

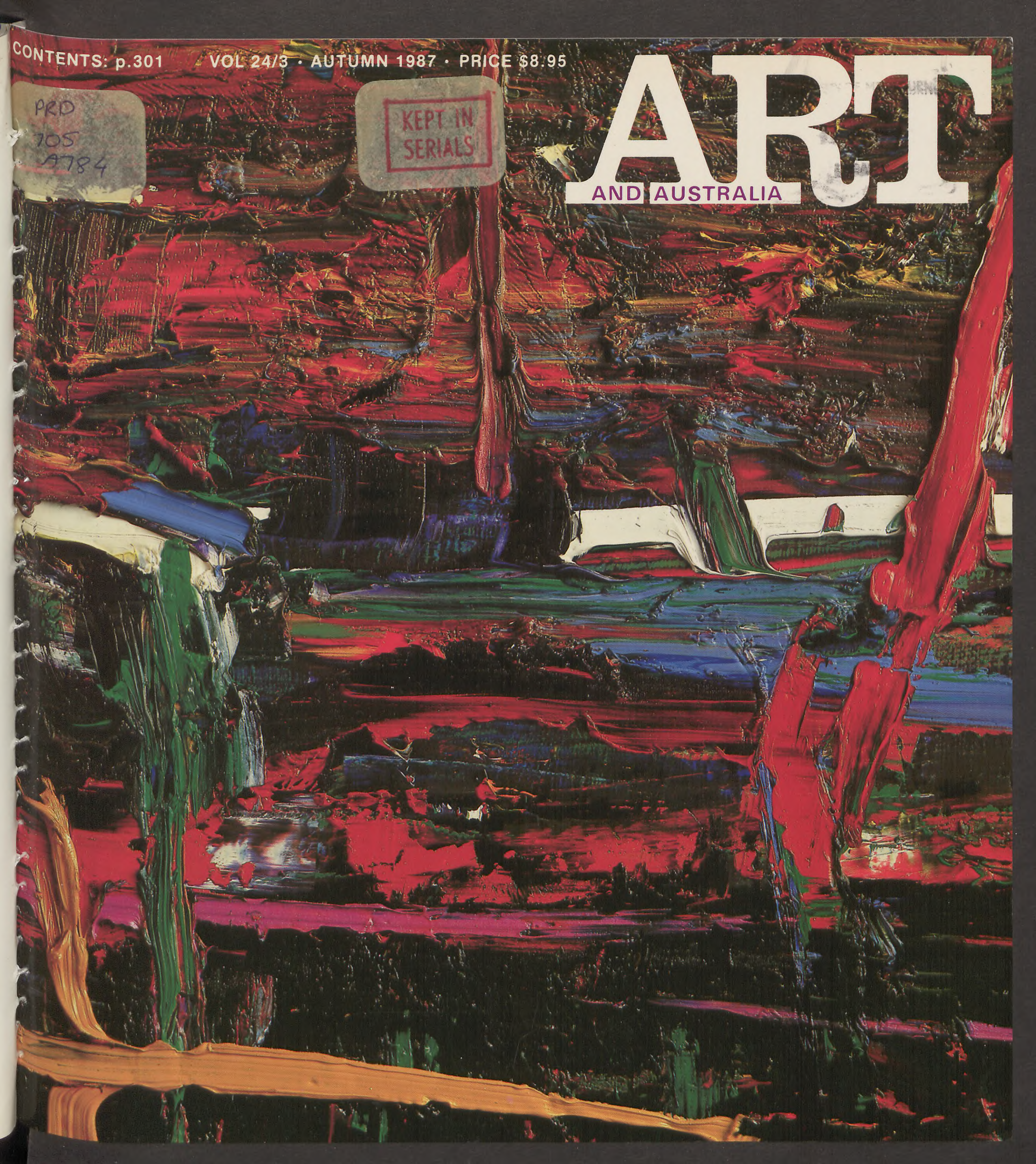
CONTENTS: p.301 VOL 24/3 • AUTUMN 1987 • PRICE \$8.95

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SERIALS

# ART

AND AUSTRALIA





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# ROLAND WAKELIN

1887  
1971

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Springtime 1940 Oil on board Bears inscription verso to Mr and Mrs MacQueen from Howard Hinton; illustrated in the book by Leslie Walton *The Art of Roland Wakelin*

To commemorate the centenary of the birth of Roland Wakelin (17 April 1887) an exhibition of his works will be held from

17-30 APRIL 1987

---

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16 JUN 1987

289

LIBRARY



MARCH  
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APRIL  
JILL NOBLE

MAY  
JAMES ROGERS

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Untitled 1986  
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James Rogers  
Photography by  
Fenn Hinchcliffe

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# MICHAEL JOHNSON



For Calvino I. 1985-6

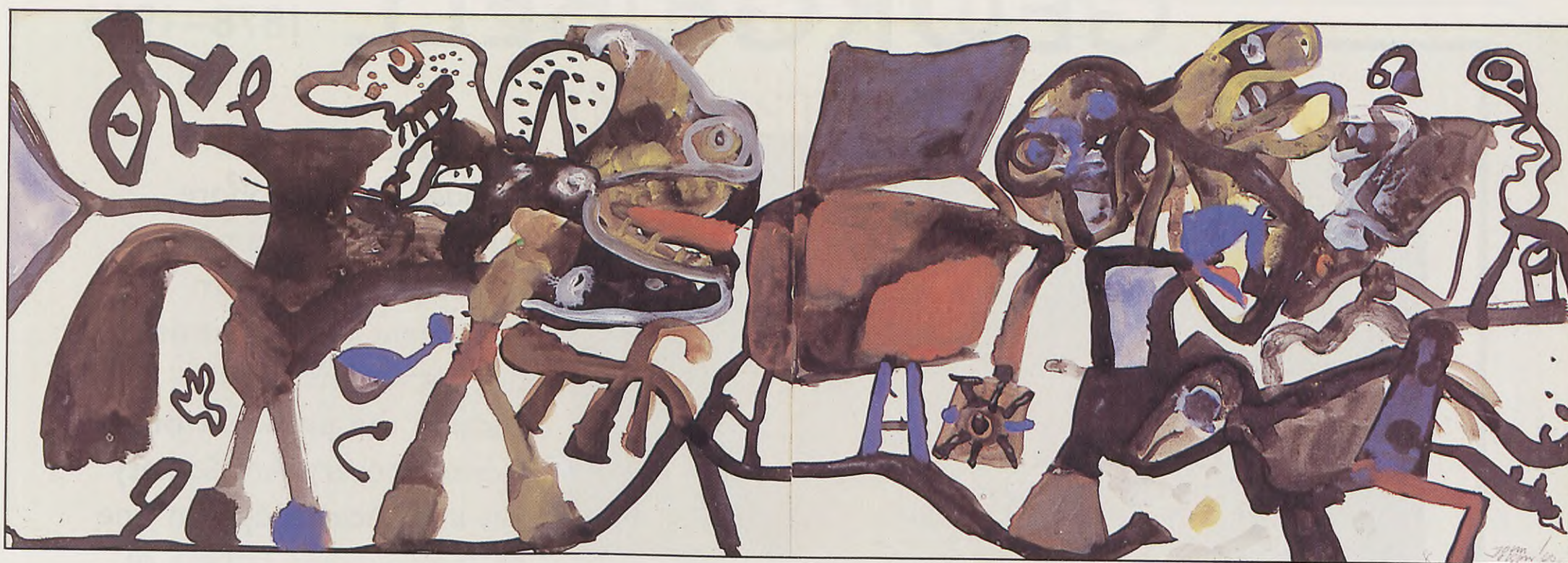
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Port Phillip Bay 1986 oil on paper 53 x 36 cm Photo: Henry Jolles

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CATHERINE PHILLIPS • PAUL ROSENBLOOM • RICHARD WARD

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





Chris Dyson - 'Woman with Wood' oil on canvas 137 x 137cm Photo: Henry Jolles

KATHERINE  
HATTAM

March-April 1987

CHRIS DYSON

April 1987

70 ARDEN STREET

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





EDGAR DEGAS *La Coiffure*

charcoal, stamped with signature and stamped with atelier mark on reverse 34 x 33.4 cm.

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AUTUMN 1987

Art Quarterly  
ISSN 0004-301 X

**Publisher:** Sam Ure Smith  
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**Volume 24 Number 3**



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BUJI (DETAIL: ACTUAL SIZE)  
1986  
Oil on linen 198 x 427 cm  
Robert Holmes à Court Collection

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# ART

AND AUSTRALIA

VOLUME 24

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The Spirit of the Place 1986 oil on canvas

Photograph by Henry Jolles

## DAVID RANKIN

March 1987

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Adventures of the mind 1986

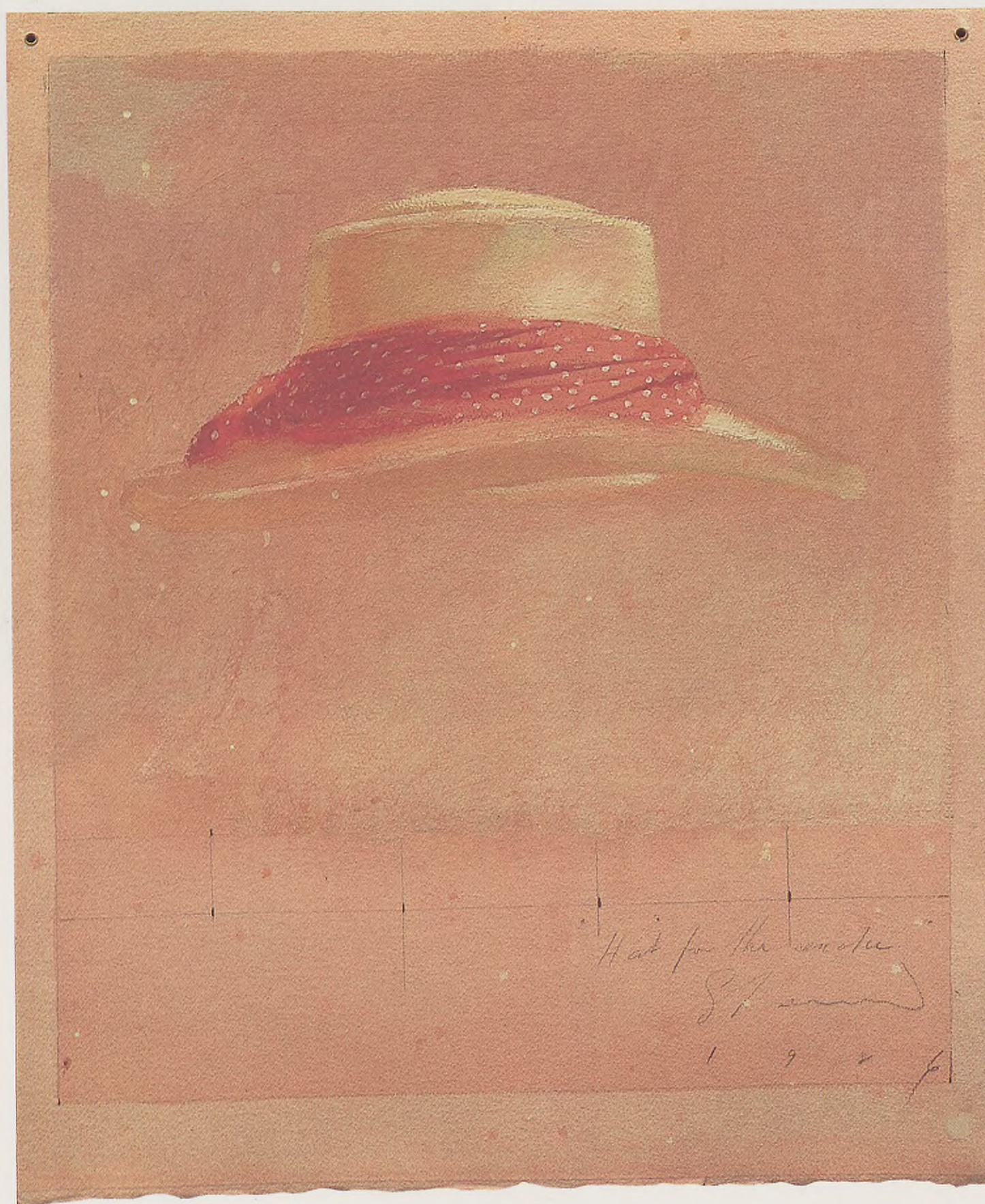
153 × 244 cm

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Hat for the Exotic 1986

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Grey Day, Hawkesbury River 1986

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





Old Warriors

gouache 57 x 75 cm

ROBERT GRIEVE

MAY 1987

DAVID ELLIS FINE ART

37 Bedford Street, Collingwood, 3066. Vic. Telephone (03) 417 3716 David Ellis and Lyall Burton, Directors.



# NORMAN BAGGALEY

APRIL 1987



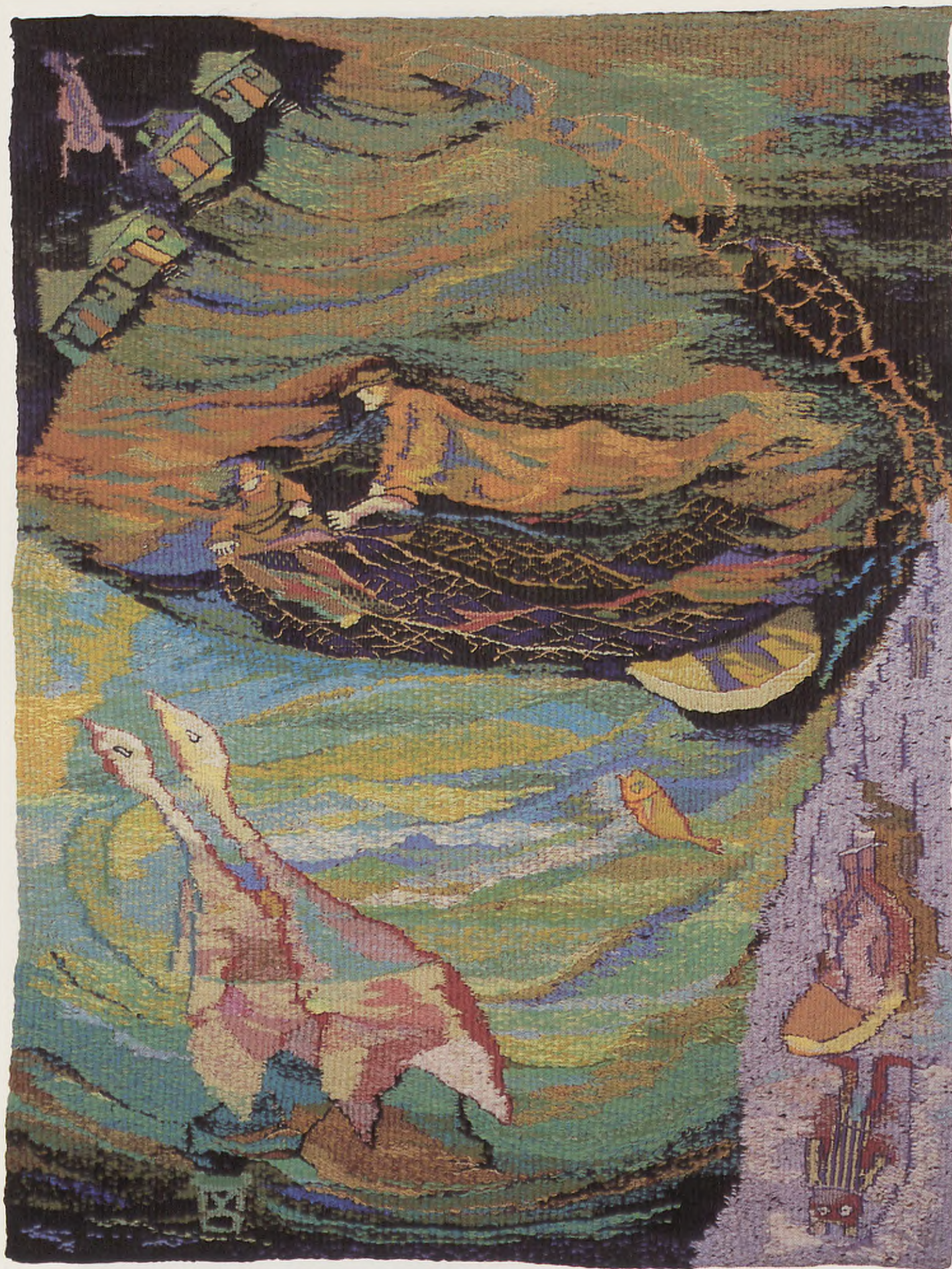
Road to the Edge

oil, wax and sand on canvas 168 x 183 cm

**DAVID ELLIS FINE ART**

37 Bedford Street, Collingwood, 3066. Vic. Telephone (03) 417 3716 David Ellis and Lyall Burton, Directors.





DILYS CONDELL  
 THE SPIRIT OF THE FISHERMEN 1986  
 Tapestry  
 Warp: 184 cm, cotton  
 Weft: 139 cm, wool  
 Sydney Textile Museum (Cat. No: A-119).

THE AUSTRALIAN TEXTILE ART PRIZE is an annual competition run by the Sydney Textile Museum as a means for selecting the work of Australian artists for its permanent collection. The judges for 1986 were: architect, Elmars Krams; creative director of Billy Blue Magazine, Ross Renwick; artist, Marie Santry and

artist, Martin Sharp. Cash prizes of \$2,000 and \$1,000 were granted respectively to Dilys Condell of Sydney for *The Spirit of the Fishermen*, a tapestry, and to Pat Grummet of Adelaide for *Peace Ever After. Tomorrow*, a textile sculpture in silk. Non-acquisitive Awards of Merit were granted to Linda Gatfield, Erika Semler,

Greg Somerville and Anton Veenstra, of Sydney, and to Brenda Rolls of Adelaide. Information and entry forms for the 1987 Australian Textile Art Prize may be requested simply by sending a stamped, self-addressed envelope to: The A.T.A.P., Sydney Textile Museum, 172 St John's Road, Glebe, NSW 2037.



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"Fantasy scene", 1958

Oil by Donald Friend

Photograph by Jill Crossley

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# BARBARA McKAY

24 MARCH – 11 APRIL



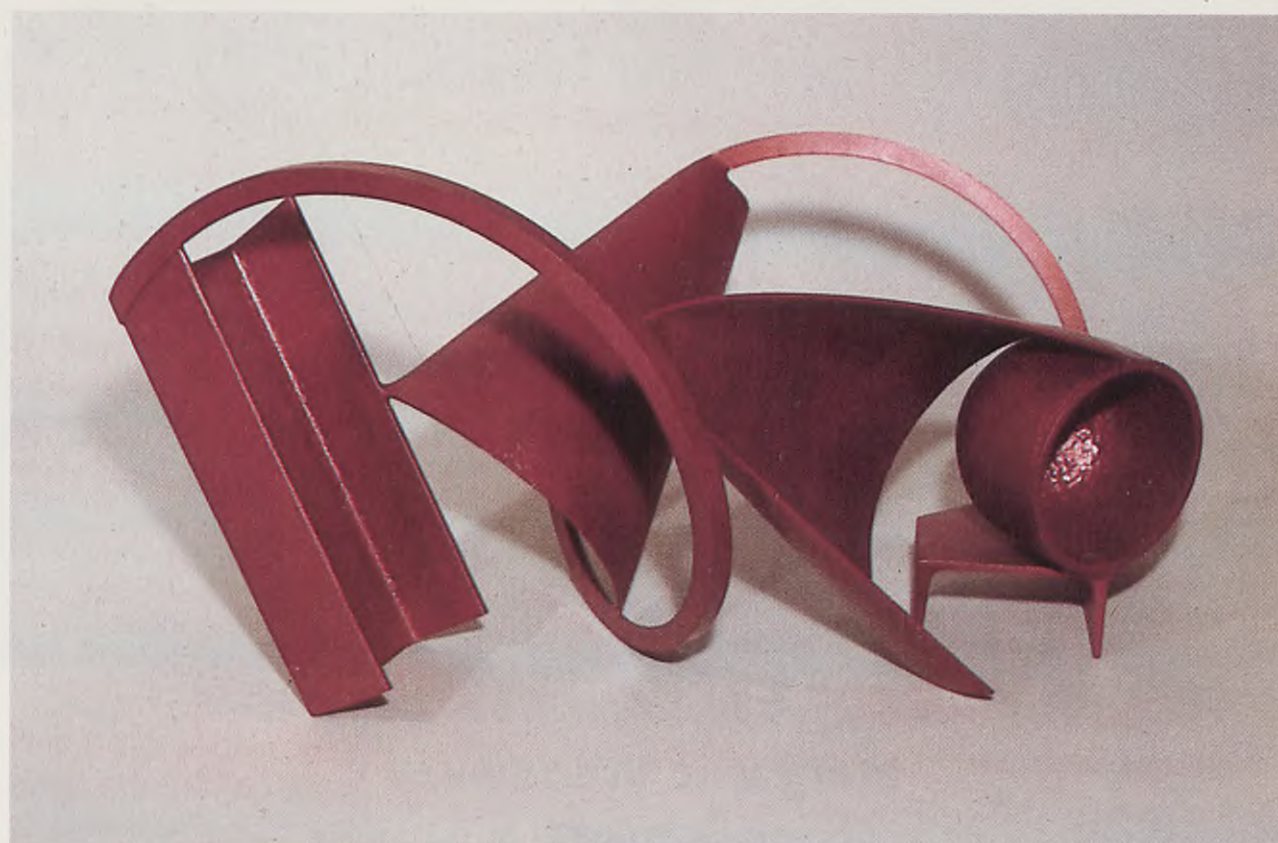
New Spring 1986

acrylic on paper

60 x 80 cm

# RON ROBERTSON-SWANN

16 JUNE – 4 JULY



Bonne-bouche

1986

red painted steel

42 x 81 x 53 cm

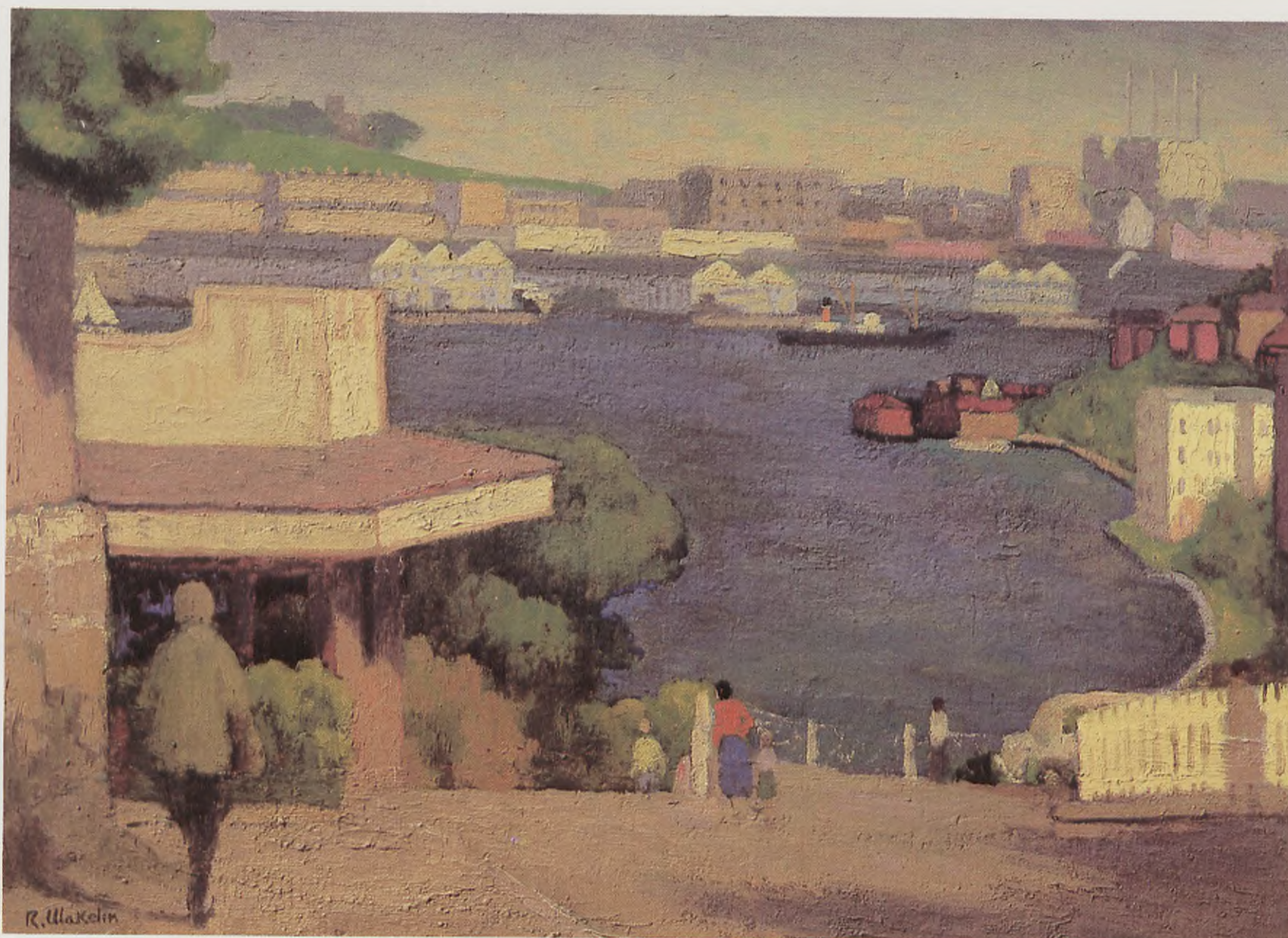
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Pyrmont N.S.W. 2009 Phone (02) 660 5111

Hours: Tues–Sat 11am–6pm



# ROLAND WAKELIN



Lavender Bay c. 1948

oil on canvas 54 x 74 cm

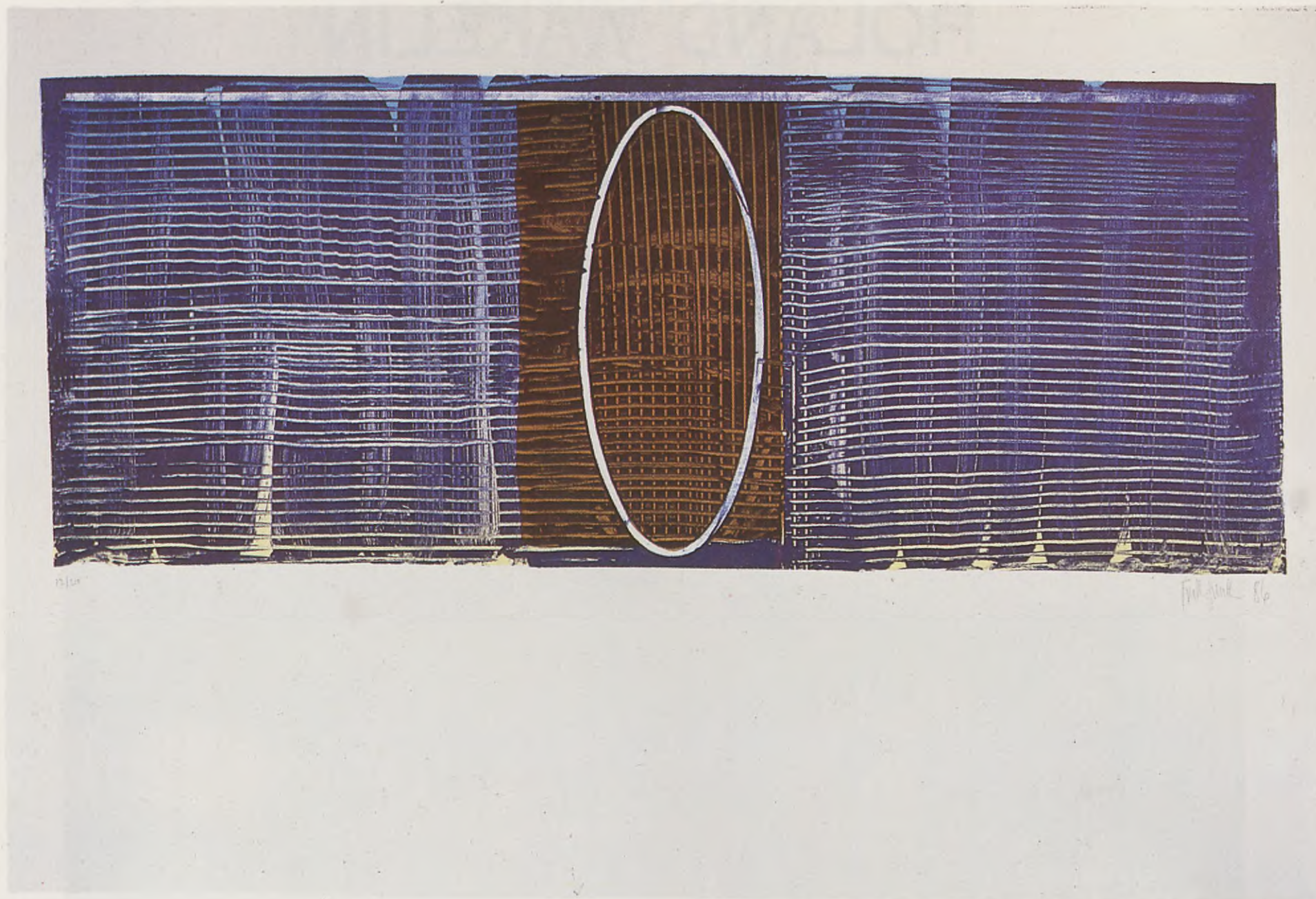
14 APRIL – 2 MAY

Survey exhibition and book launch  
*The Art of Roland Wakelin* by Leslie Walton  
 published by Craftsman House.

**PAINTERS  
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Moment 1986

lithograph edition of 20 76.5 x 113 cm (paper size)

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Henry C. Gritten

Melbourne 1867

oil on canvas

59.5 x 89.7 cm

signed lower right H. Gritten 1867

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*Lauraine Diggins*



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Penleigh Boyd    The River    52 x 67 cm    watercolour, signed lower right, inscribed '19  
Provenance: Exhibited 1938 at *All Australian Art Exhibition* in London for Australia's 150th Anniversary.  
Ex Estate W.R. Sedon.

## MARK WIDDUP'S cooks hill galleries

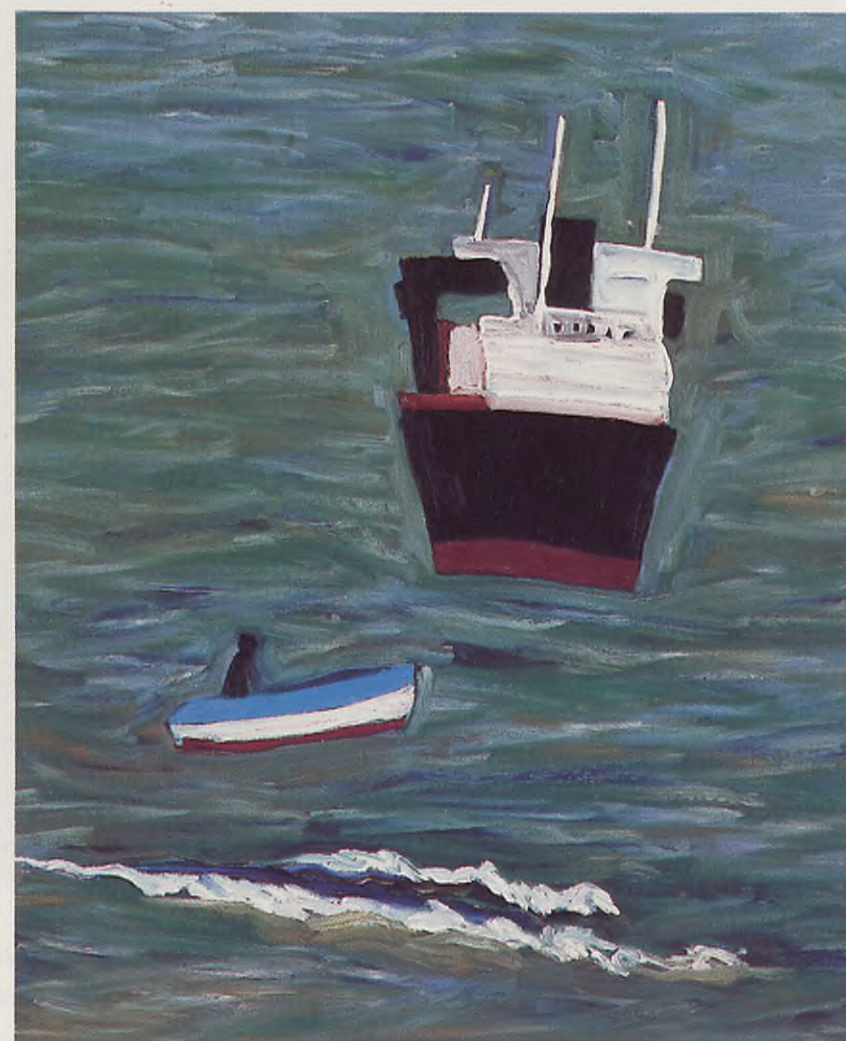
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ANDREW SOUTHALL

UNITED ARTISTS

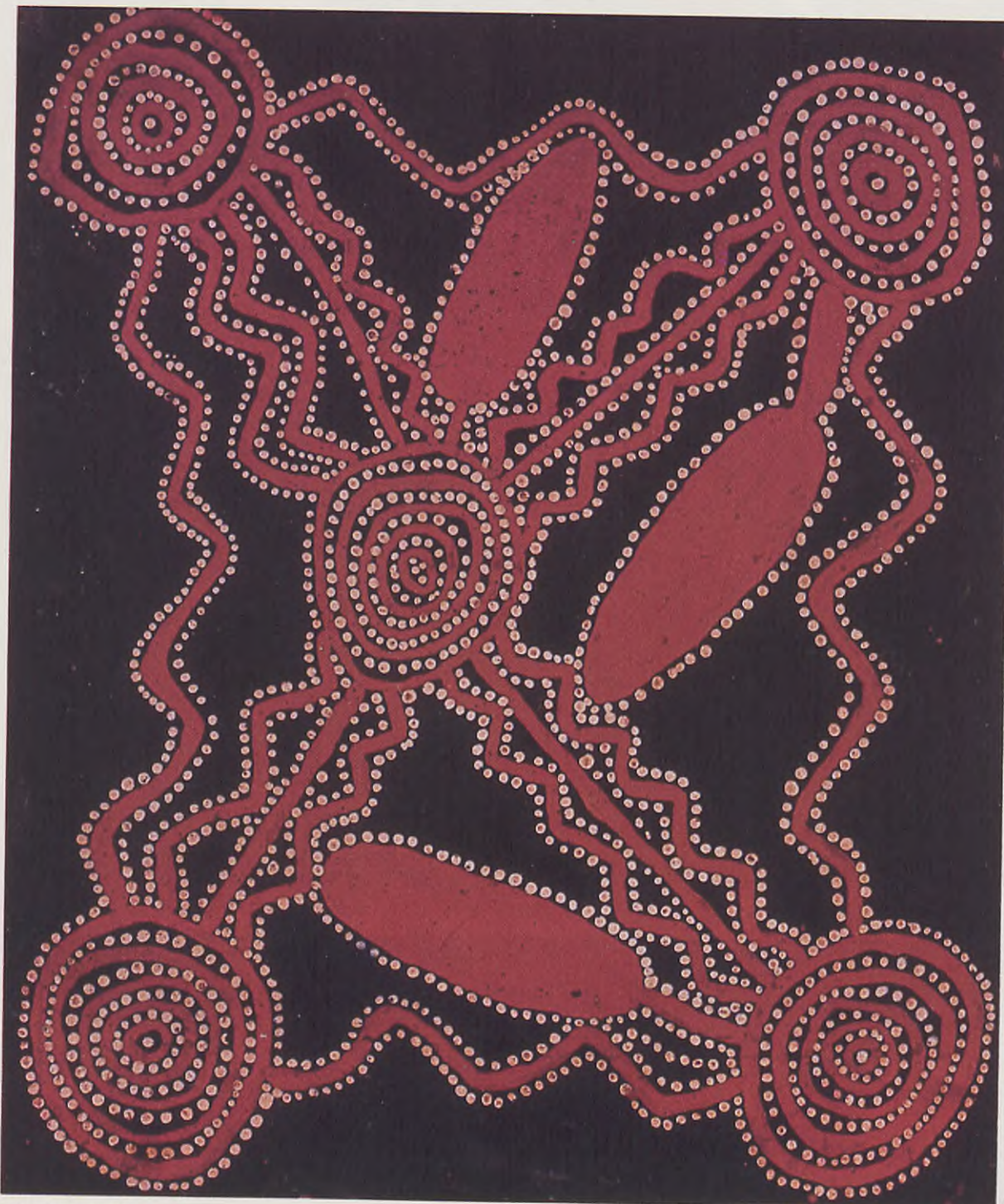
42 Fitzroy Street, St Kilda, Victoria

Telephone (03) 534-5414

Tues-Sun 1-5



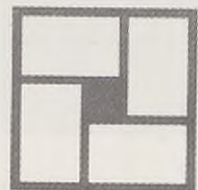
# CHARLIE TARURU TJUNGURRAYI



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Old Man Story

Northern Territory Museum of Arts and Sciences



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and the Regional Galleries Association of New South Wales Limited  
through assistance from the New South Wales Government  
Office of the Minister for the Arts





Castlemaine Goldfields  
Day into Night

Oil on cotton canvas  
104 x 122 cm

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# ANGUS NIVISON

16 MAY-  
6 JUNE 1987



Dry spell, Stoney Creek - Fall II, 1986

acrylic on canvas 122 x 122 cm



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# LEONARD BROWN



Brisbane Brisbane 1986 oil on canvas 139 x 122 cm

Photograph by Jon Haigh

APRIL 1987

**Garry Anderson Gallery**

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GALLERY HOURS 12 TO 6 TUESDAY TO SATURDAY



# JANET LAURENCE



Colonisation 1986 mixed media on canvas 210 x 150 cm Photograph by Victoria Fernandez

MAY 1987

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# C O M M E N T A R Y

## *The Northern Territory Museum of Arts and Sciences*

Colin Jack-Hinton

THE NORTHERN TERRITORY Museum of Arts and Sciences in Darwin was officially opened in September 1981, although the collections, activities and staffing had been developing since 1970 when the Foundation Director, Dr Colin Jack-Hinton, was appointed.

The Museum had previously been located in the renovated old Palmerston Town Hall, built in 1884, which was completely destroyed by Cyclone Tracy in 1974 together with some thirty per cent of the existing collections. The Museums and Art Galleries Board also has three ancillary Museums, the Fannie Bay Gaol Museum, the British-Australia Telegraph Residency Museum and The Residency, Alice Springs, in the last two of which works from the Australian Art Collection are also displayed.

The Museum is not entirely unique in being a combined State Museum and Art Gallery, but it is unique in that the display philosophy and the design of the building are directed towards the integration of all the collections, human or natural scientific and fine arts, into one cohesive whole by the absence of total walls, a four-tiered floor arrangement and the juxtaposition and combination of displays.

Not surprisingly, the Aboriginal Art Collection is an extremely large and comprehensive one, although most of the works date from the past thirty years.

Obviously styles and inspirations change and the collection also reflects these changes, as it also reflects more contemporary and less 'traditional' trends and developments by individuals or groups of artists; particularly the traditionally inspired but developed work in European media by the Pintubi-Wailbri or Pupunya-Tula School of Central Australia.

The rock art of the Territory represents the world's largest gallery of 'palaeolithic' art and the Museum has had a programme since its inception of discovering and recording rock art sites and now has a register and photographic library of almost two thousand sites.

Certainly in displaying Aboriginal art the Director takes the attitude that, whilst the art may appeal to those viewing it, in conscious or unconscious European or other aesthetic terms, such works cannot be properly exhibited or viewed solely as *objets d'art*, but must be displayed and 'understood', as



far as possible, in their ethnographic context in association with stories and a recognition of this real and original purpose beyond artistic expression.

The Northern Territory Museum also initiated the National Aboriginal Art Award three years ago.

The Board has developed two purchasing policies in respect of European Australian Art. It has recognized that, bearing in mind inevitable financial restrictions and the fact that the permanent collections only began to be acquired in 1970, there is need for a coherent and rational purchasing policy and for the permanent collections to relate to specific themes and areas.

Accordingly, an initial policy was developed of acquiring works of art by artists working in, or inspired by, the Territory, tropical or bush Australia, south-east Asia and the Pacific.

As the funding situation temporarily improved, and once the collection had begun to assume shape and content – some of the work has been acquired as much for its historic integrity and reflection of the development of art in the area as for its absolute artistic significance or excellence – it was decided that a second policy should be adopted.

This was to acquire at least one work by every major Australian artist since First Settlement, wherever possible overlapping this policy with the former one.

So far the emphasis has been upon contemporary work and in particular paintings, but the sculpture, ceramics and craft collections are also steadily being expanded.

Realizing that, until a few years ago, not very many major Australian artists had worked in Tropical Australia, particularly the Top End of the Territory, the Museum initiated the 'Artists in the Field' programme in 1979.

The idea of the Artists' Camp, as it now has come to be known, commenced in 1979, when Frank Hodgkinson and the Director were on a field trip together in north-western Arnhem Land.

They decided that if artists could be assisted to visit the area by the Museum providing transport and a victualled base camp, the result would be an interesting experiment in and study of artistic responses and reactions to this fascinating area, and it would result in major exhibitions and significant additions to the Northern Territory Permanent Collections.

The work which has emerged from seven camps, much of which has been shown throughout Australia, totally justifies the efforts involved.

With Frank Hodgkinson providing an artistic continuum, and the camp providing shelter and provisions, the landscape has inspired Clifton Pugh (1980), John Firth-Smith (1981), Colin Lanceley and David Aspden (1982), Tim Storrier and Richard Tipping (1983), and David Dridan (1984).

In 1985 the camp consisted of Karen Knight-Mudie, John Rigby, Robert Jacks, Victor Majzner, Sally Robinson, Patrick Hockey and Frank, with George Chaloupka, Wendy Flynn, Allan Howard.

In 1986 a variation in the programme occurred when four young artists, three English, Ian Friend, Paul Rosenbloom and Jan Burrell and one Australian, Philip Hunter, were invited.

There has never been any suggestion that the artists should be induced, either directly or indirectly by manipulating location, to produce work of a particular kind or respond to the environment in a particular way. Consequently, work which has been produced has been varied in the extreme.

This is believed to be particularly to the good, revealing the many images of the country, its character and spirit, reflected in the varied mirrors of these artists' minds and artistic expression. ■

Dr Colin Jack-Hinton is the Director of the Museums and Art Galleries of the Northern Territory.



## Publisher's note

**W**E ARE PLEASED to announce the appointment of Leon Paroissien, Sydney and Jennifer Phipps, Melbourne, as Editors of *ART and Australia*. Annabel Davie continues as Assistant Editor.

Leon Paroissien, Director of the Power Institute and the first Director of the Visual Arts Board of the Australia Council as well as the 1984 Director of the Sydney Biennale is a recognized authority on Australian contemporary art.

Jennifer Phipps, Curator of Special Projects, National Gallery of Victoria, is well-known as a writer and researcher and for her wide knowledge of Australian art history.

While *ART and Australia* is well praised for its production it occasionally gets the odd jibe as to why it is printed overseas and with strong pressure from the Federal Government for increased Australian manufacture and consumer support of it, it now seems the right time to make a comment.

Firstly, let me stress that the magazine was

printed in Australia for eighteen years before being forced to print overseas to save the \$10,000 a year subsidy from the Visual Arts Board that was withdrawn. Subsidies were given instead to new magazines, like *Art Network*, which although almost entirely in black and white have needed some \$45,000 a year to print in Australia.

High quality processes and materials are used for *ART and Australia*, not for cosmetic reasons, but to give artists' works the greatest chance for reasonable accuracy in reproduction. Even then it is hard enough. The problems include the inability of the modern-day transparency and four-colour printing inks to capture all artist colours. However, these problems become amplified with insufficient or poor supervision of each process. This can be readily seen by comparing some of the many editions one finds in a bookshop of, say, the French Impressionists, or, closer to home, the Heidelberg School; the variations are great indeed.

It cannot be said that the Australian colour separators and printers are unable to do the job; it is simply that they cannot do it without much greater

expense. It is not only that our machinists are better paid, it is also that the Asian machinists achieve a much better output per hour and per day.

We recently sought twenty quotations from Australian printers in the hope of printing here again and, after allowing for every possible factor (saving overseas travel costs, cheaper postage and the Australian dollar at a value of only 60 US cents) I have to report that the result is disappointing. The quotations for the whole job range from 23% to 127% dearer and, on a basis of film made overseas and printing in Australia, the extra cost is \$15,000 a year – simply too much to bear or to pass on.

However, disappointing though this may be, it should be well noted that overseas printing expenditure represents only 28.7% of the magazine's total production cost. The balance of 72.3% is spent entirely in Australia on production and overheads. Furthermore, in contrast to our reliance on grants earlier, the staff (now doubled) and the company (now mildly profitable) are contributing much increased taxation. ■

## State support for galleries in Victoria

Eric Rowlison

**W**HILE REGIONAL GALLERIES in Victoria date back to the establishment in 1884 of what is now called the City of Ballarat Fine Art Gallery, a regular programme of State Government assistance to the members of the network only came into existence in the 1960s. As a result of approaches from the Victorian Public Galleries Group (since renamed the Regional Galleries Association of Victoria), the State agreed to contribute toward the operating costs of public galleries founded outside the metropolitan area. It was the philosophy of the Government at that time that the National Gallery of Victoria sufficed as a centre for the visual arts in the city. The terms of the grants to the regional galleries stipulated that each must have a professional director, must match State funds at a prescribed level and must use the money for operating costs rather than for acquisitions or capital expenditure. At that time the system aimed at encouraging the creation of new galleries, a goal which was achieved so successfully that in 1971, when the network had reached a total of sixteen

members, it was closed to further membership and has remained so since.

Some of the basic principles which have influenced funding to the regional galleries reflect Government attitudes toward the National Gallery of Victoria. Until the establishment of the Art Foundation of Victoria, the State had never provided consequential support for acquisitions by the National Gallery. In fact following the creation of the Felton Bequest in 1904, the State withdrew all funds for acquisitions for many years on the excuse that the Felton and other private sources were adequate to the Gallery's needs. Stinginess in regard to acquisitions carried over to the regionals, in their case using the argument that the galleries belonged to their communities which therefore held responsibility for the growth of their collections.

This changed in 1977. The Government contracted to match private contributions to the new Art Foundation of Victoria to a total of two and a half million dollars. It agreed to match annual donations by Caltex Oil to a central purchase pool for the re-

gional galleries. It has recently undertaken to contribute a minimum of \$50,000 per annum to a somewhat similar acquisitions programme for the regional network created jointly with the Statewide Building Society. The Government has, in fact, begun to encourage private support for galleries in recognition of its own inability to provide adequate backing.

The 1980s have seen four major developments in State funding and attitudes. First and most important has been recognition that the regional galleries differ from each other. Ararat, for instance, with its small space and collection does not have the same needs or problems as Bendigo with several thousand works of art and its enormous building. Until 1981 each gallery had been eligible for the same level of State grant. Since then the galleries have been classified into three groups, according to a complex set of criteria, each with a different ceiling for State assistance.

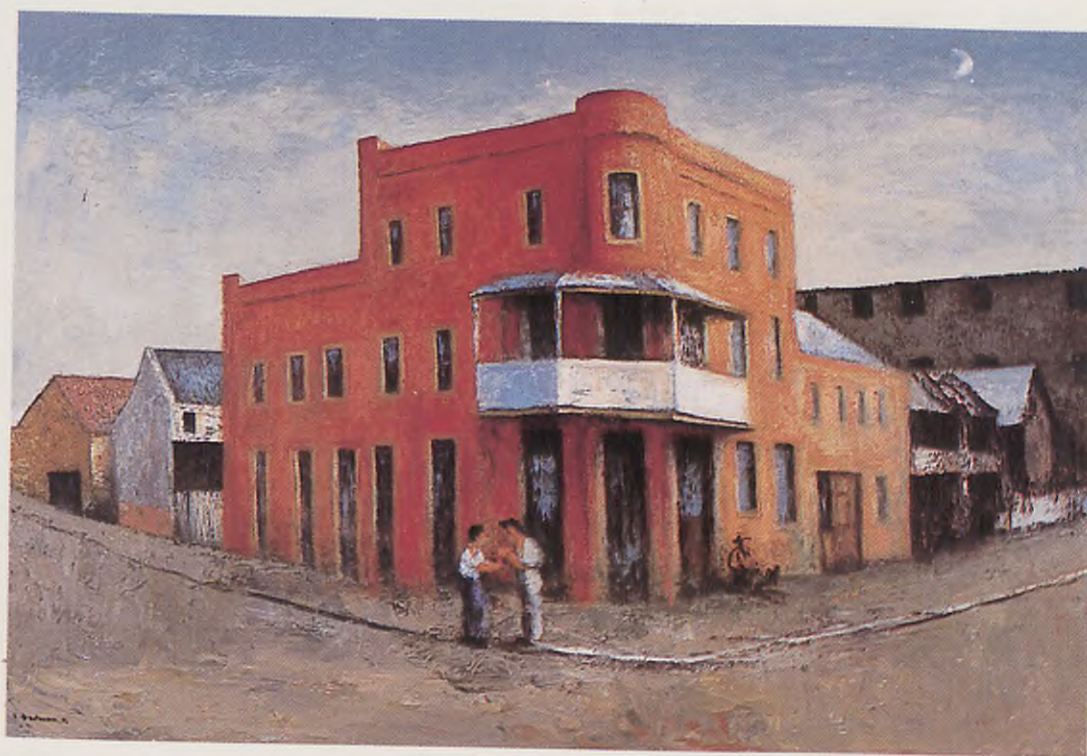
Second, while the basic considerations in determining a gallery's classification have been the size and importance of its collection, museological stan-



# RECENT ACQUISITIONS BY PUBLIC GALLERIES



above  
FRED WILLIAMS  
YAN YEAN, DANDENONGS 1972  
Oil on canvas 207.5 x 104.5 cm  
Queensland Art Gallery, Brisbane  
Purchased 1986



top right  
Sali Herman THE CONVERSATION 1983  
Oil on canvas 91.7 x 137.4 cm  
Tasmanian Museum and Art Gallery, Hobart  
Presented by the artist, October 1986



above  
ARTHUR BOYD THE EXPULSION 1947/48  
Oil on hardboard 99.5 x 119.6 cm  
Art Gallery of New South Wales, Sydney  
Purchased 1986



dards have become increasingly important. The Ministry for the Arts has adopted the stand that as it cannot provide funds adequate to the needs of the galleries it can offer the services for which extra funds would be intended. It has established a section called Public Gallery and Museum Services through which cataloguing, conservation, exhibition management and several developmental programmes are administered. Quite cost effectively it has provided services which are invaluable to the recipients. To have achieved the same results through individual grants would have been enormously expensive. The budget has been, notwithstanding, far less than is required.

