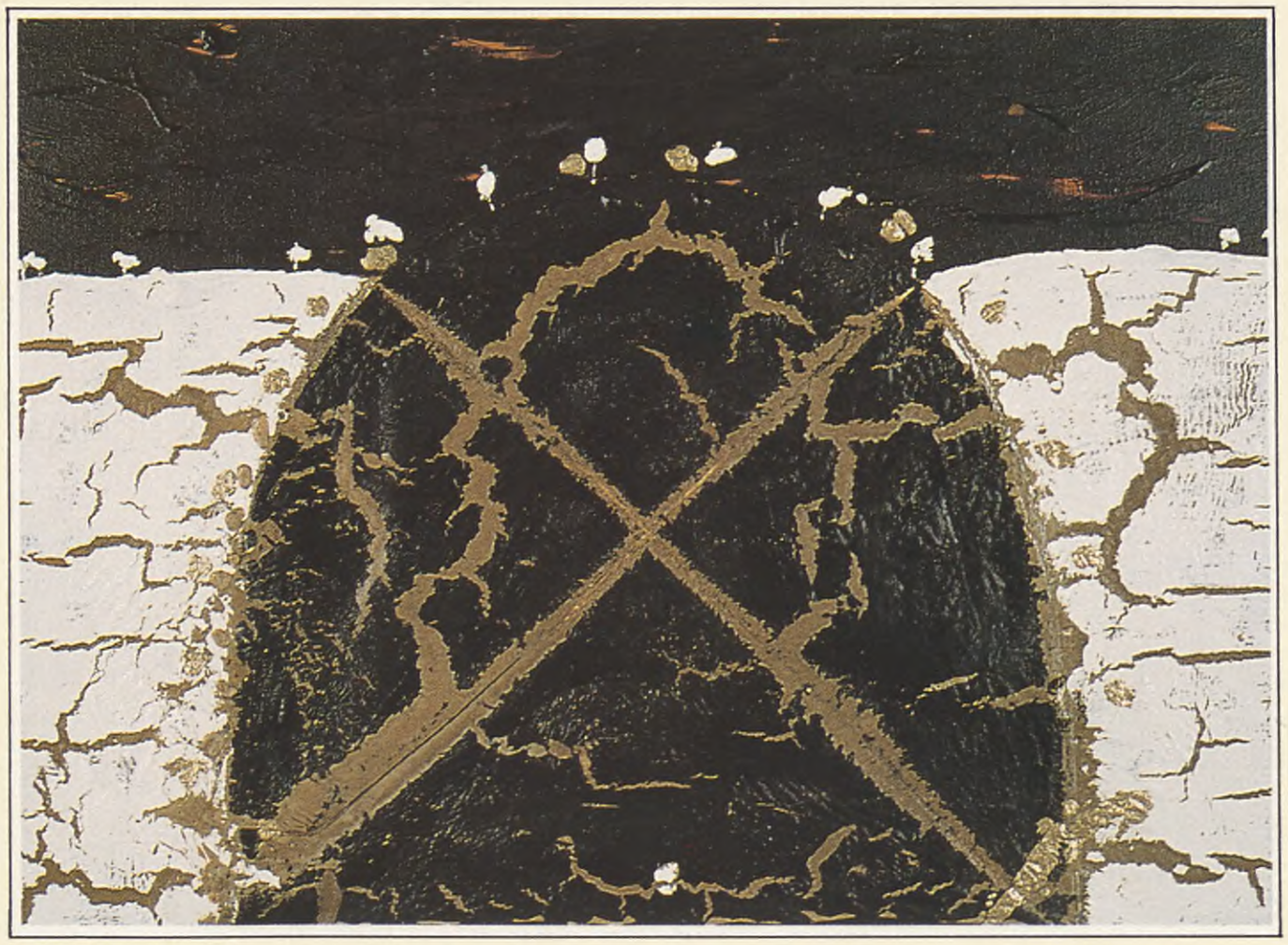
ART AND AUSTRALIA

Peter Purves Smith
Francis Bacon
Grant Mudford
Susan Norrie, Hilarie Mais, Margaret Morgan
New British Sculpture, Jules Dalou
John Andrews, Neville Gruzman
Albert Tucker

Quarterly Journal Edited by Elwyn Lynn Volume 23 Number 2 Price $8.50 [$12.00 IN N.Z.] **Summer 1985**

E L W Y N L Y N N



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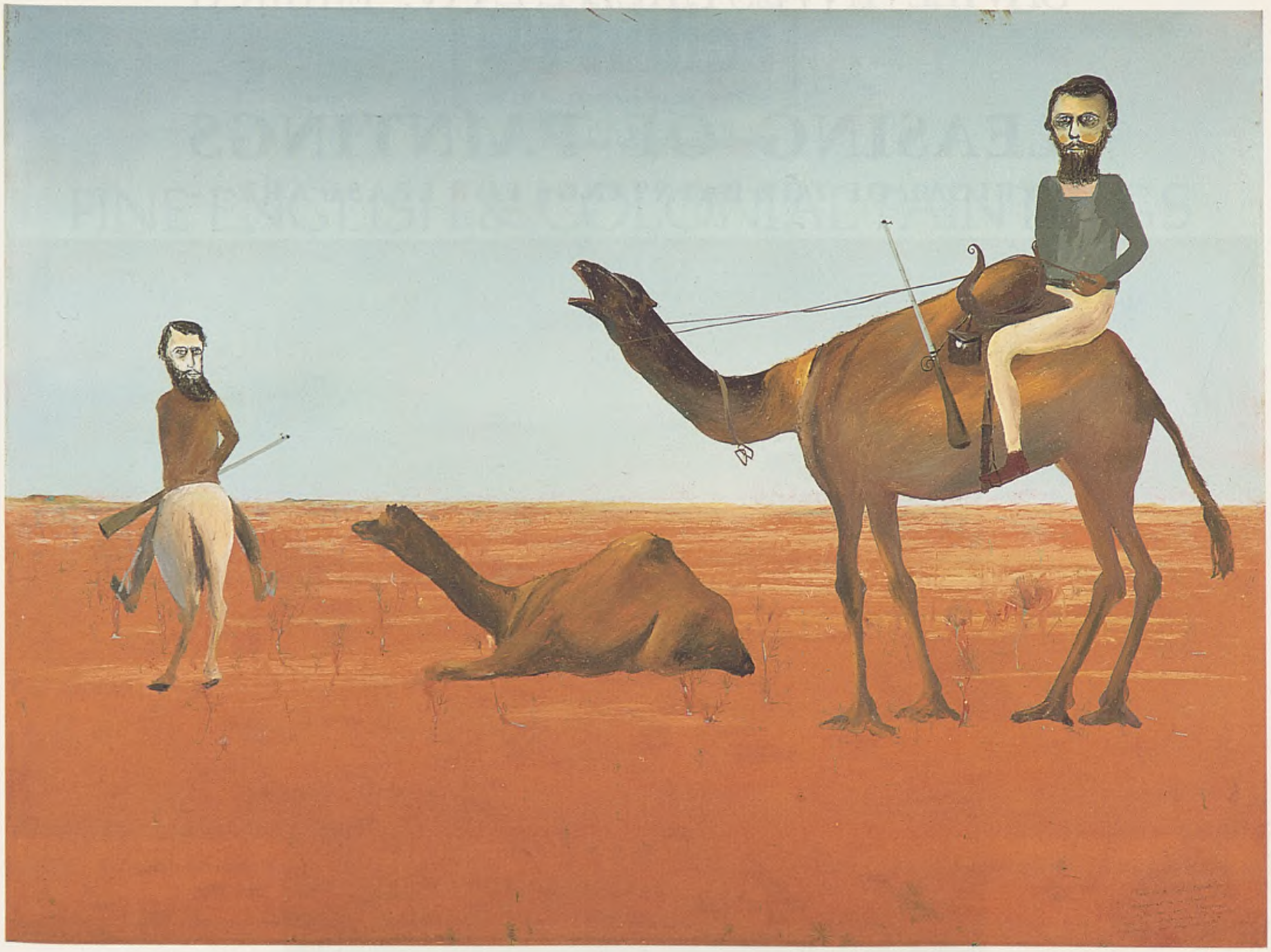

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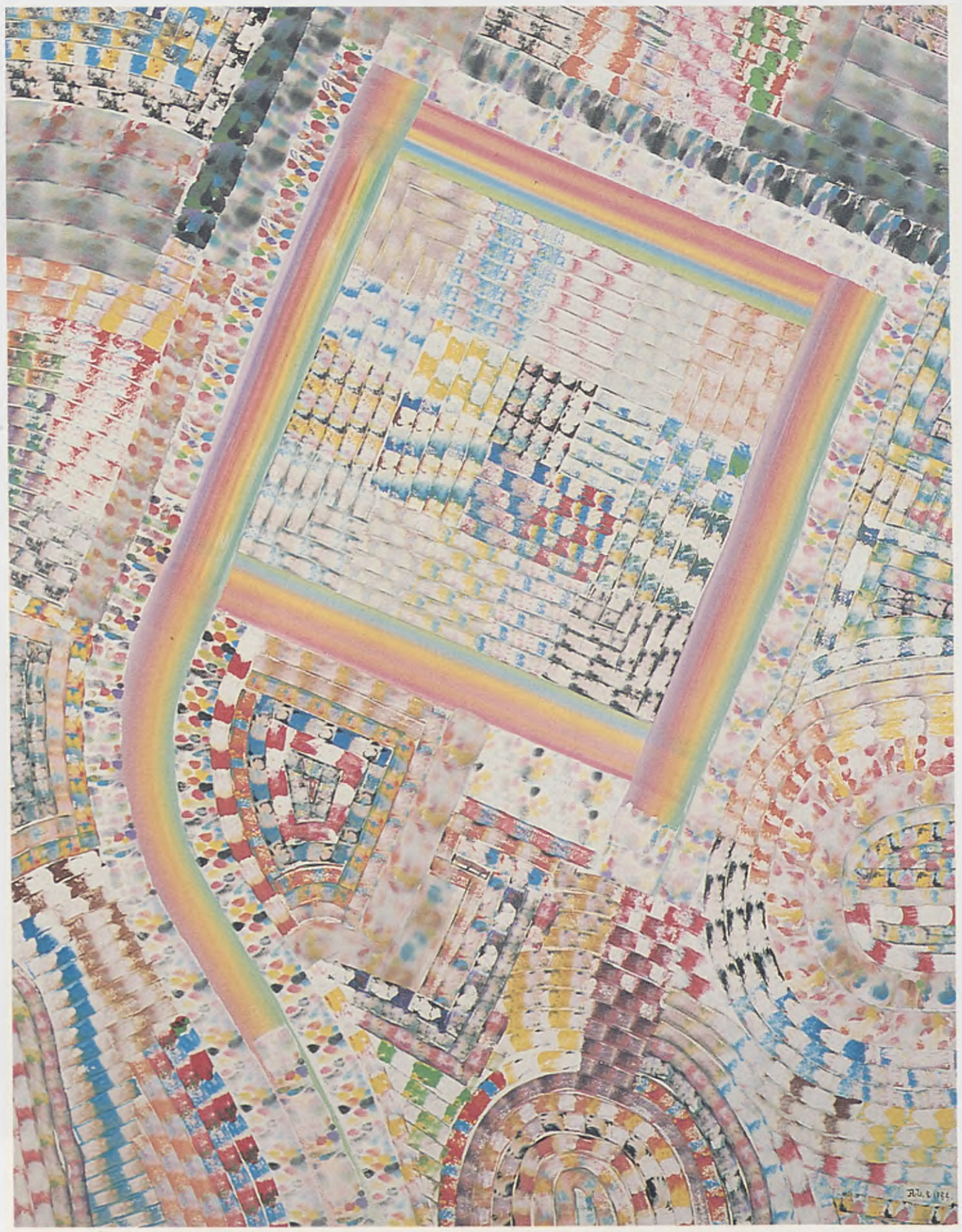
Australian Farm Landscape No. 4 1984 89 x 122 cm



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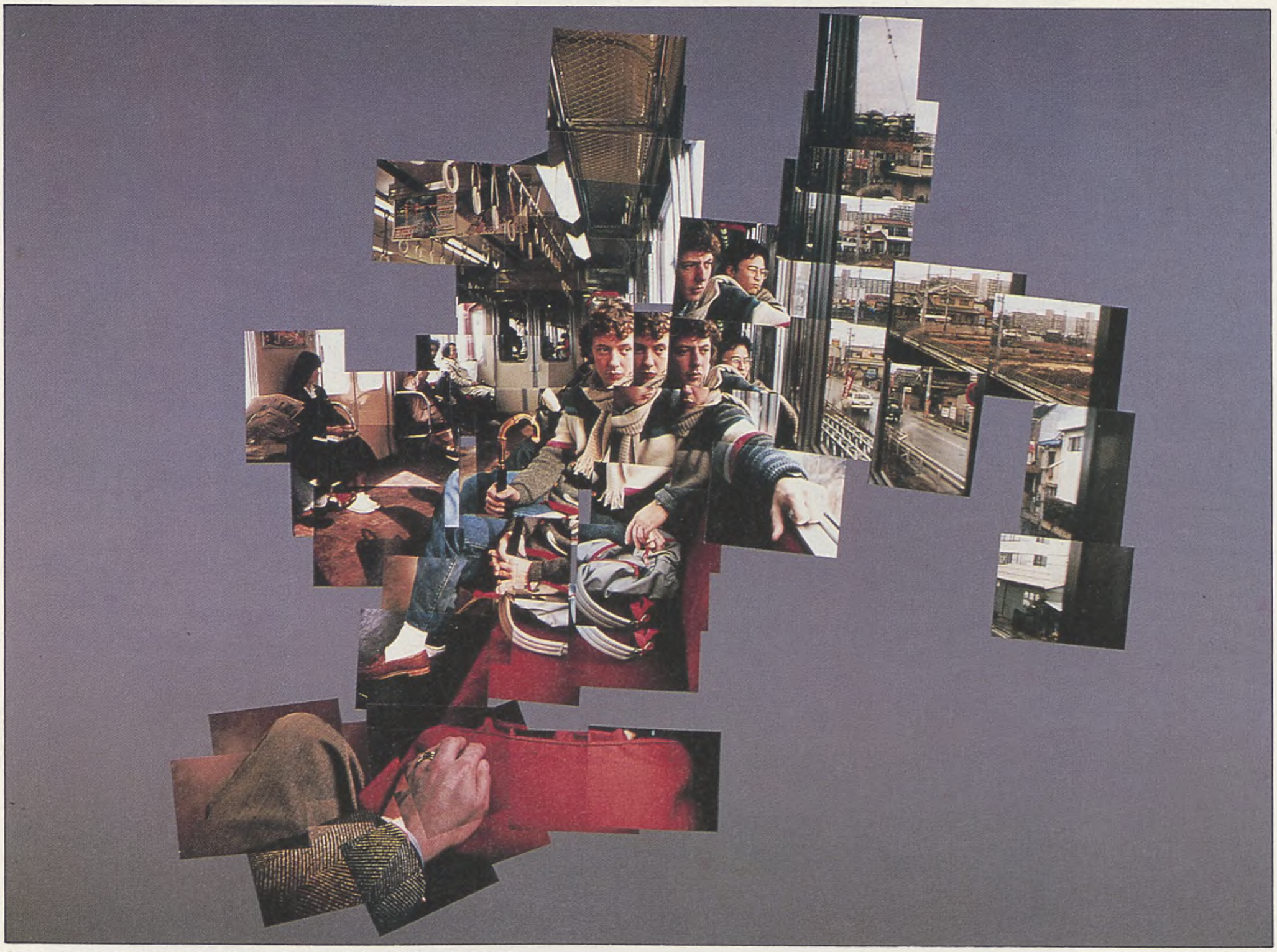

Gregory and Shinro on the Train, Japan, Feb. 1983. 38" x 42"

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Rainer Fetting
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Peter Bömmels

Peter BÖMMELS, Federal Republic of Germany, born 1951, *Die Kulturwaage (The Scales of Culture)*, 1984-85, Cologne, painted glass, steel, 300 x 166 x 120 cm; d'Auvergne Boxall Bequest Fund and South Australian Government Grant 1985

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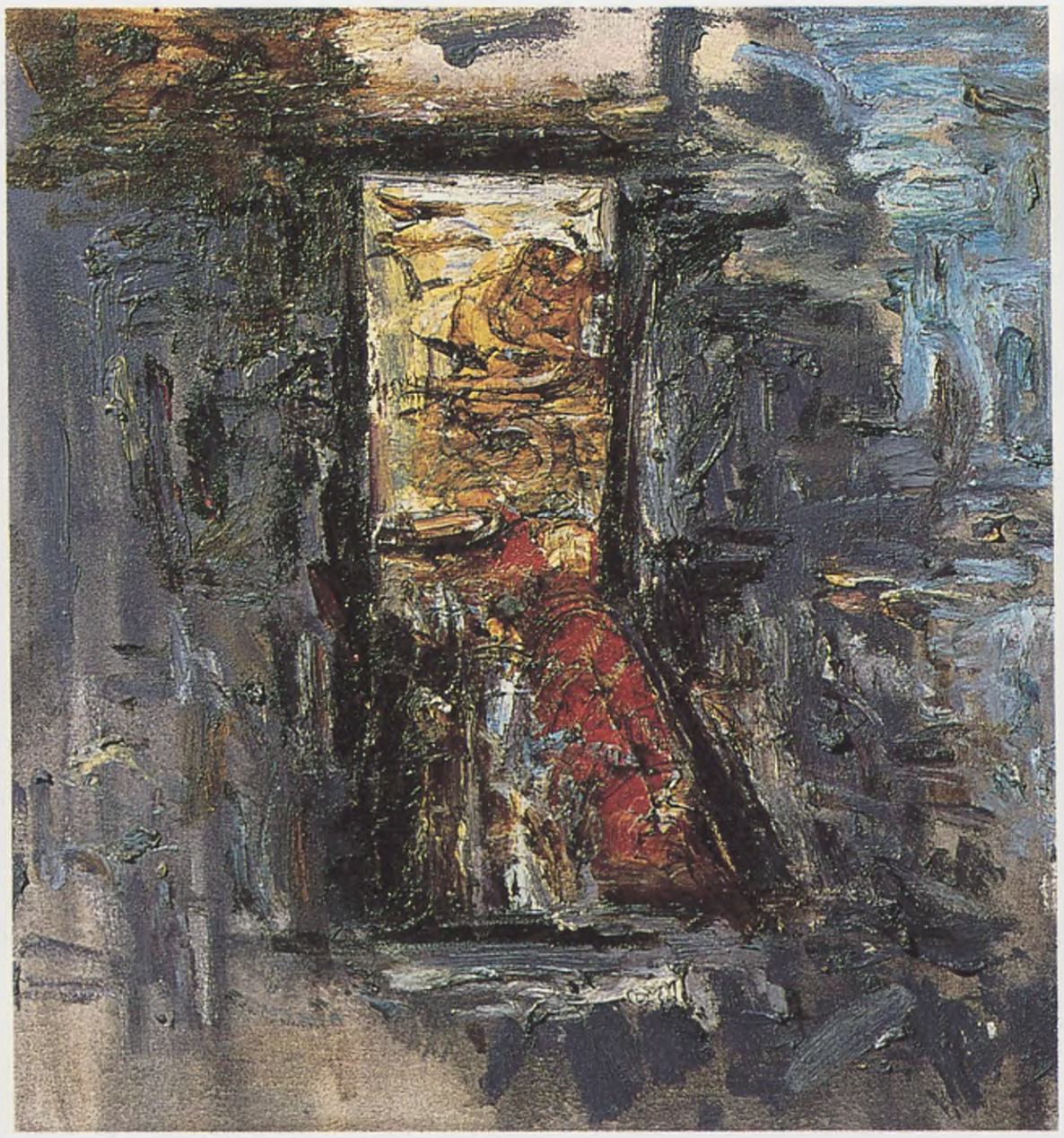

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South Australian Sesquicentenary Festival March 1986

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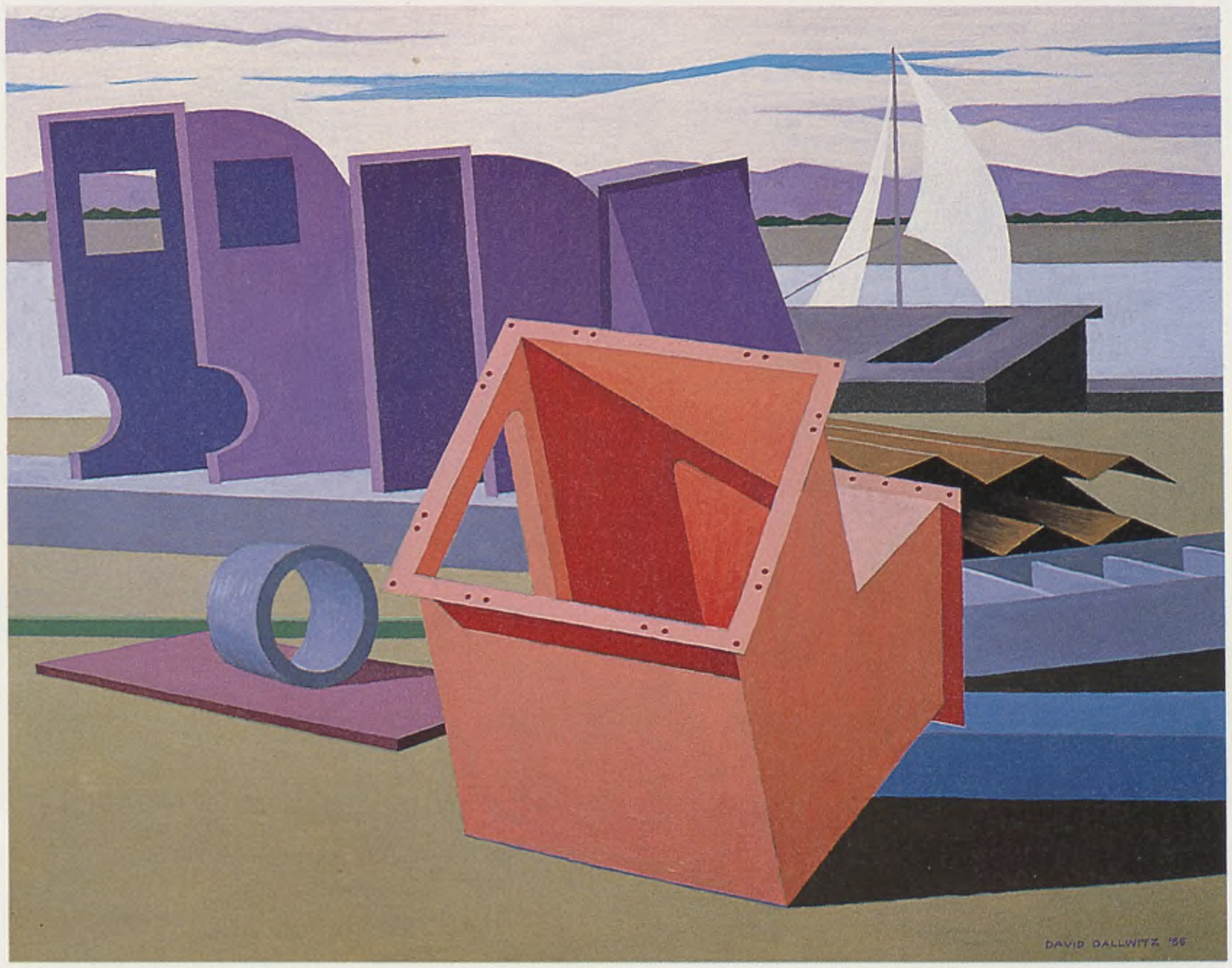

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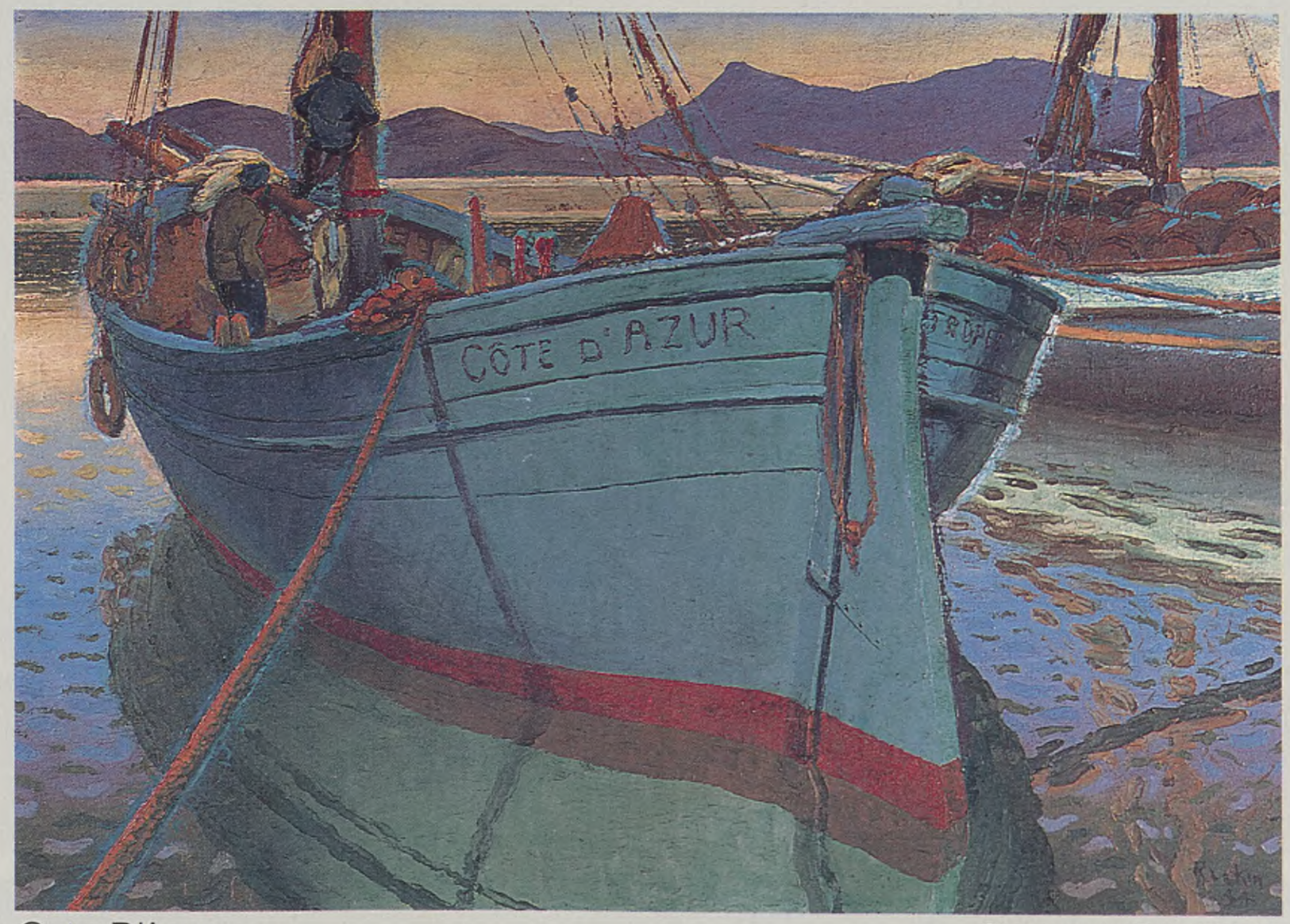

Cote D'Azur
WEAVER HAWKINS

Photograph: Greg Weight

MARGARET PRESTON W. LISTER LISTER ROLAND WAKELIN LANCE SOLOMON
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SUMMER 1985

ART AND AUSTRALIA

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Commentary

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

COMMENTARY

Editorial

THE EXHIBITION, 'Claude Monet: Painter of light', shown through 1985 at the Auckland City Art Gallery, the Art Gallery of New South Wales and the National Gallery of Victoria, was one of those confluences that reaffirmed a way of looking at art best propounded by Clement Greenberg in his introductory sentences to his essay, 'Problems of Criticism', in *Artforum*, October 1967.

Let us hope that the period of mindless denigration of Greenberg's views has passed and that attention can now be paid to what he really said. In defence of his critical practice he wrote: 'Esthetic judgments are given and contained in the immediate experience of art. They coincide with it; they are not arrived at afterwards through reflection or thought. Esthetic judgments are also involuntary: you can no more choose whether or not to like a work of art than you can choose to have sugar taste sweet or lemons sour. (Whether or not esthetic judgments are honestly reported is another matter.)'

The Monet exhibition could be taken as exemplifying the processes of immediate appreciation; the paintings come without moral and political baggage. (Of course, there are artists who can transform such baggage into high art.) It is irresponsible and grossly misleading to say that Monet's paintings are bourgeois and hedonistic escapism. Bourgeois painting exalts wealth and ostentatious consumption; these do not. Monet's sparkling or softly muted paintings are celebrations of the delights of the visual world and if there is a message it is simply by implication (and a remote one) that such a world needs promotion and protection.

Appreciation is hardly assisted by irrelevant thoughts such as the discomforts of those who struggled through smoke and mist across Waterloo Bridge, or of those gardeners who (they say) dusted the lily pads in Monet's artificial pond or of the farmers who laboured to build all those haystacks. Aesthetic experience needs no such encumbrances and excrescences.

Lots of artists, especially those with social consciences, tend towards socialist solutions as Dr Lloyd Rees whose later work has happy and distant kinships with that of Monet, but such matters are infinitely complex. The revolutionary artist, Monet, was a friend of Georges Clemenceau and Paul Cézanne, now thought to have been even more revolutionary, was a political conservative. Amboise Vollard in his little book of memoirs, titled *Cézanne*, tells a story...

'"Clemenceau is not your sort, then?" I asked.

"It's not that M. Vollard! He has temperament; but for a man like me, who is helpless in this life, it is safer to lean on Rome."'

At long last viewers in Auckland, Sydney and Melbourne needed to lean no longer on authorities (though this is not to disparage the fine essays by John House and Virginia Spate in the catalogue of the exhibition) but on the entrancing works themselves.

Sydney's *Port-Goulphar, Belle-Isle* and Melbourne's *Vétheuil* had never looked so distinguished. Maybe it was the company they kept, but one wondered whether much that we do have in Australia goes unappreciated or needs some stimulus like the presence of masterpieces, for there are those rare works that not only proclaim their aesthetic worth with startling immediacy but also that they are masterpieces whose spirit entices emulation.

We certainly need great works even if only on temporary display. A painting like Henri Matisse's *Red studio* in the Museum of Modern Art has long had both an intense and pervasive influence, Greenberg writing of it in his booklet on Matisse: 'The device of joining top to bottom and background to foreground by a tract of flat colour, sometimes covering only part of the picture, will be seen again in many of Matisse's most ambitious and successful paintings, particularly in 1915 and 1916, and in 1947 and 1948'.

The use of such dates is typical of Greenberg: he chooses or has forced upon him recognition of periods of excellence or of laxity. It may seem churlish in the midst of these Monets to ask whether some excel others or whether some are not flawed, but discrimination can only be achieved by such extended and invaluable exhibitions.

And, yes, Claude Monet died in 1926 at the age of eighty-six, long after Impressionism was said to be over... We really do need some theorists on the continuity and overlapping of movements. It would be fine to see those grave-diggers who emerge every decade out of work for a while.

American visions, Australian accents

by Paul McGillick

AUSTRALIANS have a habit of making fools of themselves abroad. Once we used to do this at the Munich Oktoberfest. These days we do it by sending bad and unrepresentative collections of art to international exhibitions.

Provincials are readily recognized by their desperation to appear up-to-date with the international scene. It never seems to occur to those curators and bureaucrats responsible for these exhibitions that we might be taken more seriously if we just tried to be ourselves. The success of American painting and the relative failure of British painting testify to this fact.

In the case of 'Australian Visions' responsibility was shared. Selection of the eight artists was by Diane Waldman, Deputy Director of the Solomon R. Guggenheim Museum in New York; but the Visual Arts Board is also culpable. The V.A.B. decides in advance who visitors like Waldman will see, screening out many worthy artists at a preliminary stage. Waldman simply would not know what is going on in the studios of Australia; but, after all, nor would her guides and certainly few others. It is always a problem.

Furthermore the V.A.B. was so anxious to have Australian work seen abroad, that it acceded to the demands of overseas curators. If it is true, as exhibitions like 'Australian Visions' declaim so loudly, that we have come of age, then it is time we dictated the terms under which

Exhibition commentary

right
COLIN LANCELEY SONGS OF A SUMMER NIGHT, LYNNES GARDEN (1985)
Oil on canvas and carved wood
165 x 222cm Macquarie, Sydney
Photograph by Andrew Southam

above
LES DORAHY BLOODWOOD 1985
Oil on canvas 180 x 180cm
Mori, Sydney Photograph by Kalev Maevali

left
VIRGINIA CUPPAIDGE REMEMBERING THE FUTURE (1985)
Synthetic polymer paint on canvas 183 x 245cm
Bloomfield, Sydney

below
FRED CRESS A SECRET SOURCE (1985)
Synthetic polymer paint on canvas 170 x 200cm
Christine Abrahams, Melbourne
Photograph by Greg Neville

top left
IAN PEARSON TELEGRAPH ROAD (1985)
Mixed media on corrugated iron 2000 x 780cm
Robin Gibson, Sydney Photograph by Andrew Southam

above
HELEN GEIER THIRD STANDARD (1984) Oil on canvas 120 x 120cm
Christine Abrahams, Melbourne Photograph by Greg Neville

JAN MURRAY IN BERLIN BY THE WALL (1984)
Oil on two linen panels, each 105.25 x 200.8cm
Monash University Gallery, Melbourne
Courtesy Roslyn Oxley9, Sydney

Australian art will be seen and selected.

Waldman, a distinguished art administrator and author of several noted books on American artists, will be remembered for delivering a most incoherent and patronizing Dobell Lecture when she visited in 1983. The same lack of rigour is apparent in her brief catalogue introduction to 'Australian Visions'. She has relied on Memory Holloway's essay (not re-printed for the Australian tour of the Art Gallery of New South Wales and, in Victoria, at the Australian Centre for Contemporary Art and Monash University Gallery earlier this year) for a number of tendentious remarks. Holloway is not much more rigorous, so preoccupied is she with squeezing art into a preconceived ideological framework that she fails to note that Eugèn Von Guérard was not born in Germany. Nor did he receive any training there until his late twenties. His training was in Austria and Italy and that makes a lot of difference when discussing his influence on Australian landscape painting.

Holloway asserts that 'the past six years or so' have seen great changes in the frequency with which Australian artists have travelled abroad and with the visits of overseas 'experts'. She is forced to contradict this assertion later in the essay. The point is important because both Waldman and Holloway are at great pains to demonstrate how the work of these eight Australian artists expresses the character of Australia and how at last (again?) Australian artists are speaking in their own voices.

In her essay Holloway refers not once to the material character of the works she is discussing (A common failure in Australia – Ed.) Obliquely this is enlightening because we are dealing here with seven painters and one photographer for all of whom the anecdotal is dominant over the aesthetic. Given this, any reviewer is at cross purposes with the artists: either one agrees or disagrees with these painted essays, but to talk of their *quality* is pre-empted by an art which denies its relevance. But to evaluate visual art only in terms of whether we agree or disagree with its sentiments is to engage in a fruitless, solopsistic exercise. Moreover, it denies the self-evident primacy of the visual in painting and, at least by implication, condemns all such art to being ephemeral.

In terms of quality only Susan Norrie's paintings demand to be looked at as paintings. Her handling of paint, the pictorial interest of her subjects and her placement of colour masses made her the most interesting painter in the show. Mandy Martin seems to be approaching something interesting with her industrial landscapes, but the work is still too under-developed, too obviously in process, to warrant international exposure. Otherwise, Bill Henson's snaps of intimate moments in crowds were appealing if only for their discretion in a predominantly effusive exhibition. The work of Dale Frank, Vivienne Shark Le Witt and John Nixon could have been selected only on the basis of its fashionability.

John Kaldor's 'An Australian Accent', seen at New York's P.S.1 before touring Australia is a different case, if not in all respects. I doubt if the work of Mike Parr, Imants Tillers and Ken Unsworth will prove any more memorable than that shown at the Guggenheim, but Kaldor's exercise was impressive in a number of respects.

Kaldor not only selected the work but controlled the entire operation. Furthermore, he did not attempt any kind of survey. Instead, he mounted an intensive exhibition of the work of three relatively mature artists – Mike Parr, Imants Tillers and Ken Unsworth – whose work he thought would stand up in New York. Moreover, he tackled the project with great professionalism, one aspect of which is the fine catalogue.

Once again we are in the presence, not of painting in the true sense, but of conceptual painting in which the painting does not exist in its own right but only as a vehicle for a disquisition by the artist. Imants Tillers, a clever tactician, owns up in the catalogue to being a conceptual painter. Tillers has always made great use of irony. Perhaps the final irony about the work of Imants Tillers will be that anybody ever took it seriously.

One gathers from the catalogue and yellowing newspaper reviews that Tillers' paintings are about displacement and the distancing effect of received culture, although simply looking at his paintings will not reveal these meanings. However, Tillers does use a number of formal devices which embody this notion and which occasionally threaten to make the paintings interesting in themselves, long after we have tired of Tillers' characteristic whimsy.

Ken Unsworth also ransacks the tradition of Western culture although less productively than Tillers. Borrowing from the Tradition is a Modernist notion. But where the Modernists did so in order to renew the Tradition, the New Wave is preoccupied with the imagery at the expense of the formal process. Unsworth borrows Oskar Kokoschka's image of the lovers adrift on a stormy sea *(Die windsbraut)* in his painting *Night whispers*. Kokoschka's painting is an expressive artefact, while Unsworth's work is heavily symbolic: its boundaries stop at the symbolic.

Elsewhere Unsworth employs classical images to portray a world of gruesome narcissism – narcissism as self-love transformed to self-hate born of disappointment. As with Tillers, once the message is grasped, there is not a lot left. Unsworth's most powerful work has been with found materials and installations. These paintings are simply unconvincing.

Mike Parr, too, has made narcissism his topic. We know the paintings are about himself because the images are recognizably of his own head. Though it is also rumoured that the paintings contain elaborate meanings, they remain hermetic to the innocent viewer. They are executed with undeniable passion and on a commanding scale. Such things are tactics that compel and entitle us to ask what lies behind them.

What we see in this work is the narcissism of our time. A morbid self-preoccupation, a profound self-loathing and – notwithstanding their borrowings from the past – a disclaiming of both past and future. It is an ephemeral art.

While art remains so narcissistic in my usage it will always be ephemeral. This is because its meanings are detached from the aesthetic experience of them. Visual art only has meaning in so far as it is aesthetically enriching. This work was aesthetically impoverished.

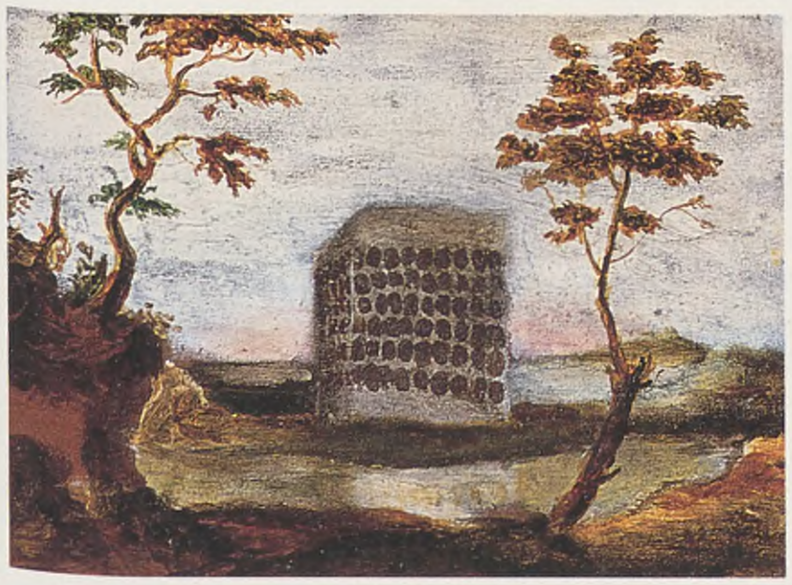
Otherwise, John Kaldor mounted a splendid operation which showed the artists in the best light possible. It contrasted with some of the other *official* calamities of recent years. In this age of the bureaucratization of art, is this an incentive for the re-privatization of art and the private individual patron in control?

Editor's comment

Undoubtedly a number of people will agree or disagree with Paul McGillick's views. One

Exhibition commentary

below
TONY CLARK VIEW OF THE PALACE OF ITALIAN CIVILIZATION 1985 Oil on canvas 25.2 x 35.5cm
Australian Centre for Contemporary Art, Melbourne
Courtesy Roslyn Oxley, Sydney Photograph by Val Foreman



left
ANGUS NIVISON FIRE TREES II (1985)
Synthetic polymer paint on cotton duck 206 x 137cm
Bloomfield, Sydney

above
HARRY ROSENGRAVE HIKE AT MIDNIGTH 1968
Oil on board 121 x 150cm Niagara, Melbourne
Photograph by Jeremy James

left
MICHAEL SHANNON WATERFALL QUARRY, AXEDALE 1983 Pastel and crayon 75 x 115cm
Macquarie, Sydney Photograph by John Storey

below
GRAEME INSON CHURCH AT OIA, SANTORINI
(1984) Oil on canvas on board 38 x 46cm
David Jones Sydney Photograph by Peter Randall-Kent

far left
MARGARET ACKLAND VIEW FROM GLEBE POINT
1984 Synthetic polymer paint on canvas 120 x 120cm
Wagner, Sydney Photograph by Robert Walker

left
BELA IVANYI RAIN; CRACKNECK LOOKOUT
(1985) Gouache on paper 64 x 56cm
Robin Gibson, Sydney

could do a Gallup poll of critical reception in America to both exhibitions, but they would take a deal of space in this journal. To be faintly fair (the Guggenheim show is excluded) we append some abbreviated opinions with which some readers may not be familiar.

John Russell, *The New York Times* 20 April 1984 illustrated a Ken Unsworth and wrote: 'Their pictures come freighted with dreams, often of a complex and disquieting kind, and the idioms employed allow of a rapid and comprehensive attack upon a vast range of problems – emotional, conceptual, aesthetic and perceptual.

'The images have also a bardic element, in that fundamentally these are tellers of tales and repositories of ancient wisdom. In particular, the Australian Aborigine is much on their minds, as indeed the case with every intelligent Australian.'

Mr Kaldor's rôle was praised: 'We could use him in this country.' (Mr Russell has always been friendly to Australians, but I, too, am biased. When critic of the London *Times* he once described the Contemporary Art Society Broadsheet that I edited as the liveliest publication in Australia; but that is countered by the fact that he once wrote that one day Sidney Nolan would become President of the Royal Academy.)

Village Voice 1 May 1984 illustrated a work by Imants Tillers and Kim Levin wrote: 'Imants Tillers is the strongest painter of the three, and the most interesting,' partly because his preoccupation with simultaneous, second-hand "received images" is most in tune with our concerns about appropriation and overload... The images that sprawl across his surfaces come from magazines, books and art reproductions. "In Australia you are protected from the original," he says. For him appropriation expresses cultural isolation, though in true global village style his borrowed images range from aboriginal rock painting to late de Chirico and early twentieth century Latvian folk tale illustrations, as well as Cucchi, Schnabel and Salle'.

(*The Village Voice* was until recently owned by Rupert Murdoch.)

New York 7 May 1984 illustrated Imants Tillers' *Pataphysical man* in colour, Kay Larson writing: 'In spite of the sprawl, the show includes only three artists: Mike Parr, Imants Tillers, and Ken Unsworth. This limitation is actually a strength: No sweeping summations here, no transcontinental hype; just three artists who have a few rough edges, but merit the exposure... This mix (bitumen and aluminium paint) casts a bizarre mood over his (Unsworth's) scenes of torture: The figures, drawn in brown-black tar, are edged with a spectral silver light, like an incantation under moonlight. Ravens drop pellets into a figure's open screaming mouth, or a body is strung up while ravens peck away. The most directly emotional and immediate of all the Australian works, they are horror stories of violence and vulnerability... Their (the trio's) roughness of execution suggests they haven't had much chance to exhibit their work in public. If we can persuade the Australians to give us more such shows, however, that, too, may change.'

(*New York* magazine is owned by Rupert Murdoch.)

Eric Gibson in *The New Criterion* September 1984 wrote: 'Instead (of finding something characteristically Australian) one is confronted by an art that manifests diverse characteristics, some Australian, some European and American – in the process of defining itself. What this means is that, whatever its anthropological value, the "Australian Accent" show melts into other "art-from-everywhere" shows on the New York scene and, with the exception of Tillers' *Stacks*, fails to make a case for the distinction of its art.'

'Faces I have met' Tucker's portraits of an era

by Leigh Astbury

NOW IN HIS seventies, Albert Tucker feels a sense of dissatisfaction with the current state of Australian art and regrets the direction it has followed over the last two decades. Tucker recently remarked how, after a 'fallow period' in the 1950s, there occurred 'a kind of cultural derailment' in our art due to the pressure of overseas styles and movements. He traces what he sees as the lack of moral passion in much Australian art today to the failure of the artist to work from his specific context and his experience of life.

In contrast, Tucker's recent exhibition of over fifty portraits at Tolarno Galleries bore the imprint of at least forty years' personal experience. In the exhibition Tucker returned to the generative period of the 1940s when he and other individuals in these portraits set Australian culture on an original course until its subsequent 'derailment'.

Remembrance of things past shows an aged and haggard Sunday Reed, presumably in a room of the old Heide house, while on the mantelpiece behind her lurks a mannequin figure from Tucker's *Images of Modern Evil* series; in the background of a portrait of the now snow-haired Michael Keon may be found the distinctive electric light symbols from the same 1940s series. Portraits of Adrian Lawlor and of Tucker himself quote earlier images painted in 1939 and the early 1950s; in *Danila Vassilieff and self c. 1942*, painted in 1984, Tucker appears to have reverted to a sombre style befitting the period in which the portrait is set. Thus the influence of these individuals, who first began to shape Tucker's life and art in the late 1930s and 1940s is seen to reverberate through the passage of time.

The deaths of John and Sunday Reed within weeks of each other late in 1981 initially sparked the commencement of a full series of portraits, for Tucker sensed that one historical period had come to an end. The decision to begin the series also coincided with his move from the semi-rural area of Hurstbridge to the inner city suburb of St Kilda where he now lives. He feels that he had to an extent miscast himself as a painter of nature and Australian national themes in the 1960s and 1970s. On settling in St Kilda he suddenly became engrossed with people and the urban environment and the series of portraits represents his 'first major assault on the human factor'.

Tucker saw his aim as being to achieve 'maximum realization and confrontation' of the personality of the subject as he had experienced it over a long stretch of time. Of those persons still living, most are now well into their sixties and the recurrence of white and snow-flecked hair amongst the men can conjure up an image of the old man in T. S. Eliot's poem 'Gerontion'.

The faces Tucker prepares for his portrait characters are nearly all over life-size and thickly painted, with the lines of age, personality and stress deeply engraved in their features. He sees

Exhibition commentary

far left
ALBERT TUCKER JOY HESTER
1983 Oil on board 60 x 75cm
Tolarno, Melbourne

left
VICTOR MAJZNER
URBAN DREAM (1985)
Watercolour 102x125
Christine Abrahams, Melbourne
Photograph by Greg Neville

below
JON CATTAPAN
REACTIVE STUDY,
NOVEMBER, 1984
Synthetic polymer paint, mixed media on paper 165 x 126cm
Realities, Melbourne
Photograph by Henry Jolles

above far left
JOSEPH TIERNEY A LARGE BOUQUET FOR THE DEAD. ANZAC MARCH 1984 1984
Oil and synthetic polymer paint on canvas 71 x 91.5cm
University Gallery, Melbourne

above centre
BASHIR BARAKI PETER BOOTH (1983)
Photograph 95 x 50cm
Pinocotheca, Melbourne

left
NORBERT GOENEUTTE JEANNE FEMME SUR UN CANAPE (*c.* 1890)
Drypoint on laid paper 15.9 x 23.6cm
Stadia Graphics, Sydney

faces, particularly of older people, 'as places where battles have been fought'. In tracing out the almost scar-like tension lines (especially apparent in a portrait of John Sinclair) he hopes to create some sort of 'psycho-social map' which encompasses the dual aspects of the personality, the inner essence and the social mask.

If some of the portraits have a mask-like, semi-caricatured quality, Tucker sees it as part of a 'tendency to move natural forms towards a symbolic statement'. In approaching each portrait he found that, if he thought of a certain attitude beforehand, 'the whole portrait that came from that perception would be different'. One portrait of Noel Counihan portrays him with stern expression and rigidly set jaw, as if he were still an implacable ideological opponent from the 1940s. Yet other portraits reveal him as a gentle and dignified patriarchal figure. The full measure of Tucker's perception of a person's character, it seems, must be sought amongst the differences between separate portraits of that person.

