PRD 705 A784



ART and Australia Quarterly

AND AUSTRALIA

\$10.95 Volume 27 Number 2



SPECIAL FOCUS ON THE PAST - Contents p.233

## IRVING FINE ART

SUMMER COLLECTION OF WORKS BY EMINENT AUSTRALIAN ARTISTS 5 JANUARY — 3 FEBRUARY 1990 1 HARGRAVE STREET PADDINGTON NSW 2021 TELEPHONE 360,5936



YANGTSE RIVER c.1945-7
Oil on cardboard. 29 x 53.5 cm

A DIVISION OF IRVING GALLERIES

Signed with initials lower right

MANAGER JOHN BAILY A.M.

VALUATIONS, APPRAISALS, CONSULTATION, PURCHASE AND RESALE OF WORKS DR. GENE SHERMAN KARIN GOSS B.A. DIRECTORS IRVING GALLERIES

# ARTMET



JUSTIN O'BRIEN Portrait of a Soldier 1943

48 x 32 cm

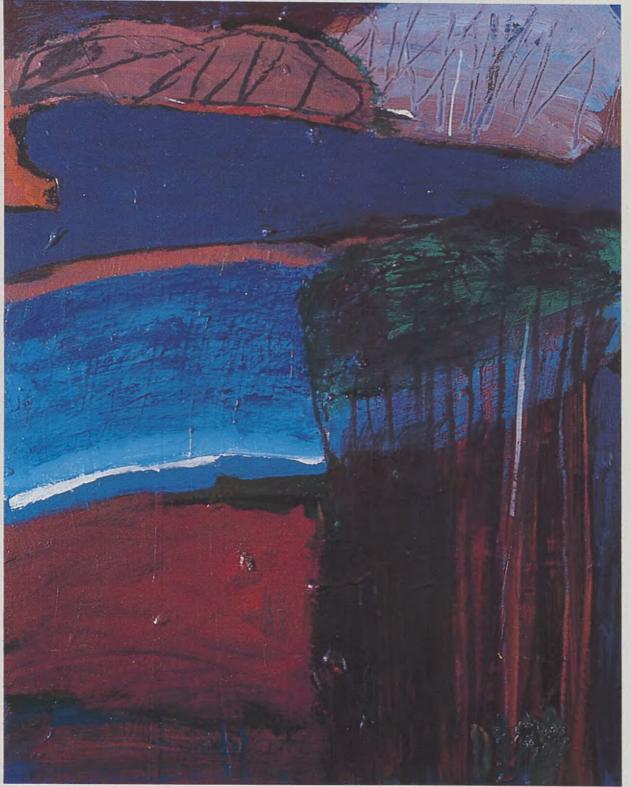
Artmet hold regular exhibitions of important investment paintings as well as showing works by promising young artists. Armet is always interested in buying paintings.

### ARTMET GALLERY

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



204 CLARENCE STREET, SYDNEY 2000. TELEPHONE (02) 264 9787 TUESDAY TO FRIDAY 10AM TO 6PM. MONDAY BY APPOINTMENT ESTABLISHED 1925. ARTISTS' REPRESENTATIVES, COMMISSIONS LEASING AND VALUATIONS. MEMBER ACGA



CASUARINAS, THE OTHER SIDE, 1989

OIL ON CANVAS

71 x 57 CM

**IDRIS MURPHY** 5 TO 23 DECEMBER



ALISON BAILY REHFISCH

SAILING BOATS, BRITTANY 1938

signed lower right inscribed verso

### HILL-SMITH FINE ART GALLERY

113 PIRIE STREET ADELAIDE 5000 Tel. (08) 223 6558 GALLERY HOURS: Monday-Friday 10-5.30 Sunday 2-5 DIRECTOR SAMUEL HILL-SMITH





CITY LIGHT 1989

167 x 167 cm

OIL ON CANVAS

### **DENISE GREEN**

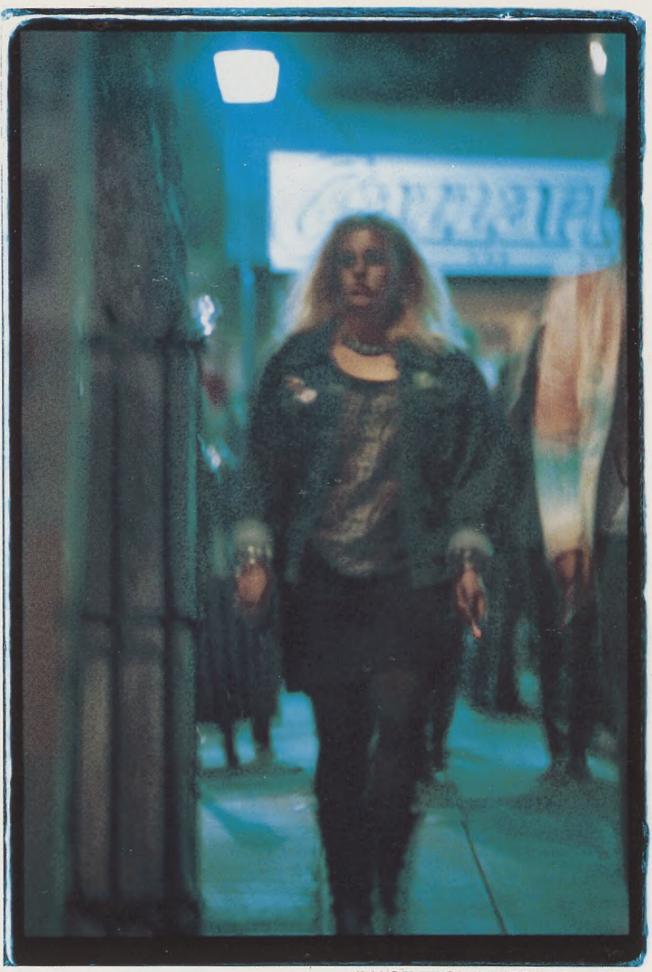


IMAGE FROM 'UNTITLED 1987/88'

### BILL HENSON

## GREG JOHNS



"La Mer"

Cor-ten Steel

### Represented by BMG Fine Art Adelaide and Sydney

For commission enquiries please contact:



BMG Fine Art

88 Jeringham Street, North Adelaide, 5006 Telephone: (08) 267 4449 Facsimile (08) 267 3122 19 Boundary Street, Rushcutters Bay, 2011 Telephone: (02) 360 5422 Facsimile (02) 360 5614

Directors: Trudyanne Edmonds-Brown, Kym Bonython, Murray Edmonds



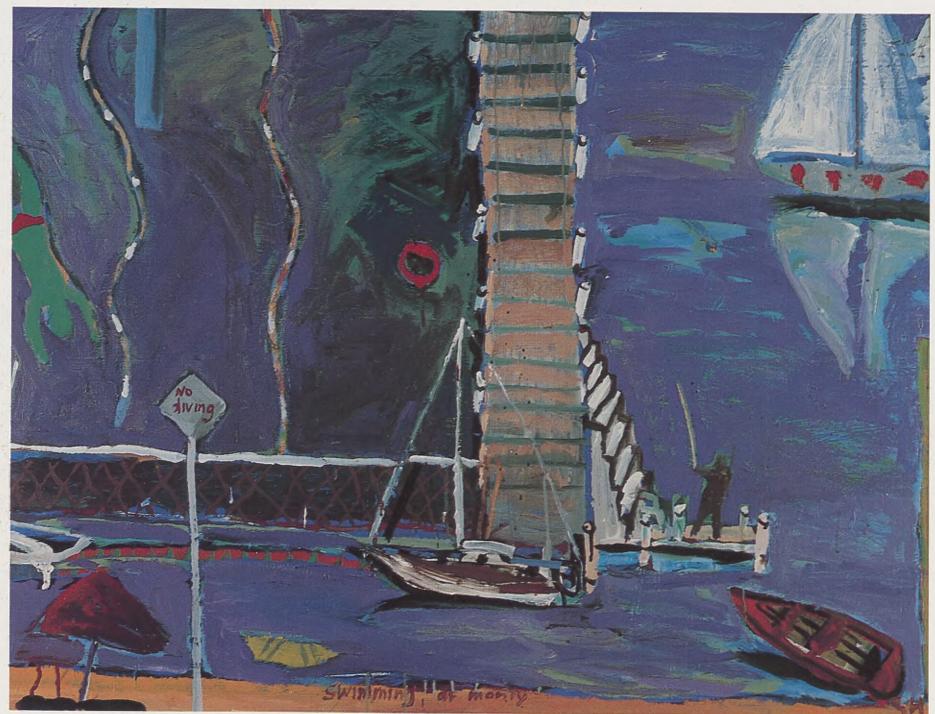
Ronnie Tjampijimpa Papunya 1989 151 x 121cm

acrylic on canvas

gabrielle

gallery 141 Flinders Lane, Melbourne 3000. Tel. (03) 654 2944 Fax. (03) 650 7087 Tuesday-Friday 10am to 5 pm DiZZi Saturday 11am to 5 pm

## GEOFF HARVEY



Swimming at Manly 1989

acrylic and aquanamel on board 97 x 127 cm

### **ROBIN GIBSON GALLERY**

278 Liverpool Street, Darlinghurst, Sydney, N.S.W. 2010. Telephone (02) 331 6692 Fax (02) 331 1114



TIME WATCHER

1988

Galvanized steel, epoxy, fibreglass, pigments

2.2m x 7m x 5m

Photograph by Kate Gollings

### AKIO MAKIGAWA

11-21 December 1989

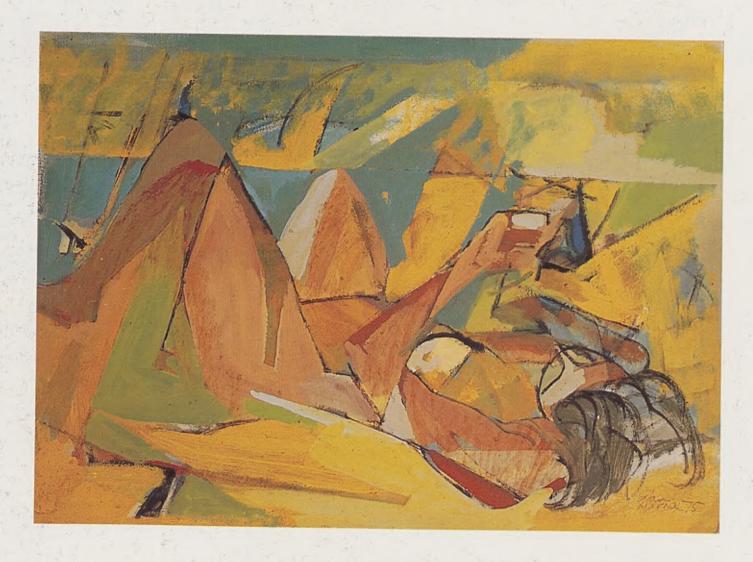


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27 Gipps Street
Richmond Victoria 3121 Australia
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Saturday 11 — 4 pm

## ALAN WARREN

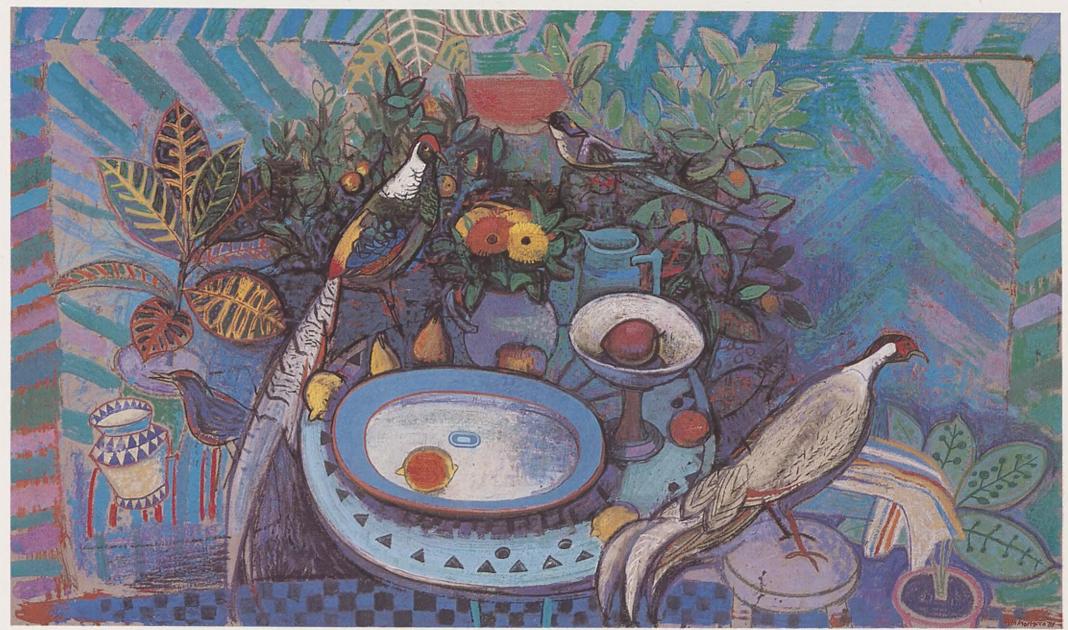
# LANDSCAPE & FIGURE PAINTINGS



NOVEMBER 29 - DECEMBER 16

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729 HIGH STREET ARMADALE 3143
TELEPHONE: (03) 5090956
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### LEON MORROCCO



Still Life with Birds, Pastel and Gouache on Board, 113 x 192 cms



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15 Roylston Street Paddington 2021 Sydney Facsimile: (02) 360 2361 Telephone: (02) 360 5177



Sam Fullbrook

Koala in Retrospect

59 x 59 cm



Se	lec	ted	wor	ks	by	
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00.00000 1101110	~ ,									
A. Murch	A. Tucker	N. Lindsay	R. Juniper	G. Proud	R. Johnson	S. Herman	J.R. Jackson	J. Olsen	S. Fullbrook	B. Gibson
S. Nolan	M. Olley	G. Irvine	G. Boyd	H. Heysen	R. Bennett	G. Cossington-Smith		J. Hester	H. Steinmann	J. Laws
A. Namatjira	E. Carrick Fox	W. Blamire Young	M. Kmit	E. Langker		M. Perceval	L. Daws	S. Long	E. Rowan	H. Herbert
C. Pugh	J. Boyd	H.S. Power	G.F. Lawrence	I. Amos	J. Gleeson	R. Crooke	D. Friend	T. Roberts		J. Stephenson
T. Storrier	A. Danciger	B. Whiteley	P. Hart	J. Coburn	V. Arrowsmith	V. Brown	A.M.E. Bale	J. Cassab	D. Orban	D. Glaskin
V. Lahey	F. Lymburner	L. Rees	M. Todd	L. Kahan	B.E. Minns	G. Sheperdson	L. French	A. Boyd	D. Boyd	W. Delafield Cook
J. Makin	I. Fairweather	A. Muratore	C. Blackman	A. Sherman	T. Garrett	D. Aspden	J.W. Tristram	C. Boyd	H. Grove	F. Williams
	T. Tuckson			J. Muir Auld			D. Marsh		R. Wakelin	

34 Orchid Avenue, Surfers Paradise, 4217. Telephone (075) 38 9599
FINE ART CONSULTANTS FOR INDIVIDUAL, CORPORATE AND GOVERNMENT BODIES



Sir Arthur Ernest Streeton, Hobart, signed and dated 1938, oil on canvas,  $102 \times 152$  cm. Sold by Christie's for \$190,000, at the May sales in Melbourne this year.

### How your art has appreciated

Christie's pleased the vendor of Streeton's *Hobart* when they sold it for \$4,500 in 1969 which was an excellent price at that time.

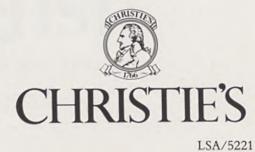
The buyer was delighted when the same work realised \$190,000 at another Christie's sale 20 years later.

Whether you are buying or selling, your local Christie's office is your link with a great auction house.

Christie's next sale of Australian paintings will take place in Melbourne at the end of March. Catalogue entries will continue to be accepted until January 29, 1990.

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Patricia Macdonald
103 Caroline Street
South Yarra
Melbourne VIC 3141
Tel: (03) 266 3715
Fax: (03) 267 2073

Ian Bruce Carrington House 346 Carrington Street Adelaide SA 5000 Tel: (08) 274 2837 Fax: (08) 223 1934





PHOTOGRAPH "THE S

**BASS STRAIT** 

OIL ON CANVAS 183 × 183CMS

## IAN PARRY

MARCH 1990

PERTH GALLERIES IN CONJUNCTION WITH ARTCONTROL

12 ALTONA STREET WEST PERTH 6005

TELEPHONES: (09) 321 6057 (09) 321 2354 FACSIMILE: (09) 321 2354

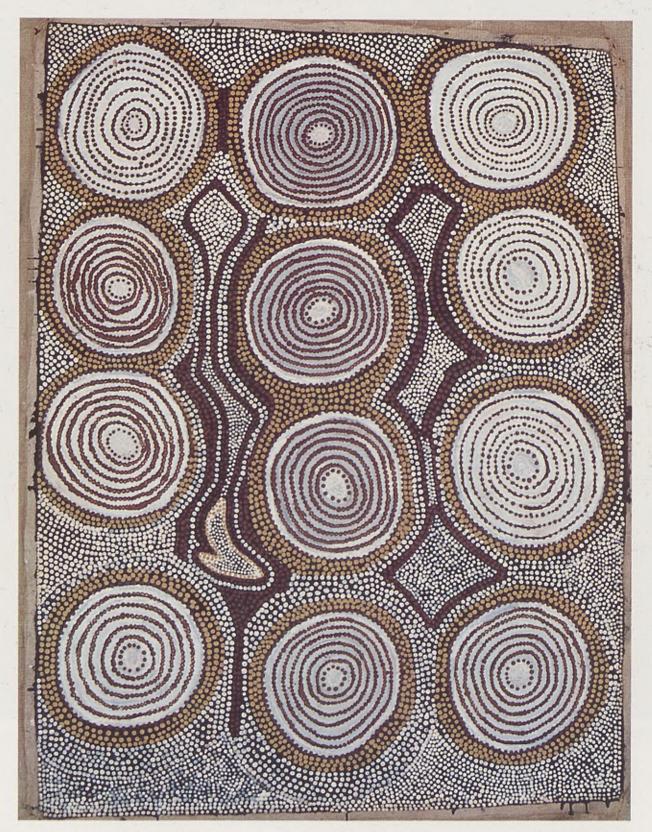
DIRECTORS NORAH OHRT AND VANESSA WOOD

GALLERY HOURS: MONDAY-FRIDAY 10.00AM-5.00PM SUNDAY 2.00PM-5.00PM

AGENTS FOR SOTHEBY'S AUSTRALIA PTY LTD

# Dreamtime Gallery

101 Lake Street, Northbridge, WA 6000 Tel: (09) 227 7378 Fax: (09) 227 6751.



Charlie Tararu Tjungurrayi

121 x 90 cm

acrylic/canvas

## PAPUNYA TULA ARTISTS

1-30 December, 1989



Kal - The way I wanted her

acrylic on cotton duck

200 x 160 cm

### DEAN HOME 6–25 FEBRUARY 1990



### **New Collectables Gallery**

Corner George and Duke Streets, East Fremantle W.A. 6158
Gallery Hours: Wednesday to Sunday 11am – 5pm Tel. (09) 339 7165
Director: Angie Foreman



"Playground" 1989

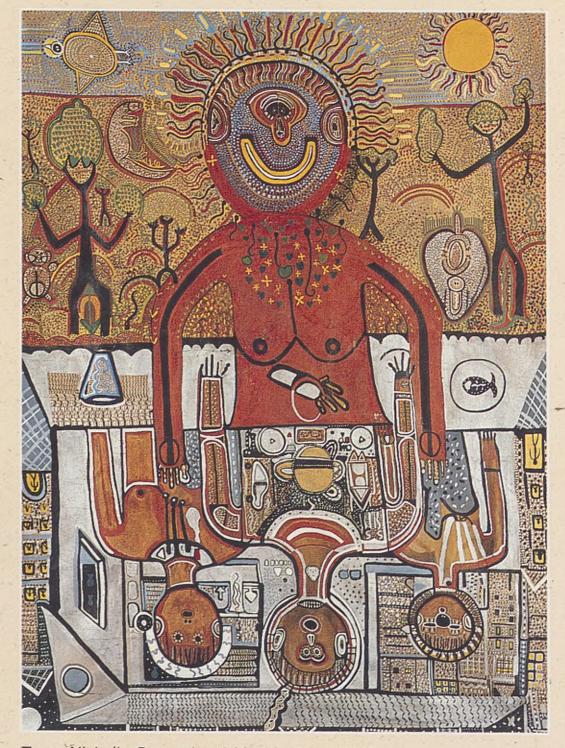
Construction: wood, tin and enamel paint

#### **NOEL McKENNA**

TUESDAY TO FRIDAY 11-6 SATURDAY 10-5



# Balance 1990



Trevor Nickolls: Dreamtime 2 Machinetime (1979)

Shared perceptions of common ground

An exhibition of national significance sponsored by the Queensland Art Gallery which illustrates the shared influences of Aboriginal and non-Aboriginal art in Australia today.

A total of 80 works — from urban art to art from the western desert — in a program which includes literature, performance and workshops.

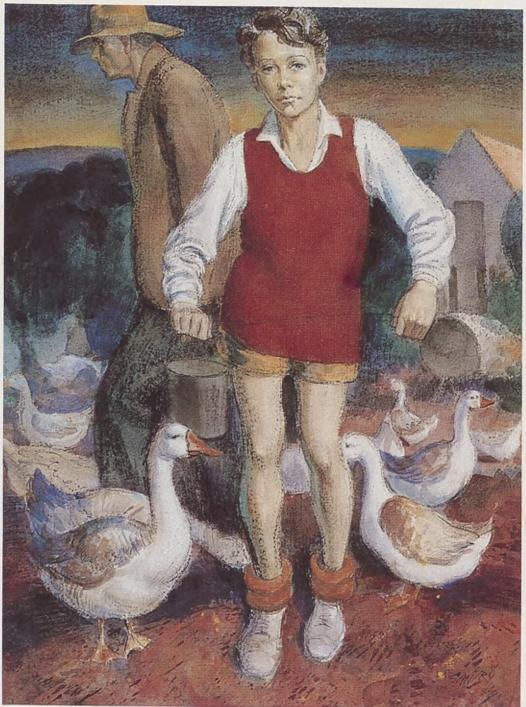
At the Queensland Art Gallery from February 1 to April 1, 1990.

