ART AND AUSTRALIA

Christo

Kevin Connor

McCahon Retrospective

Jessie Traill

Art Market

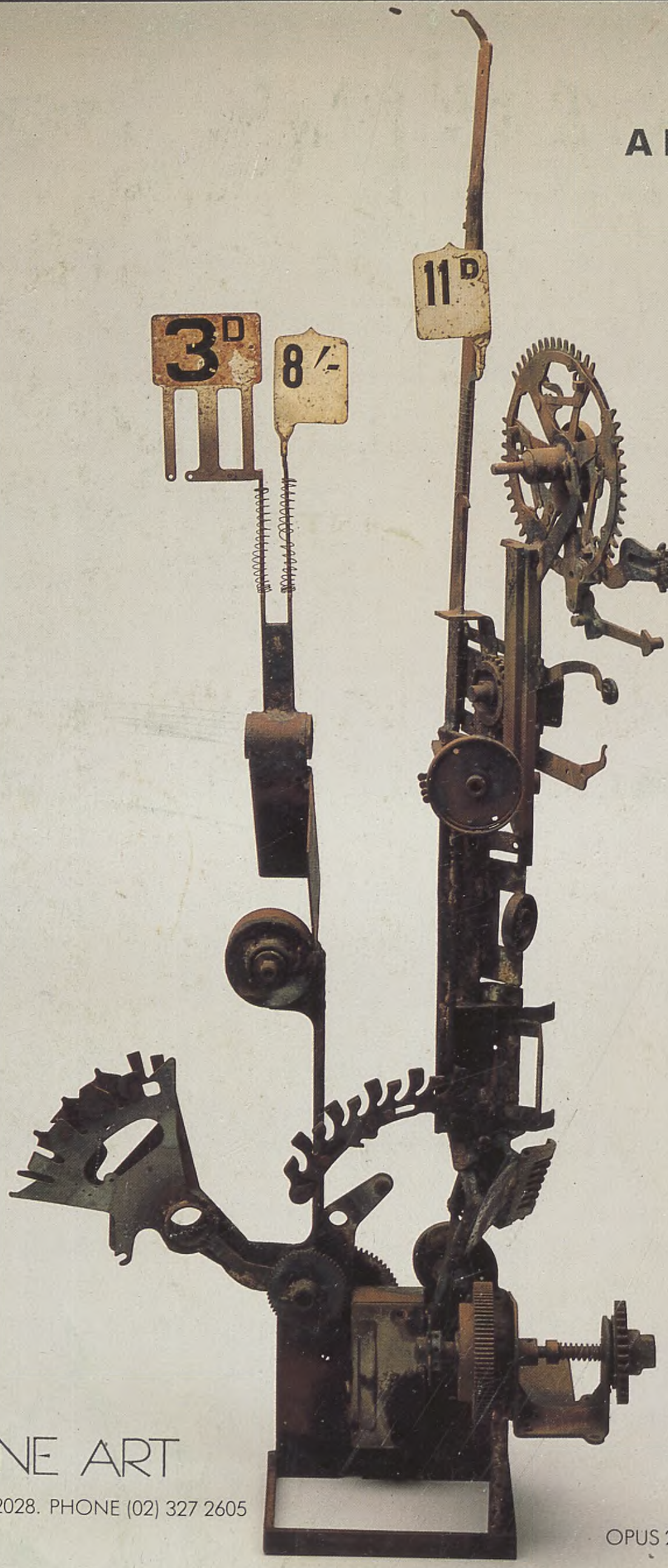
Exhibitions

Contents p.45 *ART and Australia* Quarterly Spring issue 1989 Volume 27 Number 1 $10.50

SCULPTURE
A Natural Part of Life

13TH SEPTEMBER
TO 14TH OCTOBER 1989

SCULPTORS INCLUDE:
A. RODIN
J. EPSTEIN
H. MOORE
E.A. BOURDELLE
F. CASTEÑEDA
A. RENOIR
A. FLEISCHMANN
B. MACKENNAL
G. BOYD
M. GRIFF
B. WHITELEY
G. IRVINE
R. AKININ
N. LINDSAY
L. DADSWELL
O. RICHMOND



HOLLAND FINE ART

46 CROSS ST DOUBLE BAY 2028. PHONE (02) 327 2605
TUESDAY–SATURDAY 11–5

ROBERT KLIPPEL
OPUS 251 METAL CONSTRUCTION (1970)

ANDREW CHRISTOFIDES

Untitled Yellow Painting No. 1 acrylic and ink on canvas 1988 144 x 144 cm

10–28 October

Painters Gallery

1ST FLOOR 137 PYRMONT STREET (CNR PYRMONT BRIDGE ROAD) PYRMONT NSW 2009
TELEPHONE (02) 660 5111 TUES.–FRI. 10–5 SAT. 11–5

Paul Higgs 'Tortuous Access' oil on canvas 137 x 122 cms

PAUL HIGGS

22 August – 9th September

GEORGE JOHNSON

September

PAT HOFFIE

October

COVENTRY

56 SUTHERLAND STREET, PADDINGTON 2021 TELEPHONE (02) 331 4338 TUESDAY – SATURDAY 11AM – 5PM OR BY APPOINTMENT

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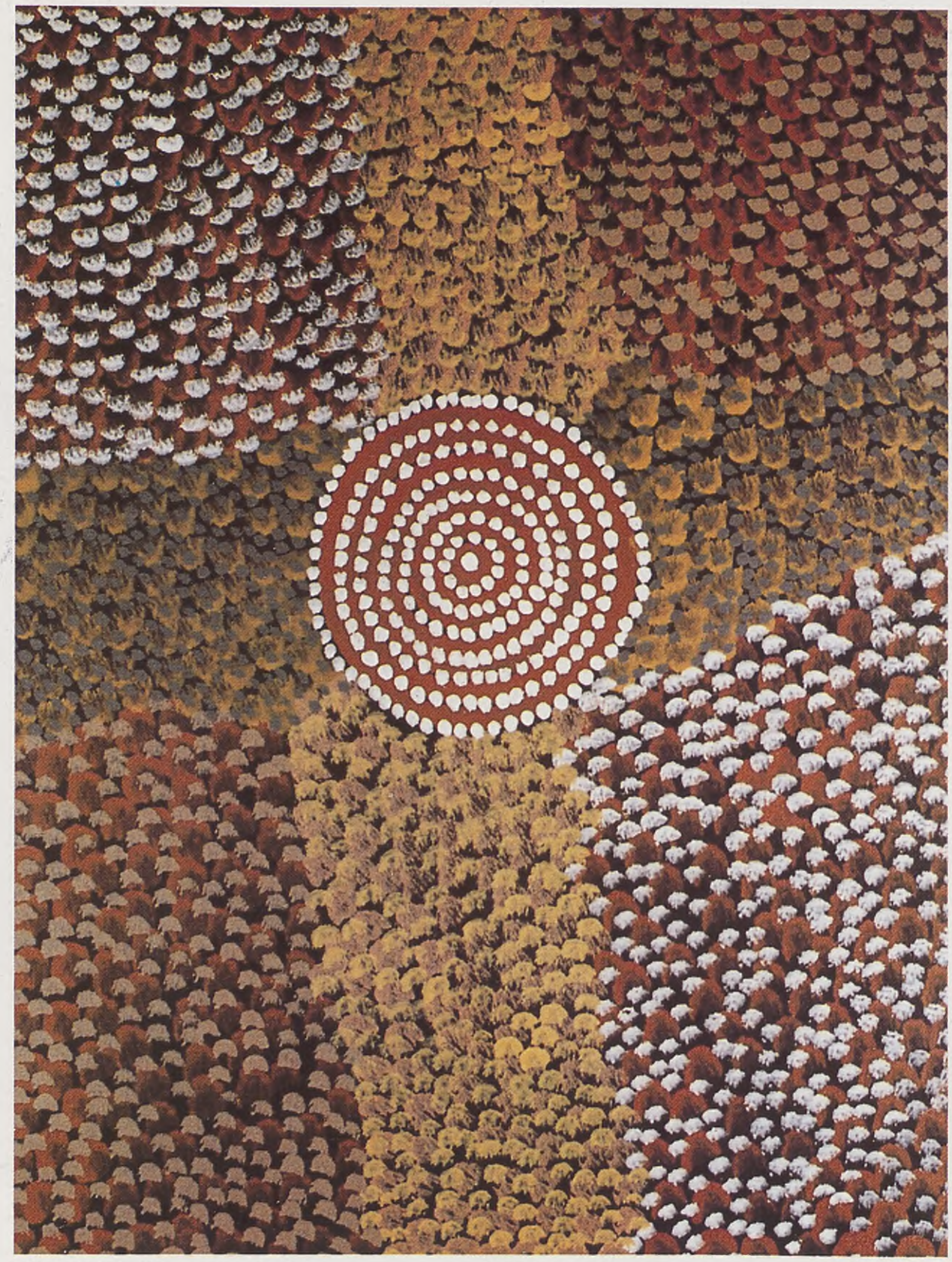
LEASING AND VALUATIONS. MEMBER ACGA

OUT ALONG THE BAY 1989 OIL & OILSTICK ON CANVAS 70 x 80 CMS

BILL BROWN
24 OCTOBER TO 11 NOVEMBER

BILLY STOCKMAN TJAPALTJARRI

Aboriginal Dreamtime Painting of Central Australia



Wild Potato Dreaming 1987 Acrylic on Canvas 61 x 46cm

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'SYDNEY HARBOUR FORESHORES'

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Lot 301. Ethel Carrick Fox, Rue Mouffetard, Paris, oil on canvas, 38 x 49 cm.
Sold for $46,000 by Christie's in Melbourne during their May sales.

Australian Pictures

Sale: Monday, October 2, 1989

Venue: Inter.Continental Hotel, Sydney

On View: Saturday, September 30
Sunday, October 1
Monday, October 2, 1989

Enquiries and Catalogues:

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Christie's
298 New South Head Road
Double Bay NSW 2028
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Fax: (02) 327 8439

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CONRAD MARTENS *Sydney Harbour from Vaucluse Heights* (1846) *watercolour* 29.7 *x* 44.6 *cm*

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Conrad Martens
Margaret Preston
Lloyd Rees
Robert Dickerson
John Firth-Smith
Arthur Streeton
Thea Proctor
Sidney Nolan
Clem Meadmore
Guy Warren
Ellis Rowan
Grace Cossington-Smith
Leonard French
Tony Tuckson
Michael Johnson

3rd – 26th November, 1989

Est 1929
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Swirl No.3 1985

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1–18 NOVEMBER 1989

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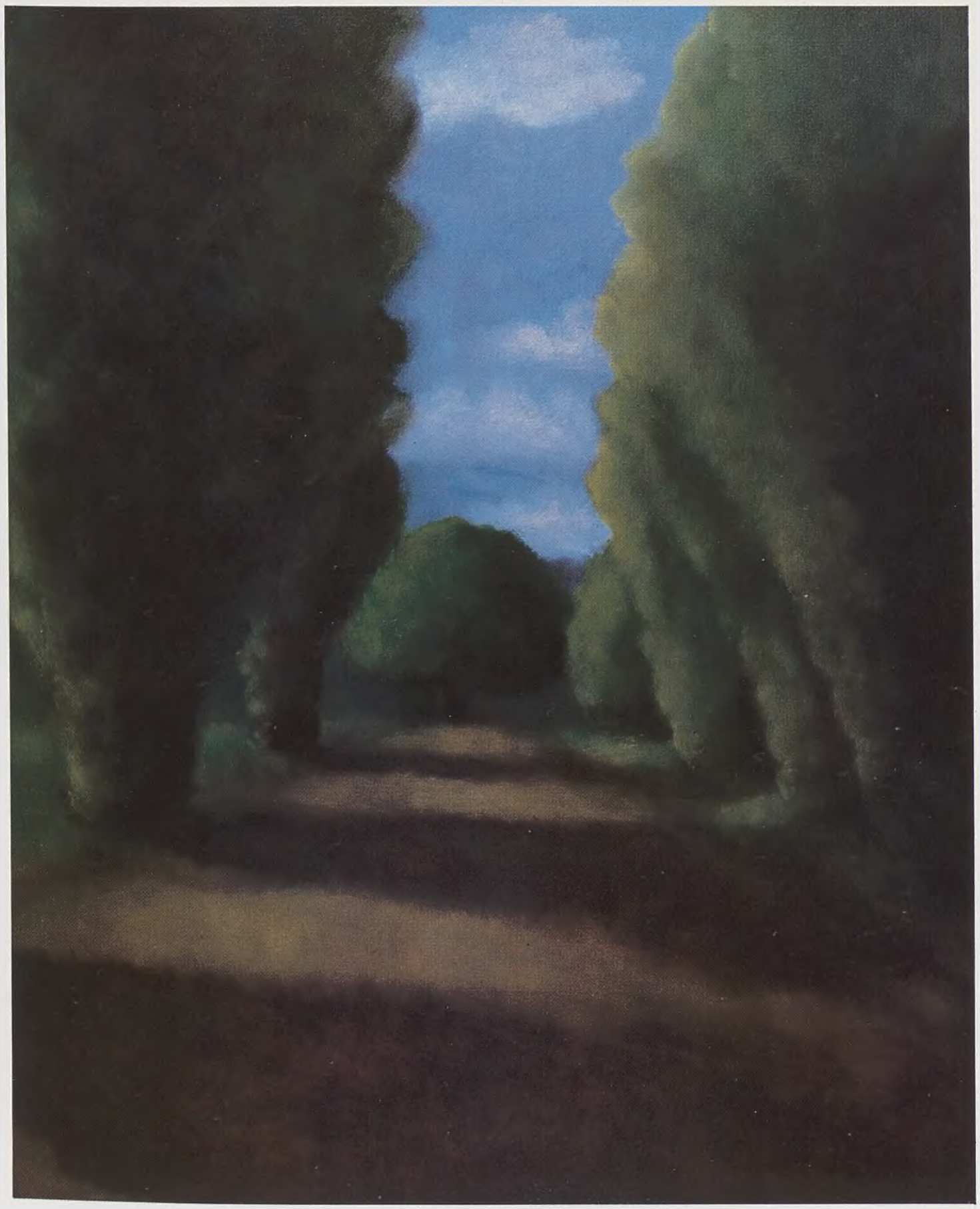
KRISTIN HEADLAM



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IMPORTANT EXHIBITION OF WORKS BY

GEORGE BELL

NOVEMBER 1ST 1989

AT

EASTGATE GALLERY
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EXHIBITION RUNS FOR FOUR WEEKS

LEONARD JOEL

THE AUSTRALIAN AUCTION HOUSE FOR AUSTRALIAN ART

Jessie Traill
Oil 69 x 123.5 cm

The Tea Gardens
Sold April 1989 $135,000

ALL RECORD AUSTRALIAN AUCTION PRICES SET BY LEONARD JOEL

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Une Nuit De Canicule	$1,250,000	Settlers Camp	$800,000
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Launceston	$57,000	Mother and Child	$95,000
W. Delafield Cook		Herbert Badham	
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Roland Wakelin		David Davies	
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ANTHONY PRYOR
October 1989

'The Performers' 1988/89 height max 3 metres
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Photograph: Christoper Budgeon

Pansy Napangati 1989 183 x 152cm acrylic on canvas

VAL WENZEL

ITALIAN COMMODE OIL ON CANVAS 183 x 153cm

NOVEMBER 1989

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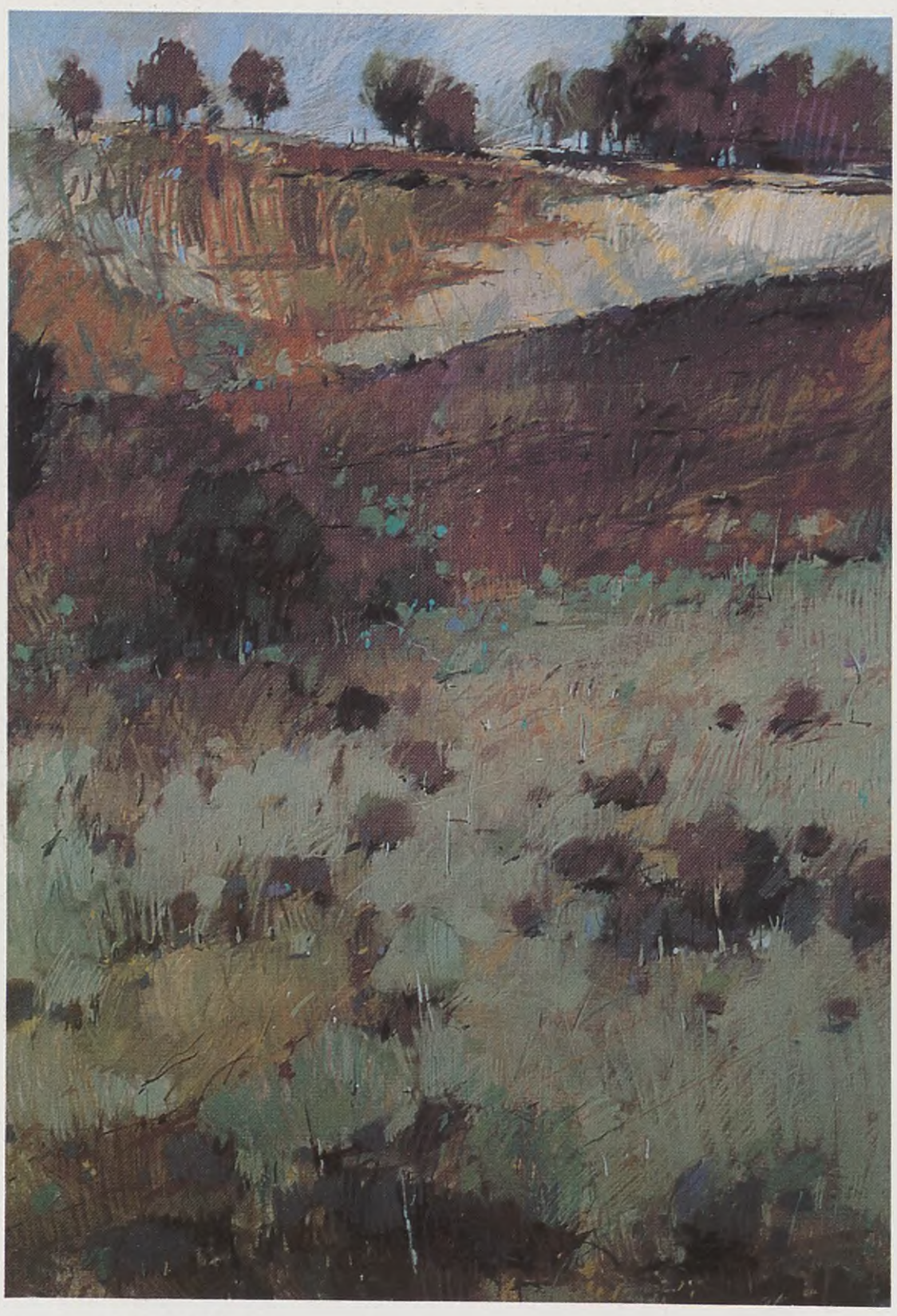
GRAHAM LUPP



Burraga 39E 44N No.6 March '89 pastel 138 x 95cm

31 October–25 November

Painters Gallery

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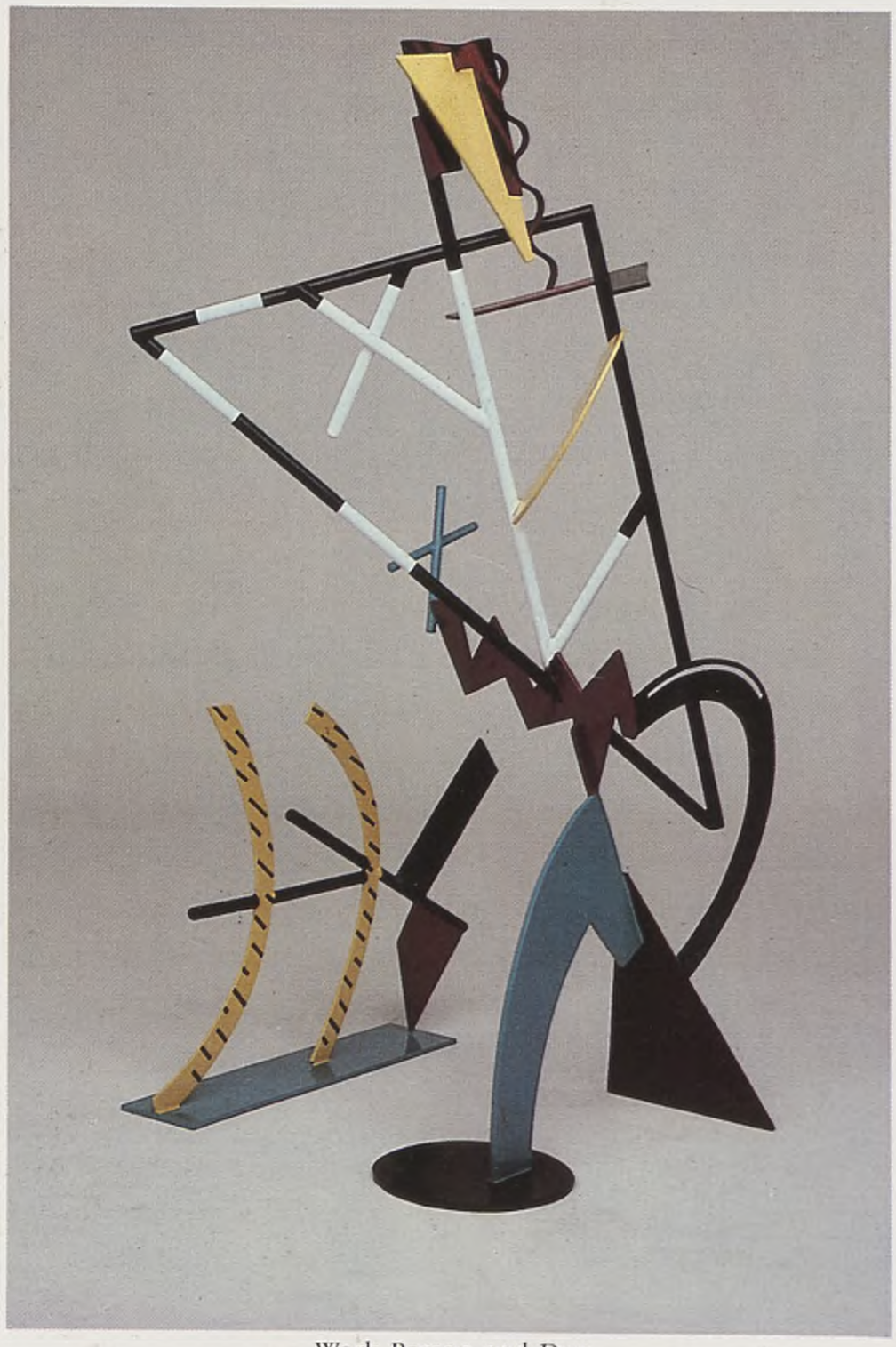
ARTMET



Work Person and Dog

CHRIS CONSTABLE
RECENT SCULPTURE

24th October – 11th November 1989

ARTMET GALLERY

124 Jersey Road, Woollahra, Sydney 2025 Australia.Telephone: (02) 327 2390. Fax: (02) 327 7801. Telex: AA122150.

ANDREW SIBLEY

"Dancing at the Zwiebelfisch"

Oil and enamel on canvas
132 x 127 cm

Saturday 15 September–Wednesday 11 October, 1989

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The Sentence 1988, *Gouache on Paper, 57 x 77 cms*

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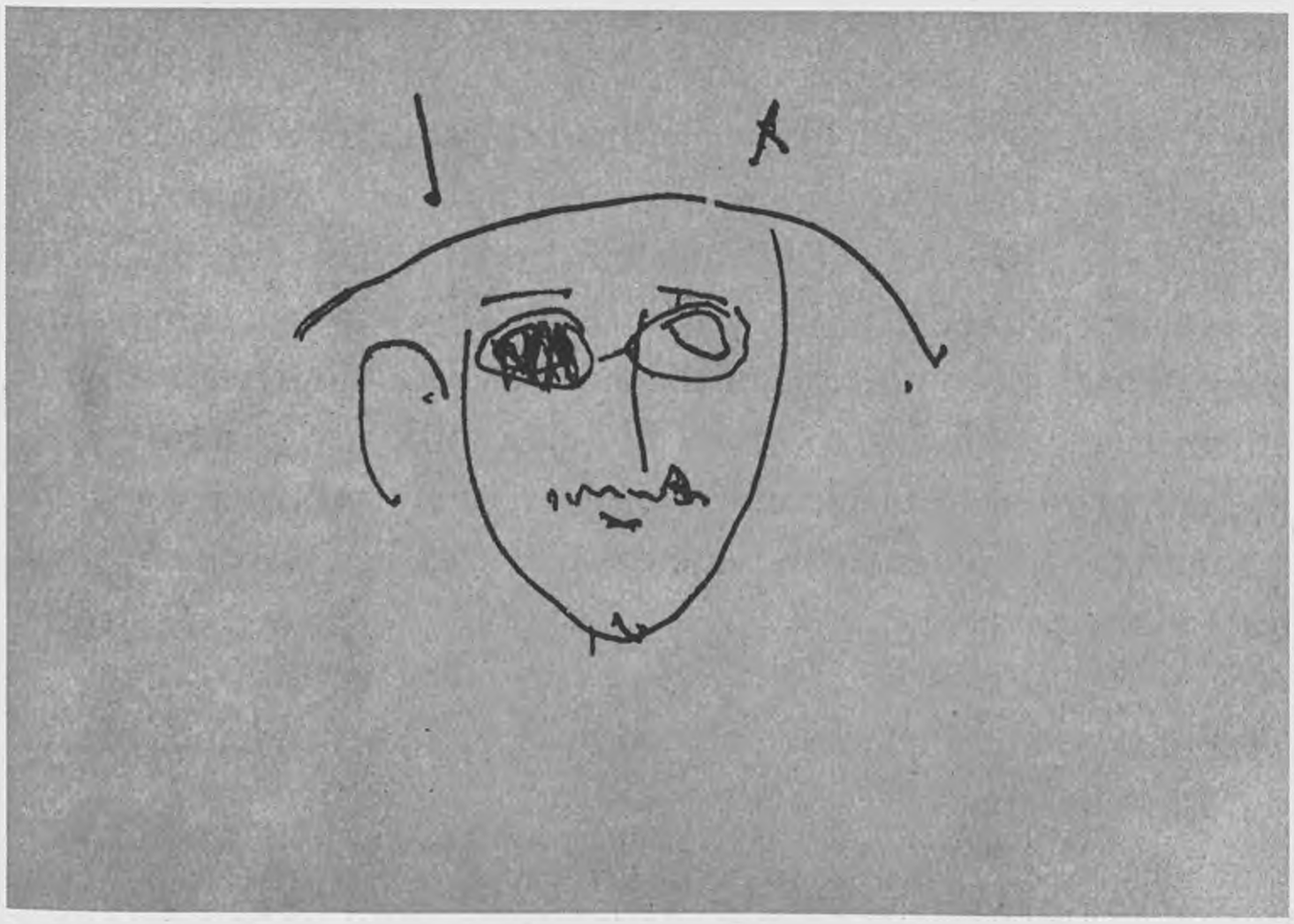
ULYSSES

by

James Joyce



with forty original etchings by the artist

Robert Motherwell

18 September – 5 October 1989

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ED. 97 "Leda and the Swan" (II) 63 x 45 cm

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Cornflowers and lemons 76 x 102 cm oil on board

Exhibition September 1989

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KEVIN CONNOR Terrace houses, Erskineville 1989 oil on Belgian linen 35.5 x 46 cm

Exhibition 10 – 28 OCTOBER 1989

TIMOTHY JOHN

"The Lesson" 1989

Oil on hardboard
76.5 x 60 cm

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A R T

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Yosl Bergner

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Life on the Fish Farm, 1989 122 x 110 cm oil on linen

MOSTYN BRAMLEY-MOORE

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1 September – 1 October 1989
New England Regional Art Museum, Kentucky Street, Armidale
8 November–25 November 1989
Watters Gallery, 109 Riley Street, East Sydney, 2010, Telephone (02) 331 2556 and (02) 361 6871

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PAINTINGS, SCREENPRINTS AND WORK ON PAPER SEPTEMBER 1989

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NOELA HJORTH

Metamorphic Celebration of the Goddess silk 91 x 91cm

11–29 November

Book Launching — Exhibition

Brian Dunlop

Brian Dunlop *Shearer's Stove* *Watercolour* *34 x 26 cm*

Brian Dunlop
Basil Hadley
Vic O'Connor
David Rankin
Peter Hickey

Donald Friend
Francis Lymburner
John Olsen
Claudine Top
David Dryden

Tom Gleghorn
Norman Lindsay
Leon Pericles
Brett Whiteley
Leigh Stewart

Robert Grieve
Diana Mogensen
Clifton Pugh
and others
Leslie van der Sluys

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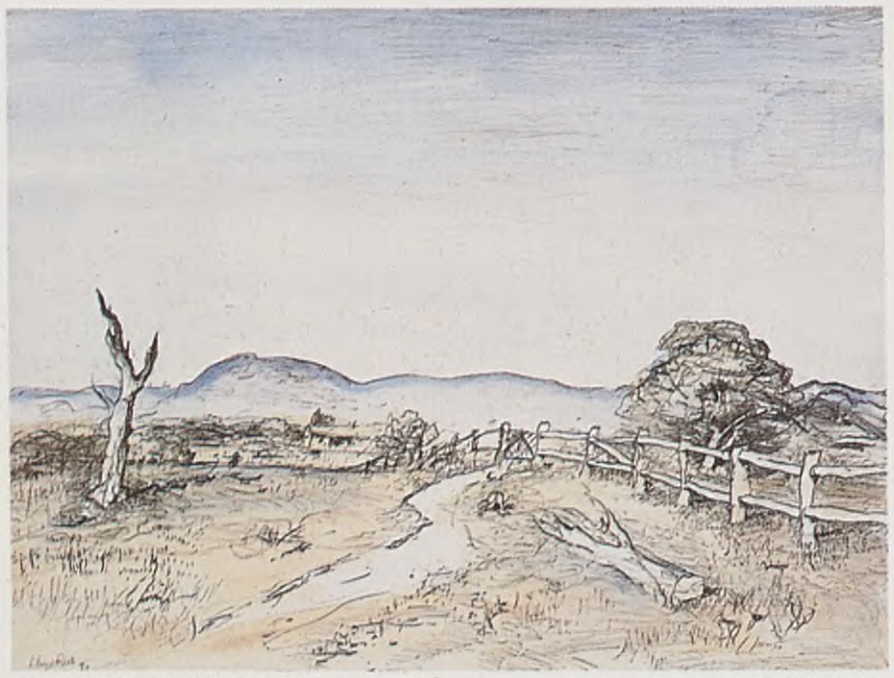
L L O Y D R E E S

"FERRY GOES TO TOWN" 30 cm x 25 cm EDITION OF 30.
HAND COLOURED ETCHING



"O'CONNELL LANDSCAPE" 65 cm x 50 cm EDITION OF 80.
HAND COLOURED LITHOGRAPH

"CALOOLA TREE" LITHOGRAPH 65 cm x 50 cm EDITION OF 80.

A COLLECTION OF RARE GRAPHICS
OCTOBER 1989

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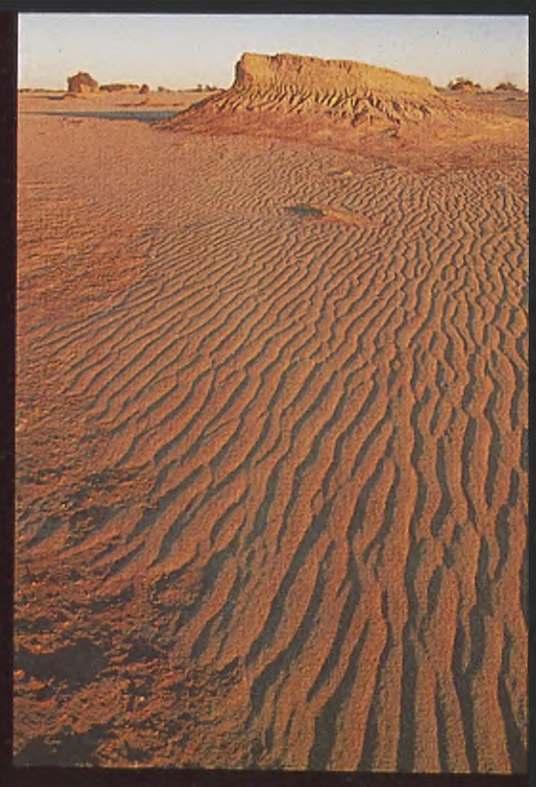
HEATHER CLEGG
JUNE COLLIGAN
STEPHANIE SCHRAPEL

June Colligan Flowers from Condinup, 1989 acrylic on paper 70 x 45 cm

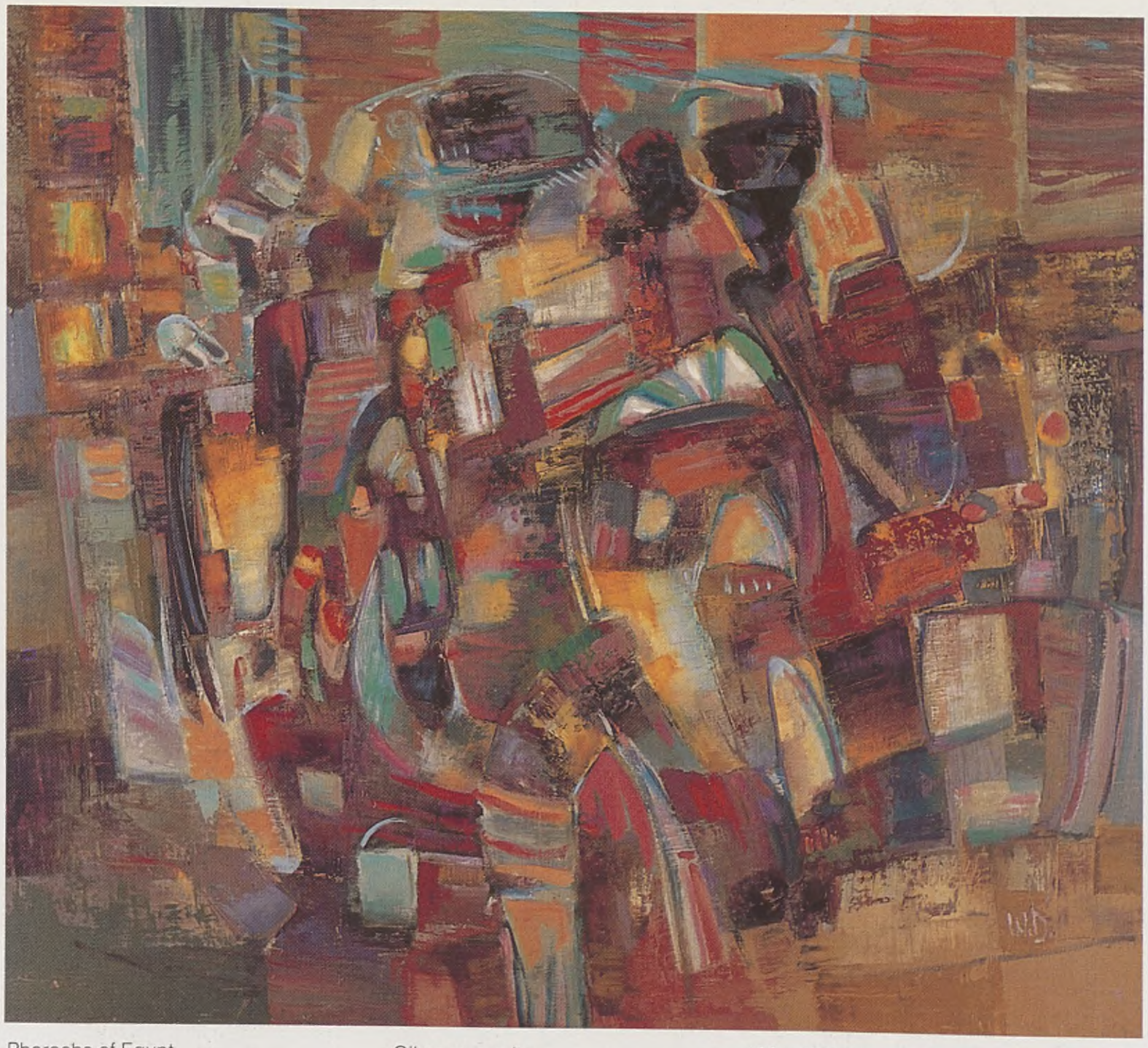


Stephanie Schrapel
Eroding Sands, Joulni cibachrome 20 x 16 cm

Heather Clegg
Mollusc Pot Stoneware 60 cm

DAVID JONES GALLERY

'on six' Rundle Mall Adelaide 4 – 16 September
Spring Heritage Festival National Trust of South Australia



Pharaohs of Egypt | Oil on masonite | 122 x 137 cms | 1985

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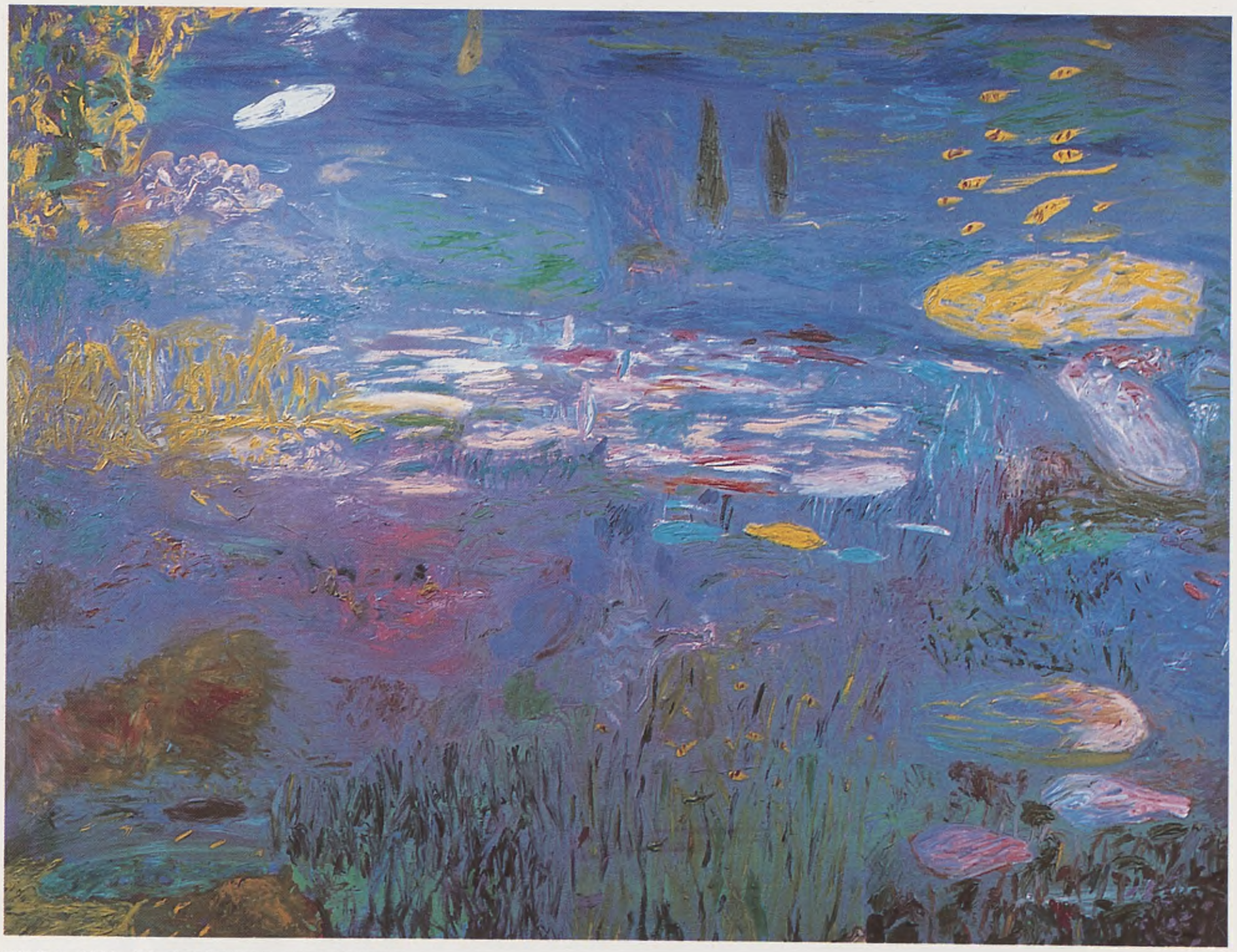

REEF 1. 1989, OIL ON CANVAS, 200 X 183 CM

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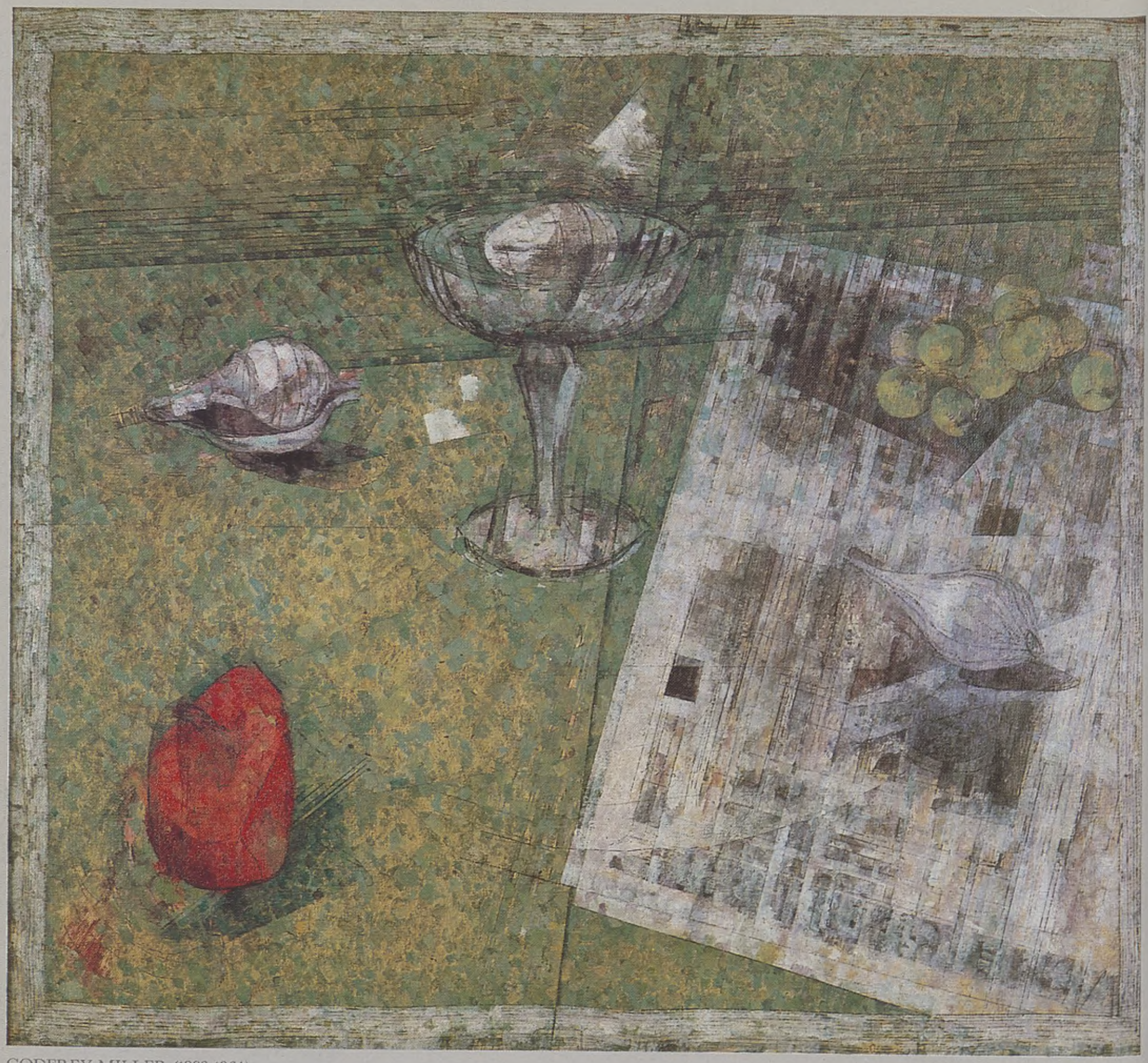

GODFREY MILLER (1893-1964)
Objects At Night 1948-51
oil on canvas
46 x 52 cm.

SPRING 1989

Art Quarterly
ISSN 0004-301 X

Publisher: Sam Ure Smith
At the Fine Arts Press Pty Limited
Sydney, Australia
Volume 27 Number 1

Front cover
CHRISTO,
Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980-83 (detail), pink woven polypropylene fabric surrounding 11 islands
Photograph by Wolfgang Volz, copyright Christo 1983

Editor: Leon Paroissien
Editorial Manager: Helen Bond
W.A. Adviser: Ted Snell
Advertising Manager: Anna Bosman
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Design and Production Manager: Janet Gough
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Designed and produced in Australia
Typeset by Hornsby Art & Typesetting
Printed in Korea by Hyondae Trading Company/Pyung Hwa Dang Printing Company

Trade distributors:
Network Distribution Co.

ART and Australia
Fine Arts Press Pty Limited
653 Pacific Highway, Killara 2071
Editorial, Advertising, Production:
(02) 498 4933 Facsimile (02) 498 2775
Subscriptions: Roslyn Adams
(02) 498 7452
Subscription Rates
Yearly rate (four issues)
within Australia: Aust. $40;
Overseas $48
Single copies:
Recommended retail price $10.50
(plus mail within Aust. $5,
Overseas $7.50)

ART AND AUSTRALIA

VOLUME 27 NUMBER 1

The Printed Image in Australia
Australian National Gallery

A major exhibition surveying Australian printmaking from the 1770s to the present and demonstrating the importance of the printed image in shaping cultural Australia.

Prints and Australia: Pre-Settlement to Present' is one of the most ambitious of Bicentennial projects. The number and variety of imagery is overwhelming, all the more so since most people have been accustomed to thinking of prints as a subsidiary form of expression. This common prejudice is certainly dispelled by this mammoth exhibition which amply demonstrates how the Australian experience has represented itself, or been interpreted by, numerous artists, surveyors, designers and printmakers from the 1770s onwards.

The exhibition begins with some engravings of the South Pacific prior to the settlement of Australia. These images lead us to the dramatic, large, coloured woodcuts designed as wallpaper by French artisans who never visited the South Pacific. From these pleasant and beautiful fictions where a clump of bananas is shown growing upside down (making the fruit easier to pick) and including scenes of ancient combat between warriors reminiscent of gladiators from ancient Rome, we turn to the delineation of flora and fauna, dating from roughly the same time as the wallpaper, produced by John Lewin amidst much hardship (as his letters reveal).

The exhibition is designed in a series of large chapters which roughly follow chronological developments. We proceed from the scientific mapping of land and inhabitants, followed by representations of Aboriginals, and then the views of the developing colonies and the resulting lithographs and collected views in albums designed for a British audience in general, and for future settlers in particular. Within this broader development we are also able to note the changes in materials and techniques as the colony grows, for by 1825 line engraving as a medium makes way for the more evocative and atmospheric technique made possible by lithography.

Augustus Earle's *Views in Australia* are a marked improvement in terms of scenic possibilities from previous engraved views. Earle was possibly the first artist to avail himself of the lithographic press that Governor Brisbane left behind. James Taylor's panorama of Sydney in four large plates gives us an impression of the orderly design of the settlement and is meant to impress us with its rapid development. This reminds us of the fact that most of the books and plates that were produced for the British market were enhanced when they were reproduced from the artists' initial drawings and were consciously elaborated upon as an inducement for potential migrants. George French Angas in his book *South Australian Views* certainly had future settlers in mind when he appended a poem to one of his illustrations. The poem expresses the colonists' pride in their land:

> The pride to rear an independent head
> And give the lips we love unborrowed bread
> To see a land from shadowy forests won
> In youthful beauty wedded to the sun.

Angas was an excellent travel agent for the settlement established by his father in South Australia.

Each period detailed in the exhibition has a distinct artistic expression based on the medium, techniques, changing conditions, and the availability of different materials. As I have suggested, the exhibition can be read as a chronological sequence but it can also be studied as a history of the variety of print media and techniques. Printmaking, by definition an art form designed to reach a wide variety of people, is essentially a democratic process, either in the form of original master prints sold to decorate middle class interiors, or simply as imagery published to accompany printed text in journals and books. In this light it is interesting to compare Augustus Earle's oil portrait of Bungaree with his lithograph of the same character included in his views of Sydney. The oil painting has a melancholy air but it is a dignified portrayal of an Aboriginal; the lithograph shows Bungaree surrounded by inebriated gins while he is shown smoking and holding a bottle of alcohol. The print is decidedly low-life and anti-heroic. The more popular print medium has dictated the mode of representation.

The variety of illustrations for illustrated journals at the end of the century attests to the fact that there was a large middle class audience for such material. The art of large engraved illustrations was derived from American and English sources. The techniques were transmitted directly to Australia by American artists such as Livingstone Hopkins ('Hop' of the *Bulletin*). American illustrators proved to be an immediate inspiration to the Australian artists of the 1890s. J.A. Turner earned his living by producing large colour lithographs for the *Illustrated Australian News* and The *Australasian Sketcher* as did Eugene von Guérard and Nicholas Chevalier. In addition, many artists like the young Arthur Streeton were employed by one of the major lithographic publishing companies, C. Troedel's, in Melbourne. The prep-

AUGUSTUS EARLE, Bungaree, Native Chief of New South Wales, 1830, coloured lithograph, 28.5 x 19.8cm, Rex Nan Kivell Collection, National Library of Australia.

aratory drawings for these large format illustrations were tonal and monochrome; the effect produced encouraged the pictorial gradation of tone in the prints. Tonal impressionism was a desirable effect in the late 1880s and 1890s.

At the end of the nineteenth century artists like Conder were rediscovering the art of lithography. Conder produced coloured lithographs in imitation of the red chalk drawings of eighteenth-century artists such as Fragonard, whom he admired. In the same period when Conder was flirting with the rococo, artists like John Shirlow and Lionel Lindsay were rediscovering etching techniques with obvious stylistic borrowings from the 'Old Masters'. This recourse to the traditional technique of etching and the precision that this required reflected a nostalgia for the great artists of the past such as Rembrandt. This nostalgia occurred at the very moment when contemporary art was challenging accepted traditions of draughtsmanship in England.

It is no coincidence that the loudest opponents of modernism in Australia included Lionel and Norman Lindsay, both of them part of the etching revival. Lionel Lindsay went on to write one of Australia's nastiest books on the subject of modernism entitled: *Addled Art*. The battle had of course already been fought in England some three decades prior to this scurrilous publication. In London, the fray developed over Roger Fry's Post-Impressionist exhibition of 1910. This first exhibition met with a tidal wave of vilification; many reviewers at that time felt the need to assert British health, sanity and virility, in the face of what they considered to be a decadent French disease. Robert Ross, Oscar Wilde's friend, wrote that:

> . . . the emotions of these painters (one of whom, Van Gogh, was a lunatic) are of no interest except to the student of pathology, and the specialist in abnormality.

Australia's conservative critics, like Lionel Lindsay, had a ready-made argument to follow.

In the 1920s and the 1930s artists discovered the dramatic and decorative uses of linocuts and woodcuts. Linocuts became popular at a period when artists were influenced by simplified geometric designs. The Art Deco style was itself a response to new emphases on purity in design derived from the teaching of the Bauhaus and various Cubist and Futurist tendencies. The art of linocutting was not a traditional high-art mode and, unlike etching and engraving, it was not taught to Fine Art students at art schools; it was only taught to students of craft-oriented subjects like Design.

In Australia, Thea Proctor was one of the foremost exponents of linocuts and, as Roger Butler pointed out, she taught Design and linocutting techniques in Sydney, as did Napier Waller at Royal Melbourne Institute of Technology in Melbourne. It was artists like Proctor and Waller who extended this Design medium into the field of the fine art print. The Art Deco style with its bold contours and flattened masses derived from a number of modern movements in the 1910s and 1920s and it was therefore a good vehicle for these artists to explore some of the aspects of modernism.

Margaret Preston in woodcuts and Thea Proctor in linocuts were both able to simplify the designs of their still-lifes with a

AVRIL QUAILL, Trespassers keep out!, 1982, Lucifoil Posters, Sydney, colour screenprint on paper, 48.7 x 71.1cm, Australian National Gallery, Canberra

RUPERT BUNNY, Aux nymphes, 1921, colour monotype on paper, 24.4 x 24.6cm, Australian National Gallery, Canberra.

series of bold patterns and shapes. In a way similar to J.M.W. Turner, in his atmospheric watercolours where he achieved abstract effects at an early stage in his career and which he later translated into the medium of oil painting, Margaret Preston transferred the economy of line in her woodcuts into her oils and used the same bold contours to flatten her subject. In this way the print medium can be seen to be experimental since it presupposes certain effects inherent to the medium but which can be interpreted in another medium such as oil painting.

The real strength of this exhibition is that its curator, Roger Butler, has approached the display in terms of an intelligent exposition of techniques. As we follow his exposition we discover that printmaking (and the stylistic features resulting from changes in technique) are not linear developments but, on the contrary, they occur via a number of simultaneous modes.

On the one hand, we have the revival of lithography in the work of Conder, who used it to imitate the sensual and decorative Rococo style. On the other hand, Streeton used the lithograph to imitate Turner's atmospheric watercolours and oils of famous British landmarks. At the same time, Rupert Bunny was experimenting with his monoprints whose brilliant colour derived from his acquaintance with the ecstatic colours of Diaghilev's Ballet Russe which shocked British and French audiences in 1911. One British reviewer tried to describe the effect of the costumes as objectively as he could:

> Pinks, scarlets, and blues are mingled together against a dull matt-green, presenting a somewhat harsher colour-scheme than is general in British theatres . . .

Meanwhile, back in Australia, Lionel Lindsay, John Shirlow and John Mather were reviving the art of etching in an historicist style that was calculated to recall the ancient traditions of craftsmanship in printmaking.

In the period between the two wars a number of women artists were exploring the decorative possibilities of linocuts and Socialist artists such as Noel Counihan and Buzzacott were using the dramatic contrasts of linocutting for their caricatures and personifications of social forces. In Counihan's mordant image of *Hunger*, jagged forms of black against white form an expressive silhouette, no doubt inspired by similar figures printed by the expressionist artist Kathe Kollowitz earlier in Germany. It is a good exercise to compare Counihan's strong figures like the miner of 1947, with a work by one of his contemporaries, Ernest Warner, whose sentimental images of workers were carried out in the more refined medium of etching. The hierarchy of techniques asserts itself again and makes the point that linocuts were the simplest, most popular art form and, of course, the cheapest to produce.

The exhibition also features a large number of posters and, as Roger Butler has remarked, they reflect the enormous popularity of this medium in the years between the two wars. Posters reflected the latest in modern design and there were many exhibitions of them during this period. Jessie Traill, for instance, brought back some modern examples to show her artist friends on her return from overseas. Posters are not only a commercial vehicle but a political one, as can be seen in the recruitment posters of World War II and the larger-than-life industrial posters of Harold Freedberg. Posters made an appearance once more in the 1970s and the 1980s when a number of print co-operatives, such as the Earthworks Poster Collective and Redback Graphix in Sydney were founded to produce posters. The posters emerged after a period of predominantly formalist concerns and they erupted onto the scene (in this exhibition as well as in reality) as an affirmation of life and political conscience.

