Monographs *present:* Sydney Ball, John Beard, Elizabeth Frink, John Martin Monographs *past:* G. Rayner Hoff, Byram Mansell. Holmes à Court Collection, The early Western Australian Collection Brisbane Scene, Exhibition Commentary Complete contents: page 13

Quarterly Journal

Edited by Elwyn Lynn

Volume 24 Number 1

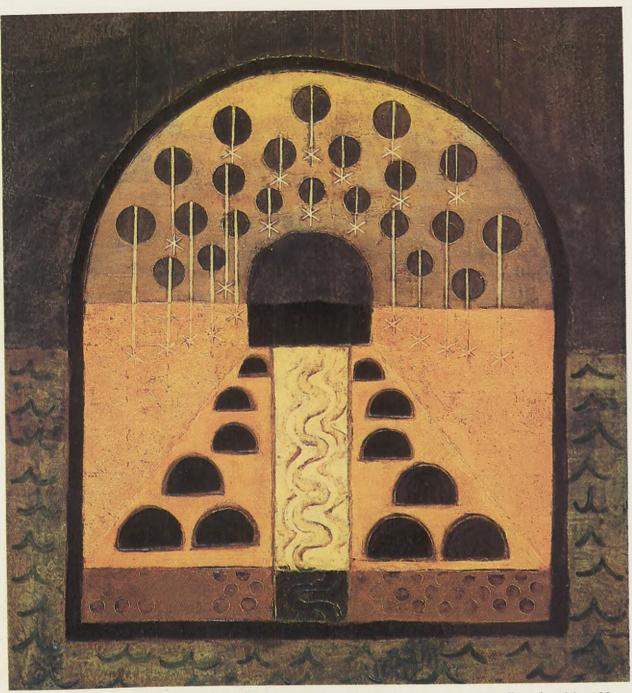
Price \$8.50

Spring 1986



# Eddie Glastra Gallery

AUSTRALIAN ART SPECIALISTS



Leonard French The Coming of the Turtle 1962 enamel on hessian-covered hardboard 136 x 120 cm

Three other superb paintings by Leonard French also available.

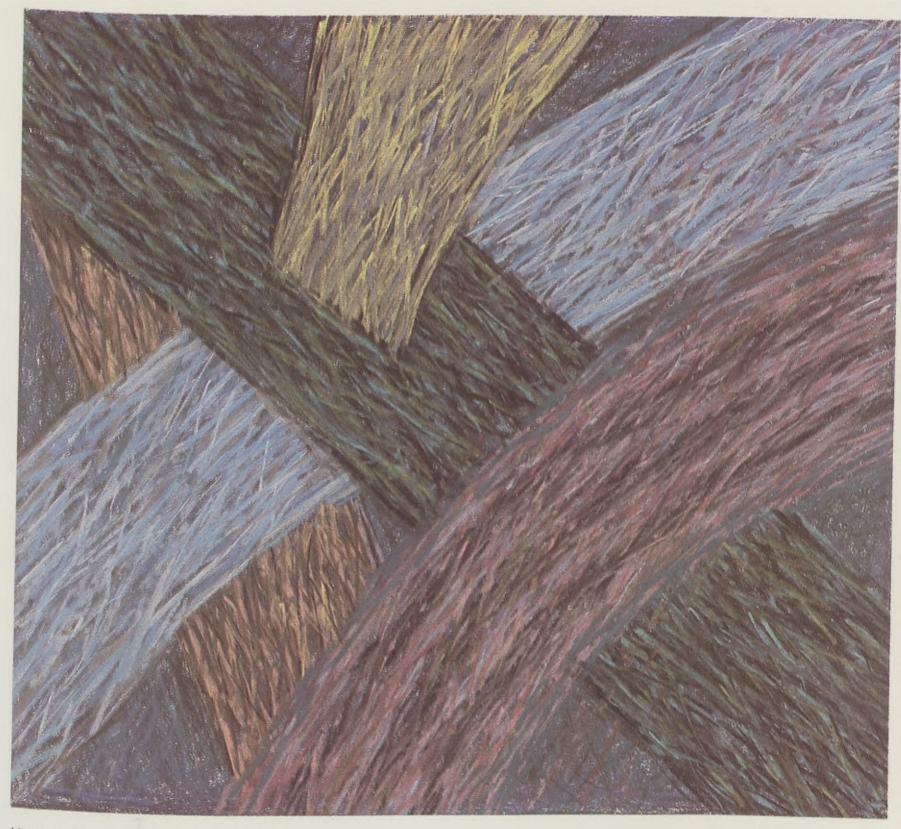
AN EXHIBITION OF NAIVE PAINTINGS BY:

FRANCIS JONES SUZANNE MACMICHAEL BARBARA CAMERON

12 September to 4 October 1986

44 Gurner Street, Paddington. N.S.W. 2021 Telephone (02) 331 6477 331 7322 Gallery hours: Tuesday – Saturday 11 a.m. – 5.30 p.m. Sunday-Monday by appointment

# John Robinson



Untitled 1986

pastel on paper

30 x 33 cm

Photo by Henry Jolles

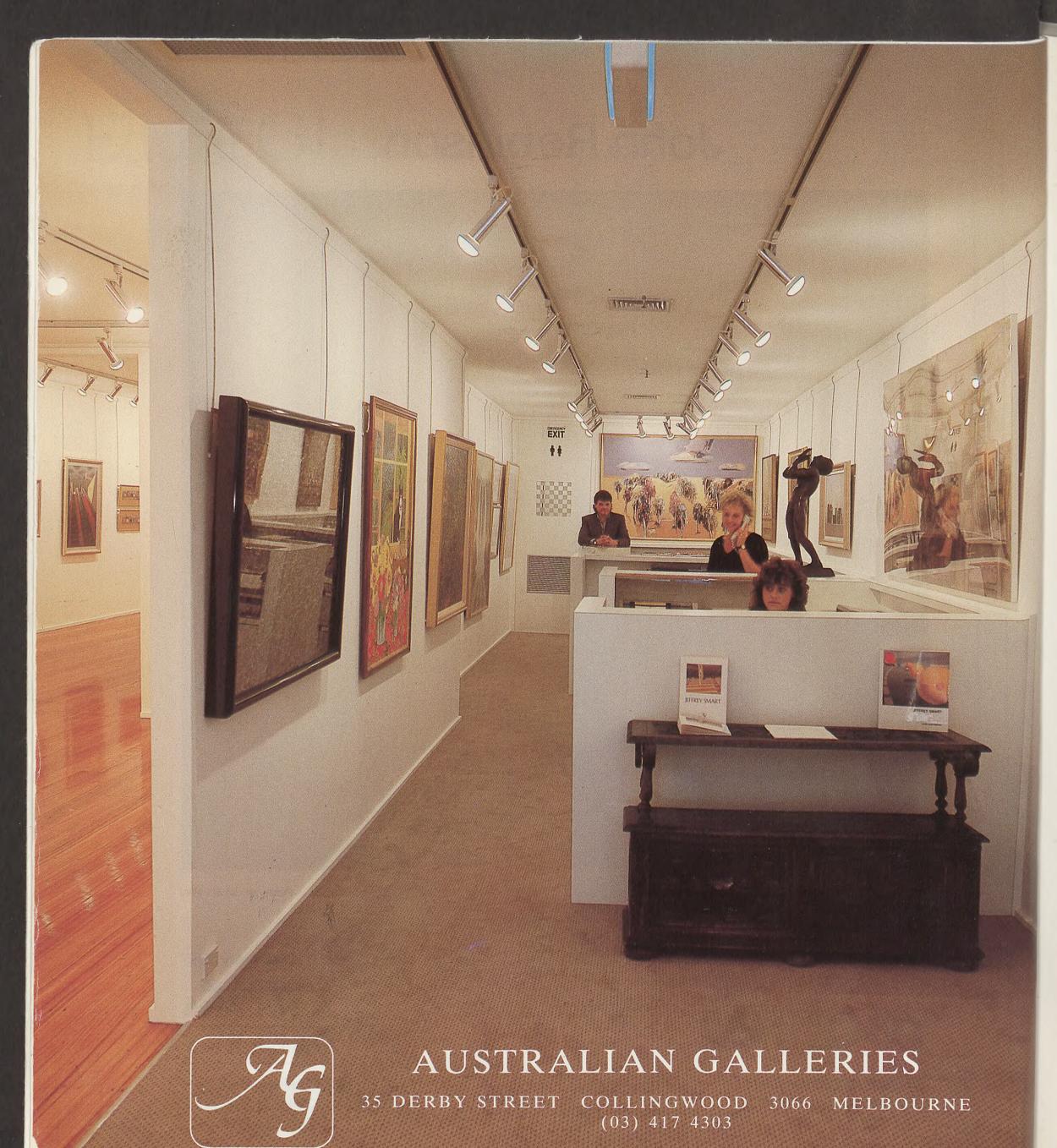
November 1986

realies

35 Jackson Street Toorak Victoria 3142 Tel: (03) 241 3312 February 1987

ANIMA GALLERY

239 Melbourne Street North Adelaide S.A. 5006 Tel: (08) 267 4815



# JUSTIN O'BRIEN

4 SEP 1986

LIBRARY



Figures in a landscape 1986

oil on canvas

48 x 65 cm

Exhibition 9 – 27 September, 1986

#### THE PAINTERS GALLERY

321/2 Burton Street, East Sydney 2000 Tel (02) 332 1541 Tuesday – Saturday 11-5.30

# CHRISTIE'S=

#### **Sporting Pictures**



John Frederick Herring, Sen.: 'Vulture' a bay racehorse, with a jockey up, on Newmarket Heath, signed and dated 1838, inscribed 'Vulture', 28¼ x 36 in.

Sold at Christie's London in April 1986 for £140,400

Christie's London holds regular sales of Sporting Pictures throughout the year. Christie's New York holds one sale of Sporting Pictures every year.

Christie's 8 King Street, St. James's, London SW1Y 6QT Tel: (01) 839 9060 Telex: 916429



Christie's 502 Park Avenue, New York, NY 10022 Tel: (212) 546 1000 Telex: 620721

Christie's Australia, 298 New South Head Road, Double Bay, NSW 2028 Tel: (02) 326 1422 Telex: 26343

# GALLERY 460

460 Avoca Drive, Green Point, Gosford. N.S.W. Phone: (043) 69 2013



"At Schnapper Point" by J. A. Turner

Photograph: Jill Crossley

#### **Selected Artworks**

J. R. Jackson, R. Johnson, W. R. Bennett, J. A. Turner, J. Allcot, R. Wakelin, M. Preston, F. Williams, L. Solomon, L. Rees

#### John Caldwell

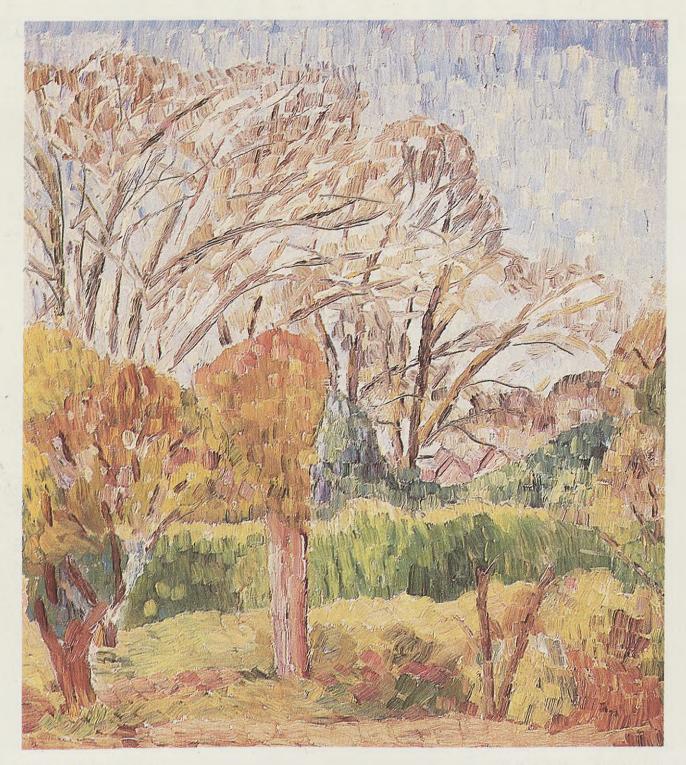
Major exhibition of paintings 10 October – 2 November

#### **Robert Simpson**

Major exhibition of paintings 7-30 November

Gallery 460 opens every day 11 am - 6 pm

# GRACE COSSINGTON-SMITH



Orchard in the morning

oil on canvas 48 x 40.5 cm

# EXHIBITION OF PAINTINGS Cataloguing Now

# THE PAINTERS GALLERY

32½ Burton Street, Darlinghurst. N.S.W. Tel: (02) 332 1541; Tues.—Sat. 11-5.30

#### NIAGARA GALLERIES

245 Punt Road, Richmond. Victoria. Tel: (03) 429 3666; Tues.—Fri. 11 – 6 Sat. 10-2

# CHRISTOPHER DAY FINE AUSTRALIAN AND EUROPEAN PAINTINGS



Rupert Charles Wulsten Bunny

Still life

oil on board

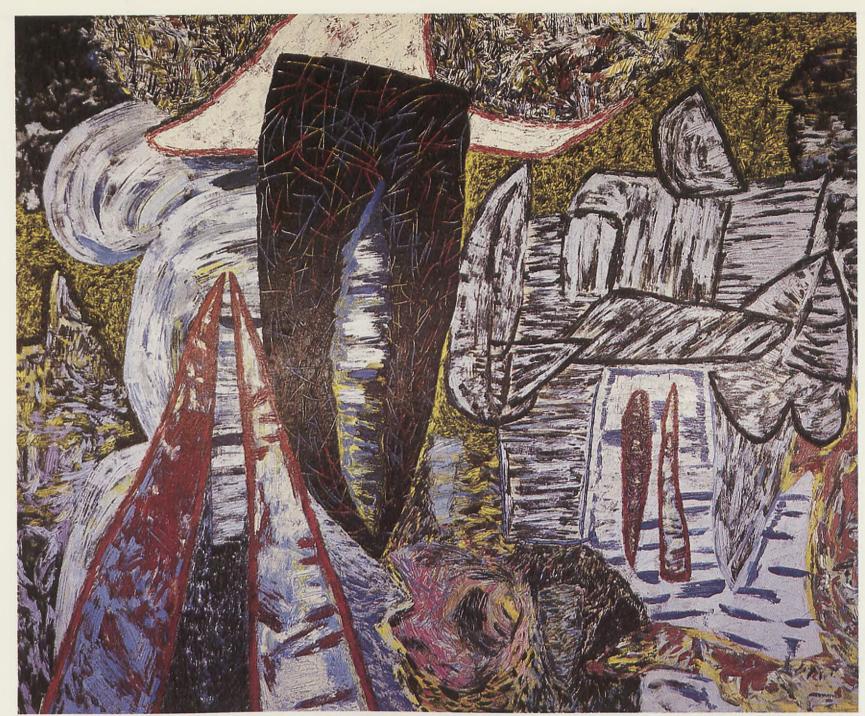
40 x 50 cm

signed

Works normally in stock:

Sir Arthur Streeton, Sir Hans Heysen, Sydney Long,
James R. Jackson, Thea Proctor, William Lister Lister,
B. E. Minns, Lloyd Rees.

76a Paddington Street, Cnr. Paddington & Elizabeth Streets, Paddington, Sydney. Tel. (02) 326 1952, 32 0577. Mon.-Sat. 11 a.m. to 6 p.m. or by appointment.



The Gods 1984/85

acrylic on linen

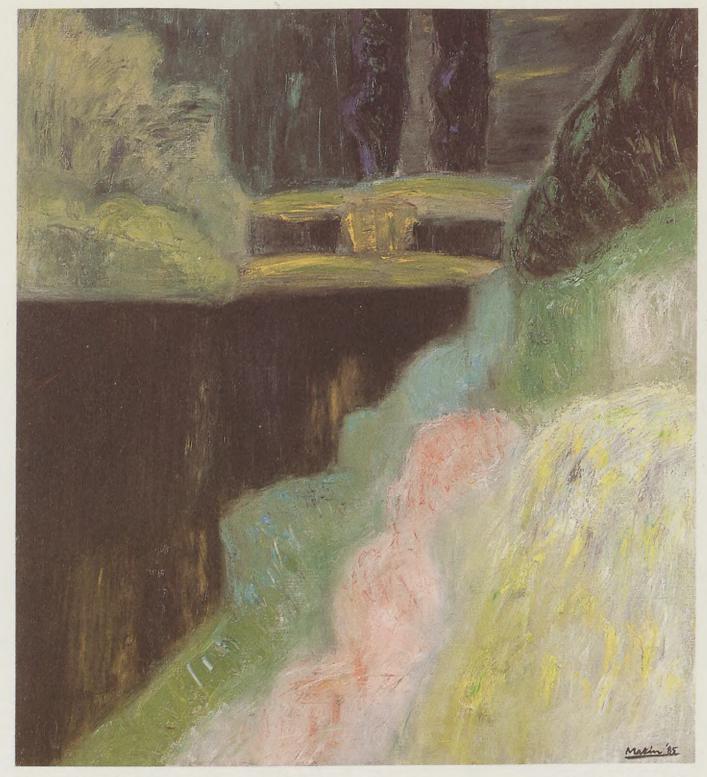
204 x 251 cm

Photograph by Skip Watkins

# JOHN BEARD represented by



# Jeffrey Makin



Howqua Morning, No 1

1985

oil on canvas

137 x 122 cm

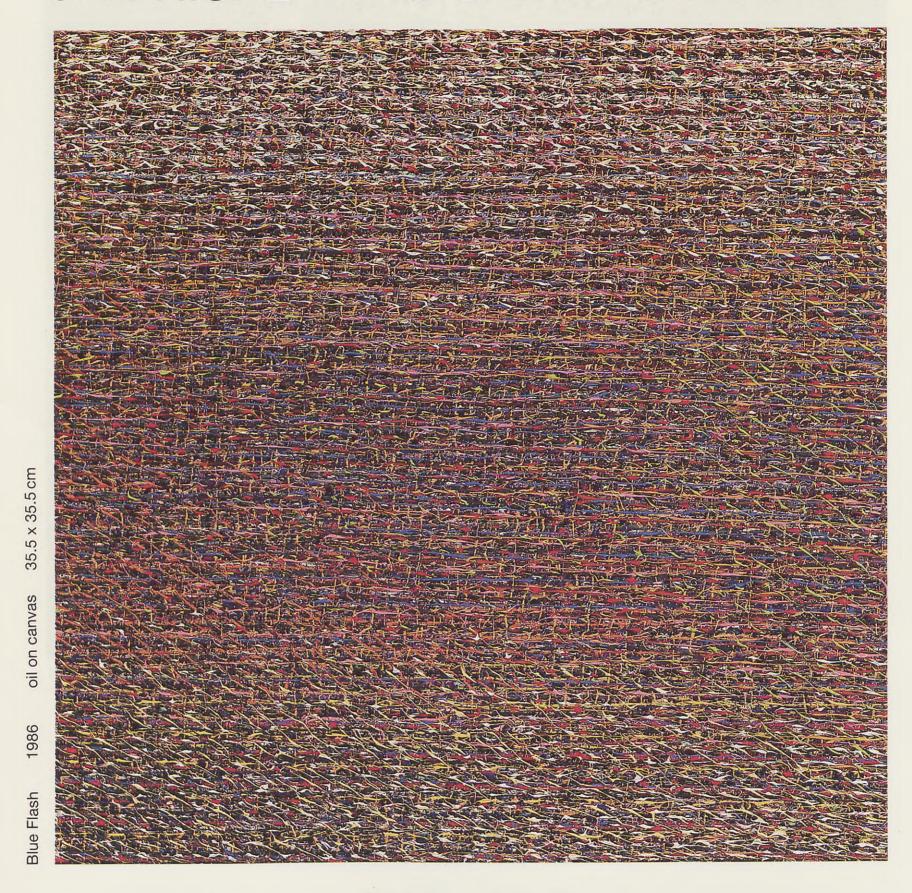
Photo by Henry Jolles

October 1986



35 Jackson Street Toorak Victoria 3142 Tel: (03) 241 3312

#### JAN RISKE - THE SPECTRUM SERIES



1987 GALERIE DENISE RENÉ, PARIS

1986 1 – 19 NOVEMBER SYDNEY

1988 NEW YORK

#### HOGARTH GALLERIES

7 Walker Lane, Paddington. N.S.W. 2021 Telephone (02) 357 6839 By arrangement with Robert Ypes



Reflections, Night Garden

Oil on masonite

102 x 102 cm

## LOUIS JAMES

Saturday 8 November – Wednesday 26 November 1986



BONYTHON-MEADMORE GALLERY

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



Barking Dog (1981) Bronze 78.7 x 101.6. Edition of 6. Collection of the Artist.

### Elisabeth Frink Exhibition October 10th-November 8th, 1986

## DAVID JONES ART GALLERY

SEVENTH FLOOR ELIZABETH STREET SYDNEY

(02) 266 5544

(02)266 5640

#### **SPRING 1986**

Art Quarterly ISSN 0004-301 X

Publisher: Sam Ure Smith At the Fine Arts Press Pty Limited Sydney, Australia Volume 24 Number 1



Cover illustration
SAM FULLBROOK WATSON BAY
COASTAL (1985)
Oil on canvas 130 x 130 cm
Philip Bacon, Brisbane
Photograph by David Sandison

Editor: Elwyn Lynn A. M.
Executive Editor: Margot Pinkus
Advertising Manager: Anna Bosman
Design and Production Manager:
Janet Gough
Production Assistant: Alison Henry

**Advisory Panel** 

Melbourne: Leigh Astbury, John Hoy
Brisbane: Pamela Bell
Perth: Ted Snell
Europe: Ronald Millen
Designed and produced in Australia
Typeset in Sydney by
Deblaere Typesetting Pty Ltd
Printed in Korea by Daewoo/Dong-A
Edited 1963-83 by
the late Mervyn Horton A.M.
© Copyright Fine Arts Press
Pty Limited 1986
ALL RIGHTS RESERVED

Trade distributors:

Gordon and Gotch, Ltd Australia and New Zealand

ART and Australia

Fine Arts Press Pty Limited Suite 2, 653 Pacific Highway, Killara 2071 Editorial, Advertising, Production: (02) 498 4933 Facsimile (02) 498 2775 Subscriptions: Roslyn Adams (02) 498 7452

**Subscription Rates:** 

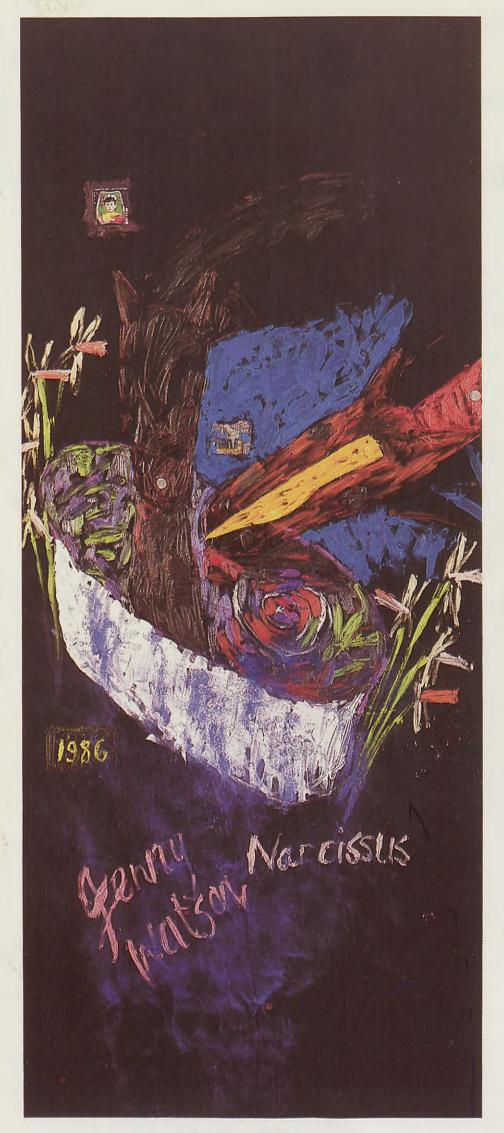
Yearly rate (four issues)
within Australia: Aust \$34; Overseas
Aust. \$40 (U.S. \$42)
Single copies:
\* Recommended retail price \$8.50
(plus mail – within Aust. \$2.25,
Overseas \$3.75)

# AND AUSTRALIA

/OLUME 24

#### Commentary

- 35 Editorial, Brisbane Scene by Sarah Follent
- 38 Festival of Perth, 1986 by Ted Snell, Exhibition commentary
- 40 'Ten Years On' by Christine Godden
- 44 'The Sixth Triennale India, 1986' by Victoria Lynn
- 46 Book reviews
- 50 The printmakers
- 52 Obituaries
- 53 Reporting galleries
- 55 Recent acquisitions by public galleries
- 59 Sydney Ball descent from the totem by Margaret Worth
- 62 'This vital flesh': the 1920s sculpture of Raynor Hoff by Deborah Edwards
- 69 William Kelly by Janet McKenzie
- 75 The Holmes à Court Collection: Early Western Australian works by Roderick Anderson
- 80 Artist's choice no. 28 Robert Klippel: Entities suspended from a detector by Ann Thomson
- 82 John Beard and the Rights of Passage by Ted Snell
- 86 Aboriginality in the art of Byram Mansell by Martin Terry
- 90 John Martin by Royston Harpur
- 95 Elisabeth Frink by Bryan Robertson
- 114 Art Directory: Recent and forthcoming exhibitions, competitions, prizewinners, recent gallery prices, art auctions, gallery acquisitions,



Narcissus 1986 oil and mixed media on velvet 203.5 x 84.5 cm

# JENNY WATSON

OCTOBER/NOVEMBER 1986

# CHRISTINE ABRAHAMS GALLERY

27 GIPPS STREET RICHMOND 3121 VIC TEL (03) 428 6099

#### BRIAN HIRST

CYCLADIC SERIES

AN EXHIBITION OF CONTEMPORARY GLASS 23 Sept – 18 Oct.



Cycladic Forms

Photograph by Gred Piper



GATES GALLERY

19 GROSVENOR STREET, NEUTRAL BAY, NEW SOUTH WALES, 2089, PHONE (02) 90 5539

#### GRAHAM FRANSELLA



Representing:

Godwin Bradbeer

Jock Clutterbuck

John Dent

Fraser Fair

Graham Fransella

William Kelly

Bruno Leti

Kevin Lincoln

Elwyn Lynn

Bea Maddock

Sir Sidney Nolan

Andrew Sibley

Jo Steele

Deborah Walker

Performing consultancy services in Australian and European contemporary and Modern Masters.
Consultancy, sales and valuations for private, corporate and institutional clients.

Gerstman Abdallah Fine Arts Gmbh at the Kreishaus Galerie St. Apern Strasse Cologne West Germany Telephone: (0221) 23 51 31 Gallery Hours:

Tuesday-Friday 10.00-13.00, 14.00-18.00 Saturday 10.00-14.00

# GERSTMAN ABDALLAH

FINE ARTS INTERNATIONAL

0

0

G

N

E



Max Beckmann 'Das Karussell' Etching 29 x 25.5 cm 1921.

Gerstman Abdallah Fine Arts International 29 Gipps Street Richmond Australia 3121 Telephone: (03) 428 5479 (03) 429 9172

TELEMEMO GAI001

Gallery Hours:

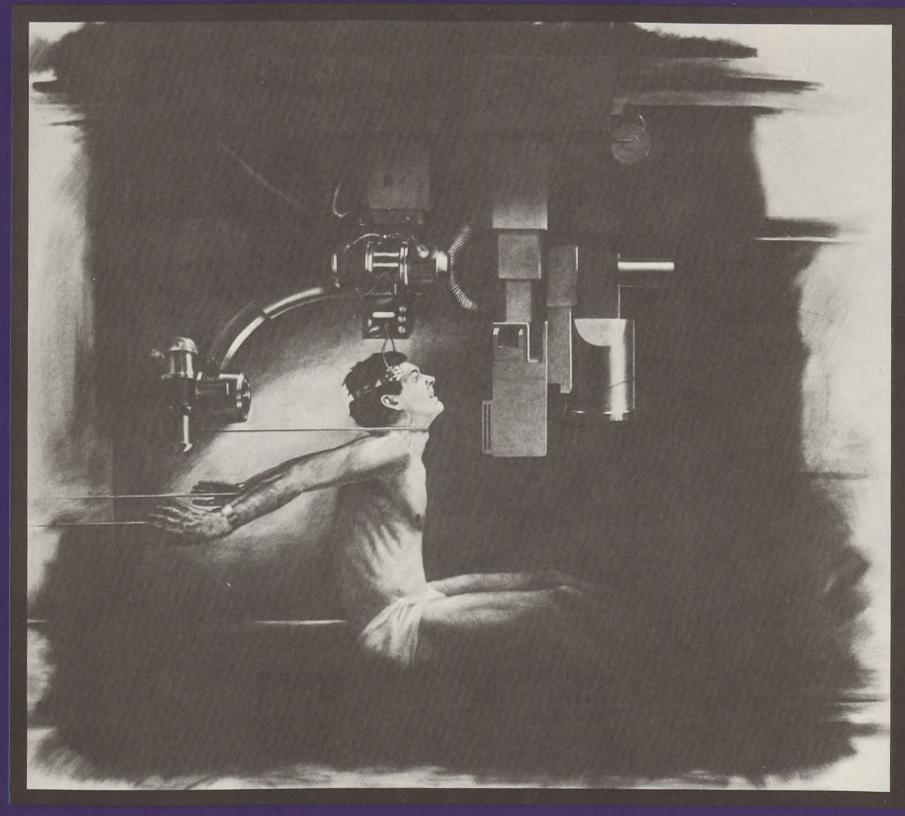
Tuesday-Friday 10.30 am-5.30 pm Saturday 10.30 am-2.00 pm

### GERSTMAN ABDALLAH

FINE ARTS INTERNATIONAL

M E L B O U R N E

# NIGEL THOMSON



Machine 1985

compressed charcoal on paper

108 x 200 cm

2 – 22 October, 1986

#### ROBIN GIBSON GALLERY

278 LIVERPOOL STREET DARLINGHURST N.S.W. 2010 TELEPHONE (09) 331 6692

# GEOFFREY PROUD



Lily Garden

1986

acrylic on canvas

180 x 180 cm

#### ROBIN GIBSON GALLERY

278 LIVERPOOL STREET DARLINGHURST N.S.W. 2010 TELEPHONE (09) 331 6692



**Evening Goolwa** 

Watercolour 25 x 66 cm

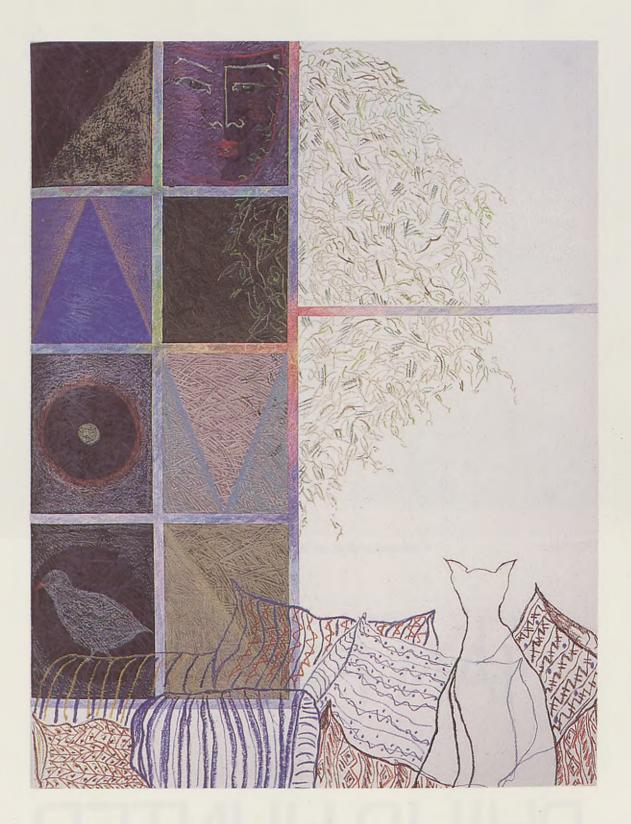
## NEVILLE WESTON

Saturday 18 October – Wednesday 5 November, 1986



BONYTHON-MEADMORE GALLERY

# SUE ROGERS



PAINTINGS AND DRAWINGS - OCTOBER 1986



221 LIVERPOOL STREET, EAST SYDNEY 2010 PHONES (02) 331 7161 (02) 32 1364



Pity the Poor Immigrant I

Diptych

Charcoal and oil on 300g Arche 143.5 x 227.5cm

Photograph by Gary Shirley

# IAN FRIEND and PHILIP HUNTER

September 1986

# 70 ARDEN STREET

North Melbourne, Victoria Telephone 328 4949 Gallery Hours: 12-6pm Tuesday to Saturday



Violet Hour

Oil on canvas 86 x 158cm

Photograph by Sergio Montalban.

# LYNBOYD

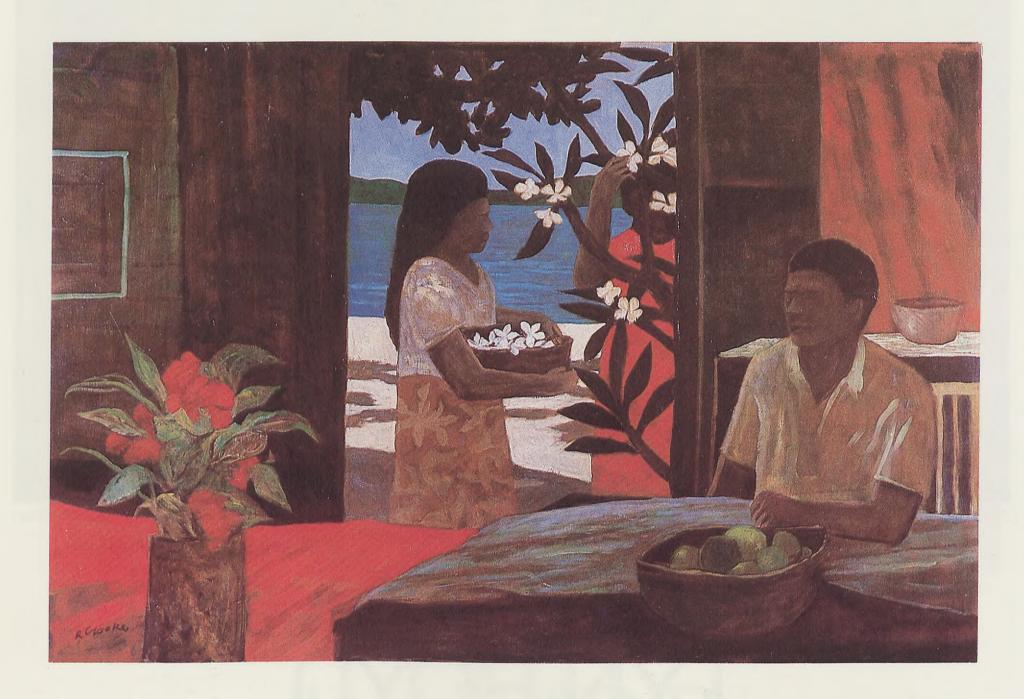
November 1986

GRETCHEN ALBRECHT · PAMELA ASHCROFT · TIM BASS · MALCOLM BYWATERS · MARK CHAPMAN
CHRIS DYSON · IAN FRIEND · BRENT HARRIS · ANTON HASELL · PHILIP HUNTER · TIM JONES · STUART MACFARLANE
VICTOR MEERTENS · KENT MORRIS · IAN PARRY · PAUL ROSENBLOOM · TERRY TAYLOR

# 70 ARDEN STREET

North Melbourne, Victoria Telephone 328 4949 Gallery Hours: 12-6 pm Tuesday to Saturday

# RAY CROOKE



MAJOR EXHIBITION
SEPTEMBER – OCTOBER 1986

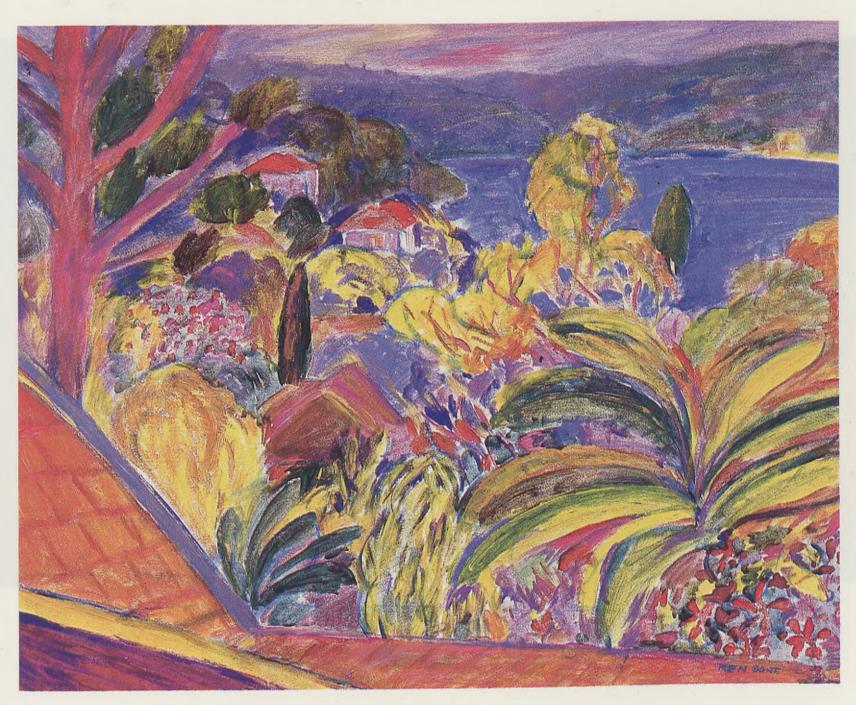


# HOLDSWORTH GALLERIES

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

## THE ART DIRECTORS GALLERY

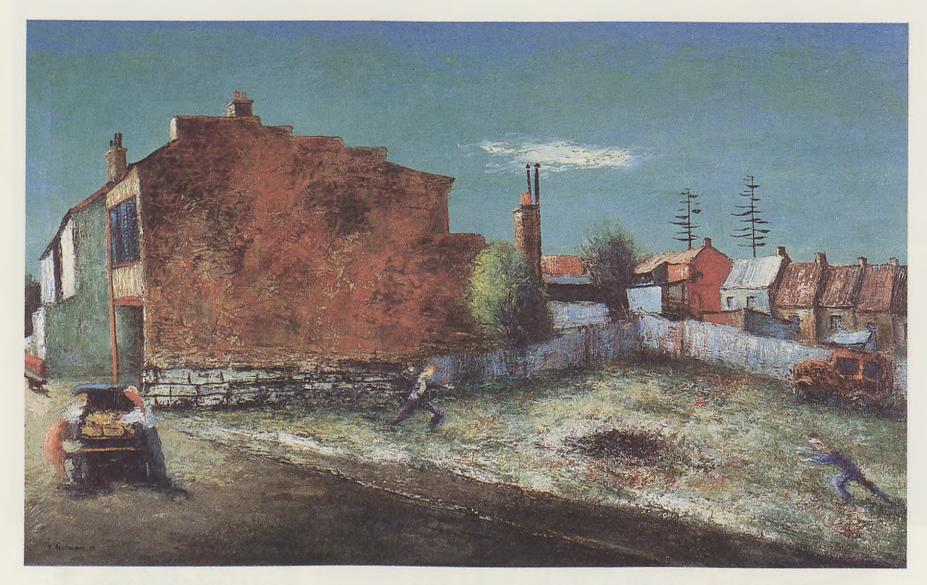
21 Nurses Walk, The Rocks. 272740. Sydney.



Ken Done
From the top terrace
510 x 410 cm
Acrylic on board

# SAVILL GALLERIES PTY.

DEALERS IN AUSTRALIAN AND NEW ZEALAND ART



Sali Herman

The Cricketers

oil on canvas

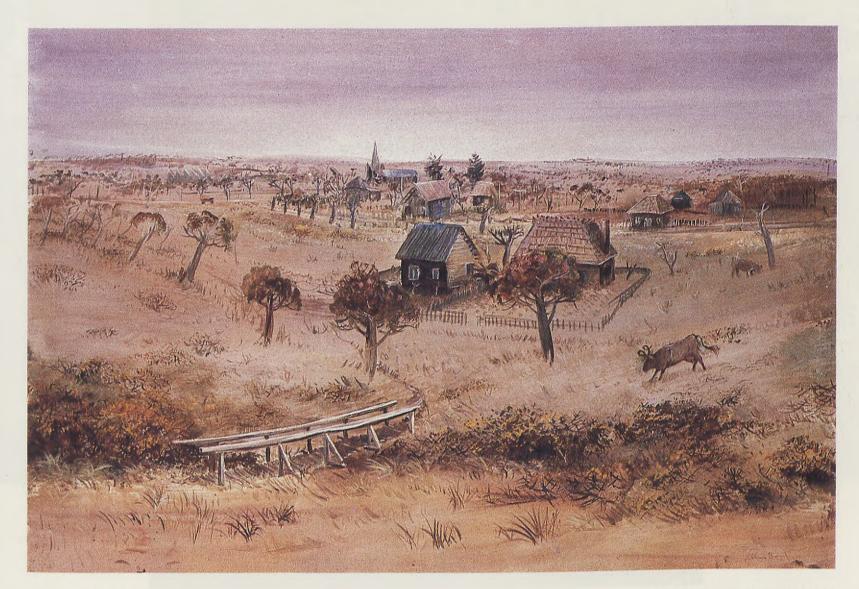
49.5 x 78.5 cm

signed lower left and dated 1957

This painting is to be included in a Summer exhibition of modern paintings being held to mark the opening of our new gallery at: 156 HARGRAVE STREET, PADDINGTON, SYDNEY, 2021.

#### LEONARD JOEL

# AUCTIONEERS AND VALUERS OF FINE HISTORICAL AND CONTEMPORARY OIL PAINTINGS AND WATERCOLOURS



ARTHUR BOYD SOLD FOR \$120,000

EARLY MURRUMBEENA 83 x 120.5 cm

Forthcoming National Art Auction will be held on the 6th and 7th November 1986 at the Malvern City Hall, Victoria.

Valuation for Insurance, Market and Divisional purposes are performed on request. For further information and catalogue subscriptions, contact:

#### JON DWYER

#### **LEONARD JOEL**

1195 High Street, Armadale, Victoria, 3143. Phone: (03) 20 1040/20 2654.

#### YVONNE AUDETTE



A Hot Summer

1985

Oil on board

122 x 91.5 cm

Yvonne Audette studied at the Julian Ashton Art School with John Passmore, and East Sydney Technical College with Godfrey Miller.

In 1952 she left Australia to study and work in America and Europe; successful solo exhibitions were held in New York, London, Milan, Florence and Rome.

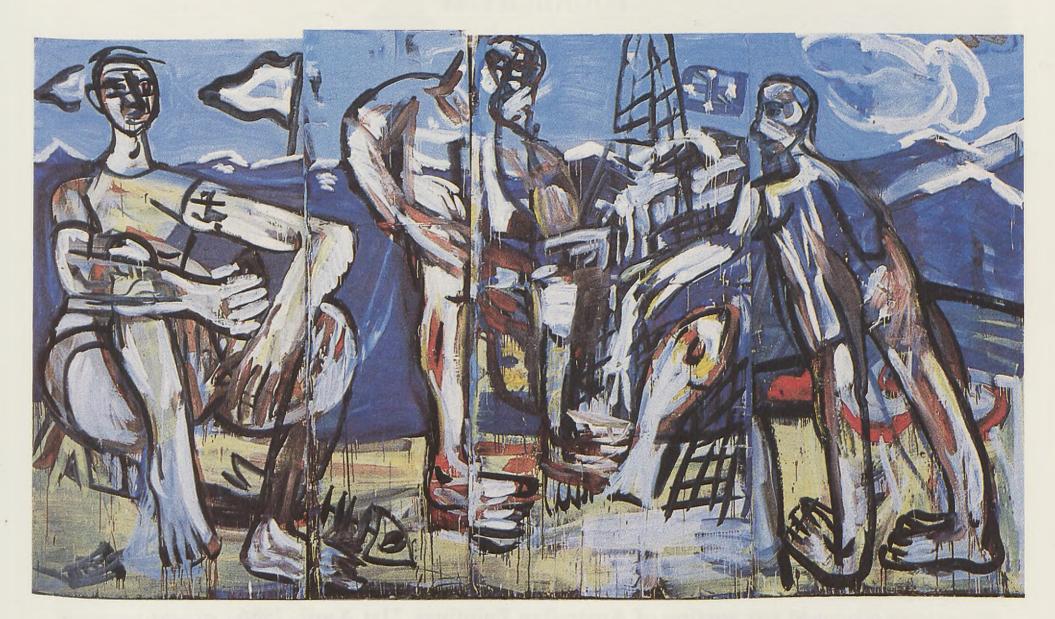
Yvonne returned to Australia in 1965 and has been working in Melbourne. Her recent work is now on view.

SEPTEMBER - OCTOBER 1986

LYTTLETON GALLERY 60 LYTTLETON STREET CASTLEMAINE 3450 Telephone (054) 72 1679

GARRY ANDERSON GALLERY
102 BURTON STREET
DARLINGHURST 2010
Telephone (02) 331 1524

# JOE FURLONGER



**THREE FISHERMEN 1986** 

oil and wax medium on paper-mounted board

240 x 420 cm

## SOTHEBY'S

**FOUNDED 1744** 

#### SELLING AT SOTHEBY'S IS A SUCCESS STORY



Sir Arthur Streeton "Summer Droving"

Oil on canvas 30 x 60 cm

# Sold for \$440,000 in our auction of Australian Paintings 21st April, 1986.

- ★ Sotheby's offers you a truly international auction and valuation service. If the item is in the art, antique or collectors fields, Sotheby's has local or international experts to attend to your needs.
- ★ When you buy from Sotheby's you benefit from our unique 5 year guarantee of authenticity.
- ★ Auctions of fine paintings and the decorative arts.
- ★ Valuations of all art antiques for insurance and other purposes.

#### Sotheby's Australia Pty Ltd

13 Gurner Street, Paddington NSW 2021 Telephone (02) 332 3500 Telex AA 25263 606 High Street, East Prahran, Victoria Telephone (03) 529 7999

Registered in NSW

Licensee in Charge: Robert Bleakley

Inc. in Victoria



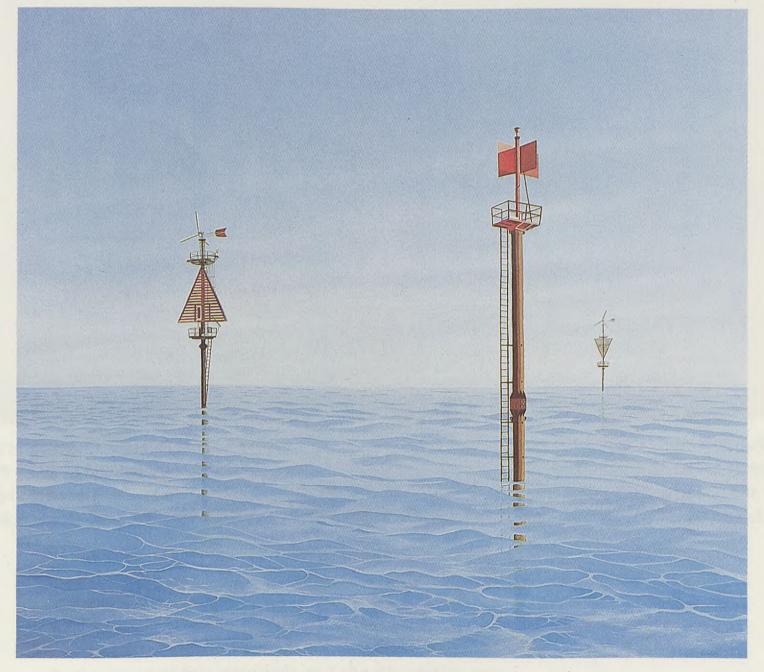
Percy F. S. Spence (1868 – 1933) His Majesty's Mail in The Australian Bush Watercolour and gouache 16.3 x 25.2 cm. Signed and dated '09

Literature; Charles and Adam Black,
AUSTRALIA, Painted by Percy F. S. Spence,
Described by Frank Fox.
London 1910. Illustrated in colour page 86.

