES**  
800-804 Zillmere Road, Aspley 4034  
Tel. (07) 263 5800, 1800 (a.h.)  
Continually changing mixed and one-man exhibitions of works by Queensland and interstate artists.  
Antique furniture. Picture framing.  
Monday to Saturday: 9 - 5

**JOHN COOPER EIGHTBELLS GALLERY**  
3026 Gold Coast Highway,  
Surfers Paradise 4217  
Tel. (075) 31 5548  
Continually changing exhibitions of paintings in stock. Crooke, Boyd, Sawrey, Colin Pasmore, Ashton, Thyra Davey, John Turton, Lindsay and early Australians.  
Tuesday to Sunday: 11 - 5.30

**LINTON GALLERY**  
421 Ruthven Street, Toowoomba 4350  
Tel. (076) 32 9390  
Regularly changing exhibitions of fine paintings. Extensive range of quality pottery.  
Monday to Friday: 9 - 5  
Saturday: 9 - noon  
Thursday until 9

**PHILIP BACON GALLERIES**  
2 Arthur Street, New Farm 4005  
Tel. (07) 358 3993  
Tuesday to Sunday: 10 - 5

**QUEENSLAND ART GALLERY**  
Queensland Cultural Centre,  
South Brisbane 4101  
Tel. (07) 240 7333  
3 April - 16 June: Henri Cartier Bresson  
8 June - 22 August: Cross Currents - jewellery  
July - August: Recent British Art; Baroque  
Drawings from the Uffizi Gallery  
Monday to Sunday: 10 - 5  
Wednesday until 8

**RAY HUGHES GALLERY**  
11 Enoggera Terrace, Red Hill 4059  
Tel. (07) 369 3757  
Tuesday to Saturday: 11 - 6

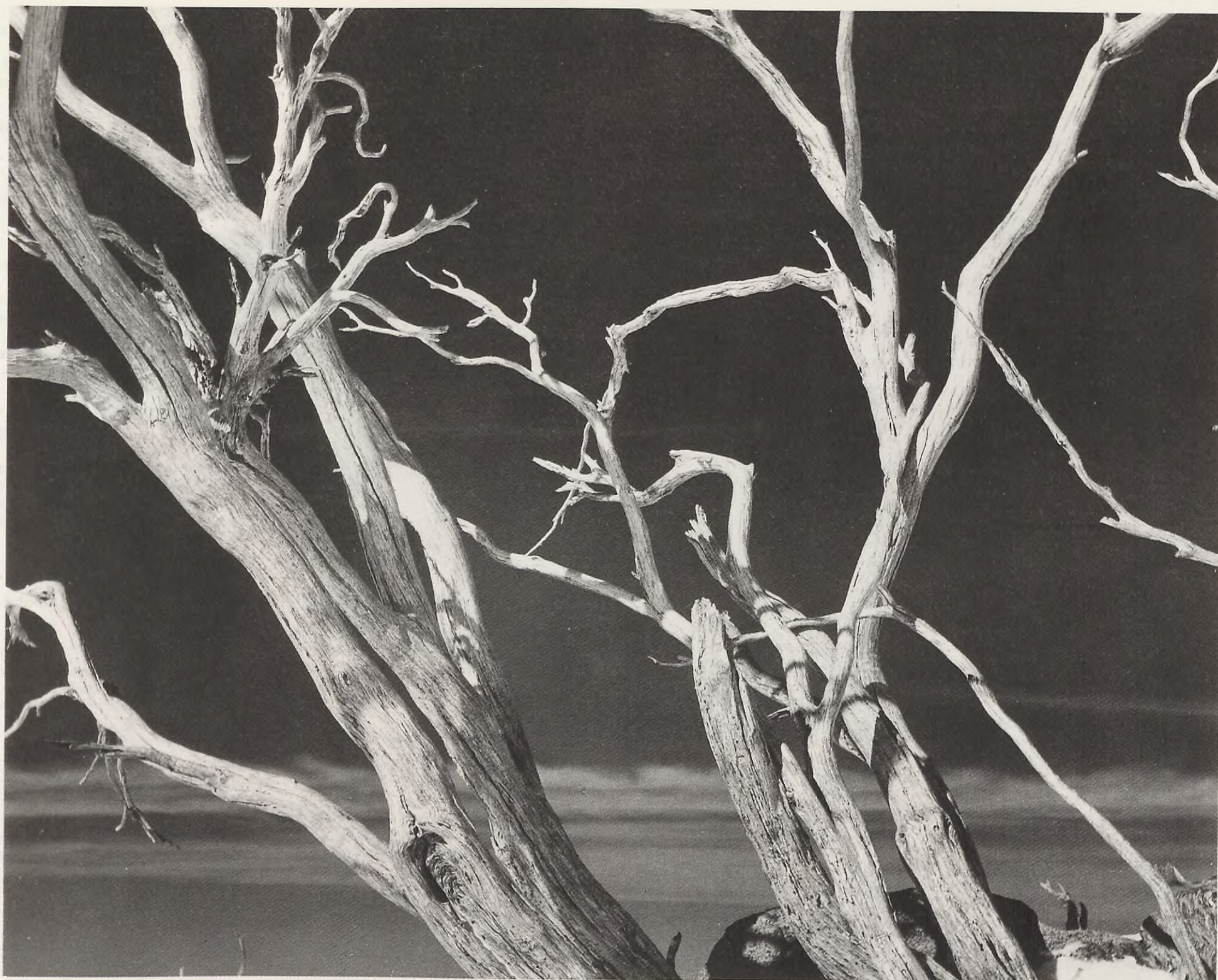
**ROCKHAMPTON ART GALLERY**  
Victoria Parade, Rockhampton 4700  
Tel. (079) 27 7129  
Changing loan exhibitions and displays from permanent collection of paintings, sculpture, ceramics.  
Monday to Friday: 10 - 4  
Wednesday: 7 - 8.30  
Sunday: 2 - 4

**ROYAL QUEENSLAND ART SOCIETY GALLERY**  
419 Upper Edward Street, Brisbane 4000  
Tel. (07) 831 3455  
June: Grumbacher Gold Medallion Award  
July: William Mauritz drawings and sculpture from Switzerland.  
August: Members 96th Annual Exhibition  
Tuesday to Friday: 10 - 3

**SCHUBERT ART GALLERY**  
2797 Gold Coast Highway, Broadbeach 4218  
Tel. (075) 38 2121  
Featuring selected painting by Queensland and interstate artists.  
Tuesday to Saturday: 10 - 6  
Sunday, Monday: 1 - 5

**TIA GALLERIES**  
Carrington Road via Taylor Street,  
Toowoomba 4350  
Tel. (076) 30 4165  
Always on show: Cassab, Kubbos, Grieve, McNamara, Gleghorn, Laverty, Zusters, Salnajs, McAulay, Hondow, Thorpe.  
Works direct from artists.  
Daily: 9 - 6





Raymond de Berquelle    Photographs    Exhibiting August 3rd-24th 1985  
The Old Bakery Gallery 22 Rosenthal Avenue Lane Cove Phone 428 4565



Whenever you are travelling through Queensland  
Don't miss the opportunity of visiting

**THE ROCKHAMPTON ART GALLERY**  
**Victoria Parade, Rockhampton 4700**

which features an outstanding collection of  
Contemporary Australian Paintings, Sculpture,  
Ceramics and Decorative Arts all housed in a fully  
airconditioned modern Gallery which also incorporates  
a Licensed Restaurant.

Phone (079) 27 7129 Don Taylor, Director

**VICTOR MACE**  
Fine Art Gallery

CELEBRATES ITS FIRST DECADE IN 1985

35 McDougall St., Milton, Qld. 4064  
Gallery hours: Saturday to Wednesday 11 a.m. - 5 p.m.  
Telephone (07) 369 9305

**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.

**UNIVERSITY ART MUSEUM**  
University of Queensland, Brisbane 4000  
Tel. (07) 377 3744  
Monday to Friday: 10 - 4  
Sunday: 2 - 5

**VERLIE JUST TOWN GALLERY**  
77 Queen Street, Brisbane 4000  
Tel. (07) 229 1981  
June: Phyl Schneider  
July: Irene Amos  
August: Graeme Inson  
September: Henry Bartlett  
Contemporary and antique woodblock  
prints in Japan Room.  
Monday to Saturday: 10 - 4  
Friday until 7

**VICTOR MACE**  
**FINE ART GALLERY**  
35 McDougall Street, Milton 4064  
Tel. (07) 369 9305  
24 May - 10 June: Brian Seidel  
14 June - 10 July: Carl McConnell  
- pottery  
12 - 31 July: Victor Majzner  
2 - 19 August: Ray Rogers - pottery  
23 August - 11 September: The First  
Decade  
Saturday to Wednesday: 11 - 5

**YOUNG MASTERS GALLERY**  
Ground Floor Entrance Foyer, Network  
House, 344 Queen Street, Brisbane 4000  
Tel. (07) 229 5154  
Always: Magilton, Taylor, Hagan, Kuster,  
Newell, Edwards, Mannix, Miller,  
Mednis, Sterchele, Mather, Hansen, Firth,  
Griffith, Fennell, Murphy, Devenport.  
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.  
1 - 14 June: Crafted North; Alex Cato  
Collection of Australian Painting  
27 July - 10 August: Art Express - works  
by High School students  
21 August - 24 September: Tamworth  
Fibre  
9 - 24 September: Quilters' Guild - textiles  
Monday to Friday: 10.30 - 5  
Thursday until 6  
Saturday, Sunday: 10.30 - 4.30

**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 paintings and  
drawings.  
Monday to Friday: 10 - 5  
Saturday: by appointment

**ART DIRECTORS GALLERY**  
21 Nurses Walk, The Rocks, Sydney 2000  
Tel. (02) 27 2740  
Paintings, drawings, posters and new  
screenprint editions by Ken Done.  
Tuesday to Saturday: 10 - 4

**ART GALLERY OF NEW SOUTH WALES**  
Art Gallery Road, Sydney 2000  
Tel. (02) 221 2100  
1 June - 8 July: The Edge of the World -  
European drawings and prints from the  
Collection  
14 June - 4 July: Jan Senbergs  
21 June - 4 August: Monet  
11 July - 18 August: Henri Cartier Bresson  
- photography  
11 July - 11 August: The Decisive Moment  
- photography from the Collection  
24 August - 5 October: Project 48: Art and  
the Contemporary Labour Movement  
Monday to Saturday: 10 - 5  
Sunday: noon - 5

**ART OF MAN GALLERY**  
13 Gurner Street, Paddington 2021  
Tel. (02) 33 4337, 331 4827 (a.h.)  
Permanent exhibition of tribal art from  
Australia, New Guinea and Africa.  
Artefacts of museum quality. Also  
exclusive agent for the artist, Jan Riske.  
Tuesday to Friday: 11 - 5

**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  
Extensive range of quality craft and fine  
art. Specializing in individually designed  
wooden furniture.  
Director: Josephine Arkison  
Tuesday to Saturday: 10 - 5  
Thursday until 6.30

**BARRY STERN EXHIBITING GALLERY**  
12 Mary Place, Paddington 2021  
Tel. (02) 332 1875  
8 - 27 June: James Willebrant  
29 June - 18 July: Gordon Fitchett; Mary  
Pinnock  
20 July - 8 August: David Preston  
10 - 29 August: David Voigt  
31 August - 19 September: Ulrich Stahl  
21 September - 10 October: Leslie Pockley;  
Milan Todd  
Tuesday to Saturday: 11.30 - 5.30

**BETH MAYNE'S STUDIO SHOP**  
Cnr Palmer and Burton Streets,  
Darlinghurst 2010  
Tel. (02) 357 6264  
Tuesday, Wednesday, Saturday:  
11.30 - 5.30  
Or by appointment

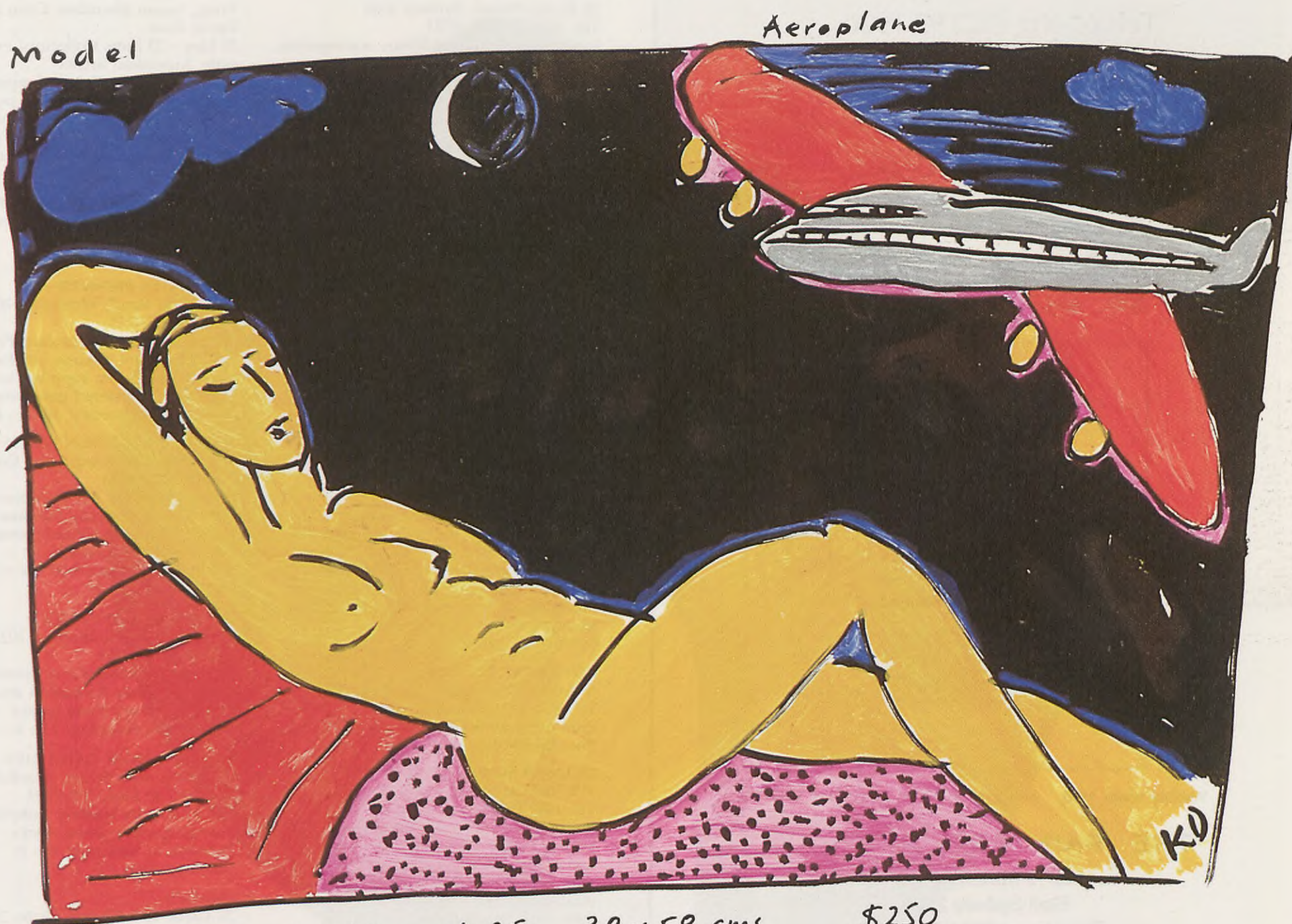
**BLAXLAND GALLERY**  
6th Floor, Grace Bros City Store,  
436 George Street, Sydney 2000  
Tel. (02) 238 9390, 9389  
Continually changing exhibitions.  
Monday to Friday: 9 - 5  
Thursday until 6

**BLOOMFIELD GALLERIES**  
118 Sutherland Street, Paddington 2021  
Tel. (02) 326 2122  
Exhibitions of contemporary Australian



# THE ART DIRECTORS GALLERY

21 Nurses Walk, The Rocks. 272740. Sydney.



Silk screen. Edition of 25. 38 x 58 cms. \$250

## Ken Done

An Exhibition of Nudes.