This disposition to search out both positive and negative aspects of the personality extends to Tucker's treatment of his closest associates from the 1940s. He remembers the group that gathered around John and Sunday Reed as a 'Bloomsbury type of set-up' and the cluster of unique people attracted to them was 'largely due to Sunday's way of handling things'. She possessed, according to Tucker, 'very astute perception' and a 'quite extraordinary capacity to manoeuvre' with people. This assessment is manifest in the 1982 portrait of the aged couple: John is depicted as a gentle, otherworldly figure, staring somewhat vacantly into space; while Sunday, with one eyebrow raised knowingly, glances away sharply to her right. Another painting entitled *Bonjour Monsieur Rimbaud* presumably refers to Sunday's role in introducing Nolan to Rimbaud's poetry at Heide; the eventual outcome of this interchange is perhaps alluded to in the portrait of Sunday, now approaching old age, looking apprehensively over her left shoulder at one of Nolan's 1946-1947 Kelly paintings on the wall.

The two portraits of Arthur Boyd, though showing him as an amiable, reserved personality, lack the intense conviction of others; in one Boyd is quite literally a shadowy presence. On the other hand Tucker's treatment of Nolan (whose visage appears more often than any other in the series) appears to fluctuate dramatically according to his differing conceptions of the private and public man. The private man is conveyed with some sympathy in a haunted, almost cadaverous face, suggesting insecurity and vulnerability. The sympathy evaporates rapidly in Tucker's treatment of the public persona, which has a noticeable element of parody: neatly dressed in coat and tie and with a hint of a whimsical smile on his face, in one portrait Nolan is fixed against a softly brushed blue and gold desert landscape belonging to his Kelly and outback paintings.

In the 'Faces I Have Met' portraits Tucker is not simply recording our cultural history but is actively reconstructing it from his own standpoint. He readily admits that one cannot separate the observer from his observation and that in portraiture the other person may become 'some sort of distorted mirror image of oneself'. One of the most memorable images from the exhibition was the anguished face of Joy Hester turning away from a threatening, tumultuous sea. In time this expressive image may come to symbolize the course of Hester's ill-fated life, but it also says something of Tucker's own troubled relationship with her.

John Andrews and INTELSAT

by William Lebovich

JOHN ANDREWS'S recently completed headquarters building for the International Telecommunications Satellite Organization in Washington, D.C. is not only his best work to date, but is one of the finest recent buildings by any architect. Further refining his usual concerns for site, energy efficiency, circulation, and occupants' needs, Andrews has infused the INTELSAT building with a vitality and suitability rare in contemporary architecture.

INTELSAT, a consortium of 109 countries, owns and operates fifteen satellites used for communications primarily between, but also within countries. Australia is one of the original eleven members, having joined the organization on 20 August 1964.

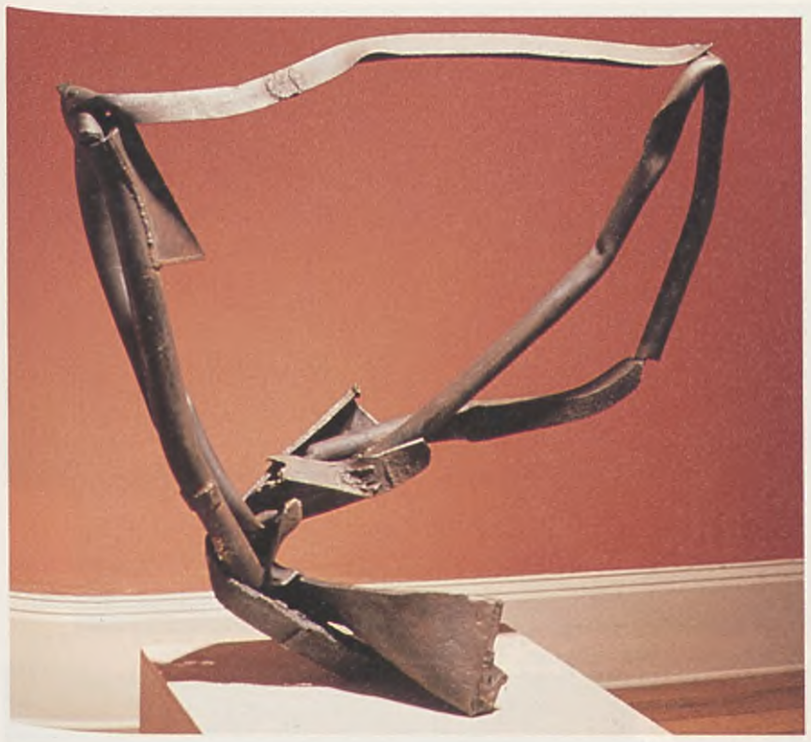
Prior to moving into the Andrews building, INTELSAT housed its headquarters staff – numbering in excess of 500 – in rented offices. However INTELSAT built its own headquarters to accomplish more than simply consolidating personnel. It wanted a prestigious building, by an eminent architect, to symbolize the organization's self image as 'the world's foremost organization in space communications'. INTELSAT also wanted an energy and space-efficient facility that would meet its unusual functional needs. The structure is not only an office building, but also a conference centre (for the frequent meetings of INTELSAT's governors) and the control complex overseeing the launching and controlling of satellites and their use for communications.

INTELSAT selected six of whom they considered were the world's foremost architects (from Finland, Canada, Australia, West Germany, and two from the United States) to compete for the commission, from an original list of ninety-two architects, and brought them to Washington, D.C. in October 1979 for briefings on the project. In late January 1980 the finalists presented their proposed designs to an INTELSAT panel which unanimously selected John Andrews's proposal.

The building consists of ten stainless steel and glass octagonal pods in two parellel rows. Each pod's floor to ceiling glass is shielded by acrylic sunscreens. The rows are linked by five atria, each topped by a glass and metal mullion tent-like canopy. Along the outside of each pair of pods is a reflective glass block and concrete stairtower. The north row of pods are four stories tall with parking garages and their unobtrusive, almost handsome entrances beneath each pod. The south pods are five stories high, but appear to be the same height because of the sloping terrain.

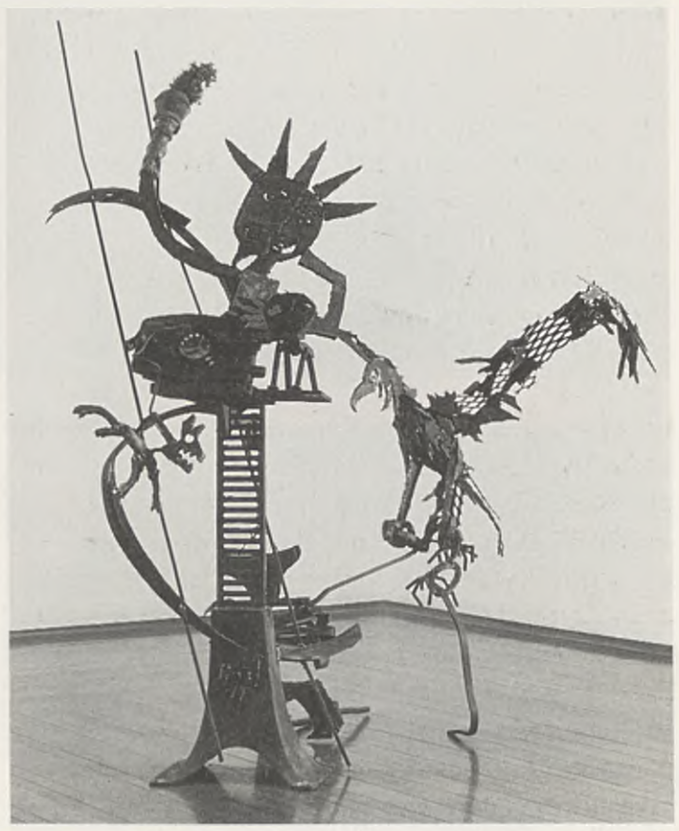
The building is angled at a diagonal across its twelve acre (4.7 ha) site. This placement enabled Andrews to save two of the major tree clusters on the site, to free up at least four acres (1.6 ha) for a public park, and to best position the entrances. The staff entrance, which is in the atrium closest to Connecticut Avenue – the main thoroughfare – is within a few hundred feet of the buses and subway station. As Connecticut Avenue is largely commercial, that entrance also gives the staff easy access to stores and restaurants. Andrews has reinforced the Avenue's commercial character by placing four retail operations (including a bank and newsagency) in a pod adjacent to the entrance atrium. In contrast, the building's main entrance, for visitors and

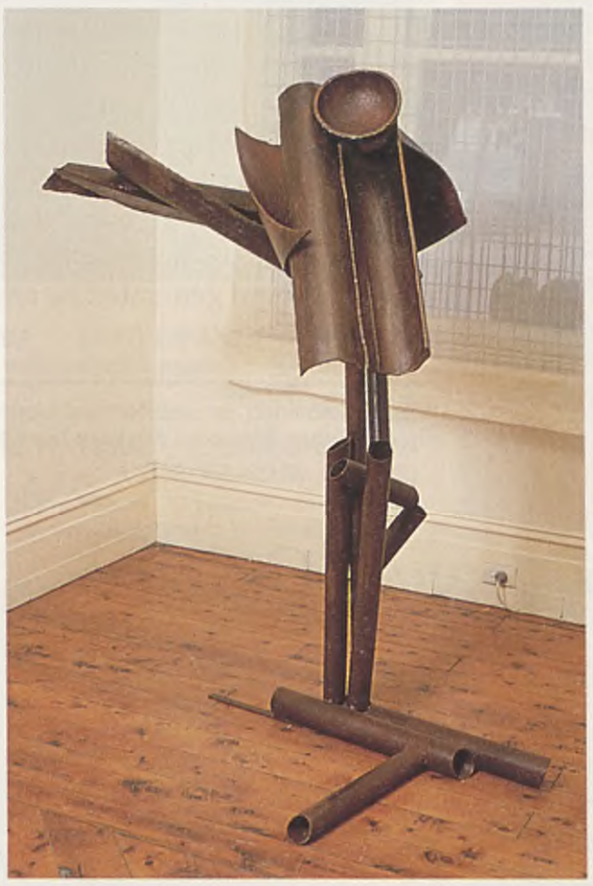
Exhibition commentary



above
ERWIN FABIAN DYAD (1985)
Steel 118 x 126 x 44cm Robin Gibson, Sydney

below
GABRIELLA FILIPPINI ROSES (1984)
Varnished steel 143 x 84cm Irving Sculpture, Sydney
Photograph by James Ashburn





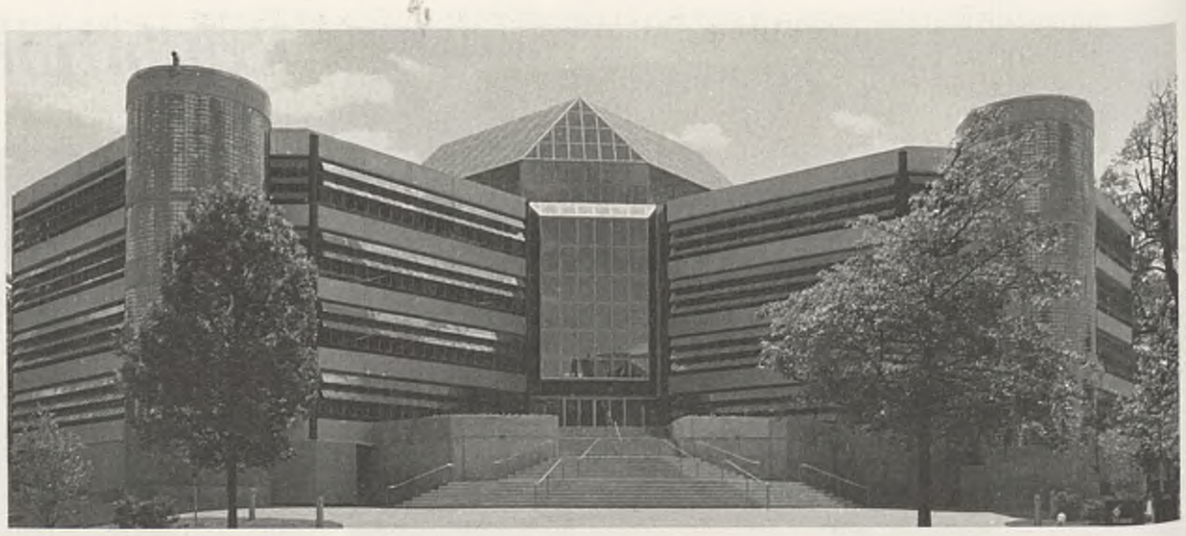
above centre
MAURIE HUGHES
NIGHT WILL FALL BEFORE THEY ARRIVE (1985)
Kangaroo bones, feathers, wood 60 x 500cm
United Artists, Melbourne
Photograph by Terry Bogue

above
PASQUALI GIARDINO
RAT PIT (1985)
Found iron objects
210 x 180 x 180cm
Coventry, Sydney
Photograph by Fenn Hinchcliffe

left
JEFF MINCHAM
RAKU VESSELS (1985)
Three ceramic vessels from 20 to 51cm
Realities, Melbourne
Photograph by Henry Jolles

left
GAY HAWKES
ONE OF THE SEVEN OLDEST HILLS IN THE WORLD (1984)
Wood and found objects
84 x 102cm
Ray Hughes, Sydney

far left
GEOFF HARVEY
TOILET SEAT BRIDGE (1985) Wood, mixed media 36 x 72cm
Robin Gibson, Sydney
Photograph by Andrew Southam



dignitaries, is located at the rear. This placement is appropriate, for the ceremonial entrance faces a formal landscaped park and a complex of architecturally high-style foreign embassies (four have been built to date).

The interior of INTELSAT has three types of spaces; office space in the pods, atrium spaces, and the visitor space at the ceremonial entrance. Within the visitor area, one can observe the computer and satellite control operations and visit the space theatre and library. Beyond the visitors' access (because of strict security concerns), but within sight are two atria and the offices in the pods flanking the atria. These atria and the other three serve as circulation routes (both horizontal and vertical) and help regulate temperature, a feature which, in conjunction with other energy savings means, is expected to lower the building's energy consumption to half that of the usual Washington, D.C. office building. As each atrium has a different arrangement of plantings and pools, they provide pleasant sights for those in the offices facing them or walking through them. Most offices do face either the atria or the outside; INTELSAT had specified that a very high percentage of offices have views. Moving through the building is exhilarating as one's image of the building and the people working in it keeps changing as the observer walks: one is continually being pleasantly diverted by what comes into sight.

INTELSAT's exterior, which is the only feature most people will ever see, is equally complex, ever changing and as exciting, yet it has been criticized as consisting of disharmonious, disparate elements of different shapes, colours, and materials. The atrium roofs are considered too tall, the concrete of the stairtower clashes with the pod's metal skin and the projecting sunscreen clashes with both elements. Those familiar with Andrews's work might simply accuse him of unsuccessfully having borrowed unrelated features from previous projects, such as the pods from the unbuilt Woden offices, the atrium from the Merlin Complex, use of circulation routes to organize building layout from Scarborough College, or sunscreens from the American Express Building.

far left
JOHN ANDREWS INTERNATIONAL TELECOMMUNICATIONS SATELLITE ORGANIZATION HEADQUARTERS
Washington, DC
Design 1980 construction completed 1984
Main entrance

above
Staff entrance flanked by office pods, concrete and reflective glassblock stairwells

Such critics miss the evolutionary and subtle nature of the INTELSAT building. Andrews is an old-line modernist and designed the building to first meet the functional needs imposed by the client and himself. But he has done it with an elegance absent in some of his earlier works. The appropriateness of the various elements of the exterior and the high degree to which the parts work together cannot be immediately understood or appreciated. For those who view INTELSAT several times, the rewards are the sense of awe and excitement generated by any excellent work of art.

William Lebovich, an architectural historian and photographer, lives and works in the USA.

Ned Kelly at the Australian National Gallery

Book review

Sidney Nolan's Ned Kelly

by Elwyn Lynn and Bruce Semler
(Australian National Gallery, Canberra, 1985, ISBN 0 642 07434 8) $7.50

Reviewed by Maggie Gilchrist

SIDNEY NOLAN'S Ned Kelly paintings of 1946-1947, the series first exhibited at Melbourne's Velasquez Gallery in 1948 and later in Rome and Paris, are undeniably his most famous. The paintings have been on permanent display, as key works of the Australian collection, at the Australian National Gallery since about the time they were donated in 1977 by Sunday Reed to whom the artist had given them when he was living at 'Heide' in Heidelberg with Sunday and her husband, John, during the war years.

As a series, these paintings reveal Nolan at his most beguiling, although there are other paintings from the 1940s that are equally engaging – if not more so – when viewed singly. Such paintings include *Under the pier* and *Death of Captain Fraser*, both now in the nearby Nolan collection at Lanyon homestead. Residents of and visitors to Canberra are fortunate in being able to experience, between these two collections, that extraordinarily fertile period in Nolan's art which is justly the most celebrated. It was during these years that Nolan's major themes were developed, that the full force of his rebellion against moribund cultural traditions was felt and he became a precursor of a revitalized approach to the theory and practice of painting in Australia.

There has been some debate behind the scenes in recent years over the relationship of the Lanyon Kellys to those in the national collection. A little clarification is therefore in order. The A.N.G. has put out a picture-book on its paintings that is somewhat like an exhibition catalogue but without a separate listing of the paintings, in numbered order, which would have been most useful.

In 1948 twenty-seven paintings were exhibited in Melbourne, twenty-five of them becoming gifts of the artist to Sunday Reed. The series in fact began as twenty-six but one of them was split in two (more on this later). Of the two that did not pass to Sunday Reed, one of them, *First-class*

Exhibition commentary

above
MAURICE ALADJEM HOST OF ANGELS (1984)
Collage with painted paper 300 x 300 cm
Esplanade, Darwin

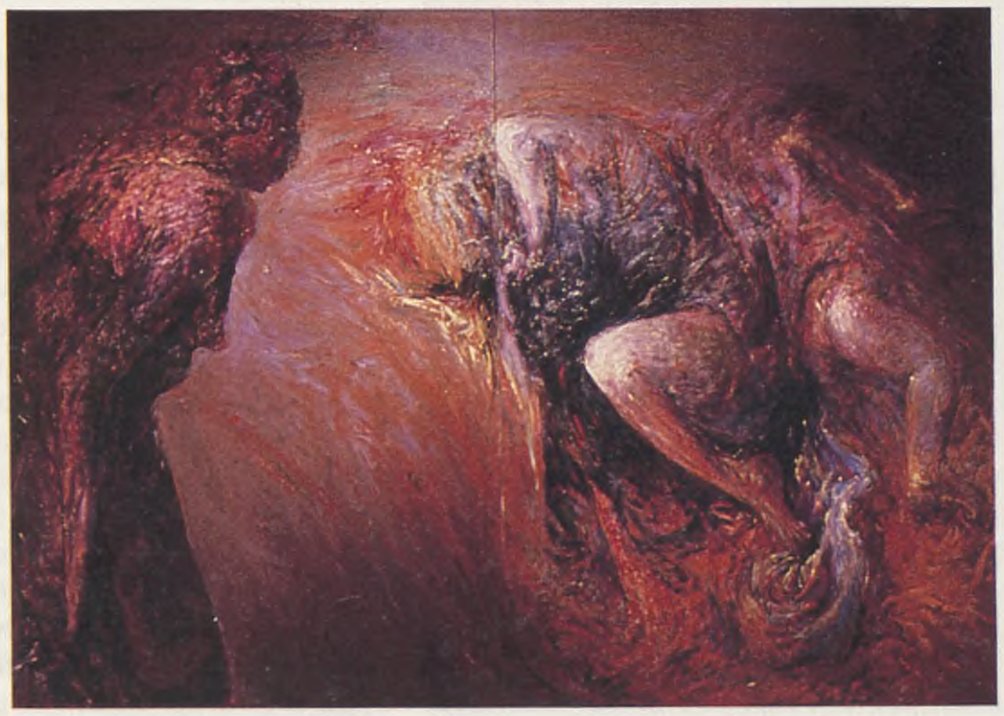
below
JOHN R. WALKER CASSANDRA AND ANDROMACHE (1985)
Oil on canvas 213 x 305 cm Tolarno, Melbourne
Photograph by Wolfgang Ihl

above left
GRAHAM OLDROYD, MICHAEL RAMSDEN
ANCIENT AND MODERN (1985)
Ceramic and stainless steel 122 x 244 cm
Victor Mace, Brisbane

above
MARTIN MOORE GRAFFITI HOUSE (1984)
Synthetic polymer paint and enamel on cotton duck
195 x 172.5 cm
Ray Hughes, Sydney
Photograph by Don Peacock

left
ATROSHENKO YELLOW BLAZE (1983)
Synthetic polymer paint on canvas
152.4 x 121.92 cm
Roslyn Osley9, Sydney
Photograph by Jill Crossley

below
IAN SMITH CHALK BROTHER/BLOOD BROTHER (1985)
Oil on canvas 122 x 152 cm
Ray Hughes, Sydney



marksman, which is illustrated separately in the A.N.G. book, had already been sold elsewhere. In Robert Melville's earlier book on the 1946-1947 Kellys, published in London in 1964, this painting is placed sixth in sequence, between *Morning camp* and the painting of Mansfield township. *Death of Seargeant Kennedy at Stringybark Creek* was the other painting that did not make it into the Reed collection; this painting was purchased by the Gallery in 1972. All the Kellys in the A.N.G. are of uniform dimensions (90.4 x 121.2 cm), painted in Ripolin enamel on masonite.

Among the Lanyon Kellys, four are of the same dimensions as the A.N.G. paintings, and are painted in enamel on masonite. They were not included in the 1948 exhibition; I suspect that, as all the paintings did not fit the given space, some selection was made. But, certainly, *Policeman in wombat hole* should have been included. This painting is an excellent example of the artist's comic and lyric gifts. In the Lanyon collection are two more Kellys from 1946, one from 1947 and nine from the previous year, all painted in enamel on strawboard, and of uniformly smaller dimensions (63.5 x 76.1 cm).

In general, the 1946-1947 Kellys were brought to a higher, often crisper, degree of finish. As Elwyn Lynn remarks in his introduction to the A.N.G. paintings, these works were the 'most carefully planned and considered' of any Nolan has done. The 1945 Kellys are different in mood and feel, the artist's touch tending to be sketchier, softer, the landscape scrubbier, space constructed in a series of flat planes very much influenced by Henri Matisse and other European modernists but also by Nolan's experience of the landscape itself, especially in the Wimmera. The artist developed these elements in the following year but, often, with a sense of deeper more extended space and the flat plane as vista. The paintings from 1945 and those of the following year are essentially complementary and it is interesting to compare different versions of the same occasion or scene within the Kelly story.

Lynn's introductory essay on Nolan and the paintings is followed by Bruce Semler's Kelly story and colour-plates of the paintings which are accompanied by quotations. These were chosen by the artist from the Royal Commission's report of 1881 on the Victoria police force and its conduct of the hunt for the Kelly gang, newspapers of the day, and J. J. Kenneally's *The Inner History of the Kelly Gang*, adjacent to which are recent comments by Nolan, who always has something new to say about the series. Generally, the colour-plates enhance the romantic, lyric and exquisitely fluid qualities of the paintings. But one or two of them seem especially low-toned. The book includes reproductions, mostly in black and white, of the sketches for the paintings.

Comparing the works as listed in this book with those in the Melville book yields some variations: *Mansfield* has become *Township*, *The pursuit* has become *The chase*, *Stringybark Creek* and *Death of Sergeant Kennedy (at Stringybark Creek)* have been reversed; changes one must presume are corrections made by the artist. In the new book the two halves of the sundered Glenrowan painting (*Burning at Glenrowan* and *Siege at Glenrowan)* have been joined up. In the Melville book they were reproduced in reverse order, giving an illusion of two different paintings. As Nolan recounts the episode, the Glenrowan painting was cut in two because it was six feet by four and 'late one night, Jack Bellew, a journalist, said, "Look Sid, that painting is too bloody big, cut it in two." I told him to leave it alone, but to prove it was not too big, I would cut it in two. You see I come from a long line of Irishmen. So I cut it and looked at them separated and together, and they looked better together. Unfortunately I parted them forever.'

Nolan's passage from abstraction in the late 1930s to narrative painting in the 1940s was described in the abstractionist 1960s as an eccentric path for a creative artist of the twentieth century. In the image-based, narrative 1980s one might not see it this way. It is important, nevertheless, to stress that Nolan's paintings succeed finally as painted images and not, according to how faithfully or otherwise, they illustrate the Kelly story, which is brought up to date by Bruce Semler in a lively account.

Maggie Gilchrist

Maggie Gilchrist is author of the forthcoming book *Nolan at Lanyon*

Holding the centre from the provinces

by Pamela Bell

SOME TIME AGO I was asked, by the editor of a short-lived art magazine, to write about what I thought was happening to art, particularly in Australia. Since the only person quotable with authority is oneself, I used the personal sequence and the context of the next eighteen months to focus me on an analysis of my responses.

Conscious of the time lag of publication and my own fiercely preserved remove from most mainstreams of art exchange, I can empathize with some Tasaday primitive who may be emerging from a remote Borneo jungle with what he thinks is the first wheel. One arrives at conclusions like that... the moment when, out of a welter of niggling perception and seemingly unconnected hints, a vivid pattern emerges that is the closest we ever get to certainty. One can never know if one's conclusions are already common enough to be old hat. Even so, like the invention of a primitive wheel, there is the quality beyond price of being one's own.

The gradual decline of the art scene was accelerated by Rudy Komon's death and the closure of Gallery A, while the exemplary attitudes of the old Macquarie Galleries faded into the memory of a few hardliners. I realized I had developed a real distaste for gallery-going. The emphasis had been changing to hard-sell of art as commodity, art as investment or symbol of prestige. We had reached a confused and unlovely nadir of decorators, picture-makers, illustrators, fashionable expressionism, and an opportunist scramble for the spot on the international stage while Australia was the flavour of the times. When the Biennale aired its current esperanto, I felt that much of art was increasingly being shaped by external preoccupations and ambitions. The few working from that inner and obsessive preoccupation that has its mysterious power to move and convince the viewer, stood apart despite or because of the poor company they kept.

Much of the confusion arose from the sheer population explosion during the last decade, in every sector of what used to be the art village. By the very nature of the required level of sensibility, the population of the art world is essentially restricted. Sheer weight of numbers devalued every aspect of its value system, and in consequence the waters of its ecology became pretty muddied. While the picture-makers, the decorators and outbackery-hacks are welcome to their place in the sun, when their standard of art was promoted as art of the high order to a public

Exhibition commentary

above
ROYSTON HARPUR SUMMER SWIMMER
1976 Liquitex on board 91.5 x 61cm
Charles Nodrum, Melbourne

right
PABLO PICASSO LE PEINTRE (1966)
Coloured crayon 31 x 24cm
Rex Irwin, Sydney

far right, above
WILLIAM ROBINSON BIRKDALE FARMYARD 1 (1985)
Oil on canvas 122 x 184cm
Ray Hughes, Sydney
Photograph by Paul Churcher

far right
ROSS GASH PASTEL IV 1985
Pastel on paper 40 x 65cm Coventry, Sydney
Photograph by Jill Crossley

above left
BARBARA FARGHER REEDS AND LILY LEAVES AT SUNRISE (1985) 36 x 26.5cm
Kensington, Adelaide
Photograph by Stephanie Schrapel

above
DAVID RANKIN MUNGO LANDSCAPE – THE WALLS OF CHINA 1985
Oil on canvas 210 x 284cm
Michael Milburn, Brisbane

left
DALE FRANK THE GLASS BOTTLE
(1984) Pencil on paper 182 x 254
Roslyn Oxley9, Sydney
Photograph by Jill Crossley

that didn't know the difference, it was another aspect of the devaluation. When the latter did pick up the fact that there were undisputed greats on the scene, a large proportion of new arrivals in the art village had no basic idea why they were great, beyond the fact that their names were dropped at the right levels, and their prices were climbing.

The population explosion was triggered, as always, by the artificial climate such phenomena require. The grants system suspended many of the laws of natural selection. On every level there was an influx of newcomers in lush times. New money, avid to convert into cultural credibility, bringing the morality of the market-place with it, found the graduates from the burgeoning art industry to accommodate it, through a multiplying growth of marriage-broking new galleries. We had a large uninformed population meeting artists unculled by natural law, in galleries whose numbers increased out of proportion to significant artists, all ignorant of the deeper moralities and significance of art.

Galleries waited like predators to swallow the young fry of promise, treating them as commodities and lacking the depth or knowledge to guide their artistic development. In any society the sycophant and claqueur are many, but few are those to hold up honest mirrors or challenge the artist to stretch himself ever further. In our time they seem even thinner on the ground.

In the art industry the pragmatism and self-interest of art politics lowered still the horizons. The demand in all areas of the industry for academic credentials saw an increase in deadly serious careerists in an increasingly institutionalized and administrative climate. The ideal climate for passionate and primal response to the art experience is unlikely to be fanned by the chill winds of academia. (At the Philip Guston exhibition touring Australia last year I was stunned by the work and I understood and enjoyed every word of Guston's, but Edward Fry's catalogue article was incomprehensible, illustrating the limitations of intellectualizing art experience.)

Another focus, despite the curatorial categorizing I found offensive, was 'Aspects of Australian Figurative Painting' at the S. H. Ervin Gallery. It was a great exhibition and summary of the intensity of those times. The angst of that genuine expressionist period of hard times and survival . . . a raw Antipodean innocence whose hint of American influence was merely a sense of advantaged rivalry in the jealousies of wartime carnal barter. In the long run this proved to be a lesser threat than the insidious infiltration of the American value system and accent that seduced younger artists of confused identity.

At this exhibition I remembered an artist of these years saying to me, twenty years before, 'Ah, mate, starving in a garret's out!' Not that we have any right to dictate to an artist a hero's role. One simply celebrates the years of output before the real force declines by some seduction of life-style into a formula to pay the bills and keep the family happy. Like all great action, great art is up on the high wire with no safety nets. In the artificial climate, the deeply serious and heroic nature of the artist's calling was obscured by a plethora of peripheral emphases. The art-world became a microcosm of the larger world. The current values came to be mirrored in the very world where one would expect the last defences of the morality central to art.

In our irresponsible press today it is as hard to find deeply responsible art criticism or much room given to it, as it is to find a deep commitment to art in commercial galleries. Art magazines, good as they may be, continue the incestuous spiral inward. We lack communicators who act as a bridge keeping the art community and the world in touch with each other.

There were other foci: The French Impressionist works from the Courtauld Institute at the Australian National Gallery in 1984, a yardstick of excellence, and the ravishing Fred Williams gouache retrospective at the Australian National Gallery – an artist feeding off his roots with a robust digestion to articulate a vision of the world resolutely his own. With the increasing role of the A.N.G. in placing our provincial art in international context, the artists who have steadfastly preserved their individuality demonstrate real stature.

There was the stunning Colin McCahon exhibition at the Power Institute which convinced me that art was alive and well and living in the provinces. Finally there was the Guston, the artist who retreated from the streets to the provinces to celebrate the wonder and extraordinariness of ordinary things – his vision of child-like innocence and the wisdom of age proving they are the same point in the circle.

During the year I read Brodsky who, writing on the poet Walcott, said, 'Because civilizations are finite, in the life of each of them comes a moment when the centre ceases to hold. What keeps them at such times from disintegration is not legions but language. Such was the case of Rome and before that, Hellenic Greece. The job of holding the centre at such times is often done by men from the provinces, from the outskirts. Contrary to popular belief, the outskirts are not where the world ends. They are precisely where it begins to unfurl. That affects language no less than the eye.' There is certainly a message for our times there.

If 'Great things are done when men and mountains meet, that are not done by jostling in the street,' to quote another inspired innocent, William Blake, the flavour of the times and the Biennale made me think there had been an awful lot of street jostling. I knew men were still meeting mountains – the really true artists. McCahon tucked down there at the bottom of the world was certainly meeting mountains, both literal and metaphoric. I remembered Ian Fairweather saying to me in a letter of 1968 (he had been reading *The White Spider* of Heinrich Harrer about the first ascent of the north face of the Eiger), 'Once I was of that ilk and it thrills me very much – I feel life and my studio wall have a resemblance to the Eiger Wand'.

Engaged in an article when I felt the centre of art and our civilization was ceasing to hold, I was trying to identify, despite all this, the reasons for an enormous sense of optimism, perhaps unfashionably astigmatic. Teased by some hint of commonality in foci as disparate as Williams, Brodsky, Fairweather, McCahon, Guston, by conclusions from the Biennale, the 'Aspects' exhibition (Australia was indeed a province in those decades) and exchanges with idealistic young artists and with old and middle-aged ones I respected, there seemed to be some link missing. Then, Woody Allen handed me the key. I watched him, for the first time, in a replay on television of 'Play it again Sam' and I thought, 'the classic fool, the eccentric is your honest man, the man of integrity . . . true to his instincts'. Then it occurred to me that 'eccentric' and 'provincial' both mean 'away from the centre'.

In the devalued art village, the accent of most commercial galleries was more of the street and less of the mountain, that lonely and agonizing province. Artist as shaman or hero may be an out of date concept, but never have we needed it more. We need their translation into a visible language the great and timeless things of the human spirit and to keep us in touch with the roots and the rhythms that rule our lives.

The true artists are still there, probably in the same proportion as ever; I cannot believe an endangered species, but a rare bird, wary in the streets of a materialist age, alerted to the subtle and infinite disguises of murder. When the streets of the art village are as dangerous as the streets of the world, art will go back to the defended province and hermetic mountain, while hard times will sort out the dross from the gold. With the challenge of ends and beginnings, with the breaking of old formula and the germination of new, the terror and confusion of our times will be fire enough for the tempering of true steel.

The Editor would welcome comments on the issues raised in Pamela Bell's article.

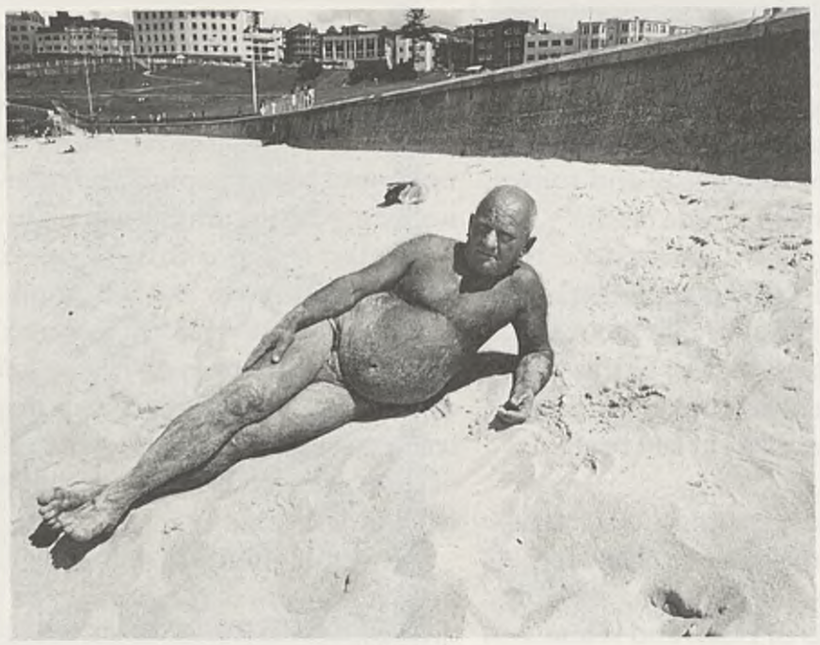
Exhibition commentary

right
ANDREW McLEAN VANITAS
STILL LIFE WITH CARD CASTLE II
(1985)
Oil on canvas 152 x 122 cm
Australian, Melbourne

far right
RICHARD KILLEEN
STRUCTURES AND REFERENCES
(1983)
Installation of 18 pieces,
alkalyde on aluminium
approx. 200 x 300 cm
Ray Hughes, Sydney

above
MATTHYS MARIA GERBER PRINCE OF FLEETING LIFE
1985 Pastel on paper 240 x 360 cm Coventry, Sydney
Photograph by Jill Crossley

below
PETER DODDRELL VIEW FROM THE TOP 1985
Hand coloured photograph 30 x 40 cm
Photograph by Jill Crossley



above
ARTHUR McINTYRE
HIP HOP FOR CHAKA
1985 Oil on canvas
198.12 x 243.84 cm
Mori, Sydney
Photograph by
Kalev Maevali

left
JON LEWIS A SANDY
MAN (1985)
Gelatin silver photograph
58.5 x 76 cm
Coventry, Sydney

The printmakers

Robin Wallace-Crabbe

Robin Wallace-Crabbe frequently makes a body of prints that parallel the development of themes in his painting. *Masked Mannikins and Manet Fifer* introduces two themes which he developed more fully for his 1984 exhibitions – dancing and painted wooden sculptures. This image, and the subsequent suite of linocuts entitled *Dance – 'Drifters'*, are linocuts, printed on the press in the artist's studio. *Masked Mannikins and Manet Fifer* was exhibited in the 'Eighth British International Print Biennale' in 1984.

John Dent

John Dent's *Blue interior* is a coloured lift ground aquatint, using a mixture of sugar lift, dry-point, aquatint and etching to incise the plate. The image has been printed from several plates each of which has its separate colour, with the exception of the final plate which has spot colours of orange, ochre and green. The plates are printed in order of their importance: blue first, then puce, followed by black, and finally the spot colour plate. The colours used are charbonnel pigments, hand mixed, and the paper is B.F.K. Rives.

The print was editioned at Lacouriere et Frelaut in Paris in 1984.

Roy Churcher

For many painters and sculptors, print making is rarely more than a minor deviation from their main oevre, the prints echoing on a smaller scale and often quite conservatively, the artist's major preoccupations worked out in depth in an area other than printmaking.

Still life 1 is one of a suite of four lithographs, which constitute Churcher's first venture into printmaking. Each of the four prints explores quite different means and materials, marking a surprisingly quick assimilation of lithography techniques and adaptation to the collaborative relationship between artist and printer.

Still life 1 was drawn on a zinc plate, using white gouache, charbonel tusche, bitumen and rubbing crayon. It was printed in five colours, on BFK rives 300 gsm paper at the Victorian Print Workshop.

Tony Coleing

Print making has always been an important area of my work – nine new prints were published in 1984 and a further six this year. I have used the facilities of the Victorian Print Workshop to publish the majority of these new prints, but the three linocuts published in 1984 – *Where to now, Superman?*, *See me*, and *Le Cathedral de noh de nomination* – are all straight linocuts, and were printed on the press in the studio of Robin Wallace-Crabbe, with his assistance. *Where to now, Superman?* and *See me* are both concerned with the misery of drug addiction, an issue which the starkness of the linocut medium dramatically highlights.

Jim Paterson

Jim Paterson's *Mental dental* is one of an ongoing series of black and white lithographs. This particular lithograph was drawn in lithographic crayons and liquid tusche directly onto a zinc plate and printed off set on Arches Satine 300 gsm with American Graphics 1796 editioning ink, at the Victorian Print Workshop.

Roslyn Kean

My recent series of serigraphs, of which *Luminous Coral – Noumea* is one, results from close observation of the world beneath the surface in the tropical regions of the Pacific Ocean.

This print shows almost microscopic detail of sea life, its constant state of flux, its movement and especially the varied and remarkable fluorescence of colour which is found in the hidden crevices and secret chambers at great depths. The darkness, even blackness, at such depths allows flowering coral to generate an electric light quite unique when compared with sunlight. Approximately eighty colours have been individually printed in an attempt to capture the qualities of colour and light in a deep-sea coral garden.

Book review

Colin McCahon: Artist
by Gordon H. Brown
(Reed Methuen, New Zealand,
ISBN 0 589 01486 2) Approx. $50

Reviewed by Elwyn Lynn

IT SHOULD BE no surprise to those who saw the exhibition of twenty-two works by Colin McCahon under the proclamatory and somewhat defiant title, 'I will need words' at the Power Gallery of Contemporary Art as part of the 1984 Biennale of Sydney and the giant *I AM* (lent by the Australian National Gallery) at the Art Gallery of New South Wales, as part of the same exhibition, that a distinguished book by one who has long followed his career has at last been devoted to his work.

Devoted the book is; it is not sumptuous, but is richly illustrated with thirty-three well-chosen and accurate colour plates, the text being sensibly interspersed with myriads of black and white plates suitably muted to avoid that glossy finish which would certainly jeopardize the 'blackboard' surface of McCahon's later work.

The attention given to McCahon's life and to the genesis of individual works and series is detailed and accurate. Sometimes Mr Brown tends to plod through the dense accumulation of facts but every so often exciting revelations make us keep pace with him. Certainly, this is a definitive book with all the necessary appendices, notes and bibliography, and, above all, when necessary, intriguingly speculative.

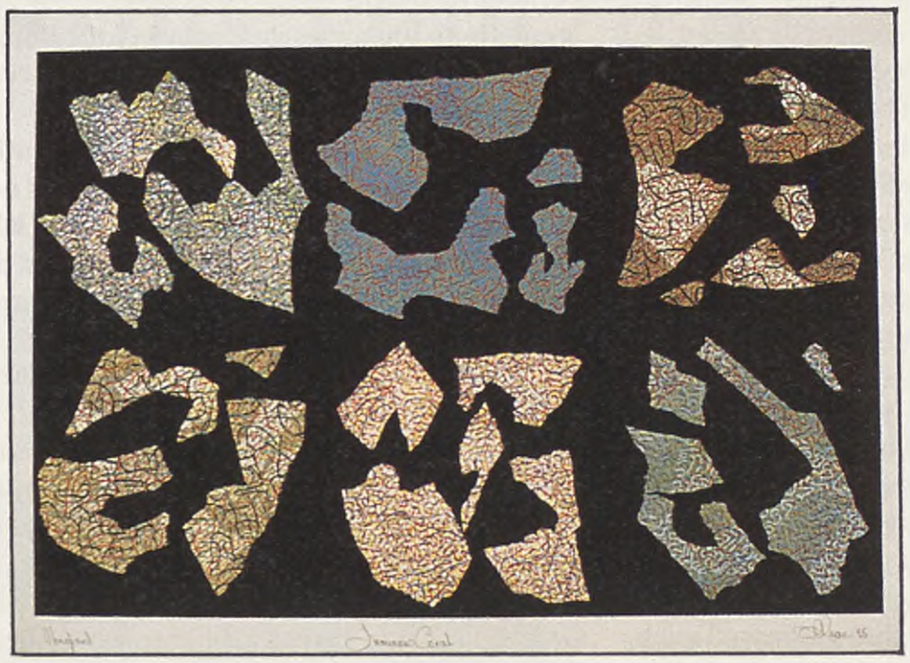
The fact is that with a slow developer and a considered thinker like McCahon – even if he can paint individual works quite quickly – the tracing of his development will not be full of sudden disclosures, exciting decisions and startling conversions. His work seems to have been part of a long personal debate with friends joining in from time to time.

The result often is that however much Gordon Brown is aware of the primacy of the image over theory, message and partial narrative, his interpretation is swallowed by abstract expressions that, however essential, tend to slow one's reactions. When these abstractions, filtered and crystallized, become entirely pertinent and revelatory in the last chapter where McCahon's significance is assessed, they ring with freshened conviction and persuasiveness.

Gordon Brown feels that McCahon developed a Biblical view of history as an encounter, full of uncertainties and moral mists, between the human and divine. His work is an unfolding of the ramifications of such encounters. Examination of various Biblical tales and incidents aroused doubts that he implied were beyond *his* resolution: I believe, but don't believe.

'This historical unfolding,' writes Brown, 'is not so much a chronology of datable events but a result of encounters between the various human and divine forces, which, to the fullest extent possible, shape the lives of people and of nations as humanity journeys into the infinite. The implications of this unfolding are amply demonstrated in the progressions, the criss-crossing and inter-

The printmakers



far left
TONY COLEING
WHERE TO NOW SUPERMAN? 1983
Linocut 30 x 43 cm
Edition 15

left
ROSLYN KEAN
LUMINOUS CORAL – NOUMEA 1985
Monoprint
55.88 x 76.2 cm

above
ROY CHURCHER
STILL LIFE I
1984
Lithograph
71 x 54 cm
Printed by Victorian Print Workshop
Edition 15

above centre
JOHN DENT BLUE INTERIOR 1984
Sugarlift, etching and aquatint
64 x 44.5 cm
Edition 60

above
ROBIN WALLACE-CRABBE MASKED MANNIKINS AND MANET FIFER 1983
Linocut 45.5 x 35.5 cm
Edition 20

left
JIM PATTERSON MENTAL DENTAL 1984
Lithograph 50 x 70 cm
Printed by Victorian Print Workshop
Edition 10

weaving of various interrelated themes, key events and human situations that are concentrated into McCahon's single, massive lifework. It is as Wystan Curnow has compactly stated: "McCahon would seem to obey these injunctions: it must change, it must be direct, it must be sacred, a matter of life and death".'

Whether he is painting the *Stations of the Cross*, *A landscape with too few lovers* or the inevitable progression of numbers, McCahon paints as if ethical issues were at stake, and, remarkably, combines subtle argument with a sense of urgency. 'There is no time,' says Brown, 'for niceties. One must get to the core of the matter... The themes of life, death and hope of redemption are pursued with earnestness and anxiety.'

Like Arthur Boyd and Sidney Nolan he both pursues and is pursued by themes. It was the *Elias* series (*My God, my God, why hast thou forsaken me?*), begun in January 1959 that expressed such doubts that they required thematic analysis. His attitude was reinforced by his reading John Anderson's brief essay, *Some Questions in Aesthetics*, which propounded the notion that works of art had inherent qualities that distinguished them from other objects or events; one of these was that all the arts involved the development and unfolding of a theme. It is a notion so simple that many have difficulty in grasping it.

For Brown and others the difficulty is to treat words both as meanings and as compelling abstracted shapes integral to certain visual objects. Of course this is not the book to try to solve the aesthetic issues of the relation of form, message, symbol and content, but Brown alerts the reader to the issues: 'If a messsage is to have a perceived meaning, then the painting containing that message must first be assimilated through its sensuous immediacy, and at a level of feeling, before it can be translated with conceptual understanding'.

It is a problem for anyone concerned with the relation of art and meaningfulness. It did not worry the Andersonians (I once bore the label), who were mainly literary people, as it did the Greenbergians (as learning progressed I bore that label, too), who would have acute problems with the 'literary' content of McCahon's very direct visual work.

The aesthetic problems with his later work are no less difficult than those concerning early influences, their nature and assimilation. Brown makes a valiant attempt – no shirking the difficulties – to deal with the influences of Paul Cézanne, Georges Braque, Hans Hofmann, symbolist theory and the art McCahon saw during four months in the United States in 1959. What did he see? What could he recall? Take the case of Hofmann whose *theory* and *attitude* seem to have enthralled him.

Flora Scales, a New Zealander, had studied at the Hans Hofmann School of Fine Art in Munich in 1931 (though Hofmann was in the USA, at the time) and in 1934 conveyed Hofmann's ideas from her notes to (Sir) Mountford Tosswill Woollaston who sought to explain them to McCahon. In May 1959 McCahon was, after a month in the States, to have his first real encounter with Abstract Expressionism: a Hofmann retrospective at the Baltimore Museum of Art.[1]

What McCahon saw in America, what he recalled and what had direct, if any, influence is a matter of controversy with which Brown deals circumspectly. (I made my first trip to the United States in 1959; in retrospect it seems that it was as hard to see recent art then as it is to recall now.)

One last word of praise for Brown: he tries to link McCahon to the great traditions instead of regarding him as an antipodean phenomenon. It is time that this was done more vigorously for Australian artists. The position of Australia and New Zealand is peculiar in that its artists do not live with masterpieces. The list of masters whom McCahon revered reads oddly: The Sienese masters, Michelangelo Buonarrotti, Giovanni Bellini, Titian, Vincent van Gogh, Paul Gauguin, Cézanne, Pablo Picasso, Braque, Juan Gris, Piet Mondrian, Luca Signorelli, William Hodges, Petrus van der Velden, Ad Reinhardt, Richard Diebenkorn, Raphael, William Turner, Jean-Auguste-Dominique Ingres and some of the New York school. So much has to be done on influences that are so far removed!

Those who know something of McCahon's work will have their memories refreshed by the depictions and descriptions of his landscapes, religious, and number paintings and the isolated, symbolic use of the mundane like a candle in its holder.

The book spreads a great deal of light and is a tribute to all concerned.

