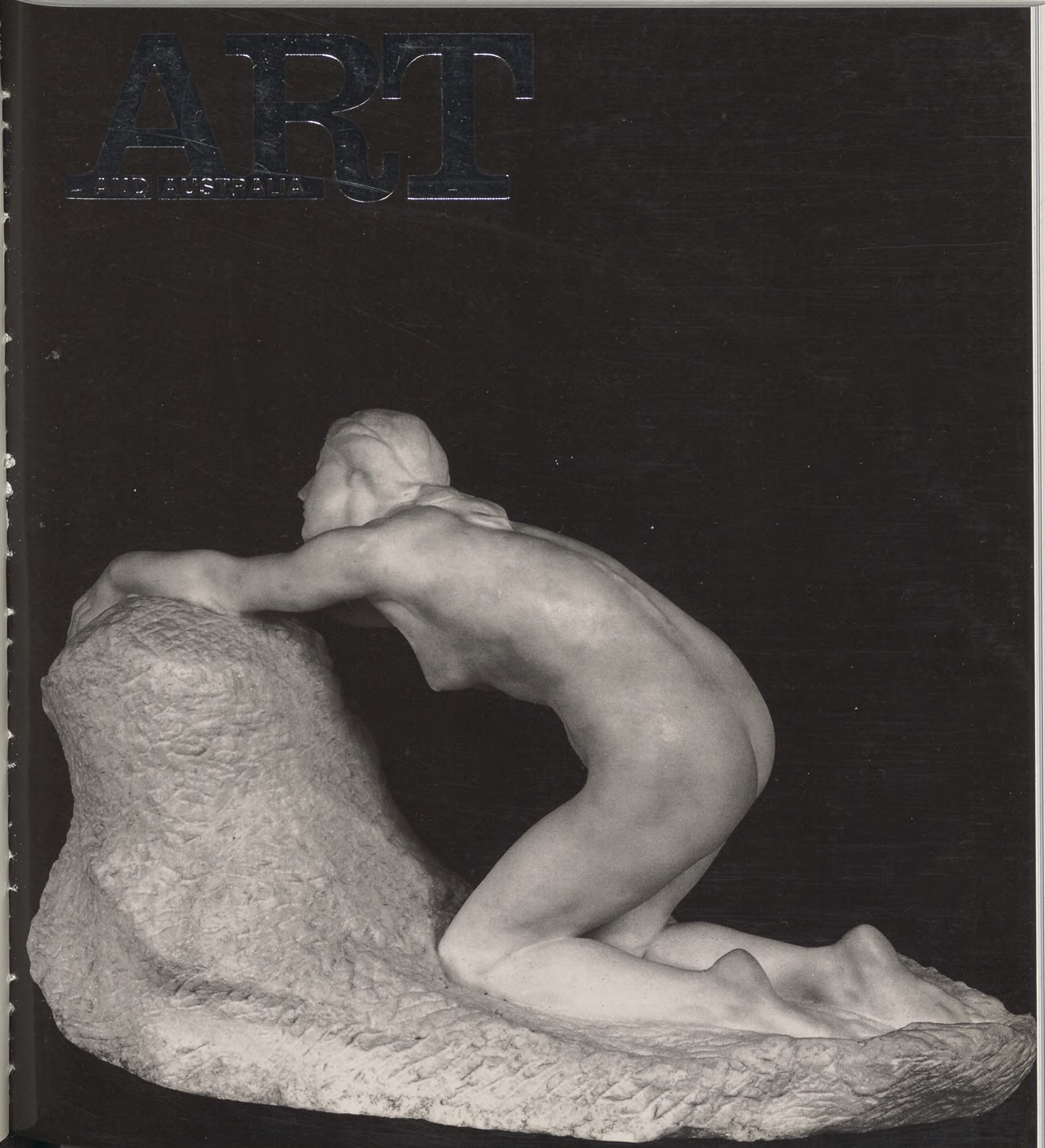
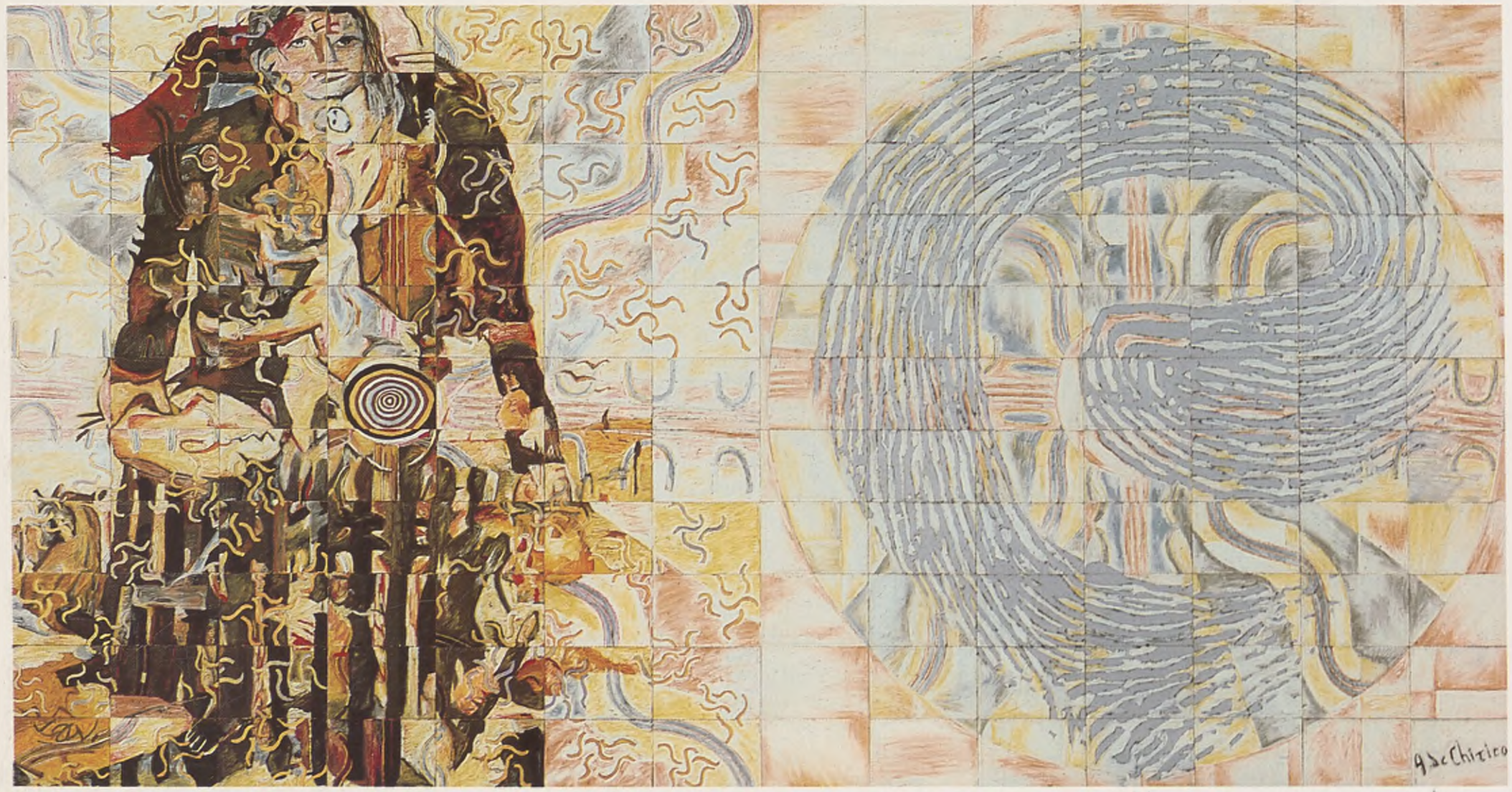
# ARJT

AID AUSTRALIA






"OPUS PATAPHYSICUM" 1986 acrylic, oilstick on 154 canvas boards (No. 9091 — 9244) 2.79 x 5.32 m

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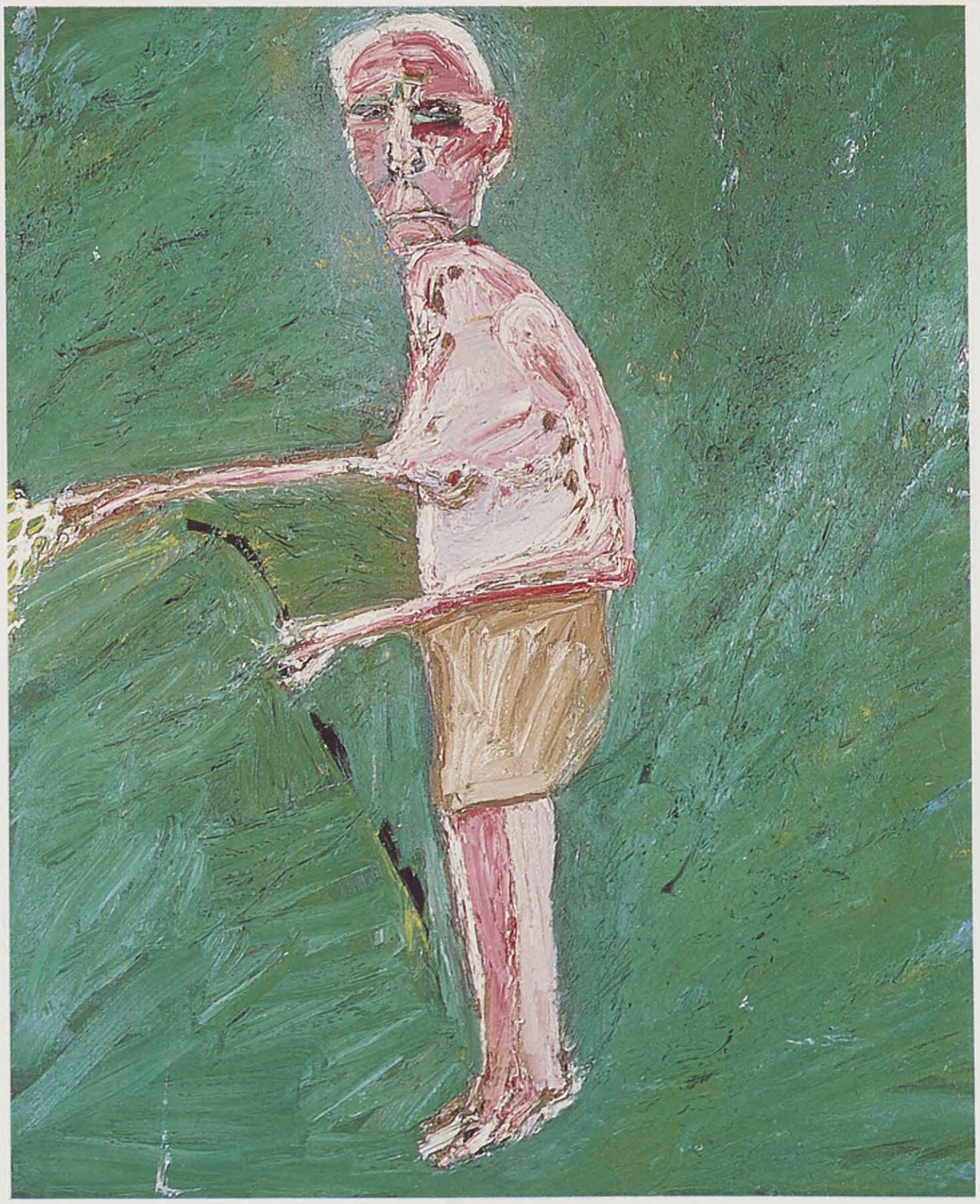
## Archibald, Wynne and Sulman Prizes Exhibition
## 18 December—31 January



Davida Allen Dr. John Arthur McKelvey Shera Winner of the Archibald Prize 1986

Monday to Saturday
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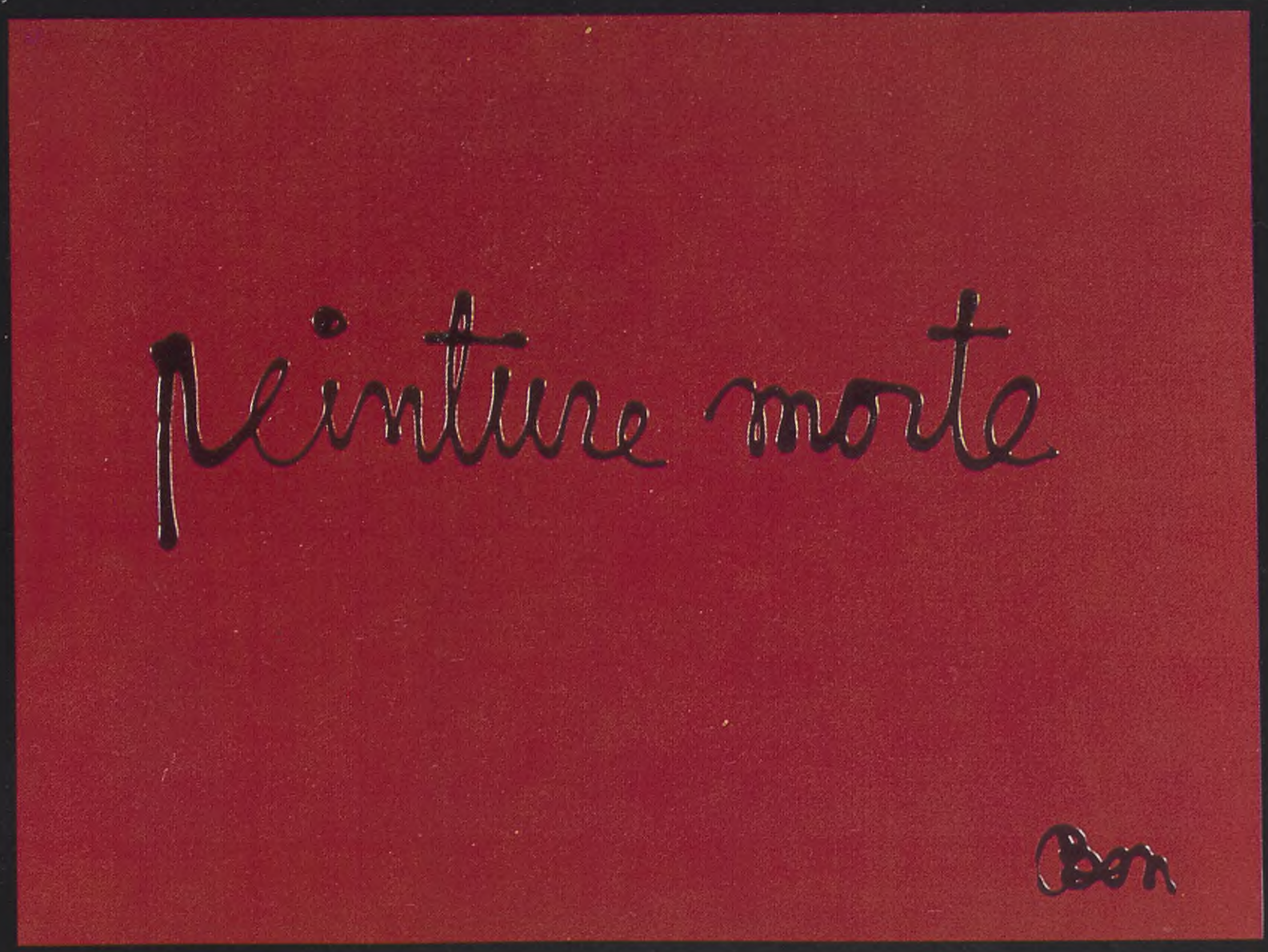
Sunday
12 noon — 5 pm

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

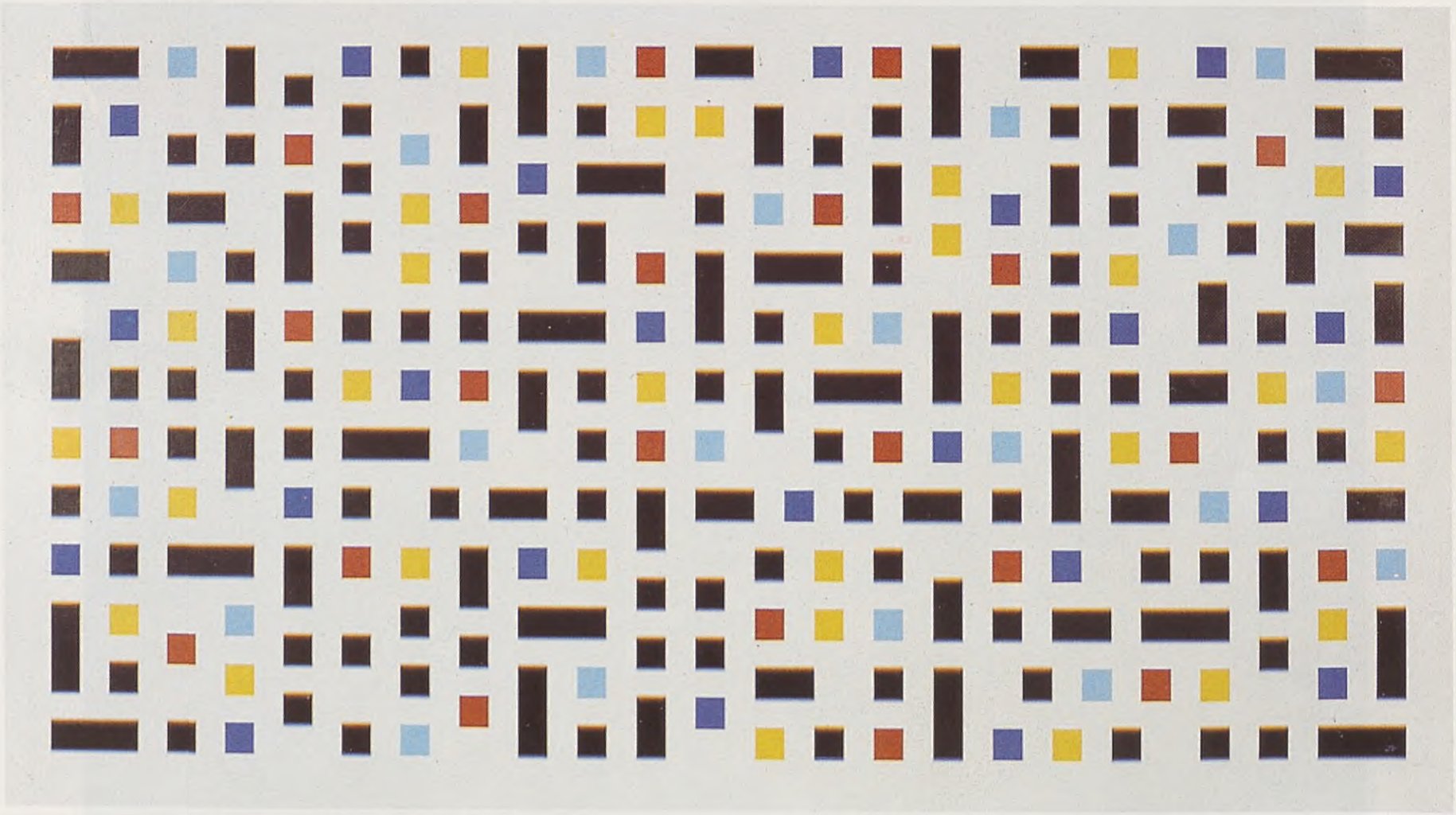



Ben Vautier

134.5 x 120 cm

# JOHN VICKERY

## March 1988



Squares and Oblongs 1970 acrylic on board 71 x 127cm

John Vickery was born in Melbourne in 1906, studied at the National Gallery School in the 1920s and became a successful commercial artist in New York in the 1940s. In the late 1960s he began a series of optical paintings which are being shown in Australia for the first time. He died in New Jersey in 1983.

CHARLES NODRUM GALLERY

292 Church Street, Richmond Victoria 3121
Tuesday-Saturday 11am-6pm Tel (03) 428 4829

# TOM GLEGHORN

Wren and Dust Storm — Lake Amadeus  Mixed media on paper  75 x 105cm

## ADELAIDE FESTIVAL OF ARTS

### Exhibition 1: February 21 — March 11

Tynte Gallery

83 Tynte Street, North Adelaide,
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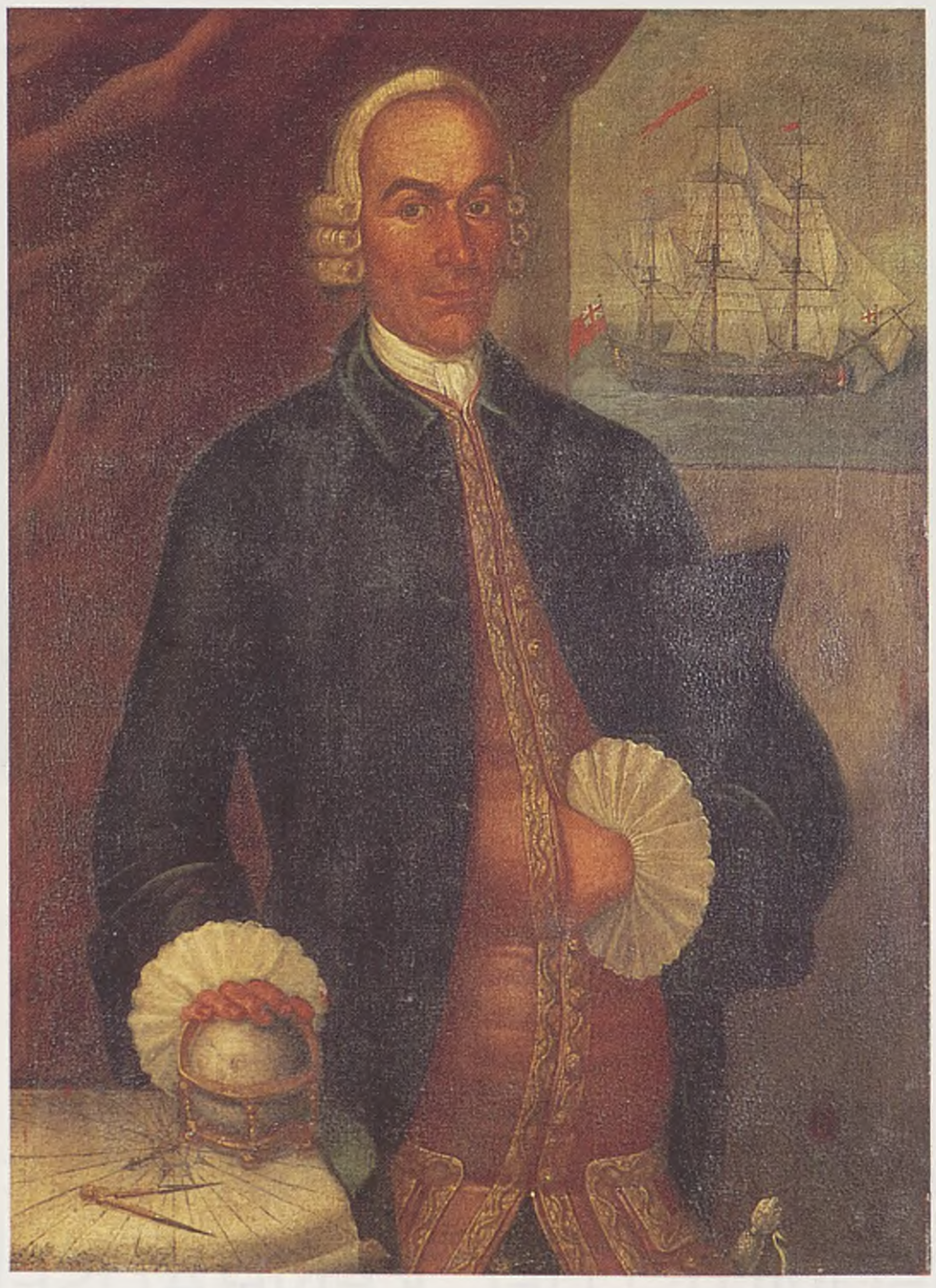
# CHRISTIE'S
## AUSTRALIA

CAPTAIN
ARTHUR PHILLIP R.N.
who led the First Fleet to
Australia in 1788



This 200-year-old painting will be auctioned in Australia by Christie's in May, 1988

To celebrate Australia's Bicentenary, Christie's (Australia) is conducting a world-wide search for items for inclusion in a series of auctions to be held in Melbourne commencing 3rd May 1988.

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Teraph Desk 1986
Ebonised Mahogany and Silver Ash
760mm high x 1440 wide x 710 deep

Teraph Chair 1986
Ebonised Mahogany and Silver Ash
810mm high x 500 wide x 500 deep

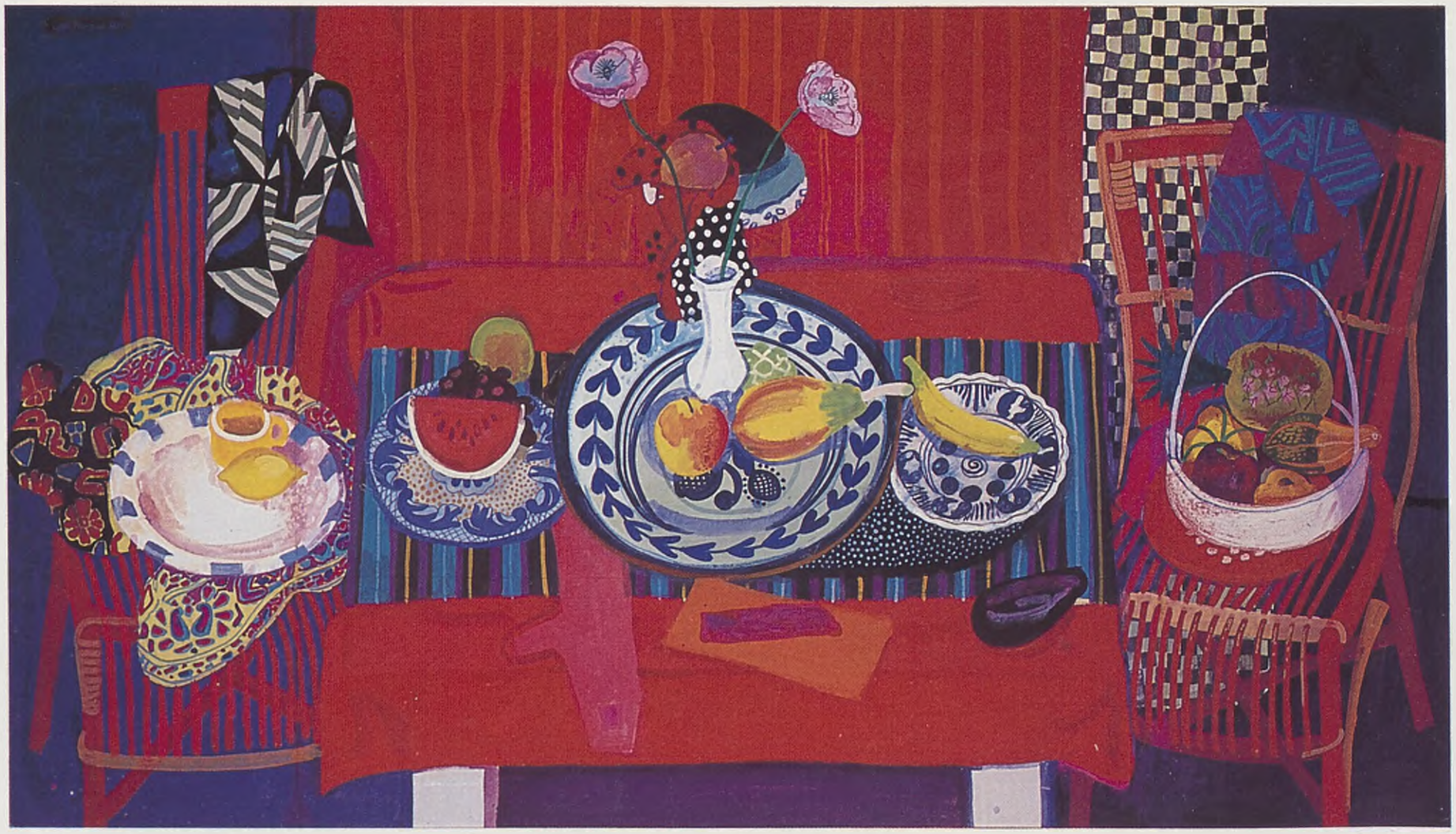
Adelaide Festival of Arts Exhibition

# HELMUT LUECKENHAUSEN

Saturday 27 February – Wednesday 23 March, 1988

BONYTHON–MEADMORE GALLERY

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



Pink Poppies I 1987 Gouache and pastel on paper 107 x 189cm

# LEON MORROCCO

## Friday 4 March – Tuesday 29 March, 1988

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 Baily A.M.

# JOHN de BURGH PERCEVAL b. 1923

THE SWY GAME 1971 OIL ON CANVAS 70 x 90cm

Other paintings in stock include: J.R. Jackson, G.F. Lawrence, G. Bell, A. Shore, A. Feint, R. Wakelin, W. Lister Lister

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PSALM 20, 1987 oil on canvas 180 x 210cm

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'Leaping Man' 1985 bronze 1/8 40x35cm.

# ELIZABETH FRINK

## Drawing Exhibition

February 5-March 3 1988

## DAVID JONES ART GALLERY

Elizabeth Street

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SUMMER 1987

**Art Quarterly**
ISSN 0004-301 X

**Publisher:** Sam Ure Smith
At the Fine Arts Press Pty Limited
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**Volume 25 Number 2**

***cover illustration***
HAROLD PARKER ARIADNE 1919
marble 50.2 x 82 x 42.5 cm
National Gallery of Victoria, Melbourne
Felton Bequest 1921

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# ART AND AUSTRALIA

VOLUME 25 2

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# FRANK HODGKINSON

## Paintings and works on paper

Arafura Pearling

Gouache 28 x 37cms

Festival of Perth — Waterfront series February, 1988
Adelaide Festival of Arts — Nine Years in Arnhemland
23rd February to 14 March, 1988.

ALSO LAUNCHING OF THE BOOK "FRANK HODGKINSON'S KAKADU AND THE ARNHEMLANDERS"

greenhill galleries

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South Australia 5006

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PAINTERS GALLERY

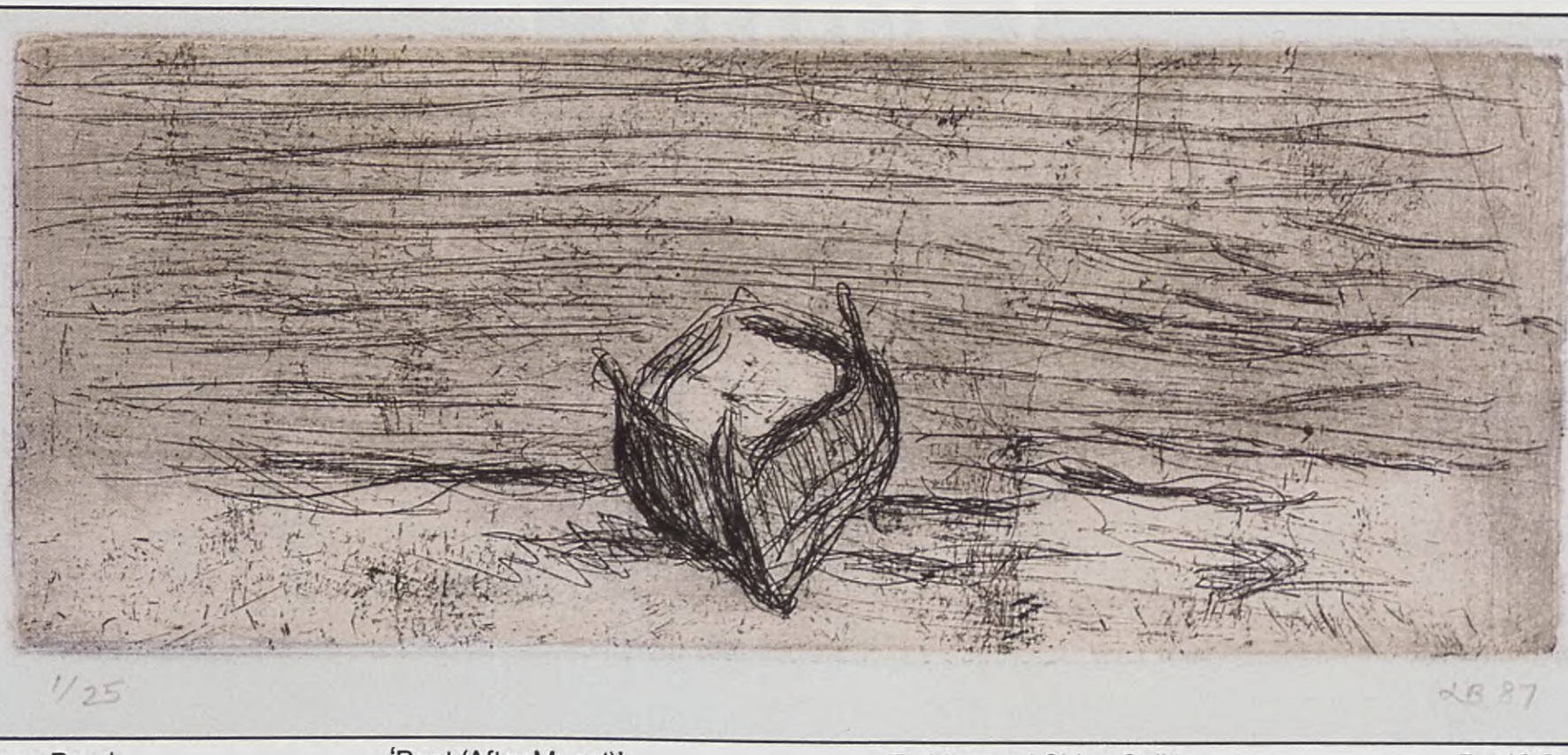
# NEW WORK

## 16 FEBRUARY – 12 MARCH 1988

RENE BOLTEN
ANDREW CHRISTOFIDES
MAUREEN CLACK
SALLY MONTAGUE
GEOFFREY ODGERS
JOHN SMITH
CHRISTOPHER SNEE
GARY WILLIS

FIRST FLOOR 137 PYRMONT STREET PYRMONT NSW 2009 PHONE (02) 660 5111

Photo: Henry Jolles




Lynne Boyd 'Boat (After Manet)' Etching and Chine Collē 7 x 18.2 cm

# WORKS ON PAPER

## JANUARY

## 70 ARDEN STREET

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

In association with

PAINTERS GALLERY

The Gallery will close on the 23rd of December and re-open on the 12th of January 1988

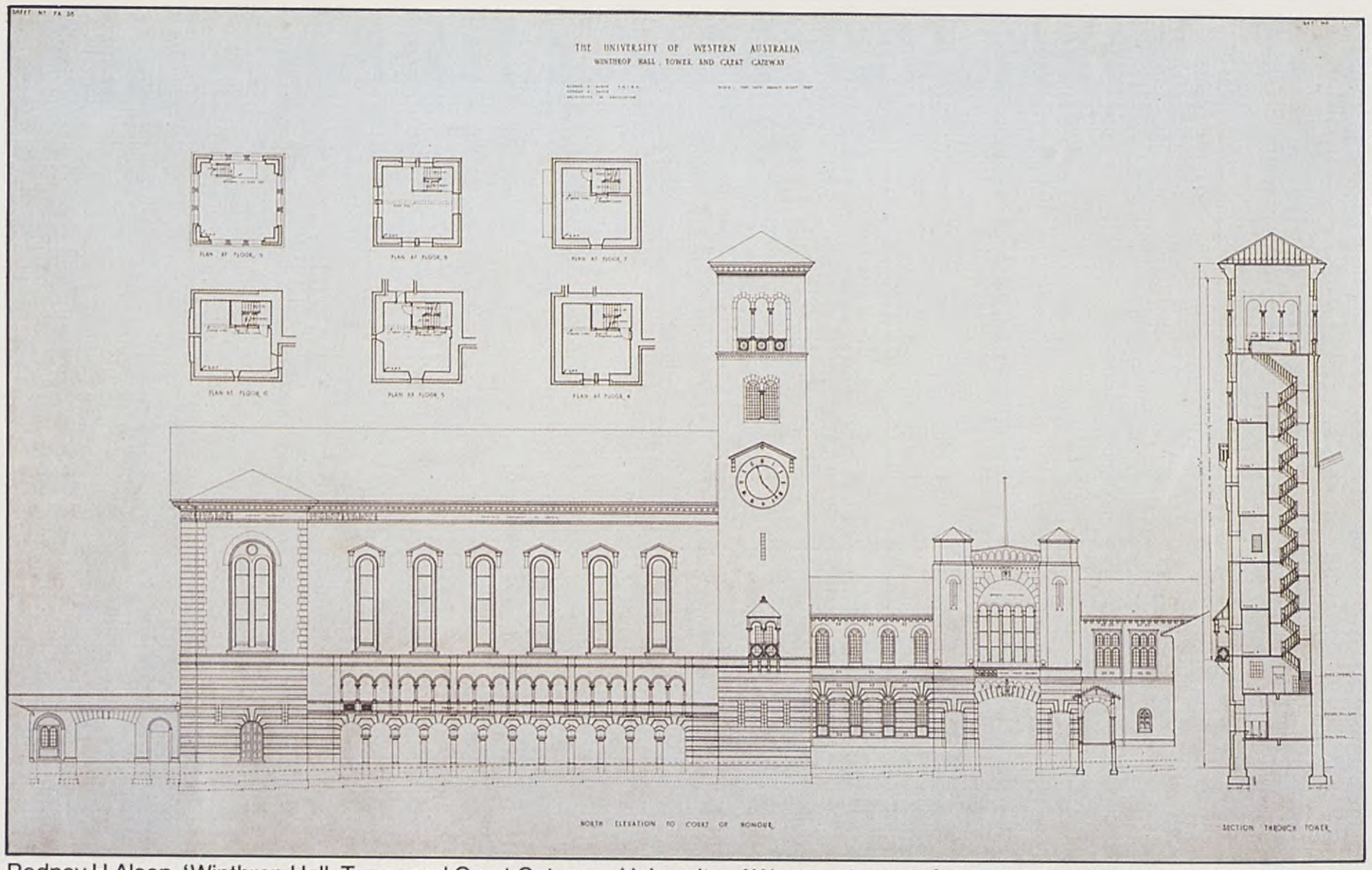



Photo: Henry Jolles

Rodney H Alsop 'Winthrop Hall, Tower and Great Gateway, University of Western Australia' Ink and Pencil on Linen 74.5 x 119.5 cm

# ARCHITECTS IN THEIR DRAWINGS

## CONTEMPORARY AND HISTORIC DRAWINGS BY AUSTRALIAN ARCHITECTS TO CELEBRATE THE BI-CENTENARY

## JANUARY-FEBRUARY

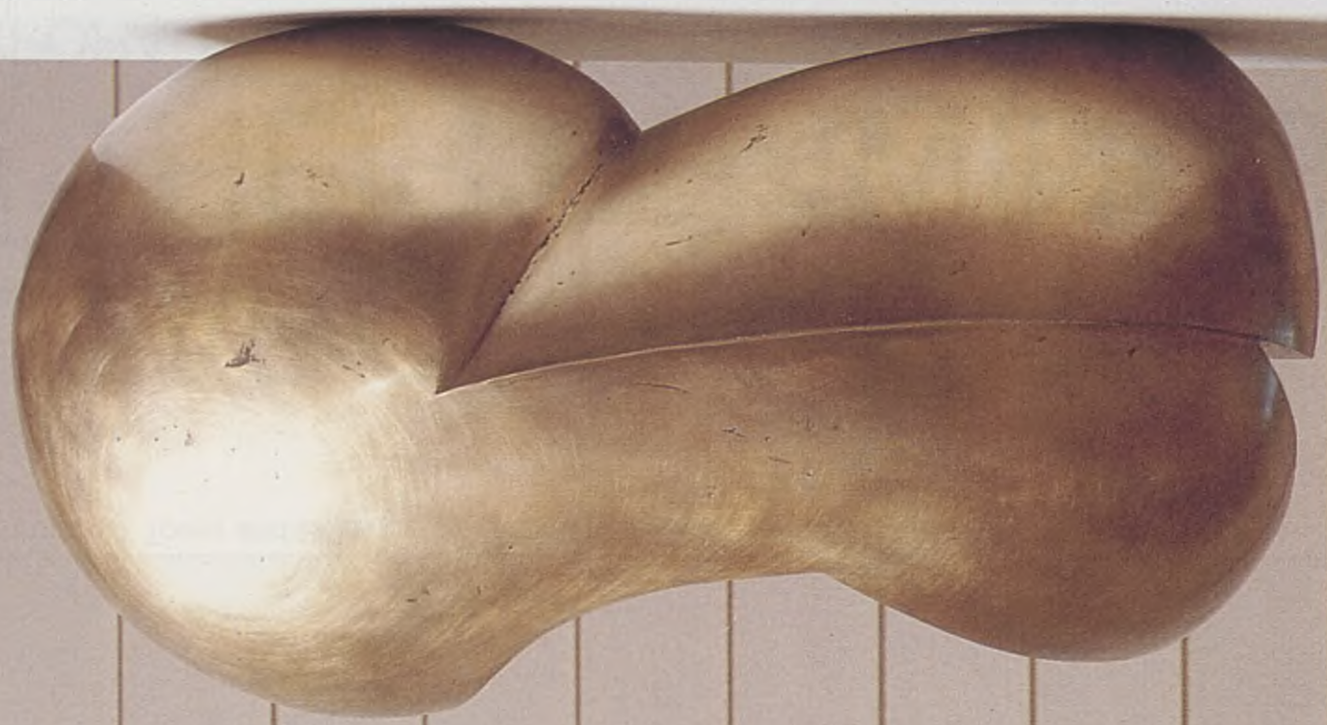
## 70 ARDEN STREET

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

INVOLUTED TORSO 37 x 20 x 35CM BRONZE 1987

# ROBIN GIBSON GALLERY

278 Liverpool Street, Darlinghurst, Sydney, N.S.W. 2010. Telephone (02) 331 6695



# MARILYN McGRATH

# MARILYN McGRATH

## ROBIN GIBSON GALLERY

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INVOLUTED TORSO 37 x 70 x 35CM BRONZE 1987

# GALLERY 460 GOSFORD


Lloyd Rees Hill near Gerringong with glimpse of Werri River 40 x 49cm oil on board Photograph by Ken Dolling

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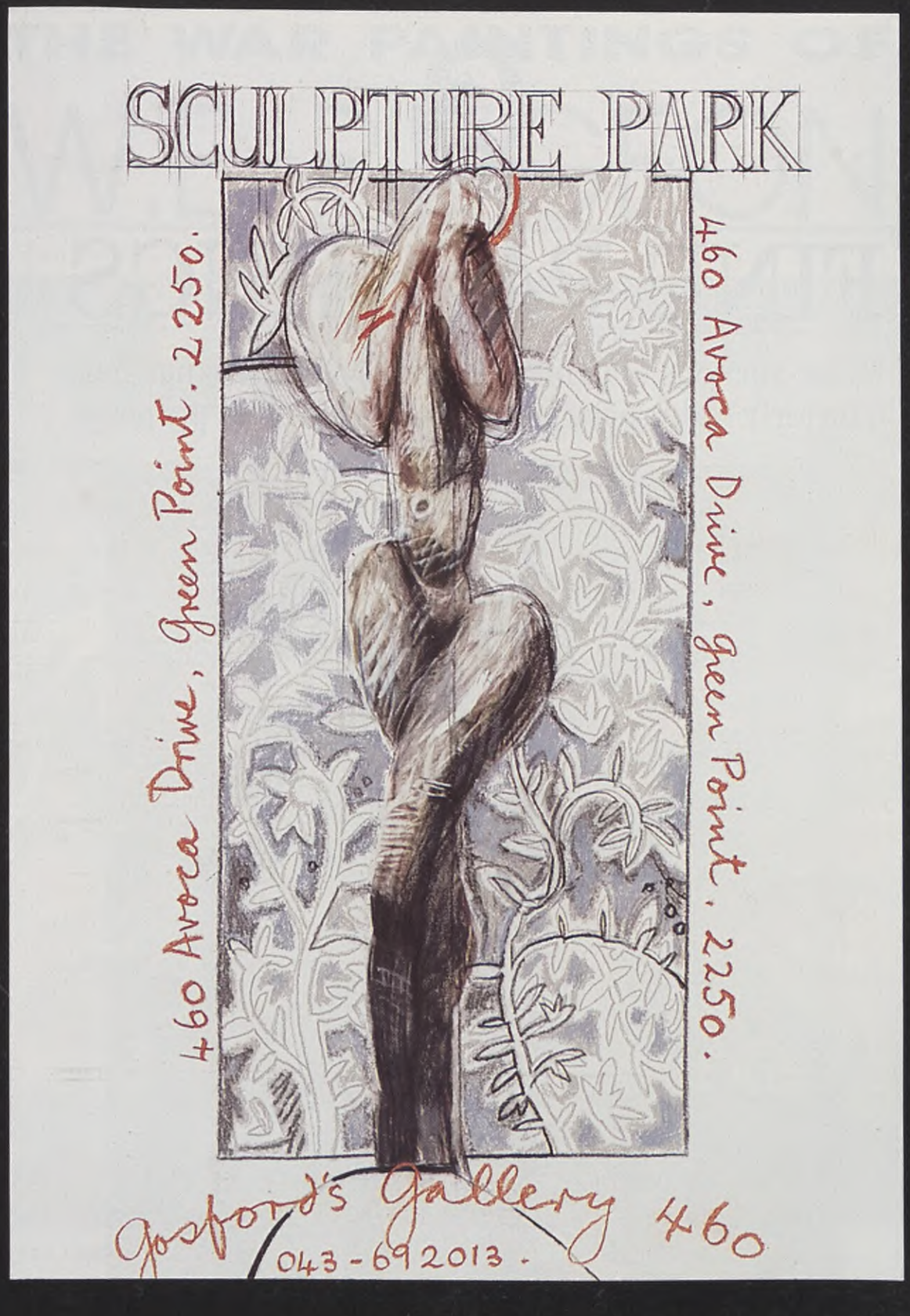


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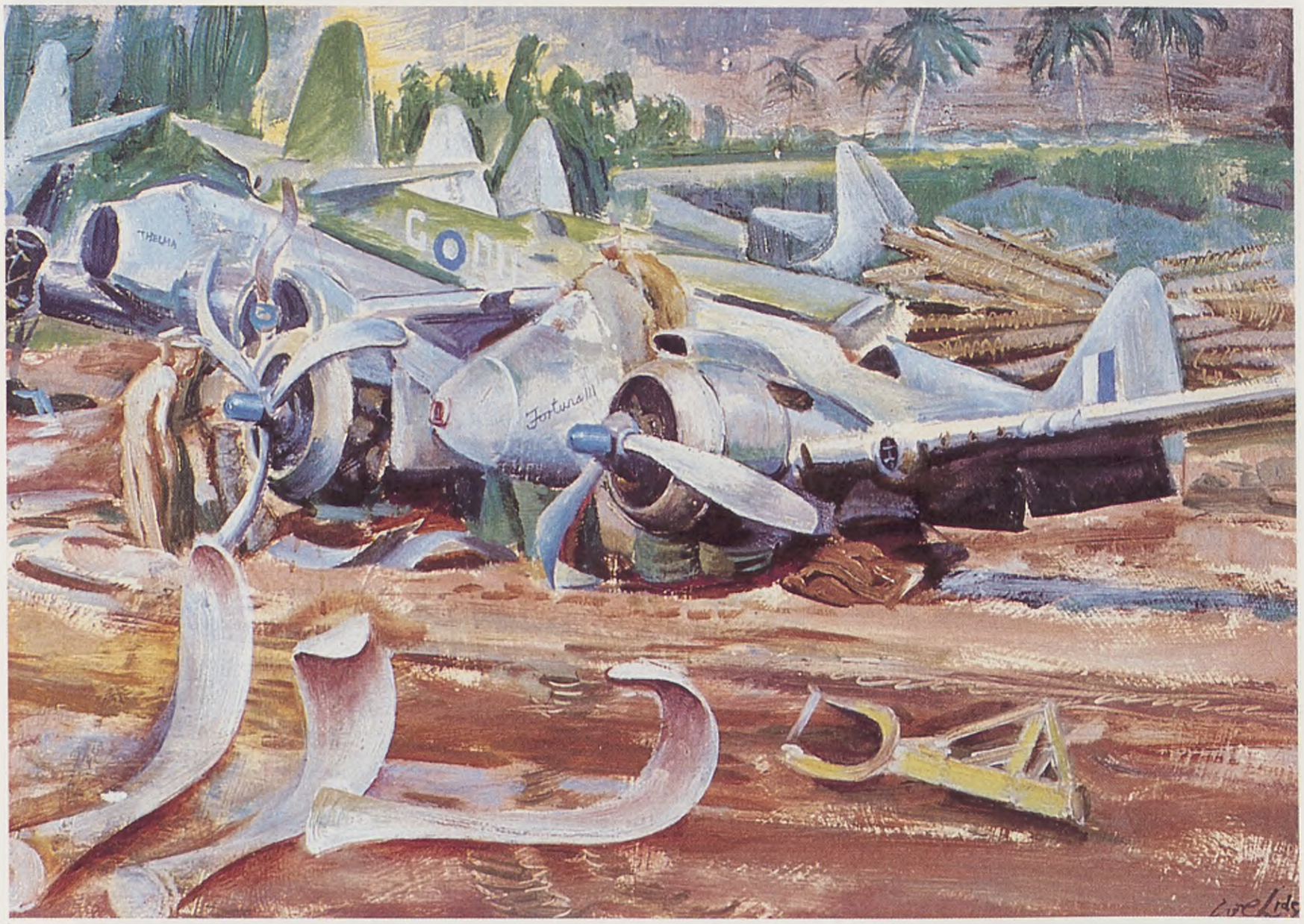


"FORTUNA III AND THELMA" MOROTAI 1945 32.7 x 46.8cm OIL ON CARD

## EXHIBITION 19 MARCH—30 APRIL 1988

Catalogue with an introduction by Hal Missingham

Bloomfield Galleries
118 Sutherland Street, Paddington 2021 (corner Elizabeth)
Telephone (02) 326 2122 326 2629 Tuesday-Saturday 10.30-5.30 Director: Lin Bloomfield

# FESTIVAL EXHIBITION KATHLYN BALLARD 26 FEB. — 13 MAR. '88


Village in Nepal watercolour 26 x 35cm

*Kensington Gallery*

39 KENSINGTON ROAD, NORWOOD S.A.
5067. TELEPHONE (08) 332 5752
DIRECTOR: JONATHAN WOORE
FESTIVAL HOURS:
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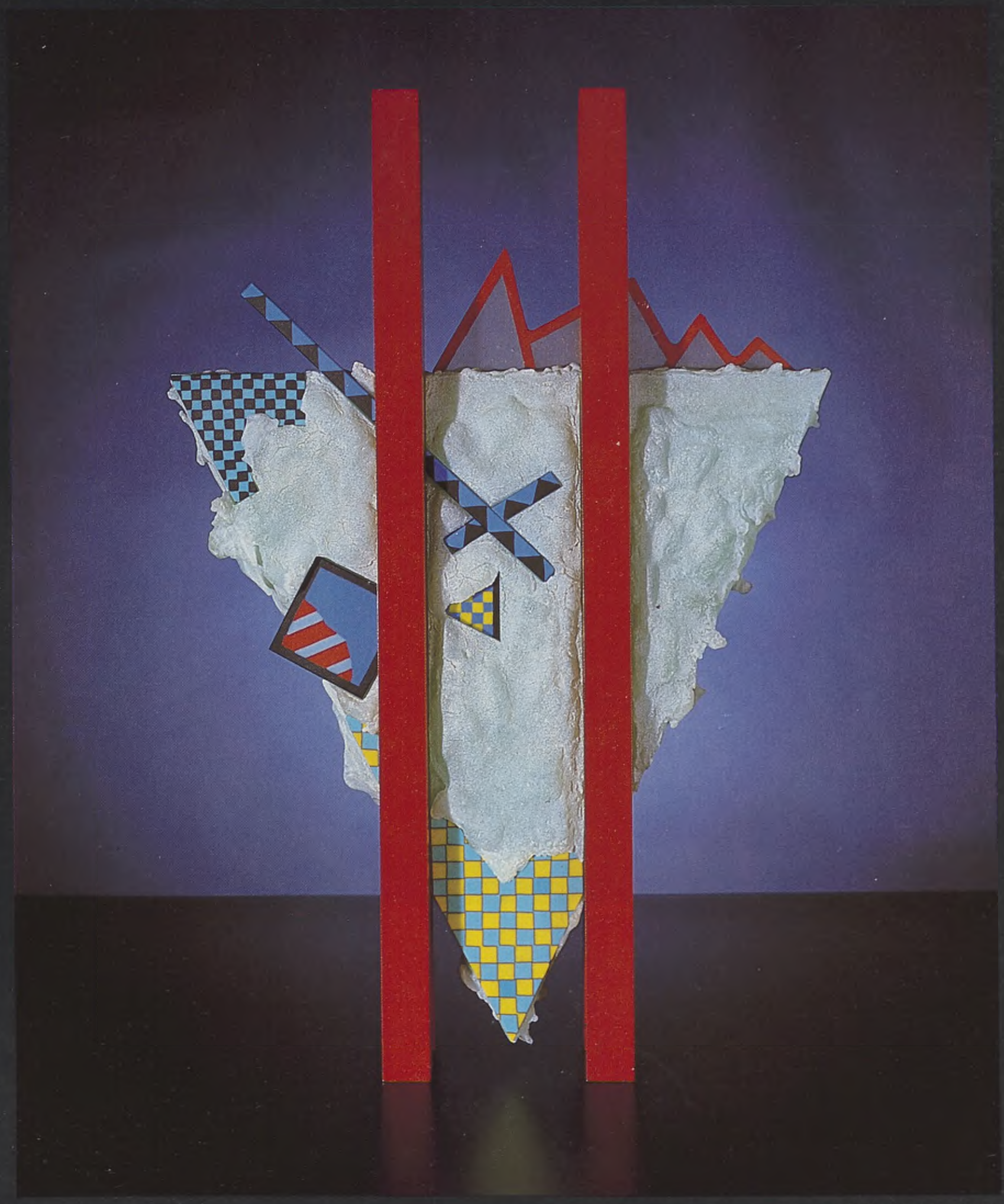

DRUIDS SITE NO.53 80 x 55 x 12 CM FUSED GLASS AND ALUMINIUM

The Cathedral No. 1 from 'The Ariosto' Oil and enamel on board 91 x 95cm

# RUSSELL PICK

3 — 27 March, 1988

ADELAIDE FESTIVAL OF ARTS

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# joyce scott ceramics

Heat Flow

height 54cm

## ADELAIDE FESTIVAL OF ARTS '88

## greenhill galleries

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

Between vessels 1987 pastels/gouache on paper 63 x 47cm

# JENNY BARWELL

# THE ART DIRECTORS GALLERY


This Land. This country 1987
oil on canvas 122 x 176cm


Tim Storrier

Capricorn Channel 102 x 150cm

# HENRY BARTLETT

Late sunflowers 54 x 70cm

1988 EXHIBITION

# Christine Hiller

WINNER OF THE PORTIA GEACH PRIZE 1986 and 1987

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FRIDAY 27TH NOVEMBER 1987 — THURSDAY 24TH DECEMBER 1987

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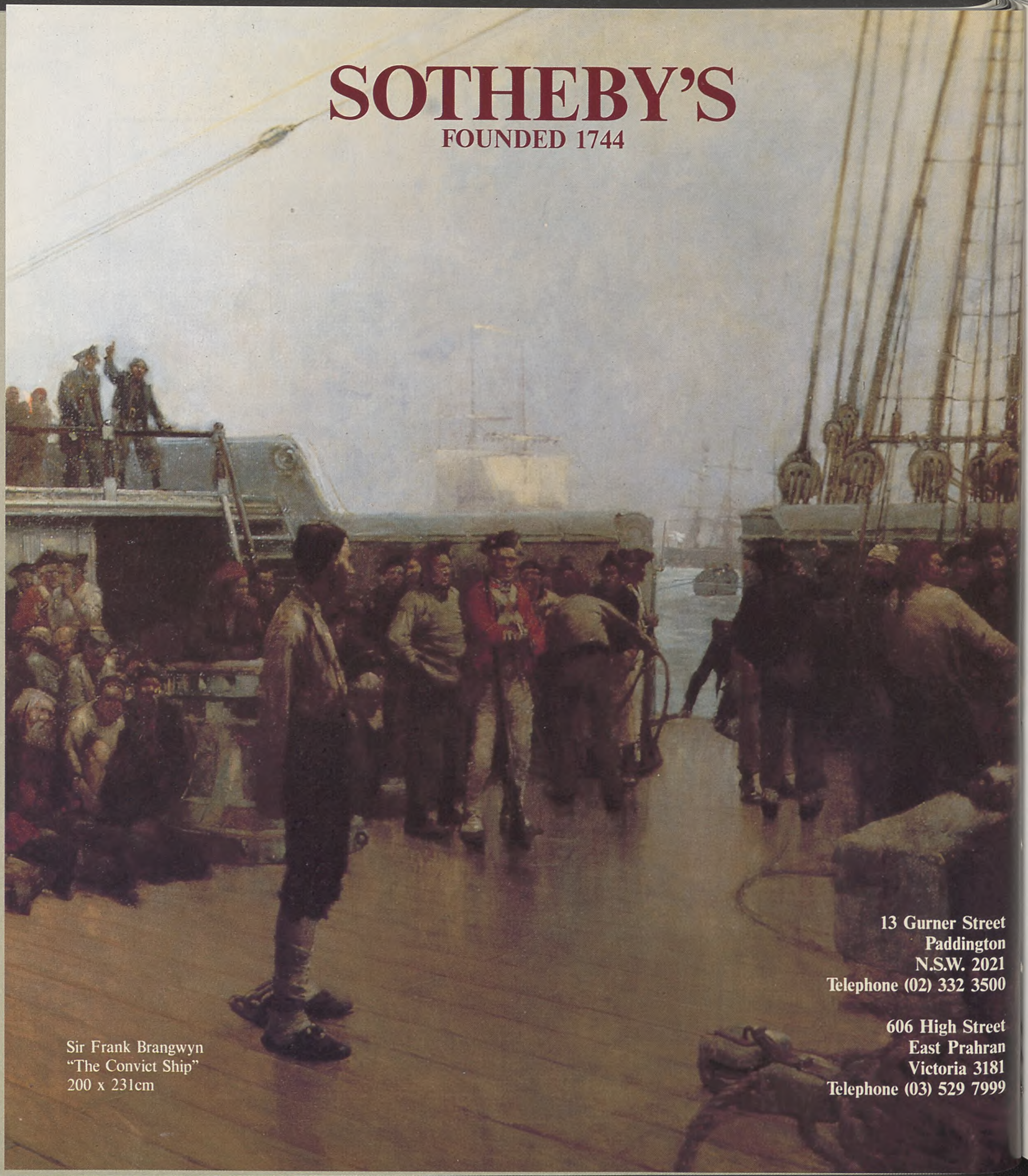

Sir Frank Brangwyn
"The Convict Ship"
200 x 231cm


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# COMMENTARY

## *A landscape of a painter: the Sidney Nolan retrospective exhibition*

Barrett Reid

FORGET THE WORDS. Forget if you can, in that first compelling moment when you stand before these paintings made over the last fifty years, all those words: the propaganda, the public relations, the fictions, the partial views. Return simply to the surfaces. For it is in the surface that the depth of art is to be seen.

