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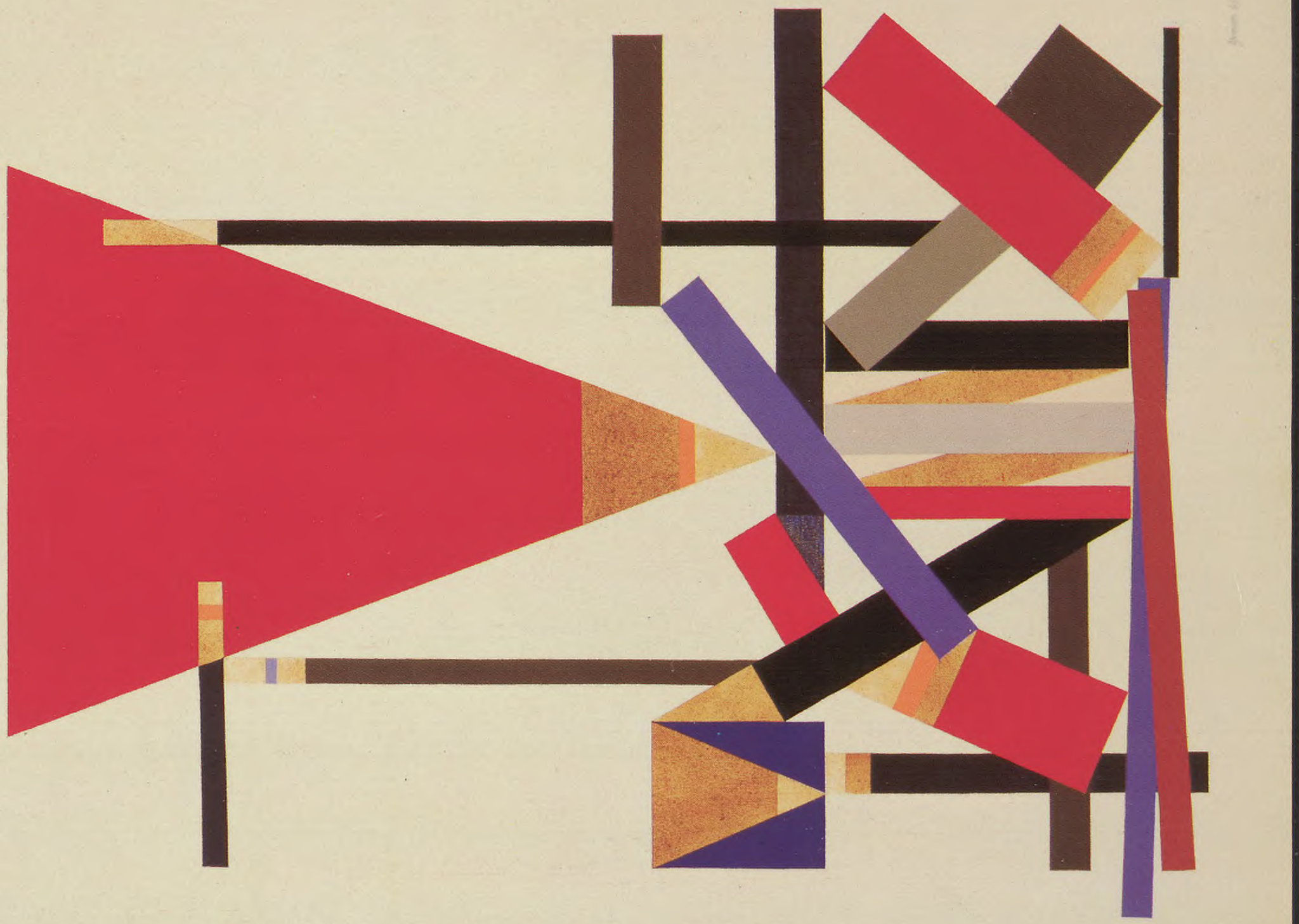

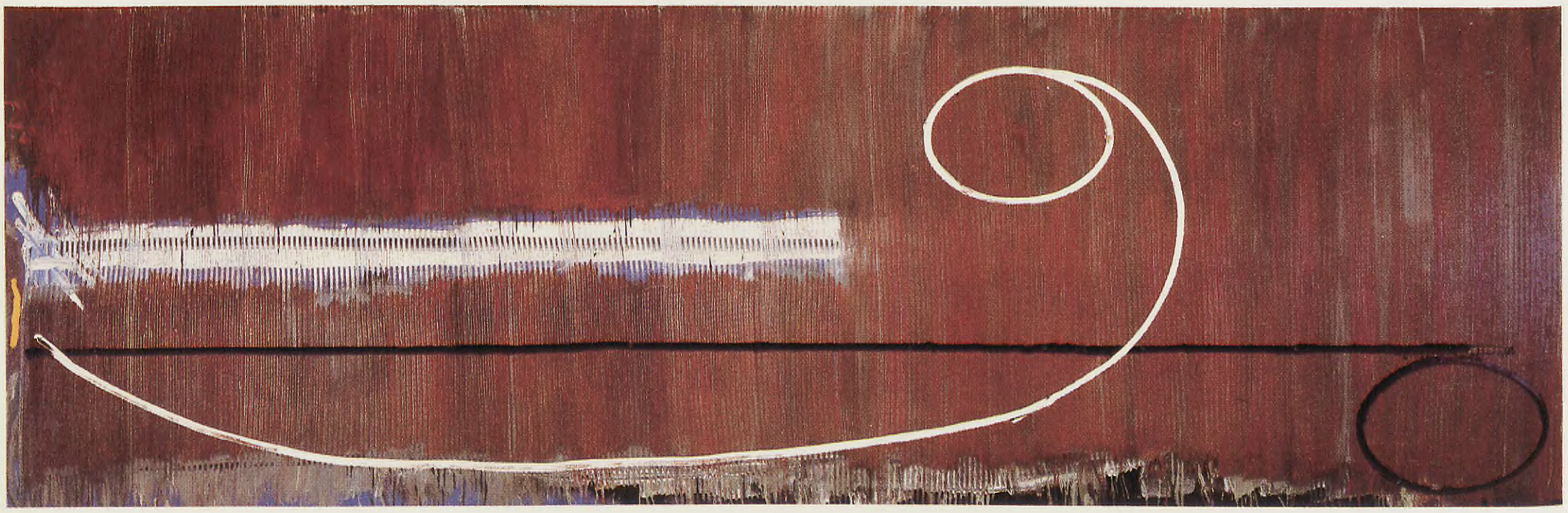

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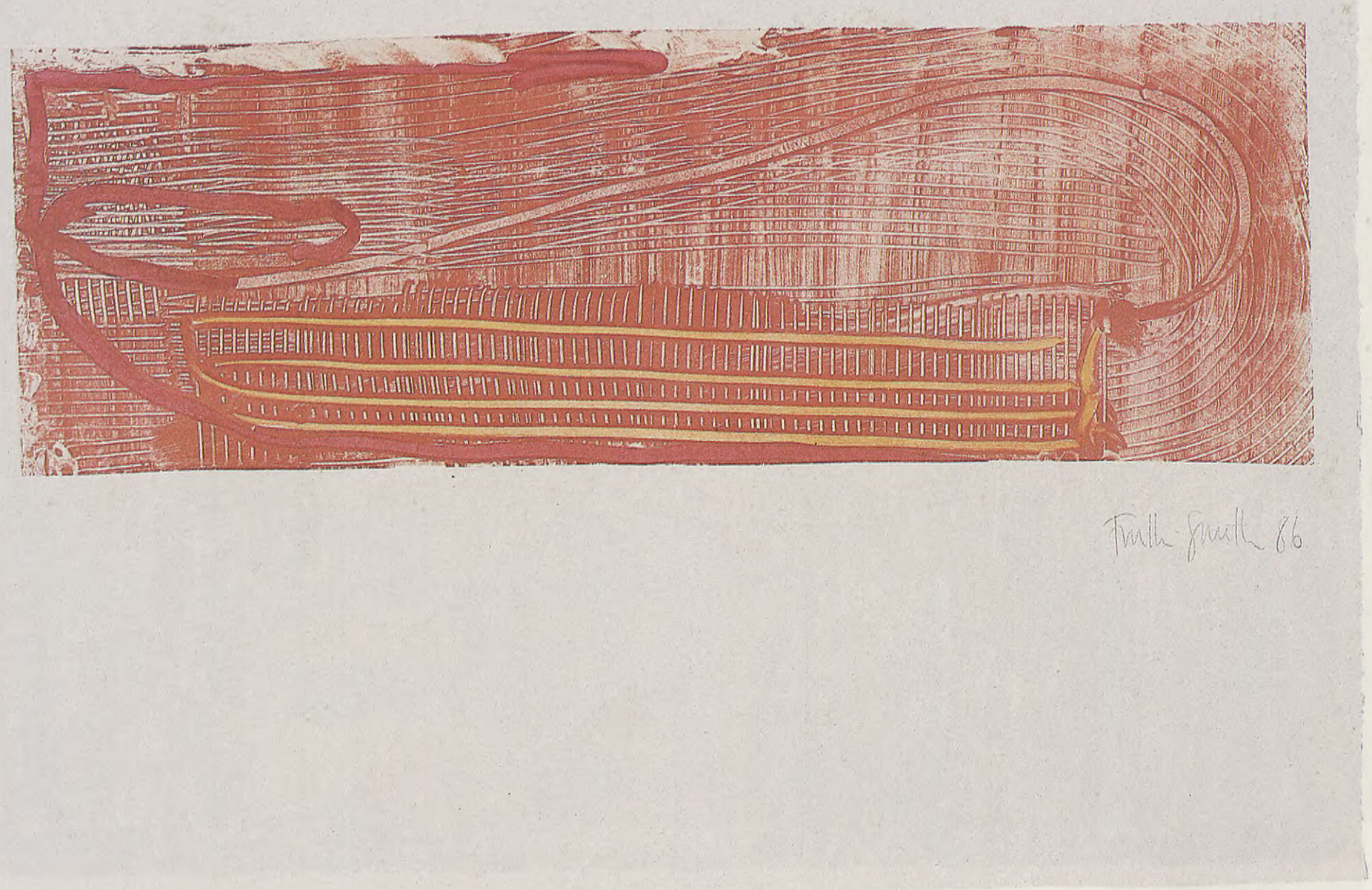

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Reflections III 1986

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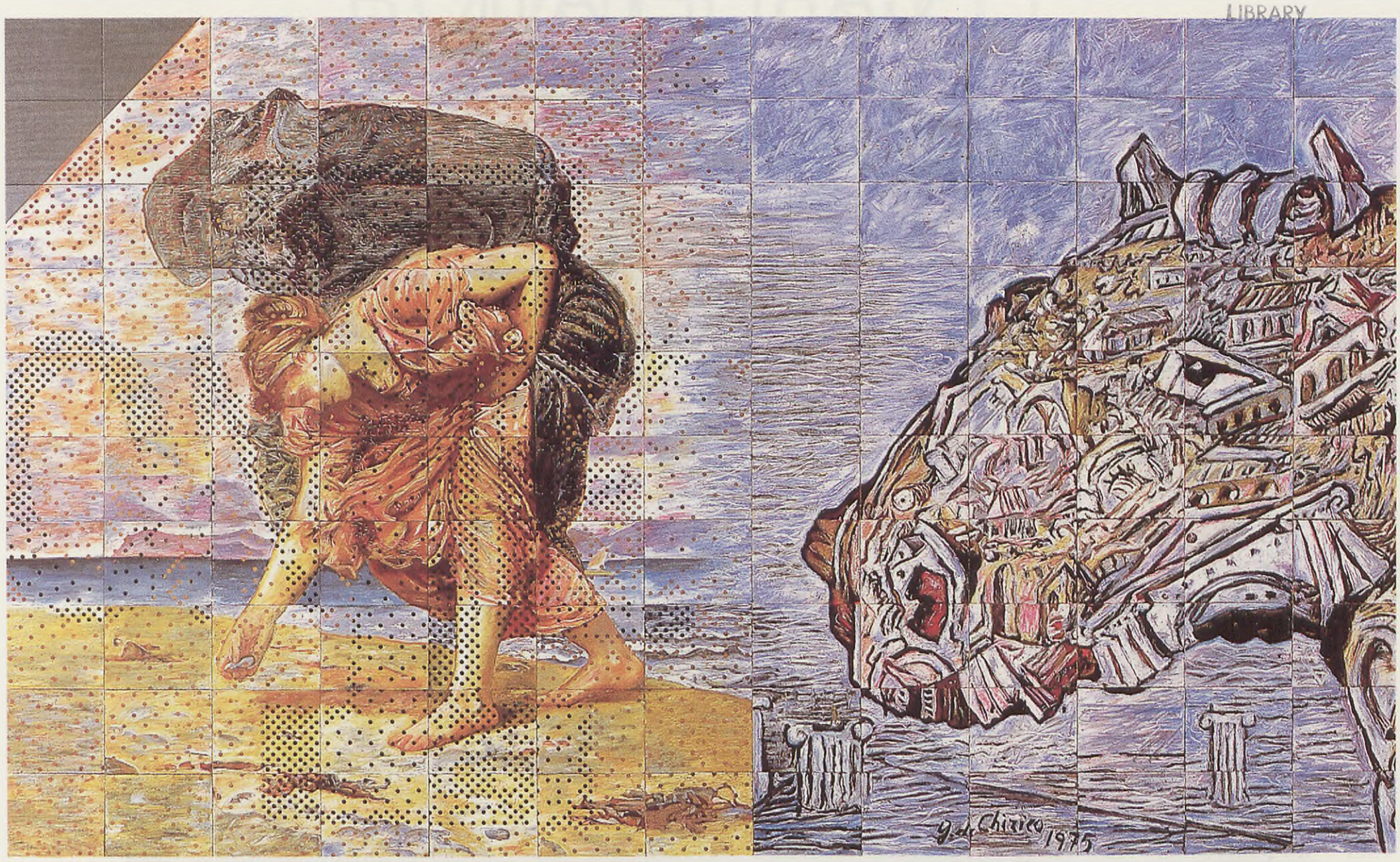


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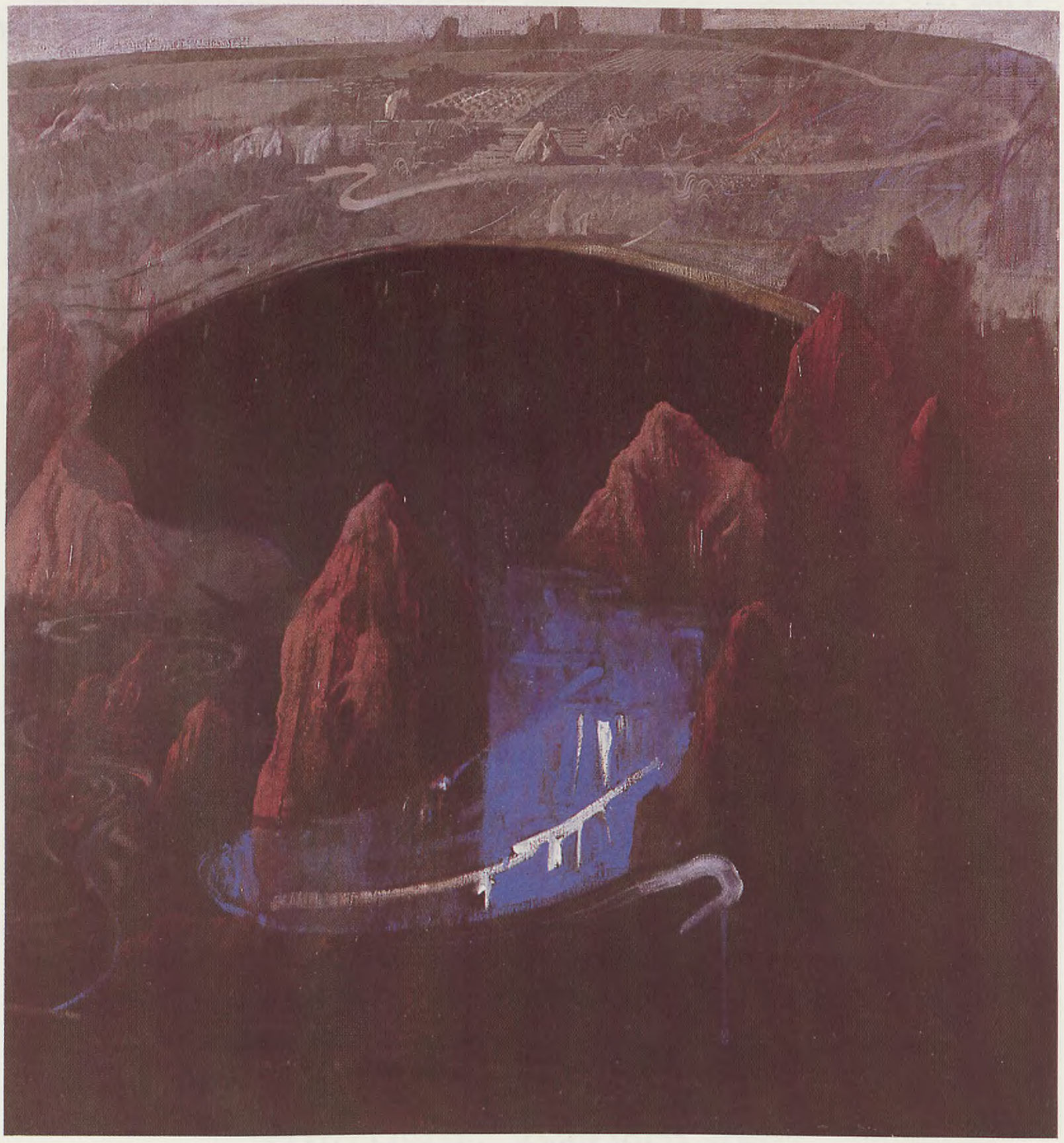

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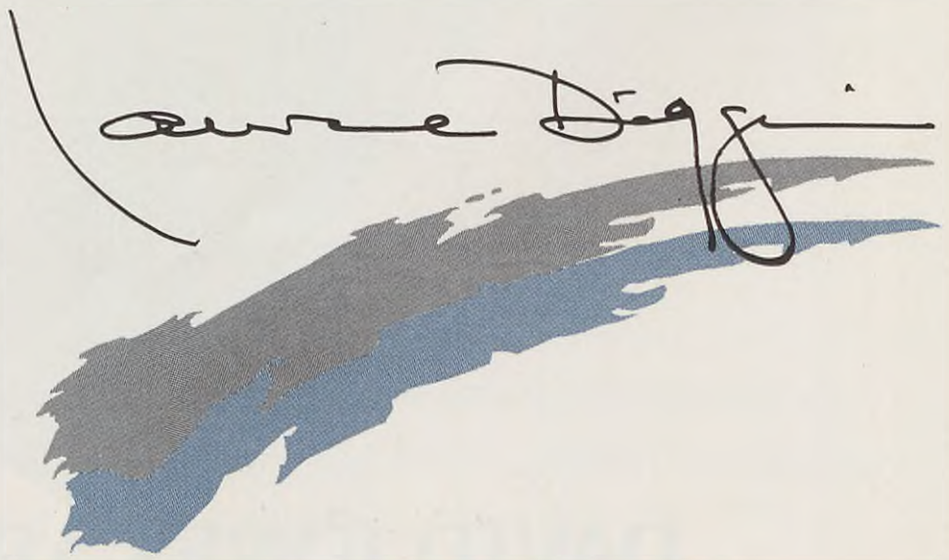

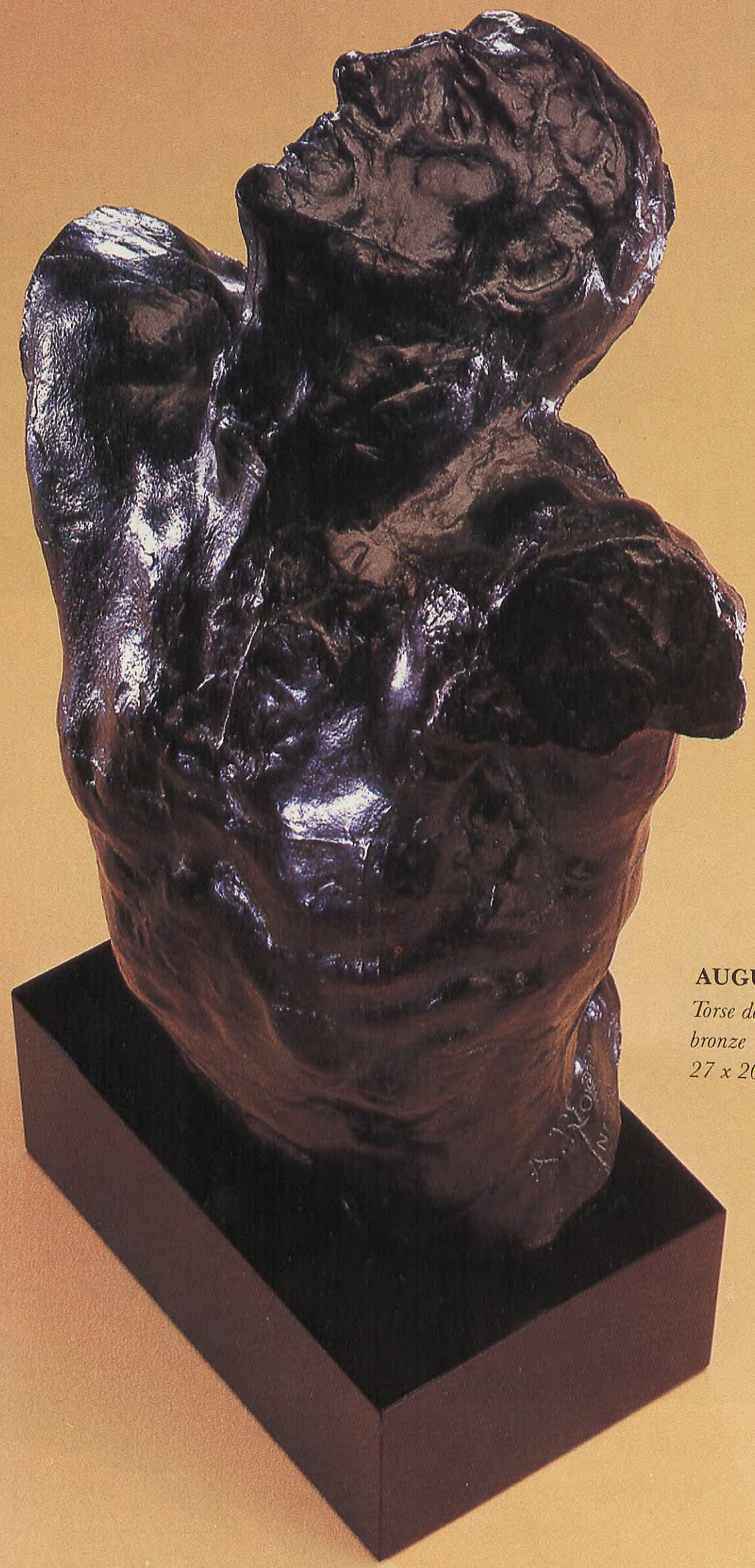

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SUMMER 1986

**Art Quarterly**
ISSN 0004-301 X

**Publisher:** Sam Ure Smith
At the Fine Arts Press Pty Limited
Sydney, Australia
**Volume 24 Number 2**

**Cover illustration**
GEORGE JOHNSON
RED TRIANGLE CONSTRUCTION
NO. 1 (1984)
Acrylic on canvas 112 x 84 cm
Private collection, Melbourne



Designed and produced in Australia
Typeset in Sydney by
Australian HI-FI Publications Pty. Ltd.
Printed in Korea by Daewoo/Dong-A
Edited 1963–83 by
the late Mervyn Horton A.M.


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

***ART and Australia***
Fine Arts Press Pty Limited
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. $42 (U.S. $42)
Single copies:
*Recommended retail price $8.95
(plus mail – within Aust. $2.25,
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# ART AND AUSTRALIA

VOLUME 24 2

## Commentary


Installation: ROGER KEMP EXHIBITION 14 June – 4 July 1986
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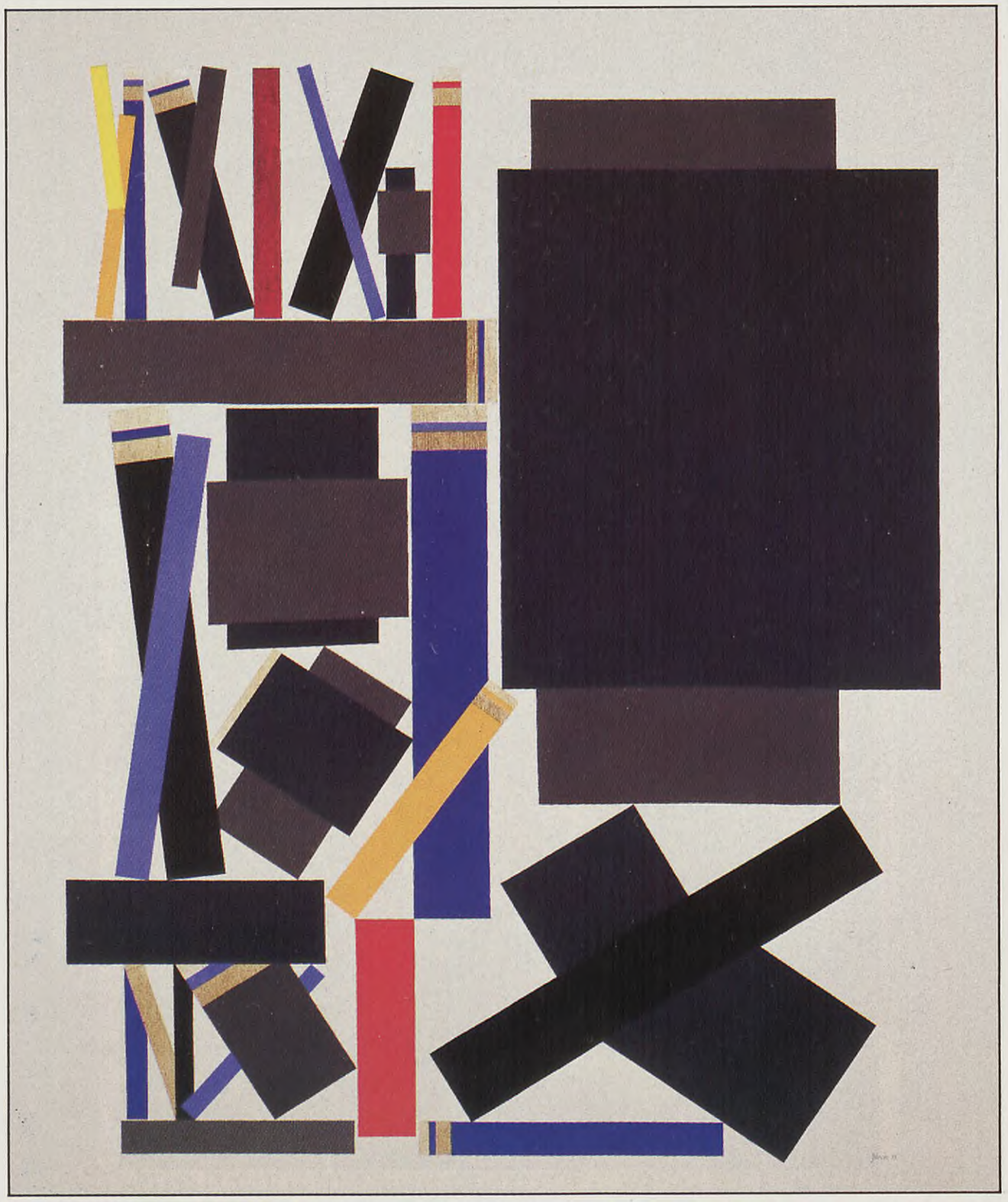

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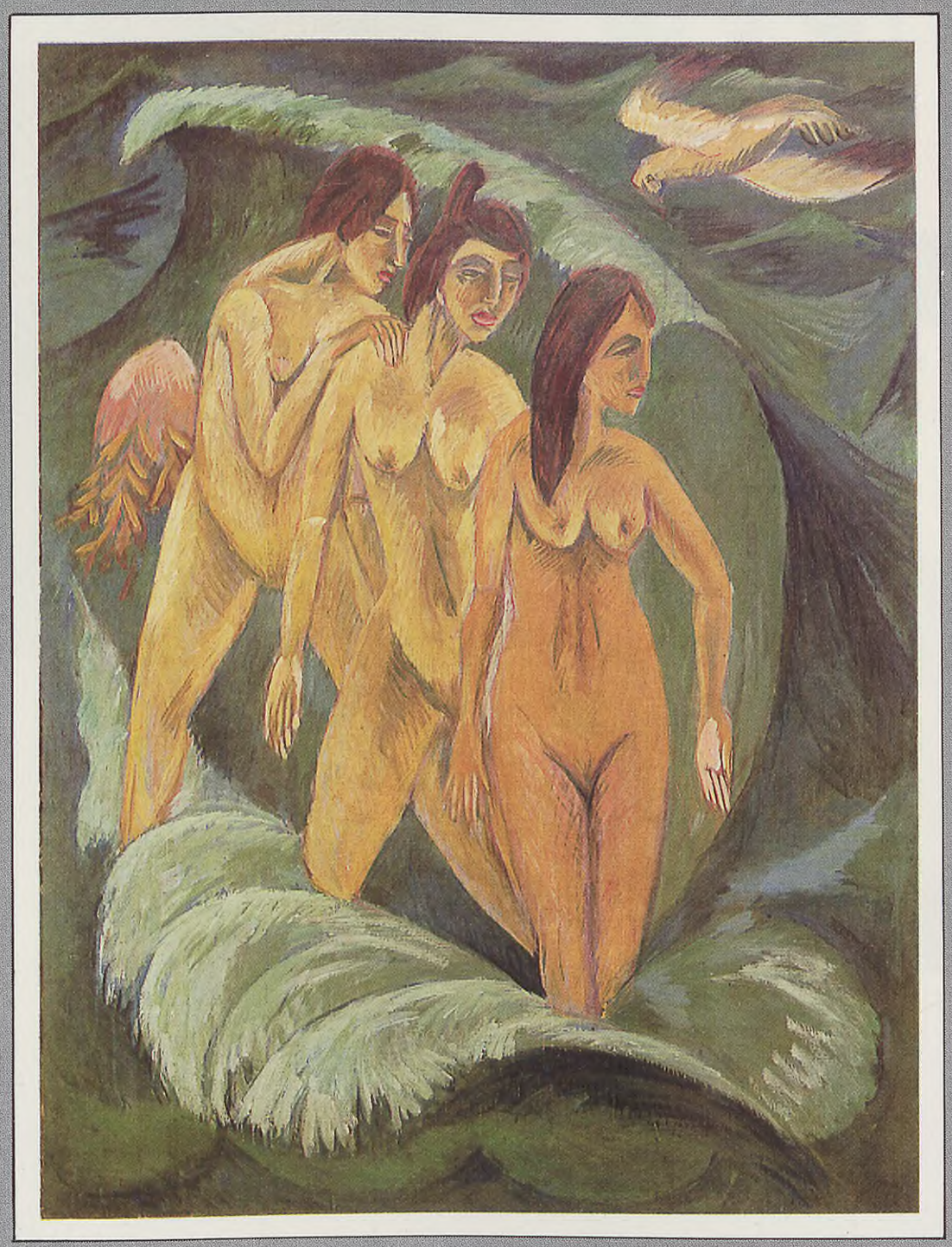

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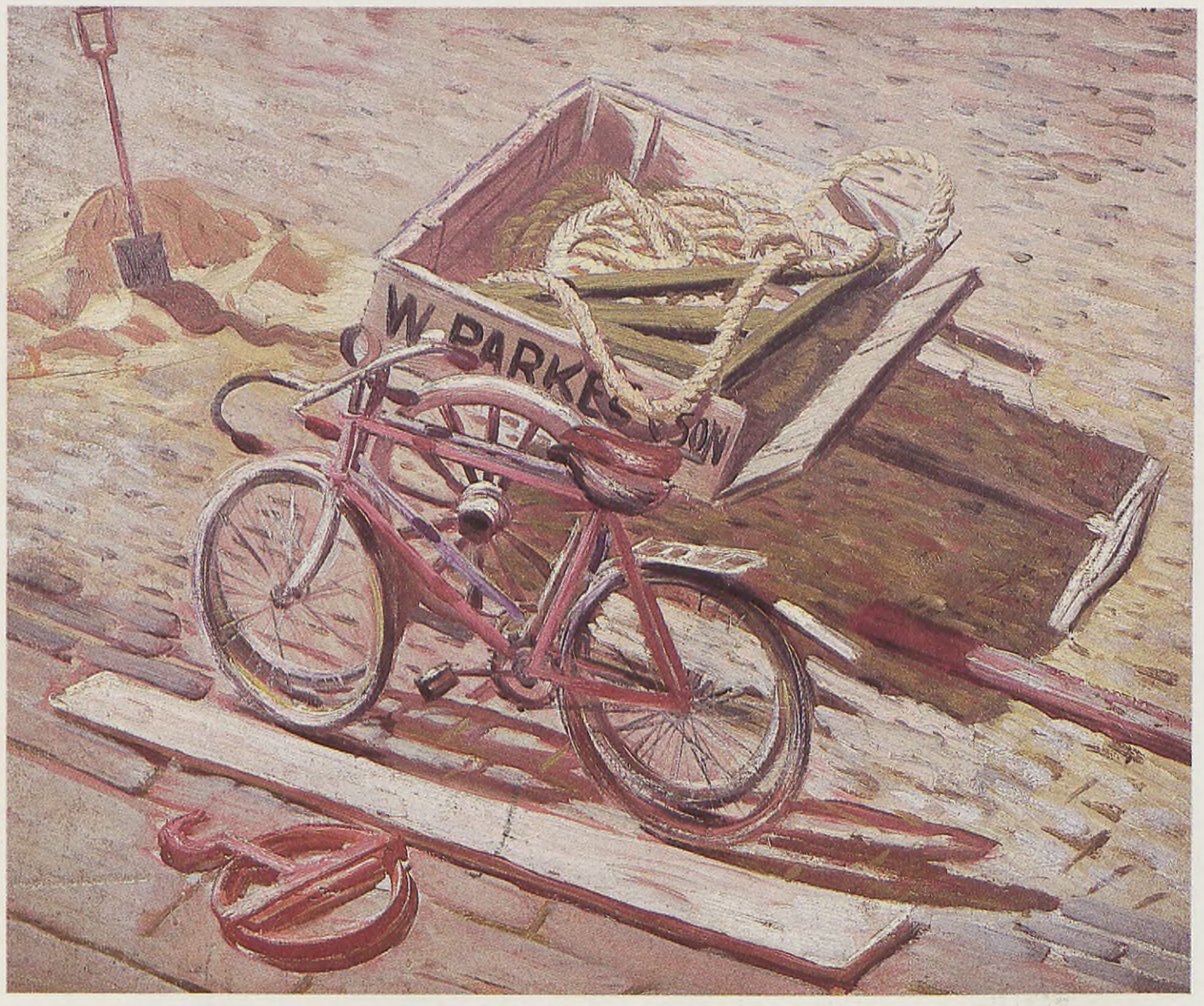


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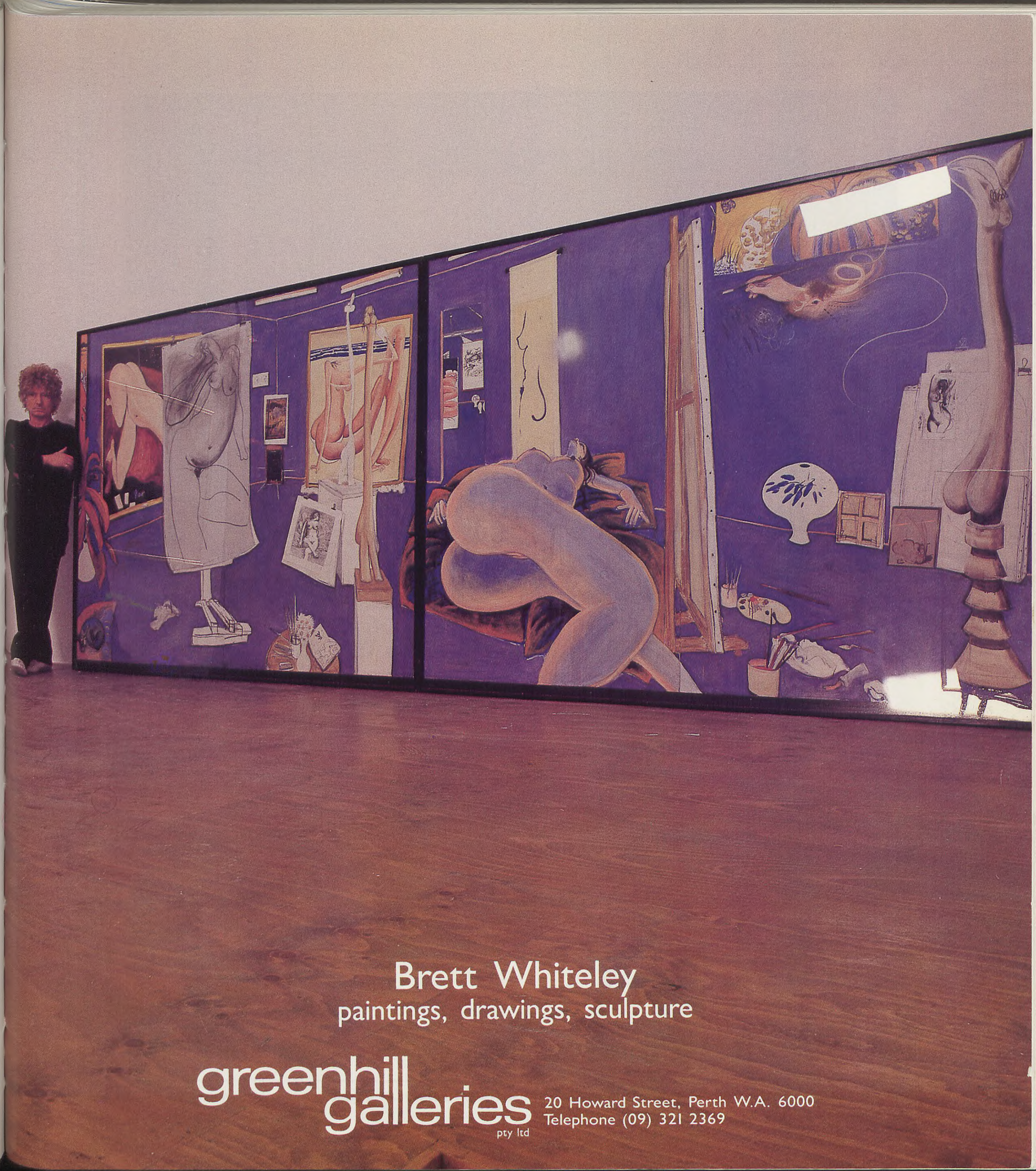

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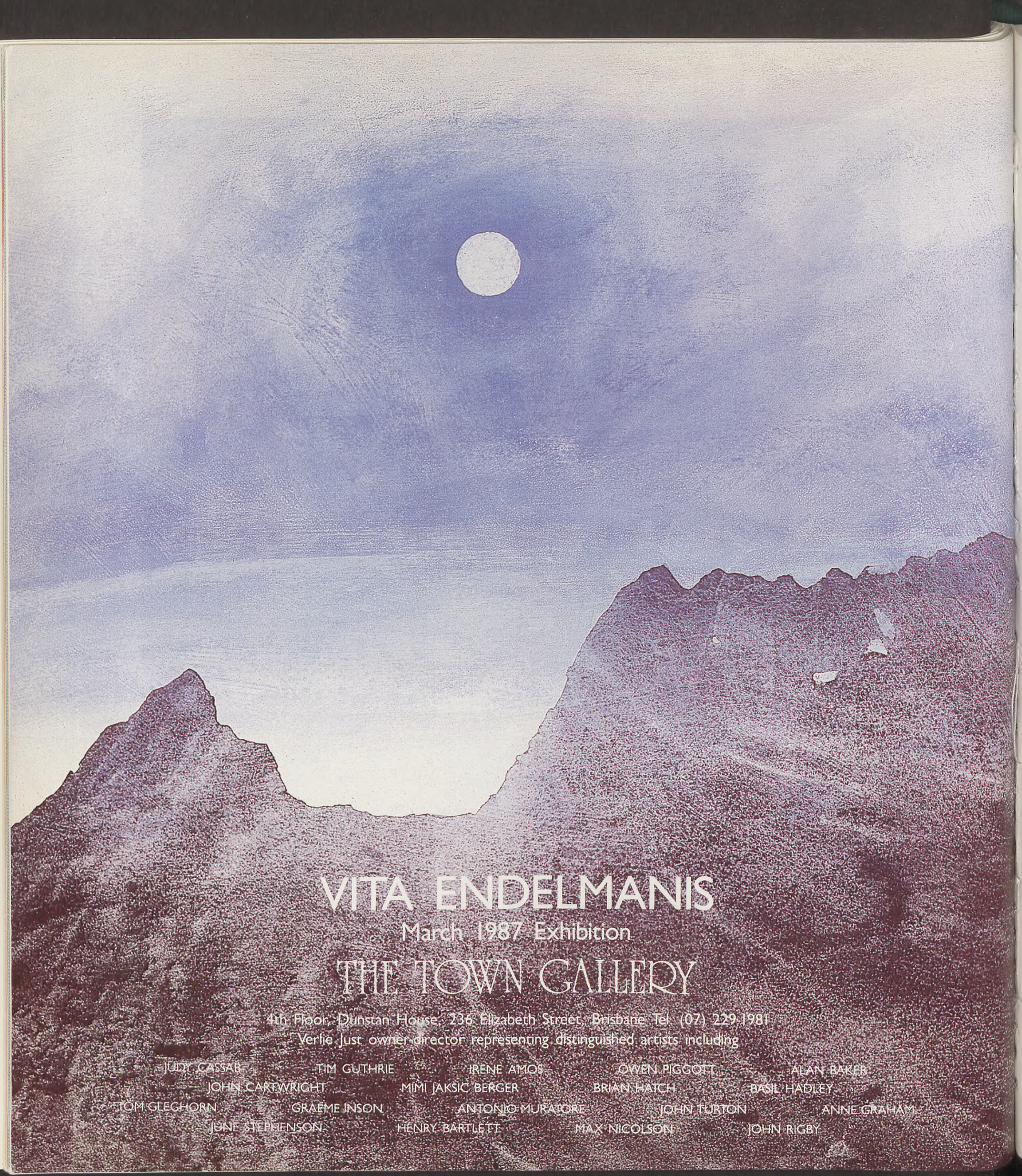
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# 1987 CALENDAR

| | |
|---|---|
| Barbara Coburn Retrospective | Paintings and prints |
| Dora Chapman | Paintings and pastels |
| Introducing Beth Turner | Pastels |
| Introducing Lyndall Milani | Environmental installation in courtyard |
| Greg Johns | Sculpture |
| Geoffrey De Groen | Paintings |
| Alison Goodwin | Pastels |
| John Hinds | Oriental collage |
| Michael Taylor | Paintings and watercolours |
| Hossein Valamanesh | Sculpture |
| Angela Valamanesh | Ceramics |
| Geoffrey Proud | Paintings |
| Peter Tysoe | Glass |
| Albert Tucker | *Faces I Have Met* |
| Bryan Westwood | Paintings |
| Ian Ferguson | Gold and silversmith |
| Ken Done | Paintings, silkscreens and drawings |
| James Willebrant | Paintings, drawings and silkscreens |
| Lawrence Daws, Colin Lanceley, Alun Leach-Jones | Works on paper |
| Anne Mercer | Ceramics |
| The Art of the Botanist | Studies by six leading botanical artists |

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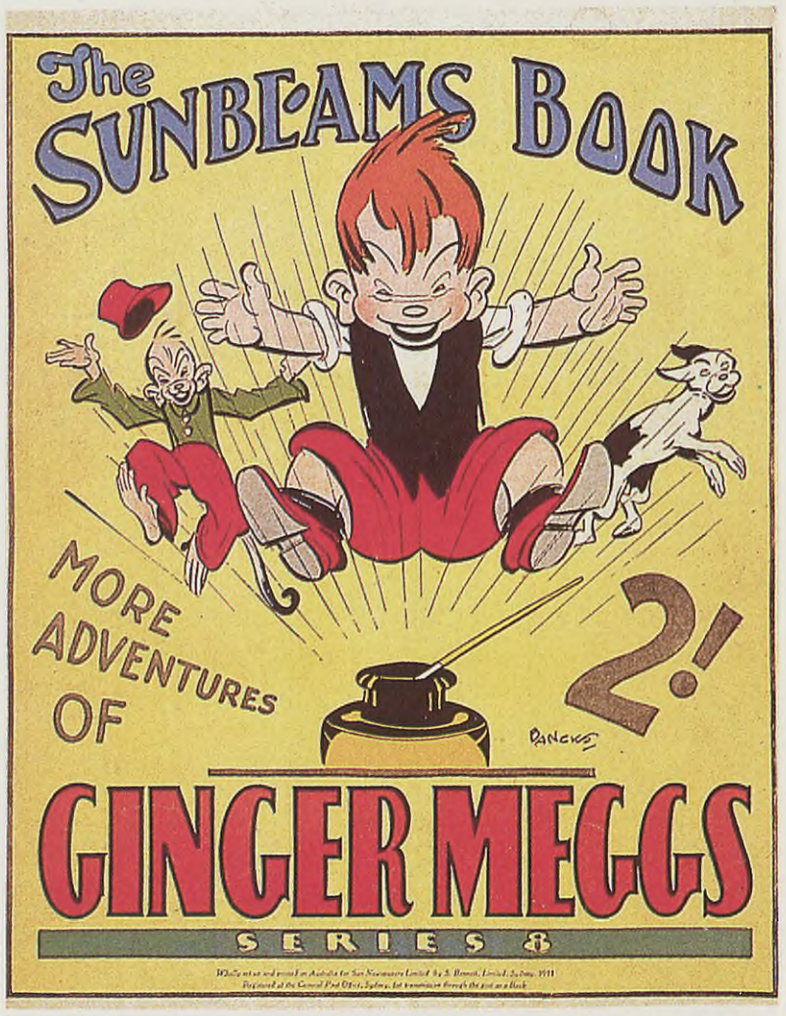




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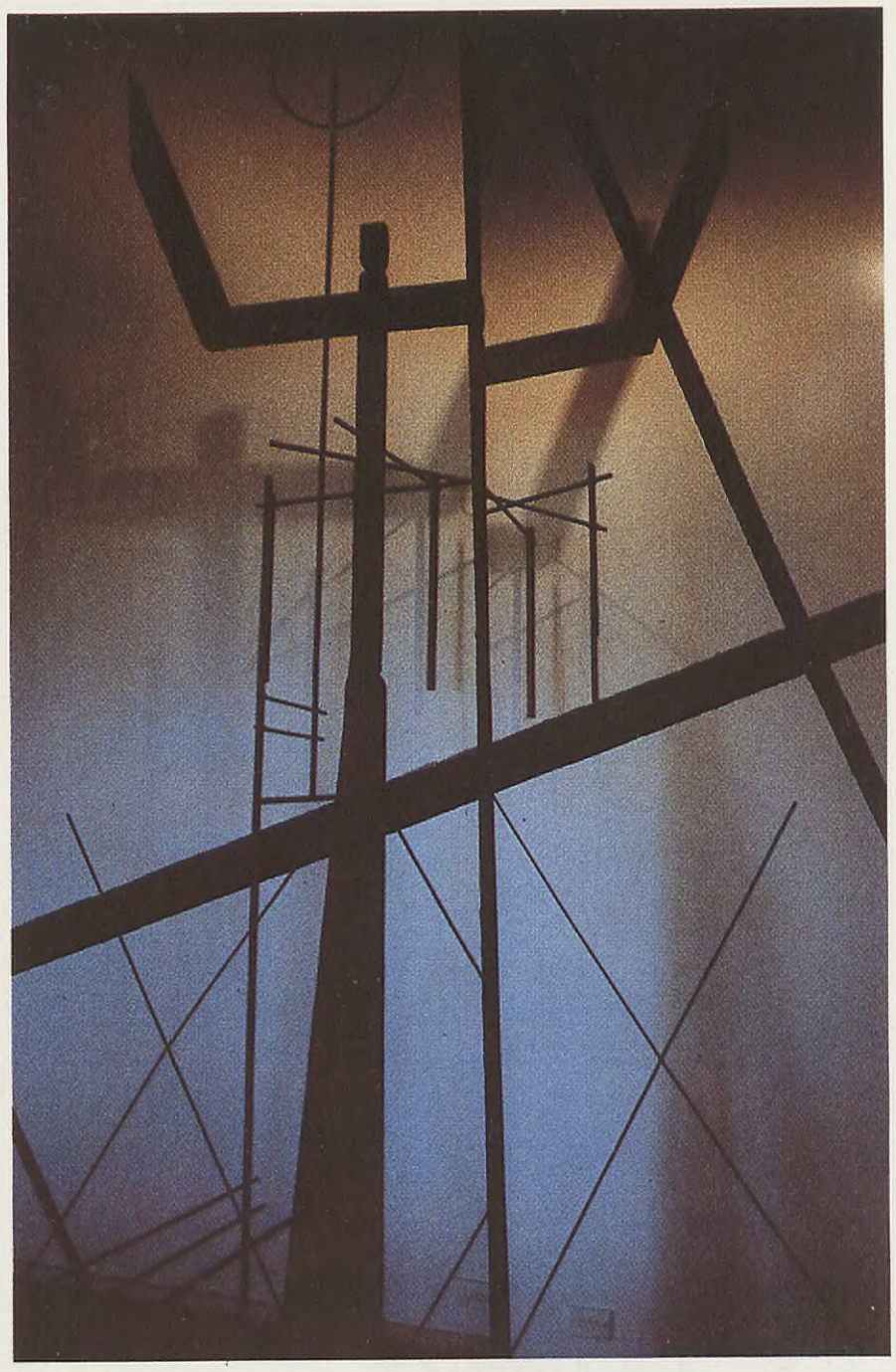
ANN HALL



CATHERINE PHILLIPS

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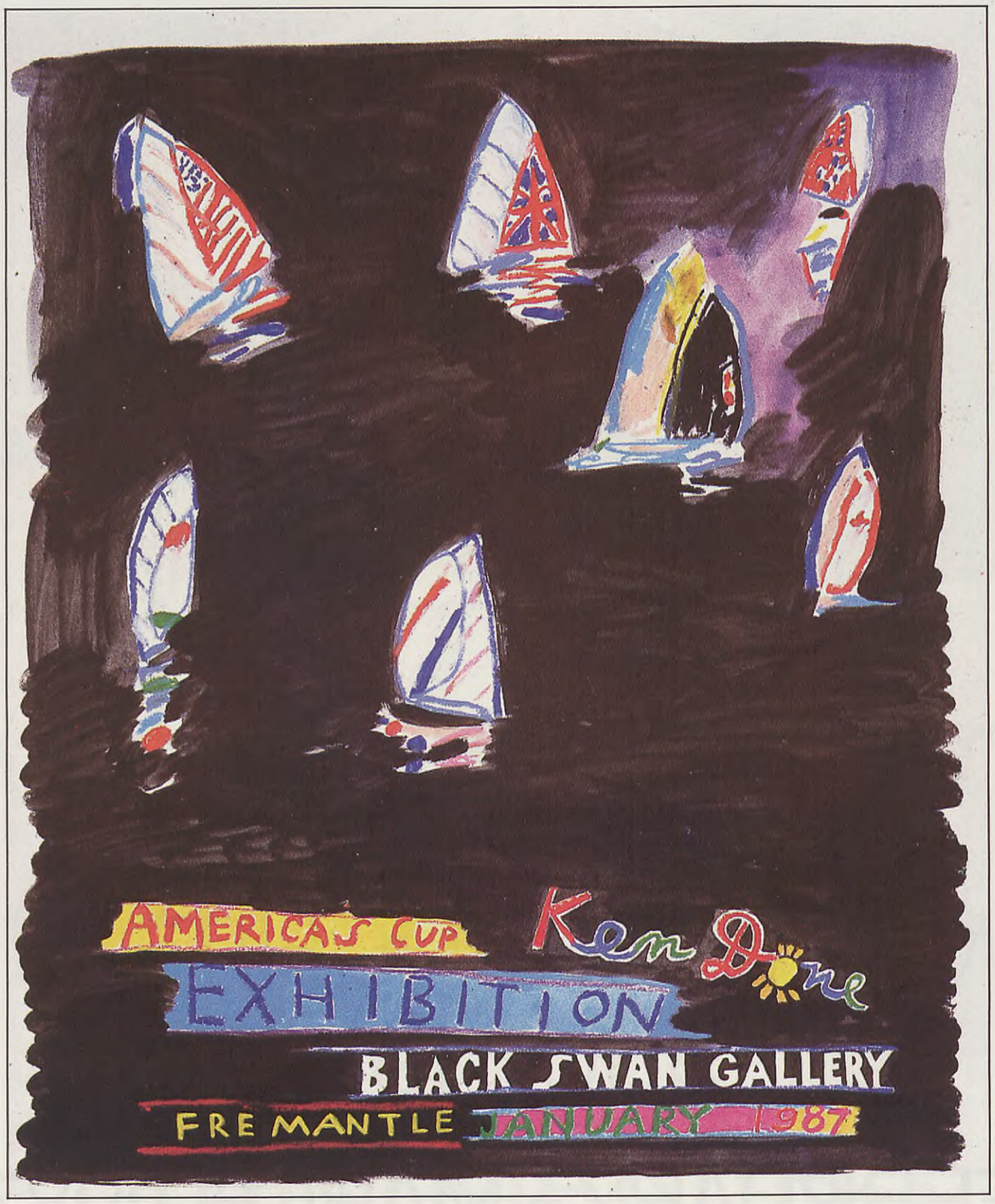


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# COMMENTARY

## *Editorial*

SOMEONE has said that for many people the past is a foreign country and foreign in the sense of being alien, inadequately explored and harbouring almost inexplicable customs. Karl Marx once said that the past weighs on the shoulders of the living like an alp but he would now have to revise his ideas, if the Central Committee of something-or-other allowed him, for an age of such little historical sense that it does not feel the slightest pressure of the past. (We are approaching our themes through some reckless generalizations.)

For many younger people the two world wars are merged into one; the Korean and Vietnam wars are saved from complete amalgamation by 'Mash'. Middle-aged gurus at universities are disconcerted by the indifference of young students to their fervour about the events and aspirations of the year of student unrest from the Sorbonne to Berkeley – 1968.

The indifference of the present to the past undoubtedly has many causes: the decline of biography, of the teaching of history and of a sociology that concerns itself with historical causes and not only with description and statistics. Indeed, one feels more and more that ideas no longer have a history, that they could not have developed, been modified, advanced and misinterpreted, or because they have been about for some time they are spent and irrelevant. How often one reads theoretical or appreciative discourses on art weighed down with quotations from and references to recent French philosophers and psychoanalysts with never a sign that the great aestheticians and the lesser ones like Clive Bell and Roger Fry ever existed and if so whether their notions might have some validity.

As George Boas, the American aesthetician once said about such matters, a person 'must be willing to treat ideas . . . that are perhaps obsolete with the same care as he would give to established truths. For the history of ideas tells us amongst other things how we got to think the way we do – and if that is not of importance, one wonders what is.'

One would imagine that issues that once disturbed or at least preoccupied aestheticians had somehow become irrelevant simply through the lapse of time. Actually ideas cannot be annihilated as anyone with some memory and who has lived part of this century so burdened with repressive dictatorship should know. There can be impediments to the continual impact of ideas but their flow cannot be dimmed, though the clamouring can be frustrating and devastating.

There can never be a complete or lasting break with the past in ideas or in art; as Greenberg wrote of modernist painting, 'I cannot insist enough that Modernism has never meant anything like a break with the past' . . . Modernism makes 'the same demands as before . . . on artist and spectator'.

Oddly enough from reading yards of prose in Australian, English and American art magazines it seems that no help can be obtained in coping with these demands from such obsolete philosophers like Georg Wilhelm Friedrich Hegel, Immanuel Kant or Bosanquet or from any contemporary thinker working in their tradition. It just does not occur to the legions of post-structuralists, deconstructionists and so on to ask why *The Journal of Aesthetics and Art Criticism*, now in its forty-third year, hardly takes their views as being at all fruitful in the area of the visual arts.

Though the Sixth Biennale of Sydney hardly aspired to reveal continuities in art it did attempt to raise questions of origins along with originality as it stated in its thematic slogan, 'Origins, Originality + Beyond', but, of course, its emphasis, as with Perspecta that alternates every two years at the Art Gallery of New South Wales with the Biennale, is on the most recent. Even if State galleries do exhibit occasional 'historical' shows like 'Golden Summers', watercolours by J.M.W. Turner or oils by Claude Monet, the direction is rarely towards continuity either in surveys or retrospectives, the latter, dealing with continuity in one artist's life, becoming rarer than ever.