Drawings and limited edition silk-screens.

June 27 to July 27.



## Mavis Chapman Art Dealer and Consultant

By appointment

3/6 Holbrook Avenue, Kirribilli. 2061.

Telephone (02) 92 1920

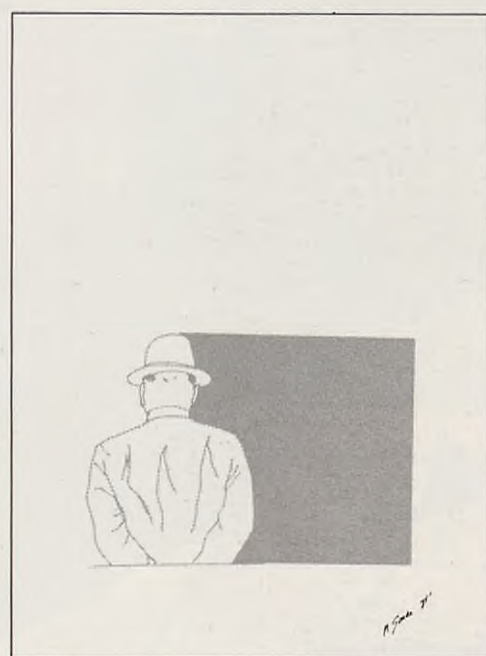
and at Barry Stern Galleries,

1001a Pacific Highway, Pymble. 2073.

Tel. (02) 449 8356

## MICHAEL GOODE

30th July - 17th August 1985



Walking home 1985 pen and collage on paper 34 x 24 cm

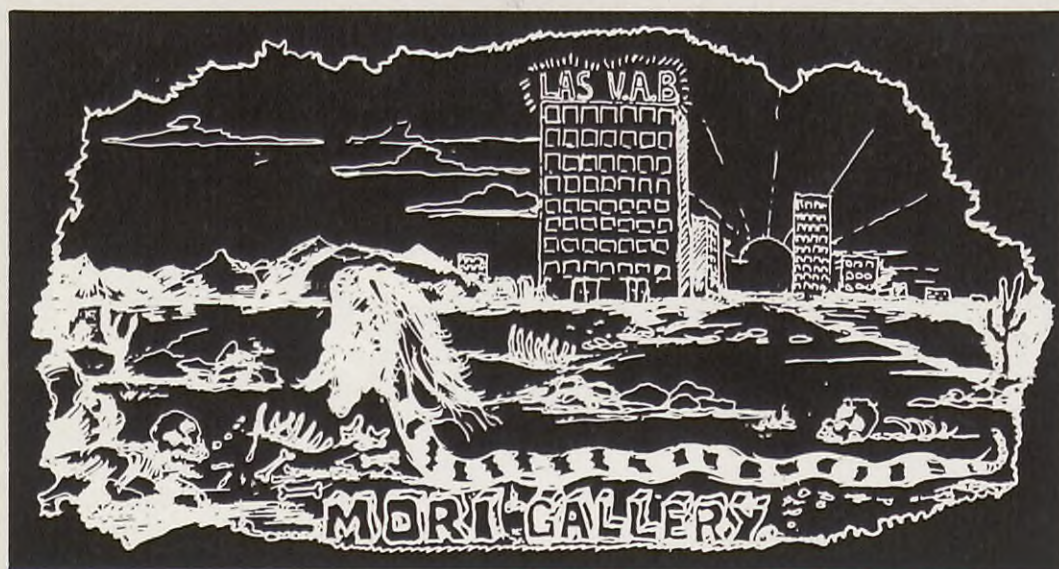
## THE PAINTERS GALLERY

32 1/2 Burton Street

East Sydney 2000

Telephone (02) 332 1541

Tuesday - Saturday 11 - 5.30



art and works by Norman Lindsay.  
8 - 29 June: Frederick Chepeaux - ceramic sculpture

6 - 27 July: Frank Hinder: Figurative Works 1933-1985

3 - 24 August: Mixed exhibition

31 August - 21 September: Jeff Doring  
Tuesday to Saturday: 10.30 - 5.30

### BRIDGE STREET GALLERY

20 Bridge Street, Sydney 2000

Tel. (02) 27 9724, 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 exhibitions 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  
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

### DELMAR WEEKEND GALLERY

175 Victoria Street, Ashfield 2131

Tel. (02) 798 0969

An offshoot of Trinity Grammar School's Society of the Arts. Open at advertised times at weekends or by appointment with changing exhibitions of Australia's established and emerging artists.  
Saturday, Sunday: noon - 5.30

### ETCHERS' WORKSHOP

87 West Street, Crows Nest 2065

Tel. (02) 922 1436

Specializing in etchings. Also screenprints, lithographs, woodcuts and linocuts. Wide selection from Australia and overseas.  
Tuesday to Friday: 11 - 6  
Saturday: 11 - 5

### EXCELSIOR FINE ART GALLERY

16 Glebe Point Road, Glebe 2037

Tel. (02) 660 7008

Exhibitions by contemporary Australian printmakers and potters. Australian, European, Japanese old and rare prints in stock.  
Tuesday to Saturday: 9.30 - 5

### FOUR WINDS GALLERY

Shop 12, Bay Village,

28 Cross Street, Double Bay 2028

Tel. (02) 328 7951

Specialists in fine American Indian collectibles: Pueblo pottery, Navajo weaving, lithographs (including R. C. Gormon),

posters, sculptured silver and turquoise jewellery

Monday to Saturday: 10 - 5

### GALLERY 460

460 Avoca Drive, Green Point,

Gosford 2250

Tel. (043) 69 2013

Tom Roberts, Robert Johnson, Rah Fizelle, Hans Heysen, John Caldwell, David Voigt, Susan Sheridan, Colin Parker, David Rose.

31 May - 23 June: Collectors' exhibition - early Australian artists

28 June - 21 July: Robert Simpson; Patrick Shirvington; Bret Bowyer - pottery

26 July - 18 August: James Tyler

20 September - 11 October: Patrick Carroll, Colin Parker, Heather Bell

Daily: 11 - 6

### GARRY ANDERSON GALLERY

102 Burton Street, Darlinghurst 2010

Tel. (02) 331 1524

Tuesday to Saturday: 12 - 6

### GALLERIES PRIMITIF

174 Jersey Road, Woollahra 2025

Tel. (02) 32 3115

Specializing in Melanesian, Polynesian, Aboriginal and Eskimo art. Established twenty-four years: suppliers to museums, collectors, registered government valuers.  
Tuesday to Saturday: 10.30 - 6.30

### 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

Exhibitions by leading Australian artists changing every three weeks.  
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

Emerging Australian artists in exhibitions changing fortnightly.  
Tuesday to Friday: 11 - 5.30  
Saturday: 12 - 5

### JOSEF LEBOVIC GALLERY

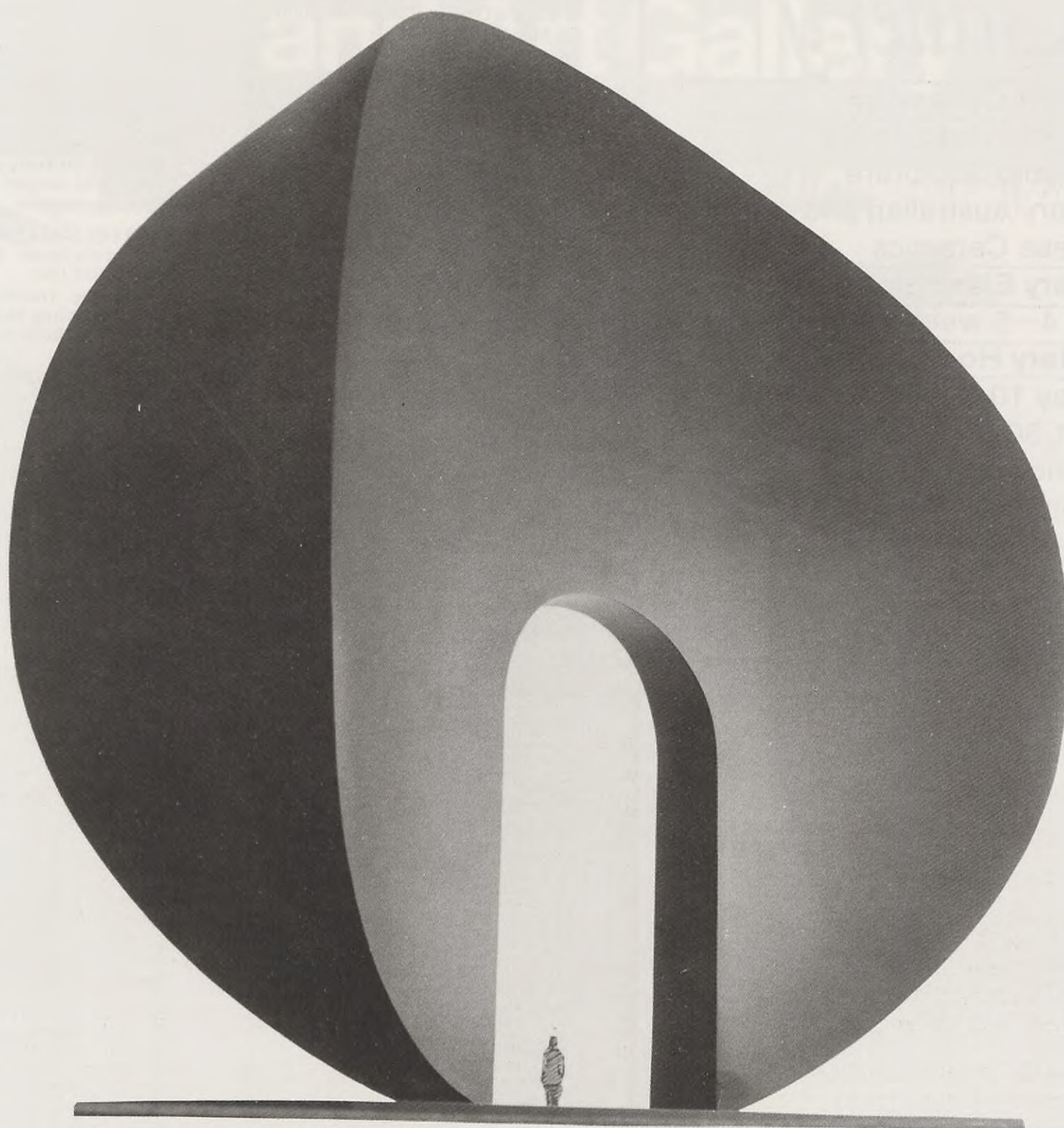
294 Oxford Street, Paddington 2021

Tel. (02) 356 1840



Saturday 17 August to Wednesday 11 September 1985

# INGE KING



GRAND ARCH

1984 Maquette for Monumental Sculpture Steel

93 x 84 x 44 cm



B O N Y T H O N - M E A D M O R E G A L L E R Y

88 Jerningham Street, North Adelaide, 5006. Telephone (08) 267 4449 Directors: Trudy-Anne Meadmore Roger Meadmore Kym Bonython Gallery Manager: Keith Woodward



# 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

# 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

By appointment only, except during advertised  
exhibitions. Details in Sydney Morning Herald  
and Australian.

141 Dowling Street, Woolloomooloo, Sydney NSW 2011  
Telephone: (02) 358 1919

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

Specializes in Australian, English  
and European printmakers. Changing  
exhibitions of Australian colonial photo-  
graphy and Australian printmakers work-  
ing until 1950.

Catalogues available.

Monday to Friday: 1 - 6

Saturday: 10 - 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) 29 5787, 290 2712

Representing contemporary Australian  
artists since 1925. Commissions. Leasing.  
Valuations. Member A.C.G.A.

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 lead-  
ing 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. Director, Alice Klaphake.  
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, water-  
colours, traditional and modern works by  
many leading Australian artists.

Exhibitions held regularly.

Monday to Saturday: 10.30 - 5

Sunday: 2 - 5

## OLD BAKERY GALLERY

22 Rosenthal Avenue, Lane Cove 2066

Tel. (02) 428 4565

Regular exhibitions representing  
craftspeople working in ceramics, glass,  
silver, jewellery *et cetera*. Picture framing  
workshop.

3 - 24 August: Raymond de Berquelle -  
photography

Tuesday to Saturday: 10 - 5

## OLD BREWERY GALLERY

24 The Esplanade, Wagga Wagga 2650

Tel. (069) 21 5274

Monthly exhibitions by contemporary and  
traditional Australian artists.

Thursday to Sunday: 11 - 5

Or by appointment

## PAINTERS GALLERY

32½ Burton Street, East Sydney 2000

Tel. (02) 332 1541

11 - 29 June: Treania Smith Collection

2 - 13 July: Greg Harkness

16 - 27 July: Rene Bolten - paintings,  
drawings

30 July - 17 August: Mixed exhibition

20 August - 7 September: Jean Appleton

Tuesday to Saturday: 11 - 5.30

## 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, jewel-  
lery, pottery by Australian artists.  
Conservation framing specialists.

Monday to Friday: 9 - 5.30

Thursday until 8

Saturday: 9 - 1

## 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



# Tasmanian Museum and Art Gallery



5 Argyle Street, Hobart open Monday to Sunday 10-5 daily  
except Christmas Day, Good Friday and Anzac Day telephone (002) 231422





## INTRODUCING

This new gallery will specialise in all aspects of fine art where the theme is drawn from the study of NATURE and WILDLIFE. Also, an extensive and fine collection of Rare, Antique and Modern Fine Editions relating to all aspects of wildlife, will be on display for purchase.