Balance 1990: Views, Visions, Influences. Australian art from the 1980's — taking us forward.

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**Queensland Art Gallery** 

# KENTHURST Fine Art GALLERIES



Boy with geese

watercolour

75 x 55 cm

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R Juniper, G Grey Smith, C Blackman, B Whiteley, S Herman, L Solomon, D Friend, A Murch, C Pugh, T Garrett, D Orban, F Hodgkinson, M Woodward, P Laverty, S Docking, P Shirvington, W Coleman, B Brash, D Braund, R Zusters, V Salnajs and others



5 Nelson Street, Kenthurst, New South Wales, 2156 Telephone (02) 654 2258 Director Eddi Jennings

# ASPECTS OF THE TROUT COLLECTION

"Aspects of the Trout Collection" consists of forty-seven works by fourteen prominent Australian artists drawn from the Collection of the late Sir Leon and Lady Trout.

Over a period of more than sixty years, these dedicated collectors assembled what was undoubtedly one of the finest private collections in Australia.

The book, "Aspects of the Trout Collection" includes biographical outlines of all artists represented, including Rupert Bunny, Charles Conder, William Dargie, J.J. Hilder, Frederick McCubbin, Tom Roberts, John Peter Russell, Arthur Streeton and Walter Withers.

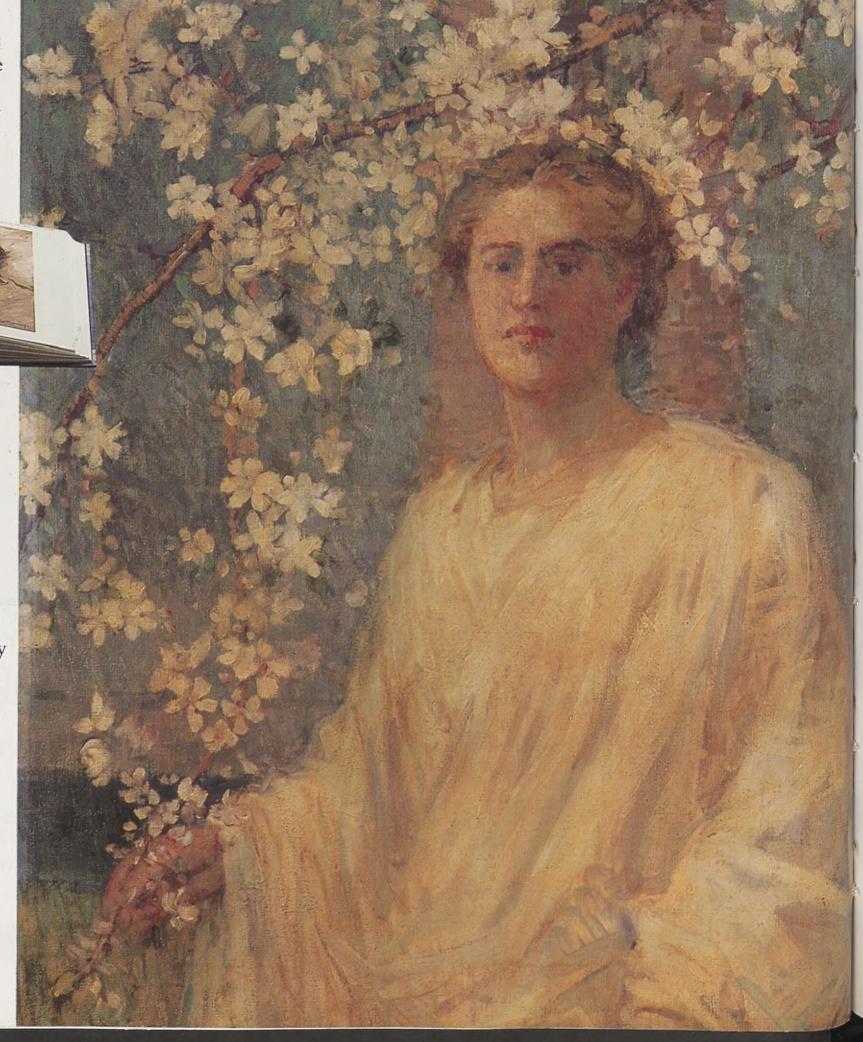
This handsome, 120 page, case bound book represents all forty-seven of the works as full colour plates.

To reserve your copy of this strictly Limited Edition, simply phone Odette Petersen, (07) 358 3993 or send \$30.00 (includes postage) to Philip Bacon Galleries, 2 Arthur St., New Farm, Brisbane. 4005, with your forwarding instructions. SEE LOOSE-LEAF INSERT



### PHILIP BACON GALLERIES

2 Arthur St., New Farm, Brisbane. 10am to 5pm, Tuesday to Saturday Tel: (07) 358 3993 Fax: (07) 254 1412



# ADELAIDE FESTIVAL OF ARTS 1990

UNIVERSITY OF MELBOURI

2 9 NOV 1989

LIRRARY



Morning still life

oil on hardboard

76 x 102cm

## MARGARET OLLEY

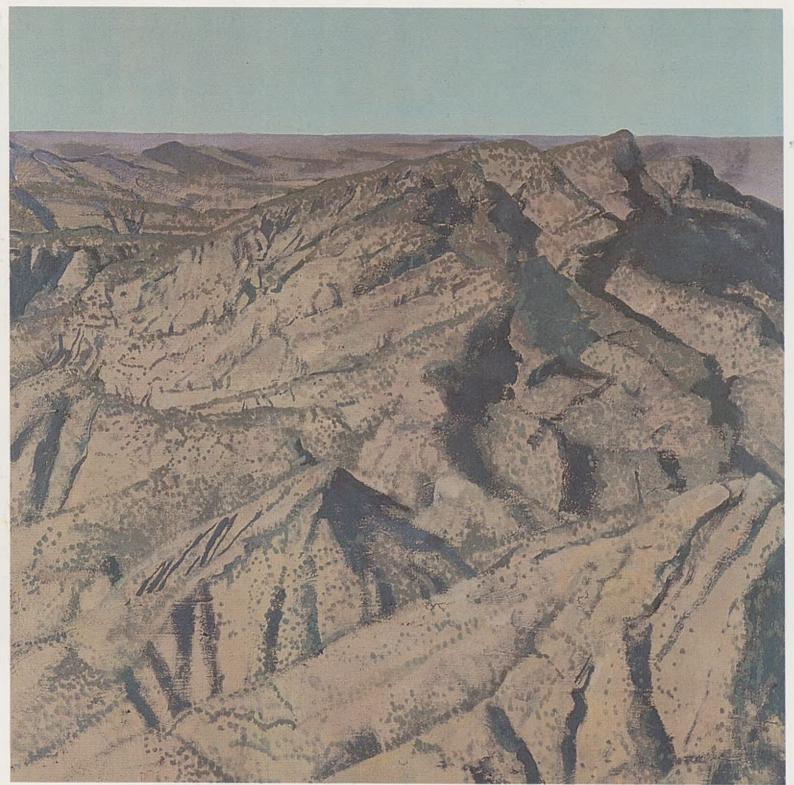
23 February - 24 March 1990

greenhiles 140 Barton Terrace North Adelaide South Australia 5006

Telephone (08) 267 2933 Fax (08) 239 0148

## BRYAN WESTWOOD

"The Flinders Ranges, South Australia"



"Wilpena Pound"

Oil and acrylic on canvas 92 x 29 cm

Adelaide Festival of Arts Exhibition Saturday 3 March—Wednesday 28 March 1990

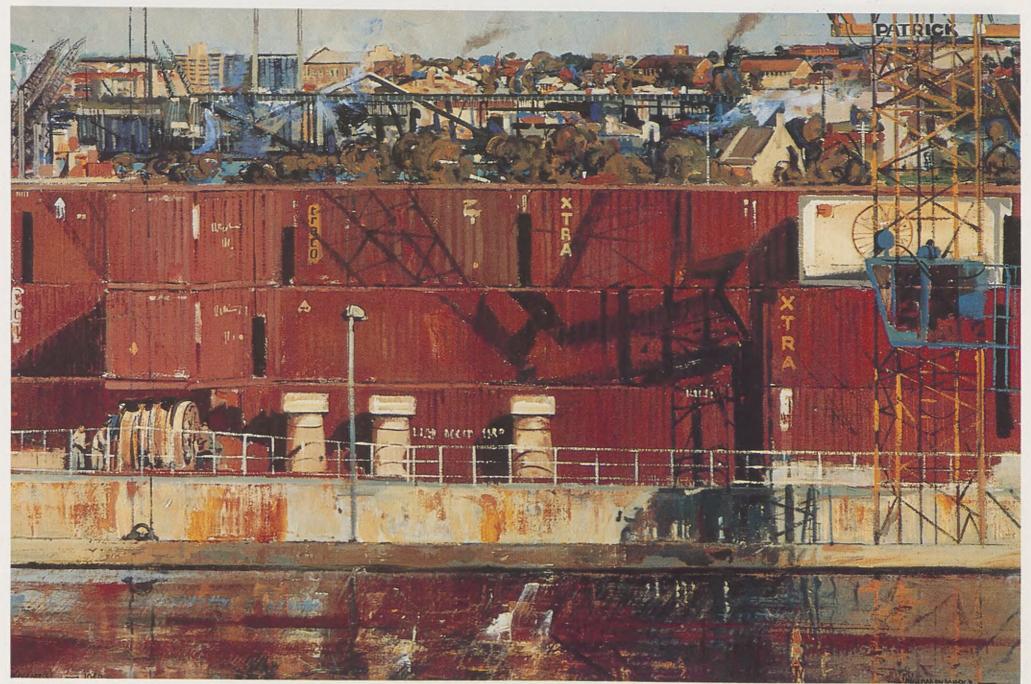


BMG Fine Art

88 Jerningham Street, North Adelaide, 5006 Telephone: (08) 267 4449 Facsimile (08) 267 3122

Directors: Trudyanne Edmonds-Brown, Kym Bonython, Murray Edmonds Manager: Keith Woodward

# PATRICK CARROLL



'BIG LOAD ON DANSK II FINALIST 1989 ACTA AUSTRALIAN MARITIME AWARD

ACRYLIC ON PAPER

101.5 x 152.5 cm

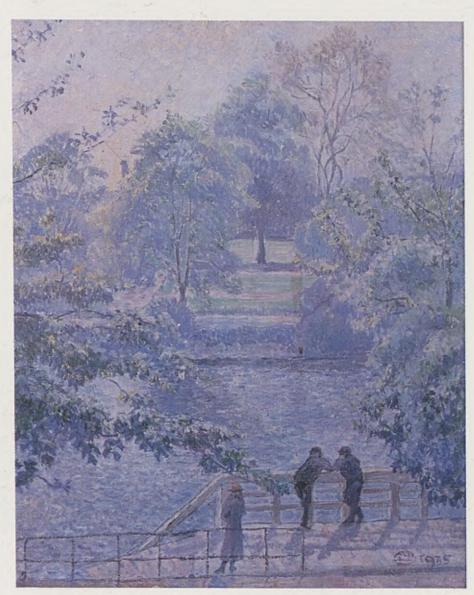
A MAJOR EXHIBITION IN 1990



PO BOX 171 FRENCHS FOREST 2086



## Modern British Paintings, Drawings & Sculpture



Lucien Pissarro (1863-1944) From My Window, Richmond Signed with monogram and dated 1935, inscribed with title and dated May 1935 on the reverse, oil on canvas, 47cm x 38.5cm (18½in x 15½in). SOLD AT PHILLIPS LONDON MARCH 1989 FOR AUS. \$118,580.00.

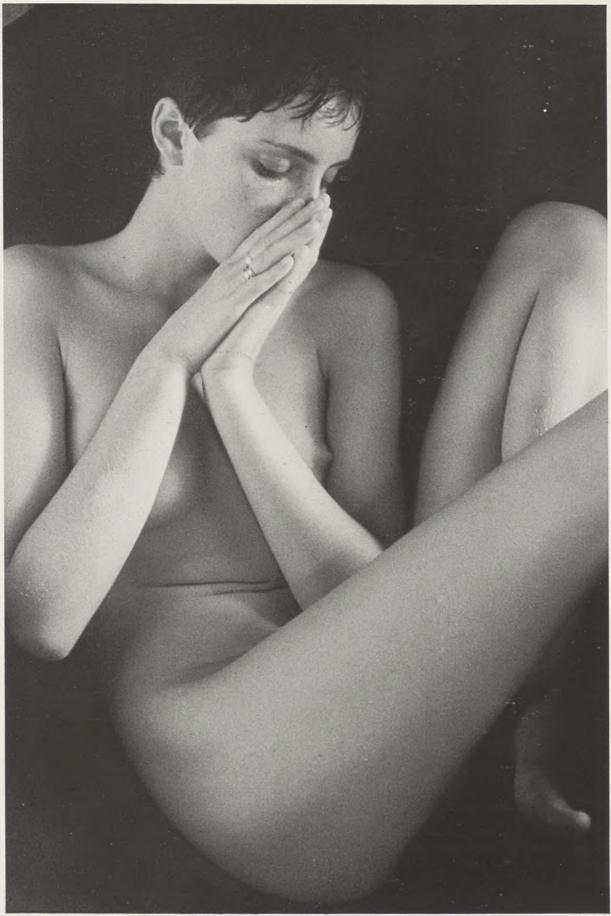
If you have a similar painting which you would like to consign for auction or valuation for insurance, please contact one of our Australian representatives.

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'BEA NUDE 1976'

# Robert McFarlane

EXCLUSIVELY REPRESENTED IN N.S.W. BY

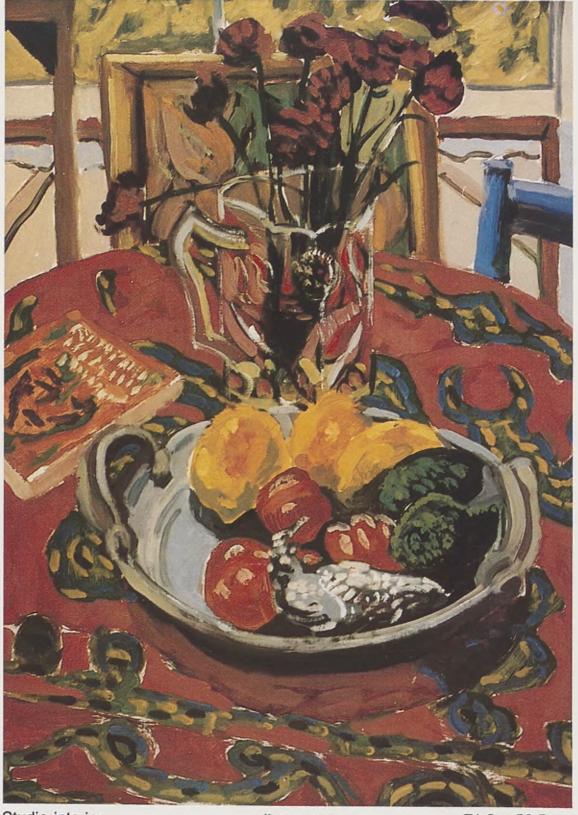
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If driving, enter Dowling Street via Forbes and Cathedral Streets from William Street

## JOHN ELLISON



Studio interior

oil on paper

71.2 x 50.5 cm

6 January to 29 January 1990

## BREEWOOD GALLERIES

**BLUE MOUNTAINS** 

Gallery hours: Daily 10-5pm 134 Lurline Street, Katoomba 2780. Tel: (047) 822324

## Claudine Top



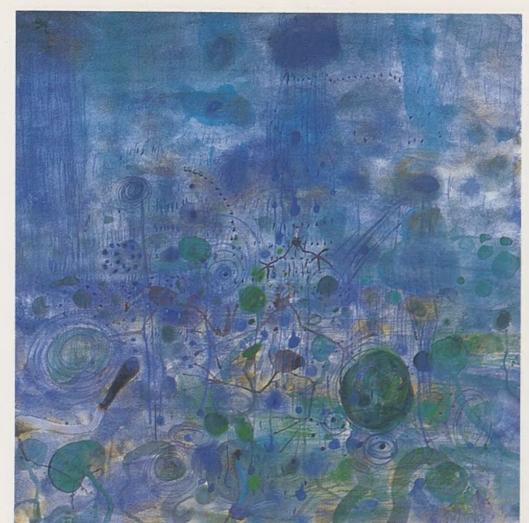
Candide

Bronze

102cm



181 Canterbury Road, Canterbury. Victoria 3126. Telephone: 830 4464



### **ADELAIDE FESTIVAL OF ARTS 1990**

The Land Beyond Time

Works on Paper by

JOHN OLSEN

FROM THE CHRISTENSEN FUND COLLECTION

FEBRUARY 4-25

John Olsen

Tacanas and Ord in the Wet Season Watercolour and Pastel 81.2 x 80.5 cm

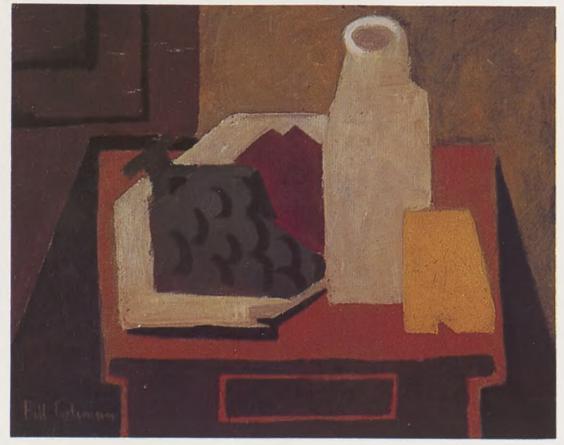
### **BILL COLEMAN**

Works on Paper

MARCH 4-31

#### Bill Coleman

Two-Dimensional Still Life (George Bell Homework) 1948 Oil on Board 29 x 37.5 cm



Kensington Gallery

39 Kensington Road Norwood South Australia 5067 Telephone Adelaide (08) 332 5752

Directors · BARBARA RUSSELL · SUSAN SIDERIS

Gallery Hours: Tuesday to Friday, 10 am to 5 pm Saturday and Sunday, 2 to 5 pm



Down at Don's 1989

Oil on canvas

121.5 x 152 cms

photographed by David Roche

## INGRID HAYDON

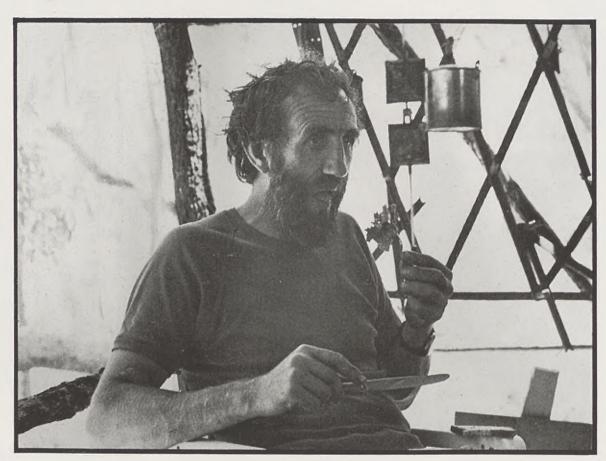
November 29 – December 17, 1989





## WATTERS GALLERY

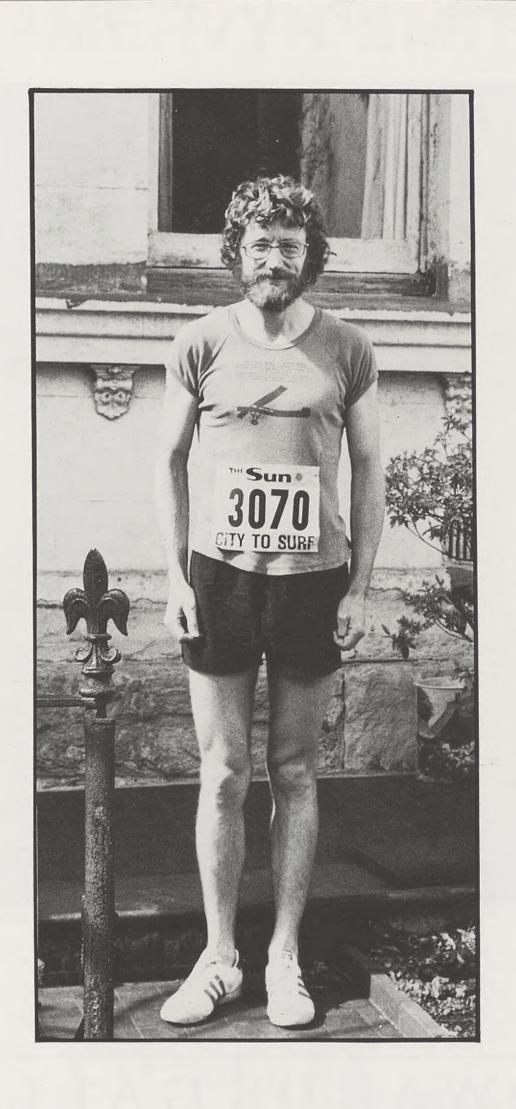
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## FELICE PITTELLA



"HORSEMAN"

MIXED MEDIA, ACRYLIC ON CANVAS

152 x 122 cm

## LIBBY EDWARDS GALLERIES

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## MERVYN SMITH



Shipyards at Whyalla 1962

watercolour 59.7 x 84.5 cm

RECORD PRICE OF \$15,000 FOR WATERCOLOUR BY MERVYN SMITH

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### Bridget McDonnell Gallery

FINE EARLY AND MODERN AUSTRALIAN PAINTINGS



WILLIAM DEXTER 1818–1860
Wheatears at their Nest
Watercolour and bodycolour heightened with gum arabic 23.5 x 31.7 cm Oval
Signed and inscribed Wheat-ear.