Third, funds (again on a matching basis) have been directed towards capital works intended to bring the facilities of galleries up to current international standards. While the amount of money available has been, as usual, less than needed, progress over the past six years has been impressive.

Finally, a network of metropolitan galleries has grown up which parallels in Melbourne the regional galleries in country areas. Many of these are wholly or partially State funded, for example, Heide Park and Art Gallery and the Australian Centre for Contemporary Art. Others, such as the University of Melbourne Art Gallery and the Jewish Museum of Australia, receive either no money or only token support from the State. In fact, the metropolitan network has grown rather like topsy, each individual institution justifiable to a greater or lesser degree but created without serious consideration of its part in

any overall plan, or of the long-range financial implications of setting up yet another gallery.

This is only one of the problems lurking beneath the surface of what is fundamentally an excellent programme of support. The Government's attitude towards funding of the arts has reflected an absence of general policy and an overall reluctance to provide more money than is absolutely necessary to avoid political embarrassment. This dismal approach has been tempered by the enthusiasm of a few individuals in recent years, particularly Premiers Bolte and Hamer and the present Minister for the Arts, Race Mathews. The creation of the Ministry for the Arts in the early 1970s resulted in a diminution of the principle of funding by expediency and a gradual move toward the establishment of responsible policies. The present approach to gallery support, however, sounds far more the result of logical decision making than is actually the case. To a considerable degree, the development of gallery funding in Victoria (as is doubtless true in other States as well) remains, sadly, a matter of the whim of unsympathetic politicians relentless in their determination to remain ill-informed. No matter what the relative merits of their applications, a gallery located in a swinging seat still stands a better chance of receiving a capital works grant than one in a safe seat.

In addition, there exists a degree of confusion as to the ultimate responsibility for support of regional galleries. The communities and boards of trustees which own them demand more support from the

State while the State maintains that the ultimate responsibility lies at the local level. To be sure, this is simply one manifestation of the struggle for the dollar which takes place between different levels of government in many disciplines. The sad part is that the galleries themselves are caught in the middle and usually obtain little enough help from either party.

Finally, however laudable support for museological activity may be, it is not a politically exciting subject ever likely to attract big enough money. Conservation does not catch many votes nor does a cataloguing system provide an elegant backdrop against which a drab premier may stand to capture some reflected glamour. Nice new buildings which require no ongoing funding are far more attractive.

Despite these difficulties, the art galleries of Victoria have become a group which can be compared favourably to others of their size and type elsewhere in the world. If they have financial problems, they can boast considerable recent progress, important collections and some diversity of support. Their present positive circumstances have come about partially thanks to help from the State and partially, perhaps, in response to the challenges which the limitations to that support have forced the galleries themselves to meet. ■

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## Book reviews

### The Art of Captain Cook's Voyages

by Rüdiger Joppien and Bernard Smith  
Oxford University Press, Melbourne, 1985  
ISBN 0 19 5544579 \$175

Reviewed by Tim Bonyhady

IT IS COMMONPLACE for Australians to think of Captain James Cook as a particularly Australian hero: after all he was the first European to survey the east coast of Australia. But on Cook's three long voyages around the world – taking 101 months in total – he spent only three months in Australia. Much more than an Australian hero, Cook is a Pacific hero, if not a world hero.

The relatively small place of Australia in Cook's achievements is evident in volumes 1 and 2 of *The Art of Captain Cook's Voyages* by Rüdiger Joppien and Bernard Smith. These two volumes deal respectively with Cook's first two voyages, the voyage of the *Endeavour* of 1768–71 and that of the *Resolution* and *Adventure* in 1772–75. Only a small

proportion of volume 1 discusses Australia (18 of 246 pages). The remainder is concerned principally with Cook in Tierra del Fuego, the Society Islands and New Zealand. Volume 2 does not discuss Australia at all as William Hodges who accompanied Cook on his second voyage on the *Resolution* did not come here (although in February and March 1773 the *Adventure*, parted from the *Resolution* by fogs and gales, visited Tasmania). The volume is again concerned principally with Cook in the Pacific.

The result is that for those with a very direct interest in Australian art these books have little to offer. If interested in the art of Australian maritime exploration, they will be better off with chapter 7 of Bernard Smith's *European Vision and the South Pacific* (1960/1985) or *Drawings by William Westall* (1962), which includes a chapter by Bernard Smith on 'William Westall's Drawings and Paintings of Flinders' Voyage' around Australia in 1801–04. In the relatively near future – to be published next year by Oxford University Press – they can look forward to *The Art of Captain Baudin's Voyage* edited

by Bernard Smith, Jacqueline Bonnemains and Elliott Forsyth.

Yet for those with a broader interest in the context of Australian art, the books offer a great deal. The introductions to the two volumes, both written by Bernard Smith, contain much material of relevance to later Australian art.

Perhaps the most interesting issue raised by the introduction to volume 1 – which is primarily concerned with the work of Sydney Parkinson – is that of the relationship between the artist and native peoples. Smith writes: 'The role of the artist on scientific voyages of exploration, in the cultivation of relationships essential to the prosecution of his work, has never been fully appreciated. Although the act of drawing was itself a kind of assertion of European power, a pre-emptive acquisition of knowledge for the future, including future action, it could not be asserted, as other modes of power were, simply by the use of physical force. Drawings of the living, not the dead were required, and these pre-supposed amicability and interaction. In this res-▶



# RECENT ACQUISITIONS BY PUBLIC GALLERIES



*top*  
CONRAD MARTENS  
VIEW OF THE HEADS, PORT JACKSON 1853  
Watercolour and gouache on paper  
54.2 x 76.4 cm  
Art Gallery of New South Wales, Sydney  
Purchased 1986

*above*  
THEA PROCTOR THE SURF 1916  
Watercolour on paper 27 x 54 cm semi-circle  
Australian National Gallery, Canberra  
Purchased 1986

*above*  
TOM ROBERTS  
PORTRAIT OF A LADY IN A BLACK HAT 1900  
Pastel on cotton duck on cedar panel  
57.6 x 145.6 cm  
City of Ballarat Fine Art Gallery, Ballarat  
Purchased 1986



pect the so-called "scientific" drawings of people differed fundamentally from the drawings of plants and animals, which were first cut, snared, trapped or shot.'

Volume 2 shows that, like Parkinson, Hodges had to cultivate amicable relationships before he could successfully begin his work. The same was probably true of artists on later maritime expeditions, such as Nicholas Petit with Nicolas Baudin, as well as artists on inland expeditions such as Ludwig Becker with Burke and Wills.

The introduction to volume 2 is longer and more interesting than that to volume 1, reflecting Hodges's greater achievement than Parkinson and the fact that Hodges (unlike Parkinson) survived his voyage with Cook and painted numerous works depicting Pacific subjects following his return to England. The central issue in Smith's introduction is also one of the main issues in nineteenth-century Australian art history: the question of how artists responded to the problem of recording 'unfamiliar natural facts within the frame-work of prevailing Western traditions'.<sup>1</sup> Especially for an artist of considerable aspirations – such as Hodges – there

was a difficult choice between 'the grand style versus the topographic, the perfect versus the particular'. The problem arose in portraying native peoples as much as in the painting of landscapes and history subjects. In landscape painting, for example, the solution adopted by Hodges was to proceed in the grand manner, tinkering with the conventions of the picturesque landscape view while recording 'typical values faithful in principle, if not in detail, to the character of the place portrayed'. Artists like

Eugene von Guérard placed a greater emphasis on topography than had Hodges, without this becoming their sole concern. They did so partly out of choice. Von Guérard was convinced of the value of paintings which could serve as 'illustrations for treatises of botanical or geological features of the colony'. For they were also constrained by their market. Von Guérard wrote, 'unhappily our time is the worst for great historical, religious and even landscape compositions. It is not the want of the proper genius in the artist to create but in our time is principally the wish for the works of Art copied or taken from nature, nearly in all branches of Art and especially in Landscape painting.'

Looking beyond Australia, these volumes are important for giving more impetus to Bernard Smith's efforts to put the Pacific on the world's art history agenda. At the high art end of the spectrum he has already been quite successful. For example in the recently published *Art of the Nineteenth Century: Painting and Sculpture* (1984), by the American scholars Robert Rosenblum and H.W. Janson, the opening chapter commences with a discussion of two paintings resulting from Cook's second voyage: Sir Joshua Reynolds's *Omai* and Hodges's *A View taken in the Bay of Otaiheite Peta*. Now in *Cook's Voyages* Smith repeatedly examines Parkinson's and Hodges's achievements in the light of contemporary European painting, an examination greatly aided by numerous reproductions of works by other artists. Perhaps most significantly he argues in volume 2 (and in a related article in the English journal *Art History*) that Hodges was the first artist to harness the pure sensation of the first response to nature,

as found in an oil sketch done on the spot, and carry it through into the much larger 'finished' exhibition oil painting. On this view Hodges, as a result of his voyage with Cook, stands at the beginning of the tradition that leads through John Constable and Camille Corot to Paul Cézanne.

Above all, however, these books are significant for the descriptive catalogues which take up more than half of each volume. These catalogues include all the visual material known to the authors that depicts people encountered, places and things seen and artefacts collected by Cook and his men on his first two voyages. Only natural history subjects and drawings purely of a charting and navigational interest are excluded – exclusions which one can understand on grounds of time and cost but which are disappointing because they mean that the entirety of the artistic product of the voyages remains hidden. Nevertheless, publication of the two volumes involves the great achievement that a huge corpus of material has for the first time been illustrated (much in colour) and described. The way is consequently clear for all those who wish to examine how the Pacific was presented in pictures in Europe in the late eighteenth century. On the basis of this material we should be able to expect new attempts at redefining our understanding of 'European vision and the South Pacific'.

<sup>1</sup> Robert Rosenblum and H.W. Janson, *Art of the Nineteenth Century: Painting and Sculpture*, London, Thames and Hudson, 1984, p.14.

Tim Bonyhady, a lecturer in the Faculty of Law at the Australian National University, is the author of *Images in Opposition: Australian Landscape Painting 1801-1890*.

## The Lamberts: George, Constant and Kit

by Andrew Motion

Chatto and Windus, London 1986

ISBN 0 7011 2731 7 \$29.95

Reviewed by Joanna Mendelssohn

**T**HIS COULD HAVE been a very good book. Three generations of the Lambert family have distinguished themselves in a variety of the arts. All of them had a flamboyance, a sense of style that both attracted and repelled those around them, all of them had poor or non-existent relationships with their fathers, and all of them died young after a self-destructive pattern of behaviour that caused those who cared for them a great deal of pain.

It is hard to trace a family, attitudes, and personality traits within a family, across three generations. To a certain extent Andrew Motion has succeeded admirably. But he has done so by imposing

a schema that only works because of his selection and interpretation of facts. It is this schema of recurring patterns of behaviour, observed and acted upon by the powerful tragic figure of Amy Lambert, that both carries the book and causes its ultimate failure.

The most glaring omission caused by Motion's selection is his exclusion of the distinguished sculptor Maurice Lambert, elder son of George and brother of Constant. Maurice appears at points in the narrative like an odd ghost. He is there as a student of sculpture shortly before his father decides that he too will become a sculptor. Later he is the stable brother to Constant's instability, then the disapproving uncle, blighting Kit's childhood. Maurice Lambert was too distinguished an artist and too much on the main stage of his family life to deserve such off-hand treatment.

Motion handles his three chosen subjects, not by continuous narrative, but by three separate interlocking biographies, each of which can stand on its own. Therefore we meet Constant for the first time

as George's awkward child, then in the section on himself he is the talented but unstable musician. Later he is the unsatisfactory father of Kit. This treatment stresses the background figure of Amy – a strong, but non-communicative woman at first subjugating herself to her husband then ultimately dominating her son and grandson. It would have helped, however, if there had been some cross-checking of facts. In the section on pop entrepreneur, Kit, we are told George died in 1931, when the rest of the book and standard biographical sources have him dying in 1930.

Indeed, most of the problems in the book are connected with facts, especially those surrounding George. Some of these are minor. George is supposed to have stayed at a harbourside Sydney suburb called 'Hurshales'. Coogee is spelt with a 'd'. The Monaro is described as being 'outside Sydney', which is a bit like describing Skye as outside London. Elioth Gruner is consistently called 'Gunner'. H.S. Gullett, official war correspondent with the British and French armies on the Western



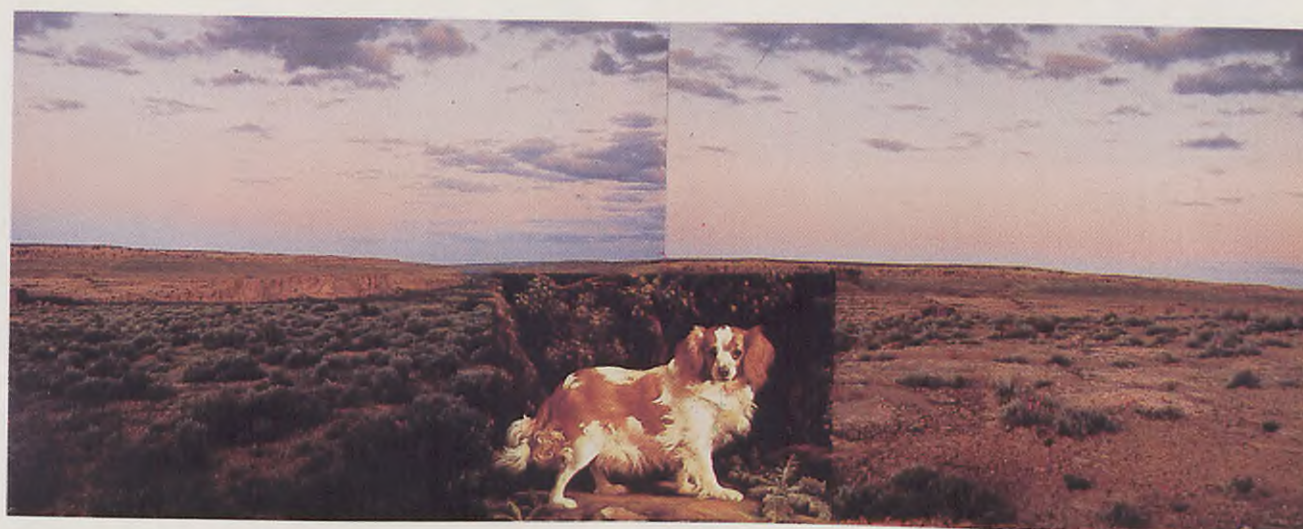
# EXHIBITION COMMENTARY: PUBLIC GALLERIES

*right*  
YIRAWALA CEREMONY c. 1965  
Ochres on eucalyptus bark 57.4 x 42 cm  
Ancestors and Spirits: Aboriginal  
Painting from Arnhem Land of the 1950s and 60s  
Australian National Gallery, Canberra

*below*  
BILL HENSON UNTITLED 1983/84  
Photograph 98.3 x 73.6 cm  
The New Vision: A Revolution in Photography 1920-1940  
Australian National Gallery, Canberra



*below*  
IAN NORTH PSEUDO PANORAMA  
1985 Type C photograph, acrylic  
38 x 96.5 cm  
Contemporary Art Society, Adelaide



*right*  
MICHAEL JOHNSON  
OUD 1986  
Oil on linen  
198 x 518 cm  
University of Melbourne  
Gallery





Front is 'G.S. Gullett' and made the official war historian for Australia. C.E.W. Bean is demoted to 'a senior officer in charge of war records'. Although these appear trivial, if irritating examples, they do cause some confusion when reading the text, especially when they lead to internal inconsistency of narrative. This is not helped by the total lack of footnotes and a scant bibliography which only exists as part of the acknowledgements.

Even more worrying than the constant factual errors are the distortions of the milieu in which George Lambert operated. Again this must be seen partly as a result of the schema – the progression from conservative, poorly educated grandfather seeking glory in London before retreating to fame in the aesthetic backwater of Australia; to pop flamboyant grandson strutting the world stage. The grandfather concerned with craft in art, the father concerned with art, the son concerned with money, and all three obsessed by fame.

Because of the lack of given sources there is no way the reader can easily check on some of the more surprising statements made on Sydney art in the 1890s and 1920s. Motion seems to have relied heavily on out of date or poorly researched secondary sources. So in the context of Sydney in the

1890s Julian Ashton is described as an aesthetic reactionary, hostile to the ideas of the Melbourne Impressionists. Lambert is portrayed as being disadvantaged for at first following Ashton's *plein air* style. Even a cursory reading of the events of the 1890s shows this to be nonsense. Far from being a reactionary Ashton, in the context of the 1880s and 1890s, has to be described as progressive. He encouraged the purchase of work by the Impressionists and promoted those of his students who adopted the new style. He was a driving force behind the Society of Artists when it was formed, and was the most effective lobbyist for the travelling scholarship that took George to London.

Where Motion has perhaps become confused is that the radicals of the 1890s became the conservatives of the 1920s. Ashton, along with Streeton, Long and the Lindsays all turned into anti-modernists in their later years. But Motion's treatment of this last period of George Lambert's life is even more eccentric. He has attempted to cover the popularisation of modernism in Sydney without once mentioning the role of *Art in Australia* or *The Home*. This enables him to credit Lambert with almost single-handedly raising the consciousness of Australians on modern art, to describe Cossington

Smith as a disciple of the master, to ignore Margaret Preston entirely, and to blame Lambert's later diminished reputation on the victory of those very moderns he aided.

One reason at least for the decline in George Lambert's reputation can be seen in the obituaries in the memorial issue of *Art in Australia* 1930, which is not even cited by the author. Almost every tribute is tempered by a reference to his enemies, his 'flamboyant personality' his 'showing off'. Unlike the amiable Constant, but more like the riotous Kit, George had perhaps only one long term intimate friend, Thea Proctor. The rest were cronies – colleagues who resented his assumption of superiority and his treatment of his wife and family. They respected his draughtsmanship but loathed his personality and, were not over keen to give him credit after his death.

If Motion had properly researched his first subject he would have found more of both continuity and contrast within the Lambert family. It would also have been a better book. ■

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Joanna Mendelssohn is an art researcher and writer working on a book on Lionel Lindsay.

### S.T. Gill, *The South Australian Years, 1839-1852*

by Ron Appleyard, Barbara Fargher, Ron Radford  
Art Gallery of South Australia, 1986  
ISBN 0 7308 0790 8 hardback, \$25  
ISBN 0 7308 0794 0 paperback, \$18.95

Reviewed by Geoffrey Dutton

**T**HIS BOOK was published to coincide with a notable exhibition of S.T. Gill's South Australian work. One of the sponsors of the book, the South Australia Jubilee 150 Board, also gave a grant for the conservation of many watercolours. The beneficial results of this grant may be seen in a comparison of the painting on the cover of this book with the reproduction of the same work, liberally foxed, on page seventy-three of my own book on Gill, *S.T. Gill's Australia* (Macmillan, 1981).

This painting is typical of the unique contribution Gill made to Australian art. It comes from Gill's paintings of the ill-fated Horrocks expedition of 1846 to the desolate country beyond the Flinders Ranges. Horrocks was accidentally shot when the expedition's evil-tempered camel lurched, and the watercolour shows Gill reclining on guard outside the tent in which lies the injured Horrocks. As always with Gill, the detail is impeccable, but it is the handling of the delicate colours of the harsh landscape,

which show not only Gill's talent as an artist but the immediacy of his response to a landscape no artist had painted before.

The freshness of Gill's eye and technique, both with figure and landscape, comes through particularly well in the illustrations to this handsomely produced book. There are three authors, Ron Appleyard, Barbara Fargher and Ron Radford, but as Daniel Thomas, Director of the Art Gallery of South Australia, rightly says, former Deputy Director 'Ron Appleyard's research is at the heart of this exhibition and its book'.

Ron Radford contributes 'An Appreciation' of Gill, Appleyard a 'Biographical Outline', and Fargher a note on Gill's 'Watercolour Materials and Techniques'. The South Australian works are then divided into eleven categories, with small reproductions and notes on the works, mostly contributed by Appleyard and Fargher. There are some new discoveries, but nothing major; unfortunately, for various reasons, there is all too little information available about Gill's life.

There are some fine colour reproductions, particularly the cover illustration and 'The Gawler River', where the quality of light, so evident in the series on the seasons and the months, is beautifully revealed.

Ron Radford writes 'it is no great exaggeration to see him [Gill] in South Australia principally as a

landscape painter'. One must agree; Gill is of the utmost importance in the history of Australian landscape painting. This young Englishman, who became an instant Australian when he stepped ashore in 1839, understood the light, the untidiness of the gum trees and the landscape, the delicacy of the colours of the trunks of those same trees, and the relation of the Aborigines to their country. But Radford seems a bit nervous lest he be thought to claim too much for Gill, who is still not quite respectable. He rolls out a couple of big guns, John Glover and Eugene von Guérard (whom he nominates as 'Australia's greatest nineteenth-century artist'). 'Beside the work of these giants S.T. Gill's intimate watercolour landscapes of the 1840s pale'.

But Gill was not trying to 'give the landscape symbolic significance', nor was he a romantic like Martens, nor did he flex his muscles as a giant. Gill has been a victim of what Matthew Arnold prescribed for literature, 'high seriousness'. In both life and art Gill was frequently and undoubtedly low, but ultimately he was as serious an artist as any of his contemporaries, and understood more about the spirit of Australia and its peoples, white and black, than any of them. ■

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Geoffrey Dutton is a writer and historian whose latest book is *The Innovators* (Macmillan, 1986).

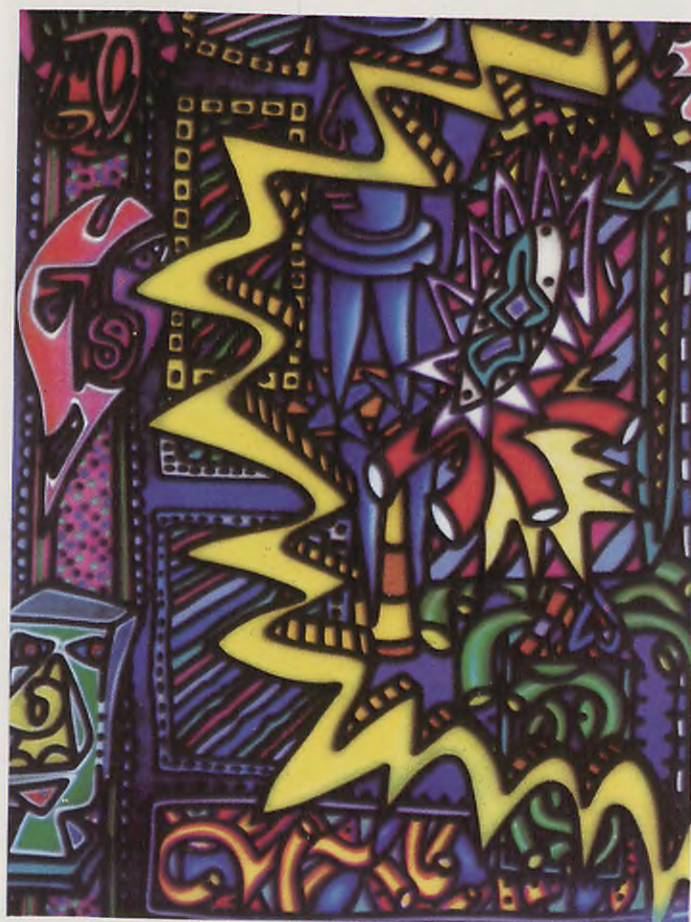


# EXHIBITION COMMENTARY: PUBLIC GALLERIES

*right*  
ELIZABETH NEWMAN AFRICA 1986  
Oil on canvas 181.5 x 238 cm  
Fears and Scruples exhibition, University of Melbourne  
Gallery  
Art of the Present - The Vitrex Camden Collection

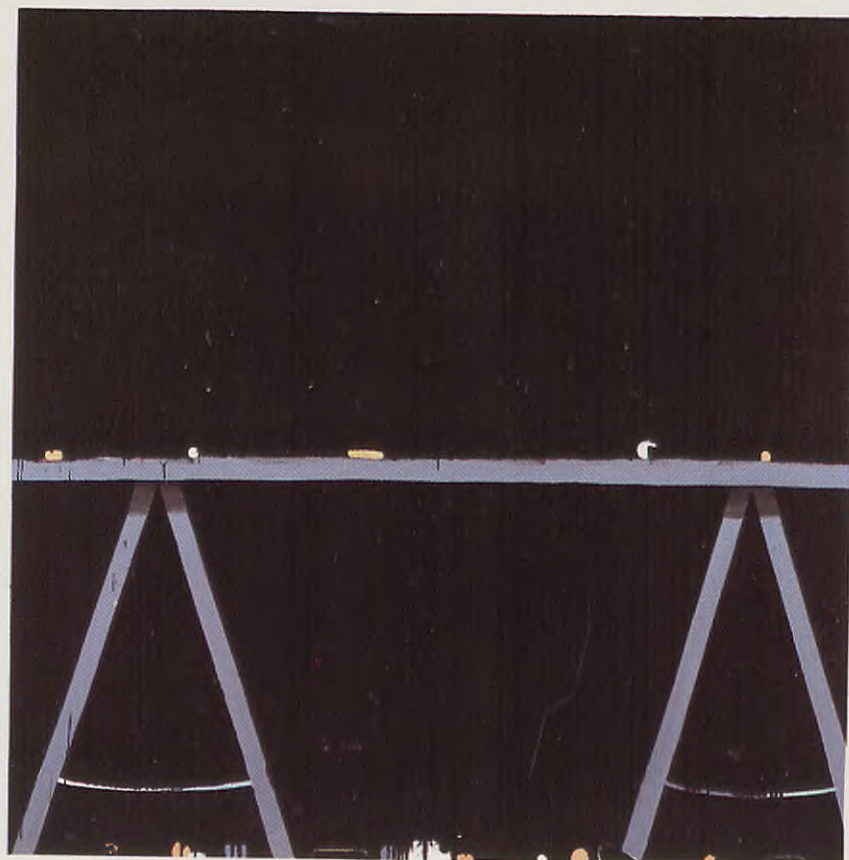


*below*  
KEN UNSWORTH  
AS I CROSSED THE BRIDGE OF DREAMS 1985  
Oil on canvas Primal Painting exhibition  
Heide Park and Art Gallery, Melbourne



*above right*  
HOWARD ARKLEY ZAPPO 1983  
Acrylic on canvas Primal Painting exhibition  
Heide Park and Art Gallery, Melbourne

*right*  
DALE HICKEY UNTITLED 1986  
Oil on linen 183 x 183 cm  
The Hugh Williamson Prize 1986  
City of Ballarat Fine Art Gallery, Ballarat



*top*  
CHRIS DYSON FAST CYCLE 1986  
Oil on canvas 182.5 x 136.5 cm  
Fears and Scruples exhibition  
The University of Melbourne Gallery  
Private Collection, Melbourne

*above*  
JON CAMPBELL LOOKING FOR BIRD  
1986 Oil on canvas 146 x 180 cm  
George Paton Gallery  
Photograph by Rosalind Drummond



## Perth scene

Ted Snell

IT IS OPEN to question whether arts administrators have any lasting impact on the vigour and quality of the art a community produces; even if there is little doubt that a blinkered and uninspired bureaucracy can be extremely frustrating for artists, curators and their audience. Certainly Western Australia has not been blessed with a plethora of imaginative arts administrators over the past decade and few would disagree that it has been frustrating, yet it has been a period of innovation and consolidation. Although interspersed with short periods of spirited leadership under Laurie Thomas in the sixties, Lou Klepac in the seventies and Tony Bond in the eighties, the record of the Art Gallery of Western Australia in the promotion of contemporary art practice in this State and the research into the visual history of Western Australia has not been good. Its recent history has been even more controversial. Individual curators at the Art Gallery have made a significant contribution but this merely highlighted the difficulties that existed between the Director, the staff and the board. Resignations, sackings and scandals were commonplace.

It was therefore with a general sense of relief and optimism that the community welcomed the major re-structuring of the arts administration in this State by the newly appointed Minister David Parker. Within weeks, Frank Ellis, the Director of the Art Gallery of Western Australia resigned, Robert Holmes à Court was appointed Chairman of the Board on the retirement of long-serving member Ella Fry, and the Western Australian Arts Council was disbanded and reformed as the new Ministry for the Arts.

It is too early to report on the success of this re-structuring but if a more co-ordinated funding policy is established, dynamic Director, Assistant Director and curatorial staff are appointed at the Art Gallery of Western Australia and a better working relationship established between the staff and the board, there can be little doubt that the result will be a more flourishing system.

In the midst of all this turmoil the Gallery did maintain its exhibition programme by presenting the large touring shows 'Wild Visionary Spectral' and 'Golden Summers' (even if we missed out on 'Turner Abroad', 'Modern Masters' and 'Monet'); though more importantly Robert Bell, Janda Goodling, Gary Dufour and Helen Topliss curated exhibitions that provided a focus on Western Australian artists Eileen Keys and Richard Atherton Ffarington as well as those forgotten members of the *plein-air* movement in the 1880s who had taken up the call



JOHN BEARD PORTRAYAL 1986  
Oil on acrylic on linen 228 x 163 cm  
Collection of the artist  
Photograph by John Austin

to 'Go West, Young Man'. During the run of 'Golden Summers', Helen Topliss brought together works from public and private collections to recognize the contribution of former members of the group that gathered at Heidelberg: Herbert Gibbs, George Pitt-Morrison and Frederick Williams. She also introduced many West Australians to the work of Florence Fuller and by highlighting the radical impact of the musician, Marshal-Hall, she further contributed to our understanding of that important period of Australian art.

Perhaps the most significant historic exhibition last year was 'Aspects of Perth Modernism in the Thirties', curated by Julian Goddard at the Undercroft Gallery, University of Western Australia. It documented that traumatic period from the collapse of Wall Street in 1929 to the announcement of the Second World War in 1939, showing the works of John Oldham, Harald Vike, Herbert McClintock and Axel Poignant. The emergence of modernist tendencies in local art occurred at the same time, so the upheaval in society was reflected

for many in the upheaval of traditional art forms. Axel Poignant's photographs and Harald Vike's trade union banners and studies of wharfies and the unemployed vividly reconstruct the social degradation of the period and indicate the impact of the social realist theories of art which were discussed by the group which formed around the writer Katherine Susannah Prichard. Through the works of designer John Oldham and painter Herbert McClintock, we are also made aware of the inventiveness local artists showed in their response to contemporary European models. This was an important exhibition which not only reshaped West Australians' view of local art practice, but it is hoped it will modify existing national preconceptions as well.

Over the past year Praxis maintained its crucial role as a sponsor for young artists by inviting guest curators to investigate attitudes and identify common threads in the practice of young Western Australian artists. 'Incongruous Marriage' brought together the work of seven sculptors, selected by David Watt who, in his catalogue essay, pointed to the diversity of activity indicated by the title of the exhibition: 'Incongruities and contradictions extend throughout the exhibition in the manner in which materials are utilized and in the juxtaposition of forms, images and concepts.' Installation was the predominant method of working adopted by Bridgit Thornton, Steven Holland, Paul Waterson, Mark Edwards and Virginia Ward, whose construction of tumbling, architectural fragments *Architectural artifice-le grande façade* was overwhelming, literally and metaphorically.

A companion exhibition titled 'Vestiges' of two-dimensional work by young artists followed. This group maintains that significant art can be produced outside the major centres. The sixteen artists involved showed a daunting range of ambitions and attitudes and the energy and commitment of the artists was never in doubt. Thomas Horeau's *The Mexican sleeps as an angel flies overhead*. *Swoosh!* together with the works of Judith Van Heeren, Fred Gilbert, Michael Carlin and Jane Barwell made sure that 'Vestiges' was a tough and invigorating exhibition. Praxis also continued to promote a variety of performance activities through a series of performance evenings which brought together young artists, students, well-established local artists and visiting artists and critics. One of the four performances in April was a sparse and haunting piece by Edward Bear and Steven Holland. The cyclical nature of their piece, its



# PERTH SCENE



*left*  
HARALD VIKE  
PEOPLE IN A TRAM, MAN PLAYING HARMONICA 1942  
Oil on canvas on cardboard 37 x 39.8 cm  
Collection of the artist

*below*  
HERBERT McCLINTOCK STRANGE OVERSIGHT 1940  
Oil on composition board 61 x 45 cm  
Collection of J. and K. Hector



*above*  
HARALD VIKE  
BANNER OF THE AMALGAMATED  
SOCIETY OF CARPENTERS  
AND JOINERS  
1938 (restored by the  
artists in 1986)  
30 x 25.5 m  
Property of the Building Workers  
Industrial Union of Australia,  
Western Australia  
Photograph by Julian Goddard

*above right*  
JEFFREY MAKIN  
COCKATOO YELLOW No. 2  
1983 Oil on canvas  
166 x 166 cm

*right*  
VIRGINIA WARD  
ARCHITECTURAL ARTIFACE - LE  
GRANDE FACADE  
1986 Mixed media  
7 x 7 m  
Praxis, Perth



*above*  
THOMAS HOREAU WHILE THE MEXICAN SLEEPS  
AN ANGEL FLIES OVERHEAD, SWOOSH! 1986  
Acrylic on paper 150 x 180 cm



austere ritual and its existentialist mood, combined to create a very moving and engaging event.

Within the commercial gallery network there was plenty of life. Perhaps the America's Cup dollar has encouraged some of this activity; however, we can only wonder at the long term viability of so many newly established galleries. During the year the Goodridge Gallery opened its doors; Prism Gallery took over from Editions Gallery in Fremantle and immediately doubled in size; the Fremantle Foundation established the Black Swan Gallery and Gallery 52 moved to larger premises closer to the Cultural Centre and the Art Gallery of Western Australia. At the same time galleries based in Mel-

bourne and Sydney moved into the West for special exhibitions. Deutscher Fine Art set up in the Parmelia Hotel for one week to celebrate their tenth anniversary and the Irving Sculpture Gallery staged an exhibition called 'Soul in Stone' in the Allendale Square complex.

In a busy year we saw Andy Hayim at Galerie Düsseldorf, Robert Jacks at Gallery 52, Lloyd Rees and Eveline Kotai at the Greenhill Gallery, Miriam Cahn at Praxis and Jon Cattapan at Galerie Düsseldorf. The solo exhibitions of John Beard, also at the Galerie Düsseldorf, Nola Farman at Gallery 52 and Jeff Makin at the Quentin Gallery were the ones which stood out, however.

During a year when Perth has seemed to live in the future, speculating on the possibilities that might eventuate from the America's Cup, the quality and importance of these exhibitions has occasionally been overlooked. Nevertheless, 1986 was more than a preparation for 'The Cup' and the vigour and commitment of the local scene has rarely been as pronounced. Perhaps once 'The Cup' and all the fuss is over this will become more widely acknowledged. ■

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.

## Time for re-evaluation

Arthur McIntyre

**I**N 1982, the Sydney commercial gallery scene expanded dramatically with the opening of a rash of new galleries promoting the work of mostly younger artists. Stephen Mori at Leichhardt, Roslyn Oxley at Paddington and Kerry Crowley and Noela Yuill at Pyrmont were some of those dealers specializing in younger artists. Garry Anderson, Ray Hughes and Gisella Scheinberg have since come to the party. Artist-run venues, such as Artspace, Performance Space and First Draft, located in the inner-west, have added to the avalanche of works by younger artists which is on permanent display throughout the city.

For mid-career and older artists, there seems to be genuine justification for concern. In a consumer society where everything else has become disposable because of inbuilt premature obsolescence, it would be alarming to see artists go the same way.

Of course, running an art gallery is 'a question of economics', as one of the aforementioned dealers chided me recently, but there must be other priorities. Fashionability and money considerations will not guarantee the long life of a commercial gallery, contrary to the naive expectations of some who establish galleries for all the *wrong* reasons. Galleries which do not offer a diverse range of art, regardless of age, fashion and sex, are doomed to early extinction.

There are plenty of obvious reasons to champion young artists of special merit and conspicuous potential, but a genuine perspective is essential. All a young artist has to offer is potential. Unlike his older confreres, he does not have a proven track record and a tangible body of work as evidence of commitment, development and sheer determination.

While a small percentage of mid-career and older artists, are comfortably off and have a guaranteed market, it is foolish to imagine that professional survival is necessarily easier for artists over the age of



JAN SENBERGS  
DRINKS AT THE SPINIFEX, DERBY, W.A. 1986  
Pastel on paper  
76 x 115 cm  
Powell Street Gallery, Melbourne

forty. Theoretically, it should be so, but the reality is otherwise. There is ample evidence that life is actually harder for an innovative and uncompromising artist in mid-career. He, or she, is carrying a heavy burden of decades of hard-won survival in a very private and frustrating profession which uses up huge amounts of self-motivation. Health and stamina begin to decline because of what often appears to be endless frustration and lack of recognition.

Australia has never been a country noted for acknowledging creative achievement, especially that of an anti-establishment nature. The acclaim we lavish on sporting personalities, war heroes, movie stars and music figures is often denied to artists who challenge fashionable modes of visual arts expression. Our media outlets (newspapers and television) reflect this situation all too clearly.

While increased competition (resulting from sheer force of numbers as art schools empty out large numbers of young graduates every year) is undoubtedly daunting for youngsters in the 1980s: they can console themselves with the knowledge that their

very youthfulness is a much sought after commodity. Their inbuilt resources of largely untapped energy, good health and reservoirs of high hopes for future acclaim remain intact.

Melbourne artist, Gareth Sansom, reveals his neurosis as he copes with his sexuality, his greying hair, physical pain and heavy work load. Recently appointed as Dean of the Victorian College for the Arts, he has to juggle income and time with remarkable dexterity in order to keep on painting. In spite of much acclaim over the past few years, Sansom cannot live from earnings from painting sales and Visual Arts Board grants.

At fifty-six, Richard Larter is more fortunate than many older artists, because he can paint full-time. But, he has had to adjust his lifestyle to accommodate the time and energy he devotes to his art. By living in a country town (Yass) and cutting costs, Larter can get by.

'I can just about survive from painting sales and I only attend my openings when I can sing for my supper. Although I appear to be selling well, I really earn less than a junior lecturer, after provisional tax, costs of equipment and all that', he says.

A forty-year-old Oz artist who has not sold out to commercial or fashion dictates, or teaching, is probably battling hard, coping with the onslaught of middle age and the fear of failure. To keep going becomes a daily battle, exacerbated more often than not by an addiction to alcohol and/or drugs, which can be habit-forming deadeners of anxiety.

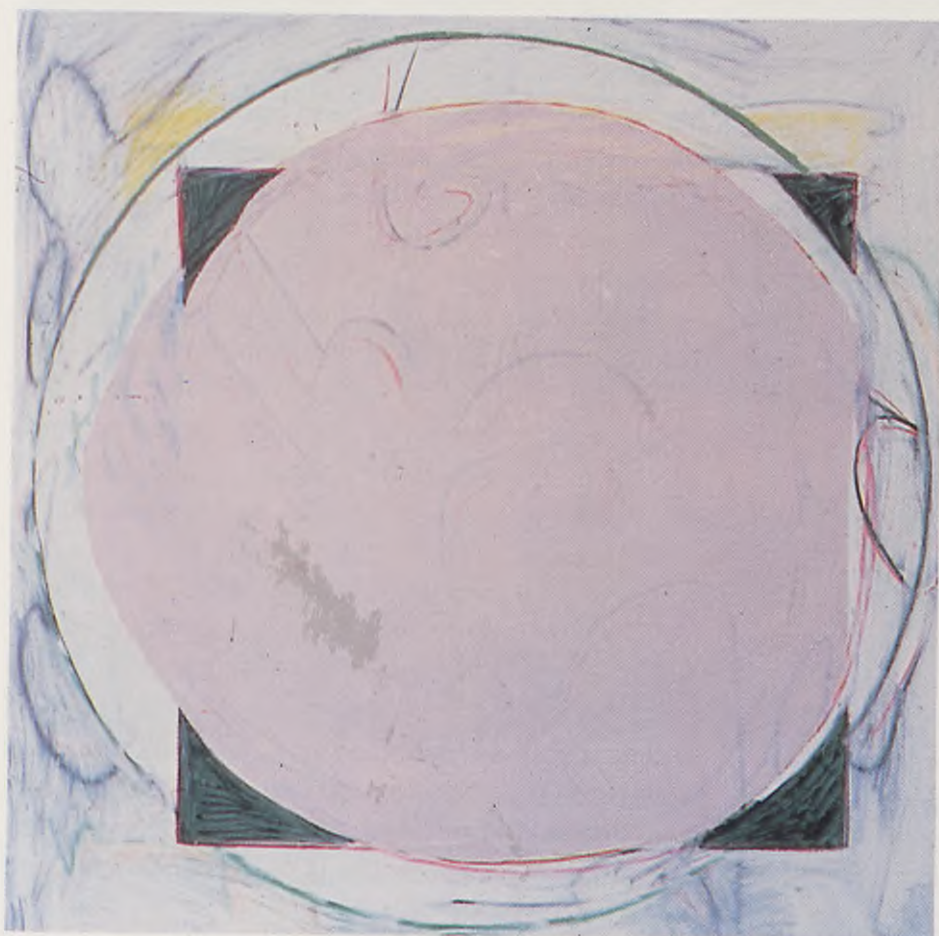
The predicament of most mid-career local artists, today, has been aggravated by the previously inconceivable degree of encouragement being offered to emerging juniors. Curators, dealers and trendy magazines consistently overlook (or ignore) older artists. The tabloids gear their arts coverage to current vogues and are influenced by advertising. Because cinema chains and theatres run advertisements ▶



# TIME FOR RE-EVALUATION



*left*  
LESLEY DUMBRELL COLANDO 1986  
Liquitex on canvas 91.5 x 183 cm  
Courtesy Roslyn Oxley Gallery, Sydney



RICHARD LARTER CROSS BONDED SHI *right* 1982  
180 x 129 cm  
Courtesy Watters Gallery, Sydney



DENISE GREEN ALASSIO *above* 1985  
Oil, paint stick on canvas 165 x 165 cm  
Courtesy Roslyn Oxley Gallery, Sydney



ROBERT JACKS FLESH AND SPIRIT *right* 1986  
Oil on linen 168 x 251 cm  
Courtesy Roslyn Oxley Gallery, Sydney



for their attractions every day, we are bombarded with reports on *their* products. Gallery advertising is comparatively infrequent – and so is visual arts coverage. Emphasis is also placed on the young market, which is equated with pop music and video 'garbage'.

The cult of the new is, of course, nothing new. Therein lies the fundamental irony! But, the trouble with today's arts industry employers and employees is that 'newness' is associated with 'youthfulness'.

Current passions for fast food and fast fixes are part of the degenerate legacy of pop. The poor, mostly unemployed, kids in television-land cannot discriminate between the real and the unreal. They are the perfect victims for exploitation by ruthless arts bureaucrats and other self-styled taste-makers.

The pop mentality *celebrates* consumerism and its inherently dishonest packaging and marketing methods, rather than offering any resistance. Dumb (as in passive) acceptance is probably the easiest way of coping with the social and economic malaise reflected in so much recent art. Young students too often fear punishment or expulsion and consequently no longer rebel against the status quo. Instead, rather than risk being thrown on the scrap heap of unemployment, they calculatedly exploit establishment attitudes in order to achieve premature acclaim, regardless of any moral or aesthetic implications.

The longer inflation, unemployment and recession refuse to go away, the less likely it will become that young artists will take risks. We are witnessing the death of the true *avant-garde*.

By increasingly relating art to the promotional processes which are integral to the pop music and fashion industries, the taste-makers of our times are eroding all that is most worthwhile about the art-making process – such things as evolution, and continuum, not to mention individuality of expression.

Each year, the Art Gallery of New South Wales devotes a good deal of its space and funding to huge survey shows of contemporary art. The 1986 Biennale of Sydney featured works by almost thirty local artists, too many of whom lacked wide experience, and the 1985 Perspecta was justifiably renamed 'Young Talent Time' (after the notorious television programme of the same name) by one art commentator.

The trend continues, gathering momentum with each successive exhibition. Incest and dealer influences are only two of the obvious problems which beset these official art packages! It is wise to ponder the dictum that government-sponsored (as these surveys mostly are) radicalism, in the visual arts, is, at best, dubious!

Strongly idiosyncratic art is never popular with curators and arts industry bureaucrats because of their programmed professional mentalities and the innately conservative power structures (museums etc.) in which they play their games, generally well

within public service guidelines. Let us not forget that arts administrators in government-funded institutions *are* public servants and must endure (rightly or wrongly), the system's processes of accountability, even if they do have intimate connections with the private sector of the art world.

It must be very daunting for the odd, courageous administrator or curator to buck the system from within, in order to tread an individual path. After all, it is 'a question of economics'. Such a person might well have to risk ridicule, loss of promotion and even dismissal. Rocking the boat usually results in the person with the unwelcome initiatives being tossed overboard and left to drown. Heroes do surface from time to time. But, even the heroes grow tired, especially as they become older.

According to mid-career artist and current member of the Visual Arts Board, Jan Senbergs, artists should lobby for greater involvement in arts administration bodies.

Senbergs has given up teaching to work full-time as an artist. Commissions for major works like tapestries for the State Bank make it possible for him to survive. He is prepared to sacrifice some time and energy for Visual Arts Board commitments: 'It's three years of your life involved in the committee industry, but if we practitioners don't do it, I reckon we deserve what we get.'

'There is an assumption by current administrators that youth and radical art are synonymous. Far too much pigeon-holing goes on. These days curator-theorists create artists. Once *artists* used to choose artists.'

'In the late twentieth century the individualism of the artist is being replaced by theorists – and too many artists are giving ground.'

'The new theorists have become the new high priests and the art scene has become a complex industry within itself – and it's getting worse! Most of the so-called successful artists have allowed themselves to become the *demonstrators* – hence the rapid changing of styles by artists who crave approval at the expense of evolving as individuals.'

'Curator-led artists tend to become divorced from the world around them. They almost disappear up their collective vortex', observes Senbergs.

'Each fashion changes faster than the preceding one and the art world industry needs more and more people to keep it going. The misguided foundation of modernism is that each new movement (or fashion) is a step forward. This fantasy is being perpetuated by the art industry.'

'There are some terrific young artists coming up today, but the art scene is tougher than ever before, because of the cut-throat competition. The taste-makers offer grants and support mechanisms to the youngsters who toe the line. As an artist (young or old) you should continually look *beyond* what the curators are doing.'

'Current art market tactics push young, rising

stars very hard and very fast and ensure them a place in the history books even if they do not grow or develop, solely to keep the museum and dealer systems afloat,' Senbergs concludes.

Ex-Visual Arts Board member and artist in her forties, Lesley Dumbrell works from a comfortable studio and is one of the more materially well-off artists of her generation. She is an exception to the rule. Her painting has not changed to fit into new fashions and she is seldom included in major survey shows. Dumbrell resents the overnight success stories of young artists, believing that premature acclaim is bad for junior artists and frustrating for older artists.

'I think *all* artists should go through a *long* apprenticeship', she says.

'To be a good artist you must learn an entire visual language and I believe that young artists cannot compose with command. Prodigies are more common in music than painting for some reason.'

'Writer, Shirley Hazzard, in her Boyer Lecture, observed that Australia has been trading on being a young country with young ideas and young people. The world will not continue to respect a country which keeps on behaving like a child!'

'People overseas think we have no artists over thirty. Wouldn't it be great if they knew about John Brack, who is currently at the height of his powers – and the cream of our artists, like Roger Kemp?'

One might well add to that short list the names of James Gleeson, Robert Klippel, Albert Tucker, Lloyd Rees and even dear, old, much-neglected George Finey.

The time is overdue for the initiation of new support mechanisms for mid-career and older artists. We would be well advised to follow the example of the Japanese and acknowledge our great achievers and survivors as 'national *living* treasures'. Too often they receive recognition too late. The status of 'national deceased treasure' benefits the dealers and arts industry parasites, but is of no consequence to the artist!

We can take heart from some signs of renewed interest in mature artists' works since the second half of 1986. In Sydney, the Coventry Gallery mounted superb one-person shows by Roger Kemp (from Melbourne) and Ann Thomson (from Sydney) to coincide with Biennale Six.