The organizers of 'Nolan: Landscapes and Legends; a Retrospective Exhibition 1937-1987' have had to venture well over one million dollars to mount this huge collection of more than one hundred and seventy works and to exhibit it, accompanied by considerable documentation, in four venues in six months. It is inevitable then, and no criticism of all concerned, the National Gallery of Victoria, the International Cultural Corporation of Australia *et cetera*, that huge crowds have to be attracted (at $5.20 a head) if such an investment is to be justified. Hence the media circus: the endless interviews, the 'book of the film' (taped by Nolan, written by Brian Adams, published by Hutchinson), the television documentaries both English and Australian. The block-buster approach devours what it would praise; the journalist in need of a quotable phrase finds a performer ever ready to oblige, and while the circus lasts who is to care that plain fact is smudged and history overpainted.

Words, words, words. As we walk to this exhibition they swarm into our heads, buzz like blowies before our eyes. Only the schoolchildren endlessly de-bussed in their hundreds are likely to be unaffected by all this awful, if necessary, hyperbole. Perhaps a few of them, one or two here and there on various days, will skid to a stop before this work or that and bring to it what these paintings ask of all of us: an unshielded eye, a momentary suspension of an accumulated culture. 'If you want to know how strawberries taste', said Goethe, 'ask children and birds.'

Being neither, all we can do is to try, and ruefully acknowledge our probable failure, to set aside the history and myth, the propaganda, the heavy weights of fact and falsity, games playing, leg pulling, which

SIDNEY NOLAN SELF-PORTRAIT 1943
Ripolin enamel on hessian sacking 59.5 x 55.5 cm
Private Collection

surround the fifty years of this man's art and this man's scope.

Since Picasso at least, it is simply a part of our culture that many great painters have had to become as much part of the history of publicity as the history of art. Directly or indirectly they have had, from time to time, to work not only in the light of art but in the spotlights; ironically these spotlights cast dark shadows.

The exhibition opened in Melbourne at the National Gallery of Victoria on 3 June 1987, and continues for the next six months, in Sydney (11 August to 27 September), Perth (21 October to 29 November) and Adelaide (15 December to 31 January 1988). Sir Sidney Nolan was seventy on 22 April 1987, and this exhibition celebrates the fifty years of his career.

It is the largest, most thoroughly researched and most lavishly presented exhibition yet made of the work of a living Australian painter. The curator of the exhibition is Jane Clark, Curator of Major Special Exhibitions, National Gallery of Victoria, who will be remembered for 'Golden Summers: Heidelberg and Beyond' shown last year. She is also the author of the large and remarkable catalogue. With this exhibition and its catalogue Jane Clark has made a notable contribution to art scholarship.

Jane Clark, and the many others associated with this project, must have found formidable difficulties in trying, and succeeding as well as anyone reasonably could expect, to form a coherent view of the art of Sidney Nolan. One such difficulty is the immense amount of work and its location in so many countries. It is probably impossible for anyone, including Nolan himself, to possess a complete record. And it seems characteristic of this painter that he makes many, many versions of particular themes, visions, obsessions, and that, of these, perhaps only a minority succeed in capturing the quintessential image, the fully achieved painting. To locate this huge output, to sift it with discernment and to select exemplary works which provide both a reasoned and an illuminating introduction to a phenomenal talent must have been as demanding a task as any curator could face.

Without knowledge of the complete record no one can say categorically that the task has been a complete success. But from my own knowledge of the art and of the huge volume of its documentation, I am confident that this exhibition is a triumph for all concerned. Of course there must be reservations, and I will return to some of these, but here for the first time is an opportunity for us to experience most of the major achievements, except for some large works *in situ*, of one who must be seen as one of the great creators of this century.

Part of the importance of the exhibition lies in the previously unsatisfactory, because partial, state of public knowledge about Nolan's complete work. There have been a number of books and book-length catalogues. The best are those limited to a series or

to a particular period. Until now the general overviews have been seriously deficient and, in some cases, downright bad. If to this we add the fact that no public collection has acquired and exhibited the finest works of more than one or two of his many periods of work, we can understand why Nolan has been such a pervasive but elusive presence.

There is an irony here. Perhaps the most celebrated, certainly the most publicised, Australian painter of any time has been the hardest to know. Fame has not, up to the present, brought a real grasp of the work nor in its variety is this work truly known, accepted and loved. The name is famous, the work to some degree has yet to be placed in a coherent context. Great artists require great critics. Nolan has had great critics both in England and in Australia. But the best writing, to date, has been concentrated on certain particular aspects. This is true of English critics such as Kenneth Clark[1] and Robert Melville.[2] The best Australian work has been Bernard Smith's 1962 essay on Nolan's iconography[3] and Richard Haese's outstanding essay on the Wimmera paintings 'Under the Sign of the Plain and the Sky', 1983.[4] We still wait for a serious and extended overview of the work as a whole, for books of quality such as those on Arthur Boyd by Franz Philipp and Ursula Hoff.

It is only in very recent years that connoisseurship in critics and public collections alike has taken seriously a responsibility to make Nolan's painting, prodigious in its extent as in its originality, available to our understanding. This current exhibition provides an opportunity for many to share what until now only a comparative few have really known and celebrated: its final success will be to inspire a better representation of Nolan's work in our national collections and books which adequately reproduce and describe the work as a whole.

A short review of such a large exhibition is in danger, by having to select only some few of many particulars, of itself perpetuating that prevailing partial view of Nolan's achievement which I have criticized. Up to this date the newspaper critics, with even greater space limitations, have certainly failed to give an adequate account.

Most have concentrated on work done before Nolan was thirty. The exhibition itself is most generous with this period up until 1947, a period which includes the early abstracts, the collages, the St Kilda and Wimmera paintings, the wonderful drawings and sets for Lifar's ballet *Icare*, and the first Ned Kelly series.

I can devote only a few paragraphs to these separate, if related, early periods. What is confirmed is that in these first ten years Nolan was one of the very few genuine innovators, an artist who created a plastic language which although it had many sources was resolved into a style which was unlike anything else in art: it was no less than a new visual language. It was a language born out of an encounter between an eye schooled by Cézanne and Picasso with the light and the landscape of Australia.

> This is a very bright country, glittering in fact, and we might have lived in a studio in Paris or Berlin, for the amount of good it has done us. We all took the policy of Paris on, there was nothing else to do, but always was the thought we would learn to tell our own story.[5]

The earliest paintings, as for example *Woman and tree*, 1941 and *Luna Park*, 1941, succeed in making their own original grafts on to the tree of art which Cubism had planted. But with the prolific paintings of 1943 (which include what have become known as the Wimmera paintings) the tree struck roots of its own. Everything about these surfaces provokes a confrontation with previous ideas of what painting could do, with what surfaces could imply. It seems as if our horizons, our perspectives, our light have for the first time been released from European sensibilities and confront us with a completely new idea not only of what we look at but of how to look at it. The sheer frontality of these paintings is astounding.

There are many formal elements in the paintings of 1943 which insist that we see them as a group. The hanging in the National Gallery of Victoria tends to divide the work of this time into differenct sections and, to some degree, diminishes the overall effect. To my mind there are many more formal similarities between, say, the St Kilda paintings such as *Bathers*, the *Self-Portrait*, and the Wimmera paintings such as *Kiata*, than there are differences. They lose by being seen as separate groups.

Much as I love the Wimmera paintings I have to confess to some slight disappointment with them in this exhibition. Perhaps not enough of them have been included or perhaps it is a question of presentation. I first saw *Kiata* on the wall of Nolan's studio in Parkville, Melbourne, when I stayed there in 1946. It is now in the permanent collection of the Australian National Gallery. Seeing it again in this exhibition confirms my view that it is one of the central icons of modern Australian painting.

Another extraordinary painting is *Lublin*, 1944, a direct response by the artist to the first accounts of the holocaust. Painted against a Wimmera landscape is a frieze of a series of abstract spaces in which heads, agonized or masked, are confined. There are many things to interest us in this painting but I want here to refer to the compelling and original painting of these heads: a kind of painting which we would not encounter again until we saw those figures of Francis Bacon which began to be seen from 1949 onwards.

Only half of the Australian National Gallery's 1946-47 Ned Kelly series is shown in this exhibition. Inevitably the paintings do not look as well as they do in their finely arranged permanent location. But, once again, one goes to the beautiful surfaces. How subtle a painter Nolan has become in just a few more years. To the boldness and great formal lucidity of 1943 Nolan has now added a deeply sensitive and complex manipulation of the painting material, ripolin, itself. There is not one square millimetre of the surface which is not intensely painted. The modulation of tone in such quiet works as *Township* and *Landscape* adds yet another dimension to our knowledge of the landscape, the changing light becoming a metaphor for the passing of time.

There is a certain interest in comparing paintings from the artist's first Kelly series with later Kelly paintings. An opportunity has been lost by not hanging *Ned Kelly*, 1946 when its later version of 1955, which once belonged to Lord Snow *is* shown. In the later work the paint quality is subordinate to the famous image, that unforgettable joining of man and horse turned, by a twist of perspective, into a centaur, half-iron, half-hide.
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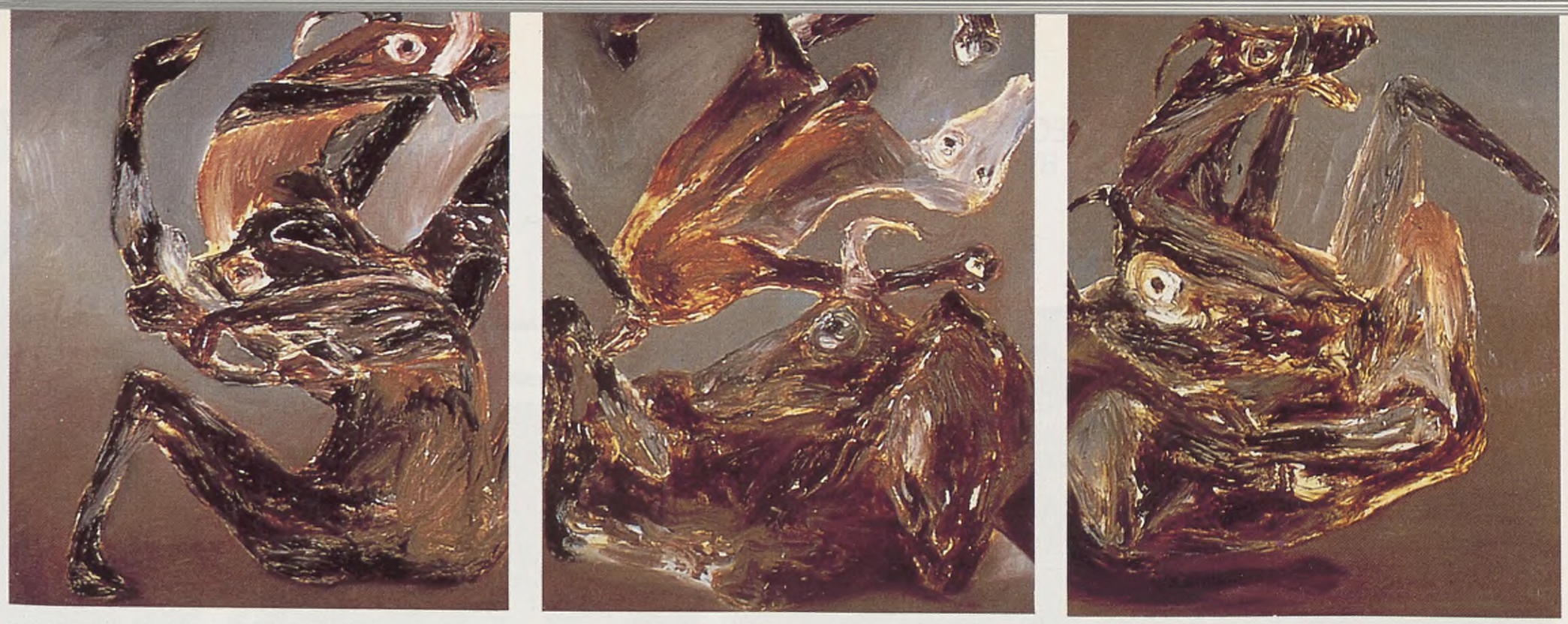
Each time I have visited the exhibition the crowds are mostly concentrated in the first half of the gallery. This reflects, I suppose, the lively interest in the first twenty years of Nolan's work. Among much that is familiar, Ned Kelly, Leda and the Swan, Burke and Wills, the Gallipoli series, there are a few surprises still left. Stop for a while before one of the familiar red ochre paintings of inland Australia as seen from the air. There have been countless reproductions of these and examples are regularly on view in public galleries. But the best of them is not so well known here. *Inland Australia*, 1950, comes from the Tate Gallery, London, and unfortunately is given only a half-tone print in the catalogue. The painting itself is a miracle, a masterly lyric of light playing on these strange, primeval crags. The light in a myriad hues seems to change before one's eyes, an evanescence playing upon an endless calligraphy.

But it was in the second half of the exhibition that I experienced the greatest surprise. I had not realized until now that 1966 was indeed an *annus mirabilis* for Nolan. In that one year he painted at some huge works of which four are shown here: all are made up of large panels (each 153 x 122 cm) painted in oil on hardboard: *Inferno* (9 panels), *Salt Lake* (4 panels), *Desert storm* (7 panels) and *Drought* (3 panels). These and the absent *Glenrowan* now in Pittsburgh were preceded in 1964-65 by the well-known and closely related *Riverbend* (9 panels) now in the possession of the Australian National University, Canberra. It is probable that this is the first time we have been able to see the complete *Salt Lake*, since, foolishly, three of its panels are owned by Alcoa while the fourth panel is in the Robert Holmes à Court collection.

While much has been written about *Riverbend*, all of these paintings require close and sustained attention. To my mind *Drought* (on loan to the Art Gallery



SIDNEY NOLAN DROUGHT 1966 Oil on hardboard three panels each 152 x 122 cm Art Gallery of South Australian, Adelaide loaned anonymously

of South Australia) is as masterly as any. it is a painting as complex in form as it is in its origins. From as early as 1948 Nolan had photographed the strange sculptures that intense heat and desiccation had made of dead animals in the outback. He had exhibited a series of drought paintings and drawings in 1952. Some are in this exhibition. One notes especially a beautiful drawing *Burnt carcass*, 1952, in which the macabre subject is transformed into something so fragile and gentle that the dead head seems to move into another and a living dimension.

In 1966 these earlier visions are cross-fertilized by another and much tougher sensibility, a sensibility which had learnt from the Ern Malley furore an experience of another kind of drought. He recalled Malley's cry: 'It seems we had substituted The abattoirs for the guillotine' and he spoke of creating an 'infernal' triptych. The same fury, and perhaps anguish, which produced *Inferno* created *Drought*. The energy of the painting is remarkable. Highly expressive but completely controlled we see a series of multi-dimensional forms, toughly modelled, placed in a complex formal sequence where the frontal planes are echoed in deep space.

Up until this point, 1966, there were very few paintings which did not capture my interest. And there seemed to be a few works whose omission I regretted. Obviously not everything which merited inclusion could be made available. For the record I noted the absence of *Runaway horse, circa* 1947, Nolan's direct homage to Conder's *Yarding sheep,* 1890, *Figures and wattle* an oil painted in 1964 and one of the few works in which the painter comments on a human relationship rather than on the singular figure in its landscape, and several of the finest paintings of the works on Gallipoli and related subjects such as *The myth rider* and *Soldier*, 1964, a painting of a lighthorseman now in the Art Gallery of South Australia. These last are among the most memorable of Nolan's soldier images.

From the last twenty years perhaps the most interesting works are two figure paintings, *Miner*, 1972, and *Ern Malley*, 1973. Both are oils on hardboard, both are of a head and upper torso painted with intricate, high-pitched expression against a plain background. The brush strokes are fluent, vigorous, savage, to which in the *Ern Malley* portrait is added a satiric edge. As we feel the force of these two paintings we are aware of a long journey. It seems the paradisal world of so many of the early paintings has turned into an inferno.

Among the latest works are a few which one would wish to see excluded. Two Kelly paintings of 1980 seem lightweight, even trivial, and there is a dismally dull *Sydney Harbour*, 1978. The large triptych *Burial of Burke*, 1985, has been highly praised by one eminent critic. Certainly the central panel achieves a memorable image, Burke's skeleton on a Union Jack, but the two accompanying panels are hollow and the paint quality generally is to be questioned.

The exhibition ends with a large and, at least to me, a haunting work: *Self-portrait in youth*, 1986. Here Nolan's use of the spray can, so irritating in much later work, achieves a delicacy and an echoing depth of colour to match the fade-out of the forms. The homage to Mark Rothko in this work is clearly intended and adds a wry dimension to the whole.

If we step back from the demands of individual works, we can see, in the long view, certain salient features. Nolan himself and many commentators, beginning with John Reed, have pointed to the painter's objectivity: that, at least in his landscapes, he painted just what he saw. Alongside this we now see that he was at the same time painting something else entirely: the ego in isolation. For this artist, much more often than not, the only thing which exists outside the hard edge of individual identity — Moonboy, Kelly's iron helmet, Burkes's bones on the flag — is the landscape. Paradise, its flowers, its horizons, ends where man begins.

The young Nolan was an innovator, one of the few who created an original visual language. His discoveries encompass a decade, 1937–47. From then on what emerges is a great synthesizer, analyzing with intelligence and intuitive verve the art of his time and taking from it the elements he needs. He plunders not only the history of art but his own original vision. In energy of paint, in beauty of surface, these works are sometimes masterpieces. They do not create, however, a new vocabulary.

Amongst living Australian artists only Arthur Boyd could provide an exhibition of such range, power and complexity. We now see that, like Boyd's, Nolan's vision is a tragic one. It is mocking (Ern Malley sticking out his tongue), it is cruel (Mrs Fraser bestial in abandonment) and it occupies a vast and arid inner space, as lonely as the surface of the moon. It is the peculiar triumph of this painter that when all the time we thought he was painting our landscape, our inland, our drought, he was at the same time painting a private interior space, reflecting, floating, dying. It is the silence after Auschwitz. It is a central fact of contemporary experience which we cannot avoid, even though our humanity turns away to seek other answers, other spaces.

[1] Kenneth Clark in *Sidney Nolan*, Thames and Hudson, 1961.
[2] Albert Melville: *Ned Kelly; 27 paintings by Sidney Nolan* (Thames and Hudson, 1964).
[3] Bernard Smith: *Nolan's Image,* London magazine, September 1962.
[4] Richard Haese: *Nolan, the city and the plain* (National Gallery of Victoria, 1983).
[5] Sidney Nolan in a letter to Sunday Reed, January 1944, Reed Papers.

Barrett Reid is a poet who has written extensively on art.

# RECENT ACQUISITIONS BY PUBLIC GALLERIES

JACK WUNUWUN BARNUMBIRR THE MORNING STAR 1987 ochres on eucalyptus bark
178 x 125 cm Australian National Gallery, Canberra

MAX BECKMAN OLD WOMAN IN ERMINE 1946 oil on canvas 150.5 x 80.5 cm
Art Gallery of New South Wales, Sydney Second Foundation purchase

# RECENT ACQUISITIONS BY PUBLIC GALLERIES

JEAN BROOM ABUNDANCE 1934 Bronze 130 x 68 x 7 cm Art Gallery of New South Wales

WILLIAM YAXLEY KEPPEL ISLAND 1986 Oil on canvas Queensland Art Gallery, Brisbane

# *Choosing between the painting's rage and curatorial madness*

Brenda Marshall

THE CURRENT NOLAN RETROSPECTIVE at the National Gallery of Victoria highlights the urgent need for some considerable reassessment of our expectations of curatorial projects. Especially there is a need to ask questions about what sort of interventions are to be made in the mounting of exhibitions, taking a locating look at the manner in which works of art are presented to the public.

I express the situation thus: a significant reappraisal of a body of work might be achieved if for a while attention were to be given to artistic madness, and the licence for curatorial madness were to be withheld. For it is indeed curatorial madness to attempt to present the work of Sidney Nolan as it is here: as the product of the male genius, one who is to be understood as the exponent of Australian culture in terms of masculine heroism; one who incorporates the Australian region — the Wimmera, the Outback, St Kilda — into the classical tradition of landscape; one who, as an originator of inspirational excellence, can locate the people's rawness in a tradition compatible with the Trojans, Narcissus, Rimbaud. It is a madness which seeks to take the painter at his word rather than by his works.

Curatorial commentary in this exhibition, set in neat blocks beside paintings and in staggered historical summaries, qualified not the least by a recreation of the artist's early loft studio, serves to evoke an emotional languor and fantasized nostalgia for a past given to us courtesy of Nolan the traveller, the evocateur, the cultural pathfinder. Thank God, it suggests, for an artist capable of reading poetry, worthy of the attentions of Sir Kenneth Clark, and able to profit from the attentions of patrons like the Reeds. As a way of presenting art and culture in Australia the presumptions are as conservative as they are opposed to the development of any sense of *why* exhibitions are of use to the viewing public in the first place.

Through the fictitious creation of a male subject — Sidney Nolan — in these terms as the originator of the works of art, shape is also given to the works as the product of that so-defined subject, and the viewer directed to such a finding. We are given an exhibition which sets up a fictitious casual account of paintings and then asks viewers to understand the effects in terms of that cause (what the Wimmera was like in the 1940s, happy days at St Kilda, our boys as Trojans at Gaillipoli). As well, and crucially, the viewers are so entrapped in the swampy warmness of the adulatory presumptions that they are left undefended against the often vitriolic, sometimes murderous, frequently raging physhic manipulations of Sidney Nolan's paintings.

That is, the curatorial position here is not simply ideologically archaic, it is also somewhat dangerous. For, by treating an artist as gleefully vicious as Nolan as one who is a sustainer of aesthetic quietudes and élitist stabilities, is to misdirect and ill inform. It is to operate a defence against the works' considerable contributions to our understanding of the effective life by pointing away from a knowledgeable interplay with the paintings to a study of an uncomplicated view of creative progress (the finale, under the title 'A Living Legend?' includes the comment: '...while Sir Sidney Nolan strides so purposefully and unpredictably into another decade of painting...').

Curatorial comment connects a painting of the self-satisfied gloat of a sated child who has cannibalized his source of satisfaction (*Narcissus,* 1947) to the servile sweetness of the classroom story of the beautiful self-involved Greek boy, seemingly without irony, thus deflecting attention from Nolan's ability to be in contact with an inner life of considerable intensity. Further, because, most probably, there will be no conscious acknowledgement for the viewer of the unloading of enmity by the painting on to the viewer, there will be a burdening of non-recognized participation in the effect. Contrary to most expectations, it is no safe project to walk through rooms containing the works of an artist such as this.

A further example. The 1943 *Self-portrait* is simply curatorially aligned to Viktor Lowenfield's 1939 book *The Nature of Creative Activity,* which Nolan had read and in which he had seen similar masks, the inference being, presumably, on the primitive as an influence, and on the association with the development of artist activity. However, the ferocity of this particular work comes from the operation of the evil eye — the eye which has an intensity of contained anger not yet capable of release through action, but operable through the visual damage achieved by the look. (It is in the magical transfer of power that the relation to masks and primitivism might well be sought.)

This is an exhibition which contains complex statements of anxieties of death through falling (*Death of Constable Scanlon,* 1946, *Icarus,* 1943, *The slip,* 1947), which are depictions of triumph and supremacy mingled with traumatized fear; there is sexualized triumph throughout the Kelly series, along with the exquisite play with transvestite fantasy in *Steve Hart dressed as a girl,* 1947. The early *Mrs Fraser,* 1947, places the woman in the stance of bestiality, prone to rape; the later *Inferno,* 1966, spreads womankind out in wounded muteness; female murder and shock at the revelation of the mutilating axe are opened in *Gippsland incident,* 1945. All this, and much more is played out against commentary detailing how Sunday Reed cooked rum babas and scones while Nolan produced great art, and against the artist's platitudes about the importance of symbols for Australia (and Nolan is the archetypal example of the artist who ought never open his mouth about his paintings).

Perhaps sometime attention will be focused on what we get — both good and evil — from paintings. Perhaps sometime a major gallery will find stimulation, not fear, in the reactions to the Tate Gallery's 1982-83 show of eighteenth-century Welsh landscape artist Richard Wilson, where curatorial comment was replaced by quotations on stands at the centre of the room reminding viewers that the social climate of the time was far from golden. But perhaps this time the central stands might contain quotations from psychoanalysts Melanie Klein, Sigmund Freud, Jacques Lacan, Wilfred Bion... Perhaps... ■

Brenda Marshall is currently working on her Ph.D., at the University of Melbourne.

# *Charlie Tjaruru Tjungurrayi : a retrospective 1970-1986*

Charles Green

IT IS NOW CLEAR that contemporary Aboriginal art is of major importance. Increasingly, paintings like these are located squarely in the centre of both what is most original in Australian art, and of what is likely to be of lasting value. This is reflected by continued buying for major public and private collections and high media visibility. 'Charlie Tjaruru Tjungurrayi: A Retrospective, 1970-1986' was organized for the Orange Festival of Arts by the Orange Regional Gallery and toured to galleries in Melbourne, Sydney, Armidale, Brisbane and Darwin. This superb show offers a closer reading than is usually possible of what is increasingly seen as a touchstone of Australian cultural identity.

Luis Buñuel, the surrealist film director, noted that one could live the full horror of Oedipus in one's head whilst at the same time dining formally with perfect manners. Tjaruru's paintings provoke the question: has the appreciation this work received really served the purpose of accurately reflecting its impact as major contemporary art? The underlying assumptions of the well-illustrated, slightly eccentric exhibition catalogue are about the possibility of a comprehending appreciation of the paintings based on an objective, reasonable viewing as 'art', whilst relying on our tactful agreement in skirting the issue of the hidden meanings in Tjaruru's work. Yet it is precisely the issue of hidden meanings that is the source of the disquiet and curiosity one feels which is also, in forms as different as the current revival of interest in alchemy in major exhibitions in the Northern hemisphere, to post-modern interests in Lacan, psychoanalysis, and the media, one of the most important themes in 'white' art.

Though in the catalogue essays the curators are at pains to construct the picture of a need for scholarship around the art — its authenticity, the need to grade the quality and perhaps control the production of Western Desert painting — it is doubtful whether all this sits comfortably with these paintings. One of the strongest impressions of Tjaruru's work is of its wilful, albeit powerful, ugliness. Although the one really large painting, *Tjitururnga*, 1981, glows and shimmers, all Rothko-red hues, most paintings here have a resistant, gritty presence that appears at the same time hard-won and disturbingly arbitrary. Smaller size seems to emphasize the uncompromising quality in Tjaruru's output. *Tatipatarnga*, 1975, is marked by the acid green-yellows, the watery unpleasant acrylic and by the

CHARLIE TJARURU TJUNGURRAYI MITUKATJIRRI 1980
Synthetic polymer paint on composition board 122 x 90 cm
Collection Andrew Crocker

ungainly, confrontational biomorphic shapes. Although the initial impression is of affinities with modernist painters like Paul Klee or William Baziotes, the images never seem to resolve into ideographs, but hover somewhere between pattern and cartoon. It is precisely the irritating quality of the works that marks out their power and their importance. Most of all, the similarity of these dry, difficult surfaces to Imants Tillers's canvasboards should suggest a contemporary relevance. This relevance would not be circumscribed by our appropriation of Papunya painting to signify a truly Australian cultural identity.

Tjaruru's paintings, like other Western Desert art, combine abstract decorative motifs with fewer, recognizably figuratively based symbols. The dots, arcs, circles, hatchings and repetitive infills that attract our attention to his paintings as genuinely Australian are obviously not abstract. The mystification and difficulty posed to 'whites' by the inaccessibility of meaning in fact is a large part of, in Said's phrase, the 'orientalizing' thrill of the exhibition. The apparent lack of this difficulty, and hence apparent lack of hidden meanings, is a part of the reason for the present discounting of Namatjira's art.

In his essay, Andrew Crocker distinguishes three levels of meaning in Tjaruru's painting. First, there are symbolic meanings. In *Mitukatjirri*, 1980, the concentric circles signify rocky outcrops. Second, at the level of allegorical meaning, the landscape represents an initiation story. Third, at the level of hermetic meaning, Crocker alludes to significations to which he and the gallery audience are excluded by the ritual requirements. It seems that it is here that contemporary commentary is at its weakest in dealing with Western Desert art like Tjaruru's. The absence of interpretation other than formal or narrative cordons the art from the contemporary culture addressed by these paintings. There are other paths to understanding than the revelation of tribal secrets.

First, if one assumes that one is being addressed by an artist concerned to communicate with white culture as audience, rather than paint simply for money (noting the extensive and surprising contacts Tjaruru has had with, amongst others, the performance artists Marina Abramovich and Ulay), then I am forced to see Tjaruru's art as more complex in strategy than it at first seemed. Immediately it is apparent that his works are the sites of psychic scenes of dreams, shadows and absences. Second, correspondences are suggested with other art that deals with closed meanings, like the Sufi poetry of Hafiz, or the mystical symbolism of light sources and angles in the Flemish painter Jan van Eyck. In Tjaruru, as in this art, concerns are not directly articulated, and the communication, which we should remember is directed to a non-initiated audience, is elliptical and oblique. It may be that these paintings achieve a provocation, putting the viewer in touch with something by a manipulation of the viewer's position, making *our* position, not the Aboriginal artist's, the problematic one.

The role of dots as infill in these paintings increases over the time covered by this retrospective. Coincidentally, we gather that the removal of 'dangerous' designs was accomplished more effectively over this period. The dots might be seen as the expression of absences, as the dressing up of invisible men. The role of sexual motifs is also significant. In *Mitukatjirri* the penile protrusion from the right-hand side breaks the decorative unity of the painting, establishing a more complex space behind the other

shapes. Disruptive, it is both irritant and clue, and it is the presence of such irritants that creates the quirky power of these paintings. Linked with this is the issue of control. The close cropping at the edge, the careful repetition of shapes and dots and associated calm, and the use of geometrical shapes as containers and restrainers, as safeguards, should also alert us to the fact that the dots, the infills, are places of danger. In a sense these paintings are the occasions for the exercising of power by the artist — for the public display of a magician's tricks. The resting areas — visually the narrative symbols — are positioned as submissive to active, moving absences, the dotted areas.

Charlie Tjaruru Tjungurrayi makes paintings that are deeply equivalent to Joseph Beuys's 'social sculptures'. These paintings are acts of appropriation, assertions of ownership. As Tjaruru says: 'If I don't paint this story some white fella might come and steal my country'. ■

Charles Green is a painter who lives and works in Victoria.

# *Tasmania review*

## Rob Horne

WITH HALF A DOZEN regularly exhibiting venues in Hobart alone it would obviously be extremely difficult — and uninformative — to give a bare list of exhibitions held in recent months. Instead I'll discuss a few selected shows from two major contemporary art spaces, the galleries at the School of Art and at Chameleon. These shows loosely gravitate around two particular themes that seem to be of widespread interest at the moment: that of the 'revaluation of fantasy' (perhaps more precisely the imaginative involvement of works and audience), and the perennial but increasingly relevant theme of 'Australian Identity'.

In the realm of 'fantasy' I'll begin with what seemed to me a fairly desperate failure: *The Gothic: perversity and its pleasure*, a touring show including pieces by Joanna Flynn, Fiona Hall, Fiona Macdonald, Jan Nelson, Susan Norrie, Joanne Ritson and Vivienne Shark LeWitt, curated by Robyn McKenzie, shown at Chameleon. This is a 'curatorial theme' show with a vengeance. A collection of extremely disparate works are drawn together under the attempted justification of an 'alternative tradition' to the dominant classics-derived Western tradition in the arts, an alternative for which the rubric is an unspecified 'Gothic'. The notion is an obvious transcription of the 'carnivalesque', which Julia Kristeva adopted from Mikhail Bakhtin as a model of social and cultural transgression. But where in Kristeva the idea, being fundamentally social, has some explanatory power, McKenzie's nebulous cultural 'Gothic' remains a mere gesture towards a desired (but absent) oppositional aesthetic.

The programmatic catalogue essay's selective use of highly questionable interpretations of writers like Jane Austen and Edmund Spenser to establish this 'alternative line' only confirms my suspicions. Mind you, I'm not criticizing the *pictures*; it's just that they seem to fit uneasily, if at all, into the theoretical space devised for them.

In Chameleon's foyer gallery, running concurrently, was a small installation of paper constructions by a young local artist, Andrea Potter, whose splendidly carnivalesque pieces (*Ball Gowns or Wall Flowers*) provide a rather interesting contrast to the larger show. These pieces reach out to their audience. You were invited to walk among, to encounter, to play with the works: the audience, in other words, was positively engaged on a ludic plane of imaginative involvement. And most seemed to agree that there was more fantasy — and certainly more pleasure — in this installation than in the rather grim rectitude of the *Gothic*. Perhaps the real perversity of pleasure is that when you try to invoke it rhetorically it vanishes whereas when a site of potential involvement is created it can be constructed.

In another mode, *Syllogisms: drawing upon fantasy and function* (School of Art Gallery) presented an eclectic selection of works manipulating the ambiguous areas where function and fantasy intersect. Also diverse (with works by Peter Adams, Olive Bishop, Nigel Helyer, Lorraine Jenyns, Helga Larson, Darani Lewers, Lutz Presser, John Smith and Peter Taylor, curated by Geoff Parr) this show interestingly combined craft traditions — strong in Tasmania — with concerns usually restricted to the Fine Arts. Naturally the works vary enormously in approach but good examples of the uses of such conjunctions are John Smith's furniture-sculptures, which exist in a space common to but distinct from both areas, and Lorraine Jenyns's *Teapot* series of ceramic artefacts, which fuse fantasy, function and a sharp irony. *Syllogisms* quite expressly sought to escape the sterile old fantasy/function dichotomy, to postulate some notions of different kinds of practice. Perhaps this would be a more hopeful direction to pursue than proliferating ersatz 'oppositional traditions' to some notional 'norm'; it is, in any event, far more interesting.

Discovering — or constructing — an Australian Identity has very largely been pursued in terms of landscape, and David Stephenson's photographic exhibition *Mountain/Sea* (Chameleon Gallery) both accepts and subtly reorientates this proposition. In my reading, Stephenson takes as his starting point that common feeling that antipodean landforms exert a pressure on perception, not only of the land but of ourselves; but by concentrating on the margins of this area — where sky cuts mountain and mountain cuts sea — he introduces a certain new dimension to the question. This land seems essentially alien, our hold upon it tenuous in the extreme, our involvement with it peripheral; where mountain cuts sea is perhaps the place where knowledge is constituted as difference: but it is also attractive to lemmings.

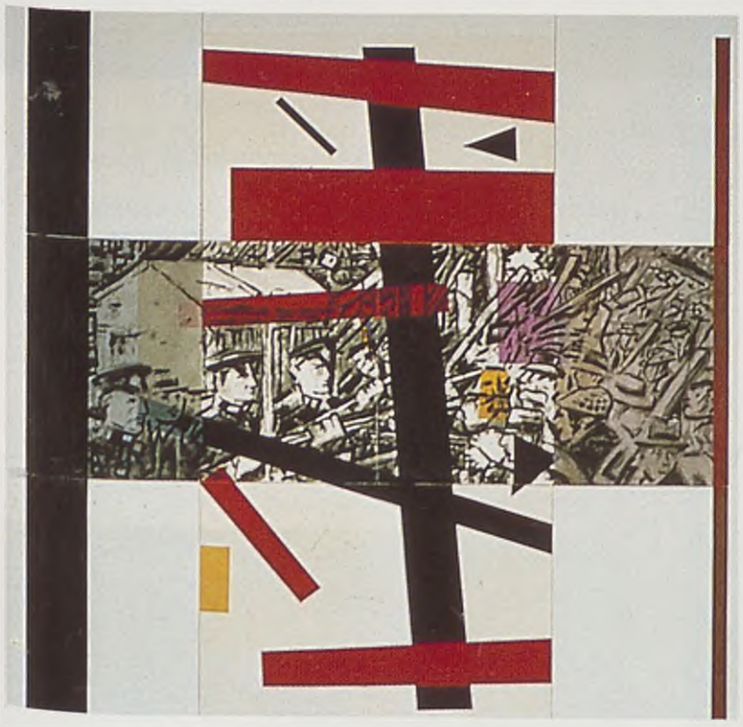
Also concerned with the 'Australian Identity' question, the last exhibition I'll mention is *The I.D. Show* (School of Art Gallery). Compiled by four guest curators (Ted Colless, Ross Gibson, Nancy Underhill and Rob Horne) who have selected works by one particular artist (Lindy Lee, Geoff Weary, William Robinson and Richard Dunn respectively) under the 'general editorship' of Geoff Parr, the show explicitly situates itself in an eccentric position on this debate. The distancing produced by its unusual structure, and the fact that it is as much a publication as an exhibition (the curators have all contributed substantial theoretical essays), allows it to stand back a little from the set terms of the 'identity' debate and to consider, as well as identifications, the inevitable excisions and erasures that such a construction involves. It thus provides a certain critical distance, a space for reflection and questioning, which seems now more than ever to be desirable, as we lurch unsteadily into 1988. ■

Rob Horne is a lecturer in the School of Art, University of Tasmania, Hobart.

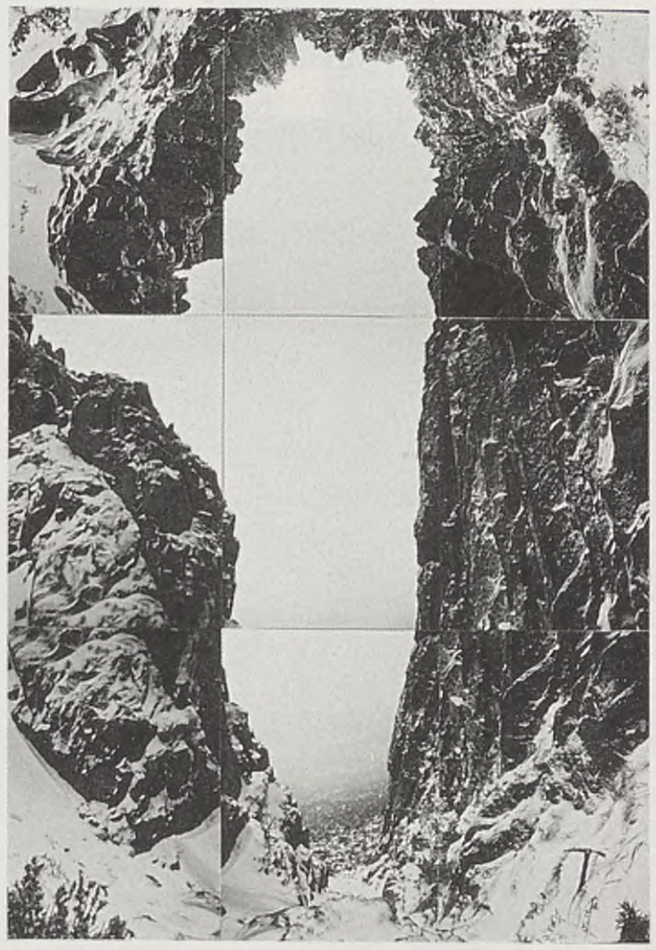
# TASMANIA REVIEW

*below*
ANDREA POTTER from 'Ball Gowns or Wall Flowers' Chameleon Gallery

*left*
LORRAINE JENYNS FROM THE CROCODILE'S POINT OF VIEW: A TOUCH OF GINGER from 'Syllogisms' School of Art Gallery

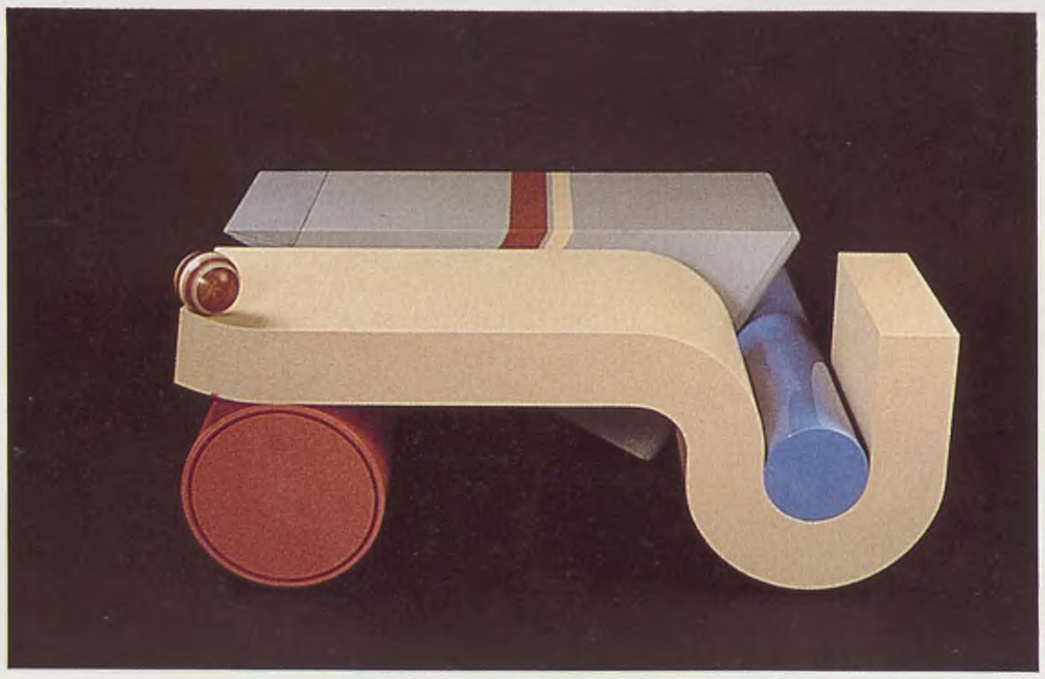


*above*
RICHARD DUNN UNTITLED 1986 (Historical Tropes) Acrylic on canvas 228 x 224 cm from 'I.D. Show' School of Art Gallery

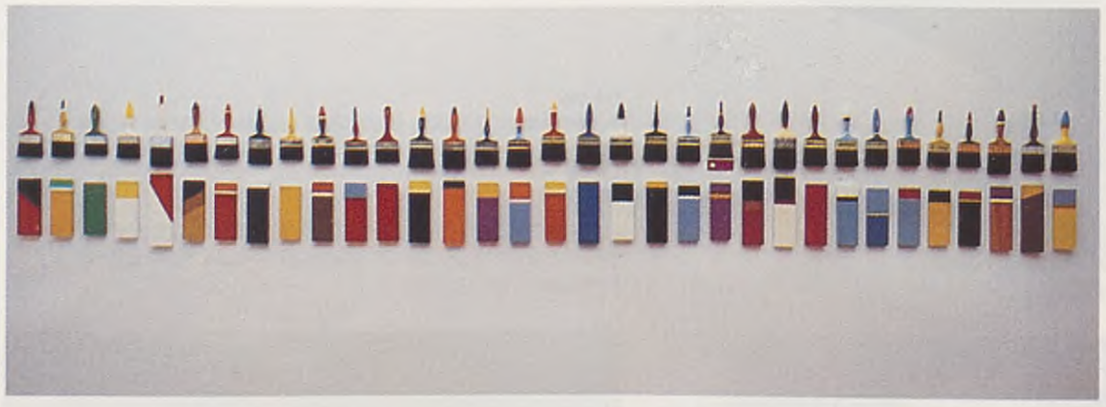


*centre*
DAVID STEPHENSON SELF-PORTRAIT AT AVALANCHE COULOIR 1986 Black and white photograph 100 x 70 cm from 'Mountain Sea' Chameleon Gallery

*right*
JOHN SMITH CONTOUR TABLE from 'Syllogisms' School of Art Gallery



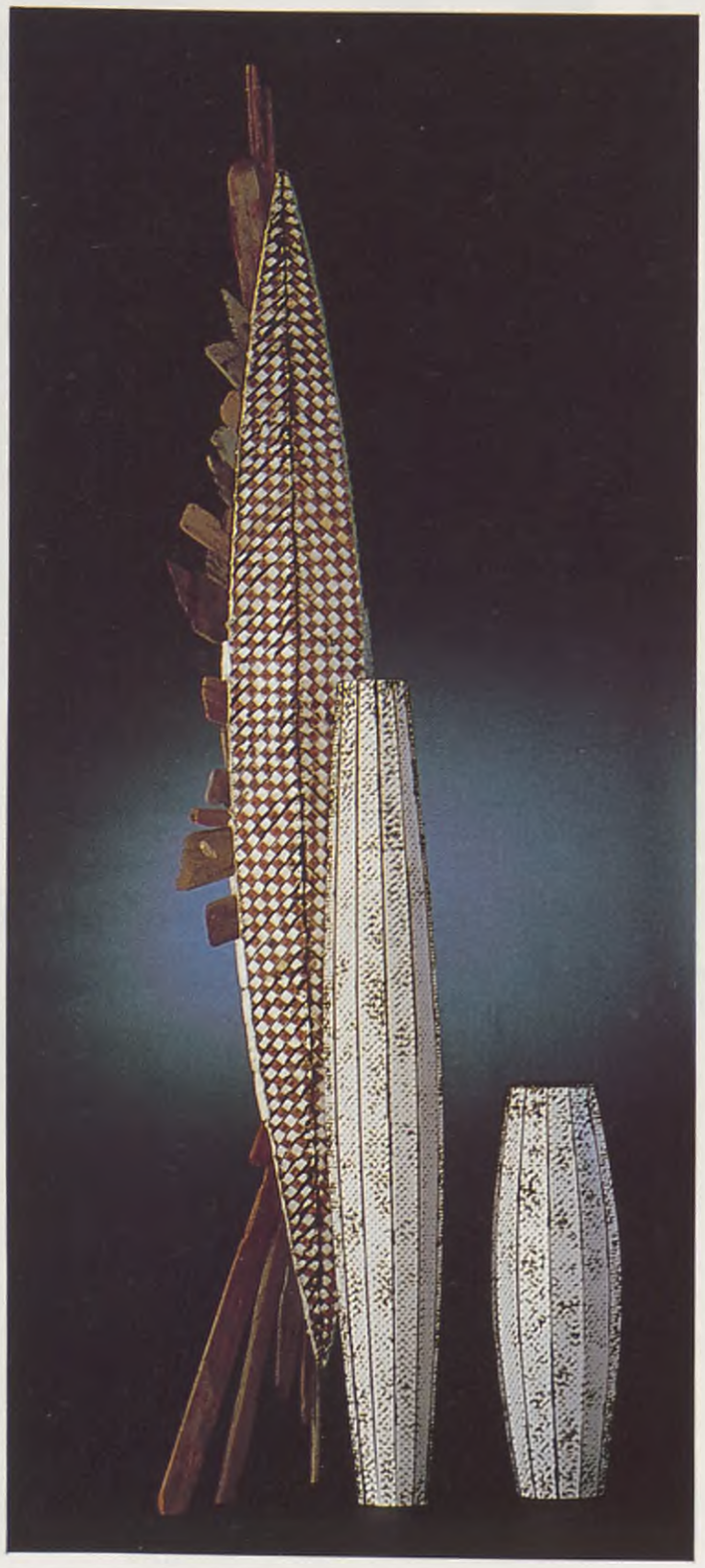
# EXHIBITION COMMENTARY
# PUBLIC GALLERIES



*top*
ROBERT MACPHERSON SCALE FROM THE TOOL COLOUR GROUP 1977-78 House painting brushes
University Gallery, Melbourne University
Photograph by Terence Bogue

*above*
CHARLIE TJARURU TJUNGURRAYI WARLUNGURRU 1983
Synthetic polymer paint on canvas 122 x 91 cm
'Charlie Tjaruru Tjungurrayi: a retrospective, 1970-1986'
Collection Vessa Playfair from the exhibition reviewed on page 185.