DONALD FRIEND born 1915 Negro Wearing Harlequin Pullover Ink and coloured washes 47.5 x 29 cm Signed and dated '56

HANS HEYSEN 1877–1968
Eastern Ramparts of the Wilpenas
Charcoal and wash on grey paper 29.5 x 40 cm
Signed and dated 1940
Exhibited: Exhibition of Drawings by Hans Heysen,
National Art Gallery of N.S.W., 1943, No. 27

## Bridget McDonnell Gallery

# YUELAMU DREAMING Aboriginal Dreamtime Paintings from the Tanami Desert



EAGLE DREAMING by Alby Jabanunga

acrylic on canvas 91 x 122 cm

### quality Aboriginal art available from

**APTOS CRUZ GALLERIES** 10 Druids Ave Stirling, SA 5152 (08) 370 0911

**REALITIES** 35 Jackson St Toorak, Vic 3142 (03) 241 3312

**HOLDSWORTH GALLERIES** 86 Holdsworth St Woollahra, NSW 2025 (02) 32 1364

**SOLANDER GALLERY** 36 Grey St Deakin, ACT 2600 (062) 73 1780



GUNTHER DEIX 'Whispering Brooks' 1988

pencil & ink on paper

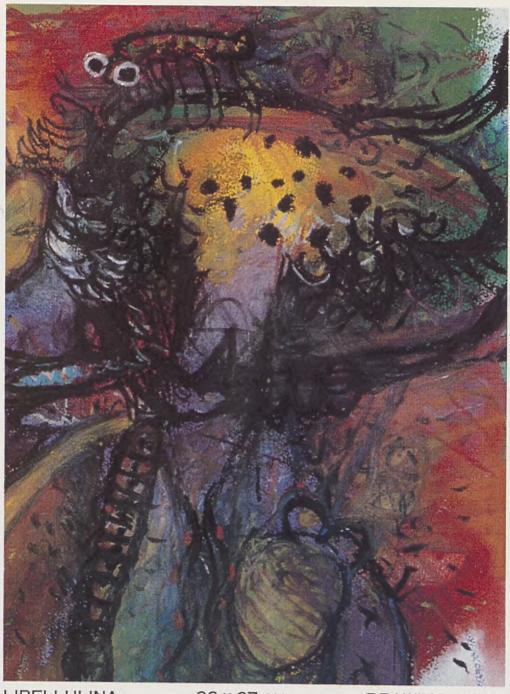
### 15 SHOPPING DAYS TO CHRISTMAS December

### FOR YOUNG COLLECTORS

January

### **COVENTRY**

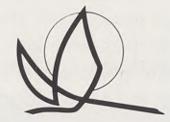
56 SUTHERLAND STREET, PADDINGTON 2021 TELEPHONE (02) 331 4338 TUESDAY - SATURDAY 11AM - 5PM OR BY APPOINTMENT



LIBELLULINA

36 x 27 cm

DRAWING 1989

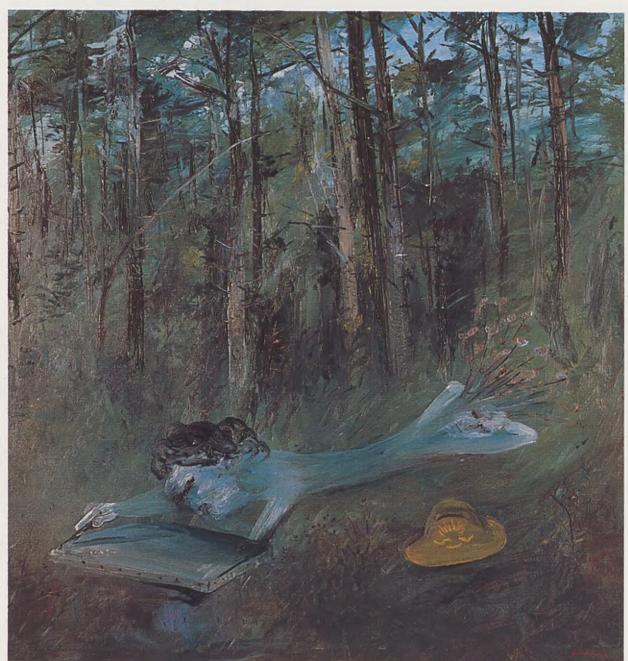


### ROBERT BIRCH

FESTIVAL OF PERTH EXHIBITION FEBRUARY 11 - MARCH 9, 1990

DELANEY

### ARTHUR BOYD b.1920



ARTHUR BOYD

Artist, slouch hat & woman in landscape

oil on canvas

When Boyd painted in Suffolk, he took with him his experience of the Australian bush. The sparse grey foliage of the gumtrees is combined with the lively green of English leafage. The result, as seen in "Artist, slouch hat & woman in landscape", is a restricted yet intensified palette conductive to the delicacy of the light and details.

#### **COLLECTORS ROOM INCLUDES**

G. BELL R. DRYSDALE D. ORBAN J. PERCEVAL L. REES A. SHORE
G. PYKE
W. FRATER
W. HAWKINS
J. SANTRY

B. COLEMAN M. SHANNON S. NOLAN J. BRACK R. CROOKE

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

### ASPECTS OF THE TROUT COLLECTION



FREDERICK McCUBBIN Looking across the Yarra towards Melbourne (1913) oil on canvas 49.5 x 76 cm

An exhibition of selected works from the Collection of the late Sir Leon and Lady Trout in association with Philip Bacon Galleries, Brisbane

February - March, 1990

SYDNEY 6th Floor Grace Bros Cnr Pitt and Market Streets Sydney 2000. Telephone (02) 238 9390 Gallery Hours Monday to Friday 10am to 5pm; Thursday 10am to 7pm; Saturday 10am to 3pm; Sunday 10am to 4pm



MELBOURNE

6th Floor Myer Melbourne 316-346 Bourke Street Melbourne 3000. Telephone (03) 661 2547 Gallery Hours Monday to Wednesday 9am to 5.45pm; Thursday and Friday 9am to 9pm; Saturday 9am to 5pm

A full colour limited edition book published by Philip Bacon Galleries on the Trout Collection is available through The Blaxland Gallery in Sydney and Melbourne

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HARBOUR BLUE & GOLD George Feather Lawrence, Oil, 75cm x 100cm



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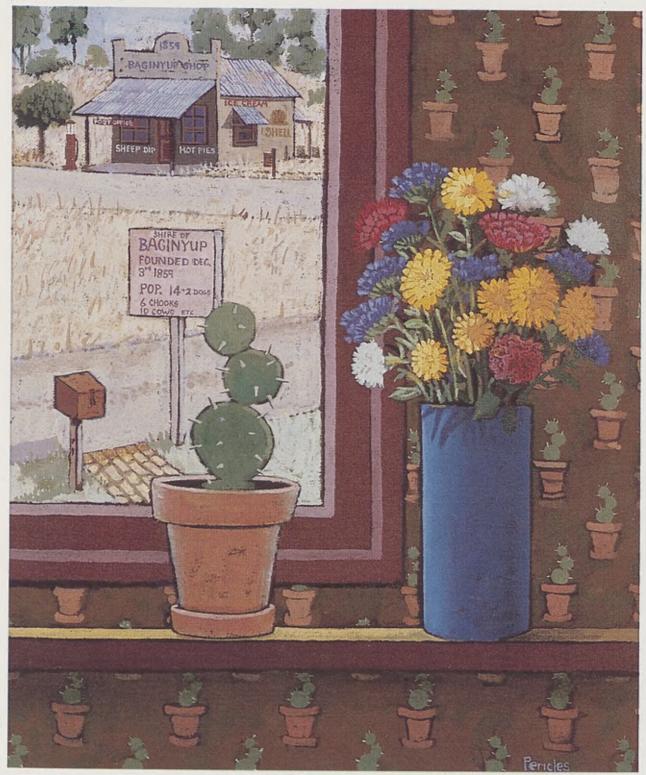
James R. Lawson Pty Ltd. 212 Cumberland Street Sydney 2000



OFFICIAL VALUERS AND AUCTIONEERS TO THE NATIONAL TRUST OF AUSTRALIA

armstrong's

### **LEON PERICLES**



"BAGINYUP"

42 x 34.5 CM

ACRYLIC ON CANVAS

**DECEMBER 3-21 1989** 

greenhill galleries

### Gallery 460 Gosford

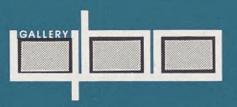


Donald Friend

The Procession

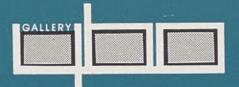
Oil and Gold Leaf on board 27 x 37.5 cm

DONALD FRIEND EXHIBITION FEBRUARY AND MARCH 1990

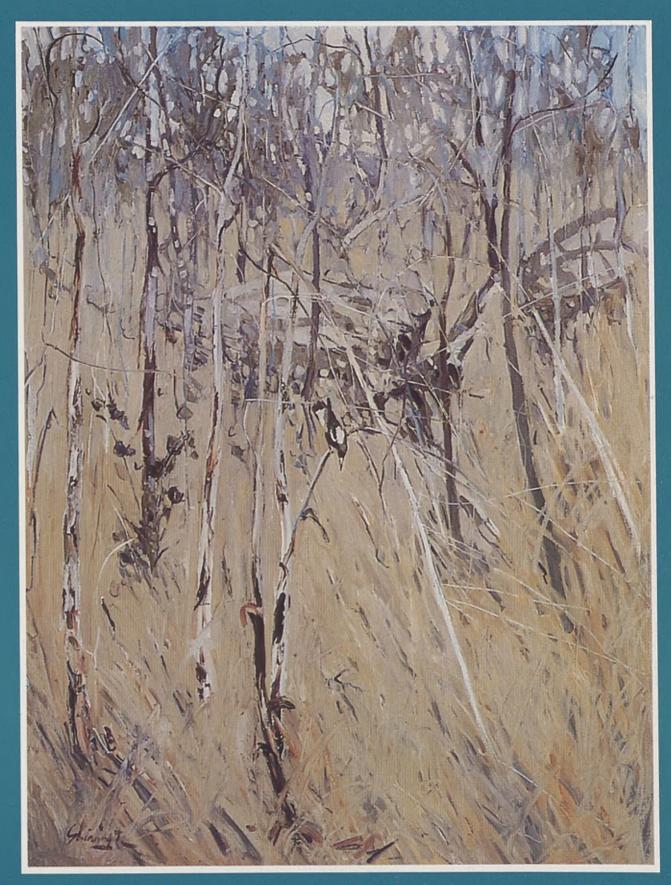


FINE ART CONSULTANTS

460 Avoca Drive Green Point Gosford NSW 2250 Telephone: (043) 69 2111 Fax (043) 69 2359 Directors: Norman Glenn and Roderick Bain Open daily 10-5



### Patrick Shirvington



Patrick Shirvington Far Forest Sounds Oil on canvas on board 91 x 122cm

#### SELECTED WORKS BY

ELAINE HAXTON, KENNETH MACQUEEN, LLOYD REES DONALD FRIEND, FRANK HINDER & CLARENCE BECKETT

#### **GALLERY 460 GOSFORD**

460 Avoca Drive Green Point Gosford NSW 2250 Tel: (043) 69 2111 Directors: Norman Glenn and Roderick Bain Open Daily 10-5. Fax (043) 69 2359

ELISABETH FRINK
Easter Head II 1989
painted bronze,
edition 1/6
51 x 46 x 33 cm.

### DAVID JONES ART GALLERY

SEVENTH FLOOR ELIZABETH STREET (02) 266 5640

#### **SUMMER 1989**

Art Quarterly ISSN 0004-301 X

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Front Cover NORA HEYSEN, Still life, apples, 1937, oil on canvas board, 20 x 30cm, private collection, exhibited Australian Academy of Art 1938 Photograph by Henry Jolles

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# AND AUSTRALIA

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### COMMENTARY

### A Queensland Song

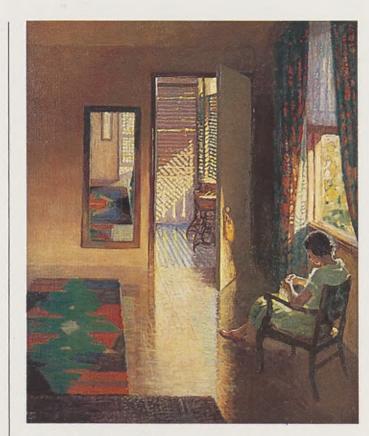
Songs of colour: The art of Vida Lahey

Queensland Art Gallery, May–June, S.H. Ervin Gallery, Sydney, August–September, 1989.

n keeping with the theme of this ART and Australia, I will use Vida Lahey's art and Curator of Australian Art at the Queensland Art Gallery Bettina MacAulay's book, Songs of colour: The art of Vida Lahey (which acts as the exhibition's catalogue), to make observations about present day intrepretations of Australian art between roughly 1900 and 1950.

It is noteworthy that despite revisionism, historians of Australian art remain reluctant to seek stylistic and conceptual grounds common to those artists declared innovative and those lumped together as camp followers. Furthermore, that division remains convention and when an artist is assigned one of those boxes, that is often the end of it. Likewise, some critics, scholars and artists will turn to dust searching for an Australian landscape genre or how to overlay Australian work with the canonical progression of 'isms' imposed upon European high art.

In large, credit for the destabilization of such rigid sets and obsessions must split two ways. One is the seemingly insatiable commercial market, the other the thematic/survey exhibitions which, during the past decade or so, have been curated with a political and sociological intent. Almost invariably those projects featured closely researched exhibition catalogues/books that enlarged the context of the objects by aggressively mediating current art histori-



VIDA LAHEY, Sunlit interior, 1932, oil on canvas on plywood, 90 x 74.6cm, Lahey Family Collection.

cal data and methodology. Initially the emphasis of these exhibitions shifted backwards from the 1890s and 1880s but presently, 1914–1945 is to Australian art historians what the second half of the nineteenth-century continues to be for British art historians, namely, to use their jargon, the site of major interrogation. The Vida Lahey exhibition and *Songs of colour* fall into this arena and should be reviewed not only in light of the way they present Vida Lahey but, more importantly, how they extend our perception of the period and further unsettle those sets and boxes of art history.

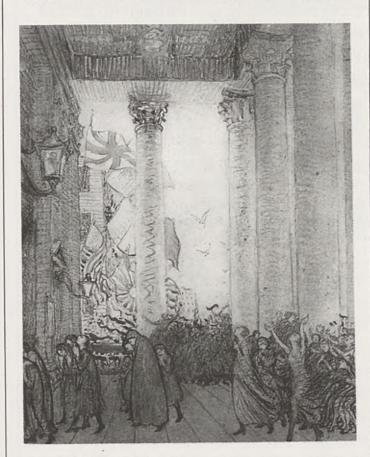
It may seem deprecatory, but it is not, that Vida Lahey merits special attention precisely because neither she nor her contemporaries considered she was in the vanguard. Everybody has their favourite stance and mine is the necessity to pry open that conglomerate, the *juste milieu*. Even if one aims to validate the Heidelberg School and modernists like Margaret Preston or the Angry Penguins as Brahmins, some understanding of what the leaders reacted against is necessary. It is no longer good enough to sum up Sydney Ure Smith as liberal or conservative, Lionel Lindsay as right wing, Harold Herbert as expectable or Vida Lahey as a competent artist from Queensland.

Furthermore, it strikes me as very odd for a country whose public persona is so aggressively democratic that most critical interpretation of its aesthetic patronage or arts administration has been confined to art and groups that were blatantly esoteric even to the people mildly interested in such things. The result falsifies Australia's culture. Studying only Nolan, Boyd, Tucker et cetera is like writing on haute cuisine and claiming it is the typical French diet. A switch in attention does not mean one cannot address or admire that wildcard called aesthetic quality; it is not exclusive to the avant-garde. Neither do I believe a study like the one on Vida Lahey requires less intellectual rigour than one on, for example, Margaret Preston indeed it could need more because there are fewer references.

Feminism put weight on subject rather than style and helped shift attention to the *juste milieu*, not just because some were women but because that group never set the very new as their goal. Instead, Vida Lahey, like Will Ashton, Bessie Gibson, Colin Colahan, Bessie Davidson, Harold Herbert, Nora Heysen, Lister Lister, Lionel

Lindsay and others furthered what was called 'sane' art. Between the wars to a greater extent than before, art that honoured its academic lineage was equated with a sound society and what we call 'avant-garde' art with a subversive politic.

As Bettina MacAulay demonstrated by installing the 100 or so works chronologically by genre, Vida Lahey understood that art was grouped in genres like sublime landscape, realist working life, the plein air landscape 'sketch' used to evoke tourist spots, pastoral landscape and still life. All those categories had venerable, set vocabularies which were considered sential to the repertoire of a well versed student in Edinburgh, Philadelphia, Melbourne, London, Paris, Auckland, or Pretoria. The paint technique and composition suited to travel mementos of France or Tasmania was not that for portrait studies or domestic interiors. This installa-



VIDA LAHEY, Rejoicing and remembrance – Armistice Day London 1918, c. 1924, charcoal and watercolour on paper, 74.5 x 56cm, Australian War Memorial, Canberra

tion by time/type stresses Vida Lahey's familiarity with the codes and her ease in switching from one to another that allowed her to keep those barriers in place. It also makes the exhibition an almost perfect test case for an introduc-

tion to juste milieu. So does her career.

The career and art of Vida Lahey (1882-1968) were similar to many in Australia, Canada, the United States and South Africa. First she received an adequate academic training locally in Brisbane, next in a metropolitan centre, Melbourne, then in England and France. She studied in Paris at Colarossi's and at St Ives, a long established artist colony — both favoured by foreigners. While overseas she kept company with other Australian artists. In 1921 on her return to Australia, Lahey exhibited with local and national art societies with respectable reviews, promoted public understanding of art, did some teaching and briefly returned to Europe. Thereafter her work settled into genre suited to domestic venues and she achieved considerable recognition by a conservative audience. Her reputation is as a Queensland artist and an important activist for the development of art appreciation in that State.

Above all the exhibition shows that her art did not evolve in the way Rewald and others have traced the decline and succession of the super-styles. Instead it was a matter of mastering several vocabularies and, in her case, the underlying structure and purpose of the various genre. Works like the picturesque landscape In the Otira Valley, N.Z., 1902, and the realist account of washing day, Monday morning, 1912, show her as a diligent and proficient student of Salon subjects. Equally, her travelogue vignettes Barges on the Thames, 1902, and Santa Margherita, 1928, would hang comfortably in London galleries like Dudley's which specialized in such subjects. The retrospective hang encouraged cross references and the overwhelming lesson was how generic and persistent the styles we classify as of Louis Buvelot, Frances Hodgkins, Ethel Carrick Fox, Bessie Gibson and the Camden School really were.

Yet, Vida Lahey had a clear, personal handwriting. The familiar, be it genre or topic, was on edge. The seen world was sometimes windowed, sometimes mirrored but always framed. One sensed an



VIDA LAHEY, Memoriam for Madge Roe, 1938, watercolour on paper over pencil, 62.8 x 58cm, Collection of Judith Carson

inherent formality and that Lahey relied on the familiar as her aesthetic security blanket. Her subjects, be they women working, reading, pouring tea or informally arranged flowers, are isolated and self-contained. Her pictures are not unified by emotional rapport but by flat blocks of pattern/colour on the picture surface. Vida Lahey is seen at her best in *Sunlit interior*, 1932. It shows a fine comprehension of the look and purpose of the Camden School and thus becomes very much her own. It is almost as if she were afraid to test herself. Conversely, she never tried to be what she was not.

The urbanscapes like The zinc works, Risdon [Tasmania], 1923–24, Excavations [Brisbane], 1931, and Central Station 7am [The morning rush], 1931, are her most interesting from a historical aspect. For Australian art they are early and rare because they depict the factory and city as here and now when others were still trying to update the pastoral idiom. They did not set out to be pretty or quaint and so differ from her own, and Will Ashton's, tourist views of Europe or Lionel Lindsay's and Ure Smith's etchings of The Rocks. The 1931 works of Brisbane naturally suggest Roland Wakelin's paintings about the Sydney Harbour Bridge but Vida Lahey's are not iconic and are equivocal about the brave new world.

In keeping with the didactic caste of the exhibition, Bettina MacAulay gave due weight to still life which Lahey often portrayed. One type, with her better figure studies, looks like chance glimpses on real life with flowers and china placed about as though in homes where the pictures might hang. The notion of chance is a paradox for still life or indeed any painting and Vida Lahey used it to advantage. Oddly, as Mrs MacAulay demonstrated, the two fine examples, Lunchtime [Epithalamium], 1932, and Memoriam for Madge Roe, 1938, contain personal references and are more like private letters than public art. The other type is less numerous and shows Vida Lahey ill at ease. For example, Art and nature, 1934, and The studio, 1950, lack balance simply because their too obvious props, books titled respectively Matisse and The studio, carry a message the works cannot support.

This mix of familiarity and isolationism that informs Lahey's work dominates the way Bettina MacAulay accounted for that career in *Songs of colour*. By setting the book out in chapters like 'The artist and the Art Gallery', 'The artist as exhibitor' and so on, she gave herself a scaffold on which to build comparisons. The material was gathered with the methodology of an

archivist but was never interrogated and hence transformed into art history. The result is that questions which the exhibition threw up are never posed. It is as if Vida Lahey's art and the bias of its contemporary documentation became so familiar that it locked the curator into their mode and the book reads as if William Moore himself told the story of Vida Lahey.

Unfortunately the archival approach was not exhaustive. Mrs MacAulay's sources appear to be few and do not include important material or the debates that have developed since the 1960s in the history of Australian art. Terms like impressionism and modernism are used as if their meaning was fixed. Instead of attempting to mesh Vida Lahey with Lambert, Preston, Proctor, Carrick Fox, Davidson, Ashton, Feint and the Camden School, stylistic comparisons to Courbet, Manet, Monet, Van Gogh and Vuillard are made. Parallels between Vida Lahey's interest in children's art and her generation's concern for the innocent eye or the writings of Herbert Read are not drawn. It would have been informative to compare Vida Lahey's lectures on art with those by, for instance, Margaret Preston or Eleonore Lange.