This exhibition is such an intelligent and discerning exposition of the print medium that it is to be lamented that there is no accompanying catalogue. For 'Prints and Australia' suggests numerous topics for discussion as well as for further research. This should be the aim of all exhibitions and it has been achieved with remarkable effect in this one. ■

Helen Topliss

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Hobart Report

Hobart might seem, to the curious interstate visitor, to be cruelly remote from the sources of contemporary Australian art. But Tasmania does have a strangely compelling presence due to this isolation. This allure is hardly, however, the romance of wilderness; pleasantly un-Australian as much of the landscape down here may be, most of it is embalmed in either the political clichés of both the environmentalists and their opponents, or in a sentimental watercolour style (commercially successful and genuinely popular) which programmatically utilizes mere decorative features of the Picturesque landscape tradition.

Rather than embodying a frontier romance, this sense of proud and rude insularity is more like the stagnation of a backwater. Economic routines and social manners appear virtually to be restrained at a post-war stage and one gets the distinct impression that Tasmania is still proudly 'reconstructing' after a war-time austerity.

A major disincentive for contemporary art here has been the conservative market unchallenged by either the meagre critical and reviewing activity of the local media or the over-cautious acquisitions and exhibitions policies of the major public collections. To combat parochialism in Tasmania requires fostering a critical milieu, addressing taste rather than 'deconstructing' its assumed 'ideological' foreclosure. Among the commercial galleries in Hobart, Dick Bett's Salamanca Place Gallery, located in the path of tourist traffic through Hobart's dockside, has been most active in fostering a newly informed audience for contemporary painting, prints and photography. One of Bett's initiatives upon buying the gallery two years ago was the founding of the Derwent Collection, a co-operative private collection operated by shareholders, which now includes works by, among others, Peter Booth, Howard Arkley, Vivienne Shark LeWitt and Paul Boston. In Hobart, where most local contemporary art is barely supported by a market made up of other impoverished artists, a venture such as this works well as an incitement to would-be local collectors, and as an inducement to the collecting and patronage of local artists by a clientele prepared and able to invest in emerging careers.

While maintaining an established audience for the watercolour school, Bett has been promoting several of the more adventurous and accomplished Tasmanians whose work has a certain affinity with the hybrid regionalisms of the 'trans-avant-garde'. Peter Stephenson has consolidated a confident and vigorous expressionist idiom, blending Nordic emotion with something like an East Village decorativeness and casualness. Residency in Italy earlier this year seems to have shaped David Keeling's work, inflecting its previously quasi-surreal drama or allegorical charm toward the subtler emotional mysteries of quattrocento classicism and the *Anacronistici*, such as Mariani or di Stasio. Keeling's paintings last year often looked more like fable than dream, blending Jeffrey Smart's routine surrealism with Drysdale's less derivative version to stage primal struggles between nondescript yet archetypal humans. Since Italy these fables have become more complex and allusive, the dryer Drysdale reds being replaced in the palette by brighter, translucent ochres and olives with a rich though restrained impasto: a child-like classicism imparts to these scenes a sense of dying innocence as well as psychological division.

Across town at Chameleon Contemporary Art Space, the new Director Jim Logan has been working also toward expanding the audience and hopefully, as a by-product, the market for contemporary Tasmanian art. Although in charge of a non-commercial artists' space (galleries, workshops and studios), Logan has brought a degree of commercial expertise and style to the place which has not only renovated its appearance but also considerably enhanced its public profile. Logan recognizes that the era of Art Spaces operating as internal discourses for an intellectually or politically besieged group of artists, the kind of post-avantgarde cloisters of the 1970s and early 1980s, is ending with the closing down of government subsidies. If an Art Space like Chameleon is going to look increasingly toward the private sector for its survival in the 1990s, then Logan's efforts at responding to wider public requirements and incitements (including merchandising and sponsorship, and hopefully relocation of the galleries to a more visible mid-town venue) will also encourage a responsive and educated critical response to contemporary art.

Between Chameleon, Salamanca openings and the School of Art's graduate exhibitions, emerging Tasmanian talent has to rely on several teaching staff, a few drinking partners and the odd hairdresser for critical dialogue. Regular importation of artists, critics and curators for residencies by both Chameleon and the Centre for the Arts keeps alive the opportunities for young artists to test themselves against varied and relatively unforeseen audiences, but (as no fault of any of these institutions) Hobart still lacks any sense of an integral and vital critical milieu which could help define the possibilities and alignments for new artists. Those who do attain a measure of originality and conviction down here are often working unself-consciously with their very isolation, not so much as a romantically alienating experience but as a simple inarticulate destiny.

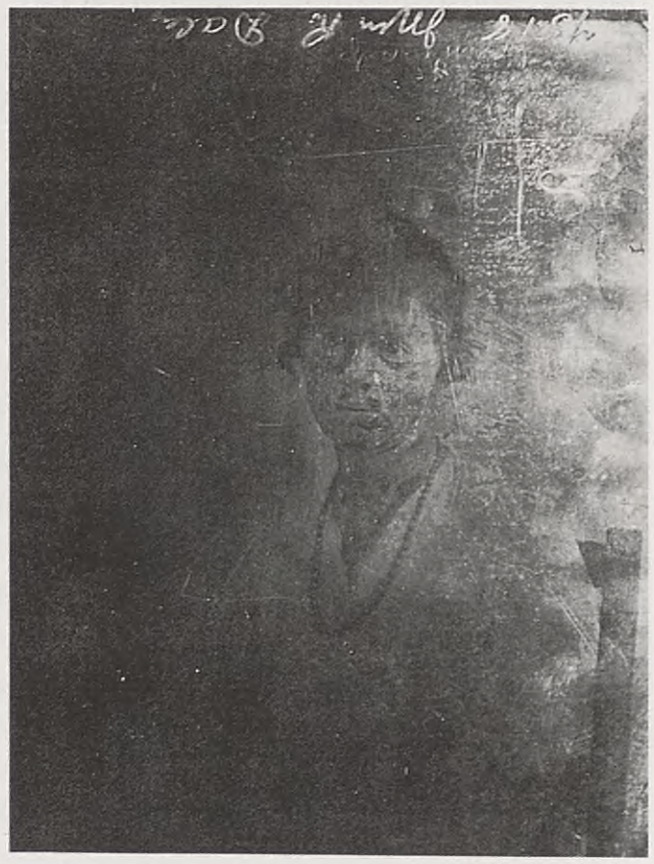
Melancholic and 'metaphysical' imagery evolves without affectation in this remote and quiescent climate. Kaye Moorhouse is a young photographer whose twilit evocations of antique glass photographic negatives have a powerful hallucinatory presence, resonating in a murky optical fluid the way ectoplasm or auratic haloes hover in spiritualist photographs, or incandescent bones in X-rays. Philip Watkins has worked with very primitive pin-hole photographic exposures of details of still lifes and grouped figures to slow time down and magnify the

ALEX WANDERS, **Samson, 1988**, charcoal on paper, 150 x 305cm, private collection

duration of the objects pictured to an almost atomistic vibration of presence. In these photographs time itself seems to become a luminous dust settling to form erotic volumes in a limbo of vision. Watkins translates a similar melancholic animism into oils, with very weirdly comic versions of Duchampian shadows falling across the grey background spaces of Manet.

Alex Wanders, Sean Kelly and David McDowell are three artists working within intense visionary imagery, each drawing individually on religious experience. McDowell's epic scaled screenprints are sumptuous, erudite and exuberant hymns on revelation and apocalypse bathed in an electrical, subatomic maelstrom: hints of John Martin's sublime fiery skies and Keifer's turbulent materiality embody an ecstatic yet morbid *fin-de-millenium* paganism. For Sean Kelly, the Sublime has been the daybreak to a long series of Catholic Baroque nightmares, struggling to envisage Eros and Thanatos embraced in purgatorial violence. These oil paintings and constructions climaxed in a video performance of almost Viennese *Actionismus* horror as a naked figure crosses himself, drawing the cross on his body in blood which ambiguously either streams from a *stigmatum* in his right hand, or from an immense incision opened down the face and across the chest by the gesture itself.

Over the last eighteen months Alex Wanders has been alternately drawing vast



KAYE MOORHOUSE, **Untitled No. 7, 1988**, gelatin silver photograph, 46.4 x 34.9cm

biblical scenes (usually ten to fifteen feet in length) in rich, dense yet smoky charcoal flurries, as well as painting miniscule landscapes in oils, the intense hues and symbolist forms of which irradiate a truly 'prophetic' and almost innocent passion. Wanders is a dedicated religious artist, and although his sources are in Calvinist interpretations of Scripture his own work indicates a shadowy realm of experience usually accessible only to the more hermetic kinds of Christian mysticism.

This air of a lonely sub-romantic melancholia creeps into the work of even some of the established, and well-travelled, staff of the School of Art. Two such artists who have both emerged from strongly formalist traditions are Paul Zika and David Stephenson; but formality, for both, has become a poignant etiquette for disappointment and decay. Zika's recent series of abstract painted wall-reliefs looks initially like a neo-psychedelic or neo-geo burlesque of Constructivism, arbitrarily and humorously cutting a hard-edge back into the jumble of Frank Stella's later painted constructions. Their modest scale, however, and their allusions to popular decor (patterned ties, laminex flecks, designer bathroom tiles, postmodern light fixtures . . .) suggest not so much a clever reference to kitsch as a contemplative pathos exhaled by their isolation from the modernist abstract tradition, displayed like fragments of a postmodern palace in an antiquities museum. David Stephenson — who has for several years specialized in large scale, photographic mosaic constructions of landscape panoramas, often with a haunting, Friedrich-like sense of contemplative serenity — has recently turned this form of topographic spectacle into a much more private and reticent statement about the vulnerability of life and the tenuity of vision. Using a pin-hole aperture that spreads the peripheral space of the print out into a flat, vertical and infinite plane, Stephenson's single images of dead animals or indistinct human figures gesturing toward the camera seem to inhabit a place so close to our eye yet inaccessible; not only is their fading luminosity eerie, but the simple frozen gestures of *rigor mortis* hover in an unknowable space that seems to be at the very edge or end of vision. Perhaps in each of these artists' work there is a touch of 'gothic' temperament peculiar to Tasmanian experience; certainly there is a sense of limbo, of being castaways enjoying an amnesiac vision of their lost world.

Edward Colless

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COMMENTARY

Modern Painters
A comment on the new British art magazine.

To discover one idea behind Peter Fuller's adventure in art magazinery can only be to praise him faintly while impugning the prolixity of his mind. Nevertheless, if there *is* an idea worth discussing, it is the idea of *quality*.

Not that quality is *one* idea. The theme of quality emerges in the Editorial essay of the first issue. It is characteristically expressed in personal and acrimonious terms:

> . . . the Director of art for the [Arts] Council [of Great Britain] is, today, Sandy Nairne, who was responsible for the universally execrated *State of the Art*, a series of TV programmes notable only for its assault upon the very idea of quality in art.

A local survey (which makes no claim to statistical validity) discloses that *State of the Art* was not universally execrated. On the contrary, it seems to have been much enjoyed in my own corner of the global village. It was severely criticized, of course, by the art authorities abounding here on a *per capita* basis perhaps not differing much from that of Over Wallop, Hampshire, where *Modern Painters* is printed. But then it is one of the canonical functions of authorities on art to execrate everything seen on television, and especially everything seductive; nowadays even including Clark's *Civilization*.

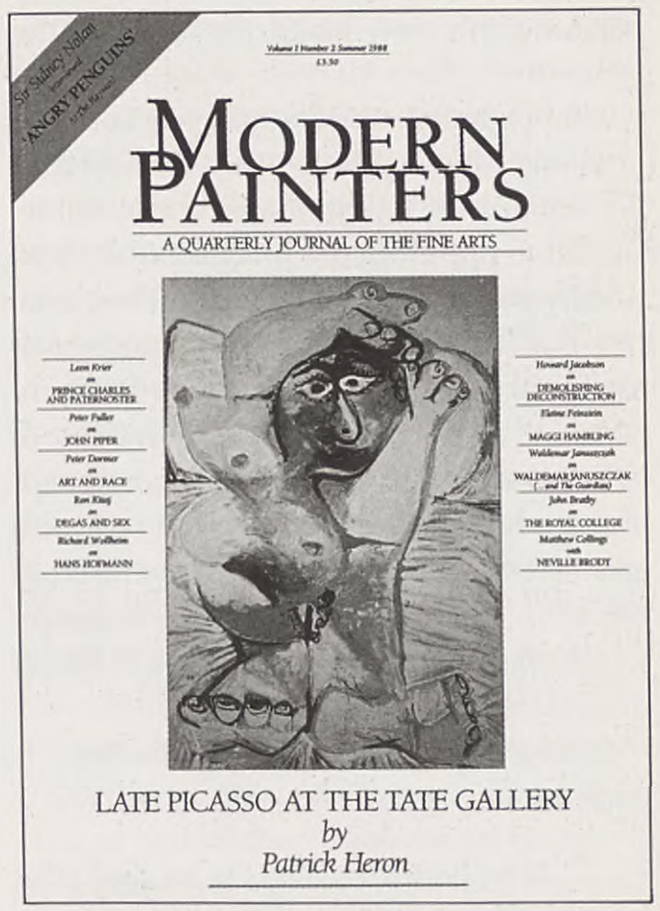
Already one sees that one has taken the Fuller bait, and had better throw it up at once or the gripings of discordant opinion on Mr Nairne's personal virtues and defects will distract us altogether from the question. And the question is: what is 'the very idea of quality in art,' that is perceived to be under assault by all those sinners named or about to be named in the Fuller indictment? What is the true doctrine of art that *Modern Painters* must be seen to promote if it is to distinguish itself from the random background of artnoise on the one hand and from the dotty lambastings of a Marinetti or a Wyndham Lewis on the other?

There is one thing that it cannot be about, if it is to have any show of consistency. It cannot be about the defence of pure aestheticism against the radical post-Duchampian notion that *there is no quality in art*. The suggestion that quality is not *within* art works at all, but is assigned to them (and withdrawn from them) as a function and consequence of the enclosing cultural antics, was for a while extremely stimulating. But it soon gave way to a general recognition that things must exhibit intrinsically, at least in some degree, those qualities that *lend themselves* to whatever cultural antic is presently under construction. If you are optimistic that you might promote through your creative work the wider appreciation of a fertility cult founded on the contours of the vegetable marrow you would be unwise to rely upon the infinite pliability of symbolism while bending your ingenuity to the insertion of ships into bottles.

Roger Scruton's attack on Gilbert and George half takes and half mistakes the point. He writes:

> For the real test of their value lies in the works themselves rather than the words which package them. And in the works one finds only ritual gestures: empty rhetoric without a theme. . . . They have produced works which cannot even be read as individual expressions, and which therefore have closed off the one remaining avenue in which significance could be sought.

The objection is constructed obliquely, as if it were to an absence of intrinsic aesthetic quality in the work. But it is clear that, unlike Clive Bell, Scruton does not believe that we should bring with us to the appreciation of a work of art no knowledge of life and its affairs. On the contrary, he brings with him an elevated battery of opinions about life and its affairs with more than sufficient fire power to blow Gilbert and George out of the water. The task of constructing a different sermon on virtue in which the



Cover of *Modern Painters* issue number 2

same objects can be put to use as admirable paradigms is not difficult. Even the simple device of attributing irony will make a start on the job; but there is no need to do this in order to establish the point that what looked like one sort of proposition about intrinsic quality *within* art turned out to be something else. It turned out to be the encapsulation of art *within* a lofty diatribe against '. . . the state cultural apparatus, represented by the Arts Council and its officials, and the fast-thinking, restless yuppies of the Saatchi school . . .' (among others), with the hapless G. & G. arraigned as malefactors on the headmasterly carpet.

So it turns out, unsurprisingly, that the art criticism in *Modern Painters*, like the art criticism in every other art magazine, is fundamentally doctrinal. It is about those qualities of life or opinion in general that are most cherished by the critic and are best exhibited, illustrated or endorsed by the particular objects under review. Or if it is not this, then it is mere entertain-

ment, mostly as execrable and seldom as seductive as the television — except when it is written by Howard Jacobson.

What, then, is the specific doctrine or package of doctrines prospectively distinguishing this new magazine from all the others?

Simply and clearly stated by its Editor, it is an ambitious project (using the adjective Sir Humphrey might have chosen), designed to pre-empt the future course of art history by revising its narrative. The narrative has a familiar beginning (Lascaux to Manet); a familiar middle ('Late Modernism . . . and the more recent anarchy of "Post-Modernism"'); and a romantic ending in which art will be restored to health and rectitude through the intervention of *Modern Painters* on behalf of a power which has long been held in some global disesteem: the British Tradition.

Chapter and verse are at Number 1, page 2:

> . . . [T]he British tradition can be seen as an idiosyncratic survivor of a wider, and now threatened, European culture. . . . [T]he best British artists have stubbornly maintained the tradition of an aesthetic rooted in the human figure, and, indeed, in the imaginative and spiritual response to the whole world of natural form . . .

We in Australia are accorded the dubious compliment of peripheral attachment to the British Tradition, and we are noticed here and there. This may be partly because of our colonial status that is still reluctant to go away. But it is also unquestionably due in part to a genuine structural similarity between the Australian art world and that of Britain. Both have been in the past rather dismal enclaves, shut away from the mainstream of intellectual life, committed to a craft tradition that was guarded and passed on, until recent times, in technical schools.

What has been 'stubbornly maintained', in Britain and in Australia alike, is such an ignorance of or indifference to intellectual challenges that even the dimmest apprehensions of their nature have seldom emerged in artistic practice until long after the opportunity has gone away. Paradoxically this slothful detachment can be paraded as if it were a virtue by waiting until ideas have been thoroughly worked through and exhausted elsewhere, and then claiming superior insight on behalf of the stolid troglodyte.

It may be true that art is everywhere and always deeply implicated in responsive reference to natural, and especially to human, form. If it *is* true, then the history of art must be a chronicle of this responsiveness; mapping its vicissitudes, its variations and its codes. The perfectly silly idea that in modern times art has gone seriously *wrong* everywhere except within the British Tradition, and is now in need of rescue, is a fiction that might well have been got up for *Batman*. Or, one had better say, for Bulldog Drummond.

Nevertheless, because national chauvinism is one of the most powerful cultural motivators, *Modern Painters* may well survive as a lush and self-righteous tract until the evident expense of its production drives it into bankruptcy.

Donald Brook

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Despite appearances: The work of Miriam Stannage

The artist's first survey exhibition held recently at the Art Gallery of Western Australia.

The Western Australian artist Miriam Stannage began her career as a painter, with all that implies for an Australian in the sixties. She was drawn early to the magical immediacy of American formal abstraction. At the same time her teacher Henry Froudist stressed the value of making recognizable images of 'reality' and their part in the imaginative recovery of the world by doing and making as the artist's most important task.

She remains convinced that to be a successful painter or artist of any kind one must have had the experience of making images which look like real objects. She achieved this for herself by attending night school five nights a week for a long period in her early career. The contrast between immediate optical elegance, swift revelation and the slow building of an account of visual reality as the key has been central to her work ever since. In 1985 she wrote:

> . . . as I am a *visual* artist I use images I can see around me: I am fascinated by the lights, colours, shapes of the world of the senses. I cannot make art from abstract or imaginary forms. I search for knowledge by observation and experiment, developing my work through practice and not from any fixed theoretical standpoint.

In 1967 she travelled to Sydney in part to see the exhibition 'Two Decades of American Painting'. Like others she made essays in the American manner. A work like *Division one 1970,* echoes Newman's stripes and Rothko's edges and shows some susceptibility to the formalist rhetoric of 'The Field'. Unlike others, her works in this manner have not burnt out. Despite their largely retinal form, they retain their fascination because memories of the experience of landscape have informed this and every other phase of her career. The experience of landscape and its implications has allowed her to build all kinds of time into her images. To appreciate the lie of the land takes hours and often requires a good walk. It is by no means a 'retinal' activity . . .

Nor does landscape have to be illustrated to be present in a work. It can be there as a process, as an implied setting for the artist and as the only context in which the work can be properly grasped. That is why, despite appearances, Stannage has always been the most conventional of

artists. Landscape, still life and the occasional portrait are the underlying motifs of her work and being an artist in Australia its theme.

A desire to make her work as directly inclusive of as many kinds of experience as possible led her to abandon abstract painting. From 1971 to 1975 the *Kodak* and *Postcard series* concentrated on exploring the implications of stylistic and imaginary inclusiveness.

MIRIAM STANNAGE, **Swimmers, 1982**, handcoloured silver gelatin print, 40.5 x 50.7cm, courtesy the artist, photograph by Greg Woodward

The *Postcard series* were canvases covered with small panels often derived from postcards. *Australian landscape painting*, 1972, contained small painterly repetitions of well-known images of Australian landmarks or paintings. The whole added up to the notional sum of the experience of Australian landscape. Another work replayed the different idioms of many abstract artists in similar small panels.

Now that the Pop Art joke about reproduction revealing the relativity of all styles has become irrelevant, these works can be seen to have an independent interpretative richness. The juxtaposition of the lyrical pastiche of a Fred Williams and a detailed image of a Western Australian wildflower carried far more than an ironic implication about distance, and art practised at two removes from reality. It suggested that to aim at straightforward well-bounded stylistic development with clear painterly rules would be to miss the point about art-making in the 1970s. It also pointed to the need to control the shifts in style within a work by using something more than a common theme.

The *Kodak series* therefore took imaginative inclusiveness as their subject for investigation. Each painting was built on the blown-up image of a Kodak 35mm colour slide which exactly fills the large canvas, a metaphor for the all-seeing instant eye.

In *Still life with jewel beetle*, 1974, the frame contains well separated images of an Australian Information Service Calendar for 1975 with an American inspired abstract painting reproduced on its cover, a blue plastic clothes peg, a paint brush, a bent pair of scissors, a fork, a Lipton's teabag, a postcard of an abstract painting and a slide mount. All are done in detailed *trompe-l'œil* against a bright red background. On the calendar crawls a jewel beetle whose natural stripes and form resonate with the abstract circle above.

The *trompe-l'œil* does much more than give its traditional reminder about illusion and reality and the role of the human imagination in binding together an otherwise arbitrary world. At one level, it is concerned with the problem of surface and painterliness and that conformation to uniform laws of paint application which is necessary if any such illusion is to succeed. At another, it introduces several kinds of time into the work and links them to the problem of sight.

Most modern artists have linked sight and the visual directly with matters of form, often seeking to produce static shapes from an encounter with changing reality. Stannage sees time as the true condition for vision.

In *Still life with jewel beetle*, the calendar contains a year while the beetle crawls in real time. All the images in the slide frame have apparently been caught in one moment, yet the paint brush testifies that this is a painted image which took time to make. Precisely because this is a *trompe-l'œil* painting all these senses of time are equal in their represented state. Reality is when you see it, as well as where.

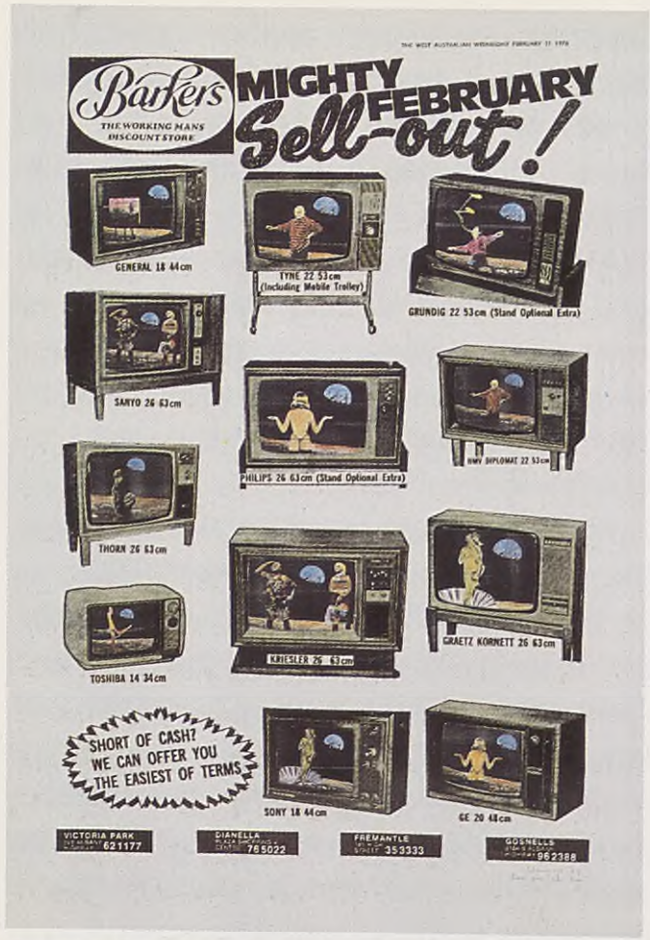
In another of the *Kodak* series, *Kitchen implements*, the slide frame is filled with a rack of real kitchen implements bought in a hardware store. You could take them out and use them. A final relationship between sight and time is established: the potential for change.

Later illusionistic paintings made more direct juxtaposition of form and reality. *Rubber bands*, 1975 is simply a pattern made by their coloured loops and shadows in *trompe-l'œil*. Even this made the point about time and sight since one must get close to the work to see that the rubber bands are not mere coloured loops.

Other paintings make more elaborate points. In *Composition in blue and black*, 1975, various *trompe-l'œil* elements are painted on facsimiles of the work by Mondrian, who believed that for the purposes of art sight could be reduced to a few essential formal elements. Later paintings made use of eye-testing charts and pages from a braille book to emphasize the complex conceptual nature of human vision.

From the later 1970s, Stannage began to work first with collaged prints as in the *T.V. sell-out series*, 1977, and later directly, with photography in the *Homage to sight series*, 1981.

One of the latter's most haunting images



MIRIAM STANNAGE, Live from the Moon, 1977, from the T.V. sell-out series, offset lithograph print with handcoloured xerox collage, 77.5 x 55.5cm, courtesy the artist, photograph by Greg Woodward

is *Mondrian's vision*. This is a reprinted black and white portrait of Mondrian wearing glasses into the lens of which a coloured image of one of his paintings has been copied. At a banal black and white moment in time Mondrian is required to live up to his transcendental forms. The result is at once both very funny and a reminder that human sight is by no means retinal or immediate. We always 'see' more than any camera.

Collaged prints and photography deal directly with the constituents of the real world without the slow development needed for the craft of painting, but this is not Stannage's only reason for using them. Unlike most painting, such images are themselves constituents of the real world as much as their subjects immersed immediately within it. To recover them for art is to reinvent their roles by moving them away from the immediate.

A fine calculus of time governs the relations between art and reality. When it is art, *trompe-l'œil* painting invokes reality by approaching the immediate and falling just short. Photography, to become art, must be moved precisely the same distance away from the immediate.

In the *T.V. sell-out series*, the screens of series of television sets shown in a lithographed newspaper advertisement have been filled with hand-coloured images. In *Live from the moon*, Botticelli's *Venus*, an Allen Jones erotic sculpture and a Magritte easel painting and a juggler can be seen against the background of a moonscape with Earth in the sky behind.

Stannage continued to work on photographic series for most of the eighties. The most enigmatic and compelling of these were the six underwater images of *Swimmers* from 1984. Their bodies barely emerge from the material and tonal density of the surrounding water and the tiled grid behind. The hand-tinting of their costumes and the water becomes a metaphor for the inscription of human meaning into the world by the creative imagination. It moves the image just far enough from the immediate for the swimmer's poetic being to become clear.

Recently, Miriam Stannage has returned to painting. She has been working with the images suggested by *Aids to Survival*, a West Australian police booklet on desert survival. She has taken survival courses herself and several recent works have developed from this.

Both *Shadow navigation or sunclock*, 1989 and *Sundial*, 1988 arose from her use of a twig sundial to navigate on these courses. The first recalls the *trompe-l'œil* paintings with its use of shadows as illusion as well as an aid to navigation. The second is red and smoky with memories of the recent bush fires which have devastated King's Park near her home. Both continue her exploration of time, vision and the landscape.

The title of the police booklet is now too redolent of tragedy to be used for the series of paintings, though ironically it mentions condoms as ideal water storage and flotation devices. This twist of realities will eventually find its way into her work as many have done before. ■

David Bromfield

'Miriam Stannage: A Survey' was seen at the Art Gallery of Western Australia 20 April–4 June 1989 and the Australian Centre for Contemporary Art June–July 1989.

David Bromfield is Director, Centre for Fine Arts, University of Western Australia

MIRIAM STANNAGE, Sundial, 1988, from the Survival series, acrylic on canvas, 147.2 x 228.5cm, courtesy the artist, photograph by Greg Woodward

Another view
Australian Decorative Arts 1788–1988

A new Australian art tradition has been discovered by the ingenious souls of the Australian National Gallery! 'Folk and Popular Art in Australia' formed a subsection of 'Australian Decorative Arts 1788–1988' (open November 1988–February 1989), the third of the Gallery's Bicentennial shows focusing on its various collecting areas. Alas, one had to see the show to absorb the message, for the modest labels and handlist gave only the basic identifying details of each work, while the handsomely published booklet explains little and develops the concept not at all. 'Folk and Popular Art' is apparently a phenomenon that one recognizes without need of commentary.

Some confusion appears to have existed in the minds of the exhibition planners themselves. The handlist for 'Folk and Popular Art' actually lists about half of what was on show in the section; the remainder turns up in the handlist for 'Australian Decorative Arts 1788–1900'. Such overlapping suggests either that the notion of what is folk or popular art in opposition to decorative art is not clear to anyone at all, or else that it is so insubstantial an idea that it cannot bear critical attention.

The latter, I think, is the case so far as the Australian National Gallery is concerned. Its authoritative source in defining the nature of folk art comes from Jean Lipman of the Whitney Museum of American Art, and she is an unfortunate choice. In an American tradition of some fifty years, Lipman maunders about attitudinal 'common denominators' that inscribe the class of things constituting folk art: non-cosmopolitan, non-academic training; rural rather than urban environment; 'a simple and unpretentious rather than sophisticated approach'. That this is a hollow ambit claim can be seen in calling up examples that express these characters and yet are readily acknowledged among the canon of high art: from Spanish eleventh-century ivories to Gauguin. Lipman's vague definition reflects the wishful rather than the real conditions of the production of folk art, and in this implies the hidden agenda of such invention — anti-modernism, a-historicism and the taste for the cute.

There is in the US today a large body of more informed and critical thinking about folk aesthetics. It comes from folklorists, who tend to be a species of anthropologist rather than idealogues; they have sought ideas, techniques and models from the gamut of scholarly investigations and now offer ways of interpreting folk art that are both more rigorous and more creative than Lipman's. An exhibition without reference to these ideas is shallow and (trying hard not to cringe) provincial. Dollars for the research and presentation of Australian culture achievement are too scarce to allow this level of work to be acceptable any more.

For there is indeed a unity and coherence among some of the works on display. But what is it that links objects as diverse as an armchair composed of whale bones, a mat knotted out of old socks, a homely brown teapot, a rustic garden seat, a shellwork picture, a tilt-top table painted with native flowers, a trade union banner and a garden gnome? Homeliness? — except for the banner and the smart little table. Manufacture by amateurs? — except for the teapot and the gnome. A hint of rural unsophistication? — except for the fashion of the garden seat and the shellwork picture. Downmarket values? — except for the booming trade in such goodies today.

The latter will certainly be pumped up by the show, for simply in presenting such material under its chosen rubric, our national Gallery validates the genre to the market, withal the lack of informed comment.

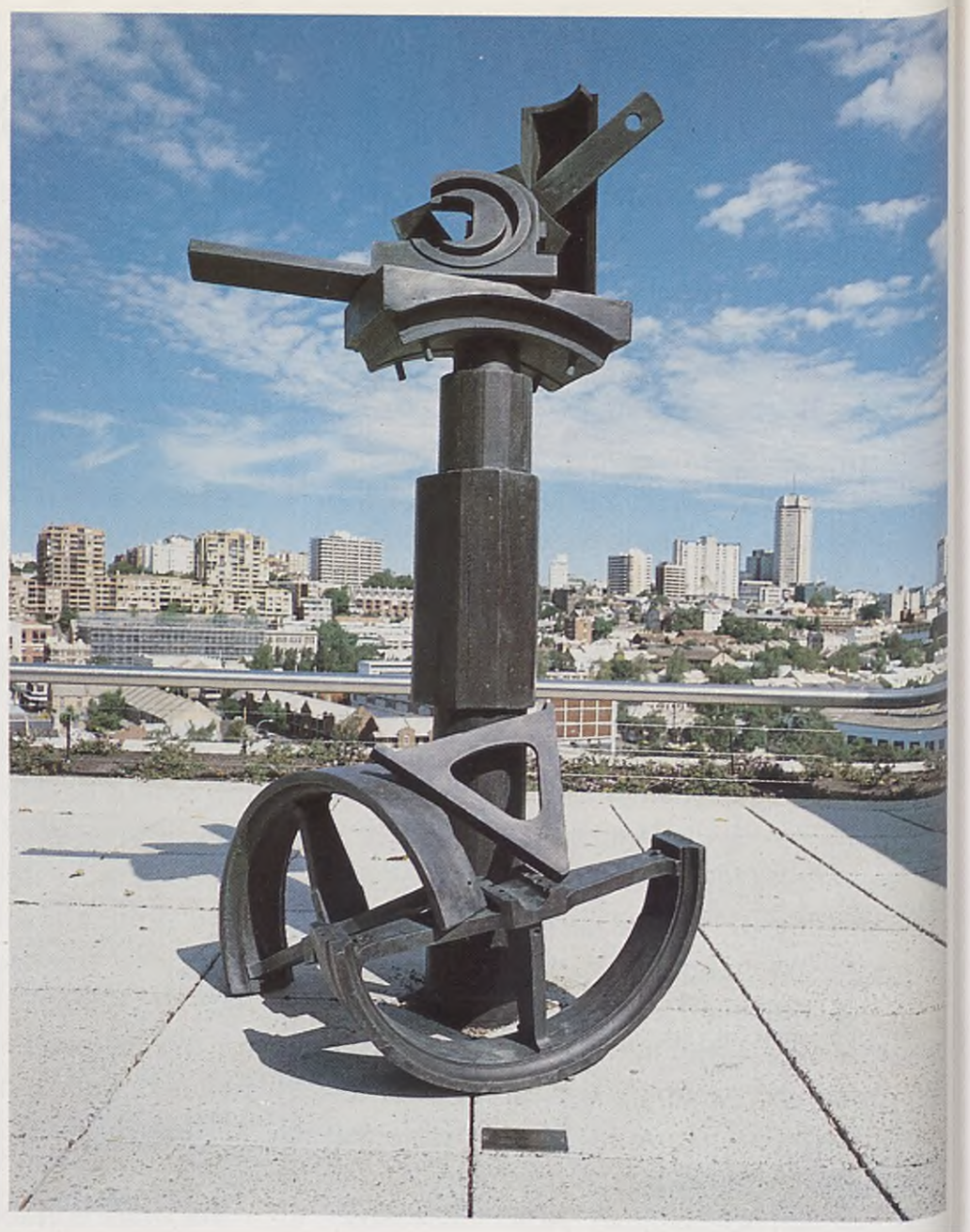
To locate a rational basis for understanding folk art, look at the elegant work of Henry Glassie, one of the lights of American folklore. Glassie proposes two guiding principles: that 'art' is a function of the intention of the producer, and that 'folk' is an indicator of the social and cultural source of the maker and her/his ideas. Using the analogy of 'register' in linguistics, we can gauge ideas and products along a scale of progressive-normative-conservative values, corresponding to élite-popular-folk cultures. To identify what is folk from the rest in the Australian National Gallery show, we should look for works that are traditional within their own society. Popular taste (not differentiated in either the exhibition or the written material accompanying it) can be determined as that which is socially widespread and up to the minute, or fashionable. Much of the remaining work on display would be called élite in this scheme of things — neatly negating the peculiar distinction between decorative and fine art that persists in several major arts institutions in our country.

The modern history of the collection and study of this sort of material in Australia dates back to 1978, when Murray Walker put together 'Colonial Crafts of Victoria' at the National Gallery of Victoria, and subsequently published a large book under the title *Pioneer Crafts of Early Australia*. Walker identified his subject matter as 'improvisations made of necessity, works of professional artisans, and craft objects created in leisure-time to satisfy an inner need'. This description is spot-on to describe most of the contents of 'Folk and Popular Art'; that it is so says nothing for ten years in which one might have hoped for progress in the field. ■

Linda Young

Linda Young is a freelance historian and curator who lives in Adelaide

Recent Acquisitions



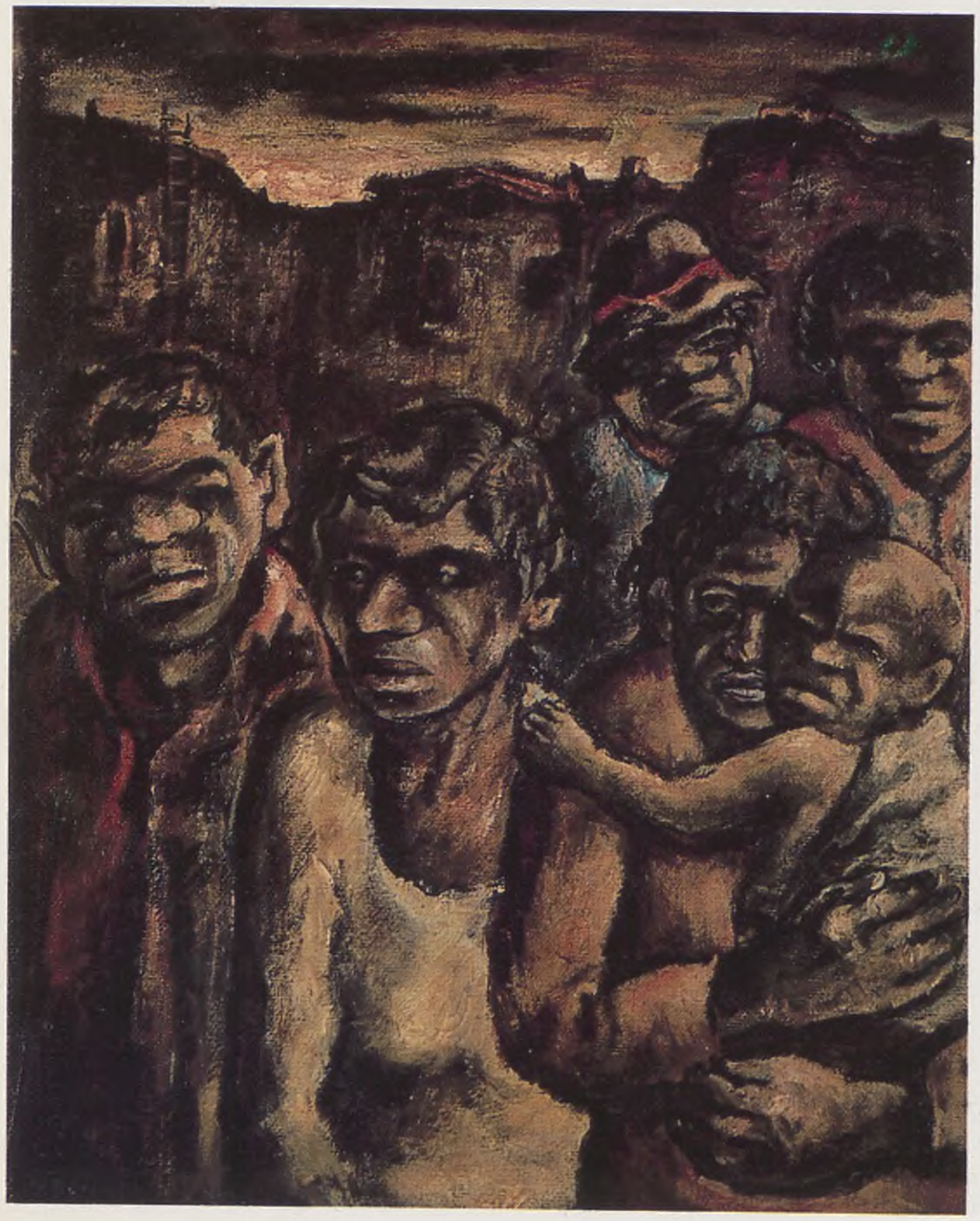
below
ANNETTE BEZOR, Romance is in the air, 1987, synthetic polymer paint on linen, 231 x 311cm, Wollongong City Gallery, NSW
right
ROBERT KLIPPEL, Opus 655, bronze, ht 320cm, Art Gallery of New South Wales, gift of the Art Gallery Society of New South Wales 1988

above
J. BOTTERILL, Portrait of Ellis Rowan, 1873, watercolour, 10.5 x 7.9cm, National Library of Australia

left
ATHOL SHMITH, Fashion Illustration: model Patricia Tuckwell, 1947, National Gallery of Victoria, purchased through the Art Foundation of Victoria 1989, with the generous assistance of the Ian Potter Foundation.

Exhibition Commentary
Public Galleries

above
MARGARET MORGAN, Untitled, 1988, oil on linen, 183.5 x 184cm, from 'Moet and Chandon Touring Exhibition', touring State galleries 1989–90
left
YOSL BERGNER, Aborigines in Fitzroy, 1941, oil on board, 62 x 49.5cm, Art Gallery of South Australia, from 'Angry Penguins and Realist Painting in Melbourne in the 1940s', tour to eastern States regional galleries and the National Gallery of Victoria



right
VIDA LAHEY, Mountain flowers, 1951, watercolour and pencil on paper, 60 x 73cm, Queensland College of Art, Brisbane, from 'Songs of Colour', Queensland Art Gallery
below
DOMINIC SERRES, Portsmouth, 1782, oil on canvas, 76.8 x 112.3cm, from 'Hidden Treasures', Art Gallery of South Australia, gift of Mrs David Evans and Mr Geoffrey O'Halloran Giles in memory of their parents Mr and Mrs Hew O'Halloran Giles, 1987

Aboriginal Art of the Top End
National Gallery of Victoria

In the 1930s and 1940s, Aboriginal art was the watercolours of the Aranda School and Albert Namatjira; by the 1950s and 1960s, if white Australians thought of black art, they thought of bark paintings, probably from Arnhem Land. In the last decade, the astonishing output of Western Desert art attracted the most public attention; in status and size this was an art for galleries. The desert paintings charted a course across the 1980s waves of overseas fascination with Australia and local revaluations of Aboriginal heritage. It is increasingly clear that an artistic efflorescence occurred amongst Aboriginal communities nationally. The art from the Top End of the Northern Territory — from communities in Arnhem Land and off-shore islands — remains in many ways the most identifiable of Aboriginal work.

'Aboriginal Art of the Top End', on exhibition at the National Gallery of Victoria between October 1988 and March 1989, showed paintings and sculptures made between 1935 and the mid-1970s. Many were collected during Mountford's 1948 expedition to Arnhem Land; others were donated or loaned quite recently, by collectors who acquired the works during the 1960s and 1970s. The show is therefore historical — it represents the first phase of Western collecting of Top End art, and these works may be compared with more recent production, often by the same artists, seen in other exhibitions over the last few years. Despite the constants in Top End production — the artists' persistence with bark painting and their more figurative, less map-like approach to subject matter compared to Western Desert art — the overall effect of this show was not unlike an exhibition of early Western Desert art, painted at the time of Geoff Bardon's first provision of art materials.

Firstly, many of the works have not aged well. Despite conservation, some paintings have faded and cracked. Secondly, one is intensely aware of the developments in the careers of many Arnhem Land artists since then. These are early works in terms of adaptation to Western audiences, and all the more interesting because of the consequently cruder editing of myth, simpler visual structures and smaller scale. Aboriginal art of the Top End is an art in transition, responsive to influence and development. This development seems to have occurred nonetheless within a continuous tradition. One of the most interesting insights from this show was the continuity of the recent Top End work not here. Just as the region was open to Eastern influence well before white settlement, so later Top End art has not been fatally polluted, nor has it lost its 'authenticity' by contact with the Western art industry.

BIRRIKITJI, Fish trap in the Koolatong River, *c.* 1948, Dalwongu clan, Yirritja moiety, North-east Arnhem Land, earth pigments on bark, 59.6 x 38.0cm, National Gallery of Victoria

Vivien Johnson recently noted that the contemporary Aboriginal art represents 'The Other' talking back.[1] Post-modern loss of belief has not been an issue here; these artists have been empowered by their culture, which has been able to project its values into another, Western, discourse. As Michael Nelson Tjakamarra observed in Melbourne's *Age*: 'It's time for us to teach white people about our culture through our paintings. They probably will learn somehow. It's going to take a long time'.[2] Meanwhile, white audiences seem to be looking for personal revelations way beyond art appreciation, as attested by the New York reaction to 'Dreamings: The Art of Aboriginal Australia'. The cumulative effect of recent Aboriginal art is to suggest — poetic irony — a major cultural contribution of world significance, probably the first, in the visual arts, from this country. The Aboriginal voice is too compelling to ignore, and it is obviously critical, for our own sake, that we do not trivialize the message.

In the late 1980s, the discrimination of our galleries remains one of our crucial myths. The general decision by public galleries to be more responsive to their times means that their exhibitions become important forces on both the art market and the initial establishment of reputations. For better or worse, galleries like the National Gallery of Victoria, in shows like 'Aboriginal Art of the Top End', have to own the responsibility of a 'gatekeeper' role. There have been two problems here for Australia's public galleries.

The first has been the tendency to promote contemporary Aboriginal art as a type of international abstract formalism — to emphasize its 'pure' qualities and talk about 'Picassos' and 'Leonardos' of the outback. The obvious crudity of this view has always militated against the integration of Aboriginal art into the permanent hanging of galleries of white Australian art. Appreciation of the art of the Top End

COMMENTARY

in terms of its 'beauty' will in the long run tend to produce a discourse about the art at the level of restaurant criticism — an appreciation of subtleties and sophisticated audacities — and to result in the relegation of the art to craft status. On the other hand, the presentation of Aboriginal art within art galleries as ethnographic objects, as was partly done in this show, tends to promote a simplified anthropo-

Obiri landscape, Kakadu area, photograph courtesy Stephen Wickham

logical conception of the works, which are, in fact, produced now in order to circulate as artworks.

The approach taken here was seen in the presentation of simplified narrative summaries of mythic content, devoid of contextual explanation, next to each work. The crowded, cheek to jowl installation preserved anthropological and regional classifications, but separated works by the same artist and disembodied works with iconographic or biographic affinities. Historicity and a sense of the artists' developments were sacrificed. The effect here, certainly not intended, was to quarantine the paintings from the rest of the collection. In a way this was appropriate, given the dangerous, sorcerer's intentions of many of the images.

There were too many pictures here, in too small a space, to permit any sense of curatorial direction. For example, the catalogue available with the show carried no essay, nor were the works numbered — there was no way of matching works to catalogue. Given the shabby space available to Aboriginal art at the National Gallery of Victoria, there seems no easy way around such problems. Aboriginal art is located in a partly renovated mezzanine thoroughfare at the Gallery; its awkward location, punctuated abruptly with lift doors and escalator steps, ensures at least that the space has always been open to the public. Since Aboriginal art is arguably the most important area of interest to overseas visitors, and is clearly of at least equivalent interest as Australian colonial art, which might instead be relocated, it is hoped that the Gallery's new Director will give the exhibition of Aboriginal art the space it deserves. In the concrete bodies of Australia's galleries, Aboriginal art has consistently occupied spaces of quarantine and Joseph Conrad-like dark passage, always out of view of other works.

Both formalist and mix'n'match museology approaches to Top End art perpetuate long discredited divisions between form and content; white Australian demystifications may, in both the long and the short terms, be the source of misinformation. *Life* magazine once ran a photographic essay on Abstract Expressionist painting, juxtaposing paintings with objects in the real world that resembled them. Franz Kline ended up next to a silhouette of heavy black scaffolding against a blank sky. The concern to fix denotation, and to overdetermine content within the particular structures of Western myth reflects the problems faced by a world view that cannot accommodate other logics. Top End art images the landscape, and the mythic creatures associated with certain places, but in what way?

Paul Carter's remarkable book *The Road to Botany Bay* prompts lines of inquiry relevant to this show. Though they may seem to be descriptive of landscape, the mythic images are perhaps deployed, in Carter's words, contextually and strategically.[3] The designs in the Yirrkala painting, Birrikitji's *The fish trap in the Koolatong River*, 1948, do not refer to the landscape 'outside' like descriptions of a resemblance, but instead to the experience of a journey itself, as it unfolds horizontally, like a succession of events. The titles of the paintings may not in fact enjoy such a simple relationship to the paintings in 'Aboriginal Art of the Top End' as the Gallery's labels indicate. The relationship is more oblique; it is less to do with denotation and more with connotation. The relation, in fact, is one of metaphor in which Aboriginal art practice is surprisingly revealed to be more wilful and deeply subjective in its continuities than the unreflective empirical than the unreflective empirical objectivity of description and of Western mapping. In our reception of these works we have emphasized their descriptive nature, and continue to miss the very point of ownership of places and images — that these maps are strategic, are personal, and function more like deeds and titles than disinterested art.

The lesson of this show is the limitation of the approach taken so far by many Australian artists in the appropriation of Aboriginal forms. Precise specificity is the only way non-Aboriginal artists can avoid a Romantic cul-de-sac. Equally, although every attempt to establish affinities and explain references is fraught with problems, it is inevitable that galleries will be forced to consider the implications of their positioning of Aboriginal art. The National Gallery of Victoria's acknowledgement in 'Aboriginal Art of the Top End' that Aboriginal art practice has a history and significant diversity, is a welcome step in that direction. ■

Charles Green

[1] Vivien Johnson, 'Our appropriation in your dispossession', *Praxis M*, No. 17, 1987, pp. 4–6.
[2] Interview by Anna Murdoch, 'Dreamtime caught in vivid colour', the *Age*, 18 March 1989, p. 12.
[3] Paul Carter, *The Road to Botany Bay*, Faber and Faber, London, 1987. See Chapter 1, 'An Outline of Names', as well as Carter's final pages, for a particularly acute critique of mapping practices.

Charles Green is an artist who lives in Melbourne

Recent Aboriginal Painting
Art Gallery of South Australia

This exhibition was shown at the Art Gallery of South Australia during the summer of 1988–89. It opened during a period of great activity and change in the Aboriginal art scene. Exhibitions of Aboriginal art were littered throughout 1988, most of them devoted to acrylic 'dot' paintings, and the year may well be remembered in Australian art history as the one in which this genre came of age. 'Recent Aboriginal Painting' was a far more adventurous show however, and it is perhaps a shame that its wider significance was dimmed by similar events, in Adelaide and interstate.

Apart from acrylic paintings, there were bark paintings from Arnhem Land, 'wandjina' paintings, Aranda watercolours, and paintings by urban-based Aboriginal artists on a variety of media. This selection of works justified the claim made by its curator, Ron Radford, that it represented 'a highly balanced survey of all recent Aboriginal painting'. Radford worked hard on this exhibition, shopping his way from Redfern to the Kimberley with a walletful of bequest and grant money.

In its totality the exhibition fulfilled its brief: to present some of the best of recent Aboriginal painting from across the country. The paintings were all made in the period 1984–88, and most were painted in the few months prior to the exhibition. The result was to create a strong impression of vitality in Aboriginal art on the one hand and, on the other, to promote the notion of contrasting and independent regional styles. This is the advantage of a survey exhibition of this breadth, and it is surprising that no gallery has attempted it before. The nearest is the 'Dreamings' exhibition (mounted by the South Australian Museum), which returns to Australia from the United States in September. Otherwise, one thinks of the huge exhibition galleries of Aboriginal artefacts from across the country which used to characterize the State museums. These have now been almost completely

WAIGAN, Wandjina, dugongs, fish, *c.* 1985, Kalumburu, North-west Kimberleys, natural pigments on eucalyptus bark, 85 x 41.5cm (irreg.), Art Gallery of South Australia, Gift of the Friends of the Art Gallery of South Australia 1988

replaced by less object-saturated, more 'contextual' exhibitions which focus on specific themes or cultural regions.

The value of this survey exhibition lay not only in what it told us about the diversity of Aboriginal painting styles and the regional traditions which still support and invigorate them. It also provided a rare glimpse of a process which runs counter to this diversity — the tendency towards 'pan-Aboriginal' art.

The acrylic paintings from the Western Desert perhaps formed the best example of diversity within a genre. The movement has such a short and comparatively well documented history, that it is now possible to subject a single painting (and its characteristics of colour, size and form) to an informed process of stylistic and historical analysis. Thus, women's paintings are compared with men's, the work of young artists with older artists, and the conservatism of established communities like Papunya can be contrasted with those like Kintore which have only recently joined the acrylic movement. Where one painter relies on the familiar grid of dots, crescents and concentric circles, another experiments with representational figures, stippled backgrounds and a new symmetry. The major acrylic painting shows of the past two years have ensured a level of demand by galleries and collectors which will further fuel innovation and change.

The variations within the acrylic painting genre are not only reflecting the recent vitality of a movement which is developing faster than the burgeoning market can predict. By including the new work of established painters such as Bill Stockman Tjapaltjarri, this exhibition reminded us of the great changes that have already taken place since the first Papunya paintings were made in the early 1970s. Some of the best of the early Papunya paintings are held in the Adelaide and Darwin Museum collections, and one is struck by the fact that many of the recent variations contained in the acrylic paintings had already been tried in those early days.

Whether it was intended or not, the title given to this exhibition has a greater resonance than it first conveys. Even in terms of European presence in Australia, the types of art shown in this exhibition are historically 'recent'. Acrylic paintings, the watercolour landscapes of the Aranda school, and the assorted work of urban Aboriginal artists are obvious examples. Bark paintings are still regarded by many commentators, including galleries and collectors, as 'traditional', or at least ahistor-

ical in their character. This misconception has even gained ground slightly, partly as a result of the attention paid to the more obviously modern and innovative acrylic paintings. This is despite the fact that there are scant records of any bark paintings dating from before the 1870s, and a large amount of historical data which documents the response of Arnhem Land communities to the interest shown in this art during the mid-twentieth century. The wandjina paintings have only recently evolved from airport art, finding their way onto bark sheets after being painted for several years on small rocks for the tourist market.

Apart from a slim catalogue listing title, provenance and artist for each work, visitors to this exhibition received none of this background information. It was not surprising then, given that the urban works were all displayed separately in the upstairs David Murray Gallery, to hear visitors classify the works according to the hoary distinctions of traditional/modern, bush/urban, authentic/derivative. This is a pity as these dichotomies are clearly far less sustainable once the historical complexities and regional diversities are made apparent.

The similarities between the apparently distinct genres are also subversive in this respect. With the exception of bark paintings and the wandjina paintings, all of the works in this exhibition were made with synthetic paints. The distinctive shades and textures of natural ochres and pigments which can still be used to localize museum artefacts of the nineteenth and early twentieth century have mostly been replaced. The European appetite for portable but durable Aboriginal art has ironically led to the partial abandonment of an essential element of that art, its delicate and complex palette. That the Western Desert movement is robust enough to absorb this loss is a measure not only of its strength, but of the market's voracity.

The urban-based art selected for this exhibition varied widely in content and quality. A characteristic of the best pieces was their wry humour — Robert Campbell's *Hunting at Uluru* and Mitch Dunnett's *Double Dutch* each conveyed this, as well as a lightness which avoided the didacticism of other more intense works in this section. There is a fine line between outright kitsch and the adventurously innovative, and Mark Garlett's *Dreamtime: Then, Now, Tomorrow* was a brave inclusion. It served another purpose too; with its appropriation of Western Desert, Arnhem Land, Kimberley and Aranda School design elements this piece became neatly pivotal to the whole exhibition. ***Philip Jones***

ROBERT CAMPBELL, Hunting food at Uluru, 1988, synthetic polymer paint on canvas, 124 x 229cm, Art Gallery of South Australia

Philip Jones, Curator of Social History at the South Australian Museum, is completing a doctorate on the history of Australian anthropological collections

On The Edge: Five Contemporary Aboriginal Artists
Art Gallery of Western Australia

It's the first time I come in here. I'm waitin' for a mate. We're goin' to play (didgeridoo) in the mall.' The young Aboriginal who spoke these words seemed ill at ease, dressed in his black punk clothes and headband stained the distinctive red, yellow and black colours of the Aboriginal flag. He stood before Trevor Nickolls's painting *A cultural terrorist* at the entrance to the Art Gallery of Western Australia where five Aboriginal artists were showing their work in an exhibition entitled 'On The Edge'.