*above*
ANNETTE MESSAGER LES PIÈCES MONTÉES
1986 painted/dyed cloth and photographs
308 cm (height) 164 cm (height)
'French Survey Show' Ivan Dougherty Gallery, Sydney



*above*
VICTOR MEERTENS WHENCE SUCH TENDERNESS 1986
Corrugated iron on wooden frame 285 x 150 x 80 cm
'Painters and Sculptors' Queensland Art Gallery

*left*
TOM RISLEY TOTEM VII Recycled wood
467 x 165 x 80 cm 'Painters and Sculptors'
Queensland Art Gallery, Brisbane

# EXHIBITION COMMENTARY
# PUBLIC GALLERIES

*above*
RUFINO TAMAYO
DOS PERSONAJES
Mixograph 1978
97 x 173 cm 'Man Sun Space: Graphic Art of Rufino Tamayo'
National Gallery of Victoria, Melbourne
Collection of Professor Derek Denton at the Howard Florey Institute

*right*
GRAEME ROWE
DIGNITY AND GRAVITY
1987 Oil on canvas
238.5 x 212.5 cm
'Survey 8'
Geelong Art Gallery

*above*
JOHN PERCEVAL
WAITING AT MURRUMBEENA STATION 1944
Oil on composition board
69 x 38 cm 'Innocence and Danger: An Artist's View of Childhood'
Heide Park and Art Gallery

*left*
FRED WILLIAMS
MY GARDEN 1965-67
Oil on canvas
152.6 x 183.3 cm
'Fred Williams: a retrospective'
Australian National Gallery, Canberra

# *Ken Whisson paintings 1957-1985*

Carolyn Barnes

SPREAD THROUGH THE LABYRINTHINE interior of Heide, thirty years of Ken Whisson's painting is at first elusive. In a gallery space made up of pockets there is little opportunity to take an overall view. Slowly the threads begin to appear — wrapped around Whisson's notion that all art is predicated on a political consciousness. Whisson, whose links to leftist politics and the anti-war movement have been strong at times, ruefully accepts that his work is not obviously political, except in his own comprehensive understanding of the term. Its most basic concern is the relationship between the personal and the social, between the individual and the world.

*Kitchen table*, 1982, exemplifies Whisson's approach. As a notion 'kitchen table' suggests domesticity, but these tables sit in a landscape with a town, factories and fields. Objects sit on the tables. The closest ones are recognizable as books, jugs and cups. By the centre of the canvas they lose their identity and become indeterminate forms, the prototypes of the iconic factory shapes just beyond. As the table tops become the landscape, Whisson stresses the proximity of the personal and the social. A domestic situation unfolds into a communal, industrial and economic one. For Whisson the artist's formal vision makes the links, highlights proximity and draws the parallels.

Whisson's formalism is never simply a matter of aesthetics. The freedom to manipulate space, colour and form allow him to incorporate attitudes to his subject into his work. A formal vision becomes a kind of knowing and Whisson speaks of art as an instinctive, non-intellectual practice.

*Thoughts as they are about to appear*, 1984, offers a clue to the link between images and ideas for Whisson. Its abstract shapes are similar to those in other paintings of this time but lack the final detail and moulding which transform them into iconic substitutes for objects in the real world. The work demonstrates how Whisson's painting of things — their conceptualization as images — constitutes understanding, an analysis, the forming of attitudes.

Clear distinctions divide Whisson's career into periods. Before the late 1970s his work was mainly figurative, featuring stridently distorted figures in simple landscapes or interiors. Except for a brief engagement with non-objectivity in the late 1970s, his paintings since have been landscapes, sometimes rural, sometimes urban but generally with the people removed.

Whisson's images have a strange anonymity. Figures are roughly painted silhouettes. Landscapes become a few crudely painted bands. Interiors are a collection of abutted planes of monochrome paint with walls, floors and ceilings demarcated by a single line or the meeting of two colours. Since the early 1980s his paintings have been more like drawings. Organized like the page of a sketchbook, multiple views are drawn roughly in paint in a schematic manner linked to his earlier work.

Whisson's approach thus diverges from other Melbourne figurative painters of the 1940s, 1950s and early 1960s. Whilst he shares their disdain for mimesis, their concern was for specific even local phenomena. By removing traces of the particular from most works, Whisson presents a world of inextricable, intrinsic relationships. Whisson's attraction to Marx comes into focus and Marx's unequivocal belief that basic social forces shape the consciousness of men and not the reverse.

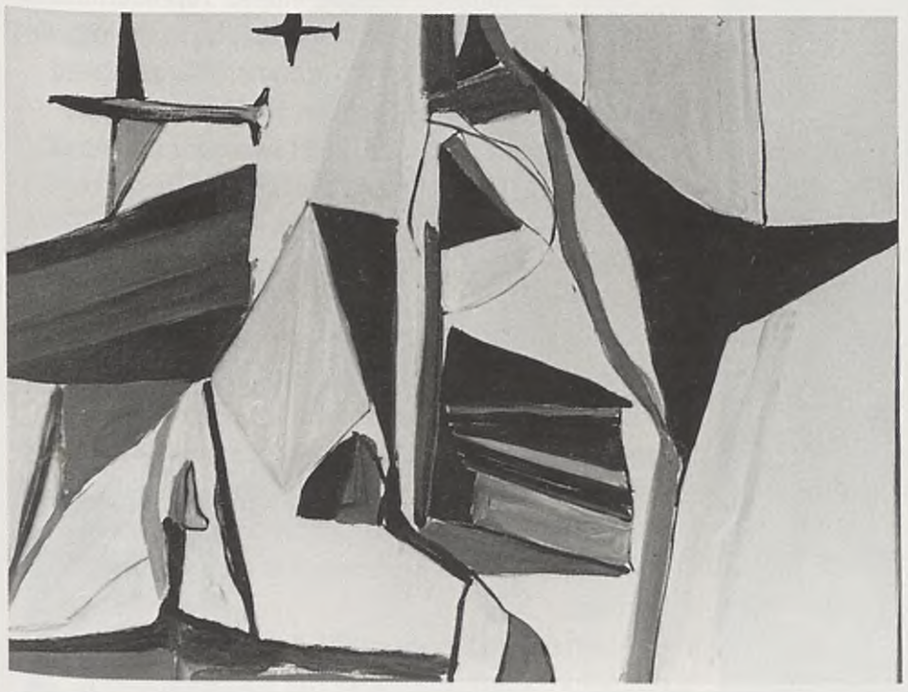
The strong relationship between individuals and their context is starkly revealed in Whisson's work. His paintings are additive, they operate like ciphers, underlining the interplay of personalities, the interrelation of people and environment, the interaction of personalities within an environment. Despite the title, the figures in *Two women in motion (second version)*, 1962, are peculiarly immobile in their thickly painted setting. Stuck in a turbid substance which is fast setting they are snared by their physical context.

KEN WHISSON SUBURBAN HIEROGLYPH LANDSCAPE
1985 Oil on canvas 119.8 x 99.8 cm
Courtesy Watters Gallery, Sydney

Everywhere the symbiotic relationship between people and their environment is pushed to the fore by an absence of detail. In *Figure in a landscape, circa* 1958, the relationship between figure and landscape is absolutely essential — no other alliance exists. The figure addresses the viewer with its face and the landscape with its gestures. A scrubby, grey cloud encircling the figure's head ties its psychology to the landscape. No keys to the quality of the nexus are present, just the statement that there is a connection. In Whisson's recent landscapes physical milieu almost functions as a synonym for the individual and communal.

Whisson has rarely gone in for seductive painting, though *Jean's farm*, 1973, with its passages of exotically smeared paint, and shivers of pale blue next to iridescent orange proves he is quite capable of it. He seems more concerned to deflate the fantasy of painting whilst drawing attention to its power. Most of his canvases are booby-trapped. Whisson's expressionistic style makes representation tenuous enough but within each fragile system of depiction, where a differently coloured band equals a new distance or a separate part of the landscape, any mechanism for suggesting space or form, once established, is prone to break down.

A horizontal line will fall away abruptly. The line of a floor or shore twists sharply in direction as it passes behind a figure. In the recent calligraphic paintings the whole system of space, initially flawed with unruly sections which project up or fall away from the flatness of the white canvas and the schematic designs which cover it, crumbles altogether when the viewer comes too close. Space in his work is a localized logic. Like Paul Cézanne, whom Whisson has admired, his viewpoint is shifting and relative rather than universal. As Whisson has gone on painting, the complexity of his canvases has increased and he now handles intricate networks of space,



KEN WHISSON FLAG OF MY DISPOSITION NO. 7 (FLAG FOR A SMALL AND LETHAL AIR FORCE) 1979 Oil on canvas 90 x 119 cm
Collection of James Baker, Brisbane

KEN WHISSON FIGURE IN A LANDSCAPE c. 1958 Oil on composition board Collection: Heide Park and Art Gallery, Melbourne

colour and line with considerable dexterity.

In the catalogue accompanying the exhibition curator Bernice Murphy addresses the artist's absence from the mainstream chronicling of Australian art constructed by written histories, museum collections and survey exhibitions. Whilst such omissions are regrettable their cause is evident. Whisson studied with Danila Vassilieff after World War Two. As a young artist his immediate foreground included Danila Vassilieff, Joy Hester, Albert Tucker, Sidney Nolan, Jost Bergner, John Perceval, Noel Counihan, Vic O'Connor and Arthur Boyd, but the connection was too peripheral to warrant his inclusion in their story.

When this group dispersed in the late 1940s Whisson worked alone and his painting did not easily fit contemporary trends. In addition Whisson has spent long periods out of Australia and now lives in Perugia, Italy. Individuality admits certain artists into the mainstream but Whisson has rarely been among them. Writers who have discussed his work have cast him as an outsider and his *oeuvre* as a sustained but private investigation, though his interests can be seen to parallel concerns broadly pursued by Australian practitioners.

Whisson shares with his associates of the 1940s utilization of an expressionist style and the rejection of abstraction by Melbourne figurative painters of the 1950s. The starkness of his work is similar to some Nolans and to the work of John Brack and Charles Blackman. Whisson has lived through times in Australia when art meant little to most people; he has supported his painting with itinerant work and experienced periods of critical and curatorial neglect. His work echoes a certain austerity and has developed unfettered along risky paths. His capricious space highlights an unease with axiomatic pictorial systems and his cynicism for rules approximates the content-laden misuse of a formalist vocabulary which appears in the paintings of Robert Rooney, Dale Hickey and Peter Booth of the late 1960s.

Whisson flouts basic conventions of painting. He paints figures and objects first then lays his backgrounds down around them, ruthlessly obscuring the delicacies of a brushed edge with thick overpainting. His works feature considerable amounts of black. Black borders and describe shapes. It is used to draw lines and mixed in streaky concoctions with other colours, particularly in recent works like *Suburban hieroglyph landscape*, 1985. Here black pollutes the whole image, tainting colours and enforcing a graphic quality. The black fights the pristine aura of lemon and pale blue, destroying illusion and foregrounding the process and presence of painting.

An honesty pervades all these works. Whisson avoids the inflated, bravura statement and begins from a wholly unpretentious base. His paintings are small (rarely over a metre square) and he seems to constantly limit his means. Colours come straight from the tube and operate in a range sometimes leaden, sometimes bleached, augmented with a few brighter colours. This is not a mark of unadventurousness. The paintings possess a kind of courage that avoids the simply pleasing.

Any lack of sensuality is compensated for by the quirkiness of each image, their polarized tension. Whisson's works are a meeting of polarities — he prefers to call them dialectics in appreciation of the brilliance of Marx's concept. Painting meets drawing, space meets flatness, simplicity meets complexity, logic meets eccentricity. Whisson also clashes various modes of representation: the expressive meets the graphic and technical, schematic forms are juxtaposed with the lyrical and evocative. These confrontations are not wholly solemn; there is a joviality to them, a conversational quality.

This exhibition is an important one and a substantial catalogue accompanies it. The catalogue consists of an essay by Bernice Murphy and excerpts of interviews with Whisson. Each page is divided into two columns. The left is Murphy's essay, the right Whisson's comments on his life and work; a bracketing which effectively allows the artist to 'speak for himself'. The catalogue is satisfying in unexpected ways. The tendency on the occasion of a major retrospective is to set the record straight in terms of biography, content and style. This essay is tantalizingly open-ended, the catalogue a considered meeting of analysis and information. Its tone is suggestive and provisional, opening up territory around Whisson's work rather than closing it off. ■

Carolyn Barnes is a lecturer in the School of Art, Prahan C.A.E., Melbourne

# Book reviews

## James Gleeson: Landscape out of Nature

by Lou Klepac
The Beagle Press, Sydney, 1987
ISBN O 9594209 7 5 $39.95

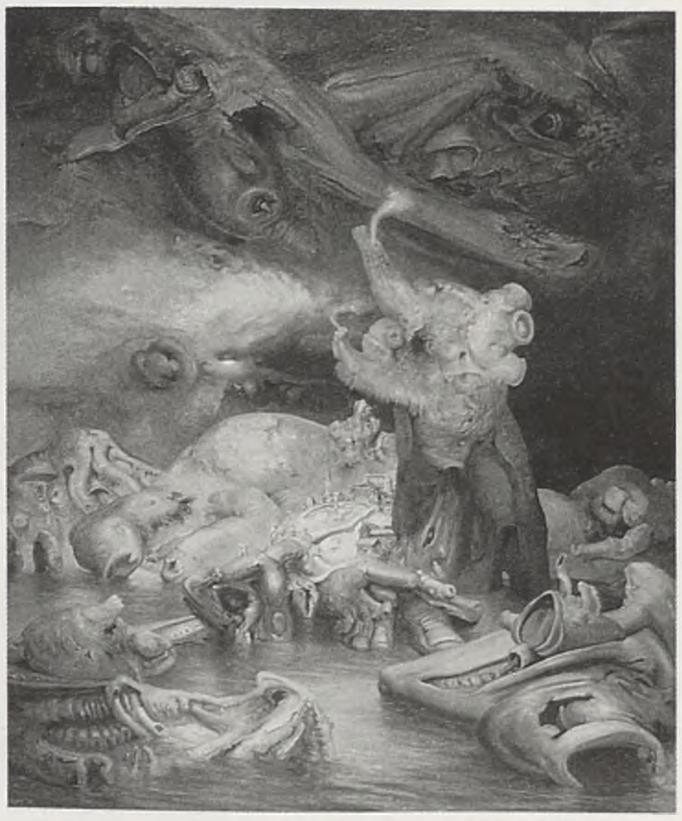
Reviewed by Imants Tillers

'CHATSWOOD' IS WRITTEN LARGE on the recent Pataphysical map of the world. On the Planisphere of the Pataphysical world (dated May 1960), 'indicating the present Cures, Sees, Missions and Provinces established by the College of Pataphysics' we note that the 'Provediteur General Propagateur aux Iles & Ameriques' is Roger Shattuck in Austin, that the 'Residence du M. Duchamp' is in New York and that the 'Provediteur-Propagateur en Australie' is Ross Chambers in Chatswood.

This state of affairs would not disturb James Gleeson who in the equally quiet backwater of Northbridge, a Sydney suburb not far from Chatswood, has since August 1983 (when he was already aged sixty-eight) produced one of the most visually stunning and impressive bodies of work in the recent history of Australian art. Eighty large, complex, allusive paintings whose detail and finesse reveal an old-master technical virtuosity which belies the speed of their execution. 'Late' Gleeson, like 'late' Philip Guston and 'late' Georgio de Chirico is a phenomenon which defies comprehension. This book by Lou Klepac is a welcome introduction to this 'supernova' in our midst, soon to be followed by a more detailed and scholarly study of Gleeson by Renée Free.

The book focuses on the paintings themselves through generous colour reproductions which are often matched with the black and white charcoal drawings which preceded the painted work. This deliberate juxtaposition of the schematic drawing and the 'fleshed-out' painting makes us ask of the drawings: what is missing from this world? The answer is colour, mood, surface, nuance, allusion, meaning and presence. Klepac's own introductory note is disappointing in that it assumes a narrow and all-too predictable response from its potential audience — that of horror and repulsion. The interview with Gleeson is more interesting because of Gleeson's own unique and witty viewpoint but many promising issues are not taken far enough by Klepac. For example consider this interesting excerpt from the interview:

*L.K.:* In retrospect, your pursuit of Surrealism seems more like something which might have developed in Melbourne rather than Sydney. Were you conscious of a difference in approach to painting by the painters working in Melbourne and Sydney in the 1940s and 1950s? Melbourne painters seem to me to be more subjective.



JAMES GLEESON SOMETHING IS GOING TO FALL LIKE RAIN
Oil on canvas 198 x 172.5 cm

*J.G.:* I made my first visit to Melbourne in the summer of 1940-41 if I remember correctly. I met Nolan, Tucker and the Reeds, and of course spent time at the National Gallery. I knew very little about Melbourne or its artists at that time. I wasn't in a position to notice differences between the cities. That awareness only developed as a result of the annual interstate exhibitions of the Contemporary Art Society. I noticed that Melbourne artists, like Nolan, Tucker and Boyd, were drawing something from the surrealist experiment but they were adapting it to the Australian situation. They were naturalizing it, giving it Australian citizenship by fitting it into an Australian idiom. Sydney, on the other hand, tended to look outward. Its artists are more likely to think of themselves as part of the international community.

I think it is the Melbourne artists who developed the landscape tradition, through Nolan, Boyd and Williams — and Drysdale, of course, was trained in Melbourne. In Sydney, interest tended to focus on theories, or ideas about art. It produced an archetypal expressionist in Tuckson, it was the cradle of the local abstract movement and — in my own work — of Surrealism.

Here Klepac misses the golden opportunity to develop a major issue in Australian art — to compare the propagation of the idea of the vast, arid but myth-laden interior of Australia as depicted in the works of Nolan, Boyd *et alia* with the contrasting and less parochial vision of their contemporaries — artists such as Klippel and Gleeson. It is amusing to contrast Gleeson's wet, fecund, littoral visions of an endless coastline to the dry, interior representations of the Antipodeans whom (incredibly) in the eighties we are still struggling to overcome. The so-called Australian landscape tradition has been long discredited in the eyes of at least two generations of Australian artists despite constant critical attempts to keep it afloat — English critic Peter Fuller's *The Australian Scapegoat* being the latest such attempt. Also with the spectacular growth of contemporary Aboriginal art from centres such as Papunya, Kintore and Yuendumu in the Central Australian Desert, in a truly original, abstract-like art which is simultaneously representational and symbolic, it could be seen that 'the interior' is being finally reclaimed from our expatriate artistic tyrants by its real owners. Gleeson is wise to nominate the coastal fringe as his own.

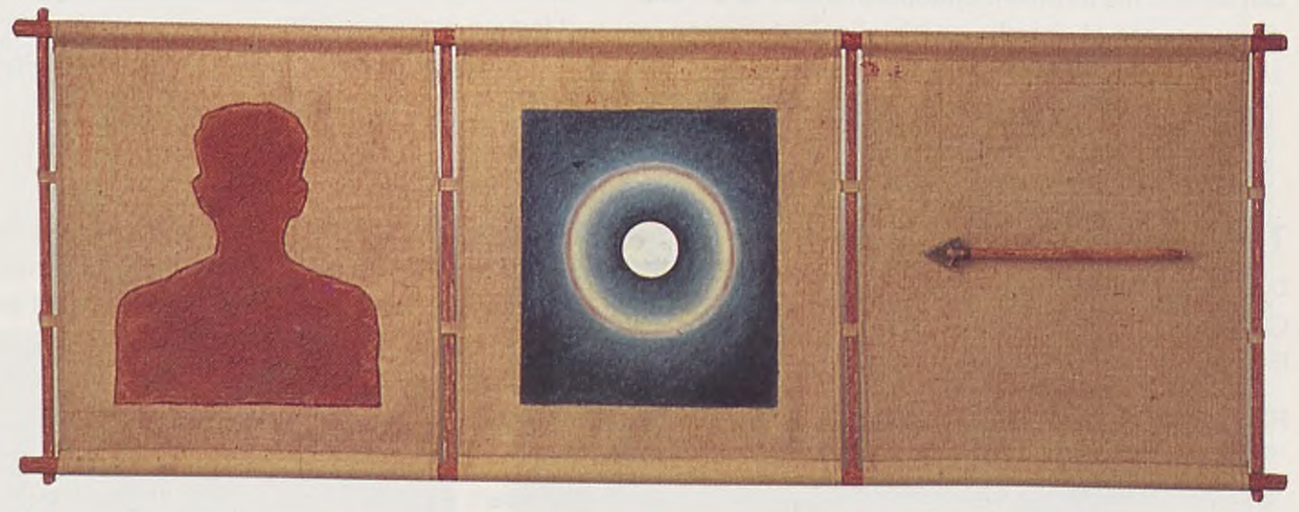
Given Gleeson's deviation from orthodoxy, it is not surprising that he does not figure in Juan Davila's succinct lampooning of the popular myths of Australian art in his notorious painting *Fable of Australian Painting*, 1982–83. In this compendium of Australian art, the Chilean-born artist parodies Hans Heysen, Sidney Nolan, Albert Tucker, the Australian National Gallery, Aboriginal art, John Brack, Fred Williams, Russell Drysdale and Arthur Boyd among others but not Gleeson. If it is any consolation, Gleeson's art and outlook is of far greater relevance to the contemporary art scene today than any of the artists enshrined in Davila's masterpiece and it is perhaps this aspect of Gleeson's achievement that Klepac's book fails to touch upon.

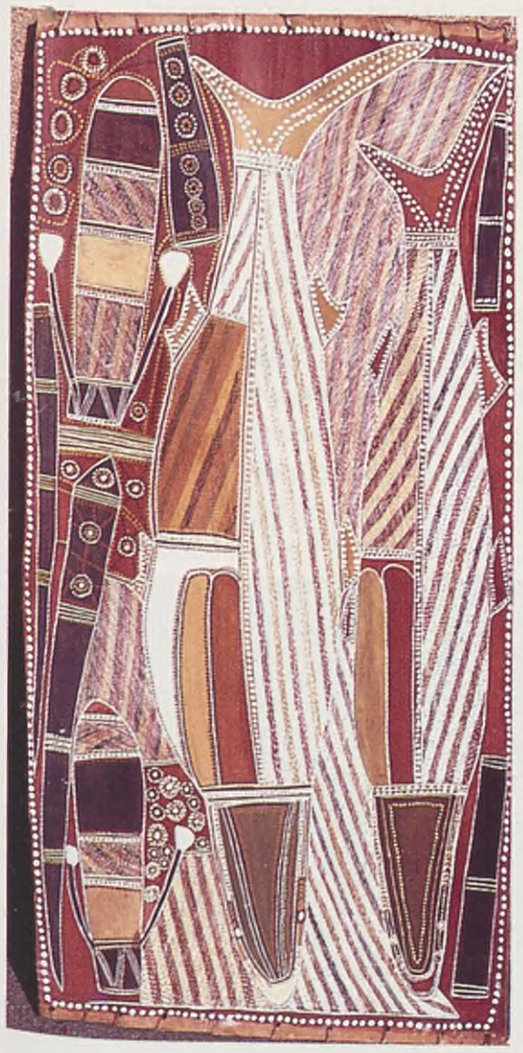
There is even a surprising relationship to Davila's own work in Gleeson's use of quotation. While Davila uses quotation for a critical purpose, it is in his compositional method (i.e. in the seething mass of signifiers which constitute the dense pictorial surface of his paintings) that the relationship with Gleeson is most apparent. We could call this unending semiotic metamorphosis *chaoplasma*. However, while Davila indexes his visual references with their authors' names and on a superficial level addresses familiar issues and fashionable styles, Gleeson makes no such concessions to his audience. His quotations from art history are erudite, often obscure, sometimes extremely specific yet his practice constitutes neither pastiche nor parody. It is as if his metaphor of transformation ('landscape functions like an organism, which in a sense I feel it is') has been extended to art itself. Gleeson's paintings act like black holes, vortices into which the half-remembered substance of art history is absorbed, digested and transformed within the unfolding fabric of an endless vista.

# EXHIBITION COMMENTARY

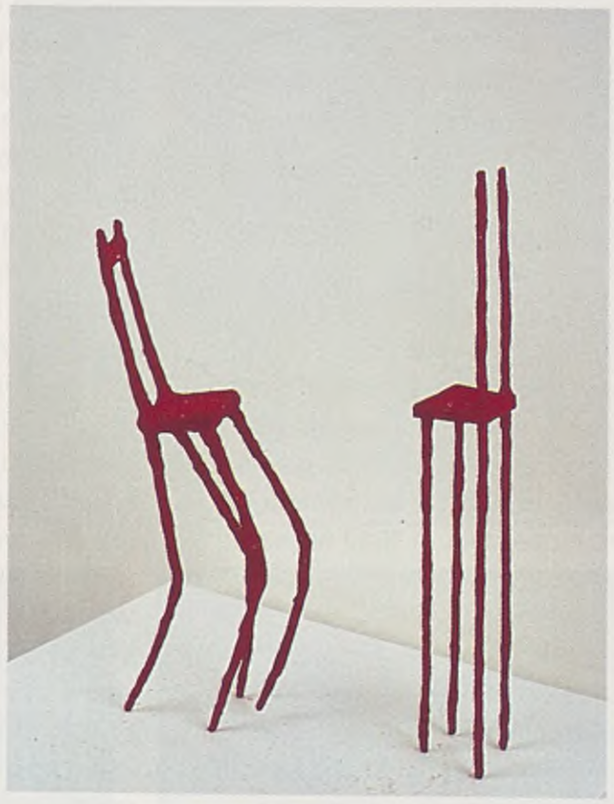
*right*
TIM JOHNSON
THE GIBSON DESERT
WITH DETAILS OF A
TIBETAN RUG
1987
Acrylic on linen
Tolarno Galleries,
Melbourne

*far right*
HOSSEIN
VALAMENESH
HUNTING BY
MOONLIGHT 1987
Oil and mixed media
on jute
81 x 214 cm
Bonython Meadmore,
Adelaide



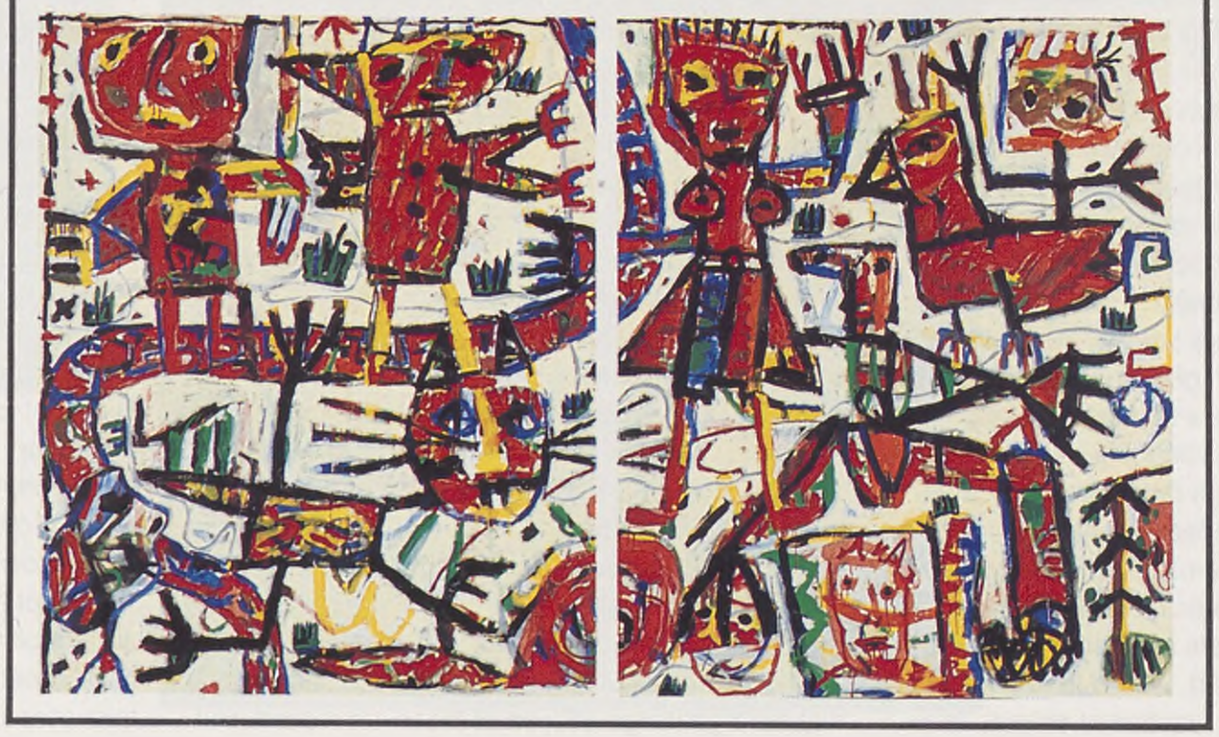


*above*
JACK KALA KALA TWO MALE SHARKS,
HOLLOW LOG COFFINS AND YAM DIGGING
STICKS AND FRESH WATER HOLES
1986 Bark/natural ochre 130 x 600 cm
Aboriginal Artists Gallery, Melbourne



*centre*
PETER CROCKER CHAIR
1987 Wire cloth, plaster, pigment
25 cm high Reconnaissance, Melbourne

*left*
MICK NAMARARI
WIND DREAMING
1986 Synthetic polymer
paint on canvas 183 x
152 cm Aboriginal Artists
Gallery, Melbourne



*right*
DAVID LARWILL RECENT
SCENES 1987 Oil on canvas
167 x 274 cm Coventry Gallery, Sydney
Photograph by Fenn Hinchcliffe

On a formal level Gleeson's work owes much to the painting of J.M.W. Turner in the treatment of light and atmosphere and to Matta in the way he structures complex and elaborate forms within space. But amidst his turbulent chaoplasma one can find a diverse range of specific art historical references — some are faint resonances which are barely decipherable but others are easily identifiable. For example, at a quick glance I could find reference to Odilon Redon's *Cyclops*, Francisco Goya's *Saturn devouring his children*, Max Ernst's *Elephant of the Celebes*, Theodore Géricault's *The raft of the Medusa* and a beautiful, crystalline quotation of part of El Greco's *View of Toledo* in Gleeson's *Something is going to fall like rain*. Moreover, the great fascination with Gleeson's work like that of Davila is the unexpected realization that these paintings more than anything else are images of the Self and perhaps this is also their most disturbing quality. ■

Imants Tillers is a painter who lives and works in Sydney.

## The Art of Roland Wakelin

by Leslie Walton
Craftsman House, Sydney, 1987
ISBN O 947131 00 0 $65

Reviewed by Mary Eagle

ROLAND WAKELIN (1887–1971) had a very successful career, even though he didn't make a living from his art. Born in New Zealand, he came to Sydney at the age of twenty-five and within four years, while still a night student, was on the council of the Royal Art Society. This was 1916. Four paintings in that year's exhibition launched him as 'an exponent of modern methods of colour expression'.[1] He, his teacher Dattilo Rubbo, and a few others were immediately labelled 'pointillist' and 'post-impressionist'.[2] Wakelin's work had been noticed in the press, more as a sensation than a certainty, but the interest was definite. And it continued. In 1919 Sydney Ure Smith, editor of *Art in Australia,* opened Wakelin's first major exhibition, shared with Roy de Maistre.

Their paintings were landscapes, abbreviated in form, and expressing in bright chalky colours what the painters believed was a universal language. The two artists presented their colour theory as new, universal and spiritual. Roy de Maistre wrote for the catalogue, 'And now one finds that man has all through the ages been seeking for some means of self-expression through colour; today the need seems more strongly felt than ever. In every country throughout the world one may observe the first manifestations of the awakening of the latent colour sense . . .' He finished, 'But there are many for whom Colour . . . brings the conscious realization of the deepest underlying principles of nature, and in it they find deep and lasting happiness — for those people it constitutes the very song of life and is, as it were, the spiritual speech of every living thing.'[3]

Wakelin continued to see a spiritual meaning in his particular manner of painting. He was game enough to say (often, though the quotes that follow are from 1928) that by comparison with modern art 'the painting of the past seems a little dead'. Modern painters Paul Cézanne, James McNeil Whistler, Vincent van Gogh and others expressed 'a more intense Reality', which, he said, was 'due to a more sensitive perception of the function of colour'. 'In Cezanne, I see the permanent and enduring qualities of life made intelligible by means of colour. In Van Gogh, I see life's everlasting movement and emotional change expressed by means of stripes of colour which seem literally to live on the canvas'.[4]

Wakelin swiftly found influential supporters. John Young bought more than thirty of his paintings over the years. In 1925 Macquarie Galleries was launched by Young and Basil Burdett with an exhibition of Wakelin's recent work. Ethel Anderson, poet and patron, who moved in Government House circles, wrote a number of glowing articles about his work. Exhibitions were held in her home at Turramurra. Starting in the 1920s Professor L.H. Allen also published effusive articles about Wakelin. He was the hero of the student magazine *Undergrowth.*

Grace Crowley once told me that from the time Macquarie Galleries started Wakelin was promoted as the leader of the local modern movement. By the time she returned from Europe in 1930 his position was unassailable: Wakelin was the acknowledged father of the modern movement. In 1942 he was given a retrospective exhibition at the Art Gallery of New South Wales and another in 1967.

In the light of this evident success Leslie Walton's attitude that Wakelin has only recently been discovered seems eccentric. Typical is his remark (p. 33) relating to the 1967 exhibition, 'He had finally been acknowledged as an important Australian artist, and this recognition gave him great pleasure after a lifetime of frequent rejection by the art world as well as the public'.

I found myself often surprised by the text of this book. Firstly, though, a judgement on the book as a whole. The standard hardback version feels good in the hands, the design is spacious if not particularly elegant, the colour reproductions are fine — in fact very welcome — and the chronology is useful. The chronology, by the way, has been taken without acknowledgement from the 1967 catalogue, and, strangely, Ann Watson's improvements a decade later have not been incorporated. But the text! I put the book down wondering why in the name of God Craftsman's Press hadn't published Ann Watson's very good study (surely an obvious first choice). Or, if they wanted an essay by a connoisseur, why hadn't Mr Walton obliged them?

Mr Walton is a full-time painter who collects Wakelin's paintings. (Seven of these are reproduced in the book, including one on the cover.) He has also taught English Literature. To all appearances well equipped to write his personal feelings about Wakelin's paintings, he instead provides a poor undergraduate misunderstanding of other people's scholarship. Mr Walton's indebtedness is ironical given his aim of providing 'a useful guide to those, like [him]self, who admire [Wakelin's] work yet could not obtain details of his life or his paintings'.

And as 'a useful guide' the text will be frustrating for readers who want to know the sources of information. The lack of endnotes (39 to support 23 pages of text) is all the more frustrating because Mr Walton has a way of tripping in the act of using what are perfectly good and sound bits of information. Thus we are told (pp. 15, 16) apropos two early paintings, *The fruit seller of Farm Cove,* 1915, and *Down the hills to Berry's Bay,* 1916, 'This was the first time in Australia that artists were becoming expressive and fluid, and abandoning the strictly impressionist divisionist principles of painting'. The two styles of painting mentioned by Mr Walton are the relevant ones, but he applies them around the wrong way and calls the wrong one impressionist. Wakelin discribed himself as a 'pointillist' (i.e. divisionist); he painted in a controlled way and believed seriously in the spiritual truths embodied in his theory. What would he have thought?

Another example of misleading, piecemeal reasoning is the statement (p. 17) that 'the Australian theories of Wakelin and de Maistre were created independently of [some] . . . contemporary European developments'. Wakelin possibly was ignorant of the few artists Mr Walton names, but he and his companions nonetheless eagerly sought, and were inspired by, information about European colour painting and reproductions of European paintings.

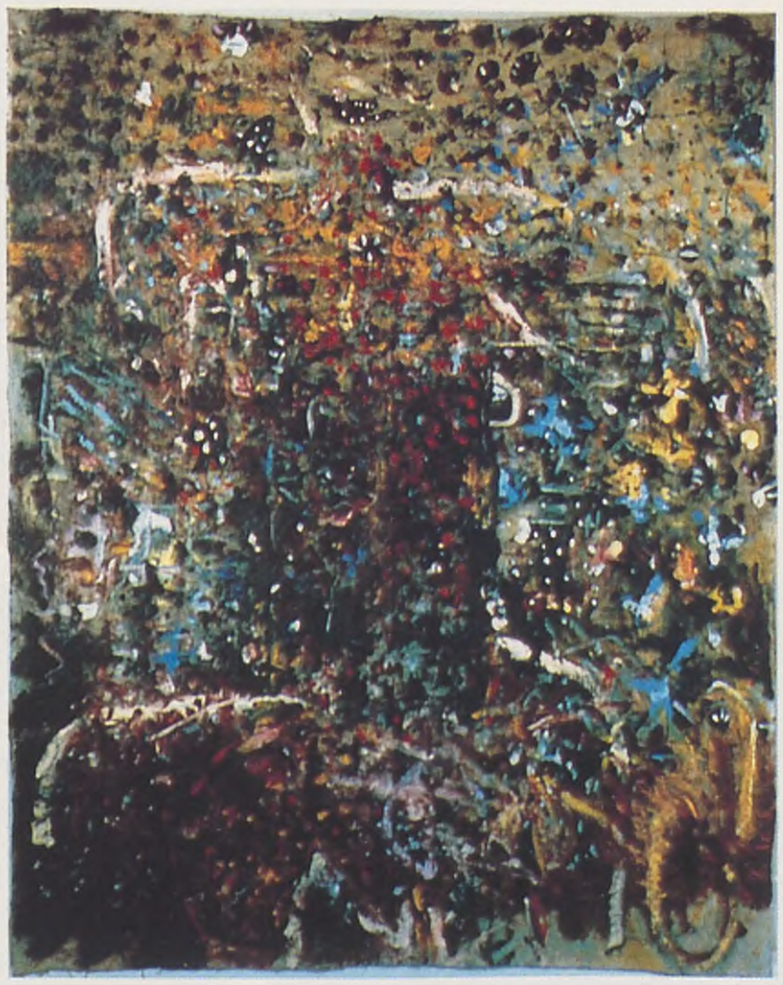
In relation to these reproductions an old tale that has long been disproved is aired. We are asked to believe (p. 19) that 'colour reproductions [or Post-impressionist works] were impossible to find'. It is sufficient to say here that *Colour* magazine was mandatory for Australian artists from 1914, and colour prints and reproductions of post-impressionist works had been available (if wanted) since around the time of Wakelin's birth.

It is not necessary to agree with what any scholar, curator or critic says to understand an artist and have a feeling for his work, but surely one needs to take account of what the artist himself said about

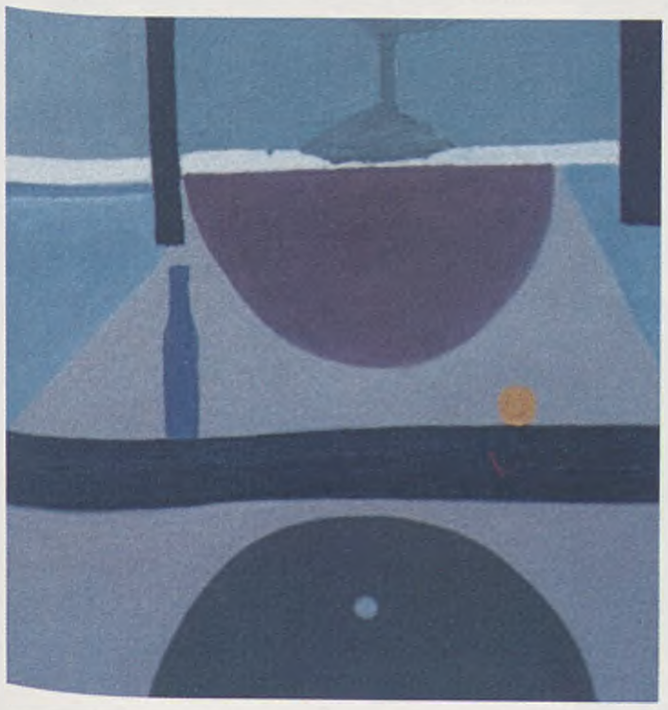
# EXHIBITION COMMENTARY

*top*
PETER POWDITCH AROUSAL 29 1986
mixed media on hardboard 77 x 119 cm
Niagara Galleries, Melbourne

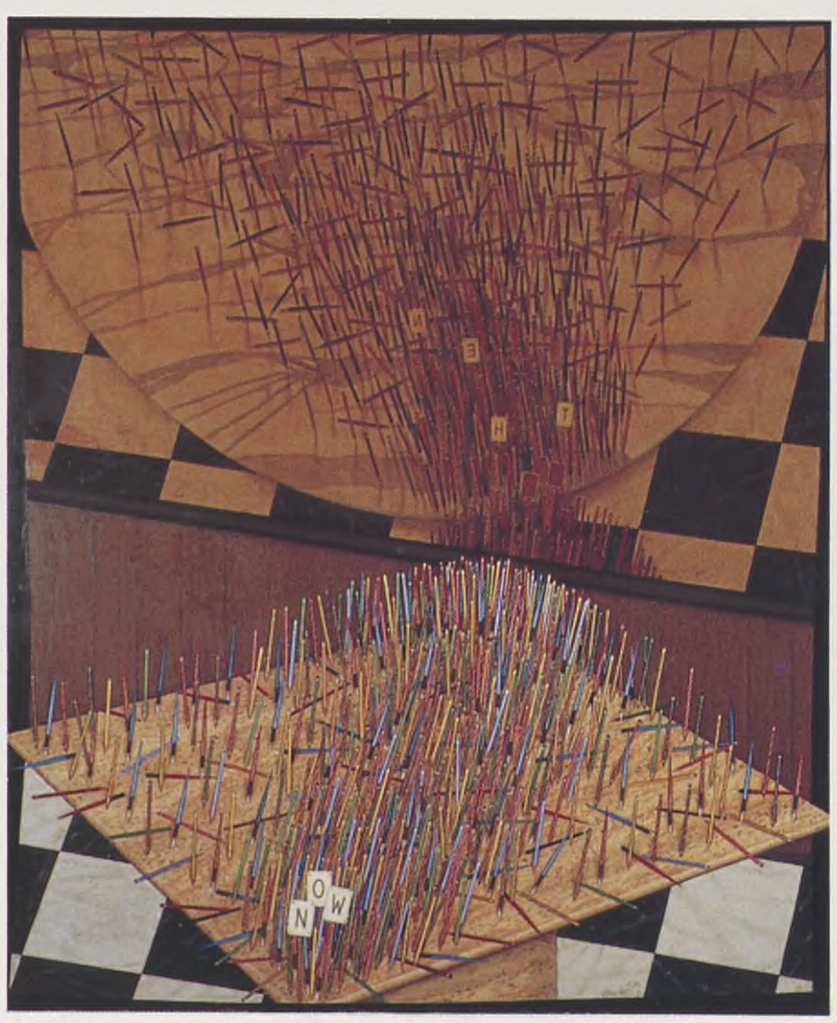
*right*
ROSE FARRELL RED SQUARES
Colour photograph 48 x 49 cm
Rhumbaralla's Gallery, Melbourne



*left*
JOHN BRACK NOW AND THEN
1986 Oil on canvas
182.5 x 152.5 cm
Tolarno Galleries, Melbourne
Photograph by Henry Jolles



*above*
JELLE VAN DEN BERG
STILL LIFE 1987
Oil on board 43 x 43 cm
Mori Gallery, Sydney




*above*
BRIAN BLANCHFLOWER
CANOPY VII SIGNALS 1986
234 x 185 cm Acrylic, oil and sand on laminated hessian
Milburn Arte, Sydney

his work? Roland Wakelin described his approach as penetrative, intellectual, methodical and logical; quite different terms from the ones used by Mr Walton.

He also had views about a desirable art history.

> 'Well Joe there are those who write criticisms and write books who seem to know all about art . . . One chap actually had a sort of graph of mountain peaks of different heights to represent the greatness or littleness of certain painters . . . I do not look at art that way myself. To me it is the diversity of expression and the variety of the means used that make the whole of art such an absorbing study . . . Why not then take each man for what he can give and enjoy it (or not enjoy it) for what it means to oneself'.[5]

I wish this approach had been tried by Mr Walton, who concludes with a sentence terrible in more than one respect. 'It is only now that there is a groundswell of admiration for and understanding of Roland Wakelin's work which will inevitably establish its rightful place as among the greatest art produced this century.'

There is better news of books to come from Craftsman's Press. They are about to publish a monograph about Roy de Maistre's years in Australia by Heather Johnson, the text of which I have read and think exceptionally good. Another book that will cross Wakelin territory is about John Young written by his daughter Jean Campbell, and Wakelin's daughter Judith Murray is authoress of *The Painter's Family* soon to be published. ■

[1] From catalogue, R. de Mestre & R. Wakelin, *Colour in Art*, Grayfield Shaw's Art Salon, 8 August 1919.
[2] *Sun* (Sydney), 1 September 1916, p. 6, 13 September 1916.
[3] *Colour in Art*, exhibition catalogue, op. cit.
[4] *Undergrowth*, November-December 1928 np.
[5] Wakelin letter to J. Connor, 20 August 1951 (Connor papers, Hobart).

Mary Eagle is a curator in the Department of Australian Art at the Australian National Gallery, Canberra.

## The Collections of the National Gallery of Victoria

by Anne Galbally
Oxford University Press, Melbourne, 1987
ISBN O 19 554591 5 $85

Reviewed by Robert Gaston

ONE CANNOT HELP admiring the political nous behind this handsome book. It is unquestionably the cleverest piece of propaganda to emerge from the Gallery during the present director's media-conscious reign. It makes all previous Gallery publications look amateurish, and should set the pace for art museum self-promotion in Australia for years ahead. I have not found an exact prototype for it abroad, the closest contender being the Victoria and Albert Museum volume of 1983, but this lacks the single-author unity and subtle historical justification of Dr Galbally's text.

The book is a semeiotician's delight. Ostensibly a factual and richly illustrated account of the growth of the collections, a handbook for tertiary and secondary libraries and for the coffee tables of loyal gallery goers, it also functions as irresistible bait for potential donors and benefactors. Its sub-text is: give, and you could be part of this illustrious past and present, unique in Australia and worthy of international recognition. The eminently sensible and scholarly text is the perfect foil, judiciously selecting and interweaving objects of all sorts, but always tying them into the generosity of donors and the limitless perspicacity of 'advisors' and directors.

The usual format for an art museum book of this size is a brief preface by the director, acknowledging major donors and expressing faith in the future, followed by entries on outstanding works in the collections, written by a curator. The present book achieves its impact by having an independent scholar write comprehensive, narrative chapters on the collections, with a unifying theme of progressive rationalization of acquisition policy. The motifs of the director's foreword — an 'important' collection of European and Asian art; a 'representative' collection of Australian art; 'museum wide' significance of future acquisitions; donor generosity; commitment to collecting in twentieth-century areas — are given historical justification throughout the volume. The two paragraphs given to Peter Booth (as much as to Sidney Nolan and Arthur Boyd, but one less than to Fred Williams) *signify* a promise to develop the holdings of contemporary Australian painting. The ravishing Balthus on the dust-jacket *represents* a commitment to acquire twentieth-century works, though readers may find it hard to locate the picture in the volume itself, and library readers will not see the jacket anyway. Full-page colour illustrations, like the Pablo Picasso *Weeping Woman,* mean this is an acquisition of phenomenal significance, doubtless 'museum-wide'. If this is a valid criterion one wonders what the authors think of the rest of the major acquisitions of the past decade. The Pierre-Auguste Renoir is passed over in a single non-descriptive sentence and is illustrated on the same scale. The Antonio Canaletto, in this reviewer's opinion an unremarkable studio work, is skimmed over in the text and given half the reproduction size of the John Robert Cozens watercolour above it. But the alleged Bernini *Self-portrait,* possibly a Spanish picture, is given three times the photo size of the authenticated Preti *Sophonisba,* a jewel of Baroque painting. The delicious François Bouchers and the exquisite Jan Baptiste Weenix and the always excellent acquisitions for Prints and Drawings are given their due, and it is refreshing to see the 'minor' and 'decorative' arts being given their rightful place alongside the acquisitions that are comprehensible to the media.

Recent connoisseurship is partially acknowledged. A discredited Rembrandt *Self-portrait* is omitted, along with a former Titian *Franciscan Friar,* but the dicey Bartholomeo Murillo persists. Still, the Melbourne Gallery has the soundest old master collection in Australia, and its strengths are amply illustrated in this volume. The documentation will be useful to students and scholars and most of the illustrations are of high quality, exceptions being the Pierre Bonnard and the Nicolas Poussin.

The book affects disarming honesty in identifying the present weaknesses of the collections, notably in twentieth-century and Australian art. It pledges attention to acquisitions in these areas and guarantees acquisitions of truly exceptional quality in the stronger collections. I doubt that this brilliantly conceived selective history of the collections will be enough to reassure those of us with deeper misgivings about the acquisitions policy of the Gallery. The 'targeting' of acquisitions in the past decade, particularly of paintings, has been erratic, to say the least. The London and New York sales catalogues continue to offer exciting works which sell at reasonable prices while we hold out for doubtful masterpieces. Did we really need a disappointing Picasso, when thoughtful buying might have acquired us three or four pictures of 'community-wide' significance?