'Oz Drawing Now', at the Holdsworth Contemporary Galleries, featured works from three distinct age-groups, including mid-career (Jan Senbergs, Gareth Sansom, Andrew Sibley, Ann Thomson, Mike Parr, Robert Owen, Suzanne Archer and Heather Dorrough) and older artists (Roger Kemp, Stanislaus Rapotec, Elwyn Lynn, Robert Klippel, Arthur Boyd and Sidney Nolan) in a broad survey functioning as a Biennale adjunct.

Ian McKay presented a tough exhibition of his sculptures featuring 'found colour' and a refreshingly gutsy patina at the Irving Sculpture Gallery and ▶



## EXHIBITION COMMENTARY

below  
JOHN YOUNG COMPULSORY POWER  
MORALITY 1986  
Oil on linen 203 x 152.4 cm  
Yuill/Crowley, Sydney



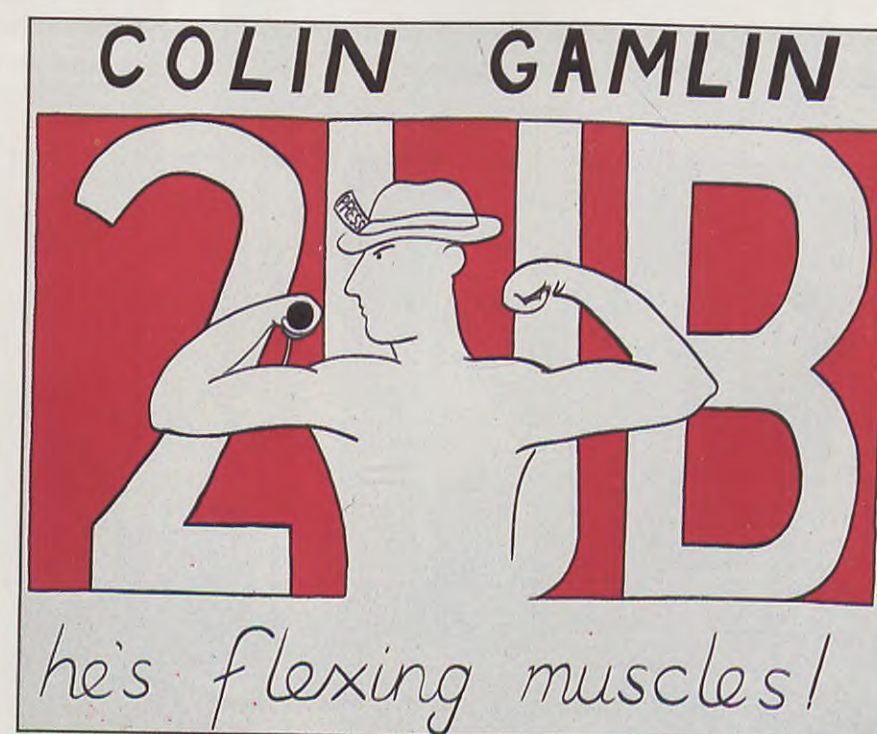
left  
FRANK LITTLER ANCIENT TOMBS 1986  
Oil on canvas 122 x 122 cm  
Watters Gallery, Sydney

below  
NEIL CLARKE ENCRUSTIDE 1986  
Screenprint 77 x 56 cm  
Macquarie University, Sydney



above  
MARTIN SHARP  
LUNA PARK, THE FACE OF SYDNEY 1984  
Photocollage 114 x 93 cm  
Roslyn Oxley Gallery, Sydney

right  
PATRICK HENIGAN COMES TO HIS SENSES  
1986 Charcoal drawing 74 x 55 cm  
Niagara Galleries, Melbourne  
Photograph by Bill McCann



above  
LINDA MARRINON COLIN GAMLIN 1986  
Acrylic on canvas 143 x 180 cm  
Tolarno Galleries, Melbourne Photograph by John Brash



this show was nicely complemented by Bill Wright's selection of seven abstract artists' paintings at the Roslyn Oxley Gallery. Paul Partos, Michael Johnson, Lesley Dumbrell, David Aspden, Denise Green and Robert Jacks revealed a determined, painterly approach to abstraction under the banner of 'The Resistant Spirit' (resistant to what? – figura-

tion? post-object conceptualism? – hopefully, not evolution and development).

1987 should witness a continuing move away from the pandering to and exploitation of younger artists, because of tighter budgets, buyer resistance and disillusionment with youth-cult fads. In some circles this will be misinterpreted as the emergence

of an undesirable form of reactionary conservatism. The truth is much more complex! Mid-career and older artists *should* be able to look forward to greater incentives during the final stage of the eighties. ■

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

## Henry Moore – an appreciation

Alan Ingham

**T**HE ANNOUNCEMENT of the death of Henry Moore OBE on August 31 sparked nostalgic memories for me of working as his assistant from 1950 to 1953.

I had taken over the job from Oliffe Richmond who had first introduced me to Moore. The dominating task for the first year was working on a large bronze reclining figure, commissioned by the Arts Council for the 1951 Festival of Britain. It was to be installed on the exhibition site on the south bank of the Thames. The construction in plaster of this same figure was documented on film by John Read for the BBC so that the working time was interrupted by a film crew setting up in the studio every couple of weeks.

During this period, Moore was preparing for a large retrospective exhibition of his work to be held at the Tate Gallery. A body of his work passed through the studio from galleries and collections throughout Britain and America for cleaning and presentation. There was at one time in the studio two of the large elm wood carvings from the 1930s, numerous smaller works and the supervision of a large bronze family group through its foundry stages.

Major works subsequent to this were the King and Queens bronzes, one of which later toured

Australia, a large elm wood carving, exterior and interior forms and the four large Portland stone 'square form' carvings that form a screen on the Time Life building in London's Bond Street. There was also a large draped reclining figure for the terrace of the same building. This was the result of Moore's first visit to Greece and seeing the classical Greek figures.

Mine was a rich working experience that also embraced the construction of a bronze casting furnace and kiln with the discovery for me of wax as a working medium for small sculpture. Henry entered into all aspects with a cheerful, unfussy approach to the work in hand and he maintained a warm relationship with everyone who worked for him.

His own day would be spent in the studio working on small wax maquettes. Sometimes these would owe their point of departure to a small bone form the shape of which had interested him. Or it may have been a chalk pebble pierced with holes that had been picked up on his annual summer holiday on the beach at Broadstairs. Flintstones turned up by the plough in the surrounding farms were another source. Like the man himself his sculpture was very much of the soil and places he re-

vered. These maquettes, if the idea challenged him, would then be scaled up to a larger dimension with most forms now assuming a human form but never to the extent of completely obscuring their source.

At this time the late Owen Broughton, who later taught sculpture in Adelaide, worked for a short period in the studio as did the English sculptors Philip King and Anthony Caro.

These years saw Moore's career burgeon rapidly. The British Council travelled his work widely. He had won the 1947 sculpture prize at the Venice Biennale so that an English artist achieved an international reputation of acclaim not equalled before.

Curt Valentin, his New York dealer, was a frequent visitor to the studio and was selling his works widely in the United States. The demands on Moore's time and energies were increasing but he still managed to go about his work with a passion and attend to his many social duties cheerfully.

Some days could be disrupted by a bus load of Americans from an Arts Council summer course. There were frequent overseas visitors and other sculptors to be greeted. He had a wide circle of friends: Herbert Read, a fellow Yorkshireman, came frequently, as did Graham Greene, and sometimes



far left  
HENRY MOORE  
HELMET HEAD NO. 2 1955  
Bronze  
Art Gallery of New South Wales

left  
HENRY MOORE  
RECLINING FIGURE: ANGLES 1980  
Bronze with green patina  
113.3 x 219.6 x 156.8 cm  
Art Gallery of New South Wales



# EXHIBITION COMMENTARY



above  
JOHN SMITH  
STICK AND STONES 1986  
Acrylic on paper 56 x 76 cm  
Michael Milburn Galleries, Brisbane



left  
SUSAN NORRIE UNTITLED 1986  
Oil on plywood 125 x 125 cm  
Mori Gallery, Sydney



right  
HARRY ROSENGRAVE CAROUSEL  
1946 Gouache 37 x 47.5 cm  
Niagara Galleries, Melbourne  
Photograph by Mark Ashkanasy



below  
SUZANNE MACMICHAEL  
SHEENA AND CZAR WITH SALLY  
1986 37 x 52 cm  
Hand stitched and painted material with collage  
Eddie Glastra, Sydney



above  
MARGERY DENNIS ROCKPORT, MAINE U.S.A.  
1986 Oil on board 60 x 90 cm  
Bloomfield Galleries, Sydney



right  
VIVIENNE PENGILLEY  
FAA'IZ 1986 Collage Tapestry 171 x 155 cm  
Bonython-Meadmore Gallery, Adelaide



JOHN R. WALKER  
DECEIT/DESIRE 1985/86  
Charcoal on paper 61 x 91.4 cm  
Mori Gallery, Sydney



William Walton, the composer, and Sir Philip Hendy, Director of the National Gallery. One memorable day we were honoured by the presence of the legendary Nancy Cunard clacking with every movement and gesture from the dozens of ivory and amber beads and bangles that spanned her arms and neck.

I visited the studio again in 1980. Henry by now was eighty-two and restricted with arthritis, nonetheless he maintained the spark he had always had.

By this time he was, of course, a world figure, and what had been a comfortable Elizabethan farmhouse plus stable converted to studio had now been enlarged and a complex of studios spread over many acres of the surrounding farmlands of Perry Green, the hamlet near Much Hadham in Hertfordshire where he lived. With his wife Irina's

aid the grounds had been landscaped into a sculpture park with reproductions and originals of his major works placed according to his directions. A Henry Moore Trust had been formed and this had its headquarters in a modern building next door where archives, photographs and the general business that becomes the lot of a modern day international figure were kept.

Henry ruefully recalled the simpler days of the forties and fifties and complained of becoming ensnared by his own trust. But he appreciated his current status which enabled him to have recently purchased a superb Paul Cézanne painting. His home had become a treasure trove of both his own and fellow artists' works as well as primitive and classic works of history and of regions.

Henry Moore's influence on contemporary scul-

ture has been profound. His work is so distinct that rather than leaving a school of Henry Moore his followers tended to seek their sculptural solutions in the very opposite to his aims. Hence Caro found his in the rather dry aestheticism of David Smith's welded steel forms. Reg Butler, too, achieved his eminence in welded steel as did Lynn Chadwick with his finely balanced mobile steel works.

But they existed now as sculptors in an environment that had opened up to receive their talents largely by the genius and industry of Henry Moore's unique vision that brought sculpture to the fore at a time, particularly in the 1920s and 1930s, when it had almost become debilitated. ■

Alan Ingham is a sculptor living and working in Sydney.

## Obituaries

### Peter Bellew

John McPhee

PETER BELLEW died in Paris on 14 September 1986. His death marked the passing of a champion of contemporary art and theatre in Australia, a distinguished editor of *Art in Australia*, a pioneer of the UNESCO arts programme, a friend of artists and a life-long enthusiast for the *avant-garde*.

As a young Melbourne journalist in the late 1930s, Peter Bellew was involved in the earliest discussions concerned with the foundation of a Contemporary Art Society. He was the first elected secretary of the Society and after moving to Sydney his enthusiasm was largely responsible for the foundation of the Sydney branch.

In Sydney he became art critic for the *Sydney Morning Herald*, and, most influentially, editor of *Art in Australia* from 1941 to 1942. Under his editorship, this rather parochial and conservative magazine took on a new image. Commissioning articles from American and European artists and scholars such as André Breton, Paul Rosenberg, André Masson, Herbert Read, Kenneth Clark, R.H. Wilenski and Jacques Lipchitz, and reproducing the work of artists such as Pablo Picasso, Masson, Max Ernst, Georges Braque, Yves Tanguy and Matta, he brought an international perspective to the publication. In so doing, Peter Bellew established *Art in Australia* as one of the most notable art journals of its time.

Kenneth Clark, then Director of the National Gallery, London, wrote from a war-torn Europe: 'The

new *Art in Australia* is unquestionably the best art magazine being published today anywhere in the world. It sheds the greatest lustre on Australia among all peoples interested in the arts. It has been proved here, where we are as near the war as is Australia, that the more urgent the war becomes the more necessary it is to maintain the supply of works of art – using the term in its widest sense – as a means of encouraging and stimulating those taking a direct part in war activities. There is in England, without any shadow of doubt, a far deeper and wider interest in art than before the war, especially modern art. At the National Gallery our exhibitions and lunch-hour music sessions attract ever-increasing crowds. I feel sure this development applies equally to Australia and other free countries. Your editors are to be congratulated upon their catholic and comprehensive approach. The old *Art in Australia* was well-meaning, but, nevertheless, it was definitely a second-rate magazine. There is no comparison between it and this new boldly presented, brilliantly produced journal, which is everything one looks for in a true art magazine. The only comparable production is *Verve*, the French journal, which, I believe, has long since ceased publication.

'I particularly admire the number and quality of the illustrations: your editor has fortunately avoided the common error of smothering the magazine with text and leaving the pictures written about to the reader's imagination. The Australian section and the Aboriginal drawings are other excellent features. I think the editor is wise in limiting Australian art to one section. No country can develop a great art tradition in 100 years. Certainly the Australian tradition should be encouraged, and quite the best way of encouraging it lies in fully acquainting your ar-

tists and public with the art of other parts of the world and other generations. That is a service which *Art in Australia* is fulfilling in commendable fashion.'

In Sydney, Peter Bellew was closely involved with the remarkable efforts of Hélène Kirsova, prima ballerina of the de Basil Company and founder of her own Kirsova Ballet, to establish a vigorous and original Australian ballet. Their friendship with artists such as Wolfgang Cardamatis, Donald Friend, Amie Kingston, and Loudon Sainthill, as well as musicians and dancers, resulted in ballets of rare originality. The success of the collaboration between artist and theatrical producer was extraordinary, and has unfortunately seldom since been attempted in Australia.

In 1947, Peter Bellew and his wife Hélène Kirsova settled permanently in France. At the recommendation of Kenneth Clark, he was appointed head of the arts division of the headquarters staff of UNESCO. In this position he was responsible for the publication of the pioneering Fontana Unesco Art Books, among which were titles such as *Persian Miniatures*, *Egyptian and Mexican Wall-Paintings*, *The Ajanta Caves and Aboriginal Painting*. These were amongst the first lavishly illustrated popular books on art subjects. He was largely responsible for UNESCO's travelling exhibitions, the Art Popularization Prizes awarded at Venice and São Paulo, and was the greatest supporter of their Art Committee's installation of monuments by Karel Appel, Hans Arp, Alexander Calder, Childe, Joan Miró and Henry Moore.

A champion of Sidney Nolan, Peter Bellew arranged for the Ned Kelly series to be shown at the Paris headquarters of UNESCO in 1949. Through-

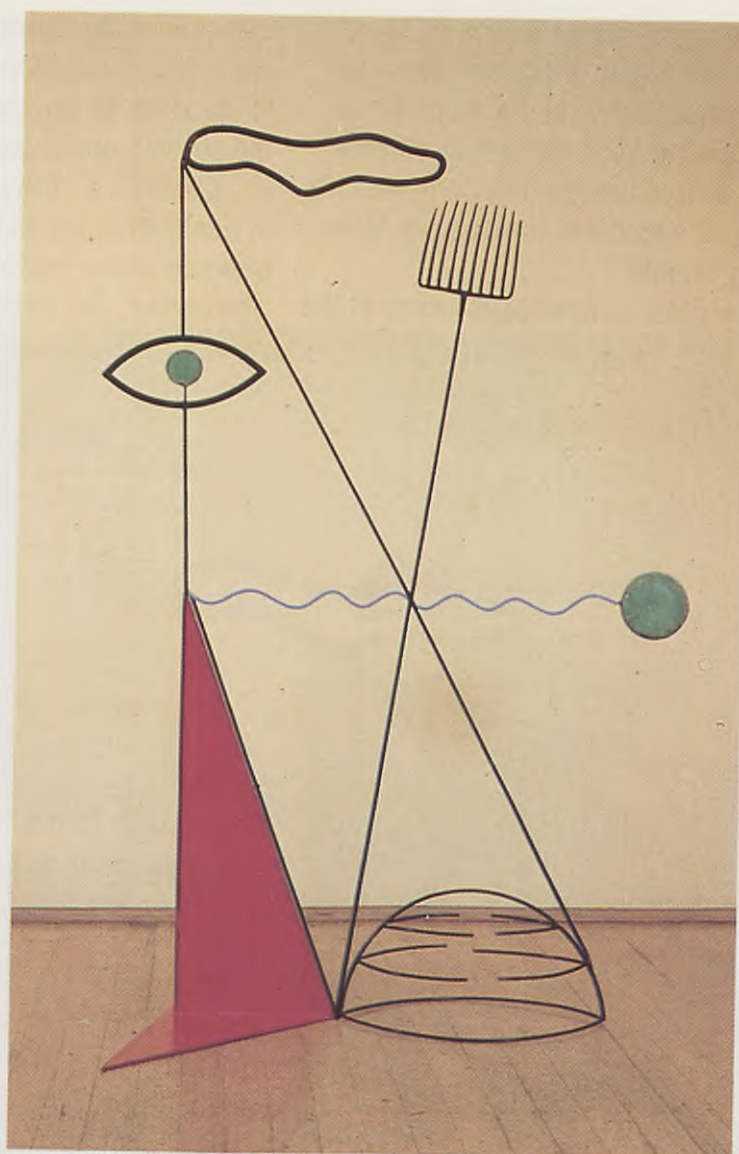


# EXHIBITION COMMENTARY

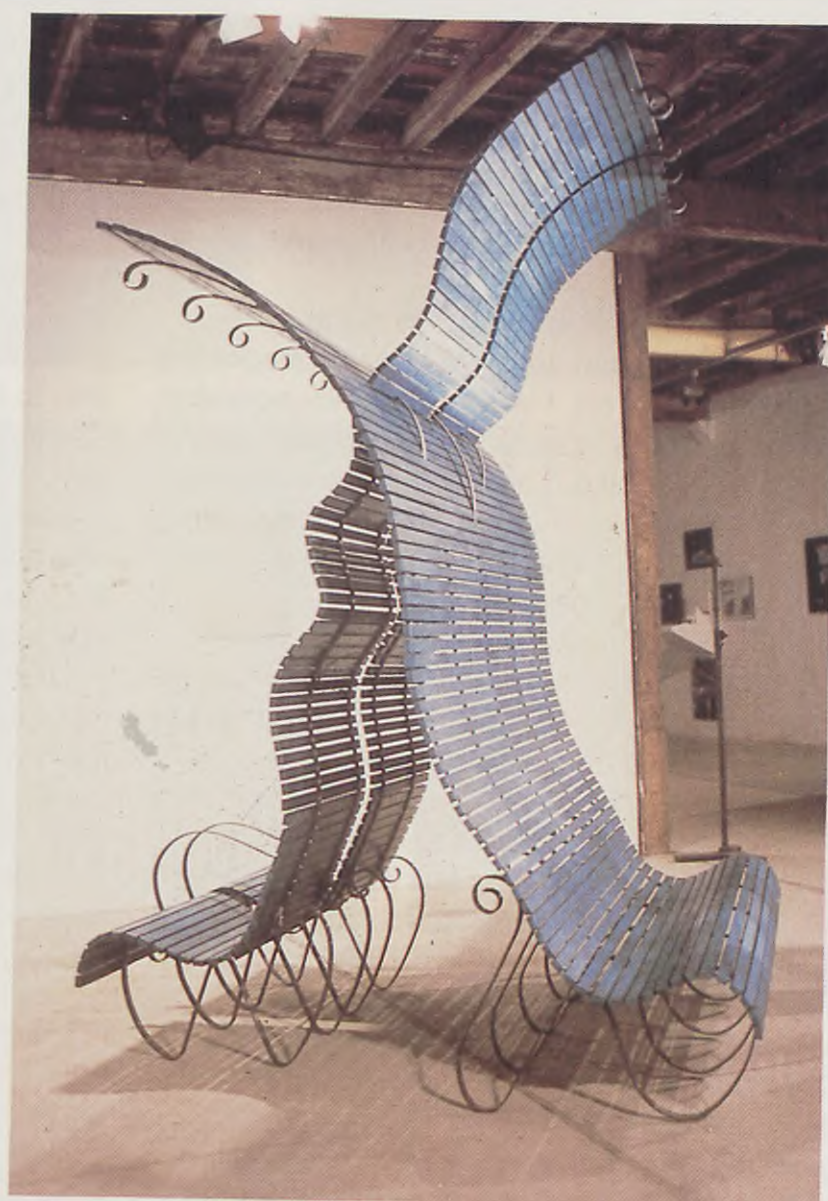
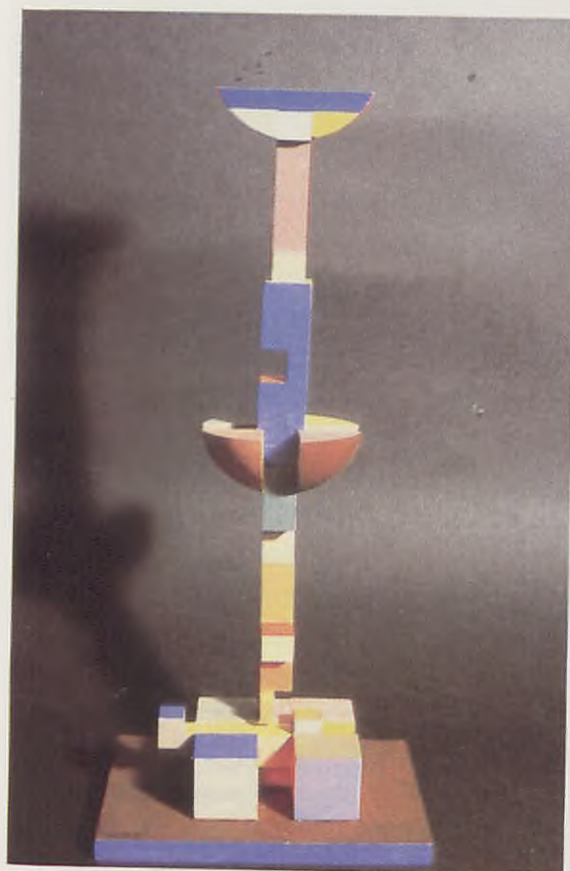
*right*  
PETER D. COLE  
SYMBOLS OF A LANDSCAPE  
1986 Steel and copper with  
patinated and painted surfaces  
254 x 170 x 66 cm  
Realities Gallery, Melbourne

*below right*  
DAEL EVANS SEAT 1986  
Mild steel, Ramin timber  
300 x 270 x 150 cm  
Pinacotheca, Melbourne

*below*  
ROSEMARY MADIGAN  
M.J. (1986)  
Painted wood 24.4 x 11 cm  
Garry Anderson Gallery, Sydney



*below*  
PAUL SELWOOD KEMBLA 1986  
Steel, welded and bolted  
250 cm long Watters Gallery, Sydney  
Photograph by Jill Crossley



*above*  
PETER TAYLOR ARCH NO. 2  
Painted Huon pine 250 cm high  
Macquarie Galleries, Sydney



out the 1950s he reported on current cultural events in Europe for the ABC. Through correspondence, friendship with expatriate Australians, and the visits of those passing through Paris, Peter Bellew kept in touch with the Australian art world, showing a strong interest in the development of a healthy climate of debate, and the growth of an *avant-garde* in the country he had left during a period of cultural ferment.

In 1969, Peter Bellew resigned from UNESCO to establish his own publishing firm, which specialized in world cultural guides and illustrated biographies. He gradually withdrew from publishing and retired

in the early 1980s, at which time he was living at St Paul de Vence, in the south of France. More recently he moved to Paris, to be, as he said, 'back in the thick of it'. There he kept abreast of current fashions and recent developments, regularly visiting galleries and museums and often acting as a splendid guide for visiting friends.

Peter Bellew was a great supporter of many of the French Government's more controversial schemes – schemes that in this last year have outraged not only the French but also the more reactionary visitors to Paris. When I last saw him, in June 1986, he had not made up his mind about the hotly de-

bated work by Daniel Buren, then being constructed in the Palais Royale. He took me to visit the site to observe its progress and further consider its nature. His enthusiasm for such an iconoclastic monument was obvious and he took great delight in scoffing at the public outrage so vehemently expressed in the graffiti scrawled on the barricades – 'Philistines, just because it's new and different...'

With Peter Bellew's death the world of the *avant-garde* lost one of its staunchest champions. ■

John McPhee is Senior Curator of Australian Art at the Australian National Gallery, Canberra.

## Desiderius Orban

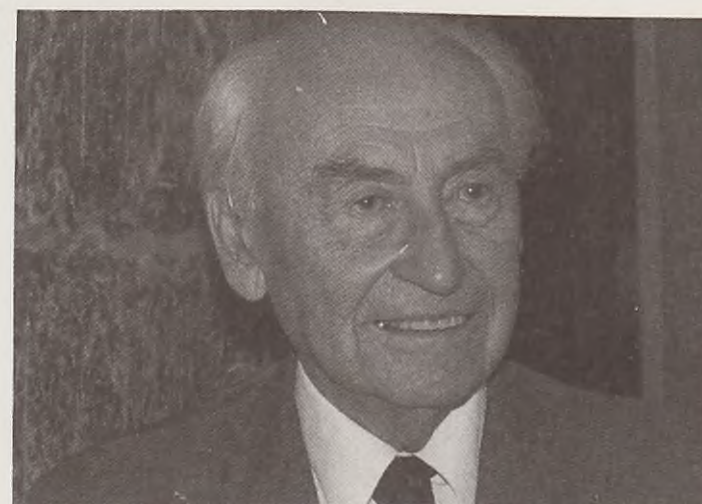
Anna Cohn

THE DEATH OF Desiderius Orban on 4 October, 1986 marked the passing of an artist, teacher, writer and a man of great compassion and goodwill. His rich and varied life spanned periods of history as well as many countries. Hungary, where Orban was born in 1884, was still part of the old Austro-Hungarian empire.

His art career started unobtrusively. After studying mathematics at the Budapest University of Science, he proceeded to Paris in 1906 to paint at the Académie Julian, only to leave it after three weeks, rejecting its traditional teaching methods.

Although self-taught from then on, Paris nevertheless played a great role in his development. Introduced by Robert Béreny, with whom he shared a studio, into a small circle of painters who gathered on Saturday evenings, at the Salon of Gertrude Stein, he met Marcel Duchamp, Guillaume Apollinaire, Francis Picabia, Pablo Picasso and Henri Matisse among many others. Their influence on the 'dashing young Hungarian' was immense, providing the foundations of the aesthetic philosophy which eventually was to exert a considerable influence on generations of Australian painters.

In Budapest in 1908 Orban established a radical group called the Nyolcak (The Eight) which exhibited in Paris, Hungary, Czechoslovakia, Holland and in the Balkans. He took part in the exhibition in the Künstlerhaus in Vienna, opened by Emperor Franz-Josef in 1911, and in 1921 won the Gold Medal at the International Exhibition in Barcelona with a still-life. In 1931 he founded 'The Atelier' Art & Craft Academy and remained its head until the clouds gathering over Europe influenced his decision to migrate. He arrived in Australia in 1939 on the eve of World War II. His arrival coincided with the return from Europe of a number of Australian expatriate artists and the impact of so many fresh ideas radi-



cally changed the character of art in Sydney.

The emerging Sydney Romantic School was influenced by Orban in two ways: through his art and through his teaching. In 1941 he opened an art school in George Street, which soon moved to 2 Henrietta Lane.

There he expounded ideas new to the local scene, stressing the role of the creative imagination in the practice of art. The school quickly expanded, and there were forty students by 1945, over eighty by 1960, when Orban's former pupil John Ogburn joined as a teacher, and over two hundred in 1962, when John Olsen joined Ogburn, who was by that time teaching full-time.

Orban served as the president of the Contemporary Art Society, New South Wales from 1945 to 1958 and painted prodigiously, becoming known for rich and sombre paintings and pastels with bulky, solid forms. He won the Graphic Prize in Melbourne in 1946, Muswellbrook Art Prize in 1967, Blake Prize in 1967 and 1971 and the Wollongong Prize the same year. He became president of the Australian Visual Art Committee of UNESCO and was awarded an International Co-operation Award as well as an OBE for services to Art in 1975 and the Queen's Jubilee Medal in 1977. In 1982 Orban was decorated by the President of Hungary as their greatest living artist and in 1984, shortly before his 100th birthday, he was awarded an Honorary Doc-

torate of Letters by the University of New England.

In the sixties he experimented by painting abstractions and later introduced to his works a labyrinth of lines, traced with felt pen or gouged into the surface of the painting board. His experiments with light as a painterly element led him to apply paint to metallic surfaces, creating jewel-like richness.

He has written three books about art of which the most popular was *A Layman's Guide to Creative Art* (1957). This was followed by *Understanding Art* (1968), while his most recent one *What is Art All About* (1975) was published in the United States as well.

On the death of his wife in 1969 (his son was by this time a respected Sydney pathologist) Orban threw himself into his work with renewed vigour. In search for a new location for his school, he generously helped the Sculptors' Society to renovate the old warehouse at Cambridge Street, The Rocks, establishing the painting school in the upstairs sculpture workshop. This dusty partnership lasted until 1979 when the school moved to Sussex Street and later to George Street. Its final address was 53 Liverpool Street in the city.

In 1977 Rhonda Walters became Orban's teaching partner when he was ninety-three years old and plagued by eye problems but he was still driven daily to the school where his critical sessions were cherished by current and past students.

In 1975 the Art Gallery of New South Wales honoured him with a retrospective and in 1980, aged ninety-six, he held his first London exhibition, aided by the New South Wales Government. In 1985 – the International Year of Youth – the Australia Council, paying tribute to Orban's outstanding contribution to the visual arts in Australia, named yearly Youth Art Awards for young and emerging artists after him.

He died but seven weeks before his 102nd birthday. Thus finished a glorious life, an inspiration to those who knew him. ■

Anna Cohn is a sculptor living and working in Sydney.



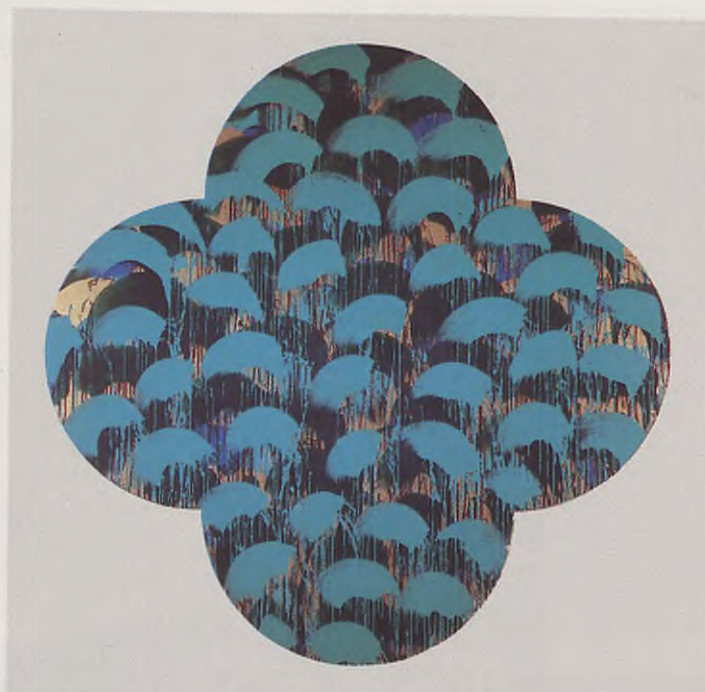
# EXHIBITION COMMENTARY



*far left*  
MARION BORGELT  
LABYRINTH 1986  
Oil on canvas  
153 x 366 cm (triptych)  
Christine Abrahams  
Gallery, Melbourne

*left*  
CHARLES ANDERSON  
OEDIPAL 3 1986  
Oil and wax on canvas  
167.5 x 122 cm  
Christine Abrahams  
Gallery, Melbourne

*below*  
MAGDA MATWIEJEW  
MASK 1986  
Oil on canvas  
213 x 167 cm  
Realities Gallery,  
Melbourne



*above*  
KEVIN CONNOR  
THE ROAD HOME  
(NEAR THE EYE  
HOSPITAL)  
1986 Oil on linen  
153 x 183 cm  
Roslyn Oxley Gallery,  
Sydney

*above right*  
MAX GIMBLETT  
JADE 1985  
Metallic pigments,  
acrylic on canvas  
305 diameter  
Hogarth Galleries,  
Sydney

*right*  
LYNNE BOYD  
MARITIME I  
1986 Oil on canvas  
102 x 122 cm  
70 Arden Street,  
Melbourne  
Photograph by Henry  
Jolles



*above*  
JEFFREY HARRIS GREEN AND RED 1986  
Oil on canvas 182 x 365 cm  
Ray Hughes Gallery, Sydney



# Reporting Galleries

## ACCA, Melbourne

**T**HE AUSTRALIAN CENTRE for Contemporary Art opened as a public art gallery in Dallas Brooks Drive near the Botanical Gardens in Melbourne in September 1984. Since that time, a range of both Australian and international art exhibitions have been held at the gallery with an expanding programme of lectures, talks, performances and seminars. Through its exhibition programme and gallery activities, the ACCA seeks to provide a forum for the presentation and discussion of developments in contemporary art. The Centre exhibits work in a variety of media and in all branches of the visual arts, including the work of emerging artists and experimental art.

Recent exhibitions have included Australian video installations, as well as screenings of American and



German video art. The photographs of New York photographer, Robert Mapplethorpe, whose images combine cool seductiveness with high sophistication, were shown last year at the ACCA and toured to a number of venues interstate. Individual, group and theme exhibitions all form part of the gallery's programme. The nude in recent Australian photography, contemporary landscape painting, geometric abstraction and young contemporaries are

some of the issues which have been explored to date.

Part of the ACCA's programme is the mounting of substantial exhibitions of a single artist's work, showing either a particular aspect of their oeuvre or, in some cases, the developments and changes within an artist's work over a period of years. Solo exhibitions at the ACCA have been of work by David Thorp, Tony Clark, Richard Larter, Guy Stuart, John Lethbridge, Jenny Watson and visiting Swiss artist, Miriam Cahn. Young New York artist, Rodney Alan Greenblat, visited Australia in 1985 as artist-in-residence and held a highly successful exhibition of his colourful and exuberant work, including furniture pieces made by the artist during his stay in Melbourne.

In only its third year of operation, the ACCA has extended its exhibiting space with a substantial addition to the building. This will significantly increase the depth and scope of the exhibitions and activities possible within the gallery space and marks an exciting point of departure for the future. ■

## The Esplanade Gallery, Darwin

**T**HE ESPLANADE GALLERY was established in 1984 in the former Admiralty House, a fine and rare example of pre-war tropical architecture in Darwin and only two minutes' walk from the city centre.

The gallery generally features changing exhibitions every two weeks. Bookings for exhibition space come mainly from 'Top End' artists and artists who have toured from Southern States to paint and draw Kakadu National Park and other unique parts of the 'Top End'.

Exhibitions based on particular themes are organized by the gallery. 'Darwin Miniatures' is an annual invitation exhibition where artists are asked to think small and work within a restricted maximum size (10 x 15 cm). Another organized exhibition is 'Gallery's Choice'. This is an award exhibition aimed



at encouraging a high standard of Top End landscape painting.

A mixed display of work from different artists is sometimes mounted between exhibitions and small exhibitions of contemporary works are backed up by works of a more traditional nature. As well, an interesting stockroom complements the gallery space.

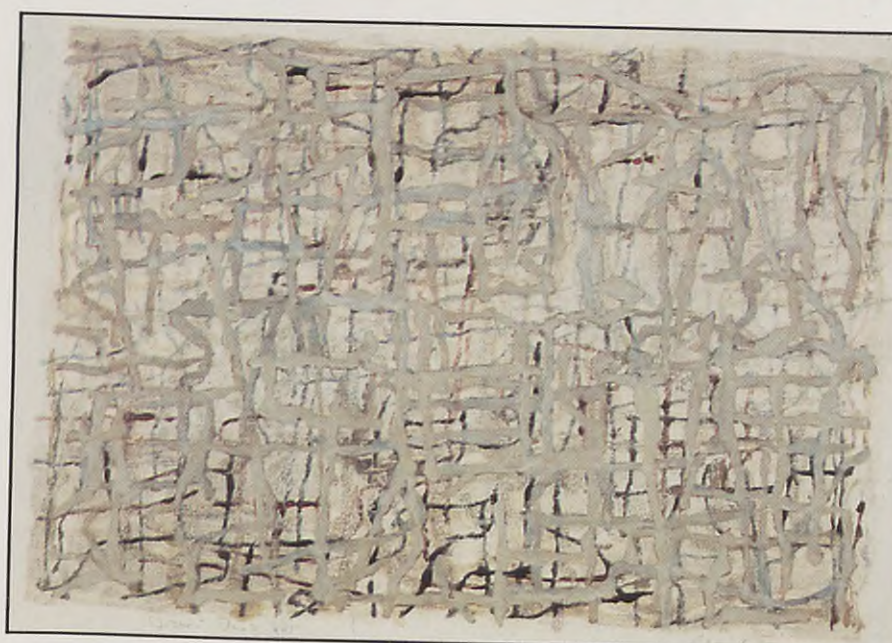
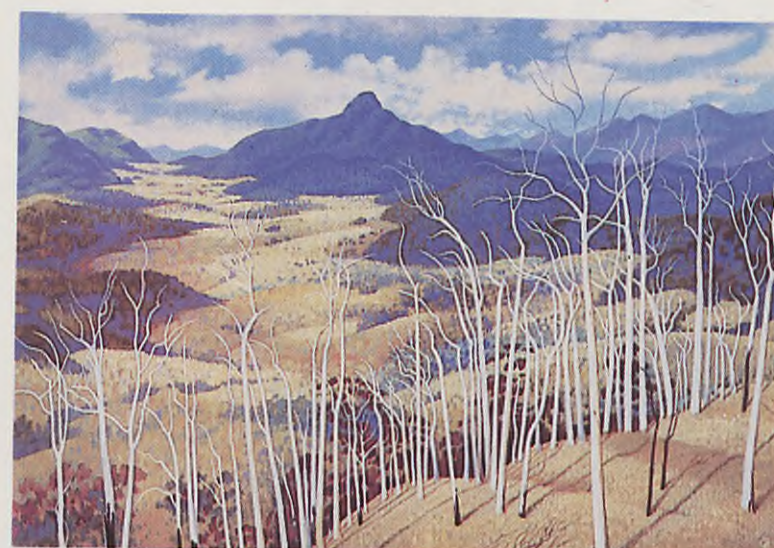
There is a large active group of crafts people in Darwin. The gallery has hosted 'Women in Craft', featuring thirty craftswomen as well as other group exhibitions of crafts. Full craft exhibitions are not now booked but selected craftspeople are invited to submit their work for a monthly show. This provides for craftspeople who wish to show their latest forms and techniques without having to wait long periods for gallery space.

The Esplanade Gallery is committed to hosting changing exhibitions of artists and groups of artists' work. The Northern Territory Museum of Arts and Sciences used to hold most of the changing exhibitions in Darwin, but now hosts more touring exhibitions. This leaves the Esplanade Gallery as being the most accessible exhibition space for artists. ■



# EXHIBITION COMMENTARY

right  
JOHN OLSEN EMUS 1986  
Mixed media 60 x 80 cm  
Mosman Gallery, Sydney  
Photograph by Douglas Thompson



above  
JEAN ISHERWOOD  
CORE OF MY HEART, MY COUNTRY II  
(1986) Oil on board 76 x 107 cm  
Artarmon Galleries, Sydney

left  
JOHN PEART DAWN DUSK XVI (1986)  
Monotype 56 x 90 cm  
Watters Gallery, Sydney

far left  
CHRISTOPHER GENTLE  
VALLEY OF THE WINDS (1986) Pastel  
73 x 100 cm  
Gallery 460, Gosford  
Photograph by Greg Weight

top  
CHARLES BUSH  
EVENING LIGHT AFTER RAIN 1986  
Oil on canvas 75 x 100 cm  
Australian Maritime Art Award, 1986  
Blaxland Gallery, Sydney

below left  
ALAN OLDFIELD ARCADY 1985  
Acrylic and oil on canvas  
230 x 246 cm  
Solander Gallery, Canberra



above  
JOHN GLOVER MY LAST VIEW OF ITALY, LOOKING FROM  
THE ALPS OVER JUZA 1835 Oil on canvas  
50 x 71 cm Rex Irwin, Sydney



# Michael Johnson

John McDonald

*Michael Johnson's vision has always been concerned with the expressive power of painting to convey the range of human experiences – from his early days, painting in New York with the innovators of the sixties, to his recent burst of work which is a celebration of painting.*

'Ne te quaesiveris extra' – Seek not thyself outside thyself.

– Emerson<sup>1</sup>

THE SURVEY SHOW of eighteen years' work which was the culmination of Michael Johnson's term as Artist-in-Residence at the University of Melbourne revealed a consistent but troubled course in the development of a style. We can extract a parable from Johnson's career about the power of provincialism in Australian art, and the difficulty of pursuing a singular and determined vision. Terence Maloon has characterized Johnson's work as a search for a heroic image of the human form, with a distinguished lineage of forebears. This interpretation is borne out by closer acquaintance with Johnson and his art, but it can be extended in a number of directions.

In a recent article in *ART and Australia*, Margaret Worth described Syd Ball's new

paintings as reflecting 'profound conflict and a sense of alienation, qualities typical of our contemporary culture'.<sup>2</sup> By contrast, Michael Johnson's latest work is a defiant rejection of modern alienation. It is this properly transcendental stance – corresponding to a hard-fought triumph over provincialism – that, for me, testifies to Johnson's clear superiority over the other living Australian painters of his generation.

Wilhelm Worringer contended that 'the urge to abstraction is the outcome of a great inner unrest inspired in man by the phenomena of the outside world; in a religious aspect it corresponds to a strongly transcendental tinge to all notions. We might describe this state as an immense spiritual dread of space.'<sup>3</sup>

Worringer's notions of aesthetic agoraphobia

appealed strongly to Barnett Newman, one of Johnson's great precursors. Following Worringer, Newman asserted that the abstract forms of primitive artists echoed their terror in facing the forces of nature. For Newman, abstraction was the preferred mode for contemporary artists as well, because 'the evil within man himself' rendered the modern world no less baffling and terrifying a place.<sup>4</sup>

For Johnson and many of his contemporaries, abstraction not only seemed to offer a true expression of the state of the world, it became something of an ideological imperative. It was not so much the evil in man that terrorized them, as the strength of the art and art criticism radiating outward from New York. The achievements of artists like Newman, Mark







Rothko, Jackson Pollock or Wilhelm De Kooning were a hard act to follow; as was evident by the quantities of poor emulations that flooded the art world. Perhaps for reference purposes, the Power Collection contains a large number of such paintings.

Criticism in those years was dominated by Clement Greenberg, whose prescriptive recipes and rhetorical flair proved far more in tune with the temper of the early sixties than the existential analyses of his rival, Harold Rosenberg. Yes, there were giants in those days before the great chaotic mess we call post-modernism set in. (Wallace Stevens once suggested that an essential feature of modern art was that it was by nature uncompromising.<sup>5</sup> We could extend his observation and note that a character-

istic of much post-modern art is its willingness to accept and revel in its own compromised state.)

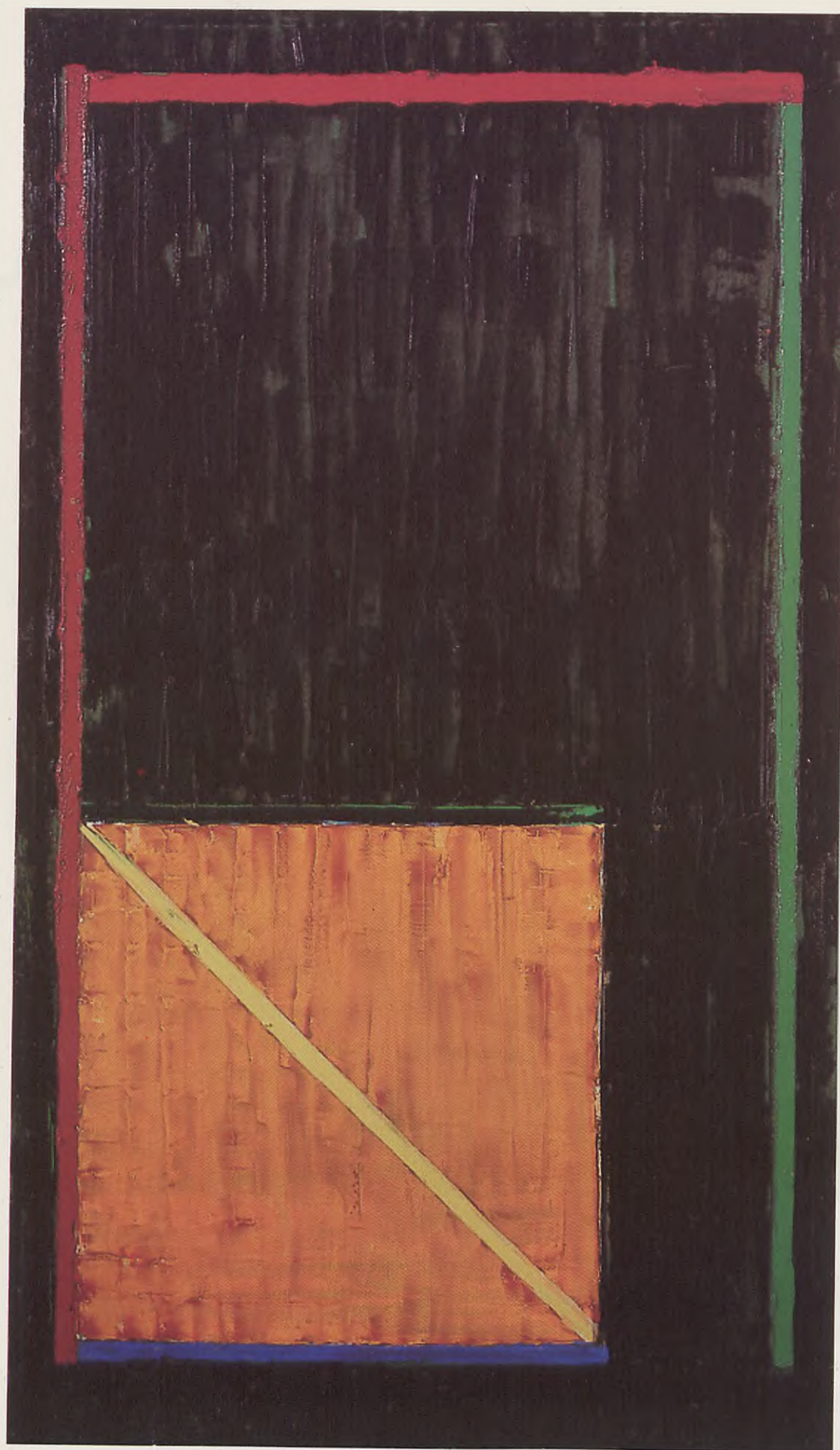
Greenberg's superior popularity perhaps reflected a widespread hunger for certainty; for an empiricism that would allay some fears and anxieties of the cold war by removing the possibility that art could be anything more than art. But it was also more complicated than this. To stick rigidly with the formal tenets of hard-edged abstraction did not just have the appeal of belonging to an elite club, this association was in fact a *revolutionary* one, since it refused to indulge in the sentimental illusionism that had dogged art since Lascaux. While it seems odd now that a political term like 'revolutionary' could be used to describe such a bloodless

MICHAEL JOHNSON MARCO'S ANSWER 1986  
Oil on linen 198 x 518 cm  
Private Collection, Melbourne

enterprise as the painting of stripes and flat areas of colour, from our standpoint, we can only imperfectly inhabit the skin of such an era, with all its political and psychological insecurities.

Born in 1938, Michael Johnson spent the years from 1960 to 1967 in Europe, and from 1969 to 1975 in New York. During his twenties he and friends like Brett Whiteley avidly followed every London show, admiring everyone from Victor Pasmore to Frank Auerbach with equal enthusiasm. This eventually led Johnson to a style of hard-edged abstraction using the shaped canvas and large flat areas of colour,





above  
MICHAEL JOHNSON HOMAGE TO MU CHI 1985  
Oil on linen 213 x 180 cm  
Private Collection, Sydney

left  
MICHAEL JOHNSON CATTAL ONE 1981  
Oil on canvas 213 x 137 cm  
Robert Holmes à Court Collection

as in the painting *Frontal 2*, 1968. This was included in the important exhibition 'The Field', at the National Gallery of Victoria in the same year.