In every sense he was 'on the edge'; unemployed, black, single and male. He was more likely to die a violent death, be imprisoned, unemployed, become an alcoholic and subject to the petty harassment of officials and bureaucrats than any other Australian. Yet here he was talking to me, a middle-aged white woman, in this inner sanctum of white culture where 'beautiful' objects are displayed and collected for essentially a white, middle-class audience.

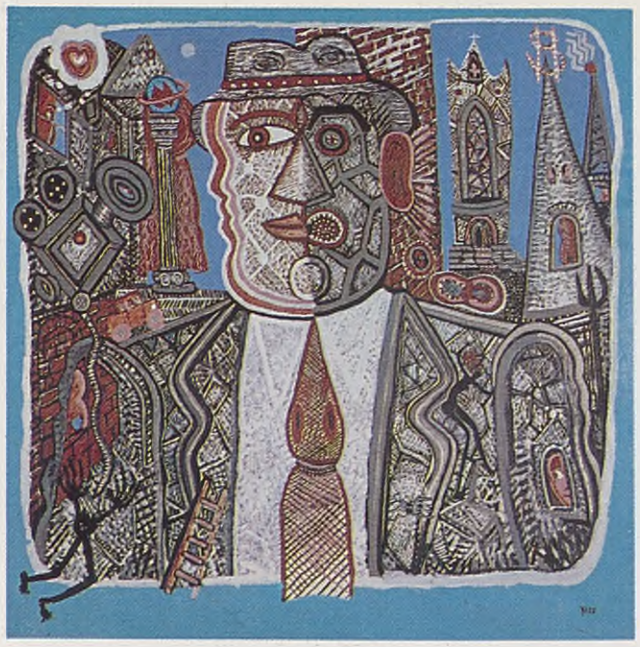
Asked what he thought of the exhibition, his wariness gave way to enthusiasm. His respect was not for the more innovative, colourful works depicting his urban environment, but for the delicately executed barks of Arnhem Land imbued with the tradition of age-old stories finely crafted in ochres by men of high status. This Nyoongah man from a town an hour's drive to the east of Perth, like others, had felt

the full brunt of 150 years of colonization. His people had been repeatedly forced to move around the countryside, banned from using their language and excluded from 'white fellas' school. They became reserve dwellers. Remnants of their culture survived, partly because of incarceration in settlements like Moore River with the 'bush' natives. Now, amongst other things, with the works of local black writer Jack Davis telling their stories and being internationally appreciated, there is a resurgence of pride in Aboriginality.

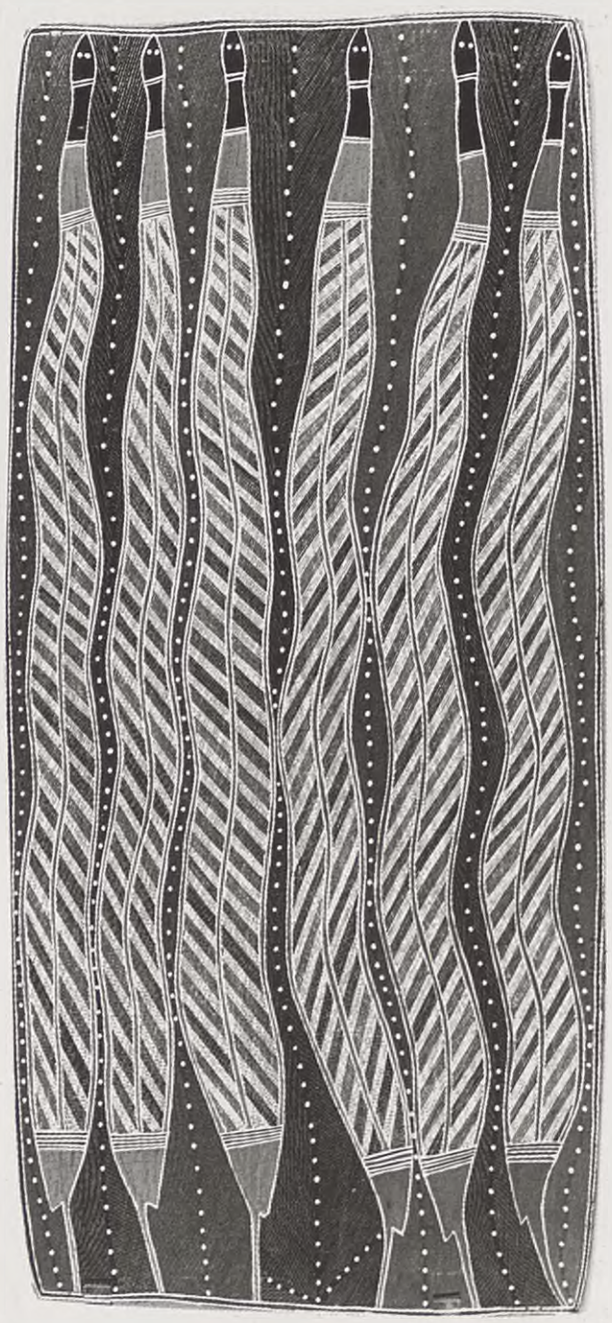
Yet neither of us had the 'language' to read these works. We could only view them as appreciative outsiders moved by their beauty and vigour, though my Nyoongah acquaintance knew of a cultural heritage that went far beyond recorded time. My perspective was from a centuries old history of European artistic traditions replete with notions of order and hierarchy, primitive and modern art. In that taxonomy, Aboriginal art fitted into the aesthetic of the 'modernized primitive'.

Essentially, Aboriginal art is about a sense of place and as such resists any easy reading as a homogeneous entity.[1] Unfortunately, exhibitions such as this do just that, though Michael O'Ferrall's excellent, comprehensive catalogue and the *curriculum vitae* which accompanies each artist's work attempts to locate the artist in an historical and geographical time and place.

The Art Gallery of Western Australia has succeeded in showing us a visually splendid show whose diversity and quality is commended by critics, connoisseurs and the public alike.[2] For many it is their first encounter with Aboriginal art outside of anthropological museums and certainly it has a place in such an institution, with certain provisos. Those being that such art works should not be decontextualized and expropriated. They need to be 'placed', in some manner, with comment and control negotiated with the original owners for the purpose of education of the Australian public, many of whom are only just coming to terms with the notion of an Aboriginal culture that is alive and relevant today. Australia's nationhood is still founded on the



TREVOR NICKOLLS, A cultural terrorist, 1987, synthetic polymer paint on canvas, 126 x 125cm, Art Gallery of Western Australia



MILPURRURRU, Gunungu — black headed python, 1985, ochres on eucalyptus bark, 136 x 57.5cm, collection State Library Services of Western Australia

legal myth of 'terra nullis', a country that was 'unoccupied' before white settlement.

How can the paintings of Rover Thomas, with their specific, highly encoded references to 'country' mean anything to outsiders? The titles, *Texas downs massacres* or *Djundugal (rainbow serpent) dreaming place*, only hint at the potency of such work in historical as well as mythical contexts to Aboriginal people. Despite acknowledgement by such patrons as Lord McAlpine of West Green of these 'beautiful and spiritually charged artefacts',[3] there is no acknowledgement that the source of their spirituality is land-based, much of that land now alienated from Aboriginal people. The attraction to many investors is often of a more mercantile nature.

There is some expectation that the economic return being shown for these products will encourage others to join in the bonanza. It is difficult to know how traditional expectations of the accretion of ritual knowledge over many years and the subsequent rights to the ownership of stories will keep pace with the commercial pressures of turning out another canvas or bark.

Fortunately, this exhibition shows no sign of 'the frozen product'[4] or a loss of standard in the works. The diversity of media used and the quality and variation of representation has shown us a vital, contemporary culture with regional and individual stylistic differences indicative of a localized and personal focus. It is still undoubtedly an Aboriginal world view that we see.

Bede Tungutalum, a Tiwi man from Bathurst Island, shows the influence of European artistic techniques and the syncretism of his Catholic and Aboriginal beliefs in his mixed media silk-screen and painted canvases. He uses Aboriginal mythic symbols and Christian imagery of a black Christlike figure rising up over a map of Bathurst Island, blessing all the totemic creatures of His creation in a large formal canvas called *Murtankala — creation story*. His canvases are neither silk-screens nor paintings and as a result are unreconciled, with a stiffness caused, in part, by the choice of

ROVER THOMAS, Wangkul Junction — Wulangkuya, 1988, ochres, vegetable gum on canvas, 90 x 180cm, Art Gallery of Western Australia

medium and his lack of conviction in exploiting it.

Rover Thomas (Kukatja/Wankatjunga language group from Turkey Creek in the East Kimberley), on the other hand, seems assured in his use of the whole of the picture frame delineated by the ubiquitous 'dot' technique of the Central Desert painters. There is an easy and confident laying down of the ochres that speaks of a deep knowledge of his subject, earned, I bélieve, by many years in the saddle as a drover in the Kimberleys where he has 'grown up' and become a man. The strength and beauty of his paintings have an uncompromising appeal. Ochre stained topographical shapes are marked out with lines of white dots. These cryptic 'maps', or mnemonic devices, are of landforms, dreaming places and mythic beings that the artist knows intimately but others can appreciate, on a more superficial basis, for their own aesthetic reasons.

The barks of Mandjuwi (Galpu language group from Elcho Island, North East Arnhem Land) have exquisite detail and complexity. The fine cross-hatched backgrounds, typical of this area of Arnhem Land, show in relief the solid shapes of the ancestral animals, plants and humans. One can only wonder at the patience and care shown by this painter. Mandjuwi is a mature man who has access to major ritual knowledge earned by his passage through ceremonial lore over many years. As such a person he is subject to the discipline of the lore.

In the exhibition catalogue, curator Michael O'Ferrall argues that:

> There is no element of hazard or of 'blinding inspiration' in either the process or thematic foundation, but rather a profound understanding of ritual art, its efficacy and forces at play in the central imagery.[5]

The same process is evident in the other bark paintings of George Milpurrurru (Ganalpuyngu language group, Ramingining, Central North Arnhem Land). *Karritjar — the python* shows careful attention to detail with some of the figures of the pythons merged into the background of the cross-hatching giving a gentle optical illusion. His barks are strongly formal in their design. The blending of figurative elements and elaborate patterns picked out with the decisive colours of the ochres show a mastery of composition and colour. In *Wurrurrung — fishing net*, Milpurrurru has mixed an unorthodox, bold olive green colour which he uses as a ground in this more secular painting as this ochre lacks the symbolic values of the more traditional red, white, black and yellow usually seen in Arnhem Land paintings.

Trevor Nickolls is the only urban artist to be included in this exhibition, though his urban roots in Adelaide (where he attended art school for three years), Melbourne and Sydney have been interwoven with periods in the Northern Territory. Here he explored a primal landscape, new landscapes and new friendships, amongst them an important friendship with Papunya artist, Dinny Nolan. Nickolls uses the texture of Papunya dots, wavy lines and cross-hatching to weave a fabric of Aboriginal motifs across his subject matter. The paintings are at times whimsical, intellectual and challenging in their content yet he says that:

> . . . my art is not my politics. I simply cannot make such direct political statements in my painting.[6]

One of Nickolls's themes is of the alienated Western man versus the idealized, pristine state of Aboriginal man in paintings such as *Machine time and dreamtime*. He juxtaposes the two images, one side of the canvas lively and colourful and the other grey and bizarre. The viewer has little doubt as to what is the preferred condition for man's sanity. It is difficult to see how these are not political statements, in the broadest sense of the word. As in a sense all of the paintings in this exhibition are, with their references to land, the mythical beings who live in that landscape, and the ritual practices which keep them alive.

S. Lavinia Hartley

[1] See D. McNeill, 'Grand Impressions', *Art Link* 8, 4, December 1988, p. 38.
[2] See D. Bromfield, 'Images of Dreaming', The *West Australian*, 23 February 1989, p. 12.
[3] A. McAlpine, 'From the Deserts the Prophets Come', *61st Summer School*, University of Western Australia, 1989, p. 1.
[4] K. Coutts-Smith, 'Australian Aboriginal Art', *Art Network*, 7, Spring, 1982, p. 52.
[5] M. O'Ferrall, *On the Edge*, Art Gallery of Western Australia, 1989, p. 15.
[6] U. Beier, 'Dream Time — Machine Time', *The Art of Trevor Nickolls*, Robert Brown and Assoc., 1985, p. 14.

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COLIN McCAHON

resistant regionalist or international modernist?

Bernice Murphy reviews the major retrospective 'Gates and Journeys' at the Auckland City Art Gallery with commentaries by Imants Tillers and Brent Harris.

Bernice Murphy

The major retrospective exhibition, 'Colin McCahon: Gates and Journeys', which concluded at the Auckland City Art Gallery in February, 1989, was the largest gathering of McCahon's work ever put together in New Zealand and enabled a full experience and reassessment of the extraordinary achievement of his art.

There is no one in the history of Australian art who is anything like McCahon. Apart from his extraordinary presentations of the landscape of both main islands of New Zealand, and the diverse cultural characters of the people who have lived there, Australian visual art has produced no comparable artist in the twentieth century who has taken on the themes and scale of McCahon's work with quite his mixture of lyricism, melancholy, cultural conscience and gravity. Moreover no Australian artist of his period could rival his formal and conceptual range.

The Auckland retrospective exhibition covered a territory from 1939 to 1982 (five years before McCahon's death in 1987), but was selected and installed according to seven themes: Early Religious Works; Landscapes from the South; Titirangi/Kauri; Journeys; Gates; Numbers and Texts; and Victory Over Death — the latter including the huge and important work *Victory over death, 2* (1970), that is now owned by the Australian National Gallery as a result of a gift of the New Zealand Government in 1978.

One of the most powerful dimensions of this beautifully installed exhibition was the density of experience afforded by the close proximity of the many works brought together in each thematic section. The impact of this huge compilation of his work (still by no means a 'complete' retrospective) was breathtaking.

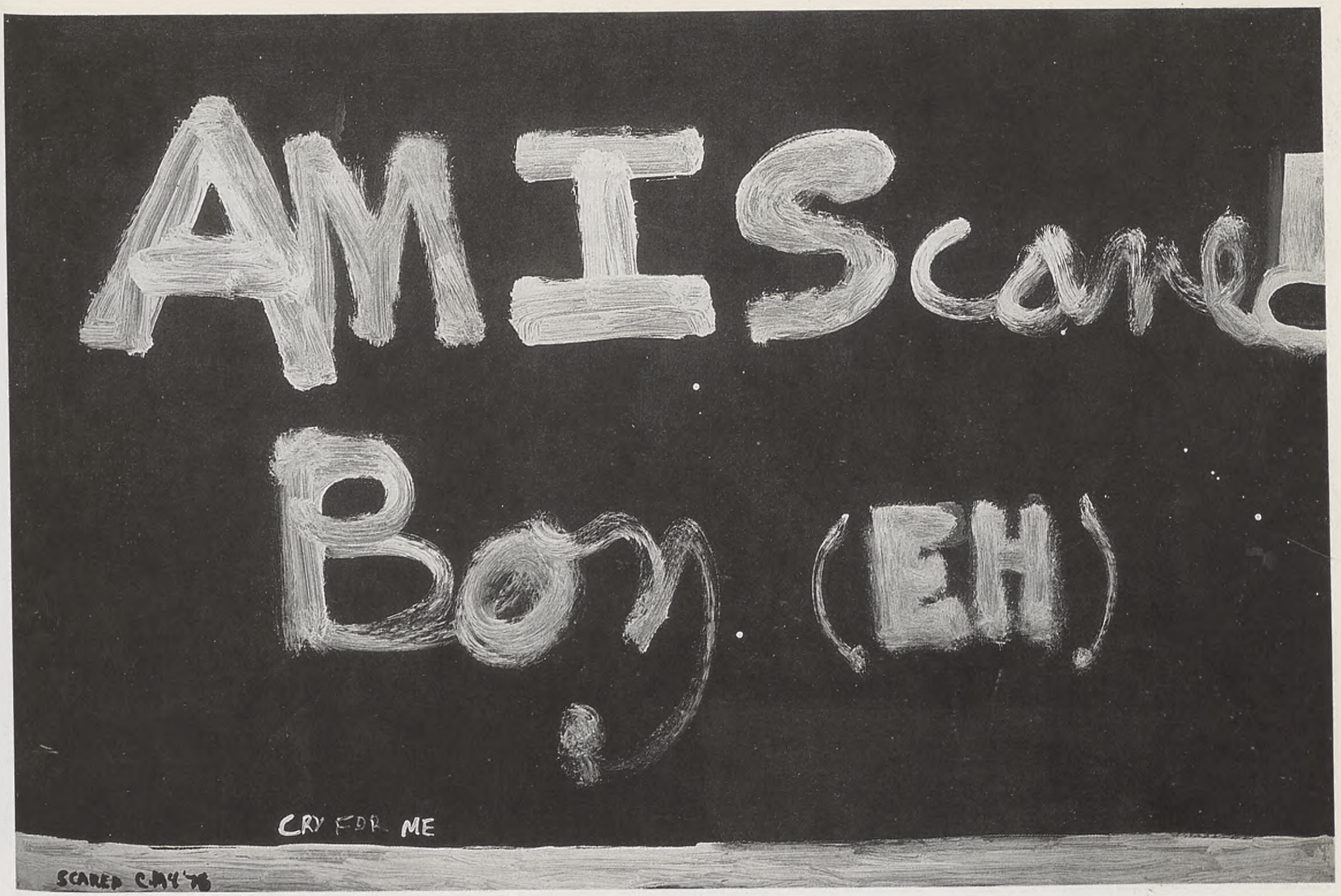
The exhibition that toured on after Auckland and is scheduled to come to Sydney is a considerably abbreviated version; only in the first venue could the full weight and density of this selection be fully experienced. A moving biographical aura attached also to this opening presentation, which stretched out to fill the spaces of the Auckland City Art Gallery where McCahon himself once worked as a curator. Some of his works had been painted there at nights.

The retrospective was the occasion for varied critical explorations to be taken up by the catalogue's four main authors: Gordon Brown, Tony Green and Wystan Curnow, from outside the Auckland City Art Gallery, and Alexa Johnston, Senior Curator of Contemporary New Zealand Art within that institution.

The question of McCahon's evolving evaluation is becoming a more crucial one as this exhibition renews critical focus on the artist and exposes in such depth the many directions his work took during the course of its development. Questions of McCahon's relationship to nationalism, regionalism and international modernism are now being constituted in some contrary directions, particularly as his achievement is gradually being opened up to a wider projection internationally, following the exhibition curated for the 1984 Biennale of Sydney in Australia, 'I Will Need Words'. This was shown as an autonomous, satellite exhibition at the Power Gallery of Contemporary Art within the University of Sydney.

McCahon's hugely overarching position within New Zealand art has until recently tended to be appraised in support of a *nationalist* cultural discourse, which has been problematic, both at a theoretical and a sentimental level.

First, there is no 'natural' relationship between place and national identity as a configuring source of art that in any way guarantees the structure and forms of art, which are the result of mediated endeavour, deploying aspects of a visual, constitutive 'language' that is acquired from many sources, often far distant from the places where art is produced. Second, at the more



COLIN McCAHON, Am I scared, 1976, acrylic on paper, 73 x 110.4cm, Govett Brewster Art Gallery, New Plymouth

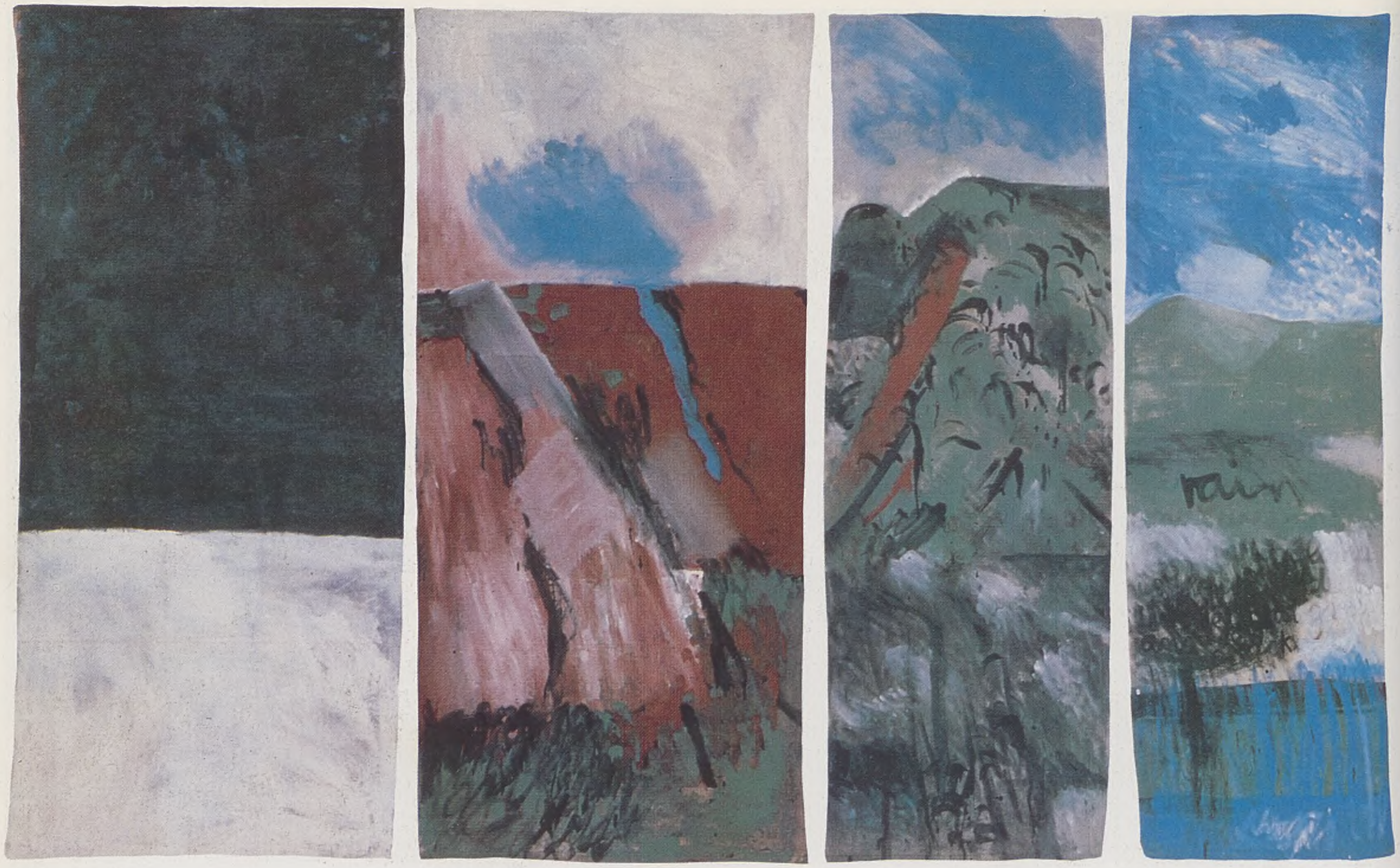
sentimental level, love of place alone is insufficient foundation for a truly generative cultural tradition, for this sits all too easily with various attitudes of dispossession.

This touches upon the far-reaching importance of Colin McCahon. Apart from the extraordinary formal power of McCahon's greatest works as a painter, his art must be regarded as of the highest cultural achievement in the breadth of its aspirations and ambitions, for it enables a society to reflect on its own history. McCahon tries to unsettle the networks of self-colonization that persist in post-colonial New Zealand culture and society.

While taking up the somewhat contained, old-fashioned landscape tradition as he inherited it in his youth, McCahon radically revises the emotional attachments and investments in that tradition, opening up (or rather gradually constituting) a vision of New Zealand that such a tradition seemed incapable of encompassing. This gives extraordinary resonance to the textual fragments that appear in the great *Northland panels* (1958) that were painted immediately after McCahon's three months' travel with his wife, Anne, in the United States in 1958: the now famous phrases, *'a landscape with too few lovers'* (on the fifth panel), and *'oh yes it can be dark here and manuka in bloom may breed despair'* (on the eighth panel).

Although McCahon made New Zealand the enduring subject of his art, and placed New Zealand's cultural traditions at the centre of his concerns, it would be quite inappropriate to bind his art within the terms of a nationalist critical tradition. It is to avoid placing McCahon anywhere near the jingoistic tendencies of a nationalist critical discourse (for his aims were more profound and far-reaching) that it seems necessary to speak of him as a *regionalist*, although this description, too, immediately needs to be rescued from another false association.

McCahon did firmly focus on his own country above all others in his work, and does not fit the pattern, of artists before and since his time, of treating a variety of



COLIN McCAHON, Northland panels, 1958, enamel on unstretched canvas (8 panels), National Art Gallery, New Zealand *left to right* **Black and white**, 177.9 x 81.7, **Red clay landscape**, 177.8 x 83.5, **Manuka and red clay landscape**, 176.1 x 59.5, **Rain**, 176.4 x 55.4cm

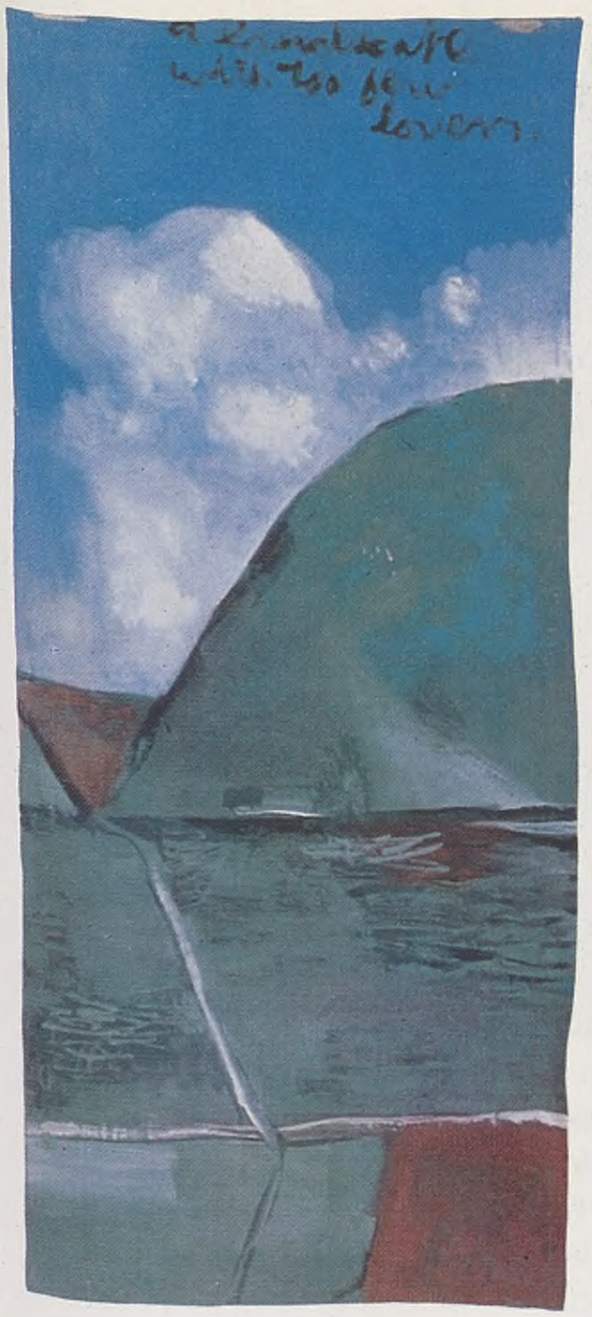
subjects from neighbouring countries or the region of the larger Pacific.

McCahon was interested in other places that edge onto the Pacific (West Coast American art, for instance, and Asian artistic traditions); and yet his emphatic interest in the particularities of his own culture and landscape did not allow his mind really to engage with any 'Pacific rim' coalition of sensibilities. He remained unswervingly committed to locating his own development in and through New Zealand. His brief visits to Australia and Fiji did not produce any new subjects in his art.

My final reason for preferring the description *regionalist*, however, is critically strategic, in resistance to a strong temptation arising now to internationalize McCahon for world consumption. McCahon's significance as an artist for the world must be established emphatically through a grasp of his indissoluble engagement with his own country, and his fully self-conscious and abiding connections with New Zealand's artistic traditions and critical practices.

This involves some enquiry into the physical and cultural circumstances of the country in which he lived in order to understand how the visual tradition in New Zealand (at least in its Western lineage) was reproduced, challenged and incomparably transcended by McCahon's own life and work.

McCahon was an eager enquirer into all that seemed new and experimental in the art he was able to experience at first hand in the United States. Yet his forms of resistance are as interesting and telling as the things he absorbed and reformulated. McCahon's strong disinclination to adopt any of the aleatory, situational modes signalled by Allan Kaprow, with whom he spent some valuable time in New York, is immensely significant. A purely cerebral art, unconnected with the spiritual dimension of culture or the physical importance of the object as a cultural vehicle (such as was evolving in America towards *conceptual* art), or a purely experiential, event-oriented art (such as emerged in *happenings*) represented impossible directions for McCahon to espouse.



left to right **A landscape with too few lovers**, 177.8 x 82.5, **Tui**, 177 x 61, **Landscape with white road**, 177.9 x 80.2, **It can be dark here**, 174.6 x 60cm

For McCahon, art had to be a means of speaking with a fully personalized communicativeness and conviction about its subject — even (or rather, especially) when one's most recurrent subjects were death, spiritual uncertainty and a social loss of moral purpose.

In McCahon's early religious works of the 1940s, the striking, indecorous texts have an aspect of quite arbitrary existence. They hark back to a full stream of religious tradition, yet are surprisingly distorted and separated from it. The connection with Byzantine and *quattrocento* Italian painting in McCahon's early works is well known, yet this connection only serves to intensify the strangeness of tongue in McCahon's translation of Italian painting, rather than cementing any natural filiation with the originating tradition.

It is as if the texts, by marking out a memorial dependency on a Western religious-cultural tradition, have become denaturalized and anachronized through their transposition into a new and alien environment. At a much deeper level of utterance, these texts express a quite profound sense of the cultural dislocation involved in the full consequences of European colonization of a distant, unassimilated place, and an alien, unfathomed race.

McCahon's art registers the deep psychic rifts and fissures in cultural practice that are involved in the double declensions of a post-colonial society. The inheritors of the first generations of colonizers have to deal with a twin alienation: the disabling physical separation from the sources of the culture they carry forward and reiterate in a totally different environment, to which they have no deep customary connections; and the disabling cultural separation from the people whom their forefathers have dominated and dispossessed. There is also a double level of cultural shame and reduced confidence lurking in the negotiation of any 'national' tradition.

For McCahon there was no question of dealing with this dilemma by any traditional 'mother Britain' response, or of simplistically strengthening the European

heritage and thereby seeking supportive alliances with a distant, dominating cultural tradition. Neither could a child of the colonizers, raised in the privileged, puritanical and culturally evangelical society of Dunedin ('little Edinburgh'), breach the gulf of dissonant cultural traditions by any simple claim of oneness with Maoridom.

What is so interesting in McCahon's searching responses to Maori culture is the way in which he pursues his relationship with Maoridom so differently from either the solutions of Margaret Preston (borrowing motifs evacuated of their meaning from Aboriginal art in Australia of the 1930s and 40s) or the multiculturally synthetic artworks that arose in many parts of the world in the 1970s.

McCahon (despite some recent detracting critiques from Maori commentators in New Zealand) negotiated the space of difference between Anglo-Celtic and Maori culture more judiciously and reciprocally than any other New Zealand artist to date. Accordingly, he has been able to provide productive models and inspiration to succeeding artists of both traditions (to Maori artist Ralph Hotere, for instance, as much as to a host of *pakeha* artists). One of the technical indicators of the force of McCahon's cultural presence as an artist is the extraordinary amount of raw-pinned, unstretched canvas emanating from Maori and *pakeha* artists alike. Testimony of his influence on New Zealand painting in general is the proliferation of texts inscribed within painted fields, or the inclination towards a 'scriptive' kind of marking even in much abstract work.

The question often presents itself: why did McCahon, who disavowed that he was an adherent of any doctrinal faith, find himself drawn so deeply and insistently to a strange utilization of the textual sources of orthodox Christianity? This was particularly important at the beginning, in a crucial central phase, and towards the end of his life as an artist.

How did this man, who was so riven with brooding disappointments in humankind and scepticism of orthodox religious behaviour, manage to build an art of such profound religious seriousness and affirmation of human faith and community? How did McCahon, while pursuing intransigently a regionalist position, manage to create a power of speech that could reach out eventually quite beyond its immediate environment and claim a universalizing level of utterance?

How does McCahon compare with Sidney Nolan and Albert Tucker in seeking to construct an 'authentic', individualized, nationally conscious art?

Alexa Johnston's essay in the catalogue is a thoughtful contribution to this crucial dimension of McCahon's art, which complicates his relationship to international modernism all along, even as he is absorbing aspects of modernist art from afar.

McCahon's complex relationship to modernism has gained much more attention in recent critical studies in New Zealand (particularly through the work of Tony Green and Wystan Curnow). Where a full appreciation of McCahon was once abbreviated by his being claimed wholly within a New Zealand nationalist critical discussion, there is a new danger of abbreviating his full achievement in a recent, oppositional tendency: to throw an overwhelming emphasis on the late work, and thereby to lift McCahon out of a New Zealand cultural discourse and relocate his achievement wholeheartedly within an international modernist framework.

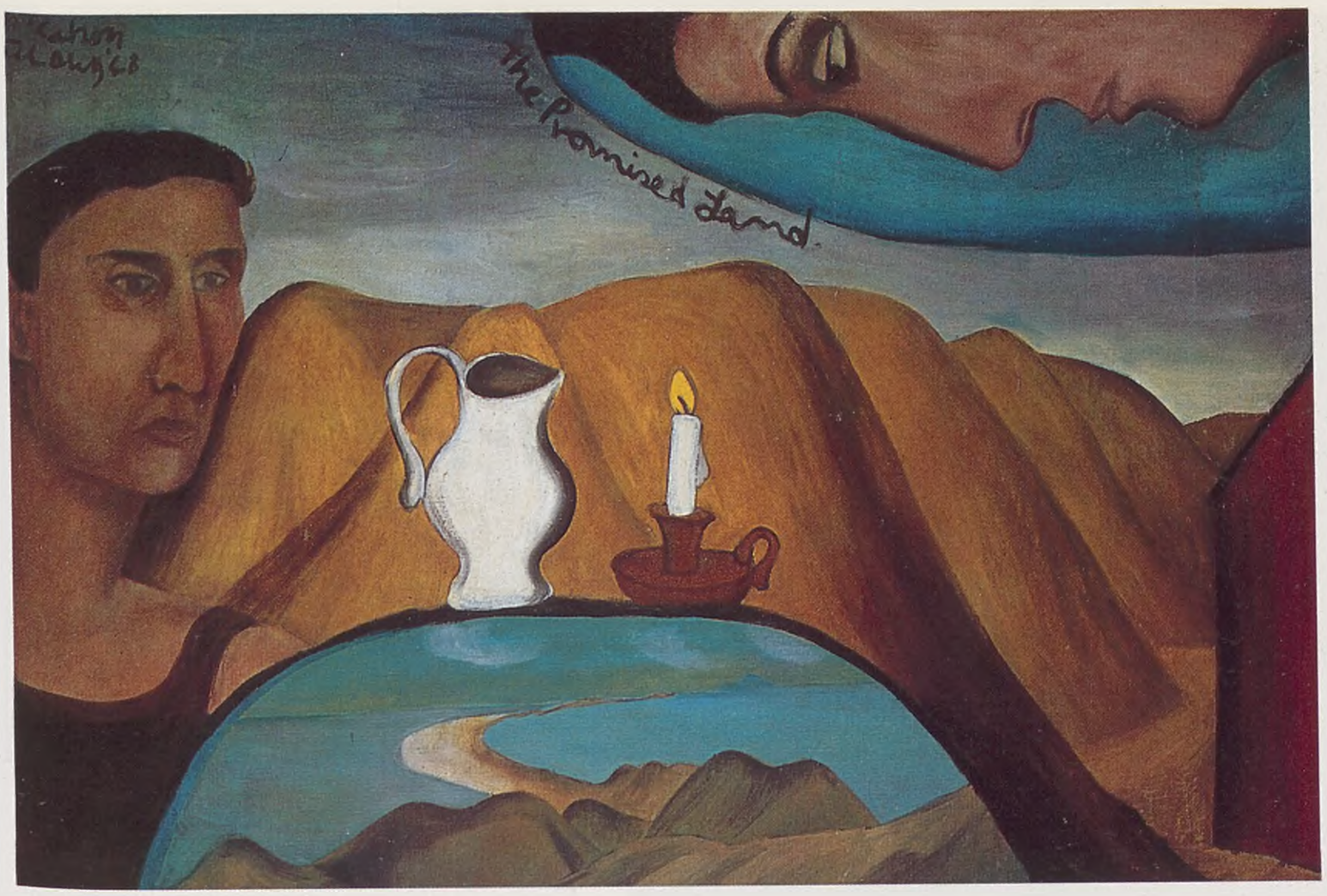
Wystan Curnow's important essay sees all the earlier work as 'immature', provincial and minor, as mere 'rehearsals' for the late words and numbers paintings. This seems to bind McCahon precariously to the avant-gardist machine of modernist, linear progression. It threatens to occlude the striking movements back and forth across contrary territories in McCahon's work, his unswerving commitment to making art *of* and *about* his life in New Zealand, and the fullness of stylistic contrast, paradox and contrariety embraced within the total *œuvre*.

It seems that a sibling rivalry with Australia persists. New Zealanders seem more eager to have McCahon critically published and validated in New York or Europe, than to consider any collaborative study of his achievement in terms of some additional Australian perspectives that might prove useful.

For instance, it would be interesting to compare the productive context and critical reception of McCahon's work of the late 1940s and early 1950s with the environment that produced the 'Angry Penguins' group in Melbourne. How did each relate to modern art abroad? How did they strive to produce a locally vital tradition — and through what measure of assimilation or resistance to the 'most advanced' art that they knew of in Britain and Europe?

Why was there such a distinctive coalition of interests between literature and the visual arts in both contexts — in comparison with a more autonomous development of independent traditions later? How does McCahon compare with Sidney Nolan and Albert Tucker in seeking to construct an 'authentic', individualized, nationally conscious art? What kinds of cultural/mythological material does each draw on and make most productive of meaning in their art? How do they relate to indigenous cultural forms, and is their use of such forms similar to modernism's approach to 'primitivism' in general — or different?

How does McCahon's profound use of protestant biblical traditions, so strong in post-colonial Australia and New Zealand, compare with the equally profound (and quite different) use of similar traditions in the painting of Arthur Boyd? How does McCahon's negotiation of references to Maori culture turn out to be so much more effective (through its translation of difference) than Margaret Preston's appropriative use of Aboriginal design within a purely visual modernism that denies Aboriginal forms any of their accompanying sources of alternative meaning? Did McCahon him-



COLIN McCAHON, The promised land, oil on canvas, 92 x 137cm, Colin McCahon Estate

self escape the latter dilemma entirely?

What is the relationship of the figurative forms of modernism within both national traditions to the parallel claims of abstraction on modernist attention in both countries? Why has abstraction always had a more difficult task of self-advancement in New Zealand than in Australia, especially in the 1960s and 1970s — such that parallel developments were delayed by a 10-year gap of critical validation in New Zealand. While Australia has produced more diverse, self-consciously ambitious abstraction over all, why does Australian art have no experimental abstract artist to rival the cultural scope of Len Lye, nor combinatory sensibility in painting that approaches the extraordinary achievements of McCahon?

However, to return to McCahon's own complex relationships with modernism: his long-standing preoccupation with the motif of the Gate, presenting a 'way through' the 'blind' of the pictorial surface, marks an extraordinarily productive engagement with contrary tendencies in the history of modern art.

McCahon is interested in the increased visual concentration gained through the main lessons of abstraction in the twentieth century, but his interest is one that is in no way bound by abstraction's aesthetic probity and exclusiveness. This is clearly evidenced in his non-conformist appraisal of Piet Mondrian whom he regarded as one of the giants of twentieth century painting, but whose ultimate position of planar rectitude had to be 'got around' (in his own words). This McCahon achieved by returning to illusiveness, curvature and perspectival depth, in a kind of painting that also idiosyncratically carried a deliberately awkward, cursive textual homage to the Dutch master's radical achievements (*'Here I give thanks to Mondrian'*, 1958).

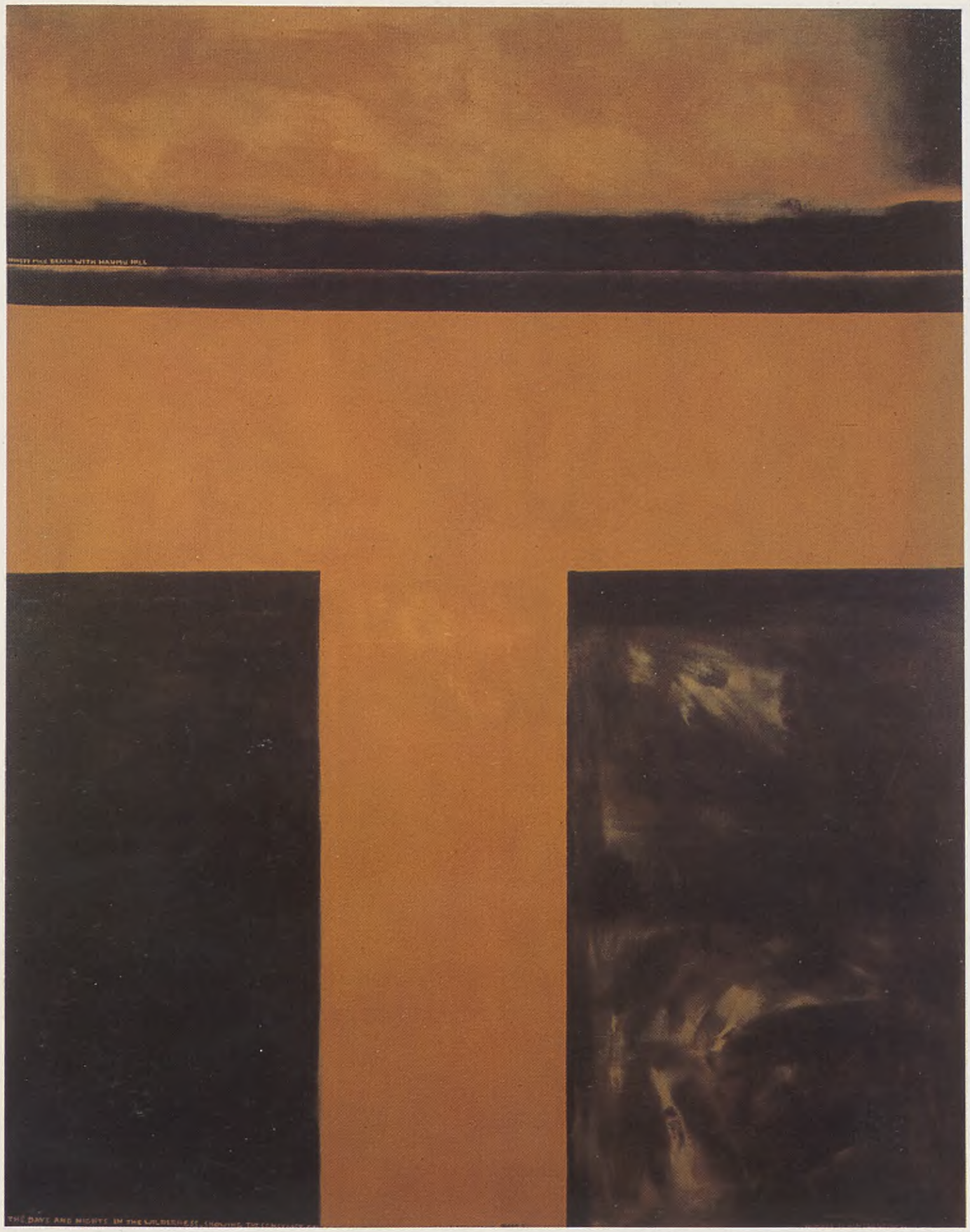
McCahon's pictorial negotiation of modernism is freely and knowingly 'polluted' by contrary, subverting tendencies. He pursues an abiding aspiration towards a public statement that is intelligible and porous to other interests and values than painting alone — beyond the specific occasion of self-referring painting.

McCahon constructs a conscious layering of associational devices beyond painting (invoking sound, oral recitation and even popular songs). His paintings are 'spoken' and 'acted out loud in the ear' as he makes them.

He is capable of a delicate orientalism of touch mixed with a brutal rawness of paint application. He commands an often exquisite lyricism as a colourist, alongside groups of works that carry a harsh denial of any sensuous elaboration in paint. It is this constant commingling of heterodox currents that ultimately gives McCahon's art its peculiar vitality, multivalency, and enduring powers of statement.

However, understanding his relationship to New Zealand culture is an inseparable part of understanding the full measure of his achievement, and of thereby sensing his importance in the many revised histories that need to be written of the art of 'the world'.

Bernice Murphy is curator of the Museum of Contemporary Art, Sydney (formerly the Power Gallery of Contemporary Art, University of Sydney)



COLIN McCAHON, The days and nights in the wilderness, 1971, acrylic on unstretched canvas, 237.8 x 184cm, Govett Brewster Art Gallery, New Plymouth

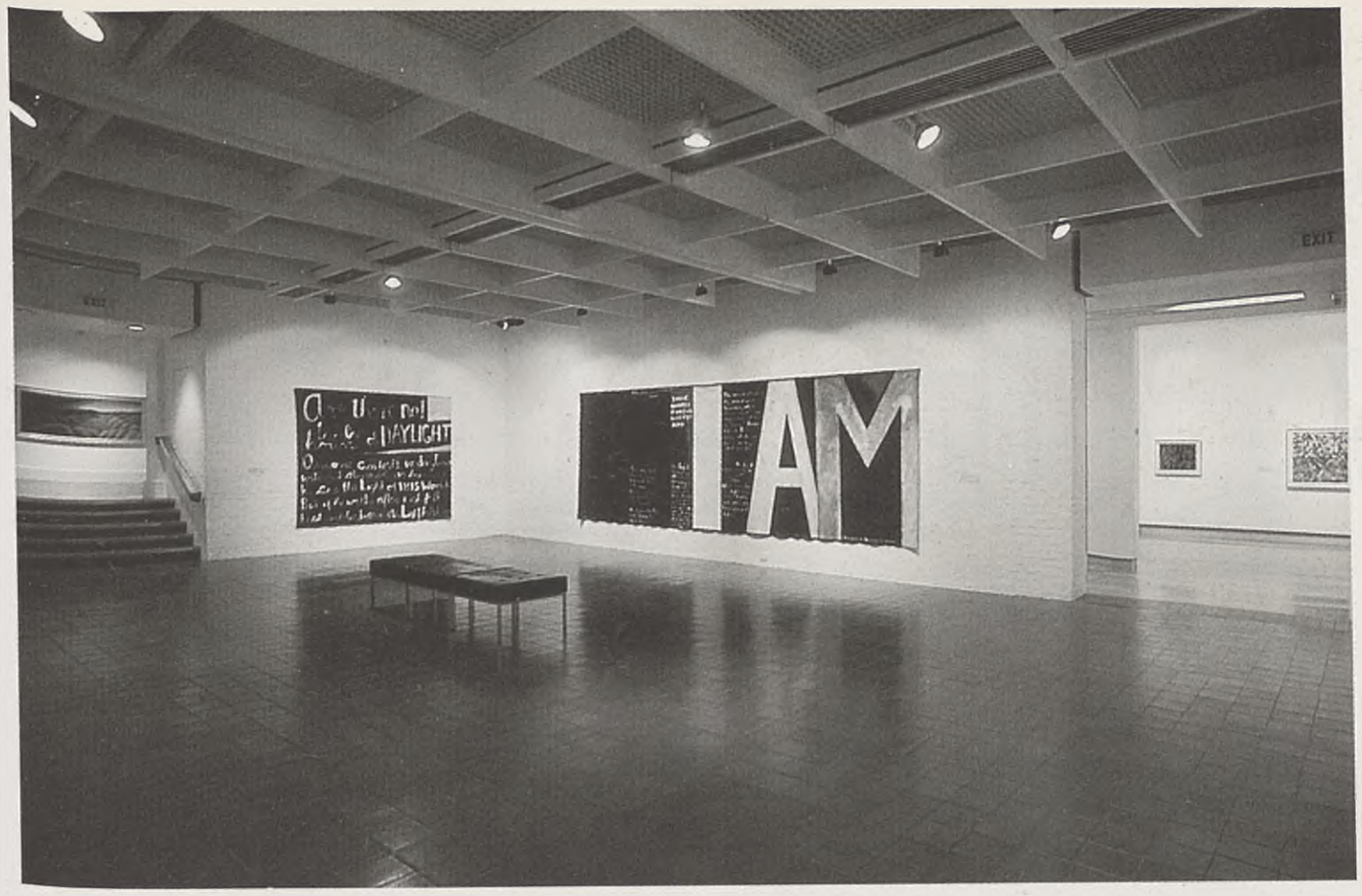
'GATES AND JOURNEYS' – a commentary

Imants Tillers

The first time I became aware of Colin McCahon's paintings was in the Australian National Gallery in 1982. When I saw *Victory over death 2*, it was hung in a space with Arakawa's *Out of distance/out of texture* and Bridget Riley's *Reef*. There was a strong contrast in this juxtaposition between the sheer opticality of the Riley and Arakawa and the dark, portentous poetry of the McCahon. My initial impression of McCahon's painting was that it made structural reference to a landscape. In particular the typography of the letters 'A' and 'M' suggested what I imagined mountains (topography) might look like in New Zealand. Also the letter 'I' suggested a gap through a massive geology, a fissure revealing light through a wall of darkness.

Though I have since become quite familiar with McCahon's work from reproductions and other exhibitions, the Auckland City Art Gallery's exhibition 'Gates and Journeys' was a revelation to me. While I had been previously attracted to his word and number paintings, this exhibition made me more appreciative of the earlier landscapes and religious allegories. Also it demonstrated that McCahon is essentially a landscape painter. This surprised me because I have felt very unsympathetic to the so-called 'landscape tradition' and its offshoots in Australia. To me this approach epitomized a cosy provincialism and reinforced a romantic and stereotyped view of the 'antipodes' for non-Australians, particularly the British. The works of the best of these practitioners, Fred Williams, Arthur Boyd and Sidney Nolan, had not made much impact on me, yet here I was enraptured by one of their number from across the Tasman. Why was McCahon different?

At first I thought that I might have been seduced by certain signs of modernity, of contemporaneity in what is in many respects



Installation view of **'Victory over Death' series**, Auckland City Art Gallery

a very traditional approach. For example, there is McCahon's use of a contemporary scale (à la Mark Rothko and Barnett Newman), the 'arte povera' painting surfaces he sometimes employs (coarse hessian, readymade blinds, old doors, tarpaulins *et cetera*), the 'conceptual' flavour in his use of numbers and words, the ephemeralness of his gesture and radical disregard for the traditional niceties of finish and, in the late works, a severely monochrome palette. In certain works, his radical hybridization of received styles and ideas (Newman, Still, Rothko, Mondrian *et cetera*) and his use of quotation (albeit biblical) gives his work a simultaneously archaic and contemporary presence.

In McCahon's opus ('the book of his own work') it is apparent that there is clearly 'only one direction' and in his case it is the dramatic and seamless reiteration of the classic modernist path from figuration to pure abstraction. Hence McCahon's appeal — for none of his Australian peers ever did complete this rather breathtaking journey. Also in McCahon's work there is a constant tension between the search for meaning, the desire for transcendence and a pervasive, immovable scepticism. In this aspect, McCahon exemplifies the twentieth-century crisis of faith. Like Arakawa, McCahon also addresses the viewer with words. But where Arakawa's words transform his paintings into lessons in self-awareness, McCahon's words invite us to identify with him and his all-too-human plight. 'Walk with me', he says. For those of us who accept and follow — as one of McCahon's paintings proclaims — 'tomorrow will be the same but not as this is'.

Imants Tillers is an artist who lives in Sydney

ON McCAHON

Brent Harris

The myth-making surrounding Colin McCahon seems to me to parallel the position accorded Fred Williams upon his death. Like Williams's, McCahon's work now seems to fit perfectly the need for a National Cultural Hero. The obvious link between these two artists and the prerequisite qualifications for the position are directly related to the vision of the landscape. The accomplishments of the two heroes are matched by the size of their retrospectives.

I spent three days over Christmas at the Auckland City Art Gallery taking in McCahon's work. I thought it was a great show and, as always with McCahon, I came away from his paintings with material for my own work. My entrance into McCahon's work is initially formal. McCahon did not just drop out of the Southern sky, he was rigorous in his use of Mondrian and the developments of post-World War II American art. I still find the painters of this period who influenced McCahon of value in questioning my own position as a painter. These formal concerns are then overriden by the spiritual nature of McCahon's work, his search for spiritual meaning, and his questioning of life and death.

I wonder why younger New Zealand artists are not drawing on McCahon. Of many possible reasons, perhaps he is still seen as untouchable, too close, too obvious a resource in a cultural climate that is still declaring and demanding signs of its uniqueness, the irony of this being McCahon's embrace of the reduced formal language of abstract modernism. Could these younger painters be sick to death of having McCahon upheld as the only New Zealand painter?

There are other great painters in New Zealand; to name two of McCahon's peers: Gordon Walters (b. 1919) and Milan Mrkusich (b. 1925). Both of these artists have had survey shows and both are still painting well; their work is severely abstract, reduced, hard-edged, geometric. Gordon Walters's work makes use of indigenous Maori forms.

I still find McCahon's late textual paintings to be the strongest of his works. I could imagine a room of these works standing up well beside another showing Ad Reinhardt's late black paintings.

Brent Harris is an artist who lives in Melbourne

A Right Royal MASQUERADE

Anita Callaway

Fancy Ball Melbourne, 1870, watercolour, 12.7 x 16.5cm, from 'Australian Sketches: Drawings and Photographs of views mainly in Tasmania and NSW c. 1870', Mitchell Library, State Library of NSW

Nineteenth-century colonial costume balls were occasions for outrageous dress and daring behaviour. The presence of a royal guest in 1867–68 added to the intrigue, and provided rich material for the satirical illustrated press.

In retrospect, masked balls may appear to have been the ultimate expression of eighteenth-century frivolity; but in their own time they were regarded as hotbeds of immoral, and even anarchic, behaviour. In comparison, the fancy-dress balls of the nineteenth century — in costume, but *sans masque* — to us appear stodgy and respectable. But the latter are just watered-down versions of the former: an attempt on behalf of the establishment to defuse a subversive institution by subsuming and trivializing it. In fact, images of respectable matrons dressed as gypsy dancing-girls and worthy town clerks as Garibaldian red-shirts are as sinister as they are ridiculous.

According to Bakhtin, the mediaeval carnival provided the opportunity for a temporary, and therefore finite, 'suspension of all hierarchical rank, privileges, norms, and prohibitions': a safety-valve for social unrest.[1] A mask granted its wearer licence to behave in ways that were at other times unacceptable; so the carnival provided the opportunity of acting out fantasies and of parodying the established order. This was true, too, for eighteenth-century masquerades where mask or domino bestowed on its wearer a degree of immunity from censure.[2] To some extent, even nineteenth-century costume balls can be considered within Bakhtin's category of the carnivalesque.

The first recorded attempt to hold a public masked ball in the Australian colonies was that proposed by Barnett Levy for 31 January 1834. Levy, the proprietor of the Theatre Royal, Sydney, promised his patrons 'a treat never before enjoyed in this Colony', and advertised that masks and costumes would be available at the theatre.[3] On the morning of the 31st, however, the police served notice that the ball was banned, and that 'if any persons went around in Masquerade they would be accommodated with the watch house for a ball room'.[4] Seemingly, Australian colonial society was too fragile to withstand the (temporary) violation of class barriers which a mask allows.