It *is* a tall order but a reawakened concern with a cultural continuity that avoids the tyrannies of both the past and the topical might be kept in mind. ■

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*This issue completes the three years for which Mr Elwyn Lynn A.M. was engaged as Editor. The new editor will be announced in the March issue.*

## *Sydney Biennale*

by Arthur McIntyre

BEFORE EXPRESSING my personal responses to 'Biennale Six' (16 May–6 July, 1986) it would be appropriate and relevant to allow some space for a broad range of observations.

Two shrewd moves by 'Biennale Six's' organizers helped guarantee a measure of local media support of the kind which was so conspicuously absent for 'Biennale Five' (1984). Move number one was the appointment of the senior *Sydney Morning Herald* art critic as a member of the Biennale's Sydney 'curatorium' and move number two was the inclusion of pop 'superstar' Malcolm McLaren ('the thinking man's Rambo', according to his girlfriend, actress, ex-model and star of countless 'B' grade movies, Lauren Hutton) all the way from Hollywood, as exhibitor and spokesperson (mostly for himself, of course!).

Predictably, the newspapers showed sympathetic support for 'Biennale Six' and most of those involved with its organization. Newspaper and television reporters went gaga over McLaren, who kept telling interviewers that his sole aim as an artist was to make lots of money and indulge his expensive tastes for sex, drugs and rock 'n' roll. McLaren came across as a kind of weedy, sexless impersonation of Marilyn Monroe in 'Diamonds Are A Girl's Best Friend' and 'How to Marry A Millionaire'! Which just goes to show, folks, that the Great American Dream has not changed in over thirty years. The more charitable might hope that McLaren lasts a little longer on the mérry-go-round than poor Marilyn!

His contribution to the objects on display at the Art Gallery of New South Wales was a pathetic reworking of Edouard Manet's *Déjeuner sur l'herbe* from the record album cover 'Bow Wow Wow', complete with naked groupie and fully dressed boys in the band.

Czechoslovakian visitor, sculptress Magdalena Jetelova, also managed to interest a reasonable number of the tabloid contributors, in spite of the fact that she was intelligent, perceptive and genuinely talented. Her two pieces at the Pier 2/3 location were impressive because of their grand scale (most appropriate for the location), imagina- ▶

tion and evidence of good, hard slog. Ms Jetelova spoke of how difficult it was to gain admission to art schools in Czechoslovakia and of the drive and dedication which were necessary for those who felt privileged to function as professional artists: 'Here, where you have absolute freedom, students go to art school, to follow a fashion. After two years maybe they are sick of it. We have no art fashions to follow in Czechoslavakia and I think that is a very good thing.

'Unfortunately the Western world is very taken with the star system. For instance, in America you don't go to see a movie, you go to see Marlon Brando. You can sell a lot of popcorn like this, but I don't think it is the best path for art to follow'. *(Sydney Morning Herald,* 19 May 1986).

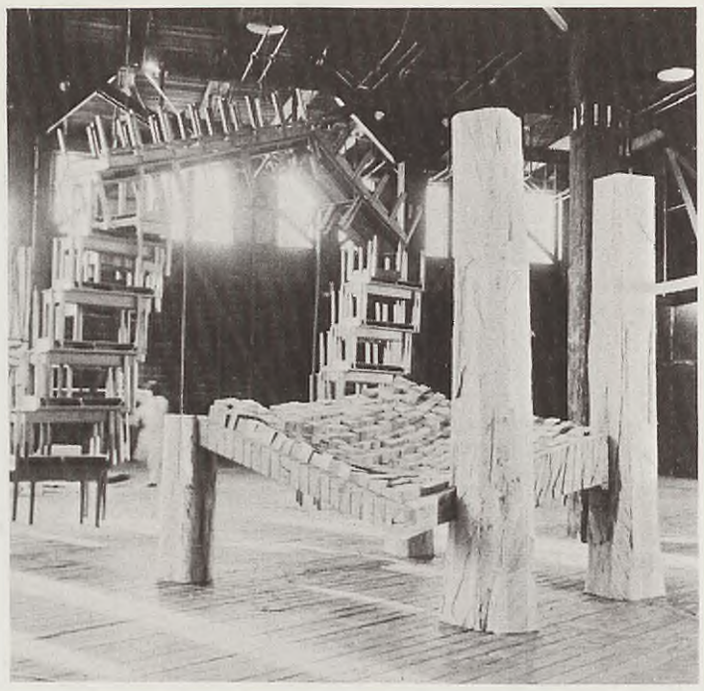
French-born New-Yorker, Hélène Valentin, who was exhibiting her abstract-expressionist paintings at the Garry Anderson Gallery during the Biennale, made some pertinent remarks when I interviewed her for the *Age*:

'There is too much "crappy" art on show and it is difficult to digest *anything*. All this "crappy" art is the result of an overwhelming obsession in the art world with consumerism and materialism. This Biennale, and recent ones overseas, are like a supermarket. For me, art must touch a very deep emotional chord.

'One of the reasons I like tribal art of the desert people in Africa and the Australian Aborigines is because it is in contact with the *insides* of the people who make it. Materialism means nothing because life is too short! We must hold on to our philosophies and our poetry, because religion means nothing anymore. The "crappy" art has no soul. A major handicap for the art down at the Pier 2/3 location for the Biennale is that the site is such a wonderful work of art in itself, that all the exhibits appear insignificant', she said.

Thomas Lawson, Scottish-born, New York-based artist and critic, spoke frequently while in Sydney and also provided the most worthwhile analysis of the current 'state of the art' in the official Biennale catalogue. (Most of the catalogue writings were as confused and confusing as the Biennale itself, with its pompous and obscure working title Origins, Originality + Beyond). 'Am I an Origin or a Beyond?' was the question on very many of the participants' lips prior to the kind of 'Carry On' official opening by Paul Keating, MP, and the team at the Gallery, while the mostly uninvited throng raged on regardless.

A quote from Lawson will suffice: 'Flirting with what became the Neo-X fashion and its bedfellow – appropriation – the young Turks of the East Village hyped a hyped market, forgetting that the market can never be finessed for long, and certainly not on their own terms. But strategies of this sort, involving a heady mix of conceptualism and camp, only really work when carried out with sufficient negativity, which is why the most meaningful cycles of reappropriation and co-option have come so short and fast. The other problem here is that this tactic requires that one becomes a connoisseur of sorts, expert in sniffing out the changing winds of taste. Such an expert must recognize which items and attributes will acquire the correct patina of what's hot. Becoming this much of a shopper, however, inevitably entails falling victim to the entropy of the commodity. The cycles of reclamation are speeded up, kitsch regained reverts to type and the consumer is consumed. To grease this market to ensure the love affair goes smoothly, an excess of sex appeal is applied; money and spirit, street smarts, fashion, numberless exotica, glamour. And the affair has gone so well, one reads about it almost every week, certainly every month in every publication that counts, which is to say every publication S.I. Newhouse owns. The announcement of a forthcoming movie is eagerly awaited.' ('Towards Another Laocoon or The Snake Pit', *Artforum,* March, 1986.)



*top*
MAGDALENA JETELOVA TIMELESS (1986)
Australian timbers
Created for the Sixth Biennale of Sydney

*above*
ROBERT ADRIAN 76 AIRPLANES (1985)
Paper aircraft models, rice paper and newspaper
Installed size 50 m square Courtesy Canada Council Art Bank

My personal response to 'Biennale Six' was that the whole event was reminiscent of a chaotic celebrity funeral paying mock homage to the official death of the *avant-garde*. The mock resurrection in the form of rampant eclecticism, overlaid with school-kid, witless parody, was of little consequence. If 'Biennale Six' served any purpose it was probably to reinforce the more reactionary souls on the local art scene and usher in a new age of conservatism – which is exactly the opposite to the role that this (and other) Biennales purport to play. It would be an exceedingly depressing irony if 'Biennale Six' put the local art machine into reverse gear, considering how hard 'progressive' artists have fought to free art from the shackles of provincial isolationism and mediocrity.

At the State Gallery the most memorable exhibitors were Australians. There were many more Australians represented in 'Biennale Six' than in previous Biennales and the main reason appeared to be financial. 'Biennale Six', functioning for the first time as a public company, was short on cash. Private donors were, it seems, reluctant to come to a party where contemporary art was the sole attraction.

Of the twenty-odd local artists represented, Imants Tillers, Richard Dunn, Bill Henson and Julie Brown-Rrap came off the best. Henson and Brown-Rrap were wise enough to isolate themselves in rooms away from the crowd. The presentation at the State Gallery was cluttered and claustrophobic and much of the art on display uniformly silly and similar. So, those who had rooms of their own had a definite advantage. Henson provided the only major photographic installation, incorporating large-format, desaturated, colour prints of people and places, grouped from floor to ceiling and dramatically lit. Brown-Rrap's re-interpretations of famous art images purported to speak of significant sexual political issues, but quietly whispered of fashionable plagiarism with the female self the subject of egocentric obsession.

# RECENT ACQUISITIONS BY PUBLIC GALLERIES

*above*
ROBYN GORDON
MARINE MIND-FLOAT
Silkscreen 55.5 x 75.5 cm
New England Regional Art Museum, Armidale Purchased 1986

*above right*
HORACE TRENERRY
UNTITLED WILUNGA LANDSCAPE
(*c.* 1945)
Oil on hardboard 84 x 109 cm
Art Gallery of New South Wales, Sydney
Purchased 1986

*right*
KATE O'CONNOR STILL LIFE WITH FISH (1930s)
Oil on academy board 102 x 68 cm
Art Gallery of Western Australia, Perth
Donated by Dr Ian Bernadt 1986

*above*
Artist Unknown, China (working 1930–40s)
BOY PLAYING ORIENTAL SHAWM (*c.*1940s)
Colour woodcut with handcolouring
45.6 x 29.5 cm
Australian National Gallery, Canberra
Purchased 1986

Tillers's massive, multi-unit piece occupied an entire wall and demanded attention because of its theatricality and imaginative reworking of borrowed signs and symbols. In a similar, but less intellectually satisfying vein, Dunn's large contributions managed to wipe out surrounding competition.

'Primitivism' was demonstrated in the form of Aboriginal dancers in the centre downstairs court (more a display of cultural and environmental alienation), Aboriginal paintings and the quasi-ethnic creations of Tim Johnson whose work was as feyly decorative and derivative as ever. These were token gestures acknowledging the influence of tribal art forms on Western artists (which has been considerable internationally since the early part of the century).

Something should be said about the poor quality of works by some of the more significant figures from overseas. The contributions by R.B. Kitaj and Cy Twombly were so minor in every way that one wonders why their work was included at all.

Kitsch, in numerous guises, was the order of the day and surfaced even in the mixed-media pieces of Melbourne artist, Peter Tyndall, appropriately sub-titled *The death or resurrection of originality?* Russian-born New Yorkers Vitaly Komar and Aleksandr Melamid trotted out quasi-totalitarian state realist paintings satirizing Communist 'sacred cows' in the best tradition of Hitler's new realists in an exercise of sheer pointlessness. From France, Bertrand Lavier installed a jolly all-over 'wall-paper' piece where surface (in more ways than one) reigned supreme.

Vivienne Shark Lewitt, from Melbourne, presented more of her coy little pseudo-icons with their schoolgirl romance themes and Carlo Maria Mariani (Italy) added a touch of campy classicism featuring bloated, naked cherubs – and so it continued, recalling those high school art shows where most of the art looks as if it has been copied from textbooks, because unimaginative child artists and their uninspiring teachers have failed to encourage genuine self-expression through self-awareness.

'Biennale Six' was overloaded with 'esperanto anonymous' art from both home and abroad. There was too much evidence of dealer-curator influence and, as usual, incestuous schemings typical of art-world politics.

*top*
IMANTS TILLERS LOST, LOST, LOST (1985)
Synthetic polymer paint, oil, oilstick on 200 canvasboard units
279 x 571 cm Courtesy Yuill/Crowley, Sydney
Photograph by Fenn Hinchliffe

*above*
KOMAR & MELAMID
STILL LIFE WITH MARX AND ENGELS (1981/2)
Oil on canvas 183 x 137 cm

In painting, perhaps, there was an imbalance in favour of the 'new' figuration? Certainly there was an imbalance in the numbers of male and female artists (even in the local contingent). Interestingly enough, a protest by Victor Rubin over the issue of sexual bias caused a stir, after the opening of the satellite show 'Symbolism and Landscape' at the Ivan Dougherty Gallery. Rubin claimed that he had agreed to be part of the show without prior knowledge of its all-male line-up and was so incensed at the curator's patriarchal partiality that he withdrew his four paintings several days after the opening.

Of the new non-figurative artists at the State Gallery only Agnes Martin (USA) possessed some sensitivity and sincerity. Sherrie Levine's (USA) polychromatic chess (check) board was a bankrupt display of optical banality and her appropriation of Walker Evans's photographs revealed more nerve than talent. More tired reworkings of optical art's processes were supplied by Philip Taaffe (USA). Bridget Riley and Victor Vasarely should sue!

It is one thing to 'steal' another artist's ideas and techniques as a means of working towards a statement of one's own, but another entirely to openly plagiarize and leave it at that. Even as parody it is simplistic – *and boring*!

Down at the Pier 2/3 location, the ghost of the late Joseph Beuys hovered over almost everything in sight. The interior of the awe-inspiring Edwardian-gothic structure resembled an indoors city garbage dump (on ground level) as visitors attempted to avoid little 'mountains' of rice and piles of potatoes tumbling out of boats (Braco Dimitrijevic, London) and potatoes used as building 'bricks' by one of Beuys's students, Sigmar Polke from Cologne, among a variety of soup kitchen flotsam and jetsam.

European *arte povera*-style assemblages littered the vast floors with some nods in the direction of Dada. This collection of poverty art on the waterfront came under constant 'attack' from visitors who showed scant respect for the 'garbage' artists. If the time was right for a revival of a revival of poverty art (and the recession 1980s would seem an appropriate enough time) it would have been appreciated if those involved had revitalized rather than merely regurgitated!

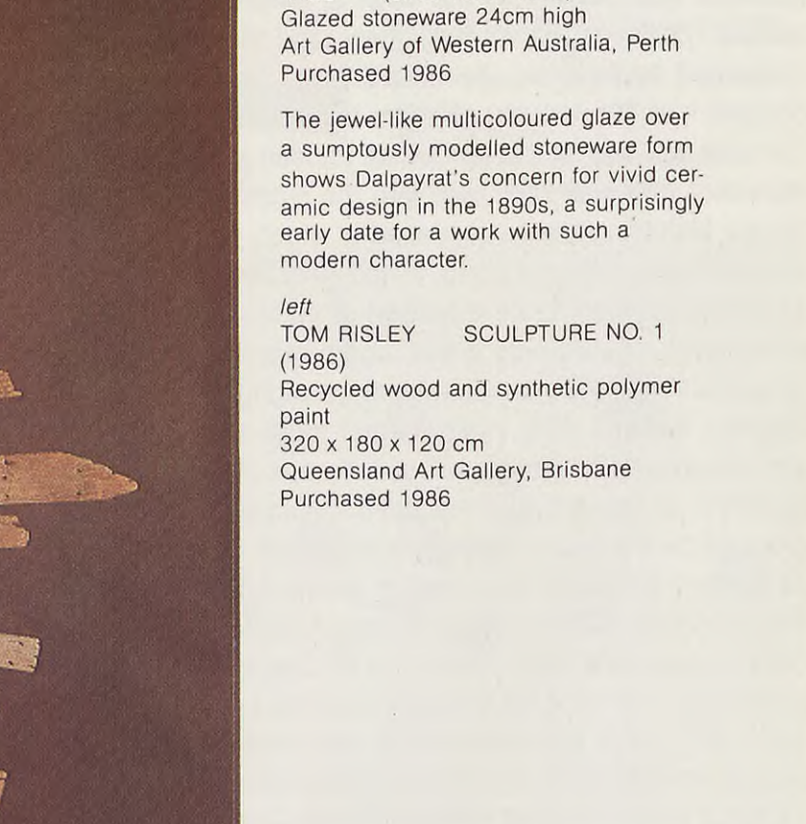
John Nixon displayed some used furniture, stacks-on-the-mill sculptures, with assorted objects such as axe-handles loaded with 'heavy symbolic content', no doubt, and Ken Unsworth dangled a grand piano from the ceiling beams with suspended rocks to keep it company. Periodically, Unsworth's instal-

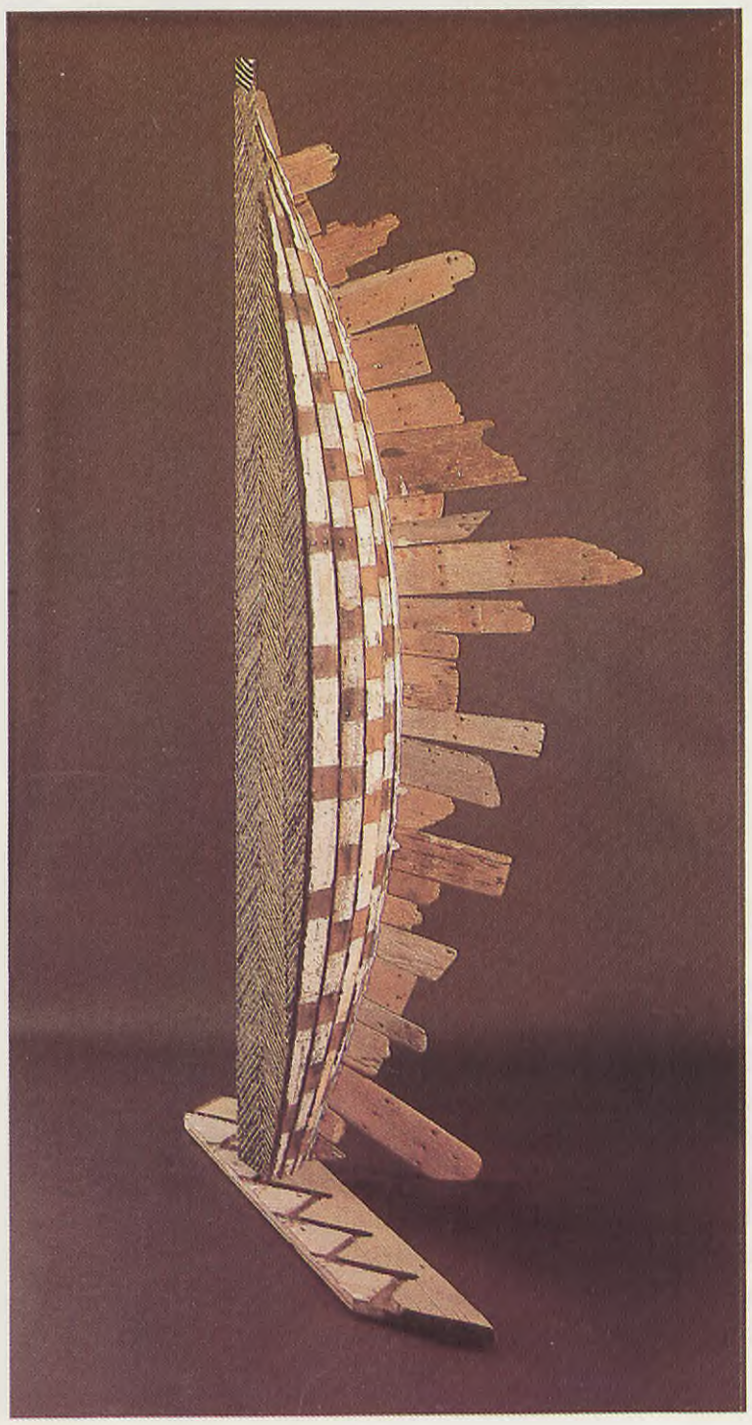
# RECENT ACQUISITIONS BY PUBLIC GALLERIES

*right*
PABLO PICASSO WEEPING WOMAN (1937)
Oil on canvas 55 x 46 cm
National Gallery of Victoria, Melbourne
Acquired through the Art Foundation of Victoria, assisted by the Jack and Genia Liberman family and donors of the foundation, 1985.

*below*
GEORGE BALDESSIN
MARY MAGDALENE (1978)
Bronze sculpture, case in fibreglass and resins (1983); recast in bronze (1986) 210 cm high
Newcastle Region Art Gallery, Newcastle
Photograph by Lloyd Hissey

This sculpture is based on a series of drawings of female figures made by the artist in Paris in 1975–76. Baldessin was interested in combining the medieval symbolism of Mary Magdalene with contemporary images of the prostitutes of Rue St Denis.





*above*
PIERRE-ADRIEN DALPAYRAT
VASE (circa 1890–1900)
Glazed stoneware 24cm high
Art Gallery of Western Australia, Perth
Purchased 1986

The jewel-like multicoloured glaze over a sumptously modelled stoneware form shows Dalpayrat's concern for vivid ceramic design in the 1890s, a surprisingly early date for a work with such a modern character.

*left*
TOM RISLEY SCULPTURE NO. 1 (1986)
Recycled wood and synthetic polymer paint
320 x 180 x 120 cm
Queensland Art Gallery, Brisbane
Purchased 1986

lation emitted irritating noises (a single piano note and an amplified telephone ring) to guarantee we noticed it.

Of all the found-object pieces at the wharf, only Magdalena Jetelova's 'high-rise' of school desks (and timber hewn 'chair' piece) conveyed real energy, strength, wit and aesthetic power, although the 'human insect' Wolfgang Laib sprinkled his pollen in a manner which created more visual interest than his heaps of rice.

Norbert Prangenberg's woeful abstract-expressionist paintings and ludricrous ceramic 'ashtray' did little to relieve the gloom. One could admire the craft skills of Canadian Robert Adrian, who 'mounted' seventy-six model airplanes on a wall (not so much a statement about war as an expression of male sexual fantasy, so we were informed in the catalogue!) and of Mrinalini Mukherjee (Indian) in her hemp 'figures'. Plenty of effort went into such works, but just how profound were the results?

The minimalist legacy was in evidence in Naoko Goto's (Japan) experiments with rice paper and in Reinhard Mucha's (GDR) stark, mixed-media installations, which, if little else, were refreshingly disciplined.

Mike Parr failed to tempt many visitors into his foul-smelling black room and those who did enter did not remain for long. Who could blame them?

All in all, 'Biennale Six' will probably be remembered as a well-intentioned, but very misguided attempt to come to grips with the problems associated with post-modern aesthetic theories and counter theories. Some of the guest speakers were stimulating, especially Thomas Lawson, when he talked about things other than his own paintings and a few of the satellite shows were worth a look. 'Oz Drawing Now', an independently organized survey of recent Australian drawing pursuits at the Holdsworth Contemporary Galleries, was a resounding critical and public success (I am proud to say) and it is to be hoped that the Biennale committee will, in future, acknowledge such enterprises in their official programmes and catalogues, regardless of whether the venues are privately owned or not. Support of this kind is exactly what the Sydney Biennale should embrace if it is to survive into the next decade. ■

The excellent 'Oz Drawing Now' exhibition was curated by Arthur McIntyre.

Readers' comments on this article are, as usual, invited. The selection of artists and writers for the Sixth Biennale was the sole responsibility of its Director, Nick Waterlow. The curatorium was simply an advisory body.

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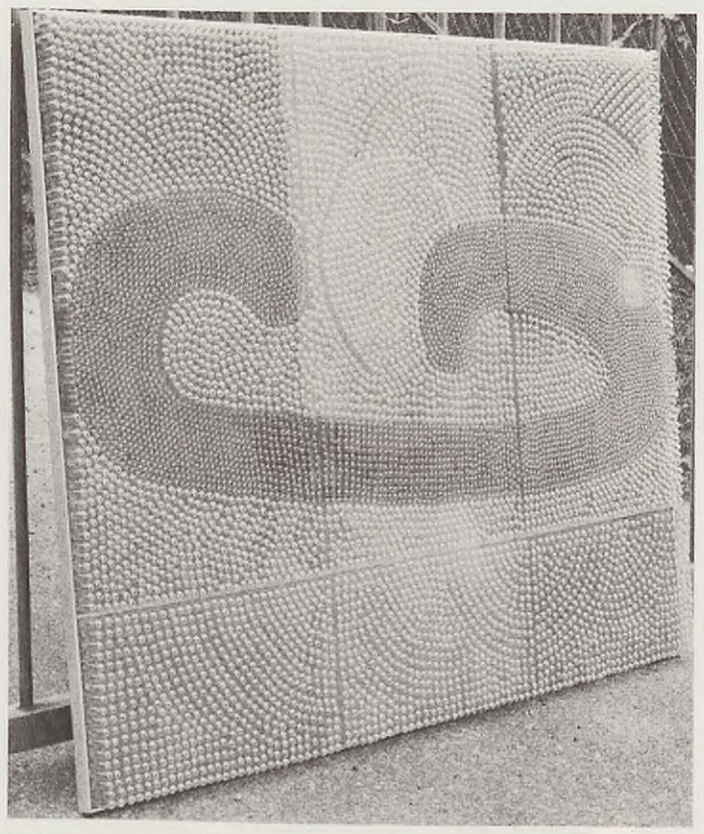
Arthur McIntyre is an artist and Sydney art critic for the *Age*.

# *Venice Biennale and Past Futures*

## by Ronald Millen

AN OLD MAN'S Biennale you could call it. As if in reaction to the juvenile excesses of some recent editions, this year's Venice Biennale was headed by the dean of Italian architectural historians, Paolo Portoghesi, and the distinguished art historian Maurisio Calvesi. Their choices had the security of years behind them. The average age of the ten artists chosen to represent Italy was sixty-two, with the oldest, Fausto Melotti, recently deceased at eighty-five and the youngest, Gilberto Zorio, a ripe forty-two. The American pavilion, once a hotbed of pathbreaking experiment, offered only a dull, unrepresentative retrospective of Isamu Noguchi, aged eighty-two. Belgium featured Willy Helleweegen (born 1914) and his attractive variant on Uecker's nail-pictures: hundreds of tiny emptied medicine ampoules grouped over a subtly tinted ground which creates, as it were, an under-form. Austria always shows one big-block sculptor, and this year it was Karl Prantl, aged sixty-three. France's star, Daniel Buren, who once again did his thing of covering ceilings, walls, and floors with wondrously neat parallel stripes, is forty-eight, his artisanal decoration won for his country the Best Pavilion Award. Once again Britain trotted out Frank Auerbach, class of 1931, and his muddily painted, messily thought-out variations on standard art-school set subjects which won him First Prize shared with Sigmar Polke (born 1941) who decorated the huge West German pavilion on the spot with hastily produced huge panels and huge unstretched canvases in a number of more or less abstract idioms, occasionally placing an odd stone or artefact in the centre of a room for visitors to trip over and come awake: all very solemn and pretentious, with neither the thoughtfulness of work planned in advance nor the excitement of true spontaneity. A fifty-seven-year-old Finn, Osmo Valtonen, set up a steel perpetually moving finger that went round and round and left its trace in clean white sand: one of the few in the Biennale to use movement (the flashing-light brigade was almost absent) and to connect with the set theme of Art and Science, a catch-all broken down into sub-categories, some interesting, some irrelevant, some primarily of historical interest, but few of any ascertainable stimulus to the participating artists. The mental energy devoted to thinking up a theme every two years could be more profitably invested.

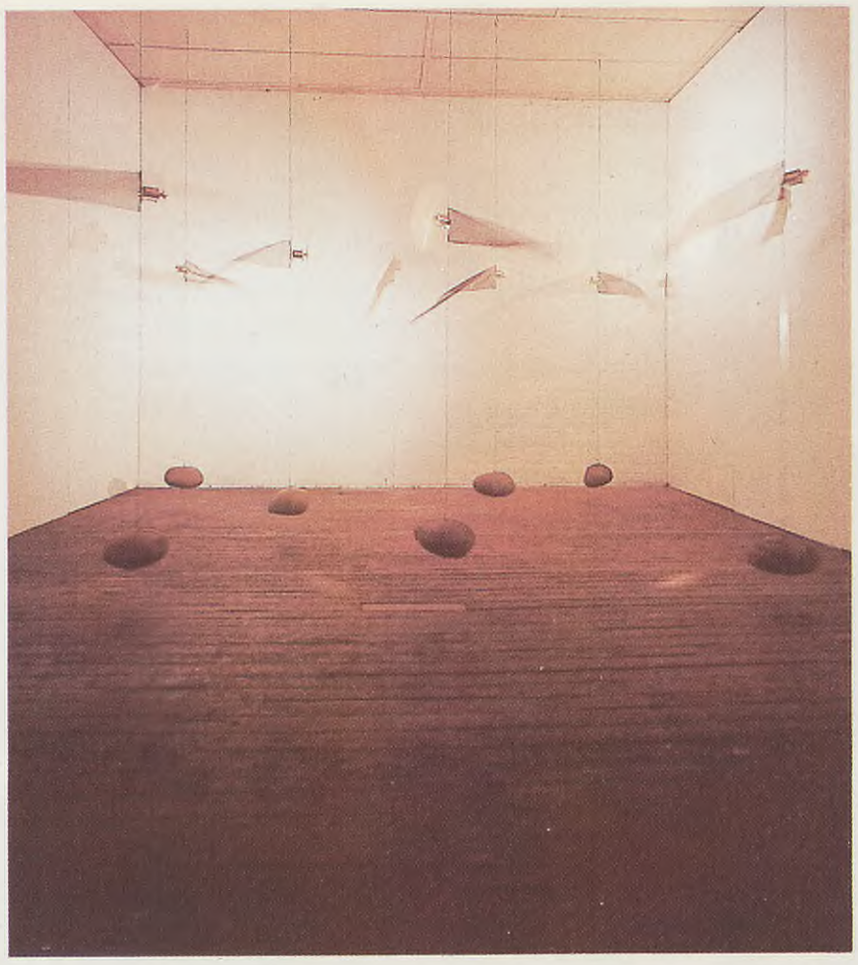


WILLY HELLEWEEGEN LIGHT PICTURE 'CRESCENT'
Mixed media in relief 124 x 144.5 x 10 cm
Collection H. and C. Claessen, Liège

The theme served largely to justify enriching the contemporary fare with a great many works from the past, often many by the same artist in different divisions (Colour, Space, Art and Biology, Art and Alchemy, Technology, *et cetera*) Antonio Allegri Correggio (the enromous working cartoon for the Parma Cathedral cupola), Brunelleschi, Francesco Borromini in models, Pablo Picasso, Marcel Duchamp, Bill, Vantongerloo, Fontana, Mathieu, Hartung, Jean Dubuffet, Wilhelm De Kooning . . . Some even had some tenuous connection with the theme: it's as hard to keep 'space' out of a painting as to get it in. The Art and Alchemy section, besides a fine selection of wonder-working books (conjure up your own devil), offered a welcome retrospective of fantastic art from the eighteenth century through every possible great modern name plus a number of new ones. The connection with science was mostly slight: metamorphosis and transmutation have been artistic procedures since the cave pictures. But it made a fine show and proved that the figurative tradition is alive and well, on the plane of fantasy at least (which has always been a healthier plane for art than those of sweating workers, housepainter's stripings, or academic colour-spectrum demonstrations). And the mingling of younger artists with acknowledged modern masters proved all to the good in both directions.

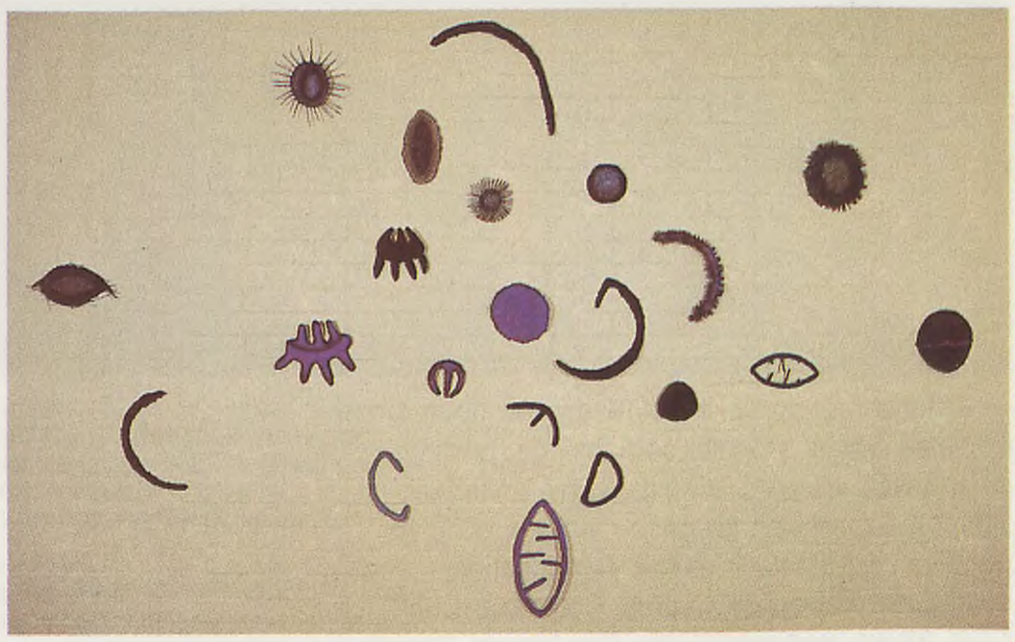
The delight of the show was the Wunderkammer, the Chamber of Marvels, where authentic curiosities vied with curious specimens by authentic artists from the 1700s through the familiar constellations of Man Ray, Kurt Schwitters, Victor Brauner, Max Ernst, Duchamp forever, Kupka and the wonderful Czech Surrealists and collagists, a splendid seldom- ▶

# EXHIBITION COMMENTARY: PUBLIC GALLERIES



*above*
KEN UNSWORTH ZONE OF WISTFUL THOUGHTS
(1986) Installation Funf von Funften exhibition,
Art Gallery of New South Wales

*left*
ROBERT KUSHNER (USA born 1949)
BIBELOT (1985)
Colour aquatint, lift-ground aquatint, etching
155.2 x 110 cm
Printer and the Artist exhibition
Australian National Gallery



*above*
JANET LAURENCE SPELL OF ORIGIN (part one)
project installation (1986)
Papier mache and mixed media installation
Wollongong City Art Gallery

*left*
ROBERT HOLLINGWORTH
ROCK FACE WITH FIGURES 1 (1986)
Series: Figures in landscape
253 x 253 cm Geelong Art Gallery

seen Salvador Dali, Joseph Cornell *e tutti quanti* plus a lot of younger and mostly interesting artists who got into the Biennale, as it were, through the side doors: this theme at least seems to have stimulated a good many artists, even – surprise! – an Albanian.

On the whole the national pavilions revealed a higher standard than for some years past. For once the Japanese, though, were disappointing. Attempting to fit into the Art/Science theme they simply did what comes natural to them: Art/Nature, but not subtly. In Erro (born 1932) Iceland has a riotously amusing politcal satirist with big canvases titled *Fishscape, Birdscape, Reaganscape*, even a *Detailscape* packed with just those items drawn with comic-strip bravura and flashily painted. After the art-historical pastiches of two years ago, the official Italian artists tended to abstraction, but then, as said, they were mature, post-mature, or post mortem. East Germany hit a new low: Sabine Grzimek and Wieland Förster showed lifesize bronze nudes that looked as if someone had broken into the Nazi sculptor Arno Breker's studio and roughed up the surfaces: the idealizing lies of Nazism rehashed in the poor-mouth shabbiness of its successor. Something new in the East: the USSR has discovered the Eric Gill technique and style for illustrating its *Tales of Heroes*. A sign of the times: Venezuela, where elegant and ingenious abstractions had been the rule for years, showed three figurative artists of considerable poetic invention and a charm that recalls the fantasy-of-the-real practised by Borges or Marquez in literature. But by and large the tendency in most countries was toward the decorative, with both abstract and figurative languages used to that end, as if Walter Pater had changed his formula to: 'All art aspires to the condition of decoration'. As, in the long view, it always has. By and large, too, there was nothing provocative anywhere, nothing to cry Scandal at: has everyone magically, all of a sudden, grown up? No bad boys (or girls) left?

Australia had no pavilion, merely two open rooms to either side of a public corridor in a building shared with scientific exhibits, video (mercifully scarce), Italy (which for once made no effort to push its own artists in mainstream locations), and such Great Powers as Cyprus, Colombia, Cuba, the GDR, Korea, and gallant little San Marino. The six walls were just large enough to hold six works by Imants Tillers, with a bit of each wall left over to hold the label. Tillers (born 1950) proved one of the more interesting young artists in the Biennale, with a personality and approach very much his own. Working from reproductions found in catalogues and art magazines (not necessarily, it seems, of any personal significance to him, more an 'I-like-that' choice), the 'found images are gridded up and then painted piece by piece, square by square, onto small rectangular canvasboards.' These are numbered (there may be 300 or more in a single work), then assembled into very large pictures which can be disassembled and stacked at will (handy for house-moves). In theory the canvasboards are interchangeable, though I doubt that this would work. In *Mount Analogue*, after a famous Eugene von Guérard, the system allows for minor dislocations and disjunctions that shift a known image onto another, more psychological plane.

*top*
ANGEL PENA PHOTOGRAPH ON THE PLAZA (1982)
Oil on canvas 150 x 180 cm
Collection Museo de Arte 'La Rinconada', Caracas, Venezuela

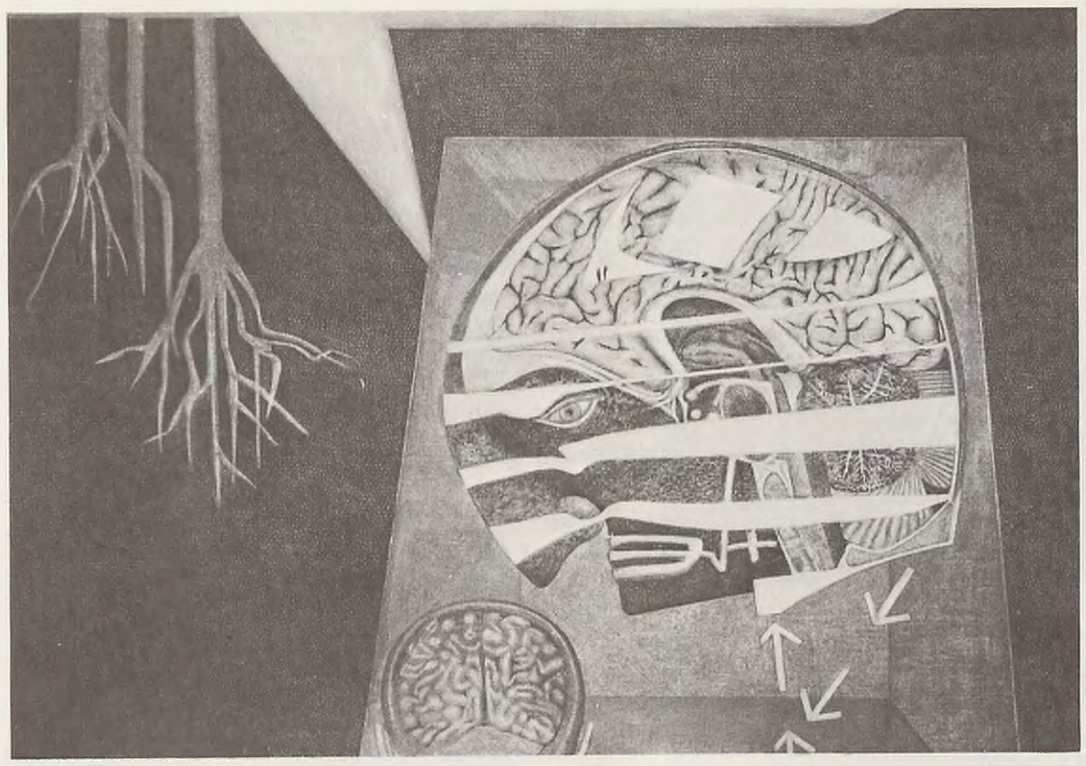
*above*
GIUSEPPE CRESPI (attributed) PELL MELL
Bologna, 18th century Paper 73 x 54 cm
Galleria Lorenzelli, Bergamo

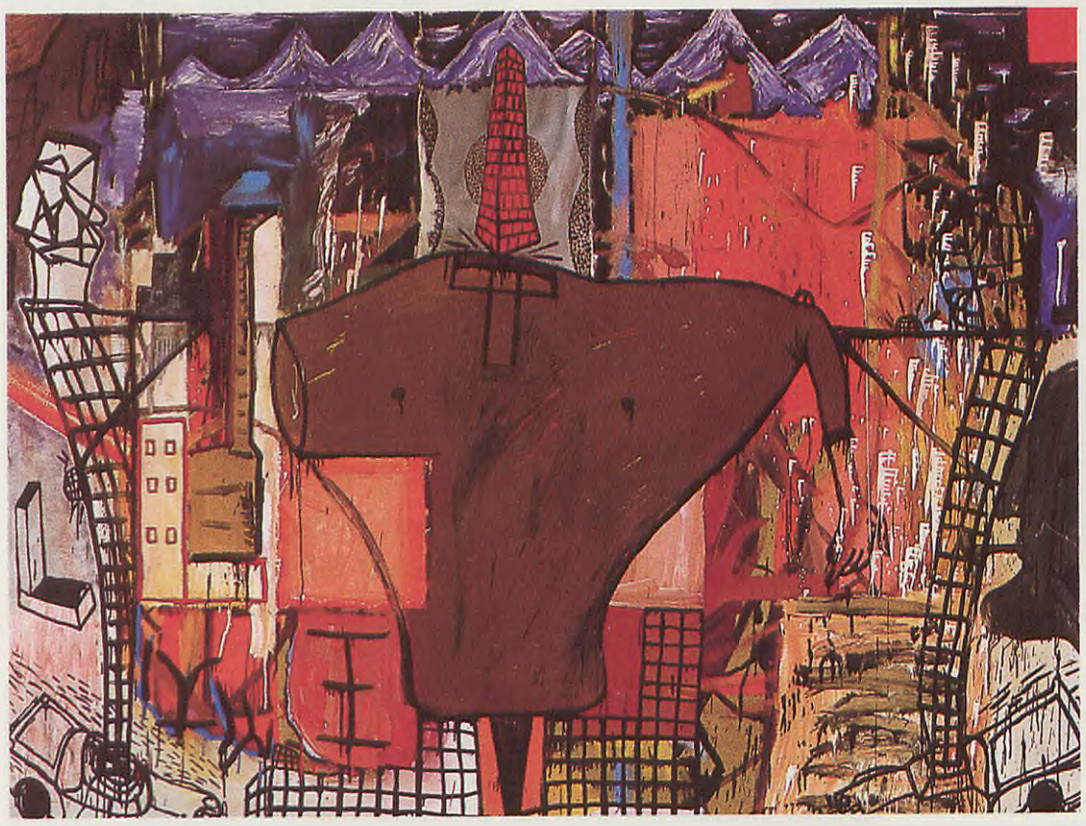
That 'psychological' aspect, however, seems to be Tillers's problem-point. By distancing himself not so much from his subject as from himself through the use of other artists' images in standard reproductions (which, by their nature, must be lifeless and offer no threat or challenge but only inert raw material) he sidesteps the wrenching business of making and taking responsibility for one's own choices. It is as hard to know from his pictures as to learn from his own quite verbal statements if the details or sometimes full pictures he 'works from' have any personal meaning for him. In the case of his 'homage to De Chirico' they obviously do. In *Heart of the wood* (Power Gallery; reproduced in *ART and Australia*, Autumn 1986, p.369), which originates in a painting by the in-fashion German neo-expressionist Anselm Kiefer, Tillers by his own admission is indifferent to, or even unacquainted with, such *vaterländisch* names as Adalbert Stifter, Nikolaus Lenau, Richard Dehmel, Robert Musil, and the like that he takes over from Kiefer's original. Thus we find the artist at two, three, perhaps four steps removed from 'invention' and all it implies of creative adventure and risk. One might as well be a critic . . . But Tillers *is* promising, provocative when not provoking, and already knows how to work big and make unforgettable images. Or should one say: to make other artists' images unforgettable?

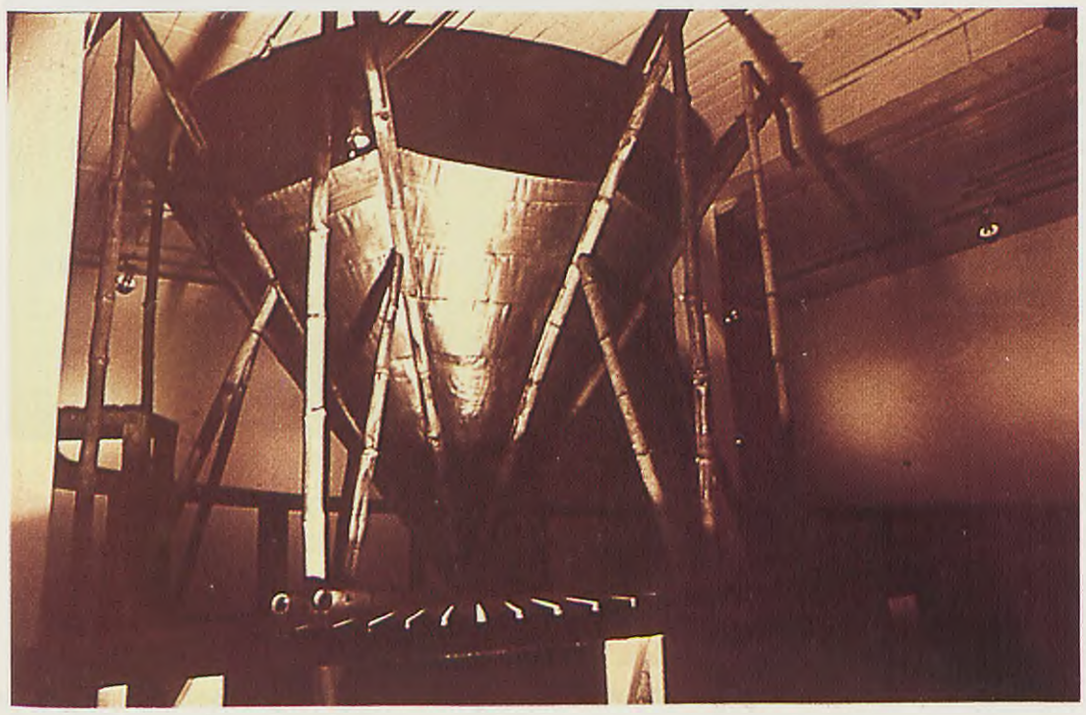
Among the forty-nine young artists selected for showing by eleven international critics was Australia's Maria Kozic (born 1957). Although her twelve-panel *Western spaghetti* could not be seen to its best in a narrow corridor, it nonetheless hit its mark with a kind of maturer Pop-Art wit.

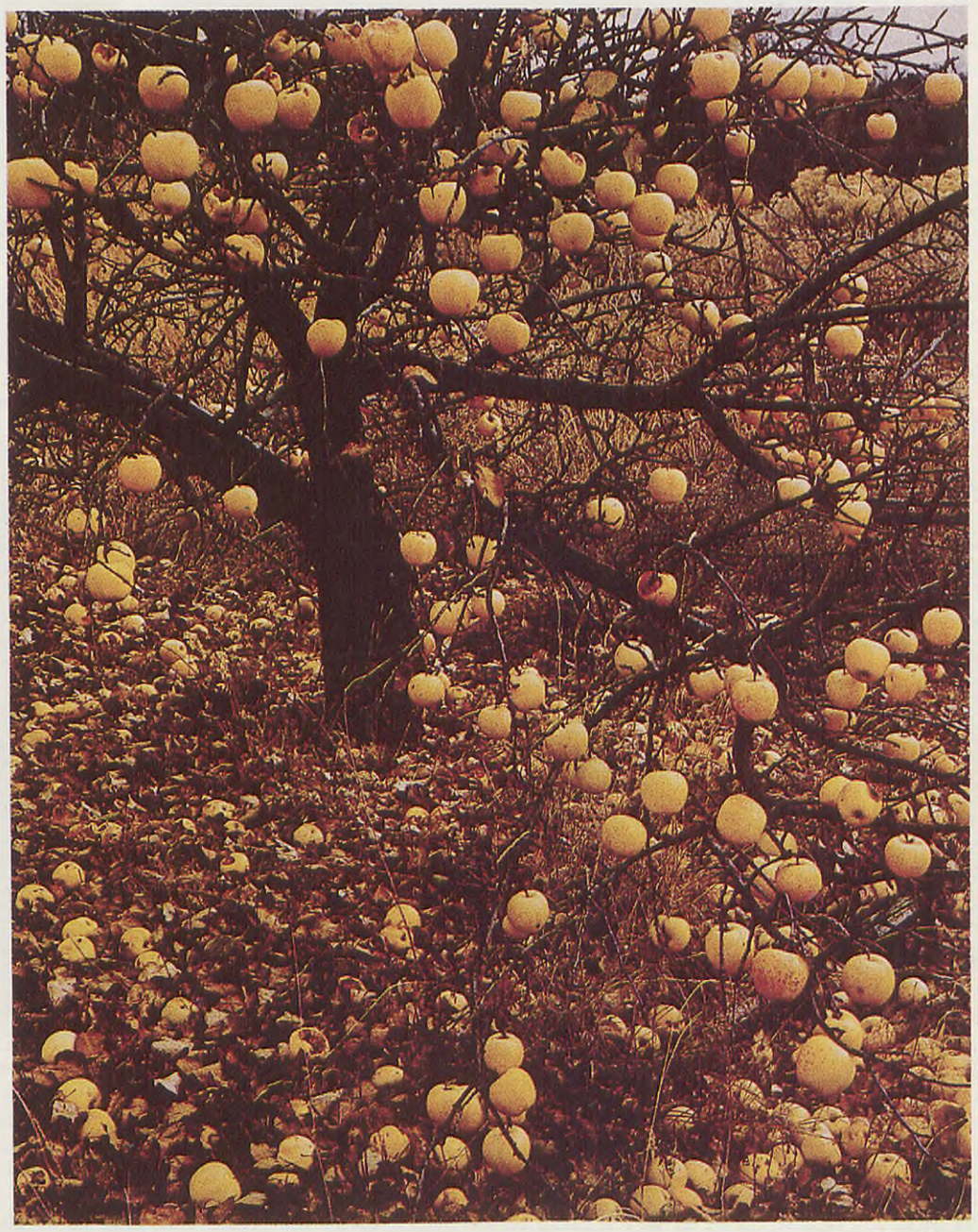
Concurrently there was an enormous exhibition of 'Futurism and Futurisms' in a palazzo recently radically transformed into a modern showcase with Fiat money. Nothing was overlooked: art, literature, music, books, letters, clippings, snapshots, as befits the most self-conscious, self-advertising movement of the century. Thanks to clever installation, Italian Futurism was made to appear the fountainhead, a force equal or even superior to Cubism and, ostensibly, to embrace French Orphism, Russian Rayonism, British Vorticism, a lot of German Expressionism (Franz Marc, Wassily Kandinsky, even George Grosz), and practically everything that happened everywhere in the first quarter of the century. Including Cubism; which the exhibition's organizer Pontus Hulten says was, with respect to the cultural situation of 1910, 'an elite movement, intellectually accessible only to a few', whereas Futurism, he says, was a truly modern art, 'a success without precedents' because 'in Europe there existed a cultural void acutely perceived by the young'. Well and good and thanks for the resounding rhetoric; Italy did invent the Renaissance and win the World Soccer Cup in 1985, but there is no way to claim such broad and lasting influence in our time. German Expressionism, French-Spanish Cubism, French-Russian-Dutch ▶

# EXHIBITION COMMENTARY: PUBLIC GALLERIES









*left top*
PATTY SEMMLER MILWARD-BASON
MOTHER AND CHILD IN BOMB CRATER (1985)
Pencil on paper
Seventh Survey exhibition, Geelong Art Gallery

*left centre*
GARETH SANSOM TORSO (1985)
Oil, enamel, encaustic wax resin on linen 182 x 243.5 cm
University Gallery, University of Melbourne
Photograph by John Brash

*left*
BRIDGETTE MACARTHUR
WORKS IN PROGRESS – A SEQUENCE OF EVENTS (1986)
One of four photographs by the artist exhibited, each 58.4 x 45.7 cm
Lake Macquarie Community Gallery

*above*
ELIOT PORTER (USA born 1901)
FROSTBITTEN APPLES, TESUQUE, NEW MEXICO (1966)
From the portfolio *Intimate Landscapes*, Daniel Wolf, Press Inc., New York, 1979
Dye transfer photograph 34.3 x 27.2 cm
Ansel Adams and American Landscape Photography exhibition, Australian National Gallery

Orphism, Russian Rayonism and Suprematism, and Marc Chagall's personal surrealism were all in gestation or full swing before the boorish Filippo Tommaso Marinetti thundered his first schoolboy-prank manifesto in 1909. Nor did Futurism even survive into the maturity of its founders. Some like Umberto Boccioni and the highly imaginative architect, Antonio Sant'Elia, were killed in World War I. The others – Carlo Carra, Giacomo Balla, Fortunato Depero, Luigi Russolo, Gino Severini – lived on to betray, almost without exception, every tenet of the movement. Some took refuge in Georgio De Chirico's short-lived Pittura Metafisica, some in a lighter-weight Cubism and collage, others in decoration and textile design, yet others in the academic art schools. Those who continued to paint seriously most often deteriorated into glib prettiness (Severini's murals for Osbert Sitwell's Montegufone!). In its pristine form Futurism lasted, *pace* Hulten, ten or at the most fifteen years. What is more, relatively few collectors and museums acquired or made known its works. Who did you say was 'elitist', Mr. Hulten?

Yet the art remains altogether convincing, at its best magistral. It does not need hype a la 1986 to prove its high achievement. A real image in movement is broken down into its successive components, with all phases of the movement shown in simultaneity (in theory, at least). Speed, impact, collision, explosion are words that come to mind, and railroads and airplanes and war and rioting: truly an art of our time. Where the initiating image survives recognisably – the locomotive and its number in Boccioni's *States of mind.I: the farewells*, the hospital details in Severini's *Train of the wounded,* Balla's *Violinist's hands* – it carries more than its original freight of meaning and conveys poignancy and even wit. (Quite unlike, it can be said, such survivals – 'quotations' – in Imants Tillers's paintings-after-paintings, but that is a general problem in our time when it is easier to make contact with galleries than with life.) ■

Ronald Millen is a critic and art historian who lives in Florence, Italy.

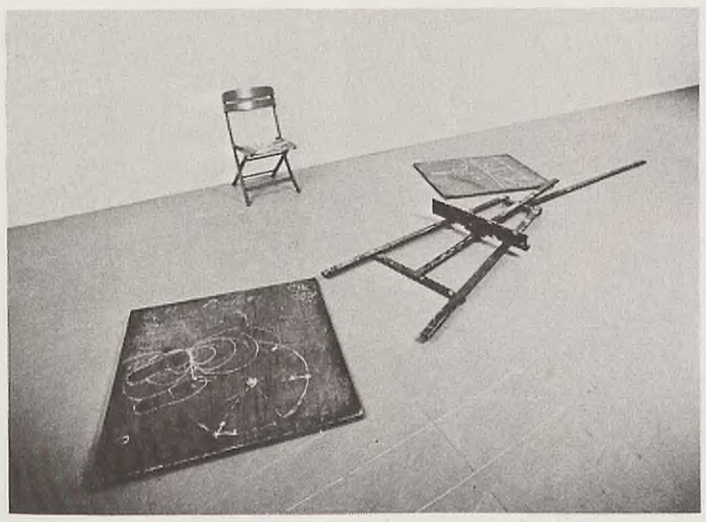
# *'Wild Visionary Spectral' – new German art*

by Ted Snell

'WILD VISIONARY SPECTRAL', a survey exhibition of recent German art shown in Adelaide and Perth early in 1986, was dedicated to Joseph Beuys, who died in January. It was an appropriate homage, not just because Beuys was represented by several works but because his spirit presides over the rejuvenation of recent German art which this show documents. As Dr Johannes Cladders confirms in his introductory essay to the Sixth Biennale of Sydney, 'Beuys is a constant, indeed a permanent, challenge. If we come across a large number of formulations which in part contradict each other, then we may trace this plurality back to that freedom which Beuys never tired of upholding and initiating.'[1] Anselm Kiefer, Jörg Immendorf and Sigmar Polke were all his students at one time, but as Helmut Middendorf attested in an interview in *Flash Art* in 1984, it was his personal example which had the most profound impact on this new generation of German artists: Beuys placed himself at the centre of his work and said, 'I formulate my world, my ideas, my understanding of art, autonomously'.[2]

Plurality and openness are, as a consequence, the most significant features of contemporary German art; which means that the title of this exhibition is rather misleading because it attempts to position New German Art in the pigeon hole of one of its tendencies. This show did not exclusively present the new expressionism as the title indicates, even though several major exponents were included. Cool rationalists such as Ulrich Rückriem were also on show to remind us of the internal tension between wild/visionary/spectral and cool/rational/intellectual that has been fundamental to any notion of German art for centuries.

Nevertheless, it was as Miriam Cahn, a West Berlin-based artist invited to Australia for the Sydney Biennale, suggested, 'a bubble-pack exhibition'; one which could be easily packaged and freighted around the world. There was no installation work, no performance, video and no ephemeral art or documentation of art events for example; but are we to assume that no work of this kind is being produced in Germany? Clearly the selection process resulted in a rather myopic view of contemporary German art, which, because of the exclusion of other significant tendencies and of other important figures, is misleading.