Exhibitions of 19th and 20th century Australian and English paintings

# Bridget McDonnell Gallery

# DEE CURTIN SEPTEMBER 1986 ADELAIDE



Channel markers

oil on canvas

90 x 100 cm

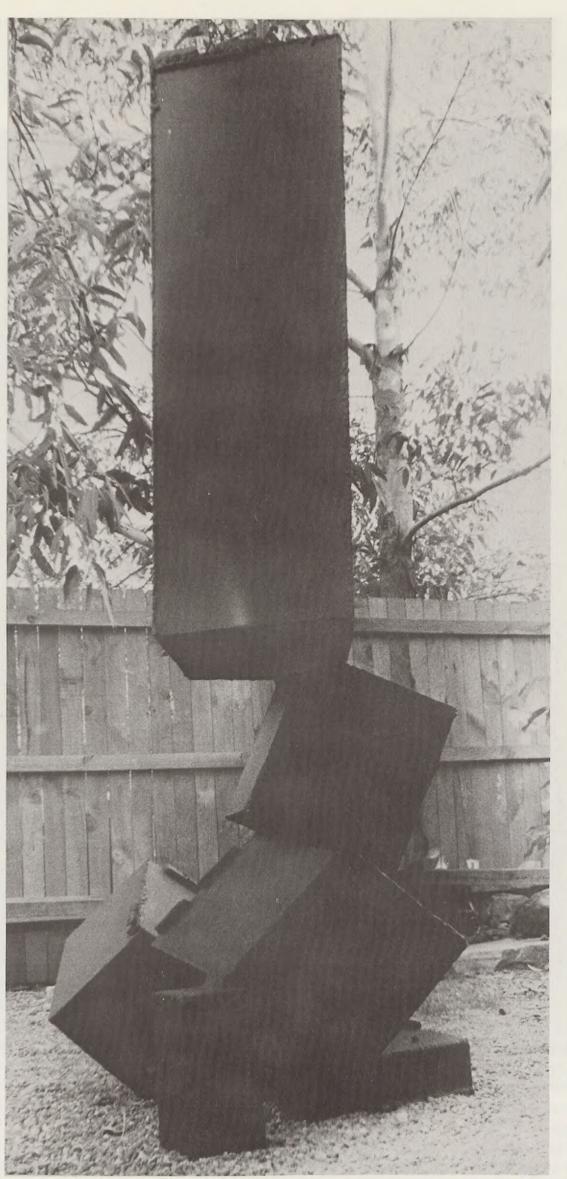
# greenhill galleries

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

20 HOWARD STREET PERTH WESTERN AUSTRALIA 6000

TELEPHONE (09) 321 2369

A SIGNIFICANT AND HISTORIC WORK FROM THE 'BOULDER' SERIES (1967/8) IN WELDED STEEL



INGE KING GREAT BOULDER 2130 x 760 cm c. 1968

For the attention of corporate and institutional collectors, this work is available and for sale from the Irving Sculpture Gallery, 144A St Johns Road, Glebe. New South Wales. Telephones: (02) 692 0773, 692 0880

## NEWELL BARRETT

10-24 NOVEMBER 1986



Still Life 1983-6

oil on linen

20.2 cm square

AUSTRALIAN GALLERIES

35 DERBY STREET, COLLINGWOOD. 3066. MELBOURNE (03) 417 4303

## COMMENTARY

## Editorial

VERY SO OFTEN one reads that abstraction is dead, that some artists have been misled but have now seen the light and the errors of their ways, realizing at last what the pundits have proclaimed: abstraction is restrictive. So artists should restrict themselves and stop doing it! Abstractionists have painted themselves into a corner already cluttered up, it seems, with abstract sculptors.

People who want art to have a social purpose other than being art; people who are affronted by art that has no recognizable objects that clearly originate in what is called the real world; and people, quite within their aesthetic rights, who obtain no pleasures from abstraction and exercise their further undoubted right to express what they feel — all deserve sympathy for so much has been closed to them. They are like those who have read Robert Louis Stevenson but not Anton Chekov or Georges Simenon, who have missed out on Duke Ellington but not Haydn, who can adore Rembrandt Van Rijn (even forgeries for years) but not Piet Mondrian or the flat patterns of Georges Braque of about 1918 where references to 'reality' are clear enough. They are unfortunate; they have missed out.

We are hearing of signs and signals that abstraction, never dead in reality, is vehemently on the move again. No one expects a wave of something as vibrant as Abstract Expressionism or of the crisp geometry that followed Constructivism and Cubism, but there are certainly signs of a revival in Australia, despite the fact that some noted abstractionists have incorporated realist motifs in order to elaborate and deepen their

themes, some being influenced by a resurgence of Expressionism in its various Neo-forms and by the emphasis that the Museum of Modern Art's 1985 exhibition gave to the influences of primitive art on Modernism.

However, that great institution in 1985 showed 'Contrasts of Form, Geometric Abstract Art 1910-1980' from its own holdings including the recent Riklis Collection of McCory Corporation with names that included Josef Albers, Carl André, Hans Arp, Georges Braque, Robert Delaunay, Fritz Glarner, Camille Graeser, Al Held, Ellsworth Kelly, Paul Klee, Fernand Léger, Kasimir Malevich, Mondrian, Kenneth Noland, Victor Passmore, Bridget Riley, Olga Rozanova, Kurt Schwitters and Vladimir Tatlin.

That is only a selection from 107 artists, but what a formidable group, and representing only geometrical abstraction, many deriving from Cubism which Edward Fry has called the 'greatest single aesthetic achievement of this century'.

Soon afterwards, albeit with a tiny sprinkling of modified realism, London's Annely Juda Fine Art/Juda Rowan Gallery showed twenty-five years of exhibitions that had dealt mainly with geometrical abstraction with — to choose different names — Paul Feeley, Paul Huxley, Jeremy Moon, William Tucker, Sean Scully (then and now), Phillip King, Jean Gorin, Garth Evans, Nigel Hall... and almost obliterated Russian Constructivists.

Enough; anyone who views the Constructivist and Geometrical Abstract works in vivacious contrast with

Abstract Expressionism at the Australian National Gallery will surely realize what a contribution these two movements have made; much more than a contribution—they changed the courses of art. Furthermore, there were other divisions and varieties: Tachism, Suprematism, De Stijl, the Concrete Art of Max Bill and Theo Van Doesburg and so on, all, however, fitting into the two main divisions proposed in *The Oxford Companion to Twentieth Century Art* (edited by Harold Osborne): the strictly non-figurative and the reduction of detail, identifiable elements and particularity.

While conceding that these were great movements of the twentieth century some will claim that they are all patterns without meaning or feeling. Faced with that hoary and generally hostile attitude one can resort to Susanne K. Langer's Feeling and Form (1953) when she begins her argument that all art is a symbolic embodiment of feelings by quoting Otto Baensch from his Kunst und Gefühl, 1923: 'There are feelings that exist quite objectively and apart from us, without being inward states of an animate being. It must be granted that these objective feelings do not occur in an independent state by themselves; they are always embedded and inherent in objects from objects from which they cannot be actually separated, but only distinguished by abstraction: objective feelings are always dependent on parts of objects'.

If Art News, January 1986, is correct in announcing The Return of Abstraction may it be met if not with ecstasy then without ready-made dismissals.

### Brisbane scene

by Sarah Follent

HE PAST eighteen months have seen a quickening of contemporary art activity in Brisbane evidenced by the increased visibility of a diverse range of local art practices, a broadening of the terms of debate surrounding them, and a growing interest in the reassessment of local art history.

The importance of these developments cannot be overstressed in an art scene where longstanding factionalism has inhibited dialogue and the exchange of information, and where lack of support, especially

for younger less established artists, has added to the disproportionately high percentage of practitioners drifting South.

Changes have been encouraged on a number of levels. The Queensland University Art Museum's exhibition, 'Queensland Works 1950-1985', with its extensively documented catalogue, played an important part. This was a problematic, provocative and highly eclectic 'survey of 80 painters' curated by Nancy Underhill and Malcolm Enright. Some historical

background was provided with paintings by Jon Molvig, lan Fairweather, Charles Blackman, Ray Crooke and Roy Churcher, but with sixty-five of the eighty works included, being dated post-1980, the Exhibition's importance was not as a history but as a survey of the field. The hanging in fact subverted any neat historical or regional reading with a multitude of unorthodox juxtapositions which suggested new contrasts and comparisons.

There were some clusters of teachers and their

students and deliberate historical disruptions - for instance John Nixon's Self portrait (non-objective composition), completed in 1981 when he was living in Brisbane, was placed between Blackman's The white cup (1957) and Molvig's Bride and groom (1956). This was obviously not a show for the uninformed, but in the context of a University it was appropriate and useful. It made some important points about the processes of history making, demonstrated the diversity of local art and banished the notion that one style or theory predominates. It also caused a great deal of discussion perhaps its major achievement.

The Institute of Modern Art fanned the flames of debate with fora on art criticism and on the place of Expressionism in Queensland art. Both examined their subjects from historical and contemporary viewpoints. The latter was accompanied by an exhibition 'Brisbane Hot', in which the work, however, failed to support the Show's premise that contemporary Queensland art is predominantly expressionist and can be linked to the earlier Expressionism of Molvig and his circle. Many of the works included, for instance those by John Waller, 'Oflate', Paul Andrew and Scott Redford, indicated that their authors are looking abroad (or at international art magazines), to pop imagery, the media, fashion, and technology. Expressionism, particularly a regional variety, inadequately accounted for their work.

Peter Cripps and Malcolm Enright were responsible for the splendid Robert MacPherson retrospective survey also at the Institute, which traced, in key works, the development of this most complex and independent artist between 1975 and 1981. It reaffirmed the rigour, the deceptive and elegant simplicity, the absolute congruence between concept and materials, and indeed the importance of MacPherson's work. As well, it provided a context in which to locate the work of younger artists working in a similar sensibility (though not directly influenced by MacPherson) - notably Mark Webb and Brian Doherty.

An exhibition which rivalled the MacPherson as an exemplar of curatorial intelligence and clarity was the Queensland Art Gallery's 'Bridget Riley: An Australian Context' organized by Curator of European Art, Jenny Harper, to give background to the recently purchased Big blue by Riley. With works borrowed from Australian collections, film, a catalogue, and a video in the large exhibition space it demonstrated how museums can, with thought and despite limited resources, bring their collections to life.

Over the past year the travelling exhibitions 'Turner'; 'Pop art'; 'Sengai'; 'British art' and 'Print as Object' have taken up most space and resources at the Queensland Art Gallery. Most have been successful and well patronized. This year again all hands are on deck for the 'Modern Masters', with the main concern being to get as many bodies as possible through the door to pay for it.

There was also time for local contemporary work: 'Six New Directions', curated by Michel Sourgnes, was a rather narrow selection but was welcomed as the first



(1984)CANTATA NOTTURNO MIMMO PALADINO 200 x 105 x 230 cm Queensland Art Gallery, Brisbane

of what is hoped will be a series of exhibitions of local art at the State Gallery.

The special projects programme also continued in the Gallery's experimental space with an installation Hunt the moon, which included paintings by John Lethbridge and a video by Marinka Kordis. It was somewhat stifled by the difficult bunker-like proportions of the space. Like Lethbridge's work, though in a very different way, Lyndal Milani's primordial environment Landscape no. 2 the sentinel dealt with notions of ritual, sexuality and regeneration.

The major change on the commercial gallery scene has been the expansion of the Ray Hughes Gallery to Sydney, a move which has provided wider exposure for a number of his artists, among them Tom Risley, lan Smith and Davida Allen. A survey of Allen's recent work has been recently touring regional galleries in New Zealand.

In Brisbane we have seen strong exhibitions of work by Joe Furlonger, June Tupicoff, Bob Morris, Tony Coleing, Michael Barnett and Ken Whisson. As well, Hughes continues to enliven the scene with shows from abroad, this year of work by the naïve American folk artist, the Reverend Howard Finster, by the knowing Mark Kostabi and by Italians Carmine Rezzuti and Quintino Scolevino.

Like Hughes, Michael Milburn is willing to take some risks by showing some less established artists such as Mona Ryder and Robert Kinder, and alongside these, Rodney Pople, David Rankin, Mandy Martin, Helen Geier, Ron Robertson-Swann (with his first show in seven years), and expatriate abstractionist Virginia Cuppaidge. Milburn is currently moving into a larger space in the city centre.

Philip Bacon, who shows more established artists, had major exhibitions of work by Sam Fullbrook, Donald Friend and Gordon Shepherdson, while Victor

Mace has continued with a mixture of tribal art, ceramics and paintings, with shows of oils by Victor Majzner and pastels by Jeffrey Makin.

Verlie Just's Town Gallery has had major exhibitions of work by Irene Amos, whose lyrical oriental inspired works have given place to bright linear abstractions. and of John Rigby's post-impressionist paintings.

However the most notable increased source of activity has been in the alternate galleries. In May 1985 That Contemporary Art Space opened under the guiding hand of Paul Andrew followed by The Observatory run by Leanne Ramsey, Anna Zsoldos and Robyn Gray. These are loose collectives with no specific house styles or programmes and their exhibitions have ranged from the immature and unfocused to the sophisticated and technically competent - seen for instance in the work of Mark Webb, Jo Smith and Brian Doherty, in the whimsical paintings of Ellie Neilson which document her life in the bush, and the multi-media work of 'Oflate'.

'Oflate' is the rather dadaist title used by Janelle Hurst, Russell Lake and Adam Boyd who have worked and exhibited together for some years. They are extremely prolific and their work, which is receiving increasing local attention and is touring nationally during 1986, is technically inventive, witty, often irreverent, and always with the element of Dada.

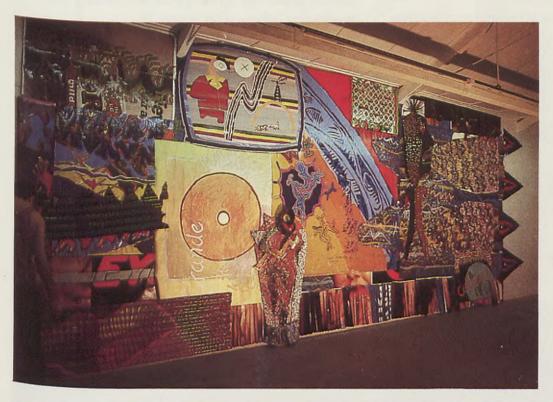
'The Demolition Show' created by John Stafford and supported by the Institute of Modern Art was another thoughtful and thought provoking show which highlighted the strength of much local art, and the general feeling of optimism about it. Paradoxically it marked the demise of The Observatory. It focused, in various media, on the loss of Queensland's heritage, history and cultural identity through indiscriminate demolition. The works were all made as a literal response to local conditions, and this, coupled with an imaginative and sophisticated use of materials, gave the Exhibition punch and a compelling sense of authenticity.

While overall there is an increasing feeling of optimism and, it seems, fewer artists leaving Brisbane, there are still issues to be resolved, some resulting from squabbling between State and Federal Governments. The most important of these is that at the time of writing there has been no Visual Arts Board representative in Queensland for nine months. The Federal Arts Minister, Barry Cohen, did make an appointment to this position, but it was blocked at State level ostensibly because the appointee is a State public servant, even though it is not unusual for public servants to be members of the Board.

Since then further recommendations have been made but the position is still vacant. While members do not officially represent their particular States, it is obviously an advantage to have local representation on the Board, and likewise to have a Board member locally to pass on information, advise artists on how to frame applications and deal with other associated matters.

This delay may be partly due to disarray in the State Department of the Arts, Tourism, National Parks

#### BRISBANE SCENE



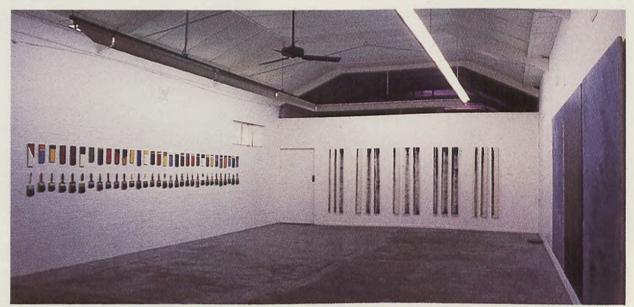


far left OFLATE (JANELLE HURST, RUSSELL LAKE, ADAM BOYD AND ZELICO MAREK) Installation for 'Brisbane Hot' Mixed media 300 x 600 cm Institute of Modern Art, Brisbane

MONA RYDER BROKEN RECORDS AND MUMMY (1985)Synthetic polymer paint, found objects and balsawood 137 x 94 cm Michael Milburn, Brisbane

below 'ROBERT MACPHERSON SURVEY' 1985 Installation view Institute of Modern Art, Brisbane Photograph by Graham Coulter Smith





JOE FURLONGER DENIS, HEIDE AND ME ONGER DENIS, HEIDE AND ME (1985) Oil on paper on board 243.84 x 365.76 cm Ray Hughes, Brisbane Photograph by Darren Knight

SAM FULLBROOK THE BIRTHDAY - STILL LIFE oil on canvas Philip Bacon, Brisbane

far right JO SMITH CONVERSION OF JOY (1985) Oil on canvas 120 x 90 cm That Contemporary Art Space, Brisbane





and Sport. In late 1984 Minister Peter McKechnie commissioned the Director of Cultural Activities, Kevin Siddell, to prepare a review of State Government arts policy. Submissions were called for and were prepared at the time and expense of the various local cultural organizations. Siddell's final report, recommending major changes and a restructuring of the arts portfolio was submitted and immediately withdrawn by the State Government and all copies were apparently destroyed. Siddell resigned and was replaced by Donna Greaves, lately of Victoria's Department of the Arts. There has

been no further word of the review and as yet no changes.

Apart from the unsettling nature of all this, the problem for the community is that there are never any answers as to where and why decisions are made, and it does seem that many policy and grant decisions are arrived at in a fairly haphazard way.

Some direction is important at present and, with the recent resignation of Raoul Mellish as Director of the Queensland Art Gallery, it is hoped generally that the Department will restructure that position changing it

from a public service appointment to a contract position to bring it into line with similar positions in other States. This would give the Director more scope and make the position more attractive to a wider number of applicants.

The resolution of these issues will provide a stronger support system for an otherwise very healthy and burgeoning Brisbane art scene.

Sarah Follent is art critic for the Australian in Brisbane.

## Festival of Perth, 1986

by Ted Snell

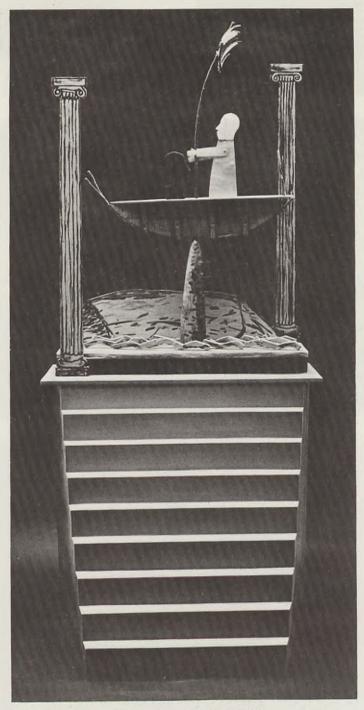
THAT IS a festival? Dictionary compilers suggest that it is a festive day, the keeping of a holiday, a celebration or a periodic performance of special importance; and for most of us accustomed to the annual or biennial culture festivals in our State capitals this would seem to be an adequate answer. Unfortunately it is not always true of the visual arts component of the Perth Festival which, though periodic, is not always of 'special importance'. Once again this year the visual arts programme seemed rather lack-lustre and without direction. After two highly successful forerunners, there was no conference on issues related to visual arts practice, nor was there any important international or national travelling exhibitions sponsored by the State Gallery nor indeed any coordinated theme to hold the Festival together.

Of course there were other features such as a comprehensive group of exhibitions surveying contemporary trends in body adornment, associated with the fourth Biennial Conference of Jewellers and Metalsmiths, a survey show of Western Australian Sculpture and several solo exhibitions by established local and national artists; but these aside, there was once again the uncomfortable feeling that, because it is not a 'bums on seats' programme and its successes cannot be indicated on a balance sheet, it fails to receive the support it deserves.

To their credit the Festival Committee did set up a visual arts advisory panel and assign a small budget of \$10,000, but the highest profile for the visual arts remains the commissioning of a Festival poster, this year by Melbourne-based artist Robert Jacks.

Is it then that the pressures of providing an annual programme are just too great and we must be content with the continuing practice of offering saleable solo shows together with stock exhibitions from the Art Gallery of Western Australia? The Festival programming of the past two years proves that this is not the case as does a perusal of any Adelaide Festival programme of the last decade.

Festival representatives agree. They indicate a 'genuine desire to do something interesting'; their problem, they claim, is that they do not control the venues and must take what is offered. In fact they have spon-



THEO KONING BLESSING THE MELANOS (1985)
Wood, plywood, synthetic polymer paint, aluminium, feathers
From 'Here and Now', Undercroft Gallery, Perth
Photograph by Ingrid Kellenbach

sored costly exhibitions from overseas, but they do not initiate these shows and are therefore reliant on the galleries — particularly the State Gallery, which should be the focal point of the visual arts component. When Mr Tony Bond was Deputy Director there was a 'tremendous amount of energy', they say, but the Gallery's problems have inhibited its support for the Festival this year.

Even though individuals worked hard to inject something of that 'special' quality, a failure to plan ahead, a limited budget and delayed meetings resulted in an unsatisfactory programme. The one well coordinated feature of this year's Festival was the Jewellers and Metalsmiths' Conference. It provided a national and international focus on contemporary body adornment through a programme of exhibitions and workshops which fully utilized available facilities and expertise.

'Cross Currents', a survey of international trends in this area, was held over at the State Gallery to herald in the Conference, and it was immediately followed by 'Decorating the Body', an exciting collection of tribal and Asian artefacts selected from the Christensen Collection. Though a small exhibition the objects on display revealed widely divergent approaches to fabrication and function; some small items indicated status – such as the Sulawesi warrior's teeth necklace and the Flores Island women's ivory bracelets, while others carried significant religious meanings.

Amongst the commercial galleries this year, solo shows by well established Australian artists Jeffrey Makin, John Peart, Tom Gleghorn, David Dallwitz and Robert Jacks were the order of the day.

At Gallery 52 Robert Jacks presented a group of new pictures which further elaborated the concerns found in his earlier work. The process of fusing shapes together to create a coherent whole is fundamental to his methodology as a painter and in the fourteen large oil paintings and smaller watercolours and lithographs in this show, the artist revealed his modus-operandi. Beginning with a similar arsenal of shapes in each picture the artist reveals the process of making choices.







#### **EXHIBITION** COMMENTARY

far left KEITH HARING Silkscreen print 106.68 x 127 cm Roslyn Oxley9, Sydney Photograph by Jill Crossley

left ROD WITHERS THE RED ONE (1974) Oil on canvas 214 x 168 cm Ray Hughes, Sydney Photograph by Paul Churcher

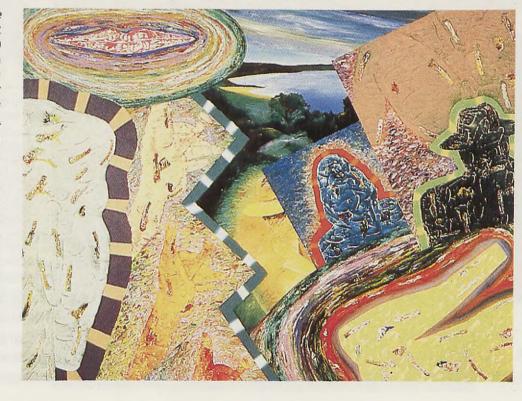
below BRUNO LETI CONTAINER BOXES (MELBOURNE HARBOUR) 1985
Oil on canvas 125 x 276 cm
Gallery Huntly, Canberra

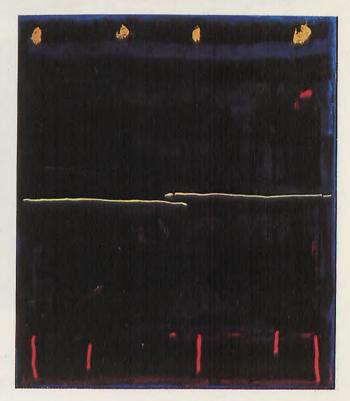


above MATTHYS GERBER STILL NO. 2 (1985) Oil on linen 289.56 x 289.56 cm Coventry, Sydney Photograph by Fenn Hinchcliffe

VICTOR MAJZNER MEETINGS AND VISITATIONS (1985) Synthetic polymer paint on canvas 228 x 305 cm Christine Abrahams, Melbourne Photograph by Greg Neville

> far right MICHAEL JOHNSON YUEN KEN (1985-1986) Oil on Belgian linen on cedar stretchers 315 x 195 cm Macquarie, Sydney Photograph by Rowan Fotheringham





in the selection of one interlocking form or another, or one colour or another, taking each work into previously unexplored terrain. In fact, the crucial nature of each of these choices is very evident in his several versions of the same theme because, although initially quite similar, the entire mood, pace and internal dynamic of each picture is actually quite different.

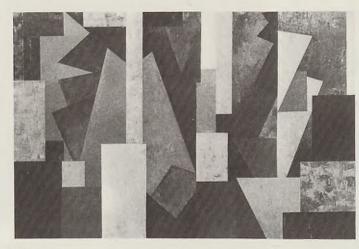
The only exercise in retrieving our cultural history in evidence during this Festival was undertaken by the Praxis Group, this year celebrating their eleventh anniversary. In an attempt to provide a guide to the programmes and events initiated by Praxis and its impact on the local community, John Barrett-Lennard selected ten artists associated with the group over the past eleven years and invited them to exhibit their current work alongside their personal reminiscences of their involvement with Praxis and a photographic documentation of their former contributions to group exhibitions.

One of the regular features of the Festival is the annual Fremantle Invitation Drawing Award, organized by the Fremantle Arts Centre. Over the past few years it has been the Centre's policy to invite a group of local or interstate artists to compete for the \$1000 award by contributing one of their recent drawings. Choosing the prize winner from thirty works which were not only stylistically dissimilar, but in many cases were also serving very different functions for the artists, was an extremely difficult and often risky task.

This year in an attempt to counteract these difficulties, the Centre invited twelve younger artists, selected by their State Galleries, to submit a group of three drawings. The two judges, Bob Birch and Doug Chambers, were then able to base their decisions on a more substantial body of works. One important consequence of this new policy was that the viewing public had the opportunity to see a much more comprehensive and more rigorous group of works by Tim Maguire, Chris Malcolm, Paul Bishop, Kay Lawrence and Terry O'Malley.

The winning entry this year was by Victorian artist Peter Ellis, whose works bring together a menacing collection of humanoid and mechanical forms with such commonplace objects as a household chair. The resultant combination of these forms is then further charged by the injection of personal narrative which is both unsettling and unforgettable.





top
PETER ELLIS THE CAPTURE OF RINGO 1986
Charcoal and pastel 80 x 120 cm Fremantle Invitation
Drawing Award Photograph by Victor France

above
ROBERTS JACKS PINK PIER AND FIGURE 2 (1985)
Oil on linen canvas 168 x 251 cm
Gallery 52, Perth Photograph by Sue Paull

'Here and Now' was the immediate title of a 'state of the art' exhibition surveying contemporary Western Australian sculpture at the Undercroft Gallery within the University of Western Australia. It was a timely exhibition, for over the past three years a new generation of sculptors working in this State have instigated a critical inquiry into the nature of the local sculptural tradition, which has provided a new impetus for younger artists. As Carol Rudyard noted in her catalogue introduction, 'The isolation and lack of tradition usually cited as being inimical to the production of sculpture in this State, are not seen as discouraging factors by most of the committed sculptors showing work in this exhibition... Most enjoy working here; West

Australia is seen as a place of freedom to develop one's own work without the pressures of a more competitive environment; a base from which one can get away from time to time. The so called tyranny of distance is even seen as an advantage, a kind of "shock absorber" which can prevent the instant arrival of trends and fashions'.

There was ample evidence of this optimism in the work on exhibition. Theo Koning's recent excursion into the painter's world and his interest in the convergence of personal and universal symbols have given his sculptural tableaux a new vigour and immediacy. Constantin Brancusi's and Pablo Picasso's works are an obvious reference point, but the quirky humour hides a barbed wit. Koning is a potent image maker like his early mentor Hans Arkveld whose *Thulian 1* and *Thulian Beast* also make use of a personal vocabulary of forms (wings, cages, wheeled carriages and birds) to create powerfully evocative images.

As the discourse on the existence of a local sculptural tradition developed several younger artists began to modify their practice in response to the central problem of how to construct a Western Australian art. Michael Carlin's work from 1983 has been a series of propositions about how to achieve this end and in the text accompanying his piece in this show, *Wild Western Suite or Making a Map with your Eyes Closed*, he once again alluded to the problems associated with the importation of an external culture.

'Here and Now' was not a definitive study of Western Australian sculpture; for example it did not include that grand old man Howard Taylor nor such bright young luminaries as Jane Barwell, but it did indicate that there is a diverse and articulate sculptural language being developed in this State.

Even though there was much that was worthwhile in this year's Festival, it was disappointing that the solid foundation established over the past two years was not consolidated. Fortunately planning for the 1987 'America's Cup' Festival is already underway and if the brouhaha of that event can be kept in perspective it is possible that we will have something like the Festival we should have had this year.

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

## 'Ten Years On'

by Christine Godden

HE ART GALLERY of New South Wales's exhibition, 'Ten Years On 1975-1985', provided an opportunity to assess the Gallery's first decade of collecting photographs. The gift of ninety Harold Cazneaux photographs from the artist's family in 1975 began the collection and logically directed the Gallery's

acquisition policy, which was to begin the Collection with an extensive survey of 'Australian Art Photography' (sic) from 1900 to the 1960s, emphasizing the pictorial period of 1890-1940 and the pioneers of modern photography, 1940-1960.

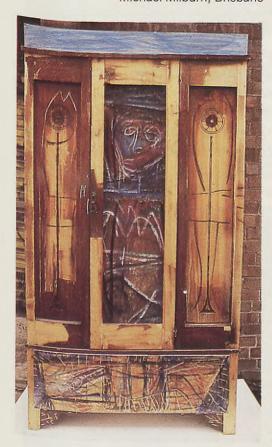
The Gallery's first curator of photography, Gael

Newton, spent more than six years doing original research on these two periods. She was the first to recover the neglected Australian Pictorialists and to collect the photographs of Cazneaux's fellow members of the Sydney Camera Circle.

Pictorialism lingered on in Australia. The application

above HILARIE MAIS FLOW (1985)Oil on wood 92 x 89 x 29 cm Christine Abrahams, Melbourne

above right DAVID PAULSON ABJECT STATES (1984)Wood and mixed media 200 x 220 x 50 cm Michael Milburn, Brisbane



JOE FURLONGER THE FISHERMAN'S WARDROBE 1985 Synthetic polymer paint and pastel on wood 200 x 160 x 60 cm Ray Hughes, Sydney Photograph by Paul Churcher

DAVID NASH ELM ARCH (1985)Wood Heide Park, Melbourne Photograph by John Brash



#### **EXHIBITION COMMENTARY**



above RON ROBERTSON-SWANN VAULT (1979) Painted steel 49 x 117 x 62 cm Michael Milburn, Brisbane

MONA RYDER DUEL SUSPENSION (1985) Synthetic polymer, steel, rags, wire, foamed synthetic polymer, paper, driftwood and ironing board stand 300 x 170 x 230 cm Michael Milburn, Brisbane

below ROBERT BAINES THE ACCUMULATION OF THE ALREADY CREATED; FORM I (1983-1984) Sterling silver, gold, copper, stainless steel, enamel on granite base 41 x 19 x 35 cm Realities, Melbourne Photograph by Ezio Sanelli



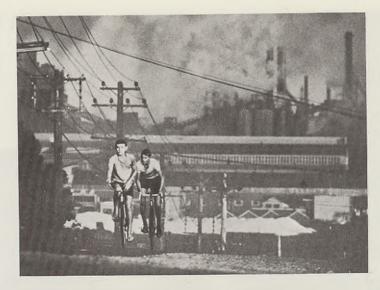


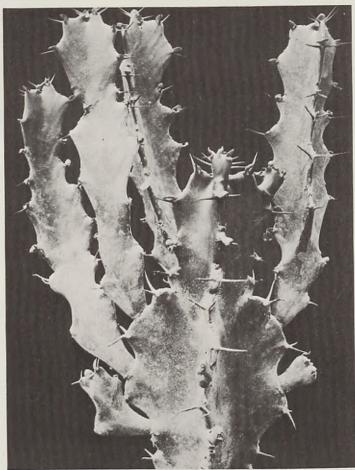
of the 'modern' aesthetic to photography which produced such marvellous images in Europe in the 1920s and 1930s had a parallel but later development in Australia. Until the 1970s photographers in Australia paid very little attention to the notion of exhibiting prints as self-conscious works of art alongside those of painters or sculptors. Their art is no less of an achievement than that of their contemporaries working in the more traditional media, but the task of the curator is far more tedious. Newton, after identifying the best photographers working prior to the 1970s from contemporary books and magazines, sorted through their studio, commercial and personal archives, identifying important images and obtaining prints, preferably vintage prints as examples - early fashion shots by Laurence le Guay, studio portraits by Athol Shmith and Max Dupain, documentary field work by Axel Poignant, early industrial work by Wolfgang Sievers and Dupain - and rediscovering the less wellknown work of Olive Cotton and other photographers.

Examples of this period in 'Ten Years On' include the beautiful Cochabamba, Bolivia (1948) by Henry Talbot, in which intricate detail, one of photography's most important formal devices, is used to great effect; Mark Strizic's 1958 untitled image of a man crossing a road, which is a graphic simplification perfectly realized and Newcastle Steelworks (1963) by David Moore, an industrial image which shares Strizic's skilful timing. Both David Potts's The rabbit trapper (circa 1947) and Dupain's At the procession (1952) recreate for us an Australian moment. The presence of these people, 'captured for posterity', is very much alive. An image that stands out as being an archetypal example of its author's work is Dupain's magnificent Sunbaker (1937) with its remarkable rendering of bronzed skin, sunlit sand and its noble arrangement of forms. This picture can be read as both a cultural celebration and a celebration of 'modern' photography's potential.

Newton's careful curatorial work resulted in important exhibitions at the Gallery including 'Cazneaux's Sydney' in 1978, 'Australian pictorial photography' in 1979, the Max Dupain retrospective in 1981, the Axel Poignant retrospective in 1982, 'Sydney Camera Circle early years' in 1984, and in publications: - exhibition catalogues, a Max Dupain monograph and the anthology Silver and Grey. The benefit to the Gallery's collections from Newton's scholarship and patient relationships with the senior photographers is not as much as it might, or ought to, have been. Working from 1975 with a small acquisition budget which barely increased during the years of her research, Newton was often frustrated by lack of funds in acquiring the images she had unearthed. Works by many of the early Australian women photographers, a group of Kaufman images, and in particular important vintage prints by both Dupain and Poignant went to other institutions and private collections.

The scope of the Gallery's acquisition policy was extended over the years to include international photographs, nineteenth-century Australian work and





top
DAVID MOORE NEWCASTLE
STEELWORKS (1963)
Silver gelatin photograph 21.5 x 30.5 cm
Art Gallery of New South Wales, Sydney

above
ALBERT RENGER PATCSCH EUPHORBIA
GRANDICORNIS ~ (pre-1928)
Silver gelatin photograph 23.2 x 17.2 cm
Art Gallery of New South Wales, Sydney

contemporary Australian photography. While the annual acquisitions budget was doubled in the last two years to allow a little over \$20,000 to be spent, current print prices in a recent issue of *Print Collectors'*Newsletter gives one a sense of the inadequacy of this figure in attempting to collect major international works. A Clarence H. White and Alfred Steiglitz platinum print of a torso (1907) sold for \$US21,000, a Edward Steichen platinum print portrait (*circa* 1900) for \$US14,000, and a Eugène Atget photograph (*circa* 1900) for \$US17,500. While these prices are below those of the 'boom' period of the late 1970s, they still represent a single purchase costing more than the

Gallery's total annual allocation.

The Photography Department's lack of funds must not be seen as a problem specific to photography. No doubt every department in every State Gallery feels itself to have a similar problem. While the National Gallery of Victoria has spent considerably more than New South Wales on its photography collection, even its budget is relatively limited compared with that of the Australian National Gallery.

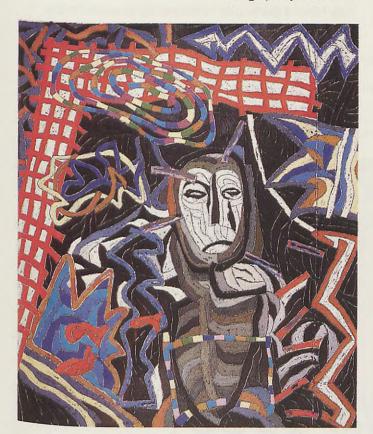
I mention this whole area of acquisition funding only because the Collection of the Art Gallery of New South Wales can be fairly assessed only in the context of this severe limitation. Although we must travel to Canberra or Victoria to see any masterpieces of international photography, the rich range of examples of photographic practice in 'Ten Years On' is to be commended. The strongest works in the Collection are mostly local, including the superb nineteenth-century albumen prints of Charles Bayliss and the fine examples of other nineteenth-century photographers Henry King and John William Lindt. From the works in this exhibition one can take a mini-tour through the whole gamut of photography from the anonymous gem of a tiny albumen print of rock orchids made last century to the camera-less alternative process of Juliana Swatko's thermograph (heat print) Gum leaves (1981), both exquisite pictures.

The Photography Department has also been able to attract a substantial number of gifts to supplement the purchased works. The Talbot and Potts images mentioned above were gifts, as also the elegant vintage print of *Glasses* (*circa* 1937) by Cotton, and the Hasenpflug *Glasses* of 1947. Some purchases have been at prices so concessional as to be virtually gifts, including several vintage Dupain prints and a marvellous group of forty Sydney images by David Moore bought by the Art Gallery Society in 1985.

The Fairfax Awards also generated some interesting purchases. In this exhibition the beautiful impressionistic *Shadows running into a blue forest* (1980) by Wesley Stacey is a single image from a portfolio bought from the 1984 Awards. A contrasting colour interpretation of the New South Wales landscape, the striking cibachrome *Blue Mountains New South Wales aerial* (1980), was also a gift from Mr Franco Belgiorno Nettis.

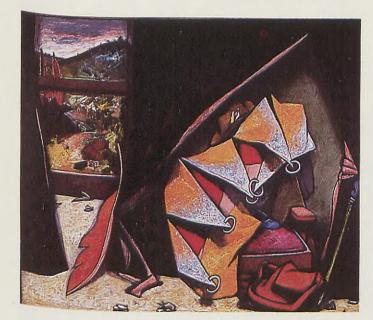
Amongst mostly mediocre examples of contemporary practice in this exhibition are a few outstanding works by local photographers. Douglas Holleley's exquisitely ambiguous torso (1977) hovers between flesh and shadow and proves it is still possible to make a fresh image in the well-worked genre of the female nude. A study of ice, *Ice, Mowamba River* (1981), by Peter Elliston, one of our finest contemporary technicians, shows a strong compositional tension and delicate surface detail. It is another fresh image in another well-worked genre. Although modest in its presentation, Phillip Quirk's Fairfax Award-winning portrait of an outback family, gently printed in a small size, still holds great emotional appeal.

right (1985-1986) MERRIN EIRTH GHOSTS OF PARADISE 173 x 140 cm Oil on canvas and mixed media 20 Gertrude Street, Melbourne Photograph by Ruth Bain



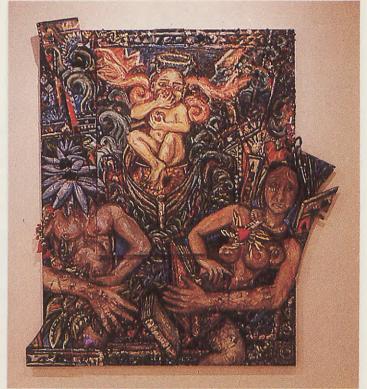
TERRY BATT NO REGRETS (1985)204 x 173 cm Oil and wax on canvas Niagara, Melbourne Photograph by Mark Ashkanasy

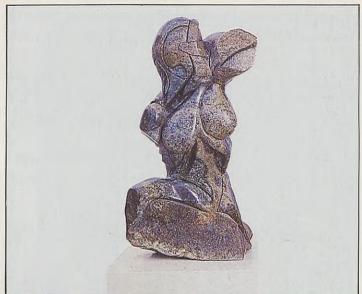
right (1986)DERIK MORGAN ASHANTI Soapstone 51 cm Holdsworth Contemporary, Sydney Photograph by Robert Walker



above FRED CRESS THE PLAYER (1985). Synthetic polymer paint on cotton canvas 183 x 213 cm Macquarie, Sydney

ANN WEIR REQUIEM (1984-1985) Oil on panel 238.76 x 180.34 cm Christine Abrahams, Melbourne

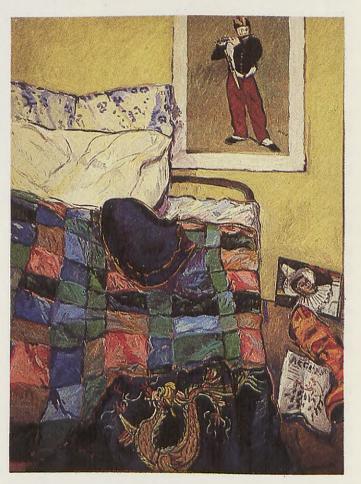






#### **EXHIBITION COMMENTARY**





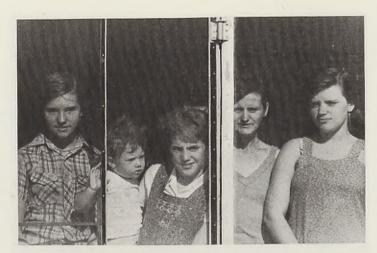
SUSAN RANKINE MEMORY OF A DOWAGER (1985)Oil on canvas 213 x 152 cm Realities, Melbourne Photograph by Henry Jolles

ROBIN WALLACE-CRABBE UNMADE BED (1986)Oil on canvas 122 x 91 cm Gallery Huntly, Canberra Photograph by Nina Girling

Collecting current work is an on-going process and one cannot really judge it as incomplete; however, it does seem a great pity that the budget did not stretch to purchasing one or more of Grant Mudford's cibachrome pictures (see ART and Australia Vol. 23 No. 2, Summer 1985). These pictures were shown at the Art Gallery in 1984 in the best presentation the Gallery has ever given to a contemporary photographer, and deservedly so. Other artists whose work would seem to complement and strengthen existing holdings include John Delacour, Mark Johnson and Penny Tweedie.

A few excellent international prints have been acquired, and these are hung to advantage in this exhibition as counterpoints to the local fare; the richly printed cactus of Albert Renger Patzsch is striking, while the Lewis Hine images provide a good contrast with documentary works in the Collection and the 1934 Werner Mantz architectural print is very fine. The Frederick Evans platinotype photograph A sea of steps (1903) was one of the earliest acquisitions of the Gallery and although it has been shown many times its resonant beauty is always rewarding.

With such limited resources I would question the



SUMMERFIELD FAMILY - WARRI WARRI PHILIP QUIRK GATE, NEW SOUTH WALES Silver gelatin photograph Art Gallery of New South Wales, Sydney Gift of the artist, 1986

value of collecting contemporary prints of early images by international photographers such as the J. H. Lartigue, the Bill Brandt, the Wynn Bullock, and the Edward Weston in this show. These purchases seem to have been a result of the work being conveniently available in Australia, rather than being part of an acquisition policy. With the introduction of laser-scanned black-and-white reproduction, the exhibition of images easily available in books seems unnecessary unless they have a particular relationship to works in the Collection.

Now that Gael Newton has been appointed to the Australian National Gallery and the appointment of a new photography curator is imminent, it will be interesting to see what the next decade holds for the photography collection. One hopes the high standard of serious scholarship set by Newton can be maintained and that finance from private or public sources can be found for some more significant purchases. Perhaps an area of specialization is needed so that at least one area could be properly represented. It would be a shame if the Collection ended up having only limited works by major Australian photographers and mostly minor works by major international photographers.

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

## The 'Sixth Triennale — India, 1986' by Victoria Lynn

HE INDIAN TRIENNALE, like the Sydney Biennale, is at its sixth occasion and, as such, is a growing and changing event. This year a total of 776 works from forty-two countries were exhibited at the Rabindra Bhavan, Lalit Kala Akademi, New Delhi, from 22 February – 21 March. Australia participated with a large exhibition of paintings by Marion Borgelt and Jenny Watson. Tribute to the standard and vitality of Australia's contingent was realized with the award by the international jury to Jenny Watson of one of the ten gold medals and its accompanying \$6,000.2 This is the first time that Australia has been represented in an international exhibition by a delegation of women artists and the first time that an Australian woman artist has won an international prize. (David Aspden won the São Paulo Bienal Award in 1971.)

Unlike the Sydney Biennale, which is chosen by a Director with a theme or thesis in mind, the Indian Triennale invites countries to send exhibitions of their own choice. Consequently, the general flavour of this year's Triennale was one of immense cultural, artistic and political diversity. Not only was there variation in the styles, media and messages of art works, but also in the nature of individual exhibitions.

Australia's contribution was distinctive because we had a comprehensive exhibition of only two artists with nine works each so that the audience could gain a substantial insight into the aims and ideals of Borgelt's and Watson's art practice. The Netherlands, on the other hand, sent an exhibition entitled 'The Meaning of Drawing', which sought to establish links between recent neo-expressionist graphics and expressionist

tendencies pursued by older Dutch artists. Britain was represented by a single artist, Stephen Cox, whose



JENNY WATSON DAVID'S ALICE Synthetic polymer paint on canvas 170.2 x 120 cm From the 'Sixth Triennale of India'. National Academy of Art, New Delhi, 22 February-21 March 1986

granite sculptures were the result of a four-month stay in Mahabalipuram, South India. The United States of America sent 'Recent American Works on Paper', curated by Ned Rifkin of the Corcoran Gallery (Washington, D.C.), an exhibition which, like the Australian contingent's, will be shown in its home country.

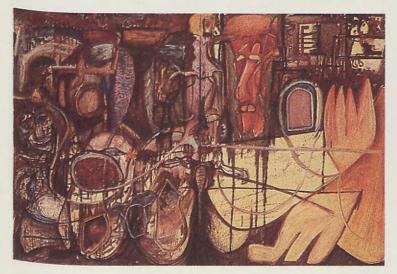
The majority of participating countries, however, sent groups of three or more artists which were sometimes closely interrelated to represent one particular tendency, like the figurative expressionists from West Germany or the sculptures from Zimbabwe, or they were extremely various, such as China which included everything from traditional scroll painting to socialrealist images in oils. West Germany's curator, Dr Hans Albert Peters, decided to include three artists who used different media: Tina Juretzek's mixed media works on paper; Karl Manfred Rennertz's wooden sculptures made in Delhi and Hilmar Boehle's installation.

India's contingent was the largest with 179 works by seventy-eight artists and, unfortunately, it was extremely crowded and badly lit. The Indian section was chosen by two commissioners who selected artists, not art works, so that, in a sense, the artists contributed to the curatorial input in the Indian exhibition. One award winner, N. Pushpamala, included a set of terracotta figures and animals whose sensuous, expressionist modelling and playful curvilinear lines were the most refreshing, witty and individual. Her work has been compared with the tribal folk tradition which is still a living practice in Indian art.

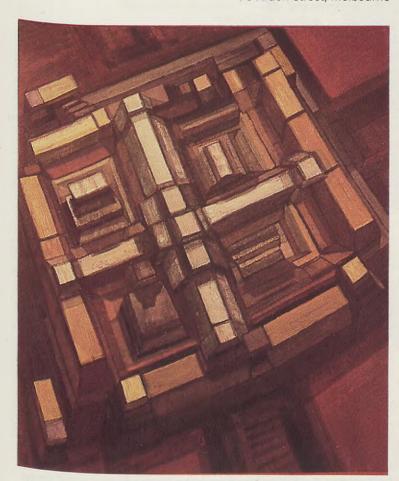
As seems to be the norm with such events, there

#### EXHIBITION COMMENTARY

ROD CARMICHAEL FIGURES IN LANDSCAPES (1986)Oil on canvas 152 x 121 cm Realities, Melbourne Photograph by Henry Jolles



NUDE WITH HEADS (1985)CHRIS DYSON Oil on canvas 183 x 275 cm 70 Arden Street, Melbourne



JAMES MELDRUM OLD CENTRE (1985) Synthetic polymer paint on canvas 184 x 154 cm Pinacotheca, Melbourne

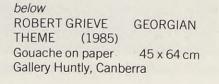






above KEVIN LINCOLN LEANING FORM NO. 4 (1985) Oil on canvas 98 x 108 cm Gerstman Abdallah, Melbourne

IAN BETTINSON FIRE PAINTING II (1985) Synthetic polymer paint, ink and gesso on paper 230 x 324 cm 230 x 324 cm Watters, Sydney Photograph by Jill Crossley







left BRIAN DUNLOP LIGHT BLAST Pastel 76 x 56 cm Realities, Melbourne Photograph by Henry Jolles

was a combination of controversy, bitterness and elation over the awards and, especially, the choice of artists for the Indian section. I felt that a more exciting exhibition of contemporary Indian art was the Bharat Bhavan Biennial at the Roopanka Museum of Fine Arts, Bhopal. This is the first Indian Biennial and, like Sydney's 'Perspecta', it seems to have grown from demands by Indian artists in previous Triennales for a larger and fairer representation. The Biennial included a combination of invited well-known artists like Krishan Khanna (the Honorary Director of the Triennale), Ambadas, M. F. Husain, Ram Kumar, S. H. Raza and a larger section of 152 younger competitors who were chosen by a jury from submissions by 749 artists. One artist to win an award in Bhopal was the sculptress, Mrinalini Mukherjee who was also included in the Sixth Sydney Biennale.

Perhaps the most distinctive aspect of the Indian Triennale is that it is the only exhibition of its kind which features art from Asia and the Eastern bloc as much as it emphasizes European and American art, and it does so in a specifically Eastern context. The Triennale provides more of an opportunity for cultural interaction between East and West than any other international art event of its size. As a result, issues which might usually be dealt with in a Western context (such as New Figuration or Post-Modernism) were accompanied by broader notions like regionalism and national identity and the relationship between Eastern tradition and Western modernism. Indeed, a visit to the Triennale very quickly exposed the arbitrariness of polar opposites like tradition/modernism, East/West and, as Geeta Kapur has articulated it, ethnicity/authenticity.