6 GOODHOPE STREET PADDINGTON, N.S.W. 2021.

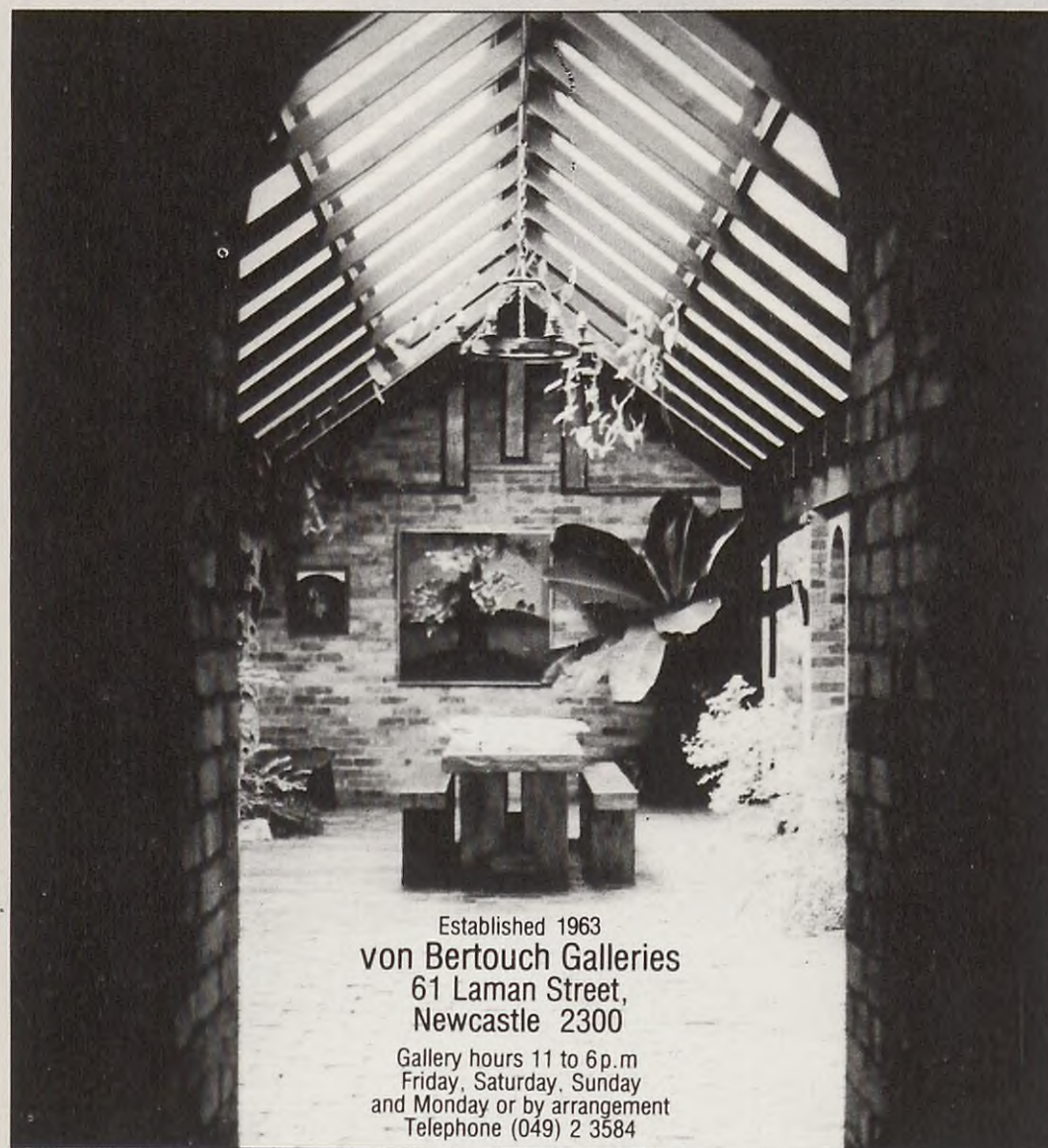
Telephone: (02) 331 7250

Hours: Tuesday to Saturday 10 a.m. - 5.30 p.m.

Sunday: 1 p.m. - 5 p.m.

Directors

P. T. Collins BSc. (Hon.), B. Phillips AASA CPA



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  
Telephone (049) 2 3584

## Artists Supply Co

21 Atchison Street, St. Leonards. 2065.

Telephone 439 4944

83-85 George Street, Sydney. 2000.

Telephone 27 4505

PROFESSIONAL CUSTOM FRAMERS &  
SUPPLIERS OF FINE & COMMERCIAL  
ART MATERIALS

to the Australian market since 1954

traditional, from Australia, Asia, Europe, America.

Opening hours during exhibitions:

Tuesday to Saturday: 11 - 6

Or by appointment

### 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

Paintings, graphics, sculptures by Australian artists.

June: Sheila White

July: Greg Hansell: Historic Houses

August: Cam Clarke

Wednesday to Saturday: 11 - 6

Sunday: 11 - 5

### RAINSFORD GALLERY

328 Sydney Road, Balgowlah 2093

Tel. (02) 94 4141

21 June - 2 July: Patricia Moy

27 July - 6 August: Exhibition of naive paintings.

Tuesday to Friday: 10.30 - 5

Saturday: 10 - noon

### REX IRWIN ART DEALER

First Floor, 38 Queen Street,

Woollahra 2025

Tel. (02) 32 3212

4 - 15 June: Croneen antique rugs and carpets

18 June - 6 July: Michael Kempson - prints, drawings

9 - 27 July: Faber-Castell Prize for Drawing

30 July - 17 August: Charles Blackman: Drawings 1948-57

20 August - 7 September: Chia Cheo

Tuesday to Saturday: 11 - 9.30

### ROBIN GIBSON GALLERY

278 Liverpool Street,

Darlinghurst 2010

Tel. (02) 331 6692

15 June - 3 July: Andrew Southall

6 - 24 July: Frank Morris; Neville Weston; Helen McEwan

27 July - 14 August: Terence O'Donnell; Alan Muller

17 August - 4 September: Bob McCrae - paintings, prints; John Bailey

7 - 25 September: David Preston, Tim Storrier, Brett Whiteley, Bryan Westwood: Sporting and Leisure

Tuesday to Saturday: 11 - 6

### SAVILL GALLERIES

1st Floor, 402 New South Head Road, Double Bay 2028

Tel. (02) 327 7575, 2862

Permanent stock of fine paintings by important Australian and New Zealand artists specializing in the Heidelberg School. Selected moderns.

Monday to Friday: 9.30 - 5.30

Weekend by appointment

### 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, 5374

Changing exhibitions of Australian art and architecture with a historical emphasis.

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 investment paintings, 1800 to 1940. Restoration, framing, valuations.

Daily: 11 - 6

### 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

22 February - 10 March: Barry Skinner; Joy Hirst - stone sculpture; John Passmore - drawings from the 1950s

15 March - 7 April: Lloyd Rees - lithographs and other works

12 - 28 April: Lucinda Boyd - pastels;

Guy Warren - monoprints

3 - 26 May: Kay Campbell; Bruce

Lawrence

31 May - 23 June: Charles Gosford; John Cliff - ceramics

28 June - 21 July: Francis Celtan - paintings, drawings; Madelaine Winch - works on paper

26 July - 18 August: William Lee; Eileen Farmer Lee

23 - 29 August: Special Mattara Exhibitions; Guy Boyd - bronze sculpture

29 August - 15 September: Peter Sparks Memorial Pastel Drawing Award

20 September - 13 October: John Passmore - paintings, drawings; Stefan Jan

Bruggisser - wood sculptures

Friday to Monday: 11 - 6

Or by appointment

### WAGNER ART GALLERY

39 Gurner Street, Paddington 2021

Tel. (02) 357 6069

Exhibitions changing every three weeks featuring leading contemporary and traditional Australian artists. Paintings, graphics, ceramics and bronzes.

11 June - 3 July: David Boyd

6 - 31 July: Mixed exhibition of Australian artists

3 - 22 August: Peter Moller; Salvador Figueria (Spanish artist) - jewellery



# KEN UNSWORTH



Ken Unsworth *The Mirror and other fables* The Passage 152 x 102 cm  
 Bitumen based paints/Aluminium based paint on paper 1983-84

REPRESENTED BY

## ROSLYN OXLEY9

13-21 macdonald st paddington 2021 tel 331 1919 tues/sat 11-6 or by appointment



## CHAPMAN GALLERY CANBERRA

31 Captain Cook Crescent, Manuka. A.C.T. 2603

### BRIAN SEIDEL

Exhibition of recent works currently showing

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

# hugo galleries

International Art Dealers

Specialising in contemporary lithographs and etchings by Australian and Overseas Artists

Chagall	Hickey
Miro	Dickerson
Moore	Nolan
Vasarely	Boyd
Lindstrom	Dunlop
Christo	Blackman
Masson	Pugh
Fini	Olsen
Tamayo	Warr

Conservation standard framing available  
specialising in works on paper.

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



## 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

17 September - 6 October: Susan Sheridan  
Tuesday to Saturday: 11 - 5.30  
Sunday: 1 - 5

### WATTERS GALLERY

109 Riley Street, East Sydney 2010  
Tel. (02) 331 2556  
12 - 29 June: Marr Grounds - sculpture  
3 - 20 July: Margot Hutcheson  
24 July - 10 August: Jenny Barwell Retrospective  
14 - 31 August: Toni Robertson - prints, posters; Mostyn Bramley-Moore  
Tuesday to Saturday: 10 - 5

### WOOLLOOMOOLOO GALLERY

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

### WILDLIFE GALLERY AND BOOKPRESS

6 Goodhope Street, Paddington 2021  
Tel. (02) 331 7250  
A gallery that specializes in all aspects of wildlife art and holds a wide range of modern antiquarian and fine editions for purchase.  
10 - 23 June: Anthony Bulimore  
24 June - 14 July: General exhibition of wildlife art  
15 July - 4 August: Paul Margoscy  
5 - 25 August: General exhibition - books, prints  
Tuesday to Saturday: 10 - 5  
Sunday: 1 - 5

### A.C.T.

#### ARTS COUNCIL GALLERY

Gorman House, Ainslie Avenue, Braddon 2601  
Tel. (062) 47 0188  
Exhibitions monthly. Postgraduate and invited artists. Enquiries: Ben Grady, Visual Arts Co-ordinator  
Wednesday to Sunday: 11 - 5

#### AUSTRALIAN NATIONAL GALLERY

Canberra 2600  
Tel. (062) 71 2411  
1 June - 13 October: Ken Tyler, Printer Extraordinary  
8 June - 15 September: Highlights and Soft Shadows: Pictorialism in Australian Photography  
22 June - 29 September: Focus on Mining town - Arthur Boyd  
29 June - 29 September: Arthur Boyd: Seven persistent images - paintings, drawings  
3 August - 29 September: Recent acquisitions from the Department of Photography  
Monday to Sunday: 10 - 5  
Closed Good Friday and Christmas Day

#### BEAVER GALLERIES

81 Denison Street, Deakin 2600  
Tel. (062) 82 5294  
Painting, sculpture, decorative arts and prints. Three galleries for the presentation of special exhibitions and stock displays.  
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.  
5 - 23 June: Dale Frank - survey exhibition  
28 June - 7 July: Denys Watkins  
10 July - 4 August: The Romance Show  
7 August - 1 September: Portrait of a Distant Land. Contemporary South American Photography.  
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.  
June: Bob Millis; David Hockney - etchings  
July: Nikos Kypraios  
August: Papunya tribal art  
September: Brian Seidel  
Wednesday to Friday: noon - 6  
Saturday, Sunday: 10 - 6  
Or by appointment

### GALLERY HUNTLY

11 Savage Street, Campbell 2601  
Tel. (062) 47 7019  
Painting, sculpture, drawing, original graphics from Australian and overseas artists.  
Saturday to Tuesday: 12.30 - 5.30

### HUGO GALLERIES

Shop 9, Thetis Court, Manuka 2603  
Tel. (062) 95 1008  
Specializing in contemporary graphics, including Chagall, Miro, Moore, Hickey, Dickerson, Warr, Blackman and Pugh.  
Monday to Friday: 9.30 - 5  
Thursday until 9  
Saturday: 9 - 12.30

### MANUKA GALLERY

26 Bougainville Street, Manuka 2603  
Tel. (062) 95 7813  
Changing exhibitions every three weeks of contemporary Australian and international artists. Permanent display of prints and sculpture.  
Wednesday to Sunday: 11 - 6  
Friday until 8

### NAREK GALLERIES

'Cuppacumbalong', Naas Road, Tharwa 2620  
Tel. (062) 37 5116  
Exhibition gallery within rural complex including resident craftsmen in furniture, ceramics and wood.  
26 May - 23 June: Delicate Touch II: Di Peach, Di Mangan, Gwynn Hannsen, Tony Johnson, Sandra Black - porcelain  
7 July - 4 August: Helmets for World War IV: Ian Were - enamels on metal and mixed media  
11 August - 8 September: Rita Hall - prints on velvet  
Wednesday to Sunday, public holidays: 11 - 5

### NATIONAL LIBRARY OF AUSTRALIA

Canberra 2600  
Tel. (062) 62 1111  
'The Vision Splendid': pictures of the colonial 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,



# RENE BOLTEN

## Paintings and Drawings



Rene Bolten    Untitled 1985    Mixed media on paper    26 x 17 cm

9th-27th July 1985

# THE PAINTERS GALLERY

32½ Burton Street East Sydney 2000 (02) 332 1541 Tuesday-Saturday 11-5.30

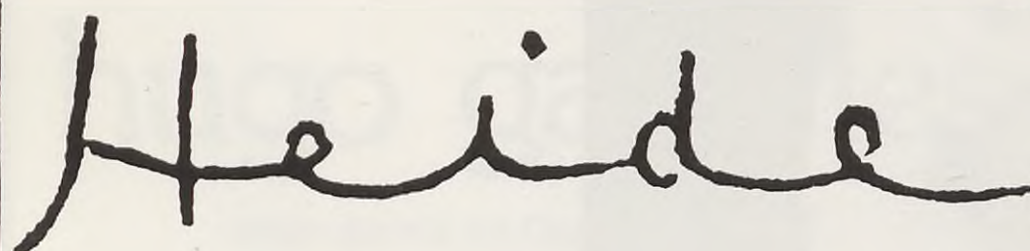


# Solander Gallery

CANBERRA  
REPRESENTING MAJOR AUSTRALIAN  
AND OVERSEAS ARTISTS  
Two separate exhibitions every four weeks

2 Solander Court  
Yarralumla, A.C.T.  
Director: Joy Warren

Gallery Hours: 11 am to 5 pm  
Wednesday to Sunday  
Telephone (062) 81 2021



PARK AND ART GALLERY

28 May-30 June  
Heartland

9 July-4 August  
Ken Unsworth — The Mirror and other fables

13 August-22 September  
Vassilieff — A Retrospective Exhibition of  
paintings, sculptures and watercolours

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

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

# Manuka Gallery

26 Bougainville Street, Manuka, A.C.T. 2603. Tel. (062) 95 7813

Changing exhibitions every three weeks.  
Permanent display of sculpture.  
Natasha Florean — screenprints May 16 — June 5

Directors: Nancy Sever and Margaret Moore  
Gallery hours: Wednesday — Sunday 11 am-6 pm Friday until 8 pm