Where I found the archivist approach most deficient was on the construct of Brisbane's art scene. MacAulay's text reads as if Vida Lahey and, secondly, Daphne Mayo worked in a void which differs from the interpretation Vida Lahey's own account in Art in Queensland gives, with its references to Dr Duhig and others. It should be noted that Brisbane's excellent bookshops and dearth of touring exhibitions made it easier to read about Cezanne or Van Gogh than to see Australian abstract or social realist art. Nonetheless, information was available to all. Between 1927 and mid-1933 the Brisbane Courier published William Moore's fortnightly column 'Art and Artists' which covered issues and events as he saw them from Sydney. Much of this material was incorporated in his The Story of Australian Art (1934) and certainly assisted causes dear to Vida Lahey's heart. Again the deficiency in Songs of colour is one of context — the raw data is not mediated. That step is given to the reader who, without the cross referencing and through no fault of their own, will be left with the familiar Vida Lahey. Until her art and other achievements are set in context she will remain strangely isolated — rather like the sense of distancing one gets in her work.

Nancy D.H. Underhill

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### From Rococo to Revolution

#### Two French oil sketches in the National Collection

he Australian National Gallery has recently acquired two paintings by Jean-Germain Drouais (1763–1788) and Guillaume Lethière (1760–1836). The sketches, although only a year apart, represent a dramatic change in style. Lethière's Death of the Camille, 1785, is truly Rococo, down to the swirling smoke and violent gestural movements. As we shall see later there is evidence of his response to new stylistic change but it

overtly represents the eighteenth-century domestication of its seventeenth-century inheritance, the Rubens's oil sketch. In contrast, Drouais's Marus Prisoner at Minturnae, 1786, is a frozen tableau vivant; all the actions are completed by the statuesque figures that pose on a narrow stage. Even the drapery is arranged to frame and hold the figures in their permanent placements. Both paintings look back to the grand master of French seventeenth-

century academic art, Nicolas Poussin, but Drouais has purified his style using antique bas-reliefs.

The extreme contrast between the two sketches is not just a consequence of artistic preference or personality. They mark one of the most abrupt and dramatic stylistic changes in the history of art. The artistic revolution can be focused on one painting — David's *Oath of the Horatti* painted in 1784. David's work, now in the



Attributed to GUILLAUME LETHIERE, The death of Camille, 1785, oil on canvas, 32.6 x 41cm, Australian National Gallery, Canberra

Louvre, had an extraordinary influence over the Australian National Gallery's sketches. Significantly, Drouais actually painted passages of David's masterpiece, and David in turn helped plan his *Marius* so that there are family resemblances between the two paintings.

David's (and Drouais's) Oath became a legend of the French political revolution a few years later (1789). It could even be argued that the painting projected David into a seat in the first revolutionary parliament. The Oath certainly became a tool of the French Revolution and their belief in stoic republican values. We are less certain how much of this political loading was present in 1784 when the work was made. David (although he later tried to suppress the fact) was working on a commission for the king — and his ready adoption of Napoleon a little later suggests he was a man searching for heroes, not forms of government.

Art historians have also pointed to earlier paintings of the same subject — the three Horatti brothers taking an oath to fight for Rome against the Curatti. Lethière's painting is, in fact, the sequel to the Oath. One of the Horatti, Horatius, returning from slaying the Curatti, is cursed by his sister Camillia for killing her betrothed (Livy, I 24-6). Like a good republican her brother put the good of Rome above sibling ties and slayed his sister. Lethière's painting thus shares the sentiments of David's work but its formulation is more traditional. In contrast, Drouais's work shows an out-of-favour General Marius using his authoritative glare to freeze the executioner sent by Sully, a political rival in 88 BC (Plutarch). Its message was less ideally republican than David's and Lethière's work even if political assassination was a shared characteristic of both regimes. Drouais's formulation was a pure Neoclassical one. Today the David-Drouais Oath and the Drouais Marius hang opposite each other in the Louvre — as almost seamless pendants.

The two sketches also represent different stages in one of the most organized

art institutions in the world — the French Academy. Lethière's sketch was painted as a preparation for the Prix de Rome, the travelling scholarship which gave an artist a pension at the French Academy in Rome. The prize was a competition in which gifted young artists were given a topic in examination conditions, and the sketch made during that day became the basis for the large canvas they presented. The Gallery sketch is probably a trial or working study for the topic sketch (as it seems to be a little smaller) that determined the form of the artist's final entry. Lethière was thus trying to encapsulate all the rules of good composition in the standard academic style. There are even traces of the new Neoclassical fashion in his solution. This may seem strange given its contrast with Drouais and David's work, but Lethière's shift in their direction is apparent by contrasting his 1784 Prix de Rome entry, Woman of Canaan at the feet of Christ. This painting looks back to Vien and Boucher yet was runner-up to Drouais's winning entry in that year.

Such were the rapid changes in style. Lethière did not undergo any further dramatic shifts in style. He went on to repeat the Camille formula, often expanding the Porta Dapena setting into more complex cityscapes, in a respectable career that saw this West Indian-born painter become director of the French Academy in Rome in 1807 and Professor of the *Ecole des Beaux-Arts* in 1819.

In contrast, Drouais's work represents his first painted sketch for the composition he was required to send back from Rome to France to exhibit as proof that his *Prix de Rome* studies were fruitful. In an extraordinary act of devotion, his master David journeyed to Rome with him in September 1784 to help his preparations, and paint the *Oath*. Drouais completed the *Marius*, begun before April 1786, in August of that year.

Although David had returned to Paris the year before, there was a brisk exchange of drawings concerning the *Marius*. David's first idea showed the general sitting cross-legged. Drouais

reponded by creating the aggressive stance that survives and making the soldier cover his face with his cloak. David, clearly impressed, annotated Drouais's drawing 'do not change anything — that's good'.

Lethière, who managed to win the *Prix de Rome* in the same year (1786), arrived in Rome in October, so he would not have been able to study the progress of Drouais's work. Lethière had competed against the victorious Drouais in the 1784 *Prix de Rome*.

This pressure to appease an audience of senior painters, the academicians, rather than a patron, makes both sketches interesting barometers of the painters' perceptions of late eighteenth-century taste. Drouais has distilled both Poussin and his antique sources to create

an extreme and brittle interpretation of the classical tradition. His brilliant expressive figures transcended the standard formula for expressing emotions. Such austere purity could not be sustained for long and the flickering Rubensian drama was to return again to painting under the label of Romanticism. In 1788 the twenty-five-year-old painter died, his talents, praised by Goethe, barely glimpsed.

The Gallery has three other works by Neoclassic artists, all of them portraits, which are less rigorous in their attitude to shift in taste. Winckleman's poised moment was less transferable, as were the lessons of Etruscan vase-painting.

Houdon's *Girl*, 1781, and Pajou's *Marquis*, 1793, both reflect the swing towards balanced harmony. They can be usefully conrasted with the Rococo *Portrait of a* 

girl by Drouais's father in the National Gallery of Victoria. Probably Houdon's sitter lost her head in the revolution and so remains anonymous. The inscription on Pajou's sitter calls him citizen and is dated according to the new calendar. Ingres's portrait of *Granier*, 1809, is in profile, like an antique coin, so it at least pays attention to the taste for the relief.

Nevertheless the two sketches, Australia's only examples of the grand tradition of Neoclassical history paintings, best illustrate the pictorial revolution of the 1780s.

David Jaffé

David Jaffé is Curator of European Art pre 1900 at the Australian National Gallery.

### A recently identified Thomas Bock etching

of Fine Arts in the State Library of Tasmania purchased some supplementary material by the artists Thomas (1790–1855) and Alfred Bock (1835–1920). Among the items was a pen and ink sketch of the obelisk to be erected in memory of the former Comptroller-General of Convicts, Matthew Forster in St John's churchyard, New Town. This memorial survives, although the cemetery which contained the bodies of so many Tasmanian worthies was demolished in the early nineteen sixties.

I knew of Thomas Bock's habit of making etchings or lithographs from selected sketches. The obelisk in the pen and ink drawing was partly ruled as if for that purpose and, although I had never seen a print of this subject, I had long suspected one existed. Imagine my delight when, at the end of April 1989, I was brought a supposed watercolour to identify and it turned out to be an almost exact copy of the sketch which I had pondered for



THOMAS BOCK, Untitled [Obelisk to Captain Matthew Forster (1796-1846) in St John's Churchyard New Town, Van Diemen's Land], handcoloured etching, 25.4 x 21cm, private collection

twenty years. At first I concurred with the owner's opinion that it was a watercolour but Ms Stephanie McDonald, the State Library's acting paper conservator, established that it was an etching which had been handcoloured by a competent artist, undoubtedly Thomas Bock himself.

Its provenance was impeccable. It belonged to Mr David Nairn Thorp, a Hobart solicitor, who received it from his great-aunt, Mrs Arthur Dowling of 'Chew Magna', Ross, Tasmania (née Kathleen Ada Nairn). It was her grandfather, W.E. Nairn, who succeeded Forster as Comptroller-General of Convicts, who originally owned the etching, and who collected subscriptions for the purpose of erecting the memorial.

This is the most important print to have been discovered since the late Dr C. Craig's last work *More old Tasmanian* prints was published in 1984.

G.T. Stilwell

G.T. Stilwell is Curator of the Allport Library and Museum of Fine Arts, State Library of Tasmania.

### Melbourne Report

'There are a thousand stories in this city . . . this is just one of them. . . '

Prologue from the television series 'The Untouchables'.

t is not without reason that the spoken prologue to 'The Untouchables' is positioned as the feeder here. That programme investigated the human dramas of a metropolitan city; small dramas that became epic in their significance as pointers to a larger picture. Dramas of a human scale placed before a backdrop of the sophisticated urban space of the city.

It is that interest in the city and its importance as a setting for various investigations of human narrative which have informed some recent work exhibited in Melbourne.

Early in the year the exhibition 'Illusion of Plans' by Rozalind Drummond (City Gallery) identified an interest in the city as both product and example of a modernist design. 'Illusion of Plans', a series of coloured photographs, manifests the visual drama of the city through a process of collage. Not in that cut-out and stuck-on way, however. This collage is created by the artist's insistence on multi images disconnected physically from each other, but linked by a convocational desire to provide a variety of viewpoints. So we see in 'Illusion of Plans' individual sites of urban progress — the skyscraper, the bridge, the machinery of production; as well we see the total view of the city from across the water, creating a reflective opportunity and identifying the narcissistic impulse of the city to grow and resemble that which it has become.

At first there seems no evident narrative here. No story to humanize the experience of the modern city. This is the intention of the work; to first isolate the viewer's attention by emphasizing the product, then to gradually insinuate a further



ROZALIND DRUMMOND, Untitled (from the 'Illusion of Plans'), 1989, colour monochrome, 126 x 209cm, Courtesy City Gallery, Melbourne

dimension. The narrative dimension in this body of work is situated in the group of planners positioned between the products of modern industry. Anonymous and fictive, these human groupings represent the story of architectural endeavour: design progress. They represent, also, the urban dweller who assimilates with their city — in short, they represent the artisan. Theirs is an inconclusive story because it is a story which has as its thread the idea of modernism, which in turn has its central theme — the future, progress and utopian plans — but no conclusion.

Other stories are plotted here. There is for instance the narrative of photography itself, both in its historical international sense (there is no mistaking, for instance, the influence of and reference to the early work of the Russian photographers) and its historical local location. Of particular importance, the work of women photographers such as Olive Cotton and Pat Holmes, with their interests in modernist objects and urban situations, is extended by Drummond as a contribution to that group of women artists who enter the urban domain, so often the zone marked off as the professional and recreational space of the male.

So 'Illusion of Plans' becomes a series of dramas — the drama of urban progress as reflected through a modernist plan. The narrative of the planners themselves is locked into the illusion that utopias are still possible and into the narrative of the artist who chooses to participate in the history of her media and its feminine possibilities.

The human scale is further emphasized in the recent work of Jeffery Smart (Australian Galleries) where deserted streets, barren and unyielding, reminiscent of T.S. Eliot's poem 'Love Song of J. Alfred Prufrock', operate as premonitions for epic moments between figures inserted into the urbanscape.

Winter Carnival Viareggio, 1989 tells the story of a waiting game; a game of desire. Located as it is in the deserted carnival space of Viareggio it is a melancholic study linked in some ways to Thomas Mann's novella Death in Venice with its subterrain homo-erotic tension — a commentary (as is the carnival itself, where nothing is quite what it seems behind the superficial gloss) on society, its prohibitions and marginal activities.

As in 'Illusion of Plans' the initial impulse to read the works on their most

evident level is gradually eroded as we discover the hidden odysseys plotted by Smart. He takes us on a trip through art history - a tour of classical motifs emanating from the mathematical position of Piero Della Francesca. In The New School, 1989 Smart refers us to the symmetrical proposition which defines his interest in the 'ideal' city, a city made so by rationality and logical composition. Juxtaposed to this, or really as an opposite notion, we see the Classicism of Picasso evoked through Waiting for the Hovercraft Boulogne, 1986-87 which reminds us of the harlequin and the carnival — the irrational human intervention in the ideal cityscape. This guided tour through art history's repetitive interest in classical rationality and the carnival of human experience explains the arrangement of the exhibition, with the preliminary and emptied spaces of the city preempting the works with figures which become more baroque.

The baroque — if by that we imply a type of distortion, or departure from the classic rubric — is evidenced in the recent work of Jane Trengove. In her exhibition 'Form Follows Function' (George Paton Gallery) the story is one of human dysfunction and animal distortion. Groups of figures from the pages of society magazine *Tattler* cavort and play between objects made from animal parts. Trengrove parodies the way in which members of 'society' — in that rich, idle



JANE TRENGOVE, Sheep, 1989, oil on board, 122 x 91cm, Courtesy George Paton Gallery, Melbourne

sort of way — have become grotesques, much like the umbrella stand made from an elephant's foot.

The society dance, the ballroom antics of Mr Nick Fisher and Miss Frances Ollard become animalistic as they parody some tribal mating game. The painting of Mr Nick Fisher, with his hand unsolicitously placed up the skirts of Miss Ollard, seems somewhat reminiscent of art history's interest in the subject of rape.

The icon of the exhibition is the prize merino sheep, that grotesque example of breeding, blinded by its pedigree. Trengove strikes a harsh satirical position against the human 'sheep' in her narrative of aristocratic 'fall-out'.

Jon Campbell's recent work reminds us of the 'road movie' and the literary genre of Jack Kerouac. Campbell invites us along on his personal tour of the 'U.S. of A.' With him we experience the awe of the big city . . . here's Jon in front of the New York skyline, the fun of the road . . . here's Jon in front of a big steer and some cactus. Here's Jon doing what Australian artists have done for decades. In the genre of the artist as tourist, Campbell adds to our vision of the 'other', like McCubbin, Phillips Fox and Zahalka before him. And, like his predecessors, Campbell presents us with a view of the 'other' already second-hand. After all, it is impossible to experience the wild west without invoking the 'John Wayne' United States. Like Baudrillard, Campbell presents us with a hyper view of the American reality, fixed permanently in the second degree.

This is not a criticism; Campbell manages to record his presence in the second degree in an appealing human scale. We experience the joy and playfulness that is a part of the 'cowboy' attitude.

Campbell continues the dialogue in a third degree way with his portrait of fellow artist (dude) Stephen Bush, displaying with candour and some humour his fetish for the cowboy boot. As if to round it off neatly Campbell continues his picturing of the Boy's Own romp, a kind of suburban counterpart to the heroes of the wild west. Here's Jon . . . here and there.

Juliana Engberg

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# By looking at Perspecta Art Gallery of New South Wales

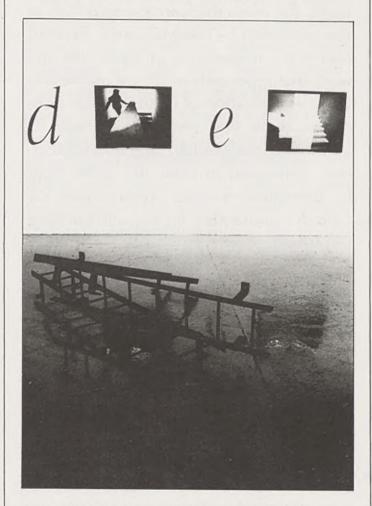
hat actually is Perspecta? What is it supposed to do? After several exercises of apparent curatorial privilege, it is still damnably hard to figure this out. The title has each time promised a certain allure, prestige or excitement, although this may be more to do with whirls of fashion than a Salon-like

in its simplest sense this tidy latinate tag can mean '... by looking ...': cryptic and vaguely in the present tense, 'perspecta' has no object (could this also allude to the intransitive grammar of the exhibition?) At the risk of labouring the point, it is as if the unutterable ellipses which necessarily

flank this modestly literal translation of the word stand for the disavowals of both intent and stake which have given the exhibition its peculiar reputation for indecision.

Perhaps all this sounds a little pedantic (one can hardly hold curators to a linguistic charter: their profession is disciplined

by taste, not philology); nonetheless, as a regular major institutional event one can rightly expect more from the exhibition's pronouncements — at least in the way of precedent and effect - than the disclaimers of curatorial bravado repeatedly intimated in advance of the parties, the reviews, and the symposia. What dogs this exhibition is not the disputed quality or calibre of the selection of artists (what selection - or alleged survey - could possibly satisfy an art world as modishly divisive and Lilliputian in its fanaticism as that of Sydney?) No, where Perspecta is weakest this year is in its overwhelming apologetic tone, a sheepish deference to the demands of the postmodern agenda:



JAY YOUNGER, Between delusions (detail), 1989, cibachromes with installation, Australian Perspecta 1989

feminism, aboriginality, regionalism, et cetera . . . the conformist topicality of today's apparently 'critical' art.

Where is the risk, let alone the interest, in the curators' selection anywhere evident? There are some excellent choices, especially those engendering a compelling melancholy: Tim Maguire, Bernhard Sachs, Kendal Heyes, John Smithies and, though this may sound inappropriate to their commentators, Sue Baker and Joan



BERNHARD SACHS, (Nervous interior)/During philosophy group portrait with head, 1988, charcoal on paper, 280 x 360cm, Australian Perspecta 1989

Grounds have each included work skilfully expressing subtle sadnesses and employing transfiguring poetics (which have only an inopportune coincidence with fin-de-millenium overstatement). There is, in addition, some provocative hanging: notably the juxtaposition of Elizabeth Day's shrill, declamatory and anarchic assemblage with, across the bay, the tentative mystery of Brent Harris's subtle dedications to sublime abstraction; or Narelle Jubelin's ironically folksy petitpoint and poker-work (sophisticatedly, it is alleged, deconstructing male vision!) across from Judith Wright's primal, murky and resinous suspension of light in a series of sombre vertical papier-machélike strips.

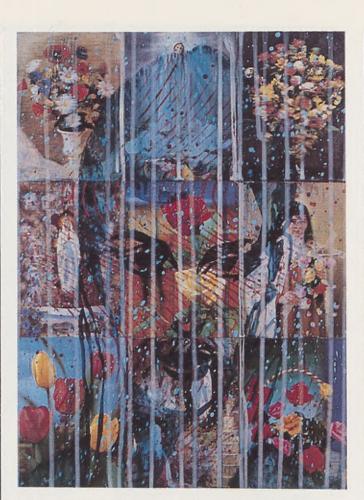
Even so, these successes and provocations in the exhibition seem underplayed by a kind of consensus politic or managerial treaty between achievement and mediocrity. One justifiably wishes for something more than an open gesture at contemporary Australian art, more than even a judicious survey. As part of an audience for the show I want to acknowledge the bias which detours my delectation, to

apprehend the will which extracts these works from their indistinct continuum (that indescribable passage of art in the present tense, nervously identified as such by co-curator Victoria Lynn, citing Germano Celant's grotesque neologism: 'Contemporaryism'). From Perspecta one should expect some demand, some dangerous speculations, not just the negotiation of controversy. Rather than incitement, the risk and the responsibility of taste-making, Perspecta appears to have pursued pacification. One is virtually counselled to look anxiously, nervously, through this exhibition at the signs of any vigorous, invigorating aesthetic challenge. The curators advance a few cautionary principles, several of the catalogue essayists reiterate the necessity of deconstruction, some of the artists engage with current theoretical conceits . . . ho hum; what is truly depressing is that no one is simply to blame for the show's timorous certitude. Not the artists, not the critics, not even (despite the popularity of this decade's decreed blood sport) the curators.

A miserably balanced and responsible

diet of 'critical' pluralism is simply the condition of representative art exhibition these days; and the catalogue, reviews and symposia advise that the responsible way to deal with it is by merely endorsing its timely dealing with so-called questions of marginality, exclusion, difference. All this the legacy, in post-structuralist disguise, of the more villainous self-congratulatory hyperboles of the politicized art of the 1970s. (No longer 'political agitator', the heroic artistic persona today is that of 'disingenuous entrepreneur'.)

How on earth, for instance, does being a woman or being non-Anglo-Celtic in Australia in 1989 still, of itself, predispose a person to cultural marginalization? The conclusion is that since one's career experience may have been normalized that is to say, women have indeed become successful in the arts and art history accordingly is being revised — then one's oppositional rhetoric is necessarily replaced by fluency with the theoretical hypotheses of marginality and the critiques of representation. This imposture is the credo behind most of the vitriolic criticism directed at Perspecta, ironically attacking it for precisely the weakness of will which allows this, the critics', hypocrisy to flourish.