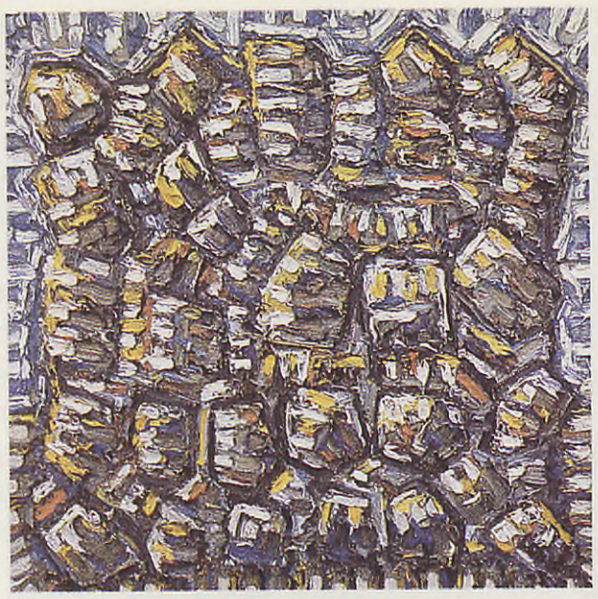


JOSEPH BEUYS
ROOM 3, THE ENTIRE GERMAN POST-WAR POETRY, CONSISTING OF: 'TRIPPED OVER!'
'MUSICAL SCORE: THE WHOLE BELT' THAT IS (TRIPPED OVER ROOM) (1981)
Two chalk-drawn blackboards, green easel; red chair with a collage of musical scores and scissors 214 x 122 x 122 cm
Private collection; on permanent loan to Stadtisches Kunstmuseum, Bonn

We may ask if there are any women artists[3] who could have been included. It is also interesting to speculate why Marcus Lupertz, Tannert, Helmut Middendorf, Salome, Walter Dahn or Bernd Koberling, to mention a few, were omitted; their inclusion, with the women artists, would have greatly extended our understanding of the complex nature of contemporary German art.

As the title suggests there was an emphasis on new-expresssionist painters and, indeed, most of the paintings were figurative, narrative, aggressive, masculine and painterly. It was an overpowering experience to be confronted by so many strong works, each demanding a considerable level of emotional involvement from the viewer. The mood of this exhibition was decidedly grim but not without hope: Immendorff's visions of the corrupt German middle class in his *Cafe Deutschland* series is counterbalanced by a painted wooden sculpture entitled *Redeemer.* Similarly, the magnificent painting *Flight out of Egypt* by Anselm Kiefer, provides a compelling and horrific image of the holocaust whilst indicating a possible redemption for humanity. Certainly this hope is central to the work of Joseph Beuys, whose unshakable faith in human creativity was at the root of all of his activities. He was the seer, the shaman who exorcized devils and led others into a new society by extending and redefining the possibilities of art. In *Durer, I personally lead Baader and Meinhof through Dokumenta V*, Beuys reinforced the theme of German identity which ran through the exhibition. In an interview with William Furlong in 1983, Beuys described the German spirit as, 'primarily to do with bridging and helping others, not helping themselves or bringing themselves to power . . . the function of Germany is that it lies in the middle of Europe . . . (it) has a special heart position. But now it is exactly the opposite to the bridge; there is the Berlin wall.'[4] The Berlin wall as a symbol for the schizophrenic split in German life is powerfully evoked in Peter Bömmels's *Break with history* and in Kiefer's paintings the exposition of the failures of Germany's past and present are catalogued with devastating vehemence. However, of all the images in the exhibition, Jiri Georg Dokoupil's *A young hero face to face with dying paradise*, Georg Baselitz's upside-

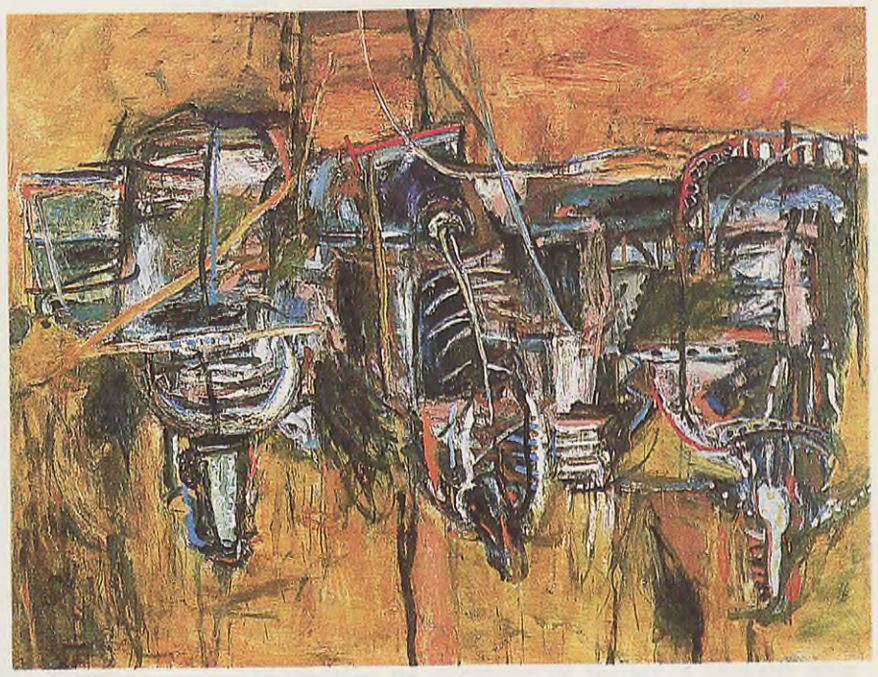
# EXHIBITION COMMENTARY



*far right*
GORDON SHEPHERDSON
WHITE FLOWER STILL LIFE (1986)
Oil and enamel on paper 68 x 73 cm
Philip Bacon Gallery, Brisbane
Photograph by Richard Stringer

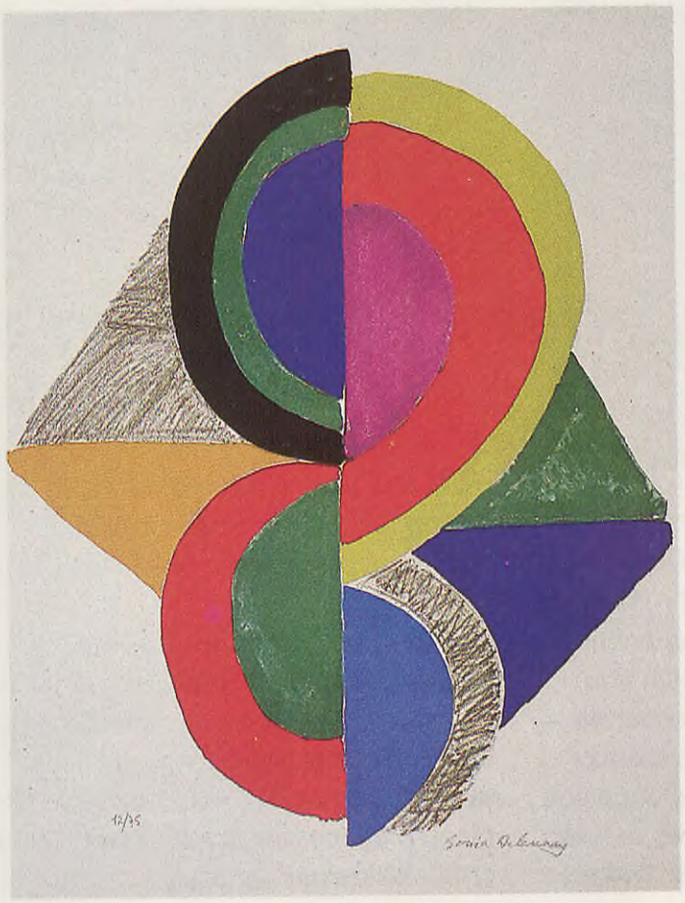
*right*
KEITH LOOBY COZWELL (1986)
Oil on canvas 72 x 72 cm
Ray Hughes Gallery, Sydney

*below*
DAVID BOMBERG
RONDA, ANDALUCIA: THE CITY ABOVE THE TAJO (1935)
Oil on canvas 76 x 77 cm
Rex Irwin, Sydney



*right*
KEVIN LINCOLN PINK SHELL (1985)
Pastel 52 x 38 cm
Gallery Huntly, Canberra
Photograph by Rob Little

*above*
ROGER KEMP COLOUR FORM (1985)
Acrylic on canvas 206 x 297 cm
Coventry, Sydney
Photograph by Victoria Fernandez



*above*
ANN THOMSON STATION (1986)
Oil on canvas 185 x 245 cm
Coventry, Sydney
Photograph by Fenn Hinchcliffe

*left*
SONIA DELAUNAY LOSANGES (c. 1970)
Coloured lithograph edition 75 60 x 50 cm
Print Room, Sydney
Photograph by Roger Scott

down, anguished drinking man and Rainer Fetting's *Wolf* seem to epitomize the desperate anxiety of late twentieth-century existence in Germany. It is not surprising then that the reaction to this new work in the Democratic Republic has been so violent. By stressing their vulnerability and examining their past failures and indiscretions, these artists are confronting the German people with unpalatable truths, and by fusing these ideas with the hardly acceptable forms of expressionist painting they have alienated themselves even further.

The manifesto, *Pandemonium I*, published by Baselitz and Schönebeck in 1961, illustrates their stance: 'The greening of youth, and the coming autumn leaves are valid, even if I fall into paranoid decline in winter. In me the brewers of poison, the annihilators and degenerates, have attained a place of honour.'[5]

Certainly the assault on German bourgeois values was evident in many of the works on show (Penck's *Shitting man*, Dokoupil's flying phallus, Kiefer's dismissal of Hitler's grand plan for invasion, *Operation sea lion*, as a storm in a bathtub, Bömmels's unsettling hair pictures and Baselitz's conjunctions of women and dogs) but a cautionary note is necessary at this point, for both Dokoupil and Baselitz have other motivations for working in the ways they do. Dokoupil often works with another artist, Walter Dahn, and changes his style of personal identity; Baselitz began painting his figures upside down, he tells us, to enable us to concentrate on the issues of painting rather than on his chosen subject. In fact, the issue of the autonomy of painting and the reasons for painting at all are central to many of the artists represented (Gerhard Richter and Sigmar Polke in particular). These artists are bringing form and content together to produce an extremely powerful statement about the condition of humanity in the late twentieth century.

Polke's stylistic pluralism is manifested in his superimpositions of images borrowed from the gamut of Western culture: commercial advertising, popular culture, classical art and, indeed, any forms

JÖRG IMMENDORF
C.D. BEBEN/HEBEN ZURUCK (1984)
Oil on canvas 285 x 330 cm
Courtesy Mary Boone/Michael Werner Gallery, New York

or codes of representation he can uncover. More recently he has appropriated stylistic forms 'in toto' and experimented with materials that change and modify with the passage of time. Periodic changes of style and subject matter are characteristic also of Dokoupil, who was represented in this show by four completely diverse pictures. His neo-expressionist *A young hero face to face with dying paradise* is the antithesis in approach and content to his blandly painted *Knowledge beyond the universe*; so much so that it seems improbable that they were painted by the same person. According to Wolfgang Faust's catalogue notes, this is precisely his intention: 'This way of working, and the notion of the "multiple self", is clearly set against the specific preoccupations of the Berlin "Wilds" such as Rainer Fetting. Where Fetting is concerned with the search for identity, the Cologne artists, Dokoupil and Dahn, are deconstructing this very justification for painting.'[6]

The return to painting and the important influence of Joseph Beuys has spawned a group of inventive image makers who are addressing the most significant issues of our time. Of those included in this exhibition, Bömmels, Immendorff and Kiefer are the most compelling. Bömmels's, idiosyncratic images of life and death and his choice of repulsive materials like human hair have enormous power. He also links these ideas to an investigation of German identity, a theme shared by both Immendorff and Kiefer. In his large paintings, Kiefer examines Germany's past, future and present through a complex amalgam of imagery derived from National Socialist architecture, the holocaust, a deconstruction of the myths of the third Reich and an abiding faith in the transcendent power of painting and artistic imagination.

The most memorable images and the most technically awe-inspiring works were the four paintings by Anselm Kiefer which, in the face of Star Wars, cruise missiles, acid rain and Chernobyl, seem ominously prophetic. Apart from the tyranny of modern curatorial practice, which insists on encasing Joseph Beuys's blackboards in perspex boxes and making it impossible for the viewer to activate Franz Erhard Walter's 'experiencing' environments, this exhibition provided a rare opportunity to encounter a selected survey of contemporary German art at a time when it is being heralded as a paradigm for art in our time. ■

[1] Johannes Cladders, *On German Art*, catalogue of the Sixth Biennale of Sydney, Art Gallery of New South Wales, 16 May-6th July, 1986.
[2] Helmut Middendorf. Interview with Wolfgang Faust, *Flash Art* No. 118, Summer 1984.
[3] The exhibition of work by seventy-nine women artists 'Kunst mit Eigensinn' in Vienna's Museum Moderner Kunst in 1985 included twenty-one artists living in Germany.
[4] Joseph Beuys interviewed by William Furlong, BBC 1983.
[5] Georg Baselitz and Eugen Schönebeck, *Pandemonium 1* 1961. reprinted in *Georg Baselitz: Paintings 1960–83,* exhibition catalogue, Whitechapel Art Gallery 1983.
[6] Wolfgang Faust, Hunger for images and Longing for Life; Contemporary German Art, *Wild Visionary Spectral* catalogue Art Gallery of South Australia, 1986.

Ted Snell is a lecturer in the Department of Art and Design at the Western Australian Institute of Technology and art critic for the *Australian* in Perth.

# *Letter from London and Hanover*

## by Ursula Hoff

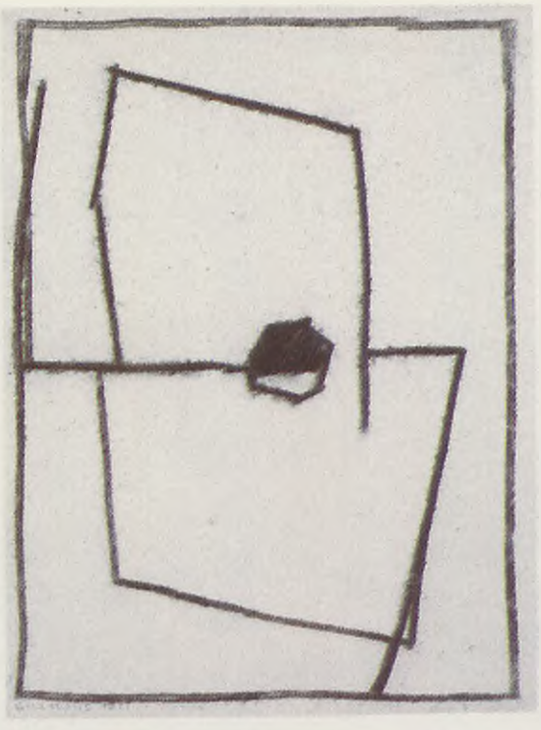
BY THE TIME I arrived in London, in late February 1986, disputes concerning the newly opened 'Saatchi Gallery of Contemporary Art' had died down. 98A Boundary Road, St John's Wood, confronts the visitor with an anonymous grey security entrance, through which you pass into industrial premises, brilliantly converted by the English architect Max Gordon, into display spaces of varying size, shape and level. Concealed lighting bouncing off the ceilings reinforces natural illumination entering through the skylights. White walls and pearly grey floors make a sympathetic setting for the temporary exhibitions of paintings and sculptures, drawn from the vast reserves of the Saatchi Collection.

Among the artists whose work was on display in February was the minimalist, Carl André; his copper and rusted steel floor mosaic calls up associations meaningful to those who have visited post-war German cities. 'As you walk across the floor piece *Mönchengladbach Square*', writes English critic, Waldemar Januszczac, 'the steel echoes with the sound of an industrial past, muffled by a sense of ruin'.

Like a procession out of a landscape by Caspar David Friedrich, small clusters of winter-coated visitors move silently through Sol LeWitt's constructions: white cubes, solid or open, in rows which in turn form groups, thus setting out possible permutations of a given theme.

From these and other monochromatic and unassertive works, with such anonymous titles as, *Serial project no. 1*, or *Aluminium and zinc plains*, we ▶

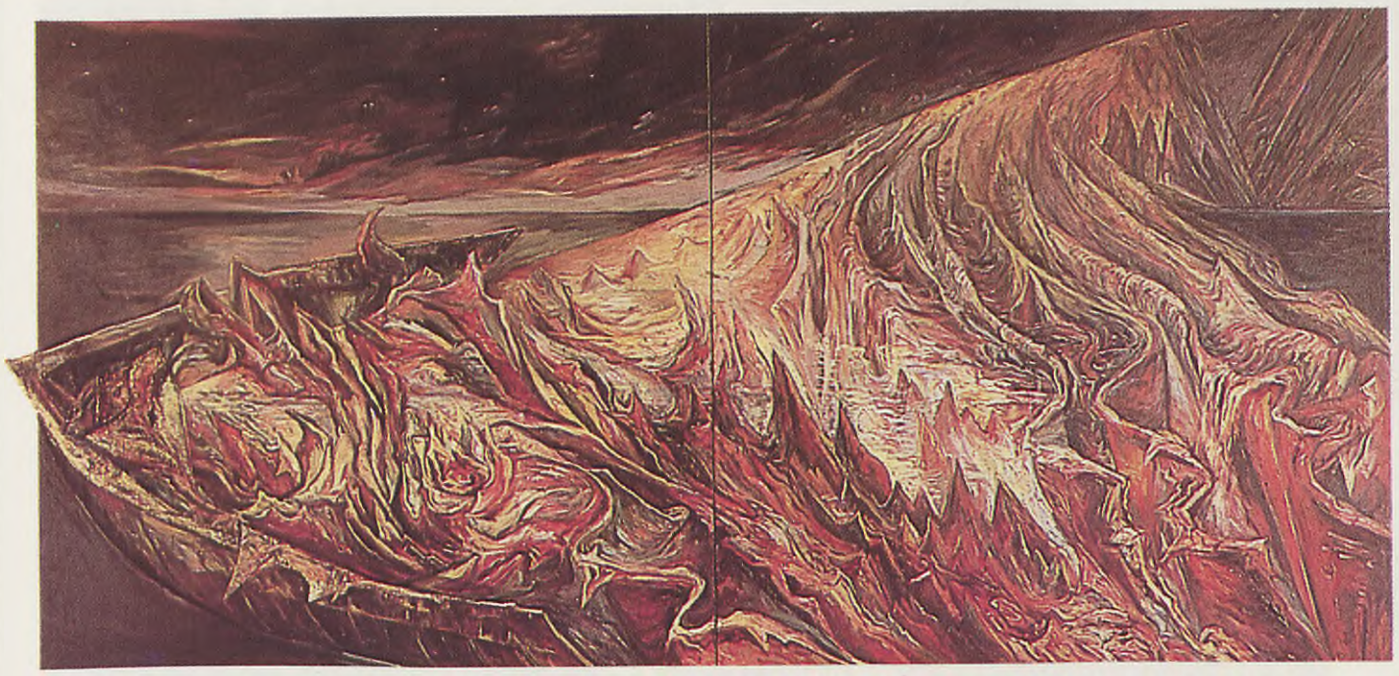
# EXHIBITION COMMENTARY

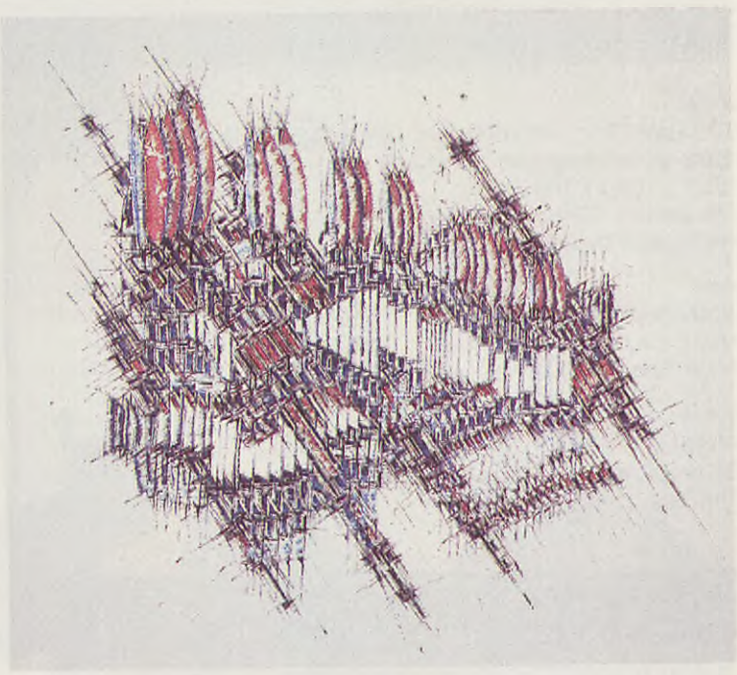


*left centre*
MICHAEL TAYLOR
NIGHTWATER (1986)
Oil on canvas 133 x 104 cm
Rex Irwin, Sydney

*left*
HECTOR GILLILAND
STILL LIFE 2 (1977)
Charcoal on paper
75 x 56 cm
The Painters Gallery, Sydney
Photograph by Raymond de Berquelle

*below*
WILLIAM ROSE
UNTITLED NO. 4 (1985)
Oil on canvas 110 x 131 cm
Wagner, Sydney
Photograph by Jill Crossley



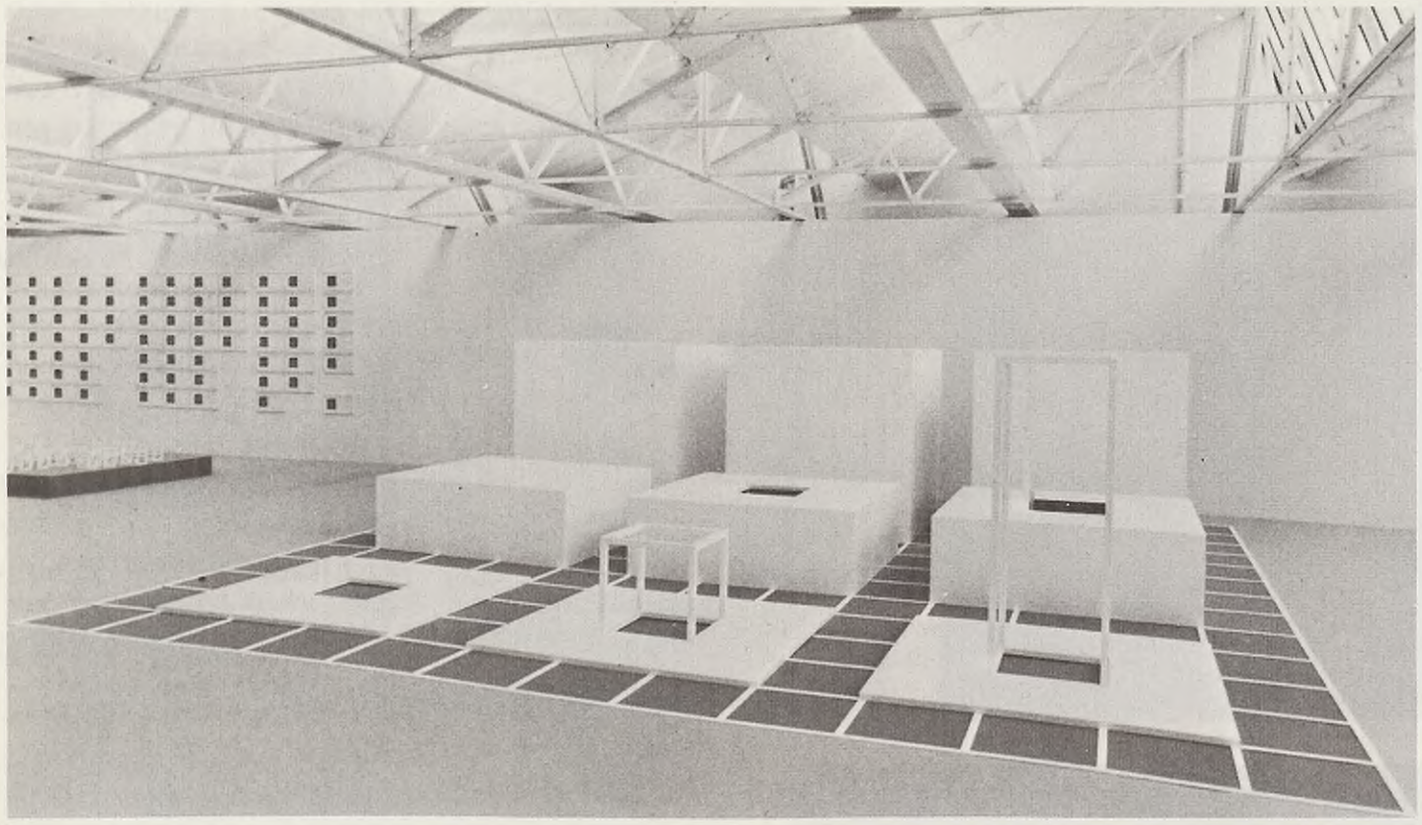


*top*
SAM FULLBROOK
RECLINING FIGURE
(1986) 23 x 30 cm
Pastel Mark
Widdup's Cooks Hill Galleries

*above*
WENDY STAVRIANOS
BOAT OF ROSE AND THORN (1986)
Oil on canvas
176 x 350 cm
Tolarno Galleries, Melbourne

*right*
TED MAY
SCULPTORS WOOD
(1986)
Oil and wax on canvas
182 x 151 cm
Niagara Galleries, Melbourne
Photograph by Regina Grant

*above*
HÉLÈNE VALENTIN
VOLCANO 17 – three panels (1986) Oil on linen
35.5 x 66 cm
Garry Anderson Gallery, Sydney



*above*
SOL LeWITT INCOMPLETE OPEN CUBE 8 to 11 (1974)
White stove enamel on aluminium
106.7 x 106.7 x 106.7 cm
The Saatchi Collection, London
Photograph by Anthony J. Oliver

*right*
JEAN-CHARLES BLAIS UNTITLED (1985)
Mixed media on posterpaper 300 x 400 cm
Neue Galerie, Collection Ludwig, Aix-la-Chapelle

*below*
ANSELM KIEFER PARSIFAL II (1973)
Oil on paper 321.6 x 218.8 cm
The Tate Gallery, London

pass to Frank Stella's colourful, exuberant, over life-size mixed media pieces, aspiring to the nature of sculpture. Open shapes, flapping wings protruding into space, bear narrative titles like *Stella's albatross* or *Kamionka Strumilova II* (Polish Village series).

Londoner Charles Saatchi is famous as the founder of the greatest advertising agency in Europe. Since the late 1960s, he and his wife, Doris, have obtained from a relatively small group of artists a vast number of works which rotate in their gallery in small one-man shows. From their twenty-three paintings by the German neo-expressionist, Anselm Kiefer, a sufficient number may be drawn to fill a room and to acquaint the viewer with his themes and ideas. In the Tate Gallery, a single work by the same artist has to convey his meaning unaided.

In *Parsifal, I, II, III*, an austere hall made of rough-hewn beams stretches across the three partitions of the triptych; ghostly swords take the place of the heroes of long ago, whose feuds form the subject of Wagner's opera of the same name. *Heart of the wood* by Imants Tillers (reproduced in the autumn number of this journal) wittily paraphrases Kiefer's picture: inscriptions, including the names of Germany's spiritual heroes, are written on the floorboards. On the right however, a ghostly type of Wheel of Fortune, with a burning dummy in the centre, seems to prophesy the ruin of the great heroic dreamworld.

Far from St John's Wood, on the other side of London, a link with history was forged, when, at the Royal Horticultural Society in Westminster, the well-known Australian botanical artist, Margaret Stones, was awarded the Veitch Gold Memorial Medal for her pictorial recording of the native flora of Tasmania (published in six folio volumes between 1967 and 1978), as well as for her recently completed set of 200 drawings of the native flora of Louisiana, United States of America. Miss Stones is not only well represented in Australian public art galleries, but also in the British, the Ashmolean and the Fitzwilliam Museums, and at Birmingham, Edinburgh, and elsewhere. Drawn from live specimens, her watercolours continue the fine tradition of scrupulous botanical accuracy, combined with effective design, established in the early nineteenth century by such great flower painters as Englishmen James Sowerby, H.C. Trew, George Ehret, and the Austrian, Ferdinand Bauer, who came to Australia.

A brief sojourn in Hanover brought me to the Kestner-Gesselschaft, the excellent modern art exhibition space which, in March, housed the impressive retrospective of the young French artist Jean-Charles Blais. His gigantic single figures, distantly evocative of Kasimir Malevich (1910), Pablo Picasso (1920s) and early Fernand Léger, beome immediately memorable. Based on childhood recollections of village life near Rennes, the images of figures at work, rural or industrial, are deliberately unrefined, without literary overtones. The back of used posters, peeled from walls, serve as support; they are combined into huge formats, in the spirit of murals rather than domestic canvases. Since the 1981 Biennale in Paris, Jean-Charles Blais has become prominent among the younger generation of French painters. The *Running man* compels our attention by imbalance of pose and the palpable weight of the bulbous foot, which anchors him to the ground. Like Pieter Bruegel's peasants, he has his back to the viewer, the face is hidden, all narrative suggestions are eschewed. In another picture, a similar figure ducks under a huge cloud and is set against a row of bare tree trunks. Blais says he has no idea, no project, no *sujet*, his painting is without intentions. He improvises his designs along suggestions arising from the fatigued surface of the decaying poster support, sometimes tearing it until the coloured surface of the front shines through the white. The process of creating inspires his imagery. ■

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

# EXHIBITION COMMENTARY

*far left*
BRONWYN OLIVER STILETTO (1986)
Paper, fibreglass and cane 61 x 91 x 76 cm
Roslyn Oxley, Sydney

*left*
VICTOR MEERTENS
YESHUA HA-NOTSRI (1986)
Found object sculpture 355 x 83 x 241 cm
70 Arden Street, Melbourne

*below*
MARIA KNCZYUSHKA
ICARUS IN BLACK (1986)
Black fired stoneware 65 cm high
FIGURE WITH SASH (1985)
Glazed porcelain 58 cm high
Photography by Ann Noon
Macquarie Galleries, Sydney

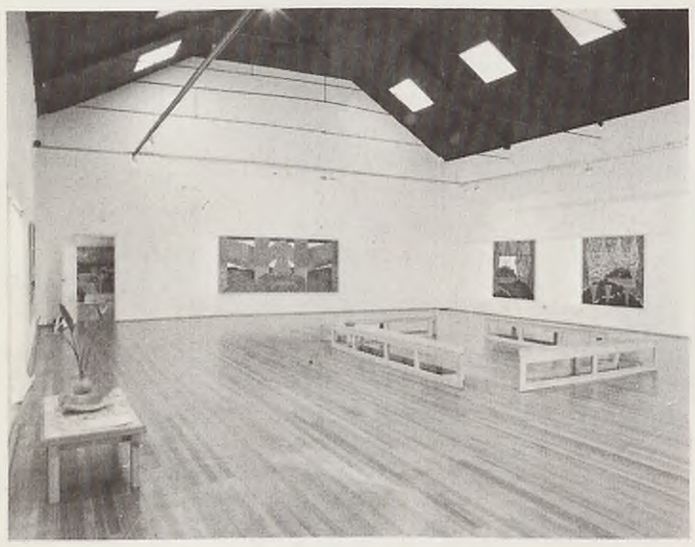
*right*
JEFF MINCHAM RAKU BOWL FORM
Raku ceramic
Bonython-Meadmore Gallery, Adelaide
Photograph by Grant Hancock

*above*
MERRAN ESSON GNOMON IV (1986)
Coloured clay 26 x 52 cm
Narek Galleries, Canberra
Photograph by Douglas Thompson

*left*
LES KOSSATZ OVER THE EXIT (1986)
Chromium steel 33 x 10 x 32 cm
Robin Gibson, Sydney

# Reporting galleries

## 70 Arden Street, Melbourne



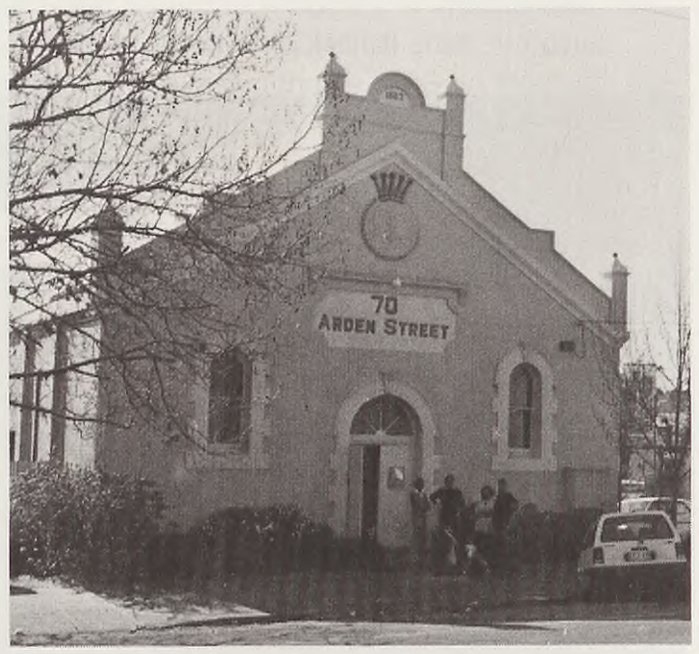
70 ARDEN STREET is the earliest Salvation Army building in Victoria. Originally part of a complex which included a youth hall and primary school, the main building was used in the 1960s and 1970s as a shelter for homeless men. In 1980 the army sold it and four years later the barracks were renovated into a gallery, with the 1960s addition at the back being turned into an office, stockroom and living quarters.

A Tasmanian oak, waxed floor diffuses the light from ten skylights in the sloping ceiling of the Gallery. The exhibition space is a large rectangle and provides the best possible setting for work and a welcome for those who come to look or to buy.

The Gallery is near Carlton, in North Melbourne, an area which has only recently been redeveloped. It is a pleasant walk from, the Meat Market Craft Centre and the Victoria Market.

In 1986 Kit Terry joined Judith Pugh and Robert Lovett as a partner in the Gallery, and together they have developed a strong stable of young sculptors, painters and printmakers including Philip Hunter, Terry Hunter, Lyn Boyd, Victor Meertens and Elizabeth Milsom.

The strength of the gallery is in its extra areas of display as much as in the main gallery. The office has large north-facing windows and several large




walls on which to hang paintings. The garden is divided into three walled courtyards for sculpture.

There is easy access to the living areas where paintings can be seen in a domestic environment and clients and dealers can relax away from the office. ■

## Von Bertouch Galleries, Newcastle

VON BERTOUCH GALLERIES was established in February, 1963, the first fully professional Australian commercial gallery outside the capital cities (indeed it preceded all galleries in Canberra).

Since 1963 it has operated continuously first at 50, now at 61 Laman Street, Newcastle where it occupies a row of terrace houses angled to the street and surrounded by native trees.

In a naturally-lit courtyard, formerly the yards between the houses, lined with bays comprised of the original and added rooms, exhibitions of paintings sculpture, graphics and ceramics are shown against a background of leaf, natural timber and sandstock brick.

The inaugural exhibition by seven painters and a sculptor formerly closely associated with Newcastle, Paul Beadle, William Dobell, Tom Gleghorn, Jon Molvig, Ross Morrow, John Olsen,

John Passmore and William Rose, set a standard to which the gallery has always adhered. Policy in the selection of exhibitions is towards the best of its kind without bias as to the kind or towards what is likely to be liked.

Among artists the gallery's reputation for integrity is unqualified. Responsibility rests with the Director, Anne von Bertouch, a dealer in the entrepreneural sense of representing the artist direct.

The gallery offers its clients a dozen areas with seats for near and distant viewing, extensive back-room stock, spacious gardens, the opportunity to see Australian fine art in a fine setting on non-elitist terms.

The original building together with its extensions and furnishings, recalls the past, all materials used having been rescued from demolition sites (church, store, railtrack, bridge) and given a new life in a setting with reassuring qualities of permanence which appeal to people of all ages and show art works to singular advantage.

In 1979 Anne von Bertouch received the Order of Australia Medal for services to the arts. ■

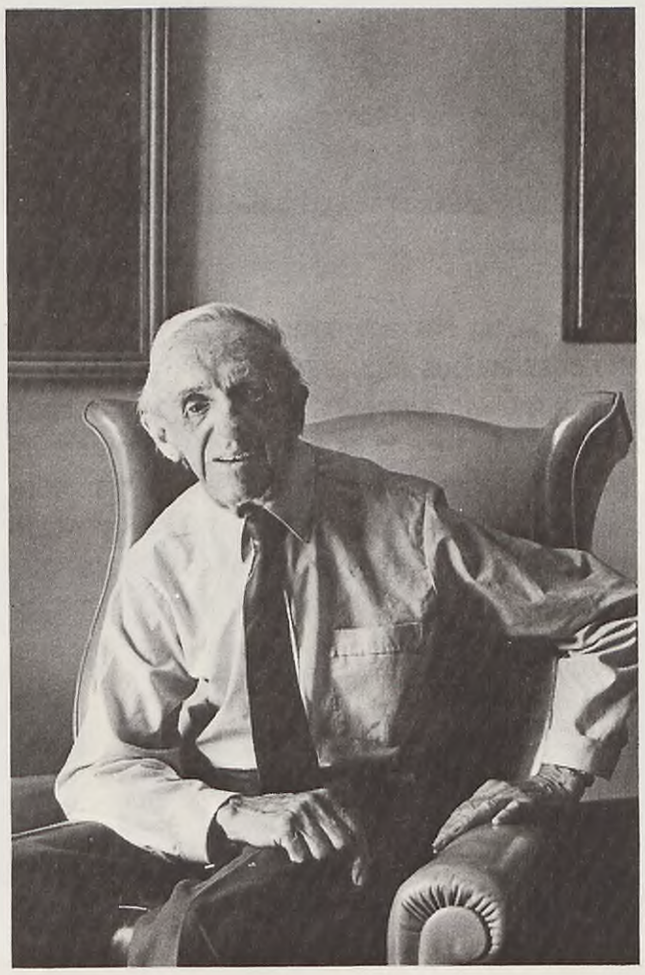
# EXHIBITION COMMENTARY

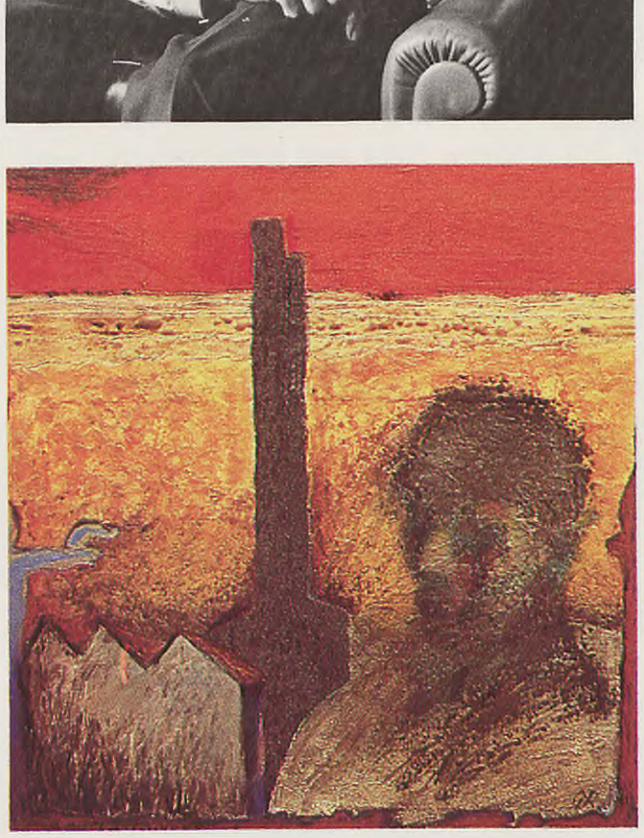
*right*
VICKI VARVARESSOS
BOY'S ANNUAL (1985)
Enamel on hardboard 98.5 x 182 cm
Niagara Galleries, Melbourne
Photograph by Mark Ashkanasy

*above*
GEORGES ROUAULT JUDGE (1939)
Colour aquatint Edition of 100
Printed in colours in Arches paper 33.2 x 25.4 cm
Stadia Graphics, Sydney

*above*
KEN HEYES FIGURE AND AIRCRAFT (1986)
Oil and beeswax on paper 99 x 112 cm
Mori Gallery, Sydney

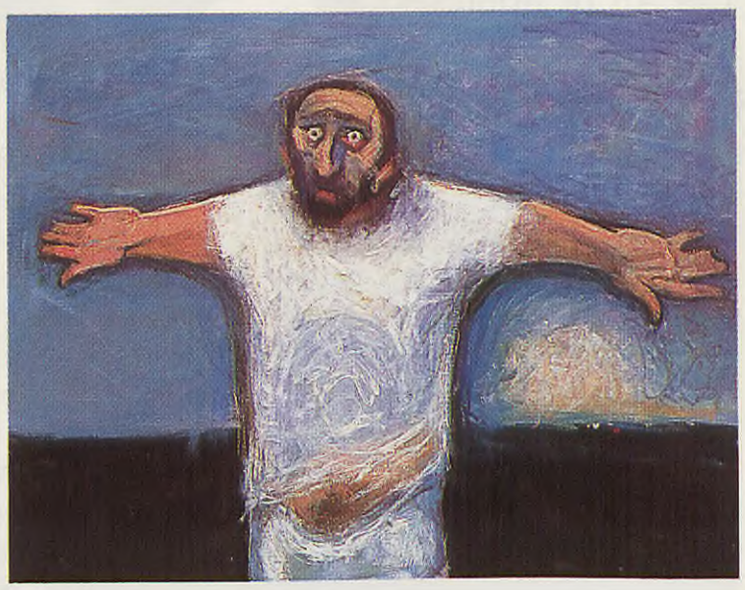
*right*
GORDON RINTOUL MEMORIAL (1986)
Mixed media on canvas 95 x 90 cm
Von Bertouch Galleries, Newcastle





*above*
PETER BLAYNEY CROSSING THE STYX (1985)
Oil on canvas 78 x 84 cm
Robin Gibson, Sydney

*left*
DAVID MOORE PORTRAIT OF JOSHUA SMITH (1985)
Photograph 40.5 x 27 cm
The Print Room, Sydney



*above*
NOEL COUNIHAN
EL SALVADOR: A TRIBUTE TO GOYA (1982)
Oil on canvas 120 x 85 cm
Holdsworth Galleries, Sydney

# *Obituary – Noel Counihan*

WITH THE DEATH of Noel Counihan on the fifth of July, Australia has lost a unique and remarkable artist. Like all worthwhile artists Noel leaves us a legacy of art works which will go on enriching and stimulating our lives. But Noel also leaves us much more than that. To those who did not know him it may seem strange that his achievement is most readily definable in everyday terms like 'humanity' and 'integrity'. To those who knew him and had the privilege of working with him it won't seem strange at all, for Noel did not treat art as somehow an exception to other phenomena of life, but as fully amenable to normal human concerns: to the hopes, aspirations, fears, passions and doubts which beset us. So his paintings, drawings and prints typically derive more from his response to the whole surrounding societal world than from any purely artistic influences.

Humanity and integrity do not of themselves produce worthwhile art. But at the hands of Noel Counihan they have, as the product of his powerful graphic imagination, and his capacity to transform experience into telling images of great originality and genuine feeling. This did not come about haphazardly. Noel identifies himself from the start with the working class and his perception of their interests. He was himself a worker in a very real sense, a sense with strong practical implications for his art. The work of the artist was to him the

Photograph by Michel Lawrence

product of labour like any other, and he worked at it with conscientious regularity and self-imposed rigour. But he was aware that the artist's work has a special significance in its capacity for the perception and articulation of insights into the human condition. He happily accepted the responsibility which this awareness imposed, giving his work a profound sense of purpose. Noel's art is realist, but not in any naively illustrative or declamatory way. It celebrates life and the dignity of ordinary folk, while dealing uncompromisingly with the crucial issues of their contextual world. It is a deeply compassionate art, which nonetheless confronts particular causes and manifestations of the humane and the inhumane, transforming them through his creative imagination into compelling visual metaphors.

Over the past five years Noel continued working with great tenacity and dedication, despite a stroke and successive heart attacks. Sometimes his work sessions were reduced to as little as an hour a day, yet in this period, perhaps because of this very adversity, he produced some of his most concentrated and poignant works. One of Noel's most rewarding experiences of recent times was the warm response to his art and its contemporary relevance from young artists and students when he was involved with them in a learning situation. In the integrity and humanity of his life and his art he has provided a constructive example worthy of whole-hearted emulation. We are indebted to him for that all too rare example, and for the constancy and probity of his vision. ■

Robert Smith is Reader in Art History at the Flinders University of South Australia, and author of the standard scholarly catalogue of prints by Noel Counihan.

# *Book Review*

## The Art of Arthur Boyd

by Ursula Hoff
Andre Deutsch, London, 1986
ISBN 0 233 97824 $65

**Reviewed by Elwyn Lynn**

IN FIFTY lucid, succinct and unpretentious pages Dr Ursula Hoff gives, despite her most restrained and unprovocative assessment, an exciting account of the unfolding of Arthur Boyd's curious imagination from 1935 to 1985. She first met Boyd soon after he had exhibited the Bruegelian *The mourners* and *The mockers*, the latter now in the Art Gallery of New South Wales, at Melbourne University in 1946 and with Franz Philipp, Boyd's first monographer, visited the Boyds in their outpost of creativity at Murrumbeena.

Philipp's book, which came twenty years later, was the first thorough monograph on an Australian artist and a catalogue raisonné to boot. As T.G. Rosenthal says in his rather discursive introduction, which must embarrass Arthur by treating him as the Old Man of Aphoristic Wisdom, it would take a decade to compile such a catalogue of work since 1966. For example, Boyd held exhibitions this year at London's Fischer Fine Art and one comprising many of the same works in Washington under the auspices of the Australian Embassy and managed by Sydney's Wagner Gallery. Sensibly Dr Hoff makes no attempt at such a catalogue of work by an artist who, says Rosenthal, is so prolific and profligate of his talents.

The cross-references, meticulous attention to illustrations and the detail of Philipp's book required close attention for he used a methodology usually reserved for Old Masters, a treatment that he obviously thought Boyd deserved and, further, upheld the true traditions of art history.

Neither Philipp nor Hoff is concerned with advocacy; Hoff simply elucidates the varied and often circuitous aspects of Boyd's imagination. Critics and commentators are mentioned sparingly and only when they reveal some insight and appreciation. She is not in the woeful business of correcting the critics.

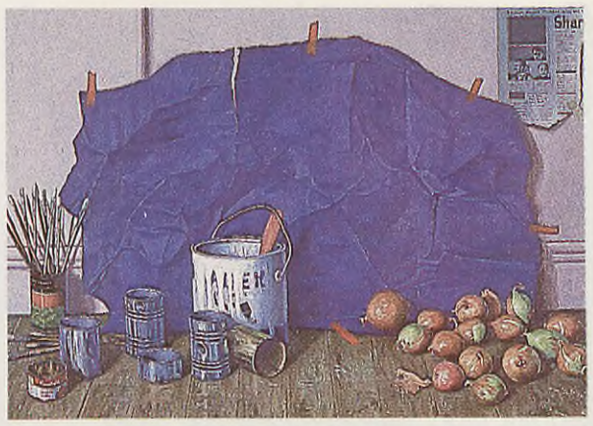
Philipp's book had forty-four colour and one-hundred-and-thirty-four monochrome illustrations; Hoff's has one-hundred-and-seven colour reproductions (most of them fine) and one-hundred-and-ninety-five in monochrome; so, with its rather brief essay it might be thought by some to be a pictorial hagiography.

It is not concerned with apportioning praise or blame, with appraisal or reassessment but is a modest (and, therefore, it seems to me, all the more effective) piece, the antithesis of the extravagent and polemical. As with fables and parables the messages are revealed to the patient reader.

If Boyd appears as something of a hero he is certainly not treated as self-created for Hoff, who, without using that problematical word, 'influence', indicates what Boyd found entrancing in the paint- ▶

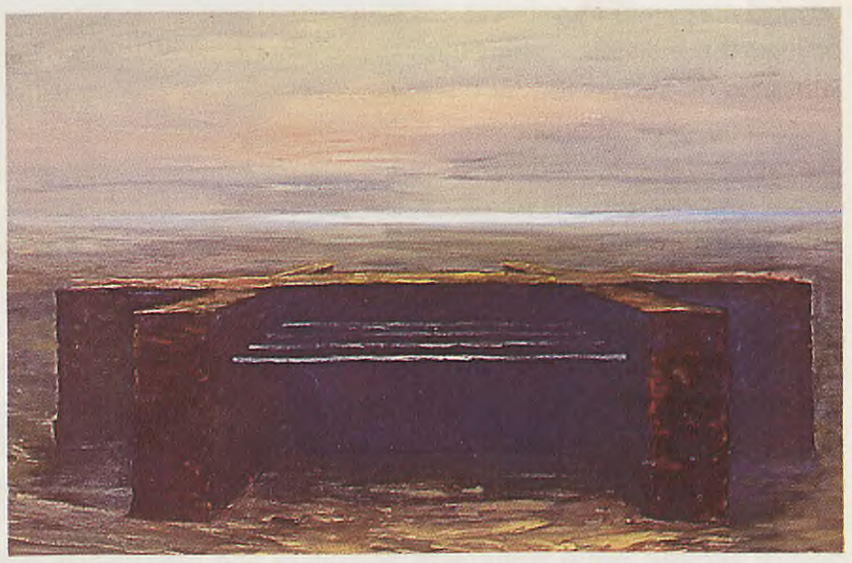
*Continued on page 288*

# EXHIBITION COMMENTARY



*left*
LINDSAY CHURCHLAND STUDIO FLOOR (1985)
Oil on canvas 90 x 125 cm
Robin Gibson, Sydney
Photograph by Jill Crossley

*below*
TIM MAGUIRE
BARBEQUE AND MIRAGE (1985)
Oil on board 152 x 213 cm
Mori Gallery, Sydney

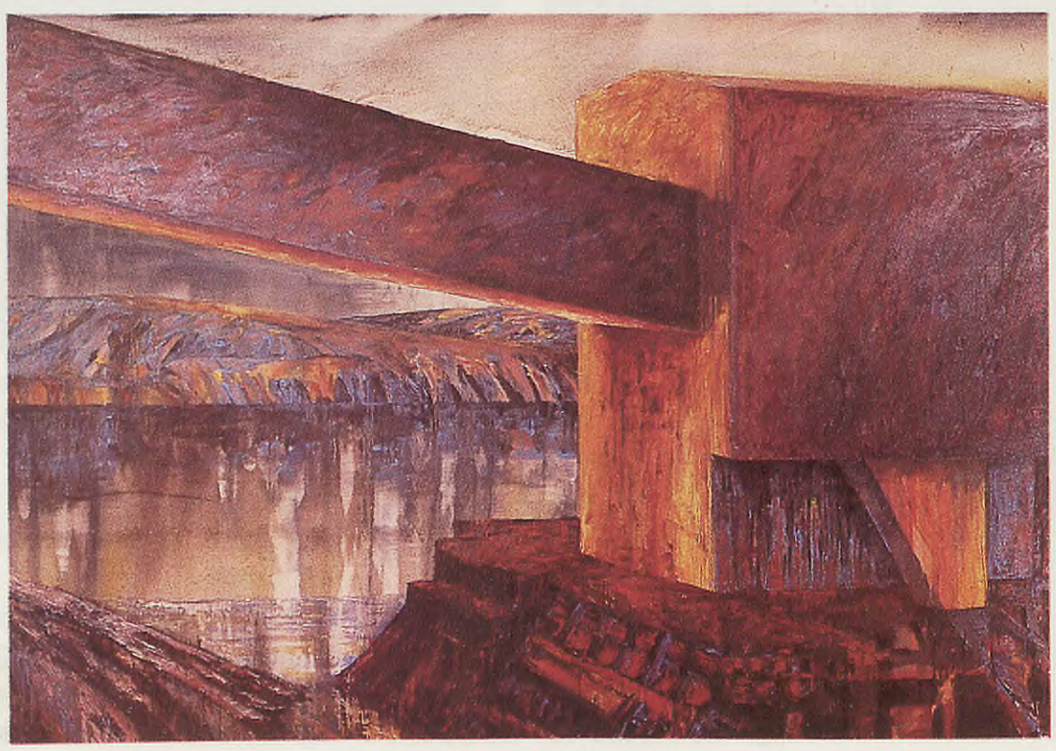


*right*
RICHARD LANE FANTASY-FLIGHT (1985)
Synthetic polymer paint on canvas
122 x 153 cm
Grafton House, Cairns
Photograph by David Wilson

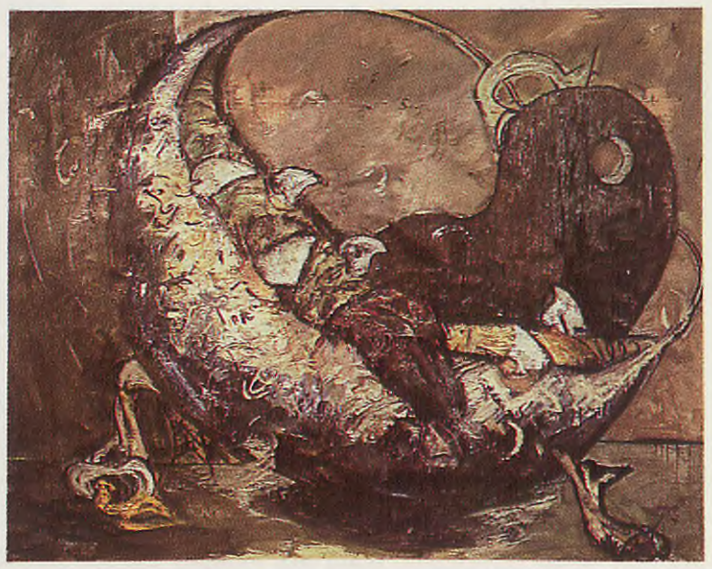
*below*
NOLA FARMAN
THOSE WHO TURN AWAY LOVE WOULD KEEP THEIR MASK (1985)
Oil on canvas 100 x 110 cm
Gallery 52, Perth

*left*
SARAH FAULKNER
THREE MUSICIANS
(1986)
Oil on canvas
152 x 91 cm
Realities, Melbourne
Photography by Henry Jolles

*below*
BRAD O'BRIEN
ELEMENT (1986)
Oil on canvas
148 x 178 cm
Robin Gibson, Sydney



*right*
MANDY MARTIN
E.2 WORKS II (1986)
Acrylic on canvas
120 x 241 cm
Solander Gallery, Canberra



# *State funding for the visual arts*

## New South Wales by Anna Waldmann

THERE IS NO doubt that the blossoming of the arts in New South Wales is due to the artists, who form its artistic industry, employing tens of thousands of people, generating a large income enjoyed by millions. It is also true that art, beyond corporate investment or sponsorship and beyond the individual who buys it for private consumption, is subsidised by the public through their taxes. The general public from whose purse comes the money for arts funding, is the supporter, consumer and beneficiary, together with the artistic community, of this funding. If, as suggested, 'about four out of every five people in the population have some personal interest in *at least one* of the art forms'[1], then the government's effort to provide and expand acesss to the arts is more than justified. Support for the arts has aesthetic, ethical, financial, social and historical implications and the way Australia is perceived, in the eyes of its own people and the world, is through its culture and the way in which it uses this culture. Government funding for the arts is, one hopes, here to stay and its largesse, or lack of it, constitutes the subject of endless dispute, but the benefits to the community as a source of education, enjoyment and national pride are doubtless.

The producing and consuming of art are high-profile activities, the government bodies who administer the funds that generate these activities less so. In New South Wales this role is played by the Office of the Minister for the Arts whose stated aim is to provide advice to the Government on all arts-related issues and administer a series of annual grants programmes.

The grants administered by the Ministry of the Arts cover all the arts including film and video, building works, scholarships and special events. In 1985/86 they represented a budget of $7.5 million, out of which more than one million dollars was spent on two grant programmes supporting Museums and Galleries and Visual Arts and Crafts. Included in this amount are the Regional Galleries Acquisitions Grants and the Scholarship for Conservation of Cultural Materials.

The Museums and Galleries grants encourge the professional development of major institutions, regional museums and galleries, local and specialised museums and galleries. In practice this means assistance towards salaries of directors, curators, conservators, education officers, towards research projects, and towards improved standards of display, documentation and maintenance of the collections. Regional centres have benefited as have some Sydney establishments such as the Australian Centre for Photography, the Crafts Council of New South Wales, the National Trust of Australia, the Manly Art Gallery and the Museum and the Sydney Maritime Museum.

The Visual Arts and Crafts grants are intended to enable art and craft organizations, community groups, educational institutions and art museums to provide employment for qualified artists, designers, photographers and crafts people, encouraging contact between artists and the community and an understanding and appreciation of the arts and to raise artistic standards. These aims are achieved through various programmes: artists-in-residence, artists-in-community, murals, artists as workshop directors, exhibition projects, specialist art periodicals and the graduate work-experience scheme.

More than $400,000 went towards the activities of wide range of associations, from the Armidale Pottery Club and the Australian Flying Arts School to *Art Network*, the Arts Law Centre, the Biennale of Sydney and Artspace.