Johnson's concerns in these early works were very similar to painters like Rothko, Newman and Clifford Still. The canvas was considered something 'to be one with', an attempt to engage the viewer in a meditative relationship with the work. Consequently, despite the frequently challenging nature of his

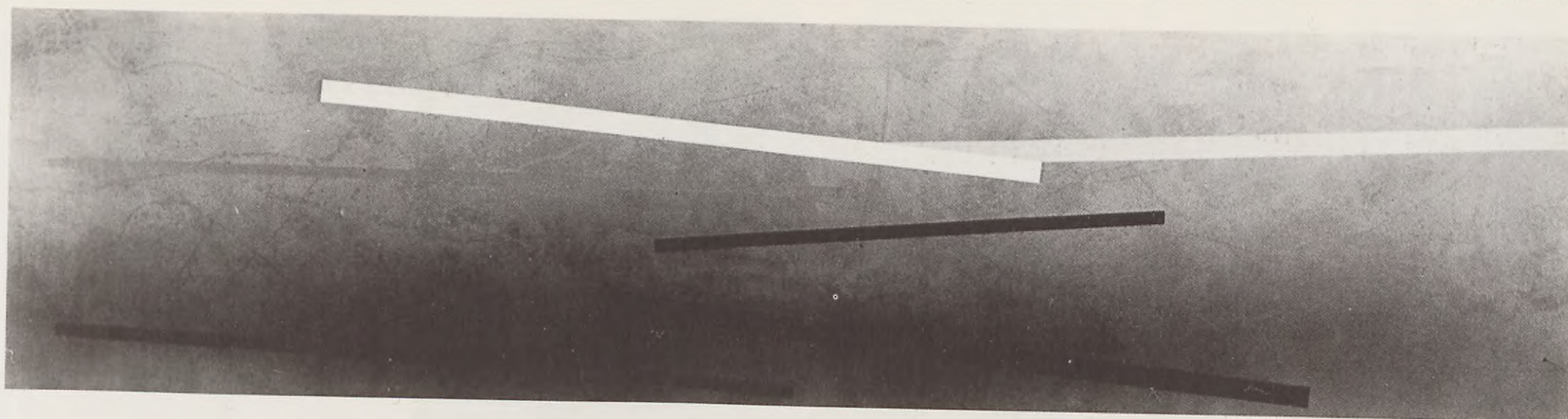
colour combinations (burnt umber, ultramarine and ivory black in *Frontal 2*), Johnson still manifested the fear of brushstrokes and expressiveness so common at that time.

The large acrylic paintings Johnson produced during his years in New York were equally flat and inexpressive. Many of these were worked out by tracing around planks and objects strewn around his studio loft on large expanses of canvas. These pieces have some affinities with paintings David Smith produced

by spraying around parts of unassembled sculptures on his studio floor.

A main impetus for these pieces was to avoid the fussing around with masking tape which was then *de rigueur* for all serious artists. While this may indicate a niggling dissatisfaction with the tenets of the times, they could still be considered the most ideologically determined of all Johnson's works. He was working in the centre of world art and mingling with the front-line artists and critics, including





Clement Greenberg himself, whom he respected immensely. The paintings still betray Johnson's natural flair for colour, and are often impressively solid arrangements on an enormous scale. Yet they have an exploratory quality, instilled by the almost random arrangements of rectangular shapes which Johnson hoped would take him away from self-conscious principles of painterly composition.

Back in Australia in the late 1970s, Johnson returned to more symmetrical formats, suggestive of windows and architectonic forms. These years represented probably the most severe crisis his art has suffered. To Terence Maloon he described this period as 'a geometrical prison – I locked myself in to get myself out', but Maloon also notes that 'escape proved to be far more difficult than he had reckoned'.<sup>6</sup>

With Neo-Expressionism sweeping the art-world clean of decades of accumulated dogma, and the old tenets of Greenbergian purism falling into decline, Johnson and his peers were faced with a real dilemma over their choice of direction. Did one damn the new figuration as a passing fad and continue to plough the same well-worn furrow, or were radical adjustments necessary if one hoped to maintain any contemporary relevance? Whereas painters like Fred Cress and Syd Ball reverted to more figurative and eclectic styles, Johnson kept on with a severe format of squares and diagonal lines, not exhibiting in a gallery for over five years.

In March last year Johnson made his return at the Macquarie Galleries, showing how well he had resolved the problems of expressiveness and begun to create a body of work stamped with the clear impress of his personality. The basic geometrical format was still there, but the flat acrylics had now been re-

placed by thick layers of oil paint, an eye-popping use of colour and overt references to the landscape. More than ever, Johnson's work approximated to Newman's sense of the square as 'a living thing, a vehicle for an abstract thought-complex, a carrier of awesome feelings... the abstract shape was therefore real'.<sup>7</sup>

Paintings like *From fang*, *Homage to Mu Chi* and *Pul-I-Hesty* were revelations of the painterly abilities that Johnson had been holding in check for so many years. Yet the story was only really fleshed out by the survey exhibition held between August and October last year at the University of Melbourne Gallery. The painting *Pavor nocturnus*, which had looked so impressive in the Macquarie show, was dwarfed by the new work – three 5-metre-long monsters: *Oud*, *Buji* and *Marco's answer*.

As though making up for lost time, Johnson had quickly capitalised on the achievements of the Macquarie show in scaling the work up to such ambitious dimensions. Each work had an individual character, but the basic approach was the same. A soft ground is laid down (in these primary stages the works resemble Rothkos and landscape zones), then layer upon layer of oil paint is added and manipulated by brush and palette knife. The *coup de grace* is applied by a calligraphic whirl squeezed directly from the tube onto the canvas.

Later, looking at the painting *Yuen-Kew* from the Macquarie show, which had been purchased by the Art Gallery of New South Wales, it was brought forcibly home to me just how far Johnson had moved on in the space of a few months. While *Yuen-Kew*, with its deep blue and black atmospherics, was one of the most engaging pieces in the earlier show, it appeared subdued next to the three new pieces. This ability to leave his own recent

MICHAEL JOHNSON UNTITLED (1975)  
Acrylic on canvas 244 x 975 cm  
James Cook University, Townsville

work for dead is probably the best testimony to Johnson's continuing vitality.

The survey show also allowed one to plot the course of Johnson's difficult stylistic shift. He admits that he considered the painting *Cattai II*, 1980/1, to be a very daring departure, since the knife and brushwork were so loose and cross-hatched. *Cattai ridge* from the same period thematises this movement even more exactly. The dry, ubiquitous square is shown in the process of cracking up, allowing the underpainting to seep through and adulterate the geometry – here on the retreat against natural sources.

Johnson himself dates the first glimmers of his revised approach back to a New York painting called *Dusk through dawn*, 1972/3, which was acquired by the Australian National Gallery on the same day as Pollock's *Blue poles*. In this geometrically based work there is already a prefiguring of the more organic bent his work was to take. Again, like Newman, who made arguments for the affiliations of his stripe paintings with the natural world, we could speak of a 'totemic affinity'<sup>8</sup> with nature gradually emerging in Johnson's work. Nature is evoked without being explicitly portrayed; more mundane forms of landscape painting being considered too hackneyed for the scope of the artist's transcendental ambitions.

'Insist on yourself; never imitate', writes Emerson, in *Self-Reliance*,<sup>9</sup> that manifesto of the independent spirit that lies at the root of almost every major movement of modern American culture. The American Abstract Expressionists represent maybe the last great flowering of this spirit, as they rejected Euro-





MICHAEL JOHNSON BUJI 1986  
Oil on linen 198 x 427 cm  
Robert Holmes à Court Collection

pean precursors and sought inside themselves for the well-springs of their art. These artists so completely destroyed America's stylistic dependency on the old world that, from then on, European painters began taking their lead from them. The movement of provincialism had been effectively reversed, and remained so at least until the latest wave of Italian and German painting grabbed the international spotlight.

For any artist coming from a provincial culture as narrow as Australia's has been for the greater part of this century, the obstacles in the path of making an original and distinctive contribution to world art should not be underestimated.

The distressing court case over Dobell's Archibald Prize win in 1943 is the low point in Australia's response to even the slightest twinges of modernism. Under the splenetic influence of Norman Lindsay, Douglas Stewart spent years churning out moribund attacks on modern art in the *Bulletin* and, as late as 1963, Lindsay could complain to Sam Ure Smith that modernism was not an aesthetic but 'a mob movement' which helped to bring about 'the crash of European civilization and the last world war.'<sup>10</sup>

Australia did not have an Emerson or a Walt Whitman to preach the virtues of self-reliance. When modernism finally took charge here, it did so under a cloak of half-hearted Cézannerie that only looked daring when compared to local academic models.

It is to Johnson's credit that he sought out his experience of modern art first-hand. He

looked at the paintings themselves instead of their reproductions in books; he was acquainted with the artists and writers and always set himself against the best, not against the pale local variants that proliferate with distance from the centre.

As a provincial in New York, perhaps Johnson's major struggle was against 'the anxiety of influence', as Harold Bloom terms it.<sup>11</sup> While Worringer could diagnose abstraction as responding to a fear of open space, or Jean-Paul Sartre can remind us that man finds nothing more terrifying than freedom, Johnson's career as an abstract painter had first to cope with the knowledge that he could never be a pathbreaker in abstraction. He was foredoomed to be a second-generation, provincial abstract painter, whose work had to be grafted onto the achievements of Hans Hofmann, Rothko or Newman, rather than surging up alongside it.

It is precisely in Johnson's ability to confront and defeat this daunting legacy, that the greatness of his recent paintings lies. These works can be authentically characterized as transcendentalist, since they return to nature to find the deepest forms of self-expression, a confrontation with that elusive 'truth' which artists are forever seeking. 'I see art as a search for the truth or it is nothing,' wrote Roger Hilton, a statement which Johnson whole-heartedly endorses.

One of Emerson's maxims was 'nothing is got for nothing', and the strength of an achievement can almost certainly be equated with the magnitude of the obstacles it has to overcome.

Johnson's real triumph lies in winning the battle over himself, the old artist being completely superseded by the new; the ideological ephebe giving way to a painter who nowadays 'believes in miracle, in the perpetual openness of the human mind to new influx of light and power. . . in inspiration and in ecstasy.'<sup>12</sup>

<sup>1</sup> Epigraph to 'Self-Reliance' in Ralph Waldo Emerson, *Selected Essays*, edited by Lazer Ziff, Penguin, Harmondsworth, 1985, p.175.

<sup>2</sup> Margaret Worth, 'Sydney Ball - descent from the totem', *ART and Australia*, Vol.24 No. 1. Spring 1986, p.61.

<sup>3</sup> Wilhelm Worringer, 'Abstraction and Empathy', Francis Francina and Charles Harrison eds. *Modern Art and Modernism - a Critical Anthology*, Harper and Row, London, 1984, p.161.

<sup>4</sup> Annette Cox, *Art-As-Politics - The Abstract Expressionist Avant-Garde and Society*, UMI Research Press, Ann Arbor, Michigan, 1982, p.75.

<sup>5</sup> Wallace Stevens, 'The Relations Between Poetry and Painting', *The Necessary Angel - Essays on Reality and the Imagination*, Faber and Faber, London, 1984, p.166.

<sup>6</sup> Terence Maloon, exhibition catalogue *Michael Johnson, Paintings 1968-86*, University of Melbourne Gallery, 6 August - 3 October 1986, p.8.

<sup>7</sup> Harold Rosenberg, 'Barnett Newman: The Living Rectangle', *The Anxious Object*, University of Chicago Press, Chicago, 1982, p.173.

<sup>8</sup> A. Cox, op. cit. p.69.

<sup>9</sup> R.W. Emerson, op. cit. p.199.

<sup>10</sup> Geoffrey Dutton, *The Innovators - the Sydney alternatives in the rise of modern art, literature and ideas*, Macmillan, Melbourne, 1986, p.64.

<sup>11</sup> Harold Bloom, *The Anxiety of Influence - A Theory of Poetry*, Oxford University Press, Oxford, 1973.

<sup>12</sup> R.W. Emerson, 'The Transcendentalist' in op. cit. p.243.

John McDonald is art critic for the *Sydney Morning Herald*.



# Giambologna in Australia

David Jaffé

*Based in Florence for most of his career, Giambologna built up a reputation, as a sculptor in the sixteenth century, rivalled only by Michelangelo. Australia has already acquired two fine examples of his work.*

**T**HIS ARTICLE looks at Australia's two Giambologna sculptures and explores their original sites and religious functions.

Giambologna's red wax relief of the *Flagellation of Christ*, in the Queensland Art Gallery, is a great rarity. Giambologna (1529-1608) was the leading mannerist sculptor in late sixteenth-century Europe. His genius was in balancing intricate twisting poses into harmonious compositions.

Born in Douai, Flanders, he arrived in Florence in about 1560, where he soon established himself as court sculptor to the ruling Medici family. They distributed his stylish bronze statuettes across Europe as diplomatic gifts and occasionally permitted the sculptor to work for other patrons.

On 20 April 1579 Francesco Medici received an official request from the Genoese government for the services of Giambologna for an architectural project.<sup>1</sup> On 24 July of the same year Luca Grimaldi (1530-1611) signed a contract in Genoa with the sculptor concerning the decoration of his funeral chapel in S. Francesco di Castelletto.<sup>2</sup> The Queensland relief was modelled for this project. The sculptor returned to Florence, where between 12 February 1582 and 6 September 1590, he cast six bas-reliefs depicting the trial and commendation of Christ and six almost life-size virtues.<sup>3</sup>

The reliefs: *Christ before Pilate*, *The flagellation of Christ*, *The mocking of Christ*, *Christ shown to the multitude*, *Pilate washing his hands* and *Christ carrying the cross*, were apparently designed to be placed below the Virtues of Faith, Hope, Charity, Justice, Fortitude and Temperance (Prudence), which were in turn to flank paintings that prefigured the crucifixion of Christ depicting the *Sacrifice of*



GIAMBOLOGNA THE FLAGELLATION OF CHRIST (DETAIL)  
c. 1579 Bronze relief 48.2 x 73.7 x 9.6 cm  
University of Genoa, Genoa

*Isaac and Joseph being stripped and sold to the Ishmaelites* on the side walls of the chapel and a crucifixion on the altar wall.<sup>4</sup> Unfortunately Grimaldi's chapel was destroyed at the beginning of the nineteenth-century so its precise appearance is speculative, but it must

have resembled Giambologna's Salviati Chapel, S. Marco, Florence, begun before 13 June 1579.<sup>5</sup>

Giambologna's bronze fittings from the Grimaldi chapel are now in the University of Genoa. They are themselves enough to realize that the chapel had an unusual programme. The combination of the Virtues traditionally associated with funeral chapels and a Passion cycle traditionally associated with the Eucharist is exceptional. The fact that the chapel was to receive Doge Luca Grimaldi's body in 1611 and was dedicated to the Cross (and, indeed, contained relics of the True Cross and Crown of Thorns) makes the marriage more plausible.

The affirmation of Christ's suffering before his crucifixion and emphasis on Christian virtues can also be seen in the context of the Catholic Church's acclamation at the Council of Trent, in the Doctrine of Justification, that a virtuous life was a pre-condition for salvation. This belief had been challenged by the Protestants who held that faith alone was sufficient for salvation.<sup>6</sup>

The Queensland *Flagellation of Christ* must be seen as a preparatory model for a bronze relief which was part of the now dismantled religious assembly. The *Flagellation* would have been designed to function in a rich marble setting placed above eye height on a chapel wall. Compositionally, it makes most sense seen from below. It is difficult to determine how deeply informed is the composition by the Counter-Reformation spirit. Christ still has much of the classical grace and beauty that we associate with High Renaissance works like Sebastiano del Piombo's own *Flagellation*. Significantly, Sebastiano's work was specifically criticized as not showing enough suffer-





ing by post-Trentine authorities.<sup>7</sup> Certainly it is worth observing that Giovanni Domenico Cappellino, the artist who copied the two flagellants from Giambologna's relief for another Genoese chapel dedicated to the Cross in San Siro, saw fit to insert an uglier suffering Christ.<sup>8</sup>

The Queensland relief does, however, have a narrative clarity which conforms with the new expectations of religious art. The flanking groups of seated men, apparently involved in doctrinal discussion, direct our focus on Christ just as the receding pavement lines do. Christ himself is emphatically cast forward from his scourgers, who adopt poses of reflected symmetry to fix our attention on their victim tied to the central column. Not surprisingly the stance of the two men beating Christ is based on an adaptation of one of the artist's favourite free-standing models.<sup>9</sup> The suspect elegance of Christ's pose does emphasize the philistine brutality of his tormentors. The flagellants' un-

GIAMBOLOGNA THE FLAGELLATION OF CHRIST  
c. 1579 Red wax relief on a wooden ground  
48.2 x 73.7 x 9.6 cm  
Queensland Art Gallery, Brisbane

seemly characters are further stressed by their vulgar dishevelled costumes, especially the unbuttoned jerkins.

Giambologna's satisfaction with his Passion reliefs is evident in his use of the same designs in his own funeral chapel in S. Annunziata, begun in 1594. Furthermore, the positioning of the *Flagellation* on the chapel's left wall must be repeating the arrangement of the destroyed Grimaldi chapel, as the architecture, spectators and even the plane of Christ's own body, all suggest that the principal viewpoint is from the left hand side of the scene.<sup>10</sup> The relief's orientation relative to the entrance of the chapel thus determines its composition in contrast to the sculptor's usual multi-viewpoint designs.

Australia's other Giambologna is more typical of his work. *Angel* 1596 in the Australian National Gallery is a superb example of small-scale mannerist sculpture. The alighting *Angel* is composed to form a pleasing composition from any angle and every detail of the serpentine figure is sharply described. The bronze statuette is further distinguished by our knowledge of its original setting. Most of Giambologna's statuettes were distributed as collectors' items into the palaces of Europe's ruling families.

The *Angel* is one of eleven statues that Giambologna was paid for in 1596 by the Carthusian monks of the Certosa (Charter House) di Val d'Ema, Galluzzo. Furthermore, the survival of projecting marble pentagonal mounts, which match the base of the *Angel*, on the cornice above the capitals on the drum of the hexagonal marble sacramental tabernacle (Ciborium) of the high altar of S. Lorenzo a



View of a similar relief *in situ*

Valle, establish the statuette's precise location in the Carthusian's Charter House. The Ciborium, a ritual vessel designed to hold the Eucharistic Sacrament, was probably also designed by Giambologna. It consists of a pedestal base which narrows to a stem, bracketed with volutes that supports a temple, decorated with niches and columns. A drum supports a dome crowned by a lantern. Decorative panels of red and green marble are inserted into the white marble. The design, which recalls the octagonal Dome of Florence Cathedral, may have been influenced by Michelangelo's own Ciborium designs.<sup>11</sup> Dr Kreutner, a Giambologna specialist, was the first to publish the *Angel* and connect it with the Certosa's Ciborium.<sup>12</sup> He further identified

a *Risen Christ* and four *Evangelists* (now in the Metropolitan Museum) and another *Angel* as Giambologna's contribution to the Certosa. His reconstruction, which places the angels above the evangelists, agrees with physical evidence visible from above the Ciborium. The evangelists occupied the niches with the angels situated on the cornice above.

The Giambologna *Angel* thus becomes part of a lavish programme of decoration of the Certosa of which Pontormo's Passion Cycle remains the most distinguished fragment.<sup>13</sup> The even more sumptuous Certosa at Pavia owes its decoration to the aspirations of the ruling Visconti family so the presence of Medici court artists raises the issue of Florentine funding of the Certosa at Galluzzo.<sup>14</sup>

Regardless of the specific patronage of the Carthusian monastery, the appearance of the Ciborium was controlled by more general forces of ecclesiastical reform. The semi-

GIAMBOLOGNA THE FLAGELLATION OF CHRIST  
c. 1579 Bronze relief 48.2 x 73.7 x 9.6 cm  
University of Genoa, Genoa

eremical Carthusians (the monks only spoke on Sundays) inspired numerous reforms in the Catholic Church so it should come as no surprise that they reacted to the Counter Reformation proclaimed by the Council of Trent. More specifically the conspicuous Ciborium was a symbol of Reformist emphasis on the Sacrament of the Eucharist as a public manifestation. Traditionally the Eucharist was a hidden mystery sealed off from the general public by an obscuring rood screen and choir. The Roman reaction to the increased participation of the congregation in the Mass can be seen in two churches begun in the late 1530s, S. Giovanni Decollato and S. Spirito in Sassia, where side chapels are suppressed to symmetric bays and attention focussed on the exposed High





above and right  
GIAMBOLOGNA ANGEL front and side view  
c. 1596 Bronze 28 cm high without base  
Australian National Gallery, Canberra

Altar's pinnacle, the Ciborium.<sup>15</sup>

The Protestants had challenged Christ's presence at the Eucharist so that the fundamental motivation for these reforms was an affirmation of the Catholic doctrine of the miracle of the living God at Transubstantiation. The Council of Trent (1545-1563) implicitly endorsed the Ciborium as the correct furniture for the High Altar.<sup>16</sup> In the 1560s, the new ideas were dramatically affecting the appearance of Florentine churches. In the 1568 edi-

tion of his *Vita*, Vasari explains that Duke Cosimo had ordered him to renovate S. Croce, 'moving the High Altar forward somewhat and placing on it a rich new tabernacle for the Holy Sacrament, ornamented in gold with scenes and figures'.<sup>17</sup> Vasari's great Ciborium was installed in 1569 and its presence, together with the refurnished churches of S. Maria Novella and S. Trinita, must have been persuasive monuments to the Carthusians. None less than S. Carlo Borromeo in his *Instructiones fabricae et suppellectilis ecclesiae* 1577 recommends a raised high altar with a Ciborium painted with scenes from the Passion. Thus the sacramental

opposite  
Interior view of S. LORENZO A VALLE, Florence

vessel or Ciborium that dominates the Church of S. Lorenzo a Valle had acquired great importance as the container of the Blessed Sacrament and the lavish marble and exquisite bronzes are a homage to its Counter-Reformation role. Ironically the new demand to feature the Ciborium as the congregation's focus meant that its precious ornament was displayed too high to reveal its detail. The craftsmanship of the superbly chased *Angel* would have been invisible to a viewer some three

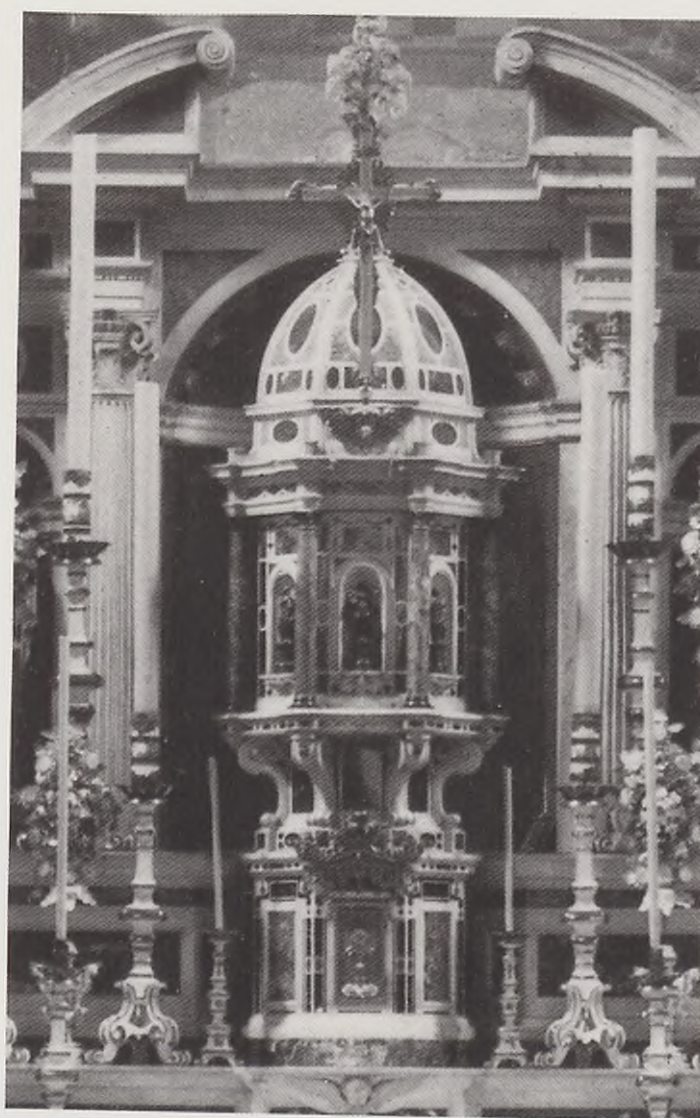






metres below, the *Angel* acknowledges the presence of God, not man. Thus the evangelists are the authority for the Eucharist and witnesses to Christ's resurrection, while the angels are the manifestation of the divine presence. The appearance of the angels, in classical dress with one arm raised, is evocative of an *armus christi* role, although I know of no evidence to suggest they have been stripped of the nails, columns and lance that would support such a reading.<sup>18</sup>

The design of Australia's two Giambologna sculptures were influenced by their function as church furniture in specific ecclesiastical settings. Equally evident are the signs of the artist's own touch, especially in the deep grooves that he inserts into the garment folds. These chisel-like indentations the sculptor made in his wax models and hence cast into his bronzes are reminders that Giambologna's real name was Jean Boulogne, a Northern artist trained in the Flanders woodcarving tradition.



top  
GIAMBOLOGNA THE RISEN CHRIST 1596  
Bronze 30.4 cm without base  
Metropolitan Museum of Art  
Edith Perry Chapman Fund, 1963

above  
Detail of altar with ciborium, S. LORENZO A VALLE, Florence

<sup>1</sup> M. Bury, 'The Grimaldi Chapel of Giambologna', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XXVI, 1982, pp.85-127, p.86.

<sup>2</sup> M. Bury, op. cit., p.86.

<sup>3</sup> M. Bury, op. cit., pp.99, 120. The reliefs were cast after May 1586 following the Virtues.

<sup>4</sup> M. Bury, op. cit., pp.100, 101, figs.11, 12 illustrates the Aurelio Lomi paintings.

<sup>5</sup> M. Gibbons, *Giambologna's Grimaldi Chapel. A Study in Counter Reformatory Iconography and Style*, Rutgers University, New Jersey, PhD, 1984, pp.58,9. The bronzes for the Salviati chapel were executed between 1580-1588. The large reliefs from the life of St Antoninus were designed to be placed above the statues.

<sup>6</sup> Gibbons, op. cit. passim.

<sup>7</sup> For Sebastiano del Piombo's Flagellation S. Pietro Montorio, Rome, see M. Hirst, *Sebastiano del Piombo*, London 1981, fig.76. Gilio's criticism of Christ's em-battered body is cited on p.62.

<sup>8</sup> M. Bury, op. cit., p.92, fig.5.

<sup>9</sup> See C Avery, A. Radcliffe, *Giambologna, Sculptor to the Medici*, exhibition catalogue, Royal Scottish Museum, Edinburgh, 19 August - 10 September 1978, for the pose which first occurs in the c. 1560 *Samson and the philistine* and recurs in various models (p.138, no. 77, p.131, no. 84, p.135, no. 90)

<sup>10</sup> With respect, I differ with Gibbons op. cit., p.169, who claims the flagellation has 'no single ideal viewing point'. Even the onthognal's vanishing point, to the right of Christ, makes sense when the relief is viewed from the left side. Such considerations of the spectator's initial viewpoint are found in other cycles. For instance, in the Oratory of S. Giovanni Decollato, the frescoes and their fictive architectural frames assume an off-centre viewpoint near the entrance of the

oratory.

<sup>11</sup> H. Kreutner *Die Tabernakelstatuetten der Certosa zu Florenz*, 1955, pp.139-144. The 'angel's' *décolletage* and location above the Evangelists makes it possible that it is in fact an 'athlete of Virtue' such as those that adorn the vault of the Capella Pallio, Cancelleria, Rome, Alessandro Farnese's Counter-Reformation chapel decorated 1549.

<sup>12</sup> See C. De Tolnay 'Minor Works'. Ch. vi, pp.497-515, in *The Complete Work of Michelangelo*, Novara, 1965, p.500, fig.15, a Michelangelo drawing of c. 1518 perhaps for San Silvestro in Capite in Rome. Michelangelo also assisted Jacopo Del Duca with the Ciborium for S. Maria degli Angeli, Rome, see fig.14. This bronze Ciborium more closely resembles Pirro Ligorio's vessel for Paul VI's Papal Chapel but its presence in the Carthusian Church in Rome could well have motivated the Florentine brothers. Certainly the association of the Roman Charter House at S. Maria degli Angeli with the revived cult of angels is worth noting.

<sup>13</sup> Pontormo painted the frescoes at the Certosa di Val d'Ema, Galluzzo from 4 February 1523 to 1524. See J. Cox Rearick, *The drawings of Pontormo*, Cambridge, 1964, pp.213-217. Bernadino Poccetti frescoed the *Death of St Bruno and the ascension of his soul to the resurrected Christ* between 1691 and 1693 while Jacopo Piccardi was paid for the 342 cm Ciborium below in 1594. See C. Chiarelli, G. Leoncini *La Certosa del Galluzzo a Firenze*, Milan, 1982, pp.248, 255. Giambologna's resurrected Christ is influenced by Poccetti's fresco above.

<sup>14</sup> C. Morscheck, *Relief Sculpture of the Certosa di Pavia (1473-1499)*, New York, 1977, p.1 ff.

<sup>15</sup> S. Giovanni Decollato was built between 1534-1550, S. Spirito in Sassia 1538-1545, see M. Lewine 'Roman Architectural practice during Michelangelo's Maturity', *Akten des 21 Internationalen Kongresses fuer Kunstgeschichte in Bonn 1964*, Berlin, 1967, vol.2, pp.20-26.

<sup>16</sup> Council of Trent, Session 13, Canons on the Most Holy Sacrament of the Eucharist, Canon 7. In the general ritual of 1614 the practice was made law.

<sup>17</sup> M. Hall, *Renovation and Counter-Reformation. Vasari and Duke Cosimo in Sta Maria Novella and S. Croce 1565-1577*, Oxford 1979, citing Vasari Milanese, vii, p.709 ff. Paul IV (1555-1560) paid special attention to the Sacrament and had Pirro Ligorio build him an elaborate bronze Ciborium begun in 1558. The Ciborium, destined for the Papal Chapel but finally installed in Milan Cathedral had reliefs of the life of Christ with statuettes of the Apostles above, crowned like the Giambologna, with the Resurrected Christ. See S. Benedetti, 'An 'aggiunta a Pirro Ligorio: ol tabernacolo di Pio IV nel Duomo di Milano', *Palladio*, XXV/1 (1978), pp.45-64.

<sup>18</sup> The same dress does in fact occur on an antique inspired *Victory* from Giambologna's workshop. See C. Avery, A. Radcliffe, op.cit., p.195, n. 195. The author's hypothesis that the figure originally carried a wreath is confirmed by another cast in the Ca D'Or, Venice. The victory may in fact be derived from one of the 'lost' Certosa angels.



# Roger Kemp and the example of Rupert Bunny

Gillian Forwood

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*It is clear that Kemp possessed a finely-tuned sense of design and colour from the very beginning: he was able to assimilate certain European influences and gradually his own symbolic style took shape.*

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ROGER KEMP'S earliest paintings, *Figures in rhythm*, circa 1935-40, reveal an initial concern for the concepts of rhythm, balance and equilibrium which have remained constant in his art. His mature work continues to depict 'the larger rhythms of the whole created world'<sup>1</sup> and, according to the artist himself, this phrase comes closest to interpreting his aims.<sup>2</sup> Roger Kemp was one of the first artists to evolve an abstract language in Melbourne, a traditionally figurative centre. Until recently it had generally been assumed that he 'inherited none of the European's formal background in art'<sup>3</sup> and indeed remained remote from abstract sources of inspiration. However, it is clear that Kemp did confront potent abstract ideas, both visual and theoretical, in Melbourne in the 1930s. He knew the work of artists who had experienced *avant-garde* European art, including Rupert Bunny, Lina Bryans, Ambrose Hallen and the Darebin House group, and he was receptive to the abstract designs of the Russian ballet.

Kemp was deeply disillusioned with his early training in design and painting,<sup>4</sup> which failed him in his search to articulate his metaphysical ideas pictorially. Through an unlikely source, the later art of Rupert Bunny, he first became aware of the idea of expressive equivalents. Kemp himself has said 'Bunny represented one of the few artists in Melbourne in the early 1930s who was drawing on the same sources of inspiration as myself'.<sup>5</sup> Kemp saw such inspiration in terms of music and its rhythms, and also in relation to the reduction of compositional forms.

Kemp's affinity with Bunny had its roots in the art of Gauguin. Bunny's late indebtedness to Paul Gauguin, the Nabis and the Fauves in his 1920s and 1930s work can be traced to his arrival in Paris in 1886, the year Georges Seurat's *La grande jatte* was exhibited at the last Impressionist Exhibition. In 1903 he exhibited at the Salon d'Automne, and he became a 'sociétaire' of that Salon in 1905, the year of the famous Fauve debut. He would have seen Gauguin's retrospective which was held there the same year, and he probably saw the Salon's major retrospective of Puvis de Chavannes the previous year. While in Australia in 1911 he stated: 'The post-impressionist movement, ridiculous as a great deal of it is, has this merit, that it throws aside many of the bad conventions. . . . Gauguin had much that is good, but he should have worked in tapestry'.<sup>6</sup>

On Bunny's return to France from Australia in 1911, the influence of Gauguin becomes evident in *Echo and narcissus*, circa 1914-19, in the overall flatness of the painting, the rhythmic flow of line, and the rich, decorative purple, orange, and pink, the simplified figure forms, (characteristic of Gauguin, as in *Where do we come from?* . . . 1897). Kemp was drawn to the style of Bunny's 1920s mythologies which went further still in the direction of simplification and decoration. Although Bunny's paintings were representational, their lusciously expressive colour and rhythmic forms created pictorial correspondence with moods and emotions. A work such as *Rape of Persephone*, circa 1925 offered Kemp the opportunity of resolving the problem of conveying deeper meaning through

form and colour beyond the realm of design. Bunny presented that Art Nouveau and Symbolist link to Kemp just at the time when such models were rare in Melbourne, except in ecclesiastical stained glass.<sup>7</sup> The European abstractionists had had a rich tradition of folk art through which they could approach the formal aspects of abstract line and colour, but Kemp needed the example of Bunny to bridge the gap between his academic training in form and colour, and a more symbolic content in his art.

Kemp has said that it was Bunny's musical aims, to express rhythmical equivalents to music which acted as a catalyst. Equally it was the primitivising urge to express elemental, solid forms. Gauguin's seminal importance for both Bunny and Kemp lay partly in his use of form as a means of expression, and partly in his attitude towards it. Gauguin has been seen as the translator through which the long tradition of primitivist thought is first projected into a modern attitude about the making of art.

Bunny himself may not have spoken to Kemp of primitivism or of Denis's theory which related to finding the elemental in art. However, his life-long use of sources in Greek mythology reflects his search for a return to the primal springs of creation in a Golden Age.<sup>8</sup> He responded increasingly throughout his life, and especially in the 1920s, to the general visualization expressed in the art of Gauguin. Modern primitivism has been described as 'an attitude productive of art'; and it was this attitude that Kemp extracted from the work of Rupert Bunny.



ROGER KEMP  
FIGURES IN RHYTHM I  
c. 1935-40  
Oil on cardboard  
52 x 86 cm  
Collection of the artist  
Photograph by Henry  
Jolles



ROGER KEMP  
FIGURES IN RHYTHM III  
c. 1935-40  
Oil on cardboard  
53 x 79 cm  
Collection of the artist  
Photograph by Henry  
Jolles





RUPERT BUNNY ECHO AND NARCISSUS c. 1914-19  
Oil on canvas 121 x 101 cm  
Queensland Art Gallery, Brisbane



Bunny's love of music and ballet, which was also shared by Kemp, had drawn him to Diaghilev's Ballet Russe, which stunned Paris between 1909 and 1929 when Bunny lived in France. The exotic decorations further influenced his mythological works.<sup>9</sup> Led by Colonel de Basil after Diaghilev's death, the Ballet Russe toured Australia throughout the later 1930s.

Kemp painted the *Figures in rhythm* series in the late thirties when the Russian Ballet was a potent example. He transformed his early

training in form, colour and spatial relationships through a new approach related to the idea of expressing movement. These early paintings were done on card, in an abbreviated figure style. He explores the fact of the picture plane through placing the motif both close to it and beyond it in a more remote space. The combinations of colours, through blue and green, to red and orange, boldly re-interpret Kemp's Gallery School training in colour 'values' which had evolved to a lifeless academism in the early 1930s. Kemp's lyrical colour

begins to speak its own language.

*Figures in rhythm* show Kemp's assimilation of his early design training in the composition using a pattern of the figures across the canvas. They also show his awareness of the Cézannism of George Bell, whose work Kemp knew. His own temperament asserted itself, however in the thrusting lines of force which can be read both as abstract tree forms and extensions into space of the energetic figures.

In the choice of subject, and his relation to it, Kemp shows himself, in *Figures in rhythm*,



to be nearer the primitivism of the Fauves than the paintings of Paul Cézanne. Everything that does not contribute to the ideas of energy, rhythm and balance is expelled. What is left is the choreographic poses of the schematized figures, the balance of the colours, the rhythm of the lines of force. The figures do not relate to each other, but are compelled by their own interior moods. It is the sense of mood, of immediacy and remoteness suggestive of symbolic qualities which lie beyond the scene depicted, which placed Kemp also in the tradition of the Symbolists, Gauguin, and the Fauves.

Kemp's awareness of the Ballet Russe was heightened through his acquaintance with Melbourne designers who were themselves closely involved with the ballet company. For example, he knew Loudon Sainthill, who had attended the Melbourne Technical College in the mid-1930s. Sainthill sat in on rehearsals to sketch the dancers, costumes and décor. He discussed with Kemp the extraordinary power of the sets to complement their semi-abstract designs with the energy and flowing rhythms of the dancers. The artists who designed

scenery and costumes for the Australian and New Zealand tours of 1936-37 and 1938-39 included André Derain for *La boutique fantasque*, Alexandre Benois for *Petrouchka*, Mikhail Larionov for *Soleil de nuit* (midnight sun), *Contes Russes*, *Cendrillon*, and *Port Said*, Natalia Gontcharova for *L'oiseau de feu*, *Monstre* and *L'amour sorcier* (the sorcerer).<sup>10</sup> Others whose designs were used included Joan Miro, Vladimir Polunin and Georges Rouault.

Through the work of Larionov and Gontcharova in particular, Kemp was drawn to two important aspects of Russian art, the folklore and decorative aspect, and the Cubo-Futurist element. Both of these were evident in their sets in Melbourne.

Kemp's early works *Green bridge and figures I and II*, circa 1935-40, places the figures in static poses reminiscent of a ballet set. The schematized line of the figures suggests a dance-like movement frozen at a point of equilibrium. Composition is reduced to basic form: figures, trees and bridge being stripped to essential lines become bearers of hidden

meaning. Kemp here sees colour as a metaphor for emotional energy, and in *Green bridge and figures I* places the high-keyed orange and yellow figures close to the picture plane to give a single essential effect of movement. Through the Ballet Russe artists Kemp learnt to control movement through pattern.

Gontcharova's motif for *L'oiseau de feu* interwove a schematized bird pattern within an abstract curvilinear design whose green and yellow tones produced a mesmerizing effect. Larionov's *Soleil de nuit* set explored the theme of space with Futurist overtones, in an elliptical pattern of brilliant orange hieratic suns bursting against a purple sky. A green canopy of huge serrated-leaf trees overhung the demonic peasants dancing below to propitiate the Sun God. The ancient Russian theme of the Midnight Sun had origins deep in Slavic pre-history, of man versus the Sun, and Larionov's backdrops related in this respect to Kasimir Malevich's sets for the Suprematist *Victory over the sun* of 1913. The deep space created behind Larionov's suns approximated the Futurist desire to depict infinity in a similar,

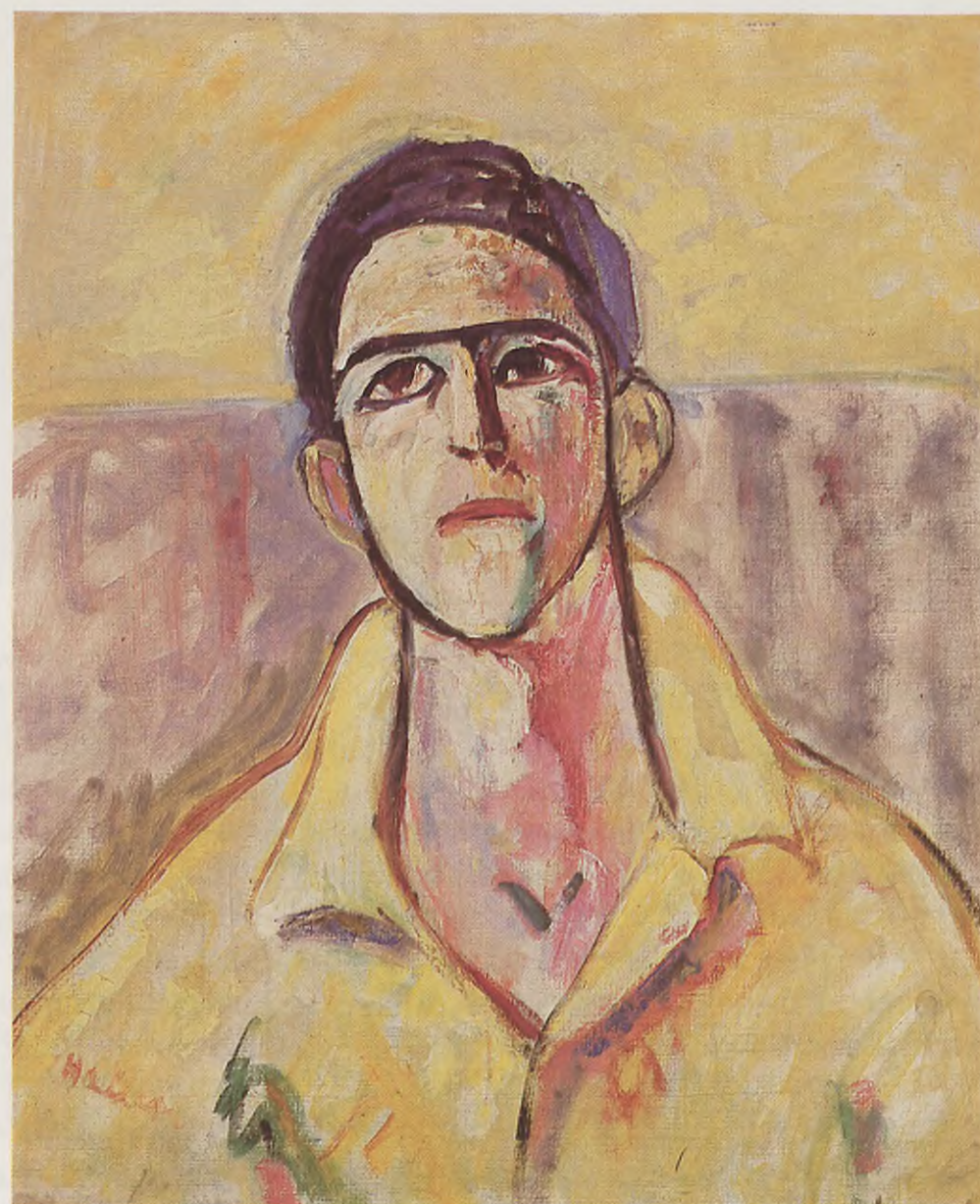


ROGER KEMP FIGURES ON BRIDGE  
c. 1940-45 Enamel on cardboard  
68 x 112 cm  
Australian National Gallery, Canberra  
Gift of Merle Kemp 1982





ROGER KEMP GREEN BRIDGE AND FIGURES I  
c. 1935-40 Oil on cardboard 85 x 37 cm  
Collection of the artist



AMBROSE HALLEN  
PORTRAIT OF LAURIE THOMAS (1939)  
Oil on canvas 65.5 x 54 cm  
National Gallery of Victoria, Melbourne

but less geometric, manner than Malevich's.

Parallel with the decorative and Cubo-Futurist influence of the Ballet Russe, Kemp was immersing himself in metaphysical ideas. In 1937 Piet Mondrian's theory 'Plastic Art and pure Plastic Art' (Figurative Art and Non-Figurative Art) was published and available in Melbourne for Kemp to read.<sup>11</sup> Kemp responded to Mondrian's theories which combined

artistic and religious ideas with the mystical purity of Theosophy. Mondrian believed 'the only problem in art is to achieve a balance between the subjective (aesthetic expression of oneself) and the objective (the direct creation of universal beauty).'<sup>12</sup>

There is considerable correlation between the views of Mondrian and Kemp's artistic beliefs. Kemp has observed that 'the conscious and unconscious balance operating in the process of creation is equal to the subjective and objective principles at work in the universal order'.<sup>13</sup> Kemp speaks of the need for 'dynam-

ic equilibrium', as did Mondrian. Whereas Mondrian translated his theories into an art of pure plastic relationships of verticals and horizontals in a state of asymmetrical yet exquisite equilibrium representing a symbolic geometry, Kemp interpreted the theory of dynamic equilibrium in terms of a contrapuntal rhythmic pattern in his later art.

The incipient Cubist style of *Figures and*





Scenery by Mikhail Larionov for *Soleil de Nuit* (Midnight Sun)  
Ballet Russes Souvenir Programme 1936-37  
Performing Arts Museum of Victoria, Melbourne



MIKHAIL LARIONOV GLASS 1911  
Oil on canvas 104 x 122 cm  
Solomon R. Guggenheim Museum, New York

*bridge*, circa 1940-45, reveals Kemp's quest to find a visual resolution of his inner vision of flux and dynamic equilibrium. The bridge motif was also symbolic of Kemp's search for a 'bridge' between decoration and abstraction, a synthesis of artistic and philosophic elements. Kemp's compositional strength is seen in the use of the horizontal plane of the bridge's structure which holds in balance the highly schematized tilting figures.

*Dramatic climax*, circa 1940-45, shows intimations of Cubo-Futurism as he struggled to formulate his pictorial ideas. There is a Futurist sense of movement, force and the passage of time in the pattern of swirling figures propelled through a dream-like atmosphere of weightlessness. The lurid red, azure and white of the figures and space are further heightened by the acid yellow, implying an exploding Apocalypse. The vehemence of colour, and the rhythmic pattern of the composition, recall both Expressionism and Russian art.

Kemp's knowledge of the Russian Cubo-Futurists was broadened through his friendship with Ambrose Hallen, the little-known artist who moved to Melbourne in about 1938. Hallen knew Lina Bryans, who painted portraits of both Hallen<sup>14</sup> and Kemp<sup>15</sup> in the studio

at No. 9, Queen Street, which she shared with William Frater. Hallen accompanied Kemp to the sittings when Bryans was painting Kemp's portrait, and he would have discussed contemporary European art with Kemp.

Hallen had lived in France for almost thirty years and been closely connected with the *avant-garde* French and Russian artists through his friendship with the Georgian Lado Goudiachvili.<sup>16</sup> Goudiachvili had arrived in Paris shortly after the Russian Revolution and moved in the circle of the theatre designer Ilya Zdanevich, Tristan Tzara, Robert and Sonia Delaunay, Mikhail Larionov and Natalia Gontcharova. Larionov and Gontcharova had come to Paris as designers for Diaghilev's Russian Ballet and held an exhibition of Rayonist works there in 1914.

Hallen himself painted in a style reflecting the influence of both Matisse and the Russian Neo-Primitivism of Larionov and Gontcharova, as well as that of his early teacher Frances Hodgkins. His *Portrait of Laurie Thomas* is startling in its Fauvist slashes of red and green down the right cheek and neck, recalling Henri Matisse's *Woman with hat*, 1905, where the method of juxtaposing opposite colours asserts the fact of the surface of the canvas. The tilted frontality of the pose is emphasized by the massive black line defining the shape of face and neck, and recalls the *Venus*, 1912, by

Larionov in its hieratic outlines. A hint of Marc Chagall can be seen in the rainbow effect of the golden glow suffusing the sitter's space, and the flattened forms. There is a subtle interplay between the sensuousness of colour, and the geometry of the horizontal of chair and eyes, the vertical lines of neck and collar, and the triangle of the sitter's head and shoulders.

Kemp's post-1945 move towards a personal Cubo-Futurist style can be related to his harnessing Mondrian-inspired ideas of dynamic equilibrium to the Rayonist ideas of Larionov and Gontcharova. The Rayonists held a utopian view of art's regenerative powers and a belief in light and colour reflecting higher planes of reality. Kemp's later 1940 paintings, including *Doves of war*, circa 1945-50, bear a striking structural resemblance to Larionov's Rayonism, (see *Brown yellow Rayonism*) 1912. In Larionov's work, forms were depicted in space representing the intersection of light rays emitted by different objects.

Kemp's *Doves of war* is a study in images of equipoise and flight, of bird forms and symbols of jets which increasingly pre-occupied him in the later 1940s. The dazzling white and blue planes can also be read as faceted light rays, reflecting the higher reality of the Rayon-





ROGER KEMP  
DOVES OF WAR c. 1945-50  
Enamel on board 123 x 183 cm  
National Gallery of Victoria, Melbourne

ists. Between the splintered prisms, highly schematized human forms are suspended, lending a man-centred dimension to an abstract environment. This work encompasses many of Kemp's eclectic concerns up to 1950. By creating a language of colour, line and form to express intimations of a higher reality, he was continuing a great European tradition revealed to him initially through the expressive work of Rupert Bunny.

<sup>1</sup> Patrick McCaughey, 'Roger Kemp', *ART and Australia*, vol.8, no. 1, p.153.

<sup>2</sup> Interview with the artist, February 20, 1985.

<sup>3</sup> Patrick McCaughey, *ibid*, p.153. McCaughey was the first to place Kemp in the tradition of the pioneer European abstractionists, Kandinsky and Malevich. Mondrian was also an influence, *see below*, p.7.

<sup>4</sup> Kemp studied at the Working Men's College (which became the Melbourne Technical College, and later the Royal Melbourne Institute of Technology) in the School of Applied Art. He attended Terms 1-3, 1929, and Term 1, 1930. See R.M.I.T., *Archives*. From Term II, 1930 to Term III, 1935, Kemp was enrolled at the National Gallery School. See National Gallery School, *Enrolment Books*, 1930-35.