MARK TITMARSH, What is noble? 1-5 (detail), 1989, acrylic and paper on canvas, Australian Perspecta 1989

In a review, John MacDonald observed, crowning a procession of occasionally decent complaints, that a good rule with Perspecta is that 'the more grandiose the theme, the less convincing the work'. But, in this exhibition where grandiose themes such as millenarianism, hyper-

realism, utopianism are already lamely paraded in order to be disowned as inconsequential endgames, the 'grandeur' in fact is claimed by the garrulous and strident executors of mediocrity and didacticism. Pat Hoffie's extravagant popist montages of souvenir imagery, motel kitsch, calendar girls and geishas in order to disclose procedures of cultural colonization and sexual subjugation may seem timely, but they are also incredibly bombastic. Fiona Foley's aggressive declarations of dual Aboriginal cultural identity are ideologically beyond reproach, but are artistically slight and appear arrogantly duplicitous about their own inclusion in the show. On the other hand, the work that carries conviction in the exhibition - Tim Maguire's, Berhard Sach's for instance — is more like the work that relies only modestly on the discursive explication of its theoretical principles, work that seems to occupy its location with a strength, and a self-discipline, embodied in soliloquy rather than by frenetically seizing opportunities for critical commentary on the surrounding institution.

**Edward Colless** 

Edward Colless teaches at the School of Art, University of Tasmania.

### Three Venezuelans in two dimensions

Art Gallery of Western Australia

The passion and pain of contemporary life in South America is evident in an exhibition of work by three Venezuelan artists.

ince the collision of cultures that resulted from the invasion of the Americas by Europeans in the fifteenth century, violence, pain and destruc-

tion have become synonymous with that continent. So, with the stories of Cortez and Pissarro ringing in our ears, it seems as if all our expectations are about to be met in this exhibition of contemporary Venezuelan art when we are confronted by a large wing formed from a hundred knife blades, arranged in orderly rows. Only wait for a strong wind by Carlos Zerpa seems like the quintessential image for a land in which freedom from violence

and injustice seems as hopeless as this cruel joke. Or is Zerpa suggesting a swords to ploughshares analogy?

Ambiguity and the same magical fantasy found in the writings of Gabriel Garcia Marquez abound in the work of Zerpa and his two co-exhibitors, Miguel von Dangel and Ernesto León. It is an expression of the rich hybrid culture, resulting from the amalgamation of aspects of the indigenous visual tradition, the pervasive catholi-

cism of the conquering Spanish and a response to the natural environment, that has emerged over the past four hundred years.

In a world searching for new forms of visual expression, their openness to different sources and their ability to weld these ideas into unique and refreshingly raw images has found supporters in New York, where the work has been sponsored by agencies such as the Museum of Modern Art and the Fundacion Eugenio Mendoza. Fortunately for Perth, John Stringer, the Senior Curator at the Art Gallery of Western Australia, was involved with MOMA when they planned this exhibition and he was able to secure it for Perth.

What characterizes the work of these three artists is their shared passion for collecting and assembling materials, their command of bold, even brash, colour, their vital involvement with the contemporary life of South America and the freshness and originality they display in constructing visual forms. Nevertheless this dense and ebullient visual culture is also the product of that same cultural collision and not surprisingly it retains the undercurrent of violence. Torture, violence and repression surface in many of the works, including the images of religion which are often raw and brutal. Carlos Zerpa combines all of these aspects in his large painting St Sebastian in America. It is a work in which the lurid colours of votive imagery are combined with quotations from modernist masters such as Pablo Picasso and Marcel Duchamp and folk art inspired versions of snakes and birds. The sirupy sweet saint punctured by huge arrows is derived from the seemingly ghoulish catholic imagery of South and Central America, but the accretion of cultural and natural imagery which surround him is indicative of the vitality of contemporary art in South America.

Several of Zerpa's paintings also recall the atmosphere of Gabriel Garcia Marquez's short story in which a travelling carnival with its collection of winged men, invalids and fortune tellers (not to mention the man who couldn't sleep because the noise of the stars disturbed him) arrives in a small town. This bizarre group simply merge with the townsfolk in the same way that the characters from the works of Picasso, Duchamp, René Magritte and Diego Velàsquez mingle with flying saucers, Indians, birds, animals and religious icons in these large, gaudy works.

Most moving though are the three dimensional works such as Zee Zee Zee in which a torturer's chair surrounded by knives, bullets and two bound, severed hands stands in front of a canvas on which a sharp pink line sears upward, indicating some heinous pain scale. Hanging down from a chain, a lighted cigar hovers ready for its next application. As one might expect there is no decorum in Zerpa's work because the subjects are too close to home.

The raw edge is also evident in Von

ritual vestments and invested them with some unexplained power deriving from the strange combination of diverse cultural artefacts. The final artist, León, makes similar collections, but in his case the subject matter is the plant and animal life of the jungle.

The vital contemporary art of South America with its original mergers of colonial culture, international modernism, indigenous folk art and tribal art, indicates how potent and functional a regional cultural form can be in addressing the most significant issues facing humanity. It seems incredible then that this extraordinary exhibition will not travel within Australia. There is so much to be learnt from their example that it is to be hoped this will be the first of many exchanges with our near neighbour, even



CARLOS ZERPA, Only wait for a strong wind, 1983, Inox knives and wood, 150 x 250cm, Art Gallery of Western Australia

Dangel's awkwardly beautiful collections of feathers, hides, leather, religious paraphernalia, tarot cards, maps, patterning and the by-products of industrial society. It is as if an Indian tribe, having collected items of value from many sources, finally joined them together to create if they go no further than Western Australia.

Ted Snell

Ted Snell is the Perth art critic for the Australian and teaches at Curtin University.



### Recent Acquisitions



above left KATHLEEN O'CONNOR, Still life Paris – Study in whites, 1936, oil on cardboard, 45.7 x 38cm, Art Gallery of New South Wales, purchased 1989

left
EUGENE VON GUERARD, Weather Board Creek
Falls, Jamieson's Valley, NSW, 1862, oil on canvas,
89.9 x 152.4cm, National Gallery of Victoria.
Presented by Australia and New Zealand Banking
Group Limited through The Art Foundation of
Victoria, 1989





above BOYD WEBB, Lung, 1983, direct positive colour photograph, 115 x 152cm, Australian National Gallery, Canberra, purchased 1988

left
SONIA DELAUNAY, La Prose du Transsiberien, et de la petite
Jehanne de France, text by Blaise Cendrars (Paris: Editions
hommes nouveaux, 1913), colour stencil, letterpress, 200 x
36.6cm, Australian National Gallery, Canberra, purchased 1988



# **Exhibition Commentary Public Galleries**

left

TONY TUCKSON, Untitled (brown and grey), 1973, acrylic on masonite, 214 x 244.5cm, Collection of Margaret Tuckson, from 'Tony Tuckson: Themes and Variations', Heide Park and Art Gallery, Melbourne, and the Art Gallery of New South Wales.

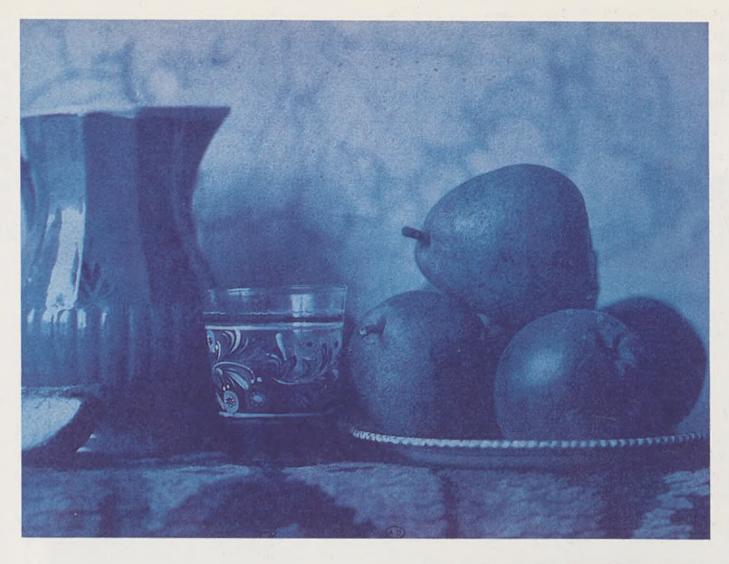
below left

ANDRE KERTESZ, Chez Mondrian, 1926, gelatin silver photograph, 11 x 8cm, Thomas Walther Collection, New York, from 'The Art of Photography 1839–1989', Australian National Gallery, Canberra

below

HOSSEIN VALAMANESH, Birdman walks on water (detail), 1989, from 'The Quarries: an Archaeology', Riddoch Art Gallery, Mt Gambier, South Australia





left
JEAN-LOUIS HENRI LE SECQ, Water jug, engraved glass and pears
on a plate, c. 1862, cyanotype photograph, 25.7 x 34.6cm,
Bibliothèque des Arts Décoratifs, Paris, from 'The Art of
Photography 1839-1989, Australian National Gallery, Canberra

below
PAUL GAUGUIN, Nature morte aux cerises, 1886, oil on panel,
54.5 x 58cm, Alan Bond Collection, from 'Irises and Five
Masterpieces', tour to State galleries



### The Australian Exhibition

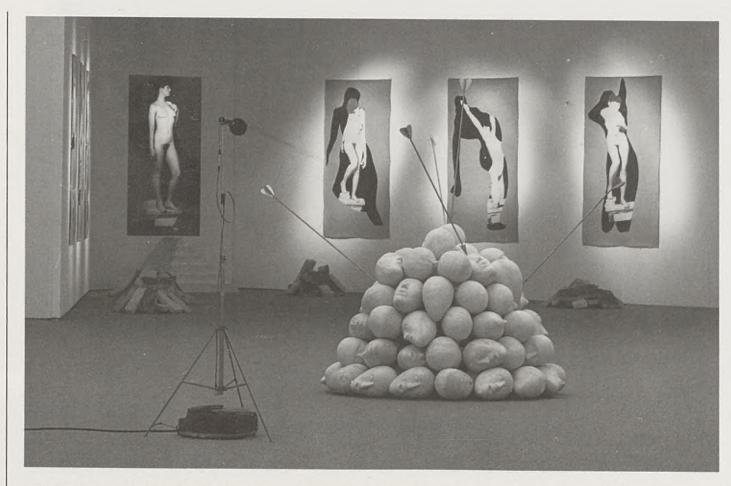
### Australian Art in Frankfurt and Stuttgart

nder the ambitious title 'The Australian Exhibition' the Bicentennial Perspecta completed its German run at the Württembergischer Kunstverein, Stuttgart, in April, after a first season in Frankfurt at the beginning of the year. Featuring seventeen artists under the guidance of Anthony Bond (AGNSW) and Peter Weiermair (Kunstverein Frankfurt), the venture was a further move in the strive to win Australia a spot on the world's art map.

Although I was not able to see the exhibition in Frankfurt, a visit to Stuttgart assured me that good care was taken with 'Aussie art'. The huge hall on the ground floor of the classicist building, well lit by daylight from the ceiling, made a splendid venue right in the cultural heart of the Federal Republic of Germany's richest State, Baden-Württemberg.

Having passed through another exhibition of the rather weird world of British sculptor Michael Sandle (what has he got to do with us?), the viewer is first confronted by Stieg Persson's black panels of New Age hieroglyphs, indeed a global language.

Wandering around, the Australian visitor met with familiar names, while the Germans only saw strangers. Prime space was given in Stuttgart to the 'biggies': Imants Tillers's Our Kiefer (254 x 462.3 cm) and Juan Davila's Echo (274 x 822 cm), while Nigel Helyer's ironical media installation somehow caught less light (anyway, it mainly works by the sound). Intimate niches were created or found for the women artists Vivienne Shark LeWitt, Carol Rudyard and Julie Brown-Rrap, who made perhaps the strongest impression in the show. Dale Frank's eclectic combines landed in a dead corner. John Nixon apparently in person organized the imaginative hanging of his Malevichianas on the basement landing of the emergency staircase



KEN UNSWORTH (foreground), 'Silent stars. Their restless eyes search in the mysterious direction of things unseen', 1988, Art Gallery of New South Wales Collection; JULIE BROWN-RRAP (background), Threshold of a new Eve, 1987, Art Gallery of New South Wales Collection

— a kind of a non-sacral crypt, a perfect context for Nixon's cryptic signs.

Although almost all of German antennae today seem directed towards the East, 'The Australian Exhibition' received some considerate attention in the German Press. The tenor of most reviews was the unsatisfied desire to find something authentic in the show. As one critic (Wolfgang Rainer) put it: 'One looks in vain for something specifically Australian. The artists of this young continent look across the seas, forcefully chasing the international, wanting to be "in" at any rate'. Another critic (Jochen Becker) described the show as 'a survey over the German-American art history of the past ten years'. He drew the interesting conclusion that this could not be termed 'post-modern', as there was hardly a modern period in Australian art: '... quotation art there rather is a kind of remedial teaching for the fellow country men.' Critic

Nicolai Forstbauer at least discovered a specific feature: 'A notable internationalism combines with coy symbolism, but one misses the last consequence, the risky adventure'.

The most extensive review appeared in the magazine Kunstforum where Miachel Hübl, perhaps too quickly, came to the point: 'the greatest desire of Australians is the connection to the Great Western World'. Like most of the other critics, Hübl focused on Tillers, Davila and the women artists. In friendly but firm words, as a good teacher should do, he disapproved of Tillers's (presumable) attempt to point a finger to the fascist German past and directed the artist's attention back to his own country. As Hübl correctly stated, the topic of Australian history was not included in the Bicentennial show, 'not even in a hint'. Davila, on the other hand, appeared in the review as an exponent of 'the best-known but also most vulgar' trend in postmodernism, to produce an uncontrolled overflow of news and culture images. In his search to find something Australian in the show, the critic saw the silver lining in the strong impact of women artists, especially in the work of Julie Brown-Rrap and Sylvia Mangos. But the light quickly dimmed again for him, when Tony Bond said in the catalogue that 'in contemporary art, Australian women are in the forefront, different from Europe'. Never heard of Astrid Klein, Ulrike Rosenbach, Anna Oppenheim — just to drop a few German names? Such statements certainly do not help to make friends.

What Hübl did not mention (probably he took it for granted) is that *Echo*, though chaotic in content, is a very fine painting. This, however, cannot be said about another huge work by Davila presently on show in Frankfurt as part of

'Prospect '89'. Here Davila constructed the word UTOPIA out of 38 panels featuring mainly trivial images in a crude style. One gets the message, no problem, and that is that. But as the general standard of 'Prospect '89' is low (to say the least), it does not really matter. Richard Dunn, also represented in both exhibitions, chose a more moderate approach — and paid for that by melting into the background like a chameleon; out of sight, out of mind.

Coming back to 'The Australian Exhibition', the question arises, was it all worth the effort? The general answer is: yes. It is essential that Australian artists expose themselves to the international challenge. Only in this way can they objectivate their own position, and build up sufficient confidence to finally do their own thing. Certainly there is an interest for this in Europe. But at present there seems

to be not enough potential for big shows. Smaller (perhaps also thematic) group or single exhibitions may be a more realistic alternative. John Nixon set a good example with a well-received one-man show at *Galerie Ingrid Dacié* in Tübingen.

The 'Australian dilemma', the often quoted scapegoat for everything, is perhaps not so much caused by the (imagined) threat of European dominance, as by a tendency to let government and administration run the culture show. What comes out of that are in fact national Public Relations enterprises like 'The Australian Exhibition'. No wonder that the 'professionals' on the other side of the world react with bewilderment and criticism.

Anna Bock

Anna Bock is a freelance writer currently living in West Germany.

### Dreams in space, Shell Cove

Bob Mitchell, born in 1919, has made art for much of his life after studying under the CRTS scheme at Strath College 1947–49. He has chosen not to exhibit. Renée Free interviewed him and made a 'collage' from his comments:

hate rules. The rules are there in Abstraction — they arrange themselves to me and I don't even know what they are. What guides me... I call it intellectual instinct. I feed in all the facts (I have visual curiosity) then quite often go into automatic pilot — and it's all coming out. I zoom in on the aesthetics, surface, design and decoration, pattern aspects...

The white border — going against the white border deliberately . . . white in the picture is like white light — sunshine — usually I don't like a lot of white. My art is about light, lighting, lightning and lightness.



ROBERT BOYED MITCHELL, Dreams in space, Shell Cove, No. 1, 1982–85, mixed media collage on paper, 102.5 x 77cm, Art Gallery of New South Wales, gift of the artist 1988

I personally know how Pablo felt about all those great artists — study them and they 'get inside' one, sort of reincarnate themselves, and often all trying to paint at once. Also, I get in their way! I can't put into words the quality of Matisse which grips me and makes my mind so deliciously uneasy.

I think I got something a little personal in there. The linear weaving . . . opening up the shapes too — trying to see through the triangle like Kandinsky and cutting out the centre of it. I used to do long walks all around North Sydney looking at the boats, birds, sailboards. Looking through. At the Cremorne reserve getting glimpses through leaves and vines with the light hitting them — looking down and not seeing anything clearly. That's the thing I like — all those possibilities. Tried to get impossibilities.

Renée Free is Senior Curator of European Art at the Art Gallery of New South Wales

### TRIBUTES

### Donald Friend

n New Year's Day in 1983 Donald Friend recorded in his diary that he was browsing at a bookshelf looking for something to read when he noticed a neat, bound volume that looked familiar. It was a childhood gift from his mother that became his first diary, begun in 1929 when he was 14 years old.

As he read it he realized with dawning horror that now, fifty-four years later, his character had hardly changed at all.

In his own words he described himself:

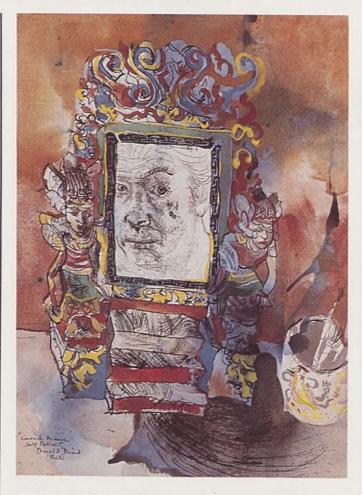
self-centred, conceited, atrociously snobbish, frivolous, obsessed with artistocratic delusions, adept at self-deceit. None of that's changed. Already I was infatuated with the spectacle of myself as a superior being, a genius destined for fame moving wittily around in a world composed of romantic subject-matter, arranged for my own delectation, scathing contempt for the commonplace and ordinarily ugly.

If Donald's view of life could be as cruel as it was comic in its wisdom, such a view was certainly not spared from his self-portrait.

Shall we pretend that it is not true? Shall we pretend that he only ever saw the world benignly? That his friendships were all as smooth as Chinese silk? That in his last years and months he did not rage bitterly against the injustices of illness and physical pain that old age inflicted upon him?

The truth is that in the final analysis none of this is very important. Donald Friend was an artist. He was an artist who dazzled the stage of Australian art for half a century, and in this he gave much more pleasure than he took. His legacy has been very generous, and we are the richer for it.

The passing away of Donald Friend conjures a kaleidoscopic vision that is indelibly part of Australia's history of art — his youthful years in Sydney, North Queensland, London and Africa, then the



DONALD FRIEND, Self portrait in a carved mirror, c. 1972, private collection

war, Merioola, Hill End, Italy and Sri Lanka, thirteen years in Bali, for which he is most popularly known, and the final decade in Australia. Let alone the breathtaking quantity of works of art, books and writings, there are throughout all this numberless friendships and associations, some of them long faded, a few surviving to the end. Each place, each work of art, and each person represents a facet of the story of a remarkable artist and a remarkable human being, a story impossible to condense and crystallize into one single idea.

But perhaps we should consider briefly three aspects of Donald's life and art which may bring us a little closer to the essence of his achievement.

The first is his lifelong dream of living an exotic existence outside the constraints of European civilization. Where did this dream begin? Even Donald was not quite sure. As a child, his Arabian Nights fantasies were probably not that uncommon to many children of his age. In later years

of reflection Donald did place great importance on a young half-Siamese agricultural student called Charlie, who came drifting on to the Friend property Glendon looking for work when Donald was still an adolescent. They became close friends and, when Charlie left, hobo-ing his way to North Queensland, Donald followed soon after in search of him, jumping rattler trains, begging for food, beachcombing his way along the coast near Cairns.

He never found Charlie but he did meet a family of Torres Strait Islanders whom he grew to love and who adopted him. Here Donald learnt a great deal about the world, about dealing with people, and above all about a life that was profoundly different to the one he had left and to which he could aspire.

Later, at the end of the war, he asked the army to send him to Siam or China to record aspects of the immediate post-war peace. He thought that he might be reunited up there with the elusive companion of his adolescence. Naturally he was refused and told to complete his war commission art.

This may seem a minor story about an extremely minor character in the context of Donald Friend's life. Indeed it is. But it is also rather symbolic, because it is possible to read into his pursuit of the exotic life over all those years, in North Queensland, in Africa, in Ceylon, in Bali — a search for his own life and, bound up with it, a search for companionship. Companionship, the intangible bridge to otherness that lay, like the tropical paradises in which he lived, outside his self-centre but to which he came very close and could not quite hold permanently.

The second aspect we should consider is his wonderful gift of draughtsmanship, in particular of the male figure. Donald brought to bear a certain detachment in his figure drawings through which he portrayed the figure as a noble and miracul-

ous creation. But there is an intriguing contradiction. Detached in draughtsmanship he may have been — skilled and observant — but his most beautiful figure drawings are at the same time electrified with desire. No one was more eloquent than Donald in writing about how his attraction to certain physical types imbued the quality of his drawing of them, as he wrote in his diary of 1952:

. . . the line immediately becomes strong and fluid, and the means of expressing the forms and contours effortlessly exact and simple . . . This is simply because it is a greater pleasure to draw some people than others, and the grappling with shapes and lines, and limitations and disciplines imposed by the medium . . . are so submerged . . . that the whole laborious process becomes subconscious, and the drawing lights up with a soft inexplicable brilliance.

Few Australian artists have given a more simple yet revealing statement about the joy of drawing the figure. Finally, his diaries. When eventually Donald Friend's diaries are published, albeit with sensitive editing, they will astonish with their breadth and truthfulness to their author. The soul-searching, the sweet, the sour, and the often very funny writings of Donald Friend over some sixty years of diaries, from the ebullient arrogance of the fourteen-year-old to the last tragic years following a major stroke when he attempted, but eventually abandoned, writing with his other hand, have no real equivalent in Australian art.