While Western art critics, historians and curators tend to search for some essential Indianness in contemporary Indian art, for the Indian art world it is simply not an issue. Recent Indian art suffers, like Australian art, from a presumption of imitation of or derivation from European or American trends, so that individual tendencies are absorbed into the interna-



MARION BORGELT ATHENIAN NETHERWORLD (1984)
Oil on canvas 198 x 152.5 cm
From the 'Sixth Triennale of India', National Academy of Art,
New Delhi, 22 February – 21 March 1986
Photograph by Fenn Hinchcliffe

tional stream of critical debate and lose some of their independent qualities.

What became clear at this Triennale was that the dialogue between East and West is ongoing and complex and that an artist's individualities can be bound up with their sense of history or nationality but their expression of that can be quite modern and personal, without necessarily becoming traditional or regional. Furthermore, one came to question the meaning of the term 'tradition', for there are multiple traditions in Indian art such as tantric, miniature painting, architectural sculpture, design, tribal art and so

on. The Japanese curator, Hideki Nakamura, touched on this issue in the Triennale catalogue when he said that the Japanese contemporary artist does not 'inherit and preserve traditional Japanese motifs and styles. While they certainly continue to be well rooted in the deepest levels of the Japanese mental and spiritual structure, originality will be expressed in the effort to transcend them and construct a new psychological makeup'. Indeed, these notions of tradition and imitation in contemporary art are linked to the topical issue of appropriation. What ultimately becomes important is not the source, but the use of it, and the expression of originality through that source.

Australia's position in all of this is unique, for we are a Western country without any particular Australian tradition in an Asian and Pacific region. Our art practice tends to be regarded with the same sense of exoticism and similar presumption of derivation attributed to Japanese or Indian art. This, I feel, is one reason why Australia should persist and expand its cultural links with India and especially with the Triennale. Our spectacular position in the entrance fover of the Rabindra Bhavan and the respect we received in India as a major participating country in the Triennale were unusual experiences for Australia, but they were signs, perhaps, of a growing realization of Australia's geographical position and a suggestion that we need not always gravitate to the contemporary art centres in Europe or America.

<sup>1</sup>Other participating countries: Algeria, Argentina, Austria, Bangladesh, Belgium, Brazil, Bulgaria, Canada, Chile, China, Cuba, Cyprus, Czechoslovakia, Denmark, F.R.G., Finland, France, Great Britain, G.D.R., Hungary, Italy, Iraq, Japan, Morocco, Netherlands, Philippines, Poland, Portugal, Republic of Korea, Syria, Switzerland, Sri Lanka, Tanzania, Turkey, U.S.A., U.S.S.R., Yugoslavia, Zimbabwe, Tunisia, Pakistan, India.

<sup>2</sup>The International Jury: Zoran Pavolic (Yugoslavia), David Elliot (U.K.), Mohamed Melehi (Morocco), Pierre Gaudibert (France), S. H. Raza (India).

<sup>3</sup>Geeta Kapur is a leading art critic in India.

Victoria Lynn was Curator of the Australian Exhibition at the 'Sixth Triennale – India, 1986', New Delhi.

Book review

Donald Friend: Art in a Classless

Society and Vice Versa

by Donald Friend (Richard Griffin, Sydney, 1985 ISBN 0 959 3030 57) \$55 Reviewed by Elwyn Lynn

A SONE could expect, this lively mixture of irreverence and occasional veneration is written in Donald Friend's usual lissom, unencumbered style kept alert with pungent sentences. Artists, he says, 'Need the service of powers, angels and the princes of light and darkness', but, 'instead we find ourselves used to make jobs for bureaucrats and Mr Importances. Damn them!'.

Again, as one could expect, there are brilliantly biting asides accompanying the illustrations (or illuminations as they were called ages ago) and the title page, where a miserable convict road gang and a miserable kangaroo at Sydney Cove watch a miserable convict painting a portrait of another miserable convict, all no doubt to indicate art's enslavement, tells us that the book is 'A study of cultural eccentricities operating within the confines of Antipodean normalcy. Copiously illustrated with the masterpieces of avant gard (sic), centre gard (sic) and Derrier (sic) gard (sic) artists, along with a text that is not only astonishingly profound, but also surprisingly readable, from the hand of the celebrated author, Donald Friend'.

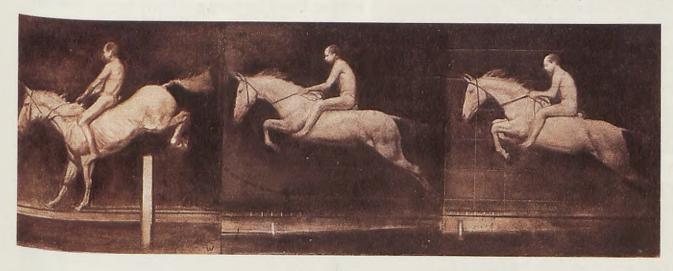
Our celebrated author has always been an enemy of pompous and pretentious profundity, and he should feel happy that the powers, angels and princes of light and darkness have preserved him from the pseudophilosophy, spurious shibboleths and impenetrable gobbledegook pandemic for the last decade. He would have had too much to combat.

Still, we must be tolerant and cognizant of sincerity however much it is wrongly directed, but in my receptive ear I hear Donald Friend's words 'ringing clear': 'Come: Let Tolerance dilute our sense of wrong, although it would be hypocritical to deny that I'd gladly scrag the rotten blackhearted bastards and roast them on a bonfire of the worthless rubbish they've promulgated'.

The main weapon in Donald Friend's armoury is satire that ranges through downright condemnation and hyperbolic lampoons to subtle asides and parables. Often he simply has to quote (without exaggeration) what was the current jargon. The first of the many

#### **EXHIBITION COMMENTARY**

right (1986) HELEN HAGGART JOKE Oil on board 200 x 200 cm Holdsworth Contemporary, Sydney Photograph by Robert Walker





Oil on canvas

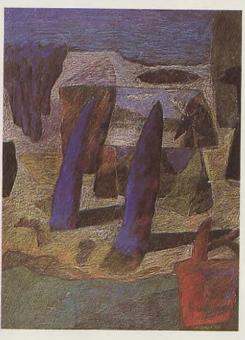
BRYAN WESTWOOD JUMPING (AFTER MUYBRIDGE) (1986) 40 x 120 cm Australian, Melbourne

DOUG WRIGHT SILENT PARTNERS – PICNIC POINT 1985 aper 75 x 55 cm David Ellis, Ballarat Wax crayon on paper

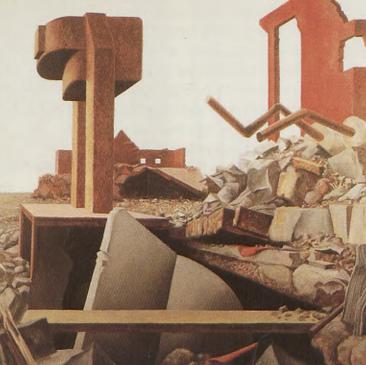


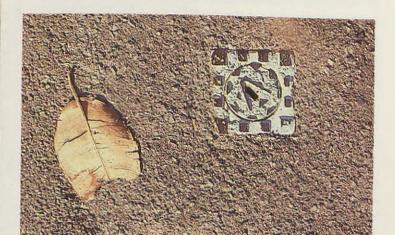
above ROSEMARY COLEMAN THE LANDSCAPE OF MEDIA MAN (1985-1986) Synthetic polymer paint and collage on paper 74 x 54 cm The Painters, Sydney Photograph by Jill Crossley

ROGER BYRT UNTITLED (1985) oil on canvas 165 x 150 cm Pinacotheca, Melbourne









Colour photograph 53 x 22 cm Holdsworth Contemporary, Sydney

revealing and excellent illustrations is Adelon Frablin's *Pink untitled no. 3* which, in its overall pattern of splashes and stains, is 'a flawless example of the accidental style'. *Untitled no. 3* by Fidona Derndl is a 'lyrical venture into the pigmented amnesia style' and Linda Drednof's *Untitled no. 3* is 'Now in the famous Poofter Mafia Trust Collection, for which it was commissioned by Mr Tommy Daniels, it is regarded as a national treasure'. (More than one reviewer has felt obliged to mention this alleged Mafia.)

The tale is told of an exhibition of *Untitleds* (I hope Friend has helped kill off this supreme example of egregious evasion) as a humorous account of how a certain style — in this case Abstract Expressionism — came to dominate the scene, discarding and discomforting practitioners of previous modes. Friend says, 'Monochromatic seemed appropriate to the Classless Society. It harmonised with ordinary mindedness'.

The recurring theme in Donald Friend's scathing chronicle is the danger of conformity, of the imposition of allegedly liberating styles and canons, and of the machinations of the managers of art now mushrooming daily in our midst.

Instead of boringly lambasting what he thought the more ridiculous claims of supporters of Abstract

Expressionism (actually, his illustrations in this mode are far more than passible), he hails a new movement of reality exemplified in works depicting The Chair (and little else). The irony is that Friend confirms the existence of this movement with sixteen watercolours (without counting twenty-three on one sheet) excellent in variety and impact. One can only echo Tommy Daniels ('Should anyone suspect that this refers to himself, let him be assured that the person named is purely fictional') when he told Fidona Derndl that he adored her chair pictures.

'Which ones?'

'All of them', he replied with his usual exact sincerity.

There is an *Unwanted chair on Ayers Rock* where
'The hint of surrealism, the sentimental compassion and an element of decorative humour betray the artist's debt to the Sydney Charm School'.

Vituperation, an enervating habit, disappears when he sojourns in the country and draws quite beautiful interiors. (I use the term 'beautiful' aware that he says, 'No intellectual would dare to declare nowadays that Art is basically concerned with the beautiful'.) It is replaced by a sadness that does not disclaim satire when he deals with the artist's truly creative life, forgery and dealers. Art critics, however, cannot be thought of

without disdain: when the artist dies they will write dreary books about him, having indirectly lived off his work all their lives; Dan O'Fiddler, one of Friend's artists, says, 'Ah yes, they're bloody fussy about their food, the parasites who feed on our products'.

The last chapter, a farewell to youth and the nude (Friend is 'world weary in his 70th year'), is full of a reverence for simple objects and artists like Georges Braque, Pierre Bonnard and Pierre Renoir; there are sprinklings of aphorisms such as 'In life, as in art, much of what we accept is a barely adequate substitute for something we would rather have'.

As he savours the erotic fruit and vegetables in the greengrocer's shop we begin to savour more appreciatively his varied and buoyant prose for he does not even throw a tomato at anyone: 'Gross appetites dote on vulgar bananas. Refinement succumbs to the cucumber's cool allure. That amazingly simple invention, the cucumber sandwich, is possibly England's finest gift to civilisation; although there are some who would award the prize to battered crumpets by a winter's log fire'.

Donald Friend is a gift to our civilization, mauled by the celebrated author as it is.

Book review Tom Roberts 1856-1931 A Catalogue Raisonné

by Helen Topliss (Oxford University Press, Melbourne, 1985 ISBN 0 19 554513 3, ISBN 0 19 55455 0, ISBN 0 19 554555 9) \$195 set Reviewed by Jane Clark

TOUGHT to be done, said Professor Virginia Spate when she generously made available in 1977 to Helen Topliss her M.A. thesis manuscript catalogue of Tom Roberts's work. The two-volume catalogue raisonné by Topliss, published after five years of research and two years in press, is indeed a model of its genre in Australian art historical literature. Similarly comprehensive critical inventories certainly ought to be compiled for the oeuvres of many other leading Australian artists: Arthur Streeton and Frederick McCubbin, for example, to name only two of Roberts's most important contemporaries. Over the years a number of useful books have treated individual Australian impressionists or members of the so-called Heidelberg School. However, Topliss's thorough and scholarly Tom Roberts 1856-1931 A Catalogue Raisonné is the first of its kind. At last, as Professor Spate observes in her Foreword, we can appreciate the range and complexity, the diverse and even contradictory nature of Roberts's art; 'it will thus make possible the development of more searching and solidly founded interpretation of his art and of his society'.

Volume 1 begins with a series of short essays in which Topliss concentrates on those aspects of Roberts's career and development which she feels were highlighted by her own research. She sets his ambitions and achievements in their contemporary international context: he was a much travelled artist and conscientiously kept up to date with illustrated art journals from England, France and America. Some of the essays could have been longer – in several cases the interest of their subject matter justifies much greater exposition and interpretation. The relationship of Australian Impressionism, as practised by Roberts and his friends, to French Impressionism (in the narrow 1870s sense of Monet et al) is discussed – and dismissed as peripheral. More could have been made, perhaps, of the reasons why Tom Roberts actually called himself an impressionist, at least in 18892; after all, it was Helen Topliss who first suggested that the delightfully spontaneous 9 by 5 portrait sketch of Roberts by Charles Conder was originally entitled 'An impressionist'.3 It is a pity, too, that Topliss did not quote the most favourable newspaper reviews of the famous '9 by 5 Impression Exhibition' of August 1889: those evocative descriptions of the event in the Age, the Evening Standard, the Daily Telegraph and Melbourne Punch. James Smith was in fact rather a lone voice with his attacks in the Argus; and Table Talk's art critic was by no means the only visitor to be charmed by the fashionably aesthetic Whistlerian décor. The fascinating connections between Roberts's art and his literary tastes should have been explored far more thoroughly: Roberts read and admired not only Thomas Hardy, but also the work of Shakespeare,

Shelley, Robert Browning, Charles Dickens, William Thackeray, Rudyard Kipling, William Morris and many, many other writers.

There are a few unfortunate inaccuracies: for instance, the useful art historical label 'The Heidelberg School' was first used by a local journalist in 1891, generalizing about Streeton's and Walter Withers's work 'done chiefly in this attractive suburb, where, with others of like inclination, they have established a summer congregation for out-of-door painting'.4 Topliss's Biographical Outline is, however, absolutely admirable - both as a record of Roberts's own life and as an historical framework within which to study other artists' activities at the time. (The most comprehensive earlier biography, compiled by Roberts's friend R.H. Croll, was arranged randomly with very little concern for chronology and no index.) The detailed biography is accompanied by thirty-six pages of wonderful historical photographs: family, friends, overseas contemporaries, documents, letters, places and faces.

The remainder of the first volume comprises individual catalogue entries for more than 770 works of art traced in public and private collections (building upon the 481 items recorded by Spate during the 1960s). Each is reproduced in Volume 2, so that image and documentation are easily consulted side by side. (In some cases, as a fellow researcher in the period, I do feel that more detailed basic factual information was available; and more comment on the major paintings would have been valuable.) The catalogue entries are listed chronologically, including oil paintings, water-colours and titled or identifiable drawings, as well as sketches and drawings for important known pictures

## EXHIBITION COMMENTARY

NICHOLAS HAMPER THE ARK (1985) Oil on board 97 x 128 cm Rex Irwin, Sydney

below JUDITH COTTON COLD NEWS (1985) Synthetic polymer paint on canvas 122 x 219 cm Wagner, Sydney Photograph by Robert Walker

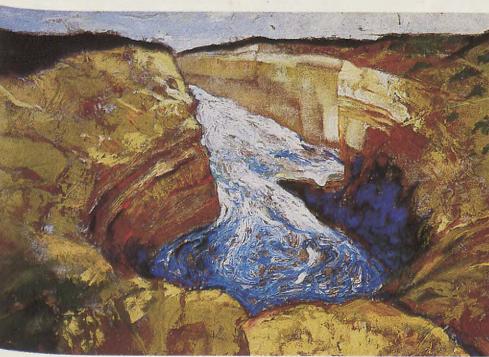








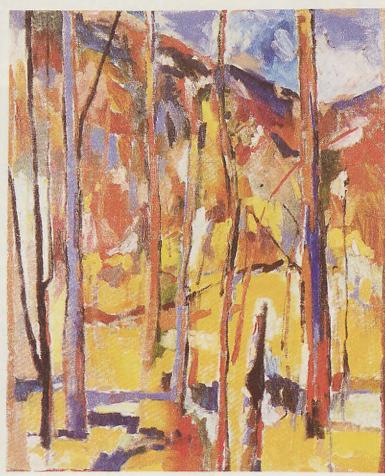




MICHAEL BASTOW



PETER KILBY NEAR PANTON HILLS (1985) Oil on canyas 840 x 660 cm Niagara, Melbourne Photograph by Mark Ashkanasy



LIZ CUMING COMMON CAUSE (1985) Pastel, oil, charcoal, pencil and photo collage on paper 97 x 127 cm Bloomfield, Sydney

above NORA HEYSEN. SPRING FLOWERS IN A WEDGWOOD BOWL 1981 Oil on canvas board 50.8 x 40.64 cm Von Bertouch, Newcastle

above centre ANDREW SOUTHALL THE LIFE AND DEATH OF A WILY PEASANT 1985 Graphite, gouache, watercolour, pastel, oilstick and pencil on paper 124 x 98 cm United Artists, Melbourne Photograph by Henry Jolles

such as *Shearing the rams*. Many documented works, present whereabouts unknown, are also included; and it is to be hoped that in due course some of these will be brought to the notice of the author or Oxford University Press as a result of the publication. <sup>5</sup> Unfortunately Topliss was not allowed access to a number of pictures still owned by Roberts's descendants in Tasmania.

As in any vast compilation of art works – researched over a long period and widely scattered in physical terms – the illustrations are of uneven quality; and the decisions as to which paintings should be reproduced in colour and which in black and white seem quite arbitrary (and sometimes disappointing). However, the strengths of Tom Roberts 1856-1931 A Catalogue Raisonné far outweigh any weaknesses. It is a mammoth achievement on Helen Topliss's part. Roberts is fully revealed as one of the prime movers in the development of a national school of painting in this country. (Topliss, nevertheless, does not 'lionize' him: her maybe-too-modest summing up for Harvey Mitchell of the Australian, 10 August 1985, was 'a reasonably good draughtsman, the equal of a provincial artist in the U.K., say, a member of the Glasgow

School'.) His œuvre is shown to range from tiny sketch impressions, through plein air landscapes and cityscapes, to portraits - formal or informal, sentimental story pictures, still life and flower pieces, quasisymbolist allegories and of course the heroic images of pastoral Australia and 'strong masculine labour' for which he is most popularly known. He tried his hand at etching and sculpture from time to time; he worked tirelessly for public recognition of all professional Australian artists. He was undoubtedly ambitious, gregarious and infectiously enthusiastic during the heyday 1880s-1890s period of the Heidelberg School. His obituary, written by Streeton in 1931, was headed 'Tom Roberts: An Enduring Influence'. Clearly Helen Topliss's magnum opus will be an enduring influence and essential reference for art historians and critics, students, curators, artists, dealers and collectors for many years to come.

<sup>1</sup> Frank Gibson, Charles Conder, His Life and Works, London, 1914; R. H. Croll, Tom Roberts: Father of Australian Landscape Painting, Melbourne, 1935; Virginia Spate, Tom Roberts, Melbourne, 1972; Ursula Hoff, Charles Conder, Melbourne, 1972; Ann Galbally, Arthur Streeton, Melbourne, 1969, Frederick McCubbin, Melbourne, 1981, The Art of John Peter Russell, Melbourne, 1977; and in addition Bernard Smith, Australian Painting, Melbourne, 1962 and Alan McCulloch, The Golden Age of Australian Painting, Melbourne, 1969.

<sup>2</sup>The best discussion and source collection on 'Impressionism' as an international nineteenth-century phenomenon is Kate Flint, *Impressionists in England, The Critical Reception,* London, 1984. See also Bernard Smith, 'New Light on Old Light, Impressionism and the Golden Summers Exhibition', the *Age Monthly Review*, December/January, 1986, pp. 25ff.

<sup>3</sup> Helen Topliss, *The Artists' Camps: Plein Air Painting in Melbourne* 

1885-1898, Monash University Gallery, 1984, cat. 3.
 <sup>4</sup>The Australasian Critic, 1 July 1891; not used first by William Moore in 1905 as stated by Topliss on page three. Humphrey McQueen's review in Meanjin 4, 1985 includes an Appendix of misprints, errors, ambiguities and omissions which is, however, itself far from complete and rather a nitpicking exercise in a book review.

<sup>5</sup>In fact the first edition was sold out within only a few weeks of publication last year. Surely Oxford University Press will reprint as soon as possible – with addenda! And although Helen Topliss has now been appointed Curator of Paintings at the Art Gallery of Western Australia, I would urge that either she or her publishers maintain an ongoing record of corrections and additions for the second, revised and expanded edition.

Jane Clark is Curator of Major Special Exhibitions and Acting Curator of 19th-century Australian Art at the National Gallery of Victoria.

## The printmakers

#### Graham Fransella

For the last three years Graham Fransella's work has revolved around the four plate colour etching process. The plates are inked up respectively in yellow, red, blue and black and then printed on top of each other to attain the required image.

This process has similarities to the commercial way of printing from colour separated plates to attain the full range of colours; if for example one wanted a green circle, this would be drawn on both the yellow and blue plates. It seemed appropriate to use this process after Fransella had completed a series of gouaches which he wanted to make into prints. The medium of gouache lends itself to a bright, direct and playful use. It was, therefore, easy to translate this to etching plates as these were some of the characteristics with which he wanted to imbue the images.

Fransella did not put any real emphasis on registration or accuracy of colour, but rather wanted to take full advantage of accidents and uncertainties within the etching process. This again supported the initial painterly aspect of the image.

The original gouache or drawing is traced onto four degreased copper plates; then, using a solution of sugarlift, the image is painted on the plates keeping in mind how the colours should mix. The plates are processed in the usual way and the intensity of colour depends on how deeply the plates are etched.

After processing, Fransella goes through a proofing

stage where adjustments are made to one or all of the plates, adding or changing the image by means of hardground drawing, drypoint or engraving. Having proofed to a satisfactory point, the print is then editioned.

#### Chris van Otterloo

After a period of nearly five years during which most of his time went to painting, Chris Van Otterloo returned to printmaking at the beginning of 1985.

In contrast to his earlier etchings Van Otterloo's recent portfolio consists mainly of colour etchings printed off two or more plates. Harlequin is the second print of the Blue Swimmer series of five small etchings. The first three prints in this series were printed off the same plates, reworking the images on the plates each time after finishing the edition of the previous state. For the last two prints in the series new plates were used. Harlequin is printed off two plates: a blue-black keyplate and a colour plate with an à la poupée wiping of ochre and orange. The biting processes were hardground, softground and aquatint. All printing and editing is done by Van Otterloo at his own studio.

#### Stephen Hall

The technique employed in developing *The numbered* was the application of hard ground on a zinc plate. The background was achieved by applying a very thin hard ground with a roller. When exposed to the acid, a loose,

speckled effect was bitten into the plate. For areas where the effect needed to be more dense, more ground was removed with the roller while the plate was cooling. Before exposure to the acid, some parts of the plate were blocked out with bitumen in order to develop the white highlights.

The detail was drawn very firmly into the hard ground. Tone was achieved by a massing of lines. Lighter lines were drawn first with heavier ones worked over the top in many different directions. The plate was exposed to the acid for an extended time to achieve maximum strength, being careful not to allow the massed lines to break down.

To keep the image, the most important element of this etching, it was considered essential to confine the technique to hard ground only. To make the most of line etching, technical risks were taken: lines were drawn more closely than usual and periods of time in the acid were extended.

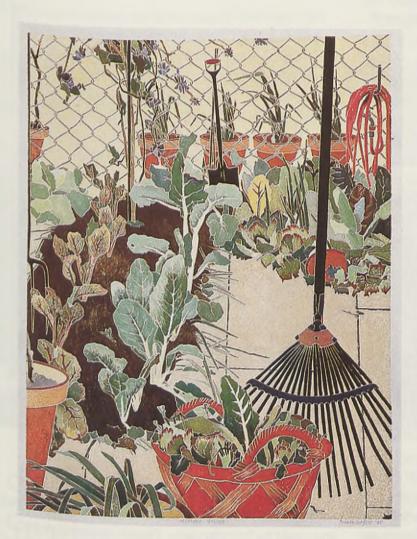
The etching was printed on Velin Arches paper.

#### Jon Cattapan

Entry into Melbourne is a single colour lithograph printed at Lithos Press in Melbourne by John Robinson and is one of a number of studies loosely based around the James Ensor masterpiece Christ's entry into Brussels. In this version a Christ-like figure slowly pulls a displaced tram (traum – dream) into Melbourne's heart.

#### THE PRINTMAKERS

JOHN WINCH STELE (1985) Relief and intaglio 28 x 22.5 cm









above STEPHEN HALL THE NUMBERED (1986) Etching 37 x 25 cm Photograph by Fenn Hinchcliffe

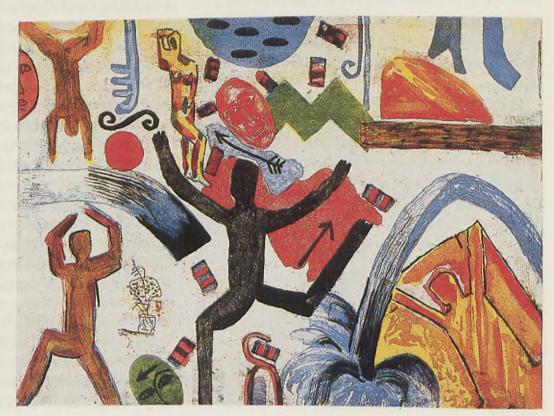
JON CATTAPAN ENTRY INTO MELBOURNE (1985)Lithograph 56 x 76 cm

below GRAHAM FRANSELLA BEACH I (1985) Four colour etching 44.5 x 59 cm Photograph by Henry Jolles

above VEGETABLE CRESSIDA CAMPBELL GARDEN (1985) Woodblock 75 x 56 cm Edition of 10 Photograph by Jon Lewis Woodblock

right HARLEQUIN 1985 CHRIS VAN OTTERLOO Etching 14.5 x 7.5 cm





#### Cressida Campbell

The *Vegetable garden* is a woodblock print produced by using a single plywood block only. The image was drawn onto the block from life then carved and painted in the studio.

When the drawing was completed the fine lines separating each colour were carved and two layers of water colour paint were then applied to the block. After the paint dried, the surface was sprayed with water. Finally, water-moistened Fabriano paper was placed over the image and pressure applied to the back of the paper with a hand roller to produce the print. This method is a combination of painting and printing; a

painterly texture is also produced by the effect of the paint when printed. Curiously, the colours are more intense when printed than when painted directly onto the paper.

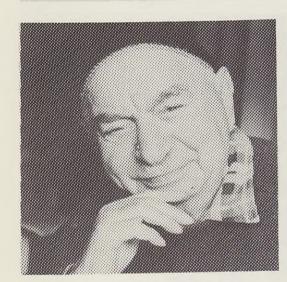
#### John Winch

Stele is a relief and intaglio print executed on a woodblock plate, printed on Rives BFK 280 grams creme paper in burnt umber then hand-coloured and gold-leafed. It was printed in John Winch's studio at Stuart Town, and is the first image in a series of twelve designs recalling images and memories of travels through Spain in the late 1960s, a refresher course in

an attempt to rekindle fast fading memories of corroding stone monoliths, cathedrals and crumbling walls which first inspired the artist and have governed his style for the last twenty years.

The plate is engraved and textures worked up on the surface in much the same way as in Winch's paintings, inked in the conventional manner and printed on a converted mangle. By careful construction of the plate and delicate wiping, it is possible to pull a large number of prints from the plate, but the artist prefers to edition in small numbers and spend more time producing new plates.

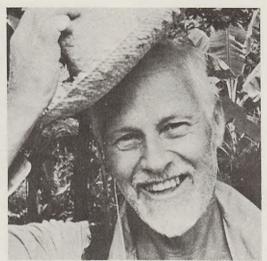
### **Obituaries**



Maximilian Feuerring



Denise Hickey



Axel Poignant, Fiji 1969 Photograph by Roslyn Poignant



Sue Buckley

#### Maximilian Feuerring

AXIMILIAN FEUERRING'S whole life centred on art. Painting was his only and foremost preoccupation, the pivotal reason for his existence.

From the age of six, in the Polish city of Lwow, Maximilian was forever getting into strife for charcoaling murals on a tempting, plain neighbourhood wall until a set of watercolours channelled his creative energies into a more acceptable activity. In the middle class family of intellectuals into which he was born, painting was undesirable profession and it was hoped that the army service for which he volunteered after matriculation would help him change his interests. But Feuerring carried paints and brushes in his satchel until 1918 when he left the army as an officer and later when he fought in the 1918-1921 war against Russia.

In 1923, aged twenty-seven, he travelled to Italy to study at the Royal Academy of Fine Art in Rome, where he won a scholarship. Then, after a short stay in Warsaw, he set off for Paris in 1927. This was a great

time in the life of the young artist. Paris was then a hub of modern art and Feuerring exhibited in the Salon de Tuilleries and in the Grand Salon with Henri Matisse, Raoul Dufy, Kees Van Dongen, Chaim Soutine, Amedeo Modigliani and Kisling.

Called back to Warsaw in 1934 by the Polish Ministry of Education, he accepted the position of a Professor of Fine Art at the Warsaw Academy on the condition that he would be returning to Paris every year to take part in the season's exhibitions. This he did until the outbreak of war in 1939.

His entire family, including his wife, perished in the Holocaust and Feuerring, in the army as a company commander—an unusually high position in Poland for a Jew—was taken prisoner and spent the next six years in a prisoners-of-war camp. There he helped to organize an informal University and taught art to his fellow inmates.

It was through the camp that he came in contact with his future Swiss wife, Hedi, who knitted, sent parcels to and corresponded with prisoners of war, until a bond was created between her and her charge

which led to her coming to Australia to marry the man she cared for from far away. Feuerring was liberated in 1945 and almost immediately was called to the University in Munich as a Professor of Fine Arts.

Although since as early as 1928 his name had figured in the prestigious Benezit reference book of Paris and in many others, when he arrived in Sydney in 1950 he was unable to get a teaching position for lack of a local diploma from the Sydney Teachers' College. Undaunted, he kept on painting while teaching for the Workers' Education Association, many Summer Schools and also privately; some of his pupils, such as Royston Harpur, Lesley Pockley and Ruth Lowe are now professional painters. He was a foundation member of the New South Wales Branch of the Contemporary Art Society, its Vice-President from 1951 until the restructuring of the Society in the late 1960s and a member of many distinguished Art Societies throughout the Western world.

Soon he was exhibiting again and once again Europe saw Feuerring's work, this time in 1960 in the Collectors' Exhibition, organized with Government support by

## Reporting galleries

### Gryphon, Melbourne

HE GRYPHON GALLERY is situated in the main hall of the National Trust classified 1888 building of the Melbourne College of Advanced Education. The building was erected as a residential, coeducational training institution for teachers. It was established as a gallery in 1972 when Stuart Black was



appointed the Director. In 1976 Ken Scarlett took over the position of Director and Curator of the College Art Collection at Melbourne C.A.E. – positions he

Designed as a Victorian version of the Elizabethan style, this product of a boom period in Melbourne is built on bluestone foundations, in tuckpointed red brick, with cement rendered detail. The main feature of the roof decoration is the free standing, shield-bearing griffins – mythical monsters emblematic of valour, light and life, and traditionally guardians of hidden

The Gryphon Gallery has a policy of diversity, exhibiting the work of contemporary Australian artists and craftspeople showing a wide variety of paintings, prints, sculpture, ceramics and woodcraft, as well as exhibitions of holograms and performances. It is a nonprofit gallery – sometimes works are for sale, but other exhibitions are of an experimental nature and occasionally exhibitions are selected from private collections or may include the work of staff, students and ex-students.

Although its emphasis is on contemporary Australian



art and craft the Gallery has also shown a number of exhibitions of Asian art. In recent years, strong links have been formed with Japan, particularly through the Gallery's participation in the 'Continuum' programme.

If the Gallery has a bias, it is toward the work produced by artists who are outside the mainstream, or whose work does not have an immediate prospect of sale within the commercial galleries.

### Stadia Graphics, Sydney



TADIA GRAPHICS GALLERY opened in 1974 as a specialist gallery dealing exclusively in original prints and drawings by nineteenth- and twentieth-century European Masters, contemporary Overseas and Australian artists.

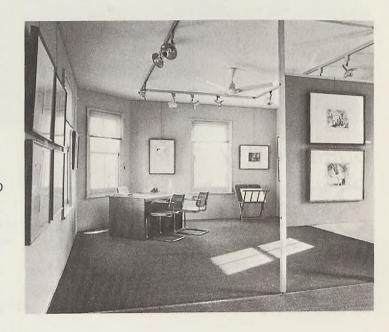
The building at the corner of Elizabeth Street and Hargrave Lane in Paddington is over 100 years old. Once a butcher's shop and an artist's studio, it was purchased and renovated by the Gallery's Director, French born Stanislas de Hauteclocque, to provide on the first floor a clean and simple space conducive to the close viewing and proper storage of smaller and intimate works on paper.

Being one of the few Sydney galleries dealing in international art, the Gallery's policy is to exhibit twice a year major graphic works of museum quality by European Masters. Exhibitions held since 1974 have included works by Pierre Bonnard, Georges Braque, Camille Corot, Edgar Degas, Eugène Delacroix, Paul Klee, Fernand Léger, Henri Matisse, Pierre Renoir, Georges Rouault, Karl Schmidt-Rottluff, Henri de Toulouse-Lautrec and many others. This policy is consistent with one of the Director's main concerns: to encourage the public awareness and appreciation of graphic art as a major form of artistic expression and to give the original print a valid place in art collecting.

The Gallery also exhibits and keeps permanently in stock graphic works by contemporary Australian artists. Among the artists who show regularly are

Christopher Croft, Geoffrey de Groen, Jennifer Marshall, Chris van Otterloo, Jörg Schmeisser and Ann Thomson.

Other services offered by the Gallery include valuation and advice on conservation and framing. The Gallery is one of the founding members of the Australian Commercial Galleries Association and a member of the Print Council of Australia.



Laurie Thomas. In 1961 his work was sent by the Contemporary Arts Society together with twenty-four other artists' to the São Paulo Bienal and as a result he was invited in 1965 to exhibit again, alone, and was given a separate room for his twenty paintings. Before him thus honoured were Jacques Villon, Robert Motherwell, Adolph Gottlieb, Wols, Vieira da Silva, Jose Orozco and Victor Vasarely. Altogether his works were

displayed at more than 100 painting exhibitions. He also held forty-five solo shows abroad and in Australia, and collected sixteen major Australian art awards to add to the six won abroad between 1925 and 1948. His paintings are represented in galleries of many countries, including Rome, Washington, Jerusalem and Poland.

His last exhibition was held at the Wagner Gallery,

Sydney, in 1978, when he was eighty-two years old. He then stopped teaching but, with a self-discipline of a man half his age, continued to paint until a fall aggravated his long-standing heart condition. He died on 13 December 1985, aged eighty-nine years.

Anna Cohn

Anna Cohn is a sculptor living and working in Sydney.

#### Denise Hickey

most respected authorities on art education, died aged forty-six on 9 January, this year, following an illness which extended over many months.

Dr Hickey began her career as a teacher in the Queensland independent school system after she graduated from the Catherine McAuley Training College. Six years later she left Queensland and the religious order she had entered and came south to Sydney. By 1971 she had completed, with great distinction, the first five-year Honours level Diploma in Art (Education) to be offered by the National Art School and Alexander Mackie College.

After a year teaching at Normanhurst Boys'
High School, Denise travelled to the United States of
America to complete a Master of Science in Art Education and a Doctorate in Education. Returning to
Australia and a lecturing position in the School of Art,
Alexander Mackie College of Advanced Education, she
was probably the most highly qualified academic in

art education in the country at that time.

It was not long before knowledge of Dr Hickey's dedication, enthusiasm and reputation had spread around Australia and she was in great demand to which assisted others to a greater understanding of her profound love — art education.

From Lecturer to Senior Lecturer and eventually Principal Lecturer, Denise rose quickly through the academic ranks. Her teaching skills and organizational abilities shone as she filled initially the role of Program Director for the Bachelor of Education (Art) course and finally, at the time of her death, the position of Program Director, Master of Arts, within the City Art Institute of the Sydney College of Advanced Education.

Dr Hickey was a member of many professional education societies and committees, the two most significant being the New South Wales Education Department's Board of Senior School Studies and the Board of Trustees of the Art Gallery of New South Wales.

As an adviser to the Government of Singapore in the area of secondary art teaching, this remarkable woman's influence extended beyond Australia. Her influence, in fact, had a profound effect on all with whom she came into contact, especially her students. They will embody and pass on to their students her commitment to, and understanding of, the significance of education in the visual arts.

By example, Denise fought for the cause of equality of opportunity for women and was never afraid to speak out even if this caused damage to some fragile egos. A colleague, Margaret Brink, said of Dr Hickey, 'The demands she made of herself were great. She demanded of herself the best of which she was capable, and as the ultimate proof of her respect for others, she demanded of them the best of which they were capable'.

Denise Hickey was notified that she was to receive an award from the Advance Australia Foundation; the presentation took place posthumously on 30 January 1986. *Vale, pro tempore.* 

Ken Reinhard

Ken Reinhard is Director of the City Art Institute, Sydney College of Advanced Education.

#### Axel Poignant

A SEL POIGNANT died in London on 5 February 1986, after sixty years devoted to documentary photography. He was in his eightieth year.

From his early years in Sydney, where he had arrived as a migrant from Sweden, he went to Perth to work as a professional photographer, specializing in portraits and more particularly with his photographic albums of children.

He established his own studio in London Court, where I first met him after I had returned from London to Western Australia in mid-1940. I was immediately impressed with his work with the 35 mm Leica camera, his direct approach to his subjects and his technical expertise. In 1941 we held a joint exhibition in News-

paper House Gallery and gave a series of lectures on documentary photography and the fresh possibilities of the small camera.

Axel enlisted in the Australian Imperial Forces in 1943 and worked in Sydney for the next two years processing film, until he was released from the army to join the camera crew making the films 'The Overlanders' and 'Eureka', directed by Harry Watt.

He later spent many months in Northern Australia, living with the Aborigines as a blood brother, filming their life-style and tribal ceremonies. Two thousand prints from this documentation are now held in the archives of the National Library in Canberra.

With his wife Roslyn he spent a year in the Pacific Islands, producing stories of their myths and publishing the illustrated story of two small Aboriginal children in *Piccaninny Walkabout* (later *Bush Walk-*

*about*) which was commended by UNESCO as 'a children's book promoting understanding amongst peoples'.

In 1956 Axel left Australia to work in London as a freelance photographer for the *London Observer*, the *London Times* and for *Life* magazine and other publications.

Axel never wavered in his deep belief that the camera could be used to depict human beings in the most penetrating way and to perfect his techniques in order to accomplish this. He was an utterly dedicated artist and a brilliant photographer. Axel will be mourned and remembered by a host of friends and colleagues in Australia and overseas.

Hal Missingham

Hal Missingham, former Director of the Art Gallery of New South Wales, is a painter and photographer living in Perth.

#### Sue Buckley

Suckley died on 22 March 1986 – a grievous loss to Sydney's art world. Although her work in related fields asserts the same sensitivity and innovation, Sue will probably be remembered as the fine woodblock artist that she undoubtedly was, for her integrity and the strong generous spirit that inhabited her frail physique.

Inspired by contemporary Japanese woodcuts, she gravitated toward that field, developing her own unique approach. As a teaching artist for twenty years at the Workshop Arts Centre, Sydney, her influence was felt by many present-day woodblock artists who passed through her hands as students. A dedicated, creative teacher, she imparted to them her deep understanding and love of the medium, awakening and appreciation of the art.

Sue was a Foundation Member of the Sydney
Printmakers; is represented in the Art Gallery of New
South Wales, Queensland Art Gallery and National
Collection, Canberra; was represented in the 'Australian Print Survey' (1963-4); in international exhibitions:
Capri, Italy (1969); Cracow, Poland (1970); Bologna
and Ravenna, Italy (1971-3).

Marjorie Bell

Marjorie Bell, Assistant Editor, (1964-83) to Mervyn Horton, Editor of *ART and Australia* (1963-83).

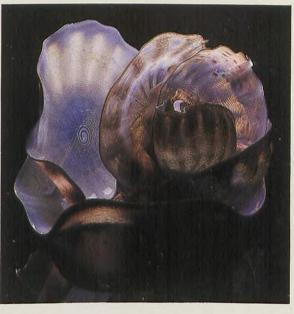
## Recent acquisitions by public galleries

EL LISSITZKY PROUN From PROUN 1. KESTERNERMAPPE Two-colour lithograph 60.1 x 43.8 cm Art Gallery of Western Australia, Perth

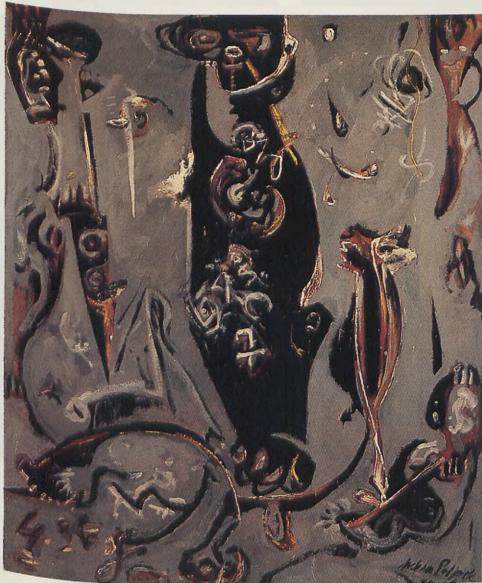
centre EL LISSITZKY PROUN From PROUN 1. KESTERNERMAPPE Two-colour lithograph 59.5 x 43.5 cm Art Gallery of Western Australia, Perth

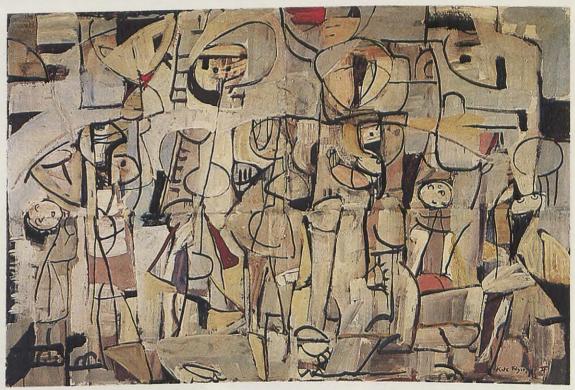






DALE CHIHULY SEAFORM MNACCHIA GROUP (1985)NO. 85.84.7 Glass 45 x 60 x 60 cm Queensland Art Gallery, Brisbane



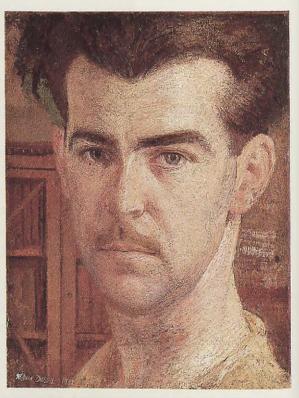


KITE FLYING (1958)IAN FAIRWEATHER Synthetic polymer paint and gouache on cardboard 129.4 x 194 cm Queensland Art Gallery, Brisbane

JACKSON POLLOCK TOTEM LESSON 2 1945 Oil and synthetic polymer paint on canvas 182.8 x 152.4 cm Australian National Gallery, Canberra

RECENT ACQUISITIONS BY **PUBLIC** GALLERIES





above EUGÈNE VON GUÉRARD GLENARA Oil on canvas 68.2 x 121.8 cm National Gallery of Victoria, Melbourne Subject to the National Gallery of Victoria 125th Anniversary Appeal, 1986



above FRANCIS LYMBURNER THE ANZAC (1963) 46.3 x 29.1 cm Oil on composition board 81 x 80 cm Tasmanian Museum and Art Gallery, Hobart Purchased with assistance of the Friends of the Museum Photograph by Simon Cuthbert



above EUGÈNE VON GUÉRARD (1860)SYDNEY HEADS Oil on canvas 48.5 x 76.3 cm National Gallery of Victoria, Melbourne Presented by Mr Kerry Packer, through the Art Foundation of Victoria, 1986

top right WILLIAM DOBELL SELF PORTRAIT 1932 Oil on wood panel 35 x 27 cm
Art Gallery of New South Wales, Sydney
Purchased with assistance of the Dobell Foundation, 1985 Photograph by Kerry Dundas

## Sydney Ball – descent from the totem

by Margaret Worth

The re-emergence of figuration in the visual language of the last decade caused a foundation shaking crisis for many mid-career artists.

For Ball, confrontation with changes in his life and in the visual arts dictated a departure from abstraction, requiring him to develop a new repertoire of forms.

ORE THAN anything else Sydney
Ball's paintings have been about purist
concerns of shape, space and colour.
In recent pictures exhibited at Macquarie
Galleries, Sydney, Galerie Düsseldorf, Perth and
Christine Abrahams Gallery in Melbourne can be
seen the most radical change yet in Ball's paintings. For the first time his work exhibits autobiographical content which has not been even
intimated before.

The artist's favourite masters, his collection of Melanesian artifacts, his fears of urban sprawl destroying the natural landscape and his sense of guardianship of Aboriginal markings by the waterfall on his property, all are important factors in these recent pictures. What has previously been thickly veiled behind purist concerns in art is now beginning to be revealed as Ball's sense of cultural, historical and environmental conflict is given shape in his recent works.

Ball is one of the artists who first reached artistic maturity in the 1950s and 1960s with an unquestioning conviction that non-representational art was the language appropriate to the twentieth century. Sometimes, lurking silently behind this popular conviction was the supposition that 'high art' formed a linear progression and should not change in a direction that might be seen to be regressive. Representation and illusion in art were thought to be regressive.

The re-emergence of figuration and representation as vital components in the visual language of the 1970s and 1980s caused a foundation shaking crisis for some of those artists of Ball's generation and created a need for re-examination of artistic repertoire and artistic role. The question confronting those who accepted the



SYDNEY BALL AXE (1985)
Oilstick and enamel on paper 277 x 277 cm
Courtesy Galerie Düsseldorf, Perth

need for change was whether it would be seen as a lack of integrity on their part and a denial of the value of their previous, non-representational work.

For Syd Ball, confrontation with changes in his life and changes in the visual arts necessitated change in his painting, requiring him to develop a new repertoire of forms.

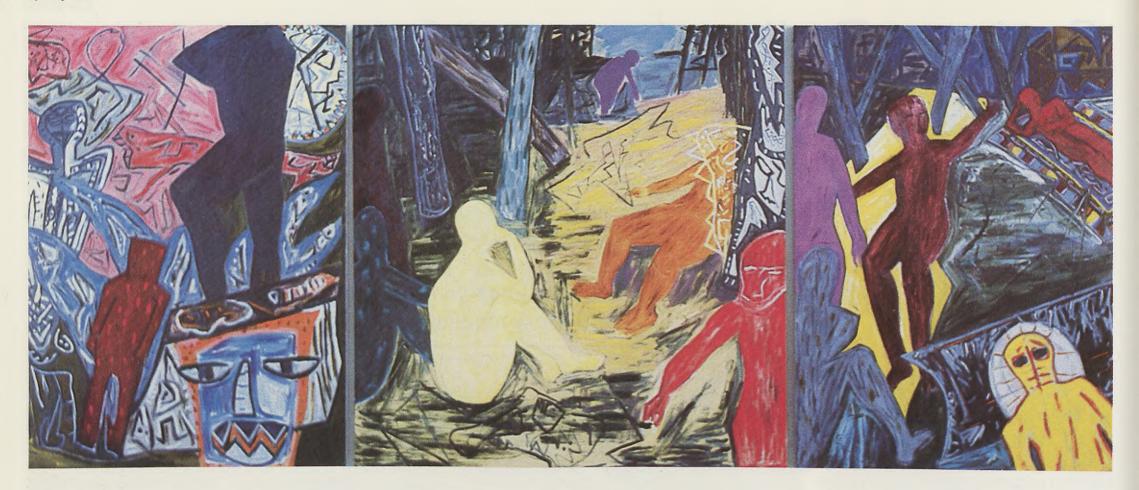
The sources of his imagery are multifarious and are drawn upon in traditional ways — direct drawing, copying of master works and appropriation of imagery from other cultures. At his newly completed house and studio, the surrounding hectares of trees and tracks across the ground provide another original source from which to draw.

Photocopy machines have provided a means

for Ball to copy objects such as shells, feathers and his own hands as well as reproductions of the work of historically important Western European masters and of earlier civilizations. In the black-and-white works, in which these copies are applied directly to the surface, the artist has added his own marks and outlines without obliterating the copy itself. In this way he has visually linked together what was copied with his own mark and thus expanded his imagery. These pictures are less accessible, more mysterious works. Their strident Oceanic imagery has to do with the artist's attempt to develop a relationship with the land and its Aboriginal history.

In the colour works, the images copied from Western art have been re-used but altered by Ball. For example, the minimal form of figure favoured by the artist has a clear relationship to the type of figure in Henri Matisse's painting of *Music*; however Ball's figures are not the sublime representatives of the muse or of peace in a *Joi de vivre*. In another example, a reference to Edouard Manet's *Déjeuner sur l'herbe* does not present the outdoor idyll and social shock this picture represented in the 1860s. Ball also refers to works by Paul Cézanne, Paul Gauguin, Jacopo Pontormo, Diego Velasquez and other masters in his recent pictures, but only to amplify his own intention.