<sup>5</sup> Interview with the artist, January 30, 1985. Kemp visited Bunny's South Yarra studio in the early 1940's but had seen Bunny's work exhibited with the Twenty Melbourne Painters group from 1927 onwards, and

from 1934 to 1937 with the Contemporary Art Group, which had been formed by George Bell in 1932. David Thomas, *Rupert Bunny 1864-1947*, Lansdowne, Melbourne, 1970, p.98. In 1945 Bunny joined George Bell in the Melbourne Contemporary Artists, which Kemp was invited to join in 1947.

I am indebted to Alan Sumner for information from his *Scrapbook*, which contained catalogues of the Melbourne Contemporary Artists' exhibitions, their first being in 1941 (when Bell and his students broke away from the Contemporary Art Society) until 1950.

<sup>6</sup> 'Mr Bunny and the Post-Impressionists', *Sydney Morning Herald*, 19 September, 1911, p.9, (quoted D. Thomas, *op.cit.*, p.20).

<sup>7</sup> Several artists known to Kemp worked in stained glass, including William Frater, Alan Sumner and Napier Waller. Arnold Shore also worked as a stained glass designer with Brooks Robinson, from 1909 until the late 1920s. See Jenny Zimmer, *Stained Glass in Australia*, Oxford University Press, Melbourne, 1984, p.104.

<sup>8</sup> Bunny painted mythological works as early as 1890, for example *The Tritons* (circa 1890) oil on canvas, 31.5 x 59.25 cm., Art Gallery of New South Wales. The style of this work was influenced by his training in academic painting in the studio of Jean Paul Laurens. The later mythological paintings in the decorative style were first painted after his return from Australia in 1912.

<sup>9</sup> During 1942, Bunny collaborated with Colette Reddin in creating several ballets, the first of which was 'Genghis Khan', based on the exotic tradition of the Russian Ballet. D. Thomas, *op.cit.*, p.101.

<sup>10</sup> Colonel W. de Basil's Ballet Russe, Australia and New Zealand *Souvenir Programme*, 1936-37, and 1938-39, (Performing Arts Museum of Victoria Archives).

<sup>11</sup> Piet Mondrian, 'Plastic Art and Pure Plastic Art', *The Circle*, ed. J.L. Martin, B. Nicholson and N. Gabo, Faber, London, 1937. It was acquired by the State Library of Victoria, and available in the year of publication.

<sup>12</sup> Piet Mondrian, *op.cit.*, p.41.

<sup>13</sup> Interview with Kemp, December 3, 1984.

<sup>14</sup> According to Mary Eagle, Hallen was the subject of her first portrait. (See her 'Lina Bryans', *ART and Australia*, vol.21, no. 2, p.236). There is a photograph of the portrait in Lina Bryans *Papers*, inscribed on the back, 'Ambrose Hallen, painted in Melbourne Chambers, 1939? [question mark supplied] bought by him and given to me by his daughter later. Lina Bryans' (Lina Bryans *Papers*, La Trobe Collection). See also Jennifer Phipps, *Lina Bryans*. National Gallery of Victoria, Banyule, 1983, p.3.

<sup>15</sup> The Portrait of Kemp was destroyed by the artist. Interview with Lina Bryans, July 1985.

<sup>16</sup> Lado Goudiachvili was born in Tiflis in 1896. He was given a scholarship to study in Paris shortly after the Revolution. His paintings of Georgian peasants reflected both the folk tradition and the tradition of Russian icons and frescoes. *Paris-Moscou*, 1900-1930. Exhibition Catalogue, Centre Georges Pompidou, Paris, 1979, p.33.

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# Ordinary and the Fabulous

## Memory Holloway

*The preoccupation with sculpture, which has been a strong element of contemporary British art, continues in Melbourne, however, more and more it incorporates the painterly and figurative aspects of recent painting.*

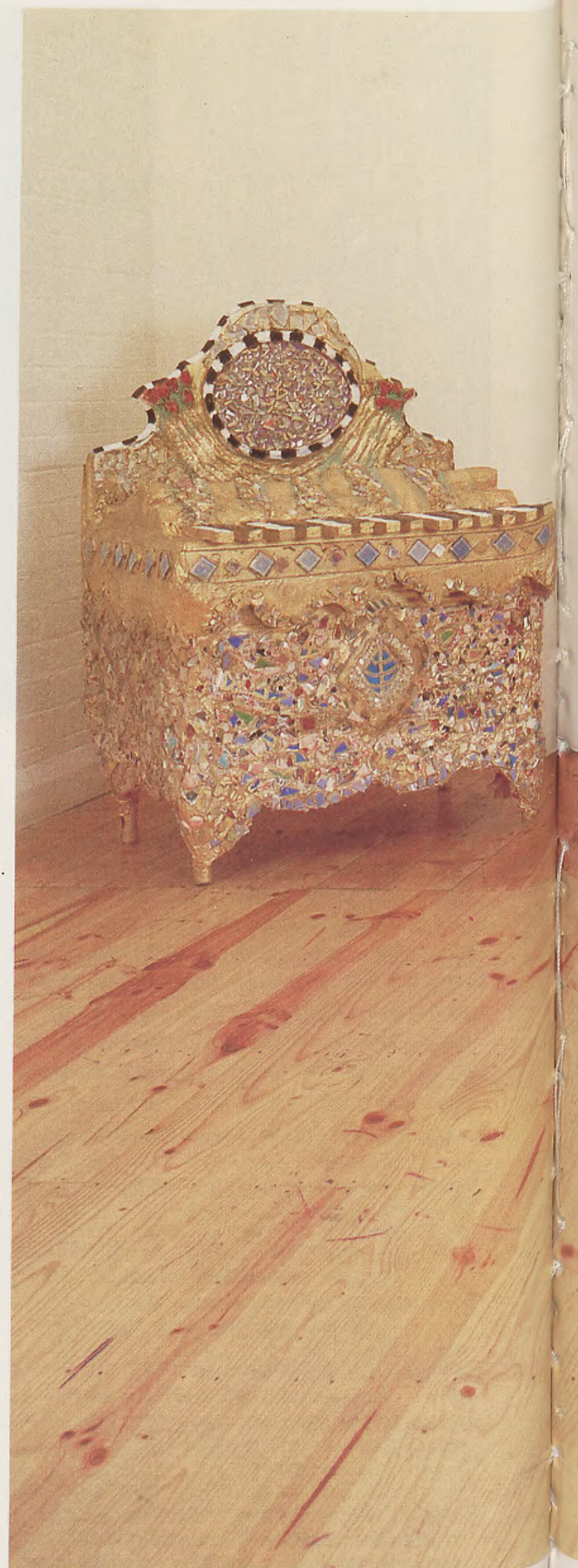
THESE DAYS, when painting is the focus of most critical and curatorial attention, it is rare to see a show of sculpture. There are many reasons for the widely held view that painting has taken the lead over sculpture in the eighties: the quick succession of painting styles and their immediate critical acclaim has kept painting in the art press, dealers busy, and collectors happy. The isms have come fast and thick: Neo-Expressionism, imported from Berlin and other parts of West Germany, arrived in Australia around 1980 and had its moment of greatness at the Sydney Biennale in 1981 where it was given full verbal clout by Achille Bonita Oliva. All that now seems a long time ago. Then followed Bleak Romanticism (Melbourne style) (John Nixon, Peter Booth, Jan Murray) with an increasing gloomy intensity, with its major appearance in the 'Australian Visions' exhibition at the Guggenheim in New York. Very recently the first signs have appeared of what the Americans have been calling Neo-Geo, a geometric abstract revival, qualified by parody and quotation, characteristics which have come to mark the eighties and, according to cultural theorists such as Fredric Jameson and Jürgen Habermas, are a sure indication of a post-modernist aesthetic. Of course, this is a partial lineage, as any diachronic evolutionary view is – what's left out is the plurality around the edges, the traces of conceptual and post-minimal practice which became another style in the post-modernist

pantheon. It was never agreed what this last should be called, it often looked like the Germans or some of the Americans like David Salle, but had a conceptual and very occasionally a political bias. Although much of the work originated in Sydney (Richard Dunn, Imants Tillers) there was also a Melbourne version (Jenny Watson). Maybe we should just get it over with and call it Simulating the Simulacrum.

For sculpture, it is difficult to trace a similar path of debate, advocacy, alliance and exposure. Unlike the seventies, the eighties have just not been a decade of sculpture. The seventies brought sculpture out of the woodshop, out of the foundry and into an arena of speculation. Some of the major debates centred on what sculpture could do: should it be material or immaterial (there were a few steam performances and holes in the ground at the Mildura Sculpture Triennial), welded steel (Ron Robertson-Swann, David Wilson), body art (Stelarc hung from hooks at the George Paton Gallery) and totemic twig pieces (John Davis). Sculpture in the seventies was the end result of a long historical struggle to break the chains of naturalism which for so long had kept the three dimensional a slave to illustrating heroes, poets and dead soldiers.

The eighties until now has been a decade

LUANNE NOBLE Installation 1986  
Mixed media  
Courtesy Gertrude Street Artists' Spaces



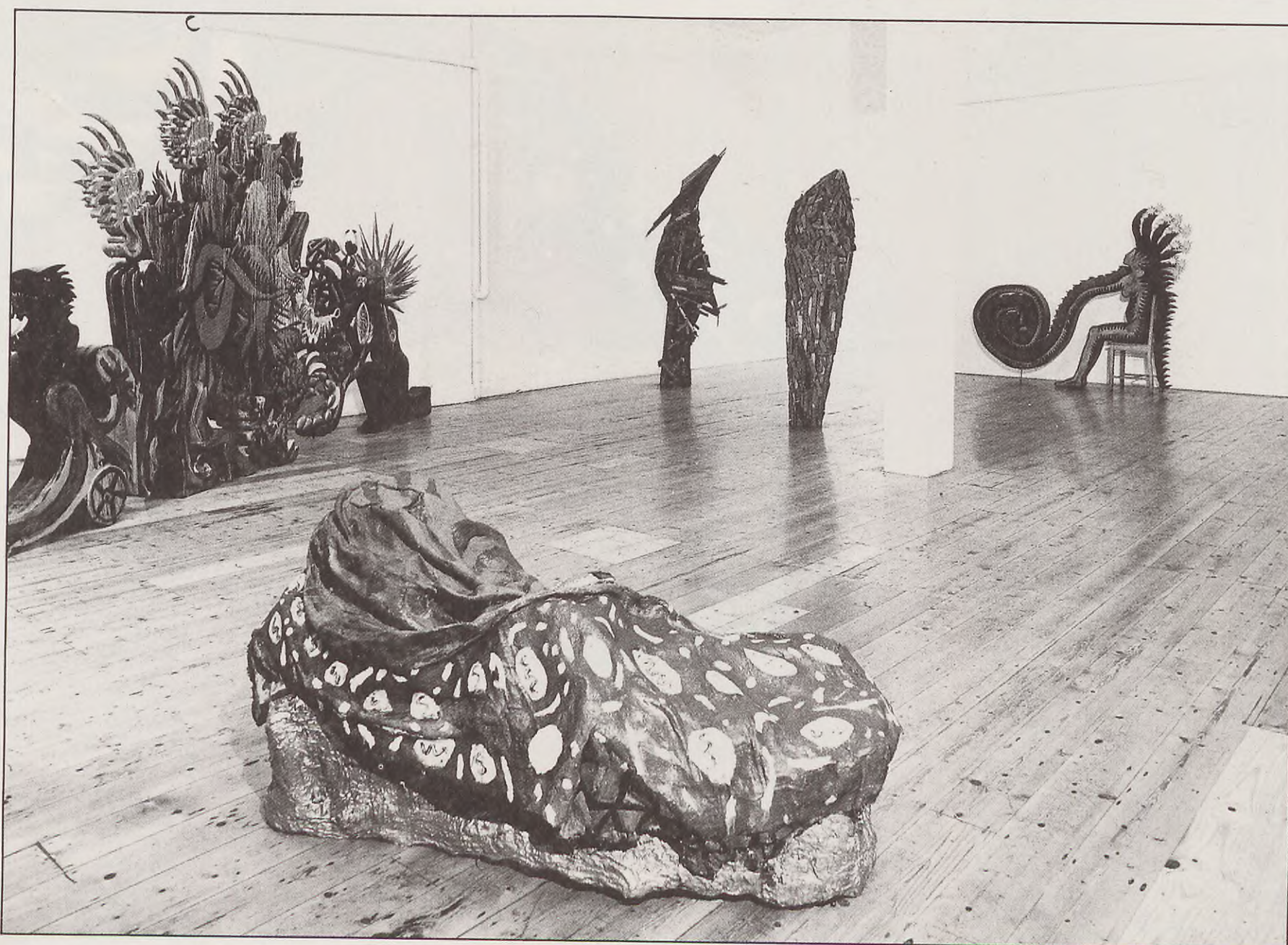








Installation view  
GILDING THE LILY exhibition  
Gertrude Street Artists' Spaces



Installation view  
GILDING THE LILY exhibition  
Gertrude Street Artists' Spaces





GIUSEPPE ROMEO  
IMMACULATE  
CONSUMPTION  
1985 Mixed media  
Courtesy Gertrude Street  
Artists' Spaces

consumed by the pictorial. Does sculpture feel left out? You bet. Its strategy? Assume an intimacy with the pictorial, approximate what painting has claimed as its own in the past six years, namely expressive facture, the figurative, the narrative, taking myth and the exotic as subject matter. Seen in this context, recent Melbourne sculpture begins to fit into place. When Gertrude Street Artists' Spaces showed the work of a group of young sculptors last year (August 1986) it looked as though nearly every piece was in search of a wall and that the three-dimensionality of the sculpture was less important than its frontality.

There was only one sculpture that claimed for itself the surrounding space and thereby created a sense of monumentality. That was Tim Jones's tribute to Rodin's *Balzac*, a monolith made of small scraps of wood nailed together and painted a dense blue. Surface in

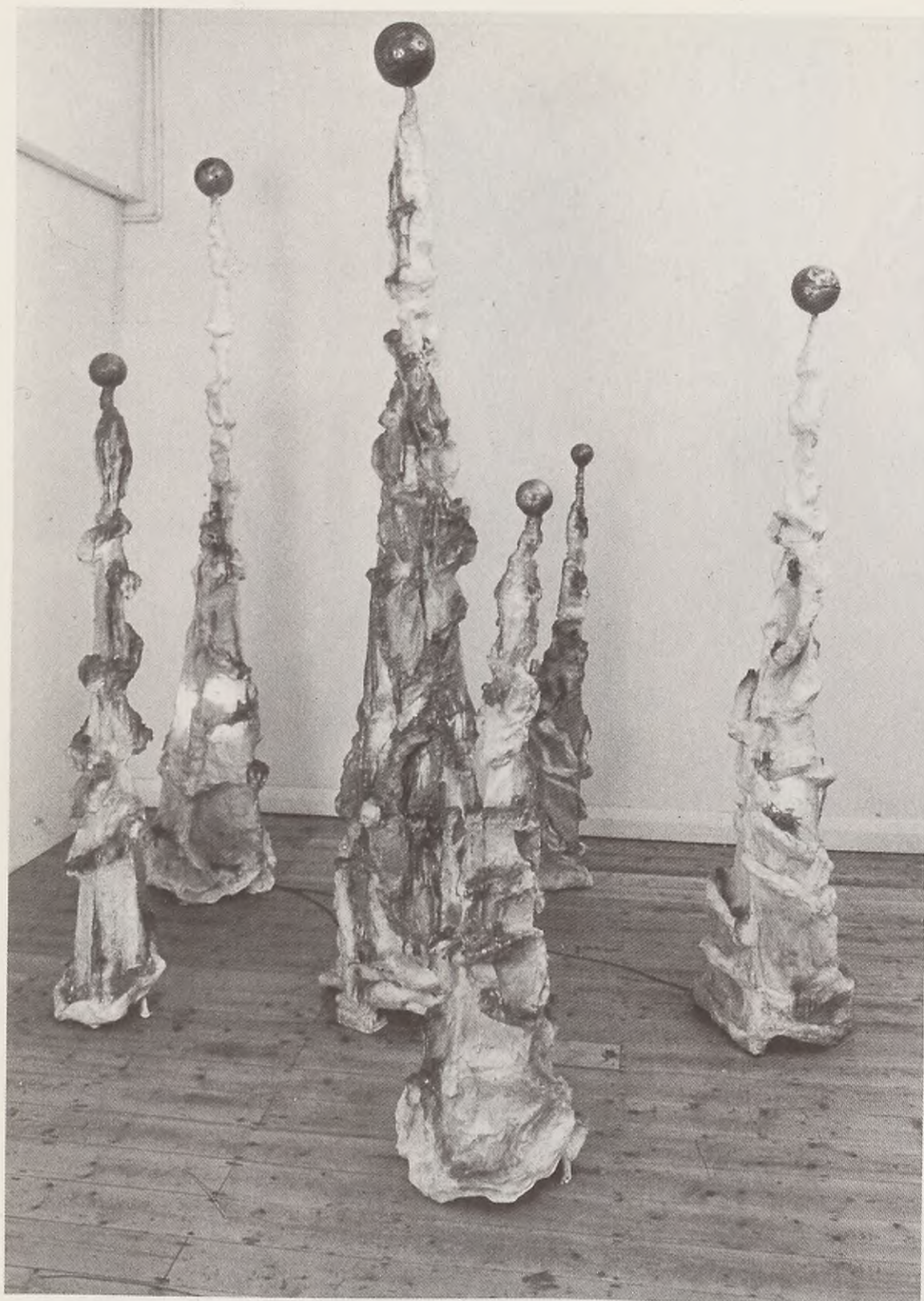
sculpture is the locus of meaning; it reminds the viewer that the material is shaped in and over time – but perceived whole, in a moment. Jones's surface is opaque and light absorbing, fashioned in staccato gestures; Rodin's is a light reflecting, fluid surface, formed by pinching and punching. They are diametrically opposed, the first is all exterior, the second makes the interior the underlying fact of external expressiveness.

What marked the work in this show as eighties sculpture was the importance given to how the surfaces were painted rather than handled. In its narrative unfolding and planarity, Giuseppe Romeo's *Immaculate consumption* comes close to being a shaped painting; Brett Ballard's *Glint* starts out as a painting and gives birth to a three-dimensional object. The materials used in these pieces and the others in the show are either recycled from rubbish or ac-

quired cheaply, a tendency which originated, as Peter Cripps has pointed out, in seventies 'recession art'. All have that vibrant colour which urges the piece into unity (Richard Stringer's *Miss Universe*) or which enhances the work's illustrative effect (Luanne Noble's *Infanta's birthday dress*).

The changes in attitude apparent in post-modernist sculpture are similar to the altered assumptions which appeared earlier in painting: a cultivated awkwardness, a directness of expression, a consequent insistence on authenticity and feeling and theatrical address. This theatricality is not that largeness of scale meant to engulf the spectator which characterized minimal sculpture. (Surely this was one among many of the objections to Ron Robertson-Swann's ill-fated *Vault*, commissioned for the Melbourne City Square and then removed to the banks of the Yarra, that it





RICHARD STRINGER MISS UNIVERSE 1986  
Mixed media  
Courtesy Gertrude Street Artists' Spaces

was overpowering and not related to human scale.) Post-modernist theatricality is by contrast domestic and specifically draws on the stage itself, as does Luanne Noble's untitled bed-like object with its layers of peeled back plaster textiles, and the *Chest* with its connotations of enclosure, hidden secrets and magic.

This particular brand of theatricality is also akin to the enactment of the carnival, with its ritual suspension of everyday law and order, its celebration of the grotesque and its reckless indulgence in spectacle. The packed opening night of 'Gilding the Lily' (curated by Louise

Neri and Richard Stringer) had a distinctive atmosphere of the carnivalesque: a few days before the National Gallery of Victoria's Picasso had been stolen. There was a whiff of Schadenfreude and conspiracy in the air although nobody was making any admissions. Somehow the two events merged into a sensation of the excitement of transgression. Something had been stolen from a major institution and the new sculpture had thrown away the rulebooks of good taste and 'serious' sculpture. Sculpture's place had been reclaimed – if only momentarily – its path still darkened by the long shadow of painting.

What is missing of course in this sculpture is the experience of the body in space. Recent



LORETTA QUINN FORGOTTEN DREAMS  
1986 Mixed media  
Courtesy Gertrude Street Artists' Spaces

sculpture is pictorial, calligraphic, naturalistic. It would rather be painting. When the eighteenth-century German philosopher Gotthold Lessing tried to define sculpture and its specific qualities, he concluded in his treatise *Laocoön* that sculpture is an art which considers the 'deployment of bodies in space'. With its glitzy and seductive razzamatazz, its pictorialism and planarity, recent sculpture does not really want to be sculpture at all.

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# Art and memory:

## John Olsen's recent paintings

Christopher Leonard

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*One of the pioneers of non-figurative painting in Sydney, Olsen's abstraction was based on the European example rather than the American. The latest work emerges with a new confidence revealed in the balance between control and freedom he achieves unifying images with drawing, painting and surface.*

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AS MARCEL PROUST had his childhood brought back by the taste of a small cake, a Madeleine, dipped in *tilleul*, Olsen has created his own Madeleine by his way of life: by his taste in food, his love of poetry, and by the strong and heady wines of Australia which resemble the deep buttery wines of Spain's Rioja region.

In 1956, when he was twenty-eight, John Olsen went to Europe under the aegis of a private sponsor who expressly forbade him to stay in England. After several lonely months in Paris where he studied with the printmaker Hayter, he was invited to visit some friends in Majorca. Spain was a shock to the senses: 'Unlike France, which seemed all air and atmosphere, this [Spain] was figured in an air of symbolism, the shadows, for example, were more distinct and fascinating than the actors who cast them. The yellow sand, the white village houses, the cart wheel in shadow revealed an intense atmosphere of surrealism. In an instant I could understand the Spanish tradition of Zurbarán, Velázquez, Goya, Dalí and Picasso. The Spanish lineage did not explain itself in floral tributes but in blacks, leather browns, burnt reds, blood-like crimsons, chamois candle whites. Nature turned in upon itself, yearning to find a soul, twisted, torn, worn like old patched trousers, discarded boots with holes in them.'

Olsen lived for the most part in Majorca not



JOHN OLSEN    PIED BEAUTY    1969  
Oil on composition board    122 x 134 cm  
Art Gallery of South Australia, Adelaide

far from where Joan Miró had a studio and where he became a friend of the poet Robert Graves. Olsen returned to Australia in 1960 allowing this experience to permeate his work. He has returned to Spain several times, and in 1964 also went to Portugal to study tapestry.

Olsen says: 'There are two basic streams of European thought – one from south of the Rhine and the other north, as if there are people born under the sun and people born under a raincloud. North of the Rhine you get a morbid but passionate kind of expressionism as in Kokoschka and Ibsen, whereas those

born under the sun see the divine – what else are Monet's waterlilies?'<sup>2</sup> If this is the case, we may consider that Australia is a combination of these two elements: its European foundation being northern, but its climate southern. There we may have one of the dilemmas of the Australian arts, and it is this dilemma we find Olsen addressing especially since his days in Spain. For example, in the painting *Entrance to the seaport of desire*, 1964, we can see all the ebullience and colour of the south, and especially of Sydney.

Spain has been a signal experience that has left him always partly yearning for the tastes, smells and sights of that country. When he returned to Australia in 1960 he was clearly freed from the residual influence of his teacher, John Passmore. In that year he painted *Spanish encounter* in which a strong linear quality was to explode across the picture's space. This picture, as do most subsequent pictures, does more than reveal a desire to inhabit a landscape: it is Olsen's desire to be one with the landscape. Olsen says he had no wish to be an abstract painter. Aborigines naturally did not conceive of themselves as abstractionists. They were trying to express the essence of what they saw, its *is-ness*, or as Olsen puts it: 'being with the landscape – not trying to make it – but being with it.'<sup>3</sup> Olsen, who has collected tribal and primitive art, has thought long about the mystical qualities that lie in the being





JOHN OLSEN  
PORTUGUESE KITCHEN 1966  
Oil on board 94.5 x 125 cm  
Private Collection

of our world and has sought with his lines, which are almost like force fields or ley lines, to break the artificial difference between us and the out-there. All is flow and Olsen's interest in Taoist philosophy is brought to mind. The importance to Olsen of this interest is most clearly seen in the ideas of the philosopher Chuang-tzu whose parables and anecdotes explore the laws that operate in the great organic process of which man is but a part. Perhaps Paul Klee was putting it another way when he wrote: 'From the root the sap flows to the artist, flows through him, flows to his eye.'<sup>4</sup>

A painting then becomes more than a metaphor which stands for something out there: it is an expression through the perceptions of the artist of the world translated in its essence to canvas. The artist manifests the oneness of being and the paradox of still movement, which is at the heart of all mystic traditions. In the words of the great Spanish mystic, San Juan de la Cruz: 'I live and do not live in myself.'

With maturity comes a sharpening of memory, and art becomes mneme or the capacity of expressing the after-effects of experience. The Renaissance hermetic, Giordano

Bruno, had a mission to teach that the artist, the poet, and the philosopher are all one, for the Mother of the Muses (Mnemosyne) is Memory. As Frances Yates says when writing of Bruno: 'Nothing comes out but that which first has been formed within, and it is therefore within that significant work is done.'<sup>5</sup>

These matters lead us to the kernel of art and, in Olsen's case, to his early interest in Jung and archetypes. It is generally not possible to use the iconography of Medieval or Renaissance art in the modern world since most of the symbols have lost their meaning to us; yet we find in the painting *Landscape wounded by summer*, 1986, a bleeding wound that might be found in almost any Renaissance crucifixion. In this painting we find the bringing together of landscape (the out-there) and the human with a specifically religious and cultural reference.

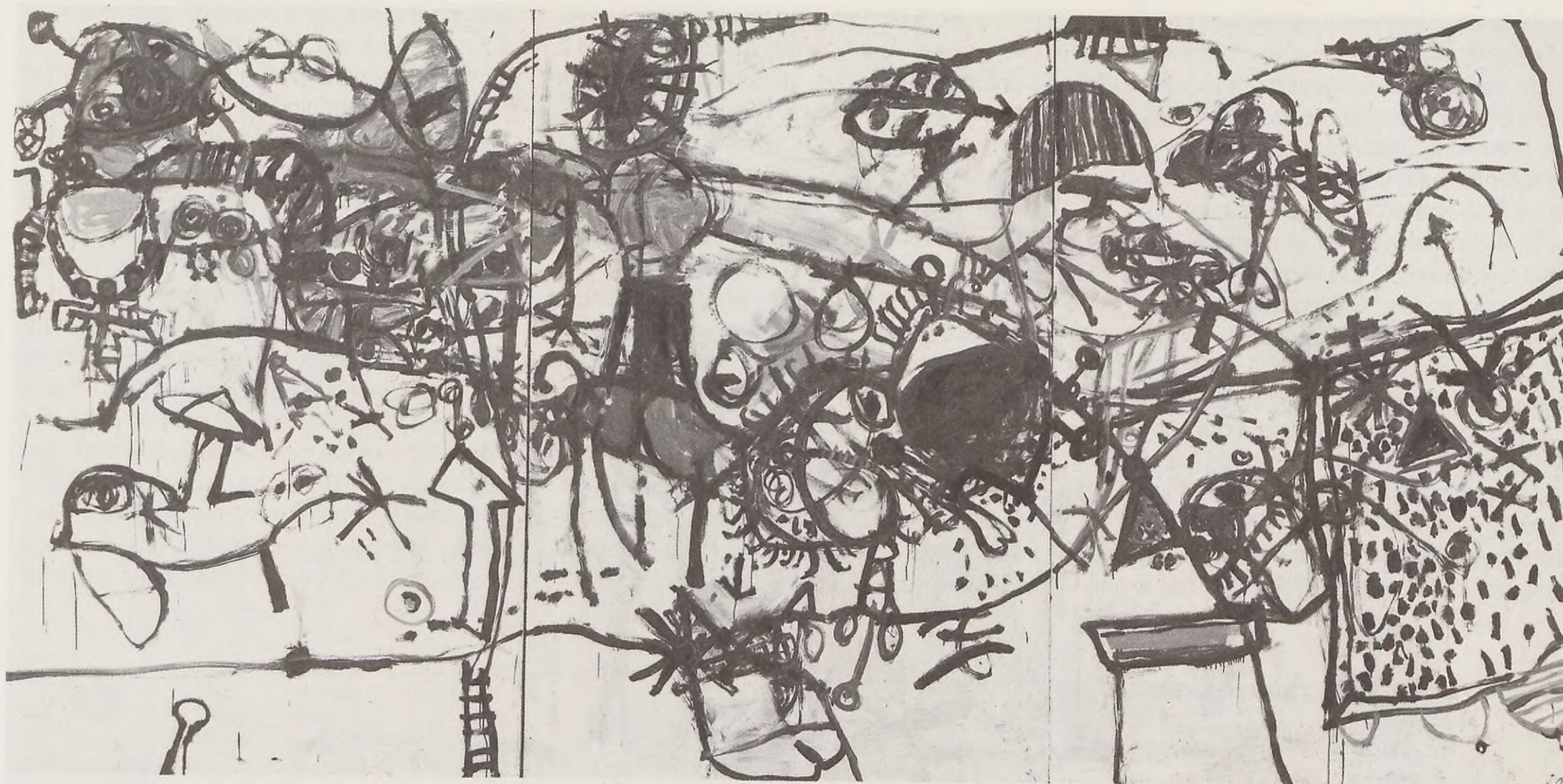
Olsen had become acquainted with what was going on in Europe from the 1953 exhibition, 'French Painting Today', which had introduced *Art Informel* through the work of Hans Hartung and Pierre Soulages with his black 'signs' which looked like enlarged

Chinese characters. Also represented was Vieira da Silva whose linear forms gave the impression of space without the devices of perspective.<sup>6</sup> Seeing these works encouraged Olsen's idiosyncratic style which has primarily been marked by a strong linearism, and equally importantly confirmed a more open and free use of space and line.

It has been claimed of Olsen's work, with particular reference to the Sydney Harbour pictures painted on his return from Spain, that 'European influences in his work were fused to produce a child-art type imagery. A wandering scrawl of linear superstructure was imposed on a colourful scumble of underpainting of alternating opaque and transparent areas.'<sup>7</sup> Instead of 'child-art' we should read one of the least infantile art forms: Chinese calligraphy. This interest in calligraphy was later to appear in his strong uses of black: 'Black is very beautiful; what greater dramatic spring can be felt when black means white, for example, Chinese calligraphy, Rembrandt, Goya and Kline.'<sup>8</sup>

Much has been made of the 'child-art' of Olsen; such a claim only serves to conceal a philosophical intention to express more than





JOHN OLSEN SPANISH ENCOUNTER  
1960 Oil on 3 hardboard panels  
216 x 144 cm  
Art Gallery of New South Wales, Sydney

one dimension and time simultaneously, which he seeks to do by lines of energy which not only link areas of equal importance but charge each of these areas with an intensity of their own.

Henri Matisse spoke about not making one area of a painting more important than another, and Olsen has been faithful to this dictum for most of his painting life. For example in *Where the bee sucks, there suck I*, 1986, we have a large red area at the centre of the painting that recalls a seed pod exploding or even, to quote Saint-John Perse, 'a vulva streaming out life' which reaches through a myriad of lines to a world that is familiar to Olsen: there is his cat, his house, a fern tree, a horse. A man is incorporated into this wholeness, one of the lines reaches out to his fingers, and on this man's back trees are growing and he is the colour of the red Australian earth, while above it all a woman flies like a bee and sucks at a flower sprouting from this tangle of nature. Here are all disparate elements made one. It is the next

step from Surrealism, another movement that deeply influenced Olsen while he was in Europe. And if one compares the seed pod centre of *Where the bee sucks, there suck I* with Olsen's paintings of the Void we find the same centralization, the difference being one is giving out and the other taking in. In this picture we have a reversal of the Void: here we have the equivalent of the Void turned into a mystical cornucopia. It is not for nothing that many of Olsen's works since he first went to Lake Eyre have been of the desert; the desert has always been home to those in search of profound realities. After all, three of the world's major religions were founded in the desert.

Robert Hughes over-stresses the child-art aspect of Olsen's work, as he does the claim that Olsen was strongly influenced by the short-lived Cobra Group (1948-1950)<sup>9</sup> who 'were interested in giving direct expression to subconscious fantasy with no censorship from the intellect.'<sup>10</sup> Olsen's work is constantly being regulated by his intellect, often drawing on literary themes, especially from poetry; and frequently his work is highly referential, for example *Figures descending Spanish Steps*, 1986, clearly refers to Marcel Duchamp's

*Nude descending a staircase, no. 2* incorporating the elongated figures of his dearly loved Alberto Giacometti. The contact with the Cobra Group was tenuous and an examination of the works of Pierre Alechinsky, Karel Appel, Asger Jorn and Lucebert show similar dynamic forms, something which Olsen had already developed before he arrived in Europe, and may owe more to what he saw at the 'French Painting Today' exhibition than to any direct contact with the Cobra Group itself. In fact, the Cobra Group had dispersed six years before Olsen reached Paris with his already established idiosyncratic linearism that is found in *The Bicycle boys rejoice*, 1955. What is probably closer to the truth is that Olsen, like most if not all artists, is eclectic. It should not be forgotten that Olsen has always felt to use humour in his work, something which may easily be confused with this *soi-disant* child-art.

This is a very interesting black and white photograph of Olsen, taken several years ago, in which he is painting in the midst of trees. The shadows from the trees and the minute twisting branches make it almost impossible to tell the painting apart from the branches and the shadows. Here are the lines of the Aust-



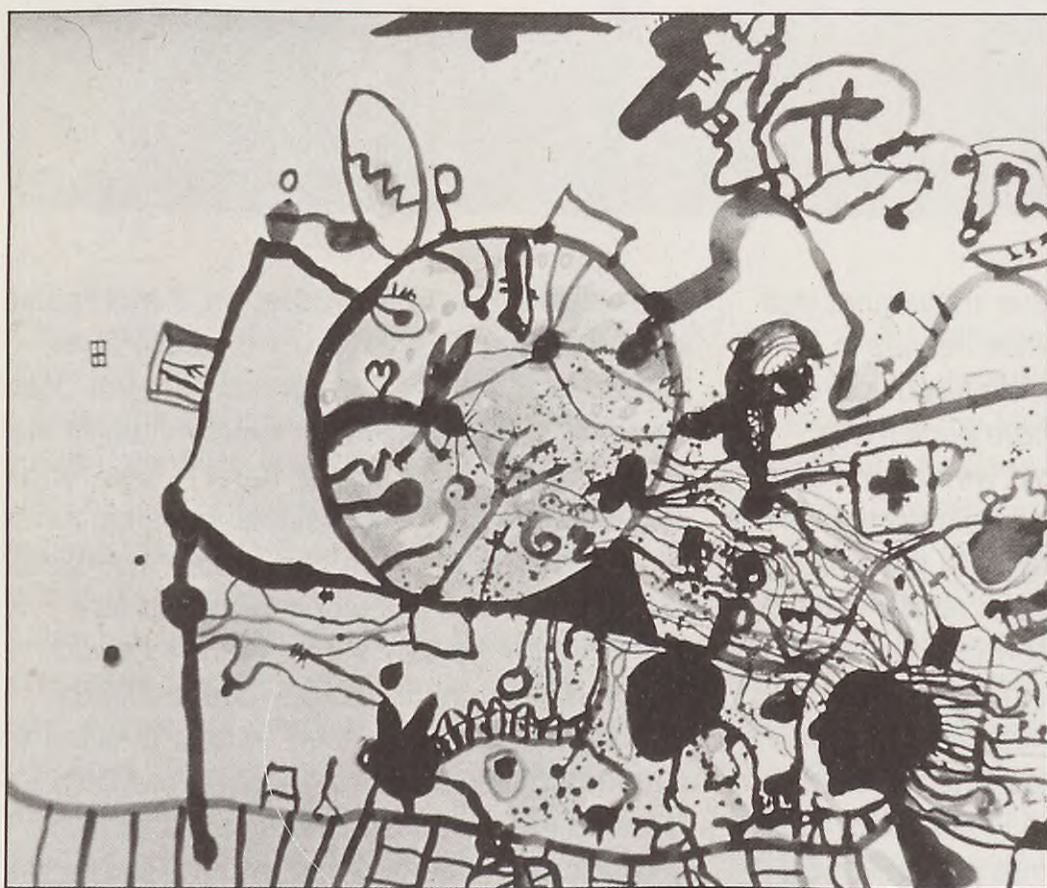
ralian bush made manifest in silver bromide and paper. Any pool anywhere in the world will show the same curvilinear process as the creators of Romanesque, Celtic, and Aboriginal art seemed to understand perfectly well. Olsen's intricate tracery of lines has found more than one echo in Australian art, from such as Ian Fairweather, who was doubtless also responding to the same sights – as well as a knowledge of Chinese calligraphy.

In Olsen's recent series of Spanish paintings we see memory working at its fullest. Spain never left his memory, as is witnessed by the *Paella* paintings of 1980, and more importantly the Spanish experience of his late twenties was finally to free him from the residual influence of his teacher, John Passmore. When speaking of these paintings he says: 'paella is the colour of the Spanish flag, the rice is saf-

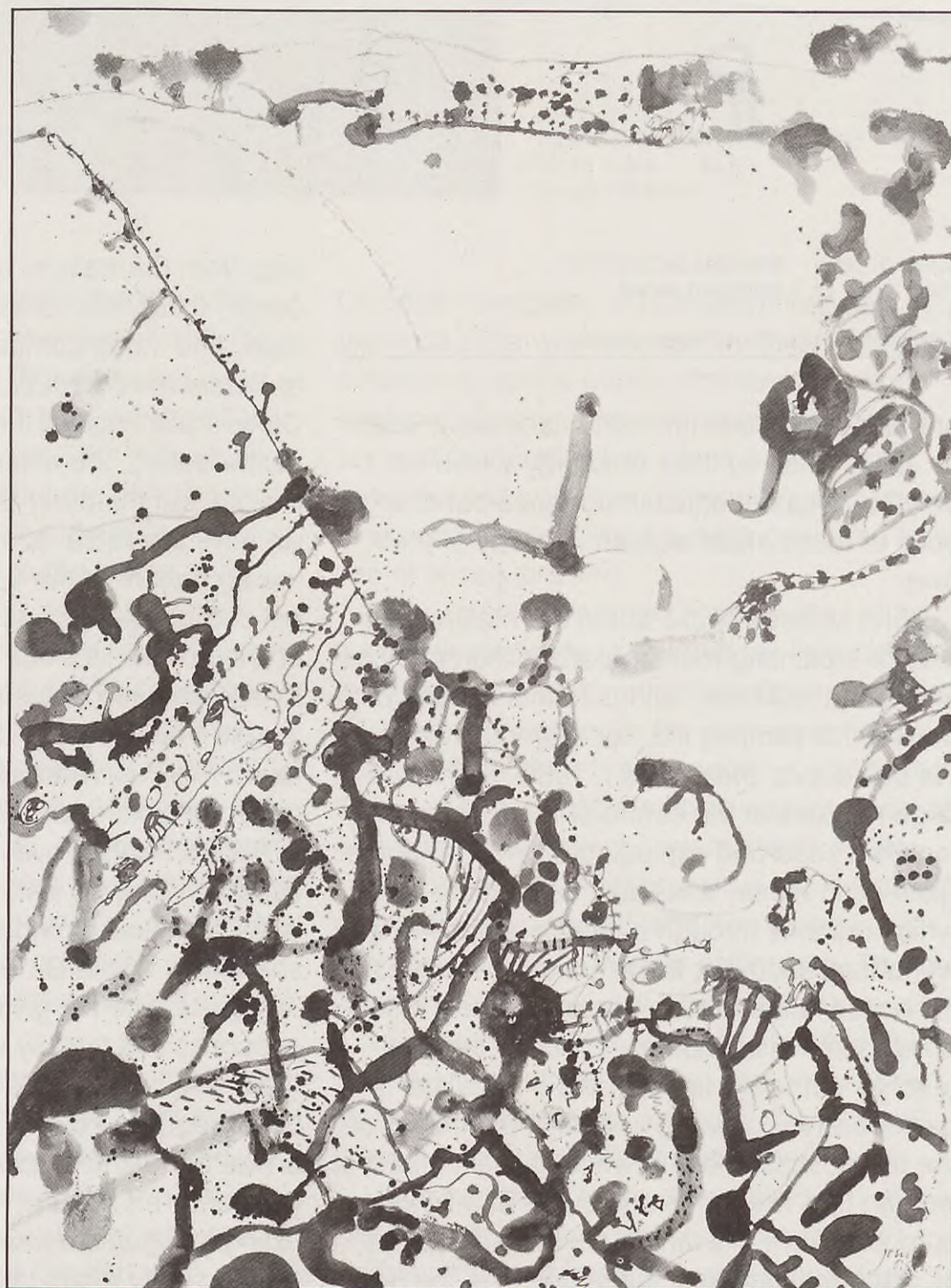
ron laced with orangey-red peppers, chicken, fish, mussels, port, tomatoes and parsley. It is a sharing, gregarious, sumptuous dish. Its origins are peasant and it brings together so many disparate elements.'<sup>11</sup> This hedonism also contains the concept of uniting the disparate, of making one, as Gerard Manley Hopkins expresses in one of Olsen's favourite poems, 'Pied Beauty'.

Olsen was strongly affected by a painting of Francesco Goya called *The dog*, 1820-23, one of Goya's most abstract and personal paintings. 'I saw that painting once more in the Prado last year (1985). It has puzzled me for years. Custom has it that it is man who lifts his head and searches the heavens; the disquieting animal peeping from the earth (a Romantic writer said it was quicksand). He is joined to the earth – to the earth's pulse. The dog is

probing the sky like a primitive radar asking advice.'<sup>12</sup> Only the dog's head is visible as it looks up to a pale golden sky that is yet full of mysterious foreboding. In *Goya's dog – life escaping a void*, 1986 which is both a pun on the fate of Goya's dog and a recollection of many of Olsen's earlier paintings in which the Void appears; Olsen sees Australia as a great saucer around whose rim we live, the centre being the Void. The usually waterless heart of Lake Eyre had inspired many earlier paintings after he had been there on excursions with the naturalist Vincent Serventy in 1974-76. 'The interior,' he says, 'has a great psychic pull for Australians as the sea had for the British. We feel we must make an odyssey to the silent part. When I am out there there's empty fullness. I found parallels with it in Taoism: if you have a drinking vessel its function is not in its



JOHN OLSEN PAELLA 1980  
Ink and gouache on paper 98 x 116 cm  
Private Collection



JOHN OLSEN PELICAN AND RIVER 1986  
Gouache and mixed media 80 x 59 cm  
By courtesy Australian Galleries, Melbourne  
Photograph by Val Foreman





JOHN OLSEN  
 WHERE THE BEE SUCKS, THERE SUCK I 1986  
 Oil on canvas 182 x 244 cm  
 National Gallery of Victoria, Melbourne  
 Photograph by Henry Jolles

walls but its emptiness – and this brings in another notion of that in emptiness there is fullness. And I think this has a great mystic parallel with Australia – that it's always this emptiness, this great kind of sprawling thing – I sometimes think of the landscape as a sprawling animal. It is when you come to terms with this quality that the landscape informs you of its secrets.<sup>13</sup>

The great spaces in these paintings, in some sense empty and full, recall another of Olsen's favourite poets, T.S. Eliot: 'the still point of the turning world . . . where past and future are gathered.' In *Goya's dog and the paella*, 1986, the dog floats above the world represented by the round peasant dish. The dog is triumphant, even menacing; it hovers, and dominates, eating discarded paella as if it were the sun, as if it has risen out of the earth having learned the lesson from Goya's sky. Olsen says in his journal about *Goya's dog – life escaping the void*: 'Humbled by lack of soul, the dog sniffs towards the great void, the yearning for a sign, a

star, a cloud – anything will do. . .'<sup>14</sup> The image of the dog has many significances: it is the humble servant of man, it is the hound of heaven, it is the cur who will take abuse unto death and hence in some mythologies has become the companion of the dead and the guardian of Hades. All of these Olsen summons, and it might be noted that many of them are associated with the dark side, or the black side of life, as Federico García Lorca put it.

Similarly in the painting, *El amoladar (The tinker)*, 1986, this underside of life is told in a narrative form. Olsen's work often has this narrative quality in which events occur simul-





JOHN OLSEN EL AMOLDAR THE TINKER  
1986 153 x 168 cm Oil on canvas  
Private Collection  
Photograph by Henry Jolles

taneously: the tinker moves through the landscape a traditionally despised man, seeing all but only commenting that he has no time. By writing on the image, Olsen reinforces this occupation with time and space, and almost by accident he has added an absurd quotation from a Spanish phrase book about taking a cadaver to the hospital for an autopsy, thus adding a quasi-magical and threatening quality that lies behind many of these recent pictures.

The humour in Olsen's work is becoming

more and more pronounced: the above quotation from a phrase book, the tiny figures in *Goya's dog and the paella* and in *Calle estrecha (the narrow street)* and the Chaplin-esque walk of the Giacometti figures in *Figures descending Spanish Steps* all have a touch of the existential absurd and as such serve to emphasize the very darkness behind these pictures, a dark spirit, an *élan*. Lorca was to *duende* a word which in Spanish can signify the spirit of a work of art as well as mean a goblin, a mischievous imp.

In many recent 'landscape' pictures, such as those seen in a series published in the book *The Land Beyond Time* (Macmillan, 1984) we

see the same tilting of the landscape to fill the entire canvas he has been using for quite some time. It is by doing this that he has given expression to the vastness of the landscape 'as a sprawling animal' as if seen from above: the vastness expressed by a lack of an horizon. However, in many of the Spanish pictures we find a use of the normal vertical view, a perspective that has been appearing also in a series of seasonal pictures of the hill opposite his house in South Australia.

In *Calle estrecha (the narrow street)* 1986 we see one of the pictures that uses the vertical and is one of his most referential, echoing two quite different paintings: *Early Sunday morning*





JOHN OLSEN  
 FIGURES DESCENDING SPANISH STEPS 1986  
 Oil on canvas 137 x 152 cm Private Collection  
 Photograph by Henry Jolles

by Edward Hopper and *View of Paris: the life of pleasure* by Jean Dubuffet. This is one of the darkest pictures Olsen has ever painted: 'it is story disintegrated by surprise, it is tragic, sombre, Quixotic, with words whispered: "Dice nada", say nothing, giving the inference that something strange is going on behind those doors'<sup>15</sup> one of which has a lamp that recalls Picasso's *Guernica*, 1937, a painting that was also using black. As Lorca wrote: 'Whatever has black sounds has real inspira-

tion, for these black sounds are the mystery and very root of art. There is something almost divine and inspired about grief so pure and so deep as to be black grief.'

<sup>1</sup> *John Olsen - In Search of the Open Country*, exhibition catalogue, Heide Park and Art Gallery, Bulleen, 1986, p.7.

<sup>2</sup> *Ibid.*

<sup>3</sup> From a conversation with Christopher Leonard, Clarendon, South Australia, July, 1986.

<sup>4</sup> Paul Klee, *On Modern Art*, Faber and Faber, London, 1967, p.13.

<sup>5</sup> Frances Yates, *The Art of Memory*, Routledge Kegan and Paul, London, 1966, p.305.

<sup>6</sup> 'French Painting Today', exhibition catalogue, National Art Galleries of Australia, 1953.

<sup>7</sup> *The Oxford Companion to Twentieth Century Art*, edited by Harold Osborne, Oxford University Press, Oxford, 1981, pp.417-418.

<sup>8</sup> From John Olsen's unpublished journals, 1985 and 1986.

<sup>9</sup> Robert Hughes, *The Art of Australia*, Pelican, Ringwood, 1970, pp.262-267.

<sup>10</sup> *The Oxford Companion to Twentieth Century Art*, op. cit., p.116.

<sup>11</sup> *John Olsen - In Search of the Open Country*, op. cit.

<sup>12</sup> John Olsen's journals, op. cit.

<sup>13</sup> From a conversation with Leonard, op. cit.

<sup>14</sup> John Olsen's journals, op. cit.

<sup>15</sup> From a conversation with C. Leonard, op. cit.

Christopher Leonard is a Sydney writer and critic.



# John Dunkley Smith: *Interior No. 1*

Geoff Lowe

SPACE AS MATERIAL  
SPACE AS ILLUSION  
LIGHT AS A (FUNCTION OF) TIME  
SPACE AS A (FUNCTION OF) TIME  
SPACE AS A (FUNCTION OF) LIGHT

John Dunkley Smith

THERE SEEMED to be a day in 1981 when discussion of a reality which is perceived and retinal shifted to that which is named and made; desire was talked about. John Dunkley-Smith's *Interior no. 1* seems to entirely embody this phenomenon.

The room is there and it is real. A representation of the room is projected upon its interior. It is difficult to decide which to choose. The reality seems like a model constructed, the representation seems fixed, continuous. The physical room and its representation construct and question each other by context. The representation; the slides move through exposures, through bleached light to complete dark. The changes in the light provide reality and are imposed, invented and real. The slides take a long period to move through the cycle but if you flick through them to see what is at the end, there is no point to be made.

When looking at the room there is a typical but alarming point where the viewer realizes that this experience has to be invented, that it has no heart at the centre. You are distanced enough to decide what to do, how to partici-

pate. No suspension of disbelief is required.

In a Brechtian sense the viewer is allowed to decide what is happening. Somehow the work puts the viewer back in his or her body and reminds you where you are. All this is meant to be hard and unrewarding and distant, but never is.