Indeed we may have to look further afield for even a remote comparison: perhaps they are the Antipodean parallel to the journals of Delacroix and Gauguin.

Major official recognition of Donald Friend in a retrospective exhibition is imminent. It is sad that he did not live to see it. But it is perhaps only a kind of beginning. We will go on discovering his achievement for a long time to come, and hopefully there will be an ever-broadening public appreciation of his splendid draughtsmanship, his gift for decoration, his truly great talent for illustration, his lucid writing and, not least of all, his humour. Indeed, if we ever deem to call him genius, we may allow ourselves to be admonished by the quote written in the flyleaf of one of his diaries:

Like all young men I set out to be a genius, but laughter mercifully intervened.

The Donald Friend Retrospective will be at the Art Gallery of New South Wales 9 February – 25 March 1990 and later at the National Gallery of Victoria.

Transcript of the eulogy delivered by Barry Pearce at the funeral service for Donald Friend 22 August, 1989.

### Portia Bennett

ortia Bennett, a much loved and respected painter, died at her home in Nedlands, Western Australia on 1 May at the age of ninety-one.

Portia, who was born at Balmain in 1898 and trained in Sydney under Horace Moore-Jones, May Marsden, Datillo Rubbo and Julian Ashton, arrived in Western Australia in 1932, together with her husband Harry James-Wallace and two of their children. She continued to live and work in that State for almost 60 years.

Watercolour always held a strong fascination for Portia, a medium she handled extremely well and in which she recorded everyday scenes of life around her, be it Circular Quay with gay bunting for the visit of the Prince of Wales, St George's Terrace with trolley buses and cars, or yachts gently moving in the breeze on the Swan River.

As Portia did not have a studio until fairly late in life, she painted out of doors, not the expected landscapes or bush



PORTIA BENNETT, Hotel Adelphi, 1948, University of Western Australia Collection

scenes, but cityscapes, using any vantage point she could find, because she enjoyed the play of light on buildings and had a love of architecture, a profession she would have chosen had she been given the opportunity.

Her marvellously detailed paintings of Perth street scenes are much admired not only for their aesthetic qualities, but also for their historical significance, as the wrecker's hammer has destroyed many of the city's landmarks she recorded so faithfully and so well.

Portia was an extremely modest woman, who always maintained her painting was merely a 'hobby'. She was very critical and at times dismissive of her own work. She was, however, a sensitive artist whose contribution to the visual arts in Western Australia was quite significant.

She will be sadly missed by her many admirers in the artistic community.

### Reworking Australian Art History

#### Leon Paroissien

he year of the Australian Bicentenary generated a varied body of writings that traversed the records of two hundred years of European settlement, as well as the field of Aboriginal history and pre-history.

It is fortuitous that the various injections of Bicentennial funding for publications came after more than a decade of intense analysis, questioning and rewriting of Australian cultural history and its myths, firstly by social and art historians adapting Marxist or materialist methods, and more recently by writers from a diversity of disciplines whose work relies heavily on structuralist and poststructuralist methods. The roots of Australian poststructuralist writing are to be found in English or American versions of fundamental revolutions in the territory of intellectual life that have occurred most intensely and powerfully in France since the 1950s.

The latter kind of analysis may be found in a number of essays in the Bicentennial-funded volume, *Island in the Stream*, edited by Paul Foss and reviewed in this issue by Chris McAuliffe. The multiple voices of this volume, through which the more recent apprehension of the partiality and instability of all approaches to meaning is expressed, contrast with the linear methodologies of more traditional social and cultural histories still seeking to project 'authoritative' interpretations of situations having some presumed 'autonomy' of meaning.

In spite of the rich incursions and crossinfluences from many disciplines to be found in writing such as that in *Island in* the Stream, the practice of art history maintains a central place in cultural studies. General histories of Australian art by William Moore (published in 1934), Bernard Smith (first published in 1962) and Robert Hughes (first published in 1966) continue to provide a framework for the study and re-study of art. General texts on the history of sculpture (Sturgeon), architecture (Freeland) and books on particular periods (McQueen, Haese, Astbury, etc.) have tended to reinforce the position of Bernard Smith as the person who has dominated the study of Australian art since the publication of *Place, Taste and Tradition* in 1945.

While a revised and expanded edition of Bernard Smith's Australian Painting is about to be published by Oxford University Press, a critical analysis of aspects of Bernard Smith's writing is a major part of The Necessity of Australian Art, reviewed in this issue by David McNeill. A collaborative book by Ian Burn, Nigel Lendon, Charles Merewether and Ann Stephen, it is a materialist analysis of Australian art and art history, summarizing the best of Marxist critiques developed during the 1970s. *The Necessity* reinstates William Moore's 1934 publication as a significant history of the Australian art 'industry', emphasizing its regional character and values.

The pages of *Art Monthly Australia* numbers 20 and 21 this year contain, as an exchange of letters, a review by Humphrey McQueen and a response by Bernard Smith. These letters, when read alongside *The Necessity*, will form a valuable contribution to the historiography of Australian culture. Bernard Smith replied directly to his four critics in a paper he gave at Sydney University's Power Institute earlier this year, defending his humanist-socialist position against claims that he gave qualified endorsement to an Australian dependency on international modernism.

The urge to define or critically question 'Australianness' in Australian cultural history, and problems relating to the complex interaction between Australian culture and European and American cultures, are at the forefront of concerns in recent writing. Apart from reviewing the two publications mentioned above, this issue of ART and Australia has a reassessment by Michael Wilson of the conservative and influential critic and State Gallery director, J.S. MacDonald and a fresh look at the Australian Academy of Art by Chris Parvey. A study of the Sydney Society of Women Painters by Angela Philp, and a review of the work of Vida Lahey by Nancy Underhill, contribute to redressing the omission of women from Australian art history. An essay on images of corroboree in white Australian art by Candice Bruce and Anita Callaway documents the often extraordinary perceptions of Aborigines within our cultural history.

Concern about methodological distortions and lacunae within historical narratives is not confined to historians. Artists themselves are acutely aware of imbalance, lost achievements and injustices in relation to art of the past and present. Peter Tyndall and Julie Brown-Rrap address history's lesions and omissions in works reproduced in these pages.

Australia has a culturally complex society. Its history has abounded in self-sustaining myths and contradictions. As a result of an enormous body of recent work that has proceeded from a recognition of the partiality, projections and occlusions in all expository writing, the next decade may prove to be even more prodigious in relating to Australian art to a wider framework of interpretations.

## The Necessity of Australian Art

#### David McNeill

t is sometimes said that the writing of the history of Australian art begins with the publication of William Moore's Story of Australian Art in 1934. However piecemeal, histories by artists themselves and by interested belle lettrist commentators anticipate Moore's work by many decades. In a real sense Moore's 'story' is a summation or a consolidation of these disparate works rather than the founding statement of a new scholarly mode. Moore's two-volume history attempts to order an eclectic inheritance of anecdote, prejudice and myth by weaving it all into a plausible narrative cloth and, not suprisingly, the seams show. Facts and figures, Dr Malone's foggy reminiscences of walking trips in Spain, apocryphal tales of inherited 'scholarship mugs' are all assigned the same evidential status coexisting as happily as gryphons and rabbits in a medieval bestiary.

If Moore is the Vasari of Australian art, then Bernard Smith is our Vico. In *Place, Taste and Tradition* Smith relegates anecdote and chooses instead to chart the complex intersections of inheritance, locale, patronage and politics. Fuelled by the urgency of wartime desperation and struggle, his writing is polemical and combative. It is polemical because, like all the best histories, description and prescription are unabashedly enmeshed. It is combative because Smith battles to free the category 'Realism' from the grasp of its conservative proprietors while at the same

time refusing to surrender the term 'Modernism' to assorted Penguins, angry or otherwise. This insistence on the historical centrality and the contemporary viability of realism arguably underwrites all of his work that follows *Place, Taste and Tradition*. It is an insistence that unites such seemingly disparate texts as *European Vision and the South Pacific* and the infamous *Antipodean Manifesto*. Throughout, Smith's battle has been for a realism that is class conscious and (Drysdale notwithstanding) urban.

These later works were written after the establishment of Melbourne University's Art History department. This was the only such institution in the country for sixteen years and, to the extent that one can talk of a department having a character, it was liberal and humanist — with all the benefits and limitations that this description implies. At a time when far too many artworld 'tastemakers' were embracing the ideologies of the cold war, the department supported Smith's work while at the same time fostering a style of art history firmly focused on the traditions of European classicism.

It is no secret that subsequent attempts to situate Australian art have been formed very much in the shadow of Smith's work. The categorical structures which Smith sets in place in the 'forties, 'fifties and 'sixties can still be discovered in the work of Hughes, Astbury, Bonyhady, Haese and Eisler to name but a few. Apart from occa-

sional pieces published by the perennial maverick, Margaret Plant, the possibility of a radically different 'take' on our visual culture did not really surface until the late 'seventies in journals such as *Lip*, in the teaching programmes of Sydney's Power Institute and from within the borders of adjacent disciplines. One of the by-products of this recent activity has been to place historiography firmly on the agenda; much to the chagrin — it would seem — of many.

The four authors of The Necessity of Australian Art1 have been involved with Australian art as commentators, historians and practitioners for (a collective total of) about eighty years! Their work has been consistently critical and interventionist and their contributions to feminist criticism and history, to trade union practice, art education and the study of regional cultures give the team rather awesome credentials; consequently, their long awaited 'method' will find a large and curious audience. The authors have managed to make the right kinds of enemies over the years so we can expect Necessity to be unfavourably received in many quarters. This may result in hostile reviews or stony silence.

It is a safe bet that the book will be criticized for what it is not; for example, a large-scale empirical study enshrining an alternative canon; a new and unambiguous set of procedural guidelines, or a partisan 'picture book'. However it is none of

The authors claim to detect the basis for such an 'institutional' history in William Moore's work and, further, they express the view that Smith's writing effectively stifles this promising beginning. In the first instance they are being a bit generous and in the case of Smith they are more than a little unfair and it is at this point that we can expect a good deal of criticism to be levelled. We can even anticipate that some commentators who have expressed little sympathy with Smith's work over the years will leap to his defence and some may even rub their hands in glee at the suggestion of an Oedipal revolt within the ranks of the artworld's 'lefties'.

In fact, it is possible that Smith might no longer wish to include himself in these ranks, as his recent endorsements of Peter Fuller's mystical pronouncements imply a new and decidedly non-materialist bent. In any case, one gets the impression that the authors of Necessity believe that Smith's current position can be traced to certain weaknesses in his earlier groundbreaking work. They feel that one of these weaknesses is his inclination to view Australian art as a response to overseas exemplars; as a history of selective adoptions and productive misprisions. Against this they call for a closer study of the ideologies of nationalism and regionalism, particularly as they were articulated in the period between the wars. More precisely, it is the vehicles of this articulation — the publishing, exhibiting and marketing institutions - that they feel have been neglected.

They will probably be criticized for this on the grounds that artworks themselves are the primary carriers of aesthetic meaning and that consequently, an economic or institutional focus merely substitutes for 'authentic' criticism/history. In anticipation of such comments it is worth stressing that nowhere in Necessity do the authors call for institutional studies which substitute for or transcend object-specific analyses. Clearly there are no unmediated responses to artworks; in fact the very notion makes no sense. Artworks derive their meaning from their location in an institutional matrix but they are neither entirely dumb nor malleable. They can invite or resist particular readings and usage. To take an example: one can accept J.S. MacDonald's reading of Arthur Streeton's later landscapes and dismiss the painter as a conservative ideologue or one can argue for a more sophisticated understanding of his work. However if the second option is taken up then we need to ask what it is that is being fought over. It is a corpus of oil paintings, one man's reputation, a truer view of history or a sustained growth in auction prices? The uncomfortable answer is probably all of these things and more.

O.K., given that there is an art industry in Australia and that we are all part of it (you joined when you bought this magazine), then what kind of industry is it? The simple answer is that it is what economists call an import substitution industry. In respect of a global economy structured according to relations of dependency between an industrial centre an underdeveloped periphery Australia is strictly neither fish nor fowl. It is what World Systems theory describes as a 'semi-peripheral' nation. Such economies share with those of the Third World a reliance on raw material exports the prices of which are determined at the centre. However, unlike such states the 'semiperipheral' nations are not entirely dependent on the centre for manufactured goods. Instead, the 'laws' of global economy enable them to manufacture industrial products for domestic consumption but not for export. This does not mean that such import substitution industries function independently of larger imperial states. On the contrary, they remain dependent, not on materials or processing, but on technology and information.

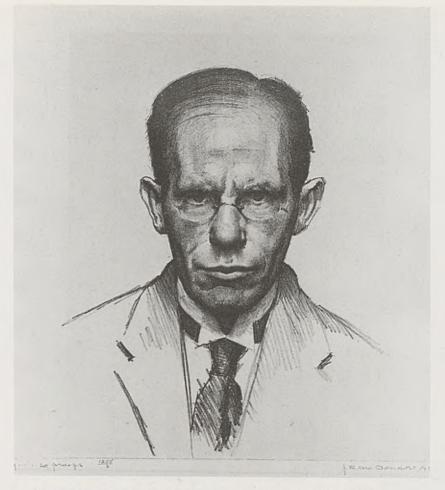
Our art industry appears to fit rather neatly into this pattern. Until very recently there was a negligible market for Australian art overseas and except for the wealthiest collectors and galleries — Australia does not constitute a significant market for European and American art. We produce for ourselves. However this production maintains a dependency on what we might call (albeit awkwardly) the 'technology' of art production; that is, information about the latest ways in which paintings are painted, buildings are designed and so on — in short the ever-advancing litany of current modes disseminated in one decade by Artforum and in another by Flash Art, or carried to our shores in person by imported art school teachers or as travelling exhibitions.

It is more important to understand this than to lament it or to rail against it in the name of a jingoistic isolationism; for Australian 'nationalism' will always be Janus-headed and even dangerous when it is pronounced in the singular. Attention to the kinds of issues which Necessity raises may help us to fathom, for example, why it is that the most interesting and the most 'regional' white Australian painters are precisely those who have best understood and absorbed the European inheritance. It may even help those of us implicated in the Australian art industry to understand our own relationship as colonialists to the irrepressible visual culture of black Australians.

The Necessity of Australian Art is a pared down clarion call from people who have earned the right to generalize. The absences in our art history which it underlines can certainly be ignored but they will not go away.

<sup>1</sup> I. Burn, N. Lendon, C. Merewether & A. Stephen, The Necessity of Australian Art, Power Publications, Sydney, 1988.

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J. S. MACDONALD, Self-portrait, 1922, lithograph, 40.6 x 37cm, National Gallery of Victoria

# James Stewart MacDonald, Sir Sydney Cockerell and the Felton Recommendations

Michael Watson

'It is another great opportunity for rejecting something "good enough for the colonies".'

as the gallery director who described modern art as 'filth' and 'the products of degenerates and perverts'. Indeed in Australian art history no one's reputation has been so thoroughly eclipsed, so much so that his virtues are almost unknown. It is the purpose of this short study to present at least one of these virtues, namely his ability to judge old-master paintings.

Undoubtedly this will surprise the reader who is familiar only with the accepted view that his directorship at the

National Gallery of Victoria was a disaster and that his acquisitions were quite unremarkable. For example, according to Sir Daryl Lindsay<sup>1</sup> his main contribution consisted of only 'a number of first class Australian works', and Dr Cox<sup>2</sup> in his history of the gallery repeatedly stresses MacDonald's rejection of works recommended by Sir Sydney Cockerell, the Felton Adviser from 1937 to 1939.

Both views are inaccurate, for MacDonald recommended several successful overseas purchases: Claude Monet's Vétheuil, John Constable's Hampstead Heath, Eugène

Boudin's Low Tide, Trouville, Alfred Sisley's Hills Behind St Nicaise, Edgar Degas's Portrait of a Woman, Augustus John's White Primula and The Falls, Richmond, Yorkshire, by Wilson Steer. Anthony van Dyck's portrait of Phillip Herbert, 4th Earl of Pembroke, was acquired in 1937, though MacDonald's report no longer exists.

A basic hostility existed between Mac-Donald and Cockerell, which originated when the latter visited Melbourne to meet the Trustees. It stimulated many of the acerbic comments in MacDonald's reports. He



After HANS HOLBEIN,
Portrait of Johannes Froben
the Printer, n.d., oil and
tempera on boxwood,
10.8cm diam., formerly in
the collection of Sir
Thomas Merton,
Maidenhead Thicket,
Berks, UK

perceived Cockerell as a typical member of his social class, who was visiting Melbourne to patronize the colonials. Twice in his personal papers he recounted their argument over William Orchardson's painting *The First Cloud*, debating whether the original was the one in the National Gallery of Victoria, or the smaller version in the Tate:<sup>3</sup>

He was concerned to uphold the superiority of the Tate, 'Lunnon' and 'dear old England' over an upstart 'colony', which had given him some surprises. He had been disappointed in finding many people to whom he could not 'talk down'. Foxcroft (2nd Assistant Librarian) had bowled him out (in my presence) over some old books and it had stung, rankled.

And so it came about that MacDonald relished attacking Cockerell and the scholars who supported him. No one was sacred, least of all a world authority. This demolition is best illustrated in four remarkable reports on major recommendations by the Felton Adviser. Details of a portrait of the printer Johannes Frobenius, purportedly by Hans Holbein, arrived with

a certificate by Dr Paul Ganz, a leading Holbein scholar. Ganz announced it to be exquisite and in good preservation. Cockerell agreed. MacDonald reported in blunt and unflattering terms:

In my opinion Dr. Paul Ganz is a poor judge, as a work of art, of any painting. His critical comment on this Holbein, that it is 'exquisite,' is meaningless. Dr. Ganz is a Burlington Magazine writer who splits hairs over the minutiae of a painting to prove it is not [sic] by Holbein, when any painter could tell from seeing it upside down that it is not by him. If the photograph is true, the painting is not exquisite: the ear, the Adam's apple and the top of the head are ill done, the edge of the fur on the left is sharp, in a way Holbein would not have allowed it to remain. In my opinion the head has been much touched up and the badly cracked surface would seem to justify a belief that it needed it, contradicting Sir Sydney's statement that the condition of the picture is 'very good'. Quite obviously it is bad!

It was a painting 'which once may have been by Holbein but is no longer'. The picture was referred to the National Art-Collections Fund, but its Committee could not agree. Finally, the Trustees rejected the work because of its doubtful authenticity and extravagant price. Interestingly enough the painting had also been recommended by Kenneth Clark, a future Felton Adviser. In recent literature it has been rejected as a 'rounded replica of quite good quality' of the portrait at Hampton Court.<sup>5</sup>

In the same year, 1938, Cockerell recommended a painting of St Francis receiving the stigmata, supposedly by El Greco. The price asked by the dealers, C. Marshall Spink of London, was £4,700. MacDonald's calculations showed that this was quite outrageous, for the highest price at auction in the previous ten years had been £3,000. The average price over the same period for an El Greco had been only £600. Hence he dismissed Cockerell's claims that the price was reasonable and that El Greco commanded high prices in general. He also rejected the assertion that the artist's works were greatly sought after, for less than two per annum had been sold over the ten-year period and at such a low average price. Furthermore Cockerell's comments on the excellence of the workmanship were not allowed to pass unchallenged:

Sir Sydney draws special attention to the drawing of the eye, nose, mouth and hand as being what he characterises as 'wonderful'. This is just what they are not, particularly the eye.

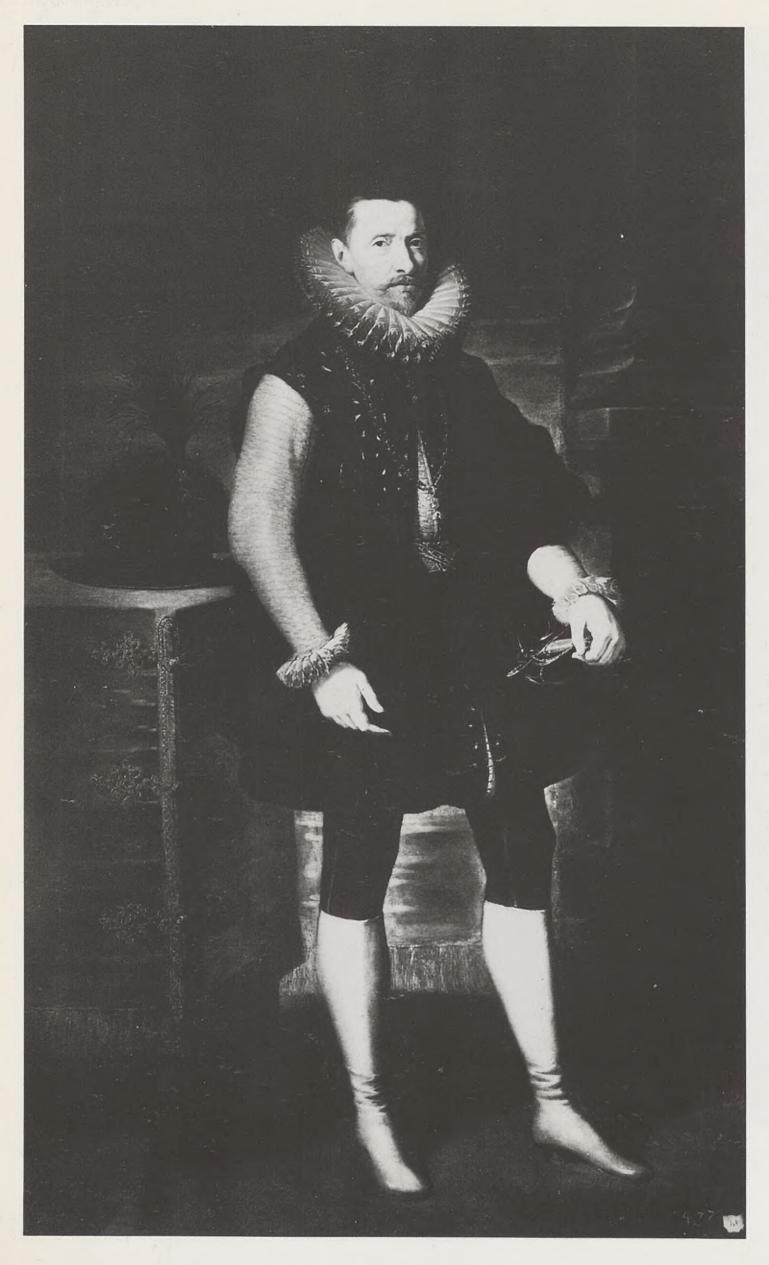
It was agreed that the painting should be submitted to the Committee of the National Art-Collections Fund, which commented in guarded terms:

The picture in question, however, is one of which six practically identical versions are known, some in Spanish collections and others sold on the Continent within recent years. The Committee feel that other subjects by El Greco would be more attractive to the Felton Bequest Trustees.