The third main source of visual repertoire for Ball is the art of the Australian Aborigines and of the Melanesian Islanders. From these he has appropriated the imagery of masks, totems, carved figures and rock wall drawings of snakes and spirit figures. Something of their mystical symbolism has been retained but their function has been altered.



SYDNEY BALL THE LAMENTATIONS (DETAIL) Oil on cotton and linen 243.84 x 609.6 cm
Courtesy Christine Abrahams, Melbourne Photograph by Greg Neville

the black figure, has a more immediate relationship to a world of imagination and mysticism. The panel is then seen to symbolize the contrast between spirituality and physicality. Even the use of the paint parallels this concept – thick paint represents the physical and thinly stained paint represents the spiritual.

The forms are seen to be off-balance and aggressive, thus creating a sense of disharmony and conflict. These are qualities which characterize relationships between the materialistic Western culture and the more spiritual cultures of Oceania. In this light the picture can be seen as a symbol of the conflict between two such opposing cultures.

In the third panel pictorial events originate around the edges with one exception — the redbrown figure is awkwardly suspended near the picture's centre. This figure serves to draw the attention of the two faceless figures at the left and of the viewer towards a Matisse-like odalisque, reclining comfortably on a richly patterned rug in front of a group of houses. It is the contrast of stiffness in the red-brown figure and repose in the red figure which characterizes the picture. The red figure in the background, like Matisse's odalisques, symbolizes the comfort and ease of living in a man-made environment.

The figures on the left are fixed to the corner diagonally opposite to the houses and appear to be in the open air. Separated from both corners and isolated by a yellow ground, the red-brown

figure is also prevented from belonging in the natural environment by a barrier of crossed tree trunks. The awkward tension and the ambiguity of its gesture embody an intense ambivalence of relationship to the environment. In Western society, where the urban lifestyle and natural bushland are experienced as being mutually contradictory, the same ambivalence is evident. The theme further expands its reading by the inclusion of an anxious Aboriginal spirit figure, symbol of a people who lived closely and harmoniously with nature. The figure departs mournfully at the bottom corner, and reminds us of the ongoing conflict between original inhabitant and invader.

The centre panel proclaims its relationship to Manet's *Déjeuner sur l'herbe* and its importance as an historical landmark in art, but the artist has again deliberately changed the imagery. Ball's picture is strained and abrasive by comparison.

The form which commands attention first is the stark, white, seated figure. The artist has forsaken the more relaxed pose of the Manet nude for one expressing inner tension. Its relationship to the ground, in the formal and pictorial sense, is precarious. Rather than belonging in the land-scape it is imposed upon it. Its stark, white, impenetrable form alienates it from the environment.

One of the remarkable features of this picture is the collection of indecipherable, scratchy and meandering lines scattered across the ground.

Manifest in the combination of these sources is a conflict of culture, history and environment, the expression of which is the strongest characteristic of Ball's recent pictures. Internalized conflict, characterized by ambivalence, is expressed in gestures which neither wholly include nor wholly exclude possibilities within their potential. Externalized conflict, typified by anger and opposition, is evident in the fierce marks and jagged forms. Strident colour and textural contrasts and a sense of the figures having been imposed onto the environment rather than belonging in it, add to the expression of anxiety and alienation in the paintings.

(1985)

Looking in particular at the painting Lamentations one is struck by the separateness of the imagery of the panels. The first panel is dominated by a dense, black figure, commanding and aggressive in its stance and the physicality of its painting. Below it is a smaller, off-balance, featureless red figure. It is held in place by a blue, plant-like shape, the patterned surface of which establishes a relationship with the thinly painted but fierce images of a mask, a decorated figure of a god or ancestor and several unidentifiable shapes. The character of these is clearly different from Western European art and, in contrast to

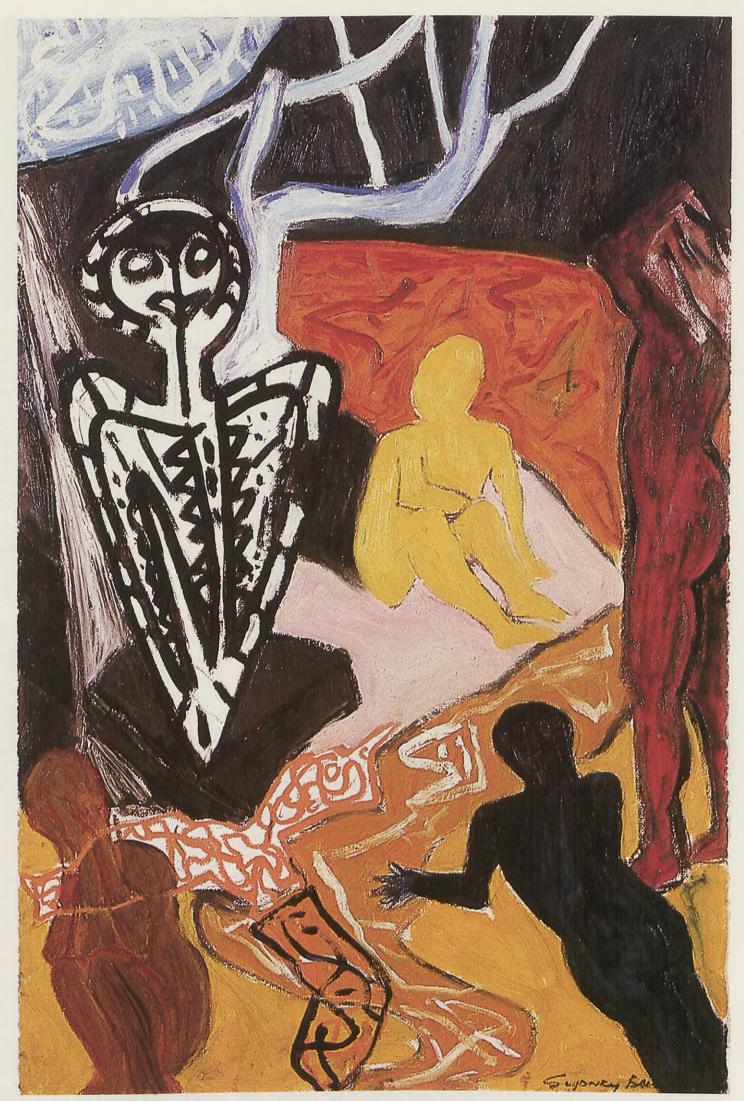
They seem to have no more intrinsic meaning than the meandering trail left by an unknown creature which has previously passed by. They do however have two important effects; they serve to disrupt the continuity of the painted surface and introduce an abrasive and a brittle quality, two characteristics typical of the Australian landscape.

To further this impression of Australianized landscape, the artist has added a more formalized group of surface marks to the side of a black-and-white totem form. These marks serve to visually connect the tracks on the ground in the picture with Aboriginal art forms. It is then Possible to perceive this picture as an attempt to reveal the difficulties inherent in trying to integrate not only the white-skinned figure into the Australian landscape, but also the traditions of Western art into an indigenous Australian form. What is presented here is a conflict of tradition and history.

The red figure in the foreground, which could represent the artist as its features are not dissimilar, gestures ambiguously either towards the viewer or the trails on the ground. The connection could be made between the passing temporality of the viewer and that of the trails, and their brief connection with history. But there is not sufficient evidence for this to be more than conjecture.

The theme of alienation and conflict – cultural, environmental and historical – carries through the three panels of Lamentations and it is this thematic structure which binds them together appropriately as a triptych.

Sacrifice is the most recent picture of this group and most compelling in the questions it raises. What is remarkable is the central orange figure and its relationship to its source – a study by Antoine Watteau for the figure of Jupiter in preparation for a study of Jupiter and Antiope. Watteau's study has its source in Venetian drawings which he was copying at the time. 1 The head of Jupiter has a satyr-like appearance and exudes a sense of power and brutality. In contrast, Ball's figure appears to be isolated and Vulnerable as it kneels on a beautiful patterned rug and reaches tentatively sideways out of the picture. It is a posture filled with ambivalence: it maybe calling for help or reaching for something unknown – perhaps a weapon, or has a Weapon just been cast aside? The central figure could be making the sacrifice, but then again could be itself the sacrifice. From a distance its facial expression is one of tragedy, but at close



DESCENT FROM THE TOTEM SYDNEY BALL 101.5 x 66 cm oil on paper Private Collection Photograph by John Storey

right SYDNEY BALL A DARK POOL FOR ACTAEON (1984) Oil on cotton 244 x 305 cm Courtesy Macquarie Galleries, Sydney Photograph by John Storey

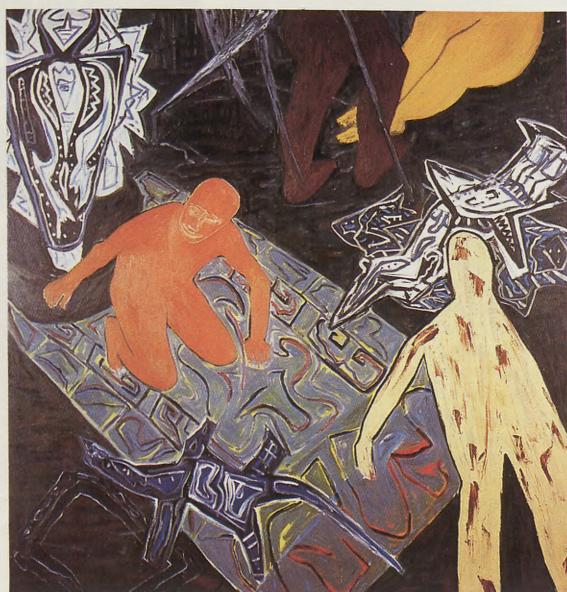
SYDNEY BALL THE SACRIFICE (1985)
Oil on cotton 244 x 230 cm
Courtesy Christine Abrahams, Melbourne Photograph by Greg Neville

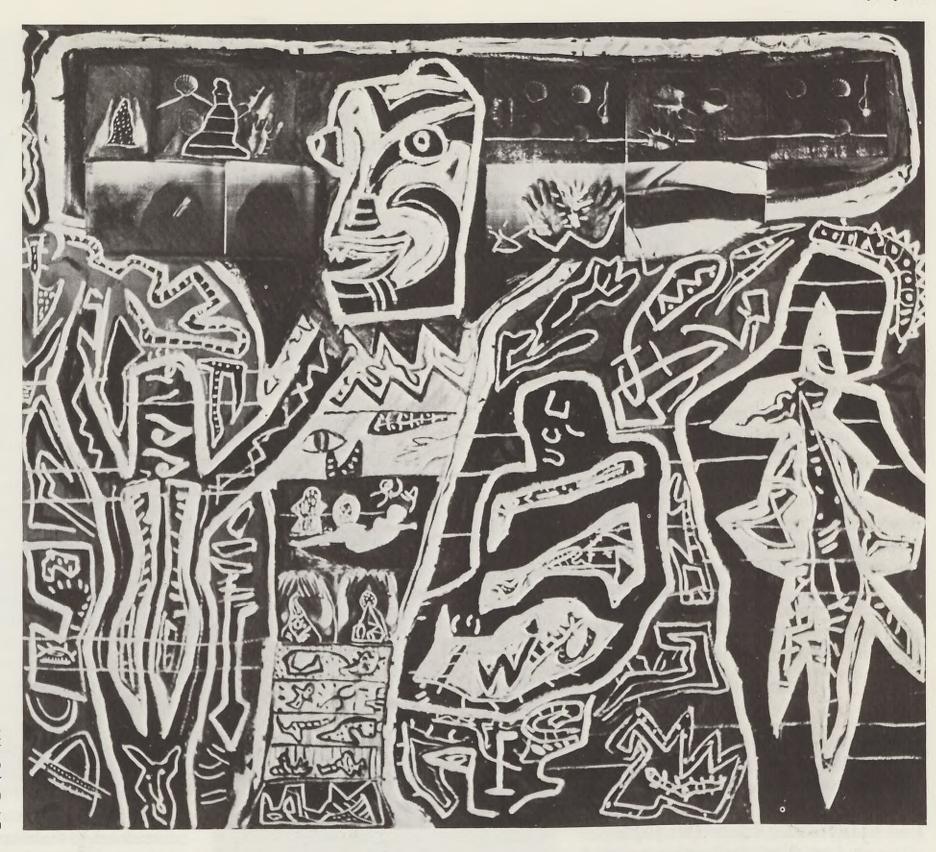
SYDNEY BALL

below MOON GODDESS WITH FIGURES AND REFLECTION (1984) Oil on canvas 240 x 195 cm Courtesy the artist Photograph by John Storey









SYDNEY BALL THE KEEPER OF THE ANCIENT WRITINGS (1985)Oil stick and enamel on paper 277 x 277 cm Courtesy Galerie Düsseldorf, Perth

range it is extremely cold and angry, suggesting a dichotomy within the figure.

Do we as viewers become an extension of the picture by standing before it in a superior Position, looking down on the figure? This would be an appropriate position for an executioner and implies that the judgement of the viewer may have lethal power. What is to be made of the witnesses to the event – three mystical creatures of an alien culture and a featureless, cut-out figure? Are they commanding or subservient or both? What too should be made of the pair of figures behind a barrier of spikes in the top right corner of the picture? They could be either lovers or antagonists. Is this aspect of life denied the Central figure? Must it both literally and figuratively turn away in order to perform some other activity?

Sacrifice could be a metaphor for the artist's sacrifice to his muse, with the duplicity of the figure an expression of the artist as the tragic figure who both sacrifices and is sacrificed. As a symbol of the artist the orange figure is both performer and martyr, creating a self-perpetuating conflict. The surrounding creatures and forms, as symbols of the audience, are at once sympathetic and antipathetic and characterize the relationship of audience to artist. Even time has been made dualistic in that the event may have just taken place or it may be about to happen.

This painting reveals an intense, personal

comment on the condition of the artist and his relationship to the audience.

Recurrent themes in these recent pictures by Ball may be perceived as expressing profound conflict and a sense of alienation, qualities typical of our contemporary culture. The artist has used his abiding strength of colour and paintwork to bind together the autobiographical, the cultural, the environmental and the historical. The breadth of vision now revealed in his work has enabled him to achieve the compelling quality of these pictures.

<sup>1</sup> The Nude In Western Art, Malcolm Cormack, Phaidon Press Ltd., 1976.

Margaret Worth is a painter living and working in South Australia.

## 'This vital flesh':

### the 1920s sculpture of Rayner Hoff

by Deborah Edwards

Far from being escapist idylls, Hoff's paganist sculptures were firmly embedded in the contemporary Australian flesh, their fusion of classical stylization, sexuality and exaggerated musculature an attempt to create an instant Australian sculpture tradition in keeping with the nationalism of the inter-war period.

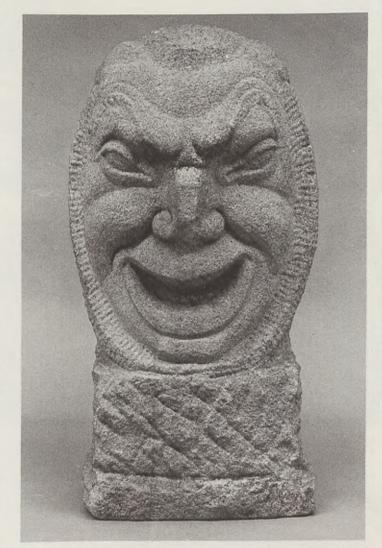
Let us, vowed to motion go
Upon the unrooting heel and toe
Lift a heaven assaulting song
Laugh aloud and leap along,
Let us, neath the foot that speeds us,
Break the inert that impedes us
Let the all flouting hazard be
Our swooning God's release to Energy.

Art is this – the report of vital joy, Life's artists, vowed to thee, Are primal tempered, free...

William Baylebridge1

HE ABOVE VERSE, by perhaps a justifiably little known Australian poet, encapsulates a philosophy of the role of art and life active in Sydney in the 1920s and of primary importance in approaching Rayner Hoff's 1920s sculpture. A belief in energy over stasis as the heart of existence and the concentration on art as the expression of this energy in 'vital joy' manifested itself in the paganist theories of Norman Lindsay and those he influenced, including Kenneth Slessor, Hugh McCrae, Leon Gellert and Rayner Hoff and his students. Whilst a nebulous movement the clearest manifestation of this development in their art was in the uniform re-entry of classical beings - fauns, satyrs and pipe playing pans – into the Australian environment. In the aftermath of war crisis the paganists declared Australia the new Arcady.

The tendency to view these developments as exclusively a writer's concern—the short lived 'Vision movement'—has obscured the very considerable influence of 1920s paganism upon



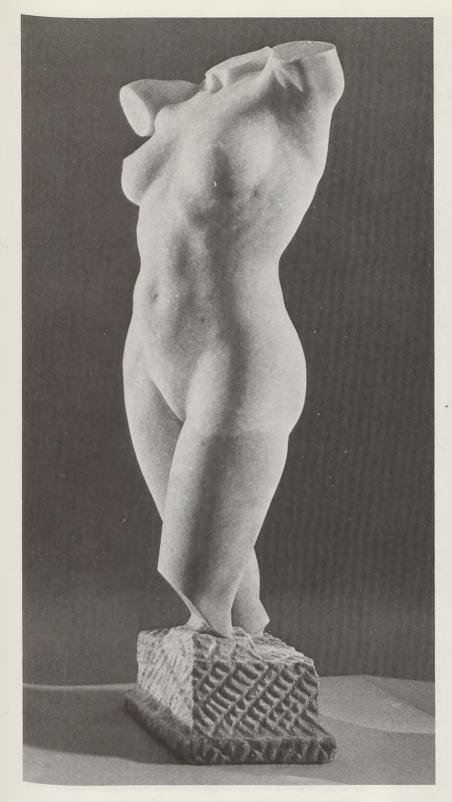
RAYNER HOFF SUN FAUN
Sandstone 41.5 x 20.7 x 19 cm
Art Gallery of New South Wales, Sydney
Gift of J. R. McGregor, 1938
Photograph by Kerry Dundas

Hoff and his students. It was indeed through the 'modernized classicism' of paganist sculptures such as *Austral Pan, Sun faun, Earth music, Pompeiian faun, Pagan Joy* and *Promised Land* that Hoff and his school achieved coherence in the 1920s and dominated sculpture production in Sydney. (Interestingly, links with a classical

past were also being exposed in the art of Hardy Wilson, Napier Waller and Arthur Murch.)

This inter-war period has been assessed, frequently and inaccurately, as a trough in Australian art, a time of 'artistic sanity'; when modernist experiments retreated to Meldrum school painting and George Lambert and the escapist idylls of the aging Arthur Streeton /and his followers reigned supreme. Rayner Hoff's work has been assessed as a kind of watershed sculpture - somewhere between dominant Royal Academy Schools academicism and 1940s-1950s modernist sculpture, and somehow paving the way for acceptance of the later abstracted work. The simple dichotomy of the conservative-modernist approach underlying these assessments does not account for the complexities of inter-war art and has defined Lindsay-inspired paganism as merely a conspiracy to retard Australian Modernism. It has also banished into limbo those like Hoff whose work was not anchored in the revolutionary theories of early twentieth-century Modernism but who did effect change and alter conceptions of art in Australia.

The close connection between Hoff and Norman Lindsay was established soon after Hoff arrived from England in 1923 to become Sculpture Master at East Sydney Technical College. In that year he modelled Lindsay, whose own excursions into sculpture date from the period. During a time when British were still deemed essential for government positions Hoff was imported at age twenty-nine, a product of Nottingham School of Art and the Royal College of Art, a recipient of the 1922 British School in Rome scholarship and recommended for the





**RAYNER HOFF AUSTRALIAN** (or APHRODITE) VENUS (c. 1927) Marble 115.2 x 38 x 27 cm Art Gallery of New South Wales, Sydney Gift of S. H. Ervin, 1938 Photograph by Ray Woodbury

RAYNER HOFF IDYLL: LOVE AND (1924-1925) 94.6 x 48 x 24 cm Art Gallery of New South Wales, Sydney Gift of Howard Hinton, 1926 Photograph by Kerry Dundas

Position by leading establishment sculptors Derwent Wood and George Frampton. His thirteen years in Australia (before he died in 1937) were to prove unusually prolific.

The state of Sydney sculpture soon after Hoff arrived was admirably summed up by the Bulletin critic when he wrote in 1924, 'with the exception of a well bred polo pony by Lambert, Hoff has the mausoleum to himself'. There were very few practitioners and very little chance of making a living solely from commissions or sale of private work. Nonetheless as the decade progressed it proved to be more active for Australian sculpture. Paul Montford also arrived from England in 1923 and settled in Melbourne. Daphne Mayo returned to Brisbane in 1925 and Edgar MacKennal revisited in 1926. (Hoff, Montford and Mayo received between them

most of the public sculpture commissions for the next ten years).4 The interest and activity precipitated by war memorials and the constant press received by MacKennal in Australia certainly aided public awareness of sculpture. It is within this context that Hoff's paganism, seen almost exclusively in non-commissioned work, elicited such a controversial response.

Satyrs, fauns and their ilk had lurked in the Australian bush long before the 1920s. Three decades previously younger paganists, including Norman and Lionel Lindsay, D. H. Souter, Aby Alston, Hugh McCrae and Sydney Long, had manifested an interest in nudes, sunny beaches and mythological beings; that is, in Australia as the Arcadian 'sunny south'. This interest had continued to permeate the work of several artists vet paganism only re-surfaced as a significant

force during the post-War decade. Just as the early paganism must be tied to growing nationalism in the 1890s, so too is the later development connected with inter-war nationalism.

The 1920s paganist renaissance did aim to create a culture of specific Australian relevance and in Lindsay's eyes it rested on a belief in the potential of Australia towards cultural and racial superiority. Jack Lindsay's statement, 'We believed fiercely in an Australian Renaissance yet we denounced nationalistic art as a betrayal of the great tradition', 5 sums up the ambiguity of the paganist position. The classical past was invoked with an eye to the emergence of an art somehow 'true' to the Australian experience. Both this paganism and the dominant inter-war pastoralist tradition relied on a pre-



industrial romanticized version of the Australian environment. Yet if Hoff's paganism had its roots, through Lindsay, in the crisis of the Great War and the nationalist sentiments it prompted, his art gave few hints of this troubled birth. It was optimistic, life affirming and sexually adventurous.

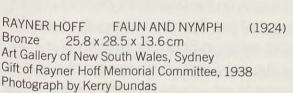
Norman Lindsay had great hopes for an imminent renaissance of Australian art and literature. It would be based on classical ideals and aimed implicitly at an ordered alternative to the chaos of World War I but it was also to be joyous and vital. It is no coincidence that such beliefs were formalized in the 1920s when Lindsay perceived great traditions increasingly jeopardized by Modernism. He published Hyperborea (1923), Creative Effort (1924) and various articles which constitute the prescriptive codes of 1920s Australian paganism. Heavily influenced by French philosopher Henri Bergson and by Nietzsche, this paganism fed on post-War days of profound optimism and relief, in an interlude between war and depression when Australians experienced an ease hitherto unknown.

Hoff also subscribed to the idea of an Australian renaissance. His 1920s sculpture reveals not only a 'paganist tempering' of English twentieth-century Classicism and the Italian Renaissance, but also an eclecticism born of the desire to aid this renaissance through the singlehanded creation of an instant sculpture tradition in Australia (ranging from 'Venus of Willendorf to Epstein').6 A great deal of energy was also directed to the practical implementation of this Renaissance; establishing an adequate training programme for young sculptors, promoting student work through articles and books7 and encouraging them to exhibit publicly. East Sydney Technical College students Barbara Tribe, Eileen McGrath, Frank Lynch, Liz Blaxland, Jean Broome, Vic Cowdroy, Elizabeth Conlan and Lyndon Dadswell amongst others did receive critical attention during these years, often as crucial assistants on Hoff's large commissions, although most are now all but invisible. Hoff's involvement with the formation of the Australian Academy of Art perhaps sprang from these desires.

Tied to this nationalist renaissance is one of the most important elements of Hoff's paganist sculpture: its focus on the heroic human body. In

JEAN BROOME ABUNDANCE (1934)
Plaster 130 x 68 x 7 cm
Collection of the artist
Photograph by Kerry Dundas





this respect, Hoff's sculpture connected with several tendencies prevalent in the period. The cult of sport and physical prowess became particularly important in the 1920s and 1930s in Australia and Europe. Aided in Australia by the masculine myth of the Anzac and increased leisure time, it created an appropriate context for this paganism and led Hoff to claim physical perfection for Australians. His work not only focused on mythological beings but called for links to be made between the Australian race and Greek gods. The Australian body became the site for the profound joy and passion envisaged for man. Hoff wrote '... I doubt if ever the Ancient Greeks produced better examples of physical beauty and grace... the call of the sun, surf, great open roads and wonderful bush is all too strong for any to resist. Hence we are active, virile and well'.8 Australian Venus (or Aphrodite) (circa 1927) is an attempt to rival the perfection of ancient Greek body proportions with those of the athletic

Australian female and Hoff indignantly refuted Mackennal's suggestion that the proportions were idealized rather than real.9 For him, the renaissance in Australian sculpture would be based on the virility of Australian men and women, which was a primary product of the Australian environment and aided by the physical fitness it encouraged. The general belief in the environment's transforming power over inhabitants only prompted closer links between Ancient Greece and Australia in Hoff's mind as the similarly Mediterranean climates would produce similar physical and mental temperaments. Hoff's archaically treated stone garden sculptures, Sun Faun, Garden god and Faun's head, became companion pieces for the Australian men and women who roamed the beaches of this real Arcady.

In this age of Eurythmics and Eugenics when a healthy body was believed essential for a healthy mind, the prerequisite for the mental state of pagan joy became 'body joy'. In this the paganists, through Lindsay, were influenced by Nietzsche's contention that the artist's creativity is dependent upon a state of ecstasy whose fundamental manifestation is sexual excitement.



FRANK LYNCH SATYR Plaster 160 x 45.5 x 112 cm Art Gallery of New South Wales, Sydney Acquired with assistance from the Millions Club, 1925 Photograph by Kerry Dundas

Lionel Lindsay wrote tellingly of a characteristic piece, Austral Pan in 1932: 'its laughter delights me as much as the sculptor's admirable craft. I admire the tongue rolled in the mouth, the unspiritual, ionic eyes. Surely some sight of nymphs has awakened in this warm stone the primal ecstasy'. 10

Sexual energy became the pivot of life and creative force, with the sexual act containing the greatest passion and emotional intensity of which man and woman were capable. Lindsay's ideal creator, the Hyperborean, is in fact 'the spirit of fecundity which loves to see the sap rise... its spirit is a wild thing called joy, its body naked as the deathless gods...'. This belief in the function of art as a manifestation of life's vital and virile joy gave much of Hoff's sculpture a force, explicit sexuality and passion previously unknown in Australian sculpture.

Norman Lindsay certainly agreed with Hoff's declaration that Christianity had unfortunately



introduced into world history moral problems in terms of appreciating this healthy body and its actions, with certain areas even considered obscene. The aim then was to return to the amorality of the pre-Christian state, to an unconstrained Dionysian expression of passion in art. Lindsay wrote in 1924, 'Art where it touches the most vital of all issues, which is sex, the stimulus of life's rebirth, will be frank, licentious, shameless... adoring the naked body, surrounding it with emblems of happiness, strength and courage'. <sup>11</sup>

The consistent importance for Hoff and his students of themes such as 'strength through joy', procreation and its implications for immortality, the cyclical nature of life, and the virile youth of the nation attests to an adherence to these beliefs, which are particularly relevant in post-War years. Hoff's *Idyll: Love and Life* is one of the most significant of these works, affirming the power of the life force in sexual union. Two equal and heroically proportioned figures embrace, their bodies superbly modelled in high yet relatively flat relief. The tangible product of their implied union is held aloft, an indication of the vital function of human passion.

The work uses a 'language of caressing' which one perceives as very contemporary. This is interesting given the paganists' desire to revert to a concept of pre-Christian sexuality. A similar relationship exists in South Australian War Memorial figures Spirit of Womanhood and a fallen soldier (a group which reads ambiguously as both mother and son and lovers), executed in 1927-1929. This theme is also explored in Barbara Tribe's Fountain of Life (1930-1933) and Pagan Joy (circa 1934), 'symbolising virility at its zenith'. 12 Abundance (1934), a major relief by Jean Broome, is also a hymn to the richness and fertility of both the Australian environment and its people (and gives little hint of its conception during the worst depression experienced in this country).

It is the synthesis of classical (later Art Deco) stylization with a 'contemporary' sexuality and vital, almost overrealistic definition of musculature which gives these works their distinctive power. These attributes also emphasize significant parallels between Hoff and his students and the 1930s work of German artists such as Fritz Klimsch, Mathias Schumacher and Arthur



Kampf. Perhaps poet Baylebridge merely took these elements to their logical extreme when he later developed a Nazi-like vision of the overrunning of the earth by 'strong, hot necked natural' Australian man. <sup>13</sup>

Faun and nymph again encapsulates the paganistic belief in the primacy of the sexual response. It captures a moment of climactic action with serpentine writhings, taut hand clasping and the tension of equal elements exerting opposite force. To compare the stylized Faun and nymph with other Australian sculptures receiving acclaim at the time, for example Montford's enervated Waternymph, is to acknowledge the strength of a prescription which attributed supreme importance to the expression of energy in art, with constructive principles in rhythm as its binding force. For Hoff the concept of repose was diametrically opposed to that of significant sculpture.

The connections between Hoff and the paganist poets were quite strong in the early 1920s. Similarity of themes and titles indicates this, as does the record of their frequent visits to Springwood. Leon Gellert and Hugh McCrae, at least, owned pagan works by Hoff. It seems very probable that a garden sculpture of Hoff's prompted Kenneth Slessor to write *Pan at Lane Cove:* Blow, blow your flute you stone boy blow And Chiron pipe your centaurs out. The night has looped a smokey scarf Around campanili in the town And thrown a cloak around Clontarf.

RAYNER HOFF, NORMAN LINDSAY (Attrib.)
DELUGE: STAMPEDE OF THE LOWER GODS (1925-1927)
Plaster 184 x 464 x 13 cm
Australian National Gallery, Canberra

The earth is ripe for Pan again...

Frank Lynch's over-life-size *Satyr* of 1924 is a virtual embodiment of the spirit of mischievousness in Hugh McCrae's poems:

I blow my pipes, the glad birds sing
The fat young nymphs around me spring
The sweaty centaur leaps the trees
And bites his splendid dryads knees.<sup>14</sup>

Hoff and Norman Lindsay actually collaborated on at least one work – a small sphinx radiator cap for Rose Lindsay's car, which was modelled by Hoff from Lindsay's drawings in the 1920s. It is a widely held belief that Hoff and Lindsay also collaborated on the enclyclopedic relief Deluge: Stampede of the Lower Gods (1925-1927). Whilst one critic rather over enthusiastically compared this work to the Hellenic friezes on the Temple of Zeus, Pergamum, nonetheless, its peculiar subject matter, overt eroticism, crowded action and scale and technical proficiency make it the most remarkable of Australian paganist productions. 15 In it confused crowds of mermaids, dryads, tritons, satyrs, a sphinx and wise old paganist Silenus (drunk on an ass and led by the capable hand of an attendant nymph) sweep, in a multitude of contrasting textures and forms, across the surface in a panic stricken attempt at escape. It is fascinating that Deluge includes three clearly recognizable

Australian Aborigines. <sup>16</sup> These, possibly the strongest, most aggressive depictions of Aborigines in Australian sculpture, are entirely liberated from Benjamin Law's and Nelson Illingworth's concept of 'noble savages'. The clear implication is that Aborigines are Australia's own Lower Deities and this seems one of the very few Australian works to attempt creation of such a myth. Sydney Long's *The music lesson* (1904) depicting an Aboriginal girl as a mythological being is another.

Hoff could have been partially fulfilling an earlier prophecy of Sydney Long, who wrote in 1905 that the Australian artist would never be able to convincingly people the country with nymphs, pans and centaurs. Instead Australian art 'will bid the aboriginal blossom out in all the graceful proportions of manly vigour, when sufficient time has allowed us to forget his failings. He will be depicted as an heroic figure...'. The particularly robust modelling of bodies, erotic attention to the realities of breasts squashed against arms and the sheer animation of the surface in *Deluge* are marks of Hoff's most significant work.

Lindsay's theories rather than his visual formula primarily influenced Hoff, yet Hoff's paganist sculptures are not merely three dimensional translations of these theories. There were areas of profound difference between them and Lindsay's influence lessened as the 1930s approached. Jack Lindsay has written that Hoff ultimately proved too sensible to immerse him-

self fully in Norman Lindsay's gathering of the necessary free spirits for the 'Renaissance'. 18 Hoff certainly divorced himself from the anti-Modern sentiments of the Vision poets. Lindsay's beliefs were fed by notions of the artist's particularly privileged position in society but Hoff had no such assurance and aimed idealistically at a sculpture of relevance for all Australians. His peculiar egalitarianism and his desire to establish equally significant 'male and female canons' 19 in his art placed him at an increasing distance from Lindsay. According to Hoff very few sculptors had achieved these equally significant canons. Michelangelo Buonarotti and Auguste Rodin had failed: the former's homosexuality precluded success in creating either while Rodin's abnormally strong sex impetus towards women led to an unbalanced and failed female canon, though his male canon was strong and rhythmically complete. Casting aside the very dubious premise of this belief it aptly illustrates Hoff's desire to create profoundly moving art of equal and complementary male and female elements. This aim led to a quite productive, if limited, questioning of standard notions of woman who, as the traditional emblem of the life force, played a particularly important role in paganist work.

Despite writing to Leon Gellert, 'I want to see what emphasis I can give to male beauty... in contrast to my own particular symbols of the feminine body, '20 Norman Lindsay's efforts were focused almost exclusively on an idealized female form. In Hoff's sculpture woman never assumed the ultimately empty proportions of the stereotype created by Lindsay. The kiss (1923), designed as an arch fitting and obviously influenced by Rodin, explores the idea of the balanced complement of the sexes through an equal dispersal of mass and void, as male and female parts. It was a gift from Hoff to Lindsay. As in Idyll: Love and Life the female is an equally strong element in the ideal combination - active, robust and sexually energetic. In this context Hoff's Salome is of some interest. Its treatment contrasts with Lindsay's traditional interpretation of Salome as destroyer. Hoff sees her as the unfortunate tool of another woman's hatred - an awkward adolescent gripping in revulsion the head of John the Baptist.

These pagan idylls were not created by Hoff with a desire for an alternative reality to modern life or encroaching Modernism in art, but were firmly embedded in Australian flesh. Both Lindsay's and Hoff's beliefs were life affirming but Lindsay's paganism was held in the face of



RAYNER HOFF THE KISS (1923) Bronze 27 x 28 x 10 cm Art Gallery of South Australia, Adelaide Acquired with assistance of Morgan Thomas Bequest Fund, 1938

perceived chaos and in the belief that the life affirmed was open only to a minute élite. As the 1930s advanced Lindsay's own art became progressively removed from any kind of modern reality. Hoff's affirmation of a possible mental and physical wholeness was prompted by a profound optimism in what he perceived as the huge and *real* potential of Australians and their environment.

As Lindsay's influence waned Hoff's overtly paganist beings disappeared. A peculiar egalitarianism and Hoff's belief in Australians as a special heroic race remained in the 1930s as crucial components of his largest and most significant sculpture commission. The sculpture for the Anzac Memorial, Hyde Park, Sydney, executed by Hoff between 1931 and 1934 in conjunction with architect Bruce Dellit, facilitates the most resolved statement of sculptural and architectural unity seen in this country. The memorial sculpture holds in microcosm the modern-classical, national-international duality at the heart of Hoff's sculpture and Australian Art Deco.

- and the lack of sufficiently well trained sculptors and assistants to execute them.
- <sup>3</sup> Bulletin, 18 September 1924. Review of Society of Artists' Annual exhibition.
- <sup>4</sup> Women's Weekly, 3 March 1934, p. 17. A report on sculpture commissions in Australia stated that more than £95,000 had been spent on sculpture from 1924-1934. Hoff was commissioned to the extent of £30,000, Montford £20,000, Mayo £15,000 and Leslie Bowles and George Lambert £10,000.
- <sup>5</sup> Jack Lindsay, 'Vision of the Twenties', *Southerly*, No. 2, 1952, p. 65.
- <sup>6</sup>Nowhere is this historicism more evident than in the book on Hoff's sculpture published in 1934. Both the sculptures and their commentaries function to create direct references to past sculptors and traditions.
- <sup>7</sup> A book on star pupil Eileen McGrath, edited by Hoff, was published by the East Sydney Technical College in 1932.
- <sup>8</sup>Rayner Hoff, 'Our Physique', *Health and Physical Culture*, 1 December 1931.

9 ibid.

- <sup>10</sup> Rayner Hoff Special Issue, Lionel Lindsay, 'Rayner Hoff', ART in Australia, October 1932.
- <sup>11</sup> Norman Lindsay and Cecil Palmer, Creative Effort, London, 1924.
- 12 Building Magazine, 12 March 1934, p. 87.

<sup>13</sup>William Baylebridge, op. cit.

<sup>14</sup> Hugh McCrae I blow my pipes, first published in 1908.

- <sup>15</sup>The reasons for its execution are mysterious. The size and scale of achievement imply a commission and various institutions including the Art Gallery of New South Wales have been cited as the commissioning body, although the depth of the undercutting makes the possibility of bronze casting questionable. It certainly did not go to any institution but remained at Hoff's studio for several years apparently in dusty disrepair and the victim of Hoff's increasing lack of interest. Later it was purchased and exhibited at Ambassadors Café, Sydney. It was purchased by Mitchinsons, the company which had cast it, after Hoff's death and finally sold to the Australian National Gallery in 1968.
- <sup>16</sup> Hoff had expressed an interest in Aborigines upon arrival in Sydney when, under the misapprehension that the race was in dire peril, he wished immediately to depict several before they died out. Perhaps this is one reason for their inclusion. Hoff modelled an elderly Aboriginal man Cromagnon in 1924, completed an Aboriginal 'nuclear family' for the Australian Museum in 1924-1925 and modelled a head of a young Aboriginal boy (acquired by Sydney Ure Smith) in 1927.
- <sup>17</sup>Sydney Long 'The trend of Australian Art considered and discussed', *Art and Architecture*, II, 1905, pp. 8-10.
- <sup>18</sup> Jack Lindsay, *Life Rarely Tells*, Bodley Head, London, 1958, p. 440.
- <sup>19</sup> Howarth and Barker, *The letters of Norman Lindsay*, Angus and Robertson, Sydney, 1979. Discussed in a letter from Norman to Lionel Lindsay, possibly dated 1926.
- Norman Lindsay papers, Undated unposted letter to Leon Gellert, Mitchell Library.

Deborah Edwards is Assistant Curator, Australian Art at the Art Gallery of New South Wales.

<sup>&</sup>lt;sup>1</sup>William Baylebridge, *This vital flesh* (compilation of poems 1913-1939), Tallabila Press, Sydney, 1939.

<sup>&</sup>lt;sup>2</sup> The position was probably created to bridge the gap between increased demand for major work, particularly memorials,

# William Kelly

by Janet McKenzie

Kelly's exploration of the restrictions governing human behaviour is intimate and introspective.

A recurring inventory of familiar images and objects brought together in tightly woven surfaces create tensions that parallel the relationships of people with their environment.

ILLIAM KELLY's highly realistic paintings, drawings and lithographs reflect his commitment to the idea of the studio as the area in which his work is to be made. His work grows from his relationship with his work place and it becomes a metaphor for the wider world. The confines of the studio provide the setting for the artist to explore the restrictions that all humans experience in the environment in which they live. Kelly's work explores human spaces and human images, the environment people inhabit and the objects they use. He per-Ceives a sense of order and the possibility for the clarity of ideas in the busy world and expresses it by reducing the number of objects in his works. The images are created, not by an additive process, but by having fewer things incorporate more ideas.

His paintings are generally sparse in appearance — a single figure, three or four children's blocks or balls or a combination of these against a flat plane. An exception to this has been the painting *Diary*. In it Kelly has presented us with a vivid inventory of his images and concerns. He also pays respect to his 'sources' and acknowledges special relationships with friends, family and places.

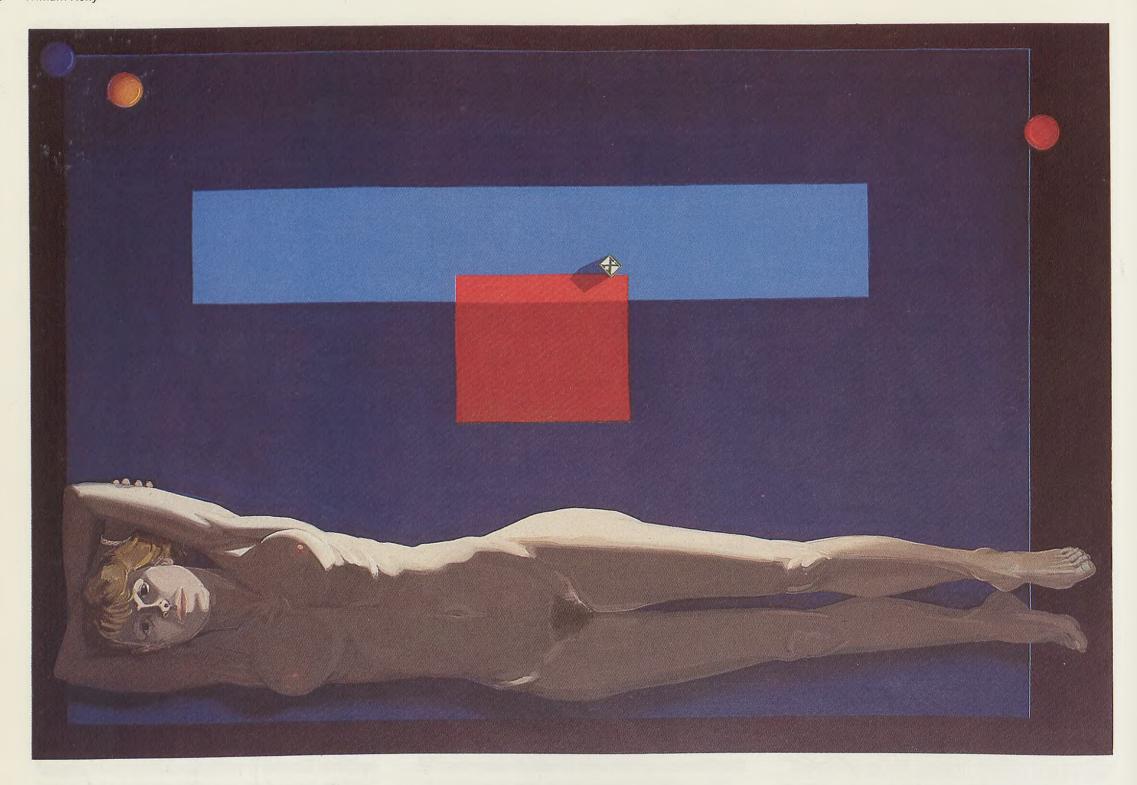
Kelly was drawn to the visual arts when he was seventeen after seeing Giorgio de Chirico's *The anguish of departure* at the Albright-Knox Art Gallery. The painting appealed to him

because it was 'simple, poetic and evocative'. 
The still-life objects in *Diary*, the shadows and enigmatic relationships it sets up are testament to the continued association of ideas. In preference to the then dominant style of Abstract Expressionism, Kelly felt closer to the language of de Chirico, Balthus and Giorgio Morandi. It is this relationship of the still-life, so eloquently addressed by the metaphysicians, and the figure, which had not yet returned to prominence that interested him and to which *Diary* testifies.

The painting, although on one canvas, operates in three defined sections, like a triptych. The left panel has shelves on which various objects are set. These include a coffee cup and the blocks and balls of the still-life painting, including one recent still-life painting made from these, and another, an image of a watercolour still-life made during his first stay in Australia in 1968. The right hand section has an image of the work Veronica while in progress, as if tacked to the wall. The central section holds a hidden intent. The painting was to be more literally a selfportrait. After about six months of working on the painting, however, he painted himself out (the edges of the figure and its gesture can still be seen) in favour of including images of paintings which were recently completed and still, at that time, in his studio. The 'still-life', although done from life, was based on the gesture in the drawing of that title.

Kelly was born in Buffalo, New York, studied at the Philadelphia College of Art and first came to Australia on a Fulbright Fellowship in 1968. He worked in Melbourne at Prahran College for a year and then in a studio at the National Gallery School where he became the first person to be awarded the Master's Diploma of the Gallery School and in 1970 first lectured there in drawing. In the early 1970s he exhibited in New York, but returned to Australia in 1975 to become Dean of the School of Art at the Victorian College of the Arts, a position he held for seven years. He left the college 'to spend more time on his work, with his family and for the "poetry" of life'.2 Since that time he has worked full time in his studio, shown in the United Kingdom, Canada, Switzerland and Japan and held six solo exhibitions in Australia and America.