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

## SOLANDER GALLERY

2 Solander Court, Yarralumla 2600  
Tel. (062) 81 2021  
21 June — 14 July: Geoffrey Proud; Noela Hills  
19 July — 11 August: Peter Perdriau; Marie Ross  
16 August — 8 September: Michael Taylor; Nina Girling — mixed media prints  
13 September — 6 October: Fraser Fair; Ken McArthur — watercolours of Australian birds  
Wednesday to Sunday: 11 - 5

## 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  
27 May — 8 June: Andrew McLean  
17 — 29 June: Clem Millward  
8 — 20 July: Sam Fullbrook  
29 July — 10 August: Peter Schipperheyn — sculpture  
19 — 31 August: Murray Champion  
9 — 28 September: John Olsen — paintings, tapestry  
Monday to Friday: 10 - 5.30  
Saturday: 11 - 5.30

### BALLARAT FINE ART GALLERY

40 Lydiard Street North 3350  
Tel. (053) 31 5622  
First provincial gallery in Australia. The collection features Australian art including colonial, Heidelberg School and the Lindsays.  
21 June — 4 August: Discovering Victoria: Early Explorations and Excursions  
13 August — 15 September: Sesqui-Centennial Exhibition  
20 September — 20 October: M.M.B.W.'s Thomson Dam  
Tuesday to Friday: 10.30 - 4.30  
Saturday, Sunday: 12.30 - 4.30

### CENTRE FOR CONTEMPORARY ART

Dallas Brookes Drive  
The Domain, South Yarra 3141  
Tel. (03) 63 6422  
Exhibitions of Australian and international contemporary art with supporting explanatory material, including video presentations  
Tuesday to Friday: 10.30 - 5  
Saturday, Sunday: 2 - 5

### CHARLES NODRUM GALLERY

92 Church Street, Richmond 3121  
Tel. (03) 428 4829  
Modern Australian paintings.  
Tuesday to Thursday: 11 - 6

### CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, Richmond 3121  
Tel. (03) 428 6099  
Contemporary Australian and

international painting, sculpture, photography and prints.  
Tuesday to Saturday: 10.30 - 5  
Saturday: 11 - 5

### DEMPSTERS GALLERY AND BOOK BARN

181 Canterbury Road 3026  
Tel. (03) 830 4464  
Ongoing exhibitions of prints and other works on paper. Artists include Clifton Pugh, Leon Pericles, Peter Hickey, Tim Storrier.  
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.  
June: Ruby Wang (U.S.A.): The Triple Cities  
July: Yao Di Xiong: Impressions of Australian Animals  
August: Moke-Den (Hong Kong): Comic and Eccentric  
September: 18th- and 19th- century Japanese woodblock prints (Collection of Mrs G. Halls)  
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's 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

### FINE ARTS GALLERY

Cnr Barkly and Waterloo Streets, 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: 11 - 5  
Closed Fridays

### FIVE WAYS GALLERIES

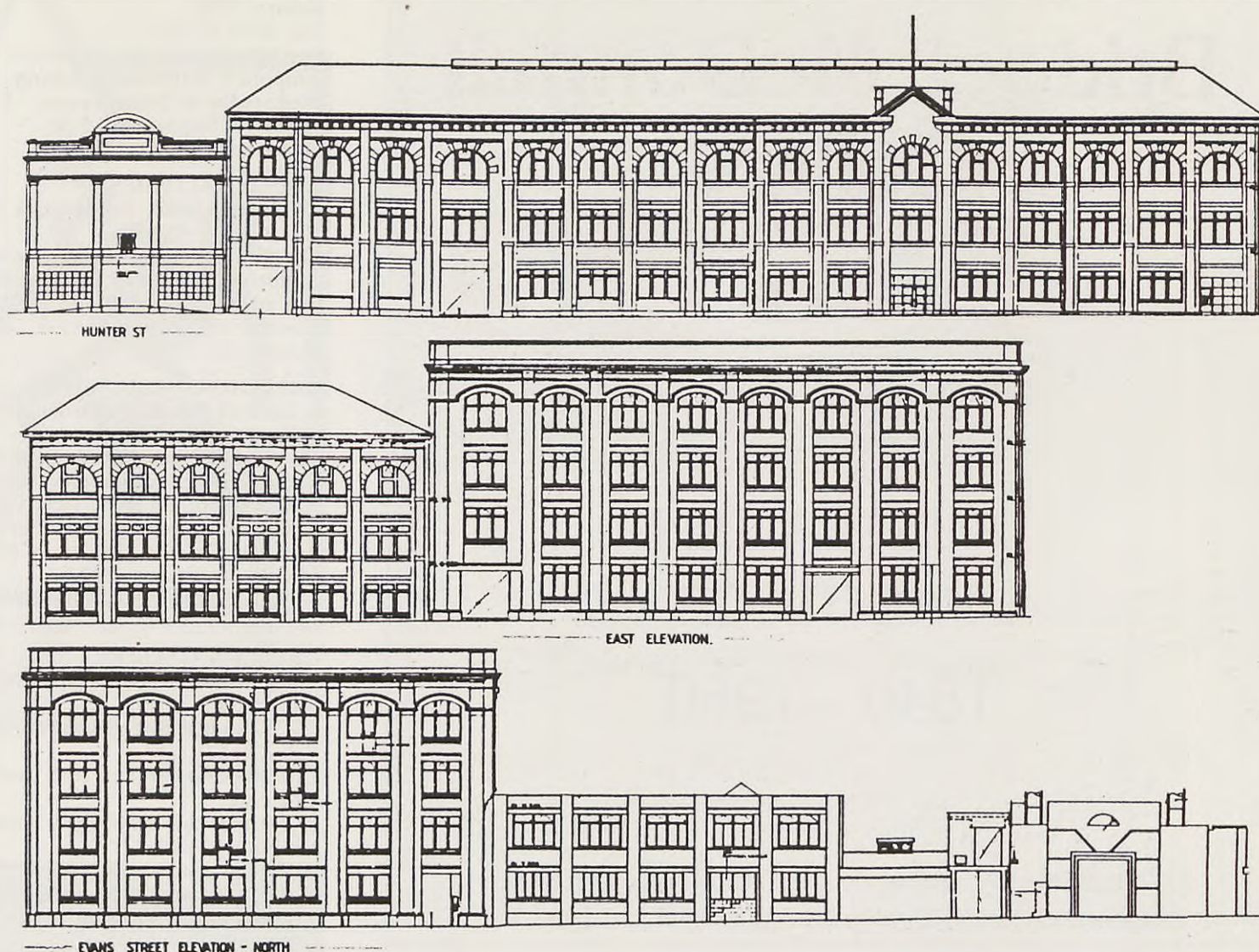
Mt Dandenong Road, Kalorama 3766  
Tel. (03) 728 5975, 5226 (a.h.)  
Permanent collection of Max Middleton's paintings. Changing exhibitions of traditional oils, watercolours, pastels by well-known Australian artists.  
Saturday to Thursday: 11 - 5



# CENTRE FOR THE ARTS



## UNIVERSITY OF TASMANIA



The site was once Hunter Island, the place where stores for the settlement of Hobart Town were landed. It was developed in those early days as a wharf area with warehouses and inns. Land reclamation joined the Island to the town. The buildings, formerly the Henry Jones and Co., IXL Jam Factory, are undergoing extensive remodelling. In 1986 they will become the best art school facility in the country. Vital statistics are:

Painting studios = 500 s.m.	Graphics studio = 150 s.m.
Sculpture studios = 450 s.m.	Printshop = 480 s.m.
40 Master's studios = 600 s.m.	Wood design and assembly = 370 s.m.
Galleries = 180 s.m.	Drawing studios = 240 s.m.
Artists' residences = 80 s.m.	Pottery = 780 s.m.
Library = 1000 s.m.	Outdoor kiln area = 250 s.m.
Lecture theatre = 200 s.m.	Seminar rooms = 140 s.m.
Video recording studio = 150 s.m.	Weaving studio = 300 s.m.
Papermill = 150 s.m.	Introductory studio spaces = 225 s.m.
Darkrooms = 220 s.m.	Communal 3D workspace = 140 s.m.
Metalworkshop = 160 s.m.	Art supplies and bookshop = 150 s.m.
Woodmachine workshop = 280 s.m.	

The University takes full-time and part-time enrolments in the Associate Diploma of Art, Craft and Design; the Bachelor of Fine Arts degree and the Master of Fine Arts degree. Enquiries can be made by writing to Mr. Tom Paton, School of Art, University of Tasmania, Box 252C, G.P.O., Hobart, Tas. 7001 or by 'phoning 002/203274.



# Bridget McDonnell Gallery

MIXED  
EXHIBITIONS  
OF  
AUSTRALIAN  
PAINTINGS  
1840 – 1960

1037 High Street, Armadale, Victoria 3143. (Through Frobishers)  
Telephone (03) 20 5198 Monday-Friday: 10-6 Saturday: 10-1

## Watercolours by RUBY. H. WANG June 1985



Impressions of Three Countries — China, U.S.A. and Hong Kong



**East & West Art**

1019 High Street, Armadale. 3143  
Victoria, Australia. Telephone: 20 7779  
Daily 10-6, Sat 9-1

**GOLDEN AGE FINE ART GALLERY**  
24 Doveton Street South,  
Ballarat 3350

Tel. (053) 32 2516  
Specializing in early Modernist and contemporary Australian painting.  
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, both past and present.  
Monday to Saturday: 11 - 5  
Sunday: 2 - 5

**GREYTHORN GALLERIES**  
2 Tannock Street, North Balwyn 3104  
Tel. (03) 857 9920  
This Gallery features the works of well known modern and traditional artists such as Blackman, Gleeson, Jack, Long, Coburn, Ward-Thompson, Beavan, Kilvington, Gude plus many others.  
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  
Contemporary art and craft from Australia and Asia.  
4 - 21 June: Art Textile, Art Souple - contemporary textiles  
9 - 26 July: Peace and Nuclear War in the Australian Landscape - installation  
6 - 30 August: Musical Instruments of Indonesia  
10 - 27 September: Continuum '85: Aspects of Japanese Art Today  
Opening hours 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  
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.  
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

**LAURINE 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.  
Thursday to Monday: 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) 618 0222  
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.  
20 June - 9 July: Godfrey Miller; Julian Wigley  
11 - 30 July: Noel McKenna  
1 - 20 August: Ric Amor; James Wigley  
22 August - 10 September: Robert Hollingworth  
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**  
20 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

**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 contemporary and historical Australian and international artists. Georges and William Mora are pleased to advise.  
Tuesday to Saturday: 10 - 5.30

**TOM SILVER FINE ART**  
1146 High Street Armadale 3143  
Tel. (03) 509 9519, 1597



Photographs by Victoria Fernandez



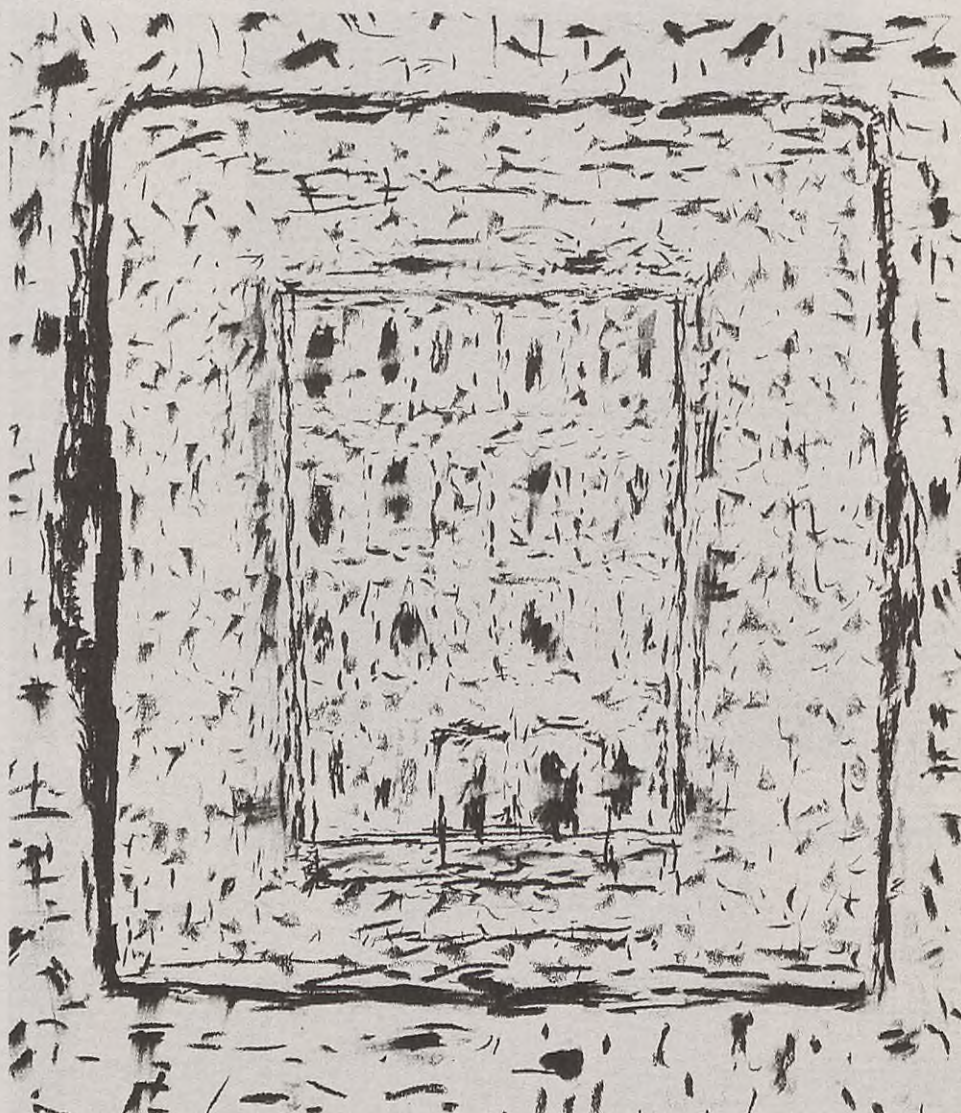
TONY TWIGG

NOEL McKENNA



KERRY GREGAN

PAUL PARTOS



## GARRY ANDERSON GALLERY

102 Burton Street, Darlinghurst. NSW. 2010. Telephone (02) 331 1524 Gallery hours: noon–6 p.m. Tuesday to Saturday  
Member of the Australian Commercial Galleries Association



Large selection of paintings by well-known artists.

The Gallery has a permanent mixed exhibition of Victorian and interstate artists as well as ceramics – glassware, sculpture and jewellery.