They also pointed out that 'in the course of time only the finest works of this artist will command the prices now being asked and that pictures by him of which many versions or variants exist will be unlikely to hold their values in the future'. Did they consider the subject too emotional for good British Protestants? Or did they feel doubtful about it, but were unwilling to embarrass Cockerell? At any rate the



EDGAR DEGAS, Portrait of a woman, n.d., oil on canvas, 46.3 x 38.2cm, Felton Bequest, 1937, National Gallery of Victoria



painting receives no mention in Wethey's catalogue raisonné of El Greco.<sup>6</sup>

In his report on a group portrait by Frans Hals, Cockerell made the unfortunate comment that 'this is an extraordinary opportunity for obtaining nine portraits by Frans Hals in one picture — all characteristic and successful'. He followed Hofstede de Groot in dating the work *circa* 1635–40. The price was £18,000. MacDonald calculated that £2,000 per head probably could be considered a bargain, but thought that five of the heads were inferior examples:

He dates it 1635-40 (very wide dating). This is from eleven to fourteen years later than 'The Laughing Cavalier' (1624); but evidently it was done at about that time, as can be perceived from the hardness of the faces and the meticulous painting of the ruffs and the gauntlets. In 1635-40 Hals was painting much more freely and giving greater unity to his groups, as can obviously be seen in those painted at and between those dates. De Groot gives only the barest description of it. In spite of the wrong dating and its tightness, however, there can be no doubt as to its genuineness and four of the heads and some of the accessories are well done.

The Committee of the National Art-Collections Fund examined it carefully, only to discover that the figure of the youngest child was signed by Salomon de Bray and dated 1628. In his catalogue raisonné of Hals, Seymour Slive dates the painting 1620 or the early 1620s. He notes that it was shown at the Royal Academy in a major exhibition of Dutch Art in 1929 and that Hofstede de Groot's dating had been accepted by the author of the catalogue. Considering the experts ranged against him, this was quite a triumph for Mac-Donald, who, it should be remembered, had to work from a black and white photograph.

Early in 1939 Cockerell submitted a report on Peter Paul Rubens's *Portrait of Archduke Albrecht of Austria*, offered by Wildenstein's of London for £16,000. He quoted the dealer, a sufficient indication of either his naivety or his estimation of colonials:

The price quoted is a very special one and absolutely the lowest that can be accepted. We would



above CLAUDE MONET, Vétheuil, 1878, oil on canvas, 60 x 81.6, Felton Bequest, 1937, National Gallery of Victoria

left
ATTRIBUTED TO PETER PAUL RUBENS, Portrait of Albrecht, Archduke of Austria, c. 1630, oil on canvas, 200 x 118.7cm, Museu de Arte de São Paulo, Brazil

state that a quotation to any other museum (English museums excepted) or private collector would be far in excess of this figure.

Wildenstein's had acquired it from a Spanish duke and it was asserted as fact that it had been painted for the Marquis de Sieta-Yglesia. Articles were to be 'published shortly by Dr Glück and Dr Ludwig Burchard, the two leading authorities on Rubens'. Cockerell waxed too eloquently for the good of the painting:

It is a magnificent example of this great painter's work and one eminently suitable for the Melbourne Gallery or for any other great Gallery in the world. The background and the cover of the cabinet on which the sitter's hat is resting are of a rich and beautiful crimson material. The technique throughout is of a most masterly description, but special attention may be drawn to the right sleeve. This is another great opportunity, of a kind that does not often occur, for filling one of the most notable gaps in the collection.

However, MacDonald was quick to disagree. He observed that 'from the photo-

graph only the head and bust look anything like his work . . . The head is "tight" and unlike the exuberant painting by which this painter is so easily recognized'. He regarded the rest to be 'tentative and immature', particularly the hat, sleeves, boots and background. His final opinion was that only the flesh of the portrait had been painted by Rubens, but 'before he became the Rubens as known to the world'. He particularly condemned the



FRANS HALS, Family portrait in a landscape, c. 1620, oil on canvas, 151 x 163.6cm, Collection of Viscount Boyne, Bridgnorth, Shropshire

parts admired by Cockerell and continued:

The legs, particularly the boots, are worse and in the worst Spanish style of the day. It is another great opportunity for rejecting something 'good enough for the colonies'.

Although MacDonald may have been inaccurate as to the possible dating and hence the whereabouts of Rubens at the time,8 the quality of the picture requires an explanation. The perspective of the cabinet is faulty and unrelated to that of the pilaster. His boots, and particularly his feet, look quite unnatural. Furthermore his legs are too far apart. It is obvious that MacDonald was not the only gallery director to reject the portrait. Wildenstein's still owned the painting in 1950 and not long after it was sold to the São Paulo Museum of Art.9 It had been in New York for some time before 1950, and it is difficult to imagine the great American museums allowing such an 'eminently suitable' work to escape them without good reason. In a recent volume of the Corpus Rubenianum, the portrait is attributed to Gaspar de Crayer. 10

The above examples do not, of course, negate MacDonald's rather notorious flaws. However, in the present climate of reassessment it should be possible to view him more sympathetically. He was director in an age of transition, when authority in art matters was passing from the trained artist to the art historian. MacDonald, like his predecessor Bernard Hall, knew only too well that a knowledge of the history of painting was not the same thing as a knowledge of painting. He was well aware of the function of these 'art reporters' and their relationship with the art market and hence he was naturally suspicious of Cockerell and the experts who supported him. It is fortunate that MacDonald had the courage to ignore established reputations and the knowledge to recognize when those reputations were undeserved.

L.B. Cox, The National Gallery of Victoria, 1861 to 1968: a search for a collection, National Gallery of Victoria, Melbourne, n.d., p. 147ff. It should be added that Humphrey McQueen has been more positive; see his 'Jimmy's Brief Lives', in Australian art and architecture: essays presented to Bernard Smith, Oxford University Press, Melbourne, 1980, pp. 177-182.

MacDonald's papers are in the National Library of Australia: MS 430. By chance MacDonald was able to enter into correspondence with Orchardson's daughter, who explained that the Tate version was a preliminary painting for the version in the National Gallery of Victoria.

<sup>4</sup> These reports are amongst the Felton records at the National Gallery of Victoria.

J. Rowlands, Holbein: the paintings of Holbein the Younger, Phaidon, Oxford, 1985, p. 129.

6 H.E. Wethey, El Greco and his school, Princeton University Press, Princeton, N. J., 1962. Unfortunately no photograph survives, but the dimensions given by Cockerell (413/4 x 301/2 ins; 107 x 77 cm) and its provenance are aids to identification. August L. Mayer, who supplied a certificate, intended to number it 262a in the projected supplement to his catalogue raisonné of El Greco. Unfortunately he did not live to publish it. See his Domenico Theotocopuli: El Greco: kritisches und illustriertes Verzeichnis des Gesamtwerkes, Franz

Hanfstaengel, Munich, 1926, no. 262: St Francis in ecstasy before the crucifix, for a version of the painting offered by Cockerell.

S. Slive, Hans Hals, Phaidon, Oxford, 1974, vol. 2,
 p. 10f, no. 15.

MacDonald unfortunately accepted the 'fact' about the Marquis de Siete-Yglesia and assumed that the dating was 1601–1603, i.e. just before Rubens went to Spain, and that he had been living in Rome.

The painting was brought over from New York for Wildenstein's loan exhibition in 1950. See Ludwig Burchard's notes in A loan exhibition of works by Peter Paul Rubens, Kt., Wildenstein, London, 1950, pp. 37-39. The indebtedness of Glück and Burchard to Wildenstein's can only support MacDonald's views on the relationship between dealers and writers on art. By 1954 the painting belonged to the São Paulo Museum of Art. See the catalogue of the Arts Council of Great Britain, Masterpieces of the São Paulo Museum of Art at the Tate Gallery, 2nd ed., Arts Council, London, 1954, p. 15.

H. Vlieghe, Rubens portraits of identified sitters painted in Antwerp [Corpus Rubenianium, xix, pt. 2], H. Miller, London, 1987, p. 37, where it is dated

<sup>1</sup> D. Lindsay, *The Felton Bequest: an historical record*1904-1959, Oxford University Press, Melbourne,
1963, p. 41.

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ALFRED SISLEY, Hills behind St Nicaise, 1890, oil on canvas, 61 x 73.6cm, Felton Bequest, 1938, National Gallery of Victoria

# THE AUSTRALIAN ACADEMY OF ART

Chris Parvey

'Modern painting, like Jazz music, is a symptom of the world decaying under Jewish and Communist influence.'

J.S. MacDonald, Director of the National Gallery of Victoria 1936–1941.

'The . . . paramount object of the Society is the encouragement and fostering of contemporary art . . . opposed to work which is reactionary, retrogressive, [and] has no aim other than representation.'

Constitution of the Contemporary Art Society.

lian artistic identity was developed. A solution which intended to bring Australian art into unity, allowing it to speak with one voice; a voice of authority. It meant to create a true artistic federation, recognizing no State boundaries, its only ideal being one of Artistic Excellence. The solution was to be an Academy of Art. It was to have the Royal Charter of King George VI: it was to be The Royal Australian Academy of Art. It failed miserably.

It is ironic that the catalogue of the first exhibition of the Australian Academy of Art began by referring to failed precursors: 'There have been many attempts, from time to time in Australia to form an all-important Federal Art Society. They have all failed . . . '1 Australia had a history of art societies, formed, often under noble sentiments, only to fail.

The Australian Academy of Art, formed



GRACE COSSINGTON SMITH, Wildflowers, c. 1940, oil on paperboard, 62.5 x 51cm, Art Gallery of New South Wales, gift of twenty admirers of the artist's work 1940, exhibited Australian Academy of Art 1938

during the 1930s, was no exception, but it managed to gain a notoriety a cut above the rest. Championed by the then Commonwealth Attorney-General (R.G. Menzies), it had Parliamentary backing, attempted to gain a Royal Charter and initially attracted the support and backing of a large proportion of the Australian art world.

In his book *Rebels and Precursors* Dr Richard Haese writes: 'The idea of an academy was first mooted by Robert Menzies as early as 1932 when he was Attorney-General in the Victorian state government', and the year 1932 has been accepted by later writers as the starting point of the Australian Academy.<sup>2</sup> Early press accounts report Menzies in 1936 being authorized to seek a Royal Charter for the Academy while visiting Britain and that he had proposed it 'two years ago', i.e. 1934. By early 1936 Federal Cabinet had approved of the proposal and the



LLOYD REES, The silent bush, 1939, oil on canvas, 62 x 77.5cm, Art Gallery of South Australia, Morgan Thomas Bequest Fund 1939, exhibited Australian Academy of Art 1939

consensus was that the Academy should be centred in Canberra.

For the Australian Academy to have reached such a level of development, a considerable amount of organization must have taken place prior to its first press coverage. Such organization may have been of an informal nature as Menzies was fond of visiting artists: 'I like being with artists, when I can I like to get away for half an hour and dash along the street to see some lovable eccentric creature — like Norman Lindsay'; 4 and indeed, the Academy proposal was 'born' from a suggestion made to a group of artists at a luncheon.5 R.H. Croll, who became the provisional secretary to the Academy, made a list of nine suggested Academicians in December 1935, including Sir John Longstaff, Rupert Bunny, Max Meldrum, Hans Heysen, Arthur Streeton, Sydney Ure Smith and Julian Ashton.6

Menzies's manner, as one of the architects of the Academy, was, on the one hand, informal and conciliatory: 'My only function has been, and is as an uninstructed lover of fine painting'; while on the other, it was ruthlessly uncompromising and arrogant, stipulating that support would only come if his principle of competent artistic craftsmanship was adhered to: 'I must admit that I was the prime mover of this idea . . . Every great country has its art academy'.7 Alongside this there was the development of the conservative 'clique' of 'artists of the highest standing' who would dictate the direction of the Academy without need for widespread discussion.

It was largely due to these attitudes that George Bell moved a resolution at a 1937 meeting of the Contemporary Art Society 'that the Royal Charter not be granted and that this decision be conveyed to the Governor-General'. Bell's attack was one of many against the proposed Academy. But there was also support for such an institution: in 1935 the Sydney Society of Artists pledged unanimous support while in 1936 Sydney Ure Smith stated that artists would be 'foolish' not to take advantage of the

efforts being made on their behalf. A provisional committee was established to elect eligible academicians and a list of 53 proposed members was issued in early 1937. 10

Refusals were quick to arrive: George Bell, on the grounds that 'the whole project up to now has been so shady . . . Academies were naturally conservative.



MARGARET PRESTON, Australian Rock Lily, c. 1939, woodcut, handcoloured, 46 x 46.2cm, Art Gallery of New South Wales, purchased 1964, exhibited Australian Academy of Art 1939

To fix standard was to kill art'; <sup>11</sup> Daryl Lindsay because he felt 'yet another Art society would lead to petty jealousy'; Rupert Bunny because 'he did not think he would be able to agree on many points which most of the members proposed'. <sup>12</sup> Daryl Lindsay's fears were shared by Sydney Long and Lister Lister. Both rejected membership because they felt that the Academy was being 'stacked' by Ure Smith's members of the Sydney Society of Artists.

Concern over methods of electing Academy members drew criticism. In Sydney, five art societies (the Royal Art Society; the Painters, Etchers and Graphic Arts Society; the Water-colour Institute; the Australian Art Society and the Society of Women Painters) wrote to the Governor-General, Lord Gowrie, requesting that a Royal Charter should not be granted until the method for election was changed. In

Melbourne, requests were made for the denial of Royal Charter by three leading societies: Twenty Melbourne Painters, the Society of Women Painters and the Contemporary Art Group. From the onset the Academy could not hope to speak for all artists with one voice.

Other invited artists were to resign (or decline the offer) in the first few months. They included Arthur Streeton, Lister Lister, Julian and Will Ashton, Norman Lindsay, A.M.E. Bale, Charles Wheeler and Napier Waller. By 20 March, of the original 53 artists proposed, nine had formally rejected, 37 had accepted and seven were still to reply.<sup>13</sup>

During autumn 1937 the Academy remained a contentious issue in the Australian art world. The controversy may have subsided had not Menzies, at the opening of the Victorian Artists' Society exhibition, made his infamous declaration: 'Great art speaks a language which every intelligent person can understand. The people who call themselves modernists today talk a different language'.<sup>14</sup>

Menzies's statement was instantly seized upon by modern artists as an indication that the Academy was planned as a 'disciplinary measure to those whose conception of art is not his'. The following furore and public debate overshadowed any that had gone before. The moderns, advocating freedom of expression, accused Menzies of being incompetent to judge art, while Menzies retorted that he 'found nothing but absurdity in so-called "modern art" . . . and its cross-eyed drawing'. 16

In the one sense the debate was absurdly provincial. Any connections with mainstream European Modernism, even among the Australian progressives, 'had slipped a cog crossing the Equator'. <sup>17</sup> The most avant-garde of Australian contemporary art could hardly be described as revolutionary.

Yet the debate forced many Australians to consider modern developments in the arts. These were often seen as imports from Europe and became more than sim-

ple ideas and objects of changing taste. They constituted a threat to Australian social order and belief. To some, like Lionel Lindsay, modern art was a conspiracy: 'Modern Art is a freak . . . which was written into existence by critics and dealers . . . More than 3/4 of whom are Jews'; 18 while some members of the public felt that 'interpretations of nature and Australia — unsurpassed by modern art abroad' 19 may be under attack. However the moderns saw the new direction as 'bringing new expression and life to our art'. 20

Nevertheless, the Academy was launched on 19 June 1937 in Canberra, largely due to the sympathetic support of the Sydney Society of Artists. Yet even among this society there was doubt about the worth of the Academy. Sydney Ure Smith, Vice-President of the Academy, expressed his concern to fellow founder member Norman Carter: ' . . . It [the Academy] almost seems doomed to failure . . . the best of our men doubt it';21 while Menzies found himself defending it as 'the proposed Royal Academy' as it still did not have a Royal Charter. But undaunted, he went on claiming that 'it would for the first time allow Australian art to speak with one voice instead of many' and continued in the same breath to widen the gap between the moderns and the conservatives:

The more you see of contemporary art in other parts of the world, the more proud of Australian work you become . . . None of our leading artists produce freak pictures . . . and our landscapes show the sunshine and the sweep of the Australian scene 22

Despite the doubts and the controversy, the first Academy exhibition opened on 8 April 1938 in the Education Department's art gallery in Sydney. One hundred and thirty-one major oil paintings were exhibited along with 56 black and white works, water colours, etchings, drawings, oil sketches and miniatures and 19 sculptures. The catalogue claimed that the Academy was entirely 'Federal in character and outlook', furthermore, it

formed 'a body of artists who could speak with one authoritative voice on the many questions that concern the right development of the Fine Arts of this country'. 23 It was a desperate grasping at straws. The 'one voice' was belied by the list of foundation members published in the catalogue: it had many new names, many omissions due to resignations, and ironically listed Max Meldrum as resigned.

The May 1938 edition of Art in Australia was devoted to the exhibition but its review was almost apologetic. Referring to resigned artists, it stated 'the absence of the work of some prominent artists will naturally be regretted. They were invited to join, but, only for the present it is hoped, they declined'. Of the works themselves, the watercolour section was not 'truly representative . . . and the black and white section is weak . . . ' and some

of the 'work by well known painters falls below their usual standard'. The review spent most of its opening four pages discussing the difficulties under which the Academy was formed.<sup>24</sup>

If the review was conciliatory, the first exhibition drew a scathing attack from George Bell. Writing in the Australian Quarterly, he said: 'The exhibition we are told was a failure, some said a fiasco, according to both press and public . . . Put bluntly, it [the Academy] means the creation of a false set of values by use of the magic word Academician'.25 He claimed that the Academy, established behind a curtain of secrecy, was designed to gain a monopoly on art thereby profiting its members. His argument hit home to many artists. In Melbourne the Contemporary Art Society (CAS) was formed with 'the initial and sole purpose of stopping them



KENNETH MACQUEEN, The seed-drill's track, n.d., watercolour, 38.7 x 45.8cm, Art Gallery of South Australia, South Australian Government Grant 1939, exhibited Australian Academy of Art 1939



HANS HEYSEN, The farmyard gum, 1936, watercolour, 33 x 40.2cm, Art Gallery of New South Wales, purchased from the Australian Academy of Art 1938

getting a Royal Charter' and as a 'propaganda exercise' against the Academy.<sup>26</sup> CAS drew a massive following recruiting everybody, artist or not, who believed in the modern idiom (it also cost only 2/6d. to join). It became the most formidable organized body of opposition to the Academy.

The second Academy exhibition, from 5 April until 3 May 1939, was held in the McAllan Gallery of the National Gallery of Victoria. The membership of the Academy had remained almost static but some of the exhibits were 'decidedly modern'. <sup>27</sup> By this time the schizophrenic nature of the Academy had begun to develop.

Many of the members, artists like Margaret Preston, Adrian Feint, Arnold Shore and William Frater, were 'moderns'. Some had joined the Academy because they thought it 'inevitable and tried to work towards liberalism from within' whilst

others may have been lured by the status.<sup>28</sup> It may also have reflected a general development of liberalism permeating Australian society as well as a growing awareness of external culture, some of which was reaching Australia via refugees from Europe while another source was the growing number of modern exhibitions staged in Australia.

During 1933, an exhibition of British work brought to Australia by Mrs Alleyne Zander had been on show and, in 1936, the International Art Exhibition was held in Sydney's State Gallery. Both shows generated considerable interest. Then, in 1939, the *Herald* art exhibition opened, constituting the largest single collection of post-impressionist British and French works to be viewed in Australia. Previously the public had to rely on prints in books and magazines. Here were Fauves, Cubists and even the odd Surrealist work

on display. The 'Shock of the New' had arrived.

A month after the second Academy show was over, CAS exhibited in the same gallery, on the same walls. Harold Herbert, the *Argus* art critic and member of the Academy, found the exhibition 'grotesque and inexplicable'. Yet, that CAS managed to exhibit in the National Gallery of Victoria, was further evidence of growing acceptance of Modernism.

The final 'National' exhibition of the Academy was held in Sydney during March and April 1940, opened by (now) Prime Minister R.G. Menzies. War had broken out in the intervening period and it was reflected in the catalogue introduction: 'Though we are at war the Arts should not be neglected. Rather should they receive encouragement'.<sup>29</sup> There was no decrease in the number of exhibits nor in the membership. It was reviewed under the heading 'Many Fine Pictures', with even the 'modernist' works of Shore and Preston gaining favourable note.<sup>30</sup>

But it was to be the last Academy exhibition held in Sydney, as the northern division in 1941 'resolved not to exhibit for the duration of the War'. The resolution was the beginning of the collapse of the Academy. However, war was not the reason for the resolution nor the demise of the Academy, rather it provided a climate in which the protagonists could withdraw without losing face.

While the war saw an all out effort by Australia to defend itself, it also saw a consolidation of modern experiment in the arts: magazines like *Angry Penguins* began and continued publication during the war years whilst artists like Sidney Nolan and Albert Tucker were to produce some of their strongest work. CAS continued to exhibit and a major modernist 'Anti Fascist' exhibition was seen both in Melbourne and Adelaide. No longer could the Academy act as a bulwark to modern art.