John Dunkley-Smith's work has a reformist, protestant nature, it speaks to, even awakens, the senses: almost becomes sensual yet stoically eschews discussion of love, the soul, the artist.

This restrained bare room is about pleasure. It creates a startling belief in the power of one's own resources.

When I think of other things that have affected me profoundly over the last ten years this work stands secure. There is something fundamentally different in being audience to Australian contemporary art than most other things. The music of Eric Burdon, the writing of Italo Calvino, the paintings of Jasper Johns all have another quality in common: while listening or watching, one has the concrete feeling of others doing the same. It is possible to create

prurient argument and enjoyment with those others in the room, with our art of the present there is only judgement for company. Excitement seems strangely manufactured and over-pursued.

Yet, as I understand, much of the enjoyment and fulfilment is sharing with others. One almost feels guilty about liking and learning so much from something so marginal. There is perhaps a certain compensation in the *avant-garde* loneliness of one's response. History promises stature later but no presence now. The artist's curriculum vitae proudly lists all the collections and museums which never show artists of the present.

What is so exciting about art is its ability to remind us of what we already know. John Dunkley-Smith is an expert in the present: *Interior no. 1* broaches no case whatsoever for the past or the future.

*Interior no. 1* is now nearly an historic work. I hope I see it again to remind me how I exist.

Geoff Lowe is a Victorian artist who lives and works in Melbourne.





JOHN DUNKLEY SMITH INTERIOR NO 1 1981  
 Intermedia installation; colour slides, furniture, wooden  
 construction  
 200 x 300 x 200 cm Indefinite duration  
 National Gallery of Victoria, Melbourne



# William Dexter

## 'forget him was impossible'

Michael Watson

---

*William Dexter was underrated in his lifetime and ignored until recently. His very English subject matter and treatment of those subjects were not sought after and there are few of his works to be found.*

---

WHEN WILLIAM DEXTER DIED of lung disease' in February 1860, his young cousin William Smedley wrote home to the family: 'Perhaps some strange rumors may reach you respecting his character and death so that I had better tell the whole story and then you can form what opinion you think proper that was Dexter's way of doing things.'

His letter is a sympathetic account of the last year or so in the life of a rather weak, impetuously generous and often lazy cad. In its way this short article is also intended as a defence. I hope to demonstrate that Dexter is worthy of more generous recognition than has previously been given. His oeuvre has a far wider range than is usually imagined, and I would also claim that he was more skilled than many colonial artists who now command the attention of historians.

People either liked or hated Dexter: they could never ignore him. As Smedley wrote, 'forget him was impossible'. John Haslem, a former co-worker and pottery painter at Derby, remembered him as the eccentric who wore a Hungarian costume to a Royal Academy *soirée*.<sup>2</sup> William Howitt in *Land, Labour and Gold* described his encounter with him at the Bendigo diggings in 1853, where Dexter, who had designed the diggers' banner, delivered an inflammatory speech on republicanism, the British flag and monarchy.<sup>3</sup> Later in 1857 the *Gipps Land Guardian* made virulent attacks on him, particularly during his campaign for elec-



WILLIAM DEXTER SELF-PORTRAIT c. 1853/54  
Oil on board 39.5 x 30.5 cm  
Private Collection, Melbourne  
Photograph by J.X. Daliwitz

tion to the Legislative Assembly as the workers' candidate.

However, Dexter could assume a respectable mantle, which even impressed Angus McMillan. He could also boast political links with Henry

Parkes and was on a committee to abolish the outrageous fees for the miner's licence in Bendigo.<sup>4</sup>

His self-portrait, dating from the 1850s, shows the fashionable artist in his studio, perhaps as he wanted to be seen by more respectable people. One sees a well-tailored Victorian gentleman. He wears a dashing blue cravat and a black frock coat with a hint of a red waistcoat underneath. The easel supports a still life, which is quite unrelated to the pineapple and gamebirds which are visible behind him. Certainly the portrait is more in the manner of an oil sketch. Only the head is painted in detail; the lower part of his body and the background are less carefully stated. Larger contemporary portraits tended to be more 'finished'.

Although the painting is unsigned, the verso has an inscription in a nineteenth-century copperplate:

*This is the Portrait  
of  
William Dexter;  
one of  
the most rapid Painters ever seen;  
who shook Birds & Flowers  
out of his sleeve;  
who left England about the year 1852,  
and died in Australia – in Victoria –  
the only Portrait of this remarkable Artist;  
&  
Painted by Himself.*

Although the place of death is incorrect, for he actually died in Sydney, there is no reason





WILLIAM DEXTER LADY'S PET 1855  
 Oil on canvas over cardboard  
 60.8 x 84.4 cm  
 Art Gallery of South Australia, Adelaide  
 A.R. Ragless Bequest Fund 1981



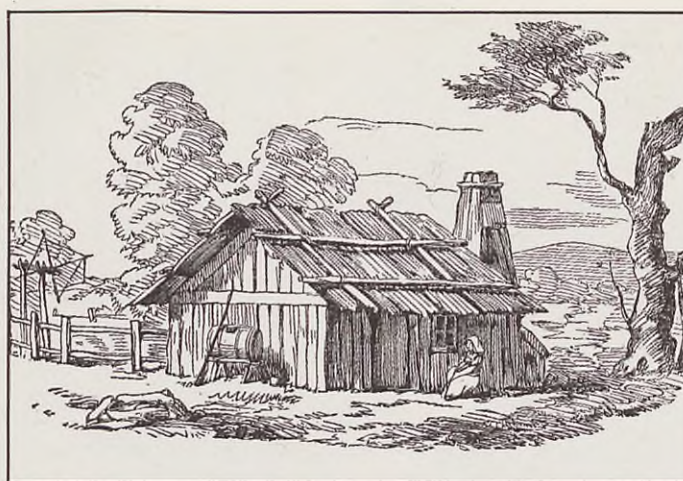
to suspect the attribution. (This is especially so since the painting has remained in the same family ever since it was acquired from the artist.)

The inscription also lends support to the general impression that Dexter was mainly a painter of birds and nests and was heavily influenced by his work as a vase painter at Derby and later in France. This point of view has gained credibility from the existence of such works in state and regional galleries and the several examples passing through the hands of dealers. Indeed the first of his works ever to be acquired by an Australian gallery was an oil painting of some dead game, viz, a pair of wood ducks, hanging from the branch of a tree. It was discovered by William Hardy Wilson and purchased for the National Gallery of Victoria by the Felton Bequest in 1922. It bears the inscription *W. Dexter Gipps Land Victoria* and the title *Wood duck*, and hence can be dated to the period April 1856 to September 1858, when Dexter lived at Stratford and later Sale.

The motif of hanging game has a long history in still-life painting and Dexter's work could hardly be described as innovative. The work, however, is strongly antipodean, for the eucalyptus leaves are carefully rendered with the correct tones in realistic groupings. Thus Dexter compares favourably with his more respected colonial contemporaries. His depiction of feathers is quite meticulous, a quality which is repeated in his watercolours. This was particularly noted by the *Argus* in its criticism of the 1857 exhibition of the Victorian Society of Fine Arts.<sup>5</sup>

According to John Haslem birds and nests were his most typical subjects. When resident in London in the period *circa* 1850 to 1852 he produced watercolours, the subjects of which varied with the seasons: 'thus, in spring, doing bits of banks, shewing a few early spring flowers and birds' nests; flowers in summer; fruits in autumn, and dead birds and game in winter. These, although slight, were executed in a clever and pleasing manner, and he found a ready sale for them at Ackerman's and other artistic establishments'.<sup>6</sup>

Even in Australia he painted British birds, for in his Art Union held in 1855 there were titles such as *Brace of English partridges*, *hedge-sparrow's nest, with hawthorn*, and *Chaffinch's nest, with eggs*.<sup>7</sup> The last two are probably related to watercolours of the same subjects



top  
After WILLIAM DEXTER  
ARTIST'S HOUSE IN GIPPS LAND Engraving  
Vignette from the *Ladies Almanack* 1858  
State Library of Victoria, Melbourne

above  
After WILLIAM DEXTER  
HOTHATHATHA, THE FAVOURITE LUBRA OF THE  
DARGO CHIEF, GIPPS LAND  
Lithograph Frontispiece from the *Ladies Almanack* 1858  
State Library of Victoria, Melbourne

which were sold by the Joseph Brown Gallery in 1977 and 1978.<sup>8</sup> In each of these latter examples we have a lone nest with eggs and some surrounding foliage, very much in the style popularized by William Henry Hunt (1790-1864), who was known as 'Bird's Nest Hunt'.<sup>9</sup> This continuous reproduction of British bird life is not surprising, for he supplied the original drawings for a group of lithographs published about 1851 by Paul Jarrard, titled *Birds and nests*.<sup>10</sup> Apparently these were

useful models for vase painters, and it is quite possible that Dexter brought a copy to Australia.

His still-life and animal paintings were held in high esteem by some, for in its review of the exhibition of 1857 the *Age* wrote in glowing terms: 'Mr Dexter formerly of Sydney has a number of subjects verging towards those technically known as "still-life", and all admirably painted. His draperies, costume, animals, etc. have all the inimitable touch, which might be studied with advantage by many artists in the higher branches. This painter has other subjects in still life nearly equal to Stevens which is saying a good deal in his praise'.<sup>11</sup>

In the British Census of 1851 Dexter described himself as an animal painter. And it is as such that we find perhaps his most important work in a public collection, *Lady's pet*, a portrait of his wife's dog, Phocion, painted in 1855.<sup>12</sup> The monogram 'C.H.D.' indicates that the veil and the accompanying hat, glove and riding-crop belonged to Caroline Harper Dexter, the artist's wife, who had arrived from England at the beginning of the year.

The triangular composition is well constructed. The general plan is reinforced but not crudely stressed by the thrust of the lines. For instance the base line formed by the table is softened by the diaphanous veil. Similarly the line from the corner of the table to the dog's head, though completely broken, is still strongly implied by the light tone of the hat and glove silhouetted against a darker background. The masses of colours are also cunningly arranged. The high toned areas balance larger, duller areas: the white-plumed hat corresponds to the dog with its light underbelly and brown back. The general upward thrust from the veil, through the white glove beneath it, up to the glove in the dog's mouth is continued to a lesser degree through the animal's forehead, finally to be dissipated in the barely suggested pillar which rises above. This and the masterful skill employed in the rendering of the dog's fur, the veil and the plumed hat demonstrate the 'inimitable touch' noted by the *Age*.

Dexter painted a number of pictures of dogs. A similar Bienenheim spaniel, signed *W. Dexter Victoria*, is in the collection of the Australian National Gallery. However, this time the dog is supported by a tall vase half covered by black netting; the base of the resulting triangle is formed by the body of a dead parrot. Again the group is comfortably ensconced on a





table. In addition the eighteenth prize in Dexter's 1855 Art Union was a painting of a terrier dog.

The first prize in the 1855 Art Union was an oil titled *Death of the kangaroo*, 'measuring 7 feet by 5 feet, in gold frame'. In 1857 Dexter exhibited *Opossum by moonlight* with the Victorian Society of Fine Arts (this was reproduced twice: once a version slightly altered for humorous purposes in *Melbourne Punch*, and again as a vignette in the *Ladies almanack*<sup>13</sup>). However, none of the paintings of native animals has come to light although we know he had a keen interest in Australian flora and fauna, for his excursions into the bush were described as follows:

'During the time Mr. Dexter has been in Gipps Land he has availed himself of the only opportunity presenting itself to the lover of natural history and antiquarian research. He has been for days and weeks in succession shut up in the bush, procuring specimens of the various birds and indigenous animals. In pursuance of his favorite study, he has upon more than one occasion purchased from the blacks their weapons used by them in war and in fishing excursions.'<sup>14</sup>

A number of the items Dexter collected from

WILLIAM DEXTER  
FIRE AT TOOTH'S BREWERY 1852  
Oil on canvas 25.2 x 52.5 cm  
Courtesy, Trustees of Museum of Applied Arts and Sciences,  
Sydney

the Aborigines were sent to the exhibition of the Victorian Society of Fine Arts and entered under his wife's name.<sup>15</sup> But it was not merely a matter of collecting ethnographica. The frontispiece of the *Ladies almanack* features a portrait of Hothpathatha, 'the favourite Lubra of the Dargo Chief, Gipps Land'. This is most certainly after an original by Dexter. The mummified hand worn as a pendent is of great anthropological interest. To us her features are not particularly authentic and betray the difficulty many artists had in overcoming their European training. However, the lithographer may also be at fault. The ominous influence of European habits can be detected in the tobacco pipe discreetly wedged behind her headband.

The *Ladies almanack* contains a number of vignettes. A copy in the State Library of Victoria was actually annotated by Caroline Dexter some time after she married William Lynch, a solicitor, in 1861. A picture of a slab cottage is described as 'Carrie Lynch and her weather-board hut on the banks of the river "Avon", Gipps Land, Victoria'.<sup>16</sup> A woman in a bonnet

sits on a stool near the entrance. One is immediately struck by the harshness of the pioneer life and it is not surprising that she and her husband parted. The earliest painting to be dated in Dexter's Australian period is *Fire at Tooth's brewery*. The fire took place in January 1853 and the painting was later exhibited at Ross's Australian Gallery in 1855.<sup>17</sup> It was accompanied by at least one other Australian subject: *The death of the old man in the bush*. In addition there were also what appear to have been either genre or animal paintings: *Going out, two hours' sport*, and *The biter bit*. One assumes that topical subjects would have a wide appeal. Certainly Dexter's cousin John Smedley, who dabbled as a minor artist until the mid 1880s, made a copy of *Fire at Tooth's brewery*. It is unfortunate that Dexter rarely painted the events around him, such as the Bendigo goldfields and the demonstrations over licences.

William Lynch owned a number of works by Dexter. A feature article in the newspaper *Table Talk* described his collection, and the following painting was mentioned: 'The story of the two owls in the "Arabian Nights" is the subject of another fine picture by this artist'.<sup>18</sup>

This painting has finally materialized in a





WILLIAM DEXTER WOOD-DUCK 1856-58  
Oil on canvas 61 x 50.8 cm  
National Gallery of Victoria, Melbourne  
Felton Bequest of 1922

private collection. The two large owls and the figures on the beach immediately associate it with the description. So far it is the only known example of a literary illustration by Dexter. The technique is different from that used in his smaller works; in parts the paint is laid on in large brushstrokes and possibly even applied with a palette knife and the swirls of colour in the background suggest the influence of J.M.W. Turner, whose techniques had become part of the common language of English painting.

When Dexter died in 1860 his name almost vanished from the roll of Australian colonial artists. It was not to reappear until the 1920s. Perhaps the most fitting epitaph has been left by a certain J. Sheridan Moore: 'William Dexter, a child of genius and one who under decent encouragement would have done credit to the country, died the other day,

neglected, unprized, unpitied leaving little behind him except a few hurried pieces, which indicate the turn of his genius and the skill of his hand'.<sup>19</sup>

<sup>1</sup> Letter dated 11 February 1860, Dexter Papers, La Trobe Collection State Library of Victoria.

<sup>2</sup> A short biography of Dexter was published by John Haslem in his history *The Old Derby China Factory: the Workmen and their Productions*, London, Bell, 1876, pp.139-141.

<sup>3</sup> W. Howitt, *Land, Labour and Gold*, London, 1855, vol.1, p.406 f.

<sup>4</sup> *Gipps Land Guardian*, 30 October 1857, p.3. This article and a panegyric on McMillan in *Ladies almanack 1858: The Southern Cross, or Australian album and New Year's gift*, Melbourne [1857], written by Caroline Harper Dexter, the artist's wife, suggest that they were on familiar terms with the squatter.

<sup>5</sup> *Argus*, 5 December 1857, p.4.

<sup>6</sup> Haslem, op. cit., p.139.

<sup>7</sup> See the list of twenty prizes in the *Sydney Morning Herald*, 4 May 1855, p.1.

<sup>8</sup> Autumn Exhibition, 1977, no. 6. (*Hedgesparrow*) and Spring Exhibition, 1978, no. 6. (*Chaffinch*).

<sup>9</sup> See Sir John Witt, *William Henry Hunt (1790-1864); life*



WILLIAM DEXTER (Story from the *Arabian Nights*)  
c. 1850s Oil on canvas  
82 x 77 cm Private Collection, Melbourne

and work with a catalogue, London, Barrie & Jenkins, 1982.

<sup>10</sup> Haslem, op. cit., p.139 f. I have not as yet been able to find a copy of these.

<sup>11</sup> 8 December 1857, p.5.

<sup>12</sup> For arguments on the identification of this painting and supporting manuscript material see my article 'William Dexter 1817-1860: some new sources for his paintings', *La Trobe Library Journal*, no. 33, April 1984, p.11-14.

<sup>13</sup> *Melbourne Punch*, 10 December 1857, p.153; *Ladies almanack 1858*, p.20.

<sup>14</sup> *Gipps Land Guardian*, 17 September 1858, p.3.

<sup>15</sup> *La Trobe Library Journal*, no. 33, April 1984, p.11.

<sup>16</sup> *Ladies almanack*, p.42.

<sup>17</sup> *Sydney Morning Herald*, 16 August 1855, p.1.

<sup>18</sup> *Table Talk*, 6 February 1891, p.4.

<sup>19</sup> A letter to the editor, *Sydney Morning Herald*, 12 January 1861, p.7.

Michael Watson is Librarian at the National Gallery of Victoria and has been researching the work of William Dexter over a number of years.



# Indigenous, indelible Arkley

Juliana Engberg

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*Arkley's blend of form and content produces a highly individual view of suburban Melbourne. Recently more figurative and highly coloured, his painting acknowledges a place for an imagery which demands attention and is a change from the continuing glut of Neo-Expressionism.*

---

A DISCUSSION ABOUT Howard Arkley's work must first, from necessity, give the reader some formalist clues. It is the strangeness of Arkley's formalism that first captivates the viewer. However, that which captivates, attracts attention and is often the reason for an abrupt dismissal of the works beyond their formal appearance.

That appearance is, in 1986, exemplified by an attention to intricate layering and patterning and the saturation of lurid 'day-glow' colours. For those acquainted with Arkley's works, from the early 1970s to the present, the 1986 paintings emerge as works of consolidation and stylistic resolution. They are the successful culmination of the artist's quest for the correct mark to articulate the picture space and the right colour to strengthen the importance and impact of the decoration.

Arkley has worked through a number of formal/theoretical premises. In the early 1970s his work was informed by Minimalism. Eliminating colour and shapes in a deliberate attempt to circumvent the influences of the 'New Realism' and 'Lyrical Abstraction', the predominant styles fashionable in the art schools. Arkley found no honesty or relevance in these styles for indigenous painting.

The works of this period display an obses-



HOWARD ARKLEY FELONY 1983  
Acrylic on canvas 160 x 120 cm  
Collection of the artist

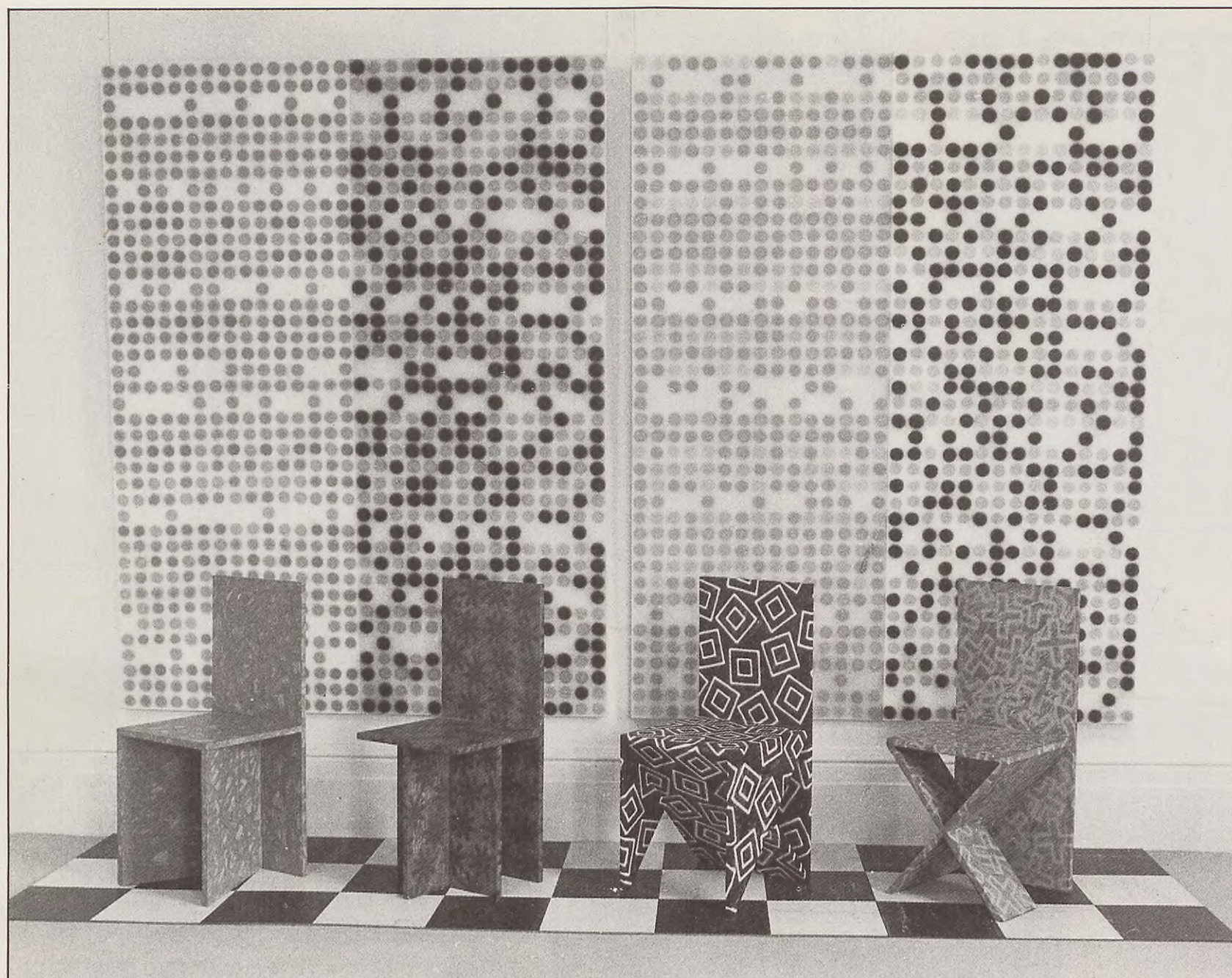
sional search for the proper painted gesture, for the honest, basic mark. It is at this point that Arkley introduces his fat/thin gestures, employing the spray can rather than the paint brush, to create a static/dynamic dichotomy – working and reworking the exercise of placing marks on the white painted surface.

Influenced by the music of John Cage and New Music, Arkley sought the absent, seductive space in the white painted surface just as *avant-garde* music employed absent sound, the intermission between the notes, to create the music.

The introduction of colour into Arkley's works was as an emphasis to the first mark. The choice of anti-realistic colours denied any narrative readings of the surface and continued Arkley's non-compositional interests. Arkley began looking at his environment for pattern influences, discovering wire-screen doors, shirts; laminex and fabrics could provide him with panels which had repetitive and continuous possibilities. From this point the works become elaborate but condensed and eventually figurative and framed.

The works now use the correct marks to insinuate objects which articulate the picture space employing Arkley's full repertoire of gestures and observations.





HOWARD ARKLEY  
MUZAK MURAL - CHAIR TABLEAU  
1980/81  
Mixed media in three parts  
205 x 320 x 90 cm  
National Gallery of Victoria, Melbourne

Arkley's output has been described variously as 'graffiti', 'Urban Tribalism', 'Pop', 'New Wave' and 'second degree art'.<sup>1</sup> All these curatorial/critical captions share a formal/theoretical premise and none of them are completely misleading. However, neither do they come very close to evoking the sumptuousness of Arkley's work, the rich use of colour and the particular development of the urban icon.

In 1981 Paul Taylor wrote about Arkley's work: 'the paintings present minimal self-expression and an utter lack of formal spontaneity. As with his reconstruction of de Stijl and Constructivist furniture, Arkley's paintings remanufacture past acts at most expressing a yearning for the past or an effort to create new contexts for a personal usage of predetermined and "pure" meanings.'<sup>2</sup>

These claims are made by Taylor on behalf of the 'second degree' production of art. Art

which appropriates and scavenges previous art images and objects in an attempt to rupture the idea of progress, debunking the authority of the authentic art-object. But these claims are not entirely accurate for Arkley's entire output. Taylor was looking at work like the *Muzak mural and chair tableau*, 1980/81, in the National Gallery of Victoria in which Arkley combines his reconstructed chairs with a painted backdrop and floor installation. The activity of reconstruction/copying the furniture of the de Stijl and Constructivist workshops falls into the condition of appropriation. However it is not for Arkley so much a 'yearning for the past' as it is a use of art history to explore domestic issues.

The painted decoration of the chairs attests to Arkley's interests in household materials like laminex and wallpaper, the floor a tribute to the 1950s black and white squared lino tiles. The *Muzak mural* is as surprising and continuous

as a domestic pianola role. Not so much computer-like as it is kaleidoscopic and lyrical. Taylor is perhaps confusing 'pure' forms with 'known' forms and investing the objects with an unequal importance to the real premise of the work which is its attention to domestic decoration.

Daniel Thomas observes correctly in his introduction to *A Melbourne Mood: Cool Contemporary Art* that Arkley's 'patterned chairs, carpets, walls and plans for patterned crockery, tables, billboards and books are evidence that what he has taken from his environment shall eventually return to it.'<sup>3</sup>

The works offered in 1986 at Tolarno Galleries, Melbourne see Arkley's visual vocabulary fulfilling Thomas's prophecy, not through objects, furniture or even trams<sup>4</sup> but through a now confident selection of urban suburban iconography rendered in Arkley's idiosyncratic style. Now the works are complete references





HOWARD ARKLEY  
NOTOCACTIS 1986  
Acrylic on canvas  
159 x 121 cm  
Collection of the artist  
Photograph by Henry Jolles





HOWARD ARKLEY AGAVE PARVILORA  
1985 159 x 121 cm  
Collection of the artist  
Photograph by Henry Jolles

to Arkley's environment, not notations as were his *Wire door*, *Beach bag* and *Paisley shirt* inspired panels in the late 1970s.

The 1986 works capitalize on the approaches made in *Suburban interior*, 1983, and *Suburban exterior*, 1983. Here Arkley painted domestic notations over the 'found' patterning of wallpaper, using the continuous, manufactured and repetitive image as a fictitious space device. In these works the domestic notations are lifted from a Myer catalogue of 'home furnishing' quoting the collage set-ups of 'Pop' artists Richard Hamilton and Edouardo Paolozzi.

But it is the painting *Felony*, 1983, which is for Arkley the most significant breakthrough. This painting gives us an indication of Arkley's approaching confidence in selecting colour and gestures which come spontaneously from his own artistic repertoire rather than from direct quotation of objects. *Felony* pre-empts the sophistication of the 1986 images with its developed fictitious space derived from colour rather than absent space or patterning. This curious non-perspectival space is reiterated in *Discocacti*, 1986, *Notocactis*, 1986 and *Totems-epiphyllum-hybrid*, 1986 where these imaginative notations appear to be located in domestic space such as indoor plants and room dividers.

Works like *Totems-epiphyllum-hybrid*, and *Notocactis* provide the formal link between the non-compositional works of the 1970s and early 1980s and the new representational compositions.

The 1986 paintings are evidence that Arkley has never abandoned his interest in his indigenous environment and that he has been, over a period of a decade, developing a visual language to describe his artistic and personal habitat.

The works *Nubrick*, 1986, and *Our home*, 1986, continue the occupation of picturing the suburban dwelling. Arkley is conscious in his choice of icons that he is contributing to the particularly Melbourne tradition of suburbanism. Furthermore he is confirming the need for this locality in Australian work, a need which has been displayed in the works of Ti Parks, Robert Rooney, Jenny Watson, Dale Hickey and John Brack – all working on the theme of the repetitive suburban image, all confirming an autobiographical proximity in the subject selectiveness.<sup>5</sup>

In his 1986 statement Arkley insists on a reading of the works which will redirect the





HOWARD ARKLEY  
OUR HOME 1986  
Acrylic on canvas  
154 x 203 cm  
Private Collection, Sydney  
Photograph by Henry Jolles

audience to concerns of theme rather than form. When he says, 'The paintings appear cool, glossy and flat but there should be no confusion, these images are emotionally felt,'<sup>6</sup> he is explaining the importance of freeing Australian art from its fear of locality, its concern with being international. Through the theoretical position of 'pop' with its licence to lift images from mass culture, media culture and its immediate environment Arkley is attacking, vigilante-like, the notions that have suggested art based on the Australian fact rather than the Australian rural myth are provincial and unimportant.

The 1986 works suggest that we will soon see Arkley picturing complete suburban environments, whole rows of dwellings or perhaps three-dimensionally constructing a suburban environment using, not reconstructed chairs,

but his own language, escaping once and for all claims of formal imprisonment.

*I am most grateful to Howard Arkley for discussions we have had about his work and for the opportunity of seeing many works which have not appeared in reproduction.*

<sup>1</sup> Howard Arkley has been included in a number of group exhibitions where his work has often been trapped by the curatorial premise. As Philip Brophy has mentioned, Arkley has gone through a perceived change as a result of being 'adopted' as a part of the contemporary scene. See Philip Brophy, 'Face without a Place' in *ART & TEXT*, 16, 1984/5.

<sup>2</sup> Paul Taylor, 'Australian New Wave and the Second Degree' in *ART & TEXT*, 1, 1981. Reprinted in *Anything Goes: Art in Australia 1970-80*, *ART & TEXT*, 1984 ed. Paul Taylor.

<sup>3</sup> Daniel Thomas *A Melbourne Mood: Cool Contemporary Art* exhibition catalogue, Australian National Gallery, Canberra, 1983.

<sup>4</sup> Howard Arkley has, along with a number of Melbourne

artists, decorated one of the old trams which still operate in Melbourne. The decoration is in the Muzak Mural/Computer dot style.

<sup>5</sup> Ti Parks is of great importance to Arkley. His interest in the suburban environment, his adoption of local materials, his interest in absent spaces have all had their impact on Arkley's own articulation of his environment. An evocative account of Ti Parks's work in the late 60s and early 70s appears in *Irreverent Sculpture* by Margaret Plant, Monash University, Melbourne, 1985. Daniel Thomas also discusses the importance of Parks in *A Melbourne Mood: Cool Contemporary Art*, op. cit. Especially relevant also is the work of Robert Rooney whose attention to repetition in works like *Holden park 1*, 1970, and the *Kind-hearted kitchen garden* series from 1967 is continued in the work of Arkley.

<sup>6</sup> Howard Arkley, 'Howard Arkley: New Paintings' in *Art Almanac*, Sydney/Melbourne, September, 1986.

Juliana Engberg is Acting Director of the George Paton Gallery, University of Melbourne.



# TIM GUTHRIE



Little River Landscape

oil 70 x 70 cm

1987 EXHIBITION

## THE TOWN GALLERY

4th Floor, Dunstan House, 236 Elizabeth Street, Brisbane Tel. (07) 229-1981  
Verlie Just owner-director representing distinguished artists including

ANNE GRAHAM

IRENE AMOS

JOHN TURTON

VITA ENDELMANIS

JUNE STEPHENSON

JUDY CASSAB

JOHN RIGBY

GARY BAKER

GREG MALLYON

ED VAN DIJK

ANTONIO MURATORE

MAX NICOLSON

PHYL SCHNEIDER

MAX HURLEY



# IRENE AMOS



Talk

oil 91 x 91 cm

## 1987 EXHIBITION

## THE TOWN GALLERY

4th Floor, Dunstan House, 236 Elizabeth Street, Brisbane Tel. (07) 229-1981

Verlie Just owner-director representing distinguished artists including

JUDY CASSAB	TIM GUTHRIE	TOM GLEGHORN	ANNE GRAHAM	VITA ENDELMANIS
JOHN RIGBY	LOUIS JAMES	JUNE STEPHENSON	MERVYN MORIARTY	
GRAEME INSON	OWEN PIGGOTT	BASIL HADLEY	HENRY BARTLETT	MIMI JAKSICBERGER



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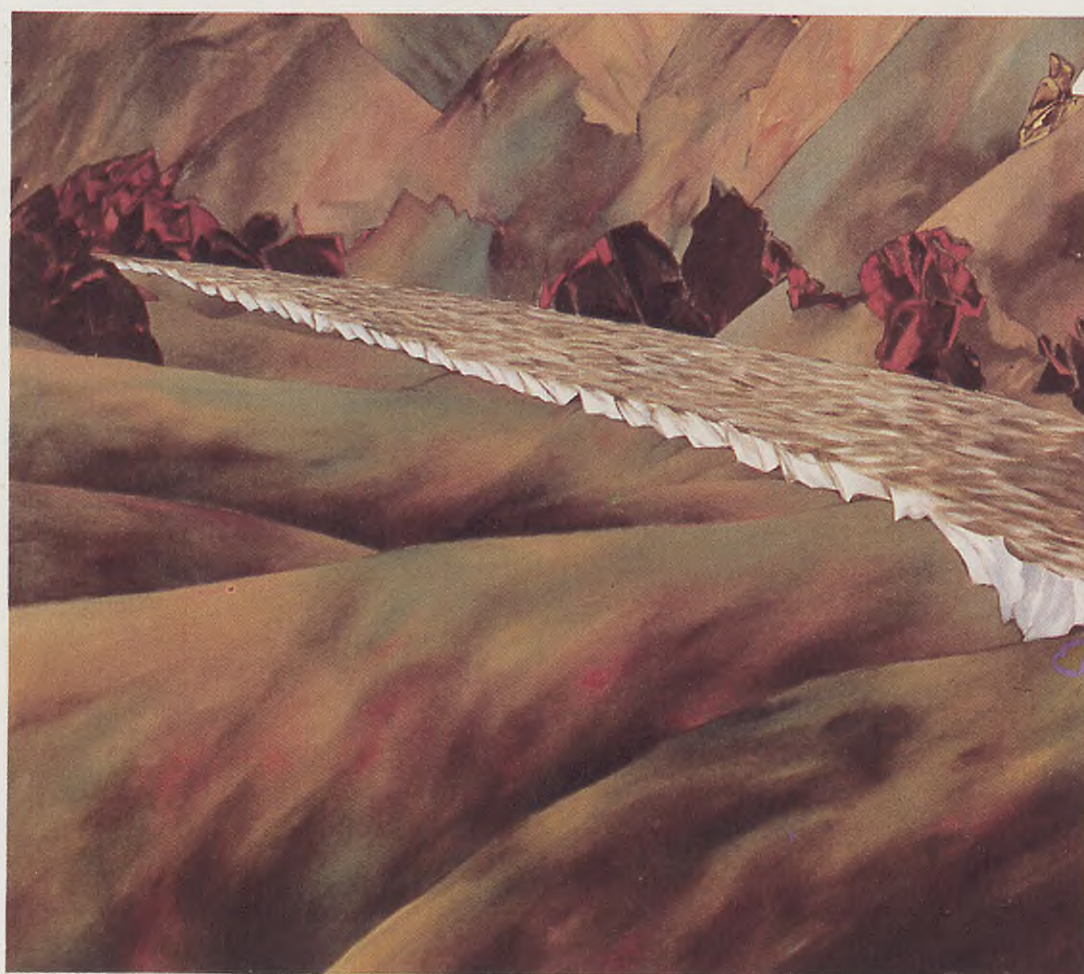
# CHRISTIAN CLARE ROBERTSON

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MAY 1987

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AN EXHIBITION  
OF DRAWINGS  
AND PAINTINGS  
1984-1986



Ice Wedge

oil on linen 121 x 137 cm

ULTIMA  
THULE  
THE MYTHICAL  
NORTH LAND, AN  
EXPLORATION, OF  
ICELANDIC  
LANDFORMS

**Tynte  
Gallery**

83 TYNTE STREET, NORTH ADELAIDE  
SOUTH AUSTRALIA, 5006. TEL: (08) 267 2200



# EVA KUBBOS



Reflections, North Coast

Awarded Art Gallery of New South Wales Pring Prize 1983

EXHIBITION  
20 MARCH – 12 APRIL, 1987

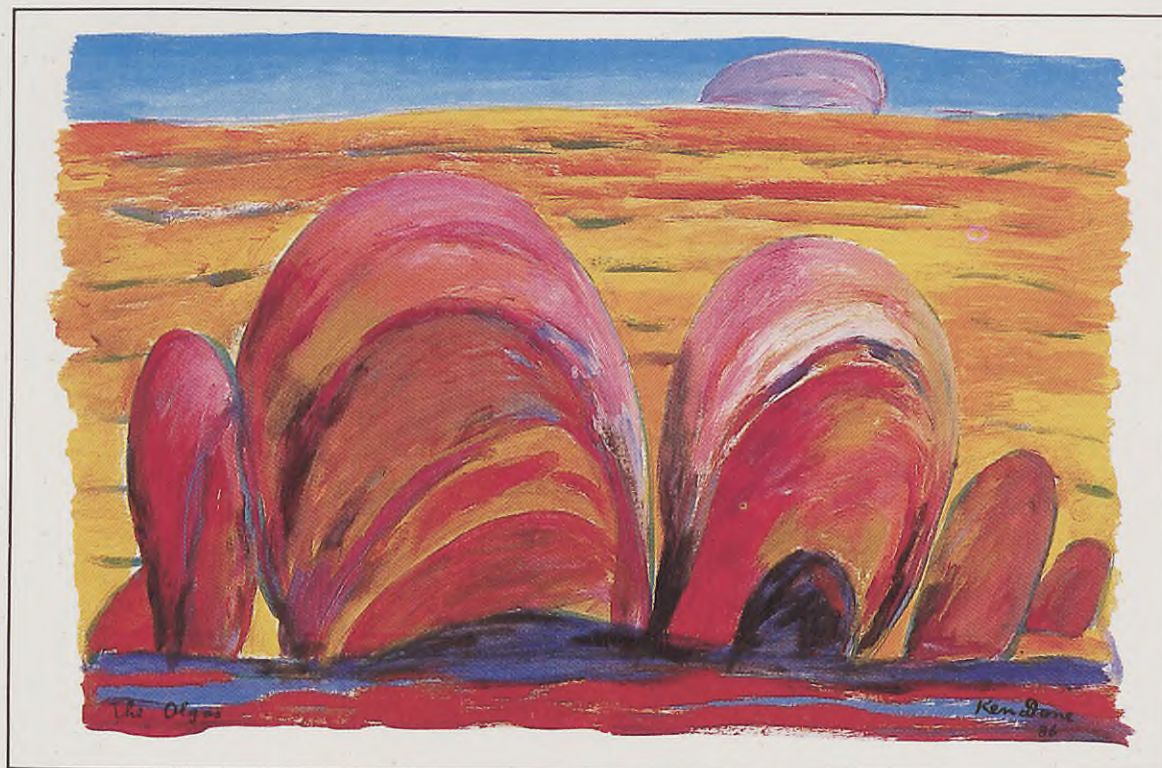
## DELMAR WEEKEND GALLERY

Trinity Grammar School Society of the Arts  
175 Victoria Street, Ashfield, 2131  
Telephone: (02) 798 0969 (Gallery hours), 797 9193 (at other times)

Gallery hours: Saturday and Sunday 12.30 to 5.30pm  
or at other times by appointment

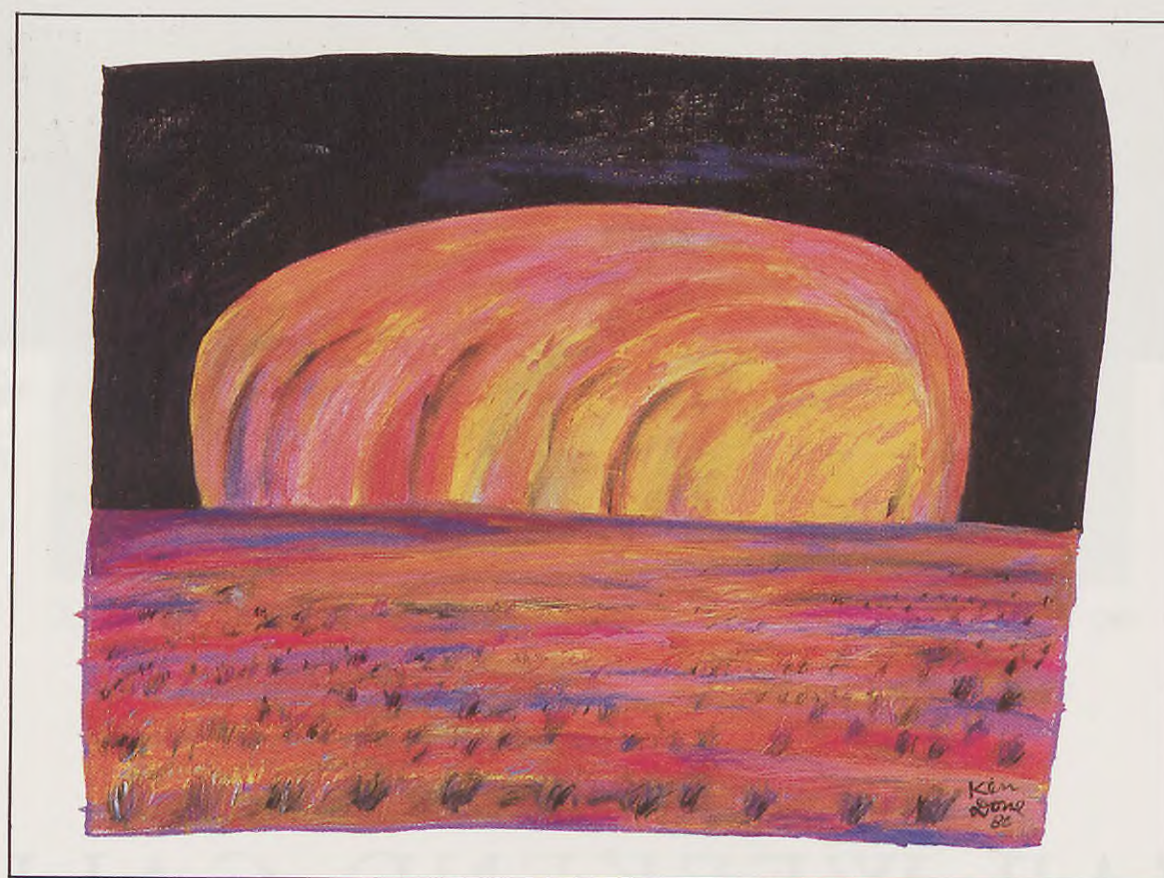


# THE ART DIRECTORS GALLERY



The Olgas 1986

acrylic on paper 50 x 32.5 cm



Ayers Rock 1986

oil crayon on paper 62 x 49 cm

The Art Directors Gallery deals  
exclusively in Ken Done's paintings, drawings, prints and posters.  
21 Nurses Walk, The Rocks, NSW 2000. (02) 27 2740 Mon-Sat 10.00-4.00. Sun 12.00-4.00



# Eddie Glastra Gallery

AUSTRALIAN ART SPECIALISTS



Venice Window  
Acrylic on Canvas

## DAVID BAKER

An Exhibition of Paintings and Drawings

"Timeless Places"

27 March – 18 April

44 Gurner Street, Paddington. N.S.W. 2021 Telephone (02) 331 6477, 331 7322

Gallery hours: Tuesday–Saturday 11 a.m. – 5.30 p.m. – Monday by appointment.



## VICTOR MACE

Fine Art Gallery

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



## CITY ART INSTITUTE

SYDNEY COLLEGE OF ADVANCED EDUCATION

UNDERGRADUATE &

POSTGRADUATE



PROGRAMS IN THE

VISUAL ARTS (02) 339 9555

## JOHN COOPER EIGHTBELLS GALLERY

Specializing in Australian Paintings  
 Established 1934

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

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

### THE ROCKHAMPTON ART GALLERY

Victoria Parade, Rockhampton 4700

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

Phone (079) 27 7129 Don Taylor, Director

## 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 serigraphs. Australian wildlife art and sculptures.  
 Monday to Friday: 11 - 6  
 Saturday and Sunday: 1 - 5  
 Thursday and Friday evening: 8 - 10.30.

#### 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 Friday: 9 - 5  
 Sunday: 1 - 5

#### GEOFFREY HOISSER GALLERIES

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

#### GLADSTONE ART GALLERY AND MUSEUM

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

#### GRAFTON HOUSE GALLERIES

Grafton House, 42 Grafton Street,  
 Cairns 4870  
 Tel. (070) 51 1897  
 Specializing in Australian fine art.  
 Tuesday to Saturday: 10 - 6

#### JOHN COOPER EIGHTBELLS GALLERY

3026 Gold Coast Highway,  
 Surfers Paradise 4217  
 Tel. (075) 31 5548  
 Continually changing exhibitions of paintings in stock. Croke, 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



# SHAY DOCKING



Ancestral Rocks, Phantom Village and Distant Volcano (Port Fairy & Tower Hill) 1985 pastel & acrylic 83 × 123.5 cm  
Photograph by Greg Weight

## TOWER HILL AND OTHER VOLCANOES

A survey from 1955 to 1986 of Shay Docking's long sustained series on the volcano seen as a fertility symbol in the landscape.

Catalogue introduction by Dr. Ursula Hoff.

Warrnambool Art Gallery  
Bendigo Art Gallery  
Swan Hill Regional Art Gallery

February–March 1987  
April 1987  
May–June 1987

Exhibition tour co-ordinated by Warrnambool Art Gallery Telephone enquiries (055) 64 9832



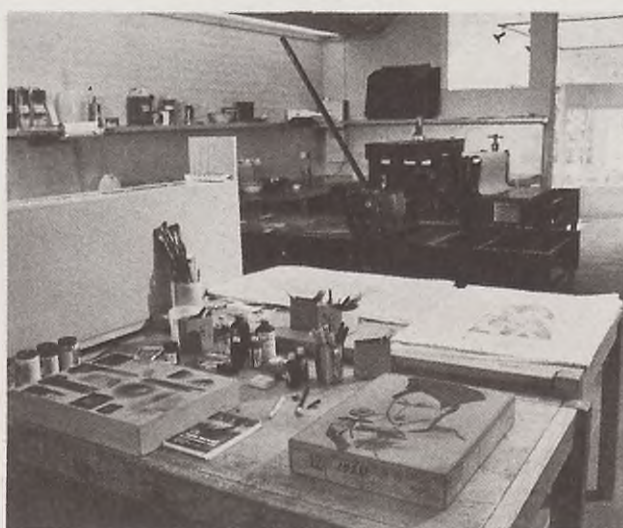
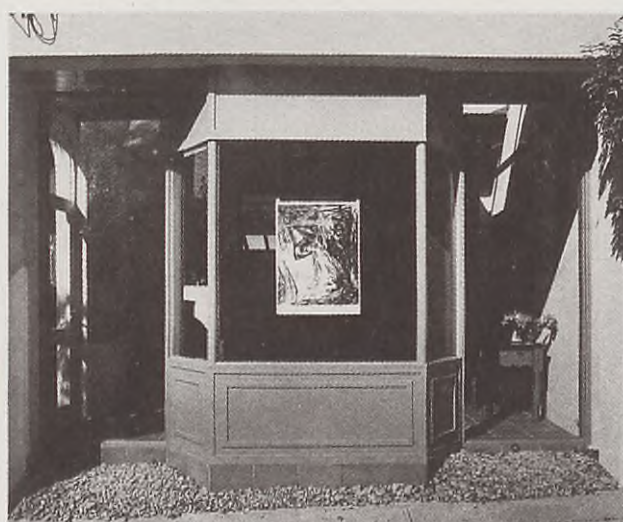
# TAMARIND PRINT WORKSHOP

INEXPENSIVE EDITIONING IN LITHOGRAPHY AND ETCHING TUITION

EDITIONING IN ETCHING, LITHOGRAPHY  
AND WOODBLOCKS.

TWO LARGE CHARLES BRAND PRESSES.

STOCK PERSPEX FOR FRAMING.