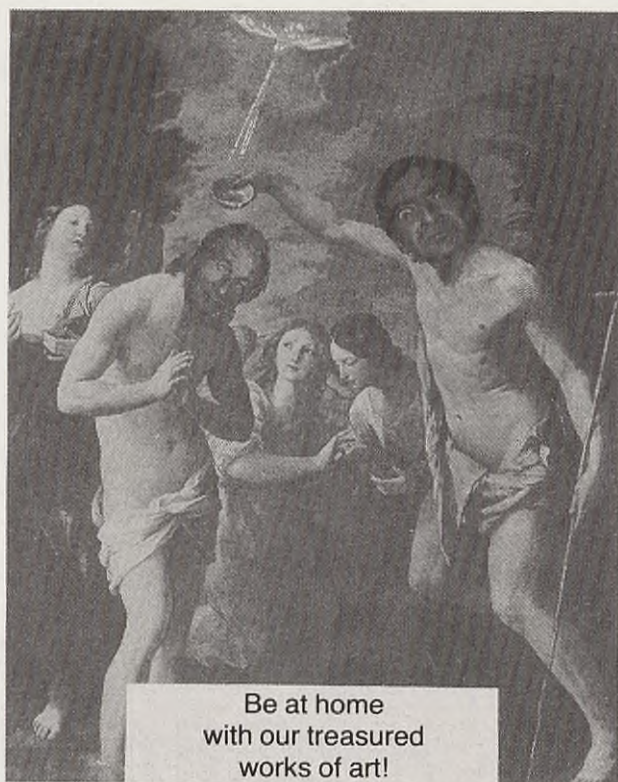


## MANYUNG GALLERY

Gallery Hours  
10.30 a.m. to 5 p.m. daily  
(Closed Tuesdays & Wednesdays)

1408 Nepean Highway, Mt. Eliza  
Phone: 787 2953

## TOLARNO GALLERIES



Be at home  
with our treasured  
works of art!

98 RIVER STREET, SOUTH YARRA. 3141

TEL: (03) 241 8381

DIRECTORS: GEORGES MORA AND WILLIAM MORA

## The Developed Image

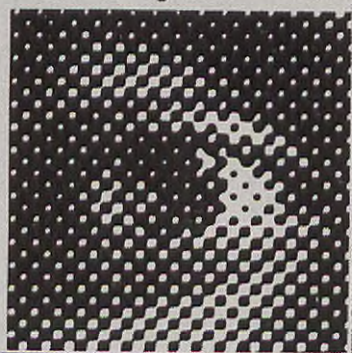
### Gallery

Photography  
Exhibitions changing monthly

391 King William Street  
Adelaide, South Australia 5000

Telephone (08) 212 1047

Thursday-Saturday 1pm-6pm  
Sunday 2pm-5pm



Specializing in paintings by leading Australian artists from pre-1940s: Colonial; Heidelberg School; Post-Impressionists. Also prominent contemporary Australian artists.

Monday to Friday: 10 - 5  
Saturday: 11 - 5  
Sunday: 2 - 5

### UNIVERSITY GALLERY

University of Melbourne, Parkville 3052

Tel. (03) 341 5148  
Tuesday to Friday: 10 - 5  
Wednesday until 7

### VICTORIAN ARTISTS' SOCIETY GALLERIES

430 Albert Street, East Melbourne 3002  
Tel. (03) 662 1484

12 - 24 July: Papunya: Paintings from the Central Australian Desert – an exhibition of recent paintings by Aboriginal artists from the desert communities.

Monday to Friday: 10 - 5  
Saturday, Sunday: 2 - 5

### 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.

14 - 28 July: Peggy Perrins Shaw  
Wednesday to Saturday: 11 - 5  
Sunday, public holidays: 1 - 5

### South Australia

#### ANIMA GALLERY

239 Melbourne Street,  
North Adelaide 5006

Tel. (08) 267 4815  
Tuesday to Friday: 10 - 5.30  
Saturday, Sunday: 2 - 5

#### ART GALLERY OF SOUTH AUSTRALIA

North Terrace, Adelaide 5000

Tel. (08) 223 7200  
Exhibitions focusing on the Collection, including:  
27 July: Australian Colonial Art – new, permanent display  
18 July – 15 September: East/West, Graphic Works  
31 July – 27 October: Thai ceramics  
Daily: 10 - 5

#### BARRY 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

#### BONYTHON-MEADMORE GALLERY

88 Jerningham Street,  
North Adelaide 5006

Tel. (08) 267 4449  
25 May – 19 June: Lynn Collins; Mark Thompson – sculptural ceramics  
22 June – 17 July: John Hinds – paintings, collage; Dusan Marek; Ross Harvey  
20 July – 14 August: Bob Harris – paintings, drawings  
17 August – 11 September: Inge King – sculpture  
14 September – 9 October: Ian Grant  
Tuesday to Friday: 10 - 5

### CONTEMPORARY ART SOCIETY GALLERY

14 Porter Street, Parkside 5063

Tel. (08) 272 2682  
Monthly exhibitions of contemporary art.  
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. Specialist photographic bookshop.  
Thursday to Saturday: 1 - 6  
Sunday: 2 - 5

### GREENHILL GALLERIES

140 Barton Terrace, North Adelaide 5006  
Tel. (08) 267 2887

23 June – 12 July: Rosemary Alvikonis  
14 July – 1 August: Bob Birch  
4 – 22 August: Denis Croneen – rugs, tapestries  
25 August – 12 September: David Preston – paintings, prints  
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.  
Monday to Friday: 9 - 5  
Saturday: 10 - 5  
Sunday, public holidays: 2 - 5

### TYNTE GALLERY

83 Tynite Street, Adelaide 5006  
Tel. (08) 267 2246

Changing exhibitions of Australian contemporary art. Extensive stocks of Australian and international original prints.  
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

Tel. (09) 325 2596  
Changing exhibitions by contemporary Australian and international artists. Exclusive distributors of Christie's contemporary art in Western Australia.  
Tuesday to Friday: 10 - 4.30  
Sunday: 2 - 5  
Or by appointment

#### 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

9 - 30 June: Murray Gill – paintings, prints  
2 July – 3 August: Jonathan Snowball; Murray Rose Megaw, Lindsay Carter – prints  
6 August – 1 September: Giles Honnen; Milton Moon – ceramics





# The Bloomfield Galleries

118 Sutherland Street, Paddington 2021 (corner Elizabeth)  
Tel (02) 326 2122 326 2629 Tuesday-Saturday 10.30-5.30  
Director: Lin Bloomfield





# LISTER GALLERY

248 St George's Terrace  
PERTH WA 6000

HOURS:  
Monday to Friday  
10 am to 5 pm

Sunday  
2 pm to 5 pm

DIRECTOR:  
Cherry Lewis  
Phone: (09) 321-5764

The Burnie Art Gallery specialises in Contemporary Australian Works on paper. The gallery maintains a non-stop touring exhibition schedule with 2-3 new shows every five weeks. DIRECTOR: Ms K. J. Francis.



**BURNIE ART GALLERY**  
Burnie Art Gallery Wilmot Street P.O. box 973 Burnie Tasmania 7320  
Tel. (004) 31 5918

## Saddler's Court Gallery Richmond



Established eighteen years ago, this Gallery occupies a charming old building in the heart of an historic village. Fine craft and paintings by Tasmanian craftsmen and artists.

Jan and Marjan Geursen

Open Every Day  
10.15-5 pm  
Picture Framing Service

September: Margaret Olley  
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.  
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 international painting, sculpture, photography, prints and drawings.  
Monday to Friday: 10 - 5  
Saturday: 10 - 1  
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, Ted and Ailsa Voight.  
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 and temporary exhibitions.  
4 June - 14 July: My Music Book: Tom Samek - painting, prints; Gallery No: Ten Japanese Printmakers - contemporary prints  
4 - 30 June: Arundell Jewellery Show: Byted and Janet Arundell  
Tuesday to Friday: 10.30 - 5  
Saturday, Sunday: 2.30 - 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

**QUEEN VICTORIA MUSEUM AND ART GALLERY**  
Wellington Street, Launceston 7250  
Tel. (003) 31 6777  
Monday to Saturday: 10 - 5  
Sunday: 2 - 5  
Closed Good Friday and Christmas Day

**SALAMANCA PLACE GALLERY**  
65 Salamanca Place, Hobart 7000  
Tel. (002) 23 3320  
Specializing in contemporary paintings by professional artists; sculpture; Australian graphics and antique prints; crafts; 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 (deadlines: 5 months prior to publication).

### Details

#### Queensland

**BUNDABERG ART FESTIVAL AWARD**  
Closing date: usually mid-September  
Open. Particulars from: Bundaberg Art Society, Box 966, P.O. Bundaberg 4670.

**CAIRNS ART SOCIETY EXHIBITION**  
Particulars from: Cairns Art Society, Box 992, P.O., Cairns 4870

**CLONCURRY ERNEST HENRY MEMORIAL ART CONTEST**  
Closing date: mid-October  
Particulars from: Secretary, Cloncurry Art Society, Box 326, P.O., Cloncurry 4824

**IPSWICH CITY ART COMPETITION AND EXHIBITION**  
Open. Acquisitive.  
Closing date: mid-October  
Particulars from: City of Ipswich Art Gallery Committee, Box 191, P.O., Ipswich 4305

**MACKAY ANNUAL ART EXHIBITION**  
Closing date: usually early September  
Particulars from: Secretary, Box 891, P.O., Mackay 4740

**REDCLIFFE SPRING ART CONTEST**  
Closing date: usually September  
Particulars from: Hon. Secretary, Box 69, P.O., Redcliffe 4020

#### New South Wales

**BATHURST ART PRIZE**  
Closing date: late August  
Particulars from: Secretary, Bathurst Art Purchase, c/- Bathurst Regional Art Gallery, Private Mailbag 17, Bathurst 2795.

**BEGA ART SOCIETY CALTEX AWARD**  
Particulars from: Mrs Jan Bolsius, 8 Little Church Street, Bega 2550.

**BLACKHEATH RHODODENDRON FESTIVAL ART SHOW**  
Painting, ceramics. Particulars from: R. Bennett, 179 Wentworth Street, Blackheath 2785

**FABER-CASTELL PRIZE FOR DRAWING**  
Professional Artists Award: \$4,000  
Student or Amateur Award: \$1,000  
Crayon, pencil, charcoal, pastel, ink.  
Closing date: late July 1985.  
Particulars from: A.W. Faber-Castell (Aust.) Pty Ltd, 25 Pavesi Street, Guildford 2161 or artists' materials suppliers.



# bedford framing studio pty ltd.

Lower Avon Street  
(off Pyrmont Bridge Road)  
Glebe 2037  
Telephone (02) 660 6886

Large collection of local and  
imported mouldings including chrome frames.  
Variety of canvas and stretchers.  
Restoration of oils, watercolours, drawings and  
etchings. Discounts for artists and students.



# SALAMANCA PLACE GALLERY

Contemporary Paintings, Sculpture  
and Craft by Selected Tasmanian &  
Australian Artists. One Man Shows  
and Mixed Exhibitions.

65 Salamanca Place, Hobart  
Phone (002) 23 3320  
Mon — Fri 9.30 to 5.30, Sat 11 to 4.30

## HANDMARK



44-46 Hampden Road,  
Battery Point, Hobart  
(002) 23 7895

**HANDMARK IS  
OPEN EVERYDAY**

## GALLERY & CRAFT SHOP

Pat Cleveland's Handmark Gallery and  
Craft Shop lies in the heart of Australia's  
unique historic precinct — Battery Point.

Here the traditions of the past are retain-  
ed in the Architecture of the 19th century.  
At Handmark the traditions of the future  
are presented by the crafts people of  
today.

Handmark is known for original hand  
crafted works in pottery, glass, textiles,  
wood, metal, leather, basketry and furni-  
ture... featuring ceramics by Les  
Blakeborough, handweaving by One Off,  
and furniture by Gay Hawkes.

### GOULBURN LILAC CITY FESTIVAL ART EXHIBITION — OPEN PURCHASE AWARDS

Particulars from: Secretary, Goulburn Art  
Club, Box 71, P.O., Goulburn 2580

### GRAFTON JACARANDA ART EXHIBITION

Open; watercolour; print; drawing.  
Closing date: usually early October  
Particulars from: Organizing Secretary,  
Jacaranda Art Exhibition Committee,  
1 Fry Street, Grafton or Box 806, P.O.  
Grafton 2460.

### INVERELL ART SOCIETY COMPETITION AND EXHIBITION

Open. Particulars from: Mrs Lorna  
Robinson, Harland Street, Inverell 2360.

### KIAMA ART EXHIBITION

Particulars from: Secretary, Kiama Art  
Society, 3A Farmer Street, Kiama 2533.

### LANE COVE ART AWARD

Closing date: late September  
Particulars from: Lane Cove Municipal  
Council, Box 20, P.O., Lane Cove 2066 or  
Hon. Secretary, Lane Cove Art Society,  
8 Gardenia Avenue, Lane Cove, N.S.W.  
2066

### MACQUARIE TOWNS FESTIVAL ART EXHIBITION

Closing date: October  
Particulars from: Community Arts Officer,  
Hawkesbury Shire Council, Council  
Chambers, Windsor 2756

### RAYMOND TERRACE ART SHOW

Particulars from: Hon. Secretary,  
Raymond Terrace Annual Art Show,  
Box 123, P.O., Raymond Terrace 2324

### RYDE ART AWARD

Special prize for 25th anniversary.  
Closing date: early October  
Particulars from: Secretary, 3 Buena Vista  
Avenue, Denistone 2114.

### SOUTHERN CROSS ART EXHIBITION

Open, any style, any medium: traditional,  
oil; watercolour.  
Particulars from: Secretary, Southern  
Cross Art Exhibition, Box 361, P.O.  
Taren Point 2229.

### WOLLONGONG ART PURCHASE

Particulars from: Secretary, Wollongong  
Art Purchase, Box 186, P.O., Wollongong  
2500

## Victoria

### MORNINGTON PENINSULA ARTS CENTRE SPRING FESTIVAL DRAWING PRIZE 1985

Closing date: usually August  
Particulars from: Mornington Peninsula  
Arts Centre, 4 Vancouver Street,  
Mornington 3931.

### SWAN HILL REGIONAL ART GALLERY \$1,500 PIONEER ART AWARD

Painting, acquisitive.  
Closing date: usually August  
Particulars from: Director, Swan Hill  
Regional Art Gallery, Horseshoe Bend,  
Swan Hill 3585.

## Western Australia

### KATANNING ART PRIZE

Closing date: usually October  
Particulars from: Katanning Shire Council,  
Box 130, P.O., Katanning 6317

## Northern Territory

### ALICE PRIZE

Particulars from: Alice Springs Art

Foundation Inc., Box 1854, P.O., Alice  
Springs 5750

## Results

### Queensland

### CAIRNS ART SOCIETY 38TH ANNUAL ART EXHIBITION 1984

Judge: David Seibert  
Works by Garry Andrews, Stephen Day,  
June Emmis, R. Nancarrow, John Pugh,  
Arthur Rosser and Vivienne Spooner were  
purchased for presentation to the City of  
Cairns Art Collection.

Caltex Art Award: Junior Baines; Caltex  
Encouragement Award: Shane Morris;  
Cairns Art Society Award: watercolour:  
James Brown; sculpture: Hans Nielsen;  
ceramics: Arthur Rosser; City Council  
Purchase Award: Lance Collyer, Robert  
Fuller and Noeline Machan; Helen and  
Bill Thompson Graphics Award: Jim  
Brodie; Yungaburra Under 20 Award:  
Julie Donald

## New South Wales

### ARCHIBALD PRIZE 1984

Judges: Trustees of the Art Gallery of  
New South Wales  
Winner: Keith Looby

### BERINBA ART FESTIVAL AWARD 1984

Judge: Colleen Fry  
Winners: Open, contemporary: Garran-  
Brown; traditional: G. Muddle; miniatures:  
George Sobierajski; photography (black-  
and-white): W. Gillies; (colour): A. Muller

### LANE COVE ART AWARD 1984

Judges: Allan Gamble, Lloyd Rees  
Winners: 1st: Jo Riley; 2nd: Georgina  
Worth; 3rd: Elizabeth Rooney.  
Purchase by Lane Cove Art Society for  
presentation to Council: Lorna Tyson

### 3RD OYSTER FESTIVAL ART EXHIBITION 1984

Judge: Open, non-traditional: Joan James;  
traditional: David Perks; drawing:  
Bev Perks

### SULMAN PRIZE 1984

Judge: Arthur Boyd  
Winner: Tim Storrier

### SYDNEY MORNING HERALD CITY HERITAGE ART PRIZE AND SCHOLARSHIP 1985

Judges: Noel Cislowski, John Firth-Smith,  
Terence Maloon, Susanna Short, Michael  
Gleeson-White  
Winners: Art Prize: Ann Thomson  
Art Scholarship: Katherine Smith

### TAREE ART EXHIBITION 1984

Judge: William Bowmore  
Winners: Best work of Art: John Beeman,  
David Perks; Sections A — G: Geoff  
Barden; John Parkinson; Dorothy Davies;  
Bev Perks; Babette Gomme; Mavis Barton  
Judge: Geoff Tull  
Winner: Photography: Reg Frupp

### TRUSTEES' WATERCOLOUR PRIZE 1984

Judges: Trustees of the Art Gallery of  
New South Wales  
Winner: John Caldwell

### WYNNE PRIZE 1984

Judges: Trustees of the Art Gallery of  
New South Wales  
Winner: Brett Whiteley

### WYNNE PRIZE — JOHN AND ELIZABETH NEWHAM PRING MEMORIAL PRIZE 1984

Judges: Trustees of the Art Gallery of  
New South Wales  
Winner: Eva Kubbos



# POWELL STREET GALLERY

Robert Boynes  
 David Chapman  
 Dom de Clario  
 Peter Clarke  
 John Firth-Smith  
 Leonard French  
 Dale Hickey  
 Paul Hopmeier  
 Robert Jenyns  
 Clifford Last  
 Geoffrey Lowe  
 Mary MacQueen  
 Mandy Martin

Greg Moncrieff  
 Daniel Moynihan  
 John Neeson  
 Ian Parry  
 John Peart  
 Graeme Peebles  
 John Scurry  
 Jan Senbergs  
 Michael Shannon  
 Guy Stuart  
 Murray Walker  
 Robin Wallace-Crabbe  
 David Wilson

## GALLERY HOURS

Tuesday – Friday	10.30 a.m. to 5.30 p.m.
Saturday	10.00 a.m. to 1.00 p.m.

20 POWELL STREET SOUTH YARRA 3141  
 TELEPHONE 03-26 5519



# GARRY GREENWOOD STUDIO

Sculptural works in leather

57 West Barrack Street  
Deloraine 7304 Tasmania  
Telephone (003) 62 2983

VISITORS BY APPOINTMENT

# Inverell Art Society

EVANS STREET, INVERELL

ANNUAL  
Competition — Exhibition  
SATURDAY 12th OCTOBER 1985

Art Open Prize \$1000

PAINTINGS • POTTERY • CRAFT

GALLERY HOURS  
MONDAY - FRIDAY  
11 A.M. - 5 P.M.

SECRETARY  
P.O. BOX 329 INVERELL N.S.W. 2360  
PLEASE WRITE FOR SCHEDULE  
ENTRIES CLOSE SEPTEMBER 20, 1985

# Tyrrell's Book Shop

Artists



Materials

328 PACIFIC HWY.  
CROWS NEST 2065

439 3658  
43 5920

# Victoria

BALLARAT FINE ART GALLERY  
HUGH WILLIAMSON PRIZE 1984  
Judges: James Mollison, Margaret Rich  
Winners: Gareth Sansom; Emerging  
Artists (Male and Female): Bruce  
Armstrong, Alison Clouston

BEREK AND MARYSIA SEGAN  
CASTLEMAINE STATE FESTIVAL  
DRAWING PRIZE 1984  
Judge: Jeffrey Makin  
Winner: David Rankin

# South Australia

FIFTH NOARLUNGA ART AND CRAFT  
EXHIBITION AND SALE 1984  
Judges: Morris Hunt (Mayor), Kit Easton,  
David Keane, David Taylor  
Winner: Painting: Sandra Rose  
Judges: Robyn Bradshaw (Councillor):  
Jerry Keyte, Shirley McKinley, Rod Pedler,  
Pam White  
Winner: Craft: Alison Verrier

# Recent gallery prices

Sizes in centimetres

BENNETT, Rubery: Glass House  
Mountain, oil, 15 x 20, \$1,800  
(Gallery 460, Gosford)  
BOYD, David: Capturing a butterfly, oil,  
35 x 30, \$1,000  
(Wagner, Sydney)  
CALDWELL, John: Dark headwaters,  
watercolour, 70 x 110, \$950  
(Gallery 460, Gosford)  
CARROLL, Patrick: Moonrise, Govett's  
Leap, mixed media, \$2,250  
(Gallery 460, Gosford)  
CARSLEY, Gary: Number 7, oil and spray  
paint, 197 x 213, \$800  
(Roslyn Oxley9, Sydney)  
COEN, Margaret: Old hotel, Rocks area,  
watercolour, 45 x 32, \$450  
(Wagner, Sydney)  
COLLOCOTT, Martin: Taking off, mixed  
media, 91 x 183, \$1,000  
(Painters, Sydney)  
DENT, John: Marie on the boat, oil,  
122 x 153, \$3,000  
(Komon, Sydney)  
DESSI, Lucia: Spanish fantasia, porcelain,  
32 high, \$4,000  
(Huntly, Canberra)  
DRYSDALE, Russell: Figure, drawing,  
ink, 17 x 12, \$2,500  
(Beth Mayne, Sydney)  
ENDELMANIS, Vita: Sunset at Barn Bluff,  
Cradle Mountain National Park,  
Tasmania, heat-treated transparent synth-  
etic polymer collage in terylene twill,  
70 x 82, \$800  
(Town, Brisbane)  
JULIUS, Ruth: Shimmer, screenprint,  
58 x 56, \$190  
(Beth Mayne, Sydney)  
JUSKOVIC, Hana: Orchestra,  
45 x 60, \$400  
(Beth Mayne, Sydney)  
LITTLER, Frank: Mills, synthetic polymer  
paint, 61 x 122, \$500  
(Watters, Sydney)  
MARTIN, Mandy: Cutting, oil,  
173 x 244, \$2,800  
(Roslyn Oxley9, Sydney)  
MILLWARD, Clem: Red Ridge, oil,  
121 x 121, \$3,600  
(Artarmon, Sydney)  
MOORE, George: The crucible, pastel,

59 x 72, \$1,200  
(Morningside, Victoria)  
MURCH, Arthur: Study for The road  
to Nowra, oil, 45 x 60, \$700;  
Brigue, Switzerland, pastel, 54 x 70, \$400  
(Wagner, Sydney)  
PARTOS, Paul: Calendar Day No. 3, oil,  
213 x 198, \$5,500  
(Garry Anderson, Sydney)  
REES, Lloyd: Balls Head, pencil,  
12 x 21, \$5,000  
(Beth Mayne, Sydney)  
SHERIDAN, Susan: Messaria evening,  
910 x 760, \$800  
(Beth Mayne, Sydney)  
SILVER, Judy: Broken wing, collage,  
144 x 310 x 45, \$2,500  
(Huntly, Canberra)  
SIMPSON, Robert: Copacabana, looking  
south, oil, 70 x 130, \$1,700  
SOLOMON, Lance: Bush landscape, oil,  
50 x 38, \$2,300  
(Gallery 460, Gosford)  
SUTHERLAND, Lillian: Rawnslay Bluff,  
oil, 152 x 122, \$1,500  
(Wagner, Sydney)  
TURNER, Beth: Couple, charcoal,  
280 x 380, \$180  
(James Harvey, Sydney)  
WINCH, John: Balla: three balls per  
player, mixed media, 145 x 100, \$1,800  
(Gallery 460, Gosford)

# Art auctions

Sizes in centimetres

Geoff K. Gray Pty Limited  
12, 13 November 1984,  
Sydney

BESCHEY, Balthazar: Travellers, pair,  
both oil, 22 x 30, \$5,400  
BLACKMAN, Charles: Garden of Don,  
oil, 137 x 198, \$3,750  
CROOKE, Ray: Settlement, oil, 35 x 46,  
\$1,600  
DOBELL, Sir William: Conversation piece,  
oil, 42 x 52, \$28,000  
FULLBROOK, Sam: Plane over Dunlop,  
oil, 100 x 70, \$4,000  
FRENCH, Leonard: Small tent, enamel,  
35 x 30, \$1,200  
GARRETT, Tom: A grey day, monotype  
and mixed media, 27 x 38, \$2,600  
HERMAN, Sali: Potts Point, oil,  
24 x 28, \$3,800  
HEYSEN, Sir Hans: Riders by the sea,  
watercolour, 26 x 34, \$2,500  
HILDER, J.J.: Dusty road, watercolour,  
44 x 34, \$2,000  
JACKSON, James R.: Through the gum  
trees, upper Goulburn River Valley, from  
Acheson Cutting, Victoria, oil,  
51 x 61, \$2,200  
JOHNSON, Robert: Ghost gums, Central  
Australia, Mt Gillen, oil, 45 x 54,  
\$1,800  
LINDSAY, Norman: Gypsy bargain,  
watercolour, 39 x 42, \$15,000  
MILLER, Godfrey: Trees and mountain,  
oil, 63 x 102, \$3,500  
NOLAN, Sir Sidney: New Guinea land-  
scape, oil on paper, 51 x 76, \$1,350  
PIGUENIT, W.C.: On the moors, North  
Wales, oil, 51 x 76, \$4,000  
POWER, H. Septimus: Workhorses, oil,  
30 x 42, \$2,200  
PUGH, Clifton: Owls, oil, 120 x 180,  
\$3,000  
SMITH, Grace Cossington: Untitled, oil,  
41 x 38, \$5,800  
TURNER, James A.: The prospector, oil,  
49 x 29, \$7,000



# RAFAEL GURVICH

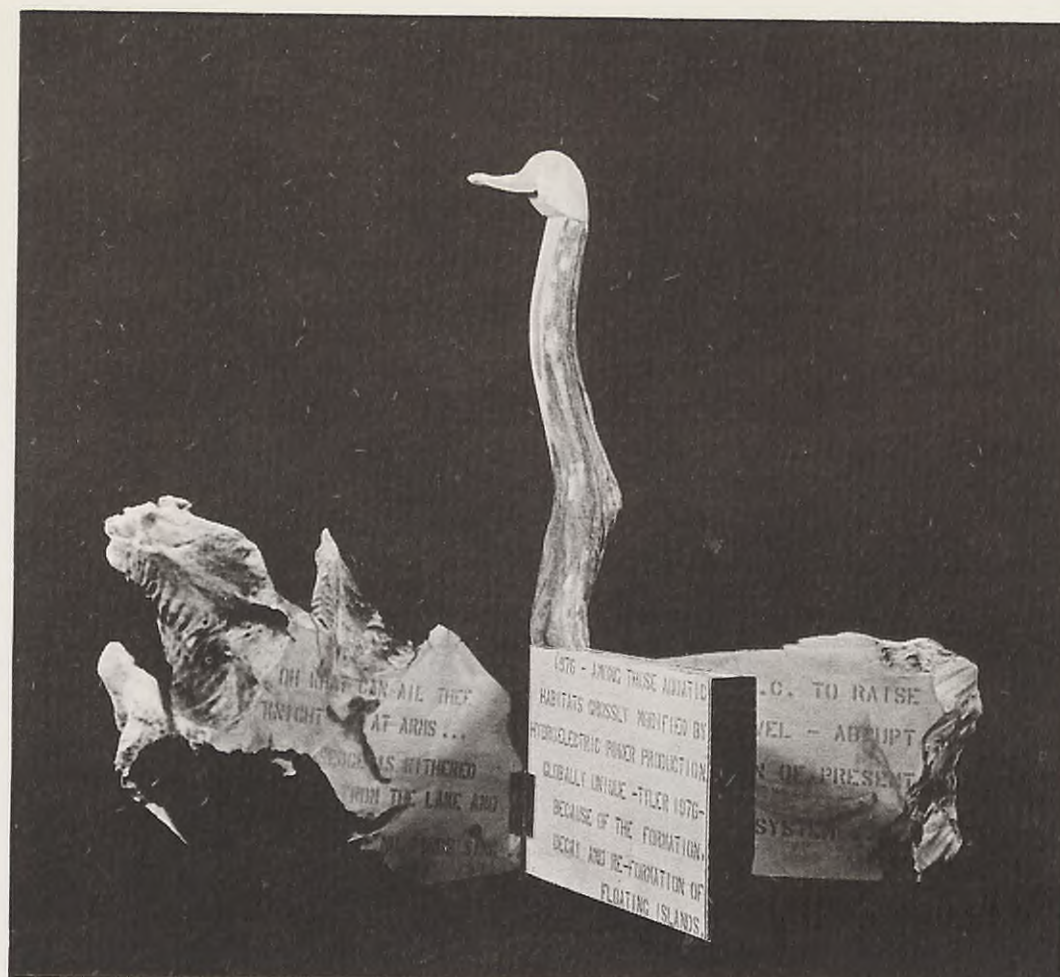
31st AUGUST – 20th SEPTEMBER 1985



**POWELL STREET GRAPHICS**  
1st FLOOR,  
20a POWELL STREET, SOUTH YARRA 3141  
Telephone: [03] 266 3127

## Gallery Hours

Tuesday to Friday 10.30 a.m. – 5.00 p.m.  
Saturday 10.00 a.m. – 1.00 p.m.



Lagoon of Island Swans 1984

inscribed and painted in oils 117 x 100 x 50 cm

# PETER TAYLOR

PETER TAYLOR IS AVAILABLE  
FOR COMMISSION WORK

REPRESENTED BY



204 Clarence Street, Sydney (02) 264 9787 264 9712

Tuesday to Friday 10 am to 6 pm Saturday 12 to 6 pm Monday by Appointment

Established 1925, Artists Representatives, Commissions, Leasing, Member ACGA



# DEMPSTERS

## Book Barn & Gallery

Fine art restoration service available  
Fine Prints, Etchings and Works on Paper.  
Large Selection of Australia's finest printmakers,  
combined with our comprehensive stock of  
Antiquarian Books.