Kelly's early work involved 'literally mapping out the figure or figures and their environment in relation to the picture plane'. He also used photographs as models were difficult to obtain for the long gestation of the works. He now paints almost exclusively with the model, each figure painting taking three to six months to complete. Kelly has retained his meticulous approach in drawing the figure which enables him to concentrate on the poetry of mark-making and the creation of a finely woven drawn surface, about which he has lectured and written. His love of his work:



FIGURE, STUDIO · BLUE CARPET (1984) WILLIAM KELLY Synthetic polymer paint on composition board **Private Collection** Photograph by Henry Jolles

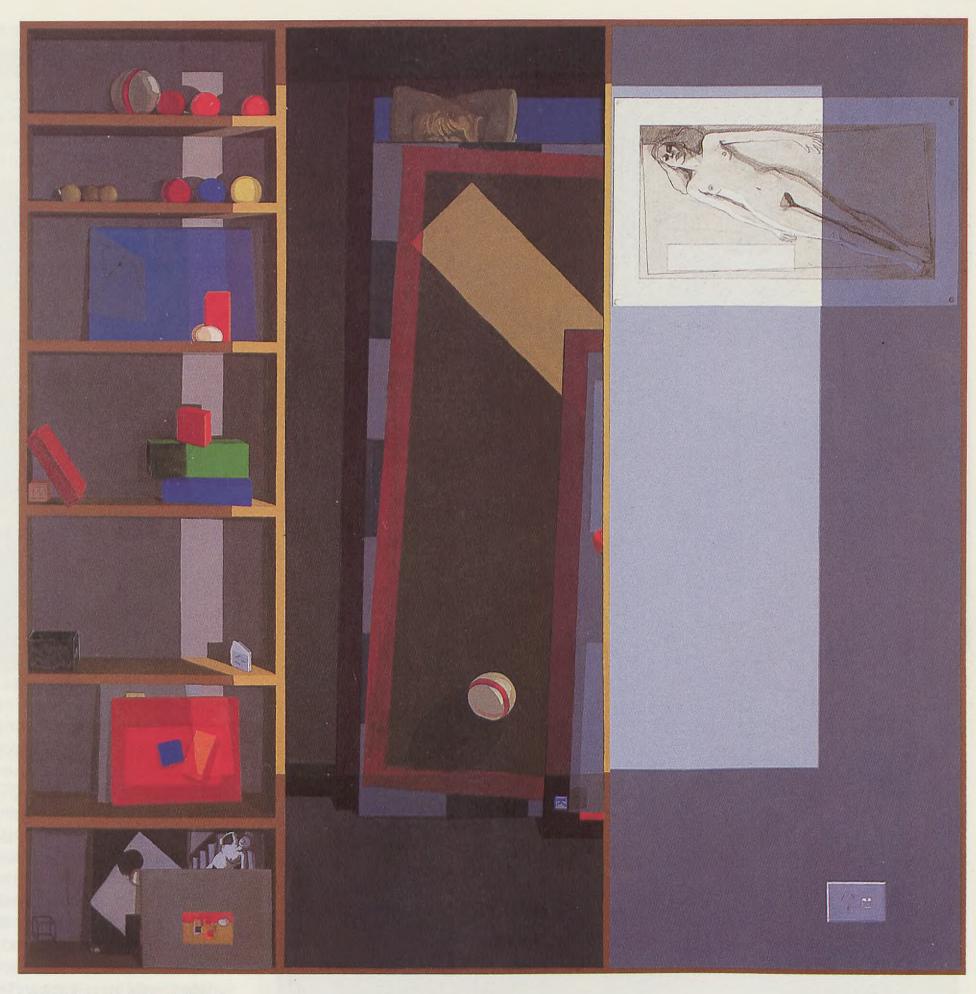
'A new and profound respect for drawing, for the ability to clearly articulate ideas in a drawing medium, has emerged in the last decade. It is not a revolution or even a renaissance. Rather, it is the coming to terms with the potential of drawing. It has been a popular misconception that abstract art threatened the status of drawing. Contrary to this, by separating drawing from a basic service role to painting, it liberated it. Drawings, abstract and figurative, were increasingly on their own. That is, their role as "studies" for paintings diminished and their role as drawings in their own right increased.'4 Self-portrait: studio is a good example of Kelly's

use of light. The drawing as a whole is very black so that the rectangle of white behind the figure – where light is bounced against the wall by a theatre lamp – and the tiny spots of white used to define the image assume great importance, not only in a technical or formal sense (defining the image and pushing the figure forward), but also because they represent searching, both into the artist's intentions and feelings and the accompanying processes. Kelly explains that, 'If one makes an issue of light as I do, then one is also making an issue of darkness or the absence of light. So the light suggests not just the rectangle... but also something that flows from the rectangle and informs us of what else is happening'.5

In Self-portrait: studio light is as much a part of the subjected theme as the images that are in the picture. Of specific importance is Kelly's use of artificial light in all of his work. The earliest clear reference to this came from a literary source, Samuel Beckett's Krapp's Last Tape on which he based a suite of wood block prints in 1963.6 A theatre lamp is used to throw a square or rectangle of light across the plane causing shadows and fine lines to define the objects. It has a relationship to searching and discovering light amid darkness, whilst providing the artist with a means of fully discovering the object

Kelly's works, especially his figures, have been described as 'detached, unsympathetic renderings', and 'painted like pieces of furniture'.8 While they sometimes appear almost iconic in their stillness, his figures are not devoid of feeling or emotion. The edge of the picture plane forms a





WILLIAM KELLY DIARY (1984) Oil on canvas 182.88 x 182.88 cm Private collection Photograph by Henry Jolles



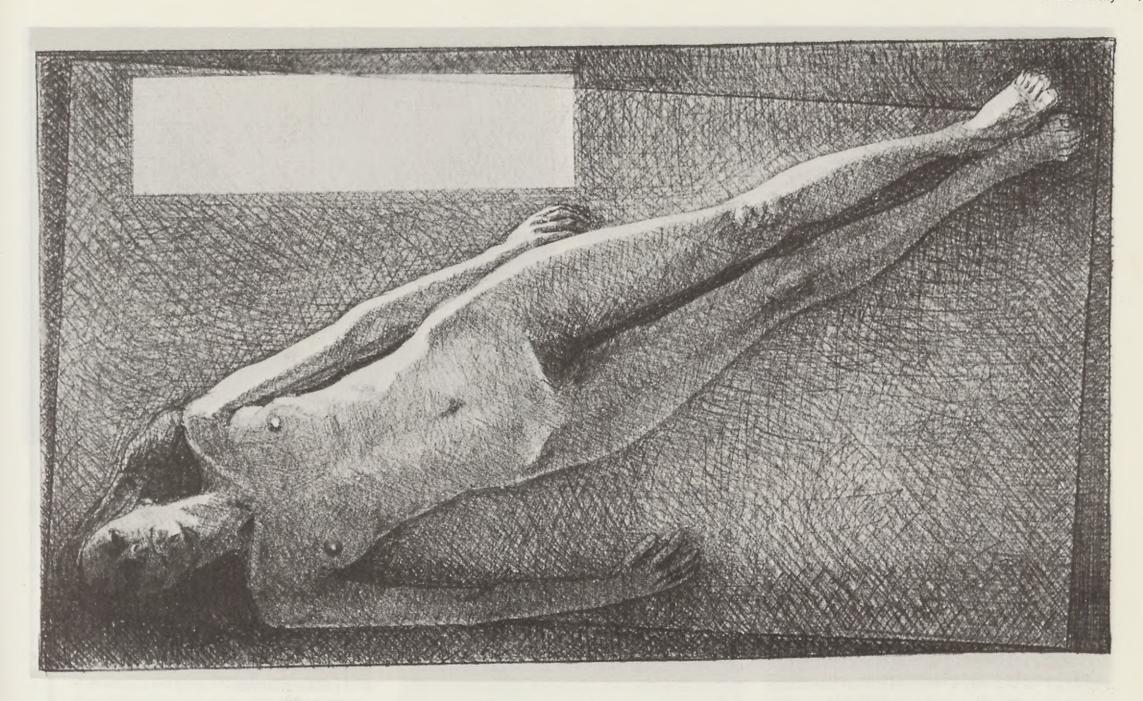
WILLIAM KELLY SELF PORTRAIT (DIARY) (1983)115 x 73 cm Charcoal Collection of Lisa Roberts and Andrew Brown, Melbourne

barrier against which the figure moves. He prefers to acknowledge the flatness of the picture plane than to create pictorial depth; consequently surface quality is crucial. In works such as Portrait and still-life: a narrative (1983) the issue of still-life and figure are dealt with specifically. In it too the whole surface is tightly woven. The tension between the objects in the painting parallels the relationship people often experience in the wider world. To heighten the drama between individuals and their environment, Kelly often subjects his figures to the same forces of nature as other objects. He paints from an aerial view which allows the work to be rotation variant. Without a fixed top or bottom edge, the paintings can be hung with the figures apparently 'upside down'. He 'reveals a state of helplessness and a sense of insignificance which is overwhelming. The manner in which Kelly duplicates such anxieties in the careful positioning of his models is an element which serves to intensify the effectiveness of his work. He causes us to erase the conventional context of figures on canvas and to discover new meanings and heightened drama through the power inherent in these abnormal visual situations'.9

In so doing, Kelly acknowledges the dehumanizing potential of modern urban life, but matches it with the potential people have for understanding and growth. Kelly's vocabulary implies rather than overtly states his intent. According to Robert Godfrey, 'The marks convey the intent of human concerns and pursuits in the form of the work and simultaneously reveal the fragility, and conversely the assertiveness, of the artist instructing himself through the available modes and bringing them together (or weeding them out) to present his identity'. 10

The lithograph Veronica, which reappears as a reverse (partly completed) image in Diary possesses the immediacy of the drawn image. In The Natural Way to Draw Kimon Nicolaides calls it 'the quality of absoluteness and note of authority that the artist seeks'.11 The softly woven surface creates the stillness and reflection which can be found in all of Kelly's work. The gentle application of marks acknowledges the frailty of all humans as the subject of his work.

Kelly has an affinity with art which evinces a close relationship between artist and subject: 'When I look back at many paintings and portraits in history – there are some wonderful portraits – and you know that the painter had so much affection for the sitter. And it shows. It doesn't scream out – it shows. Renaissance portraits



WILLIAM KELLY VERONICA (WHITE PAPER) (1983) Lithograph Courtesy Gerstman Abdallah Fine Arts International, Melbourne Edition of six

especially have that feel to them'. 12

In Giorgio Morandi's paintings, drawings and etchings Kelly perceives the sense of care and love the artist had for the wider world through the images he created. If a parallel may be drawn, Kelly's work, like that of Morandi's, grows from looking introspectively and staying close to the same people and images he was interested in many years ago. He never tires of constantly exploring and re-exploring the relationships he has and the self-examination they demand. Some artists become identified with favourite subjects: Paul Cézanne with Mount St. Victoire and Sidney Nolan with Ned Kelly. Veronica may also be viewed in this context, having been the subject of hundreds of his paintings and drawings and figuring prominently in many of his major works.

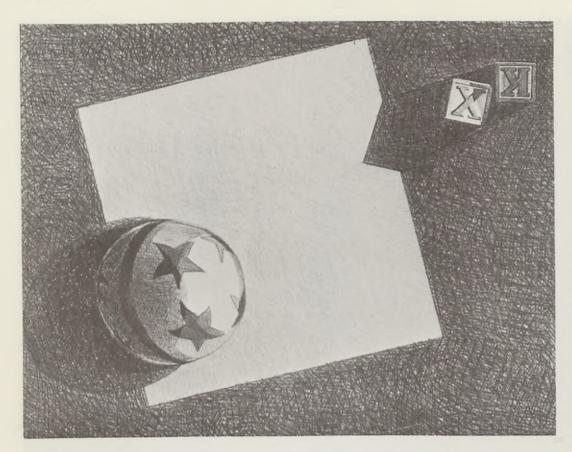
Many of Kelly's images, both figure and stilllifes, draw heavily on literary sources. Like the aforementioned Beckett play and of particular reference are: Herman Hesse's Glass Bead Game which deals with the nature of games and how systems are born of these conventions established and rules followed; Henry Miller's Smile at the Foot of the Ladder; and the films: Fritz Lang's Metropolis where Lang's 'edges' were the limits of the factory and workers' city to which they were confined; Robbe-Grillet's Last Year at Marienbad with its illusions and allusions, its mystery and the threading through of a game which implied, as in the case of Hesse, considerable seriousness. Kelly's still-lifes which use children's blocks and balls came from the notion of games as imagery, as a pastime, as a means of learning and as social experiences.

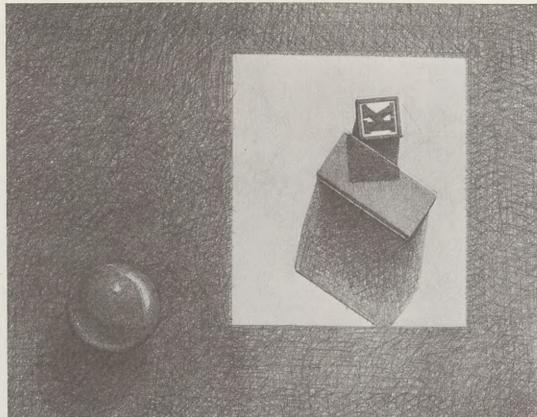
His use of children's blocks began in the 1960s and he now uses between fifteen and twenty objects, each on the shelf of *Diary*, which move in and out of his work. In his suite of still-life prints *Journey I* (1982-1984) the artificial light is

used to emphasize the relationships between objects in a similar manner to Henry Miller in *Smile at the Foot of the Ladder.* In Miller's novel the clown, August, uses a few simple objects, including a bell and a hoop, in the spotlit area of the arena which is the 'circle of enchantment'. The language of Kelly's still-lifes is similar to that of the metaphysical artists: 'A second reality is born of the meeting between the object, and its representation is above all a psychic reality, consisting in the poetic emotion of the painter himself. It is his own presence and influence that imposes this meaning and value — logical and figurative — upon the things painted'. <sup>13</sup>

In the work of Ingmar Bergman, Kelly is drawn to the way he considers Bergman films images frame by frame as opposed to simply photographing what is in front of him as the camera moves. The attention Bergman gives to what is transmitted visually corresponds to the manner in which Kelly also frames his images. Of significance to both is the main image, but equally important is the supporting image and the space







WILLIAM KELLY JOURNEY (FOR RICK) (1982-1983) Lithograph 57 x 64 cm Courtesy Gerstman Abdallah Fine Arts International, Melbourne

between them and the space from them to the edge of the picture.

In theatre, the artificial situation that is constructed shares something of the concern Kelly has for the way in which human behaviour is determined by the environment and possibly contributes to his ongoing participation in both theatre and film. In the past he collaborated on performance works and a dance work entitled 'Gallery Piece'. More recently he designed a set for Harry Reade's play *The Execution of Steele Rudd* (1983) and has completed a short film *The Attic Year* (1984-1985) which was selected for presentation at the 1985 Melbourne Film Festival.

In theatre too, Kelly is attracted to the use of masks. Masks, for Kelly, cover and conceal and have broadly evocative powers. They grow out of ritual and their main purpose is to alter identity. Kelly has made many large drawings of actual masks and he also creates masks by using a theatre lamp to cast shadows across the faces of his figures, creating an ambiguity between the real and the illusory. In a painting reflected in the central 'mirror' panel of *Diary* the woman's face from *Portrait and still-life:* a narrative is masked by the picture in front of her.

The processes and images Kelly uses and the experiences they document culminate

in Diary. The large painting of the corner of his studio, executed over a two-year period, includes the objects used in the smaller still-life works. As well the paintings produced during that time and stacked in the studio are found reproduced in Diary and the preparatory drawings pinned to the walls document the work produced. Diary documents both the artist's development and the experiences encountered. It includes references to current work and recent work, to a small watercolour painted in 1969 of some of the same still-life objects still used, to an early photograph by Paul Cox<sup>14</sup> and references to his own film *The* Attic Year made during the twenty-two month period it took to complete Diary. Its strength lies in the skill with which all the paintings and drawings are executed and the awareness precipitated by such involved and rigorous attention to human issues.

Where the images in works such as *Veronica* or *Portrait with still-life* are more characteristically aerial views and push against the edges of the plane, the images in *Diary* possess a stillness possibly alluding to the artist's desire to bring things – objects and experiences – into the picture plane as if gathering together a favourite basket of distilled thoughts that he wishes to keep and meditate upon. *Diary* reflects the introspection experienced by the artist over the past two years and refers to experiences which happened many years ago including his arrival in Australia, his association with the Gallery School, his first Australian exhibitions at the Strines Gal-

WILLIAM KELLY JOURNEY (FOR STUART) (1983) Lithograph 57 x 64 cm Courtesy Gerstman Abdallah Fine Arts International, Melbourne

lery in Melbourne and at Watters in Sydney. 'It has been a period involving a lot of looking out and also a lot of looking inwardly in a very even and paced manner.' 15

<sup>1</sup>Letter to the author, February 1985.

<sup>2</sup>Stuart Gerstman, 'About William Kelly', *Bulletin of the National Gallery Society*, November 1984, Melbourne, 1984, p. 12.

<sup>3</sup> Maudie Palmer, Profile 3/1976 William Kelly: An Exhibition of Recent Work, 7 April – 7 May, University of Melbourne Gallery, Melbourne, 1976, no pagination.

<sup>4</sup>William Kelly, 'Drawing', *Bulletin of the National Gallery Society*, June 1981, pp. 8-9.

<sup>5</sup>Interview with William Kelly, Gerstman Abdallah Gallery, Melbourne, November 1984.

<sup>6</sup>A set of these is in the collection of the Performing Arts Museum of the Victorian Arts Centre, Melbourne.

<sup>7</sup>M. Palmer, op. cit.

<sup>8</sup>Elwyn Lynn, 'Proving that Realism is Alive and Well in the American Scene', *The Bulletin*, 28 June, 1969, p. 52.

<sup>9</sup>Dr. Louis A. Zona, 'Foreword', *William Kelly: Realism in Transition*, The Butler Institute of American Art, 1982, p. 1.

Robert Godfrey, 'Toward Human Intent', William Kelly – Works on Paper – A Survey: Fifteen Years, Westminster College, New York, 1979, n.p.

11 Zona, L. A., op. cit.

<sup>12</sup>Interview, November 1984.

<sup>13</sup>C. Carra, *Metaphysical Art*, Praeger Publishers, New York, 1971, p. 21.

<sup>14</sup> A life-sized figure painting by Kelly was used in Paul Cox's recent film, 'My First Wife'.

<sup>15</sup>Interview, November, 1984.

## The Holmes à Court Collection: Early Western Australian works

by Roderick Anderson

Isolated by distance, the many talented early
Western Australian artists represented in the
Holmes à Court Collection would have received far
greater recognition had they worked alongside
their colleagues in the Eastern States. A forthcoming
travelling exhibition of their work will focus
attention on a significant but long overlooked aspect
of Australian art history.

HE ROBERT HOLMES à Court Collection is eclectic, ranging from Greek vases and French Impressionist paintings to contemporary Australian art and the work of Western Australia's artists, many of whom are little known outside their home State.

Next month, the early Western Australian paintings from the Collection will be shown at the Blaxland Gallery in Sydney. The Exhibition is expected to tour other States later in the year.

Approximately one third of the Collection is comprised of Western Australian works from the period before 1950 and represents, with over 450 oils, watercolours, prints and drawings, the work of more than fifty artists from that State.

Its acquisitions policy has been to represent the artists as fully and as broadly as possible, in contrast to the traditional public gallery approach of purchasing one or two key works from an artist's œvre. This has meant that in some cases there are as many as thirty works by some individual artists covering the full range of their Western Australian activity. The building up of such a comprehensive collection has been aided by the general lack of interest amongst collectors, including the Art Gallery of Western Australia,



HORACE SAMSON PERTH FROM MT ELIZA (DETAIL) (c. 1850)

Watercolour 40 x 51.4 cm Photography by Brian Stevenson & Co in this area of the art market, and repairs this neglect with unprecedented thoroughness for a private collection.

The first early Western Australian work acquired for the Collection was the rare and historically significant watercolour *View from Mount Eliza* (1827), by Frederick Garling, which had been exhibited in 'The Colonial Eye' at the Art Gallery of Western Australia in 1979. More recently *Perth from Mount Eliza* (*circa* 1850), a large watercolour by Horace Samson, was purchased in London.

The colonial section of the Collection also includes all of Louis de Sainson's Western Australian views from 1833, engravings from Freycinet's explorations in 1818, the first published mainland view of Australia showing the Swan River in 1697 and the first published representation of Australian Aborigines from the same period. During the period of early settlement there are Robert Dale's views of Albany and Fremantle and several political cartoons.

However, such early work rarely comes onto the market, most having already found its way into public collections. Many were acquired by these institutions as gifts or bequests at a time



HORACE SAMSON PERTH FROM MT ELIZA (c. 1850)
Watercolour 40 x 51.4 cm
Photography by Brian Stevenson & Co

when such work had little commercial value and fell into the category of historical curiosity.

The bulk of the Robert Holmes à Court collection of early Western Australian art is therefore of twentieth-century origin, largely from the period between 1920 and 1950.

Isolated by distance from the more populous eastern States, Western Australia did harbour some talented individuals who would have achieved much greater recognition if they had chosen to live and work in Sydney or Melbourne.

Such an artist was James Linton, a painter and silversmith who arrived from England in 1896 and worked and taught in Perth for most of his life. He has been described by Hal Missingham, a former pupil, as '... one of the best trained and most professional artists to come to this country'. End of the day, Swan River, dated 1907, but possibly subsequently reworked by the artist, is one of the few paintings on such a large scale to have been completed successfully by an artist working in Western Australia early this century. The painting was reproduced in a special

number of the *Studio* dealing with 'Art of the British Empire Overseas' in 1916, along with other better known works such as Frederick McCubbin's *Down on his luck*. It is one of three oils, seven watercolours and several drawings by Linton in the Collection.

One of the finer talents to have emerged from Western Australia, and from early training under Linton, was Kate O'Connor<sup>3</sup> who came to Perth with her family in 1891. Much of her life was later spent in France, though her ties with Western Australia were strong and she returned on three occasions before finally settling permanently in Perth in 1955.

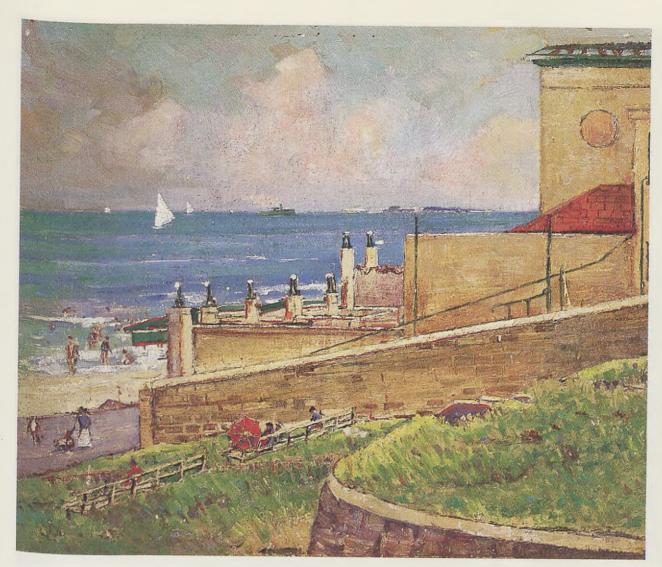
In Paris she numbered among her friends Isaac Israels, Edouard Vuillard, and Duanoyer de Segonzac. Her style of painting and choice of subject is closer to Vuillard than her Australian expatriate friends, Roy de Maistre, Rupert Bunny and Frances Hodgkins. At least one of the seven paintings by O'Connor in the Holmes à Court Collection was painted in Western Australia. This painting, *Still life*, is certainly the brightest and

most joyous in its treatment and makes an interesting comparison with the more subdued French works.

In the 1880s and 1890s a number of artists came to the West, some in search of gold, others hoping to benefit from the increased population and more affluent society resulting from the gold rush. They included Herbert Gibbs, Frederick Matthews Williams, Arthur Wakefield Bassett, George Pitt Morison and Walter Paterson Meston.

Pitt Morison studied at the National Gallery School in Melbourne and spent his weekends with Tom Roberts, Arthur Streeton and others at Alphington, Box Hill and Heidelberg. He later studied and worked in France with Rupert Bunny, Emanuel Phillips Fox and John Longstaff. He is represented in the Collection by thirteen works ranging from life studies in charcoal and in oil done at the Academie Julian in Paris in 1891 to a pastel done shortly before his death in 1946.<sup>4</sup>

Frederick Williams and Arthur Wakefield Bassett had shared a cottage with Tom Humphrey





LIONEL JAGO COTTESLOE BEACH PAVILION
Oil on composition board 38 x 45.4 cm

(c. 1936)

and others at Charterisville in 1890. Williams subsequently became the first head of the Department of Art at the Perth Technical School.

Herbert Gibbs had, like Linton, studied art in London before coming to Australia. Among the seven paintings by Gibbs in the Collection is a very fine early scene of Perth painted in 1893.

Another significant view of the city is W. P. Meston's Winter evening, King's Park, Perth (1910), one of a series of paintings and prints by different artists which show the changing face of Perth from a vantage point in King's Park overlooking the City. These range from Charles Dirk Wittenoom's work of 1839 through Horace Samson's 1850 vista to contemporary views on the same theme.

The arrival of Henri van Raalte from London in 1920 was an event of some significance for the small group of artists working in Perth. A printmaker of great skill and sensitivity, he produced some of his finest etchings and drypoints during the twelve years he spent in Perth before moving to Adelaide as Curator at the Art Gallery of South Australia. He founded the Perth School

of Art and soon had a large following and the people of Perth raised money to buy him a printing press. Lionel Lindsay paid tribute to his work in the 1918 edition of *ART in Australia* in which four of his etchings were reproduced. Beatrice Darbyshire and Edith Trethowan, two Western Australian-born printmakers both represented in the Collection, were among his pupils and owe much of their training and skill to him.

Archibald Bertram Webb was a fine watercolourist and printmaker and one of the first artists in Australia to concentrate on colour woodcuts and linocuts, a technique he perfected working in conjunction with Pitt Morison. Before arriving from England in 1915, he had studied art in London. In 1921 he was appointed Art Master at the Perth Technical College where he taught until 1934. He later opened a successful private art school. Although his work was almost forgotten until the 1979 exhibition of Western Australian printmakers, he was highly regarded in the 1920s and 1930s and articles featuring his woodcuts appeared in ART in Australia in 1924 and the Studio in 1926. In 1927 the British Museum acquired one of his woodcuts. A proof of every print except one from the artist's own collection plus eleven watercolours and a rare oil are now held by the Holmes à Court Collection.

KATE O'CONNOR STILL LIFE ( Oil on canvas 91.5 x 73 cm

(c. 1950)

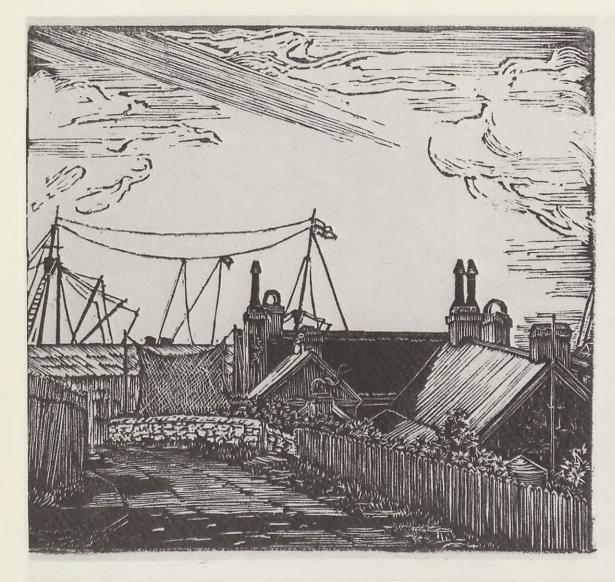
One of the more interesting lesser known artists in the Collection is Lionel Jago. Eight of his oils, seven watercolours and ten drawings are represented. His paintings show an unusually sensitive response to the brilliance and clarity of the Western Australian light which, combined with his natural ability as a colourist, has produced some delightful landscapes. Jago spent almost fifty years painting in the West before retiring to Sydney in 1945.

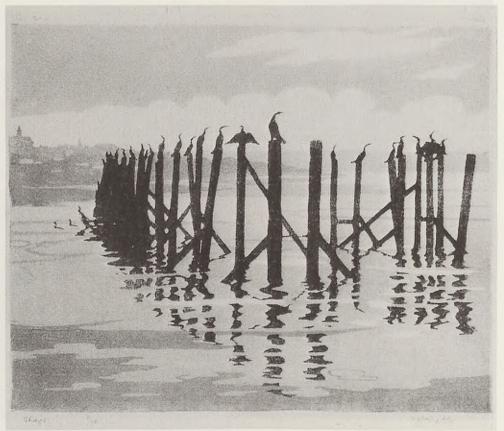
Harald Vike, who spent sixteen years in Perth from 1929 to 1945 and studied under Pitt Morison, also succeeded in capturing the local light in his urban and rural landscapes. He is represented in the Collection by twenty-six oils, watercolours and drawings from this period.

One painter whose work does not belong stylistically with most of the artists working in Perth before 1950 is Elise Blumann whose painting *Gooseberry Hill* was acquired by the Collection in 1981.

Blumann arrived in Perth in 1938 after having studied at the Berlin Academy of Art and the Hamburg Academy of Art. She was familiar with









above left
EDITH TRETHOWAN
FREMANTLE HARBOUR
(c. 1935)
Wood engraving
10.2 x 11.1 cm

above right
A. B. WEBB SHAGS
(c. 1922)
Colour woodcut
18.2 x 22.5 cm
Photograph by
Brian Stevenson & Co

left
GEORGE PITT MORISON
SUNLIGHT AND SHADOWS
1911
Oil on canvas
61 x 91.7 cm



ELISE BLUMANN Oil on hardboard

GOOSEBERRY HILL 76 x 104 cm (1948)

the work of the French Impressionists and the German Expressionists through exhibitions she had seen in Germany and helped to arouse local interest in the modern art movement, hitherto little known and largely unappreciated in Perth, through both her lectures and her paintings of strong linear landscapes.<sup>6</sup>

An exhibition of seventy-three paintings from the Robert Holmes à Court Collection covering this period was held at the Art Gallery of Western Australia in November 1983. Since then the Collection has expanded considerably so that the exhibition of about eighty works at the Blaxland Gallery this year will be both richer and more diverse than its predecessor. A new, enlarged book on the subject is also being prepared to replace the previous one that is fast becoming unobtainable.<sup>7</sup>

Robert Holmes à Court believes that this area of Australia's heritage is of importance not only to those Western Australians who had forgotten it but also to those Australians who have never known it, and those concerned with the way in which artists depicted and interpreted what they thought was an alien land.

James W. R. Linton 1869-1947 exhibition catalogue by Anne Gray, Art Gallery of Western Australia, 1977.

<sup>3</sup> Artist in Exile, P.A.E. Hutchings and Julie Lewis, to be published by the Fremantle Arts Centre Press in 1986.

<sup>4</sup> The Life and Art of George Pitt Morison 1861-1946 by Roderick Anderson, typescript, 1982.

<sup>5</sup>A. B. Webb, Edith Trethowan and Beatrice Darbyshire – Western Australian Printmakers of the 1920s and 1930s, exhibition catalogue by Hendrik Kolenberg, S. H. Ervin Museum and Art Gallery, 1979.

<sup>6</sup> Elise Blumann – Paintings and Drawings 1918-1984, David Blomfield, Art Gallery of Western Australia, 1984.

<sup>7</sup> Early Western Australian Art from The Robert Holmes à Court Collection, Roderick Anderson, Heytesbury, 1983.

Roderick Anderson is Curator of Art for the Robert Holmes à Court Collection.

<sup>&</sup>lt;sup>1</sup> See Barbara Chapman, *The Colonial Eye* exhibition catalogue, Art Gallery of Western Australia, 1979.

<sup>&</sup>lt;sup>2</sup> 'A Memory of James W. R. Linton', Hal Missingham, from

#### Robert Klippel: Entities suspended from a detector

by Ann Thomson

Klippel has endowed 'Entities' with a personality; it is a real and new presence, the quality that makes good abstract art as much a reality as figurative or representational art.

HE WOODEN form curves forward into space and from its interior of furls and teeth spills out its contents of suspended 'entities'. Other more spiky forms seem to have escaped and linger on the sides of the parent 'detector'.

Entities suspended from a detector<sup>1</sup> is a surreal piece, full of surprises, a paradoxical combination of polished walnut and painted rods, of carving and construction. Robert Klippel wrote in his diary at the time, 'The direction that I would like to develop in the organic machine Entities suspended seems rather unique'. It has a mixture of grandeur and whimsy – the rather predatory quality of the carved wooden 'detector' in contrast with the lighter humorous 'entities'. He deals with the balance of weights, the gentle exchange of forces, the subtlety of a combination of forms which simultaneously turn back, forth, up and down.

Klippel made this piece in London in 1948: 'I can still remember making it as though it were yesterday, finding the piece of wood, cutting out the little pieces, it reminded me of a mine detector reaching out'.

At the time he was, and still is, deeply interested in the poetry of T.S. Eliot; he knew much of it by heart and was in sympathy with the enigmatic quality of Eliot's thinking — '... and the way up is the way down and the way forward is the way back'. Klippel was in accord with Eliot's concern of articulating inward experience as he

ROBERT KLIPPEL ENTITIES SUSPENDED FROM A DETECTOR (1948) (DETAIL)
Oil on wood 48.3 x 34.2 x 11.5 cm
Art Gallery of New South Wales, Sydney
Gift of the Art Gallery Society of New South Wales

felt that 'art comes from a deeper source than oneself'.

What are those shapes that are suspended from the coloured wooden dowels? They remind us of something and yet, just as we are about to recognize them they turn into something else. One almost expects them to swing as they head

off in different directions, or is it that the energies arise drawing up forces which somehow find their way through the detector and become the anemone-like shapes which explode out at the sides, piercing the air with their coloured spikes. One feels that the meanings of Klippel's forms are elusive even to him, and that as he creates something he constantly questions.

Klippel has endowed this piece with a personality. For us it exists. It is not a copy of something else but is a real and new presence, the quality that makes good abstract art as much a reality as figurative or representational art. He has created a world that exists as surely as the world we see around us that can be described in spoken language.

Over the years Klippel has built up an individual vocabulary of great richness and variety. In Klippel's work the sculptural language is pushed to its limits and then, out of necessity, forced to change. Thus the sculptures develop from each other and become the source of future works. As he once said to me: 'If Cézanne were alive today, he would still have plenty to occupy him', and so it is with Klippel. Fortunately for us he is still very much a strong creative force.

<sup>1</sup> Entities suspended from a detector is one of six such surreal, semi-mechanical sculptures that Klippel made in 1948.

Ann Thomson is an artist living and painting in Sydney.





ROBERT KLIPPEL ENTITIES SUSPENDED FROM A DETECTOR (1948) Oil on wood 48.3 x 34.2 x 11.5 cm Art Gallery of New South Wales, Sydney Gift of the Art Gallery Society of New South Wales

## John Beard and the Rites of Passage

by Ted Snell

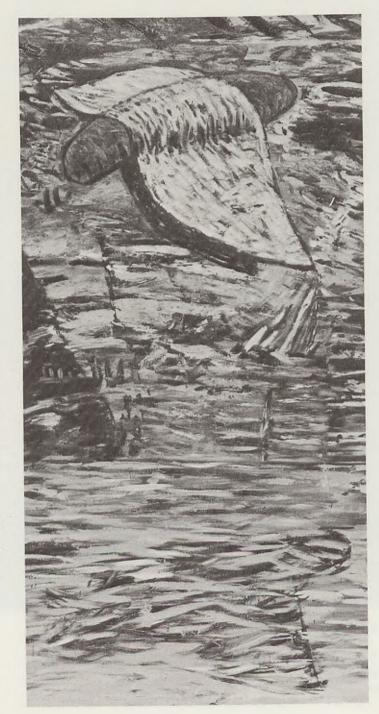
British painter John Beard, whose work exudes the optimism of his Australian encounter, is one of the more recent artists to observe the 'rites of passage', a process given eloquent expression in the work of many others who have migrated to Australia over the past 200 years.

immigration to a new land act to sever previous connections and to make preparation for the new life ahead. The French anthropologist Arnold van Gennup coined this phrase to describe the transitional stages accompanying changes of place, stage, social position or age in a culture. He describes three phases of these rites beginning with a separation which involves detaching objects from their old places, followed by a period of transition and then a final stage of installation within the new context.

It is a process given eloquent expression in the work of artists and writers who migrated to Australia over the past 200 years of white settlement. Indeed, the developments of landscape painting in this country from Thomas Watling to J. W. Lewin and John Glover, Conrad Martens, Arthur Streeton and Tom Roberts can be usefully described using Gennup's categorizations.

One of the more recent artists to undertake this 'rite of passage' is the British painter John Beard who, since his arrival in 1983, has held solo shows at the Galerie Düsseldorf, Macquarie Galleries and Realities, won several major awards and has been included in a national survey show of new image painting 'Form Image Sign' and 'Australian Perspecta '85'.

While carefully avoiding the clichés often accompanying vast outback panoramas, his work exudes the optimism and excitement of his encounter with Australia. There is also an under-

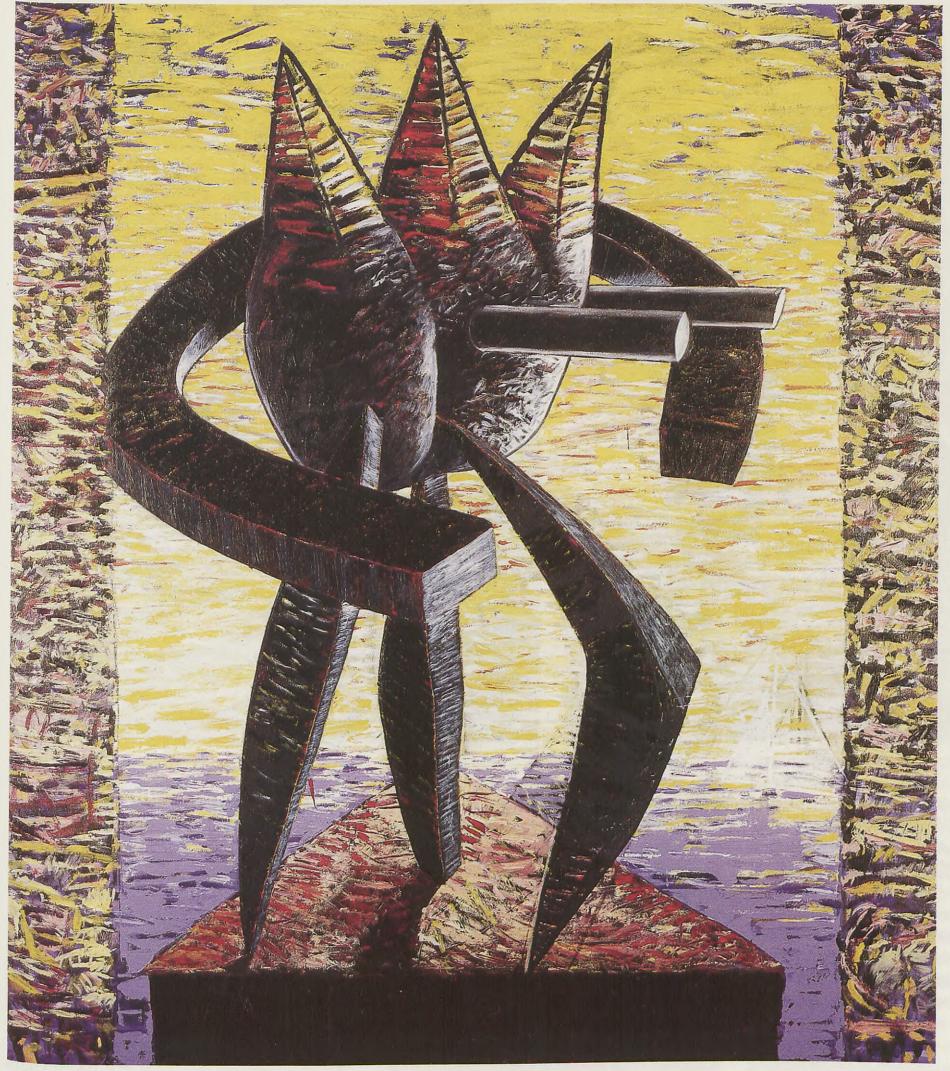


lying reference to the sea because John Beard has chosen to focus on the coastal fringe where most Australians live, rather than the mystic space of the outback that captures the imagination but not the presence of many of us. The coastline also serves as an arena in which the artist can directly confront his experience of this 'rite of passage'.

His large triptych *Rupert Bear*, completed in the year of his arrival, contrasts a threatening feminine form emerging from the dark void of the left-hand panel with a light suffused seascape on the right. Here a tall cliff rises to support a jewelled crown (of promise and enterprise?). It is a flight from the mother country which is depicted in the central panel by a free flying phallic form that soars into the light.

Whatever psychological interpretations one may make (and it is a painting so redolent with Freudian imagery that it demands such a particular interpretation), it is clear from even a cursory viewing of the work that it does not symbolize a break with European culture. John Beard is an artist deeply imbued with the history of modernist painting and the current reappraisal of Cubism and Expressionism. He even quotes many of the same non-Western sources which

JOHN BEARD RUPERT BEAR (DETAIL) (1983) Synthetic polymer paint on three linen panels, each 252 x 610 cm Courtesy Art Gallery of Western Australia, Perth



JOHN BEARD POTATO MAN Synthetic polymer paint on canvas 227 x 203 cm Alexander Library, Perth Photograph by Hans Versluis

(1983)





JOHN BEARD THE AGENT (1984 Synthetic polymer paint on canvas 226 x 170 cm Courtesy Macquarie Galleries, Sydney Photograph by John Fitzpatrick

so strongly influenced Pablo Picasso, Fernand Léger and Henri Matisse in the early years of this century. Pre-Columbian ceramics, the distortions of African sculpture and even Chinese bronze urns from the Shang dynasty appear as modified elements in his work.

They are pictures which weld together a personal vision of a new land with an understanding of early Modernism and the revival of the figurative/expressionist tradition fathered by an older generation artists such as Philip Guston and elaborated by the ever increasing ranks of the younger German, Italian, Australian and American

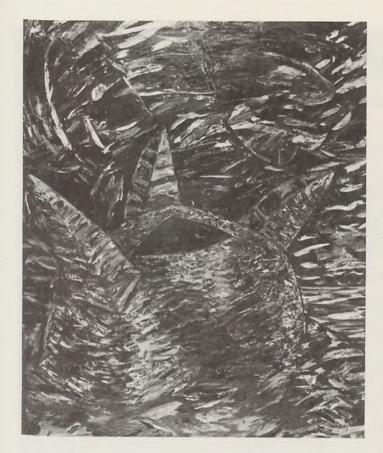
painters who are Beard's contemporaries.

Beard's early works completed in Australia, including several brought over from England, pay homage to Picasso's An anatomy – that extraordinary set of variations on the human form which the artist produced in a creative outburst after his initial contact with Surrealism. In these works, Beard borrows Picasso's stylistic device of stacking elements to create figures and then places the resultant male and female images in a theatrically contrived space, so that they are like spotlit actors locked into the artifice of the stage, saturated in the intense and often garish colours of theatre lights. Not surprisingly, paintings like Potato man act on our emotions in a direct and disconcerting manner. Beard heightens this effect by including common objects – a beach ball, a hat and stairs - painted in such an emphaJOHN BEARD THE BRIDEGROOM Synthetic polymer paint on canvas 229 x 163 cm Collection of the artist Photograph by John Austin

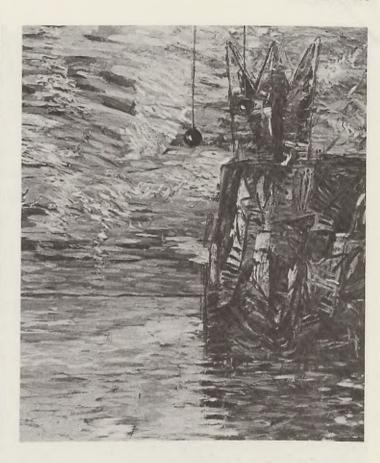
tic manner that he underscores their strangeness in this context and hence, by implication, their inherently alien character.

(1985)

Strangeness is here likened to the concept of the grotesque so beloved by Baudelaire and the Romantic poets, who attempted to portray 'modern' sensibility through the use of everyday objects in bizarre contexts. In John Beard's work we are coerced into accepting these grotesque compilations of genitalia as human beings acting out their assigned roles because of the artist's clever deployment of these common objects; yet by association they too become bizarre.







JOHN BEARD RUPERT BEAR (1983) Synthetic polymer paint on three linen panels, each 252 x 610 cm Courtesy Art Gallery of Western Australia, Perth

His emphatic mode of presentation also underlines the blatant exposition of the sexual character of these forms. In some cases he emphasizes their sexual nature to such a degree that they become little more than a framework on which to hang stylized male and female genitalia. Curtsy investigates an encounter between these male and female figures. In this work the artist implies a submissive deference on the part of the female to the aggressive, inflated sexuality of her partner. However, the male/female relationships exposed in these works cannot be reduced to a simplistic version of male domination, as the female form is also presented as a threatening, dark and all devouring pariah from which the male must escape. It is an obsessive image of sexual domination and release that is here represented as another aspect of the 'rites of passage': from childhood to adulthood. Bridegroom of 1985 is a later elaboration of this theme of encounter; however, the artist was unable to resolve the right hand (bride) panel of the diptych and was forced to discard it, leaving the knight Warrior/bridegroom (complete with defensive shield and aggressive phallus) finally victorious.

The concept of the grotesque is also elaborated in the recurring images of dismembered arms, legs and heads. Detached from their con-

text they act as an image of the subversion of the natural order, and consequently they heighten our sense of disquietude. Redolent with Freudian connotations of castration, these pictures do little to console or comfort the anxious viewer. Though they recall so many of the visual references to twentieth-century angst, these grotesqueries are deployed in a manner which also encourages a humorous response. Like Léger and Guston before him, Beard evokes an ethos that consciously parodies whilst remaining deadly serious. It is this ambiguity which gives his paintings their cutting edge - an edge heightened by the seductive, though often garish and intrusive, use of colour. Like a film or stage director, John Beard develops his narrative in his large paintings through a clever manipulation of his skills. Paint is handled with verve, lighting is brilliantly conceived, images are conjured up only to disappear back into the thick matrix of paint and the whole is handled like a Baroque masque.

In a group of pictures painted in 1984 these narrative elements are subsumed into the paint surface and located within the jig-saw of interlocking forms that constitute the new pictorial arrangement of his works. *Sham* was one of the first indications of this new structure. The convoluted swirls of paint which attempt to break free from the surface are unable firmly to establish themselves before being drawn back into the matrix of paint.

The agent, painted toward the end of 1984,

re-established the figurative element in Beard's work after this period of transition — though the theatricality of the earlier works was not revived. The presence of the figure of the agent, surrounded by clearly articulated forms which are locked into the surrounding field of densely applied paint, is emphatically asserted.

In *The Gods*, completed in 1985, the individual elements once more take command of the field though their forms are less obviously human or organic. However, their sexual character is never in doubt: the theme of encounter, domination and release is central to a reading of Beard's works, and in *The Gods* this narrative is explicitly presented even though the protagonists are presented as highly schematized figures.

In these later paintings the artist has begun to fuse the images of sexuality, which have been transformed by his encounter with Australia, with the environment to create new schemata. Though he may still have much to undertake and endure in his attempt to understand his new environment, for John Beard the 'rites of passage' have been observed.

<sup>&</sup>lt;sup>1</sup>See the discussion of the impact of the grotesque on the work of Philip Guston in Doré Ashton's *Yes But...*, Viking Press, New York 1976, p. 937.

## Aboriginality in the art of Byram Mansell

by Martin Terry

Considered somewhat beyond the artistic pale by his contemporaries, it is time to reassess Mansell's contribution, through his interest in Aboriginal art themes and styles, not only to the development of a uniquely Australian art form, but also to an appreciation of Aboriginal culture.

ITH AN ever-increasing number of exhibitions and publications the art of Sydney in the 1940s and 1950s is becoming more thoroughly documented and understood. As part of this reappraisal a timely retrospective exhibition of the art of Byram Mansell, who died in 1977, was held at the Woolloomooloo Gallery, Sydney in 1985.

Mansell, born in 1894, grew up in Sydney's eastern suburbs, the son of a factory owner. From 1911-1912 he studied engineering at Sydney Technical College which, being overlooked by Lucien Henry's waratahs and other Australian motifs, would have been his first experience of the applied arts being combined with Australian themes. In 1914 he studied at night at Julian Ashton's Art School, followed by a period in 1921 at the Academy of Art, Honolulu. He later attended the Academie Julian in Paris in 1922, before returning to the United States of America where he settled in Los Angeles.

Little is known of this period, although like most living in Los Angeles hope to do, he worked for the film studios and as an interior designer. On the basis of sketches now in the Australian National Gallery, and *The songbird*, reproduced in the June 1926 issue of *ART in Australia*, it is possible to speculate that these interiors, rather than being in fashionable proto-modernist style, were of a more retrospective kind, examining Art Nouveau and the work of Tiffany and others.

Mansell returned to Australia in 1930 and while executing the occasional interior commission, such as some native flora decorations for the Wintergarden Theatre (*circa* 1939) at Brisbane, he would have probably remained a rather obscure personality, had it not been for his discovery of the power of Aboriginal art.

His interest in the Aborigines was not in



Byram Mansell's studio, Killara, Photograph courtesy the Mansell family

itself exceptional; Aborigines had after all featured in the art of Australia's white culture since Sydney Parkinson portrayed *Two of the natives of New Holland advancing to combat.* 

However, it was another matter to be interested in aboriginal art. Margaret Preston is often credited with being the first white artist to be impressed, her article, 'The application of Aboriginal designs', being published in 1930. Preston's awareness however was perhaps more fortuitous than inspired, for coloured reproductions of Aboriginal art had been available from at least 1904 when *The Northern Tribes of Central Australia* by Baldwin Spencer and F. J. Gillen had been published. *The Arunta* by the same authors was published in 1927 and in 1929 the exhibition 'Australian Aboriginal Art' was held at the National Museum of Victoria. The catalogue con-

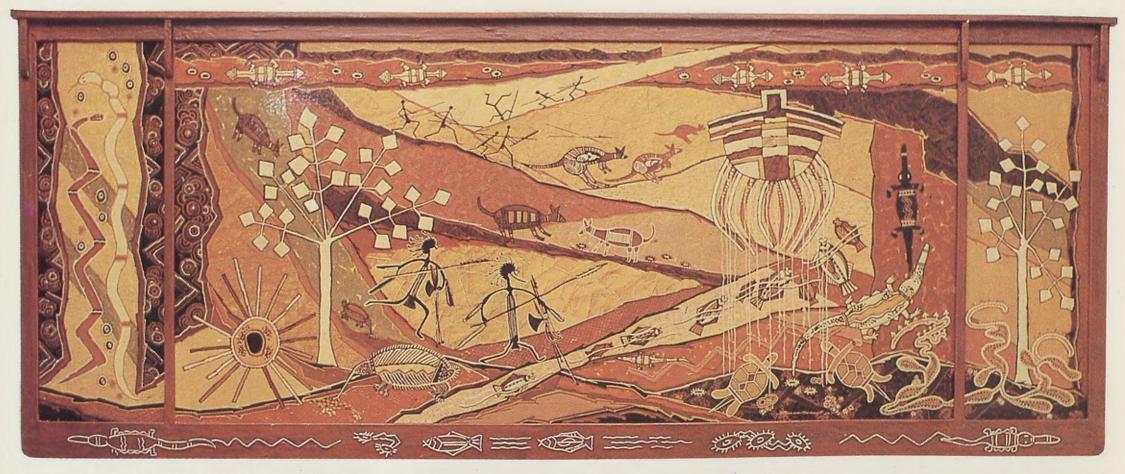
tained many illustrations of Aboriginal art, two being in colour.

While Preston was to travel to Central Australia, Mansell saw no particular reason to eschew Killara for the primitive safari. Rather, the specific inspiration for him was a set of photographs sent him by Charles P. Mountford, leader of an ambitious expedition to Arnhem Land in 1948 which was sponsored by the Commonwealth, the National Geographic Society and the Smithsonian Institute. Its two-volume report was published in 1956. From about 1949 however Mansell was absorbed by Aboriginal art themes, responding not only to their blend of narrative power and design, but also to Aboriginal art's ability to both represent and express spiritual values. As he explained, 'Every Stone Age painting tells a story and every design has a meaning, meanings that western artists are often unable to express.'1

Aboriginal art in the 1950s also became increasingly appreciated in nationalistic terms, as something ancient and indigenous opposed to the internationalism of the period. A contemporary article discussing Mansell felt that 'Australia is coming, largely through this new art form, to a realisation that the Aborigine has a culture of his own, well worth the white man's study, even among the distractions of the atomic age'.<sup>2</sup>

Mansell himself in discussing a barbecue set that had been commissioned for an American's 'Australiana room' remarked that 'It is important to the growth of Australian culture that we strive to develop typical Australian arts and crafts. Otherwise in the next century or so we shall find the influx of old European arts and crafts being sponsored here by New Australians will swamp our national culture'.<sup>3</sup>

The isolationist theme was echoed by Joseph





above
BYRAM MANSELL RAINCLOUD AND HIBISCUS TREES
(1949)

Oil, gouache and ground ochres on composition board 104 x 255 cm Courtesy Woolloomooloo Gallery, Sydney

BYRAM MANSELL ABORIGINAL MOTIFS (1949)
Oil, gouache and ground ochres on paper 38 x 34 cm
Courtesy Woolloomooloo Gallery, Sydney

Burke who contended that, 'With a Stone-Age culture surviving on her soil, and proximity to tribal societies on the north and east, Australia need not look, like Europe, to the museum for the inspiration of the primitives'.<sup>4</sup>

Mansell was to express his new-found interest in paintings, murals and decorative arts. He had been painting professionally since about 1921 when, in Honolulu, he executed flower paintings on glass and lacquer. In the mid-1930s his work reflected the more conservative qualities of Australian art — Elioth Gruner-like portrayals of Palm Beach and Heysenesque studies of the Macdonald Ranges. These stylistic uncertainties were resolved by the discovery of Aboriginal art.

Mansell executed few large works although his 1949 Sulman entry was an exception. It demonstrates not only his use of various styles – X-ray figures with the more representational treatments of the Oenpelli region combined with Western perspective – but the literalness of his approach, the legends that fascinated him being carefully and comprehensively described.

Mansell's affection for Aboriginal art led him to work with ersatz Aboriginal materials. In his smaller works he used a parrot feather as a brush, natural pigment (red from Bowral, yellow from a local railway cutting) and cactus juice as his binding agent. (The Prickly Pear Commission

ordered him to destroy his well-tended specimens.) These works have an attractive, taut, graphic power, a simplicity of conception and richness of colour which was ideal for the expression of Mansell's beliefs.

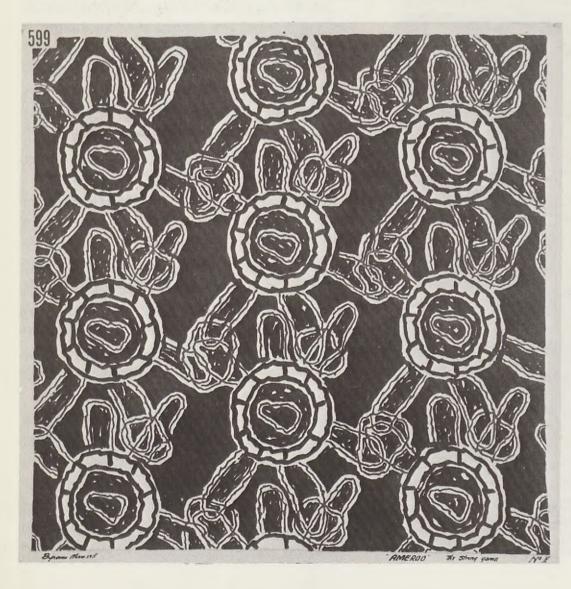
The most public acknowledgement of Mansell's interests was the extensive number of mural commissions he received. Murals at their best are an equal blend of architecture and art and today, when they are used almost solely as doctrinaire instruction, the extensive use made of them in the early 1960s seems almost touchingly naïve. Mansell was popular with Sydney's local councils, executing murals for the Lindfield Library, Willoughby Council Chambers and a park in Camden.

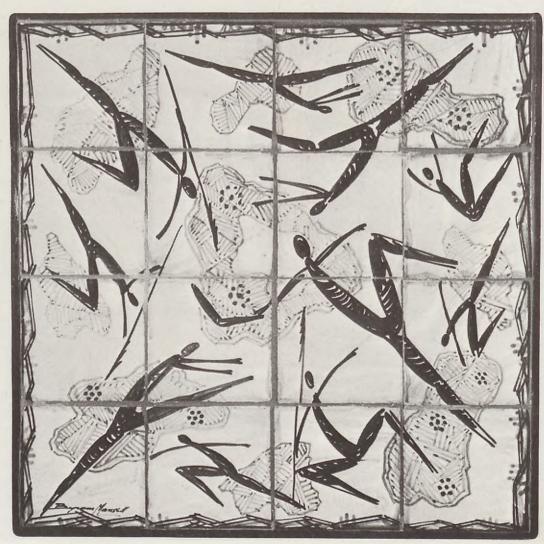
His murals were also seen further afield. In 1953 Aborigines fishing at the Kosciusko Chalet was entered in the Sulman Prize. (Eric Smith was awarded the prize for a work at Berrima Gaol in 1956.) A large mural, measuring over five by seven metres, based on legends about Taree, was constructed for the local Commonwealth Bank and, while there, Mansell executed a decor for the Elite Café In 1957 Mansell was commissioned to do another mural, painted on caneite, of Yondi raising the sky – the legend of the boomerang for the Boardroom of the Hebrew University.

Mansell had been Australia's first Boy Scout, enterprisingly founding his own troop: 1st Bellevue Hill. Mindful perhaps of the Scout Guild motto 'Always a Scout', he gave, in 1966, the mural *Kangaroo Hunt* (91.44 x 182.88cm) to a sister organization in Denmark.

In similar vein was his *Gift to Australian Youth* for the Sydney Police Boys' Club at Woolloomooloo, 1961. Its swarming Aboriginal motifs and animated atmosphere is a fine demonstration of Mansell's mural style and his ingenuous hope that a familiarity with a clarified, accessible expression of the atmosphere of Aboriginal art would be of cultural value to contemporary Australia.

The third aspect of Byram Mansell's career was his interest in the decorative arts. He had been interested in fabrics at least since 1930 when he opened a textile studio in Elizabeth Street, Sydney, but his most attractive work is from the 1950s. His scarves, a number of which were exhibited at David Jones in 1953, run through a range of styles, from an emphasis upon floral motifs to representational views of Aboriginal life, the spearing of fish for example, and other more abstract motifs. Others are in a looser, semi-X-ray style, blending with the attenuated linearity of Mimi figures to produce in a fishing scene one of Mansell's most handsome





fabric designs.

Like the best designers of the period such as Frances Burke who also used locally-inspired motifs, Mansell realized that the fabric medium required a boldness of design and colour to be effective and that the designs needed to be integrated with the medium, not applied to the surface. These principles were used in his other excursions into the decorative and applied arts such as the intarsia panels for the Commonwealth Bank in Martin Place, coffee tables and a wide range of ceramics where grass, trees and leaves were abstractly suggested. Later his ceramics designs became more eccentric with, for instance, tiled planters like crazy paving and rather peculiar mushroom-capped ceramic fountains.

Mansell's wide-ranging interests are suggested by his tapestry *Legend of the boomerang*, made in France, a Mulga wood table of his design and a silk square *Sky and the boomerang*, representing Australia, which was given to the Queen.

Mansell adopted a popular course. He was happy to be interviewed by *Pix* and *Woman's Day* and felt no embarrassment at executing work for the Albury-Sydney Express, or the Empress of Australia. Like his contemporary, Douglas Annand, he was considered somewhat beyond the artistic pale and was until recently unrepresented by public institutions.

In contrast to Preston's carefully crafted asides, Mansell's interest in Aboriginal art was direct, largely unmediated by theories. It is an uncomplicated view of a complex culture but largely in keeping with the temper of his time, a period, for example, when a white artist, Alistair Morrison, could design a catalogue cover for the important exhibition 'Art of Australia 1788-1941' in Aboriginal style, or Gert Sellheim could create Aboriginal-like postage stamps. It would be a pity if some of the criticism levelled at Mansell in his own day became a retrospective habit that paid no attention to his sincere efforts to encourage an appreciation of a much neglected art.

<sup>1</sup> 'Stone Age Art Down Under', *Christian Science Monitor*, 20 August 1954.

<sup>2</sup>'We get a boost from feathers and cactus juice', Sunday Telegraph, 10 September, 1950, p. 15.

<sup>3</sup> 'Barbecue Set for New York', *Woman's Day*, 5 January 1953, p. 30.

<sup>4</sup>Christian Science Monitor, op. cit.

opposite left
BYRAM MANSELL AMEROO – THE STRING GAME
Textile design on paper
Australian National Gallery, Canberra

opposite right
BYRAM MANSELL Coffee table (c. 1953)
Ceramic tiles
Private collection, Sydney

above
BYRAM MANSELL NATIVES FISHING (c. 1953)
Batik on silk 125 x 94 cm
Australian National Gallery, Canberra

Martin Terry is Assistant Curator of Prints and Drawings at the Art Gallery of New South Wales.

All photographs in this article by Richard Harris.

# John Martin

by Royston Harpur

The injection of 'content' into the works of John Martin, a committed modernist, has produced a powerful body of work concerned with politics and metaphysics, but retaining great internal integrity.

of modernism has largely been conquered, there is no longer much unmapped territory, the ground has pretty much been covered. As modern painting completes its task, younger artists are reduced, by arriving so late historically, to adding paragraphs or footnotes of great refinement, rather than whole chapters to the body of modernist art.'

'While it is sometimes said in defence of figuration that abstraction demands of the viewer too much predisposed sympathy, in fact abstraction has suffered throughout its history from the nervous efforts of those abstract painters who try too hard to rationalize or justify the sympathy one would naturally grant them with the result that direct experience of the art itself is smothered in a deluge of information.'<sup>2</sup>

John Martin is a mid-career artist firmly committed to the path of Modernism and so must grapple with the problems expressed in the two statements above. The result of this grappling is a powerful body of work, particularly in recent years. An artist whose work deserves far wider recognition, he is only now becoming more widely known since he began exhibiting on a regular basis at the Mori Gallery in Sydney.

As a formalist, his early work was influenced by the 'Greenberg' painters of the 1940s and 1950s, a not untypical apprenticeship for a young painter emerging in Sydney in the late 1960s. His work was large, open and post-painterly, with perhaps some special reference to Clyfford Still. After an extended period of working in England in the early 1970s he returned to Australia to live in the Hunter Valley region of New South Wales. This allowed him the use of very



JOHN MARTIN IMPRISONED WORKER – GATE VIGIL (1983)
Chromacryl on canvas 151 x 137 cm
Collection of R. J. Frecker

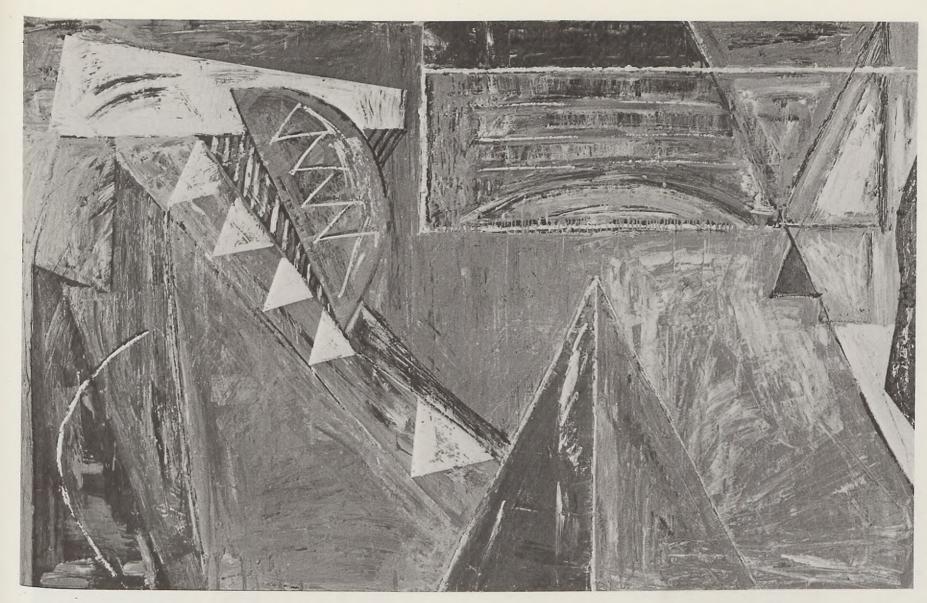
large studios; an intense period of self-examination and work commenced. It was at this time that he also commenced his studies in aesthetics at Newcastle University. This was followed by a year of working in Germany in 1976.

The Cathedral series paintings of 1980 are large in scale and muted in colour. Their prime concern is with structure, being based on Newcastle Cathedral. They also mark the beginning of Martin's references to the external world and the tussle with formalism as it comes under pressure from Post-Modernism and eclectic figuration. From the Cathedral paintings, Martin went on to later work concerned with politics and, further, to metaphysics.

However, the Cathedral series seems to be less concerned with external appearances than with summarizing and stating many of the artist's formalist objectives. Here Martin, after reflecting on his past work, is seeking something grander, more architectural and, most importantly, a stillness. He is also examining some of the formalists of the past as a means of finding his own presence. Superficially these works bear a resemblance to the work of Richard Diebenkorn, although the picture plane appears to be somewhat deeper. They also have affinities with Henri Matisse's Piano player series. On closer examination however, they appear to be a study of the compositional devices in Piero della Francesca's Flagellation of Christ. It is here that Martin has gone back to one of the main sources of formalism in order to understand and restate the language for his own development. Sometimes reversing the composition and at other times inverting it, he examines the basic structural components of the Flagellation and also looks to the violet, grey, yellow coolness of Piero's work for colour solutions.

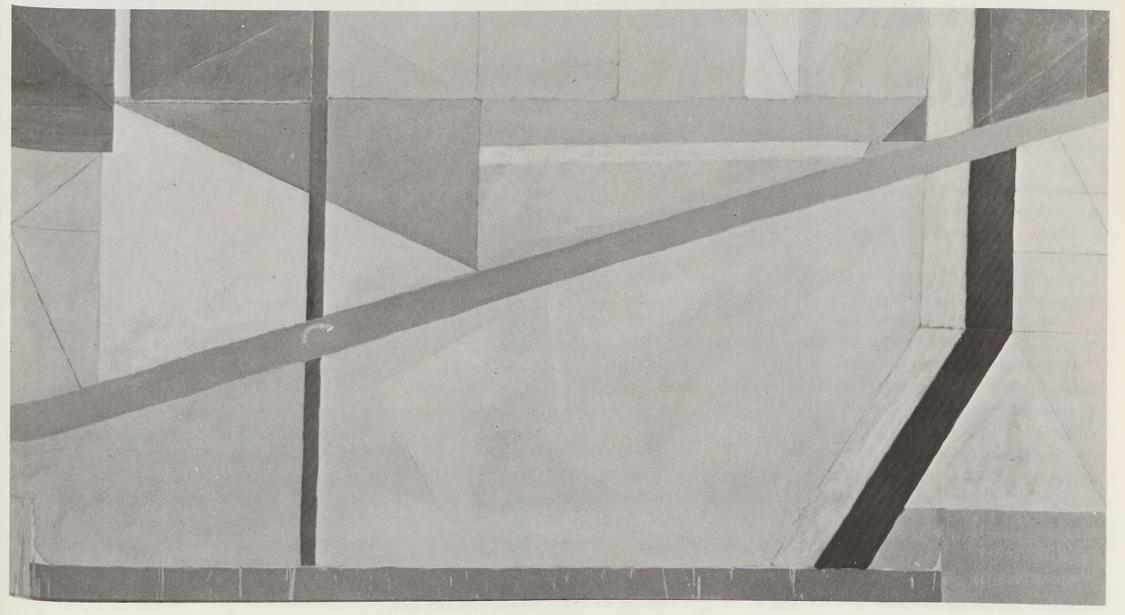
Out of such inquiries Martin is able to produce large scale modernist works which have great internal integrity, being extremely well resolved both structurally and colouristically, and which are deeply felt on a personal level. They herald his mature work, containing, as mentioned previously, the beginnings of a dilemma, the solving of which has produced some very powerful and distinctive works.

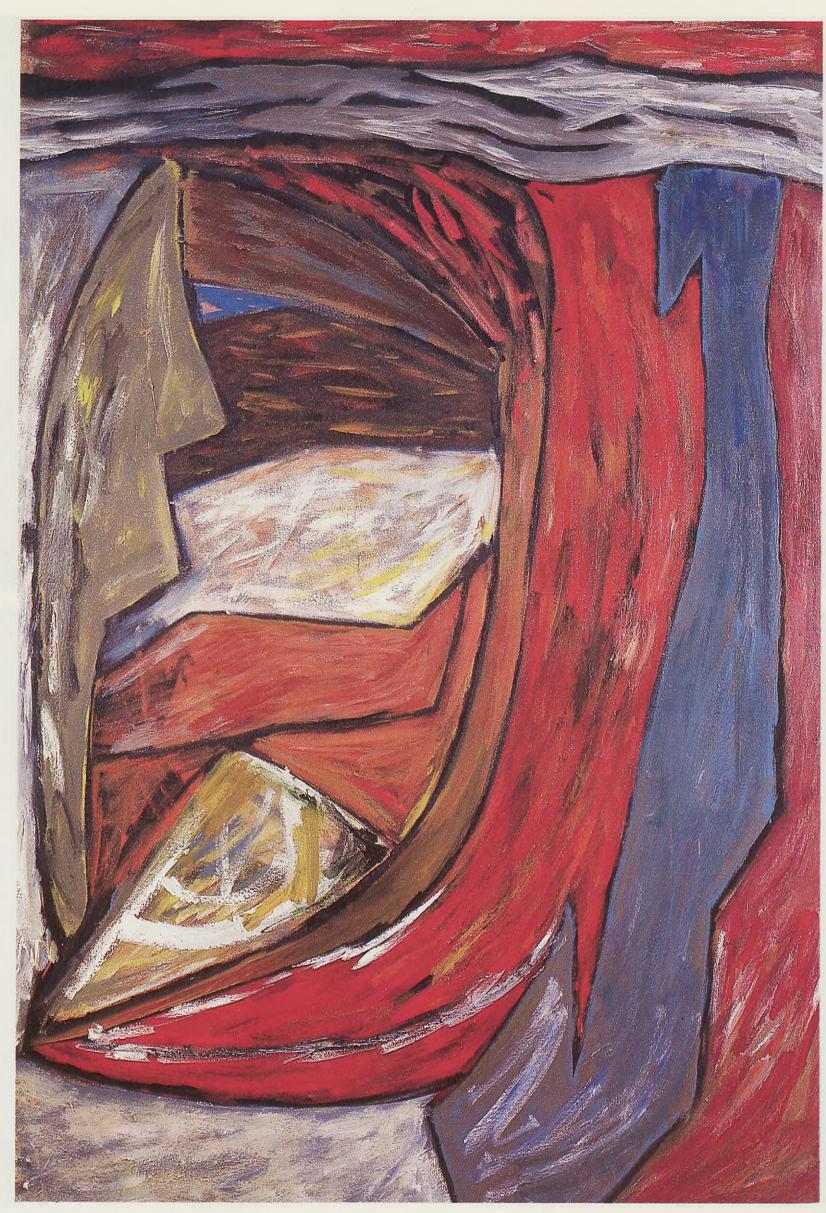
In Martin's next series *Wharf paintings* (1980-1981) his involvement with structure remains. However, a new element emerges which partly stems from Martin's affiliation with



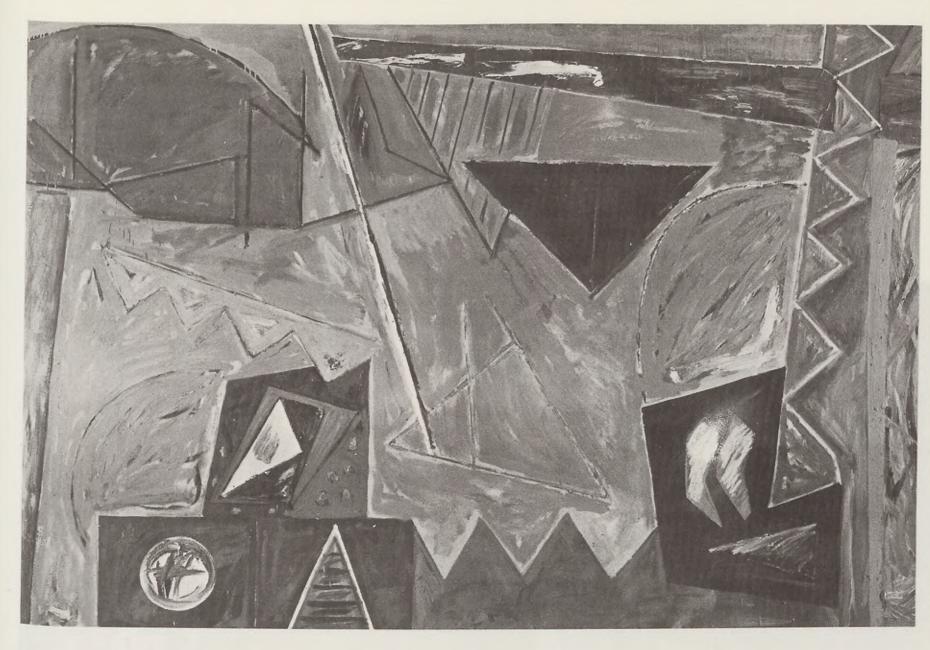
JOHN MARTIN
WHARF SERIES – COAL
LOADER 10 (1981)
Oil on canvas 165 x 252 cm
Collection of the artist

below
JOHN MARTIN
CATHEDRAL 15 (1980)
Synthetic polymer paint on canvas
137 x 260 cm
Collection of Royston
Harpur, Sydney





JOHN MARTIN DIALOGUE 3 – WHISPERED WORDS WITHIN (1984) Chromacryl on canvas 209 x 140 cm Collection of R. J. Frecker



JOHN MARTIN ICON No. 7 – FOR THE HERETIC CALVIN (1982) Oil on canvas 170 x 255 cm

the labour movement. As a member of the Labor Party since he was a teenager, he has been very actively involved with regional and Federal politics for many years.

The Wharf paintings take as their subject the coal-loaders on the docks of Newcastle, the motive being to incorporate the idea of physical labour and its attendant political stance with the physical nature of the objects themselves. Whether either of them succeeds on the level that the artist would like to suggest is virtually impossible to analyze – much in the same way as it appears to be impossible to appreciate J.S. Bach's religious cantatas on the same level that he perhaps intended. It is, however, perhaps the channelling of these other sources, which are outside the mainstream of modernist ideology, into the aesthetics of Modernism that create the abrasive and uncompromising paintings which result.

The Wharf paintings begin with a substantial difference in paint handling and texture. A much looser, almost brutal handling of the paint emerges and Martin has taken far more risks with his use of colour.

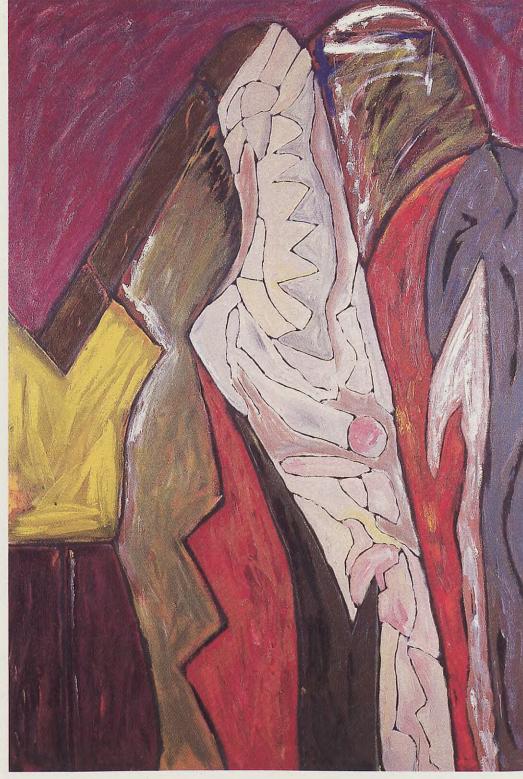
The paintings show that Martin has benefited well from his studies of both structure and the shallow picture plane. They have allowed him to be confident in his handling of the surface; he is prepared to take risks, knowing that the plane, in a sense, will look after itself. In the Wharf paintings Martin has begun to use the strong saw-toothed shape and parallel lines to control the plane. It is, however, in his use of the small triangle that he demonstrates his sophistication. Developed by Piero, it acts as a subtle activator of the surface, as a push-pull device. This is distinct from a positive-negative effect which is obviously physical, as it has a more subtle effect on the painting surface. By using the triangle the picture plane itself has a depth, even if relatively shallow, thus overcoming the frieze-like effect in which a painting is read strictly across the surface.

Of course, to place one of the younger midcareer artists outside the perspective of their own time is a mistake. Martin has obviously looked at the recent painting of Marcus Lupertz and Anselm Keifer and has a strong affinity with their work, not only in the devices used in their paintings, but also in a shared political belief.

This becomes more obvious in Martin's next series The Imprisoned worker where he attempts to deal with the relationship between the worker and the Broken Hill Proprietary company in Newcastle, employing the device of the helmeted worker as a participant/observer in an industrial context. It is, however, the way in which he solves the problem that is important in the context of his paintings. The figure becomes a large triangular device which lurks formally on the perimeter of the painting. He has enough concern with painting to make this a formal device, thus allowing the painting to define itself within its own terms. This is perhaps where Martin comes to terms with his own stance. Perhaps in a society which has allowed much of its art to take a didactic stand this conflict has the sense of inevitability.

In the as yet unexhibited series *Icons for heretics* the device of the peripheral triangle is used again. The paintings become somewhat darker and more dramatic in quality. The subject of the paintings, as opposed perhaps to their content, is that of Christian heretics, many of course who were to become the heroes of new elements of the Christian religion. These works, some of





IMPRISONED WORKER - SERENDIPITY JOHN MARTIN LOST (1983)Chromacryl on canvas 220 x 230 cm Collection of the artist

which are Martin's most sophisticated to date, are extremely dramatic and turbulent. His control of pictorial devices is now complete and allows him the freedom to invest the surface with a great deal of dramatic expression. This is perhaps where Martin begins to solve some of the problems of investing the modernist idea of abstraction with some personal emotive/ figural input.

His most recent series, Dialogues and Viceroy, which ostensibly deal with the political events of 1975, seem to have taken on the

appearance of icons, echoing perhaps his previous series. Using many of the devices in his previous works, the figurative element has been diminished and he is once again dealing with purely non-figurative problems and their subsequent solutions.

This problem of dealing with the injection of 'content' into modernist paintings will come and go in Martin's work, continuing to inform and challenge his artistic development. Certainly the work he has produced to this time is amongst the most truly distinctive produced by an artist of his generation. Perhaps the current furious debate about the nature of 'content' in Modernism is best stated by the great fourteenth-century German mystic, Heinrich Suso, who said, 'He who seeks to find the inward in the outward is in

JOHN MARTIN VICEROY Chromacryl on canvas 209 x 140 cm Collection of the artist

better case than he who only finds the inward in the inward'.

<sup>1</sup> Robert Storr, 'Brice Marden: Double Vision', Art in America,

<sup>2</sup>Barbaralee Diamonstein, interview wih Robert Motherwell, H. H. Arnason, Robert Motherwell, 2nd edition, 1982, Harry N. Abrams Inc., New York.

Royston Harpur is a Sydney painter and printmaker. All photographs in this article by Greenleaves Studio.

## Elisabeth Frink

by Bryan Robertson

Frink's subjects are familiar to us all and could not be simpler. It is a measure of her artistic integrity that for all the constant accessibility of her sculptures and the ease with which they can be comprehended, Frink never resorts to academic mannerism or cliché.

OR THREE DECADES the British sculptor Elisabeth Frink has made eloquent and credible sculptures which find their place, unselfconsciously and with unrhetorical dignity, in the ordinary everyday life of public places - in cities, in country towns, in landscapes or open parks – and in people's houses. 1 The nature of her work with its essential truthfulness to life and to personal experience cuts clean across the usual social divisions of education or privilege. Some fortunate people and some great museums own examples of Frink's sculpture; hard-up students have clubbed together enthusiastically to buy a sculpture or a drawing for college art collections; other people, ordinary Citizens who react instinctively to what they see, unconcerned by artistic fashion or orthodoxy, respond warmly to her sculptures wherever they encounter them.

Frink's subjects are basic, familiar to us all, and could not be simpler: man, men, birds, dogs and horses. These are the subjects that she understands as part of her living experience. It is a measure of her artistic and imaginative integrity, in which an exceptional purity of spirit is the bedrock, that for all the constant accessibility of her sculptures and the ease with which all kinds of people can comprehend and enjoy them, there is never any recourse in their formal realization to academic mannerism or cliché. An occasional personal mannerism of an obsessive kind creeps in – not often – but this could be said



ELISABETH FRINK RUNNING MAN Cast bronze 55.88 cm Photograph by Neil C. Fenwick

of the work of any strong painter or sculptor throughout history: it is after all how we recognize their work.

The truth is that just as the lyrical (or romantic or obsessive) flow of feeling in Frink's work finds the form organically from within, rather than as a mannered or contrived concept of surfaces and stylized shapes imposed from without, from the exterior forcing in, so also does the puritan thrust, the ethical scrupulousness, almost, of Elisabeth Frink's vision reject stylistic tricks or recipes or any immediate or obvious blandishments. The same could be said of any really good sculpture we can find from Auguste Rodin to Henry Moore - but we should be on our guard if we accept without thought, also, the apparent ordinariness, the almost prosaic severity, of Frink's plain figures with their straightforward actions and toughly matter-of-fact presence. The sculptural presence, in each case, is pared down to essentials, and so lacking in exhortatory or emotional or theatrical fat, that the slightest falsity of pitch or tone, as it were, in feeling caused through academic ploys of form or handling would be instantly and glaringly obvious.

Frink's plainness and compression, her apparent simplicity which comes from a highly sophisticated approach to form that is always subservient to a very straight and level vision, places her work in the same context as some of the carvings made between 1100 and 1500 in English churches and cathedrals. The English



ELISABETH FRINK TRIBUTE HEAD GROUP (1975) Cast bronze Photograph by Waintrob-Budd

work of this period, like the great embroidered *Opus Anglicanum* itself, is largely unknown to the general public, but the powerful qualities which bring to life the head and shoulders of a donor suddenly glimpsed through foliage in a carved wooden rood screen, or the recumbent stone effigies of a knight and his lady, may also be characterized by the qualities and properties that I ascribe to Frink's taut heads and figures and birds and animals.

If one looks at the sleeping head of a victim in the *Tribute* heads of 1975, it is possible also to see a connection with the strong, plain and calm art of the Khmer civilization, notably of the Sukhothai era. Equally, the *Running man* (1980) has some point of contact with the equally calm, concentratedly humanistic sculptures of the Sumerian civilization. The restrained, unrhetorical forcefulness of Elisabeth Frink's sculpture is a recurring factor in Eastern and Western sculpture, and there are genuine connections between the work of anonymous carvers and modellers in the late Middle Ages in the East and the West—which have still more ancient sources

and which flow through history and Giovanni di Pisano to Pablo Picasso's figure of a shepherd holding a lamb — and Frink's running man or horse and rider.

The determining element in Frink's case is a northern humanism, somewhat Gothic in its white-hot restraint, tempered by a love and an awareness of the south. The special triumph of Frink's sculpture is the way in which, without academic or decorative or any obviously sensuous blandishments, it is received with intense pleasure by ordinary people and this is largely because of its freedom from false notes which, in turn, can only be achieved by great artistry at the

service of an intensely strong personal vision. Its apparent ordinariness is highly deceptive.

From 1949 until 1951, I ran a small but useful top-lit gallery in Cambridge and put on exhibitions of modern art for the first time in Cambridge. This was long before H. S. Ede returned from France with his collection and offered it to the University as a going concern at Kettle's Yard. So far as visual art was concerned, Cambridge was a desert at that time. Despite the heavily commercial context of the Gallery, I managed to present some historically important exhibitions, most notably a survey of modern French painting which included great works from

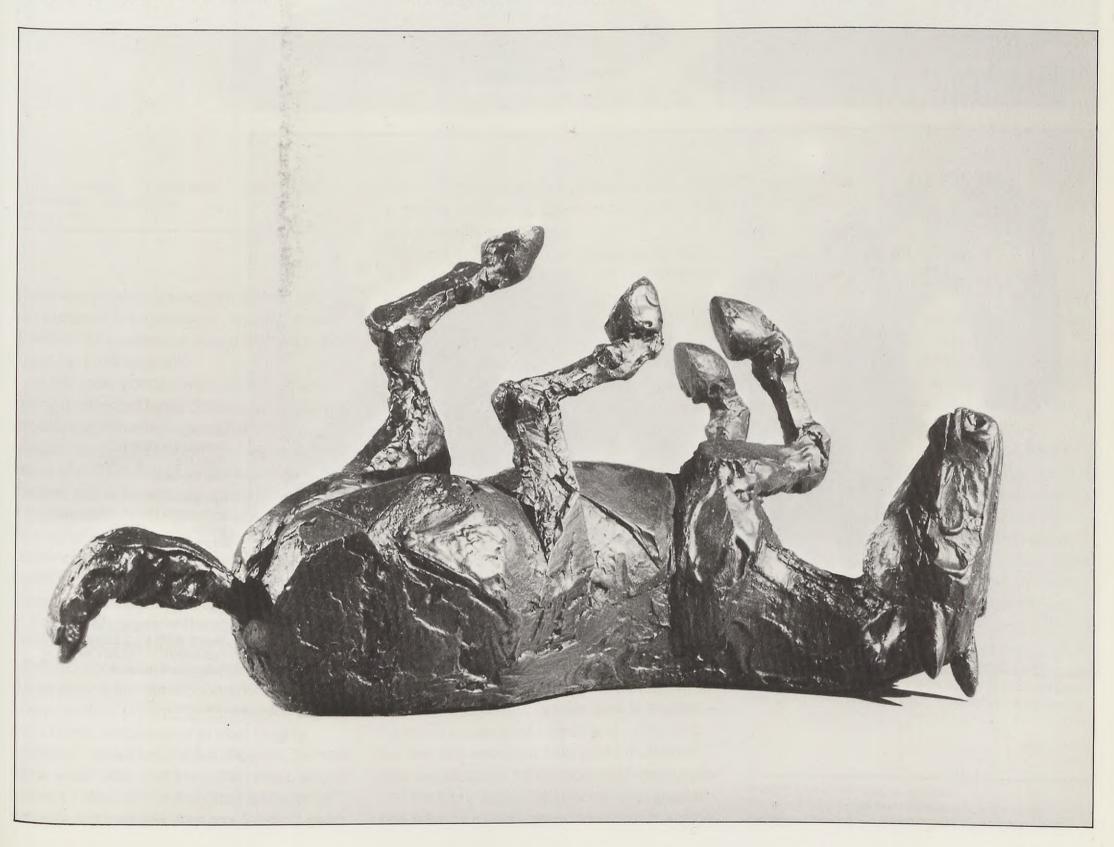
ELISABETH FRINK ROLLING HORSE (1982)
Cast bronze 24.1 x 49.5 cm
Photograph by Prudence Cumming Assoc. Ltd.

the Penrose and Kessler Collections as well as from Cecil Beaton and others, and for which Nikolaus Pevsner, Slade Professor at that time, wrote a catalogue essay.

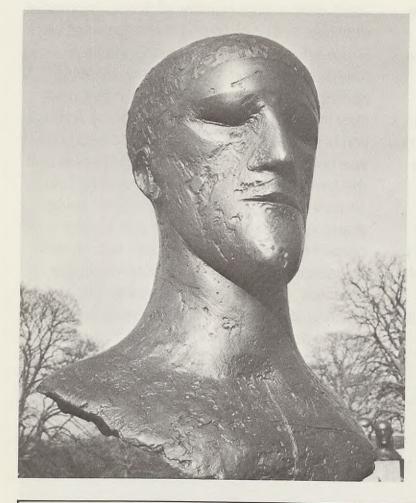
I tried also to present contemporary art as the Fitzwilliam Museum seemed quite dead, and among several enthusiastic local collectors who did a lot to encourage me were Walter Brandt and his wife. They owned notable works by Graham Sutherland and Moore and one day asked if they could bring to see me the gifted daughter of some friends who was just about to commence her studies at Chelsea School of Art. I agreed, and in this way met Elisabeth Frink. She was about eighteen and embarrassed by the kindly enthusiasm of her mother's friends.

What I saw, in pained silence from the

artist, were a large number of deeply impressive drawings in a portfolio and these drawings were of powerfully muscled and tendoned men. naked, on plunging and rearing or galloping horses. The men seemed to be blinded, or at least their faces were heavily shadowed. A sensation of wildness and alarming speed and power was conveyed by the drawing of the horses and the tense way in which the men were mounted on their steeds. There were no archaic flying draperies, but otherwise there was a slight contact between the male figures and certain Renaissance prototypes, notably with Lucca Signorelli, and there were some marginal touches of William Blake in the visionary sense, but the drawings flowed naturally and without the stylized stiffness that one finds in Blake.











top left ELISABETH FRINK TRIBUTE I (1978) Cast bronze

top right ELISABETH FRINK HEAD WITH GOGGLES (1969) Cast bronze 61.23 cm Edition of six Photograph by Prudence Cumming Assoc. Ltd.

left ELISABETH FRINK HORSE IN THE RAIN V (1985) Cast bronze 22.86 x 54.61 cm Collection of the artist





ELISABETH FRINK HORSEMAN (1984-1985) Cast bronze 80 x 82.5 cm Edition of six

These were plainly apocalyptic studies, the Horsemen of the Apocalypse, no less, and as drawings they seemed a potent beginning to Elisabeth Frink's career.

In the same portfolio were several equally strong drawings of birds: crows, hawks or eagles, predatory and menacing and full of a sculptor's sense of three-dimensional form with their steely talons and sheltering or outstretched wings. In the next year or so, while Elisabeth Frink was still a student at Chelsea, an emphatically menacing and rather baleful type of sculpture came into prominence which emphasized, through the harshness and coldness of metal, certain aspects of post-war angst: the fearsome crabs of Bernard Meadows or his equally alarming, hysterical birds as images of fear and panic, the fetishistic, sophisticatedly primitive icons of Reg Butler and his sinister monument to the 'Unknown political prisoner' or Chadwick's angular personages, embattled or at least toughly armoured. Meadows's series of baleful Tycoons came a little later, and it was the period, also, of Moore's Fallen warrior and other emblems of stoicism and fortitude. Menace, fear and panic

were among the common properties of sculpture then, but all these sculptors had different, quite separate gifts and pursuits.

Elisabeth Frink was not influenced by the work of her contemporaries: she contributed to the post-war mood in sculpture by her own personal sense of tragedy. The strongly stoic impulse and character of her work was determined as a child and was already revealing itself before she even entered art school. Frink grew up in the war years: her father was at Dunkirk; the family lived near an airfield in Suffolk and bombers returned to base in flames; as a schoolgirl, the artist remembers hiding from a machine gun attack by a German fighter plane; the war, with its horrific final disclosures in the Belsen photographs and newsreels, was her world of childhood as much as the countryside or animals or family life.

The sense of life in Frink's work is very strong and all her figures, although so unhistrionic and contained in their calm muscular energy, have a special sense of survival, of endurance and alertness. Her sculptures may appear in some ways to refer back to ancient figures in medieval churches and cathedrals, but they are also essentially post-Freudian in their awareness of some aspects of masculinity and the blank face of aggression. Her goggled heads are as menacing and memorable as those

ELISABETH FRINK
RESTING HORSEMAN (1984)
Cast bronze 81.5 x 82.5 x 30.5 cm
Edition of six
Photograph by Prudence Cumming Assoc. Ltd.

fatalistic images of mortality – the motorcyclists – which attend Death in Jean Cocteau's *Orphée*, an early essay in the half-existential, half-mythological genre of deliberate violence.

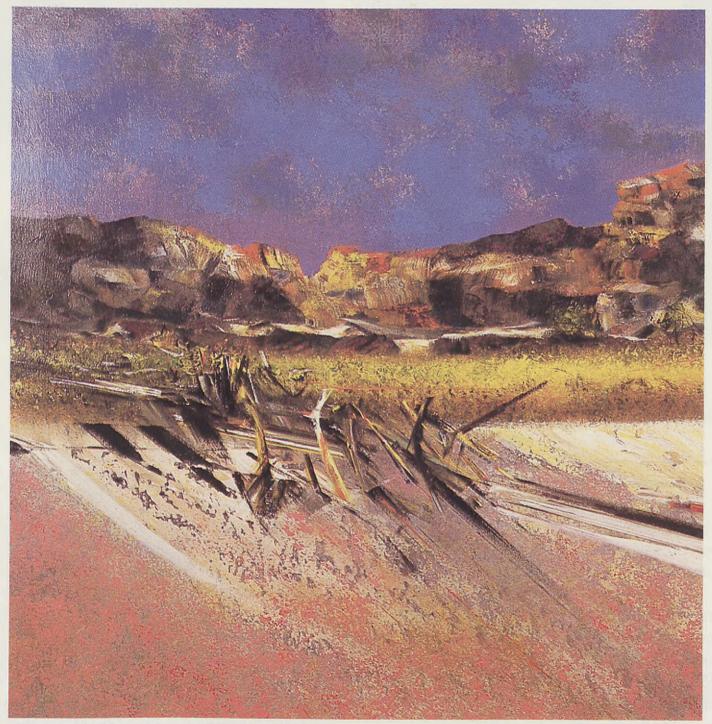
She has made some noble and unsentimental images of the horse and has never made a mark on paper in her life, let alone modelled a sculpture, which did not come from a deep imaginative conviction and a passionate need to add some measure of her own spiritual awareness of life to the common pool of human experience. Her outdoor sculptures are among the most successful of our time partly because they look as if they have always been there, inhabiting a common space with us and not usurping it.

<sup>1</sup>The first major showing of Frink's new work since her Retrospective Exhibition at the Royal Academy in 1984 will be at the David Jones Art Gallery from 10 October – 8 November.

Bryan Robertson is a London art critic. This article is an extract from *Elisabeth Frink Sculpture* – *Catalogue Raisonné*, published in 1984 by Harpbale Books.

#### TOM GLEGHORN

7 – 30 September 1986



Last light at Orange Creek, Rainbow Valley 1986

synthetic tempera

123 x 123 cm



83 Tynte Street, North Adelaide. South Australia 5006. Telephone: (08) 267 2200

#### MAX NICOLSON



#### 1986 EXHIBITION

#### THE TOWN GALLERY

New Address: 4th Floor 236 Elizabeth Street (rear G.P.O.) Brisbane Tel. (07) 229 1981 Verlie Just owner-director representing distinguished artists including:-

JOHN RIGBY TOM GLEGHORN CASSAB MERVYN MORIARTY ENDELMANIS
IRENE AMOS LOUIS JAMES JUNE STEPHENSON JOHN TURTON

TIM GUTHRIE BASIL HADLEY HENRY BARTLETT ANNE GRAHAM OWEN PIGGOTT

GRAEME INSON GREG MALLYON JOHN CARTWRIGHT GARY BAKER





Joseph Frost Late Afternoon – near Nambour, Queensland oil on canvas 92 x 66 cm Purchased by Elder Fine Art Galleries, 106 Melbourne Street, North Adelaide. 5006. Next exhibition "City of Perth" early December 1986 at Noelda Arnold Galleries, W.A. (09) 386 8347, in conjunction with Elder Fine Art Galleries S.A. (08) 267 2869



Richard Lane Surfspray acrylic on canvas 153 x 130 cm Studio: 32 Peter Street, Kelso, Townsville. Qld. Tel. (077) 74 0588 One-man Exhibition February – March 1987 at Holdsworth Contemporary Galleries, Sydney.



Interior (series) – Through the doorway or Still life with health hazard acrylic and cigarette on watercolour board 102 x 76.5 cm Photograph by Greg Weight Equal winner Still Life Painting Award R.A.S. 1986 Enquiries: (02) 451 6031; P.O. Box 171, Frenchs Forest. N.S.W. 2086.



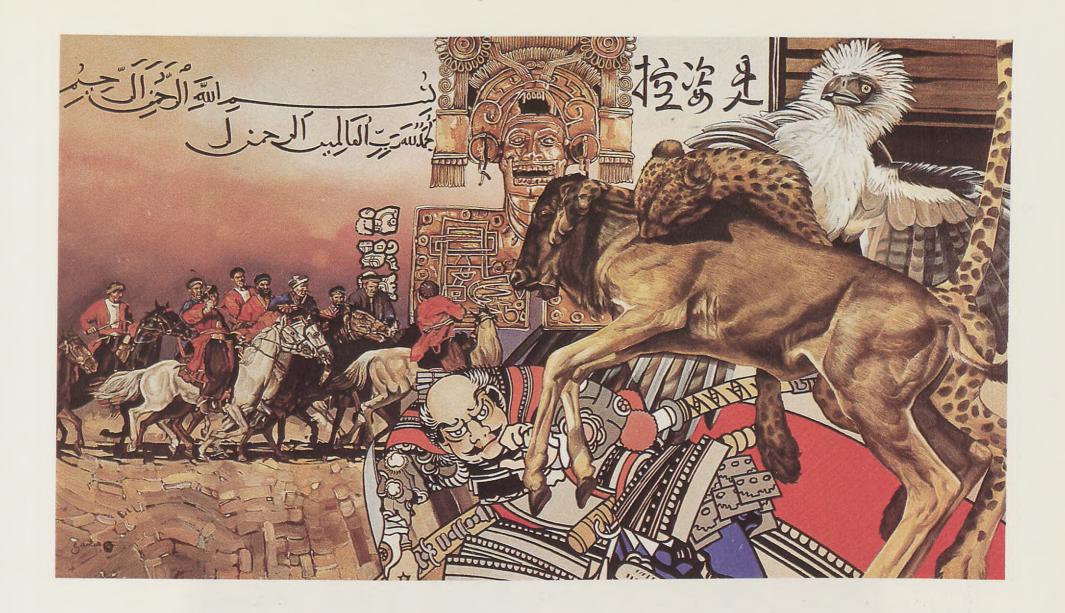
Jules Sher Pittwater Series Number 7 1986 acrylic on canvas 84 x 94 cm November: Old Bakery Gallery, Sydney. Tel (02) 428 4565 August 1987: Greenhill Galleries, Perth. Tel (09) 321 2369

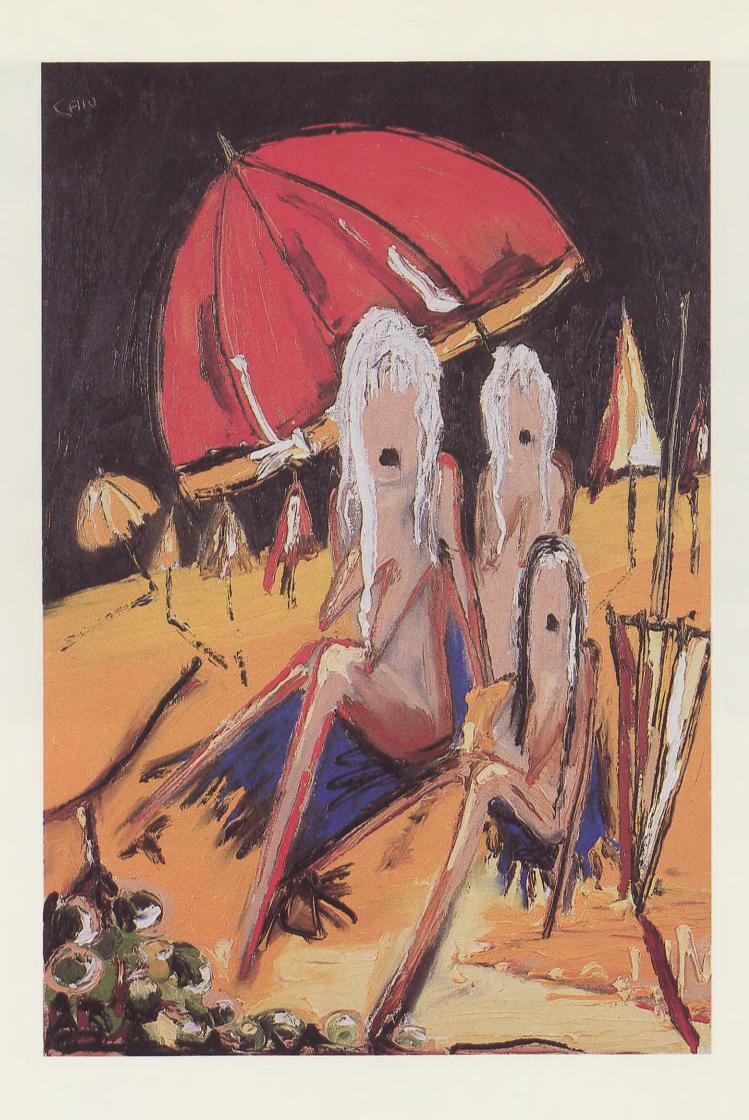


Peter Hickey Noon flight etching 85 x 50 cm Photograph by Greg Weight Mosman Gallery 122 Avenue Road Mosman N.S.W. 2088 Telephone (02) 960 1124 and The Etchers Workshop 87 West Street Crows Nest N.S.W. 2065 Telephone (02) 922 1436

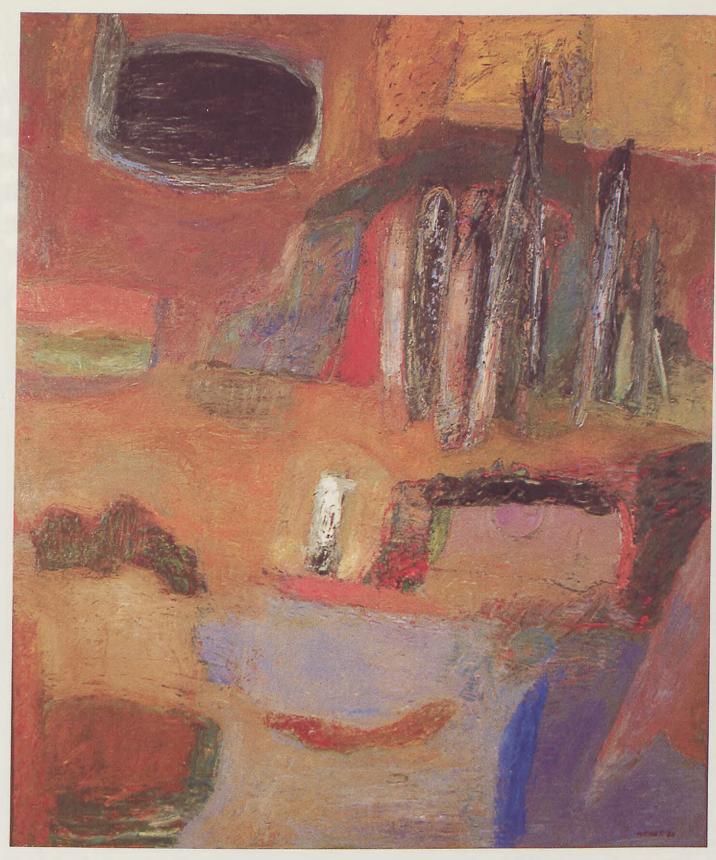


Anne Lord Bluff Downs waterhole screenprint on arches 88 56 x 76 cm
Photograph by David Wilson, Townsville.
Represented by Holdsworth Contemporary Galleries, East Sydney (02) 32 1364 and
Ralph Martin Gallery, Townsville (077) 71 2210 Christy Palmerston Gallery, Port Douglas (070) 98 5288





Claudio Polles Women on beach with grapes oil on canvas Photograph by Colin Winter
One man exhibition in Italy, 1973 and in Australia from 1974. Enquiries from art dealers and galleries for
sole dealership welcome. Claudio Polles Studio, 65 Mount Street, Burnie, Tasmania. Tel. (004) 31 1948 A.H. (004) 31 4078



Small dark pond, 1986

oil on linen

153 x 130 cm

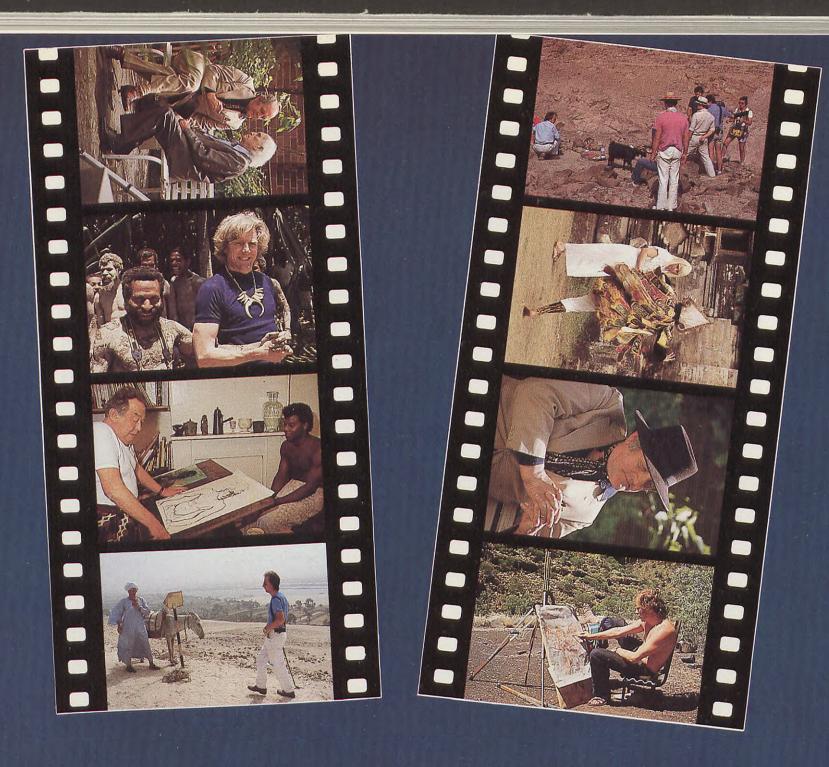
## DOUG WRIGHT

represented by

DAVID ELLIS FINE ART

37 Bedford Street, Collingwood, Victoria. 3066 Telephone (03) 417 3716 Michael Milburn Galleries

336-338 George Street, Brisbane. 4000 Telephone (07) 221 5199



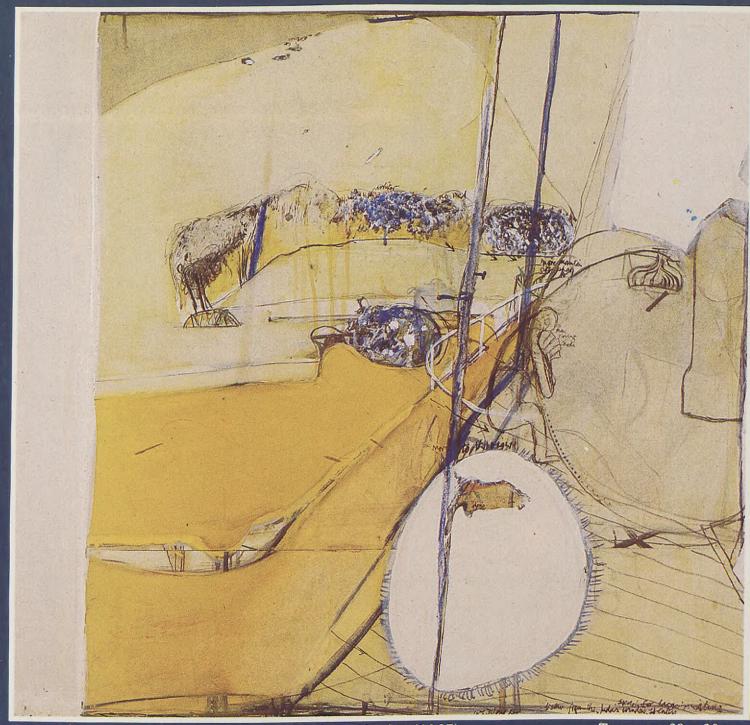
# Art International Limited INCORPORATING Kalamunda Gallery of Man

## Australian Art Film Partnerships Pty. Limited

... will celebrate Australia's Bicentennial 1988 in a unique and significant way through the patronage of Australian Artists Vision Series. This inspired venture will provide Australians and the international community with a deeper understanding of the role of artists in our heritage. We are proud to join with Australian Broadcasting Corporation Marketing Division contracted as sole distributors in Australia and internationally of this unique series of films, videos, books, radio documentaries, cassettes, original musical works and ancillary products. The artists participating are:—

Lloyd Rees, John Olsen, Brett Whiteley, John Wolseley, Tim Storrier, Arthur Boyd and Sidney Nolan, Clifton Pugh and Wendy Stavrianos, Noela Hjorth, Roger Kemp, Ian Fairweather, Justin O'Brien, Van Wieringen, Jeffrey Smart and Donald Friend, Bryan Westwood, and The Aboriginal Australians – Papunya and Pintubi Painters.