[1]The difficulties in explaining Hofmann's theories may be gauged by considering his five essays in *Hans Hofmann*, Harry N. Abrams, New York, 1974.

Book review

Encyclopedia of Australian art

by Alan McCulloch (Hutchinson (Australia), Melbourne, 1984
ISBN 0 09 148300 X) $85

Artists and Galleries of Australia

By Max Germaine (Boolarong Publications, Brisbane, 1984
ISBN 0 908 175 87 6) $55

Reviewed by Daniel Thomas

TWO OF THE basic reference books on Australian art have reappeared and have been transformed.

Alan McCulloch's *Encyclopedia of Australian Art* bears the same title as the first edition of 1968 and those later editions which included a few corrections such as the real birth year of Margaret Preston (1875 not 1883) but it is entirely rewritten, there is a different and longer selection of illustrations (127 colour, 174 black and white) and it is now issued in two volumes. There are almost twice as many pages as the single-volume predecessor plus unnumbered pages for the black and white illustrations. The format and the publisher remain the same.

Max Germaine's book now has a new publisher and a new title, *Artists and Galleries of Australia*. The 1979 first edition, *Artists and Galleries of Australia and New Zealand* contained only token inclusion of New Zealand material and it is a better book without that inadequate coverage of an important subject. The new edition has slightly fewer pages but a larger format, and new, all-colour illustrations (81 not 63).

McCulloch's title gives a good indication of what you get: everything. There are entries on individual artists working between 1770 and 1980-1982 and entries on art museums and dealers' galleries, which is what one expects from Germaine's title. Instead Germaine gives only living Australian artists and currently operating art museums and dealers' galleries. His book might have been better titled *Present-day Artists and Galleries of Australia*.

Germaine does give a little more than 'artists and galleries'. He includes some art prizes (Archibald Prize), and publications (*ART and Australia*); art societies, art schools and other art institutions (Australia Council, Universities) as well as a few non-artists (Leon Paroissien, Daniel Thomas).

McCulloch's *Encyclopedia* besides including the past with the present for 'artists and galleries' and art world, also gives accounts of techniques (wood-carving, photography, video art, miniatures,) detailed information about Prizes, Scholarships and Schools, a list of Trusts and Foundations, discussion of art categories (Naive artists, Natural History artists, Black-and-White Art) and art movements (Social Realism) and art periods ('Middle Period 1914-40'). He has an article on Aboriginal Art which includes Arunta Watercolours but not the next generation's Papunya Acrylics. His background in newspaper and media work perhaps accounts for the historical surveys of Films on Australian Art and of

Reporting galleries

Gerstman Abdallah, Melbourne

STUART GERSTMAN first opened a gallery in Auburn Road, Hawthorn in 1973. The Gallery exhibited the work of a wide range of contemporary Australian artists. In 1983 the Gallery moved to its present address in Richmond. At about this time Gerstman decided to concentrate on a smaller group of artists, allowing more energy to be devoted to each member of that group. Additional benefits lay in the ability to mount an exhibition at relatively short notice; exhibitions featuring the work of international, interstate and emerging artists also became more feasible.

The new Gallery also provided more flexibility through its layout. The upper floor is comprised of two separable areas which can display one large exhibition or a small exhibition with a larger show. The area downstairs is reserved for prints in either solo or group shows.

In January 1985 the Gallery underwent a change in management when Timothy Abdallah became co-director. Abdallah has an academic background in fine arts and has worked at Christies, London, and the Peggy Guggenheim Collection, Venice.

In recent years the gallery has become increasingly involved in international activities. The

Gallery's Melbourne exhibitions of George Grosz and Pablo Picasso among others and participation of its artists in the Basel Art Fair of 1984 have encouraged Gerstman Abdallah to open a branch in Cologne, Germany. New works by Sidney Nolan formed the inaugural exhibition of Gerstman Abdallah Cologne, which opened in September this year. In 1986 Gerstman Abdallah will mount one-man shows of the members of the Gallery group and collective exhibitions. Virtually all work shown in Cologne will be Australian. However, the Gallery will also act as a base for arranging exhibitions of European artists in Melbourne and for performing consultancy services for clients in Australia interested in acquiring work in Europe.

Bonython Meadmore, Adelaide

THE BONYTHON-MEADMORE GALLERY was established in 1961, as the Bonython Gallery, to exhibit contemporary Australian art. The philosophy of exhibiting both new and established works has been maintained by present Owner/Director, Trudy-Anne Meadmore. Situated in North Adelaide, the Gallery is Adelaide's longest established exhibiting Gallery and has represented most major Australian artists over the past twenty years. The Directors are committed to attracting new audiences; the Gallery regularly holds discussion groups and conducted tours and is determined to remove much of the mystique associated with galleries.

The Gallery feels a strong responsibility for its artists and is equally committed to the display and marketing of artistic works. In addition to its exhibition activities Bonython-Meadmore Gallery provides a range of business services, which include leasing, individual and corporate art consultancies, commissions, art investment advice and recommendations to Government authorities.

B.M.G. recently completed an art consultancy for the new Sheraton complex in Alice Springs, which involved the commissioning of over 500 works (graphics and oils). Commissioned artists included Timothy John, Basil Hadley and Neville Weston.

Placement of community art investment is also an important part of B.M.G.'s activities. Earlier this year the purchase and placement of a large outdoor Clement Meadmore sculpture was co-ordinated. The task involved transport from New York and installation at the entrance of Queensland's new Cultural Centre.

'Magazines, Reviews, Periodicals and Newspapers'. There is a similarly valuable historical survey of exhibitions from 1845 to 1982.

McCulloch's book, being an encyclopedia not a dictionary, includes art-historical placement, aesthetic assessment and occasional human anecdotes about the major artists. The general reader will find it always interesting; like all good encyclopedias it is a constant pleasure to dip into, and it gradually reveals the individual quirks of its author. One warms to McCulloch and his book. Its selection of illustrations and of artists is art-historically and aesthetically sound. In short it can be recommended to any home or any institution. It is interesting, educational, humane, comprehensive as a reference book and – remembering that no such reference book is ever free of minor error – it is now free of gross first-edition errors about some major artists (Sydney Long is now born in 1871 not 1876, Duterrau is no longer spelt Duterreau). It has not caught up with full data on minor nineteenth-century artists like J. A. Turner, recently promoted to high prices in the Australian art market but no doubt the next edition will. And in any case, although no art dealer would be without it, McCulloch's Encyclopedia is not targeted at the art trade.

Germaine's book, which is a dictionary, not an encyclopedia, is much more conscious of the art market – though more of the popular than the avant-garde art market, omitting as it does Sydney's very fashionable Roslyn Oxley9 gallery.

He does not disturb with critical assessments the printed documentation of facts received from artists and dealers. Being concerned only with living artists he has space for many lesser talents among over 3,000 listings. McCulloch lists present-day artists primarily on the basis of their inclusion in art museum collections by 1980; Germaine is more permissive, also listing artists who have gained prizes, awards or 'favourable comment by critics' up to mid-1984. Since critics, broadly defined, are a kindly race, that means almost anyone who has held an exhibition. So its virtues are its contemporaneity, thanks to computerized systems for quick editing of the 1979 data. But its defects are its absence of the human touch and its avoidance of critical evaluation. It contains rather more than all one needs to know about present-day art production in Australia. The best living artists are indeed listed and illustrated, both veterans (John Brack, Sidney Nolan), middle generation (Bea Maddock, Dick Watkins) and relative newcomers (Brian Blanchflower, Ann Newmarch). But there are also lush colour illustrations of works by artists who operate outside the arena of public exhibition and public criticism and who would not normally be seen in such respectable company.

Germaine's book is a trade publication, extremely useful for those in the business of art production, art promotion, art dealing, art collecting, art documentation or art information. It is not for those who want to know about artistic matters; it does not distinguish the best art from the less-than-best, it does not identify the special characteristics of each artist's work. It is only a very complete dictionary of safe facts about present-day artists and galleries and their associated art world. McCulloch's book on the other hand, as its title bravely and correctly proclaims, is an encyclopedia about art.

Daniel Thomas

Daniel Thomas is Director of the Art Gallery of South Australia

Obituary

William Peascod

BILL PEASCOD, well known in the Australian artworld of the 1960s and 1970s as a painter of burnt and lacerated landscape abstractions of some power and nationally respected in the United Kingdom as a mountaineer, died on 17 May.[1] An obituary in the *Times* of London, 20 May, reports that he was climbing the Great Slab on Clogwyn D'Ur Arduu in Snowdonia as second in a party when he collapsed on the rope. He was aged sixty-five.

The *Times* report continues: 'Bill Peascod was born the son of a miner near Maryport in West Cumbria and at the age of 14 followed his father down the pit.' (Many years later I remember him telling me that his first job was digging coal in the three-foot seam.) 'It was three years later that he started rock climbing, applying his phenomenal physical strength as a coal miner to a growing appreciation of the challenge and the beauty of the Lake District crags. The guidebooks contain many rock climbs of bold and elegant quality which he discovered.'

Through study he worked his way up from the pit. In the 1950s he emigrated to Australia with his first wife Margaret and son Alan and lectured in mining at Wollongong. By the 1960s Bill Peascod was head teacher of mining at the Wollongong Technical College and was painting in whatever spare time he had. He collected a large number of art prizes at the time, became a committee member of the Contemporary Art Society (New South Wales branch) and a frequent exhibitor in C.A.S. and other major exhibitions.

Bill returned to the Lake District five years ago with his second wife, Etsu, and daughter, where, the *Times* reports, he renewed his interest in climbing and became vice-president of the British Mountaineering Council, the governing body of British mountaineering, and a vice-president of the Fell and Rock Climbing Club of the English Lake District. The *Times* also records his recent appearance on British television in the series 'Lakeland Rock' where 'he led perhaps his greatest rock climb, Eagle Front near Buttermere, still a formidable route, which he discovered more than forty years ago' and acknowledges his recently published autobiography *Journey After Dawn* as reflecting 'a man of great warmth, humanity and quiet wisdom'.

For Col Jordan, a Sydney artist who knew him well, 'Bill was a man of enthusiasms, blessed with a natural charm which attracted a circle of friends and admirers who enjoyed the warmth and hospitality of his home and studio... I believe that had I not met Bill my interest in painting would never have developed into a career. His studio was my art school... Bill's achievements in Australia are well documented in the string of exhibitions and prizes which make up his biography. He's represented in many State and provincial galleries. What isn't documented is the good talk over numerous bottles of rough red. Nor is the encouragement he gave a host of aspiring artists, some of whom subsequently went on to make significant contributions to Australian art... For me he was larger than life, the first genuine artist I knew and in some ways the exemplar of all artists. But more importantly he was a mate, and, though I haven't seen him for a long time, I shall miss him.'

There are many of us who feel the same as Col Jordan.

Guy Warren

[1]Bill Peascod was also well known in the local art scene as a writer and his penetrating analysis of Elwyn Lynn appeared in *ART and Australia* in 1970, Vol. 8, No. 9.

Guy Warren, an artist and teacher, lives and works in Sydney.

Recent acquisitions by public galleries

WILLEM De KOONING TWO TREES ON MARY STREET... AMEN! (1975)
Oil on canvas 203.8 x 177.8cm
Queensland Art Gallery, Brisbane

Two trees on Mary Street... AMEN! by the Dutch born American artist Willem De Kooning is the most important twentieth century painting acquired by the Queensland Art Gallery since the gift in 1959 of Picasso's *La belle hollandaise.*

Two trees on Mary Street is typical of De Kooning's work from the 1970s in that it fuses two major themes of the previous decades – the landscape and the woman. In this painting, the presence of the female figure persists although the image is no longer apparent.

JOHN GLOVER NATIVES ON THE OUSE RIVER, VAN DIEMEN'S LAND 1838
Oil on canvas 76.2 x 114.2 cm
Art Gallery of New South Wales, Sydney
Purchased 1985 with assistance from the Bain family

The Gallery's acquisition of this painting represents the second attempt to secure the work for its collection. When *Natives on the Ouse River* was auctioned in 1974, the Gallery bidded unsuccessfully, but was able to compensate later that year by acquiring *Patterdale farm* (*c.* 1840), a classical composition depicting the artist's homestead in Mills Plains. *Natives on the Ouse River* and *Patterdale farm* complement each other in representing the two sides of Glover's vision of the Colony: an innocent pastoral paradise with its original inhabitants contrasted with the ordered, taming presence of European civilization.

Glover may have painted *Natives on the Ouse River* from a sketch made during a visit to the Marzetti property, Cawood, on the Ouse River, as mentioned by John McPhee.

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THE DIRECTORS OF BONYTHON-MEADMORE GALLERY PROUDLY ANNOUNCE THEIR MAJOR 1986 EXHIBITION SCHEDULE JUBILEE CALENDAR

Timothy John	February 7 – 26
Lawrence Daws, Lyndall Milani, Tony White	February 28 – March 19
David Rose	March 21 – April 9
Dusan Marek	April 11 – 30
Bob Boynes	May 2 – 21
Paul Greenaway	May 23 – June 11
John Coburn, Angela Houpt	June 13 – July 2
Basil Hadley	July 4 – 23
Lloyd Rees	July 25 – August 13
Mike Green	August 15 – September 3
Noel Counihan, Les Blakebrough	September 5 – 24
Vivienne Pengilley, Robyn Gordon	September 26 – October 15
Hossein Valamanesh, Angela Valamanesh	October 17 – November 5
Louis James	November 7 – 26
Jubilee Finale	November 28 – December 23

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Peter Purves Smith at war

by Mary Eagle

Purves Smith was in two wars;
that with himself continued undiminished.
His work reflects his private war and the schism
of his time – frivolity and disquiet,
ridicule and menace.

ONE OF THE best known works by Peter Purves Smith, *The diplomats* now seems an equivocal image, although its meaning was obvious when it was painted in 1939. Without the title one could say it was about modernity, 1930s style. Pictorially it is full of paradoxes, quite savage paradoxes when one takes in the meaning of the picture. The most striking images are an exceedingly curvaceous aeroplane and a boxy London taxi, not black but a brilliant cerise (a fashion colour of the period), which stand on a large paved area ruled in a grid, providing a setting that is measured and momentous after the manner of grand Renaissance perspectives. But a setting for what? The pavement recedes into a city background of high apartment buildings, two huge factory chimneys and a poisonously green gas reservoir, conspicuous against a livid sky.[1] The row of small dark figures with their luggage in the picture's right foreground stand like a chain of paper dolls and look outwards as if they were making an announcement.

They were announcing 'Peace in our time' in September 1938, when to many people, Peter Purves Smith included, peace appeared an impossibility and in this instance a betrayal. The occasion was the Munich Agreement of 29 September 1938, when the heads of government of Britain, France, Italy and Germany met in Munich to cede the large Sudetan region of Czechoslovakia to Germany. A few days earlier, stepping from a plane at a London airport, Neville Chamberlain made his famous speech of justification, 'Peace in our time'.

PETER PURVES SMITH THE DIPLOMATS (DETAIL)
1939 Oil on canvas 40.5 x 50.5 cm
Australian National Gallery, Canberra
Gift of Lady Casey, 1979

The Munich Agreement, an episode in the news of 1938-39, has since become the event that symbolizes the wrong-headedness of British pre-war diplomacy. However, we need to know the story to read the image. In terms of the artist's training under George Bell and Iain Macnab it consequently fails one of their basic tenets that a picture should convey its meaning visually. Purves Smith himself had doubts about the success of *The diplomats*, when he wrote from Paris shortly after finishing it, 'No one likes *The dips* here. I don't either. The whole thing looks naked'.[2]

The painting he thought was his best to that date, *Early morning in Paris*, atmospheric, grey, bleak and beautiful – *is* self-sufficient. The only object that possibly is not, the cart, had no specific source, Peter describing it as a 'milk or night cart'.[3] It needs no explanation.

By comparison, *The diplomats* is close to its sources, hence 'naked'. Purves Smith based his image on newspaper reportage: he was more 'politically conscious' than his fellow artists and read the English newspapers daily.[4] The *Times*'s reportage of the September talks switched irritatingly between irrelevant facts (such as the names of the aeroplanes in which the diplomats travelled, the times of arrival, and so on) and a brusque dismissal of world wide criticism of Chamberlain's policy of appeasement: '(Chamberlain) must ignore . . . the charges of having "betrayed" Czechoslovakia and surrendered to a dictator. They are preposterous and absurd'.[5] Purves Smith echoed this eccentric editorial emphasis in the organization of his image so that the dominating presence of the aeroplane overshadows the three diplomats.

The 'three celebrated diplomats'[6] in the picture appear to be Chamberlain (tall, with moustache), his foreign minister, Lord Halifax (tall, clean shaven) and the stocky Prime Minister of France, Monsieur Deladier. They were photographed together at Croydon airport on two separate occasions a few days apart.[7] Photographs show them standing before an aeroplane, clothed in the dark formality of diplomacy, wearing the hats and overcoats in which Purves Smith depicted them; however, he

top
PETER PURVES SMITH EARLY MORNING IN PARIS (1939)
Oil on canvas 65.4 x 92.7 cm
Australian National Gallery, Canberra
Joseph Brown Fund, 1980

above
PETER PURVES SMITH THE NAZIS, NUREMBURG (1938)
Oil on canvas 71.4 x 91.4 cm
Queensland Art Gallery, Brisbane

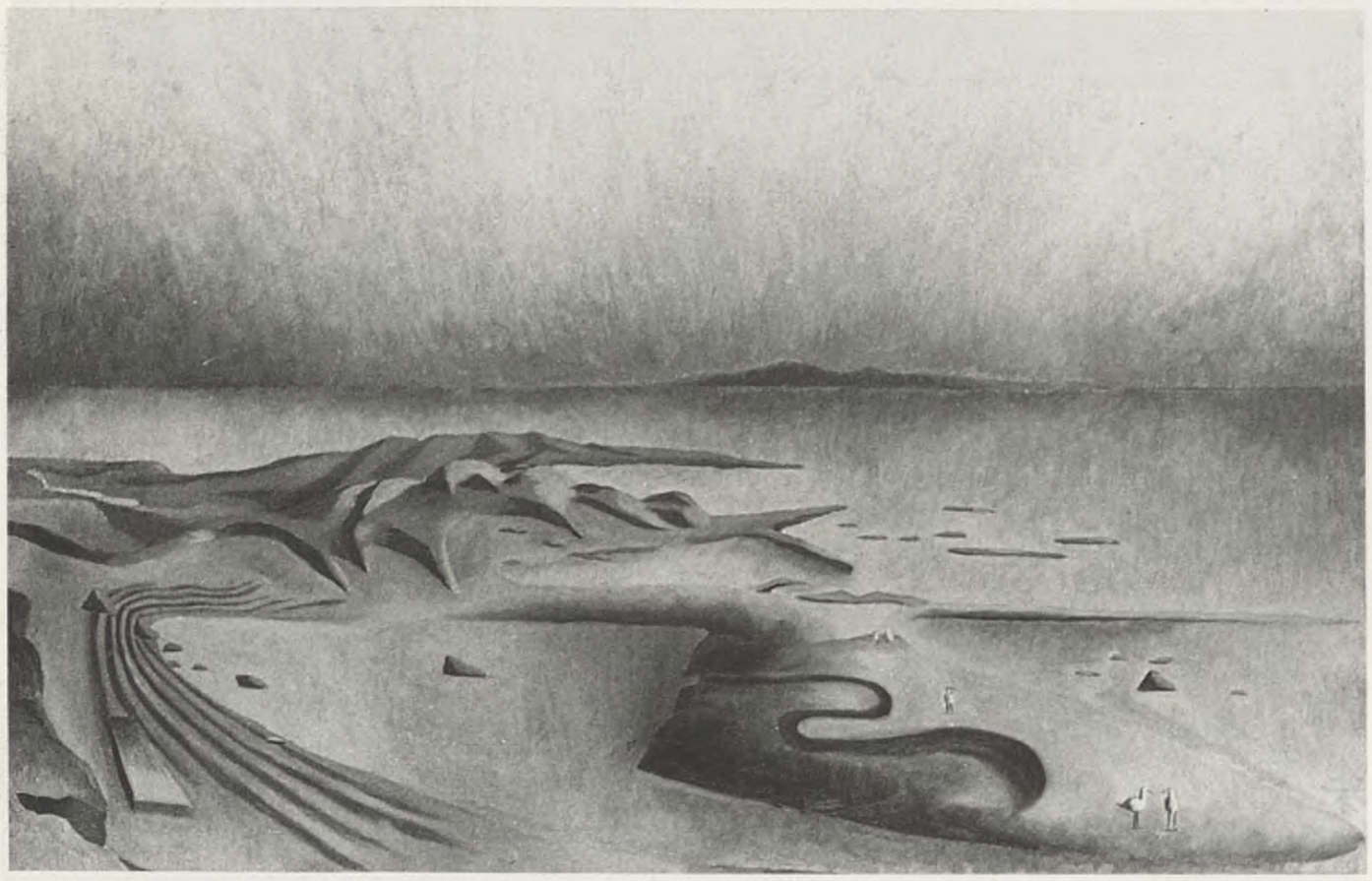
omitted Chamberlain's umbrella as it would have made the painting 'too obvious'.[8]

Ridicule and menace coexist again in another war painting, *The Nazis, Nuremberg,* painted some months earlier. In March 1938 German troops marched into Austria which Hitler declared henceforth 'a province of the German Reich'. We are told that Purves Smith painted *The Nazis* 'in a composite burst of irritation' about the *Anschluss,* the union of Germany and Austria, and a Nuremberg Rally held at the time.[9] Obedient to George Bell's axioms of an economy of expression and self-sufficiency the image indicates its subject by several Nazi flags and satirizes the occasion by a caricatured goose step. Diagonal lines in one direction, of cannon, flags and the absurdly elongated arms of saluting Nazis, are offset by the repeated lines of the soldiers' bayonets. The soldiers, arrayed geometrically, are matched underfoot by closely ranked and painstakingly rendered lines of cobblestones. This image too had precedents in photographs of Nazis marching through the streets of a German city taken by the artist in 1934-35. In the painting however, the cannon point skywards against a backdrop of mountains – perhaps suggesting Austria – and the prophetic, broken facades of tall buildings.[10]

There were not many other war images since Purves Smith was not a prolific artist, and few of them had the anger of *The Nazis, Nuremberg* and *The diplomats.*

Frivolity and disquiet. If ever the characteristics of an age existed individually in one man then Purves Smith reflected the schism of his time. Qualities each the antithesis of the other lived together in his art and in the man himself. Judging from his pre-war letters he moved between the uncertainty of pessimistic extremes: his uncertainty offset by sheer frivolity. 'It was the end of an era: "Eat, drink and be merry" – we all said that at the time. Ever since the Spanish Civil War, for every thinking person, it was an anxious time.' The 1930s was once described coldly by W. H. Auden as 'a low, dishonest decade'. For Purves Smith the uncertainties were rooted deep in his personal life, which was to come to an end at thirty-seven on 23 July 1949 when he died of tuberculosis contracted during 1944 in

PETER PURVES SMITH THE DIPLOMATS (1939)
Oil on canvas 40.5 x 50.5 cm
Australian National Gallery, Canberra
Gift of Lady Casey, 1979



top
NAZIS MARCHING, GERMANY *c.* 1934
Photograph by Peter Purves Smith

above
PETER PURVES SMITH RICKETT'S POINT (1937)
Oil on canvas 50.8 x 76.2 cm
Collection of Lady Drysdale

the Burma campaign.

The irony is that from childhood all the major events of his life turned on the idea of war, originating from his father's experience of the Great War and the preparations for another. William Purves Smith, though over age in 1914, managed to secure a place in the army but the result was, it seems, some kind of personal defeat. Unable afterwards to resume life properly he prepared his only son for a military career – and in the event his daughter, too; Jocelyn married a British Naval officer in the early 1930s. Peter was born on 26 March 1912. At the age of nearly 14, urged by his father, he entered Jervis Bay Naval College as a cadet midshipman. At the end of the four years' course, in December 1929, he annoyed his father by refusing to enter the Navy. He 'disliked the discipline'.[12]

Three years of virtual exile followed while he worked as a jackaroo in remote New South Wales. (This became the background of outback subjects in paintings and macabre short stories done and written in France and England just before the war.) William Purves Smith committed suicide on Christmas Eve 1932, three months before his son's twenty-first birthday. Peter rode by motor bike to his mother in Melbourne.

In the next year, following his mother's orders, he joined the Royal Yacht Club of Victoria, the Royal Melbourne Golf Club, and became a full member of the Melbourne Cricket Club and seldom went anywhere near them.

In 1934-35 he travelled with Jocelyn in Europe; when he parted from Jocelyn in Nice at the end of a motoring excursion, she suggested he should attend an art school, to fill in time before going back to Australia. It was not a random suggestion because she knew he had always made line drawings.[13]

Following her advice Purves Smith took classes first (1935-36) at Iain Macnab's Grosvenor Art School in London, then (1937) at George Bell's school in Melbourne, where his closest friends were Russell Drysdale, with whom he shared studio space at the school, and Maisie Newbold, whom he married after the war.

His distinctive style made him immediately a leader of the group. The works of 1937 have a generalized, often exaggerated geometry of pole-like forms, ragged

above
PETER PURVES SMITH LOVERS 1939
Oil on canvas 80.2 x 59.8 cm
Collection of Lady Drysdale

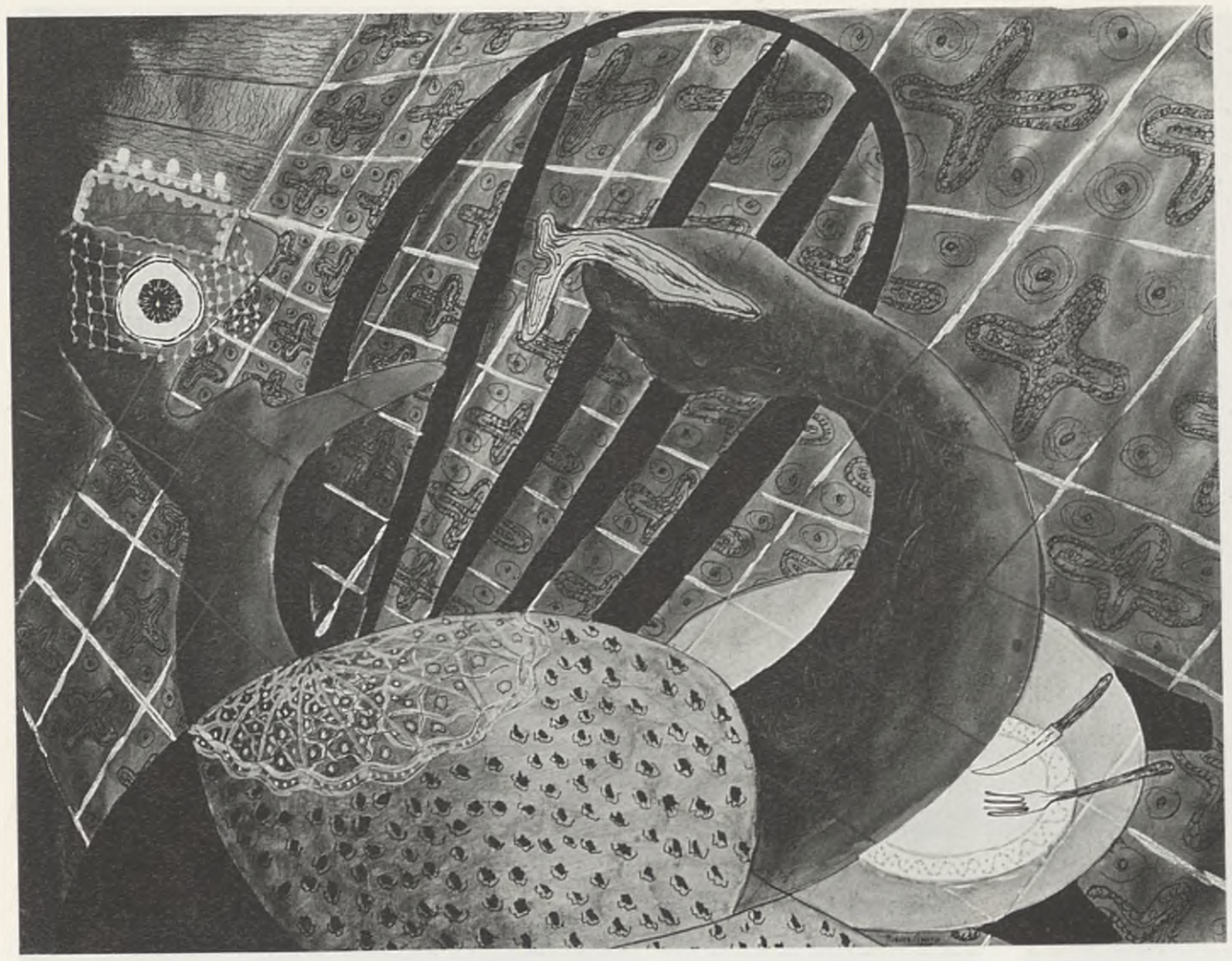
above right
PETER PURVES SMITH THE PLEADING BUTCHER 1948
Oil on canvas 61.4 x 46.2 cm
Australian National Gallery, Canberra

architectural slabs and strong, alternating darks and lights. These modes adhered to the modernist text taught by Macnab and Bell, but it was the capacity for pungent expression that made – and still makes – his work notable. Most of his student works such as *Rickett's Point* have a surreal quality. Surreality, however, as Drysdale and Bell noted, was as much a part of the man as of his art. It was 'his nature' wrote Drysdale, his 'alertness of imagination always revealing something unexpected', echoed Bell.[14]

On 21 December 1937 Purves Smith sailed again for Europe, via Africa. He had a weekly allowance and intended to paint in Paris. He was aged 25, youthfully sophisticated and ebullient. In letters he boasted a little about his drinking and the girls who liked him. However, he was also plagued by a huge self-doubt and the war building up in Europe became a personal trial for him. The political tensions irritated him: 'am inscenced (*sic*) by newspaper leaders on the political situation . . . No one is definite except the publican at closing time' he wrote in May 1939.[15] He had no idealogical stance, merely a 'clear and fearful vision of the future'.[16]

His production of paintings noticeably increased following each political scare. Thus, in a few months after the Munich crisis, he painted *Kangaroo hunt* and two other paintings of Aborigines, *Camp* and *Walkabout* (both since lost), an *Abstract head* (probably that in the Ballarat Fine Art Gallery), a *Nude*, the *Lovers* (one of his very best works), *Mother and child*, *The diplomats* and *Tea for two*.

When in America visiting the World Fair, a fortnight before Britain finally declared war on 3 September 1939, he made the decision to return to England rather than Australia as Maisie (in London) was urging. Joining up in Australia seemed the softer option so Purves Smith went for the hard one.[17] Back in London, told by the recruiting officer to wait ('they only want admirals and butchers') and missing Maisie, who had left for Australia in February 1940, he drank a great deal, painted a lot, lost weight, bicycled down to Land's End and back, and, agonized by the



above
PETER PURVES SMITH
WOMAN EATING DUCK 1948
Gouache, pen and ink 45.7 x 61 cm
Collection of Joseph Brown

above right
PETER PURVES SMITH DOUBLE HEAD 1947
Oil on canvas 81.3 x 61 cm
Collection of Joseph Brown

wait, seriously contemplated escaping to Australia and Maisie. Then, on 25 May 1940, when a permit for his return finally arrived from Australia House, he joined the British Army. 'Please don't be too angry, but the [war] news was so bad and I felt a tick for not doing something' he wrote. The challenge of war delivered to him by his father had been met. Thus ended the 'frightful mental condition'[18] of the past months, described starkly and with black humour in letters to Maisie.

Most of the next six years in the Army was anticlimactic after this mental turmoil. He did not actually fight until, in March 1944, having volunteered as one of Wingate's 'Chindits', he was flown into the Burmese jungle, 200 miles behind the Japanese lines, and thereby entered one of the worst theatres of war. The official prognosis was that the whole of Special Force would be unfit for marching and fighting in a difficult terrain within two or three months. The 3rd West African Brigade to which Purves Smith belonged was not flown out till mid-August. To the soldiers relieving them they looked 'more like survivors from a Chinese prisoner-of-war camp than victorious soldiers'.[19] For some months the real enemy had been not the Japanese, but exhaustion, malnutrition and sickness. The force was decimated. Of those who returned, one in two were admitted to hospital.

Purves Smith had contracted tuberculosis, had spells in army hospital in India and finally returned to Australia in April 1946 by using the influence he had hitherto avoided. Now he began to paint again. Had the war made a difference?

The pleading butcher, *Double head* and *Woman eating duck* show a ferocity and leanness of expression and style not evident in his prewar paintings and were unlike anything being done in Australia at the time. Despite the anxiety evident in the work of Arthur Boyd, Albert Tucker, James Gleeson and Drysdale (Nolan is an exception) the approach to painting at this time was the obverse of anxious. The surfaces of paintings are characteristically smooth, the brushwork unhurried, the forms carefully constructed, volumetric and modelled with light and shade, the colours old-masterish and the construction obedient to the rules of perspective. So, while some paintings suggested a radical disorder and extreme states of emotion they did so descriptively, via a distorted imagery, rather than by shaking the pillars of Art. The imagery having since lost much of the shock value it had for Australians in the 1940s, we are now more aware of the essential stability expressed in these works.

Purves Smith went further to play uncanonical games with the established order. Linear perspective is an invention of the Renaissance. People do not see according to its simplified conventions, but Tucker, Boyd, Drysdale and Gleeson took the rule of perspective for granted. Purves Smith's giddy manipulations of space in his late paintings reveal how much stronger than theirs was his sense of disturbance and shows him to be that much more questingly creative.

Purves Smith was in two wars; that with himself continued undiminished. Disorientation was basic to two important works. In *The pleading butcher* and *Woman eating duck*

the sense of space is unsettling. The relations of chair, table (or floor, or wall), woman and plate in *Woman eating duck* are not ruled by a consistent relationship. In both works the painter has insisted on perspective through employing a grid but has used it perversely to suggest a warp in space. In this painting the grid slides away from us as a forty-five degree angle; in *The pleading butcher* the grid representing the floor slants in two directions from the centre of the image, making a bulge there, behind the clasped figures. These, by contrast, are perfectly flat. Thus the artist has inverted the rules. Modelling is not present where we assume it will be and disturbingly obtrusive precisely where we least expect it to be. This dichotomy of modes is deliberate. The bulge behind the figures, emphasized by the modelling of the lower part of a vertically striped wall, is promptly denied by a window (or painting) that is positioned flat to the surface plane, and by a sly change of the striped wall to a bland, flat presentation.

Ambiguities of perspective are part of a disorientation that pervades Purves Smith's images. An obvious example is the landscape that doubles as a picture (it is signed lower right) behind the figures in *The pleading butcher*. The masculine arm, like a serpent, clasping the ambiguous food in *Woman eating duck* hints that this is yet another image of a double figure. Likewise, there is a suggestion of a third person, thick necked and dark profiled, behind the woman in *The pleading butcher*. *The pleading butcher* emerges as a fairly desperate image. It seems irrelevant to try to resolve its ambiguities or the symbolism of its stars and stripes, the butcher's sickle shape, or his butcher's stripes in blue and white. More revealing is the way in which the walls, floors and furniture in these images are shaken from their traditional roles and disconcertingly take on life, a life not necessarily anthropomorphic but insistent.

The dizziness implicit in *Woman eating duck* is developed in his drawings of spinning tops, springs, wheels, whips and allied objects. Somewhere at the centre of Purves Smith's postwar art was the sensation of a tilting, vertiginous instability.

In 1939 he wrote half-seriously about a 'psychic' other head: 'Looking at me with a critical eye who would say "commanding", even if an irritant, or "inspiring", even with that face. No – the problem is deeper. Being psychic I see a dark, handsome, side levered face, virile, leering triumphantly at my flinching spirit, thrilling and vital in its sudden awareness, waiting to stab me in the back. And I see myself as in a mirror – a dupe'.[20]

Peter Purves Smith, London, September 1938
Photograph by Russell 'Tas' Drysdale

After the Burma campaign, while he was in India in 1945, he tried to paint a double head: 'Latest atrocity for the Mess, a pseudo Picasso . . . two faces. The two faces are there but without any reason probably because I was thinking at the time of two bodies and one face . . . I'll send it just as a record and try to do another that works. It fascinates me.'[21]

The closest he came to painting the threatening other head was in *The pleading butcher*. In this work the other head represents death: death the butcher, death the reaper with sickle, death the black shadow 'waiting to stab'. Even so, *The pleading butcher* is not a painting of a double head. The *Double head* he did paint is not schizoid at all but is an image of lovers. Their heads are painted as one, her breast overlaps his arm embracing her. Purves Smith married Maisie Newbold in June 1946 and this painting of the following year is an image of unity, not division. Resolution of problems seemed to be at hand, but he had only three years to live.

[1] In the gouache drawing (known only from a photograph) for *The diplomats* the chimneys were pouring dark smoke.
[2] Letter to Maisie Newbold, Paris, undated except for 'Tuesday', about March 1939.
[3] Letter from Paris, early 1939.
[4] Letter to Mr Robert Smith, Queensland Art Gallery from Mrs Maisie Purves Smith, 21 June 1961; her conversations with the author 1981.
[5] *Times* editorial, 22 September 1938.
[6] Peter Purves Smith's phrase in a letter to Maisie Newbold, undated, early 1939.
[7] *Times* 19 September 1938 p. 16, 26 September p. 16. Thanks Angela Philp, A.N.G. for one of these references.
[8] Maisie Drysdale in conversation with the author, 1985.
[9] Letter to Mr Robert Smith, from Mrs Maisie Purves Smith, op. cit.
[10] 'The ruins, of course, were a prophecy at that stage'. Ibid.
[11] Maisie Drysdale, conversations with the author, 1985.
[12] Letter from the artist's brother-in-law, Forbes Robertson-Aikman to the author, 6 September, 1981.
[13] Ibid.
[14] Russell Drysdale, essay on Purves Smith, *Australian Present Day Art*, Ure Smith, Sydney 1943. George Bell, review of Purves Smith's retrospective at the Stanley Coe Gallery, Melbourne, in 1950. *Sun News-Pictorial* 12 April 1950.
[15] London, 20 May 1939.
[16] Maisie Drysdale, conversations with the author 1985.
[17] 'What's the use of making two trips and I don't fancy the influence trick', he wrote Maisie from Hollywood, 19 August 1939.
[18] London, 25 May 1940; and letters of previous few months. His doctor had decided that he was in 'a frightful mental condition', letter of early May.
[19] Shelford Bidwell, *The Chindit War: the Campaign in Burma 1944*, Hodder & Stoughton, London 1979, p. 19; James Shaw, *The March Out: the End of the Burma Adventure*, Rupert Hart-Davis, London 1953; Major-General S. Woodburn Kirby, *The War Against Japan*, Vol III, *The Decisive Battles*, London 1961.
[20] Paris, undated *circa* February, 1939.
[21] India, 13 February 1945.

This article would not have been possible without the help of a number of people. Lady Drysdale over the last few years has shown me letters, photographs, and other memorabilia and answered my many questions promptly and fully. The artist's solicitors, his brother-in-law, cousins and many fellow students at the Bourke Street school helped with dates and other details. Jan Martin catalogued Purves Smith's paintings, and Joseph Brown, the Australian National Gallery and Queensland Art Gallery provided reproductions of works in their possession.

Mary Eagle is Curator of Special Projects, Australian Art at the Australian Gallery in Canberra and is co-author of the *George Bell School; students, French Influences.*

Male monoliths, female symbols

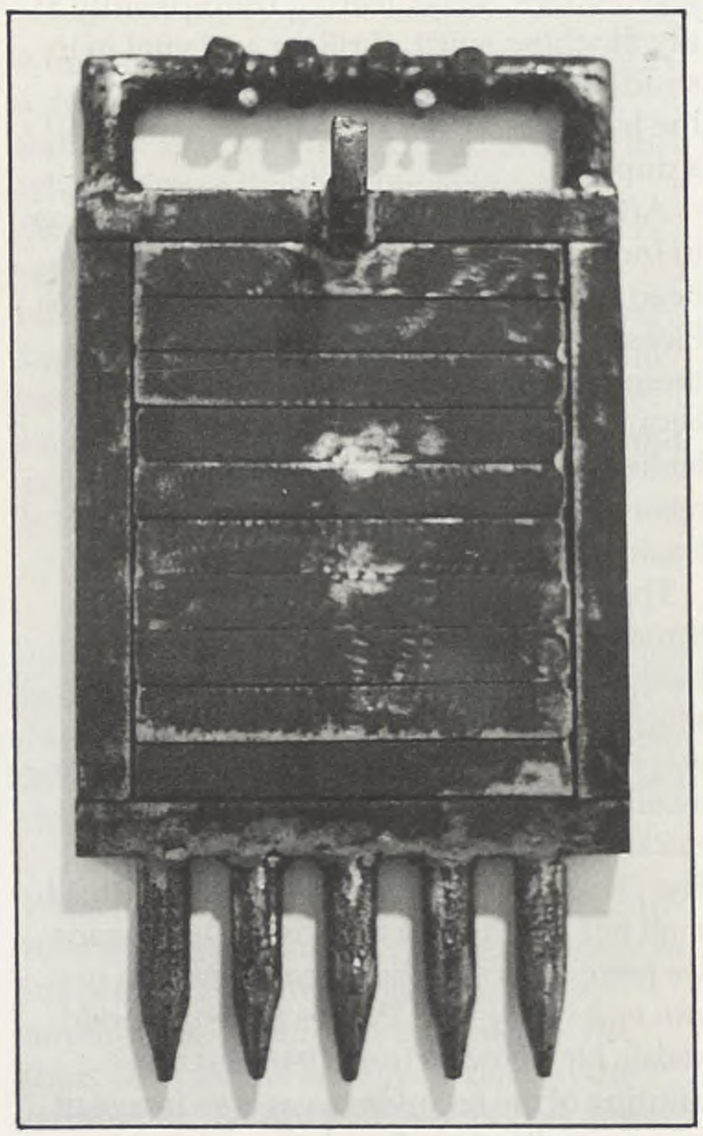
by Maggie Gilchrist

Women artists stand at the forefront of the regeneration of painting and sculpture in Australia. Susan Norrie, Hilarie Mais and Margaret Morgan are reviving 'lost' skills to integrate form with a content that is bound-up in the female experience.

MUCH OF THE BEST art that is being made and exhibited in Australia today is produced by women. A significant proportion of the new work explores the traditional practices of painting and sculpture with renewed confidence, commitment and vigour. For a decade or more these practices were relegated to a backseat position in the quest for an expanded notion of art. Now women – in Australia at least – are playing a critical role in their recovery and regeneration as painting and, to an increasing extent, sculpture (as object-making) return to the 'heartland' of the visual arts.[1]

This article examines developments in the work of three artists, painters Susan Norrie and Margaret Morgan and sculptor Hilarie Mais, all of whom live and work in Sydney. These artists are breathing new life and new vocabularies back into painting and sculpture. While each functions as an individual, producing work that is intended to stand on its own, there are many points of identification as well as shared sources of strength and struggle in their art.

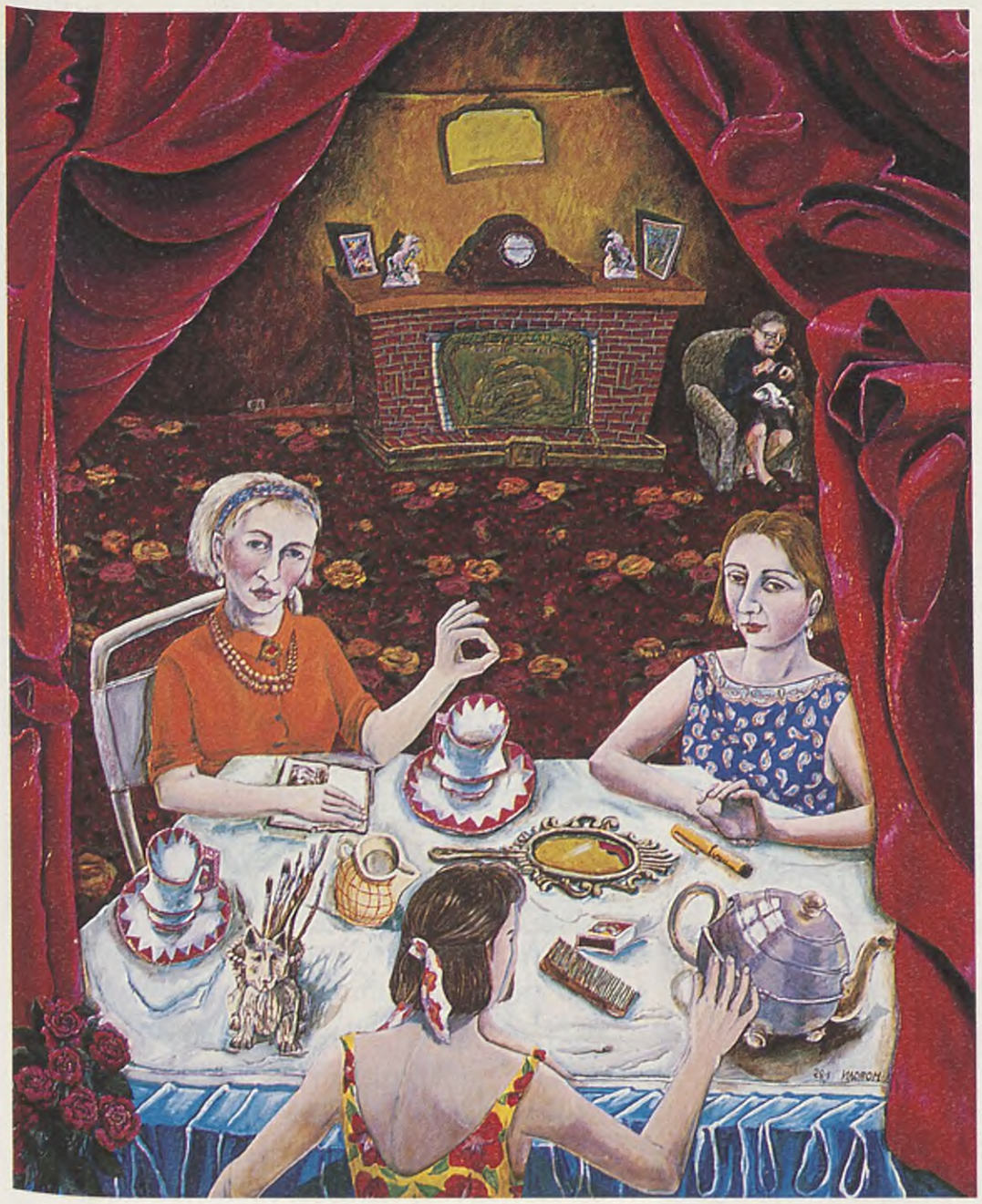
Susan Norrie is one of the most gifted artists of her generation. The best of her paintings – she is not prolific – are among the most distinctive and original produced in Australia in the post-war period.



HILARIE MAIS WASHBOARD (1980)
Steel 35.56 x 18 cm
Collection of the artist

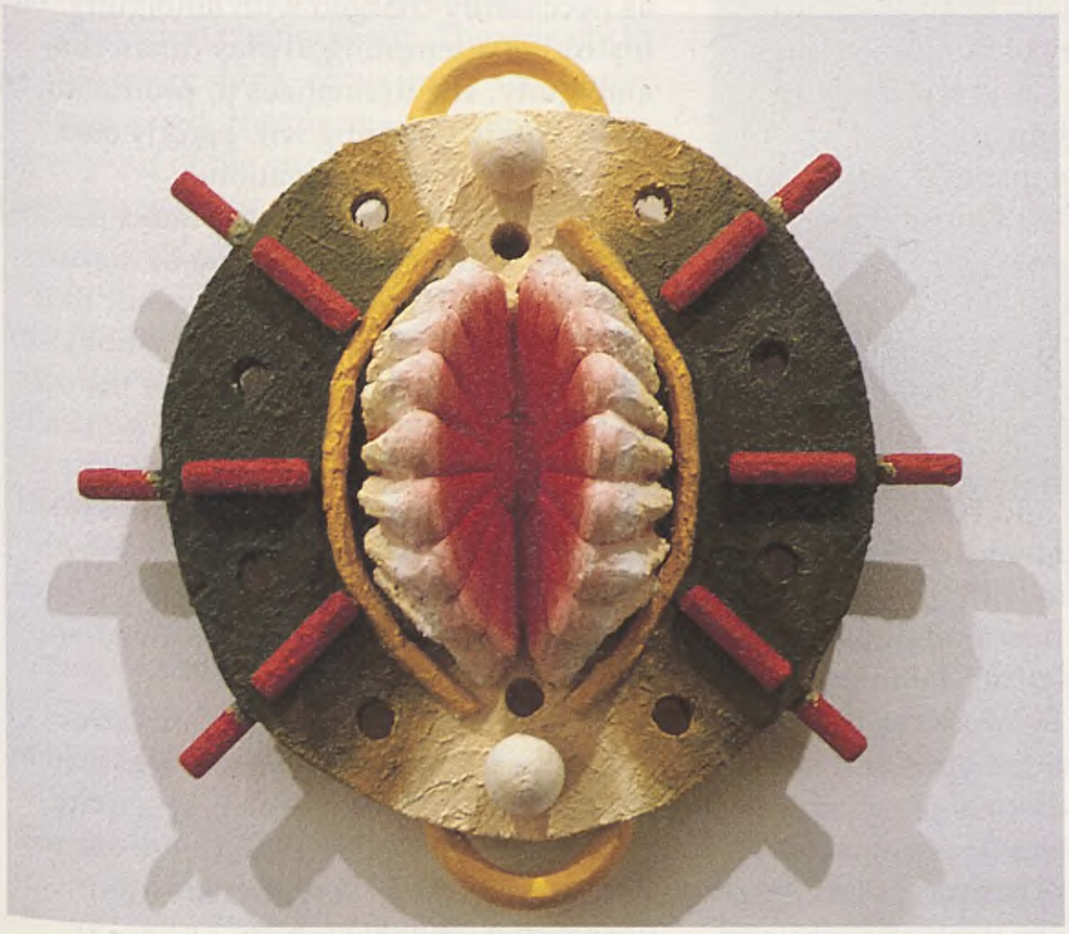
Born in Sydney in 1953, Norrie studied painting at the East Sydney Technical College and the Victorian College of the Arts in the early to mid-1970s. Her experiences at these institutions, apart from one or two exceptions, did not impress or encourage her. None of the lecturers with whom she studied directly were women, so her role-models were male artists working in predominantly formalist modes based on an imported, largely American, aesthetic that belonged to the 1960s. 'Conceptualism was not even considered, though we were now living in the 'seventies.'

Norrie wanted 'the real thing instead of the facsimile', to have studied at Hans Hofmann's school rather than with his Australian imitators, to have worked directly with Antoni Tapies, Willem De Kooning, Helen Frankenthaler, Susan Rothenburg and Cy Twombly. At art school, the preoccupations of becoming a painter and of being young meant there was insufficient time for serious immersion in the history and philosophy of art. At the end of her training she embarked on the mandatory excursion abroad, travelling in Europe, Morocco, Egypt and Japan. Confronted by centuries of art in the great



left
MARGARET MORGAN ALLEGORY AFTER THE SCHOOL OF FONTAINBLEAU 1984
Synthetic polymer paint on linen 180 x 150 cm
Art Gallery of New South Wales, Sydney
Photograph by Henry Jolles

above
SUSAN NORRIE LAVISHED LIVING 1984
Oil on plywood 182.88 x 121.92 cm
Collection of Virginia Milson



left
HILARIE MAIS SEED (1983)
Polychromed wood 27 x 27 x 8 cm
Private collection
Courtesy Roslyn Oxley9,

SUSAN NORRIE TRIPTYCH: FRUITFUL CORSAGE; BRIDAL BOUQUET; LINGERING VEILS (1983)
Oil on three plywood panels, each 182.9 x 121.9 cm
Art Gallery of New South Wales, Sydney
Henry Salkauskas Contemporary Art Purchase
Photograph by Henry Jolles

museums and galleries of England and Europe, Norrie was ecstatic, delirious and fell in love with *quattrocento* Italian painting, the art of Paqolo Uccello and Piero della Francesco, especially, but also with the paintings of Giovanni Antonio Canaletto, Caravaggio and Diego Velasquez. These confrontations changed her attitudes to art history and affirmed her faith in the continuing possibilities of painting.

She was drawn to Uccello's art by its 'haunting slowness of time' (a 'sense of extreme slowness, everything moving in a strange pattern'), which has become a key element in her own work. With an artist's intuitive, selective and essentially non-chronological approach, Norrie saw an immediate link through a 'metaphysics of time' between Uccello and Giorgio de Chirico. However, her response to Uccello was primarily that of a modernist; she related the paintings to collage, another crucial element in her work. Uccello threw out a challenge: '*The Rout of San Romano*, full of intensity but calculated and controlled, was the closest thing I'd seen to something really abstract, but at the same time realistic.' This simultaneity of abstraction and realism and a quality of monumentality would be developed as essential characteristics in her paintings.

The art of the past inspired Norrie to create her own world. 'One of the reasons great art works is that it withstands time; politically and socially, it is timeless.' She regards her generation as the generation of the self-educated inheritors (whether they liked it or not) of the deschooling and deskilling orientations of the 1970s (indeed of the entire post-World War II period). Norrie, Morgan and many of their contemporaries do not share with their immediate predecessors (their teachers) the same distrust of the kinds of academic practices that were unseated by Modernism. Their post-Modernism is more open and inclusive, employing traditional practices with a view to renewing them on renegotiated terms. In this process painting skills must be mastered; hence the value of first-hand study of the art of the past. The renegotiations are not a matter of, for example, merely inserting female references into an inherited art form. Norrie sees the position of 'woman entering an exclusive tradition' as necessarily charged with ambiguity; but instead of attempting to play down this ambiguity, she dramatizes it, producing an art of darkly glittering wit, parody and, ultimately, of transformation.

In 1979 she started making hand-painted T-shirts. After exposure to the best examples of high art abroad, it was ironic that these T-shirts, with their riot of 'hobby-tex' Pop images sprawling freely over the soft fabric (they were later to become erotically charged) provided the necessary catalyst for her work at this time. 'The shirts freed me from the preciousness of working on canvas. The images were arbitrary, primal, unconscious. My drawing improved one hundred per cent.'

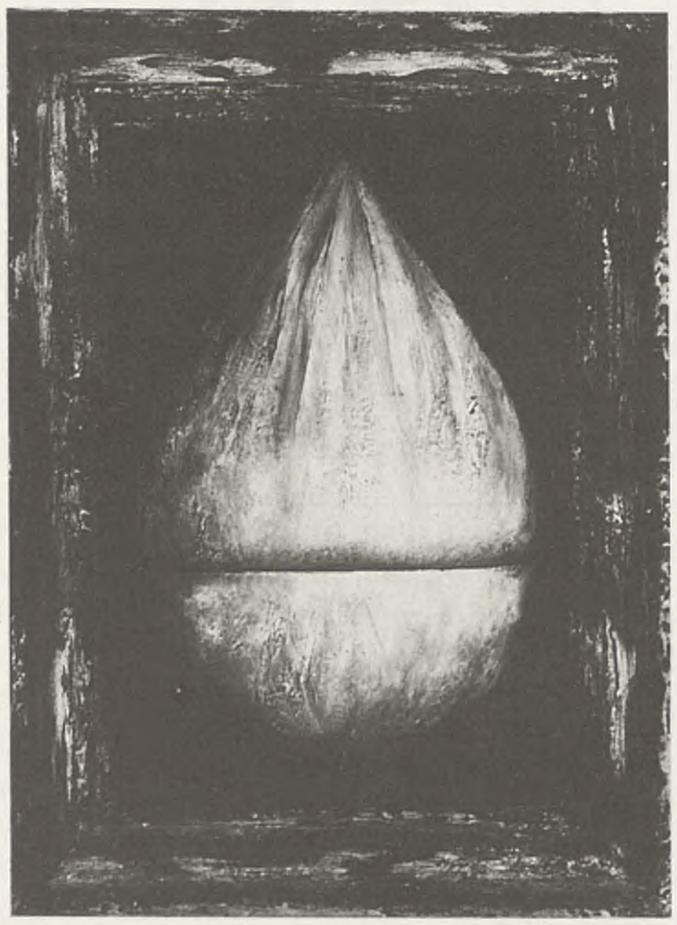
After a number of group exhibitions, Norrie's first one-woman show was held in 1980 at Sydney's Mori Gallery (then the Students' Gallery). By 1982, in her second solo show at the gallery, her art was developing its own identity.

Norrie's paintings of the past four years, particularly those produced since 1983 – a good number of which were exhibited to considerable acclaim in the 'Australian Visions' exhibition at the Solomon R. Guggenheim late last year – have given still life, interior, and landscape genres new meaning. They have challenged the stability of these categories, conflating elements from each genre into compelling new unities. These unities, delivered with a quality akin to the secret richness and concealed density of dreams, subvert our habitual patterns of seeing and envisaging.

Norrie works from her own experience. This experience nevertheless is also universal in so far as all experience is in some sense universal, political, conditioned by and answerable to history. The pearls and combs on the altar of her mother's dressing-table are haunted by those of Alexander Pope's 'Belinda' and Giovanni Battista Tintoretto's *Susanna*. In the triptych *Fruitful corsage; Bridal bouquet; Lingering veils* (1982-83) and other paintings of this time, Norrie recreates the trinkets and treasures of the dressing-table, the shimmering fabrics of the wardrobe and of the big city department store her father managed. These are combined metamorphically with exotic vulva-like flowers and pearl rimmed seashells of epic proportions in a claustrophobic space that is a metaphor of spiritual and psychological confinement. Theatrically lit so that every ridge, curve and encrustation is heightened, the objects are conjured slowly out of the shadows and with a macabre majesty, as if from a reliquary. Exaggerated chiaroscuro dramatizes their ambiguity; they are at once seductive and repellent. Objects are tumescent, fruitfulness is everywhere; but so is the threat of suffocation and decay. As Ursula Prunster has noted, the mood is often elegiacal, but it is not nostalgic. Norrie's wit is black, mordant, exposing social and cultural reflexes that are internalized within the female psyche. The humour erupts slowly, an acid ferment within the grandeur and the opulence which questions the sense of splendour even as it is extravagantly made.

Norrie's next series of paintings, produced in 1983-4, are landscape masquerades bearing humorous titles, such as *Hammersley ironed out, Flaunted fleeced, Deserted* and *Lavished living* (a pun on middle-class preoccupations with *Vogue Living*). These paintings take the Australian landscape, its colonial history, and the continuing responses to it, as their subject; they also examine the role of women in colonial Australia, the attitudes of migrants to their adopted land (Norrie's father migrated to Australia from England in the Depression) and other questions of colonization. In formal terms they are compelling syntheses of abstract, collage and representational elements, incorporating and reworking the conventions of the interior, the still life, the department store window and the stage-set. Space is intimate and stage-like. Before painting this series, Norrie studied the earliest sources of Australia's landscape tradition, including official botanical drawings and the private sketchbooks of colonial women.

Lavished Living depicts the recreated interior of a nineteenth century European settler's hut. Roughly hewn slabs of wood, brute rock, white lace curtains and fine blue ribbons enact a drama of pioneering hardship, nature and civilization. The interior is punctured by a window through which a Eugèn Von Guérard vista stretches to a distant mountain range.[3] After a while, the spatial dislocations (a legacy of collage) reverse this vista effect: shapes press haptically one upon the other in a shallow but firmly modelled space and the view through the window, partly obscured, becomes a foreground miniature, a torn postage stamp sitting on top of the painting. Von Guérard's fastidious topographical realism symbolizes for Norrie the gulf between European culture and primeval Australia. The monumental forms in *Flaunted fleeced, Shielded* and so on, parody the obelisks and spires of natural masonry, the spiky and bizarre foliage of a *jardin exotique*, the strangeness of emu feathers; rock-like surfaces are 'weathered' by the elements and nature is a 'constant gauge' of surfaces. But these forms, painted with so many skins that they take on the character of sculpture, are lit and displayed as in store windows or stage productions, some with curtain backdrops, and confront the viewer very much as presences or characters in a theatrical tableau.

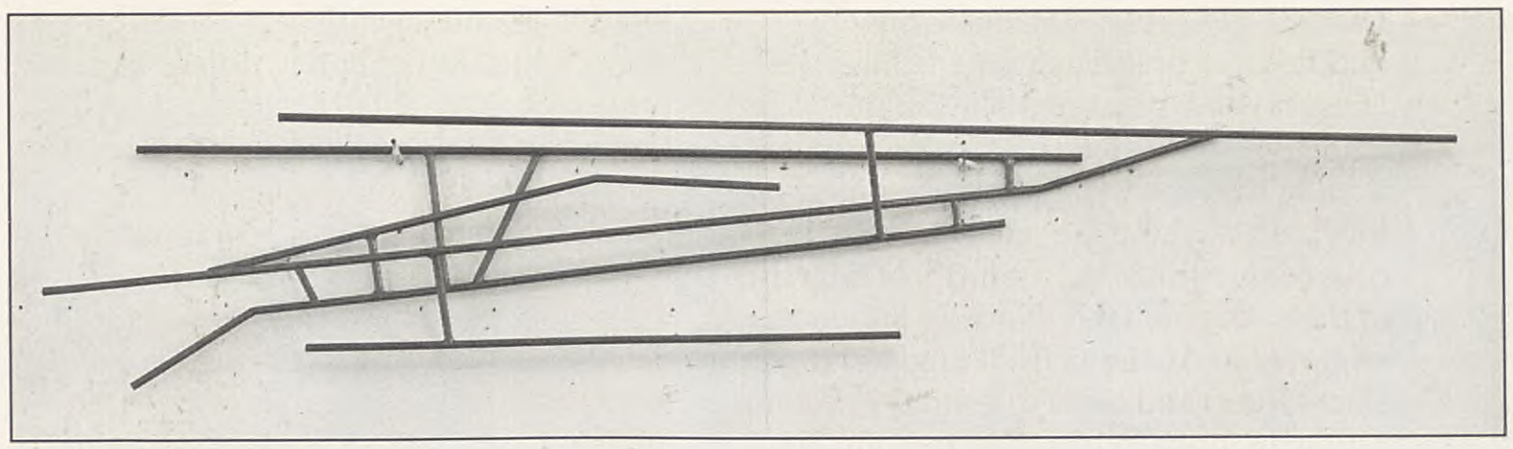


SUSAN NORRIE UNTITLED (1985)
Oil on board 49 x 37 cm
Collection of the artist
Photograph by Kalev Maevali

While Norrie's painted objects possess a monumentality, stillness and timelessness that refer to Classicism, the inner life of these objects is dense with gothic and baroque exaggeration. Often they have obvious and strong sexual allusions.

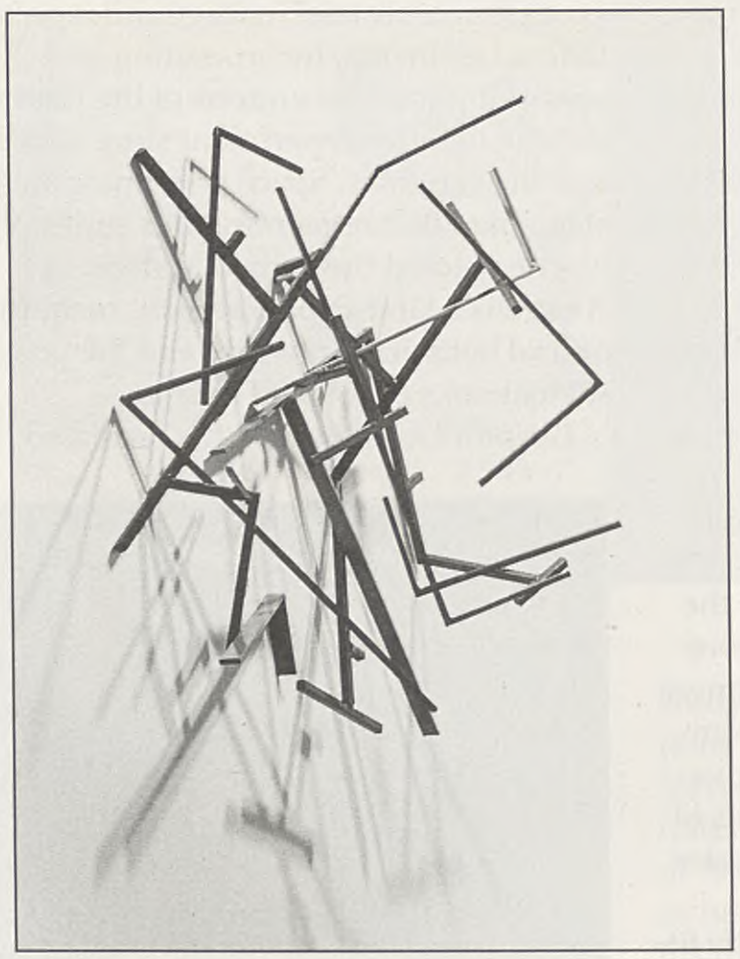
Norrie's most recent works, particularly the thirty-part work *Determined (knotted)* exhibited in the 'Heartland' show which toured four galleries in New South Wales and Victoria this year, continue her major themes. The individual pieces, displayed together in traditional salon fashion, are much smaller in scale than her previous work. Feelings that are bound (knotted) up with emotional states and with various compromise positions or situations that are seen to prevent women from working, are given symbolic and fetishistic force in the objects and images which glow out of the chiaroscuro of their ornate frames.

The best of her paintings are richly metaphoric and metonymic. Metaphor

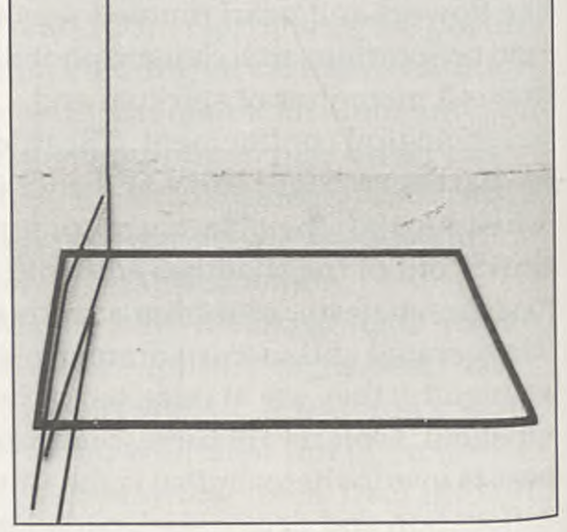


left
HILARIE MAIS UNTITLED (1977)
Painted steel 45.72 x 167.64 cm
Private collection

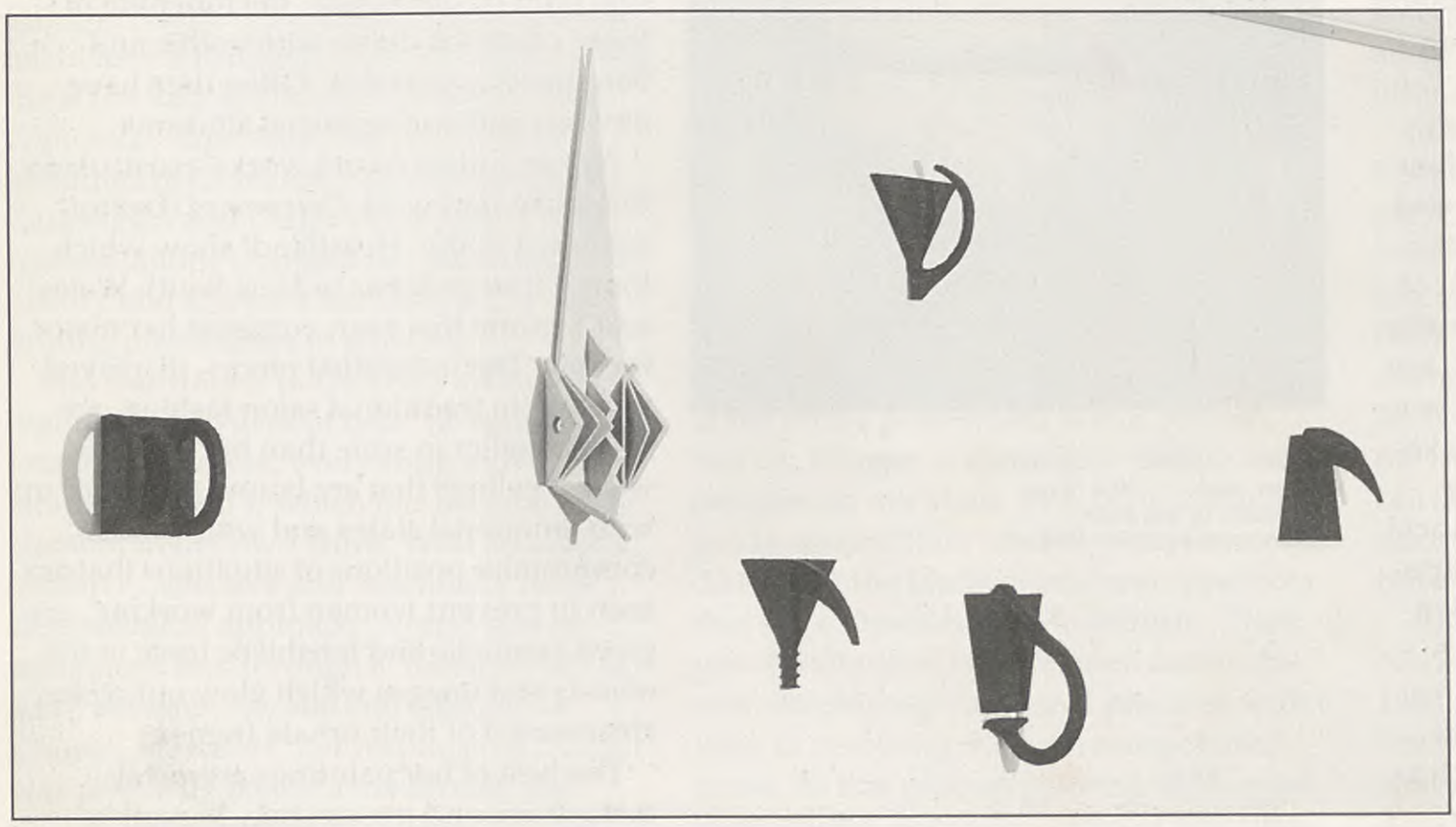
right
HILARIE MAIS ARACHNE (1978)
Painted steel 137.16 x 91.44 cm
Parliament House, Canberra



below
HILARIE MAIS NEW FRIENDS (1983)
Six pieces: polychromed wood
Sizes ranging from 23 x 18 x 16 to 109 x 24 x 18 cm
Collection of the artist
Photograph by Jill Crossley courtesy of Roslyn Oxley9.



above
HILARIE MAIS UNTITLED (1973)
Steel 243.84 x 198 cm
Private collection



SUSAN NORRIE TRIPTYCH: DESERTED; SHIELDED; ENCROACHED (1984)
Oil on three plywood panels, each 274 x 213 cm
Collections: Solomon R. Guggenheim Museum, New York (DESERTED); James Baker (SHIELDED); Elaine Damheisser, New York (ENCROACHED)
Photographs by Henry Jolles

itself, by which the artist effects a radical interchange of meaning, becomes the subject of painting, providing an inexhaustible source of regeneration and change. As witnesses, we find ourselves surprised or even shocked into self-confrontation in a way that breaks with established, habitual ways of presentation by disclosure.

Sculptor Hilarie Mais is fascinated by the rhythms and seeding processes of nature and with the symbolic and emotional richness of sculptural form. In her work of the past five years an earlier emphasis on constructivist-derived formal language has become secondary to the symbolic and iconic power of the pieces, singly and in combination. But even the early sculpture resists a thorough-going analysis as pure form. Mais has always been less interested in form for its own sake than 'its capacity to evoke or invoke emotion'. The best of her work addresses the senses, feelings and intellect simultaneously. It is the product of a wry wit and an inventive, poetic intelligence committed to manifesting thoughts and feelings as sculpture.

Mais was born in Leeds, Yorkshire in 1952 and studied at Bradford School of Art, then Winchester and the Slade in London during the early to mid-1970s. In 1977 she took up a fellowship at the Studio School in New York and from 1980 to 1981 was visiting artist at the State University of New York at Purchase. In 1981 Mais and husband William Wright settled in Sydney.

First influences on her work included English vernacular styles, William Morris and early twentieth century modernism, particularly the work of Constantin Brancusi. She describes her sculpture of the early 1970s as 'lyrical constructivism' located between bodily and rhythmic gesture and emotive form. From 1974 and throughout her years at the Slade, Mais was especially interested in the Russian constructivists, mainly the Stenberg brothers – Rodchenko and Tatlin – and in the welded sculpture of Julio Gonzalez and Pablo Picasso. After moving to New York in 1977 she developed a strong interest in the early work of David Smith and the sculpture of Louise Bourgeois. In these artists she found inspiration and nourishment for her work; but even her formative works, in which the influences are perhaps most direct, have a pronounced identity of their own. Her elegant, painted welded-steel constructions of the early 1970s are exquisite drawings, absorbing pictorial and sculptural features of Modernism. Squared vertically like easel paintings or spread horizontally, shallow to the floor, the works of this period refer directly to architectural structures and water surfaces. Often they are painted in oils in thin washes suggesting atmospheric effects.

Around 1974 Mais considered for the first time making sculptures that would function as objects rather than visual statements. Her works of this period – table-pieces and freestanding sculptures – became compact and streamlined with overt and often amusing references to Art Deco radiators and fire grilles.

At the Slade she was enrolled as a painting student, having been rejected as a sculpture student on the strength of works she considered to be sculpture rather than painting. This returned her to the idea of the frame, and she employed pictorial features in these works – placing wood and steel on a canvas stretcher against a wall – which continue to exert an influence on the way she works and the manner in which she presents her sculptures. The works that followed these easel sculptures were mostly wall-mounted, open, steel-frame pieces consisting of sections of steel cascading from horizontal bars, cluster pieces, free-standing works and further square-frame pieces.

In 1980, a year before coming to live in Australia, Mais reached a turning-point in her work. She returned to making compact objects, though much smaller, to be placed on the wall. At first they are entirely abstract, then suddenly they become tools or weapons with tooth-like projections or spikes, uncoloured objects of brute elegance imbued with a symbolic, ritualistic and strangely prehistoric power. They are all ambiguous implements of great beauty and menace; objects, but also dynamic presences.

At the time of making these sculptures, Mais was discovering she had a lot to say about female experience and she considers these works to be emblems of a 'broad anger' about the position of women in the world (although she is wary of replacing 'male monoliths' with a 'ghetto of female symbols'). She enjoyed the physical making of the works which she likens to the hand-

ling of domestic implements such as an iron or a washboard, the unpainted steel having been scarred and nicked to convey the patina of habitual use. Her work at this time was almost certainly influenced by the wall sculptures of Picasso which she found especially refreshing in the blockbuster Picasso survey at the Museum of Modern Art in New York.

Sensing a quality of remove in her early work, Mais wanted to make sculpture that was rooted more directly in personal experiences in which she recognized certain universals. In 1981 her daughter Jessica was born. Much of Mais's recent work, which is entirely in wood, embodies aspects of female sexuality, using circular and central core imagery: '... when you have a child you are aware that you are no longer a full-stop, you are part of a link, passing on the baton, if you like, down the generations. My work is now more about that seeding, birthing, fertility, the end product of sexuality, and about death.'

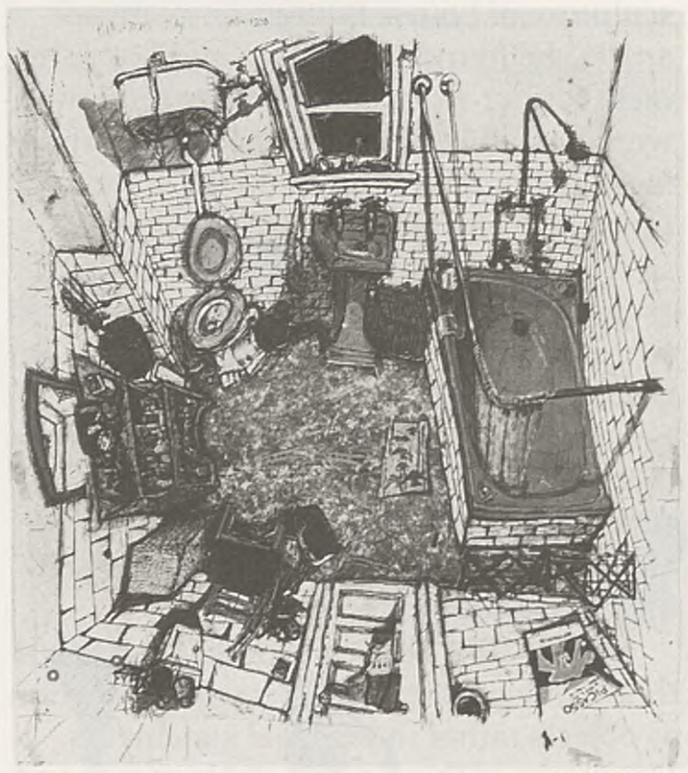
Her first solo show in Sydney, after numerous exhibitions in England and America, was held at the Roslyn Oxley9 Gallery in 1984. It was called 'New friends' and was a witty and startling 'theatre of the absurd', comprising twenty-two sculptures hung on the wall. As Graeme Sturgeon has written: 'Neither relief nor free-standing, these works exist as a new category of sculpture, strongly pictorial but using the surface plane of the wall as a foil to their intricate plastic movements'. Luridly coloured, matt jet-black or ice-white, these vibrant, theatrically lit objects, evoking prehistoric masks, objects from science fiction, strange fruit and feminist icons, engage in a hypnotic dialogue with each other and with the viewer. Like Norrie's painted objects they become characters in a drama of the artist's creation.

Works such as *Seed* are baroque celebrations of birthgiving and regeneration (the birth of a daughter, the fertility and fruitfulness of woman). *Seed* is also a symbol, not without a touch of irony, of 'the good life' (fruitfulness) in Australia, its alien flora and the artist's 'coming and working on the moon kind of feeling'. Like Norrie's art, Mais's sculptures evoke multiple meanings and are richly metaphoric.

Margaret Morgan's art attempts also to explore and suggest layered meaning. Her best paintings do this admirably, particularly the recent allegories of women from which unfold buried or covert meanings. The strongly narrative qualities of Morgan's paintings set them apart from Norrie's. But her figures, like Norrie's painted forms and Mais's sculptural ones, also become characters in a theatre of cultural significations and are placed similarly in stage-like settings some of which are framed by elaborate side-curtains.

Morgan was born in Sydney in 1958 and is thus several years younger than both Mais and Norrie. Her learning experiences, however, broadly parallel those of Norrie. From 1977 to 1979 Morgan trained at the then Alexander Mackie College and in 1981 won the University of New South Wales Travelling Scholarship which took her the following year to Paris. Living in Paris, travelling in Europe and visiting the major collections in France, Italy and Germany gave Morgan the opportunity to look, read and think more seriously than at any other time in her life.

Morgan's first solo show was held at the Mori Student Gallery in 1980, before leaving for Europe: the works comprised figurative acrylics, prints and drawings, based on feminist and suburban domestic themes.



MARGARET MORGAN BATHROOM 1981
Synthetic polymer collage on paper
125 x 140 cm
Art Gallery of New South Wales, Sydney
Photograph by Kalev Maevali

The following year in a joint exhibition at the Mori Gallery titled 'Urban Exclusive', Morgan showed a vibrant series of domestic interiors which have since become known as the *Bathroom* series. In these works the imagery is tactile and immediate, space is haptic, felt. In one of them, Morgan wanted to depict the whole interior, so she skewed and flattened the traditional single point ('phallocentric') perspective like a collapsed card-house, presenting a bathroom with walls to the picture-plane and the floor as the central image. These interiors are full of the distortions and lively wit that is a feature of Morgan's art. Depicting many of her own possessions, the *Bathroom* pictures are by extension self-portraits. Her figures disappearing out of the picture-frame are also offered as metaphors of the marginality of women.

In 1984, under the title *Piggy went to market*, Morgan exhibited a series of raw, harshly expressionistic paintings. These are based on urban life and the position of women and their labours in contemporary Australian society. Strewn with actual and depicted supermarket flotsam, this series intends a certain humour; for the most part the humour is lost in the overriding *angstlich*, a mood influenced by a period the artist spent in Berlin. The works are generally too crudely literal to evoke the range of associations Morgan asks them to carry.

Her recent allegorical paintings, four of which were shown in the touring 'Heartland' exhibition, are very much more successful and are richly suggestive. Morgan has dispensed with the brute paint, though the figures retain that self-conscious awkwardness, a certain naive ungainliness that is a feature of her earlier work. In the new series Morgan focuses more acutely on the position of women in society by parodying the art of the past with marvellous humour. *Allegory after the School of Fontainbleau* is based on a painting in the Louvre but the Fontainbleau theme of *dame au bain* or *dame a sa toilette* (a concealed reference perhaps to Morgan's earlier bathroom series) has metamorphozed into a portrait of contemporary women conversing around a table in a room based on the livingroom of the artist's childhood home. Mirrors such as the hanging mirror on the back wall and the hand-mirror on the table *(dame a sa toilette)*,

left
MARGARET MORGAN WARTEN, ERWARTEN
(TO WAIT, TO EXPECT) 1983 158 x 130cm
Synthetic polymer collage on paper
Private collection
Photograph by Bill Mori

above
MARGARET MORGAN PEERLESS PEGGY WENT
TO MARKET 1984 168 x 198cm
Synthetic polymer collage on Belgian linen
Courtesy Mori Gallery, Sydney
Photograph by Kalev Maevali

like Norrie's mirror in *Determined (knotted)*, are signifiers of representation and reflection, symbols of the way women have come to see themselves and of the way men see women. These paintings are Morgan's most compelling works to date and promise much for the future.

Theories of culture these days are deservedly regarded with a certain wariness. In aspiring to become general or essentialist theories, they fail inevitably to account successfully for all that they seek to embrace, developing into new monoliths that frequently exclude women. (Many women, for example, felt themselves excluded from Marxist discourse by its patriarchal bias and few have participated in the post-modernist debate.) These new monoliths, labouring under extremes of form and text-centredness or its reverse, have widened the breach between form and content, between text and context, which has so often resulted in the substitution of the theoretical discourse for the work of art.

There is an edgy, almost existential, quality to the discussions I have had with these three artists about the contradictions and challenges that confront them in the 1980s. For Morgan and Norrie, active members of the Artworkers' Union, these challenges involve continuous struggles over such issues as artists' rights, fees, contracts, copyright, moral rights, representation in exhibitions at home and abroad and, more broadly but obviously related to questions of representation, the ways in which Australian culture sees itself, the way it is positioned nationally and internationally.

Within the studio, in the best examples of work by these artists and in the ways in which they talk about their art and the processes of art-making, there is a tremendous sense of the indissoluble unity of form and content and of the integrity of the work of art. Imagination is restored to a central position, as in the making of a poem (for Norrie, the artist is a kind of magician or alchemist: 'art is conjuring'; for Mais it is a kind of 'invoking') and cultural meaning is placed under continual pressure of the need for further and continued redefinition.

[1] The 'heartland' reference is intended generally but is also specific to the 'Heartland' exhibition which included work by Norrie and Morgan and toured Wollongong City Gallery, Newcastle Region Gallery, Heide Park Gallery and the Ivan Dougherty Gallery during 1985.

[2] Susan Norrie, in an interview with Jo Holder in the magazine *Follow Me*, January 1985.

[3] The vista reproduces Von Guérard's *Mount Wilson from Mount Dryden* (1857), Art Gallery of Western Australia.

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Grant Mudford: Abstraction and reality

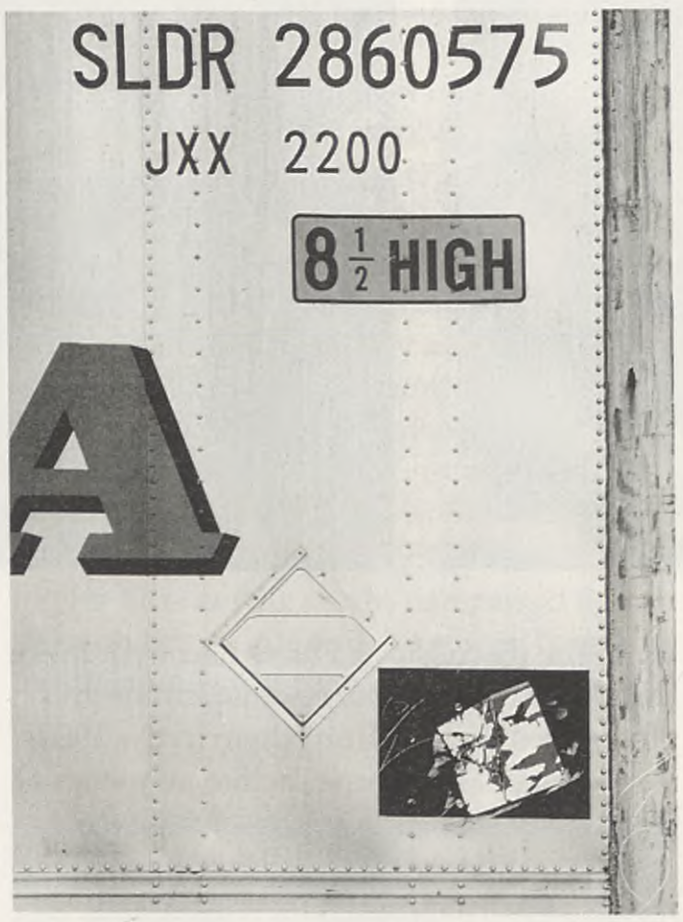
by Gael Newton

Art critics frequently exhort photographers to pursue their subjects and forget about art. Mudford attacks this notion in his close-focus world of paint-splattered pots, industrial icons and hieroglyphic signage.

THE TENDENCY among art historians to view photography as 'a bastard left by science on the doorstep of art', fails to grasp the significance of the camera in the Western pictorial tradition.[1] For the camera epitomizes the window onto three-dimensional reality, a convention which has dominated Western painting from the Renaissance up until the nineteenth century. The decline of realist modes of painting in this century has hindered the appreciation of photography as an artform.

In a review of Grant Mudford's Australian showing of his colour work, Beatrice Faust warned of the dangers of seeing photography as an addendum to painting, commenting that 'it is easier to compare Mudford's work to the already familiar than to familiarize oneself with his photographic opus'. Faust's absence from photographic criticism has been sorely missed in recent years and her review of Mudford's work is one of the best pieces ever written on an Australian photographer. However, her concern at any attempt to place photographers in art history reflects the frailties of art historians and photography critics. Everybody loses if art historians merely take formal similarities as evidence of shared intellectual concerns or worse, simple derivation. Equally, the fundamentalism of much photography criticism ignores real and revealing threads of communication between images in different media.

It seems regressive in 1985 to begin a discussion on a contemporary photographer with a reference to the old art photography antithesis which, like the romantic/classic caesura, leads only to confusion. Peter Galassi's excellent essay in the *Before Photography* catalogue does offer a way out by removing the debate to the level of Western pictorial conventions rather than the history of style per se. *Before Photography* also draws attention to the consequences arising from the Renaissance's narrowing of art to a basis in vision. Given that of all media photography has had the most symbiotic relationship with an aesthetic which is often treated solely as a history of 'seeing', an acute awareness of philosophy of perspective becomes very relevant to the critical understanding of the medium.



GRANT MUDFORD 'A' 1982
Cibachrome photograph 76.2 x 60.96 cm
Edition of 25

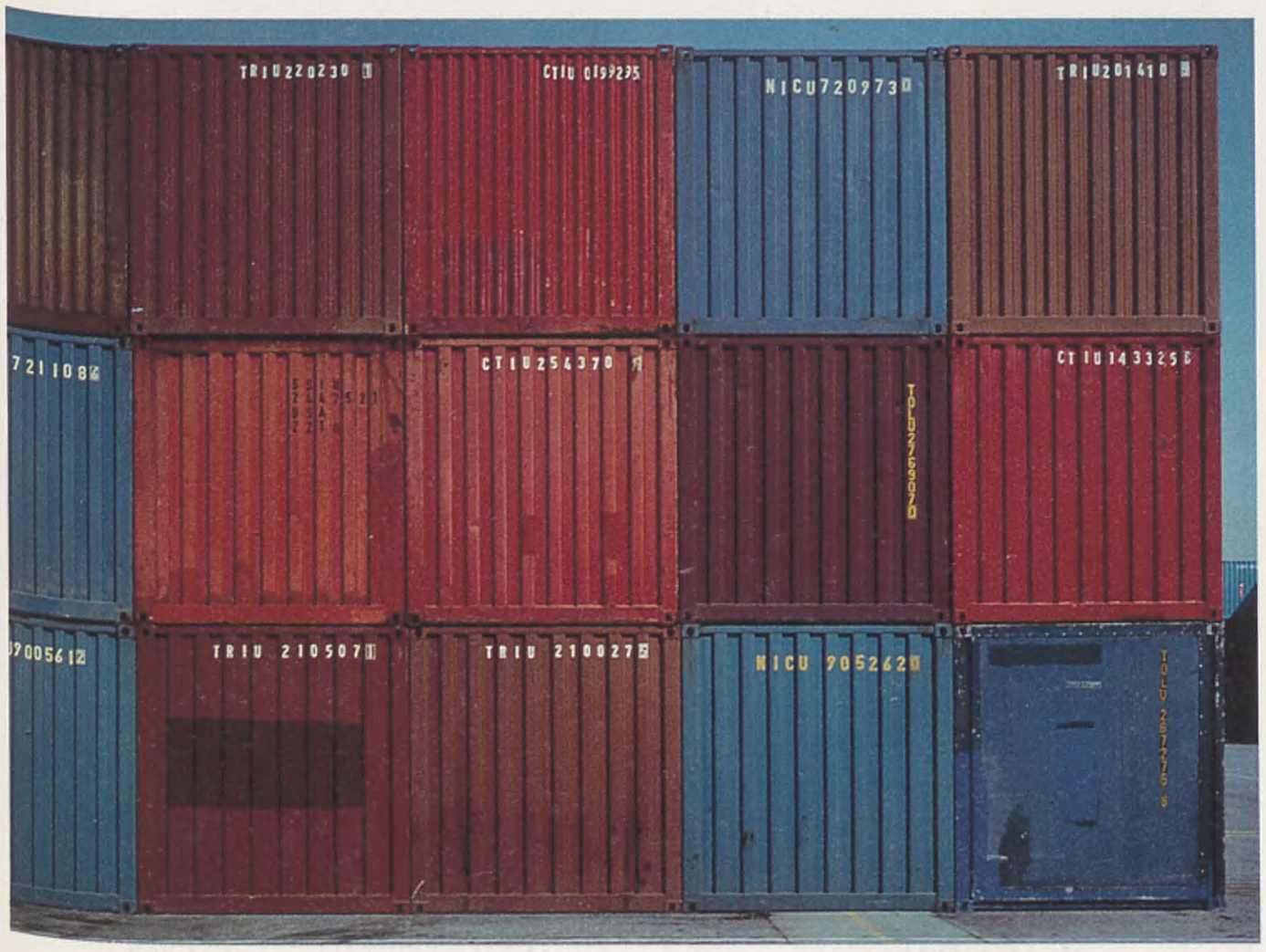
It is to be remembered that the 'Before Photography' show was generated by the photography department at The Museum of Modern Art in New York. Long time curator John Szarkowski's belief that 'old pictures beget new pictures' in photography emerges from this catalogue as a reflection of E. H. Gombrich's notion of the 'artist's pictorial arsenal as a growing toolbox'. It is time the camera's role in that toolbox was determined.

If direct comparisons between photography and painting are not profitable then it remains essential to view photography as part of regional episodes in the history of Western pictorial art. If not, important artists such as Grant Mudford or Max Dupain seem likely to be left permanently orbiting in a satellite called *Art Photography*. Local art historians have not moved to fit Dupain into their assessments of modernism in Australia although his imagery is arguably a far more potent and pertinent expression of that aesthetic than of its great advocate Margaret Preston. A similar fate should not await Mudford and his contemporaries when the art of the last two decades is evaluated.

Grant Mudford left architecture studies in 1965 (then a liberal spawning ground for many artists) for a career in commercial photography. His preoccupation with mastering the basic techniques gave way by the early 1970s to involvement with personal work which Mudford consistently viewed as art. In interviews Mudford has rarely been specific about his sources but refers constantly to receiving as much stimulus from painters as from other photographers. His first exhibition at the Bonython Gallery in 1972 heralded a

right
GRANT MUDFORD
'K' LINE 7 1982
Cibachrome photograph
76.2 x 60.96
Edition of 25

below
GRANT MUDFORD
MULTI-COLOURED
CONTAINERS 1982
Cibachrome photograph
60.96 x 76.2cm
Edition of 25

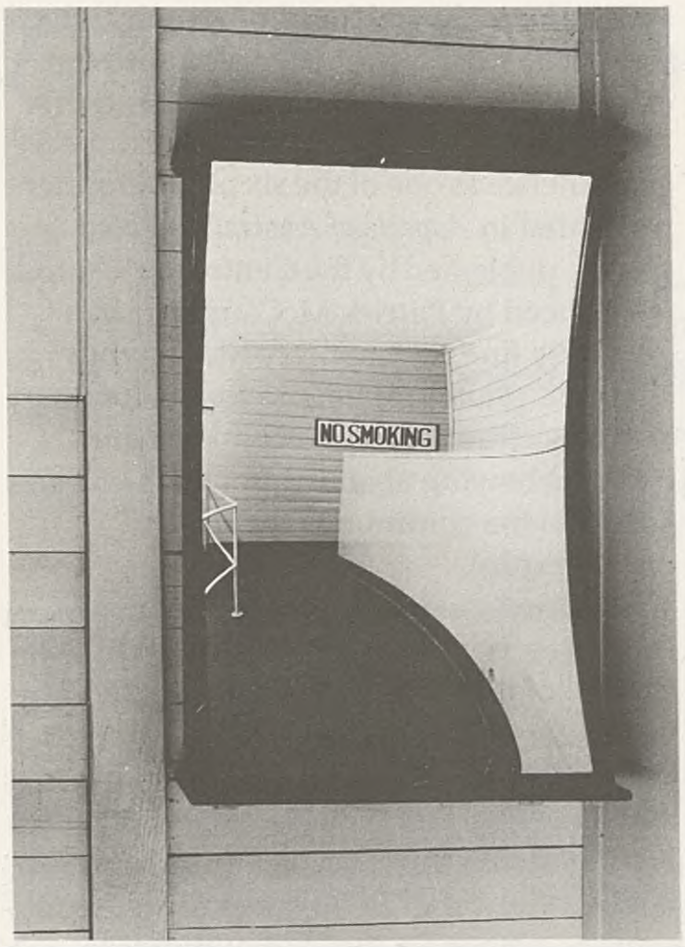


sympathetic climate for photography which was given tangible form in 1974 with the establishment of the Australian Centre for Photography. Mudford was accorded special prominence as one of the six photographers presented in *Aspects of Australian Photography*, published by the Centre in 1974 and introduced by Patrick McCaughey. In a generally fine commentary McCaughey exhorted photographers to forget about art and concentrate on subject matter and craft, eschewing abstraction which was not suited to the continuous tones of photography.

Mudford's works from his 1972 exhibition, preserved in the collection of the Art Gallery of New South Wales, reveal a basic vocabulary of urban topography. Two of the studies which bear the inscriptions 'No Smoking' and 'Let There Be Light' are considered by the artist as key images; certainly the surreal life he generally gives to signs as tattoos on the skin of things is evident here. A glance at Bonython's stable at the time: Sydney Ball, John Coburn and Louis James for example, may account for its pioneering inclusion of Mudford's hard-edged graphic urban landscapes. These early works represented things that caught Mudford's attention, the focus was intermittent and the role of the frame often lost as one's gaze seemed to be directed straight through a paneless window.

The work in 'Aspects' is mature but not distinguished. Increasingly, oblique views give way to rigorous horizontal planes in fore or middle ground. Landscape is nudged aside then disappears along with the inhabitants of the now mute topography leaving only the signage: 'No Through Traffic' and 'Precision Engineers'. A classical position of control has been adopted in these works.

Mudford left Australia in 1974, with the sole purpose of allowing him to concentrate on his own work. He burned as many bridges behind him as possible by closing his commercial studio. Los Angeles proved to be a sympathetic new base providing the kind of clear light and urban topography Mudford used in Australia, but more monumental in scale. The greater market for photography as an artform in America was also vital for his survival as an artist. He has since established a secure reputation



above
GRANT MUDFORD UNTITLED (NO SMOKING)
1972
Silver gelatin print 48.6 x 34.5 cm
Art Gallery of New South Wales, Sydney

above right
GRANT MUDFORD NEW YORK CITY 1975
Silver gelatin print 1978
34 x 49.8 cm
Art Gallery of New South Wales, Sydney

on the basis of work done in America. Within a year of leaving Australia Mudford was producing such masterly works as the keyboard of trucks in *New York City 1975* which were richly detailed and dramatic in tone. These features were evidence of Mudford's interest in the great American documentary photographer Walker Evans, whose work in the 1930s provided a model for the classical treatment of the banal, and even bizarre, vernacular architecture of the rural and urban landscape of that continent.

Before settling in Los Angeles, Mudford travelled extensively and it was particularly the South-West and desert regions that excited his interest. The works from these areas became less and less descriptive in any traditional documentary sense. The middle and long distance views of earlier work were displaced by direct confrontation with walls and facades which were treated in a more abstract manner. A shallow foreground and carefully controlled glimpses of the distance and location at the edges of the walls helped retain three dimensionality, but the primary focus was on the organization of rigid parallel middle planes. Mudford's mastery of the ability to comprehend an image as a pictorial entity separate from the reality viewed through the lens (termed 'pre visualization') was essential to the sophistication of his work in America. Improved technique was also very important in the resolution of the new American work. A pair of perspective correction lenses and later a point-light source enlarger enabled Mudford to extract from 35 mm camera technology the perspective control of large view cameras and the precision in printing to bring up every grain.

When shown in Australia in 1977, the American work was a revelation of the technical reach of 35 mm black-and-white work. However, its technical virtuosity only just quelled a growing unease that the work was not documentary; that it stood apart from the new humanism of the post world war years. To some it seemed that the subject was becoming a 'site' in which the work occurred rather than a communication. Nothing moves within the frame of these pictures. They present massive looking structures, mysterious and immutably blocking vision. However the delicacy of linear elements and their tonal lightness prevent them becoming oppressive. Signs appear with predictable frequency and the precision of the point-light source enlarger indicates their formal function in Mudford's work: they define another, almost transparent plane slightly above the surface on which they are painted. All over the surface two dimensions play with three, often meeting at knife edges. There is an abundant sense of volume but paradoxically this is often created by very spare elements such as a fine wire across the sky. The formalism of Clement Greenberg and the minimalist obsession with preserving the picture plane seem to have exerted an influence on these pictures, though Mudford has always worked directly from images rather than expounded theory.

Whatever role minimalist aesthetics have had in the development of the so-called New Topographic School of American landscape photography – a movement with which Mudford is associated – Mudford's images have none of the aridity that characterizes Minimalism. They are both subtle and strong, rich and evocative. Many of them have the mystery of the great monolith discovered at the end of Stanley Kubrick's film '2001'.

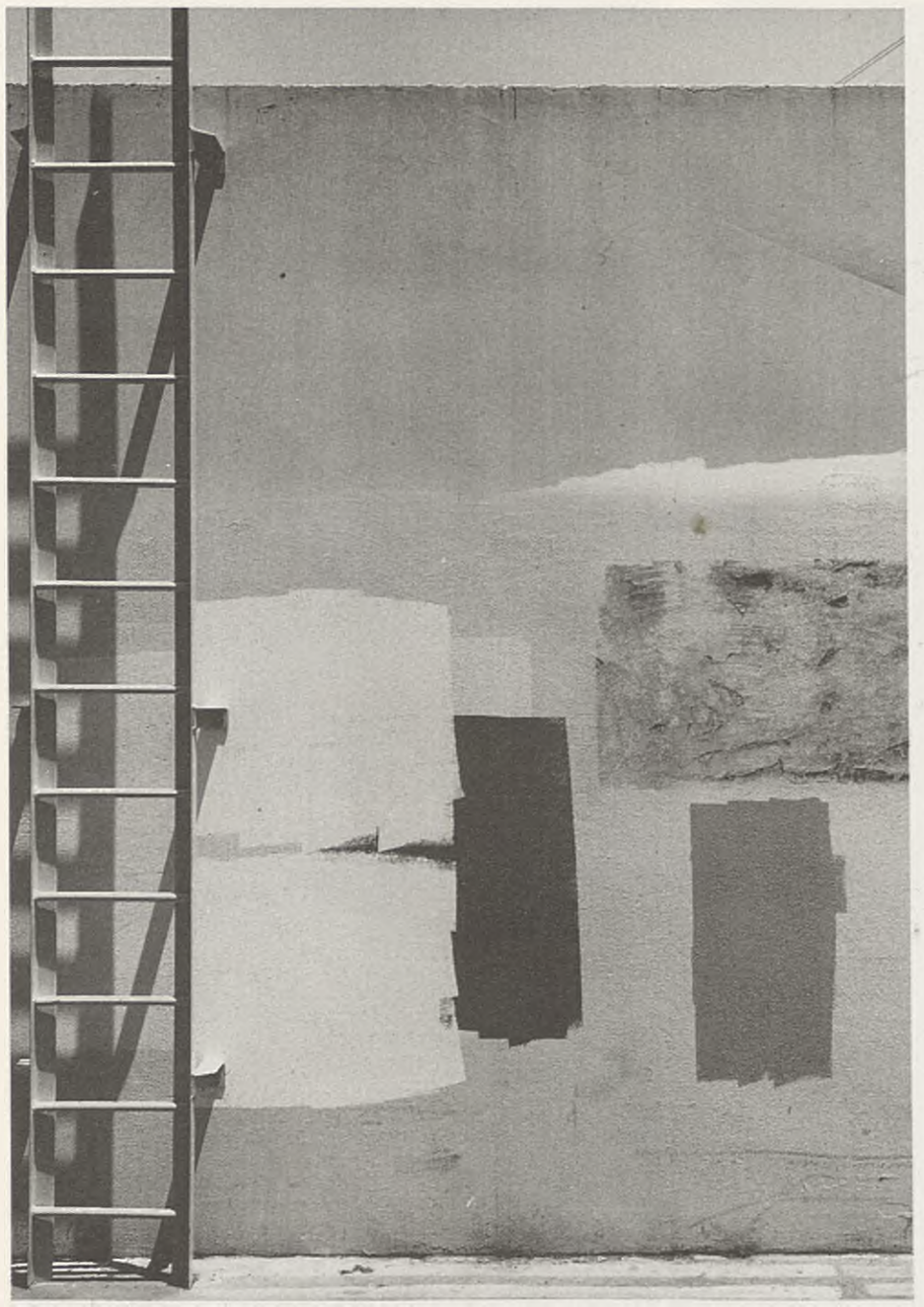
The visual language of Classicism appears to have had a particular revival in recent urban topographies. Mudford shares with the Australian photographer Mark

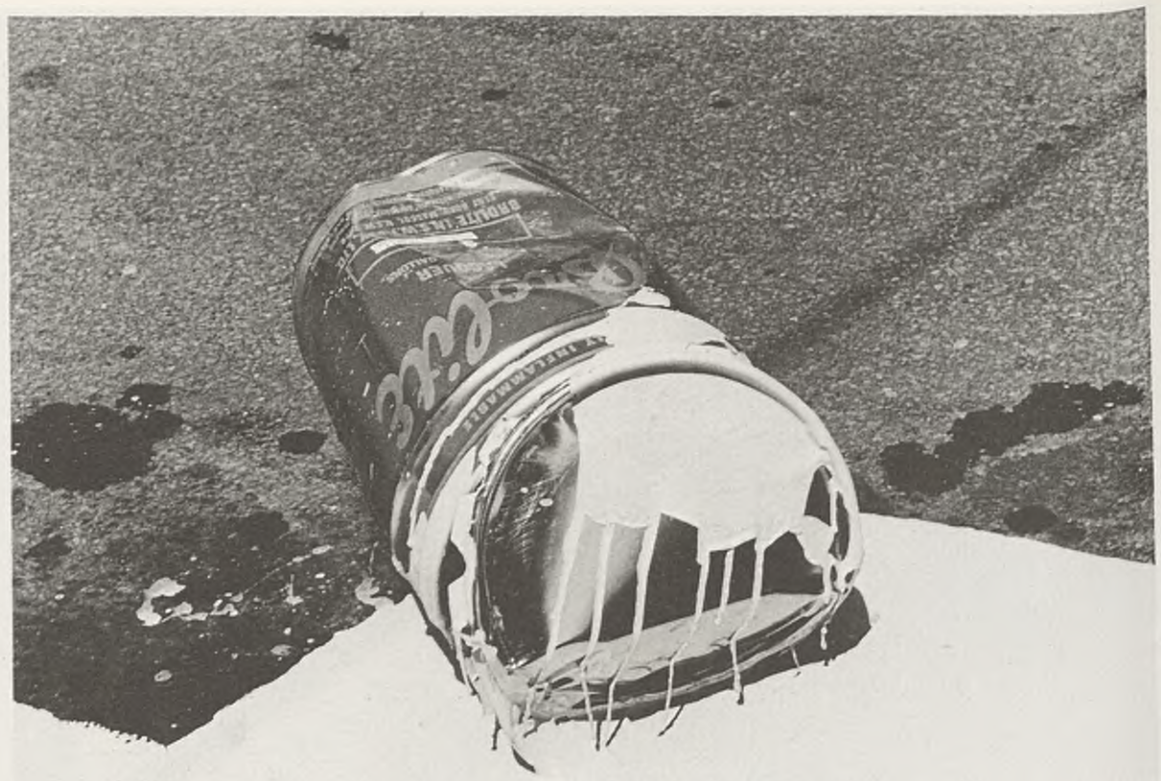
top left
GRANT MUDFORD PAINT TUB NO. 5 1982
Cibachrome photograph 60.96 x 76.2 cm
Edition of 25

top right
GRANT MUDFORD PAINT TUB NO. 7 1982
Cibachrome photograph 60.96 x 76.2 cm
Edition of 25

above left
GRANT MUDFORD PAINT TUB NO. 3 1982
Cibachrome photograph 60.96 x 76.2 cm
Edition of 25

above right
GRANT MUDFORD PAINT TUB NO. 2 1982
Cibachrome photograph 60.96 x 76.2 cm
Edition of 25





above
GRANT MUDFORD YELLOW LADDER WITH PAINTED WALL 1983
Cibachrome photograph 76.2 x 60.96 cm
Edition of 25

above right
GRANT MUDFORD PAINT CAN 1974
Silver gelatin print 38.7 x 34.4 cm
Courtesy Australian Centre for Photography

Johnson, the Bechers in Europe as well as Lewis Baltz in America, a position in which the photographer/viewer is at the apex and the world presents itself as a measured stage. Baltz in particular created a series of rooms shown in the 'Photography: a Sense of Order' exhibition which are overpoweringly evocative of the kinds of spaces and spatial constructions of Giotto and the early masters of the Renaissance.[2] Perspective provided the humanists of the Renaissance with the greatest device yet developed for the organization and subordination of nature to the measure of man.

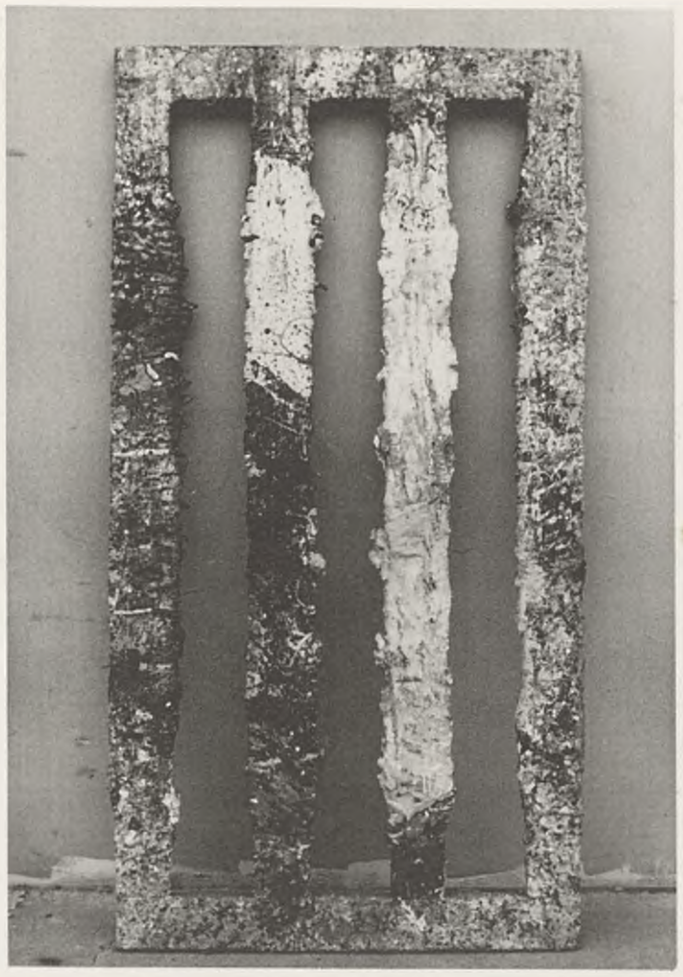
In November last year 'Project 46' at the Art Gallery of N.S.W. presented the recent colour work which Mudford had been resolving both technically and conceptually over the last few years. The immaculate, glossy cibachrome prints were uniformly printed 24 x 30 inch (60.96 x 76.2 cm) and brought manual colour printing to the level of the finest etchings. The era of the obedient colour print had arrived after a long 'tooling'. Mudford has always been a slow and meticulous craftsman and the technical quality of his prints tended, as ever, to distract from confrontation with the imagery. The show was divided into three areas; distant views and closeups of rail and sea containers in Los Angeles County, and a series of six studies of paint tubs at an artist's colours factory. The latter were grouped around three sides of a sanctum separated from the main exhibition area. A related pair of studies of pallets from the same factory were hung near to one of the few works that refers to Mudford's wall studies of the 1970s. The 'naturalism' of this work, *Yellow ladder with painted wall*, highlighted what was the most important aspect of the show; though the subject matter was the familiar Mudford world of industrial forms and hieroglyphic signage, the focus was entirely upon the surface planes. Little if any spatial reference to location exists in these pictures other than a narrow band of sky or ground. It was no longer possible to locate the work simply in a tradition of straight documentary work stemming from Walker Evans. Mudford has commented on the irony that to painters these works seem 'too real' and to photographers 'too painterly'. The injunction to eschew such overt formalism, which McCaughey and photographic theorists had expressed in the 1970s, is definitely under attack in Mudford's colour work.

The colour work is on large format camera which Mudford had used for such commissions as that on the Long Beach area in California in 1979. Abhorring soft-

ness, Mudford found the colour prints from 35 mm cameras broke up too much on enlargement. His move to colour is parallel with increased use of colour in current photographic practice. In America the richness of recent colour work has prompted critics to speak of a 'New Luminism'. The cibachrome process which gives a rich and sharp print has been forced to yield the maximum colouration and precision in the prints shown in 'Project 46'. One view of multicoloured containers stacked in rows is like a colour sampler for the demonstration of the perspectival properties of warm and cool colours. Its position in the Sydney exhibition was deliberately chosen to link visually with Roy De Maistre's colour experiments of the early twentieth century. The colour prints brought out every nuance and wrinkle of the metal surfaces which form Mudford's palette. It is this intricacy which prevents the planes from becoming purely graphic elements.

American President dominated one wall of the container series because of the overall simplicity of the eagle's shape and the inevitable associations of this image which was dubbed 'a muscular icon of technological America' by reviewer Robert McFarlane. Yet this image is not typical; the rest of the works deal with complexity and need to be read all-over rather than as single striking images. Mudford's container doors-and-sides series are far more involved and bring Mudford's use of signs to a point of such concentration that one would almost expect them to disappear from his œuvre in future. It is impossible not to feel the signs are a secret language we simply cannot read; they blaze, mock and exhort. Parallels with Pop Art are unavoidable but the intense life they acquire in photographs such as *OHN 1982* recalls Charles Demuth's *I saw the figure five in gold* of 1936. Given the role of literary Imagism and Precisionism in the development in the Demuth and of photographic aesthetics in the twentieth century there is much more work to be done to understand Mudford's signs.

Despite the meticulous surface description shown in Mudford's colour works, the imagery, through its close focus on flat planes, is independent of the subject matter. Mudford has stressed that his preferred



GRANT MUDFORD PALLET 1983
Cibachrome photograph 76.2 x 60.96 cm
Edition of 25

subjects are not the 'causes' of his work, which is pictorially independent. As if to play devil's advocate Mudford has turned his camera onto still-life in an ambiguous space in the paint tub series. Here the varied sizes of the original pots are magnified and monumentalized. The tubs are viewed from above to show smooth, often dark, elliptical mouths and the wild calligraphy of the sides encrusted with multi-coloured paint drippings. At first glance, they seem almost a mad pun on Claude Monet's *Nympheas*. As the eye tries to focus on the curved sides, the visual jumping of the colours has the effect of attacking the picture plane in short, sharp strokes. Whereas Mudford's other 'containers' have been treated as barriers, the paint pots invite – even pull – the viewer towards them, like black holes. The sanctity of the plane surface is dissolved. They are mesmerizing and unsettling.

A prototype for the paint tub series can be found in *Paint can* where an overturned paint pot spills its viscous white blood on a roadway. It suggests another aspect of the current paint pots: the relationship between positive and negative spaces. One of the perceptions unique to photography is the experience of seeing the world rendered in reverse, in the negative. It is a peculiarly powerful emotional experience. Under the certainty of the positive lies the negative skeleton. Related to this theme, there are a pair of curious images, again from Mudford's early work, of a mirror placed on a grass hillside, which seem to confirm an early interest in the relationship between reality and pictorial truth in photography. The mirrors show the sky as black on white, then white on black – otherwise the photographs are the same scene.

Mudford was very interested in Bill Brandt's nudes and portraits shown in Sydney in the 1960s. Brandt returned the interest in the 1970s when he saw Mudford's work in London. The connection has always puzzled people because Brandt's work showed so decisively that photography was an emotional landscape. It was Brandt's manipulation of graphic black and white tonality which imparted mystery to his work.

Increasingly art history questions whether any successful image is ever formal in the sense of having no meaning. Critics such as Lucy Lippard write of the archetypes in art of the 1970s. Daily, science is unmasked as an intuitive and creative process whose ordering of the universe is as much an emotional objective as a practical law. From this viewpoint, perspective, which sits between art and science, becomes a philosophical system. In the work of artists such as Grant Mudford, where perspective is so considered, the driving force must be a poetic sense of ordering chaos in ways to which only critics such as Gaston Bachelard in *The Poetics of Space* can do justice.[3] The paint tubs metaphorically seem to turn the focus back onto the viewer.

[1] Peter Galassi, *Before Photography: Painting and the Invention of Photography*, New York, Museum of Modern Art, 1981, p. 12. Galassi contends photography '... was not a bastard left by science on the doorstep of art, but a legitimate child of the Western pictorial tradition.'

[2] Janet Cardon, *Photography: A Sense of Order*, Institute of Contemporary Art, University of Pennsylvania, 1981.

[3] Gaston Bachelard, *The Poetics of Space*, 1958. Reprint Beacon Press Paperback, 1969.

Gael Newton is Visiting Curator of the Australian National Gallery's Bicentennial Photography Exhibition.

Artist's choice no. 25

Tony Tuckson: *White lines (horizontal) on red*

by David Rankin

Tuckson's painting is ironic and ambiguous.
It is raw, brusque and provocative yet
contemplative, informed and refined;
his materials are coarse and common
yet so rich in cultural allusions.

TONY TUCKSON'S *White Lines (horizontal)* started life as a white painting on raw masonite. A look at the back of the sheet of masonite reveals that Tuckson had a preliminary bash on that side as well. As he worked on it, the initial white painting became a black and white painting which then received a slathered sheath of syrupy red. The red sits with rounded shoulders like a shield.

As is often the case in Tuckson's paintings the pressure of the brushing thins the layer of paint and allows the under painting to qualify and modify, to appear as shadows or bruising. The thinness of paint creates a billowing, blousy sensation. When this viscous red was dry enough Tuckson painted the white calligraphies; eighteen horizontal brush strokes, seven vertical accents (some with hook-like tails) and two dots.

I once pushed my luck with Tuckson and persisted with just too many questions about his new work. I wanted to know what the paintings looked like, what direction he was heading in. Finally after a number of futile, painful evasions, he flared up and gesturing wildly said, 'It's the same old thing, up and down, across and back'.

White lines (horizontal) is an ironic and ambiguous painting. It is raw, brusque and provocative yet it is contemplative, informed and refined. Some of the brushwork is cursory and impatient while other strokes glide elegantly across the surface. There are echoes of the explosive calligraphies of Chinese and Japanese Zen masters; of Chu Ta and Munakata.

The materials Tuckson uses – acrylic house paint and masonite – are coarse and cheap and yet they are so rich in allusion. They carry references to the pattern-making and body markings of Aboriginal paintings. The dry crustiness of the paint alludes to the earth pigments of Aboriginal paintings and to the dry parched surfaces of Fairweather's paintings.

A splash of violet at the bottom of the painting suggests that *White lines (horizontal)* was in the way while Tuckson was working on another painting.

Tuckson, like Ian Fairweather, emphasized the spiritual and cultural nature of painting rather than its physicality. While Tuckson's paintings are made with commercial, readily available, common materials and on the one hand appear to have been almost made to throw away, they contain a very strong, powerful, sensitive and poetic sensibility. Each of Tuckson's paintings is a sign of a spirit, a culture, like the Aboriginal dancers whose markings are washed off after the performance. When Tuckson painted, that painting was his complete universe. What happened to the painting after it was finished didn't concern Tuckson.

Tuckson's lack of interest in his paintings once they were finished is reflected in the fact that he seldom exhibited his paintings and very few people saw them while Tuckson was alive. This apparent aloofness from his own work is ironic because Tuckson did curate and install important, trail-blazing exhibitions of Aboriginal work at the Art Gallery of New South Wales, and throughout his life was very involved in the exhibition and appreciation of the work of other contemporary artists, including John Olsen and Dick Watkins.

Tuckson's paintings could only have been painted by a Western artist who was profoundly moved and informed by Oriental and Aboriginal cultures.

Tuckson's painting life was an almost dauntingly complete picture of a classic artistic voyage that began with his youthful studies of traditional Western European art, moved through experimentation with Post-Impressionism to a long involvement with the work of Pablo Picasso; a liberating discovery of the best American painting; a love of Oriental art, and finally it seemed to be his great love of Aboriginal art that released Tuckson's own unique vocabulary and expression.

White lines (horizontal) represents everything that I love and understand in Tuckson's paintings. It embodies all the anomalies, potential and sad jokes that is painting as it is practised by Occidental painters in Australia.

David Rankin is a Victorian artist who lives and works in Melbourne.

TONY TUCKSON
WHITE LINES
(HORIZONTAL) ON RED
(1970-1973)
Synthetic polymer paint on hardboard
183 x 137.5cm
National Gallery of Victoria, Melbourne

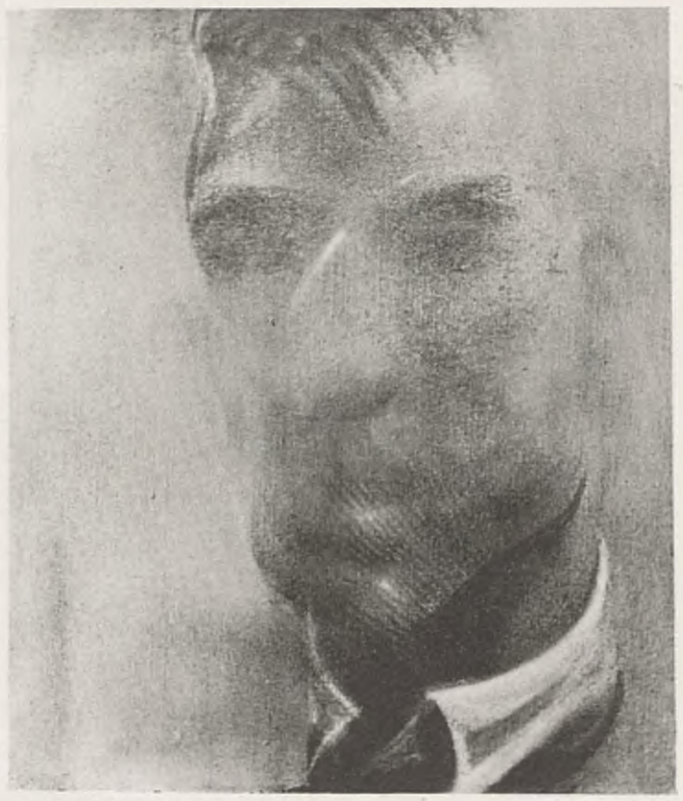
Francis Bacon and the last convulsions of Humanism

by Eddy Batache

Nothing is more alien to Bacon's art than the 'metaphysical' tag – he is only fascinated and inspired by the human comedy. For this modern Oedipus the answer is always man, which accounts for the crucial place of portraiture in his work.

IN THE LAST fifteen years and more particularly since the breathtaking retrospective at the Grand Palais in Paris, Francis Bacon has won wide international recognition. He was the first living artist to be honoured within the walls of the Metropolitan Museum in New York, and in the past year several important exhibitions of his work, from the London Tate Gallery to the Berlin National Galerie brought his pictures back in the limelight – if they ever were out of it.

Though now secure in his fame, having won more in the way of enthusiastic approval from art critics, gallery directors and collectors than any other living painter, he none the less possesses a modesty that makes him listen to all those suggestions and comments that his friends do not always refrain from uttering with regard to his work. While it is unusual for him to show a work that is not yet finished, if he does so, he will readily admit that a fresh eye may well be a source of positive criticism. However, he does not let such advice influence his work unless he is himself convinced of its validity. In one instance when Bacon had just finished one of his rare landscapes – a landscape conceived with exemplary severity and bareness – he finally added two red arrows which duly



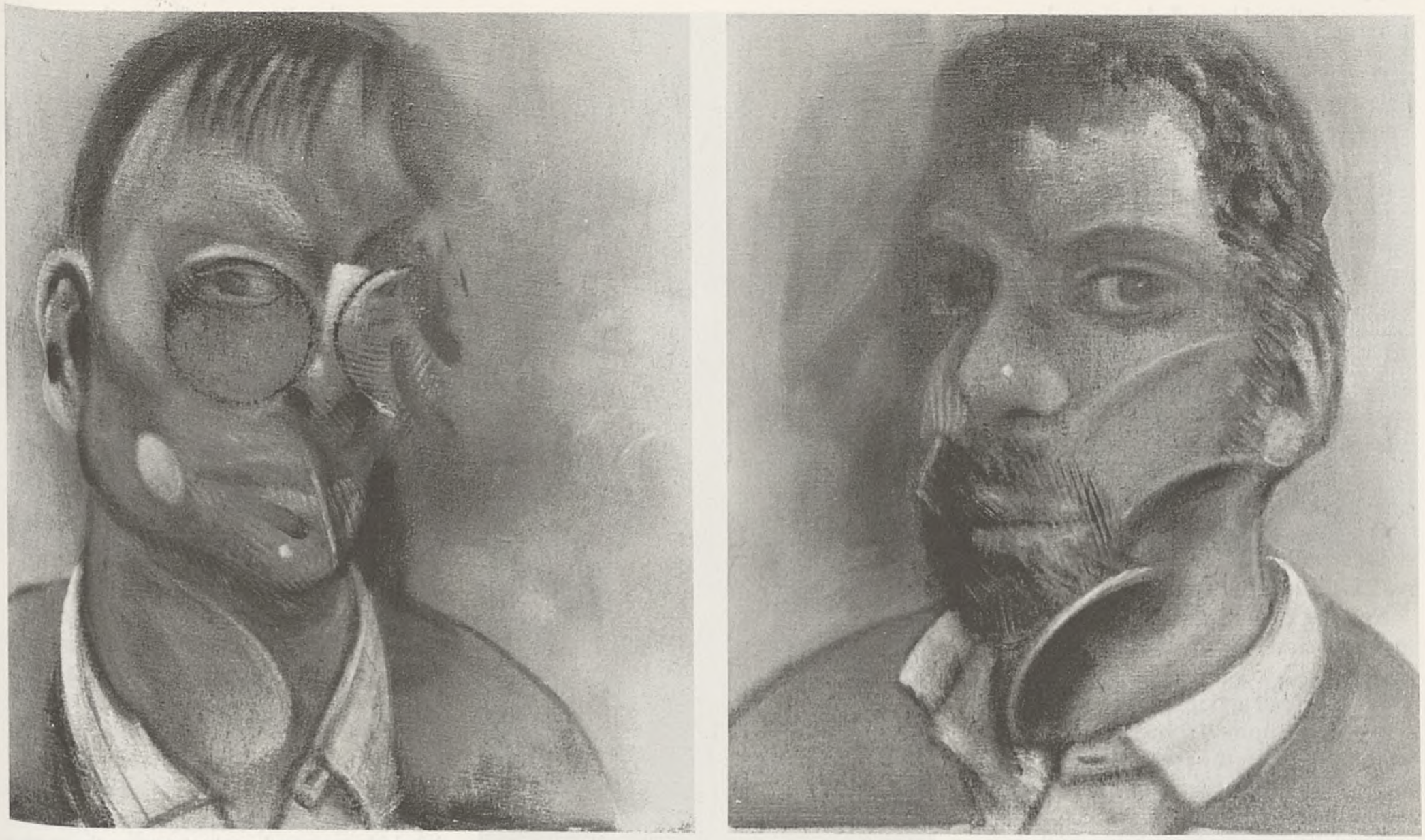
FRANCIS BACON STUDY FOR A SELF PORTRAIT (1980)
Oil on canvas 35.5 x 30.5 cm
Private collection, Sydney

aroused certain reservations among his closer friends. To one of these he explained that he needed that red to underline the luminosity of the blue. 'I agree about the red', said his friend, 'but why arrows?' To which Bacon retorted, not without humour: 'But what should I have put? Poppies?'

On another occasion I witnessed a scene which I still recall with astonishment. Bacon had been working for weeks on *The jet of water*, which had gone through many different phases before being given its definitive form. The work was now almost finished. In fact there was really nothing else to be added, but Bacon was not satisfied with it. 'There's something missing, but I don't know what.' Suddenly he put on a glove and hurled a pellet of white paint at the picture with all his might, crushing it against the canvas.

I was staggered by the force of his gesture and by the risk he was taking – he for whom every brushstroke means a moral dilemma. Luck had favoured him this time, but that was not enough; this new element was merely the starting-point of a process that was to question the whole framework of the image. He set to work on it again with astounding vehemence, and in a few minutes the work was transformed and completed.

Although it is to gestures like this that his painting owes that spontaneous, Dionysiac air that immediately strikes the viewer, we should not be misled by this: the element of instinct, though Bacon does not disown it, is far from constituting the essence of his



FRANCIS BACON TWO STUDIES OF R. AND E. (1979)
Oil on two canvas panels, each 35.5 x 30.5 cm
Private collection, Sydney

painting. He attaches enormous importance to the details he so lovingly polishes and repolishes, even though he knows that nobody but himself would perceive the subtle transformations he has wrought in them. This Dionysiac sometimes has the soul of a miniaturist, and it is the fusion of these two tendencies that permits the gestation of his masterpieces.

The *Portrait of a dwarf*, one of Bacon's most successful works in the last few years, is particularly significant for its seemingly paradoxical co-existence of these two elements. Only an impulse welling up from the depths of his being could have drawn the main lines of the character, his attitude, his presence. But apart from this outlining, one cannot fail to appreciate the extraordinary finish of the work, of a perfection that can only be attained through consummate professionalism.

Sensitive to all impressions from the world around him, he uses any pieces of information offered to him to fertilize those already lying in the depths of his subconscious. From this mysterious alchemy the dream image emerges, and it is only then that Bacon starts the struggle with the material – a struggle which, in bringing that image into the world, invests it with its true identity.

Though extremely sensitive to nearly all forms of art, he is much less receptive to music, especially when it drowns the voice of whoever he is talking to. And even if he says, 'I'm really fond of Webern', one may be sure that he will add, to himself, 'the shortest pieces are still the best'. As for nature, he is certainly not going to join Beethoven in saying that he loves a tree better than a man. For Bacon is the quintessential townsman. He always needs a milling crowd around and banishing him to the countryside would be the harshest of punishments. In his canvases, moreover, the landscape is rarely anything more than a setting and the essence of the work is always the character portrayed: the man of multiple faces, racked by thousands of everyday dramas which Bacon has the faculty of transforming into one essential, permanent drama.

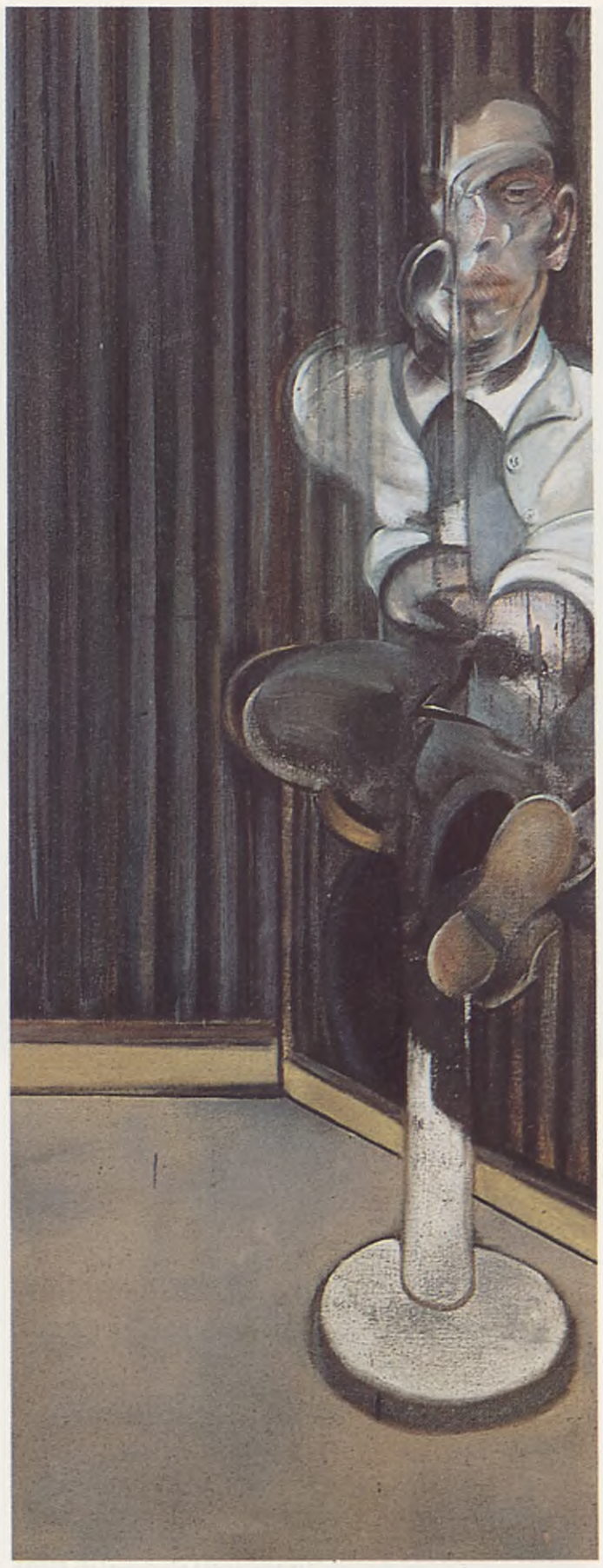
This does not mean that in the mind of Bacon the human being is reduced to any narrow, cramped definition; for though he refuses to admit any transcendency external to man, he nevertheless maintains that we possess undefined and unsuspected powers of which we have succeeded in exploiting so far only an infinitesimal fraction. Bacon believes that the immense fallow field which psychologists so glibly call the 'subconscious' is the source of everything that

escapes rational knowledge: impulses, emotions, aspirations of all sorts, even the mysterious forces that guide his arm. In short, he restores to the nervous system what André Breton summed up as 'all the power that man has been capable of attributing to God'.

This is the most open and generous attitude of what can still only be called humanism. If only Bacon agreed to envisage human individuality as one of those illusory appearances assumed by that being which escapes the contingencies of time and space, he would find himself at the very source of the sacred; but if he consented to do so – and it is questionable whether he would be a greater painter on that account – he would no longer be a witness to an age which is seen, on the eve of the Apocalypse, as the theatre of the last convulsions of humanism.

Nothing is more alien to his art than the 'metaphysical' tag which some critics have been so quick to hang round his neck. He is only fascinated and inspired by whatever concerns the human comedy. For this modern Oedipus the answer is always Man and in only a very few of his pictures is the human figure absent.

Bacon is an exclusive witness of the human condition, which is why portraits have such a very important place in his output. Each portrait, however, confronts the artist with a real moral dilemma, and the final result is that there are very few people whose portrait he will paint. Before Bacon undertakes a portrait he has to be convinced that the sitter's face is interesting enough to serve as a vehicle for the work; it is also necessary for him and his subject to be well acquainted, for what fascinates him beyond any question of appearance is his knowledge of the person within. Bacon sees his task as preserving a sufficient resemblance for the sitter to be recognized, while discarding any superfluous detail that might obstruct his creation of a new kind of reality. Sometimes he fails to achieve the desired balance between these two objectives and the result is either an image that is too close to photography or an amorphous composition in which the sitter cannot recognize himself at all. On most occasions, however, his carefully achieved equilibrium is the fruit of a splendid alchemy that re-creates the sitter according to the requirements of another universe whose laws, though different from those of our world, correspond to the same archetypes.

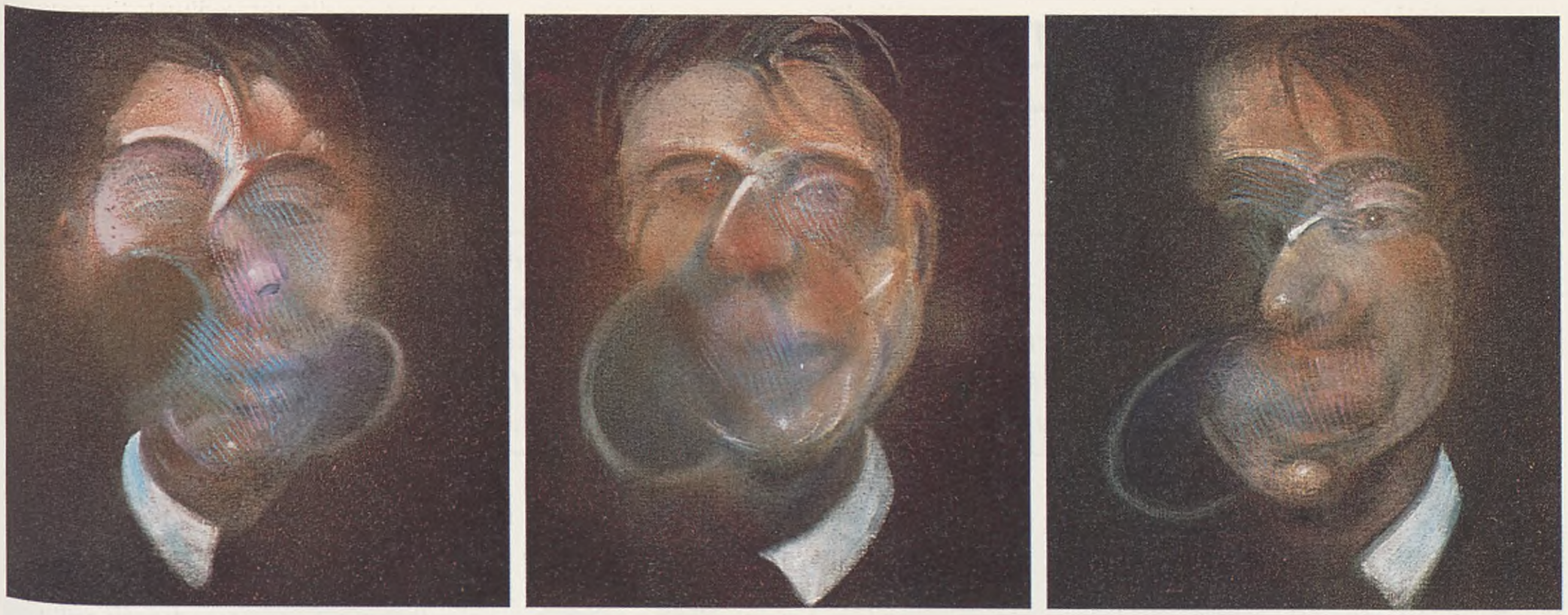


FRANCIS BACON PORTRAIT OF A DWARF (1975)
Oil on canvas 158.5 x 58.5 cm
Private collection, Sydney

Bacon has a staggering knowledge of the human soul, from his own experience, his reading and the immense culture he has acquired. Though curious about everything, he still has his preferences and after painting and sculpture it is poetry that attracts him most: Yeats, Eliot, Shakespeare, of course; but also Baudelaire. Poetry satisfies his thirst for transmutation much better than any novel. While he quite willingly admits that nobody has gone so far or so thoroughly as Proust into the study of human problems, Bacon nevertheless declares that he finds the real life of anybody at all much more interesting than the best-written of novels. This contempt for fiction comes from his horror of the anecdotal, of the sort of painting that tells stories, of the illusionism that tries to make things seem true. That is why his painting deliberately rejects anecdote; and if one perceives a swastika on an armband, a tricolour rosette or a syringe stuck in an arm, a camera in the corner of a picture or a crucified figure hanging upside down, one should be warned against seeing them as allusions to any sort of political or social message; for in Bacon's universe objects do not possess the identity we might tend to attribute to them. The construction of the image is rooted in no other reality than its own and Bacon feels no obligation to act as spokesman for social or political causes. His painting lives according to its own laws, and it will inevitably die if subjected to alien constraints.

His use of the triptych format, whether for portraits or for larger canvases, has intrigued both art lovers and critics, and attempts have been made to construct a whole philosophy around it although the truth of the matter is simpler than anything that has been imagined so far. Bacon has taken his taste for successions of images from the cinema, but he transforms them in such a way that their juxtaposition, far from emphasizing the anecdotal, has the opposite effect of neutralizing it.

The Munich *Crucifixion*, for instance, could have been developed on a single vast canvas, since the curves meet beyond the



FRANCIS BACON THREE STUDIES FOR A SELF PORTRAIT (1980)
Oil on three canvas panels, each 35.5 x 30.5 cm
Private collection, Sydney

frames and the whole work is conceived as an uninterrupted scene; however, its triptych format helps to eliminate both this continuity itself and consequently, the temptation to use it for telling a story. While he may not object to the title of 'image-maker', Bacon most certainly refuses to be classified as a narrator; and nothing is more alien to him than anecdote. He simply makes himself the intermediary through which an image takes on a concrete form, and he confines himself to delivering that image to us without the least concern for interpretation.

As for the little portraits which he often groups in twos or threes, in these one may see either the intention of presenting one and the same character from different, complementary angles, or a desire to associate two faces brought together by affinities of form or character.

For Bacon, the function of painting amounts to the creation of living images although 'living' has a special meaning in this context which makes it difficult to judge his work according to established criteria. In the past, the quality of a painting could be judged according to its degree of realism, its expressiveness, its elegance and the harmony of its colours. The orthodox Surrealist artists sought a way of exploring the meanderings of the subconscious and thus arriving at premonitions; of conquering the future by means to which science afforded no access.

As to whether this is an ambition he shares, Bacon asserts that his painting 'only seeks to thicken the quality of life,' thus adopting the watchword launched by Nietzsche; but he is also apt to say that a true work of art makes it possible to 'unlock the valves of sensation'. Art suddenly assumes an enormous importance for this unconditional believer in man and, like André Breton, he glimpses the miracle of which an artist can be capable, a miracle that consists in a 'total recovery of our psychic powers'. As for those valves that we keep so carefully closed within us, which so limit our vision and potential, it is art's function to force them open and to reveal new horizons to us all. The artist therefore acts as a beacon, even though his own procedure may remain a mystery to him. He makes new intuitions possible and is the first to be astonished by them. Mankind finds itself provided with new equipment for exploration: the canvas is a window opening on to a different reality, just as it was in the prime of Surrealism, but in ways that are radically different. Bacon feels the Surrealist painters have over-emphasized their message at the expense of that specific life which is the essence of art. Though he considers that the movement led by André Breton has made an enormous contribution to contemporary thought he remains unresponsive to the achievements of Surrealist painters, whom he reproaches for the absence of quality in the gestation of their pictures.

Safeguarding quality in this age of quantity is at once a challenge and an exploit. We have only to glance at the contents of museums and galleries to realize that living works are scarce. For Bacon a living work is one which sustains a persistent 'presence' through the ages. It may be an Egyptian portrait of the Old Kingdom in polychrome limestone, or an encaustic portrait from the Fayum; the style and material make no difference, it is the presence which finally determines the quality of the work. This magical, uncontrollable element, despite the rules of aesthetics, enables the work to outlive fashions and theories and still remain present to the eyes of future generations.

Eddy Batache is the author of several books on art and literature including his published doctoral thesis *Surrealisme et Tradition* which is dedicated to Francis Bacon.

New British Sculpture

by Victoria Lynn

Six sculptors in the recent 'British Show' confirm the re-emergence of object-based sculpture practices. Located in a post-conceptual art context, their work integrates intellectual notions with evocative sensations.

'THE BRITISH SHOW', curated by Anthony Bond and William Wright, brought to Australian audiences a first-hand interaction with the so-called New British Sculpture, a phenomenon which has attracted some contentious responses.[1] Objections have been raised about the lack of social commitment in these object-based practices in the light of Margaret Thatcher's England and discussion has often been limited to the reactionary or nostalgic reaffirmation and celebration by the artists of the apparently 'lost' canons of modern art. Alternatively, some critics have singled out the radical nature of Tony Cragg and Bill Woodrow in their post-modernist deconstruction and subversion of modernist structures of belief and traditional art forms. Of course, labels are always problematic and categories which include the term 'new' precipitate endless searches for sources, influences and precedents, a complex network whose 'anonymous formulae' can rarely be fully determined.[2]

This article does not intend to measure the radicalism or conservatism of the New British Sculpture, nor to pursue their precedents in the history of twentieth century sculpture. Rather, I am interested in the relationships, the dialogues, which are set up within the works by some of the main proponents – Tony Cragg, Bill Woodrow, Barry Flanagan, Richard Deacon, Anish Kapoor and Alison Wilding – and the interaction between those sculptures and their audience, environment and broader sculptural traditions of monumentality and single-object based practices.

These sculptors are not vehemently committed to any one political, social, religious or aesthetic concern, but refer to and draw upon a variety of ideas. Their sculpture is multifarious, ambiguous and, at times, enigmatic. The work of Cragg, Woodrow, Flanagan, Deacon, Kapoor and Wilding is located in a post-conceptual art context as they are able to integrate intellectual notions of intertextuality and deconstructive strategies with evocative sensations ranging from the theatrical and comic through to the surreal, mysterious and religious.

Tony Cragg's work refers to a whole range of texts and meanings. The title *New stones – Newton's tones* is a dual pun on Richard Long's compilation of stones from the landscape and Newton's colour theory. Cragg draws from the ready-made and the discarded. His 'stones' consist of plastic objects – a child's toy shovel, a baby doll's leg, pieces of plastic from unidentifiable objects, a blue toy gun, a section of a ticket with 'sale' written on it, a pen, a tiny pipe, a plastic spoon, and so on. Cragg's landscape is one of urban waste instead of untainted nature. This subversion of the poetic and romantic tradition in which English art – including some of the New British Sculpture – is steeped, is coupled with an ironic reference to 'Newton's tones'. On the one hand, the tonal gradations from a pale yellow to indigo unify the fragmentary nature of the work into an aesthetic whole and, on the other, they act as a rather wry reference to the self-reflexive aesthetic of colour which was central to so much American art of the 1960s.

A true *bricoleur*, Cragg derives his pieces of rubbish 'from the language where they already possess a sense which sets a limit on their freedom of manoeuvre'.[3] That is, they are drawn from a multiplicity of already existing cultural codes whose interaction within the work depends to a large extent on the viewer's own cultural experiences. The pieces act as metonyms for diverse and complex issues and, by combining them into a particular order of colour, the work explores the manner in which objects themselves generate meaning. The audience engages in questions about the rubbish heap of consumer society, the consumption and production of objects (including sculpture) and the arbitrary nature of their value and meaning.

Bill Woodrow explodes the whole myth of the creative process and how meaning itself is generated by showing exactly how it is done in his *Car door, armchair and incident*. A gun is created from the skin of the host material, the car door. The gun has presumably been instrumental in blowing off part of the chair which is now splattered like blood, or a painterly gesture, onto the walls behind. Cragg's *Palette*, (1982), is composed of wood, plastic, a broken record and other found objects and, like Woodrow's compilation, deconstructs the painterly process. Perhaps Cragg and Woodrow are working in response to the predominance

BARRY FLANAGAN THE LACK OF CIVILITY (1982)
Bronze 167.3 x 80 x 30.5 cm
Waddington Galleries, London

of the 'authentic' painterly gesture in much recent painting. Woodrow's *Car door, armchair and incident* establishes a tension between the destruction and deconstruction of objects and the creative and constructive processes in art.