Regional Galleries such as Muswellbrook, Broken Hill, New England, Newcastle, and Manly were able in the last year to acquire works by Colin Lanceley, Janet Laurence, Marion Borgelt, Lawrence Daws, David Strachan, Sali Herman, Nancy Kilgour and Adrian Lawlor, through a programme of acquisition that takes into account each galleries' policies and development. An annual scholarship of $10,000 has been available since 1979 to assist a conservator to undertake a course of study or training in Australia or overseas.

These grants represent a small amount of the State arts budget of over $65 million. Representing the life-line on which the existence of many galleries, museums, artists and projects depend, a support system which allows for the development of an ever-expanding network of activities and interest in the visual arts which are of long-term benefit and lasting value to the community. ■

[1] D. Throsby and G. Withers *What Price Culture?*, Australia Council 1984, p.8.

Anna Waldmann is Policy and Project Officer, Visual Arts at the Office of the Minister for the Arts

# *Melbourne Scene*

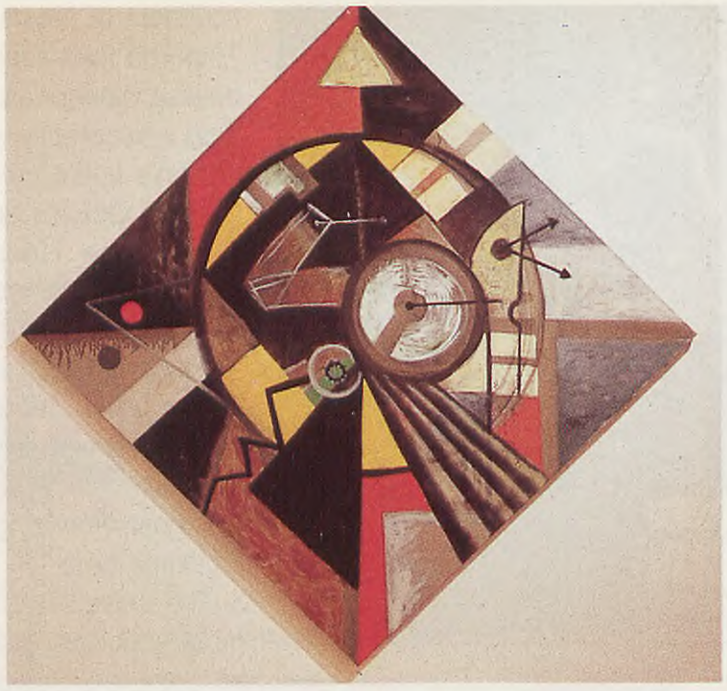
## by Leigh Astbury

I SOMETIMES wonder whether we will look back on the early 1980s as rather heady days in Melbourne art: a time of radical stylistic change and of clear ideological divisions between angst-ridden neo-expressionists and intellectually cool, cultural deconstructionists, the latter exemplified in the 1982 Popism exhibition at the National Gallery of Victoria. Since the last report on the Melbourne Scene (*ART and Australia*, Autumn, 1985) it has become increasingly apparent that such easy distinctions between expressionists and deconstructionists are no longer meaningful (if they ever were) and that the rate of change has slowed to a degree that we can most favourably view the current period as one of reflection and consolidation of earlier innovations.

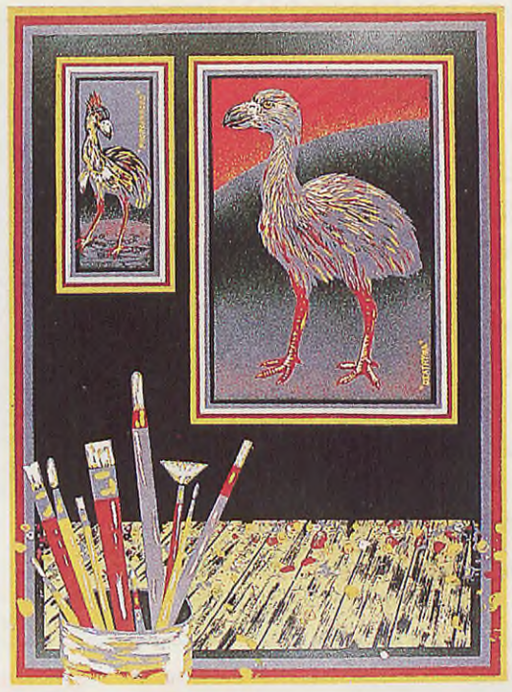
It is also clear that the art market has caught up with and absorbed the changes of the early 1980s. Symptomatic of this is the way in which the 'kids from Roar' have come of age and have now entered the mainstream of the commercial gallery system. Roar Studios opened in Fitzroy in the early 1980s as an alternative exhibiting venue for a group of young artists and by June last year they had won their way to a group exhibition, entitled 'Raw Reality', at the establishment gallery, Realities. The exhibition was actually not so raw, but works which had appeared radical, tough and exciting in the early 1980s, now seemed rather competent and well manufactured according to the dominant influences of late Picasso and the European Cobra group. Of the kids from Roar, David Larwill had a one-man show at Tolarno early last year and Sarah Faulkner had an exhibition at Realities earlier this year. Larwill seems a most polished, technical performer, but within this genre, I found Jon Cattapan's totemic imagery at his 1985 exhibition at Realities less subtle and resolved, but more vigorously and satisfactorily alive.

However, the typical images and urgent ideological issues of the early 1980s have not simply vanished without trace in the last eighteen months. Two exhibitions might stand as symbolic of the survival of earlier tendencies. At the Melbourne University Gallery last year Jan Murray exhibited impressively scaled, expressionistic paintings based on her recent experience in Berlin. These apocalyptic images revealed all the right pedigree: the angular forms and heavy outlining of Max Beckmann and expressionist hell-fire lights on the horizons; over-sized pieces of anatomy floating in a landscape space a la Phillip Guston, and from Georgio de Chirico and the Metaphysical School, antique statuary and classical architecture. Initially impres- ▶

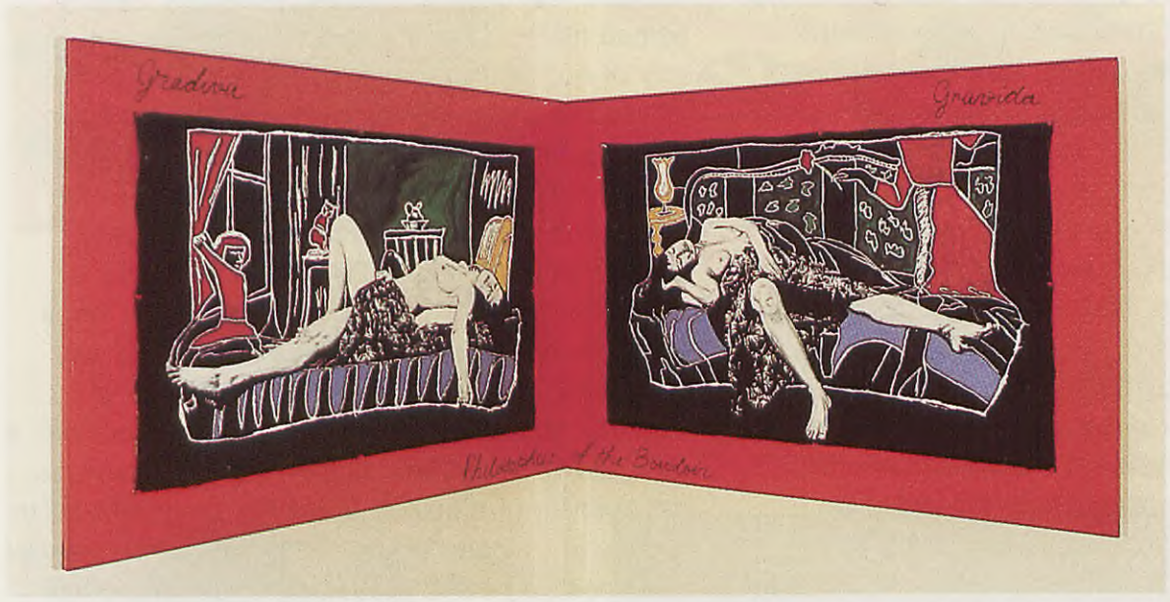
# EXHIBITION COMMENTARY



*right*
MICHAEL VALE Q (1986)
Oil on canvas 94 x 94 cm
United Artists, Melbourne
Photograph by Henry Jolles



*left*
MYKAL ZSCHECH
STUDIO INTERIOR (1986)
Seriagraph (diptych)
Edition of 25 76 x 57 cm
Verlie Just Town Gallery, Brisbane




*below*
JULIE BROWN RRAP
GRAVIDA/GRAVIDA (1986)
Photo-emulsion, acrylic, oil on canvas mounted on three ply screens.
Each screen 183 x 122 cm
Mori Gallery, Sydney
Photograph by Kaler Maevoli

*above*
ANNE LORD PEABUSH – ROAD TO NELIA (1984)
Screenprint 56 x 76 cm
Ralph Martin Gallery, Townsville

*above*
CHRISTINA BOWMAN
THE BI-CENTENARY (1986)
Gouache 37 x 60 cm
Roundhouse, University of New South Wales

*left*
ROBIN MAYO
THE PALM HOUSE, KEW GARDENS (1981)
100.5 x 62 cm
Blaxland Gallery, Sydney

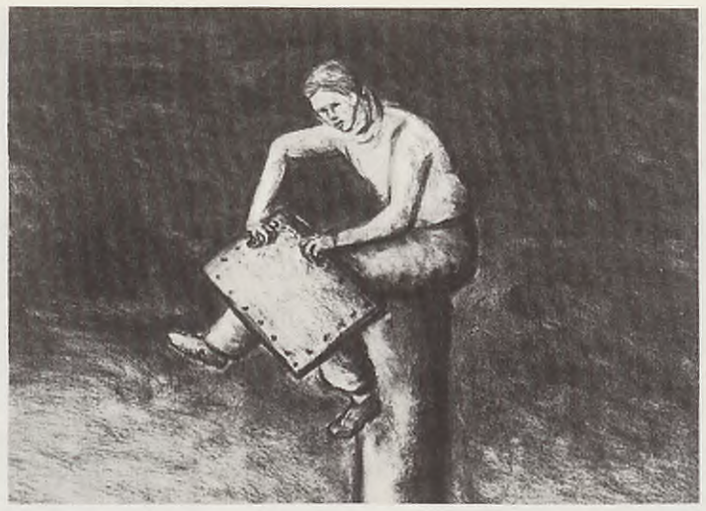
sive, these works were ultimately revealed as full of bombast and empty rhetoric.

More demanding because of the intellectual issues it raised was Tony Clark's recontextualization of images from classical architecture and seventeenth-century classical landscape painting in his exhibition at the Australian Centre for Contemporary Art in May–June last year. Clark walked a Duchampian tightrope between amateur and professional painting, popular and high culture, and the inviting of interpretation and the denial of meaning. It was an intriguing exhibition, but the Duchampian and Warholian games played by the cultural deconstructionists are becoming a little tiresome and already seem somewhat dated.

If post-modernism supposedly brought with it the death of the author, we may now be witnessing the resurrection of the author in art, not through the expressionist gesture, but through the artists' development of a personal iconography and symbolism. It is clear (as in the example of Jan Murray) that the expressionist gesture can be as much a public act as a private one. The major decision faced by many of our younger artists today is no longer the choice between following an expressionist or post-modernist deconstructionist model, but whether they engage in art as part of a public discourse or employ it as the means towards a genuinely personal expression. Of the best one person shows by younger artists I saw last year, most had opted for the latter path. Jenny Watson's work, for example, has always sat rather uneasily in the Popism camp; as evident in her interesting retrospective show at the Melbourne University Gallery last year. The style of her latest paintings still seemed in the mould of the trans avant-garde, but the images themselves have a more traditional poeticism that the Surrealists sought in the dream and the subconscious.

Other shows that spring to mind in this context are Paul Boston's emblematic heads and quirky iconography in his drawing exhibition at Reconnaissance; and at Powell Street, Bernard Ollis's cartoony works, Peter Ellis' faintly menacing, surrealist-like figurative paintings, and Geoff Lowe's more traditional use of allegory, albeit in an updated style. The image scavenging and 'layering' of forms and styles, formerly so beloved of the post-modernists, are rarely used nowadays deliberately to subvert meaning, but rather to add depth and complexity to the artist's personal iconography. Thus John Goonan's show at Niagara and Craig Judd's at Reconnaissance this year both revealed certain recognizable post-modern mannerisms, but still remained expressions of a strong, individual personality.

We have become so accustomed to the displacement and recontextualization of images that such practices no longer serve radically to slow the reading of the image as they once did. Nevertheless, Richard Dunn's exhibition at Tolarno employed the public mode of discourse to make effective points regarding the exercise and manipulation of power in industrial society. Compared with Dunn's rather sombre style and serious message, Robert Rooney's use of second-hand war imagery in his paintings at Pinacotheca seemed deliberately bland. Yet the paintings were well crafted and Rooney appeared to delight in the formal possibilities of his images.



PETER B\ ɔTH DRAWING (1984)
Charcoal 33.7 x 44.9 cm
University Gallery, University of Melbourne
Photograph by Henry Jolles

Two exhibitions by artists of the older generation were undoubtedly highlights of the 1985 gallery season. In his exhibition at Australian Galleries, Arthur Boyd demonstrated that our hedonism – water-skiing, speed-boats and sunbaking in the beautiful, sunfilled Aussie landscape – is a subject capable of serious analysis, even if his sensuous use of colour and paint would seem to endorse such hedonism. By contrast, John Brack's exhibition at Tolarno was more rigorously intellectual; he portrayed banal, everyday objects – pens, pencils and playing cards – and disposed them in such a way as to create metaphors for the strategies of organization and control characteristically employed by individuals and society. Yet it is too easy to describe Brack's style as dry and clinical: there is something obsessive and passionate in his high degree of finish.

The tenor of the Melbourne scene over the last eighteen months was set by a succession of very professional shows by mid-career artists. Perhaps they have benefited as much as anyone from the general return to figuration in contemporary art, finding a new freedom where distinctions between the abstract and figurative no longer matter. At Christine Abrahams Gallery, Fred Cress, Craig Gough, Helen Geier, Lesley Dumbrell and Victor Majzner all produced good shows, while at Realities, Robert Jacks and Rod Carmichael were similarly assured and competent.

If the 'return to painting' in the 1980s has meant that sculpture has lost prestige, it has also relieved sculptors of pressures to conform to current styles. Thus the best sculpture shows I saw fell into diverse categories. In particular, I remember Inge King's accomplished work at Realities, David Wilson's fluent modelling of steel at Powell Street, Loeretta Quinn's quirky figurative work at Pinacotheca, Fiona Orr's 1970s style primitivism at Christine Abrahams, and Richard Stringer's rococo fantasies at United Artists. At his first exhibition at 70 Arden Street last year, Victor Meerten's exploitation of urban debris suggested another junk sculptor in the manner of Robert Rauschenberg, but his exhibition this year confirmed that he was one of the most promising and original talents to emerge for some time.

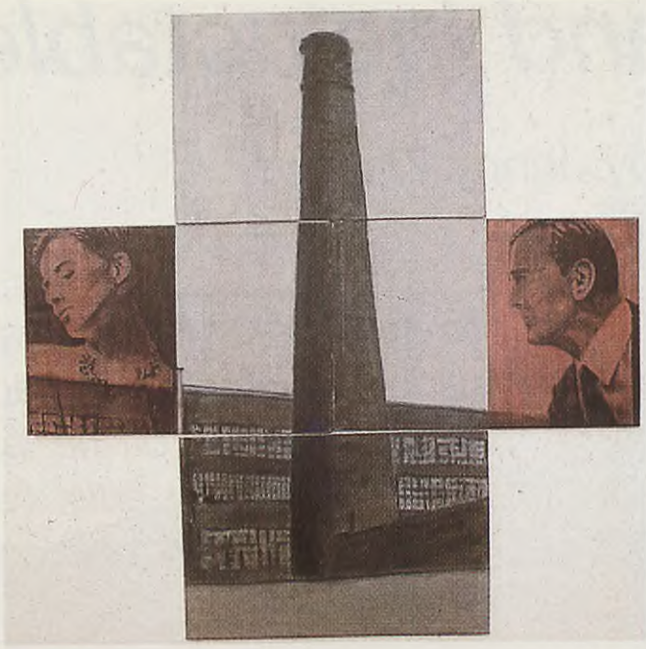
The university galleries produced two of the most important exhibitions last year. An exhibition of 'Irreverent Sculpture' curated by Professor Margaret Plant at the Monash University Gallery helped fill in a largely unwritten chapter in the history of Australian art by focusing attention on the vitality and sheer inventiveness of the Annandale Imitation Realists and others (see Ken Scarlett's review, *ART and Australia*, Autumn 1986). At the Melbourne University Gallery, Frances Lindsay curated an exhibition of Peter Booth's 'Works on Paper 1963–85', which brought out the full range and complexity of his art, revealing a lyrical and even witty side to the better known painter of apocalyptic visions. Lack of space here precludes a full mention of further notable events: for example, the opening of a branch of the Gerstmann-Abdallah Gallery in Cologne in late 1975; the Ian Fairweather retrospective held at Niagara last year; the exhibition of Russell Drysdale drawings at Charles Nodrum's; and the impressive debut of Terry Taylor at 70 Arden Street.

The 'Golden Summers' exhibition of Heidelberg School paintings at the National Gallery of Victoria was a resounding success with the public and the lavishly illustrated and well documented catalogue by Jane Clark and Bridget Whitelaw also deserves commendation. Amongst the Gallery's key purchases for the period were Picasso's *Weeping woman* and Eugene von Guérard's *Glenara*. The Banyule Gallery saw the staging of a timely Yosl Bergner retrospective, while at Heide a major sculpture by Dennis Oppenheim was installed in the garden. 200 Gertrude Street, assisted by the government, got under way as an alternative exhibiting venue. A further enlightened piece of government patronage took place when the Melbourne and Metropolitan Board of Works commissioned five artists to give their interpretation of the Thomson River Dam Project: the subject was obviously made for Jan Senbergs, but Dale Hickey nearly stole the show by portraying the grand project in dinky toy and meccano-set fashion. ■

Leigh Astbury is a lecturer in History of Art at La Trobe University.

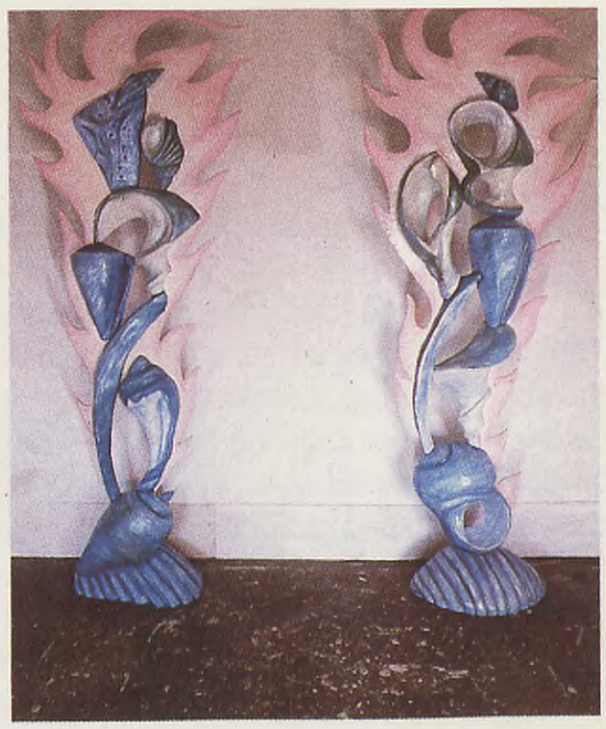
# MELBOURNE SCENE

*above*
VICTOR MAJZNER
PROCESSION OF SAFETY (1985)
Acrylic on canvas 183 x 152.5 cm
Christine Abrahams Gallery, Melbourne



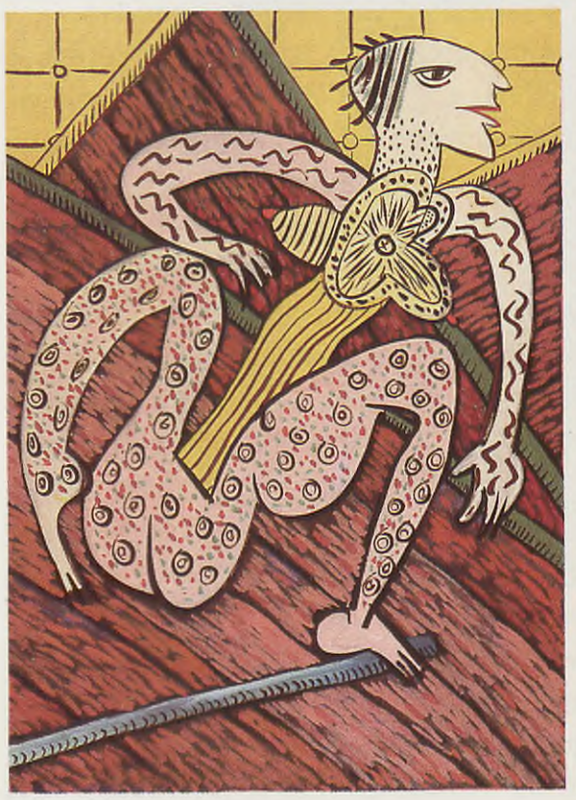
*left*
RICHARD DUNN WOMAN, MAN AND CHIMNEY (1985)
Oil on canvas 230 x 223 cm
Tolarno Galleries, Melbourne
Photograph by Jeff Busby

*below*
ROBERT ROONEY THE MIGHTY SAW (1984)
Acrylic on canvas 122 x 198 cm
Pinacotheca, Melbourne

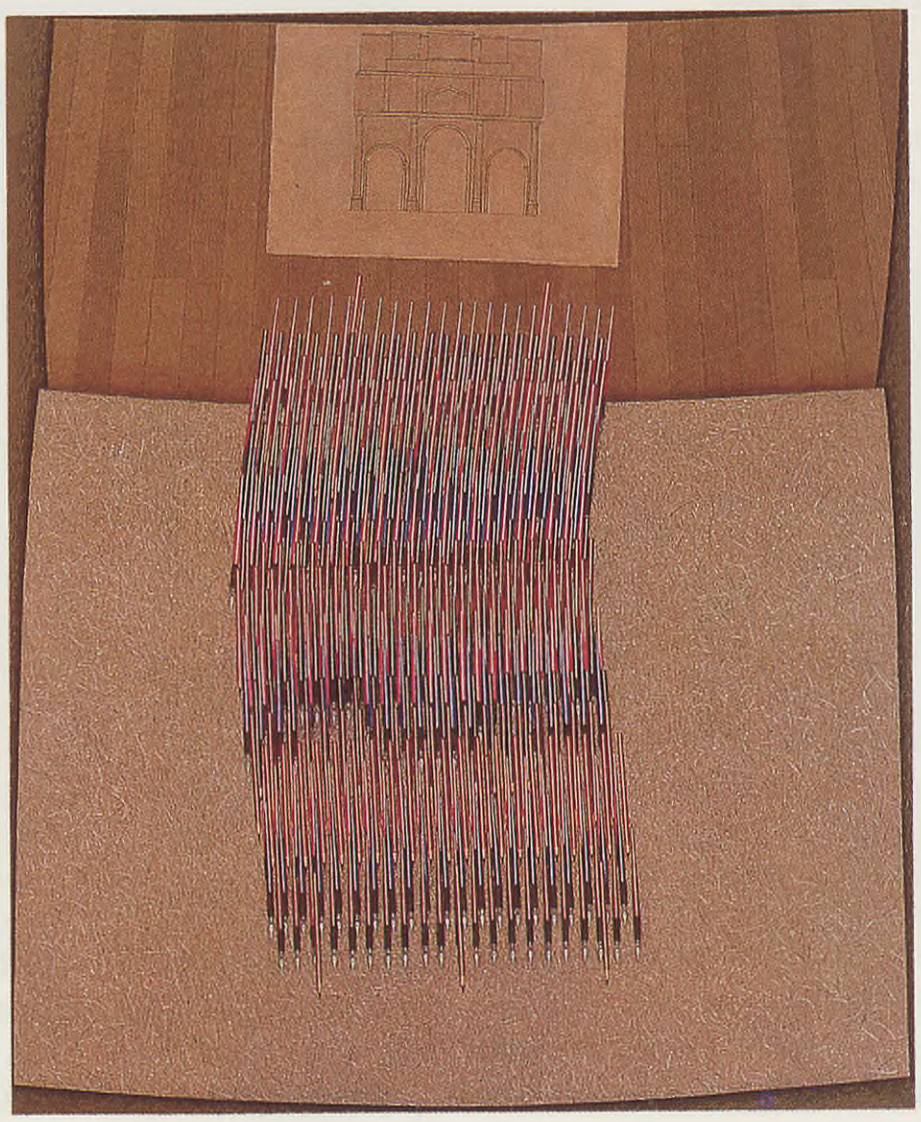


*left*
JOHN BRACK THE BEGINNING (1985)
Oil on canvas 183 x 153 cm
Tolarno Galleries, Melbourne

*above*
RICHARD STRINGER
GATES OF NEPTUNE (1985)
27.9 cm high
United Artists, Melbourne



*above*
JOHN GOONAN UNTITLED (1983)
Oil on hardboard 122 x 92 cm
Niagara Galleries, Melbourne
Photograph by Mark Ashkanasy



# *George Johnson and ineluctable abstraction*

by Jenny Zimmer

*With an unswerving commitment to formalised abstraction using juxtapositions of geometric shapes and primary colours, Johnson's career of the last thirty years demonstrates how much an artist can grow if he pursues a single direction with integrity and purpose.*

ALL ART IS abstract but artists who deal in pure abstraction, like pure mathematicians and formal logicians, are few. They attempt to visualize, and then symbolize, the absolute. Pure abstraction disturbs because, whilst not rejecting Nature and her laws, it systematically excludes all reference to the comfortable world of the particular. Beyond the dross and multiplicity of matter, abstraction can seem austere and restricting. Whither Kasimir Malevich after arriving at the white square? What could Piet Mondrian achieve limited to verticals and horizontals? They knew that abstract relationships, like formal logic, aim for the absolute but are capable of limitless exploration.

George Johnson is one of Australia's most committed and consistent pure abstractionists.[1] His paintings are tough and uncompromising and possess a forceful clarity that promises those infinite relational variations which are both the essence and lure of pure abstraction.

Johnson's knowledge of pure abstraction was well developed when he arrived here from New Zealand in 1951. He had been associated with Theo Schoon (1915-1985), an Indonesian-born Dutch artist, photographer and anthropologist who had studied in Europe and introduced the programmes of the Bauhaus and the de Stijl, Constructivist and Suprematist movements to his protegees in New Zealand.[2] Malevich's *White square on white* (1917/1918) was initially a source of amusement to the young New Zealanders: Johnson was not to know then that his own experience would steer him, ineluctably, towards that pure abstraction which Malevich advocated.

Another early motivation towards abstraction was Johnson's instinctive appreciation of the tribal and ancient arts of the Pacific, including those of South America. Today Johnson's studio walls support a collage of photographs of Inca walls, geometrically patterned Peruvian pots and Egyptian and Aztec pyramids. The sketchbooks show how the architectonic qualities of these images have influenced his pictorial construction. In stark contrast, and indicating an emotional dichotomy to be discussed later, there are many pictures of male figurines in stone and clay and Sumerian and Elamite clay seal-impressions featuring the *Gilgamesh* motif. These portray the ritualistic, animistic struggle between man and beast which, in ancient mythology, symbolized the balance between man's animal virility and his instinct towards civilization.

Johnson arrived in Melbourne in what has been described as a crucial decade for the arts and literature. The Melbourne poet and critic Vincent Buckley vigorously denies the charge that the fifties was ' . . . the dullard among decades: McCarthyist, baffled, immobilized, deprived of cultural force . . .'

For him, and for many still tentatively emerging modernist artists they were '. . . the years of excitement, of growth, of learning those lessons which are never to be unlearned'.[3] Johnson's decision for pure abstraction was made early in this decade and stimulated by the more rigorous intellectual and cultural climate in which he found himself. By 1956 he had exhibited his first series of abstract paintings and discovered that being an abstractionist in Melbourne, then as now, demands strong commitment.

Accepted in Sydney as early as in the 1930s, abstraction was not condoned in Melbourne – apart from isolated and rebellious instances[4] – until the 1950s and then only with dire apprehension. In fact, the fiercest ideological battles were fought in Melbourne. If the 1940s were divided between George Bell's post impressionist-formalist faction and the breakaway socialists, the 1950s saw battlelines drawn between figurative artists and abstractionists and little guidance or explanation was provided by the art criticism of those decades. Instead, the artists met in pubs, discussed the issues with animation and then returned to chilly, improvised studios in garages and lofts to do further demanding battle with masonite and Dulux.[5]

In that decade, painters made their own varnish, glue-size and gesso-ground and mixed paints from various commercial products. All was applied to standard sheets or off-cuts of composition board. Throughout the mid-1950s, Johnson shared a loft-studio in Parkville with Leonard French and together with others, like Leonard Crawford and Roger Kemp, helped to forge a distinctive new abstract direction for Melbourne painting.

GEORGE JOHNSON WORLD VIEW (DETAIL NO. 2)
(1984) Acrylic on canvas
213 x 165 cm
Private Collection
Footscray Institute of Technology, Melbourne

The late 1950s were dominated by the ferocity of the Melbourne figurative painters' reactions to the new abstract painting. The Antipodean's 1959 exhibition was accompannied by a savage manifesto intent on proving that non-figuration was vacuous and incapable of communicating serious imaginative experience.[6] The prolonged debate lost none of its intensity and in 1967 Johnson's painting *Antipodean nightmare* was intended as a severe rebuttal of their arguments. Visualized as a darkly floating, amorphous and extremely menacing cloud, the *Nightmare* attempted to envelop and smother the cog-wheels and emblems which had become Johnson's distinctive abstract insignia and which were the objects of much bemused criticism in the 1960s and early 1970s.

Many artists who flirted with abstraction at that time subsequently abandoned it (and recent defectors are legion) but Johnson's conviction that abstract forces – physical, conceptual, spiritual and structural – govern life and art has not diminished. He shares Mondrian's perception of the '. . . great hidden laws . . .' lying behind '. . . superficial aspects of nature . . .' and the belief that the pure abstractionist's task is gradually to reveal '. . . the mutual relations that are inherent in things . . .'.[7] Theirs is the powerful modern proposition that representational art should be abandoned because it is more genuinely creative to construct a world view using non-referential abstract elements than to imitate natural forms. Malevich went further: 'The artist can be a creator only when the forms in his picture have *nothing* in common with nature.'[8]

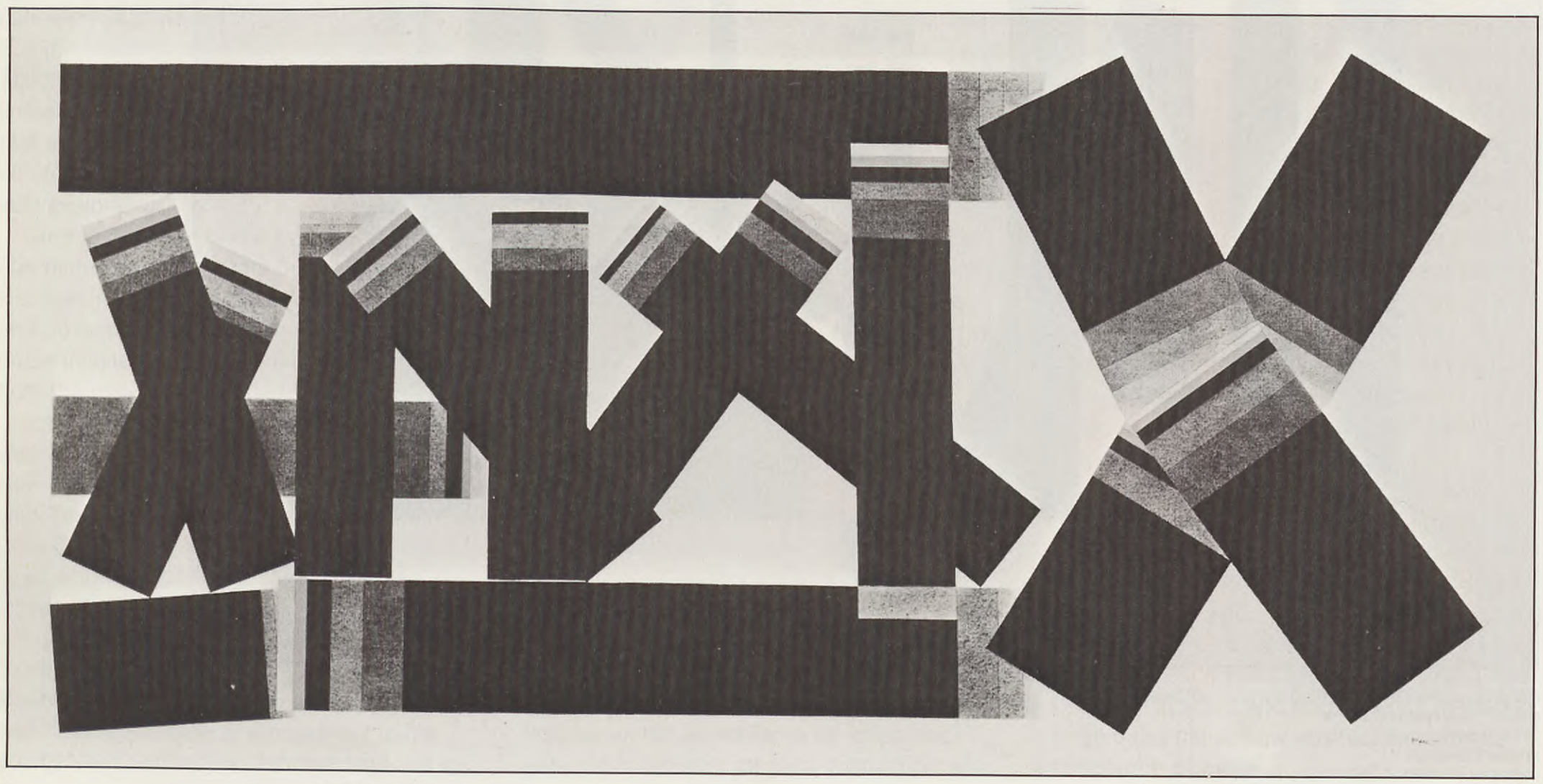
Measured by degree of reference to nature, the purity of Johnson's abstraction has fluctuated. The current paintings are completely non-objective abstract inventions but earlier decades were spent arranging his idiosyncratically crenellated and emblematic forms in ways which suggested organic phenomena such as landscapes, cloud formations, earth strata and family groups. Titles like *Earth rhythms* and *Birth symbol* reinforced the visual allusions and gave Bernard Smith an opportunity to suspect him of being an '. . . Antipodean in disguise . . .'.[9]

By the later 1970s Johnson had mastered the ability to construct and relate abstract elements without the immediate suggestion of known phenomena. He maximized and exploited tensions between figure and ground, between line and space, between complexity and simplicity and between the chromatic and the achromatic. The recent *Constructions* cannot be read associatively and titles such as *Red triangle construction no.1* and *Blue triangle construction no. 2.* simply classify the images systematically.

For those to whom it is credible that the essential and invisible forces, which mystics believe are responsible for life and creativity *can* be made tangible by the artist, Johnson's paintings are reassuring. He animates the significant play of lines, rectangles, squares, triangles, primary colours, textures and tones across an uniformly off-white ground.[10] While the orchestration must be absolutely correct, the dramatic counterbalance and variety of arrangement are akin to those displayed in musical composition and performance – a fact noted by the Sydney critics when he showed at the Rudy Komon Gallery in 1984.[11] Understandably, Johnson favours chamber music for its poise between compositional complexity and clarity of instrumentation.

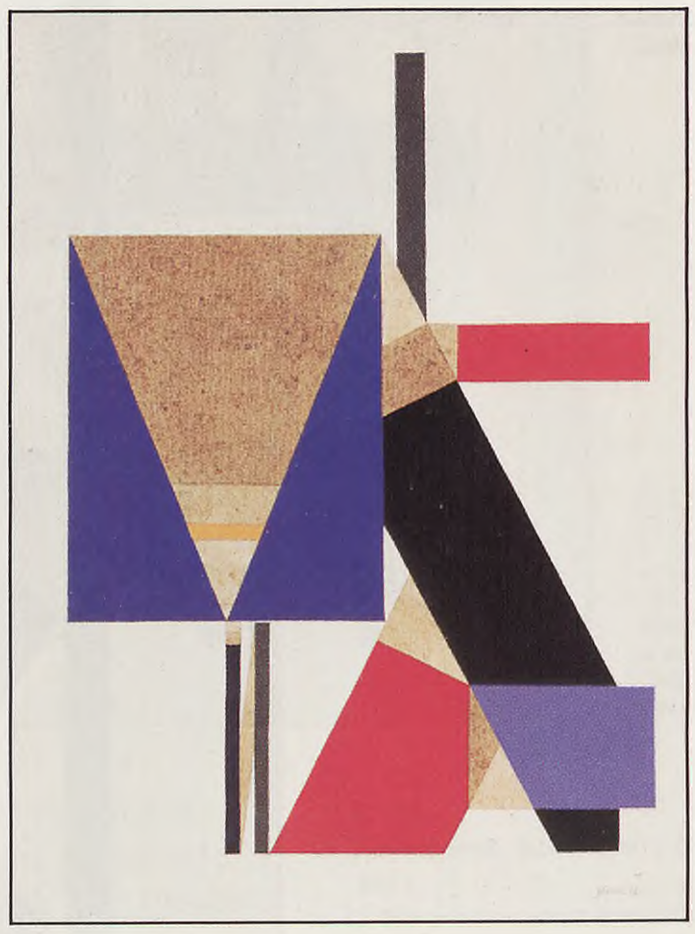
New themes, like the *Hanging triangles* of 1984–85 only appear after prolonged investigation. The largely intuitive process of generating suitable forms and introducing their complementary colours is extremely protracted

GEORGE JOHNSON BLACK CONSTRUCTION (1976)
Acrylic on canvas 122 x 244 cm
Possession of the artist courtesy Charles Nodrum Gallery, Melbourne.



*left*
GEORGE JOHNSON BLUE TRIANGLE CONSTRUCTION NO. 2
(1985) Acrylic on canvas 106 x 91 cm
Possession of the artist, courtesy Charles Nodrum Gallery, Melbourne

*below*
GEORGE JOHNSON STUDY NO. 1 (1985)
Acrylic on canvas 61 x 46 cm
Possession of the artist, courtesy Charles Nodrum Gallery, Melbourne



and after assimilation it may be years before they are superseded. This is characteristic of pure abstraction which Johnson realized more than twenty years ago when he wrote:

'Painting is to me a slow, logical and organic development. I realized that art was not something separated from life but was a vital part of it – that art was the expression of man's most conscious moments . . .

'. . . I do not wish to use in painting anything I do not understand. Things that have not been sorted out are of no use, to my way of thinking, there is no room for doubt in painting . . . I do not want to use everything in painting. I hope to know a little and to know it well, and, on this principle, build the world I believe in.'[12]

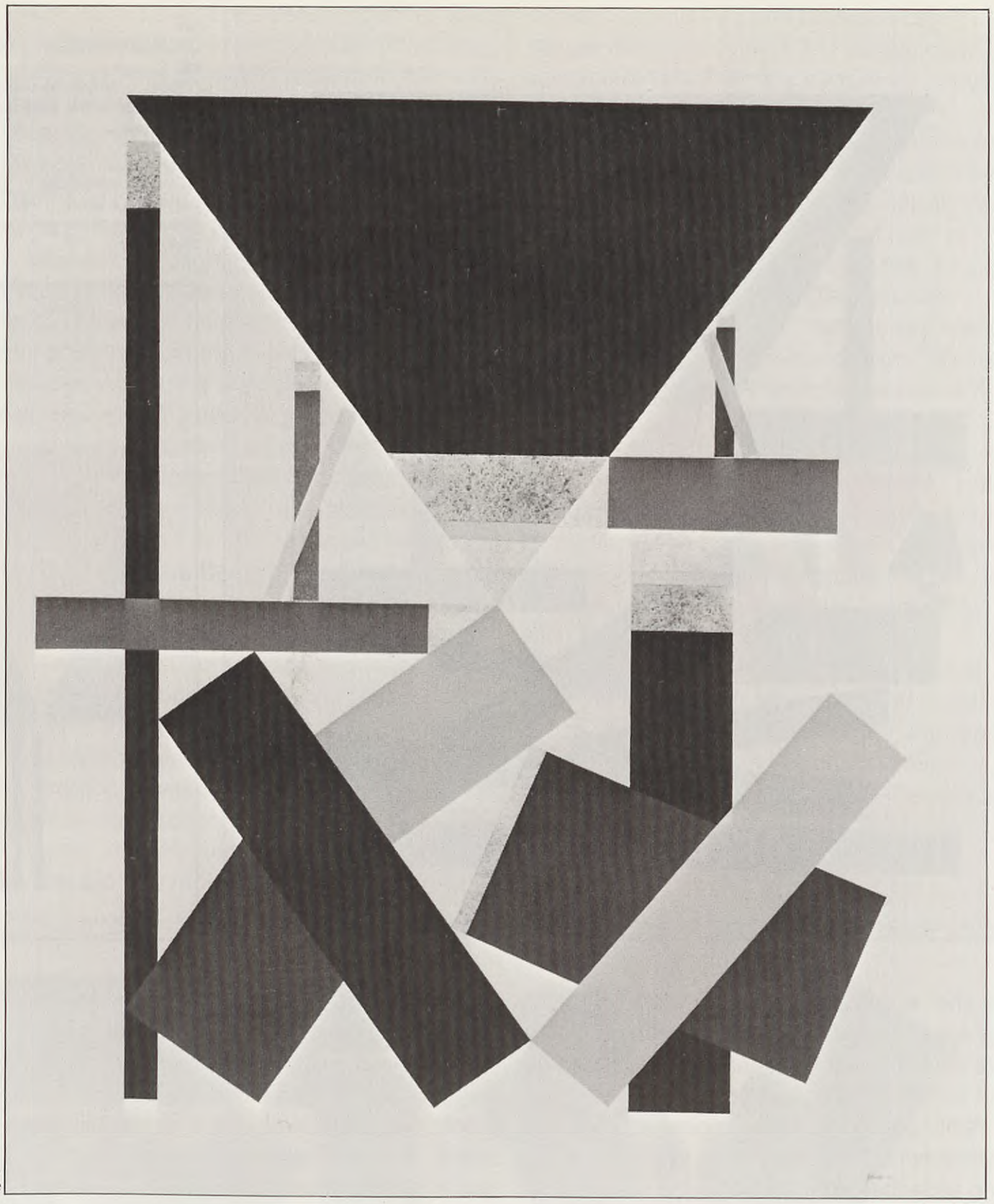
Johnson's constructivism is unlike the abstraction of minimalist or colour-field paintings because his are not intended to temporarily rearrange the beholder's perceptual expectations, nor are the most recent works surrogates or relational models for natural and man-made phenomena. Instead, they are absolute and unyielding abstract statements about the fundamental nature of things arrived at through the tenacious application of intuition and experience and an innate sensitivity to the potentialities of non-objective, essentially geometric, elements. Reviewing the 1984 exhibition in Sydney, Elwyn Lynn wrote: '. . . *World view, detail 1* indicates the geometrical emotional diversification of themes.

'Here, strips and bands are folded with origami skill to enhance the notion of continuous starting and stopping. The forms are striving to make connections, but elsewhere they attract and repel one another as in the splendid *Construction 8* where oblongs have a cautious restlessness as though walking a tightrope.'

At the same time the artist does not wish to inhibit the spectator's private inclination to project particular meanings into them. In fact, he indulges in this activity himself, seeing the tensions created at the point of a triangle, or the orientation of one shape or colour to another, as symbolic of the success or failure of human relationships.

Charges of aestheticism levelled at some abstract painters – that their appeal is too reliant on gratification of the senses through pleasing colour and design – cannot be applied here. It is clear that since the 1910s there has been a tradition of abstraction that was unpainterly with unseductive surfaces. These are tough paintings and if accessibility to their content is difficult we should bear in mind Malevich's remark, 'People always demand that art be comprehensible, but they never demand of themselves that they adapt their mind to comprehension'.[13]

Given the subsequent development of nonfigurative painting in Melbourne it would be rather unproductive to compare Johnson's paintings with those of the artists with whom he started his career: Leonard French, Roger Kemp, James Meldrum, Ian Sime and Leonard Crawford. It is more appropriate to compare him with European modernists like Mondrian,

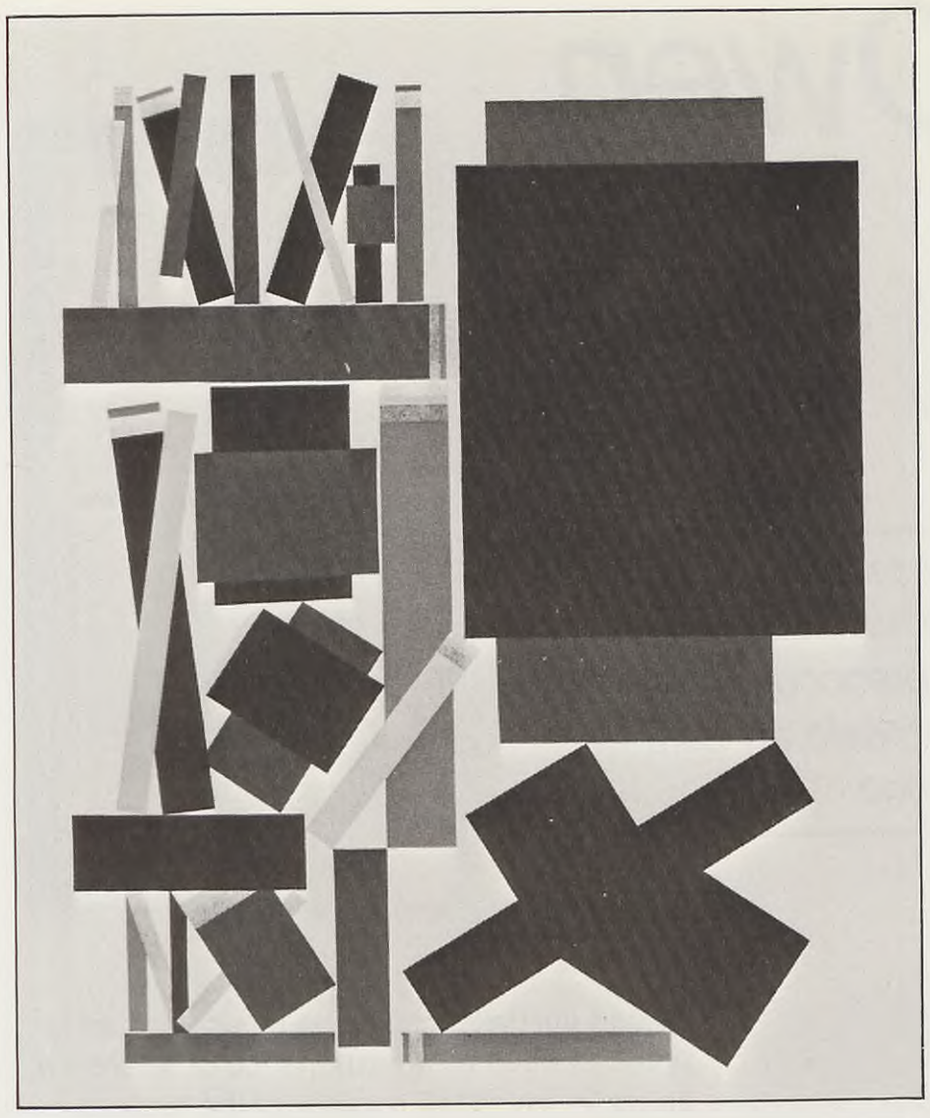


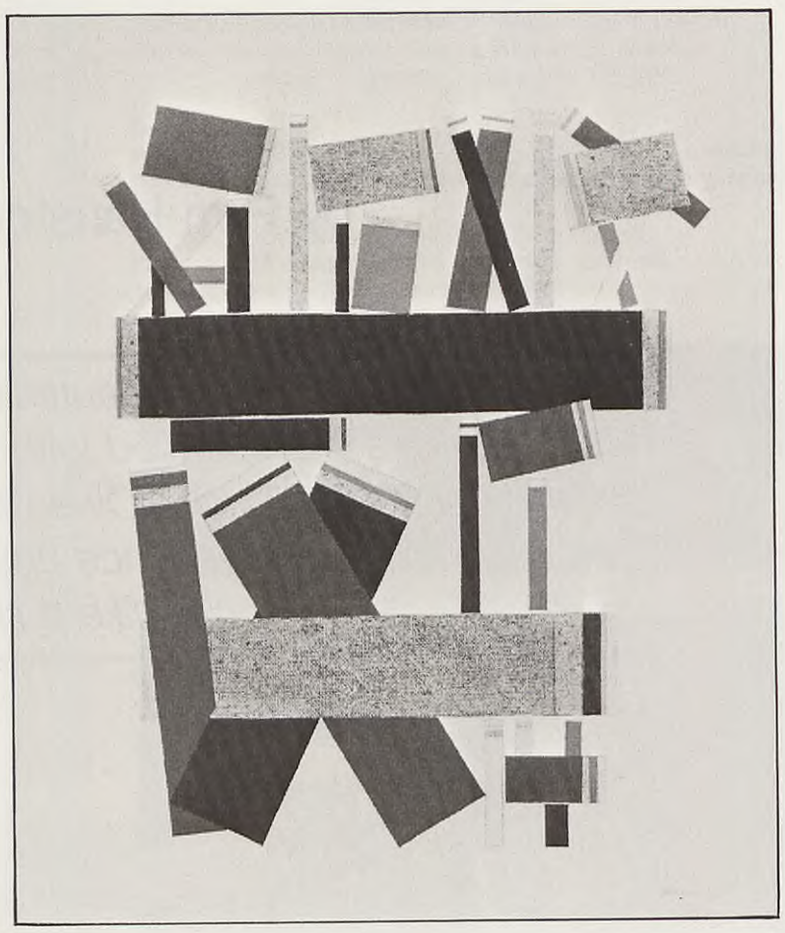
GEORGE JOHNSON
BLUE TRIANGLE CONSTRUCTION (1984)
Acrylic on canvas 183 x 152 cm
Possession of the artist,
Courtesy Charles Nodrum Gallery, Melbourne

Malevich and Wassily Kandinsky. Although geographically and chronologically separated the lives of all four are unified by their obsessive pursuit of non-objective vision and their absolute conviction that pure abstraction is capable (under somewhat unrealistic, idealist circumstances) of producing a universal language of signs. But there are also major dissimilarities. Malevich's Suprematism was underwritten by politics and polemics.[14] Johnson, although properly concerned about the plight of humanity, could not be described as a zealot intent on the alleviation of misery.

Mondrian and Kandinsky were motivated by spiritualism – a fact clearly expressed in their writings.[15] Johnson has no spiritualist manifesto – his is the exploitation of a gift for giving visible form to abstract forces; what follows is beyond his control. In this respect he is an artist of his own time. His concerns are primarliy those of art and the investigation of that of which art is capable. Whilst sharing a methodology and rationale with his European brotherhood, fate has placed him in an era in which it would be anachronistic to share their enthusiastic visions of human happiness ultimately achieved via the political and technological progress of the modern world.[16]

What can be compared, however, is the poignant expression of personal emotions within the disciplined solitude of pure abstraction. Mondrian's retiring personality and deliberative stance were eventually able to encompass his passion for jazz and change his New York paintings dramatically.[17] Malevich's personal trauma lay in the irreconcilability of his early enthusiasm for the communist state with a troubling awareness of God and art.[18] The human-cross images record his tragic inner conflict. Where does Johnson's painting reveal something of the artist as an individual human entity?





*left*
GEORGE JOHNSON
STUDY (1982)
45.7 x 38 cm
Acrylic on canvas
Possession of the artist, Courtesy Charles Nodrum Gallery, Melbourne

*far left*
GEORGE JOHNSON
STRUCTURE NO. 7 (1983)
Acrylic on canvas
183 x 152 cm
Possession of the artist, Courtesy Charles Nodrum Gallery, Melbourne

Johnson's 'Achilles' heel' is his emotional attachment to people and places. The tensions created within the formal arrangements are as potent and animistic as those of the animal-human struggles in the Gilgamesh seal-impressions. The relationships inherent in the compositions carry the forces of opposition, collision, cohesion and integration which exist in powerfully felt identification with people and places. He speaks of curved lines as feminine, of straight lines are masculine – of some paintings, like *Structure no.7* (1984), as being mothers. These are big, generous, creative fields from which he selects details to be developed into new beings capable of independent existence. Sometimes, as in the series of *Brown relationships* or *Spirit of place* paintings, completed in 1973 after his South American travels and from a new found aware-curved shapes predominate. The forms are fecund, sexually potent.

Since 1977 Johnson's paintings have become increasingly masculine and assertive through his exclusive exploitation of the straight line. Each big picture has become the progenitor of others. The imaginative process of pictorial construction becomes a metaphor for the mystical processes of life-creation. A sense of virility presides in the overlapping and connecting of forms and in their multiplication and elaboration. The spaces between the forms are as taut and powerful as the forms themselves.

Sometimes the composition is absolutely definitive. This could be said of *Structure no.7* which exhibits the calm grandeur and monumentality of classic art. Elsewhere the fluid play of shapes and colours seems almost Baroque. *Studies no.1* and *no.2* are details snatched from other paintings and given a full life of their own. If Malevich's business was revolution, Johnson's is evolution. However, Malevich would not have disowned him; it was he who wrote: 'Evolution and revolution in art have the same, aim, which is to arrive at unity of creation — the formation of signs instead of the repetition of nature'.[19]

[1] Jenny Zimmer, 'A Late Argument for Abstraction', in *Abstract Art in Australia*, RMIT Gallery, 1983. pp.41-73. Traces Johnson's career and surveys the criticism.
[2] Including Gordon Walters, New Zealand abstract painter.
[3] Vincent Buckley, *Cutting Green Hay*, Melbourne, 1983, p.183.
[4] For example, Sam Atyeo's *Organized line to yellow*, 1934.
[5] J. Zimmer, op.cit., *Memories of Dulux and Masonite*, pp.9–26, summarizes abstraction's development in Sydney and Melbourne.
[6] Bernard Smith *The Antipodean Manifesto*, Melbourne, 1976, pp.165–167.
[7] Piet Mondrian, *Plastic Art and Pure Plastic Art*, 1937 and *Other Essays*, 1941-1943. New York, 1951, p.54.
[8] K.S. Malevich, *Essays on Art 1915–1933*, Vol. 1. London, 1969, p.24.
[9] Bernard Smith, *Age*, 15 September, 1965.
[10] Malevich, op.cit., pp.125–127, on the white world of creativity.
[11] Elwyn Lynn, *Australian*, 9 June, 1984. Susanna Short, *Sydney Morning Herald*, 8 June, 1984.
[12] Statement written for John Reed, 29 June, 1962.
[13] Malevich, op.cit., p.95.
[14] Malevich, op.cit., p.103, writes of liquidating and pulverizing the previous culture.
[15] Wassily Kandinsky, *Concerning the Spiritual in Art — and Painting in Particular, 1912*, New York, 1947.
[16] Malevich, op.cit., pp.168–169, 170–171, 174–175 on non-objectivity and communism.
[17] Mondrian, op.cit., p.47.
[18] Malevich, op.cit., pp.180–223.
[19] Malevich, op.cit., p.94.

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All photographs in this article by Michael Woods.

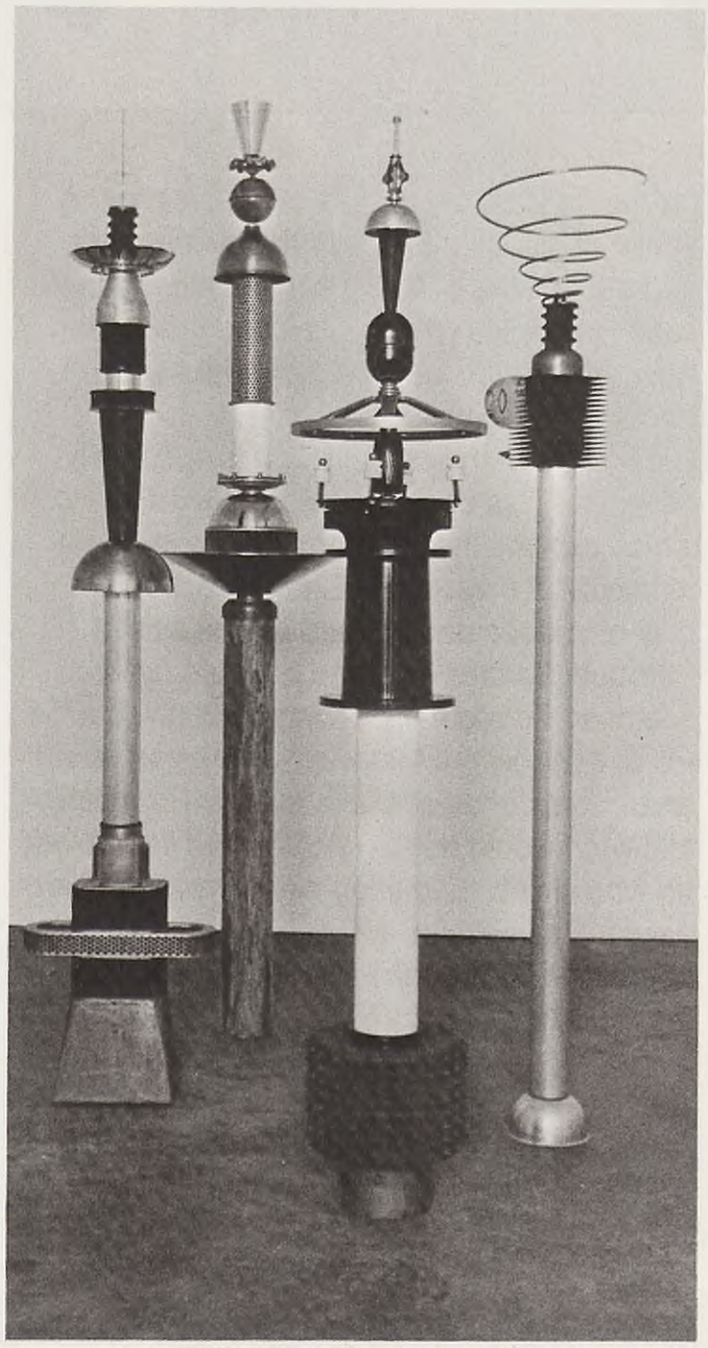
# Robert Owen

by Pam Hansford

*Highly finished and beautifully made vertical structures are incorporated with other materials into installations and continue Owen's preoccupation with art as a spiritual experience and create an aura of meditation like a shrine.*

SOMETIME during the early 1950s, Robert Owen discovered the work of Albert Namatjira whose paintings were famous for their stately and poetic treatment of the Australian bush, and he began to make copies in the style of the great artist. Painted during his teenage years in the New South Wales country town of Wagga Wagga where he grew up, these respectful offerings to the Namatjira cult[1] are his earliest surviving works. Like the originals they contain a sense of homage, though for Owen's part this is directed more towards painting itself, than to the majesty of the natural landscape. These works look to Namatjira to provide a clue about what painting might be, and how to be an artist. They are like pin-ups of an ideal painting whose perfection is reflected in the great Father-of-Trees so beloved by Namatjira and the young Robert Owen.[2]

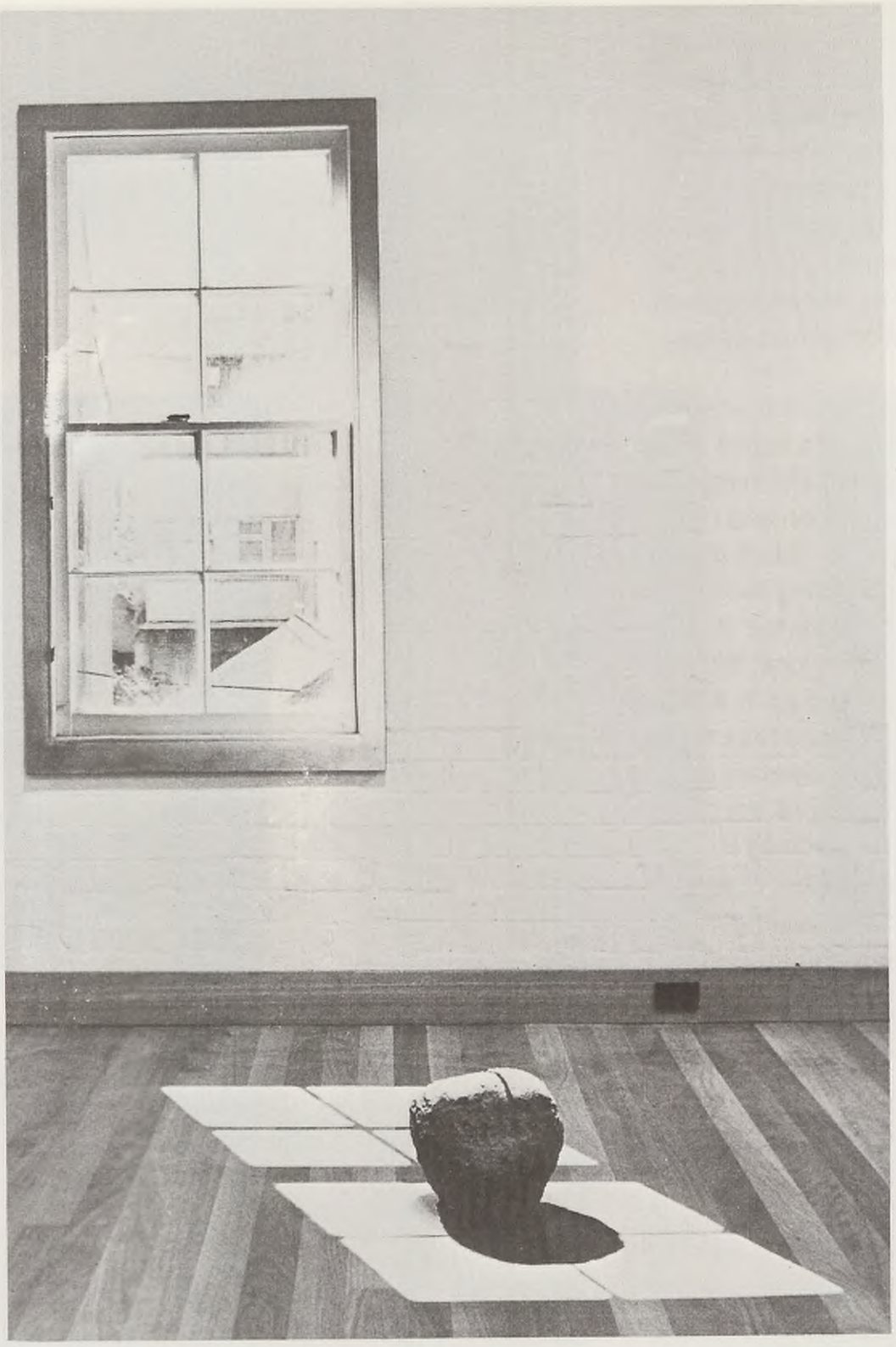
Over three decades now separate the tree paintings from Owen's latest tower-like structures, with an enormously varied output of objects and images in between. What is striking in the comparison between his work now and then is not so much the disparate nature of the images, as his commitment to a relatively coherent aesthetic over almost the entire period. The original act of homage that led Owen to copy Albert Namatjira in order to learn the ways of art has been repeated in a lifelong aesthetic choice. In this choice art is primarily seen as an experience of reverence, an act in which the mystery of the world is externalized in the 'presence' of the work. The experience of art is a homage to this presence over and above the various forms of rationality which conspire to bring an art object into being.



Perhaps the clearest expression of Robert Owen's aesthetic is to be found in the 1980 piece *Apposition* where he used a quotation from Robbe Grillet to provide the work with an interprative cipher: 'Let it be first of all by their "presence" that objects and gestures establish themselves, and let this presence continue to prevail over whatever explanatory theory that may try to enclose them in a system of references, whether emotional, sociological, Freudian or metaphysical.'

Via Robbe Grillet, Owen seems to be saying that the authority of a piece of work is contained not so much in its illustrative or explicative power, as in its power to present the mystery of the world, not as a problem to be solved but a reality to be experienced. It is the complexity of this reality which the presence of the work both reflects and protects. For art

ROBERT OWEN PERSEPHONE'S TOWERS (1985)
Foreground ECHO CATCHER
Mixed metals and plastic. 232 x 46 x 46 cm
Courtesy Roslyn Oxley Gallery, Sydney
Photograph by Dave Cubby



*left*
ROBERT OWEN HIATUS (1981) Installation
Part one: Photograph on linen (wall) 49 x 176 cm
Part two: Talcum powder 'light', granite stone and lead shadow' (floor) 30 x 70 x 185 cm

*below*
ROBERT OWEN APPOSITION (1979/80) Installation
Part one: East wall – 15 black and white photographs and text, 92 x 155 cm
Part two: 15 wooden stools, 61 x 200 x 400 cm
Part three: 15 images, acrylic on canvas, 5 panels, 137 x 305 cm. Overall size 305 x 685 cm

to be successful it must remain opaque to the prying eye of reason; it should never be able to be interpreted away as the amalgam of so many discoverable rationalities.

In a work like *Self-portrait (from the centre)*, Owen has compiled a number of references ranging from cosmology, mapping, human and celestial standards of measurement, and colour theory, to underlay a meditation on the connection between the earthly and the insubstantial. Like many of his other works *Self-portrait (from the centre)* presents the viewer with a metaphysical unity, which at one and the same time wants us to acknowledge the existence of a myriad of seemingly irreconcilable dualities (for example near/far, shadow/light, materiality/insubstantiality), and to weld them into the experience of a whole. The pearls which form the centrepiece of this work are like so many congealed suns, whose roundness is the metaphor for a perfect unity.

Under various guises this theme of unity has been a constant preoccupation in Owen's work. The tree paintings provide the first form for this emblem and the 'towers' the latest. It was Nietzsche who pointed out that, at least mythologically, art owes *its* unity to the evolution of Apollonian and Dionysian elements. Apollo is etymologically the 'lucent' one and reigns over the boundaries of illusion and all plastic powers, whereas Dionysius represents the swooning ecstasy of enchantment and pure excess.[3] In the guide laid down by this elemental conflict Owen takes up Apollo's part, and his work represents a meditation on perfectly Apollonian themes such as 'light', 'proportion', 'memory', and 'transformation'. Of the works completed during the 1980s, it is perhaps the recent towers that give these themes their fullest expression. Whereas earlier works such as *Hiatus, Apposition* and *Turn of the moon* use the literal properties of light and shadow to explore the nature of perception and illusion, the towers have swallowed the light. They are containing and transforming structures whose rationale leans more towards a meditation on the nature of Apollonian proportion than Apollonian

illumination.

The sense of Apollonian proportion that one gets from the towers has several aspects. There is again the recurring theme of a collection of disparate and seemingly irreconcilable things placed within the frame of a formal unity. Each tower has been composed from a collection of apparently unrelated objects like electrical coils, machine parts, metal bowls, light bulbs, wine glasses and so on, and then engineered into one piece. Individual differences in materials, function, style and significance are incorporated into the harmony of each unit, which looks at one minute like a weapon, and at another like a totem. Collectively the towers give the impression of a technologically improved version of Stonehenge, a worshipful circle for an unspecified industrial cult.

The feeling of 'natural' stasis apparent in some of the earlier light works (whose perfect metaphor is the pearl) has been taken over by the figure of an industrial totem whose ancestors can be traced back to some early experiments with junk sculpture made in 1964. Owen sees these pieces as metaphors for heads with energy spewing out the top in convolutions of chrome plated milk cans. Completed when he was living in Greece, these works now seem frankly digestive, and their primitive vigour has been swallowed up by the towers and translated into more urbane forms.

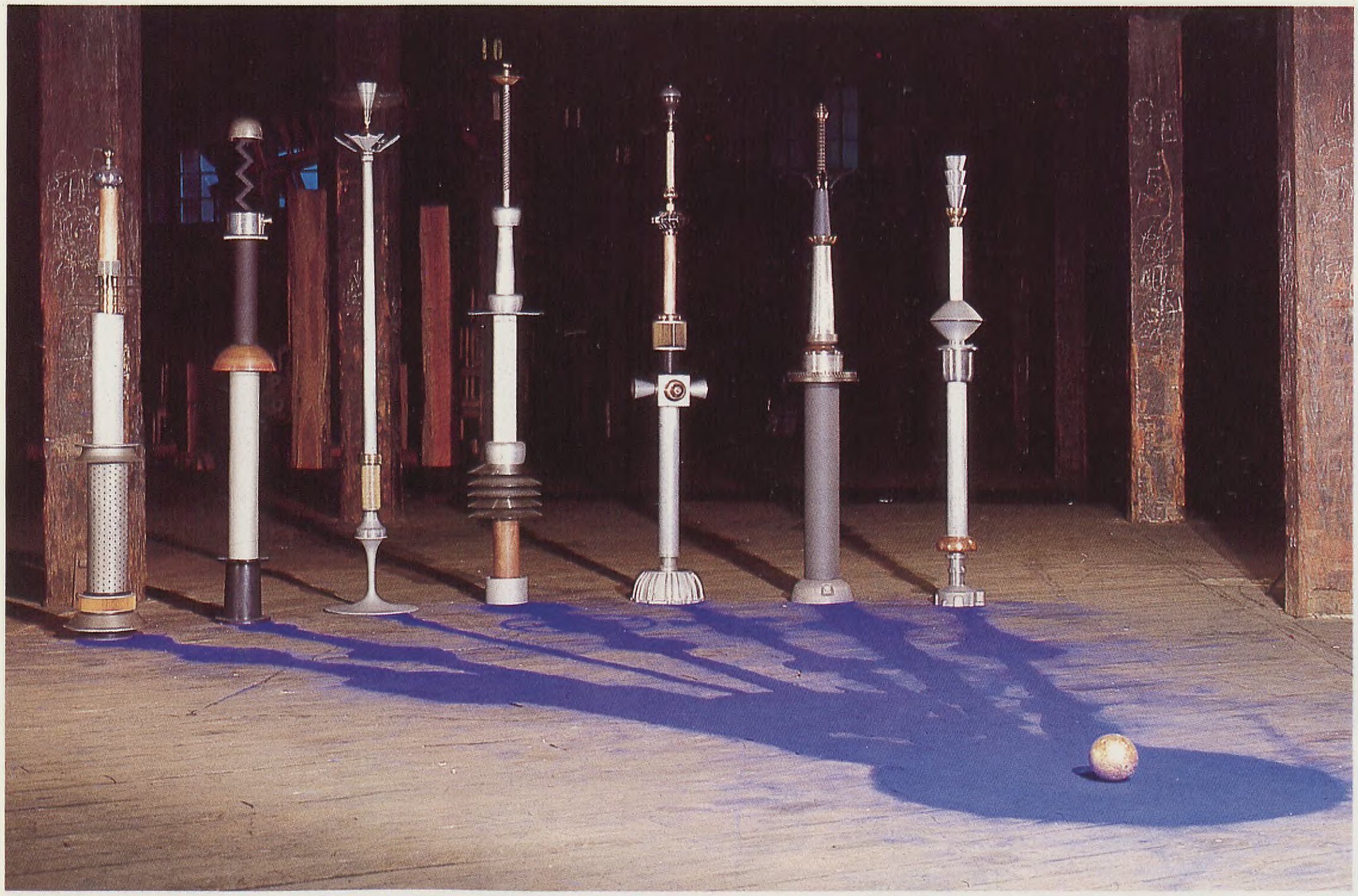
These early prototypes for the towers attempted to put energy into a basic form. That they were fabricated from junk is suggestive when we compare them to the rest of Owen's work which by and large is fashioned from highly worked, very aestheticized materials (for example, the polished surface of the pearls in *Self-portrait (from the centre)* the refined blue pigment used in *Hammer on a rock* and other pieces, and the seamless insubstantiality of light and shadow in *Apposition* and *Hiatus*). The towers inherit this focus on materializing consciousness, and Owen sees them as having a connection with attitudes to masculinity. The junk from which the towers are made perhaps reflects the difficulty of this theme; it is not of a type easily distanced into his usual repertoire of highly refined materials.

In *Persepone's towers* the theme of constructing a masculine presence is overlaid with a complex set of references that range from Buddhist stupas to Constantin Brancusi's *Bird in space*. The myth of resurrection referred to by the title is one in which the repetition and return of the seasons is linked to a power which controls the boundaries of change and transformation. Owen wants the towers to suggest things which have the potential for transmitting and receiving energy, and the work combines an interest in technological, mythological and Tantric elements whose common meeting point is the question of how energy can be metamorphosed.

The sense of masculine presence which emerges from all these concerns is one which combines mixed feelings of transforming power, incipient violence, mutation and cyclic change, and totemic reverence. These themes are far less spartan than the strong formality of some of Owen's earlier works like the strictly measured Zen of *Hammer on a rock*. While there is no wild Dionysian letting-go in these recent works, there is the sign of a less objectifying more directly subjective element at work. In *Echo catcher*, for example, the perfectly enigmatic feat of echo-catching is materialized into an almost sentient image. This quasi-figurative turn possibly reflects the current trend both in sculpture and painting towards a reassessment of representation. While his work does not take part in a full-blown return to figuration, the towers do suggest epithets which lean more towards the living than the cool formality of most of his past work.

Unlike the more straightforward, recognizable humanity of *Prometheus blue* or *Self-portrait (from the centre)*, the quasi-figuration of the towers is both more playful and more threatening. Here the theme of the archaic is treated not so much from the point of view of a universalizing metaphysic (like the mythological foundations of *Prometheus blue*, or the cosmological ones in *Self-Portrait (from the centre)*, as from the direction of a type of alchemy. The materials are left rough, piled on top of one another in an organized though relatively untransformed state, and their conglomeration suggests things in a state of mutation. These ancestral figures are not the human exemplars we find in the earlier works, but traces of something pre-mythological whose

ROBERT OWEN PROMETHEUS BLUE (1983)
Installation, Art Gallery of Western Australia Mixed media



proportions have not passed entirely through Apollo's sieve.

The most recent piece in the tower series, *Hearing*, exhibited in the Sixth Biennale of Sydney, is a work that combines obsessions from the past like 'blue', 'pearl/sun', and 'shadow', with themes common to other pieces from the tower series. Owen's attraction to blue has its basis in André Broca's paradox: to see a blue light you must not look directly at it, which means that the perception of blue entails not identifying the object. Blue is a perceptually decentring colour which indicates a fading zone, one where phenomenal identity vanishes.

Owen has traditionally used blue to mark out areas of shadow, as the negative double of a body, as soul or ghost, and it forms a significant part of the poetics of his materials. In *Hearing* blue again takes on these various functions as well as anchoring the towers into a group.

Like all of his work, the towers operate at a high metaphysical pitch with the accumulation of references in these recent works leaning decisively in the direction of an exploration of a masculine presence. With *Hearing*, for example, the symbol of the sun is reintroduced not only to denote the usual play on the nature of light and shadow, but also to stand as the traditional symbol of male fertility. The strong connection between the nature of thought and the sun in Western metaphysics (for example Western philosophy is brimming with metaphors that link light to thought – 'the light of reason', 'enlightenment', 'seeing the light ' *et cetera*) is a tradition which describes the spiritual nature of male creativity in its non-sexual 'pure' or rational forms. *Hearing* seems to be at least partly concerned with how to materialize these questions of auto-genesis. The blue 'shadow' in the work is the uncertain limit of this creation – does the 'shadow' create the towers or the towers create the 'shadow'? The receptive arc formed by the towers in this piece is a metaphoric cradle for sounds created from thin air.

Perhaps the decisive historical factor in Owen's work has been its involvement in elaborating the proportions of a sense of spirituality. His art has always had a reverential air, and he continues to establish the limits of this aesthetic choice. There are few Australian artists who have pursued these questions with the same intensity and persistence, perhaps because the deeply secular nature of white Australian culture made them appear somewhat obsolete. Today, however, questions about the status of 'belief' are taking on a new force. The threat of world crisis has become so deeply demoralizing that our cultural faith in 'Man' and 'his' connection to 'Progress' which served the spirit of the nineteenth century has

failed, and the question arises as to what, if anything, can be put in this empty place. In a recent interview with Jean François Lyotard, one of the curators of 'Les Immatériaux[4],' Robert Owen discussed the implications of these questions for art. Commenting on the various ways in which he felt Lyotard had successfully made connections between technological and philosophical issues, he remarked: 'I think you have grasped something. . .that people are concerned about: direction and spirituality if you like. A difficult word, but the meaning of what one is doing, a responsibility for that question, the materialization of an imaginative image, a process of perceiving the world.'[5]

It is clear from this that Owen wants his art to serve 'life', to engage a strongly justified spiritual meaning, and in this way to extract an experience of spirituality from the presence of his work. His recent towers carry this commitment a step further, for the presence of masculinity that is inscribed here is deeply equivocal: caught between weapon and idol, man is brought to doubt the value of his own masculine nature. It is the figure of this ambivalence as an equivocal symbol of unity, which has taken over from the pearls as the centrepoint of Robert Owen's work.

[1] Whereas painters like Russell Drysdale had given Australia the enigmatic look of a rapidly emptying country town, Namatjira gave the bush mythic proportions. While his work did not engage with the latest trends, his landscapes had the distinction of being loved enough to become kitsch. Right across the country Namatjira's images appeared on everything from cushion covers to ashtrays. This domestic Namatjira cult temporarily ended the days of his images as art, and as the decade wore on it faded from view.

[2] Whatever precise purpose these images may have served back then (as household decoration, or just as practice for a fantasy of future being), today they have an extraordinary currency for they look suspiciously like paradigms of appropriation art, like simulacra of a landscape. The joke is that, today, copy and original form a high serious duo, whereas these works are remnants of a more transparent time when a tree was a tree, and a copy no more than kitsch, or a young man's fancy.

[3] Friedrich Nietzsche, *The Birth of Tragedy*, Doubleday, New York, 1956.

[4] 'The Immaterials' was an exhibition held at the Pompidou Centre, Paris, from March to July 1985.

[5] *Tension*, No. 9, May, 1986, p.7.

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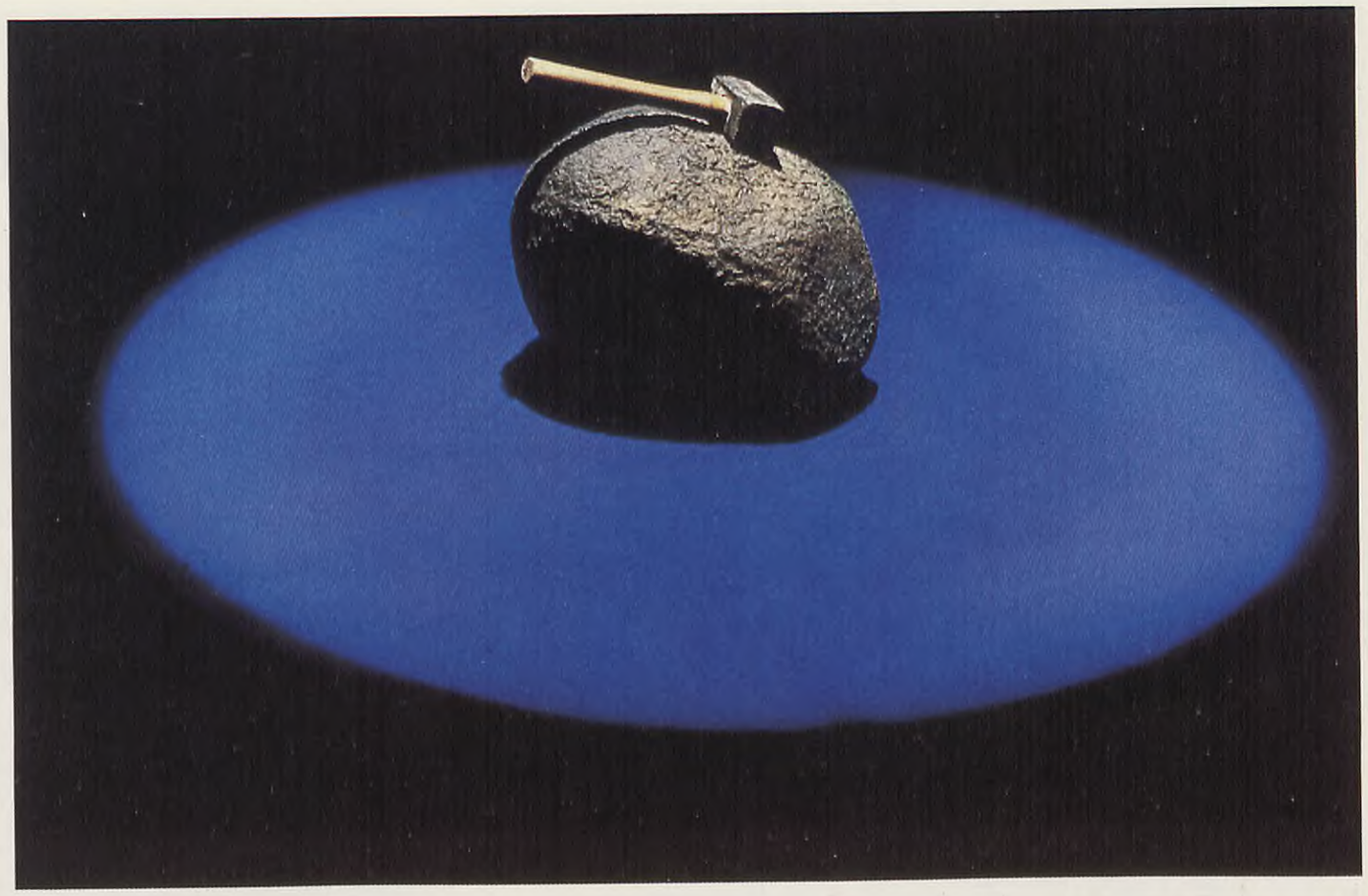
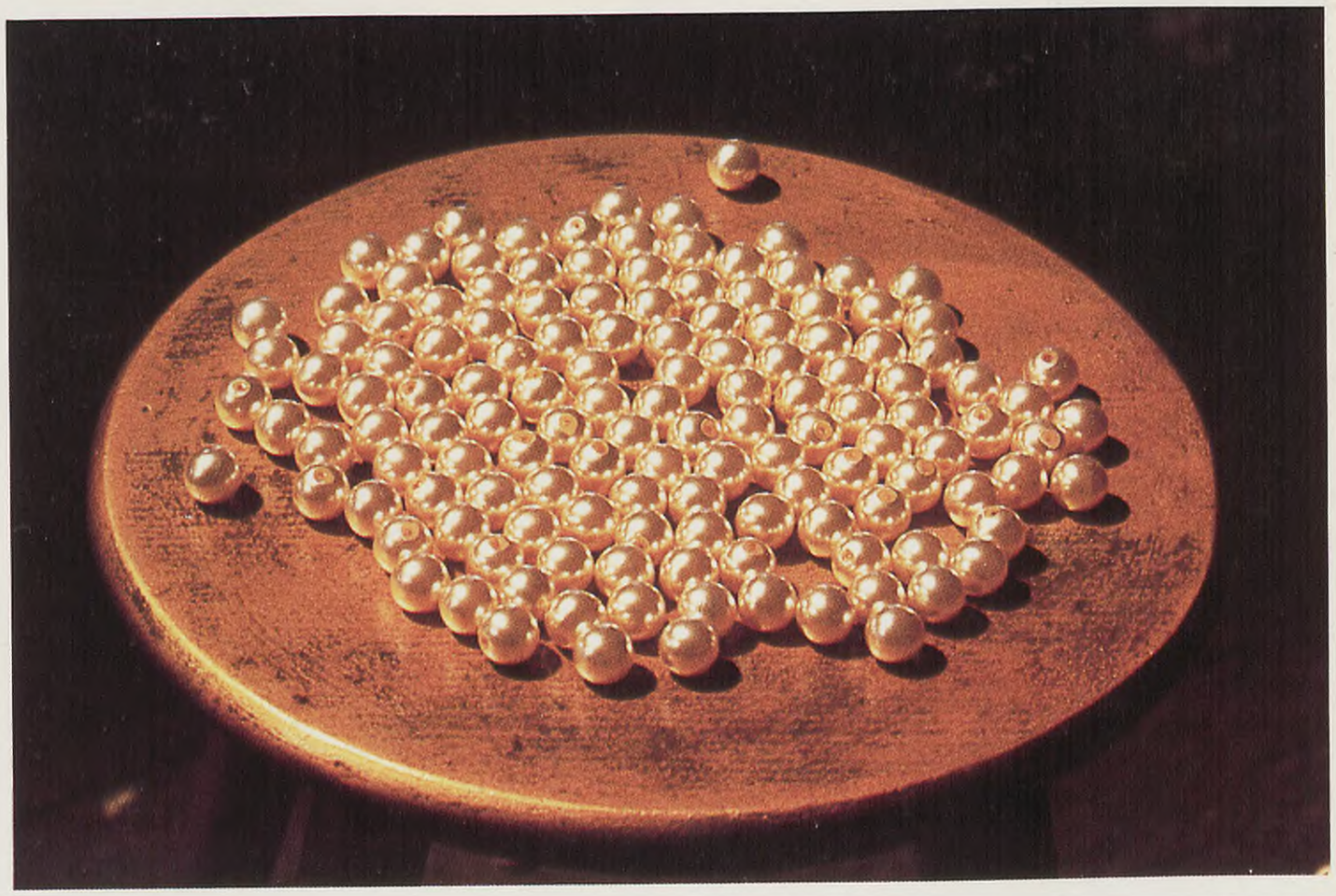




*opposite*
ROBERT OWEN HEARING (1986)
Mixed metals, plastic, glass, rubber, pigment and gold leaf
2.5 x 4.3 x 5.3 m
Photograph by Jill Crossley
Possession of the artist

*above*
ROBERT OWEN SELF PORTRAIT (FROM THE CENTRE) (1983) (DETAIL)
Bronze and pearls
Courtesy Roslyn Oxley Gallery, Sydney

*top*
ROBERT OWEN HAMMER ON ROCK
Sound installation, pigment
Possession of the artist

Artist's Choice no. 29

# Arthur Boyd: *Nebuchadnezzar caught in the forest*

by Heather Ellyard

*Boyd, who is emerging as one of Australia's most original painters since the War, has been singled out here by a transition work reinforcing his absorbing interest with figures in the landscape where the images are given weight by a dense and impressive handling of paint.*

TOWARDS THE END of the 1980s, the post-modernist ethos is sifting through history's 'grand themes', attempting to find meaning in the nomadic and the borrowed; it is preoccupied with a notion of deconstruction parallel to the fragmentation perceived in Western society. The current big themes are eclectic, out-of-context, short-lived and serve more as vehicles for the paint than for the soul.

Towards the end of the 1960s, however, Arthur Boyd painted an astonishing series on almost the grandest theme of all. The series was *Nebuchadnezzar,*[1] and the theme was no less than crime-punishment-expiation or sin-suffering-redemption. The story comes from the Old Testament book of Daniel (Daniel of Judea, captive of the Babylonians, interpreter of dreams, survivor of the lions' den, *et cetera*). Nebuchadnezzar was the King of Babylon (604-561 BC), the one who conquered, who caused the gardens to hang and the ziggurat to rise. He was strong. He was proud. And he was afflicted with hubris and bad dreams. Too proud, he had to be humbled. He was the king who learned from the 'King of Kings' what it meant to be an animal: 'and he was driven from men, and did eat grass as oxen, and his body was wet with the dew of heaven, till his hairs were grown like eagles' feathers, and his nails like birds' claws.'

Suffering requires strength and humility. Nebuchadnezzar had the resources to survive. He was the archetype outcast who earned his redemption through an epiphany of experience. Boyd painted thirty-four works on the theme. The series grows in visionary intensity almost to breaking point. When the eye can no longer tolerate the anguish in the paint, the rhythm shifts towards transfiguration, with a poignancy of imagery which is almost concrete: Nebuchadnezzar is blind . . . the long day is twilit by stars, and cooled . . . and landscape is quiet . . . flowers of redemption replace the feathers on the back of the animal-man . . . and we look with empathy, on the beginning of Grace.

The Art Gallery of South Australia is fortunate to have one of the series in its collection: *Nebuchadnezzar caught in the forest*. The painting visualizes the theatre of nightmare. Nebuchadnezzar is the victim, desperately running from the lion hunter, while trying to protect himself from the raven-raptors who blind before they kill. The canvas is almost square . . . solid. Nebuchadnezzar is boxed-in, unable to reach the edge of his torment: there is no exit, no escape. He is nowhere near ready yet for transfiguration. He is pursued in a turmoil of paint. Everything is agitation and density. He is red and raw. The ram's horns on a makeshift mask, identify both his lust and his vulnerability. The lion is palpably gold; the ravens a concentrate of unsatisfied hunger. Only the soft fleshlike colours in the centre of the landscape itself offer a hint of the lyric motif of redemption to come and a suggestion that Nature has more to give than chaos.

The vigour of the brushwork and the clarity of colour are a measure of the purpose of Boyd's vision. Nebuchadnezzar is not a loosely appropriated theme, nor a gimmick for the artist's expressionist virtuosity. It is a metaphor, stretched out painting by painting, for endurance and salvation. What is remarkable is that Boyd has managed to take a profound and universal theme, exploit its drama to the full, and at the same time place it in the vernacular of Australia, not only through the imagery of the landscape and the crow, but also conceptually: Nebuchadnezzar, the king of ancient Babylon, the conqueror, the wanderer in the wilderness, is also the persona for the white man here, crazed, unnatural and alien, with his pride and his greed and his mistakes, wandering through the dreaming-places of this Aboriginal continent.

[1] *Nebuchadnezzar* with text by T.S.R. Boase, copious extracts from the Old Testament and thirty-four paintings and eighteen drawings was published by Thames and Hudson in 1972.

Heather Ellyard is an American artist who now lives and works in Adelaide. Currently lecturer in painting at the South Australian College of Advanced Education.

ARTHUR BOYD
NEBUCHADNEZZAR CAUGHT IN A FOREST
(1968)
Oil on canvas 110 x 114.5 cm
Art Gallery of South Australia

# A few takes on Brett Whiteley

by Robert Gray

*Whiteley and his work are always provocative and much has been said and written over the years, but one thing is certain, he possesses, and continues to exploit, a remarkable ability to focus on the essence of things and his paintings are truly and openly expressionist.*

I WENT TO Brett Whiteley's studio a day after seeing this year's Sydney Biennale at the Art Gallery of New South Wales. There could not have been a greater contrast.

Most of the painters shown in the Biennale seemed wandering in a wasteland created by the long shadows of Great Artists. One felt they could not believe there is anything much for them to do. This is because they think only in terms of style – ego. It is not involvement with something outside themselves that moves them to paint; they love only the idea of themselves as Artists.

So they resort to deconstructing, undermining; to pastiche and knowingness.

(Of course, there was at least one real painter shown there – Cy Twombly. Here is an artist of such classical sensibility, such judgement, that however he disguises these qualities, with scrawls and seeming anarchy, they show through, and exist all the more strongly and convincingly.)

But I went, as I say, to Whiteley's studio, after the Biennale, and there saw vividly, by contrast, the work of someone who really believes in painting – out of exuberance, and a saving naivety. Who believes in his own gift the way you believe in the table under your hand. Believes in it to the extent that he is quite prepared to risk it; indeed, feels that he should always do so. In this there is a certain exhilaration.

Whiteley's subject is always excitement, enthusiasm.

First, the excitement of being able to draw; then, the excitement of standing on top of such a gift, and of making something safe become – problematical, dangerous.

BRETT WHITELEY T'AN (1979)
Oil and collage on plywood
100 x 103 cm
Collection the artist

And, of course, the excitement of sexuality, found everywhere.

Even in the 'horror' paintings, excitement. (That going through the drain-pipe in *Alchemy*.) In the blackness, the excitement of adventure, and of hope.

Always, various sources of hope are proposed and find symbols in these paintings – the visionaries' promised possibilities, the Buddhists' empirical accounts.

This sustained Utopian drive, in our time, in someone who thinks, must arise from physical vitality, from healthiness.

In writing, Allen Ginsberg would be Whiteley's closest equivalent. They have a similar looseness, excess, adventurousness, accumulation, and generosity. As Ginsberg is the indispensable poet of the 1960s and 1970s, as a unique period, so Whiteley is the painter, from anywhere, who captures best the feeling of that time. This alone makes him of lasting significance.

In both bodies of work, a sinuosity is sustained to its physical limit. And there is a conjunction of sordidness and lyricism, grotesquerie and classical heights, blatant eclecticism and ineradicable personal touch.

I am not unmindful of all that has been said, and can be said, against Brett Whiteley's paintings. Acknowledging those strictures – some of which were made from real sensibility – what I am saying is meant to come after all of that. I am looking here for what survives.

I have my own dissatisfactions. Some of these are the *noisiest* paintings I've ever seen.

But then, they are meant to be able to stand up against pop culture – which is pop music. They were created, in the studio, within a solid cube of such sound. They were forged in direct battle with it – their mettle tested against it, from the start. They are all of them synaesthesia. Their colours, their lines, are sound.

I would not want to disparage, despite its present condition, all of pop music. I've no great taste for it – not the rock and roll tradition. But there is one talent in that field I've always admired more than any of the others –

BRETT WHITELEY STUDY FOR PORTRAIT OF W.1 (1985)
Charcoal on paper 167.6 x 152.4 cm
Collection the artist

*left*
BRETT WHITELEY
THE DOVE AND THE PLUM TREE (1982)
Oil and collage on board
56 x 56 cm
Collection the artist

*opposite*
BRETT WHITELEY
SYDNEY ON A RAINY DAY (1983)
Oil on canvas
104 x 91 cm
Collection the artist

and he is the one Whiteley most reminds me of. Not Bob Dylan, but an even more problematical temperament; someone whose live performances I know *not* to go to; the man whom Wim Wenders described as the most visually evocative of rock musicians – Van Morrison. His voice, his music, more than anyone else's, is like a drawn line. That extravagant Irish aching floated-out whisky-mellowed wrenched-out groaning and lilted line. He, too, is prepared to treat a line to as much as it can take.

We are too close, of course. We should try to look *back* at these pictures, as art historians of the future will look at them. (Or rather, these days one should always say: as people of the future *may* be able to look at them.)

And what we feel, from this little exercise, is that art critics and public will be struck, when they come upon Whiteley, amongst his contemporaries, by freshness.

Standing out, amongst it all, will be confidence, mastery, and cheek.

These are qualities that have perhaps only existed elsewhere in Australian achievement, up to this time, in a similar way, in sport. In our sporting hey-day.

There is here the exuberance of the sportsman. A similar all-out performance.

Every form is a force, in nature. This is a fact we are supposed to be living with, to have assimilated, in the twentieth century. How few painters seem to realize it. They paint as though objects were inert things, rather than what they really are – activities, processes. This is *the* fundamental fact about reality, we now see. 'The victorious concept of force', as Nietzsche said, having already assimilated the essence of the new physics in the 1870s.

Whiteley thinks in this way. In his painting, every form *is* force. Even a bird settled on its nest must have the trajectory lines looped behind it that show how it was impelled there.

Whiteley seems devoted to overcoming the false static imputations inherent in the painter's art. This insight, that every form is a force, must have been introduced into his work out of sexual exuberance. The straining libido, projected, in a true expressionist manner, happens to represent more than simply its subjective truth. In the same way, the Freudian libido was acknowledged, at times, as implying more than sexuality in the narrow sense. It was admitted, occasionally, as something free-floating; as shading-off, less focally, into lusts of all varieties – and beyond that, into nature; into what Sigmund Freud's precursors had called Will (Arthur Schopenhauer's term) and Force (Friedrich Nietzsche's).

Whiteley's work implies a similar tracing-back, or daring genealogy, or (as the physicists would say) Grand Unified Theory, for the personally--elt urge. – It becomes Urge.

What is often overlooked in Whiteley's vision is its humorousness, its wit. I became aware of the obvious, or the extent of it, when I realized a possible source for the style of his depiction of Australian trees: the cartoonist and profound lover of Australian nature's peculiarities, Eric Joliffe.

There is, in the two artists, a similar amusement and delight in the outlandishness of Australia, as a place: its rocks and hills and giant eucalypts.

There is much good humour, too, in the figures, and in the animals, that Whiteley draws – need I say. All is not serious here, even though so largely ambitious.

Another appreciative comparison. To me,

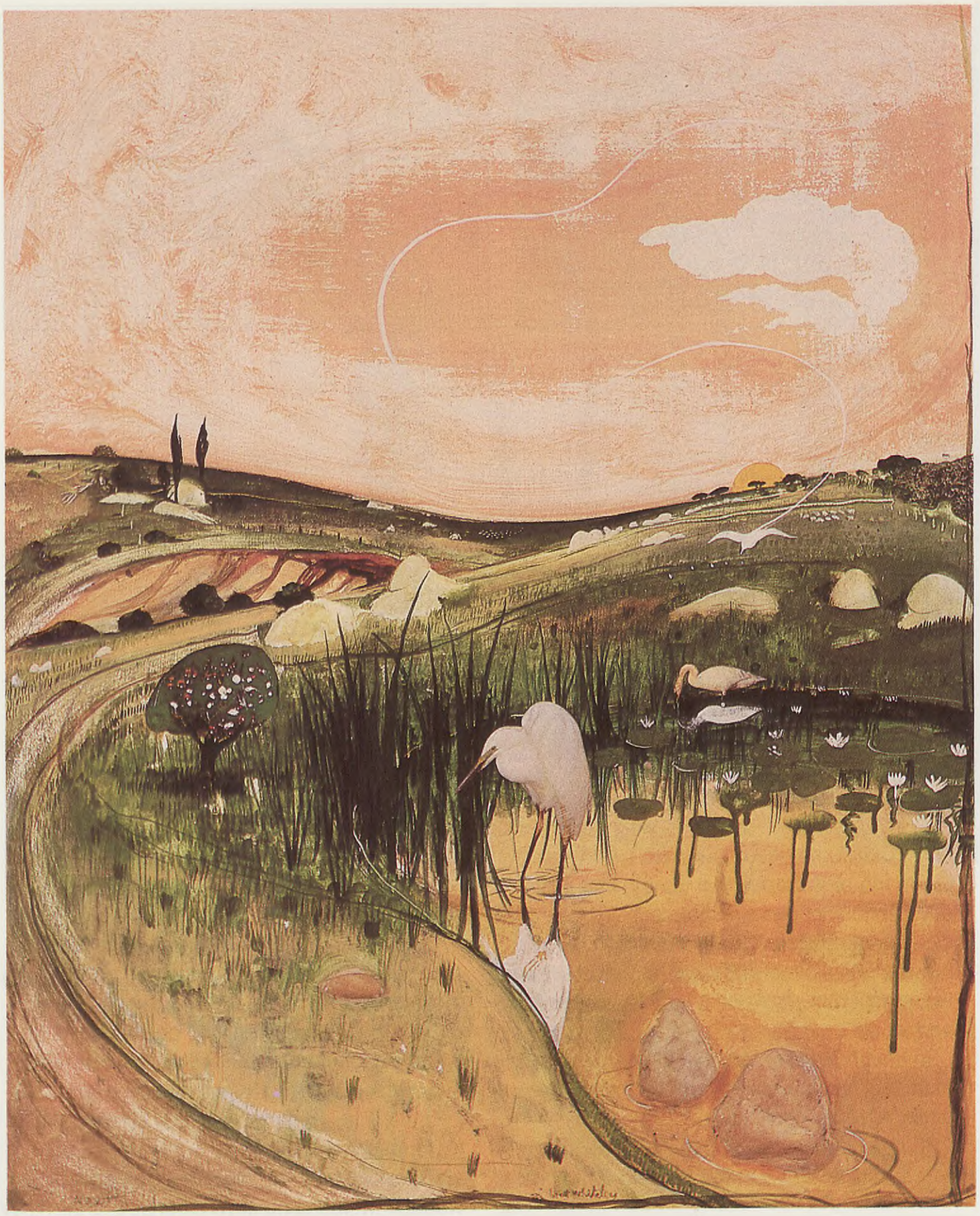

Study for "the great australian landscape"
9" x 7"
Brett Whiteley
22/2/89

Whiteley is among painters what Fielding's Tom Jones is among fictional characters: the natural man. The man of natural balance, warmth, and right sense. He has none of the parsimonious, thin-lipped Virtues; he is promiscuous, profligate and debauched with his talent, but he does have a vast life-affirmation, a generous spirit, which supplants all else (as love supplants all pharisaical virtues in the New Testament).

Mr Allworthy, concluding *Tom Jones*, addresses the narrowly exonerated hero: 'I am convinced, my child, that you have much goodness, generosity, and honour in your temper; if you will but add prudence . . .' Forlorn hope, we readers know, and (we see) an utterly misguided one. The virtues and vices are of one piece.

Just as large ambition can modulate easily into whimsicality in Whiteley, so there is not only noise in his work, but often stillness and calm.

This quiet exists above all in the many pictures of birds, and also in the series of what he calls 'Persian' paintings – those landscapes of great lushness of form, of a Samuel Palmer-like paradise. These visions of Beulah, William Blake's 'blessed earth', have an often twilight moisture or a dewy brightness of colour, a plum-tinted depth, or enamelled brightness, and can be of such freshness they exude a palpable scent. In *The dove and the plum tree*



*left*
BRETT WHITELEY THE WHITE HERON (1983)
Oil and collage on board 38 x 30 cm
Possession of the artist

*opposite*
BRETT WHITELEY
WASHING THE SALT OFF 2 (1985)
Oil on canvas 86.5 x 86.5 cm
Private collection

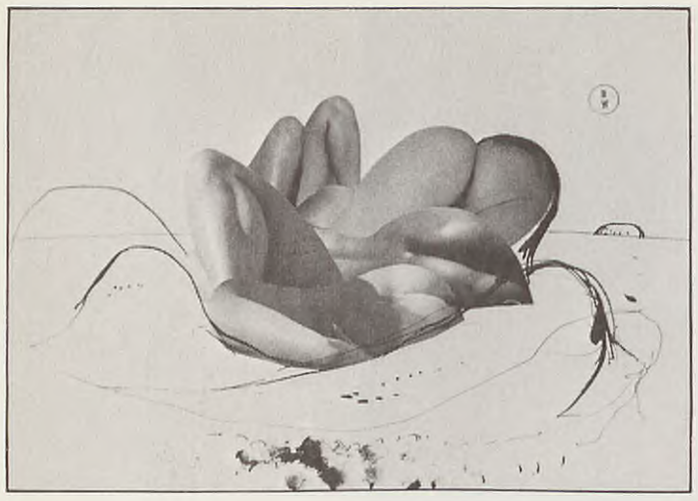
there is a characteristic use of collage for the tight, coral-dense minor detail – not for Whiteley any compulsive, fiddling brushwork; he remains an impulsive temperament. (These have their own long tradition in art; among writers, D.H. Lawrence comes to mind.)

In this picture, the bird-form is levitated forth, by being inventively painted on the glass: a gesture planned and allowed for. The bird itself, one suddenly recognizes, echoes the Dove in Piero della Francesca's *Baptism* – and so its flight from out of that rich landscape carries a message of where blessedness is to be found.

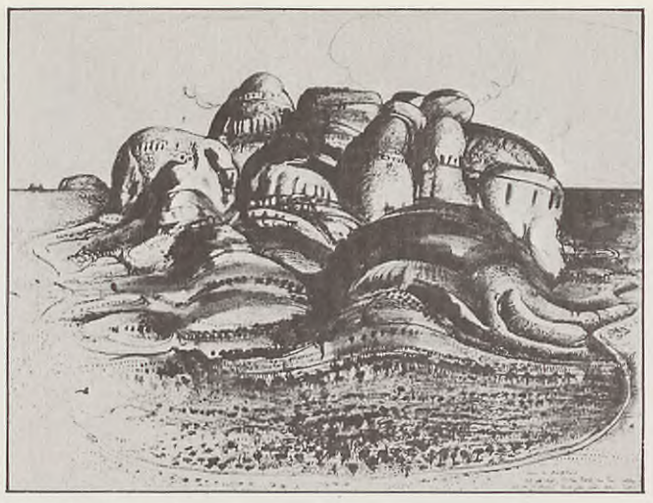
Whiteley's alternative to the debilitating, dissatisfying irony that I spoke of is a flaunted eclecticism. Other painters' styles and discoveries are for him a vocabulary – to be used. In this, he is like Henri Matisse, who was influenced, he said, by everyone. A strong talent drinks what to others would be poison – this obvious derivativeness – and grows stronger, more itself, from doing so.

Those who fail here are perhaps those who do not have a central obsession, a vision, which like a spindle drives through everything they do; those who cannot find anything to enthuse about sufficiently, which would transform to its own needs all their borrowings and make its own style.

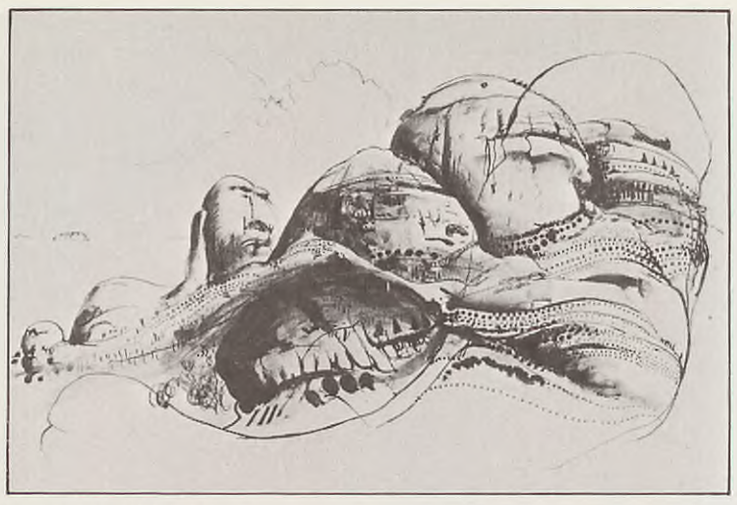
There is an important influence in this work



BRETT WHITELEY
OLGAS I (1984)
Collage and ink on paper
43 x 30.5 cm



BRETT WHITELEY
OLGAS II (1985)
Ink on paper 45.7 x 59.6 cm



BRETT WHITELEY
OLGAS III (1985)
Pen and ink 54.5 x 76.2 cm

that, so far as I know, has been overlooked. Everyone knows about Lloyd Rees and Whiteley – the subliminal erotic enthusiasm in the one becoming blatant in his successor. But William Dobell is also very much present, I believe. Are not Whiteley's women Dame Mary Gilmore's grand-daughters, and the nieces of Joshua Smith? This is important because it means we have in Whiteley an artist of major interest who has been able to derive from explicitly Australian models. The two artists mentioned seem to me far more significant for Whiteley (at his best, at any rate) – they seem far more entrenched in his psyche and his hand – than, say, Francis Bacon, or any other nominee. And that sort of thing indicates a real Australian culture is established – when it is able to draw on its own precedents. (As Arthur Boyd also can, on Tom Roberts and Sidney Nolan.) It is important to those who value what is Australian, for its uniqueness, and fear it is being lost just as it appears.

Randall Jarrell went to see Jackson Pollock's work, and afterwards said to his wife sadly: 'What a pity we didn't live in an age when painters were still interested in the world.'

Perhaps we are going to be lucky. Perhaps the myth of progress, that most insidious, destructive myth, has been seen through and is going to be broken now, to begin with, in art. And the painters' flight from the world can stop, and maybe the same flight in all of us.

Rainer Maria Rilke said that all the poet must do is praise.

Whiteley has a most acute eye for the world. What better, what truer, portrait of Sydney has ever been done, than *Sydney on a rainy day*: Of course! An essential part of the feeling of Sydney is that it is the city where, when the sky is grey and overcast, it is still so uniquely *high* – in this way. This is Sydney as we have known it so many times, but no other artist has revealed that commonplace to us as an emblem. A grey height and crowded orange roofs, seen so many times and boring, here refreshed for us, and shown as worthy of notice: curious, strangely beautiful.

In Whiteley's bird paintings is embodied his finest feeling; they are to me his best work. I like in the bird-shapes that clarity; that classical, haptic shapeliness; that calm – those clear, perfect lines of a Chinese vase. The breasts of his birds swell with the most attractive emotion in his work: it is bold, vulnerable, and tender.

In Walt Whitman, too, the artist's most intimate feelings are called forth by his imagery of birds. A similar feeling:

> Sing on there in the swamp
> O singer bashful and tender. . .
>
> All night long on the prong of a moss-scallop'd stake,
> Down almost amid the slapping waves,
> Sat the lone singer wonderfully causing tears.
> He called on his mate,
> He poured forth the meanings which I of all men know.
>
> O throat! O trembling throat!

Painting is prose, drawing is poetry.

(It is poetry because of the directness of presentation, the immediacy of feeling, the emphasis on responsiveness.)

In his paintings, Whiteley makes us aware that he is a draughtsman, first. He has his valuations right.

Of the colourist, we ask some rarity.

We ask for colours that embody an artist's temperament, so that those become his own – as in the case with Paul Cezanne's green and orange; Albert Marquet's greys; Henri Matisse's pink and blue; Georgio Morandi's blue-grey; Edward Hopper's red.

In Whiteley, there is ultramarine; there is that orange tone, of a bitten, ripe plum; but perhaps most of all, I think, a certain brown. It is like deep eggshell brown, or the crusty brown of bread, or a colour of tanned skin. It exudes a healthiness, a life, that seems very Australian.

Some definitions.

Expressionism is a term that belongs to works in which subjective emphasis is all. They achieve form through the rigour imposed by their obsessiveness. (They are utterly single-minded about an effect.) When represent ational, their mode is all projection.

Whiteley is a natural expressionist. But because he is often a cheerful even ecstatic one – because he has such range – some people would like to see him as merely mannerist.

Mannerism, as a pejorative term in art – not as an art history appellation for certain works of the sixteenth century – indicates essentially low-temperature, formal, decorative stylizations.

BRETT WHITELEY
STUDIO WITH 14 SCULPTURES (1965–84)
Various media (bronze, fibreglass, brass, timber, ceramic, copper, shark's teeth and carved mangrove wood)

Whiteley has the energy level, the inventiveness, the constant discipline of observation, which enables him to avoid this precipice of manner at the elbow of his style.

His nudes, for example, are (most often) true expressionism, and not mannerism, because of the tensility, the level of excitement, that informs the drawing.

One needs to recognize what is happening in these: projected onto the female form is the feeling of a straining penis. The buttocks have become also testicles, the body is, at the same time, the soaring scrotum. This is particularly true of the sculpture, but is also the case with the best of his painted nudes. One of the furthest realizations of such a doubled image is that of the bather under a shower at the beach, in *Washing the salt off*.

In almost all of Whiteley's nudes there predominates the non-rational sense of touch. There is conveyed the involvement, the entanglement of touch. These works seem to me truly expressive – they are very far from being merely arbitrary.

Yet, expressionism is another reductive mode – and these do not fully satisfy. So I have found.

It represents, again, 'the easy seduction of everything extreme.' Nietzsche goes on to say, 'Who will prove the strongest? The most moderate. Those who do not have any *need* for an extreme article of faith.'

Whiteley is at least partly aware of this. (As Vincent Van Gogh also was – for, though pressured, discharging, venting in his work, he still sought a full human range.)

Whiteley, working always at an excited level, also seeks to make his work contradictory, changing, dialectical. He wants to slip every definition of himself.

Dialectics is an extended form of logic. It means pluralistic thinking, or rational inclusiveness. It means acknowledging there is a *necessary* contradiction for any position – one that in every way defines, identifies and supports its seeming opposite. Dialectics is about a constantly redressing balance, such as nature shows.

Because he has such an awareness of dialectic everywhere in his work, I find a profundity to Whiteley's art. He has a natural intelligence: the intelligence of abundant energy, of an animal confidence, aligned with canniness, and a close adjustment to his feelings.

He constantly delights in energy. Energy gives itself away, and moves on.

Robert Gray is a poet who lives in Sydney.

# *Felix Man Collection*
## *Australian National Gallery*

by Kay Vernon

*Australia is fortunate to own the Felix Man Collection which is housed at the Australian National Gallery. It is unique among European print collections documenting the history of lithography with some outstanding examples of the technique.*

IN JANUARY 1985 Felix H. Man died in London at the age of ninety-one. One of the pioneers of photo-journalism, his achievements were acclaimed internationally. No less considerable, however, were his achievements as a print collector and it is here that his contribution is enshrined in the Australian National Gallery. The most comprehensive and famous private collections of lithography assembled by Man was acquired by the Gallery in 1972. It was the first international material of real importance to enter the collection.

The Felix Man Collection has a special place in the history of the Australian National Gallery. Its purchase provided a solid foundation for the Gallery's policy to collect Western art from 1800 as well as establishing the desirability of 'bulk' purchases. The approximately 1400 prints, 300 books, sheet music and catalogues that make up the Felix Man Collection chart the history of lithography from some of the earliest published lithographs up to the 1960s.

Many of the prints from the Man Collection were exhibited at the Victoria and Albert Museum in London 1971–72 in an exhibition entitled 'Homage to Senefelder: Artists' Lithographs from the Felix H. Man Collection'. The exhibition came at a time of renewed interest in lithography on the part of artists and collectors who saw, many for the first time, the infinite and exciting possibilities that lay ahead in its rediscovery.

Felix H. Man was born Hans Baumann in Freiburg, Germany, in 1893. While studying art history he developed an 'urge to acquire a collection of drawings and prints'[1] which his impecunious position prevented him from following through. Baumann became a freelance photo-journalist under the pseudonym Man and in 1934, declining an offer to become official photographerfor the Nazi party, he moved to London, subsequently becoming chief photographer for the *London Picture Post*.