Dr Galbally is to be congratulated for a fine book, and one hopes that her demonstration of a tradition of philanthropy in Victoria will stimulate more in the future. How the Gallery uses that money should be closely monitored. The promises made in this book should be kept. In a sense, gallery directors are what they buy: Dr Galbally's history proves that. The people of Victoria will generously provide a future for their gallery. The Gallery's policy and its acquisition committees will have to measure up to that continuing generosity. ■

Robert Gaston is senior lecturer, Department of Art History, La Trobe University, Melbourne.

# EXHIBITION COMMENTARY

*right*
ARCH CUTHBERTSON
GROUND COVER, ANAKIE
1987 Oil on canvas
122 x 137 cm
Holland Fine Art, Sydney

*below*
MERRIN EIRTH
THRESHOLD OF ANTICIPATION
1986-87 Mixed media on board
122 x 76 cm
Realities Gallery, Melbourne
Photograph by Henry Jolles

*right*
JAMES MELDRUM UPON THE BEACH
1962-63 Enamel on board 122 x 91 cm
Charles Nodrum Gallery, Melbourne

*above*
BRENT HARRIS THE MYSTIC 1987 Oil on canvas 167.8 x 91.2 cm 13 Verity Street, Melbourne Photographed by Jeff Busby

*centre*
RONALD MILLAR THE SUMMER HOUSE
1986 Oil on canvas 114 x 162 cm
Realities, Melbourne
Photograph by Henry Jolles

# Obituaries

## Dorothy Dundas

### Justin O'Brien

DOROTHY DUNDAS DIED in Sydney on 15 May 1987. She was born in England in 1910. Her father brought her out to Auckland, New Zealand, for the sake of her health. She began her art studies at a specialist secondary school, which concentrated on the subject of art, rather as the Sydney Conservatorium High School is based on music. Her principal teacher was A.J.C. Fisher A.R.C.A., a protégé of Augustus John.

By the time she came to Sydney in 1929 she had formed ideas that made her choose to study at East Sydney Technical College under Fred Britton, rather than at the private studios which at the time were more fashionable. After studying at the Sydney 'tech' (as it was rather amiably called by the staff and students) for some time, Dorothy felt that she should get away from its atmosphere, and the rather restricting, repetitive poses in Britton's classes.

She left for London with an introductory letter from George Bell to Sir Walter Russell. She spent a year studying at the Royal Academy with very well-known and accomplished teachers. She also attended lectures on art history and appreciation at the Courtauld Institute including some by Roger Fry.

She returned to Australia in 1935, and exhibited drawings and oil paintings of the figure, as well as landscapes and flowerpieces.

She began teaching at the 'tech' in 1937, and remained there until 1975. In 1941 she married Sydney painter and teacher Douglas Dundas. He also was teaching at the 'tech', and eventually he became head of the school.

I met Dorothy and Doug at the end of the war. When I became a member of the Society of Artists I used to meet them at meetings and sometimes on committees, as well as socially.

Dorothy's fame as a teacher of 'life' drawing was becoming known, even as far back as the 1940s. I was not a student at the Sydney Technical College, but there were occasions when I would visit there while classes were in progress, and I always managed to find an excuse to visit Dorothy's classes and ask her if I could look at some of the work. I would go away feeling uplifted somehow.

Her teaching so impressed me and three other painter friends of mine, that we decided to become students for a few terms at her evening classes. Brian Dunlop, Jeffrey Smart, Bryan Westwood and I were the new students. I enjoyed every moment of each pose and was always sorry when it was time to go home. She was a great help with her very perceptive observations, and I felt a fresh impetus which was what I needed at that time. I know that my three friends felt the same.

I was very fortunate to have her as a guest here in my flat in Rome on three occasions — she made the first visit with Douglas a few years ago, and only two years ago she stayed with me for two separate visits of a week each.

We certainly never drew breath. We both loved talking, and we talked about painting, drawing, architecture and music into the early hours. She was a mine of information and one could never deny that her life was drawing and painting, and she was beautifully conscious of how she belonged to this neverending flow.

I remember we went up to Lake Bracciano with a few friends, and we sat in a restaurant next to the lake and watched the men fishing from their boats, while Dorothy enchanted the whole crowd of us with her conversation. She made us laugh, and think, and feel happy. All those friends were unbelieving when I told them that she had died, and were genuinely upset.

At the time she stayed with me I was preparing for an exhibition, and I was very much in need of intelligent criticism, and I had the ideal guest for such a task. She never wasted words but came to the point in a logical way. When she left to return to Australia I felt my path had been cleaned of useless objects and I could start singing again.

On my last visit to Sydney which was in September-October 1986. Dorothy shared an exhibition with Douglas Dundas. They showed mainly drawings and a few pastels. Both sides of the gallery were interesting in their own way. Dorothy's works were vigorous and vital leaving you in no doubt as to the three dimensions of the figures. Her exhibition was exciting and memorable. Douglas's work was quieter and with no sign of the Baroque dancing movement of the work opposite. However they were a sort of complement to one another; different, but both interesting and beautiful, and pervading the whole exhibition was a deep feeling of respect and love for drawing.

Just before I left Sydney I called in to say goodbye to Dorothy and she gave me one of her drawings — I treasure it very much.

I, and many others, have lost a very warm and loving friend. The Sydney art world has lost one of its greatest teachers, and it seems to me that there is less colour and vitality in this world now she has gone.

Justin O'Brien is a painter who lives and works in Rome.

## Colin McCahon

### Wystan Curnow

COLIN McCAHON died, taken out in his prime, on 27 May this year. He was only sixty-seven. Alzheimer's disease, which killed him, stopped him painting some five years ago. Before then, for ten years and more, he had painted at his extraordinary best, and there was good reason to suppose even finer work was to come.

The funeral took place at the local Catholic church, St Joseph's in Grey Lynn, Auckland. McCahon belonged to no Church, adhered to no Faith, although Catholicism had a real attraction. Testimonials from close friends had somewhat the larger share of the service. Those and the company of so many others attached to McCahon and his art were, for most, the sources of comfort offered by the occasion. Yet the Church played its part. There were of course no apologies as it ritually took the artist into its wonderful confidence in a larger scheme. And the discomfort, which was physical and aesthetic — a draughty brick barn embellished with customary vulgarity — and finally spiritual, was precisely what it should have been. McCahon's big subject, we recalled, was death (Christ's most often) interrogated by one who believed, yet didn't believe. And here was McCahon's dead body, and here we were, believers and unbelievers alike, together, in Church, in attendance. Outside it was raining.

From 1953 to 1964, McCahon worked at the Auckland City Art Gallery. He did a bit of everything art galleries do and more, because in those days plays, recitals, art classes — these were also part of its offerings. His art historical notes in the *ACAG Bulletin* and his part in establishing the Gallery's New Zealand collection are of importance. To the (sometimes romanticized) image of McCahon the painter, we need to add that of McCahon the museum man and art teacher. His contributions to the 'institution' of New Zealand art during the crucial years of its making were in fact many and varied.

It might be said McCahon was a victim of New Zealand society; certainly, no other artist in any medium has suffered quite the scorn and contempt

# EXHIBITION COMMENTARY

*left*
PAT HOFFIE SEDUCTION (IT NEVER RAINS IN LADAKH)
1986 Oil on canvas
15 x 25 cm
Roz MacAllan, Brisbane

*below*
ANGUS NIVISON ROUGH SEAS — ROUGH COUNTRY 1987
Acrylic on canvas
107 x 518.5 cm
Bloomfield, Sydney

*above*
UNA FOSTER CORNFLOWER BLUE 1987
Pastel on mi-teintes canson 55 x 75 cm
Beth Hamilton Galleries, Sydney

*right*
DAVID RANKIN RAIN-WASHED HILLSIDE 1987
Oil on canvas
218 x 177 cm
Realities, Melbourne
Photograph by Henry Jolles

*above*
MURRAY GRIFFIN LOW-FLYING ANGEL, SUMMER LANDSCAPE 1953-86
Oil on hardboard 121 x 91 cm
David Ellis Fine Art, Melbourne

*above right*
IRENE AMOS INCITE
Oil pastel 76 x 56 cm
Town Gallery, Brisbane

he did. But it might also be said that he chose this collision course, that it provided him with a deeply felt subject. The landscape with 'too few lovers' is one expression of it, and if there is one thing McCahon is *now* most widely admired for it is his depiction of that landscape. It seemed to me in the seventies that developing public regard for his work only provoked him to make life harder, not easier, for his viewers, admirers included.

Colin was a friend of my family, going back to our years in Christchurch during the 1940s. My mother is a painter and my grandmother, Daisy LeCren, was what then was called a 'spiritualist'; she heard voices who told her what and how to paint. In 1977, Colin painted sixteen small works in her memory, and divided them between my mother and her children. When I was at secondary school I went to the Art Gallery for art classes Colin took. So did my wife. When I was at university I hung around the Gallery a lot, sometimes I would take my sandwiches and have lunch with the staff. A review of Colin's 1961 exhibition at the Ikon Gallery was one of my first efforts at art criticism. Two years later I went to the United States for graduate study and he gave me a painting and some drawings as going-away presents. When I came back I went on writing about his work but our contacts were few. I think he liked what I wrote, but I was also Betty and Allen's son. Colin always gave me the feeling he knew something that I didn't. I know he gave others that feeling also.

In the 1980s McCahon's work began to be known outside New Zealand. There was an exhibition at the 1984 Sydney Biennale which went on to the Edinburgh Festival of that year. The Auckland City Art Gallery is currently preparing a major retrospective to open here late in 1988. Plans are being made to travel a portion of it to venues in Australia, the United States and Europe. The show had been intended to coincide with McCahon's seventieth birthday and it is a pity that it must go on without him. ■

Wystan Curnow is Professor of English, Auckland University, Auckland.

# *Notes on the Warrnambool Art Gallery*

Joe Pascoe

THE NEW WARRNAMBOOL Art Gallery sits on a common green and contributes to a cluster of cultural buildings, which includes a library and performing arts centre. Liebig Street forms the axis of the main commercial area of Warrnambool and sports a handsome row of old pine trees as it passes the gallery to the top of the hill from where one may see the ocean. Warrnambool has an English sensibility in its clean and solid residential streets that recall such Melbourne suburbs as Seaford, prior to their heavy development in the 1960s.

The façade of the gallery is skirted by a pergola which provides relief to the mass of the building and a stage to the grass forecourt.

The new gallery is similar to a large nineteenth-century house and coaxes the visitor to move from the community gallery and temporary exhibitions gallery through to a number of differently sized rooms housing the permanent collection. In broadest terms the permanent collection, housed on the right hand side of the building, provides a weight which is counterbalanced by the roomy foyer and the large short-term exhibition spaces. Storage, workshop, loading bay and offices form a solid zone at the far end of the building. The design concept allows each main area to be managed as units.

As a local government initiative the role of the City of Warrnambool was paramount in this project

Exterior view of the Warrnambool Art Gallery

and matched the Victorian Ministry for the Arts on a dollar for dollar basis.

The gallery's collection reflects the calvinistic mood of the town with its emphasis on Melbourne modernist paintings of the period 1930 to 1950 and a somewhat didactic collection of regional art. A third stream runs through the permanent collection with many lively contemporary prints being acquired annually since 1970.

To coincide with the opening the gallery has published *The Warrnambool Art Gallery, 1886–1906 — A History of the Collection and Catalogue of Selected Works*. This sixty-four page book illustrates fifty major works from the collection and is introduced by an essay from David Hansen. The publication is one of three books recently published by Victorian regional galleries. The other two are Castlemaine Art Gallery's *R.W. Sturgess, Watercolourist, 1892–1932* put out in a limited edition of 1,500 with an essay by Peter Perry and the daughter of the artist, Mrs Beth Sinclair; and Horsham Art Gallery's *The Mack Jost Collection* which is also richly illustrated with colour plates. The Sturgess volume adds significantly to the literature on this important artist from Australia's golden period of watercolouring. Both books underpin the role played by major benefactors in the fortunes of public galleries, with Mack Jost, an internationally celebrated pianist, generously supporting the Horsham Art Gallery with a constant showering of paintings and money.

These three publications have coincided with a series of major capital works throughout the Victorian Regional Galleries: Warrnambool, Horsham, which moved to a refurbished art-deco town hall, Castlemaine with an extension of storage, and the new Swan Hill Regional Gallery, with the City of Ballarat Fine Art Gallery promising to offer a second State gallery in Victoria for 1988. ■

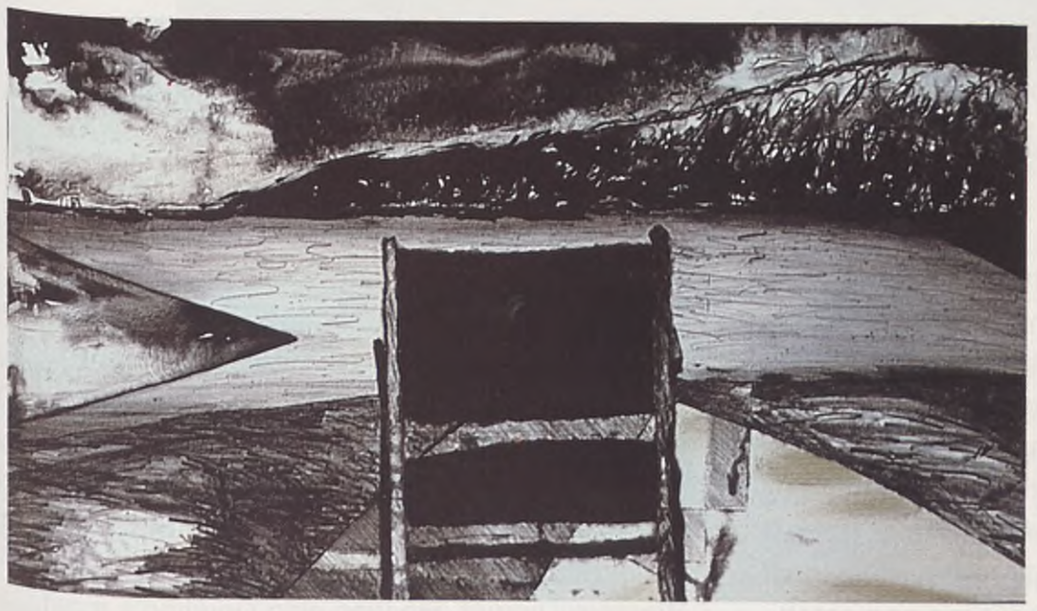
Joe Pascoe is gallery services co-ordinator, Public Gallery and Museum Services Victorian Ministry for the Arts, Melbourne.

# EXHIBITION COMMENTARY

*below*
NEWELL BARRETT BAY OF ISLANDS, PETERBOROUGH, VICTORIA 1982 Watercolour
10 x 18 cm
Australian Galleries, Melbourne

*right*
PATRICK FAULKNER
THE VOLCANO 1987
Oil on canvas 91.5 x 91.5 cm
The Painters Gallery, Sydney

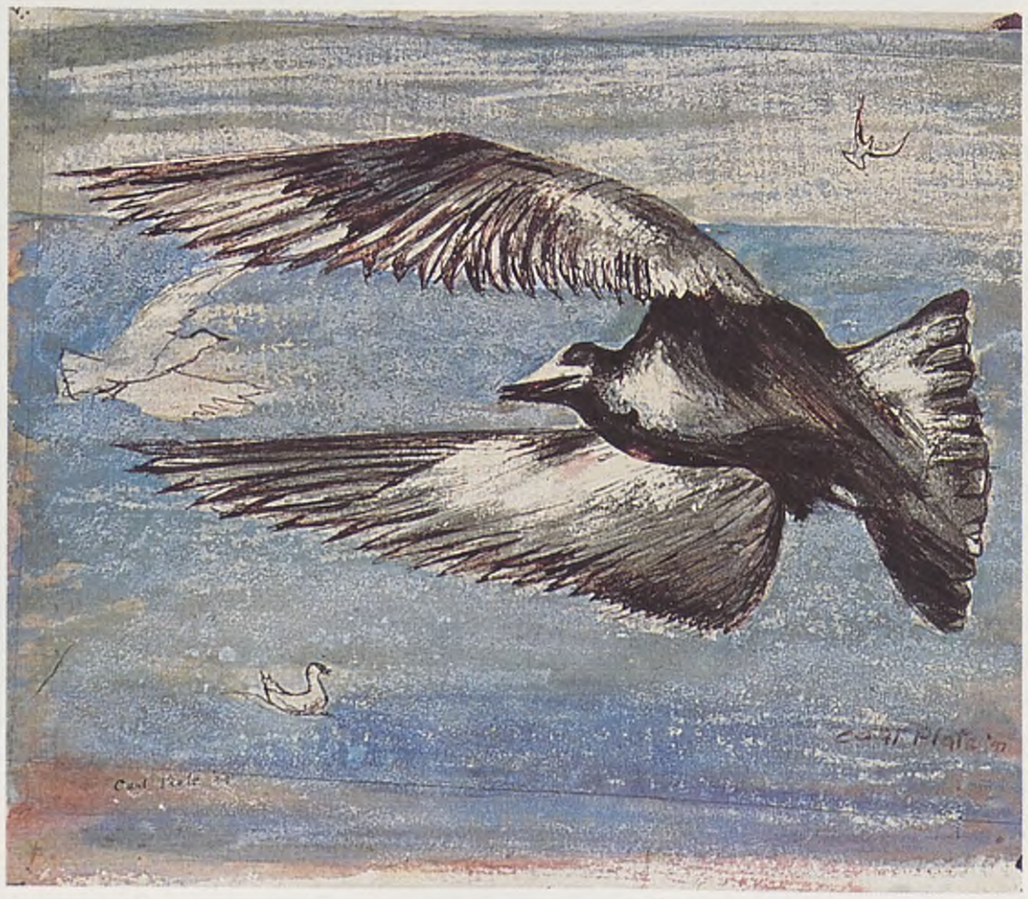
*below*
KAYE GREEN
TAO-SHADOW PORTRAITS 1986
Lithograph
28.5 x 50.5 cm
Roz MacAllan, Brisbane



*left*
ROSIE WEISS ONE VERY DOMINANT CLOUD 1987
Monotype 60.5 x 45 cm
Gryphon Gallery, Melbourne

*below*
CARL PLATE
SEA BIRDS 1951
Mixed media on paper
26.6 x 35.6 cm
Niagara Galleries, Melbourne
Photograph by Mark Askanazy

*bottom*
PATRICK CARROLL
SYDNEY HARBOUR INDUSTRIAL 1987
acrylic on paper
170 x 120 cm
Blaxland Gallery, Sydney



# *Robert Dowling's visit to the Western District of Victoria in 1856*

John Jones

*'...significant and rare are the paintings by Dowling documenting social interaction between European settlers and the local Aborigines...'*

ROBERT DOWLING (1827–1886) is Australia's first colonial-trained professional artist having studied under the Tasmanian painter Thomas Bock (1790–1855).

Dowling, in Australia, was primarily a portrait painter. He worked in Launceston and Hobart in the early 1850s. In April 1857 he travelled to London where he enrolled at the Royal Academy Schools.

From there he sent back paintings of Tasmanian Aborigines, some based on earlier watercolour studies by Thomas Bock and, later, subject paintings with scenes from contemporary life, Shakespeare, Sir Walter Scott, the Bible and in the 1870s oriental genre. He enjoyed considerable Australian patronage as a artist who 'had made good'. When his large painting *A sheik and his son entering Cairo on their return from Mecca,* 1875, was exhibited in Melbourne it was something of a *cause célèbre* and was acquired by the National Gallery of Victoria.

Dowling revisited Australia and worked in Melbourne two years before his death in London in 1886. Today, because of their directness, his pre-1857 Australian paintings are considered more interesting than his later academic work.

The best of these were the product of a visit to the Colony of Victoria, most probably in 1856.

The discovery of gold in 1851 and resultant prosperity had attracted thousands of emigrants to Victoria. Amongst them were a number of artists; Ludwig Becker, Conway Hart, S.T. Gill, Frederick Hutton, William Strutt, Eugene von Guérard, Nicholas Chevalier, Henry Burn, Henry Gritten, Thomas Wright, George Rowe, Thomas Clark, J.A. Gilfillan, William Dexter, J.S. Mackennal, Emil Todt, Thomas Woolner and Charles Summers. Some stayed briefly and then moved on, others remained for longer periods of time. It was the largest concentration of professional artists in Australia up till that time and established Melbourne as the pre-eminent nineteenth-century centre for art in this country.

ROBERT DOWLING SELF PORTRAIT 1857
Oil on canvas 63.5 x 53.2 cm
Queen Victoria Museum and Art Gallery, Launceston

Dowling is not recorded in Melbourne at that time apart from perhaps meeting or renewing the acquaintance of Eugene von Guerard. He was well aware of the competition for local patronage and the daunting stature of such portrait artists as William Strutt and Ludwig Becker. He is known to have gone to Geelong where Mr & Mrs Charles Kernot sat for their portraits. Mr Kernot, a keen supporter of education and self-improvement, lent a subject painting by Dowling, *A group of natives* to the Exhibition, Geelong Mechanics' Institute in March 1857. In 1909 his son, Professor William Kernot, gave six oil sketches of Tasmania Aborigines to the Royal Historical Society of Victoria (now collection National Library of Australia).

Dowling also visited his brother Thomas and sister-in-law Maria (née Ware) at Jellalabad Station on Mount Emu Creek near Darlington. Dowling's portraits of them, now in the collection of the National Library of Australia, are amongst his best.

Maria's brothers Jeremiah George Ware of Koort Koort-Nong Station near Camperdown and John Ware of Yalla-y-Poora Station near Streatham also took advantage of having an artist close at hand and commissioned portraits from the young Tasmanian. The largest commission, however, was to come from their brother Joseph. Joseph Ware of Minjah Station near Warrnambool was a formidable and distinguished figure in the history of the Western District. He was also Dowling's most important patron. In 1856 Ware commissioned at least six paintings from the artist. Later, from London, he purchased others including Dowling's best Biblical subject *Miriam,* 1864.

ROBERT DOWLING MASTERS GEORGE WILLIAM AND MISS HARRIET WARE WTIH AN ABORIGINAL SERVANT 1856 Oil on canvas 68 x 96 cm Private Collection, Victoria

Most of his paintings were bequeathed to the recently founded Warrnambool Art Gallery in the early 1890s. Unfortunately the two famous views he commissioned from Eugene von Guérard of Koort Koort-Nong Station in 1860 were not. Those 'homestead portraits' are in the collection of the National Library of Australia.

In 1856 Dowling painted Joseph Ware's portrait and that of his wife Barbara (née Jennings). He painted Minjah and its famous livestock. He painted a portrait of Joseph Ware's prize bull *Master Butterfly.* More importantly he painted two group portraits of the local Aborigines still living on Ware's properties, the tribes of King Laratong and King Marapoora.

Although Thomas Napier (1802–1881) painted a few single portraits of Victorian Aborigines, Dowling's group portraits *Minjah in the old time,* 1856, and *A group of natives of Spring Creek, Victoria,* 1856, are more complex and important. They are specific portraits of known individuals and therefore the only images in 'high art' of the Aboriginal people who inhabited the rich plains of Australia Felix (Eugene von Guérard painted representations of them but they are idyllic and in wide landscape settings). Dowling's paintings are comparable to J.M. Crossland's sensitive single portraits of known Aborigines and earlier group and single portraits of Tasmanian Aborigines by Benjamin Duterrau. In Dowling's own career they foreshadow his better known posthumous images of the Tasmanian Aborigines painted in Australia before he left in 1857 and in London around 1860.

Equally significant and rarer are two other Victorian paintings by Dowling documenting social interaction between European settlers and the local Aborigines.

ROBERT DOWLING A GROUP OF NATIVES OF SPRING CREEK, VICTORIA 1856 Oil on canvas mounted on board 53 x 109.5 cm University Art Museum, University of Queensland

The first of these was executed for Joseph Ware. The portrait, *Masters George, William and Miss Harriet Ware with an aboriginal servant,* 1856, is a work of enormous charm and depicts his three eldest children in the park at Minjah with a native retainer, probably known as Jimmy Ware.

The second and more important was commissioned by a near neighbour, a young widow Jane Sceales. The painting *Mrs Adolphus Sceales with Black Jimmie on Merrang Station,* 1856, is Dowling's major work. work.

It depicts Mrs Sceales (who shortly remarried a second time to Robert Hood) at Merrang Station near Hexham and an Aboriginal groom known as Jimmie, Mrs Sceales, in full riding habit and probably in mourning black, stands beside her thoroughbred bay, prepared to mount. The horse is side saddled and double reined, the nineteenth-century custom for an equestrienne. Jimmie, wearing what appears to be a cast-off cap of the Aboriginal mounted police, holds a large chestnut hunter, saddled and single-reigned for an absent male rider. The sky is overcast, near the horses are two dogs, a mastiff and a springer spaniel.

The painting possesses a quality difficult to define. Its presence has something to do with the juxtaposition of sophistication and naivety. The finely painted portrait heads of Mrs Sceales and Jimmie recall Dowling's apprenticeship to Thomas Bock. Equally the painstaking and almost awkward delineation of the figures and animals, in strange alignment with the horizon, tell of an artist reaching for a subject bigger than his training, though not at all beyond his artistic capacity.

The schematic rendering of the sky contrasts with the landscape, one of Dowling's first, where the painter has struggled to realize distance with now-you-see-them-now-you-don't trees on the horizon.

Though it is extremely unlikely that he would have used a camera (at this time newly available), there is a feeling as in a snapshot, of looking in on a tableau. This is in fact an odd survival in colonial Australia of a feature of conversation pieces in eighteenth-century British art.

The painting is elegiac in mood, almost static, with the pronounced, almost moonstruck light, and lengthening shadows of the late afternoon. The painstaking rendering of equestrian equipment and the forceful placement of the waiting, riderless chestnut, almost in the centre of the composition, suggests that this painting is a memento or commemoration of the lately departed Adolphus Sceales. His wife, loyal groom, horses and dogs stand in frozen requiem. Adolphus Sceales's spaniel stands by his late master's horse still waiting to lead the hunt, while his widow is protected by the mastiff which sits on guard at her feet.

Mrs Sceales's black riding costume is *de rigueur* for the 1850s but lacks the white cambric collar and cuffs usual for the costume. This, with the huge black neck bow, indicates mourning; the young wife wears a widow's weeds.

The painting *Mrs Adolphus Sceales with Black Jimmie on Merrang Station,* 1856, is of considerable social-history importance depicting as it does the sympathetic interaction of Aborigines and the new settlers in a domestic setting. It is also of great aesthetic merit and has become recognized as one of the great masterpieces of Australian colonial art.

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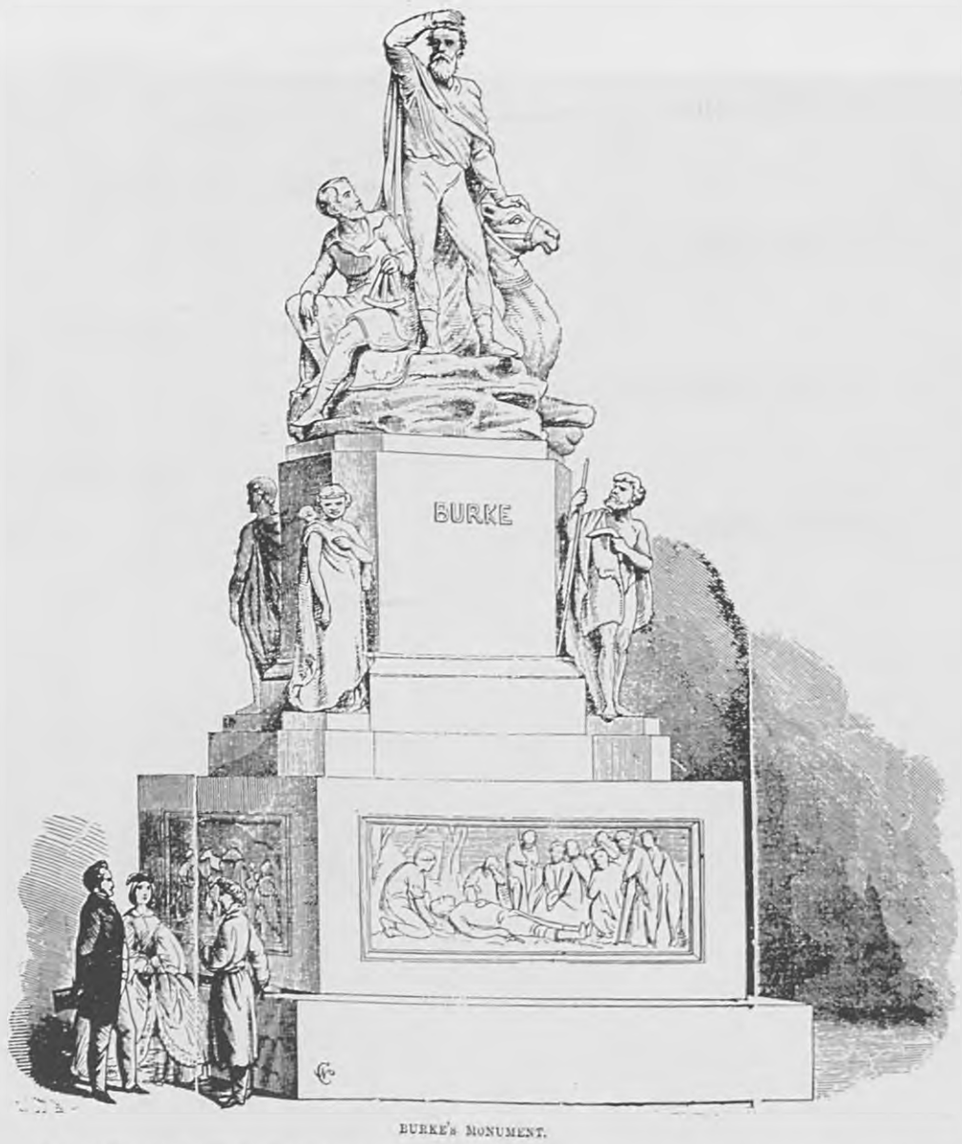
John Jones is assistant director of Deutscher Fine Art, Melbourne. Prior to joining Deutscher Fine Art in 1986, John Jones was curator, Australian Paintings and Sculpture, Australian National Gallery, Canberra.

*above*
ROBERT DOWLING
MINJAH IN THE OLD TIME 1856
Oil on canvas 76.4 x 101.7 cm
Warrnambool Art Gallery, Victoria

*right*
ROBERT DOWLING
MRS ADOLPHUS SCEALES WITH BLACK JIMMIE ON MERRANG STATION 1856 Oil on canvas mounted on plywood 96 x 101.5 cm
Australian National Gallery, Canberra




BURKE'S MONUMENT.

DESIGN FOR THE BURKE AND WILLS MEMORIAL Drawn by Nicholas Chevalier after Summers's design

# Charles Summers and the Australian Aborigines

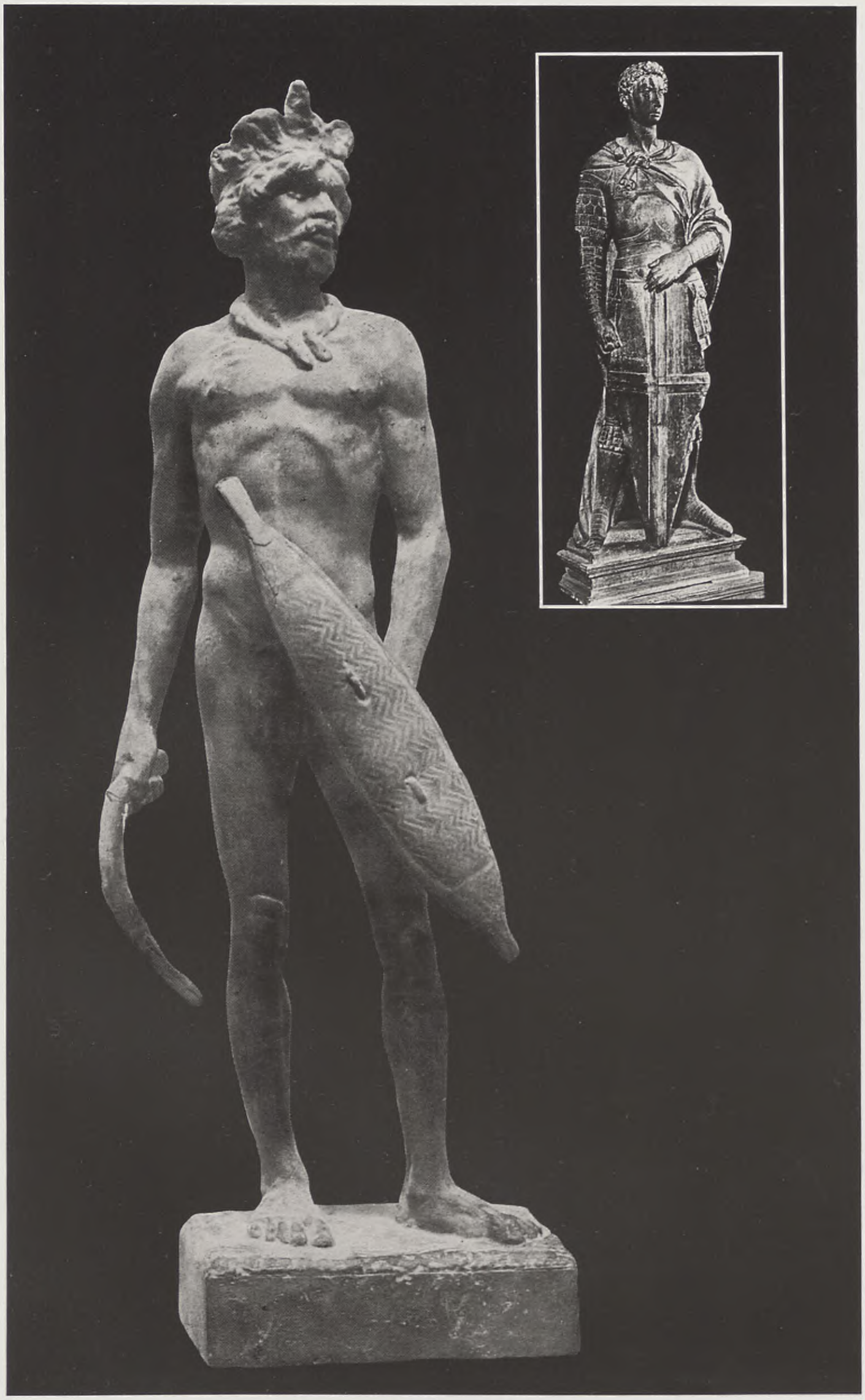
Christine Downer

WHEN DARYL LINDSAY, director of the National Gallery of Victoria was preparing to de-accession all twenty-three of its works by Charles Summers in 1948, the reason given was that, in his opinion, Summers's work was of minor historical importance and of very little artistic merit.[1] Most decisions leading to radical changes in the nature of public collections are subsequently seen as grave errors of personal judgement, and the rising interest in the history of sculpture in nineteenth-century Australia has proved Lindsay's decision to be a mistake.

When Charles Summers arrived in Victoria in 1854 he tried his hand at gold-digging, without much success. It was not until 1856 that his work as a sculptor began in earnest, when he was one of several people employed to decorate the newly erected Legislative Council Chamber in Melbourne. Today, Summers's most familiar work is the *Burke and Wills* monument in Melbourne. In addition, he is known for his portrait busts. Most of them, thanks to Daryl Lindsay's distaste, are preserved in the La Trobe Collection of the State Library of Victoria. Few people know of his designs for sculptures depicting Australian Aborigines, of which there are several examples.

Summers's earliest design for sculpture of Australian Aborigines is, so far as I have been able to discover, related to his first concept for the *Burke and Wills* memorial. This appeared only five weeks after the news of the discovery of the fate of the explorers reached Melbourne in late November 1861. On the front page of the *Illustrated Australian Mail*, 25 December 1861, there appeared a wood-engraving, after a drawing by Nicholas Chevalier, of Summers's design for a memorial. Although no competition had been announced, the daily press had reported the expedition from the first account of the fate of the party, not in terms of the failure it certainly was, but as an epic in man's attempt to conquer the continent. Summers was inspired by the subject and in retrospect seemed determined to be associated in the public mind with any proposed public commission. The design, apart from incorporating a camel, and this well before the designs for the *Albert*

*left* Coloured plaster, known only in photograph *right* Coloured plaster Private Collection *inset* MICHELANGELO DAVID Academia, Florence



Coloured plaster known only in photograph *inset* DONATELLO ST GEORGE Or San Michele, Florence

*Memorial*, had four Aboriginal figures, one at each corner of the plinth on which the sculpture stood. These were not included in the final design, but Summers made terracotta maquettes, and had photographs taken of them.[2] Only one of these figures has been found in a private collection, although it is thought that three others were once in the possession of Summers's descendants. The first Aboriginal male figure existed in two versions, both of which show the influence of Michelangelo. They are, in fact, black Davids. One version, known only through a photograph, shows a young man with a club grasped in his right hand, while his left is raised to his chest, quoting its source. The head is turned to the left and the eyes stare out aggressively. The small female figure crouched behind a shield behind the man's left leg stares out in apprehension. Summers's respect for Michelangelo went as far as attiring himself to represent the sculptor at the Mayor of Melbourne's fancy dress ball in September 1863. The second version shows the influence of Michelangelo's *David*, but some modifications from the first version were made. The right leg carries the weight of the figure and the left is bent. The club in the first version is replaced with a boomerang, and the crouching female figure is not present. Both figures have long torsos and legs, and appear to have been designed to be viewed in an elevated position. Through the influence of Michelangelo, the analogy goes back to images of Hercules. Hellenistic influence can be seen in the musculature of the chest and the semi-circle of the rib-cage.

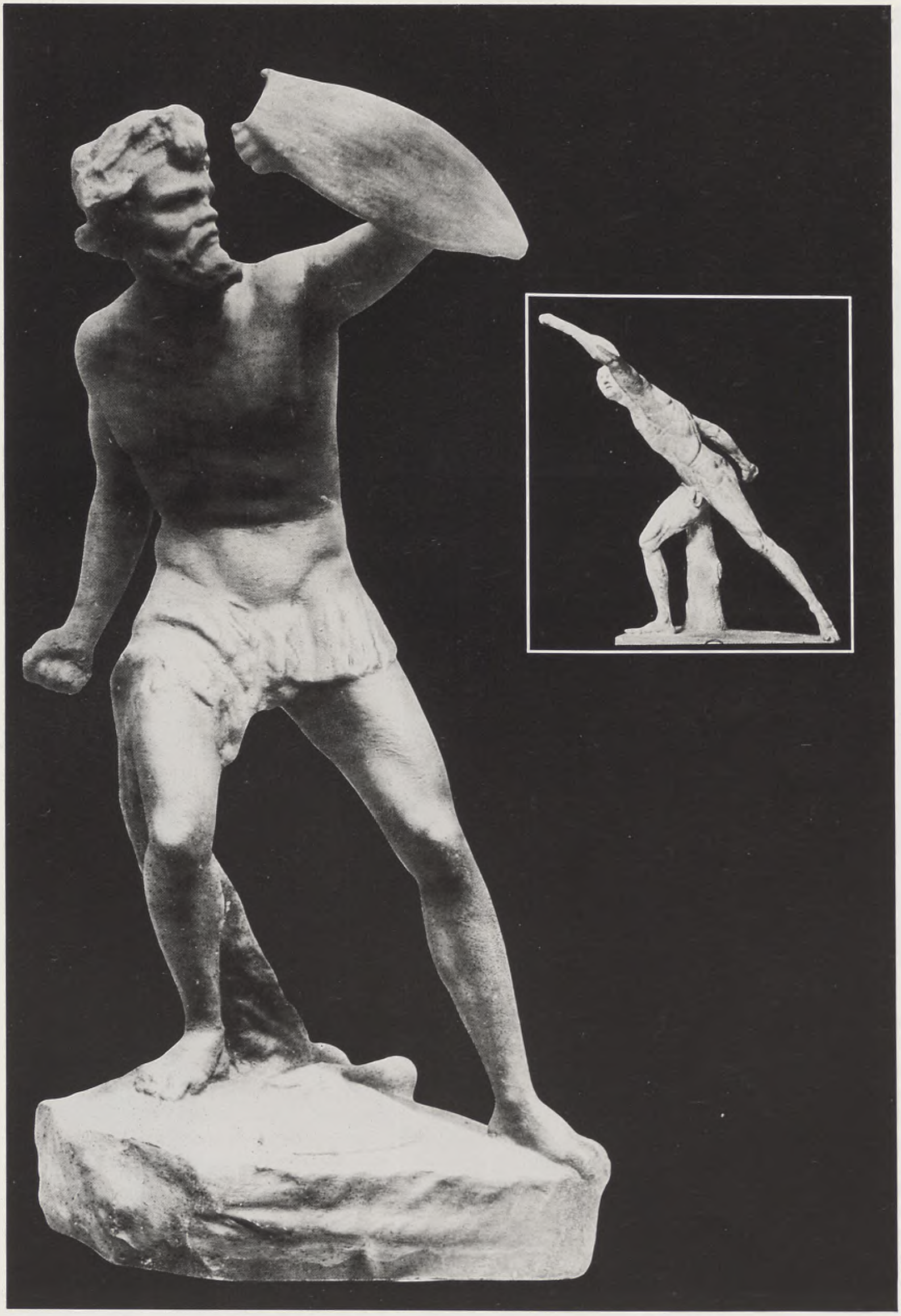
The second male figure has two sources, one the Borghese *Ares*, and the other the Donatello *St. George*, formerly placed in a niche on the outside wall of Or San Michele in Florence. The pose of the *Ares* is reversed and that of the *St. George* repeated. There is the same tilt of the head and left shoulder and the same stern gaze. The Donatello figure once held either a lance or a sword in his right hand, and the Aboriginal figure holds a boomerang. Both St. George and the Aboriginal figure hold shields in their left hands across the body, the slight change by Summers necessitated by the design of shields normally carried by South Eastern Australian Aboriginal people. As can be seen both these Aboriginal male figures show influences from Greek and Renaissance

Terracotta, known only in photograph

Terracotta, known only in photograph

sources, they are also realistic in detail. The spatulate feet and toes are those of people who walk barefoot. The shield has an incised pattern which is typical of those carried by Aboriginal people in Victoria, who also wore headbands similar to those modelled by Summers.

No obvious sources can be found for the two Aboriginal female figures, known only from photographs. They are much closer to the depictions of women in the plates illustrating accounts of voyages of discovery. The first figure, a young girl with a small child on her back, has a static quality about it. The bent right leg and positioning against the tree stump are features found in a number of sources. The small head of the child may reflect a Greek influence, and there may be some classical influence in the way the possum skin is draped. It may be too far-fetched to associate the skin clothing with the *Mary Magdalene* of Donatello. Nor is it a realistic representation of Aboriginal female clothing. Women wore the same kind of pubic aprons as men, strips of skin or fur, but also made from emu feathers. They did sometimes wear possum rugs as skirts in very cold weather, however. And while they did carry their babies on their backs, Summers has used artistic licence in both figures. Children were carried in basketry shawls or skin cloaks tied in a single criss-cross. The second female figure may be a second version of the first. The head is in the same position, and her torso and the head of the baby is tilted forward in response to some perceived danger. The children are placed in positions to show their clamouring for protection, and the woman collects them in a gathering gesture before flight. There are



*left*
SIGNAL OF WAR or
BLACKFELLOW DEFENDING HIMSELF
Coloured plaster

*inset*
THE BORGHESE WARRIOR Louvre, Paris


FEMALE AGED 26 — LODDON TRIBE Coloured plaster Museum of Victoria, Melbourne


MALE AGED 13 Coloured plaster Museum of Victoria, Melbourne

variations between these maquettes and the Chevalier drawing of the *Burke and Wills* monument, which shows a cloaked female figure on the left front of the plinth. Given that public sensibility would not allow the depiction of a barebreasted female in an illustrated family newspaper, similarities exist between it and the first female figure, although the poses are reversed. The smallness of the head in both suggests a Greek influence, as does the position of the cloak, arranged as a chlamys across the body.

In 1864, Summers produced another small sculpture of an Aborigine. It was called variously *Signal of war* or *Blackfellow shielding himself*, and was designed for the Art Union of Victoria for distribution as one of its prizes in the same year. It is known through a photograph in the Charles Francis Summers Collection in the La Trobe Library. Summers based his sculpture on the *Borghese warrior* in the Louvre. The pose of the figure is almost identical, the left arm thrusting forward its shield (the end of which has been broken off), the right arm behind the knee, fist clenched to hold a boomerang. The *Borghese warrior* was very well known in the nineteenth century, and Melbourne people were familiar with it too. The Museum of Art, attached to the Melbourne Public Library, contained a number of casts ordered from the London studio of Signor Brucciani, including the *Borghese warrior*. As a result of poor packing, many arrived badly broken, much to Redmond Barry's dismay, and Charles Summers was rapidly summoned to repair them at a cost of thirty pounds. However, the enterprising George Coppin had on display in his Cremorne Gardens amusement park a selection of plaster casts ordered from Brucciani, including one of the *Borghese warrior*. Summers's heroic small figure, compared with the other male figures, is more squat, with heavier muscles in the legs and shoulders but far less developed than those of its classical source. It was designed to be seen, not from below as were the other figures, but in a domestic setting, so the scale and proportions are different. While the treatment of the feet is realistic — toes flexed, the left ones over the base of the work for a better grip — Summers took licence with other details. A loin cloth has replaced the pubic apron, a typical shield would not allow the arm to be passed through the handle, and would also have had incised decoration. This figure is conceived in the tradition of the noble savage. Its classical references would have

been familiar to the winners of the Art Union of Victoria draw at the end of April 1864. The two copies drawn in the lottery by the treasurer, Nicholas Chevalier, were awarded to two Catholic clergymen, the Right Reverend Bishop Goold, and the Rev. James Moore, later Bishop of Ballarat.[4]

Sometime in 1866, Summers began to make a series of casts from life of sixteen residents of the Coranderk Aboriginal Mission at Healesville. They were not shown at the 1866 Intercolonial Exhibition preparatory to the 1867 Paris International Exhibition as Summers was a judge in the Sculpture Division, and could not therefore show his own works. However, the purpose of these sculptures differed from those of his previous work. They were moulded in four parts by the piece-mould process. The sitter's face and hair was coated with oil so that the plaster would not stick, and straws were inserted into each nostril so that the subject could breathe while the plaster coated his or her face. Naturally the sitter's eyes had to be closed. The four-piece moulds were then assembled in a case mould so that they could be filled with the wet plaster of Paris. When dry, these were removed in sections, leaving a complete head and shoulders. Piece moulding was used when a number of copies of a work were needed. The white plaster was tinted black on the surface for authenticity, as were all Summers's Aboriginal works. The final effect of these portrait casts is, viewed more than a century later, rather alarming because of their closed eyes. This gave rise to the misconception that they were death masks.

The catalogue produced for the Paris International Exhibition, where a set, made from the moulds which Summers took with him when he left Victoria in 1867, was exhibited, describes the busts as taken from life, and there are no grounds for doubting this. A set was presented to the Jardin des Plantes in Paris, to be housed in its Museum of Comparative Anatomy, and cannot now be found.[5] Another set was presented to the British Museum in 1869 and another to the Vienna Exhibition in 1872. The original set, once owned by the Public Library, was subsequently housed in the Museum of Victoria where ten remain. In addition, there are two examples in terracotta, also in the Museum of Victoria.

These Aboriginal sculptures are examples of traditions of portraying the original inhabitants of colonized countries — the Romantic tradition expressed in the portrayal of the noble savage, and the scientific tradition of the ethnotypical. In 1835, Benjamin Law depicted Truganini and her husband Woureddy.[6] The Laws plaster portraits were exhibited in the intercolonial exhibition in Melbourne, and are clearly visible in photographs taken to record the event. Duterrau's high relief studies of Tasmanian Aborigines are also dated 1835. The Law portraits were later lithographed in the anthropological atlas volume of Dumont-Durville's *Voyage au Pole Sud et dans L'Oceanie sur ... L'Astrolabe,* (Paris, 1842-47), where they appeared with other plates after life busts *moules sur nature.* Plates 22 and 24 show life masks of four Aboriginal people from Van Dieman's Land with eyes closed. These and the other life busts were photographed under the direction of Pierre Marrie Alexandre Dumoutier, and the last few plates in the volume contain technical drawings of a 'Cephalometre' or brain measurer designed by the same man. The French were particularly interested in the portrayal of indigenous people, and Summers may have been aware of the work of Charles-Henri Cordier's scupltures depicting the North Africans. In 1861, following his successful exhibition in Paris, Cordier showed fifty five sculptures of 'types' of indigenous African and Asian people, including oddly enough a portrait of his father, in London.[7] Cordier's exhibitions received reviews in both the *Art Journal* and the *Gazette des Beaux-Arts* both of which were available in Melbourne in the year of their publication.[8]

Interest in the characteristics of indigenous people as 'types' grew in the 1860s, and a parascientific approach was given credibility by the number of publications on phrenology and physionomy. It was widely believed that a person's character could be read from measurements of his features and hands, and that the traits which these measurements represented could be classified in groups and sub-groups. The passion for classification in the nineteenth century can be seen in the catalogues for the intercolonial and international exhibitions held from 1851 onwards. In the 1860s this gave rise to a class known as ethnotypical objects in which the material culture of the Aboriginal people was included.

Summers's known works depicting the Aboriginal people belong to the three traditions of the Age of Enlightenment and the early nineteenth century. His three heroic male figures are a late flowering of neo classicism, his two female figures are in the romantic attitude, while his sixteen commissioned sculptures are in the tradition of scientific investigation. Although meant to be seen as ethnotypical, they portray the Aboriginal people with exactly the same dignity and integrity with which Summers handled all his portrait sculpture.

It has been fashionable to decry the depiction of the Aboriginal people by white artists as degrading and supercilious. On the contrary, artists like William Strutt, von Guérard, Ludwig Becker and Robert Dowling depicted them as different from, but closely tied to, their European counterparts and Charles Summers's sculpture, based on the traditions of a humanist society, is a reflection of the same view.

Summers's sympathetic portrayal of the Aboriginal people is in the tradition of those artists working in Victoria in the 1850s and 1860s. It is to be hoped that further examples of portrayals of the Aboriginal people will be discovered as a result of the current interest in colonial Australian art.

[1] Memorandum dated 22 June 1943.
[2] MS 10397, Charles Francis Summers papers, La Trobe Collection, State Library of Victoria.
[3] *Examiner & Melbourne Weekly News,* 5 September 1863, pp. 13-15.
[4] Examiner & Melbourne Weekly News, 30 April 1864, p. 15, col. 3-4.
[5] Letter from Director of the Museum d'Histoire Naturelle, Paris, 28 August 1986.
[6] Mary Mackay — 'Early Tasmanian sculptures: a reassessment' in *Bowyang,* no. 5 April/May 1981, pp. 6-12.
[7] *Ethnographical Gallery of Sculpture by Mr. Cordier, illustrating the Most Prominent Types of the Human Race* . . . London, Nassau Steam Press, n.d. (but February 1861).
[8] *Gazette des Beaux Arts,* 1 August 1860, pp. 190-91 (for 1860 Paris exhibition) and *Art Journal,* 1861, p. 62, 191.

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# *Angels, Harlots and Nymphs*
## *some themes in Australian Allegorical Sculpture.*

Juliet Peers

A HISTORICAL FRAMEWORK for assessing Australian sculpture finally emerged in the mid to late 1970s, through the publications of Noel Hutchinson, Graeme Sturgeon and Ken Scarlett.[1] Eleven years after the Ballarat exhibition of Early Australian Sculpture, it is worthwhile to pause and re-examine ideas and preconceptions of Australia's sculptural past in the light of new developments in research and criticism. Sculpture of the Victorian era, for many decades eclipsed by the painting and graphic arts of the nineteenth century, has returned to scholarly and popular favour, overseas at least, aided by the researches of Susan Beattie and Benedict Read.[2] The survey of Alfred Gilbert's sculpture at the Royal Academy in 1986 further awoke interest in this neglected area, through abandoning the traditional stance of disinterested hauteur when presenting an exhibition to create a sympathetic and suggestive environment. It is surely time in Australia to abandon tepidity and make a vote of confidence in the sculpture produced by Australian sculptors, at home and overseas, around the turn of the century.