Even without a mask, a clever costume could provide enough of a disguise. At Sir John Jamison's private fancy-dress ball at Regentville on 12 March 1835, it was reported that an uninvited guest — 'a very strangely dressed figure with large grey whiskers' — was eventually identified as 'a Mr Barsden, who had been some short time previously tried for cattle stealing! He was immediately kicked out, and taken by the constables in his fancy dress to . . . Penrith watch-house'.[5] The fear that a costume/disguise might allow a similarly inappropriate person to take part in the event became a constant theme for subsequent fancy-dress balls; yet, perversely, it was this very possibility which gave the occasion an added piquancy.

The colonial costume ball was an event charged with possibilities. It was a place for behaviour which was at once forbidden and encouraged. It was a place to play out (safely, in a defined zone) those fantasies which normally threaten social stability. Women, for example, were permitted to flout the standard codes of dress and behaviour. Despite noisy public concern that fancy dress might allow the intrusion of prostitutes into an otherwise respectable occasion, supposedly virtuous women could appear in the seductive dress of an Oriental slave-girl (sometimes with the added fillip of harem pants), as a temptress, or as a practitioner of the black arts — and all with impunity. Men of the most conservative stamp, on the other hand, frequently chose to appear as radicals and revolutionaries. In the 1860s it was not uncommon for forty or so Garibaldis to be

"WHO SHALL BE FAIREST?" OR, THE PRINCE AND HIS PARTNERS.

Prince (log.) . . . . . "What are these,
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth
And yet are on't?" MACBETH, ACT I., SCENE 3.

MONTAGU SCOTT, '"Who shall be fairest?" or, The Prince and his partners', *Sydney Punch*, 12 October 1867
Mitchell Library, State Library of NSW

SAMUEL CALVERT, 'Fancy Dress Ball given by the Corporation of Melbourne in honour of H.R.H. the Duke of Edinburgh, 23 December, 1867', *Illustrated Australian News*, January 1868, supplement, Mitchell Library, State Library of NSW

present at a single fancy-dress ball.

Newspaper reports of colonial fancy-dress balls usually took the form of fashion notes in which description of frills and furbelows took precedence over discussion of the significance of costumes. Images were even more deceptive, rarely showing the more controversial aspects of the event. There are few Australian images as direct as Manet's *Masked ball at the opera*, in which 'only the women are actually masked and wearing fancy dress; the men wear ordinary evening clothes' — thus pointing up the idea of women as commodity.[6] Instead, the colonial illustrated press published images which showed in the main a dull mélange of story and history-book characters, rather than the provocative mix given in the guest-lists. Images of this sort were engraved by Samuel Calvert (who himself appeared as Prince Ferdinand in 1863, a Neapolitan noble in 1866 and 1867, Count Alfonso in 1869, and Plato 400 BC and an English nobleman AD 1400 in 1870); in this series, however, the constant figure of a woman, veiled in black and sprinkled with stars — first introduced as a seemingly innocuous representation of Night in 1866[7] becomes increasingly disturbing as her shapeless, mysterious form turns its back to the observer and refuses penetration of her disguise.[8]

Of course, fancy-dress costumes are themselves artefacts and can be read in much the same way as images. Although absent from the visual records, anti-

After the Fancy Ball, 1870, watercolour, 12.7 x 16.5cm, from 'Australian Sketches: Drawings and Photographs of views mainly in Tasmania and NSW c. 1870', Mitchell Library, State Library of NSW

authoritarian costumes — revolutionaries, anti-royalists, brigands, highwaymen, *et cetera* — were in fact very popular; there were few bushrangers, however. In 1873 the *Australasian Sketcher* reflected that:

> Australia will never furnish a costume for a fancy ball. Our only dresses are the European and the native . . . In the course of time, perhaps, when bushrangers exist only in the pages of history, they may be idealised into something romantic-looking, and gentlemen at the Court of Someone X, Emperor of all the Australias, may appear as a bushranger of the time of Queen Victoria at the grand fancy ball given by His Imperial Majesty in honour of the marriage of his daughter to the young King of Papua . . . Among the rest will be the Right Hon. the Earl of Croahjingolong as a nineteenth century bushranger, very probably with a feather in his hat, blue silk velvet small clothes, and a profusion of gold buttons all over him. He'll be armed with the boomerang and the spear, and be altogether as true to nature as gentlemen we have seen on previous occasions in this city doing Fra Diavolo, Robin Hood, or Romulus and Remus.[9]

Nevertheless, there had been some attempts at a national costume. Nicholas Chevalier had designed an Australian dress for the wife of the Governor of Victoria, Lady Barkly — *Fancy costume emblematic of Australia* — but at her last public appearance in fancy dress in August 1863 she chose to dress as 'a Marquise of the Court of Louis XV'.[10] He himself chose to appear as Rubens. If artists' costumes can be considered as extensions of their own art practice, the chronicle of Chevalier's choice of fancy dress is worthy of note: Rubens twice in 1863, a Maori chieftain (on his return from New Zealand) in August 1866, Fra Bartolommeo in September 1866, and Rubens again in 1867. On this occasion, his portrait was taken by E.L. Montefiore; and Chevalier himself seems to have painted his wife as Lady Rubens some time before the 1867 ball.[11]

No one seems to have questioned the appropriateness of fancy-dress balls as entertainment for Alfred, Duke of Edinburgh (Queen Victoria's second son), when he visited the Australian colonies in 1867–68. Although the British court was familiar with fancy-dress balls (Victoria and Albert had given grand costume balls in 1842, 1845 and 1851), these had been highly structured events with prearranged themes and pre-allocated characters, and with no sense of mystery. In the Australian colonies, Government House fancy-dress balls sometimes followed the royal pattern: for example, Governor Fitzroy's ball in October 1851 was designed in historical 'sets' (Marshall Claxton being in charge of the 'correct illustration' of the Charles I set, and himself appearing as Van Dyke).[12] On the whole, however, colonial balls were occasions when anything could happen.

The Mayor of Melbourne gave a fancy-dress ball for the Duke of Edinburgh on 23 December 1867. Apparently the guests did not feel constrained to vary their normal choice of costume for this royal occasion: the usual large quotas of Near Eastern women and revolutionaries were present. Perhaps the organizers felt this form of entertainment would especially suit the Duke's tastes, for — despite the fulsome expressions of admiration for the royal visitor which appeared in the respectable press — he was rumoured to be a young

attributed to HELEN LAMBERT, photographer, VISCOUNTESS FRANCES JOCELYN, designer and decorator, Mrs Mcleay, Miss Tiny and Miss Nelly Deas Thompson, and Viscount Newry at Elizabeth Bay House, Sydney, 1868, albumen silver photograph and watercolour, 27.9 x 23.5cm, Australian National Gallery, Canberra

man of rakish behaviour. Gossip and the gutter press had it that during his two months in Melbourne the Duke frequented brothels in Stephen Street and was often in the company of the Thompson brothers, the proprietors of the notorious Casino de Venise. Where Marcus Clarke early in December could shrug off these reports by reminding his readers that 'the "Sailor Prince" follows the example of most sailors, and likes to have his fling on shore', two weeks later he was alarmed enough to write that the Duke and the Thompsons were so close that 'Mr Joseph Thompson and a D-st-ng-h-d P-rs-n-ge will represent Cupid and Psyche' at the forthcoming fancy-dress ball.[13]

According to official press reports, the Duke attended this function in his naval dress uniform. The illustrations show him looking somewhat vulnerable and certainly out of place amongst his fabulously disguised subjects. The official reports, too, had the Duke leaving the ball early, before midnight; quite uncharacteristic behaviour on his part. Unofficial reports put it differently, however: that the Duke returned to the ball disguised as a monk and, unrecognized by the company, danced with Mrs J.G. Knight (as Madame Recamier).[14]

This story would seem to be apocryphal, if it were not for the corroboration recently found in the manuscript reminiscences of the theatrical costumier, William Ford. Ford, who was working for the operatic entrepreneur J.S. Lyster at the time of the Duke's visit to Melbourne, recalled that the Duke '. . . wanted to disguise so as to mix with the people and have some fun', so he and his equerry, the Hon. Eliot Yorke, asked Lyster for advice

> . . . re disguising in something simple, the Ball being a Masquerade. Mr Lyster advised him to have a black silk cloak with hood [and] brought him to me. I took his measure, and he told me to make two, 1 black & 1 red, and he and Lord Elliott Yorke [sic] would arrange themselves which each would wear . . . I made the cloaks, Mr Lyster asked me to be at the Ball with the parcel . . . [and] gave me 2 masks, 1 black the other red. [Later that night, in the Duke's retiring room at the ball] the Prince desired me to dress up Lord Elliott Yorke so that they would know thereby how to fix the garments themselves without detaining me. I put on the red cloak first, fixed the hood and mask. They both heartily laughed. Then I put the black one on after taking the red one off. The Prince said he would have the black turn out. So with that I wished both the Prince and Yorke a very good night and hoped they would enjoy themselves.[15]

A monk's robe and cowl provided a perfect disguise for a prince in mufti. But surely there were other (subconscious) factors which prompted Lyster to suggest it and the Duke to accept it so readily? Given the Duke's reputation, was the costume intended to be a visual pun? Anna Jameson wrote in 1850 that, in contrast to the uplifting nature of images of angels and saints, 'monachism [is seen to be] the apotheosis of deformity and suffering'; and there was in Britain a contemporary

SAMUEL CALVERT, 'The Mayor of Melbourne's Fancy Dress Ball', 1873, from 'Scrapbook of Australian Illustrations', Mitchell Library, State Library of NSW

taste for imagery of nuns, but not for monks.[16] At colonial fancy-dress balls the situation was reversed: several monks, few or no nuns. The Duke was one of 33 monks present; there was only one nun.

In Sydney, a ball for the Duke had long been planned by an exclusivist group of ladies whose main objective was to serve as social and moral arbiters of prospective guests. Their rules were so stringent that there was a public outcry, and *Bell's Life* published a series of spoof articles about the pretensions of the committee members.[17] When the ladies set up a subcommittee to ensure that the Duke would dance only with the most socially select partners, this prompted Montagu Scott's cartoon — *Who shall be fairest?; or, the Prince and his partners* — in which Lady Stephen ('Lady Sunset' according to *Bell's Life*) presents Mrs E. Deas Thomson ('Mrs Hideous Grimstone') and Mrs Billyard ('Mrs Bagatelle'), who in turn introduce their daughters to a horrified Duke.[18] The committee could not withstand sustained attack, and the ball was cancelled. Instead, a committee of gentlemen (for the most part the husbands of the infamous 'ladies') planned a fancy-dress ball for 10 March 1868 at the Prince of Wales Theatre.

This ball proved to be almost as restrictive as that originally planned and was closed to the press, so that only an abbreviated costume list was published.[19] The Duke repeated his monkish escapade here too, this time accompanied by his other comrade-in-arms, Lord Newry:

> Shortly after supper was finished, his Royal Highness . . . suddenly disappeared, as many supposed, for the night. Some short time afterwards . . . two monks appeared on the scene. They were hooded and cowled, their waistbands of rope suspending strings of large black beads, crosses, and reliquaries. Their flowing grey beards, shaggy eyebrows, and locks of thin grey hair; their wrinkled faces and feeble gait, betokened them to be the true representatives of holy fathers of the olden time. Never was disguise more complete. The monkish visitors remained in the ball-room for an hour . . . most of those accosted being quite unconscious of the identity of those by whom they were addressed.[20]

The monk's costume appears in a photograph, attributed to Helen Lambert, show-

NICHOLAS CHEVALIER, Fancy costume emblematic of Australia, *c.* 1860, watercolour, 36.7 x 25.8cm, Rex Nan Kivell Collection, National Library of Australia, Canberra

ing four figures posed in a pergola in the garden of Elizabeth Bay House.[21] They are wearing the costumes they wore to the fancy-dress ball: Mrs William Macleay as Azucena, Eglantine ('Tiny') Deas Thomson as a Roman peasant, Helen ('Nelly') Deas Thomson as a Spanish *gitana*, and Lord Newry as a monk. (The Deas Thomson sisters look far more substantial than their scrawny appearance in Scott's cartoon.) Newry's costume (which had been Yorke's costume in Melbourne) was an exact match with the Duke's except for the colour. The whiskers — seen curling round the edge of the hood — would have acted as an excellent mask. But did the Duke wear bare feet?

By repeating his disguise, the Duke was in some sense playing with fire. Historically there has been an unhappy connection between royalty, theatres and masquerades. The most noteworthy instance was probably the assassination of Gustaf III of Sweden at a masked ball held at the Stockholm Opera House in 1792, which is the basis of Auber's opera *Gustavus III; ou le Bal Masque* (Paris, 1833). This opera became a colonial favourite, possibly (although this was never openly expressed) because of its anti-royalist associations.[22] The sheet music was first advertised in Sydney on the anniversary of William IV's coronation;[23] it was the only music identified as having been played at the King's Birthday ball in 1835;[24] and it was given its first performance in Melbourne on the Queen's birthday 'with the audience invited to join in the concluding masquerade scene'![25] — just a few of similar 'coincidences'. At the fancy-dress ball for the Duke in Melbourne, two guests appeared as Gustavus III and one as his assassin Anckerstrom — surely a peculiar choice of costume for a royal occasion.[26] Two days after the Sydney fancy-dress ball, the Duke was shot — in the back, like King Gustaf — by the would-be assassin O'Farrell.

The Duke made a second visit to Melbourne early in 1869. In March a fancy-dress ball was held 'as thankful commemoration of Prince Alfred's escape from death by the assassin's bullet'.[27] Eliot Yorke attended this ball; the Duke did not.

1 Helen Iswolsky, 'Introduction', in Mikhail Bakhtin, *Rabelais and his World*, Cambridge (Mass.), 1968, p. 10. See also V.V. Ivanov, 'The Semiotic Theory of Carnival as the Inversion of Bipolar Opposites', trans. R. Reeder and J. Rostinsky, in *Carnival!*, Thomas A. Sebeck, (ed.), New York, 1984.

2 Terry Castle, *Masquerade and Civilization: The Carnivalesque in Eighteenth-Century English Culture and Fiction*, London, 1986.

3 *Australian*, 31 January 1834, p. 3.

4 *Australian*, 3 February 1834, pp. 2–3.

5 *Australian*, 17 March 1835, p. 2.

6 Linda Nochlin, 'A Thoroughly Modern Masked Ball', *Art in America*, Vol. 71, November 1983, pp. 188–201. Manet's painting was rejected by the Salon jury in 1874.

7 Samuel Calvert, 'The Return Fancy Dress Ball at the Old Exhibition Building', *Illustrated Melbourne Post*, 20 October 1866, p. 357.

8 Samuel Calvert, 'Fancy Dress Ball given by the Corporation of Melbourne in honour of H.R.H. the Duke of Edinburgh, 23 December, 1867', *Illustrated Australian News*, January 1868, supplement (there were 59 women dressed as 'Night' at this ball); and Samuel Calvert, 'The Mayor of Melbourne's Fancy Dress Ball', 1873, unsourced illustration in 'Scrapbook of Australian Illustrations', p. 34, ML.

9 *Australasian Sketcher*, 19 April 1873, p. 10.

10 *Argus*, 28 August 1863, p. 5.

11 'Rubens' wife reappeared, to justify her husband's portrait of her' (*Argus*, 24 December 1867, p. 5). Caroline Chevalier also seems to have been painted in this costume by Andrew MacCormac; his *Lady Rubens: a portrait of Mrs Chevalier* (location unknown) was exhibited in 1898 (Rachel Biven, 'Andrew MacCormac', *Dictionary of Australian Artists*, ed. Joan Kerr, in press).

12 *Sydney Morning Herald*, 1 November 1851, p. 5; see also John Thompson, letter dated 5 December 1851, ML ms.

13 "Q" [Marcus Clarke], 'The Peripatetic Philosopher III', *Australasian*, 7 December 1867, p. 720; [Marcus Clarke], *Australasian*, 21 December 1867, reprinted in *A Colonial City: High and Low Life*, L.T. Hergenhan, (ed.), St Lucia, 1972, p. 10.

14 J.G. Knight, *Narrative of the Visit of His Royal Highness the Duke of Edinburgh to the Colony of Victoria, Australia*, Melbourne, 1868, p. 171; this story is repeated (word for word, without acknowledgement) by "Old Chum" [J.M. Forde], 'Newspaper Cuttings', Vol. 30A, p. 108, ML.

15 W.H. Ford, 'W.H. Ford's reminiscences cont'd., 5 February 1909', pp. 50–52, in 'Theatrical Reminiscences of W.H. Ford', ML ms.

16 Anna Jameson, *Legends of the Monastic Orders, as Represented in the Fine Arts*, London, 1850, p. xviii; Susan P. Casteras, 'Virgin Vows: the early Victorian artists' portrayals of nuns and novices', *Victorian Studies*, Vol. 24, No. 2, Winter 1981, pp. 157, 160 fn. 7.

17 *Bell's Life in Sydney*, 28 September, 5, 12, 19 October 1867.

18 Scott's cartoon appeared in *Sydney Punch*, 12 October 1867, p. 163; it was repeated in the *Illustrated Sydney News*, 16 October 1867, p. 163. *Bell's Life* asked: "Did you see the *Punch* with Bagatelle and old 'Grim' introducing their daughters?" (*Bell's Life in Sydney*, 19 October 1867, p. 3).

19 *Sydney Morning Herald*, 11 March 1868, p. 5; 12 March 1868, p. 5.

20 *Empire*, 12 March 1868, p. 2.

21 This is included in Lady Fanny Jocelyn's decorated album, *Who and what we saw in the Antipodes*, acquired by the Australian National Gallery in 1983. I am grateful to Candice Bruce for drawing my attention to this image.

22 It was first performed at the Theatre Royal, Sydney, on 29 January 1838 (*Commercial Journal and Advertiser*, 3 February 1838, p. 2).

23 The music was on sale at Ellard's Music Warehouse (*Australian*, 9 September 1834, p. 3).

24 *Sydney Monitor*, 30 May 1835, p. 2.

25 Harold Love, *The Golden Age of Australian Opera*, Sydney, 1981, p. 23.

26 William Fox and A. Gardner as Gustavus III, William Hurst as Anckerstrom (*Age*, 24 December 1867, p. 6).

27 *Illustrated Australian News*, 22 March 1869, p. 74.

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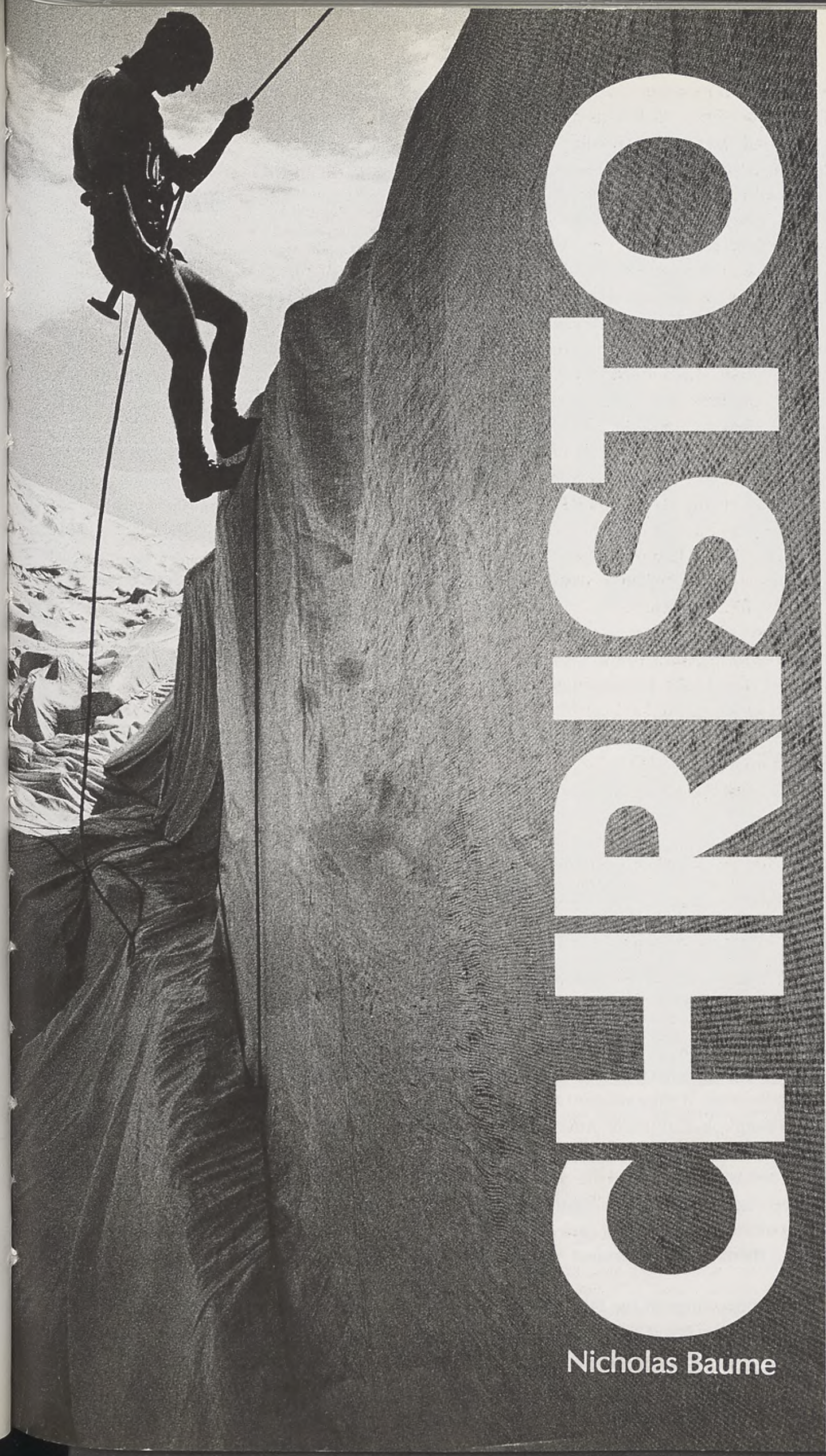


Many people who remember Christo's extraordinary wrapping of a section of coastline in Sydney will be surprised to learn that this year marks the project's twentieth anniversary. Since the *Wrapped Coast, Little Bay, Sydney, Australia* (one million square feet of erosion control mesh, 36 miles of rope) 1969, the Bulgarian-born, New York-based artist has rarely been out of the headlines. In January this year Christo's *Wrapped Globe* made a striking cover for *Time*'s special 'Planet of the Year' issue on our endangered earth. In recent years he has realized several large scale temporary works of art in the United States as well as in Europe, and is now planning one to take place simultaneously in the United States and Japan.

Christo's *Wrapped Coast* was exhibited publicly for only two weeks. Twenty years later, it is regarded by many as the most important work of contemporary art ever created in this country. Its influence has been widely felt. Daniel Thomas recently observed that the *Wrapped Coast*, 'for long remained the best known work of art, old-master or avant-garde, among the mass public of Australia'.

Equally important is the way in which Christo's visit opened our eyes for the first time to the possibility of international art in Australia. The exchanges that we now take for granted (limited though they remain) were made possible by the success of the *Wrapped Coast*. Christo's visit was at the invitation of Sydney textile businessman John Kaldor, who co-ordinated the project. It became the first in an ongoing series of *John Kaldor Art Projects*; imaginative acts of international art patronage without precedent in the history of Australian art.

CHRISTO, Wrapped Coast, Little Bay, Sydney, Australia 1969, photograph by Shunk-Kender, copyright Christo 1969

Christo's influence was decisive in more personal ways as well. Imants Tillers regards the three weeks he spent with other architecture students helping Christo to wrap the coast as the beginning of his artistic career.

The following interview adds further to our understanding of the *Wrapped Coast*, revealing its decisive place in the development of Christo's own work. It also gives us reason to reflect on the possible meanings this wrapped landscape has for Australian culture, steeped as it is in a very different tradition of landscape art. Was Christo not the first significant artist in Australia to focus on the landscape in an urban setting? Where so many artists had previously turned inland, to the outback or wilderness for powerful imagery, Christo focused on the periphery, the coastline. What better place to find a powerful landscape image than where the vast majority of Australians actually live?

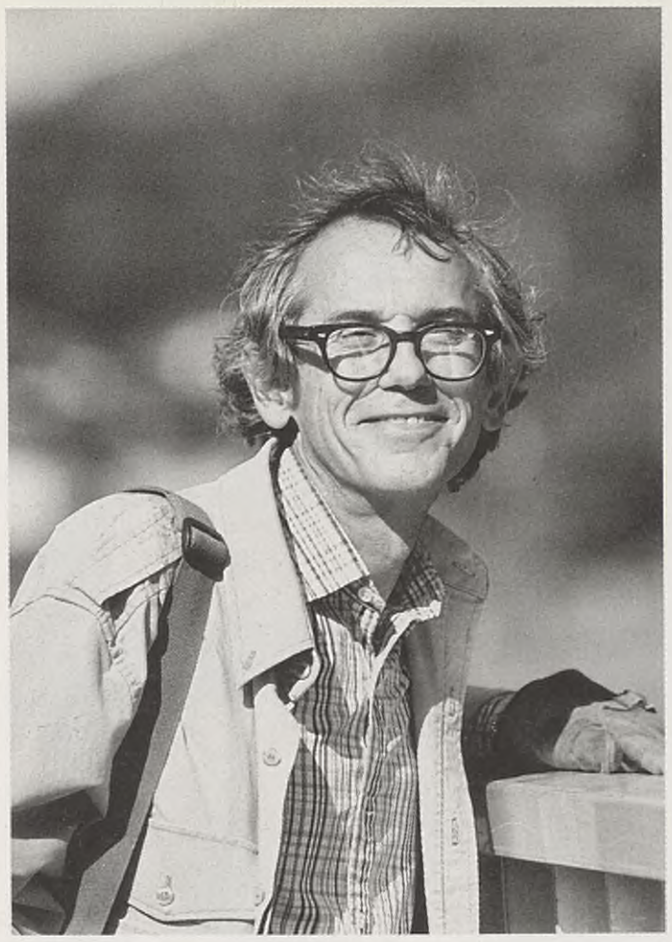
When I met Christo and Jeanne-Claude (his wife and collaborator) in their Soho loft in August last year, I began our conversation by asking Christo about the origins of the *Wrapped Coast* project:

C: In the end, each project finds its own place. The *Wrapped Coast* was initially designed for the coast of California, not Australia. It is appropriate that this project found its place in a country with one of the longest coastlines in the world.

The coastline is one of Australia's most attractive features. For me it was unbelievable to go to a place with such variety and richness of coastal life and culture — indeed, all the people live around the coast. This was probably my principal interest in Australia.

N: Speaking generally, Europeans and Americans do not think of Australia in terms of its coast, but in terms of its interior. For Europeans the powerful image often seems to be one of wilderness, for Americans one of frontiers.

I know a little of the inland. For me it was not really the attraction. The attraction related more to the kind of coastal lifestyle, to the very mild and generous climate that



Christo, 1988, photograph by Wolfgang Volz

is so different from Central and Northern Europe. The desert is something I never think of much.

Was Australia very different from what you had imagined?

I was surprised to find it so Western. One of the most fascinating things about Australia is that it is in the southern part of the planet, surrounded with ethnically different nations; Indonesia, South-east Asia. It was fascinating to see that while relatively close to Asia, you had a completely Anglo-Saxon culture. This was probably one of the most visible, and in a way ironical, features. We arrived in Australia during the Vietnam war and many GIs were there on leave. If they wanted a Western holiday they went to Sydney, if they wanted an oriental one, to Bangkok. Culturally, Australia was in a state of shock — being so close to a whole other dimension, an area of the world which had nothing to do with the Australian people or culture. That is a very rare thing.

How, then, did the project come into being?

The first drawings of the *Wrapped Coast* were done for the Californian coast in 1968. I chose California basically because the climate was more hospitable than that of the United States' East Coast. I made sketches, drawings, and put together a proposal. Jeanne-Claude wrote to various collectors and museum people to ask them to assist us with the project. We wrote to Peter Selz, then Director of the Berkeley Museum, and to Maurice Tuchman, Chief Curator of the Los Angeles County Museum of Art. In fact Tuchman printed the letter saying that I'd like to wrap the coast in his famous catalogue *A Report on the Art and Technology Program of The Los Angeles County Museum of Art 1967–1971.*

The response to my proposal from California was generally very negative, saying I would never do the project because it was too complicated. I was still eager to realize the project any place where there was a population with a strong relation to the coast. That is when John Kaldor came into our life.

John was at Leo Castelli's gallery here in New York. He called us from there and Jeanne-Claude invited him to visit that afternoon. John explained that he was working at the textile firm Alcorso-Sekers which had an art foundation. They usually gave scholarships to Australian artists to travel abroad, but John's idea was to also invite foreign artists to Australia. We spoke about this briefly over a sandwich. Later I received a letter from John in Australia inviting me to come and give a lecture. Of course, in my heart I still had the desire to do the coast project — there was no way I wanted to waste my time running around the world for a colour-slides presentation!

We made John a proposition: if he could help us locate an area on the Australian coast, we would do everything possible to realize the project. After that came a long period of correspondence and exchange of information and ideas.

First of all, it was important to have a site near the city for visibility and practical reasons — the transportation, workers, materials and organization that we needed to do the project. Ideally, the site would be around Sydney or Melbourne. Finding it

CHRISTO, Wrapped Coast, Little Bay, Sydney, Australia, 1969, one million square feet erosion control fabric, 36 miles of rope, photograph by Harry Shunk, copyright Christo 1969

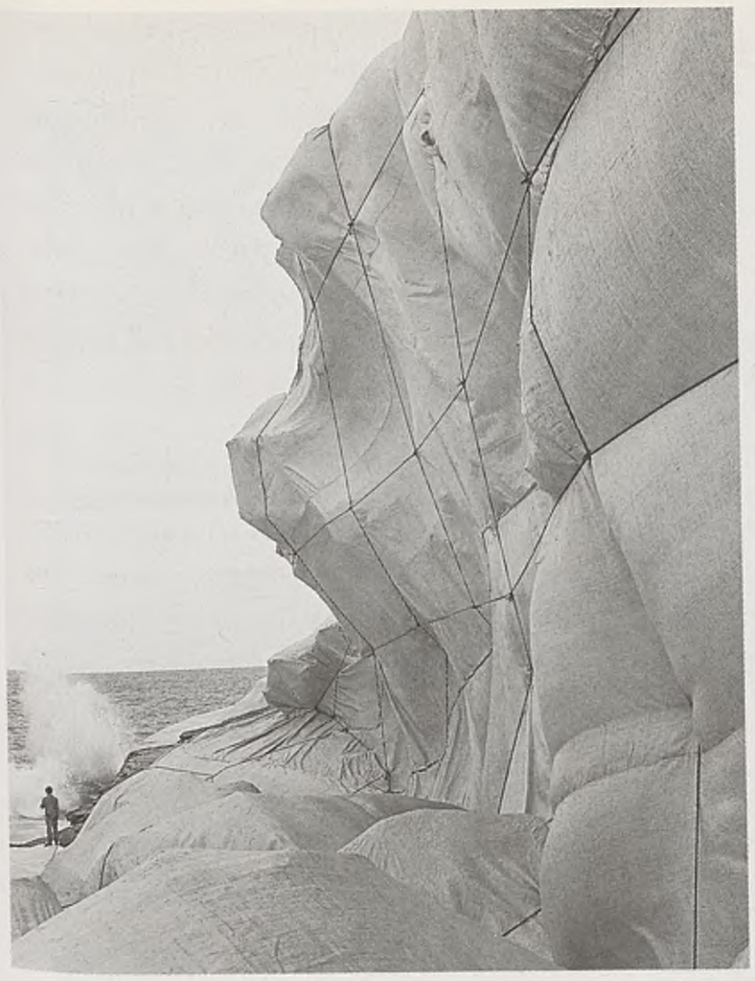
CHRISTO, Wrapped Coast, Little Bay, Sydney, Australia, 1969, photograph by Shunk-Kender, copyright Christo 1969

ceeded in convincing the Director of Prince Henry Hospital, Jack Clancy, to let us use Little Bay — a part of the hospital grounds.

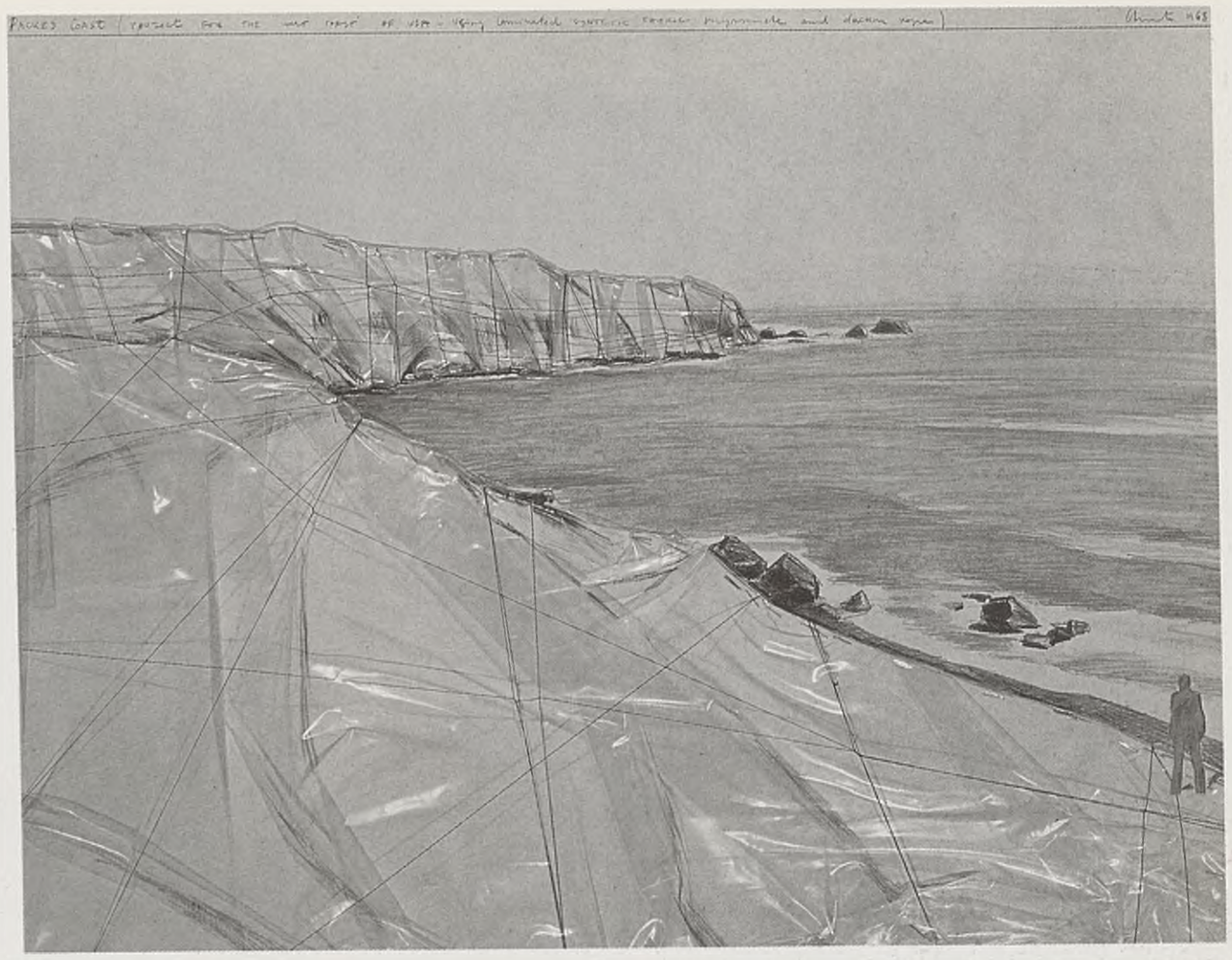
When finally you arrived in Sydney and saw the coast, did your idea for the work change very much from what you had originally conceived for the West Coast?

Of course! On the California coast I never really had a site. All the drawings and studies for California were simply schematic landscapes. At that time I was planning to use transparent plastic — reinforced, but still transparent. I gradually moved from the semi-invisible to the completely opaque material when finally the project was done. Even in Australia I began with this transparent plastic, but I found it not sculpturally powerful enough.

Typically, the project began to take its proportion and dimension from the real location. Before that it remained a schematic proposition. One of the most important things about Little Bay that I was not aware of until I saw it, was the eighty-feet-high cliffs. They were so big! I remember having said to John that I'd like to have some cliffs, but I had no sense of their scale. This is something only the physical senses can grasp — when you see that to get from the cliff top to the boulders in the ocean you



CHRISTO, Wrapped Coast, Little Bay, Sydney, Australia, 1969, photograph by Shunk-Kender, copyright Christo 1969



CHRISTO, Packed Coast, project for the West Coast of USA, 1968, collage, polyethylene, twine, pencil, crayon, charcoal and cardboard, 56 x 71cm, photograph by Eeva-Inkeri, copyright Christo 1968

cannot go straight down, but must walk about twenty minutes around the site. In some sense, all that was impossible to grasp with only the maps and photography.

The fabric we finally used was a kind of woven polypropylene called erosion-control mesh. There was no way we could do the project with the width ways that came out of the factory, so a big job was to sew the material into a much larger width. We had to sew a section nearly six hundred feet long.

Where do you see the *Wrapped Coast* in the development of your work as a whole?

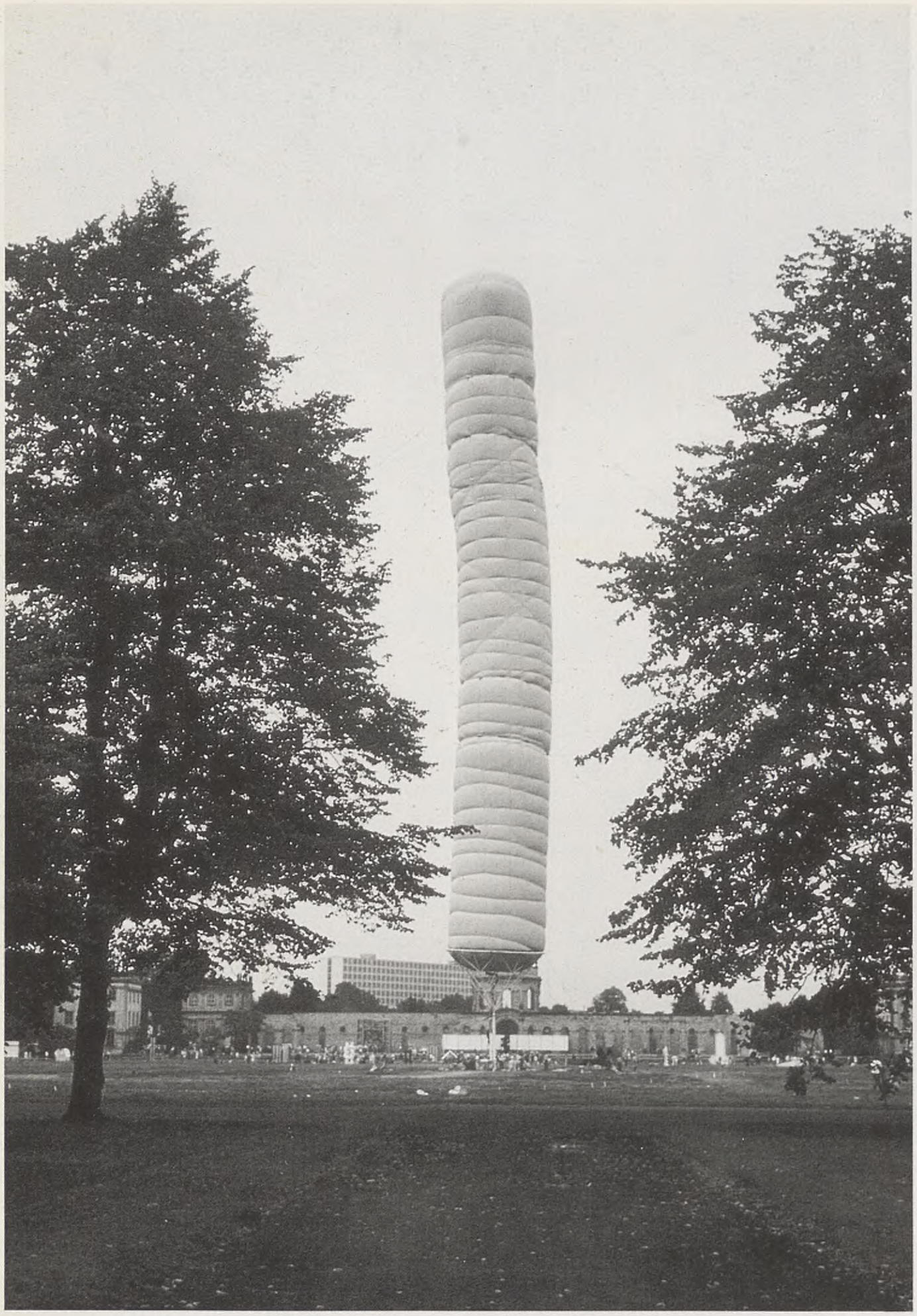
It was the first project not concerned with one single object. All the projects I had done in the early 1960s were extremely concentrated onto a specific site. For example, at the 1968 Kassel Documenta 4 I made the *5600 Cubic Metre Package*. This air package had much more elaborate technology involved than the *Wrapped Coast*, but the total operation was quite visible. The Australian project was the first time we worked over such a large area — nearly one and a half miles. It was impossible to coordinate it from a fixed point. We needed to have walkie-talkies, to be able to move all around the project. That brought a new dimension into my work that has become characteristic; the dimension of time. The most enjoyable part of the work takes time, like a promenade, from one side of the project to another. For me, that was probably the most significant and influential part of the project.

On the human scale, we involved about 120 workers daily, including 16 professional rock-climbers. This order of organization was on a completely different level to earlier projects. In this way the *Wrapped Coast* is the departure for everything I have done since — engaging a large labour force put together from different trades as well as non-professional workers. This can be seen in all the projects from the *Wrapped Coast* to the *Valley Curtain, Grand Hogback, Rifle, Colorado, 1970–72*, *Running Fence, Sonoma and Marin Counties, California, 1972–76*, and *Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980–83*.

In your early work using everyday objects as well as in the large projects, has the process of wrapping been a way of lending a human quality to otherwise inanimate things?

Wrapping is a very visible kind of transformation. Industrially manufactured materials such as steel create some kind of distance in their perception. But the combination of cloth, rope and the sculptural dynamics of the object give an immediate sense of the active presence of man. A strong element of all the projects involves the trace of human touch; they are not put together like an object that is pre-fabricated industrially.

There is a kind of simplicity in these projects — they are temporary, almost nomadic. This impermanence translates into an awareness of the vulnerability of things, of their passing away. This simplicity is was not so easy, in fact it was quite complicated. John approached various people including the Minister for Lands, but none were very receptive. He had to convince them that we needed not only beach but also cliffs. It is incredible that the project was eventually done so close to Sydney. Many people were astonished that we succ- reflected in the descriptive titles of the



CHRISTO, 5,600 Cubic Metre Package, 1967–68, Kassel Documenta 4, fabric and rope, photograph by Klaus Baum, copyright Christo 1968

projects — they must not be misleading. The work is really operative in the words, *Wrapped Coast*. Because it is not making reference to anything other than itself, the work immediately absorbs the quality of the site. I mean that the rocks, the cliffs, the surf, the water and the wind all became an integral part of the work. This differs from the traditional approach of the artist who tries to make his materials more like other things.

There was a huge amount of controversy and publicity over the *Wrapped Coast*. Do you think people in Australia found it harder to accept your work than Europeans, with their stronger avant-garde traditions?

No! I had terrible difficulties at Documenta and with the projects in Switzerland and Italy. Of course, there was a big build-up of controversy over the Australian project. From the moment John Kaldor leased the land, and from our arrival in Sydney we were confronted with furious people. There was a lot of confusion; people thought that Prince Henry Hospital was financing the project instead of curing the sick! While we were still surveying the land one man was carried onto the site by stretcher as a demonstration about the frivolity of the hospital. Even the nurses believed that the hospital was financing the project and threatened to go on strike! Finally we had to make a radio statement that the project was entirely paid for by us, that we were not getting any money from the hospital or other government agency.

What was your response to the enormous criticism and even mockery of the project at the time?

Certainly it made us more determined. In a way we were already veterans with all the criticism we had in German newspapers over Documenta. The most upsetting thing was the claim that I was not a serious artist, that I was a clown. That was hard to take since we had put all our thought and energy into the project. It was a difficult job.

Basically, there was a misunderstanding on the part of the public who witnessed

CHRISTO, The Pont Neuf Wrapped, Paris, 1975–85, woven polyamide fabric and rope, photograph by Wolfgang Volz, copyright Christo 1985

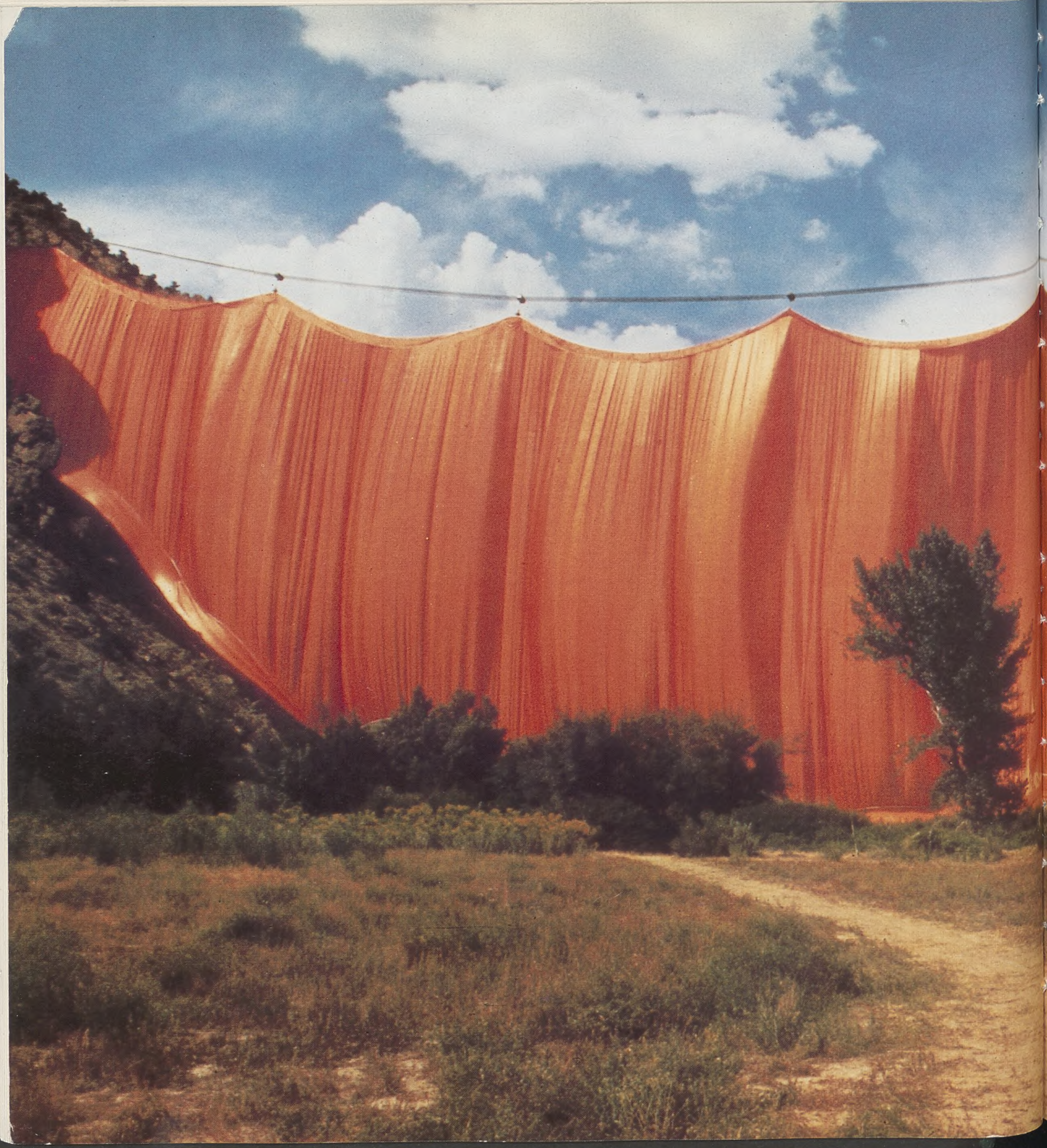
the wrapping of the coastline. The project had a dimension that usually does not belong to artists' sculpture. It belonged to the architectural organism: it took time to develop, it took workers, materials, trucks and so on. These things are never usually conceived of as part of the art process. That made it difficult for people to grasp the project.

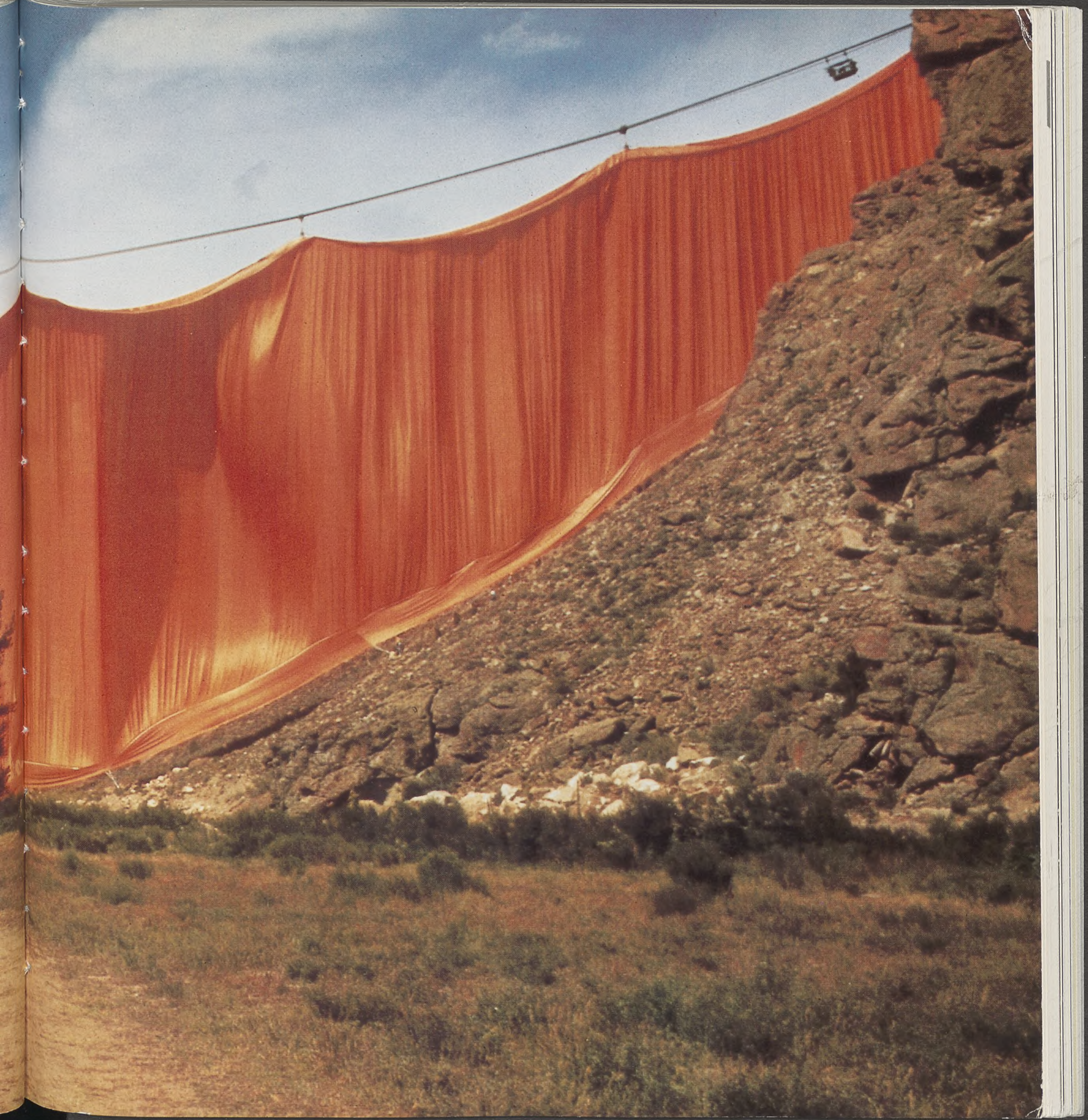
It may be ironic, then, to see how much the project eventually succeeded in capturing the popular imagination. One can still be amazed today to find clear references to your work in all kinds of surprising contexts. Australia Post recently brought out a glossy brochure advertising all their services. One of the images was a very Christo-esque montage of a wrapped ship sailing along the sea. The *Wrapped Coast* has not only become part of popular folklore, but part of the visual language that circulates through our culture.

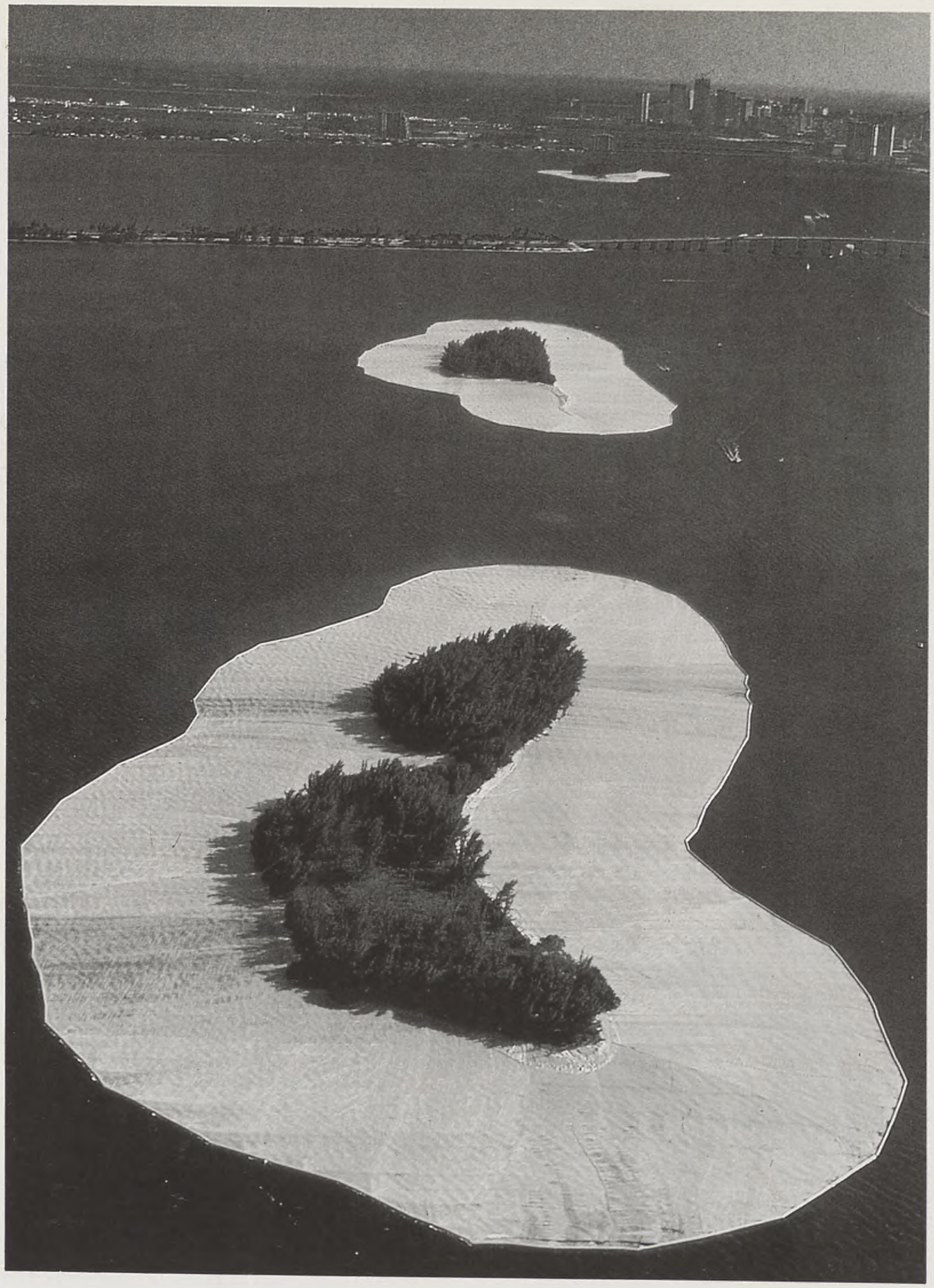
Does the fact that you have had so many successful projects now mean that your work is more easily accepted, that there is less resistance to your doing each new project?