Yet the Academy continued to exhibit in Melbourne until 1946, continually dogged by the Contemporary Art Society, whose



ROY DE MAISTRE, The match, n.d., oil on canvas, 64 x 76cm, Manly Art Gallery and Museum, Sydney, exhibited Australian Academy of Art 1940

annual exhibitions followed on the heels of the Academy's. With the 1941 Melbourne exhibition came a depletion in the Academy ranks. J.S. MacDonald, Academy patron and director of the National Gallery of Victoria, was fighting to keep his position and was unable to secure the wall space. The exhibition was held in the Athenaeum gallery. In the same year, Sir John Longstaff, first and only president of

the Academy, died, and Menzies lost his position of political influence as Prime Minister. The Academy could not recover from such a blow to its leadership and 1942 saw the year pass without an exhibition.

The 5th exhibition of the Academy was opened by R.G. Menzies (now M.P. rather than P.M.) on 28 July 1943, once again at the Athenaeum gallery. Reviewed by Harold Herbert for the *Argus*, it was said

to be 'a well-mixed show, like a Christmas pudding. The prizes are there alright, even if you have to digest some disagreeable spoonfuls to find them'. The exhibition was confined almost entirely to the southern division of the Academy.

For the next three years the exhibitions were an annual event, with the canvases and subjects becoming as predictable as the venue. Probably the most radical

change of the 1944 exhibition was that it was opened by Governor Sir Winston Dugan rather than Robert Menzies — perhaps Menzies had accepted that the Academy was a lost cause. Herbert's review was as droll as ever, praising the landscapes and the motives of the Academy. A slight concession was made when he remarked 'there is a leaven of contemporary work which is not altogether without interest — an admission hard to wring from this stone-hearted reviewer.<sup>33</sup>

The 7th Exhibition (July 1945), no different from previous ones, was reviewed by the Argus's new critic Alan McCulloch under the heading 'Art Academy Show Disappoints'. McCulloch wrote: 'The facts are that if this exhibition indicates accepted official standards, then the outlook for the Australian artist is pretty black'.34 The scathing review indicated the level of conservatism the Academy had reached as well as reflecting the modernistic directions in Australian Art. It came as a surprise, then, when the decision was made by the Federal Government that the Academy would become the sole arbiter for the appointment of war artists.35 The new status given to the Academy was ineffectual in guiding the direction of Art and had no revitalizing influence, but it meant that many artists gained Academy membership.

The 8th Exhibition opened on 23 July 1946. Despite the influx of new members appointed during the war, the number of member exhibitors was reduced to eight, seven of whom were foundation members. It was reviewed by Alan McCulloch as 'an improvement' with representative and characteristic offerings. The Academy was, however, moribund, and it was to be the final exhibition.

There is little reference thereafter to the Academy until 19 March 1949. A short note in the *Argus* titled 'End of Academy' gave its bank balance at £300.<sup>37</sup> This was followed by an article titled 'Scope for Academy' where 'many art lovers are lamenting the passing of the Australian Academy of Art'.<sup>38</sup> The art-

icle suggested reviving it but to no avail. The Academy's last meeting was held on 25 November 1949 and the remaining funds passed over to the Victorian Artists' Society.<sup>39</sup>

In retrospect, it can be argued that the Academy forced the formation of an organized modern movement in Australia. But did the modern movement which sprang out of the 'angry decade' bring an acceptance of Modernism in the arts to Australian society? Perhaps the reverse is true. The real legacy may be as divided as the support for the Academy: on the one hand a progressive modernity in the Arts while, on the other, a solid underlying distrust of modern art which remains to the present day.

In 1949, the *Argus* ran an article under the title 'Adult Education' which scorned Modernism and praised the work of Lionel Lindsay. In 1962, Robert Hughes, reviewing the exhibition 'Rebels and Precursors, Melbourne's 1940', pointed out that not a single artist represented in the exhibition was also represented in a public gallery. More recently during the 1970s, witness the political dispute over the purchase of Jackson Pollock's 'Blue Poles' and the Liberal Government's rejection of Braque's 'Grand Nu' for the Australian National Gallery.

Another indicator of current artistic taste is attendance at major shows at State galleries. The most popular recent exhibition was not '20th Century Masters', an exhibition of major European and American works, but the 'Golden Summers' exhibition of the works of the Heidelberg School: the very works the Academy regarded as the most fitting. And as for purchasing art for investment: David Tribe, writing in the Sydney Morning Herald recommended works by the Australian post-impressionists of the 1920s and 30s,41 works painted 50 years ago the same time span as between the works of the Heidelberg painters and the formation of the Academy. Perhaps little has changed.

- Australian Academy of Art, First Exhibition Catalogue, Sydney, 8 April 1938.
- <sup>2</sup> By Christine Dixon in her essay 'Counterclaims' in the catalogue *Presenting Australian Art 1938 to* 1941, S.H. Ervin Gallery, Sydney, 1986, and J.B. Gadsdon's review of the exhibition 'Left and Right ways in painting', *Bulletin*, 3 June 1986, p. 84.
- <sup>3</sup> Argus, 8 February 1936, p. 36.
- <sup>4</sup> Sydney Morning Herald, 1 April 1940.
- <sup>5</sup> Argus, 6 March 1937, p. 15.
- <sup>6</sup> Croll papers, State Library of Victoria, in Dixon, op. cit, p. 13.
- <sup>7</sup> Argus, 3 and 28 May 1937, p. 8, p. 9.
- <sup>8</sup> Argus, 6 March 1937, p. 15.
- <sup>9</sup> Richard Haese, Rebels and Precursors, 2nd edn, Penguin, Ringwood, 1988, p. 39.
- 10 Argus, 6 March 1937, p. 15.
- 11 Ibid.
- 12 Argus, 11 March 1937, p. 10.
- 13 Argus, 20 March 1937, p. 22.
- <sup>14</sup> Argus, 28 April 1937, p. 9.
- Norman MacGeorge in a letter to the Editor, Argus, 1 May 1937.
- 16 Argus, 3 May 1937, p. 8.
- Robert Hughes, *The Art of Australia*, Penguin, Harmondsworth, 1970, p. 131.
- <sup>18</sup> Lionel Lindsay, Addled Art, Sydney, 1942.
- 19 C.G. Worsley, Argus, 6 May, 1937.
- <sup>20</sup> Letter to the Editor, Argus, 6 May, 1937.
- Ure Smith to Carter, 25 December 1937 in Ure Smith Papers, folder 2, Mitchell Library, State Library of NSW, quoted in Haese, op. cit., p. 42.
- <sup>22</sup> Argus, 6 September 1937, p. 10.
- <sup>23</sup> Australian Academy of Art catalogue, 1938, op. cit.
- 'The First Exhibition of the Australian Academy of Art,' Art in Australia, May 1938.
- George Bell, 'The Australian Academy', Australian Quarterly, June 1938, p. 4.
- Albert Tucker, interview on ABC radio Arts National, 2 July 1988.
- Argus, 5 April, 1939; a discussion of the works and critics' response can be found in Dixon, op. cit., p. 30.
- <sup>28</sup> Hughes, op. cit., p. 132.
- <sup>29</sup> Catalogue of the Third Annual Exhibition, Sydney, 1940.
- 30 Sydney Morning Herald, 1 April 1940.
- 31 Argus, 11 July 1944.
- 32 Argus, 28 July 1943, p. 9.
- 33 Argus, 11 July 1944.
- 34 Argus, 31 July 1945, p. 5.
- 35 Haese, op. cit., p. 50.
- 36 Argus, 23 July 1946, p. 6.
- 37 Argus, 19 March 1949, p. 14.
- 38 Argus, 2 April 1949, p. 14.
- <sup>39</sup> Haese, op. cit., p. 50.
- 40 Robert Hughes, Nation, August 1962.
- <sup>41</sup> Sydney Morning Herald, 24 August 1988, p. 43.

The cover of this issue features Nora Heysen's *Still life*, apples, exhibited in the 1938 Australia Academy of Art exhibition in Sydney.

# WILD NIGHTS AND SAVAGE FESTIVITIES

WHITE VIEWS OF CORROBOREES



JOHN MICHAEL SKIPPER, Corroboree, South Australia (detail), 1840, oil on canvas, 106 x 152.3cm, South Australian Museum

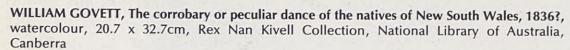
#### Candice Bruce Anita Callaway

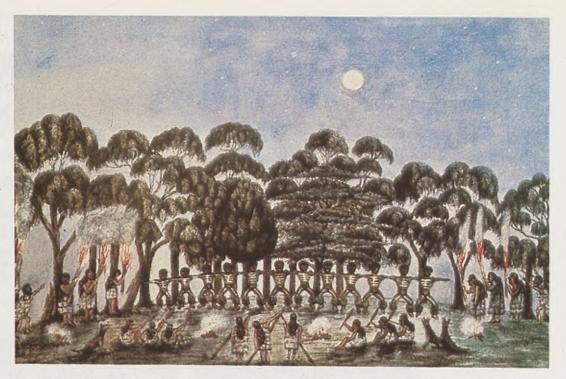
ust as Henry Reynolds has noted that 'Aborigines are the fringe-dwellers of Australian historiography', so too are they on the fringes of art-historiography. Since Bernard Smith first published his landmark account of the transformation of visual images of Aborigines from 'noble savage' to 'romantic savage' and thence to conventional staffage in picturesque Australian views, there has been virtual silence about early images.2 It is as if Australian art historians, unable to confront the visual evidence of past white exploitation, exclusion and extermination of Aborigines, are prepared to accept that the last word has already been pronounced on the subject; as if, by discussing images of Aborigines within the confines of white culture, they would be perpetuating past offences.<sup>3</sup>

But there is a particular group of works which has not been discussed: white images of corroborees. The Aborigines depicted simply do not fit into Smith's categories of 'noble savage', 'romantic savage' and 'ignoble savage'; instead they are transformed into magical creatures of the night, who are physically and sexually potent and seemingly untouched by the mighty hand of British colonialism. And all this, despite challenging the white artist and white viewer's own sense of racial and cultural superiority, has a terrible fascination. These highly charged works are

among the most powerful visual representations of the Other.<sup>4</sup>

For us to discuss these images in terms of the Other at a time of growing Aboriginal cultural and political awareness may seem extraordinarily insensitive. As Ann McGrath and Andrew Markus point out, 'there is a feeling among some Aborigines that historians are a new kind of exploiter'. Our intention is not, however, to appropriate the corroboree into white culture (although we hope to show that this has already been attempted in these images), nor to document the nature of the ceremony itself, but to analyze what these white representations reveal about whites' attitudes to Aborigines and —





W.F.E. LIARDET, A Corroboree on Emerald Hill in 1840, c. 1875, watercolour, La Trobe Library, State Library of Victoria

chiefly — to themselves.

Some early English colonists found that for them the notion of the noble savage simply did not hold true. Watkin Tench wished that

those European philosophers, whose closet speculations exalt a state of nature above a state of civilization, could survey the phantom, which their heated imaginations have raised: possibly they might then learn . . . that a savage roaming for prey amidst his native deserts, is a creature deformed by all those passions, which afflict and degrade our nature . . . <sup>6</sup>

The concept of the great chain of being, an hierarchical system of all living creatures which placed Aborigines only slightly above the great apes (with whites at the top of the ladder), supported the racist attitudes of white colonial Australia. 'It must be confessed', wrote Lieutenant Breton, 'I entertain very little more respect for the aborigines of New Holland, than for the ourang-outang; in fact, I can discover no great difference." Such beliefs were fuelled by later adherence to phrenology and other pseudo-sciences, all of which purported to show the 'scientific' reasons for the perceived inferiority of Aboriginal intelligence and way of life.8 For the better-educated, at least, there was as well the notion of 'primeval promiscuity', postulated by Erasmus Darwin in *Zoonomia*,<sup>9</sup> which had, however, derived originally from observations made by Captain John Hunter:

It would appear, from the great similarity in some part or other of the different quadrupeds which we find here, that there is a promiscuous intercourse between the different sexes of all those different animals. The same observation might be made also on the fishes of the sea, on the fowls of the air, and, I may add, the trees of the forest. 10

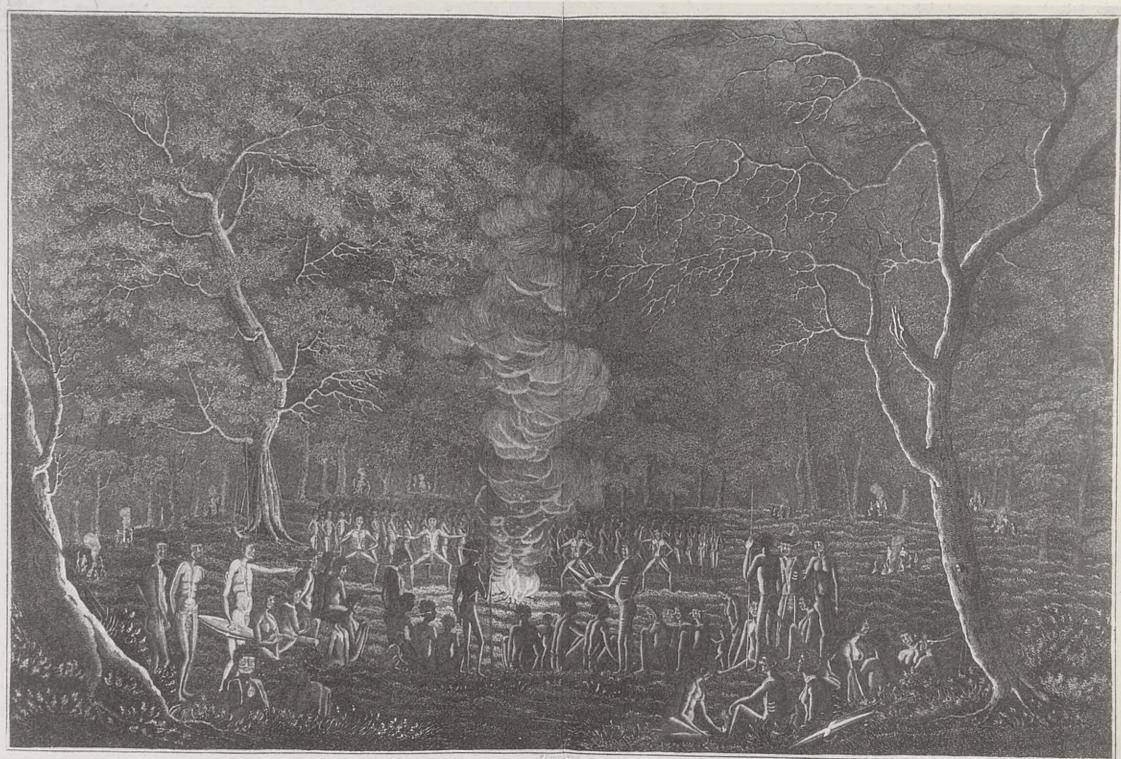
That Hunter and his contemporaries saw in the Australian flora and fauna a strangeness of appearance which could not be explained by any biological code they knew, and seeing thus 'sex in trees, sex in running brooks, sex in stones and sex in everything', 11 makes it possible that they extended these same notions to the Aboriginal people. Indeed, we know that the nakedness of the Aborigines was thought most shocking by whites, and their apparent lack of embarrassment (or lack of shame, as the whites preferred to put it) only deepened this impression. In another part of his journal, Hunter remarked on the 'wild and savage dance' which he had witnessed, describing the Aborigines as 'all Adam and Eves, without even a fig-leaf, but without their dignity', 12 while his contemporary, Watkin Tench,

commented that corroborees were regarded as opportunities for courtship (and for sexual liaison, it is implied). The quently tribal custom was misunderstood, or deliberately fabricated, and there was a strong market for sensational, and false, anecdotes of cannibalism, infanticide, and what was coyly termed 'Australian Courtship' — which was depicted more than once as an Antipodean 'Rape of the Sabine Women'. The strong was a strong market for sensational, and false, anecdotes of cannibalism, infanticide, and what was coyly termed 'Australian Courtship' — which was depicted more than once as an Antipodean 'Rape of the Sabine Women'.

In the many descriptions and illustrations of corroborees, then, fear of and fascination with sexuality abound. Commentators wrote, with a combination of repulsion and attraction, about what many saw as essentially a pagan ritual brimming with primitive mystery and physical power.

I have seen dances which were the most disgusting displays of obscene gesture possible to be imagined, and although I stood in the dark alone, and nobody knew that I was there, I felt ashamed to look upon such abominations.<sup>15</sup>

Taplin, a missionary, also thought the Aboriginal women 'very immodest and lewd', comparing them with 'a dance by Egyptian women' (presumably provocative) pictured in his copy of Cobbin's Family Bible. Daniel Fowles described a dance by Aboriginal women which he witnessed in 1836:



Corrobborree O DINCE Y the NATIVES Y. LEW SOUTH WILES. Orw Doland.

JAMES WALLIS (engraved by Walter PRESTON), 'Corrobborree; or, Dance of the Natives of New South Wales, New Holland', plate VI in his An Historical Account of the Colony of New South Wales and its Dependent Settlements, London, 1821, Rare Books collection, University of Sydney Library

I think it but due to the increasing modesty of the women who have been brought up in those tribes in the vicinity of white people that they could not be brought over to strip [off their blanket] and join in the dance until they had taken [sufficient?] of the inebriating drink [sugar bags fermented in rum and water] and all the white women had at their request been sent away. If you come unexpectedly upon them sitting at their fires they instinctively draw their blankets around them but in remote parts of the country no sense of shame at nakedness exists. <sup>16</sup>

Tench described a corroboree he had witnessed which was even more directly sexually explicit, telling as it did the story of a courtship; and, although he admitted not understanding all of it, he recognized that its climax was 'the sacrifice of [Araboo's] charms to her lover'.<sup>17</sup>

Other white observers associated corroborees with cannibalism and warfare, commenting on a movement in which the dancers would rush one by one, in a frenzy, out of the darkness toward the fire. Altogether, the night ('as dark as Erebus'), 18 the moon, the fire, the chanting, the 'quick and fantastical movements', made for compelling drama. But of all the various movements and gestures it was possible to depict, the most commonly described was an open-legged position during which the dancer would quiver his thighs with tremendous force:

... one of the most striking [motions] was, that of placing their feet very wide apart, and by an extraordinary exertion of the muscles of the thighs and legs, moving the knees in a trembling and very surprizing manner, such as none of us could imitate . . . <sup>19</sup>

Jane (Lady) Franklin described the same phenomenon:

The principal feat performed by these savages was quite indescribable, it was performed by stretching out their legs as wide as possible, and making them quiver with great rapidity, and as if they didn't touch the ground, a deception aided by the boughs round their ancles [sic].<sup>20</sup>

Clearly, the fact that the dancers were able (and keen) to excite themselves to a pitch of exhilaration was alarming to most white viewers.

Early depictions of corroborees are rare,

the earliest known being a slight sketch in charcoal by the French explorer-naturalist, Lesueur. The most important early corroboree image, however, is undoubtedly Corroboree at Newcastle<sup>21</sup> which has been variously attributed to Captain James Wallis and to the convict artist who worked for him, Joseph Lycett. This oil painting depicts a large group, as well as many smaller groups of Aboriginal figures, glowing with the reflected light from several fires, engaged in a large corroboree. All around them, however, are vignettes of less innocent activities. On the right, a woman is being beaten savagely by a man wielding a large stick, while in front of the dancers an 'Adam and Eve' couple appear to embrace in some kind of ritualistic performance. Small groups around the many other fires also seem about to engage in who-knowswhat sort of activity, altogether creating an impression 'calculated rather to terrify, than delight'.22

This image may derive from (or be the source of?) an engraving in James Wallis's An Historical Account of the Colony of New South Wales . . . , 1821.23 The engravings were made by a convict engraver Walter Preston, after drawings 'taken on the spot' by Wallis, whose accompanying text describes 'the grotesque and singular appearance of the savages, and their wild notes of festivity, [which] all form a strange and interesting contrast to anything ever witnessed in civilized society'. Curiously, the text, which talks of 'the beauty of the scenery' and 'the pleasing reflection from the fire', seems to apply more to the oil painting than to the engraving (distant Nobby's Head and the harbour appear only in the oil, not in the engraving, as does the fire's glow). Smith has called this work 'the earliest painting of an Australian subject in which the romantic attitude to nature is clearly and unambiguously expressed',24 including in this the 'glowing light of the fires', 'the painted bodies of the natives' and 'the exotic trees'. While he acknowledges that the figures portrayed are more individual than is common for that time, he makes no comment on what the figures are actually doing. Sexual violence and secret ceremonies as a romantic view of the bush?

As the frontiers of white settlement were explored and surveyed, white images of corroborees became more frequent, and were depicted by Govett, Lacy, Blandowski, Cawthorne, Angus, Becker, Forde, Krefft, Gill, Liardet, Skipper, Calvert, artists for the illustrated press, and just about every surveyor/explorer/traveller who ever ventured out of the major towns. Govett seems to have spent some time with the Aborigines, and his naive, but fresh, sketches often detail other Aboriginal customs, such as burial rituals and initiation ceremonies; Lacy's Corroborie, with its wavily patterned sky and distorted branches, is compellingly powerful; Blandowski's Corrobori, or Native Festival, with its emphasis on the body painting of the dancers and their almost militaristic formation, seems more warlike than sexual. While these images most of them watercolours — do not throb with the sexual undertones of the Wallis/ Lycett, they nevertheless demonstrate the fascination for the subject which then existed amongst many artists. Slowly, white viewers began to be introduced into the depictions as part of the composition. But by then, the function as well as the depiction of corroborees (for white viewers at least) had changed.

As Reynolds, Reece and other historians have demonstrated,25 the Aboriginal people did not concede meekly to white power though, with the consolidation of white settlement, corroborees, like much of Aboriginal culture, began to disappear. Whites used segregation to disempower and destroy and, when that was insufficient, 'christianization'. As early as 1825 Barron Field had given his reason for describing a corroboree in minute detail: 'because in a few years, perhaps even the corrobory will be no more . . . '26 G.A. Robinson, one of the new breed of 'