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SERIALS

# ART

AND AUSTRALIA

ART AND AUSTRALIA  
Quarterly Journal  
Edited by Elwyn Lynn  
Volume 23 Number 4  
Price \$8.50

Winter 1986

Abstract Expressionism  
'Zeitgeist' art, Sydney scene  
Colour and Transparency  
Paul Boston, Tom Risley  
Rosalie Gascoigne/Agnes Martin  
Painted Panorama, Australian Built  
Heide's Sculpture Park





GODWIN BRADBEER  
'Black Drawings'

March 4-March 28 1986



'New Order' Wax crayon and charcoal on paper 150.0 x 150.0cm 1985.

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C O L O G N E



ERICH HECKEL

June 3-June 27 1986



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*'A View of Patterdale Fell'*

*Oil on canvas 48 x 68.5 cm*

*Signed*

The view is of Patterdale Fell at the South end of Ullswater, with Patterdale Church on the extreme right and the Glenridding Valley going up behind it. The painting was almost certainly done from the garden of the house at Patterdale which Glover owned from 1818 to 1820 and which he is said to have sold eventually for £1,000 in order to buy a painting by Claude. Glover named his property in Tasmania Patterdale in memory of this one he loved so much. Probably exhibited: The Artist's Exhibition, 16 Old Bond Street, 1824, no. 43.

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JOHN OLSEN  
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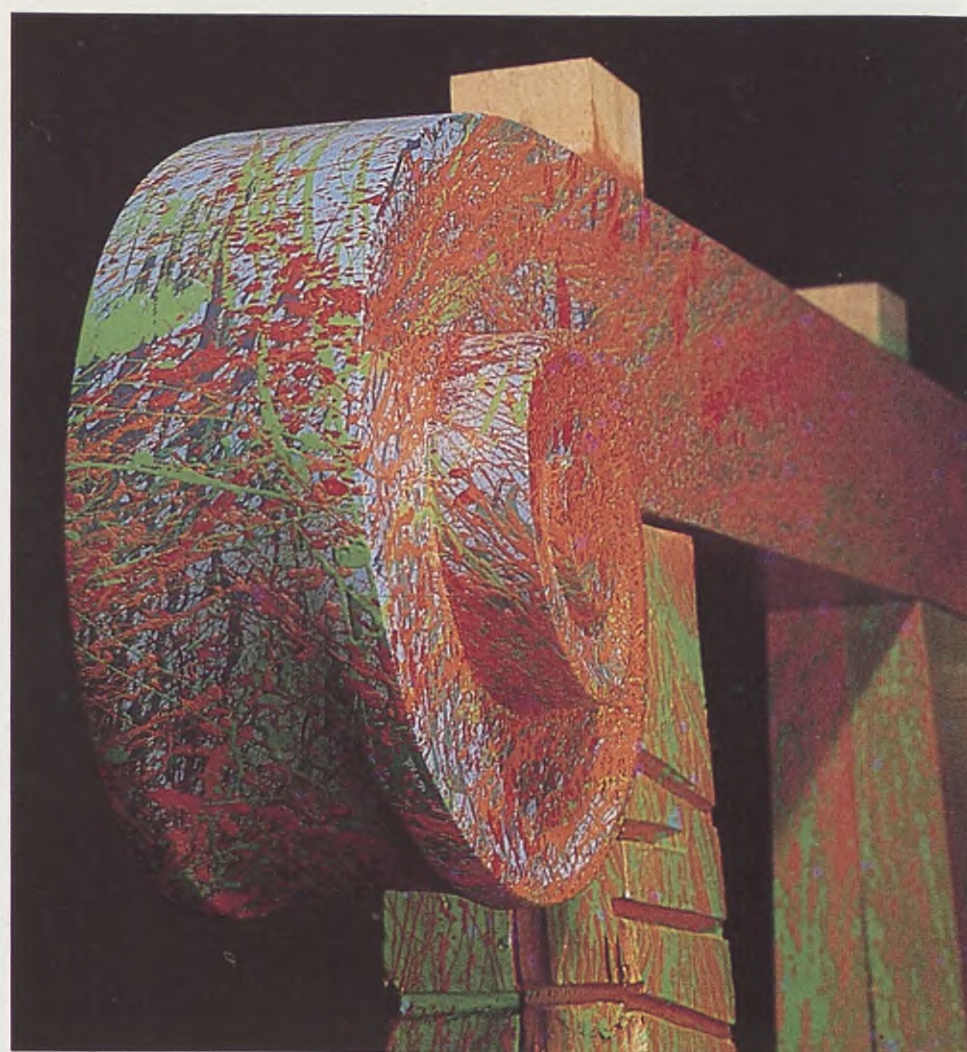
ARCH I 1986 painted carved pine

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Detail



# Leonard Joel

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Sali Herman

Woolloomooloo

oil on canvas

signed and dated '52 lower right

56 x 91.5 cm

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Walter Withers Cottage and vegetable garden

oil on canvas 30.3 x 46 cm signed lower left



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Photograph: Sam Daniel

Model for Rimsky 62x14x15cm

Griboy 40x16x13cm

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All found-object mixed media: wood, tin, cardboard, dacron.

# VICTOR MEERTENS

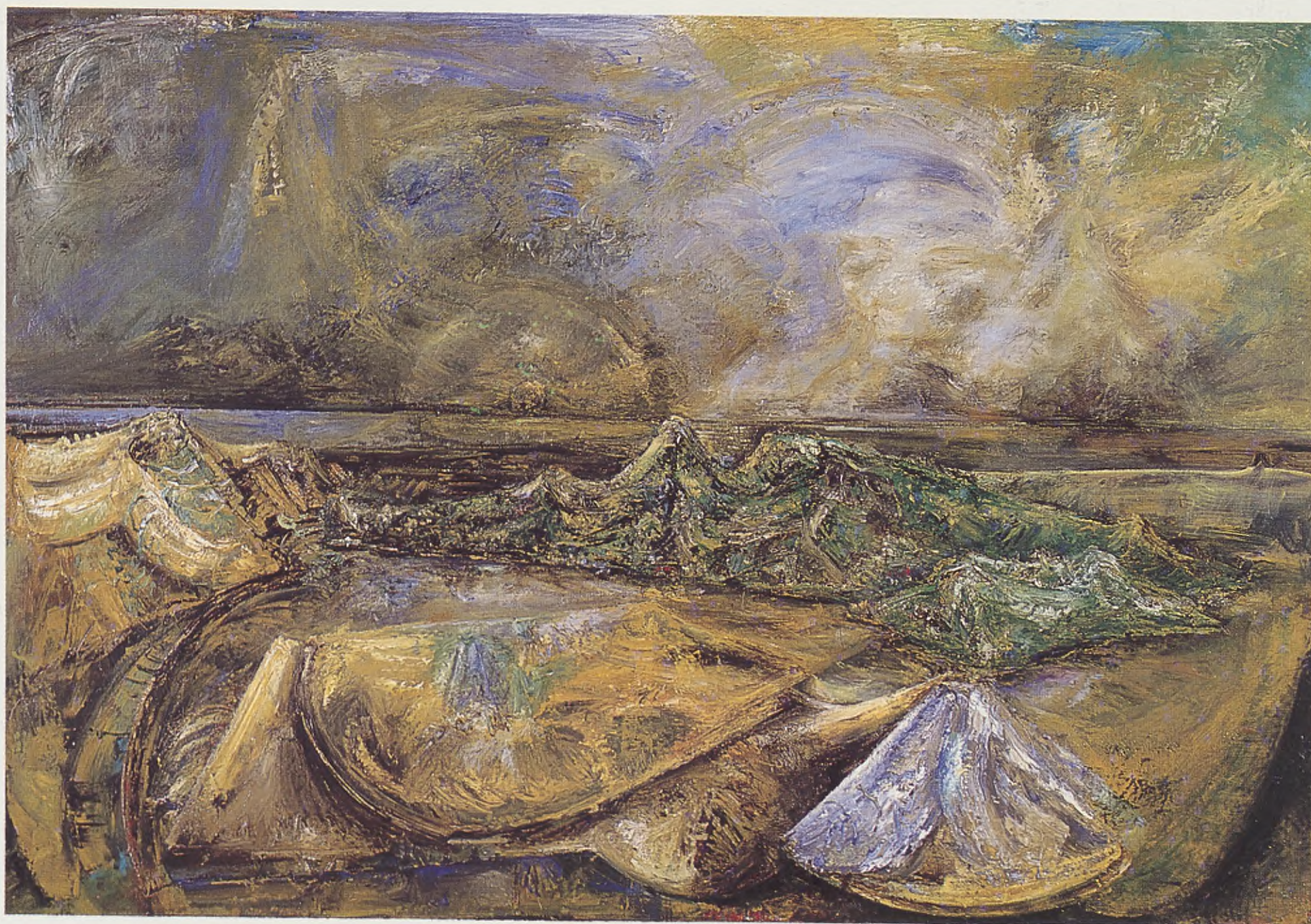
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Photograph: Sam Daniel

'Cythera-South of Koroit' 1985

Oil on canvas 228x335cm

# PHILIP HUNTER

MAY-JUNE

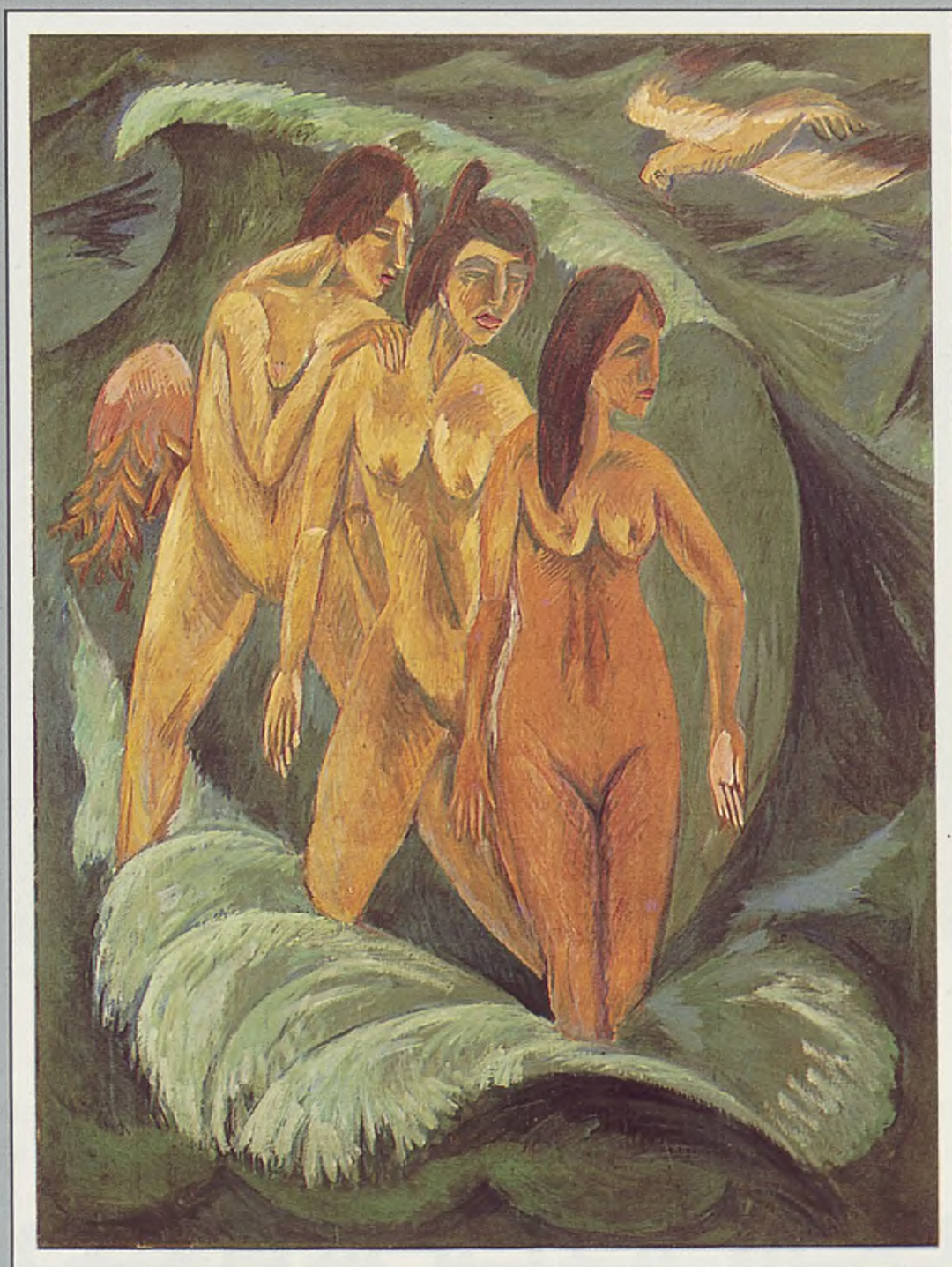
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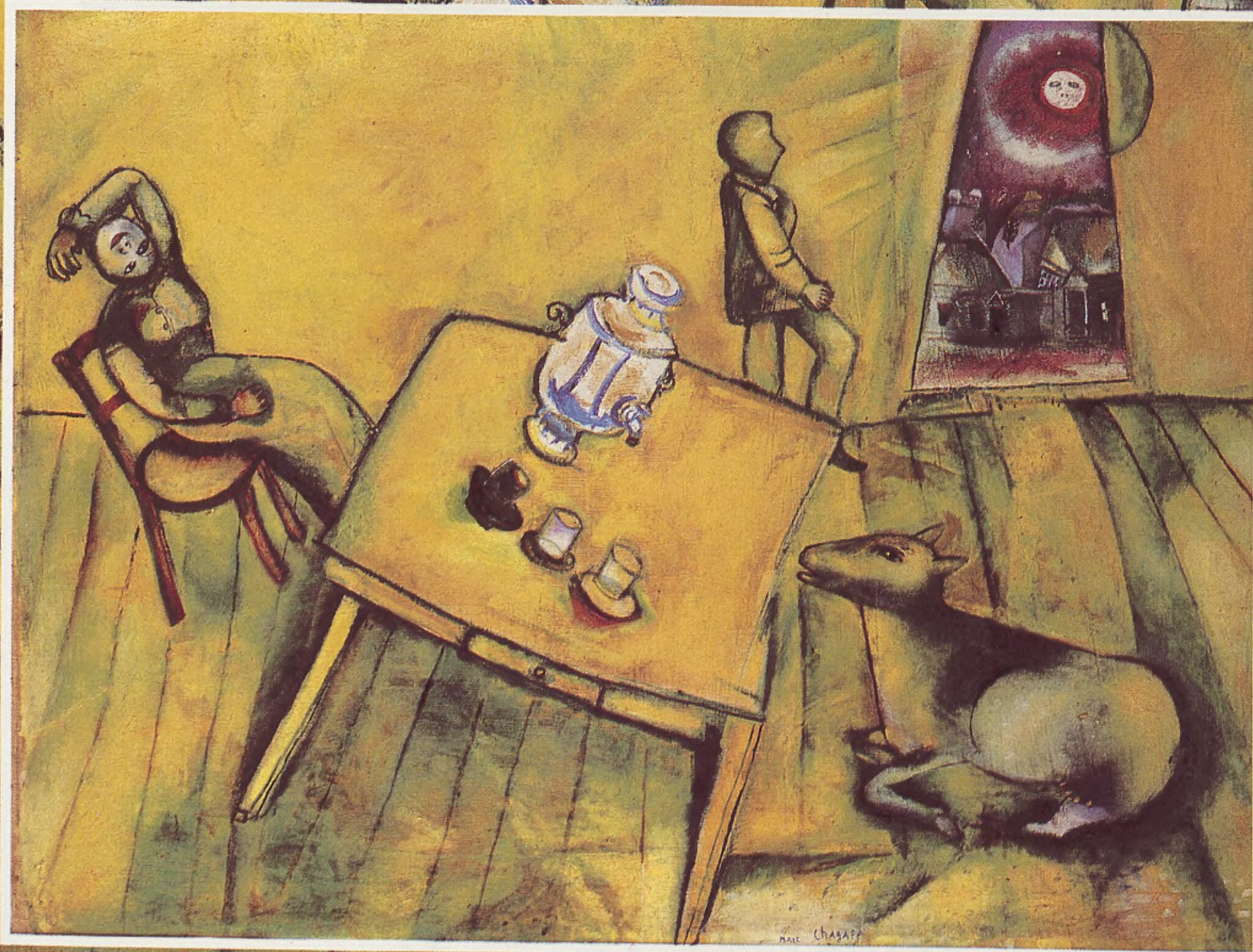
AUSTRALIA

Marc Chagall: La Chambre jaune, signed and dated 1911, oil on canvas, 84 by 112cm.

Sold in London on 2 December 1985 for £734,400. The record auction price for a work by Chagall.

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July 1986



Beach 1986 oil on canvas 150 x 120 cm Photograph by Henry Jolles

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Ted May    Hume 1985

oil on canvas    150 x 180cm

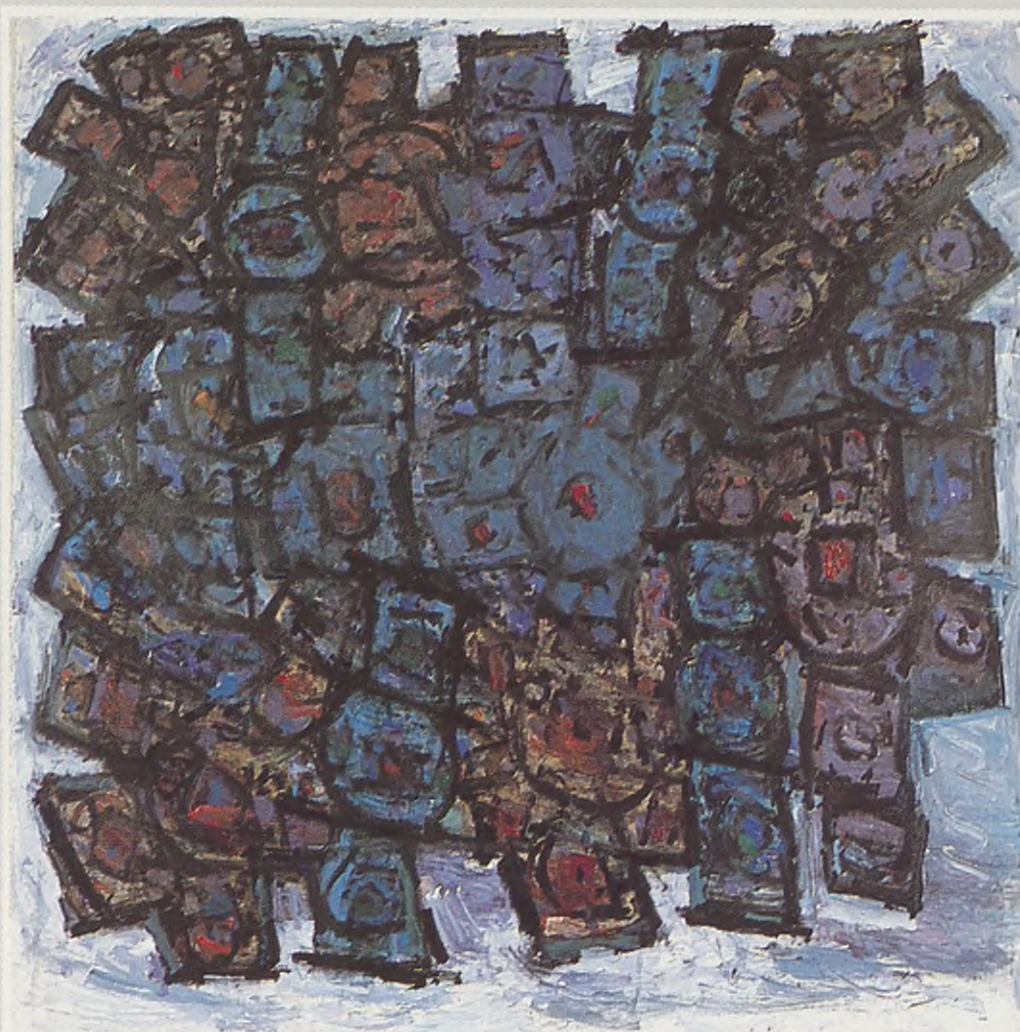
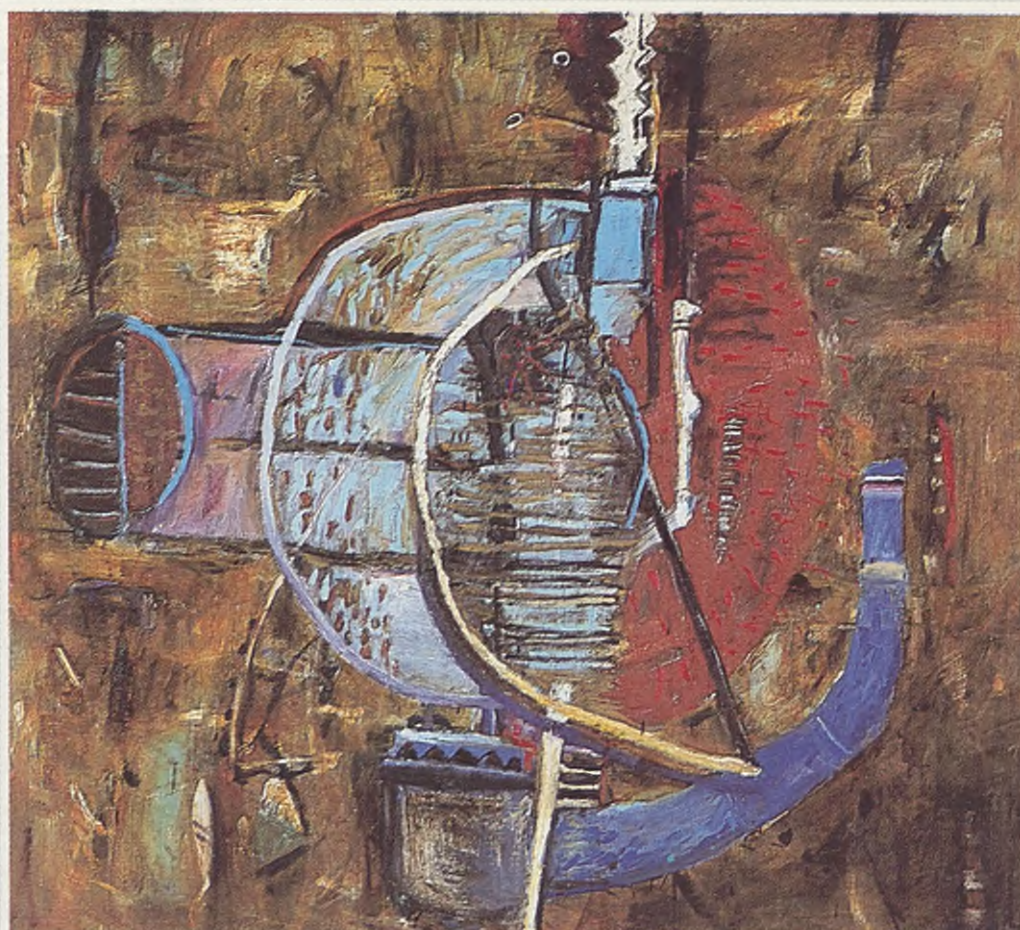
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Tandum  
1985  
oil on canvas



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Centre Form  
1985-86  
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KEVIN CONNOR

Two Comfortable Chairs and Morning View

152 x 183 cm

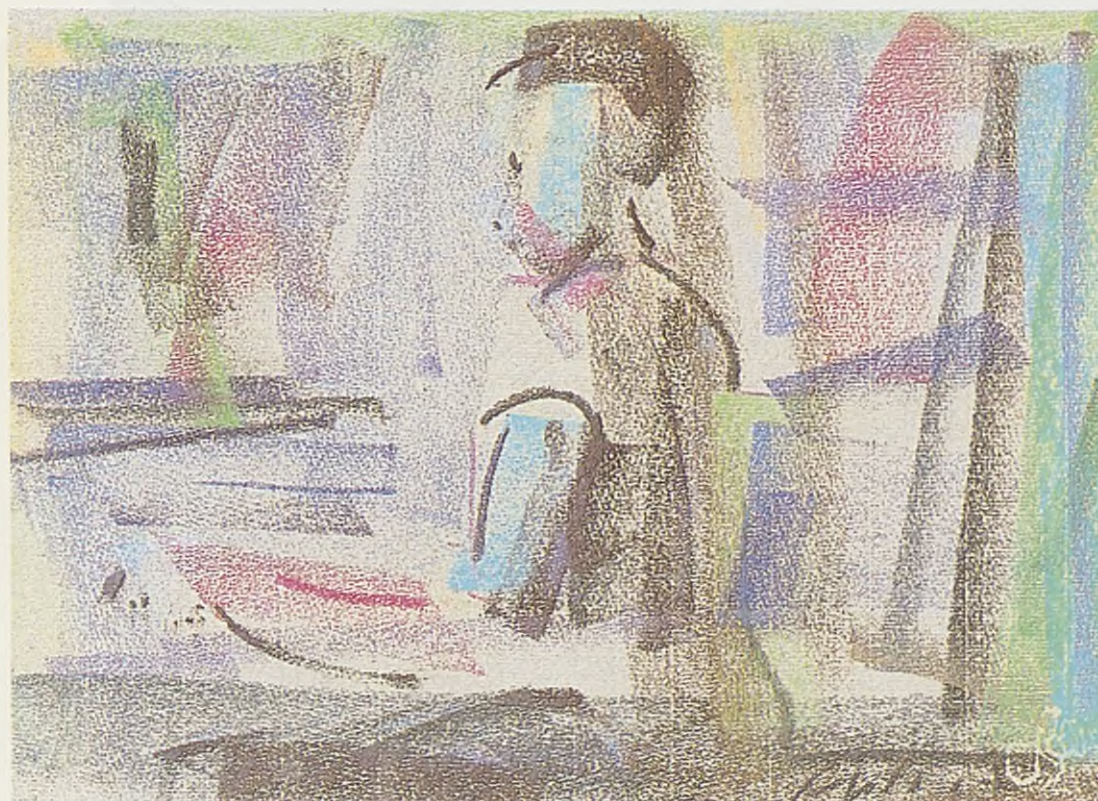
oil on canvas

EXHIBITION AUGUST 1986

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Man at the Piano

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Man with a Bird



# Roger Kemp

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Variation of Centre Form 1985 acrylic on canvas 211 x 211 cm

Photograph by Henry Jolles

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*Vase, copper red on  
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WINTER 1986

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**Cover illustration**  
TOM RISLEY DRUMS (1985)  
Sheet metal from car bonnets  
92 x 50 cm; 151 x 41 cm; 77 x 68 cm  
Queensland Art Gallery, Brisbane

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# ART

AND AUSTRALIA

VOLUME 23

# 4

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## C O M M E N T A R Y

*Sydney scene*

by Arthur McIntyre

SINCE MY last report on the Sydney art scene for *ART and Australia* (Spring 1984) some disturbing developments have taken place. In 1982 Sydney witnessed the proliferation of new and expanded galleries catering almost exclusively to the exhibition needs of artists under forty. There was reason for optimism, because commercial galleries had been too cautious for too long, preferring to showcase mid-career and very mature artists with established reputations.

However, there have been some disconcerting developments as fiercely competitive young artists and their rival dealers fight for a share of the limited spoils available, especially those from government-funded arts bodies. Dealer-curator and dealer-administrator bonds appear to be dictating who is recognized and who is overlooked. Independence of stance has dried up over the past eighteen months, except in a few student run venues like Erskine Street, Artspace and Union Street and galleries like the Holdsworth Contemporary which are beyond predictable forms of petty corruption simply because they are financially and physically self-reliant.

It has also been disappointing to witness a remarkable venture like the Mori Gallery in Leichhardt take fewer risks. The Gallery now appears to be pursuing a policy of promoting potential superstars while inevitably neglecting the challenges of presenting and vigorously fostering new blood and those who cannot be comfortably accommodated by the local art establishment.

During 1985 only Victor Rubin's monumental diorama and Mori's group photography show, 'Killing Time', provided truly memorable viewing, although a selection of works on paper from New York in December was interesting because so much of it seemed indistinguishable from Mori's local product. A selection of Sue Coe's prints was of undeniable power within the limitations of art as didactic political statement.

The Roslyn Oxley9 gallery continued showing 'demonstrator' artists<sup>1</sup> such as Mike Parr and Ken Unsworth, both of whom are suffering from the pressures of over-exposure. Parr seems to be content with repeating a tried formula with his head studies. Dale Frank's large works on paper in May 1985 were as eclectic as ever, but loaded

with redeeming wit. Juan Davila's agit-prop looked merely smart art gallery-wise and Vivienne Shark Lewitt continued on her ever so fey way. Oxley's artists dominated the 1985 'Perspecta' selections. Sculptor Hilary Mais, wife of Assistant Director of the Art Gallery of New South Wales, Bill Wright, was given plenty of space at Oxley's during the year and a high 'Perspecta' profile. Richard Goodwin's sculptures and drawings were very accomplished but his brand of Neo-Romanticism is coming dangerously close to appearing fashionably slick.

Many of the Macquarie Galleries' artists benefited during 1984-1985 from Director Eileen Chanin's purchasing policy for the State Bank Collection. There were few surprises in the Macquarie's 1985 exhibiting programme,

ROBERT OWEN PICASSO'S BONES (Detail)  
From the series FOLDS IN THE LAKE OF LIGHT  
(1984)

Synthetic polymer paint, charcoal on canvas  
249 x 167.5 cm  
Courtesy Roslyn Oxley9, Sydney  
Photograph by Jill Crossley



although several Melbourne-based artists were shown to advantage in the handsome venue.

Yuill/Crowley Gallery introduced Steig Persson from Melbourne to the Sydney scene early in 1985 and his elegant black-on-black works reappeared in the 'Perspecta' selection by Judy Annear. The Yuill/Crowley influence was all-pervasive in 'Instruments of Art'. Australia's most convincing exponent of post-modernist Synthesism, Imants Tillers, mounted another quality show at Yuill/Crowley in the mid-year and joined forces with Alexander Tzannes to develop an exciting concept for the proposed Centennial Park pavilion due for completion in nineteen eighty-eight.

Watters Gallery showed consistently worthwhile art throughout the year, from Wally Barda's ecstatically lyrical small paintings through to fine exhibitions by Euan Macleod and Mostyn Bramley-Moore and a wickedly witty return to form by Aleksander Danko in November. Why were these artists so conspicuous by their absence from 'Perspecta'? Watters ended 1985 on a high note with a large show of Robert Klippel's found-object inspired sculptures, some bearing an unexpected resemblance to Bryan Westwood's assemblages of recent times.

Coventry continued to introduce new talent to Sydney and had a notable success with its Melbourne show of artists associated with the founding members of Roar Studios. Stadia Graphics and Rex Irwin were in top form with works on paper by the modern masters (including Picasso at Irwin's) and a delightful group of Belle Epoque prints at Stadia.

Robin Gibson had conspicuous commercial successes with Brett Whiteley, Geoffrey Proud and the 'charm school' favourites. A sprinkling of tougher shows (including works by two Berlin artists) added welcome weight to Gibson's programme.

At Garry Anderson's Burton Street venue, Peter Booth, Paul Partos and Bill Henson from Melbourne provided necessarily intimately scaled, but first-rate exhibitions. Henson's photographic installation inevitably lacked the overwhelming impact of his Pinacotheca show in July because of Anderson's restricted and inflexible space. ▶



## Sydney scene



*above*  
ALEKSANDER DANKO  
SELF PORTRAIT (BUILDING)  
(1985)  
Galvanized iron  
240 x 340 x 90 cm (approx.)  
Watters, Sydney  
Photograph by Jill Crossley

*above centre and above right*  
BILL HENSON  
(UNTITLED)  
(1983-1984)  
Two colour photographs,  
each 76.2 x 63.5 cm  
Garry Anderson, Sydney

*right*  
PAUL HOPMEIER  
AMMONITE (1984)  
Wood 201 x 163 x 124 cm  
Performance Space, Sydney



*left*  
WALLY BARDAS  
SHIH CHU CHAI SHU  
HUA P'U (1985)  
Oil on canvas  
92 x 92 cm  
Watters, Sydney  
Photograph by Jill Crossley

*below*  
DALE FRANK I  
(1985)  
Pencil on paper  
182 x 248 cm  
Roslyn Oxley9, Sydney  
Photograph by Jill Crossley





Nineteen eighty-five was definitely a peak year for Gisella Scheinberg who received honours for services to Australian art, inherited most of the 'big names' from the Rudy Komon stable and opened the museum-like Holdsworth Contemporary Galleries in September. The Arthur Boyd show at her Woollahra space in May was probably the finest of the year.

Ray Hughes took over the old Komon premises and vowed to shake up the Sydney scene with his larrikins from the Deep North. Somehow his energetic endeavours fell rather flat, although Michael Ramsden (ex-Mori) attracted acclaim from some quarters.

The Irving Sculpture Gallery took a pluralistic approach to its exhibitions with some interesting results, including a varied selection for 'Perspecta' in one of several satellite shows. The more formalist based achievements of Michael le Grand and Michael Buzacott held up well in these times where 'anything goes'.

Paul Hopmeier's show at Performance Space last June produced some splendid pieces exploiting timber in an inventive way. The other government-funded alternate galleries such as Artspace and the Australian Centre for Photography dutifully served the needs of friends and members, although Artspace's contribution to 'Perspecta' made the venue resemble an outpost of the commercial gallery circuit.

The Art Gallery of New South Wales had two popular successes in the 'blockbuster' category with 'Turner Abroad' (a delightful selection of watercolours and sketches by the English master) and 'Claude Monet: Painter of Light', which lacked any visionary works from the last and most significant years of the artist's life. Coinciding with the gorgeous Monets was a comprehensive survey of Jan Senbergs's career covering a quarter of a century – an outstanding exhibition of immense power.

'Pop Art 1955-1970' looked tired and dusty in 1985 and proved to be as much an exercise in nostalgia as the Monet show. Along with the dismal 'British Show' (purportedly a comprehensive overview of current British art) 'Pop Art' failed to live up to expectations and to attract a large audience.

The Gallery also hosted 'An Australian Accent' (Parr, Unsworth and Tillers) and 'Australian Visions' on their return from New York. The former ruthlessly exposed the inadequacies of the latter, which toured interstate to mostly poor notices.

During November and December 'Perspecta' occupied most of the New South Wales Gallery's main spaces and we were presented with a number of multi-media works selected by a group of curators with a penchant for the trendy and the revisionary. Tony Bond tried hard to

convince us that sculpture should be meaningful in terms of content rather than technique. Unfortunately, too many of the 'Perspecta' exhibits were overly familiar from the general gallery circuit: Ursula Prunster selected examples of works from nearly all the girls at Mori and virtually all of the Oxley 9 gallery's stable seemed to be represented.

A censorship scandal over the rather tame works of Anne Macdonald struck some as being motivated for publicity reasons and incest ('wives, lovers, de factos and little mates'<sup>2</sup>) detracted from 'Perspecta's' credibility.

Dennis del Favero's brilliantly conceived installation (originally presented at the Australian Centre for Photography in 1984) and a handful of especially commissioned pieces almost saved the day.

The highly questionable practice of allowing artists (in conjunction with dealers) to select writings on their own works for catalogue inclusion resulted in the destruction of any semblance of objectivity. Much of the 'Perspecta' catalogue was a travesty of proper curatorial responsibility. ■

<sup>1</sup> A term used by Jan Senbergs; see the Author's interview with Senbergs in the *Age*, 21 October 1985.

<sup>2</sup> Elwyn Lynn, 'Favourites, Censors and other Monsters', *Weekend Australian*, November 2-3, 1985, p. 13.

Arthur McIntyre is an artist and the Sydney art critic for the *Age*.

## 'Australian Built' – photographing architecture

by Christine Godden

'AUSTRALIAN BUILT', a photographic exhibition of recent Australian architecture, seen at the Art Gallery of New South Wales in late 1985 and currently touring other State and regional venues, is the most ambitious project so far of the Australia Council's relatively new Design Arts Board. It is a major exhibition, consisting of eighty large panels, an accompanying audio-visual display, and an elaborate catalogue. The Exhibition was assembled with a substantial budget, more than fifty percent of its cost being met by James Hardie Industries and with the Design Arts Board spending almost ten percent of its annual budget. The exhibition will



tour during 1986 and nineteen eighty-seven.

Following the overseas tour of the exhibition 'Old Continent, New Building', the Design Arts Board again appointed architect and former Crafts Board Director, Michael Griggs, to curate and assemble 'Australian Built' in collaboration with the author and journalist Craig McGregor, a longtime interested observer of both architecture

JOHN ANDREWS INTERNATIONAL  
ANDREWS FARMHOUSE (1981)  
Eugowra, New South Wales  
Photograph by David Moore  
from 'Australian Built', Art Gallery of New South Wales,  
Sydney, 1985



# Sydney scene – 'Australian Perspecta '85'

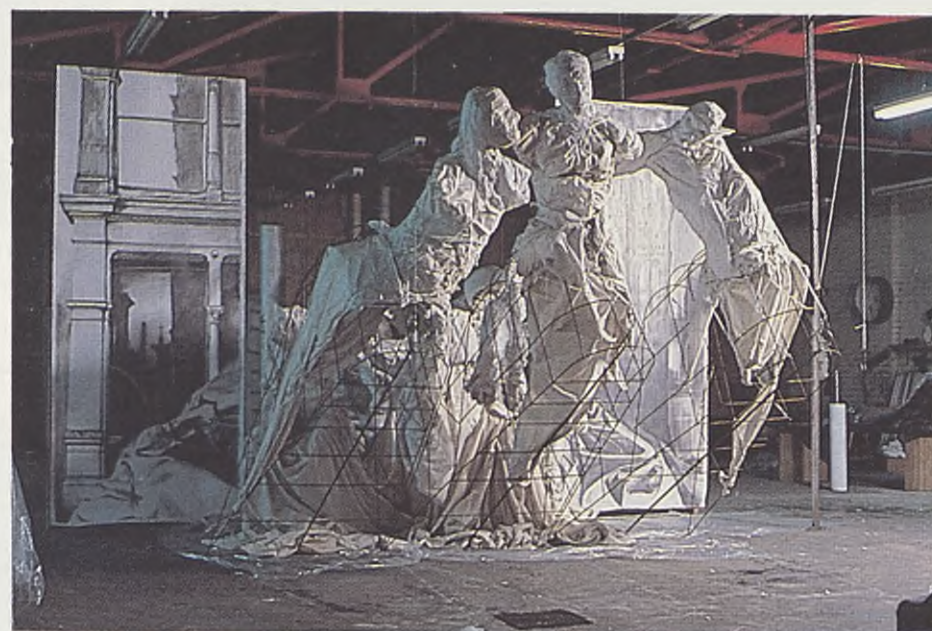
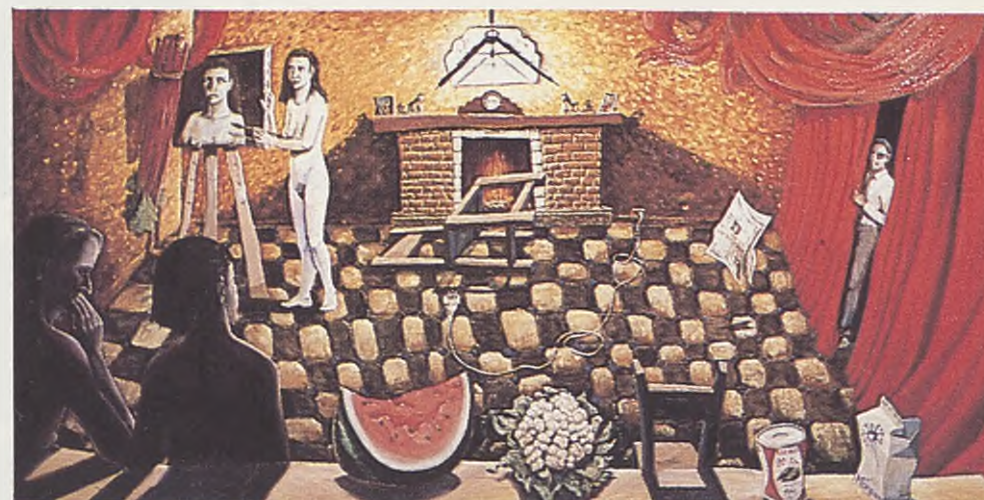


above and top  
TONI Warburton LES CHOSSES  
CACHÉS (1985) Front and back view  
Earthenware 37 x 41 x 28 cm  
Courtesy Mori, Sydney



left  
ADRIENNE GAHA PIETA (1984)  
Compressed charcoal on paper  
122 x 91.5 cm  
Courtesy Mori, Sydney

below  
MARGARET MORGAN THE MISANTHROPE AND THE MISOGYNIST  
1985  
Oil on plywood 120 x 240 cm  
Courtesy Mori, Sydney



above  
STIEG PERSSON AFTER COLOUR NO. 33  
(1985)  
Oil, blackboard paint on canvas, gold leaf  
152 x 152 cm  
Courtesy Yuill/Crowley, Sydney



above left  
RICHARD GOODWIN  
THREE HEADED IMBROGLIO (1985)  
Cotton, synthetic polymer medium, steel, graphite,  
cotton rag paper 300 x 540 x 750 cm  
Courtesy Roslyn Oxley9, Sydney

left  
VICTOR RUBIN APOCALYPTIC  
INSTALLATION: 'DOWNFALL' STRATEGIC  
PLAN; G-2 ESTIMATE OF THE ENEMY  
SITUATION (1985)  
Metals, woods, vegetables, plastics, paint, minerals,  
rock found objects, hardware, associated  
readymades 360 x 360 x 360 cm

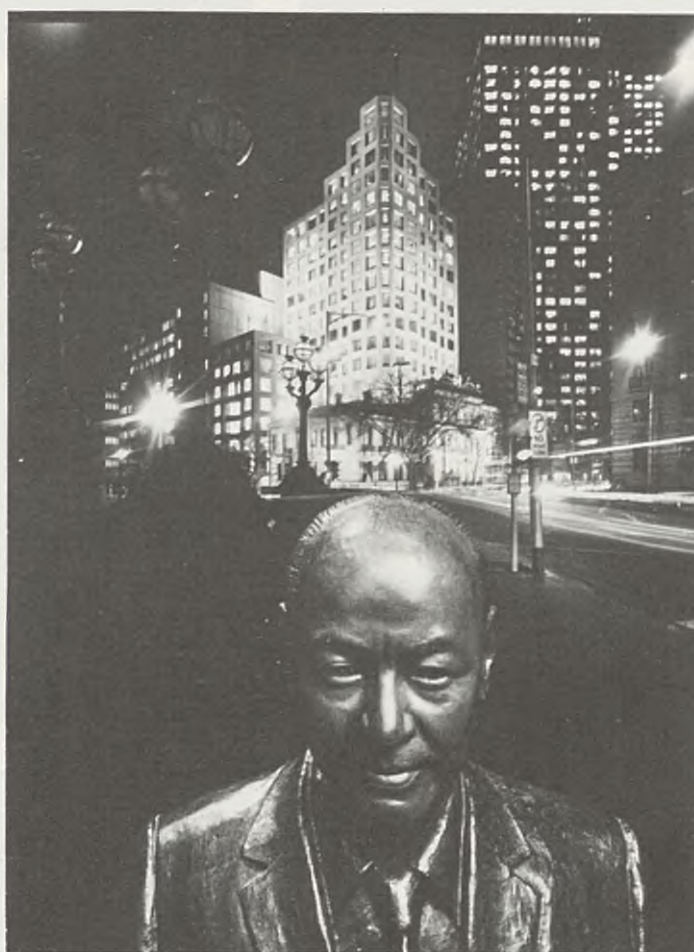
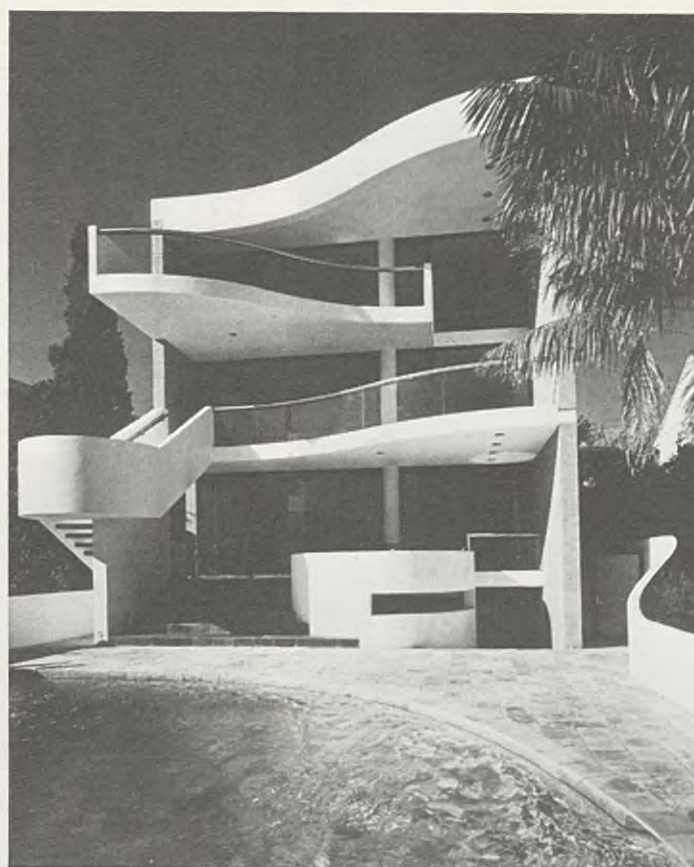


and photography. Unlike 'Old Continent, New Building', 'Australian Built' does not attempt to present a comprehensive review of all contemporary architecture but takes a position in its emphasis on 'context – landscape, climate, materials, social influences – and the way context has an influence on design'. Fifty-six buildings by forty-five architectural firms and departments have been selected to support the thesis of this exhibition, and most are shown by a single colour photograph on an individual panel.

Written in a lively and readable style, Craig McGregor's catalogue examines ideas current in Australian architectural practice, with reference to most of the fifty-six selected buildings, and quotes many of the architects. The text is typical of McGregor – unabashedly opinionated with vivid and often very original descriptions of the buildings and their physical and cultural contexts. As an introduction this essay is very useful. Whether or not one agrees with McGregor's views or his interpretations of theoretical and stylistic ideas, one must respect his ability to engage the less informed reader. Explanation of current issues for the general public is something rarely done by Australian galleries who seem to favour their catalogue essays very dry.

The problem with the Exhibition is that it seems to require a pre-reading of the catalogue for an understanding of the material on the wall. The eighty panels are divided into eleven 'chapters', each introduced by a panel with a short text and one or more photographs selected to give a visual equivalent of contextual issues – such as an empty supermarket parking lot with trolleys, or a man at a barbecue in a caravan park. These atmospheric images are printed in black and white to distinguish them from the selected buildings which are presented in colour. This device, a concurrent exhibition as it were, requires a sophisticated viewer and a sensitivity in selection if these images are not be confused with the main body of work. Although a clever idea, it fails in this instance in the execution, and is even more disastrous in the catalogue where the extra images are often inappropriately scaled and not clearly differentiated.

In order to follow the rationale of the Exhibition and to think about the buildings displayed in relation to the organizers' chosen issues, the panels must be viewed in strict sequence. Unfortunately this was impossible at the Sydney venue where the eighty panels were literally crammed – double-hung – into the awkward, low-ceiling spaces known as the Photography Gallery. This tortuous, badly lit space rarely supports the viewing of even sparsely hung small scale photographic works, and 'Australian Built' had no chance at all to be comprehensible. The scale of the photographic images was far too large for the



above  
DENTON CORKER MARSHALL  
ROBERT PECK YFHK  
NO. 1 COLLINS STREET, MELBOURNE (1984)  
Photograph by John Gollings  
from 'Australian Built', Art Gallery of New South Wales,  
Sydney, 1985

top  
HARRY SEIDLER AND ASSOCIATES  
HOUSE AT CAMMERAY (1984)  
Photograph by Max Dupain  
from 'Australian Built', Art Gallery of New South Wales,  
Sydney, 1985

small spaces and many pictures could not be read as their viewing distance was too tight. The tongue-in-cheek suggestion of one prominent architect was that with so much riotous colour the exhibition had obviously been designed with the Royal Easter Show in mind.

In fact 'Australian Built' is a serious attempt to stimulate, educate and enlighten people about the reasons for, the rich diversity of, and the amazing number of responses to building opportunities in this country. The carefully thought out presentation was completely frustrated in the New South Wales venue and I look forward to seeing it at the Queensland Art Gallery where the high ceilings, white walls and generous spaces may do it justice.

The audio visual presentation was designed as an introduction prior to the viewer entering the Exhibition proper, and for those lucky enough to find it tucked away to the side in the Sydney venue, it was useful. In fact the use of more than one image of each building gave a much better understanding of both the buildings themselves and the aims of the exhibition.

Since the audio visual presentation of 'Australian Built' was relatively more successful, that is, more comprehensible, than the actual exhibition itself, it leads me inevitably to the question – is the single photographic image an appropriate way to present architecture?

The presentation of an architectural project, usually a house, by means of a written description with three to ten photographs and perhaps a plan or perspective sketch is a practice well established in the popular Australian print media, from the Sunday papers to the more prestigious *Belle* and *Vogue Living*.

Recent exhibitions of architectural work in Sydney have attempted solutions with almost no texts. A retrospective of Philip Cox's works was presented entirely in large black-and-white images by Max Dupain and David Moore, with one or two images of each major project. Neville Gruzman's exhibition, also a retrospective, combined plans and black-and-white images, again by Dupain and Moore, in a format designed by Neil Burley which supplied far more detailed information and a better sense of each building.

Far more adventurous in presentation was Daryl Jackson's exhibition in which his buildings were presented in the freer, more imaginative photographic style of John Gollings, together with Jackson's own sketch plans and elusive, intriguing axonometrics by Jaro Safer. These three exhibitions, like 'Australian Built' were all frustrated by their placement in uncomfortable and badly lit spaces.

At Penrith Art Gallery, an exhibition of Harry Seidler's recent work, mostly photographs by



## Exhibition commentary

*right*  
JENNY WATSON A LADY  
DOWN ON HER LUCK 1984  
Oil, synthetic polymer paint, ink  
and horse hair on canvas  
112 x 70 cm  
University Gallery, University of  
Melbourne

*below*  
DAVID ASPDEN  
THE LONELINESS OF THE LONG  
DISTANCE PAINTER (1985)  
Oil on canvas 152.4 x 426.72 cm  
Roslyn Oxley9, Sydney  
Photograph by Jill Crossley



*below*  
KEN WHISSON TRAVELLER'S TALE (1982)  
Oil on canvas 81.5 x 121 cm  
Ray Hughes, Brisbane  
Photograph by Darren Knight

*bottom centre*  
JAMES ROSS VALE (1984)  
Oil on two wood panels 142 x 122 cm  
Realities, Melbourne  
Photograph by Henry Jolles



*above left*  
GUY WARREN FLAG FOR A DESPERATE  
SWIMMER (1985)  
Pencil, charcoal, pastel on paper 64.5 x 102 cm  
Macquarie, Sydney Photograph by John Storey

*left*  
PAUL PARTOS PAINTING 1985 (1985)  
Oil on canvas 177 x 167 cm  
Realities, Melbourne  
Photograph by Henry Jolles

*above*  
IAN FAIRWEATHER CIRCUS STUDY  
(1956)  
Gouache, watercolour on paper  
52.1 x 36.2 cm  
Niagara, Melbourne  
Photograph by Mark Ashkanasy





Max Dupain along with some plans, were superbly presented in a clear progression. I mention these four exhibitions only because the whole question of architecture as an exhibitable commodity has recently been addressed by these people – architects with an intelligent understanding of display problems and the resources to commission photographic and graphic interpretations of their work.

Unfortunately the confusion that photography is a real or truthful description of anything, including architecture, still exists in our culture. A photograph of a building is nothing more than a graphic symbol, a metaphor which, when skilfully executed, can suggest both the physical reality and imply values which the viewer then ascribes to the building rather than to the photograph. The photograph is also a marvellous liar: we are often shocked by the size, slope, proportion and physical presence of an actual building after admiring it in an eloquent Dupain rendering.

Through Max Dupain's lens even a fibro 'dunny' could be translated into an image of

nobility, grace and glorious proportion, its sculptural mass set off against the dark (filtered) sky. This, of course, is the ultimate problem with the Exhibition. No matter how well hung, lit and introduced, the viewer is only informed about the architecture through the medium of photography. Some architects' work in 'Australian Built' suffers from the lack of a skilful photographic interpretation; for example, Ken Woolley's surf pavilion, Bruce and Jane Eeles's Mackerel Beach house, Robert Carveth's school at Campbelltown. Others, which may or may not be successful buildings, are so lovingly rendered by their sympathetic photographer that the viewer is instantly seduced. Some collaborations between photographer and architect are so well established that it is hard to imagine how we would perceive the buildings without being influenced by their picturing over the years. One thinks of the marvellous marriage of skills between Dupain and Seidler, of David Moore's sensitive responses to John Andrews's works and of John Gollings's delightful, whimsical and

magically coloured images of Daryl Jackson's works.

As long as the viewer remembers that 'Australian Built' is about photography – not architecture – this exhibition is rewarding. I make no comment on the architecture presented in the photographs exhibited in 'Australian Built' – to do that one must engage with the architecture itself and to visit, walk around, sit in, and speak to owners, users, neighbours as well as the architecture. I leave the commentary to Craig McGregor who has, in many (but not all) cases, done this. I hope this exhibition will be useful in directing people to the actual buildings, and to think about their built environment. I hope it will not be regarded simply as a collection of images by which people make value judgements about buildings they have never seen. ■

Christine Godden is Curator of the CSR Photography Project and former Director of the Australian Centre for Photography.

## São Paulo Bienal – the last picture show?

by Memory Holloway

**S**OUTH AMERICA, and especially Brazil, is to a large degree *terra incognita* for Australians. Our only similarity it seems, beyond our mix of Europeans and colonial history, is that, in cultural terms, both countries suffer from a very large dose of what I would call 'hemispherism'. As the São Paulo Bienal unfolded in October, 1985, I decided that the notion of 'hemispherism' was perhaps the most important lesson to be had from the Bienal. Quite simply, 'hemispherism' has to do with having been colonized, trying to shake off a cultural cringe, and overreacting to the northern hemisphere's cultural dominance by showing that the South can organize and produce art not just as well, but better. It is a story not unfamiliar to Australians. These issues were apparent from the day the catalogue appeared, with its claims for comprehensive systems – bigger, better and more.

As the paintings were hung, it became evident that São Paulo would hammer the last nail in the coffin of Neo-Expressionism, though that was far from the intention. Much of the work pointed



DICK WATKINS  
Installation view  
São Paulo Bienal Pavilion, 1985

in one way or another to an expressionist tendency including a special selection of the Cobra Group, an unending maze of Brazilian Expressionism and its history and even into the musical performances which ran as parallel events with John Cage as guest of honour. Cage was wisely not party to the expressionist theme

and his performance of 'Post Card from Paradise' for twelve harps and voice was one of the high spots of the week. On opening night, a Cage-inspired group performed Conrado Silva's 'Magic Ritual Circle' on portable organs arranged in an enormous circle around Jonathan Borofsky's grey wooden cut-out figures with moving mandible, together an impressive composition which transformed Oscar Niemeyer's pavilion into a modern cathedral. As antidote to the international Neo-Expressionists, there was also a bank of international video art, curated by Argentine Jorge Glusberg, and a curious show called 'Between Science and Fiction' put together by an American team from San Francisco.

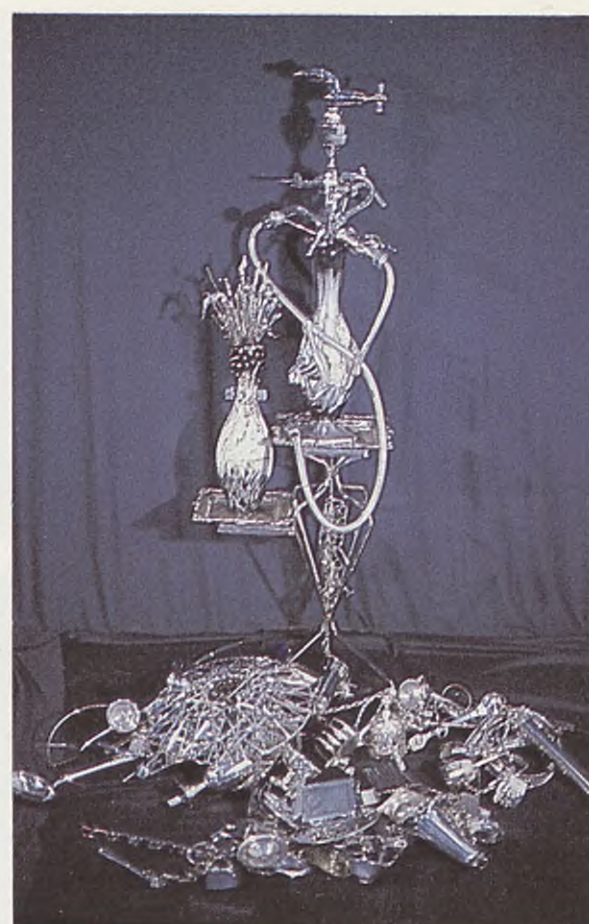
Beyond Latin American Neo-Expressionism or late-1960s abstraction there was little opportunity to see vernacular traditions with two exceptions: one was *The apprentice tourist*, a blackened room of photographs of native Peruvian, Chilean, Mexican and Brazilian cultures, unfortunately without explanatory labels which consequently stripped them of historical place ▶



# Exhibition commentary



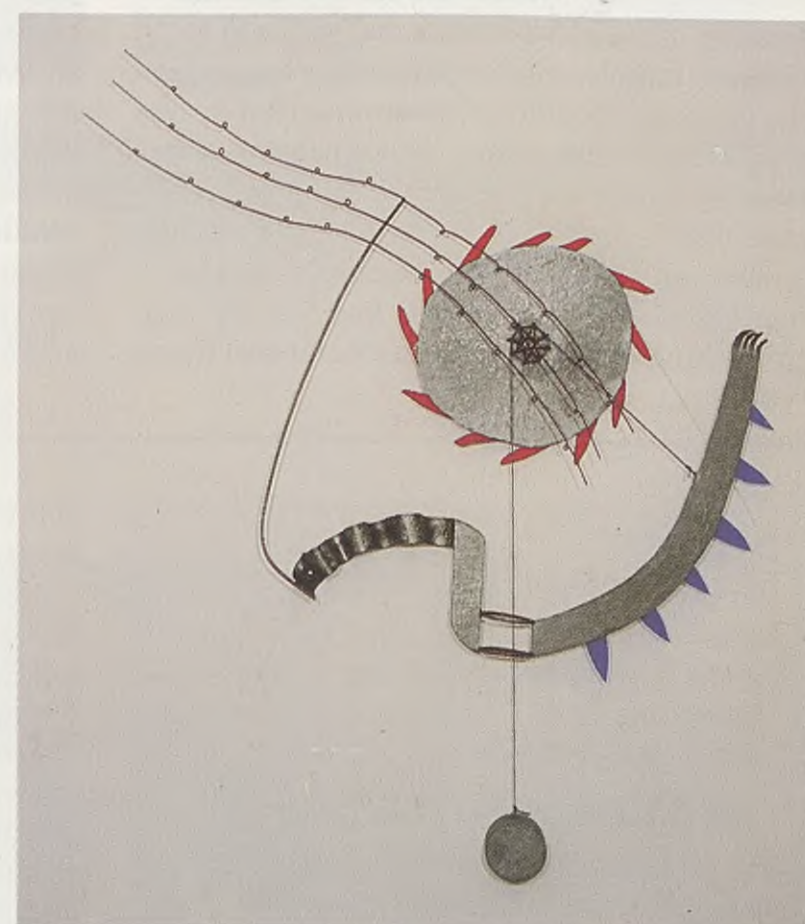
*top*  
ROBERT OWEN LAKSHMI (1985)  
Painted copper, steel, glass, resin, stones  
120 x 130 x 130 cm  
Roslyn Oxley9, Sydney  
Photograph by Jill Crossley



*above*  
CLIVE MURRAY-WHITE CONVERSATIONS (1984)  
Steel, stainless steel 166 x 168 x 65 cm  
Macquarie, Sydney  
Photograph by John Storey

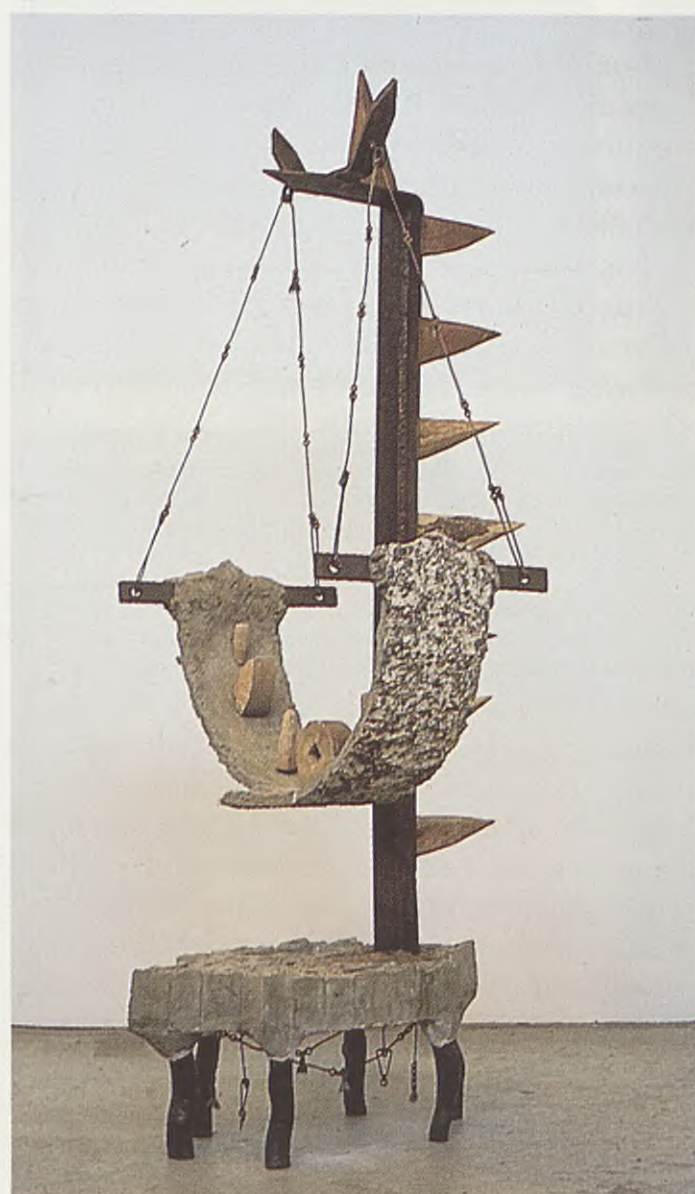
*left*  
MICHAEL WARD PREPARATION FOR THE TRILL (1985)  
Chromed metals, plastic 1200 cm (approx.) size varies with  
installation  
Ray Hughes, Sydney

*left*  
KARL RENZIEHAUSEN 52/85 (1985)  
Oil, mixed media on canvas 170 x 58 cm  
Robin Gibson, Sydney



*above*  
ARI PURHONEN SIREN (1985)  
Varnished steel, glass 206 x 182 x 20 cm  
Mori, Sydney  
Photograph by Kalev Maevali

*left*  
SUSAN NIGHTINGALE DON'T THINK TWICE (1985)  
Steel, plaster, paper, synthetic polymer paint 215 x 170 x 80 cm  
Realities, Melbourne  
Photograph by Henry Jolles



*above*  
FIONA ORR RHYTHM (1985)  
Cement fondue and wood 250 x 105 x 110 cm  
Christine Abrahams, Melbourne  
Photograph by Greg Neville





and material reality; the other was an engaging section given over to popular Brazilian engravings from the North-East which brought together imported visual styles from Portugal, Holland, France, India and Africa, transforming them into flattened, naïvely expressed illustrations of popular romances or aphorisms.

There were many examples of southern hemisphere overkill: of the 1400 works exhibited, about 900 were Brazilian. Press coverage of the Bienal focused almost entirely on Latin American artists in a descending hierarchy which placed Brazilians first, particularly if they were glamorous, glossy and eccentric, other Latinos second and all northern Europeans, except for the Germans, last. There was almost no criticism of English speaking artists. Curiously there is an obsessive concern on the part of Brazilian critics and commentators with German art, and specifically with Neo-Expressionism. *Veja*, the Brazilian weekly magazine modelled on *Time Magazine*, ran nine illustrations from the Bienal. Four of them were of German artists including Salome's surf rider, Helmut Middendorf's dancing man with skulls and Jiri Georg Dokoupil's iridescent canvases mostly composed of words written in large scale. When the Bienal ran a series of seminars on contemporary art, the organizers featured German critics who sat opposite the Brazilian curators and critics and spoke to an audience largely untutored in either language. The Germans' position was summarized by one speaker who claimed that 'Dokumenta' is still the most important international art exhibition, successful in part because it is selected by a single curator and because of solid German management. It was pointed out later that Sydney, too, is run along similar lines with a curatorial theme

and a single selector.

Much of the argument which ensued resulted in accusations of takeover and cultural imperialism of the north, with South Americans asking 'Whose Bienal is it anyway?' A delegate from Cuba tagged it 'Our Latin American Bienal' in an attempt to reclaim cultural territory back from the northern hemisphere. São Paulo is, indeed, a showcase for Latin American art, something like a trade fair when the South gets its one almighty chance to put the goods out for those who select other international exhibitions. The exhibitions most constantly referred to were 'Dokumenta' and the Bienals of Venice, Paris and Sydney. The Sydney Bienal is now a new horizon, with continuous pleas to be included and much pushing and shoving of slides, work and volumes of photocopied catalogues and biographies.

São Paulo's theme was too tame, too inclusive and too generalized to bring any weight to the way in which the show was selected by countries represented. 'Man and Life', according to Chief Curator, Sheila Leirner, was conceived as a way of showing 'the internationalization of art with its universal precepts'. The result and bulk of the show was international Neo-Expressionism hung in one long deadly corridor about the size of the Hall of Mirrors at Versailles. Leirner's idea was to create 'The Great Canvas' as a way of showing the uniformity of current art, and within this great corridor of densely hung, ill lit work, Brazil's artists were well represented with look alike Philip Gustons (in the last São Paulo Bienal), Middendorfs and Marküs Lupertzes. Soon 'The Great Canvas' was known as 'Death Row' for the overall black pall which hung around the pictures and for the kiss of death finally dealt to Neo-

Expressionism – Leirner's idea was to universalize, de-historicize and deracinate art, and predictably her language was elevated into the vocabulary of universals. 'The Great Canvas', she said, was a way to show art as 'an internal process where local traditions are abolished by vast universal systems'.

It didn't work, for, on other levels of the pavilion, artists were busy reinstating art within a local tradition, revealing its specific cultural context and history. And in this regard, I think Australia's selection of eighteen paintings by Dick Watkins was appropriate, for his work, elegantly hung by Noela Yuill, was one of the most potent reminders of what happens in so-called marginal cultures. The 'marginal' understanding of what is made at 'the centre' may be unfocused, misread, misappropriated and these shifts, wilful or not, produce another, different kind of originality. I am thinking here of Watkins's response to Jackson Pollock, and to Abstract-Expressionism in general. Seen in the context of contemporary questioning about originality and simulacra, much Australian art is produced from the impulse formed by certain aspects of 'hemispherism': for example the need to challenge notions of cultural dominance and the possibility of working towards a definition of colonized culture. It looks increasingly as though this may be our strength – a realization thrown into relief when Australia comes in contact with other cultures of the South.<sup>1</sup>

<sup>1</sup>For a discussion of Latin American culture from a similar point of view, see Nelly Richards, *Latin America, Cultures of Repetition or Cultures of Difference*; Fifth Biennale of Sydney, Sydney, 1984.

Memory Holloway, a lecturer in the Department of Visual Arts, Monash University, was Commissioner for Australia to the São Paulo Bienal 1985.

#### Book review

#### *Images in Opposition: Australian Landscape Painting 1801-1890*

by Tim Bonyhady (Oxford University Press, Melbourne, 1985  
ISBN 0 19 554502 8) \$45

#### *City Bushmen: the Heidelberg School and the Rural Mythology*

by Leigh Astbury (Oxford University Press, Melbourne, 1985  
ISBN 0 19 554501 X) \$45

Reviewed by Ursula Hoff

LANDSCAPE PAINTING of the nineteenth century in Australia has never before been the topic of a separate study. Tim Bonyhady provides a persuasive and very read-

able text in which an impressive range of material is organized in a very original way.

After an introductory chapter setting out the historical background, each of the following ones has its opposite, until, in the last chapter, the opposition ceases. The painters of 'An Aboriginal Arcadia' (Chapter two) largely recur with different works in 'A Pastoral Arcadia' (Chapter three). Australia inhabited by Aborigines is depicted without any signs of European presence. In 'A Pastoral Arcadia', countryhouse portraits from the Western District for the most part do not include Aborigines. These paintings suggest respectively an Australia before the European invasion, before the Aborigine was degraded by whites, and a pastoral industry without sweat and hardship, and without the Aboriginal workers who helped with the livestock.

Aboriginal arcadian paintings soon lost popu-

larity. The artists who painted station properties reappear in the next two chapters which oppose paintings of the 'Wilderness' (Chapter four) to those representing remote areas visited only by explorers and scientific expeditions and providing topographical, botanical and geological information (Chapter five). A famous example, combining aesthetic effect, precise topographical recording and sublime symbolism, is Eugène von Guérard's *North east view from the northern top of Mount Kosciuszko* (here named correctly for the first time). It was painted from sketches drawn by the artist when a participant of Georg Neumayer's expedition of eighteen sixty-two. Never seen before by a white man, the view filled von Guérard with deep emotion. Chapter five ends with reflections on the increase in transport which made the wilderness and the back country accessible and brought about



# Exhibition commentary

*right*  
GREG WARBURTON  
PAINTING, UNTITLED  
(1985) Oil on glass 44 x 58 cm  
Holdsworth, Sydney  
Photograph by Robert Walker



*below*  
OLIVIA ASAFU-ADJAYE  
URBAN TRIBES 1985  
Synthetic polymer paint on  
canvas 137 x 122 cm  
Robin Gibson, Sydney



*above*  
JANET DAWSON THE COELACANTH 1985  
Pastel on paper 76 x 148 cm  
Bloomfield, Sydney  
Photograph by James Ashburn

*left*  
ANN THOMSON TURNING (1985)  
Oil on canvas 183 x 152 cm  
Michael Milburn, Brisbane  
Photograph by Nic Ouegton

*below*  
BARBARA MCKAY EARLY ONE MORNING (1985)  
Synthetic polymer paint on canvas 36 x 120 cm  
The Painters, Sydney

*bottom*  
COLIN LANCELEY NOCTURNE (AFTER A  
PAINTING BY DAVID DAVIES, LIGHT AT EVENING  
TIME 1891) (1982-1983)  
Indian ink and crayon on paper 105 x 167 cm  
Macquarie, Sydney  
Photograph by John Storey



*above*  
TERRY TAYLOR THUMB & AROUND THE GROUND (1985)  
Oil on canvas 183 x 152 cm  
70 Arden Street, Melbourne  
Photograph by Gary Shirley





tourism. As such scenery came into easy reach, the popularity of the sublime landscape paintings decreased.

The last 'images in opposition' are 'The Familiar Countryside' and 'The Melancholy Landscape' (Chapters six and seven). Louis Buvelot, with whom Chapter six is chiefly concerned, had no interest in distant scenery but concentrated on the countryside surrounding the capital cities. Bonyhady sets his work in the context of the trend towards land selection. Our attention is drawn to Buvelot's tendency to exclude explorers, Aborigines, kangaroos, lyrebirds and other Australian fauna from his work. Critics, pleased by the absence of the meticulous naturalism of the earlier painters, felt that Buvelot's scenes suggested village-centred rural England. Moulding the gumtree in the great conventions of European landscape painting, Buvelot raised the eucalypt to the symbol of Australian vegetation. Though his landscapes are usually light in tone and often sunny, the sunset effect of *Waterpool at Coleraine* occasioned Marcus Clarke to define his concept of the weird and melancholy nature of the Australian bush. Thus Buvelot, together with some minor followers, reappears in the following discussion of 'The Melancholy Landscape'.

The last chapter deals with the rejection of the melancholic tradition by the painters of the Heidelberg School. Opposition of images is now the result of the observation of light and relaxed enjoyment of nature distinguishes the Heidelberg School painters from previous generations.

The author unveils the myths which lie behind the various landscape images by placing them in the wider context of social and historical circumstance.

The theme of Leigh Astbury's important book is the figure compositions by the painters of the Heidelberg School, depicting subjects from rural life. Conscious of an element of nostalgia and idealization in such pictures, Astbury sees as one cause the sharp change in pastoral life, such as the Depression of the 1890s, the increasing growth of company ownership of station properties, union unrest among shearers and technological change. Particularly fascinating is Chapter five, which examines the increasing retreat into the past in the sequence of shearing pictures by Tom Roberts. The author devotes special attention to the influential Director of the National Gallery Art School, George Folingsby. We are given a detailed account of the Munich School where Folingsby studied. Its director, Karl von Piloty, practised a form of history painting in which past events were depicted in minute naturalism of detail, a method which, combined with the *plein air* method (more usually accepted as the most important model for the Heidelberg painters) was responsible for the new figure compositions. Meticulous research into the illustrated press of the 1890s and into contemporary photography highlights the popularity of subject matter used by Roberts and Frederick McCubbin. It remains unclear whether popular illustration exercised an influence on their treatment of such subjects. In the case of Charles

Conder's street scenes and *The departure of the SS Orient* which, somewhat incongruously, are brought into the argument, etchings by James Whistler (not mentioned by the author) as well as popular illustrations are, I think, among Conder's prototypes.

As the title of Astbury's book suggests, the Heidelberg painters created a myth about the bushworker in which he becomes the opposite of the urban man. The author reflects on the prosperity of Brocklesby Station, writing: 'the painting (by Roberts) gives no hint of the difficulties nor of the hard grind of the average shearer's life'. With testimony from an article in the *Corowa Press* (first discovered by Terry Smith) Astbury establishes that in *Shearing the rams*, Roberts aimed at the image of an ideal working relationship between shearers and bosses – a relationship not typical of station life in general at the time.

Subtly and cautiously reasoned, the authoritative text is the result of approximately ten years of research. Comprehensive notes and all-inclusive bibliographies further add to the distinction of both authors' texts. Astbury's and Bonyhady's books are most welcome and timely additions to the literature on Australian art. The design of the books has served the authors well, although it is a pity that some black-and-white illustrations in *Images in Opposition* are muddy. ■

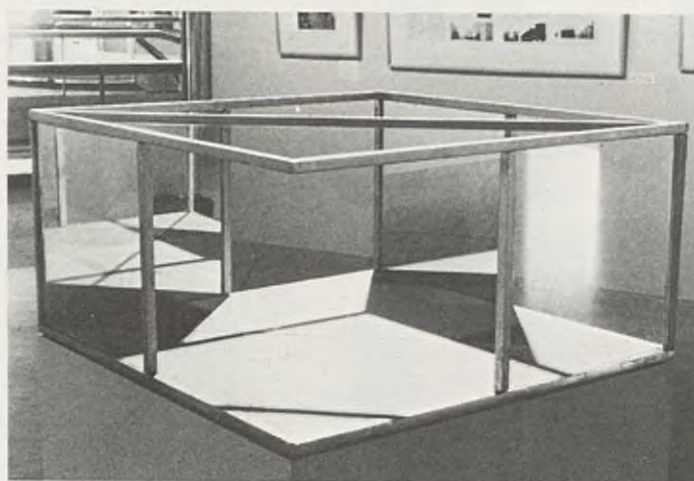
Ursula Hoff is Senior Associate to the Fine Arts Department of Melbourne University.

## Dan Graham in Western Australia

by Ted Snell

AMERICAN artist Dan Graham visited Western Australia in late 1985 to take up his appointment as the Misha Strassberg Fellow at the University of Western Australia. While in Perth he contributed to the teaching programme of the Centre for Fine Arts, participated in a Praxis seminar on performance art, presented performances and staged a retrospective exhibition of his works from 1966 at the Art Gallery of Western Australia.

In 1964 Dan Graham began his career as the joint proprietor of the John Daniels Gallery,

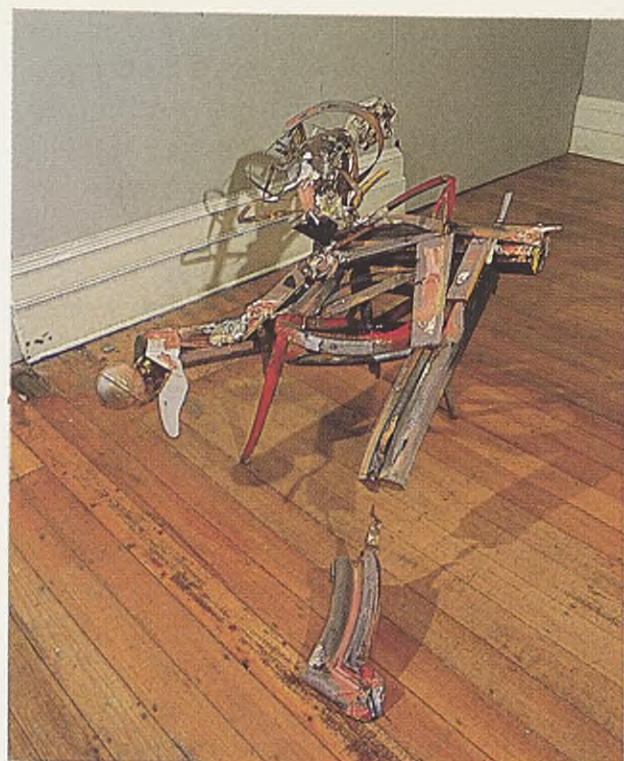


showing the works of Don Judd, Dan Flavin, Sol Lewitt and others. However, his experiences of the system of art promotion through art magazines and journals led him to make his first conceptual works which appeared as art ▶

DAN GRAHAM PAVILION SCULPTURE FOR ARGONNE (1978)  
Architectural model  
Wood, mirrored and transparent synthetic polymer resin  
20 x 46 x 46 cm  
Possession of the artist  
Photograph courtesy Art Gallery of Western Australia, Perth



# Exhibition commentary



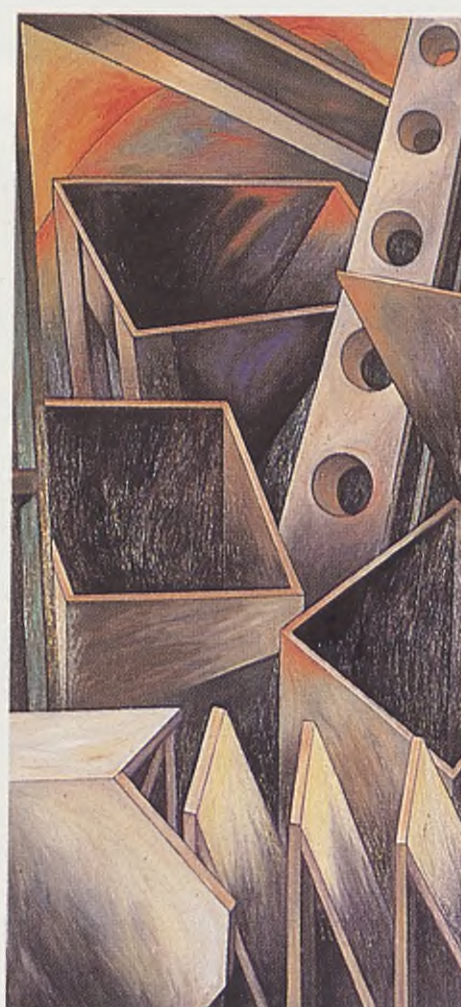
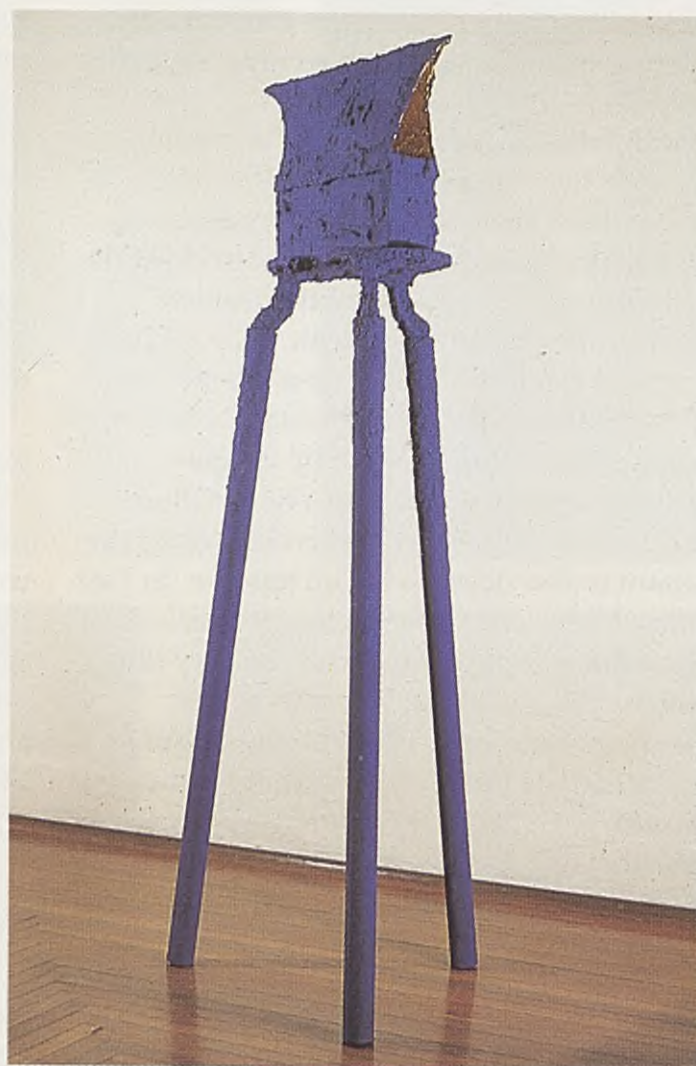
left  
LISE FLØISTAD CUT ME OFF AT THE KNEES AND  
CALL ME TRIPOD (1985)  
Wood, papier mâché, box board, tubing, pigment  
250 x 110 x 110 cm  
Coventry, Sydney  
Photograph by Jill Crossley



above  
CHRISTOPHER HODGES SHARMAR (1985)  
Synthetic polymer paint on wood 152 x 40 x 29 cm  
DUET (1985)  
Synthetic polymer paint on canvas 213 x 152 cm  
Coventry, Sydney  
Photograph by Jill Crossley



above  
DIANA WEBBER FLYING ROCKS 1984  
Wood, mixed media of found objects 23 x 46 cm  
Bloomfield, Sydney



above  
KATE BRISCOE  
SEA KING 1985  
Sand, synthetic polymer  
paint, linen on canvas  
122 x 138 cm  
Robin Gibson, Sydney

top  
RODNEY POPE  
MURPHY (1985)  
Oil paint on wood,  
copper  
95 x 90 x 180 cm  
Performance Space,  
Sydney  
Photograph by Greg  
Weight

right  
AKIO MAKIGAWA  
WORKING DRAWING  
NO. 2 (1985)  
Crayon, oilstick,  
graphite on paper  
265 x 135 cm  
Christine Abrahams,  
Melbourne

centre right  
EUAN HENG  
JEERALANG STILL  
LIFE II (1985)  
Oil on canvas  
197 x 91 cm  
Australian, Melbourne  
Photograph by Henry  
Jolles





magazine pages. From his experience with the Gallery he came to believe that art magazine reproductions could give credibility and authenticity to works of art, so he neatly by-passed the process of making the work by placing the art work/advertisement in an art journal. These new works were both public and uncollectable. In his catalogue introduction the artist explains that: 'It seemed that in order to be defined as having value, that is as "art", a work had only to be exhibited in a gallery and then to be written about and reproduced as a photograph in a magazine... From one perspective, the art object can be analysed as inseparably connected to the institution of the gallery or museum, but from another perspective it can be seen as having a certain independence it belongs also to the general cultural framework which the magazine is part of'.

'Homes for America', published in the December 1966-January 1967 issue of *Arts Magazine* contrasted photographs of suburban tract housing with documentation apparently borrowed from the tract prospectus. 'The photographs correlate to the list of columns of serial documentation and both "represent" the serial logic of the housing development', he explains in the catalogue introduction.

Another motivating factor in his decision to make art works at this time was his realization that, while Pop art of the 1960s referred to the mass media, the 'minimal' artists of the mid-1960s were concerned with the architectural space of the gallery interior as their ultimate frame of reference. Flavin's installations of

fluorescent light tubes, according to Graham, take this formal activity one step further by fusing it with an examination of the role of the gallery in ascribing value to art works. By choosing an architectural detail such as the fluorescent tube he locates this examination within the architectural fabric of the gallery. The meaning of the work is therefore produced by the interior space and the architectural elements of the gallery.

Graham has explored this use of architecture in several of his own projects. His glass and mirror pavilions use the surrounding landscape as a constantly changing fabric that envelops the participants who are surveying themselves reflected within this environment. They are both inside and outside the architectural frame, in direct communication with the natural environment or separated from it either by the glass wall or the illusionism of the mirror. The pavilions also raise the issue of external surveillance for the participant is also observed from outside. In *Two adjacent pavilions*, one of the enclosures has a dark ceiling so that people outside can see very little, but from inside it is possible to survey the surrounding landscape. The other has a transparent roof so the interior is visible from the outside but, from the inside, the glass walls act as mirrors reflecting images of the participant.

The analogy with self-exploration that is built up by the process of observing one's reflected image and the difference between one's own projections of one's inside/outside image is at the core of this and many other of Graham's works. It is a concept which is also elaborated in his

performance, 'Performer/Audience/Mirror', in which he presents the viewers with a running commentary of what they have just seen him do, followed immediately by a description of the audience and how they are reacting to this confrontation. He then turns his back to the audience and repeats the process looking at the reflections of himself and the audience in a large mirror which covers the back of the performance arena. The relationship between viewer and viewed, performer and audience, self and projections of self are explored with remarkable simplicity and precision.

In a recent article about Graham's performance works, Donald Kuspit points to their '... sense of theatre and their analysis of the theatricality of social and self relationships'; Graham '... addresses this question of selfhood with extraordinary vigour and surgical exactness'.<sup>1</sup>

Unfortunately it was impossible to experience many of these works because the Exhibition contained only models and photographs of their installation at other locations. However, as several of the projects (notably *Alteration to a suburban house*) have never been constructed, and probably never will, it is clear that interaction with these works is not an essential pre-condition to understanding.

<sup>1</sup> Donald Kuspit, 'Dan Graham: Prometheus Media Bound', *Artforum*, May 1985.

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

## Flesh and death – Nolan's Cologne Exhibition

by Werner Kruger

MYTHS and legends, both false and true, are the ideal fortune of the continent of Australia, and its artists make good use of this treasure of true and false myths. Sidney Nolan knows his country intimately, having travelled widely throughout the continent, and the impressions and experiences gained in these travels have been the sources of his extensive oeuvre.

Since 1951 Nolan has divided his time between Australia and England, as well as regularly travelling to Europe, Africa, Asia and America. This, too, leaves traces in his paintings. He has

managed to achieve an integrated relationship between the Australian, American, and European influences where the Australian still dominates. Its landscape, white people, Aborigines, its unmistakable geography and the distinctive light and colour of the land are not easily exorcized in the face of a plethora of influences, styles and images that confront us all today.

After more than fifteen years Nolan's first German Exhibition opened last September at the Cologne branch of Melbourne-based Gerstman Abdallah Galleries. The exhibition was not big, but showed important works by the artist.

Nolan's titles, such as *Vivisector*, *Requiem*, *Sodom*, or *Sappho*, do not necessarily suggest an Australian association. With works such as the series of large format drawings which he calls *Requiem*, Nolan plays on classical representations of the nude, from Fragonard, Schiele and Francois Boucher for example, thereby achieving extraordinarily original results – nudes in voluminous outline, grappling with skeletal individuals: *memento mori*, pleasure *joie de vivre*, beauty, and eros emerge as the subject of these drawings and the fact that these sensations are only of limited duration was doubtless one of the



*below*  
SIDNEY NOLAN SODOM (1983)  
Oil on canvas 152.4 x 182.8 cm  
Gerstman Abdallah, Cologne  
Photograph by Photo Studios, London



## Exhibition commentary

*left*  
ADRIANNE STRAMPP BARREN HOPE  
(1985)  
Oil on canvas 197 x 147 cm  
Holdsworth Contemporary, Sydney  
Photograph by Robert Walker

*below*  
GUNTER CHRISTMANN TERRA MATER  
(1985)  
Oil on canvas 91 x 61 cm  
Niagara, Melbourne  
Photograph by Henry Jolles



*above*  
FRASER FAIR NIGRETTA FALLS (1985)  
Oil on canvas 152 x 152 cm  
Gerstman Abdallah, Melbourne



*above*  
PETER BOOTH DRAWING 1984  
(1984)  
Pastel 23.2 x 31.2 cm  
University Gallery, University  
of Melbourne  
Photograph by Bob Ivison

*above right*  
JONAS BALSAITIS  
THE RISE-SING SUN  
(1985)  
Synthetic polymer paint on canvas  
175 x 230 cm  
Pinacotheca, Melbourne

*right*  
RICHARD DUNN BLICK AUS DEM  
FENSTER (1985)  
Synthetic polymer paint on canvas  
170 x 157 cm  
Tolarno, Melbourne





intended interpretations of the works.

Yet Nolan offers, in discussing the works, a more plausible suggestion of this amalgamation of flesh and death: 'When eighteenth-century convicts in Tasmania managed to escape their warders, they had no means of surviving in the Australian bush. One of these, however, a very powerful man, had a tomahawk with which he killed seven of his fellow fugitives. Then he ate them. He was recaptured. Around his neck was

a chain made of the bones of his companions. My *Requiem* ties in with this macabre event'.

Nolan's unrestricted use of themes and style-collages emerges from his self-consciousness as a Colonial: 'We are ex-centrics and not centralists like the Americans or the Europeans. Colonialism makes one conscious of the reality of slavery and oppression. And such is then the Australian experience: on the one hand to live in a colonial society, and on the other to exist

*vis-a-vis* a cosmopolitan society. I want to bring these into balance'. ■

*This article is based on a review by Werner Kruger which appeared in Kolner Stadtanzeiger, Cologne, 20 September 1985.*

Werner Kruger is a German writer and film maker who lives and works in Cologne.

## Obituary – Barbara Coburn

by Nadine Amadio

THE recent death of printmaker Barbara Coburn, wife of leading Australian painter John Coburn, was a great personal tragedy for her family and friends but it was also a great loss to Australian art. Barbara Coburn, born in Sydney in 1931, was an artist in her own right and, as a screen printer, one of the most noted master craftsmen in this country. She was virtually self taught, but her skills as a screen printer matured and developed over the years until she achieved a remarkable technique. She had a unique integrity and artistry that made each of her editions a memorable event. Most of them have become collectors' items.

Although most of her screen print editions celebrated the work of her husband, she did print editions of the other Australian artists she admired. These included Charles Blackman, Lloyd Rees, Sidney Nolan, Arthur Boyd, John Olsen, Alun Leach-Jones, John Firth-Smith, Robert Dickerson and Blake Twigden.

One of her last works, her huge print of Charles Blackman's *The Firebird* for the Australian Ballet, was a masterpiece of screen printing. With over thirty colours, it glows with Barbara's own alchemy because, as Blackman said, 'She made the image luminous... She believed in the true print ethic. She was a very classy printer.



No photography – hand cut stencils and a deep feeling for the image. Her work was incomparable. She made precious objects'.

In her translation of images Barbara saw the artist's real impulse and, in her own way, reinforced it. This complete devotion of her insight and talents to the artist is rare indeed in the world of printing. The work she did for John Coburn – some forty-eight editions between 1959 and 1985 – revealed, in their immediacy, the deep love of nature and his country that is inherent in most of Coburn's work.

Barbara Coburn met John when she was studying at East Sydney Technical College between 1947 and nineteen forty-nine. They married in 1953 and had three children; Kristin, Stephen and Daniel. The children are all talented and Kristin is a fine printer herself.

Barbara did screenprints and linocuts of her own works and in 1968 held a solo exhibition of paintings and prints at Macquarie Galleries in Canberra. In December 1985 and January of this year an exhibition of her work, organized by John Coburn, was held at the Barry Stern Exhibiting Gallery, as a tribute to her talents and to her rare and meticulous devotion to the craft. ■

Nadine Amadio is a Sydney music critic and arts writer.

## Letter to the Editor

Sir,

In her article on Grant Mudford (*ART and Australia*, Summer, 1985) Gael Newton writes, '[Mudford's] first exhibition at the Bonython Gallery in 1972 heralded a sympathetic climate for photography which was given form in 1974 with the establishment of the Australian

Centre for Photography'.

The National Gallery of Victoria had already opened the first autonomous department of photography within an Australian public art gallery in May, nineteen seventy-two. In fact, the same exhibition by Mudford was later shown at Realities Gallery in Melbourne, from

which several of the photographs were purchased for the National Gallery's collection in February, nineteen seventy-three. ■

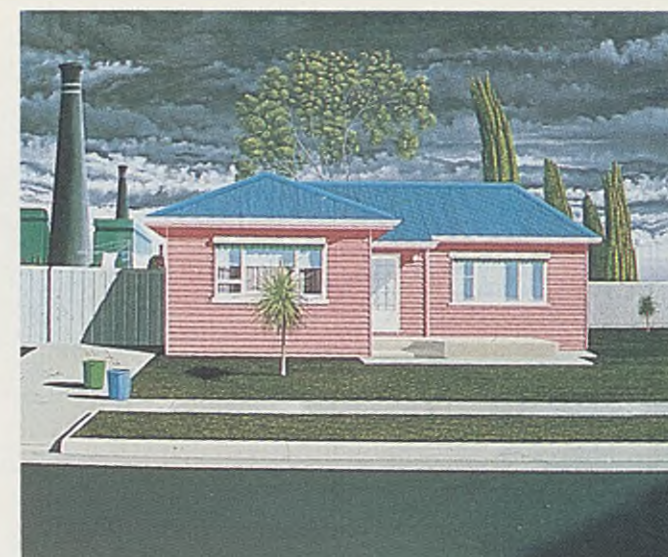
Jennie Boddington  
Curator of Photography  
National Gallery of Victoria, Melbourne



# Exhibition commentary

below left  
NEILTON CLARKE REMIND (1985)  
Oil on paper 125 x 85 cm  
The Painters, Sydney

below centre  
ASHLEY TAYLOR CHIRON 1985  
Oil on canvas 201 x 201 cm  
Ray Hughes, Sydney  
Photograph by Paul Churcher



above  
VICTOR RUBIN LIKE LUDDITES NEAR A NEW AGE DREAMING  
(1984-1985)  
Oil on canvas 152.4 x 198.12 cm  
Mori, Sydney  
Photograph by Kalev Maevali

right  
EILEEN SLARKE CANTO XIX, DANTE'S 'INFERNO' (1985)  
Graphite, oilstick, collage on burnt canvas 200 x 40 cm  
Cell Block Theatre, East Sydney Technical College  
Photograph by Lewis Slarke



above  
IVAN DURANT SHORT MEMORIES,  
SAIGON 1984  
Synthetic polymer paint on composition  
board 142 x 210 cm  
United Artists, Melbourne  
Photograph by Martin Kantor

top right  
JEFFREY FERRIS ALTONA (1983)  
Synthetic polymer paint on Irish linen  
100 x 122 cm  
Holdsworth Contemporary, Sydney  
Photography by Robert Walker

top left  
BARBARA COBURN (1931-1985)  
GUM BLOSSOMS 1982  
Gouache 56 x 76 cm  
Barry Stern, Sydney  
Photograph by Robert Walker

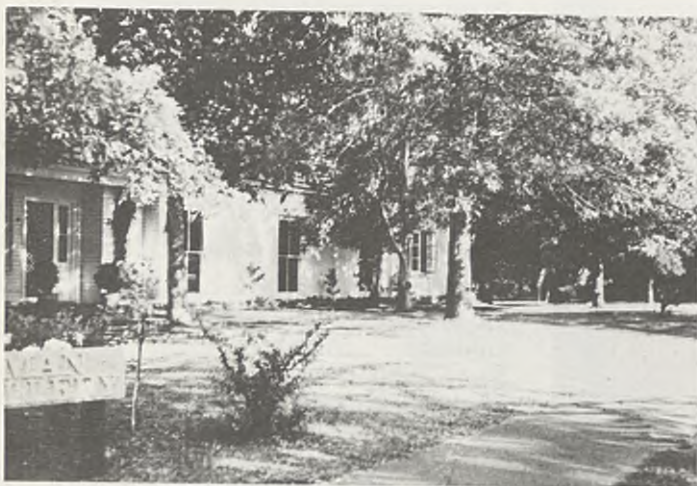


# Reporting galleries

## Chapman Gallery, Canberra

**T**HE CHAPMAN GALLERY takes its name from the Canberra suburb where it was established in 1978 by Judith Behan. However, this location, on the fringe of Canberra, had its drawbacks, as did the limitations of having space for only small-scale works. The Gallery therefore moved to Manuka in 1983 and now has three architect designed exhibition spaces which are clearly defined, yet pleasant and inviting. An adjacent courtyard provides an area for sculptural display.

An earlier bias to printmakers, both Australian and European, has given way to more ambitious ventures. The Gallery still retains a comprehen-



sive stock of prints, but is now concentrating on one-man exhibitions of paintings by contemporary Australian artists, both established and emerging.

Since its move the Gallery has had two highly successful exhibitions of paintings by the Papunya artists of Central Australia. Also noteworthy are recent one-person shows of Ken Done and Brian Seidel.



## Trevor Bussell Fine Art Gallery, Sydney

**T**HE TREVOR BUSSELL Fine Art Gallery was established in 1980 by Monica and Trevor Bussell and moved to its current premises at 180 Jersey Road, Woollahra in nineteen eighty-three. The building was extensively renovated and now features two large picture windows which provide prominent display space in the Gallery's location at the corner of Jersey Road and Hargrave Street.

In its formative days the Gallery developed a reputation for handling works by Norman Lindsay and its two exhibition levels now constantly feature Australian works of art from



1800 to 1960, with a marked emphasis on Colonial and Heidelberg School paintings. Sculptures from the European Art Nouveau and Art Deco periods are also a frequent and unusual feature of the Gallery's eclectic stock.

Included in the inaugural exhibition in 1983 at the new premises was a major nineteenth-century oil painting by Frederick McCubbin which was sold to an Australian collector. Last year the Gallery held two of its most significant exhibitions. The first was the only major retrospective ever held of the work of the famous Australian animal painter, Septimus Power



and featured sixty works. This exhibition was followed by the 'Annual Collectors' Exhibition' of seventy-seven paintings and sculptures from the 1840s to the nineteen-fifties.

Last year Sandie van der Stolk, formerly of Christies' (Australia) was appointed as Gallery manager.

This year the Gallery will launch a limited edition book on the etchings of Sir Lionel Lindsay which will coincide with a comprehensive exhibition of the artist's etchings.

The Gallery has an extensive Australian art reference library which is used for research on behalf of collectors and clients. As a Commonwealth valuer for Australian paintings and antiquarian Australian books, Trevor Bussell is also able to provide valuations for insurance, purchase and resale of art works.

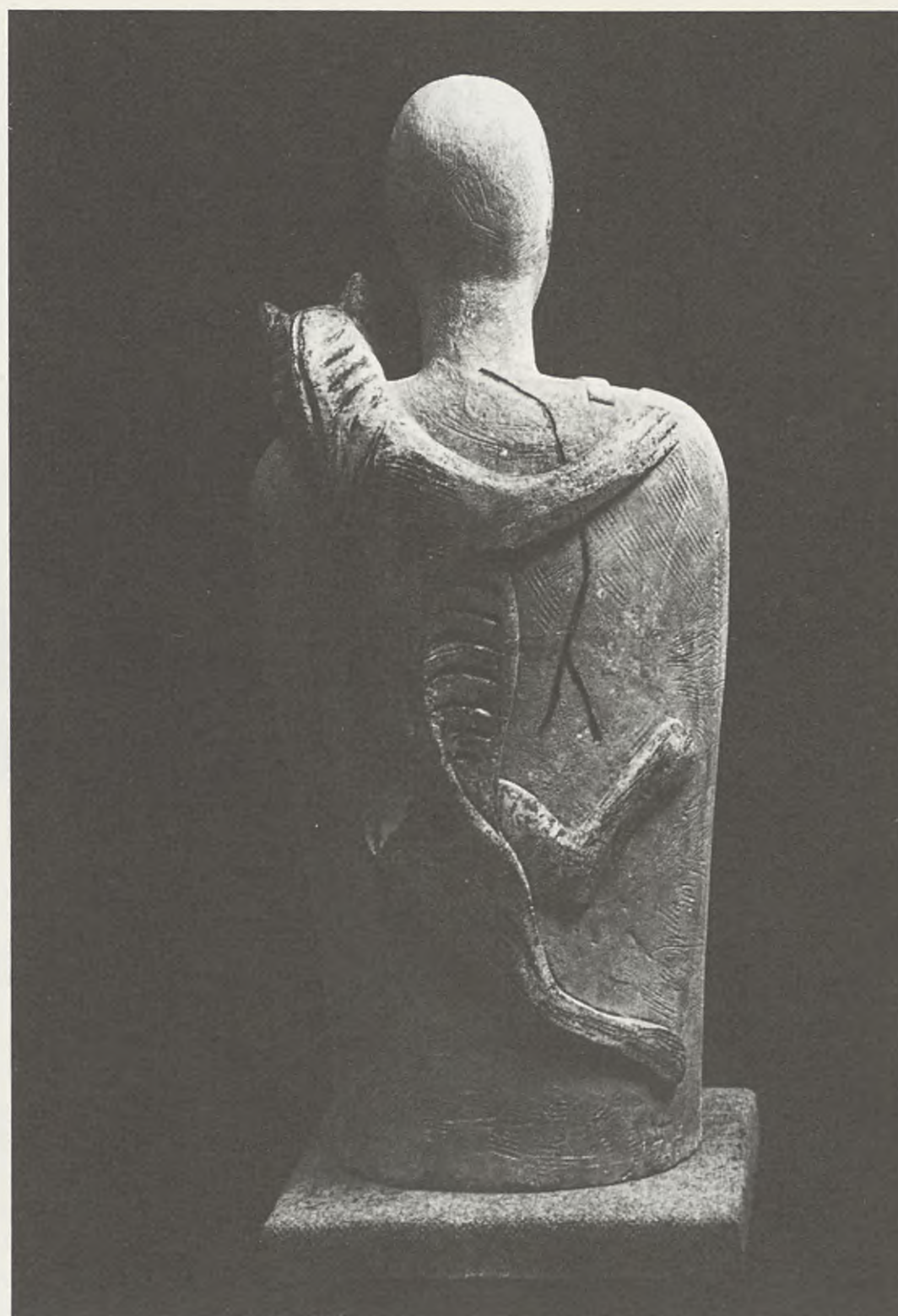
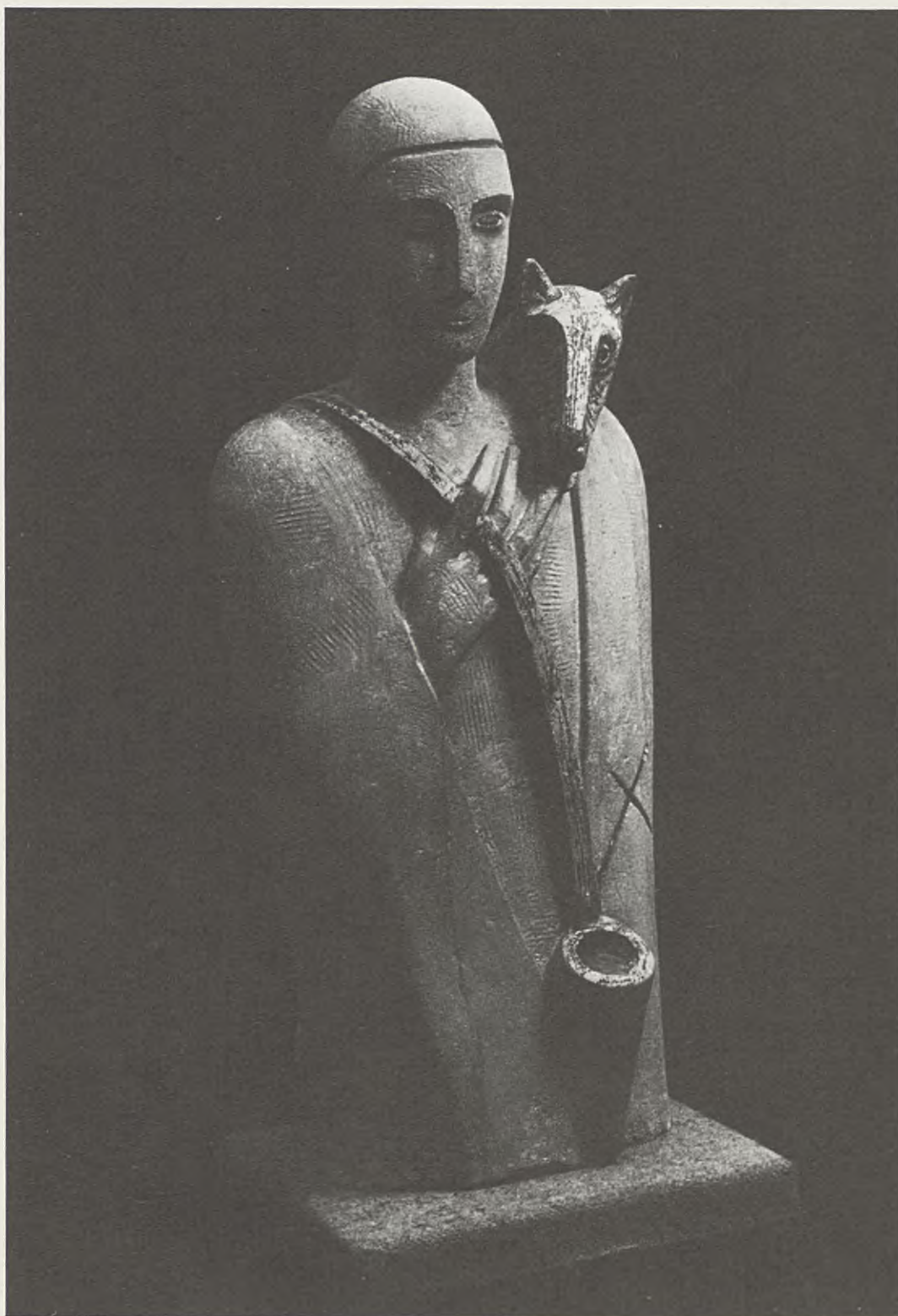


*Recent acquisitions  
by public galleries*

KATSUKAWA SHUN'EI (1762-1819)  
BIJN (BEAUTIFUL WOMAN)  
Hanging scroll; ink and colours on silk 84 x 33 cm  
Calligraphy by OTA NAMPO (1749-1823)  
Art Gallery of New South Wales, Sydney  
Purchased 1985







above left, above right  
MIMMO PALADINO *UNTITLED* (1985)  
Painted limestone 119.4 x 54.6 x 38 cm  
Australian National Gallery, Canberra  
Purchased 1985

The austere simplicity of Mimmo Paladino's *Untitled* is evocative of Greek statues from the Archaic period. The figure represented is that of a shepherd as the spiritual guardian of mankind. The sculpture is characteristic of Paladino's method of drawing his subjects both from mythological and religious literature.



# Arthur Boyd.

## THE ART OF ARTHUR BOYD



Ursula Hoff

Dealing with Boyd's life and work the book is illustrated with more than 200 pictures, ranging from drawings and engravings, sculptures and pastels, to the major oil paintings. It constitutes a significant contribution to the study of Australian art. **\$65.00 rrp.**

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# George Hatsatouris



Twin pines, (detail)

Centennial Park

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# NEIL TAYLOR



Hawkesbury Storm 1985

150 x 180 cm    acrylic on canvas on board

## ROBIN GIBSON GALLERY

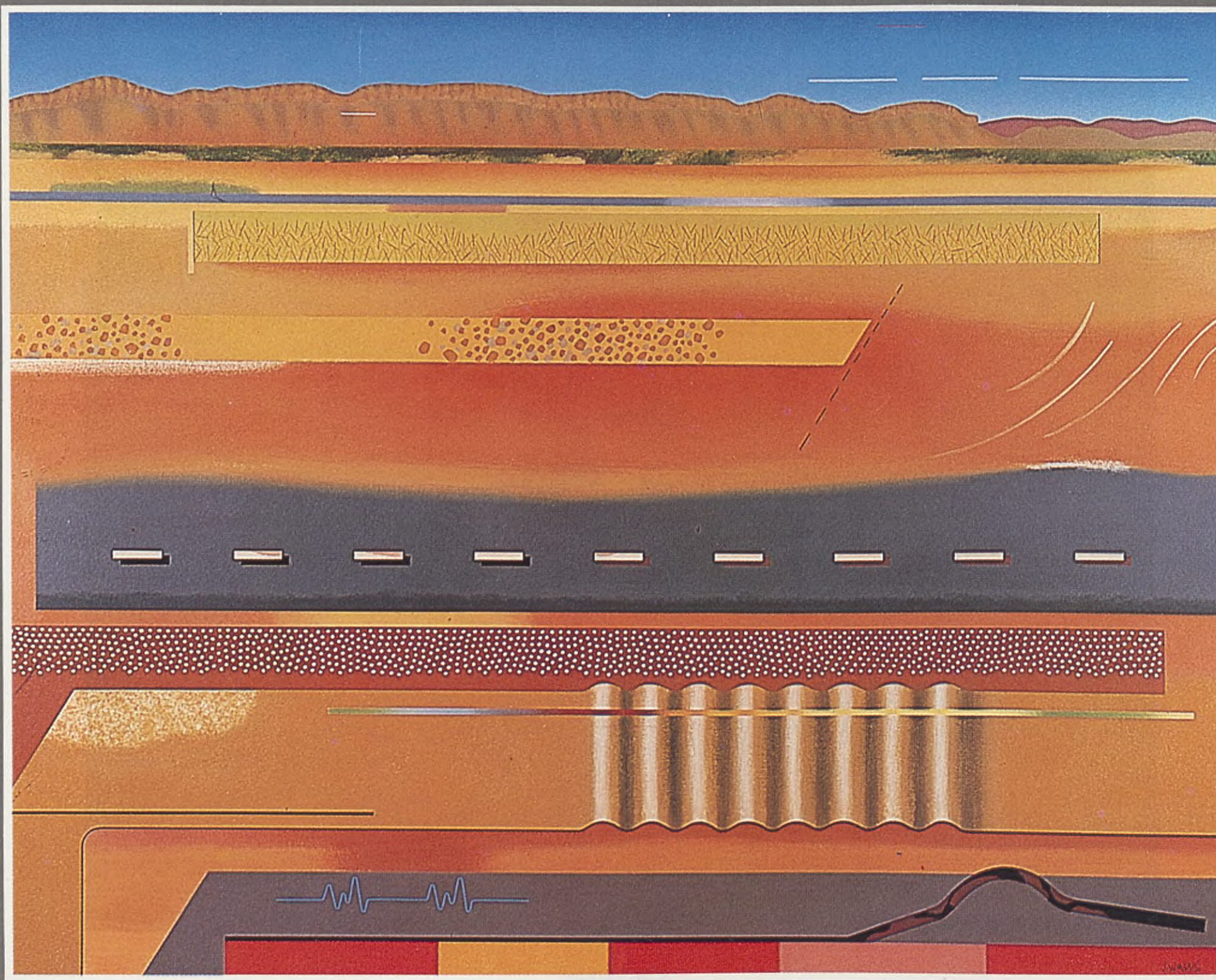
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# JOHN WINDUS

"NEW HORIZONS"  
26 August - 20 September 1986

481



Fata Morgana at the MacDonnell Ranges 154 x 123 cm  
Acrylic on composite board



## Gates Gallery

Director: Barbara Gates  
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Tuesday - Friday: 11:00 - 6:00 pm, Saturday: 11:00 - 4:00 pm



# THE ART DIRECTORS GALLERY

21 Nurses Walk, The Rocks. 27 2740 or 27 2737.



**Ken Done**

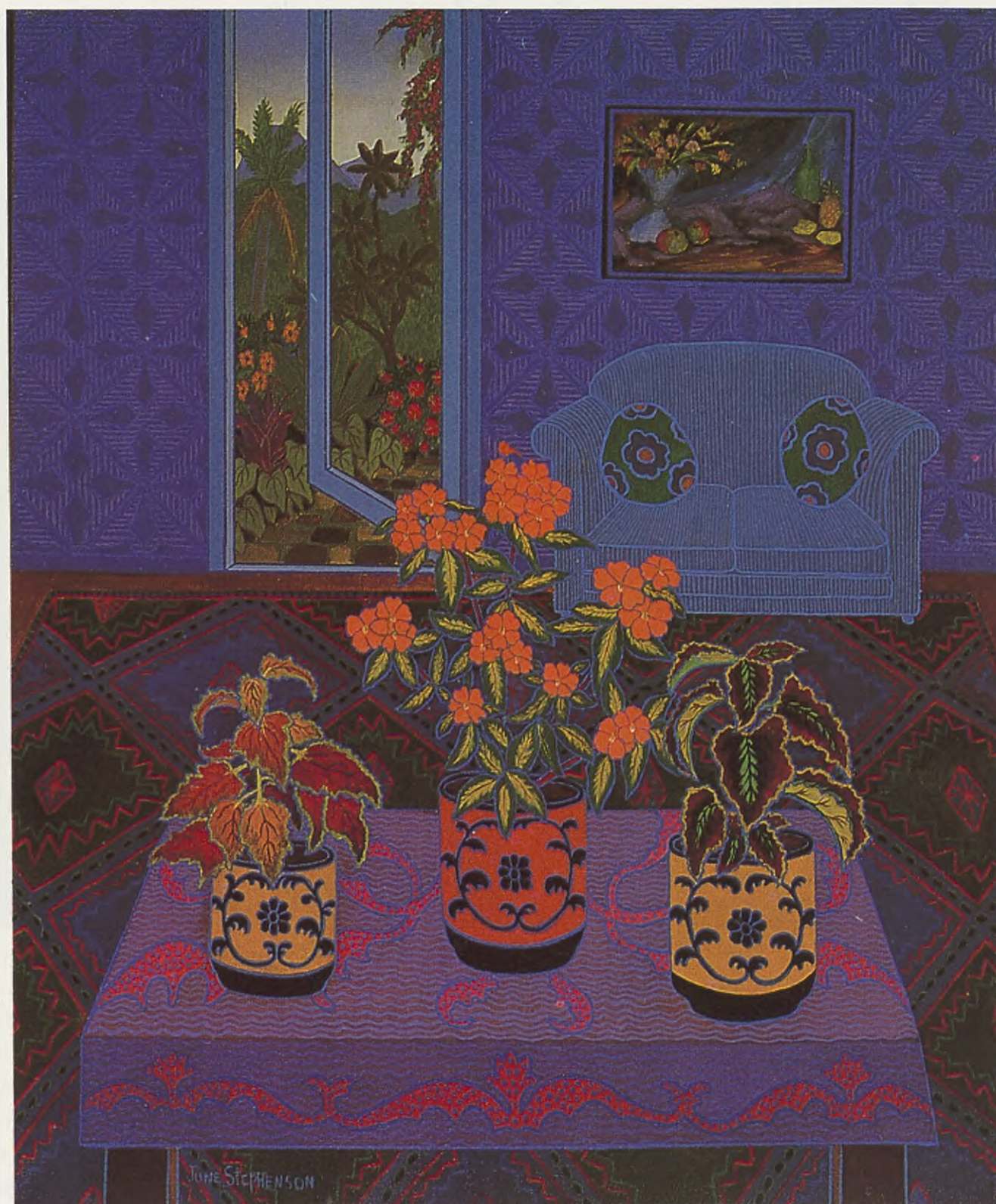
Manly Morning 304 x 215 cm

Acrylic on canvas

Exhibited in 1986 Sulman Prize Exhibition



# JUNE STEPHENSON



JULY 1986 EXHIBITION

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TIM GUTHRIE

MICHAEL NICHOLAS

JOHN CARTWRIGHT

MAX NICOLSON

ALAN D BAKER

JOHN BORRACK

HENRY BARTLETT

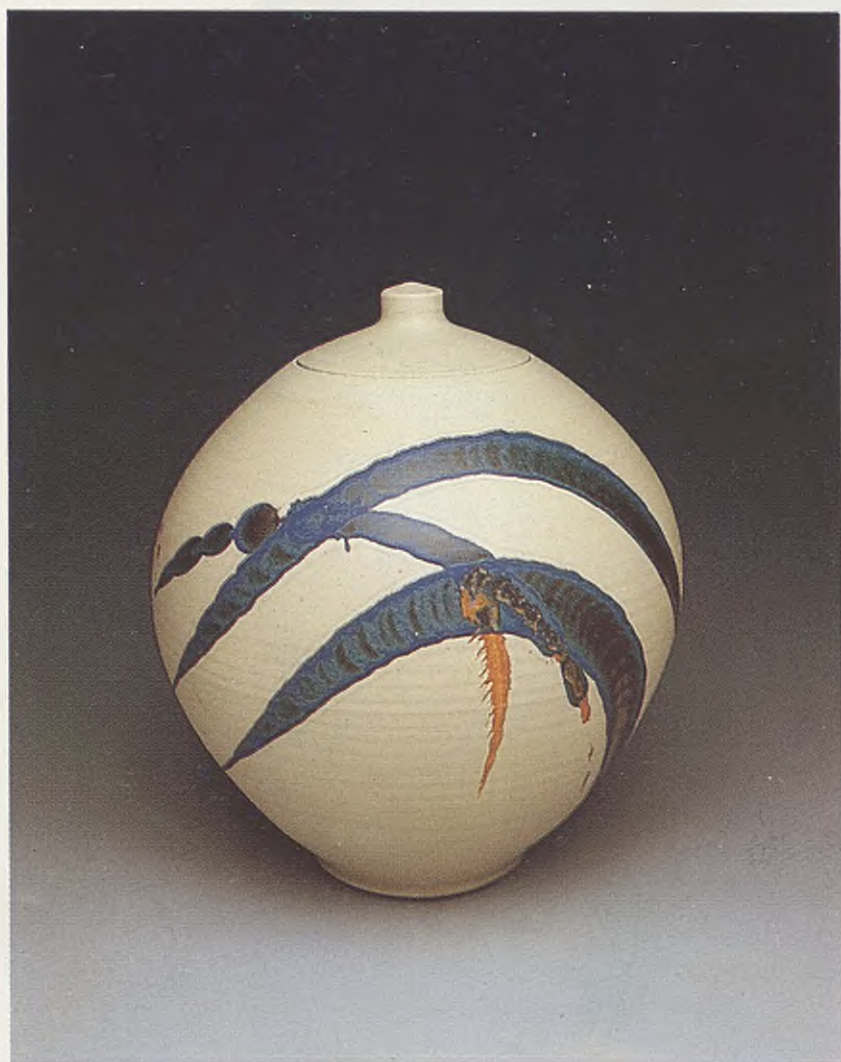
GARY BAKER

BASIL HADLEY

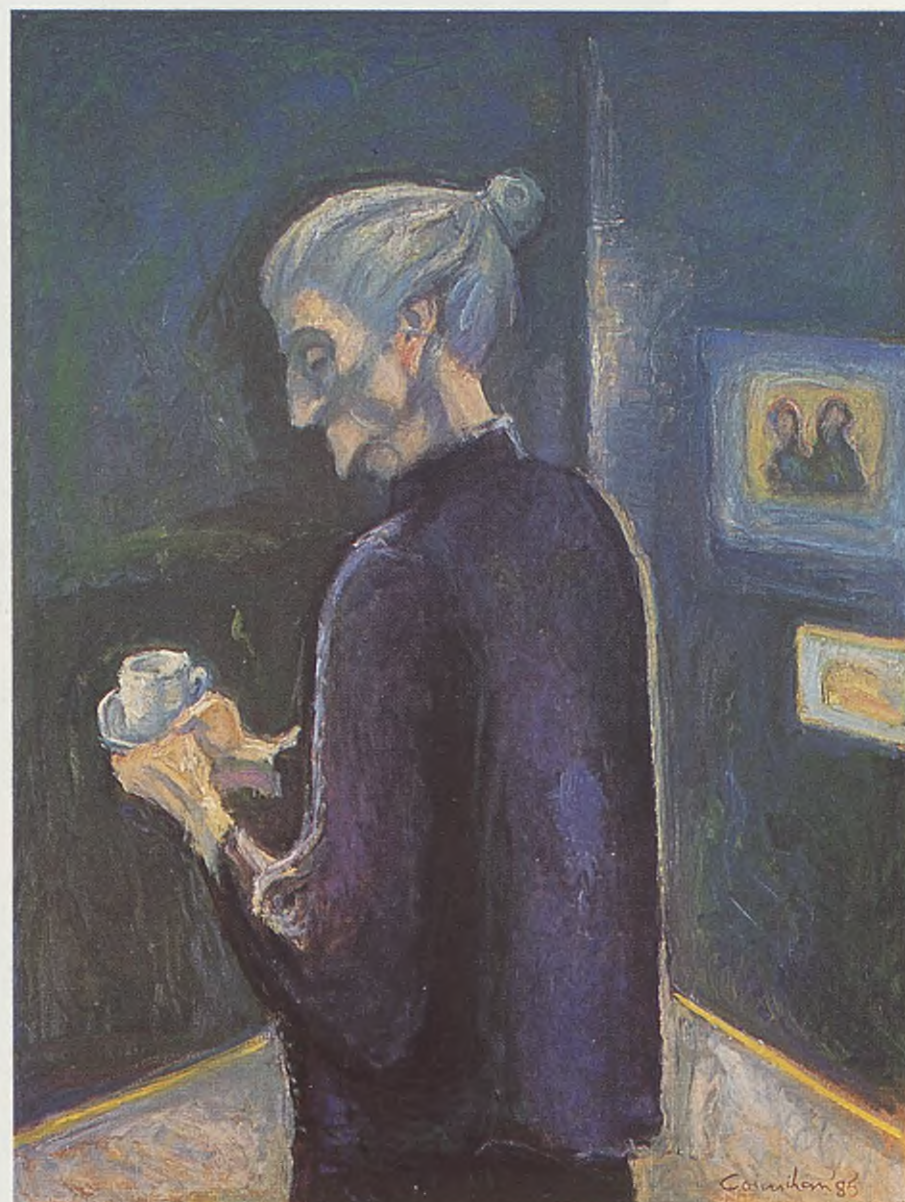


LES BLAKEBROUGH

NOEL COUNIHAN



Porcelain Sphere with Lid Unglazed  
Blue and Red Glaze Decoration  
Height – 300 mm.  
Dia. – 270 mm



Woman from Opoul Oil on Canvas 1985

Saturday 6 September – Wednesday 24 September 1986



BONYTHON – MEADMORE GALLERY

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



# Abstract Expressionism in Australia – American parallels and influences

by Theodora Green

---

*American culture exerted a strong pull on the local art vanguard in the 1950s, facilitating the rise of Australian Abstract Expressionism. Yet this phenomenon was as much a product of ideological affinities which grew naturally from the myth-makers of Australian soil.*

---

THERE is a widely held theory that Australian Abstract Expressionism was derived from European art. In fact there was a much more direct line of communication to the American art of the 1940s and early 1950s than previous studies have suggested. Parallels between earlier trends in both cultures underlay this connection, creating a receptive climate for the new style in Australia.

In Sydney the leadership of Rah Fizelle and Grace Crowley had stimulated a modern movement based on European Cubism and Constructivism while the painters from Melbourne, having dismissed the post-impressionist leanings of George Bell, split into two camps – the social realists: Noel Counihan, Josl Bergner and Vic O'Connor; and the more expressive figurative artists of John Reed's circle, which included Sidney Nolan, Albert Tucker, Arthur Boyd and John Perceval. The latter group has frequently been designated as the body against whom the new generation of the 1950s and 1960s rebelled. This is only partly true for it was their paintings that first spoke to the primitive element and championed a mythology (albeit Australian based) that cut away from the purely formalist approach of the established art societies.

The rebellious Melburnians called them-

selves 'Angry Penguins', and had much in common with the young Americans who had also rejected formalism, regionalism and Social Realism in favour of a more personal art that centred on the universal themes of the primitive, the heroic and the tragic. Both groups looked to aspects of surrealist thought: in 1944 Nolan wrote: 'A painting is generally the result of an underground disturbance. When the disturbance is an almost biblical moving of the bowels one can only trace the convolutions by oblique means';<sup>1</sup> similarly in late 1943, the Americans Adolph Gottlieb and Mark Rothko asserted that the 'significance (of modern art) lies not merely in formal arrangement, but in the spiritual meaning underlying all archaic work',<sup>2</sup> and in 1944 Clement Greenberg wrote that 'the reliance upon the unconscious and the accidental serves to lift inhibitions which prevent the artist from surrendering, as he needs, to his medium'.<sup>3</sup>

Other parallel statements appeared: Albert Tucker stated in 1943 that 'artistic form is derived from constant archetypal forms which are in themselves incapable of change as we understand it... they occur as the spontaneous visual symbols... which have existed since the world and life began.'<sup>4</sup> In that same year Mark Rothko viewed the myth as expressing the 'eternal

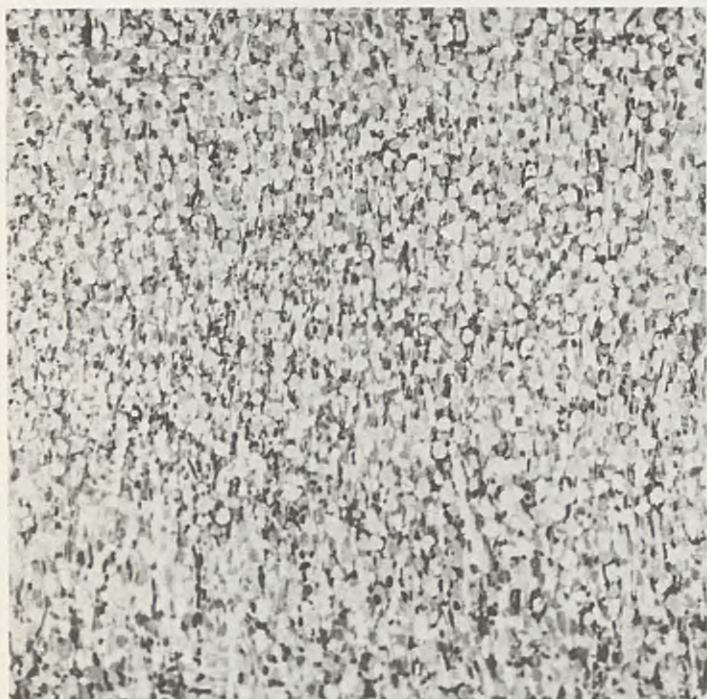
symbols upon which we must fall back to express basic psychological ideas. They are the symbols of man's primitive fears and motivations, no matter in which land or what time, changing only in detail but never in substance.'<sup>5</sup>

These statements suggest that the Melbourne group and the New Yorkers were taking a similar path. However, the Australian movement lost its impetus when Nolan and Tucker departed for overseas; Boyd's work changed direction and Perceval virtually stopped painting for eight years.<sup>6</sup> In contrast, the New York movement flourished under the impact of such European emigrés as André Breton, Max Ernst, André Masson and Roberto Matta.

Moreover, a number of the younger New York artists were involved with John Graham, a fellow painter and former emigré. Graham's interest in the work of Pablo Picasso and primitive art and his theories about the importance of the primordial and psychological experience in art influenced the work of Willem de Kooning, Jackson Pollock and Arshile Gorky and may have also affected the colourists Rothko, Gottlieb, Barnett Newman and William Bazotes.

As early as 1947 Pollock, whose canvases had been moving increasingly towards an



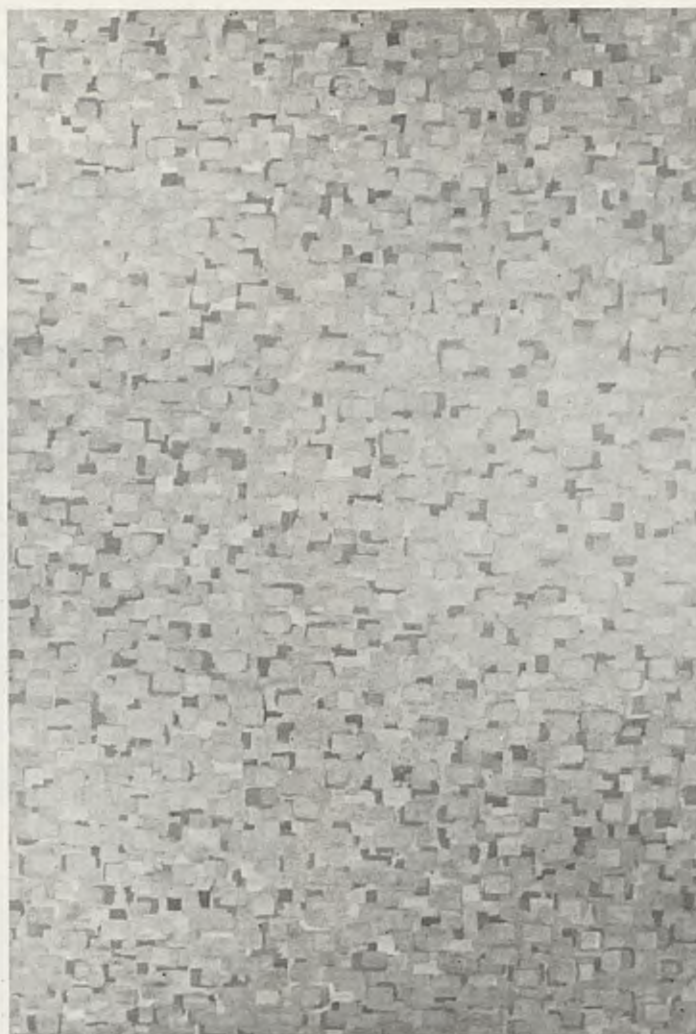


RALPH BALSON  
PAINTING NO. 9 (1959)  
Enamel on hardboard  
137 x 137 cm  
Art Gallery of New South Wales, Sydney

all-over web-like entanglement, produced the complex painting, *Cathedral*. It was a form of expression that used the canvas 'as an arena in which to act instead of a space in which to reproduce'<sup>7</sup>, and his technique employed a gestural line that seemed to evolve spontaneously from the dripping paint. Previously, Graham had implied that gesture was a form of handwriting and had written: 'the gesture of the artist is his line, it falls and rises and vibrates differently whenever it speaks of different matter.'<sup>8</sup>

Thus, the American abstract expressionist movement was already well established at least five years prior to the first major showing of that style in Australia.

The 'Direction I' exhibition opened at the Macquarie Galleries, Sydney in nineteen fifty-six. Exhibiting in the show were John Passmore, two of his former students, William Rose and John Olsen, Eric Smith, and the sculptor (and occasional painter) Robert Klippel. The show, unlike its predecessors, was concerned solely with a 'proto' Abstract Expressionism, a style terminology which at that time was more



AD REINHARDT NUMBER III (1949)  
Oil on canvas 152.4 x 102.36 cm  
Museum of Modern Art, New York  
Gift of Mrs Ad Reinhardt  
Photograph by Eric Pollitzer

easily used than understood. However, the work lacked a certain spontaneity; as Robert Hughes has so aptly pointed out 'the idea that painting was primarily an act never touched their work.'<sup>9</sup>

There was though, in Olsen's painting, a glimmer of what would eventually emerge. The review in the *Herald* of December 1956 said, 'certainly the forms are personal – part of a sub-conscious symbolism – yet nevertheless he conveys a desire to reach the universal aspect of things'.<sup>10</sup>

Olsen's concern with a universal statement emanating from a personal vision not only reflected foreign abstract expressionist thinking but also that which had been evolving since the 1940s in Australia. Olsen had visited Melbourne in 1955 where he met John Howley and Donald Laycock – two artists who were cognizant of and receptive to the new American painting, particularly the work of Matta and Pollock. Bernard Smith mentions Laycock's 'rhythmical linear and part accidental style' when referring to the 1955-1956 painting, *As It Was in the Beginning*.<sup>11</sup> A colleague of



JACKSON POLLOCK CATHEDRAL 1947  
Enamel and aluminium paint on canvas  
181.61 x 89.05 cm  
Dallas Museum of Art, Texas  
Gift of Mr and Mrs Bernard J. Reis

Laycock's, Ian Sime, had a like orientation, and was also known to have 'regarded the act of painting as an extension of the creative forces of nature operating through man'.<sup>12</sup> Olsen has stated that Sime was 'probably more aware than anyone in Australia of the new American painters such as Pollock, Kline and de Kooning'.<sup>13</sup> Olsen also respected Howley who, he felt, 'grasped the significance that a painting could stand symbolically as a dialogue between the artist's unconscious and the canvas'.<sup>14</sup>

Yet Howley, Sime and Laycock's concepts were philosophically similar to the theories of symbolism and the unconscious which had been expounded by the 'Angry



ROBERT KLIPPEL UNTITLED  
1952  
Oil on paper 37.8 x 55.6 cm  
Art Gallery of New South Wales,  
Sydney  
Gift of the artist



Penguins', even though their interpretation of those earlier ideas seemed to have a decidedly American cast.

The other member of the 'Direction I' group who was knowledgeable about American art was Robert Klippel. He had been a subscriber to the American journal *Art News* and he also owned an early copy of *Abstract Painting: Background and American Phase* which was written by the then current editor of *Art News*, Thomas B. Hess. Moreover, while it has been frequently noted<sup>15</sup> that Klippel had been to Europe (in 1947-1950) and come under the influence of the Canadian Riopelle (who had himself recently arrived in Paris), it would have been odd indeed if Riopelle, and certainly Klippel, had not seen or heard of Pollock's work. This was particularly true in 1950 when the paintings of Pollock, de Kooning and Arshile Gorky were exhibited at the Venice Biennale. A small experimental painting from 1952 (*Untitled*), though not as convoluted as Pollock's, hints at Klippel's knowledge of Pollock's drip technique.

The year prior to the 'Direction I' opening, Elwyn Lynn became editor of the New

South Wales Contemporary Art Society *Broadsheet*. His writing was perceptive and had wide influence, especially in articles which relayed the concepts behind the new style of Abstract Expressionism. Aside from explaining its emotional and subjective elements he was able to recognize the surrealist roots of the movement: as early as March of 1956 he emphasized its 'intuitive acceptance of the unpremeditated' and its 'unconscious symbolism'.<sup>16</sup> Lynn tended to play down American influences, yet he subscribed to *Art News* as early as 1950 and had owned a copy of T. B. Hess's book since at least 1958.<sup>17</sup> He had also visited the Venice Biennale (where Rothko's work was hung) in 1958 and then travelled to New York.

In an early canvas, Lynn's painting is stylistically related to de Kooning's work; his later approach differs although it is philosophically tied to Rothko's. There is a marked affinity between the two men's remarks and choice of painting titles. When Rothko discussed his 1942 *Omen of the Eagle*, he described the 'Spirit of Myth as involving a pantheism in which man, bird, beast, and tree – the known as well as the unknowable

– merge into a single tragic idea'.<sup>18</sup> Bernard Smith reports that Lynn's series based on the *Rime of the Ancient Mariner* (also about a bird of omen), exhibited in August 1958, resulted from his belief that 'Abstract Expressionism could communicate, symbolically, emotional states that were otherwise uncommunal'.<sup>19</sup>

In Melbourne, Sime, Laycock and Howley were not the only artists showing awareness of the new style in that city. Their colleague, Lawrence Daws, was also inspired by themes of the universal, and in particular how they related to Jungian archetypes. In this respect his paintings were close in concept (and often in style) to some of the work emanating from New York. Paintings such as *Mandala IV* incorporate a circular sun symbol which is centrally placed and floating, echoing Gottlieb's suspended orbs and creating a similar equilibrium between sky and ground. Daws's *Reflections of a sapphire miner* (1966) also quotes the arrangement used in Gottlieb's pictographs and mirrors Gottlieb's penchant for the symbolic.

But Daws's Jungian orientation, close as

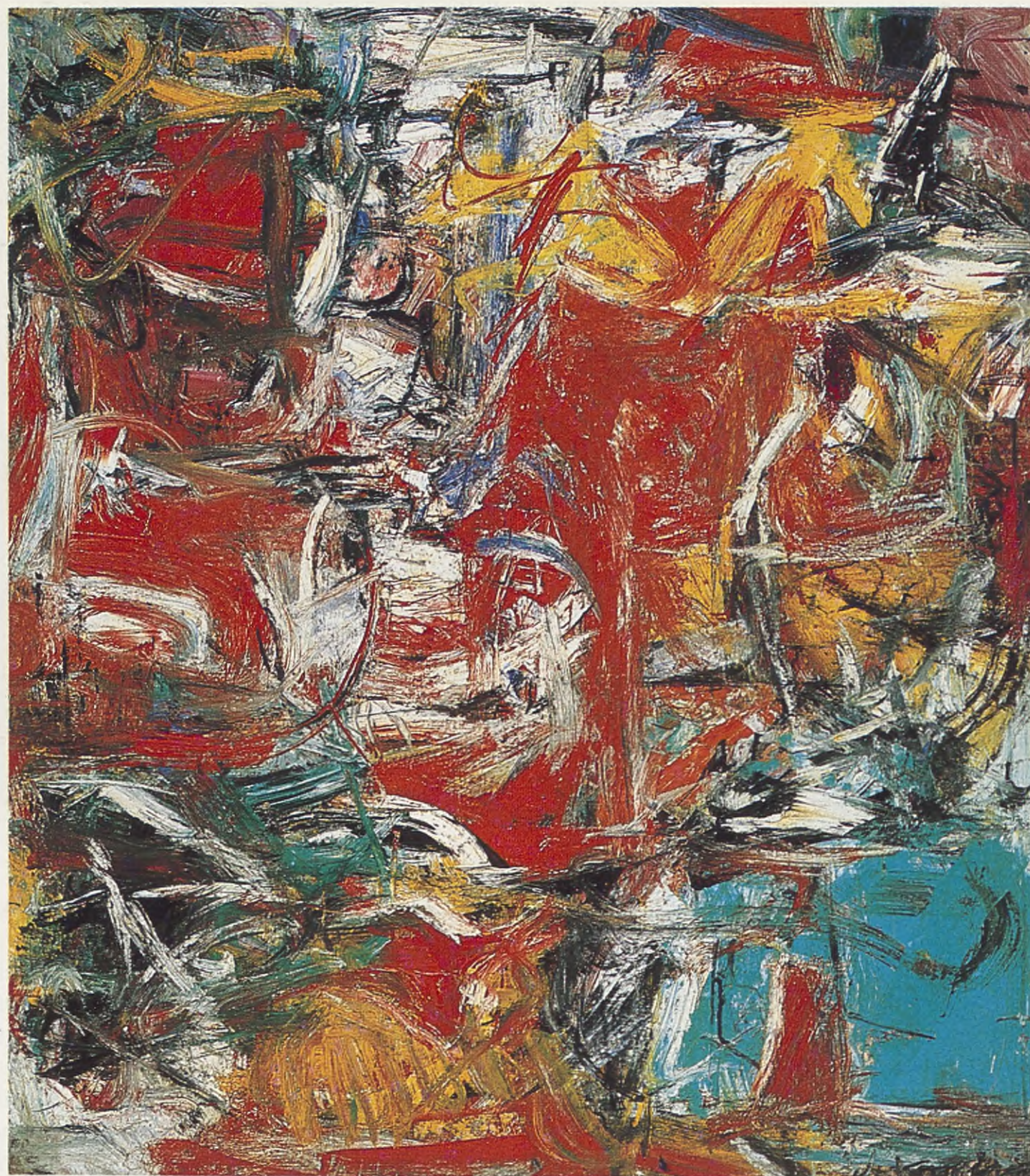


WILLEM De KOONING COMPOSITION 1955  
Oil, enamel and charcoal on canvas 201.42 x 176.02 cm  
Solomon R. Guggenheim Museum, New York  
Photograph by Robert E. Mates

it was to the vision and universalizing character of Gottlieb's work, may also have had its roots in the earlier writing of the 'Angry Penguins'. However, that group's figurative paintings, though antecedential in viewpoint, had served to isolate its members from the avant-garde who were gravitating to Sydney to embrace a freer, less image prone expression.

By 1957, even the 'old guard' of Sydney's artists such as Ralph Balson had begun to use a more painterly technique. Balson (whose canvases dated back to the 1930s) had always read foreign art books and magazines, even possessing a 1936 New York Museum of Modern Art publication, *Cubism and Abstract Art*. Daniel Thomas reports<sup>20</sup> that although the book most frequently referred to in Balson's collection was on Piet Mondrian, Balson stated in 1955 (in an interview with Michel Seuphor) that he had 'recently become interested in the men of New York'. In discussing to what aspect of the New York School Balson was attracted, Thomas noted that 'it was the pigment action... it seems to offer a limitless solution to the abstract'.<sup>21</sup>

Either the paintings of Ad Reinhardt or Bradley Walker Tomlin could have provided such a source. Reinhardt's *Number III* presages Balson's canvases in its turn toward a more painterly geometry; and Tomlin's *Number 5* is shaped and modified by a full brushstroke that creates merging but clearly woven forms. Both painters worked, as did Balson, within a framework



of control and restraint. In 1952 Tomlin noted that geometric shapes could be used to 'achieve a fluid and organic structure'<sup>22</sup> and Balson (in the 1956 'Pacific Loan Exhibition' catalogue) reaffirmed that his wish was for forms and colours to have the density and fluidity of Joyce's work.<sup>23</sup>

The merging of form, particularly in terms of the paradoxes concerning construction and destruction, preoccupied the later painting of Carl Plate, a fellow Sydney artist who, as a bookseller, was also familiar with and had access to art literature and illustration. Plate's work had incorporated figurative elements during the mid-1950s but became increasingly abstract in the last

years of the decade. This development coincided with the changing environment within Sydney's art community which had been brought about by the post-war flood of illustrated art books and magazines, the impact of visiting American lecturers and revived interest in overseas travel.<sup>24</sup> Plate himself had made two trips to New York during this period – he visited Edgar Kauffman's flat in New York and met Philip Guston and de Kooning in nineteen sixty-two.<sup>25</sup>

Plate exhibited in 1961 with the 'Sydney 9', a group which brought together a handful of artists who were cognizant of New York art. Amongst its members was the sculptor Clement Meadmore, who was exposed to





ELWYN LYNN TORRID DAY AT  
TACHISMO 1956  
Oil on hardboard 91.4 x 121.9 cm  
Possession of the artist

American Abstract Expressionism during a 1953 trip to Europe and a subsequent visit to the United States. When Meadmore left Melbourne to come to Sydney in 1960, he was accompanied by Peter Upward, another member of the 'Sydney 9'. Upward was drawn to American culture and his paintings show a strong awareness of New York abstract expressionist techniques. The 1961 canvas *January seventh* is graphically related to Robert Motherwell's *Black on white* of the same year; and both works owe a good deal of their sweeping freedom to Hans Hofmann's canvases, *The Prey* and *Spring* (1940). Upward's work is steeped in automatism, an offshoot of surrealist thinking which had been used by the New Yorkers since the late 1930s to facilitate spontaneity in the creative process. While *Spring* has a biomorphic character, it is also a product of random formations. Upward's paintings were done on a wet ground and left to fuse naturally. Peter Pinson has noted that he did 'not undertake preliminary studies nor would pictures be "corrected" by overpainting'.<sup>26</sup>

Stanislaus Rapotec, another member of the

'Sydney 9', also became interested in the calligraphic aspect of Abstract Expressionism in the early 1960s when he adopted the heavy black lines and energetic brushstrokes associated with New York gesture painting. Rapotec's *Zeus, Poseidon and Pluton* has the graphic quality of Franz Kline's *Chief* of 1950 and while that painting has a greater feeling of spontaneity, Kline, like Rapotec, modelled his finished work on sketches.<sup>27</sup> Both paintings are also concerned with the relationships between positive and negative space and the impact of dark form against light ground although *Chief* has more nuance.

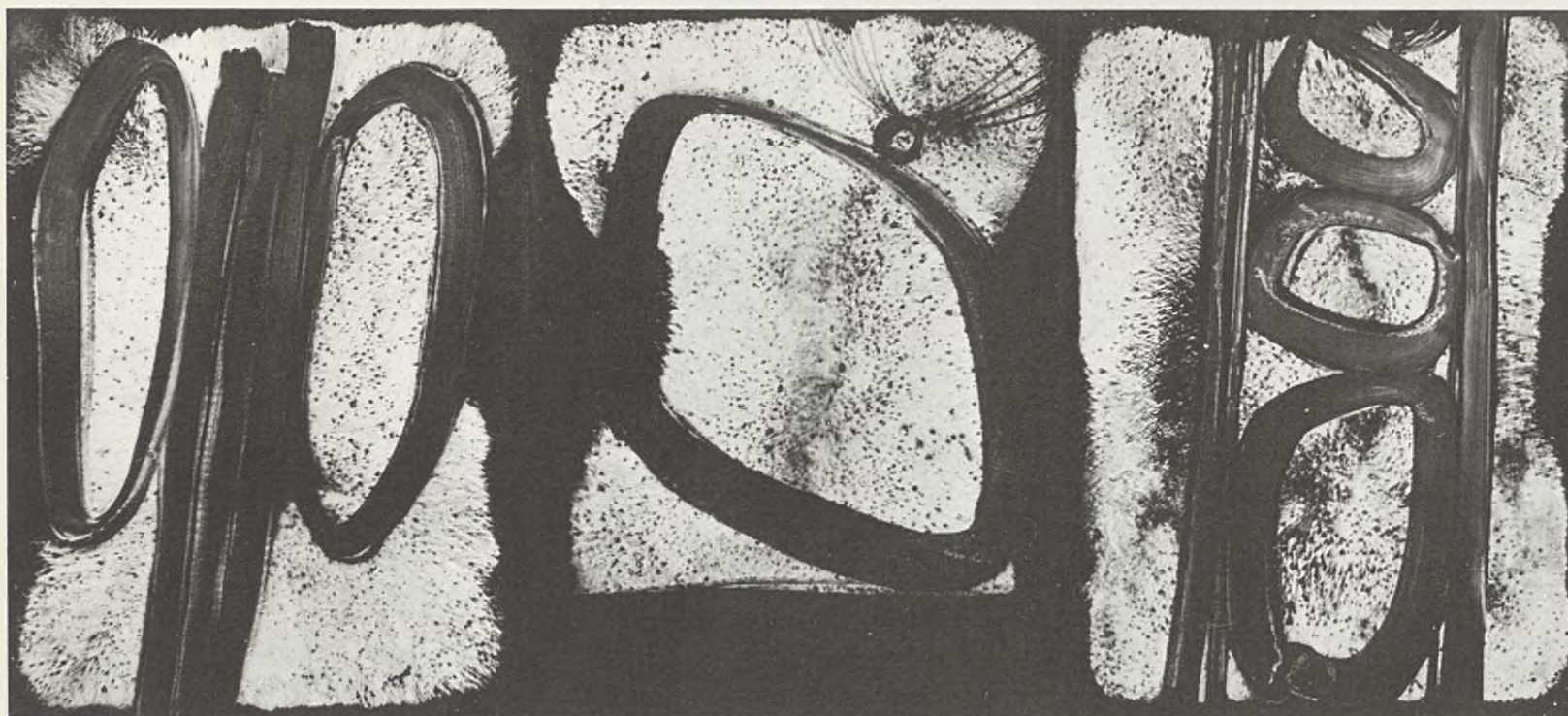
Like Rapotec, Henry Salkauskas was attracted to the juxtaposition of dark mass upon light ground. Salkauskas and Rapotec were amongst a number of artists who immigrated to Australia from Eastern Europe after World War II. Many of this group had art school backgrounds and resumed painting and teaching in Australia. Salkauskas was not associated with the 'Sydney 9' but was influenced by expressionist art in Germany where he had studied. In 1959 Salkauskas had taken part in an exhibition

at the Riverside Museum, New York and would certainly have been exposed to what was then being shown in the local galleries.

The strong impact of American art on Salkauskas's painting is evident in *Fortress*, which echoes the forms of Motherwell's *Elegy to the Spanish Republic No. 34*. Motherwell's painting belongs to a distinguished series of elegies commenting on the Spanish Civil War. Salkauskas's work is of mixed media and has the same dark-upon-light form and orientation. However, the power of the Motherwell has been dissipated in Salkauskas's interpretation.

Salkauskas continued to favour the use of dark overlays, but his leanings towards the New York style were somewhat superficial. In 1960 he had met Eva Kubbos, a fellow Lithuanian, and they established a friendship that included shared painting methods<sup>28</sup> and a strong interest in the New York movement. However, Kubbos had a more intuitive understanding of the new style. The fusing of colour and atmospheric light in her work is reminiscent of the early non-figurative washes of Rothko which he used to blur contours and interrupt sharp





STANISLAUS RAPOTEC ZEUS,  
POSEIDON, PLUTON (1969)  
P.V.A. on three hardboard panels, each  
182.9 x 137.1 cm  
Art Gallery of New South Wales, Sydney  
Gift of Patrick White, 1969

edges. Kubbos's style reflects both Rothko's loose and scumbled brushwork as well as the fluidity and quiet power of his paint stain. There is also an element of melancholy within Kubbos's watercolours which is akin to the sense of tragedy in Rothko's work.

The painting of Leonard Hessing also has an affinity with Rothko. Hessing, a member of the 'Sydney 9', was born in Roumania but immigrated to Sydney after first having studied art in Paris in nineteen fifty. In the 1960s Hessing formulated a style of painting that used a high but thinned colour stain. His paintings often contained quasi-figurative biomorphic shapes that resembled remnants of primordial life and he has acknowledged his attraction to Pacific carving. Bernard Smith interpreted Hessing's motivation as holding 'a delicate balance between the inner and outer, man and the environment, (and) past and present, by means of vestigial totemic presences, mandalas, and tribal wounds'.<sup>29</sup>

Hessing's *Narrenschiff* (1964) relates to Smith's analysis as well as to William Seitz's commentary on Rothko's early painting. Seitz writes of an imagery which lies 'just at the periphery of recognition, imitating plant, animal, or human form; shields, arrows, and other objects associated with primitive rites... as such they are reminiscent of African or Oceanic art'.<sup>30</sup> In *Narrenschiff* Hessing also uses Rothko's device of the horizontal band to create the same relationship of band to floating figure

that is found in Rothko's *Entombment*. Moreover, his colour is also reflective of Rothko's later palette of red, orange and yellow.

By the early 1960s the New York influence was pervasive. Aside from the obvious input of American artist Charles Reddington (who arrived in Australia in 1959 and came to Sydney in 1963), there was a much greater speed and facility in overseas travel and a large variety of international magazines reaching Australia. In 1958, one of the most coveted Australian art awards was initiated by the wealthy American patroness, Helena Rubenstein; and in that same year Sidney Nolan was awarded a Harkness Fellowship which allowed him two years of travel and work in the United States. In addition, guest lecturers and visiting curators coming to Australia were usually *au fait* with American painting. Bryan Robertson, who would organize the 1961 Whitechapel exhibition of 'Recent Australian Painting' in London, had already completed his new book, *Jackson Pollock*, and was probably writing the catalogue for the 1961 Rothko exhibition.<sup>31</sup> Clement Meadmore emigrated to New York in 1963 but retained friendships in Sydney. In a 1964 letter to Daniel Thomas (then a curator of the Art Gallery of New South Wales) Meadmore quoted Canadian Paul Arthur who wrote: 'we discovered just how much New York means to some of our more vital and adventurous painters and sculptors. New York is without question the centre of

the contemporary art world and the significance of its contribution cannot possibly be overestimated'.<sup>32</sup>

Finally in 1964 a large collection of contemporary American work arrived in Australia via the James A. Michener exhibition.

Despite all these factors the fires of Abstract Expressionism in Australia died quickly and by the mid-1960s the art scene had moved in other directions. It is therefore surprising that one of the most vigorous proponents of Abstract Expressionism, Tony Tuckson, had his first one-man show as late as nineteen seventy.

Tuckson had been working privately in the abstract expressionist style for at least a decade. His early paintings were script-like and most probably influenced by the Australian artist Ian Fairweather<sup>33</sup> (whose cursive painting has been related to the American Mark Tobey's work) as well as Jackson Pollock. However, Tuckson's full blown style is markedly gestural and corresponds more with the 1950s paintings of Kline, de Kooning and Hofmann. The series of *White lines* paintings are similar in action and rhythm to Kline's broad sweeping strokes, and 1982, *No. 89* is close in vigour and painterly quality to de Kooning's *Suburb in Havana* from nineteen fifty-eight.

While other artists continued to work in an expressionist style beyond the mid-1980s, their conceptual basis was distant from the cadre of Australian Abstract Expressionists who preceded them. For





FRANZ KLINE CHIEF (1950)  
Oil on canvas 148.33 x 186.69 cm  
Museum of Modern Art, New York  
Gift of Mr and Mrs David M. Solinger

that earlier group of artists had a particular vision that created an era as well as a style. They were neither dependent on the abstraction of nature, nor hoping to create a formula for eliciting a set response; rather they sought to represent a kind of universal metaphor of man's subconscious inclinations. Their best statements were emotional and derived from a self-exploration that was extended to encompass the collective being of Everyman. And while the style and forms which they chose were somewhat derivative and for the most part inspired by the previous decade of American painting, their achievements emanated from an ideological parallel that grew naturally from the myth-makers of their own soil.

<sup>1</sup> Sidney Nolan as quoted in Bernard Smith, *Australian Painting 1788-1970*, Melbourne, O.U.P., 1978, p. 277.

<sup>2</sup> Adolph Gottlieb and Mark Rothko as quoted in Irving Sandler, *The Triumph of American Painting, A History of Abstract Expressionism*, New York, Praeger, 1970, pp. 62-63.

<sup>3</sup> Clement Greenberg, 'Surrealist Painting,' *The Nation*, CLIX, No. 7 (August 12, 1944), p. 193 (as quoted in Irving Sandler, op. cit., p. 63).

<sup>4</sup> Albert Tucker, 'Art Myth and Society', *Angry Penguins*, No. 4, 1943, p. 50.

<sup>5</sup> Mark Rothko as quoted in Irving Sandler, op. cit., p. 63.

<sup>6</sup> Robert Hughes, *The Art of Australia*, Melbourne, Penguin, 1981, p. 160.

<sup>7</sup> Harold Rosenberg, as quoted in Italo Tomassoni, *Jackson Pollock*, New York, Grosset and Dunlop, 1968, p. 7.

<sup>8</sup> John D. Graham, *System and Dialectics of Art*, New York, Delphic Studios, 1937, p. 88.

<sup>9</sup> Robert Hughes, op. cit., p. 260.

<sup>10</sup> Paul Haeffliger, Review in the *Sydney Morning Herald*, 4 December, 1956.

<sup>11</sup> Bernard Smith, op. cit., p. 314.

<sup>12</sup> Erica McGilchrist as quoted in Bernard Smith, op. cit., p. 312.

<sup>13</sup> John Olsen, 'John Howley', *ART and Australia*, Vol. 8, No. 4, 1971, p. 335.

<sup>14</sup> *ibid.*

<sup>15</sup> Joanna Coleman, 'Towards Abstract Expressionism', *Art Gallery of New South Wales Annual*, Vol. 1, 1974-1975, p. 10; also see Bernard Smith, op. cit., p. 354.

<sup>16</sup> Elwyn Lynn, 'Motif in Painting', *Broadsheet, Contemporary Art Society*, New South Wales, March, 1956.

<sup>17</sup> *ibid.*

<sup>18</sup> Mark Rothko, as quoted in Irving Sandler, op. cit., p. 175.

<sup>19</sup> Bernard Smith, op. cit., p. 315.

<sup>20</sup> Daniel Thomas, 'Ralph Balson', *ART and Australia*, Vol. 2, No. 4, 1965, p. 254.

<sup>21</sup> *ibid.*, p. 258.

<sup>22</sup> Bradley Walker Tomlin as quoted in Irving Sandler, op. cit., p. 244.

<sup>23</sup> Ralph Balson in a statement from the *Pacific Loan Exhibition*, S. S. Orcades catalogue, October, 1956.

<sup>24</sup> Two prominent American art historians visited Australia between 1956-1958: Dr Grace McCann Morley, Director of the San Francisco Museum of Art lectured in 1956, and Professor Dorothy Cogswell of Mt. Holyoke College lectured as a Fulbright Scholar during 1957-1958.

<sup>25</sup> Elwyn Lynn, 'Carl Plate', *ART and Australia*, Vol. 1, No. 2, 1969, op. cit., p. 144.

<sup>26</sup> Peter Pinson, *Abstract Expressionism in Sydney, 1956-64*, Alexander Mackie College of Advanced Education, Sydney, 1980, p. 9.

<sup>27</sup> Irving Sandler, op. cit., p. 256.

<sup>28</sup> Peter Pinson, op. cit., p. 11.

<sup>29</sup> Bernard Smith, op. cit., p. 358.

<sup>30</sup> William Seitz, *Abstract Expressionist Painting in America*, Ph.D. Dissertation, Princeton Univ. 1955 (as quoted in Irving Sandler, op. cit., p. 184).

<sup>31</sup> Bryan Robertson, *Rothko*, London: Whitechapel Gallery, 1961.

<sup>32</sup> Paul Arthur, as quoted by Clement Meadmore in a letter to Daniel Thomas, Art Gallery of New South Wales, 1964.

<sup>33</sup> Sandra McGrath, *Tony Tuckson, a Retrospective Exhibition*, Sydney, Watters Gallery and Margaret Tuckson, 1982, p. 15.

Theodora Green teaches art in Chicago. This article is based on a lecture she gave at the Art Gallery of New South Wales, during an Australian visit, in July 1984.



Artist's choice no. 27

# Tom Risley: *Drums*

by Ian Smith

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*Risley's car bonnet constructions proclaim their cast-off origins whilst alluding to the mix of Aboriginal, Islander and White culture peculiar to Northern Queensland. For all that – probably because of it – his work sits credibly in the international tradition of twentieth-century art that creatively employs society's discards.*

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I WAS RECENTLY driving through North Queensland where Tom Risley spent most of his life until about two years ago when he moved to Brisbane. I saw home-made signs printed on car bonnets and doors hanging from trees – a method of signing not peculiar to, but typical of, North Queensland.

By chance I also drove past the school in Cairns which Tom and I attended. It is a big school now, the ground packed with buildings. When we were there, several naked wings stood on a scantily lawned, five-acre sand-pit at the edge of a forbidding swamp. The predominant sound used to emanate from the manual training block. It was the irregular, rattling drumbeat of boys with wooden mallets fashioning their first sheet metal corners and seams. A lot of art history and theory has passed through Tom's head since then, but a conscious, even determined, sense of origin has been vital to the maturing of his work, particularly in making the series of shields and drums from which these come; calculating then cutting the facets from car bonnets with the framework removed and rivetting them together.

Making things is a significant idea for Tom Risley. At times he has presented things much as themselves in his work, like the weather worn thongs discarded or washed up in proliferation on North Australian beaches. But Duchampian presentation never satisfied his creative need for constructive manipulation. Even when he first ripped the framework off a car bonnet, stepped back, enthralled at the power of randomly produced visual beauty of colour, tone, pattern, line and texture, he knew he would eventually have to make something with it; although it would have been satisfying to him if it had been someone else's work, which indirectly it was.

Making things without losing the assertion of origins are concerns which he probably developed in tandem. Tom attended no art schools. His earliest art influence was his father, Noel Risley, an unconventional man and a well-known sculptor in North Queensland. Tom undertook a trade course at school and then worked for years in the North Queensland country where necessity brought out all sorts of ingenuity in repairing and constructing things. There is a particular visual and textural quality about

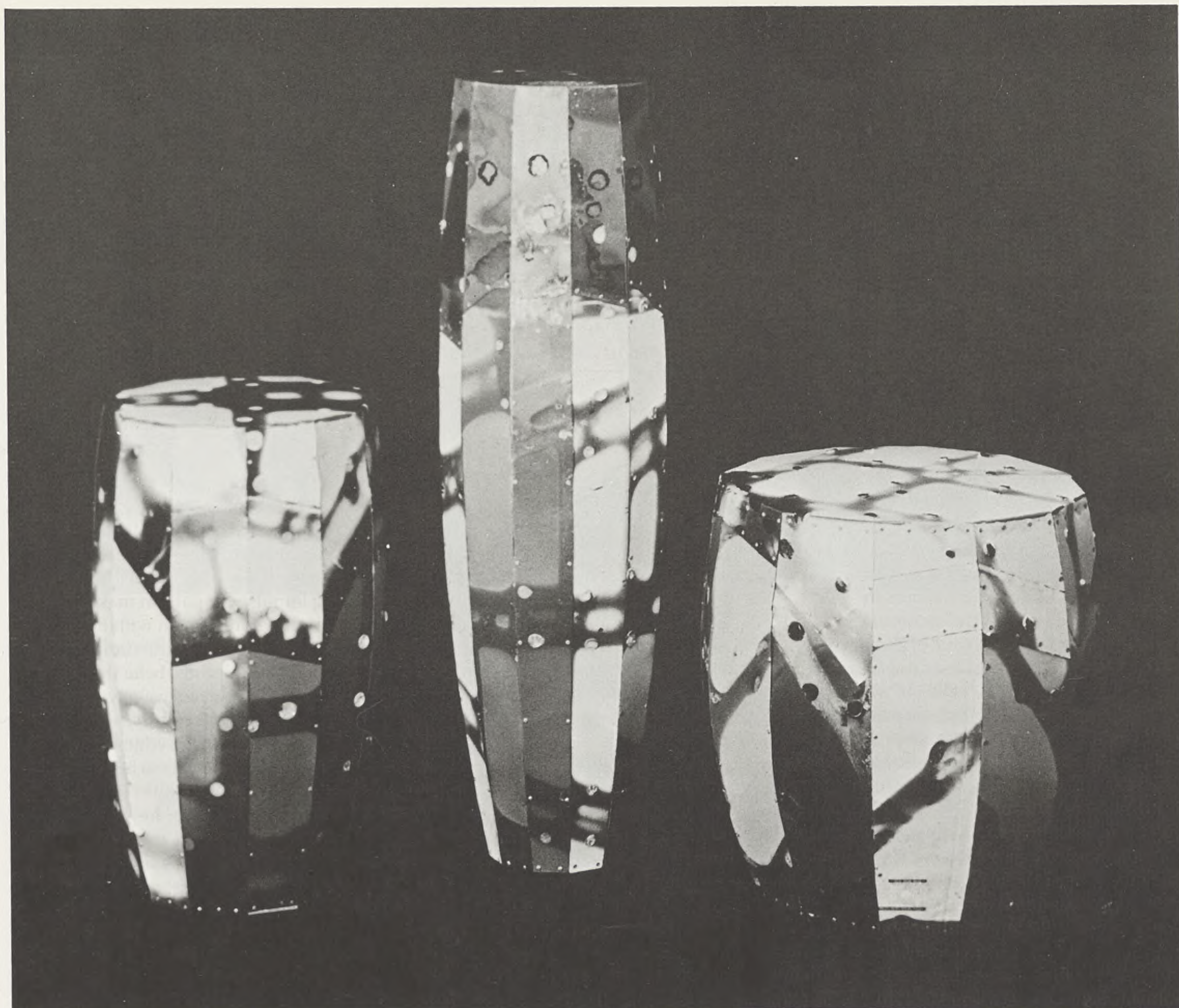
North Australia and the lifestyle of its people – the exotic being eroded by encroaching drabness. It is more rust than rustic; and differs, in its dense humidity, from the outback or inland desert already much represented in Australian art. The survival, re-usage and decay of man-made objects seems symbolized in Tom's constructions from dilapidated car bonnets, especially as new cars are so flashy. That they are made into drums and shields automatically reminds us of the intermingling and proximity of the Aborigines and Torres Strait Islanders with white car society. But I think the choice of drums and shields stems primarily from Tom's love of those voluptuous forms which are echoed in boats, canoes, fruit, fish, animals and the human figure.

Like Robert Rauschenberg's assemblages, Tom Risley's constructions are credibly in the international tradition of the twentieth-century art that creatively employs society's cast-offs.

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Ian Smith lives and paints in Queensland. He was represented in the 'Six New Directions' show at the Queensland Art Gallery in 1985.





TOM RISLEY DRUMS (1985)  
Sheet metal from car bonnets  
92 x 50 cm; 151 x 41 cm; 77 x 68 cm  
Queensland Art Gallery, Brisbane



# 'Colour and Transparency'

by Elizabeth Cross

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*The Victorian National Gallery's recent watercolour show signalled fresh departures in the work of Dumbrell, Jacks and Majzner while affirming the continuing impetus of abstraction in the 1980s.*

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THE RECENT exhibition, 'Colour and Transparency: the Watercolours of Lesley Dumbrell, Robert Jacks and Victor Majzner', at the National Gallery of Victoria,<sup>1</sup> was exciting as it was significant, notably in the use of watercolours in abstraction, but also in the continuing impetus of abstraction. None of these artists is known as a watercolourist, and for each this is the first extended series of works in the medium, so this large show provides a marvellous opportunity to ponder the effects that such a fresh departure can have on an artist's work. It also presents new directions, particularly in Victor Majzner's work, which are largely independent of the fact that the explorations are in watercolour. Despite intimations in his recent large scale work of a move towards figuration, the autobiographical character and narrative aspects of these pieces come as a surprise.

Lesley Dumbrell, too, is moving away from purely formal abstraction, becoming less concerned with ephemeral effects and more concerned with the solidity of structures. This movement towards monumentality is the more unexpected as it runs, in some sense, against the nature of the medium, or at least against its reputation for delicacy. Also unexpected is a slight, but distinct, return in Robert Jacks's work to Minimalism. He shares with Dumbrell a debt to Cubism, while Majzner owes much to the anecdotal and iconic effects of photo-



VICTOR MAJZNER ARRIVERS (DETAIL)  
(1984) Watercolour 80.5 x 105.5 cm  
Courtesy Christine Abrahams Gallery, Melbourne

graphic collage and filmic montage.

Yet this show has a strong visual coherence, partly because of the unusually large scale all three artists adopt (many of the works are 102 x 152 centimetres), but more importantly because of the exuberant use of colour. Dumbrell and Majzner use strongly hued and translucent watercolour, while Jacks prefers to diffuse pigments in delicate hatching strokes of wash in which colour glistens and melts across the paper's white

surface. Where Dumbrell's colour is dramatic and intense and Majzner's Byzantine, hallucinatory and occasionally descriptive, Jacks is cooler, imbuing his watercolours with an ethereal quality. In all three there is a strong impulse for pattern making which is inextricably interwoven with notions of style and finish. Indeed the clarity and polish of these paintings belie the suggestion that they originated as ways of clarifying ideas or resolving an impasse. Even down to their meticulous edges these paintings proclaim themselves to be the product of assured image making.

In her catalogue essay, Irena Zdanowicz uses the phrase 'instinctive grace' in discussing the work of Jacks. This seems even more pertinent to Lesley Dumbrell's painting where sensuality is so precisely formalized, so nearly Islamic in its complexity. Long fascinated with the sensual, tactile quality of her surroundings, Dumbrell, in her abstraction of these phenomena, displays an extraordinary range. Sometimes it is the quality of velvet she conveys in *Study for Tramontana* or the luminosity of twilight skies (*Study for the last light*), or the palpable desert air and density of heat and sand (*August*). Along with *Mootwingee*, *August* was painted in 1982 in response to a field trip to Tibooburra. This trip was important for Dumbrell; it facilitated her use of watercolour and the transition from the strict linear formalism of her work in the 1970s to the looser, more painterly and evocative





images of the earlier works in the present show.

These buoyant, poised paintings and the subsequent more tightly structured works are some of Dumbrell's finest. Sometimes in these works the effects of Dumbrell's colours and configurations are electric. In the small untitled work of 1982 (Catalogue 5) dashes and dots of leaf green, blues, mauves, sienna and greys flicker and erupt like a shower of fireworks against an inky background figured with rich yellow, greyish blue and pale red. Compared with this exuberant image the refinement and restraint of *Study for taffetas 1* and 2 are a fascinating contrast. The lustrous quality, the evocation of exquisite sensations in *Study for taffetas 2*, are particularly ravishing; greys, blacks and violet and shot through with orange, pink, white and blue in faintly jagged diagonal movements are splendidly reminiscent of taffeta's sheen and rustle, yet equally convincing as a work of formal abstraction. In this delicate balance lies Dumbrell's power as an artist.

In the most recent watercolours Dumbrell, consolidating an enduring concern with spatial ambiguities, shifts away

from the schematic and formal depiction of sensations to more substantial themes in which structure and volume occupy her attention. In the two works titled *Still life*, from 1985, and an untitled work from the previous year, Dumbrell is much closer to Synthetic Cubism. Here her characteristic zig-zag shapes are modified, gain weight and size, are subtly marked and take on elements of collage. One work, *Still life* (Catalogue 20), adopts the new device of cramming these shapes together in a wedge between two unfigured areas which appear as background. This creates something of a landscape effect – an avalanche of shapes – in which the whole surface is densely worked, almost mottled. In this work, together with its namesake, the paint is thicker and more painterly in its application, even opaque. Both works resonate with a dark drama.

The other three images from 1985 have a similar quality. Dumbrell's trip to Italy in that year seems to have confirmed characteristics that were already becoming apparent. Patterning is now stripped away and the decorative element is gone. Her palette is enriched by the colours of the Italian

LESLEY DUMBRELL STUDY FOR TAFFETAS NO. 2  
(1983) Watercolour 65.9 x 103.4 cm  
Collection Simon Parr

Renaissance or perhaps the Mediterranean, and the monumentality and gravity of these paintings may well owe something to the great fresco cycles of the fourteenth and fifteenth centuries. In marked contrast to the watercolours, listed under Catalogues 1-14, these works owe much of their dramatic presence to the move away from transparent watercolour to a malleable and dense gouache.

Always a brilliant colourist and eloquent of mood and moment, Dumbrell, in the recent works, is entering a new phase, displaying a new sensibility. The mood has darkened. Sonorous, subdued, opaque and heavy – like colours seen in nature before a storm – these works have an edginess about them. They lack the finesse, the brilliance and sparkle which we have come to think of as vintage Dumbrell – they are even a little awkward – but they are unpredictable and very interesting.

As a technique, watercolour is unforgiving – marks made can neither be rectified nor overpainted. Victor Majzner has dealt



with this need for precision by stippling colour, mosaic fashion, to build up the component parts of his images. While these works belong structurally to collage or montage, they could just as profitably be understood in terms of the complex spatial disunities found in narrative painting prior to the introduction of Renaissance pictorial perspective. The results of this handling of colour and space are highly charged, intensely luminous pictures.

Majzner is now allowing the autobiographical, narrative and figurative elements previously encoded and buried in his abstract works of the last fifteen years to surface. As Zdanowicz contends, 'Majzner

confronts himself head on in the watercolours in a symbolic exploration of the question of cultural identity through subjects taken from Jewish stories and themes of displacement, migration and searching'. A significant part of this searching is in the complex area of human sexuality. Sometimes the means for this exploration are symbolic and metaphoric – landscape elements are charged with meaning; sometimes they are literal and explicit – images which here transcend their source but are commonly the stuff of pornography; playful and wry – the image in vermilion of a dog licking its genitals recurs. A daisy-chain of lovers is transformed in at least one

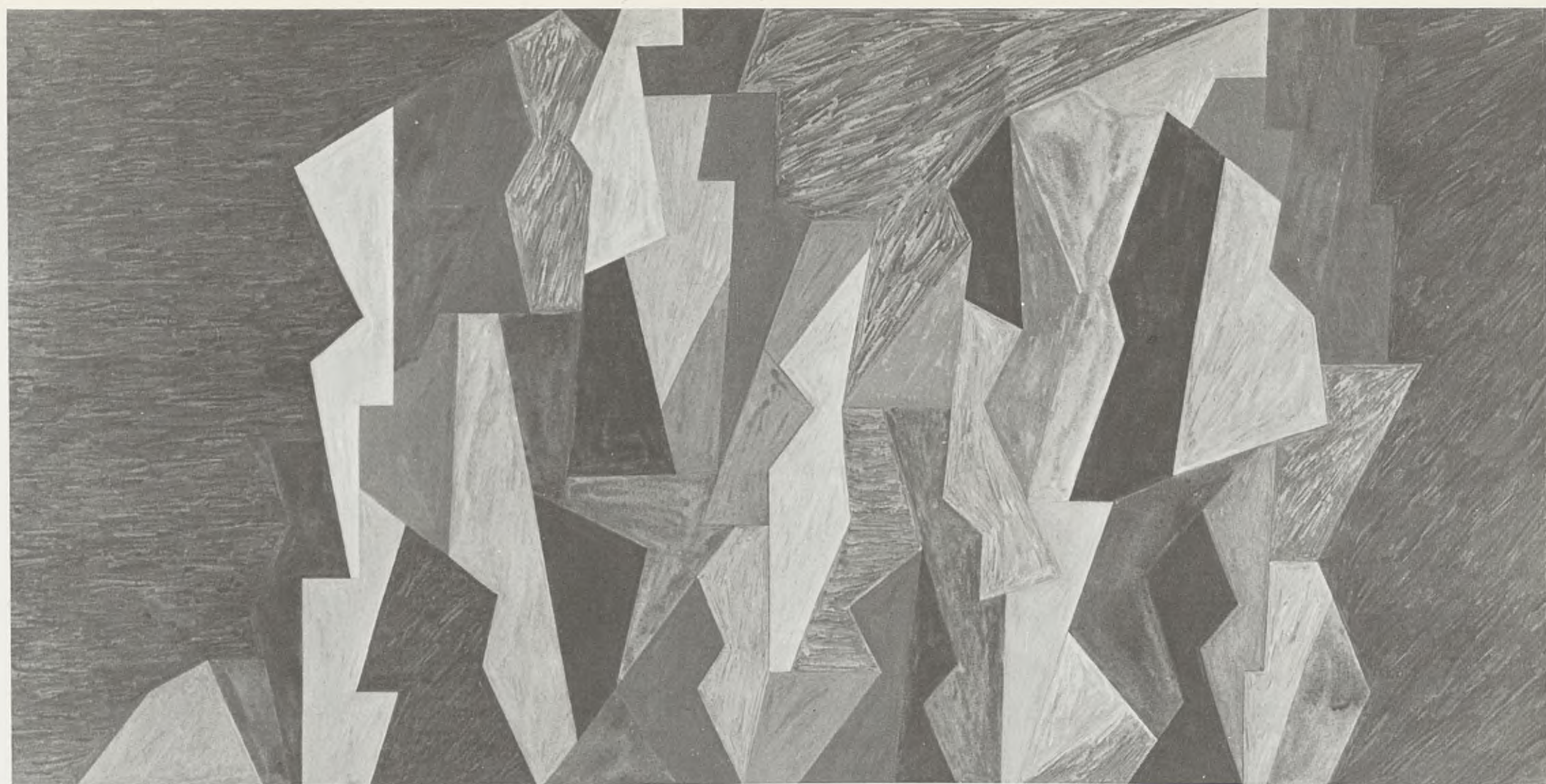
instance from an emblem of lust in *Judges* to one of avarice in *Prahran*.

Meanings are fugitive, often layered. The resplendent image of the strutting cockerel in *Who is afraid of voices* obviously functions as a sexual symbol and pun as well as alluding to Jewish lore. Marc Chagall, a useful comparison here, often rejoiced in exactly this double entendre. However, none of this is initially apparent. The outline of the cockerel forms a kind of window through which we see a hatted male figure before a

LESLEY DUMBRELL AUGUST (1982)  
Watercolour 57.5 x 77 cm Possession of the artist







LESLEY DUMBRELL STILL LIFE (1985)  
Watercolour 70.4 x 100 cm  
Possession of the artist

dark sea. There are strong suggestions of cinematic sources here. In the vocabulary of films the sea is commonly charged with sexual meaning, and the hatted male figure is decidedly Bogartian. This figure which frequents the paintings is the loner beloved of B-grade films, his shadowed face set against fate, the dubious machismo figure of male childhood. He serves Majzner both as a voyeur and a more dispassionate observer. Adjacent to the cockerel are an eye and vertically placed lips which, with the nose in other works, symbolize genitalia and sensory confusion. In the centre a plummeting figure frames another sea, a visionary, biblical tableau in which the waters part to reveal an apparition, a blue gowned figure with arms upraised in a blaze of lilac light.

The motif of lighted candles which encircle the cockerel's outline in *Who is afraid of voices* and which appears elsewhere, while doubtless tolerant of numerous metaphoric uses, has its particular origin in a story known to Majzner from childhood and which he illustrates in *Procession of safety*. It tells of a nineteenth-century rabbi who forestalled a pogrom by causing his people

to process slowly through the dark town bearing lighted candles on the brims of their hats. This vision inspired awe in the hostile citizens who withdrew in fear. As with the boatload of voyagers radiant on a scarlet sea (who incidentally bear torches) in *Arrivers* and less joyfully in *Decoys and arrivers*, we are witness to both allegory and *rites de passage*.

*Arrivers* is a marvellous image sustained by a central enigmatic shape which, though clearly iconic, seems like a visitor from Majzner's abstract canvases. (In the process of reinventing himself he has not abandoned everything.) This shape, an elongated cone, is pale pink and marked with exquisitely coloured curious scars shaped like mouths. The whole is encased in a yellow halo. Zdanowicz reports that the shape derives from unfurling bolts of fabric which Majzner witnessed in a clothing factory where he once worked.

These conical forms reappear in *Golems* but seem more contrived here, their use more wilful. The Golem himself, however, is a potent image who appears in Majzner's works in a blaze of fiery, hairy splendour, molten from some mythic furnace. He is a

creature of Jewish myth, who only takes on a distinctive identity when supernaturally brought to life. This combination of the mystical, the magical and the lurid personified by the Golem is the essence of these watercolours for me. The series is complex and ambitious, executed with panache and a touch of theatricality. Majzner indulges in some of the mannerisms of post-modernist compulsion, for example a silhouetted, footless, handless flying superman, modishly reworked from the popular cartoon. This seems a pity. His material is compelling enough, and its spangled richness a pleasure to behold. It is also misleading, because these are pictorial, humanist images needing no fashionable philosophical props. Common experience and imagination suffice.

In Robert Jacks's hands abstract minimalism is alive and well. At the heart of these austere, lucid pictures is a formalist dialectic. Jacks plays with paradox: within these compositions structure is monumen-





left  
VICTOR MAJZNER  
METROPOLIS (1984)  
Watercolour  
102 x 152 cm  
Courtesy Christine  
Abrahams Gallery,  
Melbourne



left  
VICTOR MAJZNER  
WHO IS AFRAID OF  
VOICES (1985)  
Watercolour  
102 x 152 cm  
Courtesy Christine  
Abrahams Gallery,  
Melbourne





ROBERT JACKS SUMMIT BOTANNICAL (1984)  
Watercolour 152 x 102 cm  
Collection Anthony Pryor

tal while the quality of paint and colour speaks of transitory effects. He is concerned to evoke a sense of the ephemeral presence of colour and light in nature. Like the Impressionists he lays colours (frequently complimentary hues) side by side so that they fuse in the spectator's eye into an illusion of vibrating hues.

Watercolour assists wonderfully in the realization of this idea since its transparency enables the diffusion of light. The hatching technique which Jacks employs is,

as Zdanowicz observes, '... an elegant solution to the problem of maintaining a minimalist discipline while exploiting the luminous and lyrical possibilities of the medium'. These images are remote, reflective, private, yet dynamically orchestrated.

Jacks encases his delicate webbing of colour in a severe architecture – a scaffolding almost Gothic in its soaring framework. Zdanowicz informs us that it was Jacks's encounter with the Texan desert and his discovery of the Navajo Indian interpretation of that same topography which generated a catalytic series of drawings and etchings. In these Jacks's reliance on the grid composition was 'superseded in an



ROBERT JACKS PLAITED PLANTER (1984)  
Watercolour 152 x 102 cm  
Collection Augustine Dall'Ava

asymmetrical explosion of buoyant curves and zig-zags which took their energetic form from the energy of the landscape'.

However it seems that these works, more nearly symmetrical, derive as much of their effect from the energy of the metropolis as from the energy of nature. They conjure the dynamic angularity of New York or even Sydney. Some works seem aggressively urban while in others Jacks softens the geometrical framework in subtle ways in order that it suggest a more organic feeling.



ROBERT JACKS HIGH TRANCE <sup>right</sup>  
(1982)  
Watercolour 152 x 102 cm  
University Gallery, University of Melbourne

VICTOR MAJZNER ARRIVERS <sup>below</sup>  
(1984)  
Watercolour 80.5 x 105.5 cm  
Courtesy Christine Abrahams Gallery, Melbourne



It is the cultivated nature of city parks and gardens which Jacks summons, not the wide open spaces.

In these works Jacks is clearly indebted to Paul Cézanne and the Cubists, although his hatching technique is not structural and his faceting and fracturing of the picture plane are formally arranged, abstract, dynamic signs rather than descriptive marks, as they are with Cézanne, or analytical, as they are with Georges Braque and Pablo Picasso. Sometimes Jacks, like Jasper Johns, appears to be mimicking the veiled formal renderings of Analytical Cubism. He adopts its tautness and centrality, pushing this into a strict vertical division against which the irregular polygons have a diagonal thrust. It is as if Jacks posits two halves of a whole, yet both are like reflections in water, one of

the other.

Jacks uses a limited palette to great effect. He frequently restricts himself to two principal colours. In *Summit botanical* these are red and green and the effect is like the vibrance of dappled light. *Plaited planter* is all soft browns and madders, the mood muted and languid. In the very recent *Mind's ornament* the hatchings of reds and sienna browns are dispersed in limpid pools so that internal spaces melt and open up in tranquillity to our gaze. *High trance*, an earlier and compositionally looser work, is a miracle of silvery tones created from primary colours. Jacks's titles are sometimes simply descriptive or evocative, but often they are drawn from Joyce's *Ulysses*, a characteristically whimsical act of homage, as Zdanowicz observes, to American

Abstract Expressionism.

The excellent catalogue which accompanies the exhibition was made possible by the sponsorship of Vitrex Camden Pty Ltd. It is amply illustrated in both colour and black and white. Irena Zdanowicz, Curator of Prints and Drawings at the Gallery and responsible for this show, deals with each artist lucidly, informatively and accessibly, placing the present contributions of each within a larger context.

<sup>1</sup> 'Colour and Transparency' will be travelling to Perth in May-June 1986 and thereon to Sydney.

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All photographs in this article by Helen Skuse.



# 'Zeitgeist' art –

## Neo-Expressionist prints from Germany and Italy

by Stephen Coppel

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*'Zeitgeist' introduced a new wave of Expressionism whose apocalyptic visions, poetic fantasies and highly charged emotional content triggered an international movement against the depersonalized conceptual art of the last two decades.*

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A RETURN TO figuration marks the work of a new wave of avant-garde German and Italian artists who swept to international prominence at the 1980 Venice Biennale and the 1982 'Zeitgeist' exhibition in Berlin. The art of Jörg Immendorff, A. R. Penck and Georg Baselitz from Germany, and Enzo Cucchi, Mimmo Paladino and Francesco Clemente from Italy continues to hold the attention of the art world, having led to the resurgence of figurative art in the nineteen eighties.

Loosely dubbed 'Neo-Expressionists' by critics anxious to classify them, these German and Italian artists are uninhibited in their expression of highly charged emotions, apocalyptic visions and poetic fantasies. Their intense subjectivity largely represents a reaction to the overtly intellectualized and depersonalized abstraction which dominated the avant-garde from the early 1960s to the late nineteen seventies.

Printmaking is an important aspect of this new direction in contemporary art, particularly as the Neo-Expressionists disclaim any hierarchical distinction between prints and paintings. Their ideas and imagery are often developed in several media, sometimes simultaneously, and in this way their art is not restricted to a single means of expression. Although images are often reworked in another medium, they are never translations of existing works of art.

As Mimmo Paladino explained when speaking of his prints, 'They are completely autonomous, they speak another language'.<sup>1</sup>

Although the new figurative art emerged in Germany and Italy at almost the same time, sharp contrasts in style and content are revealed in the art from the two countries. In Germany an aggressive, often politically directed, art is evident, while in Italy a more gentle, lyrical style expresses the Italians' preoccupation with the eternal themes of mystery and myth.

Monumental scale and emotional intensity often distinguish the prints of the German Neo-Expressionists and, in the case of the huge linocuts of Jörg Immendorff and Georg Baselitz, they compete with paintings on the art museum wall. Immendorff's *Café Deutschland gut* (*Café Germany good*) – a series of ten enormous linocuts made in 1982 – articulates the deep tensions of a divided Germany. First formulated iconographically in the *Café Deutschland* cycle of paintings begun in 1978, these prints return to the idea of a café nightclub as the stage setting for an apocalyptic confrontation between the East and West political superpowers. Motifs and emblems drawn from Germany's past and present are used expressively to reinforce the artist's political concerns: the Berlin Wall is constructed from blocks of blue ice, horses tumble from

the Brandenburg Gate (a monument from Germany's imperial past, located at the Wall and now a symbol of the division between East and West Germany), and the national eagle is depicted either half-broken or strangled with the artist's paint-brush. For Immendorff, 'Ideological and political determination run like a red thread through my art and my life'.<sup>2</sup>

Immendorff's political engagement is highlighted in his linocut, *Entscheidend Feindbild* (*Decisive enemy picture*), in which a malevolent, double-headed monster is depicted in the melded colours of the German flag. On the right, beneath the monster's greatcoat, protrudes the fierce claw of the West German eagle, and on the left the wooden post of a border watch-tower appears thrust into the frozen earth. Two menacing heads rear from the monster's torso: on the right, the bourgeois face of Western capitalism, represented by a ridiculous one-pfennig coin, and on the left the terror or totalitarian repression signified by the surveillance camera or machine gun, mechanically turning on its swivel.

In Immendorff's view, both East and West perversely adhere to a mental image of the other as the implacable enemy, although it is apparent that the greater danger lies within than without. Confronted by this 'picture' of political intransigence, the artist may either submit, as in





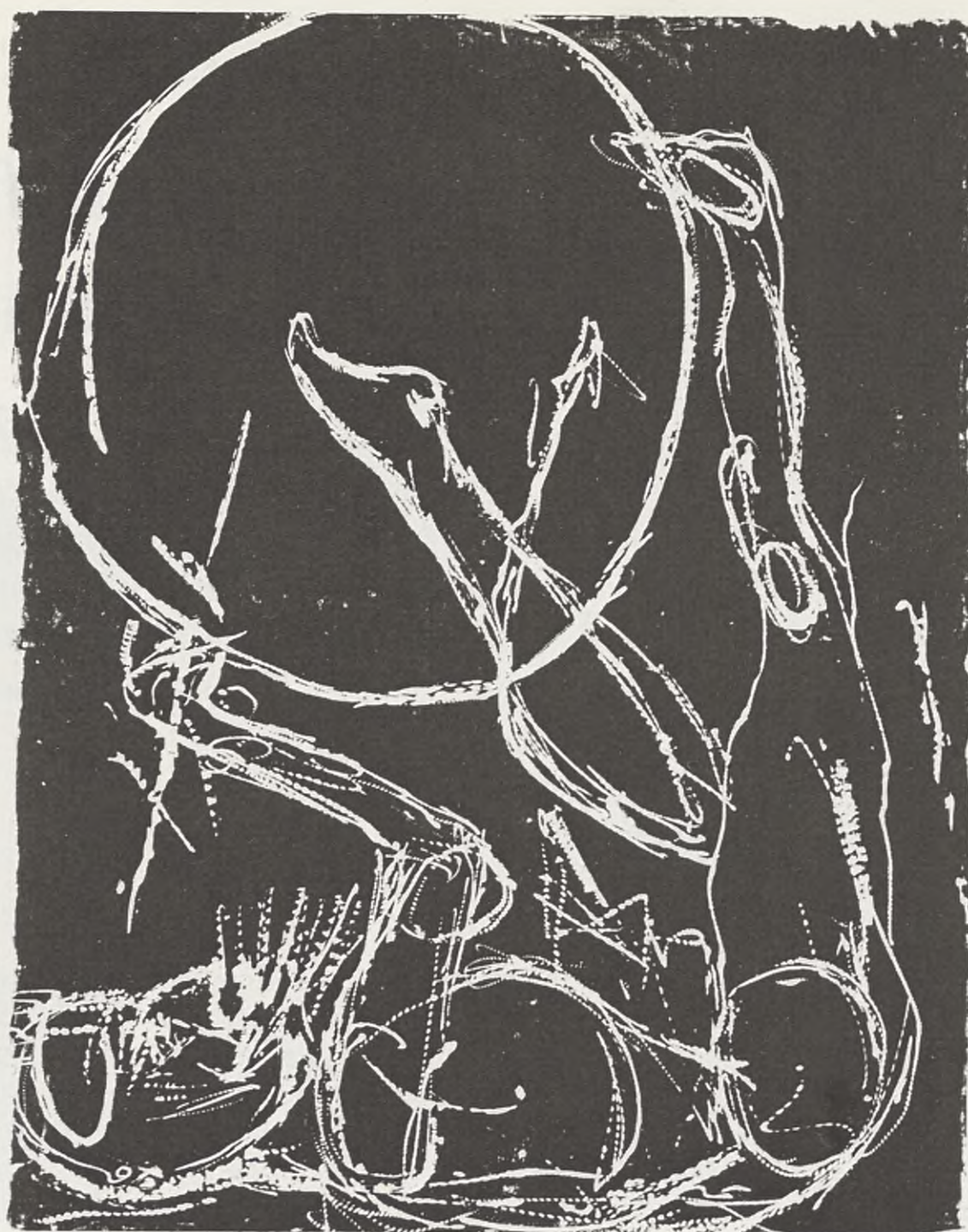
A. R. PENCK *NACHTVISION* (1982)  
From the 1st portfolio *Erste Konzentration*  
Woodcut 100 x 78 cm  
Australian National Gallery, Canberra  
Photograph by Matt Kelso

the cowering figure on the right, or may rise defiantly like the grappling figure on the left, who tips a huge pot of paint over the monster's coat. While Immendorff is committed to the role of art in political struggle, he seems sceptical of achieving a solution by this means; behind the monster's back a large question mark is described by the artist's paint-brush. Immendorff is less interested in providing answers than in raising questions.<sup>3</sup>

Immendorff's close friend A. R. Penck crossed from East to West Germany in 1980 – a move that signalled new developments in his art. In the East, restrictions were placed on the way in which the human figure could be depicted. From the 1960s,

Penck worked outside the system, rejecting the official socialist realist style. Together with a small group of disaffiliated artists, he exhibited paintings which proceeded from an iconography of basic signs. As he explained: 'Signals influence behaviour. Information influences behaviour. Signals trigger impulses or restrain them, and cause excitement or a certain mood. Existence, development, success and decay are all influenced by signs... The pragmatic and magical art of Ice Age man leads me to suspect that the early results of knowledge of signs were involved, but that these were later lost'.<sup>4</sup> Penck (whose original name was Ralf Winkler) adopted his pseudonym as a token of his admiration of Albrecht Penck, the German geographer and geologist who was an authority on the Ice Ages in the early twentieth century.

Although he had made prints in East

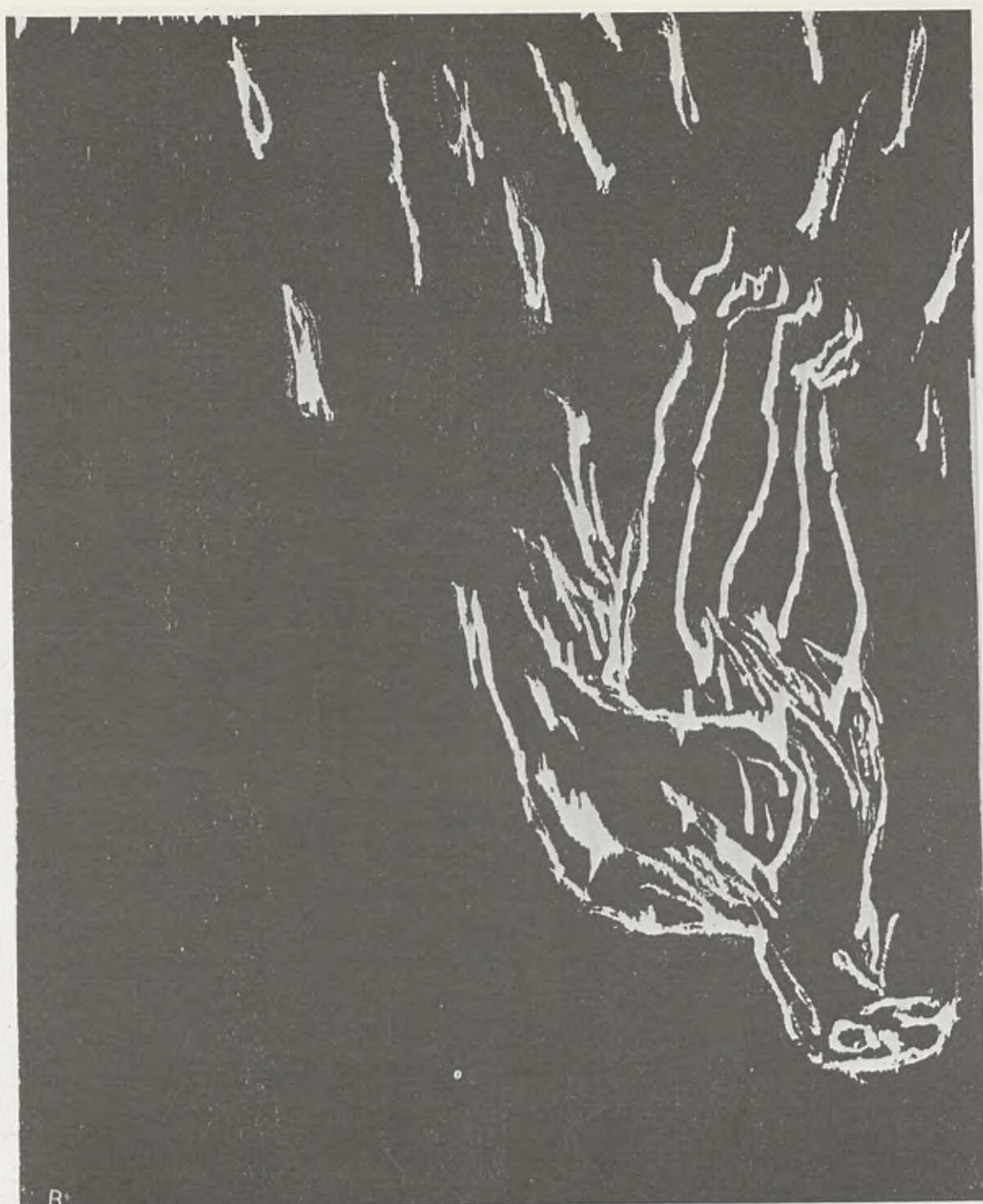


GEORG BASELITZ *BICYCLE RIDER* (1982)  
Linocut on paper mounted on canvas 192.8 x 150.6 cm  
Australian National Gallery, Canberra  
Photograph by Bruce Moore

Germany, it was not until Penck arrived in the West that he took up woodcutting in earnest. His interest in the medium evolved as a practical extension of his wood sculptures, which were carved, cut and gouged. In woodcuts such as *Nachtvision* (*Night vision*), stick figures inspired by prehistoric cave drawings, and signals developed from twentieth-century cybernetics (the science of communication and control systems) are used by Penck to create an elaborate visual language of signs. Heightened anxiety and alarm are expressed in *Nachtvision* through the distortion of the spectre-like figures and through the scratchy mark-making.

Georg Baselitz, who has made prints consistently since the early 1960s, is more





GEORG BASELITZ ADLER (1981)  
From the 1st portfolio *Erste konzentration*  
Woodcut 100 x 80.2 cm  
Australian National Gallery, Canberra  
Photograph by Bruce Moore

interested in exploring formal problems in art than in making art political. Born and educated in an area of Germany which was incorporated into the Eastern bloc following the Potsdam Agreement of 1945, Baselitz exemplifies in his art the profound division and alienation of his post-war German contemporaries. Expelled from the East Berlin School of Fine and Applied Arts for his 'social and political immaturity', Baselitz moved in 1957 to West Berlin, where he enrolled at the School of Art and studied painting until nineteen sixty-four. In the two *Pandemonium* manifestos written by Baselitz and his friend Eugen Schönbeck for their first and second exhibitions in Berlin in 1961 and 1962, a new emphasis on

figuration was announced. This represented a rejection of Abstract Expressionism as the prevailing avant-garde style in the West.

Since 1969 Baselitz has depicted and painted or drawn his subject-matter upside-down in order to attain a balance between figuration and abstraction. The artist does not want his images to be read as either wholly representational or wholly abstract. As Baselitz puts it, 'If the motif is turned on its head, it necessarily loses every expression of content that could ever be ascribed to it'.<sup>5</sup> *Bicycle rider* illustrates this notion. One of several huge linocuts made by the artist since 1976, it depicts a prosaic male nude bent over a bicycle wheel; his exertions appear curiously static but dynamism is achieved by the vigorous play of lines, while the lively contrast of black and white activates the pictorial surface. Although formal concerns remain the primary objective



ENZO CUCCHI TUTTE LE MONTAGNE SONO SANTE (1981)  
From the series *Immagine feroce*  
Colour lithograph 64 x 48 cm  
Australian National Gallery, Canberra  
Photograph by Matt Kelso

of Baselitz's art, political symbols are also occasionally invoked. In his woodcut *Adler* (Eagle), the proud, imperial eagle is inverted and becomes a plummeting, lifeless form, its off-centre positioning rendering the image even more disquieting. Moreover, the deliberate inversion of the eagle, a hallowed national symbol, would be clearly read by a German audience as an act of iconoclasm.

A more gentle temper runs through the works of the Italian artists Enzo Cucchi, Mimmo Paladino and Francesco Clemente. Eclectic in their appropriation of sources, these artists draw on Italy's rich cultural tradition to create their enigmatic imagery, suggestive of myths, religion and poetry.



JÖRG IMMENDORFF  
KRIEGSBLATT 1982  
From the series *Café Deutschland gut*  
Colour linocut over crayon and  
painted ground 181.4 x 231.8 cm  
Australian National Gallery,  
Canberra  
Photograph by Matt Kelso



As Cucchi has stated, 'The world is confused today. People want to have images... a Madonna. They are looking for an image, an icon'.<sup>6</sup>

Cucchi depicts a surreal landscape, transformed by the magical apparitions and presences found in the folklore and popular beliefs of his native Marche, a remote region north-east of Rome. The son of poor peasant farmers, Cucchi turns to the ancient mountains and sea of his homeland as a source for his art and poetry: 'In the hills, along the seashore, in this Mediterranean nursery, painters have through the centuries found a taste of art which illuminates the world of images, and represented men, animals, wolves, goats, woods'.<sup>7</sup>

Cucchi's first prints were five evocative lithographs which formed the suite *Immagine feroce* (Fierce image). In an interview in 1982, Cucchi recalled how his first prints came about: 'I was inspired, since I had some images in my head that I thought

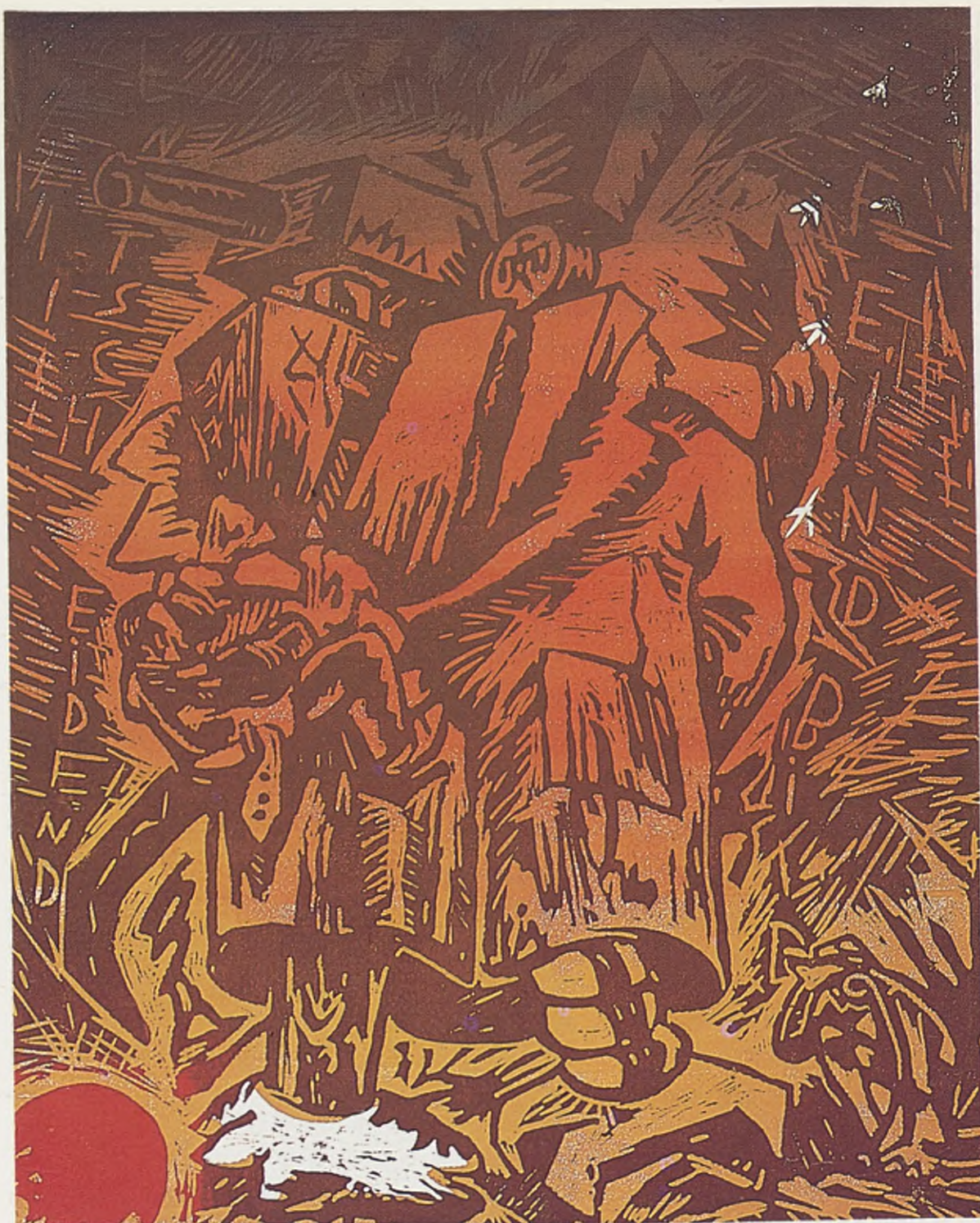
could be transferred to prints. I produced an image... an iconography'.<sup>8</sup> A quiet lyricism pervades Cucchi's obscure and elusive images, which often allude to quasi-religious experiences. In *Tutte le montagne sono sante* (All the mountains are holy), a black, ovoid cloud hangs ominously over three crosses on top of the mountains, and the holy ground of an enclosed country cemetery is sanctified by the presence of a fish and traditionally funereal cypress trees. The Christian symbol of the fish recurs in *Tutti i pesci devono andare piano* (All the fish must go slowly), where a Neptune-like figure straining on an enormous oar appears to walk on the water, while a woman reclining in an open boat releases mysterious clouds of smoke from the corner of her mouth as she is borne by the waves out to sea.<sup>9</sup>

For Mimmo Paladino, the archaeological richness of his birthplace in the Campagna outside Naples has inspired reflections on the mysteries of the past. Paladino's art is

suggestive of the layering of cultures – Etruscan, Greco-Roman and early Christian – found in this part of southern Italy. His *Caverne minacciose* (Threatening cavern) is one from a set of four prints which are distinguished technically by their unusual combination of intaglio and linocut. In its flowing, elongated forms, *Caverne minacciose* recalls the art of the Norwegian master-printmaker Edvard Munch. Ancestral spirits guard Paladino's caverns and tombs, whose buried layers of skeletons, skulls and shards evoke bygone civilizations. Paladino's romantic musings are prompted by the animus he finds present in buried or half-hidden antiquities. For Paladino, the artist is 'a magician, shaman, juggler of this great mystery, art'.<sup>10</sup>

The Neapolitan artist, Francesco Clemente, incorporates a broad spectrum of mythologies and iconographic conventions in his work. An eclectic artist, who is perhaps best known for his stylized self-





far left  
JÖRG IMMENDORFF  
ENTSCHEIDEND  
FEINBILD (1982)  
From the 1st portfolio  
*Erste Konzentration*  
Colour linocut  
99.5 x 78.5 cm  
Australian National Gallery,  
Canberra  
Photograph by Matt Kelso

left  
FRANCESCO CLEMENTE  
TELEPHONE NO. 1  
(1981)  
Etching, colour aquatint,  
drypoint, softground on  
paper collé  
159.2 x 61.2 cm  
Australian National Gallery,  
Canberra  
Photograph by Matt Kelso

portraits, Clemente brings to his art a poetic fusion of Eastern and Western ideas, deriving from his annual periods of residence in India, New York and Italy. *Telamone no. 1* and *Telamone no. 2*, both of 1981, are among the collection of eight prints of different formats and techniques made at Crown Point Press in Oakland, California, which began the artist's career in printmaking.

Clemente has appropriated the telamon – a male figure used as a pillar to support an entablature – from classical architectural vocabulary. The artist has depicted himself from the front and back as an Atlas-like figure supporting what may be interpreted as a representation of the human condition. In an interview at Crown Point Press, Clemente recalled the telamon in a story of Alberto Savinio, the younger brother of the

Italian metaphysical artist Giorgio di Chirico: 'The telamone is holding up a building which has plenty of stupid people, and one night he just walks out and lets the building fall. Savinio wrote during war time, a very nice story about memory, about the value of memory, and artists as the ones who bring memory. So probably the telamone are figures from the memory. They don't want to share the responsibility of the foolishness of the house...'.<sup>11</sup>

In Clemente's two prints the traditional association of the telamon with strength and immutability is subverted by exposing the figure's vital organs – the dissected kidneys, the oddly misplaced open heart and the sexual organs – which are all etched with the precision of an anatomical drawing. In *Telamone no. 1* the dorsal figure

appears unaware of what he is supporting, namely a schematized depiction of the evolutionary cycle, where floating human embryos are tied by trailing umbilical cords to the hooked mouths of different species of fish, the earliest living vertebrates.

Pathos is expressed in the face and open-palmed gesture of the frontal figure in *Telamone no. 2*, who now recognizes that he is supporting the human condition. Quite unlike the smiling, cherubic *putti* of iconographical tradition, wraith-like adult men and women cling precariously to clouds of smoke pouring from several chimney-stacks. The black void in which the figures appear to revolve provides a stark contrast to the central vision of vegetal forms set against an open background. As the figures rotate about this window, they break down





ENZO CUCCHI TUTTI I PESCI DEVONO  
ANDARE PIANO (1981)  
From the series *Immagine feroce*  
Colour lithograph 64 x 48 cm  
Australian National Gallery, Canberra  
Photograph by Matt Kelso



MIMMO PALADINO CAVERNE MINACCIOSE  
1982  
Etching, drypoint, aquatint, colour linocut  
79.2 x 57.4 cm  
Australian National Gallery, Canberra  
Photograph by Matt Kelso

and dissolve into smoke.

Clemente also introduces several motifs from Eastern art, notably the snake in *Telamone no. 1* and the pair of roses in *Telamone no. 2*. The artist's work is ambiguous and complex, drawing on several ideas at once; for Clemente, 'art is about the many truths, "le molte verite"' <sup>12</sup>

The renewal of figuration in Germany and Italy represents an important new movement in art, in which prints play a significant role. A return to the tradition of figurative art may be under way; if this development is sustained, abstraction may come to be viewed as a critical breakthrough, but not a permanent condition, in the evolution of art.

<sup>1</sup> Danny Berger, 'Mimmo Paladino: An Interview', *Print Collector's Newsletter*, 14, No. 2, May-June 1983, p. 50.

<sup>2</sup> Cited in Rainer Crone, 'Jörg Immendorff' in *Images and Impressions: Painters Who Print*, exhibition catalogue, Minneapolis, Walker Art Center, 23 September - 25 November 1984, p. 34.

<sup>3</sup> This interpretation of Immendorff's *Entscheidend Feindbild* is based, with some modifications, on that offered by Alexander Dückers in his essay 'Zur ersten Konzentration' in *Erste Konzentration*, Maximilian Verlag, Sabine Knust, Munich, 1982. (I am grateful to Mark Henshaw, Information Officer, Australian National Gallery, for his careful translation of this essay.)

<sup>4</sup> Cited in Dieter Koepplin, 'A. R. Penck' in *A. R. Penck: Penck Mal TM*, exhibition catalogue, Kunsthalle Bern, Bern, 22 February - 6 April 1975, n.p.

<sup>5</sup> Cited in Dückers, op. cit., n.p.

<sup>6</sup> Danny Berger, 'Enzo Cucchi: An Interview' *Print Collector's Newsletter*, 13, No. 4, September - October 1982, p. 118.

<sup>7</sup> Enzo Cucchi, 'Albergo' ('Virgin Lands' in the English translation) in *Giulio Cesare Roma*, exhibition catalogue, Stedelijk Museum; Basel, Kunsthalle Basel, Amsterdam, 10 November 1983 - 26 February 1984, n.p.

<sup>8</sup> Berger, 'Cucchi', p. 118.

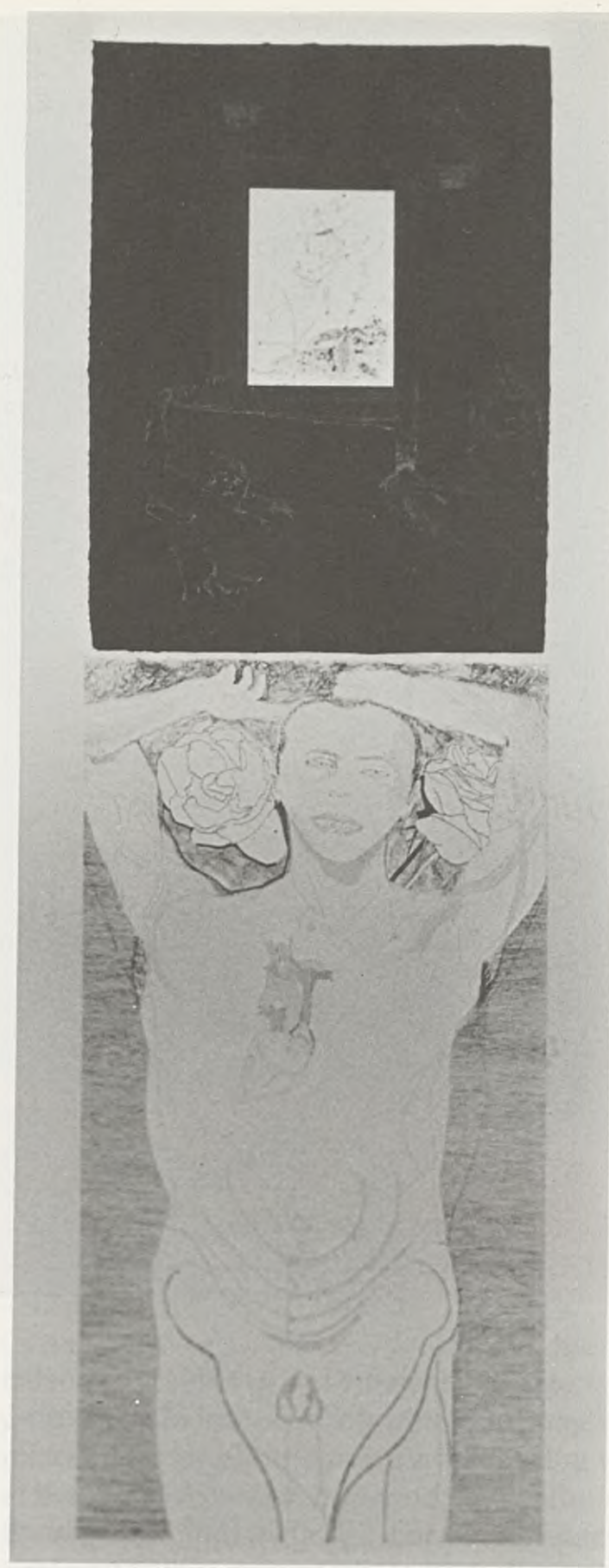
<sup>9</sup> The Neptune-like figure is also used in a large charcoal drawing of 1981, *L'Ondeggiatore dei mari* (*The wave-maker of the seas*), where he stands against a mountainous backdrop wielding a cumbersome broom. See the illustration in *Enzo Cucchi: Un'immagine oscura*, exhibition catalogue, Museum Folkwang Essen, Essen, 1982, p. 43.

<sup>10</sup> Berger, 'Paladino', p. 50.

<sup>11</sup> 'Francesco Clemente' (interview by Robin White at Crown Point Press, Oakland, California, 1981), in *View 3*, No. 6 (November 1981), p. 16.

<sup>12</sup> *ibid.*, p. 6; Clemente is quoting Savinio's phrase.

Stephen Coppel is Curatorial Assistant in the Department of International Prints and Illustrated Books at the Australian National Gallery. He curated 'Contrasts: Recent German and Italian Prints' at the Gallery's University Drill Hall Gallery, 11 July - 1 September, 1985.



FRANCESCO CLEMENTE  
TELEMONNO NO. 2 (1981)  
Etching, colour softground, drypoint on paper collé  
159.2 x 61.2 cm  
Australian National Gallery, Canberra  
Photograph by Matt Kelso



# 'Painted Panorama 1800-1870'

by Barry Pearce

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*Blaxland's show has highlighted the need for more exhibitions of Colonial art which until now has been largely relegated to storage, impeding public awareness and connoisseurship of a crucial chapter in Australian art.*

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IN NOVEMBER last year the Blaxland Gallery mounted an exhibition, 'Painted Panorama', comprising colonial prints, watercolours and paintings from the Mitchell and Dixon collections of the State Library of New South Wales, to commemorate the centenary of Grace Bros department store in Sydney. The Blaxland Gallery is now owned by Grace Bros Pty Ltd, but had its origin in Farmers department store fifty-six years ago, opening then with an exhibition of pictures and prints of early Sydney and New South Wales. 'Painted Panorama' echoed that theme.

If anyone had qualms about the exhibition being shown in a department store gallery instead of the Library or another art museum space, they were probably quelled somewhat by the feeling of gratitude for any exercise which brought the treasures of the Library out on to the walls. For myself, coming from an art museum fairly weak in colonial holdings, it was a slaking of thirst normally difficult to obtain when so much like material is stored on racks and in albums and boxes in the storage areas of our libraries and print rooms. There are many problems relating to the various aspects of Australian art between 1788 and 1870 – identification of artists, subject, dating, biographic facts and so forth – and exhibitions like this are an important contribution to their solution.

The theme of landscape was chosen, with a particular focus on Sydney, a perennial favourite, and on each of my visits there were people who were obviously delighted to see each work as a little time capsule of

their city. They were able to peruse an early painting attributed to Thomas Watling, aquatints by John Eyre and Major James Taylor, watercolours by John Lewin and Joseph Lycett, paintings by Augustus Earle and Joseph Backler, through to works by George Peacock, Conrad Martens, John Skinner Prout, S. T. Gill, Samuel Elyard, and many others.

One regret, however, is that the exhibition was not conceived to include portraits. Colonial Australian portraiture remains, in spite of the immense efforts of Eve Buscombe, one of the most neglected areas of our art history, and given that this genre is one of the strengths at the State Library, several well selected portraits might have illuminated some hitherto uncharted regions. Certainly it would have given a truer picture of the Mitchell and Dixon collections.

Also, whilst I have no quarrel against a 'selected masterpieces' exhibition concept, I wonder if time mitigated against the organizers for a more considered theme beyond a pleasant collection of colonial art? There seemed neither rhyme nor reason to come across an image of Nowra, of Wollongong, or Mudgee by Elyard, Skinner Prout and Martens respectively apart from them being attractive pictures to relieve the Sydney cityscapes. This is not a serious criticism, for obviously it was a matter of cutting the cloth to suit, but I am thinking, by way of contrast, of the Library's excellent 'The Most Useful Art' exhibition. The lavishness of the catalogue of 'Painted Panorama' implied that the exhibition should have had

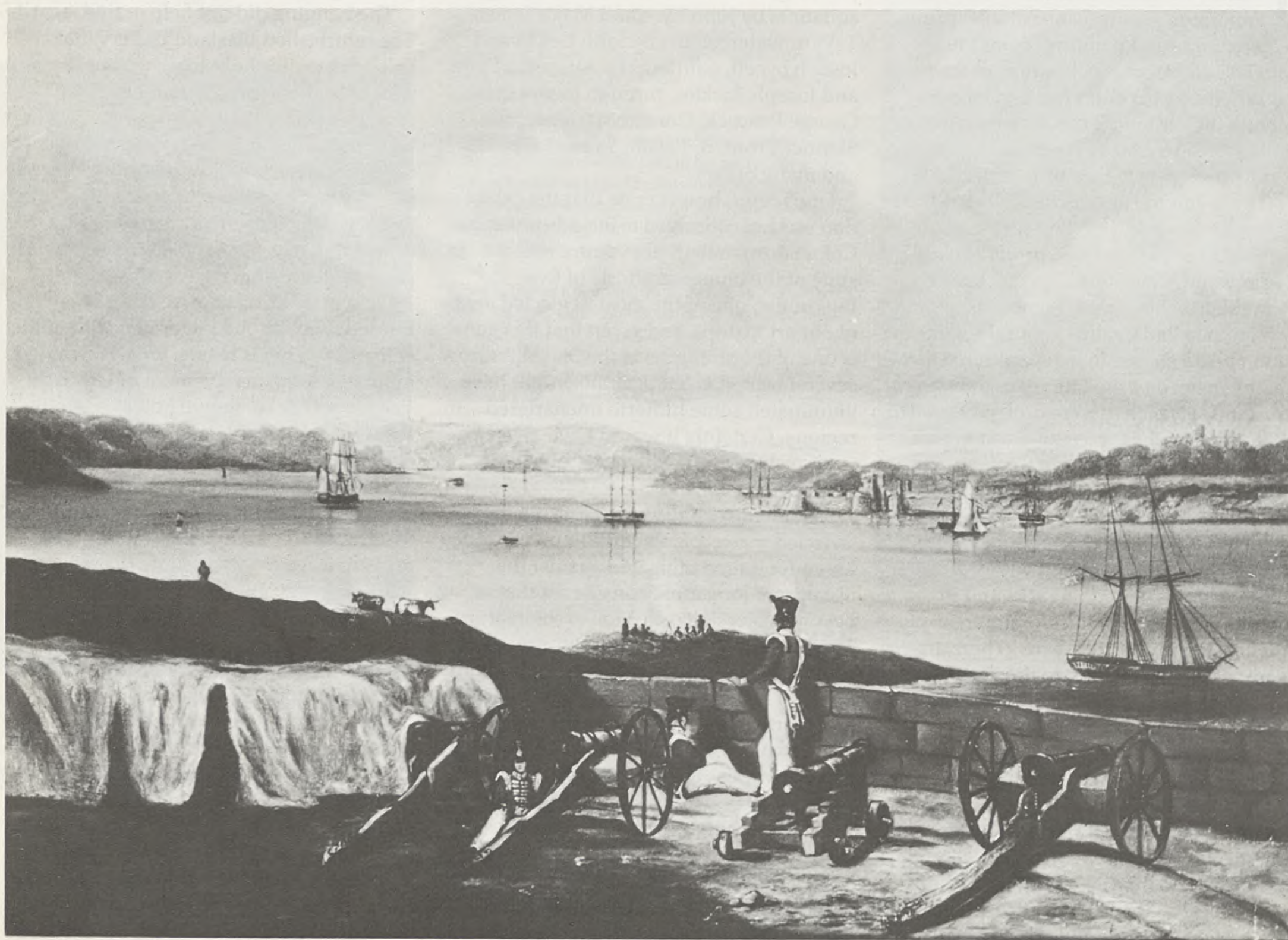
an equal weight of consideration in its planning.

The hanging did not help in this regard. The refurbished Blaxland Gallery looked splendid as did the exhibition, but there was, at best, a casual chronology, with slabs of texts on the walls implying that the works were presented in decades. A stricter chronology might have allowed a more interesting emphasis on the changing aspect of Sydney; why some features of the city predominated over others during certain periods, for instance.

Obviously the catalogue was generously funded, with a solid pictorial record of the exhibition. That is reason enough why we must thank the involvement of Grace Bros. The text of the catalogue however mixes scant biographical references, subject description and social history inconsistently, leaving one hungering for further information. It would have been interesting to know more, for example, about the provenances. Do we assume that all these works were given to the Library by David Mitchell and William Dixon? A date of acquisition in each catalogue entry would have clarified that, as well as shed light on a few attributions.

Who, for example, attributed *Port Jackson from Dawes' Battery* to John Skinner Prout? Was it Mitchell himself? There seems no stylistic basis for such an attribution apart from the relationship of the painting to a lithograph published in *Sydney Illustrated* in eighteen forty-two. The evocative *Picnic at Mrs. Macquarie's Chair* was tentatively attributed to F. C. Terry. These are







opposite top  
JOHN EYRE NEW SOUTH WALES, VIEW  
OF SYDNEY FROM THE EAST SIDE OF THE  
COVE (c. 1808)  
Hand-coloured aquatints 37 x 94 cm  
Dixson Galleries, Sydney

opposite bottom  
JOHN SKINNER PROUT (attrib.) PORT  
JACKSON FROM DAWES' BATTERY (1842)  
Oil on canvas on board 43.2 x 63.5 cm  
Mitchell Library, Sydney

right  
ELIZA THURSTON  
CAPERTEE VALLEY TAKEN  
FROM CROWN RIDGE  
SYDNEY ROAD 1868  
Watercolour 47.7 x 67.7 cm  
Mitchell Library, Sydney

below  
CONRAD MARTENS  
SYDNEY COVE (1842)  
Oil on canvas  
30.5 x 79.4 cm  
Dixson Galleries, Sydney



a few instances where a little more substantial curatorial speculation and facts of provenance were called for in the catalogue texts.

Now forget the quibbles, lest they obscure the general spirit of congratulation, especially toward Margret Meagher of the Blaxland Gallery and Katherine Wilkinson for their initiative and flair, and to Patricia

MacDonald for her work on the catalogue. There were delightful discoveries to be made, some through pictures by little seen artists, and others by artists about whom we know almost nothing. Moreover, the number of works in the exhibition was not so large that one was daunted from moving back and forth across the rooms without getting exhausted. The pleasant propor-

tions of the Gallery's space were in perfect accord with the selection of images.

I looked with prolonged enchantment at John Rae's *Turning of the first turf of the first railway in the Australasian colonies at Redfern, Sydney N.S.W. 3rd July 1850*. Its fascination was similar to that of the fabulous images of Flemington racecourse by Carl Kahler, those Antipodean versions of Frith's



*right*  
S. T. GILL THE SQUATTERS  
EXCHANGE: A VIEW OF THE  
CORNER OF GEORGE AND  
MARGARET STREETS, SYDNEY  
(c. 1861)

Watercolour 16.4 x 23.8 cm  
Dixon Library, Sydney

*below*  
JOHN RAE TURNING OF THE  
FIRST TURF OF THE FIRST  
RAILWAY IN THE  
AUSTRALASIAN COLONIES AT  
REDFERN, SYDNEY N.S.W.  
3RD JULY 1850 1850  
Watercolour 41.9 x 63.5 cm  
Mitchell Library, Sydney







W. SCOTT RACE MEETING AT PETERSHAM  
(1845)  
Watercolour 31.8 x 43.2 cm  
Mitchell Library, Sydney

Derby day in the 'Pastures and Pastimes' exhibition organized by the Victorian Ministry for the Arts in nineteen eighty-three. Nearby was W. Scott's wonderfully quirky *A race meeting at Petersham* (circa 1845), with the heads of six spectators protruding awkwardly from the bottom left corner of the picture. Who is W. Scott? One of a legion of unknown colonial artists who may be worthy of an exhibition as a group in their own right.

The interesting aspect of the John Rae painting mentioned above was the inverted strangeness of its massively crowded Australian landscape. We have become so conditioned to the surreal quality of our landscape's loneliness. Even the most crowded of S. T. Gill's city scenes have that tinge of suggested emptiness at the end of the street, and the unknown quantities of the world beyond. Incidentally, every work by Gill in this exhibition was an important inclusion. One of our greatest nineteenth-century artists, he produced works on paper, and therefore his genius is seen on gallery walls only on rare occasions. The

Prints and Drawings Department of the Art Gallery of New South Wales recently acquired a Gill drawing of a quality that would happily grace the print room of any art museum in the world, and I hope that the State Library will do more in the near future to bring his work out of the vaults.

For some inexplicable reason the works of Conrad Martens, with one or two exceptions, appeared dull in the exhibition, even though it is always good to see that fine little panel of *Sydney Cove* of 1842, contrasting the washing line and sleepy village atmosphere of the Rocks buildings in the foreground with the sumptuous residences across the Cove. Conversely the works of Samuel Elyard, an inferior artist to Martens, came across as much more lively. Could this be related to their relative states of conservation? More likely it is a case of over familiarity with Martens's work.

Certainly one of the freshest images of all was *Capertee Valley taken from Crown Ridge Sydney Road* painted in 1868 by Eliza Thurston, the only woman artist in the

exhibition. Three travellers standing on a road look over the fence to a fairyland Australian landscape framed on one side by two lovely white gum trunks and on the other a tree silhouetted against the late evening sky. It is salutary how occasionally a little known artist can, through innocence of eye, suddenly recharge one's interest in the world above all other artists in company.

I hope this is a forerunner of more to come, not only for the pleasure and fascination public exposure of such material brings, but also to extend the possibility of connoisseurship of Australian colonial art. Improving the acquaintance of the amateur enthusiast with the Library's holdings and, at the same time, honing the work of the specialist scholar, helps to broaden the collective basket of critical faculties by which we can identify who our early artists were and what they achieved and reflected.

Barry Pearce is Curator of Australian Art at the Art Gallery of New South Wales.

All photographs in this article by Greg Weight.



# Different means to similar ends – Rosalie Gascoigne and Agnes Martin

by Mildred Kirk

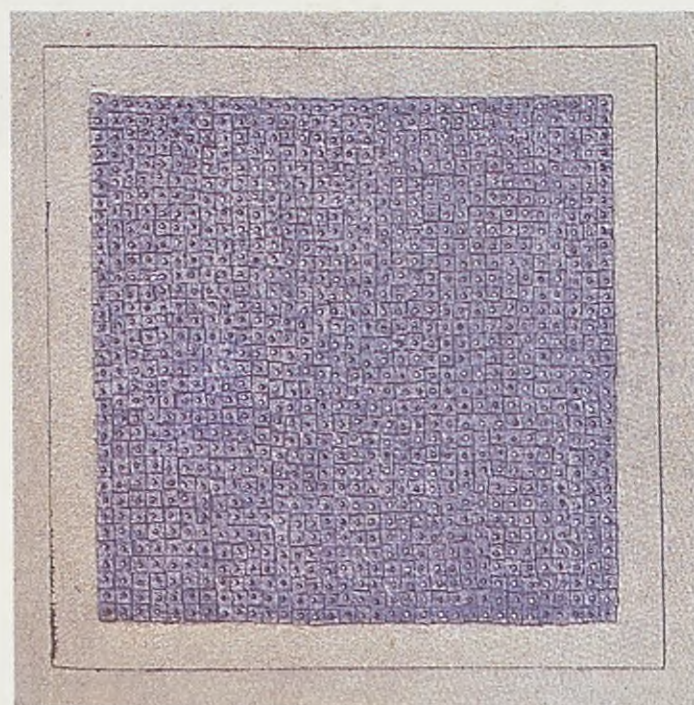
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*Gascoigne's rugged, crude assemblages invite frequent comparison with the collage constructions of Dada, surrealist and environmental art. But appearances are deceptive – Gascoigne's materials, like the refined grids of minimalist Agnes Martin, are evocative rather than descriptive of their environment.*

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ASSEMBLAGE MAKER Rosalie Gascoigne held her first exhibition in 1974 and in 1982 she was chosen to represent Australia, with Peter Booth, at the Venice Biennale. This sudden rise to prominence by an artist of mature years with no formal art training has baffled many critics. Either one can look at the materials she uses or one can go behind these to consider the effect they produce. If one does the latter it is, surprisingly, the delicate grids of Agnes Martin that come to mind. But before discussing Rosalie Gascoigne's art in that apparently unlikely context it will be useful to consider the path of her art's development and look at the validity of comparisons which have been made on the basis of similarity of materials.

Rosalie Gascoigne entered the art world through the unusual avenue of flower arrangement, that strict discipline of the Japanese School of Sogetsu Ikebana where form is of more importance than colour. Finding traditional bowls and vases limiting, she scoured the countryside for rugged Australian supports and containers which would, in the spirit of Ikebana, be more suitable for Australian plant material. Soon these found objects became more interesting to her than the arrangements for which they were intended and so began the collec-



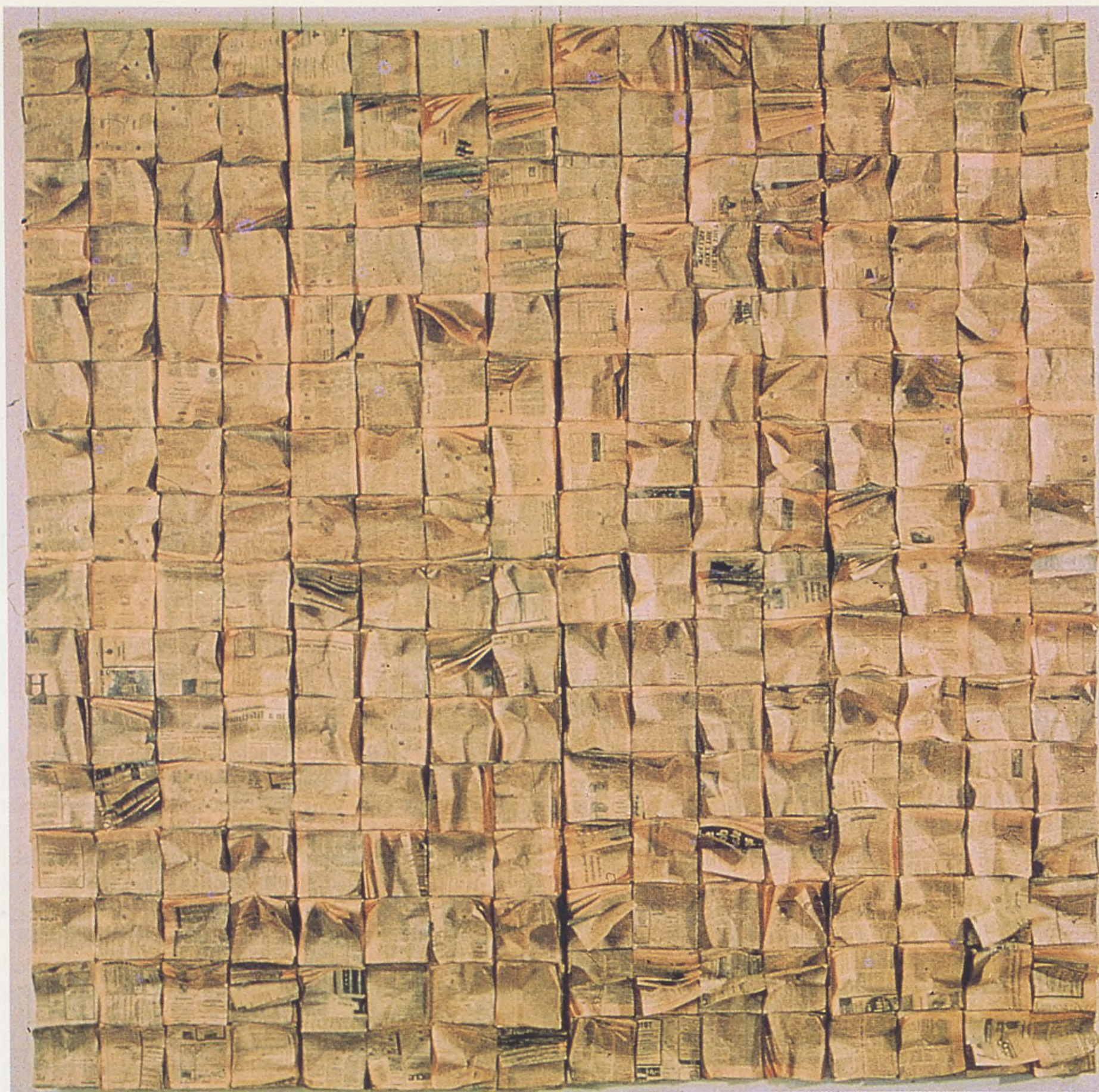
AGNES MARTIN BLUE FLOWER (1962)  
Oil, glue, nails and canvas on canvas 30.5 x 30.5 cm  
Private collection

tion of a great variety of discarded and weather-worn items, mostly of a humble and domestic origin.

No longer needed for their original function, these commonplace objects could be arranged in a way which focused attention on them as objects with intrinsic shapes and qualities and, at the same time, set off a train of remembered associations in the beholder.<sup>1</sup> This ambiguity and loss of identity allowed these humble discards to be used as elements of construction – a generalization which leads ultimately to abstraction. The chance find of a quantity of old apiary boxes, which could be used as frames or settings, gave the objects she placed in them a theatrical or peep-show look which removed them still further from their original context.

In the Australian art world these boxes were without parallel and comparison was made with the box pieces of Joseph Cornell (although when she began making box pieces she had not heard of him<sup>2</sup>). However, Cornell's boxes are enclosed and mysterious. There are references to antiquity, old maps, items bought in curio shops and collaged pages from old picture books. They express nostalgia for a lost and happier past and refer to a world which we can enter only in dreams,<sup>3</sup> and, as can be seen





ROSALIE GASCOIGNE  
HARVEST (PAPER  
SQUARE) (1982)  
Newspaper, nails,  
pineboard  
246 x 240 cm  
Possession of the artist

in the examples of Cornell's boxes at the Australian National Gallery, this effect is heightened by the glassed-in fronts of the boxes. In contrast, Rosalie Gascoigne's boxes provide a window on the real world of the countryside and the equivocal effects of time and weather upon it.

Although she continues to make box pieces of various kinds, there has been a gradual shift in Rosalie Gascoigne's works towards looser, more open constructions. Compare, for instance, such pieces as *Jim's*

*picnic* (1976), *Grass rack* (1977) and *Landscape* (1977) with an enclosed piece such as *The Colonel's lady* of nineteen seventy-six. Then, from around 1978 onwards, her series of parrot pieces appeared. Cardboard cut-outs of parrots were placed in, or perched upon, boxes which themselves began to disintegrate into more ambiguous wooden rectangular structures. These heralded a liberation from enclosed space to open, free-standing assemblages of more abstract construction.

Now the assemblages of Kurt Schwitters seemed to offer a standard by which to judge her work. Certainly her delight in the detritus of modern civilization and her unerring eye for proportion do relate to Schwitters, but always the formal qualities of her assemblages are tempered by an affectionate awareness of the emotional overtones and past associations of the objects she finds and uses. This gives her assemblages a tolerant, gentle and sometimes humorous quality different from the



dry witticisms of Schwitters' assemblages. Rosalie Gascoigne's work is further distinguished from both Schwitters and Cornell, whose art and materials are of the city, by her rustic materials and its consequently rural quality.

Although her love of nature is profound, her interest in the evidence of human activity in the rural landscape and sympathy for its inhabitants, combined with the formal qualities of her art, place Rosalie Gascoigne in a different category from the environmental artist. Perhaps to the extent that the materials of her art are natural products and other people's discards, the term *arte povera* applies to her art.

At this point it becomes increasingly clear that comparisons with Cornell, Schwitters, the environmentalists and *arte povera* are based on a perceived similarity of materials rather than on the effect of the work. A consideration of the intention behind the assemblages, rather than the materials of their construction, leads to a very different kind of comparison.

Rosalie Gascoigne's often rugged and even crude assemblages of found and weather-worn materials would seem a far cry from the delicately painted, atmospheric grids of Agnes Martin, but the direction of the two artists' development and the evolution of their art, although so entirely different in means, show interesting parallels.

Both are of Celtic heritage and both are transplants. One recalls the endless waving wheat plains of Saskatchewan,<sup>4</sup> the other remembers the sand dunes and deserted New Zealand beaches of her childhood. Agnes Martin, Canadian by birth, now lives in the United States and has made the mesa country of New Mexico her own, as New Zealand born Rosalie Gascoigne has appropriated the tableland of the Australian Capital Territory. Both are now so dependent upon their chosen landscape that they find travel not only unnecessary but unsettling to their work.

Agnes Martin made a transition from painting specific landscape subjects to the creation of open, all-embracing abstract expressions of nature because, in painting the desert landscape of New Mexico, she found that to reduce the grandeur of mountains to the size of her canvas was to paint anthills. To paint a boundless landscape, its



top  
ROSALIE GASCOIGNE    *PIECE TO WALK ON*    (1984)  
Wood, nails    315 x 192 cm  
Possession of the artist

above  
AGNES MARTIN    *OCEAN WATER*    (1960)  
Ink on paper    23 x 23 cm  
Private collection

colour, the light which plays upon it and the feeling such a landscape induces, required a different approach.<sup>5</sup>

After experimenting with repeated small shapes arranged symmetrically, as in *Blue flower*, she started using a square canvas which she prepares with a carefully built-up gesso ground tinted a pale and very slightly variable colour. This is then ruled with a deceptively rigid grid of intersecting lines which, on closer inspection, reveal a subtle variability. The lines, often ruled in pencil, move unevenly over the gesso ground, with its nuances of pale colour, and these irregularities mirror those random quirks, the diversity within an overall conformity which is nature. She has moved from paint-

ing a particular scene, a unique aspect of nature, to a consideration of the universal laws which underlie all its aspects.

As Rosalie Gascoigne continued to move, perhaps unconsciously, towards abstraction, she turned increasingly towards materials rather than objects for use in her works. She became less interested in objects as individual items, isolated and given new roles (as in her box pieces), and began to collect such things as corrugated iron, weathered wood, thistle stalks, sea shells, feathers and old soft-drink crates (which she dismantles for their slats). These materials, assembled in repeated patterns and now standing free from enclosure, create a feeling of air, the outdoors and landscape. Shells recall the sea, dried stalks evoke past crops and the faded colours of soft-drink crate slats become a flight of parrots, a passing parade or a hillside yellow with wattle.

Her materials have become what Ian North calls 'metaphors for their place of origin'.<sup>6</sup> Like Agnes Martin's grids, they are generalizations, on the limited scale of an art work, for the expanse of landscape. Their interest lies not in the identity of the objects used in their construction but in the quality of material – its colour, texture and shape – which corresponds to the quality of a known and loved environment.

Because no two pieces of found material are ever identical, the materials which Rosalie Gascoigne uses exhibit the same irregularity within apparent conformity as do Agnes Martin's grids. The Australian landscape has a disorganized and random appearance. Rosalie Gascoigne's materials have a correspondingly random quality, but they are subjected to formal and carefully proportioned arrangement. It is this regularity of arrangement which enables bundles of thistle stalks, rows of sea shells, the repeated ripples of corrugated iron or the serried ranks of slats from weathered soft-drink crates to refer to the ever-recurring, but never monotonous, rhythms of nature.

Lawrence Alloway, discussing Agnes Martin's paintings, calls this variability in regularity 'the tremor of form'.<sup>7</sup> He also points out that infinity in a finite painting can either be expressed by a uniform field of colour or by repeated shapes of





ROSALIE GASCOIGNE WATTLE STRIKE (1982)  
Wood, nails 120 x 95 cm  
Private collection, Adelaide

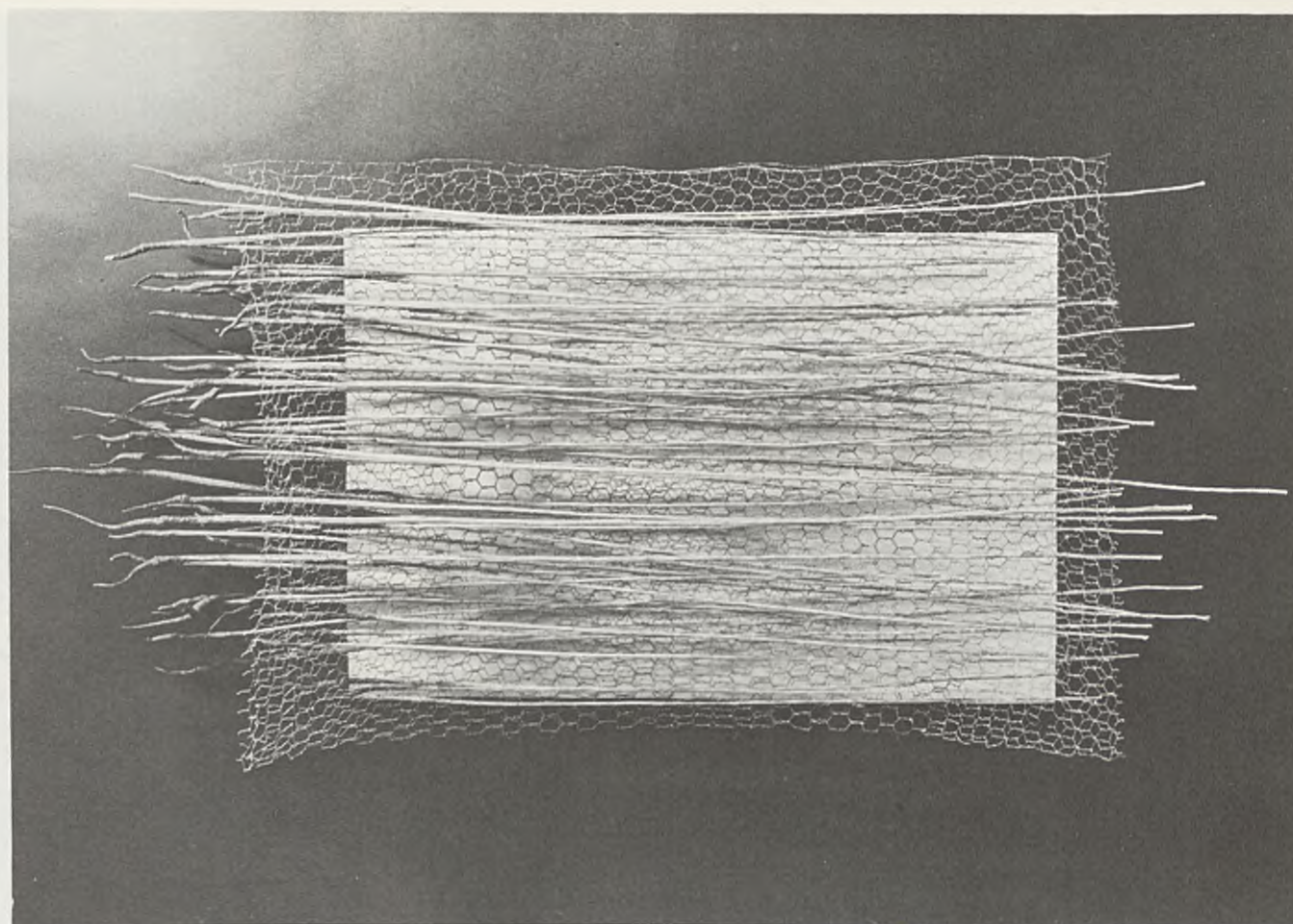
sufficiently large number to be too numerous to count easily. This latter manifestation is precisely what we see in such works as *Harvest (Paper square)*, *Scrub country* and *Piece to walk on* by Rosalie Gascoigne, and her oft repeated maxim: 'If there is a lot of it, take it', expresses the same idea.

The use of material which is at hand, a handmade quality and regularly repeated patterns, have all been seen as peculiar features of women's art.<sup>8</sup> The evidence of the hand is subtly present in Agnes Martin's grids. It is very obvious in Rosalie Gascoigne's assemblages. That this does not give the latter a rustic, handcrafted look is, like Agnes Martin's grids, due to their strictly classical proportions and the formality of their arrangement.

Agnes Martin uses an ordinary pencil and Rosalie Gascoigne has said that she likes to use very ordinary material, making do with whatever comes to hand and using certain materials 'because they are there'. It may well be a female characteristic to use the objects which are at hand, but the close ordering and repetition of simple materials and patterns has led both Agnes Martin

and Rosalie Gascoigne towards abstraction. Neither use regularity and repetition to impose a discipline on nature, to make it amenable to treatment by art, but rather, each in her very different ways, to reflect nature's own randomness within a larger regularity. For both artists nature is always intensely present, so that abstraction is not an end in itself but a means of expressing that quality of unity in variety which the old Chinese painters called 'the essence' of nature.<sup>9</sup> It is interesting to note also that, while Agnes Martin is fond of quoting from the old Chinese masters, it was Japanese Ikebana which first offered Rosalie Gascoigne the formal framework which she needed for her ideas.

Because of their interest in the essence or generalized quality of nature and because neither wishes to limit the viewer to a single response, both artists choose titles for their works which are evocative rather than descriptive. Such titles as *Wheat*, *Earth* and *Desert rain*, used by Agnes Martin, and *Harvest*, *Clean country* and *Turn of the tide*, by Rosalie Gascoigne, do not refer to a particular place or event but rather serve to awaken in the viewer a whole cluster of remembered scenes. Commenting on her titles, Rosalie Gascoigne has said: 'I try to provide a starting point from which people can let



ROSALIE GASCOIGNE CLEAN COUNTRY (DETAIL) (1984)  
One of four panels; wire, wood, thistle sticks  
46 x 110 cm  
Possession of the artist

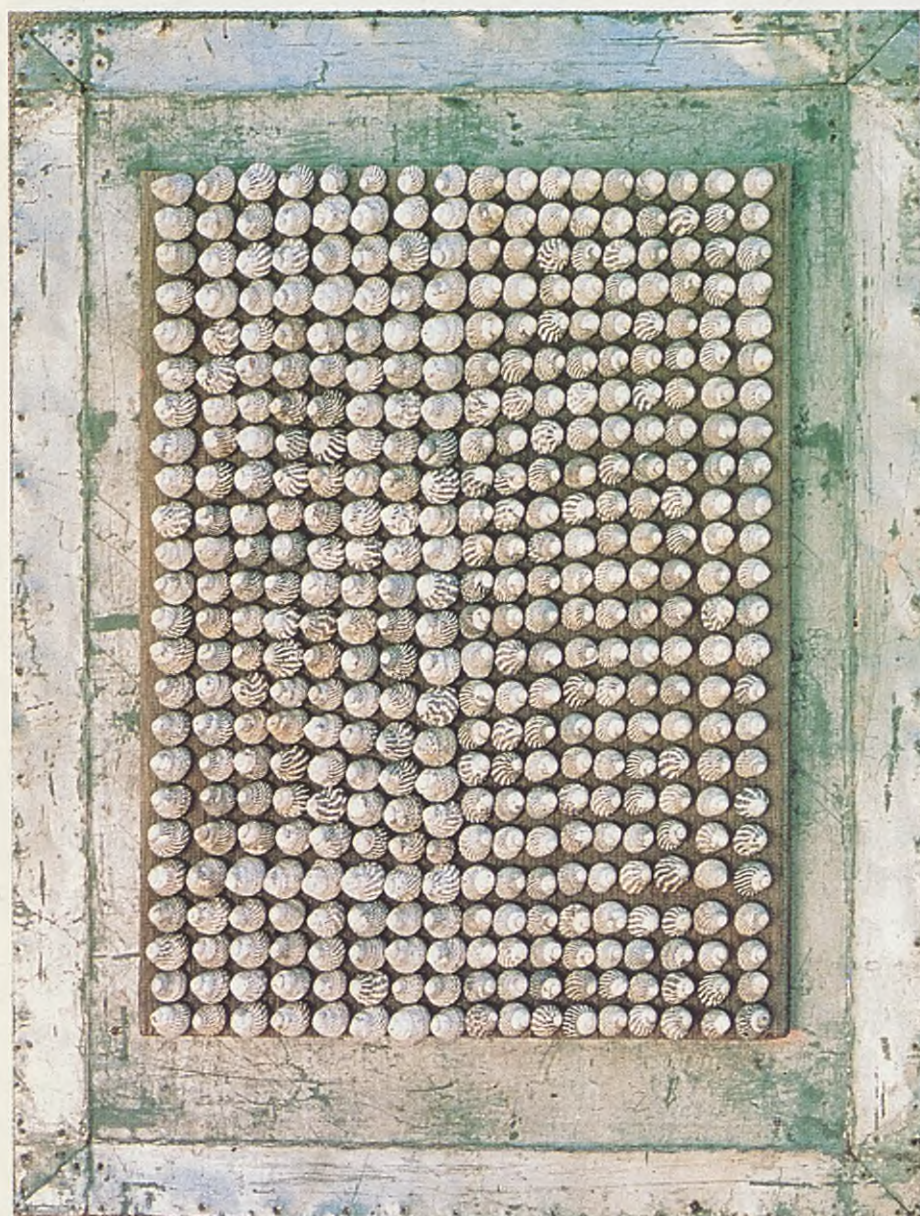
their imaginations wander – what they discover may be a product of their own experience as much as of mine'.<sup>10</sup> Agnes Martin voices a similar attitude when she says: 'Works are not purposely conceived. The response depends upon the conditions of the observer'.<sup>11</sup>

Agnes Martin creates in her paintings something which is parallel, or analogous to, an aspect of nature and which communicates to the viewer the spirit of that experience.<sup>12</sup> Similarly when, for instance, Rosalie Gascoigne affixes countless cut sheets of old newspaper to a board and names the work *Harvest*, it does not represent a harvest, but the thought of abundance, the limitless bounty implied by the word 'harvest'. Lawrence Alloway, again writing about Agnes Martin's grid paintings, quotes D. W. J. Corcoran's distinction between 'perceiving' and 'recognizing'.<sup>13</sup> One perceives a grid, but recognizes a form of nature's imagery. Applying this distinction to an assemblage by Rosalie Gascoigne, it is also true that one may perceive a regular arrangement of wooden slats in *Wattle strike* or a number of small pieces of linoleum in



ROSAIE GASCOIGNE DECIDUOUS <sup>right</sup>  
(1984)  
Linoleum, wood 120 x 82 cm  
Possession of the artist

ROSAIE GASCOIGNE TURN OF THE TIDE <sup>below</sup>  
(1983)  
Shells, wood, metal 61 x 47 cm  
Private collection, Canberra



*Deciduous* but, again, one recognizes landscape – the hillside golden with wattle, and forest trees.

Birds and their feathers have long held a fascination for Rosalie Gascoigne and there is in many of her assemblages a quality of air. Even in pieces which do not use feathers in their construction, such as *Country air*, *Flight* and *Clean country*, our attention is drawn to the spaces between, around and under the materials of the assemblages. *Clean country* consists of pale panels with wire netting suspended loosely in front of

them. One is made aware of the air behind the netting and within the spaces of each mesh, while dry stalks woven into the netting impart a horizontal direction as of the wind. The mesh of the netting forming spaces 'too numerous to count' suggests Alloway's infinity and the quality of air in the work creates the same tremor as in the latest pieces by Agnes Martin where the grids appear to hover over the pale, translucent grounds creating something analogous to atmospheric conditions.

Sue Cramer, commenting on Rosalie

Gascoigne's assemblages, noted 'little change or development, but a consistent commitment to a body of images which are by now identifiably her own'.<sup>14</sup> Novelty for the sake of novelty is not part of the strategy of Rosalie Gascoigne or Agnes Martin. It is the slow evolution of that clarity of vision which underlies the strict disciplining of materials which enables both women to express their view of nature in a remarkably similar way, even though at first glance their work could hardly look more dissimilar.



Agnes Martin has used the square canvas and ruled lines unswervingly to produce classically formal paintings which allude to nature and the atmosphere from which it is inseparable. Now her most recent work reflects her interest in the correspondences between what we see in the outside world and the system of ideas and beliefs which we hold in our minds.<sup>15</sup> Rosalie Gascoigne is resolutely eclectic. The strong physicality of the materials she uses is firmly rooted in the outside world but she is still able to make them refer to something beyond our first impressions.

Rosalie Gascoigne continues to collect a wide range of material because, as she says, it is there. But collection involves a process of selection and Rosalie Gascoigne does not pick up everything. 'Chance', she has said, referring to what she takes, 'favours a prepared mind'.<sup>16</sup> She collects things because

they are there, in nature, but also because, in some sense, they are already there as metaphors. As Agnes Martin in one of her poems puts it:<sup>17</sup>

This poem,  
like the paintings,  
is not really about nature  
It is not what is seen –  
It is what is known  
forever in the mind.

<sup>1</sup> Mildred Kirk, 'Assemblages as Icons', *ART and Australia*, Vol. 14, No. 2, 1976.

<sup>2</sup> Mary Eagle, Exhibition Catalogue, *Rosalie Gascoigne 1985*, Fine Arts Gallery, University of Tasmania, Hobart, 1985.

<sup>3</sup> Tony Curtis in *Joseph Cornell Portfolio*, 1976, Leo Castelli Gallery, New York City.

<sup>4</sup> Dore Ashton, *Agnes Martin and . . .*, Exhibition Catalogue, 'Agnes Martin's Paintings and Drawings, 1957-75', Arts Council of Great Britain, 1977.

<sup>5</sup> Dore Ashton, *ibid.*

<sup>6</sup> Ian North, *Signs of Light*, Exhibition Catalogue, Venice Biennale, 1982.

<sup>7</sup> Lawrence Alloway, *Formlessness Breaking Down Form, the Paintings of Agnes Martin*, Exhibition Catalogue, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1973.

<sup>8</sup> Robert Lindsay, *Survey 2*, National Gallery of Victoria, 1978; Lucy Lippard, *Top to Bottom, Left to Right, Grids*, Exhibition Catalogue, University of Pennsylvania, Philadelphia, 1972; Lucy Lippard, *Eva Hesse*, New York University Press, 1976, p. 209.

<sup>9</sup> Dore Ashton, *ibid.*; Ann Wilson, *The Untroubled Mind*, Exhibition Catalogue, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, 1973.

<sup>10</sup> Rosalie Gascoigne, Artist's Statement, *Survey 2*, National Gallery of Victoria, 1978.

<sup>11</sup> Agnes Martin, Notes given to the Philadelphia Institute of Contemporary Art, 1972.

<sup>12</sup> Ann Wilson.

<sup>13</sup> D. W. J. Corcoran, *Pattern Recognition*, Baltimore, 1971, p. 18.

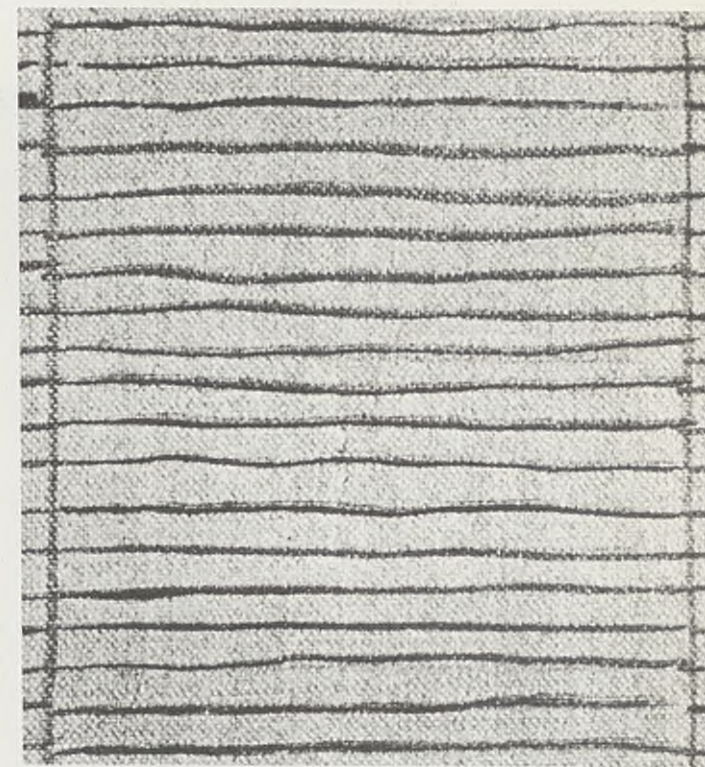
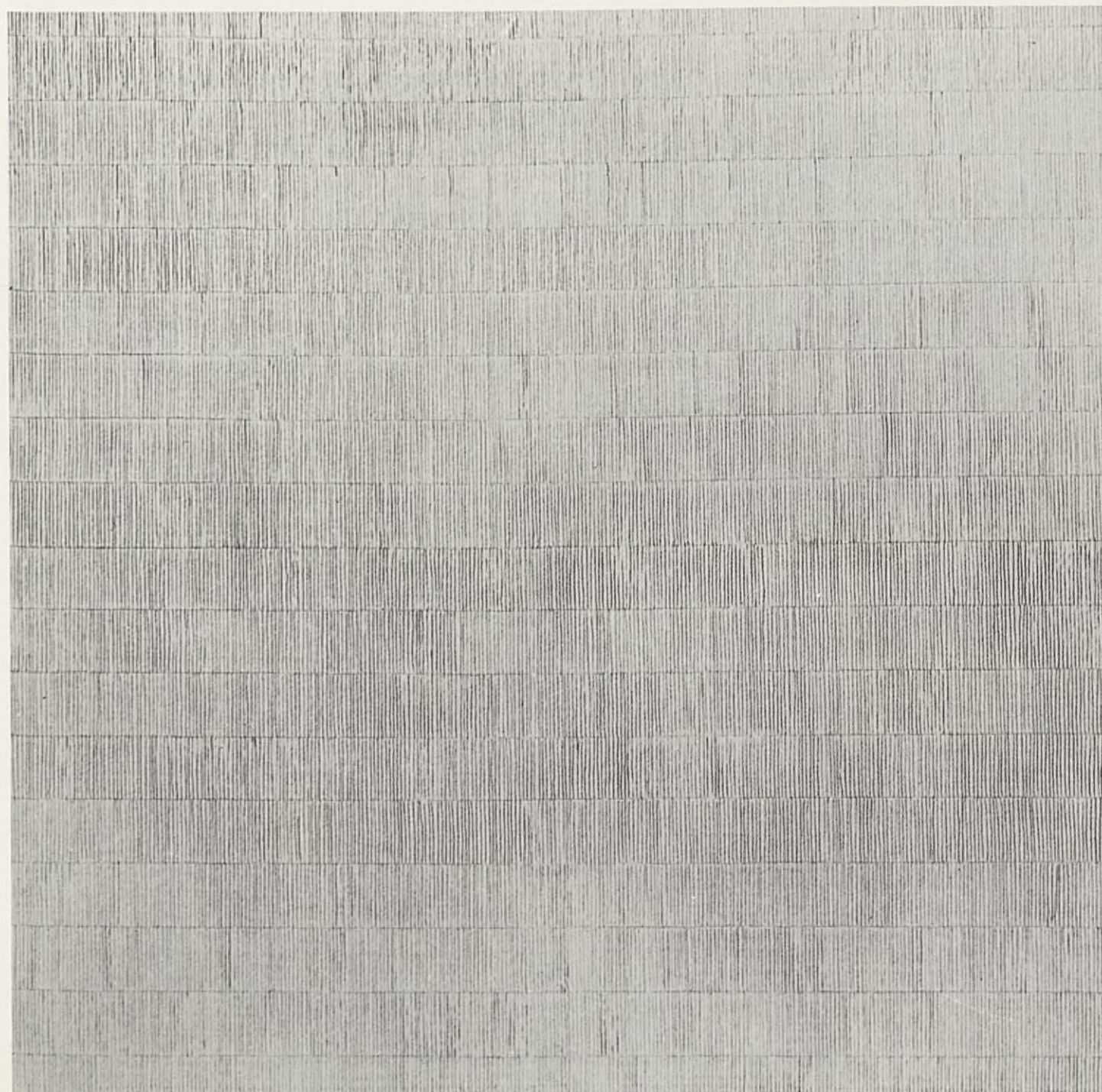
<sup>14</sup> Sue Cramer, *Age*, October 17, 1984.

<sup>15</sup> Agnes Martin.

<sup>16</sup> Rosalie Gascoigne.

<sup>17</sup> Ann Wilson.

Mildred Kirk is a Canberra writer.



above  
AGNES MARTIN THE AGES (DETAIL)- (1959-1960)

left  
AGNES MARTIN THE AGES (1959-1960)  
Oil on canvas 183 x 183 cm  
Private collection



# Heide: the Sculpture Park

by William Kelly

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*Heide's sculpture park is making a significant impact on domestic and international dialogue about sculpture. Four years after its opening it is clearly time to pay attention to this unique project.*

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IN THE BROAD spectrum of activities and major projects relating to the visual arts during this decade in Melbourne, one notes of course the Victorian Print Workshop, the Gertrude Street Studios and Gallery, the Australian Centre for Contemporary Art (with an extension under way later this year), the roofing over of the Murdoch Courtyard of the National Gallery of Victoria and the Monash University Gallery. Outstanding, too, is the development of Heide Park and Art Gallery. Since it was opened in November 1981, the Gallery has forged its policies and clearly established its direction. One of its most significant areas is that of developing its Sculpture Park. Our history of art out-of-doors is part of the tradition of Europe and recently there has been the massive effort undertaken by the city of Mildura to mount its Sculpture Triennial for many years. Although the installations of these works were generally temporary, the Triennial focused attention on sculpture, presenting it in the city and the surrounding bush.

Permanently located sculpture in public spaces is now enjoying increased interest and support: in addition to Heide, the McClelland Gallery has reinforced its commitment to outdoor sculpture and is look-



RON UPTON STAGES 1,2,3 (1981)  
Ferro cement installation  
Heide Park and Art Gallery, Melbourne  
On loan from the artist

ing forward to developing both its collection and its site; the Victorian Art Centre has introduced a number of public sculptures into its environs; a 'sculpture walk' is planned for the Westgate Park, while the Ministries of Planning and Environment and that of Art are increasingly pledging themselves to innovative projects where artists are involved with architects in urban art and design.

In addition to this there have been many major group exhibitions in public and pri-

vate galleries and many significant one-man exhibitions. It is in this arena that Heide, both through Heide's exhibitions and installations and the activities of its Director, Maudie Palmer, has played a leading role in bringing sculpture to the public. Its impact goes far beyond the perimeters of its six hectares and it has had a significant impact on the dialogue about and support for sculpture.

The influence of Heide is well documented and much attention has been focused on its major holdings, including work by Arthur Boyd, Charles Blackman, Mirka Mora, John Perceval, Albert Tucker, Joy Hester, Sidney Nolan and younger artists. Its commitment to Australian art from the time of the Reeds has also been widely acknowledged.

Four years after its opening it is clearly time to pay attention to the uniqueness of the Sculpture Park. Amongst the works on site are Inge King's *Shinjuku*, the bronze *Opus 436* by Robert Klippel and *Mary Magdalene* by the late George Baldessin, both recent acquisitions. The younger artists represented include Bruce Armstrong, with his strong and somewhat idiosyncratic woodcarving, *Tiger II*.

Heide plans a varied programme of



sculptural projects for 1986, from Kent Morris's sculptor-in-residency and the installation of his first major site specific work to the retrospective indoor/outdoor exhibition spanning forty years of work by Robert Klippel.

There are sculpture parks in many countries of the world – the predominantly rolling lawns of Storm King, the urban feel of Artpark (both in New York State), the green clarity of Yorkshire and the crisp European sensibility of the Kroller-Muller. Few, however, have the informality of Heide: its lawns always seem to have that strange balance between rough undergrowth and picturesque glade. It requires a delicate gardening task carried out in a way

wholly appropriate to the nature of the park itself. John Reed wrote, at the time of the opening to the public, that, 'We have, in fact, tried throughout... to achieve an overall sense of informality – a park-forest rather than strictly a park – trees are allowed to grow fairly naturally, often with the branches sweeping the ground, shrubs become unruly and violets and forget-me-nots are encouraged to grow wild in the grass'. The sculptures now seem very much a part of these ideas.

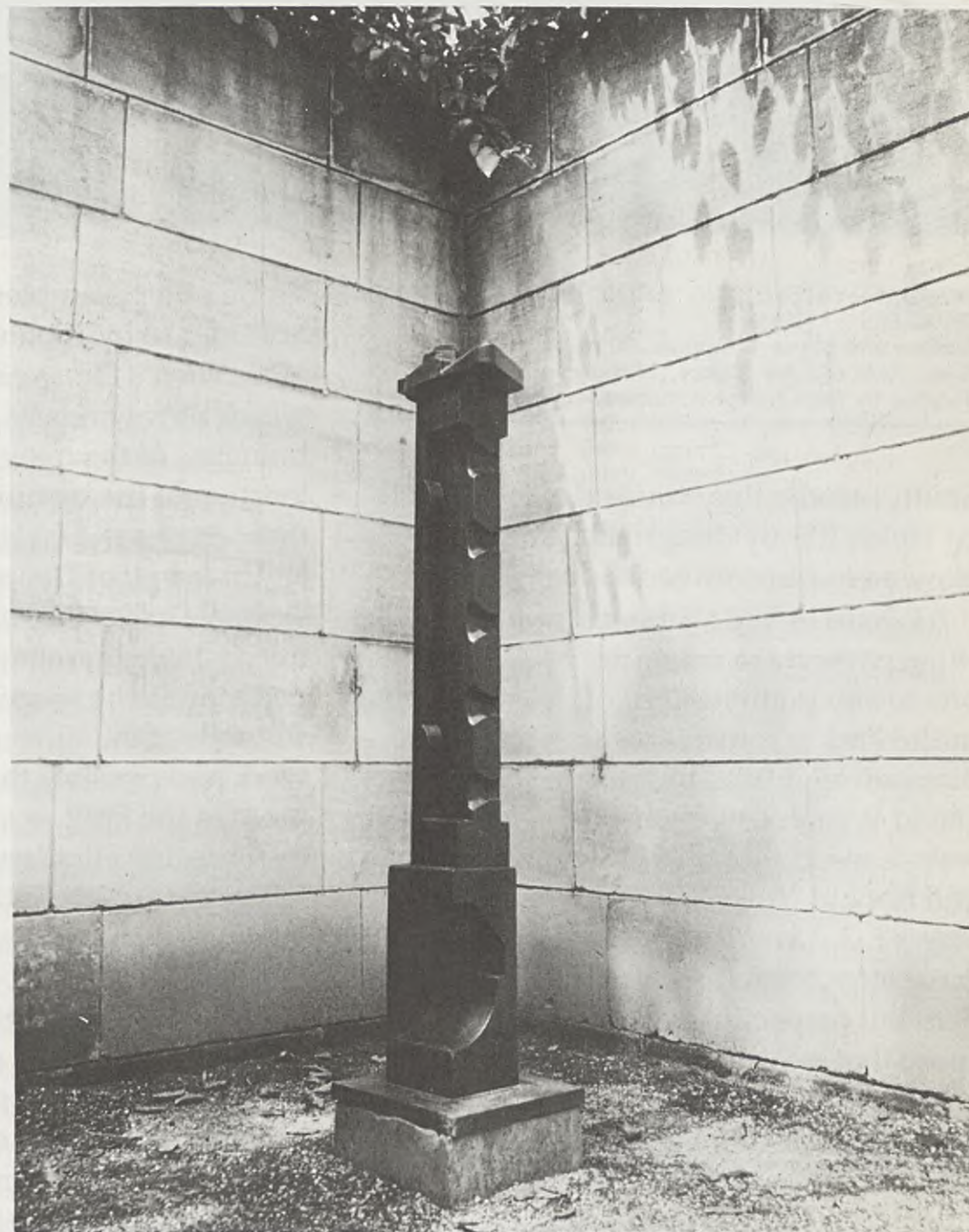
My own first experience of a sculpture park was a little more akin to a sculpture parking lot. I was in Connecticut on a visit to Yale University and stopped by to see the steelworks of the Lippincott Company, fabricators of steel sculptures. As I entered the compound, there was a vast flat field with fifteen to twenty monumental sculptures – Jules Olitski's, Clement

Meadmore's and Claes Oldenburg's. Set unceremoniously in rows, they had the feeling of ever so many cars in a Holden plant lot ready for delivery – not disrespectful – just very workmanlike and clearly unpretentious. The second sculpture park I saw was at the late David Smith's farm in upstate New York. The sculptures were positioned around the studio on the lawn leading up to the house. The setting was very informal – there had been no attempt at heroics and none was required. I thought of these two places in relationship to Heide because, at each of them, the sense of informality, of randomness, their lack of theatrics and disregard of hierarchies was important. At the Lippincott Company and at

BRUCE ARMSTRONG TIGER II (1984)  
Wood 97 x 47 x 66 cm  
Heide Park and Art Gallery, Melbourne



ROBERT KLIPPEL OPUS 436 (1982)  
Bronze 127 x 34 x 17 cm  
Heide Park and Art Gallery, Melbourne







EVA MAN-WAH YUEN CHINESE DRAGON DANCE  
ON TREES (1985)  
Bamboo and paper approx. 30 m  
Heide Park and Art Gallery, Melbourne  
Donated by the Chinese community of Melbourne

Smith's studio this occurred coincidentally. At Heide it is by design that each piece is allowed to function individually.

It is hard to find all the sculpture at Heide. What paths there are do not necessarily lead one to any point in sight of the sculptures. In the Park's 'forest', towards the more domesticated front entrance of the Gallery, David Wilson's work in steel, *The Hill, Elm arch* – a wood construction – by David Nash and Ronald Upton's ferro cement, tri-part *Stages 1, 2, 3* are all in close proximity. These three large forms are structurally independent but respectful of each other and of the space that exists between them.

Immediately apparent in these works is the varied use of material, varied conceptual stances and clearly differing manners of relating forms to their ground plane.

Three other examples of variation of attitudes to location would be Eva Man-Wah Yuen's *Chinese dragon dance on trees* which now winds its way through the branches of the trees, its head towards the location of the monumental *Basket and wave* (from *dreams and nightmares. Journey of a broken weave*) of Dennis Oppenheim. The skeletal *Dragon* threads its way through the trees while, alternately, *Basket and wave* commands the space and competes with the scale of the surrounding bush. The third work and possibly the most unassuming piece in the Park, is a nine-metre-long log by Christine Hirst sculpted on site from a fallen tree which lies in a red gum glade. It could easily be missed, but discovery is enthralling.

The nature of the Heide experience is to invite and require exploration that should be leisurely enough for it to assert its actual and mental environment. For that reason alone it requires return visits, but constant new acquisitions change the



RON UPTON DRAWING HEAD I (1966)  
Tempera, brush and ink on paper 101 x 76 cm  
Heide Park and Art Gallery, Melbourne

atmosphere and one's experiences. In its few years of existence Heide has gathered twenty pieces on site, most of them owned by the Gallery and some lent by artists. On a previous visit there was an empty clearing near the far end of the Park. On my most recent visit a giant polychromed wood figure was in the process of being installed by Stephen Killick, Stephen having been commissioned by Heide. It was to become the *Walking man* seemingly crossing the clearing in full stride, a very natural presence; in fact, inevitable.

As well as the sculpture, Heide has much related material, for example the maquettes such as those for the Oppenheim and Killick and numerous drawings like the studies for Ron Upton's work *Stages 1, 2, 3* and his earlier *Drawing I head* (1966). These and other works provide the basis for what could eventually become a substantial refer-





DENNIS OPPENHEIM BASKET AND WAVE (1984)  
Steel and concrete  
Heide Park and Art Gallery, Melbourne  
Gift of the artist with the aid of a donation from Diana Gibson

ence and study collection, apart from their intrinsic artistic values. In addition to this are the various projects and means of presentation that make Heide a continually changing experience. One project involved six recent graduate sculptors – Damian Curtain, Akio Makigawa, Lyn Plummer, Giuseppe Romeo, David Shepherd and Richard Stringer. Temporary works were made specifically for areas in and around the main building, referring art to architecture. The artists, often working on site, engaged in a dialogue with each other and visitors during the process which subsequently became the exhibition, 'Sculpture Siege'.

A number of overseas artists also worked

on site in nineteen eighty-five. David Nash from Great Britain was Sculptor-in-Residence and, as part of his residency, he created sculptures throughout the Park and Gallery, many of them of an inherently temporary nature. Eva Man-Wah Yuen was Sculptor-in-Residence at the Phillip Institute of Technology in 1985 when she visited Heide Park for the launching of Dennis Oppenheim's *Basket and wave*. As Betty Churcher, Head of the Institute's Art School, relates in the catalogue introduction to the Yuen exhibition, after arrival from Hong Kong, and '... Following so soon on the condensed urban complexity of Hong Kong, Heide Park seemed to be a luxuriant – almost an extravagant – expanse of trees dense and green with summer leaves. Eva Yuen knew immediately what she wanted to do'. Her response was *Dragon dance on trees*, a project involving a wide cross-



STEPHEN KILLICK WALKING MAN (1985)  
Painted hoop pine 345 x 167 x 22 cm  
Heide Park and Art Gallery, Melbourne  
Purchased with funds from the Truby and Florence Williams Charitable Trust administered by the A.N.Z. Trustee Company

section of the community and, at the opening, the ceremonial custom of bringing the dragon to life was performed.

Heide provides not only physical but also intellectual and cultural exploration. The range of material employed, the scale of work involved and the conceptual difference between the works, indicate that there is no house style but a broad and informed attitude towards the work collected; diversity and vitality are the result.

William Kelly is an American-born artist and former Dean of the School of Art, Victorian College of the Arts. He has been living and painting in Melbourne since 1975.

All photographs in this article by John Brash.



# Paul Boston

by Michael Wardell

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*Boston plays the magician, delighting in the ambiguities of visual perception, walking a fine edge between the conscious and the unconscious, between Western rationality and Eastern mysticism.*

---

PAUL BOSTON has avoided the traps of art fashion by not rejecting the past but building on from it. The strength of his paintings, drawings and sculpture lie in their tenuous balance between cool conceptualism – with its rejection of personal, political or spiritual passions and motivations – and subjectivity. Like many of the conceptual artists he is interested in the notion of illusion and reality in art, but that side of his work which resembles the clinical scientific experiments of a psychologist is tempered by an interest in mental phenomena. The experience of looking at a psychologist's illustration is one of smooth transition from, for instance, seeing a drawing of a duck, to seeing it as a rabbit. In Boston's case, the transition from one way of seeing to another is more significant. A face seen one way may be happy and confident where another way it may be depressed and oppressed.

Boston graduated from the Preston Institute in 1972 and spent the next nine years wandering between various jobs and countries before deciding to follow a career as a professional artist. For three years he lived in Japan and South-East Asia and, in 1980, spent a year travelling in the United States, England and Germany. One important event during that year was his visit to the San Francisco Museum of Modern Art to see the Philip Guston retrospective, which impressed him enormously and made him decide to concentrate on his own art.

His first relief paintings of 1982 are monochromatic oils on canvas and synthe-

tic polymer foam reliefs. The images, in low relief, introduce us to some of the motifs that recur in subsequent work such as the lamp, the transistor radio, the house and the human head. In *Lamps* (1982) an assortment of ten different lamps are laid out like butterflies in a collector's box; the conceptual element of documentation is counteracted by the erratic brush strokes of oil paint that cover the whole work and the hint of human personality that these inanimate objects appear to possess. A wider range of motifs are documented in simple illustrative reliefs in *Night time*; the objects are those that might appear before the artist's eye as he vaguely looks around the room or out the window. They are the objects that remain as prototypes in the human brain and are mentally pictured when one thinks of, for instance, lamp, swan, washing line or head. The ornate frame is also in low relief, painted with the same colour and texture as the rest of the work. It is yet another prototype in itself but also represents the history of painting and tradition of prototype images within that history.

Another painting from the same year, *Man in a landscape*, introduces us to the most frequently occurring motif in Boston's work – the human head. The sexless manikin head is posed like a passport photograph with shoulders square onto the picture surface and again in low relief. Lines and circles are randomly distributed on the blank face of the figure: pictograms of eyes, noses, ears and mouths, made out of thin lead rods. Further lead pictograms are dis-

tributed throughout the surrounding area, representing houses, trees, hills, clouds and so on. Each pictogram is drawn as simply as possible, like the illustrations in children's books. As one looks at the painting the viewer tries (mentally) to place an eye where it should be found above a nose and a mouth, and yet the elements are so disposed that many different 'corrected' faces appear, one after the other. The whole surface is again covered in a thick layer of oil paint but variations of light and dark paint mingle as in an abstract expressionist painting. This gives another layer of experience as the brush strokes and tonal variations help or interfere with our mental reconstructions.

In these early works, and particularly in *Man in a landscape* Boston has already taken the realm of pure conceptualism into the opposing camp of subjectivity. However, the balance still tilts towards the conceptual. In 1983, he made one of his most important works to date, *Man in a landscape I*. Here he takes what he had achieved in the earlier version and adds an extra layer of ambiguity to achieve a perfect balance between the objective and the subjective. The work is a true synthesis of opposites and is inherently mystical. The head in *Man in a landscape I* is no longer the manikin head of the year before but is now kidney shaped, allowing the still simplified pictograms to be distributed diagonally as well as horizontally and vertically. Even though the pictograms themselves are essentially expressionless, their placement allows the viewer





to read many more different moods and character indications into the reconstructed faces. The painted surface has been replaced by a layer of torn newspaper heightened with black oil stick. Whereas the features of the earlier head were sexless and ageless, in this work, the various faces that emerge are now male or female, young or old. The landscape element is also more ambiguous again because of the diagonal placement of some of the pictograms. At one point the viewer is drawn to think of a serene romantic landscape with rolling hills and simple log cabins and then one sees storms, landslides and turmoil. The use of oil stick heightens the ambiguity of perception and on close inspection the various pieces of

torn newsprint appear to parody expressionist brush strokes.

Boston's best works range from the visual complexity of *Man in a landscape I* to the disarmingly simple. *Fish house* (1983), for instance, consists of a structure of fishes made in low relief and again covered in newsprint and heightened with oil stick. The work hangs on the wall and initially appears almost circular. However, as the eye sorts out the pattern of overlapping fishes it reveals itself as a schematic representation of the frame of a house. Not only are we confronted by the opposing visions of flatness and three-dimensionality, but also by the opposing visions of the circle and the cube. Whereas in the works concerned with

PAUL BOSTON NIGHT TIME (1982)  
Synthetic polymer paint on foamed synthetic polymer  
132 x 192 cm  
Private collection, Melbourne

the human head the coolness of the visual phenomena is tempered by subjective physiognomy, in this and other works, it is tempered by humour.

In a later painting of the same year, *The homemakers* (1983), Boston returns to his man in a landscape, but here adds a second smaller head which curves towards the first so that they join together. The edge of the work is shaped to appear like the outline of a house. The emotional tension that appears so strongly in *Man in a landscape I* is unfortunately missing in this work, but perhaps this is a deliberate avoidance of





over sentimentality which could easily have resulted when dealing with this subject. Having tackled the notion of mental ambiguity in a single head, Boston is here concerned with the idea of two people living together and the elements of shared and opposing mental activities.

Throughout 1984 and 1985, Boston concentrated on drawing, attempting to free himself from the trap of repetition. His work had by this time found an appreciative audience especially amongst curators and other artists. He had been included in a number of important survey exhibitions such as 'Australian Perspectives' 1983 at the Art Gallery of New South Wales, 'Vox Pop' 1983 at the National Gallery of Victoria and 'Form-Image-Sign' 1984 at the Art Gallery of Western Australia. In 1984 he was the youngest of the five Australian artists included in the major exhibition 'An International Survey of Recent Painting and Sculpture' which was the first contempor-

ary art exhibition in the reopened Museum of Modern Art, New York.

Boston was not prepared to reconstitute old ideas and churn out paintings for an inevitable audience. By concentrating on drawing he was able to experiment, extending his visual vocabulary while retaining that important balance between conceptualism and subjectivity. One of the images with which he continued to experiment was the double head which, in a series of drawings, he depicted joined together with a wavy line. The contours of the wavy line became profiles of both figures, yet one can only see them one at a time. In its simplest form this visual concept has been used in many psychology experiments to test visual differentiation between children and adults or between various cultures. Boston, however, uses it to extend his experiments into ambiguous physiognomy, often playing on the opposing notions of attraction and rejection. As in many of his works, Boston's

subtle humour is evident in some of the double head drawings where he has made the negative space between the two heads into the shape of a house. The wavy line connecting the heads then becomes a stream of smoke rising from the roof of the house.

The idea of the double head is further extended in another drawing. A single head is seen in profile whose features emerge from the light and dark tones of a loose wash. When the face is viewed as a profile it looks particularly self-confident, even arrogant, but as the eye recreates another face looking in the other direction, the heavy line becomes a hair line and the face looks depressed and overburdened. With one's further meditation, another face emerges in the negative space to the left of the head, whose profile is again the same wavy line and whose features are created from the indistinct marks that initially were assumed to be pictograms from the land-



PAUL BOSTON MAN IN A LANDSCAPE  
(1982)  
Oil, wax, lead on foamed synthetic polymer  
135 x 107 cm  
Private collection, Melbourne

PAUL BOSTON UNTITLED  
(1985)  
Brush, ink and charcoal 109 x 76 cm  
Private collection, Melbourne



PAUL BOSTON MAN IN A LANDSCAPE 1  
(1983)  
Oil, lead, newspaper and oilstick on styrofoam  
243.8 x 121.9 cm  
Private collection, Melbourne



PAUL BOSTON UNTITLED *right*  
(1985)  
Brush, ink and charcoal 109 x 76 cm  
Art Gallery of New South Wales, Sydney

PAUL BOSTON UNTITLED *below*  
(1984)  
Brush and ink 54 x 76 cm  
Private collection, Melbourne



scape. This draws the eye to the area on the right of the head and a further face emerges peering out from behind the first head. In this work, even the opposing pictograms of landscape and facial features have been synthesized.

In a recent series of drawings, the basic outline of the head, as posed for a passport photograph, has been transformed into objects combining both the ambiguity of space with the ambivalence of animate and inanimate objects. In one the outline of the head becomes a campfire humorously poised below the constellation of the saucepan while in another the shoulder lines appear to recede towards an object or perhaps a shaped doorway in the corner of a room. As an object it looks like an enlarged oil drop or one of those children's toys with rounded, weighted bases that rebound upright when pushed over. The two crescent shapes suggesting moons suspended on either side of the central shape add a further ambiguity between in-

terior and exterior space.

In Boston's second solo exhibition at Reconnaissance Gallery, Melbourne, in 1985 he exhibited a large number of these drawings and one sculpture, *Lamp*. A small lamp, like the ones that appear in Boston's earlier work, sits on a platform shaped like a book and the electric cord rises up one side and falls down the other in a wavy line resembling the profile of a head. The whole work is covered in the same surface of torn newspaper that was first seen in *Man in a landscape I* and drawn in the middle of the lampshade is a single eye that just misses being the right size and in the right position for the profile head. The eye then becomes both an expected feature from the profile head and a single middle eye for the lamp. The connection between light and the mystical middle eye is unavoidable, although it is only subtly hinted at and perhaps not even intended by the artist.

Boston's concern for visual ambiguity reflects his interest in the relationship be-

tween illusion and reality in a wider context. Visual ambiguity stems from the human inability to understand truly and convey certain phenomena through taught perception. Just as we are taught to 'read' certain illustrations, so we are taught to understand certain principles in our society. By focusing on the ambiguity of visual perception, Boston is questioning the view of the world that is taught in childhood and in the media. He is not afraid to stray from the controlled mental realm of what is known to the intuitive realms of the unknown. Ultimately, Boston is playing the magician, delighting in the notion of synthesized opposites, walking the fine edge between the conscious and the unconscious or between Western rationality and Eastern mysticism.

Michael Wardell is Assistant Curator of Contemporary Art at the Australian National Gallery.

All photographs in this article by Jeff Busby.



# 'Fire's on'

## Some thoughts on a national icon

by Barry Pearce

---

*Much has been said about the national symbolism and historical contexts of famous Australian landscape paintings such as 'Fire's on'. But ultimately a work of art 'lives' when we can perceive what our painters have discovered for themselves.*

---

WHEN ASKED to write a brief article about Arthur Streeton's celebrated painting *Fire's on, Lapstone Tunnel*, for *ART and Australia*, I was somewhat hesitant. The historical context and status as an Australian icon of this painting have been consolidated in recent times by some excellently researched publications,<sup>1</sup> and a magnificent exhibition focusing on the so-called Heidelberg School organized by the National Gallery of Victoria. There was little more I could offer from a scholarly point of view. Moreover, to expose the rather subjective thoughts that I harbour about it seemed tantamount to heresy.

However, having worked with the painting intimately as a curator for several years, during which time my enthusiasm for it has become modified, I am perhaps bound to say what the process has taught me, and let a few secret feelings out of the bag. Daniel Thomas did this to a certain extent in his Douglas Dundas Memorial Lecture on Australian Impressionism in Sydney last November. He had been a custodian himself of *Fire's on* for twenty years, and singled out the work for some fascinating speculation.

I might add as an aside that had I been a Frenchman when listening to Daniel's lecture, I might have swallowed more easily his apparent *coup de grace* of Australian painting. Having demonstrated the more obvious thematic and stylistic similarities of

works by Camille Corot, Jean François Millet, Jules Bastien-Lepage and, at a stretch, Watteau, to those of Australian painters, he compared the history of art in Australia, without redemption, to that of Finland.

Most of us are not familiar enough with the cultural history of Finland to adjudge the veracity of such a comment, but one suspected that it was made not so much as an illuminating scholarly comparison as a thrust against those who have perhaps tried to exaggerate the importance of Australian art. The message was that, by world standards, we have not produced an 'impressionist' art of any real significance.

Citing *Fire's on* as Streeton's most important painting of the 'glare' aesthetic, a term describing what some American painters were trying to do at Pont-Aven in the 1870s to render the effect of bright sunlight,<sup>2</sup> Thomas concluded his lecture with a discussion about the *Japoniste*/aestheticist qualities underlying the precarious verticality of its composition. Encouraged by musician/composer Marshall Hall's interpretation of *Fire's on* in an undated letter to Tom Roberts, he went further to contend its possibly intentional symbolism of the land fighting back. All interesting and plausible ideas.

The question is, how much of this is important when we actually confront the painting? Or any Australian painting for

that matter? To what extent should we locate it in its historical period and play down the meaning of the work of art as a living entity? More pertinently, how prominently should we consider our provinciality and footnote status in the mainstreams of world art?

Paintings mean different things to different people, depending on what relative measures of art and life inform their perceptions. Undoubtedly a critical factor is the region we inhabit, and how closely we have become bonded to it when we form our impressions. It is very difficult to be worldly-wise about the art of one's own province when one is standing in it, and the prospects of comparison are so vastly distant.

I hardly dare expand upon such complex questions here, but I can say without doubt that when I spend time in front of *Fire's on*, simply to experience it as a painting, I do give the contexts, parallels, style definitions and poor-cousin apologies a fairly minor role in my conscious consideration. For the rest I may be beaten to death with a feather duster, but I confess unabashedly to loving Australian painting predominantly for a sense of what our painters have discovered for themselves. I cannot help myself. It is to do with a kind of chemical reaction between artists and their material, and what they set out to do in their own terms which is valid and timeless.

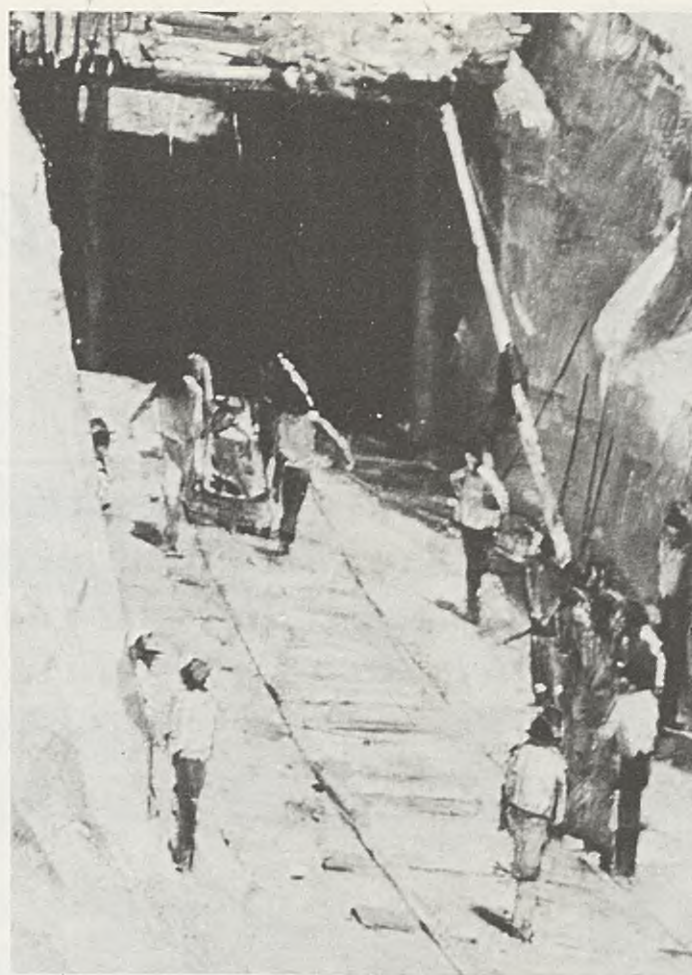


I have probably made myself a little vulnerable in saying these things: on one hand seen to be moving to a position of defending *Fire's on* against historicism; on the other to be challenging a habit of intellectual speculation that has become integral to the interpretation of art history. That is not quite the case. Naturally, a good knowledge of the contexts and milieus enriches one's direct, solitary, experience of a work of art. But it is not so axiomatic as when one is writing, or reading and analyzing its history. The kind of territory I am defending here is the rationale by which I attend a performance of Mahler's *Das lied von der erde* not primarily to discern the influence of Chinese poetry, nor even the state of Vietnamese music and culture in nineteen hundred and seven.

If a study advocates, for example, that we interpret Tom Roberts's *Holiday sketch at Coogee* predominantly in terms of Japan rather than an evocative image of an atmospheric autumn day at a Sydney beach, or Streeton's *The railway station* and see James Whistler and Aestheticism rather than the electric unity of wet road and grey sky with scattered notes of figures and colour that the artist experienced so lyrically on a drizzling day at Redfern, we will miss a great deal. These little moments of inspiration affirm for me certain truths about the plastic facts of painting, and about what painters discover, that have hardly changed in hundreds of years.

There was a good opportunity to assess *Fire's on* with a fresh perspective in the exhibition organized by the National Gallery of Victoria, 'Golden Summers: Heidelberg and Beyond', which opened in Melbourne in October nineteen eighty-five. Flanked by Roberts's *Shearing the rams* and *The breakaway*, and given a splendidly documented catalogue, we were able to bring some new consideration to Streeton's legendary painting. After all it had not, to my knowledge, been outside of the building of the Art Gallery of New South Wales within living memory, apart from the Venice Biennale in nineteen fifty-eight.

The first impact made by *Fire's on* in the exhibition was its difference from all surrounding company. Depicting the blasting of a railway tunnel at Lapstone Hill in the Blue Mountains near Sydney in 1891, the



ARTHUR STREETON FIRE'S ON, LAPSTONE TUNNEL 1891 (DETAIL)  
Oil on canvas 183.8 x 122.5 cm  
Art Gallery of New South Wales, Sydney

painting was purchased two years later by the Art Gallery of New South Wales, and has ever since been one of the 'crown jewels' of its collection. The direct impression of the picture, which was installed in a central position in Melbourne, struck one exactly as described in Streeton's evocative letters; written to Frederick McCubbin in Melbourne, when Streeton spoke of the blinding light and a heat so fierce he could scarcely touch his watercolour box; to Roberts who, by that time, had followed him to Sydney and was living at Mosman's Bay.

These letters are extraordinary for their enthusiasm and eloquence, the words of a young man whose ideas are leading him breathlessly forward but not yet bridled by his own prodigious talent.

Streeton was at Glenbrook in the Blue Mountains for three months from the end of 1891, capturing what he saw directly in sketches and watercolours and, as implied in his letters to Roberts, working on the big canvas. He was, in fact, at the centre of an event which symbolically assaulted the idea of the landscape as a gentle arcadia. He was painting an image that reflected, in the words of the *Age* critic of 1892, 'the contem-

poraneous life and activity of a new continent and a new race'. It was, in brutal terms, a violent scarring of the delicate Australian landscape by man, machine and industry for the sake of progress.

A closer examination of *Fire's on* as a painting, however, does bring disappointment. Beyond the heroic impact of searing light and blue sky seen from a distance, the surface of the work is covered with tonal discrepancies and slick illusionistic tricks in the depiction of rocks, trees and other detail, which betray Streeton's programmatic purpose of painting for effect rather than poetry. I almost hate to say it, but in seeing the weakest possible side of *Fire's on*, I recognize a bravurish performance of talent which set the tenor for much Sydney painting to follow, through George Lambert to Brett Whiteley, in spite of my respect and admiration for the finer qualities of those artists.

There is little to substantiate a description of *Fire's on* as a lyrical or poetic painting, although some might claim with justification that it has a harsh sort of journalistic lyricism. It would be useful here to try to clarify such terminology, and we may be well served by comparing *Fire's on* to another important work usually hanging nearby it in the Art Gallery of New South Wales: *Bailed up* by Tom Roberts.

In the 'Golden summers' exhibition in Melbourne, *Bailed up* was inexplicably hung in the last and least satisfactory section of the display rather than with *Shearing the rams*, *The breakaway* and *Fire's on*. In relegating this masterpiece in such a way a very crucial point of comparison was lost.

Lyrical paintings lay bare immediately the raw material of their inspiration. *Bailed up* has gone beyond that. Unlike *Fire's on*, it is not founded on the overscaling of one broad sensation, and there is no self-conscious calculation of effect. It is not simply about the casual moment of an Antipodean coach robbery, nor just about the Australian landscape. *Bailed up* is, above all, a poetic whole, subtly integrating a considered structure of landscape and human activity; unified by light (not 'glare'); balanced, classical, and capable of engaging at once the senses and the intellect. It has been scraped back, worked over, repainted, and yet not one part fails to please as a painterly pas-





ARTHUR STREETON FIRE'S ON,  
LAPSTONE TUNNEL 1891  
Oil on canvas 183.8 x 122.5 cm  
Art Gallery of New South Wales, Sydney





left  
ARTHUR STREETON CUTTING THE  
TUNNEL 1892  
Watercolour 73 x 59 cm  
Art Gallery of New South Wales, Sydney  
Gift of Howard Hinton, 1937

below  
ARTHUR STREETON CUTTING THE  
TUNNEL (DETAIL) 1892



sage, each giving itself out slowly, as in the reading and rereading of a well constructed poem. It is, in short, the most ambitious and profoundly complex painting in the history of Australian art. No wonder Roberts worried over it so much, and reworked it many years after it was begun.

What then is the salvation of *Fire's on*? Is it more than just a large, raw piece of reportage of sunlight and heat, of land versus people at a certain moment in Australia's history? The painting has meant a lot to the artist Lloyd Rees ever since he came to Sydney nearly seventy years ago. Recently I asked him to tell me why. Lifting his hand high, he brought it down slowly in an

eloquent movement, describing how Streeton had miraculously brought the light from the top of his picture to the very bottom. It was a revelatory gesture. As if by sheer will of genius, Streeton had extracted the essence of what he had witnessed, and charged with energy the entire extent of his canvas. A few days later, when we were standing in Rees's studio, he turned to one of his own uncompleted paintings and, making again that vertical gesture with his arm, intimated how he was striving for exactly the same thing: to 'bring the light right down through it'.<sup>3</sup>

I can hardly add more. Here was someone for whom *Fire's on* represented a fabu-

ous event in the history of Australian painting. But most importantly it communicated some tangible quality which belonged here and now, and not pickled in the past, nor diminished by what great artists were doing elsewhere. *Fire's on* lives.

<sup>1</sup> For example, R. Rosenblum and H. W. Janson's *Art of the Nineteenth Century: Painting and Sculpture*, Thames & Hudson, 1984, pp. 383-384 where *Fire's on* is singled out for discussion and reproduction under the sub-heading, 'National landscape'.

<sup>2</sup> See Tim Bonyhady *Images in opposition: Australian landscape painting 1801-1890*, Melbourne, Oxford University Press 1985, p. 149.

<sup>3</sup> For further discussion by Rees of *Fire's on*, see also 'Victorian favourites: a conversation - Elwyn Lynn and Lloyd Rees', *ART and Australia*, Vol. 22, No. 1, p. 49.



BANKSIAS IN POTS,  
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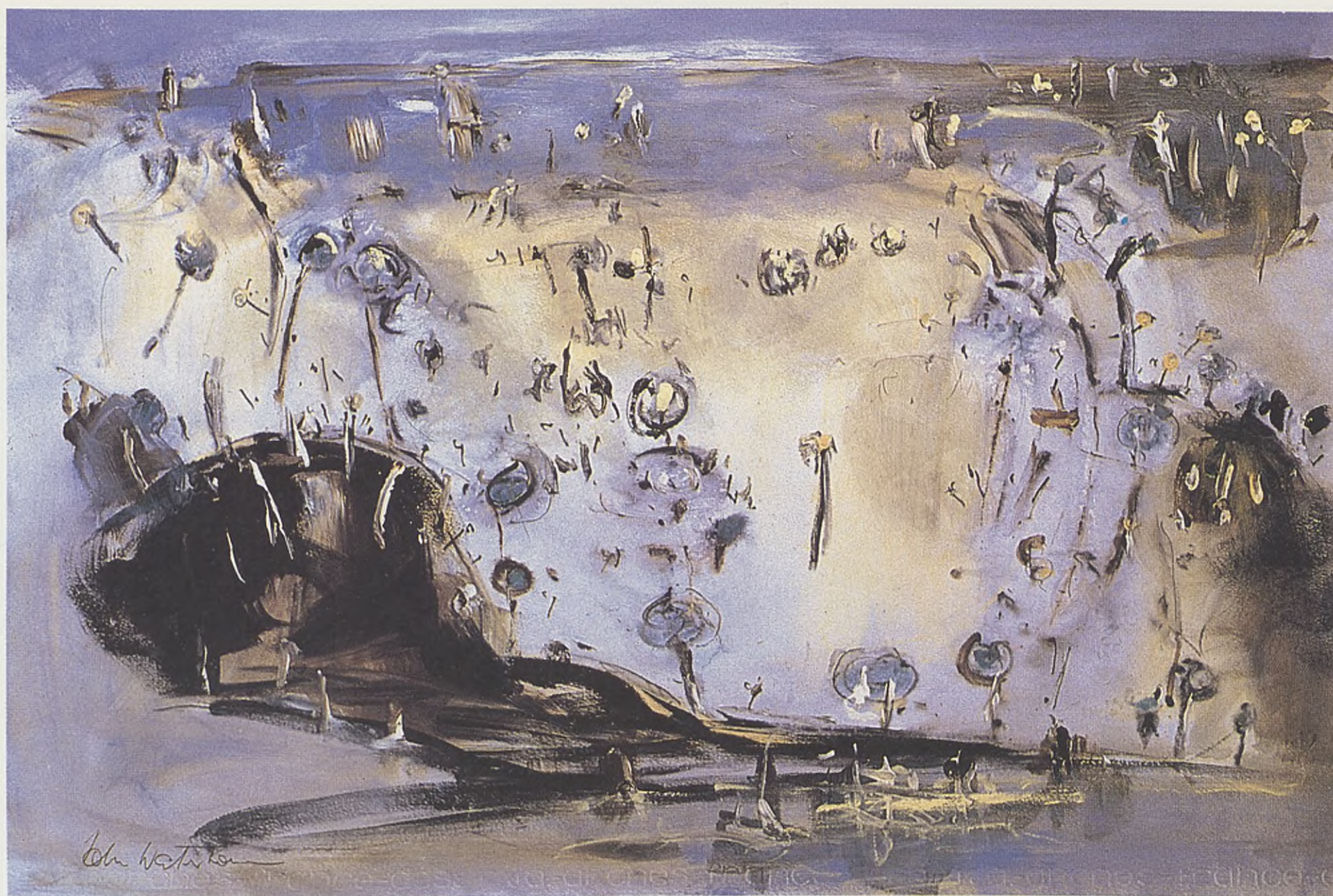
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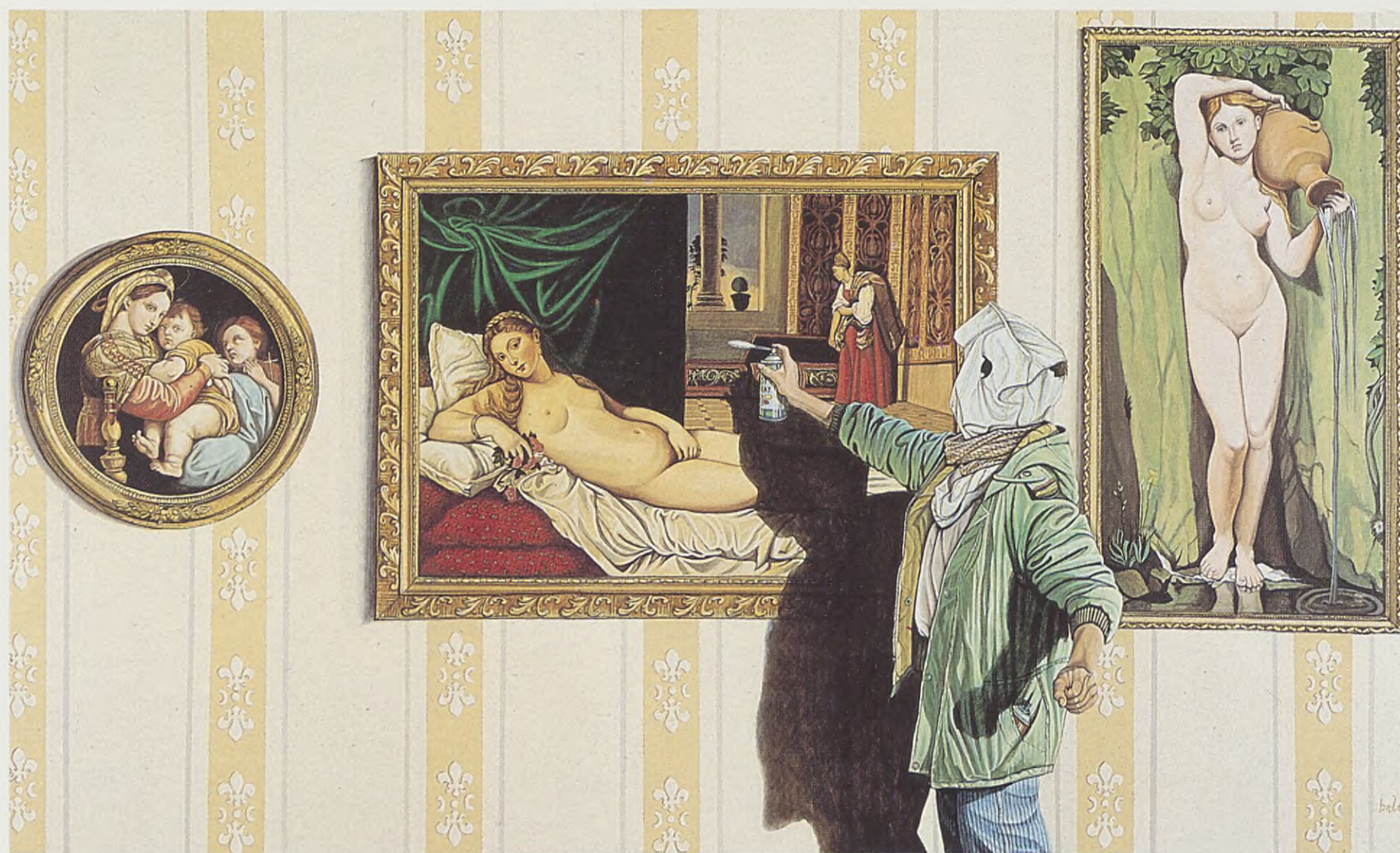
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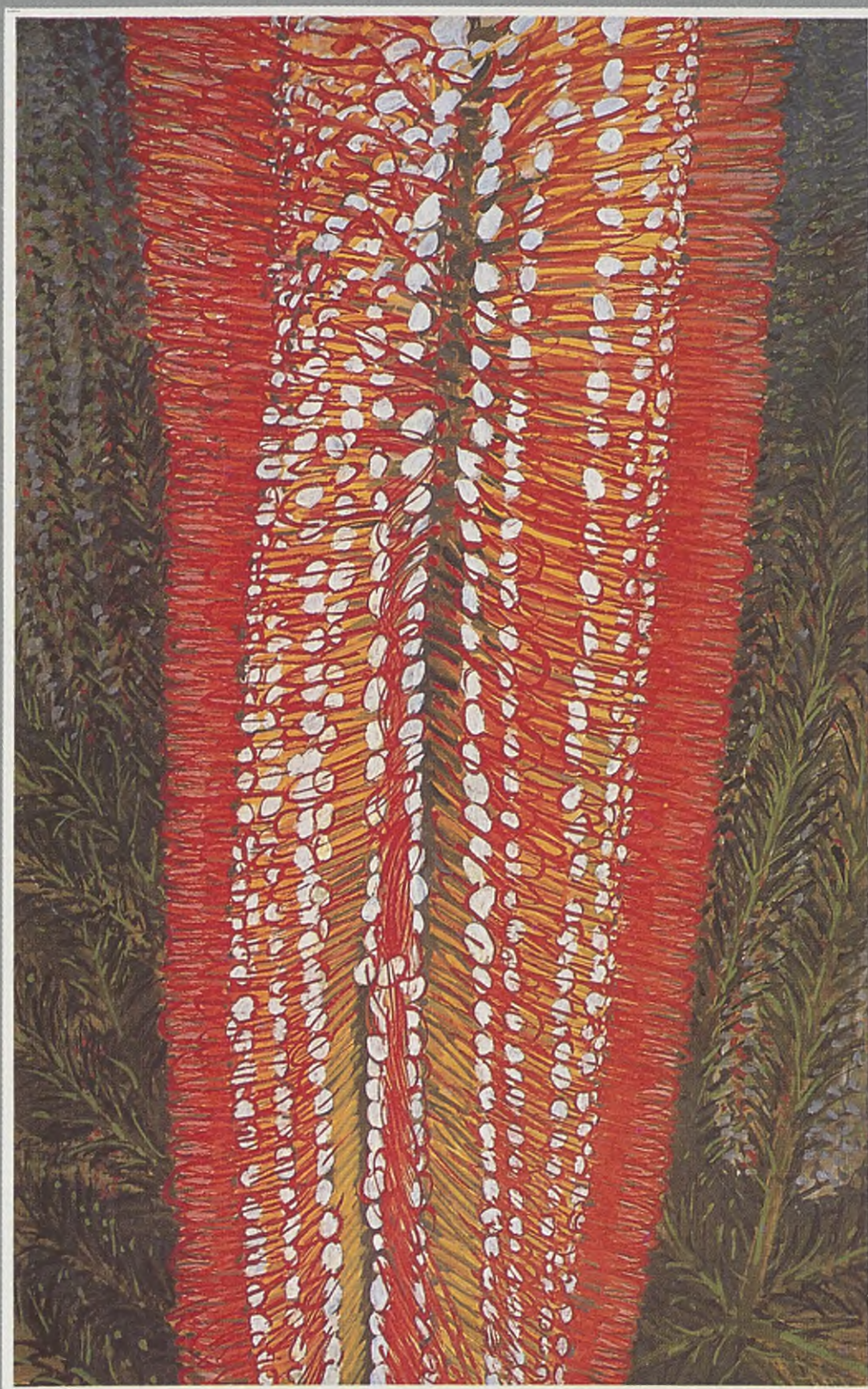
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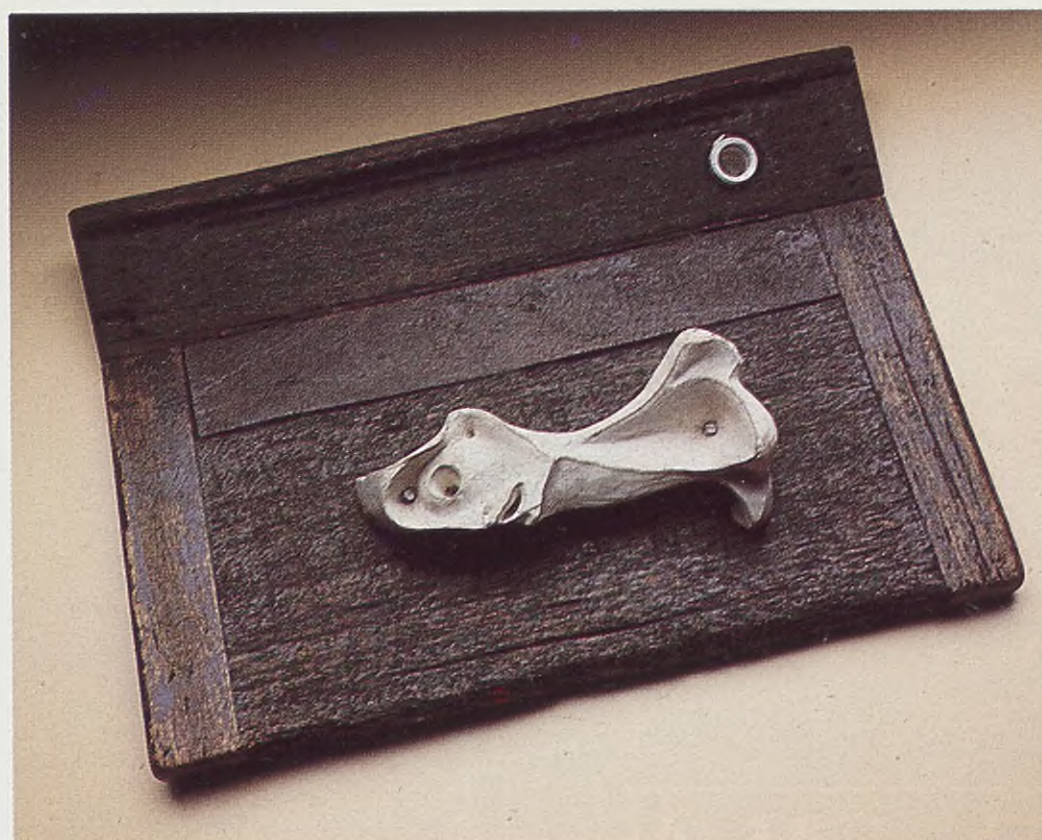
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**A R T D I R E C T O R Y**

*Exhibitions, competitions and prizewinners, recent gallery  
 prices, art auctions, gallery acquisitions, books received 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

**CHRISTY PALMERSTON GALLERY**

Bell Tower Village,  
 42-44 Macrossan Street,  
 Port Douglas 4871  
 Tel. (070) 98 5288  
 Wide selection of changing works by local  
 artists: Heinz Steinmann, Percy Tresize,  
 Chuck Kehoe, Dennis Hardy and many  
 more. Hand-blown glass and ceramics.  
 Daily, April through to February: 10 - 7  
 Shortened hours February - March

**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

**CITY OF IPSWICH ART GALLERY**

Cnr Nicholas and Limestone Streets,  
 Ipswich 4305  
 Tel. (07) 280 9246  
 Selections from the permanent collection  
 as well as changing loan exhibitions  
 from interstate and overseas.  
 Tuesday to Friday: 10 - 2  
 Thursday: 7 - 9 pm  
 Saturday: 10 - noon

**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

**GALLOWAY GALLERIES AND FINE  
 ARTS CENTRE**

34 Brookes Street, Bowen Hills 4006  
 Tel. (07) 852 1425  
 Contemporary Australian and overseas  
 artists.  
 Monday to Friday: 11 - 6  
 Saturday, 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

**GLADSTONE ART GALLERY AND  
 MUSEUM**

Cnr Goodoon and Bramston Streets,  
 P.O. Box 29, Gladstone 4680  
 Tel. (079) 72 2022  
 The Public Gallery is a community service  
 of the Gladstone City Council. Exhibitions  
 change monthly and include the work of  
 local artists and craftspeople. The build-  
 ing has wheelchair access and admission  
 is free of charge.  
 Monday to Wednesday, Friday: 10 - 5  
 Thursday: 10 - 8  
 Saturday: 10 - noon

**GRAFTON HOUSE GALLERIES**

Grafton House, 42 Grafton Street,  
 Cairns 4870  
 Tel. (070) 51 1897  
 Specializing in Australian fine art.  
 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 Passmore, Ashton, Thyra Davey,  
 John Turton, Lindsay and early  
 Australians.  
 Tuesday to Sunday: 11 - 5.30

**LINTON GALLERY**

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

**MARTIN GALLERY**

475 Flinders Street, Townsville 4810  
 Tel. (077) 71 2210  
 Contemporary Australian Artists. Two  
 exhibiting galleries with one-man exhibi-  
 tions every four weeks.  
 Tuesday to Saturday: 10 - 6

**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  
 Regular exhibitions of Australian artists  
 plus large collection of nineteenth-century  
 paintings.  
 Monday to Saturday: 10 - 5





Photograph by Georg Kohlap

## ROY DALGARNO MAJOR EXHIBITION JULY 1986



# HOLDSWORTH GALLERIES

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



## BETH MAYNE'S STUDIO SHOP

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

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

## The Print Room

Established 1972

Representing  
Painters – Printmakers – Sculptors  
and Photographers

Robert E. Curtis — Edith Cowlshaw  
Sonia Delaunay — Brian Dunlop  
Will Dyson — Erte  
Adrian Feint — John Fuller  
Peter Hickey — Paul Jacoulet  
Linda Le Kinff — Fanch Ledon  
Lionel Lindsay — Sydney Long  
Andr  Masson — George J. Morris  
Graham McCarter — Udo Nolte  
Roger Scott — Hall Thorpe  
Ralph T. Walker — David Wansbrough  
Claude Weisbuch — Stephen Wilson

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

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

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

## VICTOR MACE

Fine Art Gallery

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

### QUEENSLAND ART GALLERY

Queensland Cultural Centre,  
South Brisbane 4101  
Tel. (07) 240 7333  
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  
22 June - 18 July: Marie Anne Petty  
20 July - 27 July: R.Q.A.S. Tutors  
31 July - 29 August: Annual Exhibition  
31 August - 19 September: Betty Manzie  
Tuesday to Friday: 9.30 - 5  
Sunday: 2 - 5

### SCHUBERT ART GALLERY

2797 Gold Coast Highway,  
Broadbeach 4218  
Tel. (075) 38 2121  
Featuring selected paintings by  
Queensland and interstate artists.  
Monday to Sunday: 10 - 6

### 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

4th Floor, Dunstan House,  
236 Elizabeth Street, Brisbane 4000  
Tel. (07) 229 1981  
June: Gary Baker  
July: June Stephenson  
August: Graeme Inson  
Japan room: 17-20th-century woodblock  
prints  
Monday to Friday: 10 - 5  
Sunday: 11 - 5

### 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  
Representational paintings, limited edition  
graphics and reproductions always on  
show: Edwards, Griffith, Mather,  
Hingerty, Magilton, Riach, Filipich,  
Sterchele.  
Monday to Friday: 10 - 6

### New South Wales

#### ABORIGINAL ARTISTS AGENCY

12 McLaren Street, North Sydney 2060  
Tel. (02) 923 2366  
Presents paintings from the Central  
Australian desert at Roar Studios,  
115A Brunswick Street, Fitzroy,  
Melbourne, from 22 July to 10 August.

### 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.

June: Australian photography; Peter  
Campbell – watercolours; Elsie Cochrane  
– sculpture and drawings  
July: Archibald Retrospective; Kite Show  
August: Albury Art Prize Exhibition  
September: Olive Cotton – photography  
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

### 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: 11 - 4

### ART DIRECTORS GALLERY

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

### ART GALLERY OF NEW SOUTH WALES

Art Gallery Road, Sydney 2000  
Tel. (02) 225 1790  
19 May – 31 August: Sixth Biennale of  
Sydney  
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. Appointments 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, Friday to Sunday: 11 - 5  
Thursday until 8

### BARRY STERN EXHIBITING GALLERY

12 Mary Place, Paddington 2021  
Tel. (02) 332 1875  
31 May – 19 June: Frances Jones – naïve  
art; Barbara Cameron – oils and prints;  
Margaret Clarke  
21 June – 10 July: Lesley Pockley – tradi-  
tional art; Charles Gosford – oils and  
prints  
12 July – 31 July: Susan Baird; Gordon  
Fitchett – oils and watercolours  
2 August – 21 August: George  
Hatsatouris, Pamela Griffith – traditional  
art and prints  
23 August – 11 September: Charles  
Blackman – figurative painter  
13 September – 2 October: Ken Johnson –  
modern landscapist  
Tuesday to Saturday: 11.30 - 5.30



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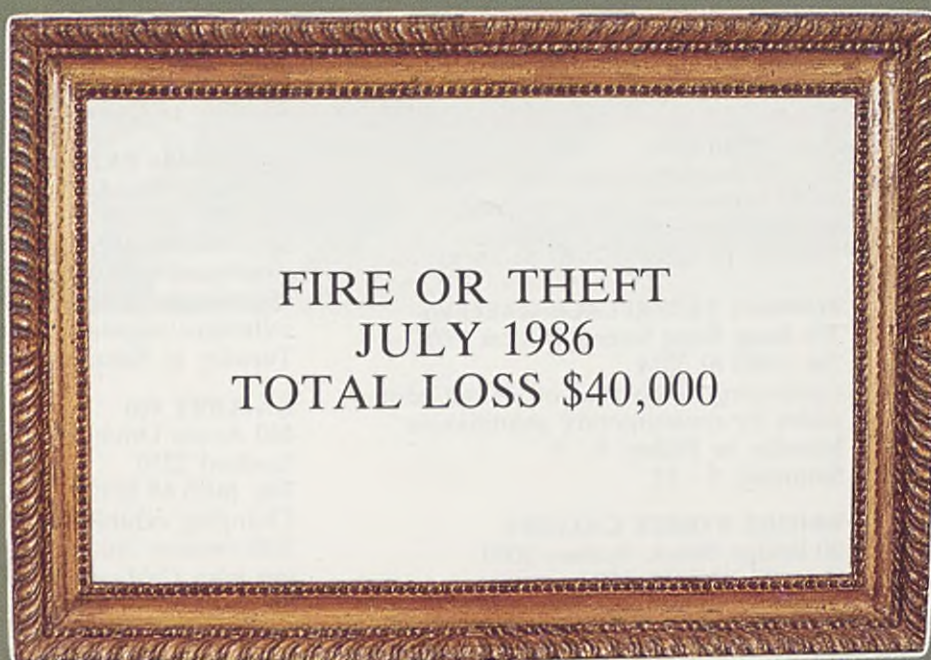
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## JOSEF LEBOVIC GALLERY

OLD AND RARE ETCHINGS & ENGRAVINGS  
AUSTRALIAN PHOTOGRAPHY PRE 1950



"RIPPLES" BY L. ROY DAVIES, 1924  
ORIGINAL WOOD ENGRAVING, EDITION OF 50

*Dear Patrons,*

*In the first quarter of 1986 we are moving to our new premises at 34 Paddington Street, Paddington. The building will house 3 gallery spaces for the display of original prints and photographs. I look forward to seeing you at my new gallery.*

*Josef Lebovic*

VALUATION, RESTORATION AND FRAMING  
SERVICES AVAILABLE

294 OXFORD STREET,  
PADDINGTON, NSW 2021, AUSTRALIA  
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OPEN MONDAY TO FRIDAY 1.00pm to 6.00pm  
SATURDAY 10.00am to 6.00pm

MEMBER OF ANTIQUE DEALERS ASSOCIATION OF NSW  
AUCTIONEERS AND VALUERS ASSOCIATION OF NSW

### BETH MAYNE'S STUDIO SHOP

Cnr Palmer and Burton Streets,  
Darlinghurst 2020  
Tel. (02) 357 6264  
Works by Judy Cassab, Tom Garrett,  
Rupert Bunny, Russell Drysdale, Ruth  
Julius, Hana Juskovic, Susan Sheridan  
and Desiderius Orban  
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.  
12 June - 5 July: Sydney Printmakers  
9 July - 2 August: Artistic Reflections  
on the Garden - watercolours and etch-  
ings by Robert Mago  
6 - 23 August: Portia Geach Prize and  
Exhibition; Jane Bennett - paintings and  
drawings  
26 August - 10 September: N.S.W. Travel-  
ling Art Scholarship - exhibition of  
selected entries  
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.  
17 May - 7 June: Graeme Cornwell -  
paintings and drawings  
14 June - 5 July: Steve Harkin - leather  
sculptures  
12 July - 2 August: Aspects of Frank Hin-  
dler - abstracts  
10 - 30 August: Opera and Theatre  
6 - 27 September: Margery Dennis - Naïve  
oil paintings  
Tuesday to Saturday: 10.30 - 5.30

### BOWRAL PAPERPLACE GALLERY

376 Bong Bong Street, Bowral 2576  
Tel. (048) 61 3214  
Continuing exhibitions of limited edition  
prints by contemporary printmakers.  
Monday to Friday: 9 - 5  
Saturday: 9 - 12

### BRIDGE STREET GALLERY

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

### BRIGHTON GALLERIES

303 Bay Street, Brighton-le-Sands 2216  
Tel. (02) 597 2141  
A centre presenting ever-changing  
exhibitions of selected Australian paint-  
ings. 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

### 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 5583  
Prominent works by Australian artists.  
Tuesday to Saturday: 11 - 5

### EDDIE GLASTRA GALLERY

44 Gurner Street, Paddington 2021  
Tel. (02) 331 6477  
Changing exhibitions of fine Australian  
contemporary and traditional paintings.  
Also a large selection of etchings.  
Tuesday to Saturday: 11 - 5.30  
Sunday, Monday: by appointment

### ETCHERS' WORKSHOP

87 West Street, Crows Nest 2065  
Tel. (02) 922 1436  
Frequently changing exhibitions of  
etchings, screenprints, lithographs,  
linocuts and woodcuts in conservation  
frames.  
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 and 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 collect-  
ables: 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  
Changing exhibitions of quality 19th- and  
20th-century Australian paintings includ-  
ing John Caldwell, Robert Simpson, Ken  
Johnson, Peter Laverty.  
25 May - 15 June: June Young, Peter  
Fennell - combined exhibition of oils and  
watercolours  
20 June - 11 July: Leon Pericles - introduc-  
tory mini exhibition  
11 July - 3 August: Fifth Birthday Exhi-  
bition - Margaret Woodward, Chris Gentle,  
Neil Taylor, David Voigt, Terence  
O'Donnell  
8 August - 7 September: Patrick  
Shirvington; mixed exhibition of Gallery  
artists  
12 September - 5 October: Ken Johnson  
Retrospective  
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  
Tel. (02) 331 1524  
Changing exhibitions of contemporary  
and overseas artists.  
Tuesday to Saturday: 12 - 6





## TIM STORRIER

working on new lithographs



fred genis printer and publisher of fine-art lithographs in limited editions  
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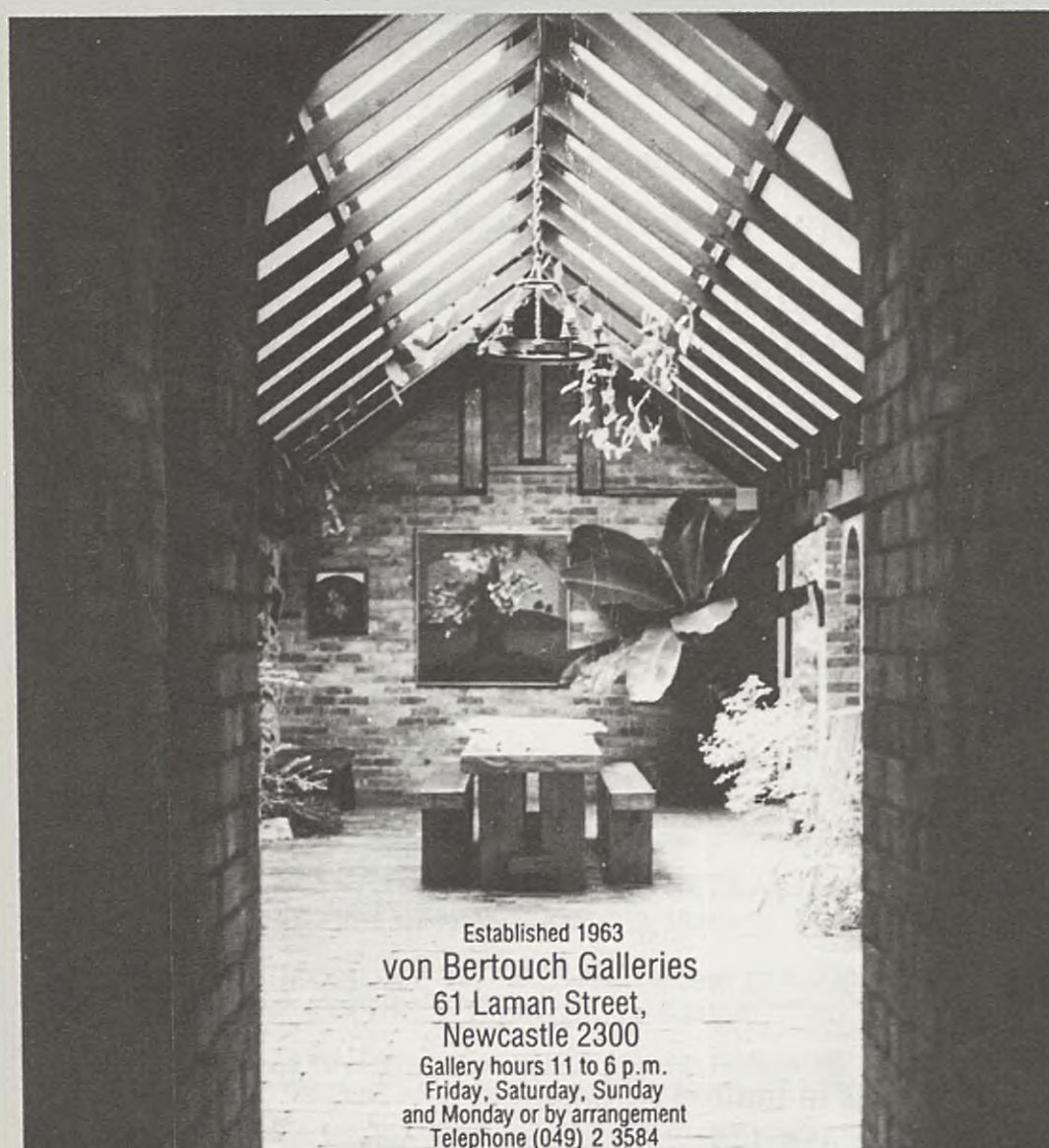


# NEWCASTLE REGION ART GALLERY

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

## Gallery hours

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



Established 1963  
von Bertouch Galleries  
61 Laman Street,  
Newcastle 2300  
Gallery hours 11 to 6 p.m.  
Friday, Saturday, Sunday  
and Monday or by arrangement  
Telephone (049) 2 3584

## GATES GALLERY

19 Grosvenor Street, Neutral Bay 2089  
Tel. (02) 90 5539  
Exhibitions by contemporary Australian artists changing every four weeks.  
3 June - 28 June: Katrina Collins  
1 July - 26 July: The Classic Nude - group show  
29 July - 23 August: Lino Alvarez - ceramics  
26 August - 20 September: John Windus  
23 September - 18 October: Brian Hirst - glass sculpture  
Tuesday to Friday: 11 - 6  
Saturday: 11 - 4

## GEO STYLES

50 Hunter Street, Sydney, 2000  
Tel. (02) 233 2628  
A large range of traditional Australian art.  
Monday to Friday: 9 - 5.30

## HAMILTON DESIGN GLASS GALLERY

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

## HOGARTH GALLERIES

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

## HOLDSWORTH 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, Wollahra 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

294 Oxford 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 Mafua 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  
17 June - 6 July: Bernard Ollis; Michael

Winters - Sydney Harbour paintings  
8 - 26 August: Sydney Ball; Allan Mitelman - works on paper  
29 July - 16 August: Peter Taylor - painted wooden sculpture; Philip Quirk - photographs; Rodney Broad  
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  
13 June - 7 July: Graham Cox  
11 July - 4 August: Sam Fullbrook  
8 August - 1 September: Vita Endelmanis  
7 - 29 September: Margaret Woodward  
3 - 27 October: John Earle  
Monday, Friday, Saturday: 11 - 6  
Sunday: 2 - 6  
Or by appointment.

## 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

## MOSMAN GALLERY

122 Avenue Road, Mosman 2088  
Tel. (02) 960 1124  
A new gallery with a very select collection of paintings and original prints from Australia's top artists  
Tuesday to Sunday: 2 - 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  
Closed Christmas Day and Good Friday

## 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  
Traditional and modern paintings by many of Australia's prominent artists. Special exhibitions held regularly. Layby, credit cards.  
Monday to Saturday: 10.30 - 5

## OCEAN FRONT GALLERY 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



# ASPECTS OF FRANK HINDER

JULY 12 – AUGUST 2 1986

## ABSTRACTS



Configuration 1962

Oil 25.2 x 22 cm



**Bloomfield Galleries**

118 Sutherland Street, Paddington 2021 (corner Elizabeth)

Tel (02) 326 2122 326 2629 Tuesday-Saturday 10.30-5.30 Director: Lin Bloomfield





Dreamtime  
ABORIGINAL ARTS CENTRE

#### AUSTRALIAN ABORIGINAL ART

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

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

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

## POWER INSTITUTE OF FINE ARTS

### POWER GALLERY OF CONTEMPORARY ART THE UNIVERSITY OF SYDNEY First Floor MADSEN BUILDING

(The Madsen Building is the first on the left from  
the City Road entrance)

Hours: Monday to Saturday 1-4 pm  
Entrance Free

Telephone weekdays 692-3170

### THE JOHN POWER FOUNDATION FOR FINE ARTS THE UNIVERSITY OF SYDNEY:

Organises lectures and seminars on all aspects of the visual arts, by overseas and Australian artists, art-critics and art-historians. Membership allows free access to all events and a newsletter.

For information ring: 692 3566



#### OLD BREWERY GALLERY

24 The Esplanade, Wagga Wagga 2650  
Tel. (069) 21 5274  
Monthly exhibitions by contemporary and traditional Australian artists.  
Wednesday to Sunday: 11 - 6  
Or by appointment

#### PARKER GALLERIES

39 Argyle Street, Sydney 2000  
Tel. (02) 27 9979  
Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists.  
Monday to Friday: 9.15 - 5.30

#### POCHOIR

Shop 21A, North Sydney Shoppingworld,  
77 Berry Street, North Sydney 2060  
Tel. (02) 922 2843  
Original graphics by Australian and overseas artists. Jewellery, hand-blown glass and ceramics by Australian artists. Conservation framing specialists.  
Monday to Friday: 9 - 5.30  
Thursday until 8  
Saturday: 9 - 1

#### PRINTERS GALLERY

80 Prince Albert Street,  
Mosman 2088  
Tel. (02) 969 7728  
Established Crows Nest, 1979. Gallery specializing in unframed, low edition, original prints by Australian artists. Framing service.  
By appointment.

#### PRINTFOLIO GALLERY

Gallery Level, CBA Centre,  
60 Margaret Street, Sydney 2000  
Tel. (02) 27 6690  
Original lithographs, etchings, woodcuts by contemporary printmakers. New series of exhibitions by prominent Japanese and New Zealand printmakers.  
Monday to Friday: 9.30 - 6.30

#### PRINT ROOM

141 Dowling Street, Woolloomooloo 2011  
Tel. (02) 358 1919  
Original works on paper: etchings, woodcuts, lithographs, drawings, watercolours and fine Australian and European photography, both contemporary and traditional.  
Tuesday to Saturday: 11 - 6

#### PROUDS ART GALLERY

Cnr Pitt and King Streets, Sydney 2000  
Tel. (02) 233 4488  
Sydney's most central gallery representing Australia's leading artists. Expert framing, restoration and valuations undertaken.  
Monday to Friday: 9 - 5.25  
Thursday until 9  
Saturday: 9 - 2

#### Q GALLERY

32 Ferry Street, Hunters Hill 2110  
Tel. (02) 817 4542  
June: Greg Hansell - earth pastels; Anniko Kevin - oils  
July - August: Cam Clarke - oils  
Comprehensive mixed display at all times.  
Wednesday to Sunday: 11 - 6

#### RAINSFORD GALLERY

328 Sydney Road, Balgowlah 2093  
Tel. (02) 94 4141  
6 - 21 June: Patricia Moy  
8 - 22 August: Patrick Carroll; John Maudson; Robert Simpson  
Tuesday to Friday: 11 - 5  
Saturday: 10 - 12

#### RAY HUGHES GALLERY

124 Jersey Road, Woollahra 2025  
Tel. (02) 32 2533  
Tuesday to Saturday: 11 - 6

#### REX IRWIN ART DEALER

First Floor, 38 Queen Street,  
Woollahra 2025  
Tel. (02) 32 3212  
17 June - 12 July: David Bomberg  
15 July - 2 August: Anna Maria Pacheco  
5 - 23 August: Tenth Birthday Show  
26 August - 13 September: Michael Taylor  
Tuesday to Saturday: 11 - 5  
Or by appointment

#### ROBIN GIBSON GALLERY

278 Liverpool Street,  
Darlinghurst 2010  
Tel. (02) 331 6692  
31 May - 18 June: Lindsay Churchland; Russell Morrison  
21 June - 9 July: Neil Taylor; Geoff Harvey - paintings and constructions  
12 - 30 July: Ian Pearson  
2 - 20 August: Tim Storrier  
23 August - 10 September: Martin King - prints  
13 September - 1 October: Lawrence Daws  
Tuesday to Saturday: 11 - 6

#### SAVILL GALLERIES

1st Floor, 402 New South Head Road,  
Double Bay 2028  
(Moving shortly to 156 Hargrave Street,  
Paddington 2021)  
Tel. (02) 327 7575, 2862  
Permanent stock available of fine Australian and New Zealand paintings by leading artists; late Colonial, Heidelberg, selected moderns.  
Monday to Friday: 10 - 5  
Weekend by appointment

#### S.H. ERVIN MUSEUM AND ART GALLERY

National Trust Centre, Observatory Hill,  
Sydney 2000.  
Tel. (02) 27 9222, 5374  
Changing exhibitions of Australian art and architecture with a historical emphasis.  
11 July - 17 August: The Merioola Group - Sydney art in the 1940s  
Tuesday to Friday: 11 - 5  
Saturday, Sunday: 2 - 5

#### STADIA GRAPHICS GALLERY

First Floor, 85 Elizabeth Street,  
Paddington 2021  
Tel. (02) 326 2637  
Original graphics by 19th and 20th-century masters, 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

#### TEMPORARY CONTEMPORARY GALLERY

76 St Pauls Street, Randwick 2031  
Tel. (02) 398 2826  
Established seven years. Changing exhibitions monthly of modern Australian painting, sculpture. Works in stock: Piers Bateman, Richard Lane, Heidi Hereth, Susan Baird, Keith Rout, Ted Blackwall.  
Tuesday to Saturday: 11 - 5

#### THE PAINTERS GALLERY

32 1/2 Burton Street, East Sydney 2000  
Tel. (02) 332 1541  
June: Fed Frizell; Hardy Sherwin



# JOSHUA McCLELLAND PRINT ROOM

Early Australian Paintings and Prints, Chinese and Japanese Porcelain



George O'Brien (b. Ireland 1821, arr. Australia 1839.  
d. N.Z. 1888). Watercolour. "The Yarra at Abbotsford",  
signed l.l. and dated 1854. Size 22.5 x 30.5 cm.

(An artist and architect, O'Brien spent 24 years in  
Melbourne. The LaTrobe Library holds several pencil drawings  
of scenes on the "Yarra Yarra".)

105 COLLINS STREET,  
MELBOURNE 3000 TELEPHONE (03) 654 5835  
HOURS: MONDAY TO FRIDAY 10 AM-5 PM



## LUCY & HATTON BECK

### CERAMIC TILE PAINTINGS PERMANENTLY ON VIEW AT

MANYUNG GALLERY 1408 NEPEAN HIGHWAY  
MT ELIZA VICTORIA 3930 (03) 787 2953

## CHARLES NODRUM GALLERY

### Modern Australian Paintings in particular works of the 1960s

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

Artists sold recently or at present in stock  
include

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

292 Church Street, Richmond,  
Victoria 3121

Telephone (03) 428 4829

Large selection of paintings by  
well-known artists.

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



## MANYUNG GALLERY

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

1408 Nepean Highway, Mt. Eliza  
Phone: 787 2953

Gahan – lustre ceramics  
21 September – 19 October: Nalda Searles  
– Native baskets  
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  
36 Grey Street, Deakin. 2600  
Tel. (062) 73 1780  
17 May – 8 June: Sidney Ball; Ben Shearer  
Wednesday to Sunday: 11 – 5

UNIVERSITY DRILL HALL GALLERY  
Kingsley Street, Acton 2601  
Tel. (062) 71 2501  
17 May – 13 July: Recent Acquisitions of  
Contemporary Australian Art  
14 June – 17 August: Mike Parr, A-Artaud  
(against the Light) Self Portrait at Sixty-  
five  
23 July – 21 September: Ten Aboriginal  
Painters  
Wednesday to Sunday: noon – 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 CENTRE FOR  
CONTEMPORARY ART  
Dallas Brookes Drive  
The Domain, South Yarra 3141  
Tel. (03) 63 4264  
Exhibitions of Australian and international  
contemporary art with supporting  
explanatory material, including video pre-  
sentations.  
Tuesday to Friday: 10.30 – 5  
Saturday, Sunday: 2 – 5

AUSTRALIAN GALLERIES  
35 Derby Street, Collingwood 3066  
Tel. (03) 417 4303  
10 June – 1 July: John Olsen  
7 – 21 July: Sam Fullbrook – paintings and  
drawings  
28 July – 11 August: Leon Morrocco –  
pastels and paintings  
18 August – 1 September: Rae Marks –  
paintings and pastels; Lesbia Thorpe –  
prints  
8 – 22 September: Peter Schipperheyn –  
sculpture  
29 September – 13 October: Colin Lanceley  
– paintings and drawings  
Monday to Saturday: 10 – 6

BRIDGET McDONNELL GALLERIES  
130 Faraday Street, Carlton 3053  
Tel. (03) 347 1919  
Mixed exhibitions of early and modern  
Australian paintings (1840-1980).  
Tuesday to Saturday: 11 – 6  
Also at:  
1037 High Street, Armadale 3143  
Tel. (03) 20 5198  
Monday to Friday: 10 – 6  
Saturday: 10 – 2

CAULFIELD ARTS CENTRE  
441 Inkerman Road, Caulfield North 3161  
Tel. (03) 524 3277  
Changing exhibitions of contemporary  
art. An extensive programme of commu-  
nity art exhibitions and activities.  
Monday to Friday: 10 – 5  
Saturday, Sunday: 1 – 6

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 and ceramics.  
Tuesday to Friday: 10.30 – 5  
Saturday: 11 – 5

CITY OF 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.  
16 May – 22 June: Arthur Boyd – Seven  
Persistent Images – paintings, sculpture  
etc.  
28 June – 27 July: Bill Coleman: The Mel-  
bourne Modern Movement – paintings,  
prints, drawings  
1 – 24 August: Cartoons  
6 September – 12 October: The 1986 Hugh  
Williamson prize – contemporary works  
Tuesday to Friday: 10.30 – 4.30  
Saturday, Sunday, public holidays:  
12.30 – 4.30

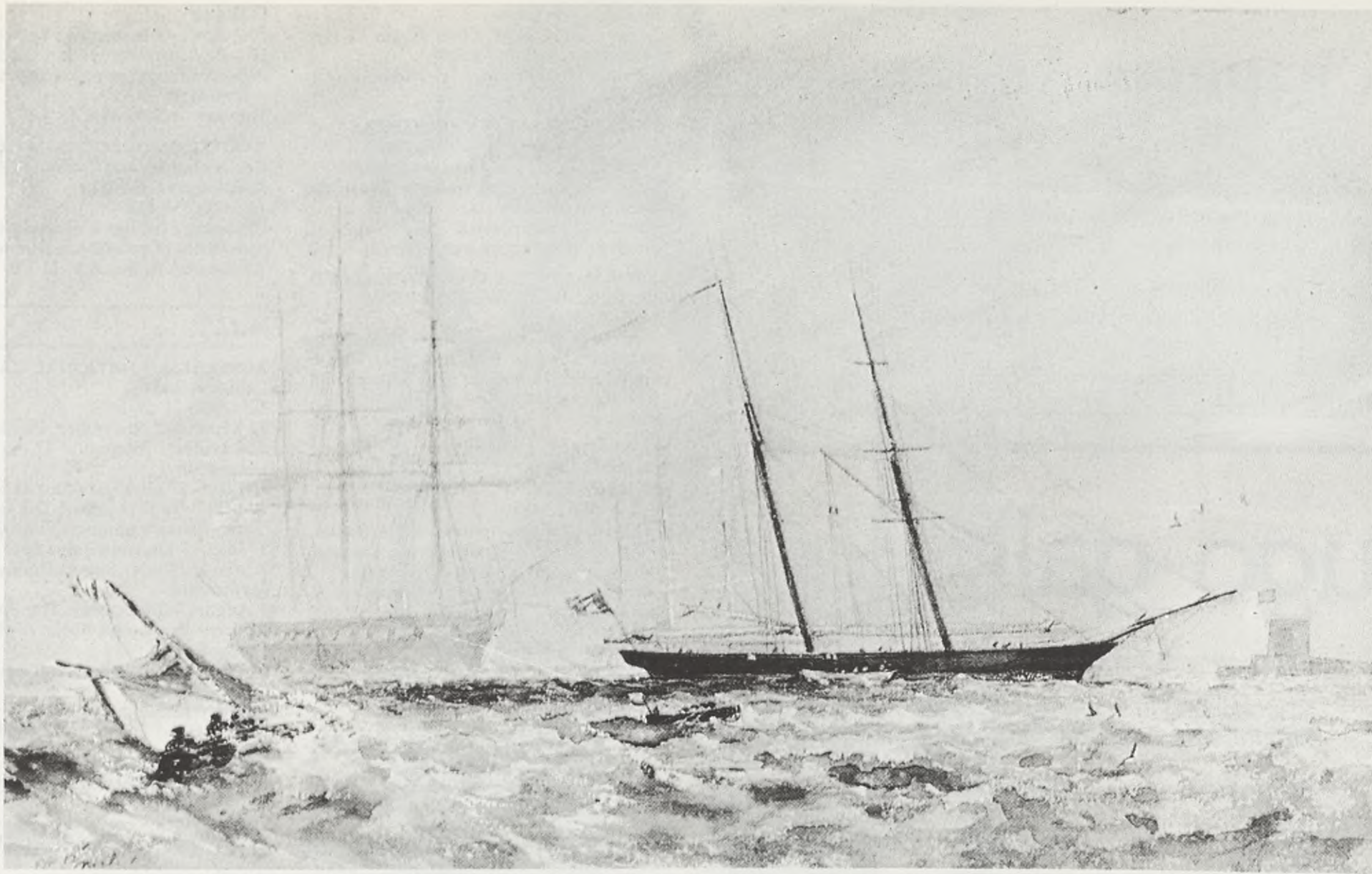
DEMPSTERS GALLERY  
AND BOOK BARN  
181 Canterbury Road, Canterbury 3026  
Tel. (03) 830 4464  
Ongoing exhibition of prints and other  
works on paper. Artists include Norman  
Lindsay – drawings, Noel Counihan –  
lithographs, David Rankin – acrylic on  
paper, Clifton Pugh, Leon Pericles, Peter  
Hickey, Robert Grieve, Brett Whiteley,  
Lloyd Rees, Keith Cowlam, Chris Van  
Otterloo and others. 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





Sir Oswald Brierly Watercolour 15.5 x 25 cms.

Dust Storm in Sydney Harbour 1868

## Mixed Exhibitions of early Australian and modern Australian paintings

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**In stock :** Sir Sidney Nolan, Lloyd Rees, George F. Lawrence, Francis Lyburner, Clifton Pugh, Donald Friend, Fred Williams, Brett Whiteley, Rupert Bunny, Charles Conder J.H. Scheltema, John Glover, Frederick Woodhouse and others.

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## Bridget McDonnell Gallery

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NOTE NEW ADDRESS 130 FARADAY ST. CARLTON 3053 VICTORIA. PHONE (03) 347 1919 GALLERY HOURS TUESDAY – SATURDAY 11-6pm



## Chapman Gallery

CANBERRA

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

Hours: Wed, Thur, Fri – 12 noon to 6 pm  
Sat, Sun – 11 am to 6 pm or by appointment  
Telephone: (062) 95 2550

Director: Judith Behan

## hugo galleries

International Art Dealers

Specialising in contemporary lithographs and etchings by Australian and Overseas Artists

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

Conservation standard framing available  
specialising in works on paper.

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

## Solander Gallery

CANBERRA

REPRESENTING MAJOR AUSTRALIAN  
AND OVERSEAS ARTISTS

Two separate exhibitions every four weeks

36 Grey Street  
Deakin. A.C.T.  
Director: Joy Warren

Gallery Hours: 11 am to 5 pm  
Wednesday to Sunday  
Telephone (062) 73 1780

July: Noel Thurgate  
August: Rick Amor; Chris Wyatt  
September: Justin O'Brien  
Thursday to Saturday: 11 - 5.30

### THE TERRACE GALLERY

10 Leswell Street, Woollahra 2025  
Tel. (02) 389 4955 389 6463 (a.h.)  
Specializing in traditional Australian  
artists and aboriginal watercolours of the  
Namatjira period.  
Tuesday to Saturday: 11 - 4  
Sunday, Monday: by appointment

### TREVOR BUSSELL FINE ART GALLERY

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

### VIVIAN ART GALLERY

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

### VON BERTOUCHE GALLERIES

61 Laman Street, Newcastle 2300  
Tel. (049) 2 3584  
11 April - 4 May: Mathew Perceval; Louis  
Kahan - etchings and watercolours;  
Dorothy Burns - sawdust-fired ceramics  
9 May - 1 June: Gordon Rintoul; Pixie  
O'Harris - watercolours  
6 - 29 June: July Hepper Lewis - paintings  
and drawings; Elizabeth Rooney - paint-  
ings and etchings  
4 - 20 July: Young Artists of Sydney and  
the Hunter Valley - various media  
25 July - 17 August: Jamie Boyd - paint-  
ings and drawings; Elizabeth Martin -  
terracotta sculpture  
22 August - 14 September: John Winch -  
bronze sculpture  
29 August - 14 September: Peter Sparks  
Memorial Pastel Award  
19 September - 17 October: Arthur Boyd;  
Myra Skipper - jewellery, silver and  
enamel  
Friday to Monday: 11 - 6  
Or by arrangement.

### WAGNER ART GALLERY

39 Gurner Street, Paddington 2021  
Tel. (02) 357 6069  
Exhibitions changing every three weeks  
featuring works by leading Australian  
artists.  
17 June - 6 July: William Rose: Infinity  
and the Fourth Dimension - exhibition of  
paintings and drawings in conjunction  
with the Biennale of Sydney  
9 - 27 July: David Boyd - recent paintings  
29 July - 20 August: Frederic Bates -  
recent watercolours  
26 August - 14 September: Stephen Kaldor  
- exhibition of Australian paintings  
16 September - 2 October: John Rigby -  
tropical landscapes  
Tuesday to Saturday: 11 - 5.30  
Sunday: 1 - 5

### WATTERS GALLERY

109 Riley Street, East Sydney 2010  
Tel. (02) 331 2556  
28 May - 14 June: Jon Plapp  
18 June - 5 July: Richard Larter  
9 - 26 July: Paul Selwood - sculpture  
30 - 16 August: Frank Littler; Chris

O'Doherty  
20 August - 6 September: Lorraine Jenyns  
10 - 27 September: Helen Eager - paint-  
ings, drawings, prints; Virginia Coventry  
- drawings  
Tuesday to Saturday: 10 - 5

### WOOLLOOMOOLOO GALLERY

Cnr Nicholson and Dowling Streets,  
Woolloomooloo 2011  
Tel. (02) 356 4220  
Changing exhibitions of works by Aus-  
tralian artists of promise and renown.  
Wednesday to Sunday: 11 - 6

## A.C.T.

### AUSTRALIAN NATIONAL GALLERY

Canberra 2600  
Tel. (062) 71 2501  
22 March - 2 November: Plastic, Rubber  
and Leather: Alternative Dress and  
Decoration  
10 May - 27 July: The Artist as Social Critic  
10 May - 14 September: The Glamour  
Show - studio photographs 1925-1955  
17 May - 7 December: Eye Spy: A Journey  
7 June - 27 July: Rupert Bunny's  
Mythologies  
9 August - 19 October: The Spontaneous  
Gesture: Prints and Books of the Expres-  
sionist Era  
11 August - 22 February: Textiles of  
Southeast Asia  
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 monthly.  
Wednesday to Sunday, public holidays:  
10.30 - 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  
and works on paper: Miro, Vasarely,  
Hickey, Dickerson, Pugh, Warr, Dunlop,  
Looby, Rees, Olsen.  
Monday to Thursday: 9 - 5  
Friday until 9  
Saturday: 9 - 12.30

### NAREK GALLERIES

'Cuppacumbalong' Craft Centre,  
Naas Road, Tharwa 2620  
Tel. (062) 37 5116  
Exhibitions monthly featuring the work of  
leading and emerging craftsmen in various  
media.  
4 May - 1 June: The Salt Show - salt  
glazed ceramics  
22 June - 20 July: Three Porcelain Views  
- porcelain by Anne Mercer, Merran  
Esson, Penny Walker  
10 August - 14 September: Marlaine





# DICK WATKINS

**XVIII BIENAL DE SAO PAULO, BRAZIL**

*October 4 - December 15, 1985*

**BROKEN HILL CITY ART GALLERY**

*March 13 - April 13, 1986*

**HEIDE PARK AND ART GALLERY**

*April 26 - June 22, 1986*

**MANLY ART GALLERY**

*July 11 - August 24, 1986*

This retrospective exhibition of paintings by Dick Watkins was assembled by the Broken Hill City Art Gallery. This exhibition is funded by the Visual Arts Board of the Australia Council. The Broken Hill City Art Gallery is a department of the Council of the City of Broken Hill. It is supported by the Office of the Minister for the Arts, Premier's Department, New South Wales Government.



# GARY CARSLLEY

28 July – 15 August 1986

**realities**

35 Jackson Street  
Toorak Victoria 3142  
Telephone (03) 241 3312

Tel. (03) 20 7779  
Specializing in Oriental antiques, scrolls and works of art. Contemporary artists, Southeast Asian ceramics.  
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

**FINE ART LIVING**  
Shop 255, Chadstone Shopping Centre 3148  
Tel. (03) 569 9611  
Specializing in works on paper by leading Australian artists.  
Monday to Wednesday: 9 - 6  
Thursday, Friday until 9 pm  
Saturday until 1

**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 NAÏVE**  
430 Punt Road, South Yarra 3141  
Tel. (03) 266 2168  
A wide selection of works by naïfs 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

**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  
Blackman, Leonard Long, Kenneth Jack, Bill Beavan, Colin Parker, de Couvreur, Gleghorn, Coburn and many other prominent artists. Continuing exhibitions as well as one-man shows. Enquiries welcome.  
19 - 29 June: Colin Parker  
17 - 27 July: Maynard Waters  
Monday to Friday: 11 - 5  
Saturday: 10 - 1  
Sunday: 2 - 5

**GRYPHON GALLERY**  
Melbourne College of Advanced Education, Cnr Grattan and Swanston Streets, Carlton 3053  
Tel. (03) 341 8587  
3 June - 25 July: Sculpture for Melbourne: eight sculptors over a two-month period - Geoffrey Bartlett, Chris Beecroft, Alexis Preston, Hossein Valamanesh, Gary Cumming, Dan Wollmering, David Jensz and Wendy Teakel  
5 - 22 August: Works for the Table - ceramics by Penny Smith  
Tuesday to Friday: 10 - 4  
Wednesday until 7.30  
Saturday: 1 - 4

**HEIDE PARK AND ART GALLERY**  
7 Templestowe Road, Bulleen 3105  
Tel. (03) 850 1849  
26 April - 22 June: Dick Watkins: The XVIII Bienal de São Paulo, Brazil Exhibition  
28 June - 27 July: Primary Painting  
5 August - 14 September: In Search of the Open Country 1961-1986  
23 September - 2 November: Robert Klippel: A Retrospective Exhibition of Sculpture and Drawing  
Tuesday to Friday: 10 - 5  
Saturday and 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

**JEWISH MUSEUM OF AUSTRALIA**  
Cnr Arnold Street and Toorak Road, South Yarra 3141  
Tel. (03) 266 1922  
Housed in the impressive Toorak Synagogue, the Museum presents changing exhibitions covering aspects of Jewish ritual art history.  
Wednesday and Thursday: 11 - 4  
Sunday: 2 - 5

**JOAN GOUGH STUDIO GALLERY**  
326/328 Punt Road, South Yarra 3141  
Tel. (03) 266 1956  
Contemporary Art Society exhibitions, solo and group shows monthly. Opening first Friday each month 8 pm.  
6 - 28 June: Marek Dobiecki  
4 - 26 July: Maria Kaye  
5 - 27 September: Joan Gough, Linda Floyd: surrealist works - paintings and constructions  
Saturday: 12 - 7  
Weekdays 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

**LAURINE DIGGINS FINE ARTS PTY LTD**  
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

**MELALEUCA GALLERY**  
121 Ocean Road, Anglesea 3230



# ROBERT DICKERSON

1986

SEPTEMBER – PERTH

OCTOBER – ADELAIDE



The Witness oil on canvas 120 x 90 cm

greenhill  
galleries

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



# RECONNAISSANCE GALLERY

72 Napier Street  
Fitzroy  
3065  
Victoria

Gallery hours  
Tuesday – Friday 10-6  
Saturday & Sunday 2-5

*Heide*

PARK AND ART GALLERY

26 April – 22 June Dick Watkins:  
The XVIII Bienal de Sao Paulo,  
Brazil Exhibition  
28 June – 27 July Primary Painting  
5 August – 14 September John Olsen:  
In Search of the Open Country 1961-1986  
23 September – 2 November Robert Klippel:  
A Retrospective Exhibition of Sculpture  
and Drawing

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

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

Tel. (052) 63 1230  
Continuing display of quality Australian  
paintings.  
Weekends: 11 - 5.30  
Or by appointment

**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 March – 6 July: Events – photography  
March – July: Australian Ceramics from  
the Collection  
15 May – 13 July: Master drawings from  
the Robert Raynor Gallery  
15 March – August: Modern Australian  
Masters  
27 March – 24 August: Aboriginal works  
from the Collection  
18 July – November: Australian Landscape  
Photography  
6 August – 26 October: The Krongold  
Collection  
August – November: The Apothecary's  
Shelf – Pots for Herbal Remedies  
1450 - 1800  
Tuesday to Sunday, public holidays: 10 - 5

**NIAGARA GALLERIES**  
245 Punt Road, Richmond 3121  
Tel. (03) 429 3666  
Specializing in contemporary and early  
modern Australian art.  
5 – 24 June: Ted May: recent paintings  
26 June – 15 July: Ralph Ederline; Marjorie  
Bussey  
17 July – 5 August: Jeremy Barrett; Jenny  
Haasz  
7 – 26 August: Harry Rosengrave, Fred  
Williams – works on paper  
28 August – 15 September: Patrick  
Hennigan; Rick Amor  
Tuesday to Friday: 10 - 6  
Saturday: 10 - 12

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

**RECONNAISSANCE**  
72 Napier Street, Fitzroy 3065  
Tel. (03) 417 5114  
Changing exhibitions monthly by leading  
Australian and overseas artists.  
Tuesday to Friday: 10 - 6  
Saturday, Sunday: 1 - 5.30

**70 ARDEN STREET**  
70 Arden Street, North Melbourne 3051  
Tel. (03) 328 4949  
Dealing in and exhibiting painting,  
sculpture and prints by contemporary  
artists.  
Tuesday to Saturday: 12 - 6

**SHEPPARTON ARTS CENTRE**  
Welsford Street, Shepparton 3630  
Tel. (058) 21 6352  
Changing exhibitions monthly.  
Permanent collection Australian paintings,  
prints, drawings. Significant comprehen-  
sive collection of Australian ceramics:  
1820s to the present.  
Monday to Friday: 1 - 5  
Sunday: 2 - 5

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

**TOLARNO GALLERIES**  
98 River Street, South Yarra 3141  
Tel. (03) 241 8381  
Changing exhibitions of Australian and  
European 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

**UNITED ARTISTS**  
42 Fitzroy Street, St Kilda 3162  
Tel. (03) 534 5414  
United Artists shows contemporary  
Australian painting, sculpture and photog-  
raphy and represents both established  
and emerging artists.  
Tuesday to Sunday: 1 - 5

**UNIVERSITY GALLERY**  
University of Melbourne, Parkville 3052  
Tel. (03) 344 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.  
Thursday 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  
23 May – 11 June: Victor Majzner  
13 June – 2 July: Greg Hooper; Lani Weedon  
Tuesday to Friday: 10 - 5.30  
Saturday, Sunday: 2 - 5

**ART GALLERY OF SOUTH AUSTRALIA**  
North Terrace, Adelaide 5000  
Tel. (08) 223 7200  
9 May – 29 June: Golden Summers –  
Australian Impressionist painting  
23 May – 6 July: Eugène Von Guérard's South  
Australia – works on paper  
11 July – 25 August: S.T. Gill: the South  
Australian Years – works on paper





NOEL THURGATE



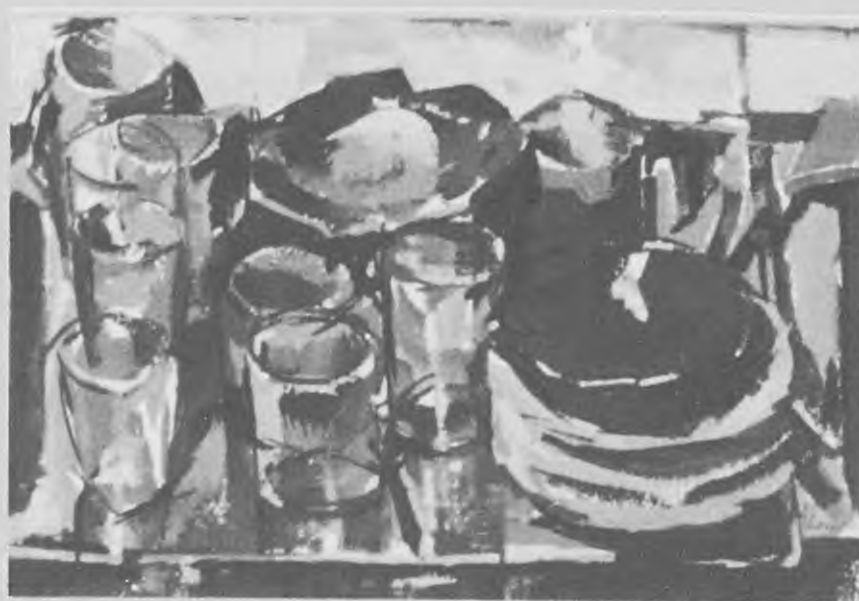
CHRIS WYATT



RICK AMOR



FREDERICK FRIZELL



HARRY SHERWIN

## The Painters Gallery

32½ Burton Street East Sydney 2000 (02) 332 1541

Gallery hours: 11-5.30 Tuesday to Saturday



# TOLARNO GALLERIES

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AMERICAN  
AND EUROPEAN  
ARTISTS

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Australia 3141 Telephone (03) 241 8381

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PERTH WA 6000

HOURS:  
Monday to Friday  
10 am to 5 pm

Sunday  
2 pm to 5 pm

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

5 September – 13 October: Edvard Munch –  
prints and drawings  
Daily: 10 - 5

**BARRY NEWTON GALLERY**  
Malvern Village, 269 Unley Road,  
Malvern 5061  
Tel. (08) 271 4523  
Regular exhibitions of fine arts by promi-  
nent 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  
24 May – 11 June: Paul Greenaway –  
sculptural ceramics  
14 June – 2 July: John Coburn – paintings  
and tapestry; Angela Houp – marble and  
bronze sculpture  
5 – 23 July: Basil Hadley – Central Australia  
series  
26 July – 15 August: Lloyd Rees – major oil  
exhibition; Marcus Champ – wooden boxes  
and brooches  
16 August – 3 September: Mike Green – oils  
and watercolours  
6 – 24 September: Noel Counihan – paint-  
ings and drawings; Les Blakebrough –  
ceramics  
27 September – 15 October: Vivienne  
Pengilly mixed media textiles; Robyn  
Gordon – sculptural jewellery  
Tuesday to Friday: 10 - 5  
Saturday, Sunday: 2 - 5

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

**GREENHILL GALLERIES**  
140 Barton Terrace, North Adelaide 5006  
Tel. (08) 267 2887  
10 June – 1 July: Pam Cleland – oils; Nan  
Hanford – pastels  
6 July – 1 August: Lloyd Rees – watercolours  
3 – 27 August: South Australian Artists  
Anniversary Show; Ray Taylor – ceramics  
31 August – 25 September: Robert and Mar-  
got Beck – ceramics, Christine Lawrence  
Tuesday to Friday: 10 - 5  
Saturday, Sunday: 2 - 5

**JAM FACTORY  
(WORKSHOPS INCORPORATED)**  
169 Payneham Road, St Peters 5069  
Tel. (08) 42 5661  
8 – 29 June: Ian Were – enamels; Petrus  
Spronk – ceramics  
6 – 27 July: Phillipe Lakeman – ceramics;  
Sally Both, Alison Powell – textiles  
3 August – 31 August: National Survey of  
Contemporary Embroidery; Alvena Hall  
– embroidery  
7 – 28 September: Leone Furler – printed  
fabrics; Kingsley Marks – ceramics  
Monday to Friday: 9 - 5  
Saturday: 10 - 5  
Sunday: 2 - 5

**TYNTE GALLERY**  
83 Tynte Street, North Adelaide 5006  
Tel. (08) 267 2246  
1 June – 8 July: Jörg Schmeisser – etchings –  
Ladakh  
10 July – 5 August: Georgina Bracken,  
Charles Cooper, Fred Frizelle and Harry  
Sherwin  
10 – 31 August: Barbara Hanrahan – prints  
and watercolours  
7 – 30 September: Tom Gleghorn  
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  
Paintings, sculpture, prints, drawings and  
craft from the Collection permanently on  
display.  
7 July – 17 August: Australian Colonial  
Landscapes – prints, drawings and water-  
colours from the Collection  
12 July – 24 August: Working Art: A  
Survey of Art in the Australian Labour  
Movement in the 1980s  
19 July – 24 September: Eileen Keys  
Ceramics 1950-85 – a retrospective exhi-  
bition of the Western Australian potter  
30 July – 14 September: Golden Summers  
– Impressionist masterpieces by Frederick  
McCubbin, Charles Conder, Tom Roberts,  
Arthur Streeton and others  
22 August – 5 October: Theo Scharf: Night  
in a City – folio of drypoint etchings by a  
young Australian artist produced while a  
student in Germany  
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.  
Tuesday to Friday: 10 - 4.30  
Sunday: 2 - 5  
Or by appointment

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

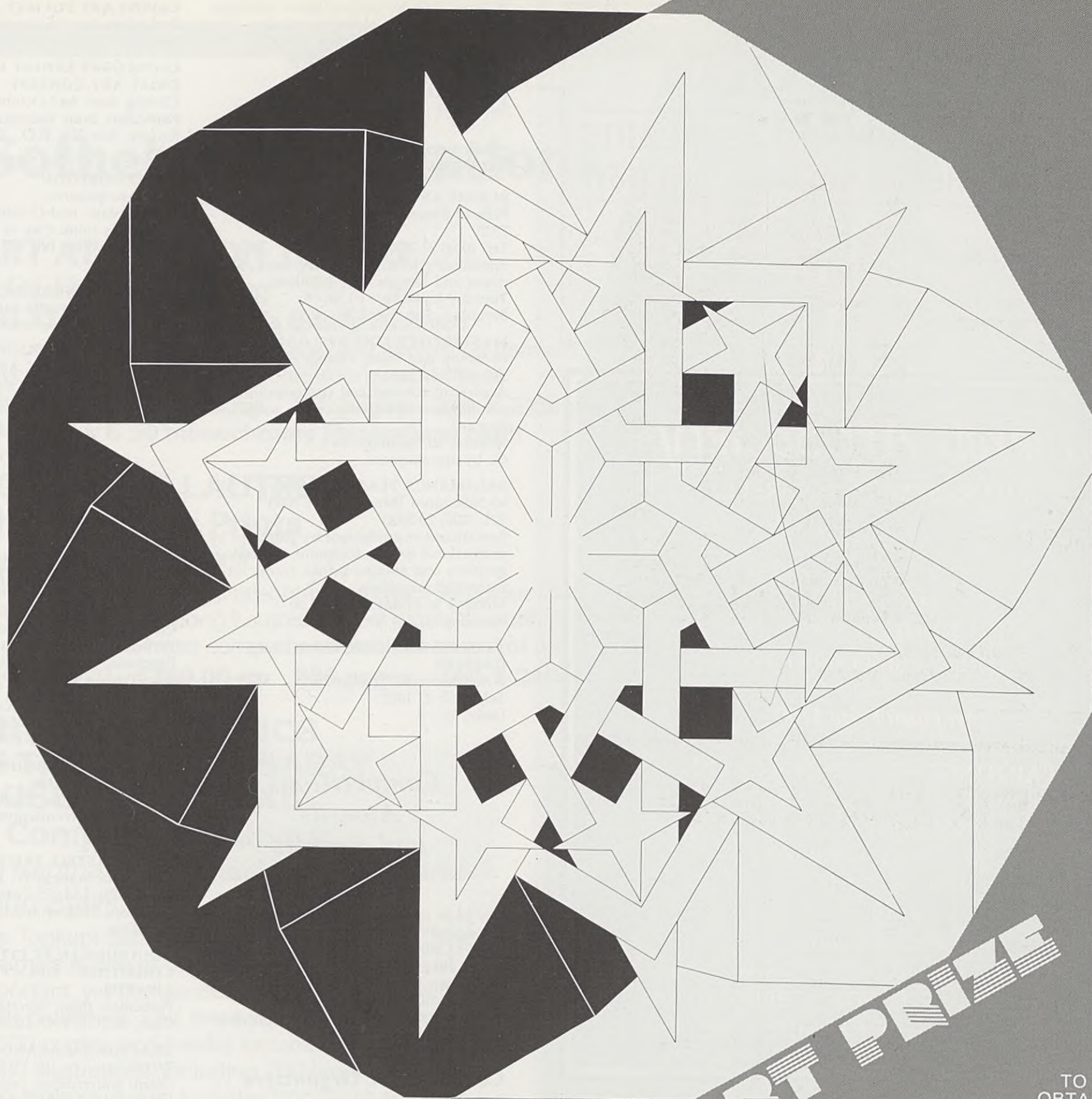
**GREENHILL GALLERIES**  
20 Howard Street, Perth 6000  
Tel. (09) 321 2369  
22 June – 17 July: John Coburn; Ray Taylor  
– raku pots  
22 July – 8 August: George Haynes;  
Jeremy Kirwan-Ward – drawings  
12 August – 4 September: Hal Missingham  
– watercolours; Shelley Rose – sculpture  
9 September – 2 October: Robert  
Dickerson; Rolf Bartz – ceramics  
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  
Exhibitions of prominent local and Eastern  
States artists' contemporary work.  
29 May – 22 June: Lindsay Pow





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**THE TEXTILE MUSEUM**  
OUR OFFICIAL BULLETIN



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## Inverell Art Society

EVANS STREET, INVERELL

ANNUAL  
EXHIBITION  
11th - 18th October 1986

Art Open Prize \$1000

PAINTINGS • POTTERY • CRAFT

GALLERY HOURS  
MONDAY - FRIDAY  
10 A.M. - 5 P.M.

SECRETARY  
P.O. BOX 329 INVERELL N.S.W. 2360  
PLEASE WRITE FOR SCHEDULE  
ENTRIES CLOSE SEPTEMBER 19, 1986

## The Esplanade Gallery

Bringing changing exhibitions of work by mainly  
Top End artists and craftspeople to Darwin City.



70 The Esplanade Darwin Northern Territory 5790  
10am to 5pm daily. Telephone (089) 81 5042

26 June - 20 July: Godfrey Blow - ceramics  
24 July - 17 August: Patricia Goff  
21 August - 14 September: Lindsay  
Edwards - drawings, paintings  
Tuesday to Friday: 10 - 5  
Saturday: 10 - noon  
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

**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 1422  
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

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

**CAIRNS ART SOCIETY EXHIBITION**  
Particulars from: Cairns Art Society, Box  
9992, P.O., Cairns 4870.

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

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

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

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

### New South Wales

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

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

**BLACKHEATH RHODODENDRON FES-  
TIVAL ART SHOW**  
Painting, ceramics. Particulars from: R.  
Bennett, 179 Wentworth Street, Black-  
heath 2785.

**FABER-CASTELL PRIZE FOR DRAWING**  
Particulars from: A.W. Faber-Castell  
(Aust.) Pty Ltd, 25 Pavesi Street,  
Guildford 2161 or artists' materials  
suppliers.

**GOULBURN LILAC CITY FESTIVAL ART  
EXHIBITION - OPEN PURCHASE  
AWARDS**  
Particulars from: Secretary, Goulburn Art  
Club, Box 71, P.O., Goulburn 2580.

**GRAFTON JACARANDA ART EXHIBI-  
TION**  
Open; watercolour; print; drawing.  
Closing date: usually early October  
Particulars from: Organizing Secretary,  
Jacaranda Art Exhibition Committee, 1  
Fry Street, Grafton or Box 806, P.O., Graf-  
ton 2460.

**INVERELL ART SOCIETY COMPETI-  
TION AND EXHIBITION**  
Open. Particulars from: Lorna Robinson,  
Harland Street, Inverell 2360.

**KIAMA ART EXHIBITION**  
Particulars from: Secretary, Kiama Art  
Society, 3A Farmer Street, Kiama 2533.

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



# Sotheby's Publications

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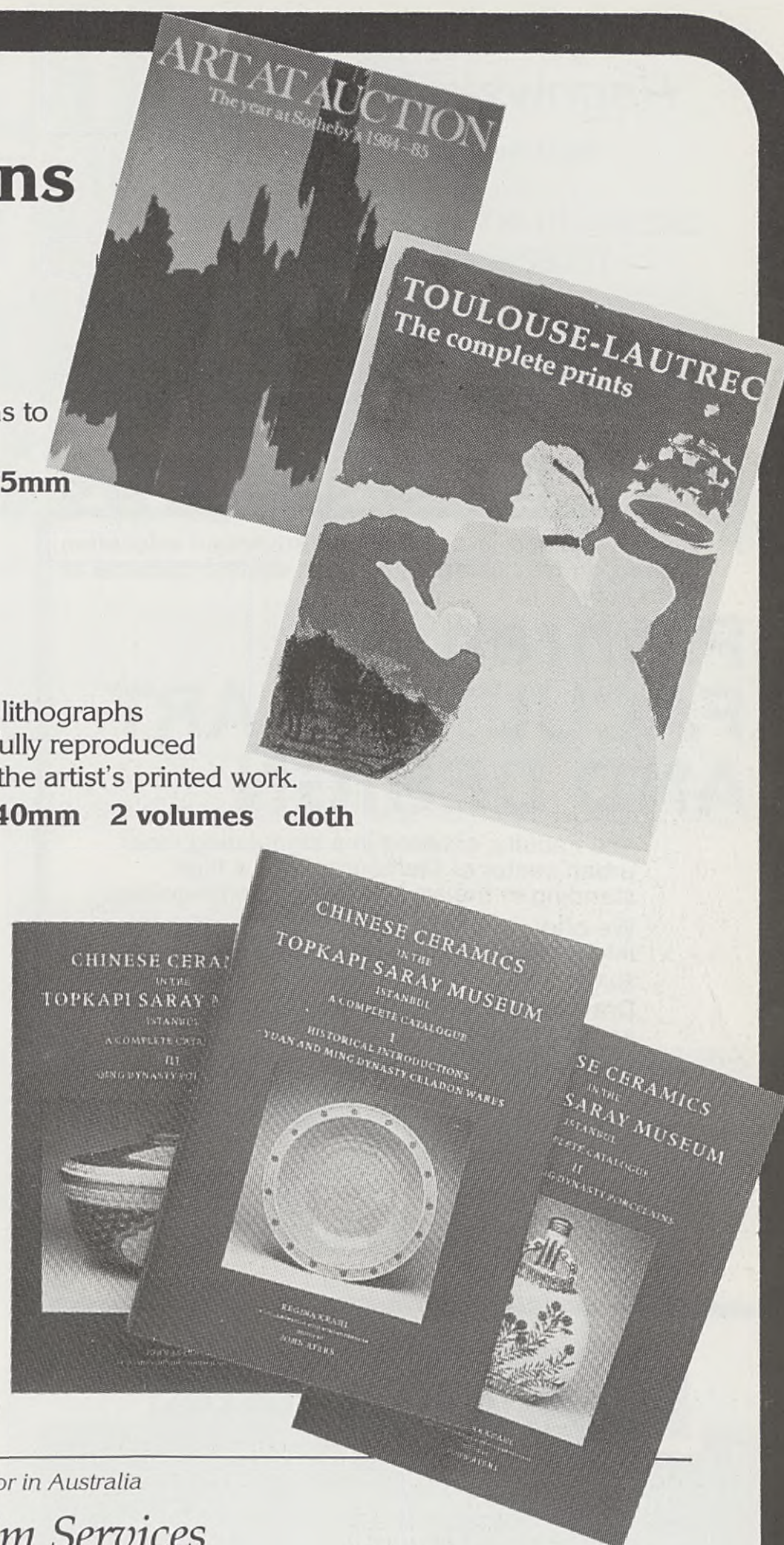
## CHINESE CERAMICS IN THE TOPKAPI SARAY MUSEUM ISTANBUL

### A Complete Catalogue

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

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Sunday 2.30 p.m. - 5.30 p.m. Closed on Mondays

## Victoria College

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## Prahran FACULTY OF ART AND DESIGN

The Faculty, situated in a stimulating inner urban sector of Melbourne, has a high standing in the art and design communities. We offer a wide range of major studies for intending professionals comprising:

B.A. (Fine Art) Major Studies in Ceramics, Drawing, Painting, Photography, Printmaking and Sculpture.

B.A. (Design)\* and Diploma major studies in Graphic Design and Industrial Design.

For further information contact:  
The Admissions Secretary,  
Prahran Faculty of Art and Design,  
Victoria College,  
142 High Street, Prahran, Victoria, 3181.  
Tel: (03) 529 7788 Ext. 370

\* Subject to accreditation.

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### MACQUARIE TOWNS FESTIVAL ART EXHIBITION

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

### RAYMOND TERRACE ART SHOW

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

### RYDE ART AWARD

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

### SOUTHERN CROSS ART EXHIBITION

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

### Western Australia

#### KATANNING ART PRIZE

Closing date: usually October  
Particulars from: Katanning Shire Council,  
Box 130, P.O., Katanning 6317.

### Northern Territory

#### ALICE PRIZE

Particulars from: Alice Springs Art Founda-  
tion Inc., Box 1854, P.O., Alice Springs  
5750

## Results

### Queensland

#### MOUNT ISA ART SOCIETY 1985 ANNUAL ART EXHIBITION

Judge: Richard Allen  
Winners: Open: Jan Arthur; open modern:  
Faye Dick; watercolour: Chris Gibson; ink  
drawing: Rowena Paine-Murphy; draw-  
ing: Barbara Teufel; creative work: Edna  
Paine

### New South Wales

#### ARCHIBALD PRIZE 1985

Judges: Trustees of the Art Gallery of  
New South Wales  
Winner: Guy Warren

#### FRIENDS OF MACQUARIE UNIVERSITY ART EXHIBITION 1985

Judges: Dr Alan Krell, Reinis Zusters  
Winners: Chancellor's Award: Tom  
Spence; Marjorie Robertson Memorial

Prize: Neil Clarke; John Gero Prize: Denise  
Shaw; Vivienne K. Parker Memorial Prize:  
Gai Mather; Alex and Yolanda Lee Prize:  
Katherine Watson

#### GRAFTON JACARANDA ART EXHIBI- TION 1985

Judge: Lindsay Sever  
Winners: Open: John Parkinson; water-  
colour: Gloria Muddle; prints and draw-  
ings: Mary Milton; wood sculpture:  
Herbert O. Cartwright; Westlawn Invest-  
ment Prize: Joanna Froblich Terpstra;  
Tooheys Prize: John Parkinson

#### LANE COVE ART AWARD 1985

Judges: Robert Woodward, Lloyd Rees  
Winners: 1st: Jolyon; 2nd: Rex Dupain;  
3rd: Wendy Sharp  
Purchase by Lane Cove Art Society for  
presentation to Council: Una Foster

#### SOUTHERN CROSS ART EXHIBITION 1985

Judge: Anna Waldmann  
Winners: Shire of Sutherland Credit Union  
Open Award: Jane O'Hara; T.N.T. tradi-  
tional Oil Award: Garran Brown; Caltex  
Watercolour Award: Leigh Colacino;  
Sutherland Shire Council 200 Award: Sue  
Smith; 5 Glen Galleries, St George &  
Sutherland Shire Award: Margaret Langan

#### SULMAN PRIZE 1985

Judge: Ray Kidd  
Winners: Victor Morrison and  
D. Humphries and R. Monk

#### SYDNEY MORNING HERALD CITY HERITAGE ART PRIZE AND SCHOLAR- SHIP 1986

Judges: Barry Pearce, Kevin Connor,  
Charles Lloyd Jones, Terence Maloon  
Winners: Art Prize: Robert Eadie  
Art Scholarship: Michael Nay

#### TRUSTEES' WATERCOLOUR PRIZE 1985

Judges: Trustees of the Art Gallery of  
New South Wales  
Winner: John Wolseley

#### 25th BATHURST ART PURCHASE 1985

Judge: James Mollison  
Winners: Peter Stuyvesant Cultural Founda-  
tion Award: Helen Eager; Southern  
Mitchell County Council: Graham Lupp;  
Bathurst Business Purchase: Kay  
Greenhill; Cash Chapman Memorial  
Award: Wally Barda; Tamarisque Fine Art  
& Graphic Supplies Purchase: Ena Joyce;  
Judges: James Mollison, Carl Andrew  
Winner: Cuneo's Galloping Grape  
Restaurant Purchase: Peter Anton Baka,  
Jenny Orchard  
Judge: Carl Andrew  
Winners: Art Gallery Society Award:  
Merran Essan, Kate Grant, Patsy Hely;  
Bathurst City Council: Tim Strachan

#### WYNNE PRIZE 1985

Judges: Trustees of the Art Gallery of  
New South Wales  
Winner: John Olsen

#### WYNNE PRIZE - JOHN AND ELIZABETH NEWHAM PRING MEMORIAL PRIZE 1985

Judges: Trustees of the Art Gallery of  
New South Wales  
Winner: Aileen Rogers

#### PORTLAND ART PURCHASE INVITA- TION ART EXHIBITION 1985

Works by Patrick Shirvington, Malcolm  
King, Rosalie Welsford, Sue Dight, Garran  
Brown, Marc Litchfield, John Caldwell,  
Yvonne Jenkins, Molly Lewis, Darcy  
Forden, Gloria Muddle, Joy Engelman,  
Ray Case and Jean Isherwood were pur-  
chased on the advice of Jane Raffan.



# ACTA AUSTRALIAN MARITIME ART AWARD 1986 EXHIBITION

A selection of contemporary paintings  
featuring the second annual \$10,000 Award painting

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15 July – 25 July

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## Victoria

### ALICE BALE ART AWARDS 1985

Judges: Committee of the Twenty Melbourne Painters Society  
Winners: Travelling Scholarship: Hilary Jackman; oils: 1st: Bruce Fletcher; 2nd: Barbara McManus; watercolour: 1st: Gregory Allen; 2nd: Robert Wade

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

Works by Irene Barberis, Craig Gough, Pam Hallandal, Derek Hanley, Katherine Hattam, Elizabeth Jess, Amanda Laming, Lillian Townsend were acquired for the M.P.A.C. Collections on the advice of Alan McCulloch, Jan Minchin, Jan Senbergs.

## South Australia

### SIXTH NOARLUNGA ART AND CRAFT EXHIBITION AND SALE 1985

Judges: Ainsley Roberts, Ronald Courdrey, Kevin Stead, Keith Cowlain, Madge Sexton

Winners: Painting: 1st: John Cerlienco; 2nd: William Needs; 3rd: Christopher Matthews

Judges: Ian White, Cathy Hughes, Marita Catt, Helen Fletcher, Brian Lightfoot  
Winners: Craft: 1st: Winnie Pelz; 2nd: Lorraine H. Boomer; 3rd: Julie Noble

## Northern Territory

### THE ALICE PRIZE 1985

Judge: James Mollison  
Winners: Painting: Gary Carsley; works on paper: Bettina McMahon; sculpture: Inge King; The Alice Prize: Gary Carsley

## Recent gallery prices

Sizes in centimetres

BECKETT, Clarice: The cottage, San Remo, oil, 38.5 x 54, \$3,500 (Gallery Huntly, Canberra)  
BOYD, Arthur: Blue dawn with swan, oil, 30 x 23, \$2,500 (Wagner, Sydney)  
BROWN, Jan: Sentinel 2, bronze, 79 x 18 x 20, \$3,250 (Gallery Huntly, Canberra)  
CALDWELL, John: Mountain crag, mixed media, 100 x 160, \$2,500 (Gallery 460, Gosford)  
DANCIGER, Alice: Italian seaport, oil, 33 x 46, \$2,000 (Beth Mayne, Sydney)  
DONE, Ken: Lightning Ridge, synthetic polymer paint, 54 x 51, \$1,850 (Chapman, Canberra)  
DUNLOP, Brian: Reclining nude, watercolour, 33 x 33, \$2,000

FRIEND, Donald: The Italian comedy, watercolour, 33 x 46, \$1,600 (Chapman, Canberra)  
HOCKNEY, David: Man, photo lithograph, 44.9 x 56.6, \$700 (Chapman, Canberra)  
LAVERY, Peter: Colour at sundown, watercolour, 72 x 97, \$725; Pale evening light, watercolour, 72 x 97, \$725 (Gallery 460, Gosford); Dry wind and dust, oil, 122 x 183, \$1,800 (Gallery Huntly, Canberra)  
LAWRENCE, George: Clareville Beach 1941, oil, 29 x 38, \$2,500 (Beth Mayne, Sydney)  
LETI, Bruno: Container boxes (Melbourne Harbour), oil, 125 x 276, \$6,000 (Gallery Huntly, Canberra)  
LONG, Leonard: Goodradigbee River, Wee Jasper, N.S.W., oil, 91 x 121, \$4,750 (Wagner, Sydney)  
MILLER, Max: Island garden, charcoal, 91 x 122, \$1,200 (Chapman, Canberra)  
MURCH, Arthur: The curley tree, oil, 45 x 67, \$1,200 (Wagner, Sydney)  
O'DONNELL, Terence: Landscape Kakadu, mixed media, 60 x 60, \$1,000 (Gallery 460, Gosford)  
PERRY, Adelaide: South Coast, watercolour, 36 x 28, \$950 (Beth Mayne, Sydney)  
PRESTON, David: Wollombi Brook, oil, 121.92 x 182.88, \$3,000 (Wagner, Sydney)  
RANKIN, David: Woy Woy, oil, 80 x 91, \$1,500 (Chapman, Canberra)  
ROBINSON, John: Pole vaulter, stainless steel, bronzed cast aluminium, 1,000, \$85,000; Girl fishing, bronze, 54 x 62 x 32, \$5,800 (Beaver, Canberra)  
SEIDEL, Brian: Interior, Red Hill, oil and synthetic polymer paint, 198 x 213, \$6,000 (Chapman, Canberra)  
SHIRVINGTON, Patrick: Bush MacMasters Beach, oil, 60 x 90, \$1,500; Early morning fire trail MacMasters Beach, oil, 60 x 90, \$1,500 (Gallery 460, Gosford)  
SIMPSON, Robert: Treeness II, oil, 70 x 90, \$1,100; Bush parade, oil, 60 x 85, \$980 (Gallery 460, Gosford)  
TJUNGURRAYI, Paddy Carroll: Waterlilies of the Eagle Dreaming, 200 x 191, \$2,000 (Chapman, Canberra)  
WAKELIN, Roland: Interior, oil, 30 x 40, \$2,500 (Beth Mayne, Sydney)  
WHEELER, Charles: Country cottages 1917 oil, 22 x 28, \$2,500 (Beth Mayne, Sydney)  
WHITELEY, Brett: Backview, drawing, 33 x 45, \$2,400 (Chapman, Canberra)

## Art auctions

Sizes in centimetres

### Leonard Joel 6 – 7 November, 1985

ASHTON, Howard: On summer eyes, oil, 50 x 76, \$20,000





UNIVERSITY OF TASMANIA

M.F.A.

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

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

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

Together with individual studio work, the course includes several strands of art theory seminars in which candidates are required to participate; together with associated reading and research, participation amounts to approximately one fifth of each candidate's programme. These strands are *art theory* and not *art history* components and they generally deal with theoretical problems relating to contemporary visual art practice. Examination will normally take the form of an assessment by a small panel, which will include external examiners; each candidate presents an exhibition together with a full documentation of the course of study undertaken.

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

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

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

Geoff Parr, Director,  
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BLACKMAN, Charles: Kiwi Polish, oil, 30.5 x 36.5, \$2,400  
BOYD, Arthur: Butterfly by a waterfall, oil, 75 x 100.5, \$14,000; Waterhole, Dromana, oil, 71 x 91, \$42,500  
BOYD, Arthur Merric: Mount Wellington, Tasmania, watercolour, 24.5 x 34.5, \$1,200; St Kilda Pier, watercolour, 16 x 34, \$2,600  
BOYD, Guy: Lovers, bronze, 120 x 90, \$5,000  
BUCKMASTER, Ernest: Winter sunset, oil, 52 x 74, \$6,000; Sylvan Dam, oil, 65 x 84.5, \$8,500  
COATES, George (attrib.): At last, oil, 95 x 118, \$24,000  
COUNIHAN, Noel: The critic, oil, 34.5 x 39.5, \$3,000  
DILL, Otto: The lion, oil, 80 x 100, \$7,000  
FOX Ethel Carrick: On the veranda (the artist's family), oil, 111 x 85, \$42,000  
FRATER, William: Bush huts, oil, 58.5 x 63.5, \$800  
FRIEND, Donald: Hill-End, watercolour and gouache, 27 x 37, \$1,900  
GARRETT, Tom: Deserted, monotype, 26.5 x 24, \$3,900  
GILL, S.T.: Sunday camp meeting, Forest Creek 1852, 21 x 27, \$35,000; Litigants of Sydney - a case to stand over, watercolour, 32.5 x 24, \$34,000  
GOULDSMITH, Edmund: Australian river scene with settler's hut, oil, 54.5 x 73.5, \$5,250  
GOULD, William B.: Still life, flowers, oil, 54 x 43.5, \$9,000  
GURDON, Nora: Sewing repairs, oil, 47.5 x 34, \$4,600  
HART, Pro: The butchers' picnic, oil, 82.5 x 82.5, \$2,500  
HERBERT, Harold: Stacks and blackwood, watercolour, 40 x 52, \$4,200  
HEYSEN, Sir Hans: Farmyard, watercolour, 29.5 x 27, \$8,000  
JACKSON, James R: Harbour Headlands, Northbridge, oil, 60 x 75, \$12,500; Somer's Beach, oil, 55 x 75, \$12,000; South Head from Dobroyd, oil, 59.5 x 90, \$15,000  
JENKINS, R.: The golden harvest, oil, 102 x 181, \$6,750  
JOHNSON, Robert: Middle Harbour, Sydney, oil, 35 x 65, \$13,000  
KAHAN, Louis: Waltzing Matilda, oil, 59.5 x 90.5, \$725  
KNOX, William, D.: Post office, Dromana, oil, 33.5 x 43, \$4,000; Summer heat, oil, 45 x 56, \$11,500  
LAHEY, Frances: Vineyard workers, watercolour, 25.5 x 26, \$1,600  
LINDSAY, Norman: Rita in Spain, oil, 70 x 59, \$23,000; The pilgrimage, watercolour, 43.5 x 53, \$14,000  
LOXTON, John S.: Ormiston Gorge, oil, 63 x 76, \$3,600  
McCLINTOCK, Alexander: At Heidelberg, watercolour, 29 x 33.5, \$900  
McCORMACK, Thomas: South Canterbury, N.Z., watercolour, 38.5 x 57.5, \$1,200  
MELDRUM, Max: Plechatel, France, oil, 15 x 21, \$550  
NAMATJIRA, Albert: Central Australia, watercolour, 26 x 37, \$4,500  
NOLAN, Sir Sidney: Horse in a barren landscape, oil, 121 x 121, \$9,000  
O'BRIEN, Justin: The net menders, oil, 37.5 x 27.5, \$5,500  
OLLEY, Margaret: Seated nude, oil, 75 x 60, \$1,800  
PEACOCK, G.E.: Yarra Flats, oil, 44 x 65, \$4,750  
PIGUENIT, W.C.: A northern lagoon, N.S.W. oil, 30.5 x 45.5, \$10,000  
POWER, H. Septimus: The farmyard, watercolour, 45.5 x 60, \$8,500  
PUGH, Clifton: Throwing the steer, oil, 60 x 72, \$4,250; Pandanus palms, gouache, 55 x 75, \$2,000  
PROCTOR, Thea: Ladies on the terrace, watercolour, 24 x 29, \$3,400  
ROLANDO, Charles: The Mitta Mitta River, oil, 59 x 90, \$7,500  
STREETON, Sir Arthur: La Salute, Venice, oil, 66 x 102, \$42,000; Melbourne, oil, 23 x 72, \$78,000  
TUCKER, Albert: Antipodean head, oil, 24.5 x 34, \$3,250  
TURNER, James A.: Making taut, oil, 29.5 x 60, \$29,000; Manly Beach, oil, 31 x 53, \$12,000  
Van den HOUTEN: Henricus: Point Ormond, oil, 40 x 60, \$42,500  
WAKELIN, Roland: Evening at Double Bay, oil, 49 x 74.5, \$6,250  
Williams, Fred: Landscape with figure, gouache, watercolour, 27.5 x 37, \$3,000  
WITHERS, Walter: Near Eltham, oil, 24.5 x 49, \$7,000  
ZELMAN, Victor: Sheep on a hillside - Leggott's farm, oil, 45 x 55, \$2,800
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**Sydney**
- ASHTON, Sir Will: Luxemburg Palace, Paris, oil, 37.5 x 45.5, \$5,000  
BLACKMAN, Charles: (Three figures), oil and enamel, 137 x 182, \$2,800  
BOYD, Arthur: The potter's wheel, ink and wash, 51 x 64, \$1,000; Bride and black ram, oil, 130 x 125, \$32,000  
CONNOR, Kevin: Picnic, oil, 173 x 213.5, \$1,000  
COPE, Dixon: (River crossing), oil, 40 x 40, \$500  
CROOKE, Ray: Stockman in the bush, Cape York, oil, 45 x 61, \$1,550  
FORREST, Capt. J. Haughton: (Ship wreck, Tasmania), oil, 41 x 30.5, \$1,300  
FOX, Ethel Carrick: (Pink roses and letters), oil, 37 x 27, \$900  
GALLOP, Herbert: Gerringong, oil, 30 x 38, \$600  
GLEESON, John: Oedipus VII, oil, 12 x 9.5, \$200  
GLOVER, John (attrib.): (Pinai, Prince of Malerte Island), ink and wash, 22 x 16, \$700  
GREGORY, A.V.: Argosy Lemal off Cape Otway, watercolour and bodycolour, 45 x 65, \$1,150  
HERMAN, Sali: (Street corner, Paddington), oil, 38 x 51, \$15,000  
HEYSON, Nora: Still life, oil, 45 x 35, \$650  
HILL, A.: Portrait (bust), Sir Charles Kingsford-Smith, terracotta, 48 x 25 x 22, \$1,400  
JOHNSON, Robert: Morning haze, Capetree Valley, oil, 30 x 45.5, \$3,000; Old Newport, oil, 46 x 61, \$9,000  
JONES, Paul: Still life, oil, 30.5 x 38, \$1,000  
KLAIGBERG, F.: Crand Canal, Venice, oil, 61 x 92, \$650  
LAWRENCE, George: Old Roman market place, oil, 66 x 81.5, \$4,500  
LEIGH, Conrad: (Interior with departing



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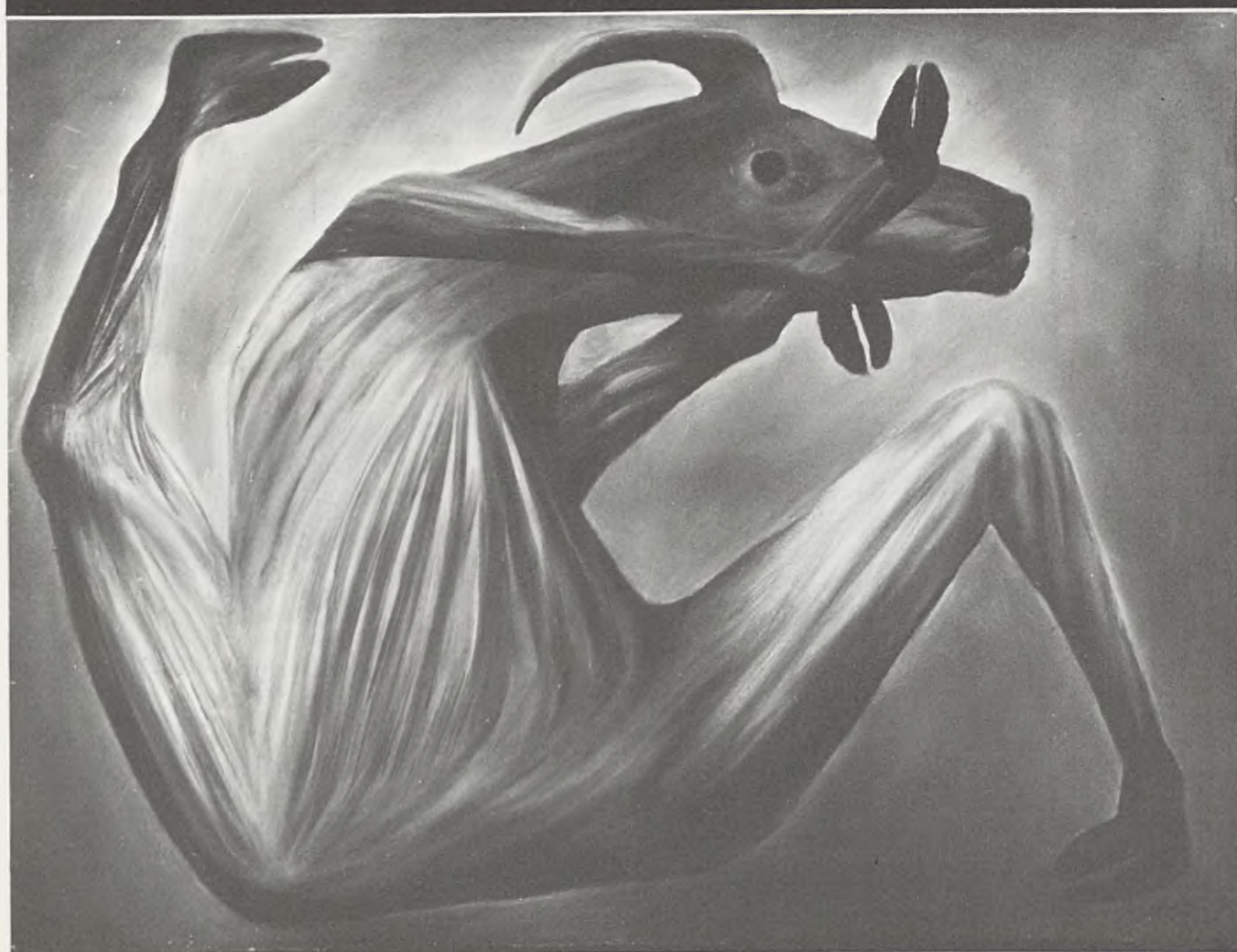
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figure), oil, 66 x 47.5, \$800  
LINDSAY, Norman: O man! Take heed, etching, 38 x 28.5, \$1,300; The bather, watercolour, 32 x 32, \$4,100  
LISTER, William Lister: (Coast and steamer), watercolour, 18 x 37, \$1,200  
LONG, Sydney: (Landscape, Dee Why), oil, 47 x 61, \$12,000  
LONGSTAFF, Sir John: Iris, oil, 35 x 30, \$550  
LONGSTAFF, Will: Nude beneath blossoms, watercolour and pencil, 52 x 72, \$1,500  
LOOBY, Keith: (Family group), oil and synthetic polymer paint, 182 x 122, \$3,000  
NAMATJIRA, Albert: (McDonnell Ranges), watercolour, 23.5 x 34.5, \$1,700  
OLSEN, John: (Bird on a window), oil, 60 x 75, \$2,500  
PAYNE, Frank: (The reluctant debutante), oil, 55.5 x 27.5, \$800  
REES, Lloyd: Autumn evening, Bathurst, oil, 53 x 67.5, \$55,000  
REHFISH, Alison: Still life, oil, 41 x 51, \$775  
SAWREY, Hugh: The travelling mob leaving the break, oil, 50 x 60, \$1,500  
SCHELL, Fredrick: (Sydney Heads), heightened watercolour, 27 x 29, \$700  
SHERMAN, Albert: Zinnias, oil, 37 x 47, \$3,500  
SMART, Jeffrey: (South Australian landscape), oil, 51 x 61, \$11,000  
SMITH, Sydney Ure: Near Windsor, watercolour, pencil, 21 x 19, \$300  
SOLOMAN, Lance: (Mountain landscape), oil, 50 x 59, \$3,000  
TINDALL, Charles: (Naval ships entering Sydney Harbour), watercolour, 15.5 x 27, \$800  
TUCKER, Albert: Metung shore, oil, 24 x 35, \$500  
WHEELER, Charles: Sunday morning church, oil, 33 x 41, \$600

### Some recent acquisitions by the National and State Galleries

### Australian National Gallery

ABUNG PEOPLE: Pepadon, noblemen's throne of honour  
ATKINSON, Yvonne: The George Bell Art Studio 1937, oil  
BRACK, John: The pros and cons, 1985  
BONNARD, Pierre: Scène de famille, 1893, lithograph  
BRANDT, Bill: Photographs: Picannini doll, London; Sailors in barber shop; Parlourmaid at window; Ascot Races; East end girl, dancing the Lambeth walk; Parlourmaid and under-parlourmaid ready to serve dinner; After dinner, drawing room in Mayfair; Late evening in the kitchen; Halifax; Children in Sheffield  
BRUGUIERE, Francis: Cut paper abstraction, 1929  
CHINESE Revolutionary artists: Collection

of 281 Revolutionary woodcuts and wood engravings, c.1935-1948  
DUMBRELL, Lesley: Last light, 1985, oil  
HOFF, Rayner: Theseus, c.1933, sandstone, bronze  
HOFFMAN, Josef: Vase, c.1913  
MERYON, Charles: Le Pont-au-Change, 1854, ink  
MICHAUX, Henri: Parcours a portfolio of twelve etchings, 1965  
MIRÖ, Jean: Firebird, 1963, intaglio print  
NEGRE, Charles: The Imperial Asylum at Vincennes, c.1859, albumen photograph  
PUGH, Clifton: Cat in a rabbit-trap, 1957  
TABARD, Maurice: Jacqueline solarisation, 1933  
VLIET, Don Van: Fire party for boomerang man with wrought iron curls, 1984, oil and charcoal  
WRIGHT, Frank Lloyd: Tree of Life window, 1904, from Darwin D. Martin House, Buffalo, 1903-1905

### Art Gallery of New South Wales

BROOME, Jean: Abundance, 1934, pierced relief  
COBURN, John: Tribe, 1981, oil (gift of the artist in memory of his wife)  
Del FAVERO, Dennis & FILEF: Quegli Ultimi Momenti, 1984, installation (purchased with assistance from the Visual Arts Board)  
FAIRWEATHER, Ian: Nutmeg sifters (Singapore), c.1941, gouache (gift of John and Jenny Parramore)  
GLEESON, James: The arrival of implacable gifts, 1985, oil  
GUSTON, Philip: Fist, 1975, ink; Untitled, 1980, ink (purchased with funds from the Mervyn Horton Bequest)  
LEIGHTON, Frederic: Three studies of sleeping girls for Cymon and Iphigenia, c.1883, drawing  
LYNN, Elwyn: North of the Shadowed Lake, 1984, synthetic polymer paint, wood and sand  
MUDFORD, Grant: Sixteen silver gelatin photographs, 1972-1974 (gift of the artist)  
ROBERTS, Tom: (Sydney Harbour from Milson's Point), 1897; (Circular Quay), 1900; (Circular Quay), 1899, oil (bequest of Olive Blashki)  
ROSETSU, Nagawawa: Kanzan and Jittoku, 1780s, ink

### National Gallery of Victoria

ABBOT, Bernice: New York at night, 1937, silver gelatin photograph (gift in memory of Rosa Zerfas, 1985)  
BLACKMAN, Charles: The swimmer, 1952, crayon and compressed charcoal; Group of ten works on paper, synthetic polymer paint and oil, c. 1955-1959  
BOOTH, Peter: Group of twenty-nine drawings, various media, 1975-1984 (acquired through the Art Foundation of Victoria, 1985)  
BRACK, John: Beginning, 1984, watercolour  
COLLINGS, Geoffrey: Twenty modernist photographs, Europe and England, 1934-



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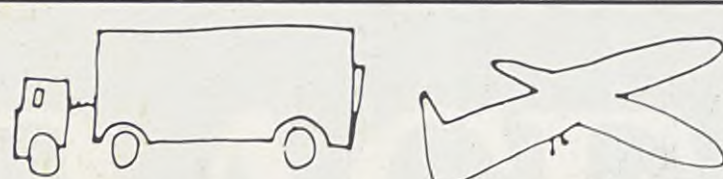




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COVENTRY, Virginia: Service Road, 1976-1977, thirty-four silver gelatin photographs  
DELACOUR, John: Four photographs from Wollongong, N.S.W. 1984 series, type C. colourprint; two photographs from The edge of the city 1984 series, type C. colourprint  
DOMBROVSKIS, Peter: Five cibachrome photographs: Ice and alpenglow, Cradle Mountain, Tasmania, 1979; Quartzite boulder in moorland, Anne Range, 1982; Highland rainforest, Pine Valley, Du Cane Range, Tasmania 1982; Giant Kelp (Durvillea antarctica); Macquarie Island, 1984; Macquarie Island Cabbage (Stilbocarpa polaris) Macquarie Island, 1984  
HILL, David Octavio and ADAMSON, Robert: Calotypes by D. O. Hill and R. Adamson, 1928, volume of twenty-seven carbon photographs  
JOHNSON, Merryle: The back yard, 1985 (gift of the artist, 1985) and The front garden, 1985, assemblage and collage of colour photographs  
LOUREIRO, Arthur José de Souza: The seamstress's reverie, 1887, oil (presented by Sir Thomas and Lady Travers, 1985)  
MAN RAY: Photographs by Man Ray, Paris, 1920-1934, volume of 104 gravures  
MOHOLY-NAGY, Laszlo: Fotogram, 1925, silver photograph (gift of the National Gallery Society of Victoria, 1985)  
MOORE, David: Sydney Harbour Bridge, 1947, and Martin Place, Sydney, 1949, silver photographs  
PALADINO, Mimmo: Ulysses suite, 1984, four linocuts  
PARR, Lenton: Group of fifty-seven studies for sculpture, c. 1957-1980, ink and pencil (gift of the artist)  
PARR, Mike: The amorphic of God, 1984, charcoal; Do padera coco, 1983, charcoal and margarine  
PICASSO, Pablo: Weeping Woman, 1938, oil on canvas, 55 x 46 cm (acquired through the Art Foundation of Victoria, assisted by the Jack and Genia Liberman family and donors of the Foundation, 1985)

### Tasmanian Museum and Art Gallery

BALDESSIN, George: Personage and emblems, 1972, etching and aquatint (gift of Anton Holzner)  
GLOVER, John: Sunrise at Matlock, 1840, oil (acquired with funds from the Art Foundation of Tasmania)  
HAXTON, Elaine: Still life with pumpkin, c. 1954, oil (gift of Lou Klepac)  
HOLZNER, Anton: Dreamtime, 1983, oil  
JACK, Kenneth: Port Arthur, Tasmania, 1951, tempera (acquired through the Friends of the Tasmanian Museum and Art Gallery with funds donated in memory of Barbara Pretzman)  
LAMBERT, George: The artist and the Geelong Memorial Figure, c. 1920, oil (acquired with funds from the Art Foundation of Tasmania)  
LYMBURNER, Francis: The Anzac, c. 1963, oil (acquired with funds from the Friends of the Tasmanian Art Museum and Art Gallery); series of drawings (gift of the artist's son)  
WOODS, Tony: Orange stepped, 1981-1983, oil

### Books received

*Australian Architects: Ken Woolley* (Royal Australian Institute of Architects, Canberra, 1985, ISBN 0 909724520)

*Caricatures* by Noel Counihan (Hutchinson, Melbourne, 1985, ISBN 0 09 157020 4)

*City Bushmen: The Heidelberg School and the Rural Mythology* by Leigh Astbury (Oxford University Press, Melbourne, 1985, ISBN 0 19 554501 X)

*George Bell and the Art of Influence* by June Helmer (Greenhouse Publications, Melbourne, 1985 ISBN 0 86436 003 2)

*Hysterical Tears* by Juan Davila, edited by Paul Taylor (Greenhouse Publications, Melbourne, 1985, ISBN 0 86436 003 7)

*Images in Opposition: Australian Landscape Painting 1801-1890* by Tim Bonyhady (Oxford University Press, Melbourne, 1985, ISBN 0 19 554502 8)

*The Course of Empire: Neo-Classical Culture in New South Wales 1788-1860* by Robert Dixon (Oxford University Press, Melbourne, 1986, ISBN 0 19 554663 6)

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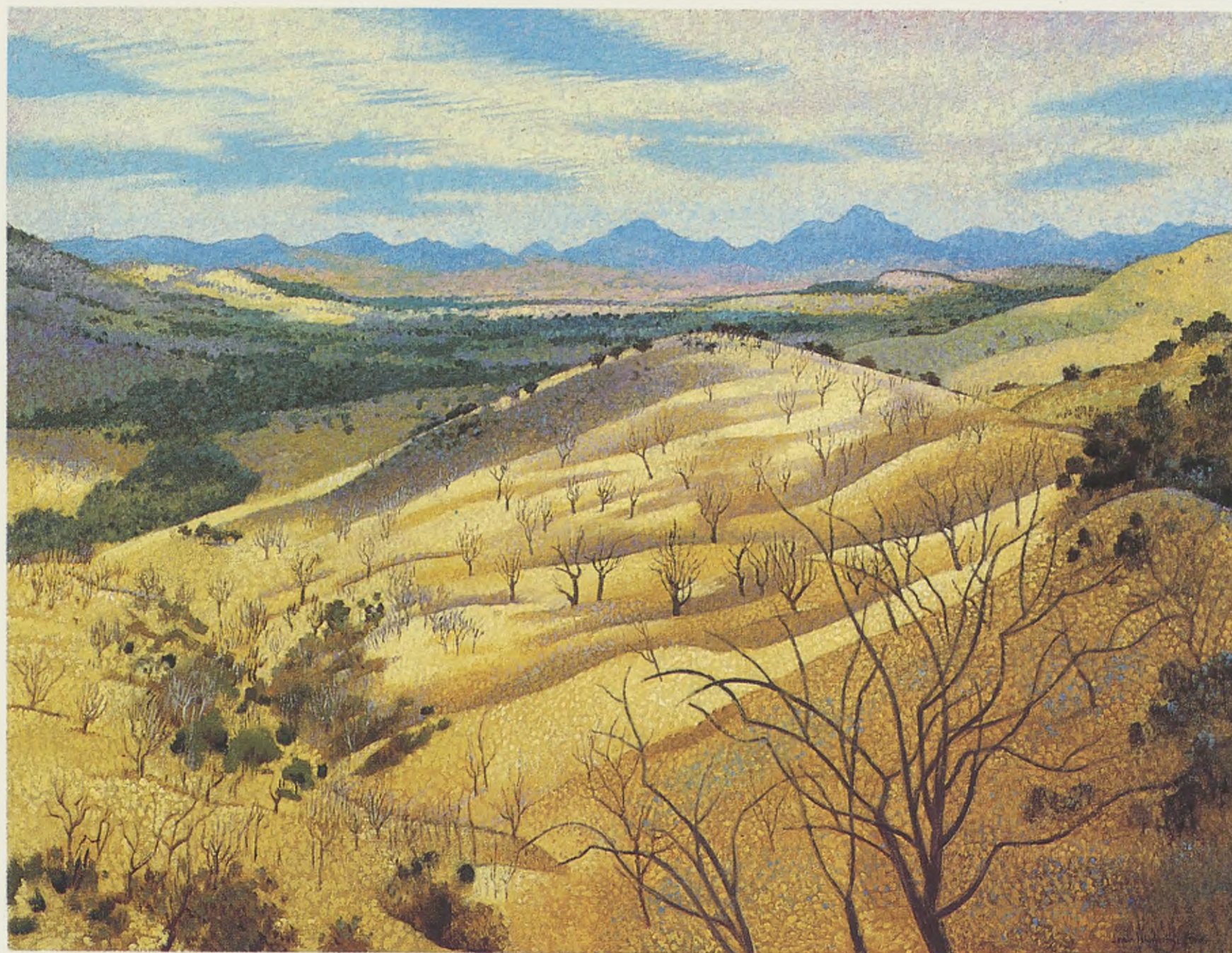


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