Art International Limited Level 23 367 Collins Street Melbourne Victoria 3000 Telephone: (03) 62 3155 Kalamunda Gallery of Man Suite 67, Snowball Road Kalamunda, Western Australia 6076 Telephone (09) 293 4033 Telegraphic AUSART Perth



Brett Whiteley View from the Juda's Window, Henley (1965)

Tempera 69 x 60 cm

### Masterworks of Australian Art

Fred Williams
Sapling Forest (1961)
Oil and tempera on composition board
87.5 x 78.5 cm

Arthur Boyd Pine Forest and book (1973) Oil on canvas 153 x 101.4 cm

Arthur Boyd Icarus being stoned (1968) Oil on canvas 63 x 76 cm Brett Whiteley
Summer Two (1961)
Tempera 56.5 x 66.5 cm
Albert Tucker
Antipodean Head (1947)
Oil on paper 42.5 x 30 cm
Ray Crooke
Dusk North Queensland (1947)
Oil on canvas 35.5 x 45.5 cm
Francis Lymburner

La Fête (1955)
Oil on paper 52 x 58.5 cm
signed and inscribed "To Cedric Flower"

Clifton Pugh Blackbirds and Butterflies (1963) Oil 90 x 68.5 cm

Donald Friend (1953)
The Typist
Oil and gold leaf on board
28 x 38.5 cm

Cedric Flower Florence (1955) Ink and watercolour 24 x 20.8 cm

All works on display at Kalamunda Gallery of Man and have been collected by Alex Bortignon

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

## THE ROCKHAMPTON ART GALLERY Victoria Parade, Rockhampton 4700

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

Phone (079) 27 7129 Don Taylor, Director

VICTOR MACE Fine Art Gallery

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

## JOHN COOPER EIGHTBELLS GALLERY

Specializing in Australian Paintings Established 1934

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

# BARRY NEWTON

GALLERY
ESTABLISHED 1972

**EXHIBITIONS** ● **FINE ARTS** 

269 UNLEY RQ., MALVERN, ADELAIDE, S.A. ● TEL.: (08) 271 4523 SATURDAY - SUNDAY 2 - 5 ● TUESDAY - FRIDAY 11 - 5

#### ARTDIRECTORY

Exhibitions, competitions and prizewinners, recent gallery prices, art auctions, gallery acquisitions.

#### **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) 221 7938 Dealers in fine art. 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 oneman exhibitions of works by Queensland and interstate artists.

Antique furniture. Picture framing. Monday to Saturday: 9 - 5

#### GLADSTONE ART GALLERY AND MUSEUM

Cnr Goondoon 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 craftspersons. The building 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, Thyrza Davey, John Turton, Lindsay and early Australians. Tuesday to Sunday: 11 - 5.30

#### LINTON GALLERY

421 Ruthven Street, Toowoomba 4350 Tel. (076) 32 9390 Regularly changing exhibitions of fine paintings. 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 exhibitions every four weeks.
Tuesday to Saturday: 10 - 6

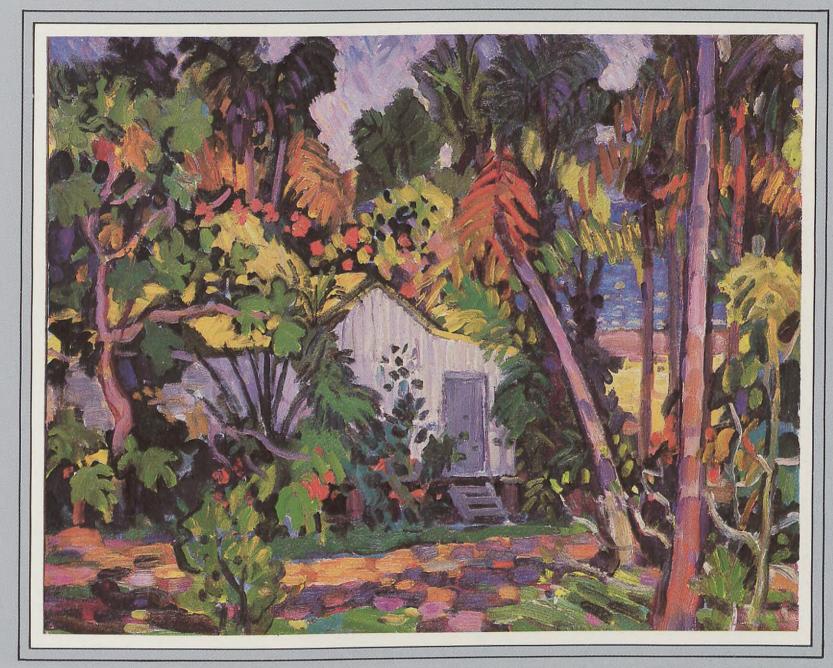
#### MICHAEL MILBURN GALLERIES

336-338 George Street, Brisbane 4000 Tel. (07) 221 5199 Representing contemporary Australian artists. Changing exhibitions every three weeks. Tuesday to Saturday: 10 - 5.30

#### PHILIP BACON GALLERIES

2 Arthur Street, New Farm 4005 Tel. (07) 358 3993

## JOHN RIGBY



Amongst the palms - Dent Island - Great Barrier Reef

oil on canvas

49 x 59 cm

## TROPICAL LANDSCAPES AND OTHER WORKS Recent Paintings

16th September – 2nd October, 1986

## WAGNER ART GALLERY

39 Gurner Street, Paddington. N.S.W. 2021. Telephone (02)357 6069 Gallery hours: Tuesday to Saturday 11-5 pm. Sunday 1-5 pm. Closed Monday



Specialising in paintings by leading Australian artists Director: Win Schubert

Monday – Sunday 10-6

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

## RICHARD KING Incorporating The Print Room

Established 1972

Representing Painters - Printmakers - Sculptors and Photographers

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

By appointment only, except during advertised exhibitions. Details in Sydney Morning Herald and Australian. 141 Dowling Street, Woolloomooloo, Sydney NSW 2011 Telephone: (02) 358 1919 If driving, enter Dowling Street via Cathedral Street

#### 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

Regular exhibitions of Australian artists plus large collection of nineteenth-century paintings.

Monday to Saturday: 10 - 5

#### **QUEENSLAND ART GALLERY**

Queensland Cultural Centre, South Brisbane 4101 Tel. (07) 240 7333 24 July - 7 September: Design in Sweden Now: From Crafts to Industrial Design 7 August - 21 September: Vincent Sheldon -28 August - 23 November: Focus on Carl McConnell - Ceramics 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 Sunday: 2 - 4

#### **ROYAL QUEENSLAND ART SOCIETY** GALLERY

419 Upper Edward Street, Brisbane 4000 Tel. (07) 831 3455 21 September: Mrs Chung; Mr Jackson 12 October: Half Dozen Group of Artists 2 November: Roger Paine 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 Works direct: Cassab, Grieve, McNamara, Gleghorn, Laverty, Zusters, Warren, Woodward, Docking, Ivanyi, Salnajs, Amos, McAulay, Laws. Daily: 9 - 6

#### **VERLIE JUST TOWN GALLERY**

4th Floor, Dunstan House, 236 Elizabeth Street, Brisbane 4000 Tel. (07) 229 1981 Solo exhibitions: September: Greg Mallyon October: Max Nicolson November: Gary Baker; Japan Room -17th-20th century woodblock prints. Monday to Friday: 10 - 6 Sunday: 11 - 5

#### VICTOR MACE FINE ART GALLERY

35 McDougall Street, Milton 4064 Tel. (07) 369 9305 Exhibitions and stockroom of works by major Australian painters, printmakers, potters, sculptors and tribal art. Saturday to Wednesday: 11

#### YOUNG MASTERS GALLERY

Ground Floor Entrance Foyer, Network House, 344 Queen Street, Brisbane 4000 Tel. (07) 229 5154 Traditional paintings and original prints featuring Robert Hagan, Sterchele, Van Gennip, Hoehnke, Jim Edwards, Magilton, Vike, Billich, Mather. Monday to Friday: 10 - 6

#### New South Wales

#### ALBURY REGIONAL ART CENTRE

546 Dean Street, Albury 2640 Tel. (060) 21 6384 Exhibitions changing monthly. Albury City Collection, specialist collections Drysdale photography. 1 - 28 September: RE-VISIONS - Four artists response to the environment - paintings, fibre drawings; Olive Cotton - photography 4 - 31 October: Regional Collectors Exhibition - paintings, works on paper 27 October - 21 November: Lynn Plummer sculpture 22 November - 16 December: R.M.I.H.E. Students Exhibition 24 November - 31 December: Heidelberg School Picnic - from Latrobe Library

#### Saturday, Sunday: 10.30 - 4.30

Monday to Friday: 10.30 - 5

Thursday 10.30 - 6

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 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 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

#### ART GALLERY OF NEW SOUTH WALES

Art Gallery Road, Sydney 2000 Tel. (02) 225 1700 15 August - 28 September: Neo Pantra 4 - 21 October: Prints and drawings Collection Show 27 October - 7 December: Eduard Munch 13 December - 18 January: Watercolours of Charles Alexandre Leseur 29 August - 5 October: Colour and Transparency 23 September - 25 November: Recent Acquisitions Show 15 October - 23 November: Funf Von Funften - Mike Parr, Ken Unsworth, Peter Tindall, Richard Dunn, John Lethbridge Monday to Saturday: 10 - 5 Sunday: noon - 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



Songs from Sideshow Alley Paris Theatre, Sydney. 1980 mixed media Scale model 1:25 Photograph by Peter Holderness

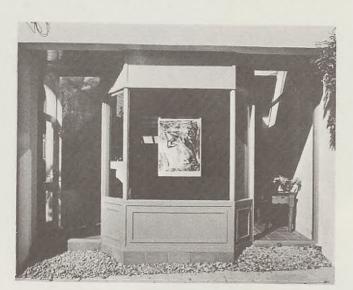
## Ian Robinson

3-21 September, 1986

## MOOTTOOWOOTOO CYTTEKA

84-86 Nicholson Street Woolloomooloo New South Wales 2011 Telephone (02) 356 4220

#### Summer School January 10 to February 10





73 JERSEY ROAD, WOOLLAHRA. SYDNEY TEL. (02) 328 7772 MON. TO FRI. 9-4 SAT. 10-4

#### BARRY STERN EXHIBITING GALLERY

12 Mary Place, Paddington 2021 Tel. (02) 332 1875 23 August - 11 September: Charles Blackman - paintings and prints 13 September - 2 October: Ken Johnson paintings

4 - 23 October: David Voigt - paintings 25 October - 13 November: Peter Hickey prints and etchings

15 November - 4 December: Mark Bunder and Bettina McMahon – paintings and prints 6 - 25 December: Milan Todd and Joyce Gittoes - naive painting and prints Tuesday to Saturday: 11.30 - 5.30

#### BETH MAYNE'S STUDIO SHOP Cnr Palmer and Burton Streets,

Darlinghurst 2020 Tel. (02) 357 6264 Works by Judy Cassab, Tom Garrett, Rupert Bunny, Russell Drysdale, Ruth Julius, Hana Juskovic, Susan Sheridan and Desiderius

Tuesday to Saturday: 11 - 5.30

#### **BLAXLAND GALLERY**

6th Floor, Grace Bros City Store, 436 George Street, Sydney 2000 Tel. (02) 238 9390, 9389 26 August - 10 September: New South Wales Travelling Art Scholarship 15 - 27 September: Maritime Paintings 1 - 18 October: Blake Prize 22 October - 22 November: Robert Holmes à Court Collection - Early West Australian Paintings Monday to Friday: 10 - 5 Thursday: 10 - 7 Saturday: 10 - 3

#### **BLOOMFIELD GALLERIES**

118 Sutherland Street, Paddington 2021 Tel. (02) 326 2122 Exhibitions of contemporary Australian art and works by Norman Lindsay. 6 - 27 September: Margery Dennis - naive 1 - 25 October: Hayden Wilson - paintings and drawings

1 - 22 November: Ruth Faerber - cast

29 November - 20 December: Group Exhibition - paintings/prints/drawings by selected gallery artists 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, 27 9723 Extensive selection etchings, screenprints, lithographs by Australian and overseas artists. Exclusive representative, Christie's Contemporary Art - N.S.W., A.C.T., Qld Monday to Friday: 10.30 - 5.30

#### **BRIGHTON GALLERIES**

303 Bay Street, Brighton-le-Sands 2216 Tel. (02) 597 2141 A centre presenting ever-changing exhibitions of selected Australian paintings. Traditional investment art: oils, watercolours, etchings, ceramics, décor. Specializing in works by Norman Lindsay. Monday to Friday: 10.30 - 5.30 Saturday: 9 - 5 Sunday: 2 - 5

#### CHRISTOPHER DAY GALLERY

76a Paddington Street, Paddington 2021 Tel. (02) 326 1952, 32 0577

Changing exhibitions of quality traditional 19th- and 20th-century Australian and European oil and watercolour paintings. Monday to Saturday: 11 - 6 Sunday: by appointment

#### COVENTRY GALLERY

56 Sutherland Street, Paddington 2021 Tel. (02) 331 4338, 5583 Prominent works by Australian artists. 2 - 20 September: Geoff La Gerche paintings 23 September - 11 October: Michael Nicolls - paintings and sculpture 14 October - 1 November: Emmanuel Raft paintings and sculpture 4 - 22 November: Mike Esson - drawings and sculpture Tuesday to Saturday: 11 - 5 Or by appointment

#### **EDDIE GLASTRA GALLERY**

44 Gurner Street, Paddington 2021 Tel: (02) 331 6477 Exhibition of naive artists - Francis Jones, Suzanne MacMichael and Barbara Cameron, from 12 September to 4 October, Opening Tuesday 16 September. 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 collectables: Pueblo pottery, Navajo weaving, lithographs (including R.C. Gormon), posters, sculptured silver and turquoise jewellery. Monday to Saturday: 10 - 5

#### **GALLERIES PRIMITIF**

174 Jersey Road, Woollahra 2025 Tel. (02) 32 3115 Specializing in Melanesian, Polynesian, Aboriginal and Eskimo art. Established twenty-four years: suppliers to museums, collectors, registered government valuers. Tuesday to Saturday: 10.30 - 6.30

#### **GALLERY 460**

Daily: 11 - 6

460 Avoca Drive, Green Point Gosford 2250 Tel. (043) 69 2013 Changing exhibitions of quality 19th and 20th-century Australian paintings including John Caldwell, Robert Simpson, Ken Johnson, Peter Laverty 8 September - 10 October: Mixed Exhibition - works by Robert Johnson, Rubery Bennett, James R. Jackson, Roland Wakelin, Lance Solomon, John Caldwell, Patrick Carroll, Patrick Shirvington, Margaret Woodward 12 October - 2 November: Exhibition of major works by John Caldwell 7 - 30 November: Robert Simpson paintings 30 November - 2 January: 2nd "500 Exhibition" – 500 quality paintings by Gallery artists - small works all priced under \$500



Guy Grey-Smith (1916-1981) KINGS PARK, PERTH 1948 Oil on canvas 61.5 x 51cm

23 October – 22 November 1986

# EARLY WESTERN AUSTRALIAN ART

From The Robert Holmes à Court Collection



6th Floor Grace Bros. Cnr. Pitt & Market Streets Sydney 2000. Telephone (02) 238 9390. Gallery Hours. Monday to Friday 10 am to 5 pm. Thursday 10 am to 7 pm. Saturday 10 am to 3 pm.

Margret Meagher.
GALLERY DIRECTOR

Packing and Transportation Courtesy of Grace Fine Art

#### 2 – 20 September GEOFF LA GERCHE paintings

23 September – 11 October MICHAEL NICHOLLS paintings and sculpture

14 October – 1 November EMMANUEL RAFT paintings and sculpture

4 – 22 November MIKE ESSON drawings and sculpture

### COVENTRY

56 SUTHERLAND STREET, PADDINGTON. 2021. TELEPHONE (02) 331 4338 TUESDAY – SATURDAY 11 am-5 pm OR BY APPOINTMENT.

#### **GALLERY SIX**

6 Bungan Street, Mona Vale 2103 Tel. (02) 99 1039 Crossroads for the Peninsula art colony. Local and interstate painters. Hand-made jewellery, top potters and glassblowers. Custom framing. Tuesday to Saturday: 10 - 5.30

#### **GARRY ANDERSON GALLERY**

102 Burton Street, Darlinghurst 2010 Tel. (02) 331 1524 Changing exhibitions of contemporary and overseas artists. Tuesday to Saturday: 12 - 6

#### **GATES GALLERY**

19 Grosvenor Street, Neutral Bay 2089
Tel. (02) 90 5539
Exhibitions by contemporary Australian artists changing every four weeks.
26 August - 20 September: John Windus — paintings
23 September - 18 October: Brian Hirst — glass sculpture
21 October - 15 November: Vincent Ray — pottery
18 November — 20 December: Christmas Show — all mediums
Tuesday to Friday: 11 - 6
Saturday: 11 - 4

#### **GEO-STYLES GALLERY**

Shop 4, 50 Hunter Street, Sydney, 2000 Tel. (02) 233 2628 Established 1909. Specializing in Australian traditional art.
18 - 26 September: Colleen Parker; Colin Parker – oil paintings

16 - 24 October: George Aguilar Agon – oil paintings

13 - 21 November: Robyn Collier; Loretta Blake; Ian Hansen – oil paintings 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 Wednesday: 9.30 - 4

### Saturday, Sunday: 10 - 4 HOGARTH GALLERIES

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

#### HOLDSWORTH CONTEMPORARY GALLERIES

221-225 Liverpool Street, East Sydney 2011 Tel. (02) 32 1364, 328 7989 Changing exhibitions by important contemporary Australian artists. Tuesday to Saturday: 11 - 6

#### HOLDSWORTH GALLERIES

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

#### IVAN DOUGHERTY GALLERY

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

#### JOSEF LEBOVIC GALLERY

34 Paddington Street, (Cnr. Cascade Street), Paddington 2021

Tel. (02) 332 1840
Specializes in Australian, English and European printmakers. Changing exhibitions of Australian Colonial photography and Australian printmakers working until 1950.
Catalogues available.
Monday to Friday: 1 - 6

#### LA FUNAMBULE ART PROMOTIONS

Saturday: 10 - 6

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

#### LISMORE REGIONAL ART GALLERY

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

#### MACQUARIE GALLERIES

204 Clarence Street, Sydney 2000
Tel. (02) 264 9787
10 - 27 September: Michael Shannon – land-scape painting; Christopher Sanders –
porcelain and stoneware ceramics
30 September - 18 October: Alun Leach-Jones – paintings and new prints; Robert
Boynes – works on paper; Marcus Champ –
sculpture

21 October - 8 November: Group Exhibition; Jenny Orchard — ceramics 11 - 29 November: Guy Warren — paintings

and works on paper; Arlene Fisch – jewellery and wearables from U.S.A. 2 - 20 December: Sandra Leveson Meares –

2 - 20 December: Sandra Leveson Meares –
paintings; Geoffrey Bartlett – etchings and
drawings for sculpture; Nick Mount –
glassware

Monday to Friday: 10 - 6 Saturday: 12 - 6 Monday by appointment

67 Bull Street, Cook's Hill,

#### MARK WIDDUP'S COOKS HILL GALLERIES

Newcastle 2300
Tel. (049) 26 3899
7 - 29 September: Margaret Woodward — paintings
3 - 27 October: John Earle — paintings
31 October - 24 November: John Coburn — paintings; Jeff Mincham — ceramics
28 November - 22 December: David Perks — paintings; Denise Flannery — ceramics; Cheryl Edwards — ceramics
Monday, Friday, Saturday: 11 - 6

#### MARY BURCHELL GALLERY

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

#### MORI GALLERY

Sunday: 2 - 6

56 Catherine Street, Leichhardt 2040 Tel. (02) 560 4704 Tuesday to Saturday: 11 - 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

## JOHN GLOVER (1767-1849)

An Exhibition of Paintings and Watercolours 7th – 25th October, 1986



'A View of Patterdale Fell'

Oil on canvas 48 x 68.5 cm

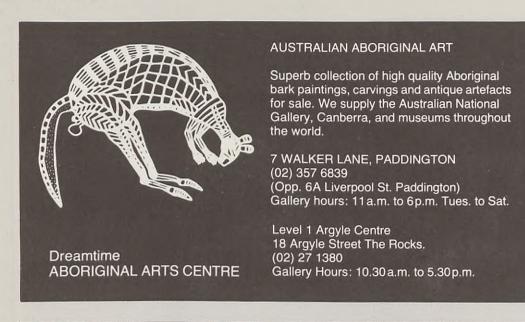
Signed

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.

## REX IRWIN Art Dealer

IN ASSOCIATION WITH SPINK & SON LTD, KING ST., ST. JAMES'S, LONDON SW1 TEL: 01-930 7888 AND NEVILL KEATING PICTURES LTD, 7 DURHAM PLACE, LONDON, SW3 4ET TEL: 01-352 0989

FIRST FLOOR, 38 QUEEN ST., WOOLLAHRA 2025, SYDNEY N.S.W., AUSTRALIA (02) 32 3212 GALLERY HOURS: TUESDAY TO SATURDAY 11am-5.30pm OR BY APPOINTMENT.

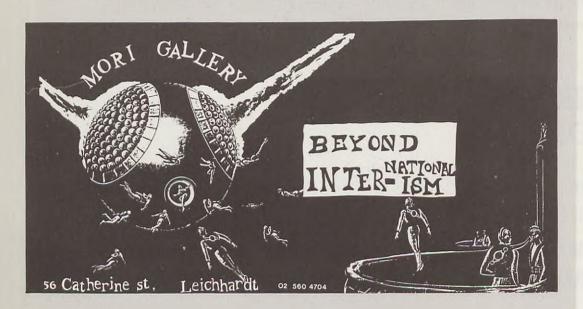


## NEWCASTLE REGION ART GALLERY

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



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

**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

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, Manly Daily: 10.30 - 5.30 Dee Why - Wednesday to Saturday:

10.30 - 5.30 Sunday: 1.30 - 5.30

**OLD BAKERY GALLERY** 

22 Rosenthal Avenue, Lane Cove 2066 Tel. (02) 428 4565 Monthly exhibitions. Large stock of work by Australian craftspeople. Conservation picture

30 August - 20 September: Chris Kenyon paintings 11 October - 1 November: Penny Smith -

ceramics 8 - 29 November: Jules Sher - paintings December: Mixed Christmas Exhibition Tuesday to Saturday: 10 - 5

PARKER GALLERIES

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

THE PAINTERS GALLERY

321/2 Burton Street, East Sydney, 2000 Tel. (02) 332 1541 September: Justin O'Brien - paintings and watercolours October: Jean Appleton - paintings; James

Barker – paintings November: Bill Gregory - sculpture; Vivienne Littlejohn; John Smith - paintings December: Grace Cossington Smith - paint-

Tuesday to Saturday: 11 - 5.30

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

RICHARD KING

Incorporating The 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. By appointment only, except during advertised exhibitions.

PROUDS ART GALLERY

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

Q GALLERY

32 Ferry Street, Hunters Hill 2110 Tel. (02) 817 4542 Fine original works by Australian artists oils, watercolours, pastels, graphics and sculpture in changing displays. Wednesday to Sunday: 11 - 6 Closed Monday and Thursday

RAINSFORD GALLERY

328 Sydney Road, Balgowlah 2093 Tel. (02) 94 4141 Fine original works by Australian traditional and naive artists. 12 - 24 September: General Naive Exhibition 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 September-October: John Glover October-November: Bryan Westwood November-December: Graham Kuo Tuesday to Saturday: 11 - 5.30 Or by appointment

ROBIN GIBSON GALLERY 278 Liverpool Street, Darlinghurst 2010

Tel. (02) 331 6692 23 August - 10 September: Martin King prints and drawings 13 September - 1 October: Drawing Show -Gallery artists 4 - 22 October: Nigel Thomson - paintings, drawings; David Rose - ceramics, drawings, prints 25 October - 12 November: Bela Ivanyi gouaches; Joanne Schluter - watercolours; Di Waite - prints 15 November - 3 December: Bryan

Westwood - paintings; Allan R. Mann - prints 6 - 24 December: 10th Anniversary Show Tuesday to Saturday: 11 - 6

SAVILL GALLERIES

156 Hargrave Street, Paddington 2021 and at

## Stadia Graphics Gallery Established 1974

Sydney's Specialist Gallery Dealing in Fine Original Prints and Drawings by 19th and 20th Century European Masters

Bonnard Bresdin

Cézanne Corot Cross

Daumier Degas Delacroix Denis

Ensor

Fantin-Latour

Gauguin Géricault Goya

Ingres

Mánet Meryon Millet

Pissarro

Redon Renoir Rodin

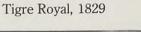
Signac

Toulouse-Lautrec

Vallotton Vuillard



Delacroix





Blind Minotaur led by a Young Girl, 1934

aquatint 25 x 35 cm

lithograph 33 x 47 cm

Regular International Exhibitions and Valuations

First Floor, 85 Elizabeth Street, Paddington. N.S.W. 2021 Telephone (02) 326 2637 Director: Stanislas de Hauteclocque

Archipenko

Beckmann Braque

Chagall

Dali Derain

Ernst

Feininger

Grosz

Kandinsky Kirchner Klee Kollwitz Kurzweil

Laboureur Laurens Léger Loffler

Marcoussis Masson Matisse Miro Moholy-Nagy Mueller

Nolde

Pechstein Picasso

Rouault

Schiele Schmidt-Rottluff

Tanguy

Valadon Villon

#### **GALLERY 460 GOSFORD**

#### Collectors' Choice!

"Gallery 460's policy is oriented towards significant late 19th Century and early 20th Century artworks by Johnson, Jackson, Turner, Bennett, Allcot, Wakelin, Preston, et al".

This is an important diversification from the Gallery's initial focus which, from inception, has been to maintain a level of aesthetic standards representative of the highest calibre of established contemporary Australian artists and important emerging talent.

A mudbrick gallery constructed in 1983 and further subsequent exten-



"Careel Bay" by Robert Johnson

sions currently provide four flexible exhibiting areas with space aplenty to embrace a balance of the two concepts. Changing monthly contemporary shows hang concurrently with a continuous display of earlier period artworks.

The remarkable and richly successful Gallery complex is sited on twenty-five acres of landscaped gardens surrounded by natural bushland. Gallery 460's establishment in 1981 under the Director-

ship of Norman Glen & Roderick Bain, immediately aroused the interest of Central Coast art lovers and collectors long denied access to changing exhibitions of fine artworks. Gallery 460 now attracts enormous patronage from Sydney and Newcastle, besides drawing collectors from farther afield.

However, one cannot contemplate the huge success of Gallery 460 without particular reference to the personal dynamism and dedication of Norman Glenn, whose background spanning 20 years has been firmly entrenched in pursuits related to the field of fine arts.

#### OCTOBER 10th – NOVEMBER 2nd JOHN CALDWELL A Major Exhibition of Paintings

Here, Caldwell asserts his acclaimed excellence as a watercolourist. This exhibition, the culminGallery 460 Director, Norman Glenn ation of eighteen months' preparation, demon-



"Broken Bay" by John Caldwell

strates his harmonious composition which encourage analysis of a dynamic relationship between colour and form. Tonal variations reveal exciting and forbidding terrain, rocky outcrops, ravines and dark gorges executed with bold lineality, a feature of his style.

He is a regular exhibitor in the Sydney Heritage Exhibition and the annual competitions of the Art Gallery of N.S.W. and was awarded the Trustees Watercolour Prize in 1984.

Caldwell is represented in the State galleries of N.S.W. and Tasmania, S.H. Ervin Gallery as well as important corporate and private collections Australiawide and overseas.

by Eddi Jennings

#### **GALLERY 460 GOSFORD OPENS EVERY DAY** 11 A.M. — 6.00 P.M.

Telephone: (043) 69 2013



FINE ARTWORKS BOUGHT/SOLD/APPRAISED CORPORATE LEASING/INTERIOR DESIGN - ENQUIRIES WELCOME 460 Avoca Drive, Green Point, Gosford. N.S.W. 2250.

1st Floor, 402 New South Head Road, Double Bay 2028 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 an historical emphasis. Tuesday to Friday: 11 - 5 Saturday, Sunday: 2 - 5 Closed Mondays except public holidays

#### STADIA GRAPHICS GALLERY

First Floor, 85 Elizabeth Street, Paddington 2021 Tel. (02) 326 2637 Original graphic works by 19th and 20thcentury masters, contemporary Australian and overseas artists, fine art books, valuations and advice on conservation Tuesday to Saturday: 10 - 5

#### TREVOR BUSSELL FINE ART GALLERY 180 Jersey Road, Woollahra 2025

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

#### VIVIAN ART GALLERY

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

#### VON BERTOUCH GALLERIES

61 Laman Street, Newcastle 2300 Tel. (049) 2 3584 22 August - 14 September: John Winch bronzed sculpture 28 August - 14 September: Peter Sparks Memorial Pastel Award - pastels 19 September – 12 October: Arthur Boyd – paintings and etchings; Myra Skipper - silver jewellery 13 - 23 October: Closed for hanging Collectors' Choice 23 October: Preview Collectors' Choice 24 October - 22 November: Collectors' Choice

Exhibitions at \$195 and under - paintings, graphics, sculpture, pottery, wood-carvings, glass, weaving 28 November - 21 December: Tom Gleghorn paintings 28 November - 21 December: Jeff Dennes -

wood sculpture 22 December - 30 January: Closed for summer vacation

Friday to Monday: 11 - 6 Or by appointment.

#### WAGNER ART GALLERY 39 Gurner Street, Paddington 2021

Tel. (02) 357 6069 Exhibitions changing every three weeks featuring works by leading Australian artists. 4 - 26 October: Margaret Coen - recent watercolours 28 October - 9 November: Lillian Sutherland

- recent paintings 12 - 30 November: Collectors' Choice mixed exhibition

3 - 23 December: Christmas Exhibition -Tuesday to Saturday: 11 - 5.30 Sunday: 1 - 5

109 Riley Street, East Sydney 2010

#### WATTERS GALLERY

Tel. (02) 331 2556

10 - 27 September: Helen Eager – paintings and prints; Virginia Coventry - paintings 1 - 18 October: James Clifford - paintings, Tony Tuckson – paintings 22 October - 8 November: James Gleeson -- paintings 12 - 29 November: Ken Searle - paintings: John Delacour - photographs 3 - 20 December: Paintings and sculpture from stock

#### Tuesday to Saturday: 10 - 5 WOOLLOOMOOLOO GALLERY

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

#### A.C.T.

#### ARTS COUNCIL GALLERY

Gorman House, Ainslie Avenue, Braddon 2601 Tel. (062) 47 0188 Regularly changing exhibitions. Post-graduate and invited artists. Enquiries to Visual Arts Co-ordinator. Wednesday to Sunday: 11 - 5

#### **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 Expressionist 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

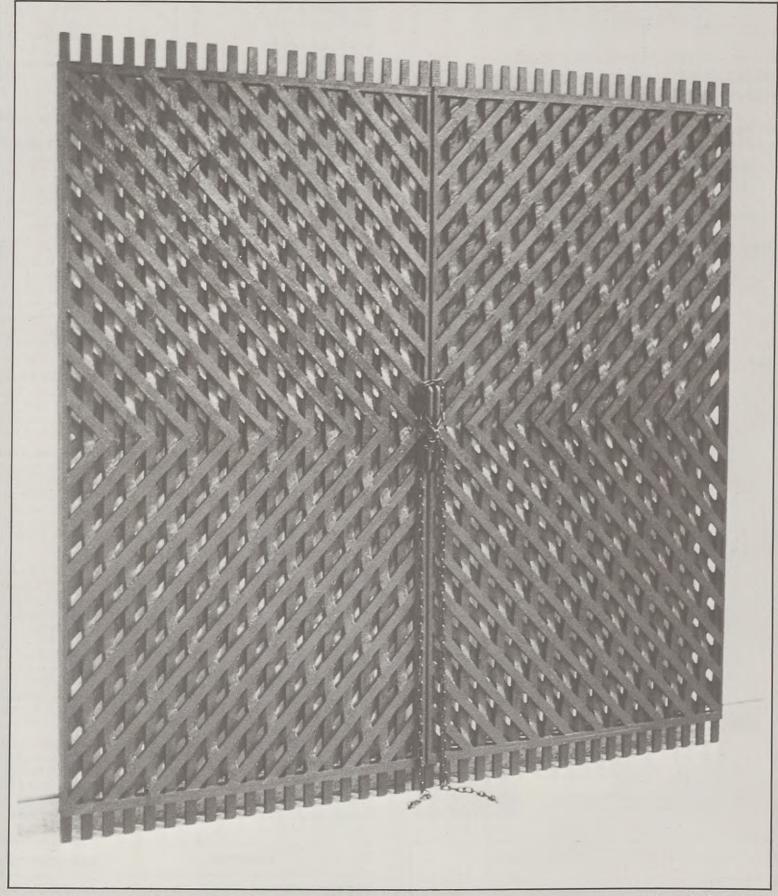
#### **GALLERY HUNTLY**

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

## HILARIE MAIS



Hilarie Mais Doors, Thoughts/the Maze (detail) wood and oil paint

229 x 213 x 10 cm

**EXHIBITION NOVEMBER 1986** 

## ROSLYN OXLEY9

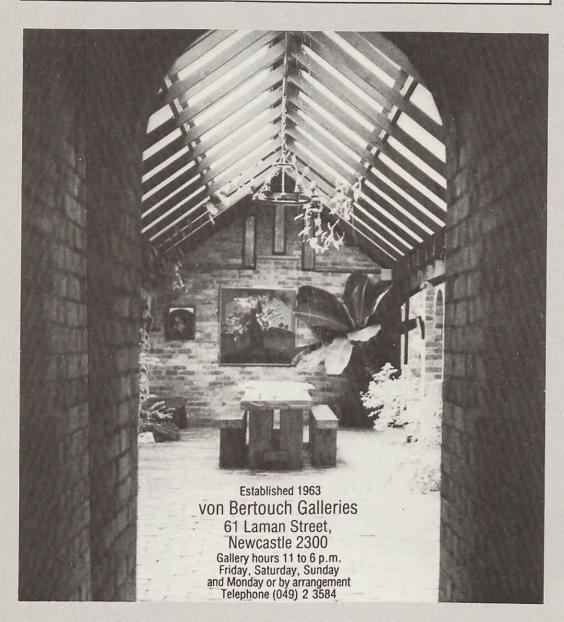
13-21 macdonald street paddington 2021 tel 331 1919 • tues/sat 11-6 or by appointment

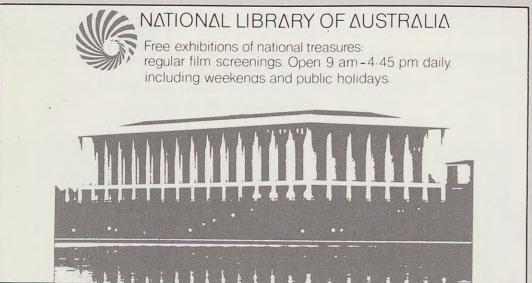
## Chapman Gallery

**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





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', Naas Road, Tharwa 2620 Tel. (062) 37 5116 Exhibitions monthly featuring the work of leading and emerging craftsmen in various media. 9 August - 14 September: Marlaine Gahan —

Lustre ceramics
21 September - 19 October: Nalda Searles –
baskets woven from native grasses
26 October - 23 November: Petrus Spronk –

Blackware ceramics; Sophia Zachariadou – icons
Wednesday to Sunday, public holidays: 11 - 5

NATIONAL LIBRARY OF AUGTRALIA

#### 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
Changing exhibitions every three weeks in our new premises. Featuring leading Australian artists in the national capital.
Wednesday to Sunday: 11 - 5

#### UNIVERSITY DRILL HALL GALLERY

Kingsley Street, Acton 2601
Tel. (062) 71 2501
23 July - September: My Country My Story
My Painting: Recent paintings by twelve
Arnhem Land artists
23 August - 2 November: Painted Objects
from Arnhem Land
1 October - 30 November: Bill Henson
8 November - 4 January: Richard Bosman
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) 654 6687; 654 6422
Exhibitions of Australian and international contemporary art with supporting explanatory material, including video presentations.
Tuesday to Friday: 10.30 - 5
Saturday, Sunday: 2 - 5

#### **AUSTRALIAN GALLERIES**

35 Derby Street, Collingwood 3066
Tel. (03) 417 4303
8 - 22 September: Peter Schipperheyn – sculpture
29 September - 13 October: Colin Lanceley – paintings

20 October - 3 November: John Borrack – watercolours

10 - 24 November: Geoffrey Dupree – paintings; Newell Barratt – paintings 29 November - 13 December: Tony White – jewellery

Monday to Saturday: 10 - 6

#### BRIDGET McDONNELL GALLERY

130 Faraday Street, Carlton 3053
Tel. (03) 347 1919
Paintings and prints of leading Australian artists, including lan Fairweather, Sidney Nolan, Kenneth MacQueen, John Glover and Brett Whiteley.
Tuesday to Saturday: 11 - 6

#### CAULFIELD ARTS CENTRE

441 Inkerman Road, Caulfield North 3161 Tel. (03) 524 3277 Changing exhibitions of contemporary art. An extensive programme of community 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 Saturday: 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.
6 September - 12 October: The 1986 Hugh Williamson Prize – contemporary ceramics 18 October - 16 November: Ceramics Expo Tuesday to Friday: 10.30 - 4.30
Saturday, Sunday, public holidays: 12.30 - 4.30

#### DAVID ELLIS FINE ART

37 Bedford Street, Collingwood 3066
Tel. (03) 417 3716
Exhibiting and dealing in Australian paintings with particular reference to contemporary artists and early modernist work of the 1930s and 1940s.
Tuesday to Saturday: 11 - 6

#### 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 –

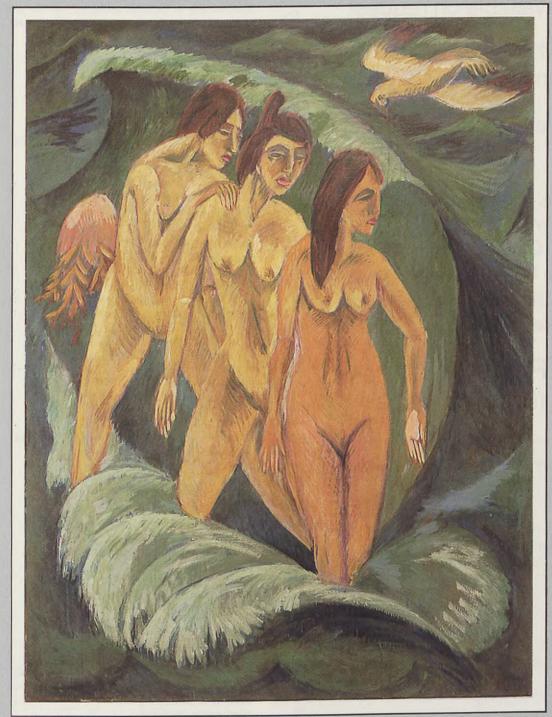
on paper. Artists include Norman Lindsay – drawings, Noel Counihan – lithographs, David Rankin – acrylic on paper, Clifton Pugh, Leon Pericles, Peter Hickey, Robert Grieve, Brett Whiteley, Lloyd Rees, Keith Cowlam, Chris Van Otterloo and others. Antiquarian books.

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

## ART GALLERY OF NEW SOUTH WALES



Ernst Ludwig Kirchner

Three bathers (1913)

197.5 x 147.5 cm

Monday to Saturday 10 am - 5 pm Sunday 12 noon - 5 pm



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

Illustrated catalogues available on request

**CHARLES NODRUM GALLERY** 

Paintings sold on behalf of clients at reasonable rates of commission

Artists sold recently or at present in stock include

David Aspden, Jon Balsaitis, Peter Booth, Leonard French, James Gleeson, Royston Harpur, Frank Hodgkinson, Robert Jacks, George Johnson, Peter Kaiser, Don Laycock, Elwyn Lynn, Godfrey Miller, John Olsen, David Rankin, Stan Rapotec, Gareth Sansom, Edwin Tanner, Peter Upward

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

# hugo galleries

International Art Dealers

Specialising in contemporary lithographs and etchings by Australian and Overseas Artists

Chagall Hickey Dickerson Miro 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

#### EARL GALLERY

6 Ryrie Street, Geelong 3220 Tel. (052) 21 2650 Changing display of quality 19th- and 20th-century Australian paintings. Monday to Friday: 10 - 4 Or by appointment.

#### EAST AND WEST ART

1019 High Street, Armadale 3144
Tel. (03) 20 7779
Specializing in Oriental 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 Christies of London and Port Jackson Press.

#### ELTHAM GALLERY

Monday to Friday: 10 - 5.30

Saturday, Sunday: 2 - 6

559 Main Road 3095
Tel. (03) 439 1467
Regular exhibitions of traditional and contemporary Australian paintings.
Jewellery, ceramics and wood 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 stocks, 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 water-colours 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.
13 - 25 August: Ramon Ward-Thompson
2 - 25 October: Major Exhibition —
Leonard Long
6 - 27 November: Bill Beavan — Watercolour exhibiion
Monday to Friday: 11 - 5

#### **GRYPHON GALLERY**

Saturday: 10 - 1 Sunday: 2 - 5

Melbourne College of Advanced Education, Cnr Grattan and Swanston Streets, Carlton 3053
Tel. (03) 341 8587
Exhibitions of Australian contemporary art and craft of deliberate diversity.
2 - 12 September: Multi-cultural Images from school children – "War and Peace" (works on paper)
23 September - 3 October: MCAE students and staff – "Package Deal – Crafts on Tour"
7 - 17 October: Young printmakers – Prints '84, '85, '86
25 October - 14 November: Australian Colonial Botanical Prints 1850-1900
25 November - 12 December: Red Letter

Community Workshop - Posters "Backstreet

Visions"
Tuesday to Friday: 10 - 4
Wednesday: 10 - 7.30
Saturday: 1 - 4

#### HEIDE PARK AND ART GALLERY

7 Templestowe Road, Bulleen 3105
Tel. (03) 850 1849
5 August - 14 September: John Olsen – In Search of the Open Country 1961-86
23 September - 2 November: 5 + 5 + 5 – works on paper
8 November - 14 December: Arthur Boyd 'The Bride' – paintings and drawings
14 December - 11 January: Gallery closed 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 3 - 25 October: Contemporary Art Society Prize Show; IAF Victor Biro Graziana Brillo Award; Eckersley's Prize: Raphael Brush

7 - 29 November: Leonie Gay and Robin Dettman – landscape – oil and pastel 5 - 20 December: Suma Potter – graphics 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

#### LAURAINE DIGGINS FINE ARTS PTY LTD

9 Malakoff Street, North Caulfield 3161

## MARY MACQUEEN

OCTOBER 1986





83 Tynte Street North Adelaide South Australia 5006 Telephone (08) 267 2200

#### JOSEF LEBOVIC GALLERY

OLD AND RARE ETCHINGS & ENGRAVINGS **AUSTRALIAN PHOTOGRAPHY PRE 1950** 



"CIRCULAR QUAY" BY MARGARET PRESTON ORIGINAL HAND COLOURED WOODCUT

Dear Patrons,

We are now ensconced in our new premises at 34 Paddington Street, Paddington.

The building houses 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

34 PADDINGTON ST, (cnr CASCADE ST), PADDINGTON, NSW 2021, AUSTRALIA TELEPHONE (02) 332 1840

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

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 Tel. (052) 63 1230 Continuing display of quality Australian paint-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 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 18 July - November: Australian Landscape Photography 6 August - 26 October: The Krongold Collec-

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. 17 September - 7 October: Rosemary Coleman - recent works 9 - 28 October: Gunter Christmann - recent 30 October - 18 November: Christine Berkman - recent works; Lilian Townsend recent works 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, Fitzrov 3065 Tel. (03) 417 5114 Changing exhibitions monthly by leading Australian and overseas artists. 27 August - 14 September: Rosie Weiss -17 September - 5 October: Ewan Cameron paintings 8 - 26 October: Arkirwa Takizawa – screen installation

29 October - 16 November: Robert Thirwell 19 November - 7 December: Chris Croft works on paper Tuesday to Friday: 10 - 6

Saturday and Sunday: 2 - 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 comprehensive collection of Australian ceramics: 1820s to the present. Monday to Friday: 1 - 5 Sunday: 2 - 5

SWAN HILL REGIONAL ART GALLERY

Horseshoe Bend, Swan Hill 3585 Tel. (050) 32 1403 Daily: 9 - 5

**TOLARNO GALLERIES** 

98 River Street, South Yarra 3141 Tel. (03) 241 8381 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 Saturday: 11 - 5

UNITED ARTISTS

42 Fitzroy Street, St Kilda 3162 Tel. (03) 534 5414 United Artists shows contemporary Australian painting, sculpture and photography and represents both established and emerging 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 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

ART GALLERY OF SOUTH AUSTRALIA North Terrace, Adelaide 5000 Tel. (08) 223 7200 5 September - 13 October: Edvard Munch works on paper 22 August - 5 October: Contemporary embroidery 3 November - 26 January: Colonial Crafts Daily: 10 - 5

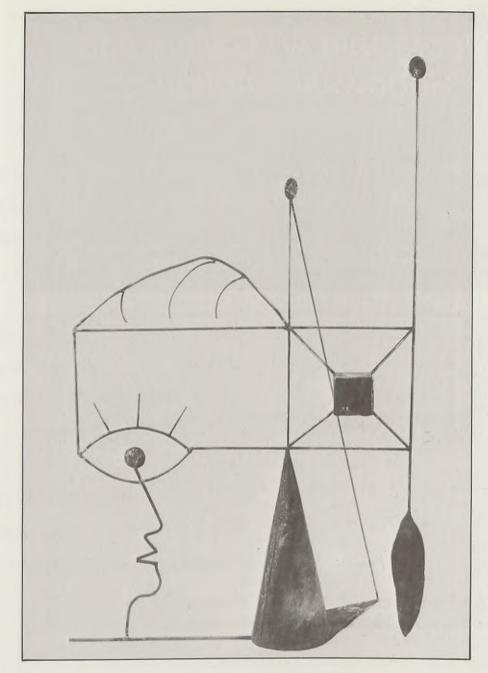
BONYTHON-MEADMORE GALLERY

88 Jerningham Street, North Adelaide 5006 Tel. (08) 267 4449 6 - 24 September: Noel Counihan - paintings

## Peter D. Cole

Sculptures and pastels 8 – 25 September 1986





## Magda Matwiejew

Paintings and works on paper 26 September – 16 October 1986

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



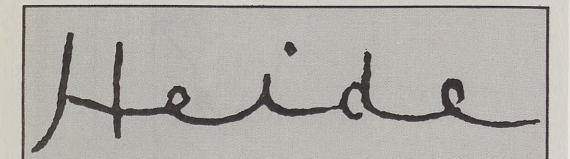
Gallery hours: Tues.-Fri. 10 a.m.-6 p.m. Saturday 11 a.m.-4 p.m.

### Moorabbin Art Gallery and Rogowski's Antiques

Mrs D. Rogowski Director-Owner

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

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



#### PARK AND ART GALLERY

August 5 – 14 September John Olsen -In Search of the Open Country 1961-86 September 23 – 2 November 5 + 5 + 5Works on paper November 8 – 14 December Arthur Boyd 'The Bride' Paintings and drawings

December 14 – 11 January Gallery closed

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

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

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.





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

1408 Nepean Highway, Mt. Eliza Phone: 787 2953

and drawings; Les Blakebrough - ceramics 27 September - 15 October: Vivienne Pengilley - mixed media textiles; Robyn Gordon - sculptural jewellery 18 October - 5 November: Neville Weston paintings and watercolours 8 - 26 November: Louis James - paintings (book launch); Stephen Harkin - sculptural 29 November - 17 December: Jacqueline

Hick - paintings and watercolours; Ninette Dutton - enamels 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 Featuring work by leading Australian artists paintings, prints, jewellery, sculpture and

28 September - 24 October: Russell Pick paintings; Peg and Harry Marchant -

26 October - 20 November: Robert Dickerson - paintings; Rolf Bartz - ceramics 23 November - 22 December: Still Life Exhibition - paintings; Silvio Appony - sculpture; Tom Browning - wood carving Tuesday to Friday: 10 - 5 Saturday, Sunday 2 - 5

JAM FACTORY (WORKSHOPS INCORPORATED)

169 Payneham Road, St Peters 5069 Tel. (08) 42 5661 7 - 28 September: Leone Furler - linoprints, lithographs and printed fabrics; Kingsley Marks - ceramics 5 - 27 October: John Johnson - architectural ceramics; Vera Trust - porcelain wall pieces 2 - 24 November: Margaret Ainscow - paper - works and textiles; Liz Williams - ceramics 30 November - 30 December: Stephen Bowers - hand-painted ceramics; Barbara Kirkman and Anastasia Anastiassiadis ceramics and jewellery Monday to Friday: 9 - 5 Saturday: 10 - 5

**BARRY NEWTON GALLERY** 

Malvern Village, 269 Unley Road, Malvern 5061 Tel. (08) 271 4523 Regular exhibitions of fine arts by prominent established and emerging artists. Tuesday to Friday: 11 - 5 Saturday, Sunday: 2 - 5

TYNTE GALLERY

Sunday: 2 - 5

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

#### Western Australia

ART GALLERY OF WESTERN AUSTRALIA 47 James Street, Perth 6000 Tel. (09) 328 7233 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 52** 

74 Beaufort Street, Perth 6000 Regular exhibitions of works by Australian contemporary artists. Tuesday to Friday: 10 - 5 Saturday: 10 - 1 Sunday: 2 - 5

**GREENHILL GALLERIES** 

20 Howard Street, Perth 6000 Tel. (09) 321 2369 September: Robert Dickerson - paintings; Rolf Bartz - ceramics October: Clifton Pugh - paintings; Michael Zchech - paintings November: Hal Missingham - watercolours; Bela Kotai - ceramics December: Mike Green - watercolours; Ken Johnson - paintings; Tony White jewelllery Monday to Friday: 10 - 5 Sunday: 2 - 5

**HOWARD STREET GALLERIES** 

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

LISTER GALLERY

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

**QUENTIN GALLERY** 

20 St Quentin Avenue, Claremont 6010 Tel. (09) 384 8463 21 August - 14 September: Lindsay Edwards - paintings and drawings 18 September - 12 October: Italian Show "The Sea" - work of selected Italian artists 16 October - 9 November: James Willebrant 13 November - 7 December: West Australian artists: Jane Mitchell, G. & T. Carr. Anne Hawks, David Woodlands, Jill Smith - Craft Show 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

6-27 September Margery Dennis Naive paintings

1-25 October **Hayden Wilson**paintings and works on paper

1-23 November
Ruth Faerber
cast paper works and gouache paintings



## THE BLOOMFIELD GALLERIES

118 Sutherland Street, Paddington. N.S.W. 2021. (02) 326 2122 Tuesday – Saturday 10.30 a.m. – 5.30 p.m. DIRECTOR: Lin Bloomfield Fine rag papers for printmaking, drawing & painting made in Tuscany by ENRICO MAGNANI

sold by mail order in Australia by Robert Jones, 123 Drayton Street, Bowden, South Australia 5007.

Write for a packet of samples and a price list.

## TOLARNO GALLERIES

AUSTRALIAN AMERICAN AND EUROPEAN ARTISTS



DIRECTOR
GEORGES MORA

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

## TheEsplanadeGallery

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

#### 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

#### TASMANIAN MUSEUM AND ART GALLERY

5 Argyle Street, Hobart 7000 Tel. (002) 23 1422 Daily: 10 - 5

Saturday: 11 - 4.30

#### Northern Territory

#### THE ESPLANADE GALLERY

70 The Esplanade, Darwin 5790 Tel. (089) 81 5042 Changing exhibitions of work by mainly Top End artists and craftspeople. Telephone for information on current exhibition. 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

#### NERANG FESTIVAL OF ARTS ANNUAL COMPETITION

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

#### GOLD COAST CITY ART PRIZE 1986

Opening 15th November.
Judge: Joseph Brown.
It is anticipated a minimum of \$20,000 will be available for purchases
Entries close 7 November: entry forms from P.O. Box 1010, South port, 4215.

#### New South Wales

#### ARCHIBALD PRIZE

Judges: Trustees of the Art Gallery of New South Wales.

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

#### **AUSTRALIAN MARITIME ART AWARD 1987**

Acquisitive. Entries close 30 April, 1987 Particulars from: ACTA Shipping, 447 Kent Street, Sydney 3000.

#### BASIL AND MURIAL HOOPER SCHOLARSHIPS

Available annually to Fine Arts students attending recognized art schools in New South Wales who have difficulty in meeting the cost of fees, materials and general living expenses. Application forms are distributed to recognized schools of art within New South Wales towards the end of each year. Particulars from: Director, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

#### BERINBA ART FESTIVAL COMPETITION

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

#### CAMPBELLTOWN CITY FESTIVAL OF FISHERS GHOST ART COMPETITION

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

#### DYASON BEQUEST

Grants to 'Australian art students who have already won travelling art scholarships, so that such students shall be better able to afford to study architecture, sculpture, or painting in countries other than Australia and New Zealand.

Applications may be made at any time to the Director, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

#### GRUNER PRIZE

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

#### JACARANDA ART EXHIBITION COMPETITION 1986

Open section, watercolour section, print and drawing section, carving section, Tooheys Acquisitive, Westlawn Investments Co. Pty Ltd Acquisitive.

Particulars from: Box 806 P.O., Grafton 2460. Exhibition: 27 October – 1 November 1986 (25th Anniversary Exhibition)

#### KYOGLE FESTIVAL ART COMPETITION

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

#### MAITLAND PRIZE

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

#### PORT MACQUARIE - THE MACQUARIE AWARD

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

#### ROYAL EASTER SHOW ART PRIZES 1987 Particulars from Director, Royal Agricultural

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

#### SULMAN PRIZE

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

#### 'SYDNEY MORNING HERALD' ART PRIZE AND ART SCHOLARSHIP

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

#### WYNNE PRIZE

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

## PERTH CALENDAR 1986/87

September Robert Dickerson – Paintings Rolf Bartz - Ceramics October **Clifton Pugh** – Paintings Mykal Zschech - Prints Joyce Scott - Ceramics November Hal Missingham - Watercolours Bela Kotai - Ceramics December Mike Green - Watercolours Ken Johnson - Paintings Tony White - Jewellery January Patrick Hockey - Paintings

America's Cup Festival Exhibition Brett Whiteley – Paintings, Drawings, Prints, Sculpture and Ceramics.

# greenhill greenhilleries

# Book Barn & Gallery

Fine art restoration service available Fine Prints, Etchings and Works on Paper. Large Selection of Australia's finest printmakers, combined with our comprehensive stock of Antiquarian Books.

181 Canterbury Road, Canterbury, 3126 Telephone (03) 830 4464 Hours: Mon-Sat 11 a.m.-4 p.m.

## LISTER GALLERY

248 St George's Terrace PERTH WA 6000

HOURS:

Monday to Friday 10 am to 5 pm Sunday by Appointment PHONE: (09) 321 5764

## LISTER FINE ART

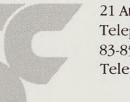
68 Mount Street PERTH WA 6000

HOURS:

By Appointment PHONE: (09) 322 2963

DIRECTOR: Cherry Lewis

## Artists Supply Co



21 Atchison Street, St. Leonards. 2065. Telephone 439 4944 83-85 George Street, Sydney. 2000. Telephone 27 4505

PROFESSIONAL CUSTOM FRAMERS & SUPPLIERS OF FINE & COMMERCIAL ART MATERIALS to the Australian market since 1954

#### A.C.T.

#### 'CANBERRA TIMES' NATIONAL ART AWARD

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

#### Victoria

CORIA ROTARY CLUB ART EXHIBITION Particulars from: Secretary, Rotary Club of Coria, Box 53, P.O., North Geelong 3215.

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

#### WARRNAMBOOL HENRI WORLAND MEMORIAL PRINT AWARD

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

#### South Australia

#### BAROSSA VALLEY VINTAGE FESTIVAL **ACQUISITIVE ART COMPETITION**

Particulars from: Dennis 1. Reimann, Chairman, Art Sub Committee, Box 10, P.O., Angaston 5353.

#### **ELIZABETH JUBILEE 150 ART** COMPETITION AND EXHIBITION

3 November - 6 November 1986. Judge/Selector: Ms Margaret Rich. Total prize money \$4,500. Entry forms available from Elizabeth City Council, P.O. Box 93, Elizabeth. 5112. Entries close 6 October, 1986.

#### Western Australia

#### **BUNBURY ART PURCHASE**

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

#### Tasmania

#### **BURNIE: TASMANIAN ART AWARDS EXHIBITION**

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

#### Results

#### New South Wales

#### **COWRA FESTIVAL OF THE LACHLAN VALLEY ART AWARDS 1986**

Judge: Greg Turner Winners: Calleen Award: Dorothy Davies; Caltex Award, from entire exhibition: Dorothy

Davies; Caltex Award: John Parkinson; watercolour: Jennifer Ephraim

#### MAHLAB/LAW WEEK ART PRIZE 1986

Judges: Justice Michael Kirby, Edmund Capon, Margaret Olley Winner: David Shead

#### ROYAL BLIND SOCIETY SCULPTURE AWARD

Judges: John Reid, Edmund Capon, John Ferris, Graeme Sturgeon, Ian Howard, Dr Paul Merory, Mrs Barbara Blackman Winner: Richard Goodwin

#### **ROYAL EASTER SHOW ART PRIZES 1986**

Judge: Guy Warren Winners: rural, traditional: 1st: Jean Isherwood; 2nd: John Loadsman; 3rd: John Caldwell Judge: Peter Laverty Winners: portrait: 1st: John Caldwell; 2nd: Charles Bush; 3rd: David Rae Judge: Robin Norling

Winners: still life: equal 1st: Patrick Carroll and Lesley Pockley Judge: Martin Terry

Winners: watercolour: 1st: John Caldwell; 2nd: Robyne Palmer; 3rd: Marienne Wiles Judge: Colin Lanceley

Winners: modern figurative: 1st: Thora Ungar: 2nd: Elsie Steer; 3rd: Garran Brown Judge: Alan Wake

Winner: marine/seascape: Doug Sealy Judge: Susannah Short Winner: miniature: John Caldwell

Judge: Nancy Borlese Winners: drawing on paper: 1st: Patricia Moy; 2nd: Janeen Cumming; 3rd: Rod Murray Judge: Lesley Pockley

Winners: Australian birds and flowers: 1st: Patrick Carroll; 2nd: Margaret Wills; 3rd: Colleen Parker

#### A.C.T.

#### CANBERRA TIMES NATIONAL ART AWARD

Judge: John McPhee Winner: Judy Silver

#### Victoria

#### **CAMBERWELL ROTARY ART SHOW 1986**

Judge: Colin Johnson

Winner: oil and Gold Medallion: Patricia Moran

Judge: Robert Wade

Winner: watercolour and Gold Medallion:

Charles Bush Judges: Donald Camercon and Shirley

Bourne

Winner: Overseas Study Grant Award: Paul McDonald-Smith Judges: Colin Johnson and Robert Wade

Winner: Special Award: Margaret Cromb Winner: Special Award: Judith Wills Winner: Special Award: Jon Crawley

#### South Australia

#### BAROSSA VALLEY VINTAGE FESTIVAL **ACQUISITIVE ART COMPETITION 1986**

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



# Edward Rushton Fine Arts

IMPORTANT AUSTRALIAN PAINTINGS & DRAWINGS



Margaret Preston "Corroboree"

#### ART AUCTIONS HELD MARCH, JULY & NOVEMBER

Enquiries: Simon Storey, Sydney 27 2841, Melbourne 67 5961

Valuations and sales also undertaken of fine jewellery, antiques, vintage wine and objet d'art

EDWARD RUSHTON PAINTINGS PTY LTD (Inc. In NSW)

HISTORY HOUSE, 133 MACQUARIE ST, SYDNEY 2000 461 BOURKE STREET MELBOURNE 3000

## **Art School** on the North Coast of **New South Wales**

Full-time and part-time programmes in Visual Arts: **Bachelor of the Arts Associate Diploma in the Arts** 

#### Majors:

Painting, Printmaking, Ceramics, Fibre and Textiles Support study areas include: Painting, Printmaking, Ceramics, Fibre and Textiles, Drawing, Arts Theory, and a wide range of other options from within the School and College as a whole.

#### Further information:

Contact us as soon as possible Telephone - (066) 21 2267 Mail – PO Box 157, Lismore, NSW 2480 School leavers, interstate and overseas students apply through UCAC. Part-time, external and post-graduate students apply direct to the College.

Closing date: October 1

School of the Arts Northern Rivers College of Advanced Education

#### Recent gallery prices

Sizes in centimetres

ASHTON, Julian Richard: Delphi Village, Greece, oil on board, 61 x 51, \$1,400 (Wagner, Sydney) BAINES, Robert: The Accumulation of the Already Created; Form I, sterling silver, 18ct gold, copper, stainless steel, enamel granite base, 41 x 19 x 35, \$7,500 (Realities,

BATT, Terry: No regrets, oil and wax on canvas, 204 x 173, \$2,000 (Niagara, Melbourne)

BANKS, John: Figures in a landscape, oil, 24 x 34, \$2,500 (Beth Mayne, Sydney) BOYD, Arthur: Pink Sky Black Swan Cairn Rock, Shoalhaven river, oil on canvas, 122 x 91.6, \$13,000 (Wagner, Sydney) CALDWELL, John: Light in the glen, mixed media, 105 x 150, \$2,500 (Gallery 460,

CAVELL, Paul: The Red Tablecloth, oil on duck, 122 x 150, \$1,800 (Wiregrass, Melbourne)

COEN, Margaret: Saplings, Waste Point, watercolour, 17 x 25, \$120 (Beth Mayne,

COTTON, Judith: Scheherazade, acrylic on canvas, 129 x 94, \$2,2000 (Wagner, Sydney) DOUGLAS, Neil: The boundary rider's hut, oil on board, 122 x 92, \$10,000 (Wiregrass, Melbourne)

DYSON, Chris: Nude with heads, oil on canvas, 183 x 275, \$1,800 (70 Arden Street,

GARRETT, Tom: Afternoon, monotype, 21 x 32, \$3,000 (Beth Mayne, Sydney) HART, Pro: Mona Vale beach, oil on board, 91 x 91, \$5,500 (Wagner, Sydney) JOHNSON, Michael: Yuen-kew, oil on Belgian Linen, 210 x 180, \$10,000 (Macquarie, Sydney)

LAVERTY, Peter: Evening outback, watercolour, 72 x 97, \$725 (Gallery 460, Gosford) MELDRUM, James: Old Centre, acrylic, 184 x 154, \$5,000 (Pinacotheca, Melbourne) McFADDYEN, Kenneth: Strezlecki Hills, oil on canvas, 28 x 39, \$750 (Wiregrass, Melbourne)

MOORE, George: Hay bails - Mornington Star Boys Home, pastel, 40 x 40, \$700 (Post Office Gallery, Red Hill, Victoria) MURCH, Arthur: Portrait study, pastel, 40 x 31, \$500 (Beth Mayne, Sydney) RANKINE, Susan: Memory of a Dowager, oil on canvas, 213 x 152, \$2,000 (Realities, Melbourne)

SHAW, Peggy Perrine: Wind squall over Williamstown, gouache, 52 x 72, \$800 (Wiregrass, Melbourne)

SPARKS, Cameron: Houses to hills, pastel, 36 x 25, \$200 (Beth Mayne, Sydney) SOUTHALL, Andrew: The Life and death of a wily peasant, mixed media, 124 x 98, \$1,500 (United Artists, Melbourne)

WAKELIN, Roland: By the window Mrs Wakelin, oil, 41 x 53, \$5,250 (Beth Mayne, Sydney)

WILKS, Maxwell: The last of the golden light, oil on canvas, 61 x 76, \$985 (Wiregrass, Melbourne)

WOODWARD, Margaret: Brolga, drawing, 100 x 70, \$695 (Gallery 460, Gosford) ZBUKVIC, Joseph: Summer's farewell, watercolour, 46 x 69, \$1,000 (Wiregrass, Melbourne)

#### Art auctions

Sizes in centimetres

#### Geoff K. Gray 3 March 1986

BOYD, Arthur: Narcissus in a cave, oil, 149 x 118, \$17,000 HILDER, J. J.: The bridge, watercolour, 12 x 24, \$4,500 LAWRENCE, George F.: Basalt quarry, Kiama, oil, 43 x 55, \$2,900 LINDSAY, Norman: Study for the Art of Dress, watercolour, 35 x 35, \$7,000 McINNES, W. B.: Old farm, Heidelberg, oil, 53 x 78, \$30,000 NAMATJIRA, A.: Ghost gum in landscape, 26 x 36, watercolour, \$7,250; Central Australian landscape, watercolour, 33 x 51, \$6,200 OLLEY, Margaret: The kitchen door, oil, 120 x 90, \$6,000 PASSMORE, John: Bathers, Charcoal on paper, 34 x 47, \$2,200 REES, Lloyd: Near Old Cremorne wharf, oil, 28 x 34, \$8,250 STREETON, Sir Arthur: The rainbow, oil, 32 x 35, \$17,000 WILLIAMS, Fred: Acacia sapling, oil, 107 x 101, \$80,000

#### **Edward Rushton** 17 March 1986, Sydney

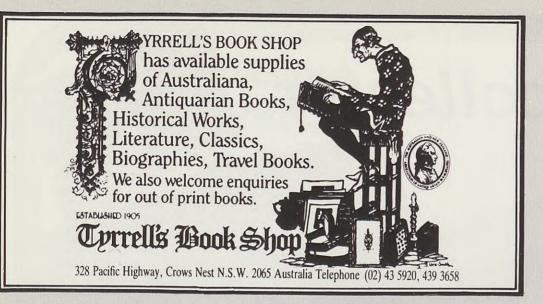
ALLCOT, John: Fullers Bridge from Delhi Road, oil on board, 30 x 55, \$1,600 ASHTON, Sir John (Will): Coastal waters, North Coast, N.S.W., oil on canvas, 33 x 42, BENNETT, Rubery: The camp site, Burragorang Valley, oil on canvas, 36 x 43, \$13,000; Beside a stream, oil on cardboard, 24 x 29, \$3,000 BOYD, Arthur: Wheatfield in high summer, oil on canvas on board, 100 x 75, \$15,500 BOYD, David: Playmates, oil on board, 61 x 71, \$2,100 COSSINGTON-SMITH, Grace: Oranges and bottles, oil on board, 34 x 23, \$8,000 CROOKE, Ray: River crossing, North Queensland, oil on canvas, 61 x 91, \$2,200 DEWHURST, Wynford: Lakescape, oil on canvas, 63 x 79, \$2,400 FRIEND, Donald: Flight into Egypt, oil on board, 30 x 40, \$7,000 GALLOP, Herbert: Reflections, oil on board,

GILL, S. T.: Appy in his mind, Cup Day, water-colour, 28 x 22, \$10,000 HEYSEN, Nora: Corroboree, stencil heightened with white, 37 x 53, \$250 JOHNSON, Robert: Hawkesbury River, oil on canvas board, 44 x 55, \$4,800 JONES, W. B.: Port Phillip Bay, a historical view, watercolour, 40 x 62, \$5,200 KMIT, Michael: Portrait of a youth, oil on board, 35 x 25, \$2,000

30 x 38, \$1,200

LISTER LISTER, W.: Orchard Scene, North Shore, watercolour, 21 x 31, \$800 MINNS, B. E.: The drover, watercolour, 27 x 38, \$6,000

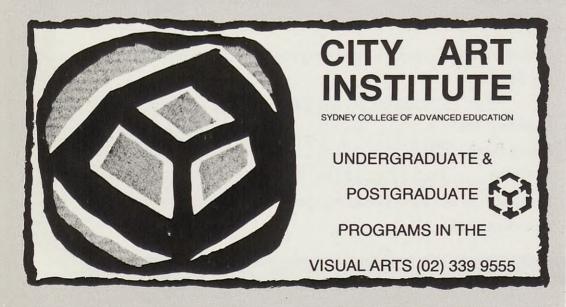
	70
Books for the collector	
Doors joi lite	Collector
☐ The Art of Breguet	
by George Daniels	RIST ALL HICK
ISBN 95-6670046 RRP \$120.00 330mm × 240mm Cloth 412 pages 25 colour & over 900 monochrome illustrations, 100 line drawings	KAII HGASHIMAMA
☐ The Artist and the Country House	
A History of Country House & Garden View Painting 1540 – 1870	BRIGARIO
by John Harris	5RETOR
ISBN 95-6670533 RRP \$90.00 297mm × 271mm Cloth 416 pages 50 colour & 475 monochrome illustrations	BRECUET George Daniels
□ Toulouse-Lautrec	Se Daniel
The Complete Prints by Wolfgang Wittrock	STATE OF THE STATE
ISBN 95-6671929 RRP \$360.00 240mm × 240mm 2 volumes Cloth 850 pages 100 colour & 330 mono- chrome illustrations	am Remolds The Paintings of
☐ The Paintings of J.M.W. Turner Revised Edition	URNE
by Martin Butlin and Evelyn Joll	
ISBN 30-0032763 RRP \$395.00 210mm × 290mm 2 volumes Cloth 944 pages 320 colour & 243 monochrome illustrations	Marnin Budin & Lindon Kall
☐ The Later Paintings and  Drawings of John Constable ☐ Kai	Higashiyama
	akeyoshi Tanuma
ISBN 30-0031518 RRP \$395.00 ISBN 210mm × 295mm 2 volumes Cloth 280m	77-0117135 RRP \$212.95 nm × 400mm Colour illustrations pages Cloth
Available from all good bookshops or direct from Book & Film Services.	I am enclosing a cheque or charging my Bankcard. The publisher will
Please tick appropriate box(es) and return coupon to:  Book & Film Services	pay freight.
PO Box 226, Artarmon, N.S.W. 2064 Telephone (02) 439 6155	Bankcard No.
(Please allow 21 days for delivery)	Expiry date
NAME	Signature
ADDRESS	If you wish to see these books on approval please contact one of our
POSTCODE representatives.	



# THE ARTS BOKSHOP

Specialists in the visual arts – New, old and rare Hours: Mon – Fri. 9 am to 5.30 pm Sat. 9 am to 5 pm

1067 High Street, Armadale Victoria 3143. Tel. (03) 20 2645



OLSEN, John: Bird at a window, oil on board, 22 x 29, \$850
ROBERTS, Tom: Children on a countryroad, cattle driver in the distance, oil on board, 45 x 34, \$6,000
STREETON, Sir Arthur: S. S. Giovannie Paolo, watercolour, 34 x 49, \$10,000
THORPE, Hall: Peonies, coloured woodcut, 17 x 15, \$250
WAKELIN, Roland: The farm, oil on board, 35 x 44, \$2,700
WILLIAMS, Fred: Circus act, etching, 19 x 20, \$725

## James R. Lawson Limited 18 March 1986, Sydney

BECKETT, C.: Jetty at sunset, oil on cardboard, 29 x 38, \$1,850 BLACKMAN, Charles: Night in the garden, oil on board, 55 x 77, \$1,900 BOYD, David: The mystery of wattle, oil on canvas on board, 30 x 40, \$1,650 CROOKE, Ray: Islanders gossiping, oil on composition board, 40 x 50, \$1,200 DALI, Salvadore: The temptation of St. Anthony, lithograph, 44 x 57, \$700 DUNLOP, Brian: Roof tops, Paddington, gouache, 22.5 x 35.5, \$1,000 FULLWOOD, A. H.: At Palm Beach, watercolour, 27 x 36, \$900 FRIEND, Donald: Study for spearfishermen, pen and ink, wash, 51 x 70, \$4,400 HEYSEN, Sir Hans: Red gum, autumn morning, charcoals, 52.5 x 64, \$4,600; Passing showers, watercolour, 47.5 x 57.5, \$26,000 JOHNSON, Robert: Mangollan Station, oil on canvas, 46 x 56, \$9,250 JONES, Paul: Iris and roses, ink and wash, 47 x 34, \$650 LANGKER, Erik: Balmoral Beach, oil on cardboard, 30 x 37, \$600 LINDSAY, Norman: Honey, oil on canvas on board, 52 x 56, \$9,250 LISTER LISTER, W.: Barque, Sydney Harbour, watercolour, 53.3 x 37.5, \$1,000 LONG, Sydney: (Landscape with flowers), oil on cedar panel, 40.5 x 29.5, \$13,500 McINNES, W. B.: St Ives, oil on canvas, 46 x 35.5, \$3,100 NAMATJIRA, Albert: McDonnell Ranges, watercolour, 22 x 36, \$1,500 POWER, Septimus: Riding at Toorak, oil on canvas board, 31 x 36, \$1,500 PUGH, Clifton: Birds nests, oil on composition board, 91 x 122, \$3,700 ROBERTS, Tom: At Clifton, oil on cedar panel, 12.5 x 19.5, \$16,750 WESTWOOD, Bryan: Self portrait wearing engraving apron, oil on canvas on composition board, 120 x 90, \$2,000 WHITELEY, Brett: Golgotha, pen and ink, 56.5 x 33.5, \$2,200 YOUNG, W. Blamire: Operatic scene, watercolour, \$3,400

#### Christie's 14 April, 1986, Melbourne

CHEVALIER, Nicholas: Akaroa Bay Canterbury, New Zealand, watercolour and bodycolour, 9.2 x 59.2, \$16,500

BOYD, Arthur: Lovers in a creek, oil and tempera on board, 121.9 x 152.5, \$46,750; The Hunter III (The Lost Hunter), oil on canvas, 77 x 106, \$165,000 CROOKE, Ray: Thursday Island, oil on board, 75 x 100, \$5,280 DRYSDALE, Sir Russell: Road to Hall's Creek. ink and watercolour, 21 x 32, \$3,520; Seated drinker, ink and wash, 24 x 19, \$3,080 FOX, Emmanuel Phillips: North African landscape, oil on canvas on board, 37 x 44, \$17,600 FRIEND, Donald: Aboriginal boy, ink and watercolour, 53.5 x 37, \$2,520 GRUNER, Elioth: The willows, oil on canvas on board, 42 x 52, \$40,700; Spring morning, oil on board, 26 x 30.5, \$30,800; The barn, drypoint etching, 30 x 20, \$770; Ladies on a beach, oil on board, 12.5 x 29, \$35,200 HALL, Bernard: Reclining nude, oil on canvas, 32 x 70, \$8,800 HESTER, Joy: Sunday Reed, ink, watercolour and wash, 26 x 37, \$30,800 PERCEVAL, John de Burgh: Teapot and cover, glazed ceramic, 28 high, \$2,860 PRESTON, Margaret: New South Wales everlasting flowers, oil on canvas, 46 x 46, SHANNON, Michael: North Queensland house, oil on linen, 90.5 x 122, \$3,850 SHORT, Henry: In Memory of the Lamented Heroes of the Victorian Exploration, 1861, oil on canvas, 71 x 91, \$16,500 STORRIER, Tim: Landscape, oil on canvas, 122 x 122, \$5,500 STREETON, Sir Arthur: Josselyn, Brittany,

SUTHERLAND, Jane: Portrait of Margaret Sutherland as a young girl, pastel, 30 x 18.5, \$8,800 WILLIAMS, Fred: Saplings, oil on board, 89.5 x 59.5, \$44,000; Fallen tree, drypoint etching and aquatint, 14 x 20, \$1,210 WESTWOOD, Bryan: Late afternoon, oil on board, 122 x 122, \$7,700

oil on canvas on board, 30 x 39.5, \$18,700

#### Leonard Joel 16-18 April 1986, Melbourne

BENNETT, Rubery: Autumn day, Lower Kangaroo Valley, New South Wales, oil on canvas, 49 x 58, \$18,000 BOYD, Arthur: Early Murrumbeena, oil on board, 83 x 120.5, \$120,000 BOYD, Theodore Penleigh: Shadows of evening, Yarra River, Warrandyte, watercolour, 53 x 73, \$16,000 CAMM, Robert: The old house with horse and dray, oil on canvas, 92 x 141.5, \$8,000 COBURN, John: Icon I, oil on canvas laid down on board, 50 x 40, \$1,500 DAVIES, David: In the Grampians - the Sentinel, oil on canvas laid down on board, 43.5 x 55, \$17,000 DOBELL, Sir William: Village in Somerset, oil on board 28 x 35 5 \$44 000 DRYSDALE, Sir Russell: Bonekeepers camp: watercolour, 24 x 39.5, \$3,250 FAIRWEATHER, Ian: Two figures, drawing, 24.4 x 18, \$3,200 FORREST, Haughton: Homeward bound, oil on board, 30 x 46, \$6,250 FRENCH, Leonard: Fish, still life, mixed media, 23 x 31, \$4,000 FRIEND, Donald: Spear fishermen, mixed media, 69 x 50, \$2,800



Fred Williams "Acacia Saplings" Sold Monday 3rd March, 1986 for \$80,000.

# Specialists in the

Valuation and Auction
of
Fine Paintings
and
Works on Paper.

GEOFF K. GRAY PTY. LIMITED (inc. in N.S.W.)

AUSTRALIA'S LARGEST AUCTIONEERS AND VALUERS 34 MORLEY AVENUE, ROSEBERY. N.S.W. (02) 669 2622

765

# Solander Gallery

NOW OPERATING FROM NEW PREMISES BUILT FOR THE SHOWING OF MAJOR WORKS. THREE SOLO EXHIBITIONS EACH MONTH.

Artists included this year:

Alun Leach-Jones

Nola Jones

Sydney Ball

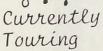
James Willebrandt

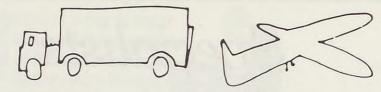
Andrew Sibley

David Baker
David Rose
Bob Boynes
John Olsen
Graham Kuo
Ben Taylor

36 GREY ST., DEAKIN. 2600. WED.-SUN. 11 - 5 P.M. (062) 73 1780







**AUSTRALIAN PERSPECTA '85** 



PROFESSIONAL ART SERVICES.

Packaging, Crating & Storage Specialists. Air Freight & Customs Service.

Vehicles Dedicated To ART & CRAFT MOVEMENT.

SYDNEY, MELBOURNE, ADELAIDE, PERTH

Including Regional Galleries.

20 Guildford Lane, Melb. 3000, Vic., Aust. ISD 010613 (03) 602 4071, 602 4518.

## REMBRANDT®

for the very finest quality in artist's materials

REMBRANDT® Oil Colours
121 colours plus 5 whites

REMBRANDT® Water Colours
Tubes, pans and sets

REMBRANDT® Acrylic Colours
41 colours in studio tubes

REMBRANDT® Pastels
Sets and 163 individual colours

Use the best!

Available now at leading art supply stores.



**Royal Dutch Quality** 

Talens, manufacturer of the world famous Rembrandt soft pastels and artists' oil colours.

Write to Talart, P.O. Box 325, Prahran, Victoria, 3181, for more information and your nearest stockist.

GARRETT, Thomas Balfour: Red trucks, monotype, 27 x 35.5, \$51,600 GILL, S. T.: Terminus Hotel, Brighton, watercolour, 32 x 53, \$105,000 HERMAN, Sali: Woolloomooloo, oil on canvas, 29.5 x 44.5, \$12,500 HEYSEN, Sir Hans: Callington, South Australia, watercolour, 27 x 37, \$13,000 HILDER, J. J.: Country road, Epping, watercolour, 21 x 23.5, \$6,500 JOHNSON, Robert: Mornington coast, oil on canvas laid down on board, 36 x 43.5, LAWRENCE, George: Two rivers, oil on board, 55 x 75, \$8,000 LINDSAY, Norman: Surprise, watercolour, 62 x 51, \$16,000 LONG, Sydney: A glimpse of the plains, oil on board, 21 x 39, \$15,000 LYMBURNER, Francis: Dancer and basket: mixed media, 31 x 40, \$2,600 McCUBBIN, Frederick: The old cottage, South Yarra, oil on canvas board, 23.5 x 34, \$34,000 NAMATJIRA, A.: Ranges ten miles north of Alice Springs: watercolour, 26.5 x 36, \$5,250 NOLAN, Sir Sidney: Girl in township, oil on board, 92 x 122, \$28,000 PIGUENIT, W. C.: The winding river, oil on canvas, 63.5 x 76, \$8,000 REES, Lloyd: The village on the plains, oil on canvas, 44.5 x 55, \$36,000 SCHELTEMA, Jan Hendrik: Cattle drinking at a pool, oil on canvas, 60 x 103.5, \$16,000 STREETON, Sir Arthur: Interior at Olinda, oil on canvas, 75 x 49.5, \$24,000 TURNER, J. A.: Fagged out, oil on canvas, 35.5 x 50, \$30,000 YOUNG, W. Blamire: Fantasy, watercolour, 32 x 50, \$6,500

# Some recent acquisitions by the National and State Galleries

#### Queensland Art Gallery

ASPDEN, David: Cape Ferguson, 1984 Suite

of six, synthetic polymer paint BLACKMAN, Charles: Head with pot plant in foreground, pen and ink on paper BUGGY, Evelyn: Dragon bowl, earthenware CHIHULY, Dale: Seaform macchia group #85.84.7, glass FAIRWEATHER, Ian: Kite Flying, 1958, synthetic polymer paint, gouache FRASER, James: Chiffonier, c. 1850, wood GERTRUDE LANGER BEQUEST: Netsuke, various media JONES, Mervyn: Vase 1925-30, ceramic LAMBERT, George: Untitled (Study for 'Important People') c. 1914-20, pencil/wove MACKENNAL, Bertram: Queen Victoria at her Coronation, 1897, bronze MOLVIG, Jon: Untitled, oil on composition board PUGH, Clifton: The dead kangaroo, oil on composition board REES, Lloyd: Untitled (landscape with a tree and a lake), 1934, pencil/wove paper ROBINSON, William: William and Shirley fauna and flora, oil on canvas SANTOS, Julio: Latticino bowl, 1985, glass/hot worked/latticino VASSILIEFF, Danila: 41 Martin Place

#### Sotheby's 21 April 1986, Melbourne

AUSTRALIAN SILVER PRESENTATION CUP AND COVER: 56.5 high, weight 84 oz, \$42,000 ENGLISH SCHOOL: Portrait of Colonel William Light, oil on canvas laid down on board, 83 x 60, \$36,000 FOX, Emmanuel Phillips: La toilette, oil on canvas, 44 x 31, \$32,000 FULLWOOD, A. H.: A golden shanty, oil on panel, 25 x 41, \$32,000 GILL, S. T.: Melbourne Wharf, early 40s, watercolour, 22 x 28.3, \$19,000 HEYSEN, Sir Hans: The quarry, watercolour, 48 x 63.5, \$50,000; Arkaba Country, oil on canvas, 65 x 90.5, \$160,000 LINDSAY, Norman: Spring's Innocence, oil on canvas, 64 x 90, \$120,000 LONG, Sydney: Australian landscape, oil on canvas, 75.5 x 101 \$42 000 McCUBBIN, Frederick: Feeding time, oil on canvas, 74 x 125, \$630,000 ROBERTS, Tom: Cottage at Kallista, oil on canvas, 44 x 64, \$55,000 STREETON, Sir Arthur: Port Campbell cliffs, oil on canvas, 61.5 x 74, \$32,000; Royal review, Spit Head, 1913, watercolour. 30 x 52, \$20,000; Summer Droving, oil on canvas, 30 x 60, \$400,000; A hot road, Olinda, oil on canvas, 48.5 x 59, \$75,000

#### Australian National Gallery

1935/36, oil on plywood

BUNNY, Rupert: The bathers, 1921 monotype CHANEL (couture house, Paris) GABRIEL (Coco): Evening ensemble. c. 1930 DROUALS, Jena Germain: Marius à Minturnes. 1786 oil sketch MERZ, Mario: Sei case. Sydney. 1978 Six houses. Sydney. 1978 lithography on architectural draughting film MURPHY, John: Ionia: it is here that one smells the woman, oil on canvas NORRIE, Susan: The Sublime and the Ridiculous, oil on plywood STENBERG, Vladimir: Drawings of headgear for Phaedre, pen and ink on paper UNKNOWN, Tasmania: Sideboard, c. 1810, blackwood (Acacia melanoxylon), pine, (unidentified)

## Art Gallery of Western Australia

ASCHER & CO: 2 textile lengths designed by Henry Moore, c. 1944, silkscreen print on rayon BLAKEBROUGH, Les: Porcelain Sphere: porcelain DAUM: Vase, c. 1925, glass JONES, Noela: Puttin' on the Ritz, tapestry LEWERS, Darani: Earring, silver and gold WENDT, J. M.: Epergne, 1875, silver

# William S Ellenden PTY:

FINE ART AND GENERAL AUCTIONEERS • APPROVED VALUERS

Good collective sales presented regularly including Antique Furniture, Paintings and Prints, Silver, Plate, Glass, China, Pottery, Jewellery, Objects and Bric-a-Brac.

Special collections and house sales by arrangement.

Sales advertised regularly Saturday's Sydney Morning Herald auction columns

Member of the Auctioneers and Valuers Association of N.S.W.

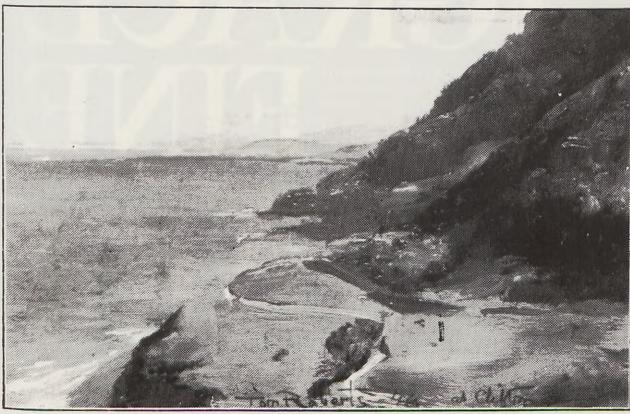
A highly personalised business conducted by Licensee William S. Ellenden



68-72 WENTWORTH AVENUE, SYDNEY 2000

PHONE: (02) 211 4035 211 4477

# FINE PAINTINGS



Tom Roberts' "At Clifton" oil on cedar panel 12.5 x 14.5 Sold March 1986 — \$16,750

## at Lauson's

We are now cataloguing our next

Major Sale Tuesday, 2nd December

Enquiries: Digby Hyles Tel. (02) 241 3411



## JAMES R. LAWSON

212-218 Cumberland Street, The Rocks, Sydney (02) 241 3411 Telex AA10101. Att: Lawsons

#### Hamer Mathew & Ewers

ART DIVISION

Stock includes: Streeton, Gruner, Robert Johnson, James R. Jackson, A. H. Fullwood, W. Blamire Young, John Passmore.

We specialize in boardroom paintings. Cross Street, Double Bay. 2028. N.S.W. Telephone: (02) 32 4015, 328 6398

## RECONNAISSANCE GALLERY

72 Napier Street

Fitzroy

3065

Victoria

Gallery hours

Tuesday – Friday 10-6

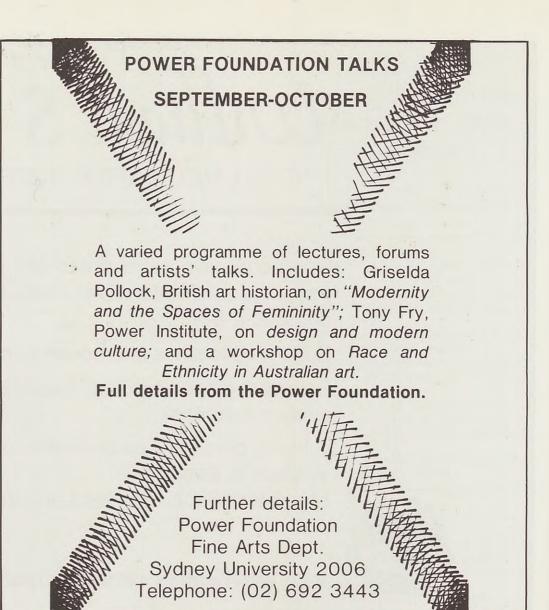
Saturday & Sunday 2-5

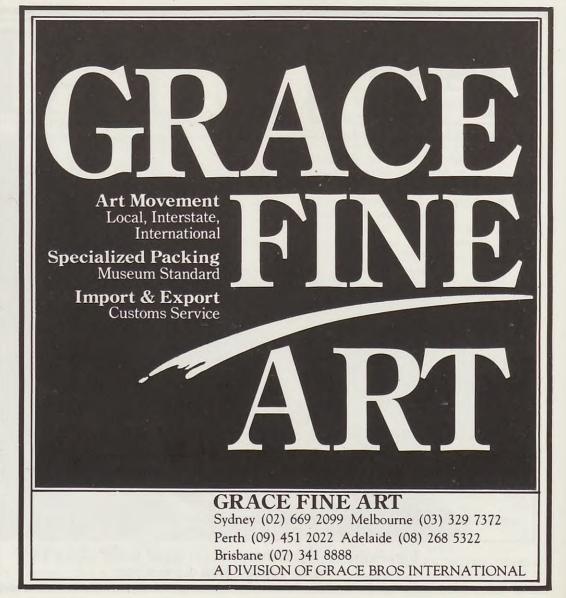
### "BELLE FRAMING"

Award-winning picture framer

181c Edgecliff Road Woollahra. N.S.W. 2025 Phone (02) 387 4851

**Exclusive Frames, Paintings, Graphics and Prints** 





## Fine Australian Investment Paintings



"Feeding Time" (1893) by Frederick McCubbin. Oil on canvas 76 x 127 cm (Reference: Plate 3 "The Art of Frederick McCubbin" 1916)

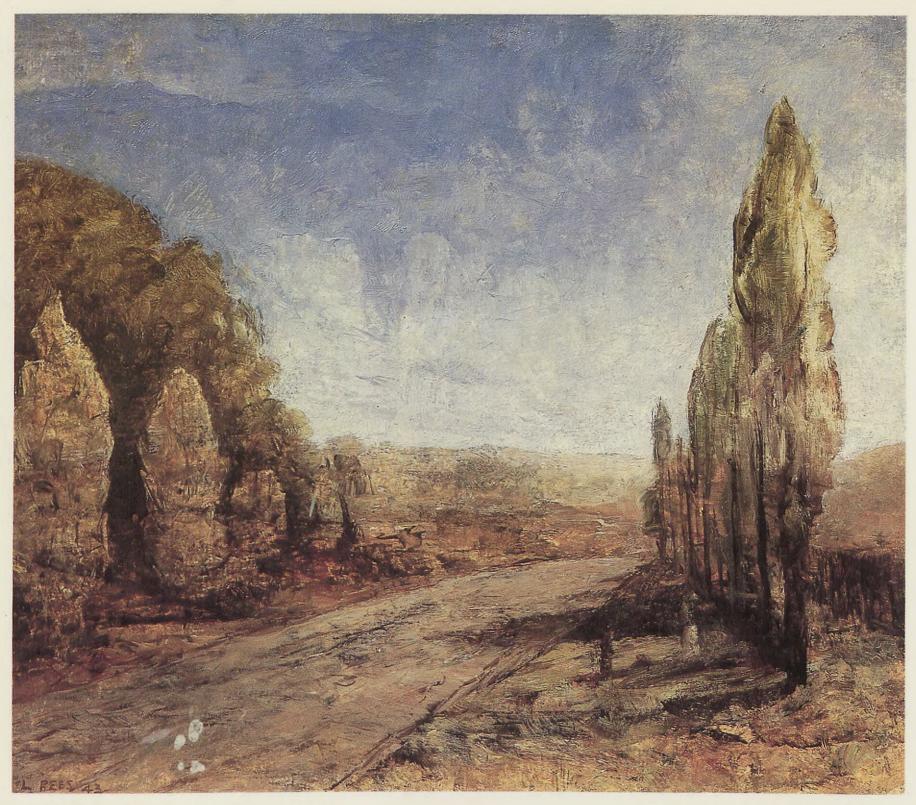
## Frederick McCubbin

1983 – Sold by our gallery for \$105,000 1986 – Resold at public auction for \$693,000



Commonwealth Valuer for Australian Paintings and Antiquarian Art Books

180 Jersey Road, Woollahra. N.S.W. 2025. Telephone (02) 32 4605 11 am to 6 pm - 7 days



Lloyd Rees

Road near Orange

1943

oil on canvas on board

40 x 55 cm

Other important paintings under our hand for sale are oils by Eric Wilson, John Peter Russell, John Passmore, Arthur Streeton, Ray Crooke, Robert Johnson, Kenneth Jack and Walter Withers.

## **Artarmon Galleries**