181 Canterbury Road, Canterbury, 3126  
Telephone (03) 830 4464 Hours: Mon-Sat 11 a.m.-4 p.m.

# WAGGA<sup>2</sup> CITY ART GALLERY

A Regional Gallery of New South Wales

## THIRD NATIONAL ART GLASS BIENNIAL

14 SEPTEMBER-27 OCTOBER 1985

40 Gurwood Street  
Phone (069) 21 3621

Hours:  
Monday to Saturday 11am-5pm  
Sunday 2pm-5pm  
Closed Tuesday

## Quality Photographs of Works of Art

Greg Weight  
Fine Art Photography

Phone (045) 728456 (02) 331 5563

## James R. Lawson Pty Ltd 4 December 1984, Sydney

BOYD, David: Walking along the river bank, oil, 51 x 56, \$1,300  
BRYANT, Charles: Off the fishing ground, oil, 48 x 59, \$5,000  
CHEVALIER, Nicholas: *H.M.S. Galatea, Ceylon Harbour*, watercolour, 29 x 45, \$1,800  
CROOKE, Ray: Islanders with basket of flowers, oil, 61 x 91, \$3,500  
FEINT, Adrian: Ode to the sun, oil, 61 x 72, \$6,000  
HERMAN, Sali: Glebe corner, oil, 51 x 61, \$15,500  
HEYSEN, Sir Hans: Rural landscape with gums and grazing sheep, watercolour, 32 x 30, \$6,000  
JACKSON, James R.: Rosherville Beach, 41 x 51, \$10,500; Neutral Bay, 44 x 74, \$5,500, both oil  
LAWRENCE, George: Constitution Dock, Hobart, oil, 55 x 70, \$4,200  
LINDSAY, Norman: Works comprising 3 oils, 2 watercolours and 10 pencil drawings, \$6,400  
LISTER LISTER, W.: Stanwell Park, South Coast, N.S.W., watercolour, 92 x 147, \$5,250  
LONG, Sydney: Flamingoes, 31 x 61, \$17,000; Noontide, 30 x 40, \$8,500, both oil; Pastoral landscape, watercolour, 43 x 29, \$3,100  
MACKENNAL, Sir Bertram: Queen Victoria, with relief figures symbolic of Australia, Africa, Canada and India, bronze, 55 cm high, \$2,500  
MAISTRE, Roy de: Interior, 40 x 29, \$4,500; Cubist form, 50 x 60, \$2,200, both oil  
POWER, H. Septimus: Horses drinking, oil, 42 x 48, \$10,250  
PRESTON, Margaret: Wheelflower, hand-coloured woodcut, 44 x 44, \$3,400  
SHERMAN, Albert J.: Seated figure in a sunlit garden, oil, 40 x 54, \$2,500

## P.L. Pickles & Co. Pty Limited

11 December 1984, Sydney

An important collection of 183 works on paper by Sir Lionel Lindsay was put up for sale. Prices ranged from \$100 to \$1,100 for woodcuts, and from \$100 to \$900 for etchings.

## Some recent acquisitions by the National and State Galleries

### Queensland Art Gallery

GLEESON, James: *Soirée Apocalyptica*; Structural emblems of a friend (self portrait), 1941, both oil and canvas  
LEACH JONES, Alun: Night fishing no. 3, 1983, crayon on paper  
NEESON, John: In my room - one kill makes you small, 1981; Warrior pacified: ballad of a thin man, 1983, both lithographs using 4 stones  
PATERSON, Jim: Port Melbourne, 1981, lithograph  
RILEY, Bridget: Big blue, 1982, oil on canvas  
SMITH, Ian: Tolerant old hometown; North Australian hometown; Hometown where people...; I'm glad I come from

my hometown, all 1984, pen and ink on wove paper, from My hometown series of 100  
TAN, Laurens: Altered vase, from Plight of the landscape series; The flight from antiquity, 1984, both ceramic  
TILLERS, Imants: The world of men, 1984, synthetic polymer paint on 65 canvas boards  
UNKNOWN (Japanese): Pair of cloisonné vases (black with daisy pattern); cloisonné enamel  
VALAMANESH, Hossein: Untitled (Sand print), sand; Untitled (Pendulum), porcelain, cane, string, both lithographs on Magnani paper  
VASSILIEFF, Danila: Dancing girl, 1952, lilydale stone

## Art Gallery of South Australia

BOUGUEREAU, William: The Virgin and Child, pencil on paper  
BRILLIANT, Ruby: Vincents, 1984 wool, mixed media  
FRANK, Dale: Portrait of the artist's sister, 1983, pencil on paper  
GLOVER, John: Rural scene with Mount Detmold, c. 1835, watercolour  
GOODWIN, Alison: Ditching fear, takes a dive, 1984, screenprint  
HANNING, Tony: Ring-a-ding-ding, 1984, glass  
HERRING, John Frederick senior: Autumn, 1846, oil on canvas  
ORCHARD, Jenny: Jungle Set, 1984, earthenware  
TIPPING, Richard: The Eternal Question, 1981-82, black granite

## Art Gallery of Western Australia

AINSCOW, Margaret: Untitled, 1983, paint, paper, silk thread, canvas (Purchased with assistance from the Crafts Board)  
BAKER, Jeannie: Pigeon coop, 1983, wood, paint, mixed media (Purchased with assistance from the Crafts Board)  
BANKS, Joseph: Florilegium, Folios XI, XII, XIII, XIV, 90 engravings  
BARNES, Ted: This is my saviour, 1980, glass and copper  
BAUM, Goodwin: Hand mirror, 1983, silver, iron and inlaid stone (Purchased with assistance from the Crafts Board)  
BEARD, John: Rupert bear, triptych, 1983-84, synthetic polymer paint on linen; Study for Potato man no. 1, 1982, charcoal; Box, 1981, charcoal and synthetic polymer paint  
BLAKEBOROUGH, Les: Plate, 1983, glazed stoneware  
BORGELT, Marion: Untitled, 1983, oil on linen canvas  
BOSTON, Paul: The homemakers, 1983, mixed media  
BREMMER, Craig: Cocktail cabinet, 1982, painted plywood, particle board, pine, chrome steel (Purchased with assistance from the Crafts Board for the Guy Grey-Smith Memorial Collection)  
BROOKS, Richard: Sphere, 1983, stoneware  
BROWN, Alison: Landscape (platter), 1983, glazed stoneware, (Purchased for the Guy Grey-Smith Memorial Collection)  
BUREN, Daniel: Framed/exploded/defaced, 1978-79, etching; 25 individually framed fragments  
CALDER, Mike: Covenant (Genesis 9:13)... or, the pot of gold at the end of the rainbow 1983, porcelain (Purchased



Established

**ERS&K**

UK 1855

## Fine Arts Auctioneers

**SIR ARTHUR STREETON**  
"Banksia Against The Bay"

Specialising in the  
Valuation and Auction of  
Fine Paintings  
Jewellery  
Silver  
Gold Coins  
Faberge  
and objects of Vertu

**ERS&K**

EST UK 1855

### Edward Rushton

Son &amp; Kenyon

(Australasia) Pty. Ltd.

Royal Exchange Building  
56 Pitt Street  
SYDNEY NSW 2000  
Phone: (02) 274722

461 Bourke Street  
MELBOURNE VIC 3000  
Phone: (03) 675961

Also at Adelaide (08) 233179, Brisbane (07) 2291511  
and London (01) 4936787

## JOSEF LEBOVIC GALLERY

OLD AND RARE ETCHINGS & ENGRAVINGS



"WOMEN AND FANS" BY THEA PROCTOR  
C. 1930 - ORIGINAL WOODCUT

WE ALWAYS STOCK AUSTRALIAN AND EUROPEAN  
PRINT MAKERS FROM 1490 TO 1940  
VALUATION, RESTORATION, AND FRAMING  
SERVICES AVAILABLE

294 OXFORD ST. PADDINGTON NSW 2021 AUSTRALIA  
TELEPHONE (02) 332 1840 AH (02) 349 5031  
OPEN MONDAY TO FRIDAY 1.00 to 6.00 PM  
SATURDAY 10.00 AM to 6.00 PM

MEMBER OF ANTIQUE DEALERS ASSOCIATION OF NSW  
AUCTIONEERS AND VALUERS ASSOCIATION OF NSW

## Norman Lindsay



His witty series of  
Australian Animals  
at play

A Limited Edition of 1000 sets of  
six postcards has been reproduced  
in full colour from the  
originals published pre 1904.

Price: **\$A40** per set

Send cheque or money order to  
Paddington Art Gallery  
PO Box 351  
Paddington NSW 2021  
Australia

**OR**

send a stamped,  
self addressed envelope for  
a free full colour brochure





## PRINT COUNCIL OF AUSTRALIA

105 Collins Street Melbourne 3000 Tel 03-654-2460

Offers a wide-ranging service to printmakers and the general public. Activities include:

- Annual commissioning of original print editions
- Continuing programme of national and international travelling print exhibitions
- Three categories of membership with various benefits (annual print/s; *Imprint*, the Council's quarterly journal; exhibition information)
- Publications – catalogues; art books; health and safety; copyright

The Council welcomes enquiries about membership details and publications.

# NIGEL HALL

article by Bryan Robertson in our March 1985 issue

## SCULPTURE & DRAWINGS

## YUILL/CROWLEY

2nd Floor,  
137 Pyrmont Street,  
Pyrmont, 2009 Australia.  
Telephone (02) 660 8116.

Wednesday to Saturday 12 noon-6pm  
or by appointment



**City Art Institute**  
Sydney College of Advanced Education

Undergraduate and Post Graduate  
Programs in the Visual Arts

02 339 9555

for the Guy Grey-Smith Memorial Collection)  
CHAMPION, Sandra and TURNER, Jenny: Cape, 1983, wool  
CLARK, Jon: WVP, 1980, glass, resin, steel  
COHN, Michael: Space cup no. 60, 1981, glass  
CROFT, Glenda: Pot, 1983, stoneware, glazed and sandblasted  
CUNY, Jutta: Confrontation, 1982, glass and polyester  
DALL'AVA, Augustine: Walking on an inclination, 1982, wood, stainless steel, brass, stone  
DAVIES, John: Figures on railings, 1981, mixed media  
DECK, Theodore: Plate, c.1880, earthenware  
DINE, Jim: Fourteen colour woodcut bathrobe, 1982, colour woodcut  
DORROUGH, Heather: Self portrait, 1982, photographic screenprint on cotton and silk organza with machine embroidery, procion dye and applique (Purchased with assistance from the Crafts Board)  
DOULTON, ENGLAND: (Artist – Richard Garbe), Spirit of the wind, c.1937, slip cast and glazed earthenware  
DUMBRELL, Lesley: Untitled, 1983, watercolour  
EISHO JAPANESE: Untitled (Beauty with brush in mouth), c.1780-1800, colour woodcut (Gift of Dr Ian Bernadt)  
FAIRWEATHER, Ian: Monsoon, 1961-62, synthetic polymer paint and gouache on cardboard  
FEIL, Shar: Grey skies, W.A., 1983, glass  
FREUD, Lucian: Naked man with rat, oil  
FRIJNS, Bert: Plate with object, 1981, glass  
GLANCY, Michael M.: Lapis squared in Bean's scale, 1981, glass and copper  
GREEN, Denise: Rib, 1980, oil and paint stick  
GREENWAY, Victor: Ceramic form, 1983, stoneware, glaze, oxide and lustres  
GUNNING, Richard: Stealing Braque's fish, oil and collage; City view, linocut, both 1983 (Purchased for the Guy Grey-Smith Memorial Collection)  
HADLEY, Basil: Lady motorist (cancelled etching plate), 1974, zinc (Gift of the artist)  
HARDIMAN, Robin: Torso, gold, silver, bluestone  
HINDER, Frank: In the tram (study for Tram kaleidoscope), 1939, pencil and watercolour; Flight into Egypt, 1942, pencil and coloured pencil; Two untitled studies for Flight into Egypt, 1942, pencil and watercolour wash; Untitled (study for Flight into Egypt), 1942, pencil, on verso in conte and pencil (study for Canberra cyclists, A.C.T.); (All gift of the artist)  
HIROSADA, Utawaga: Four untitled colour woodcuts (Gift of Dr Ian Bernadt)  
JERVIS, Margie and KRASNICAN, Susie: Folded silhouettes in painted extreme light, 1982, glass and enamel  
KLIPPEL, Robert: Big red, 1974, steel (painted by Michael Johnson 1981)  
KOTAI, Bela: Lidded pot, 1983, glazed stoneware (Purchased with assistance from the Crafts Board)  
KUNIMASA, Utawaga: Set of nine untitled colour woodcuts, c.1800-1805 (Gift of Dr Ian Bernadt)  
KUNISADA: Four untitled colour woodcuts (Gift of Dr Ian Bernadt)  
KUNIYOSHI: Untitled (Warrior with straw hat) colour woodcut (Gift of Dr Ian Bernadt)  
LALIQUE, Rene: Languedoc (vase), c.1930, glass  
LAMBERT, Lou: One and another, 1983, Donnybrook stone, steel, steel mesh, lead sheet

LANGLEY, Warren: Islam II, 1983, glass, enamel, pate de verre  
LATIMER, Bruce: Gardens full of dogs, 1973, screenprint  
LIBENSKY, Stanislav and BRYCHTOVA, Jaroslava Two hearts, 1982, glass  
LINDSEY, Maxine: Ceramic form, 1983, earthenware (Purchased with assistance from the Crafts Board for the Guy Grey-Smith Memorial Collection)  
LIVESEY, Mel: Pot, 1983, stoneware with Tenmoku glaze (Purchased with assistance from the Crafts Board)  
MACKENNAL, Bertram: Circe, 1893, bronze  
MAHOLY-NAGY, Laszlo: Collage R, 1920, collage, watercolour and ink over pencil  
MAILLOL, Aristide: Marie, 1931, bronze (Purchased with the assistance of The Zink Foundation)  
MAISTRE, Roy de: Classical ruins, oil and gouache on cardboard  
MAJZNER, Victor: Room of birth, 1983 synthetic polymer paint  
MAKIN, Jeffrey: Near Taree, 1977, oil (Gift of Mr W.J. Hughes)  
MARAWILI, Djambawa: Baru ga yathikpa (Crocodile dreaming), 1984, ochres, stringybark  
MARAWILI, Wakuthi: Baru koolatong (River fire dreaming); Burrut'tji (Lightning snake), both 1984, ochres, stringybark  
MARAWILI, Warrpandiya: Heron and spirit figure; Heron and ancestor spirit, both 1983, wood carvings  
MARRGULULU, Andrew: sacred waterholes, 1984, ochres, stringybark  
MASANOBU: Untitled (Three beauties), woodcut (Gift of Dr Ian Bernadt)  
MASON, Belinda: Circular finned bowl, 1983, porcelain  
MELICK, Ross: Hanging garment presented on a bamboo scaffold, 1981, mixed media (Gift of the artist)  
MOJE, Klaus: It's blue, 1981, mosaic glass (Gift of the Art Gallery Society of Western Australia)  
MOORCROFT, William: Poppies (vase), c.1913-16, glazed earthenware  
BRACK, John: British modern, 1969, oil  
MUNYUL, Ray: Djembi (Totemic goannas), 1984, ochres, stringybark  
MYERS, Joel Philip: Contiguous fragment, 1981, glass  
NAGAKUNI (ASHIYUKI): Untitled (two warriors), c.1814-21, colour woodcut (Gift of Dr Ian Bernadt)  
NASH, David: Arch, 1979, oak (Gift of the Contemporary Art Society, U.K.)  
PAM, Max: Six gelatin-silver photographs, 1972-81  
PARR, Mike: Two cibachrome photographs (set of three each), 1977 (Gift of the artist)  
PEART, John: Jyoti, 1982, synthetic polymer paint; Diamonds, 1983, gouache  
PLATE, Adolphe G.: Sunset on the Blackwood River, W.A., watercolour (Gift of Mrs E.D.P. Hayes in memory of Norman and Ivy Temperley)  
POLLOCK, Jackson: Untitled, 1951, coloured inks on Howell waterleaf paper  
RAALTE, Henry van: A road thru' Karri, drypoint (Gift of Mrs E.D.P. Hayes in memory of Norman and Ivy Temperley)  
RICHMOND, Oliffe: Untitled (portrait), pencil  
ROBINSON, Sally: Rose, 1973, Mudgee I and II, 1983, diptych, all screenprints  
SAUVAGE, Mark: Centrifuge, 1938, porcelain  
SCHMIDT-ROTTLUFF, Karl: Kniende, 1914, woodcut  
SCHREITER, Johannes: Fazit, glass, plexi-glass and leading (Gift of the artist)





# Queen Victoria Museum and Art Gallery

Wellington Street  
LAUNCESTON Tasmania 7250

GALLERY HOURS  
Monday-Saturday 10 am-5 pm  
Sunday 2 pm-5 pm

## *William S Ellenden* PTY. LTD.

FINE ART AND GENERAL AUCTIONEERS • APPROVED VALUERS

Good catalogued sales presented fortnightly including Antique Furniture, Paintings and Prints, Silver, Plate, Glass, China, Pottery, Jewellery, Objects and Bric-a-Brac.

Special collections and house sales by arrangement.

Sales advertised regularly Saturday's Sydney Morning Herald auction columns

A highly personalised business conducted by Licensee

**William S. Ellenden**

Member of the Auctioneers and Valuers Association of N.S.W.



68-72 WENTWORTH AVENUE, SYDNEY 2000

PHONE: (02) 211 4035 211 4477





**Specializing in books on Australian art**

# THE ARTS BOOKSHOP

**Specialists in the visual arts –  
New, old and rare**  
**Hours: Mon – Fri. 9 am to 5.30 pm**  
**Sat. 9 am to 5 pm**

**1031 High Street, Armadale  
Victoria 3143. Tel. (03) 20 2645**

**1st Prize**  
**1982 AUSTRALIAN PICTURE FRAMING  
COMPETITION**  
**MARIO'S "BELLE FRAMING"**

181c Edgecliff Road  
Woollahra, N.S.W. 2025

Phone (02) 387 4851

**Exclusive Frames, Paintings, Graphics and Prints.**

SNELL, Ted: Looking out to the garden – for H.M., 1983, synthetic polymer paint  
SPENCER, Stanley: 53 untitled drawings and studies, various media, various sizes  
STAVRIANOS, Wendy: Earth dresses, 1981-82, synthetic polymer paint, beeswax, sticks, canvas  
STELLA, Frank: Shards IV A; Shards V A, both 1982, offset lithograph and screenprint  
STONER, Mark: Right rudder, stoneware, low fired glaze, body stain, oil paint (Purchased with assistance from the Crafts Board)  
STREETON, Arthur: Chelsea, 1905, oil  
TAYLOR, Howard: Column, c. 1970; Turn about, 1970, both jarrah and pine  
TOYOKUNI, Utagawa: Two untitled colour woodcuts (Gift of Dr Ian Bernadt)  
TUCKSON, Tony: Untitled (ink drawing on *Sydney Herald*, Wednesday 20 March, 1957) c. 1957-61, ink wash  
UNKNOWN JAPANESE: Two untitled embossed colour woodcuts; Untitled colour woodcut (Gift of Dr Ian Bernadt)  
VALLIEN, Bertil: 100 years of solitude, 1983, glass  
VARLEY, John: Suite of four engravings, 1818; Two untitled studies, c. 1818, pen and ink with wash; Four untitled sketch-book pages, pencil and brown ink (Gift of the Estate of Mr E. Stephen Hart)  
WEDGWOOD ENGLAND: Twenty-six items of pottery (including sets), c. 1785-1835, stoneware, earthenware and porcelain  
WHISSON, Ken: Across the table into Tuscany, 1982, oil  
WHITTAKER, Rosemary: Blossom jar, 1984, stoneware (Purchased for the Guy Grey-Smith Memorial Collection)  
WOODLAND, David: Ritual bag IV, 1983, stoneware and twine (Purchased with assistance from the Crafts Board for the Guy Grey-Smith Memorial Collection)  
ZAMECHNIKOVA, Dana: Going for a walk, 1981, glass and enamel  
ZORITCHAK, Yan: Signal cosmique, 1981, glass

## Tasmanian Museum and Art Gallery

ARNOLD, Ray: Hard ground, soft ground, Franklin River watershed-I and II, 1984, monotype (Purchased with the assistance of the Tasmanian Arts Advisory Board)  
CASSAB, Judy: (Landscape), 1981, charcoal  
DALGARNO, Roy: Going up in the cage, 1984, etching and aquatint  
GOGH, Vincent Van: *La robine du roi*, 1888, oil  
HARRIS, Gwen: Red nude, 1979, pencil and pastel, (Gift of the artist); Nude figure, 1982, pen and ink  
HEREL, Petr: Beyond and within, 1983, engraving  
JACK, Kenneth: Old mining towns of Australia, 1984, set of lithographs  
MACKAY, Ian: Bright prospect, 1979, painted steel (Purchased with the assistance of the Visual Arts Board)  
MODIGLIANI, Amedeo: *Jeune fille assise en chemise*, 1918, oil  
PEBBLES, Graeme: Wilson's Promontory, 1984, mezzotint  
PROUT, John Skinner: Sennen Cove; Under cliff, Penzance, both 1830, pencil; Fern Tree Valley, Table Mountain, Hobart, pencil and watercolour; Moss Fall, Fern Tree Valley, Hobart, watercolour, both 1884 (Gift of Mrs H. Gibson)  
REES, Lloyd: Sandy Bay Suite, 1983-84, set of lithographs (Gift of the Friends of

the Tasmanian Museum and Art Gallery)  
STEPHENSON, David: Lake King William on the River Derwent Hydro-Electric Development, Tasmania, 1982, gelatin-silver photographs (Purchased with the assistance of the Tasmanian Arts Advisory Board)

## Errata

A number of errors occurred in recent issues of *ART and Australia*, for which we apologize to our readers. In the December 1984 issue, Giovanni Antonio Canaletto's *The Bacino Di San Marco* was reproduced back to front (p. 183).

Prue McColl, Director of the Latrobe Valley Arts Centre, has kindly pointed out that the Jan Senbergs painting captioned *Port Liardet 1* is, in fact, *Port Liardet 1*. The former painting is owned by the Latrobe Valley Arts Centre and is currently touring Australia; the latter was destroyed in the 1983 Victorian bushfires (p. 211).

The professional titles of authors Michael Wardell and Pat Gilmour, both of the Australian National Gallery, Canberra, were given respectively as Curator, Contemporary Art and Senior Curator, International Art, instead of as Assistant Curator, Contemporary Art and Coordinating Curator, International Prints and Illustrated Books (pp. 195 and 222). In our March 1985 issue, Mavis Chapman's painting entitled *No. 5* from the *Rich earth* series was reproduced back to front (p. 397).

## Classified advertising

Charge: 30 cents per word, \$5 minimum. Maximum 100 words. This applies to all categories except 'Information wanted' (i.e. writers', students', research) for which charge is 15 cents per word: \$2 minimum.

Deadline for material: 5 months prior to publication

### For sale

*ART and Australia* from Vol. 7, No. 1 to Vol. 16, No. 4. Excellent condition. J. Boyd, 4 Fionn Court, Ardross W.A. 6153. Tel. (09) 364 5507

Max Germaine's *Artists and Galleries of Australia* 1984 illustrated edition still available at some art bookshops. Updated biographical information for the special Bicentennial 1988 Souvenir Edition should be sent to Box 59, P.O., Dural N.S.W. 2158. Tel. (02) 651 1712

### Information wanted

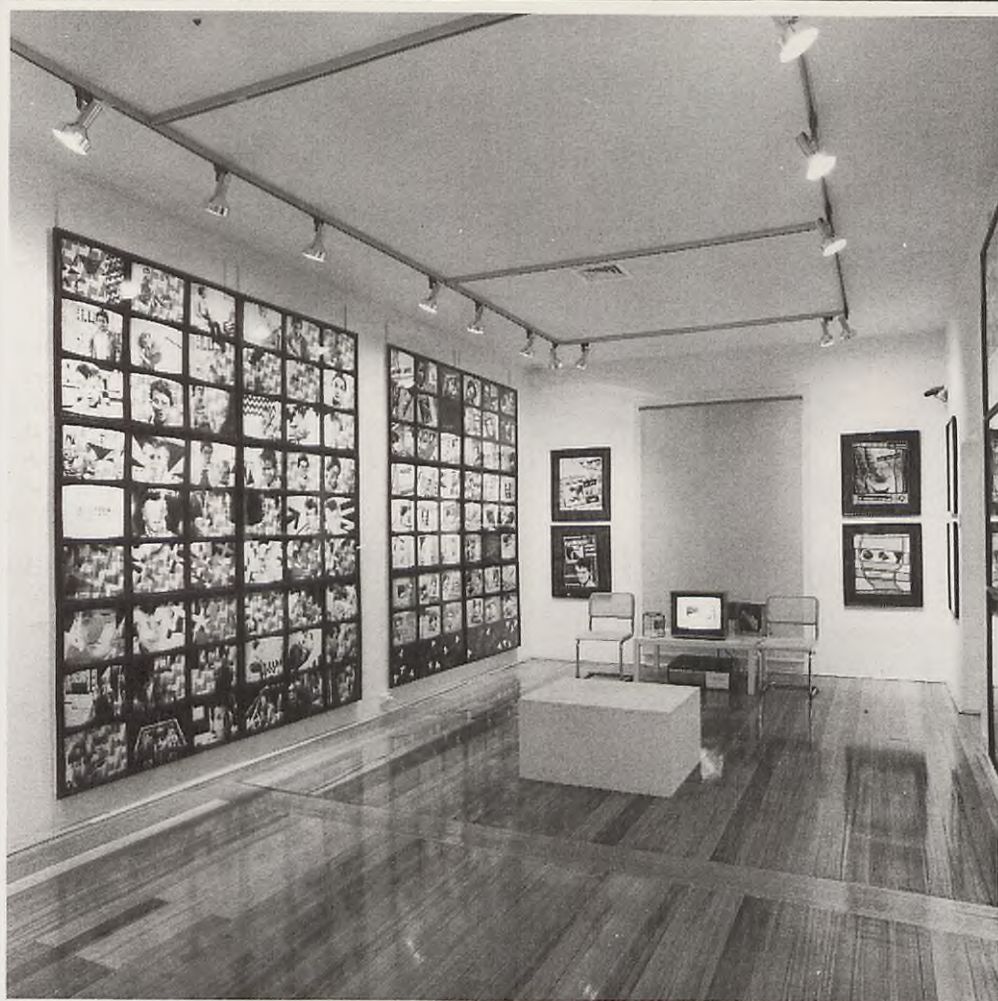
I am preparing an exhibition 'Just Life: Aspects of British Realism in the '50s' and would be pleased to hear from private collectors who own paintings and drawings by John Bratby, Jack Smith, Edward Middleditch, Derrick Greaves, Carel Weight, Peter Coker, Prunella Clough, Bernard Buffet, Andre Minaux, Ginette Rapp, Bernard Lorjou, Francis Gruber and Renato Guttuso. Please contact Robert Rooney, 20 Broomfield Road, Hawthorn East, Vic. 3123

For a catalogue raisonné of the art of Leonid Pasternak, I would appreciate hearing from anyone who has correspondence with the artist or his family, unpublished memoirs or photographs or information about works not registered with a major museum.

Lewis Barnard Skolnick, Amherst, Mass. 01004-1043, United States of America.



# A U S T R A L I A N C E N T R E F O R C O N T E M P O R A R Y A R T



Robert Randall & Frank Bendinelli 'Love Stories' 1984 Installation Shot

Changing exhibitions of  
Australian and overseas  
contemporary art

Tuesday to Friday 10.30am to 5.00pm  
Saturday to Sunday 2.00pm to 5.00pm

Dallas Brooks Drive  
The Domain, South Yarra, Victoria  
Telephone: (03) 63 6422

Closed public holidays



## A CENTURY OF EXPERIENCE



"Last of the Messmates" by Sir Arthur Streeton  
recently sold for **\$43,000.**

### Major Paintings Sales

4th June, 27th August  
and 26th November.

For obligation free advice and market valuations  
contact:

Kathie Robb. Tel. (02) 241 3411

James R. Lawson Pty. Ltd.  
212-218 Cumberland St, The Rocks  
Sydney Telephone (02) 241 3411



**Lawson's**

"Excellence is our Tradition"



## POWER INSTITUTE OF FINE ARTS

### POWER GALLERY OF CONTEMPORARY ART

THE UNIVERSITY OF SYDNEY

First Floor MADSEN BUILDING

(The Madsen Building is the first on the left from  
the City Road entrance)

Hours: Monday, Tuesday, Thursday, Friday: 2.00 to 4.30

Wednesday: 10.30 to 4.30

Saturday: 2.30 to 4.30

Entrance Free

Telephone, weekdays 692-3170/692-3137

### THE JOHN POWER FOUNDATION FOR FINE ARTS THE UNIVERSITY OF SYDNEY:

Organises lectures and seminars on all aspects of the visual arts, above all contemporary, by overseas and Australian artists, art-critics and art-historians; there is also a film season. Membership allows free access to all events and a newsletter.

For information ring: 692 3566

# GRACE FINE ART

Art Movement  
Local, Interstate,  
International

Specialized Packing  
Museum Standard

Import & Export  
Customs Service

### GRACE FINE ART

Sydney (02) 669 2099, Melbourne (03) 376 3666  
Canberra (062) 413237

A DIVISION OF GRACE BROS INTERNATIONAL

# BIBRA GALLERY

HAROLD HATTAM

JANICE HUNTER

JOHN GOLLINGS

PETER WHITTING

KATE DURHAM

MARTIN GRANT

MICHAEL NAY

RIC MATEAR

### GALLERY HOURS

TUESDAY - FRIDAY 10.30-5.30

SATURDAY 10.30 -1.30

1031 HIGH STREET

ARMADALE VICTORIA 3143.

TELEPHONE (03) 209 7009