BENJAMIN WEST
THE ANGEL OF THE RESURRECTION (1801)
Lithograph 31.4 x 22.8 cm
Australian National Gallery

Towards the end of the War, with an improvement in his financial position, Man started buying various prints, 'Rembrandt, Claude, Whistler, etchings and also 'lithographs . . . without any plan – I just bought what I liked.'[2] He was the bourgeois collector with a limited budget, a common phenomenon in the twentieth century. Realizing that 'collecting prints must have a certain direction'[3] and that the comparatively recent beginnings of lithography would make it possible to establish a comprehensive collection of lithographs of artists from the very first day to the present time',[4] Man began his collection in earnest.

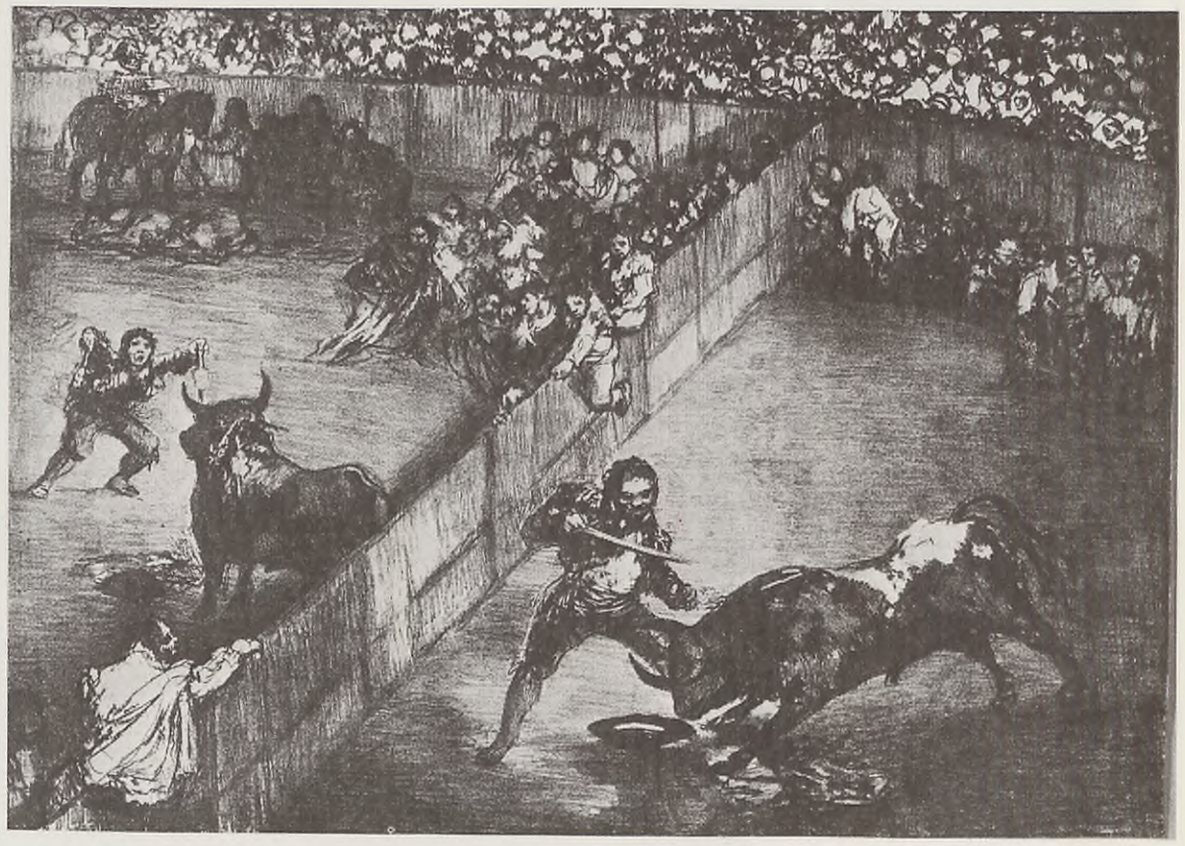
Man discovered that there was a dearth of historical material on lithography and after accumulating extensive knowledge on the subject wrote his first history, *150 Years of Artists' Lithographs*, in 1953, followed in 1967 by *Lithography in England 1801-10*, which includes a list of all English lithographs published to 1810. In 1970 Man published *Artists' Lithographs*. Both publications have become standard texts for the history of lithography.

Man also became a publisher of lithographs in conjunction with Galerie Ketterer in Munich. The eight portfolios of *Europaeische Graphik*, published from 1963 to 1972, include one of David Hockney's finest works, *The print collector*, a portrait of Felix Man.

Of all the graphic arts lithography is the only one whose history is fully documented, from brief notes in journals to lengthy treatises. The most reliable account of the discovery of the new medium is given by the inventor himself, Aloys Senefelder, in *Vollständiges Lehrbuch der Steindruckerey (Complete course in litho-*

*left*
KARL FRIEDRICH SCHINKEL
GOTHIC CHURCH BEHIND A GROVE OF OAKS (1810)
Lithograph 48.6 x 34 cm
Australian National Gallery

*below*
FRANCISCO GOYA
DIVISION OF THE ARENA FROM *BULLS OF BORDEAUX* (1825)
Lithograph 30.4 x 41.4 cm
Australian National Gallery



*graphy)*, although it was not published until 1818, some twenty years after the invention. The original German edition as well as the first English and French editions are in the Felix Man Collection.

Senefelder's experiments with methods of reproducing his plays cheaply eventually led him to discover lithography in 1798. While the two other principal methods then in existence, relief and intaglio, relied on mechanical methods of printing, lithography relied on the mutual antagonism between grease and water and on the 'chemical affinity' between the substances in the greasy ink or chalk used for drawing the image on the porous stone and the ink used to print the image.

Lithography was a cheap, efficient and, therefore, commercially viable printing process. In 1799 Senefelder, having received a privilege (patent) for his invention, went into partnership with the music publisher Johann Anton André, in Offenbach on Main.

The first twenty years of lithography, however, were not auspicious for its development as a viable artist's graphic medium nor even, at least in England, as a commercial printing process. André's brother, Philipp, to whom Senefelder had yielded the English patent in 1800, decided that the future of lithography lay with the graphic arts and persuaded several notable artists such as Benjamin West, Henry Fuseli and James Barry to try out the new process. The results were published in 1803 as *Specimens of Polyautography*. Six of these lithographs are in the Felix Man Collection, including a rare trial proof of the first state of Benjamin West's *Angel of the Resurrection*, 1801, described by Man as the 'first successful lithograph executed by an artist and published'.[5]

As the early lithographs in the Man Collection demonstrate, lithography had not yet established its own identity. West's *Angel*, with its liberal use of cross-hatching to provide the tonal contrasts, is bound by ways of expression that belonged to etching and engraving, as well as drawing.

Apart from ignorance of its technical capabilities, one of the problems with lithography in those early days was in the nature of visual art practices in England. Because of the low status generally of the graphic arts in that country (and elsewhere), André's suggestion that a lithograph had equal status with the artist's unique drawing would almost certainly have militated against the acceptance of lithography as an 'original' medium by artists such as Benjamin West, then President of the Royal Academy. By 1807 lithography as an artistic practice in England had virtually ceased.

Lithography was not only faster than the two methods then commonly used for reproductive work – mezzotint and engraving – it was also capable of yielding many more impressions. Its potential was grasped from the beginning in its country of origin, Germany.

*right*
EDOUARD MANET THE BARRICADE (1871)
Lithograph 60.4 x 47.2 cm
Australian National Gallery

*below*
PIERRE BONNARD THE BOULEVARDS (1900)
Colour lithograph 27.4 x 33.4 cm
Australian National Gallery

The most accomplished early lithograph in the Felix Man Collection was made by the great German architect, painter and designer, Friedrich von Schinkel. His pen and ink lithograph, *Gothic church behind a grove of oaks*, *circa* 1810, is a composition of lyrical beauty and technical virtuosity the combination of which few, if any, lithographers at that time could have equalled,. But it could not yet be claimed that lithography in Germany was a viable, graphic medium, as Man's selection of early German lithographs demonstrates.

In 1808 Senefelder published reproductions of Albrecht Dürer's marginal decorations for the prayer book of the Emperor Maximilian which paved the way for further work of this kind in Germany. Several sheets from this publication are in the Man Collection. Senefelder sold this press to the Royal Picture Gallery, Munich, which issued reproductions of Old Masters from 1817 to 1839. A hundred of these plates are in the Collection. Although their fidelity to the originals has been questioned[6] they nevertheless set the standard for reproductive lithography generally and established the pre-eminence of German lithographers in that field.

During its early years in France lithography was used for little else but music printing and the real impetus for its development came during the French occupation of the German States during the Napoleonic Wars. In an age when nearly every person of education and rank was an amateur artist, it was not surprising that lithography, then thriving among upper-class amateurs in Munich, should have attracted high-ranking officers on Napoleon's staff.

Baron Dominique Vivant Denon, ordered by Napoleon to make further investigations into the new process, studied it with Senefelder in Munich. Denon was Director-General of the Imperial Museums and artistic adviser to Napoleon. His influence on taste in nineteenth-century France was therefore considerable, and his conversion to lithography must have contributed substantially to its ultimate success in that country. Three of Denon's lithographs are in the Man Collection including *The Holy Family*, 1809, which uses chalk, pen and stump, the three lithographic methods then in use. But it was not until more stable economic and political conditions existed in France that lithography began to be used extensively both by artists and for commercial purposes.

Looking at some of the lithographs made in France in the period after 1815 it is obvious that lithography had established itself as a viable artist's graphic medium. Antoine-Jean Gros' *Mameluke Chief,* 1817, and Théodore Géricault's *Mameluke defending a wounded trumpeter*, 1818, are both epic compositions with a boldness of execution that is a notable departure from many of the previous timid compositions.

In 1825 Francisco Goya, in exile in Bordeaux, produced four lithographs, *The bulls of Bordeaux*, which proved to be the breakthrough for lithography as an original

graphic medium. They had an enormous influence on French artists at that time and the fluid chalk strokes, and dramatic tonal contrasts that Goya achieved in these works exploited one of the real advantages of lithography: its 'painterly' qualities, qualities exceptionally well suited to the romantic painters. The Man Collection has one of these, *Division of the arena*, a rare trial proof before the edition of 100.

One of the many artists to be influenced by Goya was Eugène Delacroix, whose lithographs in turn influenced a considerable number of artists at that time, particularly his illustrations for *Faust*, 1828, two of which were acquired by Man.

Lithography was employed to validate and to undermine the ruling ideology in nineteenth-century France. The works of Auguste Raffet, popular with the public, romanticized the Napoleonic era, as in *Revue Nocturne*, 1836, its subtle interplay of light and shadow creating a hazy, nostalgic atmosphere for the Emperor and his army. The use of lithography for this purpose is exemplified in the works of Honoré Daumier, one of the greatest lithographers of the nineteenth century, several of which are in the Man Collection.

By 1850, however, the mounting glut of purely commercial lithography was spelling disaster for the artistic uses of the medium, and its main function was seen increasingly, by the art establishment in France, as a reproductive one.

The practice of lithography in England flourished in the first half of the nineteenth century, from the 1820s, conspicuously in the form of the landscape or topographical lithograph.

Sketches recording journeys to the exotic regions of the expanding Empire were often reproduced in either aquatint or lithography and sold to a public eager for the visual representation of strange lands.

Lithographically reproduced sketches of parts of the country also enjoyed a degree of popularity. While the practice of lithography in France during that period is dictated by the diversity and complexity of the society, in England it is dictated by the complacent and confident privileged classes.

In France the requirements of oil painters were important in the development of lithography as an artist's graphic medium; in England watercolour painting guided its development. The use of a tint stone over a drawing, to imitate the sepia washes of watercolour painting, enjoyed considerable popularity in English lithographic publications of the 1830s and 1840s. The most lavish and successful of these was David Roberts's *The Holy Land, Syria, Idumea, Arabia* . . . 1842–49, sensitively translated from the drawings by Louis Haghe. The copy in the Felix Man Collection is hand-coloured.

The most ambitious topographical publication produced either in England or in France was Baron Taylor's *Voyages pittoresques*, spanning fifty-eight years and twenty volumes. Among the outstanding contributors to *Voyages* were Paul Huet and Eugène Isabey, both of whose work is represented in the Felix Man Collection. Huet's *Hills of St Saveur near Rome*, 1831, and Isabey's *Near Dieppe*, 1832/3, show how the desire for the depiction of the dramatic contrasts of nature and the picturesque demanded the use of vigorous, irregular hatchings to build up the tone. Their English counterparts, deriving their visual vocabulary from the delicate washes of watercolour painting, often seem academic and timid by comparison.

Colour lithography for mass-produced, popular images became the staple of lithographic firms from the 1840s onwards. At the same time there was a decline in the use of lithography by artists. It was to bloom again, however, in the 1860s and 1870s. One of the most successful to use it was Edouard Manet (however, he made only twenty-four lithographs), whose loose, sketchy treatment of the subject was ideally suited to the technique. *The barricade*, 1871, in the Collection evokes rather than describes the atmosphere of the Commune during the Civil War of 1871 in Paris


ERNST LUDWIG KIRCHNER
HEAD OF STERNHEIM FROM *DER BILDERMANN* (1916)
Lithograph 30.4 x 20.8 cm
Australian National Gallery

WASSILY KANDINSKY
LITHOGRAPH FOR THE FOURTH
BAUHAUS PORTFOLIO (1922)
Colour lithograph 28 x 24 cm
Australian National Gallery

and the summary execution of the communard by the National Guard.

The real lithography revival reached its zenith twenty years later, in France, and this time colour was favoured over black and white. The 'chromolithograph', the term applied during most of the nineteenth century to colour lithography and associated with the production of cheap, popular images, was distinguished from the 'original' colour lithograph, the *belle épreuve*.

Interestingly, one of the major vehicles for the promotion of the colour lithograph as an original graphic medium for consumption by an elite collector's market was the poster. The posters and prints of Henri de Toulouse-Lautrec, influenced by Japanese woodblock prints, dominated colour lithography in the early 1890s with their limited and bold use of clear, flat areas of colour and their two-dimensionality.

In 1893 *L'Estampe originale* was published, the first of several series of limited edition prints in the 1890s that promoted the colour lithograph. For a decade there was scarcely an artist who did not turn his hand to the stone. Pierre Bonnard and Edouard Vuillard (both of whom made particularly significant contributions to lithography), Paul Signac, Pierre-Auguste Renoir, Paul Gauguin, Camille Pissarro, Maurice Denis and James McNeill Whistler are all represented in the Man Collection. It should be said at this stage that the real

*left*
MARC CHAGALL
THE THREE ACROBATS (1956)
Colour lithograph 67 x 50.4 cm
Australian National Gallery

*far left*
ROY LICHTENSTEIN
SHIPBOARD GIRL (1968)
Colour lithograph 66.6 x 49 cm
Australian National Gallery

strength of the Collection is in the period before 1850 and not, despite some outstanding examples, in the lithography of the late nineteenth and twentieth centuries. The reason was probably financial. As Man had limited means there are inevitably gaps. Edvard Munch, for example, is not represented.

By the beginning of the new century colour lithography had fallen into disuse as an original graphic medium to be revived again sporadically by various artists up to the 1960s.

The 'Die Brücke' artists, although known more for their woodcuts, made a particularly significant contribution to lithography and each has more than one example in the Felix Man Collection. Through their efforts to expand the boundaries of lithogarphy, they demonstrated that it was a viable art form in its own right and not just an illustrative or reproductive technique. Kirchner's *Head of Sternheim* and Heckel's *Handstand*, both of 1916, are proof of their success.

A colour lithograph by Wassily Kandinsky, for the fourth Bauhaus portfolio, 1922, is one of the gems of the Collection. Kandinsky, a member of the 'Blaue Reiter' group in Munich, regarded lithography as the graphic medium most suited to contemporary modes of expression and as 'a certain substitute for painting'.[7]

Among those artists working in France, Henri Matisse, Georges Braque and Fernand Léger are all represented by excellent examples in the Man Collection. Pablo Picasso is represented by six and Marc Chagall by five lithographs. It is likely that much of their work would have been beyond Man's means.[8]

It is in the 1960s that Man's Collection disappoints, weighted as it is towards mostly uninspiring English, Italian and German examples. The *Europaeische Graphik* portfolios, published by Man, have to be included here. The 1960s was a time of radical transformation for lithography under the auspices of workshops like Tamarind and Gemini G.E.L. (Ken Tyler) in the United States, so it is strange that Man included only a token number of American artists from this period.

It may be that American lithography generally was not particularly visible in Europe, or that the great lithography revival in the 1960s and the method of its promotion as an equal to painting, put most of it outside Man's reach financially.

The contribution of Felix Man to the development of lithography was considerable. Man was more than just a collector. He was a publisher of lithographs, a major historian and cataloguer of lithography, whose published writings have added considerably to the depth and scope of our knowledge of the medium. Man charted the history of lithography and at the same time influenced its future course by promoting an active interest in it and in so doing contributed significantly to the revival of lithography in the 1960s.

[1] Correspondence from Felix Man to the Australian National Gallery, 1 October, 1973.
[2] ibid.
[3] ibid.
[4] ibid.
[5] *Homage to Senefelder*, London, 1971, No. 1.
[6] William M. Ivins, *Prints and visual communication*, New York, 1969, p.109. Ivins, in fact, called these reproductions 'villainous libels'.
[7] Felix H. Man, *Artists' lithographs*, London, Studio Vista, 1970, p.63.
[8] The Gallery has been fortunate in its purchase of a great deal of Picasso's graphic work.

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Photographs in this article by Eleni Kyrpidis, Matt Kelso, Erwin Potas, Bruce Moore and Richard Pedvin

# Ian McKay

by Barry Pearce

*Long considered, by his peers, to be one of Australia's most accomplished abstract sculptors, Ian McKay, still using material from his immediate surroundings, produces work among his most commanding – but recognition is hard to come by.*

IAN McKAY[1] has always felt that there should be a certain rightness, determined partly by calculation but mainly by instinct, in the relationship between the elements of his sculpture. Even his most bizarre, leaning masses of steel are counterbalanced by thrusting shapes which preserve a strong sense of gravitational focus. Unlike his contemporary, Ken Unsworth, who disturbs us with intimations of the dark realms of the beyond, McKay does not challenge the fundamental laws of physics. He maintains the unity of his sculpture by a sure, innate feeling for the sequence of subtractions and additions. It is not the stuff of dreams.

These qualities were affirmed in McKay's most recent exhibition at the Irving Sculpture Gallery in Sydney[2]. It contained some of his most powerful works to date, and whilst there were some surprising new aspects of his use of found relics, nothing disturbed his basic premise of that self-contained equilibrium which confers the right of existence on each one of his sculptures. McKay has not been an artist to indulge in whimsical innovations.

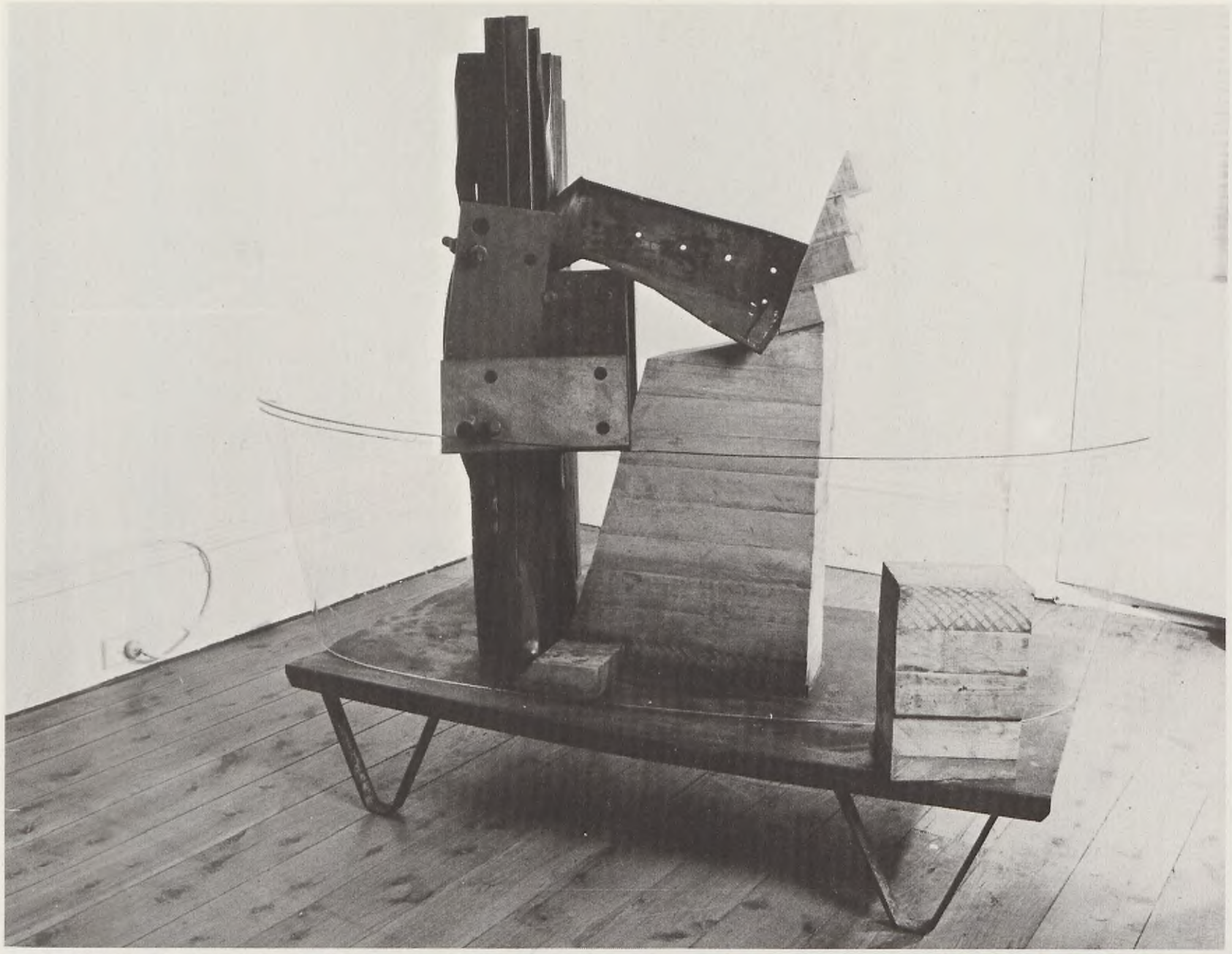
There were, however, some fundamental problems raised by McKay's exhibition relating to the survival of his art and also to the future in general of monumental abstract sculpture in this country. The question is, how long McKay can continue to make massive formalist sculpture the way he does, little of which is going into collections, without seriously undermining his inspiration and sense of continuity.

IAN McKay DOLPHIN (1984)
Steel 63 x 200 x 106 cm
Courtesy Irving Sculpture Gallery, Sydney

For anyone reasonably familiar with McKay's sculpture, there is often the shock of recognition of fragments of his old work intermingled with the new. The Irving Sculpture Gallery show was no exception. The realization dawns that McKay is his own worst archivist. Whilst it is totally normal for an artist to find previous work unsatisfactory and obliterate it – painters do it all the time – there is an aspect of Ian McKay's destruction and mutation of his own history that this writer finds disturbing. It is not the destruction as such, but the fact that the sculptor seems forced to live too closely and too long with his older work, so that he often cannot resist the temptation to deconstruct it. His case is a good argument for artists to shunt their creations on, get them out into the world, out of their birthplace, as soon as possible.

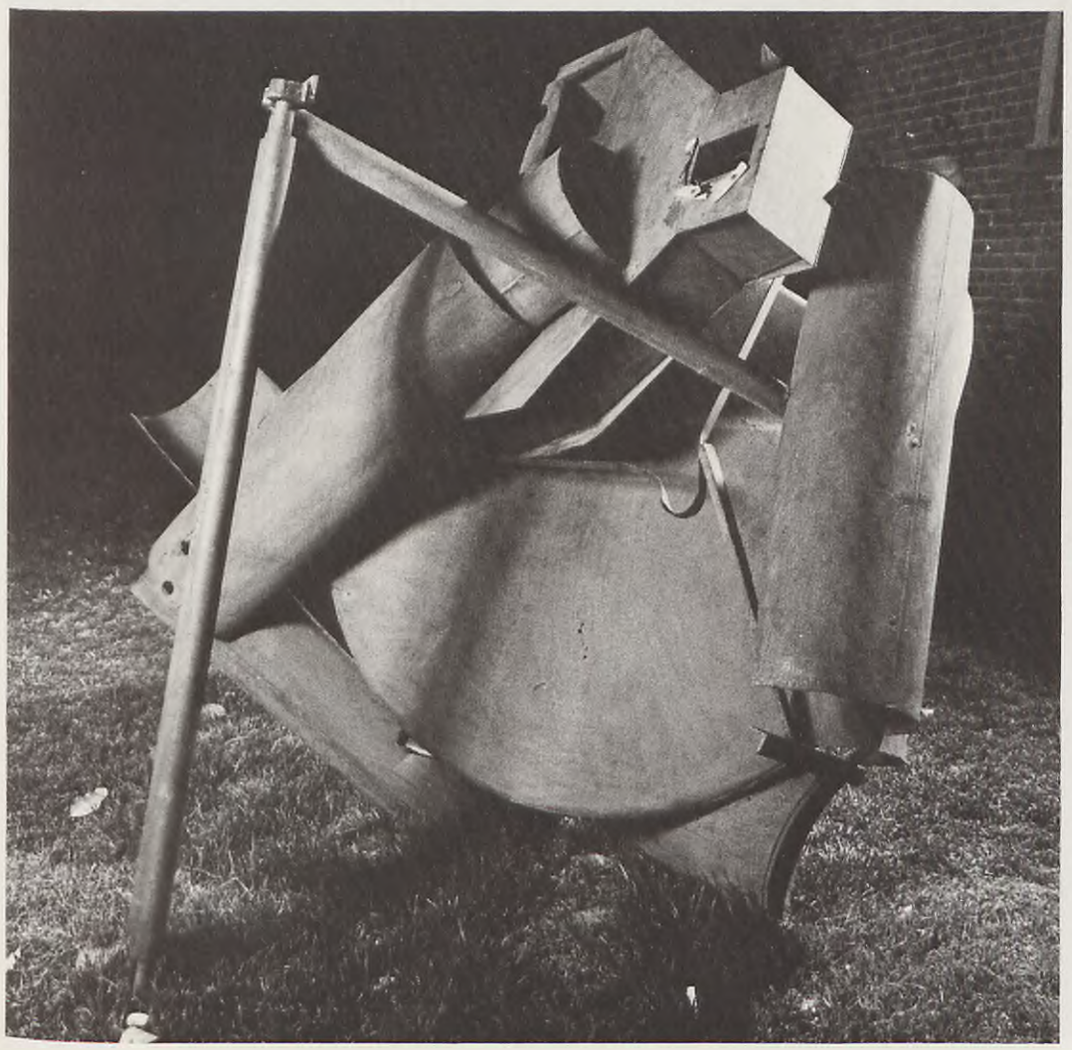
There have been exceptionally fine works of McKay's past which seemed to crystallize perfectly at a given moment those sculptural faculties he is blessed with, only turning out later to be pulled apart for 'improvement', or incorporated somewhere else.

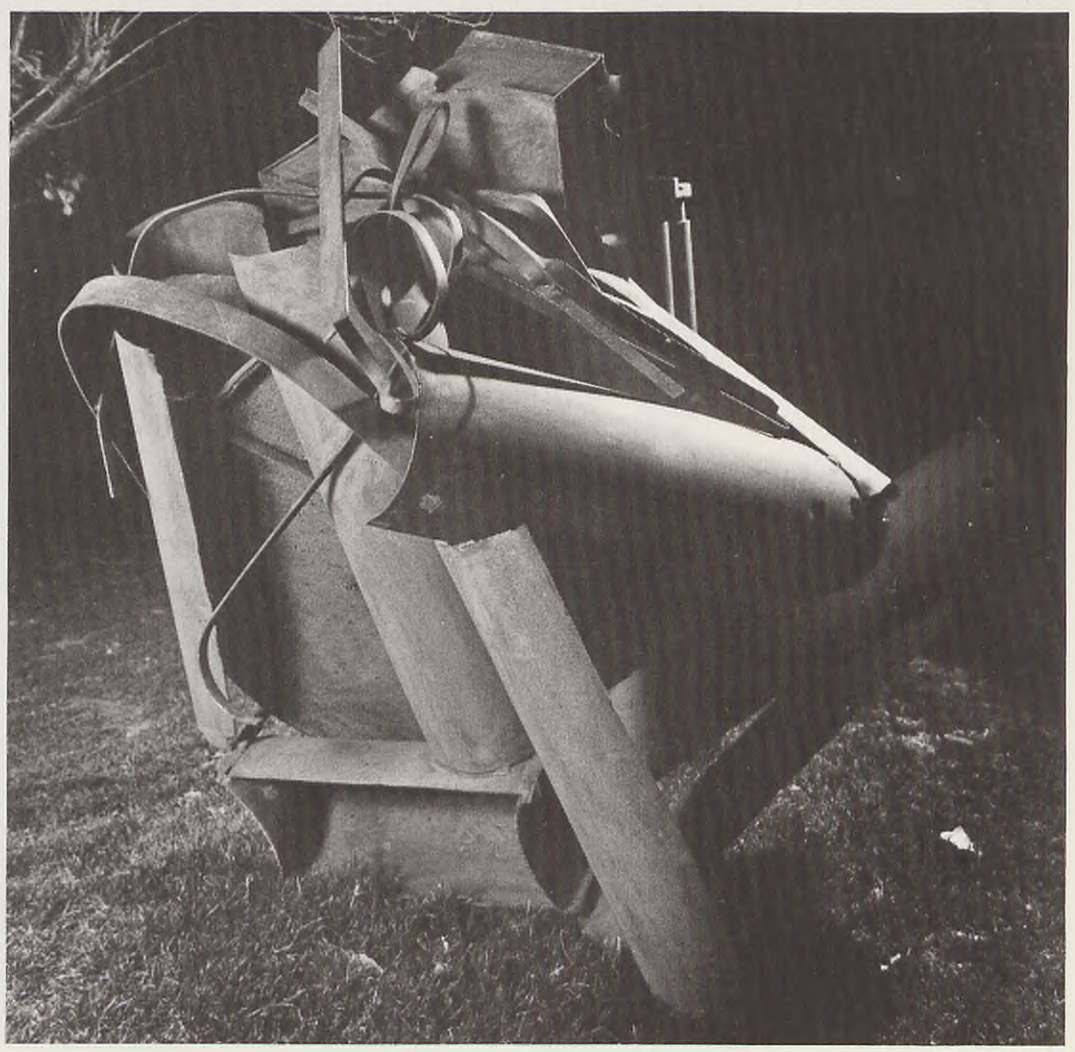
What Ian McKay has done, in effect, is to



*left*
IAN McKay
FARMYARD (1986)
Steel, wood and glass
143 x 152 x 90 cm
Courtesy Irving Sculpture Gallery, Sydney

*below and below left*
IAN McKAY
MOTHER LOVE (1985)
(front and back view)
Steel 178 x 189 x 170 cm
Courtesy Irving Sculpture Gallery, Sydney





IAN McKay FOURTH STAIRWAY (1986)
Steel 172 x 320 x 193 cm
Courtesy Irving Sculpture Gallery, Sydney

expose himself to the more fallible aspects of formalist art. He has treated many of his good works as the transient product of combinations which only too easily can be seen by him as not quite perfect in his quest for rightness. It is a procedure which for him has become dangerously predictable.

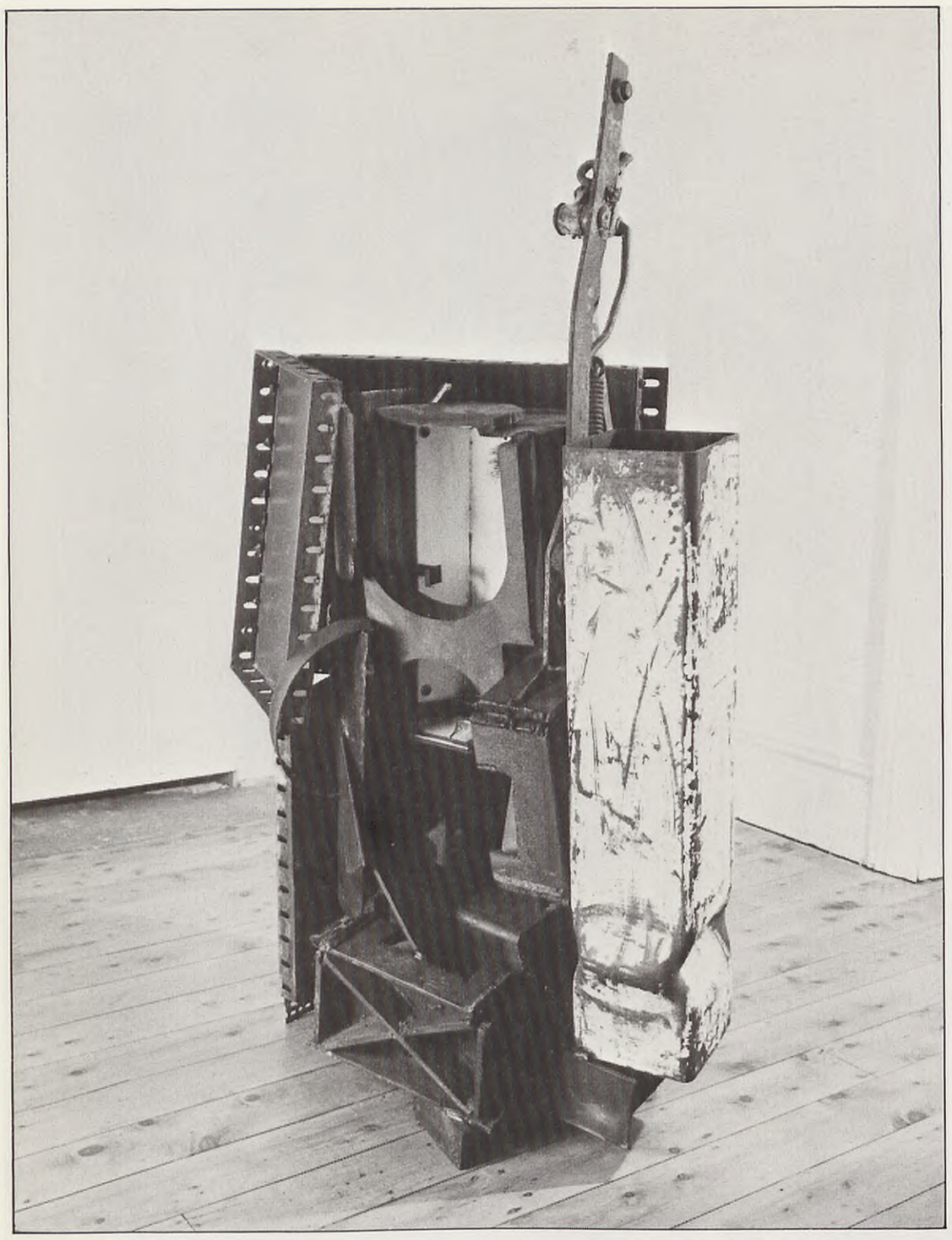
Moreover, because he is a formalist sculptor with little evidence left of his figurative beginnings, it is difficult for those not committed to the formalist ideology to be spiritually sympathetic to what he is doing. As with all abstract artists his sculpture contains an element of self-conscious advocacy of grace, elegance, movement, emotion and so forth; qualities already eloquent in good figurative or representational art without need of explanation. By covering up his tracks, as it were, McKay is challenging us constantly to accept these qualities of his work at face value, to accept them for what they are.

Yet this difficulty which he has created is an unfair one for himself. McKay's exactitude of purpose and sense of quality and elegance is above reproach. He is far better than a mere tinkerer of combinations. His works do actually communicate a sense of life, which brings one to the problematic issue of patronage. The fact is McKay would not be extemporizing upon and destroying some of his best sculptures if they were being acquired more readily by collectors.

Why is his work not being snapped up? Firstly, the collecting of formalist sculpture is not very fashionable. Secondly, McKay now works principally in a scale and style, assuming he is going to be collected at all, that will appeal only to people or corporations with big properties who are interested in large sculpture, or public institutions with space going begging. Unfortunately neither seems to be in abundance in Australia, and least of all in Sydney.

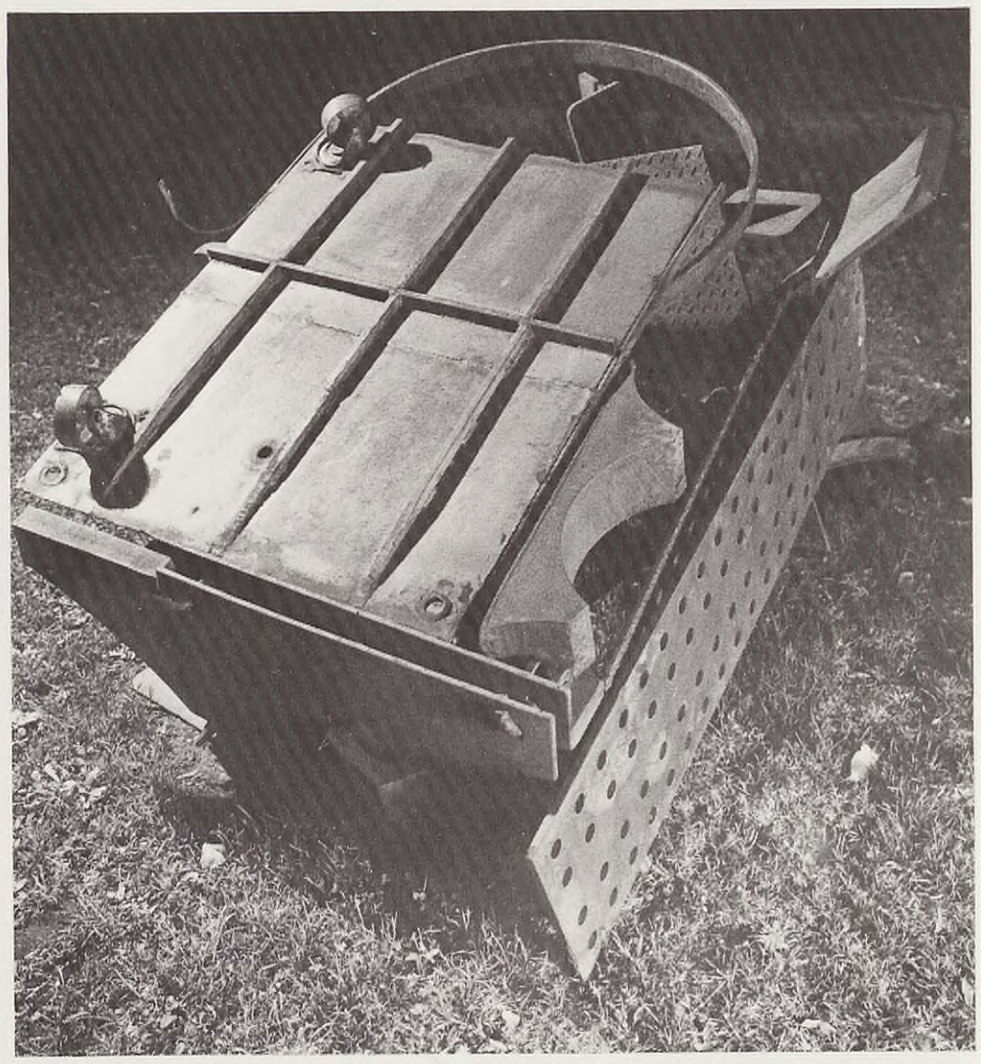
Thirdly, the patronage of Australian sculpture outside the exhibition circuit (surveys, biennales, triennales) is, in general, very weak. In Sydney in particular, aside from the support of a few enterprising individuals, it is debilitatingly inadequate. Even the new extensions of the Art Gallery of New South Wales do not promise

IAN McKAY APOLLO (1984)
Steel 202 x 85 x 82 cm Courtesy Irving Sculpture Gallery, Sydney



*left*
IAN McKAY NIGHTINGALE (1986)
Steel with colour 169 x 106 x 70 cm
Courtesy Irving Sculpture Gallery, Sydney

*below*
IAN McKAY PORTFOLIO (1986)
Mild steel 200 x 108 x 124 cm
Courtesy Irving Sculpture Gallery, Sydney



the ultimate solution. Once its new sculpture courts are filled, high selectivity will prevail, as it must. The only glimmer of hope is if an independent sculpture department is created with its own policy and funding.

Of these three aspects, the one over which McKay and any other sculptor has most control is the second, where he might eventually be forced to think more carefully about his audience. If his mind's eye does not see beyond the solution of the piece of work in hand, then he must suffer the consequences of an artist working in a vacuum. However, if it sees the necessity of mainstream sculpture to relate once more to the domestic spaces of people, he may have to reconsider the immense difficulty posed by the scale and mass of his recent sculptures. It is salutary to remember how Rodin worked with a vast range of scales, from pieces that could be cradled in the hands, to the massive *Gates of hell*.

None of this is intended to bully an area of Australian art which is in such need of support. Nor should it detract from the achievements and integrity of purpose of Ian McKay. He is one of the finest practitioners in his field in Australia, a sculptor whose determination and uncompromising standards are to his great credit. At the same time, because he is devoted to the general welfare of sculpture, his dilemma of audience and patronage is a cross that he will have to bear – for himself, as well as for a number of his colleagues in the largely foreseeable future.

[1] Biographical note: Ian McKay was born in Port Augusta, South Australia in 1936. In 1958 moved to Sydney where he studied at East Sydney Technical College, under Lyndon Dadswell. Travelled Europe early 1960s, 1974; lived in New York 1981–82. Has taught part-time at East Sydney Technical College since 1967. Numerous one-man exhibitions in Sydney since 1966; included group exhibitions and sculpture surveys. Represented in the State galleries of Sydney, Adelaide and Hobart; some regional galleries; and various private collections, mainly in Sydney. In 1984 a survey of his work was organized in the Project space by the Art Gallery of New South Wales accompanied by a catalogue.

[2] 22 June–20 July, 1986.

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All photographs in this article by Greg Weight

# *Delacroix in Australia*

by Eddy Batache

*Several drawings by Delacroix, who was hailed as the leader of the Romantic School, are now in Australian collections and show how he was not only a master of colour, unsurpassed in nineteenth-century France, but also of line.*

THERE IS A long lasting, stubborn belief that in the historical duel which opposed Jean-Auguste-Dominique Ingres to Eugène Delacroix in the middle of the nineteenth century, the former was the champion of the line whereas the latter stressed the importance of colour. It was, therefore, admitted that Ingres was a better draughtsman and that he pursued a classical tradition which had reached its peak with Raphael. On the other hand, Delacroix was generally considered as the chief of the Romantic school of painting in which violent action and vivid colours were to express the turmoil of a tormented soul, at the cost, if necessary, of a neglected line and a lack of finish.

These assertions started shortly after the scandal of the *Sardanapalus* which made Delacroix the champion of Romanticism, against his own will, as he never stopped claiming the deeply classical character of his work. In his memoirs, Maxime du Camp tells how the artists once met by accident. His story shows that serenity – one of the most fundamental virtues of the classical temperament – was not always the privilege of the so-called champion of Classicism:

'A banker who was imperfectly aware of the quarrels dividing the French school of painting had had the unfortunate idea of gathering several artists at his table, including Ingres and Delacroix. Delacroix was received politely, Ingres treated with honour. The short, untidy, intolerant little man, for whom world history stopped short at Raphael, with his narrow, stubborn face and awkward speech, legs too short, stomach excessive and hands too large, had a high opinion of his own importance and

EUGÈNE DELACROIX HEAD OF ARABS (1832)
Ink on paper 20 x 30 cm
Private collection, Sydney

was conscious of being a master. Wherever he was he dominated, did not ask anyone's name and saw in those about him nothing but admirers. They sat down at table; towards the middle of the meal Ingres started to show signs of impatience – he had just learned that Delacroix was among the guests . . . He, the orthodox *par excellence*, to be sitting at the same table as that heretic, that renegade, and partaking at the same meal! He was disturbed and rolled his eyes furiously. Delacroix, upon whom his glance had fallen several times, had adopted the stiff expression usual with him when he did not feel at ease. Ingres tried to contain himself, but could not. After dinner, taking with him a full cup of coffee, he abruptly approached Eugène Delacroix, who was standing in front of the fireplace, and said to him: ''Monsieur!Drawing is honesty! Monsieur! Drawing is honour!''As he spoke he jerked so much that he upset the cup of coffee over his shirt and waistcoat. ''That's too much!'' he exclaimed, and then, seizing his hat, announced: ''I am going; I will not stay here any longer to be insulted!'' People crowded round him and tried to calm him down, to persuade him to stay: in vain. When he had nearly reached the door, he turned: ''Yes, Monsieur, it is honour! Yes, Monsieur, it is honesty!'' Delacroix had remained impassive.'

It is a fact, and no one will ever attempt to deny it, that Ingres was a great draughtsman, and certainly a much greater draughtsman than a painter. However, this does not imply that Delacroix has not produced some of the most breathtaking drawings of the nineteenth century. Before Edgar Degas and Henri de Toulouse-Lautrec, he initiated the technique of drawing with colour. Not just applying colour over a drawing, or using two or three coloured pencils as Jean-Antoine Watteau did successfully in the eighteenth century, but giving to the coloured line the full extent of its meaning and expressiveness.

Selections of his drawings and watercolours that recently entered various private collections in Australia offer attractive examples of what Ingres called 'honesty' and 'honour' because, in his mind, it was not possible to cheat with

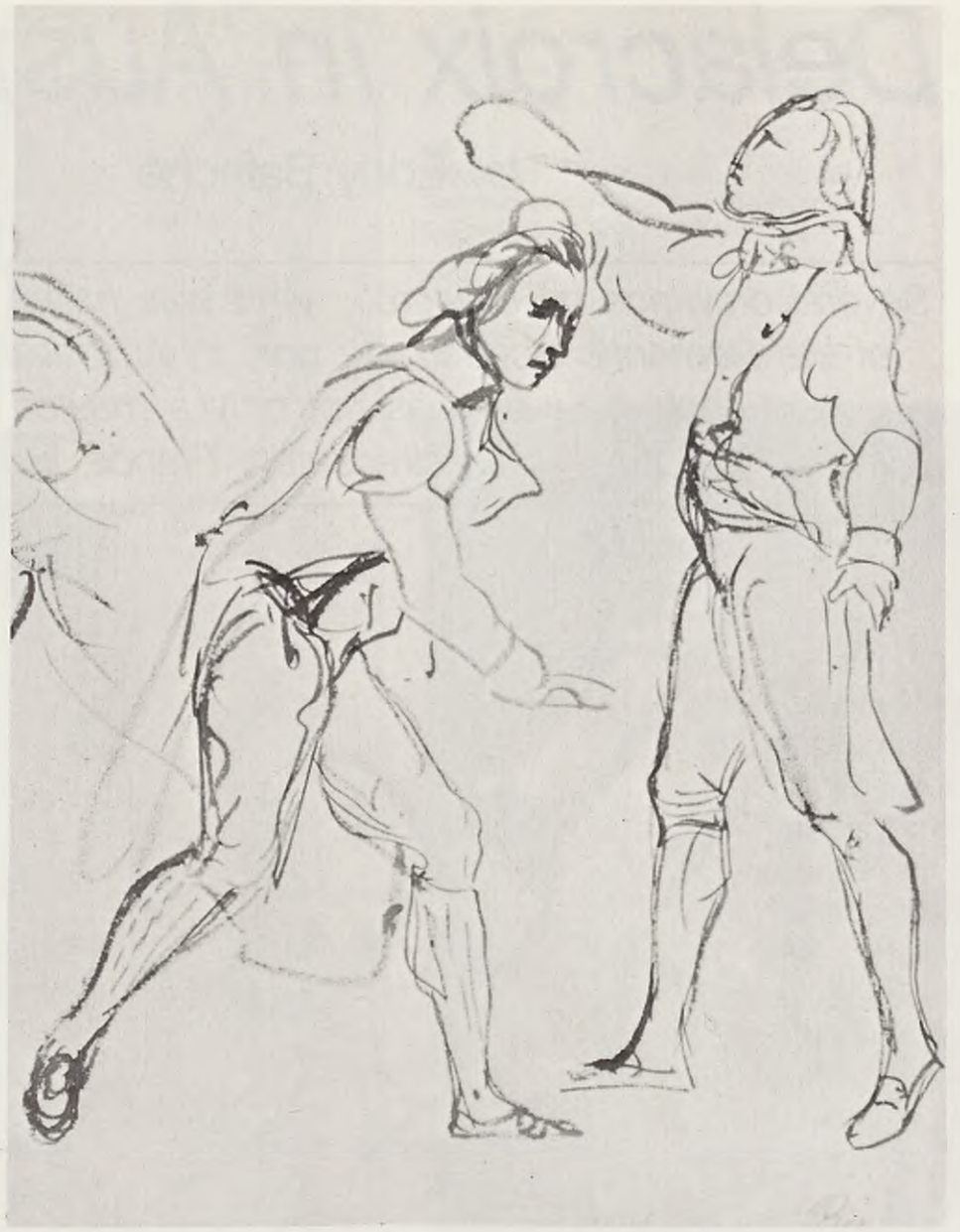
drawings whereas it was easy to do so in painting.

The study after Raphael's *Diogene* (from the *School of Athens*) is a fine example of Delacroix's classical line. It is, of course, an original interpretation of the model that is part of a fresco in, at least, as far as it operates a translation into a different medium, ink on paper, and establishes a choice of elements which are developed separately. However, the personality of Delacroix appears not only in this translation but also in the obvious and successful attempt to capture the essence of the Raphael creation. In eliminating all unnecessary ornament or colour, he has reached and managed to convey the simplest and purest expression of the character portrayed in the Raphael fresco, without ever lacking respect for or modesty towards his great predecessor, thus proving himself to be an authentic *classical* artist.

Nevertheless, for the competition held to decide who should decorate the Chamber in the Palais Bourbon, Delacroix painted, in 1831, a vigorous and indeed violent *Boissy d'Anglas* for which we have a superb pen drawing where tension and movement are masterfully conveyed, in complete contrast to the previous study after Raphael.

Though respectful towards Raphael, Delacroix never attempted to hide the passionate admiration he nourished for Peter Paul Rubens. The movement, the sense of the appropriate colour and the tormented compositions of the Flemish master always fascinated him. The debt of Delacroix is most noticeable in his battles, his tournaments or hunting scenes and in his early paintings such as the *Massacre at Chios*. The *Horse* in the Bowmore Collection reminds us of this vast composition (which Théodore Géricault on his deathbed wished he had painted) and where a Turk rides a similar horse in the right hand side of the picture. Here, Delacroix takes into account the lessons of Rubens, of Antoine-Jean Gros and also of his dear friend Géricault who had an obsession about horses and painted some of the most beautiful examples in the history of art. In this drawing the artist has succeeded in conveying an irresistible feeling of humanity emanating from the head of the horse as well as from the movement of the whole body.

Another page, covered with pencil sketches



*opposite*
EUGÈNE DELACROIX
FANTASIA (1832)
Watercolour 20 x 30 cm
Private Collection, Sydney

*left*
EUGÈNE DELACROIX
STUDY FOR BOISSY D'ANGLAS
(1831)
Ink on paper 21 x 31 cm
Formerly Felix Buhot Collection
Richard Walker Collection

*below*
EUGÈNE DELACROIX
STUDY AFTER RAPHAEL
Ink on paper 21 x 29 cm
Formerly Dubaut Collection
William Bowmore Collection,
Newcastle


of horses in all kinds of positions, reminds us of Delacroix's passion and perseverance in painting them until the end of his life.

Nevertheless, the most brilliant example of nervous intensity is illustrated in his *Fantasia* in which the rapidity of execution gives the watercolour an unusual vigour, supreme elegance and, at the same time, an incredible sense of speed. Here, the importance of the colour is obvious, not so much for the sake of adornment or prettiness but in as much as it expresses life, movement or music. This masterpiece will serve Delacroix in the purpose of achieving further steps: a more 'finished' watercolour now in the Louvre and a few paintings scattered in various museums (Frankfurt, Montpellier, *et cetera*).

The *Fantasia* was a kind of horse race with shooting in the air which Delacroix witnessed on several occasions in Morocco in 1832 and which impressed him tremendously. He writes in his *Journal*: 'Masses of people . . . music . . . endless shooting . . . The horses in the dust. The sun behind them. Arms stretching back in violent gesture. Among the thousands of shots let off in our faces there was no lack of random bullets whistling in the midst of the rejoicings'.

This African trip had an enormous influence on his work and provided him with a few sketchbooks – most of them are now in the Louvre – out of which emerged some of his most successful paintings. Notes taken before he sailed for Africa show clearly that 'perceptions of colour and light were of primary importance' to Delacroix at that time. The journey to Morocco reinforced and justified them, and from then on his interest in them was to increase: it is this that makes him the decisive forerunner of Impressionism.

Another page from a Moroccan sketchbook shows several faces of Arabs drawn with a pen and sepia ink. The fascination which the Arabs had for Delacroix is clearly visible in this superb drawing where each face is a masterpiece of dignity and inner life.

He was equally fascinated by the Moroccan architecture and interiors. The small watercolour, *Study for a Moorish interior*, once belonged to Degas. Delacroix had covered it with notes defining colours and tones to be used in the final painting. Here again the lyricism is controlled by the classical requirements of simplicity and reduction to the essential. There is a whole world in this miniature, and it is not surprising that, on the one hand, it appealed to a painter such as Degas and, on the other hand, that it already announces the visions of Matisse.

The *Moroccan fishermen* is probably the

*right*
EUGÈNE DELACROIX MOROCCAN FISHERMEN (1832)
Watercolour 27 x 21 cm
Formerly Aubry Collection William Bowmore Collection, Newcastle

*below*
EUGÈNE DELACROIX ANIMAL STUDIES
Ink and wash 23 x 31 cm
Private Collection, Sydney

watercolour which expresses best – in the most concise and the most lyrical way – how, with a few simple lines, Delacroix was able to create an elaborate composition and to convey a feeling of volume, depth and space, reducing the furthest figure to a simple evocation of a silhouette, a shadow which nevertheless is there, with its melancholy, loading the whole picture with subtle poetry. Each face, the way the legs of the sitting character are angled or the sensual attitude of a head leaning sideways over a shoulder, every detail, has a huge importance in conveying a mood, in creating an atmosphere or in expressing how much Delacroix loved that part of the world and how well he understood its soul.

*Animal studies*, is probably the most finished of this selection, and it represents two lions and a cat. Ink and wash are enough for Delacroix to portray these animals with accuracy and intelligence. A celebrated French art historian once wrote: 'There seems to have been something of the wild beast in Delacroix's deep instinctive nature – a mixture of nervous quickness, feverishness and even a cruel greed, which was even noticeable in his facial expression and emerges in his passion for studying lions and tigers'. Whether in drawings such as this one or in larger scale paintings, there is no doubt that Delacroix was passionately attracted to portraying animals: horses, tigers and lions in particular. His compositions of *Tiger hunts* or *Lion hunts* continue a tradition which started with the vast pictures painted by Rubens, and his horses are among the most spectacular and the most moving ever painted. Like Rubens and Géricault, Delacroix exalted, in his pictures of horses, the free action of animal force, but he has equally managed to endow these animals with such humanity that one cannot escape from the process of identification: there is a definite similarity – an *air de famille* between Delacroix's self-portrait, the head of Sardanapalus and his famous reclining *Tiger* (all three paintings now in the Louvre), and there is, no doubt, something of a self-portrait emerging out of the *Animal studies*.

The main reason for the misunderstanding which opposed the classicism of Ingres to Delacroix probably comes from the fact that the content of classical and traditional painting was found by reflection, whereas that of the painting which Delacroix desired and was to achieve was experienced and was imposed by emotion. This is why the romantic painters considered him as one of their own. However, Romanticism soon exaggerated and falsified the spontaneous emotion: it soon strayed away from the sincerity and betrayed the naivety so often invoked by Delacroix: it therefore became artificial. Delacroix loathed that attitude which was a kind of new convention and kept away. On the other hand, although he rejected the abstract limits and conventional rules of the so-called Classicism, inherited from the school of Jacques-Louis David, he could feel how far the true classicists, Raphael and Nicolas Poussin, possessed over the Romantics 'the crushing superiority of probity, clarity and balance': those are the real virtues of art which are so obviously illustrated in the few drawings selected here.

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

# *Michael Shannon: recent paintings*

by Graeme Sturgeon

*'With neither bombast nor grand posturing, Shannon has transformed the ordinary into the extraordinary and the temporal into themes of universal significance . . .'*

AFTER ALMOST forty years of painting, Michael Shannon can be seen to have put together a body of work which isolates and holds up for inspection otherwise unremarkable aspects of everyday Australia – cities, the urban environment and the landscape.

From his earliest work he has shown his interest in the immediate and the everyday, by which I mean that his ostensible subject has been taken from his surroundings; but this has only provided the point of departure. His concern has never been merely to record the banal facts of a particular subject, but always to produce a work of art; that is, to give symbolic resonance to the commonplace and to impose aesthetic structure on the chaos of observed reality.

Most artists discover their motif early and pursue it so relentlessly that it has been said that each painter has only one picture in him and continues to paint and repaint it all of his life, but Shannon has slowly modified his subject, his style and, more importantly, the philosophical basis of his art, as he has matured as man and as artist. Many of the subjects which he has chosen to treat have, through the individuality and power of his vision, become uniquely his own, forcing the rest of us to view them through his eyes.