It is no secret that our most difficult project to put together was the *Pont Neuf Wrapped, Paris, 1975–85*, which took us ten years. I would never like to have to go through the same frustration and anxiety that we had doing that project in 1985. Now, my current project, *The Umbrellas, joint project for Japan and USA*, has been at a standstill for one year on the California side because of problems with the landowners. Finally we reached an agreement only a few weeks ago. [Christo plans to erect 3000 octagonal umbrellas, 6 metres in height, 8.5 metres in diameter, simultaneously in Ibaraki and California.]

As the projects become more complicated, the work becomes more difficult. But at the



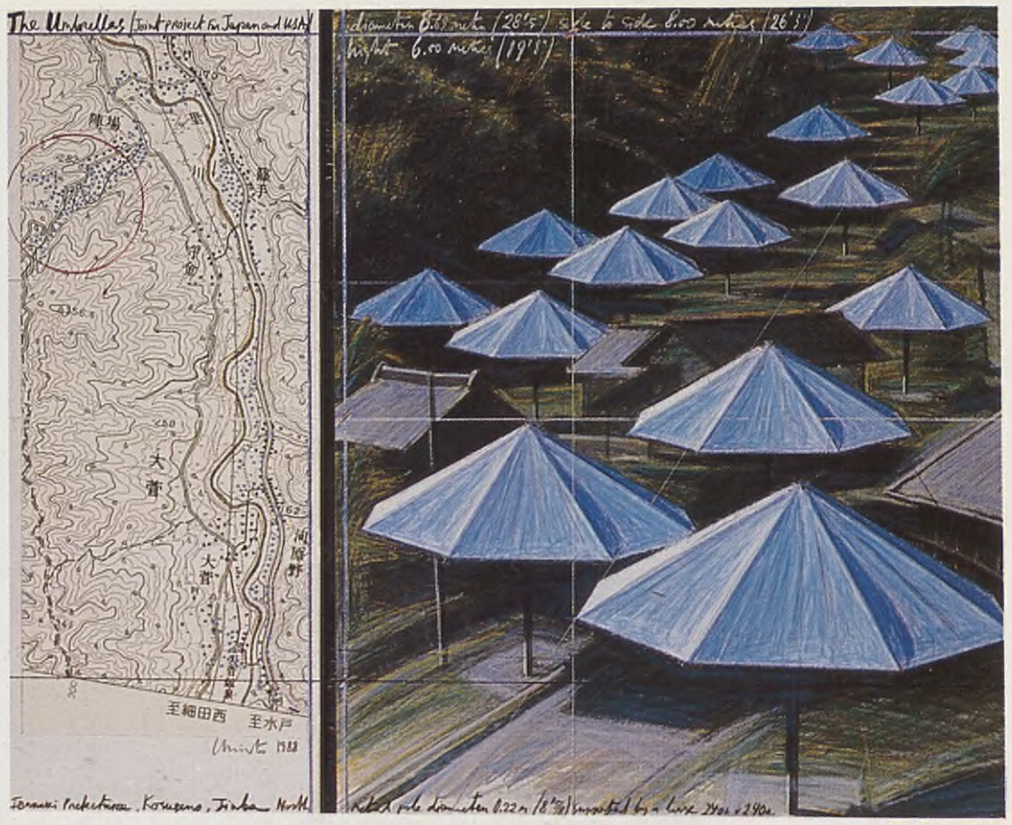




CHRISTO, Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980–83, pink woven polypropylene fabric surrounding 11 islands, photograph by Wolfgang Volz, copyright Christo 1983

previous page
CHRISTO, Valley Curtain, Grand Hogback, Rifle, Colorado, 1970–72, nylon polymide and steel cables, maximum height: 365 feet, span: 1250 feet, photograph by Shunk-Kender, copyright Christo 1972

CHRISTO, The Umbrellas, joint project for Japan and USA, 1989, collage in 2 parts, pencil, fabric, pastel, charcoal, crayon, enamel paint and map, 77.5 x 66.7cm and 77.5 x 30.5cm, photograph by Wolfgang Volz, copyright Christo 1989



CHRISTO, The Umbrellas, joint project for Japan and USA, 1988, collage in 2 parts, pencil, fabric, pastel, charcoal, crayon, enamel paint and map, 77.5 x 30.5cm and 77.5 x 66.7cm, photograph by Wolfgang Volz, copyright Christo 1988

very bottom — as Jeanne-Claude always says — resistance to our projects comes from people who don't think they are art. Take the example of the *Wrapped Reichstag, project for Berlin*, begun in 1972. The West German Chancellor, Mr Helmut Kohl, gave all kinds of justification on historical and symbolic grounds about why the project should not go ahead. But if you read between the lines of these statements you see the uneasiness, the feeling that the work would not really be respectable, not really a work of art.

Unlike even the most unconventional of contemporary painters, in material terms your work falls outside the traditional scheme of art. Your work seems inconceivable except in the contemporary period. This is partly because of its scale, partly because of the technology involved, but also because of the way you mobilize the whole community in the process of establishing your project.

I think the most important themes in the projects are individualism and freedom. I like to point out that you can find earlier references to scale of all kinds — in gardens, palaces, architecture. The most infuriating thing for many people, what makes them very uneasy, is that this is all one man's idea. It is not the idea of a king, of government or its agencies, of the mayor of the city or of a corporation. It is the idea of one man. I make the point in discussion of my art that I do not do commissions; I decide my projects and how to do them. The projects continuously translate this great individualism, this creative freedom. They make uneasy everyone who is used to the system of hierarchies involved in any type of organized human activity — be it in government, the corporation, or even the art system. I enjoy this aspect of my work very much because it pushes the rational limits of the idea of freedom and the possibility of power. That not only happens when the project is big, but when ten million dollars will be spent on it. It is inconceivable in a capitalist, materialistic society that we can make such an investment without getting any money back. This adds an irrational dimension that puts into question our normal way of understanding and our sense of good behaviour. These are among the references that the object carries; they are in the work.

Do you feel it is important to communicate to people why your work is art, or do you prefer to let it speak for itself?

I try with all my heart to explain what we are doing whenever we are asked. I try to be communicative all the time. Even today, there is no way to do a project unless you spell out everything in advance. You need to clarify, for example, that you pay the workers and that the money is your money; that you won't hurt any people or animals. It is inevitable that the work can only exist by this process; you need to create a chemistry. We would never pull off these projects if I behaved with an arrogant, confrontational attitude. If we have succeeded in doing a few projects it is because we have been able to create the right chemistry of willingness, understanding and expectation. These qualities are an essential part of anything you do outside your own house. If you are an urban planner or an architect you will never put anything up if you don't create this chemistry.

Of course, in the days of the *Wrapped Coast* we were young and inexperienced . . . just learning how to move through the maze.

Nicholas Baume is a Sydney-based art historian and critic. He recorded this interview in August 1988 during a curatorial residency at The Museum of Modern Art, New York, made possible with assistance from the Visual Arts/Craft Board of the Australia Council

The City
The Source

Recent Sydney paintings of Kevin Connor

Barry Pearce

**All the paintings I've done are always the practice;
only the practice for the one I am about to begin.
To start, that is the only lesson in art, to have faith in
one's intuitive search for truth***

There is a painting by Kevin Connor called *Figure in a Haymarket winter park*, the most important of his 1963–64 Haymarket series, which tells a great deal about the artist's belief in the power of intuition, and about his relationship to the city of Sydney. A man walks uphill, bent over, his upper body superimposed against an ever-narrowing road that leads to a hot cluster of buildings on the horizon. A small dog on the grass threatens to pounce whilst a seagull screeches at the man's heel. The man's head is down, his eyes not scanning the way ahead as he moves forward relentlessly. He is a symbol of utter determination which borders on the irrational.

Connor's life in art has not always been easy. Placing his faith in instinct, eschewing formal training and any kind of intellectual posturing about the construction of pictures, he has had to grapple with the problems of painting alone, as he has come to them. He has stepped in wrong directions and turned back. He has had years of dogged financial difficulty mixed with periods of commercial success. In fact the times when collectors clamoured for his work were often the most difficult. Edging towards the flattery of popular demand he asked himself at crucial moments whether that was what painting was all about.

However, after some forty years of a tenacious workrate of painting and drawing a wide variety of subjects — portraits, interiors, and landscapes of London, Spain, New York, Egypt and Paris — he has turned in a more sustained way to the thing he always wanted to paint since his earliest visual impressions: the city of Sydney as a presence of miraculous energy and a place of old ghosts. This subject more than any other has underpinned his career, and in recent years he has come back to it with a renewed poetic conviction.

The British painter Leon Kossoff in 1973 expressed sentiments about his own work in relation to the city of London which have a certain aptness for Connor:

> . . . born in a now demolished building in City Road not far from St Paul's . . . . the strange ever-changing light, the endless streets and the shuddering feel of the sprawling city lingers in my mind like a faintly glimmering memory of a long, perhaps never experienced childhood, which, if rediscovered and illuminated, would ameliorate the pain of the present.

Twenty years earlier, in 1953, Connor went to London to live and work for a few years, and he developed a similar feeling about that city, except that he did so by superimposing on it his memories of Sydney. 'London was my Haymarket', he said, and the word Haymarket came to represent a deeply felt idea of the city engendered in him too as a child.

KEVIN CONNOR, Erskineville Road, 1988, oil on canvas, 122 x 152cm, collection of the artist

KEVIN CONNOR, Portrait of Sydney 1, 1963, oil on hardboard, 135 x 211cm, Archer M. Huntington Art Gallery, The University of Texas at Austin, USA, Gift of the Mertz Art Fund

Living during the late 1930s in the wheat-silo town of Wallendbeen, in the south-west of New South Wales, Connor and his family used to visit his grandmother in Mittagong during the holidays. There was a day-trip to Sydney which he recalled clearly:

> I can always remember the bright sunny morning — I was about six years old — walking out of Central Railway Station on the mezzanine level where the trams used to come, walking out and looking across Sydney. This was the bright sunny morning I have always wanted to paint since, and it is what gives me that relationship to that area. It was a distinct feeling of love for this place and all the infinite possibilities of life in this day in Sydney — an awareness of the one forever day. You know this is something that only a kid of that age could have. I want to paint that feeling in every picture.

Not every artist has felt so warmly towards the city. Some have found it a source of despair and shattered dreams. But most would agree with Kossoff and Connor that good painting is often an arrival at a state of grace — the province of artists and children — that views the world in fundamental and forgiving terms. Ironically, Connor's early Haymarket paintings did not appear to be like that. For although he has shared with numerous others a romantic spell cast by Sydney during his formative years as an artist — Arthur Streeton, Roland Wakelin, Lloyd Rees, John Passmore, John Olsen, to name a few — he differs from them in a certain lack of delicacy in translating his emotions. He has not been afraid to risk brutality, to push his work towards the dividing line between beauty and ugliness.

Indeed the Haymarket series of 1963–64, Connor's first concerted celebration of Sydney, was a total failure with collectors. People who had bought his work before seemed to find the new paintings unattractive. They may have found them depressing. It is interesting to try to reconcile the way some critics hailed these visions of 'dark bedlam' by the artist they perceived as Sydney's only genuine expressionist (he had more in common with painters working in Melbourne) with how he actually felt about them himself.

The first Haymarket paintings, with their thick but fluid paint, are typified by images of inner city inhabitants cloistered in their little worlds, like the figures in Russian icons Connor copied from a book before he left for England. Yet to the artist these paintings were not social comments. They were statements of love and freedom. This run-down corner of Sydney had given him a subject that he could make his own and signify his real beginning as a painter.

KEVIN CONNOR, Haymarket figure, near Central Station, 1963, ink on paper, 20 x 25cm, collection of the artist

Thus Connor returned to the Haymarket again and again over the ensuing years, not to observe its dark side of the human soul but to be inspired by its industry and its memories. If anything, those early figures he painted were portraits of himself, struggling against his own limitations as he searched for the exuberance and magic that he really wanted to put into paint:

> Whenever I got depressed I always went back to the Haymarket — the market place which was a big happy place — and even up to, say, forty-five, I returned just to have a drink in a pub or a cup of coffee and walk around. It was a good place to be and you could think.

A significant breakthrough came in *Portrait of Sydney I* of 1963, a large painting which was one of a group of panoramas he made at the time, and which was purchased by Harold Mertz and now resides in Texas. This work, ambitious in its breadth and movement, takes in a heaving skyline of the city which stretches octopus-like into the harbour under a turbulent sky. It lacks intimacy, and portrays the city as a distant panoramic spectacle without enfolding the onlooker into the heart of its chaos, but does convey the idea of a big organic presence, a life-force. It is an important precursor to Connor's city paintings of twenty years later.

The artist's exhibition at the Roslyn Oxley Gallery in Sydney in 1984 confirmed the promise of so long ago when as a child he first walked out of Central Railway Station. Returning to the use of oil paint after a long period with acrylics, Connor achieved a

KEVIN CONNOR, Night road to the Harbour Bridge, 1987, oil on canvas, 182 x 198cm, Art Gallery of New South Wales

KEVIN CONNOR, Figure in a Haymarket winter park, 1963, oil on hardboard, 122 x 152cm, collection of the artist's family

sonorous balance between imaginative association and topographical identity, tapping the rich vein of his youthful memories of Sydney as he had never done before. In particular, the hard years of his adolescence when he coped with a booming adult world commuting daily between Sydney and Homebush came to the fore.

He had left school at 15 two years after the war to become apprenticed to a commercial art studio making lantern slides for cinema commercials. The memory of lugging the glass plates all over the city gave rise to the title of one of his 1983 paintings, *Heavy slides*. Each lunchtime in those adolescent years he would take a train to some part of the city — Bondi, Drummoyne perhaps — on a journey to discover new visual feasts. But day's end provided the most stimulating images, as he caught the crowded train through Strathfield on his way home. He would hang on as the train whizzed above the suburbs of Petersham and Stanmore and on, the great sweep of the western sky at sunset before him.

When he got home he tried to paint the terrace houses, rendering the pigments awkwardly, layer upon layer on hardboard. Over a decade later, after his return from England and before going to Spain and America in the late 1960s, he painted the small number of panoramas in the style of *Portrait of Sydney I*. But in recent years he has rendered those early sensations more completely, blending the past and the present with a greater sense of compression and a more confident weaving of colour which absorbs us into the matrix of his experience.

Since the 1984 exhibition Connor has gone from strength to strength. Recent works such as *Night road to Harbour Bridge* (1987) and *Erskineville road* (1988) encapsulate the variations of mood in his continuing response to the city. In the first painting a dark resonance is counterpointed with touches of luminous green, red and yellow, signs of the hedonistic city of the night. In the second, the city glows with the hot sun of day, transfixed by light yet in perpetual motion.

Kevin Connor is now painting some of his most accomplished works, fully vindicating his intuition and his determination. With good fortune, better may follow. The poet is in flight. He is no longer earthbound like the man walking uphill in the winter park.

A survey exhibition of the work of Kevin Connor is on show at the Art Gallery of New South Wales 2 September–15 October 1989 and at Heide Park and Art Gallery, Victoria, 21 November–19 December 1989

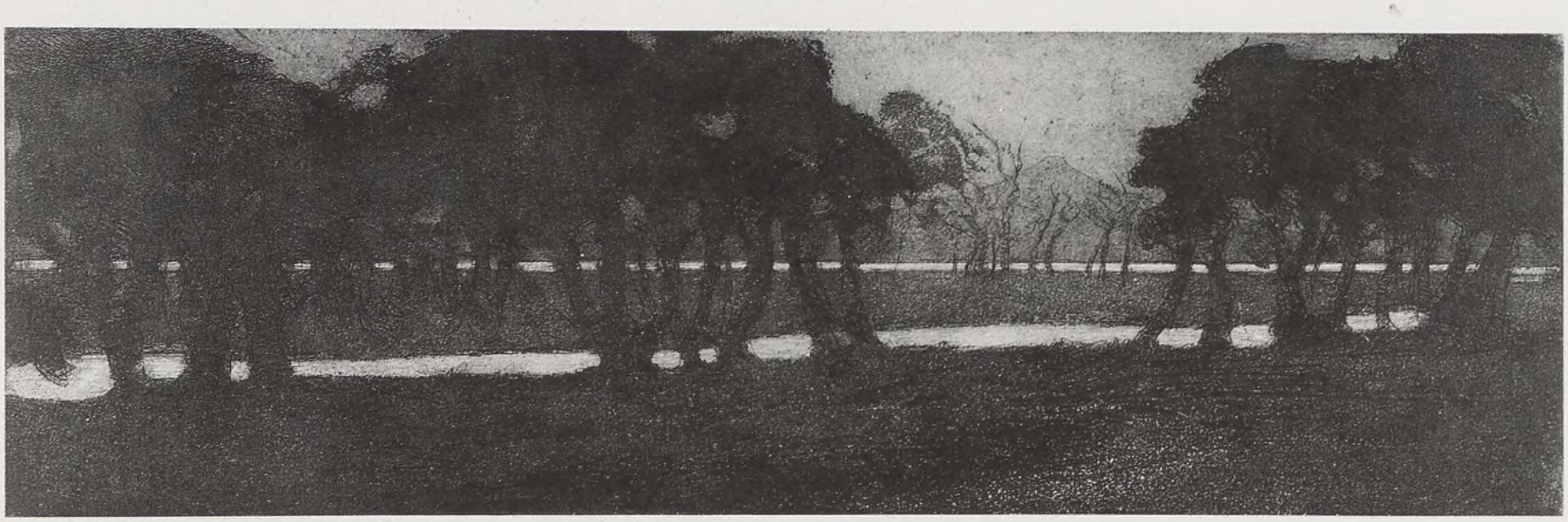
*Statements by the artist quoted in this article are from interviews conducted by the author in 1988 in preparation for the monograph published in 1989 by Craftsman House.

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

Beautiful Victims

Bush Etchings by Jessie Traill

Mary Alice Lee



JESSIE TRAILL, The jewel necklace, Bland River and Lake Cowal, NSW, 1920, aquatint, 11.4 x 36.4cm, Australian National Gallery, Canberra

Franz Kempf, reminiscing about the Melbourne artist Jessie Traill, who had given him his first instruction in the process of etching, wrote:

> I admired her work very much. There was a quality about it that I had not seen in Australian etching; the tonal aspects appealed to me, particularly in the bush etchings; I sensed in these that feeling of stillness, brooding perhaps. Waiting. An almost religious feeling of a world in waiting. One feels it with Palmer — although very different in form.[1]

A comparison of Traill's bushscapes with the spirit of Samuel Palmer's work is apt; the dense quality of the blacks in the etchings of the English Romantic was emulated by the most famous British etcher of the twentieth century, Frank Brangwyn, who in turn passed on his techniques to an Australian pupil: Jessie Traill.

It is significant too, that Kempf appreciated the bushscapes more than any of the subjects in Traill's wide œuvre; the most haunting of all her images are the tortured ti-tree and the tall eucalypts, standing white and stark amid the gloom of the forest, their lacy foliage casting its shadows over fields, or into bottomless pools of water.

On her return to Melbourne in 1909, following a three and a half-year period of study abroad,[2] Traill occupied a studio in the old Temple Court, Collins Street. There, and in a cottage she built in the midst of a tract of bush at Harkaway, near Berwick, 30 or so miles south-east of Melbourne, she translated into etchings and aquatints the ideas she had absorbed in Europe, sifted through a sensibility whose distinguishing characteristic was an intense devotion to the landscape of her home country.

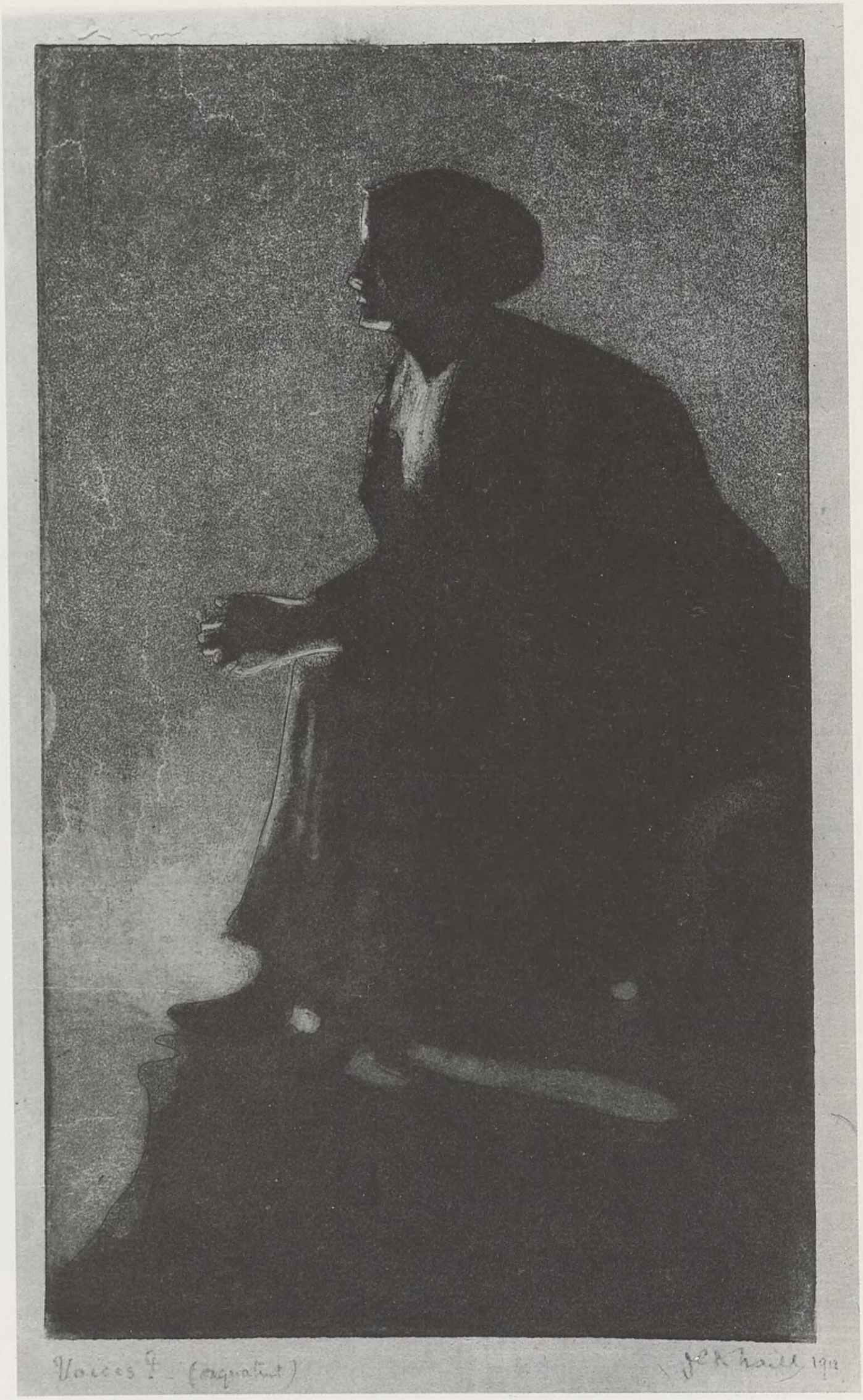
Raised in a sheltered, conservative environment, and nourished on the art of the Heidelberg School, Traill paid no heed to the unnerving signs of modernism whilst in Paris. Her art found its inspiration in the philosophic tenets of the Arts and Crafts movement, in the gentle realism of academic painters like Sir George Clausen, and in the formal innovations of Art Nouveau and of the Impressionists.

But the combination of these ideas with the radical technique of Brangwyn, who flagrantly shattered all the rules of etching, was to produce a body of work which was unique in pre-war and pre-etching-boom Australia.[3] Too much so, evidently. Reviewers of her exhibitions in those years were polite, but maintained a discreet silence on the daring implications of her work.

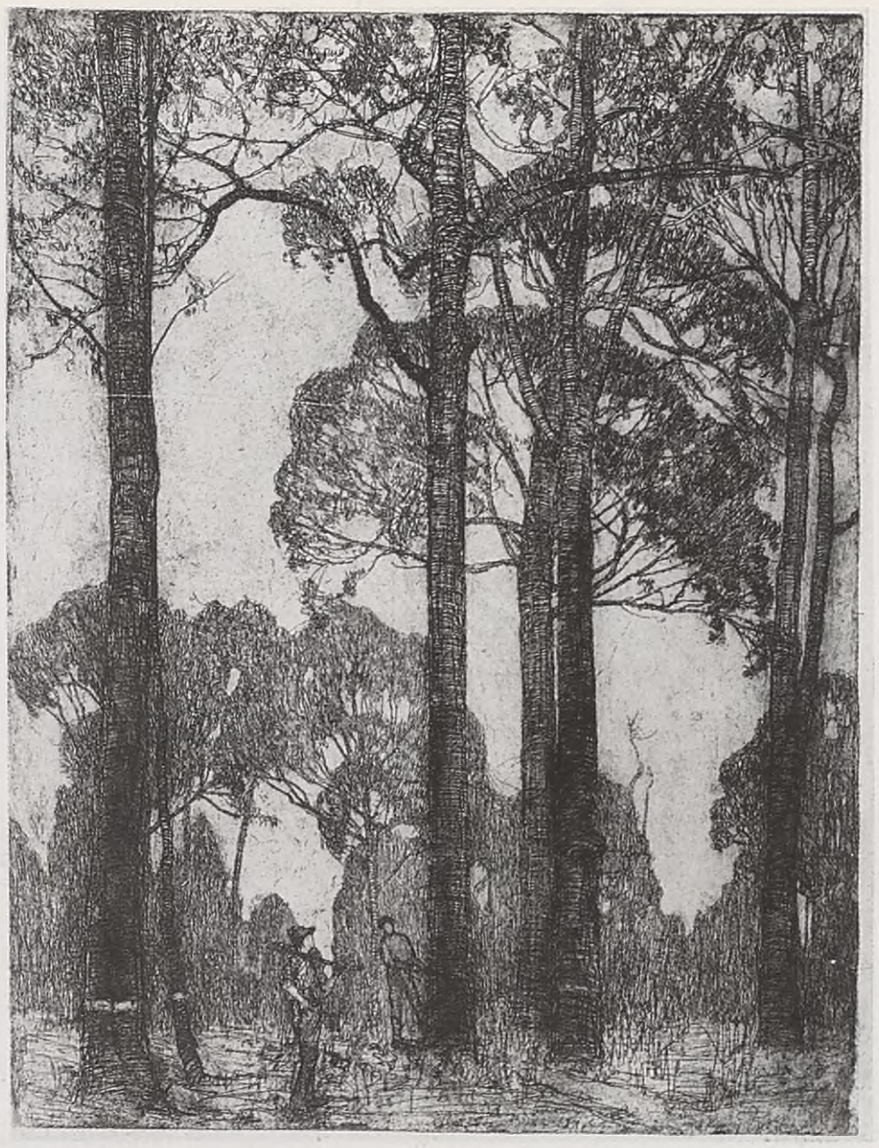
Traill placed a different emphasis on the function of etchings: her concept of the print was that instead of being lost in a floor to ceiling jumble, or hidden in a portfolio, it should be part of the overall decorative scheme of the domestic interior. As such, every physical detail, such as size (like Brangwyn, she made very large prints, often the biggest the press would take), paper (Traill preferred yellowed and even brown paper) and frame (she liked native woods), must be in harmony both with the mood and subject of the work, and with its location in the Australian home.

The remarkable etching of 1910 entitled *Ti-tree frieze* was the artist's manifesto. Made from three plates, a very large central piece, flanked by two smaller ones, it forms a panel over three feet long. Looking back in homage to her years with John Mather, Traill chose as motif the characteristic ti-tree which grew along the coast of Port Phillip Bay. Her view of it is anything but picturesque, however. Instead it is a close, frontal attack from ground level. The dark stems and foliage, etched with an almost savage strength and lavishly inked and smudged in a dark brown colour, twist and coil into strange formations evoking an ancient, primordial life force. From a gap in the central image, where a dim light struggles through, the eye is drawn sideways to the left and right panels, before being halted and led back to the centre again. In this way the viewer is enfolded in a design which is at the same time symmetrically balanced and open ended, suggesting infinite continuity.

At this period, Traill also made larger scale 'decorations', including landscape panels in oil, and watercolour 'cartoons', painted on different coloured paper, designed to decorate the upper part of the wall at cornice level. These were shown at an exhibition at the Athenaeum in 1913, where she undertook to transform the whole gallery into a large decorative scheme, and at the Victorian



JESSIE TRAILL, Voices, 1912, aquatint and etching, 24.8 x 14.6cm, Australian National Gallery, Canberra



JESSIE TRAILL, Beautiful victims, 1914, etching, 65.5 x 49.4cm, Queensland Art Gallery

branch of the Arts and Crafts Society, a favourite venue.

While the diptych and triptych format reappeared in prints of other subjects in these years (e.g. railway bridges), Traill continued to explore the design possibilities of horizontal bands of trees in single etchings and aquatints. Simultaneously she began to combine the decorativeness of tall, straight gum trees with plates of vertical emphasis.

Trees on the hilltop, an etching of 1912, anticipates Fred Williams in its flatness and marriage of format to composition. The hillside rises vertically to fill three-quarters of the plate, and the trees are merely lighter strips wiped into the even, brownish plate tone. The faintest of etched lines serve to demarcate the tree tops, and the subtle *sfumato* of the inking was amplified by printing on a brown paper.

The tonal 'painting' explored in *Trees on the hilltop* was more frequently to be seen in the aquatints Traill produced from 1909 onwards. It is in these works particularly that the etcher anticipated the modernist developments of Australian relief printers of the nineteen thirties.[4]

Although she was familiar with the work of Alfred East, Lee Hankey and other British artists who preferred the medium, Traill's approach to aquatint developed rather from a study of contemporary lithography and relief prints, from an appreciation of the art of the Nabis, and of Japanese woodcuts.[5] Unlike colleagues who regarded aquatint as an ancillary process to etching — a means to 'colour in' a composition conceived in line — Traill designed from the outset in aquatint, with little or no etched line as support, often achieving an effect akin to paper cut-outs.

In concentrating on landscape, Traill took her place in a venerable Australian tradition. A friend and admirer of Tom Roberts,[6] she shared his love equally of the bush in its natural state, and of the labour of man in the up-country, expressing her sentiment in prints of virgin eucalypt forest, on the one hand, and cultivated fields and sheep stations, on the other.

However, from the time she spent in near solitude on her few acres at Harkaway, Traill developed an attitude to her surrounds which would today be regarded as that of a conservationist. Apart from the clearing necessary to build the cottage and studio, not a twig was touched and the bush came right up to the door. Her garden was a tangle of native and foreign plants: wonga vine and onion weed fought for dominance amid tiny white violets and varieties of bush orchid.

Over many years of close observation of the native flora and bird-life, she became a jealous guardian, fearful of encroaching farmland and of bushfires. Her relations with the fire wardens were of mutual suspicion: they tried to remove Traill from her property every summer, while she strongly disapproved of their methods to prevent fires. Becoming increasingly sensitive to the potentially destructive effects of mankind upon nature, a critical note crept into her prints.

A 1913 triptych of aquatints entitled *Man and Nature* (also titled severally, *The gift, The victims, The reward*) illustrated three stages of change in the landscape. Virgin bush gives way to cleared land and, finally, the cultivation of cereal crops. In the central plate, smoke rises where there were once noble trees, and the abundant stooks of the final scene seem less of a 'reward', standing beneath the ghostly skeletons of burnt-out trees. Most revealing of Traill's sentiment, however, is the alternate title she gave to the middle plate: *The victims: The sacrifice Man demands for Nature's beautiful things*.

A similar title appeared the following year on an etching — the biggest she had made to date — of the ringbarking of noble eucalypts. In *Beautiful victims*, Traill abandoned the subtle atmospheric effects attained by aquatint or plate tone and fell back on pure etched line. The men at work on their destructive task are dwarfed by

JESSIE TRAILL, Possum time, Harfra at night, 1913, etching, 13.4 x 12.6cm, Australian National Gallery, Canberra

JESSIE TRAILL, The late arrival (or, The belated butcher), 1913, aquatint, 21.5 x 9.9cm, private collection

the towering trunks; above, a burst of foliage creates a black lace fretwork against the pale sky. This print won Traill a gold medal at the Panama Pacific International exhibition in 1914, the only gold brought home by an Australian artist, and was shown at the Royal Academy in the same year.[7]

In other prints in which presence of humans is ostensibly amiable to the surrounds, an equivocal, even troubling quality is evident nevertheless; that feeling of still, brooding portentousness noted by Kempf. A woodcutter's shack nestling in the heart of a gum forest does not project the image of serene rustic life, but is menaced by the advancing shadows of the tall black and white sentinels which surround it. *Voices*, an aquatint of 1912, is a portrait of Jessie Traill's sister, Elsie, silhouetted by the light of a campfire. But there is disquiet in the blacked-out form of the sitter, 'whispered to by the myriad tongues of the wilderness'.[8]

Traill often chose to etch the bush at dusk or in the moonlight, to give fullest scope to her quasi-religious sense of its mystery, of its invisible but powerful presence. She enjoyed too, the decorative shapes of black shadows; in conveying mood, Traill never neglected design.

An aquatint of 1913 documents a visit from the butcher's wagon at night, his light shining bravely through the trees and rain.[9] In the foreground, watery reflections mirror the verticals of trees at the upper edge of the print. *Possum time; Harfra at night* is an etching of the cottage amid the trees in the same year. A feeling of isolation is barely offset by the lights shining like beacons from the windows in the double darkness of the bush night.

At the end of 1914, etching had to be temporarily abandoned when Traill patriotically departed for London to join a Voluntary Aid Detachment. After her training she was sent to Rouen, where she nursed in British hospitals for the duration of the war.

Back in Australia, the spirit of the pre-1914 Harkaway etchings reflowered briefly in the frieze-shaped *Jewel necklace, Bland River and Lake Cowal, NSW* and other aquatints of 1920–22. Created at the home of Tom Roberts at Kallista, perhaps in homage to Roberts's arcadian frieze of dancers called *Idyll*, impressions of *Jewel necklace* were given to Roberts's wife and son.

By 1922 Traill had set her sights on new subject matter. In a spirit of nationalism shared by many of her countrymen, she began to etch images of Australian industrial progress; the series of six etchings and two aquatints of the Sydney Harbour Bridge in construction are the best known of these.

Traill's love of trees and the bush never diminished however, and always found new means of expression.[10] Together with Maie Casey, she organized the planting of an avenue of trees at Harkaway in honour of soldiers killed in the war. The image of Traill driving along the avenue on Anzac Day in an open car, standing to salute both trees and the losses they symbolized, is perhaps a fitting one on which to conclude.

An exhibition of the etchings of Jessie Traill will be held at the Queensland Art Gallery November 1989–February 1990.

1 From a letter to the author, August 1986.

2 Traill studied at the National Gallery School (1902–06), at John Mather's Austral Art School, Melbourne (1903–04), the Academie Colarossi in Paris (1908), Frank Brangwyn's London School of Art, Kensington, and his summer classes in Holland and Belgium (1907–08).

3 The boom was heralded in 1920 by the establishment of the Australian Painter Etchers' Society.

4 See the linocuts of Constance Coleman and the wood and linocuts of Ethel Spowers and Eveline Syme.

5 Traill also deeply admired Whistler's use of plate tone in his Venetian etchings, and paintings such as *Nocturnes*.

6 Their friendship is attested to in R.H. Croll's biography of Roberts and in Traill's letters and records of prints. Among the effects which passed to Croll was the plate of Roberts's etching of Louis Buvelot. Traill pulled an impression but, out of respect to Roberts, made no attempt to introduce tonal effects and left it clean wiped.

7 Silver medals were won by Bernard Hall, May Roxburgh and Janet Cumbrae-Stewart; Traill and Violet Teague won bronze medals. Traill showed etchings at the Royal Academy in 1909 and 1914, and at the Salon in 1909 and 1926.

8 Marcus Clark, '*Waterpool Near Coleraine*, by Louis Buvelot', *Documents on art and taste in Australia*, Bernard Smith (ed.), Oxford University Press, Melbourne, 1975, pp. 135–6.

9 *The late arrival (or, The belated butcher)*. On the back of one impression Traill wrote, 'The butcher calling on wet night at Harfra front gate. The footpath a sea of water reflects his lantern — He cut the meat in the back of the cart drawn by horse in those days'.

10 In her lifetime Traill was a member of the Men of the Trees Society, the Australian Forest League, and the Beaumaris Tree Protection Society.

Mary Alice Lee wrote her M.A. thesis on the prints of Jessie Traill. She is currently completing a Ph.D. at Johns Hopkins University, Baltimore, USA

HAYLEY LEVER, Rolling meadow in Winter, *c.* 1920–40, ink and watercolour, 33 x 40.6cm, courtesy Mongerson-Wunderlich Gallery, Chicago, USA

HAYLEY LEVER
An Australian expatriate painter

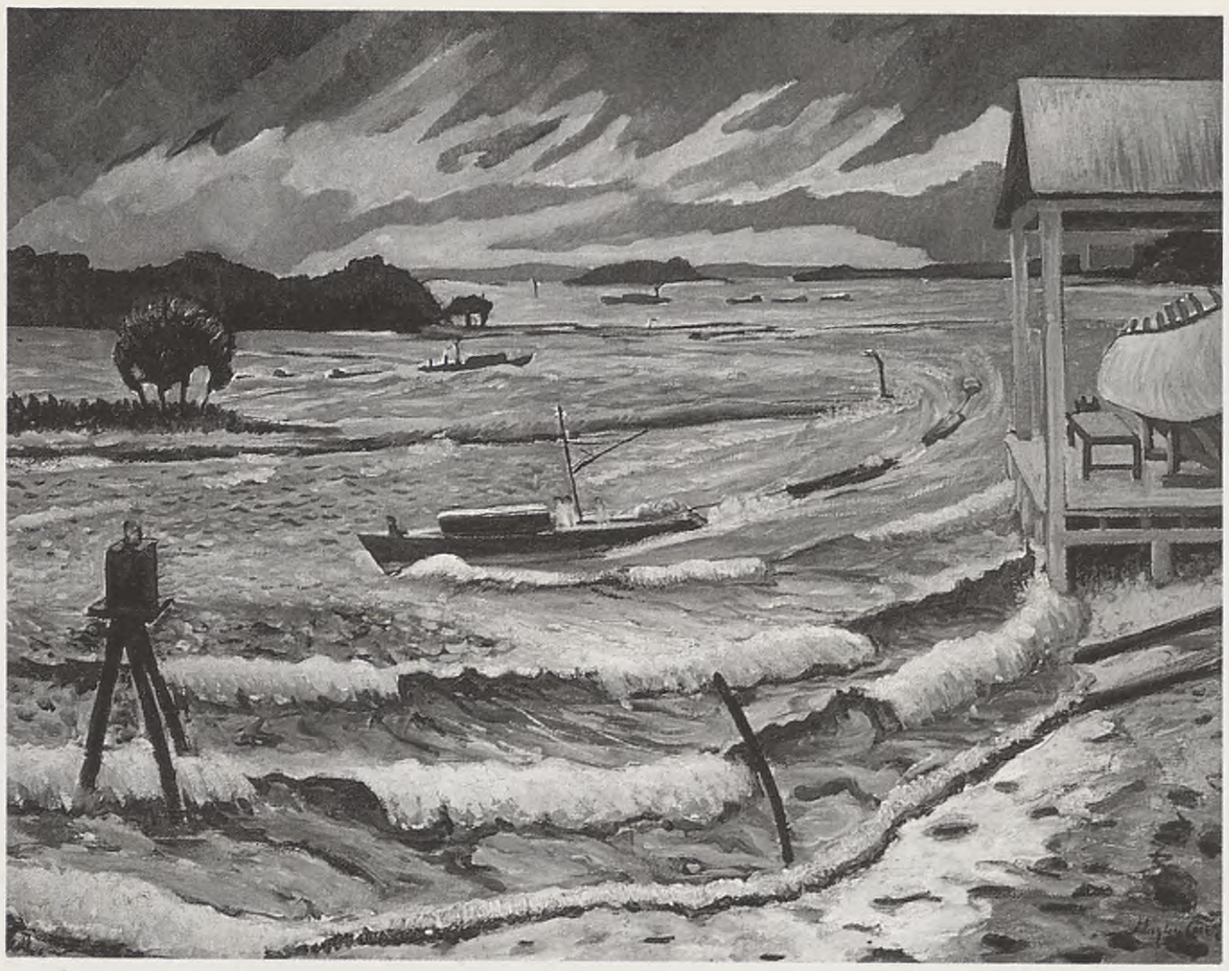
Theodora Green

Hayley Lever (1876–1958) was born and raised in Adelaide. At the age of 17, either because of the economic climate of the 1890s or the current fashion amongst his fellow students at Prince Alfred College, he left Australia for more training in Europe.

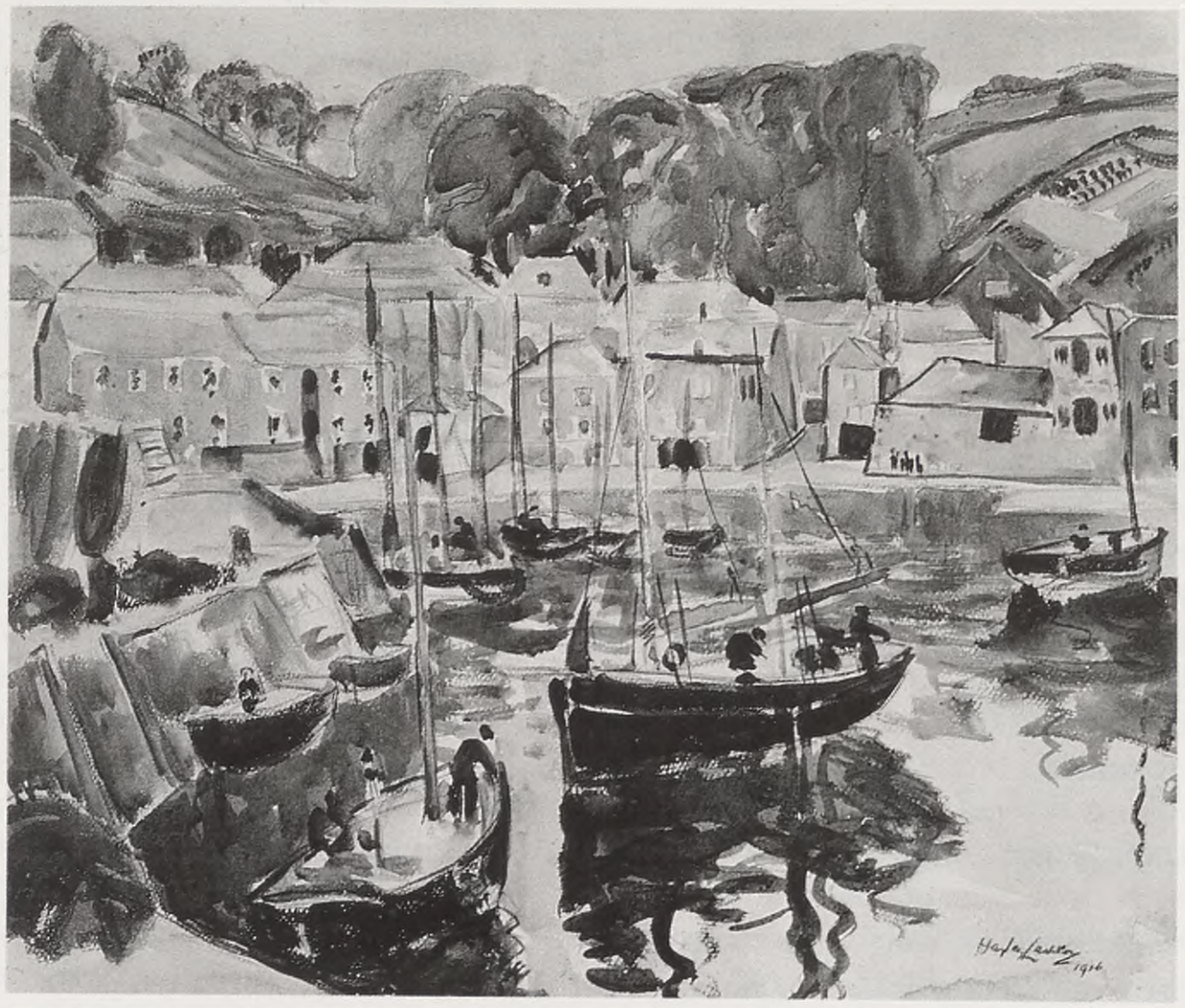
Some accounts of this formative period suggest that Lever began his career in Paris and London (*c.* 1899) and then settled in St Ives, Cornwall. However, it is more likely that he came to that small seaside village first, in fact as early as 1893.[1] For even though Paris and London were 'looked upon as the only cities in which an artist could hope to complete his professional training',[2] other Australian students, such as George Bell and Will Ashton (whose father was a drawing instructor at Prince Alfred's), also selected St Ives for part of their education abroad. In particular, 'marine subjects rendered in a free and vigorous impasto in an Impressionist manner'[3] were readily taught there by Olsson and Talmage; and they would have certainly helped lay the basis for Lever's technique and continued preoccupation with this subject.

Most Australian painters who studied in London and Cornwall in the early twentieth century eventually returned home. However Lever, who was then just on the threshold of establishing a reputation as a painter of seascapes and coastal scenes, was induced by the American artist Ernest Lawson to emigrate to the United States in 1911–12.[4]

Undoubtedly that decision was considerably buoyed by the success Lever's work was already enjoying in several American cities including Pittsburgh (where he had exhibited at the Pittsburgh International since 1909), Philadelphia, Boston and New York. In fact, laudatory reviews and a chance for a better future may have been the major reasons for his move; for, at this time, the Royal Academy in London was not overly receptive to Australian painters and the reaction in Australia to the robust Impressionist style that Lever favoured was only partially removed from some 1889–90 critical commentary which referred to



HAYLEY LEVER, Fishing boat 'round jetty, *c.* 1920–40, oil on canvas, 64.1 x 92.1cm, courtesy Mongerson-Wunderlich Gallery, Chicago, USA



HAYLEY LEVER, Fishing Village, *c.* 1920–40, watercolour, 39.4 x 47cm, courtesy Mongerson-Wunderlich Gallery, Chicago, USA

Impressionist work as 'splashes of colour in slapdash brushwork' and as 'kaleidoscopic nightmares'.[5] Yet Lever had exhibited at the Academy as well as the Old and New Salons, Paris; the New English Art Club; the Internationals in Nice and Venice; and he was not unknown in Australia. Ironically, not long after his departure for America, William Moore wrote an article for *Studio International* (49, 1913) entitled 'The Public Art Galleries of Australia', in which Lever was linked with Heysen, Power and Ashton as one of four South Australian artists of distinction.

Lever was awarded his first prize of record, an Honorable Mention at the 1913 Pittsburgh International (Carnegie Institute) for *Harlem River, N.Y.* Among others who were also exhibiting were Arthur Streeton (*The artists' dining room*) and the American painters, William Merritt Chase, Childe Hassam and John Singer Sargent. The following years brought more honours to Lever. In 1914 he won a Silver Medal for a harbour scene at the National Arts Club, New York as well as the Carnegie Prize. In 1915–16 he was selected for two Gold Medals by the Panama-Pacific International, San Francisco, and the National Arts Club. Another Gold was awarded in 1917 by the Pennsylvania Academy of Fine Arts, Philadelphia and, in 1918, Lever received the Philadelphia Watercolour Club Prize.

Throughout this span Lever continued his friendship with Lawson and became tangentially involved with a group of young Americans known as the 'Eight'. Their leader was Robert Henri and, besides Lawson, the small band included George Luks, Everett Shinn, John Sloan, William Glackens, Maurice Prendergast and Arthur Davis. They were usually conservative in their technical approach but painted commonplace scenes with great fervour. Consequently, the subject matter they selected had a powerful impact, and they urged their fellow artists to express the 'spirit' of the day.

Lever was of the same inclination and helped Henri found a club called the New

HAYLEY LEVER, Bridge over Boat River, *c.* 1920–40, oil on canvas, 19.1 x 21.0cm, courtesy Mongerson-Wunderlich Gallery, Chicago, USA

Society of Artists. He also established his first gallery affiliation with William Macbeth, the sponsor of the controversial 1908 independent exhibition that helped to coalesce Henri's ideas. One of the pictures from that show was Lawson's *Boat house, winter, Harlem River* which had much in common with Lever's scenes of quays, harbours, ports, water and sky, and which may have provided an initial bond between the two men. But both artists also painted other scenes. *Central Park, New York* (1912) and *Rolling meadow in winter* attest to a serious interest in landscape that continued throughout Lever's career. In these pieces, as in the seascapes, his presentation is honest and direct, and he refrains from any fussy, concocted or slick picturesqueness. He defined his interpretations of the underlying landscape in these words:

> The trees in a picture must be growing, the flowers blooming, the clouds flying, the moon rising, or the sun setting. The trees in most pictures would go over at the slightest breeze, but a real tree meets the wind with rhythmic swaying.[6]

Lever's cityscapes show that he must have thoroughly enjoyed New York. But the need to live near water was strong and, not long after his arrival in America, he established a home and studio in Gloucester, Massachusetts. It was a congregate town for summer artists who were attracted to crooked streets and old houses. However, Lever focused on the bobbing boats and harbours (not unlike some of his Brittany scenes), which he painted with a quiet expressionism, a free brush, and a brilliant palette.

These qualities contributed to a continuing appreciation of Lever's work. During the 1920s and 30s his canvases remained in the public eye, even though the tenor of the avant-garde in the United States was beginning to shift towards a less figurative representation. He himself was ambivalent about his role in the modern movement. In a 14 August 1936 interview with the *Newark Evening News* (as noted by Parret[7]) he said, 'One thing that amuses me is being called a modernist. Why I'm one of the old fellows.' Yet that modest evaluation was not at all proclaimed in his paintings and drawings which reflect immediacy of execution and independence of style.

Despite the new currents and directions in the artistic community, Lever kept a high profile with art museums and societies. He had exhibitions at the Arts Club of Chicago (1920); The Albright Art Gallery (1921); The Toledo Museum of Art (1921); The Art Students League (1925) (where he also taught); The Ninth Olympiad, Amsterdam, Holland (1928); and the College Art Association (1933) — to name but a few. He also remained a prizewinner and in 1926 was awarded both a Bronze Medal at the Sesqui-Centennial Exposition, Philadelphia and the Temple Gold Medal at the Pennsylvania Academy of the Fine Arts.

Interestingly, Lever's most difficult relationships seem to have been with his commercial bankers. The artist's temperamental nature reportedly caused rifts with various gallery personnel and, although he held a tenuous association with Macbeth, he frequently changed allegiances. The first split came in 1916–18 when he showed with the Daniel Gallery. That was followed by periodic exhibitions with Anderson in the 1920s, Balzac in the 30s, and Ferargil in 1945. But by that time, Cubism, Fauvism and the emerging Abstract Expressionism were capturing New York patrons, and Lever may have been experiencing a serious problem with recurring arthritis.

Perhaps as a result of that handicap or because of new insights, his work took on an almost primitive look. In addition, the period between the Great Depression and World War II (when he was involved with the Works Progress Administration) stimulated him to adopt a Social Realist style which became evident in a series of small sketches of city people in restaurants or riding public transport. These sketchbook drawings effectively captured their subjects with short quick strokes that belied any growing arthritic disability. Most were simply executed in pencil, but some incorporated an ink or watercolour overlay. The 'croquis' may have been planned as precursors for larger works, or perhaps just as exercises to keep the artist agile. No matter what their intent, they are well resolved and exhibit a thorough understanding of the media and a remarkable freshness of handling.

The above attributes remain constant in the paintings from Lever's later years. He had gradually become a victim of changing attitudes as well as aging and disease, but his canvases continued to be full of a certain light and colour that were rooted in his earliest experiences. Only infrequently does one feel a haunting presence within a clump of darks, or sense unease within the organic forms of clouds or trees.

Lever may have understood that, despite all his past achievements, his influence had diminished. Yet, it is unlikely that he ever foresaw that his last pieces would be composed tremulously with his left hand on humble sheets of shirt cardboard. His obsession to continue painting was matched only by his intense desire to return to Australia. For a short time it seemed possible, but Lever's American citizenship had nullified his rights, and his last satisfaction would be limited to the knowledge that the Art Gallery in Adelaide had accepted his offer of a self-portrait.[8]

Shortly thereafter, Hayley Lever died a pauper. However his work, forgotten in the steaminess of mid-twentieth-century abstraction, has stubbornly re-emerged. And amidst the clatter of new enthusiasm, one hopes that the man will also be remembered, not only in his adopted country, but in his place of birth as well.

1 Helen Wright, *International Studio*, 70, May 1920, p. Lxx.
2 Bernard Smith, *Australian Painting*, Oxford University Press, Melbourne, 1978, p. 120.
3 Ibid., p. 163.
4 Claire N. White, *Arts*, 51, April 1977, p. 9.
5 Bernard Smith, op. cit., pp. 77–80.
6 Helen Wright, op. cit.
7 George A. Parret, *Hayley Lever*, Clayton and Liberatore Art Galleries exhibition catalogue, September 1969.
8 Claire N. White, op. cit.

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IMPRESSIONS

HELEN GEIER

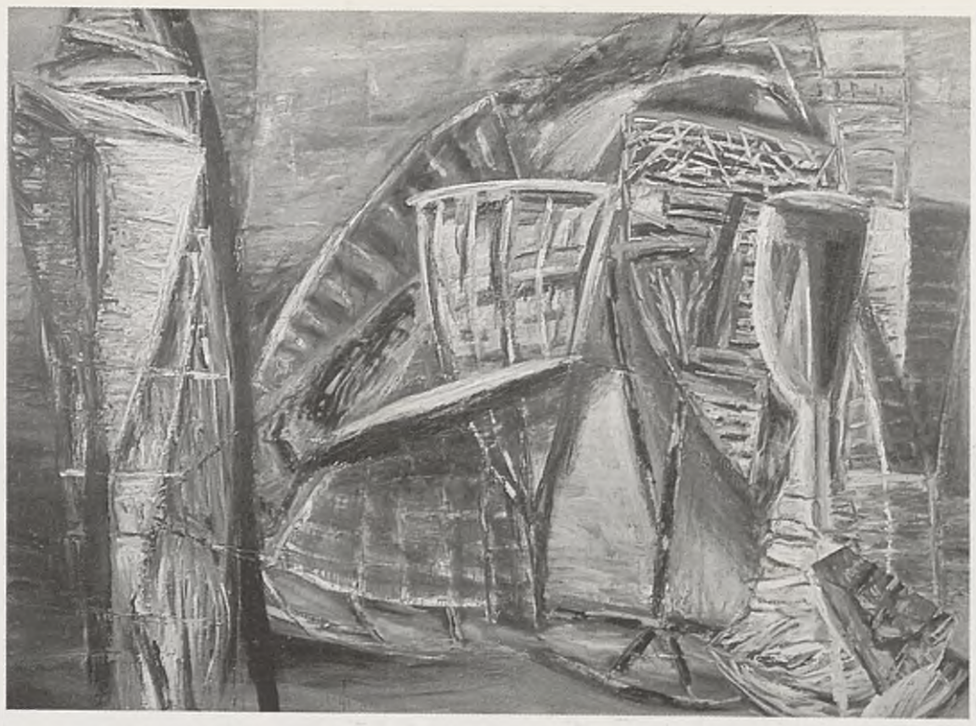
Peter Haynes

HELEN GEIER, Adam and Eve, 1988, oil on canvas, 166 x 228cm, collection of the artist

Helen Geier's art has always been concerned with the collection of motifs and elements arranged in ways which reverberate with the echoes of a collective visual consciousness. Each experience becomes part of a 'store' of visual and symbolic data from which she is able to draw to manifest her own expressions and to articulate her philosophical concerns.

