

5
84

ART

AND AUSTRALIA

KEPT IN
SERIALS

Jeffrey Smart's Brave New World
Passmore and Cézanne
Sculpture Triennial; Mimi Spirit sculpture
Brian Seidel; Theo Koning
Perth Scene; Continuum '85; London Letter
Alice Danciger; Arthur Loureiro
Stills Alive; Final Moments; Art & Social Commitment

Quarterly Journal

Edited by Elwyn Lynn

Volume 23 Number 1

Price \$8.50*

Spring 1985



JEFFREY SMART MORNING, YARRAGON SIDING
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Collection Robert Holmes à Court

*NZ \$12.50

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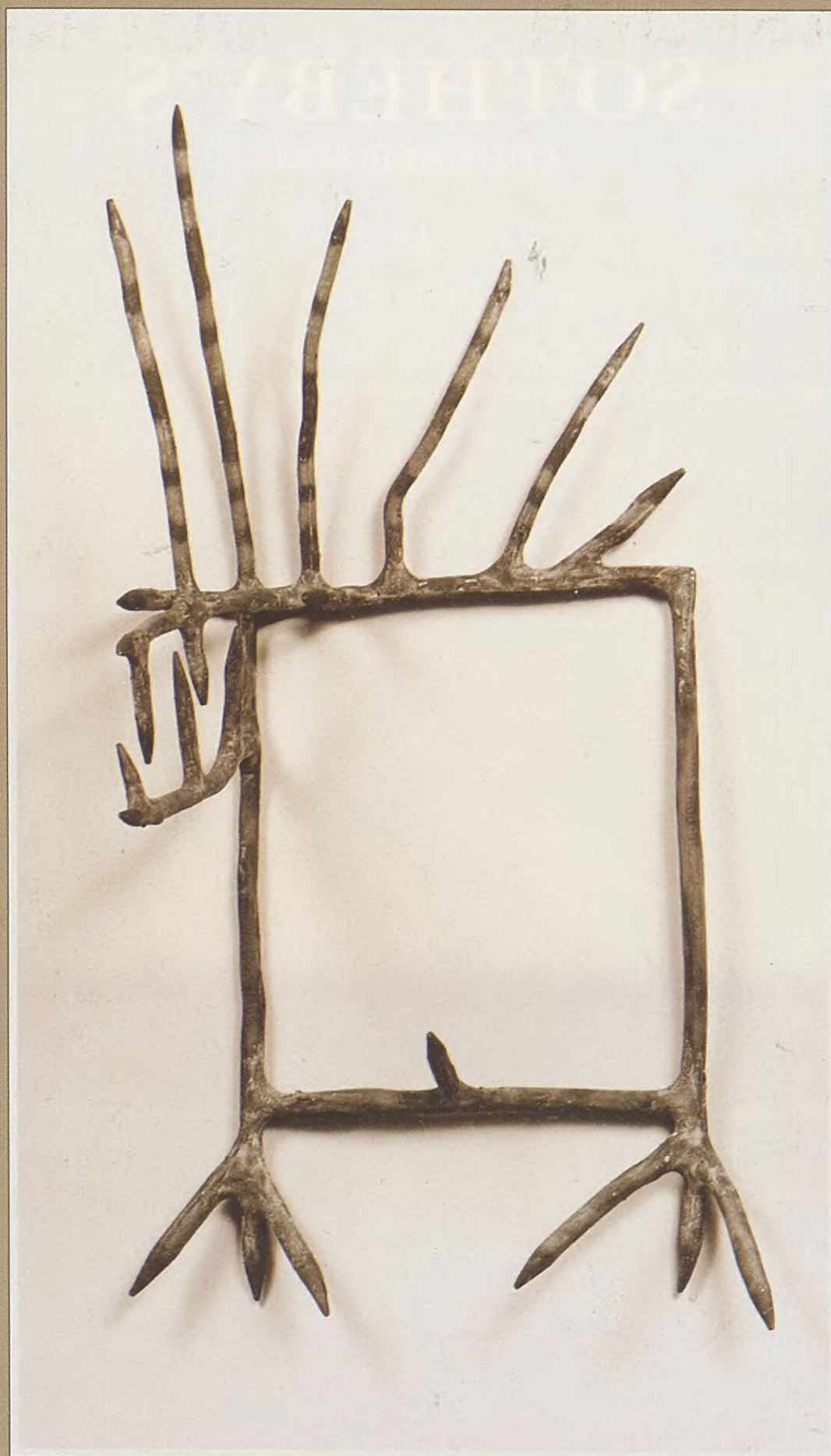
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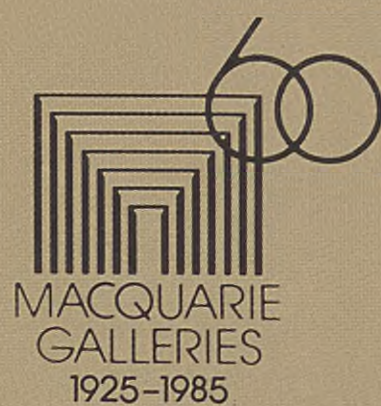
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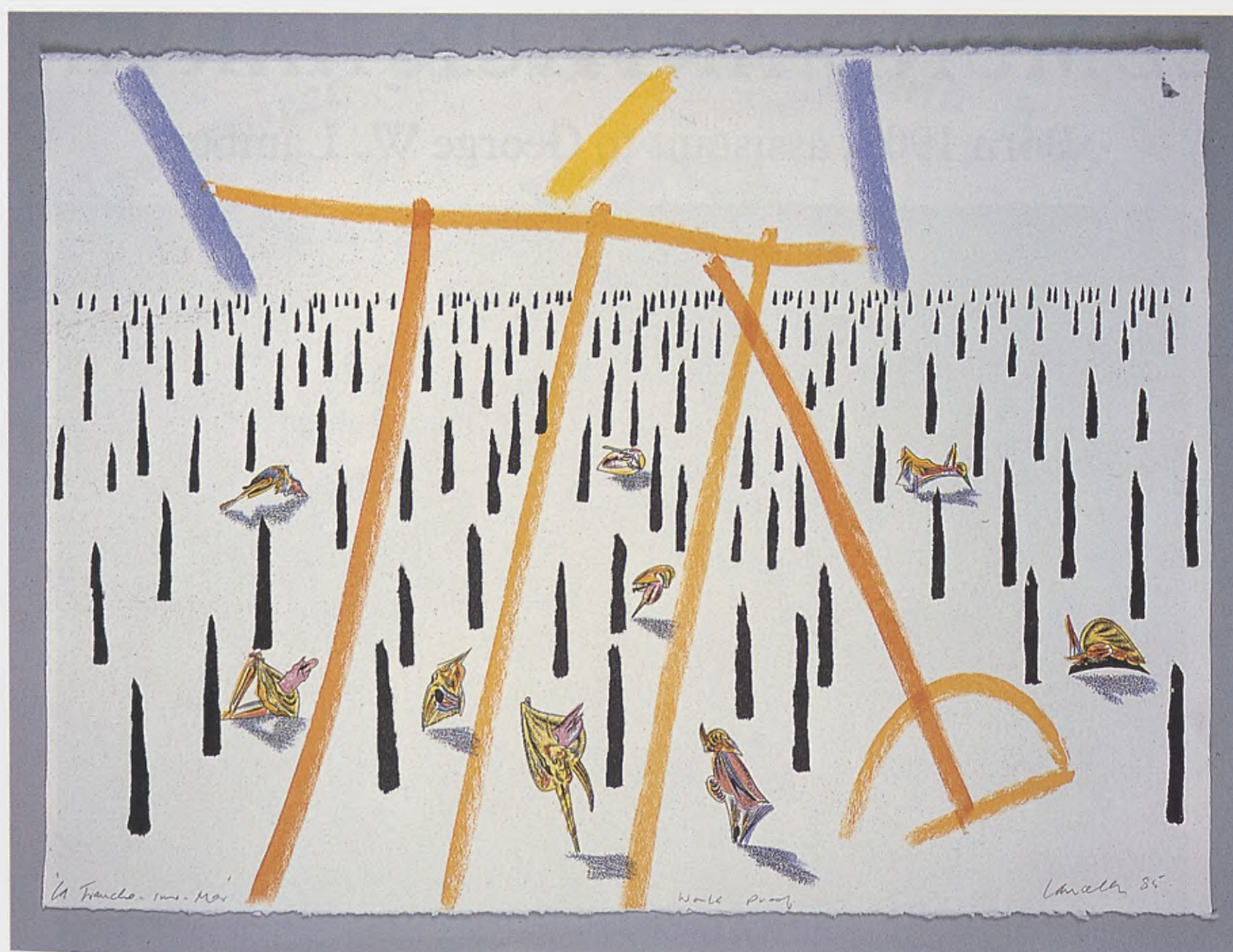
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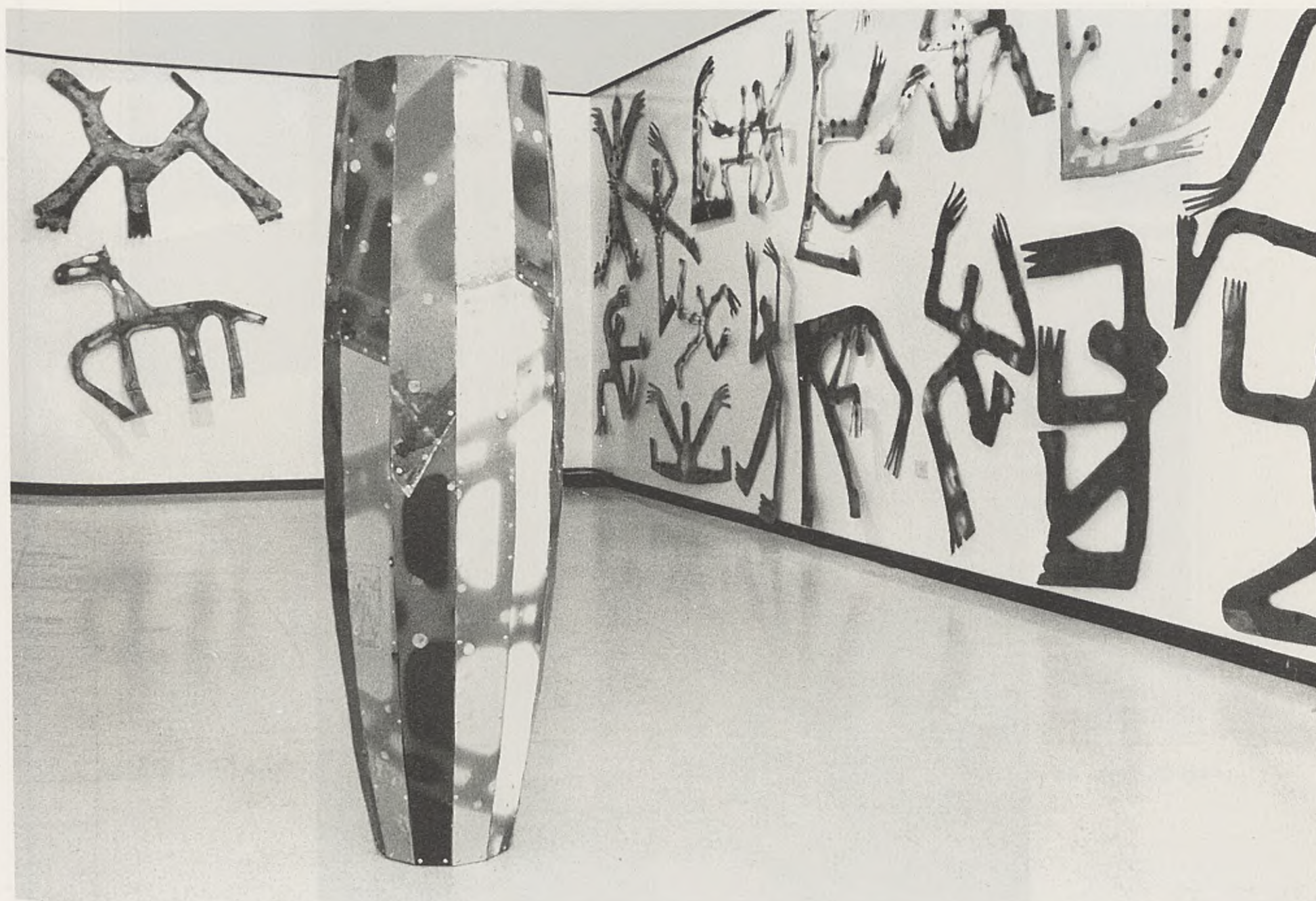
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SPRING 1985

ART

AND AUSTRALIA

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1

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Attention: Please check your March and June issues for the gold card — as no-one has claimed our subscriber prizes.

C O M M E N T A R Y

Editorial

GENERALLY editorials are about burning issues yet never seem to have been so fiery that they can incinerate such clichés as burning issues, but then, before we hasten to judgement, let us recall that a cliché, according to Oscar Wilde, makes the whole world kin.

We are slipping into another form of editorial that sounds like an after-dinner speech or those occasional editorial notes that aspire to humour; sometimes they become idle thoughts or even sermons against idleness.

With a quarterly one has to predict 'burning issues' three months ahead; that is not so difficult because some issues seem to be eternal and others are revived with very little provocation. At times the art-world resembles a general conflagration with some of the old flames looking fresh, intriguing and strange to younger generations free from the cynicism of experience. There are some who thrive more on issues than on the art which is supposed to give rise to them. Some, indeed, have so many issues or irons in the fire that, as Groucho Marx said, the fire is nearly out.

There are Marxists, sociologists and linguistic theorists so concerned with issues hardly tangential to art that art is nearly out. The English art magazine, *Artscribe*, has felt so coerced by the situation that it has advertised itself as the art magazine that is about art while there are 'art magazines' about anything but art. *ART and Australia* could re-echo those words with only the slightest modifications that distance entails.

The phenomenon of theory and sociology replacing the close consideration of the art object seems even more rampant in what is called screen studies, according to Adrian Martin and Rolando Caputo in their article, 'Death of the Film Critic: Drowning in a sea of contexts' (*The Age Monthly Review*, March 1985). It is, they say, no longer relevant to ask what a film is about and they conclude (and they could reach the same findings in attitudes to the visual arts): 'Films, today, are grasped purely as *symptoms* – inchoate, inadvertent expressions of this or that social contradiction or libidinal drive. They exist purely in order to manifest certain problems and exhibit

certain contexts which the critic presumes to be able to read "through" the text, in its "unconscious".'

The death of the film critic is accompanied by the role of the film as victim; perhaps all that is a 'burning issue', though it has the taste of cold ashes and reminds one of the story in Dick Francis' latest racecourse thriller, *Proof* (it is all right, he *has* written one on art): he tells the tale of a man who fell amongst thieves, was beaten, robbed and thrown into the thoroughfare to be passed by many who ignored his agony and pitiable distress, except for two sociologists, one saying to the other: 'The man who did this needs help'.

This is some oblique sermonizing: it is about responsibility and accountability: this magazine is about art and its truths. Unsubsidized, it feels neither inclined to bite (to show independence) nor to lick (to reveal gratitude) that hand that feeds it.

Subsidies! Now there's a topic flaming with embarrassments.

Perth scene by Ted Snell

'THINGS in the west are bad, very bad'... so sayeth Snedley Vlunt in the pages of *Art Network*... and though many do not agree with his acerbic criticism, the presence of said Vlunt is an indication that all is not well in the State of excitement.

In the early days of journalistic art writing in this State a critic using the pseudonym 'X' wrote for *The West Australian*, but from that time till the appearance of Vlunt the art community has been open to discourse and tolerant of divergent critical opinion. There was no need to protect oneself under the veil of anonymity. So what has happened to spawn a Snedley Vlunt who espouses a fashionable cynicism and deals in one line put-downs?

An easy answer is that the rapid development of the State has prompted a larger and more sophisticated visual arts community with all its concomitant bitchiness; and while this may be true to a degree the fact that Vlunt's attempt at anonymity was singularly unsuccessful proves

that Perth retains many of its small town mechanisms. But cliques have developed and this has led to a certain amount of rivalry; however, it is to be hoped that this will in turn lead to a sharper critical forum for art practice in this State – if it can rise above the gossip and innuendo of Snedley Vlunt's critical discourse, that is. (For example, his assessment of Alex Bortignon's photographs, 'I've seen better in my aunty's photo album'.)

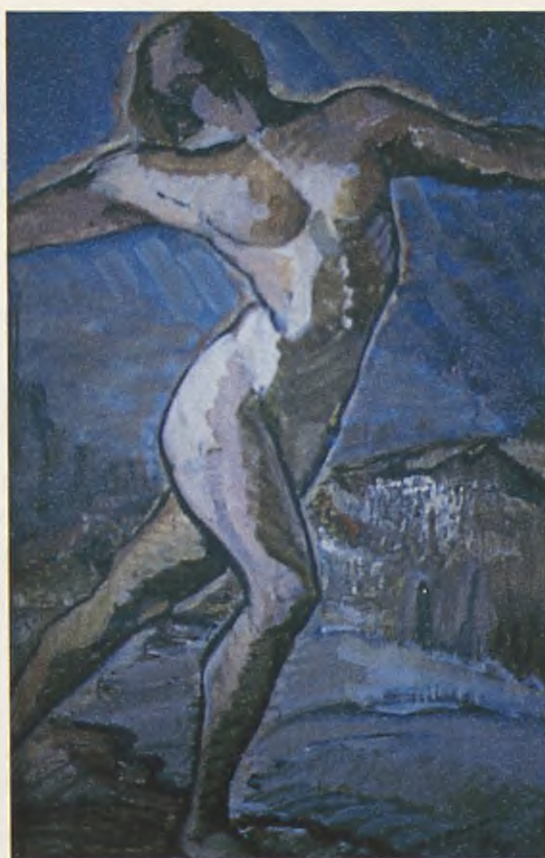
The Praxis Group have played a central role in developing this critical dialogue both in the pages of its journal *Praxis M* and through its promotion of younger artists who are working on the edge of conventional art practice. The 'New Painting' exhibition introduced the work of Darin Howard, a painter of surf board blanks who instead of working for an art audience produces for the highly sophisticated surfing audience that buy his boards. The rationale for his work and the others in the exhibition is quite different from much of the work on show in

Perth and requires different forms of analysis.

'Other Sculpture', held as part of the Festival of Perth, was a companion piece to 'New Painting' at Praxis, though its participants worked more conventionally and were all trained in art schools. It was an important exhibition, supporting its premise that the isolation of Western Australia can also be a positive force with a remarkably fresh body of works by Jane Barwell, Michael Carlin, Carmella Corvaia and others.

Isolation and its Western Australian variant 'The Cinderella syndrome' are components of any visual arts dialogue in this State, but as the debates on regionalism and parochialism continue across the country and the world, its pejorative inference has diminished. During the Festival of Perth a second conference on the visual arts discussed these issues (in relation to 'The British Show', which has been touring Australia, and to the sense of location experienced by West Australian artists) in lectures and

ELISE BLUMANN SURGE *right*
1944
Oil on masonite 87 x 55.5 cm
Art Gallery of Western Australia, Perth
Photograph by David Bromfield



Perth scene

JANE BARWELL FLOATING FORMS *far right*
(1985)
Plaster and steel installation
Praxis, Perth
Photograph by the artist



BRIAN BLANCHFLOWER YOU BELONG TO THE NIGHT (HOMAGE TO EDGAR VARÉSE) *below centre*
(1984)
Synthetic polymer, oil stick, sand on canvas
196 x 180 cm
Galerie Düsseldorf, Perth
Photograph by the artist



HANS ARKVELD PROSECUTION *above*
(1984)
Bronze 77 x 43 x 26 cm
Art Gallery of Western Australia, Perth
Photograph by the artist



MICHAEL IWANOFF TOWARDS THE WATERS *right*
(1984)
Mixed media on paper 115 x 185 cm
Galerie Düsseldorf, Perth
Photograph by the artist



JOHN BEARD THE GODS *above*
(1984)
Acrylic on linen 204 x 215 cm
Galerie Düsseldorf, Perth
Photograph by the artist

forum sessions entitled 'Far from the Centre. All new art appears provincial; does this make the provinces the place to be?' and 'Regions of the Mind. Location as a theme in the visual arts and literature'.

Not only is this re-evaluation easing the conscience of artists wishing to remain in Perth, but it has also played its part in reviving interest in the history of the visual arts in this State. Through the activities of the Centre for Fine Arts at the University of Western Australia, Western Australian Institute of Technology and the Art Gallery of Western Australia, exhibitions of local artists from the early years of this century and some contemporary artists who have been by-passed by the system, have been staged.

David Bromfield from the Centre for Fine Arts organized an important retrospective of the work of Elise Blumann who arrived in the late 1930s from Germany. Her transposition of Modernism to the Western Australian environment and her influence on local artists such as Guy Grey-Smith made for an extremely enlightening exhibition. John Barker was another artist revived by David Bromfield and Bruce Adams put together the first comprehensive showing of the work of Hans Arkveld. Arkveld is well known as an artist and an art activist who has been an important influence on a generation of younger artists in this State.

Another important re-evaluation of the work of a local artist was the Art Gallery of Western Australia's major retrospective of the work of the sculptor Howard Taylor. Taylor has lived in the Karri forests of the south-west for many years working from local materials but showing his works rarely; so this large exhibition was an important event. The rigour of his work and his single minded commitment to local materials and his environment resulted in works that also relate to wider issues and made this a timely exhibition for younger West Australian artists, notably those showing through Praxis, who are searching for ways to locate their work within a local context yet retaining a broad significance.

On another level the Media Space Group continued in its self-proclaimed role as the State's cultural conscience by analysing our cultural products past and present.

Over the past year there has been a notable increase in the number of exhibitions by eastern States' artists at local commercial galleries and at last a reciprocal flow of West Australian artists to the eastern seaboard capitals. John Beard and Mac Betts have both shown in Sydney over the past year and Brian Blanchflower, after returning from the Air and Space studio in London, will show his new paintings in Sydney later in the year. Shown at the Galerie Düsseldorf late in 1984, these new works indicate a shift in

emphasis away from the formalized, ritual markings of his early work to an all-over field of paint flecks that creates an energized surface of indeterminate depth.

Another feature of the local scene which seems to proliferate unabated is the range of prizes offered for local artists. Several years ago the Fremantle Arts Centre instituted a prize to replace the defunct Perth Drawing Prize and since then they have galvanized local commercial interest into sponsoring a Western Australian Week Award, The Fremantle Print Prize, A Ceramics Prize and an Invitation Drawing Prize. Two years ago the Mobil Company entered the fray with a \$5000 prize (last year won by Michael Iwanoff) and the Albany City Council have this year instituted an invitation \$3000 prize. With so much on offer it may be that we have reached saturation point.

Perhaps things are not as 'bad, very bad' as we were led to believe. Indeed, with a greater divergency of opinion evident in the community and a less self-consciously parochial image being promoted, it may even indicate that from the turmoil and the rivalry a more productive environment will emerge.

Ted Snell is a lecturer in the Department of Art and Design at the Western Australian Institute of Technology.

Art and Social Commitment – An End to the City of Dreams 1931-1948

by Paul McGillick

BROADLY speaking there are two extreme positions on the visual arts. The most easily argued, most commonly accepted and currently fashionable is that form is nothing more than the bearer of content. From this point of view, painting is an illustration of ideas, stories, emotions and historical and social development. It is this point of view that is the unquestioned assumption in Charles Merewether's catalogue essay, *Art and Social Commitment – An End to the City of Dreams*. There, supporting his survey of Australian realist painting in the period 1931-48, Merewether says very little about the paintings as such, but much about the politics of the time and the politics of the paintings.

The alternative point of view is that painting has something unique to offer and that uniqueness is essentially aesthetic. While a painting may have a narrative content and while our appreciation of it may benefit from knowing

something about the context in which it was painted, finally the most important thing is its aesthetic appeal. The other functions of painting can be taken over by other activities. The aesthetic function, however, is unique to painting. From this point of view, the topic of a painting – the images, the story *et cetera* – serves mainly to give amplitude to the meanings already inherent in the painting's painterly character.

While it may be true that most people look at paintings from the first point of view, the finest paintings in the Western tradition are painted from the second outlook. A Giovanni Bellini Madonna, a Jan Vermeer van Delft interior or a Georges Seurat landscape may offer possibilities for debate about religious experience or about bourgeois life in seventeenth-century Holland or nineteenth-century France, but they are self-evidently more to do with being paintings than with being allegories.

As a rule, the more painting tries to deliver

sermons, ironically, the less people want to look at it. *Art and Social Commitment* demonstrated the point very well. Curated by Charles Merewether, this exhibition was an illustrated history of the left wing in Australia from 1931 to 1948. In other words, it was a survey of how art had been exploited to purvey particular points of view about Australian society and its development. Inevitably it was a survey of realist art since non-realist art does not lend itself to preaching and the explicit articulation of artists' opinions.

In political terms the exhibition reminded us of the failure of the left to have had any impact on the course of recent Australian history. In aesthetic terms it reminded us that Australian realist painting has been generally very disappointing, evincing the lack of a colourist sensibility, poor draughtsmanship and a poverty of perceptual imagination. There have been important exceptions to this rule and it must be said that the exhibition was also able to represent

Exhibition commentary



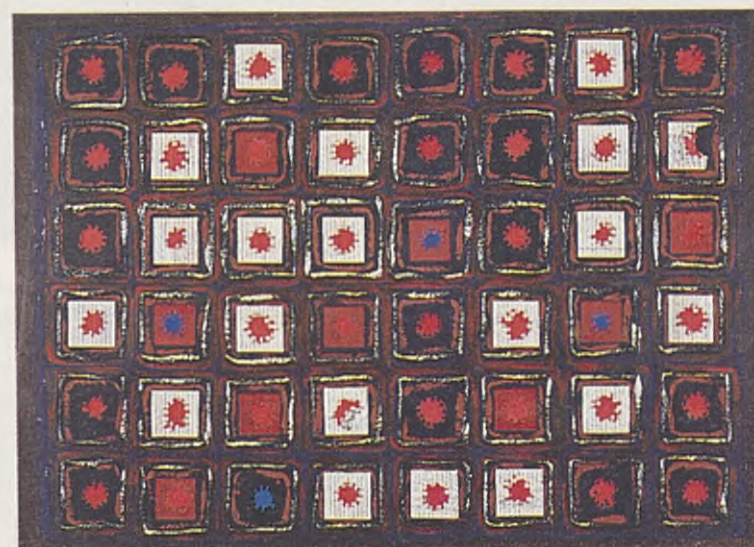
above left
DENISE GREEN METRONOME
(1984)
Oil paint stick on canvas 238 x 192 cm
Christine Abrahams, Melbourne

above
GRAEME PEEBLES MARAT WE'RE
MARCHING ON 1983
Mezzotint 47.5 x 89 cm
Powell Street, Melbourne



left
PETER C. WEBB HALLOWED
GROUND 1984
Oil on canvas 151 x 183 cm
Powell Street, Melbourne
Photograph by the artist

above
DAVID LARWILL
EXPLAINING ONESELF
1984
Oil on canvas 83 x 75 cm
Tolarno, Melbourne
Photograph by Henry Jolles



above
POLLY MacCALLUM DIGRESSIONS 1 (1984)
Collage 92 x 71 cm
Coventry, Sydney
Photograph by Jill Crossley

right
GRANT MUDFORD
PAINT TUB 5 (1982)
Cibachrome photograph
60.6 x 76.2 cm
Christine Abrahams, Melbourne
Photograph by the artist

these exceptions.

Inevitably, of course, an exhibition such as this, through its focus on a single point of view, distorts the truth. Ludwig Hirschfeld-Mack, for example, is represented by only one picture which is in no way representative of the man's real artistic identity. Similarly, since Merewether is anxious to locate all the energy in Australian art in realist and left wing art, artists of the persuasion of Ralph Balson and Frank Hinder are left out.

None of this, however, is to question the legitimacy of the exhibition. It was an important and worthy exercise. Nonetheless, when Merewether says in his catalogue essay that the reason for there not being an earlier exhibition of this work was 'for fear it brushed too close, uncovering the burden of history and the frailty of ourselves', he is being overly defensive and sententious. After all, there has been no major retrospective of Tom Roberts. The reason may be more to do with levels of curatorial ambition in Australia than with reactionary forces.

Merewether identifies the city and the human body as the key images of his artists. In his essay he says that the body was 'a metaphor for the

health and disease of society'. The city, on the other hand, was represented in various ways – as a place of dreams, of isolation, of alienation, of evil.

Two streams of inspiration emerge. One is overtly ideological, regarding the alienation of man as a function of class membership. There is a spirit of idealism – sometimes optimistic, sometimes disappointed – and its recurrent image is of the common man stripped of his identity through an inimical social process. This is an idealistic art searching for the recovery of identity.

The other stream is generally anti-ideological and anti-idealist and first articulated in Australia by the journal *Angry Penguins*. This is an inward-looking art which sees man as individually alienated. It is an art in search of an identity, especially an Australian identity.

The latter stream proved richer in Australian art, featuring Sidney Nolan, Arthur Boyd and the mature Albert Tucker and John Perceval; its strength was ultimately pictorial and not thematic. Similarly, it seems to me that the artists of the first stream – Josl Bergner, Ailsa O'Connor, Noel Counihan (with the exception of his

linocuts), Danila Vassiliev and James Cant – are now largely of historical interest to people who, like Charles Merewether, share their particular political prejudices. The reason for this is that they are less interesting as artists.

Allowing for its narrow focus, Merewether's exhibition was a highly professional exercise with an adequate range of work to make his curatorial points. In general, it was a representative selection and was well supported by a thorough catalogue which will serve as an important reference work for years to come. Finally, it brought together a number of artists whose work has lapsed into obscurity in some cases. It was a chance to see this work and to see different artists ranged against one another. At the same time an interesting historical development was visible and in retrospect we can now see that developments in politically conscious art in Australia did, indeed, mirror the broad political development of the country.

Paul McGillick has written art criticisms for many journals as well as commissioned catalogue essays for both private and public galleries.

'Those final moments'

by Paul McGillick

THE ENGLISH playwright, Harold Pinter, once remarked that his plays always began life when someone entered a room. To enter a room is to begin a story which is at once both actual and metaphorical. It is actual because entering a room is a dramatic action which literally shifts a narrative from one scene to another.

But rooms and the entering and leaving of rooms are also metaphors. A room is where we live. It is where some of the most important events of our lives are worked out. A room is where we retreat to. It is a refuge. In our room we reconstruct our fragile selves which, outside that sanctuary in a hostile world, are under constant pressure to fragment.

A room is a space. And entering a room involves adjusting spatial dynamics in a number of ways. Most obviously it involves a change of location and a change in our physical spatial context. But because entering a room is a chapter in a story, it is also a change in our relationship to what has gone before. A room may seem a world unto itself, but it is always a room within another,



above and page 32
EAMON D'ARCY, DENNIS del FAVERO,
DEREK NICHOLSON, PAUL CHARLIER (1984)
THOSE FINAL MOMENTS
Installation: furniture, photographs, crockery, cutlery,
electric light fittings, mixed media
Australian Centre for Photography, Sydney
Photographs by Dennis del Favero

far bigger room.

'Those Final Moments' is an extraordinary installation already seen at both the Australian Centre for Photography and at the Institute of Technology in Sydney in 1984 and to be

remounted for Australian Perspecta at the Art Gallery of New South Wales from October to December 1985. For its designer, Eamon D'Arcy (well known as a stage designer), it won the runner-up award in the Design Institute of Australia National Awards in 1984.

audiences for art need to engage if they are to fully benefit from exposure to art. Paintings on a wall are neutral: you take them or leave them.

The concept grew out of a text by designer and writer, Dennis del Favero and was developed as a group project also involving Derek Nicholson (lighting) and Paul Charlier (original music and sound effects). The project was produced in collaboration with the Federation of Italian Migrant Workers and their families.

Installation as a form of art practice has been around now for a generation. What is known as an installation is actually some form of design within a space. Normally, however, those designs have been by fine artists, not designers. But 'Those Final Moments' is an example of professional designers engaging in fine art practice and the result is extremely rewarding,

right
GAVIN CRICHTON LUPO'S ESCAPE
(1984)
Synthetic polymer on cotton canvas
90 x 60 cm
Woolloomooloo, Sydney
Photograph by George Young

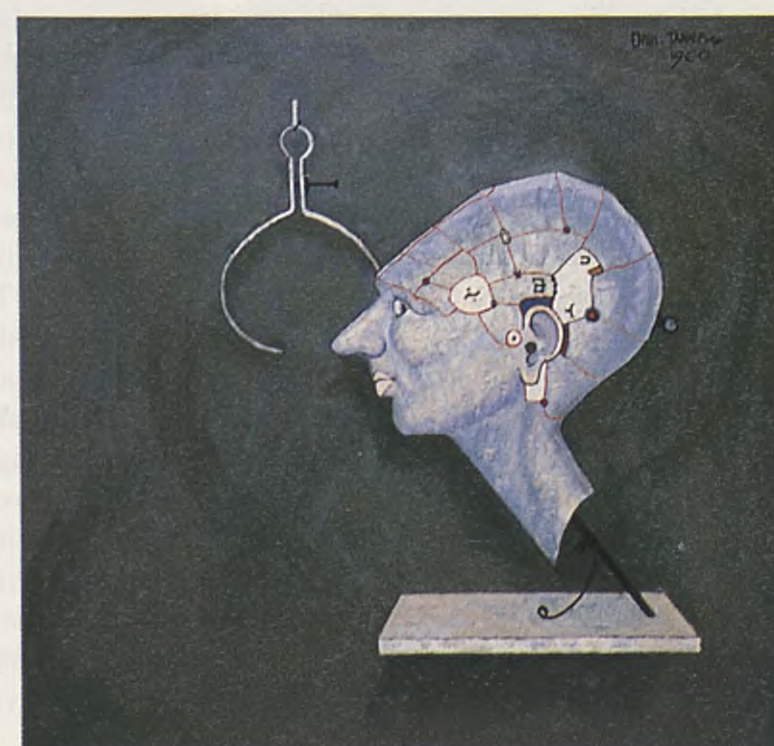
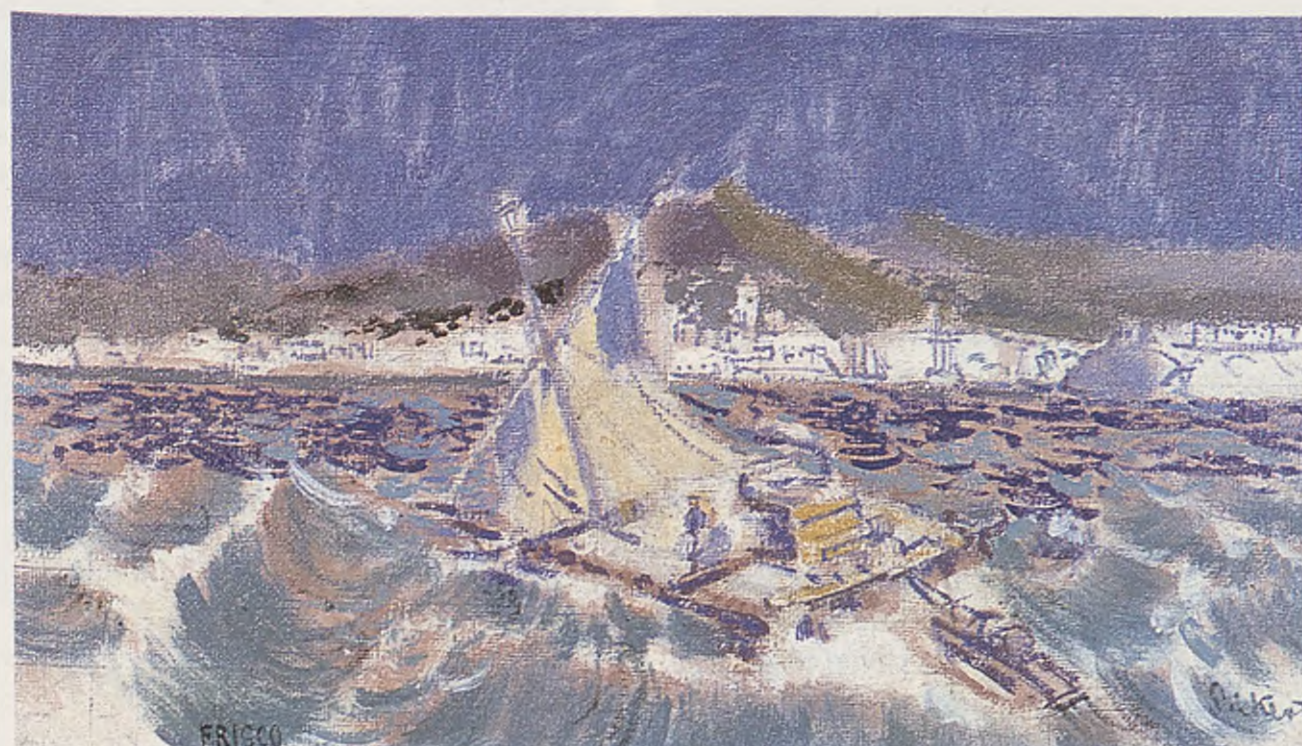
far right
DONALD FRIEND STILL LIFE WITH NUDE
DRAWING 1984
Watercolour 65 x 95 cm
Holdsworth, Sydney
Photograph by Michael Cook



Exhibition commentary



below right
EDWIN TANNER THE CRITIC AT HIS PEAK
1960
Oil on masonite 84 x 81 cm
Powell Street, Melbourne



above
WALTER SICKERT FRISCO c. 1930s
Oil on canvas
41 x 71 cm
David Jones' Art Gallery, Sydney

right
EGIDIO SCARDAMAGLIA COMPOSITION WITH ARSOLI IN THE BACKGROUND
(1984)
Tempera 76x55.5cm
The Painters, Sydney

far right
NANCY KILGOUR FIGURES ON MANLY BEACH
(1945)
Oil on canvas
81 x 120 cm
Hamer Mathew, Sydney
Photograph by David Liddle



both formally and thematically.

The installation starts from the premise that Del Favero and his team set out to *force* the viewer to engage – to force the viewer to become part of what he is experiencing.

We enter a livingroom. It is recognizably an Australian livingroom of the 1950s. Entry is the beginning of a journey of engagements. For a start, the room is not normal – apart from the furniture on the floor, there are also tables and chairs and other domestic items suspended from the ceiling. The whole room is white.

Next we notice that all around the walls are photographs with accompanying text. Suddenly, this is not just a room to be lived in like other rooms. It is a room – like the rooms in an art gallery – which requires another kind of orientation. It is a place to observe, to speculate, to reflect.

Presently, the brilliant white light, which has so far filled the room, dims. Slide projections begin to flash around the room accompanied by voice-overs, sound effects and music. This audio-visual display develops an urgency which combines with the bizarre features of the room to transform our experience of the room. What was initially a relatively functional and recognizable space becomes highly ambiguous. It is now a room which we must simultaneously occupy and observe.

We lose hold on time and space. The events which are narrated through the text on the wall and the photographs leap from 1944 to the present day, from Italy to Australia – and back again. The events concern an immigrant Italian family which fled a world destroyed by war. Having worked their way through the anomic experience of being immigrants, they are now



threatened by a new war – a nuclear war.

At least this is the nightmare vision of the mother who is the principal character in this story. To walk into this room is to enter the mother's schizophrenic nightmare. The fragmentation of our experience in this bizarre room is a literal rendering of the experience of being a migrant. This experience is *anomie*, or the loss of identity.

At the same time, the room is a metaphor for Australian society because Australian society is a bizarre agglomeration of values which is as far from establishing a fixed and collective identity as it ever was.

'Those Final Moments' is a complex invention with several layers of meaning. But it functions as an integrated whole and part of its success is that it does not permit the viewer to take any single element in isolation. At one level it is a piece of very clever design which uses juxtaposition as its key device: static elements against dynamic; image against text; image and sound; one sound against another; black and white.

While it is true that, in an important sense, to have come to terms with the formal character of

the installation is to have grasped its meaning, 'Those Final Moments' also forces the viewer to make explicit for himself what that meaning is.

If our experience of the room is one of intense ambiguity, then what is meant to be the significance of this? The clues are provided by the text which, being in both Italian and English, emphasizes that there are several possible points of view.

Point of view, in fact, is one of the main themes of the installation. The observer is forced at the outset to accept that he is also a participant. This is the result of having to reconcile the contradictory elements of the room. At one level people are forced to rethink what it means to walk into and to occupy space, whether it be a domestic space or an art gallery.

But it quickly becomes apparent that this particular space also stands for a more general space – namely, Australian society. This leads to confrontation. If the observer is Italian (indeed, any immigrant), then by virtue of the content of the installation, the confrontation is with himself. If the observer is an 'Australian', then he is confronted by the schizophrenic experience of being an immigrant.

'Those Final Moments' creates a number of realities which exist simultaneously. The viewer must reconcile this apparent contradiction. In so doing he is forced to consider the dynamics of space. On the one hand, this means physical space: space occupied and space perceived. On the other hand, it is a variety of metaphorical space or location: where we are in relation to the past; who we are in relation to the people around us; how we act in relation to reality and the dreams and illusions which so often pass for reality.

London Letter

by Jonathan Watkins

THE MOST publicized and popular art shows in London over the last Christmas period included Pierre Auguste Renoir at the Hayward Gallery, James Tissot at the Barbican Centre, and Marc Chagall at the Royal Academy. They all suffered from the same complaint – sentimentality. Perhaps it was another symptom of the continuing economic recession, or just bad luck, but these exhibitions, dealing with big names of nineteenth- and twentieth-century art were as challenging as an overdose of sugar.

Renoir and Tissot had a predilection for painting pretty women. Tissot, a French artist who moved to England at a time when droves of English artists moved to France, at the end of the nineteenth century, obviously equated *retroussé* noses and long eyelashes with femininity. Most of his paintings contain figures, with the required gender, nose and eyelashes, being courted by gallant young men – when not suffering from unrequited love, fast asleep, sick or convalescing.

Renoir's women are more robust – large, ample forms softened with a feathery brushwork to communicate an idea of their sweet feminine dispositions. Stronger works (interestingly when the gaze of the viewer is met by one of the figures in the painting), sometimes where the

artist uses a more linear style, as in *The umbrellas*, 1882-3, and *Children's afternoon at Wargemont*, 1884, are few and far between.

Chagall's concerns after the earlier phases of his artistic career, for which he is best remembered, revolve around the themes of love and religion. The images they generate are reminiscent of modern greeting cards – the 'fluidity of pictorial space, ... the fluency of brushstroke' and 'freedom of execution' described by the exhibition gallery guide seem instead, strangely chaotic, sterile and indulgent.