As with very many contemporary artists, Michael Shannon tends to work in series, producing groups of works related in subject, style and treatment. These circle about a particular subject or theme, examining various facets of the generating idea, creating thereby a richness and depth of treatment impossible within a single work.

MICHAEL SHANNON CITY LANDSCAPE, WINTER (1971)
Oil on linen 131 x 76.5 cm
Tasmanian Museum and Art Gallery

His work falls into two broad subject categories – the urban environment and the landscape – although it should be pointed out that this schema oversimplifies the situation and that there are many departures from, variations on, and these two broad categories.

As a young artist Shannon worked in England and travelled in France and Italy, studying and absorbing what was going on. Artistically he worked his way through the British painters, Graham Sutherland and Keith Vaughan and the 'kitchen sink' artists, John Bratby and John Minton. In France he studied for a while with Fernand Léger, who admired his drawing but felt more sympathy for the work of Bernard Buffet, whose disturbing and expressive early work was at that time enjoying enormous acclaim.

Shannon's apprenticeship to such fashionable masters was brief and he soon established his own direction, pursuing the formal problems which he had set himself without any desire or need to refer to anyone else. In the 1950s, for example, when his peers rushed lemming-like into abstraction Shannon stood firm, convinced that for him figuration offered the most powerful means of expressing his intent which, briefly put, consisted in an effort to reveal the general in the particular, the universal in the quotidian. In part, this holding to an independent and unfashionable approach accounts for the comparative critical neglect from which his work has suffered.

That apart, any attempt to understand Shannon's work must take into acount the personality of the man, since it is his world view which colours his entire output.

Shannon's attitude tends to be patrician, is certainly cerebral, and is frequently critical. This can perhaps be traced back to his up-

bringing on a farming property in South Australia, in which his parents' firmness and conservative values, coupled with the isolation of country life, instilled attitudes of self-sufficiency and independence of thought which have held firm throughout his life. Shannon is tolerant of difference, but intolerant of stupidity, or meanness of spirit; he is open to the new but prefers substance to spectacle, intelligence to emotion, sincerity to gush. He is a detached and quizzical observer of life around him, but above all he is a passionate believer in art as an essential component of the civilized life.

On first acquaintance people find him polite but a little distant. What this apparent stand-offishness indicates is not a want of warmth but merely his habit of scrutinizing everything with a painter's eye, as object and possible subject.

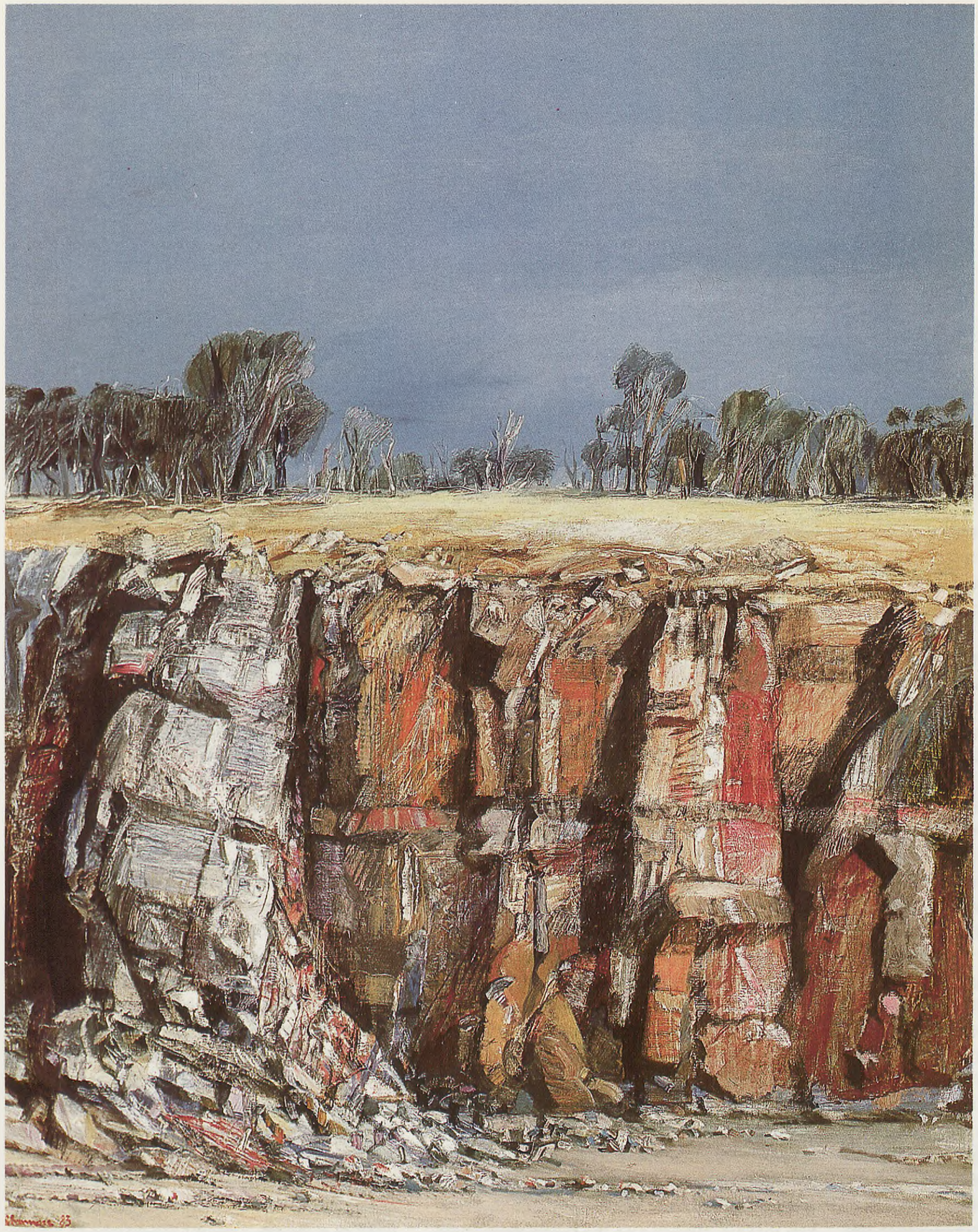
This catalogue of personal traits translates itself into works of art that are urbane, intelligent and controlled, although not without a degree of sensuous feeling for paint itself. In seeking subjects for his work Shannon has largely ignored the human factor and sought his inspiration in the world around him, dealing with place rather than person, with location rather than situation. In his art he records no great dramas, no violence and no emotional interplay of any kind. His attitude is one of detached observation, noting the details of place and time but transmuting them into images which, although they may tell us about a particular place, have more to say about the idea, the essence of a location.

Psychological examination or angst-ridden introspection plays no part in Shannon's approach. In his world the sun shines, the grass grows and everything proceeds in a regular, ordered and highly civilized way. His is an art accessible to everyone, a consumable art, a comfortable art, an art for the amateur art-lover as well as the professional. To paraphrase Pierre Bonnard, describing his own work, 'It is an art of everyday', an art of practicality, an art which rings true beyond the confines of the exhibition hall and the art museum (although a good deal of it has found its way there), and which is perhaps best appreciated when displayed in the intimacy of the domestic environment.

For some years Shannon's major subject has been the topography of urban Australia; the endless vistas of red tiled roofs and neatly trimmed lawns. Although largely ignored in the critical literature on art, as a subject for serious painting the urban sprawl has attracted the attention of some considerable artists.

Danila Vassilieff, Josl Bergner, Sali Herman, Kevin O'Connor and John Brack have each, in their own way, sought to define aspects of the urban experience and in doing so altered our perception of what it meant.

Those artists who have treated the urban environment seriously have almost all approached it in political terms, as a means of precipitating social change. For them the



*opposite*
MICHAEL SHANNON
SUBURBAN LANDSCAPE, MELBOURNE (1978)
Oil on linen 121 x 197 cm
Collection Mallesons

*above*
MICHAEL SHANNON AXEDALE QUARRY NO. 1 (1983)
Oil on linen 152 x 122.5 cm
Collection Budget Transport Industries

MICHAEL SHANNON QUARRY AT AXEDALE
(final version) (1984)
Oil on canvas 101.5 x 198 cm

cityscapes of urban Australia were not subjects in themselves, but simply a means of drawing attention to social inequality by forcing our awareness of the squalid living conditions of the working class poor.

Even the mildly surreal images of Jeffrey Smart, a friend of Shannon and fellow South Australian, are concerned with the alienation of man within the urban environment, rather than with the cityscape for its own sake.

Shannon, in contrast, has neither didactic nor utopian intent, nor is he a sentimental, decorative artist in the manner of say, Sali Herman, who built a career from transposing the slums of Woolloomooloo and Paddington into seductive images of picturesque decay.

Shannon has maintained a distance from the particulars of any one location, recomposing it in his mind to achieve both a work of art and a universal image. By some aesthetic sleight-of-hand he moves beyond the particularity of place and transcends the limitations of the 'now' to isolate the timeless, universal dimension of his subject matter.

His lyrical views of a bayside city, for example, although clearly Melbourne, not Sydney, are at the same time a statement about cities in general. In an essay on Shannon's cityscapes written in 1974, Carl Andrew made the observation that, 'No other Australian has painted such joyous and romantic celebrations of the excitement of cities'.

This is also true of the views of his studio or the interior of his own home. These, while being accurate and intimate records of particular rooms, nevertheless manage to transcend their time and place to become statements about the quiet pleasures of domesticity and, as such, silent manifestos in favour of the civilized life.

With neither bombast nor grand posturing, Shannon has transformed the ordinary into the extraordinary and the temporal into themes of universal significance.

In the history of Australian art, the pre-eminent subject has always been the landscape. Originally, dealing with the land was an inescapable condition of life in this country but today, when the majority of the population lives in cities and has little contact with the non-urban environment, this fixation on landscape by both artists and public is curious. No doubt nostalgia for some imagined ideal past and wish/fantasies of escape from the problems of city life play their part in contributing to this.

Although less significant today, the landscape tradition still remains strong, since our consciousness of the Australian landscape has constantly been stimulated by, and is in large part a response to, images created by our painters, our writers, and, more recently, our film-makers. Working on the raw material provided by the landscape they have given visual form to the myth-making of each generation – whether it was to the early settler's sense of having won a foothold in the hostile bush. the complacent vistas of the pastoralist, or the more recent Russell Drysdale/Sidney Nolan view of Australia as an arid and menacing wilderness.

As has been pointed out, until comparatively recently, Shannon's principal subject has remained the urban topography but the acquisition of a small weekender, perched on a rocky hillside near Heathcote about one hundred kilometres north of Melbourne, has turned his attention increasingly to landscape.

His first encounters with landscape as subject were made on painting trips with David Chapman in Cressy, Tasmania. Working directly from the subject, Shannon produced numerous small oil sketches notable for their vigorous handling and for their translation into paint of those qualities of terrain and light unique to the Tasmanian landscape. He was, I think, surprised at both the freshness and vividness of these tiny works and, perhaps equally important, exhilarated by the business of confronting the problems of landscape so directly; in any case he was stimulated to move away from paintings of strictly urban, architectural subjects.

An interim stage in his move toward landscape saw Shannon painting a series of pictures of quarries. These allowed him to combine the pictorial architecture he used to structure his compositions with the strongly marked architectural quality inherent in the quarry subject.

MICHAEL SHANNON
ROCKY LANDSCAPE WITH A RAINBOW
(1983)
Oil on linen 177 x 183 cm
Possession of the artist

Then followed a series of straight landscape subjects: tree covered hillsides, shadowy valleys and distant panoramas of hill and valley. Through these pictures he has been able to synthesize a series of images which combined the lessons learned from his *alla prima* sketches, his investigation of form in the quarry paintings and the transposition of subject-into-art which takes place in the studio.

Shannon's interpretation of the Australian landscape stands well within the established tradition but gives it a different emphasis. Consistent with the rest of his output, he invites us to consider, not the specifics of place, but the *idea* of landscape, without ever forgetting that we are looking at a painting, that is, an arrangement of pigment on canvas. A simple example will help clarify the point. In his picture, *The rabbiters,* Russell Drysdale dealt with a subject similar to Shannon's quarry pictures – a rocky cliff-face – but by including two tiny human figures Drysdale took it beyond being a simple genre subject and made it into an allegory of man against nature. Shannon, in contrast, simply invites us to admire the grandeur and variety of nature and, by his direct method of painting, underlines the painterly illusion. While recording the details of cloud or hill, rock-face or shadow, he maintains a constant interplay between painting as subject and painting as object.

Despite the range of subjects treated by Shannon, the vision, the world view if you like, is absolutely consistent. The works may differ in size and treatment but the philosophical and aesthetic foundation upon which they rest is totally coherent. As he explains it, 'It's not for me, I think, the kind of high drama of Drysdale's paintings of Central Australia. I would really like to bring back to landscape some sense of domesticity, understanding, sympathy and warmth, some place where the landscape is liveable rather than harsh, cruel and forbidding.'

Over the years of his career to date he has, in addition to the work produced, demonstrated something else of supreme importance in the career of any creative artist; a sustained belief in, and pursuit of, his own vision. This may seem an inevitable aspect of the business of being an artist, but even a cursory look at some of our well-known local painters will show that the changes in their work result more from an awareness of fashionable precept than inner conviction. It is this ability to know where your path lies and the resolution to hold firmly to it, I believe, which distinguishes the artist from the mere painter. It is this undemonstrative but unyielding self-possession in relation to his work, coupled with the universal resonance of his view of Australia, the countryside as much as suburbia, which will secure Shannon's place in the history of Australian art.

At its best, Shannon's work is quite specific in that it isolates moments from our time and our place, but simultaneously he reconstitutes his subjects in such a way that they exist as moments plucked from, yet beyond the limitation of, any particular moment.

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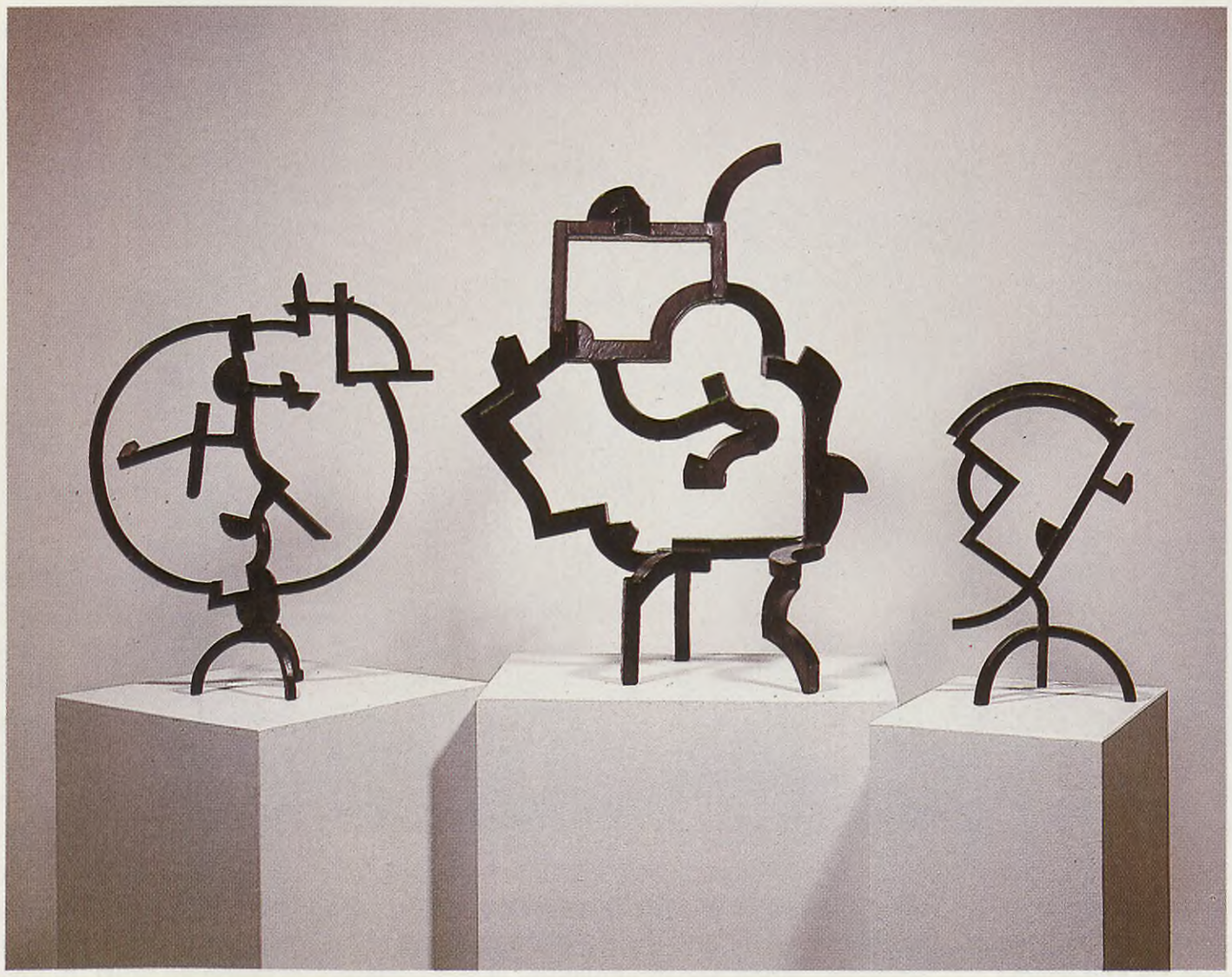
Graeme Sturgeon is Director of Artbank.

# JOCK CLUTTERBUCK

Melbourne

Cologne



Jock Clutterbuck Recent Sculpture. Installation Photograph

Melbourne Exhibition
4–28 November, 1986

Gerstman Abdallah
Fine Arts International
29 Gipps Street Richmond
Victoria 3121 Australia
Telephone 03 428 5479
429 9172
Telememo GAI 001

Cologne Exhibition
3 February – 12 March, 1987

Gerstman Abdallah
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Kreishaus Galerie
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5000 Cologne 1
West Germany
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M E L B O U R N E

# BRUNO LETI

## 11 November–23 December, 1986

Garden Passage oil on canvas 1986 92 x 92 cm

GERSTMAN
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# ART DIRECTORY

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

## *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 for typesetting 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

**ARDROSSAN GALLERY**
1st Floor,
Cnr Brookes and Gregory Terrace,
Bowen Hill 4006
Tel. (07) 52 3077
Changing exhibitions by Australian artists every four weeks. Contemporary and traditional paintings, drawings and seriagraphs. Australian wildlife art and sculptures.

**CHRISTY PALMERSTON GALLERY**
Bell Tower Village,
42–44 Macrossan Street,
Port Douglas 4871
Tel. (070) 981 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
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 Saturday: 9 - 5
Sunday: 1.30 - 4.30

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

**GLADSTONE ART GALLERY AND MUSEUM**
Cnr. 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

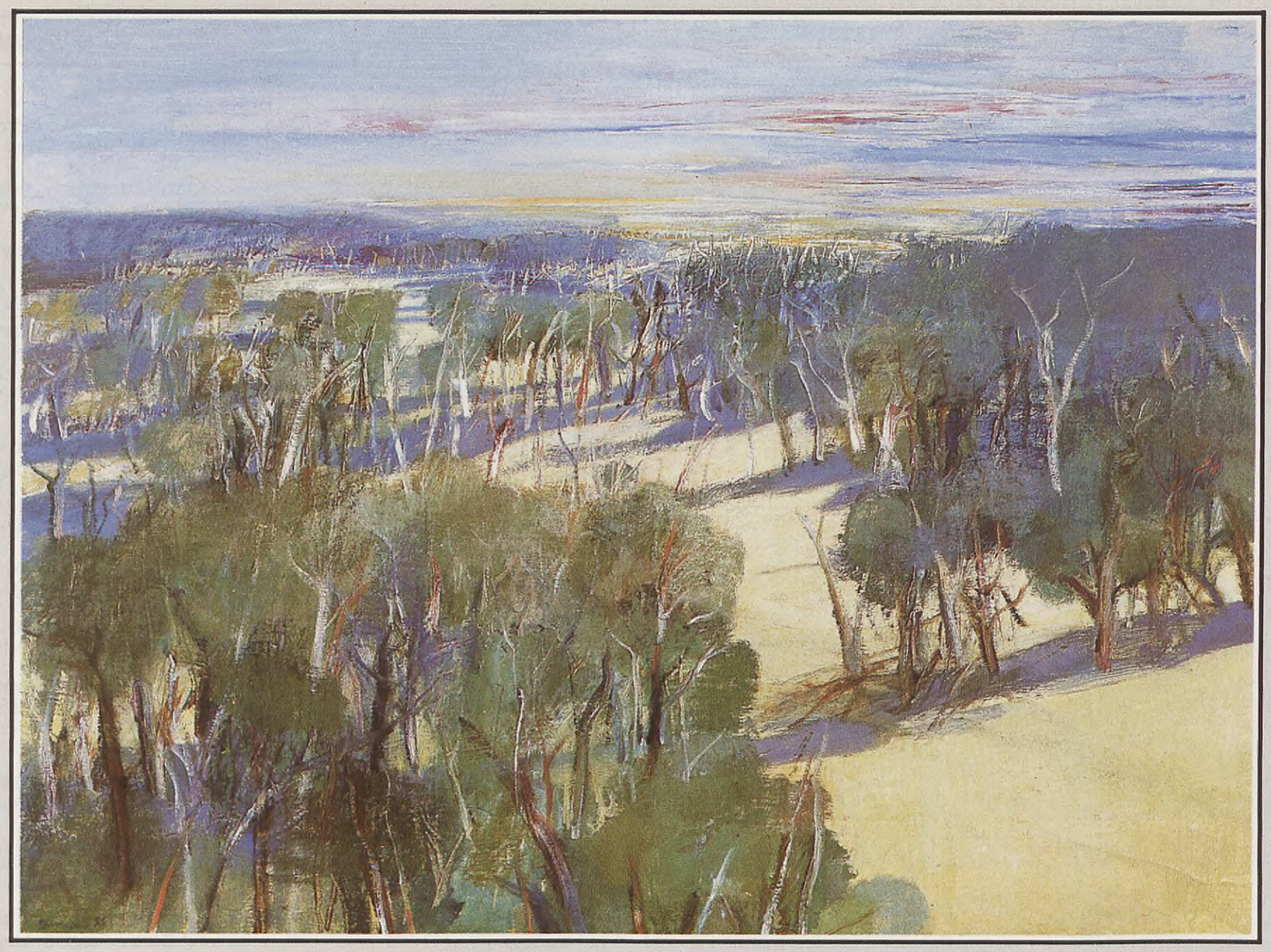
**GRAFTON HOUSE GALLERIES**
Grafton House, 42 Grafton Street,
Cairns 4870
Tel. (070) 51 1897
Specializing in Australian fine art.
Monday to Thursday: 9-5 Friday: 9-9

**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



Autumn Landscape 1986 oil on canvas 91.5 x 122 cm

# MICHAEL SHANNON

represented by

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Monday to Saturday: 10 - 5

**QUEENSLAND ART GALLERY**
Queensland Cultural Centre,
South Brisbane 4101
Tel. (07) 240 7333
20 December - 1 February: Edvard Munch – prints from the Museet, Oslo
11 December - 18 January: Techniques of Dráwing
16 December - 8 February: Second National Ceramics Award
19 January - 1 March: Dick Watkins
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

**SCHUBERT ART GALLERY**
2797 Gold Coast Highway,
Broadbeach 4218
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Featuring selected paintings by Queensland and interstate artists.
Monday to Sunday: 10 - 6

**TIA GALLERIES**
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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
December: Edward van Kijk and Max Hurley
January: John Cartwright
February: Brian Hatch; 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 by major Australian Artists and Tribal art.
Saturday to Wednesday: 11 - 5

**YOUNG MASTERS GALLERY**
Ground Floor Entrance Foyer,
Network House,
344 Queen Street, Brisbane 4000
Tel. (07) 229 5154
Representational paintings and original graphics always on show: Devenport, Hagan, Vike, Billich, Fennell, Miller, Bisson, McNulty, Magilton, Hart-Davies.
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.
24 November - December 1: Kid Stakes – School Exhibition
1 - 13 December: R.M.I.H.E. Exhibition – painting, drawing and photography
1 - 31 December: Heidelberg School Picnic – from State Library, Victoria
5 January - 1 February: David Chapman – works on paper; Gravity's Angels – sculpture and drawings.

**ANNA ART STUDIO AND GALLERY**
94 Oxford Street, Paddington 2021
Te. (02) 311 1149
Continuous exhibitions of traditional paintings and drawings. 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 drawings and paintings.
Monday to Friday: 10 - 5
Saturday: 11 - 4

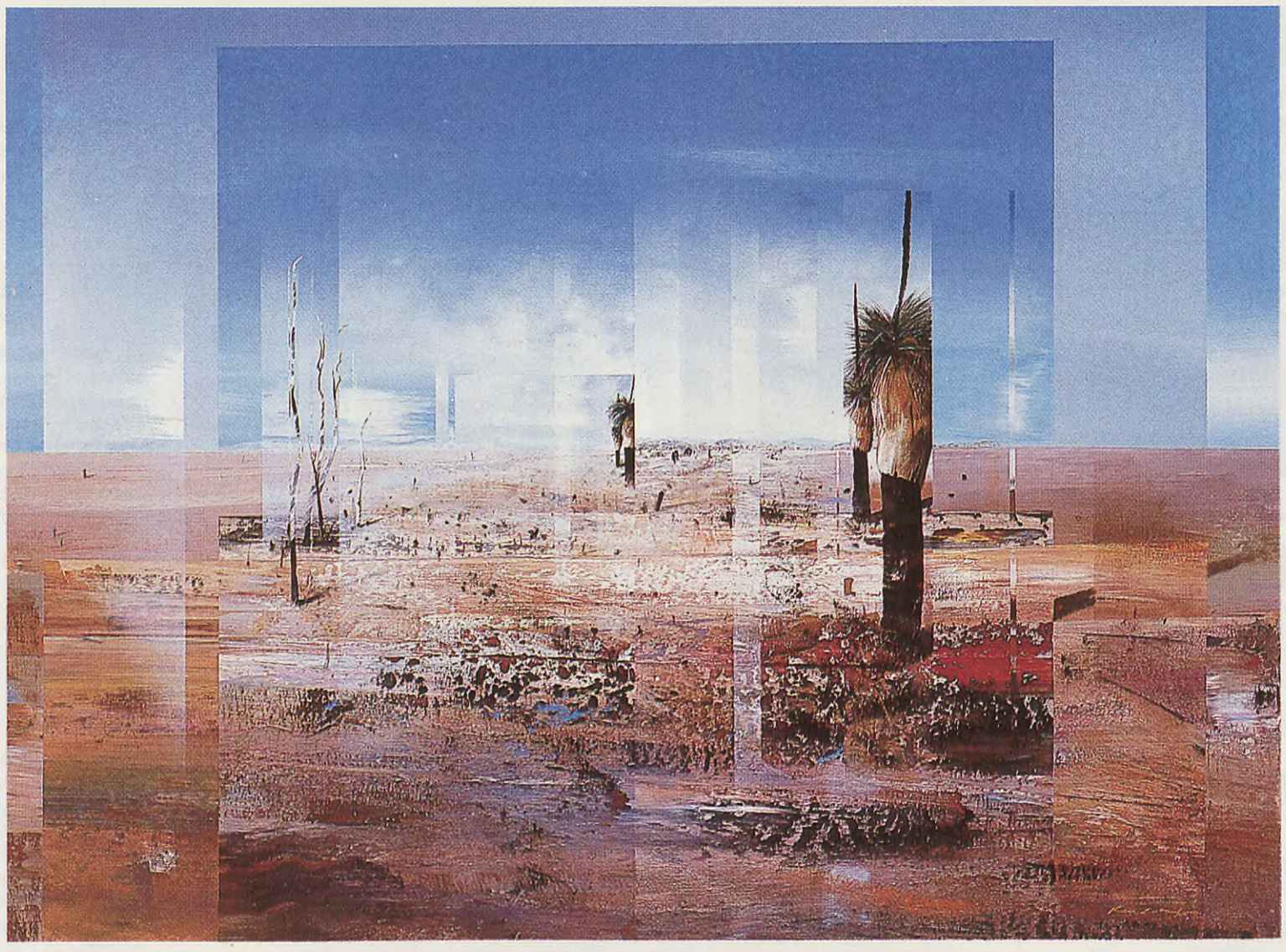
**ART DIRECTORS GALLERY**
21 Nurses Walk, The Rocks, Sydney 2000
Tel. (02) 27 2740
Paintings, drawings, posters and new screenprint editions by Ken Done.
Tuesday to Saturday: 10 - 4

**ART GALLERY OF NEW SOUTH WALES**
Art Gallery Road, Sydney 2000
Tel. (02) 225 1700
Monday to Saturday: 10 - 5
Sunday: noon - 5

**ART OF MAN GALLERY**
13 Gurner Street, Paddington 2021
Tel. (02) 33 4337/331 4827 (a.h.)
Primitive art from Australia, New Guinea and surrounding islands for the discerning collector. Appointments preferred.
Tuesday to Friday: 11 - 5

**AUSTRALIAN CENTRE FOR PHOTOGRAPHY**
Dobell House, 257 Oxford Street,
Paddington 2021
Tel. (02) 331 6253
Monthly exhibitions of outstanding Australian and overseas photography.
Large collection of original photographic prints for sale. Specialist photographic bookshop.
Wednesday, Friday to Sunday: 11 - 5
Thursday until 8

**BARRY STERN EXHIBITING GALLERY**
12 Mary Place, Paddington 2021
Tel. (02) 332 1875
Changing exhibitions every three weeks of paintings, etching, sculpture by Australian artists.
6 to 25 December: Milan Todd – naive paintings; Joyce Gittoes – watercolour
January: Closed
14 February to 5 March: Sergio Agostini – naive paintings
7 to 26 March: Vida Arrowsmith – oil and acrylic paintings
28 March to 16 April: Rafael Saldana – naive paintings
Tuesday to Saturday: 11.30 - 5.30



Converge 1986 acrylic on canvas 122 x 92 cm

# Ken Johnson
# at
# Barry Stern Galleries Pty Ltd.

Usually works in stock by: Ray Crooke, Sidney Nolan, Graeme Townsend, John Coburn, Brett Whiteley, David Voigt, Margaret Woodward, John Earle, Marshall Williams, Pamela Griffith, Joseph Frost, Donald Friend, Greg Irvine, Humphrey Price-Jones, Peter Lindsay, Milan Todd, James Willebrant.

Addresses: 19-21 Glenmore Road, Paddington, N.S.W. 2021. Telephones: (02) 331-4676 & 357-5492 Gallery Hours: 11.30 am – 5.30 pm Closed Sundays; EXHIBITING GALLERY 12 Mary Place, Paddington. N.S.W. 2021 Telephone: (02) 332-1875 Gallery Hours: 11.30 am – 5.30 pm Closed Sundays and Mondays; 1001a Pacific Highway, Pymble, N.S.W. 2073 Telephone: (02) 449–8356 Gallery Hours: 10.00 am – 5.00 pm Closed Sundays and Mondays.

**BETH MAYNE'S STUDIO SHOP**
Cnr Palmer & Burton Streets,
Darlinghurst 2020
Tel. (02) 357 6264
Works by Grace Cossington Smith, Carlyle Jackson, Ena Joyce, George Lawrence, Lesley Pockley, Lance Solomon and Roland Wakelin.
Tuesday to Saturday: 11 - 5.30

**BLAXLAND GALLERY**
6th Floor, Grace Bros City Store,
436 George Street, Sydney 2000
Tel. (02) 238 9390, 9389
27 November–23 January: Ginger Meggs – an exhibition of original artwork and memorabilia from the James Hardie Library, to celebrate Ginger's 65th birthday: E.H. Shepard – original illustrations from *Winnie the Pooh* and *Wind in the Willows* on loan from the Victoria and Albert Museum, London
29 January–21 February: The *Sydney Morning Herald* Heritage Art Prize
26 February–21 March: Victor Sellu and Aida Tomescu – works on paper and etchings.

**BLOOMFIELD GALLERIES**
118 Sutherland Street, Paddington 2021
Tel. (02) 326 2122
Exhibitions of contemporary Australian art and works by Norman Lindsay.
29 November – 20 December: Gallery artists – group exhibition
21 February–14 March: Black and White Cartoonists of Australia – drawing
January: Closed
3 February: Re-open
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

**BRIGHTON GALLERIES**
303 Bay Stret, 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, decor. Specializing in works by Norman Lindsay.
Monday to Friday: 10.30 - 5.30
Saturday: 9 - 5
Sunday: 2 - 5

**BRIDGE STREET GALLERY**
20 Bridge Street, Sydney 2000
Tel. (02) 27 9724, 27 9723
Extensive selection etchings, screenprints, lithography 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
Saturday: 12 - 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
Prominent works by Australian artists.
25 November – 13 December: Colour 1 – group show
Closed until 20 January
20 January – 7 February: Colour 2 – group show
Tuesday to Saturday: 11 - 5
Or by appointment

**EDDIE GLASTRA GALLERY**
44 Gurner Street, Paddington 2021
Tel. (02) 331 6477
Changing exhibitions of Colonial, Impressionist, Post-Impressionist and Modern paintings and a selection of silkscreens, etchings and lithographs.
Tuesday to Saturday: 11 - 5.30
Sunday, Monday by appointment

**ETCHERS' WORKSHOP**
87 West Street, Crows Nest 2065
Tel. (02) 992 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

**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

**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

**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 three weeks.
Tuesday to Friday: 11 - 6
Saturday: 11 - 4

**GALLERY 460**
460 Avoca Drive, Green Point
Gosford 2250
Tel. (063) 69 2013
7 December - 31 January: Continuous exhibition of selected nineteenth- and twentieth-century Australian paintings hangs concurrently with changing exhibitions of fine contemporary art.
6 - 28 February: John Winch – a major exhibition of paintings and sculptures.
Daily: 11 - 6


Girl weaving, Fiji acrylic 48 x 41 cm

# Diana Crooke

Born on Thursday Island 1954. Best known as a painter of tropical North Queensland, Torres Straits and Fiji. Daughter of artist Ray Crooke.
Enquiries: Queensland; Cairns (070) 51 6150 New South Wales; Sydney (02) 32 1364

**GEO. STYLES GALLERY**
Shop 4,
50 Hunter Street, Sydney 2000
Tel. (02) 233 2628
Established 1909. Specializing in Australian traditional art.
Mixed exhibitions through December, January and February.
Monday to Friday: 9 - 5.30

**HAMER MATHEW & EWERS ART DIVISION**
Shop 1, 55 Bay Street,
Double Bay (Cross St entrance) 2028
Tel. (02) 328 6398/32 4015
Extensive range of Australian and European paintings including Streeton, Gruner, Robert Johnson, A.H. Fullwood and Passmore.
Leasing finance arranged.

**HOGARTH GALLERIES**
19 Grosvenor Street, Neutral Bay 2089
Tel. (02) 90 5539
Exhibitions by contemporary Australian artists changing every three weeks.
Tuesday to Friday: 11 - 6
Saturday: 11 - 4

**HAMILTON DESIGN GLASS GALLERY**
156 Burns Bay Road, Lane Cove 2066
Tel. (02) 428 4281
Stained glass by Jeff Hamilton on commission. Exciting handmade glassware and exhibition pieces by glass artists around Australia.
Monday to Friday: 9.30 - 6
Wednesday: 9.30 - 4
Saturday, Sunday: 10 - 4

**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

**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

**JOSEF LEBOVIC GALLERY**
294 Oxford Street, Paddington 2021
Tel. (02) 332 1840
29 November - 24 December: World of sport. Our fourth annual exhibition featuring a rare collection of cricketing ephemera including original autographs from the Bodyline series and nineteenth-century engravings relating to the America's Cup as well as our usual selection of sporting images: golf, rugby, tennis, fishing, polo, sculling and many more.
Monday to Friday: 1 - 6
Saturday: 10 - 6

**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

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

**ROBIN GIBSON GALLERY**
278 Liverpool Street, Darlinghurst 2010
Tel. (02) 331 6692
15 November - 3 December: Bryan Westwood – paintings
6 December - 24 December: Sandra Taylor – ceramics; 10th anniversary exhibition
31 January - 18 February: Sydney Summer Show
21 February - 11 March: Ian Grant – paintings Allan R. Mann – prints
Tuesday to Saturday: 11 - 6

**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
2 - 20 December: Herbert Flugelman – sculpture; Graham Fransella – colour etchings; Nick Mount – glass
20 January - 7 February: Les Blakeborough – ceramics
10 - 28 February: Rainforest Show – paintings by Guy Warren, Hebert Flugelman, Max Miller, Ian Gentle; Lisa Floistait – sculpture
Monday to Friday: 10 - 6
Saturday: 12 - 6
Monday by appointment

**MARK WIDDUP'S COOKS HILL GALLERIES**
67 Bull Street, Cook's Hill,
Newcastle 2300
Tel. (049) 26 3899
Closed in January
Reopening second week in February
Monday, Friday, Saturday: 11 - 6
Sunday: 2 - 6

**MORI GALLERY**
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

**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

**NEWCASTLE REGION ART GALLERY**
Laman Street, Newcastle 2300
Tel. (049) 2 3263
Selections from the permanent collection of Australian art and Japanese ceramics.
Touring exhibitions every five weeks.
Monday to Friday: 10 - 5
Saturday: 1.30 - 5
Sunday, public holidays: 2 - 5
Closed Christmas Day and Good Friday

**NEW ENGLAND REGIONAL ART MUSEUM**
Kentucky Street, Armidale 2350
Tel. (067) 72 5255
The home for the Armidale City, Chandler Coventry and Howard Hinton Collections. A superb collection of Australian art.
Monday to Saturday: 10 - 5
Sunday: 1 - 5

**NOELLA BYRNE ART GALLERY**
240 Miller Street, North Sydney 2060
Tel. (02) 92 6589
One-man exhibition of Alan D. Baker florals and landscapes. Also our Christmas selection of 200 miniatures and major paintings.
Monday to Saturday: 10.30 - 5


MARK WIDDUP FINE ART
PHONE: (02) 214 4408

# COLLECTORS

A catalogue of paintings is being prepared and interested parties are invited to telephone with details of any Australian paintings they wish to sell.

Enquiries are invited about our current stock offered for sale.

| | | | |
|---|---|---|---|
| 1 | Lloyd Rees | 12 | Robert Dickerson |
| 2 | E. Phillips Fox | 13 | J.J. Hilder |
| 3 | Hans Heysen | 14 | Weaver Hawkins |
| 4 | S.T. Gill | 15 | Adrian Feint |
| 5 | Penleigh Boyd | 16 | Roland Wakelin |
| 6 | Arthur Boyd | 17 | Conrad Martens |
| 7 | Sam Fullbrook | 18 | Tom Roberts |
| 8 | George Lawrence | 19 | Fred Williams |
| 9 | Russell Drysdale | 20 | J.S. Watkins |
| 10 | Haughton Forrest | 21 | A. Dattilo Rubbo |
| 11 | Brett Whiteley | 22 | Percy Lindsay |

Please telephone or return the insert coupon in this magazine with your preference for paintings. Any artist who is not listed, but is of interest, can be named in the space provided on the coupon.

MARK WIDDUP
COOK HILL GALLERIES
67 BULL STREET,
NEWCASTLE, 2300
PHONE (049) 26 3899

## MARK WIDDUP FINE ART

TELEPHONE (02) 214 4408 or (049) 26 3899

**OCEAN FRONT GALLERY**
Studio Kara
Manly Plaza, 49 North Steyne Street, Manly 2095
and Cnr. Warringah and May Roads, Dee Why 2099
Tel. (02) 97 7887
Quality Australian work: paintings, pottery, glass
Manly - Daily: 10.30 - 5.30
Dee Why - Wednesday to Saturday: 10.30 - 5.30
Sunday: 1.30 - 5.30

**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

**ORANGE REGIONAL GALLERY**
Civic Square, Byng Street, (P.O. Box 35) Orange 2800
Tel. (063) 62 1755
A changing programme of international, national and regional exhibitions. A specialist collection of contemporary ceramics costume and jewellery. The Mary Turner Collection.
4 December - 25 January: The Renegotiated Image – a touring component of Perspecta 1985 – mainly sculpture
30 January - 1 March: Tamworth National Fibre Exhibition
6 - 29 March: Charlie Tjaruru Tjungurrayi – a retrospective 1970-86 – paintings and prints.
Tuesday - Saturday: 11 - 5
Sunday and public holidays: 2 - 5
Closed Monday, Good Friday and Christmas Day

**THE PAINTERS GALLERY**
32½ Burton Street, East Sydney 2000
Tel. (02) 332 1541
Paintings, prints and drawings by contemporary and historic artists.
February: Harry Rosengrave and Rene Bolten
February - March: Geoffrey Odgers
March: Ena Joyce
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 artists.
Monday to Friday: 9.15 - 5.30

**POCHOIR**
Shop 21A, North Sydney, Shoppingworld, 77 Berry Street, North Sydney
Tel. (02) 922 2843
Original graphics by Australian and overseas artists. Jewellery, handblown 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: 8.30 - 6

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

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

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

**RAINSFORD GALLERY**
328 Sydney Road, Balgowlah 2093
Tel. (02) 94 4141
Fine original works by Australian traditional and naive artists.
December: Mixed exhibition by leading naive artists.
Tuesday to Friday: 11 - 5
Saturday: 10 - 12

**REX IRWIN ART DEALER**
First Floor, 38 Queen Street, Woollahra 2025
Tel. (02) 32 3212
Paintings by important Australian artists available from stock: Drysdale, Boyd, Nolan, Makin, Smart, Williams, Wolseley. Also Hockney, Moore.
Tuesday to Saturday: 11 - 5.30
Or by appointment

**RICHARD KING**
Incorporating The Print Room
141 Dowling Street, Woolloomooloo 2011
Tel. (02) 358 1919
Fine paintings, master prints, sculpture, drawings and photography by Australian and European artists, contemporary and traditional. Regular catalogues issued.
By appointment only, except during advertised exhibitions.
Tuesday to Saturday: 11 - 5

**SAVILL GALLERIES**
156 Hargrave Street, Paddington 2021
and at
1st Floor, 402 New South Head Road, Double Bay 2028
Tel. (02) 327 7575, 2862
Permanent stock available of fine Australian and N.Z. 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 historic emphasis
Tuesday to Friday: 11 - 5
Saturday, Sunday: 2 - 5
Closed Mondays except public holidays

**STADIA GRAPHICS GALLERY**
First Floor, 85 Elizabeth Street,

# NIGEL LAZENBY

EXHIBITION
7th December 1986 - 14th January 1987

*Trees in Landscape* *Watercolour*

*Joyce's Gallery - Decorative Art & Antiques*
*and Manufacturing Jewellers Est. 1893*

*Specialist Dealers of*
*DOULTON STUDIO and MOORCROFT POTTERY.*

## Joyce's Gallery

*40 Wilson Street, Burnie, TAS.*
*Telephone (004) 31 2477*

Paddington 2021
Tel. (02) 326 2637
Original public works by 19th- and 20th-century masters, contemporary Australian and overseas artists, fine art books, valuations and advice on conservation and framing.
Tuesday to Saturday: 10 - 5

**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
28 November - 22 December: Virginia Geyl – paintings; House Show – paintings and drawings by John Passmore, George Lawrence, John Coburn, Judy Cassab
23 December - 5 February: Closed
6 February - 1 March: Innovations: past and present – paintings, graphics, constructions
6 - 29 March: David Boyd – paintings – Judge in the Landscape series
3 - 26 April: 24th Anniversary Exhibition: Lloyd Rees – paintings and graphics
Friday to Monday: 11 - 6
Or by appointment

**WAGNER ART GALLERY**
39 Gurner Street, Paddington 2021
Tel. (02) 357 6060
Exhibitions changing every three weeks featuring works by leading Australian artists.
11 November to 20 December: Mixed exhibition for Christmas
24 February to 15 March: Lance Bresson – drawings and paintings; Ian Stansfield – paintings
17 March to 5 April: Peter Moller – recent paintings; Enid Ratnaam-Keese – recent works
Tuesday to Saturday: 11 - 5.30
Sunday: 1 - 5

**WATTERS GALLERY**
109 Riley Street, East Sydney 2010
Tel. (02) 331 2556
3 - 13 December: Roger Crawford – mixed media
16 December - 31 January: Mixed exhibition – paintings from stock
4 - 21 February: Greg Hooper and Larni Weedon – paintings
25 February - 14 March: Margo Hutcheson
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
Wednesday to Sunday: 11 - 5

**AUSTRALIAN NATIONAL GALLERY**
Canberra 2600
Tel. (062) 71 2501
20 September - 1 February: Ansel Adams and American Landscape Photography
15 November - 14 June: Diaghilev's Designers: The Second Generation
29 November - 1 March: The Printer and the Artist
7 February - 7 July: The New Vision: a revolution in photography 1920-1940
28 February - 24 May: 1950s and 1960s Arnhem Land Art
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

**BEN GRADY GALLERY**
Top Floor, Kingston Art Space, 71 Leichhardt Street, Kingston 2604
Tel. (062) 95 0447
Specializing in contemporary Australian art.
Wednesday to Sunday 11 - 5.30.

**CHAPMAN GALLERY**
31 Captain Cook Crescent, Manuka 2603
Tel. (062) 95 2550
International and Australian paintings, sculpture and prints.
December: Jeffrey Makin – paintings
January: Closed
February: Rick Matear – paintings
Saturday, Sunday: 10 - 6
Or by appointment

**GALLERY HUNTLY**
11 Savige Street, Campbell 2601
Tel. (062) 47 7019
Paintings, original graphics and sculpture from Australian and overseas artists.
Saturday to Tuesday: 12.30 - 5.30
Or by appointment

**HUGO GALLERIES**
Shop 9, Thetis Court, Manuka 2603
Tel. (062) 95 1008
Specializing in contemporary graphics and works on paper: Miro, Vasarely, Hickey, Dickerson, Pugh, Warr, Dunlop, Looby, Rees, Olsen.
Monday to Thursday: 9 - 5
Friday until 9
Saturday: 9 - 12.30

**NAREK GALLERIES**
'Cuppacumbalong', Naas Road, Tharwa 2620
Tel. (062) 37 5116
Exhibitions monthly featuring the work of leading and emerging craftsmen in various media.
30 November - 4 January: The Cuppacumbalong Studio Show – works by Malcolm Cooke, David Upfill-Brown and Al Martinex – ceramics, furniture in native timbers
February/March: Peter Anderson – ceramics
Wednesday to Sunday, public holidays: 11 - 5

**NATIONAL LIBRARY OF AUSTRALIA**
Canberra 2600
Tel. (062) 62 1111
Enquiries about the Library's pictorial holdings and requests concerning access to its study collections of documentary, topo-

# nolan

JANUARY – FEBRUARY
1987

# FREMANTLE–RECENT WORKS

LONDON HOUSE, 214 ST. GEORGE'S TERRACE, PERTH (09) 381 3836

GALLERY HOURS: TUES. – FRI. 10.00 A.M. – 5.30 P.M. SUN. 2 P.M. – 5.P.M.

graphic 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: 1 - 5

**UNIVERSITY DRILL HALL GALLERY**
Kingsley Street, Acton 2601
Tel. (062) 71 2501
November - 4 January: Richard Bosman
6 December - 8 February: Bill Henson: Untitled 1983-84
18 February - 19 April: New Fashion for the 80s
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
29 November to 13 December: Tony White – jewellery; Newell Barrett – paintings
January: Closed
February/March: Mixed Collection
Monday to Saturday: 10 - 6

**BRIDGET McDONNELL GALLERY**
130 Faraday Street,
Carlton 3053
Tel. (03) 347 1919
Paintings and prints by leading Australian artists, including Ian 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, ceramics and prints
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 Lindsay family.
Tuesday to Friday: 10.30 - 4.30
Saturday, Sunday, public holidays: 12.30 - 4.30
Closed Mondays

**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
Mixed Summer Exhibition: artists include Rees, Whiteley, Fitchett, Pugh, Gill, Hickey, Pericles, Counihan, Mogeusen, Grieve, Rankin, Blackman, Lindsay
Monday to Saturday: 10.30 - 4

**DEUTSCHER FINE ART**
68 Drummond Street, Carlton 3053
Tel. (03) 663 5044
Specializing in 19th- and 20th-century Australian Art.
Monday to Friday: 10 - 5.30
Weekends by appointment

**EARL GALLERY**
6 Ryrie Street, Geelong 3220
Tel. (052) 21 2650
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, south-east Asian ceramics.
Monday to Friday: 10 - 6
Saturday: 9 - 1

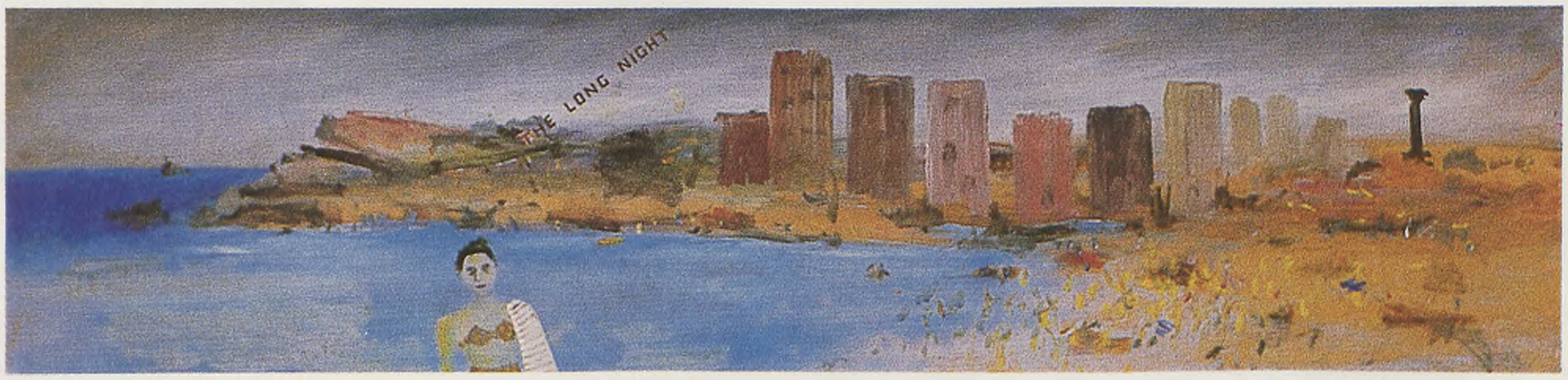
**EDITIONS GALLERIES**
Roseneath Place, South Melbourne 3205
Tel. (03) 699 8600
Ongoing exhibitions of Australian, European and Japanese original prints and paintings. Victorian, Tasmanian and South Australian representatives for Christies of London and Port Jackson Press.
Monday to Friday: 10 - 5.30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

**ELTHAM GALLERY**
559 Main Road, 3095
Tel. (03) 439 1467
Regular exhibitions of traditional and con-

# SUMMER COLLECTION

## Bortignons Kalamunda Gallery of Man

incorporating Bortignons Film, Video and Photographic Productions
in association with Pro-Art International




Sidney Nolan Bondi Beach 1947 ripolin on board 30 x 220 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

Arthur Boyd
Elektra 1961
Costume design – Indian ink,
gouache, gold and silver paint
on paper
51 x 64 cm

Charles Blackman
Crepuscule (1961)
Oil paint on masonite
124 x 91 cm

William Francis Longstaff
Chrysanthemums (1930)
Oil on canvas 64 x 58 cm

Oliffe Richmond
Fallen Warrior (1962)
Bronze and Drawing
Study for Fallen Warrior (1962)
Oil and ink paper
20 x 25 cm

Leonard French
After the cock (1962)
Oil on board 135 x 122 cm

Robert Juniper
Landscape (1963)
Oil on board
122 x 91 cm

Louis James
Sun Landscape (1963)
Oil on canvas
76 x 64 cm

Brett Whiteley
Summer Two (1961)
Tempera
56.5 x 66.5 cm

Brett Whiteley
View from the
Juda's Window, Henley
(1965)
Tempera
69 x 60 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 Fete (1955)
Oil on paper 52 x 58.5 cm
Signed and inscribed 'To
Cedric Flower'

Clifton Pugh
Blackbirds and Butterflies
Oil 90 x 68.5 cm

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

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

John Perceval
Dancer
Signed and dated 1969
Oil on canvas
7.5 x 5 cm

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

Alex A. Bortignon (Owner/Director) Kalamunda Gallery of Man Suite 67, Snowball Road, Kalamunda, Western Australia.
Telephone: (09) 293 4033 Telegraphic: AUSART, Perth P.O. Box 137, Kalamunda W.A. 6076
Facsimile: (09) 293 4675. Gallery Hours: Tuesday to Friday 11 am – 5 pm Saturday and Sunday 2 – 5.30 pm or by appointment

INTRODUCING A CIBACHROME PROCESSING SERVICE

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

**GEELONG ART GALLERY**
Little Mallop Street, Geelong 3220
Tel. (052) 9 3645
Australian paintings, prints and drawings, Colonial to present, Contemporary sculpture and decorative arts. Changing exhibitions monthly
Tuesday to Friday: 10 - 5
Saturday, Sunday and public holidays: 1 - 5
Closed Monday, Good Friday, Christmas Day and Boxing Day

**GERSTMAN ABDALLAH GALLERIES**
29 Gipps Street, Richmond 3121
Tel. (03) 428 5479, 429 9172
Changing exhibitions of Australian and international painting, drawing and printmaking
Tuesday to Friday: 10.30 - 5.30
Saturday: 10.30 - 2

**GOULD GALLERIES**
270 Toorak Road, South Yarra 3141
Tel. (03) 241 4701
Continuous exhibitions of fine oils and watercolours by only prominent Australian artists, both past and present
Monday to Saturday: 11 - 5
Sunday: 2 - 5

**GRYPHON GALLERY**
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.
25 November - 12 December: Redletter Community Workshop – Backstreet Visions – posters
16 - 27 February: Silent screams and whispers – Photography by Werner Hammerstingly; Images of Angels: Ceramics by Pamela Irving
10 - 27 March: Occupation demarcation – Designer uniforms, co-ordinated by Fashion Design Council of Australia
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
8 November - 14 December: Arthur Boyd – 'The Bride'
13 January - 15 February: Friends and Relations – selections from the Heide Collection
23 February to 5 April: A Modern View of Australian Landscape 1940-1986
Tuesday to Friday: 10 - 5
Saturday, Sunday: 12 - 5

**JAMES EGAN GALLERY**
7 Lesters Road, Bungaree 3343
Tel. (053) 34 0376
Featuring the unique canvas, timber and hide paintings of James Egan.
Daily: 9 - 7

**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
5 - 10 December: Suan Potter – graphics
23 January to 14 February: Carol Lyn Hopkins – New Guinea works
6 - 28 March: Contemporary Art Society – Mini Show
Saturday: 12 - 7
Weekdays by appointment

**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.
February: Mixed exhibition
Monday to Friday: 11 - 5
Saturday: 10 - 1
Sunday: 2 - 5

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

**MANYUNG GALLERY**
1408 Nepean Highway, Mt Eliza 3930
Tel. (03) 787 2953
Featuring exhibitions of oils and watercolours by prominent Australian artists.
Thursday to Monday: 10.30 - 5

**MELALEUCA GALLERY**
121 Ocean Road, Anglesea 3230
Tel. (052) 63 1230
10 - 18 January: Gary Miles – oils and drawings
Open daily from 27 December to 1 February then Friday to Monday: 11 - 5 .30

**MOORABBIN ART GALLERY and ROGOWSKI'S ANTIQUES**
342 South Road, Moorabbin 3189
Tel. (03) 555 2191
Paintings by prominent Australian and European artists; also permanent exhibition of over seventy works by Tom B. Garrett
Tuesday to Friday: 9 - 5
Saturday: 9 - 1
Sunday: 2.30 - 5.30

**NATIONAL GALLERY OF VICTORIA**
Until 18 January: Traditional textiles from the permanent collection
1 October - 30 December: The Apothe-


# AUSTRALIAN GALLERIES

35 DERBY STREET COLLINGWOOD 3066 MELBOURNE
(03) 4174303

cary's Shelf – posts for herbal remedies 1450-1800
12 November - 4 January: Harry Callaghan photographs
9 December - 15 February: Helge Larsen and Darani Lewers – a retrospective
18 December to late January: Backlash: Drawing Revival 1976-86
18 December - 31 January: Drysdale's Australia – photographs
18 December - mid February: The Field Court: Survey of Australian Art 1960s – 1980s
Tuesday to Sunday, public holidays: 10 - 5
Closed Monday

**NIAGARA GALLERIES**
245 Punt Road, Richmond 3121
Tel. (03) 429 3666
Specializing in contemporary and early modern Australian art.
11 - 20 December: Early moderns and gallery artists – mixed exhibition
20 December - 12 February: Closed
12 February - 3 March: Robert Hollingworth
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 Stret, Fitzroy 3065
Tel. (03) 417 5114
Changing exhibitions monthly by leading Australian and overseas artists.
10 - 21 December: Mixed Print Exhibition
23 January - 16 February: Alan Ginn – sculpture; Art and Technology – directed to children
19 February - 9 March: Sam Schoenbaum 'Homage to Jazz' – drawing installation, plus video performance art with artists from New York. Dates of performance to be announced.
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 Road, 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 artists.
Tuesday to Sunday: 1 - 5

**UNIVERSITY GALLERY**
University of Melbourne, Parkville 3052
Tel. (03) 344 5148
Tuesday to Friday: 10 - 5
Wednesday until 7

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

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

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

## *South Australia*

**ART GALLERY OF SOUTH AUSTRALIA**
North Terrace, Adelaide 5000
Tel. (08) 223 7200
3 November - 26 January: Colonial Crafts
13 February - 29 March: In Full View – Polaroid show
Daily: 10 - 5

**BONYTHON-MEADMORE GALLERY**
88 Jerningham Street, North Adelaide 5006
Tel. (08) 267 4449
6 February - 4 March: Tribute to Barbara Coburn – paintings; Dora Chapman – paintings; introducing Beth Turner – pastels and Lyndall Milani – installation in gallery courtyard
6 March - 1 April: Greg Johns – sculpture Cor-ten steel and wood
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
7 December to 10 January: Lloyd Rees – Retrospective drawing exhibition; Silvio ap-

ponyi – sculpture; Tim Browning – wood carving
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

**BARRY NEWTON GALLERY**
Malvern Village, 269 Unley Road,
Malvern 5001
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**
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
11 December - 18 January: America – Art and the West – landscape paintings by the 19th and 20th century artists.
17 December - 17 January: In Full View – Large format polaroid photographs
15 January - 29 March: Western Australian art and artists 1900–1950
17 January - 28 February: Photography in Western Australia
28 January - 8 March: Moet & Chandon touring exhibition of contemporary Australian art
Daily: 10 - 5
Anzac Day: 2 - 5
Closed Good Friday and Christmas Day

**GREENHILL GALLERIES**
20 Howard Street, Perth 6000
Tel. (09) 321 2369
2 - 23 December: Mike Green – watercolours; Ken Johnson – oil paintings; Tony White – jewellery
5 - 22 January: Patrick Hockey – paintings
27 January - 4 March: Brett Whiteley – paintings, sculpture and ceramics
Monday to Friday: 10 - 5
Sunday: 2 - 5

**GALERIE DUSSELDORF**
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
Tel: (09) 227 8996
Regular exhibitions of works by Australian contemporary artists.
Tuesday to Friday: 10 - 5
Saturday: 10 - 1
Sunday: 2 - 5

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

**NOELDA ARNOLD GALLERIES**
Rear courtyard, 33 Broadway,
Nedlands 6009
Tel. (09) 386 8347
Exhibiting works by contemporary Australian artists.
Monday to Friday: 9 - 5
Or by appointment

**QUENTIN GALLERY**
20 St Quentin Avenue, Claremont 6010
Tel. (09) 384 8463
Exhibitions of local and interstate Australian major contemporary artists.
13 November - 7 December: Jane Mitchell, Graham and Tanija Carr, David Woodland, Jill Smith and Anne Hawks – craft show – work by five Western Australian artists
Tuesday to Friday: 20 - 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

**CROHILL GALLERY**
Gravelly Beach, Tasmania. 7251
Tel. (003) 94 4880
Featuring leading Tasmanian artists and limited edition prints.
Friday to Sunday 10 - 5 or by appointment.

