

PRD  
705  
A784

KEPT IN  
SERIALS

# ART

AND AUSTRALIA

Direction 1,  
Arthur Boyd, Cossington Smith  
Colonial Art of South Australia  
The Loti and Victor Smorgon Collection  
Shipwrecks  
Sali Herman at war  
Complete contents: page 445

Quarterly Journal

Established 1963

Volume 24 Number 4

Price \$8.95

Winter 1987





# ART GALLERY OF NEW SOUTH WALES

Colin Lanceley – A Survey Exhibition 1961–1987

18 July – 30 August



South Coast, from Coalcliff Mine to D.H. Lawrence 1987  
oils on carved wood and canvas

160 × 214 cm

Private Collection, Sydney

Photograph by Christopher Shain

Monday to Saturday

10 am – 5 pm

Sunday

12 noon – 5 pm



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





# COLIN LANCELEY

## *RECENT WORKS*

**SEPTEMBER 1 – SEPTEMBER 19, 1987**

REX IRWIN  
Art Dealer

First Floor, 38 Queen Street, Woollahra, 2025  
Sydney, Australia. (02) 32 3212

Gallery Hours: Tuesday to Saturday  
11 am – 5.30 pm, or by appointment.



# PIERRE AUGUST RENOIR 1841–1919



Petite Vénus Debout  
60cm High

Bronze with dark brown  
patina

Conceived with Richard  
Guino in the summer of  
1913.

Mark to back of base  
Renoir

Also on show:—  
Sir Jacob Epstein,  
Guy Boyd, Dr Arthur  
Fleischmann

Exhibited:—  
London, Grosvenor Gallery  
'From the Autumn Form'  
April–May 1968 No.53

Provenance:—  
Le Bateau Lavoir, Paris

HOLLAND  
FINE  
ART



46 CROSS STREET, DOUBLE BAY, NSW 2028. PHONE (02) 327-2605 BY APPOINTMENT

Holland Fine Art will be pleased to discuss and advise on investment or other matters relating to fine works of art.



# GALLERY 460 GOSFORD

Sculpture Park '88 Location



Bridge and Loftus Street by Roland Wakelin 33 x 42 cm Photograph by Ken Dolling

19 June – 12 July

Sixth Birthday Exhibition Gallery 460

Margaret Woodward drawings

7–30 August

Ken Knight – Traditional landscapes

4–27 September

Bela Ivanyi 'Fraser Island'

**FINE ARTS CONSULTANTS FOR INDIVIDUAL, CORPORATE AND GOVERNMENT BODIES**

460 AVOCA DRIVE, GREEN POINT. 2250. TELEPHONE (043) 69 2013 DIRECTOR: NORMAN GLENN ASSISTANT DIRECTOR: EDDI JENNINGS





Man on the road to the bridge, Darlinghurst

122 x 152 cm oil on Belgium linen

## KEVIN CONNOR

September 1987

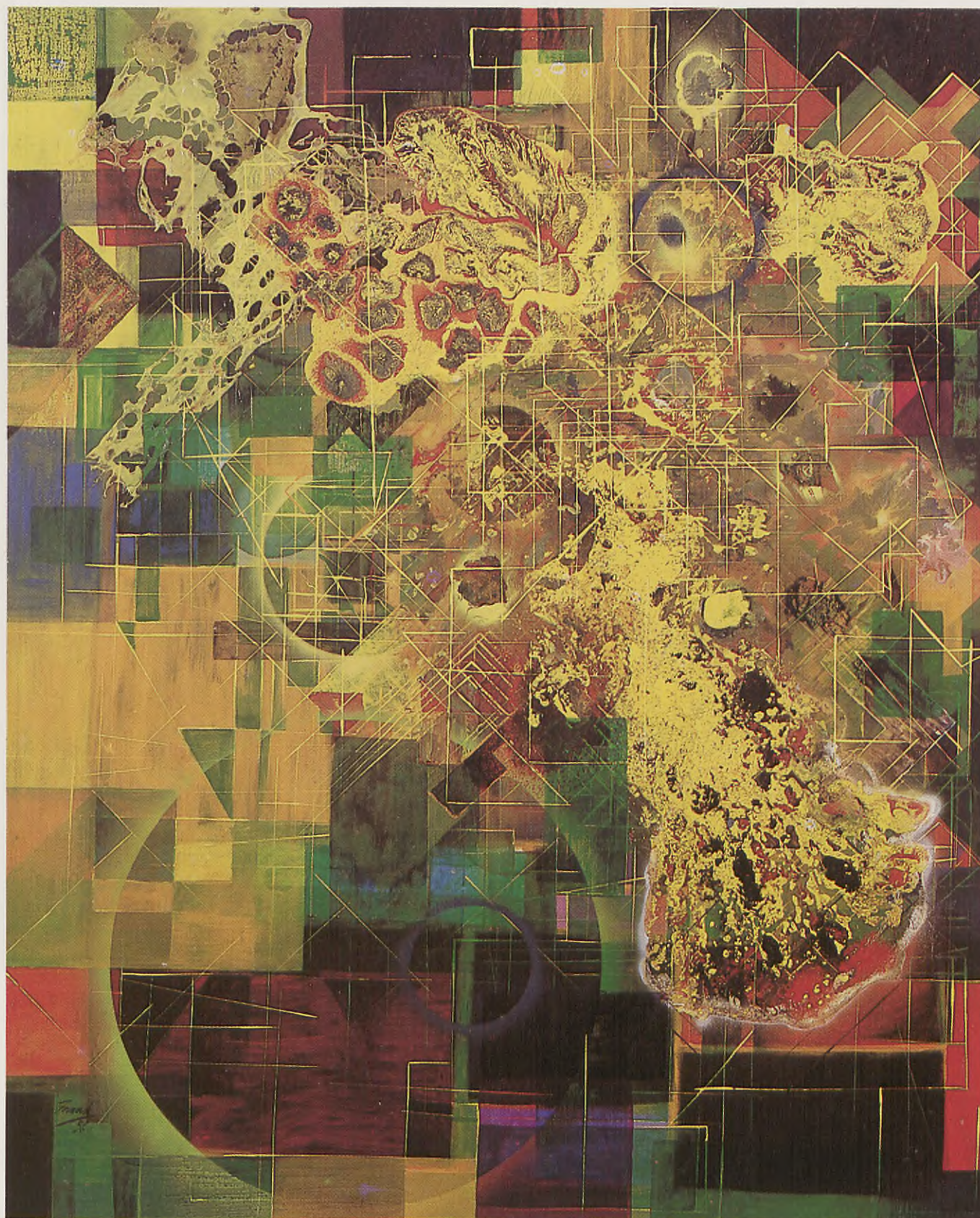
35 Jackson Street,  
Toorak. Vic. 3142  
Tel. (03) 241 3312

**realities**

Gallery hours:  
Tues.-Fri. 10a.m.-6p.m.  
Saturday 11a.m.-4p.m.



# DALE FRANK



EXHIBITION SEPTEMBER/OCTOBER 1987

**ROSLYN OXLEY9 GALLERY**

13-21 macdonald st paddington 2021 australia (02) 331 1919 tues/sat 11-6





# FINE PAINTINGS

Major auctions of paintings, prints and drawings held quarterly. Valuations for insurance and other purposes.



Grace Cossington-Smith    Native flora    oil on cardboard    27.4 × 20.5 cm

**JAMES R. LAWSON** PTY LTD

SYDNEY'S OLDEST FINE ART AUCTIONEERS. FOUNDED 1884  
With wide experience in the art market, both for advising collectors  
and for the sale of collections.

SALES: 16 JUNE, 15 SEPTEMBER, 1 DECEMBER, 1987  
IF YOU ARE THINKING OF SELLING OR BUYING, CONTACT  
(02) 241 3411



# LLOYD REES



**Berrys Bay    1918    oil on canvas    36 x 41 cm**

Provenance, Roland Wakelin. Exhibited Lloyd Rees Retrospective Art Gallery of New South Wales, October 1969.  
 Catalogue 01, "Lloyd Rees" Renee Free Lansdowne 1972.



**Philip Bacon Galleries Pty. Ltd.**  
 2 Arthur Street, New Farm, Brisbane, 4005, Australia. Telephone (07) 358 3993.





Leslie Purula  
 EMU DREAMING  
 Acrylic on canvas  
 60.5 x 89.5 cm

*Napperby Station, located 240 kms north-west of Alice Springs, has long been the home of aboriginal artists from the Anmatjera tribe.*

*Current artists include Leslie Purula, Ronnie McNamarra, Kitty Pultura and Gabrielle Possum, daughter of the distinguished Aboriginal artist, Clifford Possum.*



**NAPPERBY ARTISTS**

Represented by

Est 1929

**THE  
 BLAXLAND  
 GALLERY**





Fluxion 1984-86

## RON LAMBERT

**Watters Gallery**, 109 Riley Street, East Sydney. 2010. Telephone: (02) 331 2556  
a member of the Australian Commercial Galleries Association



---

# GEOFF DYER

---

EXHIBITION JUNE-JULY 1987    GALLERY HOURS: TUE-SAT 11AM-5.30PM

---



EVENING-LIGHT

GOUACHE ON PAPER

75CM x 103CM

---

## Eddie Glastra Gallery

---

44 GURNER STREET, PADDINGTON. NSW 2021    PHONE (02) 331 7322 • 331 6477

---



# Leonard Joel

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



ARTHUR LOUREIRO  
oil on canvas 92 x 135 cm

TWO FRIENDS (MELBOURNE 1887)

Forthcoming National Art Auction  
will be held on the 22nd and 23rd July  
Malvern City Hall (Malvern Victoria) – featuring important oil paintings and water-  
colours from the Colonial, Heidelberg and Modern Schools of Australian art.

Advice is offered on Buying and Selling in all areas of the Fine Arts, Photography  
and Restoration.

Interstate Capitals are visited on a regular basis.

For Further Information  
Valuations and Catalogue Subscriptions  
Contact

**JON DWYER**  
1195 High Street, Armadale, Victoria, 3143.  
Telephone: (03) 20 2654/20 1040





*Studio Corner. 90x80.5cm. c.1964*

**Francis Lyburner Paintings and Drawings**

**June 19 - July 11 1987**

**DAVID JONES ART GALLERY SEVENTH FLOOR ELIZABETH STREET**

266 5640

266 5091



WINTER 1987

Art Quarterly  
ISSN 0004-301 X

**Publisher:** Sam Ure Smith  
At the Fine Arts Press Pty Limited  
Sydney, Australia  
**Volume 24 Number 4**



**Cover illustration**  
ARTHUR BOYD

HALF-CASTE WEDDING 1955  
Oil and amylacetate on board  
122 x 160 cm Private Collection

**Editors:** Leon Paroissien,  
Jennifer Phipps

**Assistant Editor:** Annabel Davie

**Advertising Manager:** Anna Bosman

**Design and Production Manager:**  
Janet Gough

**Production Assistants:** Alison Henry,  
Edwina Piat

**Advisory Panel**

Melbourne: John Hoy  
Brisbane: Pamela Bell  
Perth: Ted Snell  
Europe: Ronald Millen

Designed and produced in Australia  
Typeset in Sydney by  
Australian HI-FI Publications Pty. Ltd.  
Printed in Korea by Hyondae  
Trading Company/Pyung  
Hwa Dang Printing Company  
©Copyright Fine Arts Press  
Pty Limited 1987  
ALL RIGHTS RESERVED

**Trade distributors:**

Gordon and Gotch, Ltd  
Australia and New Zealand

**ART and Australia**

Fine Arts Press Pty Limited  
653 Pacific Highway, Killara 2071

**Editorial, Advertising, Production:**  
(02) 498 4933 Facsimile (02) 498 2775

**Subscriptions: Roslyn Adams**  
(02) 498 7452

**Subscription Rates:**

Yearly rate (four issues)  
within Australia: Aust \$34;  
Overseas Aust. \$42 (U.S. \$42)

Single copies:

\*Recommended retail price \$8.95  
(plus mail - within Aust. \$2.25,  
Overseas \$3.75)

# ART

AND AUSTRALIA

VOLUME 24

4

## Commentary

- 467 Musée d'Orsay by Eddy Batache  
469 New temporary exhibitions gallery at the National Gallery of Victoria  
by Elizabeth Cross  
470 Recent acquisitions by public galleries  
472 Orange Regional Gallery by Peter O'Neill  
474 Exhibition commentary: public galleries  
476 New light on *The rape of Europa* by Henri Matisse  
by Felicity St John Moore  
478 Adelaide review by Neville Weston  
480 Imitation versus creation by Sam Atyeo  
481 Exhibition commentary  
482 Book reviews  
484 Obituaries
- 
- 490 Reading Boyd's *Bride thirty years later* by Margaret Plant**
- 
- 497 Direction 1 by Barry Pearce**
- 
- 505 Artist's choice no. 31 – Toni Warburton: *Cungewoi 1* by Susan Norrie**
- 
- 506 Shipwrecks, lifeboats, migrations: recent themes in Melbourne art**  
by Memory Holloway
- 
- 512 Grace Cossington Smith's sketchbooks by Andrew Sayers**
- 
- 519 Australias' forgotten painters: South Australian colonial painting  
1836–1880 Part One 1836–1850 by Ron Radford**
- 
- 524 The Loti and Victor Smorgon Collection of Contemporary Australian  
Art Ashley Crawford interviews John Buckley**
- 
- 528 Sali Herman's war paintings by Anne Gray**
- 
- 538 Art Directory:** Recent and forthcoming exhibitions, competitions,  
prizewinners, recent gallery prices, art auctions, gallery acquisitions,  
books received and classified advertising.



# CHRISTOPHER DAY

## FINE AUSTRALIAN AND EUROPEAN PAINTINGS



Sir Hans Heysen    The Sandcarter    oil on board    25 × 35 cm    Signed lower right  
dated 1906    Collection: Sir W. Baldwin Spencer

Exhibited: National Art Gallery of New South Wales Sir W. Baldwin Spencer's Loan Exhibition 1916

Works normally in stock:

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

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



---

# CHRISTIE'S

AUSTRALIA

## Impressionist and Modern Pictures



Vincent van Gogh:  
Sunflowers, painted in  
January 1889, oil on canvas  
39½ by 30¼ in.  
(100.5 by 76.5 cm). Sold on  
30 March in London for  
**£22.5 million**  
**(A\$51.37 million)**

Christie's hold  
regular sales of  
Impressionist and  
Modern Pictures  
and Sculpture in  
New York and  
London.

Sue Hewitt  
298 New South Head Road  
Double Bay, 2028  
Tel: (02) 326 1422  
Telex: 26343

Mrs. Patricia Macdonald  
103 Caroline Street  
South Yarra  
Victoria 3141  
Tel: (03) 266 3715

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

Michael Findlay  
502 Park Avenue  
New York, N.Y. 10022  
Tel: (212) 546 1000  
Telex: 620721

---



# ARCH CUTHBERTSON



18 JULY –  
8 AUGUST

Ironbarks 1985  
244 x 198 cm  
oil on canvas

HOLAND  
FINE  
ART



46 CROSS STREET, DOUBLE BAY, 2028 NEW SOUTH WALES PHONE (02) 327 2605  
SATURDAY 1-5 MONDAY TO FRIDAY BY APPOINTMENT



# LEONARD FRENCH

SEPTEMBER – PERTH

NOVEMBER – ADELAIDE



The Vortex 1984–85

Enamel on hessian on masonite  
183 x 152 cm

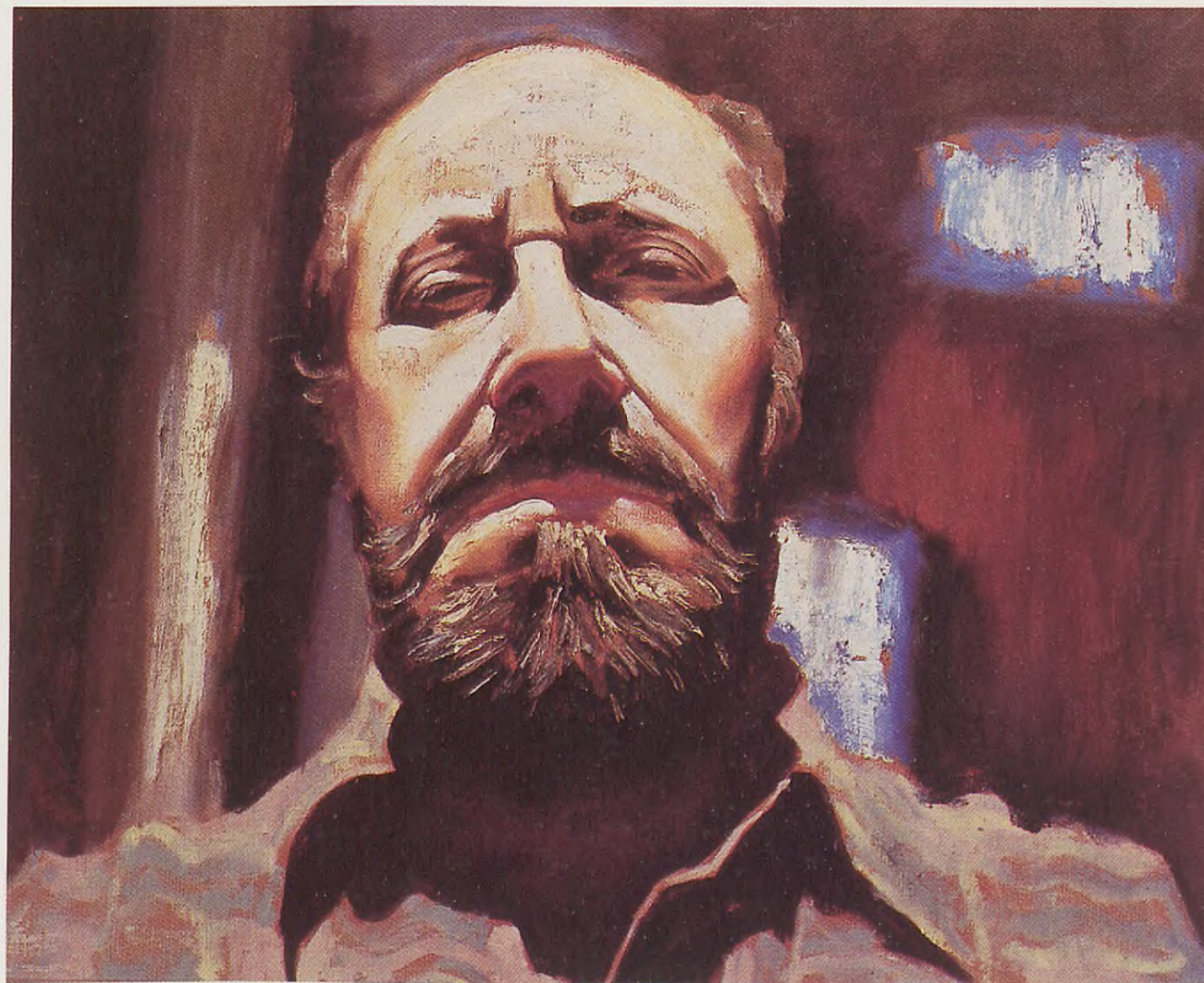
greenhill  
galleries

140 BARTON TERRACE NORTH ADELAIDE SOUTH AUSTRALIA 5006  
20 HOWARD STREET PERTH WESTERN AUSTRALIA 6000

TELEPHONE (08) 267 2887  
TELEPHONE (09) 321 2369



# ALBERT TUCKER – “FACES I HAVE MET”



Self (1983)

oil on board 51 x 61 cm

“These are portraits of the survivors and participants over that time . . . I had that compassion you feel knowing we are all dying, fading out . . . the important thing to me was to recreate their presences and fix them so that they would have some kind of immortality.” (from a taped conversation between Albert Tucker and James Mollison, Tolarno Galleries catalogue, 1985)

Saturday 25 July – Wednesday 19 August 1987



B O N Y T H O N – M E A D M O R E G A L L E R Y

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



---

# SOTHEBY'S

FOUNDED 1744

---

**Sotheby's ensure the best results**



Arthur Boyd  
52 x 64 cm

"Berwick, Victoria 1949"

oil on canvas  
signed lower right

To be included with other major Australian Paintings in  
our 29 July sale, Melbourne.

If you would like to include your painting in our next sale in Sydney,  
in October, please contact either Robert Bleakley or Warren Elstub,  
in Sydney or Ann Roberts, in Melbourne. Entries close mid-September.

---

## Sotheby's Australia Pty Ltd

13 Gurner Street  
Paddington NSW 2021  
Telephone (02) 332 3500  
Registered in NSW

Licensee in Charge: Robert Bleakley

606 High Street,  
East Prahran, Victoria. 3181.  
Telephone (03) 529 7999  
Incorporated in Victoria

---



# IAN PEARSON



Billabong blues 1987  
183 x 203 cm mixed media

Collection: Elton John

## ROBIN GIBSON GALLERY

278 Liverpool Street, Darlinghurst, Sydney, N.S.W. 2010. Telephone (02) 331 6692





Arthur Boyd

Bathers and Pulpit Rock 1984-85

274 x 457 cm



AUSTRALIAN GALLERIES

35 DERBY STREET COLLINGWOOD 3066 MELBOURNE  
(03) 4174303

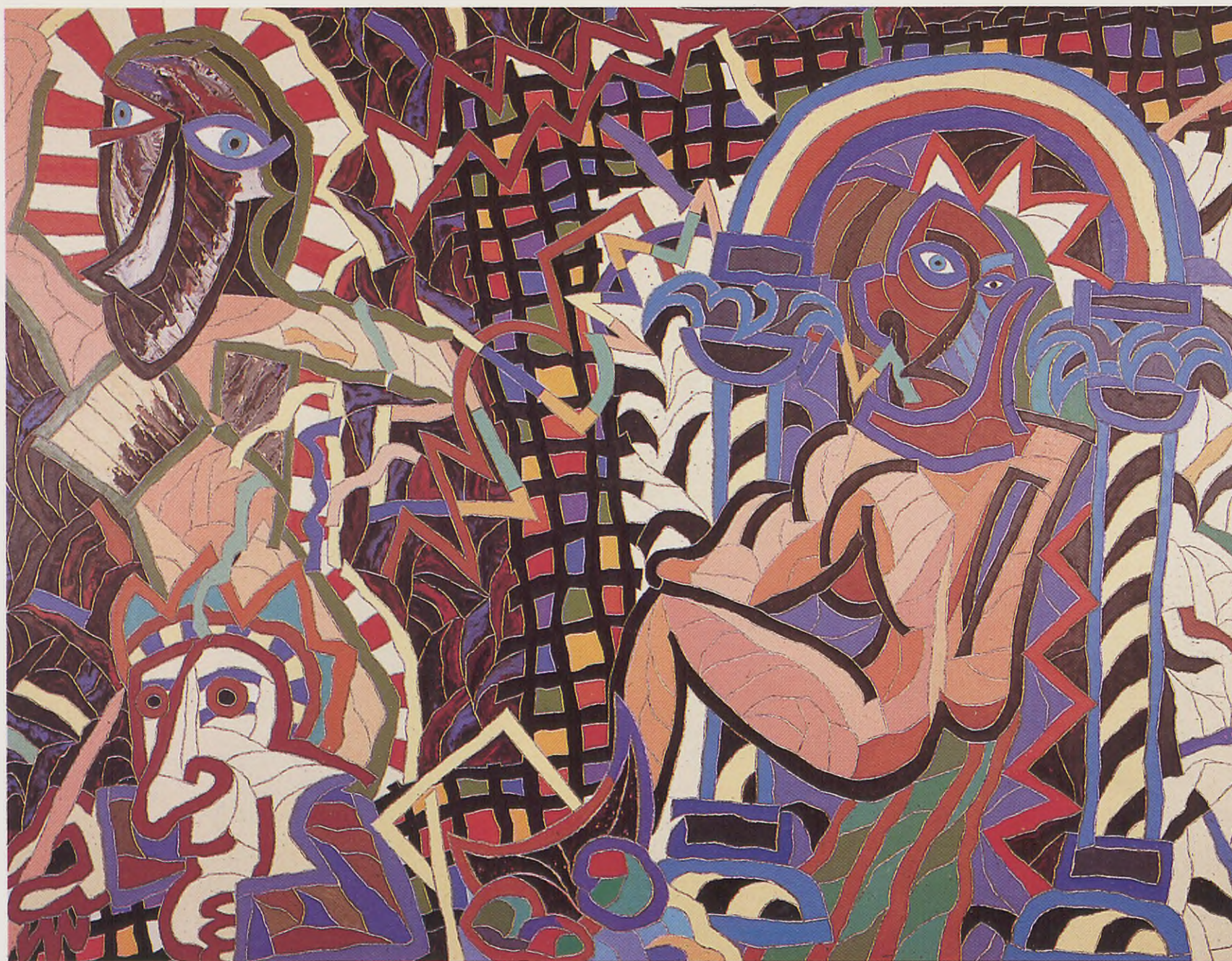


# THE ART DIRECTORS GALLERY



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





Scenes from the Floating Laundry 1986

oil and wax on canvas 183 × 246 cm

TERRY BATT

19 August – 12 September 1987

NIAGARA GALLERIES

245 PUNT ROAD RICHMOND 3121 VICTORIA TELEPHONE (03) 429 3666 TUES-FRI 11 – 6 SAT 10 – 1





Eye-puzzle. 1986, oxide and acrylic on jute 38 x 38 cm

JOE FELBER  
JULY – AUGUST 1987

**Garry Anderson Gallery**

102 BURTON STREET, DARLINGHURST, NSW 2010 AUSTRALIA • TELEPHONE (02) 331 1524  
GALLERY HOURS 12 TO 6 TUESDAY TO SATURDAY





TONY TUCKSON *Untitled* c. 1964, acrylic on board 122 x 122 cm

## Garry Anderson Gallery

102 BURTON STREET, DARLINGHURST, NSW 2010 AUSTRALIA • TELEPHONE (02) 331 1524  
GALLERY HOURS 12 TO 6 TUESDAY TO SATURDAY

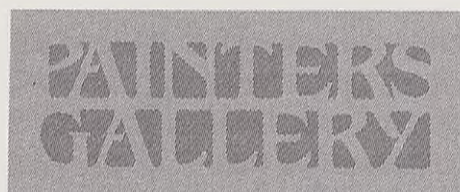


# BARBARA CAMPBELL



Structure of Recollection II      mixed media on paper      70 x 100 cm      1986      Photograph by Ian Knight

26 May – 13 June 1987 (opening 30 May)



First Floor, 137 Pyrmont Street,  
Pyrmont N.S.W. 2009 Phone (02) 660 5111  
Hours: Tues–Sat 11am–6pm



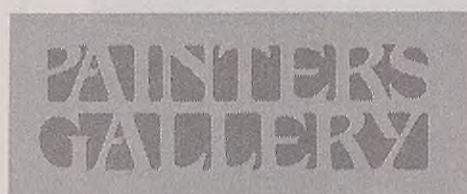
# JOHN SMITH



The Grand Wazoo 1986

acrylic on linen 120 x 90 cm

7-25 July 1987 (opening 11 July)



First Floor, 137 Pyrmont Street,  
Pyrmont N.S.W. 2009 Phone (02) 660 5111  
Hours: Tues-Sat 11am-6pm



The sausage stall 90 x 107 cm



PARADISE AT THE FRONT DOOR SERIES  
PAINTINGS BY

**ANNE GRAHAM**

AND  
PAINTINGS AND GRAPHICS BY

**ANTONIO MURATORE**

The Directors chair 100 x 83 cm



5-28 JULY, 1987

**THE TOWN GALLERY**

4TH FLOOR, DUNSTAN HOUSE, 236 ELIZABETH STREET, BRISBANE. TEL. (07) 229 1981. SUN-FRI 10 - 5  
OWNER-DIRECTOR: VERLIE JUST REPRESENTING DISTINGUISHED AUSTRALIAN ARTISTS





Abandoned Cart in a Landscape 1968

Oil on Board 136 x 167cm

## WARWICK ARMSTRONG

SELECTED PAINTINGS 1962-1986

EXHIBITING JULY 14 1987

DEVISE  
GALLERY

■ DIRECTORS ■  
P. DODD  
J. WOOLHOUSE



Ph: (03) 690 6991

■ 263 PARK ST., ■  
STH. MELBOURNE  
3205. AUSTRALIA



# GARETH SANSOM

Exhibition August, 1987

**ROSLYN OXLEY9 GALLERY**

13-21 macdonald st paddington 2021 australia (02) 331 1919 tues/sat 11-6



# MIKE PARR



"Terra Australis" 1987

acrylic, pastel & charcoal on stonehenge paper 227 x 244 cm

Exhibition July-Aug 1987.

**ROSLYN OXLEY9 GALLERY**

13-21 macdonald st paddington 2021 australia (02) 331 1919 tues/sat 11-6



# MATTHEW PERCEVAL



Seascape Seal Rocks

oil on canvas 91 x 125 cm

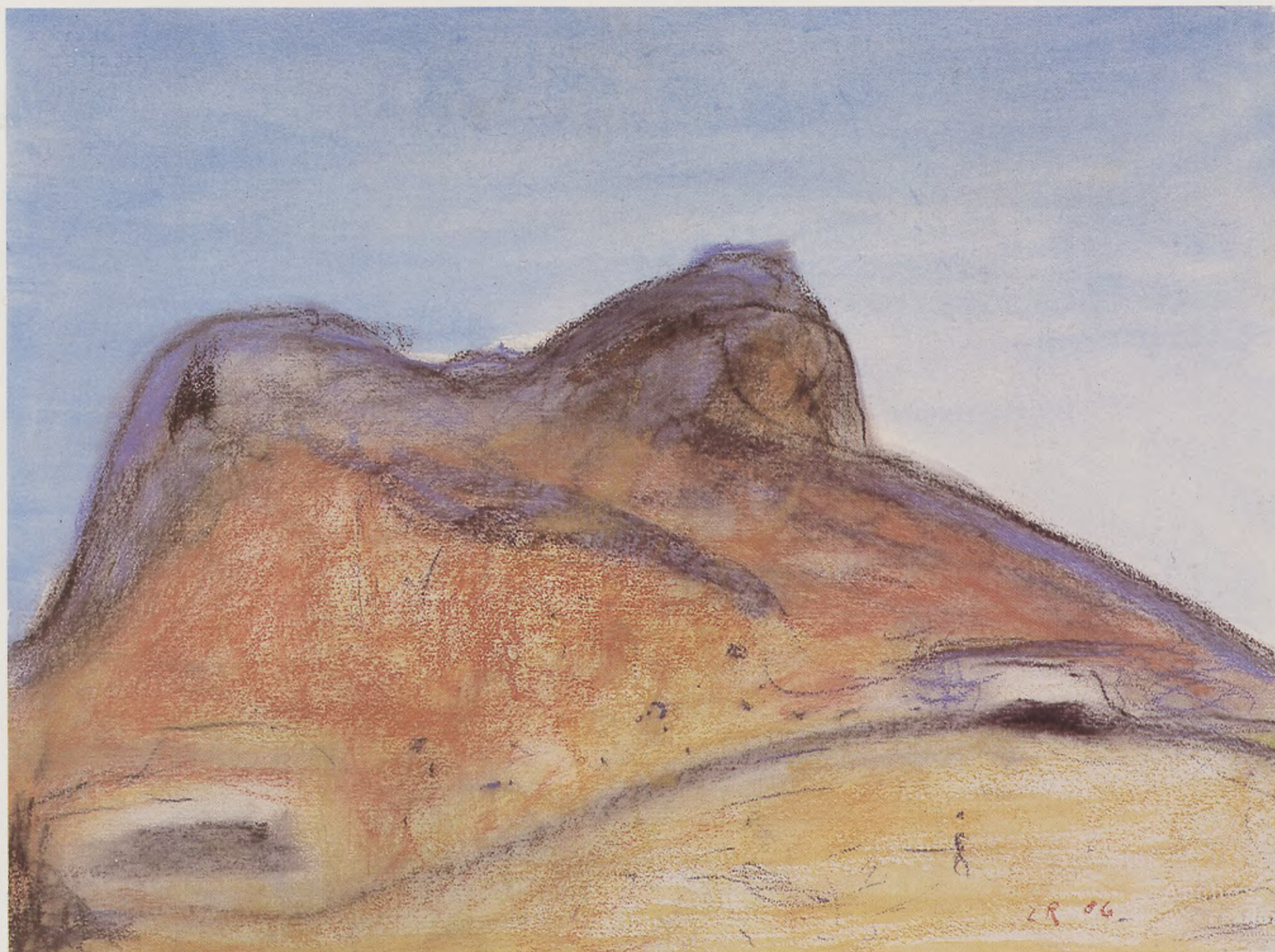
## Bridge Street Gallery

20 Bridge Street, Sydney. N.S.W. 2000 Telephone (02) 27 9723  
and Denison Gallery, 65 Berry Street, North Sydney. 2060.



# LLOYD REES

Tasmanian Suite: watercolours and pastels



Mountain Peaks, Tasmania

pastel 57 x 76.2 cm

Friday 3 July – Tuesday 28 July 1987



B O N Y T H O N - M E A D M O R E G A L L E R Y

95 Holdsworth Street, Woollahra, 2025. Telephone (02) 327 5411 Directors: Trudy-Anne Meadmore, Kym Bonython, Gallery Manager: John Bailly



April, 1.30 p.m. Wednesday, 1987  
Mixed media in relief  
23 x 31 cm



# TREVOR WEEKES

## TROJAN LIFE

14 July to 1 August

Limited Edition Book, handcoloured on Stonehenge paper,  
bound in natural coloured leather with embossing.  
50 pages. 70 illustrations.



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



# C O M M E N T A R Y

## Musée d'Orsay

Eddy Batache



Interior views of the recently opened Musée d'Orsay in Paris  
Photographs by Jim Purcell and Eddy Batache

**T**HE NEW MUSÉE D'ORSAY provides Paris with a striking reply to an already dated Pompidou Centre and presents a dramatic confrontation between the Impressionists and the official artists of the nineteenth century.

It would be inaccurate to consider the new Musée d'Orsay as a museum for art of the nineteenth century as the Munich Neue Pinakothek is, for example. The works of art now housed in the former railway station built by Laloux in 1900 date only from 1848 and cover no more than half a century until the appearance of the Fauves in 1905.

It is in fact centred around Impressionism. The movements which preceded it are represented by the work of artists such as Eugène Delacroix, Gustave Courbet, Honoré Daumier, Camille Corot and Edouard Manet, whereas the trends that it gave

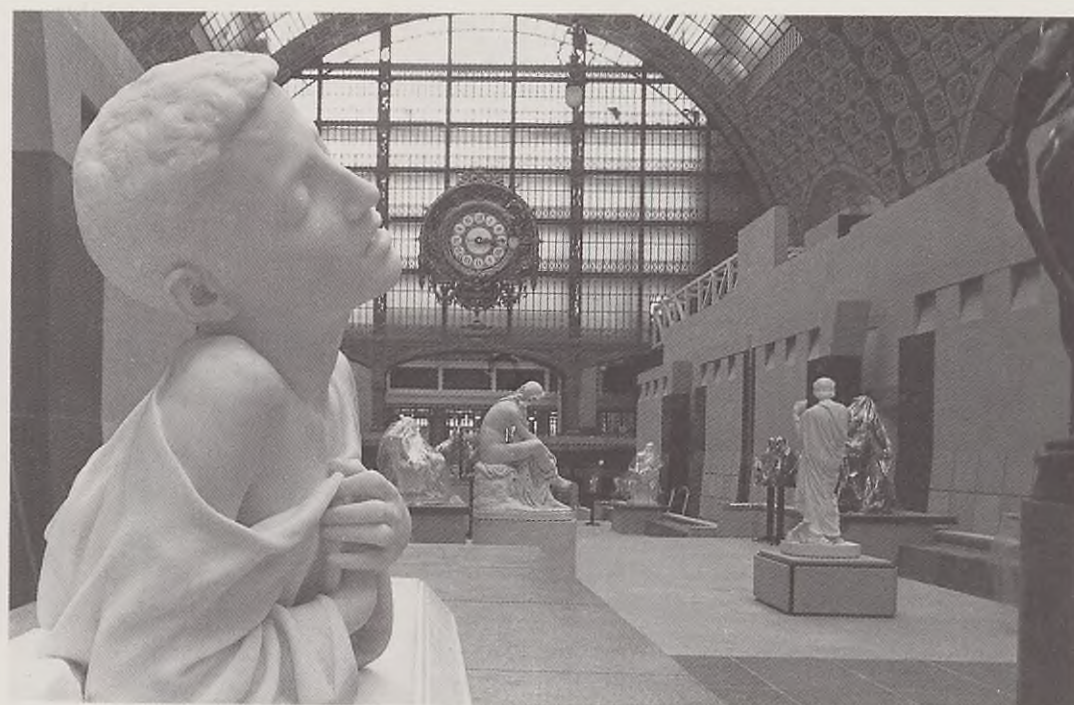
birth to are represented by Paul Cézanne, Paul Gauguin, Vincent van Gogh, Henri de Toulouse Lautrec and Georges Seurat. Thus the superb collection, which was crammed into the Musée du Jeu de Paume, is now exhibited under the same roof as the works, which followed the 1848 revolution, from the Louvre.

Alongside the *avant-garde*, the so-called *official art* has been sub-divided and groups several artists who in spite of their fundamental differences were more or less assembled – and for a long time – under the same derogative label. A late painting by Jean-Auguste-Dominique Ingres such as *La Source* is there to assume the paternity of those who were to become *les Pompiers* (from Adolphe William Bouguereau to Ernest Meissonier) whereas Theodore Chassériau's *Tepidarium* announces

Gustave Moreau and Pierre Puvis de Chavannes. Delacroix's sketch for the *Lions Hunt*, on the contrary, with its fiery outburst of pure colours, overshadows the most daring pictures of Andre Derain or Maurice de Vlaminck.

While the foreign schools of painting, whether Russian or Hungarian, German or Austrian, Italian or Swiss, are widely represented, the Golden Age of Australian art seems to have been completely left out. No Tom Roberts or Arthur Streeton, Frederick McCubbin or Charles Conder. . . The two Rupert Bunnys and the E. Phillips Fox, which Orsay inherited from the Louvre, are not on display and the twenty paintings by John Russell, which logically belong now to the new museum, are still on loan and hidden in some inaccessible room of the Musée Rodin. The only Australian picture to hang





in a national French museum is the *Sunset at Ben Lomond* acquired from John Glover in 1840 by King Louis Philippe. Unfortunately it is hanging in the hall of British and German paintings, at the Louvre, on that constantly closed second floor, and the catalogue shows Glover as a British artist.

Although furniture, objects, photography and cinema are particularly well represented, it is sculpture which, at first, seems to have the advantage. At least this is the feeling a visitor gets from the entrance, when he is faced with a multitude of bronze, marble and plaster sculptures, cleverly displayed in the central aisle. On each side of this aisle, the paintings hang within stone-built walls but fail to compete with the overwhelming impact of the sculptures: a splendid collection, from Antoine Louis Barye to Aristide Maillol, through Jean-Baptiste Carpeaux's *Fountain* and Auguste Rodin's *Gate of hell*.

Rather than compromising with the existing decoration, Gae Aulenti and the ACT team chose to create within a 1900s exterior, an architecture of 1986,

conceived with no concern other than the optimum presentation of the works. With the combination of two radically and deliberately different stylistic vocabularies, neither of which compromises the other, the architectural result is an intense dialectic between two stylistic moments. The museum itself thus proposes a contemporary reading or interpretation of the architecture of the recent past. The glass panes provide natural light with which indirect, artificial lighting carefully stays in harmony, avoiding brutal beams and any cause for surface reflection.

The museum's complete layout consists of thirty 'sequences' distributed throughout the three levels of the building.

From the huge academic composition by Thomas Couture: *Les Romains de la Décadence*, 1848, until Henri Matisse's *Luxe, Calme et Volupté*, 1904-05, which shows the birth of the Fauves out of the achievements of Neo-Impressionism, 2300 paintings and 250 pastels, 1500 sculptures, 1100 objects, furniture, maquettes and 13,000 photographs are there for our enjoyment.

However, the true innovation at the Musée d'Orsay is the use of computers to inform the visitor and to accompany him on his visit through the collection. By offering the most elementary information to the most specialized documentation, the computers aim at enriching the visitor's discovery of the works.

For those who prefer a more personal touch, a team of fifteen persons is provided at the Cultural Service desk. Their goal is to give rise to new forms of museum visits and to renew the public's interest.

At the Musée d'Orsay, all is set to bring back into the limelight that second half of the nineteenth century which was too long kept in the dark by the evergrowing popularity of the Impressionists, its Prodigal children. You will encounter the best and the worst side by side, but the worst will not necessarily be where you expect to find it.

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



# New temporary exhibitions gallery at the National Gallery of Victoria

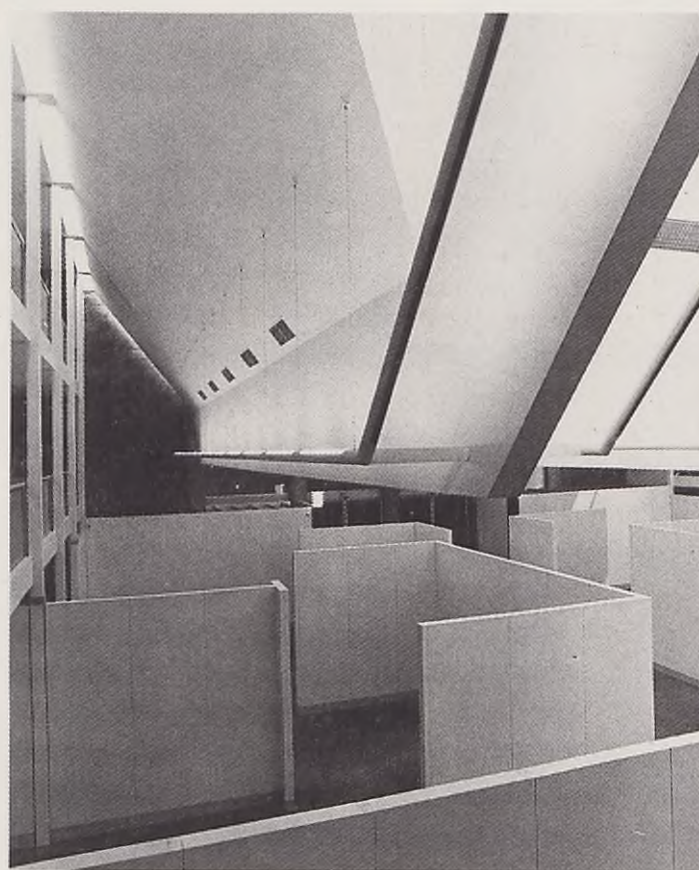
Elizabeth Cross

THE SPACE FOR temporary exhibitions at the National Gallery of Victoria has now been greatly expanded. To the existing Robert Raynor Gallery and Temporary Exhibitions Gallery has been added the Keith and Elisabeth Murdoch Court of Contemporary Art. This is the old Murdoch Court, occasionally used for performing arts, roofed over and given its own separate entrance at the north end of the building. This evidence of a new commitment to temporary shows of contemporary art is very welcome.

In addition to covering the court, the new suspended roof also covers the projecting galleries which overlook it. These will be used to expand the exhibition space for decorative arts and to provide long overdue exhibition space specifically for the National Gallery of Victoria's outstanding collection of prints and drawings. Regrettably this space is still inadequate for a collection which is comfortably the best in the southern hemisphere. It is ironic that, as this new space opens, the curatorial staff in prints and drawings is being cut. As a further sign of the financial times, all entry to the new combined temporary exhibition spaces will be through the new northern entrance, all at an increased admission fee. It will, of course, be possible to move directly from the new space into the rest of the gallery without further charge, but it should be remembered that we are not here talking about 'blockbusters', but about shows which are for the most part derived from the gallery's existing holdings. The three shows which open the new space are all of this kind. They are none the worse for that, of course, but there is surely some anomaly in the public's being asked to pay a special admission fee to see work which the gallery already holds.

## Field to Figuration

This exhibition, subtitled, 'A Survey of Australian Art from the 1960s to the 1980s', marks the opening of the Keith and Elisabeth Murdoch Court. It traces developments since 'The Field' show which was the first exhibition of contemporary work in the then new National Gallery of Victoria building in 1968. Under the main thematic groupings of Abstraction, Figuration and Conceptualism this show is organized



The Keith and Elisabeth Murdoch Court of Contemporary Art, National Gallery of Victoria, Melbourne.

around such sub-groups as Minimalism, Neo-Expressionism, hard-edge expressionism, performance art documentation, imitation realism, new realism and lyrical abstraction. There are no real surprises in this show which has been curated by Robert Lindsay: we are presented with a who's who of recent Australian mainstream art. There is nothing we do not know about, but it is good to see it put together, even in such an abbreviated inventory (about sixty paintings and sculptures), and to witness the shifting expressions of such constant and rewarding sensibilities as those of Dale Hickey, Peter Booth and Jan Senbergs. Even so, this is a tremendously sound show confirming the gallery's pre-eminent (and often controversial) role as arbiter of public taste and a storehouse of exemplary works.

## Backlash: The Drawing Revival 1976-1986

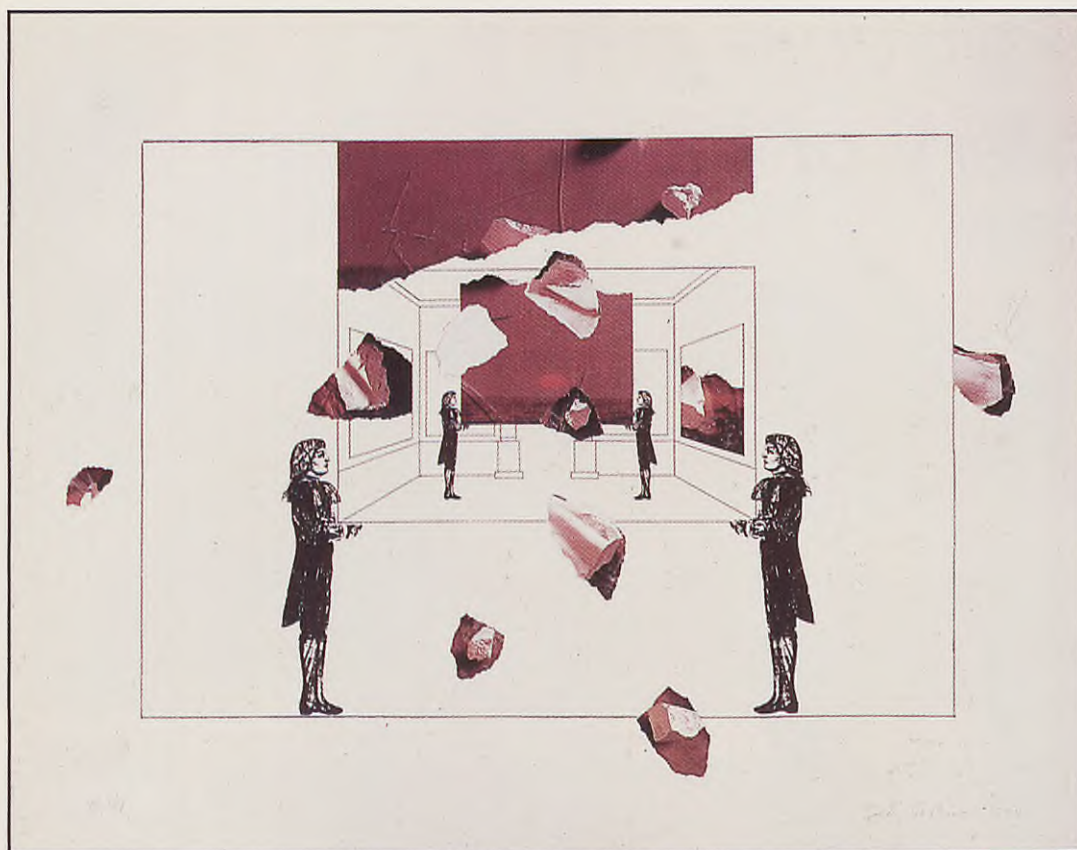
The clear, lively and accessible catalogue prepared for this show by its curator, Ted Gott, begins with

some remarks by Lesley Dumbrell. She compares the role that classical drawing played in the training of art students as late as the early sixties with the situation that prevailed when people of her generation began to teach in the seventies. The students of the seventies had nothing to react against except, as it turned out, the very absence of such a foundation. Though, as Gott astutely observes, the arrival of a good range of drawing papers on the Australian market in the seventies was essential to and had an important influence upon the revival of drawing. At any event, this show celebrates its return as a major vehicle for expressive, exploratory and important image making. Drawing is often considered pure – perhaps because of the frequent absence of colour, perhaps because of its immediacy, its closeness to thought. By the same token it is often thought of as occupying a minor position in the hierarchy of art. This splendid, assertive exhibition is in firm opposition to this prejudice. This is emphasized by the very large scale of many of the works exhibited, and by the polemically skilful way in which they have been hung. There are interesting dialogues between adjacent works and some of the large works are so placed that one is forced to view them from close quarters, forced to accept their size. Size is obviously no guarantee of excellence, but that drawings can have a monumental, even confrontational, quality will be a revelation for many viewers. So will be the blurring of the distinction between drawing and painting such as in the densely worked pieces of Peter Booth and in the collaged work of Elizabeth Gower which defies simple classification. The exhibition encompasses a vast emotional range as well as an aesthetic one – from the stillness of a Brian Dunlop to the bravura of a Mike Parr or Adrienne Gaha. To my mind, 'Backlash' is one of the most exciting shows of contemporary art around town in a long while.

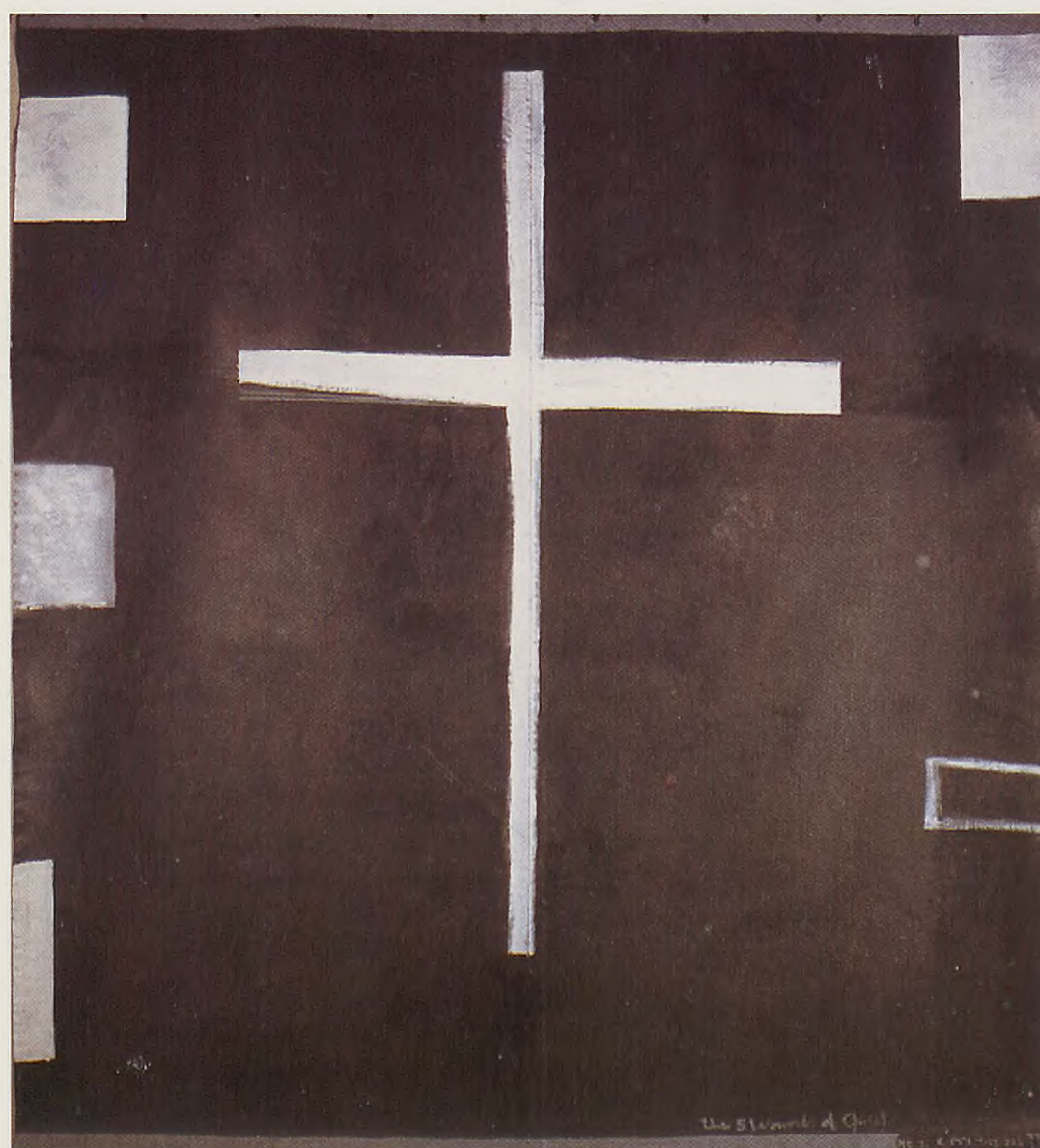
The third exhibition 'Russell Drysdale: Photographer' will be reviewed in the next issue of *ART and Australia*. ■

Elizabeth Cross is Lecturer in Art History, School of Art and Design at the Phillip Institute of Technology, Melbourne.



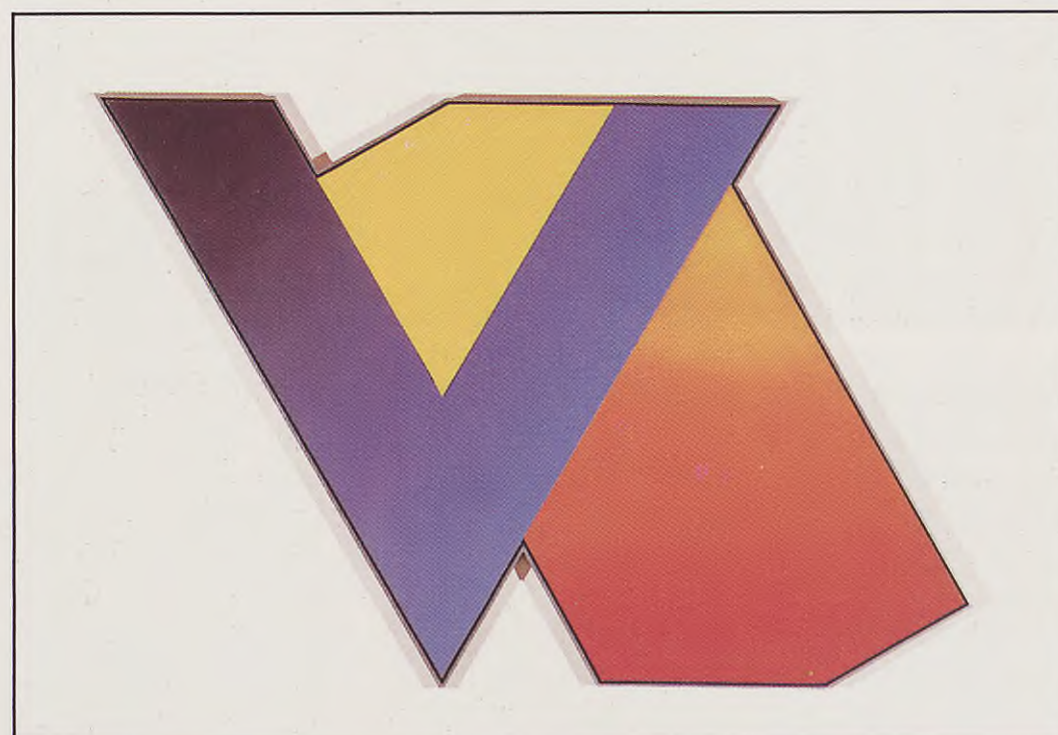


top left  
GIULIO PAOLINI  
Study for the TRIUMPH OF REPRESENTATION  
1984 Photolithograph, collage of torn  
paper  
72 x 91.8 cm  
Australian National Gallery, Canberra  
Purchased 1986

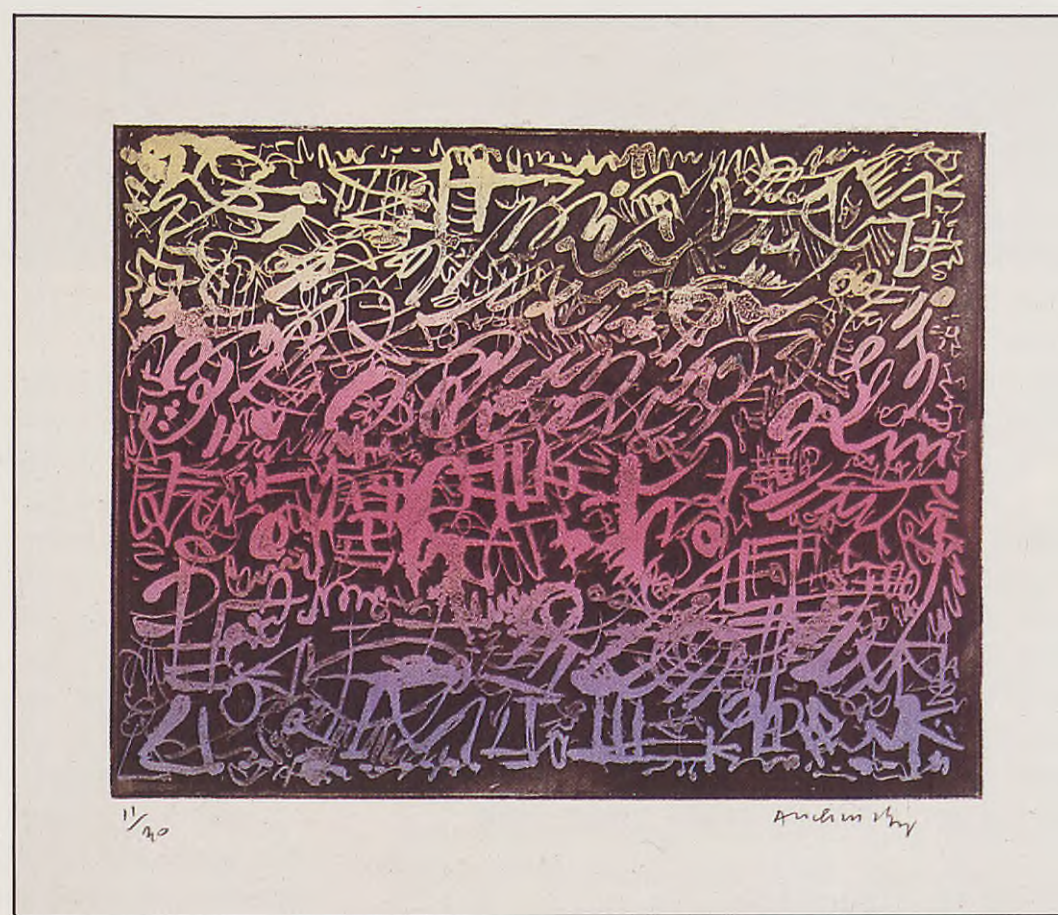


above left  
COLIN McCAHON  
THE FIVE WOUNDS OF CHRIST NO. 2  
1977-78 Synthetic polymer paint on  
canvas  
232 x 207.5 cm  
Art Gallery of South Australia, Adelaide  
Purchased 1986

## RECENT ACQUISITIONS BY PUBLIC GALLERIES



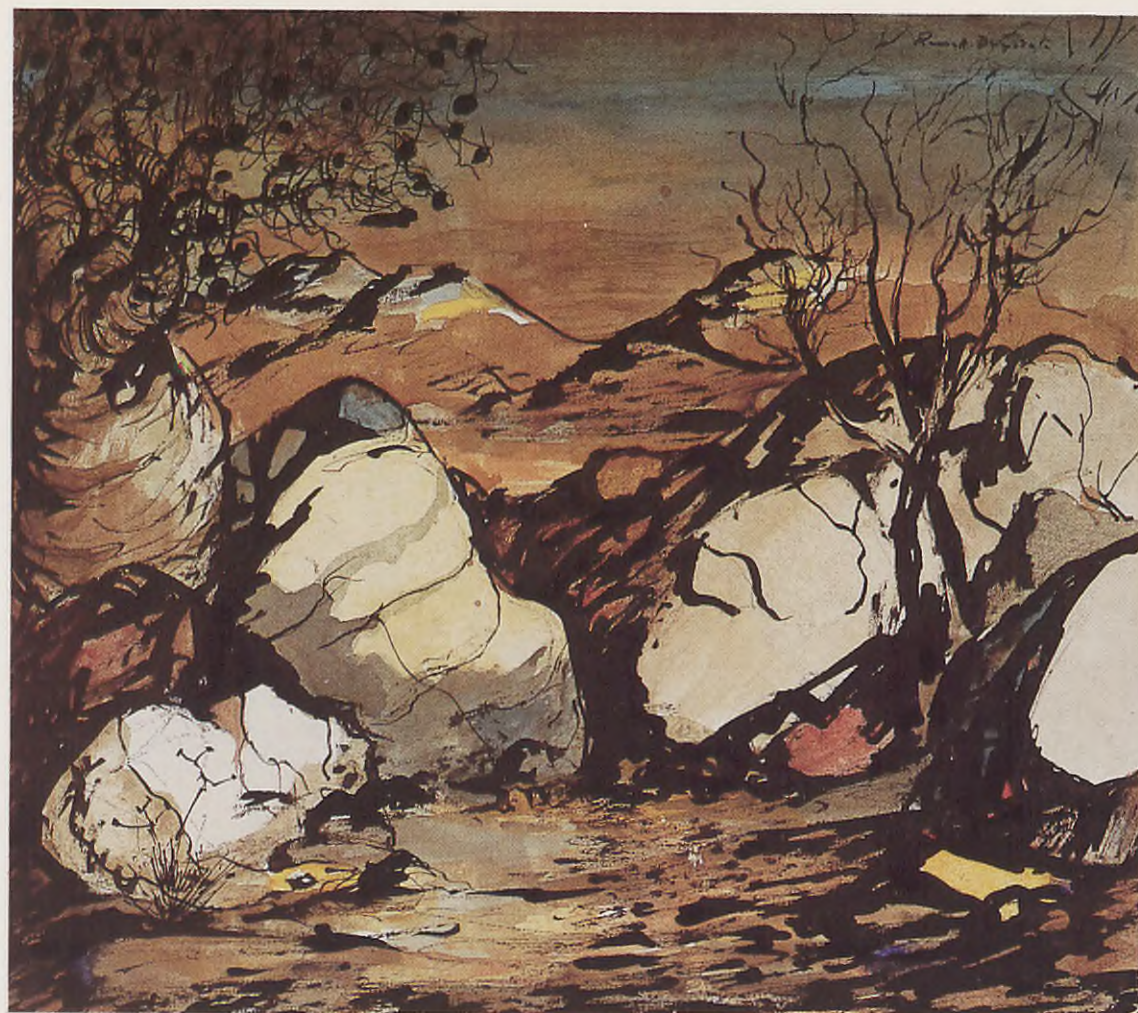
top right  
TONY McGILLICK  
SPRAYGUN VIRUS 1969  
Acrylic on canvas 254 x 163.8 cm  
National Gallery of Victoria, Melbourne  
Purchased 1986



above right  
PIERRE ALECHINSKY  
THE NIGHT FROM HAYTEROPHILIA 1952  
Colour intaglio  
Australian National Gallery, Canberra  
Purchased 1986



# RECENT ACQUISITIONS BY PUBLIC GALLERIES



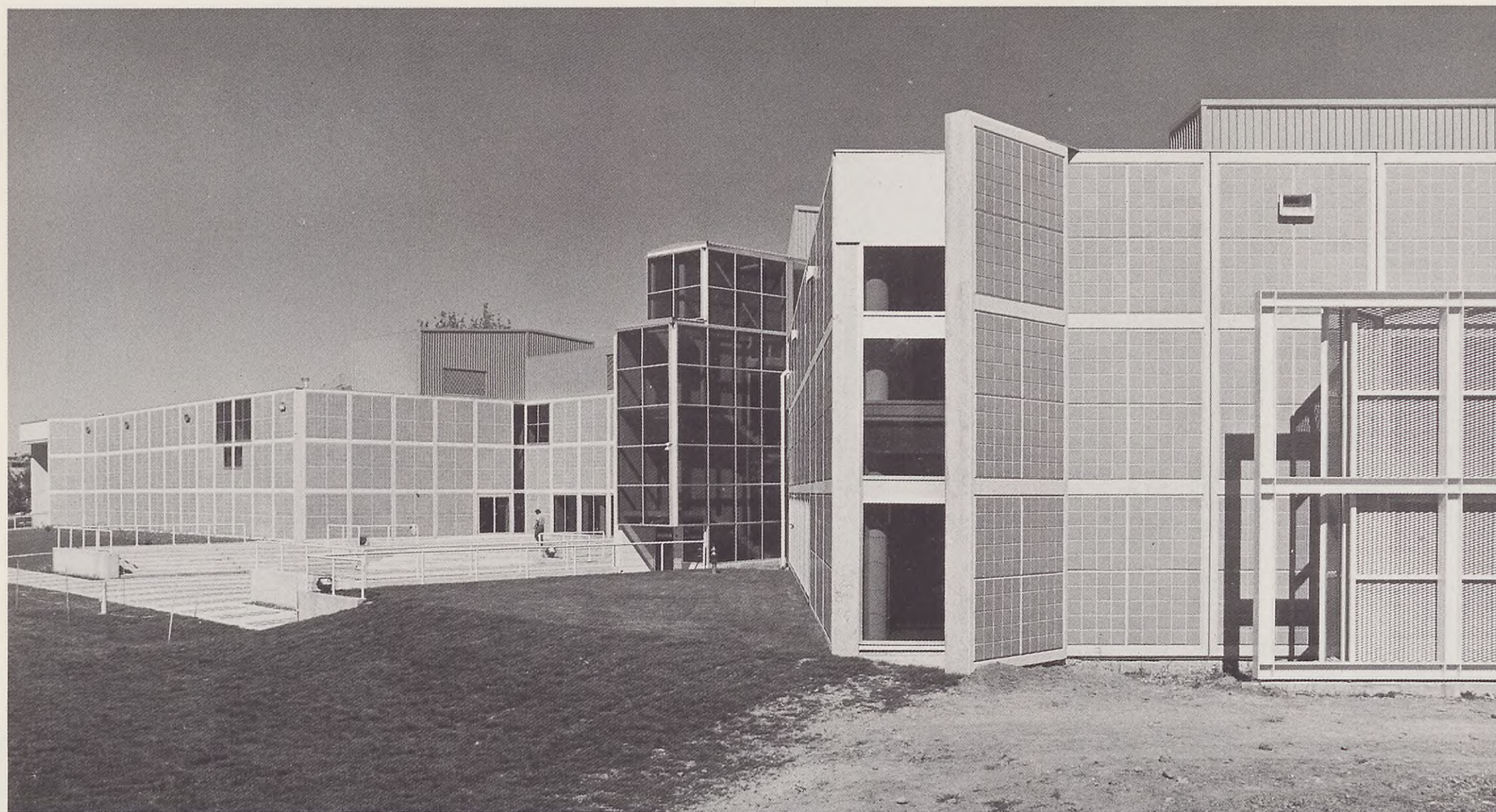
*above*  
RUSSELL DRYSDALE  
KIMBERLEY LANDSCAPE  
late 1950s/1977-78  
Ink and watercolour on paper  
20.8 x 29.9 cm  
Queensland Art Gallery, Brisbane

*above right*  
GEORGE BELL  
NUDE late 1930s  
Oil on glass 30.8 x 37.8 cm  
Tasmanian Museum and Art  
Gallery, Hobart  
Photograph by Simon Cuthbert  
Purchased 1986

*right*  
ANSELM KIEFER  
ORDNUNG DE ENGEL 1986  
Oil and mixed media on canvas  
280 x 380 cm  
Art Gallery of New South Wales,  
Sydney  
Purchased 1987







## Orange Regional Gallery

Peter O'Neill

**A**NYONE WHO HAS followed the rising debate regarding the arts in this country over the last over the last few years cannot help being impressed by the changes in attitudes which have been brought about by revelations of its growing importance to the economy.

These factors and the unprecedented growth in cultural activities and the facilities and public programmes developed to cater for the needs of a maturing society are nowhere better seen than in the construction of Regional Galleries.

The Orange Regional Gallery opened on 19 April 1986 to the rapturous applause of thousands of local residents, regional and interstate visitors and V.I.P.s.

The story is perhaps little different to any other recent history of development of a regional cultural facility, however, the achievement is no less than outstanding.

The beginnings go back perhaps twenty-one years to the establishment of the Orange Festival of Arts.

The Festival brought to the Central Western re-

gion of New South Wales bi-annual programmes of high quality exhibitions of visual and decorative arts which, as well as helping to establish an appetite in the community, reinforced the need for a properly designed venue for such events.

In 1976, Orange City Council constructed a new Civic Centre containing the Orange Civic Theatre of five hundred seats and it was there, in the theatre's public forum, that enthusiastic members of the newly formed Gallery Society began to provide a balanced programme of small exhibitions.

The Orange Civic Centre Gallery began its days with a part-time director, Jane Raffin, who with the subsequent Gallery Advisory Committee to Council organized programmes, formed policies and began regular instruction to prepare local citizens to become volunteer guides.

The nucleus of a collection began through an annual acquisitive award for paintings and works on paper and Festival sponsored Clothes and Clay exhibitions provided decorative arts to cater for the interests of a wool and mohair growing region and the increasing number of residents engaged in cer-

amic activities.

Membership of the Regional Galleries Association of New South Wales became an important link to other communities and to a secretariat with close ties to the State Government and therefore a resource of effective arguments and knowledge required to fulfil growing ambitions.

In 1983 Council resolved to build the complex and to obtain the necessary grant funding through the Division of Cultural Activities of the New South Wales Government and through the Commonwealth Employment Programme with the largest contribution coming from the ratepayers of the City of Orange.

Perhaps tipping the scale of the argument was the gift in 1982 of thirty-four twentieth-century Australian paintings from Mary Turner who had developed a good collection during her years as co-

*above*  
ORANGE REGIONAL GALLERY AND CITY LIBRARY  
Northern view showing gallery on the left  
Photograph by Robert Bruce





ORANGE REGIONAL GALLERY  
Western View to the main entrance  
Photograph by Robert Bruce



ORANGE REGIONAL GALLERY  
Installation View Gallery 2 – The Mary Turner Collection  
Photograph by Gerrit Fokkema

director of the Macquarie Galleries in Sydney.

The uniqueness of the Mary Turner Collection lies with the collector herself; largely a Sydney-based collection, most of the works were acquired from exhibitions at the Macquarie Galleries, a few from the artists' studios.

Mary Turner focused on paintings which she felt evoked a sensuous response in the viewer with works such as Jean Appleton's *Interior with armchair*, 1980, Eric Stewart's *Kunji, the jabiroo* (undated) and Ken Whisson's *Domestic machine*, 1974, while works by Roland Wakelin, Douglas Dundas, Alison Rehfisch, Henri Bastin and Hilda Rix Nicholas represent an emphasis on landscape or rural themes.

The presence of works by Ian Fairweather, Sidney Nolan, Grace Cossington Smith and Frank Hinder add coherence to the collection and make it an important resource for the study of modern Australian painting.

Plans for the Gallery included a specially designed room for this collection which reflected Mary Turner's wishes to see it in something like a domestic setting, and her contribution to the overall design brief is a tribute to her experience and knowledge of gallery requirements.

In order to stimulate employment during a general building slump and to ensure the maximum benefit to the local economy, Council decided to construct the complex using day labour supplemented by Commonwealth Employment Programmes grants, in fact this was the largest single grant ever awarded under this scheme.

New South Wales Government Project Architect Colin Still provided plans, which allowed for the maximum use of skilled and unskilled labour to facilitate Council's needs and included an external wall system comprising ceramic tiles set in precast concrete panels, a construction technique new to Australia.

Divided into three galleries, the major design features included ceiling slung movable screens in the temporary exhibition space and a unique system of fluorescent lights with backup halogen spots to allow for optimum control over lighting levels.

The flexibility of Gallery 1 has allowed the diversity of travelling exhibitions obtained to be seen under the most appropriate conditions possible from austere traditional environments to more theatrical and dramatic ones.

Gallery 2 houses the Mary Turner Collection and Gallery 3 is the home of the permanent collection of contemporary ceramics, costume and jewellery.

The former Civic Centre Gallery is now Gallery 4 where local community groups and individuals provide a continual range of diverse exhibitions.

The architectural achievements of both Colin Still and Orange City Council was rewarded by the Royal Australian Institute of Architects New South Wales Chapter's Sir John Sulman Medal for a Building of Outstanding Merit and the jury unanimously agreed that it was one of the best regional galleries in Australia.

No report would be complete without some mention, however brief, of the fire in August 1985.

The complex was due to be opened on 8 September 1985 by Neville Wran, however on 7 August, two days prior to the smoke detectors being linked to the Fire Brigade, someone carefully soaked some rags in kerosene, stacked flammable material in one corner of the main gallery and lit a fire.

Damage was estimated at the time to be in the vicinity of one million dollars and people who had worked on the building site for eighteen months found the situation almost more than they could cope with.

Nothing, however, happens without some positive gain and public opinion, even from those opposed to its construction, was consolidated against this act of vandalism.

Rebuilding commenced almost immediately and the catastrophe and the ensuing seven months' delay is now well and truly a part of the gallery's history.

The inaugural exhibition 'Two Centuries of Australian Painting' curated by Barry Pearce fulfilled the tradition of the Art Gallery of New South Wales in supplying the first exhibition to a new regional gallery.

This particular exhibition was the most ambitious project of its type ever undertaken and required close co-operation between Orange Gallery staff, the Art Gallery of New South Wales and the Regional Galleries Association of New South Wales.

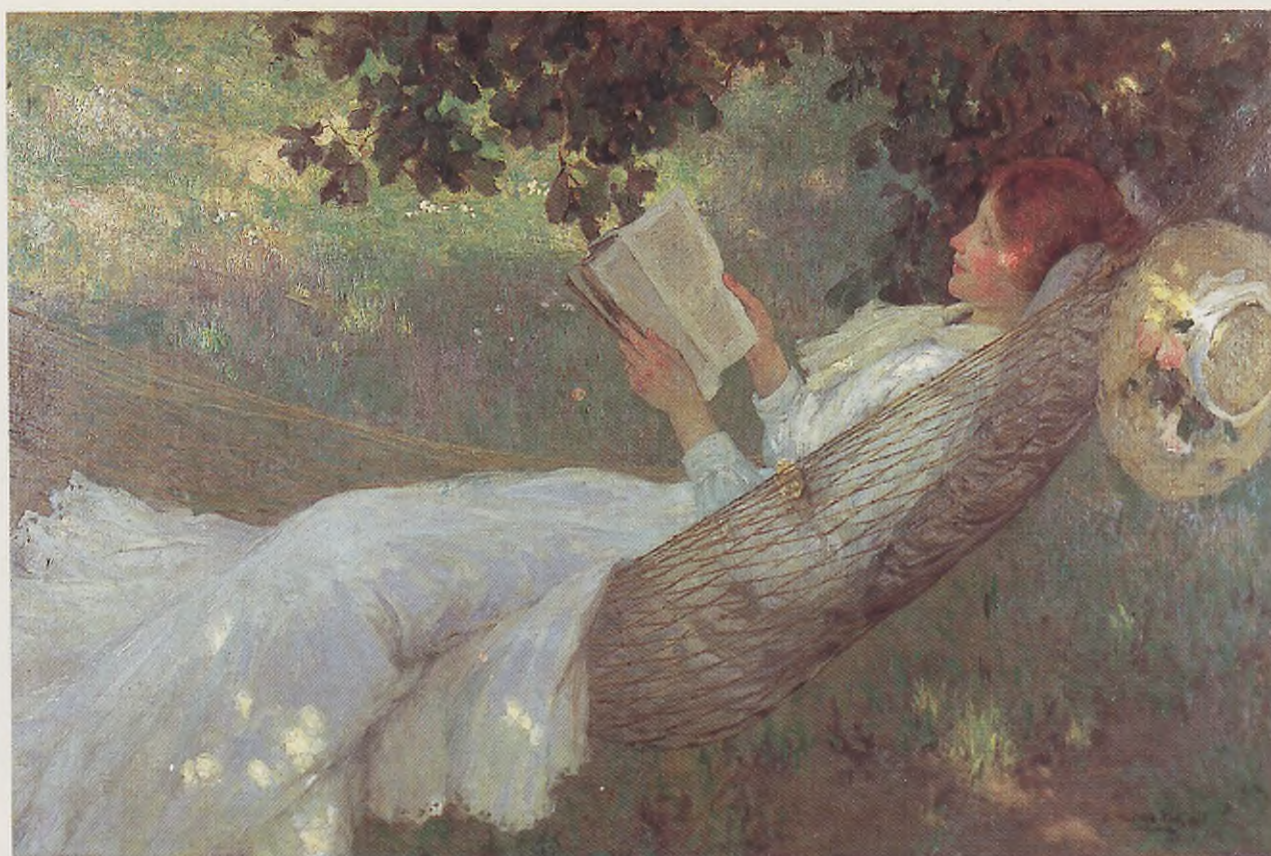
Significant national treasures, such as Tom Roberts's *The golden fleece, shearing at Newstead*, were included as were other major works from the State collection.

The successful outcome of this project provided confidence for future ambitions in providing Orange residents and people of the region with a continuous and varied programme of exhibitions and related events of a very high quality. ■

Peter O'Neill is Director of the Orange Regional Gallery, Orange.



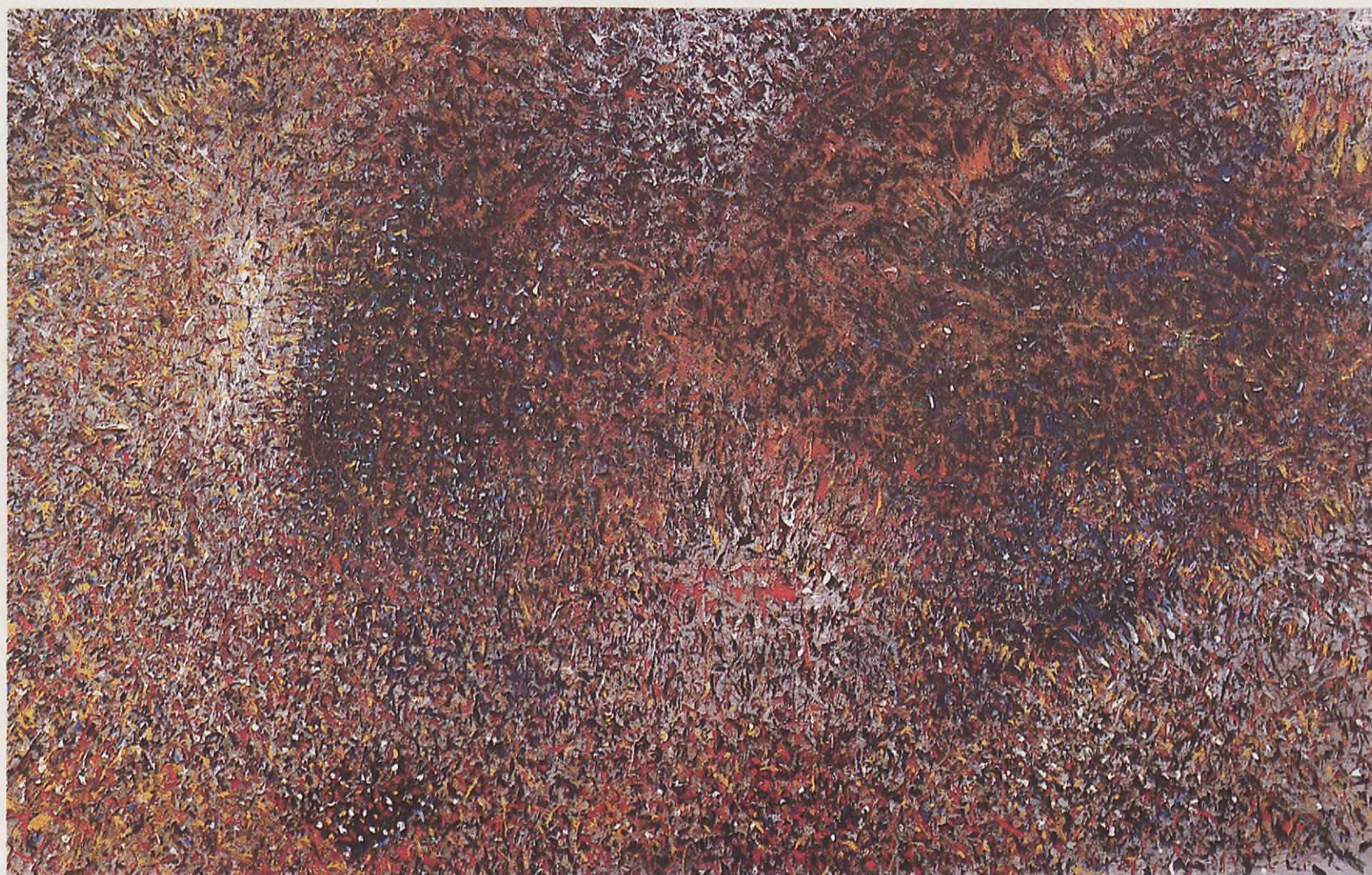
# EXHIBITION COMMENTARY: PUBLIC GALLERIES



*above*  
PIERRE BONNARD CHILD WITH  
LAMP c. 1897  
Colour lithograph 32 x 45 cm  
'The Printer and the Artist'  
Australian National Gallery, Canberra

*above right*  
E. PHILLIPS FOX A LOVE STORY  
1903 Oil on canvas  
101.8 x 152.7 cm  
'The Golden Age of Australian Art',  
Colonial and Impressionist paintings  
from the City of Ballarat Art Gallery  
Queensland Art Gallery, Brisbane

*right*  
BRIAN BLANCHFLOWER  
FIRE CLOUD 1984  
S.P.P. on cotton duck  
173 x 273.6 cm  
'Surface for Reflexion'  
Art Gallery of New South Wales,  
Sydney  
On loan from the Christensen  
Foundation





## EXHIBITION COMMENTARY: PUBLIC GALLERIES

*right*  
PAM HALLANDAL  
SELF-PORTRAIT WITH  
IDOL 1984  
Charcoal and Rembrandt chalk  
76.5 x 57 cm  
'Backlash: The Drawing Revival'  
1976-86  
National Gallery of Victoria

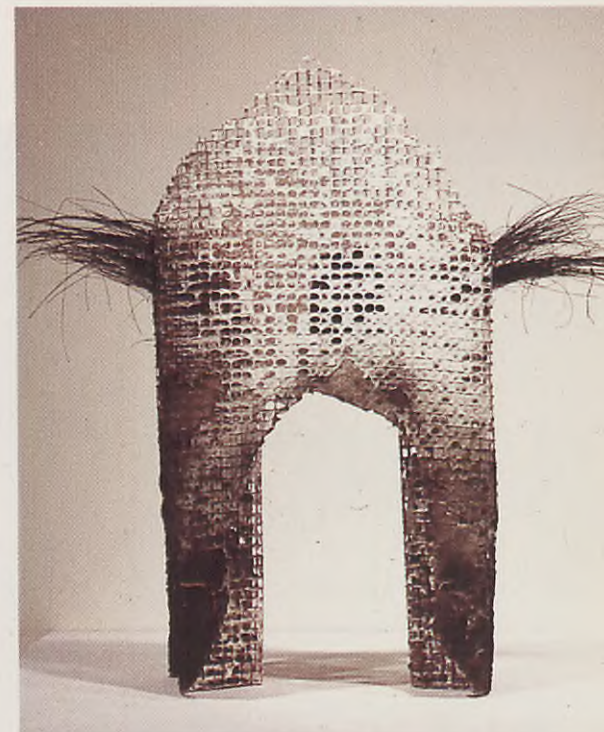


*far right*  
ANSEL ADAMS  
CYPRESS AND FOG, PEBBLE  
BEACH, CALIFORNIA 1967  
Gelatin silver photograph  
24.6 x 33.4 cm  
'Ansel Adams and the American  
Landscape'  
Australian National Gallery,  
Canberra



*above*  
PAUL BOSTON SUN 1986  
Ink and pastel on paper 75 x 76 cm  
'Crosscurrents', Heide Park and Art Gallery, Melbourne

*right*  
NEIL EMMERSON  
CARGO COMA: TRAJAN'S COLUMN 1986  
28 lithographs (cut and sewn), ten lithographs on gauze, split  
bamboo, nylon thread, cotton thread, mirror glass, plywood  
366 x 153 x 153cm  
Newcastle Region Art Gallery, Newcastle



*above*  
MARIA SIERRA HUGHES ARCH 1985  
Un-fired clay, paper, wire, glass, paint  
75 x 39 x 24 cm  
Caulfield Arts Centre, Victoria



## New light on *The rape of Europa* by Henri Matisse

Felicity St John Moore

**T**HANKS TO THE enormous exhibition 'Henri Matisse: the Early Years in Nice 1916–30' at the National Gallery of Art, Washington, Australia's major Matisse painting *The rape of Europa* can at last be seen in context and chronology.

Appreciation of this painting has in the past been clouded by the fact that it was atypical – a maverick mythological painting in a decade concerned overwhelmingly with real places and empirical experiences. As noted by John Elderfield in *The Drawings of Henri Matisse*, the artist's last specifically mythological subject, *Nymph and satyr*, had been painted in 1909; even then it was a commission for Schukin's Moscow palace.

Aside from the subject matter, there was a question mark over the finish of the painting. To some, the bleached palette, delicate washes and rudimentary drawing seemed unfinished, especially when compared to the vibrant, densely painted and richly patterned surfaces usually associated with the 1920s, the so-called *niçoise* period. In view of Matisse's known preoccupation with *The rape of*

*Europa* for nearly three years, from spring 1927 until 1929, the sparseness of the surface was also somewhat paradoxical.

Surprisingly, the Washington exhibition, which was organized by Jack Cowart at the National Gallery of Art and Dominique Fourcade in Paris and consists of 171 paintings from private and public collections (although not *The rape of Europa* unfortunately), is the first attempt to document and scrutinize this phase of Matisse's career. The joint curators set out therefore to clarify 'the dates, sites, evolution of style, subjects and motifs' which had become confused in sequence and consequence.

In the process, they discovered the approximate date – late 1926 or early 1927 – of Matisse's change of apartment from the third floor to the fourth floor of 1 Place Charles-Félix. An ostensibly minor detail, this date turns out to have major implications for the Australian National Gallery's painting.

Its significance lies first, in the fact that it corresponds roughly with the beginnings of Matisse's full-scale cartoon for *The rape of Europa* and, se-

condly, in the physical difference between the two departments. Whereas the third floor apartment belonged to the original eighteenth-century structure, the upstairs apartment was part of a nineteenth-century addition and it had a most unusual architectural feature: a large picture window. In the words of Jack Cowart, 'The change to the fourth floor was a most remarkable event, for he left rather snug and heavily decorated rooms below. The new apartment was larger, airier and even more panoramic, with a balcony running around the south and west sides. . . Clearly, the central feature of this apartment was the great window. It remains today and the effect is blinding'.

The dating of the move, which was previously assumed to have occurred earlier, is based on a summons (the first mention of his new apartment in documents), presented to Matisse on 5 March 1927, instructing him to stop the installation of an awning above that picture window. In turn, the awning, which Matisse managed to install nevertheless, was necessitated by the glare from the window wall,



HENRI MATISSE  
THE RAPE OF EUROPA  
1927–29 Oil on canvas  
101.2 × 153.2 cm  
Australian National Gallery,  
Canberra





HENRI MATISSE LARGE SEATED NUDE 1923-25  
Bronze, cast 7/10, 78.3 x 80.4 x 35.6 cm  
The Baltimore Museum of Art: The Cone Collection, formed by Dr Claribel Cone and Miss Etta Cone of Baltimore Maryland  
Photographed by Breger and Associates

which was exaggerated by the white walls of his studio.

The date is supported by pictorial evidence, such as *Nude in the studio*, 1928, in which the model, Loulou – a shimmer of pink and grey – is framed by the mullions of the window against the clear stepped blues of the Mediterranean sea and sky.

Given that this panoramic vista is the same as that in *The rape of Europa*, and next, that the model for Europa is known to have been his own sculpture, *Large seated nude*, 1923-25, the relevance of the date is fairly plain. Indeed the conjunction of circumstances indicates that the painting, if not also the mythical subject, was precipitated by an actual event: namely, Matisse's sight of his sculpted nude silhouetted against the view from his studio window. Assuming that this was the case, *The rape of Europa* lends substance to one of the exhibition's theses that the major pictorial decisions in his work have relied upon a real site.

The impact of the new environment was revealed in the final room of the exhibition, where the subject of paintings executed in the central studio was virtually light itself. Thinly painted surfaces and large areas of bare canvas – regarded as unfinished by many viewers – absorbed and reflected the light, achieving an effect of transparency and weightlessness unparalleled in his art. Figures, which were sculptural in the previous room, were suddenly dissolved in light, just like Loulou in *Nude in the stu-*



HENRI MATISSE NUDE IN THE STUDIO 1928  
Oil on canvas 60 x 82 cm  
Collection of Fredrik Roos

*dio*; complex spatial manipulation was abandoned in favour of simpler, planar compositions; and line became independent.

It is in this context – of Matisse's pursuit of weightlessness in his art – that the presence of the bull begins to make sense. One could argue, for example, that for a well-educated Frenchman with an excellent visual memory, a bull was the natural counterpart to a nude floating upon the Mediterranean. The bull provided support, both literally and thematically, for the semi-recumbent pose, while its waving tail heightened the effect of buoyancy.

The problem with this hypothesis is that, in proposing a simple recourse to tradition, it tends to overlook two factors: on the one hand, the radicalism of Matisse's art; and on the other hand, its purposefulness. The latter is evident in the painstaking evolution of *The rape of Europa* for which Matisse later claimed to have made 3,000 drawings.

Fortunately for our understanding of the painting the visual information in the exhibition offers a further, more tangible, reason for Matisse's decision to transform his empirical experience into a mythology. The years from 1920 to 1927 are dominated by the statuesque figure and clear features of his longest serving model, Henriette Darricarrère. As a ballerina, a student of piano and violin and an occasional painter, Henriette excelled at role-playing. In return, Matisse excelled at subjecting her (along with all his other belongings) to his artistic will. Step by step, Henriette was metamorphosed from a domestic idyll into a lady of leisure and cultivation and, finally, an object of pleasure and desire. The sequence of portraits of Henriette in increasingly sensuous and alluring poses tells us that she repre-

sented for Matisse a bridge between reality and the dream. Henriette was also the model for his sculpture *Large seated nude*, and thus indirectly for the figure of Europa.

The crucial point here is that in 1927, around the time of Matisse's cartoon for *The rape of Europa*, Henriette left him to get married. His last known portrait of her, *Woman with a veil*, was painted on 27 May of that year and the mood is quite different. With the upper half of her face obscured under a black veil, Matisse depicts her as a withdrawn and divided figure. Perhaps by coincidence, Madame Matisse was to move, for the first time, into her husband's apartment in February 1928.

Together these facts suggest that the inspiration for *The rape of Europa* was autobiographical as well as circumstantial; moreover that the subject, which was triggered by observation of his sculpture in a new light, was intended as an allegorical representation of his favourite model at the time of her abduction to get married.

Far from being an anomaly in the period, *The rape of Europa* can now be seen as a very personal synthesis of his central theme, that of the model in the studio. ■



## Adelaide review

Neville Weston

UNTIL 1960, when the first Festival of Arts was held, Adelaide must have been a very quiet artistic backwater indeed. As former Arts Editor of the *Adelaide Advertiser* Shirley Despoja recently put it: 'Until just over twenty years ago, a brisk walk was the most exciting thing you could do in Adelaide'.

Now there is even a world championship motor race held in the city streets but, when the annual motor-racing circus and the biennial arts circus leave town, Adelaide soon reverts to its pre-1960 pace.

As 1986 was the 150th anniversary of the founding of South Australia, the commercial and State-aided galleries all made rather more effort than usual to 'maintain the rage'.

The Festival was more international than it has been in recent years and the Art Gallery of South Australia's major offering revived the old cultural ties between the State and Germany. Except at times of national emergency, when such ties were denied or distorted, there have been very strong links, for many of the key figures in the wine industry, early exploration and the arts and crafts were of German origin. But this show was no art historical offering. Curated by Ron Radford, it was a relatively up-to-the-minute survey of new German art, which revealed a great deal about German history as well as art history.

The show's advertising agency style sub-title 'wild, visionary, spectral' confirmed my feeling that the new spirit in German art had to be as much a creation of the art trade as of the artists' studios. The exhibition of works by thirteen male artists (do they have no women artists in Germany any more?) was far more various than just Neo-Expressionism. Although it was the raw nerve ending imagery of A.R. Penck, Jörg Immendorf, K.H. Hödicke, Rainer Fetting, Peter Bömmels and Georg Dokoupil, whose works struck the most familiar if discordant chords, Anselm Kiefer's work was especially notable and worth seeing.

Joseph Beuys had died but a matter of weeks before the Festival show arrived and so his pieces assumed a memorial presence. Their votive showmanism has always been well aired, but now his felt-covered mute cello became an especially potent visual obituary. Curiously, there was little authority to his objects, unlike, for example, Marcel Duchamp's objects. But then Duchamp's pieces made much of the absence of the artist, whereas a

significant part of Beuys's work was his presence.

The show was strengthened by having several of the artists as visitors, and two of the sculptors — Ulrich Rückriem and Peter Bömmels — made sculptural works while they were in South Australia, at the Art Gallery and at the South Australian School of Art. Both these institutions have seen the arrival from Canberra of new, albeit nationally very familiar, faces during the past two years. Daniel Thomas as Director of the Art Gallery of South Australia and Ian North as Head of the South Australian School of Art have already had considerable local impact.

North has worked hard to bring artists of international reputation to the State and has initiated several short-term visits and residencies. One of these, American Stuart Sherman, demonstrated his sleight of hand artistic opportunism admirably with his ironic and iconic packaged gum-tree at the South Australian College of Advanced Education campus.

Both the Experimental Art Foundation and the Contemporary Art Society have maintained a steady programme of visitors and guest curators. A notable residency at the Experimental Art Foundation was Ania Walwicz, whose boisterous naivety made an interesting contrast to some of the Festival artists such as Francesco Clemente or John Walker.

Walker's exuberant monumentalism made the walls of Anima Gallery bulge. Anima, by tapping into Sydney and Melbourne galleries, has continued to show serious interstate painters; artists who would have little hope of selling their work in South Australia. The fashionable, gestural theatricality of painters like Walker, or Robert Boynes (who showed at Bonython-Meadmore), do not sit easily in an art scene nurtured on Sir Hans Heysen, and a local style of kitsch landscape illustration.

Bonython-Meadmore Gallery made a big effort for the jubilee year, and made much of a show of Lloyd Rees's recent paintings midway through 1986. Rees astonished everyone: his sharp and perceptive comments, his personal charm and humanity are quite undiminished and he stood up to a succession of feasts, openings, media interviews and a Lord Mayoral civic reception better than most of us. The series of paintings shown in Adelaide were flooded with colour and light coalescing form and atmosphere in almost Turner-esque grandeur.

The fact that Rees's paintings now cost one hundred and fifty times as much as the average

price asked by most Adelaide painters gave the artist a real halo in the eyes of many of the city's gallery personnel. Later in the year Greenhill Galleries showed a more historically based series of Rees drawings and prints, following retrospectives of local senior citizen artists Ruth Tuck, Mervyn Smith and John Dallwitz.

The last show of Jubilee Year at Anima Gallery was of strongly worked Romantic landscapes by Mandy Martin. Unfortunately, the true feeling of the sublime and Romanticism so well evoked by the landscapes of James Ward, George Stubbs, Caspar David Friedrich, Carl Blechen and Joseph Koch requires painterly skills unacknowledged or unacquired by most contemporary painters.

Lawrence Daws, in a Festival show at Bonython-Meadmore, by the use of rich painterliness, maintained a tenuous balance between subjects of domestic tranquillity and of violence. At Tynte Gallery, David Hockney's portrait drawings by camera were impressive documents of the actual act of thoughtful looking: Paul Cézanne might have said he was only an automated eye... but what an eye!

Cézanne would also have approved the siting of contemporary Australian sculpture in the old quarry at Carrick Hill. This house, a curious example of recycled genuine old English manor house, is like some scene from *Wind in the Willows*, transported by Dr Who to another time and place. It is now under the direction of David Thomas. He has been developing the sculpture park there and several major pieces, mainly heavy metal formalist outdoor works, have joined the Epsteins, to look well in their well-mannered manorial setting.

The contemporary works looked especially suitable in their more untidy natural setting, and David Thorpe, the 1986 Visual Arts Co-ordinator of the Festival, had good reason to be pleased with the visual arts component.

As the pioneering photographic gallery The Developed Image has now closed, many people feared that the impetus which it had given to photography would have been lost. But it had obviously done its job well, for many exhibitions of photography were displayed during the year, notably at the Contemporary Art Society, the Experimental Art Foundation and the Festival Centre. One good show of more than usually meaningful photography was by Ian North, whose art historical layering added depth to unfashionably beautiful imagery.

The Contemporary Art Society, under new direc-



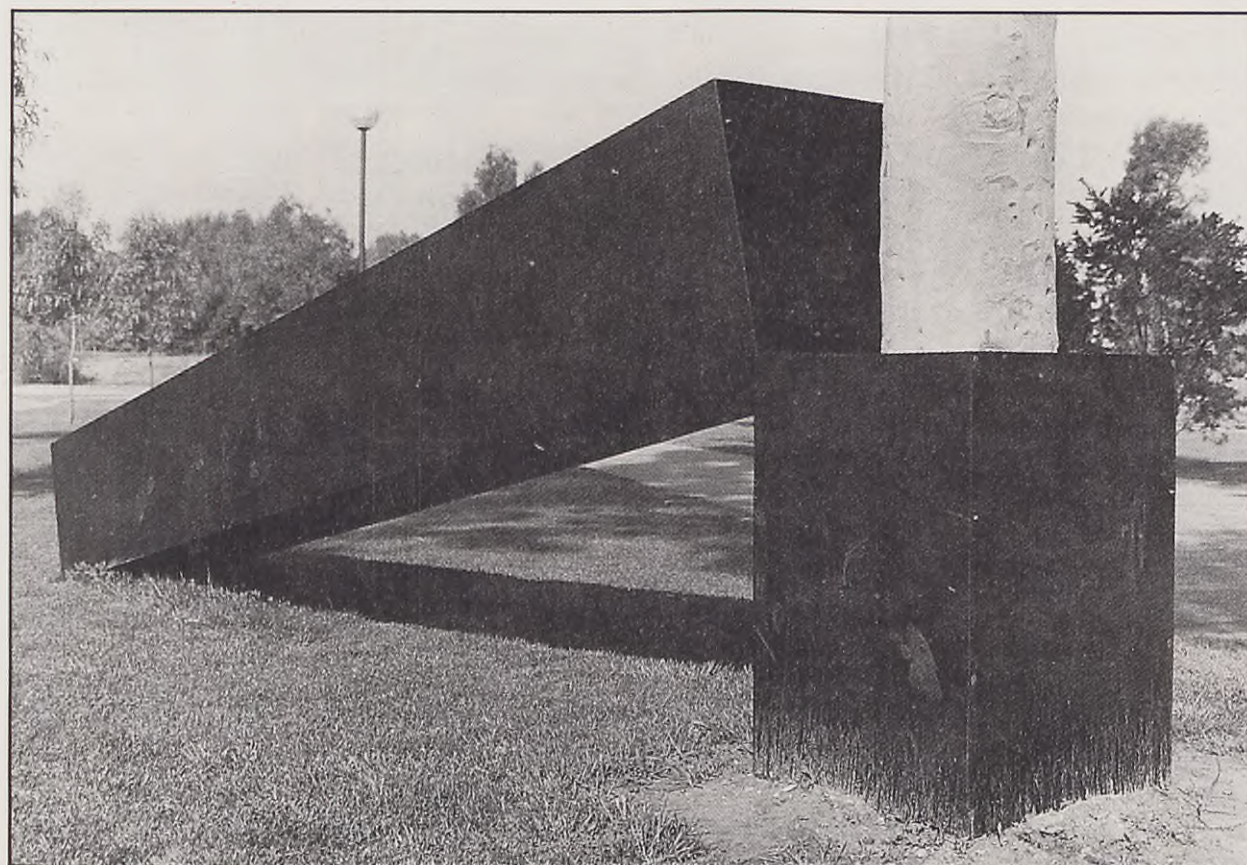
*right*  
JÖRG IMMENDORF REDEEMER 1983  
Painted limewood with a work in the background  
by JOSEPH BEUYS  
70 x 17 x 22 cm  
Exhibited 'wild visionary spectral', Art Gallery of South  
Australia, Adelaide.

*below*  
JOHN WALKER FORM AT NOLAN  
STREET 1984-86  
Oil on canvas 170 x 200 cm  
Anima Gallery, Adelaide



*below*  
MANDY MARTIN  
HEADLAND, SOUTH (FIRST SIGHTED) 1986  
Oil on canvas 180 x 244 cm

*bottom*  
GEORG BASELITZ ART ELKE III 1976  
Oil on canvas 200 x 162cm  
Art Gallery of South Australia, Adelaide



*above*  
STUART SHERMAN TREE UNCONTAINED Steel 1986  
South Australian School of Art  
Photographed by R. Pilcher





tor Margot Osborne, having raided its archives and published its memoirs, has now changed its name to Contemporary Art Centre. By using guest curators and attracting visiting exhibitions, it has gone beyond its traditional local art club format.

New exhibiting venues include the downtown loft-style space of the punningly titled Tete Gallery in the industrial setting of the Living Arts Centre. Despite catty comments about the Art Gallery of South Australia being, by comparison, the dead

arts' centre, the State Gallery, under Daniel Thomas's direction, does seem to have opened its doors rather wider.

There is an air of optimism about the place, and it is hoped that by the time this article appears, firm proposals to extend the gallery space will have been made. The Art Gallery of South Australia is as tightly constrained by its site as a Victorian lady was by her corsets.

The year ended with a show of South Australian

crafts, including some most bizarre inventions and creations (for example, fish-scale and gum-nut objects), which Daniel Thomas refuses to call kitsch, preferring the title 'low art'.

Maybe Duchamp got it right: there is no such thing as bad art. . . there is only art. Whichever way you look at it, Jubilee Year gave a very wide range of things grouped under the heading of art. It is unlikely that 1987 will provide such catholic fare. ■

Neville Weston is a freelance writer and an artist

## Creation versus Imitation

### Sam Atyeo

IMITATING NATURE on a canvas is to put painting on a very low level. Interpreting nature is only slightly higher. It is extraordinary that up till now there has never been anything but paintings of the image of nature (with some possible rare exceptions). There must be a profound reason, that escapes me, why man finds it necessary to embellish everything with his own image, or all that which surrounds him visually. It is all the more curious that his music is very rarely anything but abstract, and when it isn't, it is rightly judged bad. How deep this sentiment runs can be seen by the following story: recently an old lady asked me to paint a picture of the mountains outside of her home. I suggested she cut a window in the wall so that she could see these mountains and of course it would be much cheaper. She said I was being flippant.

What then is so wrong with painting? Well, the worst aspect is that it copies nature, not only the forms of nature but the forces of nature as well, gravity, light and shade and perspective to mention a few. I know of no laws that oblige an artist to be so contained. I would have thought the contrary to be true. Schopenhauer said in a moment of clarity: 'Art is only art when it is not nature.'

I believe that there are various valid reasons why a painter should not use natural forms, i.e. human, animal, vegetable forms. The most obvious reason of course is that imitation is the contrary of creation, the other reasons take some demonstrating: let us look at a picture of a man in a landscape. He is standing on the ground, surrounded by painted air. The laws of gravity have been observed. The figure has been modelled by light and shade, with cast shadows. The laws of perspective have been obeyed. The total effect is an illusion of the scene actually being there. Now let us look at the shape of the man: its only validity as a shape is because it is known to us as a man, and the painted air surrounding the figure? It has no character as a shape

whatsoever; on the contrary, it is ragged and amorphous, but then one is not intended to look at these elements as shapes, but only as images of reality. If painting is to become an art, then the first radical change to be made is that any shape painted on a canvas should be surrounded or contained by other shapes and not by painted air and all these shapes could be of equal importance.

If one is to reject nature painting, what then is to take its place? I will try and explain what painting should first become, if it is to become a creative art. All pictures must have a start somewhere, so we'll start with a square or rectangular canvas. Now within the outside dimensions of the canvas we design and paint coloured shapes, surrounded by other coloured shapes. The various combinations are limitless. These shapes could be loose free-hand ones or tight geometric ones (geometry is human). All shapes should have some relationship with the outside edge of the canvas.

Just as the combination of shapes are limitless, so are the combinations of colour that have been up to the present reduced to brown sauce or grey fuzz.

Forms (shapes, areas of colour, lines) thrown by chance or haphazardly on to a canvas can't have this unity. Some sort of control, some sort of repetition, must take place. As in everything, repetition is the end of Chance and the beginning of Design.

### Pyramidal

In 1937, I often used to go to the other side of Paris to see Constantin Brancusi in his workshop, and to give him a hand with his sculptures. If I was a bit dishonest I'd let it be known that I was helping him create his sculptures; unfortunately, I had nothing to do with it. I helped him to move them, since some of them were tall and heavy. He was always promising me one of his colour drawings as a reward. I never did receive one, probably be-

cause he suspected that that was the only reason I was there.

Once I bought a basket of grapes. He was as thrilled as a little boy on Christmas morning, and promptly went off to hide the basket.

He was swarthy, squat, thickset.

One morning, Marcel Duchamp came to visit. Brancusi scarcely opened his mouth. A little later, when we were back in Montparnasse, Marcel declared: 'You know Constantin, he doesn't talk much. He wouldn't let anyone know what was going on in his head, but creatively, he's amazing. He's probably got an enormous solar plexus. He's a peasant, as cunning as a fox and as miserly as a squirrel. He's like a puzzle, some pieces of which are missing or, at the worst, some pieces of which don't fit'.

Some weeks later, I raised with Brancusi the wonder of the Pyramids and how one of their qualities is to be the only arch or structure which, when extended, wouldn't collapse like Gothic arches. In other words, you could project the lines of the pyramids from their bases through their peaks to envelop the universe.

Brancusi, who was listening very carefully, suddenly melted; 'I'm happy you've said that, because that's how I think and work. I think constantly about the extensions of the curves of my sculptures when I'm working and I often wonder where they're going. I'm not talking about symmetrical curves that would end up in circles: circles are prisons. That's why my curves are asymmetrical and escape towards infinity. My circles never have a beginning or an end'.

I think that throws new light on Brancusi and his work, and perhaps on all artistic creation, upon which every artist, aesthete and art lover should reflect, to clarify his ethics and his spirit. ■

Sam Atyeo is an Australian artist who lives and works in the south of France.



# EXHIBITION COMMENTARY



*left*  
ANNETTE BEZOR HEADS ABOVE WATER I 1986  
Oil on canvas 100 x 136 cm  
Roslyn Oxley Gallery, Sydney

*below centre*  
ELIZABETH LESZCZYNSKI COASTAL EXPLORATIONS II  
1985 Gouache 74 x 104 cm  
Realities, Melbourne  
Photograph by Henry Jolles



*above*  
SIMON LAVERTY  
TWO BLACK  
SHAPES 1985  
Atelier artist's acrylic on  
canvas  
Mori Gallery, Sydney



*right*  
GUNTER CHRISTMANN  
UNTITLED 1986  
Acrylic on canvas  
168 x 137 cm  
Niagara Galleries,  
Melbourne



*above*  
JOHN ROBINSON  
DESCENT 1985  
Acrylic on canvas  
137 x 106.5 cm  
Realities, Melbourne  
Photograph by Henry  
Jolles

*left*  
PATRICIA CARR  
PICTON SPRINGS  
(1986) Acrylic on duck  
215 x 168 cm  
Solander Gallery,  
Canberra



## Book reviews

### Artists' Gardens: Flowers and Gardens in Australian Art 1780s–1980s

by Jennifer Phipps

Bay Books, Sydney, 1986

ISBN 0 85835 969 3 \$39.95

Reviewed by Howard Tanner

ANYONE INTERESTED in gardens will be drawn irresistibly to the cover of this book, showing a languid afternoon tea party in the shade of a jacaranda in full flower.

Be forewarned — it is not really a book about gardens. As the curator of the first large-scale exhibition of works showing the evolution of gardens in Australia, I anticipated a rich vein of new information. Only Eugene von Guérard's *From the verandah, Purrumbete*, 1858, C.G.S. Hirst's *Claremont House*, 1881, and R.G. Rivers's *Under the jacaranda*, 1903, amplified one's general knowledge of this theme.

However the book has other rewards and its format and design are outstanding.

The selection of pictures by Jennifer Phipps is excellent. Most are flower portraits, vivid impressions of floral beauty in an abstracted setting. While there are a number of celebrated images, such as Thea Proctor's richly coloured woodcut *The rose*, many of the works, lesser known, and of outstanding quality, add to our general appreciation of Aus-

tralian art. By way of example, Paul Jones's surreal *Oak leaves and acorns*, 1946, arranges the rich foliage into a design tightly organized after the fashion of a William Morris wallpaper, giving us a heightened impression of the botanical and pictorial qualities of the species.

The very brief text is adequate but never fulfilling. One is most interested to learn that the famous French painter of roses, Pierre-Joseph Redouté travelled to England to draw the plants collected by Joseph Banks in Australia, and to publish the first illustration of the eucalypt in 1788. However such gems of information are unsourced and undeveloped.

Perhaps this book should be viewed accordingly as a forerunner for the topic of botanic art. The pictures and text disclose whole areas worthy in themselves of detailed exploration.

A typical Sands and McDougall illuminated address is included. The late nineteenth-century production of such richly embellished addresses shows the most pretentious side of colonial life. They combine elaborate calligraphy with earnest tributes, and coloured vignettes of the worthy's life and its setting. This example, dedicated to the new Governor of Victoria, has a rose countered by a clump of wildflowers, a British castle contrasting with Gippsland forest and a kangaroo and emu framing heraldic shields.

The European pilgrimage became common practice for artists with a modicum of means or

success. At least twenty of the artists mentioned studied in Paris, and the popularity of the Académie Julian and of Colarossi's studio is worthy of further examination. Works by Tudor St George Tucker, Rupert Bunny and Ethel Carrick Fox also reveal extended stays in France and the strong appeal (to earlier generations) of the verdant, familiar European landscapes.

The burst of nationalism that produced Federation, a strong arts and crafts movement, and a distinctive style of domestic architecture, can be seen in Lucien Henry's *Waratah*, circa 1887. Henry was a guiding force in the movement to incorporate Australian floral motifs in the applied arts and architecture. By the turn of the century new European influences were being translated as 'Gum Nut Art Nouveau' and Alice Musket's *The scent of the blossom*, 1915, is a splendid translation of the famous French posters of the 1890s. By this time Australian flora was being treated on its own merits and the longing to transform Australia's landscapes following English or European models was beginning to wane.

In short a beautifully produced and illustrated book — for the general market.

---

Howard Tanner is a well-known Sydney architect. He is the author of several books on Australian garden history and design and curated the travelling exhibition 'Converting the Wilderness: The Art of Gardening in Colonial Australia 1979–1980.'

### The Innovators: The Sydney alternative in the rise of modern art, literature and ideas

by Geoffrey Dutton

Macmillan, Melbourne, 1986

\$24.95

Reviewed by Richard Haese

AS ITS SUBTITLE indicates this is an ambitious book. Geoffrey Dutton's aim is to chart not only the story of Sydney's reaction to the modernist movement in the visual arts from the 1930s to the 1960s, but also its literary and journalistic counterparts — and in the process locate an activating spirit peculiar to Sydney, one that has given Sydney's art its distinctive cast. 'Sydney', Dutton argues, 'usually stumbles onto the right side by sheer high spirits. It is an open-minded easy-going place, and it has never been dull. These attitudes and assets are amongst the differences between Sydney and Melbourne, which might be de-

fined by two symbols, Sydney's Opera House and Melbourne's Shrine of Remembrance.'

Like his view of Sydney, Dutton's book is equally easygoing and never dull, a lively Cook's tour of Sydney's monuments and characters set out in the sun against that incomparable and dynamic geography of the harbour's hills and bays. There is new and fascinating material here, but all too often mixed with recycled ideas and Dutton's scholarship is too close to his other description of Sydney as without discipline and without plan. The text is accompanied by rich documentary photographs but since the bulk of the book deals with art, one misses the presence of coloured reproductions, even if only for the few paintings such as William Dobell's *The billy boy* that are dealt effectively with at length.

This is a spirited account of Sydney art from the pioneering modernists of the 1930s, Grace Crowley, Margaret Preston, Grace Cossington Smith and Frank and Margel Hinder, through to later generations of figurative and abstract artists concluding with contemporary figures such as John Olsen,

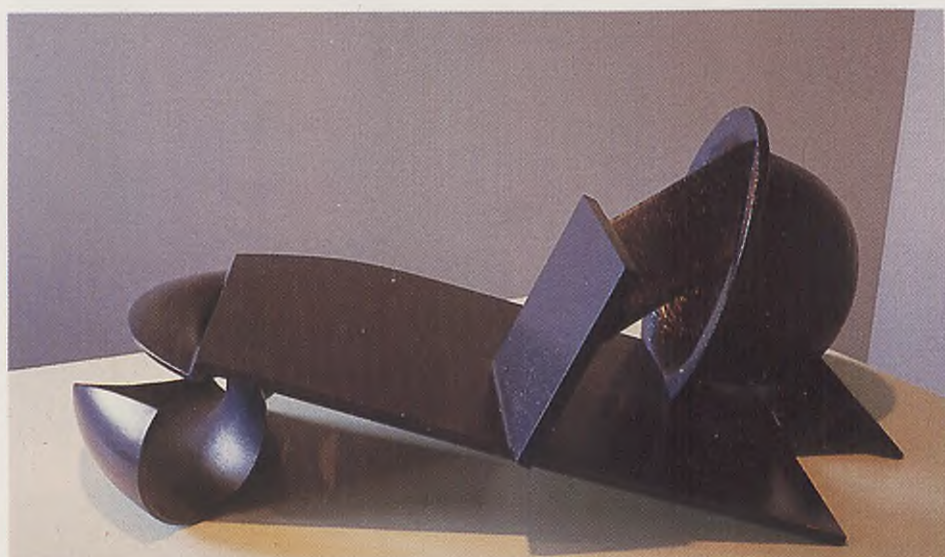
Brett Whiteley, Colin Lanceley and Mike Brown. He retells in detail such scandals as the reception of the 1939–40 *Herald* exhibition, attempts to reform the Art Gallery of New South Wales and the Dobell court case. Dutton is at his best when he is at his most sympathetic. Strong portraits emerge of Russell Drysdale, Dobell and Godfrey Miller; Dutton's account of Miller both as an artist and as one of Sydney's more notable eccentrics is one of the best things in the book. Equally fine is the impressionistic portrait of Sydney itself that begins with an introductory paean of praise for his adoptive city and culminates in a chapter dealing with the bohemian bars and haunts of the city.

One feels that Dutton is on firmest ground, however, when dealing with poets, novelists and journalists. There are warm appreciations of such figures as the poet Ronald McCuaig (claimed by Dutton as Australia's first modern poet) and fascinating accounts of the individuals who founded and the groups who coalesced around the lively journalistic achievements of *Art in Australia*, *The Home*, *Smith's Weekly*, *The Bulletin*, *The Observer*



# EXHIBITION COMMENTARY

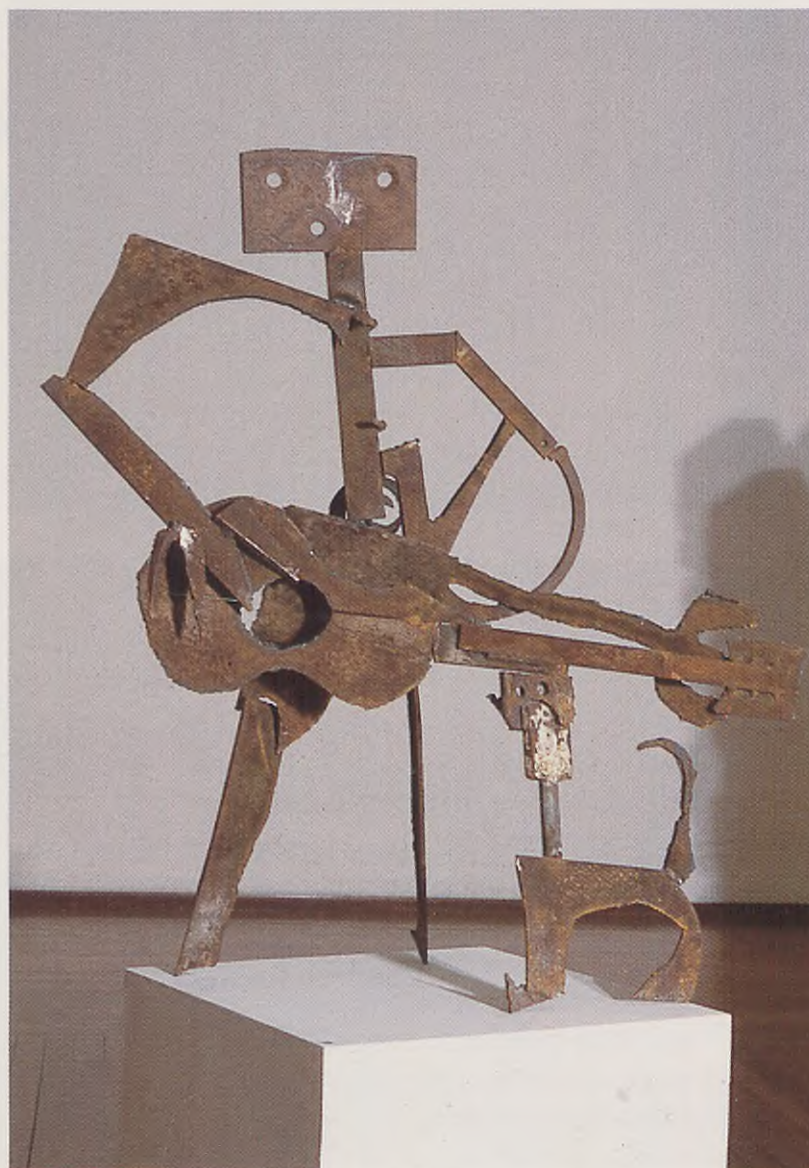
*below*  
RON ROBERTSON-SWANN  
LAZULI 1981-82  
Blue-painted steel and cast iron  
39 x 108 x 72 cm  
The Painters Gallery, Sydney



*left*  
GENNY HAASZ  
BATTISTA'S MAN 1986  
Bronze 30 x 32 cm  
Niagara Galleries,  
Melbourne  
Photograph by Bill McCann



*above*  
ELIZABETH FRINK LEAPING MAN 1985  
Bronze, edition 1/8 40 x 35 cm  
David Jones Art Gallery, Sydney



*above*  
LES BLAKEBROUGH BOWL  
Porcelain, cobalt glaze and gold lustre  
Macquarie Galleries, Sydney

*left*  
MICHAEL NICHOLLS  
GUITAR JIM AND HIS DOG SLIM 1986  
Metal sculpture 87 x 77 cm  
Coventry, Sydney  
Photograph by Fenn Hinchcliffe



and *Nation*. Dutton rightly stresses the significance of all these journals and magazines as clubs and forums of opinion.

Dutton is less convincing in his role as defender of the Merioola wing of the Sydney Charm School which he calls 'a sort of Sydney Zoo.' Aside from references to the war art of Donald Friend (undeniably powerful) he offers little more than the pretensions of Merioola's survivors. 'Of course we were charming', Friend declares, 'we were full of charm, we were bloody beautiful. And we had a marvellous bloody time.' No one doubts the value of Loudon Sainthill's work for the de Basil company and later that for Sadler's Wells and Covent Garden, but who now can muster much excitement at the vision of Jocelyn Rickards in a long gown dancing at Princes on Victory Night with Alec Murray in white tie and tails, or Justin O'Brien dressed for shooting quail? The debate is not about the reality of the experiences of war by Harry Tatlock Miller

or Loudon Sainthill, but the character of the art that appeared – mercifully Dutton offers no reproductions.

One of the strengths of *The Innovators* is its rich vein of interview material with vigorous observations and comments from, among others, Donald Friend, John Olsen, Robert Hughes and Colin Lanceley. It is also, in its over reliance on such material, one of its weaknesses. This is nowhere clearer than in Dutton's second-hand account of the Imitation Realist movement of the early 1960s. An adequate account would have demanded at least some familiarity with accessible documentary material; the result is superficial when it is not downright misleading. Brown's *Mary Lou II* was not, for example, excluded from the exhibition 'Australian Painting Today' simply as a consequence of Douglas Pratt's protests. The game played by Brown, Lanceley and Ross Crothall was not 'perfect guest' but 'aesthetic chess'. Such are the perils of oral history. I feel sure that André Lhote, likewise, sug-

gested to his students that it was a poorer 'palette' that enriched a picture rather than a defective 'palate'.

Underscoring *The Innovators* is the nagging theme of Sydney contra Melbourne. If Geoffrey Dutton's book is effective in dispelling a number of the more destructive myths of the antagonism between the two traditions, its acknowledged partisanship contributes to creating new ones. By the 1960s Sydney had produced in the anarchic dadaism of Imitation Realism an art every bit as subversive and radical as anything serious Melbourne had generated. In his love affair with hedonistic Olsen's 'blue bitch goddess, Sydney', Dutton has failed to inspect that darker underbelly that Sydney shares with all great cities.

Richard Haese is Senior Lecturer, Department of Art History at La Trobe University, Melbourne.

## Obituaries

### Lyndon Dadswell

Ian McKay

I CANNOT SAY I knew Lyndon Dadswell very well, and yet he forms a vivid picture to me. As a student of his at the National Art School from 1958 to 1960, and later in 1966 as a junior member of his sculpture staff my contact with him was constant.

At the beginning of 1958 he returned from the United States, after two years on a Fulbright Scholarship, and transformed the sculpture department. What was previously a course solidly based in representational sculpture and its variants, now became one orientated towards experimentation and the use of materials not previously considered at East Sydney. The life class continued in this course, a class which Dadswell taught particularly well.

His own training and years of practice as a representational sculptor gave him a flair and conviction when dealing with the human figure or the portrait study. He was also an excellent instructor in group figure compositions, where the value of his experience, together with his natural feeling for clay and the modelling technique, impressed us all.

In spite of these talents, Lyndon Dadswell felt that our age demanded that newer concepts should be tackled and his real drive at that time was away from representation. He knew that art itself could not be taught but believed that an art school had the opportunity to help students learn to think for themselves, that previous habits of thinking and

seeing should be questioned. He believed that a period overseas was essential for young artists in Australia at that time, that it was over there that the brightest lights were shining. This was in contrast with his attitude towards students being influenced too directly at the beginning of their studies.

Many of us did go away to other places, and found the initial experience with Dadswell invaluable when confronting the wider sphere that places like London and New York opened up. Lyndon Dadswell gave his students a sense of the worthwhileness of their subject, that one did not have to apologize for being a sculptor. At the same time he did not indulge us in any illusions about it.

His own career brought him up against hardship and difficulties, particularly during his pre-war period in London. (To the end of his teaching days he stressed to his students the necessity for good health and the foolishness of deprivation.) His manner was always kindly and courteous and his character was generous. At the same time his physical stature, his presence, was impressive. His service with the Australian Imperial Forces as a commando during World War Two had left him with an upright bearing, but also, sadly, impaired eyesight.

Lyndon Dadswell's long period of teaching saw the sculpture department at East Sydney pass from an important but restricted view of the subject's possibilities in our time, to a wider view that attempted to encompass to a greater extent the needs of our period. Whilst I do not think that process was completed during his tenure, nor is it yet complete, he remains for many of us the pivotal figure in the transition.

It seems admirable to me that he effected this transition after his middle years and after many years of involvement in the practice of sculpture, which included the execution of many public commissions. This testifies to his energy and optimism, his patience and courage. His health began to deteriorate gradually and a very long illness followed. He retained a lively interest in the fortunes of East Sydney and as recently as 1979 made a very generous contribution to an exhibition at the College called 'Twenty-five years of sculpture from East Sydney'.

This writer is not familiar with the complete and very large body of sculpture that Lyndon Dadswell achieved: that is to say its totality is very difficult to encompass and it is foolish to comment on art that one has not seen. His interests extended beyond sculpture proper to public commissions of a different category. His sculpture embraced different styles and techniques of execution over a long period. From early works such as the *Birth of Venus* and *Young man standing*, both in the collection of the Art Gallery of New South Wales, to later work executed in laminated paper, Dadswell shows to me the instincts of someone who finds modelling easy. The delightful Frank Dobson influenced *Boy on a horse*, in the National Gallery of Victoria, confirms this and at the same time investigates a different character of modelling. His many fine portrait studies among them the *Head of an Aboriginal*, in the Art Gallery of South Australia, show a confidence and vigour with clay and one has a tinge of regret that this medium was used less in later years. These earlier works showed clear in-

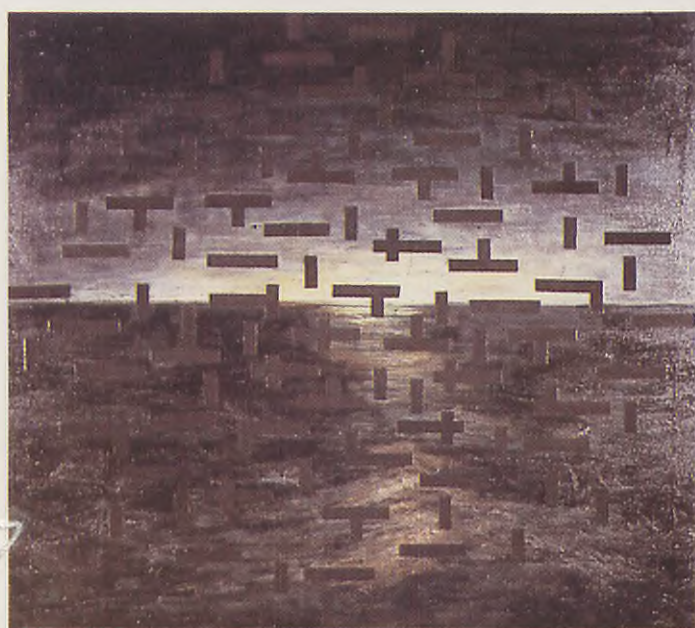
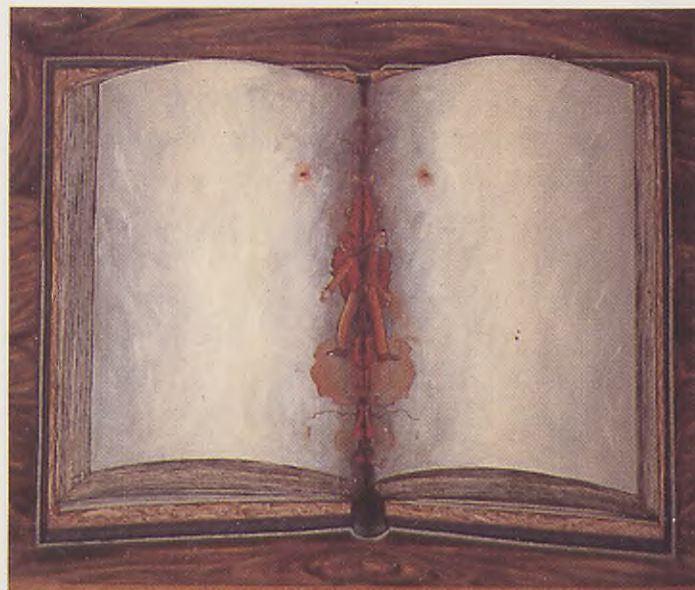


## EXHIBITION COMMENTARY

*right*  
DAVID WANSBROUGH CRYSTALLISATION (1986)  
Oil on canvas 90.5 x 60.5 cm  
Richard King, Sydney  
Photograph by Roger Scott



*below*  
GREG PRYOR  
ONE NEW START 1986  
Oil on canvas 76 x 91 cm  
Gertrude Street, Melbourne



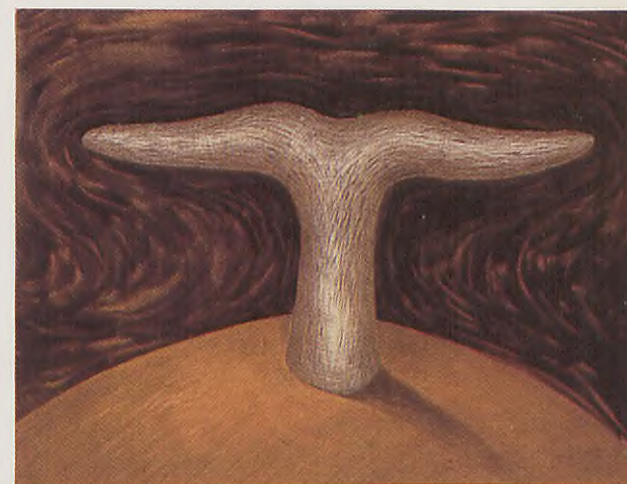
*above*  
RICHARD THOMAS  
No 98 PLANE OF CONTINUITY 1986  
Blackboard paint, copper paint and oil on canvas,  
Garry Anderson Gallery, Sydney

*right*  
VICTOR MAJZNER  
WATCHERS OF THE FLOOD 1986  
Acrylic on canvas 198 x 289 cm  
Christine Abrahams Gallery, Melbourne



*centre left*  
PETER UPWARD RAIN FOREST 1970  
Acrylic on canvas 183 x 122 cm  
Charles Nodrum Gallery, Melbourne

*below*  
ROBERT GRIEVE  
YELLOW FIGURE MOTI 1985  
Gouache on paper 58 x 46 cm  
Gallery Huntly, Canberra



*above*  
ROSIE WEISS UNTITLED 1986  
Mixed media 130 x 170 cm  
Reconnaissance, Melbourne



fluences ranging from Jacob Epstein, Carl Milles and Dobson but nonetheless it seemed he was afraid of influences and felt the need to move on. As students of his we have perhaps reason to be grateful for this but I wonder sometimes if he did not sacrifice something in the process.

He did, however, engage himself time and again in the very difficult area of public sculpture. This area involves a complex mixture of ingredients

which includes the client, the site and the suitability of the sculpture for both. More than most Lyndon Dadswell saw this reconciliation as crucial and sometimes it led him to execute beautiful things like the King George V and King George VI mosaic pond in Hyde Park, for me, unique of its kind. The aluminium *Money changers*, 1951, at the Commonwealth Bank of Australia, Sydney I find entirely suitable for the façade of a bank and it bears the strong

Dadswell concern of welding figures to a ground.

Dadswell's commissioned sculptures raise many issues which remain open to investigation and it will need a proper study of this area of his sculpture to begin to put them into perspective. ■

---

Ian McKay is a sculptor who lives and works in New South Wales.

## John Brackenreg

### Lloyd Rees



THE TERM FRIENDSHIP is one that I have never treated lightly – such as claiming it after a few casual meetings with celebrities especially, which could so easily lead to name dropping!

This did not happen in the case of my friendship with the late John Brackenreg. Our first meeting occurred at a Society of Artists' exhibition in the Education Department Gallery in Bridge Street, Sydney. John was then Secretary to the Society, under the presidency of the late Sydney Ure Smith.

At my first meeting with John, I had a sense of

mutual affinity which slowly, like a growing plant, grew into the full bloom of a life-long relationship. As an instance of the personal warmth of our friendship, I have a vision of this tall dignified man on hands and knees in our lounge room playing marbles with our very young son, Alan. This would have occurred in the late thirties, and during that period, John's link with Sydney Ure Smith extended beyond his position as secretary of the Society of Artists to Ure Smith Pty Ltd, publisher of *Art in Australia*, *The Home* and other journals. I believe Ure Smith desired an even closer link, but John preferred personal independence, and founded The Artlovers' Gallery (now known as the Artarmon Galleries) on the Pacific Highway, Artarmon. This, of course, brought John's presence and activities close to our home at Northwood on the Lane Cove River, and in this short appreciation, I cannot do justice to the personal and professional help that John proved to be to me, and our family right up until the time of his death.

The two great interests of John's life were his family, and love of the visual arts and music. Indeed, his artistic interests were so absorbing that once, when I spoke of a political problem of the day, he quietly replied, 'I am only interested in art'.

Apart from his gallery, he was greatly interested in the publication of books and the printing of works

of art, but they had to be of Australian workmanship. He was dedicated to this principle, and was also a perfectionist in regard to his creations. For instance, when he published a book of my drawings some years ago, he firmly requested my presence at the printery in Botany at 7.30 every morning, when every print was closely examined by John, the head of the firm, and myself, and any faults were immediately rectified.

By his almost lifelong devotion to the cause of art he denied himself an artistic career of a very high order. He drew beautifully, and was an outstanding student at the Sydney Technical College as it then was. He probably did drawings throughout his life, but in the last couple of years he took to it again with intense love amounting to excitement. When some of his drawings were exhibited at the Artarmon Galleries they astonished both artists and friends.

In this serious tribute to my old friend I must not overlook his sense of humour, which on many occasions, lightened the problems that are associated with an artist's life and work.

His passing leaves a void in our artistic world, but he left us, I am sure, in the way he would have wished to go — quietly, and with great dignity. ■

---

Lloyd Rees is an artist who lives and works in Sydney

## Clifford Craig

### John McPhee

DR CLIFFORD CRAIG died at his home in Launceston on 5 September 1986. At his death Australia, and especially Tasmania, lost one of its greatest amateur art historians. I say amateur for, although much of his life had been devoted to the research and documentation of, writing about, aspects of Australian and in particular Tasmanian art, architecture and decorative arts, his professional career was otherwise.

In 1926 the thirty-year-old Melbournian was appointed Surgeon Superintendent of the Launceston

General Hospital, an appointment which heralded a new era at that hospital and in Tasmanian medical history. It marked the advent of the man who was to do most towards the recognition of Tasmania's colonial heritage.

Soon after their marriage in 1927 Dr Craig and his wife, Edith, decided to direct their mutual interest in furniture towards collecting early nineteenth-century pieces, especially those of Australian origin. Although their interest in Australian furniture was not unique at the time it was founded on a genuine desire to form a collection of historic interest about which they wished to learn more. The collection became rightly regarded as one of the finest of its kind ever assembled. Dr Craig's knowledge and love of an aspect of Australian history that had been so poorly regarded gave him a

missionary zeal for which we can all be grateful.

In 1972 the Melbourne publisher Georgian House published *Early Colonial Furniture of New South Wales and Van Diemen's Land*, the first book wholly devoted to this or any aspect of Australian decorative arts. Written by Clifford Craig in collaboration with Kevin Fahy, a Sydney expert in Australian furniture, this work was splendidly illustrated with photographs by Craig's friend E. Graeme Robertson, a Melbourne medical specialist and amateur photographer. This book is still an outstanding example of its kind, a major contribution to the revival of informed interest in early nineteenth-century Australian furniture. To this book and its authors we owe an enormous debt, not only for increasing our knowledge but also for saving much of our heritage from destruction.



# EXHIBITION COMMENTARY



*right*  
TONY TWIGG  
4 NOTES FROM 9 BUDDA BOOGIES 1986  
Oil on plywood 116 x 42 cm  
Garry Anderson Gallery, Sydney



*above*  
RICK AMOR RUNNER 1986  
Woodcut 29 x 43.5 cm  
Niagara Galleries, Melbourne  
Photography by Bill McCann



*left*  
BEN TAYLOR BOAB TREE 1985  
Hard ground etching 22.5 x 30 cm  
Garry Anderson Gallery, Sydney

*below*  
STEIG PERSSON UNTITLED 1986  
Charcoal and blackboard paint on paper  
79 x 58 cm  
United Artists Gallery, Melbourne  
Photograph by Henry Jolles



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

*right*  
ANIA WALLWICZ DANCING 1986  
Acrylic on canvas 140 x 280 cm  
Mori Gallery, Sydney





Much of Clifford Craig's enthusiasm for early nineteenth-century furniture stemmed from an interest, shared with his wife, in Tasmanian architecture of the same period, and resulted in the establishment of the Tasmanian branch of the National Trust of Australia in 1960. Encouraged by her husband, Edith Craig, in collaboration with E. Graeme Robertson, published in 1964 the two-volume *Early Houses of Northern Tasmania*, which was followed in 1970 by Robertson's companion volumes *Early Buildings of Southern Tasmania*. Greatly influenced by Clifford Craig's enthusiasm, these seminal books on early Australian architecture have made the buildings of Tasmania the best-recorded of all Australian States.

Tasmanian architecture and furniture were not, however, the greatest of Clifford Craig's interests. By the 1950s he had assembled a collection of Tasmaniana, chiefly books and prints, which became the incentive to compile and publish several

accounts of prints and illustrated material relevant to Tasmania notable among the few such works published in any State. The *Engravers of Van Diemen's Land*, published in 1961, and *Old Tasmanian Prints* published in 1965, are landmarks in their field. Both *The Posthumous Papers of the Pickwick Club, the Van Diemen's Land edition – a general and bibliographical study with some notes on Henry Dowling*, published in 1973, and *Mr Punch in Tasmania: Colonial Politics in Cartoons 1866-1879*, published in 1980 focused a perceptive eye on curiosities of Tasmanian politics and art. *More Tasmanian Prints* published in 1984, documented the new discoveries made by Clifford Craig and others since the publication of his earlier books which had inspired numerous people across Australia to search out such material.

Unfortunately, when the Craig collection was sold in October 1975, it was allowed to be dispersed. Unlike the collections of Henry Allport and Sir Wil-

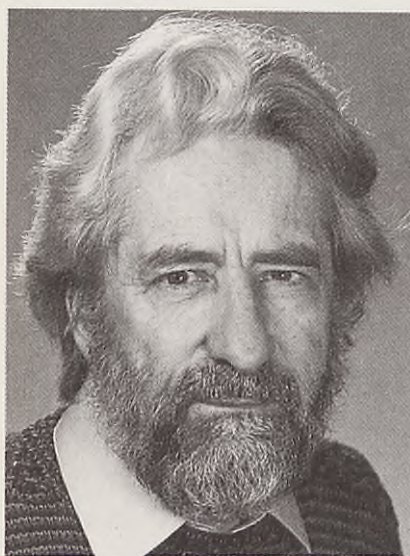
liam Crowther, now preserved in Hobart, in the State Library of Tasmania, this collection is now only a memory for those of us fortunate enough to have seen it. However, unlike Allport and Crowther, Dr Craig did more than collect, introducing to others through his collections and writings so much of interest and beauty in Tasmania.

Clifford Craig died soon after celebrating his ninetieth birthday, a happy occasion on which he was honoured by his numerous friends, especially the members of Tasmania's National Trust. He had not long completed the index for his *Notes on Tasmaniana* which will be published posthumously. No doubt it will serve as a fitting reminder of one of Australia's great collectors and historians. ■

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

## David Saunders

Joan Kerr



PROFESSOR DAVID SAUNDERS, head of the Department of Architecture at Adelaide University, died at his home in Adelaide on 23 September 1986, aged fifty-seven. He is survived by his wife Doreen and four daughters. David's many articles on Australian architecture will be well known to readers of *ART and Australia*. In this – and in very many other publications – his clear personal style, his comprehensive knowledge of all places and periods of Australian architecture and his sensitive, detailed criticisms were enjoyed and respected by lay readers and professional colleagues alike. A journey through a building accompanied by David was invariably an enriching experience – one that was freely offered to hundreds of friends, colleagues and students wherever David happened to be. His writings contain that same informal, yet informed, voice; they at least will continue to evoke this generous, understanding and perceptive man.

David had a great gift for friendship. The

Saunders's home was always an open, welcoming centre for scholars, students, architects and artists. On the day he died Adelaide University's switchboards were jammed with callers from around the world and tributes to him continue to appear in architectural, art, historical archaeology, conservation and other professional journals throughout Australia.

His ability to respond to the needs and interests of others made David a very special leader and administrator – one who contributed a great deal to many professional bodies. In 1984 he founded the Society of Architectural Historians of Australia and New Zealand (SAHANZ) and became its first president, a position he was holding at his death. He was made an Honorary Life Member of the National Trust of Victoria for the many years of work and dedication he gave to that body, was the second chairman of ICOMOS Australia in the 1970s and an inaugural committee member of the Art Association of Australia in the 1960s. He served on two Advisory Committees of the Australian Government's Interim Committee for the National Estate in 1975-76 and was a member of the South Australian Heritage Committee and the Lord Mayor's Heritage Committee in the 1980s.

David's publications were also extensive. He wrote dozens of articles about hundreds of buildings, as well as several monographs and books. The critical broadsheet *Cross-Section*, which he and Robin Boyd edited in the 1950s and early 1960s, was a key influence on modern architectural practice throughout Australia and is now seen as a unique source for this period.

Above all, David was an inspirational teacher. After studying architecture at R.M.I.T. and Melbourne University (where he graduated B.Arch. in 1951, M.Arch. in 1959 and was awarded the Diploma of

Town and Rural Planning in 1953), he worked for a few years as both an architect and a curator (at the National Gallery of Victoria). The remaining thirty years of his life were dedicated to teaching. In 1956 he began lecturing at Melbourne University's Architecture School, leaving in 1968 to take up the inaugural senior lectureship in architectural history at the Power Institute of Contemporary Art at Sydney University, where he taught both Fine Arts and Architecture students. In 1977 he was appointed to the Chair of Architecture at the University of Adelaide. In all three places he set up innovative and lasting new courses in architectural education which greatly influenced those who were taught by him and those who followed him as teachers. I was both his student and colleague at Sydney University and am only one amongst many whose career was formed by his teaching and who remains profoundly grateful for his support and friendship.

At both Adelaide and Sydney Universities, David initiated research, exhibition and publication programs which assisted the careers, research opportunities and reputations of junior colleagues and post-graduate students far more than his own. In particular, his extensive research *Manuals of Architectural History Sources in Australia* were created to disseminate scholarly and authoritative information for others to use. His ambition was always for his subject – the built environment of this country – not for himself.

The exceptional, lasting and continuous contribution David Saunders made to the level and quality of architectural awareness in Australia is recognized and gratefully acknowledged by all whom he taught during and through his life. He will be greatly missed. ■

Joan Kerr is Associate Professor, Power Institute of Fine Arts at the University of Sydney, Sydney.









## BACK ISSUE

## ORDER FORM

Because stocks are continually decreasing, no guarantee can be given that issues listed are available upon receipt of order

				Total value
	\$25	\$25	\$25	
Vol.1	No. 1	2	3	—
	\$25	\$25		
Vol.2	No. —	2	—	—
		\$25	\$25	\$25
Vol.3	No. —	2	3	4
	\$25	\$25	\$25	
Vol.4	No. 1	2	3	—
			\$25	\$25
Vol.7	No. —	—	3	4
	\$25	\$25	\$25	\$25
Vol.8	No. 1	2	3	4
		\$25		\$25
Vol.9	No. —	2	—	4
		\$23		\$23
Vol.11	No. —	2	—	4
	\$21	\$21		
Vol.12	No. 1	2	—	—
	\$19			\$19
Vol.13	No. 1	—	—	4
		\$17		\$34
Vol.14	No. —	2	3	4
		\$15	\$15	\$15
Vol.15	No. —	2	3	4
	\$12	\$12	\$12	\$12
Vol.16	No. 1	2	3	4
	\$12	\$12	\$12	\$12
Vol.17	No. 1	2	3	4
	\$10	\$10	\$10	\$10
Vol.18	No. 1	2	3	4
	\$10		\$10	\$10
Vol.19	No. 1	—	3	4
	\$10	\$10	\$10	\$10
Vol.20	No. 1	2	3	4
	\$10	\$10		\$10
Vol.21	No. 1	2	—	4
	\$8.95	\$8.95	\$8.95	\$8.95
Vol.22	No. 1	2	3	4
	\$8.95	\$8.95	\$8.95	\$8.95
Vol.23	No. 1	2	3	4
	\$8.95	\$8.95	\$8.95	\$8.95
Vol.24	No. 1	2	3	4

ADD per cost: \$2.25 per item (\$3.75 per issue o'seas)  
(when ordering more than one item, only add half of total  
posting cost)

I enclose cheque for \$\_\_\_\_\_ (or **Bankcard/Mastercard/Visa**)

[illegible]

Signature \_\_\_\_\_ Expiry date \_\_\_\_/\_\_\_\_/\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode \_\_\_\_\_

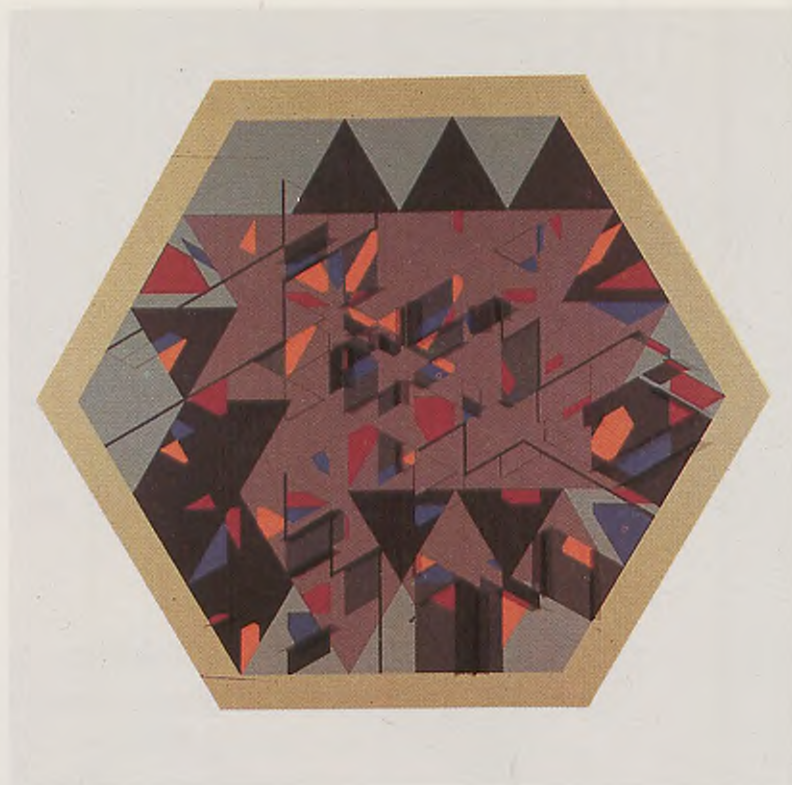
Send form to: ART and Australia 653 Pacific Highway Killara 2071 N.S.W.

in 1955 and was awarded the Diploma of the University of Sydney, Sydney.



# EXHIBITION COMMENTARY

*right*  
ANDREW  
CHRISTOFIDES  
UNTITLED 1984  
Acrylic on card on  
board  
106.7 x 121.9 cm  
The Painters Gallery,  
Sydney



*far right*  
JOHN LETHBRIDGE  
THE FUNNEL  
BEARER  
1985 Charcoal  
and gold pigment on  
paper  
Yuill/Crowley,  
Sydney



*above*  
ROBERT BOYNES ASH MOUNTAIN 1976  
Oil on canvas 170 x 241 cm  
Solander Gallery, Canberra

*right*  
EMANUAL RAFT THE HOSPITALITY 1985  
Acrylic, oil and gold leaf on canvas  
214 x 350 cm  
Coventry, Sydney



*above*  
JENNY WATSON  
THE PLANE TREE OF MEMORY 1986  
Indian pigments, oil, acrylic and gouache on  
duck  
254 x 162 cm  
Christine Abrahams Gallery, Melbourne

*left*  
LAWRENCE DAWS  
COOCHIN FLOOD III 1986  
Oil on canvas 152 x 152 cm  
Robin Gibson Gallery, Sydney



# Reading Boyd's *Bride* thirty years later

Margaret Plant

---

*Boyd's Bride series is as powerful today as it was when first exhibited in 1958 and its message is just as clear and potent.*

---

ARTHUR BOYD'S *Bride* paintings were recently assembled at Heide Park and Art Gallery (8 November to 14 December, 1986), together with related drawings and smaller paintings, some thirty years after their execution.<sup>1</sup> They were in fact produced over a number of years, from 1955 to 1959, but they appear as a coherent suite. Originally titled *Love, Marriage and Death of a Half-Caste*, they are generally referred to as the *Bride* series, a short-hand title used by Franz Philipp in his 1967 monograph on Arthur Boyd,<sup>2</sup> and now, clearly preferred in the 1980s, as a euphemism which avoids the term 'half-caste'.

The full title *Love, Marriage and Death of a Half-Caste* refers to the male protagonist; the *Bride*, obviously, to the female. After the bride's introduction as child, white-faced but black-bodied, she is represented as a *white* bride; the groom appears as black. In death, in his coffin, in a double appearance, he contemplates himself as white. The signs of love and death are *white* signs: bridal regalia and coffin. But this does not make racism the central issue in the paintings, although some recent commentators would prefer such an interpretation.<sup>3</sup> The common outsider position of bride and groom is the issue;<sup>4</sup> they are thrown-into-being (to borrow terminology from Heidegger). The miniature female is outside the territory of the male – she flees or is captured, or is the stake played for by aborigines in a card game in one of the best-known paintings of the series, *Shearers playing for the bride*, 1957.

The paintings do not form an obvious narrative. There are elements of chronology to be inferred from the dreaming bridegroom who waits for the bride to grow up, through the sequence of pursuits of the bride that may be



ARTHUR BOYD  
PHANTOM BRIDE (1958)  
Oil and tempera board 160 x 137 cm  
Collection of Lauraine Diggins

before or after the wedding, to the death of the groom. (This is less a real death than a symbolic 'no-longer-being-there.') The very avoidance of narrative enforces a psychological reading. The two protagonists shift in scale from picture to picture. In sexual pursuit the groom is the dominant figure; with the death of the groom the bride grows active, screaming her lament. Anticipation and lament override fulfilment, refusing any easy lyricism. The fantasy of burgeoning contact is presented through metaphors of blossoming and growing: the bridal bouquet is a symbol of potential fulfilment, then it is a wreath; the bride forms into a sprouting tree in the early dreams of potency. Pursuit of the female by the male is a theme dominating most of the pictures as the

groom runs after the bride, hooks her up by the veil or the gown, spears her with a big bare foot. He literally rides the bride, a beast of burden, to the wedding. Voyeurism, already established in Boyd's earlier work and now the mental or actual contemplation of the bride, consolidates the theme of scopophilia, important in the treatment of artist and lover subjects in subsequent Boyd paintings.

All of the paintings, beginning with the *Half-caste wedding*, 1955, strive for the affective emotion, with a pathos registered by the protagonists so positively that it is in danger of over-statement. But the very awkwardness, disconcerting to the early critics, redeems them.<sup>5</sup> The ambition of scale and the sustained way in which the theme is pursued over some twenty canvases and four years of painting testifies to Boyd's absorption in the project. His emphatic enlargement of the figures, the cruel close-ups, are agents of his passion. In the late 1950s the series must have appeared distinctive and different in his opus, at a distance from both his landscape concerns and the generally biblical subject matter of previous figure paintings.

The invention of Arthur Boyd – in the 1980s clearly one of the most potent and prolific of Australian artists – is in part dependent on the reworking of his own themes, sallying into his own past.<sup>6</sup> Such a process is unusual in Australian art. Boyd suffers little from the anxiety of influence; of quotation either of himself or others. The *Bride* series, even while it extends to new formal and thematic areas, engages in retrieval and self-quotation. *Bridegroom and gargoyles*, 1958, has been reworked from a 1944 work, *The gargoyles*, of rows of South Melbourne terrace houses topped with enlarged gargoyles. The early one-legged figure





ARTHUR BOYD  
 BRIDEGROOM GOING TO HIS WEDDING (1958)  
 Oil and tempera on canvas 122 x 140 cm  
 Collection of Mr John Gandel

becomes the bridegroom lunging across the picture, holding aloft the disembodied head of the bride whose veil he entwines in his fingers as if he were playing cat's cradle.

What relation can this inner suburban Melbourne setting have to a series of paintings that has a well-documented genesis in Boyd's

1951 visit to Central Australia? The sketchbooks of the 1951 journey, now held in the Australian National Gallery, show the distance Boyd travelled from actual observation.<sup>7</sup> Unremarkable artistically, they are notations of whorlies, depictions of birds, camels, spinifex, with written observations of colour changes in the landscapes. They are the notes of a landscapist rather than a figure painter: thus . . . 'she oaks with small scragely (sic) gums . . . pink low sandhills, reddened sand in the fore-

ground. From far distance to foreground is covered with brilliant cobalt violet flowers thicker in distance'.

It is true that a small number of the sketches suggest the specific genesis of later paintings (as the Heide exhibition carefully confirms). The humpy with family inside anticipates *Half-caste child*, 1958, a sketch of shearers playing cards suggests *Shearers playing for the bride*. But in general the sketches, although interesting, are not relevant, and the black race – the



ARTHUR BOYD HALF-CASTE WEDDING  
(DETAIL) 1955  
Oil and amylocetate on board  
122 x 160 cm  
Private Collection



'abos' as they are labelled in the sketchbook quite in tune with 1950s usage – scarcely predict the passion play of the paintings.

More telling is the suppression of the landscape, or the introduction of settings that further the symbolic intent. The low horizon and windmill of the first wedding picture – a generalized central Australian setting – is dropped. This is an emphatic strategy since Boyd's repertoire of landscape was even then large; his engagement in painting before nature has remained constant, continuing today in the Shoalhaven paintings.<sup>8</sup> The pursuit of such separate genres, simultaneously or at different times, of figure painting and landscape painting is itself unusual. In the 1950s Boyd painted in the Wimmera and in Alice Springs observing the conventions of landscape painting with recession from fine foreground detail to distant background. In 1956, at the time of the painting of the *Bride*, he was working on location round Gaffney's Creek in Victorian mountain country, in the company of his brother-in-law, John Perceval. Boyd responded to Perceval's tangled active paintings and produced work

quite different in mood and handling to his open Wimmera landscapes. Not that such denser growth was unfamiliar to him, for similar country had provided an appropriate *mise-en-scène* for the Hunter paintings in Boyd's opus. The ravine with stream and trees is picked up again in later paintings of 1944: the first significant figure-in-landscape paintings in the 1960s. These later landscapes, the first fruits of Boyd's English years, receive lovers turned white (but they are related to the half-castes), and classical figures – Dianas and Europas. The wet landscape, renewed in Boyd's vision by the painting at Gaffney's Creek, provides a setting for the pursued bride wading in the water, and the groom drinking at a stream.

Forecasting a future line of imagery is the pond and the cave of *Bride in a cave with rainbow*, 1958, with clear sexual connotations of cave concealment and water fertility. The cave provides a crag for hanging the bridal head; the pond reflects back the head, another variant of the phantom bride out-of-reach. The interest in reflection, either of self or elusive

lover, prefigures Boyd's Narcissus theme of the 1970s and his abiding interest in the equivocation of being.

Within the chronology of the series Boyd rapidly consolidates a use of symbolic setting, moving away from the first *Half-caste wedding*, 1955, a poignant but unresolved work centred on the embrace of the white bride and the black groom. The force of Marc Chagall's mid-century influence is clear in the double bride profile and the unconvincing levitation of the pastor and witnesses protruding through the roof of the church. One detail further hints at the rupture of the literal that marks the series – the aboriginal dog that jumps up at the bridal couple has a patterning that quotes aboriginal art.<sup>9</sup>

The Bride series, in short, is Boyd's entrance, albeit clumsily, into allegorical painting – even while he remained faithful to old-fashioned practices of landscape painting. The figure treatment develops out of his early 1950s practice as ceramic painter and sculptor, not in the sense that a three-dimensional impulse is a mark of the paintings, for they are flattened





ARTHUR BOYD  
BRIDE IN A CAVE WITH RAINBOW (1958)  
Oil and tempera on board 91.4 x 122 cm  
Private Collection



ARTHUR BOYD  
BRIDE RUNNING AWAY (1957)  
Oil and tempera on board 99.4 x 122 cm  
Private Collection





ARTHUR BOYD REFLECTED BRIDE I  
(BRIDE REFLECTED IN A CREEK) (1958)  
Oil and tempera on board 122 x 91 cm  
Private Collection

and triangularized, but in the increased use of an overblown figure, caged rather than framed within the boundaries of the painting. There is, in the *Bride* series, a similarity to pairs of figures made in ceramic sculpture – head-dominated, with heavy features and bodies pushed together in emotional interdependence. The sculptures are clumsily weighted, dragged at by gravity, but in the figures' levitation is a sign of fantasy states – Chagall influenced, but also picking up on the winged figures and 'butterfly men' in Boyd's opus of the early 1940s.

There are details, too, repeated throughout the series, that amplify the allegory but avoid trapping it too firmly and obviously. Insects crawl on the leg of the groom, or mark the face of the man who holds a gun at the head of the groom in *Persecuted lovers*. Are they scarabs, dung beetles with intimations of longevity and filth, or scorpions marking out their victims? The green coat of the bridegroom is an old soldier's jacket with epaulettes and brass buttons – a quaint relic of the belligerent white man, redolent of his culture of battles and the experience of colonialism.

Personalized as it is overall, and linked within Boyd's own opus to the early 1940s and 1950s, the series bears the mark of its period at mid-twentieth century. This is evident not only in the imprint of Chagall, widely admired in Australia at that time, but in the marks of a wider Australian search for affective, stirring painting – a kind of expressionist history painting with a mythology half-way between the known and the invented. The challenge was to attack the entrenched tradition of pastoral landscape painting and to oppose the rising tide of abstraction.

The treatment of the figure in a number of Australian artists' work bears common traits – obvious frontality, large heads, appealing eyes. One thinks of Russell Drysdale's outback figures, black or white, facing outwards, of Sidney Nolan's Kelly mask in front of the landscape, David Boyd's series on the extinction of the Tasmanian aborigine, Perceval's children paintings and his ceramic angels, Charles Blackman's *Alice in wonderland*, all head, painted in the same years as the *Bride* pictures. The Antipodean exhibition of 1959 which included six of Boyd's *Bride* paintings was a notorious focus for such work in Melbourne, but the yearning for expressiveness was a wider phenomenon.





ARTHUR BOYD BRIDEGROOM AND GARGOYLES (1958)  
Oil and tempera on canvas 153 x 183.5 cm  
Private Collection

Not all of the would-be expressionist painters attained the same weight of meaning borne by the *Bride* paintings. That series retains – or has collected – a pertinence within a philosophical or psychological network of mid-century discourses.<sup>10</sup> Boyd's work easily bears interpretations that are existentialist – concerned with the ostracized *L'Etranger* as a condition

of life, gravitating to Freudian paradigms of repression, fantasy, narcissism, melancholia and mourning. Unavoidable in the 1980s is an application, at least in most general outline, of Jacques Laçan's notion of *L'Autre*: the Other that is both sexually and racially apart, locked in the pursuit of desire – of love or of whiteness. It may be possible to claim, thirty years after the painting of the *Bride*, that the theme of the Other is the unifying theme in Boyd's work.

The 'Australianness' of the work is after all incidental to the concern with symbolic mythologies. However characteristic or constant the painting of landscape is for Boyd, his figure painting has been immeasurably more powerful. His achievement has been in the realms of the Imaginary and the Symbolic. After *Love, Marriage and Death of a Half-Caste* the trials of isolation, of difference, are given sustained treatment in works on St Francis and Nebuchadnezzar and the artist as



ARTHUR BOYD  
MOURNING BRIDE II (1958)  
Oil and tempera on muslin on board  
132 x 167.6 cm  
Private Collection

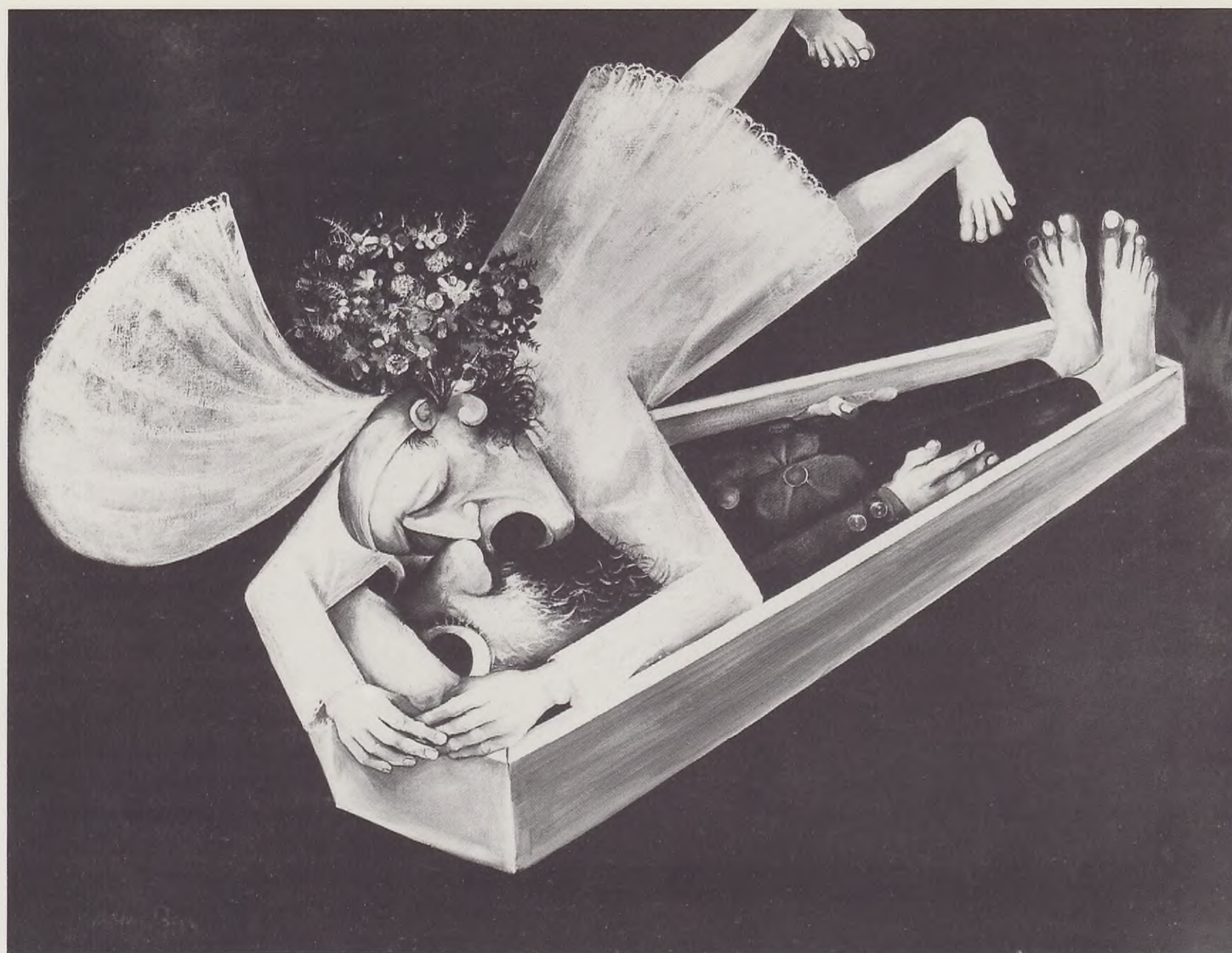


figure-in-landscape is destined for large-scale entrapment as the Other. While such concern with the pressure of alien states is already visible in the mythologies of the early 1940s and the later biblical paintings, their life-to-death relevance was only clarified in a sustained way in the *Bride* series. The little mini-skirted bride is linked with later appearances of St Clare, of Diana and Europa and the black man takes his place with Nebuchadnezzar, St Francis and the artist's presentation of Self.

<sup>1</sup> The first exhibition was held at the Australian Galleries in Melbourne from 22 April to 5 May 1958, and subsequently in that year in Adelaide and Sydney. Additional paintings on the theme followed. Six of the paintings were shown in the 1959 Antipodean exhibition held at the Victorian Artists' Society and paintings from the series were shown at the Zwemmer Gallery, London in 1960.

<sup>2</sup> Frank Philipp's discussion remains the most detailed: *Arthur Boyd*, Thames and Hudson, London, 1967, pp. 83–92. See recently Ursula Hoff (with an introduction

by T.G. Rosenthal), *The Art of Arthur Boyd*, Andre Deutsch, London, 1986, pp. 48–51.

<sup>3</sup> For example Christine Dixon and Terry Smith, *Aspects of Australian Figurative Painting 1942–1962, Dreams Fears and Desires*, The Power Institute of Fine Art, University of Sydney, p. 81.

<sup>4</sup> Certainly there is an implicit connection between the outsider states of race and sex. Compare, for example, the 'Race, Writing and Difference' issue of *Critical Inquiry*, September, 1985, especially Henry Louis Gates Jr., 'Writing, Race and the Difference it makes', Sander L. Gilman, 'Black Bodies, White Bodies', *et cetera*.

Since the black groom becomes passionately active in his dreams and pursuit of the bride, I find Arthur Boyd's 1963 comment, remembering the passivity of the aboriginal race, to be irrelevant to his overall pictorial treatment. It is quoted in Geoffrey Dutton, *White on Black, The Australian Aborigine Portrayed in Art*, Macmillan, Melbourne, 1974, p. 66. David Boyd's series of 1959–60 on the extinction of Truganini, on the other hand, specifically castigates the white treatment of the aborigines. See Nancy Benko, *The Art of David Boyd*, Lidums, Adelaide, 1973, p. 34 ff.

<sup>5</sup> See the summary of Sydney attitudes to the exhibition of the series (arguing for the positive nature of the critical reception) in Geoffrey Dutton, *The Innovators, the Sydney alternatives in the rise of modern art, literature and ideas*, Macmillan, 1986, p. 158 ff.

<sup>6</sup> In general see Grazia Gunn, *Arthur Boyd Seven Persistent Images*, Australian National Gallery, Canberra, 1985.

<sup>7</sup> See Christopher Tadgell, *Arthur Boyd's Drawings*, Secker and Warburg, London, 1983, pp. 215–223.

<sup>8</sup> A 1970 exhibition at the National Gallery of Victoria – *Arthur Boyd's Australia* – established the unusual width of the landscape repertoire. See also Sandra McGrath, *The Artist and the River, Arthur Boyd and Shoalhaven*, Bay Books, Sydney, 1982.

<sup>9</sup> With regard to aboriginal art, it is of interest to note the 1951 sketchbook record of rock paintings, reproduced in miniature, Tadgell, *Arthur Boyd's Drawing*, op. cit., p. 215, labelled 'abo deep red and white stripes on rock'.

<sup>10</sup> In the introduction to the Heide exhibition Brenda Ludeman, pursuing Boyd's position 'outside and beyond established orders', cites D.W. Winnicott, *Playing and Reality*, Penguin, Australia, 1974.



# Direction 1

Barry Pearce

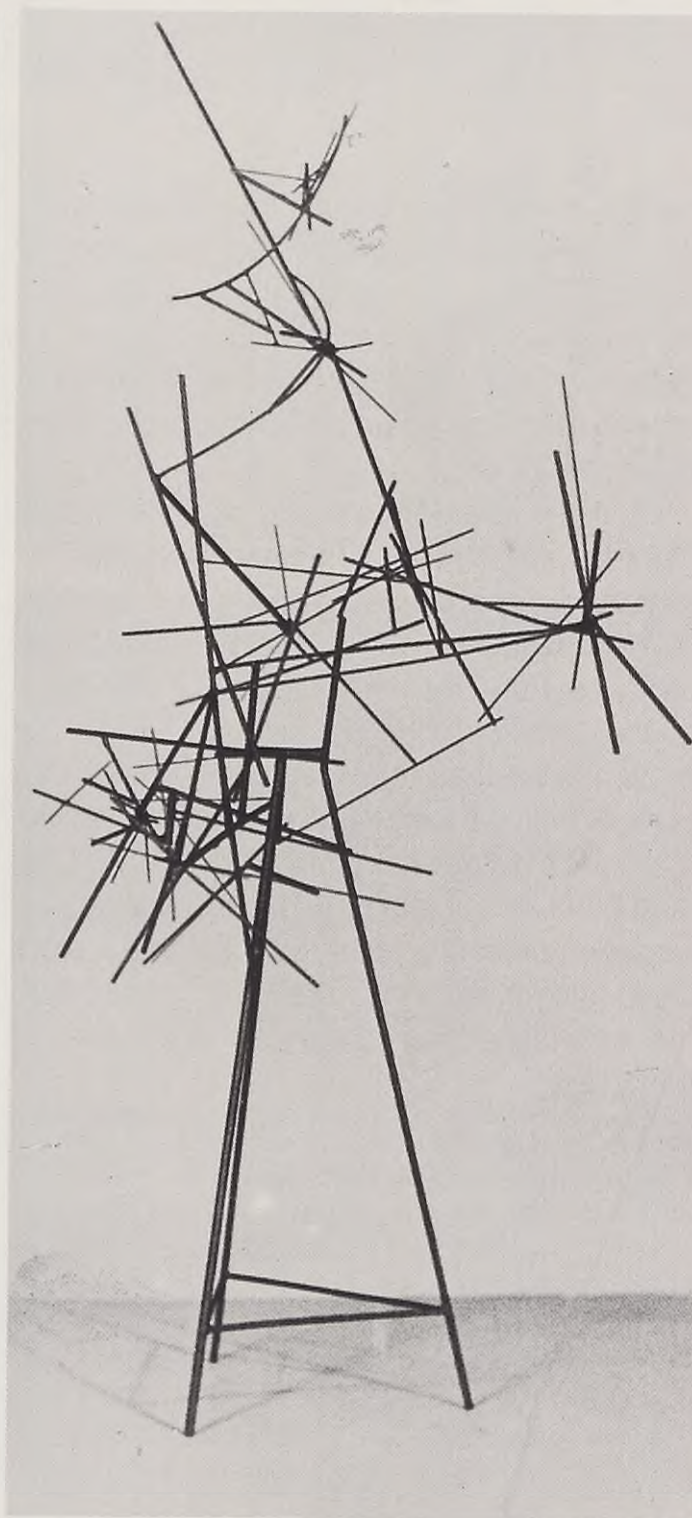
*Rather than discussing the part 'Direction 1' played in the beginning of abstraction in Australia, this article concentrates on the thoughts and experiences of the artists involved and is followed by recent comments by those artists.*

**A** FEW YEARS AGO I suggested to John Olsen that we resurrect the 'Direction 1' exhibition. That is, get as many as possible of the surviving twenty works shown, set them up and find out what the event in Sydney just over thirty years ago was about.<sup>1</sup>

For it is extraordinary that this small project, brought to fruition at the Macquarie Galleries in December 1956 by Olsen and his colleagues William Rose, sculptor Robert Klippel, John Passmore, who had taught both Olsen and (briefly) Rose at the Julian Ashton School, and Eric Smith, should have achieved such legendary proportions. It had after all only the briefest exposure (seven days), was critically misunderstood, and was a complete financial failure (only Klippel sold a work). It was not photographed, not properly catalogued – just a typically bare list of titles and prices – leaving us with Paul Haefliger's and James Gleeson's reviews of it on the day of opening,<sup>2</sup> and Robert Hughes's opinion published ten years later that it comprised 'so few' good works of art.<sup>3</sup>

In other words we have one of those Australian art myths which eludes a thorough visual dissection. How do we know if Hughes was correct? How can we judge the real quality of 'Direction 1' now and relate it to other events of the period without taking the opinions of a few contemporary critics? For example the generously sponsored Pacific Loan exhibition, 'Contemporary Australian Painting', launched just two months earlier,<sup>4</sup> or the activities of the Contemporary Art Society in Sydney?

Olsen's response to my suggestion was reticent. He felt that a resurrection of 'Direction 1' would be an embarrassment, and that there was nothing to be gained by it. It was to him



Robert Klippel CONSTRUCTION 1956  
Brazen metal 61 cm high  
Private Collection, New York

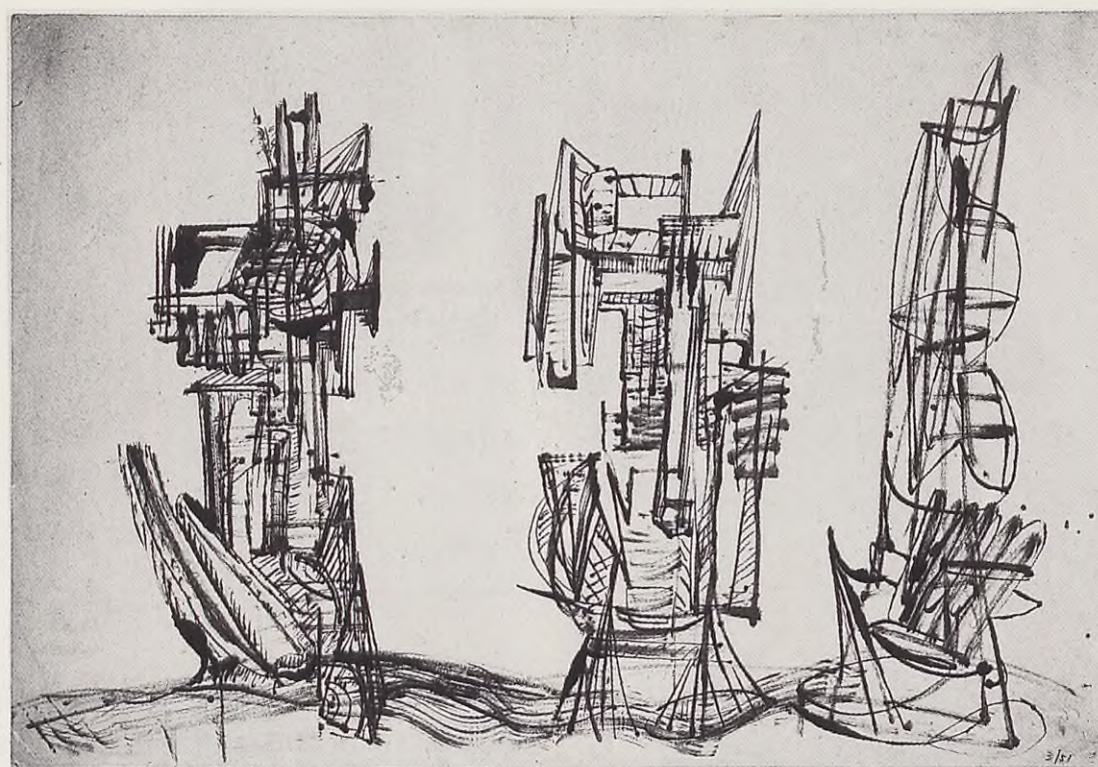
an event in the past which signified a new international awareness rather than an artistic milestone. Knowing that Klippel was disappointed with 'Direction 1', particularly his own contribution to it, I did not broach the subject with him. He had become closely acquainted with Olsen and Rose in 1953, met Passmore the following year, and then became quite keen to partake in their little revolt against convention. However, his ultimate depression over the whole scene impelled him to leave for New York early in 1957.

I mentioned the idea to Passmore. He was interested at first, although he later implied in his inimitable way that 'we might all regret it'. He was not inclined to demystify his own past. At this stage of his life Passmore was as a soul in purgatory. Having left the affairs of the real world when he finished teaching in the early 1960s he hovered ever more pensively between the idea and the thing. 'Direction 1' represented one of those rare collaborative aspects of his life, like his old friendships and childhood experiences that he rued having abused or having lost, as he tried to fix his consciousness upon the path along which he had come. I suspected a perversity there which might have caused problems. With this, and Olsen's reluctance, I did not pursue the matter.

The next best thing then is to publish here some reflections by the artists themselves; some images of some of the things they would have seen, and photographs of a few of the works that we are certain were in the 'Direction 1' exhibition. Of course 'Direction 1' has been well documented in another sense: cited as it often has been as one of the key, crystallizing events in the history of abstract art in Australia. A fair amount of text has been devoted to the



ROBERT KLIPPEL  
Drawing 1951  
Ink and felt pen  
37.6 × 54.1 cm  
Australian National Gallery,  
Canberra



subject, much of which, apart from the standard reference books, has been tucked away in magazines and catalogues of survey and retrospective exhibitions.

At any rate I do not wish to wrestle tediously with the definitions and historical locations of abstract art terminology. The same ground has been covered very competently elsewhere. A good appreciation of how 'Direction 1' fitted in with the overall development of Australian abstract art, in particular with its presence in Sydney, may be had by reading Joanna Coleman's (Mendelssohn) 'The Avant-Garde in Sydney 1950-61' in the 1974-75 *Art Gallery of New South Wales Annual*, Peter Pinson's introduction to the catalogue of 'Abstract Expressionism in Sydney 1956-64' exhibited at the Ivan Dougherty Gallery in 1980, and for its broadly speculative interest, Bernard Smith's 'Notes on Abstract Art' in the catalogue to the ambitious 'Abstract Art in Australia' exhibited at the Royal Melbourne Institute of Technology in 1983. Naturally, the account of Robert Hughes, whose own career was nurtured and blossomed in the Sydney art scene of the 1950s, is also an important source.<sup>5</sup>

Suffice it to say that my own bias towards 'Direction 1' is not so much concerned with the context of abstraction, but rather with the thoughts and experiences of the artists who were involved: an aspect of 'Direction 1' that Robert Klippel described as '...just friendship — being able to throw ideas around. Nothing about Abstract Expressionism, but just about art'.<sup>6</sup> Hopefully, I may also be forgiven for find-

ing Passmore's involvement with 'Direction 1' the most fascinating of them all. Each participant will have his own perspective of it, but I am sure that the relationship between Passmore and Olsen, and their effect on each other, was the singularly most important aspect of the exhibition.

Opinions about Passmore's relative achievement before and after 'Direction 1' remain sharply divided. However, nowhere more than in his 'Direction 1' paintings can we feel more profoundly the dilemma of adaption — in his abandonment of a cautious, analytical approach to painting modelled outwardly on the work of Paul Cézanne, and in his surrender to a romantic, turbulent spirit that had always eddied beneath the surface. These paintings exemplify a difficult and critical transition — a dramatic inference for his intentions as a painter that outweighed the experience of the rest of the artists.

After all the others were younger, still at the relative beginnings of their careers. For Olsen and Rose, especially, 'Direction 1' would become a footnote, at best a prelude to the main part of their achievements. For Passmore it was the beginning of his last chapter of painting. There was something symphonic about it. It symbolized how the precepts of his generation were being challenged by the 'new way'.

In this respect the text on abstraction mentioned earlier, which has most attraction for me, is Bernard Smith's. Even though he has taken some stick over the years for his use (or misuse) of the term 'Abstract Expressionism'<sup>7</sup>

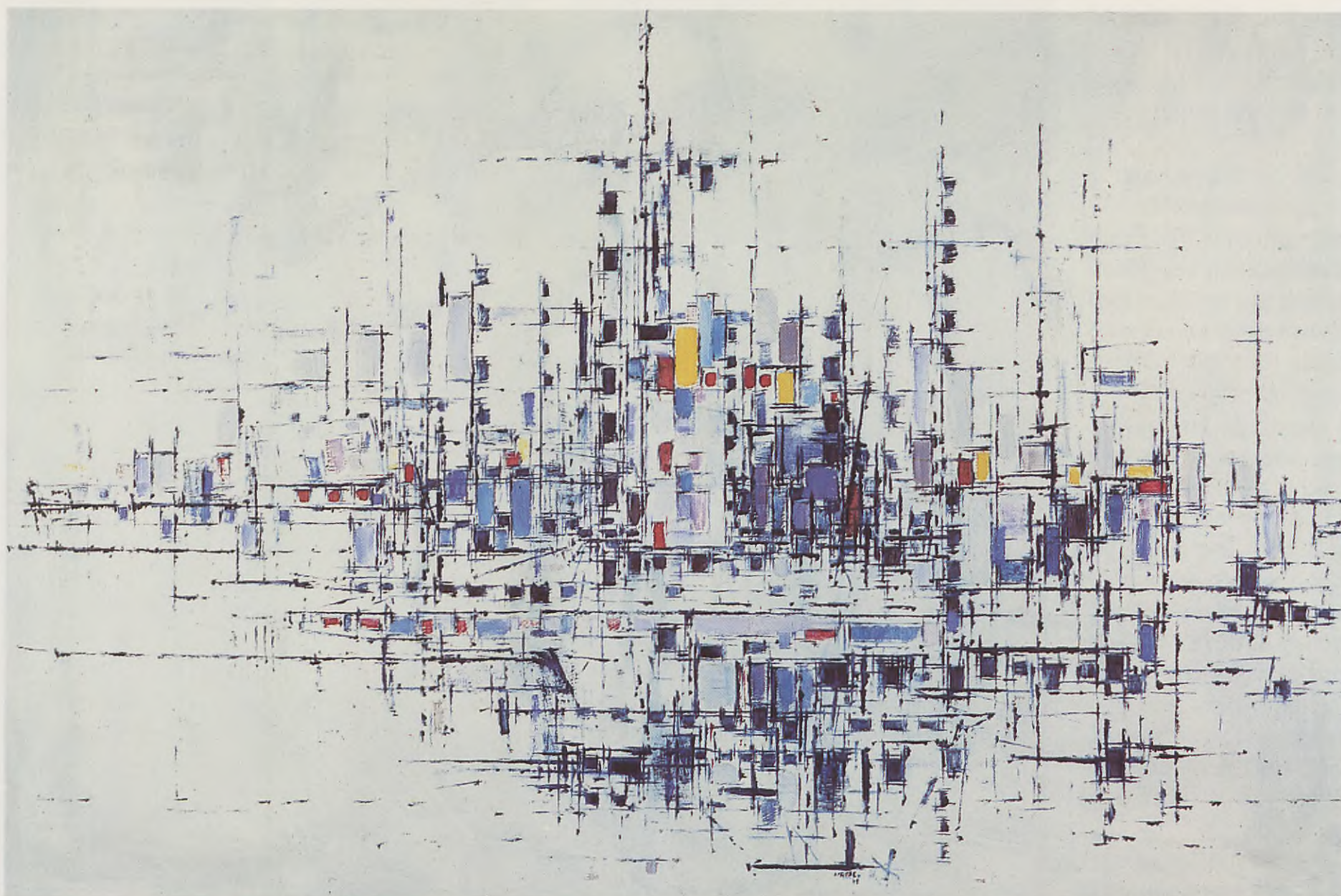
— as has Paul Haefflinger for his impulsive use of it during and after 'Direction 1'<sup>8</sup> — Bernard Smith has provided the most stimulating ideas on the psychological, sociological, not to mention the marketing, influences which underline the twentieth-century obsession with abstraction. In particular his questions about the religious and psychic forces which inexplicably coalesce in one place or another at different times are a fascinating reminder that there is far more to the changes of art from one era to another than a mere handing on of styles.

For instance, why did Charles Leadbeater, whose writing was such an important spiritual influence on the art of Wassily Kandinsky, choose Sydney as the focus of the next great religious revelation, arriving there in 1914 to establish his new Liberal Catholic Church? I do not know how easy it would be to establish a connection between this event and the development of post-war abstract art in Sydney. We would need to do some bridging with the earlier Australian abstract art that bore some relation to certain theosophical and quasi-scientific thinking. We would be talking about artists engaging with the pulse of ineffable forces, underlying 'throbbings' of nature, things that are in the air. However one would have to be careful not to overstretch logic.

But how often has Sydney, a city penetrated deeply by the sea, with its commercial routes to Asia, the Pacific and America, embraced the itinerant and the outsider, engendered the growth of spiritual and creative ideas whose geneses lay elsewhere. A vulgar city it may be, but there is something mysterious about the way Sydney both imprints itself upon and mirrors the personalities and cultural notions which land upon it. Sydney loves the vagabond, and it has on more than one occasion mothered the crackpot.

In England in 1944 John Passmore wrote to one of his friends '...from a window I can see the bay — three sailors in a small boat rowing breaking the stillness — there is a difference of the sea, it is totally different to inland ... there is an organic quality about the water's edge ... the contrast between here and the inland won't be reconciled — I've thought of the painters — the inland belongs to Cézanne ... Braque has the feeling of the sea edge ...'<sup>9</sup> Passmore too was a painter of the water's edge; that shifting, twilight region between the known and the unknown. With astounding sensitivity he had described exactly what separat-





WILLIAM ROSE  
(DIRECTION 1)  
1956  
Oil on hardboard  
80.5 x 120.5 cm  
Art Gallery of New  
South Wales, Sydney  
Photograph by Ray  
Woodbury



JOHN PASSMORE  
COMPOSITION  
c. 1956  
Oil on hardboard  
92.5 x 152.4 cm  
Art Gallery of Western  
Australia, Perth



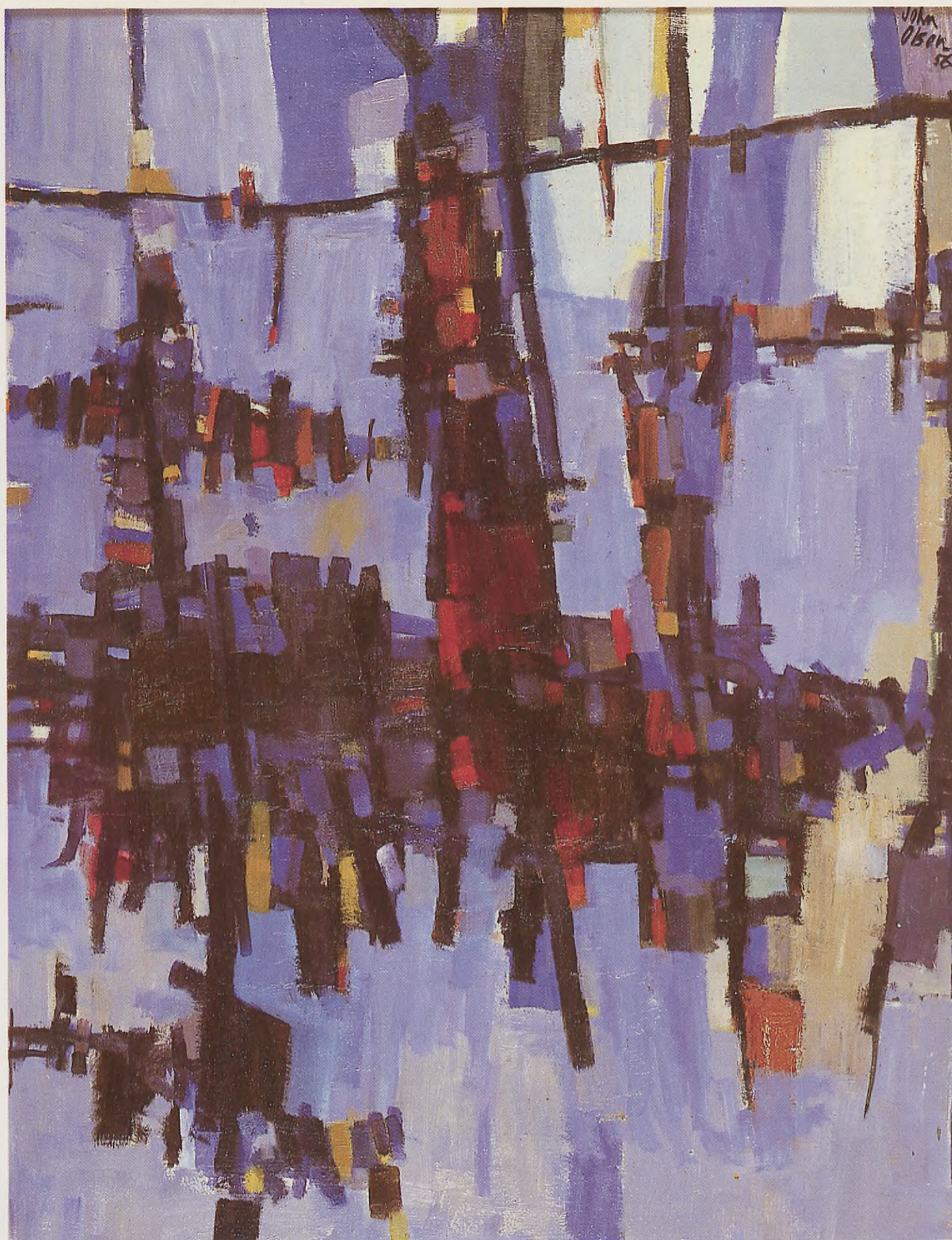
ed himself from Cézanne, the artist whom he most worshipped. At the same time he was describing what was to bind himself and Sydney inextricably together after his return there in 1951.

This, in a circuitous way, brings me to an important point for the appreciation of 'Direction 1'. For the main protagonists of that exhibition were not only accommodating new ideas in art that had been coming to them from the outside world — the French exhibition of 1953<sup>10</sup>, the Italian exhibition of 1956<sup>11</sup>, illustrations in magazines and journals, and in Klippel's case his own immediate European experiences — but they were also exploring a highly personal and psychic sense of place that was peculiar to Sydney. Sydney, city of flickering, splintered reflections and night lights, city of the cosmic sea and water's edge, bonded itself to these artists at the shores of the subconscious just as surely as its dazzling beauty had to the visions of Tom Roberts, Arthur Streeton and Charles Conder, and others before them. This is essentially true of Olsen and Passmore, and even Rose, committed though he is to the technological language of art in a technological world.

It is absolutely certain that each one of the 'Direction 1' artists believed in a powerful autonomy existing in the work of art which could take it all but beyond the bounds of optical representation. None of them ever subscribed to the idea that they were promoting the style of Abstract Expressionism in Sydney. Enthusiasm was the key. Mary Turner, one of the directors of the Macquarie Galleries at the time, remembers when the exhibition was being planned, how Passmore and Olsen came into the Bligh Street space and measured everything with a tape to see if one of Passmore's paintings would fit. Apparently they were not able to get it out of his studio.

The 'Direction 1' artists certainly seem to have achieved a homogeneity of purpose; a common attitude to structured picture-making which, as Peter Pinson points out, won the lukewarm support of Haefliger even though he failed to hit the right note with his terminology. They also had an optimism — a feeling of moving forward against a conservative bastion — that was born of a truly collective effort.

There is perhaps just one slight puzzle: the inclusion of Eric Smith. This is not in any way a reflection on his integrity as an artist, but it seems that the style and subject matter of



JOHN OLSEN DRY SALVAGES 1956  
Oil on hardboard 119 x 90.9 cm  
Art Gallery of New South Wales, Sydney  
Gift of Mrs. E.M. Gardiner in memory of her daughter, Marie Gardiner 1972



Smith's works would have more befitted the philosophy of the Sydney Group than 'Direction 1'. Olsen and Klippel have asked themselves since why they did not include instead Ralph Balson.<sup>12</sup> Balson, who had exhibited with Klippel at the Macquarie Galleries in 1952, was producing work which was more closely aligned with what they were doing.

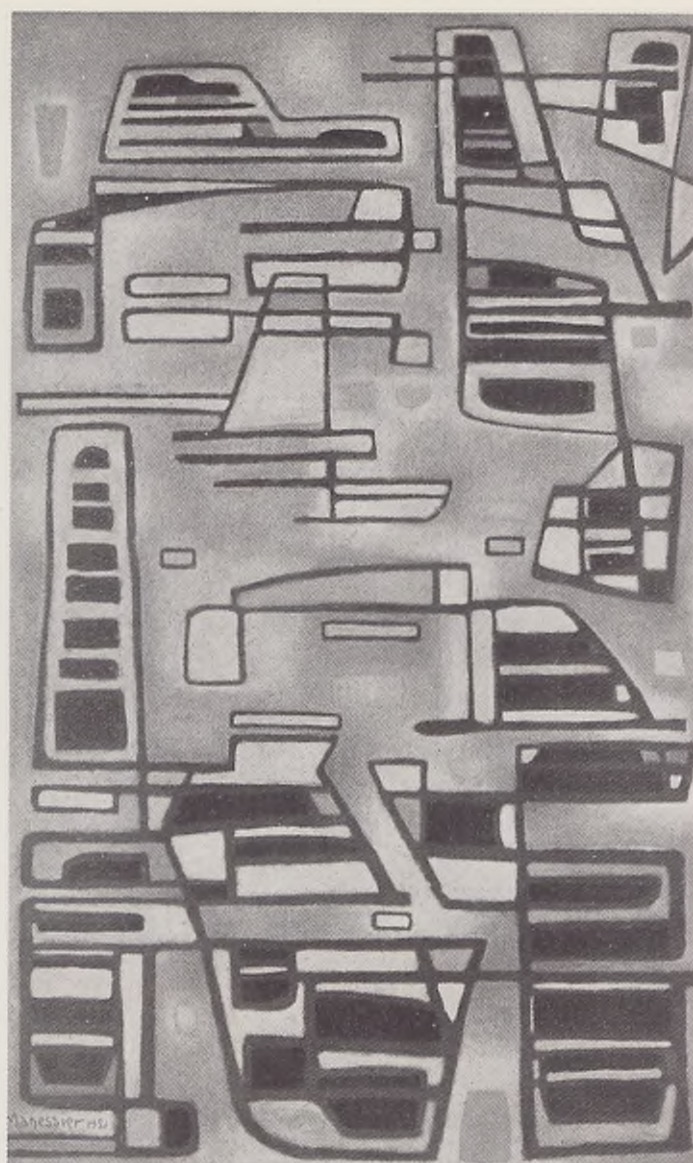
It may be explained by the fact that 'Direction 1' had been honed down originally from a much wider spectrum of both Sydney and Melbourne artists, perhaps more than twenty, to begin with. Olsen had moved to Melbourne in August 1955 and met with, among others, the painters John Howley, Donald Laycock, Lawrence Daws, Leonard French and John Brack. A few months later Olsen came back to Sydney and began discussions with Klippel and Rose on 'Direction 1'. Eventually the number of participants became reduced to the five from Sydney, apparently to the chagrin of some of the Melbourne artists.

Be that as it may, enthusiasm, commitment, a feeling that a new world of art was opening up, a feeling that things could be changed, was intensified in the smaller group. It could be that if we brought all those 'Direction 1' works together again that we, with thirty years of hindsight to bolster our critical judgement, might miss that point altogether. We know too much. Events that were created out of a circumstance of time and place, and indeed out of what was *not* known then, can never be re-created. Perhaps Olsen is right. It may be best for us to leave 'Direction 1' in its time frame as a small symbol of awakening, and for the moment let the artists have their say.

<sup>1</sup> 'Direction 1', Macquarie Galleries, 19 Bligh Street, Sydney, 4 to 10 December 1956.

#### Catalogue details

JOHN OLSEN	Gns
1 The Atman No. 1	100
2 The Atman No. 2	N.F.S.
3 Dry Salvages	100
ERIC SMITH	
4 Miraculous Draught of Fishes	120
5 Winter	120
6 The Descent	120
7 Composition	120
ROBERT KLIPPEL	
8 Construction 1	25
9 Construction 2	25
10 Construction 3	25
11 Construction 4	75
12 Construction 5	100



top  
Illustration of *The sleeping harbour* by Alfred Manessier as shown in the catalogue for the 1953 French exhibition.

above  
Illustration of *The bullfight* by Gustave Singier as shown in the catalogue for the 1953 French exhibition.

#### JOHN PASSMORE

13 Classical Composition	N.F.S.
14 Romantic Composition 'The Seagull'	N.F.S.
15 To B	N.F.S.

#### WILLIAM ROSE

16 June '56	40
17 August '56	45
18 September '56	150
19 October '56	50
20 November '56	75

<sup>2</sup> Paul Haefliger, *Sydney Morning Herald* and James Gleeson, the *Sun*, 4 December 1956.

<sup>3</sup> Robert Hughes, *The Art of Australia*, Pelican Books, Ringwood 1966, p. 259.

<sup>4</sup> Toured aboard Orient Line S.S. *Orcades*, Sydney, Auckland, Honolulu, Vancouver, San Francisco and Sydney, October-November 1956.

<sup>5</sup> Hughes, op. cit.

<sup>6</sup> Bruce Adams, *Robert Klippel*, Hons. Discourse, Fine Arts Library, Sydney University, p. 9. Cited by Pinson (op. cit.).

<sup>7</sup> See Bernard Smith, *Australian Painting 1788-1970*, Oxford University Press, Melbourne, 1971, p. 312, and the texts by Hughes and Pinson (op. cit.).

<sup>8</sup> Paul Haefliger, *Sydney Morning Herald*, 4 December 1956 and 6 February 1957.

<sup>9</sup> Letter to Reg Jenkins, written in England, in possession of the recipient's descendants.

<sup>10</sup> 'French Painting Today', loan exhibition arranged between the French and Australian Governments for showing in Hobart, Sydney, Brisbane, Adelaide and Perth during 1953. Shown in Sydney at the beginning of the year.

<sup>11</sup> 'Italian Art of the Twentieth Century', loan exhibition arranged between the Italian Government and Australian State galleries for showing in Perth, Adelaide, Melbourne, Hobart, Sydney and Brisbane during 1956. Shown in Sydney in October.

<sup>12</sup> Interview with Olsen and Klippel by Bruce Adams, tape recording cited by Coleman (op. cit.).

#### Letter to Barry Pearce from John Olsen, Clarendon S.A. 21 August 1981

Dear Barry,

Thinking about it, I didn't tell you about Passmore and 'Direction 1' in my last letter.

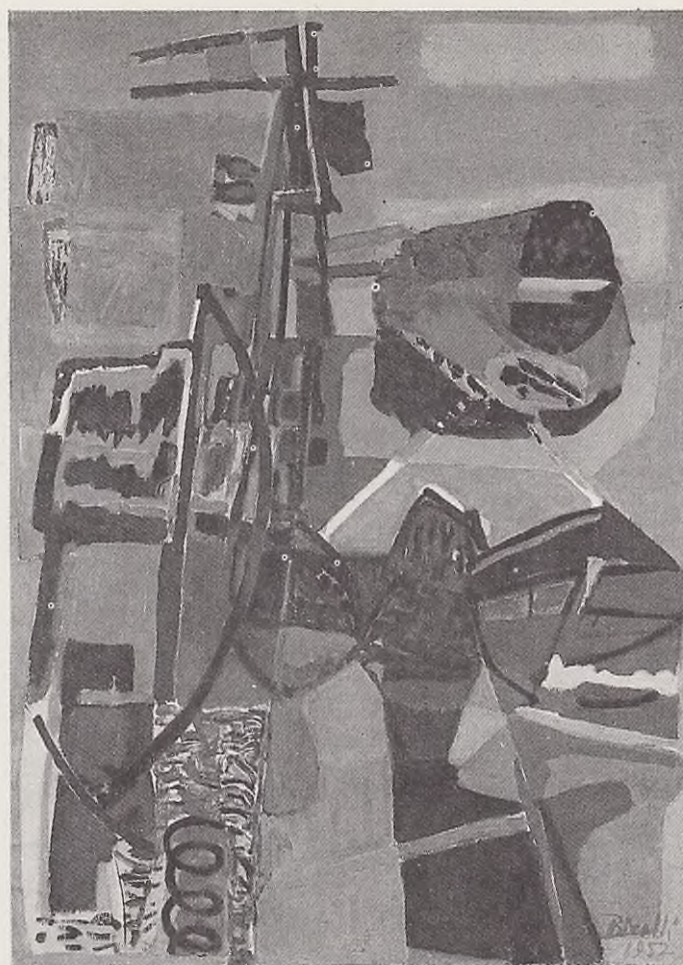
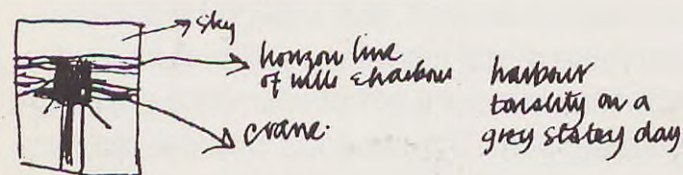
I suppose one would have to begin with the magnificent French Exhibition of 1953 (was it?) and the impact that it had on the Sydney art world. Here for the first time were pictures of the French masters in the original, we were all very excited about it, but looking back it represented much more than just pictures – it represented a spirit of optimism that anything could happen. The two most popular pictures (even though Picasso and Matisse were there)



was an eclectic of Picasso, André Marchand and Vieira Da Silva. I don't think Bill Rose ever forgot those paintings, I must say I thought them rather marvellous as well. What they seemed to represent was a natural progression from the Cézanne like touches to a world less possessed by objectivity, more ethereal more spiritual. I had been reading Kandinsky's *Concerning the Spiritual in Art* and was also looking at Paul Klee, remember those square, quilted pictures? It seemed natural that I would be interested in Da Silva's tunnels of perspectives. I had talked to Rose and Passmore about these things whilst Passmore wouldn't let on I think we spoke about these ideas in a way Passmore had not heard of before, also note Klippel was not on the scene at all, as Gary Catalano has written. The connecting link for both Passmore and myself was the harbour, the bitch goddess was our steadying point, our sense of place. From this point onwards Passmore's form really disintegrated and became increasingly abstract. Barry, get hold of S.S. *Orcades* exhibition catalogue and there you will see what I mean, this is the key formative period which is the link of what subsequently happened, Passmore was and still is very cagey about it, and like his refusal to admit Sickert, he never admitted Da Silva into his Pantheon – 'women can never be artists Olly'.

Of all of us, Klippel was the most experienced in contemporary ideas, he could see the absolute abstract, he was in those days much more formal! He made Passmore and me a little uncomfortable and uneasy. He liked and knew Jean Paul Riopelle and had seen Pollock, to us it was formless dogshit (still is for that matter). Klippel we admired for his singlemindedness and integrity. Both Passmore and myself were never consciously influenced by him, after all, we were Celtic by inclination and loved poetry and literature. Klippel's nature was Hebraic and hence more abstract.

By the time of 'Direction 1' I had seen reproductions of Soulages and Hartung and whilst I liked their calligraphy, I could not accept their imagery or stance. My *View of the western world* was in fact based on the big crane at Woolloomooloo.



above  
BIROLLI GREEN AND BLUE 1952  
Cavellini Collection

Illustrations of painting by Vieira da Silva, Birolli, Santomaso and Hartung in a copy of the magazine *XX Siecle*, Nouvelle serie – No 5 (double), Juin 1955. This magazine was in Passmore's studio when its contents were transferred to the Art Gallery of New South Wales in 1983. The magazine is one of the few publications inscribed by Passmore amongst the other publications found in his studio, and appears much thumbled. It contains an interesting article on the Cavellini collection of contemporary French and Italian art, and numerous illustrations of French, Italian and American painters.

Thinking about 'Direction 1' it was an important show – it represented a new international awareness in Australia – a freshness and everybody responded in one way or another – but it was not to be ignored. We were very young – whether it was ultimately important I wouldn't go into that.

Best wishes  
Yours  
John O.

### John Passmore, 6 March 1984

Notes made by Barry Pearce from a tape-recorded interview by Elinor Wrobel with Passmore, (Passmore's own words are in quotation marks)

'I HAD PAINTED in the Cézanne manner . . . I brought these studies out from England so they might teach the students. They were analytical – no abstraction in it.

'Instead of teaching myself alone, I was teaching myself and students . . .

'It was a very analytical way. . . there was no abstraction in it. . . and it was simply a matter of being able to make articulate to the students a theory where colour did the work. . . to turn by Colour. . . to get the volume. . . not by tone, not by anything else than by Colour. . . and when these pieces of colour that one put down resolved themselves into the genesis of the landscape translated into a painting technique, then you did that with your paints, with the fingers interlocking. . . and each part. . . like ten fingers. . . locking together.

'Olsen said 'a totally new way of seeing things has taken over. . . it's got a completely new lot of rules now. . . you are not looking at nature at all. You are looking at a theory about painting. What one does is a painting. It is not nature at all.' He seized on that. My paintings had the remains of the old, that's when I was first getting a grip on the old way, and the new as well so that I had my old way, and Olsen's new way and for a while they did get mixed up with one another.'

Passmore talked about balance and described the image of a see-saw ' . . . a very good illustration. Bill Rose was doing the same. . . but not with Archimedes. He was doing it with later men.'

Brack and French were 'clamouring' for an exhibition. French wrote an indignant letter to Passmore saying that he (Passmore) would have to do something with Olsen because he 'wasn't following the line the Melbourne painters wanted'.<sup>2</sup>

'Olsen was tenacious and a very good thinker. In my case I had been over there for all that time and I had looked at people like Rembrandt, and Leonardo and Michelangelo and I was deeply disturbed about forfeiting too much of that background and substituting a background like Olsen's. And he had to get away from me you see, and I had to get away from him. . .'

<sup>1</sup> At this point in the interview Passmore discussed the theories of Archimedes with which he was very involved.

<sup>2</sup> Olsen had rejected the idea of including them. According to Passmore the exhibition would have threatened to be without the fundamentals of Archimedes if the Melbourne painters had been included.





VIEIRA DA SILVA THE WIND 1953  
Oil on canvas 81 x 100 cm  
Cavellini Collection



SANTOMASO GREEN SOUVENIR 1952  
Cavellini Collection

## Eric Smith, 4 December 1986

IN THE LATE 1950s in Sydney something in the air made me feel that I would be more expressive with my painting than I had been to date. Perhaps the turning point was my Blake prize-winning *Scourged Christ*. Winning the Blake was exciting, but I best remembered a blob of orange on the lilac background of the picture, holding my attention. I realized that shape and colour could be emotive and say things without realism.

At about that time looking through an art magazine, John Olsen and I saw a reproduction of Manessier's *Crown of thorns*, an explosive abstract – the crown of thorns was a metaphor for the passion and resurrection of the whole Christian idea. The sentiment that informed every inch of this abstract canvas seemed to me to open a world of possibilities of finding a universal form of religious painting.

As a young man my religious painting was strongly influenced by Rouault; Passmore and Olsen by Cézanne, Billy Rose, who as a constructivist was perhaps influenced by Da Silva, was already involved in abstract statements and Robert Klippel, recently returned from Europe was full of stories of the new move-

ments in the United States and Europe. I cannot remember any of us talking much about Abstract Expressionism, certainly we knew little of the works of De Kooning and Pollock. What I am sure of was that the French painters, Soulages, Da Silva, Manessier claimed our attention at that time, with their power and lack of image.

In that exciting climate the idea of a joint show that would exhibit five artists of like ideas came about much as the result of discussing expressive possibilities in abstract terms – it was heady stuff! No longer would Passmore, Olsen and I be figurative painters, we had discovered this exciting, stimulating new expression. As the deadline drew nearer I well remember an incident when we brought our pictures along to the Macquarie Galleries for the 'Direction 1' show which reflects the essence of my emotions. As I stood my paintings against the gallery wall, Passmore rushed up to me, grabbed my arm and said 'Eric, you've made it'. We discussed the paintings for a few stimulating minutes and then I told John one of the paintings was upside down, 'Leave it, Eric', he said, 'That's what it's all about.'

The title 'Direction 1' had meaning for us, indicative of our new beginning. In throwing ourselves into the void, as it were, we hoped that others would see that we had met the challenge. We posed questions to other painters and found a few answers for ourselves.

Perhaps for me the most important result of 'Direction 1' was that I have never stopped throwing myself into the void, searching for ways to express truths in our times.

## John Olsen, 2 November 1986

EVEN THOUGH I was twenty-eight at the time of the 'Direction 1' exhibition I was awfully young. The exhibition was important to me by implication, it was the comprehension of something waiting to be done that ought to be done. I was quite correct that it would take years, perhaps a lifetime, to work it out.

The dream I had was a new kind of figuration – it was however a long way from me.

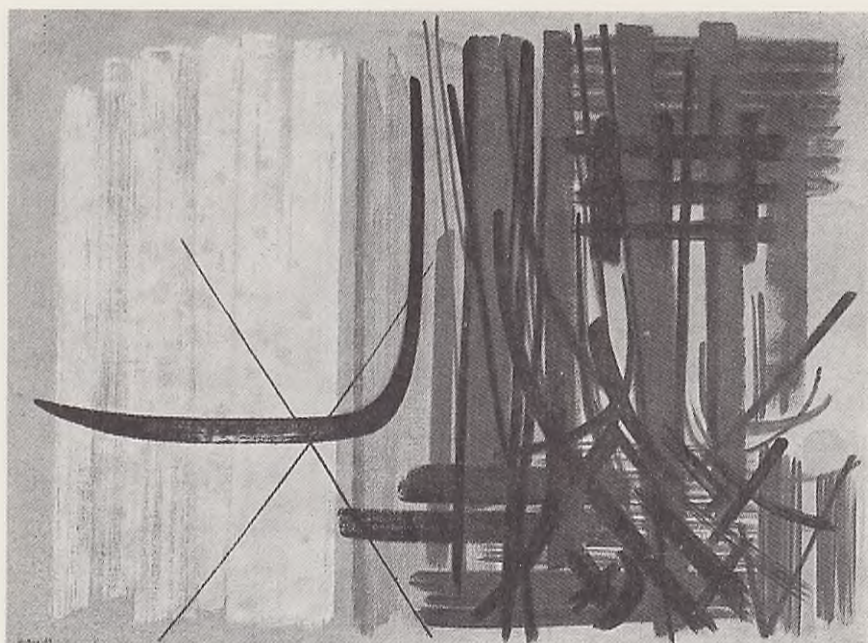
A poem kept swimming around my head, I could never finish it:

It came to me at dawn like a rocket fantasy;  
I saw a huge animal clothed with dry grass,  
Attached were broken wheels and old plough  
What a din it must make.

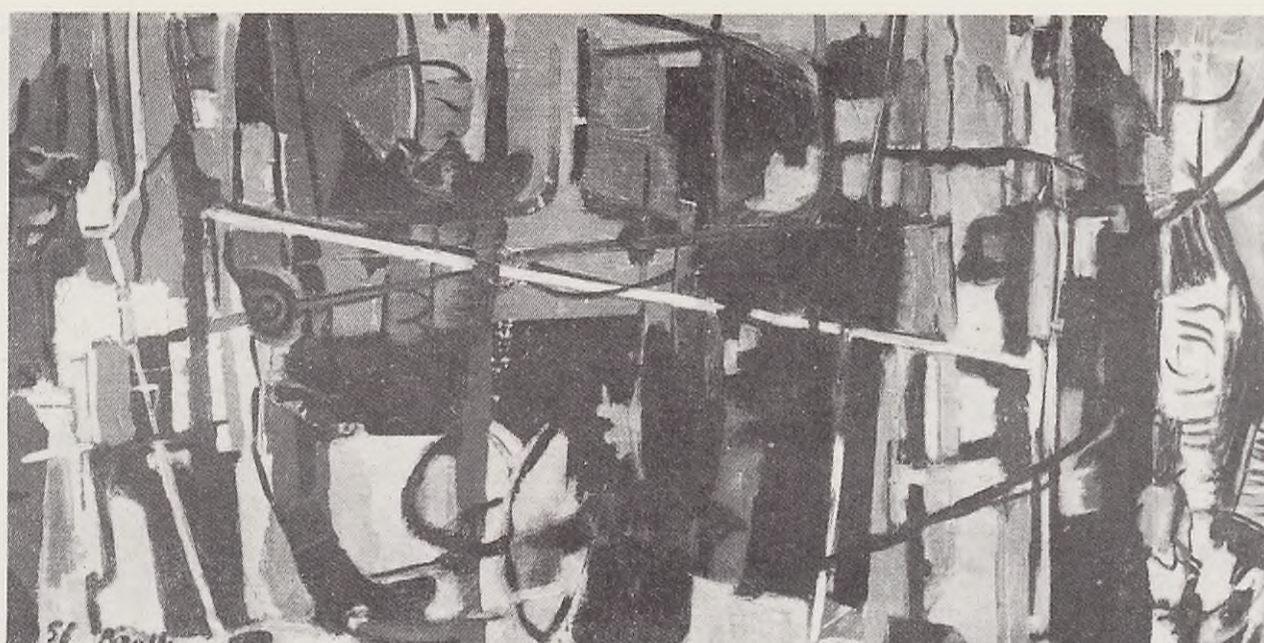
Though at present I can barely see it on the horizon.

'Direction 1' exhibitors were not bound by any common principle. I came to a conclusion I had read from Paul Klee 'don't think of form, think of forming' – why not then, I asked my-





HARTUNG COMPOSITION 1951  
Cavellini Collection



BIROLI THE OUTSKIRTS OF MILAN IN AUTUMN 1953  
Oil on canvas 114 x 63 cm  
Cavellini Collection

self, work inductively to find the 'subject' during the process of working.

I found then to look on the act of creation as one of shaping ideas. The process of 'shaping' becomes also an act of evolution, not dissimilar 'to God in the first chapter of Genesis – he looked at his work and found it was good and found himself forced to believe in himself'.

I don't think they were alone in feeling radical change was in the air.

Klippel who had lived in Paris was the most mature.

Rose was as sure as a rose

Passmore was secretive

Eric Smith could see the Holy Ghost more clearly

Me? Suffice it is to say it took me four years to paint *Spanish Encounter*.

### William Rose, 5 November 1986

THE ORIGINAL IDEA of the show was to include twenty-one artists but this was eventually whittled down to five.

In April 1956 Olsen came back to Sydney from Melbourne. Klippel was back from Paris and Smith had just won the Blake Prize.

Olsen was the spokesman for sure. We sat down for two weeks discussing our ideas out of which came a germ of reality. It was Olsen, myself and Passmore at this stage. We started with twenty-five names but the wider it went the more absurd it became. Len French came up to Sydney which put paid to the Melbourne involvement. The moment he started to talk with Olsen the idea fell to pieces. We had to

decide between a Sydney group or a national exhibition to thrust the idea – we had to assert a united assault on the status quo – Sydney was very conservative at this time; there were no avenues of expression. The exhibition came about purely and simply out of need; it was not just important but necessary.

On the day it looked as if it'd be only a three-man show as neither Klippel nor Passmore would have the work. Olsen and I tried to enthruse them and it was only at the last minute that Passmore decided to co-operate.

Abstract Expressionism was not heard of until the morning after when we read Paul Haefliger. However, there was certainly a new direction and all the artists went slightly abstract afterwards.

We were a united front and there was a bond of respect between those who participated. In September 1957 I had a 'phone call about 'Direction 2' from six or seven artists but none fitted the bill, they didn't have the same commitment.

### Robert Klippel, 14 January 1987

JOHN OLSEN AND BILL ROSE asked me to be in the show. They were the organizers. They had approached Lucy Swanton at the Macquarie Galleries and she had agreed to hold the exhibition for one week.

The choice of exhibitors seemed random, picked amongst friends and they were a bit vague about the whole idea.

I accepted willingly as it was a chance to show non-figurative work. The only chance to show otherwise was twice a year at the So-

ciety of Sculptors and the Contemporary Art Society.

It was just another show in one sense but even so it was something more. I was upset I didn't have anything bolder or more exciting to put into it. It was a statement about abstraction in Sydney – I, certainly, didn't know what was going on in Melbourne at that time. However, I did know from magazines what was going on in America and I knew that what was happening overseas would have to happen here. The show would have happened in any case. I had been to Paris in the early fifties and knew then that the *avant-garde* had shifted to New York and I couldn't grasp why everyone in Sydney was so interested in the School of Paris. I wanted to go straight to New York then but I knew I wouldn't be able to survive so I waited until a few months after the 'Direction 1' exhibition to go and didn't come back for seven years by which time things had changed.

Of course, now the exhibition seems very tame but you couldn't show non-figurative art in Sydney then and at least something was happening and it felt important – as I say historically it had to happen.

I had five works in the show and two drawings. One of my sculptures was the only work which sold (for twenty-five guineas). That was the first piece of sculpture I sold in the fifties.

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





ARTIST'S CHOICE NO. 31

# Toni Warburton: *Cungewoi I*

Susan Norrie

**T**ONI Warburton's *Cungewoi I* (cunjevoi) teapot is not of the domestic kind. It's a more fearsome little creature. The name cunjevoi is one of the few marine animals (apart from fish) whose aboriginal name has come into general use. Fishermen value it as bait, cutting off the tough outer coat and using the red animal body part from the inside. This marine animal has two openings, like the teapot, one for the in-current of water, the other for the out-current, the pouring.

Another name for the cunjevoi is 'sea-squirt' — a name equally applicable to Toni Warburton's vessel. The teapot is usually considered the mere functional part of tea-drinking: the vessel being of secondary importance to 'having tea' in the English sense of the word. With the *Cungewoi* teapot the focus is returned totally to the character of the vessel. It looks cumbersome, barnacled, gnarled, yet proud. The surface operates as 'armour' — protecting the lifewarming liquid inside, like the red animal part of the cunjevoi. Not only is the object itself camouflaged, so is the function or

ceremony for which the teapot is so commonly used, as if it has been fossilized in action.

Just as the tough coat or tunic of the cunjevoi is bright mauve beneath the outer brown encrusted surface layer, so too the flashes of colour beneath the browny glaze of the Warburton vessel. The browns recall the rock-pool from whence it could have come; its wetness makes it seem just lifted from the water. The painted surface suggests seaweed and algae, the movement of feathery plantlife, expressive and contained.

The teapot, and the exploration of domestic objects such as trinket boxes, caskets and vases, characterize Toni Warburton's work of the early eighties. Her process of working at this time involved collecting mementoes from coastal areas and transforming their suggestions into amorphic characters within the studio. Through this evolution the 'studio object' is returned to its point of origin.

A further point of origin is suggested looking at the shape of the *Cungewoi* teapot. The spout looks as if it has *grown* out of its belly,

above

TONI Warburton CUNGEWOI I TEAPOT 1983  
Earthenware 19.6 x 20.1 x 20.2 cm  
Australian National Gallery, Canberra.

an umbilicular extension, a phallus even. The teapot becomes a symbol of the procreative power of nature. It recalls the bellied figurines, the oldest known representations from the Aurignacian period, such as the Venus of Willendorf. Here, an image borrowed from reality (that of woman) is embodied in an object suggesting birth, continuity and an increase of the species. This teapot is timeless.

Returning to the function of the teapot and 'having tea', Toni Warburton's *Cungewoi I* teapot is a synthesis of two aspects of Australian culture — the indigenous, natural forms and English colonial settlement. No longer 'short and stout', this teapot is accumulated history, petrified, appropriate to, and deserving of, its place in the Australian National Gallery collection.

Susan Norrie is an artist who lives and works in Sydney.





## Shipwrecks, lifeboats, migrations: recent themes in Melbourne art

Memory Holloway

IN THE EARLY hours of the morning of 1 June 1878, the captain of the *Loch Ard*, a Glasgow built ship loaded with fifty-one crew, passengers and expensive cargo, began to sense that something was going to go wrong. Like many other ships, which had carried immigrants headed for the cities or the goldfields, the *Loch Ard* approached Melbourne from the west and, after 23,000 kilometres without sight of land, the sudden appearance of Cape Otway was welcome. The *Loch Ard* was heading towards the Cape and into the rough waters which lash against the angular cliffs of numerous small islands, just off the coast. In the nineteenth century more ships were lost along the Victorian coast – and especially in the narrow passage between Cape Otway and King Island, which the *Loch Ard* was about to attempt – than anywhere else

in Australian waters. As the skipper headed through the darkness into a thick haze early on that winter morning, the crew heard breakers.

The reports of the shipwreck, which followed, tell of a frenzied attempt to slow the ship's drift towards the high cliffs of Mutton Bird Island. Just when the crew thought they had cleared the rocky ledges, the ship rose on a swell and was struck, bringing down a shower of rocks, sails and rigging. Although Captain Gibbs ordered a lifeboat for the women and children, many of them had taken refuge in fear in their cabins. Amidst the confusion, Tom Pearce, an apprentice oarsman, tried to hold the boat for those still on deck. As some of them climbed in, a wave hit, capsizing the boat and dumping its passengers into the sea. The *Loch Ard*, badly damaged, its cargo spilling over the side and through the large gash

left by the collision sank shortly afterwards.

There were two survivors. Their story was taken up quickly in the daily newspapers and the illustrated weeklies. Within a month *The Australasian Sketcher* and the *Illustrated Sydney News* began running impressions of the last moments on board, of Tom Pearce's rescue of Eva Carmichael, and later of the wreck itself.<sup>1</sup> Popular interest in the shipwreck was overwhelming. There was loot to be plundered, and the reports tell of people camped out on cliff tops in mid winter with carts and pack horses ready to haul away at early light the cases of brandy and perfume, bits of clocks and broken harmoniums, linens, jewel-

above

WRECK OF THE LOCH ARD  
*Illustrated Sydney News*, 13 July 1878, p. 13.





EUGENE VON GUERARD  
EVENING AFTER A GALE, WILSON'S PROMONTORY 1870  
Oil on canvas Private Collection

lery and medicine jars which were washed up on to the shore. Later there was speculation on the possibility of a romance between the young Irish woman and the English seaman who had rescued her. It was an event perfectly tailored to the Victorian imagination.

Indeed, the elements of the story were ideal for the romantic narrative which followed: the struggle against nature and the victory of the two youthful figures who emerged from a stormy sea; male strength and female dependence (given special emphasis in the painting where Tom Pearce carries a semi-conscious Eva Carmichael, head thrown back, arms dangling, to the protection of the cove); and the momentary class equality shared by the two as they struggled for life. One of the fictitious and in-

evitable variations on the story concludes in marriage in a happy ever after ending located in Australia.

Engravings of the wreck and of Tom Pearce and Eva Carmichael multiplied; paintings followed, were photographed and sold as mementoes. These visual representations of the *Loch Ard* and its survivors are proof of the legendary appeal of the story.

More recently the shipwreck and its related themes have also appeared as a recurring subject in the work of Australian artists, although for them the central idea has been to use the ship or raft as a means of representing the *idea* of being in transit *between* places even if only in the imagination.<sup>2</sup> The voyage is symbolic of restlessness and unspecified desire. It can also be made into a pictorial description of geographical schizophrenia, and it is characteristic of one stream of painting in the eighties, a romanticism which reveals itself

both in heavily painted surfaces and in a thematization of the power and grandeur of nature. The voyage, the ship, the storm tossed boat and its final outcome, the shipwreck, have become the collective expression of an epistemological pursuit.

To make a tour of the earth or to traverse its waters is to recognize the limits of the human domain and thereby to gain control of one's world. To travel, enclosed within a space which is known (the ship), is to experience security and protection from the dangers of the outer world whilst at once discovering it. Viewed in this way, navigation and its pictorial presentation is a metaphor for exploration and certainty. We know that J.M.W. Turner used seamanship as a metaphor for the art of painting, that he believed that there was a similarity between the painter and the mariner in that both had command over the vehicle which they guided.<sup>3</sup> Unlike Turner, recent artists have shown less





MERRIN EIRTH ODYSSEY OF SOULS 1986  
Lithograph 61.5 x 43 cm  
Possession of the artist

certainty of the rationality of the vehicle under their command with the consequence that painters especially have made links between the sea, madness and infinity. This has been most apparent in the work of Jan Murray who has repeatedly used ship imagery to explore the idea of the infinity of travel and the possibility of a continual return to the point of departure. In her recent work of 1986, a monochromatic diptych executed in gentian violet, she places on one canvas a boat overloaded with passengers; opposite, the figure eight, the sign which constantly turns back on itself – confinement versus endless movement.

Although the most immediate visual precedents of the sea voyage and shipwreck are to be found in the nineteenth century, *The Narrenschiff*, a text of 1494 by Sebastian Brant, and a practice used to cleanse Europe of its madmen, gives insight into the theme of the symbolic voyage. *The Narrenschiff*, literally a Ship of Fools, is a long narrative which tells of a ship composed of all imaginable human types who embark on a great symbolic voyage to find truth, destiny and fortune. In practice



MICKY ALLAN SHIPWRECK (after an engraving) 1985  
Oil on linen 88.5 x 130 cm  
Possession of the artist

sending a madman out to sea not only made certain that he would no longer be a burden within the confines of the city; it also signified a symbolic purification. Water transports and it cleanses. The ship is also like a prison; it encloses and it is in a permanent state of passage, making its human cargo a prisoner of his own departure.<sup>4</sup>

Expanding on this idea, Merrin Eirth has over the past three years linked the ship, folly and madness. In a set of ten lithographs completed late last year a naked figure sits holding a star and an orb (heaven and earth) in a ship with wheels, thereby alluding to the sanctioned madness of Carnival where vehicles such as these were pushed through the streets. Travel across land is made possible in a vessel normally confined to water – the idea of the aquatic made terrestrial.

Much later, in the nineteenth century, the storm tossed boat was used by artists to dramatize the Romantic theme of the individual's struggle against fate and his need for salvation.<sup>5</sup> The most widely known painting on this theme was Théodore Géricault's *Raft of the Medusa*, 1818-19, the outcome of a shipwreck. By contemporaries it was regarded as an allegory on human will and its survival in the face of elemental forces. It was also Géricault's

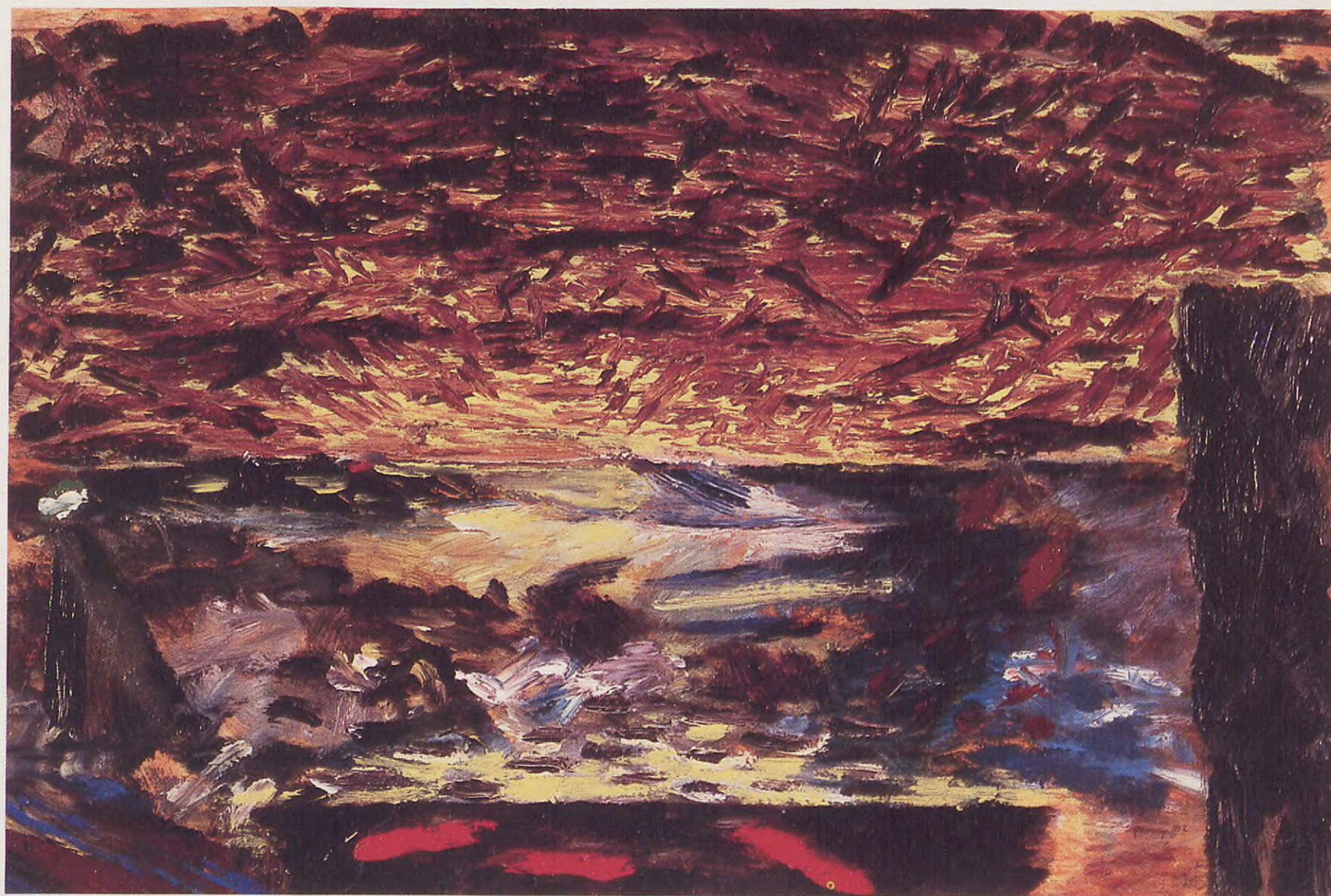
screen for political criticism, for in it he touched on the starvation and cannibalism which followed, indicted French seafaring abilities, and suggested the superior strength and fitness of the black race to survive the ordeal, marked by the youthful figure who beacons to a ship from the pyramid of figures who support him. The shipwreck appeared again in Eugène Delacroix's *Dante and Virgil*, 1822, *The Shipwreck of Don Juan*, 1840, in which he made observations on human destiny and natural order, and in Germany in Caspar David Friedrich's dramatic *Wreck of the Hope*, 1822.

Working within the same German romantic tradition of the Düsseldorf School, Eugene von Guérard executed his only shipwreck painting, *Evening after a gale, Wilson's Promontory*, 1870. In it, two surviving figures cling to the remaining exposed tip of the mast of a sunken ship; as a new day dawns they hail a ship on the horizon as it makes its passage around the Promontory. Von Guérard signed his name on the only other evidence of the ship's furnishings – a barrel which floats at the edge of the picture. Ian Parry, in his paintings inspired by





JAN NELSON  
EMBLEM 1986  
Oil on wood 196 x 300 cm  
Young Australians Collection,  
Budget Transport Industries



IAN PARRY PORT PHILLIP  
BAY, EVENING 1986  
Oil on linen 40.5 x 35.5 cm  
Possession of the artist





ANTON HASSELL SUBMARINE 1986  
Metal 220 x 182 x 66 cm  
Possession of the artist

Port Phillip Bay, has drawn on a similar painterly Romantic tradition which makes light a central indicator of mood. Parry, incidentally, has long had an interest in shipwrecks and not only can name local sites where ships went down, but takes a specific interest in seamen's tales and the legends which surround Victorian shipwrecks. Of the artists who have taken to the sea, Parry has quite literally done so, gaining his living as much by fishing as painting.

Artists adapted the theme then, as they have again recently to their own needs, some operating within a specific configuration of symbols, others using it without any particular moral note. Micky Allan's use of the nineteenth century has been outside the Romantic tradition and her adaption of a nineteenth-century shipwreck engraving must be seen in the context of her Venetian gondoliers and views of the New York skyline seen from the water, all pictures which distance themselves from the

heated emotion of nineteenth century models. Allan is drawn to the subject not so much for its dramatic intensity as for the associations it has with archetypal events: a shipwreck is the greatest disaster that can happen at sea; floating in a gondola is the most quintessential experience of Venice; the New York skyline is what you send back on a postcard to prove you've been there. Allan's is an aesthetic cooler, more ironic than others who draw on the theme, one which she uses to suggest souvenir and pre-digested popular images.

But what of sculpture? Anton Hassell's *Submarine* seeks the enclosure of the ship and its absolute protection, while still exploring what is external. Paradoxically the ship, which may be a symbol of departure (Hassell's is equipped inside with a bicycle seat suggesting mobility), is at a deeper level the emblem of closure, and of a static sealing off from the world.<sup>6</sup> Like Jules Verne's *Nautilus*, *Submarine*

defines the inside by what is outside: the vessel which contains the spectator is in turn contained by external space. The point of Hassell's land driven submarine is surely the pleasure of containment, similar to the building of cubbies, hideaways, huts, nests and nooks.<sup>7</sup> Like the hut, the vessel is the valorization of a centre of concentrated solitude. The ship itself is of course a container. Potentially a tomb, it is first and foremost a refuge, a model of security offering protection from the dangers of an unknown world. Does this resemble the artist's studio?

Finally there are those artists who find the lifeboat more engaging than the shipwreck itself and who present migration as the final statement of that sense of 'being in between' which so many of these pictures thematize. In Jan Nelson's *Emblem* an empty oarless rowing boat on a rough sea, framed by turbulent water, must be seen in relation to an entire





JAN MURRAY UNTITLED 1986  
Oil on linen 190 x 240 cm  
Possession of the artist

swag of paintings based on the theme of shipwreck. In these the idea of a raft is matched and made emphatic by the support: the paintings are executed on thick wooden planks, themselves forming a life raft. In one, hieroglyphs appear at the side as a reminder of the role of mapping and its failure to fully chart shallow or treacherous waters.

Geoff Lowe's *Lifeboat* resembles engravings of the survivors of the *Batavia*, an early shipwreck off the coast of Western Australia in 1629, a wreck which ended in murder and rape once the survivors had settled on nearby islands. But Lowe was also looking at press photographs of the 'boat people', refugees who arrived in Darwin in small overcrowded boats. Lowe considers how migration brings culture to new shores, only to create an extension and reinterpretation of that culture in response to the new environment on arrival. 'The ship,' an anthropologist has noted recently, 'is a cultural carrier consisting of techniques, equipment and knowledge which allows travel over bodies of water that would otherwise be barriers to cross cultural contact'.<sup>8</sup>

That response is also true of those migrants who arrived from Europe after the Second War. In a series of watercolours done in 1984, Victor Majzner makes cross references between the earliest landing in Australia, probably the Malays, and the Europeans: the brightly coloured Malay boat encircled in the upper left of *Arrivers* is a reminder that Europeans, crammed into a ship on the opposite side of the painting, were latecomers to the continent. There is also implicit in this juxtaposition the idea that since settlement Europeans have persistently attempted to define and redefine an ever elusive Australian identity for themselves. It may be that the only true survivor is one who can easily seek and adjust to these redefinitions. 'The land he will come to is unknown,' Michel Foucault once said, 'as is, once he disembarks, the land from which he comes'.<sup>9</sup>

<sup>1</sup> *The Australian Sketcher* ran its first report 8 June 1878; illustrations followed on 6 July 1878 of the wreck, the cove and the graves, and on 3 August 1878 with an artist's impressions of the recovery of the bodies. The *Illustrated Sydney News* ran its report and illustrations on 13 July 1878, the *Illustrated Australian News* on 8 July 1878.

<sup>2</sup> Research done on this theme first appeared as an exhibition at 200 Gertrude Street. See Memory Holloway, *Shipwrecked*, Gertrude Street Artists Spaces, November 1986. Work of the following fourteen artists ap-

peared: Micky Allan, Lynne Boyd, Brian Dunlop, Chris Dyson, Merrin Eirth, Andrew Gorsuch, Anton Hassell, Katherine Hattam, Geoff Lowe, Alina McDonald, Victor Majzner, Jan Murray, Jan Nelson and Ian Parry.

<sup>3</sup> B. Venning, 'A Macabre Connoisseurship: Turner, Byron and the Apprehension of Shipwreck Subjects in Early Nineteenth-century England', *Art History*, Vol. 8 No. 3, September 1985, p. 305.

<sup>4</sup> M. Foucault, 'Stultifera Navis', *Madness and Civilization, a History of Insanity in the Age of Reason*, Tavistock, London, 1975. See pp. 3-37 for an analysis of the inter-relationship between water, navigation and madness. On the Fool and the Narrenschiff, see E. Welsford, *The Fool, His Social and Literary History*, Faber, London, 1968, p. 235.

<sup>5</sup> L. Eitner, 'The Open Window and the Storm Tossed Boat', *Art Bulletin*, Vol. XXXVII, 1966, pp. 270-90.

<sup>6</sup> See R. Barthes, 'The Nautilus and the Drunken Boat', *Mythologies*, Paladin, London, 1973, pp. 65-68.

<sup>7</sup> G. Bachelard, 'The house. From cellar to garret. The significance of the hut', *The Poetics of Space*, Beacon Press, Boston, 1964, pp. 3-38.

<sup>8</sup> R.A. Gould, ed. *Shipwreck Anthropology*, School of American Research, Santa Fe, 1983, p. 71.

<sup>9</sup> M. Foucault, op. cit.

Memory Holloway is Senior Lecturer, Department of Visual Arts at Monash University, Melbourne.



# Grace Cossington Smith's sketchbooks

Andrew Sayers

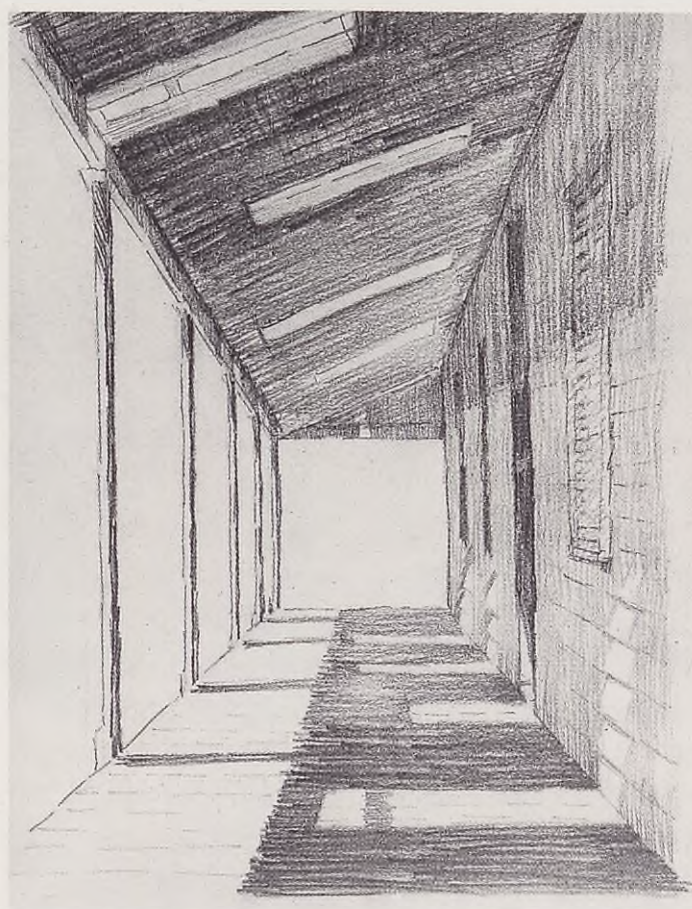
---

*For Grace Cossington Smith, drawing was a most important part of her art – not only as working studies for paintings, but as an activity in its own right.*

---

GRACE COSSINGTON SMITH was delighted when in 1976 the Australian National Gallery acquired all but one of the fifty-one sketchbooks she had accumulated during her life as a painter. She professed that drawing was always of great importance, and the sketchbooks which began in 1910 and continued in an unbroken thread until the early 1950s seemed to represent her life's work. In the sketchbooks she noted down ideas for paintings, worked out compositions and colour schemes, recorded the landscapes and interiors around her and the people she loved, attempted commercial designs, and wrote down notes about colour and reminders about how she intended to proceed. She experimented and refined; she drew for sheer pleasure. The nearly 1400 drawings in the sketchbooks are an abundance of images in which we discover both the beauty of her drawing and the significant role it played in her art.

Sydney artists of Grace Cossington Smith's generation were often preoccupied with draughtsmanship, certainly those who had studied under Julian Ashton or come under the influence of George Lambert. Compared with her contemporaries Thea Proctor and Adelaide Perry, both of whom laid great stress on drawing, Grace Cossington Smith did not appear, and does not today spring to mind, as a painter to whom the act of drawing was central. She included nine watercolours in her first solo exhibition at the Grosvenor Galleries in Sydney in 1928, and watercolours and drawings were included in her Macquarie Galleries shows in 1932 and 1937 and in the exhibition shared with her relatives, Lionel Crashaw and his wife at Walkers Gallery in London in 1932. Her best known and most highly finished drawings, the pastel and coloured pencil drawings of the



GRACE COSSINGTON SMITH  
VERANDAH, CHURCH COTTAGE, BOWRAL from sketchbook  
No. 2 1911  
Pencil on paper 29 x 22.9 cm  
Australian National Gallery, Canberra

Sydney Harbour Bridge, were first exhibited in the Society of Artists' 'Special Exhibition of Drawings' held in Sydney in 1929. Two of these drawings were much later included in the definitive exhibition of her work, the 1973 retrospective organized by Daniel Thomas (at the Art Gallery of New South Wales only a group of uncatalogued sketchbooks were also exhibited, in showcases). Yet despite the inclusion of drawings in these exhibitions and in retrospective exhibitions at the Macquarie Galleries in the 1970s, the great body of the artist's drawings remained private, hidden in the obscure treasure vault of the sketchbooks.

Grace Cossington Smith said that drawing held a special importance from the beginning of her vocation as an artist. 'I drew from my earliest years' she said in 1965 'and I always wanted to draw what I saw. I didn't begin painting till I was quite grown up, because I was so keen about drawing'.<sup>1</sup> The first sketchbooks cover these earliest years and contain drawings dated 1910-11. They include drawings made at Hillmont, Thornleigh and at Church Cottage, Bowral where she lived with her family before her first visit to Europe in 1912-14 and before the move to Turrumurra, to the house which came to be called Cossington and was the artist's home for all of her painting life. These three earliest sketchbooks date from the beginning of the artist's serious training under Anthony Dattilo-Rubbo. They contain highly finished pencil drawings of still-life arrangements of boots, garden tools, vegetables, huts and umbrellas and other objects; with studies of casts, clenched fists, and details of horse anatomy, an art school tone creeps in.

The most remarkable feature of these first sketchbooks is the appearance at this original point in the artist's career of ideas which continued to fascinate her for the next sixty years. Still lifes and flowers were predictable subjects for an artist of her temperament. But in these pages we find drawings of interiors, windows open to outside light, doors opening into passages through which can be glimpsed other open doors, and drawings of churches and houses, half revealed, half hidden by trees. Such subjects which run like *idées fixes* through the artist's work are first stated here. The absorption with the familiar and the determination to create her art from her surroundings which were characteristic of Grace Cossington





GRACE COSSINGTON SMITH  
THE ARTIST'S SISTER, CHARLOTTE,  
READING from sketchbook No 3 c. 1920  
Pencil, coloured pencil on paper  
23.9 x 33.2 cm  
Australian National Gallery, Canberra

Smith had their beginnings in these first sketchbooks.

Familiar objects and places and familiar people keep cropping up throughout the sketchbooks. In the group which dates from the years around 1920 the members of her family are enlisted as models. There are drawings of her father, often asleep, of her sisters Margaret (Madge) and Charlotte (Diddy) sewing or reading, sprawled in deckchairs, and sketches of her brother Gordon studying law. Such drawings of candidly posed models at hand occur frequently in artists' sketchbooks in general; William Dobell's and Eric Wilson's are, for example, full of people asleep on trains or in parks. But in Grace Cossington Smith's drawings there is an engagement with the sitter which extends to the affectionate jocular notes inscribed on them. Such engagement recurs in later drawings of children where the artist shared her coloured pencils with her sitters and let them draw their pictures on the backs of hers.

When her drawings of the family were made Grace Cossington Smith had been painting in oils for some years. From this point on many

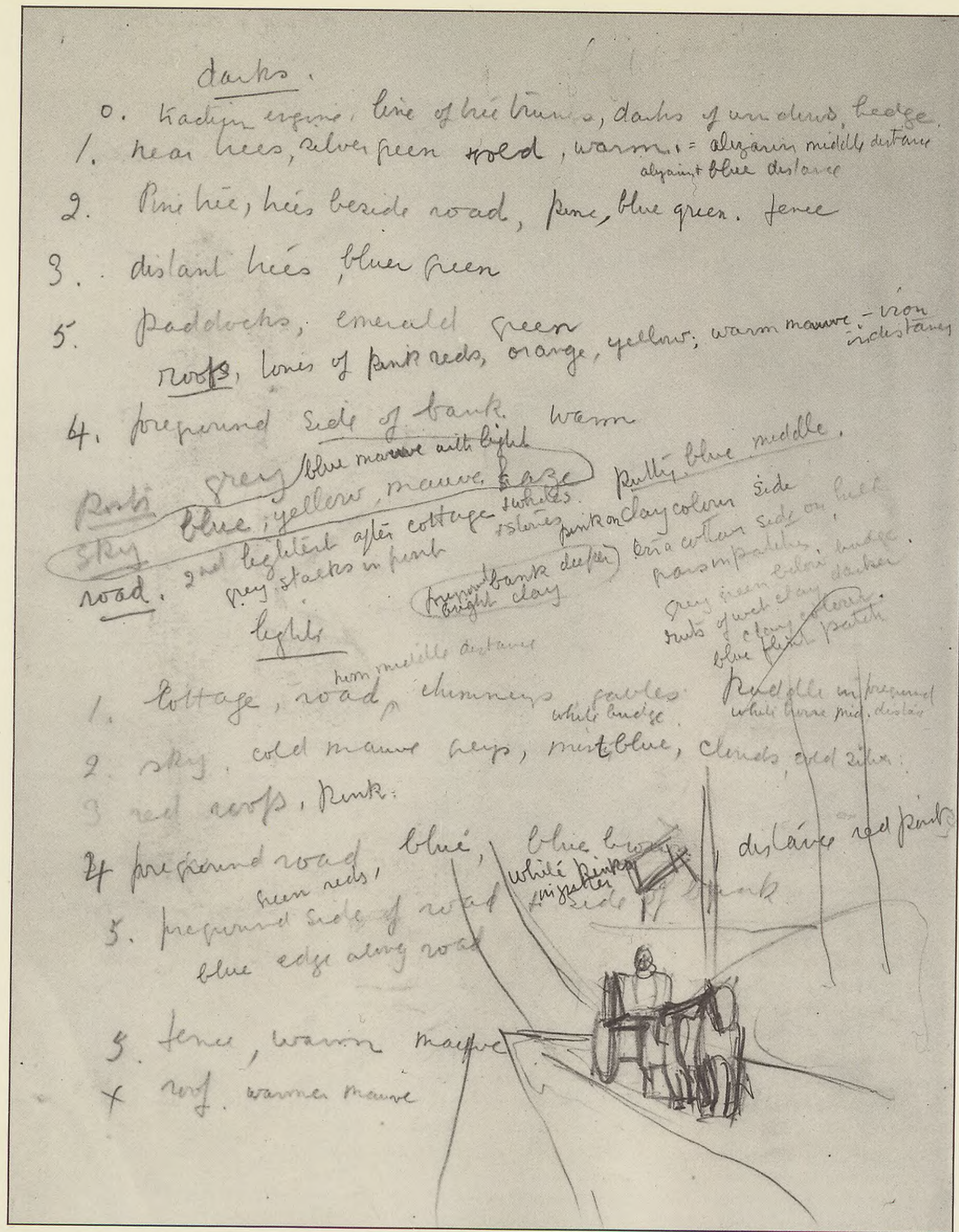
drawings inevitably had a relationship to painting. Colour was a major enthusiasm of the artist, as indeed it was for many of her generation. Colour was introduced into the sketchbooks very early, first with coloured pencil lightly stroked over pencil drawings, later with dense pastel. Pastel remained the artist's chief tool for colour drawing until the late 1920s when coloured pencil became her preferred medium. The use of pastel seemed to correspond with her painting technique employing flat lozenges of dense paint. The use of coloured pencil from the late 1920s onwards also corresponds with its contemporaneous painting technique, with the high, fresh palette employed in the works of the period from 1926. Grace Cossington Smith had used coloured pencils briefly in the early 1920s but it was at the end of the decade that the medium was used with great virtuosity when large works such as *Circular Quay from Milsons Point*, 1929, were made. The sketchbooks were used to work out these larger works and whole pages were sometimes covered with showers of small patches of coloured pencil, each a sample of the large range of colours which was

available in coloured pencils in the 1920s.

The information sketchbooks can give about an artist's painting is often very significant and those of Grace Cossington Smith are no exception. The sketchbooks covering the years from the 1920s to the 1940s are rich in detailed studies for major paintings. Sketchbook drawings relating to nineteen of the eighty works exhibited in the 1973 retrospective are noted by Daniel Thomas in the catalogue entries for paintings in that exhibition. There are also drawings for many other paintings and sketches intended for paintings which were never executed or which remained unfinished.

The artist explained how such drawings were a part of the process of making paintings; 'I used to go out and sketch, make a drawing, not a very detailed one but just with the forms, and I'd put a little note as to the colour and then I came home and painted it in my studio'. This statement was made in 1965 at a time when she no longer drew in sketchbooks. She went on to say that later she 'wanted to paint from the thing itself', explaining, 'that is how I paint now, from the subject itself'.<sup>2</sup>





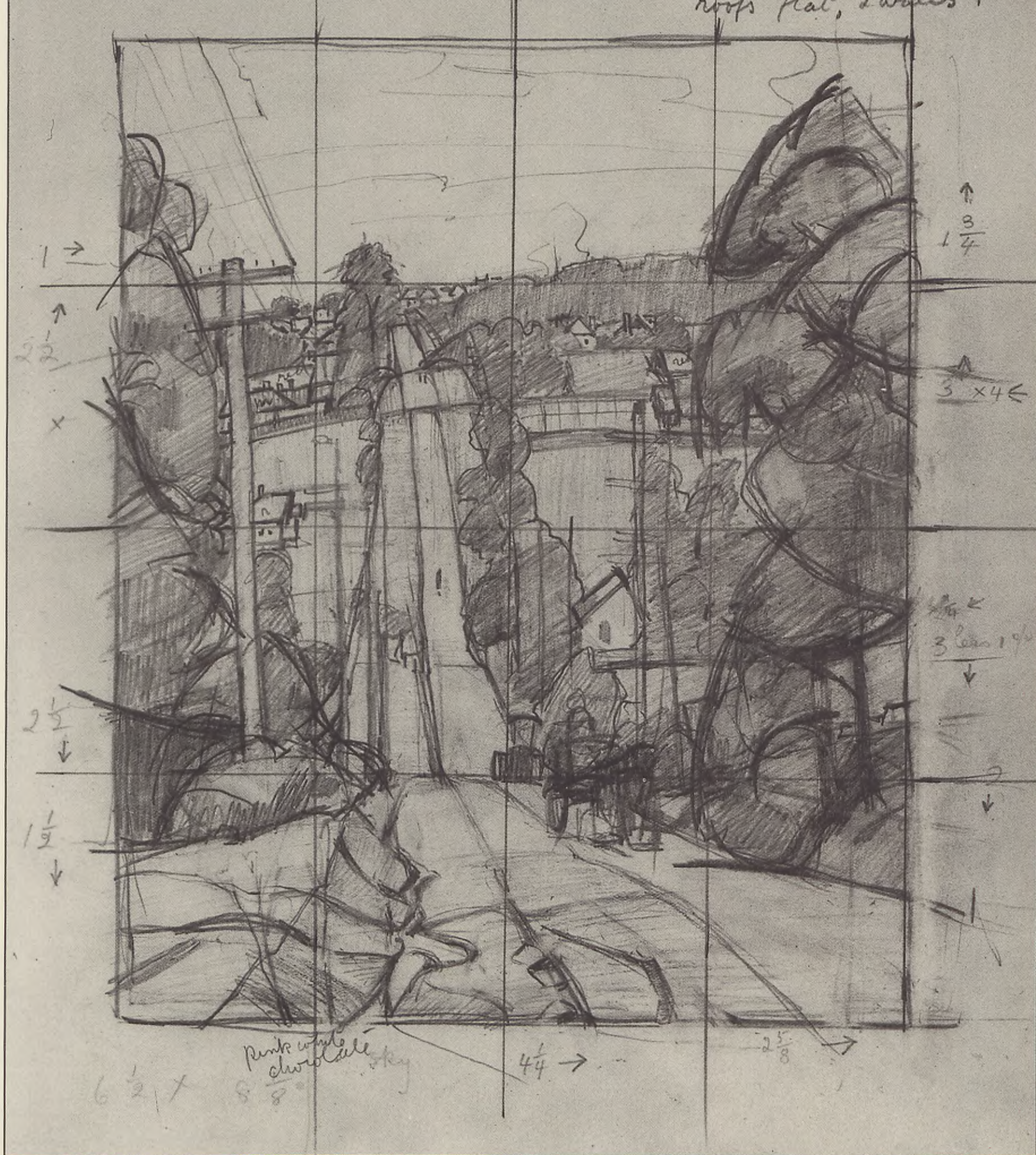
above and opposite  
 GRACE COSSINGTON SMITH  
 Study for the watercolour THE EASTERN ROAD, TURRAMURRA, from sketchbook No. 10 c. 1926  
 Pencil on paper 27.9 x 43.3 cm Australian National Gallery, Canberra



1. direction
2. contour.

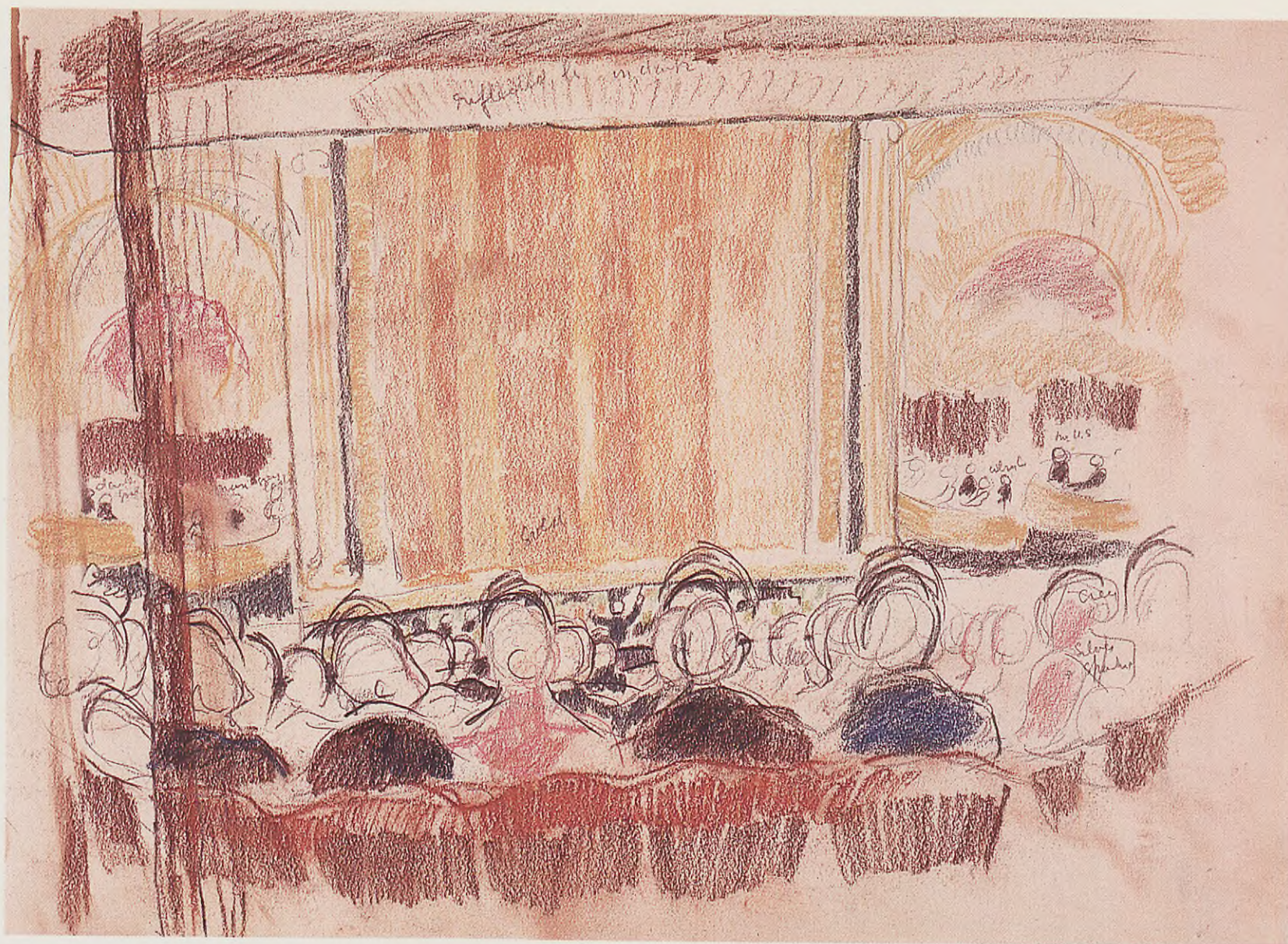
tries grow up  
also round, full  
ample masses  
conforming to whole

road's direction.  
road's surface, contour  
hill's direction  
hill's contour  
roofs flat, & wavy.





GRACE COSSINGTON SMITH  
THEATRE, from sketchbook  
No. 13 c. 1935  
Pastel and pencil on paper  
27.0 x 37.5 cm  
Australian National Gallery, Canberra



The highly detailed pencil studies with annotations appeared in the sketchbooks in the early 1920s around the time of the painting of *Bed time*, circa 1922. The drawing for this painting is in a sketchbook which jumps back and forth between the early and late 1920s. It is one of nine sketchbooks picked up at various times in that decade. The fullest of these is the sketchbook (Sketchbook No. 10) which includes studies for the paintings *Centre of a city*, circa 1925, *Still life with vegetables*, circa 1925, *Boys drawing*, circa 1926-27, the watercolour *The Eastern Road, Turramurra*, circa 1926 and a mural painted for her writer friend Ethel Anderson in 1929. There are ten drawings for *Centre of a city*, more than for any other painting. In these sketches the artist grappled with a perspectival composition of increasing complexity. Lines of force expressing the dynamic heart of the modern metropolis have been worked out with great precision as the artist searched with pencil and rubber to find the essential forms.

The drawing for *The Eastern Road, Turra-*

*murra* is a typical example of the studies for pictures. Other studies, drawings for *Trees*, circa 1926, *The Bridge in-curve*, 1930. *The lacquer room*, circa 1935-36, and many besides have much the same qualities. Although *Eastern Road* was very close to the artist's home she chose to create the work from her drawing in the studio. As she reminded herself in the great clusters of notes around and opposite the drawing, the trees had to be 'round, full, simple masses, conforming to [the] whole'. And the principal formal idea of the work was the spatial connection of 'direction' and 'contour' under which headings she sorted out the main forms in the landscape. The drawing, which is squared up for transference to the sheet, is annotated with each colour to be used in the final work. No area is left ambiguous, no form unidentified; the composition has been rigorously designed, the colour meticulously mapped out.

The notes which accompany these studies indeed present a mass of insights into Grace Cossington Smith's artistic aspirations.<sup>3</sup> Fre-

quently the notes indicate qualities of tone or colour: colours to be used will sometimes be listed under the headings 'darks' and 'lights'. In some instances notes record the planes in the picture and their progressions. On other occasions the notes identify an object — a roof or a road. But often they are reminders of things to keep before the mind when painting — 'all tones/ of fresh/ light pure/ clear colour/ not dark or heavy'. Such purity and freshness as we find in the finished watercolour of *The Eastern Road, Turramurra* was achieved by the process of planning out in the sketchbook first. Grace Cossington Smith knew exactly how each part of a painting was going to be tackled before she began and it was through drawing that she approached her stated aim in painting to express colour in light — partly achieved, by firm separate notes, of clear unworried paint.<sup>4</sup>

In the 1930s the drawings for paintings became more sketchy, simply open structures upon which colour notes were laid. Around this time the drawing technique itself became more relaxed. A new type of line emerged in





left  
GRACE COSSINGTON  
SMITH ICE POND,  
from sketchbook No.  
31 c. 1949–51  
Coloured pencil and  
pencil on paper  
Gift of the artist, 1978  
29.0 × 23.1 cm  
Australian National Gallery,  
Canberra

far left  
GRACE COSSINGTON  
SMITH  
STUDY FOR THE  
DRAWING CIRCULAR  
QUAY FROM MILSON'S  
POINT, from sketchbook  
No. 9 c. 1929  
Pencil on paper,  
37.2 × 25.9 cm  
Australian National Gallery,  
Canberra

the 1930s which gradually supplanted the definite line of the 1920s. Bands of colour, built up of small parallel strokes of the pencil were always an important part of her drawing. They achieved in drawings the vitality which she infused into her paintings by the use of 'firm separate notes of colour'. In the 1930s these bands of colour begin to soften into long curly lines which spread over the forms like long coils flattened against the surface of the paper. Her drawings of children often employ this line which she used with great vigour, but which used gently could express the downy softness of youth. Children mostly appear in the sketchbooks in the late 1920s and 1930s when Grace Cossington Smith was most involved with them at the experimental school Turramurra College and while directing schoolgirls in the execution of wall paintings. There are also drawings of children, nephews and nieces throughout the 1940s.

The portraits of children were made for the pleasure of drawing. While the sketchbooks have many studies for paintings, the majority

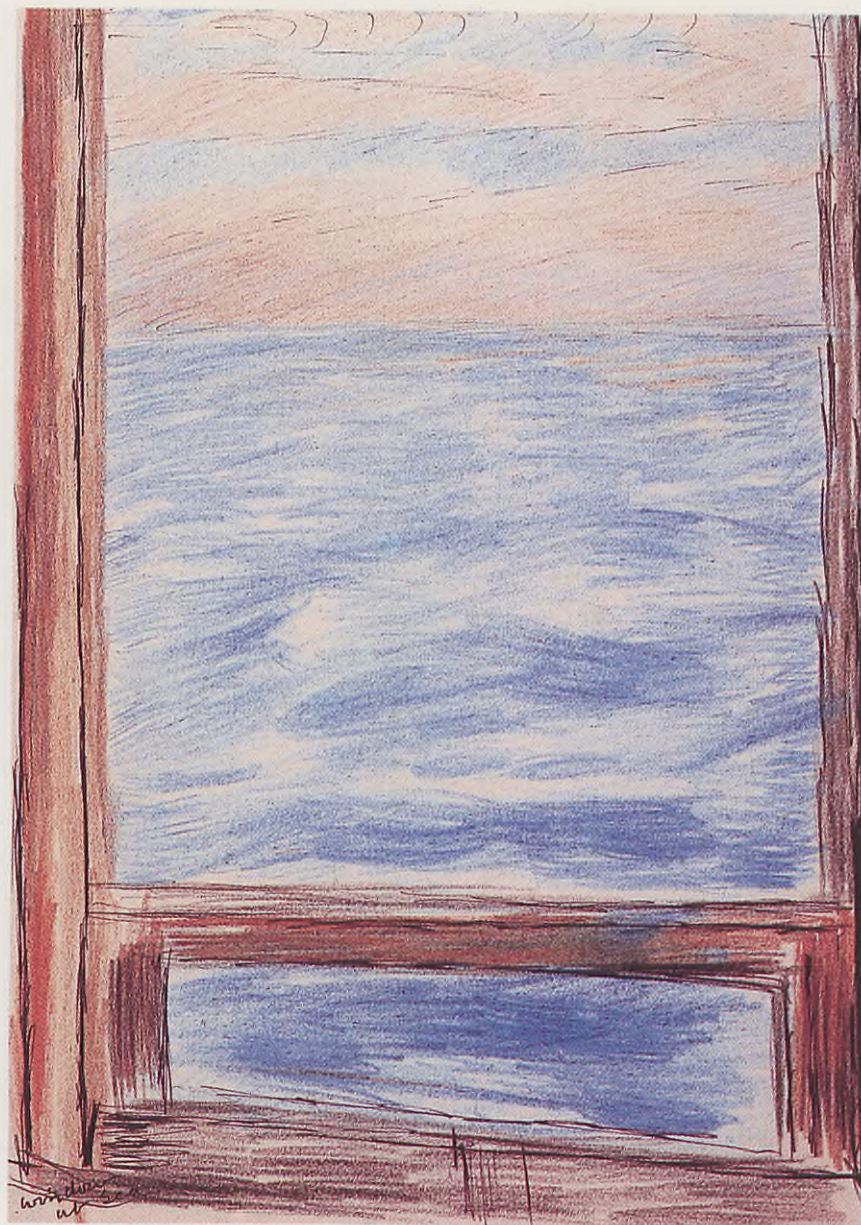
of the drawings in them were made without the intention of creating paintings. Certainly after the 1930s the difficult imaginative paintings, such as the topical picture *Dawn landing* 1944, or the religious subjects were worked out in the sketchbooks; so too, were those public occasions such as the theatre or concert or church service. But the drawings of these years and beyond came to be independent, filled with their own life and light. This is true not only of the portraits of children, but of all the subjects of the 1940s sketchbooks; interiors, flowers, cats, portraits, self-portraits, boats on Cowan Creek, trees and buildings amid trees and streets with lady artists sketching.

Drawing as an activity with its own importance for the artist came to the fore in the years 1949 to 1951 when she travelled to England and Europe with her sisters Margaret and Charlotte. Half the total number of sketchbooks were filled on this trip. The drawings begin in December 1948 when the ship left Melbourne for London via Capetown. There are numerous

shipboard drawings which continue the artist's preoccupations with interiors and with nature framed by architecture. There are drawings of windows open onto the sea, ships' rails, decks and cabins, and sketches of the sea and sky in different moods, from gale-swept to calm.

The English drawings are mostly sketches of rural landscapes, churches, farms and houses. There is an occasional drawing of London including a sketch of a Bach Choir concert at the Albert Hall, but these are infrequent amid the succession of images of villages and fields. There are drawings of rooms with views in Florence and Poggio San Felice in Italy and fleeting train traveller's impressions of France. In the English drawings the artist's technique was again modified to express the quality of this new landscape. Mostly the drawings are pencil sometimes reinforced with lines of pen and ink, and coloured pencil. The pencil is now used as a colour, rather than to delineate, and the coloured pencil is mixed in with the matrix of grey. They have a mother-of-pearl quality; whereas in 1932 Ethel Anderson could find in





far left  
GRACE COSSINGTON SMITH  
NORTHLEACH, ST PETER AND ST PAUL  
from sketchbook No. 31 c. 1949–51  
Pencil, coloured pencil on paper  
21.6 x 12.9 cm  
Australian National Gallery, Canberra

left  
GRACE COSSINGTON SMITH  
WINDOW AT SEA from sketchbook  
No. 25 c. 1949  
25.8 x 19.0 cm  
Australian National Gallery, Canberra

Grace Cossington Smith's work 'the cool elegance of hail', in the English drawings there is only the warm caress of rain.<sup>5</sup> One is reminded of the statement Paul Cézanne (the artist Grace Cossington Smith admired most) made to Camille Pissarro — 'you're completely right in what you say about grey, it alone prevails in nature ...'.<sup>6</sup>

In 1978 Grace Cossington Smith gave her last remaining sketchbook to the Australian National Gallery to join the fifty which had been purchased in 1976 and complete the Gallery's holdings of her entire corpus of sketchbooks. It was an act of great generosity for this is a sketchbook of which she seems to have been particularly fond. It comes from the English years but is larger than most of those of 1949–51, a real drawing book, and is filled with drawings of English landscapes but particularly of English cathedrals. This sketchbook, with drawings made in the bleak English winter, seems to be an affirmation of the importance of Grace Cossington Smith's Anglican heritage

to her art and in her life. In fact some of the last drawings which occur in the sketchbooks are of religious subjects, studies for the paintings, 'Then one of them, which was a lawyer asked Him a question', 1952, and 'I looked, and behold a door was opened in heaven', 1953.

The sketchbook collection of the Australian National Gallery includes large numbers of sketchbooks by many important twentieth-century artists, including Thea Proctor, Adelaide Perry, Blamire Young, William Dobell, Eric Wilson and Robert Klippel.<sup>7</sup> There can be little doubt that the sketchbooks of Grace Cossington Smith will always be considered one of the finest and most coherent bodies of drawings in the Australian drawings collection and an expression and summation of a great artist's life and work.

<sup>1</sup> Hazel de Berg taped interview with artist, 16 August 1965, typed transcript, National Library of Australia, Canberra.

<sup>2</sup> Hazel de Berg taped interview, 1965.

<sup>3</sup> There are many other notes in the sketchbooks covering a wide range of subjects including lists of pictures in exhibitions, ideas for framing works, quotations from books, notes accompanying attempts at commercial art (poster designs etc), children's rhymes, random thoughts, scores of a family cricket match and a progressive tally of an English general election.

<sup>4</sup> Grace Cossington Smith, questionnaire statement 1971, quoted in Daniel Thomas, *Grace Cossington Smith*, exhibition catalogue, Art Gallery of New South Wales, 1973, p. 6.

<sup>5</sup> Ethel Anderson, 'Happy pictures by a young Australian artist', *Walkers Monthly*, London, April 1932.

<sup>6</sup> Paul Cézanne to Camille Pissarro, 23 October 1866, *Paul Cézanne: Letters*, ed. John Rewald, trans. Seymour Hacker, New York, 1984, p. 119.

<sup>7</sup> The sketchbook collection of the Australian National Gallery includes some nineteenth-century examples, notably by Emma Minnie Boyd and Julian Ashton, as well as individual sketchbooks by a great range of other artists, designers and sculptors. The most recent additions to the collection have been sketchbooks by John D. Moore and A.H. Fullwood, and fourteen early sketchbooks of Charles Wheeler, all acquired in 1986.

Andrew Sayers is Curator of Australian Drawings at the Australian National Gallery, Canberra.





# *Australia's forgotten painters:*

## *South Australian colonial painting 1836–1880 PART ONE 1836–1850*

Ron Radford

**T**HE BRITISH COLONY of South Australia was founded in 1836, nearly fifty years after the First Fleet arrived in Sydney to found the colony of New South Wales. Established under Edward Gibbon Wakefield's ideal scheme of 'Systematic Colonization', South Australians have always regarded themselves as more civilized than the rest of Australians, their colony having been settled without convicts.

There can be no doubt that South Australian colonial painting is historically the most neglected area of Australian art. Literature on Australian colonial art has generally been prepared by art historians from Melbourne or Sydney, who have been unaware of the only comprehensive collection of the colony's art, held by the Art Gallery of South Australia. On the other hand, numerous in-depth collections of Tasmanian, New South Wales and Victorian colonial art exist in libraries and art museums throughout Australia. The Art Gallery of South

Australia also has not displayed much of its early colonial collection until relatively recently.

Part I of this article will examine early colonial South Australian art up to 1850. Part 2, in the next issue, will deal with the contrasting South Australian art of 1850 to 1880.

Appropriately, the founder and planner of the splendid capital city, Adelaide, was an artist, Colonel William Light. He was much respected for his contribution in the Peninsular War, not only for his gallantry, but also for his lively recordings of battle and other scenes. Born in Malaya of a Malay mother and English father, Colonel Light was taught painting and drawing by the Royal Academician, William Jones, among others. He arrived in South Australia to survey the colony in 1836, and recorded the first landing, the first tent settlement, including Government Hut, the first bank building, and colonial events and scenes. His few South Australian watercolours which have survived are tight and accurate, for example in *McLaren's*

*party north of the Para Pass*, he faithfully recorded a camp in the sparsely wooded hills near Adelaide. He died of tuberculosis in 1839. Light was South Australia's first artist but by no means the only one working during the first few years of the settlement. Indeed, no colony had as many artists from so early in its history.

Many of these artists were women, who worked hard to exert a civilizing influence on the community in many ways. The daughter of the first Governor, Mary Hindmarsh, was a competent watercolourist who recorded some of the earliest events and buildings in the colony, where she met George Milner Stephen, a portrait miniaturist, and married him in 1840. In 1837 the Chauncy sisters, both accomplished artists, arrived in South Australia. Theresa Chauncy, later Walker, became well known in the colony for her sensitive wax medallion por-

COLONEL WILLIAM LIGHT  
THE PARA, ABOUT 25 MILES NORTH OF ADELAIDE, 1839  
Watercolour 21.3 x 32 cm  
Art Gallery of South Australia, Adelaide





GEORGE FRENCH ANGAS  
SCENE SHOWING EMUS IN A PLAIN  
(COORONG) 1844-45  
Watercolour 23 x 32.2 cm  
Art Gallery of South Australia, Adelaide Gift of  
Miss E.M. Johnson, in memory of her father,  
the late Mr Arthur Lawrence Johnson, direct  
descendant of George Fife Angas 1971

traits of Aborigines and settlers, and has the distinction of being not only South Australia's first sculptor but also Australia's first female sculptor. She worked prodigiously and exhibited in South Australia for over ten years, and later moved to Sydney and then Tasmania and Mauritius, before returning to Adelaide in her old age and several husbands later.

Her sister Martha married Captain Berkeley before arriving in South Australia. Martha Berkeley painted watercolour landscapes of the early settlement, perhaps her most interesting painting is her record of what to us today seems a rather patronising event, *The first dinner given to the Aborigines*, 1838. Bedecked in their best clothes, the colonists surround the natives who are dispensed bulk food on the ground. She also painted delightful miniature portraits, none more charming than *Mrs Andrews and her harp*.

There were many other female artists in the colony, most of whom confined themselves to flower painting and botanical studies. These artists included Maria Mann, Mathilda Wilson, Suzanne Hindmarsh (Mary Hindmarsh's younger sister) and, above all, Fanny de Mole. Al-

though it was not unusual for women in other colonies (or for that matter middle-class women anywhere else in the nineteenth century) to display their accomplishment in flower painting, in South Australia there seem to have been a greater number. Perhaps because it was particularly difficult in the early years of South Australia to establish a flower garden that could survive in the hot dry summer months, flowers, and their meticulous recording, became even more precious. Fanny de Mole was the most proficient of the floral painters, publishing her ornate book of lithographs, *Wild Flowers of South Australia*, in 1861. The South Australian painter Margaret Preston took this local flower-painting tradition into the twentieth century, and transformed it.

There were, of course, plenty of male artists within the first years of the establishment of the colony, many arriving before 1840. These included J.M. Skipper, J.H. Adamson, E.C. Frome, F.R. Nixon, George Hamilton and E.A. Opie, all of whom worked in watercolour. Frome took over from Light as Surveyor-General of South Australia in 1839, a position he held for a decade. He surveyed large areas of the

colony, exploring and mapping new territory to the north as far as the Flinders Ranges and Lake Torrens, easterly towards the Murray and south-east to Lake Alexandrina and The Coorong. His sketches and finished watercolours are the first visual records of the Flinders Ranges and the Australian interior desert. In the painting *First view of the salt desert — called Lake Torrens*, 1843, we see a lone explorer on his horse, telescope raised to his eye and before him the vast desert. It is a poignant image of Australia, the first of many potent desert images in the history of Australian art.

The last artist to arrive in South Australia in the 1830s was the first to advertise confidently his versatile professional abilities as an artist. S.T. Gill was to have one of the longest careers of any nineteenth-century Australian artist and has become the most popular of all colonial artists. Gill later became famous for his Victorian goldfields subjects, most of which were painted a decade after his early 1850s visits to the goldfields. However, he spent his first twelve years in South Australia where he produced his best work in a great variety of sub-





MARTHA BERKELEY  
MRS ANDREWS PLAYING THE HARP AT ST MARGARET'S  
Watercolour 16.5 x 13.5 cm  
Private Collection, Adelaide





E.C. FROME FIRST VIEW OF THE  
SALT DESERT-CALLED LAKE  
TORRENS 1843  
Watercolour 18 x 28 cm  
Art Gallery of South Australia,  
Adelaide

jects and it was his subject matter which was to be so significant in the history of imagery in this country. He has always been well known in South Australia for his 1840s views of Adelaide and its Port, but his first South Australian recordings of explorers, stockmen, bushrangers, shearers, miners and other pioneers helped to form the beginnings of bush mythology as represented in Australian art. Yet more important as works of art are his landscapes, which have been largely overlooked by art historians. Amongst his finest works, and perhaps least known, are the watercolours he did for J.A. Horrocks's expedition of the Flinders Ranges and the desert beyond, although Frome before him had successfully portrayed the rugged topography of the Flinders Ranges and the flatness of the desert.

Gill, however, captured the extreme delicacy of the desert vegetation with great dexterity. He took care to record the variety of sparse grass, hardy plants and spiky bushes that survive in the arid, pastel-coloured earths, which can be well seen in *Camp in the desert, Sept. 1st 1846*. He has also captured the changing light of the desert. Only John Glover before him, in

Tasmania, was consistently successful in recording Australian landscapes with the peculiarities of colour and structure of the native vegetation and local light.

S.T. Gill's closest professional rival in Adelaide in the 1840s was the inveterate traveller, George French Angas, son of the wealthy chairman of the South Australian company, George Fife Angas. A naturalist, George French Angas arrived in 1844 and made inland trips recording images of the Aborigines and their customs, the landscape and the fauna. His exhibition of these works in June 1845 was the first one-person show in the Australian colonies. Angas's carefully composed and rendered landscapes and Aboriginal subjects are more objective and descriptive than S.T. Gill's work, his intention being to have them made into attractive hand-coloured lithographs. They were to impart information about the natives of South Australia, the new colony and its progress, in which his father had such a vested interest. His pure landscapes are his finest achievement and we are indebted to him for the earliest paintings of the volcanic craters surrounding Mount Gambier, and strange and beautiful marshland scenes of

The Coorong.

South Australia's first group exhibition took place in 1847 and included work of at least twenty-three local artists. Gill was one of the organizers of the exhibition and the largest exhibitor, showing most of his newly finished works from Horrocks's expedition. The majority of the artists mentioned so far had works in the exhibition but there were also others like Benjamin Solly, E.L. Montefiore, Alexander Tolmer, J. Hitching, J.B. Austin, Adam Gustavus Ball and Samuel Calvert. In the following year S.T. Gill helped organize the second group exhibition, which included 174 works by seventeen local artists but also included works by foreign 'masters both ancient and modern'.

The economy of South Australia received a tremendous boost with the excavation of copper in the mid-1840s, the first mining to take place in Australia. S.T. Gill was the first artist to record such mining. It is not generally known, however, that the wealth from copper helped make Adelaide the centre of Australian art from about 1847 to 1852. The small and comparatively sophisticated society of Adelaide was always sympathetic to the arts and even the early





SAMUEL THOMAS GILL  
CAMP IN DESERT SEPTEMBER 1ST 1846  
Watercolour 19 x 30.6 cm  
National Library of Australia, Canberra  
Gift of Her Majesty Queen Elizabeth II 1956

sporting and mining journals of the 1840s and 1850s included local art reviews and criticisms and here artists competitively advertised their work. Hence Adelaide attracted artists, briefly, from other colonies and from overseas.

The economies of Hobart, and Sydney particularly, were still suffering from the rural depression of the 1840s. Sydney was losing population and, in any case, through most of the nineteenth century, had not been particularly supportive towards artists. Conrad Martens, Sydney's leading colonial artist, scarcely made an adequate living. In Tasmania, where the artists had fared better, many of the leading patrons, most of them Government officials, had returned to England by 1850. By that date nearly all the leading Tasmanian artists had either died, like John Glover,

Benjamin Duterrau, Thomas Wainewright and Henry Mundy, or had left the colony, like John Skinner Prout and William Duke. The golden decades of Tasmanian art of the 1830s and 1840s had finished, and by the end of the 1850s Tasmania became an artistic backwater. The rough pastoral city of Melbourne had already outstripped the populations of Hobart and Adelaide by 1850, but failed to attract many artists until after the goldrush of 1851 when it rapidly became the largest city in Australia and the undisputed capital of art until at least the end of the century.

At the beginning of the 1850s, however, Adelaide was still attracting artists. In 1849 J.A. Gilfillan arrived from New Zealand via Sydney and Alexander Schramm from Germany. James Shaw arrived from Scotland and Richard Read junior arrived from Sydney in 1850, and John Crossland, who had formerly painted in London, arrived in 1851. (There were also F.F. Hutton, Henry H. Glover, R.W.

Thomas and others.)

At this time Adelaide had a population of just over 10,000 and was not able to provide patronage for such a large population of artists in spite of the comparatively sympathetic audience. Gill sold more works than nearly all other artists but in September 1851 he faced the Debtor's Court and was declared a bankrupt. With the discovery of gold in the same year in the eastern colonies, a number of the artists left South Australia at the end of 1851 and in 1852. For instance, Read left in 1851, Calvert Gilfillan and Gill in 1852.

The Australian gold rush marks the conclusion of the early colonial art and ushers in a shift in focus evident in the late colonial period. Part 2 of this article in the next issue will deal with this period and examines how South Australian colonial art differs from that of other colonies for the period of 1850 to 1880.

Ron Radford is Curator of Australian Art at the Art Gallery of South Australia, Adelaide.



# The Loti and Victor Smorgon Collection of Contemporary Australian Art

Ashley Crawford interviews John Buckley

**T**HE LOTI AND VICTOR SMORGON Collection of Contemporary Australian Art is one of the most ambitious of its kind in this country. Ashley Crawford discussed the direction of the collection with its curator, John Buckley.

*A.C.:* What exactly is the Loti and Victor Smorgon Collection and why do you see it as important?

*J.B.:* It is a collection of contemporary Australian painting and, in this case, contemporary means recent, current – specifically of the eighties. Therein also lies its importance. I can think of few other private collections of this scale – there are presently some sixty or so works – which are concerned exclusively with contemporary art.

In other words, the challenge of collecting in this area has not been taken up by private collectors\* with any degree of seriousness as it has, for instance, in the United States or in Great Britain with collectors like the Saatchis.

Public gallery support is better, although still over-cautious and severely limited by fragmentation and crippling inadequate budgets.

Australian business can scarcely be regarded as leading the field in innovation, entrepreneurship or for its forward-looking policies, so it is hardly surprising that the track-record of most corporate collecting is one of playing fairly safe so as not to frighten the shareholders. Most

corporate 'contemporary' collections therefore tend to finish, chronologically, about where the Loti and Victor Smorgon Collection begins.

And, unbelievable as it must seem to anyone here who travels overseas or to European or American visitors coming here for the first time, Melbourne still has no large-scale public institution which can permanently house a great modern and contemporary collection of both international and Australian art and be the focus for telling the story and educating the general public about the art of our own time. This is perhaps one reason why there is still a basic misconception in the minds of even those Australians interested in the visual arts, between what might be called 'late modernism' and 'contemporary' art. The Loti and Victor Smorgon Collection – certainly intended for public exhibition at some stage – will hopefully allow those who view it to make that distinction and to be given a comprehensive picture of the range, breadth and quality of Australian art today and the diversity of issues it addresses.

*A.C.:* What criteria have you used in making your selection?

*J.B.:* First, given that our definition of 'contemporary' is the art of the eighties, I had to make a decision about what that would constitute. At the outset we rejected the 'living artists' notion as being unfocused, unwieldy and generally unuseful. 'Living art' was closer to it, i.e.

to do with art which is alive, moving, going somewhere – either historically or within itself – and which is enlarging, redefining or asserting itself along the way. The artists to choose, then, would be those who were – to change the metaphor slightly – working the richest veins at the deepest level of the mine. It would be, inevitably, a collection of 'serious' art which was challenging or explorative rather than simply decorative or pleasant to look at, but broad rather than narrow-based. It encompasses three, possibly four, generations (I use that word loosely and descriptively), which would clearly demonstrate the great diversity of approaches to formal, conceptual and ideological concerns within that definition.

In selecting the artists to be represented I have relied firstly upon the knowledge, experience and intuitive judgement which is built and honed over thirty years of close association and involvement – both personal and professional – with artists and galleries both here and overseas. Secondly, I have taken heed of the body of information and opinion which is provided by exhibition and acquisition track-records, critical writing and reviews. I like to see the choice as being uncompromising but balanced.

TONY CLARK    CLARK'S MYRIORAMA    1985  
Oil on board    8 panels each 22.8 x 30.5 cm  
Loti and Victor Smorgon Collection







The choice of a particular work by an artist is largely guided by the same factors – part personal judgement and part attempt to represent the artist truly and well.

The final and most important of these criteria is, of course that, in every case, the work chosen should be of undeniable quality – that it should be among the best of an artist's work.

A.C.: You have said that the collection is about the eighties but that it includes three – possibly four – generations of artists. Could you elaborate on that?

J.B.: Remember I use the word 'generation' loosely; descriptively rather than precisely. I mean there are 'loosely' three groups. The collection begins with those artists who emerged in the early to mid-sixties, mapped out the

general shape of their art within the territory of late sixties concerns – colour-field abstraction, Minimalism *et cetera*, moved on into the conceptual seventies, and now, in their forties and in mid-career, are producing their most mature work to date. John Firth-Smith, Paul Partos, Robert Jacks and others: the collection *begins* with the most recent work of these.

A.C.: Interestingly, though, as a group within the collection, they number no more than about ten.

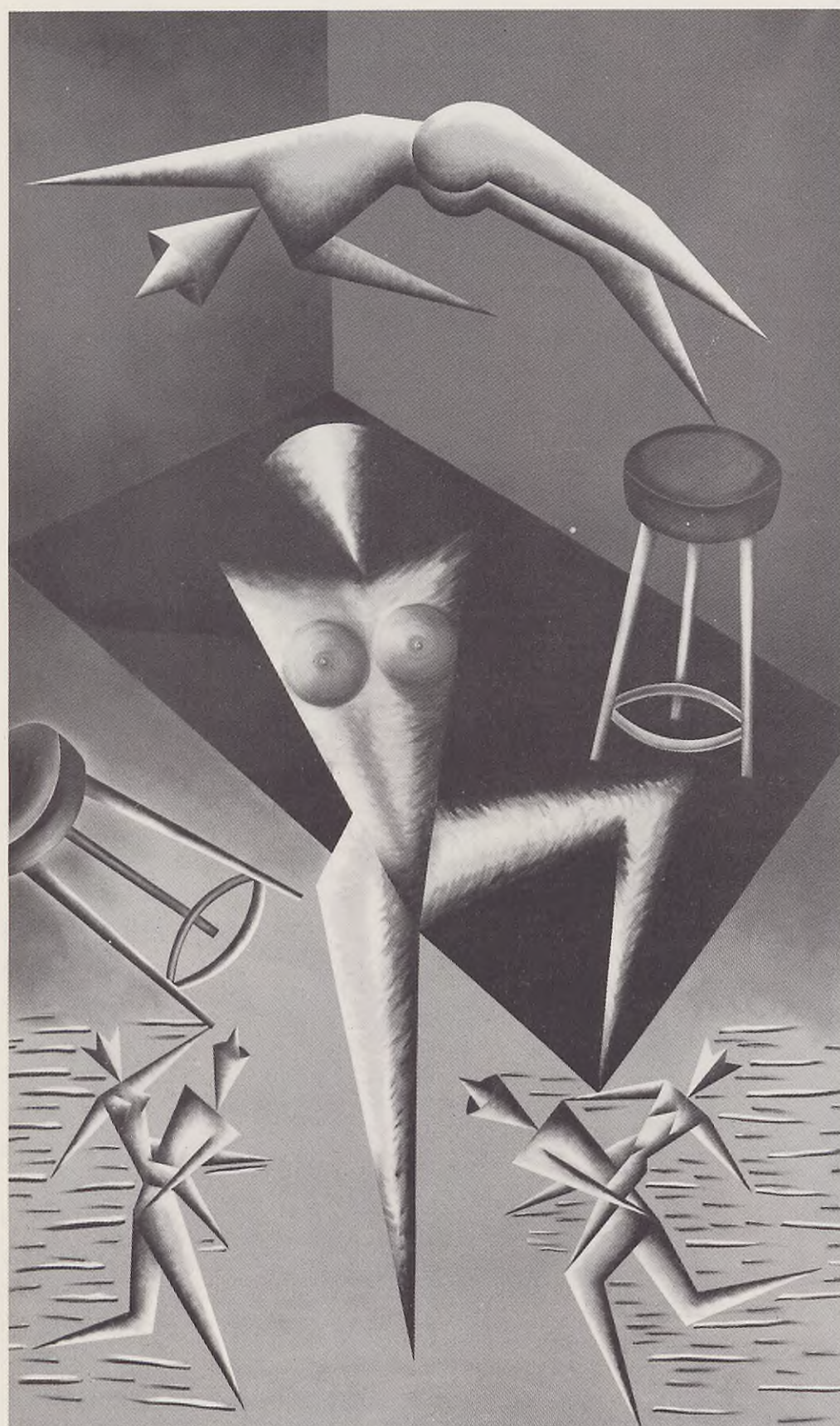
J.B.: That is indicative of the period from which they spring. The sixties was still not a period which was encouraging to young artists. There were few supportive, contributing galleries, few collectors of contemporary art, no government grants and no vehicle for serious

DICK WATKINS OBSESSION 1980  
Synthetic polymer paint on canvas  
173 x 250 cm  
Loti and Victor Smorgon Collection, Melbourne

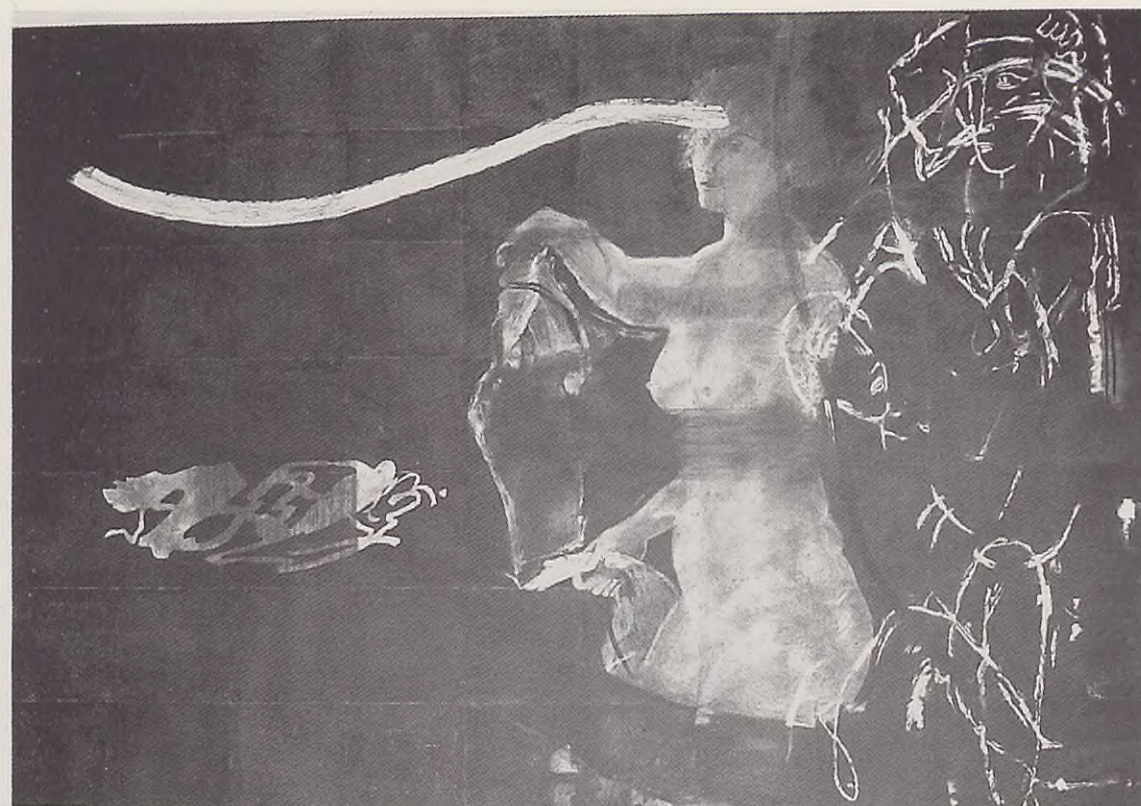
critical writing or debate – even supposing there might have been anyone around to contribute. Hence, the number of good artists from that period, i.e. whose work remains consistently 'tough' and who have not fallen victim to the formularized repetition of early successes, is comparatively few.

By comparison, the next and largest representation in the collection is by the next group who emerged at various intervals throughout the seventies – the products of a much expanded and less prescriptive art school system which rated ideas and ideology more highly

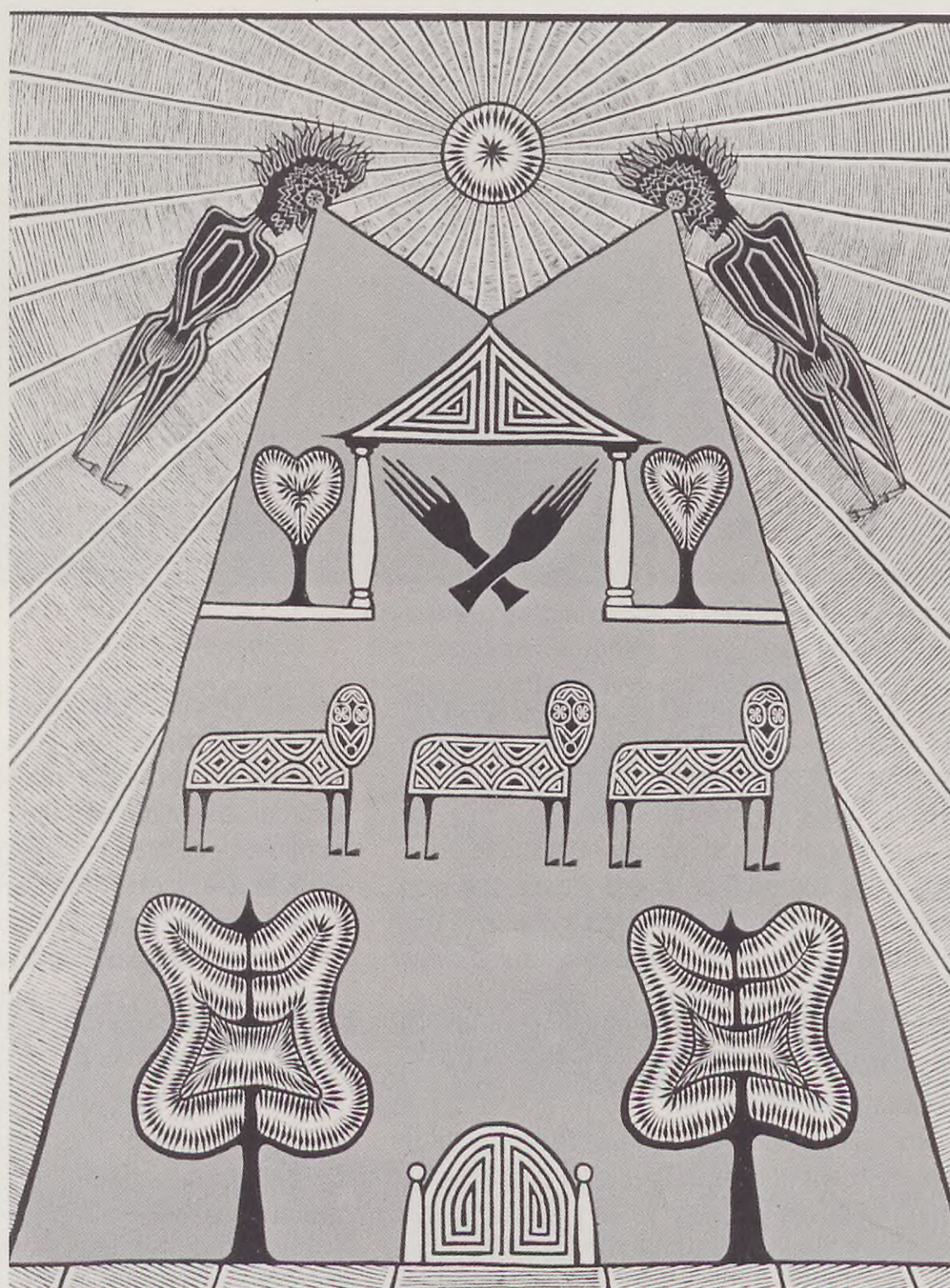




above  
JOHN LETHBRIDGE SECRET ENEMIES 1984  
Oil and charcoal on canvas  
Loti and Victor Smorgon Collection



top right  
JOHN YOUNG A FLIRTATIOUSNESS OF TIME 1980  
Charcoal on paper 202 x 285 cm  
Loti and Victor Smorgon Collection, Melbourne



right  
PHILLIP FAULKS LIVED TOGETHER 1985-86  
Synthetic polymer paint on canvas 160 x 120 cm  
Loti and Victor Smorgon Collection, Melbourne



than traditional painting and drawing skills. Such institutions, with their offering of a solid diet of Conceptualism, Marx, and, later, post-structuralist theories, may be seen in retrospect to have been the nurseries of Post-Modernism. Now, at thirty-five to forty, artists such as John Nixon, Richard Dunn, Juan Davila (who of course comes from other cultural roots), Jenny Watson, Imants Tillers and others have been joined on one side by a handful of artists from the preceding group – Robert Hunter and Robert Rooney for example whose recent work perhaps shares something in common with the group just mentioned – and on the other by an even younger group who might be said to have emerged only during the past five years: John Young, Steig Persson, Vivienne Shark le Witt and a raft of others. They are in the new bricoleurs – producing a wide range of highly intelligent art which variously embraces contemporary art theory, various forms of political ideology, the free appropriation of imagery from art history and a kind of nostalgic and cerebral Neo-Romanticism.

Expressionist painting in all its forms is also well represented by a substantial group of pictures which range from the late figurative works of Peter Booth to the unrestrained exuberance of David Larwill.

A.C.: And the collection is restricted to painting alone?

J.B.: Ostensibly, at this stage, yes – or at least to wall works. There are drawings, of course, because in the case of an artist like Mike Parr, for instance, most of his recent work has taken the form of large-scale expressive drawing and there are also the photographic works of Bill Henson.

A.C.: Is the collection complete? And where does it go from here?

J.B.: A collection which is about the eighties cannot yet be complete. Phase one is nearing completion, i.e. we have collected at least one work by each of the artists on the original list which was drawn up about eighteen months ago. Phase two is ongoing and two-fold in that it may eventually involve both some pruning and fine-tuning, for instance, reconsidering the place of a particular artist in the collection, replacing a work with a different work by the same artist, acquiring further works by an artist where it seems appropriate to give a broader representation, or simply adding new work to the collection as younger artists continue to emerge and show strength.



No firm plans are as yet in place for the future housing and exhibition of the collection although all sorts of exciting possibilities come to mind. But such considerations are for Loti and Victor Smorgon.

\* There are a handful of collectors of international contemporary art and there is support through sponsorship of art projects which has been the special contribution of John Kaldor in Sydney.

VIVIENNE SHARK LE WITT GUGZWANG 1985  
Oil on canvas 36 x 29 cm  
Loti and Victor Smorgon Collection

Ashley Crawford is a freelance writer and critic and editor of *Tension*.

John Buckley was founding director of the Australian Centre for Contemporary Art in Melbourne. He now acts as an independent curator and consultant to private and corporate collectors.





## *Sali Herman's war paintings*

Anne Gray

**S**ALI HERMAN'S PAINTINGS of the Second World War have a freshness of vision and psychological realism that sets them apart from many of the official records. They have a vitality and energy that comes from the intensity of Herman's experience, his relish for life, and from the importance he placed on selecting his subjects.

Herman was born in Zurich, Switzerland, in 1898, the eleventh of eighteen children of expatriate Jewish Polish-Russians. His father died when he was sixteen and Herman moved to Paris to live and work; there, he delighted in the art in museums and galleries and was particularly excited by the work of Claude Monet, Gustave Courbet and Vincent van Gogh. Persuaded by his family to return to Zurich he

studied art there from 1916 to 1918, and in 1923, following his first marriage and the birth of two children, he became a full-time dealer in oriental carpets and *objets d'art*. In 1937, at the age of thirty-nine, with Fascism, anti-Semitism and war threatening Europe, Herman came to Australia. He wanted to start to paint afresh and although he was unable to speak fluent English, he joined the group of artists who worked in George Bell's Melbourne studio. He became active in the campaign against the proposed formation of an Australian academy and artistic élite and defended the right of an artist to paint in his or her own manner.<sup>1</sup>

As a refugee from Fascism in Europe, Herman was quick to join the Australian army as soon as 'friendly aliens' were allowed to

SALI HERMAN 06.30 1944  
Oil on wood 50.7 x 60.8 cm  
Australian War Memorial, Canberra

enlist, and in July 1941 he was appointed to the camouflage wing at Middle Head, Sydney. After he was naturalized in 1943 Herman transferred to the 3rd Royal Australian Engineers Training Battalion and began military training at Kapooka, near Wagga Wagga.

Herman painted his early war works, such as *06.30*, in response to his experiences at the Kapooka camp. This painting, with its inner core of figures and outer circle of tents seen through a curtain of spindly trees, suggests a privileged view into a singular and closed world.

1944-45 were years of considerable achieve-



ment for Herman, everything seemed to go his way: his first Australian exhibition in 1944 at the Blaxland Gallery, Sydney, was a success; early in 1945 he was awarded the Art Gallery of New South Wales Wynne Prize for landscape and his work was purchased by that Gallery. In March 1945 he was one of seven selected for appointment as Australian official war artist during the last months of the war.<sup>2</sup> However, his war artist commission did not come easily as, although the selection committee acknowledged Herman's enthusiasm and vitality and his considerable ability as an artist, some of them questioned whether such a modern artist should be appointed. In the end, the committee agreed to employ a cross section of the country's artists, to give the war art scheme a breadth and variety which would reflect the wide range of responses of those involved in the war.

It was intended that Herman would spend four weeks at Bougainville and a further four weeks at Aitape, New Guinea, and return to Australia for the remainder of his six-month appointment to paint major compositions based on his field impressions. However, rapid developments in the war made this difficult and he spent five months away from Australia; he left Sydney on 11 June 1945 and did not return until 5 November. Instead of the locations first proposed, following a brief period at Lae, New Guinea, he spent most of his time in Bougainville and, after the Japanese surrender, New Britain. In addition, he was jinxed by consignment problems: his paints were lost *en route*, and for over one month he was unable to do much work; moreover, his drawings and paintings were mislaid on the return journey.<sup>3</sup>

Nevertheless, Herman's period as a war artist was most fruitful: he drew many rapid sketches on the spot, capturing ideas for his compositions, and although he never worked in oil in the open air, he painted back at camp, using his drawings as a basis.

At Bougainville Herman was first stationed at Torokina, in a hut at the end of an airstrip from which fighter planes regularly departed and returned. Ever ready to see visual delights in the world about him, whether in inner city



SALI HERMAN BURIAL OF A SOLDIER 1945  
Oil on canvas 101.8 x 127.1 cm  
Australian War Memorial, Canberra

SALI HERMAN CARRYING WOUNDED 1946  
Oil on canvas 101.8 x 127.1 cm  
Australian War Memorial, Canberra





SALI HERMAN  
Study for JAPANESE PRISONER, BOUGAINVILLE 1945  
Pencil 31 x 24.8cm  
Australian War Memorial, Canberra

slums or dense jungle, Herman derived immense pleasure from the natural world near his camp: the glorious blue and red parrots and the fragile orchids growing in the forests. He was dismayed to see these reduced after one night's bombing to a mass of broken palms and smashed trees. Herman conveyed his response to such a desolate landscape in *Battlefield, 3rd Division, 29th Brigade, 15th Battalion, D Company*, which he painted in sombre tones to depict the mood of the barren, burnt remnants of the jungle.

Herman was restless while he remained in relative safety and others were more actively involved. Keen to do his job as any other soldier he asked to be moved forward from Torokina to battalion headquarters. *Road to Buin* is a memento of this long journey in a military jeep in heat and heavy rain along a muddy and slushy jungle track. *Carrying wounded*, painted in Australia from sketches made on the spot, is also based on Herman's experiences on this trip and a chance meeting



SALI HERMAN BACK HOME 1946  
Oil on canvas 81.4 x 61.2 cm  
Australian War Memorial, Canberra

with a party carrying a wounded man.

He made a considerable effort to be where the action was and at times volunteered to participate in activities in which he risked his life and which he might easily, as an official artist, have avoided. On one occasion he joined a search party looking for the bodies of men killed in a scrap. He commented about what he saw: '... it is rather a paradox to see that glorious jungle, wonderful trees, and here bodies blown up with holes in [them], ants and flies in their wounds.'<sup>4</sup>

Herman, a man with an intense passion for life, was alert to the inconsistencies of war, and in particular to the weird conjunction of beauty and destruction.

In *Carrier pigeons, Bougainville*, he captured his response to the richly luxuriant vegetation of the jungle. This painting is a splendid affirmation of life, with its homely and peaceful charm in stark contrast to the brutal realities of destruction, suffering and death that he portrayed in *Battlefield, 3rd Division . . .*, *Carrying wounded* and *Burial of a soldier*.

Herman's humanity is well evident in *Japanese prisoner, Bougainville*, based on a quick drawing made early one morning when a

young Japanese soldier emerged from the jungle near Herman's camp. In order to quell the soldier's fear, and to ensure him he was not going to shoot, Herman offered him a cigarette and something to eat and drink while he made the sketch, before he handed the prisoner over to the Intelligence Officer. Both drawing and painting reflect Herman's concern for the young, frightened soldier. He later commented: 'I couldn't see the Japanese as enemies. I saw in them the human being and I saw it in us.'<sup>5</sup>

On another occasion Herman was asked by the battalion padre to witness the burial which he later portrayed in *Burial of a soldier*. This sparsely constructed painting emphasizes the dramatic moment when the body is lowered into the grave; the scene is simplified to focus on the seven figures and the body wrapped in a blanket and the symbolic broken tree trunk beside the grave which reinforces the imagery of death, or broken life. The figures have a strong sense of volume and are posed as if in a dance; the colours also are carefully con-





SALI HERMAN CARRIER  
PIGEONS 1945  
Oil on hardboard 45.7 x 60.8 cm  
Australian War Memorial, Canberra.

trolled, reduced to various tones of green and ochre, which creates a mood of calm and unity with nature.

After the surrender of the Japanese in August, Herman moved from Bougainville to Rabaul, New Britain. He painted images of liberated allied prisoners, many of whom were reduced to skin and bone, with large staring eyes, as in *Liberated Indians, Rabaul*. He also depicted remnants of war, such as the Japanese ack-ack guns, left standing 'like eagles in a row'.<sup>6</sup>

After a period at Jacquinot Bay reception camp, Herman returned to Australia on 5 November 1945. Back in Sydney he painted two large compositions, *Burial of a soldier* and *Carrying wounded* which won the Sulman prize for 1946. He also depicted, from memory, peaceful landscapes of Rabaul Harbour and Jacquinot Bay and a solemn, spare image of a proud Japanese general surrendering his sword. In addition, he painted *Back home*, 1945, which depicts a scene at the Sydney docks after the arrival of a troopship, with a

couple warmly embracing while other troops wait about. In this work Herman expressed the unity of the man and woman by portraying them fused into one solid whole: they relate to each other equally. Herman emphasized their total absorption in each other by not showing their faces and by placing them in spatial isolation. He also drew attention to the couple, and gave significance to the event (which Herman considered to be the moment most men were dreaming of and looking forward to) by placing the couple at the front of the composition and on a larger scale than the other figures. The picture thus conveys an intense psychological reality.<sup>7</sup>

In his war art Herman demonstrated an ability to select memorable everyday events and to give these a resonance beyond the specific occasion. For instance, in depicting natives carrying wounded he adopted a theme, the sacrifice of one serviceman for another, which became legend in the First World War through the man with the donkey, and which again appealed to many artists who visited

New Guinea in the Second World War. But in Herman's uncluttered representation of this, his careful design, calm poses, vibrant use of colour, he created a monumental image in a fresh and personal form. Herman depicted what mattered most to him, and to many fellow servicemen. But he expressed these from an original and vital viewpoint, and in so doing vividly conveyed his deeply felt experiences of war, and his sympathy for humankind.

<sup>1</sup> Barry Pearce, *Sali Herman*, Art Gallery of New South Wales, Sydney, 1981.

<sup>2</sup> The other six artists appointed in March 1945 were: Sybil Craig, Emerson Curtis, James Fleit, Donald Friend, John Goodchild and Max Ragless.

<sup>3</sup> Australian War Memorial files 205/2/20 and 206/2/12.

<sup>4</sup> Sali Herman tape, Australian War Memorial.

<sup>5</sup> Ibid.

<sup>6</sup> Australian War Memorial file 205/2/20.

<sup>7</sup> Ibid.





Photo: Henry Jolles

TIM BASS 'MIDDAY STRUCTURE' 168 x 137 cm OIL ON CANVAS

# DARK PAINTINGS

TIM BASS · LYNNE BOYD · CHRIS DYSON · PETER JOHNSTON  
DOHKI KIM · IAN PARRY · RICHARD WARD

JUNE

70 ARDEN STREET

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





Photo: Henry Jolles

PETER SIMPSON

RIVER SERIES ONE

94 x 193 cm OIL ON CANVAS

# NEW PAINTERS

ROBYN BURGESS · LINDA COTTRELL · ANNETTE IGGULDEN  
NEALE ROBINSON · SIOBHAN RYAN · PETER SIMPSON

## JULY

# 70 ARDEN STREET

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





ANNE TAYLOR Duality  
1986 bas-relief  
sculpture in applique  
126 x 85 cm.

THE COMMERCIAL GALLERY of the Sydney Textile Museum is currently showing (July through August), possibly the most varied, colourful and fascinating collection of Australian artists' works ever to be unified under any category of art other than painting. Only the best works have been carefully selected from submissions by artists who have won Textile Art Prize over the past three years. Some of the artists represented include: Anne Taylor ('Free Will', 1984), Anton Veenstra ('Diver', 1985), Dilys Condell ('The Spirit of the Fishermen', 1986), and Pat Grummet ('Peace Ever After, Tomorrow', 1986).

The competition is held annually as a means for acquiring the works of

contemporary artists for the museum's permanent collection. A quorum of five judges (none of whom may be cognisant of any entrant's identity) makes sure that a prize-winning work is worthy of being included in a true museum context.

Up to four cash prizes may be awarded each year in the four sections of the competition and range, this year, from \$5000 for a work of primary art to \$1000 in the Fashion Section. Up to eight non-acquisitive Awards of Merit may be granted each to the value of \$100.

The contemporary art offered for sale by the museum's gallery is selected exclusively from recent works by artists who are successful in the competition or in the A.T.A.P. Exhibition. Such works are

subject to a commission of only 25%.

All income from competition entry fees, membership subscriptions, tuition fees, donations and sale of works is used for direct upkeep of the museum, new acquisitions, cultural education and other charitable purposes.

The 1987 Australian Textile Art Prize will be held in October. Entries are accepted in the strictest confidence with anonymity guaranteed if an entrant is neither successful in the competition nor in the commercial exhibition. Artists whose works are sold during the A.T.A.P. Exhibition benefit not only from the sale but in qualifying also, to exhibit in the museum's commercial art gallery.



# MAX GOSEWINCKEL



Sun, Moon and Bainambirr

110 x 132cm

"BOY ON A DOLPHIN"

June 16 - July 4, 1987



Gates Gallery

19 Grosvenor Street, Neutral Bay, Sydney 2089. Phone (02) 90 5539



# CLIFFORD POSSUM TJAPALTJARRI

Aboriginal Contemporary Dreamtime Paintings of Central Australia



Unbat dreaming

acrylic on canvas

144 x 123 cm.

Avant Galleries is happy to announce the introduction of Aboriginal Dreamtime and bark paintings in their rightful place, available along with important Australian paintings on a regular basis, suitable for private and corporate collections.

## avant galleries

570 PUNT ROAD, SOUTH YARRA, VICTORIA 3141 AUSTRALIA  
TEL. (03) 266 2009 FAX (03) 820 0372 TELEX AA152022  
*By appointment only.*





## BRYAN WESTWOOD

Saturday 22 August – Wednesday 16 September 1987



B O N Y T H O N - M E A D M O R E G A L L E R Y

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

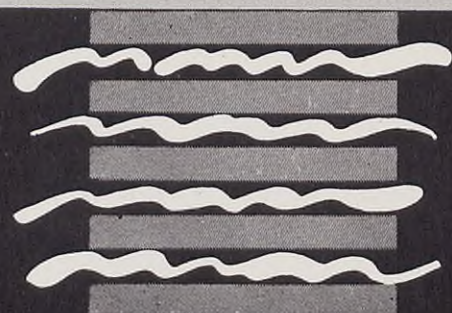


Whenever you are travelling through Queensland  
Don't miss the opportunity of visiting

**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



**ROZ macALLAN  
GALLERY**

Contemporary Art

1st Floor, Edward House, 106 Edward St,  
Brisbane Q4000 Tel: (07) 229 4355

Hours: Mon-Fri 10-6 Sat 12-5.30

**JOHN COOPER  
EIGHTBELLS GALLERY**

Specializing in Australian Paintings  
Established 1934

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

**A R T D I R E C T O R Y**

*Exhibitions, competitions and prizewinners, recent gallery  
prices, art auctions, gallery acquisitions, books received,  
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 Editor. Unless otherwise indicated ex-  
hibitions 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.  
Contemporary and traditional paintings,  
drawings. Australian wildlife art and  
sculptures.  
Monday to Friday: 11 - 6  
Saturday and Sunday: 1 - 5  
Thursday and Friday evening: 8 - 10.30.

**BUDERIM ART GALLERY**

52 Burnett Street,  
Buderim, 4556  
Tel. (071) 45 3722  
Tuesday to Saturday: 10.30 - 4.30

**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 inter-  
state 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

**GALERIE BAGUETTE**

150 Racecourse Road,  
Ascot 4007  
Tel. (07) 268 6168  
Solo exhibitions by leading Queensland  
artists.  
Paintings, original prints, art glass and  
sculpture.  
17 May - 7 June: Glen Henderson -  
paintings.  
14 June - 5 July: Philippa Webb - naive  
paintings.  
9 - 31 August: Helene Grove - paintings.  
6 - 30 September: Adrienne Gale -  
paintings.  
Monday to Friday: 9 - noon and 3 - 6

**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 by north  
Queensland artists: Dorothy Gauvin,  
Richard Lane, Kevan Rigby, John Ladyman,  
Adrian Vanderlugt. Also dealing in antique  
furniture and jewellery.  
Tuesday to Saturday: 10 - 6

**JOHN COOPER EIGHTBELLS GALLERY**

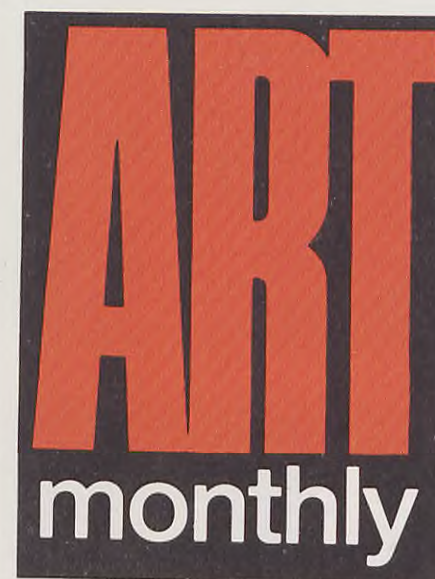
3026 Gold Coast Highway,  
Surfers Paradise 4217



*The past, present and future of Australian art —*



*Australia's most respected art journal. Established 1963.  
Edited by Leon Paroissien and Jennifer Phipps.*



*Australian and international. First issue June 1987.  
Edited by Peter Townsend.*

**W**ITH ITS PREDECESSOR *Art in Australia* (1916-1942, 100 issues *ART and Australia* (established 1963 and in its 96th issue) has contributed more to the history of Australian art than any other journal.

Per capita *ART and Australia* has the largest circulation of any art magazine in the English-speaking world. Like its predecessor, it is already a collector's item and, good news for new subscribers, a reprint programme has begun for out-of-print issues. It's really like receiving four beautiful art books every year.

Yearly subscription \$34. Counter copies \$8.95.

**C**ONTAINS VIGOROUS DISCUSSION of the latest art events, major articles by the best writers in Australia, extended reviews of Australian and international exhibitions, letters to the editor, book reviews, regular columns: artlaw, salerooms, art education, video and film and all- states gallery listings.

A journal designed to appeal to all those associated with the visual arts, from museum directors to fine art students, from artists to the art informed.

A4 format, illustrated – all black and white. Ten issues a year for only \$20 posted. Counter copies \$2.50.

*— can be in your hands for only \$54 a year!*

*Why not come to grips now  
with the order form in this issue!*



## 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



Original Old Posters 1866–1940  
Rare Gallery Exhibition Posters 1950–1980  
Specializing in Art Nouveau and Art Deco  
40 Gurner Street, Paddington, N.S.W. 2021.  
Telephone (02) 360 2285  
Gallery Hours:  
Tuesday, Friday, Saturday 11–6  
Wednesday 12.30–6, Thursday 11–8  
Director: Anne Gregory

POSTER  
PALAIS

## UNA FOSTER

EXHIBITION OF PAINTINGS AND PASTELS

11 – 27 JUNE

## BETH HAMILTON GALLERIES

18 NORTHBRIDGE PLAZA, SAILORS BAY ROAD

NORTHBRIDGE 2063, PHONE (02) 95 1366

HOURS MON – FRI 10–6: THURS 10–9 SAT 9.30–4

Tel. (075) 31 5548  
Continually changing exhibitions of paintings in stock. Crooke, Boyd, Sawrey, Colin Passmore, Ashton, Thyrza Davey, John Turton, Lindsay and early Australians.  
Tuesday to Sunday: 11 – 5.30

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

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

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

**PHILIP BACON GALLERIES**  
2 Arthur Street, New Farm 4005  
Tel. (07) 358 3993  
Regular exhibitions of Australian artists plus large collection of nineteenth-century paintings.  
Monday to Saturday: 10 – 5

**QUEENSLAND ART GALLERY**  
Queensland Cultural Centre, South Brisbane 4101  
Tel. (07) 240 7333  
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, Laverty, Zusters, Warren, Woodward, Docking, Ivanyi, Salnajs, Amos, McAulay, Laws.  
Daily: 9 – 6

**VERLIE JUST TOWN GALLERY**  
4th Floor, Dunstan House  
236 Elizabeth Street, Brisbane 4000  
Tel. (07) 229 1981  
June: Irene Amos  
July: Antonio Muratore, Anne Graham  
August: Graeme Inson  
Japan Room: 17th to 20th century wood-

block prints  
Monday to Friday: 10 – 6  
Sunday: 11 – 5

**VICTOR MACE FINE ART GALLERY**  
35 McDougall Street, Milton 4064  
Tel. (07) 369 9305  
Exhibitions by major Australian Artists and Tribal art.  
Saturday to Wednesday: 11 – 5

**YOUNG MASTERS GALLERY**  
Ground Floor Entrance Foyer, Network House, 344 Queen Street, Brisbane 4000  
Tel. (07) 229 5154  
Representing paintings, limited edition graphics and reproductions always on show  
R. Hagan, Magilton, Riach, Vike, Griffith, Hart-Davies, Sterchele, Bisson.  
Monday to Friday: 10 – 6  
(Closed public holidays)

## New South Wales

**ALBURY REGIONAL ART CENTRE**  
546 Dean Street, Albury 2640  
Tel. (060) 21 6384  
Albury City Collection; Drysdale photographic collections; changing exhibitions monthly; admission free.  
Until 3 June: Modern Image Makers – videos and super 8.  
Until 7 June: Mitchelton Print Exhibition  
5 June – 6 July: CSL Exhibition – paintings and photographs.  
April – December: Ballarat Art Gallery Collection – paintings.  
6 July – 17 August: Robert Holmes à Court Collection  
18 August – 18 September: Wynne Prize Selection – watercolours  
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

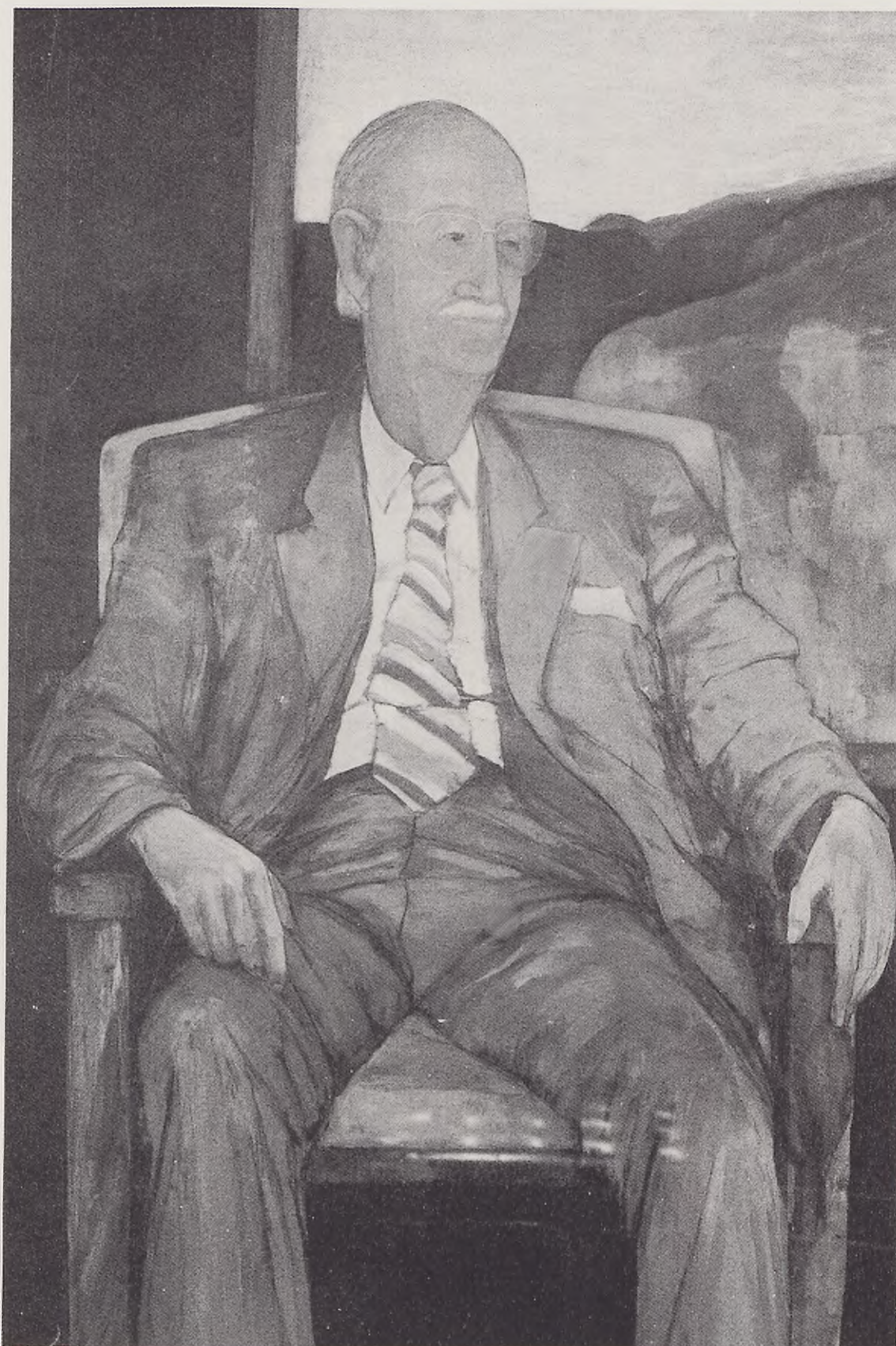
**ART GALLERY OF NEW SOUTH WALES**  
Art Gallery Road, Sydney 2000  
Tel. (02) 225 1700  
6 June – 12 July: William Delafield Cook – mid-career survey  
12 June – 26 July: Asian works from the Collection  
Until 5 July: Yves St Laurent  
18 July – 30 August: Colin Lanceley  
11 August – October: Sidney Nolan  
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.  
30 May – 18 June: Marshall Williams and Jo Sabey – two new artists.  
20 June – 9 July: Mary Pincock, Derek Glaskin paintings, oil and acrylic.  
11 – 30 July: Book launching.



# JOHN BRACKENREG 1905–1986

FOUNDING DIRECTOR



Original Mixed Media by John Caldwell

From his early student days John Brackenreg pursued his enthusiasm for painting, encouraged and promoted Australian artists and published their work. Artarmon Galleries continues this tradition.

*Philip Brackenreg*

## Artarmon Galleries

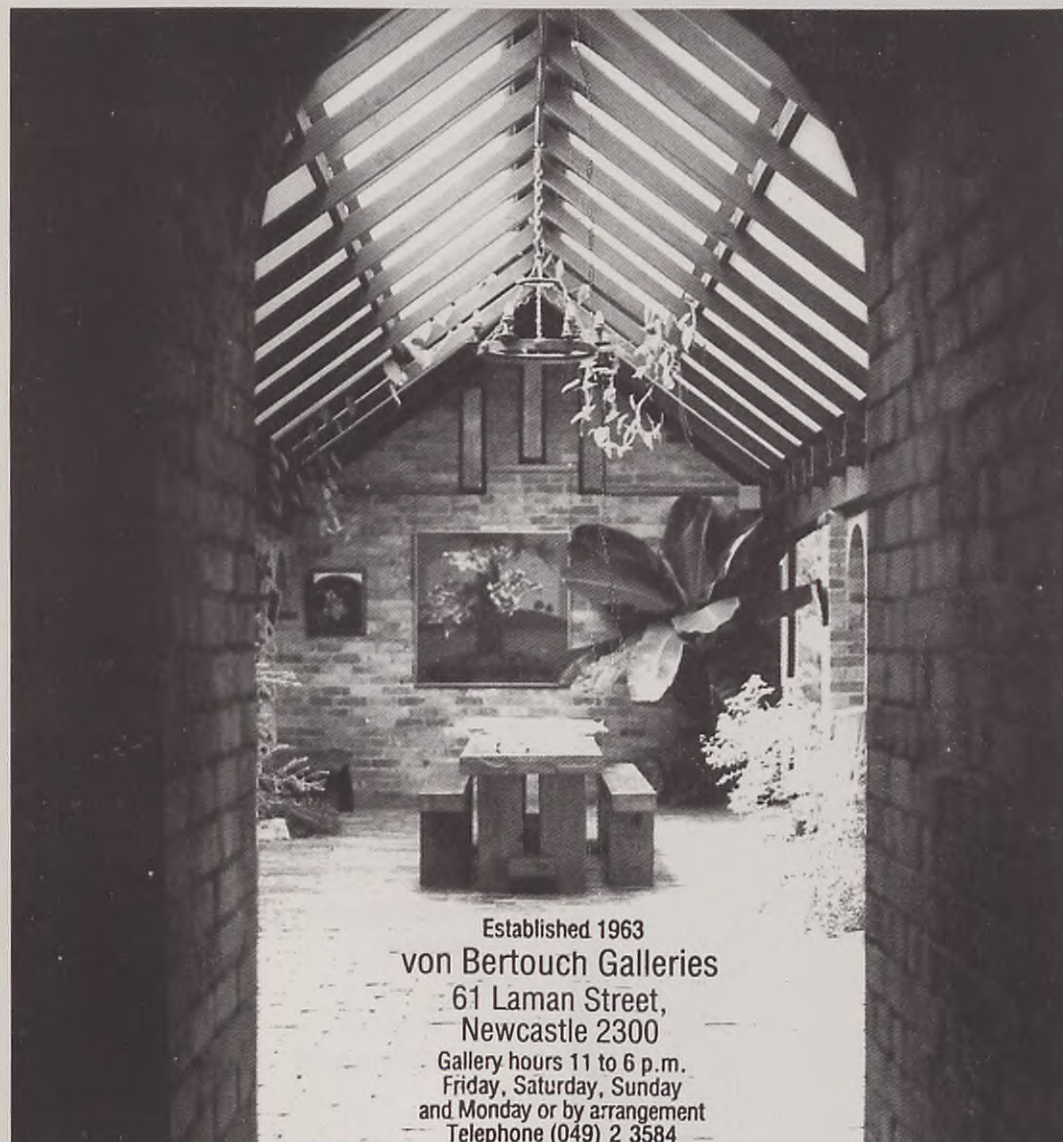


## CONTEMPORARY JEWELLERY GALLERY

REPRESENTING ESTABLISHED AND RECENT AUSTRALIAN DESIGNERS

3-22 June Jeannie Keefer-Bell - Jewellery  
24 June-13 July - Sel Pilgrim  
15 July - 3 August Helen Aitken-Kuhnen and  
Johannes Kuhnen - Jewellery  
5-24 August Valerie Aked - Jewellery

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



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

PRESENTING COLLECTORS' ITEMS OF EARLY AUSTRALIAN  
PAINTINGS AND WORKS BY CONTEMPORARY ARTISTS

## BETH MAYNE'S STUDIO SHOP

CNR. PALMER AND BURTON STREETS, DARLINGHURST 2010  
PHONE (02) 357 6264 A.H. 331 5690 11 a.m. - 5.30 p.m. Tues - Sat

1 - 20 August: Humphrey Price-Jones - oil  
paintings  
22 August - 9 September: Peter Lindsay  
and Nikos Kypariss - oil and acrylic  
paintings  
Tuesday to Saturday: 11.30 - 5.30

### BETH HAMILTON GALLERIES

18 Northbridge Plaza  
Sailors Bay Road,  
Northbridge, 2063  
Tel. (02) 95 1366  
Works on paper by Australian, Japanese  
and Chinese artists.  
11 - 27 June: Una Foster - paintings and  
pastels.  
Monday to Friday: 10 - 6  
Thursday: 10 - 9  
Saturday: 9.30 - 4

### BETH MAYNE'S STUDIO SHOP

Cnr Palmer & Burton Streets,  
Darlinghurst 2020  
Tel. (02) 357 6264  
Artists include D. Orban, Brian Dunlop,  
Francis Lymburner, George Lawrence, Hana  
Juskovic, Ruth Julius, Lesley Pockley.  
14 - 29 August: Artists' Colony - mixed  
exhibition  
Tuesday to Saturday: 11 - 5.30

### BLAXLAND GALLERY

6th Floor, Grace Bros City Store,  
436 George Street, Sydney 2000  
Tel. (02) 238 9390, 9389  
Exhibitions of paintings, limited edition  
prints, ceramics and sculpture by Australian  
artists.  
4 - 20 June: Sydney Printmakers exhibition.  
25 June - 11 July: ACTA Maritime Art  
Award.  
16 July - 8 August: Greek Treasures  
12 - 26 August: Portia Geach  
31 August - 12 September: NSW Travelling  
Art Scholarship  
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.  
13 June - 4 July: Graeme Cornwell  
11 July - 1 August: Frank Hinder  
8 - 29 August: Norman Lindsay  
5 - 26 September: Ken Reinhard  
Tuesday to Saturday: 10.30 - 5.30

### BONYTHON-MEADMORE GALLERY

95 Holdsworth Street,  
Woollahra, 2025  
Tel. (02) 327 5411  
6 June - 1 July: Jeff Mincham  
4 - 29 July: Lloyd Rees  
1 - 26 August: Nola Jones and Winnie Pelz  
29 August - 23 September: Frank  
Hodgkinson  
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, décor. Specializing  
in works by Norman Lindsay.

Monday to Friday: 10.30 - 5.30  
Saturday: 9 - 5  
Sunday: 2 - 5

### BRIDGE STREET GALLERY

20 Bridge Street, Sydney 2000  
Tel. (02) 27 9724, 27 9723  
Extensive selection etchings, screenprints,  
lithography by Australian and overseas  
artists. Exclusive representative, Christie's  
Contemporary Art - N.S.W., A.C.T., Qld.  
Monday to Friday: 10.30 - 5.30  
Saturday: 12 - 5

### 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. Representing estab-  
lished and recent Australian and New  
Zealand designers.  
3 - 22 June: Jeannie Keefer-Bell -  
jewellery.  
24 June - 13 July: Sel Pilgrim - jewellery  
15 July - 3 August: Helen Aitken-Kuhnen  
and Johannes Kuhnen - jewellery  
5 - 24 August: Valerie Aked - jewellery  
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 4338  
Prominent works by Australian artists.  
Tuesday to Saturday: 11 - 5  
Or by appointment.

### DELMAR WEEKEND GALLERY

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

### ETCHERS' WORKSHOP

87 West Street, Crows Nest 2065  
Tel. (02) 922 1436  
Frequently changing exhibitions of etchings,  
screenprints, lithographs, linocuts and  
woodcuts in conservation frames.  
Tuesday to Friday: 11 - 6  
Saturday: 11 - 5

### FIRST IMPRESSION FINE ART GALLERY

Ultimo Centre, 42 Wattle Street,  
Ultimo, Sydney, 2007  
Tel. (02) 660 3340  
Original art works for businesses, hotels,  
foyers, councils, government and private  
homes. Leasing or direct sale  
arrangements.  
Tuesday to Saturday: 10 - 6.30  
Sunday/Monday by appointment only.

### FOUR WINDS GALLERY

Shop 12, Bay Village  
28 Cross Street,  
Double Bay 2028





Valérie as Rangda-Sayan

August 1986

## JON LEWIS

A PHOTO-OPPORTUNITY

2-20 JUNE 1987

AN EXHIBITION OF PHOTOGRAPHS PRODUCED ON KODAK ELITE FINE-ART PAPER

JULY

DAVID LARWILL

AUGUST

AIDA TOMESCU

## COVENTRY

56 SUTHERLAND STREET, PADDINGTON, 2021. PHONE (02) 331 4338 TUESDAY-SATURDAY 11A.M.-5P.M. OR BY APPOINTMENT





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

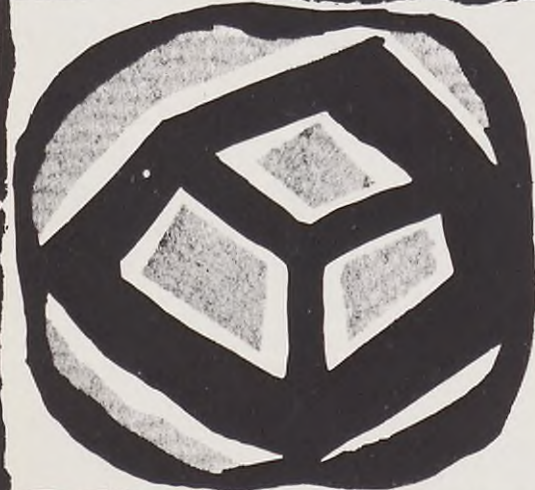
**RICHARD KING**  
 Incorporating The Print Room  
*Established 1972*

Representing  
 Painters – Printmakers – Sculptors  
 and Photographers

Robert E. Curtis – Edith Cowlshaw  
 Sonia Delaunay – Brian Dunlop  
 Will Dyson – Erté – David Moore  
 Adrian Feint – John Fuller  
 Peter Hickey – Paul Jacoulet  
 Peter Jarver – Lionel Lindsay  
 Sydney Long – Phillip Martin  
 André Masson – Helen Marshall  
 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



**CITY ART  
 INSTITUTE**  
 SYDNEY COLLEGE OF ADVANCED EDUCATION

UNDERGRADUATE &  
 POSTGRADUATE  
 PROGRAMS IN THE  
 VISUAL ARTS (02) 339 9555

Tel. (02) 328 7951  
 Specialists in fine American Indian collect-  
 ables: Pueblo pottery, Navajo weaving, litho-  
 graphs (including R.C. Gormon), posters,  
 sculptured silver and turquoise jewellery.  
 Monday to Saturday: 10 - 5

**EDDIE GLASTRA GALLERY**

44 Gurner Street, Paddington 2021  
 Tel. (02) 331 6477, 331 7322  
 26 June – 18 July: Geoff Dyer – oil and  
 gouache.  
 21 August – 12 September: Niki Arrighi –  
 paintings and drawings.  
 Tuesday to Saturday: 11 - 5.30  
 Sunday, Monday by appointment

**GALLERY SIX**

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

**GALLERY 460**

460 Avoca Drive,  
 Green Point, Gosford 2250  
 Tel. (043) 69 2013  
 Traditional and contemporary fine art sculp-  
 ture – changing exhibition programme.  
 Site of Sculpture Park '88  
 19 June – 12 July: Gallery 460 sixth birth-  
 day exhibition, Margaret Woodward – draw-  
 ings  
 14 July – 5 August: mixed exhibition of col-  
 lectors' works  
 7 – 30 August: Ken Knight – traditional  
 landscapes  
 Tuesday to Saturday: 10 - 5.30.

**GALLERIES PRIMITIF**

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

**GATES GALLERY**

19 Grosvenor Street,  
 Neutral Bay, 2089  
 Tel. (02) 90 5539  
 Exhibitions by contemporary Australian ar-  
 tists changing every three weeks.  
 16 June – 5 July: Maz Gosewinckel –  
 paintings  
 7 – 25 July: John Turvey – ceramics and  
 sculpture  
 28 July – 15 August: Trevor Riach – new  
 works  
 18 August – 5 September – Pamela Griffiths  
 – new works.  
 Tuesday to Friday: 11 - 6  
 Saturday: 11 - 4

**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 commis-  
 sion. 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 contem-  
 porary Australian artists.  
 Tuesday to Saturday: 11 - 6

**HOLLAND FINE ART**

46 Cross Street Double Bay, 2025  
 Tel. (02) 327 2605  
 Continuous exhibitions of traditional paint-  
 ings by leading Australian artists specializ-  
 ing in the post-impressionists.  
 18 July – 8 August: Arch Cuthbertson –  
 paintings  
 Monday to Friday: By appointment  
 Saturday: 1 - 5

**IVAN DOUGHERTY GALLERY**

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

**JOSEF LEBOVIC GALLERY**

294 Oxford Street,  
 Paddington 2021  
 Tel. (02) 332 1840  
 Lloyd Rees graphics.  
 Monday to Friday: 1 - 6  
 Saturday: 10 - 6

**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  
 2 - 20 June: Kerrie Lester, Alun  
 Leach-Jones  
 23 June – 11 July: John Coburn,  
 John Beard in India  
 Derek Smith  
 14 July – 1 August: Trevor Weekes 'Trojan  
 Life', Sandra Leveson-Meares, Rodney  
 Broad  
 4 - 22 August: John Brack, Fiona Murphy.  
 25 August – 12 Sept: Albert Maigret, Peter  
 D. Cole.  
 Monday to Friday: 10 - 6





Seismic Reflections

Recent Works

**MIKE BROWN**

August 1987

**Charles Nodrum Gallery**

292 Church Street, Richmond. 3121.  
Hours: Tuesday to Saturday 11 am – 6 pm  
Tel. (03) 428 4829





Dreamtime  
ABORIGINAL ARTS CENTRE

#### AUSTRALIAN ABORIGINAL ART

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

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

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

# 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 5333

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.  
Manly - Daily: 10.30 - 5.30  
Dee Why - Wednesday to Saturday: 10.30 - 5.30  
Sunday: 1.30 - 5.30

#### OLD BAKERY GALLERY

22 Rosenthal Avenue,  
Lane Cove, 2066  
Tel. (02) 428 4565  
Monthly exhibitions representing Australian craftspeople working in ceramics, glass, wood, silver, jewellery etc. Picture framing service.  
5 - 27 June: Janna Ferris - ceramics.  
10 July - 8 August: Teapot show.  
21 August - 12 September: Wolfgang John - ceramics.  
Tuesday to Saturday: 10 - 5

#### OLD BREWERY GALLERY

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

#### ORANGE REGIONAL GALLERY

Civic Square, Byng Street, (P.O. Box 35)

Orange 2800  
Tel. (063) 62 1755

A changing programme of international, national and regional exhibitions. A specialist collection of contemporary ceramics costume and jewellery. The Mary Turner Collection.

June - July: Elders IXL Collection; Portrait of Australia - This collection reflects artists' changing attitudes towards the Australian landscape and its people from early colonial times to the 1960s

August: The Painter as Printer - Mitchelton Print Exhibition 1986 includes artists David Rankin, Alun Leach-Jones, Robert Jacks and many others  
Tuesday to 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  
Tuesday to Saturday: 11 - 6

#### PARKER GALLERIES

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

#### POCHOIR

Shop 21A, North Sydney, Shoppingworld,  
77 Berry Street, North Sydney  
Tel. (02) 922 2843  
Original graphics by Australian and overseas artists. Contemporary and traditional Australian jewellery, ceramics and glassware. 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



# NORMAN LINDSAY

THE GODS ON EARTH 1924



Pen and ink on paper

61 × 52 cm

Major pen drawing rescued from the fire in America  
Reproduced: *The World of Norman Lindsay*

An important exhibition of Norman Lindsay's black & white work including extremely rare pen drawings, wash drawings, book illustrations and bulletin cartoons.

8-29 August 1987



**Bloomfield Galleries**

118 Sutherland Street, Paddington 2021 (corner Elizabeth)

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



## GILES STREET GALLERY

SHOWING CONTEMPORARY AUSTRALIAN PAINTINGS, SCULPTURES, CERAMICS, JEWELLERY

31 Giles Street, Kingston, Canberra 2604.  
Ph: (062) 95 0489 Hours: Wed-Sun 11-5pm  
Directors Dorothy Danta, Sue Herron

## POWER INSTITUTE OF FINE ARTS

POWER GALLERY OF CONTEMPORARY ART

THE UNIVERSITY OF SYDNEY

First Floor MADSEN BUILDING  
(The Madsen Building is the first on the left from the City Road entrance)

Hours: Tuesday to Saturday 1-4pm

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 visual culture by overseas and Australian artists, art critics, art historians and other specialists. Membership entitlements include free access to all events and programme information.

For information ring: 692 3566

## Solander Gallery

CANBERRA

REPRESENTING MAJOR AUSTRALIAN AND OVERSEAS ARTISTS

Two separate exhibitions every four weeks

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

Gallery Hours: 10am - 5pm  
Daily  
Telephone (062) 73 1780

Fine original works by Australian artists - oils, watercolours, pastels, graphics and sculpture in changing displays.

July: Cam Clarke.  
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  
24 July - 4 August: Allan Fizzell  
4 - 15 September: Naive Exhibition  
Tuesday to Friday: 11 - 5  
Saturday: 10 - 12

### RAY HUGHES

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

### REX IRWIN ART DEALER

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

### RICHARD KING

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

### ROBIN GIBSON GALLERY

278 Liverpool Street, Darlinghurst, 2010  
Tel. (02) 331 6692  
6 - 24 June: Neil Taylor - paintings; Adrian Lockhart - drawings.  
27 June - 15 July: Still Life - paintings by Peter Blayney, Lindsay Churchland, Leon Morrocco  
18 July - 5 August: Elwyn Lynn - paintings; Erwin Fabian - sculpture.  
29 August - 16 September: Ted May - paintings.  
19 September - 7 October: Ross Watson - paintings; Geoff Harvey - paintings.  
Tuesday to Saturday: 11 - 6

### ROSLYN OXLEY 9 GALLERY

13 Macdonald Street, Paddington 2021  
Tel. (02) 331 1919  
Contemporary Australian art. Exhibitions changing every three weeks.  
9 - 27 June: David Aspdon - paintings; Bronwyn Oliver - sculpture; Jonathan Throsby - paintings  
22 July - 8 August: Mike Parr  
12 - 29 August: Gareth Sansom  
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

### TREVOR BUSSELL FINE ART GALLERY

180 Jersey Road, Woollahra 2025  
Tel. (02) 32 4605  
Dealing only in Fine Australian Investment Paintings 1800 to 1960. Extensive range in stockroom. Restoration, framing, valuations, and lease finance arranged.  
Monday to Saturday: 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  
29 May - 21 June: Lovoni Webb - paintings; Ted Prior - paintings, graphics.  
26 June - 19 July: David Taylor - paintings; Dorothy Wishney - paintings  
24 July - 16 August: Fiona Craig - paintings, pastels; Victoria Phillis - paintings.  
21 August 13 September: To be announced  
Friday to Monday: 11 - 6  
Or by appointment

### WAGNER ART GALLERY

39 Gurner Street, Paddington 2021  
Tel. (02) 357 6069  
Exhibitions changing every three weeks featuring works by leading Australian artists.  
26 May - 14 June: Graeme Inson - recent oil paintings of Greece, Italy and Egypt - landscapes.  
16 - 28 June: Sir Sidney Nolan - early paintings and important prints.  
30 June - 26 July: July exhibition featuring the works of leading Australian artists  
Tuesday to Saturday: 11 - 5.30  
Sunday: 1 - 5

### WATTERS GALLERY

109 Riley Street, East Sydney 2010  
Tel. (02) 331 2556  
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 13 September: Eye Spy 2: Faces and Figures  
7 February - 7 June: The New Vision: A Revolution in Photography 1920-1940  
16 May - 19 July: New Fashion for the 80s  
6 June - 13 September: The Spontaneous



CHARLES ANDERSON

SYDNEY BALL

MARION BORGELT

ROY CHURCHER

FRED CRESS

LESLEY DUMBRELL

MAX DUPAIN

DENISE GREEN

CRAIG GOUGH

MICHAEL JOHNSON

HILARY MAIS

VICTOR MAJZNER

AKIO MAKIGAWA

DAVID MOORE

GRANT MUDFORD

CLIVE MURRAY-WHITE

FIONA ORR

LENTON PARR

JULIE PATEY

JENNY WATSON



# CHRISTINE ABRAHAMS GALLERY

27 Gipps Street

Richmond Victoria 3121 Australia

Telephone (03) 428 6099



# hugo galleries

International Art Dealers

Specializing in contemporary lithographs and etchings by Australian and Overseas Artists

Conservation standard framing available specializing in works on paper.

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

## Bridget McDonnell Gallery

### FORTHCOMING EXHIBITIONS

Early Australian Paintings  
Modern Australian Paintings  
Australian Women Artists'

Charles Hewitt (frames) available:  
5th, 6th June; 3rd, 4th July;  
7th, 8th August

Bridget McDonnell Gallery  
130 Faraday Street  
Carlton, Victoria 3053  
Phone: (03) 347 1919  
Gallery hours: Tuesday Saturday  
11 a.m. 6 p.m.

## CHAPMAN GALLERY CANBERRA

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

Sculpture, prints and paintings,  
Australian and overseas.

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

Gesture: Prints and Books of the Abstract  
Expressionist era  
13 June – 13 September: Living in the 70s:  
Australian photographs.  
8 August – 18 October: The Prints of  
Margaret Preston  
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.  
Four separate gallery areas designed to display Australian contemporary paintings, sculpture and decorative arts. Exhibitions change monthly.  
Wednesday to Sunday, public holidays: 10.30 - 5

### BEN GRADY GALLERY

Top Floor, Kingston Art Space,  
71 Leichhardt Street, Kingston 2604  
Tel. (062) 95 0447  
Specializing in contemporary Australian art  
Wednesday to Sunday: 11.30 - 5.30

### CHAPMAN GALLERY

31 Captain Cook Crescent, Manuka 2603  
Tel. (062) 95 2550  
International and Australian paintings, sculpture and prints.  
June: Eric Thake – linocuts, paintings, drawings, photographs  
July: Nikos Kypraios – paintings, Ives Pocius – sculpture.  
August: Papunya Aboriginal Artists from the Central Desert – paintings.  
September: John Brock – paintings.  
Wednesday to Sunday: 12 - 6  
Closed Monday and Tuesday

### GALLERY HUNTLY

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

### GILES STREET GALLERY

31 Giles Street,  
Kingston, ACT 2604  
Tel. (062) 95 0489  
Showing contemporary Australian paintings, sculpture, ceramics and jewellery.  
Wednesday to Sunday: 11 - 5

### 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.  
24 May – 28 June: 'Body Bounty' – Joan Bacon, Jan Simons, Anna Fagasrom, Di Mackenzie – handmade garments and accessories in wool, silk, cotton and leather  
12 July – 9 August: 'The Wood-fired Show' – ceramics.  
16 August – 20 September: Mitsuo Shoji –

inlaid ceramics.  
Wednesday to Sunday, public holidays: 11 - 5

### NATIONAL LIBRARY OF AUSTRALIA

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

### NOLAN GALLERY

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

### SOLANDER GALLERY

36 Grey Street, Deakin 2600  
Tel. (062) 73 1780  
Changing exhibitions every three weeks in our new premises. Featuring leading Australian artists in the national capital.  
Wednesday to Sunday: 11 - 5

### UNIVERSITY DRILL HALL GALLERY

Kingsley Street, Acton 2601  
Tel. (062) 71 2501  
Until 9 August: Recent Acquisitions of International Contemporary Art 1972-1986  
15 August 6 September: Moet et Chandon  
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  
1 - 23 June: Five Young Artists – paintings  
13 July – 4 August: Clem Millward – paintings  
11 August – 1 September: Donald Friend – watercolours  
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



# NICHOLAS NEDELKOPOULOS



Funeral of Moments 1985 etching/aquatint 50 x 100 cm

**ray hughes gallery**

11 ENOGGERA TCE., RED HILL, BRISBANE. AUSTRALIA. PH: (07) 369 3737

124 JERSEY RD., WOOLLAHRA, SYDNEY, AUSTRALIA. PH: (02) 32 2533

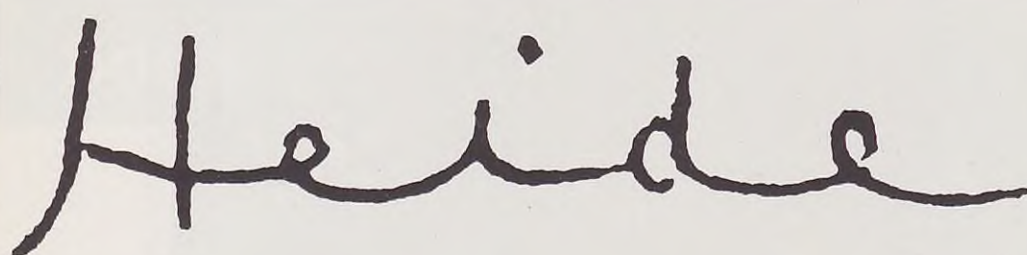


## Moorabbin Art Gallery and Rogowski's Antiques

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



P A R K A N D A R T G A L L E R Y

9 June - 19 July  
Innocence and Danger:  
an Artist's View of Childhood  
Guest Curator: Robert Rooney

28 July - 6 September  
David Hockney  
Photographs

15 September - 25 October  
Robert Klippel - A Retrospective Exhibition  
of Sculpture and Drawings and Sculpture in the  
Landscape: The Third Australian Sculpture  
Triennale 1987

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

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

Large selection of paintings by  
well-known artists.

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



**MANYUNG  
GALLERY**

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

1408 Nepean Highway, Mt. Eliza  
Phone: 787 2953

Changing exhibitions of contemporary art.  
An extensive programme of community art  
exhibitions and activities.  
Monday to Friday 10 - 5  
Saturday, Sunday 1 - 5

### 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 col-  
lection features Australian art including  
colonial, Heidelberg School and the Lindsay  
family.  
The Gallery will be closed for most of 1987  
to allow major alterations and extensions to  
the building.

### DAVID ELLIS FINE ART

37 Bedford Street, Collingwood 3066  
Tel. (03) 417 3716  
Exhibiting and dealing in Australian paint-  
ings with particular reference to contem-  
porary 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  
Artists include Rees, Whiteley, Fitchett,  
Pugh, Gill, Hickey, Pericles, Counihan,  
Mogensen, Grieve, Rankin, Blackman,  
Lindsay, Kahan.  
Monday to Saturday: 10.30 - 4

### DEUTSCHER FINE ART

68 Drummond Street, Carlton 3053  
Tel. (03) 663 5044  
Specializing in 19th- and 20th-century Aus-  
tralian 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

### EDITIONS GALLERIES

Roseneath Place, South Melbourne 3205  
Tel. (03) 699 8600  
Three large gallery areas constantly exhibit-  
ing paintings, original prints, sculpture and  
ceramics by Australian and international  
artists.  
Monday to Friday: 10 - 5.30  
Saturday, Sunday: 2 - 6

### ELTHAM GALLERY

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

### FINE ART LIVING

Shop 255, Chadstone Shopping Centre  
3148 Tel. (03) 569 9611 and Southlands,  
Nepean Highway

Tel: (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  
Daily 11 - 5 Closed Friday

### 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 inter-  
national painting, drawing and printmaking  
Tuesday to Friday: 10.30 - 5.30  
Saturday: 10.30 - 2

### GOULD GALLERIES

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

### GREYTHORN GALLERIES

2 Tannock Street, North Balwyn 3104  
Tel. (03) 857 9920  
Blackman, Leonard Long, Kenneth Jack, Bill  
Beavan, Colin Parker, de Couvreur,  
Gleghorn, Coburn and many other promi-  
nent artists. Continuing exhibitions as well  
as one-man shows. Enquiries welcome.  
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.  
16 June - 3 July: Metaphorical Views -  
Anne Connors, Ruth Johnstone, and Rosie  
Weiss - prints.  
14 - 21 July: The Japanese Connection -  
Alistair Whyte - ceramics, Kozaburo  
Taniguchi - works with paper.  
11 - 28 August: Peter Neilson - drawings  
and paintings.  
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  
9 June - 19 July: The Child in Australian  
Art-Guest curator: Robert Rooney  
28 July - 6 September: David Hockney -  
photographs.  
Tuesday to Friday: 10 - 5  
Saturday, Sunday: 12 - 5

### JAMES EGAN GALLERY

7 Lesters Road, Bungaree 3343





MARK WIDDUP FINE ART  
PHONE: (02) 214 4408

# MARK WIDDUP FINE ART

RECENT STOCK AVAILABLE

INCLUDES:

ARTHUR BOYD

LLOYD REES

CONRAD MARTENS

SAM FULLBROOK

JOHN PETER RUSSELL

CLIFTON PUGH

JUSTIN O'BRIEN

**You are invited**

to enquire about the above and  
Mark Widdup's Fine Art Services  
for

consultancy,

corporate collections,

valuations and restorations

**MARK WIDDUP'S**

cooks hill galleries, 67 bull street, cooks hill, nsw 2300  
telephone (049) 26 3899 or (02) 214 4408

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



# TOLARNO GALLERIES

AUSTRALIAN  
AMERICAN  
AND  
EUROPEAN  
ARTISTS

Director: Georges Mora  
98 River St.,  
South Yarra, Victoria, 3141  
Telephone (03) 241 8381

## PHILLIP INSTITUTE OF TECHNOLOGY, MELBOURNE

The School of Art and Design offers courses leading to:  
Post graduate Diploma in fine Art  
(1 year full time, 2 years part time)  
Bachelor of Arts (3 years)  
Diploma of Art (3 years)  
Diploma of Design (3 years)

The school has studios and workshops in:  
ceramics design drawing fibre film/video  
performance photography printmaking sound  
theoretical/historical studies visual communications

Applications close:  
16 October 1987 - Post graduate Diploma  
18 September 1987 - Undergraduate courses

Information from:  
Don McDonald Registrar  
Phillip Institute of Technology (Bundoora Campus)  
Plenty Road Bundoora Victoria 3038  
Telephone (03) 468 2214

Tel. (053) 34 0376  
Featuring the unique canvas, timber and  
hide paintings of James Egan.  
Daily: 9 - 7

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

**JOAN GOUGH STUDIO GALLERY**  
326/328 Punt Road, South Yarra 3141  
Tel. (03) 266 1956  
Contemporary Art Society functions. Month-  
ly exhibitions. Solo exhibitions. Prize exhi-  
bition entries close September 26, 1987.  
6 - 27 June: Diane Syndicas - painting,  
photograph.  
4 - 25 July: Peter Walker - painting, prints.  
8 - 29 August: Ian Hance - watercolour.  
5 - 26 September: Marke Dobiecki, Kirsten  
Steir, Peter Walker, Anthony Syndicas -  
mixed media, sculpture, constructions,  
paintings.  
Saturdays 12 noon - 7 and by appointment.

**JOSHUA McCLELLAND PRINT ROOM**  
Second floor, 15 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 water-  
colours 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 Euro-  
pean 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

**MULGRAVE ART GALLERY**  
73-75 Mackie Road, Mulgrave, 3170  
Tel. (03) 561 7768  
Displays of Australian artists working in oils,  
watercolours and pastels.  
20 - 28 June: Australian Fellowship of Ar-  
tists - oils and watercolours.  
17 - 26 July: Wim Kortland - oil paintings.  
8 - 16 August: Bette Phillips and Pam Vagg  
- oils, watercolours, drawings.  
Monday to Saturday: 9 - 5  
Sunday: 2 - 5

**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, draw-  
ings. 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 Aus-  
tralian artists from pre 1940s: Colonial;  
Heidelberg School; Post-Impressionists.  
Also prominent contemporary Australian  
artists.  
Monday to Saturday: 11 - 5

**UNITED ARTISTS**  
45 Flinders Lane,  
Melbourne, 3000  
Tel. (03) 654 6131  
United Artists shows contemporary Aus-  
tralian painting, sculpture and photography  
and represents both established and emerg-  
ing 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





# JoAnne Hook

## The Upstairs Gallery

13a Shields Street,  
P.O. Box 1073  
Cairns, Queensland, 4870  
Telephone (070) 51 6150, 55 9591 (ah)

Original works    Limited edition silkscreens    Limited edition reproductions

# William S Ellenden PTY. LTD.

FINE ART AND GENERAL AUCTIONEERS • APPROVED VALUERS

Good collective sales presented regularly including Antique Furniture, Paintings and Prints, Silver, Plate, Glass, China, Pottery, Jewellery, Objects and Bric-a-Brac.

Special collections and house sales by arrangement.

Sales advertised regularly Saturday's Sydney Morning Herald auction columns

A highly personalised business conducted by Licensee  
**William S. Ellenden**

Member of the Auctioneers and Valuers Association of N.S.W.



68-72 WENTWORTH AVENUE, SYDNEY 2000

PHONE: (02) 211 4035 211 4477



**N**  
**BARRY NEWTON**  
**GALLERY**  
ESTABLISHED 1972  
**EXHIBITIONS • FINE ARTS**

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

## 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

## The Esplanade Gallery

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



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

works by established and promising new  
Australian artists.  
Thursday to Saturday: 11 - 5  
Sunday, public holidays: 1 - 5

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

### South Australia

**ANIMA GALLERY**  
239 Melbourne Street,  
North Adelaide, 5006  
Tel. (08) 267 4815  
26 June - 14 July: Helen Geier and Helen  
Eager - paintings and prints.  
17 July - 3 August: Anthony Prior and Jeff  
Bartlett - sculptures.  
7 - 24 August: Richard Larter and Joy Hirst  
- paintings and sculptures.  
18 September - 5 October: Holy McNamee  
- paintings.  
Tuesday to Friday: 10 - 5  
Saturday and Sunday: 2 - 5

**ART GALLERY OF SOUTH AUSTRALIA**  
North Terrace, Adelaide 5000  
Tel. (08) 223 7200  
Daily: 10 - 5

**ART ZONE**  
1st Floor, 80 Hindley Street,  
Adelaide, 5000  
Tel. (08) 212 4678  
Wednesday to Sunday: 12 - 6

**BONYTHON-MEADMORE GALLERY**  
88 Jerningham Street, North Adelaide 5006  
Tel. (08) 267 4449  
26 June - 22 July: Geoffrey Proud - paint-  
ings; Peter Tysoe - glass.  
24 July - 19 August: Albert Tucker 'Faces I  
have met' - paintings.  
21 August - 16 September: Bryan  
Westwood - paintings; Ian Ferguson - gold  
and silversmith.  
Tuesday to Friday: 10 - 5  
Saturday, Sunday: 2 - 5

**CONTEMPORARY ART CENTRE OF SOUTH  
AUSTRALIA**  
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

**KINTORE GALLERY**  
Institute Building, North Terrace,  
Adelaide, 5000  
Tel. (08) 223 4704  
31 May - 14 June: Personal Visions.  
Monday to Friday: 11 - 5  
Saturday, Sunday: 2 - 5

**BARRY NEWTON GALLERY**  
Malvern Village, 269 Unley Road,  
Malvern 5061  
Tel. (08) 271 4523  
Regular exhibitions of fine arts by prominent  
established and emerging artists.  
Tuesday to Friday: 11 - 5  
Saturday, Sunday: 2 - 5

**TYNTE GALLERY**  
83 Tynite Street, North Adelaide 5006  
Tel. (08) 267 2246  
Regular exhibitions of Australian contem-  
porary art, specialising in works on paper.  
Extensive stocks of Australian and interna-  
tional original prints.  
21 June - 14 July: John Neeson - prints  
and pastels; Andre Brodyk - paintings.  
19 July - 11 August: Jimmy Pike - silk-  
screens and rugs.  
16 August - 8 September: Deborah Klein -  
woodblocks and linocuts; Meredith Russell  
- etchings and gouaches.  
Tuesday to Friday: 10 - 5  
Saturday, Sunday: 2 - 5

### Western Australia

**ART GALLERY OF WESTERN AUSTRALIA**  
47 James Street, Perth 6000  
Tel. (09) 328 7233  
Daily: 10 - 5  
Anzac Day: 2 - 5  
Closed Good Friday and Christmas Day

**GALERIE DÜSSELDORF**  
890 Hay Street, Perth 6000  
Tel. (09) 325 2596  
Changing exhibitions by contemporary 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) 229 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  
19 June - 16 July: Madeleine Clear - paint-  
ings; Janice Heston - ceramics.  
19 July - 13 August: Joyce Scott -  
ceramics.  
16 August - 10 September: Clifton Pugh -  
paintings; Russell Sheridan - pastels;  
Leonard French - paintings; Jules Sher -  
paintings.  
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

### 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



## 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.

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

## DAVID RANKIN



### Paintings of Lily July 1987

#### DAVID ELLIS FINE ART

37 Bedford St., Collingwood, Vic. 3066 Tel. (03) 417 3716  
Hours: Tues to Sat. 11am-6pm (or by appointment)

AN EXHIBITION PRESENTED BY ARRANGEMENT WITH REALITIES, MELBOURNE.



# Inverell Art Society

EVANS STREET, INVERELL

## ANNUAL EXHIBITION

17th - 23rd October 1987

Championship Prize \$1250

PAINTINGS • POTTERY • CRAFT

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

SECRETARY  
P.O. BOX 329 INVERELL N.S.W. 2360  
PLEASE WRITE FOR SCHEDULE  
ENTRIES CLOSE SEPTEMBER 19, 1987



# Centre for the Arts

The Master of Fine Arts degree (2 years) is offered by the University of Tasmania at its Centre for the Arts: newly refurbished warehouses on the Hobart waterfront. The Masters programme consists of a studio study component (four-fifths) in either painting, sculpture, photography, printmaking, ceramics or design in wood, and an art theory component (one-fifth). Candidates are allocated a studio on campus with year-round access.

Technical facilities include a video studio, darkrooms, printshop, wood machinery and metalwork shops, plastics, ceramics and a papermill. There is also an art gallery, a substantial art library and there are residences for visiting artists/lecturers.

The Bachelor of Fine Arts is also offered as a four-year undergraduate programme.

For information contact Centre for the Arts, University of Tasmania, Box 252C, G.P.O., Hobart, Tas. 7001.

University of Tasmania



Tuesday to Friday: 10 - 5  
Saturday: 9 - 12

### MASTERPIECE ART GALLERY

63 Sandy Bay Road, Hobart 7000  
Tel. (002) 23 2020

Exhibition Haughton Forrest paintings coupled with a supplement publication to the Haughton Forrest book.

Monday to Saturday: 10 - 5.30  
Or by appointment

### SALAMANCA PLACE GALLERY

65 Salamanca Place, Hobart 7000  
Tel. (002) 23 3320

Specializing in contemporary paintings by professional artists; sculpture; Australian graphics and antique prints; crafts; art materials; valuations.

Monday to Friday: 9.30 - 5.30  
Saturday: 11 - 4.30

### TASMANIAN MUSEUM AND ART GALLERY

5 Argyle Street, Hobart 7000  
Tel. (002) 23 1422

Daily: 10 - 5

## Northern Territory

### THE ESPLANADE GALLERY

70 The Esplanade, Darwin 5790  
Tel. (089) 81 5042

Changing exhibitions every two weeks. Work by mainly top end artists. Monthly feature of ceramics by Darwin Potters.  
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

### BUNDABERG ART FESTIVAL AWARD

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

### CAIRNS ART SOCIETY EXHIBITION

Particulars from: Cairns Art Society,  
Box 992, P.O., Cairns 4870

### CLONCURRY ERNEST HENRY MEMORIAL ART CONTEST

Closing date: mid-October  
Particulars from: Secretary, Cloncurry Art Society, Box 326, P.O., Cloncurry 4824

### MACKAY ANNUAL ART EXHIBITION

Closing date: usually early September  
Particulars from: Secretary, Box 891, P.O., Mackay 4740.

### REDCLIFFE SPRING ART CONTEST

Closing date: usually September  
Particulars from: Hon. Secretary, Box 69, P.O., Redcliffe 4020.

## New South Wales

### BATHURST ART PRIZE

Closing date: late August  
Particulars from: Secretary, Bathurst Art Purchase, c/- Bathurst Regional Art Gallery, Private Mailbag 17, Bathurst 2795.

### BEGA ART SOCIETY CALTEX AWARD

Particulars from: Mrs Jan Bolsius,  
8 Little Church Street, Bega 2550.

### BLACKHEATH RHODODENDRON FESTIVAL ART SHOW

Painting, ceramics.  
Particulars from: R. Bennett, 179 Wentworth Street, Blackheath 2785.

### CITY OF LAKE MACQUARIE - CHARLESTOWN SHOPPING SQUARE ART PRIZE

Open, acquisitive  
Closing date: early August  
Particulars from: Sandra Murray, Director, Lake Macquarie Gallery, P.O. Box 21, Boolaroo 2284.

### FABER-CASTELL PRIZE FOR DRAWING

Particulars from: A.W. Faber-Castell (Aust.) Pty Ltd, 25 Pavese Street, Guildford 2161 or artists' materials suppliers.

### GOULBURN LILAC CITY FESTIVAL ART EXHIBITION - OPEN PURCHASE AWARDS

Particulars from: Secretary, Goulburn Art Club, Box 71, P.O. Goulburn 2580.

### GRAFTON JACARANDA ART EXHIBITION

Open; watercolour; print; drawing.  
Closing date: usually early October.  
Particulars from: Organizing Secretary, Jacaranda Art Exhibition Committee, 1 Fry Street, Grafton or Box 806, P.O., Grafton 2460.

### INVERELL ART SOCIETY COMPETITION AND EXHIBITION

Open. Particulars from: Lorna Robinson, Harland Street, Inverell 2360.

### KIAMA ART EXHIBITION

Particulars from: Secretary, Kiama Art Society, 3A Farmer Street, Kiama 2533.

### LANE COVE ART AWARD

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

### MACQUARIE TOWNS FESTIVAL ART EXHIBITION

Closing date: October  
Particulars from: Community Arts Officer,





*Most rare late Georgian Teapoy  
in Rosewood complete  
with original fittings.*

*When you want to sell  
ring . . .*

**GEOFF K. GRAY**

**Record prices for:**

Paintings, Antique Furniture, Jewellery, Porcelain,  
Glass, Sterling Silver, Objets d'art, Coins, Stamps,  
Books and Dolls.

Estates • Complete Collections • Single Items

Confidential Appraisals  
Comprehensive Valuation Service  
for Insurance or Family Division

**GEOFF K. GRAY PTY. LTD.**

**Australia's Largest Auctioneers**

34 Morley Ave., Rosebery NSW 2018. Tel 669 2622

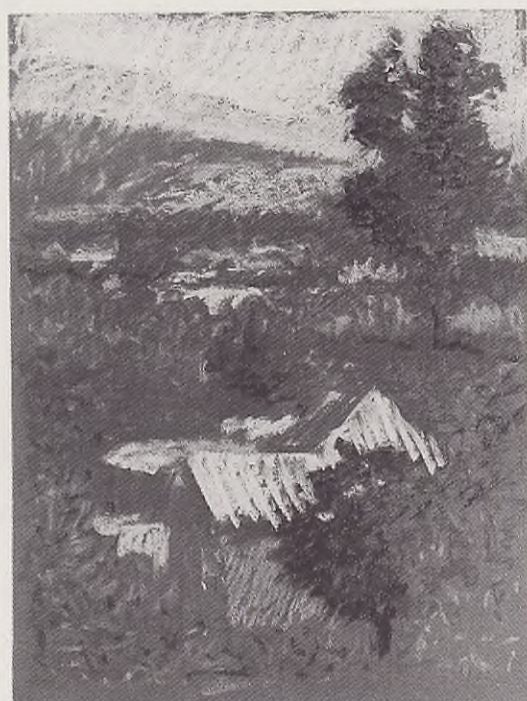
13257

**ALBERS ALBERS ALBERS BOROFKY BOROFKY BOROFKY**  
**DE KOONING DE KOONING DE KOONING FRANCIS FRANCIS**  
**FRANCIS HOCKNEY HOCKNEY HOCKNEY JOHNS JOHNS**  
**JOHNS KELLY KELLY KELLY LICHTENSTEIN LICHTENSTEIN**  
**MOTHERWELL MOTHERWELL MOTHERWELL MAN RAY**  
**NOGUCHI NOGUCHI OLDENBERG OLDENBERG OLDENBERG**  
**RAUSCHENBERG RAUSCHENBERG RAUSCHENBERG ROSEN-**  
**QUIST ROSENQUIST ROSENQUIST STEINBERG STEINBERG**  
**STEINBERG STELLA STELLA STELLA WARHOL WARHOL**

G R A P H I S

2 BAY STREET, DOUBLE BAY 2028. TELEPHONE (02) 32 1373 328 6974 Fax (02) 327 4908





Dungog - the town  
pastel 7 January 1985 37.6 x 27.6 cm

## CAMERON SPARKS

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

# THE ARTS BOOKSHOP

Specialists in the visual arts  
Hours: Mon - Fri. 9 am to 5.30 pm  
Sat. 9 am to 5 pm

1067 High Street, Armadale  
Victoria 3143. Tel. (03) 20 2645

Hawkesbury Shire Council, Council  
Chambers, Windsor 2756.

### RAYMOND TERRACE ART SHOW

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

### RYDE ART AWARD

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

### SOUTHERN CROSS ART EXHIBITION

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

### WAVERLEY ART PRIZE

Open, acquisitive.  
Closing date: usually August  
Particulars from: Waverley-Woolahra Arts  
Centre, 138 Bondi Road, Bondi 2026.

## South Australia

### ELIZABETH CITY COUNCIL ART AWARD

Open art competition held 2-7 November;  
Particulars from: P.O. Box 93, Elizabeth, S.A.  
5112. Tel. (08) 255 2744

## Western Australia

### KATANNING ART PRIZE

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

## Tasmania

### CROHILL ART PRIZE

Oil or watercolour, acquisitive  
Closing date: 12 September  
Particulars from: Nick Crothers, Crohill  
Gallery, 70 Elizabeth Street, Launceston  
7250.

## Northern Territory

### ALICE PRIZE

Particulars from: The Secretary, Alice  
Springs Art Foundation Inc., Box 1854, P.O.  
Alice Springs, 5750.

## Results

## Queensland

### GOLD COAST CITY ART PRIZE 1986

Works by S.J. Anderson, Suzanne Archer,  
Jo d'Hage, Craig Gough, Ludmila Hawkins,  
M. Hayes, Inge King, Mal Leckie, Max  
Lovell, Doug Morton, Lee Pennington, David  
Rankin, Barbara Sikora, Elizabeth Tanke,  
Maggie Thompson, Barry Walshand,  
Yuendumu were purchased upon the advice  
of Joseph Brown.

### MOUNT ISA ART SOCIETY 1986 ANNUAL ART EXHIBITION

Judge: Neville Watson

Winners: Open: Denise Pira; traditional:  
Chris Gibson; Australian art: Terry Tomlin;  
watercolour: Adrian Cerutti; drawing:  
Rowena Paine; local artist: Nola Gopurenko;  
Patron's award: William Markwell; Travel  
award: Jan Patterson.

## New South Wales

### ARCHIBALD PRIZE 1986

Judges: Trustees of the Art Gallery of New  
South Wales  
Winner: Davida Allen.

### GRAFTON JACARANDA ART EXHIBITION 1986

Judge: John Coburn  
Winners: Open: Suzanne Archer;  
watercolour: D. Forden; prints and drawings:  
David Fairbairn; wood sculpture: Jack  
Schafer  
Westlawn Investment Prize: Marilyn Peck;  
Tooheys Prize: Alan Purcell

### LANE COVE ART AWARD 1986

Judges: Joshua Smith, Yve Close  
Winners: 1st: Marjory Plenglase; 2nd:  
Janine Bravery; 3rd: Norma Gibson.  
Purchase by Lane Cove Art Society for  
presentation to Council: Pat Smyth.

### SULMAN PRIZE 1986

Judge: Albert Tucker  
Winners: Nigel Thompson and Wendy  
Sharpe.

### TRUSTEES' WATERCOLOUR PRIZE 1986

Judges: Trustees of the Art Gallery of New  
South Wales.  
Winner: Suzanne Archer

### WYNNE PRIZE 1986

Judges: Trustees of the Art Gallery of New  
South Wales.  
Winner: Rosemary Madigan

### WYNNE PRIZE - JOHN AND ELIZABETH NEWHAM PRING MEMORIAL PRIZE 1986

Judges: Trustees of the Art Gallery of New  
South Wales  
Winner: Suzanne Archer

## Victoria

### ALICE BALE ART AWARDS 1986

Judges: Committee of the Twenty  
Melbourne Painters Society  
Winners: Travelling Scholarship: Barbara  
McManus; oils: 1st: Paul Tyquin; 2nd: June  
Barnett; watercolour: 1st: Joseph Zbukvic;  
2nd: Ian de Souza.

### MORNINGTON PENINSULA ARTS CENTRE SPRING FESTIVAL OF DRAWING 1986

Works by Craig Bird, Cressida Campbell,  
Peter Charuk, Pam Debenham, Domenico  
de Clario, Ian Gardiner, Ruth Johnstone,  
Mick Kemp, Andrew Leslie, Barnard Slawick,  
Deborah Walker were acquired for the  
M.P.A.C. collections on the advice of Alan  
McCulloch, Roger Butler and John Loane.

## South Australia

### SIXTH NOARLUNGA ART AND CRAFT EXHIBITION AND SALE 1986

Judges: Ainslie Roberts, Barry Newton  
Winners: Painting: 1st: Christine Robinson;  
jubilee award: Jennifer Hockey; sculpture:  
Joy Hirst; watercolour: Madge Sexton; any  
medium: Gishka Van Ree  
Judges: Jo Trevalion-Cole, Robyn Bradshaw





### FOR AMATEUR AND PROFESSIONAL ARTISTS

Would you love to observe and discuss your work with some of Australia's finest artists and tutors in exciting and varied settings?:

#### KAKADU & WANGI

LES KOSSATZ, from Melbourne.

27 June-9 July, 1987 (School Holidays) - \$1990

#### QUINKAN COUNTRY

(Cape York Peninsular, Qld.)

CLIFTON PUGH, from Melbourne.

12-31 July, 1987 - \$2016

#### INDONESIA

TOM GLEGHORN, from Adelaide.

1-19 August, 1987 - \$2420 (Includes air fares)

#### FLINDERS RANGES (S.A.)

JEFF MAKIN, from Melbourne.

22 August-5 September, 1987 - \$1500

#### NEW ZEALAND (South Island)

JOHN FIRTH-SMITH, from Sydney.

7-21 November, 1987 - \$2000 approximately  
(Includes air fares)

#### COLES BAY (Tasmania's East Coast)

JEFF MAKIN. 15-28 January, 1988

- \$900 (\$495 non-residents)

NOTE: SPECIAL TOUR AIR FARES WITHIN AUSTRALIA ADDITIONAL.

People throughout Australia enrol. They also are stimulating and good company. e.g., Tom Gleghorn, "The most enthusiastic group (Coles Bay, Tas. 1986) I have ever worked with... the most enjoyable landscape workshop I've ever done."

Arranged by John Thorp, former Special Projects Director, Adult Education, Tasmania - with Dickensons Travel and Ansett. BROCHURES, APPLICATIONS & TRAVEL ENQUIRIES from Dickensons Travel - phone (002) 28 0301 or 28 6593 or write to 111 Main Road, Moonah, Tasmania 7009. THE 1986 TOURS WERE BOOKED 93 PER CENT (3 out of 5 tours booked out).

EARLY APPLICATION IS STRONGLY RECOMMENDED.

Membership is limited!

## \$750

for information assisting locating this painting



Reply to:

P.O. Box 500

Edgecliff Post Office. N.S.W. 2027.

Privacy assured.

## The 18th Alice Prize

presented by the

Alice Springs Art Foundation

and

Australian Airlines

The Alice Art Prize is an acquisitive art award made annually for a meritorious art work in any medium and on any subject.

Closing date for entries 10 October 1987

For further details and entry forms apply to:

The Hon Secretary, Alice Springs Art Foundation, P.O. Box 1854, Alice Springs. N.T. 5750.



*A Cordial Invitation  
is extended to artists of*

**AUSTRALIA**

*to submit entries in the*

**1987 AUSTRALIAN TEXTILE ART PRIZE**

Entries close **SATURDAY, OCTOBER 3, 1987 AT 4.00 P.M.**

For details and entry forms send stamped addressed envelope to:

**The Director, Sydney Textile Museum  
172 St Johns Road, Glebe, NSW 2037**



## Artists Supply Co



21 Atchison Street, St. Leonards. 2065.  
Telephone 439 4944  
83-85 George Street, Sydney. 2000.  
Telephone 27 4505

PROFESSIONAL CUSTOM FRAMERS &  
SUPPLIERS OF FINE & COMMERCIAL  
ART MATERIALS  
to the Australian market since 1954

# GRACE FINE ART

Art Movement  
Local, Interstate,  
International  
Specialized Packing  
Museum Standard  
Import & Export  
Customs Service

Sydney (02) 669 2099 Melbourne (03) 329 7599  
Perth (09) 451 2022 Adelaide (08) 268 5322  
Brisbane (07) 341 8888  
A DIVISION OF GRACE BROS INTERNATIONAL

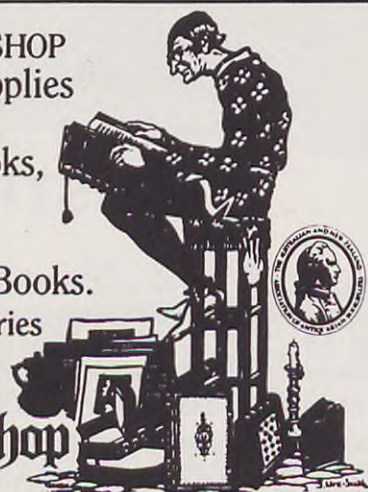


TYRRELL'S BOOK SHOP  
has available supplies  
of Australiana,  
Antiquarian Books,  
Historical Works,  
Literature, Classics,  
Biographies, Travel Books.  
We also welcome enquiries  
for out of print books.

ESTABLISHED 1905

**Tyrrell's Book Shop**

328 Pacific Highway, Crows Nest N.S.W. 2065 Australia. Telephone (02) 438 5920, 439 3658



Winners: Craft: Best exhibit: Bob Hornby;  
adult media: Dianne Noyce; under 16:  
Christine Seidel; highly commended:  
Lorraine Boomer.

### Northern Territory

#### THE ALICE PRIZE 1986

Judge: Edmund Capon  
Winners: Painting: Don Tjungurrayi; works  
on paper: Ian Cotterill; sculpture: Ludmela  
Kooznetzoff; The Alice Prize: Don  
Tjungurrayi.

### Recent gallery prices

Sizes in centimetres

BELLETTTE, Jean: Pensive girl, line and  
wash, 30 x 37, \$750  
(Beth Mayne, Sydney)  
BONNARD-VILLON, Jeune fille vue de dos,  
lithograph, 66 x 53, edition of 80, \$1,500  
(Chapman, Canberra)  
CARINGTON SMITH, Jack: Dreaming, oil on  
canvas, 74 x 94, \$8,000  
(David Jones Art Gallery, Sydney)  
COEN, Margaret: The blue bowl,  
watercolour, 60 x 46, \$600  
(Beth Mayne, Sydney)  
FIZELLE, Rah: Landscape with river,  
watercolour, 34 x 55, \$1,850  
(Beth Mayne, Sydney)  
FRIEND, Donald: Italian comedy, mixed  
media, 30 x 46, \$1,800  
(Chapman, Canberra)  
HEYSEN, Nora: A feast of fruits, oil on  
canvas, 53.5 x 47, \$1,500  
(David Jones Art Gallery, Sydney)  
JACKS, Robert: Past unfolded 3, oil on  
linen, 168 x 257, \$10,000  
(Roslyn Oxley, Sydney)  
MAKIN, Jeffrey: Sliding rock mine, oil on  
canvas, 92 x 122, \$3,500  
(Chapman, Canberra)  
MILLER, Max: Palm Valley, pastel, 73 x 87,  
\$1,400  
(Chapman, Canberra)  
OLSZANSKI, George: Composition, oil on  
board, 75 x 60, \$2,000  
(David Jones Art Gallery, Sydney)  
REES, Lloyd: Tuscan Landscape,  
watercolour, 22.5 x 30.5, \$9,000  
(Beth Mayne, Sydney)  
SHERIDAN, Susan: Sydney Harbour from  
the east, watercolour, 54 x 74, \$580  
(Beth Mayne, Sydney)  
SOUTER, D.H.: The doveote, watercolour,  
27 x 42, \$1,400  
(Beth Mayne, Sydney)  
WORTH, Georgina, Morning in the garden,  
oil on canvas, 72 x 85, \$980  
(Chapman, Canberra)

### Art auctions

Sizes in centimetres

#### James R. Lawson Pty Ltd 2 December, 1986, Sydney

ASHTON, Julian Rossi: (On the Nepean  
River near Penrith), watercolour, 26 x 36,  
\$3300  
BACKLER, Joseph: Portrait of the Samuell  
children, Emily, Harriet and Fanny c. 1860,  
oil, 81.5 x 91.5, \$12,200  
BASTIN, Henri: Spring birds, oil, 56 x 76,  
\$1,800  
BENNETT, Rubery: (landscape), oil on

15 x 20, \$4,300  
FRIEND, Donald: In the temple, Ceylon, pen  
and ink, 50 x 69, \$2,500  
GARRETT, Tom: (Evening light), monotype,  
22 x 32, \$2,000  
GLEESON, James: Paleolithic landscape,  
oil, 37.5 x 45.5, \$2,000  
JACKSON, James R: (The Spit from Beauty  
Point), oil, 46 x 56m, \$16,000  
JOHNSON, Robert: Bowning Hills, oil on  
46 x 46, \$6,200  
LAMBERT, George Washington: (Figure  
study) pencil, 70 x 50, \$2,800  
LANCE, George: Still life with pineapple, oil,  
70 x 90, \$7,200  
LINDSAY, Lionel: Portrait of Henry Lawson,  
drypoint on Japanese paper, 24.5 x 17.5,  
\$1,600; Portrait of Norman Lindsay, drypoint  
20.5 x 14.5, \$1,600  
PICASSO, Pablo: (Owl case), glazed  
stoneware, handpainted, 29 x 15 x 24,  
\$2,100; (face jug), glazed stoneware, hand  
painted, 33 x 24 x 21, \$2,400  
MACQUEEN, Kenneth: (Wetlands,  
Canberra), watercolour, 26 x 35.5, \$2,400  
REHFISCH, Alison: (Fishing village), oil,  
42 x 51, \$2,900  
ROBERTS, Tom: Still life, oil, 31 x 37,  
\$10,000  
VASSILIEFF, Danila: Still life with apples on  
plate, oil, 37 x 38.5, \$3,500  
WAKELIN, Roland: (Sydney Harbour), oil,  
24.5 x 30.3, \$2,300; (landscape), oil,  
26 x 35.5, \$3,200

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

#### Queensland Art Gallery

BERRIMAN, Stan: group of 12 photographs,  
(from the family of Stan Berriman in  
memory of Mrs V.E. Tremble)  
BOYD, Arthur: Narcissus, 1984, suite of 24  
etchings (gift of the artist in honour of Brian  
and Marjorie Johnstone)  
CHIKANOBU: Untitled (A lady and a child)  
DRYSDALE, Russell: Kimberley landscape  
JENNER, Walter: Hamilton Reach, Untitled  
(View of Brisbane)  
LAHEY, Vida: Untitled, Dante study,  
charcoal and gouache, 1930s (gift from the  
Lyceum Club)  
LINDSAY, Norman: Cats, 1919, etching, (gift  
of Lady Cilento); Untitled (bacchanal)  
etching  
SANSOM, Gareth: Figure with double pouch

#### Australian National Gallery

ABONDIO, Antonio: Faustina Romana medal  
BOYD, Arthur: Skate in Merric Boyd pot,  
1979-80, oil on canvas  
BRAQUE, Georges: Feuilles, couleur,  
lumière, (leaves, colour, light), 1953-54,  
lithograph, Ed. 75  
BRAQUE, Georges: Oiseaux pourpres sur  
fond jaunatre (Crimson birds on yellowish  
ground) from *L'orde des oiseaux*, 1962,  
etching  
BRAUN, Adolphe: (Floral still-life), c. 1855,  
varnished salted-paper photograph  
CLEMENTE, Francesco: Queen of the  
Heavens, 1985, oil on canvas (theatre  
backdrop)





# ACTA AUSTRALIAN MARITIME ART AWARD 1987 EXHIBITION

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

Sydney 24th June – 11th July

The Blaxland Gallery, 6th Floor, Grace Bros, 436 George Street,  
Melbourne 22nd July – 9th August

Westpac Gallery, "The Theatres", Victorian Arts Centre,  
St. Kilda Road.

Adelaide 17th August – 31st August

The Kintore Gallery, 1st Floor, Institute Building,  
North Terrace.

Brisbane 5th September – 14th September

The Brisbane School of Arts, Ann Street.



## "BELLE FRAMING"

### Award-winning picture framer

181c Edgecliff Road  
Woollahra. N.S.W. 2025  
Phone (02) 387 4851

Exclusive Frames, Paintings, Graphics and Prints

## REMBRANDT®

for the very finest quality in artist's materials

**REMBRANDT® Oil Colours**  
121 colours plus 5 whites

**REMBRANDT® Water Colours**  
Tubes, pans and sets

**REMBRANDT® Acrylic Colours**  
41 colours in studio tubes

**REMBRANDT® Pastels**  
Sets and 163 individual colours

**Use the best!**

Available now at leading art supply stores.



**Royal Dutch Quality**

Talens, manufacturer of the world famous Rembrandt soft pastels and artists' oil colours.

Write to Talart,  
P.O. Box 325, Prahran, Victoria, 3181,  
for more information and your  
nearest stockist.

## DEMPSTERS

### Book Barn & Gallery

Fine art restoration service available  
Fine Prints, Etchings and Works on Paper.  
Large Selection of Australia's finest printmakers,  
combined with our comprehensive stock of  
Antiquarian Books.

181 Canterbury Road, Canterbury, 3126  
Telephone (03) 830 4464 Hours: Mon-Sat 11 a.m.-4 p.m.

de FASTI, Matteo: Isotta Deglio Atti medal, 1446  
HAMILTON, Richard: The transmutations of Bloom, 1984-85, soft ground aquatint  
HAMILTON, Richard: The citizen, 1985, colour dye transfer  
MADERNO: Fall of Phaeton, 15th century medal  
MODOTTI, Tina: Portrait of Ione Robinson, 1929, gelatin silver photograph  
SANSOM, Gareth: Bright eyes, 1986, oil, enamel and synthetic polymer paint on canvas  
SHAW, Marina: Six plates and six cups and saucers, 1944-46, painted decoration on ceramic blanks

### National Gallery of Victoria

OLSEN, John: Calle estrecha (The narrow street), 1986, oil on canvas  
WILLIAMS, Fred: Study for Gallery School scholarship painting, c. 1947, Pen and ink and brush over irregularly applied light brown wash  
ELLIS, Peter: The prince and the bee mistress, 1986, a suite of 12 etchings illustrating the story of Tobsha Learner  
CLUTTERBUCK, Jock: Cixi, 1986, cast iron  
LEACH-JONES, Alun: Noumenon XXXIX untitled, 1970, acrylic on canvas, presented by Eva and Marc Besen through The Art Foundation of Victoria  
MCGILLICK, Tony: Spraygun virus, 1969, acrylic on canvas  
TILLERS, Imants: The field, 1982, charcoal on canvas  
JOHNSON, Michael: Window one, 1969, acrylic on canvas  
NJINAWANGA, Brian: Untitled, 1986, earth pigments on bark  
NAMANDARRA, Terry: Untitled, 1986, earth pigments on bark; Untitled, 1986, earth pigments on bark  
JOSE, Ellen: Untitled, 1986, watercolour; Untitled, 1986, watercolour  
DHANYULA: Untitled, 1986, earth pigments on bark; Untitled, 1986, earth pigments on bark  
WULULU, Jimmy: Hollow log coffin, 1986, earth pigments on hardwood  
KALA KALA, Jack: Untitled, 1986, earth pigments on bark  
LEACH-JONES, Alun: Cypress and acacia, 1986, portfolio of six linocuts printed in blue/black ink; ed. 3/10  
PERCEVAL, John: Exodus from a bombed city, 1942, oil on composition board  
OLSEN, John: Where the bee sucks, there suck I, 1986, oil on canvas, gift of the artist  
WALKER, Deborah: The wedding, 1980, etching, sugarlift and aquatint; Boxing Day, 1984, lithograph; Dashiell Hammet and the secretary, 1985, drypoint; Dashiell Hammet burying the books, 1985, drypoint.

### Books Received

*Australian Artists' Index - biographical index of Australian artists, craft workers, photographers and architects* compiled by Jan McDonald (Arts Libraries Society, Australia and New Zealand, Sydney, 1986, ISBN 0 947101 004)

*Edvard Munch - Death and Desire - etchings, lithographs and woodcuts* from the Munch Museum, Oslo, by Gerd Woll, (Art Gallery Board of South Australia in association with the Munch Museum, Oslo, 1986, ISBN 0 7308 079 2 4)

*Louis James - paintings* with an introduction by Lou Klepac and an essay by

Barry Pearce (The Beagle Press, Sydney, 1986, ISBN 0 7094209 5 9)

*Regional Galleries of New South Wales* a design, planning and development manual by Michael Goss, Richard Heathcote, Catherine Lillico-Thompson (Regional Galleries Association, NSW, 1987, ISBN 0 9598321 X)

*Australian Studio Pottery and China Painting* by Peter Timms (Oxford University Press, Melbourne, 1986, ISBN 0 19 1554659 8)

*Francis Lyburner - drawings* by Lou Klepac and Hendrik Kolenberg (Tasmanian Museum and Art Gallery in conjunction with The Beagle Press, Sydney, 1986, ISBN 0 7246 1463X)

*Australian Rare Books 1788-1900* by Jonathon Wantrup (Hordern House, Sydney, 1987, ISBN 0 9588478 2 7)

*The Art of Robert Juniper* by Elwyn Lynn (Craftsman House, Sydney, 1986, ISBN 0 9593448 8 8)

*Australian Women Photographers 1840-1960* by Barbara Hall and Jenni Mather (Greenhouse, Victoria, 1986, ISBN 0 86436 039 8)

*A Shifting Town - glassplate images of Clermont and its people* by G.C. Pullar compiled by Richard and Marguerite Stringer text by Marguerite Stringer (University of Queensland Press, St Lucia, 1986, ISBN 0 7022 2012 4)

*R.W. Sturgess - water-colourist 1892-1932* by Peter Perry and Beth Sinclair (Castlemaine Art Gallery and Historical Museum, 1986, ISBN 0 959 9 8066 3 6)

*America: Art and the west* by Celeste Marie Adams, Franklin Kelly, Ron Tyler (The American-Australian Foundation for the Arts and the International Cultural Corporation of Australia Limited, 1986, ISBN 0 642 10135 3)

### Classified Advertising

Charge: 30 cents per word, \$5 minimum  
**Maximum** 100 words. This applies to all categories except 'Information wanted' i.e. writers', students', research) for which charge is 15 cents per word: \$2 minimum  
Deadline for material: 5 months prior to publication.

Complete set of *ART and Australia* from first issue available. Unbound. Excellent order. Please contact Alan Shield (07) 221 3066 office hours or (07) 832 5759 at home with offers.

#### Wanted to sell

*ART and Australia*, vols 1-5 complete, and in good condition. Please send offers to John Whinray, Flinders Island, Bass Strait, 7255

#### For sale

2 Salvador Dali etchings  
*Duel with camellias* (Yellow loves suite)  
41 x 51 cm, \$950  
*Dante's Inferno*, 41 x 51 cm, \$950  
Contact Penelope Hanley (062) 48 8087

### Erratum

In the March 1987, issue Marion Borgelt's 'Labyrinth' was reproduced upside down (p. 343).





Patrick Carroll *Harbour forms* acrylic on paper 76.5 x 56 cm Photograph by Greg Weight  
 One-man exhibition October 1988 – 'Paintings of Sydney – A Bicentennial Tribute' to be presented by the Hilton Art Galleries,  
 Sydney. Enquiries: Wayne Hunter-Taylor (02) 264 2163





Helen Marshall *House of Awakening* 1984 acrylic and collage on paper, mounted on wood 159 x 115 cm  
 Photograph by Roger Scott. Exhibited Sulman Prize Exhibition 1984.  
 Represented by Richard King, Sydney; Galerie Jean Riedel, Paris. Collections: National Gallery of Victoria.



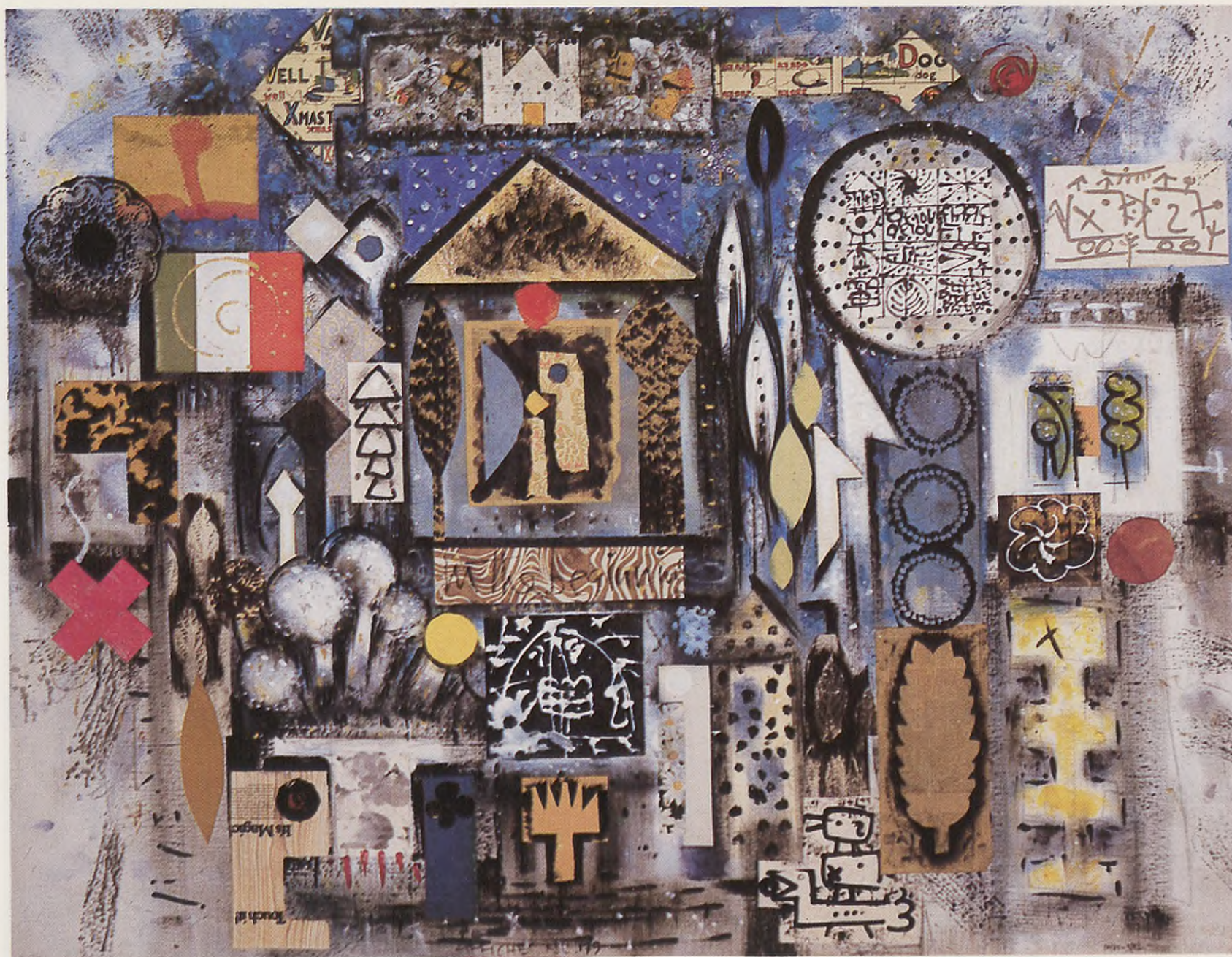


David Wansbrough

*Invagination* oil on masonite 150 × 120 cm  
Represented by Richard King, Sydney.

Photograph by Roger Scott





Phillip Martin *Affiche No. 179* 1982 190 x 147 cm collage and acrylic on canvas  
 Photograph by Roger Scott Represented by Richard King, Sydney; Galerie Jean Riedel, Paris;  
 Galerie Gastadelli, Milan. Collections: Kunsthalle, Basle and Museum of Modern Art, New York.





Adrian Lockhart *Bordeaux* 1986 crayon on stonehenge 67 x 102 cm  
 June: Robin Gibson Gallery; Sydney Telephone (02) 331-6692.





**Anneke Silver** *Guardians of the Spirits* mixed media on paper 55 x 75 cm  
 Represented by Artists Gallery, Yungaburra (070) 95 3740; Martin Gallery, Townsville (077) 71 2210;  
 Studio, 3 Wonga Court, Townsville (077) 74 0532.





Joseph Frost    *Sunset over Brindabella Ranges, A.C.T.*    oil on canvas    91 x 66 cm  
Sold by Elder Fine Art Galleries, 106 Melbourne Street, North Adelaide. 5006. S.A.





Jules Sher *Across the Bay* Pittwater Series No. 43 acrylic on canvas 104 x 114 cm  
 One-man exhibition Greenhill Galleries, Perth, September 1987 (09) 321 2369





Hélène Grove *Jungle cats* acrylic on board 100 x 86 cm Photograph by Ray Peek  
 Major solo exhibition of paintings and drawings by Hélène Grove at the Galerie Baguette,  
 150 Racecourse Road, Ascot, Brisbane, from 9–31 August, 1987. Telephone (07) 268 6168





D. Gauvin *In the Eulo Queen's Pub* oil on linen 122 x 91.5 cm  
Represented by Grafton House Galleries, 42 Grafton Street, Cairns, Qld. 4870. Telephone (070) 51 1897





Ron Orchard *Beyond the glass door* acrylic on canvas 122.5 x 250 cm  
One-man show at Holdsworth Contemporary Galleries, 221 Liverpool Street, East Sydney.  
Opening Saturday June 20 to Thursday July 16, 1987.





Doug Sealy A.R.A.S. H.M.A.S. 'AUSTRALIA' oil

Royal Australian Navy Commission for the Permanent Collection of the Australian War Memorial, Canberra.  
 Represented by Elder Fine Art Galleries, Adelaide (08) 267 2869; Art Exchange, Melbourne (03) 62 6854; Exclusive Art,  
 Broadbeach, Queensland (075) 38 6975 Limited edition print (02) 969 8998



Ethel Carrick Fox  
(1872 – 1952)



*'Fruit Market, Nice' c. 1923 by Ethel Carrick Fox Oil on canvas 84 × 100 cm*

## Fine Australian Investment Paintings

Works normally in stock by; Sir Arthur Streeton; A.H. Fullwood;  
Sir Hans Heysen; Septimus Power; Haughton Forrest; Robert Johnson;  
Norman Lindsay; Syd Long; S.T. Gill; Frederick McCubbin et al.



Commonwealth valuer for Australian paintings and Antiquarian art books

180 Jersey Road, Woollahra N.S.W. 2025. Telephone (02) 32 4605 – Open 11 am to 6 pm (Closed Sundays)





## Margaret Preston



Pink Boronias



The Flapper 1925

Artarmon Galleries representing  
notable artists and advising collectors  
throughout Australia.

### Artarmon Galleries

479 Pacific Highway, Artarmon, New South Wales 2064

Telephone (02) 427 0322