At another level, of course, these exhibitions provide food for thought. How interesting that these three artists should escape into such fantasies where and when they did. Tissot in particular provides the social historian with lots

Exhibition commentary



left
RICHARD GOODWIN SOHO HORSE (1984)
Cotton and synthetic polymer 270 x 210 x 25cm
Roslyn Oxley9, Sydney
Photograph by Jill Crossley

below
JONATHAN THROSBY RANGER MINE, DAY 1984
Oil on canvas 200 x 300cm
Roslyn Oxley9, Sydney
Photograph by Jill Crossley



below right
EDWARD MAY DEANS-MARSH, VICTORIA AFTER
ASH WEDNESDAY (1985)
Oil and wax on canvas 183 x 183cm
Robin Gibson, Sydney
Photograph by Jill Crossley



above
PETER COLE THE THIRTY EIGHT PARALLEL 1984
Wood, bamboo, mixed media 148 x 162 x 70cm
Ray Hughes, Sydney



above right
IAN WHITE FETISH 1984
Moulded leather, feathers, wood 38 x 38 x 13cm
Jam Factory, Adelaide



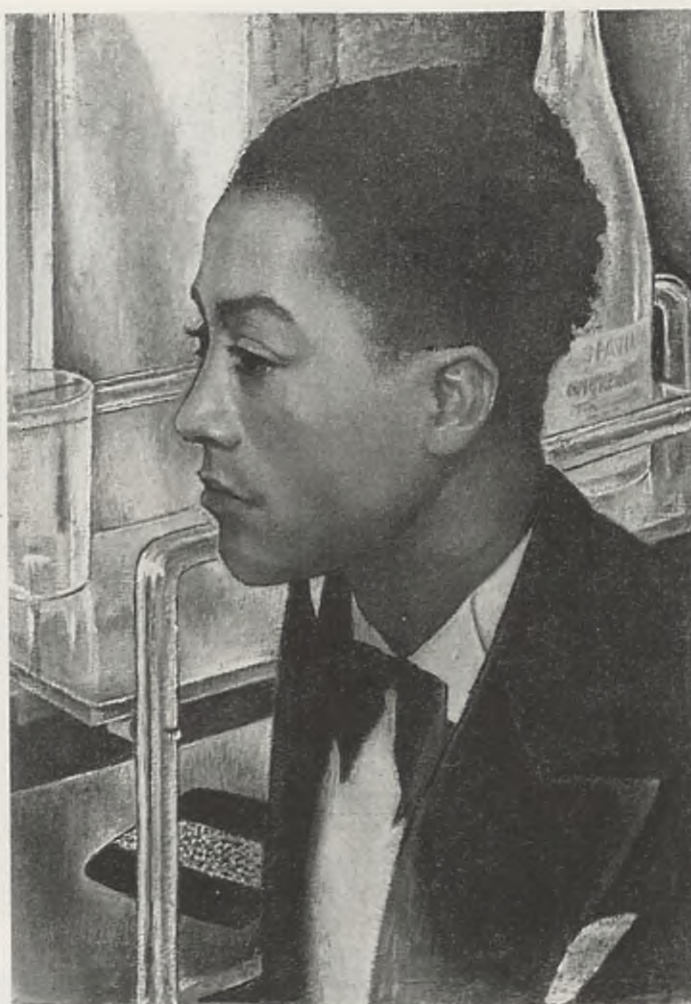
above centre
CLIFFORD LAST METAMORPHOSIS 1 (1984)
Bronze 182 x 52 x 40cm
Powell Street, Melbourne
Photograph by the artist

right
HEATHER DURROUGH SURROUNDED CAST (1984)
Plaster, sand, fibre and charcoal on paper and
Hardboard 200 x 142 x 6.5cm
Roslyn Oxley9, Sydney
Photograph by the artist



of information – especially with respect to contemporary sexual politics. Ruskin condemned his paintings as ‘mere coloured photographs of vulgar society’, and ‘mere’ is the operative word. But, if the Tissot exhibition was meant to be didactic, it fell short of the mark – it presented lots of evidence, but no conclusions. Willard Misfeldt was surely understating in the catalogue notes when he wrote ‘[Tissot] will never supplant his friends Degas and Whistler as one of the major figures of his day’.

Tissot, Renoir and Chagall, as monographic exhibitions, did not provide a focal point for ideas, from either within or without the art world, and thereby failed to properly engage a contemporary audience. But this need not have been the case. ‘Matisse, Drawings and Sculptures’, another monographic exhibition at the Hayward Gallery, before Renoir, made this quite clear. Incidentally, it included many ‘sweet’ individual works but they were more easily digested – lyrical, not cloying or mawkish. John Golding, an artist and writer who recently visited Australia, chose the works for this exhibition with considerable skill. There was a variety of drawings and sculptures (mainly of women) that not only gave an insight into the artist’s technique and the very business of producing



GLYN PHILPOT M. JULIEN ZAÏRE (TOM WHISKEY)
(1931)
Oil on canvas Private collection

art, but also presented a fascinating account of Matisse’s approach to abstraction.

Finally, it was an exhibition of work by Glyn Philpot at the National Portrait Gallery that provided an excellent model for monographic exhibitions. It was subtitled ‘Edwardian Aesthete to Thirties Modernist’, and fulfilled its promises, tracing the career of a minor, but very talented English artist who was born on the cusp of the nineteenth century. Philpot’s dilemma resulted from his receiving public recognition early in life, with an artistic style that was rapidly going out of fashion.

An ingenious placement of objects – paintings, sculpture, drawings, photographs and memorabilia – made up a complex profile of the artist and his times. It also brought into question the whole idea of progress through art history. The exhibition could be ‘read’ at many levels, if one possessed the necessary literacy. Otherwise one could simply look. Much of Philpot’s work is a feast for the eyes – and much more satisfying than a seemingly endless diet of sugar.

Jonathan Watkins is a lecturer in art history at the City Art Institute, Sydney.

‘Stills Alive’ by John Baxter

‘One thing I always kept in mind was that regardless of your subject, whether it’s a movie star or a box of matches, the photograph has a purpose . . . and that’s to sell.’

Laszlo Willinger, stills photographer
for Metro-Goldwyn-Mayer, 1930s.¹

PHOTOGRAPHS as evidence, overt or covert, of social structures and strategies: photographs as raw material for art, or the record of an art work in progress: photographs as autobiography or self-psychoanalysis: photographs as messages in the politics of saying and seeing: photographs as text – all these are acceptable strategies for evaluating a craft which raises lying to the definitive power of art.

Film stills call into question conventional aesthetic conceptions of the art object. Conceived entirely as an instrument of publicity, the still exists, even from before the moment of exposure, solely as a text through which successive artisans and artists make their statement.

Among the many possible strategies for

appreciating and evaluating a photograph, those which view it exclusively as an art object are by far the least arresting. In a series of pastiche self-portraits *Untitled film stills*, 1978–80, New York photographer Cindy Sherman perceptively mapped the minefield of conflicting realities inhabited by these images. Shown a group of sleazy 1950s stills by artist David Salle, Sherman found that their ambivalence, their very lack of artistic definition, most excited her interest. ‘What was interesting to me,’ says Sherman, ‘was that you couldn’t tell whether each photograph was just its own isolated shot, or whether it was in a series that includes other shots that I wasn’t seeing. Maybe there were others that continued some kind of story. It was really ambiguous.’²

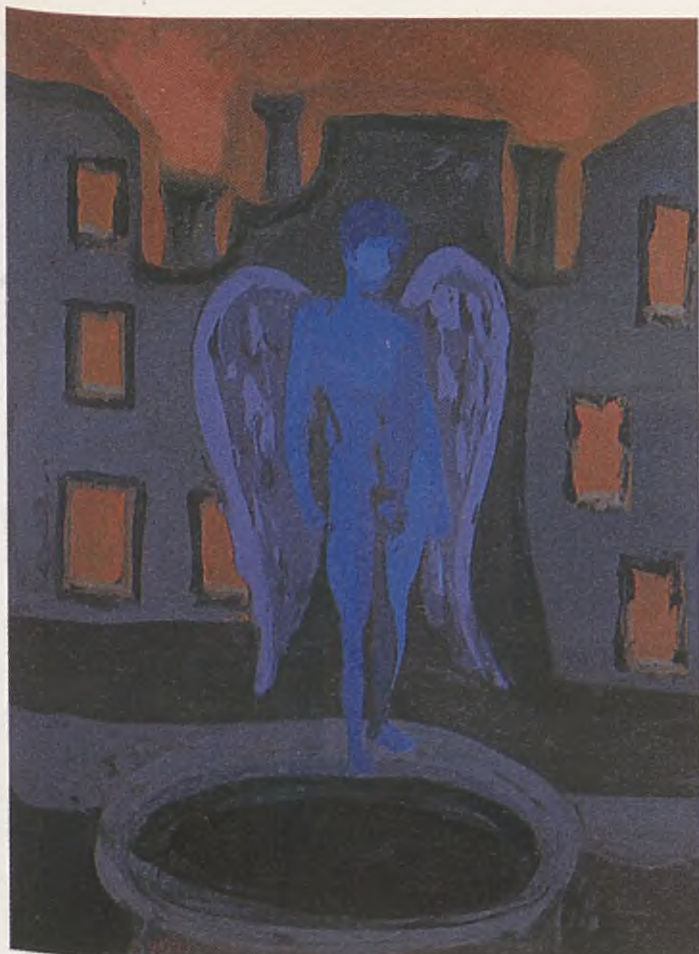
Diane Keaton followed style with her book and exhibition *Still Lives*, 1983, which reproduced from colour transparencies the glossiest of the Hollywood 1950s stills. Retouched into lacquered perfection, actors grinned like effigies of porcelain and bakelite from rooms lit with the

brilliance of an atomic flash. The book was an incisive statement in the evolving post-modern visual dialogue. Interest in film stills as the material for art rather than as ‘collectibles’ accelerated, and has been accelerating ever since.

Many of the images in this exhibition are the only surviving evidence of films which have long since been lost. But stills have an importance beyond their interest to cinema scholars. To the photographic historian they offer a window into the fantasies of a century. ‘Photographs, patined by memory and desire, remain the great modern fascination’ notes the critic Gerald Marzorati.³ Having been subject to less control than performances and the moving images themselves, film stills are obliquely revealing of the art and craft they record. The film frame flicks past; the still image lingers, giving us a breathing space to examine and analyse.

‘Hold it for a still!’ shouts the assistant director, and performers, already drained by half a dozen takes of a difficult scene, arrange themselves reluctantly for the stills photographer. Battling

Exhibition commentary



far left
NIKOS KYPRAIOS
A MASSIVE TRAUMA (1985)
Oil on paper 90 x 72 cm
Barry Stern, Sydney
Photograph by Robert Walker

left
OLIFFE RICHMOND UNTITLED
(1974)
Bronze 19 x 17 x 13 cm
Watters, Sydney
Photograph by Jill Crossley

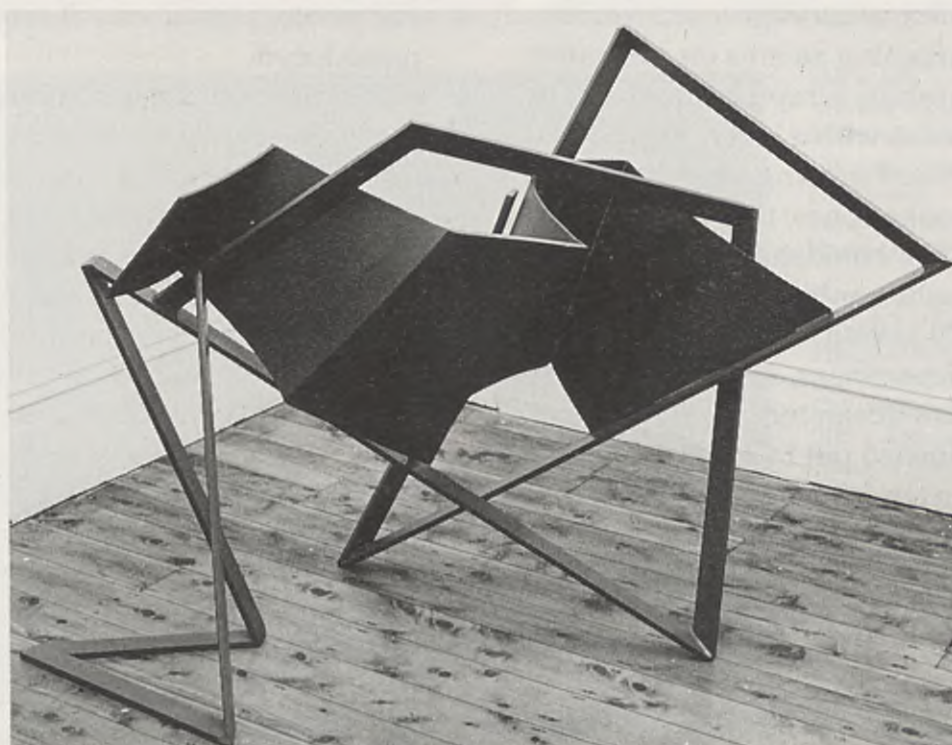
below
MARION BORGELT SLEEP (1985)
Oil on canvas 178 x 230 cm
Roslyn Oxley9, Sydney
Photograph by Jill Crossley



above left
CHARLIE SHEARD TALUS 1983
Mixed media on paper 80 x 120 cm
Rex Irwin, Sydney

above centre
IAN PARRY UNTITLED 1983
Oil on paper 20.5 x 14.5 cm
Powell Street, Melbourne

right
MICHAEL LeGRAND RIDGEBACK
(1984)
Mild steel, painted 112 x 168 x 72 cm
Irving Sculpture, Sydney
Photograph by Jim Ashburn



against time, the unreal modelling and multiple shadows of movie lighting, and the resentment of a film crew sceptical about non-moving images, the photographer does his or her best to capture a sense of the production that is sufficiently strong to serve as a selling tool.

Despite the importance of their work – essentially to create the exterior image of the film as it will appear to millions of potential patrons – stills photographers occupy a troubled position in the movie hierarchy, somewhere below the third assistant director and above the caterer. (For this reason, winning the crew is a vital diplomatic strategy; David Parker's mid-shoot slide show of candids from earlier productions is part of Australian movie mythology.) This is partly a heritage of the factory-like studio system that flourished world-wide from the 1930s to the 1970s. Stills were nothing more than the raw material of promotion, generated in tens of thousands by staff photographers of varying skill. The *key book* of images selected for publicity use could contain up to sixty prints – records of individual scenes, on-the-set candids, star portraits – sifted from hundreds more.

These bread-and-butter stills, even at their best, provided only a modestly atmospheric evocation of the film. For a major production, they were augmented by studio shots of the stars, in which lighting flattered and props subliminally conveyed the film's perceived nature and appeal. Movie stills photographers never saw their initial negative or best prints as a final product, merely the first stage in an elaborate process of seduction by celluloid. 'From the instant the star stepped into the gallery', stills historian John Kobal has noted, 'the photographer took into consideration the work to be done later in the darkroom, and by the army of expert retouchers...'⁴

Hollywood retouching was closer to reconstruction. 'The retouchers lightened spots and wrinkles... Darkening an area on a negative was done by carefully scraping the emulsion from the dark areas with a knife. They cleaned dirty teeth, replaced missing ones, and straightened crooked ones; they cleared the eyes if they were dull or bloodshot; they lengthened necks and eyelashes, whittled waists, and excised ungainly pounds.'⁵ Once out of the photographic department, each stills image fragmented into a dozen incarnations. Laboratories churned out by the thousands black-and-white ten by eight inch glossy copies of the three-print *key set* for cinemas and the press. The same images, matched with a decorative border and lithographed, became *lobby cards*. Usually displayed on an easel inside the theatre foyer, their information about the film's stars and theme amplified the message of the stills



GEOFFREY POWELL
Still photograph from 'Screen Test' 1938
Directed by Chalres Chauvel
Silver gelatin print 39 x 29.5 cm
Collection Max Dupain
Contemporary print by Max Dupain

pinned up outside. Initially employing the standard ten by eight inch format, and murkily reproduced by Rotogravure, *lobby cards* blossomed into lavish eleven by fourteen inch creations in the hyperbolic design style known derisively to commercial artists of the 1930s as *schmerm*.

Traced over, enlarged, elements retouched and rearranged, the same photographs joined others as material for the film's posters and advertisements. A typical Press Book of the 1930s, distributed to cinema managers for every film they showed, listed scores of promotional aids – advertising layouts, shop window displays, hand-bills, transparencies, cardboard 'standees', banners – on any and all of which the still photographer's work might find itself reproduced.

The story of film still photography, not unlike that of the cinema itself, is of an art developing from that of the stage, creating its own language and its own artists, then seeing its territory invaded by artists from other disciplines. Most early stills were shot by the cinematographers, many of them studio portraitists who migrated into film. Karl Struss, famous for his early images of immigrant New York, brought the imagination of a visual artist to his cinematography of films like the 1932 *Dr Jekyll and Mr Hyde*. But most movie cameramen, trained in press or tableau photography, disparaged any attempts at art. When Lillian Gish imported portraitist Henrik Sartov to be her close-up director on D.W. Griffith's *The Greatest Thing in Life* (1918), assistant director Karl Brown harried the 'frightened

and futile' Sartov into showing him the lens with which he created his vignetted, soft-focus close-ups of the star. Brown found 'a yellowed old spectacle lens... full of all the bad faults that optical scientists had been working for decades to eliminate'. But when an image of Gish taken from an extreme distance on a tiny aperture came out, Brown acknowledged it as, 'pure peaches and cream'.⁶

The technicians continued in their pursuit of razor-sharp visual excellence, but by the late 1920s the Sartov School was in the ascendant. Satin-finished eleven by fourteen inch portraits bearing the blind stamps of Clarence Sinclair Bull, George Hurrell or Ruth Harriett Louise became the yardstick by which Hollywood invited the world to measure the perfection of its illusion. Seen by millions as magazine covers, advertising layouts or as giant, garishly tinted reproductions hung in plaster frames in cinema foyers, these images became more real than the films they were meant to advertise. 'Movies and TV cast their spells' says Alfred Appel Jr, 'but motionless pictures in newspapers and magazines are arguably our primary study guides and touchstones.'⁷

Most magazines, particularly New York-based glossies like *Vogue*, *Harper's Bazaar* and *Vanity Fair*, regarded the Hollywood look as an ideal, and urged their photographers to aspire to it. Horst Horst, George Hoyningen-Huene and Cecil Beaton all created fashion layouts in imitation of Hurrell and his compatriots, while their portraits of stage and screen stars can barely be distinguished from the glitziest Hollywood work.

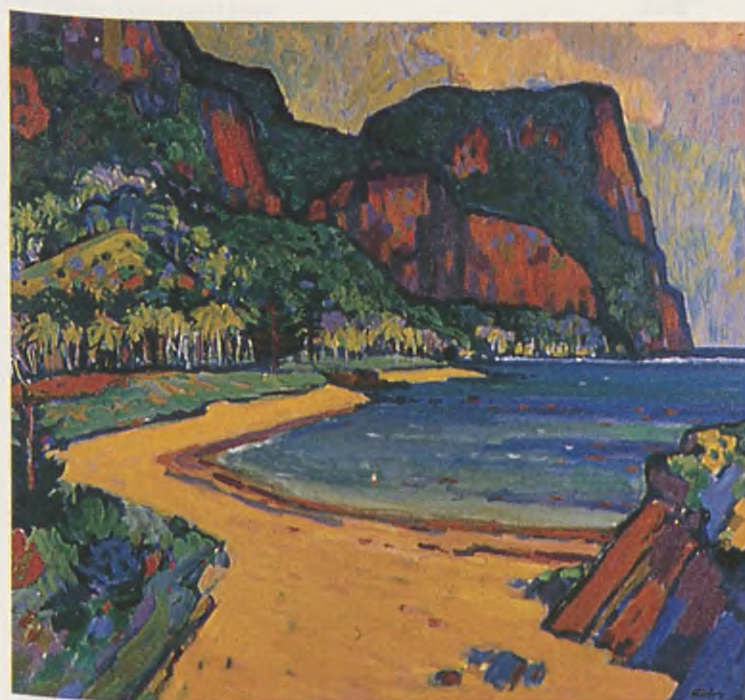
Flattered by this emulation of their art, studios occasionally hired New York cameramen for special sessions – a practice continued even today with the employment of Lord Snowdon on *Greystoke, The Legend of Tarzan* (1984) and *A Passage to India* (1985) – or as visual consultants. Richard Avedon created a dazzling sequence of Parisian fashion photography for the musical *Funny Face* (1957), Eliot Elisofon advised on *The War Lord* (1965) and designed a preliminary Egyptian travelogue for *Khartoum* (1966) and Bruce McBroom's Central American war shots were an important element of *Under Fire* (1983). Going further in the love affair between stills and film, photo-journalists and fashion photographers Bert Stern, Elliot Erwitt, William Klein and Stanley Kubrick all directed films, though only Kubrick made the transition to cinema a permanent one.

In 1966, Ingmar Bergman was so impressed with Sven Nykvist's photography of *Persona* that he dispensed with a stills photographer altogether, and as publicity he distributed a set of enlarged frames from the film, complete with

Exhibition commentary



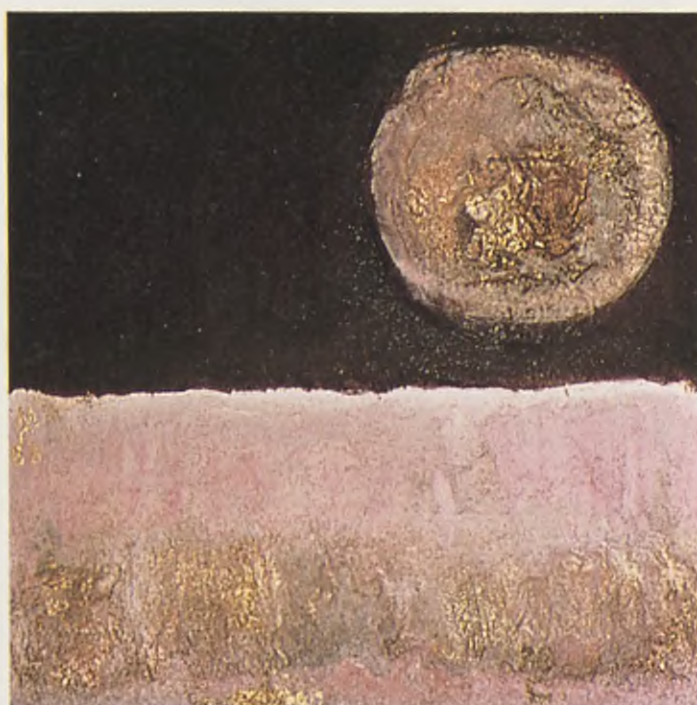
top
GRAHAME LUPP CHAIRS VIEW 5 1985
Pastel on paper 83 x 59 cm
The Painters, Sydney



above
JOHN RIGBY MOUNTAINS AND SEA,
LORD HOWE ISLAND 1984
Oil on canvas 91 x 99 cm
Wagner, Sydney
Photograph by Robert Walker



left
ALBERT IRWIN APOLLO
(1985)
Synthetic polymer paint on canvas
214 x 305 cm
Coventry, Sydney
Photograph by Jill Crossley



above left
MAVIS CHAPMAN
LUNAR LANDSCAPE (1985)
Cement, minerals, tempera on
hardboard 35.5 x 35.5 cm
Barry Stern, Sydney
Photograph by Janet Gough



above
DAVID VAN NUNEN
HELIOTROPICAL RAIN FOREST:
WINGHAM (1983)
Oil on Belgium linen
200 x 190 cm
Robin Gibson, Sydney

left
JOHN COBURN MELANESIA
(1983)
Oil on canvas 152 x 213 cm
Barry Stern, Sydney
Photograph by Robert Walker



Photographer unknown
Still photograph from 'Know Thy Child' 1921
Directed by Franklin Barrett
Silver gelatin print 50 x 39.5 cm
National Film and Sound Archive, Canberra

sprocket holes. Ironically, the technologies of still and movie shooting had achieved their long-delayed rapprochement almost unnoticed.

From the images in *Stills Alive*, it is possible to see the craft developing in Australia much as it did elsewhere. Early stage-influenced photo-

graphy, with its frozen action and blinding shadowless light, gave way to carefully constructed images taken by portraitists like Lacey Percival, Bert Nicholas, the Higgins brothers and Frank Hurley who would in time become cinematographers themselves, bringing to their work the decorative values of the studio and the 'art' landscape.

Independent producers flirted briefly with Hollywood techniques like the lobby card, and title stills incorporating a line of dialogue from the film. Under Ken G. Hall, Cinesound, Australia's most viable indigenous studio, adopted most of Hollywood's techniques, including that of the film still. The best work of Jim Fitzpatrick for Cinesound is indistinguishable from that created by his opposite numbers at Columbia and Warner Brothers. With Cinesound's effective demise in 1948, stills photography, like most movie techniques, contracted to austerity level. Work surviving from the years between 1950 and the film boom of the 1970s is fragmentary, often executed (like the image of Bryan Brown from *Palm Beach*) by an obliging member of the crew.

The Australian film revival dramatized the critical damage done to the film community by decades in eclipse. Cinematography and sound recording had survived the slump, fostered by television commercial and documentary production, but neither of these demanded the constant services of a stills photographer. Calls by nascent directors like Peter Weir, Donald Crombie and

Bruce Beresford for stills people were answered generally by the new breed of 35 mm photo-journalists who little understood the intricacies of film publicity. Mark Strizic's stills for Tim Burstall's *2000 Weeks* (1968) and Carol Jerrems' for Esben Storm's *In Search of Anna* (1979) are prime examples of superior photographic intelligence misapplied.

Only in the last decade have full-time stills professionals like Carolyn Johns, David Parker, Bliss Swift and Jim Townley re-invented the necessary techniques, and developed others, like the use of 'blimped' cameras for on-set shooting during a take. Tragically, the contraction of film production may yet re-direct all of them into other areas, where their skills will be lost once more. Should that happen, the evidence offered by this exhibition of a craft carried on by Australians in the face of indecision and ignorance will be even more valuable.

¹ *Hollywood Glamour Portraits*, Ed. John Kobal, Dover, New York, 1976.

² Gerald Marzorati, 'Imitation of Life', *ARTnews*, September, 1983.

³ *Ibid.*

⁴ Introduction to *The Art Of The Great Hollywood Portrait Photographers*, Allen Lane, London, 1983.

⁵ *Ibid.*

⁶ Karl Brown, *Adventures with D.W. Griffith*, Farrar, Straus and Giroux, New York, 1973.

⁷ Alfred Appel Jr, *Signs of Life*, Knopf, New York, 1983.

John Baxter is a freelance journalist specializing in film studies.

Colonial painting from the State Library of New South Wales

by Robert Bleakley

ONE OF the most important collections of Colonial Australian painting in this country will receive its first and long overdue airing when the Blaxland Gallery stages an exhibition of works from the State Library of New South Wales in November.

The exhibition will comprise approximately eighty works from the one-thousand piece collection and will include paintings by Conrad Martens, Thomas Watling, John Glover, George Edward Peacock, William Strutt, John Skinner Prout, Eugene Von Guérard and S. T. Gill.

It is surprising that a collection of such quality and breadth has been allowed to languish for so long in the State Library's relatively cramped



GEORGE EDWARD PEACOCK
SYDNEY FROM WOOLLOOMOOLOO 1849
Oil on canvas
The Dixon Galleries, State Library of New South Wales, Sydney

quarters. The collection has never been previously exhibited in a comprehensive grouping although some of the more important works hang in its Mitchell and Dixon Galleries and reading rooms; individual paintings have also been loaned out from time to time for theme exhibitions. The collection is the product of several gifts and bequests, notably from Sir

William Dixon, who inherited a tobacco fortune and philanthropic bent from his father, Sir Hugh Dixon. He began by collecting rare books and manuscripts for his 'own historical researches', but later gave his 'special attention' to picture gathering to supplement the State Library's collection upon learning that it could not be funded from David Scott Mitchell's endowment to the Library.

Dixon's own historical pursuits – he had published several papers on Australian and Pacific exploration and Australian historical painting – are strongly reflected in the pictures he bequeathed to the State Library. His collection chronicles the growth of white settlement in the Colony and exploration in the Pacific region. One of the most striking aspects of the collection is its extensive holding of works by Conrad Martens, the Colony's first truly proficient landscape painter. Dixon's bequest of almost two hundred paintings, drawings and sketches by Martens will be well represented in the Blaxland exhibition. Amongst the other works depicting the early development of the Colony selected for the exhibition will be the marvel-

Reporting galleries – old and new

The Developed Image Gallery, Adelaide

THE DEVELOPED IMAGE GALLERY was established by Directors Jim Bettison and Kay Johnston in 1980 and remains Adelaide's only photographic gallery. Situated on the fringe of the city centre in a two-storey bluestone terrace house, the Gallery has three main exhibition spaces. Recent extensions have added a permanent consignment display room and an area for less formal access exhibitions when appropriate.

The Developed Image provides both photographers and the public with an open environment where photography in all its dimensions



can be appreciated and promoted. Its programme includes the work of South Australian, Australian and international photographers and presents continually changing exhibitions encompassing a wide range of photographic thought and expression.

A consequence of the Gallery's function as a forum for photography in South Australia is its involvement in a number of educational areas. Its resources also include a specialist photographic bookshop, The Printed Image, which has an additional outlet in Melbourne.



Watters Gallery, Sydney

WATTERS GALLERY was established in November 1964. Its first premises were a small sandstone house at 387 Liverpool Street, Darlinghurst, but since July 1969, the Gallery has been situated at 109 Riley Street, East Sydney. The building, originally a two-storey hotel, had gone through numerous changes of fortune and was a rather run-down, three-storey Italian pensione before becoming a gallery.

Watters has been praised over the years for introducing the work of the best young artists; for handling the work of many of the most interesting women artists and for representing many of the best sculptors.

Even if such assessments are justified they were not the outcome of a conscious policy. Frank Watters has generally come to represent artists on intuitive feelings and a strong personal rapport and not according to any preconceived criteria. Indeed, the Gallery also represents some older established artists.

The combined achievement of the artists who have shown at Watters over the last two decades is very impressive indeed, but it is probably the variety of style, of media, of content within that achievement which is the Gallery's special hallmark.



lously descriptive picture titled *A direct north general view of Sydney Cove* attributed to Thomas Watling. This painting, together with a similar though slightly more fully developed view of the early Colony was at the centre of a raging controversy as to the veracity of the attribution, stirred up by the efforts of Mr John Hawkins to establish the work he purchased through Sotheby's in 1977 as being the earliest pictorial record of the Colony. The exhibition is to include approximately eighty paintings with the

emphasis being placed upon *Sydney from Woolloomooloo* by George Peacock which shows in tremendous detail a view from the east side of Woolloomooloo looking across to the central part of the city as it appeared in 1849. The painting was commissioned for Lieutenant-Colonel Mundy and is a view from Mundy's residence 'Tarmons'. Several prominent landmarks are clearly visible in the picture including Government House to the right and St James' Church in the central left. Peacock, like Watling, was a

convict artist whose paintings show a rather romanticized vision of the Colony though at the same time provide a superb pictorial record of development.

This exhibition should do much to focus attention on the significance of this body of work in the context of other major collections of early Australian painting.

Robert Bleakley is the Managing Director of Sotheby's Australia Pty. Ltd.

'Continuum '85'

by Ken Scarlett

'CONTINUUM' has a musical sound, an implied sense of continuity, a built-in optimism and has proved to be an excellent title for the series of exchange exhibitions between Australia and Japan.

'Continuum '83' was envisaged by the Japanese as 'The first exhibition of contemporary Australian art in Japan'. Consisting of exhibitions in sixteen separate galleries in the Ginza area of Tokyo, as well as video, performance, film, a programme of sound and symposia of artists, it was a major showing which attracted tremendous publicity in Tokyo. 'Continuum '85' offers Australian audiences a parallel experience as eight Melbourne galleries will be showing contemporary Japanese art from 10-27 September – painting, installation, sculpture, performance, video and photography.

The 1983 exhibition was essentially chosen by Emiko Namikawa, Director of Gallery Lunami, Tokyo, but 'Continuum '85' has been brought together on a different basis with the final selection being made by its Australian committee.

There has been a recent expectation that international exhibitions should be chosen by one curator. The presumption is that one person's selection will be seen as a cohesive whole, representing a particular philosophy, depicting a valid criteria.

This method of choosing an exhibition has been used for successive Sydney Biennales – and in spite of the criticism thrown at some Biennale Directors, it is a perfectly acceptable procedure. Nevertheless, it does not automatically produce a unified exhibition, nor can it be presumed that the spectator can put all the elements together and gain an understanding of another country's culture, a clear view of a particular period, or an overview of the activities of a specific place.

In the catalogue 'Australia: Nine Contemporary Artists,' it is stated that '... LAICA Director Robert Smith visited many studios [in Australia] in the process of selecting artists'.¹ When the work was shown at the Los Angeles Institute of Contemporary Art in August last year, it cannot be assumed that gallery visitors discerned the links between John Davis's constructions, which gently suggest an Australian sense of time and place, and Redback Graphix's strident political posters, nor between Mike Parr's obsession with himself and Marr Grounds, whose '... recent works are addressed in a number of directions simultaneously ...'.²

While the major artists exhibiting in 'Continuum '85' were chosen by the Australian committee, some aspects of the exhibition have been selected by individual curators: New Graphics at the George Paton Gallery was selected by the Japanese graphic artist and curator, Koichi Tanigawa, the documentation of contemporary Japanese architecture was supervised by the Melbourne architect John Denton, and the exhibition of photography was curated by Tamara Winakoff from the Australian Centre for Photography. Goji Hamada also advised on the selection of performance artists and video.

The procedure for selection was unorthodox, as it occurred in two countries, with two separate committees. Whether these two committees have bred the proverbial camel (with two humps?) will have to be judged by the visitors to the eight galleries in Melbourne. The galleries that had taken part in 'Continuum '83' became the basis of the organization for 1985.

Twelve commercial galleries³ in the heart of the Ginza district of Tokyo selected their sixty best artists, sending slides, catalogues and photographs to Australia. The 'Continuum '85'

committee met in Melbourne and Sydney and selected eighteen artists from six galleries. Bruce Pollard of Pinacotheca, Melbourne, said the final choice should demonstrate 'where the action is'. Works were chosen if they appeared to reflect a contemporary Japanese sensibility and would be seen by an Australian audience as fresh and vigorous.

This sense of vigour and excitement is seen clearly in the New Graphics showing at the George Paton Gallery. It is a brash amalgam of Western comics, cartoons, advertising, pop culture, synthetic materials and technology which reflects the rapid changes in Japanese society.

New Graphics began in the field of advertising but has spread the boundaries of magazines and posters to such artists as Koichi Tanigawa, Keiichi Tanaami and Yoichi Kawamura who will be exhibiting at Pinacotheca. Tanaami paints vigorously in strong colours, producing work that appears to have an immediate appeal, yet is strangely ambiguous in its use of both symbolic and figurative elements.

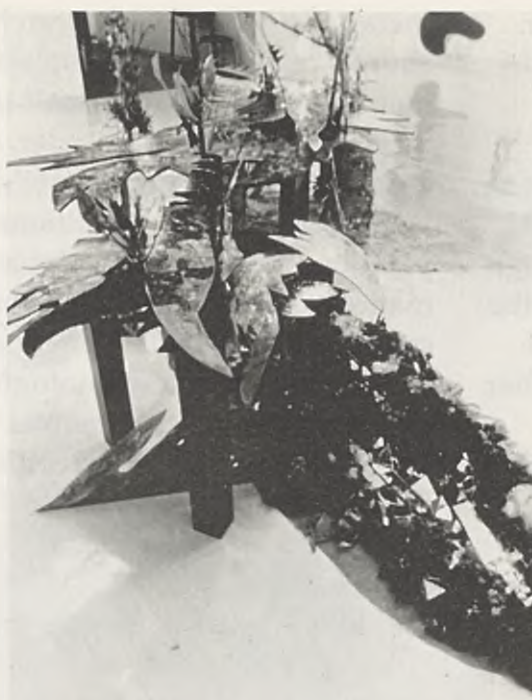
Without any deliberate policy of preferential inclusion, or selection based on sexual equality, the committee for 'Continuum '85' have included a considerable number of female Japanese artists. Out of the six female participants, three will be showing at Christine Abrahams' Gallery and two at the adjacent Gerstman Abdallah Gallery. Tomoko Sugiyama paints large extremely colourful installations that have all the surprise of an exuberant magician, whereas Kaoru Hirabayashi, also showing at Gerstman Abdallah, cuts and assembles wood based on the calligraphic characters of the Japanese language, limiting colour to the natural surface of the wood, black and white (a reference to black ink



'Continuum '85'

far left

TOMOKO SUGIYAMA DEAR THINGS,
GENTLE TIME (1983)
Synthetic polymer paint on paper and board
260 x 1200 x 300 cm
Gerstman Abdallah, Melbourne



left

NORIKO KURASHIGE DREAM OF
PEOPLE IN THE WATER (1983)
Wood, cloth, feathers, mixed media
130 x 300 x 150 cm
Christine Abrahams, Melbourne



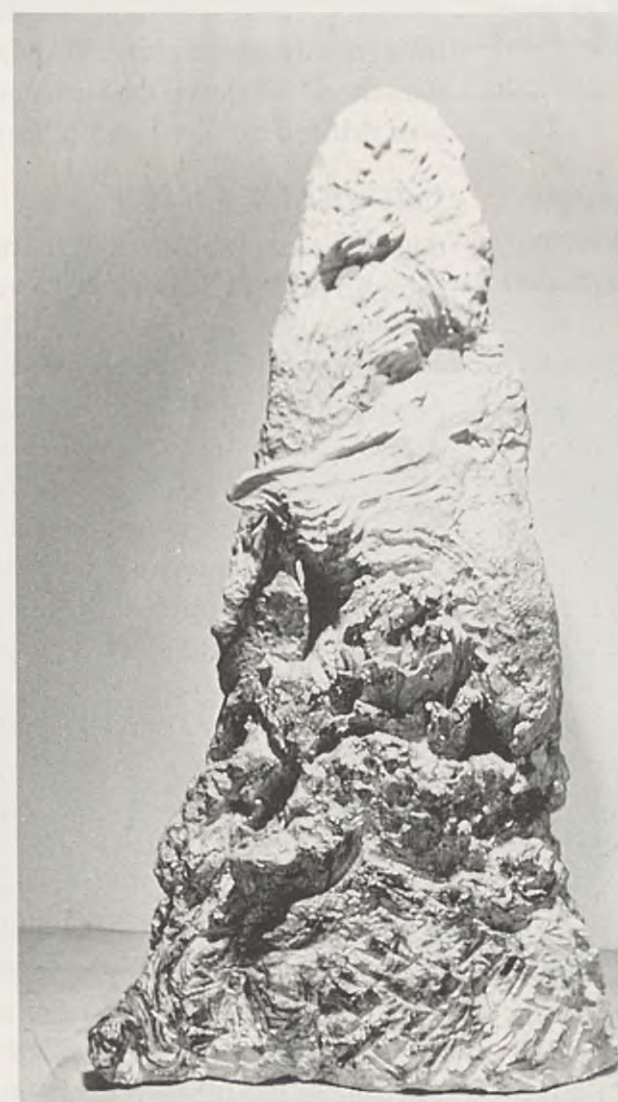
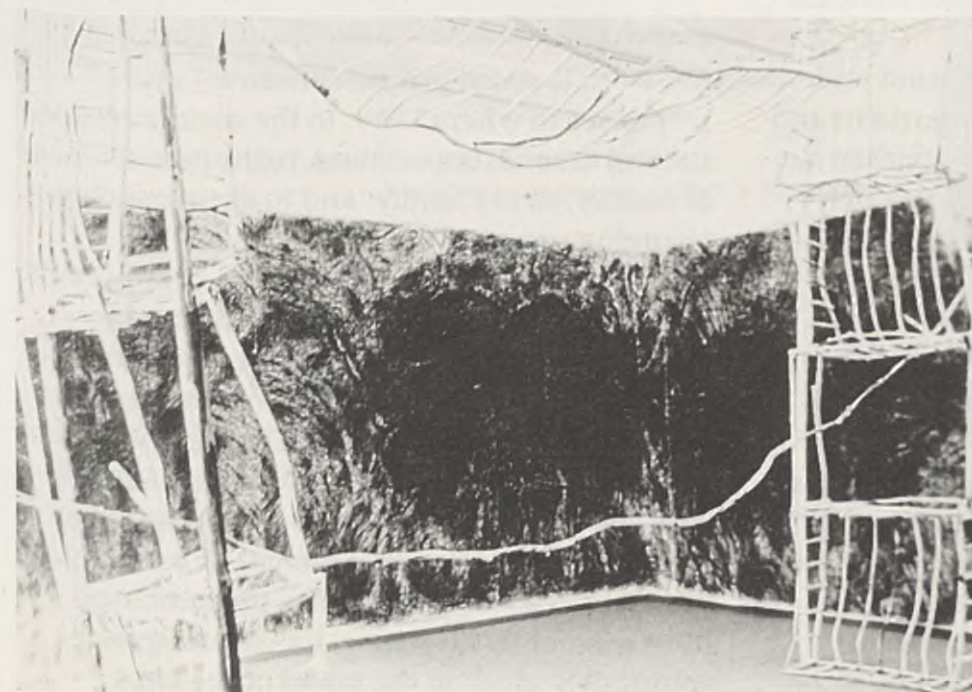
above
Mixed media 1100 x 700 cm
NAOKO YASUDA MY ANGEL
Christine Abrahams, Melbourne



above

USHIO SHINOHARA JAMAICA DAILY
(1983)
Synthetic polymer on cotton canvas
231 x 768 cm
Australian Centre for Contemporary Art,
Melbourne

below
CHIEO SENZAKI UNSETTLED (1983)
Installation at Rath Musée
Wood (branches) and drawing
230 x 200 x 300 cm
Pinacotheca, Melbourne



left

SHIGEO TOYA UNDERGROUND ROOM
(1983)
Plaster, synthetic polymer paint
Pinacotheca, Melbourne

on white paper). Some of Hirabayashi's more recent work depicts animals made from wood and cloth.

Stelarc, the Australian performance artist living in Japan, has assisted cultural exchanges between the two countries since 'You In' of 1981. Writing to the author he commented, 'Although there is an extreme awareness of the body in the Martial Arts, Zazen and the traditional sports such as Sumo, this is in the realm of ritual rather than art. Performance, as we know it in the Western sense, has not been a common occurrence in Japan... Perhaps only Goji Hamada has consistently used his body as a means of expression in the visual arts'.⁴ Audiences in Melbourne, Perth and Sydney have already had the opportunity to witness the performances of Goji Hamada, in which he makes reference to his past, both directly to his relatives and his youthful memories, and symbolically to his culture and the primitive tribes of Japan.

Lei Ujika will be a complete contrast to Hamada, for as a performance artist she uses a wide range of technology, including video, to express her criticism of both past and contemporary Japanese society. The third performance artist in 'Continuum '85' will be Akio Suzuki, who explores sound with a variety of objects, instruments and materials ranging from coils of

metal to torn paper. 'His search for fresh and free sounds results from a deep sense of disillusionment with the conventional. He strives for a more natural, primitive order, and as a result has created his own instruments'.⁵

In addition to the exhibitions of New Graphics, painting, installation, sculpture and performances, a photographic exhibition documenting contemporary Japanese architecture, a travelling exhibition of Japanese photography, there is also a programme of experimental video from the Video Cocktail group, screening at Glasshouse, Royal Melbourne Institute of Technology.

'Aspects of Japanese Art Today',⁶ a sub-title given to 'Continuum '85' by the Japanese committee, gives Australians a chance to come a little closer to understanding the complexities and subtleties of Japanese society. Having visited Japan twice, I have images in my mind that seem totally separate, yet both are aspects of Japanese life and culture – the drive from the airport into Tokyo, through concrete walls with glimpses of an endless skyscraper city, and gardens in Kyoto, small and private, with a sense of calm and an aesthetic that silenced chattering tourists.

But not only will Australians be looking at contemporary Japanese art; Japanese will also be looking at our society and our culture. A great

number of artists, gallery directors, art critics and journalists will be visiting Australia during 'Continuum '85'. As the Japanese 'Continuum' committee said in one of their publications, 'Due to the impasse of European and American culture, Japan is now seeking new directions in contemporary art and is looking at Australia'.⁶

What will they see?

¹Betty Churcher, foreword in catalogue 'Australia: Nine Contemporary Artists,' LAICA, 30 June-14 August, 1984, p. 9.