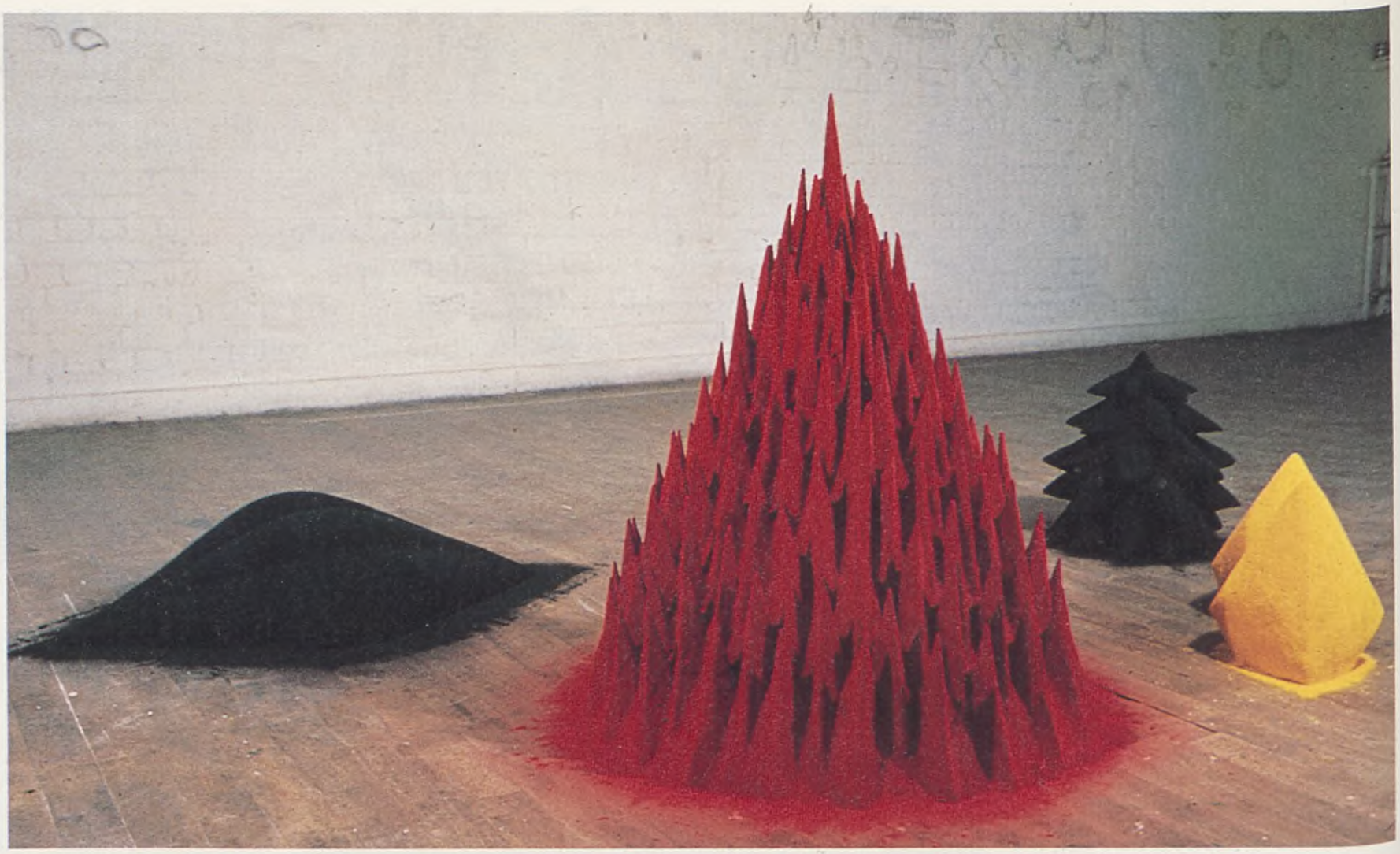
Clearly though, the content of the work extends beyond the formal materials and processes of art-making. Woodrow narrates a scenario of death, violence and terrorism. He links the car door and the gun as objects of obliteration. The specific associations and meanings that the car door, chair and gun possess are introduced into the work and combined in such a way that the assemblage becomes a metaphor for both domestic and political violence.

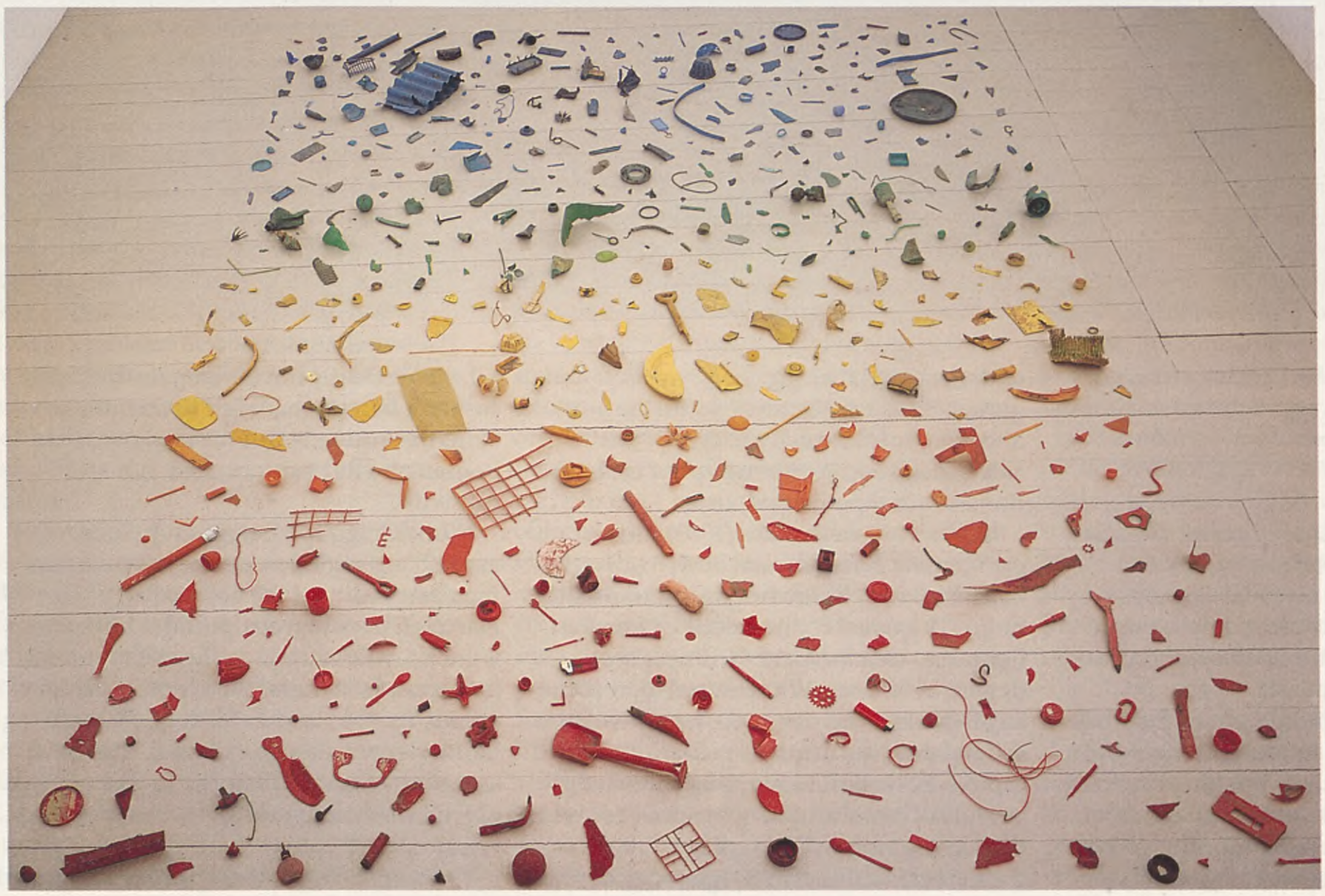
In *L'originie du tatouage* (1983), three car bonnets give a surreal birth to an ugly, black bird which clutches onto a transistor radio. The usual connotations of freedom, lightness, elegance and swiftness are denied by Woodrow's manipulation of the steel. Indeed, this distorted, heavy creature is devoid of life, death or menace. It is held captive by its host material by three long strands of metal and hence cannot escape that environment. The representation of the bird can only act as a sign for qualities which are clearly not inherent in the object. Just as a tattoo is branded to the human skin, the bird relies on the skin of the car bonnets for its creation, existence and captivity.

While Cragg's bricolage and Woodrow's assemblages undermine the notion of the monumentality of the object, Barry Flanagan uses that sculptural tradition to launch a bitter attack on the society which monumentalizes and worships its achievements, its wars and its leaders. Flanagan's monuments are roughly hewn, distorted and gnarled manipulations of a dull murky-green bronze into vestiges or icons of the wreck of civilization.

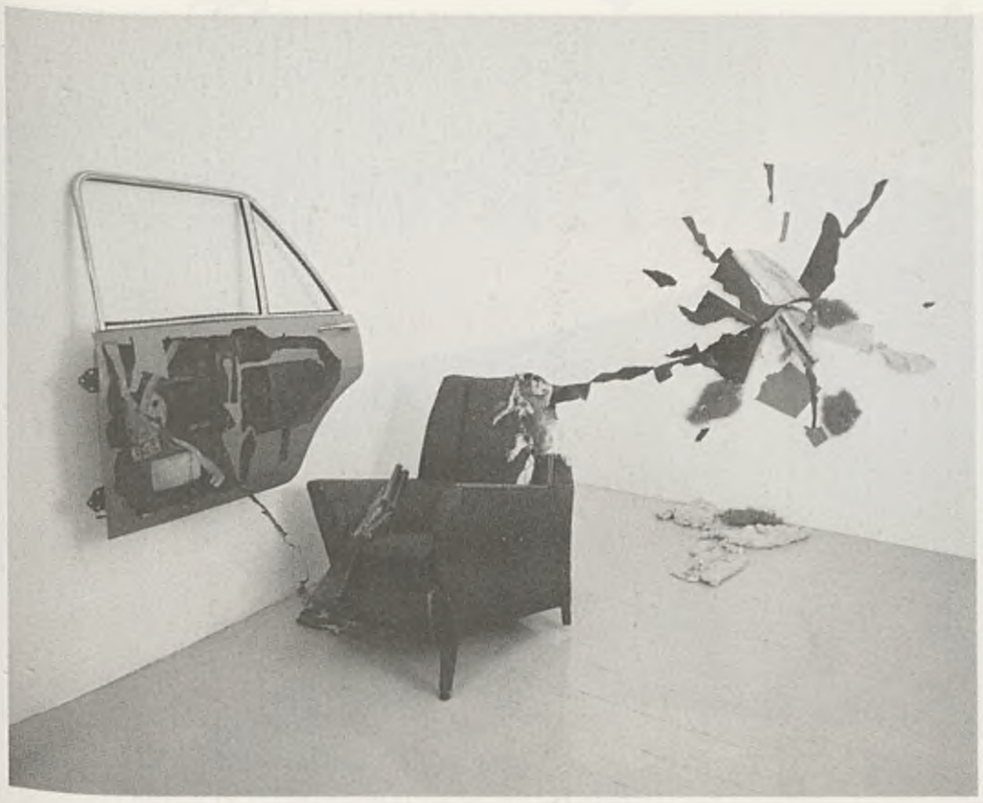
The lack of civility is not a piece of sculpture

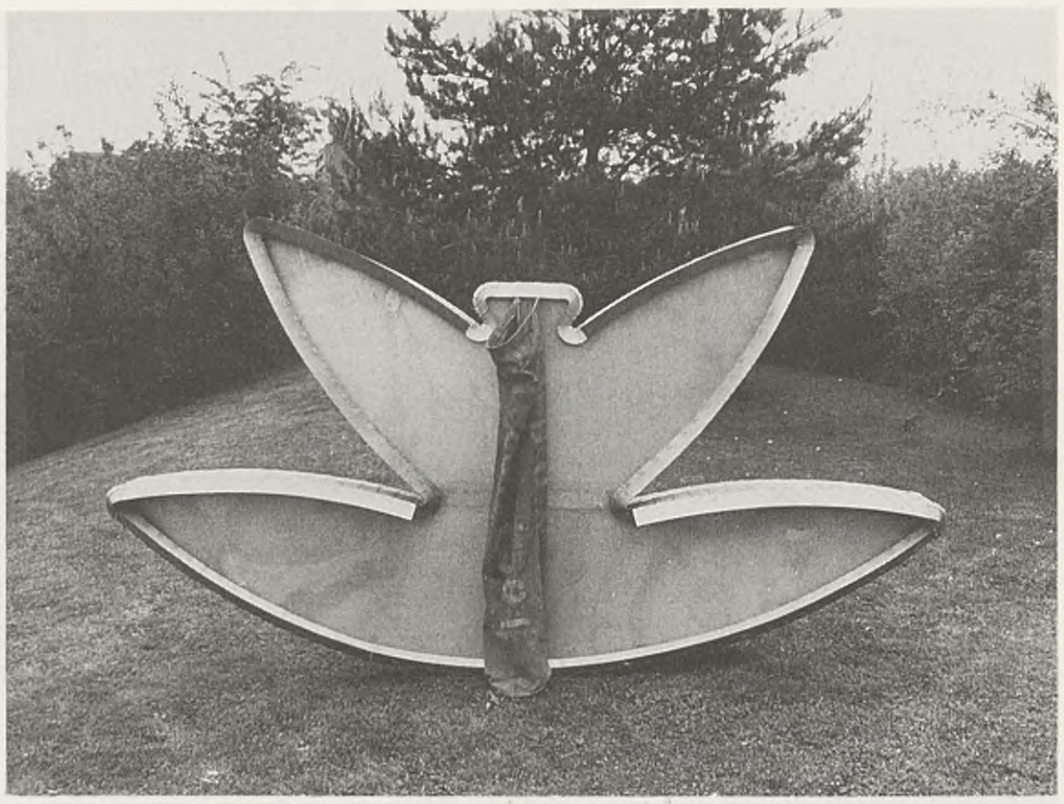
right
ANISH KAPOOR
WHITE SAND, RED MILLET AND MANY FLOWERS (1982)
Mixed media
101 x 241.5 x 217.4cm
Arts Council of Great Britain, London





left
TONY CRAGG
NEW STONES – NEWTON'S TONES (1978)
Found plastic objects
366 x 244cm
Courtesy Arts Council of Great Britain, London





above left
BILL WOODROW CAR DOOR, ARMCHAIR AND INCIDENT (1981)
Mixed media installation 365 x 365cm
Photograph by Lisson Gallery, London

above
RICHARD DEACON BETWEEN THE TWO OF US (1984)
Galvanized steel, canvas and rivets
214 x 396 x 31cm
Lisson Gallery, London
Photograph by Kurt Wyss, Switzerland

signifying sturdiness or immortality but a brittle reminder of something ancient and decrepit. The spindly, fragile shape rising out of the centre suggests a bird gasping for a breath of life. Civilization is not something which is monumental and heroic, but something which is crumbling, destructive and decayed. Instead of insisting on the presence and majesty of the monument, Flanagan's sculpture emphasizes an absence or lack of achievement.

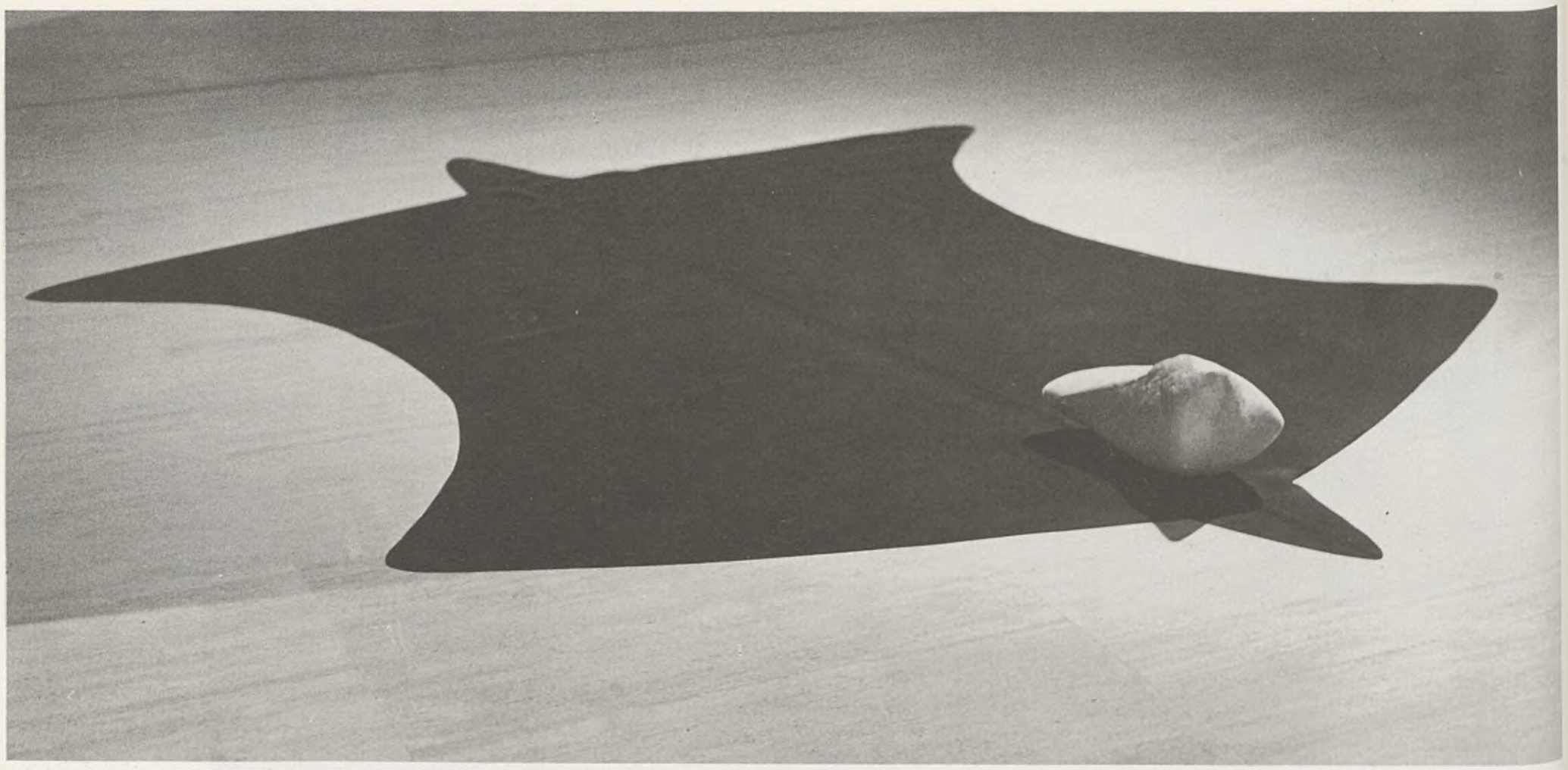
In *Soprano* (1981), civilization, in the form of a golden arrow, pierces the heart, voice and future of a singing bird. As in *Vessel (in memoriam)* (1981), Flanagan uses the resonance, regality and purity of gold to allude to civility. The golden arrow functions as both praise and destruction. In *Vessel*, the contrast between the golden glow and the rough, dark bronze coupled with the allusion to the death of his brother at sea accentuates the notion of a shipwrecked society. The *Vessel* is both an icon to his brother's death and a metaphorical reference to the inertia of our own civilization.

Richard Deacon's *Between the two of us* is also posited within the monumental sculptural tradition. However, the sagging canvas in the centre, with its sullen greys, tends to undercut any feelings of grand monumentality. Furthermore, what appears to be smooth, undulating and malleable curves are actually dotted with screws, bolts and sharp edges. The work assumes comic proportions as the image of a jumping figure emerges. It is also suggestive of some giant surreal butterfly. Deacon establishes a tension between the permanence and very presence of his sculpture and the momentary and very fragile nature of its referent. This network of relations is further complicated by the perplexing title which refers the work back onto the artist and the viewer *('us')*, and endows it with a specifically human proportion.

Deacon's *Art for other people* also plays games with the audience's perception of scale and references. The series consists of a number of small objects which are located somewhere between the abstract and the figurative. They look like something which is readily recognizable and yet we cannot determine their use or purpose. Indeed, they remind one of ancient musical instruments or medical contraptions or surreal objects participating in a theatrical performance. Their referent cannot be located within our world (the title suggests that these objects are not for 'us', but 'for other people'), perhaps only in the imagination. They are like Cragg's unidentifiable bits of coloured plastic pieces which have been lifted out of extraneous and mysterious texts. Deacon's bizarre objects derive their enigmatic quality from references to a number of fanciful relationships which are played out within the juxtaposition of the objects and between their environment and our imagination.

Anish Kapoor's objects are similar to Deacon's *Art for other people* series in that they enact and create their own environment. Whereas Deacon's sculptures are rather cool and alienating, Kapoor's sensuous and warm objects invite touch. While Deacon's *Art for other people* series suggests an absence, Kapoor's work insists on presence and substance.

The forms which Kapoor invents are suggestive of a variety of associations. They, too, look familiar, but are not recognizable. The tall, spiky red shape in *White sand, red millet and many flowers* is like a strange miniature temple. It could be likened to a Hindu temple covered in erotic sculptures but it also refers, as the title indicates, to the red millet, a native flower of India. Indeed, the glowing loose pigment with its densely saturated colours and the fecund forms remind one of an Indian aesthetic but, at the same time, Kapoor's work transcends that aesthetic. This tension endows the sculptures with a compelling and religious presence. The objects in the group tend to interact with each



ALISON WILDING DARK HORSE 1 (1983)
Portland stone and rubber 24 x 255 x 312 cm
Collection of the artist, courtesy Salvatore Ala Gallery, Milan and New York

other's auras, entering into a dependent and sensitive dialogue with one another. (One visitor to the exhibition looked at the 'Do not touch' sign and said, 'We ought not to sneeze either!'). Kapoor's use of unsealed pigment is in clear rejection of the minimalist practice of coating sculpture in streamlined, smooth acrylics and his grouping of objects denies the monument or single-object-based sculptural tradition. He is able to integrate this deconstructive strategy and a variety of imaginary references with poetic notions of tranquillity, fecundity, growth and *prāna* (an inwardly held breath which in Hindu art is equated with the essence of life).

Emotive sensations are also evoked in the work by Alison Wilding. *Dark horse I* conveys an overwhelming sense of death as the ghostly white stone rests uncomfortably and awkwardly on a slippery, slinky piece of black rubber. Like a gravestone, the white Portland block sits at the head of the skin, fixing it in a position of calm repose. The shape of the skin is deliberately ambiguous as Wilding sets up an interplay of convex and concave forms. The juxtaposition of white on black, three-dimensional form on a two-dimensional one is a theatrical combination. As in the works by Deacon and Kapoor it is as if the materials are performing their own drama. The change in scale in *Green rise* (1983) lends a sense of the stone flying up the wall to take on the property of slate with its thin, brittle copper shadow. Indeed, Wilding speaks of the quick and slow properties in her materials: 'Slow ideas are generated through carving stone or wood. That in itself is never enough. It is the quick part – which is a response to the slow – which tells you how to see it, which changes the nature of the sculpture into more than just a carving.'[4]

Wilding's work is largely about the balance of solidity and linearity and the balance between the figurative and referential and the abstract and self-reflexive nature of her materials. Of all the sculptors discussed she is perhaps the most conscious of the poetic emotions contained within and generated by the combination of the stone, copper, rubber and slate she uses. It is the simplicity and elegance of her approach which distinguishes her sculpture.

After seeing, hearing and reading about the neo-expressionist painting in Europe, America and Australia in recent years, it has indeed been refreshing for Australian audiences to experience the diverse ideas and sensations in contemporary British sculpture. Object-based practices are certainly receiving more critical and curatorial attention in Europe and let us hope that *The British Show* has provided a precedent for a similar encouragement to sculptors here in Australia.

[1]Anthony Bond is Curator of Contemporary Art, Art Gallery of New South Wales. William Wright is Assistant Director (Professional), Art Gallery of New South Wales.
The British Show toured the Art Gallery of Western Australia, Art Gallery of New South Wales and Queensland Art Gallery in 1985. It included both contemporary painting and sculpture from Britain.
[2]Roland Barthes, 'Text, Discourse, Ideology', R. Young (ed.), *Untying the Text*, Routledge, Boston, London, 1981, p. 39.
[3]Claude Levi-Strauss, *The Savage Mind*, Weidenfeld and Nicolson, London, 1962, p. 19.
[4]Jeremy Lewison, 'Alison Wilding', *The British Show*, catalogue, Art Gallery of New South Wales, 1985, p. 120.

Victoria Lynn is Curator for the Australian Section of the Indian Triennial, February-March 1986.
The choice of the six sculptors for this article resulted from discussions between the author and William Wright.

Towards an Australian idiom: the architecture of Neville Gruzman

by John Haskell

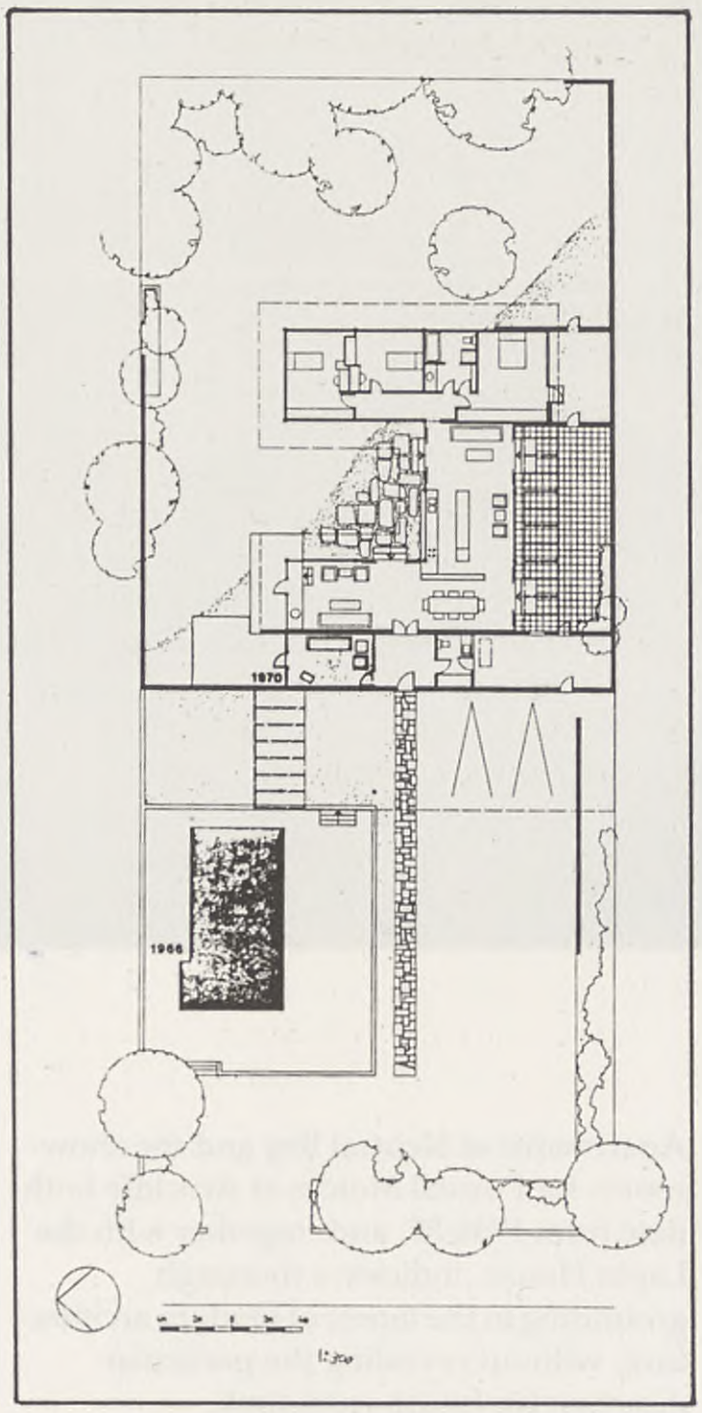
In the oft-overlooked field of domestic architecture, with refreshing stylistic neutrality, Gruzman has made one of the most significant contributions towards a genuine Australian architecture.

THE RETROSPECTIVE exhibition of the work of the architect Neville Gruzman, 'Twenty-five Small Buildings', has been touring the various State capitals under the auspices of the Royal Australian Institute of Architects since it was first shown in Sydney in December 1983; hopefully it will have made the Australian public better aware of the achievements of this underestimated and relatively unrecognized crusader for modern architecture, who has made the design of individual houses his special forte. Gruzman has brought to them a particular vision of what an indigenous modern Australian architecture might be.

The development of an authentic Australian architectural idiom has been fraught with distractions. On the one hand, there was the emulation of architectural styles identifiable with home origins – Colonial Georgian, Gothic Revival, and, at the beginning of this century, the Queen Anne and 'Banker's Baroque' of the Edwardian era; whilst the influence of the United States, particularly the Californian Bay style and the shingle idiom for houses, had also a marked effect on Australian architecture at that time.

Nearer our own day there has been a compulsive desire since World War II to subscribe to the latest in international modernism, be it the functional tradition of Le Corbusier, Walter Gropius or Mies van der Rohe; or, more recently, the increasing vogue for post-modernism, the fashionable foible of the moment.

All indicate a primary concern for popularly acceptable external effect, to convey identification with a mainstream movement rather than try to evolve a genuine design response to Australian conditions consistent with the technological resources of the age. The so-called 'nuts and berries' style of the Sydney School in the 1960s tried to establish a recognizable Australian idiom but it drew more upon rustic romanticism than modern technology.



NEVILLE GRUZMAN PROBERT HOUSE
St Ives, New South Wales
Design 1957, construction 1957-1958

What then might be the attributes of a genuine Australian architectural idiom? It would have to be stylistically neutral and independent of the fads and fashions of international architecture and provide in design terms a response to the land and climate of Australia and to the attitudes and aspirations of its people; finally, it should accept modern technology not merely as being appropriate for our day, but as a liberating agent to free design from the constraints of external tradition and convention.

Gruzman's work goes further than most in meeting these criteria, although on occasions it has been variously described as 'Miesian', 'Brutalist', 'Organic' and 'Old School Modernist'. However, in a letter to the *Sydney Morning Herald* in July 1984, Gruzman rejects such labels, and affirms his sole concern is 'solving human problems in terms of shelter in the best way possible, using every available appropriate contemporary material and technique'. It is the 'total environment' that concerns him, from local climate to understanding fully the home milieu of his clients. Doubtless most contemporary architects would subscribe to this philosophy, but few have

NEVILLE GRUZMAN PROBERT HOUSE
St Ives, New South Wales
Design 1957, construction 1957-1958. View from main living space across central courtyard to bedroom wing

practised it as consistently as Gruzman.

After graduating from Sydney University in 1952, Gruzman spent a year in Europe before commencing his practice in 1954, although he had already designed the Lapin House in Rose Bay (now owned by Mr Justice Michael Kirby) when he was still at architectural school. The Montrose Apartments at Neutral Bay and the showrooms for Purnell Motors at Arncliffe both date from 1954-55, and, together with the Lapin House, indicate a thorough grounding in the tenets of modern architecture, without revealing the particular direction his future work took.

However, after spending six months in Japan in 1955 Gruzman's attitude to architecture was profoundly affected and he described himself as being from then on a 'born-again architect'. Many other architects have been similarly impressed by traditional Japanese architecture – Frank Lloyd Wright and Antonin Raymond among them, but for Gruzman the Japanese use of materials, their craftsmanship and the intellectual discipline of their work were as revealing as the architecture itself. There is consequently no overtly Japanese idiom apparent in the buildings designed after his return to Australia, but rather a new awareness of the rich potential of simple materials, especially timber, the value of

NEVILLE GRUZMAN HILLS HOUSE
Original design and construction 1966
Additions 1984-1985 View of bedroom wing from valley below

NEVILLE GRUZMAN SALZ HOUSE
Mosman, New South Wales
Design and construction 1960 View of garden from south-west

craftsmanship and the rigour of design integrity.

Some of the first fruits of this new awareness are the Goodman House of 1956, with its unusual 'ship's-prow'-type roof to the living room; and more especially the Probert House at St Ives (1957), a carefully articulated plan arrangement which creates a self-contained world on a small suburban lot with remarkable economy of means. The house is set well back on the site, penetrating behind the prevailing line of buildings along the street, to take advantage of the sylvan setting at the rear. Gruzman has grouped the activities of the house around three sides of a courtyard, the fourth opening sideways to bring the prospect of the superb natural setting into direct relationship with the inside of the house.

The family room and kitchen are placed at the centre, with a more formal living area in one wing, complemented by the quiet bedroom zone on the other. The kitchen-family room thus acts both as meeting point and buffer space between these two quite distinct areas, reflecting the way the house is used. The kitchen has a long work-bench with cupboards under, accessible both from within and from the terrace outside, further strengthening the interaction between interior and exterior. The unrailed balconies, set sharp and clear above the sloping ground, attest to Gruzman's Japanese enthusiasm, which is also apparent in disciplined rigour of the planning and the general sparseness of materials and colour used throughout.

Setting the house well back on the site provided the owners with a further bonus, for in 1966 they asked Gruzman to design a swimming pool, which he was able to add at the front of the house in such a manner that it appears to be an integral part of the original layout.

The Probert House is an early example of three aspects of Gruzman's work which repeatedly recur in his later buildings. It demonstrates his concern for the site, which becomes a major determinant in the way he develops his design. For Gruzman, the site is never merely land upon which to build: it is one of the actors in the drama of architecture.

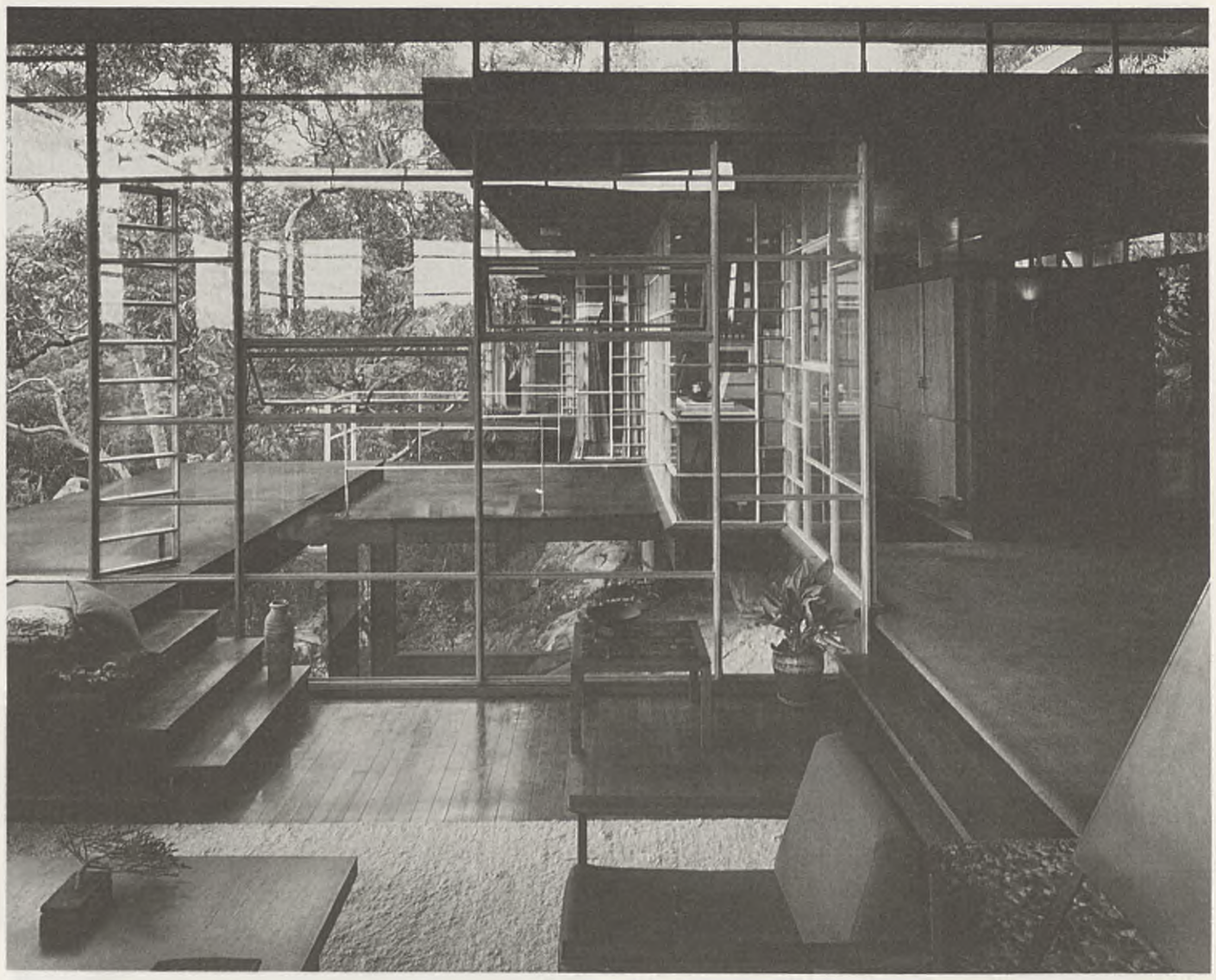
Gruzman's characteristic method of moulding and shaping space, not in the

traditional room-defining way of Western architecture, but through the use of planar surfaces such as walls, roof-planes and screens, overlapping and interpenetrating space, is also evident in the Probert House. Through implication rather than definition, he is able to give spatial continuity, yet articulate it for the different activities and needs his buildings have to accommodate.

Finally, the Probert House attests to the special rapport Gruzman develops with his clients, and the care with which he seeks to understand their *modus vivendi*, their values and attitudes, rather than merely their practical needs and requirements. Owners of his houses rarely move voluntarily from them, and such is their regard for his work that many have requested additions, extensions or refurbishings at a later date, as their family circumstances have changed.

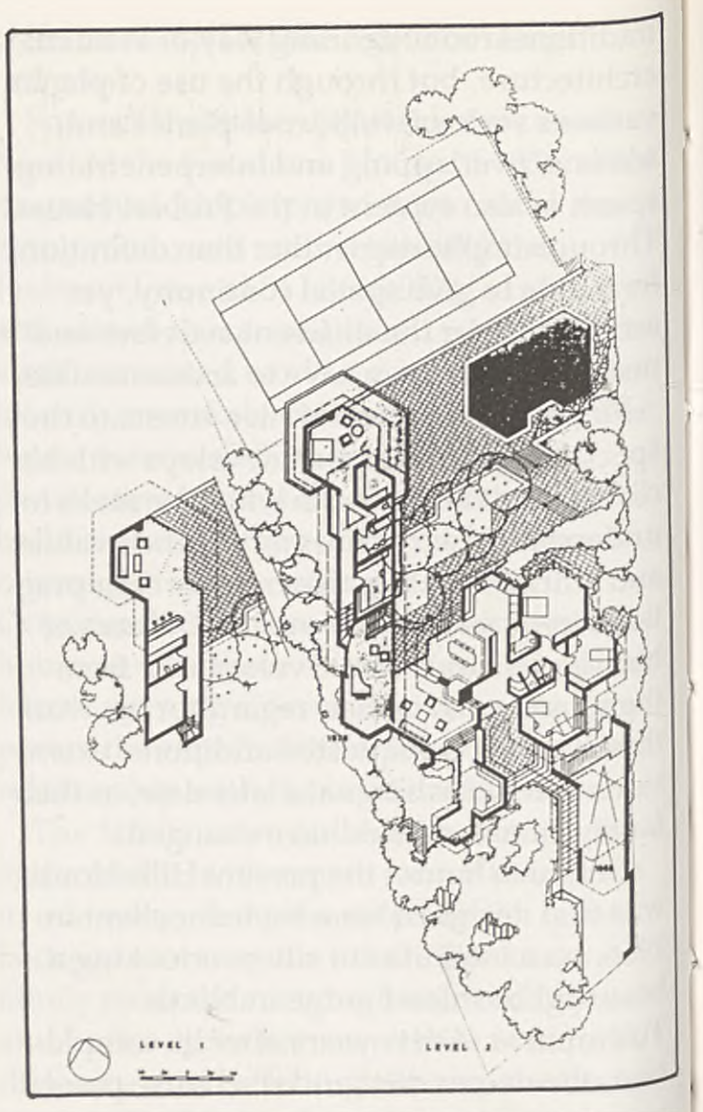
One such house, the present Hills House, was first designed for a bachelor client in 1966, on a magnificent site overlooking a beautiful bushland gorge in North Turramurra. A few years after its completion, the owner died and the house passed to someone less sympathetic to its architecture, with unhappy results for the building; however, in the early 1980s it was bought by its present owner, who not only set about restoring the original, but in 1983 commissioned Gruzman to design extensive additions. The house therefore combines Gruzman's work over an interval of almost twenty years and again shows his remarkable consistency of style. The planar form and spatial interpenetrations of the later building reach a high level of development, creating a pavilion-like structure of crystal clarity.

Gruzman's regard for the site, and for the clients whose building he plans for it will, on occasions, result in an introspective layout, such as with the Thorpe House at Palm Beach, designed in 1978. There the dreariness of the adjacent buildings determined that they be blinkered-off behind



top
NEVILLE GRUZMAN HOLLAND HOUSE
Middle Cove, New South Wales
Design and construction 1961 View from living room across floating terraces to main bedroom

right
NEVILLE GRUZMAN CHADWICK HOUSE
Original design 1961 construction 1961-1964
Additions 1968, 1976 View from kitchen to dining room and major living space



above left and right
NEVILLE GRUZMAN CHADWICK HOUSE
Original design 1961 construction 1961-1964
Additions 1968, 1976 View of interpenetration of dining and living room ceilings

screen walls and the view focussed seawards towards the bay.

In the Salz House in Ruby Street, Mosman (1960) the building snuggles into the landform so effectively as not to obtrude its obvious Modernism amongst the predominance of red Marseilles tiled roofs of the surrounding Federation-style houses. Yet the house ingeniously copes with a downward sloping site facing west, and the brick-pillared idiom used, superficially reminiscent of Frank Lloyd Wright, derives from Gruzman's design response to those problems.

The spectacular Holland House at Middle Cove, built a year after the Salz House, is a veritable cliff-hanger, supported on a series of enormous brackets cantilevered out of the rock-face, like a miniature modern-day Meteora monastery! The house gently follows the curving face of the cliff, and the series of overlapping and unfolding spaces is most skilfully handled. The evocative Japanese quality of the design is further enhanced by the beautiful geometric window patterns of the living area, seen etched against the sky.

In complete contrast to the studied precision of the previous examples are Gruzman's designs for the Chadwick House at Forestville (1961, with additions in 1968 and 1976) and the Hamilton House at Bilgola Beach (1979). They reveal an unexpected penchant for rough bush stone – in the earlier house arranged in a hexagonal plan configuration, but in the Hamilton House used in an irregular, non-geometric manner with columns simulating tree trunks – a subtle allusion to the origins of the archetypal classical column.

Gruzman has maintained throughout his career a close personal interest in painting, particularly the work of the Sydney painter Eric Smith, who provided the stained glass decoration for his Rose Bay Synagogue of 1957 (since largely despoiled), for the Parnell Motors Showroom in Arncliffe of 1955, and for the Mona Vale Funeral Chapel of 1968. Smith repaid the compliment with his Archibald Prize winning entry of Gruzman, exhibited in 1970, followed by another painted in 1983.

Gruzman has deliberately limited his work to buildings upon which he can devote his creativity and fastidious attention to detail, and to clients receptive to his unique brand of architecture. Although occasionally he has designed offices and other buildings, it is as an architect of individual houses that he is best known, with some of the most fascinating and innovative domestic designs in Australia in recent years.

Domestic architecture is an area largely ignored by most of today's leading firms, and Gruzman commands respect not only for helping to remedy this situation, but for his endeavour to develop in his work a valid and appropriate modern idiom for Australian architecture. He continues to be one of the most thoughtful and interesting architects working in Australia today, whose achievements are far less well-known than they deserve.

John Haskell is Professor of Architecture and Head of the Graduate School of the Built Environment at the University of New South Wales.
All photographs in this article by David Moore.

Jules Dalou in Australia

by David Jaffe

Several works of the celebrated nineteenth-century sculptor, Dalou, have recently entered Australian public collections. They mark his development from a charming early Realism to powerful political and expressionistic image making.

IN 1883 AUGUSTE RODIN modelled a portrait of the sculptor Jules Dalou.[1] In the light of Rodin's subsequent fame it is surprising that Rodin was then still considered an emerging talent while Dalou, his contemporary, was the acknowledged master of French sculpture. In 1883 Dalou swept up the awards at Paris's most prestigious annual art exhibition, the Salon which the press labelled the 'Salon of Dalou', and had commenced work on the city's largest public monument and his most important sculptural enterprise, *The triumph of the Republic*. Thus Rodin's *Portrait of Dalou* (1883), may well have been in recognition of Dalou's total acceptance by the art establishment, for in that year Dalou had won the Salon's medaille d'honneur, been made a member of the Legion d'Honneur, and was offered a professorship at the Ecole des Beaux Arts.[2] A year later Rodin achieved his own public commission, *The burghers of Calais* (1884-1889), a work which was to eclipse the achievements of his more precocious class-mate from the Petit Ecole.[3]

In 1870 Dalou exhibited *The embroiderer* at the Paris Salon.[4] The sculpture showed a seated woman intently sewing and its dignification of everyday labour owed much to Millet's school of realism. He obtained official recognition in the form of a third class medal and the work was purchased by the State. This propitious start to his public career was dramatically interrupted by the 1870-1871 Franco-Prussian war. In the wake of France's capitulation, the second republic was replaced by a peoples' government, the Paris Commune. Dalou was an active supporter of the Commune and when it collapsed in 1871 he was forced into exile in England. However his sculpture career flourished in exile: he exhibited at the Royal Academy, taught at the National Art Training School, Kensington and obtained Queen Victoria's patronage and her daughter Princess Louise as a pupil.

JULES DALOU SIBYLL MARY, COUNTESS OF GROSVENOR 1874
Terracotta 64.2 x 42.3 x 46.1 cm
National Gallery of Victoria, Melbourne

The National Gallery of Victoria's *Sibyll Mary Countess Grosvenor*, a cast terracotta reduction of the lifesize marble Dalou carved for the Duke of Westminster,[5] shows how easily Dalou adapted the format of *The embroiderer* to Victorian English taste. Countess Grosvenor delicately rests her arm across the back of a fragile chair, so emphasizing her gentility. By raising her left hip and twisting her torso Dalou increased the movement in the pose and he reworked details such as her eyes and lace cuffs after casting. Dalou's decision to make and cast clay reductions reflects his commercial training and astute business

left
AUGUSTE RODIN STUDY FOR THE BURGHERS OF CALAIS (modelled 1884)
Bronze cast 33 x 35 x 26.5cm
Australian National Gallery, Canberra

above
JULES DALOU STUDY FOR THE TRIUMPHAL CHARIOT (1879)
Terracotta 23 x 30 x 22cm
Australian National Gallery, Canberra

sense.

Success in London was not enough: Dalou naturally looked towards France and his opportunity came in 1879 with the announcement of a sculpture competition for La République. After being pardoned by the incoming Republican government he left England permanently in April 1880. The competition could have been created for this ardent Republican exile, but the judges in fact chose Léopold Morice's entry to stand in Place de la République, as more closely following the Paris Municipal Council's specifications although they also recommended Dalou's project. Paris was thus to have two monuments to the Republic. Dalou's was commissioned in 1880, a full scale plaster model installed in Place de la Nation in 1889 and the final bronze in the following year.

The sculpture shows a female personification of the Republic surmounting a chariot drawn by lions. A youth representing the Genius of Liberty rides one lion while allegorical figures of Labour, Justice and Peace-Abundance (Ceres?) with accompanying putti escort the vehicle. The monument is gigantic; consuming forty-two tons of bronze, the work is eleven metres high and the statue of the Republic herself is nearly four and a half metres high.[6]

The Australian National Gallery has recently acquired Dalou's initial terracotta models for the surmounting figure and her escorting chariot.[7] The evolution of the design of the monument can be traced through drawings, a second more developed terracotta study for La République herself, and a scaled up plaster of the whole monument in the Petit Palais museum, Paris. The plaster was engraved and published in 1879.[8] Dalou's preliminary pen sketch of a nude woman closely resembling the terracotta was drawn on a piece of 1877 diary paper.[9] The Gallery's preliminary clay sketches already contain the scheme of the final colossus deftly rendered in fluent passages of modelling. Despite its spontaneity, Dalou has lucidly defined the energy flow and structure in this prime document of his working methods.

The excitement of the moment of birth can be felt in the sweeping folds of pressed clay that shape the evolving figures burgeoning around the chariot. In contrast to his urgent modelling of the grey clay base, the red clay crowning female figure, presented on a grander scale, is more deliberately whittled back with a modelling tool. She rises from her clay base already resolved down to her eyelids and nipples, and only her exploring arms appear to tremble into their new found positions. These studies show Dalou, an instinctive

modeller, at his most technically accomplished, fixing the determined poise of La République's face with deft pinches or evoking the Phrygian bonnet and fluttering cloak of the Genius of Liberty with a few flaps of clay.

The studies for the *Republic* monument are the first original terracottas to enter the European Collection of the Australian National Gallery. They show the sculptor working directly in one of his primary media before his invention was transferred by casting into plaster, as has happened in Honoré Daumier's *Emigrants (circa* 1850), or bronze as in the remarkably fine cast of Émile-Antoine Bourdelle's *Motherhood (circa* 1893), in the same collection.[10] The palpitable sense of speed and vitality in the passionate modelling of Bourdelle's *Motherhood* is a reminder that he was informally attached to Dalou's studio for nine years before Rodin employed him in 1893 as an assistant marble carver.[11]

Historically, the sketches for *The triumph of the Republic* illustrate a new emphasis on the sculpted image as a vehicle for direct expression at the expense of its allegorical attributes. The figure of La République, like Rodin's *Burghers of Calais*, carries her heroic message in her majestic stance. In the final monument the addition of a fasces, the bundle of rods which represents collective strength and hence Republicanism, simply specifies her cause.

Beside the chariot a blacksmith representing Labour eloquently personifies the dignity of work, making his accompanying beehive in the finished monument redundant. Although there are many precedents for the depiction of labourers in contemporary painting, Dalou's domesticated Vulcan was to father numerous sculptures of heroic workers in the following decade.[12] Dalou's decision to delete the Tables of the Law from his more symbolic Justice while retaining the Mason's triangle must be an autobiographical omission by the former exile.[13] Similarly the Genius of Liberty's broken manacles are emphatically delineated in the sketch despite the general suppression of detail. Dalou had been

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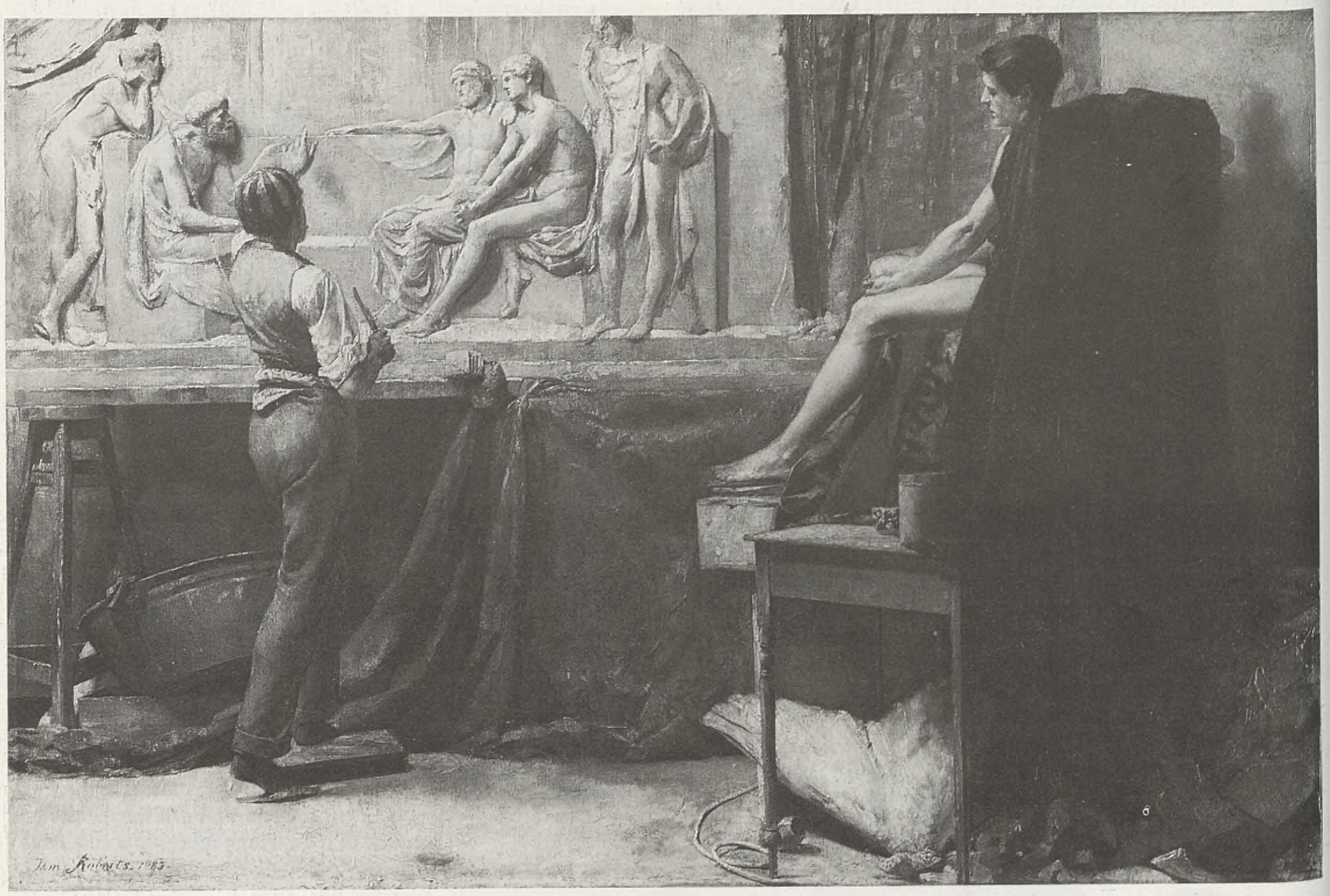
JULES DALOU TRIUMPH OF THE REPUBLIC 1899 Bronze 11m
Place de la Nation, Paris
Photograph by Lauros-Giraudon, Paris



TOM ROBERTS THE SCULPTOR'S STUDIO 1885
Oil on canvas 61.2 x 91.8cm
Australian National Gallery, Canberra

sentenced to hard labour for life in 1874 and so the Genius of Liberty's Phrygian hat and snapped handcuffs denoting a liberated slave had a personal message. Few public works can have married an artist's private sentiments and grand ambitions as successfully as in this case.

Yet Dalou was not entirely satisfied with the work's enthusiastic reception. After the political rally that marked the 1889 inauguration of the full scale model, he demanded, 'Where was the army of labour hiding during this old fashioned gala? Where were my *practiciens* my *adjusteurs* my casters and my plaster workers? Or the millions of arms which create? Or those who labour the soil? I saw guns and sabres but not a work tool.'[14]

Soon afterwards, Dalou began his final project, *Monument to Labour* which, however, he never completed. In *The triumph of the Republic* Labour's accompanying putto carries a sculptor's tools of trade, providing the visual confirmation of Dalou's alliance with the worker.

It is informative to contrast Dalou's attitude towards the form and function of his work with that underlying Rodin's *Burghers of Calais* begun five years later. Dalou's scheme is firmly based in the Baroque: as he confessed in 1879, 'The monument has an inclination towards Louis Quatorze, the style I love above all others'.[15] Rodin's first study shows much more random groupings of condemned men acting out their own personal dramas. Rodin's compressed modelling also contrasts with the bravura of Dalou's cursive flourishes. Rodin's work prefigures the modern anti-hero while Dalou was pursuing political ideals. Informed of the intended manifestation for the 1899 unveiling of his monument Dalou wrote, 'This is an apotheosis which I would never have dared imagine. Provided that they do not bring out too many uniforms. That is so unsightly. What is necessary is that the demonstration should have a character of incomparable artistic grandeur, that the workers' syndicates should come in working clothes.'[16]

In 1889, the year *The triumph of the Republic* was first installed, Dalou also exhibited *Wisdom supporting Liberty*. A cast of the sculpture has recently been acquired by the Queensland Art Gallery.[17] This sculpture is a romantic exercise in allegorical imagery and is a showpiece of late nineteenth century French academic aspirations. The counterbalancing figures are skilfully fused

JULES DALOU STUDY FOR
PERSONIFICATION OF THE REPUBLIC
(1879) Terracotta 23 x 30 x 17cm
Australian National Gallery, Canberra

together in a spiralling composition. A year later Dalou exhibited *Punishment of the damned*, a cast of which is in the William Bowmore collection. The Rubensian cascade of figures has been stilted by their individual reactions to their fate. Following Rodin, Dalou is informing an essentially Baroque decorative composition with a more personal response. This solution may have been prompted by the intended use of *Punishment of the damned* as a model for a frontispiece to *Les Chatiments* by Victor Hugo, who was Dalou's friend.[18] The four Australian examples thus represent Dalou's charming early realism, his triumph as a political image maker, his perpetuation of the official style and his dramatic relief style.

Dalou's Australian influence went beyond those works which have found their way into our museums. In 1881 Charles Douglas Richardson, followed a year later by his Australian studio mate Edgar Bertram Mackennal, studied at the National Art Training School at South Kensington under Dalou's pupil, Edward Lanteri, before travelling to Paris. Dalou's inspirational teaching was seen by the next generation as having a decisive influence on the development of the English New Sculpture movement, and his pupils dominated the Royal Academy prize lists. Works by these pupils were to populate Australia's parks and squares and Harry Bates, the subject of Tom Roberts' *The sculptors' studio*, together with Alfred Drury and Frederick Pomeroy, were to perpetuate Dalou's style.[19] Especially relevant is Pomeroy's *Monument to Robert Burns* which acts as a gatehouse sentinel to the Art Gallery of New South Wales.[20] Dalou would have been pleased by this bronze of Burns backed by a plowshare, a worker poet.

[1] Rodin's celebrated bust of Dalou signed 1883 was exhibited in 1884. The bust was one in a series that included Carrier Belleuse (1882), J. P. Laurens (1882), Victor Hugo (1883), Puvis de Chavannes, Alphonse Legros, Henri Becque, Maurice Haquette, Bastien Lepage, Henri Rochefort, and William Henley (1886). Dalou thus appears as a sitter in a group of distinguished poets, artists, critics, and society figures and it is tempting to see an element of self-promotion in Rodin's selection of his colleague, as well as friendship.

JULES DALOU WISDOM SUPPORTING LIBERTY
1889 Bronze Hebrard Foundry 57cm
Queensland Art Gallery, Brisbane

[2] J. Hunisak *The Sculptor Jules Dalou: Studies in His Style and Imagery* London, 1977, p. 117.

[3] For Dalou's triumph see P. Burty, *Salon de 1883* Paris 1883, p. 190 cited J. Hunisak (op. cit.) p. 245 for the salon of Dalou quote. G. Dargentry 'Salon de 1883' *L'Art* part II, pp. 228-233, pp. 228, 231., H. Houssay 'Le Salon de 1883' *Revue des Deux Mond*, pp. 599-627, pp. 622-624., H. Jouin, 'Salon de 1883, Sculpture' *Gazette des Beaux Arts* July 1883, pp. 59-76, 74-76 all single Dalou's entries, two Republican bas-reliefs, for special praise.

[4] Dalou later destroyed the work in 1880. J. Hunisak op. cit., p. 111.

[5] Purchased Felton Bequest July 1954 for the proposed Victorian room. Dalou also portrayed Lady Elizabeth Grosvenor.

[6] Hunisak, op. cit., p. 224.

[7] *La République* and *Chariot*, both terracotta, purchased 1984 with assistance from Corporate Donor Fund.

[8] E. Véron 'Concours pour le monument de la Place de la République' *l'Art*, IV (1879), pp. 130-135 shows three engraved views of the plaster reproduced in Hunisak, op. cit.

[9] Delestre *Dalou Inedit* Paris 1978, No. 30.

[10] Daumier's *Emigrants* cast plaster (34 x 75 cm) Australian National Gallery purchased 1974. Bourdelle's *Motherhood* bronze (52 x 35 x 35 cm) purchased 1978. Both artists were committed Republicans.

[11] P. Cannon-Brookes *Emiles Antoine Bourdelle: An illustrated commentary, Cardiff, 1983, p. 10.* Another regular at Dalou's studio was Merando Rosso, also represented in the National Collection. See A. Elsen Rodin, London, 1974, p. 209.

[12] A. Blunt 'Dalou and his workers' Monument' *Left Review* 1936, pp. 693-698 credits Dalou with a major contribution to proletarian art beginning with the *Monument to the Republic.* Alphonse Legros's *Chaudronnier* (1875), a painting of an old tinsmith at work, was in the collection of Dalou's patron A. Ionides and typifies the pictorial realist tradition.

[13] Hunisak op. cit., p. 229.

[14] Hunisak op. cit., p. 229.

[15] Letter of 28 July 1879 to Edouard Lindeneher cited Hunisak op. cit., p. 217.

[16] The bronze was unveiled on 19 November 1899. Hunisak op. cit., p. 227.

[17] Incorporated in Dalou's monument to Léon Gambetta, erected in Bordeaux 1901-02, illustrated M. Dreyfous, *Dalou sa vie et son oeuvre* Paris 1903 pp. 276, 273.

[18] Dalou also made Victor Hugo's death mask, prompting his fight with Rodin.

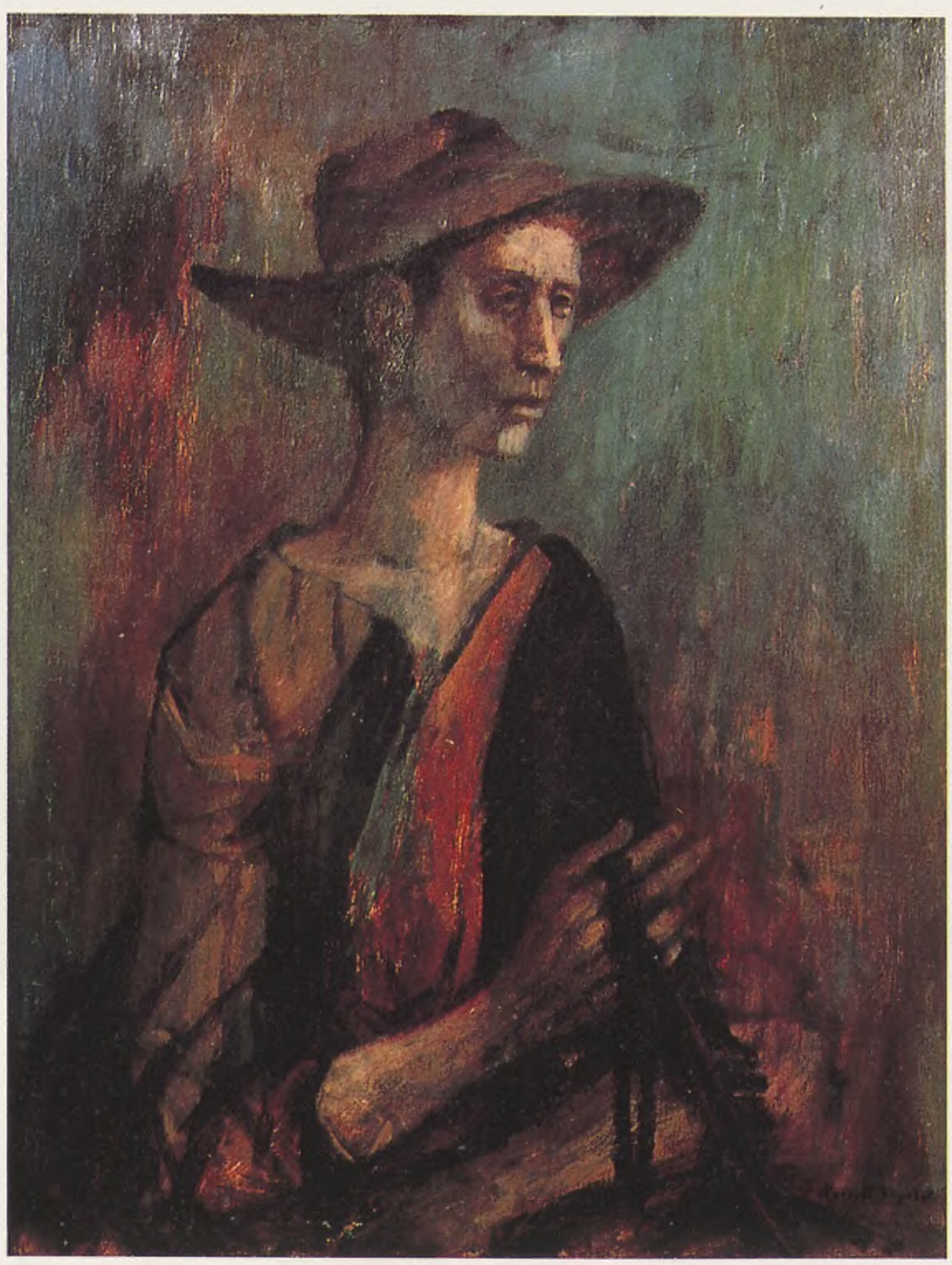
[19] See W. Armstrong 'Mr Harry Bates' *Portfolio* 1888 pp. 170-174. Dalou placed Bates in Rodin's studio in 1884 as 'Rodin was not then overwhelmed with work'. In Paris Bates modelled a portrait of John Peter Russell, exhibited in the Royal Academy of 1886. For the British sculptors see S. Beattie *The New Sculpture*, London 1984, who amply documents Dalou's perceived influence on the group.

[20] Pomeroy originally made his *Monument to Burns* for Paisley in 1894 of which the 1905 Sydney cast is a slightly reduced version dispensing with the book Burns holds in the Scottish statue.

David Jaffe is Curator of European Art before 1900 at the Australian National Gallery in Canberra.

CHRISTOPHER DAY

Fine Australian and European Paintings



SIR GEORGE RUSSELL DRYSDALE
THE YOUNG STOCKRIDER Oil on canvas 76.5 x 60.5 cm
Exhibited 'Sydney Painting, 1955' V.A.S. Melbourne
Provenance Macquarie Galleries, Sydney Mr G. A. Richardson

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

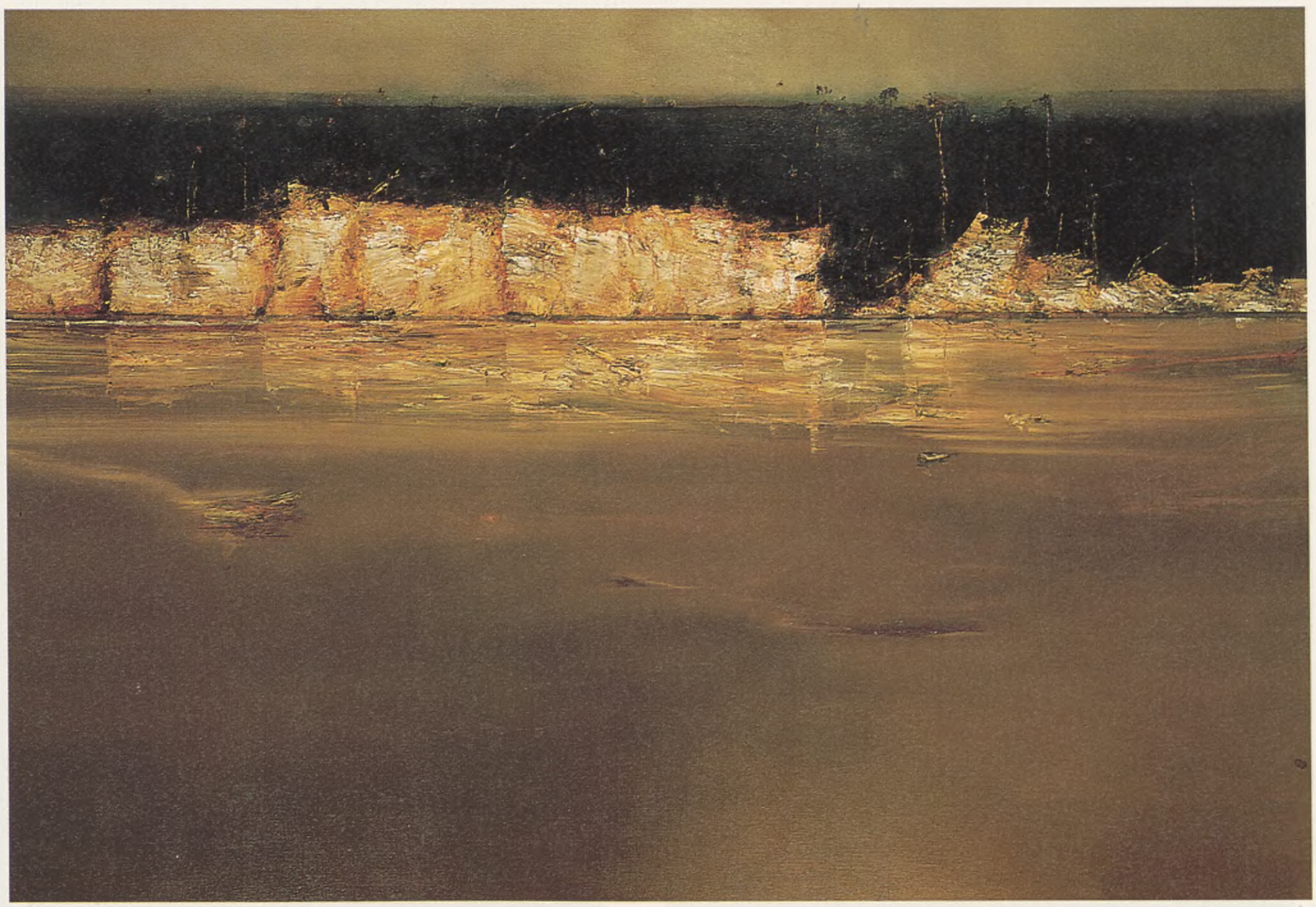
Peter Hickey *Harbour moon* etching 93 x 107cm Photograph by Greg Weight
Mosman Gallery 122 Avenue Road Mosman N.S.W. 2088 Telephone (02) 960 1124 and
The Etchers Workshop 87 West Street Crows Nest N.S.W. 2065 Telephone (02) 922 1436

Richard Lane *Fantasy – Phoenix rising* acrylic on canvas 122 x 122 cm One-man exhibition April 1986.
Grafton House Galleries, 42 Grafton Street, Cairns. Queensland. 4870. Telephone (070) 51 1897 Tues-Sat 10 a.m. - 6 p.m.

Garry Duncan *River Murray (detail)* Oil on canvas

Exhibiting at Southlands Gallery, Canberra; Elder Fine Art Galleries, Adelaide; Barry's Art Gallery, Surfers Paradise; Zenith Galleries, Renmark. One man show at Elder Fine Art Galleries during the Adelaide Festival of Arts.

Joseph Frost *Nature's symphony* oil on canvas 137 x 91 xm Purchased by Elder Fine Art Galleries, 106 Melbourne Street, North Adelaide. 5006. Sole representative for Joseph Frost in South Australia.

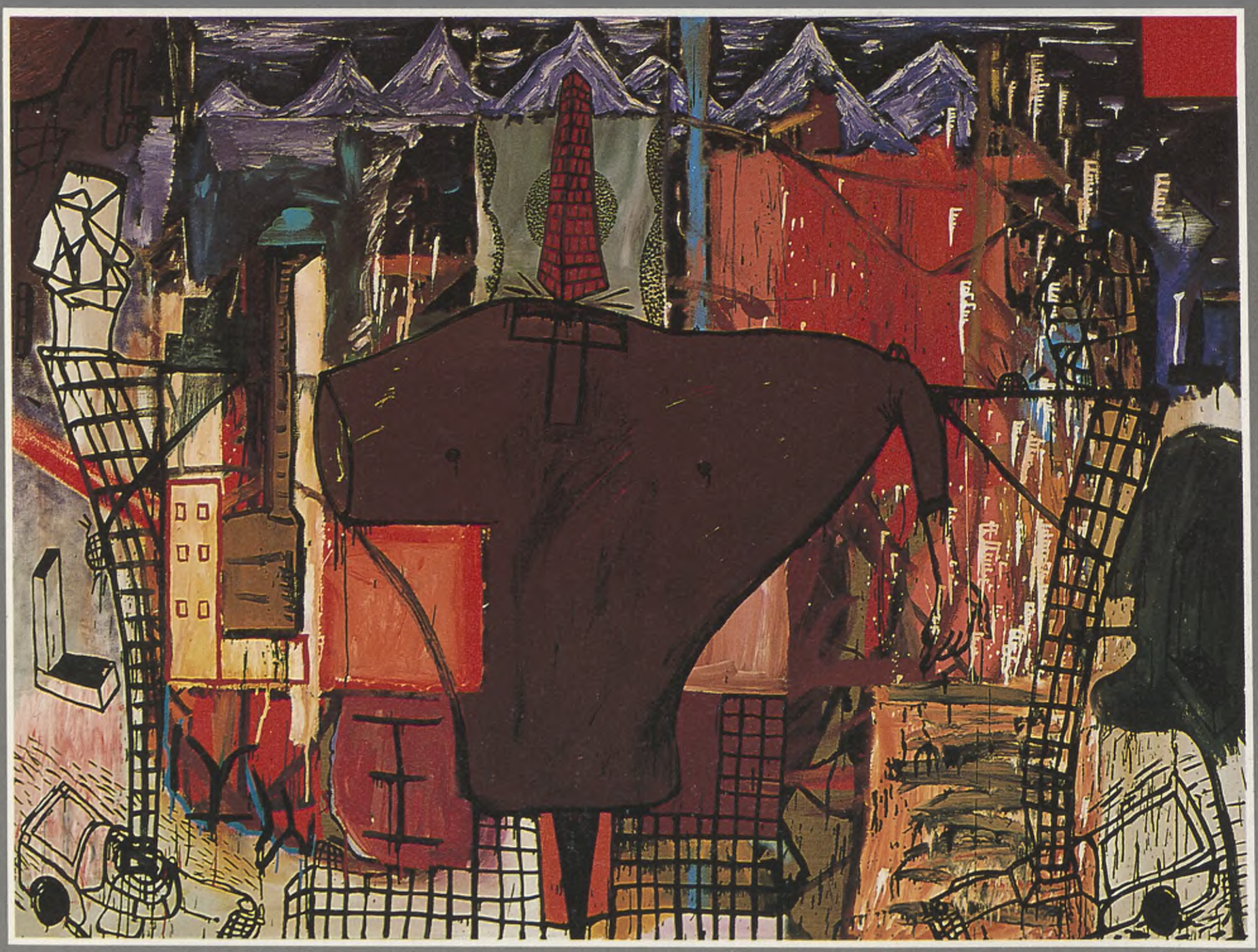


Geoff Dyer *Koonya Bluff* oil on canvas 259.2 x 172.8 cm
Represented by Barry Stern Galleries, Sydney; Philip Bacon Galleries, Brisbane; Mark Widdup's Cook's Hill Galleries, Newcastle; Colonial Gallery, Evandale and Richmond Gallery, Richmond, Tasmania.

Stan Johns *Blinman Panorama (Flinders Ranges)* acrylic on canvas 167 x 122 cm
Exhibiting in Canberra at Southlands Gallery, Mawson, A.C.T. and in Adelaide at Elder Fine Art Galleries , North Adelaide.

Peter Lindsay *Le Fumer* 100 x 110 cm oil on canvas
Represented by Barry Stern Galleries, Sydney. Photograph by Jeff Nield

GARETH SANSOM



Survey
Melbourne University Gallery
March 12th 1986 – April 26th 1986

Selected Works
Charles Nodrum Gallery
March 10th 1986 – March 28th 1986

Recent Paintings
Powell Street Gallery
March 10th 1986 – March 28th 1986

Powell Street Gallery
20 Powell Street, South Yarra 3141
Telephone (03) 266 5519

Mediterranean Postcard. Oil on canvas. 76 x 61 cms.

Adrian Lockhart

February 6–27, 1986.

The Old Bakery Gallery

22 Rosenthal Avenue, Lane Cove. Telephone (02) 428 4565

The last dance 1984 acrylic on canvas 196 x 171 cm

JOHN BEARD

26 November-20 December 1985

realities

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

Gallery hours:
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Saturday 11 am-4 pm

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GALLERY

1986 ADELAIDE FESTIVAL OF ARTS

150

1836 SOUTH AUSTRALIA 1986

IVARS JANSONS
February 21 to March 4

ROD SCHUBERT
March 7 to March 22

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ADELAIDE FESTIVAL 1986

IAN ROBERTS
20 FEBRUARY–8 MARCH

Galahs on Sugargum watercolour 72 x 53cm

BERYL MARTIN
13 MARCH–23 MARCH

Iris watercolour 70 x 52cm

Kensington Gallery

39 KENSINGTON ROAD, NORWOOD. S.A. 5067. DIRECTOR JONATHAN WOORE.
WED.–FRI. 11-5 P.M. SAT.-SUN. 2-5 P.M. CLOSED MON. AND TUES. TEL. (08) 332 5752

REPRESENTING:
FROM NEW YORK

JUDITH COTTON

Swing Low 122 x 152cm

18 FEBRUARY - 9 MARCH, 1986

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Gallery hours: Tuesday to Saturday 11-5.30 pm. Sunday 1-5 pm. Closed Monday
39 GURNER STREET, PADDINGTON. N.S.W. 2021 Telephone (02) 357 6069

ART DIRECTORY

Exhibitions, competitions and prizewinners, recent gallery prices, art auctions, gallery acquisitions, books received, erratum and classified advertising.

Exhibitions

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

Queensland

ADRIAN SLINGER GALLERIES
1st Floor,230 Edward Street,
Cnr Queen Street (The Mall),
Brisbane 4000
Tel. (07) 341 4899
Works by Pugh, Tucker, Kahan, Borrack, Steinmann, McAulay, Backhaus-Smith, Doyle, *et cetera*.
Monday to Friday: 9 - 5

BARRY'S ART GALLERY
34 Orchid Avenue, Surfers Paradise 4217
Tel. (075) 31 5252
Large selection of paintings by prominent Australian and overseas artists.
Monday to Saturday: 11 - 6
Tourist season: hours extended; viewing by appointment.

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

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

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

GRAFTON HOUSE GALLERIES
Grafton House, 42 Grafton Street,
Cairns 4870
Tel. (070) 51 1897
Specializing in Australian fine art for people who know what they like.
Tuesday to Saturday : 10 - 6

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

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

MICHAEL MILBURN GALLERIES
108 Latrobe Terrace, Paddington 4064
Tel. (07) 368 1867
Representing contemporary Australian artists. Changing exhibitions every three weeks.
Tuesday to Saturday: 11 - 5.30

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

QUEENSLAND ART GALLERY
Queensland Cultural Centre,
South Brisbane 4101
Tel. (07) 240 7333
17 December – 9 February: Harry Seidler, architect – retrospective
6 November – 19 January: CSR Photographs
12 September – 27 January: Aboriginal Art, Past and Present

GRANT MUDFORD

Livingston 1982
Colour Cibachrome
61 x 81 cm

IS REPRESENTED BY

MACQUARIE GALLERIES

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

MACQUARIE
GALLERIES
1925–1985

October – December: Lyndall Milani – installation of experimental sculpture
Monday to Sunday: 10 - 5
Wednesday until 8

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

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

ROYAL QUEENSLAND ART SOCIETY GALLERY
419 Upper Edward Street, Brisbane 4000
Tel. (07) 831 3455
Closed for Christmas vacation.
Re-opening end January with exhibitions changing monthly.
Tuesday to Friday: 9.30 - 5

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

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

VERLIE JUST TOWN GALLERY
2nd Floor, 77 Queen Street, Brisbane 4000
Tel. (07) 229 1981
City-centre complex of solo exhibitions and stockroom of distinguished Australian artists.
Japan room: original 17th-18th century Japanese printmakers.
November – December: Closed
Monday to Saturday: 10 - 4
Friday until 7

VICTOR MACE FINE ART GALLERY
35 McDougall Street, Milton 4064
Tel. (07) 369 9305
Saturday to Wednesday: 11 - 5

YOUNG MASTERS GALLERY
Ground Floor Entrance Foyer, Network House, 344 Queen Street, Brisbane 4000
Tel. (07) 229 5154
Australian traditional paintings and etchings.
Continuous exhibitions of Magilton, Edwards, Hagan, Taylor, Kusters, Hansen, Mannix, Sterchele, Filipich, Griffith
Monday to Friday: 10 - 6

New South Wales

ALBURY REGIONAL ART CENTRE
546 Dean Street, Albury 2640
Tel. (060) 21 6384
Changing exhibitions monthly. Permanent display Albury City Collection – paintings, photographs, audio- and video-tapes available.
12 December – 14 January: Drysdale in Albury – paintings and drawings
14 January – 14 March: New Works on Paper – British drawing; Heritage Exhibition – 30 years of Albury Art Prize
Monday to Friday: 10.30 - 5
Thursday until 6
Saturday, Sunday: 10.30 - 4.30

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

ART AND JOY
38 Gurner Street, Paddington 2021
Tel. (02) 331 7378
19th- and 20th-century original European master drawings, paintings: Impressionist, Barbizon, classical, contemporary. Dufy, Sisley, Chigot, Cocteau, Fantin Latour, Delaunay, Dunoyer de Sedonzac.
Tuesday to 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 Sunday: 10 - 4

ART GALLERY OF NEW SOUTH WALES
Art Gallery Road, Sydney 2000
Tel. (02) 221 2100
20 December – 2 February: Archibald, Wynne and Sulman Prize exhibitions
6 December – 15 February: Margaret Preston
4 January – 9 February: Celebrity Choice
10 January – 24 February: John Walker – Australian works
14 February – April: The Heidelberg School
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.)
Primitive art from Australia, New Guinea and surrounding islands for the discerning collector. Appointment preferred.
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

FESTIVAL EXHIBITION S.A. JUBILEE 150

KIM POLOMKA

16th – 23rd March 1986

HAPPINESS IN ELSIE WARD SYNTHETIC POLYMER PAINT ON LINEN 1985
76.2 x 76.2 cm

IN 1954 KIM WAS A PATIENT AT THE ADELAIDE CHILDREN'S HOSPITAL.

IN 1986 HE RETURNS

WITH PAINTINGS, WATERCOLOURS AND A UNIQUE TRIBUTE TO THE NOW DEFUNCT AUSTRALIAN DOLLAR NOTE.

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RECEPTION ROOM,
SAMUEL WAY BUILDING,
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BROUGHAM PLACE ENTRANCE

GALLERY HOURS: 10-5
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Thursday until 6.30

BARRY STERN EXHIBITING GALLERY
12 Mary Place, Paddington 2021
Tel. (02) 332 1875
Changing exhibitions every third week.
23 November – 12 December: Geoff Hooper; Nickolaus Seffrin – sculptures
4 January – 23 January: Mixed exhibition
25 January – 13 February: Roxanne Kelly, Rafael Saldana, Miriam Naughton – paintings and other works.
15 February – 6 March: Sergio Agostini
8 March – 27 March: Rick Ball, Mary Pinnock – paintings and other works
Tuesday to Saturday: 11.30 - 5.30

BETH MAYNE'S STUDIO SHOP
Cnr Palmer and Burton Streets, Darlinghurst 2020
Tel. (02) 357 6264
Works by John Caldwell, Ruth Julius, Hana Juskovic, Susan Sheridan, George Lawrence, John Maudson, Lloyd Rees, Roland Wakelin
Tuesday to Saturday: 11 - 5.30

BLAXLAND GALLERY
6th Floor, Grace Bros City Store, 436 George Street, Sydney 2000
Tel. (02) 238 9390, 9389
Continually changing exhibitions.
December: National Art School – Past and Present
January: Contemporary Aboriginal Artists – a survey; Lyn Woodger – Alchemy Airbrushed
February: Sydney Morning Herald Art Prize and Scholarship
February – March: Audrey Provost – A French Supression
Monday to Friday: 9 - 5
Thursday until 6

BLOOMFIELD GALLERIES
118 Sutherland Street, Paddington 2021
Tel. (02) 326 2122
Exhibitions of contemporary Australian art and works by Norman Lindsay.
Tuesday to Saturday: 10.30 - 5.30
Closed 22 December – 7 February

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 exhibitions of selected Australian paintings.
Traditional investment art: oils, watercolours, etchings, ceramics, décor.
Specializing in works by Norman Lindsay.
Monday to Friday: 10.30 - 5.30
Saturday: 9 - 5
Sunday: 2 - 5

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

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

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

DELMAR WEEKEND GALLERY
175 Victoria Street, Ashfield 2131
Tel: (02) 798 0969
An offshoot of Trinity Grammar School's Society of the Arts. Open at advertised times at weekends or by appointment with changing exhibitions of Australia's established and emerging artists.
Saturday, Sunday: noon - 5.30

ETCHERS' WORKSHOP
87 West Street, Crows Nest 2065
Tel. (02) 922 1436
Specializing in etchings. Also screenprints, lithographs, woodcuts and linocuts. Wide selection from Australia and overseas.
Tuesday to Friday: 11 - 6
Saturday: 11 - 5

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

FOUR WINDS GALLERY
Shop 12, Bay Village, 28 Cross Street, Double Bay 2028
Tel. (02) 328 7951
Specialists in fine American Indian collectables: Pueblo pottery, Navajo weaving, lithographs (including R. C. Gormon), posters, sculptured silver and turquoise jewellery
Monday to Saturday: 10 - 5

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

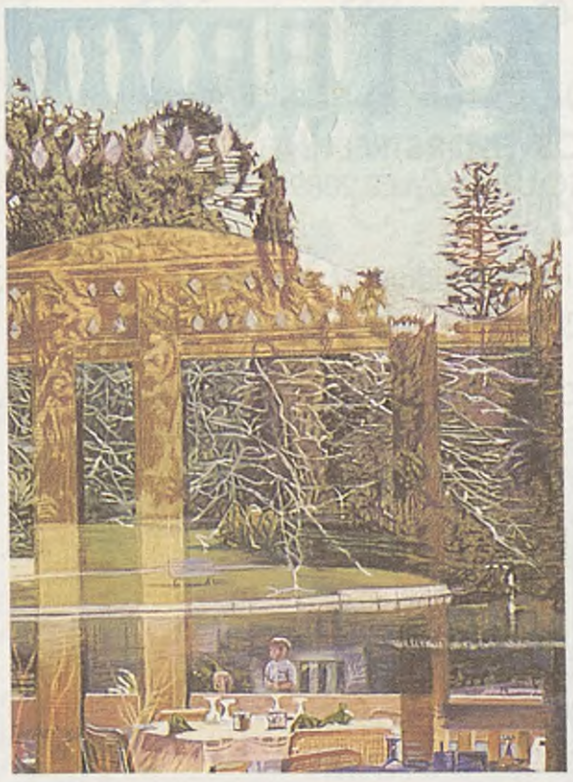
GALLERY 460
460 Avoca Drive, Green Point, Gosford 2250
Tel. (043) 69 2013
Representing quality 19th and 20th century Australian painters: Wakelin, Dundas, Frater, Heysen, J. J. Hilder, M. J. MacNally, G. F. Lawrence, Bennett, John Caldwell, Peter Laverty
29 November – 2 February: 19th - 20th century Australian paintings
7 February – 28 February: Peter Laverty
7 March – 30 March: David Perks
Daily: 11 - 6

GALLERY SIX
6 Bungan Street, Mona Vale 2103
Tel. (02) 99 1039
Crossroads of the 'Peninsula' for traditional and contemporary art, pottery and ceramics, custom framing and old photograph restorations
Tuesday to Saturday: 10 - 6

GARRY ANDERSON GALLERY
102 Burton Street, Darlinghurst 2010

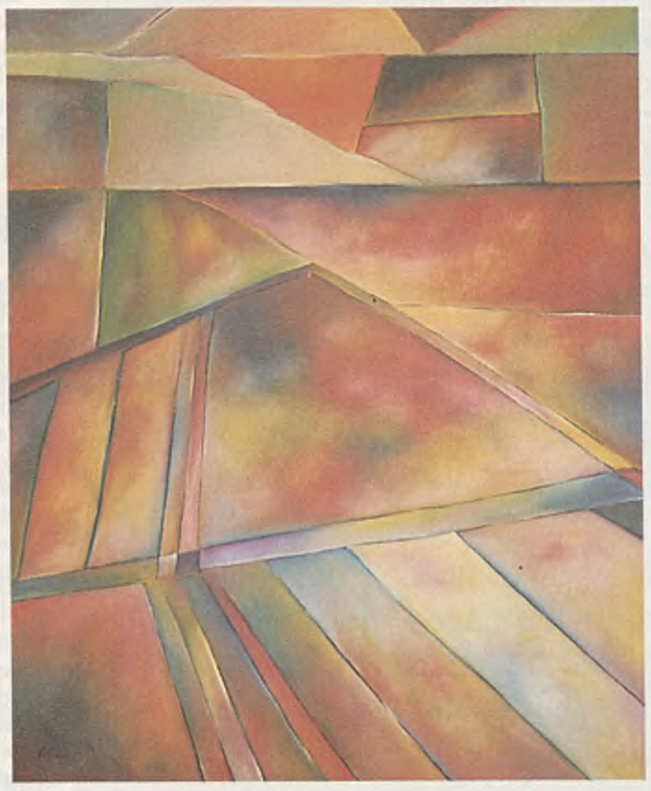
ADELAIDE FESTIVAL OF ARTS SECOND EXHIBITION

Adolphe Pichenuma
Untitled
tempera
38.3 x 52.6 cm



Stefan Twaine-Wood
Untitled 1985
pastel
65 x 85 cm

Alan Muller
Janet at home
acrylic on canvas
1985
77.2 x 122.8 cm



Holly McNamee
Gawler paddocks July 1985
oil on canvas
165 x 135 cm

7 March to 13 March 1986

ANIMA GALLERY

239 Melbourne Street North Adelaide 5006 Telephone (08) 267 4815
Festival hours: 10.00 a.m. – 5.30 p.m. Monday – Sunday

Tel. (02) 331 1524
Changing exhibitions of contemporary and overseas artists.
Tuesday to Saturday: 12 - 6

GATES GALLERY
19 Grosvenor Street, Neutral Bay 2089
Tel. (02) 90 5539
Exhibitions by contemporary Australian artists and craftspeople changing every four weeks.
Tuesday to Friday: 11 - 6
Saturday: 11 - 4

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

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

HOLDSWORTH CONTEMPORARY GALLERIES
221 - 225 Liverpool Street,
East Sydney 2011
Tel. (02) 32 1364, 328 7989
Changing exhibitions by important contemporary Australian artists
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 (Cnr Cascade Street),
Paddington 2021
Tel. (02) 332 1840
Specializes in Australian, English and European printmakers. Changing exhibitions of Australian colonial photography and Australian printmakers working until 1950.
Catalogues available.
Monday to Friday: 1 - 6
Saturday: 10 - 6

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

LISMORE REGIONAL ART GALLERY
131 Molesworth Street, Lismore 2480
Tel. (066) 21 1536
Changing exhibitions monthly.
Tuesday to 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.
December: Group show
January: Sydney Festival show
February: Max Miller
March: David Wilson
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
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

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
Selections from the permanent collection of Australian art and Japanese ceramics. Touring exhibitions every five weeks.
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
Christmas exhibition continuing through December features top artists: Dickerson, Lovett, Baker, Wilson, McMillan and over 40 others.
Monday to Saturday: 10.30 - 5

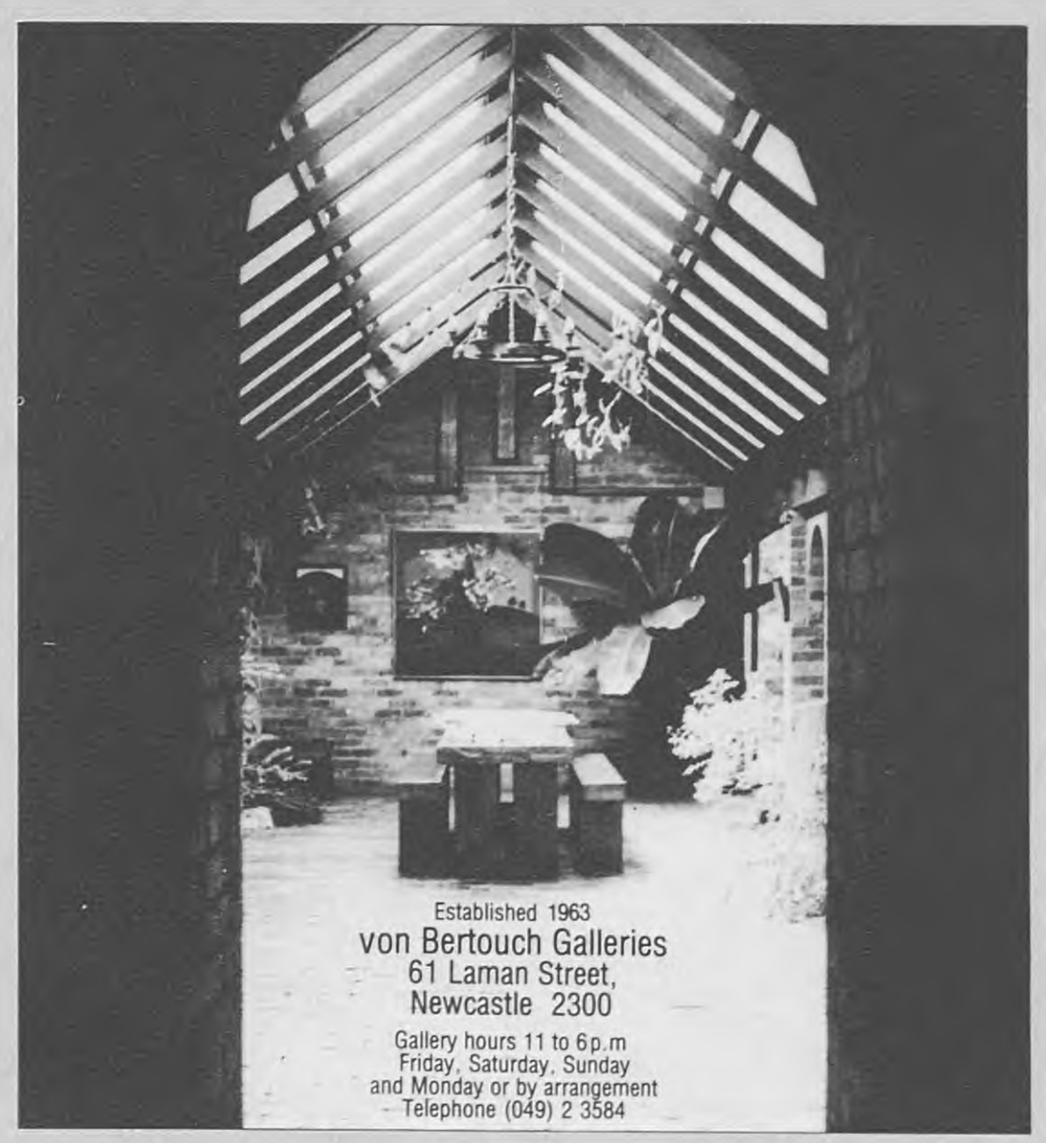
OLD BAKERY GALLERY
22 Rosenthal Avenue, Lane Cove 2066
Tel. (02) 428 4565
Regularly changing exhibitions representing craftspeople working in ceramics, glass, silver, jewellery *et cetera*.
Picture framing workshop.
30 November – 24 December: Christmas exhibition of pottery, glass, jewellery *et cetera*.
1 February – 22 February: Adrian Lockhart
1 March – 29 March: Annual Teapot exhibition
Tuesday to Saturday: 10 - 5
Closed January

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

REX IRWIN ART DEALER
First Floor, 38 Queen Street,
Woollahra 2025
Tel. (02) 32 3212
3 December – 21 December: Anthony Cahill
21 December – 8 February: Philip George
11 February – 1 March: Nicholas Hamper
Tuesday to Saturday: 11 - 5.30

1986 ADELAIDE FES

March 1–23



ROBIN GIBSON GALLERY
278 Liverpool Street, Darlinghurst 2010
Tel. (02) 331 6692
30 November – 18 December: Kate Briscoe; Stephen Benwell – ceramics
28 January – 12 February: Phyllis Koshland – sculpture
15 February – 5 March: Michael Farrell; Allan R. Mann – prints
8 March – 26 March: James Draper – ceramic sculpture; Newell Barrett
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.
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 graphics by 19th- and 20th-century masters, contemporary Australian and overseas artists, fine art books, valuations and advice on conservation and framing.
Tuesday to Saturday: 10 - 5

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

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, pottery, glass
Manly – Daily: 10.30 - 5.30
Dee Why – Wednesday to Saturday: 10.30 - 5.30
Sunday: 1.30 - 5.30