Geier's imagery derives from many sources — Etruscan tombs, Gothic architecture, Baroque church furniture, Renaissance painting, New Guinea tribal carvings — but all or any of these are filtered through the artist's psyche and contemporary experiential happenings to create a vision that is uniquely her own. From 1978 Geier's work is marked by a strong architectural quality, both in its imagery and in the manner in which the composition is organized. Another element which becomes increasingly important is the use of 'layering' or 'veiling' over the base images, a device which simultaneously encloses and uncovers those images.

A key image of this period is *Eden*. The central motif of Adam and Eve is derived from the thirteenth-century Gothic cathedral at Wells in England. There is present in this work a complex internal dialogue which suggests a way of looking and encapsulates the spatial configuration of the work. The layering or veiling is conversely blatant and subtle, but nevertheless constant. It helps, in its implied overlapping and interspersing, to activate the space in the work, to give it an organic element at odds with the innate abstraction (and grid-like modernism) of the composition.



HELEN GEIER, From my Sepik totem figure, 1988, oil on canvas, 166 x 228cm, private collection

The use of the framing device continues into 1979. In *Untitled*, we are presented with a 'frame within a frame', and with the implication that there is a framing device across the front of the picture plane. This is not an unusual device (one thinks of, for example, Rothko's similar use of this) but here it is an indicator of a concurrent overt and implied activity, an act of contrivance within activity of *implied* spontaneity. This refers back to the notion of abstraction, and specifically of organic action within an abstract construct. The artist has utilized a controlled gesture (symbolizing figuration/emotion) to create a contrast (or to combine?) with abstraction. From within this ostensibly simple composition there arises a complex dialogue between the viewer and the work, and the viewer and the artist.

Shield II, 1980, shows a marked superficial change from the above works. Colour now assumes a more dominant role, and the use of space becomes less perspectival (less Renaissance?) and more rhythmical. The central motif, a mixture of elements which read as a mask, is composed of an amalgamation of forms, perpendiculars, diagonals, triangles, arcs and circles, and an imploding and exploding space reinforced by the combination of diagonals and circles. The 'mask' is both a device for the viewer to move into, and something through which the viewer is activated.

Geier's work of the early 1980s continues the idea of filtering the viewer into the world of the picture through the use of similar devices as seen in *Shield II*. Masks or veils become predominant, and titles such as *Banner* and *Playing card shields* are examples of this. In a series of works on paper shown at the Axiom Gallery in 1980, the veils become forms whose being alludes to natural processes and phenomena (growth, fluidity, light, air, water) and which still maintain their allusions to figuration. There is also present in this series the suggestion of the presence of landscape. In all of these works the spectral, mask-like forms intimate a primitive presence, a device which will re-emerge later in the artist's work.

The intimation of a 'primitive presence' manifested itself in a powerful way in a large number of works executed between about 1983 and about 1985. The best of these works emanate a brooding spiritual mood. The colours have a richness and depth which, though dark and alluding to a world beyond our own, exude a seductive aura — an ambience of sensual intoxication, rather than an air of death. The forms in these works take on an anthropomorphic appearance and assume the role of performers in the artist's creative tableaux. Art and life become intermeshed in these dramatically confronting images. The surfaces of the 'figures' are enlivened by the use of forceful graphic lines imparting strength and vitality to the works, while simultaneously activating the already rich space.

The year 1986 was important for the artist and is integral to an understanding of her most recent work. A key work is *The Bride*. In this collage the viewer is offered a theatrical, almost Baroque, combination in the ordered confusion of forms, colours, patterns, diagonals, perpendiculars, circles and arcs, dispersed in eloquent array across the surface. The picture is full of marvellous visual complexity. The contrast of depth and shallowness in the spatial interplay suggests not only the constant movement and interaction of form and space, but also a visually confronting spatial organization, a formal equivalent of the thematic position of the bride. The persona of the bride does not hold a great deal of interest for this artist. It is instead the implied depersonalization which provides both thematic and formal fertility. Again, the individual becomes a part of a larger and more disinterested world — a single unit in a macrocosm pictured by the artist as a dense and complex interplay of formal devices and their thematic equivalents.

Armature 1986 is another work of particular significance, both for the integrity of its aesthetic resolution and the concomitant resolution of form and content. The viewer is presented with an enigmatic, skeletal bust whose solid ephemerality is a pointer to the always present element of contrast. Here it is the contrast of stasis versus kinesis, passivity versus activity. This contrast is formally achieved by the constant reinforcement of the central idea of movement within a specific spatial area.

In 1986 Geier embarked on a series of works on paper entitled *Woman icon*, exploring the relationship between the viewer and the art object and the viewer and the artist. This concern was extended the following year in a group of works whose imagery derived from the artist's visits to Etruscan tombs and museums. Etruscan art, one of the most elusive yet

HELEN GEIER, Shield II, 1980, oil on canvas, 170 x 232cm, collection of the artist

one of the most attractive areas of man's creative expression, is characterized by a free and bold originality, a sense of vigorous liveliness, and a haunting quality of peaceful repose. The Etruscan artist has imbued the work with both a portentous depth of significance and a kind of spiritual reassurance — solemn intensity coupled with the abundance of life. It is these essentially contradictory elements which appeal to Geier.

In *A woman from Volterra* the recumbent female (based on an Etruscan priestess) stares out into the viewer's space holding a tray with a liver on it, liver being used in Etruscan religious ceremonies to divine the future. Her look is impassive and uninvolved, her role a passive one since she vocalizes what is actually 'told' to her by the various sections of the liver. Nevertheless she remains the medium through which these secrets will emerge. The liver bears a striking resemblance to an artist's palette, and it is not difficult to read this painting as a self-portrait (certainly overlaid with the 'barriers' endemic to Geier's art), or as a generic portrait of all artists — the artist as interpreter of internal psychological and emotional concerns, the revealer of the mysterious world of the psyche.

The re-use of motifs (and indeed completed works) from earlier periods is a characteristic of Geier's work. In 1987 this resulted in a beautiful series of works based on an earlier set of lithographic prints. Geier's architectural bent comes to the forefront in these works. The space is tight and controlled, carefully delineated, clean and sparse, with a clarity of line. There is imbued in these works a feeling of time passed, a literal recycling of one experience to create a new and different experience.

Masks, 1988, depicts masks of creativity, metaphors for the artist's mind presented iconically within a carefully constructed architectonic framework. This picture is not only about three masks; it is a further example of the artist using a highly charged symbolic pictorial device to filter the viewer's experience of the artist's work. The masks act as visual anchors in a field of graphic and morphological relationships, and as anchors for the viewer's conceptual journey.

The highly stylized sculpture from the Sepik area of New Guinea provides the visual and philosophical starting-point for the artist's contemplative stance in *From my Sepik totem figure*, 1988. As in all Geier's work the landscape is implied rather than stated, one of the mind rather than one of reality. This is a very unified composition, each element playing a role in imbuing that unity to the whole, yet retaining its autonomy and adding to the air of almost introspective quietness which pervades this hauntingly beautiful painting. *Many forms and colours*, 1988, is a very different picture. It has an energetic richness and overwhelmingly physical presence. Formally it presents a compilation of forms pushing forward into the picture plane while simultaneously being pulled laterally across. Almost despite its physical robustness this painting is about spirituality and meditation.

Later works return to the image of Adam and Eve and are concerned with a sensual celebration within a circumscribed spatial configuration. These images are also visualizations of ambiguity — the dichotomy of male and female and the dichotomy of artist and viewer. This dichotomy is also seen in the contrasts of colour (warmth, light) and contrivance, the introverted and extroverted space, and the notion of life within limitation.

Helen Geier's art presents a complex world which is a mirror of the conscious and unconscious mind of both the artist and the viewer. She has the ability to tap the rich vein of human experience and to present a visually effective, aesthetically resolved and philosophically tantalizing body of work.

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IMPRESSIONS

EUAN HENG

Rosemary Adam

EUAN HENG, Worker, 1986–87, oil on canvas, 122 x 122cm, courtesy 70 Arden Street

In his essay on 'British Drawings' (1947), Michael Ayrton summed up the 'main streams or characteristics of the British genius, the poetic, the satiric, the mystical, the romantic and the preoccupation with linear rhythms, which are the bones and basis of our art, and have been so for a thousand years'.[1] These characteristics may certainly be found in the art of Euan Heng, a Scottish expatriate artist now working in Australia. Heng grew up near Glasgow, and spent some years in the Merchant Navy before commencing his studies at the Dundee College of Art. Since 1982 he has been living in the Latrobe Valley in Gippsland, Victoria. This setting, with its coal mine and power stations, has provided the dominant theme for his recent art.

Heng has inherited much from the visionary artists William Blake, Samuel Palmer and Sir Stanley Spencer, and — to a lesser extent — Marc Chagall and Max Beckmann. He has stylistic and iconographic links with Mark Gertler, Spencer and Edward Burra, figurative artists active in Britain between the two world wars, and with the Vorticists William Roberts and Henri Gaudier-Brzeska. His work also owes formal allegiance to Pablo Picasso and Fernand Léger, and he shares with the latter and Burra an egalitarian concern for the individual in a mechanized society. Beneath this may be discerned the influence of David Bomberg's teachings and the writings of the Marxist critic and painter, John Berger. Lately, he has shown an affinity with John Brack, both in his urban subject-matter and sense of 'existential angst'.

Searching for appropriate symbols to express his reaction to what must have seemed an antipodean wasteland, Heng first experimented with mythological and biblical subjects such as *Ferryman* (1981–82)[2] and *Babel (Morwell version)* (1983). The complexity and intricacy of these works after Bruegel led to their being abandoned in favour of more direct and personal imagery. In *Char man* (1983), for instance, the smooth

painting style is retained, but the forms are much larger and more angular, recalling German expressionist art of *Die Brücke* group. In other works, various couples enact rituals of courtship and marriage, desire and frustration, against a backdrop of factory chimneys, toylike houses, dead trees and a mountain range.

Heng explored new ideas in pastel drawings which led to the monumental series of *Jeeralang still-lifes* (1985). A still life or *nature-morte* is usually an arrangement of inanimate objects on a tabletop or ledge. Here, coalheaps, girders, hoppers and pipes are tumbled like building blocks on the landscape table. Sometimes, as in Léger's work, the tubular pipe forms have a semblance of life and growth: versatile symbols for industry as opposed to farming, they suggest a barren harvest.

The setting established, Heng's cast of characters reappears. First comes the *Worker* (1986–87), shouldering his ladder. Like the earlier *Char man*, he bears a family resemblance to Léger's *Mechanic* (1920, Ottawa, National Gallery of Art). The Worker's mood is more sombre; though he seems to be in control of his environment, he is also its victim. Heng had in mind Spencer's *Christ carrying the cross* (1920, Tate Gallery), in which may be seen two workmen carrying ladders.

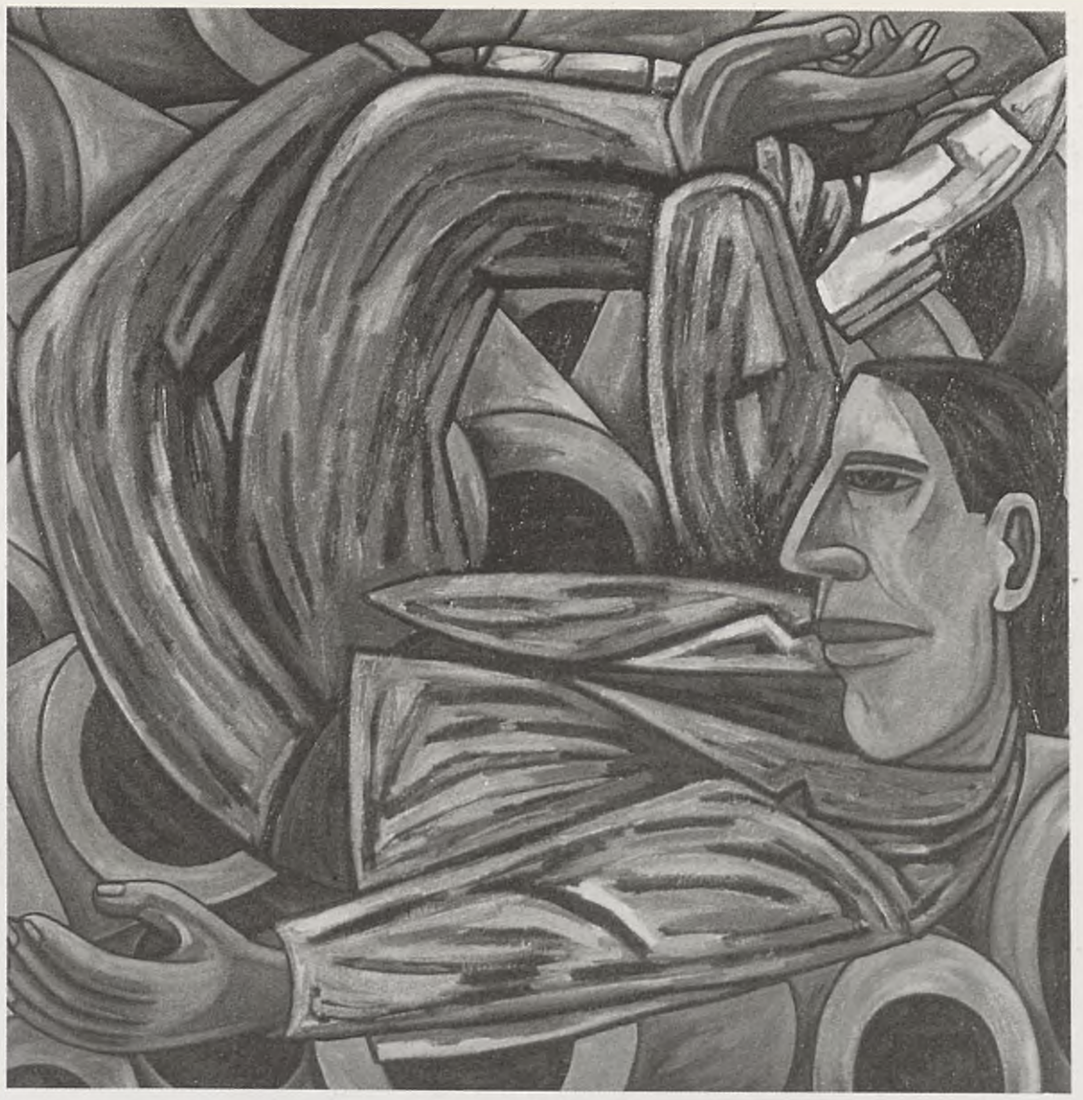
The Worker's stance is heroic, larger than life, but a conflict is prefigured by the hollow, grey-blue pipes as opposed to the solid yellow bars and sides of the ladder. Symbolically, yellow and blue can stand for intellectual power (Blake's 'Mental Flight') and religious feeling, though the admixture of black and the gaping mouths of the pipes suggest 'material thoughts and the mechanistic intellect' as well as destructive, devouring force.[3] The Worker is in danger of succumbing to these negative influences.

This interpretation is confirmed by a series of oil-pastel drawings begun in 1986 and introducing a further development of the theme. *Char fall* (1986), for instance, finds the Worker in an awkward predicament as, no longer in control, he falls onto the heap of pipes. The sharply angular body twists as it falls, arms outstretched to form a right-angle, while torso and legs describe an arc linking the two hands.

Between making the *Char fall* studies and the related paintings, Heng revisited Britain. This further contact with his artistic roots no doubt strengthened his resolve to find the right style for his new paintings. Early in 1987 he began making the oil series. The transformation from pastel to painting is interesting: in *Char fall* (1987) the angular shapes of the figure, profile and hands are more rounded, giving an almost oriental calm to a violent subject. Heng treats colours and clothing expressionistically, but presses garments and bodies flat in accord with the laws of the picture plane. This passion for shipshape neatness informs all his works.

EUAN HENG, I was looking back to sea, 1987, oil on canvas, diptych, each panel 122 x 152cm, National Gallery of Victoria

In *March Friday falling* (1987), Heng took as a starting point Léger's *Acrobat and his partner* (1948, Tate Gallery). The effect of this seven-feet high canvas on the viewer is both claustrophobic and dazzling. In its sonorous colour harmonies — purple, cerise, vermilion, yellow, turquoise, black, grey, and white — and floating, inverted forms, the painting recalls Chagall's *Falling angel* (1923–47, Basel) and Blake's *Simoniacal Pope* (*circa* 1824–27, Tate Gallery; an illustration to Dante's *Inferno*). The cartoon style of drawing, though, is closer to Burra.



EUAN HENG, Char fall, 1987, oil on canvas, 152.5 x 152.5cm, courtesy 70 Arden Street

EUAN HENG, March Friday falling, 1987, oil on canvas, 213 x 152.5cm, courtesy 70 Arden Street

March Friday falling seems to represent a state of mind rather than an actual event. One is reminded of the biblical Fall, falling in love or from grace, and the proverb 'Pride comes before a fall'. If *March Friday falling* is a dream of falling, then its pendant *Only strangers travel* shows the moment of impact and (presumably) death. Here chaos and shipwreck-like entanglement ensue as man and objects finally hit the pipes.

Continuing this train of thought, Heng had long been planning to paint a *Last Judgement* or a *Resurrection* (after Stanley Spencer). The diptych *I was looking back to sea* (1987) is both a finale and a new beginning. In the study, *Turning back for shelter*, the hero reappears, crawling like a beast on all fours across a desert of pipes. He looks back over his left shoulder at an upturned bathtub. The image Heng superstitiously refused to paint, however, was that of a coffin.

In *I was looking back to sea*, the bathtub is transformed into a beached paddleboat with a knotted rope trailing from its prow. This boat is identical in shape to one of the open graves seen in Spencer's *Resurrection, Cookham* (1924–26, Tate Gallery), though here a man is shown climbing out. Heng's title quotes the reprise of a popular song he previously used as a name for one of his student works:

> I was looking back / to see if she was looking back / to see if I was looking / at her.

By changing the word 'see' to 'sea', he refers to his seafaring days and to a homesickness only the expatriate can know.

The fallen man crawls across the pipes stretching harsh and grey to the horizon. There is not much room for optimism here, despite the atmospheric blue sky which for the first time opens out the picture space. Suddenly, looking back, he sees the toy boat of his childhood games. The vessel's bright red and blue paintwork is a hopeful sign, like Tolkien's 'joyful turn' at the end of a fairytale. True freedom is found, not in physical escape (symbolized by the rope), but in a rebirth of the spirit. To this the knot provides a coda: an ancient symbol for binding and connection, it also signifies a person's individuality, and his name, or signature.[4] For Euan Heng, the vehicle is the art of painting.

[1] W.J. Turner (ed.), *Aspects of British Art*, Introduction by Michael Ayrton, London, Collins, 1947, p. 58.
[2] Collection of Stuart Purves.
[3] See J.E. Cirlot, *A Dictionary of Symbols*, 2nd edn, trans. Jack Sage, Foreword by Herbert Read, London, Routledge and Kegan Paul, 1985, pp. 54, 222 and 292. My interpretation combines an aspect of the symbolism of the mouth with that of the cylinder.
[4] Ibid., p. 275. There is also some connection between the symbolism of the knot and 'the enigma of the Hanged Man in the tarot pack'— see pp. 172–73 .

Rosemary Adam is a lecturer in Art History at the Riverina-Murray Institute of Higher Education and is studying for her doctorate at La Trobe University, Melbourne.

EXHIBITION COMMENTARY

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1. CLINTON GAROFANO, Untitled, 1989, Blackboard paint and oil on wood, 5 panels, 162.5 x 137.2cm, Mori Gallery, Sydney **2. LYDIA NESTEL, Yourambulla reactions, 1989**, mixed media (acrylic, sand, cement) on cotton canvas, 90 x 101cm, Tynte Gallery, Adelaide. **3. CHARLES BLACKMAN, Flower children dancing in forest, 1987–88**, oil on paper mounted on canvas, diptych 183 x 122cm each panel **4. YVES REYNIER, Untitled, 1982**, mixed media, 32.5 x 23 x 7cm, Baudoin Lebon, Paris, at Tolarno Galleries, Melbourne

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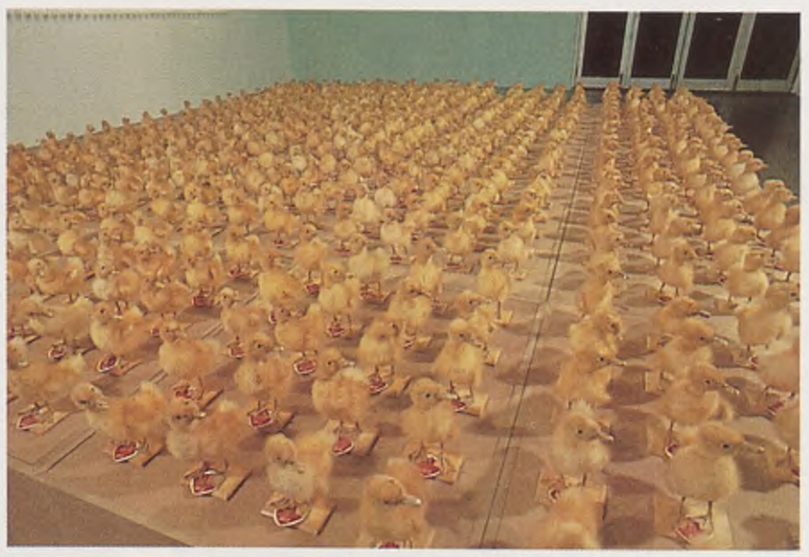

6.

1. GEORGE FOXHILL, Performers, 1988, oil on canvas, 170 x 120cm, Coventry Gallery, Sydney **2. DOROTHEA DAUTER, I know that feeling, 1988**, 20 x 30cm, Gallery Bondi Pavilion, Sydney **3. ROBERT BARNES, Nude resting, 1988**, oil on masonite, 30 x 24cm, Gallery 460, N.S.W. **4. ADRIAN WISZNIEWSKI, The modernist, 1989**, oil on canvas, 213 x 122cm, Rex Irwin Art Dealer, Sydney **5. FRANK WERTHER, North East, 1988**, oil on linen, 203 x 178cm, Niagara Galleries, Melbourne **6. EWEN McDONALD, Duck egg blue, 1989**, detail from installation, stuffed ducks and wooden boxes, Mori Gallery, Sydney

EXHIBITION COMMENTARY

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1. ALICE NAPANANGKA GRANITES, Janyinki Jukurrpa (Janyinki Dreaming), 1988, acrylic on canvas, 123 x 93cm, Painters Gallery, Sydney **2. OLIFFE RICHMOND, Head of a man, 1958**, pencil on paper, 27 x 20cm, Niagara Galleries, Melbourne **3. LOIC LE GROUMELLEC, Megalithes, 1988**, ripolin on canvas, 80 x 85cm, Milburn + Arté, Sydney, Michael Wardell 13 Verity Street, Melbourne **4. ANDREW SIBLEY, The trolley pushers II, 1988**, ink on arches paper, 40 x 56cm, Australian Galleries, Melbourne **5. MAX KREIJN, Fruit and veg. 1, Khorat, 1988**, watercolour, 75 x 105cm, Robin Gibson Gallery, Sydney

EXHIBITION COMMENTARY

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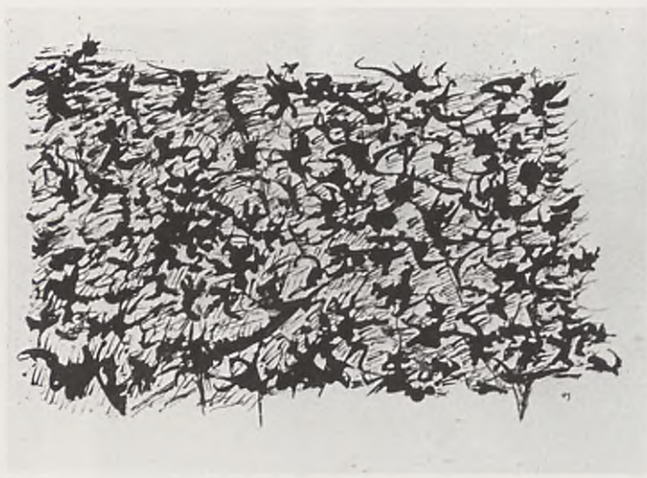

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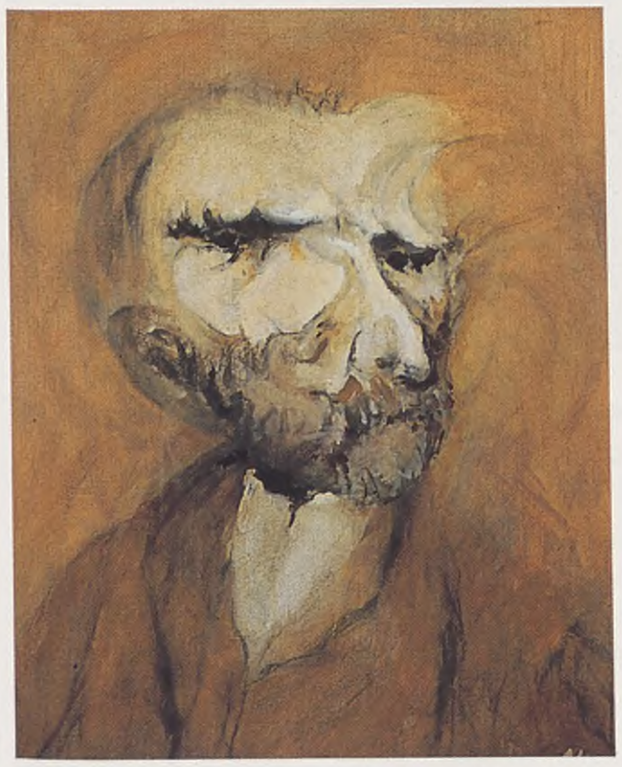
1. VIRGINIA CATTS, Proper eagle, that black one, 1988, mixed media with charcoal and ochre, 192 x 140cm, Blaxland Gallery, Sydney **2. DAVID GODBOLD, A small reward, 1988**, mixed media on paper, Chameleon Contemporary Art Space, Hobart **3. HENRI MICHAUX, Untitled, 1960**, ink on paper, 75 x 108cm, Baudoin Lebon, Paris, at Tolarno Galleries, Melbourne **4. VICKI VARVARNESSOS, Three figures (yellow left), 1989**, enamel and oil on masonite, 122 x 153cm, Watters Gallery, Sydney 5. **ARTHUR BOYD,** The artist in the Shoalhaven River, 1988, oil on canvas, 126 x 201cm, Philip Bacon Galleries, Brisbane

EXHIBITION COMMENTARY



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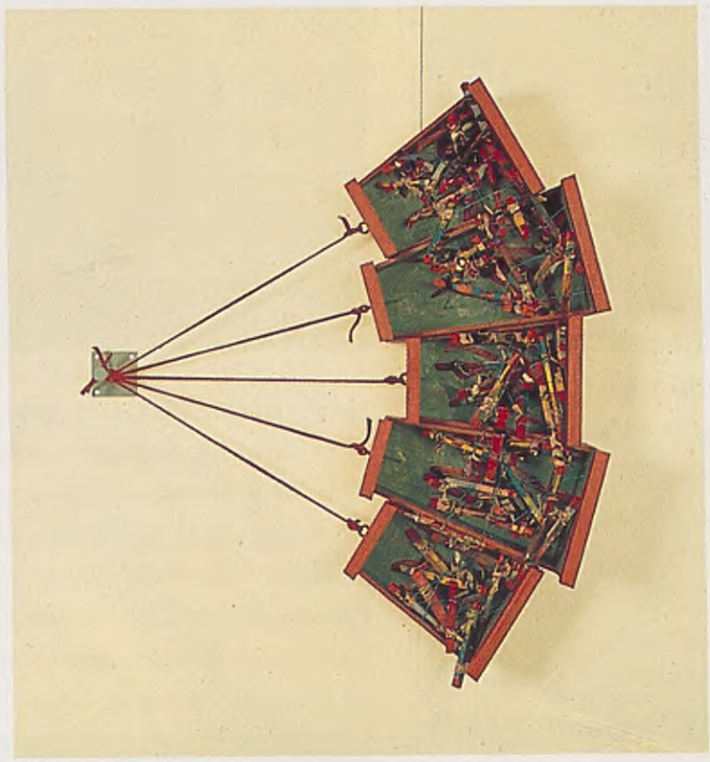

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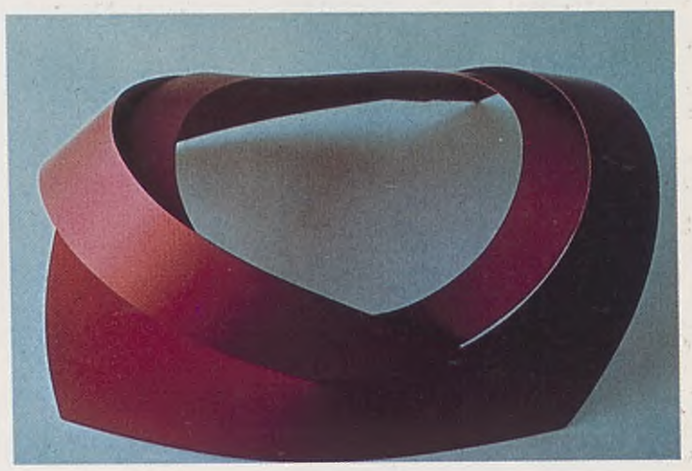

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1. ADAM KRIEGEL, Van Gogh — yellow jacket, 1988, acrylic and gouache, David Ellis Fine Art, Melbourne **2. MICHAEL BRENNAND-WOOD, Wave, 1988**, wood, acrylic, cane, fabric, wire, 112 x 100cm, Roz macAllan Gallery, Brisbane **3. DARANI LEWERS and HELGE LARSON, Anodised aluminium collar, 1986**, Irving Sculpture Gallery, Sydney **4. RON ROBERTSON SWANN, Cubist deck, 1985**, acrylic on canvas board, 50 x 25cm, Charles Nodrum Gallery, Melbourne **5. DALE FRANK, Art Nazis must die, 1989**, acrylic, varnishes and chrome on canvas, 200 x 300cm, Milburn + Arté, Brisbane **6. SHAUN WAKE MAZEY, Cross, 1988**, oil on canvas, 195 x 170cm, Perth Galleries, Perth

ART MARKET

Australia's auction houses have had another bumper year, with record prices and turnover. Terry Ingram surveys results in Melbourne, Sydney and Brisbane.

The outcome of the sale of the collection of the late Sir Leon and Lady Trout at their former residence in the Brisbane suburb of Everton Park on June 6 and 7 went against almost every rule in the book.

In the normal course of art trading the contents should have been a recipe for disaster. The Trouts were very keen on portraits in a market which favours landscape. They were also keen on sculpture – and the work of one overseas sculptor in particular – in a market which is very hesitant about buying art that 'gets in the way', and has a tradition of xenophobia. Even the major Australian landscape painters whose work appeared in the sale were frequently represented by overseas views, and the market traditionally has been interested primarily in 'Australian real estate'.

Further, the much-touted offering was of uneven quality, leading to suspicion that a majority of the best works were held back for an exhibition-sale from the collection to be held by Phillip Bacon later in the year.

However, for the London fine art auction firm of Christie's, which held the sale, the occasion was seen as an important milestone in recapturing lost ground in Australia. Marketing mirrored the blanket advertising and promotion that Sotheby's, who snatched the lead in the Australian art market from Christie's in the early 1980s, found so rewarding. Lady Trout, who died many years after her husband, left the proceeds to a variety of charities, mostly to hospitals and to the Salvation Army, so that buyers knew they were not lining the pockets of art dealers in the process of bidding up the works.

Above all, there loomed the 'Trout factor'. House sales of any note have been uncommon in Queensland, and the Trouts were great

ETHEL CARRICK FOX, Rue Mouffetard, Paris, oil on canvas, 38 x 49cm, Christie's, Melbourne.

local identities, Sir Leon being president of the Queensland Liberal Party for many years and both Sir Leon and Lady Trout playing a notable role in the affairs of the Queensland Art Gallery, he as Chairman of the trustees and both of them as major donors.

With $2 million to spend on both the art and the antiques which were offered the following day,

RUPERT BUNNY, Jeanne Morel, c. 1895, oil on canvas, 184.6 x 90cm, The Collection of Sir Leon and Lady Trout, Christie's, Brisbane.

MARIAN ELLIS ROWAN, Chrysanthemums, oil on canvas, 119.5 x 91.5cm, Christie's, Melbourne.

the Queensland Art Gallery played a role of institutional leadership unknown in the saleroom even in the 1920s when galleries were last able to make decisions and marshall their resources in time to buy at auction. (Nowadays such decisions take much longer). Through the Melbourne dealer Joseph Brown who sold many artworks to the Trouts, the gallery purchased 21 pictures; however, for each of these pictures there was at least one underbidder and often several. While classified as 'Australian' for art historical purposes, the Trouts' three favourite artists were as much European as Australian; John Peter Russell, Rupert Bunny and Charles Conder.

At $700,000 Russell's *Belle Ile,* dated 1900, went for nearly double the estimate to Geelong dealer Hedley Earl. His *Le Fort d'Antibes* of 1891 appeared to go to a private buyer at $160,000 and *Amandiers et Ruines Sicilie* of around 1887 went to the Queensland Art Gallery for $340,000.

Rupert Bunny's *circa* 1895 portrait of his wife Jeanne – a mix of Gainsborough and Sargent – went for $500,000 to Sydney dealer Warren Plummer and the Queensland Art Gallery secured the same artist's fauvist *Figures at a Well* for $140,000. Charles Conder let the side down a little when his portrait of Mrs Conder in a rose garden at $65,000 sold for $10,000 below the lower estimate, and his *Springtime* of around 1899 at $160,000 went for $40,000 less than the lower estimate, but English Conders have long tended to have an erratic market Down Under.

The high quotient of portraiture and overseas art in the Queensland Art Gallery must help explain the readiness with which overseas material was received at the sale. Judging by the unenthusiastic bidding on the Streeton Sydney Harbour paintings in the sale, local buyers regarded Venice and Antibes as less foreign than the NSW capital. But then the goodly sized Streeton oil *Santa Maria della Salute (Sunny)* was a stunner. It made $160,000, against $50,000 given for the relatively flat Streeton panel *Palm Beach and Barrenjoey.*

A Sydney sculptor made off with many of the works by the figurative sculptor Enzo Plazzotta, prominent in England in the 1970s, but only after a lot of competition. *Nureyev Triptych* showing three dancers in a ring accordingly sold for $11,000, nearly three times the top estimate. The sale clearly marked a turnaround from the easier market of Christie's May 9 sale at the Hyatt on Collins in Melbourne, but a continuation of the trend for collectors to follow less familiar paths evident at James R. Lawson's sale of fine modern paintings in its Sydney rooms of May 16.

JOHN PETER RUSSELL, Belle Ile, 1900, oil on canvas, 54.5 x 65cm, The Collection of Sir Leon and Lady Trout, Christie's, Brisbane.

The subject matter of many of the paintings in the Christie's May sale helped explain the lack of enthusiasm which resulted in nearly half the offerings being unsold. In Girolamo Nerli's *The Hearth,* an old woman is sitting plucking a chook. In Arthur Boyd's *The Denial of St Peter,* the Apostle's eye is being gouged out. Even the catalogue cover picture, a series of four panels on a family theme by Charles Blackman, were dark and riddled with angst.

The buyer of the Blackman oils at $187,000 was Perth entrepreneur Kerry Stokes who previously had a shared equity in the offering. Half a dozen hands would surely go up for a fine Conder Australian beach scene and carry it away to $1 million plus – so why did Christie's beach scene fail at a top bid of $121,000? Simple: a dead body lay on the beach, the victim of an attack by Aborigines.

This sale included its share of serene river banks, flower paintings and gum tree pictures which are usually good saleable fodder but due to the lack of highlights many buyers retreated to the adjacent bar out of boredom. The market appeared more interested in livelier urban scenery. A painting of a street market in Paris, *Rue Mouffetard* by Ethel Carrick Fox, sold for $50,600 or double its highest estimate and a slightly less busy *Fruit Barrow* by George Lawrence made $4,180, a ripe old price given its small size (16.5 by 21.5cm). At $6,600 the first lively painting in the sale, Noel Kilgour's *Bathers, Regents Park, 1936* went comfortably above its estimates. The day of hegemony for the grazing cow and sheep in the saleroom may be over.

A desire for stimulation rather than contemplation was also evident at the Lawson's sale which was solidly supported despite the problems contemporary art has encountered among auction buyers who tend to be conservative by nature. There tends to be resistance to contemporary sales because of fears that dealers put in stock and bid it up, a situation which action houses cannot always police. Although a large number of paintings at this sale came from a dealer, they did not come from the artists' dealer, being a large part of a private collection belonging to a Gold Coast commercial gallery director. Although the seemingly unreserved nature of much of this offering and genuine anxiety to sell were not widely publicized, private buyers competed vigorously with the trade. Two South Australians, Jacqueline Hick and

CHARLES CONDER, Springtime, c. 1899, oil on canvas, 59.5 x 72.5cm, The Collection of Sir Leon and Lady Trout, Christie's, Brisbane.

JACQUELINE HICK, Icon for a statesman, acrylic and gold leaf on composition board, 90.5 x 121cm, Lawsons, Sydney.

Tom Gleghorn, although unfamiliar auction commodities, starred in this sale, with Hick's *Icon for a Statesman,* Lawson's catalogue cover illustration, going for $11,000 compared with an estimate of $4,000 to $6,000

Terry Ingram is saleroom correspondent for the 'Australian Financial Review.'

Wakulyarri Jukurrpa (Rock Wallaby Dreaming) at Mt. Doreen – 186cm x 141cm. – by Judy Jigili Napangardi, Warlpiri Artist of Lajamanu.

Exhibition of Lajamanu Artists, September 27th to October 18th 1989

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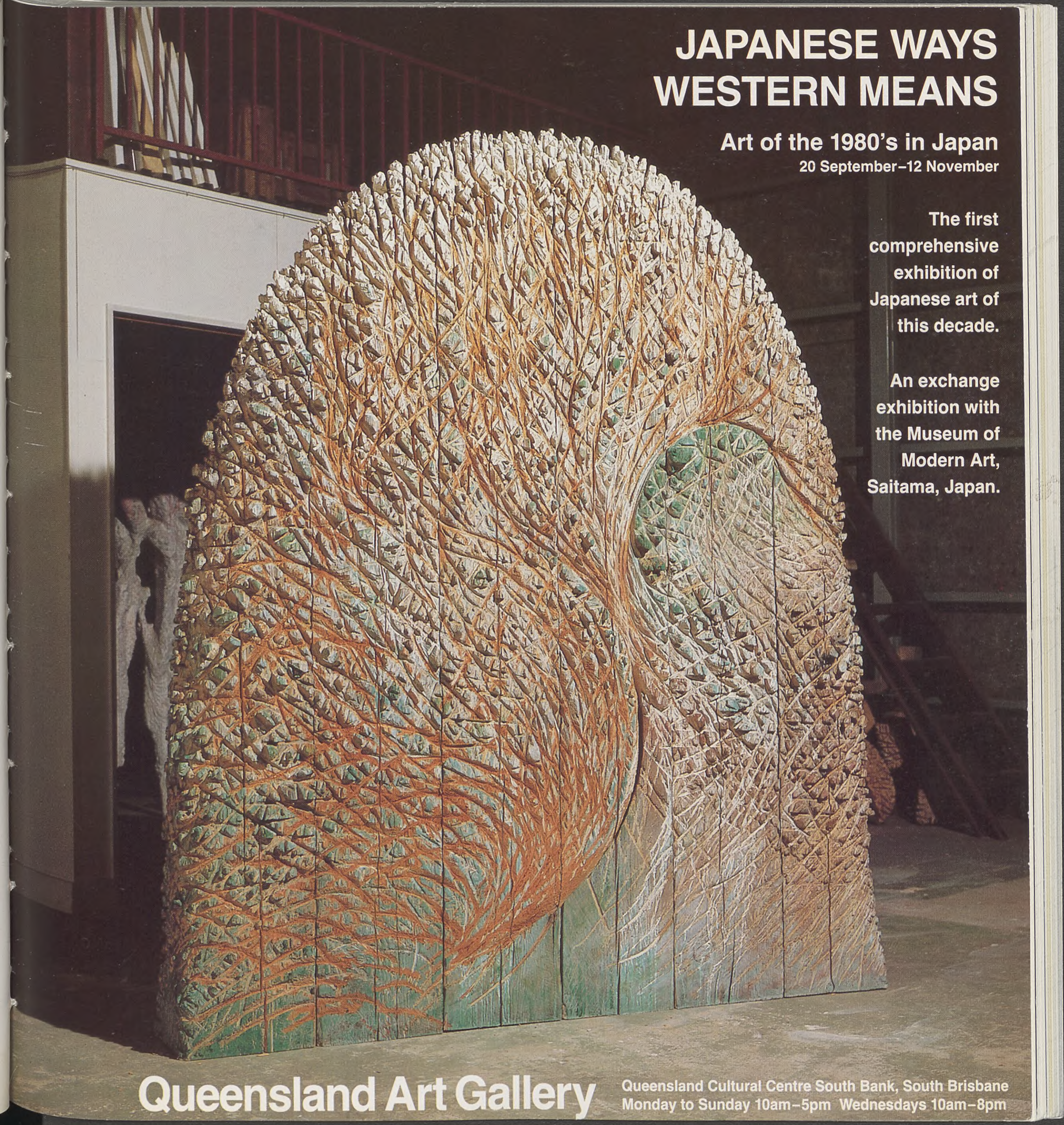

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Photo: Henry Jolles

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Charcoal on Paper

275 x 360cm

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Interior 1989 Oil on canvas 106.5 x 106.5 cms photographed by David Roche

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October 18 – November 5, 1989

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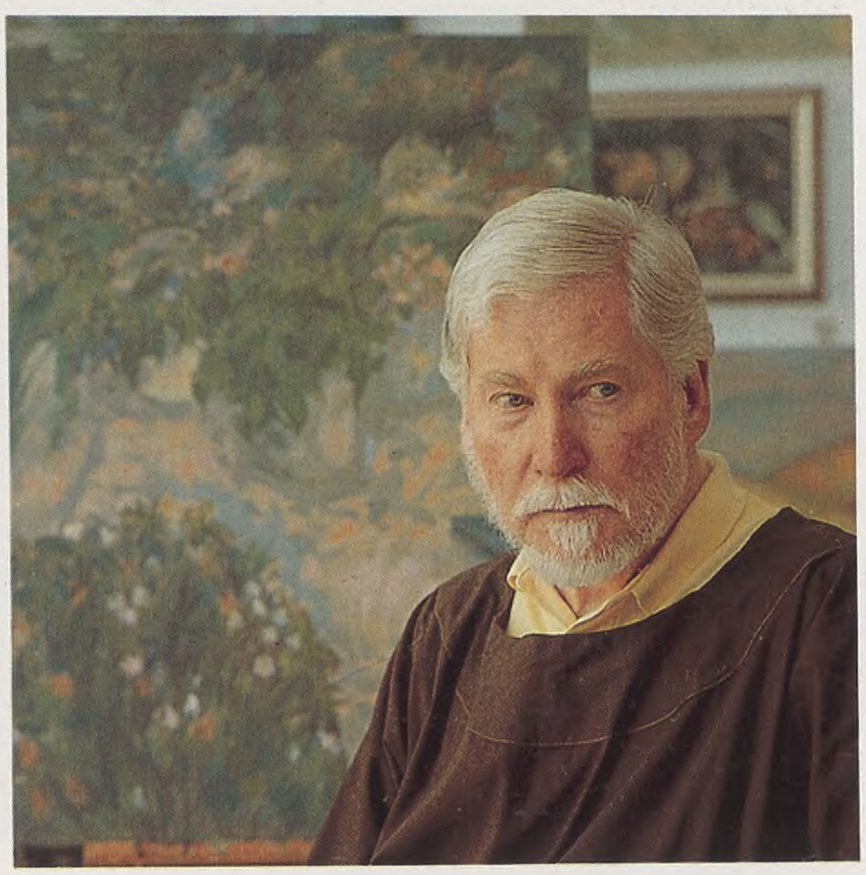
Franz Kempf at Kensington Gallery



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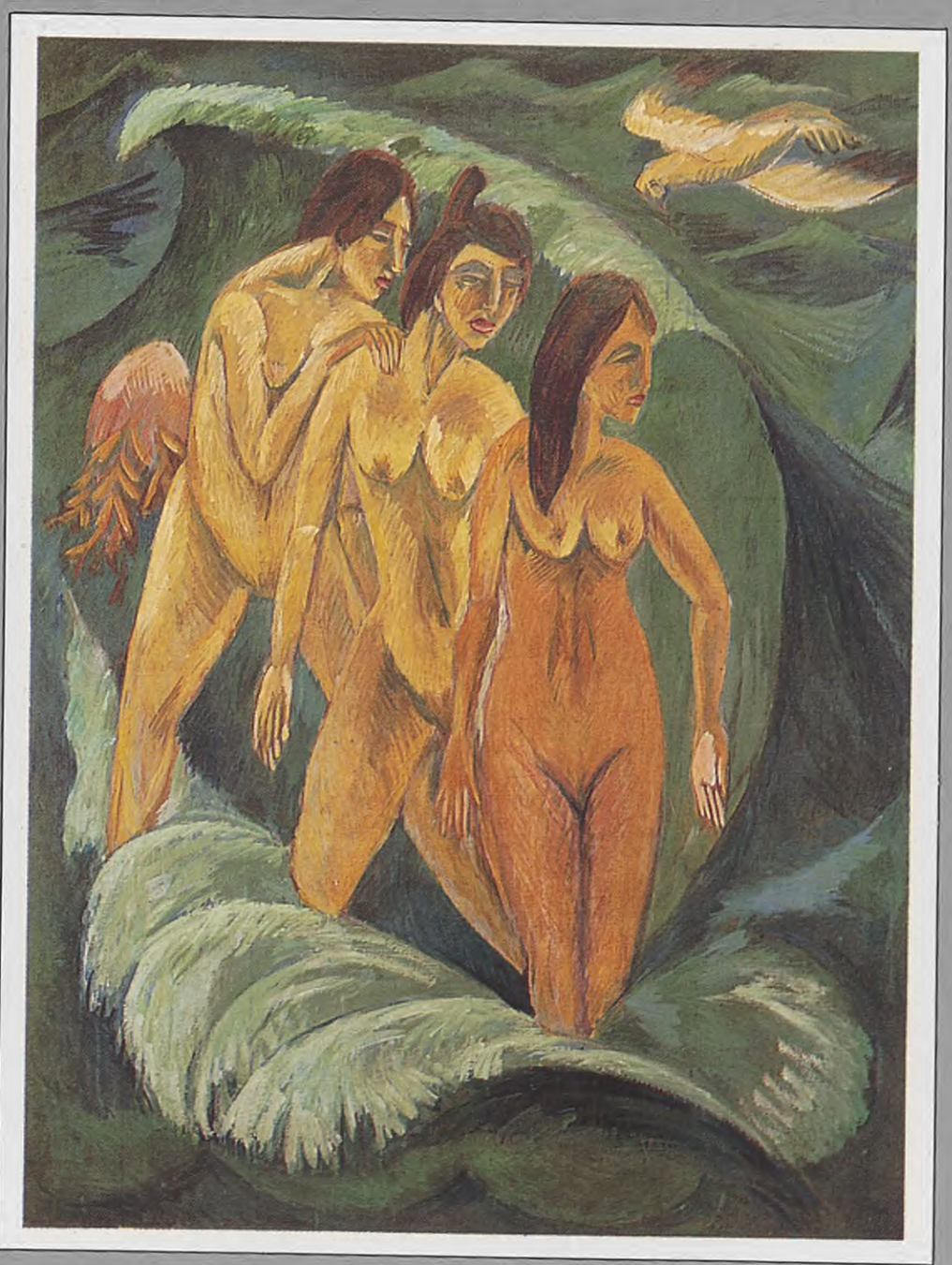

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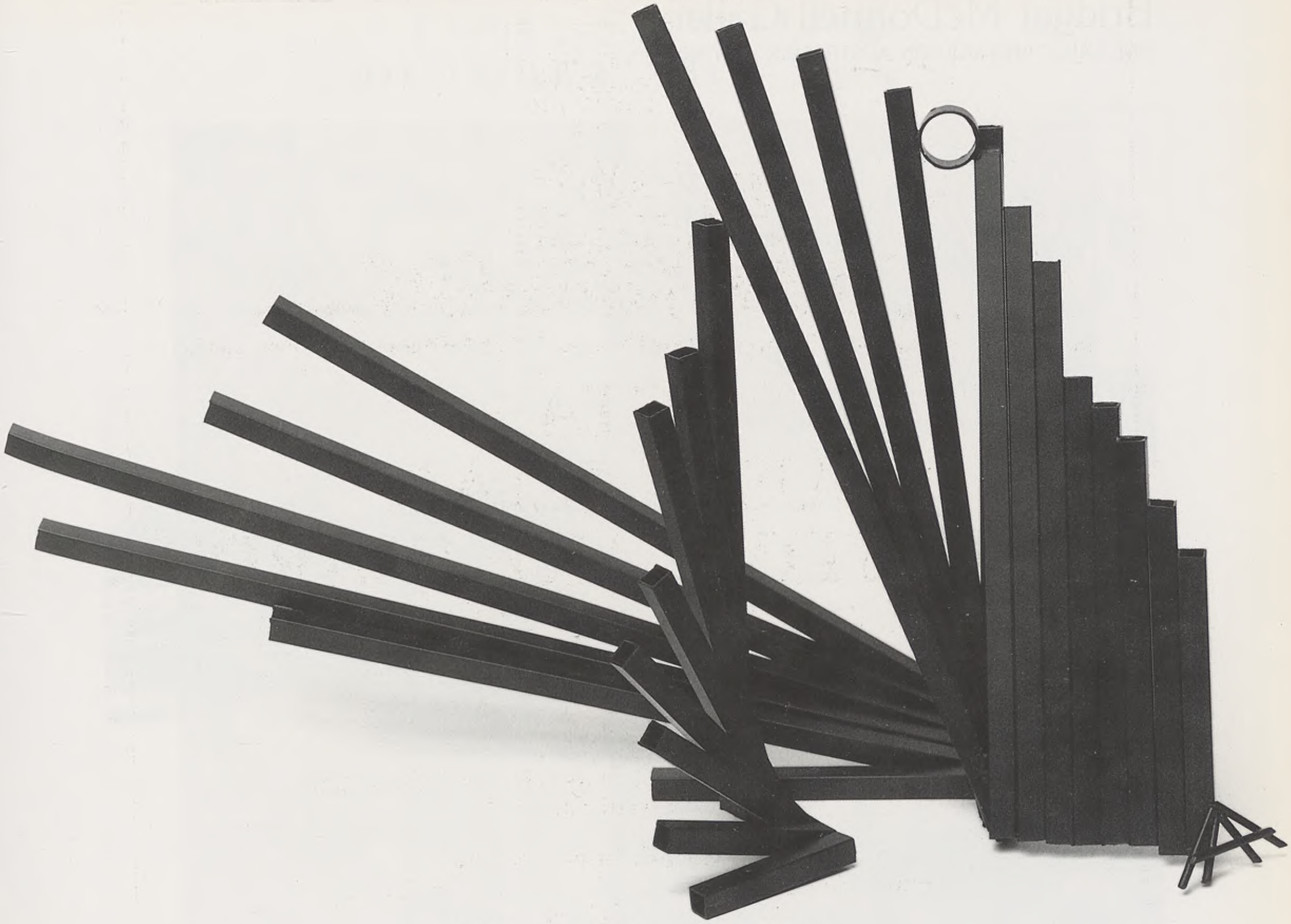

Untitled 1989 painted brass

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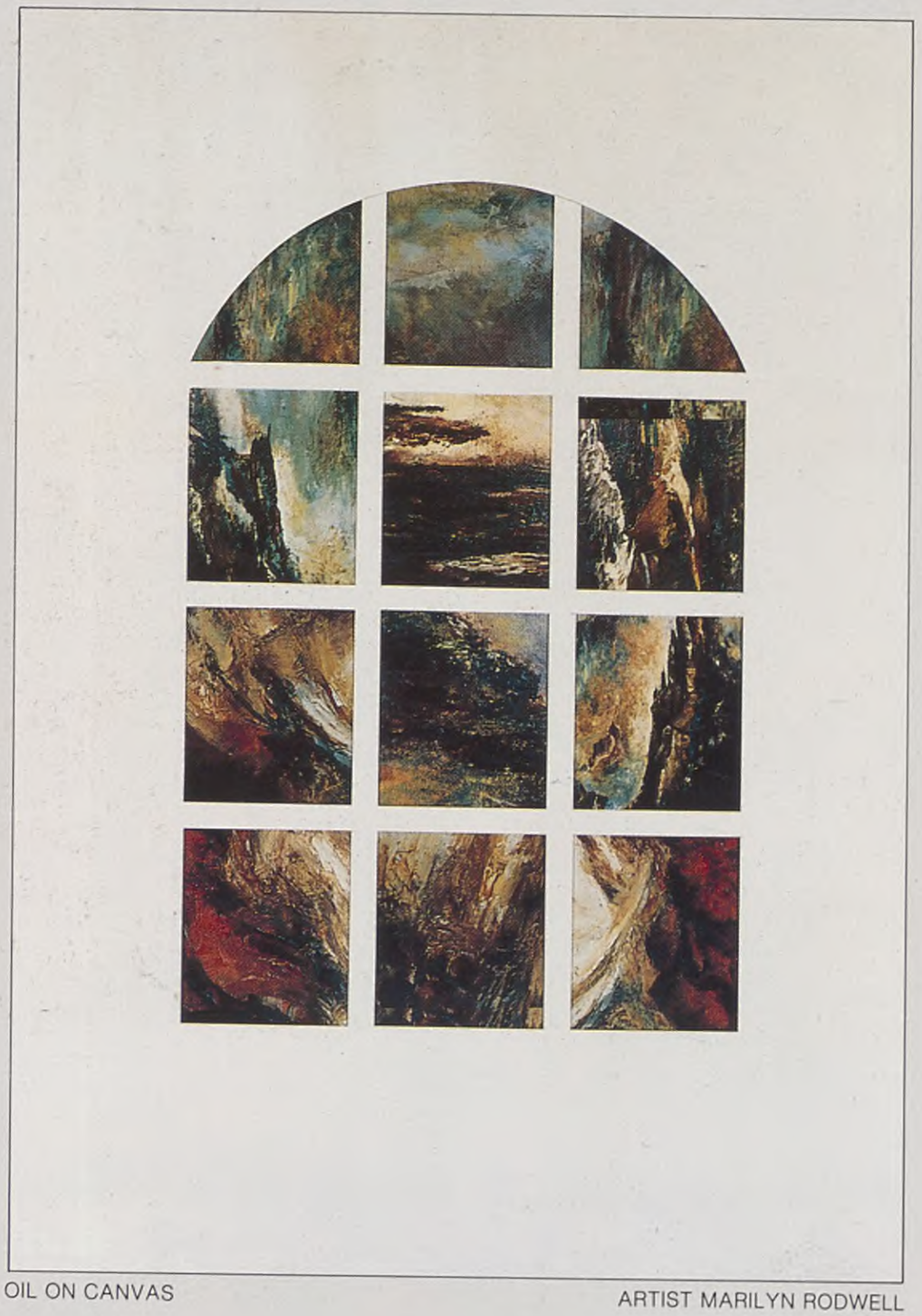

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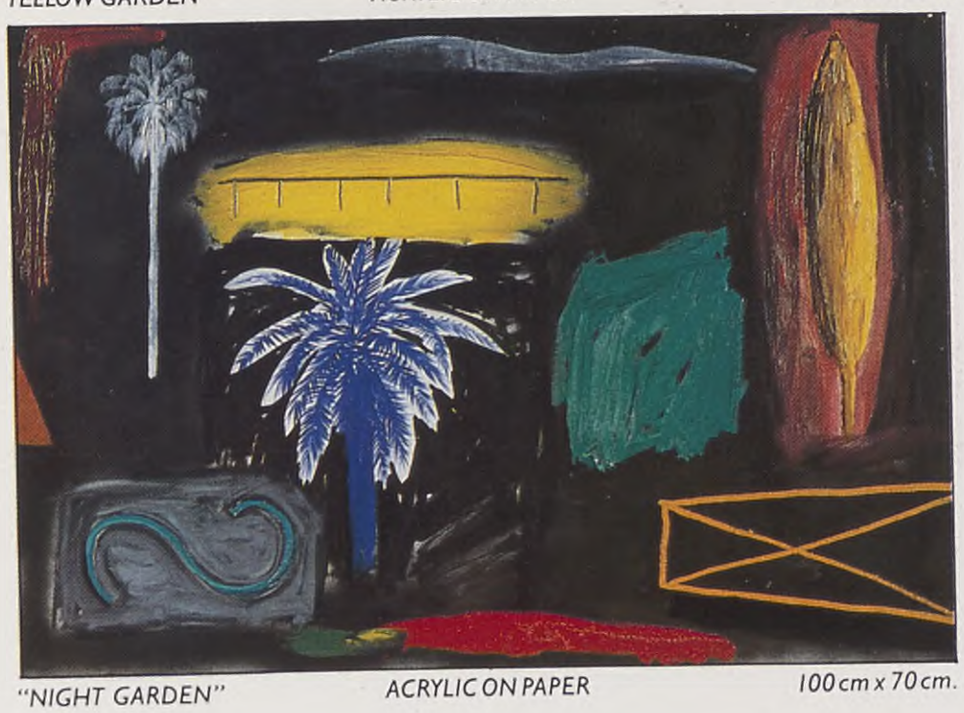

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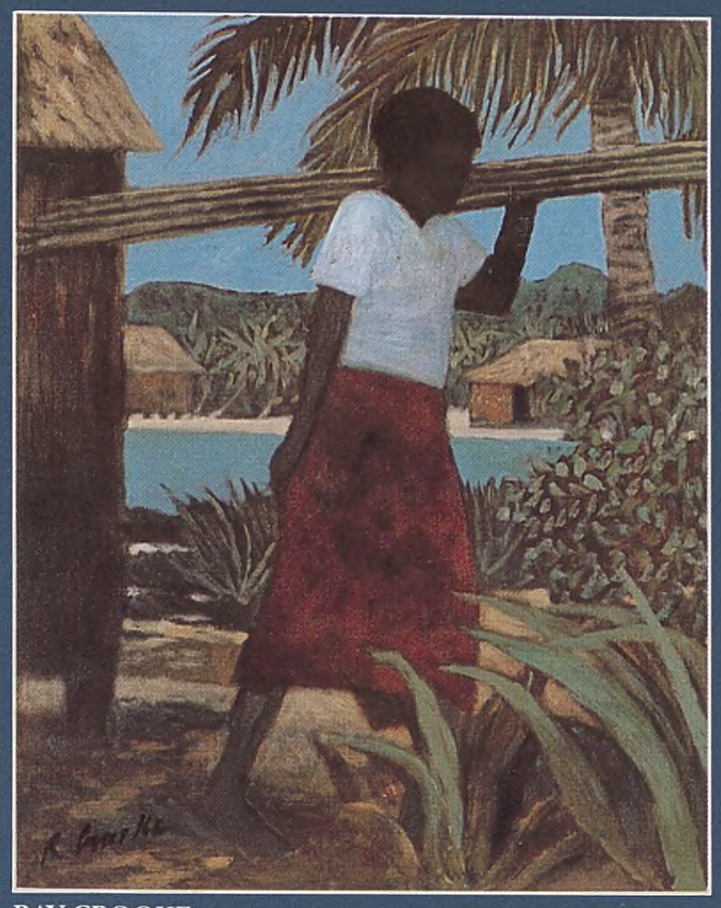
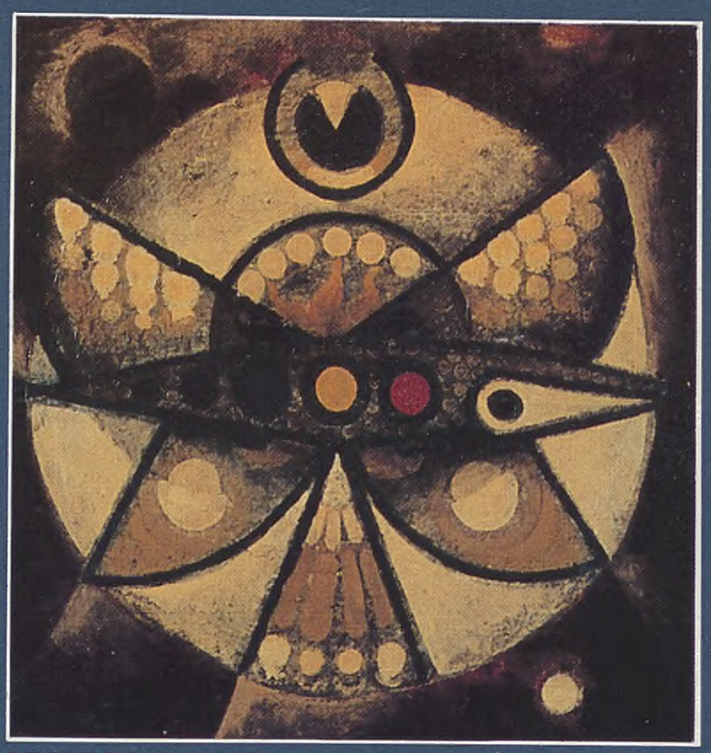


RAY CROOKE — Girl carrying sticks

DIANA CROOKE — Thursday Island

ALBERT NAMATJIRA — Ghost gums



LEONARD FRENCH — Bird ascending

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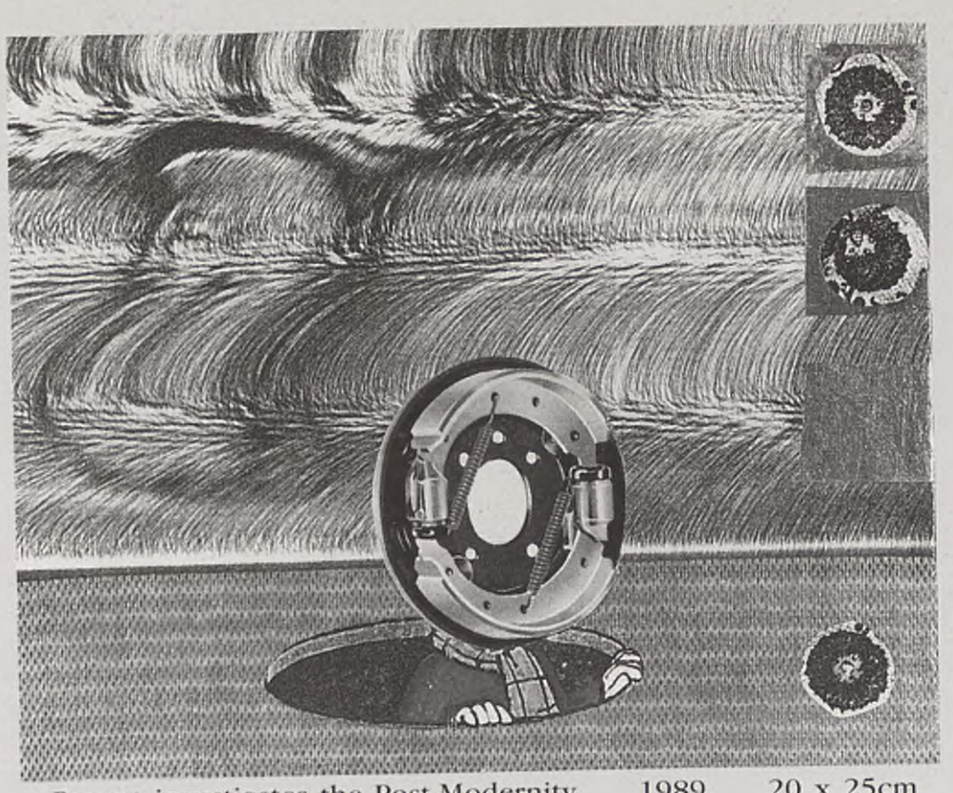

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Tuesday to Friday: 10.30 – 5.30
Saturday and Sunday: 1 – 5

BRISBANE CITY HALL ART GALLERY AND MUSEUM
City Hall, King George Square, BRISBANE 4000 Tel. (07) 225 4355
A varied programme of exhibitions drawn from the permanent collection of fine art and historical items and touring exhibitions from Australia and overseas. Also presenting exhibitions in municipal libraries throughout Brisbane.
Daily 10 – 5

CINTRA GALLERIES
40 Park Road, MILTON 4064
Tel. (07) 369 1322
Regular exhibitions by Australian artists.
Monday to Saturday: 9 – 5

CITY OF IPSWICH ART GALLERY
Cnr Nicholas and Limestone Streets, IPSWICH 4305 Tel. (07) 280 9246
Selections from the permanent collection as well as changing loan exhibitions from interstate and overseas.
Tuesday to Friday: 10 – 4 Thursday: 7 – 9
Saturday: 10 – noon

CREATIVE 92 GALLERY
92 Margaret Street, TOOWOOMBA 4350
Tel. (076) 32 8779
Australian and overseas paintings and etchings. Also dealers in antique maps and prints.
Wednesday to Saturday: 10 – 5
Sunday: 11 – 4.30
Monday and Tuesday: By appointment

FINE ART AUSTRALIA
Waterfall Place, City Place Arcade, 113115 Lake Street, CAIRNS 4870
Tel. (070) 31 1417
Continuous exhibition of works by leading Australian masters and local outstanding artists.
Monday to Friday: 10 – 5 Saturday: 10 – 12

GALERIE BAGUETTE
150 Racecourse Road, ASCOT 4007
Tel. (07) 268 6414
Specialising mainly in tropical Queensland images. Eight major sole exhibitions per year.
Monday to Friday: 9 – 12 Sunday: 2 – 5

GALLERY NINO TUCCI
The Forum, Orchid Avenue, SURFERS PARADISE 4217 Tel. (075) 922 922

THE HOISSER ART GALLERIES
800804 Zillmere Road, ASPLEY 4034
Tel. (07) 263 5800, 263 1800 (a.h.)
Continually changing mixed and oneman exhibitions of works by Queensland and interstate artists. Picture framer.
Monday to Saturday: 9 – 5

GLADSTONE ART GALLERY AND MUSEUM
Cnr Goondoon and Bramston Streets, P.O. Box 29, GLADSTONE 4680
Tel. (079) 72 2022
The Public Gallery is a community service of the Gladstone City Council. Exhibitions change monthly and include the work of local artists and craftspersons.
Monday to Wednesday, Friday: 10 – 5
Thursday: 10 – 8 Saturday: 10 – noon

GRAHAME GALLERIES
1 Fernberg Road, MILTON 4064
Tel. (07) 369 3288
Works of art on paper.
Monday to Friday: 11 – 5
Saturday, Sunday: 11 – 3

KELSO GALLERY
32 Peter Street, Kelso, TOWNSVILLE 4815 Tel. (077) 74 0588
Paintings and ceramics by Queensland artist Richard Lane.
Wednesday to Sunday: 2 – 6

LINTON GALLERY
421 Ruthven Street, TOOWOOMBA 4350
Tel. (076) 32 9390
Regularly changing exhibitions of fine paintings. Extensive range of quality pottery.

METRO ARTS
109 Edward Street, BRISBANE 4001
Tel. (07) 221 1527
Three galleries with constantly changing exhibitions of contemporary and traditional works of art and fine craft.
Monday to Saturday: 11 – 5.30

MILBURN+ ARTÉ, BRISBANE
1st floor, 336-338 George Street, BRISBANE 4000 Tel. (07) 221 5199
Representing contemporary Australian and European artists.
Tuesday to Saturday: 10 – 6

PERC TUCKER REGIONAL GALLERY
Flinders Mall, TOWNSVILLE 4810
Tel. (077) 722 560
Tuesday, Wednesday, Thursday, Saturday: 10 – 5
Friday: 2 – 9 Sunday: 10 – 1

PHILIP BACON GALLERIES
2 Arthur Street, NEW FARM 4005
Tel. (07) 358 3993
Regular exhibitions by leading Australian artists plus a large collection of nineteenth-century and early modern paintings and drawings.
Tuesday to Saturday: 10 – 5

QUEENSLAND ART GALLERY
Queensland Cultural Centre, SOUTH BRISBANE 4101 Tel. (07) 840 7303
Monday to Sunday: 10 – 5
Wednesday: 10 – 8

ROCKHAMPTON ART GALLERY
Victoria Parade, ROCKHAMPTON 4700
Tel. (079) 277 129
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

TERRITORY COLOURS
141 Marina Mirage, MAIN BEACH 4217
Tel. (075) 91 6220
Changing display of selected Australian paintings.
Daily 10 – 6

TIA GALLERIES
Carrington Road via Taylor Street, TOOWOOMBA 4350 Tel. (076) 30 4165
Artists include: Cassab, Grieve, McNamara, Gleghorn, Laverty, Zusters, Warren, Woodward, Docking, Ivanyi, Salnajas, Amos, McAulay, Gardiner, Kubbos, Laws.
Tuesday to Friday: 1 – 5
Saturday, Sunday: 10 – 5

TOOWOOMBA ART GALLERY
City Hall, Ruthven Street, TOOWOOMBA 4350 Tel. (076) 31 6652
City collection and visiting exhibitions changing every month. Gould Collection on permanent display.
Monday, Wednesday and Friday: 11 – 3
Saturday: 12 – 3

VERLIE JUST TOWN GALLERY AND JAPAN ROOM
4th Floor, Dunstan House, 236 Elizabeth Street, BRISBANE 4000
Tel. (07) 229 1981
Prizewinning Australian artists exclusive to this gallery in Brisbane.
September: Judy Cassab. Major exhibition of original Ukiyo-e woodcuts.
Sunday to Friday: 10 – 5

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

YOUNG MASTERS GALLERY
Ground Floor Entrance Foyer, Network House, 344 Queen Street, BRISBANE 4000 Tel. (07) 229 5154
Joint exhibitions.
September: Ian Hansen and Keith Hoehnke
October: Lance Bressow and Christine Hart-Davies
Monday to Friday: 10 – 6
Closed public holidays

WENDY STAVRIANOS

Veiled Night '88 oil on linen 167 x 213 Photograph by Henry Jolles

EXHIBITION OCTOBER 11–NOVEMBER 4, 1989

THE ART GALLERY

142 Greville Street, Prahran. 3181. Vic.
Telephone (03) 529 2433

NEW SOUTH WALES

ACCESS GALLERY
115-121 Mullens Street (Corner Goodsir Street), BALMAIN 2039
Tel. (02) 818 3598 Fax: (02) 555 1418
Contemporary Australian painting, sculpture exhibitions changing every three weeks.
Until 3 September: Kay Peacock – paintings, Vivienne Dadour – works on paper.
6 September to 24 September: Jules Sher – 'Western Australian Landscapes' – paintings.
27 September to 15 October: Anne Latter – works on paper, Joy Henderson – cast bronze sculpture.
18 October to 5 November: Frederick Frizelle – paintings, works on paper, Harry Sherwin – paintings, works on paper.
8 November to 26 November: Gus Cohen – works on paper, Kay McMenomy – works on paper.
29 November to 17 December: Ingrid Haydon – painting, works on paper.
Wednesday to Sunday: 11 – 6
or by arrangement

ALBURY REGIONAL ART CENTRE
546 Dean Street (P.O. Box 664), ALBURY 2640 Tel. (060) 23 8187
Regional art gallery featuring paintings, photography and touring exhibitions changing monthly. Drysdale Collection, music concert series, education programme.
To 24 September: Doug Moran Portrait Prize – painted portraits.
1 September to 30 September: David Cubby – photography.
6 October to 5 November: National Photographic – Invitation photography.
20 November to 22 December: RMIT graduates exhibition – painting, drawing.
1 November to 30 November: TAFE Ceramics – pottery.
Daily: 10.30 – 5

ANNA ART STUDIO & GALLERY
Unit 5, 4 Birriga Road, BELLEVUE HILL 2023 Tel. (02) 309 3532
Permanent Collection of traditional art. Australian and European paintings, drawings, sculptures. Selected works by Anna Vertes.
Saturday: 12 – 6 and by appointment

ANTHONY FIELD GALLERY
38 Gurner Street, PADDINGTON 2021
Tel. (02) 331 7378
Specializing in original European Masters, Impressionists. Also well known Australian and European contemporary artists: Fauve & Pointillist, Raoul Dufy, Boudin, Dunoyer de Segonzac, Toulouse-Lautrec, Degas, Cocteau, Luce, Petitjean, Duez, Icart, Rodin, Maillol, Cheret, Tissot, Harpignies, Abbema, Marquet, Corot, Bonnard, Bonheur, Delacroix.
Tuesday to Friday: 11 – 7
Saturday: 12 – 6 Sunday: 2 – 6

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
Sunday: 12 – 4

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

ARTMET GALLERY
124 Jersey Road, WOOLLAHRA 2025
Tel. (02) 327 2390
Exhibiting nineteenth and twentieth-century Australian art. Regular monthly exhibitions. We purchase paintings outright and sell on consignment.
Until September: Anna Wojac – paintings.
26 September to 14 October: Antonio Muratore – recent paintings.
Monday to Friday: 9 – 6 Saturday: 11 – 5

BARRY STERN EXHIBITING GALLERY
12 Mary Place, PADDINGTON 2021
Tel. (02) 332 1875
Changing exhibitions of Australian artists. Acrylics and oils on canvas.
9 September to 27 September: Ralph Wilson – realistic acrylic paintings.
30 September to 18 October: David Voigt – romantic acrylic paintings.
21 October to 8 November: Peter Lindsay – photo-realist acrylic paintings, Pamela Griffith – watercolours.
11 November to 22 November: Jackie Fields – nature oils, Leonard Matkevich – etcher.
25 November to 6 December: Margaret Woodward – drawings and oil on canvas.
9 December to 22 December: Hugh Oliveiro – fantasy in oils.
Tuesday to Saturday: 11.30 – 5.30

BATHURST REGIONAL ART GALLERY
Russell Street, BATHURST 2795
Tel: (063) 33 6283
Selections from the permanent collections of Australian art, sculpture, ceramics and Lloyd Rees Collection and visiting exhibitions.
Monday to Friday: 10 – 4
Saturday: 11 – 3
Sunday and public holidays: 1 – 4
Closed Christmas Day, Boxing Day, New Years Day, Good Friday

BETH HAMILTON GALLERIES
Northbridge Plaza, Sailors Bay Road, NORTHBRIDGE 2063 Tel. (02) 958 7366
Works on paper. Original prints from Japan, America and Australia. Watercolours, drawings, pottery, silver and bonsai. Framing service.
Monday to Friday: 10 – 6 Thurs: 10 – 9
Saturday: 9.30 – 3.30

BLAXLAND GALLERY
6th Floor, Grace Bros City Store, 436 George Street, SYDNEY 2000
Tel. (02) 238 9390, 9389
Tuesday to Saturday: 10 – 5 Sunday: 2 – 5
Closed public holidays

BLOOMFIELD GALLERIES
118 Sutherland Street, PADDINGTON 2021 Tel. (02) 326 2122
Contemporary Australian paintings and sculpture and works by Norman Lindsay.
16 September to 28 October: Norman Lindsay – etchings.
11 November to 2 December: Col Jordan – paintings, sculpture, drawings.
5 December to 23 December: Prints and drawings under $500.
Tuesday to Saturday: 10.30 – 5.30

BMG FINE ART GALLERY
95 Holdsworth Street, WOOLLAHRA 2025 Tel. (02) 327 5411
Until September 17: Richard Crichton.
21 September to 15 October: Bela Ivaryi and Peter Hardy.
Tuesday to Saturday: 10 – 5 Sunday: 2 – 5

BOWRAL ART GALLERY
389 Bong Bong Street, BOWRAL 2576
Tel. (048) 61 3214
Continuous exhibitions of mixed media art, sculpture, jewellery, ceramics and wood.
Monday to Friday: 9 – 5.30
Saturday: 9 – 4 Sunday: 10 – 4

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 NSW, ACT, QLD.
Monday to Friday: 10.30 – 5.30
Saturday: 12 – 5

'Two Trees High Falls' Oil on Canvas 1700cm x 980cm

JOHN W. LEWIS

BAY GALLERY OF FINE ART

1 Bay Road, Claremont, W.A. 6010, Phone (09) 386 3060 A/H (09) 367 4879, Fax (09) 386 2374
Gallery Hours: Monday to Friday: 9am - 6pm Saturday: 10am - 2pm Sunday 2pm - 5pm Closed Public Holidays

CONTEMPORARY JEWELLERY GALLERY
162A Queen Street, WOOLLAHRA 2025
Tel. (02) 32 1611
Representing recent and established Australian designers.
Tuesday to Saturday: 11 – 6

CHRISTOPHER DAY GALLERY
76a Paddington Street, PADDINGTON 2021 Tel. (02) 326 1952, 32 0577
Changing exhibitions of quality traditional 19th and 20th-century Australian and European oil and watercolour paintings.
Monday to Saturday: 11 – 6
Sunday: by appointment

COOPER GALLERY
3 Cooper Street, PADDINGTON 2021
Tel. (02) 331 2060
Leasing of gallery available. Apply through the gallery.
Monday to Saturday: 11 – 5.30

COVENTRY GALLERY
56 Sutherland Street, PADDINGTON 2021 Tel. (02) 331 4338
Contemporary works by prominent Australian and international artists.
Tuesday to Saturday: 11 – 5
or by appointment

DELMAR WEEKEND GALLERY
144 Victoria Street, ASHFIELD 2131
Tel. (02) 799 8337
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
1 September to 22 September: an exhibition of works by Nike Arrighi.
23 September to 26 October: mixed stock exhibition.
Tuesday to Saturday: 11 – 5.30
Sunday and Monday by appointment only

GALERIE ANNE GREGORY
40 Gurner Street, PADDINGTON 2021
Tel. (02) 360 2285 Specialising in European works on paper.
October: Sonia Delauney.
Tuesday to Saturday: 11 – 6

GALLERY SIX
6 Bungan Street, MONA VALE 2103
Tel. (02) 99 1039
Representative local gallery plus 'Peninsula Fine Arts', specialising in investment art and sculpture.
Monday to Saturday: 10 – 5.30

GALLERY 460
460 Avoca Drive, Green Point, GOSFORD 2250 Tel. (043) 692 111
Traditional and modern 20th century Australian paintings. Regular exhibitions of established contemporary artists.
8ha sculpture park.
6 October to 20 October: Peter Laverty – paintings.
3 November to 17 November: Bela Ivanyi – paintings.
From 1 December: Summer collection – continuing group show.
Daily 10 – 5

BELA IVANYI, Sunrise at Bateau Bay, Gallery 460

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

GEO STYLES GALLERY
Corner Hunter and Bligh Streets, SYDNEY 2000 Tel. (02) 233 2628
Original Australian paintings; investment art; custom framing.
Monday to Friday: 9 – 5.30

HAMILTON DESIGN GLASS GALLERY
156 Burns Bay Road, LANE COVE 2066
Tel. (02) 428 4281
Stained glass by Jeff Hamilton on commission.
Monday to Friday: 9.30 – 6
Wednesday: 9.30 – 4 Saturday: 10 – 4

HARRINGTON STREET GALLERY
17 Meagher Street, CHIPPENDALE 2008
Tel. (02) 699 7378
Artists' cooperative established 1973. A new exhibition is mounted every 3 weeks throughout the year from February to December.
8 October to 5 November: John Ogburn – annual exhibition, paintings and drawings.
Tuesday to Sunday: 10 – 4

HOGARTH GALLERIES
ABORIGINAL ART CENTRE
Walker Lane, PADDINGTON 2021
Tel. (02) 357 6839
Changing exhibitions of contemporary and avantgarde Australian and international art every three weeks.
Tuesday to Saturday: 11 – 6

HOLDSWORTH GALLERY
86 Holdsworth Street, WOOLLAHRA 2025 Tel. (02) 32 1364, 328 7989
Changing exhibitions every three weeks by well-known Australian artists.
Monday to Saturday: 10 – 5 Sunday: 12 – 5

HOLLAND FINE ART
46 Cross Street, DOUBLE BAY 2028
Tel. (02) 327 2605
Continuous exhibitions of traditional paintings by leading Australian artists specialising in the post-impressionists.
Thursday to Saturday: 11 – 5
Monday to Wednesday: By appointment

IRVING SCULPTURE GALLERY
1 Hargrave Street, PADDINGTON 2021
Tel. (02) 331 4407
The Gallery has recently moved from Glebe to a purpose built space in Paddington.
8 September to 29 September: 'Floating Shrine' – installation by Lyndall Milani.
6 October to 28 October: 'Modern Masters 1'.
November: 'Modern Masters 11' – Graphic works by Chagall, Picasso, Moore, Marini, Dali and Warhol; David Rosenbaum – ancient artifacts from the Orient.
December: Deborah Halpern – recent work, Larsen & Lewers – jewellery, holloware and sculpture.
Tuesday to Saturday: 11 – 6

DAVID MILAYBUMA, Totemic Crocodile, Hogarth Galleries, Aboriginal Art Centre

IVAN DOUGHERTY GALLERY
Cnr Selwyn Street & Albion Avenue, PADDINGTON 2021 Tel. (02) 339 9526
A major educational resource of the City Art Institute, providing a continuous exhibition programme of contemporary and twentieth-century art drawn from Australia and overseas.
Monday to Friday: 10 – 5 Saturday: 1 – 5
Closed public holidays

JOSEF LEBOVIC GALLERY
34 Paddington Street, PADDINGTON 2021 Tel. (02) 332 1840
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 9 September: Trevor Weekes – sculpture and paintings, Graham Fransella – works on paper, Kevin White – ceramics.
12 September to 30 September: Rod Carmichael – paintings, Ian Gentle – recent work, Pip Giovanelli – furniture.
3 October to 21 October: Guy Warren – recent work, Max Miller – works on paper, Christopher Sanders – ceramics.
24 October to 11 November: Bill Brown – recent work, Laurens Tan – recent work, Rodney Broad – sculpture.
14 November to 2 December: Bernard Ollis – paintings.
5 December – 23 December: Idris Murphy – recent work, Maggie Turner – sculpture and drawings.
Tuesday to Friday: 10 – 6
Monday by appointment

MARK WIDDUP'S COOKS HILL GALLERIES
67 Bull Street, Cook's Hill, NEWCASTLE 2300 Tel. (049) 26 3899
Changing exhibitions of fine Australian paintings, ceramics, sculpture, jewellery and wood sculptures.
Monday, Friday, Saturday: 11 – 6
Sunday: 2 – 6

MILBURN+ ARTÉ GALLERIES
137 Pyrmont Street, PYRMONT 2009
Tel. (02) 660 7211
Presenting contemporary Australian and overseas artists.
Wednesday to Sunday: 12 – 5.30

THE MOORE PARK GALLERY
17 Thurlow Street, REDFERN 2016
Tel. (02) 698 8555
The gallery always carries a selection of large oils by Ken Done.
5 September to 28 September: Bob Marchant – large oils.
7 November to 30 November: Richard Adams – acrylics, Kathleen Dempsey – oils, Ian Claire – ceramics.
Monday to Saturday: 10 – 4
Closed public holidays

Moorings at Port Adelaide — Watercolour — 40 x 62 cm

FRED SCHMIDT

8 – 23 December, 1989

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 select collection of paintings and original prints from Australia's top artists.
Tuesday to Saturday: 10 – 5

MURULLA GALLERY
145 Bridge Street, MUSWELLBROOK 2333 Tel. (065) 433 208
Changing exhibitions.
Thursday to Monday: 10 – 5.30
Or by appointment.
Closed Tuesday and Wednesday

NEWCASTLE REGION ART GALLERY
Laman Street, NEWCASTLE 2300
Tel. (049) 29 3263
Selections from the permanent collection of Australian art and Japanese ceramics. Touring exhibitions every five weeks.
Until 1 October: Contemporary German art exhibition: Graphics of the 70s – drawings.
Monday to Friday: 10 – 5 Saturday: 1.30 – 5
Sundays and 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.
Monday to Saturday: 10 – 5 Sunday: 1 – 5

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

ORANGE REGIONAL GALLERY
Civic Square, Byng Street (P.O. Box 351), 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.
3 September to 8 October: Earthbound Collective – new ceramics by Elizabeth Russell, Gabrielle Powell and Fiona Hooton.
Tuesday to Saturday: 11 – 5
Sunday and public holidays: 2 – 5

PAINTERS GALLERY
1st Floor, 137 Pyrmont Street, PYRMONT 2009 Tel. (02) 660 5111
Until 16 September: Elizabeth Cummings – paintings.
19 September to 7 October: Heather Ellyard – new work.
10 October to 28 October: Andrew Christofides – paintings and constructions.
31 October to 25 November: Graham Lupp, Alasdair McGregor – landscape paintings.
28 November to 16 December: Ruth Burgess – woodcuts.
Tuesday to Friday: 10 – 5 Saturday: 11 – 5

PARKER GALLERIES
3 Cambridge St, SYDNEY 2000
Tel. (02) 27 9979
Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists.
Monday to Friday: 9.30 – 5.30
Saturday: 10 – 4

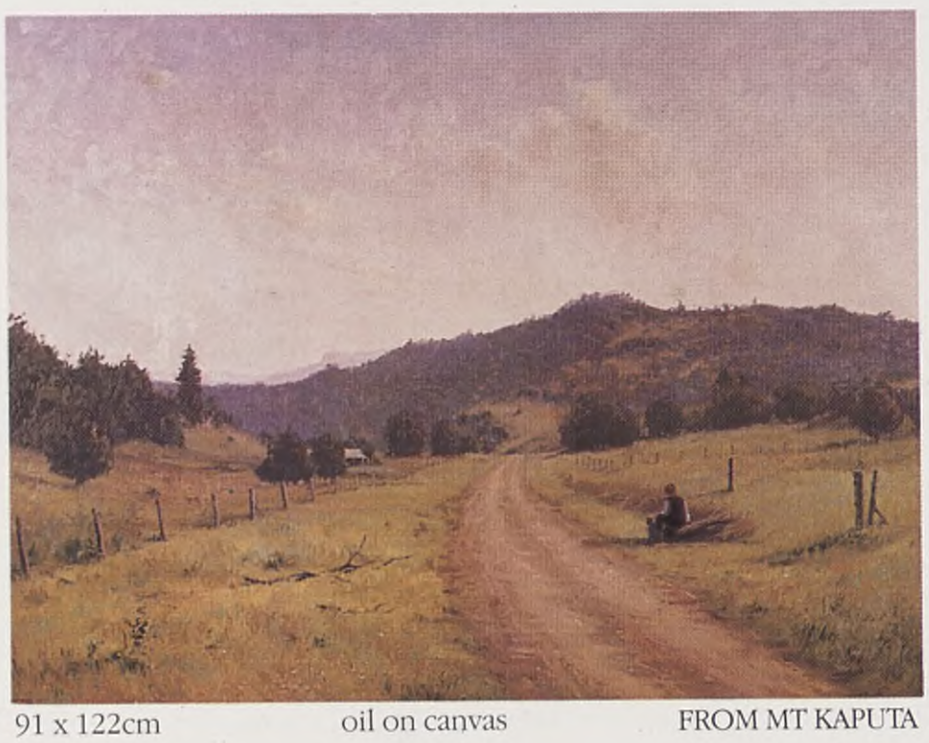
POCHOIR
21A Plaza Level, North Sydney Shoppingworld, 77 Berry Street, NORTH SYDNEY 2060 Tel. (02) 922 2843
The finest selection of original limited edition prints by leading Australian and international printmakers. Handmade glass, jewellery, ceramics.
Monday to Friday: 9 – 5.30
Thursday until 8 Saturday: 9 – 1

PRINTERS GALLERY
80 Prince Albert Street, MOSMAN 2088
Tel. (02) 969 7728
Established Crows Nest, 1979. Gallery specializing in unframed, low edition, original prints by Australian artists. Framing service.
By appointment

PRINTFOLIO GALLERY
Gallery Level, 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 – 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.

KERRY NOBBS



91 x 122cm oil on canvas FROM MT KAPUTA

76 x 122cm oil on canvas

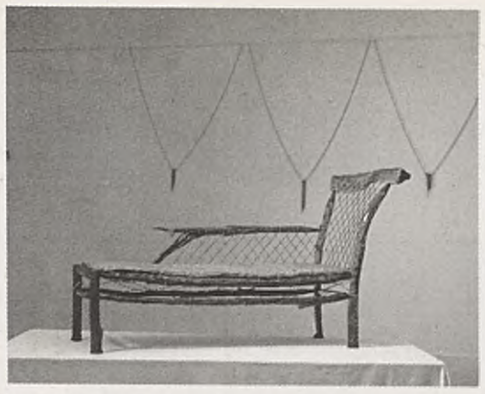
Monday to Friday: 9 – 5.25
Thursday until 9 Saturday: 9 – 2

REX IRWIN ART DEALER
First Floor, 38 Queen Street, WOOLLAHRA 2025
Tel. (02) 32 3212
Paintings by important Australian artists including Boyd, Drysdale, Lanceley, Makin, Smart, M. Taylor, Williams, Wolseley.
Tuesday to Saturday: 11 – 5.30
Or by appointment

RICHARD KING
141 Dowling Street, WOOLLOOMOOLOO 2011
Tel. (02) 358 1919
Mostly works on paper, master prints, photography and drawing plus selected paintings and sculpture. 20th-century Australian and European artists. By appointment only except during advertised exhibitions.
Tuesday to Saturday: 11 – 5

ROBIN GIBSON GALLERY
278 Liverpool Street, DARLINGHURST 2010 Tel. (02) 331 6692
Until 13 September: Geoffrey Proud and John Dent – paintings, Tom Carment – drawings.
16 September to 4 October: Ian Pearson – paintings, Lesley van der Sluys – hand coloured linocuts.
7 October to 25 October: to be announced.
28 October to 15 November: Bryan Westwood – paintings.
18 November to 13 December: Tom Carment – paintings, Stephen Bowers – ceramics.
16 December to 23 December: Christmas Show.
Tuesday to Saturday: 11 – 6

ROSLYN OXLEY 9
1321 Macdonald Street, PADDINGTON 2021 Tel. (02) 331 1919
Representing many leading contemporary Australian artists.



JONATHAN D.F. McCORD, 'Chaise longue', Rex Irwin Art Dealer

Tuesday to Saturday: 11 – 6
Or by appointment

SAVILL GALLERIES
156 Hargrave Street, PADDINGTON 2021 Tel. 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.

ST LEONARDS STUDIO
62 Mitchell Street, ST LEONARDS 2065
Tel. (02) 437 5059
Gallery and studio. Changing exhibitions of large and small paintings by Jo Palaitis and others.
Thursday to Saturday: 10 – 6
Or by appointment.

S.H. ERVIN GALLERY
National Trust Centre, Observatory Hill, SYDNEY 2000 Tel. (02) 258 0174
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

SHARON DAVSON FINE ART STUDIOS
Suite 4, The Park Mall, 209-213 Windsor Street, RICHMOND 2753
Tel. (045) 78 4747
Changing exhibitions. Major specialty being the creation of art works for specific locations.
Monday to Friday: 9 – 5
Other times by appointment

TIM McCORMICK
53 Queen Street, WOOLLAHRA 2025
Tel. (02) 325 383
Colonial prints and paintings, rare Australian books, manuscripts and photographs.
Monday to Friday: 10 – 5

TREVOR BUSSELL FINE ART GALLERY
180 Jersey Road, WOOLLAHRA 2025
Tel. (02) 32 4605
Australia's specialist in original works by Norman Lindsay. Fine Australian investment paintings, 1800 to 1940. Restoration, framing, valuations.
Daily: 11 – 6 Closed Sundays

VON BERTOUCH GALLERIES
61 Laman Street, NEWCASTLE 2300
Tel. (049) 29 3584
1 September to 17 September: Kevin Connor – paintings, drawings, lithographs.
22 September to 15 October: Arthur Boyd – paintings.
Friday to Monday: 11 – 6
Or by appointment

WAGNER ART GALLERY
39 Gurner Street, PADDINGTON 2021
Tel. (02) 357 6069
Exhibitions changing every three weeks featuring works by leading Australian artists.
Until 1 October: Collection of Australian paintings, drawings and important works on paper.
3 October to 22 October: Gareth Jones-Roberts – recent paintings.
24 October to 12 November: John Rigby – recent paintings.
14 November to 3 December: Susan Sheridan – recent paintings.
5 December to 20 December: Christmas mixed exhibition.
Tuesday to Saturday: 11 – 5.30
Sunday: 1 – 5

WATTERS GALLERY
109 Riley Street, EAST SYDNEY 2010
Tel. (02) 331 2556
27 September to 14 October: Vivienne Binns — paintings.
18 October to 4 November: Ian Bettinson — paintings and works on paper.
8 November to 25 November: Mostyn Bramley-Moore — paintings and works on paper.
Tuesday to Saturday: 10 – 5

WOLLONGONG CITY GALLERY
85 Burelli Street, WOLLONGONG EAST 2500 Tel. (042) 27 7461/2
Tuesday to Friday: 10 – 5
Saturday, Sunday: 12 – 4

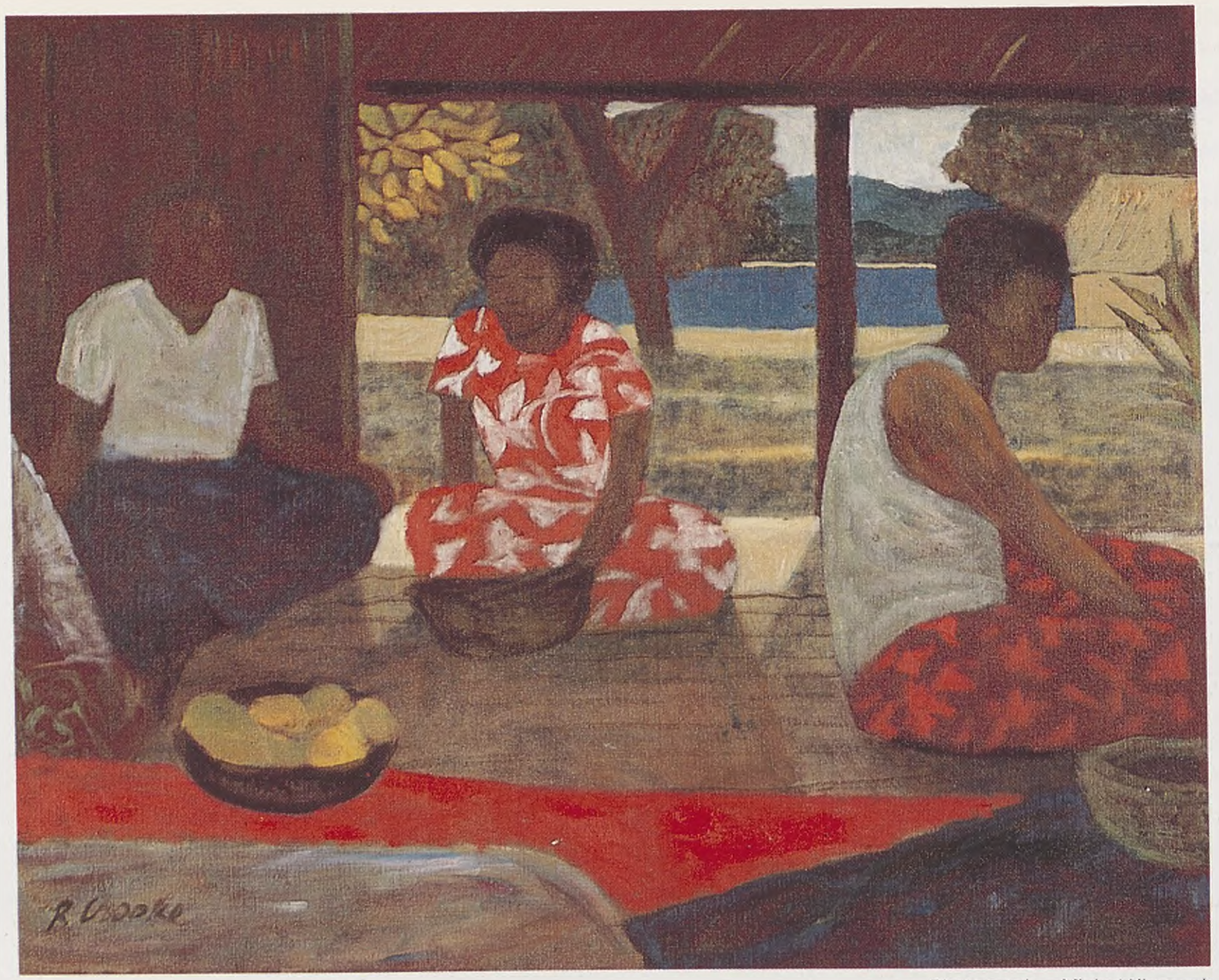
WOOLLOOMOOLOO GALLERY
Cnr Nicholson and Dowling Streets, WOOLLOOMOOLOO 2011
Tel. (02) 356 4220
Changing exhibitions of works by Australian artists of promise and renown.
Wednesday to Sunday: 11 – 6

THE WORKS GALLERY
City Art Institute, Albion Avenue, PADDINGTON 2021 Tel. (02) 339 9597
Tuesday to Saturday: 11 – 5

YUILL/CROWLEY
270 Devonshire Street, SURRY HILLS 2010 Tel. (02) 698 3877
1 September to 27 September: Stieg Persson – paintings.
29 September to 25 October: Peter Tyndall.
Wednesday to Saturday: 11 – 6
Or by appointment.

A.C.T.

AUSTRALIAN NATIONAL GALLERY
CANBERRA 2600 Tel. (062) 71 2411
Until 17 September: Aboriginal Art: The Continuing Tradition.
Until 15 October: Recent International Print Acquisitions 1985-89.
Until 22 October: Eye Spy Seasons.



'Fijian Interior' Oil on linen 62 x 75 cms

Photograph—Michal Kluvanek

RAY CROOKE

september 17 – october 12

greenhill galleries

20 Howard Street Perth WA 6000
Tel 09-3212369 Fax 09-3212360
Mon–Fri 10am–5pm Sun 2–5pm

Until 3 December: Leon Bakst: Costumes designed for Les Ballets Russes de Serge Diaghilev 1909-1921.
9 September to 10 December: Sidney Nolan Drawings.
12 September to 12 November: Portrait Photography.
21 October 1989 to 11 February 1990: American Photographs 1950s-60s.
18 November 1989 to 18 February 1990 – 'Come up and see our etchings...!' : 200 years of intaglio prints.
Monday to Sunday 10 – 5
Closed Christmas Day

AUSTRALIAN WAR MEMORIAL – ART EXHIBITION GALLERY
CANBERRA 2600 Tel. (062) 43 4211
Including artists Donald Friend, Sali Herman, Murray Griffin, Ivor Hele, Lyndon Dadswell, William Dargie, Russell Drysdale, Albert Tucker.
Daily: 9 – 4.45

BEAVER GALLERIES
81 Denison Street, DEAKIN 2600
Tel. (062) 82 5294 Also the Hyatt Hotel, Canberra.
Exhibiting Australian contemporary paintings, sculpture and decorative arts. Exhibitions change monthly. Stock displays.
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

CANBERRA CONTEMPORARY ART SPACE
Gallery 1 & 2: Gorman House, Ainslie Avenue, BRADDON 2601 Gallery 3: Cnr Bougainville and Furneaux Streets, MANUKA 2603 Tel. (062) 47 0188
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 from Papunya always in stock. September: Ken Done — paintings. October: Mac Betts. November: Brian Seidel. December: Western Desert Papunya.
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 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
Works on paper by Preston, Whiteley, Pugh, Olsen, Hickey, Irvine, Warr, Nolan, Kahan, Van Otterloo, etc.
Monday to Thursday: 9.30 – 5.30
Friday: 9.30 – 8.30 Saturday: 9.30 – 3

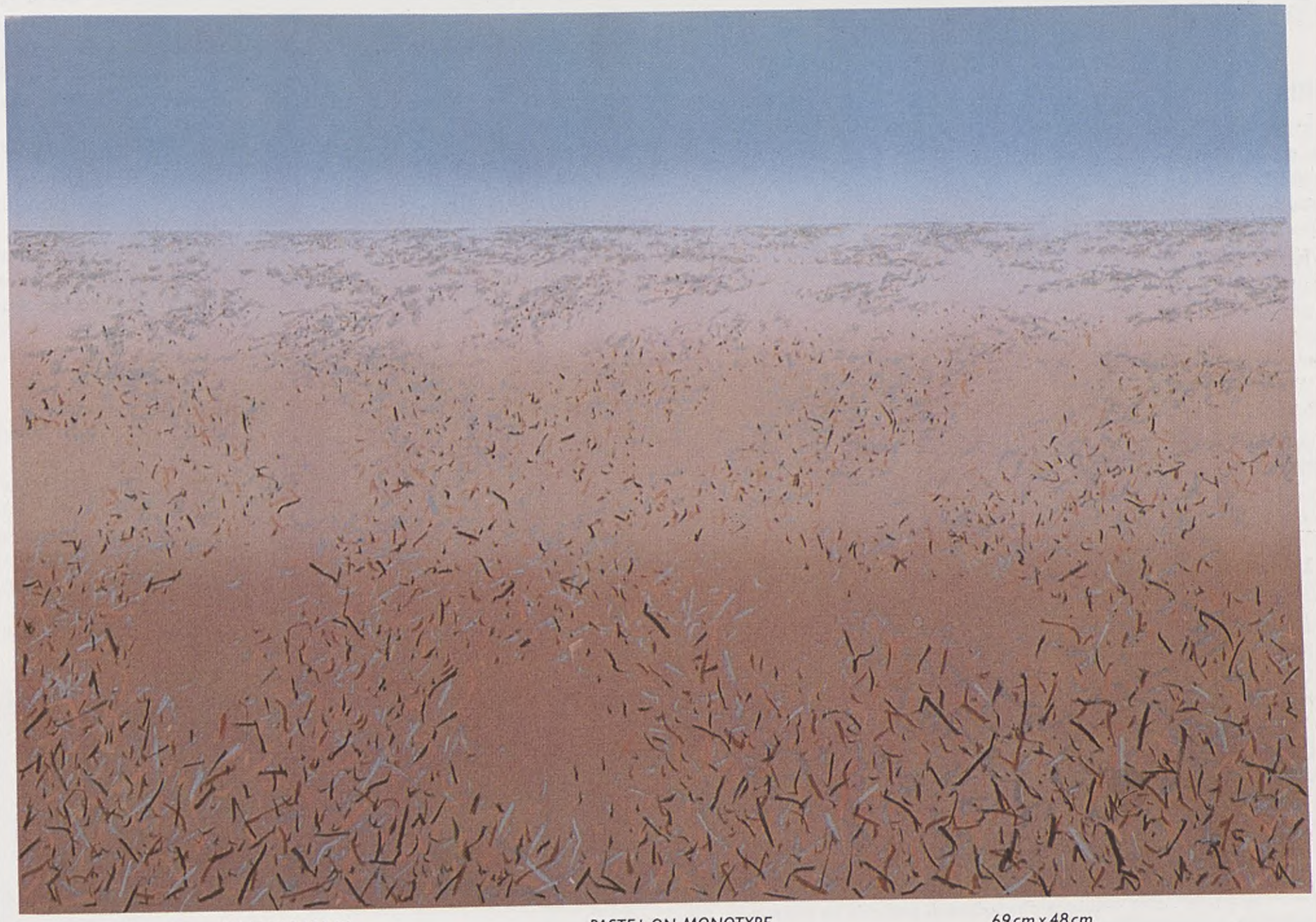
NAREK GALLERIES
'Cuppacumbalong', Naas Road, THARWA 2620 Tel. (062) 37 5116
Exhibitions monthly specialising in contemporary crafts in various media.
10 September to 15 October: David Upfill-Brown — furniture. 22 October to 19 November: 'Delicate Touch 3' — porcelain. 26 November to 24 December: Malcolm Cooke — ceramics.
Wednesday to Sunday, public holidays: 11 – 5

NATIONAL LIBRARY OF AUSTRALIA
CANBERRA 2600 Tel. (062) 62 1111
Tel. (062) 62 1279 9 – 4.45 weekdays for information about exhibitions.
Tel. (062) 62 1370 9 – 4.45 weekdays for information about pictorial holdings, access to study collections of documentary, topographical and photographical materials.
Daily: 9.30 – 4.30 Closed Christmas Day and Anzac Day

NOLAN GALLERY
'Lanyon', via THARWA 2620
Tel. (062) 37 5192
Nolan paintings 1945 to 1953.
September: Halpern late work. October: Paddington studio prints.
Tuesday to Sunday, public holidays: 10 – 4

SOLANDER GALLERY
36 Grey Street, DEAKIN 2600
Tel. (062) 73 1780
9 September – 1 October: Gallery 1: David Voight — paintings; Gallery II: Roger Griffin — works on paper.
Wednesday to Sunday: 10 – 5

• CLIFF JONES •



"THE PILBARRA" *PASTEL ON MONOTYPE* *69cm x 48cm.*

PAINTINGS AND WORK ON PAPER
DECEMBER 1989

Editions
• SOUTHBANK •
Galleries

ROSENEATH PLACE, SOUTH MELBOURNE, 3205.
HRS. MON-FRI 9-5.30PM SUN 2-6PM PH. (03) 699 8600 FAX (03) 696 5096

DIRECTORS: VICTOR STAFFORD, BEVERLEY KENNA AND MATTHEW STAFFORD.

UNIVERSITY DRILL HALL GALLERY
Kingsley Street, ACTON 2601
Tel.. (062) 71 2501
Until 1 October: Super-realist Prints of the Seventies. Until 10 October: Robert Hunter Paintings 1966-1988. 7 October to 5 November: Möet and Chandon Touring Exhibition.
Wednesday to Sunday: noon – 5

VICTORIA

ACLAND STREET ART GALLERY
18 Acland Street, ST KILDA 3182
Tel. (03) 534 2818
Wednesday to Sunday: 12 – 6
Or by appointment.

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
Tuesday to Friday: 10.30 – 5
Saturday, Sunday: 2 – 5

AUSTRALIAN GALLERIES
35 Derby Street, COLLINGWOOD 3066
Tel. (03) 417 4303
11 September to 30 September: Spoleto exhibition. 10 October to 31 October: Clifton Pugh — Animals in the Landscape. 30 October to 11 November: Tony White — jewellery. 20 November to 11 December: Leon Morrocco — paintings and pastels.
41 Derby Street, COLLINGWOOD 3066
4 September to 25 September: Paul Baxter — paintings. 16 October to 6 November: Robert Jacks — watercolours. 13 November to 29 November — Sarah Faulkner — paintings
Monday to Friday: 10 – 6 Saturday: 10 – 4

BLAXLAND GALLERY
6th Floor, Myer Melbourne, 314-336 Bourke Street, MELBOURNE 3000
Tel. (03) 661 2547
Monday to Wednesday: 9 – 5.45
Thursday, Friday: 9 – 9 Saturday: 9 – 5

BRIDGET McDONNELL GALLERY
130 Faraday Street, CARLTON 3053
Tel. (03) 347 1700
Fine early and modern Australian paintings and drawings.
Tuesday to Saturday: 11 – 6

CAPRICORN GALLERY
213 Franklin Street, MELBOURNE 3000
Tel. (03) 328 2802
Specializing in art from northern Queensland. Artists include Sylvia Ditchburn, Tom McCauley, Helen Wiltshire, Diana Crooke, Tania Heben and Paul Cronin.
Tuesday to Friday: 10 – 5
Saturday and Sunday: 11 – 4

CHARLES NODRUM GALLERY
267 Church Street, RICHMOND 3121
Tel. (03) 427 0140
Tuesday to Saturday: 11 – 6

CHRISTINE ABRAHAMS GALLERY
27 Gipps Street, RICHMOND 3121
Tel. (03) 428 6099
Contemporary Australian and international painting, sculpture, photography, ceramics and prints.
Tuesday to Friday: 10.30 – 5
Saturday: 11 – 4

CITY GALLERY
45 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 6131
6 September to 30 September: Peter Cripps — recent works. 4 October to 28 October: Robert Owen — sculpture. 1 November to 25 November: Susan Cohn — recent works, Stieg Persson — recent works. 29 November to 20 December: John Nixon.
Tuesday to Saturday: 11 – 5

CITY OF BALLARAT FINE ART GALLERY
40 Lydiard Street North, BALLARAT 3350
Tel. (053) 31 5622
The oldest provincial gallery in Australia. A major collection of Australian art.
Tuesday to Friday: 10.30 – 4.30 Saturday, Sunday, public holidays: 12.30 – 4.30

DAVID ELLIS FINE ART
309 Gore Street, FITZROY 3065
Tel. (03) 417 3716
Significant Australian artists — early modern to contemporary. Complete art consultancy service. Exhibition programme available on request.
Tuesday to Saturday: 10 – 6

VIC O'CONNOR, Flowerseller in Athenian restaurant, Dempsters Gallery

DEMPSTERS GALLERY
181 Canterbury Road, CANTERBURY 3126 Tel. (03) 830 4464
Selection of fine contemporary Australian art.
Monday to Saturday: 10.30 – 4.30

DEUTSCHER FINE ART
68 Drummond Street, CARLTON 3053
Tel. (03) 663 5044
Specializing in nineteenth and twentieth-century Australian art.
Monday to Friday: 10 – 5.30 Weekends by appointment

EARL GALLERY PTY LTD
6 Ryrie Street, GEELONG 3216
Tel. (052) 21 2650
Changing display of investment quality 19th and 20th-century Australian paintings. Monday to Saturday: 10 – 4
Sunday: 2 – 5

RUPERT BUNNY, Luxembourg Parade, Earl Gallery

EAST AND WEST ART
665 High Street, EAST KEW 3102
Tel: (03) 859 6277
Monday to Friday: 10 – 6 Saturday: 9 – 1

EASTGATE GALLERY
729 High Street, ARMADALE 3143
Tel. (03) 509 0956
27 September to 11 October: Jack Courier. 1 November to 29 November: George Bell. A fresh and exciting array of art by leading Australian artists from the 1920s to present day.
Monday to Saturday: 9 – 5 Sunday: 1 – 5

EDITIONS SOUTHBANK GALLERIES
Roseneath Place, SOUTH MELBOURNE 3205 Tel. (03) 699 8600
Four large gallery areas constantly exhibiting paintings, prints, drawings and sculptures.
Monday to Friday: 9.00 – 5.30

ELTHAM GALLERY
559 Main Road, ELTHAM 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

GALLERY GABRIELLE PIZZI
141 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 2944
Exhibitions of Aboriginal art from Papunya, Yuendumu, Lajamanu and Arnhem Land. Valuer for taxation for the arts scheme.
Monday to Friday: 10 – 5 Saturday: 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: 4 – 7
Thursday: 6 – 7 Saturday: 10 – 6
Or by appointment

GIRGIS & KLYM GALLERY
342 Brunswick Street, FITZROY 3065
Tel. (03) 417 2327
Representing Elisabeth Bodey, Rose Farrell, George Parkin, Nick Howson, Angus Jones, Peter Kartsouris, Steven Krahe, Ross Laurie, Alina McDonald, Bryce Ritchie, Peter Walsh and Tony Woods.
Wednesday to Sunday: 12 – 6
Or by appointment.

PAUL JACOULET, Le betel, East and West Art

GEELONG ART GALLERY
Little Malop Street, GEELONG 3220
Tel. (052) 93 645, 93 444
Australian paintings, prints and drawings. Colonial to present. Contemporary sculpture and decorative arts. Changing exhibitions monthly.
Tuesday to Friday: 10 – 5
Saturday, Sunday, public holidays: 1 – 5

GORE STREET GALLERY
258 Gore Street, FITZROY 3065
Tel. (03) 417 7411
Contemporary Australian painting,

DILYS CONDELL

The Return mixed media on paper 56.5 x 50 cm

16 September – 9 October 1989

BREEWOOD GALLERIES
BLUE MOUNTAINS

Gallery hours: Thursday–Monday 10–5pm 134 Lurline Street, Katoomba 2780. Tel: (047) 822324

drawing, sculpture and prints.
Tuesday to Friday: 10 – 5
Saturday: 10 – 2 Or by appointment.

GOULD GALLERIES
270 Toorak Road, SOUTH YARRA 3141
Tel. (03) 241 4701
We buy and sell nineteenth and twentieth-century Australian art with continuous exhibitions and one man shows.
October: John Perceval — recent paintings.
November: Greg Irvine — oils and gouache.
Monday to Saturday: 11 – 6
Saturday and Sunday: 2 – 5

GREYTHORN GALLERIES
2 Tannock Street, NORTH BALWYN 3104 Tel. (03) 857 9920
Major works by Blackman, Gleghorn, Long, Hick, Dickerson, Coburn, Voight, plus smaller works by these foremost artists.
Monday to Saturday: 10 – 5

GRYPHON GALLERY
The University of Melbourne, 160 Grattan Street, CARLTON 3053 Tel. (03) 341 8587
Until 8 September: Robin Panousiesis, Melissa Royale, Kathryn Soanes — woodwork, ceramics. 20 September to 6 October: Bill Coleman Retrospective 1940s – 1980s — paintings. 17 October to 27 October: Lyndall Milani — sculpture. 5 December to 15 December: Ceramics from Victoria.
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 1500
Until 24 September: Ralph Balson Historical Survey Exhibition 1890–1964. Guest curator: Bruce Adams. 3 October to 12 November: John Atkin Sculpture and Drawings. 21 November to 19 December: Kevin Connor 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 – 6

JARMAN GALLERY
158 Burwood Rd, HAWTHORN 3122
Tel: (03) 818 7751
September: Paul Cavell. November: Milan Todd.
Monday to Saturday: 9 – 5 Sunday: 1 – 5

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 and sculpture.
Permanent Collection – mixed media, sculpture.
By appointment

JOSHUA McCLELLAND PRINT ROOM
Second Floor, 15 Collins Street, MELBOURNE 3000 Tel. (03) 654 5835
Australian topographical and historical prints and paintings. Permanent collection of Chinese and Japanese porcelain and works of art.
Monday to Friday: 10 – 5

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

MELBOURNE ART EXCHANGE
Cnr Flinders & Market Streets, MELBOURNE 3000 Tel. (03) 629 6583/4
7 to 17 September: Piers Bateman.
19 October to 29 October: Chris Canning.
Monday to Friday: 10 – 6
Saturday, Sunday: 1 – 5

MELBOURNE UNIVERSITY MUSEUM OF ART
UNIVERSITY GALLERY
The University of Melbourne, PARKVILLE 3052 Tel: (03) 344 5148
The University of Melbourne Art Collection.
Monday, Tuesday, Thursday, Friday: 10 – 5 Wednesday: 10 – 7

MELBOURNE UNIVERSITY MUSEUM OF ART
THE IAN POTTER GALLERY
The University of Melbourne, PARKVILLE 3052 Tel: (03) 344 5148
The Ian Potter Gallery opened in May 1989 , and presents a varied program of exhibitions ranging from historical to contemporary art.
Until 1 October: Illuminated Manuscripts of Australia and New Zealand.
Wednesday, Thursday, Friday: 12 – 5.30
Saturday: 12 – 5

MICHAEL WARDELL. 13 VERITY STREET
13 Verity Street, RICHMOND 3121

Phillips
LONDON

POST-WAR & CONTEMPORARY PAINTINGS

Andy Warhol, "Marilyn", stamped with artist's signature and inscribed with authentication by Frederick Hughes on the overlap, synthetic polymer paint silk screened on canvas, 51cm x 41cm.
Sold in London on 29 June 1988 for £42,000 (Aus $88,200)

If you have a contemporary painting that you would like valued for either insurance purposes or possible sale please contact one of the following:

Alison Harper, Suite 7, Queens Court, 118-122 Queen Street, Woollahra, 2025.
Tel: (02) 328 1343. Fax: (02) 327 8357

Patrick Bowen, 3 Gilfellon Road, Stoneville 6554, W.A.
Tel: (09) 295 1717. Fax: (09) 295 1359

Rhona Edelbaum, 7 Blenheim Street, New Bond Street, London W1Y 0AS.
Tel: (01) 629 6602. Fax: (01) 629 8876

Tel. (03) 428 3799
Changing exhibitions of contemporary Australian and international artists.
Wednesday to Saturday: 10 – 6
Sunday: 1 – 6

MONASH UNIVERSITY GALLERY
Ground Floor, Gallery Building, Monash University, Wellington Road, CLAYTON 3168 Tel. (03) 565 4217
7 September to 7 October: 'Send More Paint!' — Australian Art of World War II from the Australian War Memorial.
19 October to 25 November: 'Re: Creation/Re-creation' — The art of copying, from the 19th and 20th centuries.
December: Monash University Collection — A Selection.
Tuesday to Friday: 10 – 5
Saturday: 1 – 5

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

MORNINGTON GALLERY
37a Main Street, MORNINGTON 3931
Tel. (059) 75 3915
The art lover's and collector's gallery featuring changing exhibitions of Victoria's most exciting promiment and emerging artists.
Tuesday to Sunday: 11 – 5

MULGRAVE ART GALLERY
73-75 Mackie Road, MULGRAVE 3170
Tel. (03) 561 7111
Mulgrave's Art Gallery's second location is at St Anne's Vineyard, Western Freeway, Myrniong.
Displays of Australian artists working in oils, pastels and 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

NIAGARA GALLERIES
245 Punt Road, RICHMOND 3121
Tel. (03) 429 3666
20 September to 7 October: Terry Batt — paintings. 11 October to 28 October: Gunter Christmann — paintings.
1 November to 18 November: Richard Larter — paintings. 22 November to 9 December: Group Show — paintings.
Tuesday to Friday: 11 – 6
Saturday: 10 – 5 Or by appointment

PETER GANT FINE ART
1st Floor, 268 Coventry Street, SOUTH MELBOURNE 3205 Tel. (03) 696 2944
Specializing in modern and contemporary Australian art.
Tuesday to Friday: 11 – 6

REALITIES GALLERY
35 Jackson Street, TOORAK 3142
Tel. (03) 241 3312
Tuesday to Friday: 10 – 6
Saturday: 11 – 4 Or by appointment

RECONNAISSANCE
72 Napier Street, FITZROY 3065
Tel. (03) 417 5514
Exhibitions of paintings, drawings, prints, sculpture, plus works held in stock.
Tuesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

RMIT GALLERY
342-348 Swanston Street, MELBOURNE 3000 Tel. (03) 660 2180
10 October to 27 October: Melbourne Savage Club Drawing Prize — drawings.
Monday to Friday: 11 – 6 for periods of exhibitions. Closed public holidays

THE ROBB STREET GALLERY
6 Robb Street, BAIRNSDALE 3875
Tel. (051) 52 6990
Ongoing exhibition of contemporary painting, graphics, sculpture and silverwork.
Friday, Saturday, Monday: 11 – 5
Sunday: 2 – 5 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.
3 September to 22 September: Peter Johnstone — paintings.
24 September to 13 October: Catherine Phillips — sculpture.
Tuesday to Saturday: 12 – 6

TOLARNO GALLERIES
98 River Road, SOUTH YARRA 3141
Tel. (03) 241 8381
Exhibitions of Australian, American and European artists.
Tuesday to Saturday: 10 – 5.30

WAVERLEY CITY GALLERY
14 The Highway, MOUNT WAVERLEY 3149 Tel. (03) 277 7261
Changing exhibitions including selected

OIL/CANVAS SALT LAKE 75 X 90CM 1989

JULIJAN SOBON
OCTOBER 3RD TO 27TH

SIEGLINDE BATTELEY
OCTOBER 31ST TO
NOVEMBER 24TH

OIL/CANVAS SLEEPLESS NIGHT 120 X 170CM 1989

DELANEY GALLERIES

74 BEAUFORT STREET, PERTH 6000 TELEPHONE (09) 227 8996 FAX (09) 227 6375 HOURS: MONDAY TO FRIDAY 10AM TO 5PM
MEMBER OF THE AUSTRALIAN COMMERCIAL GALLERIES ASSOCIATION

works from the Waverley City Collection.
Tuesday to Saturday: 10 – 4 Sunday: 2 – 5

WILLIAM MORA GALLERIES
1st Floor, 19 Windsor Place,
MELBOURNE 3000 Tel. (03) 654 4655
Australian, modern and contemporary art.
Tuesday to Friday: 10 – 5.30
Saturday: 10 – 5

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

SOUTH AUSTRALIA

APTOS CRUZ GALLERIES
10 Druids Avenue, STIRLING 5152
Tel: (08) 370 9011
Contemporary and primitive art, oriental antiques. Continually changing exhibitions.
Monday to Saturday: 10 – 6 Sunday: 1 – 5

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, ADELAIDE 5000
Tel. (08) 223 7200
Daily: 10 – 5

BARRY NEWTON GALLERY
Malvern Village, 269 Unley Road,
MALVERN 5061 Tel. (08) 271 4523
Regular exhibitions of fine arts by prominent established and emerging artists.
Tuesday to Friday: 11 – 5
Saturday, Sunday: 2 – 5

BMG FINE ART GALLERY
88 Jerningham Street, NORTH ADELAIDE 5006 Tel. (08) 267 4449
Until 13 September: Guy Warren — paintings. 15 September to 11 October: Andrew Sibley — paintings. 13 October to 8 November: Jamie Boyd — paintings and prints. 10 November to 29 November: Inge King — sculpture. 1 December to 22 December: Christmas Exhibition — mixed media.
Tuesday to Saturday: 10 – 5 Or by appointment

COLLEGE GALLERY
S.A. School of Art, S.A.C.A.E., Holbrooks Road, UNDERDALE 5032 Tel. (08) 354 6477
Painting, sculpture, printmaking, photography, film, video, multi-media.
Wednesday to Friday: 11 – 4
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

WLADYSLAW DUTKIEWICS, In the bar, Greenhill Galleries

GREENHILL GALLERIES
140 Barton Terrace, NORTH ADELAIDE 5006 Tel. (08) 267 2887
22 August to 21 September: Wladyslaw Dutkiewicz — forty years retrospective — Polish abstract expressionist paintings and drawings.
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 and Whiteley.
Monday to Friday: 10 – 5.30 Sunday: 2 – 5

KENSINGTON GALLERY
39 Kensington Road, NORWOOD 5067
Tel. (08) 332 5752
Leading South Australian and interstate artists. Paintings, prints, ceramics, and jewellery.
3 September to 24 September: Timothy Messack Retrospective — paintings. 1 October to 29 October: Justina Perovan — watercolours. 12 November to 26 November: Robert Campbell — watercolours. 3 December to 22 December: Charlotte Balfour — paintings, Elisbeth Orell — Damask.
Tuesday to Friday: 10 – 5 Saturday, Sunday: 2 – 5

TYNTE GALLERY
241 Greenhill Road, DULWICH 5065
Tel. (08) 364 1425
Regular exhibitions of Australian contemporary art. Extensive stocks of original limited edition prints. Conservation picture framing.
Tuesday to Friday: 9 – 5
Saturday, Sunday: 2 – 5

WESTERN AUSTRALIA

ART GALLERY OF WESTERN AUSTRALIA
47 James Street, PERTH 6000
Tel. (09) 328 7233
Daily: 10 – 5

BAY GALLERY OF FINE ART
1 Bay Road, CLAREMONT 6010
Tel. (09) 386 3060 (09) 386 2374
Regular exhibitions of original works by Australian and international artists. Oils, watercolours, bronzes, fine ceramics. Traditional and contemporary.
3 September to 18 September: Alisa Small — oil paintings. 24 September to 6 October: Jorge Aguilar Agon — oils (London).
Monday to Friday: 10 – 6 Saturday: 10 – 2
Sunday: 2 – 5

DELANEY GALLERIES
74 Beaufort Street, PERTH 6000 Tel. (09) 227 8996
Regular exhibitions of work by leading Australian artists.
Monday to Friday: 10 – 5

GALERIE DUSSELDORF
890 Hay Street, PERTH 6000
Tel. (09) 325 2596
Monthly changing exhibitions of contemporary Australian art.
Tuesday to Friday: 10 – 4.30
Sunday: 2 – 5 And by appointment

GREENHILL GALLERIES
20 Howard Street, PERTH 6000
Tel. (09) 321 2369
Until 14 September: Gary Shead — paintings. 17 September to 12 October: Ray Crooke — paintings; Christine McCarthy — linocuts. 15 October to 9 November: John Olsen — paintings and drawings, Greg Daly — ceramics.
12 November to 30 November Jeffrey Makin paintings. 3 December to 21 December: Leon Pericles — paintings, Alan Linney — jewellery.
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

MATILDA GALLERY OF FINE ART
20 High Street (corner Mount St),
FREMANTLE 6160 Tel: (09) 335 2737, 335 3221
Regular exhibitions, Fine Art Consultants, valuations, Auctioneers and consignment sales.

Sunday to Thursday 11 – 5
Or by appointment

NEW COLLECTABLES GALLERY
Corner Duke and George Streets, EAST FREMANTLE 6158 Tel. (09) 339 7165
Innovative contemporary art exhibitions by Australian and visiting overseas artists. Limited editions, sculpture, glass and clay in stock. For private and corporate collectors of fine art.
19 September to 1 October: 'September Song' — paintings and mixed media.
17 October to 29 October: Kerry Stokes — paintings.
21 November to 24 December: Christmas Exhibition — mixed works by a number of artists.
Wednesday to Sunday: 11 – 5
Saturday: 6.30 – 8.30 (evening)

PERTH GALLERIES
12 Altona Street, WEST PERTH 6005
Tel. (09) 321 6057
Agents for Sotheby's Australia Pty. Ltd.
3 September to 21 September: Russell Sheridan — paintings, Peter Walker — pastels. 24 September to 12 October: Graeme Townsend — paintings.
15 October to 1 November: Jeff Minchin — ceramics. 5 November to 29 November: Elizabeth Ford — paintings, Mike Calder — ceramics. 3 December to 21 December:
John Coburn, Robert Dickerson, Tom Gleghorn — paintings and works on paper.
Monday to Friday: 10 – 5 Sunday: 2 – 5

TASMANIA

BURNIE ART GALLERY
(in Civic Centre), Wilmot Street, BURNIE 7320 Tel. (004) 31 5918
Specializing in contemporary works on paper and temporary exhibitions.
Monday to Friday: 10 – 5
Saturday, Sunday: 2.30 – 4.30

THE FREEMAN GALLERY
119 Sandy Bay Road, SANDY BAY 7005
Tel. (002) 23 3379
Monday, Wednesday, Friday, Saturday: 11 – 5.30 Tuesday, Thursday, Sunday: 2 – 5.30

GALLERY TWO
Ritchies Mill Arts Centre 2 Bridge Road, LAUNCESTON 7250 Tel: (003) 31 2339
Specialising in high quality Tasmanian works of art and craft.
1 September to 17 September: Tony Smibert — watercolours. 1 October to 16 October: Jo McIntyre — paintings, James Dodsun — glass. 10 November to 26 November: Zsolt Faludi ceramics, Tom Samek — paintings and prints. December to end January: Summer Exhibition — changing exhibition.
Daily: 10 – 5

MASTERPIECE ART GALLERY
63 Sandy Bay Road, HOBART 7000
Tel. (002) 23 2020
Featuring work by artists including Roland Wakelin, Fred Williams, Rupert Bunny, Lloyd Rees, Walter Withers, Hugh Ramsay and W.C. Piguenit.
Monday to Saturday: 10 – 5.30
Or by appointment

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

NORTHERN TERRITORY

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

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 EDITORIAL MANAGER. THESE WILL THEN BE INCLUDED IN THE FIRST AVAILABLE ISSUE. WE PUBLISH MID-DECEMBER, MARCH, JUNE AND SEPTEMBER (DEADLINES: 5 MONTHS PRIOR TO PUBLICATION). WHERE NO OTHER DETAILS ARE SUPPLIED BY ORGANIZERS OF COMPETITIONS WE STATE THE ADDRESS FOR OBTAINING THEM.

DETAILS

QUEENSLAND

21st Gold Coast City Art Prize 1989
Judges: Colin Lanceley and Ann Thomson. Exhibition: September 2 to October 1: The Centre Art Gallery, Bundall Rd, Surfers Paradise.

MACKAY ART SOCIETY
'Artists & Art '89' Exhibition held in October. Closing date: mid September
Particulars from: Mrs. J. Levitz, Secretary, P.O. Box 891, Mackay 4740.

NEW SOUTH WALES

ARCHIBALD PRIZE
Judges: Trustees of the Art Gallery of New South Wales. Closing date: December 1989. Particulars from: Michael Luffman, Administration Clerk, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000

BATHURST ART PURCHASE
Usually biennial, not in 1989 due to moving to new Gallery. Will be in June 1990 and biennial thereafter. Entry forms available March 1990. Send SAE to: Secretary, Bathurst Art Purchase, Private Mail Bag 17, Bathurst, NSW.

BERINBA ARTS FESTIVAL COMPETITION
Contemporary and traditional. Closing date: end October 1989. Particulars from: Principal, Berinba Public School, P.O. Box 56, Yass 2582.

BLAKE PRIZE FOR RELIGIOUS ART 1989
Prize: $10,000. Sponsor: Oceanic Capital Corporation Ltd. Particulars from: Secretary, Blake Society, G.P.O. Box 4484, Sydney 2001, or The Blaxland Gallery, Grace Bros, Sydney 2000 (send stamped, addressed envelope for reply).

CAMPBELLTOWN CITY FESTIVAL OF

FISHER'S GHOST ART COMPETITION
Closing date: October 1989. Particulars from: Executive Director, Festival of Fisher's Ghost, Campbelltown City Council, Campbelltown 2560.

DYASON BEQUEST
Grants to Australian art students who have already won travelling art scholarships, so that such students shall be better able to afford to study architecture, sculpture, or painting in countries other than Australia and New Zealand. Applications may be made at any time to the Director, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

JACARANDA ART SOCIETY EXHIBITION
Acquisitive drawing for artists under the age of 40. Drawings to be on paper. Closing date: usually early October Particulars from: Organizing Secretary, Jacaranda Art Society Exhibition, P.O. Box 806, Grafton 2460, or the Grafton Regional Gallery, P.O. Box 25, Grafton 2460.

KYOGLE FAIRYMOUNT FESTIVAL EXHIBITION
Closing date: October 1989. Particulars from: Secretary P.O. Box 77, Kyogle 2484.

PORT MACQUARIE — THE MACQUARIE AWARD
Open. Particulars from: Secretary, Lions Club of Port Macquarie P.O. Box 221, Port Macquarie.

ROYAL EASTER SHOW ART PRIZES 1990
Particulars from: Director, Royal Agricultural Society of N.S.W., G.P.O. Box 4317, Sydney 2001.

SULMAN PRIZE
Closing date: December 1989. Particulars from: Michael Luffman, Administration Clerk, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

TUMUT ART EXHIBITION
Prizes total $3000. Major section Open, Rothmans Foundation Award $1250. Also Watercolour, Mixed Media and Restricted Size sections. Closing date: February 1990. Particulars from: Secretary, Tumut Art Society Inc., P.O. Box 103, Tumut 2720.

WYNNE PRIZE
Judges: Trustees of the Art Gallery of New South Wales. Closing date: December 1989. Particulars from: Michael Luffman, Administration Clerk, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

A.C.T.

ROYAL AUSTRALIAN AIR FORCE ANNUAL HERITAGE AWARDS
Annual Closing date: 31 October. Three awards: art, photography and literary — each with 3 prizes, $5000, $1000 and $500. Subject matter must relate to a RAAF unit, aircraft, person or era. Particulars from: Directorate Office of the Chief of the Air Staff, A-8-13, Russell Offices, Canberra ACT 2600.

VICTORIA

CORIO ROTARY CLUB ART EXHIBITION
Particulars from: Secretary, Rotary Club of Corio, P.O. Box 53, North Geelong 3215.

SOUTH AUSTRALIA

BAROSSA VALLEY VINTAGE FESTIVAL ACQUISITIVE ART COMPETITION
Particulars from: Dennis Deimann, Chairman, Art Sub Committee, P.O. Box 10, Angaston 5353.

CITY OF ELIZABETH ART COMPETITION AND EXHIBITION
Open art competition. Particulars from: P.O. Box 93, Elizabeth S.A. 5112 (08) 255 2744.

TASMANIA

BURNIE: TASMANIAN ART AWARDS EXHIBITION
Open. Prize money totals $5000. Closing date: end October. Particulars from: Secretary, P.O. Box 186, Burnie 7320.

RESULTS
QUEENSLAND

BUNDABERG ART FESTIVAL
Judge: Alick Sweet, Keith Bradbury
Winners: Sect. 1: Amanda Wade-Ferrell; Sect. 2A: Hugh Gittus; Sect. 2B; Susie Hansen; Sect. 2C: Pamela Croft; Sect. 3: Elizabeth Duguid; Sect. 4: Michael Eather; Sect. 5: Glen Miller; Sect. 6: James Brown; Sect. 7: John Honeywill; Sect. 8: Rhoderick Pandy; Sect. 9: Ken Bull; Sect. 10: Roland Nancarrow; Sect 11: Ann Grocott; Sect. 14: Brian Lynch; Sect. 15: Jess Noble; Sect. 16: Tricia Barlow; Sect. 17: Warren Hielscher; Sect. 18: Ida Robbins, Sect. 19: Jason Binnie; Sect. 21: Nola Grabbe.

NEW SOUTH WALES

BERRIMA DISTRICT ART SOCIETY ART AWARD 1989
Judge: Jean Appleton
Winner: Works on Paper: Karin Oom; Print: Andrew Spiers

COWRA FESTIVAL ART EXHIBITION
Judge: Pamela Thalben-Ball
Winners: Calleen Award: 1st: Dorothy Davies; 2nd: Nanette Basser; Caltex Award: Warwick Fuller; Watercolour: Kenneth Bowen; P.D. Mulligan Award: Fay Virtue

DRUMMOYNE MUNICIPAL ART SOCIETY INC. SILVER JUBILEE ART AWARD EXHIBITION
Judges: Guy Warren and Fred Cress
Winners: Traditional oil or related media: Ken Knight; Watercolour: John Mills; Modern: Tony Tozer; Prints: Mark Ward; Drawing: Bettina McMahon; Portrait: David Fairburn; Members Only: John Perkins

1989 SYDNEY ROYAL ART SHOW
Judges: John Baily, Guy Warren, William Wright
Winners: The Doug Moran Prize: 1st: Patrick Carroll; 2nd: Frederic Bates; 3rd: Charles Bush

Judge: Gil Docking
Winners: Rural Subject Painting: 1st: Colleen Parker; 2nd: Stephen Bruce; 3rd: Robyn Gosbell

Judge: Kevin Connor
Winners: Portrait Painting: 1st: Lindsay Churchland; 2nd: Ena Joyce; 3rd: Margaret Zanetti

Judge: Robin Norling
Winners: Still Life Pdainting: 1st: Shirley Dobson, Robyn Gosbell

Judge: John Baily
Winners: Watercolour Painting: 1st: Charles Bush; 2nd: Patrick Carroll; 3rd: June Young

Judge: Tony Bond
Winners: Modern Figurative Painting: 1st: Christina Frost; 2nd: Joanne Faggotter

Judge: Guy Warren
Winners: Marine/Seascape Painting: 1st: William Spencer

Judge: Lesley Pockley
Winner: Miniature Painting: 1st: Patricia Howell

Judge: Paul Delpratt
Winners: Drawing on Paper: 1st: Andrew Tomkins; 2nd: Owen Thompson; 3rd: Christine Cordero

Judge: William Wright
Winners: Painting Australian Birds and/or Australian Flowers: 1st: Patrick Carroll; 2nd: Geoff Harvey; 3rd: Robyn Gosbell. Margaret Fesq Memorial Art Prize: Robyn Gosbell

Judge: Peter Laverty
Winners: Printmaking: 1st: Edith Cowlishaw; 2nd: Alexandra Gray; 3rd: Claude Acosta

Judge: William Wright
Winner: Painting: 1st: Wendy Sharpe

TUMUT ART EXHIBITION
Judge: Robyne Palmer
Winners: Rothmans Foundation Award: 1st: Leyla Spencer; 2nd: Sue Hamilton; Traditional of Tumut Shire: 1st: Sue McDonald; 2nd: Peter Grimanes; Watercolour/Mixed Media: 1st: Jacqueline Whiting; 2nd: Paul Janiszewski; Oils and Acrylics: 1st: Harold Scott; 2nd: Margaret Pass; Any Medium: 1st: Margery Blyth; 2nd: Claire McRae; Any Medium of Tumut Shire: 1st: Joan Watson; 2nd: Kathy Sharp

VICTORIA

CONTEMPORARY ART SOCIETY OF AUSTRALIA (VICTORIA) ART AWARDS
Judge: Lesley Dumbrell
Winners: Geometrics Pty Ltd Award 1988-89: Joan Gough; Ekersleys Pty Ltd Award 1988-89: Marek Dobiecki; Raphael Brush Award 1988-89: Bob Barrow

ART AUCTIONS

Sotheby's
17 April 1989
Melbourne

ASHTON, Sir John William: Dubroyd Point, oil on artists' board, 32.5 x 43, $8,250.
BUNNY, Rupert Charles: Mythological scene, monotype, 24.5 x 24.5, $17,600.
BOYD, Theodore Penleigh: Summer pastoral, watercolour, 11 x 25, $9,350.
GREGORY, Ina: Girl in the Garden, Charterisville, oil on panel, 21 x 18, $8,800
TJAPALTJARRI, Clifford Possum: Night Dreaming, 45 x 59.5, oil on canvas, $3,300.
BECKETT, Clarice: Lazy morning, oil on artists' board, 21 x 25, $3,300.
CHRISTMAN, Gunter: Zajal, acrylic on canvas, 230 x 164, $6,600.
JUNIPER, Robert: Landscape, mixed media, 48 x 61, $6,050.
FRIEND, Donald Stuart Leslie: Mother and daughter, gouache, 35.5 x 26, $7,700.
LAWRENCE, George Feather: Road to Minnamurra, oil on board, 39.5 x 50, $11,000.
RUSSELL, John Peter: A blossom tree, oil on canvas, Belle-Ile, 61 x 46, $60,500.
FOX, Emanuel Phillips: Portrait of Ina Gregory, oil on panel, 39 x 24, $33,000.
BOYD, Theodore Penleigh: Sydney Harbour, oil on canvas, 24 x 65, $50,600.
VON GUERARD, Eugene: Mr John King's Station, oil on canvas laid on board, 38 x 81, $66,000.
MARTENS, Conrad: Woolloomooloo Bay, watercolour, 26.7 x 37.7, $63,800.
LYCETT, Joseph: Mt. Direction, near Hobart Town, Van Diemens Land, watercolour, 17 x 27.5, $77,000.
FOX, Ethel Carrick: Flower sellers, oil on board, 25 x 34, $25,300.
NAMATJIRA, Albert: Central Australian landscape with ghost gums, watercolour, 26 x 36.5, $20,900.
GILL, Samuel Thomas: Gold-buyer, Forest Creek 1852, watercolour, 27 x 20, $35,200.
CONDER, Charles Edward: A garden of roses, watercolour on silk, 40 x 79, $20,900.
STREETON, Sir Arthur Ernest: Midwinter's morning, Sydney Harbour, oil on panel, 19 x 62, $121,000.
STREETON, Sir Arthur Ernest: Still life with roses, oil on canvas, 60.5 x 45, $14,300.
LONG, Sydney: Pastorale, watercolour, 29 x 36, $12,100.
TIBBITS, William: 'Heathfield' Woods Avenue, Woollahra, watercolour, 23 x 52, $16,500.

MAYNARD WATERS

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OCTOBER 19 – NOVEMBER 2 1989

GREYTHORN GALLERIES

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DIRECTOR THELMA RICHARDS

GLOVER, John: The bath of Diana, Van Diemen's Land, 1837, oil on canvas, 76 x 114, $1,760,000.
WAKELIN, Roland Shakespeare: Beach scene, Manly, oil on board, 41 x 54, $37,400.
FAIRWEATHER, Ian: Dancers, gouache on board, 54 x 36.7, $28,600.
PERCEVAL, John de Burgh: Skiffling boy, Aspendale, oil on canvas, 90 x 100, $60,500.
BOYD, Arthur Merric Bloomfield: Shoalhaven landscape, oil on canvas, 92 x 98.5, $35,200.
COSSINGTON SMITH, Grace: The school cape, oil on canvas on pulpboard, 32.2 x 24.1, $93,500.
FRENCH, Leonard: Corpse on a raft, enamel on hardboard, 121 x 137, $38,500.
OLSEN, John: In the garden, oil on canvas, 90 x 121, $20,900.
DE MAISTRE, Roy: Flower piece, oil on board, 110 x 64.5, $82,500.
WILLIAMS, Fred: Hill landscape, gouache, 54.5 x 76.5, $39,600.
BRACK, John: Breakfast table, oil on canvas, 121 x 68, $192,500.
DOBELL, Sir William: The student, oil on canvas on board, 108 x 72, $264,000.
REES, Lloyd Frederic: The road to the summit, Saddleback Mountain, NSW, oil on board, 37.5 x 45, $48,400.
PRESTON, Margaret Rose: Still life with waratahs, oil on canvas, 190 x 89.5, $374,000.
TUCKER, Albert: Image of modern evil, pastel and watercolour, $28,600.
BLACKMAN, Charles: Liberty, oil on board, 61.5 x 75, $33,000.
WHITELEY, Brett: Lavender Bay, oil on board, 205 x 76.5, $57,200.

Lawsons
7 March 1989
Sydney

LINDSAY, Sir Lionel: Owls, woodcut, 16.5 x 13.5, $1,300.
ALLCOT, John: AHS Tranowna in Sydney Harbour, watercolour, 23 x 31.5, $1,500.
REES, Lloyd Frederic: McDonnell Ranges, lithograph, 51 x 66, $4,500.
DICKERSON, Robert: The girl, charcoal, 74 x 55, $1,200.
MELDRUM, Duncan Max: Still life, oil on composition board, 74 x 53, $6,500.
HART, Kevin (Pro): The horse yards, acrylic on composition board, 64.5 x 69, $2,000.
SOLOMON, Lance Vaiben: Quiet pastures, oil on composition board, 69.5 x 85.5, $16,000.
HERMAN, Sali: Victoria Street, Potts Point, oil on plywood, 40 x 44.5, $18,000.
BOYD, David: Picnic by the sea, oil on canvas, 40 x 51, $3,000.
LISTER, William Lister: Looking to South Head, watercolour, 30 x 49, $5,000.
REES, Lloyd Frederic: Moreton Bay Fig, Paddington, pen and ink, 16.5 x 16.2, $9,500.
ALLCOT, John: Sydney Harbour from Nielsen Park, oil on canvas, 33.5 x 43.5, $17,000.
REHFISCH, Alison Baily: Cagnes revisited oil on composition board, 75 x 59.5, $11,000.
LINDSAY, Norman Alfred William: Selina, oil on canvas on composition board, 29 x 40, $8,000.
BENNETT, William Rubery: Stormswept, country landscape, oil on composition board, 15 x 19.8, $5,500.
CAYLEY, Neville William: Kookaburras on a branch, watercolour, 45.5 x 30, $1,150.
O'BRIEN, Justin: Male nude, pencil and conte sketch, 26 x 36, $1,000.
WHITELEY, Brett: Lovers, ink, 24.5 x 30, $3,700.
DRYSDALE, Russell: Portrait of a woman, ink, 22 x 23.5, $5,000.
BENNETT, William Rubery: Burragorang Valley, oil on panel, 34 x 39.5, $19,000.
ORBAN, Desiderius: Landscape, oil on panel, 38 x 51.5, $2,500.

Rushton Fine Arts
3 April 1989
Sydney

BOYD, Arthur Merric Bloomfield: The angel, etching, 65 x 51.5, $700.
BRACK, John: Nude in profile, lithograph, 64.5 x 47, $900.
BUNNY, Rupert Charles Wulsten: La favorite, monotype, 37.5 x 27, $11,500.
GOULD, John: Falco subbuteo: hobby, lithograph, 52.5 x 34.5, $1,200.
LINDSAY, Sir Lionel: Hauling timber, etching, 15 x 22, $800.
LINDSAY, Norman Alfred Williams: Funeral march of Don Juan, etching, 23.5 x 30, $2,000.
PROCTOR, Thea: Summer, woodcut, 17.3 x 22.8, $4,200.
CASSAB, Judy: Figure composition, oil on board, 49.5 x 62.5, $1,000.
NOLAN, Sir Sidney: Liegender Mann, oil on board, 122 x 152, $26,000.
ORBAN, Desiderius: Assisi, 1974, mixed media on foil on board, 90 x 60, $3,800.
FEINT, Adrian: Still life with camelia, oil on

Eos, 1988/89 Steel height 144 x 122 x 51cm Photograph: Wolfgang Sievers

ERWIN FABIAN

Sculpture Nov.-Dec., 1989

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

canvas, 29.5 x 24.5, $3,000.
HEYSEN, Nora: Native mother and child, oil on board, 57 x 48, $500.
JACKSON, James Ranalph: Sydney Harbour, oil on board, 35.5 x 43.5, $6,500.
GLOVER, John: Riverscape with figures and cattle, watercolour, 61 x 81, $3,700.
CONDER, Charles: Dancing ladies, watercolour on silk, 124.5 x 60, $9,500.
NAPARNARTY, Pansy: Womens bush tucker Dreaming, acrylic on linen canvas, 110.5 x 140.5, $1,100.
DELAROCHE, Paul: The travellers, oil on canvas, 143 x 179, $2,400.

Leonard Joel 12-13 April 1989 Melbourne

BENNET, William Rubery: Junction of the Wollondilly and Nattai Rivers, Burragorang Valley, oil on canvas on board, 48.5 x 58.5, $34,000.
GREY-SMITH, Edward: Wheatfields in the wind, oil on canvas, 41 x 50.5, $10,000.
CARRICK FOX, Ethel: An Luxembourg, oil on board, 26.5 x 34, $21,000.
TRAILL, Jessie: The tea gardens, oil on canvas on board, 69 x 123.5, $135,000.
HEYSEN, Hans: Summer light, Flinders Ranges, oil on canvas, 60.5 x 85.5, $45,000.
REYFISCH, Alison: Harbour scene with fishing boats, oil on canvas, 49.5 x 60, $26,000.
KEMP, Roger: Relative forms, acrylic on board, 91 x 122, $34,000.
STREETON, Arthur: Mentone Beach, oil on card, 13 x 21.5, $90,000.
SMART, Jeffrey: The wall, oil on board, 51 x 61, $28,000.
FRIEND, Donald Stuart Leslie: Kura Li Agur, mixed media, 46 x 62, $10,500.
WILSON, Dora Lynell: Unveiling nude, pastel, 74.5 x 44.5, $12,000.
HEYSEN, Hans: Josephine and her bronze wings, watercolour, 47 x 61.5, $105,000.
NOLAN, Sidney Robert: Kelly at Glenrowan, oil on board, 42 x 65.5, $60,000.
FOX, Emanuel Phillips: Dappled light, oil on canvas, 79.5 x 59, $76,000.
DELAFIELD COOK, William: A sprinkler, oil on canvas, 152 x 127, $40,000.
WITHERS, Walter: Springtime, oil on canvas on board, 34.5 x 45, $36,000.
BALDESSIN, George: Personage at window, sculptured, painted and etched metal, 101 x 90.5, $30,000.
TURNER, James Alfred: The effect, oil on canvas, 34 x 70, $24,000.
DOWLING, Robert: The slave dealer, oil on canvas, 101 x 127, $38,000.
SCHELTEMA, Jan Hendrik: Droving cattle, oil on canvas, 70 x 100.5, $40,000.

Christie's Australia 9 May 1989 Melbourne.

DUTERRAU, Benjamin: 4 etchings, $7,000.
DRYSDALE, Sir George Russell: Man with a snake, lithograph, 55.8 x 78.7, $2,000.
WILLIAMS, Frederick: Hillside landscape Lysterfield, etching, 24.8 x 36.8, $4,200.
REES, Lloyd Frederic: The old convent gates, Brisbane, india ink, 12.5 x 9, $5,500.
LAHEY, Frances Vida: Summer flowers, oil on canvas on board, 33.5 x 36, $3,400.
TRAILL, Jessie: In the Dandenongs, Victoria, watercolour, 26.5 x 36.5, $950.
DERHAM, Frances: Seated nude, oil on canvas, 65.5 x 49, $1,000.
LONGSTAFF, William Francis: Freesias, oil on canvas, 45.7 x 35.5, $3,500.
ROWAN, Marian Ellis: Chrysanthemums, oil on canvas, 119.5 x 91.5, $30,000.
BILLY, King (William Barak): Kangaroo crossing the landscape, watercolour, 45.5h, $11,000.
GILL, Samuel Thomas: Kings Hut cattle station on the Lower Murray, 1847, watercolour, 14.5 x 36, $18,000.
BUNNY, Rupert Charles Wulsten: Farm near Bandol, oil on canvas, 54 x 65, $45,000.
McCUBBIN, Frederick: Williamstown, oil on canvas board, 25.2 x 35.2, $40,000.
COSSINGTON SMITH, Grace: Still life, oil on board, 29.5 x 20, $13,000.
SMART, Frank Jeffrey: Old Church, Robe, 1948, oil on jute, 57 x 61, $26,000.
BALSON, Ralph: Non-objective painting, oil on board, 59.1 x 74.6, $20,000.
FAIRWEATHER, Ian: Composition IV, 1969, PVA on board, 106.7 x 75, $28,000.
BLACKMAN, Charles: The dance, oil on paper on board, 62 x 75, $40,000.
NOLAN, Sir Sidney: Flight into Egypt, ripolin on board, 91.4 x 121.9, $150,000.

RECENT ACQUISITIONS

AUSTRALIAN NATIONAL GALLERY

AL-SAYRAFI, Abdullah: Early 14th-century page of calligraphy, ink, colour and gold on paper.
ANNAND, Douglas: A collection of designs, drawings, prints, photographs, decorative arts and books by Douglas Annand with a group of works by other artists collected by Douglas Annand.
BISHAN DAS: 'Prince Babur arriving at Andijan following the death of his father', page from an illustrated Baburnama manuscript, opaque watercolour on paper heightened with gold.
BOOTH, Peter: Painting, 1988, oil on canvas.
BROWN, Christina: Quilt, c.1890, silk, cotton, silk and cotton embroidery threads.
BUCHHOLZ, Erich: Orbit of the planets (Planetenbahnen), 1920, paint wood relief.
COLEING, Tony: When you go down to the jungle today, you're in for a big surprise, 1987-88, synthetic polymer paint on canvas, found objects.
DAINTREE, Richard: 3 untitled albumen silver photographs, c.1864-70.
DELAUNAY, Sonia: La Prose du Transsibérien, et de la petite Jehanne de France, text by Blaise Cendrars (Paris: Editions hommes nouveaux, 1913), colour stencil, letterpress.
DEMACHY, Robert: Untitled (Nude), 1883, albumen silver photograph.
EATON, John B: Landscape pattern, c.1934, chlorobromide photograph; Vagrant sunshine, c.1930-40, bromide photograph.
EUTROPE, Stanley: 9 bromoil photographs, c.1926-36.
FARRELL, Rose: The Annunciation, 1988; Christ carrying the cross, 1988, both from the series 'Repentance'; Untitled, 1987, from the series 'Red Squares', type C photographs.
FORD, Sue: 8 gelatin silver photographs, 1961-63, printed 1988 by Sandy Edwards.
GLEESON, James: The five wounds, 1943, oil on canvas.
GREEN, Janina: Untitled (washing in basket), 1988; Untitled (white cup on tray), 1988, gelatin silver photographs, photo oils.
HELD, Al: Taxicab II, 1959, synthetic polymer paint on paper mounted on canvas.
HENRI, Florence: Self portrait, 1937, gelatin silver photograph.
HICKEY, Dale: Garage doors, 1988, oil, synthetic polymer paint, charcoal and paper on canvas.
HOFFMANN, Josef: Fruit basket, 1907-12, silver, ivory.
HUNTER, Robert: Untitled, 1980-82, synthetic polymer paint and cotton thread on plywood.
JACKSON, William Henry: Toltec Gorge from The Portal, c.1890, albumen silver photograph.
KILLIP, Christopher: In Flagrante, 1975-87, printed 1988, 11 untitled gelatin silver photographs.

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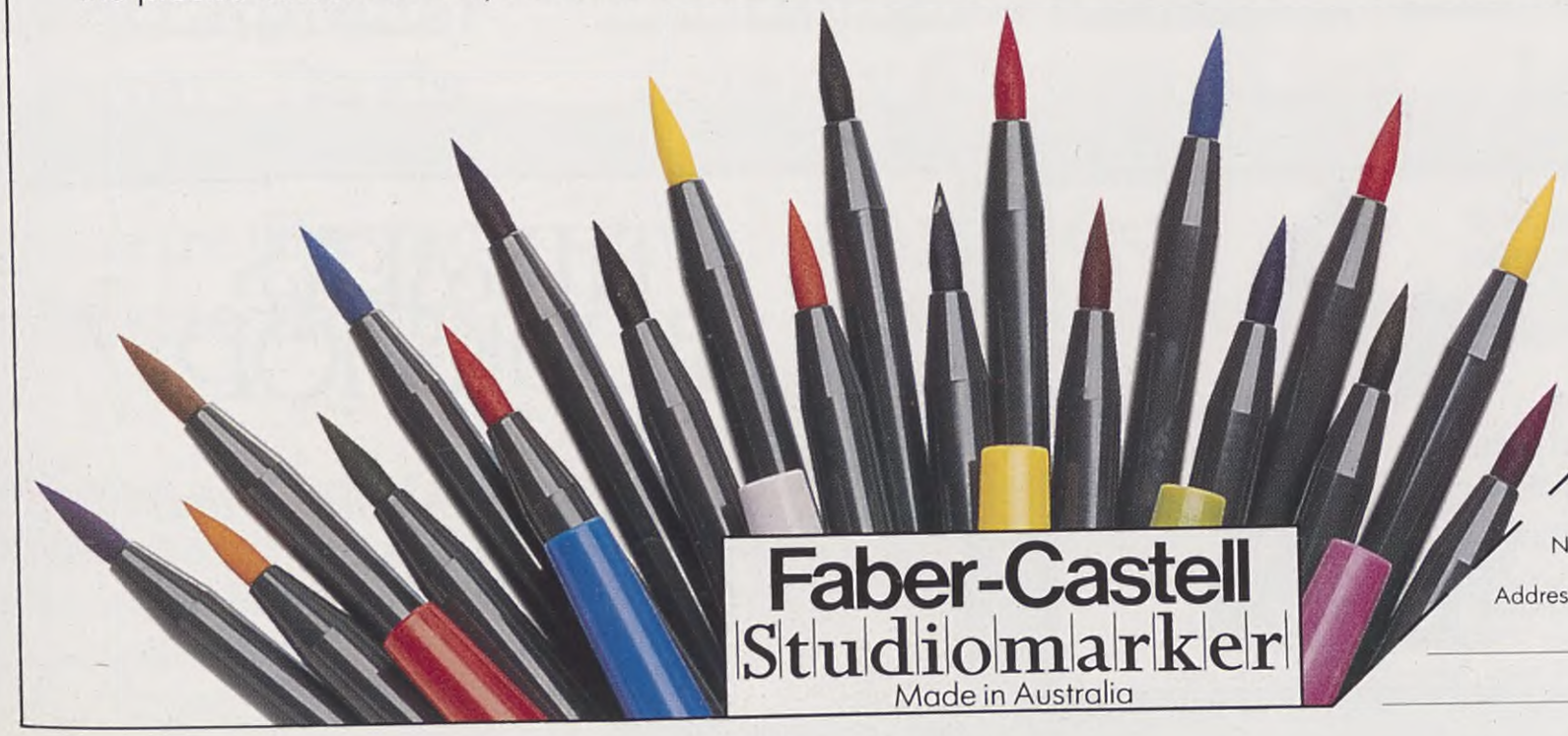

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LARCHE, Raoul — designer; SIOT DECAUVILLE, Emile — founder: Loie Fuller lamp, c.1900, gilt bronze.
LEATHERDALE, Marcus: 8 gelatin silver photographs, 1985-88.
LINK, O. Winston: 4 photographs, 1955-57, printed 1988.
MAGRITTE, Rene; STONE, Cami — Photographer: Five-part painting, 1931, gelatin silver photograph.
MOHOLY, Lucia: Self portrait, c.1937, gelatin silver photograph.
O'SULLIVAN, Timothy H.: Ancient ruins in the Canon de Chelle, New Mexico, 1873, albumen silver photograph.
PICASSO, Pablo: Femme qui pleure devant un mur, 1937, sugar aquatint, drypoint. Tete de femme VI, Portrait de Dora Maar, 1939, colour aquatint.
PERYER, Peter: Rosie Irvine, 1988, gelatin silver photograph.
REISBERG, Leonie: Friends from Australia, 1976, book of 23 gelatin silver photographs.
SCHELLINK, Samuel — decorator; KOK, Jurriaan — shape designer; ROZENBURG HAAGSCHE PLATEELBAKKERIJ — manufacturer: Chocolate pot, 1900, ceramic.
STEINER, Ralph: Photographer photographing, c.1925-35, gelatin silver photograph.
TAYLOR, Michael: The warm cliff, 1988, oil on canvas.
THANACOUPIE: Knool, the mosquito man; Guiree, the fly fox; Garth Eran and Evarth Eran, 1988, stoneware.
TJANGALA: Tingari man at Kintore, 1987, synthetic polymer paint on canvas.
UNKNOWN: Kushana dynasty, 2nd century, stupa gable, grey schist.
UNKNOWN: Chola dynasty, 12th century, The Saint Sambandar, bronze cast in cire perdue method.
UNKNOWN: Kamakura period 1185-1333, Shaka triad, 14th century hanging scroll, ink and colours on silk, with applied cut gold.
UNKNOWN: 'A woman entertaining three visitors' page from an illustrated Ramayana manuscript, c.1690-1700, opaque watercolour on paper.
UNKNOWN: Chandova, canopy, 18th century, mordant dyed and batik textile.
UNKNOWN: 23 ceremonial textiles, 19th and early 20th centuries, silk, gold thread, supplementary weft weave, weft ikat.
WEBB, Boyd: Lung, 1983, direct positive colour photograph.
WEGMAN, William: Vehicle, 1988, polaroid photograph.
WILLIAMS, John: 24 gelatin silver photographs, 1958-76, printed 1988.
YOUNG, Blamire: Cover illustration for *The Lone Hand*, c.1908, pencil, watercolour, gouache on card.

NATIONAL GALLERY OF VICTORIA

SIMS, Paddy Japaljarri, Warlpiri, Yuendumu: Snake/Witchetty Grub Dreaming, 1988, acrylic on canvas.
MARTIN, Uni Nampijinpa; GRANITES, Dolly Nampijinpa, Warlpiri, Yuendumu: Warlukurlangu, 1988, acrylic on canvas.
ARTIST UNKNOWN, Pintupi, Papunya: Untitled, 1972, acrylic on composition board.
TJAPANGATI, Old Tutuma, Pintupi, Papunya: Emu Story, c.1976, acrylic on composition board.
TJAPANGATI, Old Tutuma, Pintupi, Papunya: Snake Story, c.1976, acrylic on canvas board.
TJAPANGATI, Old Tutuma, Pintupi, Papunya: Tingari Dreaming, c.1976, acrylic on plywood.
TJAPANANGKA, Tjumpo, Kukatja, Balgo Hills: Wattikutjarra, 1988, acrylic on canvas.
NAMPITJINPA, Eubena, Kukatja, Balgo Hills: Kallyanku, 1988, acrylic on canvas.
TJAPANGATI, John Mosquito, Kukatja, Balgo Hills: Old Man's Dreaming at Lapu, 1988, acrylic on canvas.
TJUNGURRAYI, Charlie Tjaruru, Pintupi, Papunya: Untitled, c.1975, acrylic on wooden panel.
TJAKAMARRA, Ginger, Pintupi, Papunya: Kalkuta, 1988, acrylic on tarpaulin.
TJUNGURRAYI, Yala Yala Gibbs, Pintupi, Papunya: Home of Snake in Water, 1972, earth pigments and acrylic on composition board.
MAWALAN, Rirradjingu clan, Dhuwa Moiety, North-eastern Arnhem Land: Macassan Prau, 1964, earth pigments on bark.
Collection of 42 Lajamanu Panels, Warlpiri, Lajamanu: acrylic and housepaint on composition board.
VRANCX, Sebastiaen: The Crossing of the Red Sea, late 1590s, oil on canvas.
REDON, Odilon: Les Sciapodes, 1889, Plate VI from A Gustave Flaubert, lithograph.
PICASSO, Pablo: Nature morte, bouteille, 1912, drypoint (Bloch 24).
BLAKE, William: Songs of Innocence, 14 relief etchings printed back to back on 7 sheets in green ink and hand-coloured.
WILLIAMS, Fred: Group of 23 drawings, 1945-1977.
KEMP, Roger: Rhythm, 1979, acrylic on paper.
REES, Lloyd: Moorish Terraces, Majorca, 1967, drawing; Ancient tree, Bruny Island, 1988, drawing; A Tribute to light, 1988, portfolio of 8 lithographs.
ALLAN, Micky: Six galaxies, 1988, pastel; Newton's vision, 1988, pastel.
NEDELKOPOULOS, Nicholas: Petroleum Refinery, 1988, pastel; It didn't matter who was what, 1988, pastel.
BOYD, Arthur: Woman Crucified, 1988, colour etching and aquatint; The Prodigal Son, 1988, colour etching and aquatint.
Aus Australien, 1989: portfolio of 40 prints in various media by 8 Australian artists, published by René Block, Berlin.

BOOKS RECEIVED

Picturing Australia: A History of Photography by Anne-Marie Willis (Angus & Robertson, Sydney, 1988, ISBN 0 207 155 99 2) $45.00
Les Blakebrough: Potter by Jonathan Holmes (Bay Books, Sydney, 1989, ISBN 1 86256 316 0) $39.95
European Vision and the South Pacific by Bernard Smith (Oxford University Press, Melbourne, third edition, 1989, ISBN 0 19 554964 3) $39.95
The Necessity of Australian Art: An essay about Interpretation by Ian Burn, Nigel Lendon, Charles Merewether and Ann Stephen (Power Publications, Sydney, 1988, ISBN 0 909952 13 2) $11.95
Sunlight and Shadow: Australian Impressionist Painters 1880-1900 by Leigh Astbury (Bay Books, Sydney, 1989, ISBN 1 86256 261 X) $49.95
Early Painters of Australia 1788-1880 by Shar Jones (Bay Books, Sydney, 1989, ISBN 1 86256 262 8, series card number and ISBN 1 86256 261 X) $49.95
Images of Religion in Australian Art by Rosemary Crumlin (Bay Books, 1988, ISBN 1 86256 291 1) $49.95

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ERRATA

In the March 1989 issue (26/4) on p. 415, the dates given for two Kevin Mortensen events are incorrect. *Opening leg show bizarre* took place in 1972, not 1973, and *The seagull salesman, his goods and visitors, or figures of identification* occurred in 1971, not 1972.

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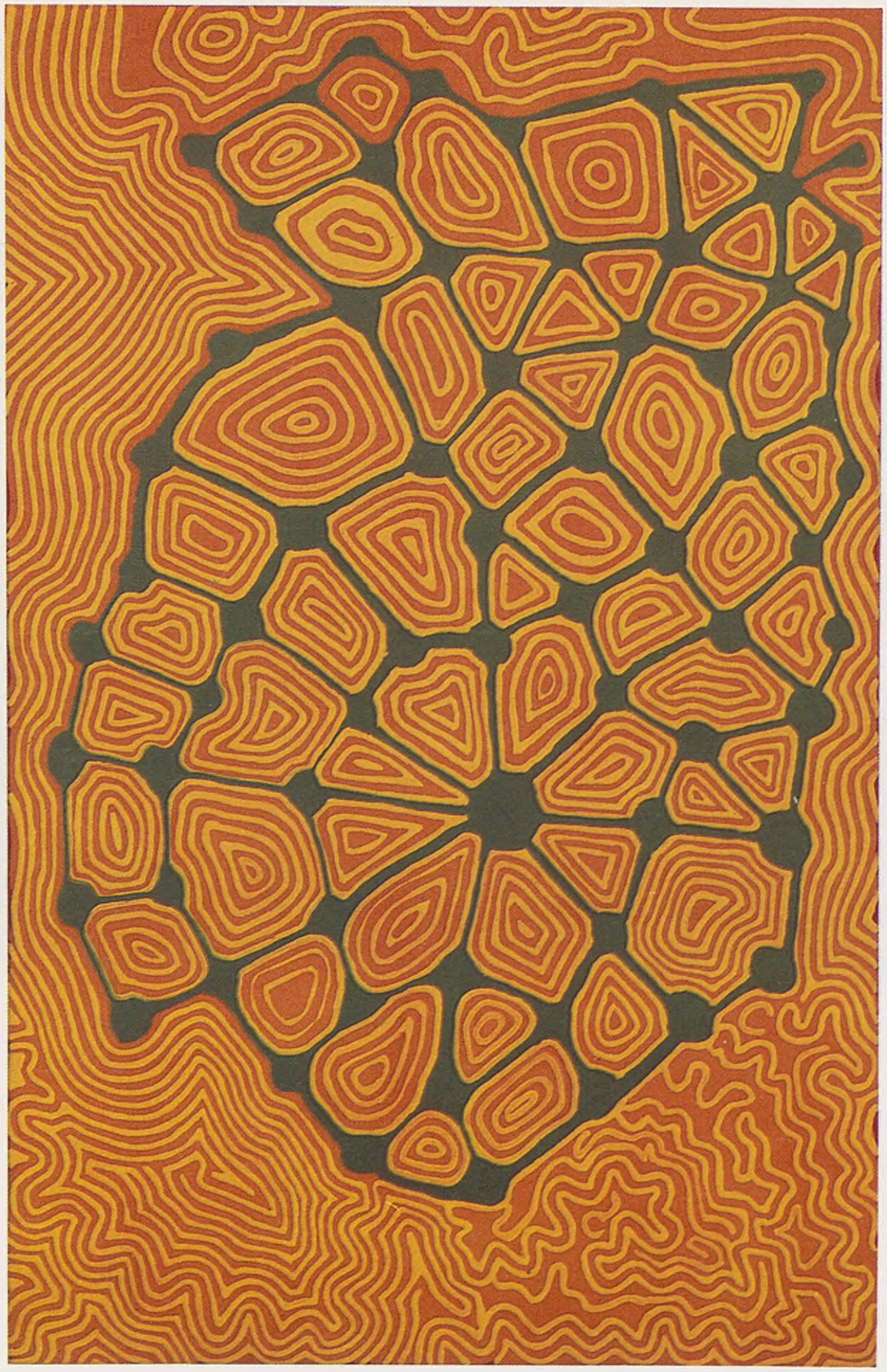

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