²Bernice Murphy; Marr Grounds, as above, p. 32. (Actual a reprint from *Australian Perspectives* 1981, 'A Biennial Survey of Contemporary Australian Art,' Art Gallery of New South Wales.)

³More correctly, they should be called 'rental galleries'. The system is quite different from that in Australia and appears even more commercial, but the rental galleries in Japan are the support system for contemporary art in the absence of government patronage and private sector sponsorship.

⁴Stelarc, letter to the author, September 1984.

⁵Rod O'Brien, Akio Suzuki, *Avant Garde Musician, Okura Lanten*, Vol. 18, No. 2, Summer 1980, pp. 15-18.

⁶*Continuum '85. Aspects of Japanese Art Today*, prepared by the Committee of Continuum '85, Tokyo, 1984.

Ken Scarlett is Director of the Gryphon Gallery, Melbourne College of Advanced Education. He is the author of *Australian Sculptors: Exhibition Lists* (Melbourne State College, 1979) and *Australian Sculptors* (Thomas Nelson, 1980).

The printmakers

Richard Lane

Abandoned quarry is a monotype from a recent series which shows my fascination with formations and particularly textures of the Australian landscape.

The monotype was made by painting with oil paint on a sheet of thick glass, then printing on paper in the normal way. I have found that printing by this method produces an intriguing delicacy of texture. This texture is used in *Abandoned quarry* to show the approaching rain storm and the multi-layered face of the quarry.

Edna Ratnam-Keese

Memory box is based on the theme of the relic. It is a personal statement incorporating symbolic and actual objects: a 'wayang golek', dolls, beads; dream and reality in an Egyptian hexagonal box, found in a Sydney Life Line store.

The etching was done on zinc, working through hard ground and subsequently printing *Chine colle*. Many of the effects were gained by working a partly cleaned plate in combination with a bituminous pruning spray which I disco-

vered in 1977. The coloured strips are soft cotton material which I stitched and prepared before printing. These were laid face down, glue side up on a freshly inked plate. The dampened paper was then laid down and printed. *Memory box* was printed on German Etching 300 gsm, buff.

Gwyneth Tilley

Girl at the window is one of many relief and intaglio prints I have done of young women in domestic settings. Simplified drawing and composition are common to all, but, as a three-colour etching *Girl* is technically more complex than most.

The drawing was done on soft ground and fragments of cloth impressed for the curtains and dress. The plate was etched, the image then transferred onto two additional plates which were blocked out for colour in blue and red.

Mary Dudin

In *Joy ladder* I sought a painterly, spontaneous image retaining the intrinsic two-dimensional nature of silkscreen.

Joy ladder is printed on Arches Dessin 200 gram paper. The initial areas of yellow, both top and bottom, were printed with hide glue as block-out. The red, then black were consecutively printed with hide glue applied with various brushes as the block-out medium; the green on

the top section being blocked out in a similar way. A separate screen was used to over print the mountain motif at bottom right pale yellow, the maroon then the blue ladder all with hide glue block-out. The mid-section was then printed consecutively, purple and green with a sponge technique used with the hide glue block-out. A further screen was used to unite the top and mid sections with a brushed on block-out printing pink. Then a blue was printed with a further screen brushing out once again with hide glue in this mid-section.

Rod Ewins

My work is about private concerns – my responses to where I live, to the society around me and to social imperatives, to the intrusiveness of history, to my family, and to ageing and the changing perspectives this brings.

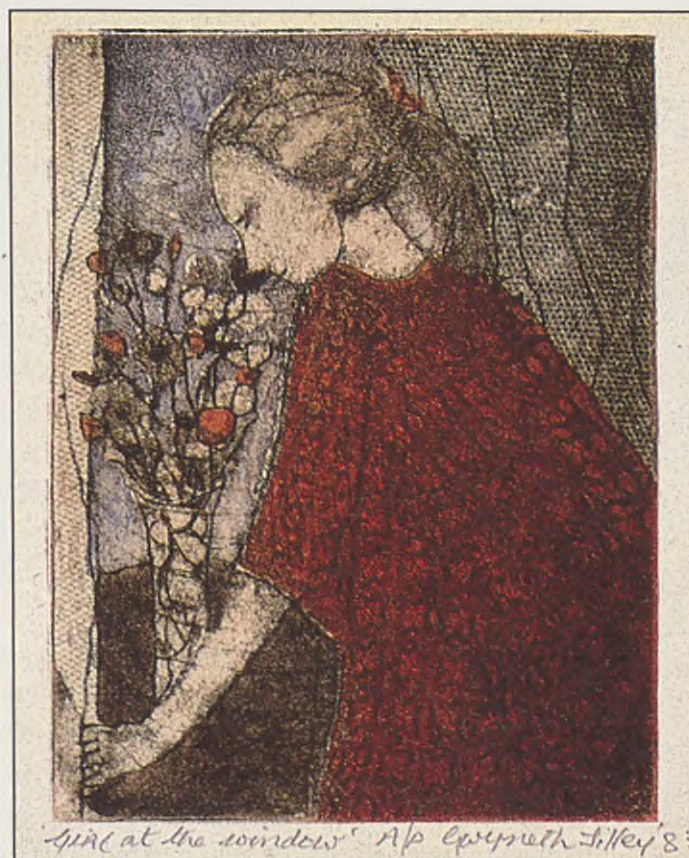
Communication, even narrative, is important. I am interested in how my concerns can be generalized to be relevant to others, and use visual metaphors which will allow reasonably easy access, albeit tangential. The metaphors are served best by very real, photographic imagery. This also permits juxtapositions of images and ideas that would be less coherent or believable if drawn images were used. The medium used most frequently is etching; its taut complexity contributes much to the mood of the work.

The printmakers

left
ENID RATNAM KEESE MEMORY BOX 1983
Etching 60 x 48.2 cm
Photograph by Robert Walker

below
GWYNETH TILLEY GIRL AT THE WINDOW 1983
Etching
Edition 10

below right
MARY DUDIN JOY LADDER
Silkscreen on paper



above
RICHARD LANE ABANDONED QUARRY 1985
Monotype on paper 25.5 x 30 cm

right
ROD EWINS MONUMENTS (1983)
Screenprint 76 x 76 cm



Book review

*Arts of the Dreaming:
Australia's Living Heritage*

by Jennifer Isaacs (Lansdowne Press, Sydney, 1984 ISBN 0 701814977 \$39.95)

IN RECENT YEARS public attention has increasingly focused upon Aboriginal art, as with Aboriginal affairs generally. Aboriginal art is becoming accepted as part of the mainstream of contemporary art, at least from a European perspective. The Aboriginal view is more likely to be that their art is finally gaining the recognition it deserves coupled with the hope that Aboriginal people are benefiting from the experience.

Jennifer Isaacs' book on Aboriginal arts sets out to investigate every aspect of traditional Aboriginal achievement in the visual arts, within the context of Aboriginal life, culture and landscape. Along the way she highlights the dilemma of investigating such an ancient and continuing artistic tradition, based as it is in a culture radically different to the European cultural environment from which it is approached.

The book is a comprehensive study of the various techniques, materials and methods, both historic and contemporary, of Aboriginal art. It covers body painting and fibre craft through rock engraving, painting and bark painting, the Western Desert school, sculpture and the decoration of more utilitarian objects such as weapons. Each process is clearly explained with reference to particular regional differences.

The relationship of Aboriginal art to the culture and landscape from which it arose is discussed by Jennifer Isaacs in her first chapter so that in succeeding chapters each form of creativity can be seen in the context of the intellectual life of the Aboriginal people, their land, laws, traditions, beliefs, ceremony and the all-pervasive Dreamtime.

All Aboriginal art is symbolic. Individual symbols reflect a particular meaning or layer of meanings depending upon the knowledge and status of the viewer. The symbols function as elements of the visual language used to articulate the Dreaming.

A clue to understanding the significance of these elements is given in the chapter on rock engravings. The abundance of engraved animal tracks, circles and other nonfigurative marks throughout the continent indicate a view of the world intrinsically different to ours. To Aboriginal hunters the ability to recognize animal tracks, hidden watercourses and other naturally occurring signs is a matter of life and death and these marks are more essential to their art than the representational images favoured for centuries by European art.

The scope of *Australia's Living Heritage* is the totality of Aboriginal artistic expression, and Jennifer Isaacs argues for the acceptance of Aboriginal art forms by the European artistic milieu. The twentieth-century European concerns with categories of art such as abstract, conceptual, performance and earth art find ready expressions in Aboriginal bark painting, body painting, ceremonial sculpture *et cetera*.

Jennifer Isaacs highlights the current issues concerning Aboriginal people, their traditions and art, in a time of great social upheaval. Mining interests and fundamentalist religions are inclining some groups away from traditional values. The burgeoning market for Aboriginal art, for all its immediate benefits, is placing unprecedented demands on Aboriginal artists and groups.

One often voiced suspicion is that Aboriginal artists are selling their traditions and secrets. On this point, the answer lies perhaps in the Aboriginal attitude to sharing. Whereas an Aboriginal may paint his personal designs on the chest of another to use in a ceremony, he retains ownership of his design. Similarly, in the contemporary market, designs are shared in exchange for favours, in this case money, but the ownership is retained by the artist.

The book emphasizes women's roles in ceremony and art, helping to correct the bias of past studies of Aboriginal life which have tended to focus on the male as the ceremonial, ritual and hence artistic leader. Women's contribution through body painting, the manufacture of body ornaments, fibre arts, bark painting in Arnhem Land and more recently painting on canvas in Central Australia give the reader a more positive view of the role of women in Aboriginal society.

Australia's Living Heritage ends with a chapter entitled 'Return to the Land' which takes an optimistic view of the future. Where tribal people have established self-reliant communities there is a strong resurgence of traditional life and ceremony which in turn has a profound effect on artistic productivity.

The photographs in this publication deserve special mention, particularly Reg Morrison's informative and sympathetic photographs of people in the landscape, usually performing specific activities.

Australia's Living Heritage is an elegant popular magazine style publication with over 250 illustrations, all in colour. It is a valuable addition to the literature on contemporary Aboriginal art, and Jennifer Isaacs' comprehensive and informative text makes its subject very accessible.

Wally Caruana

Wally Caruana is Assistant Curator of Aboriginal, Oceanic, African and Pre-Columbian art at the Australian National Gallery.

Book review

Day for Night

by Alan Cruickshank

(Alan Cruickshank, Adelaide, 1984) \$19.95

AUSTRALIAN photographers enjoy a relatively high profile in the arts community yet there are very few publications which offer either illuminating criticism or good quality reproductions of their work.

While established photographers like Harold Cazneaux, Max Dupain, David Moore and Athol Smith have received some attention in monographs of varying standard, the work of contemporary photographers is touched on only fleetingly in catalogues of group exhibitions.

Adelaide photographer Alan Cruickshank's self-published book *Day For Night* provides a rare opportunity to view a number of works by a single photographer and it is an example of an artist's book in the fine tradition. It is produced in a limited edition of two hundred copies with an additional twenty-five copies which include a signed photograph from the series. It is a lavish but not expensive publication and Cruickshank's design and printing of the book is impressive so that it succeeds first and foremost as a pleasing object.

Day For Night is described in the preface as 'An autobiography; an interrogation of the fantasy of mingled mysterious illuminations and silhouettes'. The ten photographs dating from Cruickshank's 1983 travels in Europe and the United States were taken with infra-red film which has the effect of rendering the day-time as the night-time.

This is a romantic device used to express Cruickshank's feelings about places in which he is a stranger. The scenes at their best are surreal, appropriate to a visitor's interest in the novel aspects of a foreign place and his sense of being outside it. However as a consequence – and one which I do not find particularly satisfying – the photographs move dreamlike past me and I cannot grasp the connection.

The group of ten plates has a certain unity and all the individual parts function homogeneously except for the cover image, *Tibidabo, Barcelona*, which is a puzzle, mute and amusing with an aeroplane (is it real?) hanging spectral-like in a dark sky. The exotic buildings in the Spanish landscape are lit up brilliantly.

I hope that *Day For Night* heralds the beginnings of high quality publications on photography – contemporary and otherwise. Perhaps in future publishers as well as artists will take the leap.

Helen Ennis

Helen Ennis is the Assistant Curator in the Department of Photography at the Australian National Gallery.

Recent acquisitions by public galleries

ERNST LUDWIG KIRCHNER
THREE BATHERS (1913)

Oil on canvas 197.5 x 147.5cm

Art Gallery of New South Wales, Sydney

The Art Gallery of New South Wales has acquired its first work of German Expressionism, by the leading protagonist of Die Brücke, through the recently established Art Gallery of New South Wales Foundation. Ernst Ludwig Kirchner's (1880-1938) *Three bathers*, in its expression of disharmony between humans and nature, is an interesting counterpart to Kirchner's view of the corrupt metropolis. The island of Fehmarn, where Kirchner made preliminary studies for the work, is a symbol of the purity of nature while the three Berlin girls on holiday represent a disruption to this state.

The artist's expressionism is marked in this work by his dynamic brushstroke, harshly simplified form – reflecting his interest in African and Oceanic art – and the emphatic two-dimensional curvature which, for Kirchner, revealed the 'inner life' of forms. *Three bathers* would have been completed in Berlin after Kirchner saw the cubist works of Picasso and Braque in 1912 and its colours are derived from the two cubist masters via Cézanne.

The work was first exhibited in 1916 at a one-man show in Frankfurt.





DAVIDA ALLEN PARIS PAINTING (1983)
oil on canvas 324 x 495 cm
Queensland Art Gallery, Brisbane

Davida Allen was invited to Paris in 1983 to exhibit her work at the Musée d'Art Moderne de la ville Paris. While in France, Allen painted the Queensland Art Gallery's new acquisition, Paris painting. The painting reflects Allen's personal anguish at having been separated from her young children in its wild and violent brushwork and pulsating colour. Emotional crisis underlies all of Allen's paintings: She has said of her work that she strives for something 'so raw that it defies painting'.

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Photograph : Greg Weight

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November, 1985

John Passmore and the legend of Paul Cézanne

by Elwyn Lynn

What was the Cézanne with whom Passmore was supposed to identify while so busy modifying him?

WHEN THE Art Gallery of New South Wales showed ninety drawings and paintings by John Passmore along with his palette and remnants of studio notes, from 19 December 1984 to 10 February 1985, it seemed as if the Dream Time of Sydney art was with us again accompanied by its legendary and enigmatic hero. This was reinforced by two exhibitions that followed at the Von Bertouch Galleries in Newcastle: thirty-one pieces in John Passmore: Working Drawings of the 1950s, 22 February to 10 March, and Paintings and Drawings of the Newcastle Period, 1955 and 1956, in September.

Those who were not contemporaries of Passmore will find it difficult to appreciate the mystical reverence he evoked. Before the terms 'guru' and 'charisma' had been staled by common use, he was a charismatic, almost spiritual teacher whose few axioms were treasured. Always something of a recluse he became the complete recluse in his later life; in his mind he was always reclusive. However, his axioms seemed beyond quotation, his enigmatic utterances remained enigmatic. Yet if his silences in the presence of a disapproved painting or remark were taken to be profundities, he had a subtle way of making people consider aesthetic and moral values, even simultaneously. Passmore could be devastatingly dismissive and discouraging; he hated pretence and the slightest genuflections towards the market place or to market place



JOHN PASSMORE SELF PORTRAIT WITH
HEAD SCARF (c. 1940)
Oil on canvas 38.3 x 27.5 cm
Private collection

ideologies that he detected in approved artists. He could be irascible and wilful to the point of eccentricity, for example, saying that he preferred the smudgy reproductions in old artbooks to recent travesties of concentrated and glossy colour. So accustomed was he to seeing paintings propped against the wall undated and

unlabelled that he regarded gallery installations as no more than interior decoration or, as Frank Lloyd Wright said, 'inferior desecration'. For him paintings were only incidentally vendible commodities. Teaching, he seemed to think, should consist of judicious comments and he was suspicious of long, elaborate lectures. Art was surrounded by parasitic activities, including books which for some reason – and his motives were complex – Passmore disparaged, rejecting with politeness Bernard Smith's suggestion that Georgian House do one of its brief but comprehensive books on his art. I once saw him standing in disapproving judgement of people browsing about the art book tables at Angus & Robertson's. 'Do they think they can find out about art?' he muttered querulously. After he had heard one of Robert Hughes' histrionic presentations arranged by Harry M. Miller, he said, when asked what he thought of it, 'If I had a cold, wet fish wrapped up in a newspaper I'd take it out and belt Bob across the mouche.'¹

Indeed, allied with Passmore's detachment, cool appraisal and quiet probing after theoretical and artistic validity was a passion, even a violence, not generally appreciated. His adulation of Cézanne was reinforced, however mistakenly, by a general approval of Cézanne as an influence, in fact, in what were then thought of as progressive circles in Sydney, the only influence until the coming of Abstract Expressionism (and even it was wrongly



JOHN PASSMORE BATHERS (1951)
Oil on hardboard 40.6 x 50.8 cm
Art Gallery of South Australia, Adelaide, Elder Bequest
Fund 1952

supposed to have arrived via Cézanne) that was condoned. Like Picasso it was Cézanne's *anxiety* that Passmore admired.

Passmore went to London in 1933, was conscripted into the Royal Air Force from 1941 to 1946, left England in 1950 and arrived in Australia in late January 1951. He seems to have abandoned painting and drawing in 1962. He died on 9 October 1984 having made preparations for a retrospec-

tive at the Art Gallery of N.S.W.²

By 1939 Passmore had become deeply involved with Cézanne. His *Canal Barges, London*, 1939, was a rather circumspect vertical arrangement of brush strokes except for some diagonal flurries across the top, but before he left England he was engaged in making something robust and expressive from Cézanne: his *Dedman Vale*, 1947, with its tossed branches like structural armatures, foreshadows Frank Auerbach's more assertive projections.

There was a deal of expressiveness in Passmore and it was to recur with varying

intensities. It is emphatic in *Boy and seabird*, 1951, where a gull in a flashing white and grey frenzy descends on a startled boy in the grim, grey sea, Cézanne's presence marked mainly by some spindly figures lying and standing in the distance. This expressive thrust also occurs in *Bathers*, 1951, which, as Barry Pearce notes in the catalogue to the Passmore retrospective, was influenced by Walter Sickert's *The flower market, Dieppe* that had been in the Art Gallery of N.S.W. since 1947. Not only did Passmore adapt Sickert's transitory edging of man and objects with light, but

he also detected the expressive tossing-up of highlights that he admired in Tintoretto.

Passmore's expressiveness, combined with Cézannesque planes, found its climactic moment in *The miraculous draught of fishes*, 1952, with its dramatic and Tintorettoesque grouping of figures. This combination was to go astray in *The University of Texas' Baptism*, c.1953, where large planes tended to become autonomous and lead to the independence of forms in the late abstractions. In *Composition*, c.1956, two shapes, a large oblong of white and a cantilevered deck or crane, assert their independence of the compartmentalized hulk below.

This expressionism, sometimes with an abstract expressionist impetus, was actively discouraged by supporters of Passmore for they failed to discern the dichotomy in his attitude. His last works became increasingly abstract, but not as abstract as those he showed in the December 1956 exhibition, 'Direction One'.³ *Chasing mullet*, 1956, now in the Queensland Art Gallery, is mainly composed of broad, arched bands tending to become planes; there is a faint suggestion of wharves in the distance but Cézanne is far away. I also recall another non-Cézannesque painting of a wide, crusty rainbow traversing the canvas.

Passmore was the most abstract expressionist of the exhibitors and we do not know why he abandoned it. This tendency was ignored, overlooked or discouraged by silence. His 'Direction One' paintings hardly fitted the views of Paul Haefliger, the critic and champion of the new paintings who saw Abstract Expressionism as descending from Cézanne via l'École de Paris. It was an odd view even then, but more important is what Cézanne meant to Sydney viewers and commentators. (Melbourne attitudes seem to have been quite different.) Cézanne was appreciated in Sydney for the Charm School attributes of decorative planes of light before formal analysis, whimsical contours before the linear process of definition and joyous passages of colour before the creation of pulsating volumes. In fact, one version of Passmore's *The argument*, 1953, has a Charm School sky with flecks of acid green, delicate pinks and varied greys with figures that, in their angular thinness, are almost



top
JOHN PASSMORE COMPOSITION (c. 1956)
Oil on hardboard 91.5 x 152 cm
Art Gallery of Western Australia, Perth

above
JOHN PASSMORE THE MIRACULOUS DRAUGHT
OF FISHES (1952)
Oil on hardboard 122 x 183 cm
Private collection



JOHN PASSMORE IF YOU DON'T BELIEVE ME
ASK THE OLD BLOKE (1953)
Oil on hardboard 61 x 91.5 cm
Art Gallery of New South Wales, Sydney
Bequest of Carlyle Greenwell 1961

parodies of Cézanne. It would only be guessing but it could be that Passmore turned to a series of grey paintings to escape the Charm School interpretation of Cézanne.

Certainly, the effect of the Charm School was not pervasive in Passmore who used its ingredients sparingly and only as sprightly additives. He came to subdue the Cézannesque hues of his English paintings and turned further from Cézanne's compositional devices: in greyed, Tintorettoesque light he arranged figures on piers and wharves in lateral groupings somewhat inspired by the beach scenes of Eugène Boudin, a number of which he would have seen in the collection of his supporter,

Norman Schureck. *If you don't believe me ask the old bloke*, 1953, is a masterly confluence of mentors retaining from Cézanne, only the animated changes of direction of the brush strokes and the broken contours; the drama, the emphatic and connected poses, the stage set full of shadows as sudden as the highlights are Tintorettoesque.

Passmore's sudden turns towards expressionism may have been occasioned by the knowledge that he was one of the few Australians who had a deep knowledge of Cézanne and by his impatience with misunderstandings of the master. Until the Australian National Gallery's acquisition of *Afternoon in Naples* in 1985 the sole Cézanne painting was in the National Gallery of Victoria. There had not been a wide literature on Cézanne: Roger Fry's *Cézanne: The Story of His Development* appeared in 1927, and Gerstl Mack's basic biography came in

1935. It was not until 1950 that John Rewald's *The Ordeal of Paul Cézanne* revived interest in his life. Cézanne's watercolours, which seem to have had no influence on Passmore, were seen in London in 1925, 1936, 1937, 1939 and not again until 1973. Still, we cannot be certain, for Passmore left increasingly large areas untouched in his drawings and dispersed objects much in the manner of Cézanne.⁴

It is not opportune to use Passmore's practice to distinguish influence from the myth of influence, to discriminate between Cézanne's direct influence and the ideology of influence which could include misunderstandings of Cézanne, but there were periods when Passmore was very close to Cézanne as in early works in England from about 1940 to 1950 and those, for example, he did of Miller's Point on Sydney Harbour in 1952. Quite early, like his friend Keith



JOHN PASSMORE UNTITLED 1958
Pen, ink and wash 53.2 x 76.2 cm
Art Gallery of Western Australia, Perth

Vaughan, he took flat, uninflected, opaque planes from Cézanne; his late abstracts return to such planes, but in *The miraculous draught of fishes*, 1952, there is a deep, tenebrous resonance and little opacity. Cézanne offered him almost too much.

As Barry Pearce points out in the catalogue *The miraculous draught of fishes* is a tribute to Renaissance masters and to Keith Vaughan, who did two works on the theme of Jean Louis Géricault's *The raft of Medusa*, 1819, that he showed in London in 1948. These had grand, heavily outlined Picassoid figures on a raft set against an empty sea and sky except for the latter's sickle moon. The differences between Passmore

and Vaughan illustrate their use of origins; Passmore wanted a tremor as well as solidity. All Passmore's figure paintings except his self-portrait were far more restless and fractured than Cézanne's, but he was frequently torn between the figure as presence and as part of the painting's rhythm. His *Landscape with figures* from the early 1940s has compact nudes set against restive, vertically hatched lake, sky, foliage and mountains, the last resembling those in *Le lac d'Annecy*, 1896, where everything, unlike Passmore's nudes, and including the frontal tree trunk, is insistently inflected. It was acquired by the Courtauld Institute Galleries in January 1926 and if not seen in the flesh by Passmore it must have been seen in one of its frequent reproductions. The catalogue, *The Great Impress-*

ionists,⁵ adventitiously indicates what would have attracted Passmore: 'The picture is notable for the intensity of the blues and greens by which the artist suggests an effect of limited recession' and refers to 'the superficial picturesqueness of the location which, by implication, Cézanne (or Passmore, E.L.) was to avoid in his rendering of the subject'.

This paradoxical frontality of recession is clear in his three views of Miller's Point, all done, it seems, in 1952; but they also display an impatience with the steady building, albeit pulsating, of planes as in *Le lac d'Annecy*. In the evening view the slightly flushed oranges of sunset are scattered happily throughout, but the centre becomes a piled, expressive turmoil; the morning version, apart from its



top
JOHN PASSMORE CHASING MULLET 1956
Oil on hardboard 121.8 x 182 cm
Queensland Art Gallery, Brisbane

above
JOHN PASSMORE UP THE ORCHARD 1946
Oil on canvas 51 x 61.5 cm
Art Gallery of New South Wales, Sydney
Bequest of Lucy Swanton, 1982

emphatic horizontals, is closest to Cézanne with its shimmering, floating green planes of light that both toss up and submerge the buildings; the third view with its crimson and mauve sky conjures up both the expressionism of Emil Nolde and aspects of German Post-Impressionism.

Even if the English paintings were closer to Cézanne they have their deviations, one with rather fixed strokes, others with marks tossed about in stubby verticals and horizontals as in *Landscape looking down to a small town*, c.1945, and the scattered, loose, fluid and tattered green and orange swatches in *Up the orchard*, 1946, which has a rollicking exuberance.

Of course, between Cézanne and Passmore came the fragmentation and synthesis of the disparate in Cubism and the dynamic, repetitious fracturing in Futurism's search for simultaneity and spontaneity. It is in Passmore's groups of bathers and nudes even if, unlike the grey works, the colours derive from Cézanne that his departure from the still acknowledged master is clearest. The grouping seems almost fortuitous in its dispersal; Cézanne would make a pyramidal pile of very still nudes, distinctly separated from the landscape, but Passmore has them lying in varied postures and so dispersed that they are either emerging from or merging with the landscape. The bodies are so fractured at times, as in *Orange dot*, 1953, and *Bathers*, 1951, from the Art Gallery of South Australia, that a broken grid of vertical and horizontal scaffolding has had to be imposed. So concerned did he become with only a momentary glimpse of figures in action that in *Sketch for bathers*, c.1954, the bodies are tossed by those winds that blow people about in his drawings and in Canberra's *South wind on the beach*, c.1955.

The Passmore problem seems infinite. What was the Cézanne with whom he was supposed to identify while so busy modifying him? What had Passmore's animated and often expressive brush strokes to do with Cézanne's habitual premeditation? It seems that we are still in the process of discovering the problems rather than supplying answers.

One cannot help thinking that Cézanne's watercolours must have influenced one of Passmore's loosest works, *Boys fossicking for*



JOHN PASSMORE JUMPING HORSE
MACKEREL 1959
Oil on hardboard 121.9 x 149.8 cm
Art Gallery of New South Wales, Sydney

mussels, c.1955, where the open spaces and the areas of sudden outbursts of energy coincide with those in the drawings at that time. Areas of stillness juxtaposed with locations of intense activity were to characterize the late abstractions of 1959 to 1962.

The drawings, often quite comical, employ a large range of graded washes and linear explorations from the brittle to the lissom. They are, like the Existentialism that was the topical philosophy during the genesis of Abstract Expressionism, concerned with becoming and being, the casual and the concrete. At times they had the open, simple linearity of Hiroshige and Hokusai in their more active pieces, but on the whole their fascinating unpremeditated nature owed more to action painting than to any other source.

Like the abstractions done for 'Direction One' of 1956 those of his last period, about 1958 to 1962, leave Cézanne for an entirely new world. They are not purely non-figurative works, for indications of fish, spindly legs, beaks, claws, suns or moons, rounded

heads, fishing lines and indeterminate flotsam appear. The quivering light planes and shifting spectra have gone, for now most of the surfaces are opaque; neither dry nor satiny, but allowing a glimpse here and there of the underpainting. The surface is generally the result of the positive palette knife and shapes are abrupt and forceful. There are some linear extravaganzas as in *What do boys of twelve think about?*, early 1960s, but the best have the solidity, thick dashes, slabby uniform areas and sudden starts and stops in dark and light browns dispersed over uneven grey blues of the splendid *Jumping horse – mackerel*, 1959.

The pity is that having served an independent apprenticeship to Cézanne and having created significant furtherances of the master he should have put down his brush for twenty years just as he entered what seemed the promised land.⁶

¹I have heard this expression from time to time but I cannot find it in G.A. Wilkes' *A Dictionary of Australian Colloquialisms*, 1978.

²Further details are in the introduction and chronology, both by Barry Pearce, of the catalogue, *John Passmore 1904-1984: Retrospective*, Art Gallery of N.S.W., Sydney, 1984.

³'Direction One' was held and is still held to have heralded Abstract Expressionism in Sydney. It did not. Paul Haefliger, critic for *The Sydney Morning Herald*, denounced the Contemporary Art Society members for jumping on the Abstract Expressionist bandwagon in their show of November, 1956 (*Sydney Morning Herald*, 1 November 1956). 'Direction One' was hailed in his review of 2 December 1956. It is time the record was straightened. In fact there were more genuine Abstract Expressionists in the C.A.S., show then in 'Direction One'.

⁴John Rewald's catalogue raisonné of the watercolours with 759 works illustrated did not appear until 1983. It, and Götz Adriani's *Cézanne watercolours*, Cologne 1981, Harry N. Abrams, N.Y., 1983, both reproduce a watercolour of *Afternoon in Naples* in colour.

⁵Australian National Gallery, Canberra, 1984. The exhibition comprised a hundred impressionist and post-impressionist paintings and drawings.

⁶For some speculations on the artist as recluse, see Murray Bail's 'Desperate Recluse: Passmore's Isolation', *The Age Monthly Review*, Volume 4, Number 8, December 1984-January 1985. The article was also inserted in the retrospective catalogue.

Artist's choice no. 24

Sam Fullbrook: *The butcher*

by Robert Juniper

Fullbrook revealed a vision beyond the verdant rim, that hot guts of the Australian landscape and its inhabitants.

WHEN I returned to Australia after an eleven-year absence including six in wartime England, one of my first priorities was to visit the Art Gallery of Western Australia where the works of Fred McCubbin, Arthur Streeton and Tom Roberts would satisfy my feeling of nostalgia for the Australian landscape. The reality, however, was depressing: as a friend once had remarked, the Australian bush looked as though it had dandruff. How I longed for the tidy English landscapes of John Nash, Stanley Spencer and Samuel Palmer.

In 1954 I met Sam Fullbrook at his digs in South Perth. He had just returned from a time in the Pilbara with 'McLeods Mob', a co-operative of Aboriginal miners. He showed me a number of beautiful little paintings done on cedar panels, *The butcher* among them. They seemed to glow with their own light, even in a half-lit room: lyrical, poetic, accurate and tough: lovely icons executed with a precise, controlled awkwardness.

As a young man, and in essence a student, I loved talking to this rough bushie (perhaps over too many beers): he knew

exactly his direction in life. His paintings then pulsed with the heat of the north and showed me for the first time a vision beyond the verdant rim, that hot guts of the Australian landscape and its inhabitants. His recent works are direct descendants of these paintings of thirty years ago: finely honed haikus, lyrical and almost impertinent in their apparent simplicity.

Sam Fullbrook exhibited the collection in Perth in 1955. *The butcher* was the only painting sold. Laurie Thomas, the then Director of the Art Gallery of W.A., managed to convince the trustees that they should acquire a Fullbrook. (And had to wait outside the meeting room while they debated their decision!) This modest gem was the result – the only sale in an exhibition of work that was powerful, tragic and humorous. Without sentimentality it conveyed the desert landscape and the everyday life of its inhabitants.

It is too limiting to talk about only one painting by a very important painter. Among the memorable images in this exhibition was *Woman without child*: a poignant painting of an Aboriginal girl sitting cross-legged with an empty yandi dish

(that useful artifact that serves as a sifter of spinifex seeds and as a cradle). She sits against a hot brooding landscape mourning her child. This picture, conveying the desolation and feeling of loss of a woman for her dead child, is as much a prayer as it inspires prayer.

I believe that Fullbrook is a great painter and although he has won the Archibald and Wynne prizes I feel he is strangely overlooked in the current context of Australian art, which is our loss. Of course he is partly responsible: he shuns publicity, and has dismissed overtures towards him. He has been asked on occasions to publish his work in book form. The reply was brief and unprintable, and touched with humour. It still is our loss.

In the meantime he works and continues to refine his vision while a relatively small enclave of devotees, including myself, look on him as a magic man, and enjoy what he does share of himself with us.

Robert Juniper is a Western Australian artist represented in public and private collections throughout Australia and overseas.



SAM FULLBROOK
THE BUTCHER (1955)
Oil on wood panel
38.7 x 28.6 cm
Art Gallery of Western
Australia, Perth

Jeffrey Smart's Brave New World

by Peter Quartermaine

Smart's painterly artifice celebrates man at the centre of his fabricated environment.

THE RELATIONSHIP of art to life has not always been seen as mutually enriching; the American artist Robert Motherwell felt in 1944 that 'as a result of the poverty of modern life, we are confronted with the circumstance that art is more interesting than life'.¹ It is no easier to be optimistic in 1985 than in 1944, but Jeffrey Smart's approach to his work, and to his public, is very different from that of Motherwell, much though he admires that artist's work.² The four paintings discussed here exemplify that alertness to artistic tradition, whether Renaissance or twentieth-century, which has always characterized Smart's work, and reveal his position, in both theory and practice, as one of great strength and flexibility.

As an Australian painter who lives in Italy and travels widely, Smart's subject matter ranges easily in 'location' from North Sydney to South Kensington. His real concern, though, is always with the translation of private perception into pictures capable of giving permanent and public delight; the attempt, as he puts it, 'to recrystallize a moment of ecstasy'.³ The satisfaction Smart derives from 'the actual doing'⁴ differs from that of the viewer, but the completed work is the focus of both. Smart's youthful ambition was to be an architect, and comparison with what can be that most human and utilitarian of arts is invaluable for understanding Smart's work.

The terrace, Madrid Airport, like many of Smart's pictures, grew from a glimpse of an arresting scene; a long perspective across an airport terrace; a pile of rubble left where it had fallen. In the finished work, the human figure looks anxiously towards the

fallen roof (and us); both pose and expression draw our attention, yet not to the extent of distracting us completely from the total composition. In one sense the human figure is inevitably and properly the centre of our interest; together we have shaped the environment we both inhabit so recognition and curiosity draw our eye to a fellow-being. But this is never, in Smart's work, to the exclusion of that painfully achieved, yet beautifully contrived, world itself.

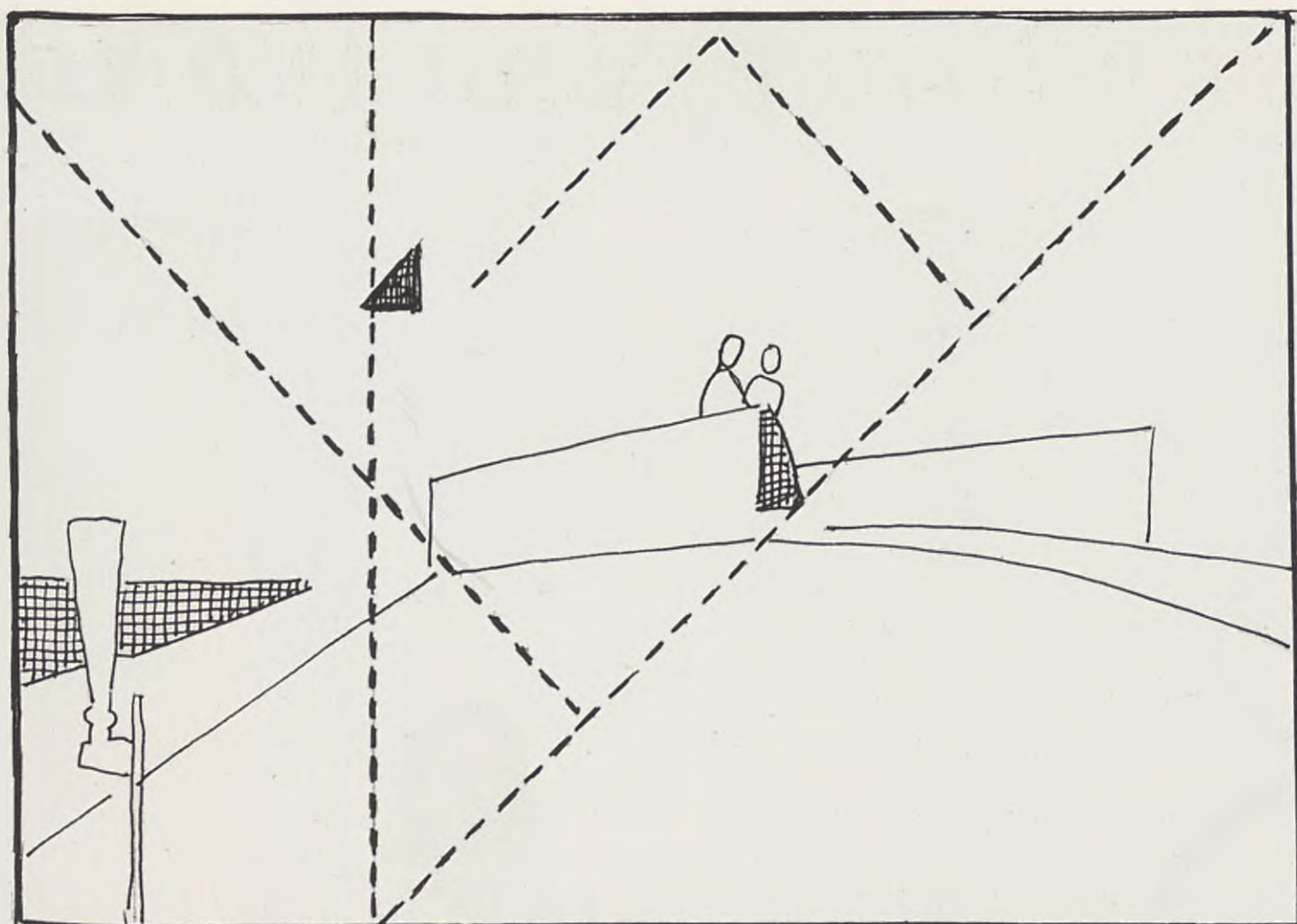
Smart's diagrammatic analysis of this picture's composition reveals the extent to which its power derives from playing-off what seems the everyday world depicted in real perspective against the adroitly concealed mechanics of 'abstract' composition within the frame. This interplay lies at the heart of Smart's work; it reaffirms the artist's need to trade constantly with our everyday surroundings, and the pictures themselves celebrate an understanding of, and respect for, the world we inhabit.

The figurative nature of Smart's paintings and their consistent avoidance of landscape topics (he recalls disliking, even in his early twenties, the work of 'The Billabong Boys'⁵) has long hindered serious appreciation of his works. However, the increasingly important reassessment of urban imagery in the history of Australian painting should enhance the status of Smart's work, not only because it explores an element of the Australian environment too often ignored, but also because it demands an awareness of artistic theory and practice which transcends any convenient national or temporal boundaries. Smart dates his own realization that figurative painting was, after the

'awkwardly beautiful and mysterious... blind alley' of Abstract Expressionism, at last regaining the interest of artists, to seeing the paintings by Robert Rauschenberg at London's Whitechapel Gallery in 1964. It was an exhibition he found 'thrilling, and reassuring' because it was 'a definite return to the image', but *The terrace, Madrid Airport* demonstrates that such preference need not preclude abstract concerns. In fact, 'with an image, provided you treat your canvas formally, you have all the richness of associations - so you can have your cake and eat it too.'

If the Madrid airport painting revels in the technical precision of a solution which even the surprised pose of the figure reflects, *Morning, Yarragon siding* presents a deceptively bland surface. The closeness of focus and lack of ready perspective, the clarity of light on regular and balanced shapes, even the relaxed stance of the figure in front of (rather than on) the platform generate an atmosphere of stasis to which the title also adverts. The painting is so constructed that areas echo one another in shape and volume to produce a tightly interlocked pattern of rectangles, squares and 'L' shapes. It is this underlying design which produces the painting's striking air of calm, not any mere lack of activity; indeed, our eye moves excitedly over the picture as we trace the architecture of this seemingly 'naive' scene.

The self-absorbed activity figure in the foreground provides the perfect focus for the complex manner in which the painting operates. Contained compositionally within the surface plane of the picture (we look at the 'wrong' side of his paper) yet



JEFFREY SMART THE MEETING ON THE BRIDGE^{top}
Diagrammatic analysis
Ink on paper 13.5 x 19 cm

JEFFREY SMART THE MEETING ON THE BRIDGE^{above}
1982-83
Oil on canvas 80 x 113 cm
Private collection

hinting at other places and possibilities (he reads a newspaper, after all) this figure provides the perfect image upon which to rest in a picture which 'still/Moves perpetually in its stillness.'⁶ The man's concentration mirrors our own, and our discovery of intricate patterns of proportions – which are hinted at by the number '2', juxtaposed against the three coloured drums – wittily questions his absorption in tabulated 'news' of a world, one aspect of whose complexity is more adequately reflected in the painting as a whole.

The two other paintings emphasize the role of the human presence in Smart's work; one is a portrait (a genre in which Smart has produced few, but often striking, works), the other centres on a meeting. In this latter picture two figures stand on a railway bridge, but *The meeting on the bridge* is so named not only for the human presence, but also because the point at which they meet also marks a coincidence of compositional forms within the picture. In every way the two figures are the centre of the design; the gaze of the woman draws us into the picture space while the man's sightline reinforces alignments within the frame. Art here finds no contradiction in celebrating both human community and artistic complexity; painterly artifice illuminates the extent to which mankind properly stands at the centre of the fabricated world. Overhead, the very clouds deign to combine with the 45 degree angle upon which the picture is constructed (and to which the arrow sign is the clue).