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

Tel. (07) 221 5199  
Representing contemporary Australian  
artists. Changing exhibitions every three  
weeks.  
Tuesday to Saturday: 10 - 5.30

**PHILIP BACON GALLERIES**  
2 Arthur Street, New Farm 4005  
Tel. (07) 358 3993  
Regular exhibitions of Australian artists plus  
large collection of nineteenth-century  
paintings.  
March: Sculptures in bronze by Guy Boyd  
April: Lawrence Daws - paintings  
May: Piet Noest - paintings  
June: Lloyd Rees - drawings of Brisbane  
c. 1916 and recent pastels and watercolours  
Monday to Saturday: 10 - 5

**QUEENSLAND ART GALLERY**  
Queensland Cultural Centre,  
South Brisbane 4101  
Tel. (07) 240 7333  
Monday to Sunday: 10 - 5  
Wednesday until 8

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

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

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

**TIA GALLERIES**  
Carrington Road via Taylor Street,  
Toowoomba 4350  
Tel. (076) 30 4165  
Works direct: Cassab, Grieve, McNamara,  
Gleghorn, Lavery, 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  
March: Vita Endelmanis  
April: Tim Guthrie  
May: John Turton; Alkis Astris  
June: Irene Amos  
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  
Representing Robert Hagan, Trevor Riach,  
Pamela Griffith, Jim Edwards, Walter Magil-  
ton, John Sterchele, Harald Vike, Syd  
Mather, Cernak.  
Monday to Friday: 10 - 6  
(Closed public holidays)

## 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.  
6 - 29 March: Beyond Modernism -  
photography  
1 - 26 April: Print Survey Show; Brian  
Houlihan  
8 May - 7 June: Mitchelton prints  
1 - 30 June: CSL Exhibition - paintings,  
photography  
Changing exhibitions monthly, education  
programme, concert programme  
Monday to Friday: 10.30 - 5  
Thursday: 10.30 - 6  
Saturday to Sunday: 10.30 - 4.30

**ARTARMON GALLERIES**  
479 Pacific Highway, Artarmon 2064  
Tel. (02) 427 0322  
Large collection of Australian art, early and  
contemporary paintings and drawings.  
Monday to Friday: 10 - 5  
Saturday: 11 - 4

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

**ART GALLERY OF NEW SOUTH WALES**  
Art Gallery Road, Sydney 2000  
Tel. (02) 225 1700  
6 March - 12 April: Colin Lanceley -  
retrospective  
14 March - 18 April: John Skinner Prout  
15 April - 14 May: Yves St Laurent  
18 April - 31 May: Roger Kemp  
1 May - 6 June: Mayakovsky  
Monday to Saturday: 10 - 5  
Sunday: noon - 5

**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.  
7 to 26 March: Veda Arrowsmith - oil and  
acrylic paintings  
28 March to 16 April: Rafael Saldana -  
naive paintings; Peter Hickey  
18 April - 7 May: to be confirmed  
9-28 May: Charlotte Balfour  
30 May - 18 June: Jo Saby  
Tuesday to Saturday: 11.30 - 5.30

**BETH MAYNE'S STUDIO SHOP**  
Cnr Palmer & Burton Streets,  
Darlinghurst 2020  
Tel. (02) 357 6264  
Works by Will Ashton, John Caldwell, Adrian  
Feint, Hans Heysen, Ena Joyce and many  
others  
17 April - 1 May: Roland Wakelin -  
paintings  
Tuesday to Saturday: 11 - 5.30

**BLAXLAND GALLERY**  
6th Floor, Grace Bros City Store,  
436 George Street, Sydney 2000  
Tel. (02) 238 9390, 9389  
18 February - 7 March: African art  
11-28 March: John Firth-Smith - first  
release of a series of limited edition prints  
published by Fred Genis  
1 - 25 April: Aboriginal art - contemporary  
survey II - work by aboriginal artists from  
remote communities in Western Australia,



# MAX ANGUS

EXHIBITION

10th May 1987 – 3rd June 1987



*Banksia after fire*

watercolour 71 × 54 cm

*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



## CONTEMPORARY JEWELLERY GALLERY

REPRESENTING ESTABLISHED AND RECENT AUSTRALIAN DESIGNERS

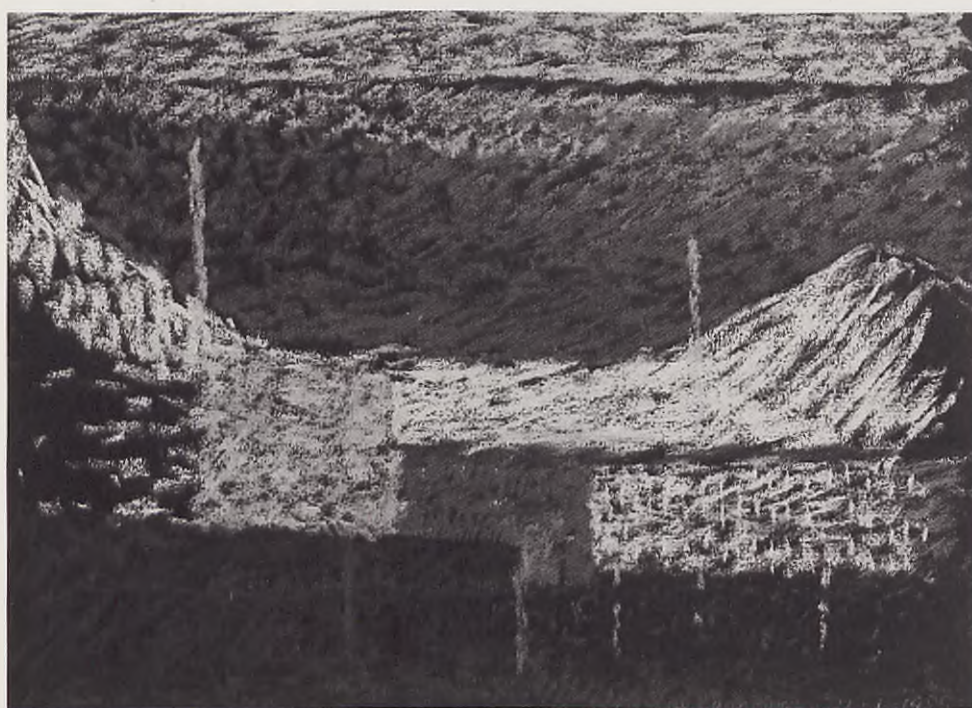
March - 23 Anne Brennan, Sue Lorraine

March 25 - April 20 Diane Appleby

April 22 - May 11 'IPSO FACTO' workshop

May 13 - June 1, Jan and Ted Arundel

162A QUEEN STREET, WOOLLAHRA NSW 2025. SYDNEY (02) 32 1611  
HOURS: 11AM-6PM TUESDAY-SATURDAY



The house at the bottom of Pete's garden  
- late morning pastel  
22 January 1985 a.s. 27.6 x 37.6 cm

## CAMERON SPARKS

7 BALLS HEAD ROAD  
WAVERTON NSW 2060  
(02) 929 2784



## GATES GALLERY

19 GROSVENOR STREET, NEUTRAL BAY  
NEW SOUTH WALES 2089 TEL. 90 5539

Changing exhibitions of Australian  
contemporary art every four weeks.

TUES-FRI 11:00-6:00. SAT 11:00-4:00 Director: Barbara Gates

Arnhem Land and Queensland  
Monday to Friday: 10 - 5  
Thursday: 10 - 7  
Saturday: 10 - 3

### BLOOMFIELD GALLERIES

118 Sutherland Street, Paddington 2021  
Tel. (02) 326 2122

Exhibitions of contemporary Australian art  
and works by Norman Lindsay.

18 April - 9 May: Ailsa Morgan - prints and

drawings; Steve Harkin - leather works

16 May - 6 June: Angus Nivison -  
paintings

13 June - 4 July: Graeme Cornwell -  
paintings

Tuesday to Saturday: 10.30 - 5.30

### BONYTHON-MEADMORE GALLERY

95 Holdsworth Street,  
Woollahra, 2025

Tel. (02) 327 5411

14 February - 11 March: Opening - mixed  
exhibition

14 March - 6 May: Inge King - sculpture

9 May - 3 June: Charles Blackman - The  
Magic Flute - paintings and pastels

6 June - 1 July: Jeff Mincham - ceramics

Tuesday to Friday: 10 - 5

Saturday and Sunday: 2 - 5

### 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 Street, Brighton-le-Sands 2216

Tel. (02) 597 2141

A centre presenting ever-changing exhibi-  
tions of selected Australian paintings. Tradi-  
tional 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 ar-  
tists. Exclusive representative, Christie's  
Contemporary Art - N.S.W., A.C.T., Qld.  
Monday to Friday: 10.30 - 5.30

Saturday: 12 - 5

### BURNS-KALDY GALLERY

10 Wood Street,

Newcastle 2300

Tel: (049) 69 2958

Formerly of O'Connell Street, Sydney the  
large warehouse Gallery presents fine origi-  
nal works of art for your office and home.  
Daily 11 - 5

### CONTEMPORARY JEWELLERY GALLERY

162A Queen Street,

Woollahra, 2025

Tel: (02) 32 1611

Continuous programme of exhibitions by  
Australian designers

Tuesday to Saturday: 11 - 6

### 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 Euro-  
pean oil and watercolour paintings.

Monday to Saturday: 11 - 6

### COVENTRY GALLERY

56 Sutherland Street, Paddington 2021

Tel. (02) 331 4388, 5583

Prominent works by Australian artists.

Tuesday to Saturday: 11 - 5

### DELMAR WEEKEND GALLERY

175 Victoria Street, Ashfield 2131

Tel: (02) 798 0969

An offshoot of Trinity Grammar School's So-  
ciety of the Arts. Open at advertised times  
at weekends or by appointment with chang-  
ing exhibitions of Australia's established and  
emerging artists.

Saturday, Sunday: 10.30 - 5.30

### ETCHERS' WORKSHOP

87 West Street, Crows Nest 2065

Tel. (02) 922 1436

Specializing in etchings. Also screenprints,  
lithographs, woodcuts and linocuts. Wide  
selection from Australia and overseas.

Tuesday to Friday: 11 - 6

Saturday: 11 - 5

### FOUR WINDS GALLERY

Shop 12, Bay Village

28 Cross Street,

Double Bay 2028

Tel. (02) 328 7951

Specialists in fine American Indian collecta-  
bles: Pueblo pottery, Navajo weaving, litho-  
graphs (including R.C. Gormon), posters,  
sculptured silver and turquoise jewellery.

Monday to Saturday: 10 - 5

### GATES GALLERY

19 Grosvenor Street,

Neutral Bay, 2089

Exhibitions by contemporary Australian ar-  
tists changing every three weeks.

3 - 21 March: Tim Winters - paintings and  
works on paper

11 - 24 April: Gallery artists

14 April - 2 May: Ruth Burgess - wood-  
block and pastels

26 May - 13 June: Jon Cockburn -  
sculpture

16 June - 4 July: Anna Glynn - paintings  
on silk.

Tuesday to Friday: 11 - 6

Saturday: 11 - 4

### EDDIE GLASTRA GALLERY

44 Gurner Street, Paddington 2021

Tel. (02) 331 6477, 331 7322

Changing exhibitions of Colonial, Impres-  
sionist, Post-Impressionist and Modern  
paintings and a selection of silkscreens,  
etchings and lithographs.

27 March - 17 April: David Baker - paint-  
ings and watercolours

Tuesday to Saturday: 11 - 5.30

Sunday, Monday by appointment

### GALLERY 460

460 Avoca Drive,  
Green Point, Gosford 2250

Tel. (043) 69 2013

Traditional and contemporary fine art and  
sculpture - changing exhibition programme.

20 February - 11 March: John Winch -  
paintings, sculpture and prints

27 March - 17 April: Tom Gleghorn -  
paintings

19 June - 12 July: Margaret Woodward -  
drawings

Daily: 11 - 6

### 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



# AURORA ART PUBLISHERS LENINGRAD

DISTRIBUTED IN AUSTRALIA BY NEW ERA BOOKS AND RECORDS\*



\*FOR DETAILS OF PRICES AND MAIL ORDER, SEE LOOSE ORDER FORM ENCLOSED.





**Mori Gallery**  
56 Catherine St. Leichhardt  
02 560 4704 Tue.-Sat.  
11-6

# NEWCASTLE REGION ART GALLERY

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

## Gallery hours

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

## LAKE MACQUARIE GALLERY

New  
Exhibitions  
monthly  
Thurs., Fri. 1 - 4  
Sat., Sun. 2 - 5  
or by appointment  
Admission free

Old Council Chambers  
Main Road, Speers Point, N.S.W. 2284  
Director: Sandra Murray (049) 58 0382

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

**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

**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

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

**HOLDSWORTH 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

**HOLLAND FINE ART**  
46 Cross Street  
Double Bay, 2025  
Tel. (02) 327 2605  
Continuous exhibitions of prominent Australian artists both past and present  
By appointment

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

**JOSEF LEBOVIC GALLERY**  
34 Paddington Street  
(Cnr Cascade St), Paddington 2021  
Tel. (02) 332 1840  
Specializes in Australian, English and Euro-

pean printmakers. Changing exhibitions of Australian Colonial photography and Australian printmakers working until 1950. Catalogues available.

**LISMORE REGIONAL ART GALLERY**  
131 Molesworth Street, Lismore 2480  
Tel. (066) 21 1536  
Changing exhibitions monthly  
Wednesday to Saturday: 10 - 4

**MACQUARIE GALLERIES**  
204 Clarence Street, Sydney 2000  
Tel. (02) 264 9787  
3 - 21 March: Robert Klippel/Clement Meadmore - bronzes; Paris 1920s and 1930s - photographs; Tony Bishop - sculpture  
24 March - 18 April: Robert Boynes - paintings; Anthony Galbraith - paintings; Rodney Broad - bronze sculpture  
21 April - 9 May: Painters Visions 2 - Gallery artists' group show  
12 - 30 May: Sandra Leveson - Meares - gouaches and paintings; Max Miller - watercolours  
2 - 20 June: Bill Brown - paintings  
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  
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

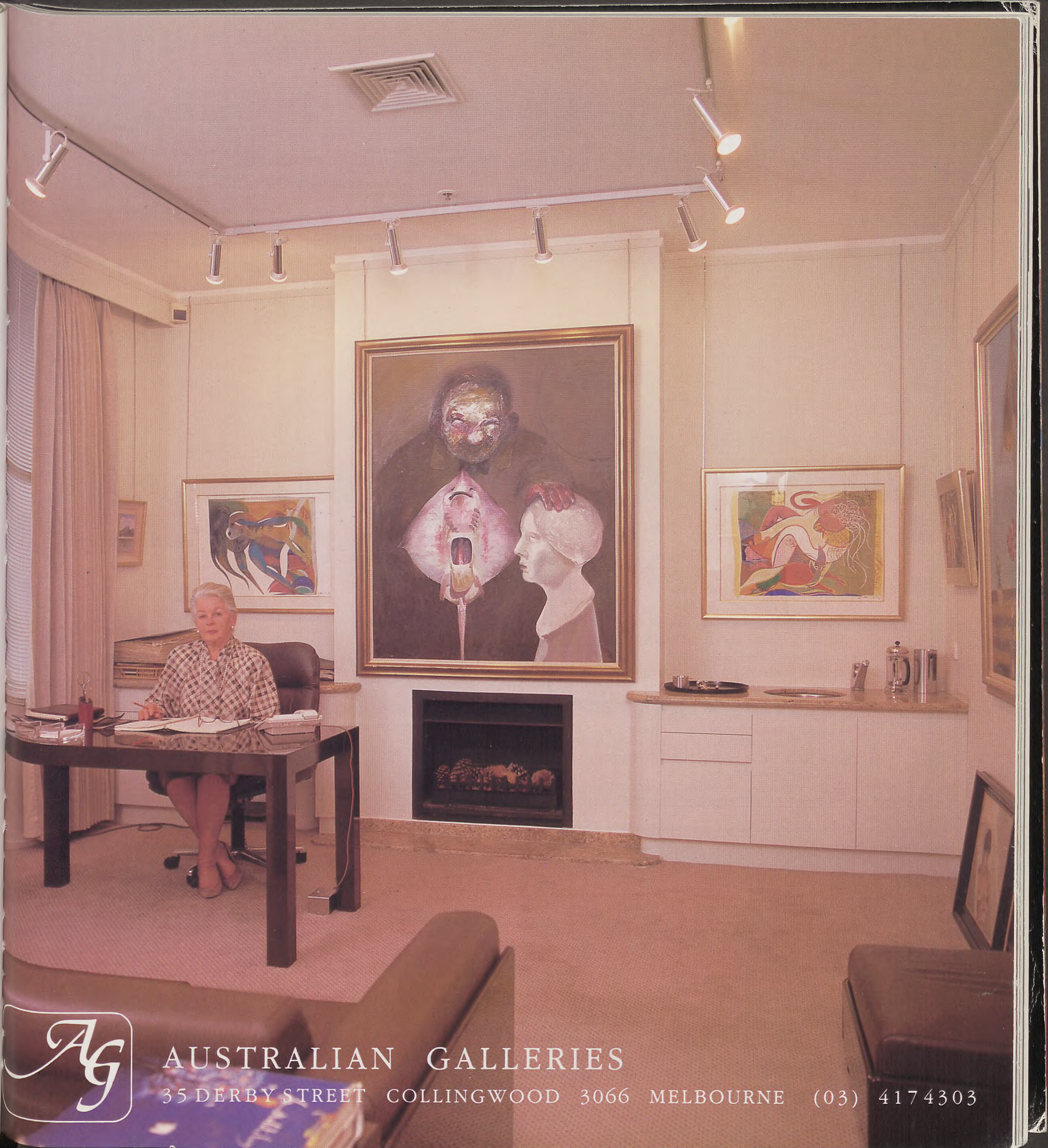
**NEWCASTLE REGION ART GALLERY**  
Laman Street, Newcastle 2300  
Tel. (049) 2 3263  
Selections from the permanent collection of Australian art and Japanese ceramics. Touring exhibitions every five weeks.  
Monday to Friday: 10 - 5  
Saturday: 1.30 - 5  
Sunday, public holidays: 2 - 5  
Closed Christmas 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  
Several rooms of outstanding paintings by Australia's well-known artists, traditional and modern exhibitions held regularly.  
Monday to Saturday: 10.30 - 5

**OCEAN FRONT GALLERY**  
Studio Kara  
Manly Plaza, 49 North Steyne Street,  
Manly 2095  
and Cnr. Warringah and May Roads,  
Dee Why 2099  
Tel. (02) 977 8871  
Quality Australian work: paintings, pottery, glass.





AUSTRALIAN GALLERIES

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JOHN WILLIAMS ANTIQUES AND FINE ARTS  
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TELEPHONE: (02) 326 2986

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Incorporating The Print Room  
*Established 1972*

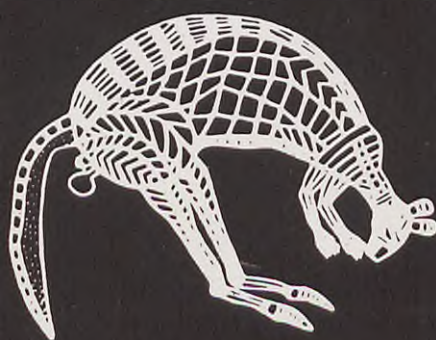
Representing  
Painters – Printmakers – Sculptors  
and Photographers

Robert E. Curtis – Edith Cowlshaw  
Sonia Delaunay – Brian Dunlop  
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Peter Hickey – Paul Jacoulet  
Peter Jarver – Lionel Lindsay  
Sydney Long – Phillip Martin  
André Masson – David Moore  
George J. Morris – Graham McCarter  
Roger Scott – Hall Thorpe  
Ralph T. Walker – David Wansbrough  
Claude Weisbuch – Stephen Wilson

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

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

If driving, enter Dowling Street via Cathedral Street



Dreamtime  
ABORIGINAL ARTS CENTRE

### AUSTRALIAN ABORIGINAL ART

Superb collection of high quality Aboriginal  
bark paintings, carvings and antique artefacts  
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Gallery hours: 11 a.m. to 6 p.m. Tues. to Sat.

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(02) 27 1380  
Gallery Hours: 10.30 a.m. to 5.30 p.m.

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)  
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Tel. (063) 62 1755  
A changing programme of international,  
national and regional exhibitions. A  
specialist collection of contemporary ceram-  
ics costume and jewellery. The Mary Turner  
Collection.  
6 - 29 March: Charlie Tjaruru Tjungurrayi -  
a retrospective 1970-86 - paintings and  
prints  
10 April - 17 May: The Wynne Prize in  
Retrospect  
22 May - 21 June: Japanese Textiles  
Tuesday - Saturday: 11 - 5  
Sunday and public holidays: 2 - 5  
Closed Monday, Good Friday and Christmas  
Day

### THE PAINTERS GALLERY

137 Pyrmont Road (1st Floor)  
Pyrmont, 2009  
Tel. (02) 660 5111  
3 - 21 March: Rene Bolten - paintings; Ena  
Joyce - paintings  
24 March - 11 April: Barbara McKay -  
paintings  
14 April - 2 May: Roland Wakelin retrospec-  
tive; Patrick Faulkner  
5 - 23 May: Barbara Campbell - works on  
paper

### 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 over-  
seas artists. Contemporary and traditional  
Australian jewellery, ceramics and glass-  
ware. Conservation framing specialists.  
Monday to Friday: 9 - 5.30  
Thursday until 8  
Saturday: 9 - 1

### POSTER PALAIS

40 Gurner Street,  
Paddington, 2021  
Tel: (02) 360 2285  
Original old posters and rare exhibition  
posters  
Tuesday, Friday, Saturday: 11 - 6  
Wednesday: 12.30 - 6  
Thursday: 11 - 8

### 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.  
Tuesday to Friday: 11 - 5  
Saturday: 10 - 12

### RAY HUGHES

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

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Paintings by important Australian artists  
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Makin, Smart, Williams, Wolseley. Also  
Hockney, Moore.  
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Or by appointment

### RICHARD KING

Incorporating The Print Room  
141 Dowling Street, Woolloomooloo 2011  
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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

### ROBIN GIBSON GALLERY

278 Liverpool Street,  
Darlinghurst, 2010  
Tel. (02) 331 6692  
21 February - 11 March: Ian Grant - paint-  
ings; Allan R. Mann - prints  
14 March - 1 April: Neville Weston - paint-  
ings; Guy Gilmour - paintings  
4 - 22 April: Geoffrey Proud - paintings  
25 April - 13 May: 4 printmakers - John  
Dent, Philip Doggett-Williams, Sally Robin-  
son, Leslie van der Sluys  
16 May - 3 June: Earle Backen - paintings;  
Greg Johns - sculpture  
6 - 24 June: Neil Taylor - paintings  
Tuesday to Saturday: 11 - 6

### ROSLYN OXLEY 9 GALLERY

13 Macdonald Street,  
Paddington 2021  
Tel. (02) 331 1919



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Fine Art Auctioneers of Australian, European, British, American and  
New Zealand Historical and Contemporary Oil Paintings and Watercolours



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SOLD FOR \$120,000

CREMORNE  
oil on panel 21 x 70 cm

Forthcoming National Art Auction  
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### POWER GALLERY OF CONTEMPORARY ART

THE UNIVERSITY OF SYDNEY  
First Floor MADSEN BUILDING

(The Madsen Building is the first on the left from  
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Hours: Monday to Saturday 1-4 pm

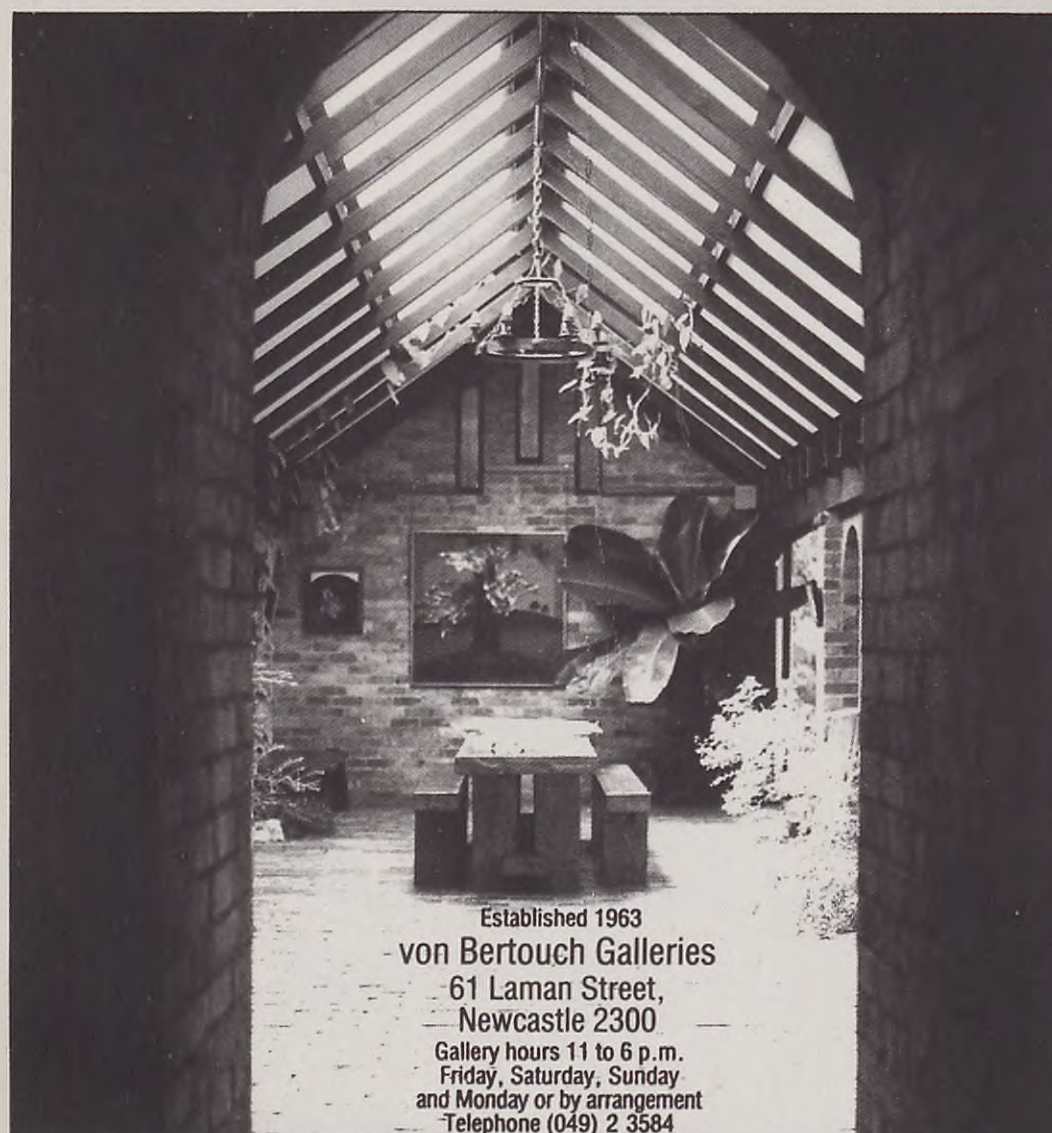
Entrance Free

Telephone weekdays 692-3170

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

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

For information ring: 692 3566



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

Contemporary Australian art. Exhibitions changing every three weeks.  
17 March – 4 April: Hilarie Mais – sculpture; Michael Eccleston – paintings  
7 – 25 April: Richard Goodwin – sculpture and paintings; Kristine Rose – paintings  
28 April – 16 May: Tony Clark – paintings; Linda Marrinon – paintings; Maria Kozic – paintings  
19 May – 6 June: Vivienne Shark le Witt – paintings; Jenny Watson – paintings  
9 – 27 June: David Aspden – paintings; Bronwyn Oliver – sculpture; Jonathan Throsby – paintings  
Tuesday to Saturday: 11 – 6  
Or by appointment

#### 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, 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 BERTOUCHE GALLERIES

61 Laman Street, Newcastle 2300  
Tel. (049) 2 3584  
6 – 29 March: David Boyd – Judge in the Landscape series – paintings  
3 – 26 April: 24th Anniversary Exhibition – Lloyd Rees – paintings and graphics  
1 – 25 May: Joshua Smith – paintings; Yve Close – paintings (Joshua Smith and Yve Close will conduct a school in portrait and still life paintings 11–16 May inclusive).  
29 May – 21 June: Ted Prior – paintings; Lovoni Webb – paintings and drawings  
26 June – 19 July: Dorothy Wishney – mixed media paintings; David Taylor –

watercolours  
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.  
17 March – 5 April: Margaret Ackland – recent paintings and pastels; Lance Bressow – recent paintings and drawings  
7 – 26 April: Wolfgang Grasse – recent paintings  
28 April – 17 May: Judith Cotton (New York) – recent paintings  
19 May – 7 June: Greece, Italy, Egypt – landscapes by Graeme Inson – recent paintings  
9 – 28 June: June exhibition – Australian works of art – paintings, drawings and prints.  
Tuesday to Saturday: 11 – 5.30  
Sunday: 1 – 5

#### WATTERS GALLERY

109 Riley Street, East Sydney 2010  
Tel. (02) 331 2556  
15 February – 14 March: Margot Hutcheson – paintings  
18 March – 4 April: Vicki Varvaressos – paintings  
8 April – 2 May: Robert Klippel – sculptures and collages  
6–23 May: Mostyn Bramley-Moore – paintings  
27 May – 13 June: Oliffe Richmond – sculpture  
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.

#### AUSTRALIAN NATIONAL GALLERY

Canberra 2600  
Tel. (062) 71 2501  
Until 14 June: Diaghilev's Designers: The Second Generation  
29 November – 10 May: The Printer and the Artist  
7 February – 7 June: The New Vision: a revolution in photography 1920–1940  
28 February – 31 May: Ancestors and Spirits: Aboriginal art from Arnhem Land of the 1950s and 1960s  
16 May – 19 July: New Fashion for the 80s  
6 June – 13 September: The Spontaneous Gesture: prints and books of the Abstract Expressionist era  
Monday to Sunday: 10 – 5  
Closed Good Friday and Christmas Day

#### ARTS COUNCIL GALLERY

Gorman House, Ainslie Avenue, Braddon 2601  
Tel. (062) 47 0188  
Wednesday to Sunday: 11 – 5

#### 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



# AUSTRALIAN MASTERS II

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Telephone (09) 293 4033 Telegraphic AUSART, Perth Facsimile (09) 293 4675, 328 4949

Gallery Hours: Tuesday to Friday 11a.m.-5p.m. Saturday and Sunday 2p.m.-5.30p.m. or by appointment



## CHAPMAN GALLERY CANBERRA

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

Sculpture, prints and paintings,  
Australian and overseas. March  
exhibition - Mac Betts

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

Director: Judith Behan

## hugo galleries

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Specializing in contemporary lithographs and  
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in works on paper.

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

## Solander Gallery

CANBERRA

REPRESENTING MAJOR AUSTRALIAN  
AND OVERSEAS ARTISTS  
Two separate exhibitions every four weeks

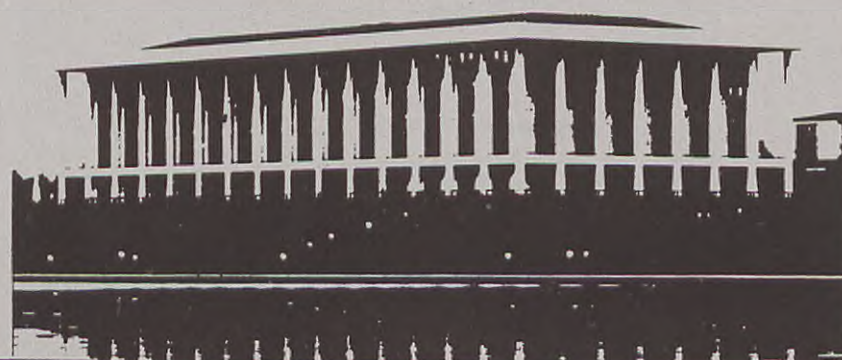
36 Grey Street  
Deakin, A.C.T.  
Director: Joy Warren

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



NATIONAL LIBRARY OF AUSTRALIA

Free exhibitions of national treasures:  
regular film screenings. Open 9 am-4.45 pm daily,  
including weekends and public holidays.



### 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: 11.30 - 5.30

### CHAPMAN GALLERY

31 Captain Cook Crescent, Manuka 2603  
Tel. (062) 95 2550  
International and Australian paintings, sculpture and prints.  
March: Mac Betts - paintings  
April: Ken Done - paintings  
May: Papunya Tuna Aboriginal Art - paintings on canvas  
June: Max Miller - paintings and prints  
Wednesday to Sunday: 12 - 6  
Closed Monday and Tuesday

### GALLERY HUNTLY

11 Savage 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.  
8 February - 15 March: Peter Andersson - contemporary ceramics  
12 April - 10 May: Snake fabrics - painted fabric wall works  
24 May - 28 June: 'Fibre and Leather' - art garments and accessories  
Wednesday to Sunday, public holidays: 11 - 5

### NATIONAL LIBRARY OF AUSTRALIA

Canberra 2600  
Tel. (062) 62 1111  
Enquiries about the Library's pictorial holdings and requests concerning access to its study collections of documentary, topographic and photographic materials may be directed to Miss Barbara Perry, Pictorial Librarian. Tel. (062) 62 1395  
Daily: 9.30 - 4.30  
Closed Christmas Day and Anzac Day

### NOLAN GALLERY

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

### SOLANDER GALLERY

36 Grey Street, Deakin 2600  
Tel. (062) 73 1780  
7 - 29 March: Michael Taylor; Charles Gosford  
4 - 28 April: Peter Perdriau; south-east Asian textiles and antique ceramics  
2 - 24 May: David Voigt; Christopher Lewis  
30 May - 21 June: Geoffrey Proud; Michael Zsech  
Wednesday to Sunday: 11 - 5

### UNIVERSITY DRILL HALL GALLERY

Kingsley Street, Acton 2601  
Tel. (062) 71 2501  
Until 5 April: Bill Henson  
11 April - 9 August: Recent acquisitions of international contemporary art  
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  
2 - 24 March: John Perceval - early drawings  
30 March - 16 April: Ulrich Stalph - paintings  
4 - 26 May: Tim Storrier - paintings and assemblages  
1 - 23 June: Mixed collection - painting, drawing, sculpture  
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

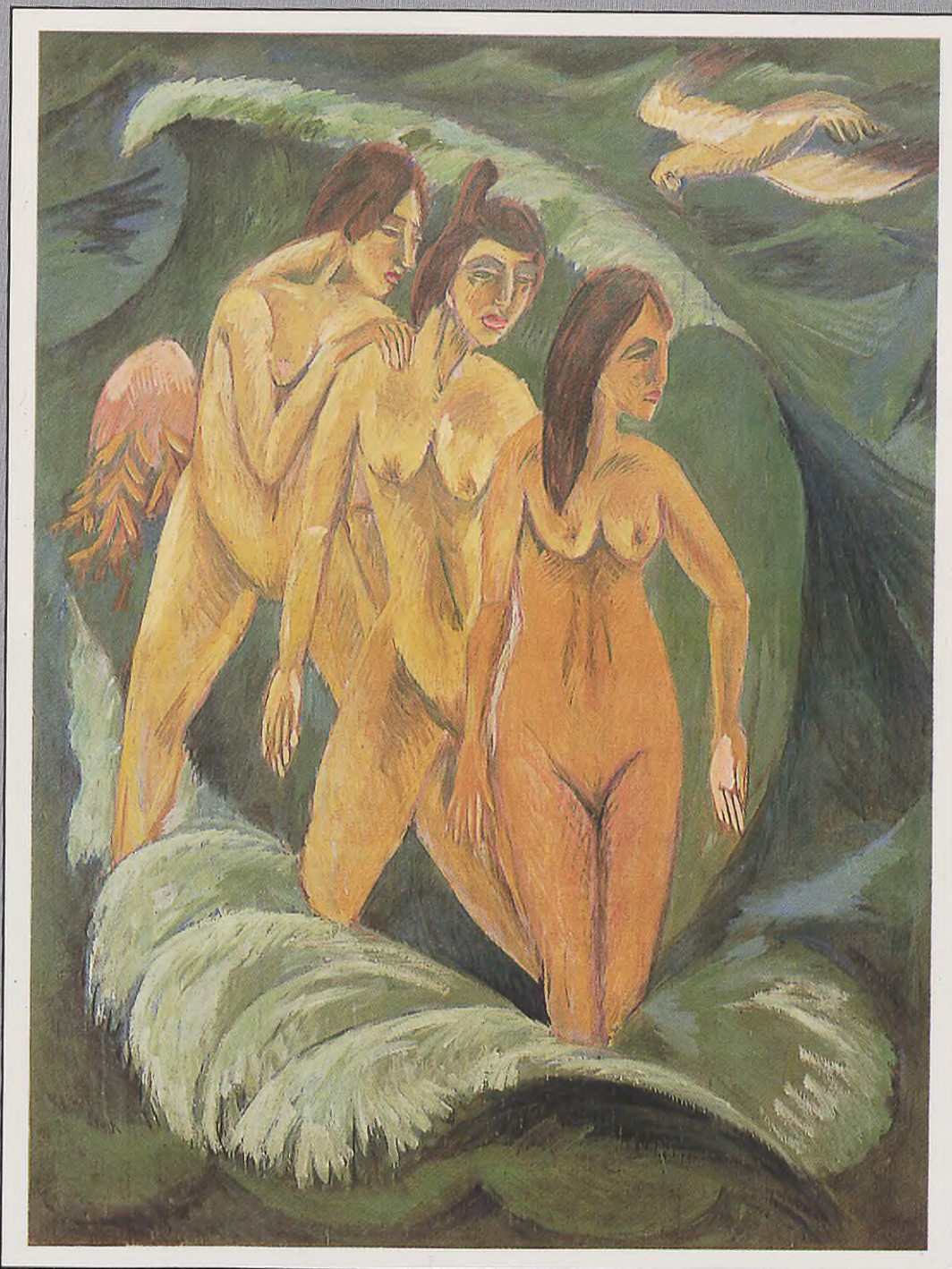
27 Gipps Street, Richmond 3121  
Tel. (03) 428 6099  
Contemporary Australian and international painting, sculpture, photography, ceramics and prints  
Tuesday to Friday: 10.30 - 5  
Saturday: 11 - 5

### 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.



# ART GALLERY OF NEW SOUTH WALES



Ernst Ludwig Kirchner

Three bathers (1913)

197.5 x 147.5 cm

Monday to Saturday

10 am – 5 pm

Sunday

12 noon – 5 pm



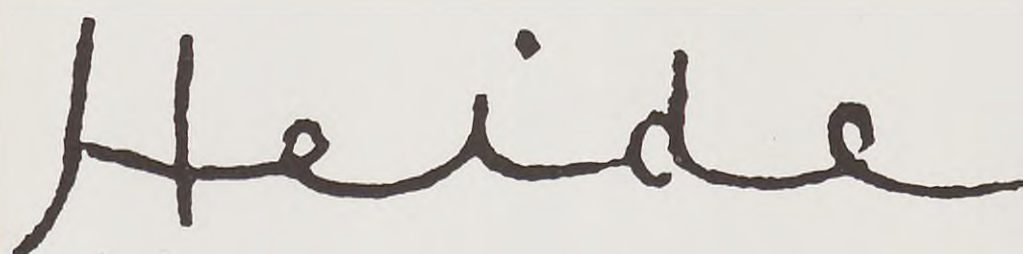
Art Gallery Road, Domain, Sydney. N.S.W. Tel. (02) 225 1700



## GILES STREET GALLERY

SHOWING CONTEMPORARY AUSTRALIAN PAINTINGS, SCULPTURES, CERAMICS, JEWELLERY ETC

31 Giles Street, Kingston, Canberra 2604.  
Ph: (062) 95 0489 Hours: Wed-Sun 11-5.30  
Directors Dorothy Danta, Sue Herron



PARK AND ART GALLERY

28 February – 12 April  
A Modern View of the Australian Landscape  
1940-1986

20 April – 31 May  
Ken Whisson Touring Exhibition

9 June – 19 July  
The Child in Australian Art  
Guest curator: Robert Rooney

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

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

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ESTABLISHED 1972

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SATURDAY - SUNDAY 2 - 5 • TUESDAY - FRIDAY 11 - 5

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  
Three large gallery areas constantly exhibiting paintings, original prints, sculpture and ceramics by Australian and international artists.  
1 - 30 March: Wendy Stokes, paintings works on paper and screenprints  
Monday to Friday: 10 - 5.30  
Saturday, Sunday: 2 - 6

### ELTHAM GALLERY

559 Main Road, 3095  
Tel. (03) 439 1467  
Regular exhibitions of traditional and contemporary Australian paintings, jewellery, 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 and Southlands, Nepean Highway  
1/4tel: (03) 583 9177  
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

### GREYTHORN GALLERIES

2 Tannock Street, North Balwyn 3104  
Tel. (03) 857 9920  
Blackman, Leonard Long, Kenneth Jack, Bill Beavan, Colin Parker, de Couvreux, 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

### 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.  
10 - 27 March: Occupation Demarcation - designer uniforms, co-ordinated by Fashion Design Council of Australia  
31 March - 16 April: Sculpture by Craig Peveerelle and Anderson Hunt  
28 April - 15 May: Banks Florilegium part V; Madeira to New Zealand - Botanical prints  
26 May - 5 June: Photographs and ceramics by students of MCAE  
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  
28 February - 12 April: A Modern View of the Australian Landscape 1940-1986  
20 April - 31 May: Ken Whisson touring exhibition  
9 June - 19 July: The Child in Australian Art - Guest curator: Robert Rooney  
Tuesday to Friday: 10 - 5  
Saturday, Sunday: 12 - 5

### JAMES EGAN GALLERY

7 Lesters Road, Bungaree 3343  
Tel. (053) 34 0376



# INGE KING

SATURDAY 11 APRIL

TO

WEDNESDAY 6 MAY

1987



BETWEEN WALLS Maquette, steel H27 x 67 x 61 cm

BONYTHON - MEADMORE GALLERY

95 Holdsworth Street, Woollahra, 2025. Telephone (02) 327 5411 Directors: Trudy-Anne Meadmore Kym Bonython Gallery Manager: John Baily A.M.



**Large selection of paintings by well-known artists.**

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



**MANYUNG GALLERY**

Gallery Hours  
10.30 a.m. to 5 p.m. daily  
(Closed Tuesdays & Wednesdays)  
1408 Nepean Highway, Mt. Eliza  
Phone: 787 2953

**TOLARNO GALLERIES**

**AUSTRALIAN  
AMERICAN AND EUROPEAN ARTISTS**

**DIRECTOR: GEORGES MORA**

98 River Street, South Yarra, Victoria,  
Australia 3141 Telephone (03) 241 8381

**Moorabbin Art Gallery and  
Rogowski's Antiques**

Mrs D. Rogowski Director-Owner

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

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

Featuring the unique canvas, timber and hide paintings of James Egan.  
Daily: 9 - 7

**JEWISH MUSEUM OF AUSTRALIA**

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

**JOAN GOUGH STUDIO GALLERY**

326/328 Punt Road, South Yarra 3141  
Tel. (03) 266 1956  
Contemporary art exhibitions solo and groups. Mondays – lecture and workshop  
March: Prize Show  
Saturday: 12 - 7  
Weekdays by appointment

**JOSHUA McCLELLAND PRINT ROOM**

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

**LAURINE DIGGINS FINE ARTS PTY LTD**

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

**MANYUNG GALLERY**

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

**MELALEUCA GALLERY**

121 Ocean Road, Anglesea 3230  
Tel. (052) 63 1230  
Continuing display of quality Australian paintings.  
Weekends: 11 - 5.30 or by appointment

**MOORABBIN ART GALLERY and  
ROGOWSKI'S ANTIQUES**

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

**NATIONAL GALLERY OF VICTORIA**

108 St Kilda Road, Melbourne 3004  
Tel. (03) 618 0222  
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.  
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

**70 ARDEN STREET**

70 Arden Street, North Melbourne 3051

Tel. (03) 328 4949  
Dealing in and exhibiting painting, sculpture and prints by contemporary artists.  
Chris Dyson, Victor Meerens, Elizabeth Milson, Ian Parry, Ann Hall, Cath Phillips, Katherine Hattam, Stewart Macfarlane.  
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  
Australian, American 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  
Daily: 10 - 5



## Bridget McDonnell Gallery

FINE EARLY AND MODERN AUSTRALIAN PAINTINGS



Adrian Feint  
From the  
Balcony  
signed  
oil on canvas  
45 x 40 cm



Sir Russell Drysdale  
Workmates  
Signed  
charcoal & wash  
27.5 x 19.5 cm

Exhibiting works by. Blackman, Boyd, Cassab, Cossington Smith, De Maistre, Drysdale, Hawkins, Hester, Klippel, Lawrence, Lymburner, Rees, Vassilieff, Veal, Wakelin and Whiteley.

Australian paintings bought.

Sales effected on behalf of clients.

Valuations for Insurance, Market & Divisional purposes.

Expert restoration and framing arranged.



Roi de Maistre  
La Joueuse De Guitare  
Signed and Inscribed  
Gouache & Watercolour  
18 x 23 cm

## Bridget McDonnell Gallery

130 FARADAY STREET CARLTON 3053 TEL. (03) 347 1919 HOURS: TUESDAY - SATURDAY 11-6PM. SUNDAY 2-5PM (DURING EXHIBITIONS ONLY)



**ART ZONE**

1st Floor, 80 Hindley Street,  
Adelaide, 5000

Tel. (08) 212 4678

25 February – 8 March: Hindley highlights  
photographs by Stephanie Schrapel – an  
exploration of the movement of light through  
time and space.

Wednesday to Sunday: 12 - 6

**BONYTHON-MEADMORE GALLERY**

88 Jerningham Street, North Adelaide 5006  
Tel. (08) 267 4449

6 March – 1 April: Greg Johns – sculpture;  
Heather Ellyard – fragments/constructions  
3 – 29 April: Geoffrey de Groen – paintings;  
Alison Goodwin – works on paper; John  
Hinds – works on paper

1 – 27 May: Michael Taylor – paintings and  
watercolours; Sylvia Stansfield – ceramics  
29 May – 24 June: Hossein Valamanesh –  
sculpture; Angela Valamanesh – ceramics  
26 June – 22 July: Geoffrey Proud – paint-  
ings; Peter Tysoe – glass  
Tuesday to Friday: 10 - 5  
Saturday, Sunday: 2 - 5

**CONTEMPORARY ART CENTRE**

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

Tuesday to Friday: 10 - 5  
Saturday, Sunday: 2 - 5

**BARRY NEWTON GALLERY**

Malvern Village, 269 Unley Road,

Malvern 5041

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 Tynite Street, North Adelaide 5006  
Tel. (08) 267 2246

Changing exhibitions of Australian contem-  
porary 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

Until 29 March: 'Western Australian art and  
artists' 1900-1950'

Daily: 10 - 5

Anzac Day: 2 - 5

Closed Good Friday and Christmas Day

**GALERIE DÜSSELDORF**

890 Hay Street, Perth 6000

Tel. (09) 325 2596

Changing exhibitions by contemporary Aus-  
tralian 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

**GREENHILL GALLERIES**

20 Howard Street, Perth 6000

Tel. (09) 321 2369

1 – 9 March: Pro Hart – paintings; David  
Rose – prints

22 March – 23 April: Tom Gleghorn – works  
on paper; Jeffrey Makin – works on paper

26 April – 21 May: Margaret Woodward –  
drawings

24 May – 18 June: Alan Wolf-Tasker –  
paintings

21 June – 16 July: Wendy Stavrianos –  
paintings; Joyce Scott – ceramics

Monday to Friday: 10 - 5

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

Saturday, Sunday: 2 - 5

**QUENTIN GALLERY**

20 St Quentin Avenue, Claremont 6010

Tel. (09) 384 8463

Exhibitions of local and interstate Australian  
major contemporary artists.

13 November to 7 December: Jane Mitch-  
ell, Graham and Tanja Carr, David Wood-  
land, Jill Smith and Anne Hawks – craft

show – work by 5 W.A. artists

Tuesday to Friday: 10 - 5

Saturday: 10 - noon

Sunday: 2 - 4

**Tasmania****BURNIE ART GALLERY**

Wilmot Street, Burnie (in Civic Centre) 7320  
Tel. (004) 31 5918

Specializing in contemporary works on  
paper and temporary exhibitions.

Tuesday to Friday: 10.30 - 5

Saturday, Sunday: 2.30 - 4.30

**CROHILL GALLERY**

70 Elizabeth Street,  
Launceston, 7250

Tel. (003) 31 6351

Featuring contemporary Australian paintings,  
sculpture, ceramics and selected prints

Tuesday to Friday: 10 - 5

Saturday: 9 - 12

**MASTERPIECE ART GALLERY**

63 Sandy Bay Road, Hobart 7000

Tel. (002) 23 2020

Australian colonial and contemporary paint-  
ings, 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

# The Esplanade Gallery

70 The Esplanade, Darwin, Northern Territory. Exhibitions chang-  
ing every two weeks 10am to 5pm daily Tel. (089) 81 5042.





# WORKS ON PAPER

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22 MARCH – 23 APRIL 1987

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TOM GLEGHORN  
AND  
JEFFREY MAKIN

---

greenhill  
galleries  
pty ltd

20 HOWARD STREET, PERTH. PHONE (09) 321 2369



## JOSEF LEBOVIC GALLERY

OLD AND RARE ETCHINGS & ENGRAVINGS  
AUSTRALIAN PHOTOGRAPHY PRE 1950



"CIRCULAR QUAY" BY MARGARET PRESTON  
ORIGINAL HAND COLOURED WOODCUT

## MASTERPIECES of AUSTRALIAN PRINTMAKING

A comprehensive historical survey of  
Australian prints (1890-1950) representing  
the work of nearly 100 artists from  
Tom Roberts and the Lindsays to  
Margaret Preston and Thea Proctor.  
Illustrated catalogue available.  
Opening March 1987.

34 PADDINGTON ST, (cnr CASCADE ST),  
PADDINGTON, NSW 2021, AUSTRALIA  
TELEPHONE: (02) 332 1840  
OPEN MON-FRI 1.00pm-6.00pm, SAT 10.00am-6.00pm  
Member of Antique Dealers & Auctioneers and Valuers Associations of NSW

### Northern Territory

#### THE ESPLANADE GALLERY

70 The Esplanade, Darwin 5790  
Tel. (089) 81 5042  
Changing exhibitions every two weeks.  
Work by mainly top end artists. Monthly fea-  
ture of ceramics by Darwin Potters.  
15 March - 4 April: Miniatures '87 - group  
exhibition of miniature works.  
Daily 10 - 5

#### NORTHERN TERRITORY MUSEUM OF ARTS AND SCIENCES

Bullocky Point  
Fannie Bay, 5790  
Tel. (089) 82 4211

### 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

##### GOLD COAST CITY ART PRIZE

Annual. A non-competitive exhibition for  
purchase of selected works. Particulars  
from: Secretary, Gold Coast City Art Prize,  
Box 1010, P.O., Southport 4215.

##### INGHAM HINCHINBROOK ACQUISITIVE ART COMPETITION

Annual. Closing date: usually early May.  
Particulars from: Secretary, Hinchinbrook  
Shire Council Acquisitive Art Competition,  
Box 366, P.O., Ingham 4850.

##### MAREEBA RODEO FESTIVAL ART EXHIBITION

Annual. In conjunction with the Shell Chem-  
ical Open Art Award. Closing date: usually  
June. Particulars from: Secretary, Mareeba  
Art Development Group, Mrs D. Zass, Box  
1019, P.O., Mareeba 4880.

##### QUEENSLAND ROYAL NATIONAL SHOW EXHI- BITION OF PAINTING PRIZE

Closing date: usually early June.  
Particulars from: Secretary, Royal National  
Agricultural & Industrial Association of  
Queensland, Exhibition Grounds, Gregory  
Terrace, Fortitude Valley 4006.

#### ROCKHAMPTON - CITY OF ROCKHAMPTON ART COMPETITION AND EXHIBITION

Annual. Closing date: usually August.  
Particulars from: Royal Queensland Art So-  
ciety, Box 676, P.O. Rockhampton 4700

### New South Wales

#### ART GALLERY OF NEW SOUTH WALES PHO- TOGRAPHY AWARDS

*The Lady James Fairfax Memorial Award for  
Portrait Photography: Non-acquisitive,  
preferably of some distinguished Australian.  
The Lady (Warwick) Fairfax Open Award for  
Photography: Subject or landscape, exclud-  
ing portraiture.*

*The Lady (Warwick) Fairfax Acquisition Fund  
for the purchase of contemporary works by  
Australian photographers for the permanent  
collection of the Art Gallery of New South  
Wales. The awards are open to persons  
resident in Australia for five years and for  
photographs made within the three years  
preceding the awards. Works may be in black  
and white or in colour and of any size.  
Closing date: September 1987  
Particulars from: Art Gallery of New South  
Wales, Art Gallery Road, Sydney 2000*

#### BERRIMA DISTRICT ART SOCIETY OPEN ART EXHIBITION

Prize, open: \$1,000; works on paper: \$500  
Judge: Peter Blayney  
Closing date: early March  
Particulars from: Exhibition Secretary, Box  
144, P.O., Bowral 2576

#### BLAKE PRIZE FOR RELIGIOUS ART

Particulars from: Secretary, Box 4484,  
G.P.O. Sydney 2001 or Commonwealth Sav-  
ings Bank, Martin Place, Sydney 2000 (send  
stamped, addressed envelope for reply).

#### DUBBO ART AND CRAFTS SOCIETY

Annual awards. Paintings, any media, to be  
purchased for presentation to the Dubbo  
City Council Art Collection. Also craft sec-  
tions. Closing date: usually early May. Par-  
ticulars from: Exhibition Secretary, Dubbo  
Art and Crafts Society, Box 889, P.O. Box  
2830.

#### DRUMMOYNE ART AWARD 1987

Open.  
Sections: Traditional; watercolour; modern;  
graphic; scenes of the local area.  
Particulars from: Hon. Secretary, Drum-  
moynes Municipal Art Society, Box 178, P.O.,  
Drummoynes, 2047

#### GRENFELL HENRY LAWSON FESTIVAL OF ARTS ART PRIZE

Annual. Exhibition held over long week-end  
in June. Closing date: usually three weeks  
before exhibition opening.  
Particulars from: Mrs J. Mitton, c/- Box 77,  
P.O., Grenfell 2810

#### GUNNEDAH AND DISTRICT ART AND POT- TERY EXHIBITION

Annual. Major prize: painting. Other sec-  
tions: open, watercolour, print or drawing,  
miniature; pottery. Closing date: usually late  
July. Particulars from: Gunnedah & District  
Art Society, Box 214, P.O. Gunnedah 2380

#### HUNTERS HILL ART PRIZE

Annual. Closing date: usually mid-May.  
Particulars from: Secretary, Art and Craft  
Advisory Committee, Box 21, P.O., Hunters  
Hill 2110

#### JUNEE ART AND CRAFT FESTIVAL COMPETITION

Annual. Closing date: late June.  
Particulars from: Secretary, Box 25, P.O.  
Junee 2593



# greenhill galleries

140 BARTON TERRACE, NORTH ADELAIDE. PHONE (08) 267 2887



# LISTER GALLERY

248 St George's Terrace  
PERTH WA 6000

HOURS:  
Monday to Friday  
10 am to 5 pm  
Sunday by Appointment  
PHONE: (09) 321 5764

# LISTER FINE ART

68 Mount Street  
PERTH WA 6000

HOURS:  
By Appointment  
PHONE: (09) 322 2963

DIRECTOR:  
Cherry Lewis

# GRACE FINE ART

Art Movement  
Local, Interstate,  
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Specialized Packing  
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Sydney (02) 669 2099 Melbourne (03) 329 7372  
Perth (09) 451 2022 Adelaide (08) 268 5322  
Brisbane (07) 341 8888  
A DIVISION OF GRACE BROS INTERNATIONAL

## MOSMAN ART PRIZE

Annual. Closing date: usually July.  
Particulars from: Town Clerk, Council of the Municipality of Mosman, Box 211, P.O., Spit Junction 2088.

## MUDGEY ANNUAL ART EXHIBITION

Montrose Art Purchase: open.  
Shire Concil Acquisitive Prize: local subject.  
Particulars from: Secretary, Mudgee Apex Club, Box 121, P.O., Mudgee 2850

## MUSWELLBROOK ART PRIZE AND PURCHASE EXHIBITION

Annual. Open purchase. Other sections.  
Closing date: usually late June.  
Particulars from: Shire clerk, Box 122, P.O., Muswellbrook 2333.

## NARRABRI FESTIVAL ART COMPETITION

Annual. Closing date: usually April.  
Particulars from: Mrs Rose Campbell, 7 Campbell Street, Narrabri 2390.

## NEW SOUTH WALES TRAVELLING ART SCHOLARSHIP

Provided by the Government of New South Wales, awarded annually for a period of two or three years. The purpose is to enable a student of art or an artist to study abroad either through a recognized art institution by observation and participation in short-term workshops or by study with an artist. Candidates must be Australian citizens resident in New South Wales for three consecutive years prior to the closing date of the year the scholarship is awarded and have not attained the age of 30 years by 1 January of the following year. Winner selected from an exhibition of work by applicants. Closing date: usually July/August. Particulars from: Secretary, Travelling Art Scholarship Committee, Box 2626, G.P.O., Sydney 2001, and the Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

## PORTIA GEACH MEMORIAL AWARD

Annual prize for best portrait by a female artist of a man or woman distinguished in art, letters, or the sciences. Particulars from: The Trustees, Portia Geach Memorial Award, c/- Permanent Trustee Co. Ltd, O'Connell Street, Sydney 2000.

## ROBERT LE GAY BRERETON PRIZE

Drawing studies by an art student.  
Closing date: June. Particulars from: The Director, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

## SOUTHERN TABLELANDS ART PRIZE

Annual. Open; watercolour; local scene.  
Closing date: usually early May.  
Particulars from: Secretary, Mulwaree Rotary Club, Box 140, P.O. Goulburn 2580

## TAREE ART EXHIBITION

Annual. Contemporary; traditional; oil or acrylic; watercolour; graphics; sculpture, any medium.

## WARRINGAH ART PRIZE

Acquisitive, contemporary and traditional.  
Particulars from: Community Arts Officer, Warringah Shire Council, Civic Centre, Pittwater Road, Dee Why 2099.

## Victoria

## SWAN HILL PIONEER ART AWARD

Open, acquisitive. Entry forms available from June 1987.  
Particulars from: Director, Swan Hill Regional Art Gallery, Horseshoe Bend, Swan Hill 3585

## South Australia

## WHYALLA ART PRIZE AND WHYALLA SCULPTURE PRIZE

Annual, acquisitive.  
Particulars from: Arts Council of South Australia, 458 Morphett Street, Adelaide 5000.

## Western Australia

## FREMANTLE PRINT AWARD

Closing date: 5 August.  
Particulars from: Administrative Assistant, Fremantle Arts Centre, 1 Finnerty Street, Fremantle 6160.

## Northern Territory

## BOUGAINVILLEA FESTIVAL ART PRIZE

Annual. Acquisitive – for the collections of the Museums of Art Galleries of the Northern Territory. Painting, oil, acrylic, gouache; drawing, other media. Closing date: 1 June. Particulars from: Museums and Art Galleries of the Northern Territory, Conacher Street, Bullocky Point, Fannie Bay, 5790.

## Results

## Queensland

## BUNDABERG ART FESTIVAL 1986

Judges: Messrs Les Melton and Geoff Curtis  
Winners: Bundaberg Sugar Co. Award: open: James Brown; Wide Bay – Capricorn Building Society Awards: watercolour: D. Young; ceramic sculpture: Jess Noble; open sculpture: Ross Stay; Bundaberg City Council Award: acquisitive: Hugh Gittus  
Cavanagh's Bag Store Award: Charles Hazzard News-Mail Award: Hélène Grove; Prompt Printery Award: George Pickstone; Peter Hitchcock Award: Ann Grocott; Art Society Award: Hélène Grove; Rotary Club Awards: Hélène Grove, Don Hutchison, Hugh Gittus

## CAIRNS ART SOCIETY 40TH ANNUAL EXHIBITION 1986

Judge: Rex Backhaus-Smith  
Winners: Caltex (Cairns) Oil Distributors Award: Open: John Pugh; Cairns City Council; Open Purchase Award: Ludij Peden, Maurie Caswell; Upstairs Gallery Watercolour Award: Shirley Miller; Broadley Ford Graphics Award: Ludmela Hawkins; Cairns Art Society contemporary award: Vaughan Rees; Ramada Reef Resort Ceramics Award: Sue Black; Pottery Place Ceramics Award: Lone White

## ERNEST HENRY MEMORIAL ART CONTEST 1986

Judge: John Rigby  
Winners: Open: Neville Weston; historical: Robert Kerr; watercolour: Judith Laws; landscape: James Brown; print: Conchita Carambano; photography: Erika Krieg; pottery: Stephen Day; craft: Trinidad Kreutz; junior painting: Sarah Baines; junior craft: Julie Lemmon



# Gurner Street, Paddington



Frivolant, La Source Ballet costume by Raoul Dufy



Jules Cheret "La Pantomime" (1891) 119 x 82 cm

## Anthony Field Gallery

38 Gurner Street, Paddington  
N.S.W. 2021

Specializing in original European  
Masters Investment Art,  
Impressionists and Contemporary  
Artists. Raoul Dufy, Pissarro  
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**QUEENSLAND ROYAL NATIONAL SHOW PAINTING EXHIBITION**

Judge: Open, representational: B. Williams; open, non-representational: A. Karaginnidis; Hardy's Drawing: S. Chandler; Myer Stores Graphic Prints: S. Simjanovic.

**New South Wales****BEGA CALTEX ART AWARD 1986**

Judge: Robert Lovett  
Winners (open): Main award: John Sarman; contemporary: Robert White; watercolour: Marjorie Steel; open: Willemotte Williams; Winners (local): Oil: Anthea Moffatt, Shirley Hannon; watercolour: Gayle Cox; Peter Dunne

**BLAKE PRIZE FOR RELIGIOUS ART 1986**

Judges: Colin Lanceley, Joy Rofgen - Kamp, Stephen Mori, Rev. Anthony Corcoran, Rev. Peter Bennie  
Winner: Roger Akinon; Highly commended: Stephen Kaldor

**DRUMMOYNE MUNICIPAL ART AWARD 1986**

Judges: Guy Warren, Alan Waite  
Winners: Traditional: Judy Pennyfather; watercolour: Alan McKenzie; modern: Suzanne Archer; graphic: David Fairbairn; portrait: D. Fairbairn; Patron's Award: John Perkins; Members only: Peter Drummond; Best overall work of art: Peter Drummond

**GOULBURN LILAC CITY FESTIVAL EXHIBITION 1986**

Judge: Alison Chrystal

Winners: Open: Patrick Carroll; oil or acrylic: Alex Hall; watercolour: Peter Constant; traditional: Betty Osborne; miniature: Gladys Cologon; print/drawing: M. Litchfield; restricted: Joy McKillop

**KIAMA ART EXHIBITION 1986**

Winners: Peter Stuyvesant Cultural Award: John Sharman; traditional: Gary Laird; non-traditional: Shannus O'Sullivan; watercolour: Leslie Kiernan; local: Many-Jane Burke; still life: Robyn Drake

**NEW SOUTH WALES TRAVELLING ART SCHOLARSHIP 1986**

Judge: Stan de Teliga, Loretta Quinn, Tom Arthur  
Winner: Christopher Auckett

**RAYMOND TERRACE ART SHOW 1986**

Judge: Helen Tyzack  
Winners: Garry Jones, Joanne Thew, Raymond Walsh, Kathleen Callaghan, Ruby Millikin

**10TH TAREE ART EXHIBITION 1986**

Judge: Pamela Thalban-Ball  
Winners: Watercolour: John Parkinson; modern: Naomi Leago; graphics: Sandy de Beyer; oil: Dorothy Davies; sculpture: Babette Gomme; oil: Dorothy Davies; best work: Valerie Wright.  
Judge: Geoff Bardon, Mary Kirby, Felicity Jackson  
Winner: Open (Youth): Raylee Tattersall

**WARRINGAH ART PRIZE 1986**

Judge: Louis James, Frank McNamara, Stanislaus de Hauteclouque  
Winners: *Many Daily Award*: Judith White; Warringah Shire Award: John Caldwell; Judge: Frank McNamara

Winner: Watercolour: Allan Hondon  
Judge: Stanislaus de Hauteclouque  
Winner: Print: Wendy Sharpe  
Judge: Louis James  
Winner: Local Painting: Sue Bellomo  
Judge: Christopher Thompson  
Winner: Open Ceramic: Jolanta Janavicius  
Judge: Jennifer Saunders  
Winner: Open Textile: no prize awarded  
Judge: Christopher Thompson, Jennifer Saunders  
Winner: Local Craft: Caroline Gibbs

**Victoria****ANDOR MESZAROS PRIZE 1986**

Judges: Memory Holloway, Margaret Gunnerson, Claudine Top  
Winners: first: Anton Hasell; second: Phillip Cooper  
High commendations: Antoinette Edmonds, Ian Christie-Johnston, Bart Sanciolo

**MORNINGTON PENINSULA ARTS CENTRE 1986**

Winners: Craig Bird, Cressida Campbell, Peter Charuk, Pem Debenham, Domenico de Clario, Ian Gardener, Ruth Johnstone, Mick Kemp, Andrew Leslie, Bernard Slawik, Deborah Walker

**WILLIAM HOGGAN THOMAS AWARD 1986**

Judges: Members of the Association of Sculptors of Victoria  
Winners: first: Alan Bacon; second: Douglas Stephens; third: Andrew Patience

**Recent gallery prices**

Sizes in centimetres

AMOR, Rick: Runner, woodcut, 29 x 43.5, \$350 (Niagara, Melbourne)  
ASPDEN, David: Duo, oil on canvas 152 x 122, \$5,000 (Roslyn Oxley, Sydney)  
AUDETTE Yvonne: The wharf at sunset, oil on board, 91.5 x 122, \$3,000 (Garry Anderson, Sydney)  
BENNETT, Rubery: Kangaroo Valley from Cambewarra Mt., oil on board, 28 x 30, \$12,000 (Gallery 460, Gosford)  
BEZOR, Annette: A bedroom piece 1, oil on linen, 200 x 200, \$4,000 (Roslyn Oxley, Sydney)  
BOYD, David: Reflections, oil on board, 97 x 122, \$8,500 (Wagner, Sydney)  
CALDWELL, John: High country morning, 95 x 155, mixed media, 95 x 155, \$3,000 (Gallery 460, Gosford)  
COLE, Peter D.: Symbols of a landscape, steel and copper with patinated and painted surfaces, 254 x 170, \$4,000 (Realities, Melbourne)  
CONNOR, Kevin: Two comfortable chairs and morning view, oil on linen, 153 x 183, \$14,000 (Roslyn Oxley, Sydney)  
HAASZ, Genny: Battista's man, bronze sculpture, 30 x 32, \$750 (Niagara, Melbourne)

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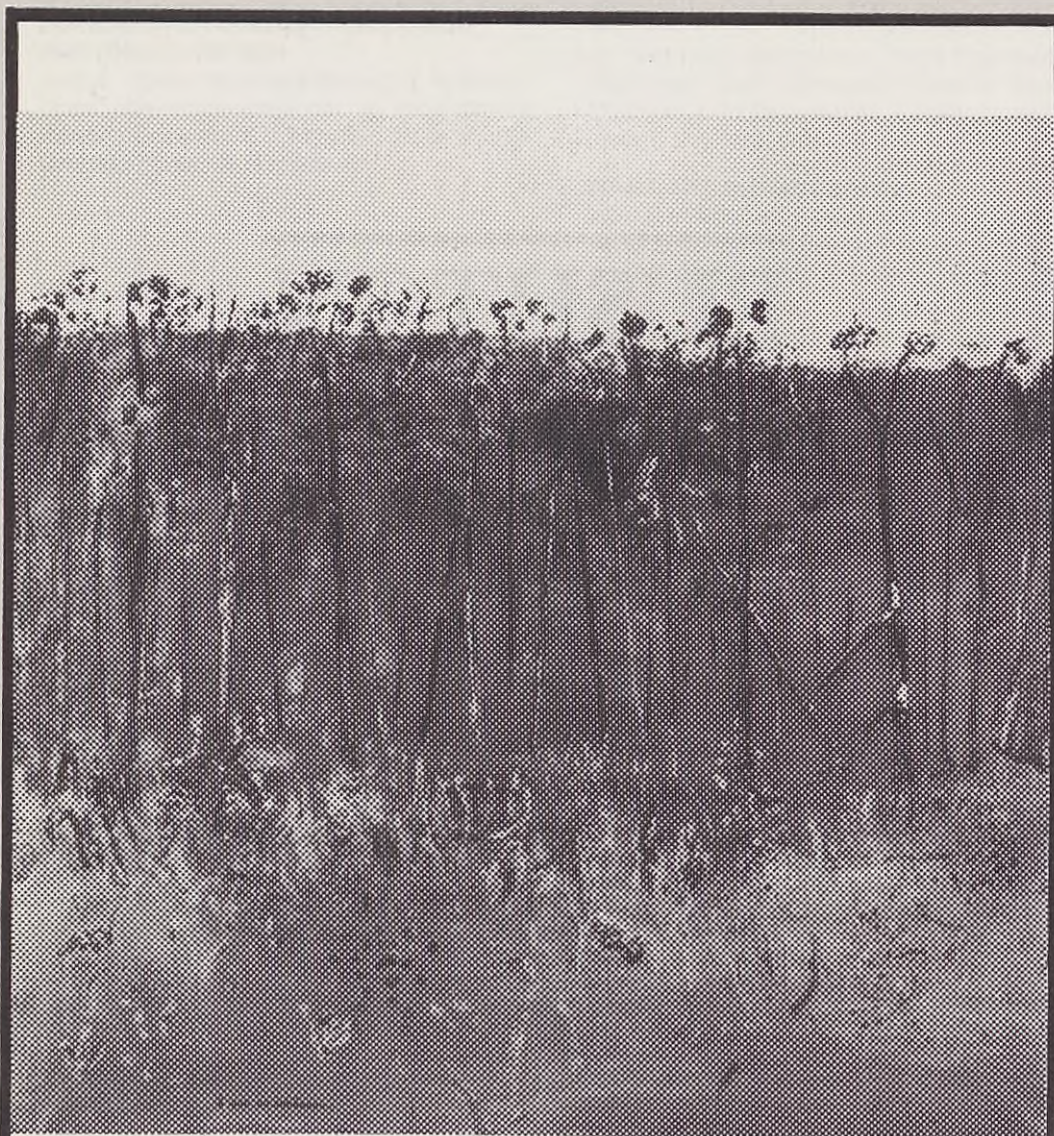
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HEYSEN, Sir Hans: Adelaide Hills, cattle grazing, watercolour, 35 x 40, \$10,000 (Gallery 460, Gosford)  
HINDER, Frank: Cyclic, luminal kinetic, 83.2 x 31.2, \$12,000 (Bloomfield, Sydney)  
LAVERTY, Ken: Riverside evening, watercolour, 76 x 102, \$750 (Gallery 460, Gosford)  
MARRINON, Linda: Colin Gamlin, acrylic on canvas, 143 x 180, \$1,500 (Tolarno, Melbourne)  
MATWIEJEV, Magda: Mask, oil on canvas, 213 x 167, \$2,000 (Realities, Melbourne)  
NAMATJIRA, Albert: Central Australian Ranges, watercolour, 28 x 30, \$6,200 (Gallery 460, Gosford)  
NICHOLS, Michael: Guitar Jim and his dog Slim, metal sculpture, 87 x 77 x 25, \$650 (Coventry, Sydney)  
RAFT, Emanuel: The hospitality, acrylic, oil and gold leaf on canvas, 214 x 350, \$12,000 (Coventry, Sydney)  
RIGBY, John: Palmwoods, oil on canvas, 91.5 x 122, \$6,000 (Wagner, Sydney)  
ROSE, William: Untitled, oil on board, 80 x 128, \$5,250 (Wagner, Sydney)  
STAMP, Susan: Scheherezade, charcoal on paper, 53 x 75, \$400 (Niagara, Melbourne)  
TAYLOR, Ben: Insect nest, hard ground etching, 22.5 x 30, \$160 (Garry Anderson, Sydney)  
THOMAS, Richard: No 97 (generation), oil and blackboard paint on canvas, \$450 (Garry Anderson, Sydney)  
TUCKSON, Tony: (Seated figure, bold outline) oil on canvas, 91 x 71, \$15,000 (Watters, Sydney)  
WOODWARD, Margaret: Girl with a bird, drawings 105 x 147, \$1,850 (Gallery 460, Gosford)  
WRIGHT, Doug: Travelled land, oil on canvas, 150 x 240, \$3,800 (David Ellis, Melbourne)  
ZUSTERS, Reinis: Narrow neck, oil, 122 x 102, \$4,700; Eroded gorge, oil, 92 x 123, \$3,500 (Delmar Weekend Gallery, Sydney)

SMART, Jeffrey: Olga Mada la vista, ink and watercolour, 32 x 47, \$4,250  
WILLIAMS, Fred: Fire burning on the ridge, oil on canvas, 122 x 132, \$130,000  
WILLIAMS, Rhys: Cattle by the creek, oil on board, \$750

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**16 September 1986**

ATEYO, Sam: (Cottage and trees), oil on canvas, mounted on composite board, 43.2 x 44.5, \$6,500  
BRYANS, Lina: Lorne, 1944, oil on cardboard, 50.5 x 61, \$4,500  
CROOKE, Ray: (The Opera House from the Botanical Gardens), oil on canvas, 61 x 91, \$1,500  
DUNDAS, Douglas: (Sydney Harbour), oil on canvas, 61 x 71, \$5,100  
GREGAN, Kerry: (Triptych landscape), oil on composition board, each panel: 198 x 90, \$1,000  
JACKSON, James R.: The harbour at evening, oil on canvas on cardboard, 38 x 46, \$7,000  
LINDSAY, Norman: Woodland nymphs, watercolour 28.5 x 26, \$7,600  
MURCH, Arthur: (Woman and children by the sea), oil on panel, 32 x 51, \$2,900; Lady and admirer, oil on canvas board, 30.5 x 40.5, \$1,700  
REHFISCH, Alison: (Houses, Berrima), oil on canvas on cardboard, 29 x 26.5, \$900; (Still life with zinnias), oil on plywood, 51 x 40, \$1,050  
SAWREY, Hugh: How they robbed the mail, oil on canvas, 77 x 102, \$2,600  
SHANNON, Michael: (Islanders by the sea), oil on canvas, 77 x 91, \$1,250  
SHERMAN, Albert: Natures gifts, oil on canvas, 66.5 x 76.5, \$6,600  
SOLOMON, Lance: (Figures in landscape), oil on composition board, 40.5 x 30.5, \$2,100  
WAKELIN, Roland: (Sydney Harbour, Berry's Bay), oil on cardboard, 43 x 55.5, \$7,000  
WHITELEY, Brett: Australian view, charcoal, pen and ink, 83 x 76, \$6,000

**Art auctions**

*Sizes in centimetres*

**Geoff K. Gray**  
**15 September 1986, Sydney**

ALLCOT, John: Hawkesbury landscape, oil on board, 29 x 45, \$3,700  
BOYD, Arthur: Boats looking from eden towards Boydtown, oil on canvas, 46 x 57, \$8,000  
BRACK, John: Arabesque, oil on canvas, 89 x 115, \$50,000  
CROOKE, Ray: Islander combing her hair, oil on board, 76 x 101, \$5,250  
DICKERSON, Robert: The cocktail party, oil on board, 120 x 180, \$16,000  
JACKSON, James, R.: West of Wollongong, oil on canvas, 29 x 41, \$2,700  
MINNS, B.E.: Cows in the stream, watercolour, 23 x 30, \$2,500  
MOVLIG, Jon: Aboriginal stockman, oil on paper laid down, 93 x 68, \$3,500  
NAMITJIRA, Albert: Ayers Rock, watercolour, 32 x 52, \$10,000  
OLSEN, John: You Beaut Country, oil on canvas, 214 x 167, \$47,000

**Christie's**  
**7 October 1986, Sydney**

BLACKMAN, Charles: Claudine as a school girl, charcoal, crayon and pastel, 178 x 149, \$18,500; Waiting, oil on canvas, 159 x 121.9, \$19,000  
CLARK, Thomas: Muntham homestead, oil on canvas, 57 x 87, \$150,000  
FAIRWEATHER, Ian: Head, gouache on cardboard, 52 x 37, \$20,000  
FOX, E. Phillips: Rocky cove with promenade, Sydney Harbour, 37 x 44, \$45,000  
VON GUERARD, Eugene: Tower Hill, watercolour, 39.4 x 66.7, \$150,000  
GLOVER, John: A view of the town of Chester, oil on canvas, \$38,000  
HEYSEN, Sir Hans: The blue gum, watercolour, 32 x 40, \$11,000  
JOHNSON, Robert: Gillmore Valley, NSW, oil on canvas, 56 x 65, \$15,000; River bed, Capertree Valley, oil on canvas, 56 x 66, \$10,000  
MINNS, B.E.: Fending off the pig, watercolour, 23.5 x 32, \$6,000  
PROUT, John Skinner: Willoughby Falls, oil on canvas, 91.5 x 73, \$180,000



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ROBERTS, Tom: Daddy Halloran, pastel on card, 117 x 79.4, \$55,000; The pink cottage, oil on board, 24.6 x 33, \$40,000  
WILLIAMS, Fred: A landscape with acacias, oil on canvas, 193 x 244, \$160,000

### Sotheby's

**22 October 1986, Sydney**

BELL, George: Floral still life, oil, 65 x 59.5, \$13,000  
BENNETT, Rubery: The Burrajong Valley, oil on board, 24.5 x 34.5, \$10,000  
BUNNY, Rupert: Heliades, oil, 60 x 73, \$47,000; Melbourne Botanic Gardens, oil, 435. x 58.5, \$46,000  
CONNOR, Kevin: Sydney Harbour from McMahon's Point, oil on board, 100 x 120, \$3,000  
DRYSDALE, Sir Russell: Soldier with children, pen and ink drawing, 17 x 19.5, \$3,800  
DOBELL, Sir William: Eight sketchbooks and one photograph album, \$5,000  
FAIRWEATHER, Ian: The water buffalo, mixed media on board, 38 x 55.5, \$21,000  
FOX, E. Phillips: The Riviera, oil, 32 x 44, \$10,000  
FOX, Ethel Carrick: Autumn, Canberra, oil on board, 26.5 x 37, \$4,200  
FRIEND, Donald: The brothers, black ink and gouache, 37 x 27, \$3,200  
GILL, Samuel Thomas: Gold diggings, near Mount Alexander, 1874, watercolour, 24 x 34.5, \$48,000  
HEYSEN, Sir Hans: The red gum, oil on canvas, 71 x 86.5, \$70,000  
LYMBURNER, Francis: Claire bending – harlequin dancer, oil on board, 91 x 70, \$11,000  
MARTENS, Conrad: Woolloomooloo Farm, watercolour, 44.5 x 65, \$210,000  
MITCHELL, Sir Thomas Livingstone: Turandurey and Ballandella, watercolour, 25 x 17, \$48,000  
NAMATJIRA, Albert: Gum tree with distant mountain, watercolour, 38.5 x 28, \$6,500  
O'BRIEN, Justin: Boy in a brown hat, oil on board, 85 x 61, \$9,000  
PASSMORE, John: Bathers series, oil on canvas, 44 x 55, \$48,000  
PRESTON, Margaret: Plaid bow, wood block print, 47 x 31, \$12,000  
SMART, Jeffrey: Paringa, oil, 50 x 81.5, \$16,000  
STREETON, Sir Arthur Ernest: View of Sydney Cove, oil on panel, 14 x 51, \$120,000; Circular Quay from Milson's Point, oil on panel, 19 x 64.5, \$65,000  
WAKELIN, Roland: Country road, oil on board, 35 x 50, \$4,000

### Rushton Fine Arts

**27 October 1986, Sydney**

ASHTON, Julian: Grazing cattle, Misty Mountain, oil on panel, 41 x 25, \$65,000  
BASTIN, Henri: Cooktown, Queensland, oil on board, 50.5 x 86.5, \$1,600  
BENNETT, Rubery: Jenolan country, oil on canvas, 48.5 x 59, \$16,500; Burratorang Valley, oil on canvas, 59 x 74, \$33,000; The gables, Burratorang, Valley scene, oil on board, 34.5 x 29, \$7,000  
BOYD, David: Children in the orchard, oil on board, 51 x 76, \$2,400  
CROOKE, Ray: Relaxing in the garden,

Thursday Island, oil on board, 76 x 102, \$4,750  
DRYSDALE, Sir Russell: The water diviner, watercolour, 56 x 76, \$22,000  
ESLING, Gordon: Landscape with rolling hills and cattle, oil on board, 26.5 x 44, \$2,200  
FEINT, Adrian: Floral baquet, oil on canvas, 60 x 55, \$5,500  
FLETCHER, William: Roses still life, pencil and watercolour, 34.5 x 26.5, \$600  
FRIEND, Donald: Movements of a surfboard rider, watercolour and ink, 79 x 57, \$1,250; The flowers, gouache, 79 x 57, \$4,000  
JOHNSON, Robert: Mt Buffalo Ranges, oil on canvas, 73 x 98, \$14,000  
LISTER LISTER, William: Sydney Heads from Manly Cove, watercolour, 32 x 100, \$2,200  
LONG, Syd: A view to a quiet shore, watercolour, 43 x 30, \$2,600  
LYMBURNER, Francis: Troubadour Romeo and Juliet ink and wash, 40 x 32, \$500  
O'BRIEN, Justin: Still life, oil on board, 75 x 53, \$9,500  
POWER, Septimus, H.: Horse and foal resting, oil on canvasboard, 35 x 46, \$5,250  
PRENZEL, Robert: Aboriginal man and aboriginal woman, carved cedar, \$4,800  
PRESTON, Margaret: Still life – fruit bowl, oil on board, 40 x 50, \$22,000  
REES, Lloyd: A set of four hand-coloured lithographs, Harbour series, each 38 x 52, \$1,600  
SCHLEISINGER, H.: Une Leçon d'amateur, oil on canvas, 92 x 72, \$4,000  
SHERMAN, Albert: Still life – bowl of mixed flowers with roses, oil on board, 46 x 66, \$3,500; Still life – silver bowl of roses, oil on board, 45 x 65, \$3,750  
SMITH, Carlton Alfred: A child walking at the lake shore – she carries her book, watercolour, 37 x 25.5, \$3,200  
TRISTRAM, John William: Sunrise, watercolour, 22 x 27, \$600  
WILLEBRANDT, James: Surf's up, oil on canvas, 165 x 94, \$1,800

### Leonard Joel

**5, 6, 7 November 1986,  
Melbourne**

BOYD, Arthur: Wimmera landscape, oil on board, 90 x 121, \$20,000  
BRYNE, Samuel: North Broken Hill mine, oil on board, 54 x 100, \$4,000  
CUMBRAE-STEWART, Janet: Girl in a pink striped dress, pastel, 35.5 x 25.5, \$3,500  
CURTIS, James: On the road to Marysville, oil on canvas, 41 x 65, \$18,000  
DAVIES, David: The season of storm, stress and toil, oil on canvas on board, 121 x 158, \$420,000  
DRYSDALE, Sir Russell: The barber, oil on board, 46.5 x 49, \$42,500  
FOX, E. Phillips, Emanuel: Afternoon light, oil on board, 25 x 33.5, \$12,000  
FRATER, William: The bathers, oil on board, 86 x 87, \$4,200  
GARRETT, Thomas Balfour: Hogan's humpy, monotype, 24 x 28.5, \$5,750  
GRUNER, Elith: Woods quarry, oil, 37.5 x 27.5, \$15,000  
HERMAN, Sali: Bauxite mine, oil on canvas, 90.5 x 182, \$17,000  
HEYSEN, Hans: Over the hills, watercolour, 32.5 x 40, \$10,000; The sand carter, reed beds, oil on board, 24 x 34, \$19,000  
LONG, Syd: Spirit of the plains, watercolour, 27.5 x 55.5, \$32,000



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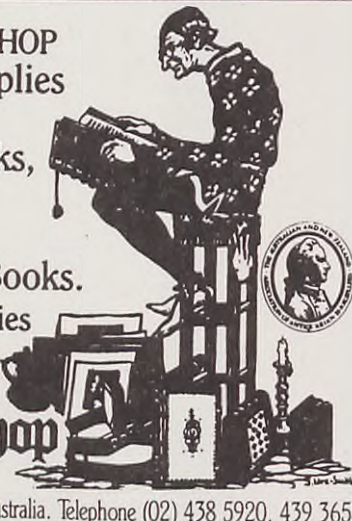
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LYMBURNER, Francis: Girl sprawled, oil on  
board, 46 x 73, \$1,100  
MINNS, B.E.: The blue hat, white ribbon,  
watercolour, 43 x 35, \$16,000  
O'CONNOR, Kathleen: Fruit and flowers, oil  
on board, 75 x 102, \$36,000  
OLSEN, John: Summer landscape, mixed  
media, 75 x 56, \$4,500  
PASSMORE, John: Figures in the rain, ink  
and wash, 38 x 56, \$1,200  
PIGUENIT, William Charles: Derwent River,  
oil on canvas board, 44 x 74, \$36,000  
PRESTON, Margaret: Dry river crossing,  
Northern Territory, monotype, 20.5 x 20.5,  
\$5,500  
REES, Lloyd: Calstock, Tasmania, ink and  
wash, 19 x 25, \$4,500  
ROBERTS, Tom: Helen, watercolour,  
30.5 x 21.5, \$11,000  
RUSSELL, John Peter: Vue generale de  
Goulphar, oil on canvas, 29 x 50, \$25,000  
STREETON, Sir Arthur: The two boys, oil on  
canvas, 49.5 x 74.5, \$75,000  
WITHERS, Walter: Farm cottage with figure  
and ducks, watercolour, 16 x 34, \$7,500  
YIRRAWALA: Turkey totem, pigment on  
bark, \$450

FERGUSON, Ian: Ceremonial bowl, no. 1,  
1986, silver, glass  
JAPAN, Edo Period: Landscape with wild  
geese, c. 1650, pair of six-fold screens  
KLIPPEL, Robert: Untitled (opus 540), 1985,  
painted wood assemblage  
LIGHT, Col. William: Self-portrait, c. 1815,  
oil  
McCAHON, Colin: The five wounds of  
Christ no. 2, 1977-78, synthetic polymer  
paint  
RÜKRIEM, Ulrich: Untitled, 1986 granite;  
Untitled (indoor floor piece), 1986, slate  
STEINER, Henry: Epergne, c. 1877, silver

## Queensland Art Gallery

JAMES CAMPBELL AND SONS (modelled  
by James Lawrence Watts) Jardinier (in two  
parts), c. 1885, Stoneware, 61 x 49 x 32.2  
FUJIWARA, Ken: Saki bottle (Tokuri), 1974,  
(in presentation box) Stoneware, 12.7 x 8.4  
(diam)  
SHOJI, Hamada: Flask, 1974, Stone-  
ware/tenmoku glaze, 19.5 x 12.4 x 7.2;  
Hexagonal vase, 1974, Stoneware/tenmoku  
glaze, 19.6 x 10 x 8.9  
RISLEY, Tom: Sculpture no. 1, 1986, Wood  
construction, 320 x 180 x 120  
WILLIAMS, Fred: Yan Yean, Dandengongs,  
1972, Oil on canvas, 207.5 x 104.5

## Some recent acquisitions by the National and State Galleries

### Australian National Gallery

BARLETT, Jennifer: Shadow, 1985 (set of  
prints)  
BOMMELS, Peter: Experiments on human  
beings and space. 1985 (A set of 10 draw-  
ings) oil, pastel on paper  
CARTIER-BRESSON, Henri: Mexico, 1934,  
gelatin silver photograph  
MALEVICH, Kasimir: What a boom, what a  
blast! 1915, propaganda poster, published  
Moscow 1915, colour lithograph  
SHARP, Martin: 16 original designs for  
posters, 1979-1986  
SIEGEL, Arthur: The right of assembly,  
1939, gelatin silver photograph; Barbara,  
1946, gelatin silver photograph; Untitled  
(Nude and projection), 1948, gelatin silver  
photograph  
WHITE, John and SMITH, James Edwards:  
A Specimen of the Botany of New Holland,  
1773, Letterpress, engravings

### Art Gallery of South Australia

BORLASE, Nancy: Reclining figures, 1950,  
oil  
BYRNE, Sam: Reflections 1891, B.H.P.  
Smelters, Broken Hill, c. 1968, enamel  
CEZANNE, Paul: Self-portrait, c. 1896-97,  
lithograph  
DITTOBORN, Eugenio: The thirst of her  
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media  
DUBUFFET, Jean: Silence, 1959, lithograph

## Books Received

*Line, Light and Shadow* - James W.R. Lin-  
ton: Painter, Craftsman, Teacher by Anne  
Gray (Fremantle Arts Centre Press, 1986,  
ISBN 0949 206 03 2)

*E. Phillips Fox and his family* by Len Fox (10  
Little Surrey Street, Potts Point 2011, 1986,  
ISBN 0 9589 239 06)

*The Drawings of Mary McQueen* with a  
foreword by Mary Holyoake (Pioneer Design  
Studio, Melbourne, 1986,  
ISBN 909674 30 2)

*Artist's Gardens: Flowers and Gardens in  
Australian Art 1780s - 1980s* by Jennifer  
Phipps (Bay Books, Sydney, 1986  
ISBN 0 85835 969 3)

*Western Australian Art - A selection of early  
works from the Robert Holmes a Court Col-  
lection* by Roderick Anderson (Heytesbury  
Holdings Ltd, Perth, 1986,  
ISBN 0 949389 01 3)

*Thomas Baines and the Northern Australian  
Expedition* by Russell Braddon (William Col-  
lins Pty Ltd in association with the Royal  
Geographical Society, London, 1986,  
ISBN 0 00 217545 2)

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Richard Lane *Mysteries Beyond* acrylic on canvas 150 x 180 cm  
One-man Exhibition Holdsworth Contemporary Galleries, Sydney, 28 February – 26 March 1987; represented by Solander  
Gallery, Canberra; Grafton House Galleries, Cairns; Martin Gallery, Townsville.





Patrick Carroll    *The Bushfire (series) – Black Bush and Billabong*    acrylic on paper    127 x 102 cm  
Photograph by Greg Weight    Enquiries: (02) 451 6031; P.O. Box 171, Frenchs Forest. N.S.W. 2086





Anneke Silver    *Sandstone Country*    oil on canvas    120 x 120 cm

Winner Pacific Festival Prize. Represented by Artists Gallery, Yungaburra (070) 95 3740; Martin Gallery, Townsville (077) 71 2210;  
Studio, 3 Wonga Court, Townsville, Qld. (077) 74 0532





Joseph Frost    *Afternoon on Wogamia, Nowra N.S.W.*    oil on canvas    76 x 56 cm  
 Sold by Elder Fine Art Galleries, 106 Melbourne Street, North Adelaide S.A.





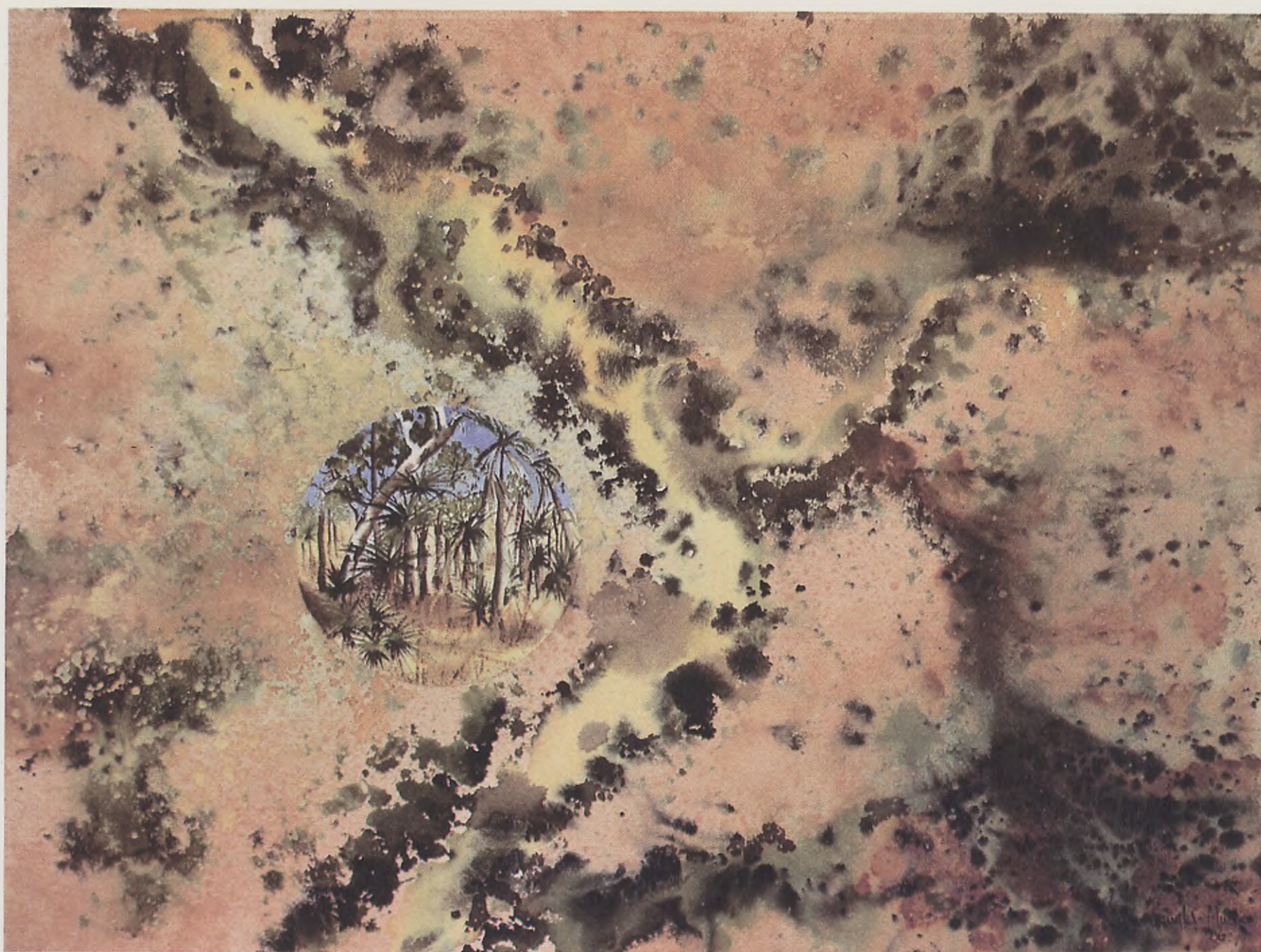
Clem Millward *High Ridge, South Coast* oil on canvas 91 x 91 cm  
Represented in Sydney by Artarmon Galleries and in Melbourne by Australian Galleries





Garry Duncan *Kakadu* oil on canvas 182 x 105.5 cm  
 Barry Newton Gallery, 269 Unley Road, Malvern. 5061. South Australia Telephone (08) 271 4523





**Karen Knight-Mudie** *Friday 30th June 1985* watercolour 78 x 52 cm

Painted as a result of invitation to join 'Artists in the Field', Kakadu 1985. Represented by Galerie Baguette Brisbane – Exhibition 3 April–30 April 1987; Philip Bacon Gallery, Brisbane; The Esplanade Gallery, Darwin; Tynte Gallery, Adelaide; Gallery Huntly, Canberra; Holdsworth Galleries; Sydney; The Blaxland Gallery, Sydney





Robert Simpson    *The Hill in Winter Tharwa*    acrylic    90 x 210 cm  
Represented in N.S.W. by Gallery 460 Gosford, 460 Avoca Drive, Green Point. Telephone (043) 69 2013. Photograph by Jill Crossley.



# *Annual Collectors Exhibition*

7th – 31st MAY 1987



*Conrad Martens 'Panoramic view of Sydney Harbour from Taronga Park' c. 1848 watercolour 45 x 65 cm.*

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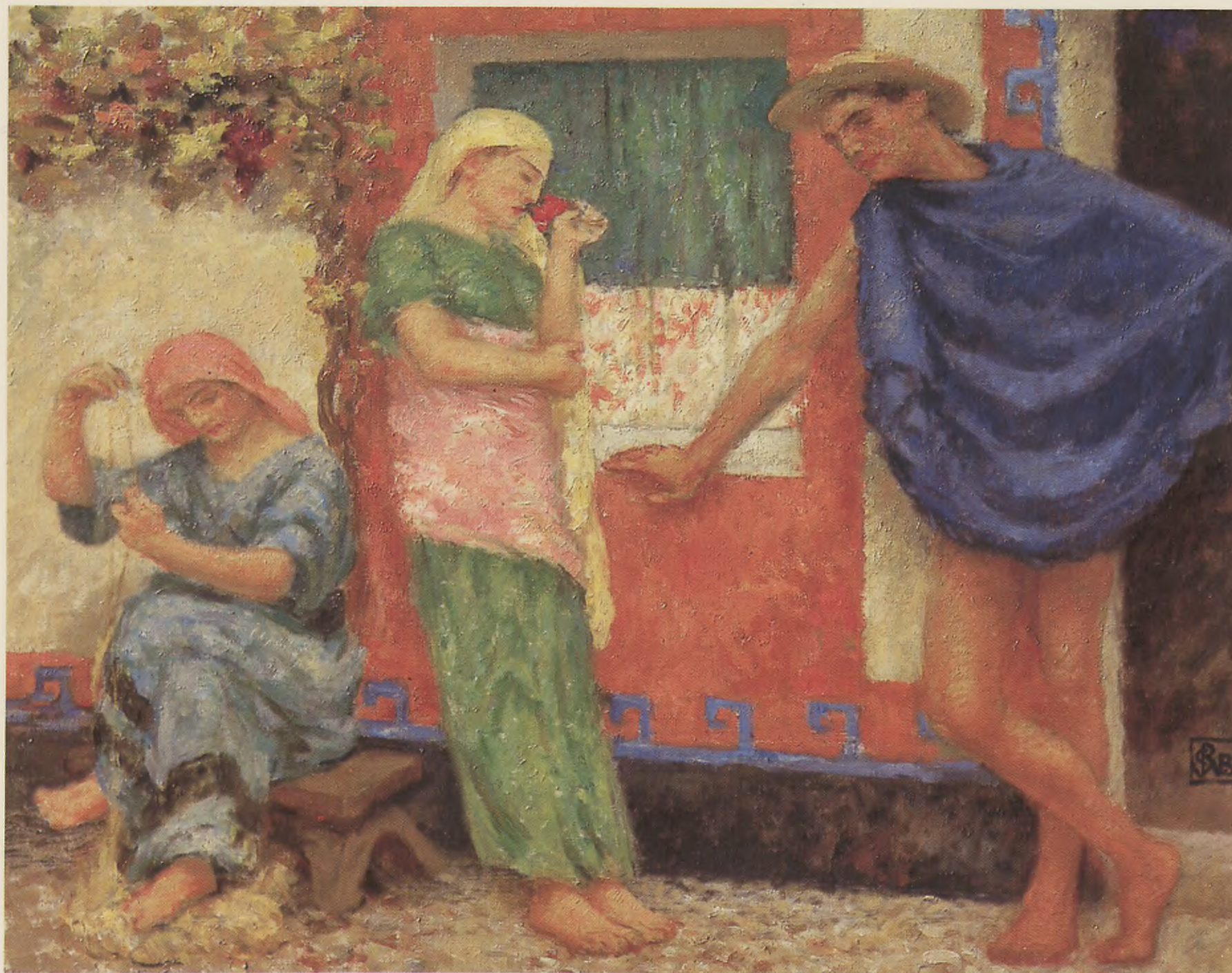
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Haughton Forrest • Norman Lindsay • Robert Johnson • B.E. Minns • Sir Hans Heysen  
A.H. Fullwood • Harold Herbert • J.S. Prout • Douglas Dundas • E. Carrick Fox  
Oscar Fristrom • Frederick Woodhouse • Henry Reilly • S.T. Gill • Rupert Bunny  
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