**MASTERPIECE ART GALLERY**
63 Sandy Bay Road, Hobart 7000
Tel. (002) 23 2020
Australian colonial and contemporary paintings, sculpture and other works of fine art.
Monday to Saturday: 10 - 5
Or by appointment

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

**TASMANIAN MUSEUM AND ART GALLERY**
5 Argyle Street, Hobart 7000
Tel. (002) 23 1422
Daily: 10 - 5

## *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: 5 months prior to publication).*

## Details

### Queensland

**GLADSTONE CERAMICS COMPETITION AND EXHIBITION 1987**
Particulars from: Art Gallery Management Committee, Box 29, P.O., Gladstone 4680

**STANTHORPE ARTS FESTIVAL AWARDS 1987**
Open, acquisitive. Painting, drawing, graphics prizes up to $4,000
Closing date: usually February
Particulars from: The Secretary, Arts Festival, Box 338, P.O., Stanthorpe 4380

### New South Wales

**ACTA MARITIME ART AWARD 1987**
Open, acquisitive, $10,000 prize
Closing date: usually April
Particulars from: Andrea Wilkinson, ACTA Shipping,
ACTA House, 447 Kent Street, Sydney 2000

**BERRIMA DISTRICT ART SOCIETY ART AWARD 1987**
Open. Closing date: one week before Easter. Particulars from: Exhibition Secretary, Berrima District Art Society, Box 144, P.O. Bowral 2576

**CAMDEN MUNICIPAL ART FESTIVAL 1987**
Purchase award.
Open, any medium; open, traditional, oil: portrait or still life, any medium.
Particulars from: Hon. Secretary, c/o Council Chambers, Camden 2570

**COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION 1987**
Judge: John Santry
Open, acquisitive, Calleen Prize: $1,350; open, Caltex Prizes: $850 and $400; watercolour: $300; district section, Cowra Pharmacy Award: $350
Particulars from: Exhibition Secretary, Cowra Art Group, Box 236, P.O. Cowra 2794

**CURRABUBULA RED CROSS ART EXHIBITION 1987**
Non-acquisitive. Abstract, any medium; traditional, any subject, oil or synthetic polymer paint; still life.
Particulars from: Mrs A.B. Taylor, P.O., Currabubula 2342, or Red Cross House, 159 Clarence Street, Sydney 2000

**GRIFFITH ART AND CRAFT SOCIETY EXHIBITION 1987**
Particulars from: The Secretary, Griffith Art and Craft Society, Box 1394, P.O., Griffith 2680

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

**GUNNEDAH P.A. & H. ASSOCIATION ART PRIZE 1987**
Particulars from: Secretary, Gunnedah P.A. & H. Association, Box 163, P.O., Gunnedah 2380

**PORTLAND ART PURCHASE 1987**
Particulars from: D. Burton, Box 57, P.O., Portland 28743

**SHOALHAVEN ART AND CERAMIC ACQUISITIVE EXHIBITION 1987**
Open. Peter Stuyvesant Cultural Foundation: Best work in any media; open, other acquisitions.
Particulars from: Shoalhaven Art Society, P.O. Box 240, Nowra 2540

**TUMUT ART SHOW 1987**
Non-acquisitive, open, any subject, any medium; watercolour. Particulars from: Secretary, Tumut Art Show, Box 103, P.O. Tumut 2720

### Victoria

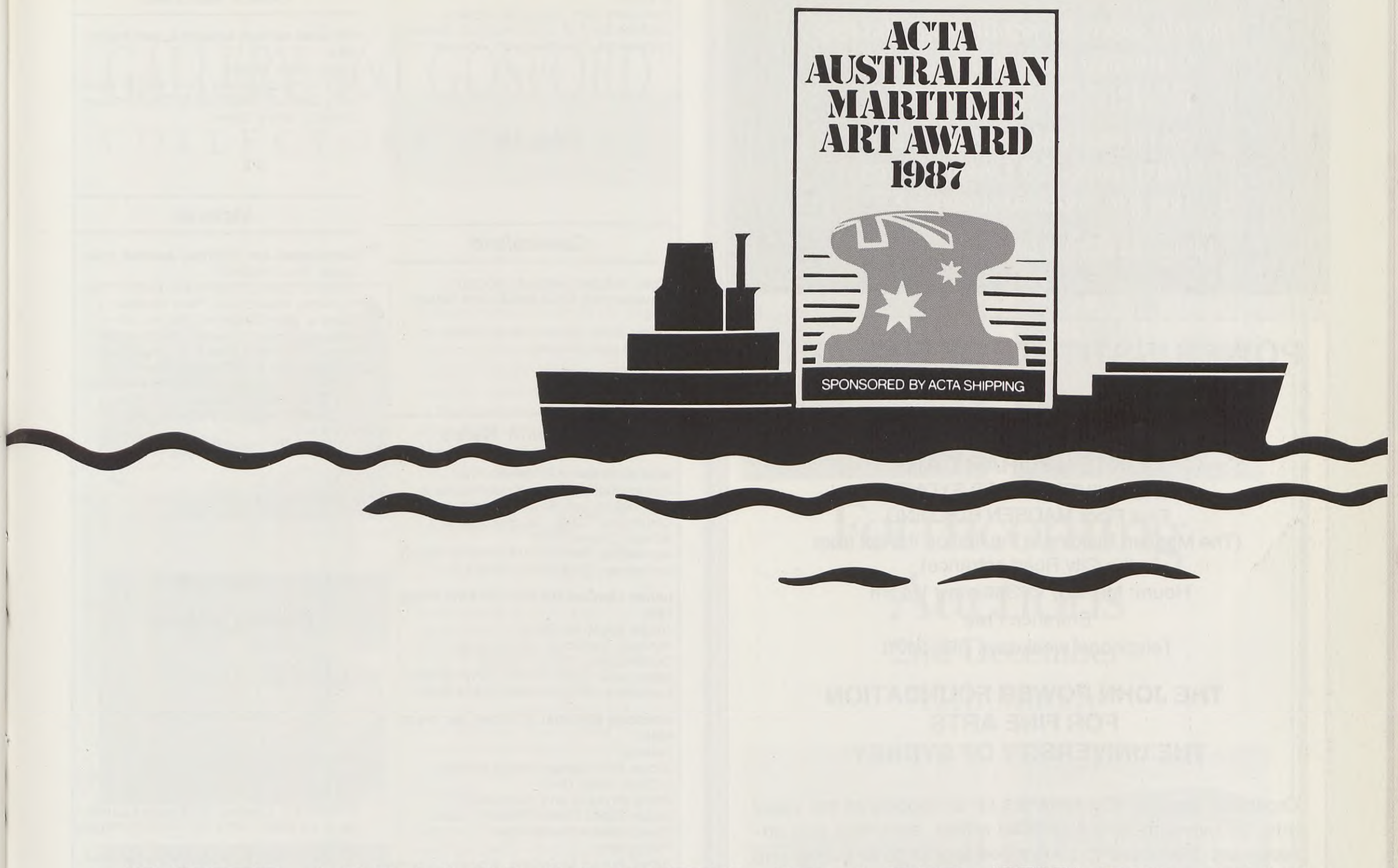
**CAMBERWELL ROTARY ART COMPETITION 1987**
Closing date: Usually March.
Particulars from: Secretary, Camberwell Rotary Art Competition, Box 80, P.O., Balwyn 3103

**DANDENONG ART FESTIVAL ART AWARDS 1987**
For young artists who have not turned 26 years by closing date for entries. Oil, watercolour, synthetic polymer paint, drawing.
Closing date: usually April.
Particulars from: Dandenong Art Festival. c/o G. Dickson, 79 Putney Street, Dandenong 3175

**MERBEIN ROTARY EASTER ART FESTIVAL 1987**
Particulars from: Secretary, Art Festival Committee, Rotary Club of Merbein, Box 268, P.O. Merbein 3505

### South Australia

**SIR HANS HEYSEN MEMORIAL ART PRIZE 1987**
Open, three categories: oil, synthetic poly-




# AUSTRALIAN MARITIME ART AWARD 1987

## Call for entries

When Sir James Hardy invited artists to enter ACTA Shipping's first Maritime Art Award, he and his committee were inundated with entries.

Over 200, in fact. With this surprising quantity came amazing quality, a response which rapidly became a tradition in 1986, the Award's second year.

Your entry should make 1987 even bigger, as the Award gains maturity and recognition.

Eligibility: To be eligible, paintings should capture the character and tradition of Australian shipping.

First prize of $10,000 will be awarded by a distinguished panel of judges chaired by Sir James.

Entry forms are available from ACTA offices in all States, or by writing to:

Art Award, GPO Box 4006, Sydney 2001.

Entries close on April 30th, 1987. Full eligibility requirements and delivery details for your paintings can be found on your entry form.

The ACTA Australian Maritime Art Award, 1987. Proudly sponsored by ACTA Shipping.

mer paint; watercolour; drawing. Prizes up to $5000
Particulars from: Velina del Tedesco, c/o State Bank of South Australia, Marketing Department, Box 399 G.P.O. Adelaide 5000

# Results

## Queensland

**ROYAL QUEENSLAND ART SOCIETY GRUMBACHER GOLD MEDALLION AWARD 1986**
Judge: David Siebert, Jenny Harper
Winner: Joan Frappell

## New South Wales

**ACTA MARITIME ART AWARD 1986**
Judges: Barry Pearce, Sir James Hardy, Phyl Waterhouse, Sir John Knott, Christopher Cullen, Vaughan Evans
Winner: Charles Bush
Runners up: Patrick Carroll, Reinis Zusters, Ian Hansen, Trevor Nixon, Reg Cox

**HENRY LAWSON FESTIVAL OF ARTS PRIZE 1986**
Judge: Frederick Bates
Winners: Traditional: Yarren Brown
Contemporary: Patrick Carroll;
Watercolour: David Milliss; Local: Lynette Mackenzie; Pen and Wash: David Milliss

**HOBSONS NATIONAL STUDENT ART PRIZE 1986**
Painting:
Judge: Brian Seidel. Winners: Rhett D'Costa, Leigh Olver
Works on paper and mixed media:
Judge: Eileen Chanin Winners: David Young, Sharon Treddennick
Photography:
Judge: Robert McFarlane. Winners: Julianna Balla, Time Rowston
Printmaking:
Judge: John Winch. Winners: Margaret Sulikowski, Cheryl McKinnon.

**HUNTERS HILL MUNICIPAL ART AND CRAFT EXHIBITION 1986**
Judges (art): Robyne Palmer, Rick Hedley, Clem Millward; (Craft): Anne Flanagan
Winners (Art): Tony Tozer; (Craft): Equal first prize to Erika Cropper and Shirley Cropper

**KYOGLE FESTIVAL ART PRIZE 1985**
Judge: Rob Jago
Winners: Open Painting: David Lane
Watercolour: Lee Blacken
Drawing: Mal Leckie

**PORTIA GEACH MEMORIAL AWARD 1986**
Judges: Peter Laverty, Margaret Woodward, Lou Klepac
Winner: Christine Hiller

**SINGLETON ART PRIZE 1986**
Judge:
Winners: Open: Carmen Mountford; Traditional: Patrick Carroll; Watercolour: Alison Taylor; Local: Kathleen Callaghan; Youth Encouragement: Alison Kelly

## South Australia

**SIR HANS HEYSEN MEMORIAL ART PRIZE 1986**
Judge: David Dridan
Oil or sythetic polymer paint: Neville Weston, Harry Sherwin; Watercolour: Charles Bush; Drawing: Penny Dowie

## Victoria

**DANDENONG ART FESTIVAL AWARDS 1986**
Judge: Max Middleton
Winners: Open (25 years and under): Julie Mulheron; Watercolour: Peter Marshall; Drawing: Rose Dalgarno; Portrait: (oil or watercolour) Janine Good; (pencil or pen): Michael Donnelly; Best Print: Tricia Elphic (20 years and under): Open: Helen Warburton; Drawing: Annette Kerr (17 years and under): Helen Povey
Medallion for artist of the year: Julie Mulheron

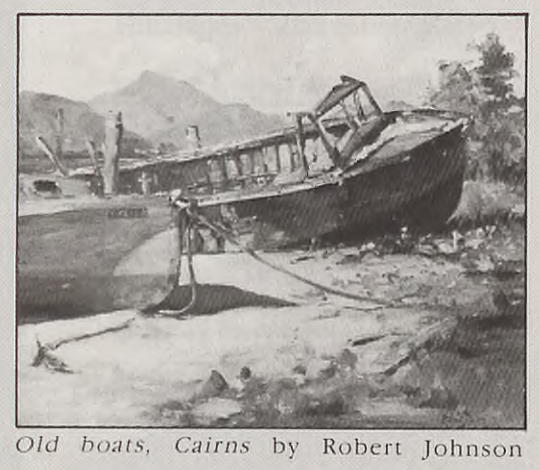
# Recent gallery prices

*Sizes in centimetres*

BENNETT, Rubery: Thunder in the afternoon, oil on board, 28 x 30, $8,500 (Gallery 460, Gosford)
BLACKMAN, Charles: Nightingale's garden, pastel on paper, 149 x 181, $5,500 (Wagner, Sydney)
BORLASE, Nancy: Descent from the cross, oil on board, 110 x 12, $2,800 (Woolloomoolloo, Sydney)
BOYD, David: A Baroque angel watches over a judge while he reflects his childhood, oil on board, 91 x 21, $8,500 (Wagner, Sydney)
CALDWELL, John: Evening Western Ranges, mixed media, 105 x 150, $2,500 (Gallery 460)
FRIEND, Donald: Musicians, watercolour, 55 x 75, $5,500 (Beth Mayne, Sydney)
GENTLE, Christopher: Pine Ridge granite, drawing, 99 x 72, $1,500 (Gallery 460)
GREEN, Denise: Louis love, oil and pain stick on canvas, 165 x 165, $9,000 (Ros Oxley, Sydney)
HEYSEN Sir Hans: Harrowing the field, charcoal, 20 x 25, $5,500 (Beth Mayne, Sydney)
HEYSEN, Nora: Pink roses, oil, 29 x 24, $650 (Beth Mayne, Sydney)
HINDER, Frank: Construction, oil, 19.8 x 26.5, $2,000 (Bloomfield, Sydney)
MANWARING, Ross: Jamberoo river, watercolour, 71 x 110, $500 (Beaver, Canberra)
MAUDSON, John: Knox Valley, oil, 52 x 62, $725 (Beth Mayne, Sydney)
MAY, Ted: New growth (Grampians), oil and wax on canvas, 183 x 152.5, $3,000

# GALLERY 460 GOSFORD

## COLLECTORS' CHOICE



*Old boats, Cairns* by Robert Johnson

*Portrait of a Lady* by Greg Irvine

Norman Glenn and his assistant Eddi Jennings

'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 subsequent extensions 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 Directorship 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.

Open daily 11 a.m. – 6 p.m. Telephone (043) 69 2013
460 Avoca Drive, Green Point. Gosford. N.S.W. 2250

# Lawson's

Established 1884

## FINE PAINTINGS

# Forthcoming Auctions

## 2nd December
## 17th March

## FINE PAINTINGS

# Lawson's

Established 1884

7526

JAMES R. LAWSON PTY. LTD.
212-218 Cumberland Street, The Rocks,
Sydney (02) 241 3411 Telex AA 10101. Att: Lawsons
Enquiries: Digby Hyles

(Niagara)
MEERTENS, Victor: Yeshua ha-notstri, found object sulpture, 355 x k83 x 241, $2,500 (70 Arden Street, Melbourne)
MOORE, John D: Harbour landscape, watercolour 29 x 32, $575 (Gallery 460, Gosford)
O'BRIEN, Justin: Reclining negro, pen, 20 x 36.5, $1,250 (Beth Mayne, Sydney)
ROONEY, Robert: The mighty saw, acrylic on canvas, 122 x 198, $2,000 (Pinacotheca, Melbourne)
ROSENGRAVE, Harry: Charcoal makers, gouache, 54 x 68.5, $1,200 (Niagara, Melbourne)
RYAZONAOFF, Vera Sell: Rhapsody, mixed media, 180 x 110, $1,400 (Beaver, Canberra)
SAINTHILL, Loudon: Player and dog, watercolour, 69 x 31.5 , $6,000 (Beth Mayne, Sydney)
SHERIDAN, Susan: Walls and valleys III, acrylic on canvas, 91 x 152, $2,200 (Wagner, Sydney)
SOLOMON, Lance: Grazing sheep, oil on board 250 x 300, $2,800 (Gallery 460, Gosford)

JACKSON, James R: (Northern landscape, Bellingen, N.S.W.), oil on canvas, 67 x 82, $17,000
JOHNSON, Robert: (Valley farm), oil on canvas on cardboard, 56 x 66, $12,000; (Mist on the Capertree Valley), oil on canvas board, 46 x 56, $12,000
LINDSAY, Lionel: (Artichokes), woodcut edition of 100, 12.5 x 16.5, $525
LINDSAY, Lionel: (The bridal gown), watercolour/gouache, 36 x 25, $7,000
LONG, Sydney: (Berry's Bay, Sydney harbour), oil on canvas, 51 x 76, $25,000
WAKELIN, Roland: (Campbelltown Road), on cardboard, $3,000; (Lane Cove River), oil on cardboard, 31.5 x 48, $3,500.

## Art auctions

*Sizes in centimetres*

### Geoff K. Gray
### 15 June 1986, Sydney

ASHTON, Will: Toledo, 50 x 59, $5,500
BOYD, Arthur: Wimmera, oil on board, 91 x 120, $29,000
CAMBRAE-STEWARTZ, Janet: Nude maiden feeding cat, pastel, 55 x 82, $16,000
CROOKE, Ray: Islanders in the shade, oil on board, 75 x 75, $4,200
HEYSEN, Sir Hans: Still life with fruit, oil on canvas 57 x 81, $32,000; Dahlias, oil on canvas, 59 x 47, $13,500
JACKSON, James R.: Overlooking the Spit, oil on canvas 47 x 60, $12,000
JOHNSON, Robert: Palm Beach, oil on canvas, 69 x 90, $27,000
KMIT, Michael: The cello player, oil on board, 91 x 63, $4,000.
ROLANDO, Charles: Lusatia, oil on canvas, 60 x 104, $3,800
STORRIER, Tim: Egypt No. 1 pyramid, acrylic on canvas, 112 x 154, $3,000

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BENNETT, Rubery: (Whangaroa), oil on academy board, 25.5 x 30.5, $8,000
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GARRETT, Tom: (Lake Road), monotype, 26.5 x 32.5, $3,200
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ASHTON, Will: Barges on the Seine, oil on canvas, 37 x 45, $5,600
BENNETT, Rubery: In a calm and quiet bay, oil on board, 29 x 37, $7,200
CROOKE, Ray: In the shade of the garden, Thursday Island, oil on board, 91 x 122, $6,500
DRYSDALE, Russell: Saturday night at the glacierium, chalk and pastel, 34 x 28, $15,000
GARRETT, Tom: Basement, blue door and white rabbit, monotype, 29 x 25, $2,800
GIBSON, Bessie: Nature morte, oil on canvas, 44 x 36, $2,800; Venice scene, oil on board, 45 x 37, $3,200
LINDSAY, Norman: Rose, oil on canvas, 59 x 11, $50,000
PASSMORE, John: Bathers, oil on board, 25 x 34, $6,000
PRESTON, Margaret: Mosman Bridge, woodcut, 25 x 19, $5,800
REES, Lloyd: Sydney Harbour, pen and wash, 39 x 48, $7,000
WAKELIN, Roland: Black Wattle Bay, oil on board, 35 x 50, $4,250

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BOYD, Theodore Penleigh: The beach at low tide, oil on board, 33.5 x 43.5, $26,000
BRACK, John: Still life with slicing machine, oil on canvas, 63 x 76, $10,500
FOX, Ethel Carrick: Fruit market, Nice, oil on canvas, 80 x 99, $48,000
GILL, S.T.: From Constitution Hill, Manly Beach, lithograph and pencil, 19.5 x 29.5, $10,500
HILDER, J.J.: The G.P.O. colonnade, Sydney, watercolour, 15.5 x 25.5, $5,500
JOHNSTONE, Henry: A bush romance, oil on canvas, 52.5 x 42, $32,000
McCUBBIN, Frederick: The glade, oil on canvas, 36 x 45, $36,000
PERCEVAL, John: Portrait of John Howley, oil on board, 59.5 x 59, $10,000
PROUT, John Skinner: The Yarra Yarra at Melbourne: watercolour, 23 x 33, $10,500
PUGH, Clifton: Snapping of beaks and bark,

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oil on board, 99 x 122, $9,500
REES, Lloyd: Berry's Bay, Sydney, pencil, 16 x 24, $8,000
STREETON, Sir Arthur: Panel, Cremorne, oil on panel, 21.5 x 70, $120,000

## *Sotheby's 30 July 1986, Melbourne*

BOYD, Arthur: Hamilton's crossing Baringhup, oil on canvas laid down on board, 106.5 x 80, $120,000; The white cockatoo, oil on board, 68 x 86.8, $50,000
DOBELL, Sir William: Woman in a salon (Helena Rubinstein), oil on board, 37 x 47, $110,000; Prima donna in the box, oil on board, 30 x 26.5, $40,000; Erecting camouflage tree, Menangle, oil on board, 35.5 x 40.5, $55,000; The harvest, oil on board, 26 x 34, $38,000; Miss Tatty, oil on canvas 68.5 x 61, $80,000
DRYSDALE, Sir Russell: The station hand, oil on canvas, 60 x 76, $110,000
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GILL, S.T.: Cobb and Co coaches for gold fields, Melbourne, 1855, watercolour on paper, 25 x 35.5, $42,000
HEYSEN, Sir Hans: Hahndorf, oil on canvas, 54 x 84.3, $150,000
NOLAN, Sir Sidney: Central Australian landscape, ripolin on masonite, 76.5 x 122, $60,000
PASSMORE, John, The miraculous draught of fishes, oil on board, 120 x 181, $180,000
PERCEVAL, John: Scourge of Job, oil on board, 73.5 x 69, $140,000
PRESTON, Margaret: Mosman Bay, oil on canvas, 52 x 45.5, $95,000
WHITELEY, Brett: Ten Rillington Place, oil on board, 150 x 137, $50,000

***Some recent acquisitions by the National and State Galleries***

## *Queensland Art Gallery*

APPEL, Karel: Crying head, 1963, oil on canvas
CONDER, Charles: Fan design, 1904, watercolour on silk
DOBELL, Sir William: Study for The Cypriot, 1934, verso: Portrait of a man, oil on wood panel
DRYSDALE, Sir Russell: Still life (tulips) *circa* 1979, oil on paper laid down on composition board
FAIRWEATHER, Ian: The sisters, 1962, sythetic polymer paint and gouache on cardboard
FRIEND, Donald: Untitled, sketch of a female nude and a letter to a friend, pen and brush and ink and gouache on wove paper
HESTER, Joy: Man and tree, 1940s, watercolour on paper
MOJE, Klaus: No. 20 from the shield series, 1985, mosaic glass
MOLVIG, Jon: Untitled (study of a girl), 1952, colour linocut; Charles Blackman, 1957, oil on composition board
NOSWORTHY, Daisy: Teaset, 1928, teapot with lid, hot water jug, milk jug, sugar bowl, earthenware
RISLEY, Tom: Sculpture No. 1, 1986, wood
ROBERTSON-SWANN, Ron: Elvira Madigan, 1971, steel, painted
TRAILL, Jessie: Hammer and tongs, Clyde, 1938, etching and aquatint: L'homme quit boit, 1914, drypoint
WILLIAMS, Fred: Yan Yean Dandenongs, 1970, oil on canvas

## *Australian National Gallery*

Assorted Artists: Collection of 281 woodcuts and wood-engravings, *circa* 1935–1948
BECKMANN, Max: The disappointed II, 1922 lithograph on paper
BLACKWOOD, William: Album by W. Blackwood of Sydney banks, 1858, albumen silver photographs
BLACKWOOD, William: Album by W. Blackwood of Australian scenery, 1858-59, albumen silver photographs
BOMMELS, Peter: The station of revealing, 1984, mixed media on cotton
BOROFSKY, Jonathon: '2740475', 1982, a portfolio of 6 etchings, 7 silkscreens
CARRIER-BELLEUSE, Albert: Venus disarming Cupid, plaster
CHRISTMANN, Gunter: Come Uptown, 1984/85, acrylic on canvas
DALOU, Jules: Hunter with his dog, 1898, plaster
KRIMPER, Schulim: Wardrobe, 1960, African walnut, brass fittings
LUECKENHAUSEN, Helmut: Teraph 1, cabinet, 1985, mahogany, huon pine craftwood, enamel
MURCH, Arthur: The calf, 1927, egg tempera on canvas
PAOLINI, Giulio: Aria, 1983, graphite on two silver gelatin photographs, perspex, steel cable, galss
PICASSO, Pablo: La Celestine, 1971, A book of 66 etchings, aquatints
PRESTON, Margaret: Grevillea leucopteris *et cetera* 1946 monotype
PROCTOR, Thea: The surf, 1916, watercolour, pencil, gouache on paper on cardboard
SCHUMACHER, Emil: 7 intaglio prints, 1959–1975
WHEELER, Charles: 14 sketchbooks, *circa* 1905–1940s various media

## *Art Gallery of South Australia*

BASELITZ, Georg: Akt Elke III, 1976, oil
BECKMANN, Max: Self-portrait, 1913, 1922, lithograph on paper
BOMMELS, Peter: Memorial to a bridgeman, 1986, pastel
DALLWITZ, David: Two gums, 1980; Blue

Flash, 1969, both synthetic polymer paint
DUNN, Richard: 1848, 1985, pastel and charcoal; 1919, 1985, pastel and charcoal
FIELDS, Duggie: L'homme aux chaines, 1973, synthetic polymer paint
FLUGELMAN, Bert: Tattooed lady, 1974, earthenware
GLOVER, John: Twilight, Ullswater, *c.* 1820 watercolour
HIRSCHFELD MACK, Ludwig: Leaves, 1960s; Guards, barracks, woman, horse, 1941: Construction, 1921; Composition, 1942; all watercolours
IMMENDORFF, Jorg: Wir kommen, Cafe Deutschland, 1982, linocut
LAMB, Henry: Mrs Anrep, *c.* 1920, pencil
MOORHEAD, Tim: Over easy in the morning, 1974, earthenware
PISSARRO, Lucien: Ophelia, 1898, wood engraving
PRESTON, Margaret: Pansies, 1925, woodcut
PURVES SMITH, Peter: Ricketts Point, 1937 oil
RAMSAY, Hugh: Life study of a youth, 1895, charcoal
RUCKRIEM, Ulrich: Drawing for Adelaide sculpture, 1986, pencil
SMART, Jeffrey: Clarrie, 1944, pastel
SOTTSASS, Ettore: Casablanca sideboard, 1981, plastic laminate
SYLVIERE, Peter: The old, old bill and the bailiffs, 1978, oil
TILLERS, Imants: I am the ooor, 1985 synthetic polymer paint
TUCK, Ruth: Queen of the night, 1981 watercolour
WASHINGTON, Nigel: Surf'n Wallymegoble, 1985 synthetic polymer paint

## Art Gallery of Western Australia

BECKMANN, Max: Grosses selbstbildnis, 1919, etching
BALL, Sydney: The seventh golden path with photographs and helicopter, oil on canvas
FISHER, Alexander: Triptych, silver ivory and enamel
GIMSON, E.W.: Oak dresser
JONES, Nola: Puttin' on the ritz, tapestry
KEMP, Bronwyn: Thek I, ceramic
LINTON, J.W.R.: Icon, copper and enamel
POIGNANT, Axel: Forty-eight photographs
POTTER, David: Thrown vessel, stoneware
ROWE, Michael: Cylindrical container, brass with tinned finish
SCHNEIDER, Charles: Glass comport, 1922

## Tasmanian Museum and Art Gallery

KITAJ, Ron: Truman in the White House, 1966, colour screenprint, 65 x 52
KITAJ, Ron: Revolt on the Clyde (Hugh Macdiarmid), 1967, colour screenprint, 65 x 52 (both gifts of G. Grunhut)
PASMORE, Victor: Points of contact, 1980, colour lithograph, 75.3 x 59.7 (gift of Mr Greg Hind)
PUGH, Clifton: Leda and the swan, 1974, colour etching and aquatint, 55.2 x 43.1, (gift of Ms Marjorie Hill)
WAINEWRIGHT, Thomas Griffiths: Julia Sorell *circa* 1846, watercolour (purchased with funds from the Art Foundation of Tasmania and subscribers)

# Books Received

*Lloyd Rees – Etchings and Lithographs* by Hendrik Kolenberg with an introduction by Lou Klepac (The Beagle Press, Sydney, 1986, ISBN 0 959 4209 3 2)

*The Art of Arthur Boyd* by Ursula Hoff (Andre Deutsch, London, 1986, ISBN 0 233 97824 0)

*The Critical Distance – Work with Photography/Politics/Writing* edited by Virginia Coventry (Hale & Iremonger, Sydney, 1986, ISBN 0 86 806 223 5, casebound, ISBN 0 86 806 234 0, paperbound)

*Ken Tyler: Master Printer and the American Print Renaissance* by Pat Gilmour (Australian National Gallery, Canberra, 1986, ISBN 0 642 08140 9)

*The Innovators* by Geoffrey Dutton (Macmillan Company of Australia, Melbourne, 1986. ISBN 0 333 41473 X)

*Drawing in Australia* by Janet Mackenzie (Macmillan Company of Australia, Melbourne, 1986, ISBN 0 333 415 051)

*Faces I have met* by Albert Tucker (Century Hutchison, Melbourne, 1986. ISBN 0 09 157 210)

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# Erratum

In the winter issue of *ART and Australia* (Vol. 23, No. 4) details of a competition at Ipswich, Queensland were given. This was incorrect as the competition is no longer held. We apologize for inadvertently including it.

*Continued from page 196*

ings of others which she reproduces for she shuns vague references. There are black and white illustrations from Arthur Merric Boyd, grandfather; Merric Boyd, father; Emma Minnie Boyd, grandmother; Penleigh Boyd, uncle; Eugene Von Guerard, William Charles Piguenit, Louis Buvelot, William Blake, Pablo Picasso, Oskar Kokoschka, Titian, Piero di Cosimo who supplied that recurrent, watchful, black dog, and Rembrandt, the last with five reproductions. Jean-Baptiste-Simeon Chardin's *Still life with a skate* could have been added, especially as Boyd's treatment of that creature uncannily mixes death and delicacy, but perhaps it is being too nit-picking to ask for a reproduction of Cezanne's *Mont Sainte-Victoire*, which Hoff mentions, to accompany evidence of Boyd's similar obsession with the near-symmetry of Pulpit Rock on the Shoalhaven.

The recurrence of forms, the impact of Boyd's enthusiasms and the continual confluence of symbols and motifs are treated without irksome analysis, not as all important in themselves but as transformational elements. She writes of the 1984–85 *Shepherd by black creek* that it 'recalls motifs used in the Hunter series and in the mythological landscapes of the sixties transferred into the rich bush setting of the Shoalhaven'. It also re-enlists Cosimo's black dog and those desperately entwined lovers.

Much of Boyd's effective intensity arises from the deliberate limitation of his repertoire, but he can illuminate and animate his themes by calling upon an array of resonant references unstaled by frequent use. Dr Hoff notes, 'As we have seen the primordial and the savage hold a conspicuous place in Boyd's imagination. His landscapes are frequently taken from unpopulated, lonely places, areas where man's presence has left few marks. Skulls, dead animals and victims of natural disasters follow the dead trees, black scavenger crows and primitive men of the forties and fifties.'

As Dr Hoff shows, Boyd employs a cast from which few are dismissed. Introducing the paintings of Pulpit Rock, that take their place with Sidney Nolan's deserts and Hans Heysen's ranges as the greatest of Australian non-pastoral landscapes, she writes, 'the high river backs of the Shoalhaven opposite Bundanon culminate in a stony excrescence whose shape has suggested its name, Pulpit Rock. Rising above a sharp bend in the river its silhouette is visible from many sides. Like the potter, Narcissus and the skate, the rock has become a member of Boyd's cast; it is his Rigi, his mount Fuji, his Mont Sainte-Victoire.'

Dr Hoff's task was not easy; for one thing Boyd has had more books devoted to him in his own lifetime than any other Australian artist. To Philipp's was added T.S.R. Boase's books on Boyd's *Nebuchadnezzar* and his *St Francis of Assisi* and Sandra McGrath's *The Artist and the River: Arthur Boyd and the Shoalhaven*. Too late came Grazia Gunn's work on seven persistent images in Boyd's work, but Dr Hoff has revealingly integrated three other books: those of Boyd's drawings and prints accompanied by prose and poetry by Peter Porter: *Jonah, The Lady and the Unicorn,* and *Narcissus*.

There are a few quite minor errors and one puzzling omission; neither Hoff nor Philipp mentions the showing of the half-caste bride series in Sydney's David Jones' Gallery in 1958 on which I did a piece in the extinct *Nation*. It bore the title *Chagall goes Native*, a flippant comment that left Boyd untroubled, for bouquets of flowers continued to sprout from humans though by the time they grew from Nebuchadnezzar they looked like mushroom clouds.

This stimulating tribute concludes with a most felicitous epilogue but with the puzzling remark that Arthur Boyd's work has been sustained by the spirit of Art Nouveau. Everything else is so correct that judgement on that needs to be reserved. There can be no reservations about the enjoyment and stimulation this most memorable and most appropriately illustrated book provides.

Haughton Forrest In The Highlands oil on canvas 73.75 x 114.25 cm signed lower left


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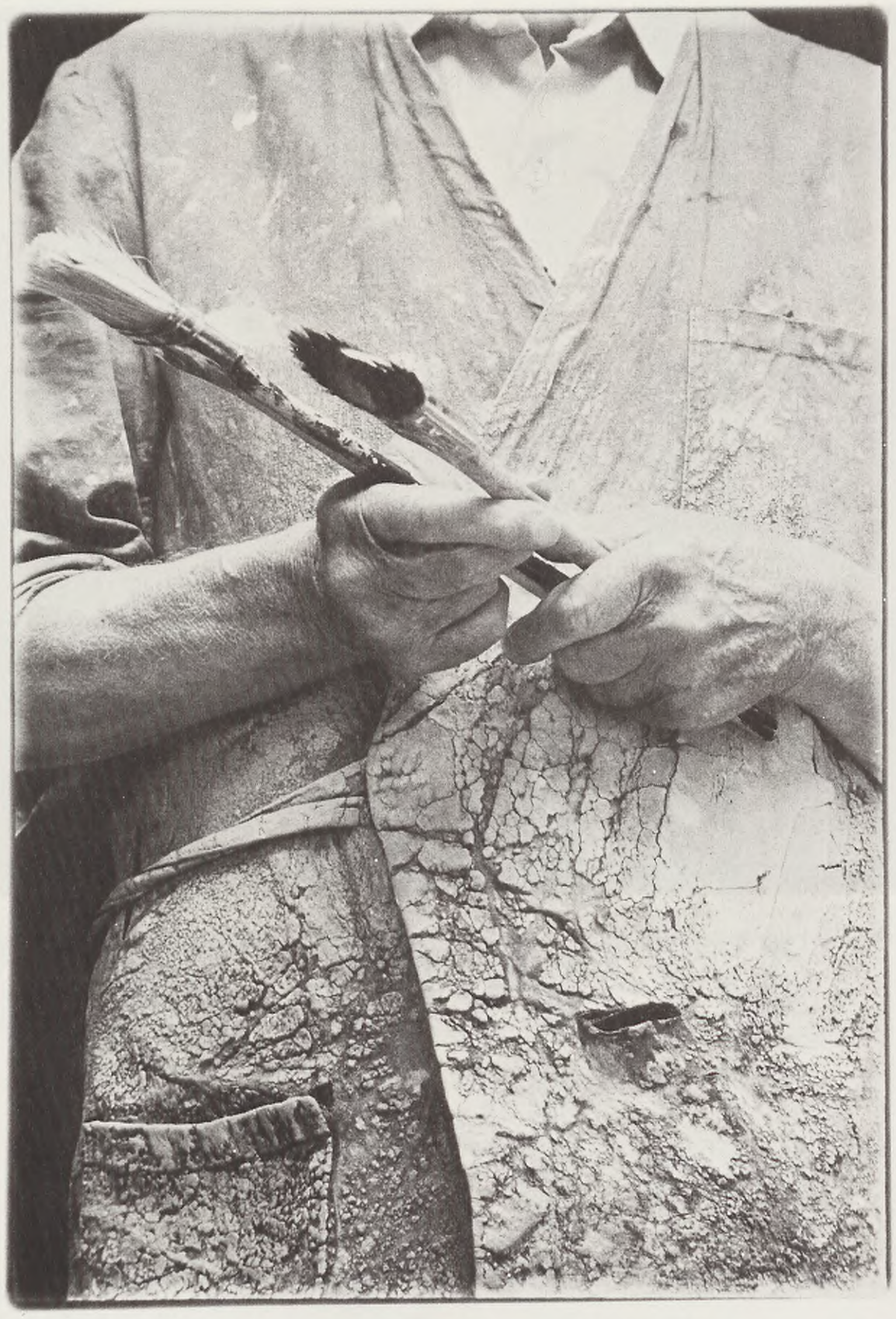

Greg Weight Photograph *Lloyd Rees* (detail)
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Margaret Woodward *Girl with cat* drawing in pastel 122 x 107 cm Photography by Greg Weight
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Patrick Carroll *'River Torrens' Melbourne, at Woolloomooloo* acrylic on paper 147 x 100 cm
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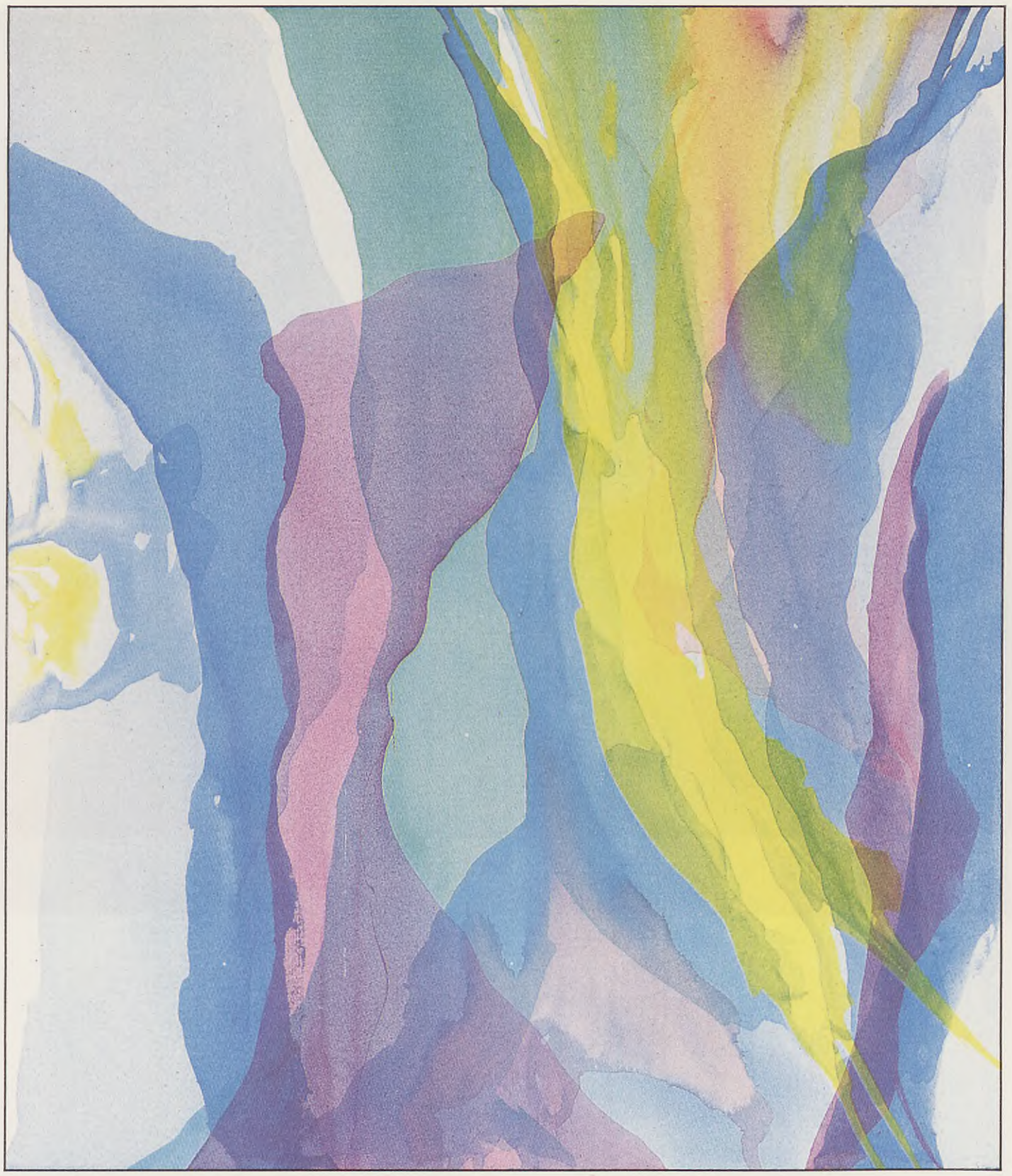

Richard Lane *Coral Cave* acrylic on canvas 153 x 130 cm
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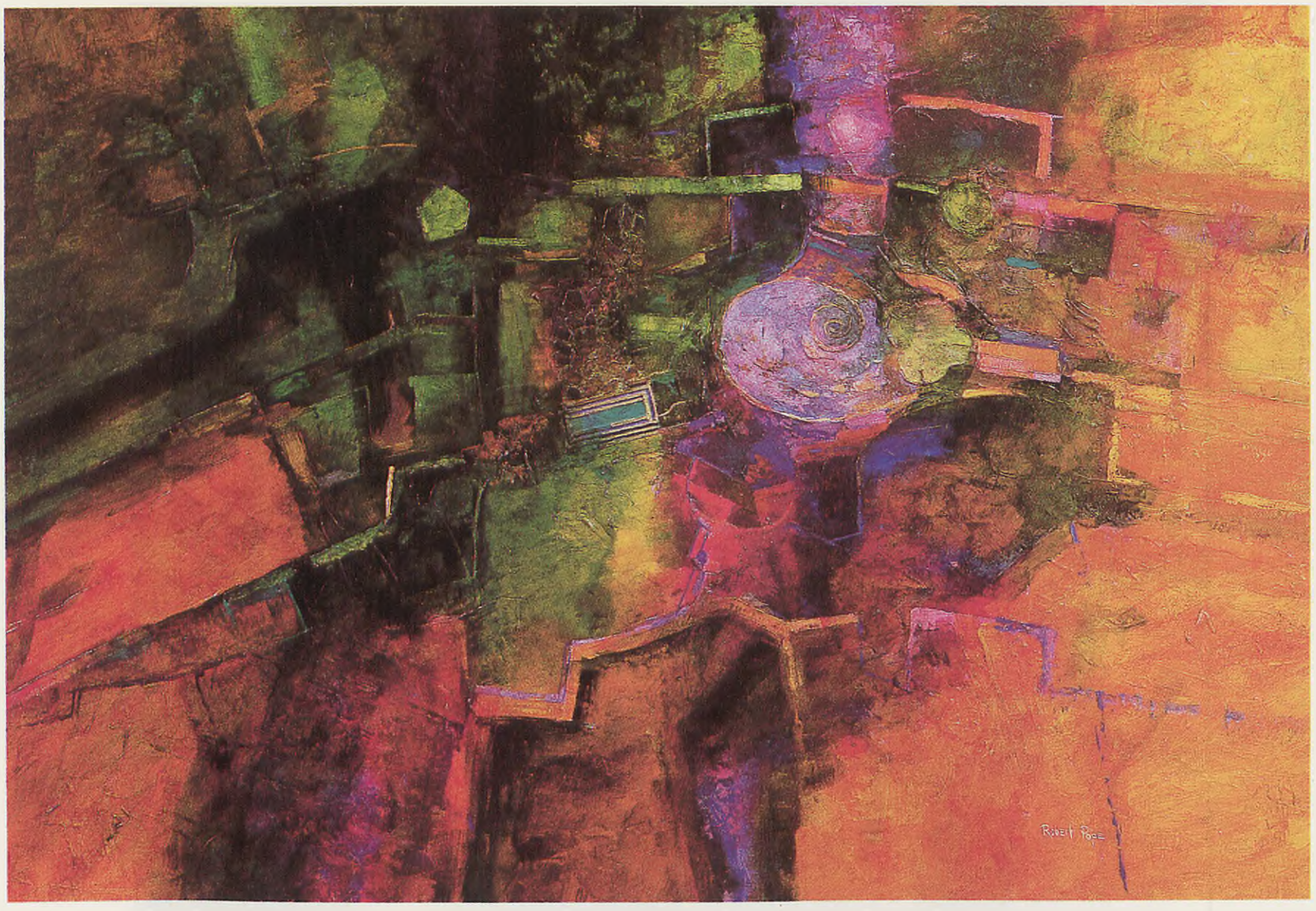


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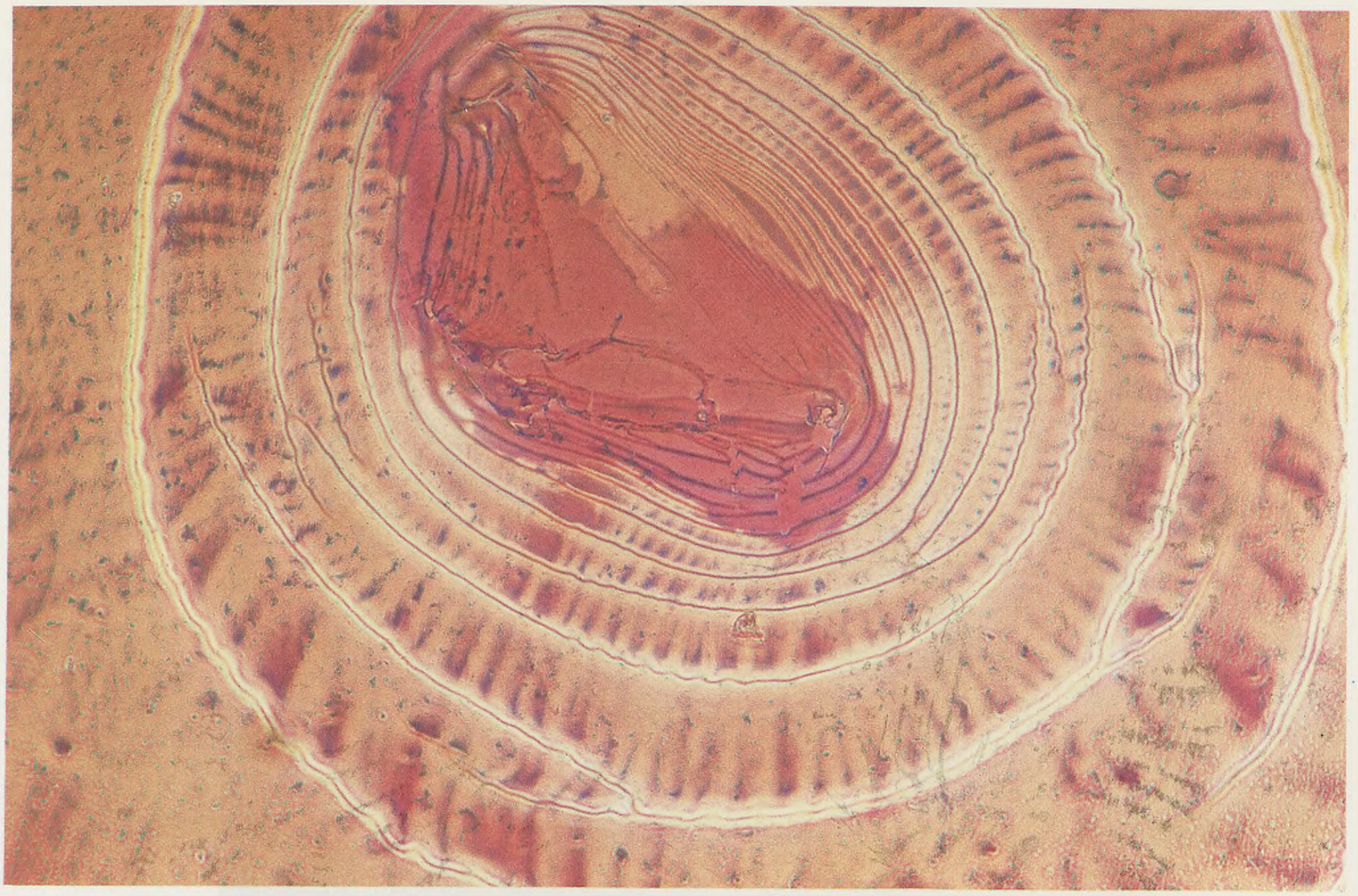

Dr Sergei Barsamian *Vorticeal Fields* Photo-polystyrene on glass
Magnification x 2000. A photographic image of pattern formation due to Aether field – the basis of creativity.
University of Sydney, Queen Elizabeth II Research Institute. Director Professor Rodney Shearman.

Robert Todonai *Lock 4 River Flats* oil on canvas 20 x 25 cm
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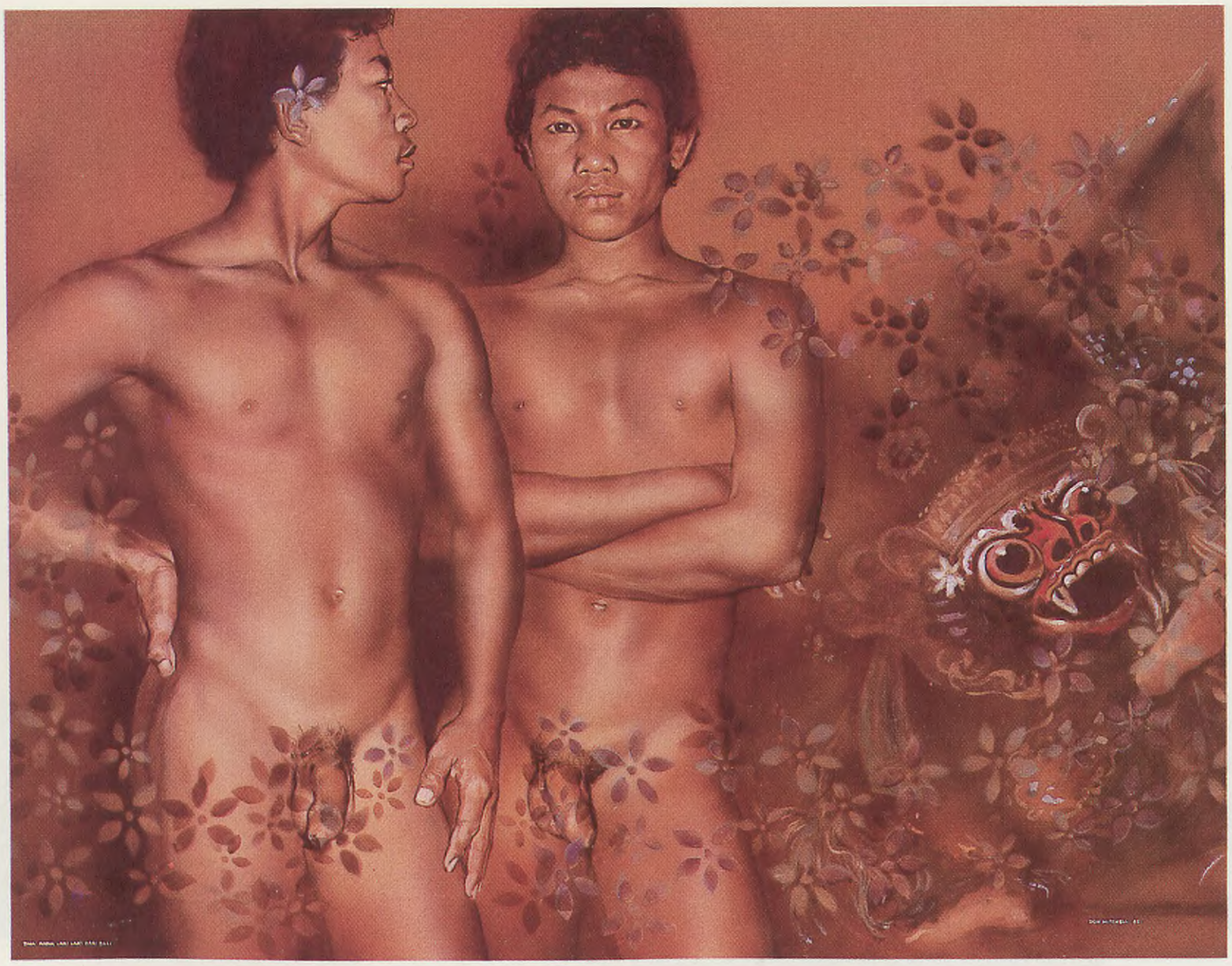
Chevron and Schubert Galleries, Gold Coast; Domani, Unique and Sailmakers Galleries, Adelaide; Prouds Gallery, Sydney.


Robert Pope *Reid and Co. Wharf* oil on canvas 23 x 35 cm
Represented by: Studio Star, Darwin; Chevron Gallery, Gold Coast; Prouds Gallery, Sydney; Studio 2, Sailmakers, Domani and L'Unique Galleries, Adelaide; and at his studio complex at the Lock 4 Art Settlement near Berri in the Riverland of S.A.



Don Mitchell *Dua Anak Laki Laki Dari Bali* acrylic on paper 50 x 62.5 cm
Exhibition of Paintings and Drawings – 3 December – 23 December 1986
Woolloomooloo Gallery, 84–86 Nicholson Street, Woolloomooloo, Sydney. Australia. Tel. (02) 356 4220

Peter Lindsay *Icons* 130 x 150 cm oil on canvas
Represented by Barry Stern Galleries, Paddington, Sydney. Photograph by Jeff Nield

Joseph Frost *Sundown Calm, Tuggeranong Valley, A.C.T.* oil on canvas 91 x 61 cm
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