Portrait of Germaine Greer demonstrates clearly the inappropriateness of attempts to make the figure the centre of Smart's work in any overridingly sentimental sense. Greer is an old friend and the picture grew from affection and enjoyment, but the painting itself coolly displaces the seated figure and gives compositional prominence to bland or brightly coloured surfaces of wall and door. We are drawn to the red door on the left before moving to the seated figure, her white blouse 'hooked in' (Smart's phrase) with the identically coloured *trompe l'oeil* wall, on which the large 'R' graffiti both echoes the figure's shape and mimes the hooking movement of our eye across the canvas. Greer is unquestionably the focus of the picture; to



JEFFREY SMART PORTRAIT OF GERMAINE GREER
1984
Oil on canvas 96 x 120 cm
Private collection
Photograph by Alfio di Bella, Rome



above
JEFFREY SMART THE TERRACE, MADRID AIRPORT
1984
Oil on canvas 72 x 72 cm
Private collection
Photograph by Alfio di Bella, Rome

next page
JEFFREY SMART THE TERRACE, MADRID AIRPORT
Diagrammatic analysis
Ink on paper

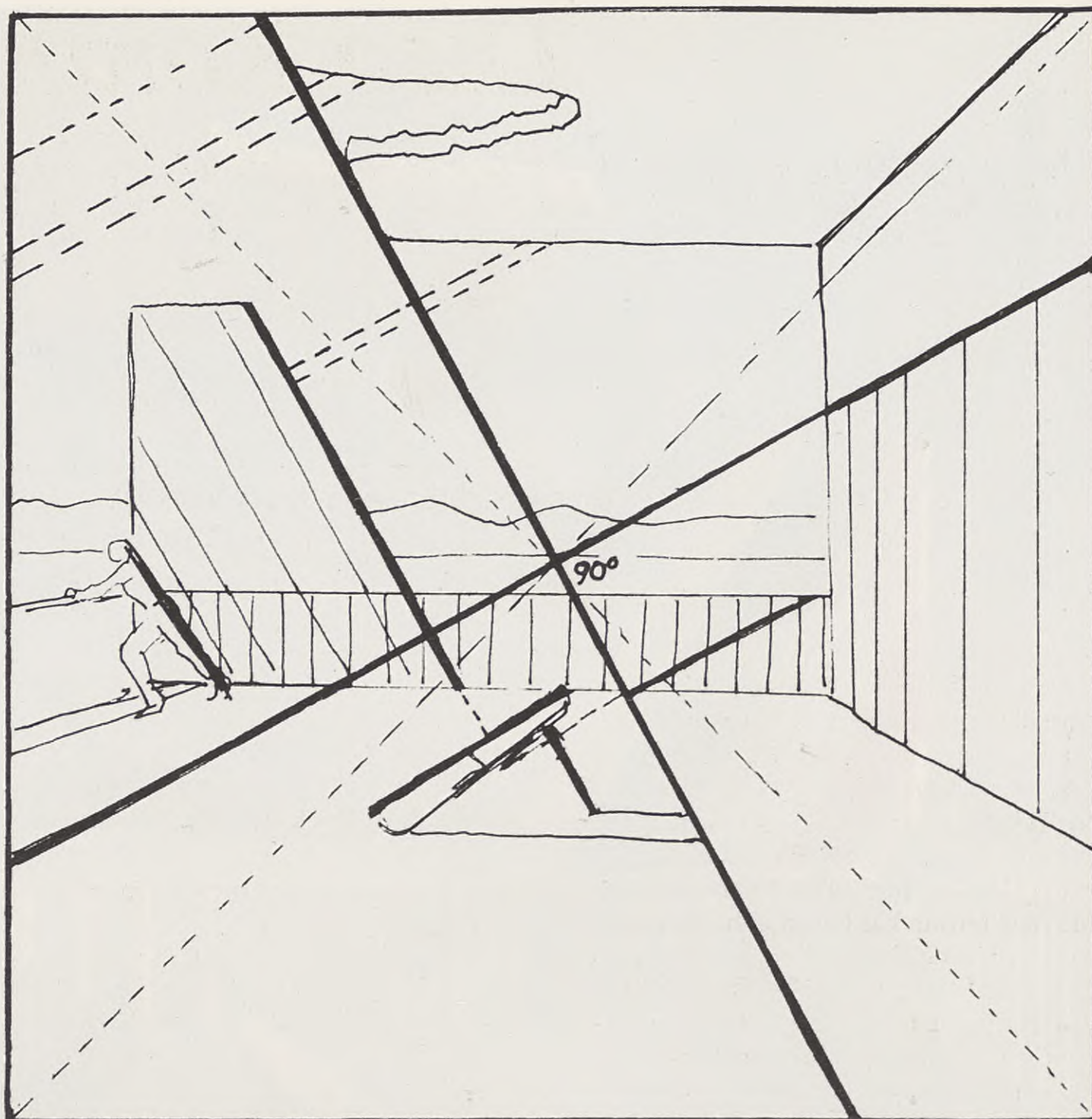
see Smart's placing of her figure as reflecting her importance in some personal sense would be to do violence to the structure of the painting. The visual and emotional tensions generated by Greer's presence in the composition dictate its workings, and alone make possible the boldly monochrome areas, which act as counterfoil to the human figure. While as an individual Smart responds with affection to Greer's individuality, as a painter he has no hesitation in harnessing the strength of her face and personality to advance the form of the painting.

In a recent article on 'Landscape and Life' in Australian painting Ian Burn draws attention to the work of Fernand Léger, and in particular its reference 'to the objective representation of the modern, contemporary world'.⁷ Burn contends that while landscape has been thought of in Australia as 'constant, eternal and timeless, and valued in those terms as part of the national heritage', modern life has been seen as 'a temporary and ever-changing experience, generally the product of industrially more advanced countries'. Yet recent research⁸ demonstrates how even the bush landscapes of the so-called Australian impressionists owed much of their accessibility (and marketability) to that 'innocence of rural life'⁹ supposedly brought within reach by Melbourne's new suburban railways. Sir John Betjeman would have relished the insight.

In Smart's work mankind is always present, always central; the absence of a human figure can be as important, dramatically, as a presence. His paintings celebrate 'man as fabricator and artificer',¹⁰ and are proof of mankind's capacity for beauty. They provide a mirror which, if we dare confront it, may give us back an aspect of ourselves and of that world we have wrought; for better or for worse.

¹ Quoted in Maurice Tuchman, *The New York School: The First Generation. Paintings of the 1940s and 1950s*, Los Angeles County Museum of Art, 1965, p. 21. Motherwell's comment is quoted in Tuchman from an article in the *Partisan Review*, Vol. 11, No. 1, Winter 1944, pp. 96, 97.

² In a letter of July 1984 Smart describes Motherwell paintings he had seen in New York as 'great blue-black and white statements full of omnipotence'; he has always been baffled that people could believe him to be uninterested in abstract art. (Later unattributed



quotations in the text are from private correspondence from the artist.)

³ Quoted Geoffrey de Groen, *Some Other Dream: The artist and the artworld and the expatriate*, Hale & Iremonger, Sydney, 1984, p. 52. The interview with Smart in this book, 'Where the light must rule', pp. 45-64, is useful and informative.

⁴ Quoted de Groen, p. 53.

⁵ See Jeffrey Smart p. 13 for a fuller context for this remark.

⁶ T.S. Eliot, *Four Quartets*, 'Burnt Norton', V. p. 194 in *Collected Poems*, Faber & Faber 1936. Eliot is a pervasive influence in Smart's work (he has visited the inspirational site for each of the 'Quartets') but conceptually (as here), not as a ready source of 'wasteland' imagery, as many critics have assumed.

⁷ Ian Burn, 'Landscape and Life: Nolan and the Australian Tradition', *The Age Monthly Review*, August 1984, pp. 18-21. Quotation on p. 19. My own objections to a book which, I think, exemplifies the attitude Burn is criticizing, are expressed in a review of the Olsen/Durack/Dutton/Serventy/Bortignon *Land Beyond Time*, MacMillan, 1984, in *Westerly*, Perth, December 1984, No. 4, pp. 89-90.

⁸ See, for example, Helen Topliss (Goldenberg), *The Artists' Camps: Plein Air Painting in Melbourne 1885-1898*, Monash University Gallery, 1984. Also Christine Dixon and Terry Smith, *Aspects of Australian Figurative Painting 1942-1962*, The Power Institute, University of Sydney, in association with The Biennale of Sydney, 1984.

⁹ The phrase is Graeme Davison's, in his study *The Rise and Fall of Marvellous Melbourne*, Melbourne University Press, 1978. Quotation on p. 251. See especially Chapter Ten, pp. 229-257.

¹⁰ This remark is from Bernard Smith's paper 'On Perceiving the Australian Suburb', in *Man and Landscape: Towards an ecological vision*, Edited George Seddon and Mari Davis, Australian Government Publishing Service, Canberra 1976, pp. 289-304. Quotation on p. 295. Smith observes on p. 292 that for most Australian artists (as for most Australians) the suburb 'is their environmental reality; a reality which few, if any, have chosen to describe'.

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Theo Koning

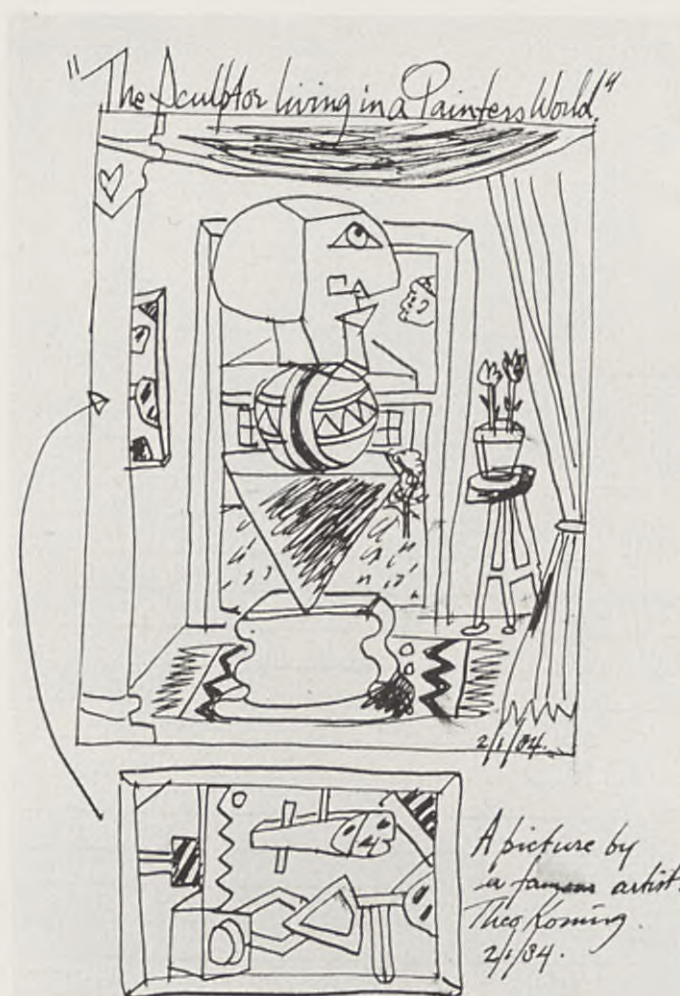
Stepping into the painter's world

by Ted Snell

After a difficult transition away from sculpture, Koning's painted images are developing the potency of his earlier assemblages.

THERE IS no simple explanation for Theo Koning's recent adoption of painting as his major means of expression; nor was the move away from sculpture a painless transition. Indeed the anxiety he felt and still feels about moving into new terrain has become the theme for several drawings and paintings. *The sculptor living in the painter's world* for example, is an ink drawing which employs illusionistic devices to hint at the three dimensionality of a sculptor (constructed from a pile of Brancusian and Picassoesque forms) who occupies rather statically and self-consciously this flat, graphic world framed by the drawn curtain. The message is clear; though significantly the painting on the wall is enlarged and titled *A picture by a famous artist*. Theo Koning.

At first the break with his earlier work seems complete. The creosote dipped and serendipitously constructed assemblages produced within the artist's studio in Denis Street, Subiaco from 1971-75 are formally very different, and yet throughout all his work there are unifying concerns. Most notable of these is his voracious appetite for images and objects, whether they be the detritus of urban living cast up on the local tip or the glossy products of popular culture. Theo Koning has always been a compulsive gatherer. As a student at Claremont Technical College under Hans Arkveld¹, Theo Koning was constantly



THEO KONING THE SCULPTOR LIVING IN A PAINTER'S WORLD 1984
Felt pen on paper 30 x 20 cm
Possession of the artist
Photograph by Roger Garwood

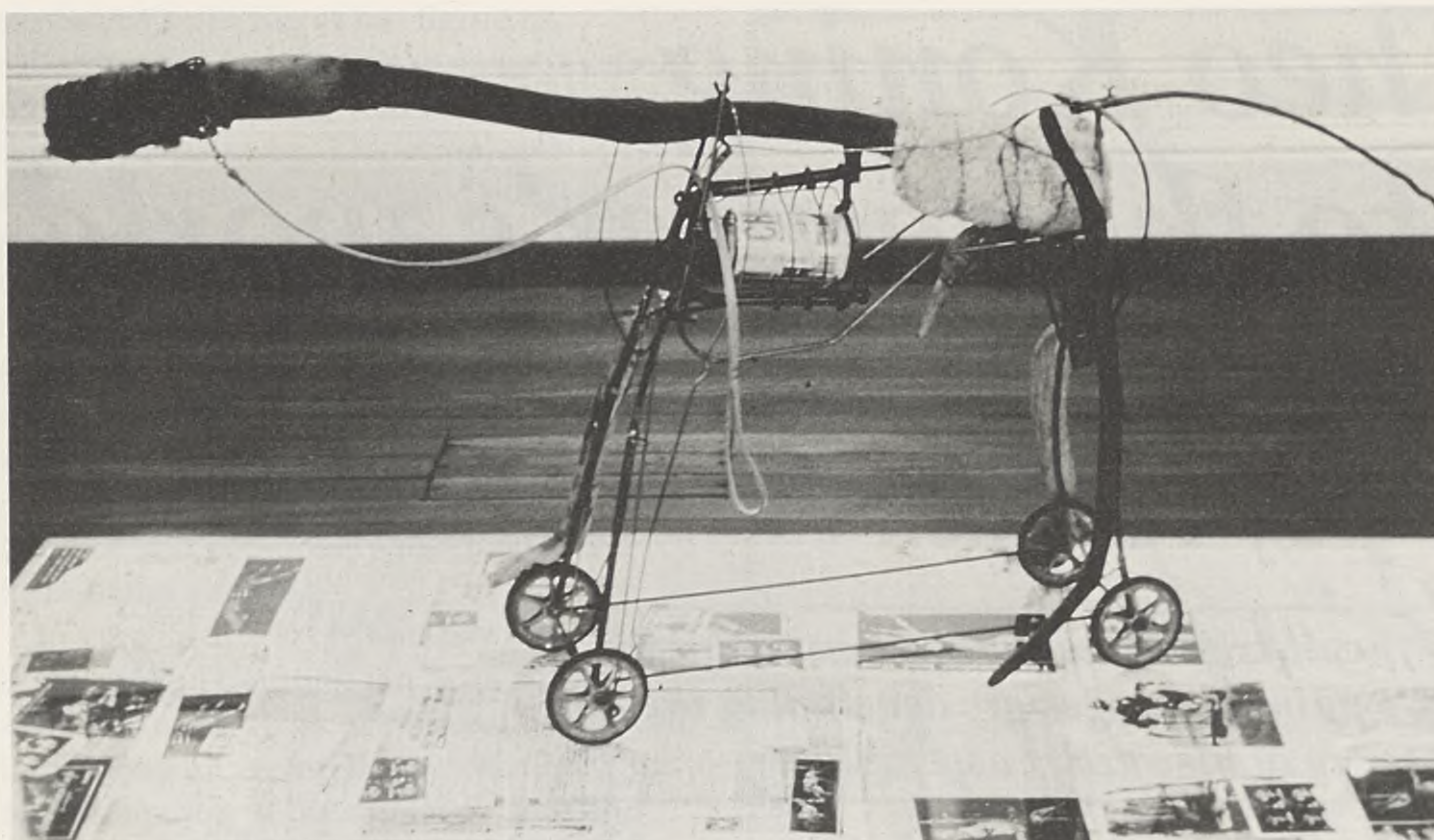
searching for new images and resources and while his separation from his family and the concomitant break with Catholicism produced a crucifix and numerous works which can best be described as the outpourings of adolescent angst, his main source of inspiration and materials were,

even then, the local rubbish tips. (During those years his forays into numerous tips and his extraordinary finds became legendary.)

Koning was fascinated by the textures of these materials; the patina of their lives recorded on their scarred and pitted surfaces. Boxes of this 'rubbish' found its way back to Denis Street and eventually into his hybrid sculptures and assemblages. The other significant components of his *modus operandi* are his manipulation of a wide range of materials and his obvious pleasure in the process of construction: Koning sees art as being essentially a manual activity rather than a cerebral or contemplative one.

After three years' apprenticeship as a wood machinist Koning began attending a part-time sculpture course where he could react against the discipline of that rigorous training. His earliest works were made from rough hewn, white-ant infested, split and eroded timber painted with creosote. They were put together in an unsophisticated way that grew from imagination rather than from any concept of skill. It was a time when ideas and the process of making seemed fused – a time of great productivity.

The hot chook shop grew from this early period of serendipitous creation. Numerous independently conceived elements came together in this large, multi-



THEO KONING THE GREYHOUND (1980)
Mixed media on photocopies base
88 x 200 x 38 cm
Private collection

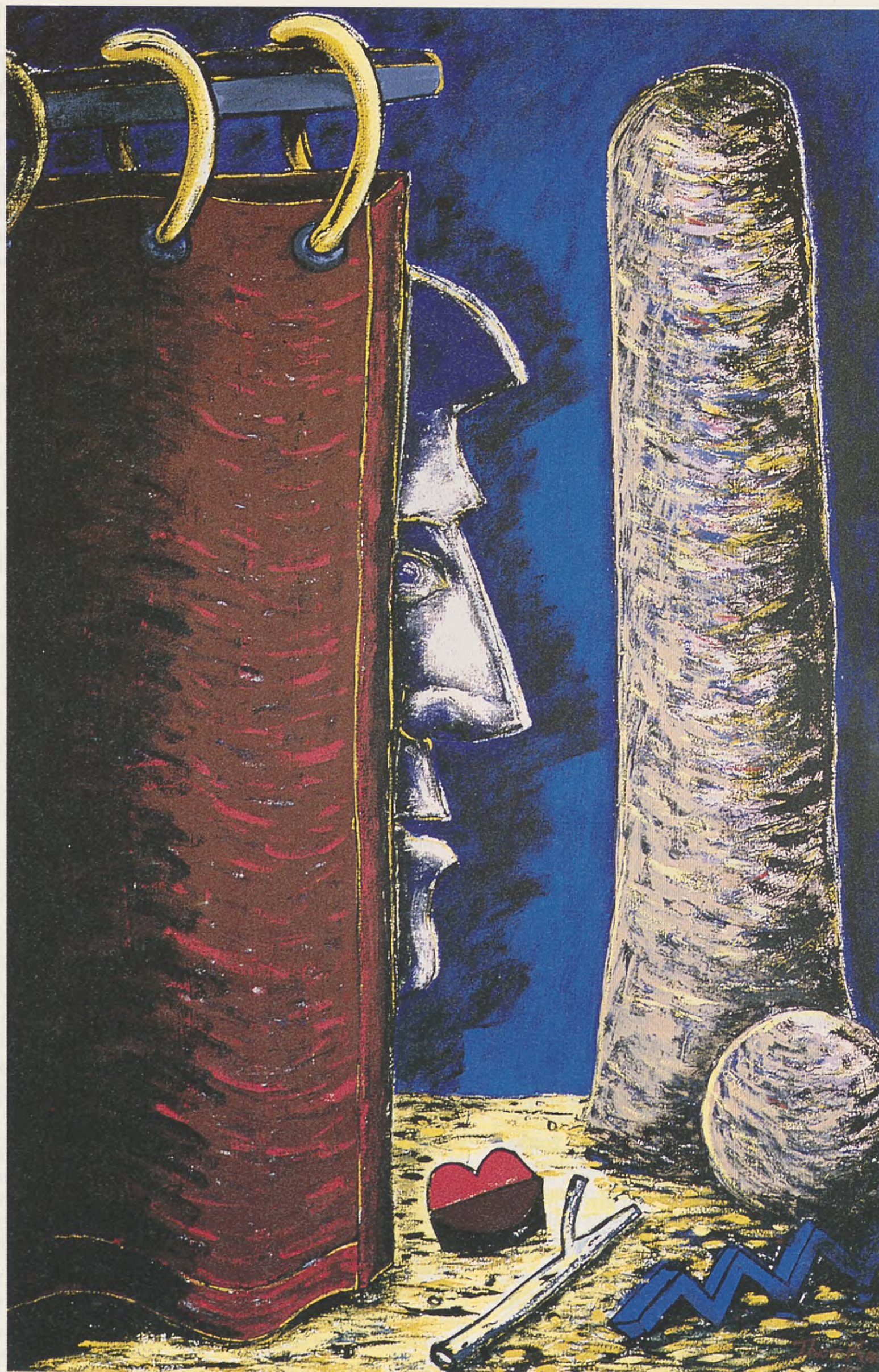
THEO KONING RETURN TO PARAMOUR 2
1983
Pencil and graphite on paper 76 x 69 cm
Possession of the artist
Photograph by Roger Garwood

media construction, exposing the truth behind Colonel Sanders' red-and-white striped parlours of culinary pleasure.

Chance began to play an increasingly important role in the construction of these assemblages: many of the objects were so intrinsically beautiful that it hampered their assimilation into composite works. In many cases a chance juxtaposition or an accidental association provided the only solution. The resultant assemblages arising from this process did however, achieve a new potency: William Seitz has described in his essay on 'The Art of Assemblage' how, 'In thought provoking ways assemblage is poetic rather than realistic for each constituent element can be transformed. Physical materials and their auras are transmitted into a new amalgam that both transcends and includes its parts'.² *After winter storm* is in this sense the most poetic of all Koning's works, for the elements which he collected along the beach after stormy weather were restructured by the process of juxtaposition and amalgamation into a lyrical homage to the sea. Only minimal additions to pieces of driftwood or the joining of disparate materials was sufficient to evoke myriad associations of love, fear, nurture and destruction.

Even though working instinctively and spontaneously, Koning has also absorbed influences from many sources. Pablo Picasso's quixotic genius is a lasting inspiration and for a while the structuring devices employed by John Armstrong – his racks and his use of contrasting textures like fur and wood – were an important influence. Robert Rauschenberg and the European New Realists provided further support; but Koning feels there is an added advantage in working in Western Australia where artists are forced to respond to a '... collage of hearsay recreating an imaginary European 'high culture'³, which means that 'In W.A. we are a lot more honest because we naively put things together thinking we are hitting on modern art'⁴. The results are often highly original interpretations of those ten square centimetre reproductions in *Flash Art* and *Studio International* and in Koning's case these external influences are synthesized with his own concerns.

Koning's move into the painter's world



THEO KONING SOLICITUDE 1985
 Synthetic polymer paint on canvas
 145 x 100 cm
 Possession of the artist
 Photograph by Roger Garwood



THEO KONING SEDUCTION BY THE SEA
(1984)
Synthetic polymer paint on canvas 100 x 120 cm
Private collection
Photograph by Roger Garwood

has crystallized and refocused many of these interests through his drawing, which has always been an important aspect of his procedure; but in the last few years has been the seminal activity leading to his exploration of new territory. Instead of gathering images together from external sources, he began to search out images in the black line drawings that fill his notebooks. These enclosed contour line drawings enable him to move intuitively between descriptive and abstract forms and from one image to another, reflecting the assemblage techniques of previous works.

The images that emerge are developed into more complex forms or are diverted to create completely different images. It is a process that has enabled the artist to amass a large number of forms which he can compose in fugue-like variations. Some of these – such as the lighthouse, the fish or the lips – have a symbolic meaning while others are purely invented forms whose

meaning is as yet unclear. He is also happy to plunder from other symbolic and iconographic systems – from Carl Jung to Classical Antiquity and Christianity – in his quest for a visual format which will carry his self-referential narrative; even if this juxtaposition of processed, universal symbols with images and events plucked from his life tends to obfuscate his meaning. Koning allows that his images are by nature allusive and thus open to all interpretations. His primary concern is with the potency of each image and its transcendent potential when juxtaposed with other images and forms.

As Koning has indicated in his drawing *The sculptor living in the painter's world* the transition from three dimensions to the flat, illusionistic space of painting was traumatic. His familiarity with the processes of construction in three dimensions gave him the confidence to play, but when confronted by a new set of problems his work became more consciously skill based and, at least conceptually, tied to the structural concerns of sculpture. One of the first works in this new direction did in fact

combine three-dimensional elements and was presented as an installation: *Cabaret fantaisie*, shown at Praxis and Anzart in Tasmania, was in effect a three-dimensional painting which unveiled an inventory of his newly realized images. Both this work and *Temple of love*, shown in 'Form-Image-Sign' at the Art Gallery of W.A., were like an arrangement of coloured templates; some fixed in paint and others made from wood and therefore retaining the possibility of future manipulation.

While these first paintings were very much a two-dimensional interpretation of sculptural ideas, the works which followed began to explore the illusory pictorial space and the narrative possibilities of painting. The earliest of this new group of works, exhibited at the Fremantle Arts Centre in 1984, still retained the flat, crisply outlined forms set within an ambiguous space; but the paintings shown in his Festival of Perth exhibition at the Galerie Düsseldorf this year revealed a more open and accomplished handling of paint. The template structure was replaced with a constructed atmosphere charged with a dark, romantic ethos. In *Solitude*, one of this group of dark pictures, the objects occupy a tangible though shallow space delineated by a proscenium and a drawn curtain. Within this darkly revealed space a phallic tower, a ball, a forked stick and a pair of lips are observed by a male face peering out from behind a solid curtain. It is redolent of sexual desire, frustration and fear, both in its mood and through a reading of its juxtaposed elements.

After a period of transition, the sculptor is now more at ease in the painter's world. Although his step into this territory began as a process of transformation, Koning has discovered within it tactics for integration.

¹ Hans Arkveld's important role in the art of this State is discussed in a recent catalogue written by Bruce Adams to accompany the recent show of the artist's work at the Art Gallery of W.A.

² *The art of assemblage*, introductory essay to exhibition catalogue, MOMA, 1961.

³ 'The Sculptor Living in a Painter's World', *Praxis M*, No. 5, 1984, p. 36.

⁴ In conversation with the artist, January 1985.

The Mimi Spirit as sculpture

by Jennifer Hoff and Luke Taylor

THE *Mimi* figure is an ancient theme in the Aboriginal art of western Arnhem Land. As it has been established that certain rock paintings of *mimi* are several thousand years old, the representation of these spirit figures may be the most enduring artistic tradition known. The most recent manifestation of the *mimi* in art – as painted wooden sculpture – is considered here in relation to its mythological context, historical development and stylistic variations.

Aborigines say that *mimi* are spirits in human form who, along with Aboriginal people, occupy the rugged sandstone country of the Arnhem Land escarpment. They hunt only in calm weather as their elongated bodies are extremely fragile. Their physical delicacy is combined with magical strength; they float above the ground rather than walk and are reputed to raise or lower cave roofs to paint images of themselves. *Mimi* are shy and have acute powers of sight and hearing so they escape detection by slipping through cracks in the rock walls. Within these rocks is a separate *mimi* world which, with its animals and trees, sea and sky, is identical to the human world outside.

While the characteristics of *mimi* are well known to Aboriginal people only a few old men are reputed to have seen them. Mandarrk, a famous bark and rock painter, is said to have a special friendly relationship with *mimi*. His sons tell how Mandarrk may leave camp for extended periods when he feels sick to live with *mimi* until he is better.

Although *mimi* are frail and shy their magical powers make them potentially dangerous so Aborigines are very wary of them. Only *marrkidjbu* or magic-men have powers strong enough to part rock to enter



CRUSOE KUNINGBAL, Kunwinjku people
West Arnhem Land 1922-84
MIMI SPIRIT FIGURE (DETAIL)
Australian National Gallery, Canberra

the world of the *mimi* and resist the temptations they offer to make them stay forever. A legend is told of an encounter when a *mimi* out hunting met an Aborigine, Djalawanbid, and invited him back to the camp of *mimi*, where other *mimi* were singing and dancing. Traditional hospitality was provided for the Aboriginal visitor, by offering him food and two single girls. Being afraid that accepting either gift would make him a spirit, Djalawanbid sought to escape at the first opportunity. When everyone was asleep he sneaked away and, when his absence was realized, the *mimi* became very angry.¹

In ancient times, relations between humans and *mimi* were more harmonious. As well as showing the first Aborigines how to hunt and prepare kangaroos for cooking, *mimi* taught them the forms of traditional songs and dances and the structure of laws and customs. According to some old men, *mimi* also showed humans how to have sexual intercourse.

Throughout western Arnhem Land images of *mimi* were created as paintings on rock walls and in caves, and more recently as sculptures in wood. They are usually shown in their preferred activities, dancing, hunting and fighting or in large groups at corroborees, their slender limbs arranged in lively and elegant poses. Occasionally *mimi* are shown in static positions yet these images and the rigid sculptured forms still share the ethereal quality that permeates the active figures.

Several different styles are evident in the painted images of *mimi* across western Arnhem Land. Earlier this century, as bark painting became more widespread, the *mimi* forms of rock art were shown on bark as single figures, in groups or in association

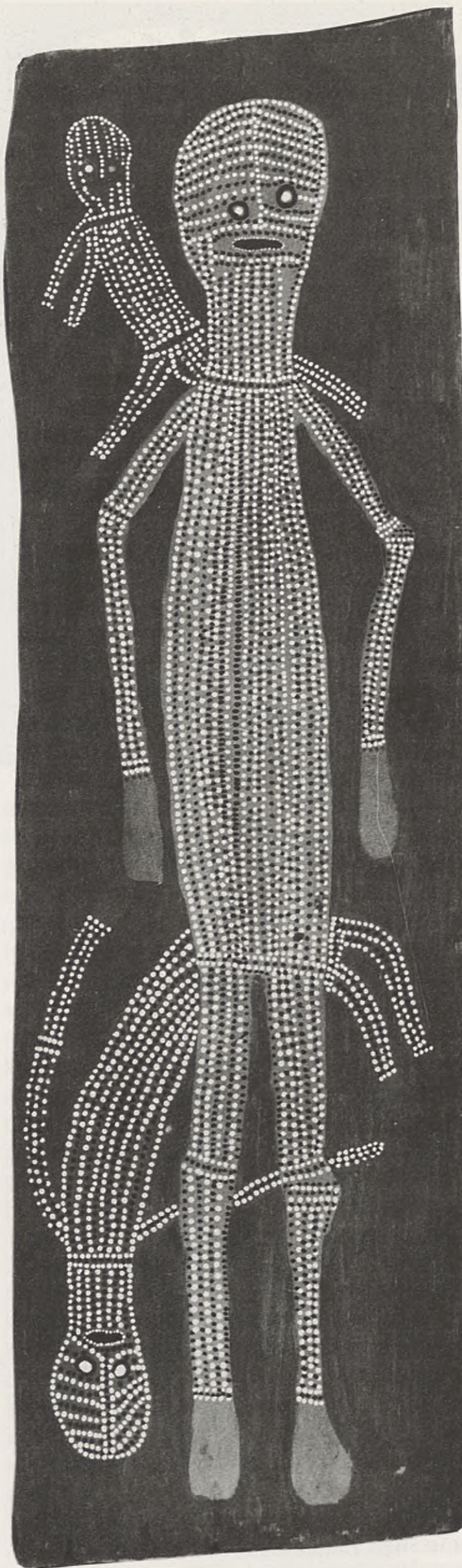
with animals. The theme of an X-ray style animal and a *mimi* hunter was common, the animal being derived from a distinctive rock art style which represented internal organs as well as external features. Stylistically, *mimi* images in bark painting became more varied. Certain types were identifiable, especially those with thicker bodies and additions including body decoration and elaborate headdresses.

Aborigines now attribute nearly all styles of rock art to *mimi* painters and claim that only the most recent styles executed in *delek* or white pigment are the work of human artists. As bark painters say that they copy the *mimi* when they paint they are able to choose from a variety of styles when executing a work. This is an important feature of painting in western Arnhem Land; contemporary artists can manipulate figurative elements in ways characteristic of styles that have developed over thousands of years.

Carved wooden *mimi* figures are a dramatic recent variant on the images of rock and bark painting. The first of these sculptures appeared in museum collections during the 1960s. Their distinctive appearance is characterized by an extremely slender sculptured form with rudimentary limbs and panels in relief across the shoulder and hips. The whole of the front of these *mimi* is painted with a readily identifiable dotted pattern.

The names of the artists who created many earlier sculptured *mimi* figures are not recorded but Crusoe Kuningbal's name is associated with carved *mimi* as well as painted images on bark. Now deceased, Kuningbal was the most prolific carver of *mimi* during the past ten years.² Crusoe Kuningbal was a Kunwinjku language speaker who, during the latter part of his life, occupied his own clan lands at Barrihjowkeng southeast of Maningrida. His outstation was one of many in the Maningrida region which have been established by Aboriginal people who wish to live in the countries of their birth rather than in the government settlement. In Maningrida he was also famed as a singer, especially of love songs and the *mimi* song which was said to belong to him.

For Kuningbal and many other outstation residents, art and craft production became



a means of supporting their independent lifestyle. Kuningbal was seen as the exclusive creator of *mimi* sculptures sold through the Maningrida craft shop and although some younger Kunwinjku men possess the skills to create *mimi* and have occasionally done so, their respect for Kuningbal has led them to desist. His exclusive production of these sculptures was symbolic of his deep understanding of traditional knowledge and consequent status.

While details of the sculptured form and painted decoration of *mimi* figures vary slightly, they are distinctive for their obvious frontality and geometric dotted patterning. The rough cylindrical form of the tree trunk is retained in the elongated body and stylized head and neck. *Mimi* sculptures always have tiny stick-like arms and slender legs without feet. Although the front of each figure is fully rounded and painted over its length with horizontal or vertical rows of dots on an ochred ground, the back of the figure is flattened and often roughly painted with white pigment. Kuningbal's choice of red ochre as the ground colour for patterns on sculptured *mimi* has links with earlier *mimi* images of rock art. C.P. Mountford's informants stated that *mimi* artists always painted in red.³ In fact, red ochre is retained on rock surfaces long after other pigments have flaked off. Recent Aboriginal informants indicate that they may be aware of this difference when they distinguish the work of human artists painted in *delek* from the much older red ochred paintings of *mimi* artists.

Although the production of carved and painted spirit figures extends across Arnhem Land, images of *mimi* are restricted to the western region. Aboriginal artists from other language groups at Maningrida say that they would never represent a *mimi* and that *mimi* belong firmly to western Arnhem Land. The use of some carved *mimi* in ritual is similar to the association of carved human figures with mortuary ceremonies in north-eastern Arnhem Land. 'They may derive from the *djuandjuan*

CRUSOE KUNINGBAL, Kunwinjku people
West Arnhem Land 1922-1984
SPIRIT FIGURE WITH TWO FLOATING FIGURES
Ochres on bark 164 x 49 cm
Australian National Gallery, Canberra



MIMI carvings by CRUSOE KUNINGBAL are placed to 'look in' on the wrapping process of the Mamurrng ceremony. Anchor Kulunba, a senior participant in the ceremony, wraps a bundle of carved wooden bones which represent the bones of the deceased. Photograph by Luke Taylor

"stick" figure of paperbark or twine made to stand by the mortuary platform, its short arm pointing to the corpse and its long arm pointing in the direction of the new camp site...⁴

Carved and painted *mimi* figures may be used in a similar way. Taylor saw such figures integrated into a *mamurrng* exchange ceremony of the Kunwinjku held in September 1981. This ceremony, which incorporates elements symbolic of earlier mortuary rituals, is now performed to celebrate the birth of a male child. A necklace or *mamurrng* made from a lock of the boy's hair is given to the leading singers who will perform the ceremony to initiate the ceremonial contract. This ceremony, which is not enacted until the boy is about six years old, includes songs and dances that refer to the actions of the *wayarra* or spirits of the dead. The *wayarra* spirit is said to look like a skeleton and is often found near human remains. One aspect of the ceremony involves the production of carved bones which are wrapped in paperbark and placed on a platform in imitation of the old mortuary ceremony. This bundle of bones is finally presented to the child who is receiving the ceremony.

In the *mamurrng* of September 1981, Kuningbal's *mimi* sculptures and a similarly carved *namorrodo* or shooting star spirit

carved by Johnny Mawurndjurl were prominent on a number of occasions. The first arrangement of these figures was evident during the wrapping in paperbark of the carved wooden bones prior to their placement on the platform. They were wrapped in the relative seclusion of the camp right away from the ceremonial ground. Two tall *mimis* were stood in the sand to face each other with a distance of about three metres between them and the bones were wrapped between these two figures. The *namorrodo* was positioned between the two *mimi* figures, also facing the wrapping process. Because of their distinctive frontality the feeling on this occasion was that the *mimi* sculptures were looking in on the wrapping.

The next arrangement of the figures was seen when the bones were ceremoniously fastened on a mortuary platform which had been constructed near the dancing ground. The *mimi* were placed on either side of the platform overlooking it. The whole arrangement was left like this overnight until the next and final day of the ceremony. On this day the *mimi* and *namorrodo* carvings were placed on either side of the father and child honoured by the ceremony, and seated adjacent to the dancing ground. The dancers danced up to them to make the final presentations and in these last

moments the bundle of carved bones was removed from the platform and ceremoniously placed in front of the father and son. The bundle was therefore situated between the *mimi* and *namorrodo* figures once more. The ceremony ended with the handing of the *mamurrng* necklace to the child.

Although the use of *mimi* sculptures was a minor motif in this ceremony we can trace the connection of the *mimi* with other major themes. Throughout the preparation and performance of the *mamurrng* the *mimi* carvings are positioned to watch over the bundle of bones which imitate the dead body: people say that they are there to eat the flesh of the dead. In *mimi* and *namorrodo* myths these spirits are said to be able to steal the flesh and fat of individuals, dooming them to a lingering death. We can see that one use of figures like these in the former mortuary ceremony was to aid in the decomposition of the body on the platform so that the bones were clean for the *lorrkun* rites. While the *lorrkun* ceremony deals with the association of a person's sacred soul with his clan, the *mamurrng* embroiders the more profane themes of death. The dancers in *mamurrng* are *wayarra*: they represent the profane element of a person's soul. During the ceremony, dancers festooned with



left
CRUSOE KUNINGBAL,
Kunwinjku people,
West Arnhem Land
1922-1984
MIMI SPIRIT FIGURES
Ochres on wood
129.8 to 221 cm
Australian National Gallery,
Canberra

opposite
CRUSOE KUNINGBAL,
Kunwinjku people
West Arnhem Land
1922-1984
MIMI SPIRIT FIGURES (DETAIL)

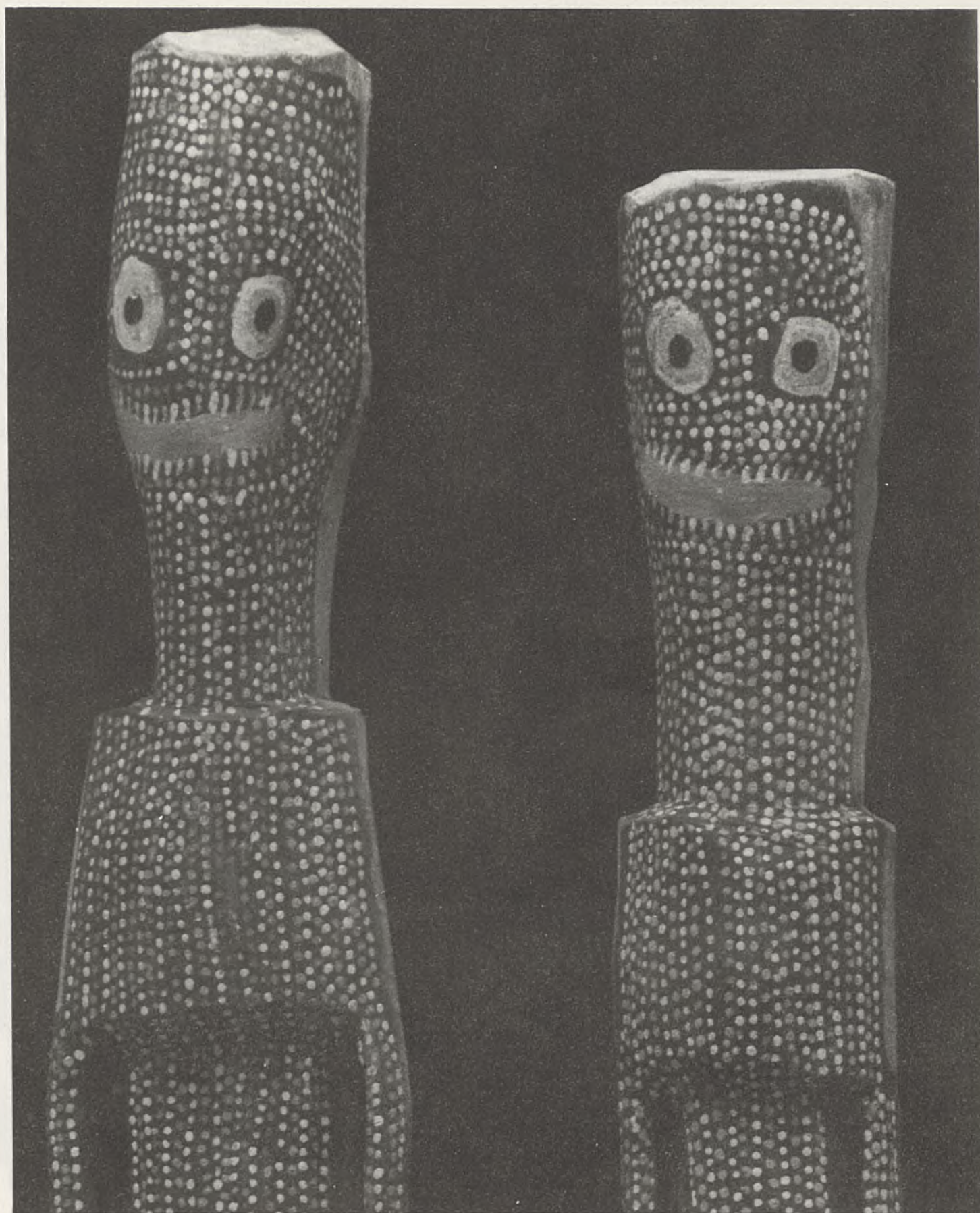
dangling bones act out the often humorous activities of these trickster souls.

Wayarra are slightly dangerous spirits. They tend to linger after a person has died and this results in the camp or house being abandoned by co-residents of the dead man. People avoid going near the place where the dead person used to hunt, for fear that the *wayarra* spirit will cause trouble for them and cause them to get lost. As *wayarra* inhabit the bones of the dead, people avoid going near the mortuary platforms until some time has passed. The *lorrkun* ceremony is the occasion when the power of the dead person's spirit is said to be finally neutralized.

To the Kunwinjku, bones and the spirits that linger in them can cause trouble. We have seen that *mimi* sculptures are often positioned to face in on the representations of dead people's bones and the effect is one of containment. In a sense, they can be seen to confine the malignant power of the *wayarra* spirit. They watch over it at night or when the bones are given to the young male child during ceremony. In terms of Berndt's description of the *djuandjuan*, the sculpture could serve as a warning to newcomers of the danger of a dead body. In this way, the Kunwinjku uses of carved *mimi* figures seem continuous with the uses of carved mortuary figures in eastern Arnhem Land.

The Kunwinjku evidently feel a certain ambivalence toward *mimi* spirits. By day these frail creatures are harmless, even helpful as they occasionally show lost hunters the way home. By night their character is transformed and both *mimi* and *namorrodo* become more aggressive, waiting to steal peoples' flesh or lure them away from their family to trap them in *mimi* caves. The Kunwinjku exploit the dramatic qualities of this relationship, weaving the harmless and malevolent elements into their ceremonies and stressing each aspect by turn. This aura of ambivalent power and mystery is also clearly apparent in the carved and painted *mimi* figures. Are the simple faces smiling blandly or staring with open-eyed menace? Do the attenuated bodies convey elegant movement or a more threatening alertness?

In their sense of vitality and distinctive formal qualities, sculptured *mimi* exert an



immediate and lasting impression on the viewer. The representation of *mimi* spirits occupies a unique place in the traditions of world art, as much for its stylistic vigour as its great antiquity.

In this article reference is made to the work of the deceased artist Crusoe Kuningbal to acknowledge his importance as an Australian painter, sculptor, composer and singer.

¹ R.M. & C.H. Berndt, *Sexual behaviour in western Arnhem Land*, Viking, New York, 1951, p. 177.

² Another artist who carved *mimi* figures is Anchor Barbuwa. A spirit figure carved by him at Oenpelli in

1967 is now in the collection of the Art Gallery of Western Australia.

³ C.P. Mountford, *Art, myth and symbolism*, Records of the American-Australian Scientific Expedition to Arnhem Land Vol. 1. Melbourne University Press, 1956, p. 258.

⁴ R.M. & C.H. Berndt, *Man, land and myth in North Australia: the Gunwinggu people*, Ure Smith, Sydney, 1970, p. 92.

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Luke Taylor is a research scholar at the Department of Prehistory and Anthropology at the Australian National University. He is currently undertaking field work in north central Arnhem Land.

Australian Sculpture Now The Second Australian Sculpture Triennial

by Maudie Palmer

The unequivocal message of the Second Sculpture Triennial was that sculpture has returned to the object.

WHEN 'Australian Sculpture Now', the Second Australian Sculpture Triennial was exhibited at the National Gallery of Victoria over the summer of 1984-85, it became the focus of the largest and most comprehensive showing of contemporary sculpture that this country has witnessed.

The Triennial and its nineteen group and one-man satellite shows at both public and commercial venues provided an opportunity for the public to view the poor relation, the usually neglected and often most controversial member of the visual arts group. The exhibitions ranged from an installation of works made in the 1960s titled 'Centre Five at Heide' to current work in 'New Sculptors New Directions' at Melbourne University Gallery. The selection policy of the Triennial also prompted the organization of the large, varied, unselected, independent artists' exhibition 'Sculpture 85' installed at the World Trade Centre.

In 'Australian Sculpture Now', directed by Graeme Sturgeon, we saw a return to the basic premise of sculpture as 'object', in contrast to the concept of the First Australian Sculpture Triennial, installed at Preston Institute of Technology and La Trobe University, Melbourne 1981, which was described by its director Tom McCulloch as a 'multi-media event'. This show had surveyed the sculptural events of the 1970s and its parameters had included conceptual art, video, 'sound sculpture', performance, process, temporary installation works and many other forms which had been grouped in the broader definition of sculpture



JOHN ELLIOT WHAT'S LOVE GOT TO DO WITH IT?
Plaster, mixed media 213 x 183 x 244 cm
Photograph by Terence Bogue
Possession of the artist

during that decade. Midway through the 1980s Sturgeon eliminated these peripheral activities and declared it '... essential to attempt to isolate and focus on work which embodied new ideas and forms and which brought new vitality to sculpture'. But while he had dismissed the multi-media activities which had been to a degree incomprehensible without conceptual explanation, some of the work in this exhibition had taken on the character of related craft

or art forms. The pendulum had swung from the often inaccessible to the frequently obvious. Inherent messages ranged from the most profound questioning of humanist values to the interpretation of the everyday trivia of pop culture.

Immediately upon entering the exhibition there could be no doubt that a new vitality had been captured in the display of the sculptures. Faced with combining the works of some sixty-nine artists, diverse in style and medium, Sturgeon, while remaining respectful of the space and lighting essential for the integrity of the individual pieces, had achieved a new theatricalism in terms of an overall effect.

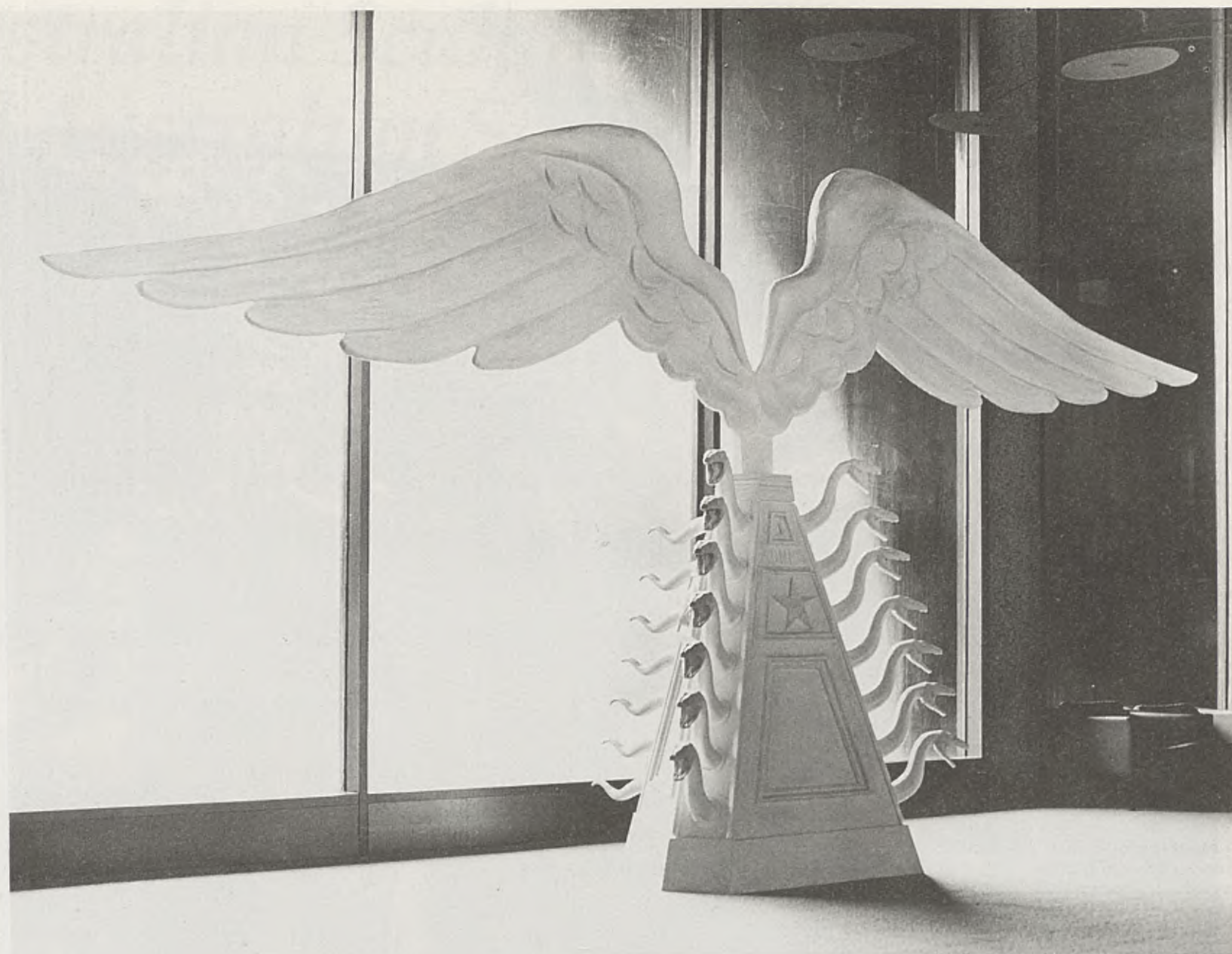
John Elliott's *What's love got to do with it?*, the first piece which confronted the spectator in the temporary exhibition space, epitomized the most obvious stylistic change seen throughout the Triennial – the return to figuration. While Elliott's careful modelling of the human figure refers to the academic tradition of the past, the title is a current 'popsong' and the content reflects the current human condition and projects into the future. The posed but thrusting bonded female figure, fixed with precision on the dramatically lit stage/pedestal, is, at the same time, erotic and totally sexless, untouchable, warning us of a future where man will be so damaged by the inhumanity of technological progress, that his natural reactions will be blunted to a degree of indifference.

The neo-surrealist twist to Elliott's imagery was evident in a number of other works. Two of these were by sculptors who are also painters and both of whose works



KEN UNSWORTH MODERN OBLIVION
 Bitumen, straw, sticks, mixed media 300 x 600 x 50 cm
 Photograph by Terence Bogue
 Possession of the artist

RICHARD STRINGER THE GODS OF METAL
 Painted wood, papier mache, wax
 360 x 700 x 120 cm
 Photograph by Terence Bogue
 Possession of the artist



are executed in an expressionist manner with figurative imagery. Ken Unsworth's large scale low relief, freely modelled upon a stretched canvas base and finished with a surface texture built up with bitumen, straw and sticks, combines three separately conceived sections to form a compositional whole. The title *Modern oblivion* is a reference to our current day forgetfulness of the significance of Christ, whose duality is represented in the helpless figures. While one falling figure covers his genitals, another, double-headed, mutually confronting and bound, rises beneath the canopy which symbolizes the power of the Resurrection. Christ's conflict is the dominant theme, and the bird hovering over all, while it can be seen as a harbinger of evil, also represents a currawong, known to the artist in his recent past, which appears to be an ever-present reminder of the mortality of man.

Working predominantly with materials more readily associated with painting – cotton duck and acrylic – Lutz Presser also

explored a biblical theme. In *Scene from the last judgement*, he sharply draws our attention to options after death, salvation through religion or the inevitable plunge into hell for the damned.

This fear of the unknown, the imminent possibility of the fall of man and a sense of disillusionment with the state of the world was a prevalent theme. Loretta Quinn's *Unwelcome visitors* with their sweet, sightless faces and limbless doll-like bodies reminiscent of early Christian imagery, approach the viewer on strange machines evoking memories of the fear of God and the broken toys of childhood. Rodney Broad's *Eternal recurrence* (*Ewige wiederkunft*) a barrow-load of decapitated heads, stresses how vulnerable and dispensable human beings are, no matter what their station is in life, while Kevin Mortensen's *Bomber* delivers an anti-war statement which is chillingly accurate.

Andrew Kinghorn, drawing upon autobiographical experience, built a stage on which the blind-folded naked figure of a

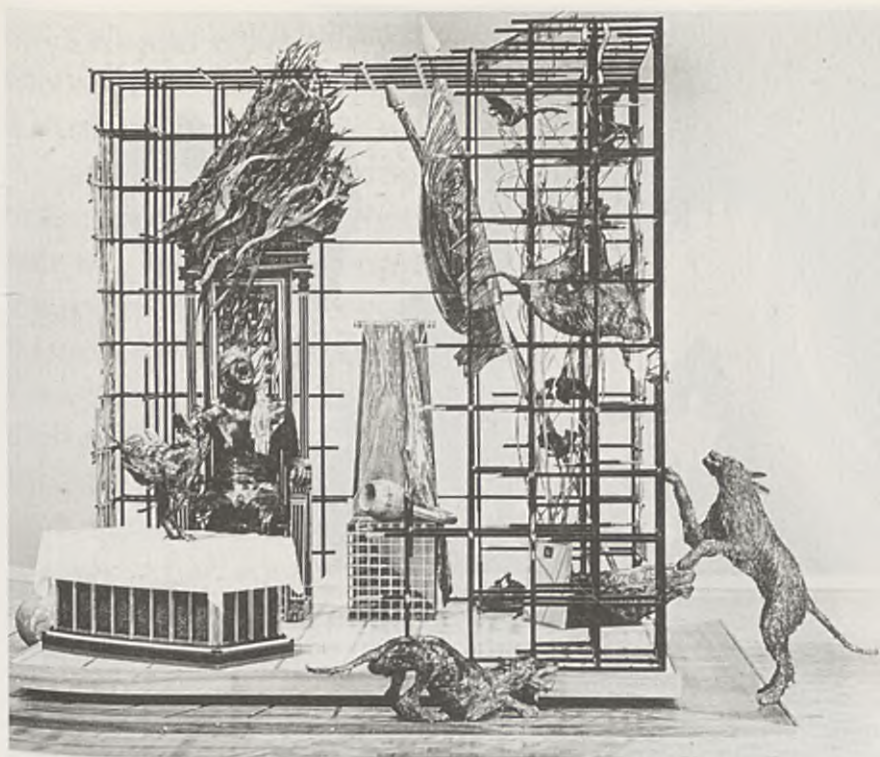
man is enthroned in a space filled with threatening creatures. Brutal wolves attack each other, while others are bound and strung up; a panic stricken horse thrusts its head through a trap door in the floor and all is restrained by the rigorous lines of the steel grid, which sharply contrasts with the expressive modelling of the bronze figure and animals. It is perhaps apt that this piece *In the shadow of the new republic*, conveying the impotence of the individual in the face of consolidated authority, should be shown in Orwell's year of 1984.

Like Kinghorn, Stuart Elliott built a complete installation, *The study*, in which he crafted every object. Almost to the point of being artless, the artist made no effort to attract the viewer to this room-sized work, its unremarkable exterior resisting intrusion. Within the walls this feeling was confirmed: one was oppressed by the aura of the absent individual slowly destructing, insane in his self-inflicted isolation, surrounded by the clutter of what Sturgeon calls '... travesties of the civilized life, all

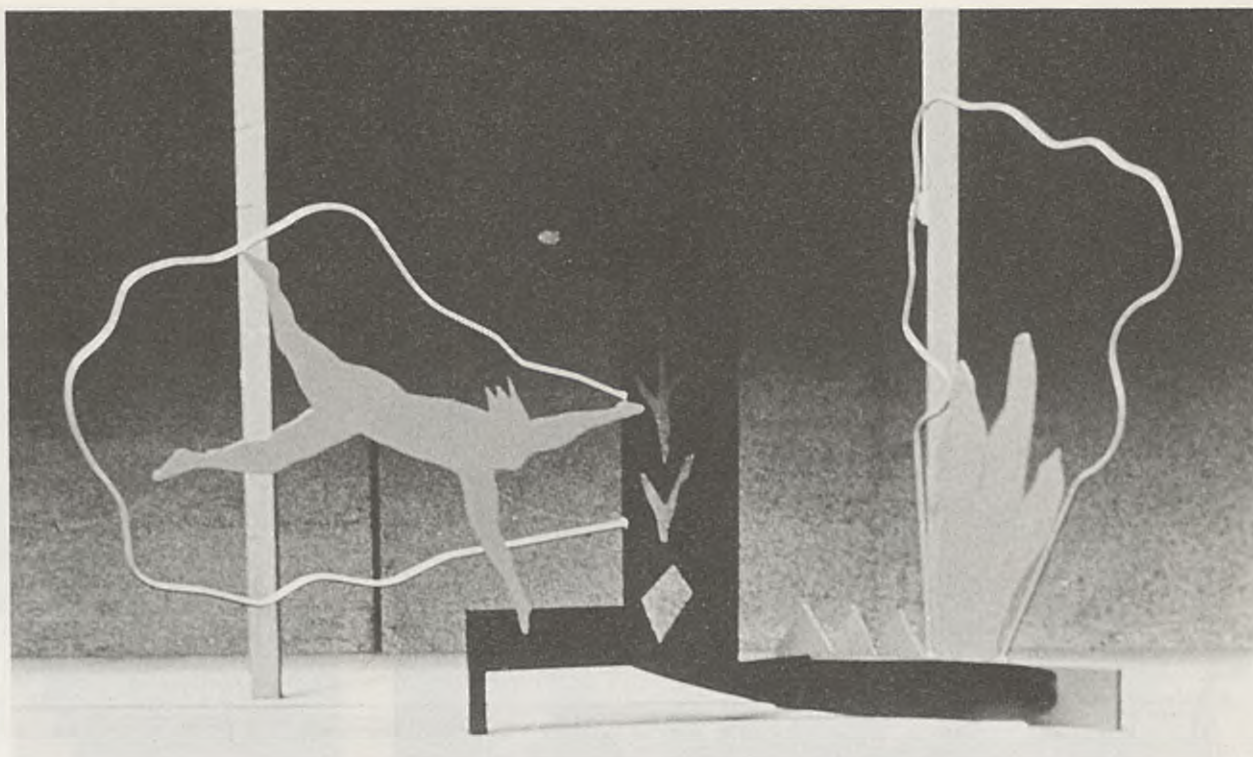
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above
ANDREW KINGHORN IN THE SHADOW OF THE
NEW REPUBLIC
Bronze, wood, steel, mixed media 400 x 400 x 400 cm
Photograph by Terence Bogue
Possession of the artist



above right
PETER COLE SAIGON
Painted steel 306 x 518 x 190 cm
Photograph by James Ashburn
Possession of the artist

exhibited as cultural trophies'.

The notable return to craftsmanship manifest in this exhibition was consistent with Sturgeon's intention to confine the definition of sculpture, and in doing so, he too put together a room full of cultural trophies. In some instances the works seemed to reflect the perfection of model-making and also seemed to be held back by the limited aims of the model-maker. It is interesting to note that some of the work in this Triennial would have sat well within the context of one of the parallel exhibitions 'Sculptors as Craftsmen' at the Meat Market Craft Centre, where the curatorial emphasis was on the craft of sculpture. Trevor Weekes, claimed to be Australia's resident artistic archaeologist (or, more appropriately, illusionist archaeologist), could possibly be one such artist. In *Burial ground*, (the plane beneath the rock) he skilfully constructs a make-believe burial ground, the remains of a plane crash, complete with the partially dressed skeleton of the pilot, with accompanying documentation. In

contrast to the artists previously discussed, Weekes has a lighthearted approach to man's mortality, when he poses the question of how much impact objects like these, left after death in the twentieth century, will have on future civilizations.

Juxtaposed in the display with Weekes' piece was Bob Jenyns' *Cliff (humble hero)*. Jenyns takes up the challenge expressed in current painting in a return to narrative centred on a recent event. Like Weekes, Jenyns approaches this piece with a tongue-in-cheek attitude, but he adds to the growth of rural mythology related to the dignity of the common man, when he creates this gentle comment on the popular hero Cliff Young. The shuffling, gumbooted figure of the farmer, who at the age of sixty-two won the Sydney to Melbourne marathon, is carved in a naive manner, complete with cut-out cow. Public awareness of Young's achievement through the mass media helped to make this a particularly accessible piece of work. Martin Everett takes the silhouette and the humour even further in *Code orange*. His group of three brightly painted simplified signalling figures, each giving the semaphore signal for one of the letters ART, ironically challenges the viewer to question the meaning of what he or she sees.

The silhouette was also employed by a number of artists who work in the medium of steel. In Michael Snape's *Double figure* there is an existent tension between the positive and negative shapes and the poise

and balance of the two figures, one above the other, which captures the viewers' attention without the necessity of interpretation of content. This simplification of form could be witnessed again in Peter Cole's *Saigon*, where the cut-out figure appears to dive towards the landscape above which it is suspended. Resembling a cartoon, the composition is unified by the repeated use of tubular balloons and upward pointing, triple, triangular shapes. Conversely, Chris Constable, in his piece *Two seated figures conversing*, used the same technique to create a piece banal in its illustrative appearance and its limited content; too commonplace to sustain interest.

Sturgeon has undertaken to rescue us from an era where all events and objects including the commonplace were equivalent in value, attempting to restore our sculptural tradition with its hierarchy of values. Objects were important for their aesthetic qualities rather than simply for their message. It is paradoxical that several of the younger innovative sculptors, working with the more easily accessible symbols of the middle eighties, are among those who have attempted to restore these values.

Working in the post-cubist style, Stephen Killick has carved and modelled *The history of the handshake* in wood, cardboard and papier mâché and painted the intricate surface in hues of grey. The strategic placement of the four monumental components,



above
STEPHEN KILLICK THE HISTORY OF THE
HANDSHAKE
Wood, mixed media 360 x 250 x 400 cm
Photograph by Terence Bogue
Possession of the artist

above right
GUISEPPE ROMEO CHOICES OF THE HEART
Polychromed wood 230 x 450 x 250 cm
Possession of the artist

the palm tree, garden/cityscape and two figures, sets up a tension within the space which creates a harmonious whole that towers over the excluded viewer. Only on close examination can it be seen that one of the figures reaching out to shake hands with the other is a mechanical man. Ironically, man is hardly distinguishable from the robot he welcomes, on what can be seen as the new shore of a future city where the palm tree symbolizes new growth. Or alternatively, as the title suggests, perhaps human beings have already become interchangeable with androids.

Guiseppe Romeo's subconsciously autobiographical *Choices of the heart* is built up with cut-out wooden shapes and moulded papier mâché. The carefully arranged composition is closely linked by the repetitive sharp, picket-like, pointed outline. The boat, dog and female figure inspired by the flat imagery of Egyptian painting are combined with the comic strip bleeding heart, which floats above the flames shooting out of the ground.



Attracted by the dichotomy of extremes Romeo contrasts profundity with triviality. All is rendered in the deep passionate colours of red, black and blue and triggers an awareness of a shared, but unspoken, intuitive understanding, while acknowledging a contemporary cynicism in respect of our personal relationships.

As with Killick and Romeo, there is a hint of parody in Richard Stringer's interpretation of archetypes. *The gods of metal* probes the effect of the universal popular culture image and how it transmits different signals to different people. The many levels upon which his images can be read means they can appeal equally to the radical and the conservative. Delicately balanced, the soft contours and mass of the wings are suspended above the triangular pedestal from which the multiple, striking serpents' heads threaten the viewer. Stringer's curious combination of opposites is carried into his materials. Seeking to capture the power of the image before the lasting qualities of the materials, he combines wood, papier mâché and cast wax, and delicately finishes the surface in translucent white by applying glazes of enamel beginning with dark grey and ending with white. Thus an object of beauty with an illusion of purity has been created, which challenges the viewer to question his response to symbols of evil, death, power, flight and order.

Stringer's refined finish and ordered design is refreshingly classical in contrast to the stridently textured surfaces and complex compositions of much of the work in the Triennial. This return to Classicism is a primary concern in Richard Goodwin's large and dramatic installation *Freedom from the gate*. Here again the predominantly white finish of the paper and plastic-coated cloth leaves the viewer free to consider the form. The academically executed drawings, the column and the large scale and the truncated, riderless horses rearing through space call to mind both the equestrian statues of the Renaissance and the horses of a carousel. It is in Hilarie Mais' *The waiting* that there is a classical quality both more subtle and poignant. The low relief, carved in wood and painted sky blue, deals with the continuity of the spiral, a pun on time, a moment of waiting. The tiny fingers where the spirals terminate allude to Mais' own experience of waiting for the birth of her child, while the sculpture also conveys the mystical power contained in this eternal image.

While Sturgeon sought and, in instances like those just cited, discovered innovations which reflect the interests of this decade, some of the strengths – the clichés of the 1970s – still prevailed. Tony Trembath in *Nine white rocks: a campaign of deliberate misinformation* stresses his message in an

obvious and repetitive manner. Ross Mellick taps the metaphor in the secretive nature of the materials which again is emphasized by duplication in *Hanging cages, with hair*, while Rosalie Gascoigne sets up peaceful patterns seeking to find beauty through the repetition of humble found objects, from a time already past. Gascoigne's unpretentious sensibility was akin to that of John Davis in the 1970s. He too had gathered delicate familiar objects and materials and through process and grouping had sought to imbue them with a presence which altered how they were perceived. But now Davis has indicated a new direction in terms of his work while returning to an old challenge. As its name suggests *Another place* is evocative of a primordial landscape. It was built on the floor from materials readily associated with process and the earth's surface: canvas, sticks and felt, painted with varying ochre colours. However the work has graduated to the wall, the materials are now secondary to the formal concerns, low relief is juxtaposed with high relief, and three-dimensional shapes are explored against a two-dimensional surface, which enhances the push/pull effects of the abstract composition.

Content and form, and abstract imagery remained the preoccupations of many of the sculptors working with traditional methods and materials. Amongst these Clifford Last, working in bronze rather than his usual medium, wood, changes his industrial forms by adding to, and subtracting from, them and finally completely transposing the original found objects into something entirely new, through casting the wooden model in bronze. His *Metamorphosis* reflects a purity of intention and balance in its geometric precision. In the same medium, Maggie May creates a miniature landscape *Stage garden*, organic in form and posing the denial that sculpture needs to be large to be monumental, while Anne Ferguson brings an enduring simplicity of form to her stone carving *Dam*.

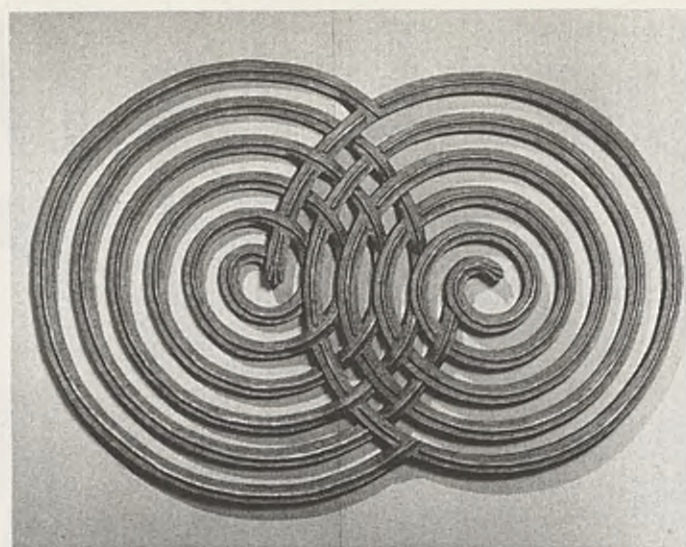
There has evolved a strong tradition of welded steel sculpture in Australia. Lenton Parr's powerful steel works, which underscored his ongoing contribution, were on view in the major retrospective simultane-

ously on display in the Gallery. Inge King's *Enigma*, while small in scale, embodies the same majestic qualities present in her monumental work *Forward surge* installed outside the Victorian Arts Centre. Ron Robertson-Swann's elegant *Pythagoras* has retained the integrated perfection we are accustomed to witnessing in his work. David Wilson, in contrast to Robertson-Swann, shed the post-Caro school mantle during the 1980s. In *Sculpture for a false season* he has, in addition to cutting and welding, carved and modelled the large slabs of steel, combining the formal aspects of sculpting by manipulating scale, balancing volume, texture and surface.

Robert Klippel assembled his *Painted wood construction* from the wooden patterns he has collected over the years. Unlike Last, he has made no attempt to conceal the identity of his found objects. Deliberately counter-balancing the negative and positive, curved and angular shapes, he has utilized the original colours, applying washes and rubbing back to create a delicately coloured, lyrically expressive surface which enhances the contrasts and unifies the composition. Klippel's ideas are presented directly through his work; its vision transports us from our ordinary lives.

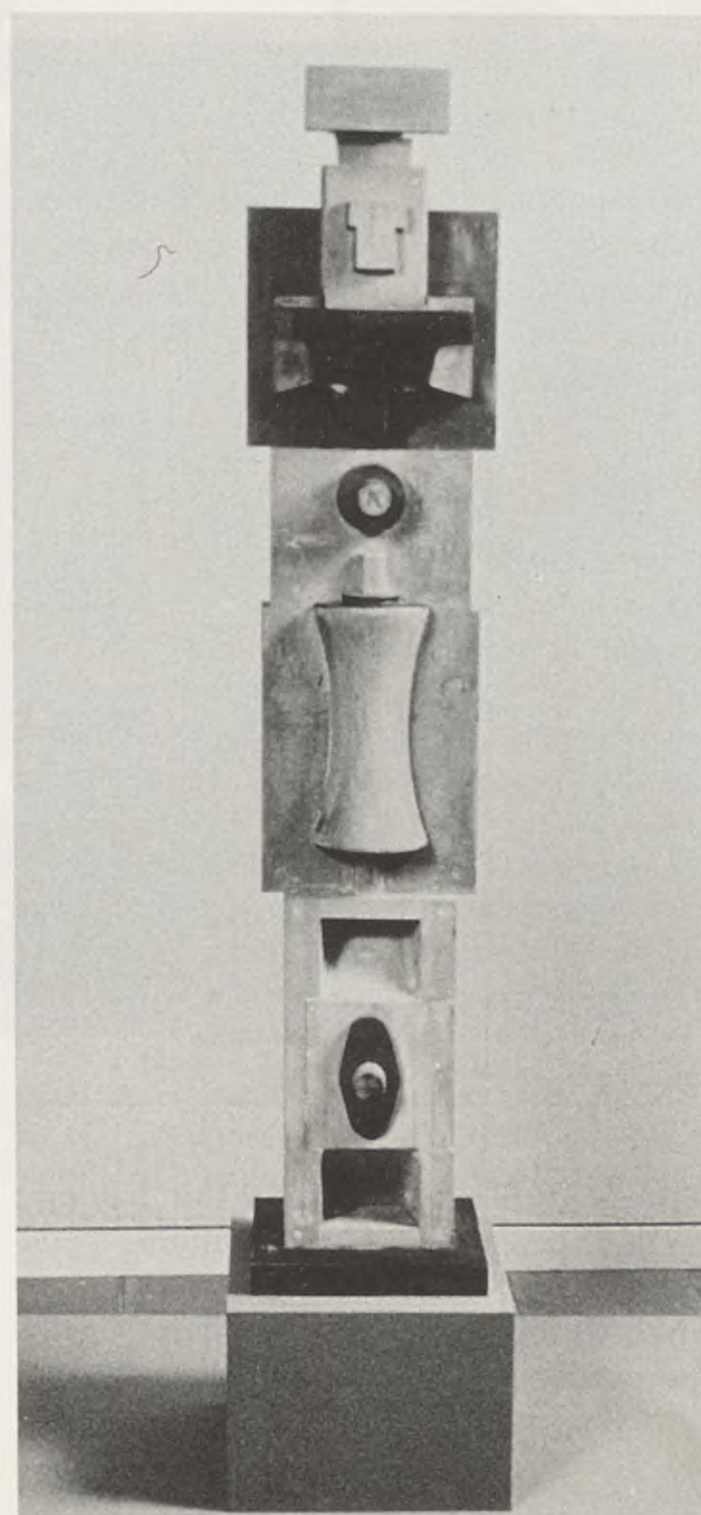
In the final analysis, 'Australian Sculpture Now' was a transitional exhibition containing works which explored a wide variety of directions. On the whole it was without distinctive national characteristics or the influence of contemporary trends from abroad. Some of the most significant sculptures were by those artists mentioned as working with traditional methods and materials. The success of these works was often due to the heroic effort of the artist in dealing with the physical nature of materials. Other strengths were those sculptures discussed which reflected innovation in terms of ideas and attitudes, while re-affirming sculptural values. Ultimately this Triennial indicated that, after all, sculpture is not dependent upon context or derivation, but can only be assessed upon the integration and mastery of materials, sculptural values and conceptual intention.

Maudie Palmer is Director of Heide Park and Art Gallery.



above
HILARIE MAIS THE WAITING
Timber, mixed media 124 x 180 x 5 cm
Photograph by Terence Bogue
Possession of the artist

below
ROBERT KLIPPEL PAINTED WOOD CONSTRUCTION
Polychromed wood 151 x 31 x 27 cm
Private collection



Looking back to the forties

by Alice Danciger

Australian art in the 1940s was radically affected by a new generation of artists and students from abroad. After studying in Paris, Alice Danciger returned home to participate in the revitalized art scene.

IN THE early 1930s when I was a teenage student at Dattilo Rubbo's Art School in Sydney, tastes in painting were still academic. Until then there was very little exposure to the main international art movements. However, as several young artists and students went abroad to study in London, Paris and the United States of America, a new vitality in outlook became apparent as the 1930s progressed. Then in 1935 when the first contemporary exhibition from overseas was brought to Australia by Mrs Alleyne Zander, it had a strong impact on both artists and public. The show featured the most advanced British work at the time and included artists such as Duncan Grant, Stanley Spencer, John and Paul Nash, Mark Gertler and Ben Nicholson.

However, it was not until 1938 that the most representative exhibition of French as well as British art was shown. The exhibition was assembled by Basil Burdett in Europe for Sir Keith Murdoch, Managing Director of *The Herald* in Melbourne, and comprised paintings by Paul Cézanne, Pierre Bonnard, André Derain, Georges Braques, Pablo Picasso, Ferdinand Léger, Salvador Dali and Marc Chagall. It was a stimulating exhibition for the local artists, and gradually the reactionary was challenged by a new approach to art.

In 1935 I had gone abroad to study, first



The artist in her George Street studio 1939

at the Slade School in London but, having made no progress in my work there, continued on to Paris. This was an era when Montparnasse and the Latin Quarter were at the very heart of the art world so Paris was an exciting place to study painting. There were wonderfully stimulating galleries and exhibitions to see and artists

to meet and I was fortunate to come into contact with the American sculptor, Alexander Calder, who lived in a house designed by Le Corbusier, where I also met Picasso and Joan Miró.

Living in Montparnasse, I often had a coffee at the Café Dôme, where one would see at other tables on the terrace Jacob Epstein, the English sculptor, the French sculptor, Aristide Maillol, the Italian Alberto Giacometti, the painters Maurice Utrillo, Dali, Miró, Mane-Katz and sometimes Picasso.

I had an excellent private teacher, supplemented by occasional visits to La Grande Chaumière to draw from models. In 1936 I exhibited for the first time, at the Salon des Tuileries.

In 1938 I reluctantly left this interesting life to return home to Sydney, little realizing that, with the War, the life of Montparnasse as an art centre would be destroyed. After a very happy reunion with my family, I settled down to paint.

Although we lived in a big house in Mosman, I soon found it difficult to find a quiet corner in which to paint, so I rented a studio from Sir Hugh Poynter in lower George Street, where I worked every day, usually drawing or painting from a model. Hugh was a most interesting man, and had extraordinary connections in England: he was first cousin to the Baldwins; the painter Edward Burne-Jones was his uncle and



ALICE DANCIGER Fabric design (1947)
Screenprint on silk textile 240 x 255 cm
Australian National Gallery, Canberra



ALICE DANCIGER HOUSES IN
WOOLLOOMOOLOO (c. 1939)
Oil on canvas
Private collection
Photograph by Alec Murray

Rudyard Kipling was his first cousin. His father had painted the painting at the Art Gallery of New South Wales, *The visit of the Queen of Sheba to King Solomon*. He had many interests and was also active in the Alliance Française.

Rah Fizelle and Grace Crowley also had studios in lower George Street. Grace Crowley had studied in Paris under Andre L'Hôte and Albert Gleizes prior to opening an art school with Fizelle which was devoted to the principles of contemporary

art. Another friend I made in lower George Street was Alison Rehfisch.

War was declared, so I did some war work and painted in between. At this time two European artists arrived from abroad; Desiderius Orban from Budapest and Sali Herman from Switzerland. Orban had had a distinguished career in Hungary and in Sydney, as well as painting, he set up a successful art school. Sali Herman was fascinated by the old houses in Woolloomooloo that he painted.

Other people were leaving Europe: with war and repression there, art had died. The two Alcorso brothers and Paulo Sonnino arrived from Italy to set up a textile business along with Walter Geringer from Vienna.

Just before the War, Helen Kirsova, the prima ballerina with the De Basil Company, came out. Born in Copenhagen, she had started her ballet career with the Royal Copenhagen Ballet. Helen Kirsova left the De Basil after a season here and married the Danish Consul in Sydney, where she organized a ballet school and formed the first Australian ballet in 1940.

Kirsova was a splendid dancer, a wonderfully capable person and an artist of great intensity. Apart from the excellence of her teaching, she gave young painters and musicians their first opportunity to work for ballet. Amy Kingston and I designed for her as did Loudon Sainthill, who subsequently went on to great

triumphs with theatre design in London. Kirsova lived in a house in Clifton Gardens, not far from us, and we became close friends.

On my return from Paris, I first exhibited at the Society of Artists' exhibition. At that show I was very interested to see the work of an artist recently returned from England, William Dobell. His painting reminded me of European work: strong, sensitive, and technically brilliant; with a satiric feeling in his portraits and a not unkind depth of knowledge of human frailty. When we met for the first time, he said he knew my work, but thought I must be in my forties and was surprised to find I was in my early twenties. In 1945, when the Art Gallery of N.S.W. bought my painting, *Girl with red hair*, Dobell, who was then a trustee, particularly urged the Committee to buy it, he later told me. Drysdale came to my studio a few times to look at my work.

My friend Sir Hugh Poynter eventually needed his studio again, but I was offered a larger studio to rent on the same floor by a young woman who planned to be away for some time. I continued my weekly life class, sharing a model with Thea Proctor, Jean Bellette, and Paul Haeffliger. Thea was a very nice woman. Paul was as abrasive as was his wont.

At this period Jean and I were running neck to neck in our sales at exhibitions. We were even mentioned in newspaper paragraphs, as selling everything we sent in. It was a busy era for artists with the annual exhibitions of the Society of Artists, the Contemporary Art Society and the Royal Art Society. As well there were travelling exhibitions to Melbourne, Adelaide, and other towns; sales were fairly brisk all over Australia. Then there were exhibitions at the Macquarie Galleries, pioneered by Lucy Swanton and Treania Smith, and at the Grosvenor Galleries which was in the same building as my studio.

With the Kirsova ballet and Alcorso textiles, new avenues were also opening up. In 1946 the Alcorsos invited several artists to design for them for a special exhibition of their fabrics. I was one of them and enjoyed doing the designs very much. Others chosen were Justin O'Brien, Dobell, Donald Friend and several others. An exhibition of our work was shown in a



ALICE DANCIGER THE GIRL WITH RED HAIR
1945
Oil on canvas 72.7 x 54 cm
Art Gallery of New South Wales, Sydney
Photograph by Kerry Dundas



ALICE DANCIGER RECITAL
(c. 1940s)
Oil on canvas 33 x 40.7 cm
Private collection

room on the first floor at the Hotel Australia. My designs have since been acquired by the Australian National Gallery, Canberra.

By 1940 painting reached a development in Australia far in advance of the 1930s, and after 1938 it was radically affected by a new generation of artists and students from abroad. But the changing attitude to painting did not prevent a lawsuit after Dobell won the Archibald Prize in 1943. His work was called a caricature, and consequently not eligible for the prize. It was a clever and highly commendable portrait of Joshua Smith. Fortunately Dobell won the case.

There were several interesting painters doing non-objective, abstract work, including Frank Hinder, Ralph Balson and Roy de Maistre. Frank Hinder had studied at the Art Institute of Chicago in the 1930s and had come in contact with Cubism and other contemporary influences. He had a one-man show at the Grosvenor Galleries

in 1937 and he later exhibited at the David Jones Gallery in 1939 and the Macquarie Galleries in 1944.

Actually, during the war years in Sydney, Realism was prevalent but it was rarely associated with war or politics: there was more a search for local themes. Drysdale in a series of work showed army trucks in country towns with great effect. Otherwise he concentrated on showing nature in the outback, hostile to man, with a feeling of drought and desolation, as in *Sunday evening* and *Drover's wife*.

It was a period when painters met often at exhibitions, and entertained in their homes. There was always talk of techniques, the best paint to use, interpretation, so it was all very interesting and instructive to the young painter that I was. I painted in all the free time I had, and there were so many exhibitions it was hard to keep up.

In looking back I realize that Australian painting was not really in the mainstream

of European art. It had progressed, and continues to do so. The Venice Biennale in 1954, which I visited while living in Rome, brought home to me the uniqueness of our art, when it was shown in a pavilion to itself. The surrounding pavilions of European painting were all abstract, and flowed together. Ours, which included Nolans, Dobells and Drysdales, was much more figurative.

Today, Jeffrey Smart, an Australian painter living in Italy, has made a name for himself there as well as here, and there is no longer surprise in Italy that an Australian paints.

In 1950 when I had an exhibition in Rome, the newspapers were very interested as it was the first exhibition by an Australian artist. The papers exclaimed, 'We know they have kangaroos in Australia, but we didn't know they have painters'.

Alice Danciger is an artist working in Sydney after returning from Rome in 1972. A retrospective of her work was held in 1984 at Bridge Street Gallery.

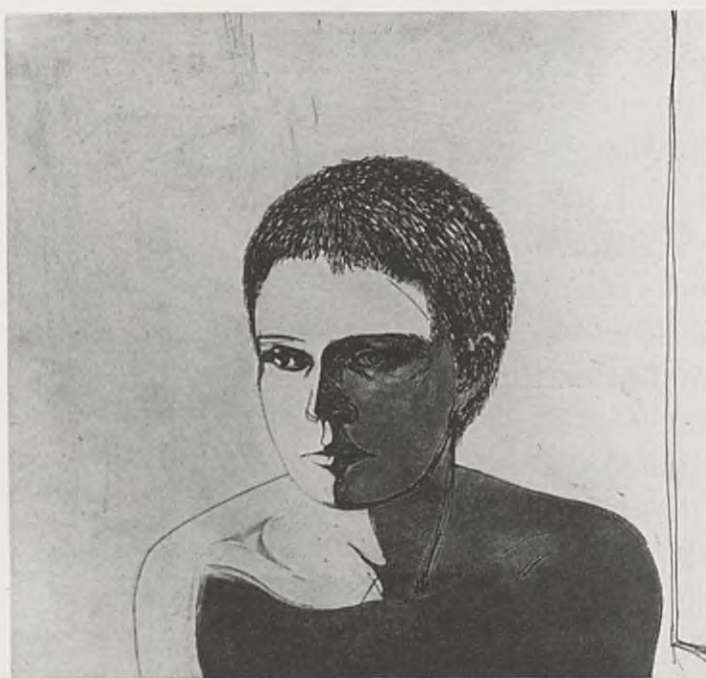
The interior spaces of Brian Seidel

by Brian Dunlop

THE ARTIST Brian Seidel stands on the threshold, the edge between the room and the vista outside. A necessity in his paintings is the naked figure seen soon after waking from dreaming, emerged from the antipodes of the mind, observed preening or exercising, unselfconscious and preoccupied, seen in a relaxed contented mood, a moment of deconditioned harmony with the knowledge of life's experiences, tension and turmoil tucked away in the back of the mind. The primary focus is on the play of light and shade as it envelops, heightens or completely transforms the figure.

Consider a room. A space that requires to be filled, usually by the presence and personality of the inhabitants. Objects placed to suit their needs. Colours, textures and sounds absorbed and reflected. Light enters from outside and bounces about the place. Without light there is only blackness, memories, touch and sounds. Light bounces off the colours and shapes selected by the inhabitant of a room to give it a special character. Interior space can be easily measured, but Brian Seidel interprets his environment expressively, whether graphically or in pigment. The space is his mind, the colours are his mood. 'The figure is seen and lost in incidence of light or movement discovered or hidden by shafts of prismatic colour.'¹ The view through

Interior spaces can be measured, but Seidel interprets his environment as a metaphor: The space is his mind, the colours are his mood.



BRIAN SEIDEL ELIZABETH 1977
Etching 47 x 50 cm
Possession of the artist

door or window is the outside world seen through his eyes.

Sometimes the light outside a room is so strong that we must close our eyes and wait before being able to see and focus successfully inside. Being on the threshold Seidel

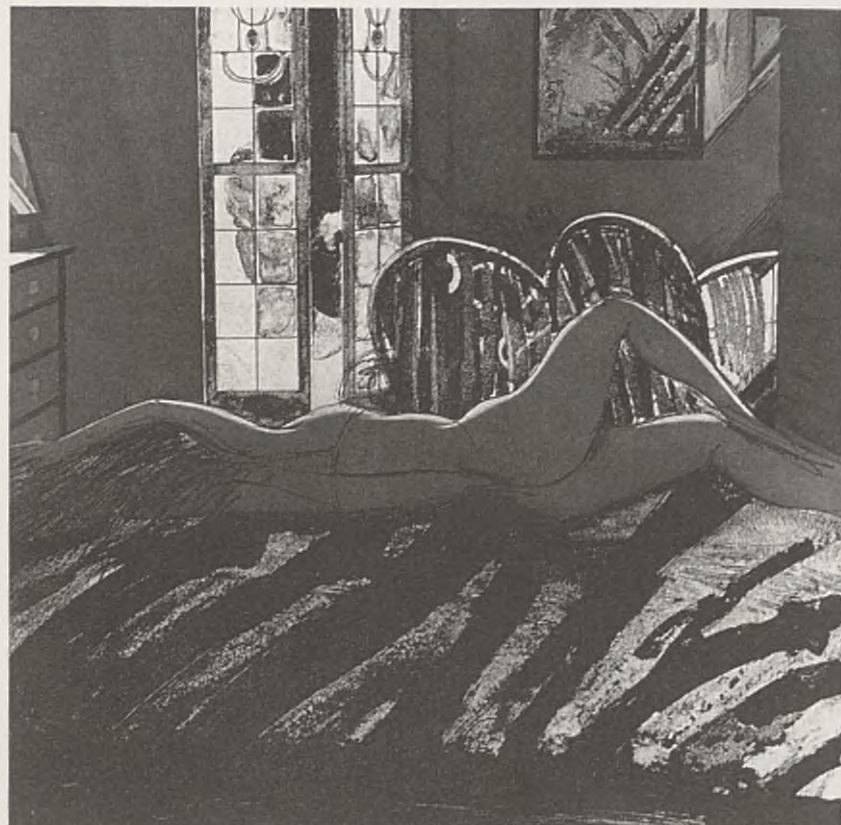
moves and adjusts his vision. The naked figure walks out on to the terrace and begins arabesque movements that contrast with the vertical door frame. An indoor plant is shaped like the curves of the figure. Flesh next to timber or plaster, against water or sky. There is a reconciliation of opposites. Time, which we assume, ceases to have meaning.

We see the world according to the way our mind has been pummelled from birth and our own temperamental bias. A world of verbalized symbols. In the first half of the fifteenth century Massaccio managed to envelop the forms in his frescoes with atmospheric light. Stirring feelings and sustaining moods, mobile and intangible light seems the natural counterpart of the mind. From at least the ninth century Christian mysteries were explained by metaphors of light. The miraculous conception and birth of Christ were often compared by theologians and poets with the passage of sunlight through a glass window. The Virgin was seen as a window through which the spirit of God passed to earth. In Jan van Eyck's *Virgin in the Church*, the splendour and subtlety of the painting of light are unsurpassed.

When the sense of self is relinquished, we can enter a world of magic where our mechanical prescribed view has been dismantled. Seidel invites us to see a world

BRIAN SEIDEL CLIFTON HILL, SUNDAY MORNING *right*
1978
Etching 50 x 50 cm
Possession of the artist

BRIAN SEIDEL STILL BEDROOM FIGURE *below*
1978
Etching 50 x 50 cm
Possession of the artist



reconstructed. His motif of figure and room is correct as is the study of nature. The ions and molecules implied on the canvas are of his design, the space is memory made tangible through his fingers directed by mind to the tip of a brush.

Ross Luck has spoken of the cathartic process in Seidel's painting: 'Confronted by an emotion-charged situation that provides inspiration for his art he immediately begins a slow process of intellectualization. The "human" or "physical" factor in his concept is abstracted away until all that remains is a structure of colour that gives the image a sense of organic form. Where the human figure is involved it becomes a soft, floating, vulnerable form pierced by bands of steely colour, as if the painter were attempting to build a bridge between the tangible and the intangible, the physical and the metaphysical. Seidel is essentially a "lyric painter", his paintings

a "metaphor" for what he sees and feels within a certain situation'.²

We live in a period when man's humanness is under threat from autonomous technological development, multinational manoeuvring, overpopulation and the unspeakable nuclear solution. The artist must humanize, reveal a human scale, an integration of mind and body with his environment. He must turn matter into spirit. If the artist is of interest in our society it is largely because his mind operates on all levels simultaneously. If he is necessary it is because of his humanness. Other approaches are like a room that echoes because of its emptiness, a husk that rattles. The way out to the natural world becomes barred.

Brian Seidel was born in Adelaide in 1928. His family had a tradition of involvement in the arts, his mother worked in theatre, and his father was a fine musician.

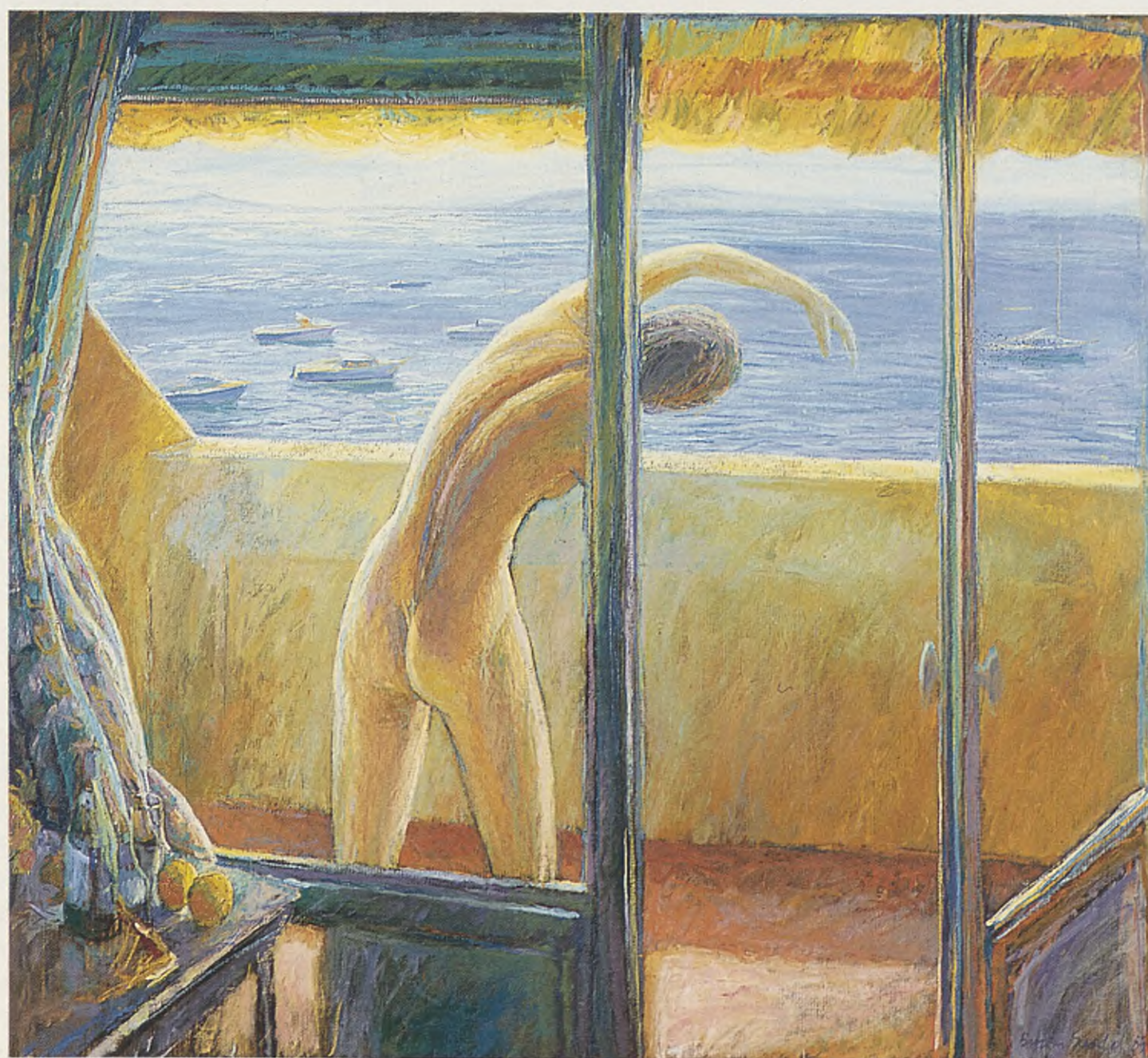
He was always encouraged to develop his talents and began painting with his grandmother at about the age of ten.

It was not until Seidel came directly under the influence of Jeffrey Smart that he began to absorb the impact and to understand the dynamic of the post-war Australian art scene.³ While Smart was a teacher at the Goodwood Technical School, Adelaide, he gathered around him a coterie of students, among them the young Seidel, and for several years directed them in a search for technical excellence and towards an understanding of European art movements such as Cubism, Surrealism and Expressionism.

In 1952 Seidel sought a teaching post as a basis for economic stability so he set aside the next few years for academic study to gain the necessary qualifications. He obtained a teaching certificate from the Adelaide Teachers' College and the Univer-



BRIAN SEIDEL INTERIOR AT SORRENTO 1984
Pastel on paper 36 x 35 cm
Possession of the artist



top
BRIAN SEIDEL WINTER LANDSCAPE 1965
Oil on canvas 65 x 109 cm
Possession of the artist

above
BRIAN SEIDEL PORTSEA MORNING 1985
Oil on canvas 167 x 182 cm
Possession of the artist

sity of Adelaide, a diploma of art at the South Australian School of Art, and, in 1962, a Master of Arts degree at the University of Iowa, United States of America.

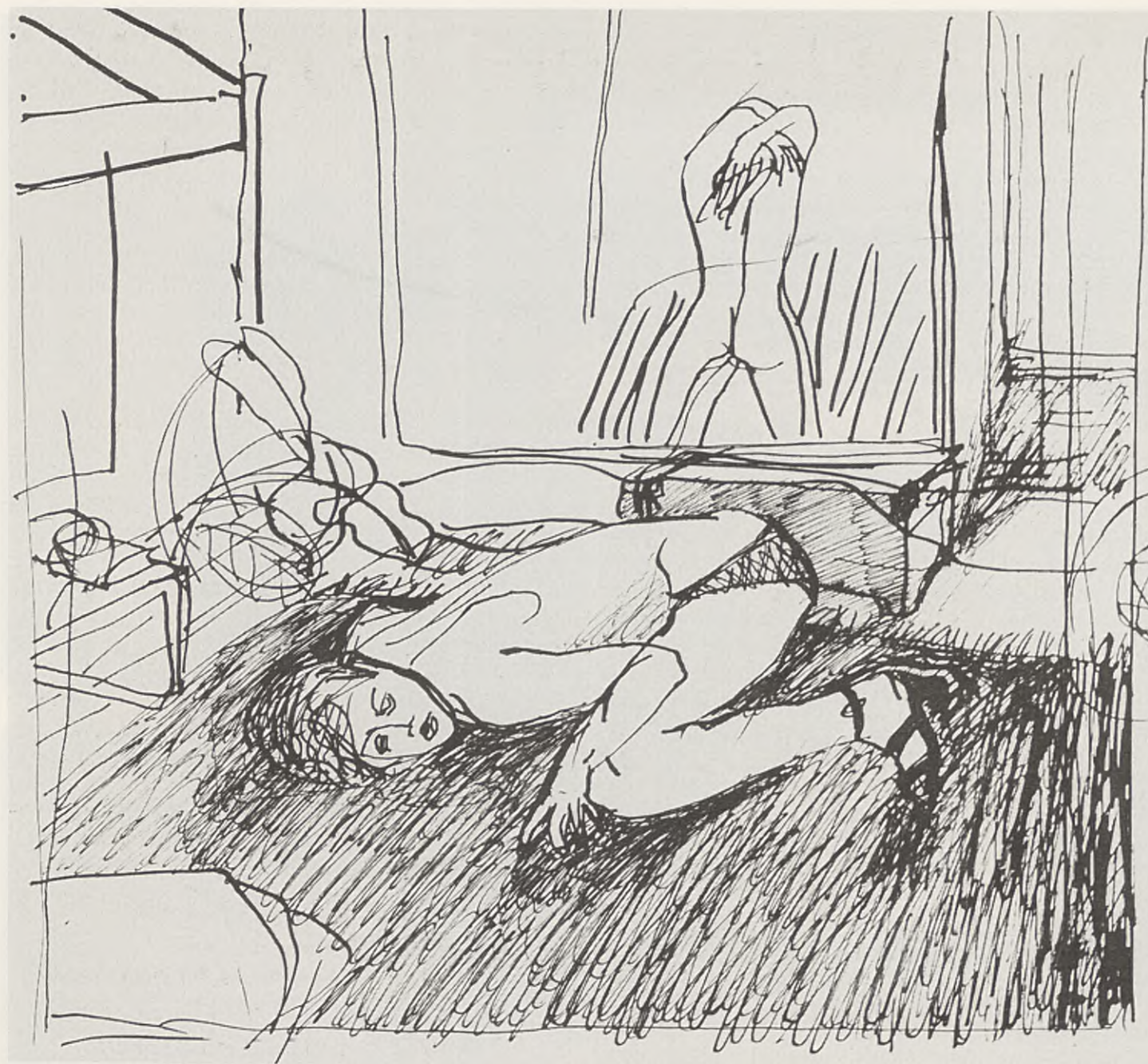
Once established as a teacher Seidel set out to pursue his instincts as a creative artist. He produced a steady flow of oils, watercolours, lithographs and screen-prints. Between 1950 and 1960 he designed and executed decor for approximately twenty-five plays, ballet and revues, activities which bear a significant influence on his later development in pictorial spatial organization. He became a regular exhibitor in Contemporary Art Society exhibitions both in Adelaide and interstate and moved into experiments in encaustics, egg tempera, and acrylics and polyvinyls. This urge for technical analysis led to developments in etching and lithography.

After a year in America and a further six months in London at the Slade School, Seidel returned to Adelaide and had his first one-man show in 1964. Elizabeth Young wrote in the *Adelaide Advertiser*: 'The source of Seidel's inspiration is always the earth, the elements – the seasons, darkness, fire, water, snow, rocks. To these he reacts as the poet, lost in wonder at the mysteries and beauties of the world, which he sees and expresses, within terms of a non-representational art, in a richness of colour harmonies and subtly sensed rhythms'.⁴

Until 1972 he exhibited regularly and contributed to major travelling exhibitions and to many group shows, including the 'Biennale des Jeunes', Musée d'Art Moderne, Paris, 1966. Seidel's Canberra exhibition in 1967 marked a departure from former work based on summer and winter landscapes which were heavily abstracted. The new pictures centred on the organization of figures and fragmentary studio objects within a confined space using colour as the dominant means of obtaining recession. The *Canberra Times* critic Donald Brook commented on the influence of Pierre Bonnard, saying 'Brian Seidel is a charmer using, as Bonnard did, all the latest devices... He has the same decorator's flair for putting together what has been made available by others so that we are attracted to it as spontaneously as we are to amiable personalities or to delightful talk'.⁵

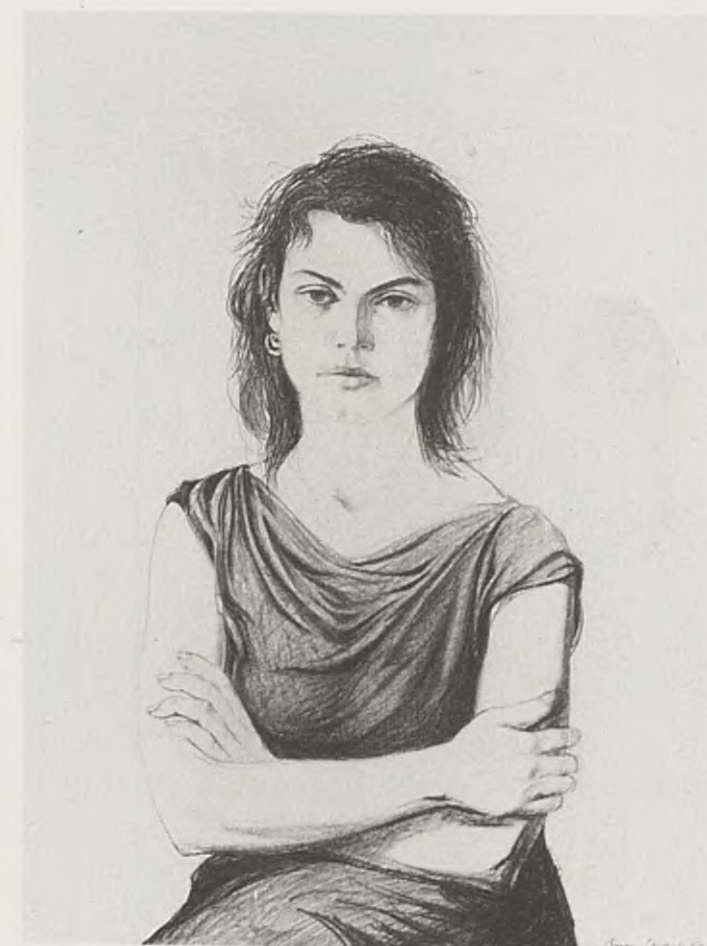


BRIAN SEIDEL INTERIOR, RED HILL 1980-82
Oil and synthetic polymer on canvas 200 x 214 cm
Possession of the artist



left
BRIAN SEIDEL GRAHAM STREET INTERIOR
1983
Ink on paper 24 x 26 cm
Possession of the artist

below
BRIAN SEIDEL ELAINE 1982
Pencil on paper 92 x 72 cm
Possession of the artist



In 1969 Seidel commented on his painting *Another day prepares for heat and silence*: 'A near naked figure, vertical, arms taut, clenched to the body in a large empty room – runged chair on wooden floor, stone walls, trapped sunlight, heavy doors and windows, closed – to me as powerfully symbolic of aloneness as Neil Armstrong's first moon step. Ideas commonplace but universal'.⁶ James Gleeson wrote of his exhibition at the Bonython Gallery, in 1969: 'Seidel's paintings sing with lyrical colour. All are based on the theme of nudes in an interior and he likes to allow the figure to sink into its setting, so that we become aware of it as a presence only partly distinguishable from the slanting stripes and patches of vivid colour with which he builds his space'.⁷

After tutoring in fine arts at the Teachers' College associated with Flinders University he moved to Victoria in 1971 to take up the

demanding position of head of the newly formed school of art and design at Preston Institute of Technology, which earned a reputation as a radical art school under his leadership. When he was invited to become artist-in-residence at Griffith University, Brisbane, in 1977, he was again able to focus on his creative work, particularly on the development of his etchings, as well as setting up a professional etching workshop.

Jeffrey Makin concluded after seeing Seidel's exhibition at the Australian Galleries that, 'In one sense he is the living proof that these in-residency programs are a godsend for the professional artist caught up in art education. His work has improved enormously.' The Brisbane light had jolted Seidel's formerly softer, more lyrical tonal keys into abrupt contrast.⁸

Several years ago, Brian Seidel resigned as head of Preston Art School in order to concentrate on his painting and printmak-

ing. He has returned to painting landscape and the sea, working 'en plein air', and is presently developing a series of studio works that are beginning to integrate all his previous themes, moving forwards and backwards from the threshold, enveloping his forms in an atmospheric unity of light.

¹Elizabeth Young, *Adelaide Advertiser*, 8 July 1969.

²Sun (Melbourne) 23 August 1978.

³Ross Luck 'Portrait of an Artist', *Adelaide Festival of Arts Exhibition Catalogue*, North Adelaide Galleries, 1972.

⁴*Advertiser*, 25 August 1964.

⁵*Canberra Times*, 21 November 1967.

⁶Mervyn Horton. *Present Day Art in Australia*, Ure Smith Publication, 1969.

⁷*Sun* (Sydney) 16 April 1969.

⁸Betty Churcher, 'Preston to Phillip', *Exhibition Catalogue*, 1982.

Brian Dunlop is a Melbourne artist and is represented in public and private collections throughout Australia and overseas.

All photographs in this article by Henry Jolles.

Arthur José de Souza Loureiro 1853-1932

by Jane Clark

The number of foreign artists who are settling in Melbourne is steadily increasing, and their residence here cannot fail to make an impression on the art history of the colony, because, if they have studied in the European Schools sufficiently to become masters of the style they adopt, their example to Australians is decidedly stimulative.¹

MELBOURNE'S economic boom of the 1880s saw an unprecedented artistic influx which included amongst its ranks Englishmen such as Tom Roberts, Julian Ashton and Charles Conder, and the Italians Girolamo Pieri Nerli and Ugo Catani. One name insufficiently familiar in recent art history of the colony, and scarcely represented in public collections, is that of the Portuguese Arthur Loureiro who arrived from England late in 1884 seeking warmer climes and became a prominent figure in the Melbourne art scene². By 1888 the art critic for *Table Talk* could assume, 'Everyone remembers, no doubt, how he was discovered by Buvelot and Mr James Smith painting in the Fitzroy Gardens'.³

Having studied in Oporto, Lisbon, Rome, Paris and London, Loureiro brought to the local art scene a highly professional attitude and solid technical ability.⁴ He was progressive but by no means radical: capable of working in a wide variety of contemporary styles.

Early paintings are in what James Smith called the *paysage intime* style of Jean François Millet, Jules Dupré and Jules Bastien-Lepage.⁵ His *Rustic scene - Brolles* - the first painting Loureiro sent back to Lisbon in fulfilment of the terms of his travelling scholarship - is a show piece of contemporary *plein air* naturalism in both subject



ARTHUR LOUREIRO BOY WITH AN APPLE -
PORTRAIT OF THE ARTIST'S SON, VASCO, AGED 9
1891
Pastel on paper 60 x 37.3 cm
National Gallery of Victoria

matter and treatment. The stocky peasant child, the selective focus, soft greyish light, high horizon, impressionistic background, even the square red lettering of the inscription follow the celebrated example of Bastien-Lepage - an international language in the 1880s. It was painted at Brolles, near Barbizon in the forest of Fontainebleau: 'the great al-fresco

school of art of modern France', in the words of Robert Louis Stevenson.⁶

Amongst the gorse was painted in England, where Loureiro settled after his marriage in 1881, but it was included amongst the pictures he brought with him to Australia and was soon hanging in the ballroom at Sir William Clarke's 'Rupertswood'. *The forest at Fontainebleau* (1882; now Ewing Collection), another figure-in-*plein air* landscape, was also acquired from Loureiro by a Melbourne patron. Such compositions look ahead to the antipodean variants epitomized by Frederick McCubbin's *Lost (The lost child)* of 1886. Loureiro often took his Melbourne pupils out on *plein air* painting expeditions: 'he taught them to paint the shadows violet and made them feel very modern in doing this'.⁷

Loureiro worked in oil, watercolour, charcoal, pencil and pastel and was said to have introduced the vogue for pastel portraiture in Australia which was taken up enthusiastically by Tom Roberts amongst others. His exhibited pictures range from religious commissions, through animal paintings and intimate domestic genre scenes, to landscapes and subjects from Australian pioneering history.⁷ The first sketch for his *Death of Burke* was made in 1887 and for the next five years he 'never missed an opportunity of acquiring technical information on the subject. He has read nearly all the published accounts of that ill-fated expedition', reported *Table Talk*, and was supplied with sketches and many minutiae of the relevant locations by the then Secretary of Mines.

Probably most interesting and innovative within Loureiro's Australian *oeuvre*, however, were his allegorical figure



ARTHUR LOUREIRO
THE DEATH OF BURKE
1892
Collection of Edward Bakes and
John Ness Bakes



ARTHUR LOUREIRO
RUSTIC SCENE - BROLLES
1882
Oil on canvas 105 x 151 cm
Museu Nacional de Arte
Contemporane, Lisbon

subjects. He was probably the first local painter whose work reflects elements of the Symbolist Manifesto that the essential principle of art is 'to clothe the idea in sensuous form' (*Le Figaro*, Paris, 18 September 1886). It is most likely that he came in contact with Symbolist artists and writers in Paris.⁹ His large oil sketch for *The Spirit of the New Moon* was described in *Table Talk* as 'taken from a Portuguese poem' (presumably *The Lusiads* of Camões, VI, 85-91); but the oval finished version was illustrated and catalogued for the Victorian Artists' Society accompanied by verses from Shelley. It was commissioned, along with *The Spirit of the Southern Cross*, by Alderman James Cooper Stewart (whose portrait by Loureiro, 1887, now hangs in the Melbourne Town Hall). The pair were not illustrations; rather, their loose literary associations were intended simply to set the keynote of a mood. *The Argus* called them 'thoroughly poetical in conception'. *The Illustrated Australian News* described them as 'symbolical... graceful and classical, showing that this talented artist has not forgotten his early training'.¹⁰ His *Morning*, (1891; present whereabouts unknown) showed 'a maiden in classic garb of green, singing amidst the misty eucalyptus forest of Gippsland'; and can be seen hanging on the wall in a painting of Loureiro's Kew studio recently on the market.¹¹

Judging from contemporary reproductions of pictures at the Salon and Royal Academy, this type of allegorical maiden was as common in Europe during the 1890s as country folk à la Bastien-Lepage had been in the 1880s. In Australia, however, they were a rather unusual species: Conder essayed a *Victorian idyll* and *The hot wind* in 1889; Streeton's *Oblivion* was not painted until c.1892; Charles Douglas Richardson was perhaps the only local painter to move consistently in this direction.¹²

Reminiscing in later years, McCubbin wrote that 'the arrival of young artists from the old countries served to create a cosmopolitan atmosphere' during the 1880s.¹³ Unfortunately, however, casualties of Melbourne's financial collapse included some of Loureiro's leading patrons. To support his family, he took teachings posts at the Presbyterian Ladies' College and elsewhere. As Madame Loureiro told *The*



above
ARTHUR LOUREIRO
AN AUTUMN MORNING
1893
Oil on canvas 71.1 x 101.6 cm
Collection Joseph Brown



left
ARTHUR LOUREIRO
AMONGST THE GORSE 1884
Oil on canvas 61 x 43.8 cm
Private collection
Photograph by Henry Jolles



ARTHUR LOUREIRO SKETCH FOR THE SPIRIT OF THE NEW MOON c. 1888
Oil on canvas 165 x 56 cm
Private collection
Photograph by Henry Jolles

Sun art critic, his work now progressed much more slowly and he could only work on the Gallery's *Vision of St Stanislaus*, 1899, 'when the schools are not open'.¹⁴

In 1901, having been ill, Loureiro visited Portugal to convalesce. He came back to Melbourne the following year; but by 1904 he had decided to return permanently to Europe.¹⁵ He set up a large private art school at the Palácio de Cristal, the 'social centre' of Oporto. However, his subsequent work, chiefly in portraiture, conventional landscapes and still life, was more an indulgence than a development or extension of earlier styles and Loureiro's late maturity was completely eclipsed by the fast flowing mainstream of European Modernism.¹⁶ In Portugal he received a knighthood in the Order of Santiago. In Australia the handsome 'Senhor Loureiro' was soon all but forgotten, like so many artists who departed this country for the wider world.

¹ *Table Talk*, 21 December, 1888, p. 3.

² The most accurate biographical outline in English is Suzanne Mellor's entry in *The Australian Dictionary of Biography*, vol. 5, 1974. I am most grateful for further information from the artist's grand-daughter, Miss Renée Erdos, from Gerard Vaughan, Mrs Vera Cálem (Museu Nacional de Soares dos Reis, Oporto), staff at the Museu Nacional de Arte Contemporânea, Lisbon,

and several private owners; for discussions with Professor Kenneth McConkey and Dr John House; and translation by Terence Bogue.

³ 19 October, 1888, p. 3. James Smith was art, drama and literary critic for *The Argus*, 1856-96; and a Trustee of the National Gallery of Victoria.

⁴ Studied in Portugal at night school and the Escola Superior de Pintura, Oporto; Academia Portuense de Belas-Artes, Lisbon; privately sponsored in Rome by the Conde de Almedina 1877-79; Portuguese Government travelling scholarship to Paris, studying at the École des Beaux-Arts 1880-82 under Alexandre Cabanel. Loureiro exhibited at the Salons of 1880, 1881, 1882; and with Goupil and Co., London.

⁵ *The Argus*, 28 October, 1891. Jules Bastien-Lepage (1848-84), 'The pathetic realist par excellence of the present generation', had also trained under Cabanel; *The Magazine of Art*, 1884, p. 253. Bastien-Lepage had already left Cabanel's atelier when Loureiro arrived but they may well have met; Loureiro would certainly have seen pictures like *Pas Mèche* (1882; now National Gallery of Scotland).

⁶ At Brolles he evidently met Thomas Gotch and probably Henry Scott Tuke, friends of his brother-in-law and of Rupert Bunny and later leaders of the *plein air* Newlyn School.

⁷ One of his pupils, quoted by Daniel Thomas in Art Gallery of New South Wales files, 25 January, 1961. In 1885 Loureiro opened a teaching studio in Melbourne with his brother-in-law, John Huybers.

⁸ *Table Talk*, 29 April, 1892. Animal paintings include *Baron*, 1895, C.S. Paterson's St Bernard dog, formerly in the National Gallery of Victoria; and the tiger painting, *At home*, 1897, at Geelong. *Two friends*, 1887, the artist's son and dog is in a private collection. A number Loureiro's Australian landscapes are also now privately owned.

⁹ Loureiro's contact with the Symbolists was established through his Australian born sister-in-law, Edith, who was also at Cabanel's atelier. After an affair the leading Symbolist poet Joris Karl Huysmans, and close contacts with Odilon Redon and Villiers de l'Isle Adam, Edith married a French sculptor and carver,

Eugène Reverdy. The Reverdys lived in Melbourne with Loureiro during the 1890s; and, interestingly, Loureiro's own wood carvings – notably decorative panels and picture frames – show even more pronounced symbolist elements than do his paintings.

¹⁰ *The Argus*, 16 November, 1888, p. 4; *Illustrated Australian News*, 22 December, 1888, p. 219 with reproduction of *The Spirit of the New Moon* as exhibited.

¹¹ The view of Loureiro's studio, painted by Arthur Montague in 1892, was sold by Leonard Joel, Melbourne, in April, 1982 (it may be *Meditation*, submitted by Montague for the V.A.S. exhibition in 1893 but not shown). For *Morning and Spring*, see *Table Talk*, 19 September, 1890, 20 November 1891. For *Iris, Goddess of the Rainbow* see *Table Talk*, 28 February 1890; purchased from the artist's studio by C.R. Staples; acquired by David Benjamin in 1891.

¹² cf., for example, Richardson's *Night Descending to the Earth with Sleep* (see *Table Talk*, 18 July, 1890; V.A.S. 1892). Gerard Vaughan notes that Loureiro and his son Vasco readily joined Richardson's Yarra Sculptors' Society in the later 1890s.

¹³ James MacDonald, *The Art of Frederick McCubbin*, Melbourne and Sydney 1916, p. 86. The McCubbin family were close friends, and often took over the Stawell Street house and studio during the Loureiros' annual holiday at Healesville.

¹⁴ *The Sun*, 19 May, 1899. Loureiro also taught at Genazzano, his daughter Fauvette's school.

¹⁵ Braz Burity, *Catalogo da exposição de pintura de Arthur Loureiro*, Lisbon 1920, p. 22. He seems to have suffered some sort of stroke, which affected the quality of his later work.

¹⁶ Kenneth McConkey, *Sir John Lavery R.A. 1856-1941*, Belfast and Edinburgh 1984, p. 8. McConkey asserts that this generation (including Roberts and Streeton in Australia) 'was too old to be killed off in the Great War and therefore, in its old age, rendered redundant by historical circumstances'.

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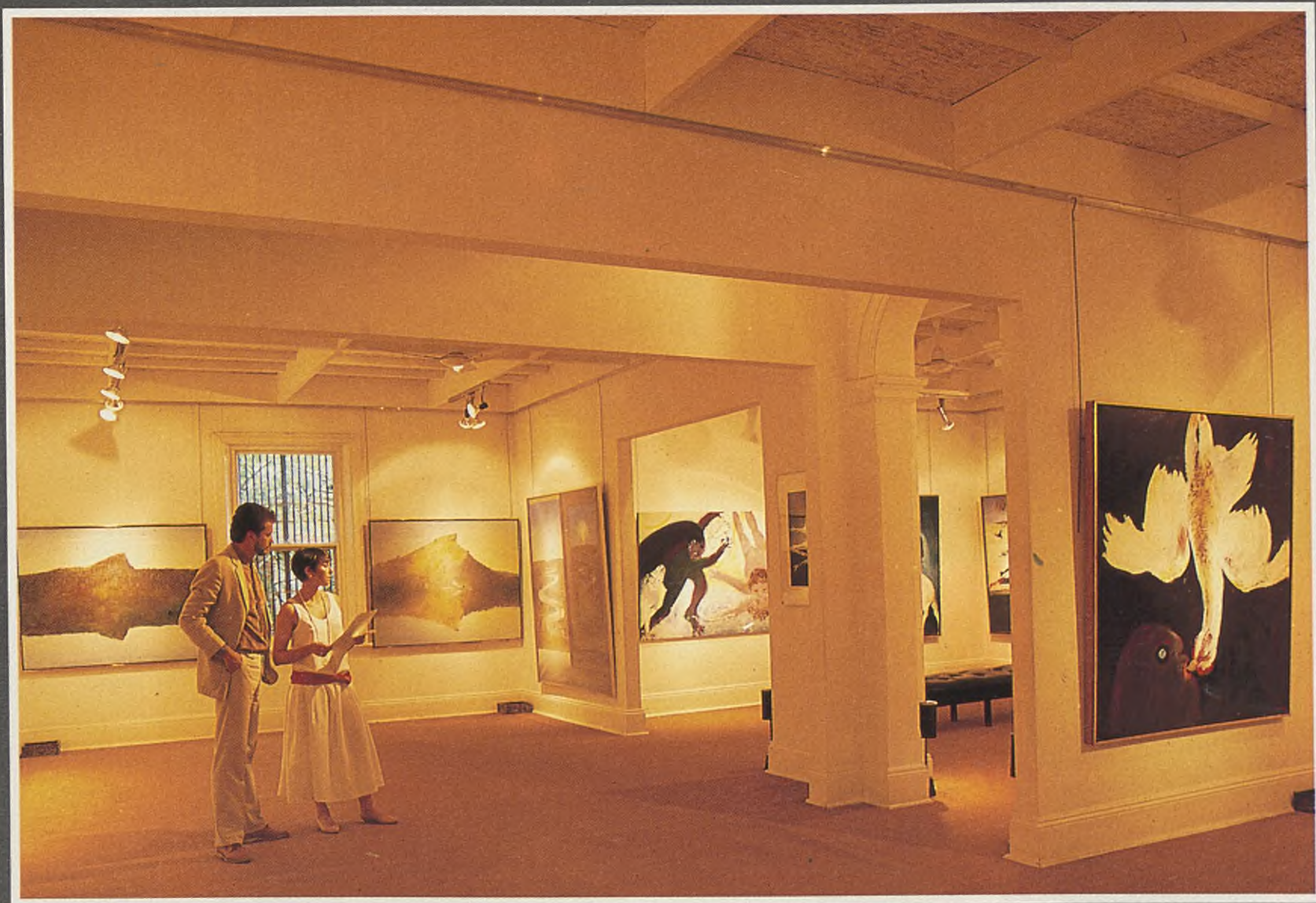
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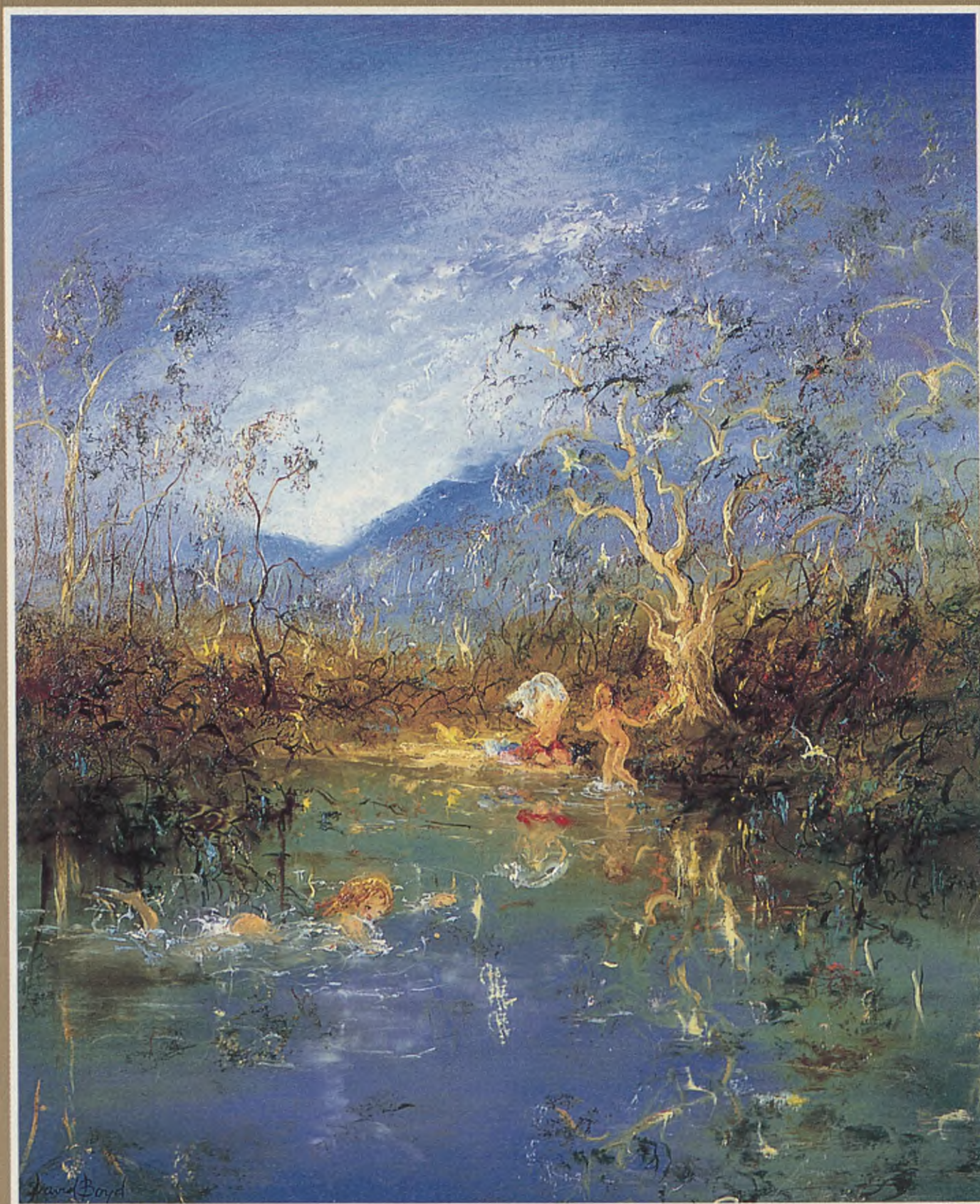
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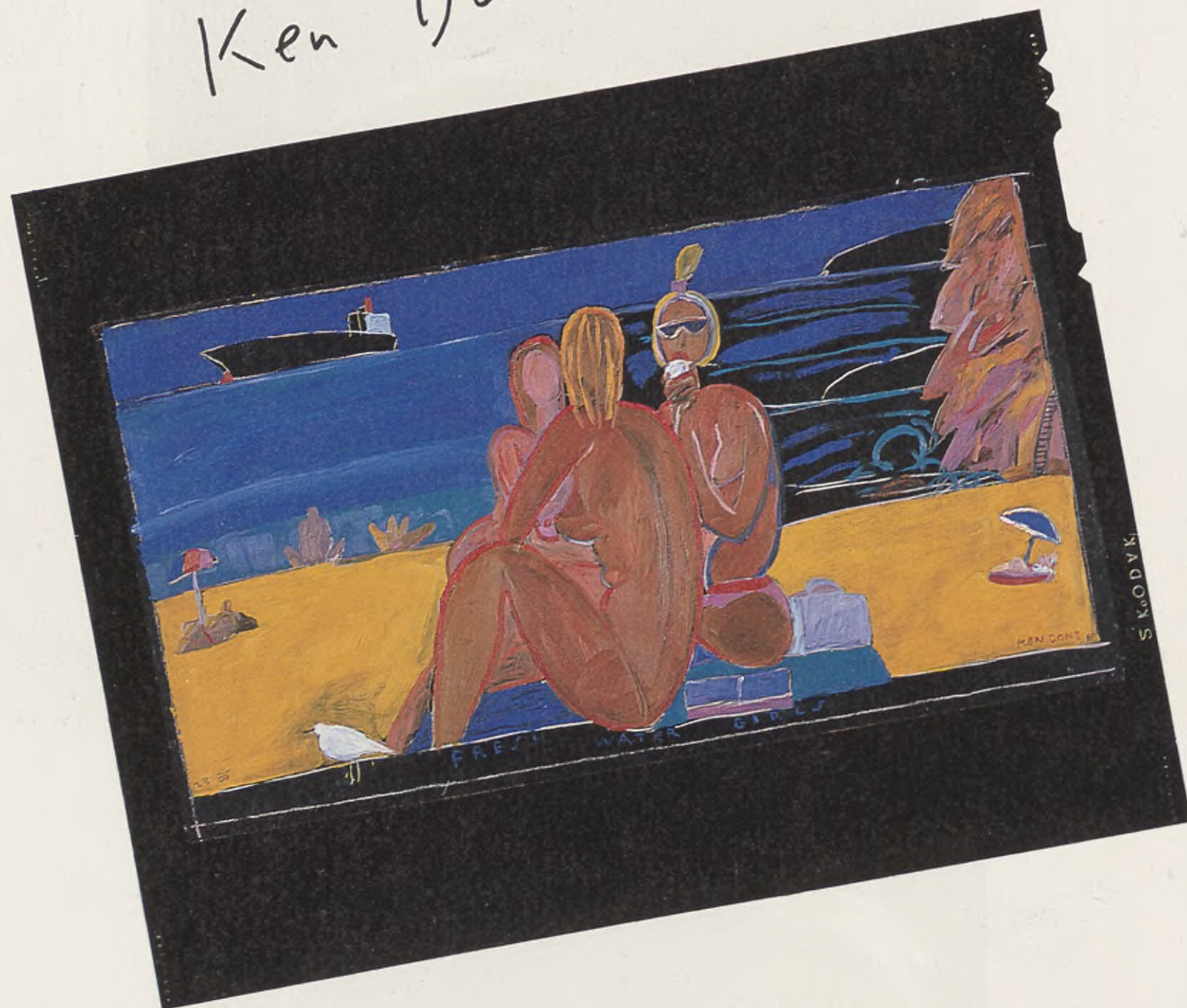


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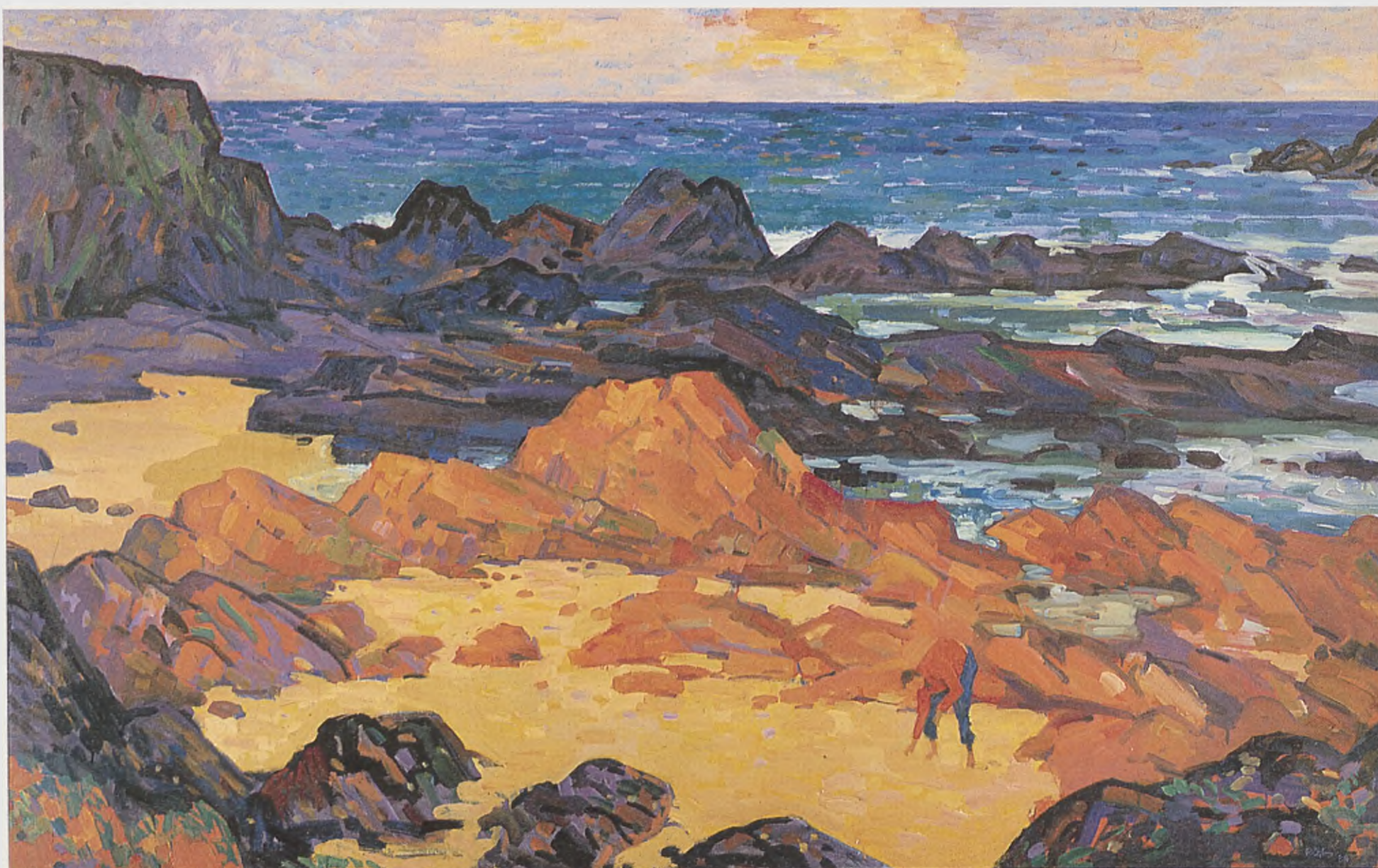
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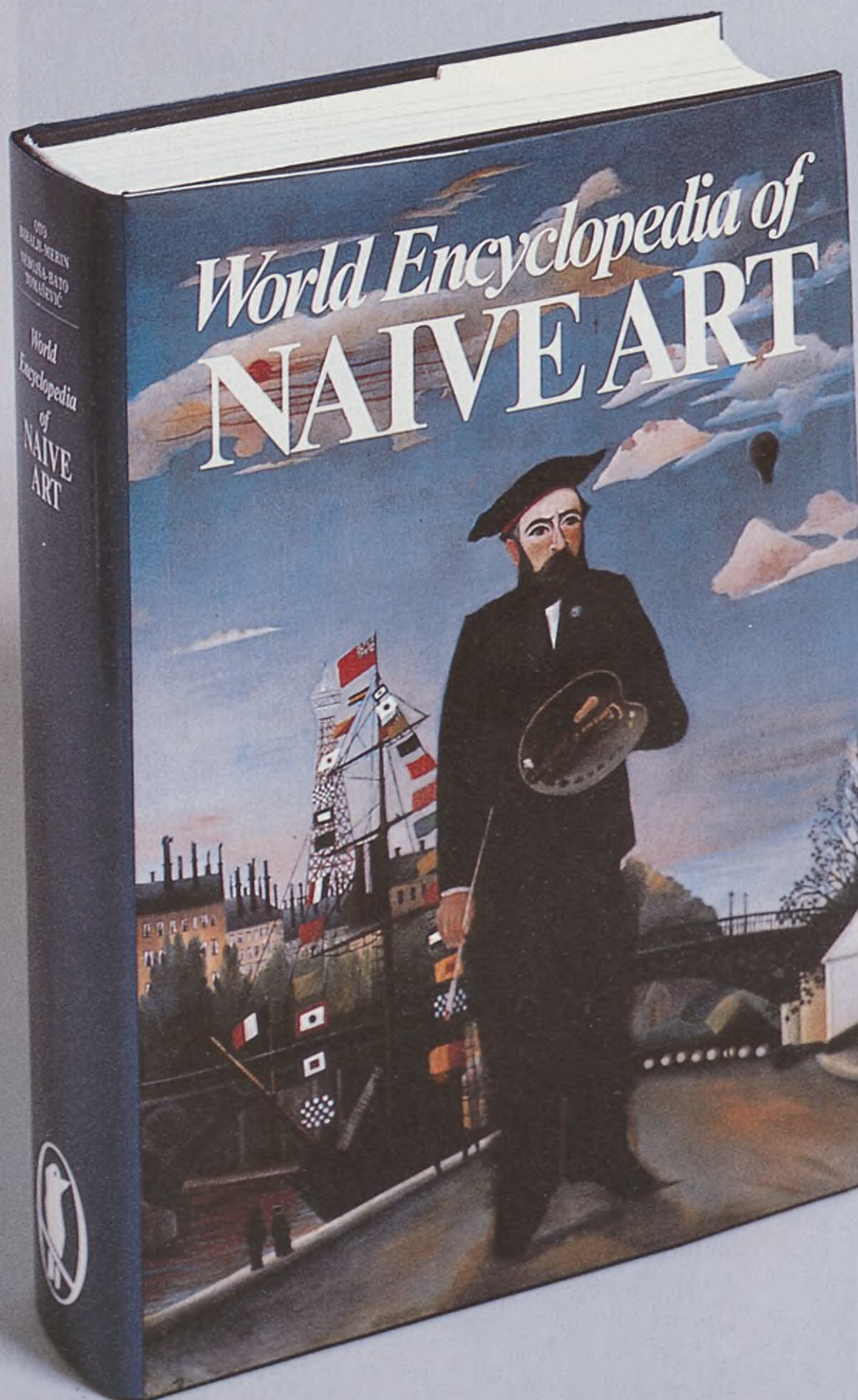
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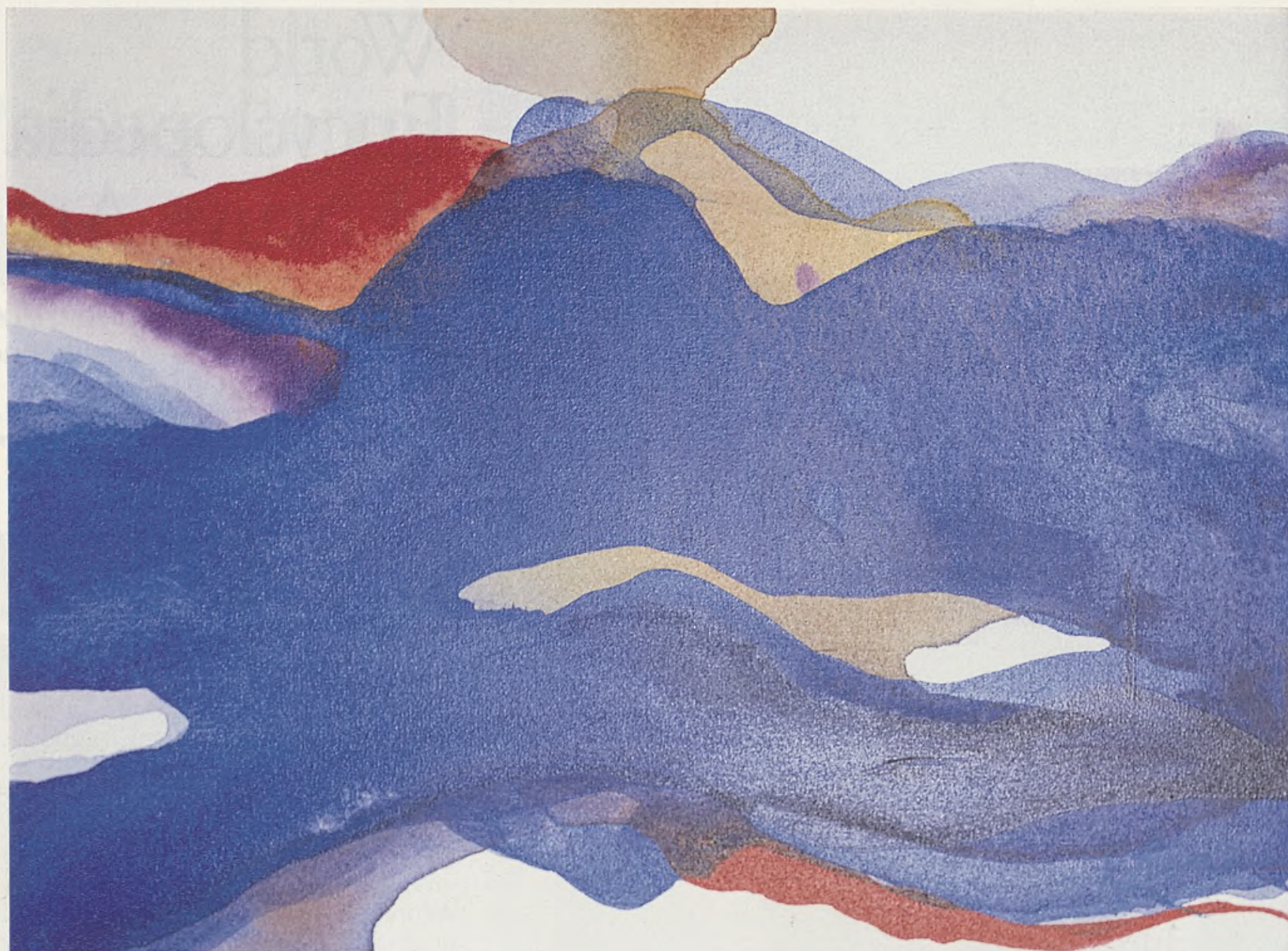
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Saturday, Sunday: 10.30 - 4.30

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 Friday: 11 - 8

Saturday 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

24 August - 7 October: Project 48: Art and the Contemporary Labour Movement

30 August - 7 October: Sengai

7 September - 14 October: Turner watercolours

24 October - 20 December: Project 49: Femina

24 October - 9 December: Australian Perspecta

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 surrounding islands. Artefacts of museum quality.

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

31 August - 19 September: Ulrich Stahl

21 September - 10 October: Yann Pahl and Milan Todd

12 October - 24 October: 3 Queensland artists - crafts

26 October - 7 November: Graeme Townsend

9 November - 21 November: Geoff Dyer

23 November - 12 December: Geoff Hooper and Nickolaus Seffrin - sculptures

Tuesday to Saturday: 11.30 - 5.30

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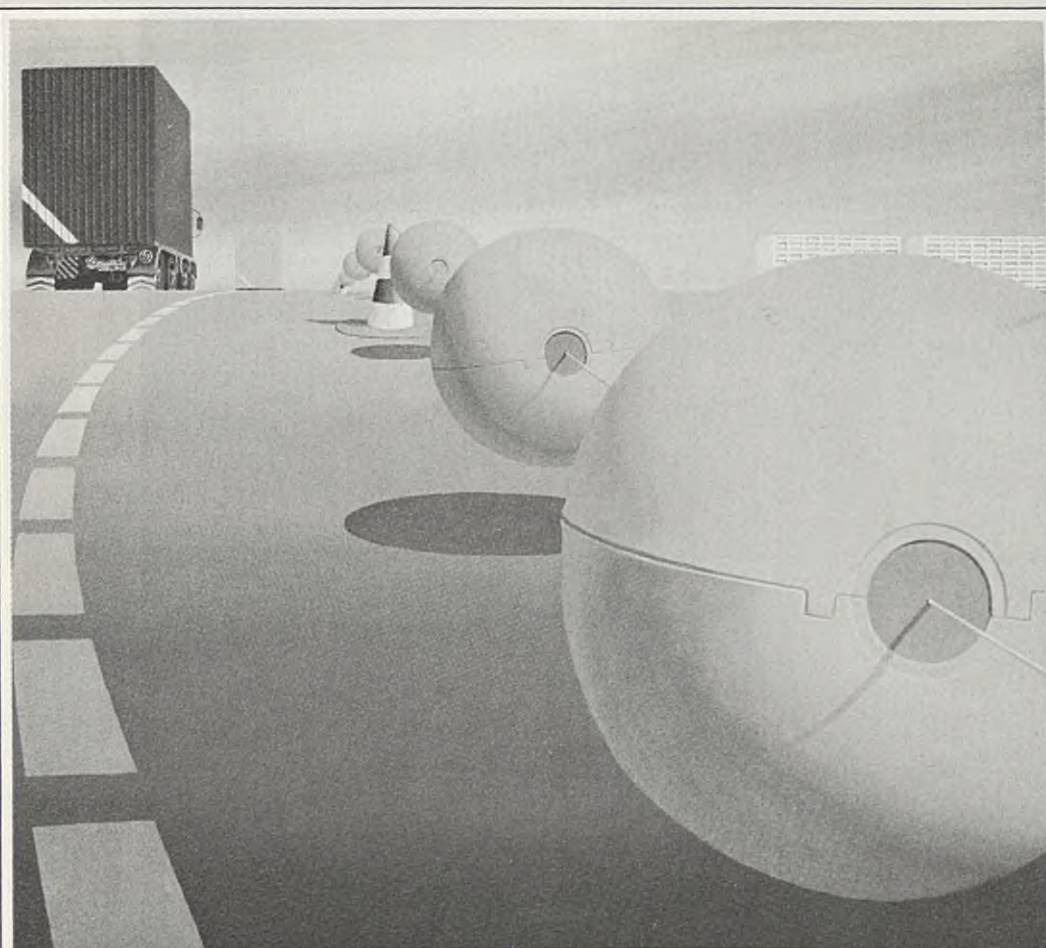
Tuesday to Saturday: 11.30 - 5.30

Tuesday to Saturday: 11.30 - 5.30

Tuesday to Saturday: 11.30 - 5.30



André Sollier *In the shadow of Mt Hadley* Japanese ink and acrylic on rice paper 1985 35 x 35 cm
 November Exhibition at Raya Gallery, 42 Cotham Road, Kew. Victoria. 3101. Telephone (03) 851 8687



JEFFREY SMART

The first book on one of Australia's most important and original artists with over 50 full colour reproductions of his paintings.

Written by Peter Quartermaine with a preface by Germaine Greer.

Special Offer

To Art and Australia readers.

LIMITED EDITION (100 copies) with separate original etching. Only a few copies still available. \$450.00 reduced to \$425.00.

TRADE EDITION (1900 copies) \$100.00 reduced to \$75.00.

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'LIMITED EDITION' ☐

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(AUSTRALIA ONLY)

GRYPHON BOOKS,
P.O. BOX 408,
SOUTH YARRA, VIC. 3141.
Tel: 240 8551.

artists exhibition

Tuesday to Saturday: 10.30 - 5.30

BOWRAL PAPERPLACE GALLERY

376 Bong Bong Street, Bowral 2576

Tel. (048) 61 3214

Continuing exhibitions of limited edition

prints by contemporary printmakers

Monday to Friday: 9 - 5

Saturday: 9 - 12

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 exhibi-

tions of selected Australian paintings.

Traditional investment art: oils, water-

colours, etchings, ceramics, décor.

Specializing in works by Norman Lindsay.

Monday to Friday: 10.30 - 5.30

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; weav-

ing. 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 screen-

prints, 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 collec-

tibles: Pueblo pottery, Navajo weaving,

lithographs (including R.C. Gorman),
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.

20 September - 20 October: 'Heatherbell'

Patrick Carroll, Colin Parker: combined

show of major landscape works

25 October - 18 November: major exhibi-

tion of John Caldwell

29 November - 31 December: Mixed

Christmas exhibition of Gallery artists

Daily: 11 - 6

GALLERY SIX

6 Bungan Street, Mona Vale 2103

Tel. (02) 99 1039

Crossroads of the 'Peninsula' for tradi-

tional and contemporary art, pottery and

ceramics, custom framing and old photo-

graph restorations.

Tuesday to Saturday: 10 - 6

GARRY ANDERSON GALLERY

102 Burton Street, Darlinghurst 2100

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 interna-

tional 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

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

JOSEF LEBOVIC GALLERY

34 Paddington Street, Paddington 2021

Tel. (02) 332 1840

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



Early morning visit to the quartz-ranges (off Boulia Road)
B. Ivanyi

Bela Ivanyi *Early morning visit to the Quartz Range (off Boulia Road) Mount Isa* gouache on paper 40 x 64 cm
Represented in Brisbane by Philip Bacon Galleries;
in Sydney by Robin Gibson Gallery, Canberra by Solander Gallery and in Newcastle by Cooks Hill Galleries

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

NEWCASTLE REGION ART GALLERY

Laman Street, Newcastle 2300
Telephone (049) 23263 or 26 3644

Gallery hours

Monday-Friday 10.00am - 5.00pm
Saturday 1.30pm - 5.00pm
Sunday and Public Holidays 2.00pm - 5.00pm
Admission Free



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 Friday: 10 - 4

MACQUARIE GALLERIES
204 Clarence Street, Sydney 2000
Tel. (02) 264 9787
Representing contemporary Australian artists since 1925. Commissions. Leasing. Valuations. Member A.C.G.A.
10 September - 28 September: Geoffrey Bartlett - sculpture, Fred Cress - drawings
1 October - 19 October: Clive Murray White - sculpture, Ray Taylor - ceramics
22 October - 9 November: Ian Gentle - sculpture
Tuesday to Friday: 10 - 6
Saturday: 12 - 6
Monday by appointment

MARK WIDDUP'S COOKS HILL GALLERIES
67 Bull Street, Cook's Hill, Newcastle 2300
Tel. (049) 26 3899
16 August - 2 September: Tenth anniversary exhibition
6 September - 23 September: Blake Twigden, Greg Daly - ceramics
27 September - 14 October: Collection of early Australian paintings, 1890 and onwards
Brian Eves - woodcraft
18 October - 4 November: Bruce Anderson - ceramics, Scott Avery - ceramics, Robyn Hill - leather
8 November - 25 November: Ken Johnson, Milton Moon - ceramics
29 November - 23 December: Christmas show - ceramics and prints
Monday, Friday Saturday: 11 - 6
Sunday: 2 - 6

MARY BURCHELL GALLERY
7 Ridge Street, North Sydney 2060
Tel. (02) 925 0936
Continually changing exhibitions by leading and evolving artists. Conservation framing service and restorations.
Tuesday to Friday: 10.30 - 5
Saturday: 12 - 5

MAVIS CHAPMAN ART CONSULTANT
3/6 Holbrook Avenue, Kirribilli 2061
Tel. (02) 92 1920
Also at Barry Stern Galleries, 1001a Pacific Highway, Pymble 2073. Tel. (02) 449 8356.

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

Paintings by many of our better known Australian artists: R. Dickerson, A.D. Baker, M. Cohen, P. Carroll, A. Hansen, R. Lovett, R. Wilson, many others.
Monday to Saturday: 10.30 - 5

OLD BAKERY GALLERY
22 Rosenthal Avenue, Lane Cove 2066
Tel. (02) 428 4565
Monthly exhibitions. Large stock of work by Australian craftspeople, picture framing.
2 November - 23 November: John Caldwell - watercolours
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
Paintings, prints, and drawings by contemporary and early modern Australian artists.
10 September - 28 September: Gregory Scott Harkness
2 October - 19 October: Daniel Pata - paintings and drawings, Patrick Faulkner - watercolours
22 October - 9 November: Georgina Worth
12 November - 30 November: Barbara McKay
3 December - 18 December: Group show
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, Australiana.
Monday to Saturday: 10 - 5
Thursday until 8

POCHOIR
North Sydney Shoppingworld, Plaza level, 77 Berry Street, North Sydney 2060
Tel. (02) 922 2843
Original prints by Australian and overseas artists. Contemporary silver, glass, jewellery, pottery by Australian artists. Conservation framing specialists.
Monday to Friday: 9 - 5.30
Thursday until 8
Saturday: 9 - 1

PRINTERS GALLERY
80 Prince Albert Street, Nosman 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



Margaret Woodward *Girl sewing* charcoal 75 x 108cm
 Represented by: Barry Stern Galleries, Sydney; Greenhill Galleries Adelaide and Perth.
 Photograph by Greg Weight

The Print Room

Established 1972

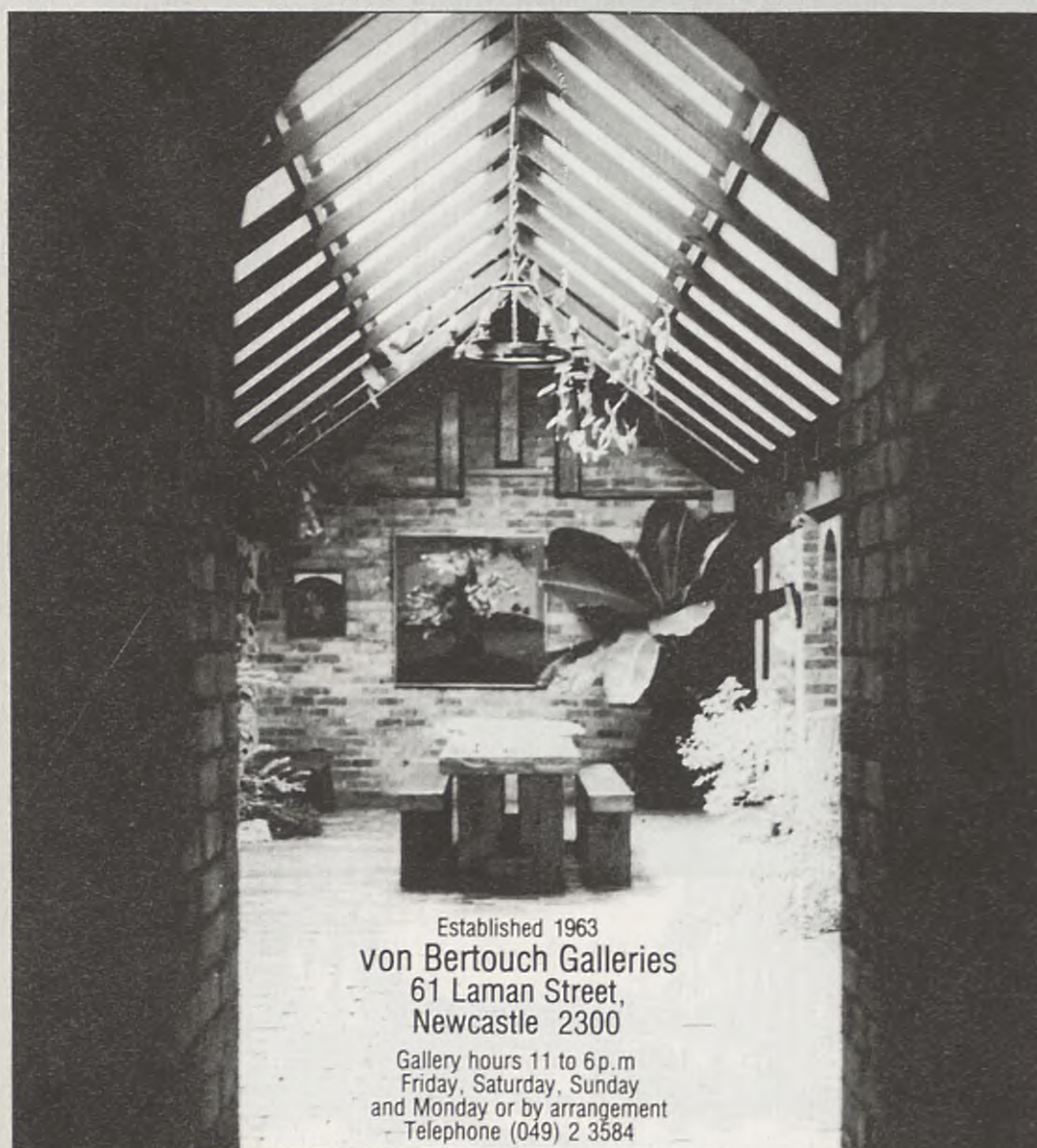
Representing
Painters – Printmakers – Sculptors
and Photographers

Robert E. Curtis — Edith Cowlshaw
Sonia Delaunay — Brian Dunlop
Will Dyson — Erté
Adrian Feint — John Fuller
Peter Hickey — Paul Jacoulet
Linda Le Kinff — Fanch Ledon
Lionel Lindsay — Sydney Long
Andr  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.



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

PRINT ROOM

141 Dowling Street, Woolloomooloo 2011
Tel. (02) 358 1919

Original etchings, lithographs, woodcuts,
screenprints, drawings and photography
by Australian and overseas artists, con-
temporary and traditional.
By appointment except during advertised
exhibitions

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.—
watercolours

Monday to Friday: 9 - 5.25

Thursday until 9.00

Saturday: 9 - 2

Q GALLERY

32 Ferry Street, Hunters Hill 2110

Tel. (02) 817 4542

Fine original works by Australian artists.
Oils, watercolours, pastels, graphics and
sculpture in changing displays.

Wednesday to Sunday: 11 - 6

Closed Monday and Tuesday

RAINSFORD GALLERY

328 Sydney Road, Balgowlah 2093

Tel. (02) 94 4141

Tuesday to Friday: 10.30 - 5

Saturday: 10 - noon

RAY HUGHES GALLERY

124 Jersey Road, Woollahra 2025

Tel. (02) 32 2533

Tuesday to Saturday: 11 - 6

REX IRWIN ART DEALER

First Floor, 38 Queen Street,
Woollahra 2025

Tel. (02) 32 3212

Paintings by important Australian artists
available from stock: Drysdale, Boyd,
Nolan, Makin, Smart, Williams, Wolseley.
Also Hockney, Moore.

Tuesday to Saturday: 11 - 5.30

ROBIN GIBSON GALLERY

278 Liverpool Street,

Darlinghurst 2010

Tel. (02) 331 6692

7 September - 16 October: Geoffrey Proud,
Jeffrey Harris

19 October - 6 November: James Draper —
sculpture

9 November - 27 November: Karl

Renziehausen, Olivia Asafy-Adjaye

30 November - 18 December: Kate Briscoe,

Stephen Benwall — ceramic sculpture

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

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

31 August - 22 September: Australian
watercolour Institute 62nd annual selling
exhibition — watercolour painting

27 September - 10 November: The Sydney
Experience: paintings by Sydney artists
from the 1940s, 50s and 60s

15 November - 27 January: Sidney Nolan
and images of Burke and Wills

Tuesday to Friday: 11 - 5

Saturday, Sunday: 2 - 5

Closed Mondays except public holidays

STADIA GRAPHICS GALLERY

First Floor, 85 Elizabeth Street,
Paddington 2021

Tel. (02) 326 2637

Original graphic works by 19th- and 20th-
century masters, contemporary Australian
and overseas artists, fine art books, valua-
tions and advice on conservation and
framing.

Tuesday to Saturday: 10 - 5

STUDIO KARA

Manly Plaza, 49 North Steyne Street,
Manly 2095 and Cnr. Warringah and May
Roads, Dee Why 2099

Tel. (02) 977 8871

Quality Australian work: paintings, pot-
tery, glass

Manly - Daily: 10.30 - 5.30

Dee Why - Wednesday to Saturday: 10.30
- 5.30

Sunday: 1.30 - 5.30

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

THE TERRACE GALLERY

10 Leswell Street, Woollahra 2025

Tel. (02) 389 4955 (a.h.) 389 6463

Specializing in traditional Australian
artists and aboriginal watercolours of the
Namatjira period.

Tuesday to Saturday: 11 - 4

Sunday, Monday by appointment

TREVOR BUSSELL FINE ART GALLERY

180 Jersey Road, Woollahra 2025

Tel. (02) 32 4605

Australia's specialist in original works by
Norman Lindsay. Fine Australian invest-
ment paintings, 1800 to 1940. Restoration,
framing, valuations.

Daily: 11 - 6

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

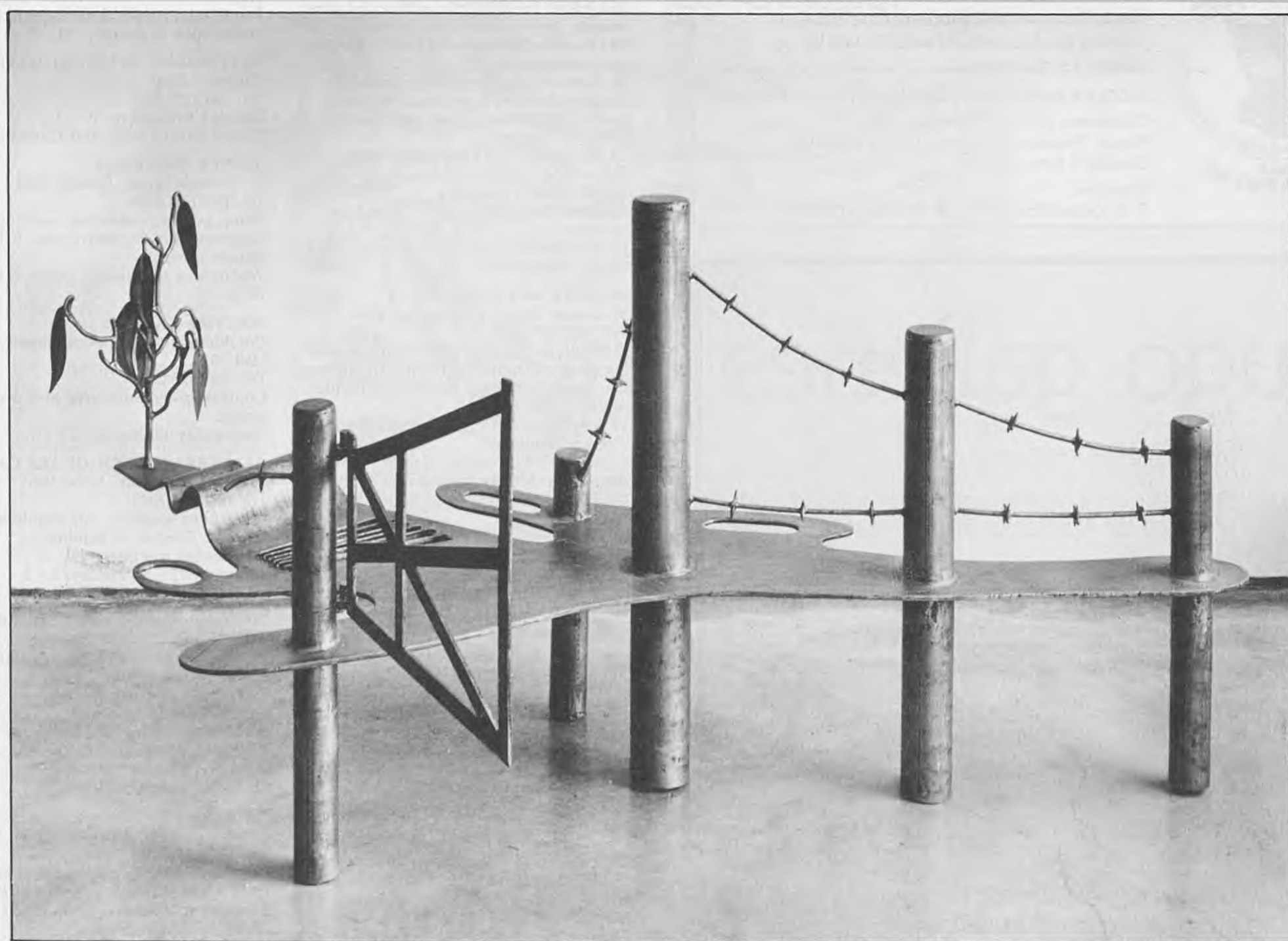
61 Laman Street, Newcastle 2300

Tel. (049) 2 3584

28 June - 21 July: Francis Celtan — paint-
ings and drawings, Madelaine Winch —
works on paper

26 July - 18 August: William Lee — oil
paintings, Eileen Farmer Lee

ROBERT PARR



Landscape 1 mild steel 87 x 187 x 108cm

WATTERS GALLERY

member of Australian Commercial Galleries Association

109 Riley Street East Sydney 2010

Telephone (02) 331 2556

Gallery hours Tuesday - Saturday 10 - 5



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

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

CHAPMAN GALLERY CANBERRA

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

PAPUNYA and WESTERN DESERT Aboriginal Paintings Acrylic on canvas

Gallery Hours: Wed, Thurs Fri 12 noon to 6 p.m.

Sat - Sun 11 a.m. to 6 p.m. or by appointment

Director Judy Behan

Telephone (062) 95 2550

- watercolours

23 August - 15 September: Special Mattara Exhibition, Guy Boyd - bronze sculpture
29 August - 15 September: Peter Sparks Memorial Pastel Drawing Award - Mattara exhibition

20 September - 13 October: John Passmore - paintings and drawings, Stefan Jan Bruggisser - sculpture in nature and other woods

18 October - 24 October: Closed - hanging collectors choice

25 October - 23 November: Collectors choice exhibition - painting, sculpture, graphics, jewellery, silver and ceramics at \$180 and under

29 November - 22 December: Lillian Sutherland, Norma Allen - Majolica, Laurie Short - Ceramics

23 December - 31 January, Closed for vacation

Friday, Saturday, Sunday, Monday: 11 - 6
Or by arrangement

WAGNER ART GALLERY

39 Gurner Street, Paddington 2021

Tel. (02) 357 6069

Exhibitions changing every three weeks featuring Australian landscape and figurative artists including paintings, graphics, ceramics and bronzes.

17 September - 6 October: Susan Sheridan - recent paintings

8 October - 27 October: Gareth Jones-Roberts - exhibition of major oil paintings
29 October - 14 November: Richard Julian Ashton

16 November - 5 December: David Preston - recent paintings, other works

7 December - 21 December: Pro Hart - recent paintings

Tuesday to Saturday: 11 - 5.30

Sunday: 1 - 5

WATTERS GALLERY

109 Riley Street, East Sydney 2010

Tel. (02) 331 2556

4 September - 21 September: Noel Hutchinson - sculpture, John Peart - paintings and monoprints

25 September - 12 October: Robert Parr - sculpture, Ron Lambert

16 October - 2 November: Aleksander Danko - sculpture

6 November - 23 November: Robert Klippel - works on paper and sculpture

27 November - 14 December: Lorraine Jenyns - ceramic sculpture, Patricia Moylan

Tuesday to Saturday: 10 - 5

WARWICK STOCKS RANDWICK ART GALLERY

76 St Pauls Street, Randwick 2031

Tel. (02) 398 2826

Established 7 years. Changing exhibitions monthly of modern Australian painting, sculpture. Works in stock: Piers Bateman, Richard Lane, Heidi Hereth, Susan Baird, Keith Rout, Ted Blackwall

Tuesday to Saturday: 11 - 5

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.

Tuesday to Saturday: 10 - 5

Sunday: 1 - 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

A.C.T.

ARTS COUNCIL GALLERY

Gorman House, Ainslie Avenue,

Braddon 2601, Tel. (062) 47 0188

Regularly changing exhibitions. Post-graduate and invited artists. Enquiries: Ben Grady, Visual Arts Co-ordinator
Wednesday to Sunday: 11 - 5

AUSTRALIAN NATIONAL GALLERY

Canberra 2600

Tel. (062) 71 2411

Monday to Sunday: 10 - 5

Closed Good Friday and Christmas Day

BEAVER GALLERIES

81 Denison Street, Deakin 2600

Tel. (062) 82 5294

Three galleries exhibiting painting, sculpture and decorative arts. Exhibitions change monthly.

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.

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.

September: Andrew Muller

October: David Hockney

November: Group Naïve show

Wednesday to Friday: noon - 6

Saturday, Sunday: 10 - 6

Or by appointment

GALLERY HUNTLY

11 Savige Street, Campbell 2601

Tel. (062) 47 7019

Paintings, original graphics and sculpture from Australian and overseas artists.

Saturday to Tuesday: 12.30 - 5.30

Or by appointment

HUGO GALLERIES

Shop 9, Thetis Court, Manuka 2603

Tel. (062) 95 1008

Specializing in 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

NAREK GALLERIES

Cuppacumbalong, Naas Road,

Tharwa 2620

Tel. (062) 37 5116

Exhibition gallery within rural complex including resident craftsmen in furniture, ceramics and wood.

11 August - 8 September: Rita Hall - screenprints

15 September - 6 October: Mark Warren - ceramics

20 October - 10 November: Richard Raffan: Rhythmic Wood turned wood

17 November - 15 December: Di MacKenzie: The Bag Show - leather

Wednesday to Sunday, public holidays:

11 - 5

MERRICK FRY

5 October - 26 October



Cattle around a gully 1984 50 x 68 cm acrylic/ghesso on card

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





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

Bridget McDonnell Gallery



Hall Thorpe coloured woodcut c.1920
Crocus and snowdrop Price \$275

Currently in stock: Ian Fairweather Sidney Nolan Brett Whiteley
Kenneth MacQueen Francis Lyburner Hugh Ramsay John Glover
Frederick Garling J. H. Carse J. H. Scheltema Hayward Beal
George F. Lawrence George W. Lambert
Large variety of Hall Thorpe Woodcuts.

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

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.

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 1985 in the Rex Nan Kivell Room, lower ground floor. Enquiries about the Library's pictorial holdings and requests concerning access to its study collections of documentary, topographic and photographic materials may be directed to Miss Barbara Perry, Pictorial Librarian, Tel. (062) 62 1395
Daily: 9.30 - 4.30
Closed Christmas Day and Anzac Day

NOLAN GALLERY

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

SOLANDER GALLERY

2 Solander Court, Yarralumla 2600
Tel. (062) 81 2021
16 August - 8 September: Michael Taylor, Marie Ross - watercolours
13 September - 6 October: Robert Boynes, Ken McCarthy - watercolours
11 October - 3 November: Elaine Haxton, Anne Graham, Tony White - jewellery
8 November - 24 November: Percy Tresize, Dick Roughessy, Mary Haginikitas, Lucy Beck, Hatton Beck - ceramics, Martin Beck - tableware
29 November to 15 December: Christmas show
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
26 August - 7 September: Murray Champion
16 September - 5 October: John Olsen - paintings, drawings
14 October - 26 October: Euan Heng - paintings, drawings
6 November - 23 November: Ken Smith - paintings, drawings, Ros Foster - prints
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 September - 20 October: The Dam
26 October - 24 November: Victorian Ceramics Expo
30 November - 27 January: Australian Landscape Photographed
Tuesday to Friday: 10.30 - 4.30
Saturday, Sunday: 12.30 - 4.30

BRIDGET McDONNELL GALLERY

1037 High Street, Armadale 3143
Tel. (03) 20 5198
Paintings and prints by leading Australian artists, including Ian Fairweather, Sidney Nolan, Kenneth MacQueen, John Glover and Brett Whiteley
Monday to Friday: 10 - 6
Saturday: 10 - 1

CAULFIELD ARTS CENTRE

441 Inkerman Road, Caulfield North 3161
Tel. (03) 524 3277
Changing exhibitions of contemporary works.
Monday to Friday: 10 - 5
Saturday, Sunday: 1 - 6

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

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: 10 - 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, Armadale 3144
Tel. (03) 20 7779
Specializing in Oriental works of art and antiques.
September: 18th - 19th- Century Japanese woodblock prints
October: Ong Chen Ru - ink, colour chinese paintings
November: Ship cloths or Palepai of Kroe and Lampung, Indonesia - woven textiles with supplementary weft and warp
December: Peasant painters of China - naïve paintings in acrylics and watercolour
Monday to Friday: 10 - 6
Saturday: 9 - 1

EDITIONS GALLERIES

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

J E F F R E Y

S M A R T

REPRESENTED IN NEW SOUTH WALES BY:

REX IRWIN
Art Dealer

First floor, 38 Queen Street, Woollahra,
Sydney 2025. (02) 32 3212.
Gallery hours: Tuesday to Saturday
11 am-5.30 pm or by appointment.

CHARLES NODRUM GALLERY

Modern Australian Paintings in particular works of the 1960s

Illustrated catalogues available on request
Paintings sold on behalf of clients at
reasonable rates of commission

Artists sold recently or at present in stock include

Syd Ball, Asher Bilu, Mike Brown, Royston Harpur,
Robert Klippel, Don Laycock, Alun Leach Jones,
Elwyn Lynn, Jon Molvig, John Olsen, Paul Partos,
John Peart, Stan Rapotec, Andrew Sibley,
Peter Upward

292 Church Street, Richmond
Victoria, 3121 TELEPHONE (03) 428 4829

Christine Abrahams Gallery

Sydney Ball	Philip Hunter
Marion Borgelt	Merryle Johnson
Roy Churcher	Adrian Kerfoot
Fred Cress	Victor Majzner
Lesley Dumbrell	Akio Makigawa
Lynne Eastaway	Carlier Makigawa
John Firth-Smith	David Moore
Helen Geier	Clive Murray-White
Elizabeth Gower	Fiona Orr
Denise Green	Lenton Parr
Craig Gough	Stephen Spurrier
Bill Henson	John Williams

27 Gipps Street Richmond Victoria 3121 Australia
Telephone (03) 428 6099
Hours: Tuesday - Saturday 10.30 am-5.30 pm

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

FINE ARTS GALLERY
Cnr Barkly and Waterloo Streets, Bendigo
3550
Tel. (054) 43 7960
Artists represented include David Drydan,
Kenneth Jack, John Borrock, 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 tradi-
tional oils, watercolours, pastels by well-
known Australian artists.
Saturday to Thursday: 11 - 5

GERSTMAN ABDALLAH 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

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 traditional and modern artists such
as Blackman, Gleeson, Jack, Long,
Coburn, Ward-Thompson, Beavan,
Kilvington, Gude and many others.
Monday to Friday: 11 - 5
Saturday: 10 - 1
Sunday: 2 - 5

GRYPHON GALLERY
Melbourne College of Advanced
Education,
Cnr Grattan and Swanston Street,
Carlton 3053
Tel. (03) 341 8587
10 September - 27 September: Continuum
'85 - aspects of Japanese art today
8 October - 18 October: The Sixties to the
Eighties - transition and trends in Aborig-
inal painting

29 October - 8 November: Animals and
Plants of New Holland
19 November - 6 December: Bizen
ceramics by Heja Chong in Japanese envi-
ronment created by Akira Takizawa
10 December - 14 December: Double
Feature - ceramics from Melbourne C.A.E.
and Victoria C.A.E.
Tuesday to Saturday: 10 - 4
Wednesdays until 7.30

HEIDE PARK AND ART GALLERY
7 Templestowe Road, Bulleen 3105
Tel. (03) 850 1849
13 August - 22 September: Vassiliev -
retrospective exhibition of paintings,
sculptures and watercolours
1 October - 10 November: David Nash,
Sculpture and Drawings at Heide
19 November - 26 January: The Sydney
Presence
Tuesday to Friday: 10 - 5
Saturday, Sunday: 12 - 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 of Australia
and associates exhibitions of members
works, one-man shows, October prize
exhibition; life class, lectures, workshops.
6 September - 28 September: Jan Delaney
- oils; landscape
4 October - 26 October: C.A.S.A. prize
exhibition - oils, watercolours, acrylic,
constructions
1 November - 23 November: Marek
Dobiecki, Joan Gough, Ian Hance -
symbols; oils, watercolours, constructions
Saturday: 12 - 7
Or by appointment
Openings: 1st Friday monthly, at 8

**JOSHUA McCLELLAND PRINT
ROOM**
105 Collins Street, Melbourne 3000
Tel. (03) 654 5834
Australian topographical and historical
prints and paintings. Permanent collection
of Chinese and oriental porcelain and
works of art.
Monday to Friday: 10 - 5

LAURAINE DIGGINS
9 Malakoff Street,
North Caulfield 3161
Tel. (03) 509 9656
Monday to Friday: 11 - 6
Or by appointment

MANYUNG GALLERY
1408 Nepean Highway, Mt Eliza 3930
Tel. (03) 787 2953
Featuring exhibitions of oils and water-
colours 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: 9 - 5
Saturday: 9 - 1
Sunday: 2.30 - 5.30

NATIONAL GALLERY OF VICTORIA
180 St Kilda Road, Melbourne 3004
Tel. (03) 618 0222

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

18th and 19th Century Japanese coloured woodblock prints

including
Kiyonaga
Utanaro
Hiroshige
Hokusai
Toyokuni I and II
Sunsho
Zeshin

Collection of Mrs A.G. Halls of Adelaide



East & West Art

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

Heide

PARK AND ART GALLERY

13 August - 22 September
Vassiliev - Retrospective Exhibition of paintings,
sculpture and watercolours
1 October - 10 November
David Nash - sculpture and drawings at Heide
19 November - 26 January
The Sydney Presence

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

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

15 August - 29 September: Monet
28 August - 5 November: Treasures from
Australian Churches
7 September - 30 January: Papunya
paintings
11 September - 8 December: Josl Bergner,
Banyule
20 September - 17 November: Hirokuni
ceramics
1 May - 15 September: Farm Security
Administration - the American Depres-
sion; Celebrating Ceramics - permanent
collection of the Victorian Ceramic Group
Tuesday to Sunday, public holidays:
10 - 5

NIAGARA GALLERIES
245 Punt Road, Richmond 3121
Specializing in contemporary and early
modern Australian art.
September: Gunter Christmann
October: Ian Fairweather
November: Yvonne Boag, Patrick
Hennigan
December: Yolanda Matlakowski, Stephen
May
Tuesday to Friday: 10 - 6
Saturday: 10 - 12

POWELL STREET GALLERY
20 Powell Street, South Yarra 3141
Tel. (03) 266 5519
3 September: John Firth-Smith
24 September: Michael Shannon
15 October: Leonard French
4 November: Dale Hickey
Tuesday to Friday: 10.30 - 5.30
Saturday: 10 - 1

POWELL STREET GRAPHICS
3 Powell Street, South Yarra 3141
Tel. (03) 266 3127
Tuesday to Friday: 11 - 5
Saturday: 10 - 1

RMIT GALLERY
342 - 348 Swanston Street,
Melbourne 3000
Tel. (03) 662 0611
9 September - 30 September: RMIT Union
Arts Exhibition as part of Continuum '85
- architecture
15 October - 1 November: Photographic
exhibitions
Monday to Friday, during exhibitions:
11 - 6

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

**SWAN HILL REGIONAL
ART GALLERY**
Horseshoe 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
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

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

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

WORKS GALLERY
210 Moorabool Street, Geelong 3220
Tel. (052) 21 6248
Changing exhibitions of Australian paint-
ing and printmaking
Tuesday to Friday: 11 - 5
Saturday: 11 - 3

South Australia

ANIMA GALLERY
239 Melbourne Street,
North Adelaide 5006
Tel. (08) 267 4815
20 September - 17 October: Molly
McNamee
18 October - 6 November: Peter Powditch
8 November - 29 November: Elwyn Lynn
- paintings and drawings
Tuesday to Friday: 10 - 5.30
Saturday, Sunday: 2 - 5

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, Adelaide 5000
Tel. (08) 223 7200
Permanent displays: English post impre-
sionists - Gallery 8; 17th century Dutch
and English works - Gallery 11; from late
September, Italian Baroque and 18th cen-
tury English works - Gallery 10; from mid
November, East/West: an exhibition illus-
trating the contact between the Orient
and the Occident - Dumas gallery, until
mid September; Thai ceramics - Asian
gallery, September to October
Daily: 10 - 5

BARRY NEWTON GALLERY
Malvern Village, 269 Unley Road,
Malvern 5001
Tel. (08) 271 4523
Regular exhibitions of fine arts prominent
established and emerging artists.
Tuesday to Friday: 11 - 5
Saturday, Sunday: 2 - 5

BONYTHON-MEADMORE GALLERY
88 Jerningham Street,
North Adelaide 5006
Tel. (08) 267 4449
14 September - 9 October: Ian Grant

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.

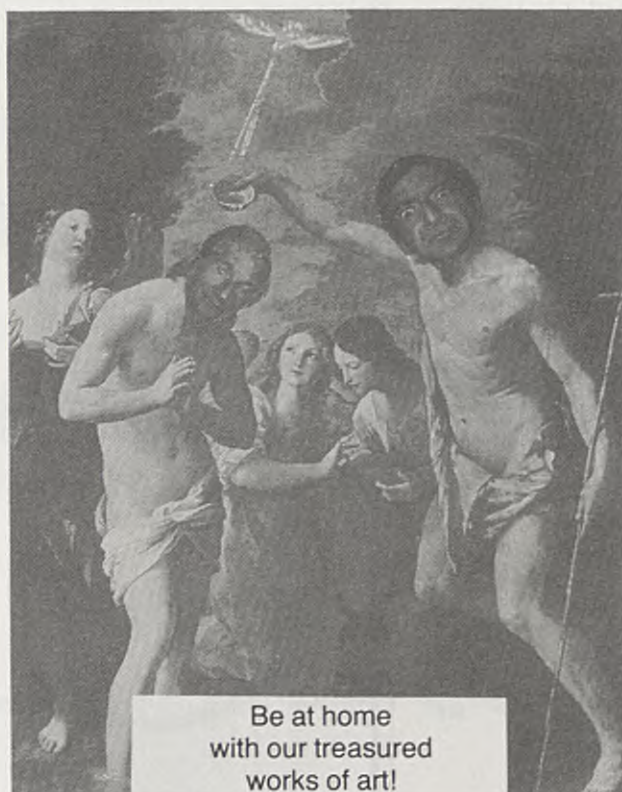
Moorabbin Art Gallery and Rogowski's Antiques

Mrs D. Rogowski Director-Owner

342 SOUTH ROAD, MOORABBIN, 3189
TELEPHONE (03) 555 2191

Tuesday - Friday 10 a.m. - 5 p.m.; Saturday 10 a.m. - 1 p.m.
Sunday 2.30 p.m. - 5.30 p.m. Closed on Mondays

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

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

12 October - 6 November: Louis James
9 November - 27 November: Ken Done -
paintings, works on paper
29 November - 4 December: Mixed
exhibition
7 December - 20 December: Jamie Boyd
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

CONTEMPORARY ART SOCIETY

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.
Thursday to Saturday: 1 - 6
Sunday: 2 - 5

GREENHILL GALLERIES

140 Barton Terrace, North Adelaide 5006
Tel. (08) 267 2887
15 September - 4 October: Keith Cowlam
6 October - 27 October: Hugh Oliveiro
29 October - 16 November: Pro Hart
17 November - 7 December: Clifton Pugh -
retrospective prints
8 December - 23 December: Christmas
exhibition - paintings, prints, sculpture,
jewellery
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 and emerging Australian artists.
1 September - 22 September: Anne Parsons
- hand built ceramics, Brian Eves - wooden
sculpture
29 September - 25 October: Sandra Black -
porcelain forms, Scott Chaseling -
sculptural glass
3 November - 29 November: Ian Were -
enamelled mixed media sculptural forms,
Richard Clements - glass
Monday to Friday: 9 - 5
Saturday: 10 - 5
Sundays: 2 - 5

TYNTE GALLERY

83 Tynite Street, North Adelaide 5006
Tel. (08) 267 2246
Contemporary Australian and international
works of art and extensive stocks of limited
edition 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
14 September - 4 November: Dan Graham,
New York artist - architectural models,
performance and film
19 October - 1 December: Zen master
Sengai - scrolls
19 December - 26 January: Max Pam:
Australian photography
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 contem-
porary 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
September: Mike Green - drawings
October: Margaret Olley
November: David Preston
December: Hugh Oliveiro
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 naïve 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 interna-
tional 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.
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.
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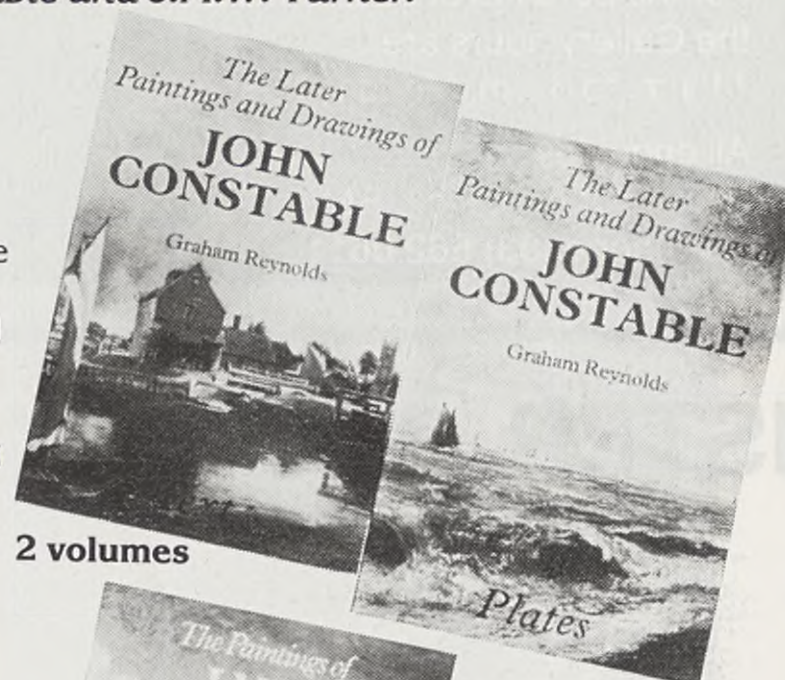
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This classic study by Bernard Smith, Emeritus Professor of Contemporary Art and Senior Associate of the Department of Fine Arts at the University of Melbourne, discusses the European interpretation of the Pacific during the late eighteenth and early nineteenth centuries. It considers the work of artists attached to the scientific voyages of discovery and exploration from the time of Cook to the time of Dumont d'Orville and explains the ways in which their work is related to scientific interests and prevailing ideas of their era. Since its publication in 1960, this excellent book has gained a high reputation among historians, geographers and anthropologists interested in the Pacific area.

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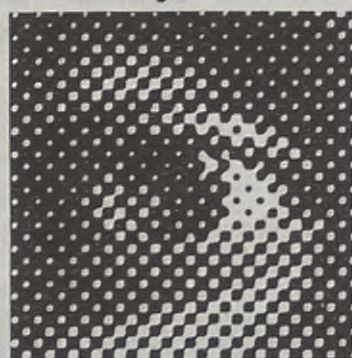
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Competitions, Awards and Results

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

NERANG FESTIVAL OF ARTS ANNUAL COMPETITION

Particulars from: Mrs Elaine Cooper, Broadbeach Road, Nerang 4211.

New South Wales

ARCHIBALD PRIZE

Judges: Trustees of the Art Gallery of New South Wales.
Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

AUSTRALIAN MARITIME ART AWARD 1986

Acquisitive. Entries close 28 March 1986
Particulars from: ACTA Shipping, 447 Kent Street, Sydney 2000.

BASIL AND MURIAL HOOPER SCHOLARSHIPS

Available annually to Fine Arts students attending recognized art schools in New South Wales who have difficulty in meeting the cost of fees, materials and general

living expenses. Application forms are distributed to recognized schools of art within New South Wales towards the end of each year.

Particulars from: Director, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

BERINBA ARTS FESTIVAL COMPETITION

Open, contemporary and traditional.
Particulars from: Principal, Berinba Public School, Box 56, P.O., Yass 2582.

CAMPBELLTOWN CITY FESTIVAL OF FISHERS GHOST ART COMPETITION

Particulars from: Executive Director, Festival of Fisher's Ghost, Campbelltown City Council, Campbelltown 2560.

DYASON BEQUEST

Grants to 'Australian art students who have already won travelling art scholarships, so that such students shall be better able to afford to study architecture, sculpture, or painting in countries other than Australia and New Zealand'. Applications may be made at any time to the Director, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

GRUNER PRIZE

Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

JACARANDA ART EXHIBITION COMPETITION 1985

Open, non acquisitive, acquisitive: water colour, Tooheys Acquisitive.
Particulars from: Box 806, P.O., Grafton 2460.

KYOGLE FESTIVAL ART COMPETITION

Particulars from: Organizing Secretary, Box 278, P.O., Kyogle 2474.

MAITLAND PRIZE

Particulars from: Secretary, Maitland Prize, Box 37, P.O., Maitland 2320.

PORT MACQUARIE - THE MACQUARIE AWARD

Open. Particulars from: Secretary, Lions Club of Port Macquarie, Box 221, P.O., Port Macquarie 2444.

ROYAL EASTER SHOW ART PRIZES 1986

Particulars from: Director, Royal Agricultural Society of N.S.W., Box 4317, G.P.O., Sydney 2001.

SULMAN PRIZE

Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

'SYDNEY MORNING HERALD' ART PRIZE AND ART SCHOLARSHIP

Particulars from: Herald Art Competition, City of Sydney Cultural Council, 161 Clarence Street, Sydney 2000.

WYNNE PRIZE

Judges: Trustees of the Art Gallery of New South Wales. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

A.C.T.

'CANBERRA TIMES' NATIONAL ART AWARD

Acquisitive: landscape, streetscape.
Particulars from: Canberra Times, 18 Mort Street, Canberra City 2601.

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National Gallery of Victoria

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A.M.E. BALE ART AWARDS FOR REALIST PAINTING

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--	----------

Watercolour and oil painting	\$2,000 each
	\$1,000 each

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- All enquiries and applications for available through -

McClelland Gallery

McClelland Drive, Langwarrin 3910 Telephone (03) 789 1671

Victoria

CORIO ROTARY CLUB ART EXHIBITION

Particulars from: Secretary, Rotary Club
of Corio, Box 53, P.O., North Geelong
3215.

SHELL ACQUISITIVE SCULPTURE PRIZE

Particulars from: Ian Hanna, Association
of Sculptors of Victoria, 9 Melby Road,
Balaclava 3183 or Tiziana Borghese,
Corporate Relations, The Shell Company
of Australia, William Street, Melbourne
3000.

WARRNAMBOOL HENRI WORLAND MEMORIAL PRINT AWARD

Open, acquisitive. Particulars from:
Director, Warrnambool Art Gallery,
214 Timor Street, Warrnambool 3280.

South Australia

BAROSSA VALLEY VINTAGE FESTIVAL ACQUISITIVE ART COMPETITION

Particulars from: Dennis L. Reimann,
Chairman, Art Sub Committee, Box 10,
P.O., Angaston 5353.

Western Australia

BUNBURY ART PURCHASE

Particulars from: Bunbury City Art
Gallery, Box 119, P.O. Bunbury 6230.

Tasmania

BURNIE: TASMANIAN ART AWARDS EXHIBITION

Open. Prize money total \$3,000
Closing date: early November
Particulars from: Secretary, Box 186, P.O.,
Burnie 7320.

Results

New South Wales

AUSTRALIAN MARITIME ART AWARD 1985

Judges: Edmund Capon, Christopher
Cullen, Sir James Hardie, Vaughan Evans,
Sir John Knott
Winner: Paul Jackson

COWRA FESTIVAL OF THE LACHLAN VALLEY ART AWARDS 1985

Judge: John Santry
Winners: Calleen Award: Alan McClure;
Caltex Award, from entire exhibition:
Alan Purnell; Caltex Award: Joy Allison;
watercolour: John Brophy

ROYAL EASTER SHOW ART PRIZES 1985

Judge: Barry Pearce
Winners: rural, traditional: 1st: Patrick

Carroll; 2nd: William Smith;
3rd: Marian Pervis
Judge: John Bailly
Winners: portrait: 1st: Rosalind Harvey
Succon; 2nd: Kelly Slabin;
3rd: Joshua Smith
Judge: Peter Powditch
Winners: still life: 1st: John Loadsman
Margaret Fesq Memorial Art Prize:
Judith White
Judge: William Wright
Winners: watercolour, traditional:
1st: Earl Backen; 2nd: Patrick Carroll;
3rd: John Caldwell
Judge: Tony Bond
Winners: modern figurative:
1st: Ken Wright; 2nd: Bradley Skelsy;
3rd: Stephen Gorton
Judge: J. Lindsay Sever
Winner: seascape: Daphne O'Brien
Judge: Alan Hansen
Winner: miniature: Anthony Jas
Judge: Lou Klepac
Winners: drawing on paper:
1st: Earl Backen; 2nd: Peter Wild;
3rd: John Fraser
Judge: Robin Norling
Winner: Australian birds and flowers:
1st: Marilyn Peck; 2nd: Dan Escott;
3rd: Joanne Thew

Victoria

CAMBERWELL ROTARY ART SHOW 1985

Judge: Harold Freedman
Winner: oil: Jim Edwards
Judge: Karlis Mednis
Winner: watercolour: Robert Wade
Special Award: 1st: John Parkinson;
2nd: Peter Smales; 3rd: E. Kingsley Smith;
4th: Ena Alpin
Overseas Study Grant Award: Janet Hayes

SHELL ACQUISITIVE SCULPTURE PRIZE 1985

Judges: Patrick McCaughey, Ken Scarlett,
Michael Meszaros
Winner: Anthony Pryor
Commendation and encouragement
award (non-acquisitive):
Gabriell Courtenay

South Australia

BAROSSA VALLEY VINTAGE FESTIVAL ACQUISITIVE ART COMPETITION 1985

Works by Alfred Engel, Rod Schubert,
Max Sherlock, Basil Hadley, Sue Jarvis,
Helen Sallis, Allyson Parsons, Monica
Majzoub, Edith Kring, Gishka Van Ree,
Joy Redman were purchased on the advice
of David Dridan

Recent gallery prices

Sizes in centimetres

BLACK, Dorrit: Gum trees, oil, 38 x 29,
\$1,800 (Beth Mayne, Sydney)
BOYD, Arthur: Study for four times of
day, oil on canvas, 122 x 152, \$16,000
(Wagner, Sydney)
BOYD, David: Summer's day, oil, \$1,450

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12 October – 1 November, 1985
Brian Pieper – Prints

2 November – 22 November, 1985
Theo Strasser – Prints & Drawings

23 November – 14 December, 1985
David Thomas – Drawings

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BUNNY, Rupert: Landscape, south of
France, oil on canvas, 20 x 22, \$2,500
(Beth Mayne, Sydney)
BUKOVNIK, Gary: Nasturtium, \$2,500
(Gallery 460, Green Point)
BURCHER, Les: Private world, \$550
(Gallery 460, Green Point)
CALDWELL, John: Afternoon journey,
mixed media, \$1,750
(Gallery 460, Green Point)
JESSUP, Fred: Paris, oil, 32 x 41, \$800
(Beth Mayne, Sydney)
JULIUS, Ruth: Morning light, screenprint,
56 x 53, \$190
(Beth Mayne, Sydney)
REES, Lloyd: Grey day, Sydney Harbour,
pencil, watercolour, 30 x 44, \$7,000
(Beth Mayne, Sydney)
RIGBY, John: Moggerah Lake, oil on
canvas, 100 x 126, \$4,500
(Wagner, Sydney)
REES, Lloyd: The morning ferry, Sydney
Harbour, oil on canvas, 121 x 151, \$38,000
(Wagner, Sydney)
SANTRY, John: The rocks at dusk, water-
colour, 54 x 74, \$800
(Beth Mayne, Sydney)
SHERIDAN, Susan: Red centre, synthetic
polymer paint on canvas, \$780; South
coast rock pools, synthetic polymer paint
on canvas, \$1,700
(Gallery 460, Green Point)
SHIRVINGTON, Patrick: Towards
Wangalee Orange, \$850
(Gallery 460, Green Point)
TAYLOR, Michael: Long walk home, oil,
\$1,575
(Gallery 460, Green Point)

HERBERT, Harold: Pastoral scene, water-
colour, 33 x 43, \$850
HERMAN, Sali: A country store, oil,
63 x 75, \$4,500
HOYTE, B.C.: Balmoral Bay, water-
colour, 60 x 28, \$2,500; Jannall, water-
colour, 24 x 44, \$1,200
JACKSON, James R: Middle Harbour, oil,
44 x 75, \$6,000
LAWRENCE, George: Rue des Saules, oil,
50 x 46, \$1,500; Place du Tertre, oil,
52 x 46, \$1,300
JOHNSON, Robert: Burragarang Valley,
oil, 45 x 32, \$3,900
LINDSAY, Norman: Dignity, oil, 58 x 48,
\$7,500; The God of Olympus, watercolour,
27 x 35, \$4,500; The brown shawl, \$3,800;
A summer's day andante, etching,
33 x 37.5, \$2,400
LONG, Sydney: Bridge at Narrabri, pen-
cil, 12 x 17, \$400
McINNES, W.B.: Heidelberg view, oil,
33 x 41, \$2,500
McLINTOCK, Alexander: Gums in land-
scape, watercolour, 37 x 30, \$575
MARTENS, Conrad: Apes Hill, the Straits
of Gibraltar, watercolour, 24 x 37, \$1,200
MOORE, Henry: Family, lithograph, 35
x 75, 35 x 40, \$800
NOLAN, Sir Sidney: Kelly and policeman
oil, 151 x 120, \$19,000; The courtroom
scene, proof lithograph, 47 x 63, \$325; The
chase, lithograph, Kelly and the police-
man series, 47 x 63, \$275; Bucked off,
lithograph, 47 x 63, \$350
OLSEN, John: Circus day, oil, 122 x 182,
\$9,000; Scissor sharpener, charcoal, \$1,100
ORBAN, Desiderius: Still life, pastel,
63 x 48, \$550
PARKER, Colin: From the gold-rush days
Hill End, NSW, oil, \$600
PRESTON, Margaret: Waratahs, oil,
59 x 50, \$8,000
ROWELL, John: Country road, oil,
67 x 85, \$1,600
SANTRY, John: Rozelle, oil, 49 x 61, \$900
SAWREY, Hugh: The jib W. Qld, oil,
75 x 100, \$1,000
SMITH, Grace Cossington: Landscape,
oil, 36 x 44, \$3,400
WAITE, James Clarke: On the Saltwater
River near Melbourne, oil, 71 x 102, \$2,500
WHITELEY, Brett: Oberon landscape,
synthetic polymer paint, 100 x 76, \$9,750;
Shower, etching, 39/100, 40 x 59, \$600
WILSON, Dora: Portrait of a young girl,
pastel, 44 x 57, \$800
ZUSTERS, Reinis: Cityscape, oil, 87 x 120,
\$2,000

Art auctions

Sizes in centimetres

Geoff K. Gray
4 - 5 March 1985,
Sydney

APPLETON, Jean: Table by the window,
oil, 75 x 75, \$1,000
ASHTON, Julian: Prospector and ruin,
watercolour, 15.5 x 22, \$2,000
ASHTON, Will: Tall gums and cattle, oil,
67.5 x 42, \$1,250
BASTIN, Henry: Abstract, synthetic
polymer paint on paper, 55 x 74, \$175
BOYNES, Robert: The morals of money,
serigraph, 50 x 55, \$70
BUNNY Rupert: Oil Harbour scene, oil,
20 x 23, \$1,000
CARROLL, Patrick: The river crossing,
oil, 75 x 100, \$750
COBURN, John: The sentinel, oil on
paper, 75 x 55, \$300
CROOKE, Ray: Island women, oil,
60 x 76, \$5,000
DICKERSON, Robert: Ballerina, oil,
60 x 50, \$500
FAIRWEATHER, Ian: Self portrait II,
gouache, 87 x 62, \$15,000
FOX, E. Phillips: Ivanhoe landscape by
moonlight, oil, 29 x 55, \$8,000; Gum trees,
oil, 44 x 36, \$6,000
GLEESON, James: 12 Mythological
figures, oil, 12 panels of 14 x 12, \$1,600;
Triptych, oil, 21 x 56, \$1,050
HAEFLIGER, Paul: six drawings in panel,
\$325

James R. Lawson
5 March 1985

Australian Colonial School: Fort overlook-
ing river near Bathurst, 43 x 65, \$10,500
BENNETT, Rubery: Burragarang Valley,
oil, 23 x 27, \$4,900
BLAKE, W.C.: A view of Sydney,
coloured aquatint engraving, 55 x 49,
\$10,500
BRYANT, Charles: Off the fishing ground,
oil, 48 x 59, \$5,000
CROWLEY, Grace: Urban scene, oil,
33 x 23, \$6,000
FEINT, Adrian: Ode to the sun, 61.5 x 7.2,
\$6,000
HERMAN, Sali: Glebe corner, oil,
51 x 61, \$15,000
HEYSEN, Sir Hans: Rural landscape,
watercolour, 32.5 x 30.5, \$6,000



UNIVERSITY OF TASMANIA

M.F.A.

The Tasmanian School of Art, a faculty of the University of Tasmania, offers a two year coursework programme leading to the award of Master of Fine Arts. The course is *studio-based* and candidates are allocated studios on campus.

In broad terms, candidates are expected to embark upon studies of a speculative and individual nature. Once accepted into the programme, each candidate works up a proposal for a course of study with his/her appointed supervisor and in consultation with the lecturer in art theory responsible for co-ordinating the seminars associated with the course. The agreed-upon proposal forms the conceptual and practical base upon which work is pursued, although it is recognised that there may be shifts in emphasis as a candidate progresses.

Fields of study include ceramics, painting, sculpture, printmaking, photography and design; it would normally be expected that an applicant would have a Bachelor of Fine Arts degree or its equivalent, although the School will consider applicants without that award providing they can demonstrate particular professional qualities upon which a decision regarding their suitability can be made.

Together with individual studio work, the course includes several strands of art theory seminars in which candidates are required to participate; together with associated reading and research, participation amounts to approximately one fifth of each candidate's programme. These strands are *art theory* and not *art history* components and they generally deal with theoretical problems relating to contemporary visual art practice.

Examination will normally take the form of an assessment by a small panel, which will include external examiners; each candidate presents an exhibition together with a full documentation of the course of study undertaken.

The School of Art is currently situated on the Mt. Nelson Campus of the University, several kilometres from the G.P.O., although renovations are in progress on the School's permanent home, the Jones & Co. warehouses on the Hobart City waterfront. It is expected that the School will occupy the warehouse buildings during the next two years.

Candidates have access to a papermill and to workshops in video, wood, metal and fibreglass. There is a substantial library and a weekly guest lecturer programme; a number of invited lecturers have undertaken further workshops and seminars with the postgraduate students. Students and staff play a leading role in staging exhibitions in two public access galleries within the University. There are approximately three hundred full and part-time students in the School and the faculty consists of 30 academic staff.

Whilst T.E.A.S. is not available for this award, candidates can apply for Commonwealth Postgraduate Coursework Scholarships, together with some University of Tasmania Scholarships; in 1984 the stipend has ranged from \$7,300.00 (Commonwealth) to \$6,100.00 (University). The bursaries are awarded competitively and applications close on 30th September in the year preceding entry.

Geoff Parr, Director,
Tasmanian School of Art, University of Tasmania, G.P.O. Box 252C,
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JOHNSON, Robert: Carlingford from Penant Hills, oil, 28 x 36, \$2,800
LAWRENCE, G.F.: Constitution Dock, Hobart, 55.5 x 70, \$4,200
LINDSAY, Norman: Nude with yellow slippers, watercolour, 40 x 33, \$2,700; Female nude, oil, 25 x 28, \$6,400
LISTER LISTER, W.: Stanwell Park, south coast, watercolour, 92 x 147, \$5,200
LONG, Sydney: Noontide, 30.6 x 40.2, \$8,500
De MAISTRE, Roy: Cubist form, 50 x 60, \$2,200; Interior, oil, 40 x 29.5, \$4,500
MINNS, B.E.: Portrait of a young woman, watercolour, 41 x 27, \$2,000
PEELE, James: Milford Sound, 95 x 151, \$9,500
PRESTON, Margaret: Circular Quay, woodcut, 24.5 x 24.5, \$4,000; Bowl of wild flowers, oil, 38 x 46, \$7,000; Wheel flower, woodcut, 44.3 x 44.3, \$3,400
PROUT, John Skinner: The city of Sydney, hand coloured lithograph, 24 x 46, \$2,100
REES, Lloyd: Grey day, Sydney Harbour, charcoal and watercolour, 25 x 44, \$5,000
ROBERTS, Tom: Portrait of Alexander Montgomery, 36 x 24, \$20,000
SHERMAN, Albert: Seated figure in a sunlit garden, oil, 40 x 54.5, \$2,500
SMITH, Grace Cossington: Interior with chair, 43 x 29, \$8,000
TURNER, James: Returning home, oil, 29.5 x 60, \$13,000; The storm, oil, 27 x 37, \$12,500

Christie's 9 March 1985, Milton Park, Bowral

HERRING, John Frederick, Sen.: Sportsman with pointers, oil, 26 x 36, \$16,500
SHAYER, William: Fisherfolk on a beach, oil, 75 x 100, \$5,800
WARD, James: Donkeys and a horse by a shed, oil, 69 x 89, \$3,200
WILLIAMS, Edward and SHAYER, William: Wooded landscape with figures by a cottage, oil, 70 x 90, \$5,200

Sotheby's 15 - 16 April 1985, Melbourne

BRIERLY, Sir Oswald, R.W.S.: A 'Brickfielder' or dust storm in Sydney Harbour, watercolour, 15.5 x 25, \$7,700
BROWNE, R.: Killigant, watercolour, 28 x 22, \$8,800; The emu, watercolour, 33.5 x 28, \$26,400; Wambela, watercolour, 33.5 x 25.5, \$38,500; Burgun, watercolour, 30 x 24, \$15,400; Cobbawn Dol. watercolour, 28 x 22, \$18,700; Pussy cat, watercolour, 28 x 21.5, \$10,450; Towa, watercolour, 30 x 24, \$9,350; Cobbawn Wogi, native chief of Ashe Island, watercolour, 33 x 27.5, \$26,400; Wambela, watercolour, 28.5 x 22, \$14,300
BUVELOT, Louis: Summer pastoral, near Heidelberg, oil, 17.3 x 22.3, \$17,600

CARSE, J.H.: Bush waterfall, oil, 29 x 45, \$1,650
FORD, William: Waiting for the ferry, 39.5 x 56.5, \$28,280
GARLING, Frederick: Schooner off South Head, watercolour, 32.5 x 51, \$7,700; The P & O Liner Chusan anchored beside Campbell's Store, Sydney, watercolour over pencil, 28 x 39.5, \$18,700
Van Den HOUTEN, Henricus Leonardus: Yarra flats, 34 x 52, \$14,300
GOULD, William B.: Still life with pheasant, oil, 57 x 47, \$11,000
HEYSEN, Sir Hans: Sheep in a misty landscape, watercolour, 33 x 45, \$10,450
MARTENS, Conrad: The Macdonald River from above Wiseman's Ferry, oil, 32 x 47, \$77,000; View of the Heads, Sydney, watercolour, 29 x 42, \$23,100; View of the Queensland jungle, watercolour, 29 x 42, \$49,500; View of Kilcoy, Moreton Bay Settlement, watercolour, 31 x 43.5, \$52,800; Elizabeth Bay, watercolour, 17.5 x 22.5, \$38,500
PIGUENIT, W.C.: Pastoral ideal, watercolour, 49 x 72, \$6,600; On the Derwent above Risdon Ferry, Tasmania, oil, 28.7 x 42.2, \$33,000
POWER, John: The bathers, oil, 73.5 x 89, \$14,300
PROCTOR, Althea: Spring garden by the lake, watercolour, 36 x 42, \$3,300
REES, Lloyd: View in Sydney Harbour, oil, 37 x 44.5, \$41,800
ROBLEY, Horatio: Maori war gathering of the Arawa tribe, watercolour, 22 x 35.5, \$1,760; Surrender of the Maori at the Papa Mission Station 25th July 1864, watercolour, 21.2 x 28.7, \$3,740
STREETON, Sir Arthur: Bathers - Killarney, oil, 46 x 18, \$220,000; South Head, Sydney, watercolour, 18 x 43, \$22,000
SWAINSON, George: Auckland Harbour from the Bastian Rock, watercolour, 23 x 36, \$770; Tararua Range from the Wairarapa Valley, watercolour, 24 x 30.2, \$550
WHITEHEAD, Isaac: The Victorian bush, 39.2 x 60, \$11,550
WITHERS, Walter: By the bay, watercolour, 33 x 26, \$8,800
TURNER, James: Cobb & Co through the bushfire, oil, 25.5 x 46, \$11,000

Leonard Joel 17 - 18 April 1985, Melbourne

ASHTON, Howard: Translucent light, oil, 19 x 24, \$6,400
ASHTON, Julian: Harbour villa, watercolour, 16 x 24, \$1,300
ASHTON, Sir Will: Landscape, oil, 27 x 37.5, \$900
BECKETT, Clarice: Cliffs at Beaumaris, oil, 34.5 x 44.5, \$2,400
BOYD, Arthur Merric: The bluff, oil, 39.5 x 60, \$3,800
BOYD, Arthur Merric Bloomfield: Broken wind pump, Wimmera, oil, 38 x 56, \$5,000; Stone crusher, Sunshine, oil, 47.5 x 42.5, \$5,400
BOYD, Emma Minnie: Across Port Phillip Bay, watercolour, 24.5 x 34.5, \$1,000
BOYD, Theodore Penleigh: Bush sunlight, oil, 45.5 x 61, \$8,000
BRYANT, Charles: Day of the regatta, oil, 73 x 99, \$6,800; Summer on the Seine, Paris, oil, 46 x 57.5, \$6,500
BUNNY, Rupert: Penelope, oil, 38 x 53,



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\$6,000; Coast at Cassis, oil, 53.5 x 64.5, \$8,000
BURN, Henry: Approach to Melbourne in 1873, oil, 58 x 89, \$52,000
BYRNE, Sam: Mining by candlelight, Turrel Hill, oil, 52 x 58, \$1,150
CASSAB, Judy: The road, mixed media, 53.5 x 48.5, \$700
CHEVALIER, Nicholas: Albert Park, oil, 39 x 60, \$50,000
CHICK, Lorna: Mount Emu, 50 x 74, \$4,900
COLEMAN, Alfred: From Ricketts Point towards Mentone, oil, 40 x 66, \$2,400
CONDER, Charles: Harlequin, lithograph, 29.5 x 45.5, \$500
COUNIHAN, Noel: Portrait of Albert Namatjira, charcoal, 33 x 23, \$400
CROOKE, Ray: Villagers in the shade of veranda, oil, 45 x 35, \$2,800; Thursday Island Natives, oil, 44.5 x 59.5, \$3,400
DRYSDALE, Sir Russell: Aboriginal stockmen, watercolour, 25.5 x 35, \$3,200
FORREST, Capt. J. Haughton, Mount Wellington Tasmania, oil, 29.5 x 46, \$6,750; Brig off the south east coast, oil, 30 x 45, \$4,500
FOX, Ethel Carrick: The arrival of the American fleet, oil, 19.5 x 29.5, \$1,500
FOX, E. Phillips: Landscape, oil, 37 x 44.5, \$8,000
FRATER, William: Nude, oil, 55 x 90, \$850; Kangaroo Ground, oil, 50 x 60.5, \$500
FRIEND, Donald: Nude studies, watercolour, 59 x 46, \$950
FULLBROOK, Sam: Storm coming at Crosshill, oil, 37 x 40, \$4,750; Study of a girl, oil, 225.5 x 20, \$2,200
GARRETT, Tom: Retreat, monotype, 35 x 28.5, \$6,000
GLOVER, John: Dinas Brann near Llangollen, oil, 75 x 114, \$52,000; Snowdon and Dolbadern Castle, North Wales, oil, 73.5 x 112, \$16,000
GRUNER, Elioth: Bondi Beach, oil, 17.5 x 22, \$27,000
HERBERT, Harold: Feeding the ducks, watercolour, 27 x 23, \$3,800
HILDER, J. J.: Bellevue Hill, Sydney, watercolour, 14.5 x 28, \$4,000
HEYSEN, Sir Hans: Ambleside, watercolour, 29 x 38, \$3,000
HOWLEY, John: City force, oil, 89.5 x 135.5, \$580
JACKSON, James R.: Ramornie Beach, Western Port, oil, 37.5 x 44.5, \$5,000
JUNIPER, Robert: Over the desert, oil, 152 x 152, \$5,000; Aboriginal abstract, mixed media, 71 x 91, \$1,600
KEMP, Roger: Metaphysic concept, oil, 92 x 78, \$4,000
LAWRENCE, George: Through the saplings, oil, 35 x 44.5, \$1,700; Greek landscape, oil, 19 x 29.5, \$1,100
LISTER LISTER, W.: Afternoon light, watercolour, 40 x 43, \$2,200
LONG, Sydney: Sydney Harbour, oil, 31 x 91, \$6,500
LYMBURNER, Francis: The death of Tybalt, watercolour, 27 x 41, \$400
McCUBBIN, Frederick: Mount Macedon, oil, 24 x 34.5, \$6,000; John Moriarty in the garden, 87 x 58, \$26,000
McINNES, W.B.: The drovers, oil, 22 x 29.5, \$10,500; Afternoon, oil, 45 x 59, \$6,500
MATHER, Sydney: Summer afternoon, Mytleford, oil, 75 x 100, \$2,400
NAMATJIRA, Albert: The pool, Central Australia, watercolour, 36.5 x 28.5, \$2,400
ORBAN, Desiderius: Meditation, ink and gouache, 19.5 x 15.5, \$800
PERCEVAL, John: My childhood fantasy, ceramic tiles, 44 x 69, \$1,500

PERRY, Adelaide: Still life with shell, oil, 75 x 62.5, \$2,000
POWER, Septimus H.: The polo horses, oil, 53.5 x 67, \$9,800
PRESTON, Margaret: Bird of Paradise, colour woodcut, 39.5 x 41, \$9,000
ROBERTS, Tom: Portrait, oil, 48.5 x 41.5, \$9,000
SHORE, Arnold: A tropical bunch, oil, 59 x 71.5, \$4,000
SOUTER, David: Figures on the beach, oil, 30 x 45.5, \$3,000
SOUTHER, Clara: The artist's orchard, oil, 45 x 80, \$18,000
STRACHAN, David: The fisher woman, watercolour, 36.5 x 25, \$900
STREETON, Sir Arthur: Dahlis's, oil, 59 x 49.5, \$11,000; The glade, oil, 49 x 39, \$22,000; Lake scene with figures and swan, oil, 35 x 45, \$15,000
TUCKER, Albert: Flying ibis, oil, 54 x 70, \$3,000; Antipodean head, oil, 74.5 x 59.5, \$4,600
TURNER, J.A.: Smoko, oil, 49 x 73, \$35,000
WHEELER, Charles: Building the stack, afternoon, oil, 29 x 39, \$4,200
WILSON, Eric: Street corner, oil, 29.5 x 39.5, \$2,800
YOUNG, Blamire: The chain gang (For the Term of His Natural Life), watercolour, 66.5 x 100.5, \$14,000

*Some recent
acquisitions by the
National and State
galleries*

Queensland Art Gallery

CHURCHER, Roy: Still life III, 1984, colour lithograph
DE KOONING, Willem: Two trees on Mary Street... Amen!, 1975, oil on canvas
FAIRWEATHER, Ian: Painting IV, 1960, synthetic polymer paint and enamel on cardboard
HAMILTON, Richard: Picasso's Meninas, 1973, etching and aquatint; Fashion-plate, 1969-70, lithograph and screenprint
REES, Lloyd: A gothic facade, 1919, pen and ink
RICHARDSON, Charles Douglas: The cloud, plaster with bronze patina
SHOGEKI, Kuroda: Infinite red, coloured etching
TORR, Vicki: Slumped platter, glass

**Art Gallery
of New South Wales**

BAITEL, Ki: Landscape, c.1790, ink and colour on silk
CAZNEAUX, Harold: Four portraits, old prints (gift of the Cazneaux family)
KEMPF, Franz: Sabbatai Zevi and the Cabalist, 1962-64, oil on canvas
PAOLOZZI, Eduardo: Markoni Capital, 1962, gunmetal and brass (gift of Gabrielle Keiller)
PROCTOR, Thea: The picnic, c.1925, drawing; The red mask, c.1930s, water-

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colour on silk (gifts of Emmie Russell)
 SOLOMON, Simeon: Head of a girl with red hair, early 1860s, oil on wood panel (gift of Sir Charles Moses)
 TIANSHOU, Pat: Birds and bamboo, ink and colour on paper
 TILLERS, Imants: Pataphysical man, 1984, synthetic polymer paint, charcoal, pencil on 168 canvas boards
 TISSOT, James: William Eglinton, 1885, etching

Australian National Gallery

BOLOGNA, Giovanni: Angel, 1576, bronze
 CÉZANNE, Paul: An afternoon in Naples, c. 1877, oil on canvas
 DELAUNAY, Sonia: Dubonnet, 1914, oil on canvas
 DOWLING, Robert: Mrs Adolphus Sceales with Black Jimmie on Merrang Station, 1856, oil on canvas
 GLOVER, John: The Island of Madeira, 1831-39, oil on canvas
 POLLOCK, Jackson: Untitled, 1944, water-colour, ink, gouache, paper
 ROBERTS, Tom: Picnic at Box Hill, 1886, oil on canvas
 SEURAT, Georges: Study for le Bec du Hoc à Grand Camp, 1885, oil on wood panel
 WALLER, Napier: Christine Waller with Baldur, Undine, Siren at Fairy Hills, 1932, oil on canvas

Art Gallery of South Australia

BOOTH, Peter: Drawings, 1984, pastel on paper
 COLLETT, Annabel: Blue Luxa chair, 1984, plywood, cotton
 ENDART: Loreley, 1984, mixed media
 FETTING, Rainer: The wolf, 1983, oil on canvas, wood assemblage
 RUISDAEL, Jacob Van: A wooded landscape with a mill run and ruin, c. 1655, oil on canvas

Erratum

In the Winter issue of *ART and Australia* (Vol. 22, No. 4) a section of the article 'Resuming our journey through the landscape...' by Jonathan Holmes, was inadvertently omitted at page 508, for which we apologize. The relevant part is preceded and followed by the italicized sections below.

Colour is strongly reminiscent of effects sought by the nineteenth century painter Von Guerard 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 1870's, for instance).

As with Stephenson, it seems fair to say that the encroachment on the wilderness (seen at its most blatant and mindless in the guise of 'harnessing hydro power') is treated dispassionately. This is not so of Grace Cochrane's 1983 work 'Crotty Road' (illustration) which dealt in an overtly political manner with the Gordon-below-Franklin Dam debate. It stands as a representative example of her work although its political message is a more than usually stressed one.

Cochrane might best be described as a visual biographer; she utilises her own

photographic practice to record moments in individuals' lives (her own included) which are placed in historical context in collages which draw upon photographic and written records (family albums, group portraits, newspaper files, letters and reminiscences).

Bann's observation quoted earlier that 'the photographic image enters a work... as a "trace" of the real brought into confrontation with... the symbolic system of language' is exemplified in 'Crotty Road'. And, furthermore, Cochrane's use of photography makes more sense in the light of John Berger's important observation in his article 'Uses of Photography: For Susan Sontag', that 'unlike memory, photographs do not in themselves preserve meaning. They offer appearances... prised away from their meaning... Photographs in themselves do not narrate. Photographs preserve instant appearances.' Narrative (and by extension the 'author's' intention) is conveyed by the use of a sequence of photographs which give an account of the events of a day on which a group of artists and craftspeople were arrested at the entrance to the Gordon-below-Franklin dam site. The meaning is worked on by the incorporation of other significant elements. Letters to the editor (spelling out the arguments for the anti-dam position), newspaper banner headlines branding the protesters as extremists, text drawn from various political tracts and the photographs were collaged onto seventeen sheets of handmade paper; a thin negative strip depicting a map of the Franklin valley with the handwritten names of her protestor-friends ran through each of the collages.

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).

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Information wanted
 I am a Master's student at the University of Auckland, N.Z. currently involved in thesis research on the sculptor Paul Beadle. Professor Beadle lived and worked in Australia from 1945-1961, before moving to N.Z. I would welcome any information concerning the artist, particular details of works held in private collections. If you are able to assist, please advise: Andrew Greenhough, Art History Department, University of Auckland, Private Bag, Auckland, New Zealand.

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