Works of art, which do not reflect the dominant themes of nationalism, environment and identity, have often been overlooked in the writing of Australian art history and have borne the brunt of the uncertain fortunes of Victorian art in the twentieth century. The large scale de-accessioning of sculpture at both the National Gallery of Victoria and the Art Gallery of New South Wales has been discussed elsewhere, but deserves a brief mention as a reminder of the forces of disjunction working between the 1980s and the taste and patronage of the past.[3] Moreover, it has contributed to the lack of a comprehensive 'blueprint' collection of early sculpture. Whereas Bertram Mackennal has been widely collected, acquisition of works by Theodora Cowan, Margaret Baskerville, James Tranthim-Fryer, Charles Douglas Richardson, Barclay and Harold Parker, for example, was, until the 1970s, localized and often dependent upon personal or career links to a particular city or State.

BERTRAM MACKENNAL CIRCE
(first version 1893, this cast by Singer Foundries, London)
bronze 56 x 49 cm diameter
Private Collection
Photograph by Terence Bogue

The process of bringing works together for exhibitions such as 'The New Sculpture in Australia' curated by this author at the McClelland Gallery, Langwarren in May 1987, or Deborah Edwards's 'Australian Sculpture 1890–1919' at the Art Gallery of New South Wales, January–February 1987, allows scattered works to gain a new relevance to each other. Assembling a collection of sculpture enables the changes and developments within a single *oeuvre* to be understood and reassessed. Although the work of sculptors, who worked primarily in plaster and terracotta, has been decimated by loss and breakage, enough remains for interesting issues to emerge through survey exhibitions.

Discussing the relationship between the New Sculpture in Britain and the activities of Australian sculptors is a useful and illuminating exercise, although it must be remembered that a conventional school of Neo-Classicism survived in Australia throughout the 1890s and 1900s in the work of James White and Archille Simonetti, for example. The New Sculpture is one of the few nineteenth-century art movements to which Australians had a direct contact and even a minor influence. One can also draw general parallels through the new interest in modelling and handwork,

the inter-relation of sculpture and craft and the focus on statuettes and small-scale pieces. Only one major idea of the New Sculpture found little support, the interest in colour and Chryselephantine sculpture.[4] The tendency towards a poetic and decorative expression was enthusiastically accepted by Australian sculptors and the allegorical work forms a cohesive and rewarding aspect of the Symbolist vocabulary in Australia.

Mackennal and Richardson arrived in London when the New Sculpture was an ascendant, not a spent, force. As students, they directly encountered important figures, such as Hamo Thorneycroft and Lord Leighton, in a seigneurial capacity. They also met a notable number of future sculptors as fellow students. Goscomb John, Arthur George Walker, Harry Pegram and Frederick Pommeroy all witnessed respectable success in Edwardian Britain. Harry Bates and George Frampton were two crucial artists in the English experience of the 1890s and were an active part of the circle centering around Tom Roberts at the Royal Academy Schools in the 1880s. These youthful friendships are well-documented by a series of portraits. Mckennal sculpted Richardson in 1883, Harry Bates sculpted John Peter Russell in 1886, and Tom Roberts painted Bates with the relief, which was to win him the gold medal and travelling scholarship of the Royal Academy in 1883, *Socrates teaching in the Agora.*

Historically, *The Sculptor's Studio,* 1885, Australian National Gallery, is Roberts's most interesting painting of his London years. It details Bates's relief, allowing those who have not seen the original to appreciate his evocation of a Greek scene, without using the familiar gesture of the neo-classical repertoire. Roberts depicts the youth posing for Bates with a certain grace and sympathy, possibly recalling his own memories of posing for life classes in Melbourne during the previous decade. Bates's death in 1899 dealt a crippling blow to the English movement.

On his return from Australia to Europe in 1892, Mackennal became part of the mainstream of the New Sculpture. His masterpieces of the 1890s caused much attention and official patronage followed inevitably during the next decade, including prestigious commissions such as the Olympic medals of 1908, purchases by the Tate Gallery, under the terms of the Chantrey Bequest in 1907

TOM ROBERTS
THE SCULPTOR'S STUDIO 1885
oil on canvas 61.2 x 91.8 cm
Australian National Gallery, Canberra

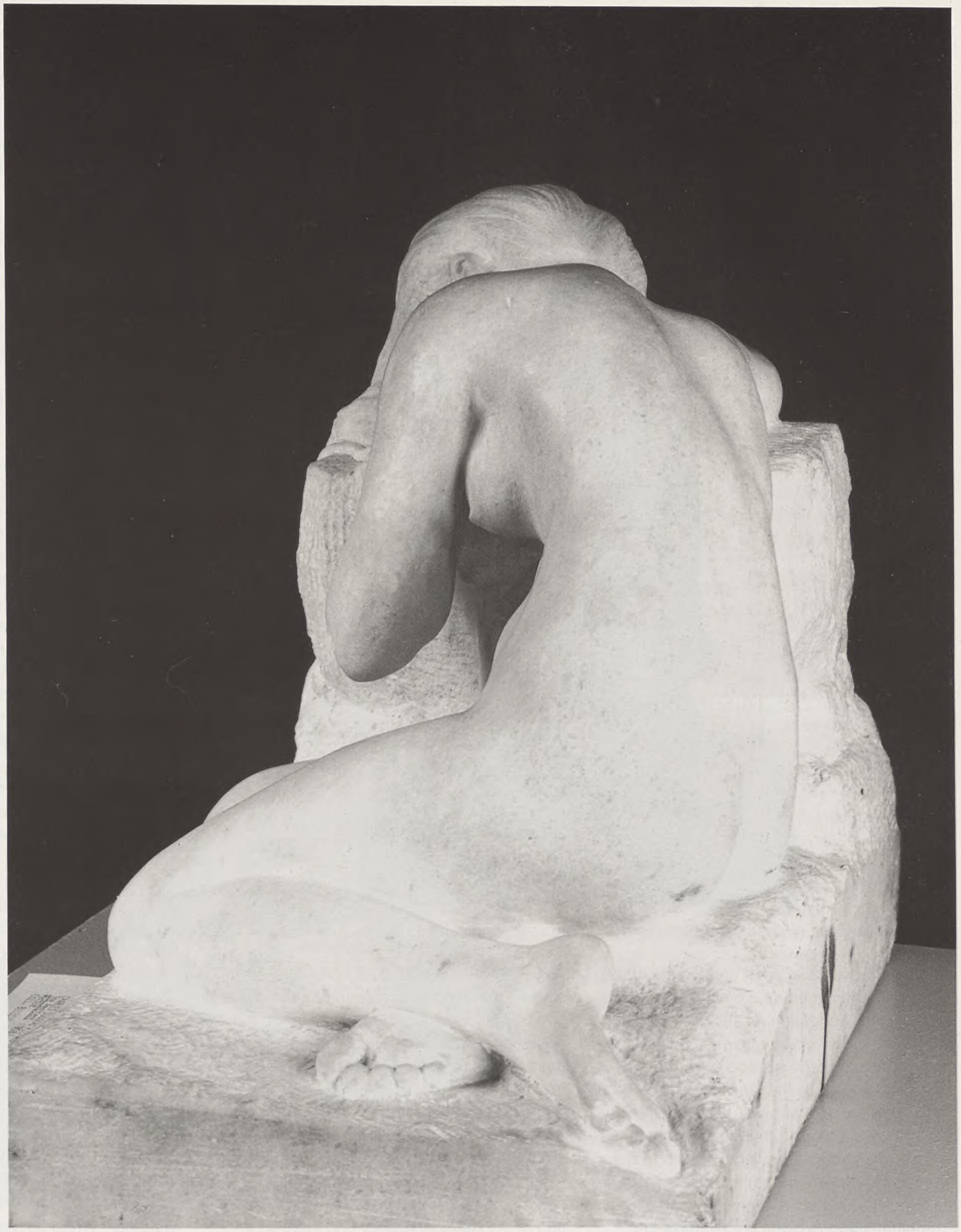
and 1908 and the Associateship of the Royal Academy in 1909.

Mackennal's particular blend of French and English sculptural practice ensures him an individual place amongst the New Sculptors. Works such as the *Triumph of truth,* 1891, whereabouts unknown, *Memorial to William Clark,* 1902, Treasury Gardens, Melbourne, and *Fame* are very close in handling and imagery to French public sculpture. Despite using the elegance of surface, pose and symbolic detail characteristic of French sculpture, Mackennal avoids the staleness of subject and themes of the *beaux-arts* style and upholds the intense psychological focus and decorative invention of the finest English sculpture of the 1890s. His works form a significant addition to the fringe of the New Sculpture which pressed closer to the Symbolist movement than the public and grandiose French sculpture.[5]

Mackennal had an unerring feel for the key anxieties of the 1890s, as expressed through the subjects of his sculptures. *Circe,* 1893, National Gallery of Victoria, life size, and statuette, various collections, *Salome,* 1897, various collections and the harlot in *She sitteth on a seat in the high places of the city,* 1895, whereabouts unknown, convey the powerful attraction and the destructive beauty of the *femme fatale.* Her opposite, the impossibly pale and refined Mediaeval heroine, appears in *The virgin,* 1906, various collections and the untitled relief, sometimes called *Goddess.*[6] This beautiful and enigmatic work has the hierarchic frontality and the decorative formalism of Frampton's great busts of the 1890s. Mackennal's move towards a less original style in the first twenty years of this century is symptomatic of the general decline in English sculpture, but works such as *Figure from the centrepiece,* 1908, private collection and *Diana wounded,* 1906, private collection, whilst they have departed from the scented world of the imagination, express a new sense of the richness and fertility of human life. The *Figure from the centrepiece* has a notable delicacy of scale and responsiveness of surface texture for a work produced relatively late in his career.

Australian sculptors also gravitated towards schools and teachers promoting progressive ideas in the 1890s and 1900s. Margaret Baskerville studied at the Royal College of Art, South Kensington, with Edwards Lanteri 1904-06. Most of the major women sculptors of this generation studied at his classes. Baskerville herself was aware of the achievements of the growing ranks of women sculptors in Britain, including Mary Rope and Margaret Giles.[7] John Tranthim-Fryer came from Hobart and Harold Parker from Brisbane to enter the Lambeth Schools in 1896. Both worked in the classes of William S. Frith, one of the most talented sculptural teachers in England.[8] In his spare time Fryer found employment in the studios of Hamo Thorneycroft and Horace Montford. These professionals rated his abilities so highly that they permitted him to work on his own pieces, if they had no other tasks for him, and they gave him much encouragement to forward his career.

Parker's two mentors were not mainstream New Sculptors. John Tweed aligned himself with Rodin and the sculpture of the French. Thomas Brock was an established sculptor who absorbed something of the New Sculpture imagery and techniques, which reappeared in his *Monument to Queen Victoria,* 1901-11, outside Buckingham Palace. The *Head of painting* in the Art Gallery of New South Wales, by Brock, displays a marble cut with a flesh-like softness. Parker developed a parallel skill to a remarkable degree. There is a quality of refinement in the delicate modulations of surface, which sets his works aside from much French-inspired Edwardian sculpture. Parker's major ability was as a marble carver, work which he did not always leave to assistants and journeymen. He claimed to have carved *Iris,* 1913, National Gallery of Victoria, direct from the block.[9] Beattie argues that the adoption of the 'bland smooth substance of marble' instead of the responsive surface of bronze contributed to the decline of



CHARLES DOUGLAS RICHARDSON THE PENITENT 1908 marble 34 x 40 x 25 cm Brighton City Council Photograph by Gary Sommerfield

BERTRAM MACKENNAL FIGURE FROM THE CENTREPIECE *c.* 1908 bronze 23.2 x 13 x 7.5 cm Private collection
Photograph by Terence Bogue

the New Sculpture.[10] Parker creates a surface that is rich and varied as a modelled finish. Even a small work such as the *Child's head,* 1906, McClelland Gallery, reveals a complex range of textures and surface colouration of the stone, as well as the idealized baby's face.

Likewise Parker's subjects have a veracity and eloquence beyond the ritualized themes of Edwardian sculpture. Parker turned to the legends of antiquity not to find uplifting moral teachings but human dilemmas. Eurydice, Prometheus and Ariadne are examples of suffering victims from Green Mythology. *Ariadne,* 1919, National Gallery of Victoria, conveys its meaning through Parker's sympathetic and believable characterization. He did not impose an idea upon a stock image of a nude, but carried the central idea through all the details of gesture and expression. The quality of Parker's working of the marble and the softness of the stone turned into flesh, emphasizes the feelings of despair and vulnerability which the figure suggests. *Ariadne* first appeared as a plaster statue at the 1904 exhibition of the Royal Academy and inspired a number of other images such as Richardson's *Penitent,* first seen in the 1908 Australian Natives Association Exhibition and Gilbert's *Fallen idol,* 1915, National Gallery of Victoria. These works share a common source in Rodin's *Danae,* exploring the stylistic possibilities of a crouching pose and the lines of a curved back. *The fallen idol* is a particularly notable work. One of the high points of Web Gilbert's career, it combines his earlier poeticism, derived from Richardson and Mackennal, with the strong and broad modelling of his major commemorative works of the 1920s. The tendency towards a coarser realistic line in English sculpture as it approaches the 1920s has not overtaken the decorative and graceful manner of Gilbert's earlier ambition. *The sun and the earth,* 1918, National Gallery of Victoria, although finely worked, is not entirely exempt from the growing malaise within English sculpture and the ascendant French influence of the beaux-arts traditions and the more grandiloquent of Rodin's images.

Parker was not incapable of modelling. His small bronze of *Arthur Streeton,* 1906, private collection, reveals a direct working with the clay, no attempt to classicise modern dress and an intimate and lively summation of the appearance and expression of the sitter. Parker also executed much more artistic and formal bronzes such as his *Orpheus,* 1904, Australian National Gallery. The bust of Streeton documents the sculptural presence within the circles of expatriot Australian artists in London. Not merely were there the familiar figures of Mackennal and Parker, but there was also a major Edwardian British sculptor, Derwent Wood, who was married to an Australian singer resident in London, Florence Schmidt.

This again emphasizes the centrality of the Australians' experience of British sculpture. Wood is mostly known for his portrait of Tom Roberts in the Art Gallery of New South Wales, but he was purchased by the Chantrey Bequest for the Tate Gallery and given prominent commissions. His 1925 memorial to the Tank Corps, Hyde Park Corner, has assumed a symbolic importance in recent British texts, representing, for one writer, the New Sculpture's inability to produce imagery for the post-war years, and for another the lasting influence of Donatello and the Florentine Renaissance and freedom from imperialist rhetoric.[11] Wood became Professor of Sculpture at the Royal College of Art, where he

taught George Lambert's son Maurice. Thus the contacts between Australian and English sculpture persist for over forty years from 1882 when Charles Douglas Richardson enrolled in the Royal Academy Schools.[12]

Sculptors working in Australia produced a body of allegorical work that was congruent in themes and styles to the work of the New Sculpture and the expatriots. Local sculptural practice, for the most part, ignored the experimentation with combinations of media and techniques which marked the best of the New Sculpture. The professionalism of casting and surface finishes of Mackennal's work stands out beside work produced in Australia. Mackennal used French founders such as Gruet and English firms such as Collie.[13] Web Gilbert made some isolated attempts in combining media. His *Wheel of life, circa* 1910, University of Melbourne, originally had a bronze canopy over it and he exhibited an untraceable *Athena* in marble and bronze. Tranthim-Fryer executed bas-reliefs in different coloured clays, possibly following the general principles of encaustic tiles. Many Australian works were doomed to remain as plasters, because there was neither money nor facilities to cast them or have them cut into stone. 'It is not for want of ability . . . but because the market is not wide enough to justify an extensive outlay' commented Charles Douglas Richardson in 1898.[14] Web Gilbert's early desire to 'chop marble', as he described it, ensured that a number of his early works such as *Nautilus,* 1905, National Gallery of Victoria, and *William Moore, circa,* 1906, Art Gallery of New South Wales, have survived. Gilbert later came to realize that clay modelling and the sculptors' touch were of prime importance. I did not think that clay meant sculpture and wanted the other. Now he knows that the clay is everything and the marble is but a monument to the thought in clay.[15] This belief was shared by Charles Douglas Richardson, who spoke to William Moore of the sculptors' hands as his principal tools . . . by the sensitive touch of which an artist's ideas are brought into tangible form, through the medium of clay'.[16]


CHARLES WEB GILBERT THE FALLEN IDOL 1915 Bronze 55.3 x 73 cm National Gallery of Victoria, Melbourne Photograph by Gary Sommerfield

Charles Douglas Richardson produced a body of allegorical sculpture, which has disappeared through loss or damage. He is often remembered today only as the sculptor of *The cloud*, although a number of other figures survive to document his interest in art nouveau line and allegorical figures. These include the impressive Gold Memorial in Bendigo and the broadly modelled maquettes for this work, now in the Bendigo Art Gallery, the Angels on the War Memorial at All Saints, St Kilda, 1928, and the Memorial Plaque at Albert Park State School, 1921. His plaque *Memories,* 1895, is an early example of his use of an art nouveau decorative vocabulary, in the image of an old man, enmeshed in the swirling hair of the women whom he loved during his life.[17] *The fog,* 1923, marks a bolder use of twisting and spiralling lines than in the better known *Cloud,* a work of subtle understatement. Although only cast in bronze patinated plaster, its flowing lines take on an organic life, and the statuette suggests a metamorphosis of woman to plant form.

Like Mackennal, Richardson also favoured the imagery of women as either benign or malevolent. His characters tend towards the gentle rather than the predatory and are more withdrawn than the extremes of despair and joy portrayed in many of Parker's statues. Characteristically his vision of the *femme fatale* emerges within the Australian landscape, such as *Wind,* 1889, Australian National Gallery, and the lost *Mirage,* 1906, a large statue of a beautiful woman rising in a whiplash curve alongside a stockman's horse and leading him onwards with an illusory promise of water. Richardson especially favoured the image of woman as a personification of nature in images such as *Sea vision,* 1901, Joseph Brown Collection, with her wet hair trailing in exemplary art nouveau spirals around her neck. Web Gilbert shared many of Richardson's interests throughout the early 1900s, and there are personifications of flowers such as the *Nymph of the lillies,* 1902, now lost, and *Nautilus,* 1905, National Gallery of Victoria. This work reveals a good grasp of plastic concepts in the stylization of the cutting of the various planes of the body and the linear preoccupations of his times, in the curve of the backbone and the details of the shell and the hair.


CHARLES DOUGLAS RICHARDSON
THE FOG 1923
Plaster with bronze patination 51 x 14.5 x 16 cm
Private collection Photograph by Gary Sommerfield

As well as the personifications, such as *The cloud, Daphne* and *The first breath of spring,* the winged figure, angel, muse or spirit, is another motif that appears in much of the sculpture of this era. Richardson and Tranthim-Fryer had a sense of personal faith, which allowed them to use angels, and even a Pre-Raphaelite knight errant, in the case of Fryer's memorial for Sale High School, without guile on war memorials and honour plaques. Margaret Baskerville was perhaps more earth-bound and materialistic in her imagery, but a pair of angels border the inscriptions on her Edith Cavell Memorial, 1926, and one of her most popular works with early critics was *The enfolding wings of love,* 1910, whereabouts unknown, a large guardian angel spreading its wings over a group of sleeping children. The most overtly romantic use of angelic figures in Australian sculpture would be the superb group produced by Mackennal for the Springthorpe Memorial, 1901, Kew Cemetery, Melbourne. There is some debate as to the degree to which one can attribute the figures to Mackennal. Dr John Springthorpe devised the original idea of the group as representing the figure of his wife between the grieving figure of human love and the angelic figure of immortal love. John Longstaff sketched the basic form of the group for the 1897 *In Memoriam* album, yet his image falls far short of MacKennal's in quality. He favoured a schematized Neo-Classicism in the handling of drapery, and set the figures into a French Renaissance style frame. The figure of the angel resembles popular Victorian cemetery art, with her arms crossed upon her breast and her eyes staring ecstatically heavenwards. Grief collapses on the bier in a pose possibly derived from *The kiss of death* by Charles Douglas Richardson, illustrated in the catalogue for the May 1892 exhibition of the Victorian Artists' Society. Mackennal has taken over the basic design and brought it into the aegis of his own stylistic and imaginative perceptions through the use of art nouveau detail. He has taken the scene into a more original context, by isolating the human figure of grief, who sits, unseeing and uncomprehending, before the vision of an angel crowning Annie Springthorpe with a garland of flowers (now broken off). In the spirit of the mysteries and miracles favoured by the Symbolists and the late Pre-Raphaelites, the unearthly becomes real as the angel bends down towards Annie Springthorpe. Earlier in the 1890s, Mackennal had refused a commission for a similarly extravagant tomb, when his client insisted upon imposing a rigid iconography upon the figures.[18] There are a number of references to Mackennal's other work throughout the tomb. The fairy-like heads which appear in odd angles of the sarcophagus derive from small figures on the corners of the base of *She sitteth*. The treatment of the drapery of the angel derives from a figure, *Fame or Victory*, that surfaces in a number of Mackennal's works, including the Ballarat Queen Victoria monument, 1900, and the Islington War Memorial, 1903.

The Springthorpe Memorial is the most overt expression of the poetic sentiments which enlivened a generation of Australian sculpture. Mackennal, Richardson, Parker and Gilbert subscribed to the imaginative and idealistic taste of an era that has been unfairly rejected and belittled by its descendants. The Symbolist images in Australian sculpture were not isolated anomalies, nor were they simply plagiarized from photographs in overseas sources, but grew and developed out of interaction between sculptors, pupils and associates, overseas and in Australia.

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1 Noel Hutchinson, *Early Australian Sculpture*' Ballarat Art Gallery, 1976, Graeme Sturgeon, *The Development of Australian Sculpture,* London, 1978, Ken Scarlett, *Australian Sculptors,* Melbourne, 1980.

2 Susan Beattie, *The New Sculpture,* London, 1983, Benedict Read, *Victorian Sculpture,* London, 1982.

3 For example Hutchinson, op. cit., introduction, note 5. Ann Galbally, *The Collections of the National Gallery of Victoria,* Melbourne, 1986, p.273.

4 Commissions for architectural sculpture were well established in Sydney during the 1890s and a number of sculptors and masons found regular work in that manner. In Melbourne there were occasional opportunities for architectural work such as the Mercantile Chambers decorations by Mackennal, 1888, or the decorations of The *Age* building by Richardson, 1899. Many of these sculptures have disappeared in redevelopments of the city. Some sculptural commissions such as Richardson's bas-reliefs for Flinders Street Station were removed from the plans before the building was commenced as a cost saving measure.

5 Beattie, op. cit., p. 231 and chapter 6 passim see also the discussion on French and English sculpture in the author's B.A. Hons thesis, *Symbolist Elements in the Sculpture of Charles Web Gilbert,* University of Melbourne, 1981.

6 Undated (*c.* 1890s) bronze in the collection of Joseph Brown, plaster in the collection of the McClelland Gallery.

7 The *Herald,* 26 September 1911.

8 Ibid, 7 April 1921, states that Parker studied under Frith. J.R. Tranthim-Fryer diaries document Fryer

CHARLES WEB GILBERT NAUTILUS 1905 Marble (with enamel and gilt bronze stand) 60 cm height National Gallery of Victoria, Melbourne

HAROLD PARKER CHILD'S HEAD 1906 Marble 17.5 x 17 x 21 cm McClelland Gallery, Victoria Photograph by Gary Sommerfield

meeting John Sparkes on 16 and 17 April 1896 and Frith on 17 April 1896.
Fryer records attending a lecture by Frith at Lambeth on 6 May, 1896, for example.

[9] The *Herald*, 7 April 1921.

[10] Beattie, op. cit., p. 233.

[11] ibid. p. 236 notes its 'sickening irrelevance'
Dennis Farr 'The Patronage and Support of Sculptors' in *British Sculpture of the Twentieth Century*, Whitechapel Art Gallery, 1981 is more positive about its quality as is Benedict Read writing for the same catalogue 'Classical and Decorative Sculpture'.

[12] Other contacts between English and Australian sculpture include Paul Montford, a successful Edwardian sculptor and late New Sculptor, who arrived in Melbourne in 1923, and had an extensive practice in the 1920s and 1930s. Benjamin Sheppard studied at the Academy Schools in the 1890s, and taught in Hobart at the turn of the century. He returned to London for further study and to complete his major Australian work, the Boer War Memorial in Hobart. This work aroused much favourable comment in London, but Sheppard spent much of his subsequent career in South Africa until his death in 1910. Theo Cowan of Sydney was in London throughout the first decade of this century, where she pursued a successful career as a sculptor and designer of craft objects.

[13] A bust of the *Madonna* by Mackennal bears the stamp of the Gruet foundry, and Beattie, op. cit., p. 188, discusses a bust of Queen Victoria by Mackennal published by Collie.

[14] The *Age*, 5 August 1898.

[15] *Life*, vol. 14, July 1910.

[16] William Moore, 'The Making of a Statue'. *Studio Sketches*, Melbourne, 1906.

[17] This plaque has recently been titled *Genius surrounded by the spirits*, the original title and thematic programme of this work is documented in early reviews such as The *Argus*, 1 June 1896.

[18] Table Talk, 3 January 1901.

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ARTIST'S CHOICE NO. 33

# *Jacques Lipchitz: Musical instruments*

Ron Robertson Swann

CUBISM IN PARIS from 1907 to about 1931 was, for me, one of the most exciting periods of modern art. The implications of this movement for the development of sculpture are even more profound than for those of painting.

Despite the recognized importance of Cubism there are very few examples of it in our public galleries.

So to come across Jacques Lipchitz's *Musical instruments* of 1925 in the Queensland Art Gallery was a very pleasant surprise.

But my sensations were somewhat confused because the proportions and distribution of mass in the sculpture are not unlike a seventeenth-century portrait bust and from another side an African carved figure, with other aspects of the sculpture declaring a different set of relations altogether.

The conflicting characteristics of the work caused me to investigate further and there appear to be two versions of the sculpture or the same sculpture with an added element.

The culprit, in my opinion, for this lack of resolution in the work is a 'fishing reel' shape which has been added to the bottom of the sculpture and acts as a base.

This base awkwardly suspends the sculpture ten centimetres off the ground causing the four 'legs' or 'buttresses', which would have supported the weighty volumes above, merely to dangle from the sculpture.

The exquisitely modelled 'rope' which is sent on its way by the triangular 'foot' gathers momentum as it moves across the ground plane and then, straining, lifts off to rejoin the

sculpture at another level, defining an interlocking horizontal plane. A daringly manipulated element, an almost alien thing shaped by the effects of its struggle with gravity, thereby helping to establish the scale of the work by countering the architectonic features.[2] But in the version with the 'base', it suspends the rope completely off the ground; denying the role of gravity on the element it becomes an arbitrary decorative flourish.

Not only do the 'buttresses' of the 'rope' make more sense *without* the 'fishing reel' but also rid the sculpture of the conflicting images of portrait and figure thus declaring itself with impressive unity and clarity as a still life.

Still life is a familiar genre in painting but one of the most significant innovations in twentieth-century art when translated into sculpture.

This innovation adds to sculpture's means of expression by a new range of relations set up between discrete parts in a work without the unifying skin and implied core of the figurative tradition.

Jacques Lipchitz, for a period from 1915 to about 1931, produced a body of Cubist sculptures of stunning quality and innovation.

Cubist sculpture in general and Lipchitz's in particular seemed to develop parallel strains of Cubism (unlike the more linear development in painting): 'Analytical' as seen in Lipchitz's *Bather III*, 1917, 'Synthetic' as seen in *Melancholy*, 1928-30. *Musical instruments* brings together qualities of both in a most unusual way. I think it is a masterpiece of modern sculpture.

[1] The triangular 'foot' shape is a characteristic feature in other cubist sculptures of Lipchitz and it is always firmly planted on the ground plane.

[2] The body of the guitar is an even more important element in establishing the scale, by denying the model-like effect the architectonic features such as buttress, roof, balcony and chimney would have on the sculpture. I have a strong association with that element being like the roof on Le Corbusier's chapel at Ronchamp (1950-54) especially in relation to the 'chimney/flute' structure above it. Could this sculpture have influenced Le Corbusier?

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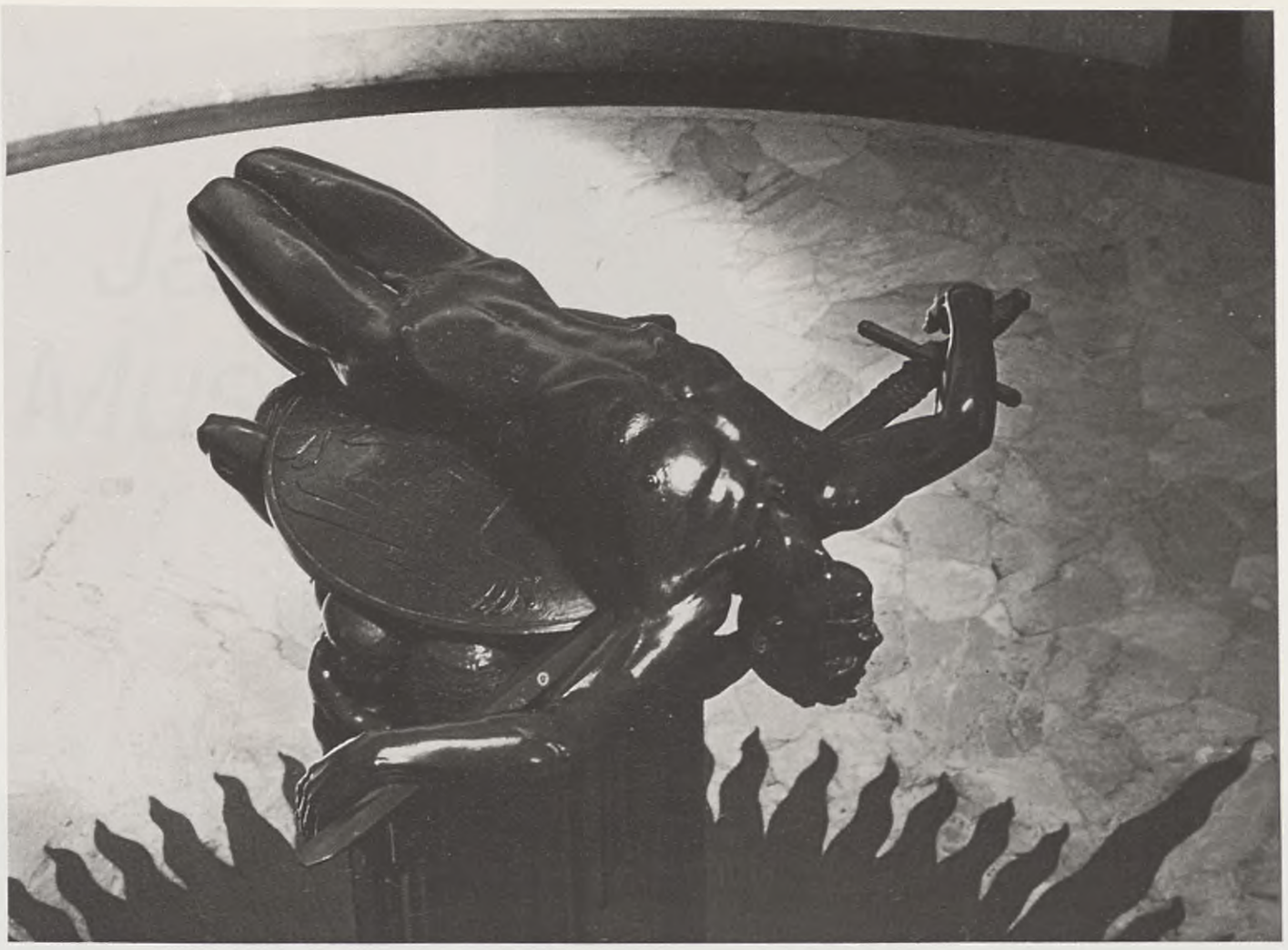
JACQUES LIPCHITZ MUSICAL INSTRUMENTS 1925 Bronze 83 x 69.5 x 43 cm Queensland Art Gallery, Brisbane



RAYNER HOFF SACRIFICE (DETAIL) 1930 Polished bronze ANZAC MEMORIAL, SYDNEY Photograph by Michael Andrews

# Public Sculpture: the pleasure and the pain

Graeme Sturgeon

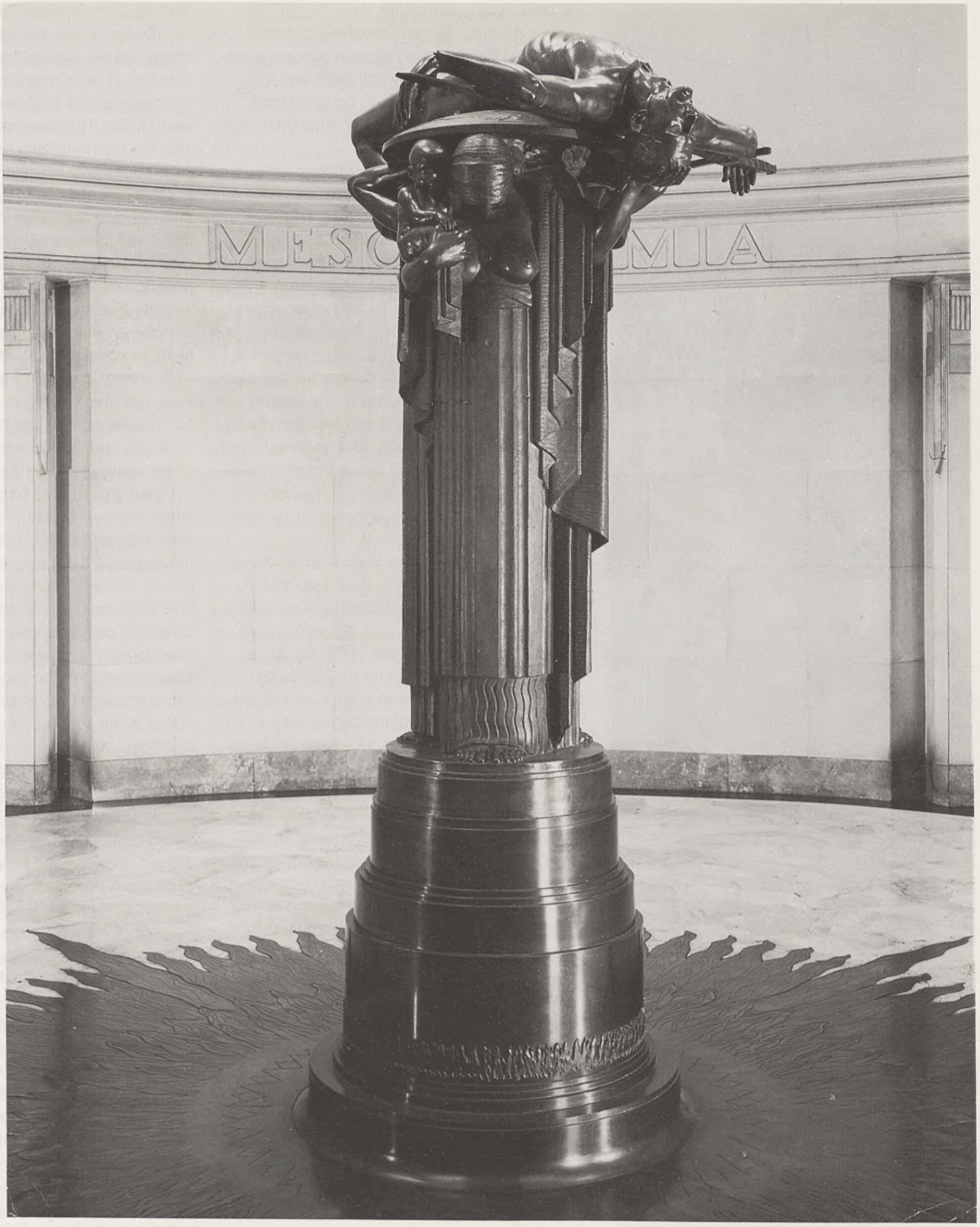
WHAT IS IT THAT SITS at the front of a high-rise building, inert, unloved and unlovely, quietly dribbling rust stains down its front?

Right! Almost any one of those tortured heaps of steel and bronze scattered about our cities, and dignified by their proud creators with the title, sculpture. So dismal are these objects, that in almost every case it would have been better, and cheaper, to have planted a tree. Something unpretentious, constantly changing, easy to maintain, and providing visual relief from both the sterility and megalomania of modern architecture, and the clamorous egotism demonstrated by much contemporary sculpture.

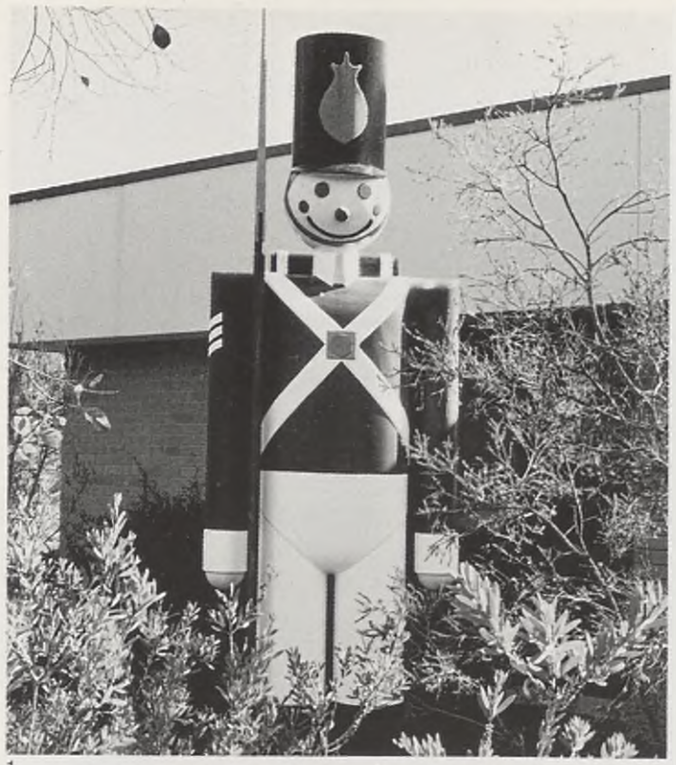
That most public sculpture is bad is hardly a matter for debate; not only is it bad in a negative way in that it fails to do anything to humanize the built environment, it is actively bad, adding to the visual cacophony and being both an insult to our aesthetic sense and an insult to sculpture itself.

There are several reasons for this, among which are the want of experienced, capable sculptors able to deal with the problems of large, outdoor works, and the want of commissioning agents who have sufficient critical judgement to know a good thing when they see it. (They must also have the guts to refuse to commission anything at all if there is nothing but the second and third rate on offer.)

As a distinct area of sculptural practice public sculpture may be roughly, if somewhat arbitrarily, divided into three categories: sculpture-as-memorial, sculpture-as-decoration and sculpture-as-sculpture. Each of these can be further subdivided. Ideally, of course, there would only be sculpture-as-sculpture, but



RAYNER HOFF SACRIFICE 1930 Polished bronze ANZAC MEMORIAL, SYDNEY Photograph by Michael Andrews



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commissioning authorities, keen to get their money's worth, demand meaning and message or, if they are architects, a decorative object which will in no way compete with their grand architectural vision. In consequence they tend to be less concerned than they might with strictly sculptural values.

The embellishing of public spaces with some kind of man-made object has gone on for as long as people have lived in settled communities, but since the end of the nineteenth century and the emergence of non-representational sculpture as the dominant mode, the social role of sculpture has become problematic. Clearly certain aspects of public sculpture are, and have been for some time, in a dangerous situation relative to the audience for it. The reasons are twofold. First, there is no defined role for sculpture in today's world, and second, outside the narrow limits of the art world, there are no agreed conventions within which the sculptor can hope to be understood by the wider world.

Painting may well have been the first of the visual arts, but since pre-historic man erected avenues and circles of roughly quarried monoliths (Stonehenge, Carnak), and engraved them with signs and symbols, social man has looked to sculpture to provide an everlasting record of his existence and to promote the social ideals of the community. Even into the nineteenth century this view still held and there was more or less common agreement as to the symbolic role of public sculpture, and about the forms it would take. The French sculptor Emmanuel Fremiet's *St Joan* (a verson of which is in front of Melbourne's Public Library), is a straightforward representation of an armour-clad young woman mounted on a war-horse. It is also an easily understood symbol of faith, heroic virtue and singleness of purpose; contemporary sculpture provides no equivalent to such a straightforward approach to content. Today, television, radio and the print media provide much more powerful and immediate means of inculcating such social values, and sculpture, if it has any contribution at all to make in this area, has been so marginalized as to make the task hardly worthwhile. The inescapable conclusion is that the memorializing function of sculpture is now hopelessly moribund.

Canberra still has various organizations such as the Australian Armed Forces, and the War Memorial eagerly commissioning memorials. The place is positively and gratuitously littered with ugly objects labelled 'sculpture'. Last year, the Australian Navy undertook an immense bronze (8.2 metres high) to commemorate its 75th anniversary. This year it is the turn of the Army. This year, too, the Australian War Memorial has commissioned a larger-than-life-size group of *Simpson and his donkey*, in commemoration of the exploits of this First World War hero.

Looking at all the entries in the Navy and Army competitions (and I confess to being on both judging panels), it was obvious that while the sculptors were aware of their dilemma, that is, of the difficulty in attempting to combine the formalist, non-representational mode current in contemporary sculpture, with the need to convey an easily grasped social message, they had no solution to it. The sculptors either produced work which, except in formalist terms, was incomprehensible as well as being symbolically null, or they turned back to the forms and styles which had worked in the past. Their desperate efforts to deal with the demands of the competition threw up a predictable amount of bombast, a good deal of cliché'd imagery, and enough empty rhetoric to delight a politician, but not one piece which managed a creative resolution of the problem in terms of contemporary developments in sculpture. In fact, the aim of achieving a satisfactory resolution of nineteenth-century ideas with present day practice is beyond anyone's skill. Nowhere among the sculptors was there any strong sense of conviction about what they were doing, just the dogged determination to give the client what was demanded.

In the winning work, the sculptor, Ante Dabro, made a brave attempt to reach a compromise between past and present by crossing Umberto Boccioni's *Extension of a bottle in space* with a form of stylized figuration acceptable to the Navy. The addition of water — falling, spraying and swirling over the forms —

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1. GRAHAM CAMP BRUCE installed 1981 Steel pipe and steel plate toy soldier figure: coloured coating 3.4 metres high Child-minding centre, Canberra

2. ALEXANDER CALDER 1967 Steel painted black Australia Square, Sydney

3. ANTE D'ABRO National Memorial Royal Australian Navy 1986 Bronze 8.2 metres high Anzac Parade, Canberra

enlivened the whole ensemble and at least partially glossed over the inevitable stylistic inconsistencies. The final result is undoubtedly imposing, in part because of the sheer size of the work, and was well received by the client. But its claim to be taken seriously as a work of sculpture is still being debated.

In the case of the Simpson memorial, the client (the Board of the War Memorial) closed off the stylistic options and simply directed the competitors to keep their work within nineteenth-century academic conventions. The commission was given to Melbourne sculptor Peter Corlett whose maquette, although conventional, was extremely skilfully modelled and should translate well into the larger dimensions. While admitting this, the work has little to do with current developments in sculpture and must be regarded as belonging to the past, at least stylistically. The only war memorial in this country which works as both sculpture and as symbolic speech is Rayner Hoff's bronze *Sacrifice* within Sydney's Anzac Memorial, and that, particularly for all of its Art Deco trappings, is also a throw-back to nineteenth-century traditions.

Outside the limited world of Canberra, sculpture-as-memorial makes up only a small part of public sculpture, the largest number of works belong to either of the categories, sculpture-as-decoration, or sculpture-as-sculpture.

Sculpture-as-decoration, that is, sculpture made with the express purpose of enlivening and humanizing some public space, although without any great burden of symbolic meaning, is the form of sculpture which most readily finds sponsorship and consequently is the most common form. Perhaps Australia's finest example of this genre is Sydney's Archibald fountain (designed by a Frenchman, François Sicard), although recently Stephen Walker has attempted to snatch the crown with his *Herald Square fountain* at Circular Quay. Again it was an ambitious attempt to overcome the problems of its surroundings, and by the difficulties of combining nineteenth-century details with a twentieth-century concept. Clearly the anecdotal detail (accurately modelled frogs, lizards, cormorants and so on) is incompatible with the great abstract central group.

Although the sculpture itself is not entirely successful, Walker does address the problem of creating a large sculptural ensemble, almost an environment, which takes account of its site, in this case a long, narrow space, surrounded by the most aggressive visual distractions. In doing so Walker raises the problem of the relationship between sculpture, decorative or otherwise, and architecture. It is a common enough view amongst sculptors, and painters too, for that matter, that architects hate art, or rather the only art they like is their own. Certainly the integration of sculpture and architecture seems to be a totally lost art. The spectacular Alexander Calder stabile, Sydney's only example of his work, is cruelly displayed, crammed against the base of Harry Seidler's Australia Square Tower, and so denied any opportunity to reveal what a splendid piece it is. When an architect even thinks of sculpture in relation to his building, he adds it as a decorative afterthought, often enough simply parking it in the obligatory, wind-scoured plaza, like the wreckage of an abandoned motor car — or a cultural brooch pinned to the bosom of big business.

The line between sculpture-as-decoration, and sculpture-as-sculpture is a fine one, with often enough the commissioning agent concerned only with the first, but occasionally, and to his considerable disquiet, getting the second. Incredible as it seems to sculptors, the demand for sculpture-as-sculpture receives a very low priority. Sculpture-as-decoration, and as status symbol, invariably comes first; even Henry Moore was not immune to this. During the last decades of his life he could do no wrong in the eyes of those organizations providing the funds for public sculpture. In their eyes he had become a fully accredited, paid-up, old master, and so had won complete acceptance for his style of quasi-abstraction, quasi-figuration. To have a sculpture by Henry Moore standing outside your building was a universally accepted sign of status and success.

Beyond such universally accepted work, the installation of new, large, public sculpture

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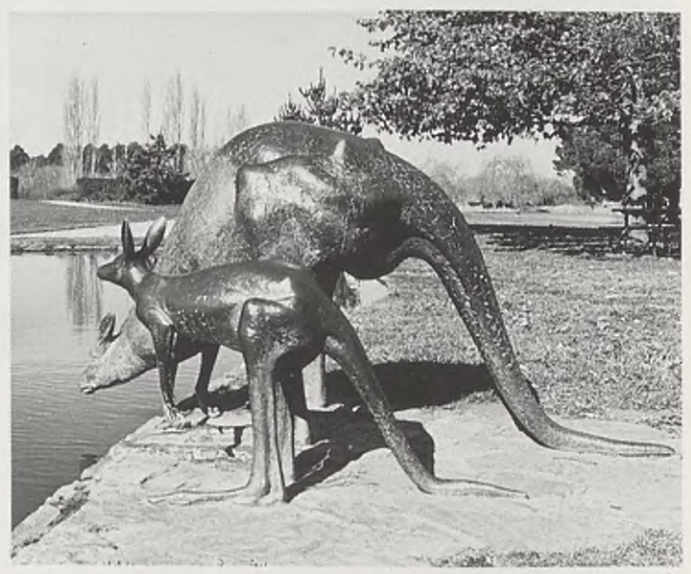

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1. FRANK HALLIDAY IN GOD'S HANDS 1981 Bronze
New Zealand Insurance, Sydney

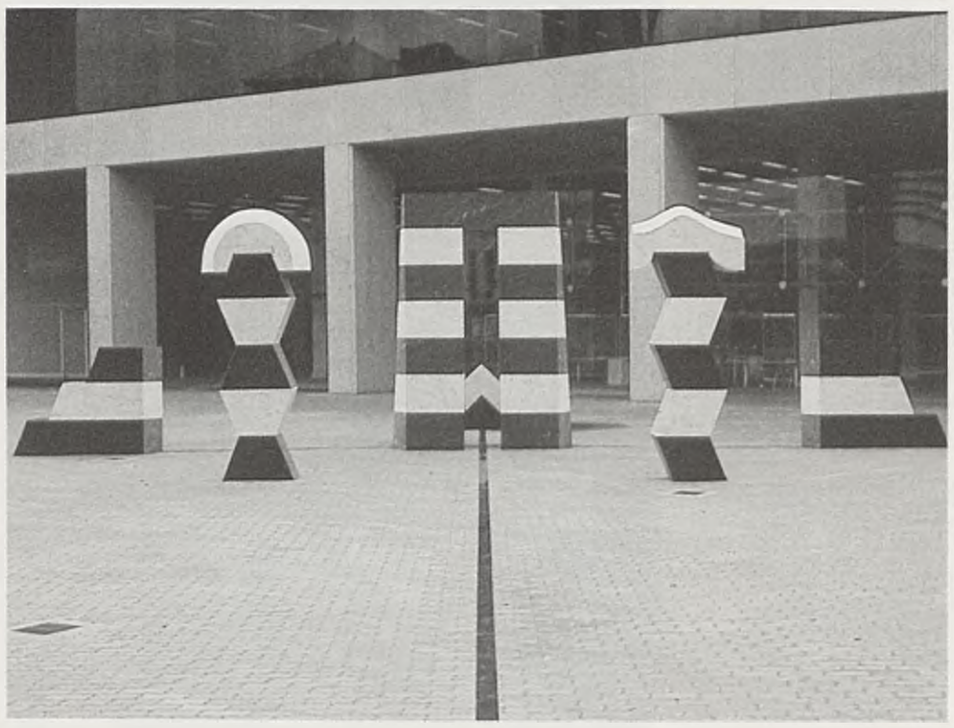
2. JAN BROWN KANGAROOS Life size bronze sculpture
Installed 1981 Commonwealth Park, Canberra

3. STEPHEN WALKER Bronze Herald Square Fountain,
Sydney

4. JOHN ROBINSON BONDS OF FRIENDSHIP Bronze
Circular Quay, Sydney Gift of Westpac

*right*
RON ROBERTSON SWANN VAULT 1978
Steel painted yellow 118.4 x 100.3cm Batman Park, Melbourne

*below*
AKIO MAKIGAWA 1987 GATE TWO: COALESCE
black marquina and white cararra 3.5 x 2 x 6m
(largest piece) Alexander Library, Perth Cultural Centre



almost inevitably arouses controversy, the public being rightly vigilant about what gets dumped into the streets in the name of beautification. The trouble is that the howls of outrage are, as often as not, objections to change, rather than reasoned objections to the sculpture as such. Everyone, from parliamentarian to gossip columnist, feels perfectly at ease making aesthetic judgements about the quality of the work in what is a specialist field, often aggressively demanding the removal of the offending object. The horror stories surrounding the installation of new works of sculpture and the ferocity of the public reaction are legion: everything from the sculptor being spat on while installing the work (Margel Hinder), to the finished and installed sculpture being secretly loaded onto a truck and taken off to the tip (Gerard Lewers). In one notorious case at Melbourne University (home of the liberal, humanist tradition), a bas-relief by Victor Greenhalgh was removed by chipping it away from its place high on the wall of a new building.

One of sculptures great recent *cause célèbre* was the fuss over the installation of Ron Robertson-Swann's sculpture, *Vault*, in Melbourne's city square. This imposing, but severely sculptural and non-ingratiating, work seemed to offend everyone; it was the wrong size, the wrong colour (bright yellow), the wrong style, and in the wrong place. The debate soon ceased to be about *Vault* as a work of art and, instead, became a stick with which the political right could beat the political left, and the philistines could smite all those misguided enough to be in favour of such a godless object. Compared with other anti-sculpture outcries, the fuss surrounding the installation of *Vault*, although protracted and acrimonious, was relatively ineffectual, merely resulting in the re-location of the work and as it turned out, to a much more advantageous position.

In contrast to this, the recent installation in Perth of a large new work by Akio Makigawa, *Gate 2: Coalesce*, was accomplished to general acclaim. Located on the terrace between the Art Gallery of Western Australia and the library, it consists of a number of units made up of layers of black and white marble. A fine work beautifully in accord with its site.

Most public sculpture has to compete for attention with all kinds of visual distractions, and often the scale relationship between sculpture and surrounding buildings overwhelms the sculpture. One comparatively recent move which attempted to overcome this problem with public sculpture has been the creation of specialized sculpture parks. These aesthetic graveyards, in which examples from the recent past are laid out for our inspection, have proliferated world-wide. There are large and important ones at Storm King in New York State, Middleheim in Belgium, Hakone Park in Japan, and Louisiana in Denmark. The most famous, and probably the most successful, is Holland's Kröller-Müller, set up in a vast park outside Amsterdam. In Australia we have two small and much less spectacular examples, one at Carrick Hill in Adelaide, the other outside Melbourne, at Heide Park in Templestowe.

While the idea of providing a separate museum for outdoor sculpture seems good, there are difficulties. Not the least of these is

the problem of too many objects being too close together, and the lack of the appropriate context for the works. By herding a disparate group of sculptures into close proximity, each one is done a violence — you cannot see the sculpture for the sculpture, as it were. The context of the park is in fact no context at all, since most contemporary sculpture is conceptually reliant upon the frame provided by the walls and floor of the space in which it was created; it needs these invisible framing planes to complete its structure. Without them it is overwhelmed by the surrounding space and in most cases simply melts into insignificance.

Apart from the few examples of public sculpture already discussed, which of the many available can lay claim to deserving its place: which are the successes, which the near misses, and which the merely laughable? Some of each of these are illustrated with this article, but since every city in Australia is well supplied with public sculpture you can no doubt make up your own top ten in each of these categories. For the record (and with due deference to the libel laws), my own list has been restricted to the successful, and those which can most tactfully be described as somewhat less than ideal. Limiting the choice to contemporary works, the first group includes: Ron Robertson-Swann's *Vault*, Jan Brown's *Kangaroos* (charming, unpretentious, sculptural), Bert Flugelman's *Environmental sculpture*, Adelaide (certainly not his piece in Sydney's Martin Place), Norma Redpath's *Treasury Fountain*, Canberra, and Graham Camp's *Bruce*, a whimsical toy soldier designed for the child-minding centre in the Canberra suburb of Bruce. The field of choice for the less-than-ideal award is far wider and, for that reason, at least as difficult, but it certainly includes Michael Mezaros's awkward and ugly *Birds*, Phillip Cannizzo's *Paper boy*, both in Melbourne, John Dowie's *Governor Lachlan Macquarie* (the flasher), Guy Boyd's pneumatic and boneless *Swimmer*, anything by John Robinson (Canberra's *Doughnut on a stick* or Sydney's *Mating slugs* will do), and Lindsay Daen's vulgar and meretricious *Jemmy Morrill and the brolgas*, at the Queensland Art Gallery. Perth and Hobart need not feel smug because they are not included in this list: they have their share of sculptural monstrosities, but have simply been spared exposure for the time being.

The prize for the truly laughable must go to Frank Halliday, the sculptor responsible for the New Zealand Insurance Company's logo-cum-sculpture, *In God's hands*, installed over the entrance to their building in Pitt Street, Sydney. Two enormous and emaciated arms are seen emerging from the ceiling, clutching, one in each gigantic hand, New Zealand's North and South islands. Not only is it ridiculous as a concept, it is badly modelled and looks as if, rather than being in the protective care of the Almighty, some story-book giant is about to dash the whole country into the sea.

Which is perhaps the right place for a good percentage of the public sculpture we find ourselves saddled with.

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Graeme Sturgeon is the director of Artbank.

MARTA PAN
Floating Sculpture
1960-61
Kröller - Müller
Otterlo
The Netherlands

# *Southern lights*

Harriet Edquist

*'...contemporary Australian painting affirms that landscape is viable as an expression of self...'*

*They knew that the human mind was full of darkness, twisted and fiery, and they painted an aspect of nature which expressed these dark convolutions of the spirit...*
(Kenneth Clark).
*The place called the Id, because of its mystery, its strangeness, its influence and its power, is essentially what interests me, and the path I have taken is to find this landscape inside the brain...*
(Peter Booth).

THE UNDERSTANDING OF LANDSCAPE as a mirror of human desire, however that desire may be constituted, is fundamental to the traditions of Western landscape painting. In Kenneth Clark's taxonomy of landscape painting, *Landscape into Art,* particularly in the chapters entitled 'Landscape of Fantasy' and 'Northern Lights', he shows how painters found in nature a means whereby a self could be expressed.[2] In extreme cases of fantastic landscapes, such as those of Hieronymus Bosch, unthinkable monsters of the unconscious could be confronted and, perhaps, exiled. We could say that as landscape came to map the spaces of the human imagination, its function of naming the unnamable, of thinking the unthinkable could be seen as a means of exorcism — or a way of treating what Julia Kristeva has termed the 'abject'.[3] The fantastic is described differently by every painter, but the metaphoric introjection of the painter's imaginative space into the painted space, and the inhabitation of these spaces by hermetic traces of the self, remain the same.

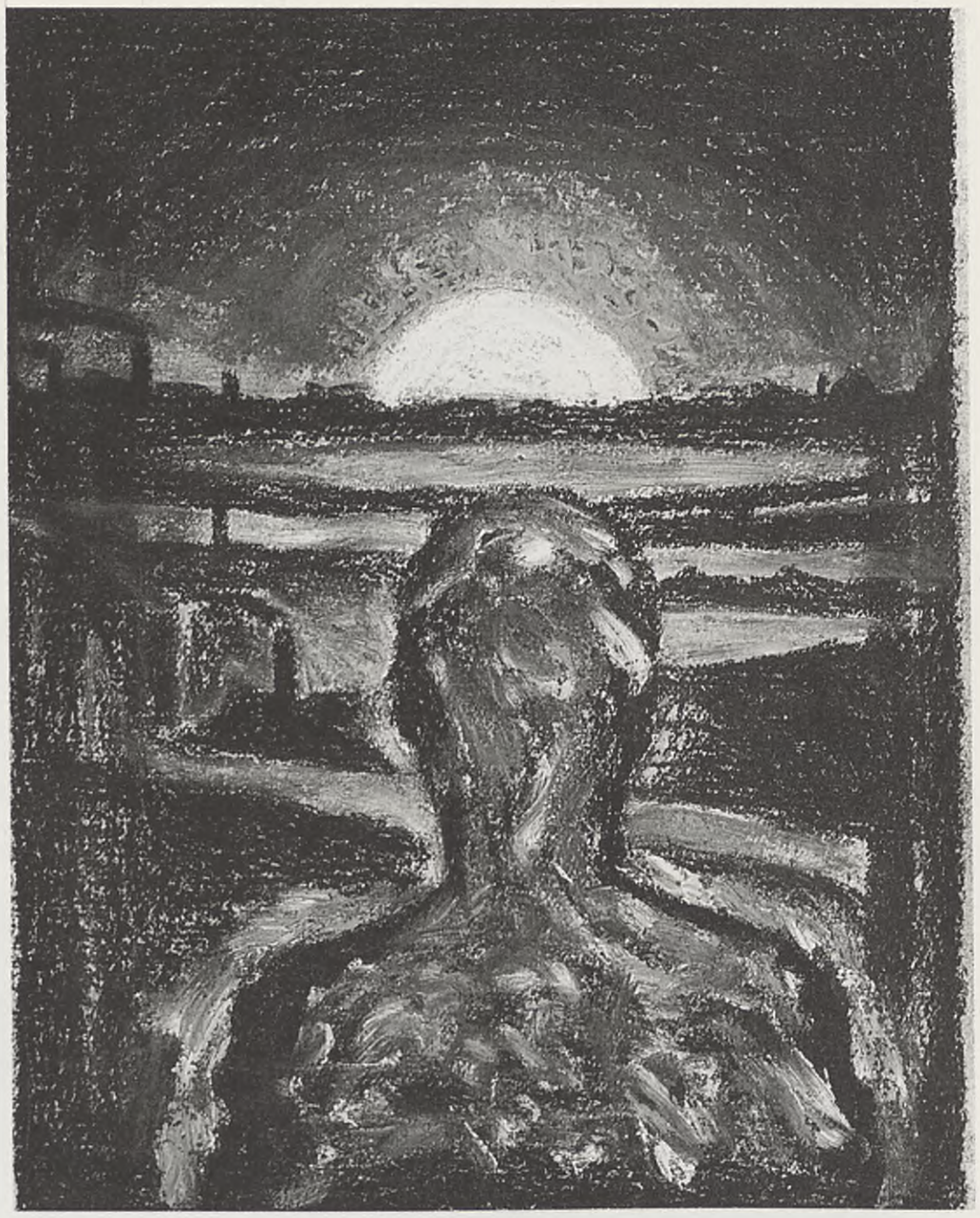
Such a pliable means of expression could scarcely die away in a culture obsessed with the value of the individual. And it has not, as contemporary Australian painting affirms. The viability of landscape as an expression of self is clearly demonstrated, for example, in numerous figurative works of Peter Booth. In particular, I have in mind the untitled series of paintings completed in late 1976 that Booth presented to the National Gallery of Victoria in memory of his friend, Les Hawkins, in 1978.[4]

In these works, which mark Booth's move away from abstraction, landscape becomes the field for the expressive exploration of grief, of fear and of exaltation. But more than this, viewed as a single unit, the work assumes the physiognomy of a journey, plotted through a tortuous, labyrinthine space, whose ambient blackness is guarded by the 'dark, satanic mills' of Booth's native Sheffield, by a lighthouse, or a cat, the only presences that care to return the viewer's gaze.[5]

Gary Catalano has pointed to the importance of William Blake for the formation of Booth's figurative vocabulary, and it was Les Hawkins who introduced Booth to the National Gallery of Victoria's collection of Blake's work.[6] Amongst these are, of course, the illustrations to Dante's *Divine Comedy* and these provide, I think, an important paradigm for Booth's work. The *Divine Comedy* is, in essence, a Journey of the Soul, a narrative wherein Dante travels through history, as he travels through his mind, in his quest for union with his Beloved — Beatrice, the Church, God. The final vision of Paradise is expressed in quintessentially mystical, neo platonic terms, signifying the transportation of the soul into another realm, having been purified and transfigured by the journey.

In Booth's 'gestural landscapes' there are a number of elements that suggest a similar journeying and that he, like William Blake, viewed the act of painting as part of his own transformational process.[7] For example, the dominance of the road motif is the most obvious emblem of the journey. Always the road leads through darkness, through the unknown to light glowing on the horizon, from the viewer's or artist's space back into depth. Thus at the entry of the picture one embarks on a journey and what one encounters on the way might be cause for despair, exaltation or wonder. In all cases the figure, represented whole or in part, faces into the landscape, away from the viewer. Sometimes, it appears to be sucked into the diminishing roadway ahead, as though into a funnel, in others an aura appears to surround the figure sending ripples through the painted surface, as though its presence is the transforming element. Then again, the sudden cataclysmic fracturing of the surface and splintering of paint follow the gestures of exaltation — arms thrown


PETER BOOTH DRAWING 1976 (Gestural landscape: figure with arm raised before buildings) gouache, compressed charcoal and acrylic 40.5 x 33.3 cm
National Gallery of Victoria, Melbourne Presented by Peter Booth in memory of Les Hawkins



PETER BOOTH DRAWING 1976 (Gestural landscape with sun and figure gouache, compressed charcoal and acrylic 46.2 x 36.8 cm National Gallery of Victoria, Melbourne
Presented by Peter Booth in memory of Les Hawkins

back, feet spread wide, the extension of the body into space. The sun, which in itself signifies transformation and the transcendent, appears both on the horizon, as the lure at journey's end, or explodes through space to consume and engulf everything. In this case, its effulgence is like the flames which flicker around the bottom of certain paintings, uniting with the smoking chimney stacks to set the landscape aflame. The flames of Hell and the sun of Paradise: it is between these twin poles that Booth's figure — his persona — journeys.

Booth's imagery invites comparison with an apocalyptic vision, and such a comparison is in fact commonly made in criticism of Booth's work.[8] In the example of the series of landscapes under discussion, however, the notion of apocalypse needs to be modified by an understanding of that which is utterly personal. An instructive comparison in this context may be made with the monumental paintings of Mandy Martin where ostensibly similar imagery — smoking chimney stacks and unearthly light — are deemed to represent 'the close of an era of civilization by destruction.'[9] Their abstracted and generalized form where factories take on the contours of the landscape (and vice versa), the uniform tenor of the brushwork, luminous colour and the absence of the human make these works the antithesis of Booth. The tumultuous sense of redefinition, of transformation that marks Booth's work and, incidentally, traditional apocalyptic representation, are not present in Mandy Martin. Her vision has an heroic amplitude that is somehow at odds with an apocalyptic vision.

Peter Booth's transformation from an abstract to a figurative painter has involved an affirmation of the Classical Western pictorial tradition. While his paintings express his inner visions, they do so in forms refracted through Goya, William Blake, Samuel Palmer, Hieronymus Bosch, and others. Similarly, Charles Green's move away from an abstract to a quasi-figurative manner has also involved an opening up of his dream world which takes on the contours of many of Clark's 'painters of fantasy' — Giovanni di Paolo, Bosch, El Greco, Leonardo. And Peter Booth. In Green's latest paintings the mapping out of his personal journeys is marked not by the tightly coiled water colours and acrylics of the past which, like *Shingo la,* seek to veil, rather than to reveal, meaning, but by large gestural fields of oil paint. However, where Booth's identification with the landscape is accessible, Green's is still elusive. In the works shown in his last three exhibitions there has been a strong bond between the painter's physical trekking through Nepal and Mount Buffalo and the content of the painting.[10]

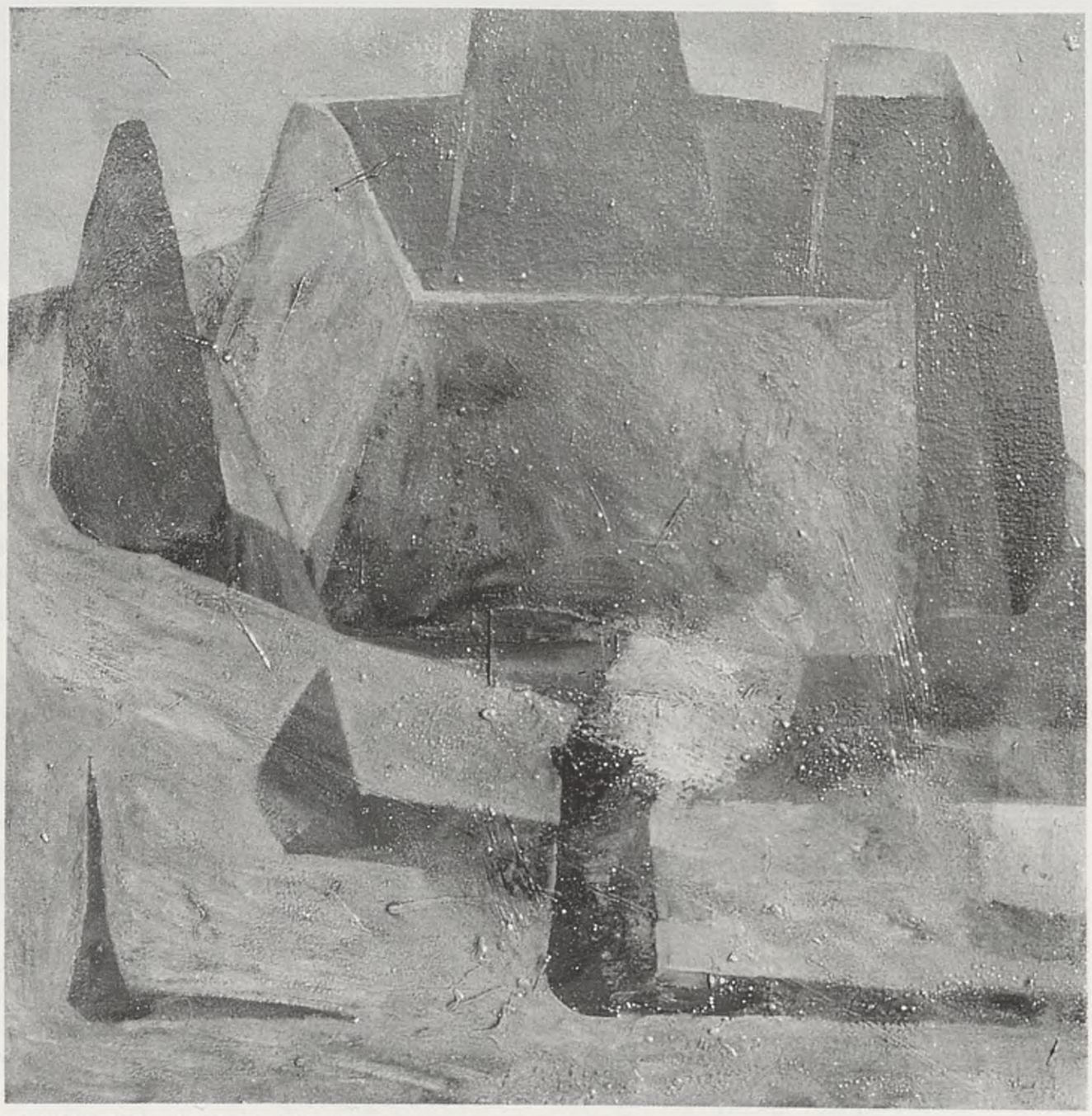
The spatial configurations of the paintings

take on aspects of the journey, and are presented like explorers' notebooks, at once testimony to the places mapped out and to the spirit that observed. But where once this process was transmuted into a dense and unfathomable chart of signs, now it is revealed through spaces and figures that are best designated 'landscapes'.[11]

However, the curious obliquity of Green's approach can be seen in his deployment across a number of canvases of the 'apocalyptic' image of the smoking chimney stack. Were one hastily to conclude that its signification were chiliastic, a particular resonance would be lost. For neither Booth's Blakean mills nor Martin's industrial fragment — nor even John Nixon's self-reflexive icon — deny that Green's chimney stacks are Boschian.[12] In landscapes made up of towering rocks, smoking forms mark out and light the way through the darkness. For Green, reference to Bosch is deliberate. Bosch's little fiery furnaces are alchemical, and what occurs within them is the transformation of inert matter into volatile spirit — lead into gold. This transformational process is, however, not primarily to do with the world of matter; its true purpose is an understanding of the world through an understanding of self. Arturo Schwarz, curator of the controversial section given over to 'Art and Alchemy' at the Venice Biennale has observed:

> The main aim of the alchemist is the knowledge of his/herself. This knowledge is the key to transform ourself and this interior transformation is the first, indispensable step to change the world.[13]

Charles Green's interest in alchemical and transformational signs is not that of one who desires to name the monsters within. Rather it has to do with the exploration of self-knowing, the recording of a self through certain pictorial processes. In the work entitled *Sassetta,* for example, the flames that leap up the picture surface like an alchemical river of gold embody the transformational process.[14] At the same time the way in which the same flame sweeps up and is transformed at the top of the canvas into a billowing, bluish canopy, marking the transition of surface into depth, links the transformational mode to that of the picture maker — the fabricator of spatial illusion.



CHARLES GREEN DIPTYCH 1986 Oil on canvas (originally 50.8 x 50.8 now cut down) Private collection

The unveiling of the picture has meant for Green an unveiling of deep space, a tactile space that is quite different from the hermetically sealed layers of earlier works. The embedded talismanic stones in these early works, the hidden vestiges of the human — palm prints or the outline of the artist's body — are replaced by a surface that is, ostensibly, open and accessible. With the opening of the surface has come a widening of visual reference and the good reception of Green's last exhibition suggests that this strategy has been beneficial to both artist and public. In many ways the last works reflect current neo-figurative practice and they carry strong echoes of an identifiable lineage, testimony to the fact that Green is well versed in art history. For example, Green has said that El Greco's *View of Toledo* was an important work for him as a young painter, and there is much in it — the flickering light, rushing movement to the right and bird's eye view — that links it to such works as *Modern times.* More interestingly, perhaps, the tracking of space between tall, jagged monolithic outcrops has a byzantine air, the same as that found in El Greco. In this respect a comparison between that artist's *Mt Sinai* and Green's *Diptych,* is illuminating.[15] Both pictures contain rocky outcrops set against fortress-like enclosures — monumentally silent mass in Green, St Catherine's monastery in El Greco.

The links that Green establishes with quattrocento Sienese painters has to do with their re-deployment of a byzantine heritage revived by Duccio in the trecento and ulitized in the succeeding century as the physiognomy of the solitary wilderness retreat. Naturalism is not at issue here in these weird spaces. In Giovanni di Paolo's *Life of St John the Baptist* and Sassetta's *Life of St Francis* panels, the strange land formations and surreal colours pictorialize the mystic's journeys through the desert of self-knowing. Green echoes some of

CHARLES GREEN
MODERN TIMES 1986
Oil on canvas
152.4 x 274.4cm
Collection of the artist

these spatial and colouristic effects in panels like *Sassetta,* where the flames mark out the trajectory of the early saints. On the other hand, in *Private spaces* earth, air, fire and water, the four elements necessary for the Great Work, are contained within a landscape, cavernous and mysterious, that recalls the backgrounds of Leonardo da Vinci's later works. An apt transformational space, perhaps, given that the *sfumato* landscapes that invade the *Mona Lisa* or the *Virgin and Child with St Anne* have frequently been interpreted as expressive of Leonardo's elusive and enigmatic personality.

Examined in the light of art historical reference and personal account, the recent paintings of Charles Green present a paradox.[16] On the one hand lies the affirmation of an expressive intent that is matched by a reformed technique and recourse to the paradigmatic artists of expression — Kenneth Clark's 'painters of fantasy'. On the other hand there is the iconography of hermeticism that pervades the paintings, and the artist's discussions of them. Alchemy is, by definition, hidden, secret and cannot be explained even with the aid of alchemical texts. This is because it is experiential, having to do entirely with the inner life of the subject. Thus, at the same time as Green appears to open up his paintings imagistically, he forecloses discussion of his own position in their making by adhering to a concept of knowledge that is, finally, incommunicable, hermetic and mystical. Clear differences thus emerge, with the work of Peter Booth. There, painting is a kind of exorcism, naming the devil.[17] For Green it seems to be a re-tracking and re-drawing of the spaces of his imagination and the marks by which he allows himself to be seen. He paints from the high viewpoint of the Chinese landscaper and, like them, seeks to be absent from his construction. Traces are left, but they are part of a hermetic code of personal signs.

In one of Peter Booth's paintings dedicated to the memory of Les Hawkins, the subject's identity with the landscape is so close that the figure, usually clearly present, is rendered only as a faint shadow, as though it has merged almost entirely with the matter of the paint, and what it represents. In peering at the form trying to perceive the dimly apprehensible shadow, we are at the same time peering into space. The shadow of the artist also falls across the recent paintings of John R. Neeson, but more often the painter's presence is recorded by a mirror-image. Neeson inscribes the landscape with his presence in this way, but the effect is altogether different from that of either Booth or Green.

Neeson's concern has always been to mark out the limits of painting, and while his more recent figurative paintings might at first seem a radical departure from his abstract works of the seventies, much in fact remains the same.[18] Transitional works of the early eighties treat the picture surface as a screen, at which one looks through a curtain, but this emphasis on the illusionistic nature of painting is common to much of the work of the past decade. What is different is the way that Neeson has, like both Booth and Green, opened up the picture field to deep space expressed as landscape. At first the landscape was Italian, and refracted through the experience of Italian renaissance painting — Piero clouds and Titian light. For the past two years it has been Tasmanian and increasingly closer to observed

phenomena. However, the view of the landscape is always a mediated one: it is always self-reflexively treated as an object of artistic practice.

There are many ways in which Neeson keeps his activity as painter close to the foreground, not the least being the insertion of his own shadow or mirror image. The iconography of the mirror as the painter's eye is very old, but we are also reminded of the picture as the 'mirror of nature', although here, of course, nature is first mirrored in the painter's eye.[19] Neeson's habit of dividing his long canvases by a strong central axis, polarizing the composition into oppositional states — inner/outer, mirror/nature, darkness/light — also has to do with the affirmation of artifice. Even in some of his recent drawings, such as *House* and *Beacon,* which have a strongly expressionistic undercurrent, a careful look will disclose the rupture that the monumental structure causes within the fabric of the landscape, carving out light from darkness. Like Peter Booth and Charles Green, Neeson manipulates light in such a way that it becomes the medium of transformation. A number of his works, for example, are cloud studies strongly painted with fiery backlighting. While Neeson is uncomfortable with any imputation of metaphysical significance, these studies do resonate with feelings of wonder akin to the sublime.[20]

In the most recent works, extensive panoramic landscapes are viewed through thick, embroidered curtains, under which shelters a table supporting prismatic solids. The reference is unmistakable:

> May I repeat what I told you here: treat nature by the cylinder, the sphere, the cone, everything in proper perspective so that each side of an object or a plane is directed towards a central point.

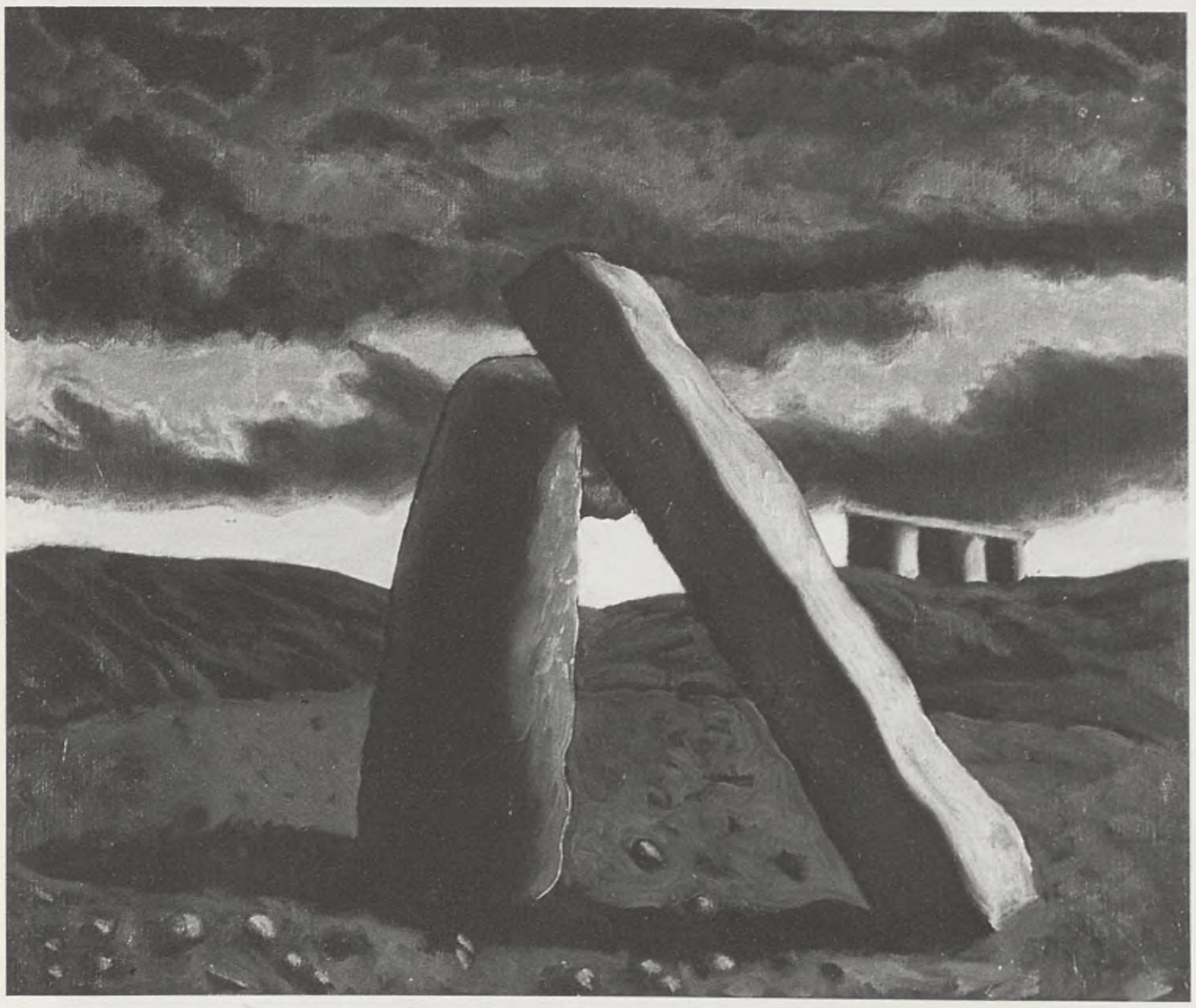
Thus Neeson positions, at the entry into the picture, nature's quintessential elements, and it is over and across these objects that the viewer enters into the landscape beyond, as large and mysterious as the solids are small and absolute. In his letter to Emile Bernard, Cezanne continues:

> Lines parallel to the horizon give breadth, that is a section of nature or, if you prefer, of the spectacle that the *Pater Omnipotens Aeterne* Deus spreads out before our eyes.[21]

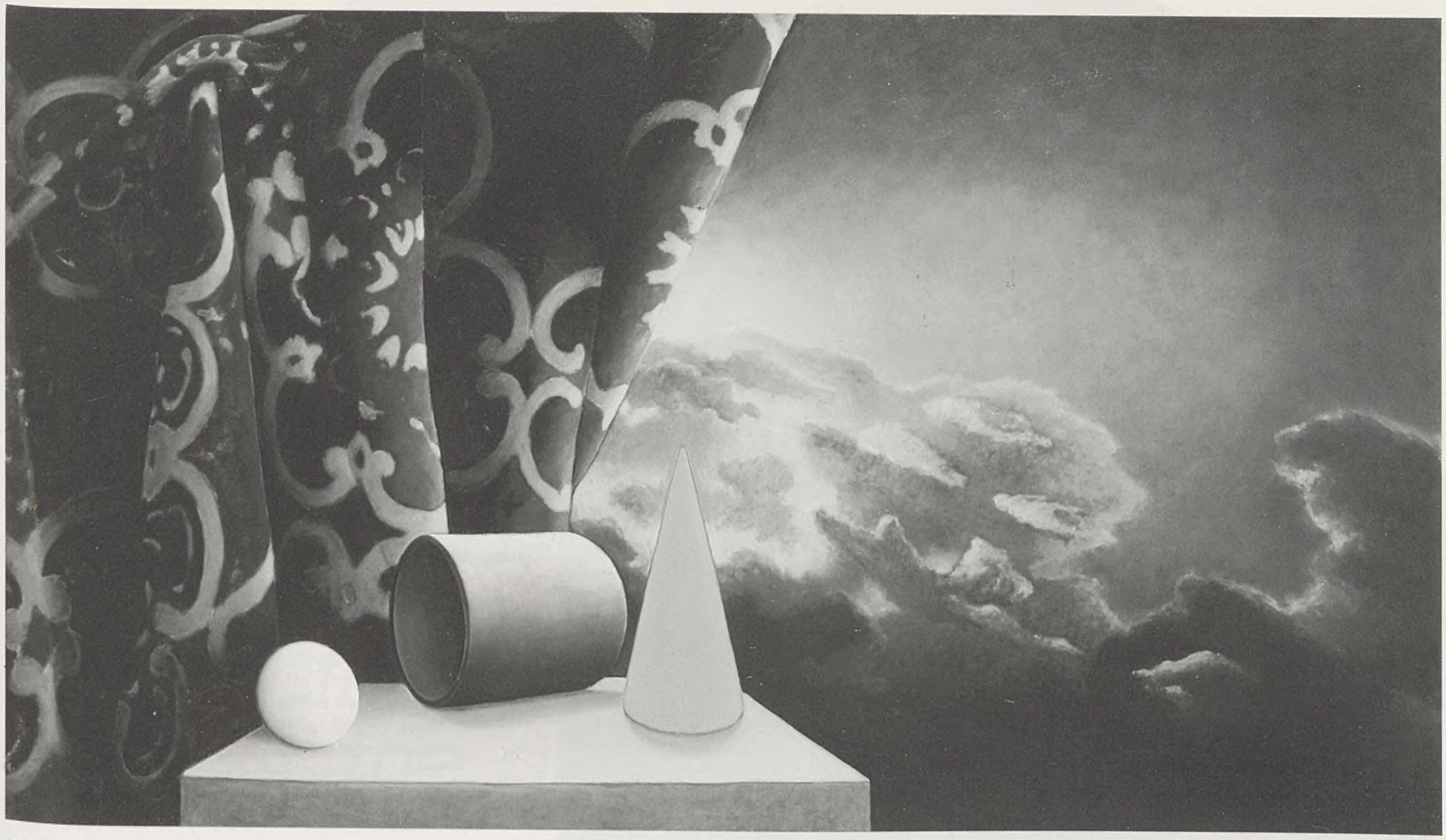
The automatic link Cézanne makes between the platonic solids and the Omnipotent Father, by way, presumably, of neo-platonic metaphysics, is precisely the sort of conjunction that Neeson's landscapes invite. And in so doing they assert quite forcibly their place within Western landscape painting traditions.

Interestingly, the three painters discussed so far have all entered into a figurative phase through the door of the Renaissance. For John Neeson, however, the references to the past tend to be of a general, rather than a specific, kind. The arched paintings, for example, use the format of the Renaissance *pala,* while a number of aspects of the oblong pictures of the mid-eighties recall Titian's practice. In a recent work, *1986,* the *pala* format is used in a manner recalling *Spaces V* of 1985.[22] The picture oscillates between an interior and an exterior space, with the implied presence of the artist — his reflection is mirrored in the lower right corner — in a sense controlling the viewer's gaze. The boundary lines where interior (curtain) becomes exterior (rock/-mountain) are deliberately blurred and we are made increasingly aware of the control exerted on the fabrication of the image by the (now) absent painter. The vase of flowers in the foreground was in fact modelled on one plastic original rotated through 360 degrees so all sides could be recorded, a practice common in figure studies in the Renaissance. The colour of this work is, too, extremely intense with quite violent transitions between one hue and another. But, again, the Renaissance can provide comparisons. Thus landscape for Neeson becomes the medium whereby the artist is able to define both the content and the practice of painting and to position himself clearly in relation to these parameters.

The quattrocento is also a central point of reference for David Keeling, whose intense, rich works also show the influence of Neeson in some of their landscape formations. But, unlike Neeson, Keeling's construction of nature is that of a Tasmanian embroiled in the politics of the conservation movement. Landscape ceases to be simply a matter of artistic practice — it has become the site of intense debate affecting all who inhabit it. Many of Keeling's recent works express with some



DAVID KEELING DOLMEN 1986 Oil on canvas 49 x 41.6 cm Collection of the artist



JOHN R. NEESON REQUIEM (IN MEMORY OF MY MOTHER) 1986 Oil on canvas 120 x 214 cm Collection of the artist

poignancy the loss of the Edenic garden (that John Glover's Tasmania can easily be seen to have been), but the language of this loss is a mythopoeic one.[23] In an image of an axe-man's devastation, one is reminded of Piero di Cosimo's scenes from the beginning of the world, while a sloping red ground scattered with civilization's detritus recalls in a way some arcane archeological site. *Dolmen* is a paraphrase in almost heroic terms of a narrative describing one man's resistance to the political sabotaging of the land, that has been described elsewhere. But even without the narrative underpinning, this picture has a resonance that links it with the work of the other painters discussed above. *Dolmen* records the end of human habitation, when temples become graves, and in a way it is a counterpart to the fiery landscape of Peter Booth.

It is a fairly arbitrary matter to discuss, as I have done, such disparate painters as those included here, under one homogenizing rubric. It is part of the fabrication that art history is. However, the artifice has served to clarify the viability of certain pictorial traditions that have moved to the forefront of figurative practice. The 'landscape of fantasy' is as alive as it ever was while the Renaissance has given fresh impetus to picture-making. This is not simply a matter of plundering imagery. Rather, it has to do with providing a means for travelling further into the self, and of enriching the means whereby that self can be expressed. The experience of these paintings serves to remind us just how rich the past is, and clearly it dealt with matters of the spirit that we are at times loath to confront. That these matters are of concern to painters now, that the hermetic, alchemical, mythic, private aspects of art practice are being explored, is symptomatic of our times.

1 Kenneth Clark, *Landscape into Art*, Harmondsworth, 1961, p.50. Peter Booth, quoted in an interview with Heather Kennedy, the *Age*, 16 March 1985, p.7.

2 Clark, ibid., pp.50-66, pp.108-122.

3 On Julia Kristeva's use of this concept in her *Powers of Horror: An Essay on Abjection*, New York, 1982, see Barbara Creed, 'Horror and the Monstrous-Feminine: An Imaginary Abjection', *Screen*, January-February, 1986, pp.45ff.

4 These works, given the descriptive title 'gestural landscape(s) . . .' were exhibited at the University Gallery, Melbourne, in November-December 1985 as part of the 'Peter Booth: Works on Paper 1963-1985' exhibition. I would like to acknowledge the help of Irena Zdanowicz of the National Gallery of Victoria in my study of these works.

5 On the significance of the industrial, bombed city of Sheffield for the formation of Booth's imagery, see Gary Catalano's catalogue essay 'A Painter of Our Time', in *Australia: Venice Biennale 1982*, p.15.

6 *Works on Paper*, p.8.

7 Memory Holloway has observed the importance of transformation as a major concern in Booth's work in *Australian Visions, 1984 Exxon International Exhibition* catalogue, p.16.

8 On Booth and the apocalyptic see, for example, Catalano, 'A Painter of Our Time', p.16.

9 Statement by the artist, quoted by Holloway, op. cit., p.16.

10 Charles Green has had solo exhibitions at Pinacotheca, Melbourne in 1982, 1985 and April-May 1987.

11 For a brief discussion of Green's earlier work, see Harriet Edquist, 'Charles Green', essay accompanying the 1987 Pinacotheca exhibition.

JOHN R. NEESON *1986* 1986 Oil on canvas 244 x 137.5 cm Collection of the artist

[12] In 1984 the vertical axis in John Nixon's suprematist crosses took on the form of a smoking chimney stack, as in *Self portrait (architectonic composition)*, 1984. A powerful apocalyptic image, in which fire, flaming chimneys and gesticulating figures are crushed into a Netherlandish space, is that of Arthur Boyd's *Melbourne Burning*, 1946/47; see Richard Haese, *Rebels and Precursors*, Ringwood, 1981, pp.272-74.

[13] The 42nd Venice Biennale is reviewed in *Praxis M*, 13, 15-21, the quotation from Schwarz, p.16.

[14] The 'river of gold' imagery is important to Green who has attempted a more literal figuration of it in photography.

[15] *Mt Sinai* is illustrated in K. Clark, op. cit., fig. 44(a). Interestingly, it is placed above a detail from Leonardo's *The Virgin and Child with St Anne*, to which it bears a striking resemblance. A number of the works discussed in relation to Green's painting are illustrated in Clark.

[16] My observations on Charles Green's work owe a great deal to the many conversations I have had with him and to his generous provision of material.

[17] Of his work Peter Booth has said: 'My own work is almost like a kind of therapy in a way; it's like some kind of act of exorcism, to pictorialize something which I feel very strongly inside me,' the *National Times*, 22 November 1981, p.34.

[18] For a brief account of Neeson's work over the last decade, see the artist's remarks in the catalogue to his retrospective exhibition: 'John R. Neeson. Ten Years in Black and White 1977-1987', Chameleon Gallery, 21 March to 8 April 1987.

[19] The extraordinary complexity of the mirror image is perhaps best exemplified in Jan van Eyck's *Arnolfini Wedding*, although Parmigianino's *Self-portrait in a convex mirror* is equally dense.

[20] I have benefited a great deal in the preparation of this essay from conversations with John Neeson, who met my constant innuendos about metaphysics with the observation that he had been taught by James Meldrum.

[21] Paul Cèzanne, letter to Emile Bernard, 15 April, 1904, quoted in Herschel B. Chipp, *Theories of Modern Art. A Source Book by Artists and Critics* California, 1968, p.18-19.

[22] For a short account of Neeson's work shown in his 1985 Pinacotheca exhibition, see Harriet Edquist, 'John R. Neeson', *Art Network*, Summer-Autumn 1986, p.48-49.

[23] For an account of Keeling's recent exhibition at Niagara Galleries, Melbourne, see Gary Catalano, the *Age*, 18 February, 1987, p.14. Keeling's work was included in 'Fabrications: Recent Contemporary Art from Tasmania', Chameleon, Hobart 20 June to 18 July 1987, guest curated by Juliana Engberg. *Dolmen, Cave*, which is discussed by Catalano, but which was not included in the Chameleon show.

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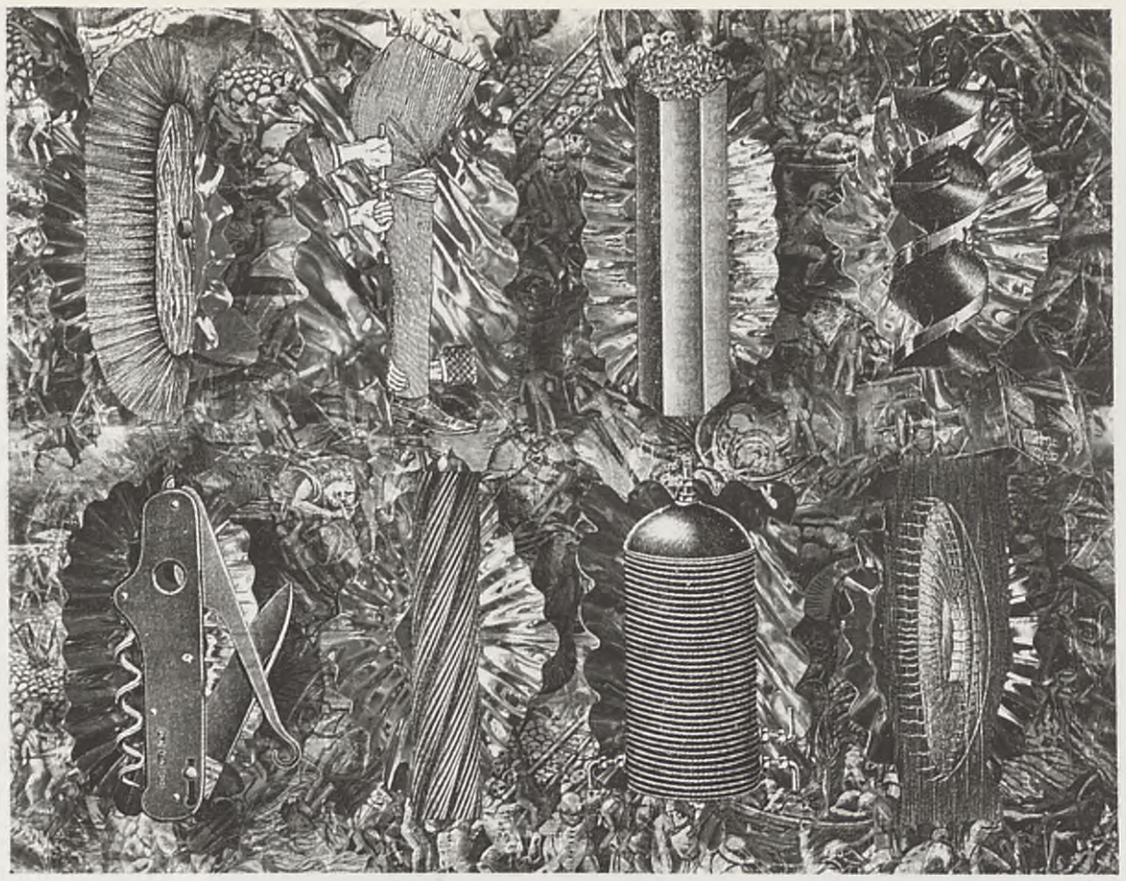
Harriet Edquist teaches at Monash University and is co-editor of *Transition*.



FIONA HALL UNTITLED 1984 Silver print 20 x 25 cm

# *Picturing the apocalypse – the art of Fiona Hall*

Tim Morrell

PHOTOGRAPHY HAS EARNED its place in art history as a culmination of nineteenth-century realism, but the camera lies. Its potential for duplicity is the basis of Fiona Hall's technique as an artist. Now that seeing is done for us mechanically, and our perceptions of history, politics, humanity and the universe generally come via the lens of a camera, it makes all the sense in the world that Fiona Hall should reconstruct the cosmos on a table top and take its photo.

Because a photograph is supposedly the ultimate proof that a thing exists, her utterly fantastic photographed assemblages of hardware, plastic bric-à-brac, cartoon cut-outs, drawings and photocopies have a disconcerting ambiguity, playing reality against illusion. Frequently mirror-finish metal elements are incorporated, dissolving objects into their reflection and further questioning their existence. The two-centimetre deep jumbles on which she works become like black holes into infinite space.

Although the camera is central to her work, Fiona Hall was a painter before she became a photographer about fifteen years ago, and has now moved, via photocopies, to drawing. She also constructs various kinds of three-dimensional objects from two-dimensional graphic images. These could be described as highly fragile paper sculptures, but essentially they defy categorization. Despite painstakingly fastidious working methods, she operates in a media flux, which makes it very difficult to say what her work actually is. This article deals with her work of the 1980's, a period of great diversity.

Chaos is one of its few constants. In the transcript of a conversation with French artist Marc Chaimowicz published in *Artlink* (August/September 1986, p. 16) there is a remark by Fiona Hall which casts considerable light on her work. 'The world we think we know is constantly changing, seems to be getting smaller, races and species reshuffled, ideas and ideals shifting and becoming increasingly intermixed.'

Since 1980 her camera work has been primarily studio photography as distinct from field photography. She assembles set-piece tableaux as camera subjects. The orgies of objects which she photographs have evolved into images of Western civilization's inherited fears of sin and punishment. Her inspiration however is not so much the moralizing attitudes which produced these cultural archetypes as the art and literature which have traditionally conveyed them.

The first studio tableaux she photographed were of quite different subjects. She rebuilt famous paintings as three-dimensional scenes and photographed them to experiment with the manipulation of iconography and pictorial space. The force of gravity made these upright sets awkward to work with, and since 1982 she has been arranging objects on a horizontal surface and photographing them from directly above with a larger format camera. This greatly reduced the depth of field, permitting only about two centimetres distance between what was closest to the camera and what was furthest away. It was in this way that the need for maximum illusion, deception and spatial ambiguity began to influence her work significantly.

FIONA HALL EXIT FROM EDEN (from Paradise series) 1984 Silver print 20 x 25 cm

Despite a resemblance to the devil's toy box, and frequent references to human vice and folly, the images produced this way are the result of a relatively detached and abstracted thought process. The first photographs taken from above of things arranged on a flat surface were based on T.S. Eliot's *Four Quartets*. It is noteworthy that she chose to work with this stringently refined contemplation of the nature of time, and not the earlier poems which present the sordid and depraved part of human experience, and seem more obviously comparable with her pictures.

Themes of chaos, flux and human helplessness entered Hall's work as abstract notions. The photograph from her *Four Quartets* series which shows a snakes and ladders board uses the parlour game as a symbol of uncertainty, and of the circularity of time. The comic book cut-out figures of Superman are modern popular culture's dream of the mythical all-powerful being who can save us from forces against which we are helpless.

Hall has continued to use a combination of the comic and the cosmic, of low culture detritus with high culture imagery, to illustrate the most crucial fears and dilemmas of the human condition. The use of tools, like the spanner and circular saw blades in the 1982 *Four Quartets* series, is consistently repeated in her work. This is both the product of an ironic contemporary sensibility, and an ambitious intention to find ways of imbuing ordinary objects with symbolic value. This latter procedure has many antecedents of course; the metallic industrial objects which take on symbolic life and populate the works of Marcel Duchamp (particularly the chocolate grinders in *The large glass*) are inescapable examples in twentieth-century art.

The most important influence on Hall's iconography however comes from a much earlier artist, Peter Breughel the elder.

Breughel's figures, photocopied from the engravings of his *Seven deadly sins*, have inhabited Hall's images continuously since the *Four Quartets* series. Breughel's fascination and despair at human imperfectability are central to her recent photographs. The vision of humanity as a grotesque and pernicious circus is reflected in her pictures. The extraordinary all-over busyness of detail, the humour and the repugnance all come from Breughel. There is also a folksiness about his iconography which is important for Hall. The

familiar domestic implements which are often given prominence amidst the monstrous goings-on of the *Seven deadly sins* inspired her recurrent use of wrenches, drills and blades.

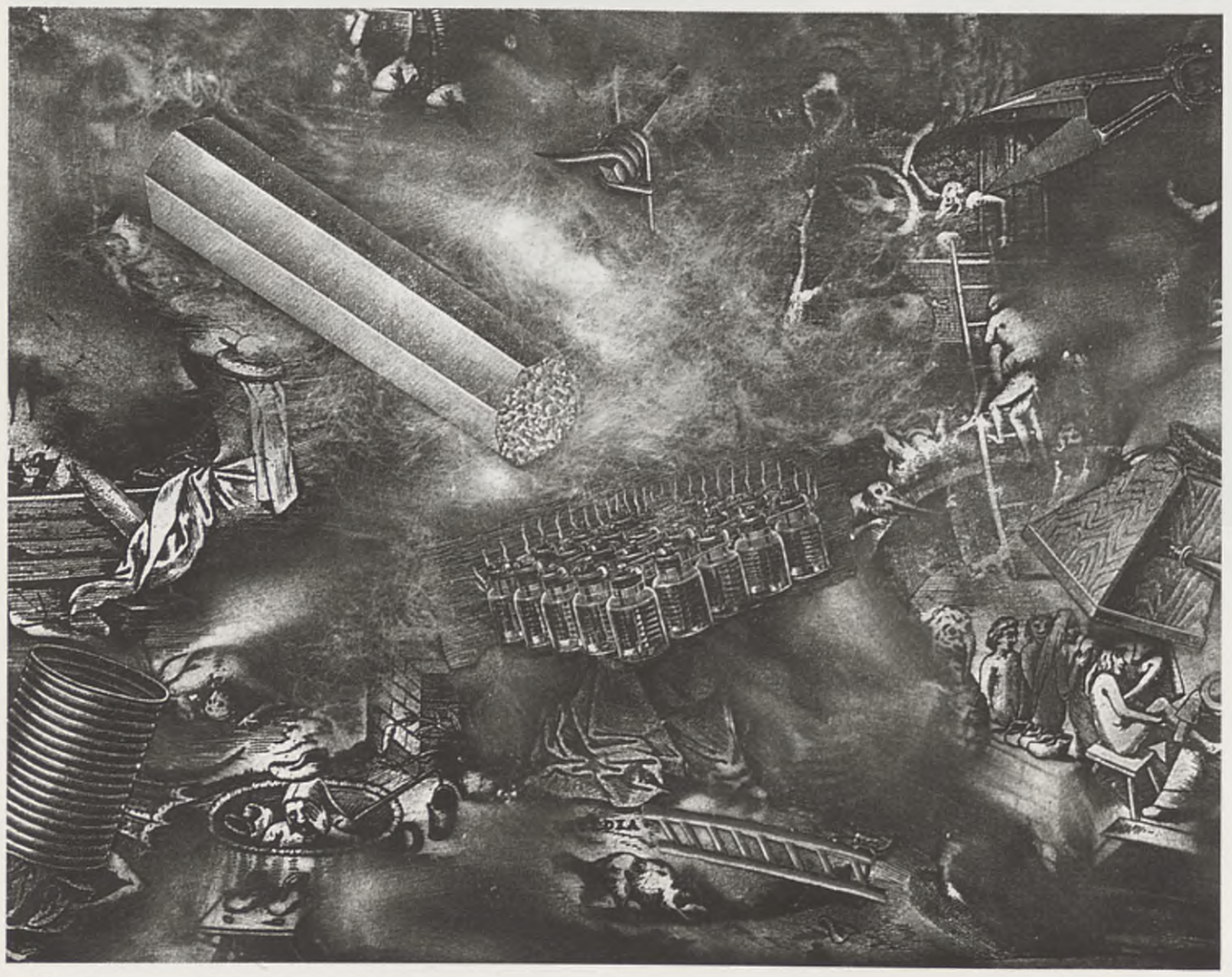
The Seven Deadly Sins are themselves among her principal subjects. In 1984 she made a puppet doll to illustrate each one. These 'morality dolls' are assembled from detached, flayed or bandaged body parts or organs, photocopied from medical engravings and jointed so that the tug of a string triggers a macabre spasm of dance which is both horrible and delightful. The playfulness and humour of these dolls is present to a greater or lesser degree in most of her work.

The pleasure of making things to be handled and activated by the viewer led to the production of three-dimensional 'books' at about the same time. The *Avarice* book, which sprouts grasping hands, incorporates nearly as much movement as the dolls do. (The hands are all set into a greedy scooping motion when the book is touched.) Hall's interest in pop-up books provided the origin of these objects. In fact they are like the popping-up part on its own, minus everything which might identify them as books (apart from the fact of being made of paper). There are no pages, no covers, no spine, just an elaborate folding bundle of photocopied and drawn cut-outs. Paradoxically, Hall is pleased with their fragile delicacy, but worried by the idea of their being too precious. Although meant to be handled, handling would eventually destroy them. In a very simple way, the unease and uncertainty about the identity of these little paper sculptures illustrates the shifting, non-definable nature of Fiona Hall's art generally.

Her photography, for which she is best known, reverses the simple facts which perception has taught us to rely upon when viewing the world. In essence, she makes the depicted look more realistic than the actual. This, of course, is the great lie of the camera. Hall, however, does not only exploit it as photographers for glossy magazine advertisements do, by emphasizing the lusciousness or desirability of the camera subject. Nor does she concentrate on the aspect of photography used by photo-journalists who can define or invent the political, ethical or emotional nature of an act or individual. Although the potential power of photography to do both these things is implicit in her method of restructuring real-

FIONA HALL DEPRAVITY 1985 Silver print 20 x 25 cm


FIONA HALL THE SECOND VIAL OF WRATH (from the Apocalypse series) 1987 Silver print 20 x 25 cm



FIONA HALL UNTITLED 1986 Silver print 20 x 25 cm

ity, her technique depends on the most basic perceptual ambiguity. It is usually very difficult to tell whether the thing photographed is a drawing of that thing, a reflection of that thing, a photograph of that thing or the thing itself. Multiplied by the almost countless number of things across the defined field of vision, these visual tricks make her photographs thoroughly bewildering.

In the untitled photograph of 1984, in which eight objects lie against rippling, silvery, ovoid shapes, things are not at all what they seem. The strongly stereomorphic shapes of a pocket corkscrew and other ribbed and spirally threaded cylindrical devices are actually flat bits of paper, reproduced reproductions, cut-out photocopied engravings. The lines which radiate from them, like the diaphanous mandalas of pure light in religious paintings, really are three-dimensional metal objects; they are tart moulds. There is a conscious connection with the painting by Rene Magritte entitled *The treason of images*, which shows a pipe and the words 'this is not a pipe'.

The photograph *Exit from Eden*, 1984, plays tricks also, but more with the narrative itself than with the means of representation. Two little plastic people in travelling clothes set out to descend a giant suitcase staircase, carrying their bags. The profound psychological trauma of expulsion, of paradise lost and loss of innocence, is paraphrased in the most innocently banal way as a suburban couple checking out of their hotel room.

The same plastic people are carrying bags in *Depravity*, 1985, but this picture is in various ways the opposite of *Exit from Eden*, although treating approximately the same theme. *Depravity* really does show the fallen state, and does so in the visual terms of chaos which Hall controls so powerfully in most of her photographs. Brightly reflective pastry-cutters spell out the reversed letters of the word 'depravity', and the tiny figures are trapped within them.

Given that Biblical references to judgement and chaos recur in her recent work, it is inevitable that the Apocalypse should be represented. This theme is treated with varying degrees of literalness. The untitled photograph of 1986 (which has what resembles a broken fluted column lying across it) is particularly successful in creating spatial flux, and uses this to suggest relatively obliquely the collapse of order. More humanly graspable


FIONA HALL BUCK ROGERS/BREUGHEL 1987 Silver print 20 x 25 cm

notions of catastrophe are sometimes used as allusions to Apocalypse. The defeat of paltry human science is alluded to by a comic strip of a sinking ocean liner in *Buck Rogers/ Breughel* of 1987.

In 1987 Hall created an *Apocalypse* series of photographs, and here the biblical references are very specific. Individual photographs are named after the Seven Vials of Wrath described in the book of Revelation. In *The second vial of wrath*, charred and distorted plastic figures writhe amidst glimpses of silver-edged clouds, water, a devouring fish, millstones and cartoon bubbles containing such profound utterances as: 'Gasp', and 'Are we facing the end of human kind?' Like many of her photographs it is a soupy morass of indeterminate depth, in which the mundane, the otherworldly, the hideous, the beautiful and the funny thrash about in perpetual confusion.

In 1985 Hall made an extremely important venture into a new photographic technique when she was invited, with seven other Australian photographers, to work with a large format Polaroid camera. Her work has continued to progress and evolve over the following two-and-a-half years, but the big Polaroid photographs were such a dramatic yet logical development from previous works that they seem like a culmination of sorts.

Once again she represented the Seven Deadly Sins. Through the grainless clarity of large format Polaroids all the teeming glut of her black and white prints is offered up with an intensity far in excess of earlier work. So much so that the pictures give rise to the question of why she photographs these set pieces instead of simply displaying them as assemblages.

The answer to the question explains a great deal about her work generally. It is not only photography's ability to register objects which interests Fiona Hall, but also its power to transform them, the alchemy of photography. Hall's artificially created infinite space has as much of an allegorical function as the plethora of symbols which fill it. In creating illusions of infinity she takes pictures of the mythic origins of all things.

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# Dale Frank

Pam Hansford

ONE OF THE MOST obvious problems for a viewer of Dale Frank's art, and especially his most recent images, is the difficulty of pinpointing a way to approach works which undercut conventional ascription. Like Ad Rienhardt's 'black' paintings these works are compendiums for what they are not. Apparently unconcerned to divulge hidden meanings, their hermetic anti-narrative inclinations appear almost free of content, but neither can they adequately be described as 'decorative'. There are too many annoying visual irritations and too many suggestions of ecstatic experience to comfortably fit the frame of ornament. At a time when it has become a commonplace to talk about the art work as an object with a meaning to be 'read', Frank's work disconcertingly avoids the obvious codes. Not exactly opaque, or completely banal, they are a challenge to come up with new, supplementary standards of judgement. Denied access to the usual interpretive safety nets a viewer is forced to engage with these works on their own terms.

Typically, Frank's paintings can be identified by their livid, high strung appearance, in which the values of disorder and fragmentation rub shoulders. This depiction of confusion has scattered critics in all directions and many of the artist's more substantial themes have been passed over in silence, or hidden behind complaints that his work lacks content or remains 'unresolved'. He has variously been accused of an illegitimate 'emotional ambiguity' (Michael Kohn) or of being a mindless doodler; and his work has alternatively been hailed as a form of Neo-Surrealism, as representing the Trans-avantgarde (Italy), as Bad Painting (America), as Neo-Expressionism (Germany), or Stylism (International-speak). It has largely been the Italian critics who have been able to see originality and consistency in his work, and interpreted his art as a preoccupation with a sensibility of exhaustion and decadence.

One of the inevitable questions raised by this work is 'How far can it go?' or 'Where will it all end?' Ostentatiously concealing their positive virtues Frank's paintings do not provide ready answers. Deluged with colour they even try to subvert the optics of a camera and are extremely difficult to reproduce. The artist has made his paintings eat away at vision so that a viewer becomes aware of a whole world of interference between themselves and the image. Like Ad Rienhardt's 'black' paintings they are concerned with the destruction of painting, and also ironically exploit the paradox indicated by Rienhardt that 'the end is not the end'.

For Rienhardt's contemporary, critic Harold Rosenberg, announcements about the end of art were nothing but pure theatre, and in response to what was then the New Minimalism he wrote: 'Today, renunciation of art has become a ceremonial gesture. A kind of collusion is involved between the artist and spectator — the pretence that "this time things have gone too far". Both know, however, that the violation is a formality . . . everyone is aware that works are accredited by art history and that art history includes objects that thumb their noses at art.'[1]

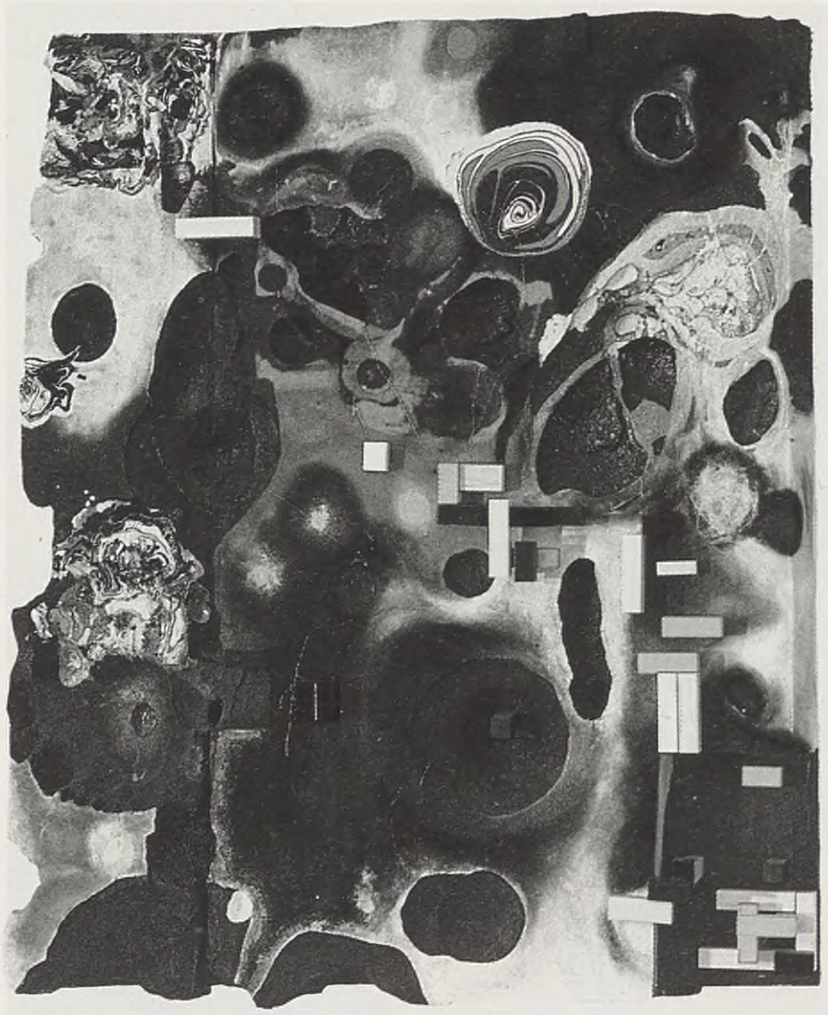
Art audiences apparently did not share Rosenberg's sense of theatre or his knowing cool, and these radically reductive works were not sympathetically indulged as in-jokes but polarized audiences and attracted a considerable amount of hostility. Like the Dadaists before him, Rienhardt had coupled the theme of the end of art to a profound dissatisfaction with prevailing sensibilities and painterly codes. The uncompromising spirit of his work was testament to the fact that the judgement of history was far too arbitrary to trust, and came too late to wait for. Like Rienhardt, Frank's sensibility announces the imminent approach of the end of art in the hope of forcing the hand of judgement. Like Rienhardt, his work is literally concerned with the eschatological theme of 'the last things' — judgement, destruction, heaven and hell.

How can one describe the type of sensibility which produced these 'difficult' paintings? 'My art', says Frank, 'is like a bridge over a chasm of boredom and emptiness. All you need is one or two images that don't support the bridge and the whole thing collapses.' Couched in terms which could have come straight from the pages of a novel by Jean-Paul Sartre or Albert Camus, the artist describes his work as a feat goaded on by the threat of despair.

Frank's work displays an obsessive preoccupation with his own predicament, his involvement with a process of art which constantly threatens exhaustion. His paintings tease at the idea of failure, and constantly threaten to drain away to become 'the nightmare of the unsuccessful painting' (Gregorio Magnani). Frank's consistent subject is to push the formal means of painting (its materials, the body of the work, and the act of painting itself) to its limits. It is these very material things which are experienced as capable of being exhausted. His paintings taunt at 'the indignity of apocalyptic thinking' — they prophesy the end, see the day come, outlive it, and set the next date for a new collapse of the possibilities of art discourse.[2]

The spirit of excess which animates the artist's work is the first indication that things have become 'too much'. One is confronted by canvases wallowing in a sensational amount of paint and distended through the addition of pieces of sponge, nails, children's blocks, and unidentifiable bits of detritus which bloat the surface to bursting point. Looking closely one observes that in spots the paint even leaks out, and that the surface appears to be in a perpetual state of fermentation. Puddles of paint have been heated to produce chemical reactions which bubble up in garish swirls; ad-

DALE FRANK ART 1 1986 Acrylic and mixed media on canvas Courtesy of Galerie Barbara Farber, Amsterdam



DALE FRANK THE MASTERPIECE WITH THE DIDDLE WORTHY OF A FLY 1987
Sponge on canvas 150 x 150 x 10 cm

DALE FRANK SO ARTY WAS THE QUOTATION (THE NEST OF VIPERS) 1987 Acrylic and mixed media on canvas
100 x 120 cm

ditives like bleach and sand form patches which alternate between the consistency of thin slime and crusty mucus; a thick spongy skin is burnt and left pitted by charcoal craters; layer after layer has been added to make an unventilated overheated tangle. The effect is extravagance in the manner of Huysmans's ironic tribute to the sensibility of decadence *A Rebours*, in which the aristocratic dandy Des Esseintes indulges his taste to such an extreme that it collapses from over intoxication. Frank's is an art literally 'fed-up' with itself, and over-full it reveals the mechanics of its own degradation, and 'exasperated aestheticism' (Gregorio Magnani) determined to play on past the point of no return.

Images flood over the viewer, and one is impressed by the effort required to sustain such a constant cycle of hallucination. The artist uses the feeling of nausea created by this excess to good effect, consistently finding ways to exploit the limits of a spectator's desire to identify with the work. As viewers we become aware of an artificial distance fabricated between us and the image. In some ways this feeling of nausea is reminiscent of the surrealist challenge to keep up with 'the unpredictable presence of thought' (René Magritte); from a slightly different angle it recalls the anarchy of 'Merz' and Kurt Schwitters 'shouting out through the refuse'; in yet another way this nausea has apocalyptic proportions, our senses overcome by colour and a mindless array of detritus and detail. Like the terror of being taken over by the 'It' of sci-fi, or polluted by the shocking gore of splatter movies, Frank's images aggressively threaten to swamp vision. The artist's appetite for a truly garish chromatic range is also reminiscent of sixties psychedelia, the wild focuses of drug-induced hallucination. From this point of view Frank's paintings could be described as 'those examples of psychedelic masterpieces from the sixties that never were' (Matthijs Gerber).

The artist's chronic interrogation of the limits of his own practice, coupled with a determination to succeed on this *via negativa*, makes his work appear as the epitome of an art convinced of its own seriousness. But then what does one make of titles guaranteed to set any 'serious' art work reeling into the nearest fun-house? Titles like *The masterpiece with a diddle worthy of a fly*, or *The painting and the process of God looking like a painting from Murmansk*, or *So arty was the quotation (the nest of vipers)* liberate his work from the high pitch moral relevance or, perhaps more precisely, provide an ironic gloss on his more serious themes. Frank's work is alive to the artifice of its own endeavour, and his art represents the theatricalization of experience rather than its existential illustration.

The artist has remarked that he wants his work to suggest 'the extent to which art can harvest desire'. But if we accept that by its very definition desire can never be satisfied, then this aim takes on a very paradoxical air. Perhaps it indicates that taste is a question best explored in the extreme, and certainly an all or nothing style suggests that there is no middle ground. More importantly, these paintings are deeply concerned with pushing their formal means to the limit, so that the various themes of incipient exhaustion and collapse, deluge and obliteration, another cycle of becoming is Frank's metaphor for the creative enterprise. One is reminded of a *fin de siècle* painter like Gustave Moreau whose art marries 'the beauty of inertia and the necessity of richness' (Edward Lucie-Smith), and one is

aware of an art dedicated to eschatalogical themes. For the painter this obsession with the depiction of the end of art also dictates his motivation: 'The only way to answer why one does art', he says, 'is to take it to its conclusion. That's it to see why at the end.'

The theme of the end of art also indicates an allegorical dimension which captures the danger of our lived reality. Our time is the era of the approach of the millennium, and our values are co-ordinated by the threat of nuclear destruction, an expectation of the apocalypse preys on the collective imagination. Fantasies which mirror these horrors are woven through the style of these works like an 'aesthetics of destruction' (Susan Sontag). Like many contemporary horror films Frank's repetition of excess suggests the mystery of losing one's self, or of being able to live through one's own death. There is also the pleasure of making a mess, and the possibility that disaster will provide a release from the creative enterprise, and the pattern of normal obligation. Obliteration of the old world also implies the chance to create new standards, and new images of beauty. From this point of view the artist's work is essentially Romantic in inspiration for it places ugliness and strangeness at the heart of the beautiful.

On occasions Frank's work has been criticized for its stylistic 'inconsistencies', and when one looks at the drawings and paintings of the last ten years there are major differences in style which range from the hypnotic and optical to an expressionism with representational inclinations. The complaint assumes that style has been a central concern of the work, or that it should have been, and that there is an illegitimate opportunism involved in changing styles. Perhaps there would be some justification to these ideas if the artist's themes were made less real, or changed beyond recognition. But there seems to be a misunderstanding involved about the role that the changing status of style has played in contemporary painting. 'In a little more than two centuries,' writes Susan Sontag, 'the consciousness of history has transformed itself from a liberation, an opening of doors, blessed enlightenment, into an almost insupportable burden of self-consciousness. It is scarcely possible for the artist [to make a gesture] that doesn't remind him of something already achieved.'[3] This curse of mediacy has been transformed by contemporary art into the recognition that stylistic innovation should be understood as a purely contingent standard. Aware that the art object cannot escape 'the nausea of the replica' (Susan Sontag) Frank has consistently made this nausea his guiding theme. To my mind it is an undoubted strength of his work that it has been able to sustain this difficult and interesting obsession under different forms.

DALE FRANK THE PRINTING AND THE PROCESS OF GOD LOOKING LIKE A PAINTING FROM MURMANSK 1986 Acrylic and mixed media on canvas 150 x 150 cm Courtesy of Marianne Deson Gallery, Chicago

[1] Harold Rosenberg, 'Defining Art', from *Minimal Art* edited by Gregory Battcock, Dutton, New York, 1968, p.299.
[2] Susan Sontag, 'The Aesthetics of Silence', in *Styles of Radical Will*, Delta, New York, 1966, p.32.
[3] Susan Sontag, op. cit., p. 14.
All photographs in this article are by Fenn Hinchcliffe

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Pam Hansford is a lecturer in philosophy at the University of Sydney.

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Douglas Roberts was a South Australian artist, who during the 1940s was associated with the Melbourne circle of the famous magazine 'Angry Penguins'.

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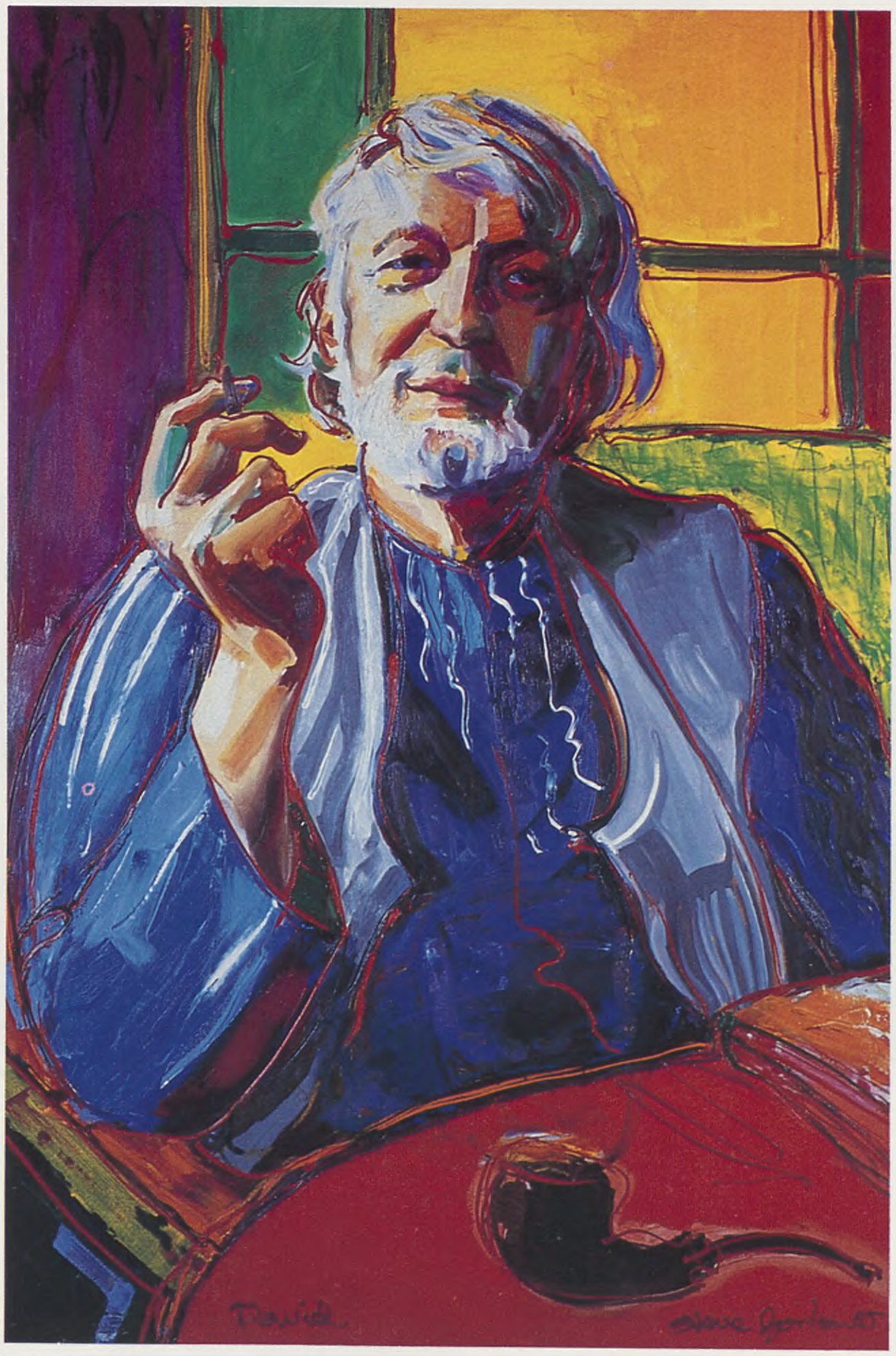

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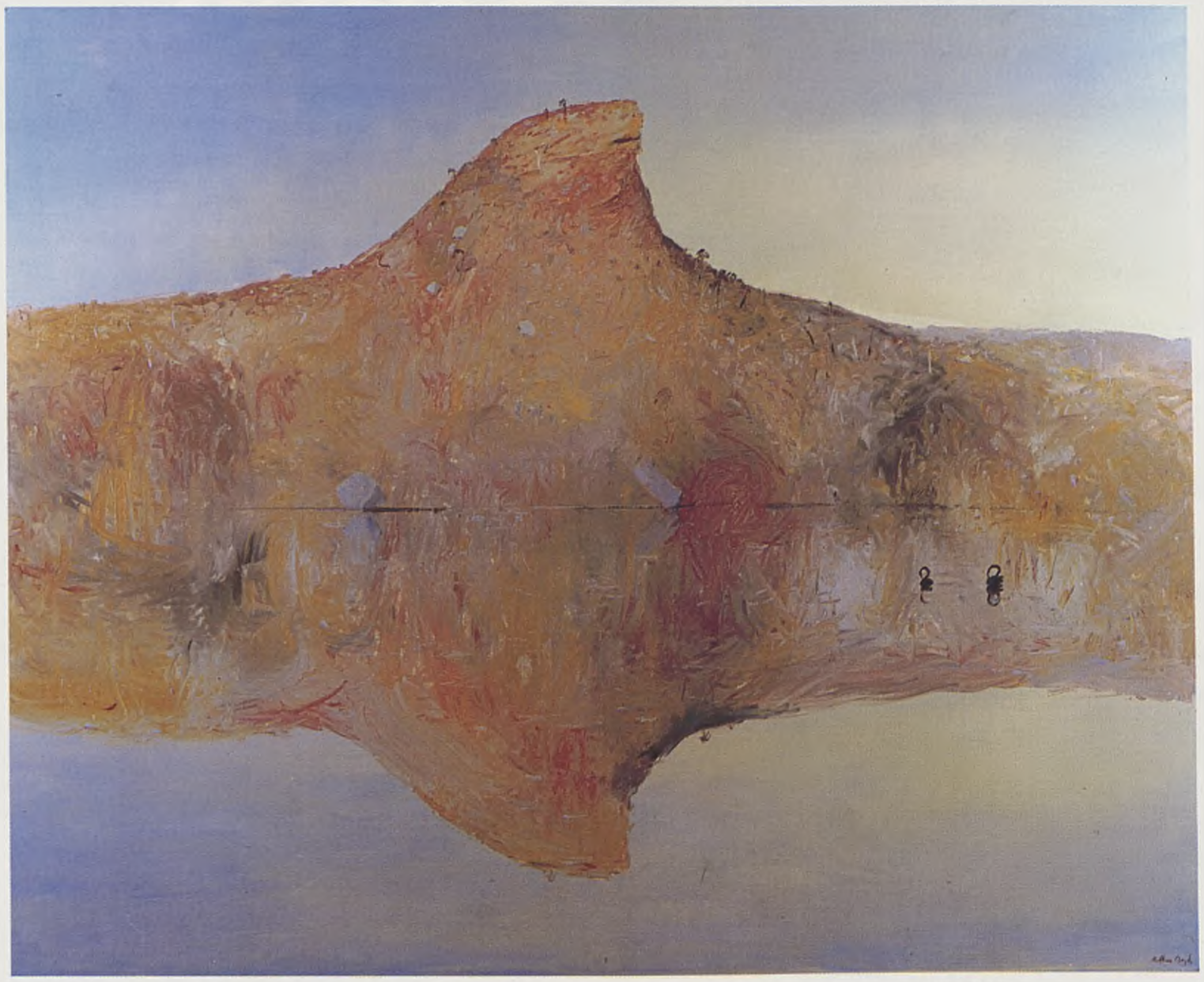

The Four Times of the Day: Afternoon 1983 Oil on canvas 199 x 244cm

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# ART DIRECTORY

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

## Exhibitions

This information is printed as supplied by both public and private galleries, thus, responsibility is not accepted by the Editor for errors and changes. Conditions for acceptance of listings and fees chargeable for typesetting may be obtained by writing to the Editor. Unless otherwise indicated exhibitions are of paintings.

### Queensland

**ADRIAN SLINGER GALLERIES**
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Thursday: 7 - 9
Saturday: 10 - noon

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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
December to January: 'Town artists'
February: Ed van Dijk
March: Henry Bartlett
Japan Room: Original 17th to 20th century woodcuts
Sunday to Friday: 10 - 5
(Closed public holidays)

**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 Brian Needham, Trevor Riach, Harold Vike, Christine Hart-Davies, Rick Everingham, Jim Edwards, Walter Magilton, Syd Mather
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 photography works, specialist collections, changing exhibitions monthly.
21 November to 13 December: R.M.I.T. Student Show — mixed media
28 December to 16 January: Personal View — photographic exhibition
8 January to 7 February: Pre Raphaelite photography
1 March: Aurora Australis — Bicentennial Textile Commission
1 March to 28 March: Looking at Landscape — Chris Meadham photography.
Monday to Friday: 10.30 - 5
Thursday: 10.30 - 6
Saturday, 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
19 December to 31 January: Archibald, Wynne and Sulman prizes
6 January to 14 February: Munakata
7 January to 31 January: ANZ Bicentennial Collection
10 February to 13 March: Moet & Chandon
20 February to 10 April: CSR Photography Exhibition
20 February to 10 April: Art Knits Exhibition
20 February to 24 April: Prints and drawings collection.
Monday to Saturday: 10 - 5
Sunday: noon - 5

**BARRY STERN EXHIBITING GALLERY**
12 Mary Place, Paddington 2021
Tel. (02) 332 1875
Changing exhibitions of Australian artists; oils, acrylics, watercolours and mixed media.
Until 3 December: Leonard Matkevich — etchings; Keven Stead — paintings
5 December to 19 December; Hugh Oliveiro — acrylics
19 January to 4 February: Greg Irvine (decorative artist) — acrylics
6 February to 25 February: John Earle — semi-traditional and acrylics
20 December to 19 January: closed
Tuesday to Saturday: 11.30 - 5.30

**BETH HAMILTON GALLERIES**
18 Northbridge Plaza
Sailors Bay Road, Northbridge, 2063
Tel. (02) 958 7366
Works on paper, original prints from Japan, Australian prints, watercolours, drawings, Chinese painting, pottery, bonsai. Special exhibition of overseas prints.
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
Well known artists including John Caldwell, Ena Joyce, Lance Solomon, Elsa Russell, Roland Wakelin and Sheila White.
Tuesday to Saturday: 11 - 5.30

**BLAXLAND GALLERY**
6th Floor, Grace Bros City Store,
436 George Street, Sydney 2000
Tel. (02) 238 9390, 9389
4 December to 24 December: Collectors exhibition
11 February to 1 March: John Martin — paintings; Ron Dudley — 3 dimensional figurative work.
Closed: 24 December to 24 January

# KENNETH JACK

GUARDIAN OF MAIN STREET — HOPETOWN, W.A.

WATERCOLOUR 71cm × 107cm

## 1988 ADELAIDE FESTIVAL OF ARTS

EXHIBITION FEBRUARY 26 TO MARCH 26

**BARRY NEWTON**
**GALLERY**

'MALVERN VILLAGE', 269 UNLEY ROAD, MALVERN (ADELAIDE), S.A. 5069 • TEL: (08) 271 4523

Tuesday to Saturday: 10 - 5
Sunday: 2 - 5

**BLOOMFIELD GALLERIES**
118 Sutherland Street, Paddington 2021
Tel. (02) 326 2122
Continuous exhibitions of contemporary Australian paintings and sculpture and works by Norman Lindsay.
28 November — 24 December: Preview 1988
20 February — 12 March: To be announced
19 March — 30 April: The War paintings of W.E. Pidgeon — oils, watercolours, drawings.
25 December — 9 February: Closed
Tuesday to Saturday: 10.30 - 5.30

**BONYTHON-MEADMORE GALLERY**
95 Holdsworth Street,
Woollahra, 2025
Tel. (02) 327 5411
11 February to 1 March: John Martin — paintings: Rod Dudley — 3-dimensional figurative works.
Tuesday to Saturday: 10 - 5
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

**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

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

**BURNS-KALDY GALLERY**
10 Wood Street,
Newcastle 2300
Tel: (049) 69 2958
Formerly of O'Connell Street, Sydney. The large warehouse Gallery presents fine original works of art for your office and home.
Daily: 11 - 5

**CONTEMPORARY JEWELLERY GALLERY**
162A Queen Street,
Woollahra, 2025
Tel: (02) 32 1611
2 December to 24 December: 'Christmas Show' — new works by 40 Australian designers
3 February to 22 February: Group Show
24 February to 15 March: Susan Cohn — wearable forms using anodised aluminium
25 December to 31 January: Closed
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 European oil and watercolour paintings.
Monday to Saturday: 11 - 6
Sunday: by appointment

**COOPER GALLERY**
3 Cooper Street, Paddington 2021
Tel. (02) 331 2060
Prominent works by Australian and international artists, including Robert Dickerson, Leonas Urbonas, Garry Shead, John Coburn, Deborah Liel Brown, Hasan Salim.
Monday to Saturday: 11 - 5.30

**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 established and emerging artists.
Saturday, Sunday: noon - 5.30

**EDDIE GLASTRA GALLERY**
44 Gurner Street, Paddington 2021
Tel. (02) 331 6477 331 7322
4 December — 24 December: Chris van Otterloo — oil and works on paper
19 February — 11 March: Frances Jones — oil on board
19 February — 11 March: Nickolaus Seffrin — sculptures.
Tuesday to Saturday: 11 - 5.30
Sunday, Monday by appointment

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

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

**GALLERY SIX**
6 Bungan Street, Mona Vale 2103
Tel. (02) 99 1039
Continuous exhibition of Australian art, pottery, handmade jewellery and glass objects d'art.
Custom framing.
Tuesday to Saturday: 10 - 5.30

**GALLERY 460**
460 Avoca Drive,
Green Point, Gosford 2250
Tel. (043) 69 2013
Four exhibiting areas featuring traditional and contemporary fine art.

Changing exhibition programme.
Sculpture Park '88 Exhibition commences; an endorsed Bicentennial activity. Year long exhibition of major sculptures. Sculpture Park spans eight hectares.
Daily 10 - 5 or by appointment
Closed Christmas Day

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

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

**GATES GALLERY**
19 Grosvenor Street,
Neutral Bay, 2089
Tel. (02) 953 5539
Exhibitions of Australian contemporary artists changing every three weeks.
1 December — 19 December: Mixed Christmas exhibition — all mediums
19 January — 13 February: Summer Group Show — all mediums
16 February — 12 March: 'Footprints '88' — compilation prints by 12 women artists.
Tuesday to Friday: 11 - 6
Saturday: 11 - 4

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

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

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

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

**HOLDSWORTH CONTEMPORARY GALLERIES**
221-225 Liverpool Street,
East Sydney, 2011
Tel. (02) 33 1761, 32 1364
Changing exhibitions by important contemporary Australian artists.
Tuesday to Saturday: 11 - 6

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

**HOLLAND FINE ART**
46 Cross Street
Double Bay, 2025
Tel. (02) 327 2605
Continuous exhibitions of traditional paintings by leading Australian artists specializing in the post-impressionists.
12 March to 9 April: George Bell and his students — oil paintings.
Thursday to Saturday: 11 - 5
Monday to Wednesday: By appointment

**IRVING SCULPTURE GALLERY**
144A St John's Road, Glebe 2030
Tel. (02) 692 0880
Focussing specifically on three dimensional art.
2 December to 24 December: Royston Harpur — painting: Artisanart — craft work from France
Closed January
Tuesday to Saturday: 11 - 6

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

**JOSEF LEBOVIC GALLERY**
34 Paddington Street, Paddington 2021
Tel. (02) 332 1840
Until 25 December: World of Sport — 5th Annual Exhibition of Sporting Images: cricket, football, tennis, golf, polo, hunting, boxing and others.
Monday to Friday: 1 - 6
Saturday: 11 - 5

**LAKE MACQUARIE GALLERY**
Old Council Chambers
Main Road, Speers Point 2284
Tel. (049) 58 5333
New exhibitions monthly
Thursday, Friday: 1 - 4
Saturday, Sunday: 12 - 5
Or by appointment

**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
Until 5 December: Jeff Rigby — paintings; Grant Mudford — photographs; Peter D. Cole — bronze sculpture
8 December to 26 December: Salvatore Zofrea — paintings; Georgie Henry — paintings and pastels.
January: Bill Brown — paintings; Richard Woldendorp — colour cibachrome photographs of Australian landscapes.
February: 'The Rainforest Show' — Group show including artists: Bert Flugelman, Ian Gentle, Max Miller, Idris Murphy and Guy Warren; Robert Boynes — pastels.
Monday to Friday: 10 - 6
Saturday: 12 - 6
Monday by appointment

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

**MILBURN-ARTE GALLERIES**
137 Pyrmont Street, Pyrmont 2009

# CHRISTINE LAWRENCE
## Adelaide Festival Exhibition 1988

Under the Railway Bridge, River Torrens  Acrylic on canvas  176 x 264cm

greenhill galleries

140 Barton Terrace North Adelaide
South Australia 5006

Telephone (08) 267 2887

20 Howard Street Perth
Western Australia 6000

Telephone (09) 321 2369

Tel. (02) 660 7211
Presenting contemporary Australian and overseas artists. Until end January : European dialogue — mixed works from Europe
Tuesday to Saturday: 11 - 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.
December: Christmas exhibition.
Monday to Saturday: 10.30 - 5
Closed public holidays.

**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.
Until 13 December: 'Surface for Reflexion' — paintings
18 December to 31 January: The Seventies — Australian paintings from the National Australia Bank Collection
5 February to 6 March: 'Private Treasure/Public Pleasure' — paintings, prints and drawings from local collections.
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 - Saturday: 11 - 6
Closed for Christmas break.

**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, Westpac Plaza,
60 Margaret Street, Sydney 2000
Tel. (02) 27 6690
Original etchings, mezzotints, lino and woodcuts, contemporary figurative printmakers with special emphasis on Japanese and New Zealand works, plus aesthetic works in ceramics, handblown glass, leather and clothing. Regular changing stock.
Monday to Friday: 8.15 to 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

**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
Selected works by Australian traditional and native artists.
20 November: Pre-Christmas 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

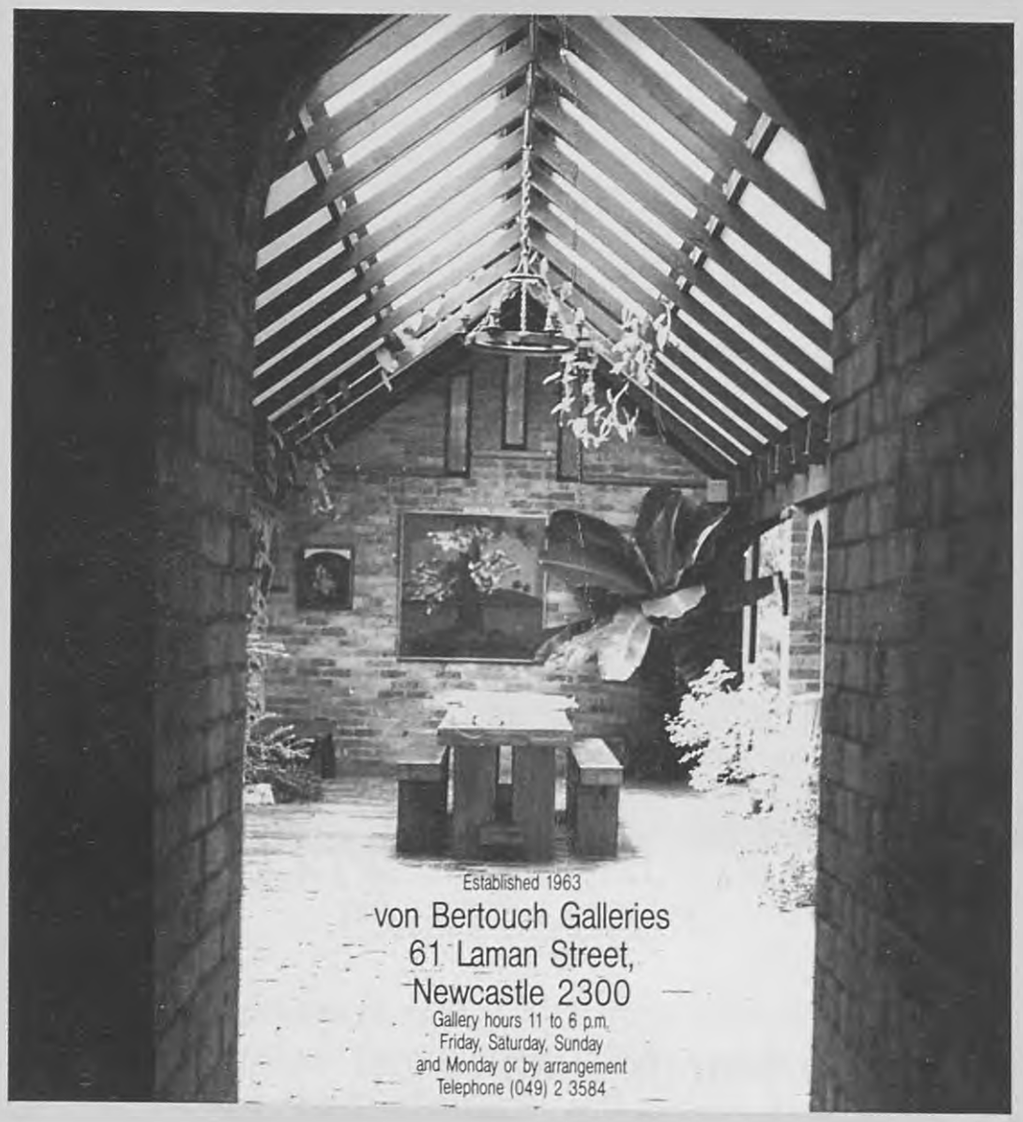
**REX IRWIN ART DEALER**
First Floor, 38 Queen Street,
Woollahra 2025
Tel. (02) 32 3212
Paintings by important Australian artists available from stock: Drysdale, Boyd, Nolan, Makin, Smart, Williams, Wolseley. Also Hockney, Moore.
Tuesday to Saturday: 11 - 5.30
Or by appointment

# CATHLEEN EDKINS

Crossing the Wannon oil on canvas 95 x 132cm

Saturday 12 March — Saturday 26 March 1988

KINGSTON HOUSE GALLERY
148 Anzac Highway, Adelaide, S.A. 5037 Telephone (08) 293 2287






**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.
Tuesday to Saturday: 11 - 5
Closed from Christmas Day until 2 February. But available by appointment.

**ROBIN GIBSON GALLERY**
278 Liverpool Street,
Darlinghurst, 2010
Tel. (02) 331 6692
21 November — 9 December: Terry O'Donnell — drawings; Wee Shoo Leong — paintings: Stephen Bowers — ceramics
12 December — 24 December: Christmas Show 'The Best of the Stockroom'
January — February: Lawrence Daws — paintings
March — Ian Pearson — paintings
April — David van Nunen — paintings
Tuesday to Saturday: 11 - 6

**ROSLYN OXLEY 9 GALLERY**
13 Macdonald Street,
Paddington 2021
Tel. (02) 331 1919
Representing leading Australian artists.
Tuesday to Saturday: 11 - 6
Or by appointment

**SAVILL GALLERIES**
156 Hargrave Street, Paddington 2021
Tel. (02) 327 8311
We buy and sell Australian nineteenth and twentieth century art with two major exhibitions yearly, Spring and Autumn.
Monday to Friday: 11 - 6
Weekends 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
Australia's specialist in original works by Norman Lindsay. Fine Australian investment paintings, 1800 to 1940. Restoration, framing, valuations.
Daily: 11 - 6
Closed Sundays

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

**VON BERTOUCH GALLERIES**
61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
4 December to 21 December: Mario Ermer — paintings; Madeleine Winch — etchings
29 January to 7 February: Work from stock exhibition — paintings, graphics
12 February to 6 March: Twenty Fifth Anniversary Exhibition — paintings, drawings
Friday to Monday: 11 - 6
Or at other times by arrangement

**WAGNER ART GALLERY**
39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
Exhibitions changing every three weeks featuring works by leading Australian artists.
24 November to 20 December: Christmas exhibition — Australian works of art.
Tuesday to Saturday: 11 - 5.30
Sunday: 1 - 5

**WATTERS GALLERY**
109 Riley Street, East Sydney 2010
Tel. (02) 331 2556
16 December to 30 January: Group Show
24 February to 12 March: Micky Allan.
Tuesday to Saturday: 10 - 5

**WOLLONGONG CITY GALLERY**
85 Burelli Street, Wollongong East 2500
Tel. (042) 27 7461/2
From 18 December: Harold Abbott (1906-1986) — A Retrospective; City Gallery Collection
Bicentennial Program to July 1988: Artexpress; Helen Spoerri — Swiss artists in residence; Folk Costumes of Yugoslavia; The Illawarra and Environs: 200 Years of Imagery — Curator, Joanna Mendelssohn
Tuesday to Friday: 10 - 5
Thursday: 10 - 7
Saturday, Sunday: 12 - 5
Closed Good Friday, Christmas Day and Boxing Day

**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 2411
Until 6 December: Old Masters, New Visions-Phillips Collection, Washington, D.C.
Until 31 January: Fred Williams — a retrospective
Until 24 April: The Political Baticks of Mohamad Hadi — of Solo
19 December to 13 March — British Season: Joe Tilson and R.B. Kitaj — A Change of He(art)
19 December to 3 April: Nineteenth Century Photography — The Formative Decades 1840s-1890s.
Monday to Sunday: 10 - 5
Closed Good Friday and Christmas Day

**BEAVER GALLERIES**
81 Denison Street, Deakin 2600
Tel. (062) 82 5294
Four inter-connected galleries exhibiting paintings, sculpture and decorative arts. Exhibitions change each month.
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

**CANBERRA CONTEMPORARY ART SPACE**
Gorman House, Ainslie Avenue
Braddon 2601
Tel. (062) 47 0188

# PETER BARRACLOUGH

## DECEMBER 1987


PHOTOGRAPHY BY JOHN FARROW

Argyle St. Hobart 1987 — oil on canvas 40 x 51cm

*Representing in Tasmania*

PAUL BOAM DENISE CAMPBELL TOM GLEGHORN
LESLIE KINGSLEY GREG MALLYON ANDREW MULLER
DAVID NASH ERIC QUAH DOROTHY STONER

THE *Freeman* GALLERY

*Gallery Hours*
SUN. TUES. THURS. 2-5.30pm
MON. WED. FRI. SAT. 11-5.30pm

119 SANDY BAY ROAD SANDY BAY TASMANIA (002) 23 3379 (002) 25 3952

26 November to 20 December: 'Big Drawings' — large works on paper
25 November to 20 December: (Gallery 3) 'Working with the Enemy' — installations with works by Ted Riggs, Judith Adams, Stephanie Radok and Andrew Powell.
Wednesday to Saturday: 11 - 5
Sunday: 1 - 5

**CHAPMAN GALLERY**
31 Captain Cook Crescent, Manuka 2603
Tel. (062) 95 2550
Australian and overseas sculpture, prints and paintings. Aboriginal paintings on canvas from central Australian desert. Artefacts always in stock.
Closed 24 December to 15 February
Wednesday to Sunday: 11 — 6
Closed Monday to 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.
22 November to 20 December: Barry Hayes — pit-fired ceramics; graduates from the Fibre Workshop, CSA — fibre
17 January to 14 February: 'Hot Glass', Trish Allen, Julio Santos, Colin Heaney — glass forms
21 February to 20 March: Diogenes Farri — burnished 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
Two new exhibitions each month representing major Australian artists in the national capital.
12 December to 20 December: Selective works of major painters at reduced prices; Shona Sculptures from Zimbabwe and wooden sculptured pots by Kelly McCullock.
Re-opening mid January
Daily: 10 - 5

**UNIVERSITY DRILL HALL GALLERY**
Kingsley Street, Acton 2601
Tel. (062) 71 2501
Until 14 February: Japanese Fashion
20 February to 8 May: Australian Photography — The 1980s
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
9 December to end January: Painting History — paintings by Komar and Melamid (Gallery 1); Ken Orchard — woodcuts (Gallery 2); Tim Gruchy — video installation (Gallery 3); Buro Berlin — site specific installation.
Tuesday to Friday: 10.30 - 5
Saturday, Sunday: 2 - 5

**AUSTRALIAN GALLERIES**
35 Derby Street, Collingwood 3066
Tel. (03) 417 4303
Until 15 December: Colin Lanceley — paintings
15 February to 5 March: Ray Arnold — prints and paintings
14 March to 9 April: Inge King — sculpture
Monday to Friday: 10 - 6
Saturday: 10 - 4

**BRIDGET McDONNELL GALLERY**
130 Faraday Street,
Carlton 3053
Tel. (03) 347 1919
Paintings and prints by leading Australian artists, including Ian Fairweather, Sidney Nolan, Kenneth MacQueen, John Glover and Brett Whiteley.
Tuesday to Saturday: 11 - 6

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

**CHARLES NODRUM GALLERY**
292 Church Street, Richmond 3121
Tel. (03) 428 4829
Modern Australian paintings
December: Works on paper
January and February: By appointment only.
Tuesday to Saturday: 11 - 6

Puddle '87 oil on linen canvas 72 x 76cm

# GARY MILES

# COONGIE ARTILLOGICAL

## AN EXHIBITION OF PAINTINGS AND DRAWINGS

20 FEBRUARY — 7 MARCH 1988

MELALEUCA GALLERY

121 OCEAN RD, ANGLESEA, VIC. (052) 63 1230

# ROBERT WILSON

Sand dunes oil on canvas 61 x 76cm

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

**CITY OF BALLARAT FINE ART GALLERY**
40 Lydiard Street North 3350
Tel. (053) 31 5622
First provincial gallery in Australia. The collection features Australian art from early colonial works to contemporary.
Tuesday to Friday: 10.20 - 4.30
Saturday, Sunday, public holidays: 12.30 - 4.30

**DAVID ELLIS FINE ART**
37 Bedford Street, Collingwood 3066
Tel. (03) 417 3716
Exhibiting and dealing in Australian paintings with particular reference to contemporary artists and early modernist work of the 1930s and 1940s.
Tuesday to Saturday: 11 - 6

**DEMPSTERS GALLERY AND BOOK BARN**
181 Canterbury Road, Canterbury 3026
Tel. (03) 830 4464
Ongoing exhibition of prints and other works on paper. Artists include Norman Lindsay — drawings, Noel Counihan — lithographs, David Rankin — acrylic on paper, Clifton Pugh, Leon Pericles, Peter Hickey, Robert Grieve, Brett Whiteley, Lloyd Rees, Keith Cowlam, Chris Van Otterloo and others. Antiquarian books.
Monday to Saturday: 10.30 - 5

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

**DEVISE GALLERY**
263 Park Street, South Melbourne 3205
Tel. (03) 690 6991
Tuesday to Friday: 11 - 5
Saturday: 2 - 5

**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
Four large gallery areas constantly exhibiting paintings, prints, drawings and sculptures.
Monday to Friday: 9.30 - 5.30
Sunday: 2 - 6
Closed public holidays

**ELTHAM GALLERY**
559 Main Road, 3095
Tel. (03) 439 1467
Regular exhibitions of traditional and contemporary Australian paintings, jewellery, ceramics and wood also featured.
Wednesday to Saturday: 11 - 5
Sunday, public holidays: 1 - 5

**FINE ART LIVING**
Level 3, Southland Shopping Centre
1239 Nepean Highway, Cheltenham 3192
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
Saturday to Thursday: 11 - 5

**GALLERY MAX HONIGSBERG**
485 Nicholson Street
Carlton North 3054
Tel. (03) 347 1483
A mixed selection of contemporary Australian art by established and promising new Australian artists.
Wednesday to Saturday: 2-7
Sunday: 2 - 6
Or by appointment

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

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

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

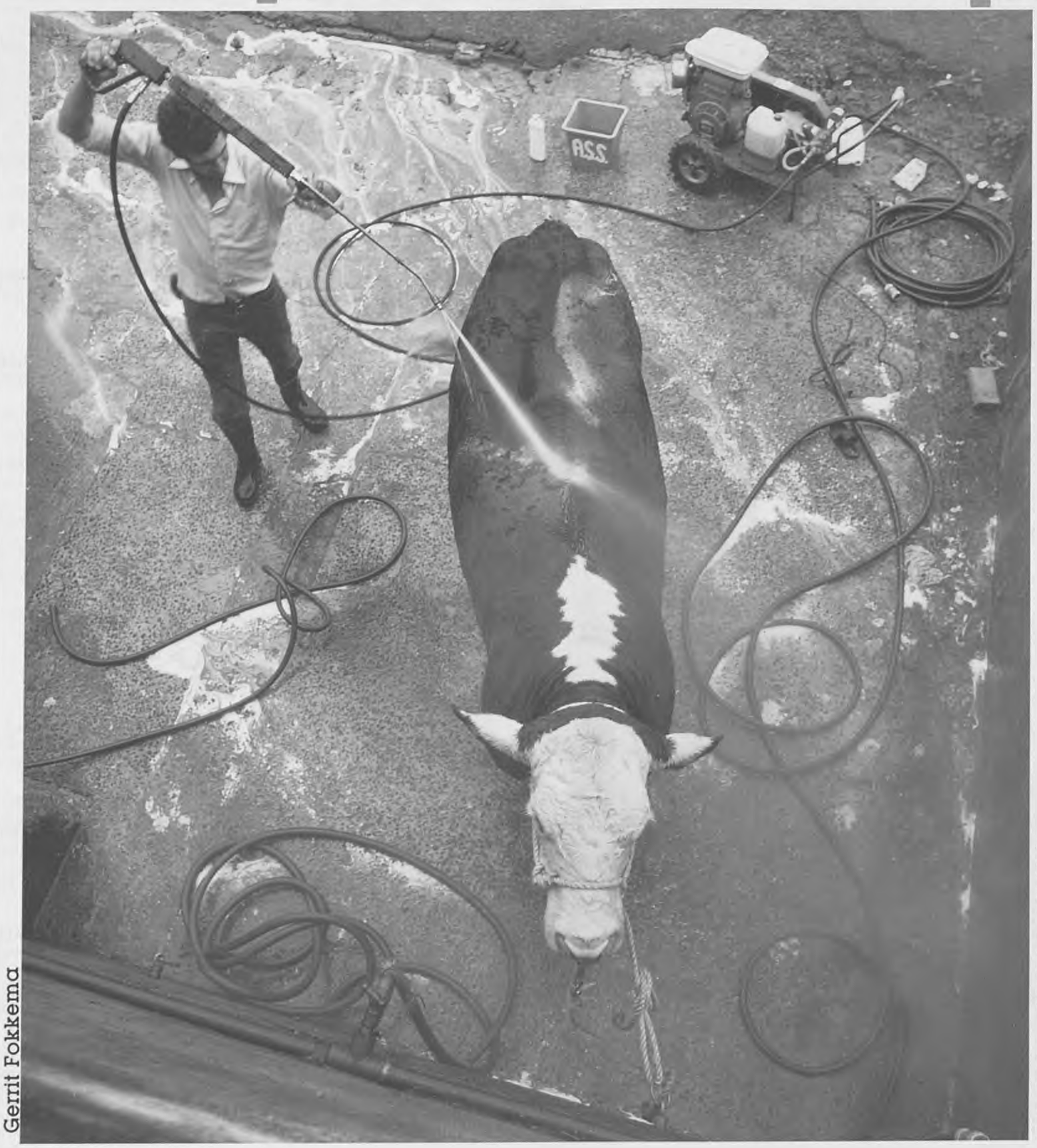
**GREYTHORN GALLERIES**
2 Tannock Street, North Balwyn 3104
Tel. (03) 857 9920
Blackman, Leonard Long, Kenneth Jack, Bill Beavan, Colin Parker, de Couvreur, Gleghorn, Coburn and many other prominent artists. Continuing exhibitions as well as one-man shows. Enquiries welcome.
Monday to Friday: 11 - 5
Saturday: 10 - 1
Sunday: 2 - 5

**GRYPHON GALLERY**
Melbourne College of Advanced Education
Cnr Grattan and Swanston Streets,
Carlton 3053
Tel. (03) 341 8587
1 December to 18 December: Bigger than Texas — an exhibition of textiles by final year B.Ed. (art and craft) students of Melbourne College of Advanced Education.
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
Until 13 December: Recent Australian drawings — an invitation prize
January to February: Recent acquisitions to the Heide collection and photographs of Australian artists 1888-1988
February to March: Joel Elenberg — a

# parallax²

## the city... meets the country...




Gerrit Fokkema

A new concept
in publishing
from Arcadia Press.

Available nationally
at specialist book-
stores and galleries.

Arcadia Press
108 Arcadia Road
Arcadia 2159
Phone (02) 653 1656

Retrospective
Tuesday to Friday: 10 - 5
Saturday, Sunday: 12 - 5

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

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

**JOAN GOUGH STUDIO GALLERY**
326/328 Punt Road, South Yarra 3141
Tel. (03) 266 1956
Contemporary art exhibitions, solo shows, monthly Contemporary Art Society meetings and workshops, studio lectures weekly.
5 February to 27 February: Artists' Choice — mixed mediums
4 March to 27 March: Contemporary Art Society Prize Show II — mixed mediums.
Saturdays: 12 noon — 7
Sundays: 2 - 5

**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.
Closed January
Monday to Friday: 10 - 5

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

**MELALEUCA GALLERY**
121 Ocean Road, Anglesea 3230
Tel. (052) 63 1230
Continuing display of quality Australian paintings.
Weekends: 11 - 5.30 or by appointment

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

**MULGRAVE ART GALLERY**
73-75 Mackie Road, Mulgrave 3170
Tel. (03) 561 7111
Plus new location St Anne's Vineyard Western Freeway, Myrniong
Displays of Australian artists working in oils, pastels, watercolours.
6 December: Robert Miller — watercolours
January, February: Group exhibition — oils, pastels.
4 March to 14 March: Alan Sartori — oils, watercolours.
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: 11 - 6
Saturday: 10 - 1

**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 Meertens, Elizabeth Milson, Ian Parry, Ann Hall, Cath Phillips, Stewart Macfarlane.
Tuesday to Saturday: 12 - 6

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

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

**TOLARNO GALLERIES**
98 River Road, South Yarra 3141
Tel. (03) 241 8381
Australian, American and European artists.
Tuesday to Saturday: 10 - 5.30

**TOM SILVER FINE ART**
1146 High Street, Armadale 3143
Tel. (03) 509 9519, 1597
Specializing in paintings by leading Australian artists from pre 1940s: Colonial; Heidelberg School; Post-Impressionists. Also prominent contemporary Australian artists.
Monday to Saturday: 11 - 5

**UNITED ARTISTS**
45 Flinders Lane,
Melbourne, 3000
Tel. (03) 654 6131
United Artists shows contemporary Australian painting, sculpture and photography and represents both established and emerging artists.
Tuesday to Saturday: 11 - 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

# Bridget McDonnell Gallery

FINE EARLY AND MODERN AUSTRALIAN PAINTINGS

Donald Friend Hill End Watercolour and gouache 27 x 37 cm
Signed and dated '48

Brett Whiteley Portrait of Vanessa Charcoal
32.5 x 23.5 cm Signed

Francis Lymburner
Condor
Pen and wash
40 x 26 cm
Signed

Currently in stock: Brierly, Balcombe, Martens, Ramsay, Conder, Rae, Lambert, Veal, Lymburner, Cossington-Smith, Shore, Nolan, Dobell, Whiteley and Blackman.

# Bridget McDonnell Gallery

130 FARADAY STREET CARLTON 3053 TEL. (03) 347 1700 HOURS: TUESDAY - SATURDAY 11-6PM. SUNDAY 2-5PM (DURING EXHIBITIONS ONLY)

works by established and promising new Australian artists.
Thursday to Saturday: 11 - 5
Sunday, public holidays: 1 - 5

## South Australia

**ANIMA GALLERY**
239 Melbourne Street,
North Adelaide, 5006
Tel. (08) 267 4815
Exhibiting major Australian artists.
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
2 December to 13 December: Margaret Hooper — installation and drawings
16 December to 3 January: S.A. Centre of Photography — curated exhibition by members
20 January to 31 January: Anka Sokolowska and Keith Giles — paintings
3 February to 14 February: Ian McGregor — recent works
17 February to 28 February: Terry Abraham — paintings
Wednesday to Sunday: 12 - 6

**BONYTHON-MEADMORE GALLERY**
88 Jerningham Street, North Adelaide 5006
Tel. (08) 267 4449
Until 23 December: Illustrators of Natural World — paintings and watercolours
5 February to 24 February: Heather Ellyard — paintings and constructions
26 February to 23 March: Arthur Boyd — paintings
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
6 December to 24 December: Jenny Clapson — paintings; Peter Coad — watercolours
30 January to 20 February: Dave Dallwitz — paintings; Evelyn Pegge — paintings
23 February — 13 March: Frank Hodgkinson — paintings: Joyce Scott — ceramics
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

**HILL-SMITH FINE ART GALLERY**
113 Pirie Street, Adelaide 5000
Tel. (08) 223 6558
Continually changing exhibitions of traditional and contemporary Australian paintings, drawings and prints. Heysen, Power, Ashton, Lindsay, Rees, Whiteley.
Monday to Friday: 10 - 5.30
Sunday: 2 - 5

**KINTORE GALLERY**
Institute Building, North Terrace,
Adelaide, 5000
Tel. (08) 223 4704
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

**ROYAL SOUTH AUSTRALIAN SOCIETY OF ART**
122 Kintore Avenue, Adelaide, 5000
Tel. (08) 223 4704
27 November to 11 December: Christmas exhibition
14 to 28 February: Artists of Promise
March: Festival of Arts Exhibition

**TYNTE GALLERY**
83 Tynte Street, North Adelaide 5006
Tel. (08) 267 2200
Regular exhibitions of Australian contemporary art. Extensive stocks of Australian and international limited edition prints, works on paper.
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

## Western Australia

**ART GALLERY OF WESTERN AUSTRALIA**
47 James Street, Perth 6000
Tel. (09) 328 7233
Daily: 10 - 5
Anzac Day: 2 - 5
Closed Good Friday and Christmas Day

**GALERIE DÜSSELDORF**
890 Hay Street, Perth 6000
Tel. (09) 325 2596
Changing exhibitions by contemporary Australian and international artists.
Tuesday to Friday: 10 - 4.30
Sunday: 2 - 5
Or by appointment

**GALLERY 52**
74 Beaufort Street, Perth 6000
Tel. (09) 227 8996
Regular exhibitions of works by Australian contemporary artists.
Monday to Friday: 10 - 5
Sunday: 2 - 5

**GREENHILL GALLERIES**
20 Howard Street, Perth 6000
Tel. (09) 321 2369
1 December to 23 December: Murray Gill — paintings
28 January to 5 March: Charles Blackman — paintings
7 March to 4 April: Jeff Makin and Basil Hadley — 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
Sunday: By appointment

## Tasmania

**BURNIE ART GALLERY**
Wilmot Street, Burnie (in Civic Centre) 7320
Tel. (004) 31 5918
Specializing in contemporary works on

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

# CHRISTINE ABRAHAMS GALLERY

27 Gipps Street

Richmond Victoria 3121 Australia

Telephone (03) 428 6099

Tuesday–Friday 10.30–5pm  Saturday 11–5pm

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 and antique furniture.
Monday to Friday: 10 - 5
Saturday: 9 - 4
Sunday: 11 - 4

**THE FREEMAN GALLERY**
119 Sandy Bay Road
Sandy Bay 7005
Tel. (002) 23 3379
5 December to 20 December: Peter Barraclough — works on canvas
5 February to 21 February: Peter Glover — works on canvas
Monday, Wednesday, Friday, Saturday: 11 - 5.30
Tuesday, Thursday, Sunday: 2 - 5.30

**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.
Closed January & February
Daily 10 - 5

**NORTHERN TERRITORY MUSEUM OF ARTS AND SCIENCES**
Bullocky Point
Fannie Bay, 5790
Tel. (089) 82 4211
Monday to Friday: 9 - 5
Saturday, Sunday: 10 - 6

## 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 know 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 Assistant Editor. These will then be included in the first available issue. We publish mid-December, March, June and September (deadlines: 4 months prior to publication).*

## Details

### Queensland

**GLADSTONE CERAMICS COMPETITION AND EXHIBITION**
1988. Particulars from: Art Gallery Management Committee, Box 29 P.O., Gladstone 4680.

**STANTHORPE ARTS FESTIVAL AWARDS 1988**
Open, acquisitive. Painting, drawing, graphics prizes up to $4,000. Closing date: usually February. Particulars from: The Secretary, Arts Festival, Box 338, P.O., Stanthorpe 4380.

### New South Wales

**BERRIMA DISTRICT ART SOCIETY ART AWARD 1988**
Open, two categories: works on paper, any medium, print prize. Closing date: one week before Easter. Particulars from: Exhibition Secretary, Berrima District Art Society, Box 144, P.O. Bowral 2576.

**ACTA MARITIME ART AWARD 1988**
Open, acquisitive, $10,000 prize. Closing date: usually April. Particulars from: Andrea Wilkinson, ACTA Shipping, ACTA House, 447 Kent Street, Sydney 2000.

**CAMDEN MUNICIPAL ART FESTIVAL 1988**
Purchase award. Open, any medium; open, traditional, oil; portrait or still life, any medium. Particulars from: Hon. Secretary, c/o Council Chambers, Camden 2570.

**COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION 1988**
Judge: John Santry. Open, acquisitive, Calleen Prize: $1,350; open, Caltex Prizes: $850 and $400; watercolor: $300; district section, Cowra Pharmacy Award: $350. Particulars from: Exhibition Secretary, Cowra Art Group, Box 236, P.O., Cowra 2794.

**CURRABUBULA RED CROSS ART EXHIBITION 1988**
Non-acquisitive. Abstract, any medium; traditional, any subject, oil or synthetic polymer paint; still life. Particulars from: Mrs. A.B. Taylor, P.O.,Currabubula 2342, or Red Cross House, 159 Clarence Street, Sydney 2000

**GRIFFITH ART AND CRAFT SOCIETY EXHIBITION 1988**
Particulars from: The Secretary, Griffith Art and Craft Society, Box 1394, P.O., Griffith 2680

**GUNNEDAH P.A. & H. ASSOCIATION ART PRIZE 1988**
Particulars from: Secretary, Gunnedah P.A. & H. Association, Box 163, P.O., Gunnedah 2380

# PARTOS ON PAPER

EXHIBITION DATES AND VENUES:

## REALITIES GALLERY
3-16 October 1987

## GARRY ANDERSON GALLERY
27 October — 21 November 1987

## NEW ENGLAND REGIONAL ART MUSEUM
January — February 1988

## Touring 1988-89
## New South Wales and Queensland Regional Art Galleries

Garry Anderson Gallery
102 Burton Street
Darlinghurst N.S.W. 2010
Telephone: (02) 331 1524

realities
35 Jackson Street
Toorak Vic. 3142
Telephone: (03) 241 3312

**MASTER BUILDERS ASSOCIATION OF NEW SOUTH WALES BI-CENTENARY ART COMPETITION AND EXHIBITION**
Open, $40,000 prize. Closing date: 4 December 1987. Particulars from: C. Barnfield, Secretary, Private Bag 9, Broadway 2007.

**PORTLAND ART PURCHASE 1988**
Particulars from: D. Burton, Box 57, P.O., Portland 2874.

**SHOALHAVEN ART AND CERAMIC ACQUISITIVE EXHIBITION 1988**
Open. Peter Stuyvesant Cultural Foundation: Best work in any media; open, other acquisitions. Particulars from: Shoalhaven Art Society, P.O. Box 240, Nowra 2540.

**TUMUT ART SHOW 1988**
Non-acquisitive, open, any subject, any medium; watercolour. Particulars from: Secretary, Tumut Art Show, Box 103, P.O., Tumut 2720.

## *Victoria*

**CAMBERWELL ROTARY ART COMPETITION 1988**
Closing date: usually 8 March. Particulars from: Secretary, Camberwell Rotary Art Competition, Box 80, P.O., Balwyn 3103

**DANDENONG ART FESTIVAL ART AWARDS 1988**
For young artists who have not turned 26 years by closing date for entries. Oil, watercolour, synthetic polymer paint, drawing. Closing date: usually April. Particulars from: Dandenong Art Festival, c/o G. Dickson, 79 Putney Street, Dandenong 3175.

**MERBEIN ROTARY EASTER ART FESTIVAL 1988.**
Particulars from: Secretary, Art Festival Committee, Rotary Club of Merbein, Box 268, P.O., Merbein 3505.

## *South Australia*

**SIR HANS HEYSEN MEMORIAL ART PRIZE 1988**
Open, three categories: oil, synthetic polymer paint; watercolour; drawing. Prizes up to $5000. Particulars from: Velina del Tedesco, c/o State Bank of South Australia, Marketing Department, Box 399 G.P.O., Adelaide 5000.

## *Results*

## *New South Wales*

**ACTA MARITIME ART AWARD 1987**
Judges: Barry Pearce, Sir James Hardy, Phyl Waterhouse, Sir John Knott, Christopher Cullen, Vaughan Evans.
Winner: Patrick Carroll
Runners up: Charles Bush, Richard Winton, David Taylor, Iain Hansen, Graham Marchant.

**HUNTERS HILL MUNICIPAL ART AND CRAFT EXHIBITION 1987**
Judges (Art): Tony Tozer, Ross Manwaring, Brian O'Dwyer.
Winners (Art): Dinah Benfield, Gwenda Hall
Judge (Craft): Robyn Gordon
Winner (Craft): Phillip Giovanelli

**NATIONAL STUDENT ART PRIZE, MITCHELL COLLEGE OF ADVANCED EDUCATION UNION, 1987**
Paintings:
Judge: Royston Harpur
Winners: Graham Bird, Adrien Allen
Works on paper and mixed media:
Judge: Michael Winters
Winners: Les Petersen, Lauren Karp
Photography: Phillip Quirk
Winner: Melinda Menning
Printmaking:
Judge: Lynne Boyd
Winners: Paul Agar, Sarah Ritson
$2000 Travel Bursary: Melinda Menning

**PORTIA GEACH MEMORIAL AWARD 1987**
Judges: Peter Laverty, Ann Thompson, Bill Wright
Winner: Christine Hiller

**SINGLETON ART PRIZE 1987**
Winners:
Open: Phillip Pomroy
Traditional: Francis Fussel
Watercolour: John Parkinson
Local: Barbara Scott

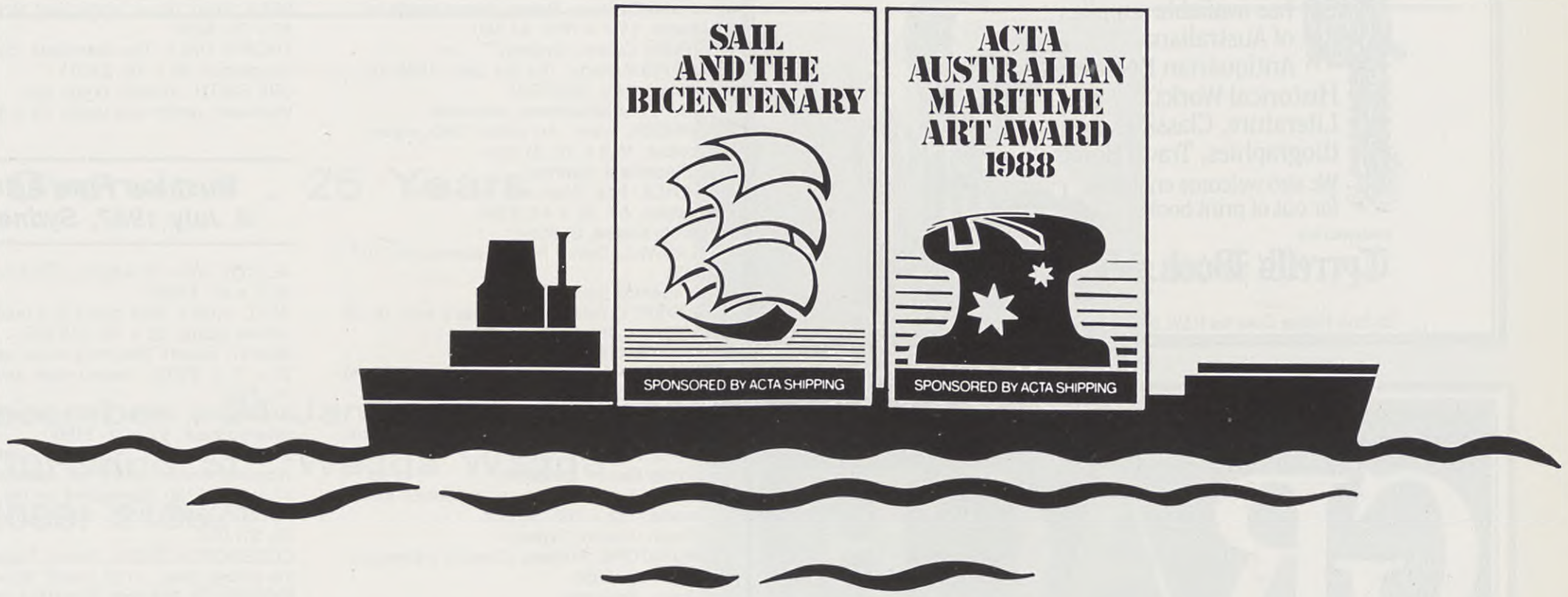
## *Victoria*

**DANDENONG ART FESTIVAL AWARDS 1987**
Judge: John Duncan Firth
Winners:
Open (25 years and under): Helen Warburton
Watercolour: Peter Marshall
Drawing: Michael Donnelly
Portrait: (oil or watercolour) Jeff Wood; (pencil or pen) Chris Southgate
Best Print: Richard Verhagen
21 years and under: Open: Sarah Stubbs
Drawing: Trudy Hill
18 years and under: Claudia Diaz

## *Recent gallery prices*

*Sizes in centimetres*

AMOR, Rick: The ship 1986, oil, 97 x 130, $2,500
(Niagara, Melbourne)
AMOS, Irene: Red curve, oil, 91 x 91, $1,800
(Town, Brisbane)
BAKA, Peter: An autumn morning, Milsons Point (after Tom Roberts), mixed media, 126 x 250, $5,500
(Robin Gibson, Sydney)
BARWELL, Stephen: A vase, earthenware, 56 cm high, $1,200
(Robin Gibson, Sydney)
BATT, Terry: Scenes from the floating laundry, 1986, oil and wax, $3,500
(Niagara, Melbourne)
CHURCHER, Roy: Lemons, Greece, 1986, oil, 152.5 x 183, $3,000
(Christine Abrahams, Melbourne)
CRESS, Fred: Stages twenty-seven, pastel, $2,500
(Christine Abrahams, Melbourne)
DAWS, Lawrence: Figure by big pool, oil, 160 x 137, $10,000
(Philip Bacon, Brisbane)
EIRTH, Merrin: Threshold of anticipation, mixed media, 122 x 76, $750
(Realities, Melbourne)
FOSTER, Una: The pale pink camelia, oil, 76 x 101, $900
(Bern Hamilton, Sydney)
GRAHAM, Anne: Market tritych, oil, 90 x 214, $15,000
(Town, Brisbane)




# THE ACTA ART AWARDS 1988.
## Call for entries.

ACTA Shipping's call to record the nation's maritime heritage has sparked the imaginations of a growing number of artists since the Australian Maritime Art Award began in 1985. This year ACTA is proud to sponsor two very fine art awards with one, **Sail and the Bicentenary** being a special once-only award to capture the maritime spirit of our Bicentennial.

### Sail and the Bicentenary Art Award.

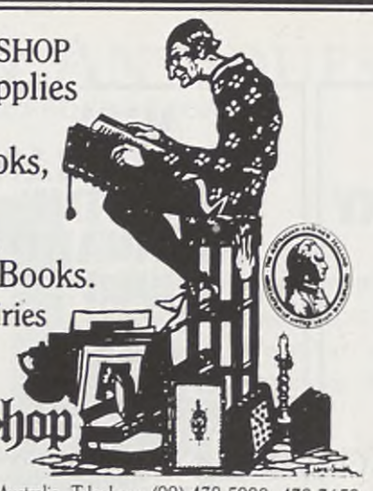
This commemorative award will recognise the impact that Sail has had on the development of Australia – from the First Fleet of 1788 to the Tall Ships project of 1988. This special award will carry a $10,000 first prize.

### Australian Maritime Art Award 1988.

Having established the award as one of Australia's foremost specialist art prizes, ACTA is again calling for paintings which capture the character and tradition of commercial shipping in Australia, with first prize being $10,000.

**To enter:** Entry forms are available from ACTA offices in all states or by writing to: The ACTA Art Awards, ACTA House, 447 Kent Street, Sydney, NSW 2000. The closing date for both awards is May 20, 1988. Full entry requirements and further details can be found on your entry forms.
The ACTA Art Awards. Proudly sponsored by ACTA Shipping.

ACA 0036







GRIEVE, Robert: Survivor, acrylic, 113 x 131, $2,600
(David Ellis, Melbourne)
HARRIS, Steve: Roses, mixed media on panel, 55.3 x 76.2, $3,500
(Robin Gibson, Sydney)
HEYSEN, Hans: The red gum, 1926, oil, 69.4 x 84.2, $160,000
(Bonython-Meadmore, Adelaide)
HINDER, Frank: Art critics 1940, water-colour, 15.9 x 22, $1,250
(Bloomfield, Sydney)
JOYCE, Ena: Chair and table in the garden, oil, 32 x 44, $295
(Beth Mayne, Sydney)
LARWILL, David: Recent scenes, oil, 167 x 274
(Coventry, Sydney)
LAVERTY, Peter: Coastal day's end, oil, 91 x 121, $1,350
(Greenhill, Perth)
LOCKHART, Adrian: Provence. A man and his mountain, crayon, 102 x 67, $750
(Robin Gibson, Sydney)
LYMBURNER, Francis: Figures in the park, oil, 30 x 58, $4,500
(Philip Bacon, Brisbane)
LYNN, Elwyn: Four burnt paddocks, mixed media, 152 x 203, $6,000
(Robin Gibson, Sydney)
MURATORE, Anthony: Director's chair, oil, 100 x 83, $950
(Town, Brisbane)

## Art auctions

*Sizes in centimetres*

### James R. Lawson
### 16 June 1987, Sydney

ASHTON, Wil: Landscape at Berry, oil on canvas on cardboard, $3000
BOYD, David: Victorian children in landscape, oil on canvas, 46 x 51, $2200
BROWN, Vincent: (Argyle steps), watercolour, 29.5 x 26.5, $450
COSSINGTON SMITH, Grace: Hydrangeas, oil on cardboard, 30.2 x 24.7, $12,250
CROOKE, Ray: (Islanders near hut), oil on canvas on composition board, 26 x 41, $1100
DANCIGER, Alice: North Sydney water views, oil on canvas, 50.5 x 61, $2800
DICKERSON, Robert: (Figure contemplating), pastel, 77 x 57, $850
DRYSDALE, Russell: Pub on Ivanhoe road near Balranald, ink and wash, 19 x 24, $4000; Country north from Balranald, ink and wash,
27 x 36, $6800
FRIEND, Donald: Street in Chelsea, pen and ink and pastel, 31 x 48.5, $2900; (Flute player, Bali), ball point pen, 15 x 17.6, $300; Padans Bai, Bali, gouache, pen and ink, 57 x 79, $2800
FINEY, George: (Strange bedfellows, Alex & Steve), pen and ink, 31 x 41, $400
KMIT, Michael: Xenia, oil on cardboard, 47 x 38, $3000
LAWRENCE, George: The river at Morpeth, oil on composition board, 40.5 x 51, $4000
MURCH, Arthur: The yellow umbrella, oil on plywood, 39 x 49.5, $8250; Pale sunlight, oil on composition board, 61 x 51, $5250
NAMATJIRA, Albert: (Central Australian landscape), watercolour, 27.5 x 37, $8250
OLSEN, John: (Seated woman), oil on canvas, 65.5 x 55, $8000
PUGH, Clifton: Women's camp, oil on composition board, 220 x 91.5, $12,500
REHFISCH, Alison: (Still life), oil on canvas board, 30 x 23, $1300; (landscape), oil on canvas, 31 x 35, $850
REES, Lloyd: (Rock landscape) etching, 20 x 25, $850
THORPE HALL: The open gate, coloured woodblock, 36 x 28, $350
URE SMITH, Sydney: (View from Vaucluse), pencil and wash, 25 x 34, $950

### Rushton Fine Arts
### 6 July 1987, Sydney)

ALLCOT, John: St Albans, oil on board, 35.5 x 45, $3200
BOYD, Arthur: Red lovers in a boat, oil on canvas board, 62 x 75, $15,500
BUNNY, Rupert: Reclining nude, pen, 24 x 31.5, $1200; Seated nude, pen, 20 x 30, $950
BALDESSIN, George: Nude, etching on silvered back, 63 x 61, $1500
CAMPBELL, John: Imposing residence, Wolseley Road, Point Piper, watercolour, 52 x 81, $6750; Springtime on the harbour, Sydney, 1935, oil on canvas, 39 x 29, $11,000
COSSINGTON SMITH, Grace: Portrait over the writing desk, oil on board, 90 x 61, $160,000; St Andrews above the traffic, pencil and watercolour, 18.5 x 17, $24,000
CRAIG, Sybil: Pink camellias, oil on paper, 56 x 44, $3800
CROOKE, Ray: Islander 1, oil on board, 60 x 45, $2700
DOBELL, William: Study for portrait of David Lloyd Jones, oil on board, 19 x 12, $5500
DRYSDALE, Russell: Stockman, ink and wash, 19.5 x 11.5, $2200
FEINT, Adrian: Poinsettia, oil on board, 29 x 29, $3400
FLOWER, Cedric: The carriage, oil on board,
23 x 34, $1200
GARRETT, Tom: Figure in landscape, watercolour, 30 x 40, $6000
GLEESON, James: Extasy, oil on board, 20 x 15, $1400
GRUNER, Elioth: Tranquil morning, oil on canvas board, 21 x 24, $18,000
HAWKINS, Weaver: The artist's house, Bayview, watercolour, 39 x 56, $950
HERMAN, Sali: Paddington streets, oil on canvas, 63 x 81, $19,000
HEYSEN, Hans: Loading the potatoes, charcoal, 20 x 25, $5800
KILGOUR, Nancy: On the beach, oil on board,
23.5 x 32, $1000
KMIT, Michael: Cathedral window, oil on board, 50 x 60, $1900
LAMBERT, G.W.: Portrait of a young woman, pencil, 22 x 15, $1000
LLOYD, Norman: Old haycart, oil on board, 74 x 62, $1300
McCUBBIN, Frederick: The haystack, oil on board, 16 x 33.5, $28,000
MILLER, Godfrey: Early figure study, canvas laid down, $6000
MINNS, B.E.: Resting, blue gum haze, watercolour, 27.5 x 38, $4500
OLLEY, Margaret: Kitchen interior, oil on board, 121 x 90, $10,000
OLSEN, John: Seventh Portuguese spring, oil and crayon, 49 x 64, $4600
PERCEVAL, John: Goat in paddock, oil on hardboard, 59.5 x 74.5, $35,000
PERRY, Adelaide: Storm over Austinmere, oil on board, 35 x 46, $2500
REES, Lloyd: Landscape in grey, oil on board, 24.5 x 34.5, $28,000
REHFISCH, Alison: The red dresser, oil on

# D A V I D  S C H L U N K E

An Overview . 25 Years

4 December . 24 January 1988
40 Gurwood St . Wagga Wagga
Ph (069) 213621

'The Daintree' . Pastel . 74 x 54 cm

Photo: John Storey

Assisted by the Regional Galleries Associations of NSW

W A G G A  W A G G A  C I T Y  A R T  G A L L E R Y

canvas, 50 x 40, $4000
ROBERTS, Tom: Portrait of Elaine, oil on panel, 20 x 25, $65,000

### *Leonard Joel's 23 July 1987, Melbourne*

BECKETT, Clarice: The shallows (bathing boxes, Ricketts Point), oil on canvas board,
38 x 49.5, $14,000
BELL, George: The bathers, oil on board, 50 x 60, $15,000
BLACK, Dorrit: Still life — interior, oil on canvas, 43 x 34.5, $8250
BOYD, Arthur: Nebuchadnezzer with Stoat, oil on canvas, 108.5 x 113, $30,000
BOYD, David: Children at play, oil on canvas, 121 x 153, $8500
CRESS, Fred: A half child's moment, oil on board, 91 x 122, $4000
CROOKE, Ray Austin: Palmer River, oil on canvas on board, 121 x 182, $15,000
CUMBRAE-STEWART, Janet Agnes: The feather, pastel, 57.5 x 57.5, $20,000
FORREST, Haughton: Lake St Clair, headwaters of the Derwent, Tasmania (Mount Charles in the distance), oil on canvas, 51.5 x 86, $25,000
FOX, Emmanuel Phillips: Sheep grazing — sunny glad, oil on canvas, 85 x 67.5, $33,000
FRIEND, Donald Stuart Leslie: The window, Townsville, oil on canvas, 37 x 29.5, $10,000
GILL, Samuel Thomas: Kings Hut cattle station of the Lower Murray, watercolour, 14.5 x 36, $16,000
JACKSON, James Ranalph: Autumn afternoon, Middle Harbour, Sydney, oil on canvas, 105 x 134, $135,000
LINDSAY, Norman Alfred: The orgy, watercolour, 48 x 42.5, $24,000
McCUBBIN, Frederick: The cottage, Mount Macedon, oil on canvas, 50 x 60, $170,000
MINNS, Benjamin Edward: The honey gatherers, watercolour, 54.5 x 33, $5000
NAMATJIRA, Albert: Ghost gums in valley, watercolour, 25.5 x 36.5, $10,500
PUGH, Clifton Ernest: Two eagles, oil on board, 90.5 x 121, $21,000
TUCKER, Albert: Explorer, synthetic polymer paint on board, 90.5 x 121, $44,000
PRESTON, Margaret Rose: Middle Harbour, oil on board, 34.5 x 44.5, $20,000

### *Sotheby's 26 July 1987, Melbourne*

BALSON, Ralph: Constructive painting, *c.* 1950, oil on board, 61 x 82, $46,200; abstract, oil on board, 1956, 54.5 x 69.5, $24,200
BENNETT, William Rubery: Kangaroo Valley, 51 x 62, $33,000; Still waters, Burragorang, 50 x 60, $48,400
BLACKMAN, Charles: Suite, oil on board, 122 x 183,, $39,600; At the tea party, tempera, enamel and oil on board, 1956, 121 x 124.5, $104,500
BOYD, Arthur: Landscape with figures, oil on board, 89 x 135, $81,400; Waterhole, oil on board, 85 x 57.5, $33,000; Berwick Victoria, 1949, 53 x 65, $77,000; (Arthur Merric Boyd Pottery); Teapot *c.* 1950, earthenware, 15.5cm high, $2,200
BOYD, Merric: Jug 1926, earthenware, $6,600; Koala vase 1930, earthenware, 11 cm high, $1,100; Large vase 1925, earthenware, 27.5 cm high, $9,900; Chook 1948, earthenware, 11.5 cm high, $550
BRACK, John: Young gymnast, charcoal on paper, 1971, 66 x 48, $13,200
DOBELL, William: Wangi boy, oil on board, 53 x 43, $264,000
DE MAISTRE, Roi: The football match, 1938, 71.5 x 92, $66,000
DOUGLAS, Neil (Arthur Merric Boyd Pottery): Jug 1950, earthenware, 6 cm high, $176; Plate *c.* 1950, earthenware, 10.8 cm diameter, $143; Bowl, *c.* 1950, earthenware, 31 cm diameter, $1,320
FAIRWEATHER, Ian: Three heads II, oil on board, 81 x 70, $48,400
GLEESON, James: Gardens of the night, 71.5 x 102, $10,450
HAXTON, Elaine: Old Sydney, the ship and mermaid, c. 1942, oil on board, 61 x 51, $13,200
HERMAN, Sali: Street scene, Kings Cross (possibly Kellett Street), 1950, 51 x 66, $55,000; Child with a cat in front of blue terraces, 1957, 29.3 x 37.5, $19,800
HEYSEN, Hans: Stone carters, watercolour, 1925, 32.5 x 40, $28,600
JACKSON, James: The old Spit Bridge viewed from Seaforth, 71 x 92, $143,000; Sydney Harbour from Kurraba (verso 'Landscape sketch)), 56 x 66.5, $28,600
JOHNSON, Robert: The Hawkesbury River, 1929, 71.5 x 91.5, $104,000
KLIPPEL, Robert: Assembled steel sculpture, 77.5 cm high, $8,250
LINDSAY, Norman: The lute player, watercolour, 38.5 x 35.5, $17,600
MELBOURNE CUP 1888: Silver Presentation Trophy, Birmingham 1887, Elkington & Co., Sydney, 65.5 cm high, $176,000
MELBOURNE CUP 1890: A Silver Seven Piece Presentation Trophy, $154,000
MILLER, Godfrey: Crucifixion, oil and pen on canvas and board, 45.5 x 61, $77,000
NOLAN, Sidney: Portrait head, oil on two panels, 1946, 127 x 75, $66,000; Glen Rowan fragments, oil on panel, 1955, 59 x 47, $50,600
O'BRIEN, Justin: The blessing, 101 x 70, $11,000
PASSMORE, John: Three beach figures, *c.* 1956, oil on board, 51.5 x 61.5, $46,200; Three figures, oil on board, 31 x 40.5, $24,200
PERCEVAL, John: Orchard, oil on board, 1946, 83.5 x 99, $33,000; Reclining angel, bronze, 26cm high, $12,100; Hornblower at night, oil on board, 68 x 56, $46,200; (Arthur Merric Boyd Pottery), Bowl *c.* 1950, earthenware, 36 cm diameter, $6,600; Bowl 1960, earthenware, 25 cm diameter, $1,650
PHILLIPS FOX, Emanuel: Sydney Harbour, oil on panel, 15 x 20, $19,800
PUGH, Clifton: Emus, oil on board, 1964, 136 x 90, $16,500
ROWE, George: Mount Arapiles (the ninety mile plain), watercolour on paper laid down on muslin, 72.5 x 156, $181,500
SMART, Jeffrey: Master of the acrobats, 1957, oil on canvas board, 30.5 x 40, $18,700
STREETON, Arthur: Still life: vase of flowers, 1930, 76 x 50.5, $22,000
TUCKER, Albert: Birds in landscape, oil on board, 55 x 70.5, $19,800
VASSILIEFF, Danila: Head, 1956, marble, 22.5 x 10 x 16, $13,200; Musician, 1950, marble,
22.5 x 18 x 11.5, $19,800
WHITELEY, Brett: Portrait of (Verlaine as) Rimbaud, oil on board, 100 x 85, $15,400
WILLIAMS, Fred: Green landscape, 91.5 x 107, $99,000; Werribee Gorge, 1975, oil, 107 x 102, $132,000; Landscape, gouache,

*c.* mid 1960's, 72 x 55.5, $37,400; Landscape, gouache, $28,600
WITHERS, Walter: Morning mist, Eltham, 61.5 x 73.5, $418,000; The cherry tree on the Yarra, corner of Banksia street and the Boulevard, 1892, 49.5 x 59.5, $198,000

## Some recent acquisitions by the National and State Galleries

### Queensland Art Gallery

BOYD, Arthur: Bathers and pulpit rock, 1984-85, oil on canvas
FRENCH, Leonard: The vortex, 1984-85, enamel/hessian on composition board
McCONNEL, Carl: Celadon bowl, *c.* 1981, stoneware/slip glaze; Bottle, *c.* 1961, stoneware
REES, Lloyd: The sunlit tower, 1986, oil on canvas
TUCKER, Albert: Noel Counihan, 1984, oil on composition board
YAXLEY, William: Keppel Island, 1986, oil on canvas

### Australian National Gallery

BAKER, Christine Asquith: 7 lithographs, *c.* 1914, lithographs
BININYIWUI, Djambarrpuyngu: Djambarrpuyngu morning rite, 1969, ochres on eucalyptus bark
BONNARD, Pierre: Place le soir, (The square at evening), 1899, colour lithograph
DJAWA, Tom: Yirritja nara law giving ceremony, 1969, ochres on eucalyptus bark
GASCOIGNE, Rosalie: Plenty, 1986, weathered, painted wood
MARR, Dora: Portrait d'Ubu, *c.* 1936, gelatin silver photograph
MALANGI, David: Manharrngu mortuary rites (1), 1969, ochres on eucalyptus bark; Manharrngu mortuary rites (2), 1969, ochres on eucalyptus bark
MUNCH, Edvard: Libespaar (Lovers in the waves), 1896, lithograph; Anziehung (Attraction 1), 1896, lithograph
NOLAN, Sidney: 10 drawings, *c.* 1941-57, drawings
PALADINO, Mimmo: Scorticato, 1986, wood, canvas, oil, paint tree branches
UNKNOWN, Tasmania: Bookcase, *c.* 1840, cedar (Toona australis)
A group of 31 posters printed by Chameleon, Hobart, Tasmania

### Art Gallery of New South Wales

BECKMANN, Max: Old woman in ermine, 1946, oil on canvas, 150.5 x 80.5
LYMBURNER, Francis: The studio corner, *c.* 1964, oil on hardboard, 120 x 89
GLOVER, John: The Italian Coast near Naples, watercolour and pencil, 21.6 x 70.8
HALL, Fiona: Twenty silver gelatin and colour photographs purchased for the Hallmark Card Photographic Collection of Australia
HAWKINS, Weaver: Boats at St Tropez, 1944, oil on hardboard, 120 x 89
PAOLINI, Guilio: L'altra figure, 1984, plaster installation
TANI, Buncho: Early summer mountains in the rain, 1826, hanging scroll, ink on paper, 174 x 96
WEBB, Boyd: Renounce, 1984, cibachrome photograph
WU CHANGSHUO, Loquats, 1919, hanging scroll, ink and colours on paper, 181.5 x 82

### Art Gallery of South Australia

BERKELEY, Martha: Emily Andrews, *c.* 1840, watercolour, 16.5 x 13.5
BRODYK, Andre: Construction with thick rungs, 1987, oil, collage of oil on canvas, on compositions board, 210 x 123.2
FOX, E. Phillips: Eighty-five years, 1891, oil on canvas, 35.4 x 29.3
HILL, Charles: A native wurley on a reserve, Adelaide, 1864, oil on canvas, 58 x 76.5
GASCOIGNE, Rosalie: Swell, 1984, galvanized corrugated iron, wood, 77 x 148 x 21
NOBLE, Richard,: Elizabeth Solomon, 1862, oil on canvas, mounted on composition board, 91 x 71
RISLEY, Tom: Cape Direction chair, 1986, unidentified wood, including part of Aboriginal canoe, 147 x 61 x 75
WALLER, Napier: (The pastoral pursuits of Australia), 1927, oil on canvas, 5 canvasses

## Books received

*The Prints of Margaret Preston*, a catalogue raisonnè by Roger Butler (Australian National Gallery, Canberra and Oxford University Press, Melbourne, 1987, ISBN 0 64Z 08148 4)
$65 ppb

*The Art of Roland Wakelin* by Leslie Walton with an introduction by Lloyd Rees (Craftsman House, 1987, ISBN 0 947131 00 0)
$65

*Walter Withers: The Forgotten Manuscript* compiled and introduced by Andrew Mackenzie
(Mannagum Press, 1987, ISBN 0 9587792)

*R.W. Sturgess: Water-colourist 1892-1932* by Peter Perry and Beth Sinclair (Castlemaine Art Gallery and Historical Museum, 1986, ISBN 0 959 8066 36)
$39

*The Art of Robert Juniper* by Elwyn Lynn (Craftsman House, 1986, ISBN 0 9593448 8 8)
$49.95

*James Gleeson: Landscape out of Nature* edited with an introduction by Lou Klepac (The Beagle Press, 1987, ISBN 0 9594209)
$39.95

## 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.

# Peter Coad
## DECEMBER EXHIBITION

When the Summer was long
120 x 60cm
gouache and crayon

greenhill galleries

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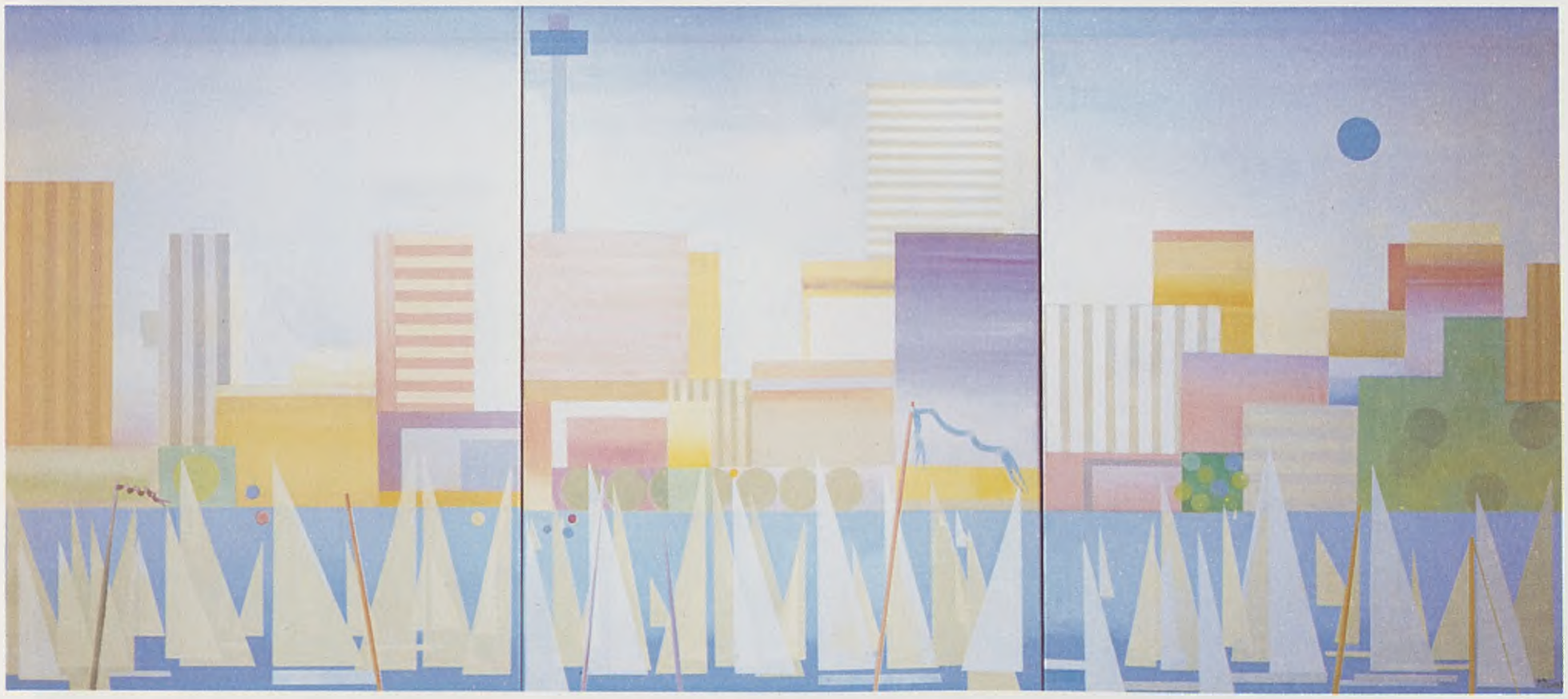
Patrick Carroll *Glebe Island Industrial with 'Global Fortune'* 170 x 120cm acrylic on paper Photograph by Chris Pilz
One of the selected entries in the 1987 ACTA Australian Maritime Art Award
Enquiries: (02) 451 6031; P.O. Box 171, Frenchs Forest. N.S.W. 2086



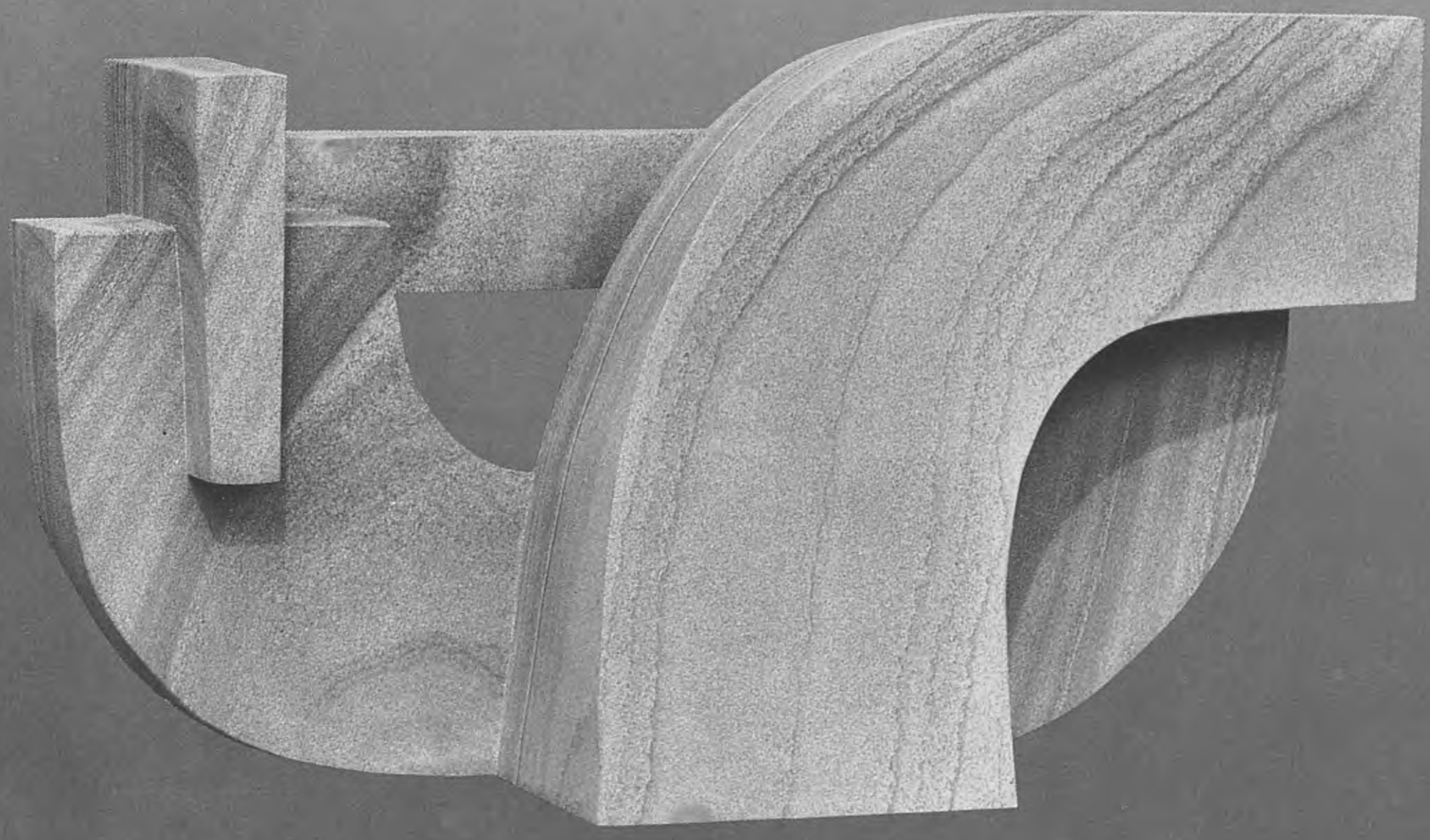
Mady Daens *Sails on Sydney Harbour* oil on canvas
each panel 122 x 91.5cm signed lower left
Represented by Greenhill Galleries, Perth (09) 321 2369, and Bridge Street Gallery, Sydney (02) 27 9724 27 9723

David Voigt *Morning River Fantasy* 150 x 243cm acrylic on canvas Photograph by Ken Dolling
Exhibition 'Sunlit Fragments' January 29-February 14, 1988
Gallery 460 Gosford, 460 Avoca Drive, Green Point. Tel. (043) 69 2013

Anneke Silver *The Shaman's Chant* oil on canvas 112 x 112cm
Represented by Artists Gallery, Yungaburra (077) 95 3740; Martin Gallery, Townsville (077) 71 2210; Studio 3, Wonga Court, Townsville (077) 74 0532

Robert Hagan *Red ribbon* oil 91 x 122 cm
Represented by Hilton Hotel, North Shore Gallery, Sydney; Windsor Hotel, Masters Gallery, Melbourne; Hilton Hotel, Ric's Gallery, Perth.

Doug Sealy A.R.A.S. *Secluded retreat* 101 x 76cm oil
Enquiries (02) 868 3130 or (063) 37 7106
Represented by Elder Fine Art Galleries, Adelaide (08) 267 2869; Art Exchange, Melbourne (03) 62 6854;
Exclusive Art, Broadbeach, Queensland (075) 38 6975
Specially selected works at Elder Fine Art Galleries for the Adelaide Festival of Arts 1988.



Anton Bruinsma *Equilibrium* Helidon sandstone 185 x 106 x 80 cm
Currently producing works in sandstone, wood, bronze and mixed media.
Enquiries: Anton Bruinsma, Cedar Creek Studios, P.O. Box 61, Beenleigh, Qld. 4207.

# Henry James Johnstone
(1835 — 1901)

*'In the Valley of the Goulburn' 1885 Oil on canvas 35 x 50cm Signed and dated lower left*

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# Eric Wilson

*Mother and Son*