TEMPORARY CONTEMPORARY 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, Red Blackwall
Tuesday to Saturday: 11 - 5

THE TERRACE GALLERY
10 Leswell Street, Woollahra 2025
Tel. (02) 389 4955 ah 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 investment paintings, 1800 to 1940. Restoration, framing, valuations.
Daily: 11 - 6

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

VON BERTOUCH GALLERIES
61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
25 October – 23 November: Collectors choice exhibition – painting, sculpture, ceramics, graphics, jewellery and silver at $195 and under
29 November – 22 December: Lillian Sutherland; Norma Allen – Majolica; Laurie Short – ceramics
24 December – 30 January: Closed for vacation
31 January – 16 February: House show – mixed exhibition
21 February – 9 March: 22nd anniversary exhibition; Charles Pettinger – survey; Nora Heysen – survey
Friday to Monday: 11 - 6
Or by appointment

WAGNER ART GALLERY
39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
Exhibitions changing every three weeks featuring works by leading Australian artists.
16 November – 8 December: David Preston
12 December – 23 December: Xmas exhibition – mixed Australian artists
11 January – 18 February: Paintings and prints by leading Australian artists
18 February – 9 March: Judith Cotton, New York artist – new paintings and drawings 1986
11 March – 6 April: The art of Julian Richard Ashton
Tuesday to Saturday: 11 - 5.30
Sunday: 1 - 5

WATTERS GALLERY
109 Riley Street, East Sydney 2010
Tel. (02) 331 2556
27 November – 14 December: Lorraine Jenyns – sculpture; Patricia Moylan
17 December – 1 February: Drawings from stock
5 February – 22 February: Peter Poulet
26 February – 15 March: Jon Peart – monotypes; Ken Searle
Tuesday to Saturday: 10 - 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

Tynte Gallery

Yvonne Boag

Peter Bond

Tom Gleghorn

Robert Grieve

Barbara Hanrahan

Katherine Hattam

S.W. Hayter

Peter Hickey

Noela Hjorth

Louis Kahan

Franz Kempf

Grahame King

Frank Knight

Jolly Koh

Mary Macqueen

Diana Mallyon

Jeff Makin

Mandy Martin

Alistair McGregor

John Neeson

John Olsen

Anne Prowse

Judith Rodriguez

David Rose

Jörg Schmeīsser

Mervyn Smith

Chris van Otterloo

Leslie van der Sluys

Robin Wallace-Crabbe

Malcolm Warr

83 Tynte Street, North Adelaide, South Australia 5006.
Telephone (08) 267 2246
Hours: Tuesday-Friday 10-5. Saturday-Sunday 2-5.

modern and antiquarian 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. Postgraduate and invited artists. Enquiries: Ben Grady, Visual Arts Co-ordinator
Wednesday to Sunday: 11 - 5

AUSTRALIAN NATIONAL GALLERY
Canberra 2600
Tel. (062) 71 2501
December – 2 February: Vassilieff
December – 9 February: Faces and Figures: Two Centuries of Printmaking; Recent Australian photography from the Kodak fund
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 paintings, sculpture and decorative arts. Exhibitions change weekly.
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.
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 Craft Centre,
Tharwa 2620
Tel. (062) 37 5116
17 November – 15 December: Di McKenzie – leather
18 December – 2 February: Mixed show
9 February – 9 March: Michael Chanter – Raku ceramics
16 March – 20 April: Chris McElhinny – contemporary furniture
Wednesday to Sunday, public holidays: 11 - 5

NATIONAL LIBRARY OF AUSTRALIA
Canberra 2600
Tel. (062) 62 1111
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
Wednesday to Sunday: 11 - 5

UNIVERSITY DRILL HALL GALLERY
Kingsley Street, Acton 2601
Tel. (062) 71 2501
Until 15 December: Lucas Samaras
4 December – 23 February: Lightworks
25 January – 9 March: Richard Bosman
Wednesday to Sunday: 12 - 5
Closed Good Friday and Christmas Day

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
18 November – 3 December: Euan Heng; Ken Smith
4 December – 21 December: Fine paintings and prints
10 February – 24 February: Fine paintings and prints
3 March – 24 March: John Olsen – paintings, tapestry, prints
Monday to Saturday: 10 - 6
Closed January

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.
30 November – 27 January: Australian landscape photographed
31 January – 16 February: Permanent col-

Adelaide Festival of Arts
1986
FIRST EXHIBITION

Anima Gallery And Realities
Present Six Important Artists

David Aspden
Robert Jacks
Roger Kemp
Paul Partos
Anthony Pryor
John Robinson

21 FEBRUARY TO 6 MARCH 1986

ANIMA
GALLERY

239 Melbourne Street North Adelaide 5006 Telephone (08) 267 4815
Festival hours: 10.00 a.m. – 5.30 p.m. Monday – Sunday

lection
22 February – 1 April: Artists of the Region
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 art by young and established artists. An extensive programme of community art exhibitions and activities.
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
292 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, ceramics and prints.
Tuesday to Friday: 10.30 - 5
Saturday: 11 - 5

DAVID ELLIS FINE ART (formerly GOLDEN AGE FINE ART GALLERY)
24 Doveton Street South, Ballarat 3350
Tel. (053) 32 2516
Exhibiting and dealing in significant Australian art, primarily from 1930 to the present. Catalogues on request.
Wednesday to Friday: 12 - 5.30
Saturday to Sunday: 2 - 5.30

DEMPSTERS GALLERY AND BOOK BARN
181 Canterbury Road, Canterbury 3026
Tel. (03) 830 4464
Ongoing exhibitions of prints and other works on paper. Artists include Clifton Pugh, Leon Pericles, Peter Hickey, Brett Whiteley.
Antiquarian books
Monday to Saturday: 10.30 – 4

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
Continuing display of 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.
December: Ong Chen Ru – Chinese paintings on scrolls and mounted. Ink and colour.
January: Mixed exhibition
February: Helena Wong of Singapore – finger painting and watercolour
March: Anthony Sum Yap-Heng – four-in-one technique and watercolour
Monday to Friday: 10 - 6
Saturday: 9 - 1

EDITIONS GALLERIES
Roseneath Place, South Melbourne 3205
Tel. (03) 699 8600
Ongoing exhibitions of Australian, European and Japanese original prints and paintings.
Victorian, Tasmanian and South Australian representatives for Christie's of London and Port Jackson Press.
Monday to Friday: 10 - 5.30
Saturday, Sunday: 2 - 6

ELTHAM GALLERY
559 Main Road 3095
Tel. (03) 439 1467
Regular exhibitions of traditional and contemporary Australian paintings.
Jewellery and ceramics also featured.
Wednesday to Saturday: 11 - 5
Sunday, public holidays: 1 - 5

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

GALLERY ART NAIVE
430 Punt Road, South Yarra 3141
Tel. (03) 266 2168
A wide selection of works by naifs in stock, including Fielding, Schulz, Graham, Burnie, Lach and Bastin.
Wednesday to Friday: 11 - 5
Sunday: 2 - 5
Closed January and February

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 modern and traditional artists such as Blackman, Gleeson, Jack, Long, Coburn, Ward-Thompson, Beavan,

Raymond de Berquelle

GREEK COLLECTION

21 JANUARY 1986 – 8 FEBRUARY 1986

Fully illustrated catalogue

THE PAINTERS GALLERY

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

Kilvington, Gude plus 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
19 November – 6 December: Bizen ceramics by Heja Chong, in a Japanese environment created by Akira Takizawa
10 December – 14 December: Double Feature Ceramics – work from Melbourne CAE, Carlton campus and Victorian CAE, Prahran campus
Tuesday to Saturday: 10 - 4
Wednesday until 7.30
Closed 15 December – March

HEIDE PARK AND ART GALLERY
7 Templestowe Road, Bulleen 3105
Tel. (03) 850 1849
December – February: Australian Modernism – the Heide Collection
March – April: Primary Painting (guest curator John Nixon)
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, solo exhibitions of members works, life class, lectures, workshops.
Saturday: 12 - 7
Or by appointment

JOSHUA McCLELLAND PRINT ROOM
105 Collins Street, Melbourne 3000
Tel. (03) 654 5835
Australian topographical and historical prints and paintings. Permanent collection of Chinese and oriental porcelain and works of art.
Monday to Friday: 10 - 5

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

MANYUNG GALLERY
1408 Nepean Highway, Mt Eliza 3930
Tel. (03) 787 2953
Featuring exhibitions of oils and watercolours by prominent Australian artists.
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
7 September – 30 January: Papunya paintings
11 September – 8 December: Josl Bergner, Banyule
22 October – September 1986: Recent acquisitions in the Costumes and Textiles Department
30 October – 27 January: Golden Summer – major Australian painting
4 December – February: Peter Rushforth – ceramics
Mid-December – late January: William Blake – etchings
20 February – 29 March: Cross Currents – contemporary international jewellery
February – March: Watercolours in the Eighties
Tuesday to Sunday, public holidays: 10 - 5

NIAGARA GALLERIES
245 Punt Road, Richmond 3121
Tel. (03) 428 5027
Specializing in contemporary and early modern Australian art.
14 November – 3 December: Yolanda Matlakowski; Stephen May
4 December – 24 December: Mixed exhibition
13 February – 4 March: Peter Kilby
6 March – 27 March: Terence Batt, Rene Bolton
Tuesday to Friday: 10 - 6
Saturday: 10 - 12

POWELL STREET GALLERY
20 Powell Street, South Yarra 3141
Tel. (03) 266 5519
Tuesday to Friday: 10.30 - 5.30
Saturday: 10 - 1

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

REALITIES GALLERY
35 Jackson Street, Toorak 3142
Tel. (03) 241 3312
Tuesday to Friday: 10 - 6
Saturday: 11 - 4
Or by appointment

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

STURT AND NOLAN GALLERY
80 - 92 Sturt Street,
South Melbourne 3205
Tel. (03) 61 2568
Changing exhibitions every two weeks, featuring contemporary Australian artists.
Tuesday to Sunday: 10 - 6

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

TOLARNO GALLERIES
98 River Street, South Yarra 3141
Tel. (03) 241 8381
Exhibitions of contemporary and historical Australian and international artists.
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 painting and printmaking
Tuesday to Friday: 11 - 5
Saturday: 11 - 3

South Australia

ANIMA GALLERY
239 Melbourne Street,
North Adelaide 5006
Tel. (08) 267 4815
Tuesday to Friday: 10 - 5.30
Saturday, Sunday: 2 - 5

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, Adelaide 5000
Tel. (08) 223 7200
29 November – 27 January: Australian Art Now: Works from the Gallery's collection in the Dumas Gallery
20 December – 27 January: Sengai: The Zen Master – European and Decorative Art Galleries
14 February – 13 April: Contemporary German Art – a major Adelaide Festival exhibition, Dumas Gallery
28 February – 20 April: Contemporary South Australian Crafts: Funk Ceramics, Gallery of South Australian Art
Monday to Sunday: 10 - 5

BARRY NEWTON GALLERY
Malvern Village, 269 Unley Road,
Malvern 5061
Tel. (08) 271 4523
Regular exhibitions of fine arts by 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
7 December – 21 December: Jamie Boyd – paintings, pastels; Robert Bains – sculptural gold and silver work
8 February – 26 February: Timothy John – oils, gouaches, pastels, monotypes and ceramics
1 March – 19 March: Lawrence Daws; Lyndall Milani – indoor, outdoor installation; Tony White – Festival Collection (coral, pearls and gold)
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5
Closed January

CONTEMPORARY ART SOCIETY GALLERY
14 Porter Street, Parkside 5063
Tel. (08) 272 2682
Monthly exhibitions of contemporary art.
Tuesday to Friday: 11 - 5
Saturday, Sunday: 1 - 5

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

GREENHILL GALLERIES
140 Barton Terrace, North Adelaide 5006
Tel. (08) 267 2887
1 December – 20 January: Clifton Pugh – retrospective print exhibition
26 January – 23 February: David Dallwitz
1986 Adelaide Festival of Arts special exhibitions:
25 February – 17 March: Mervyn Smith, Ruth Tuck – watercolours; Dianna Boynes – jewellery
18 March – 4 April: Lloyd Rees – watercolours, drawings
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

JAM FACTORY GALLERY
169 Payneham Road, St Peters 5069
Tel. (08) 42 5661
Monthly changing exhibitions of work by leading Australian designers and craftspeople.
Monday to Friday: 9 - 5
Saturday: 10 - 5
Sunday: 2 - 5

TYNTE GALLERY
83 Tynte Street, North Adelaide 5006
Tel. (08) 267 2246
Changing exhibitions of Australian contemporary art. Extensive stocks of Australian and international original prints.
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

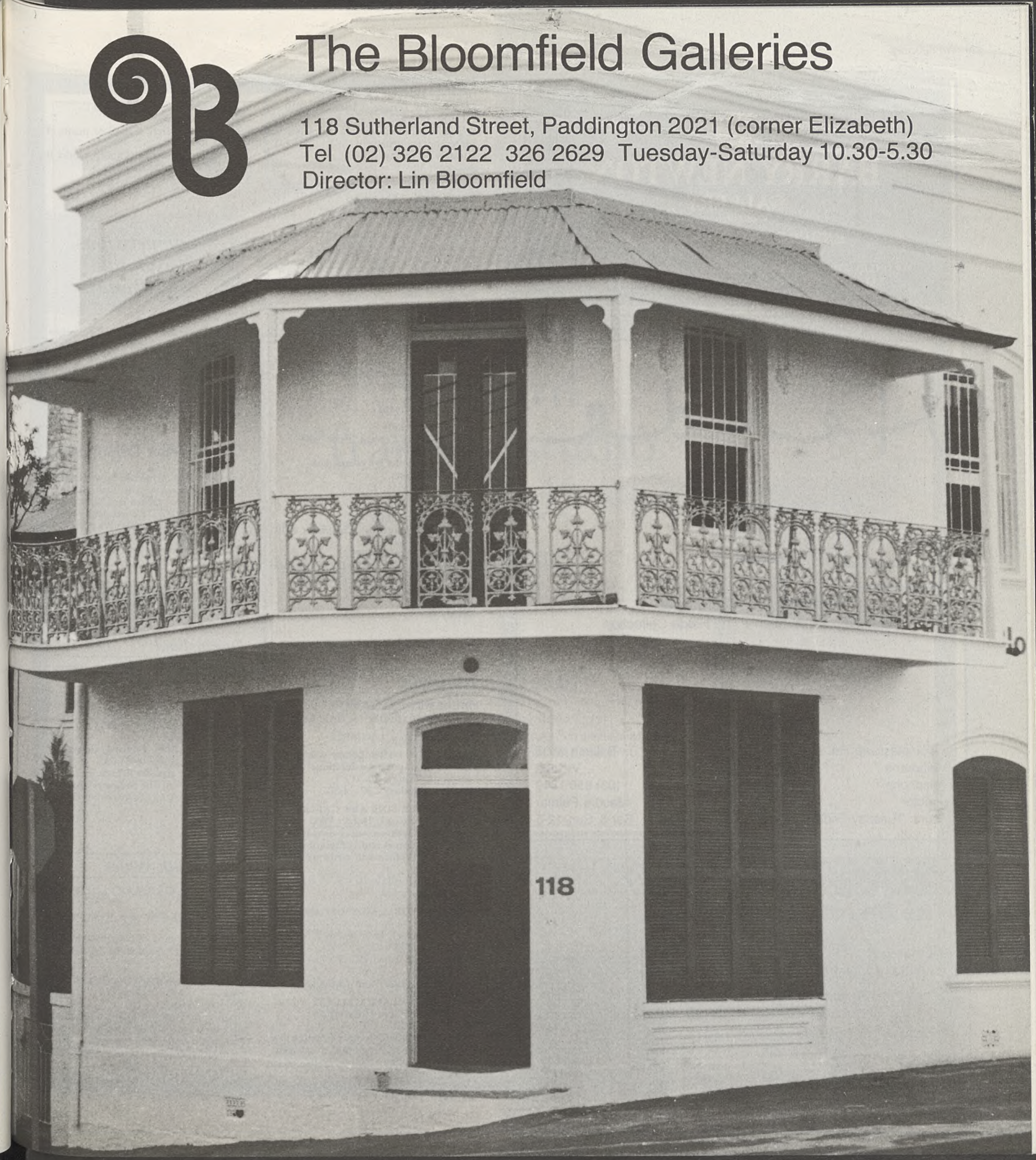
Western Australia

ART GALLERY OF WESTERN AUSTRALIA
47 James Street, Perth 6000
Tel. (09) 328 7233
12 December – 30 January: Cross Currents – international jewellery
19 December – 26 January: Max Pam – photographs
24 January – 6 April: Indian Ocean jewellery from the Gallery's collection
1 February – 29 March: Western Australian artists of the 1890s
Daily: 10 - 5
Anzac Day: 2 - 5
Closed Good Friday and Christmas Day

GALERIE DÜSSELDORF
890 Hay Street, Perth 6000
Tel. (09) 325 2596
Changing exhibitions by contemporary Australian and international artists.
Exclusive distributors of Christie's contemporary art in Western Australia.
Tuesday to Friday: 10 - 4.30
Sunday: 2 - 5
Or by appointment

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



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
1 December: Hugh Oliveiro
11 February: Tom Gleghorn
11 March: David Dallwitz
6 April: Keith Cowlan
Monday to Friday: 10 - 5
Sunday: 2 - 5

HOWARD STREET GALLERIES
Mezzanine Level, Griffin Centre,
28 The Esplanade, Perth 6000
Tel. (09) 322 4939
Specialists in contemporary Australian paintings, sculpture and naive art.
Monday to Friday: 9 - 5
Sunday: 2 - 5
Or by appointment

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

QUENTIN GALLERY
20 St Quentin Avenue, Claremont 6010
Tel. (09) 384 8463
Variety of works in stock.
28 November – 22 December: Exhibition of works by WA artist, John Turton.
Tuesday to Friday: 10 - 5
Saturday: 10 - 1
Sunday: 2 - 4

Tasmania

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.
Monday to Saturday: 10 - 5
Or by appointment

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

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

TASMANIAN MUSEUM AND ART GALLERY
5 Argyle Street, Hobart 7000
Tel. (002) 23 2696
February – March: Complete prints of Lloyd Rees
December – January: English works from the Gallery's collection
Daily: 10 - 5

Competitions, Awards and Results

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

Competition Organizers

In order to keep this section up-to-date we ask that details and results of open awards and competitions be supplied regularly to the Executive Editor. These will then be included in the first available issue. We publish mid-December, March, June and September (deadlines: 4 months prior to publication).

Details

Queensland

GLADSTONE CERAMICS COMPETITION AND EXHIBITION 1986
Particulars from: Art Gallery Management Committee, Box 29, P.O., Gladstone 4680

STANTHORPE ARTS FESTIVAL AWARDS 1986
Open, acquisitive. Painting, drawing, graphics prizes up to $4,000.
Closing date: usually February
Particulars from: The Secretary, Arts Festival, Box 338, P.O., Stanthorpe 4380

New South Wales

BERRIMA DISTRICT ART SOCIETY ART AWARD 1986
Open. Closing date: one week before Easter.
Particulars from: Exhibition Secretary, Berrima District Art Society, Box 144, P.O. Bowral 2576

CAMDEN MUNICIPAL ART FESTIVAL 1986
Purchase award.
Open, any medium; open, traditional, oil; portrait or still life, any medium.
Particulars from: Hon. Secretary, c/o Council Chambers, Camden 2570

COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION 1986
Judge: John Santry

Open, acquisitive, Calleen Prize: $1,350; open, Caltex Prizes: $850 and $400; watercolour: $300; district section, Cowra Pharmacy Award: $350
Particulars from: Exhibition Secretary, Cowra Art Group, Box 236, P.O., Cowra 2794

CURRABUBULA RED CROSS ART EXHIBITION 1986
Non-acquisitive. Abstract, any medium; traditional, any subject, oil or synthetic polymer paint; still life.
Particulars from: Mrs A. B. Taylor, P.O., Currabubula 2342, or Red Cross House, 159 Clarence Street, Sydney 2000

GRIFFITH ART AND CRAFT SOCIETY EXHIBITION 1986
Particulars from: The Secretary, Griffith Art and Craft Society, Box 1394, P.O., Griffith 2680

GUNNEDAH AND DISTRICT ART AND POTTERY EXHIBITION
Particulars from: Gunnedah and District Art Society, Box 214, P.O., Gunnedah 2380

GUNNEDAH P.A. & H. ASSOCIATION ART PRIZE 1986
Particulars from: Secretary, Gunnedah P.A. & H. Association, Box 163, P.O., Gunnedah 2380

PORTLAND ART PURCHASE 1986
Particulars from: D. Burton, Box 57, P.O., Portland 2874

SHOALHAVEN ART AND CERAMIC ACQUISITIVE EXHIBITION 1986
Open. Peter Stuyvesant Cultural Foundation: Best work in any media; open, other acquisitions.
Particulars from: Shoalhaven Art Society, P.O. Box 240, Nowra 2540.

TUMUT ART SHOW 1986
Non-acquisitive, open, any subject, any medium; watercolour.
Particulars from: Secretary, Tumut Art Show, Box 103, P.O., Tumut 2720.

Victoria

CAMBERWELL ROTARY ART COMPETITION 1986
Closing date: Usually March.
Particulars from: Secretary, Camberwell Rotary Art Competition, Box 80, P.O., Balwyn 3103.

DANDENONG ART FESTIVAL ART AWARDS 1986
For young artists who have not turned 26 years by closing date for entries. Oil, watercolour, synthetic polymer paint, drawing.
Closing date: usually April.
Particulars from: Dandenong Art Festival, c/o G. Dickson, 79 Putney Street, Dandenong 3175.

MERBEIN ROTARY EASTER ART FESTIVAL 1986
Particulars from: Secretary, Art Festival Committee, Rotary Club of Merbein, Box 268, P.O., Merbein 3505.

South Australia

SIR HANS HEYSEN MEMORIAL ART PRIZE 1986
Judge: David Dridan
Open, three categories: oil, synthetic polymer paint; watercolour; drawing.
Prizes up to $5000
Particulars from: Velina del Tedesco, c/o State Bank of South Australia, Marketing Department, Box 399 G.P.O. Adelaide 5000

Results

Queensland

ROYAL QUEENSLAND ART SOCIETY GRUMBACHER GOLD MEDALLION AWARD 1985
Judge: Phyllis Woolcott
Winner: Elizabeth Duguid

'TELEGRAPH' HOME ART PRIZE 1985
Judge: Lionel Devencorn
Winners: 1st: L. Claydon; 2nd: Ken Macpherson

New South Wales

HENRY LAWSON FESTIVAL OF ARTS PRIZE 1985
Judge: (Art) Sasha Grishin
Winners: Traditional: Michelle Matuschka; Contemporary: Gloria Muddle; Watercolour: Leo Carpenter; Pen and wash: Maureen Shannon

HUNTERS HILL MUNICIPAL ART AND CRAFT EXHIBITION 1985
Judges: (Art): John Henshaw, Jocelyn Maughan, Alan Walpole; (Craft): Gudrun Klix
Winners (Art): Robyn Palmer; (Craft) Kathryn McMiles

KYOGLE FESTIVAL ART PRIZE 1985
Judge: John Millington
Winners: Open: 1st: Janice Lack; 2nd: Elizabeth Tanke; Traditional: 1st: Don Hutchinson; 2nd: Geoff Williams; Watercolour: Melissa Lomas; Drawings, Graphics: Bonney Bombach, Ann Heldtz

PORTIA GEACH MEMORIAL AWARD 1985
Judges: Peter Laverty, Nancy Borlase, Gil Docking
Winner: Gwen Eichler

INAUGURAL ROYAL BLIND SOCIETY SCULPTURE AWARD 1985
Judges: John Reid, Edmund Capon, John Ferris, Graeme Sturgeon, Ian Howard, Dr Paul Merory, Barbara Blackman
Winner: Richard Goodwin

SINGLETON ART PRIZE 1985
Judge: Rupert Richardson
Winners: Open: Jane Isherwood; Traditional: Patrick Carroll; Watercolour: Sandra Hendy

Victoria

DANDENONG ART FESTIVAL AWARDS 1985
Judge: Sir William Dargie
Winners: Modern: Anh Kiet Tran; Open (25 years and under): Helen Warburton; Landscape: Caroline Allshorn; Watercolour: Trisha Elphic; Drawing: Janine Good; Prints: Trisha Elphic; Portrait: (oil or watercolour) Kim McDonald; (charcoal,pen or pencil): Michael Donnelly (20 years and under): Oils: Merrilyn Mills; Drawing: Peter McDougall

AUSTRALIAN MARITIME ART AWARD
1986

ACTA Shipping announce that
entry forms for the annual
$10,000 Award are now
available from:

Director,
AUSTRALIAN MARITIME ART AWARD
ACTA SHIPPING,
G.P.O. Box 4006,
SYDNEY, N.S.W. 2001.

AUSTRALIAN MARITIME ART AWARD 1986

SPONSORED BY ACTA SHIPPING

Recent gallery prices

Sizes in centimetres

ACKLAND, Margaret: Darling Harbour 1, synthetic polymer paint on canvas, 183 x 183, $1,200 (Wagner, Sydney)
ASHTON, Julian: The Spit, watercolour, 28 x 32, $3,500 (Gallery 460, Gosford)
ALLCOT, John: The Tweed, oil, 25 x 35, 6,500 (Gallery 460, Gosford)
BENNETT, Rubery: Camping on the Murray, oil, 30 x 35, $5,500 (Gallery 460, Gosford)
BOYD, David: Picnic by the ocean beach, oil on board, 92 x 122, $8,000 (Wagner, Sydney)
BUKOVNIK, Garry: Iris diptych, watercolour, 110 x 350, $6,500 (Gallery 460, Gosford)
BUNNY, Rupert: Mountain landscape, oil, 20 x 22.5, $2,500 (Beth Mayne, Sydney)
CALDER, Alexander: The snake, hemp tapestry, 22/100, 145 x 206, $8,964 (Wagner, Sydney)
FIZELLE, Rah: Sydney Harbour Bridge under construction, watercolour, $950 (Gallery 460, Gosford)
GARRETT, Tom: Figures in a landscape, watercolour, $2,750 (Gallery 460, Gosford)
IRVINE, Greg: Portrait of a room, 165 x 170, $4,500 (Gallery 460, Gosford)
LAWRENCE, George: Cadiz, oil, 44 x 60, $3,750 (Beth Mayne, Sydney)
LINDSAY, Norman: (title unavailable) watercolour, 90 x 75, $14,500 (Gallery 460, Gosford)
LISTER LISTER, W: Barrenjoey Pittwater, watercolour, 42 x 105, $7,750; South Coast seascape, watercolour, 30 x 46, $1,500 (Gallery 460, Gosford)
ORBAN, Desiderius: Sails, synthetic polymer paint, 52 x 72, $1,800 (Beth Mayne, Sydney)
REES, Lloyd: A grey day at Caloola, watercolour, 22 x 30, $5,000 (Beth Mayne, Sydney)
SANTRY, John: Carcoar, oil, 60 x 90, $1,500 (Beth Mayne, Sydney)
WAKELIN, Roland: Ferry wharf (Cremorne), oil, $3,000 (Gallery 460, Gosford); Rose Bay Convent, oil, 41 x 54, $2,750 (Beth Mayne, Sydney)
WALKER, Stephen: Memories of Tasmania, bronze sculpture, 132 x 91.44, $9,755

Art auctions

Sizes in centimetres

James R. Lawson Pty Limited
4 June 1985, Sydney

ALLCOT, John: The sea battle, watercolour, 29 x 37, $1,500; Endeavour off Tahiti, oil, 59 x 74, $6,000
BALDESSIN, George: Personage, window and books, lithograph, edition 25, 74 x 50, $800
BLACKMAN, Charles: Girl with flowers, oil, 139 x 184, $4,000
BRACK, John: Figure on the floor, pastel, 52 x 66, $4,000
BRAQUE, Georges: L'oiseau bleu, lithograph, 11/15, 19 x 38, $1,300
BUNNY, Rupert: Seaside Bandol, oil, 47 x 57.5, $7,500; Peonies and fruit, oil, 50.5 x 54, $8,500; Figure study (La Fontaine), oil, 99.5 x 80, $27,000; Rural landscape – France, oil, 54 x 64, $12,000
BYRNE, Sam: Camel transport, oil and tailings, 49 x 59, $1,450
CLAXTON, Marshall: The visit, oil, 24 x 34, $3,750
CROOKE, Ray: Island girl, oil, 75.5 x 59.5, $1,500
CONDER, Charles: Classical landscape with figures, watercolour on silk, 14.5 x 43, $6,000
De TELIGA, Stan: Kyebeyan Summer, oil, 120 x 150, $1,400
DRYSDALE, *Sir* Russell: The worker, ink, 37 x 22, $700
GARRETT, Tom: Country road with figures, monotype, 18.5 x 27, $1,100; Cart at the creek's edge, monotype, 27 x 38, $1,800
HERMAN, Sali: The cat, oil, 36.5 x 49, $2,400; Seated figure musing, oil, 49 x 43, $2,500
HILDER, J. J.: Bush track, watercolour, 35 x 30, $2,000
JACKSON, James R.: The Harbour from Neutral Bay, oil, 19 x 23.5, $1,650
LAWRENCE, George: Swagman, oil, 15 x 22, $1,000; Calm morning, Sydney Harbour, oil, 49 x 58, $5,800
LINDSAY, Normal: Decoy, etching, dry point, 11/3, 32 x 23.5, $1,350; Sally, pencil, 38 x 24, $2,100; The lute player, watercolour, 34.5 x 28, $9,000
McCUBBIN, Frederick: Town Hall, Collins Street, oil, 34.5 x 24, $15,000
MINNS, B. E.: Sunday, Day of Rest, watercolour, 27 x 37.5, $2,800
MOLVIG, John: Cattle grid and carcass, oil, 58 x 68, $2,000
NOLAN, *Sir* Sidney: Kelly, the man within, ripolin, 91 x 60, $2,750
PICASSO, Pablo: Painter and model, lithograph, 31/50, 32 x 42.5, $237
PIGUENIT, W. C.: The River Derwent at New Norfolk, Tasmania, oil, 28.5 x 41, $2,400; Along the rocky shore, oil, 27 x 53.5, $2,600
PRESTON, Margaret: Cockatoos and Banksia, woodcut, 12 x 12, $1,200
REHFISCH, Alison: Still life, fruit, oil, 37 x 44, $1,100; Bavarian village, oil, 49 x 38, $425
ROBERTS, Tom: Horsemen in landscape, oil, 29 x 21, $15,000; Study of a lady (the nanny), charcoal, 28 x 22.5, $1,500
STREETON, *Sir* Arthur: Sunset, Box Hill, oil, 29 x 49, $7,500; Sirius Cove, oil, 54 x 8.5, $48,000
WILLIAMS, Fred: Treescape, oil, 122 x 122, $50,000

Geoff K. Gray
17 June 1985, Sydney

BLACKMAN, Charles: A country child, synthetic polymer paint, 49 x 73, $1,850; Pond Square, Highgate, oil, 39 x 49, $2,500
BOYD, David: The dream, oil, 51 x 45, $1,200
CONDER, Charles: The Sirens by the sea, oil, 59.5 x 89.5, $5,000; Figures in a land-

scape with a windmill, pen, ink, 16.5 x 22.5, $750; Fan design, Little blue boy, watercolour on silk, 14 x 37, $4,000
CROOKE, Ray: Stockmen making camp by the Leura River, oil, 45 x 60, $1,900; Pastoral scene, oil, 60 x 90, $2,000
CUMMINGS, Vera: Pataka Ib Imki (celebrated Maori chief), oil, 24 x 29, $1,000
DAWS, Lawrence: Glass House Mountain landscape, 96 x 126, $2,000
DOBELL, *Sir* William: Portrait of Anthony Quayle, oil, 32 x 32, $14,000; Nude male study, pencil, 31.5 x 22.5, $1,900
FAIRWEATHER, Ian: Fragment, synthetic polymer paint, 70 x 100, $1,500
FIZELLE, Rah: Romney Marsh, watercolour, 28 x 41, $950
FRIEND, Donald: Nude, balcony, and footballers, gouache, 77 x 56, $1,200
FULLWOOD, A. H.: Cumberland Street, The Rocks, Sydney, watercolour, 24 x 34, $2,000
GILL, S. T.: Goldmining scene, watercolour, 21.5 x 30, $6,200
GLOVER, John: Trees and stream in the mountains, Lake District, England, watercolour, 65 x 99, $2,000; The Appenines near Florence, watercolour, 49.5 x 64.5, $1,700
GOULD, William B.: Hare, game birds, lobster and fish, oil, 61 x 51, $2,600; The River Derwent at Hobart, Van Dieman's Land, oil, 14 x 20, $9,500; The River Derwent at Hobart, Van Dieman's Land, 14 x 20, oil, $10,000
HAWKINS, Weaver: Still life with peppers, oil, 49 x 55, $2,000
LINDSAY, Norman: The dying cavalier, watercolour, 30 x 29, $5,400; Seated nude on chair, oil, 48 x 37.5, $4,600; Rita's hat, oil, 34 x 29, $3,700
LONG, Sydney: Narrabeen, oil, 44 x 59, $4,400
MARTENS, Conrad: Sydney from the North Shore 1842, hand coloured lithograph, 26 x 49, $1,900
NERLI, Girolamo: In the garden of the thatched cottage, watercolour, 24 x 30, $650
OLLEY, Margaret: Flowers, oil, 59 x 49, $800
PASSMORE, John: Man at the pier, oil, 40 x 31, $5,500
PERCEVAL, John: Scallop boat on the Slips, Triabunna, oil, 60 x 80, $16,000; Pond dusk near Black Mountain, oil, 38.5 x 49, $6,500
PRESTON, Margaret: Harbour Foreshores, N.S.W., 27 x 21, woodcut, $2,800
PROCTOR, Thea: Frangipani, woodcut, 19.5 x 25.5, $700
REES, Lloyd: Afterglow, watercolour, 24 x 30, $1,000
RUSSELL, John Peter: Le Chateau De L'Anglais, oil, 8 x 13, $950
SCHELTEMA, Jan Hendrik: Late afternoon, oil, 45 x 74.5, $3,000
STREETON, *Sir* Arthur: Coombe Bank (cottage) from the front lawn, Sevenoaks, Kent, England, oil, 49 x 75, $18,500

Leonard Joel
24 - 25 July 1986
Melbourne

ASHTON, *Sir* Will.: Coastal rocks, oil, 29 x 38, $1,150; Winter in Cornwall, oil, 51 x 60, $6,500
BENSON, William: Lydiard Street, North Ballarat, watercolour, 50 x 84, $27,000
BLACKMAN, Charles: Girl on a tin drum, oil, 159 x 136, $5,700
BOYD, Arthur: Jacob wrestling with the Angel, four ceramic tiles, 63 x 63, $7,000
BUCKMASTER, Ernest: Sylvan Dam, oil, 64.5 x 87.5, $11,000
BUNNY, Rupert: The artist's wife, oil, 72 x 59, $12,500; Albert Park (St Kilda end), oil, 47.5 x 57.5, $12,500
DAVIES, David: Cattle in moonlight, oil, 18 x 35, $10,000
DOBELL, *Sir* William: Reclining male model, ink and wash, 19.5 x 35.5, $1,600
DRYSDALE, *Sir* Russell: The young stockrider, oil, 76.5 x 60.5, $95,000
FEINT, Adrian: Red lillies, oil, 29 x 24.5, $1,800
FOX, E. Phillips: Beach scene, oil, 16 x 22.5, $1,800; Autumn tones, oil 44.5 x 34.5, $5,000
GILL, S. T.: Aboriginal camp, watercolour, 27 x 23, $10,000
HEYSEN, *Sir* Hans: Morning light, Ambleside, watercolour, 32 x 40.5, $16,000; The promenade, watercolour and pastel, 51.5 x 66.5, $34,000
HOYTE, J. C.: South Head, watercolour, 41 x 56.5, $5,000
JACKSON, James R.: Valley landscape, oil, 50.5 x 60.5, $5,000
JOHNSON, Robert: In the Blue Mountains, oil, 37 x 44.5, $5,300
KNOX, William: Grey distance, a view from Arthur's Seat, oil, 45 x 65.5, $8,500
LAWRENCE, George: Sydney Harbour, oil, 27 x 34, $2,000
LINDSAY, Norman: The Bull of Minos, watercolour, 53.5 x 73, $26,000
LONG, Sydney: The Narrabeen Lake, oil, 39 x 61, $18,000
MILLER, Godfrey: Trees in moonlight II, oil, 64.5 x 97, $30,000
NAMATJIRA, Albert: Central Australia, watercolour, 26 x 36.5, $3,400
NOLAN, *Sir* Sidney: Burke and camel, riplon, 61.5 x 50, $2,200
ORBAN, Desiderius: Uphill, pastel, 26 x 32.5, $800
PUGH, Clifton: Portrait of the artist's wife, oil, 74 x 89.5, $3,500
ROLANDO, Charles: The bullock wagon, oil, 59 x 102, $15,000
SAWREY, Hugh: The cattle muster, oil, 149.5 x 199, $12,000
SCHELTEMA, Jan Hendrick: A good story, oil, 50.5 x 75, $19,000
SHORT, William Snr: Landscape with figure on horse, oil, 49.5 x 67.5, $6,000
STREETON, *Sir* Arthur: Imperial Institute and Imperial War Museum, London, watercolour, 52 x 35.5, $4,750; Ladies on the veranda, watercolour, 21.5 x 31.5, $1,900; Settler's camp (tent), oil, 86.5 x 112.5, $800,000; Mount Buffalo, oil, 63.5 x 75.5, $88,000; Late afternoon, the Dandenongs, oil, 49 x 75, $64,000
TIBITTS, William: Illawarra, watercolour, 32.5 x 57, $8,500
TURNER, James A.: Bush scene with cattle, oil, 107 x 75, $13,000; The effect, oil, 34 x 70, $10,000
VON GUÉRARD, Eugèn: The Pinnacles, Cape Woolamai, oil, 21.5 x 37, $10,500
WAKELIN, Roland: Early Autumn shadows, oil, 33.5 x 44.5, $6,250; Conversation, Sydney, oil, 57.5 x 83.5, $3,750
WITHERS, Walter: On the road to Eltham, oil, 44.5 x 60, $30,000
YOUNG, Blamire: Harvest time, Tasmania, watercolour, 50 x 68, $8,500

Sotheby's 31 July 1986, Melbourne

BOYD, Arthur: Melbourne burning, oil and tempera, 90.2 x 100.5, $313,000; Lovers in a landscape, oil, 122 x 137, $66,000; Spirits, ceramic tile, 53.5 x 57, $4950; White head of Nebuchadnezzar with crown, oil, 109.6 x 114.7, $13,200
DOBELL, *Sir* William: The student, oil, 108 x 72, $170,500; The dead landlord, oil, 36 x 28, $82,000; Gin and tonic, oil, 74 x 118, $49,500; Julian Ashton School portrait, oil,, 61 x 46.5, $30,800; Study for the matriarch, oil, 20 x 21.5, $20,900; Views from the artist's home at Wangi, gouache on paper, 16.5 x 20.2, 23 x 16.5, $1,200; On the verandah at Wangi, 18 x 27, $1,100; Rebirth of a city, Maitland 1955, oil, 23.5 x 19, $10,450; London characters and genre – early London (*c.*1935-1938), ink, pen and wash, 5 pages, $6,600; Study of a youth, oil, 77.5 x 61, $14,300
DRYSDALE, *Sir* Russell: Dawn flight, Bass Strait, oil, 69.5 x 89.5, $99,000; Cohen Races *c.*1954, Charcoal, 37 x 63, $4,620
FAIRWEATHER, Ian: African family, synthetic polymer paint, 66.5 x 96.5, $33,000
FRIEND, Donald: Johnny Bell's dream of Thursday Island, oil, 74 x 99.5, $9,350
GLEESON, James: The attack, 1942, oil, 34 x 44.5, $3,300
HAEFLIGER, Paul: Abstract figure group, oil, 40.5 x 59, $1,100
HERMAN, Sali: Still life with red mullet and blue plate, 39 x 44, $6,600
HICK, Jacqueline: The players, oil, 46 x 61, $3,740
KLIPPEL, Robert: Bronze sculpture no. 460, 62cm, $3,850
LYMBURNER, Francis: The red ribbon, oil, 26.5 x 42, $1,210; Artist's model – Pauline, oil, 90 x 64.5, $7,700
OLSEN, John: All around the Harbour, oil, 120.5 x 149.5, $8,800
NOLAN, *Sir* Sidney: Central Plains landscape with figure of girl and goat, oil, 51 x 76, $6,050; Central Australian landscape, synthetic polymer paint, 52 x 75, $3,520
SMART, Jeffrey: Elizabeth Bay Baths I, oil, $9,900; Study for Wasteland II, watercolour and ink, 28 x 39, $3,080; Rushcutters' Bay Baths I, oil, $12,650
WHITELEY, Brett: Figure no. 17, oil and gouache, 52.5 x 38, $15,400
WILLIAMS, Fred: Lysterfield landscape, gouache, 56 x 76, $16,500; Charred, wooded hillside, gouache, 52 x 39, $13,200; 1975 Murray River series, lithograph, 49 x 69, $770

Some recent acquisitions by the National and State Galleries

Queensland Art Gallery

CLARK, Thomas: Portrait of the Artist's wife, 1849, coloured chalks on paper
FAIRWEATHER, Ian: Painting IV, 1960, synthetic polymer paint and enamel on cardboard
HALL, Bernard: The Quest, *c.*1905, oil on canvas
HILDER, J. J.: Afternoon landscape, Homebush, 1915, watercolour
LAHEY, V: View from Kirra Headland, watercolour
PALADINO, Mimmo: Canto Notturno, bronze
PALMER, Ethleen: Spindrift, 1939, linocut; Egrets, 1934, linocut; Hornbills, 1937, linocut
RICHARDSON, Charles: The Cloud, plaster with bronze patina
ROBERTS, F. J.: St Stephen's Cathedral, Brisbane, watercolour
RUSSELL, John Peter: L'Aiguille, Belle Ille, oil on canvas; Untitled (Landscape) 1920, watercolour; Untitled (Mediterranean landscape with houses) 1921, pencil and watercolour

Art Gallery of New South Wales

IRVIN: Albert: Yuppon, 1983, synthetic polymer paint on canvas (gift of the H. G. Slater Foundation)
WESTWOOD, Brian: Indiana's Violin No. 5, 1984, mixed media
ELENBERG, Joel: Mask E, 1980-1981, white marble (anonymous gifts)
MIAOZI, Huang: Calligraphy, 1984, hanging scroll, ink on paper (gift of the artist)
MEADMORE, Clement: Double up, 1970, corten steel
HERON, Patrick: Big rumbold orange, synthetic polymer paint on canvas (both gifts of Mrs Rosemary Foot, MP)
FRIEND, Donald: Ex Voto, *c.* 1954, tempera, gouache and gold leaf on board (gift of Barbara G. Sharp)
PRESTON, Margaret: (Australian wildflowers) *c.* 1923, oil on canvas (gift of Ms. Pauline Evatt)
GRUNER, Elioth: Java, 1923, oil on canvas (gift of Mr R. F. Cousens)
MISSINGHAM, Hal: Five silver gelatin photographs (gift of the artist).

Australian National Gallery

BLACKMAN, Charles: Running Home, 1954
GLEESON, James: Conference at the Caldera, 1984, oil
HOFFMAN, Joseph: Six piece tea service, *c.* 1905, brass and walnut
de KOONING, Willem: A group of 39 prints
POLKE, Sigmar: Watch-Tower I, 1984
SORMAN, Steven: Now at first and when, 1984, collage print; Trees like men walking, 1984, collage print

Art Gallery of South Australia

BANNISTER, Jenny: Extinct (coat and hat), 1984, leather, kangaroo skin, bone
BASELITZ, Georg: 15.VII.84, 1984, brush and ink
DOUGLAS, Ed: Made Mountain, 1982, type C photograph
MACKENNAL, Bertram, Diana wounded, 1905, bronze, polished black basalt base
MONNOYER, Jean-Baptiste: Still life with

basket of flowers, oil on canvas
NIXON, John: Self Portrait (non objective composition), 1983, installation: wall hung paintings, objects on piano
SCHLICHT, Rollin: Indian Red, 1968, synthetic polymer paint on canvas

Art Gallery of Western Australia

ARKEVELD, Hans: Winged figure and other studies, pen, ink and wash; Foetal icon, wood and steel; Warrior bird, welded steel and wood; Wave machine, wood and leather; Winged figures, bamboo, pen and ink
BALSON, Ralph: Matter painting, oil and synthetic enamel on masonite
BANKS, *Sir* Joseph: Florilegium PTS XV, folio of 22 colour engravings
BLUMANN, Elise: Storm on the swan, oil; Surf, oil and gouache on masonite
BELL, George: Flower composition, oil on canvas
MARTIN, Mandy: Fusion 2, oil on canvas
TAYLOR, Howard: Masked landscape, oil on marine plywood panel; Forest land, oil and wax varnish; P.O.W. camp, Germany, pen, ink and chalk
TUCKER, Albert: Sunbathers, oil
TYNDALL, Peter: Study for detail 'A person looks at a work of art/someone looks at something', felt tipped pen, bromide photographic collage

Tasmanian Museum and Art Gallery

HEREL, Peter: Beyond and within, 1983, engraving
HOLMES, Edith: Sunset, late 1960s (present by Bill and John Bloomfield)
HILLER, Christine: Self portrait, 1982, watercolour; Portrait of Richard Ashby, 1984, watercolour (both purchased with Tasmanian Art Society Board funds)
MacKAY, Ian: Bright prospect, 1979, painted steel (purchased with Visual Arts Board funds)
PROUT, John Skinner: Ferntree Valley, Hobarton, watercolour; Moss Fall, Ferntree Valley, Hobarton, 1844, watercolour (gift of Mrs D.S. Gibson)
REES, Lloyd: Sandy Bay, 1984, portfolio of 10 lithographs (gift from Friends of Tasmanian Art Gallery); The summit, Balls Head, 1978, drawing for etching

Books received

An Intimate Australia: The Landscape and Recent Australian Art by Gary Catalano (Hale & Iremonger, 1985, ISBN 086806)

Arts of the Dreaming: Australia's Living Heritage by Jennifer Isaacs (Lansdowne, Sydney, 1984, ISBN 0 7018 1497 7)

Australia's Brilliant Daughter by Ellis Rowan (Greenhouse, Melbourne, 1984, ISBN 0 909104 75 3)

Colin McCahon: Artist by Gordon H. Brown (Reed, Wellington, 1984, ISBN 0 589 01486 2)

Day for Night by Alan Cruickshank (Alan Cruickshank, Adelaide, 1984)

Drawing and Painting. A Complete Study Course for New Zealanders by Elva Bett (Reed, Wellington, 1984, ISBN 0 589 01485 4)

Folk Painter of the Silver City by Ross Moore (Penguin, with assistance from the Visual Arts Board, Melbourne, 1985, ISBN 0 670 80309 X (hb); ISBN 0 14 0062481 (pb))

Ivor Hele: The Soldiers' Artist by Gavin Fry (Australian War Memorial, Canberra, 1984, ISBN 0 642 99454 4)

Kubitz; Adventure into New Art Techniques and Paper Making: Gum and Paper Bark Trees (Initial 9 Publisher, Melbourne, 1985, ISBN 0 9590158 09)

Notes for Potters in Australia – Raw Materials and Clay Bodies by Ivan McMeekin (New South Wales University Press, Sydney, 1985, ISBN 0 868402095, third edition)

The Art of Isabel Huntley by Douglas Huntley (Heritage Research Services, Sydney, 1983)

Portrait of a Gallery edited by Edmund Capon and Jan Meek (Trustees of the Art Gallery of New South Wales, Sydney, 1984, ISBN 0 7305 1270 8)

Erratum

In Volume 23 no. 1 of ART and Australia, three lines of type from 'Those Final Moments' by Paul McGillick were inadvertently transposed. The first new paragraph on page 32 should begin as follows: 'The installation starts from the premise that *audiences for art need to engage if they are to fully benefit from exposure to art. Paintings on the wall are neutral: you take them or leave them.*' The italicized section appeared as lines 7-9, page 30, column 3.

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I am currently seeking information on the location (apart from holdings in Australian National galleries) of paintings and drawings by the Australian artist Noel Counihan, and would be much assisted by any information concerning the ownership and whereabouts of Counihan paintings and/or drawings. Information received will be used in a major monograph on Noel Counihan. Letters will be gratefully received and ackowledged, and should be addressed as follows: Dr Susan Hosking, School of Humanities, Flinders University of South Australia, Bedford Park, S.A. 5042

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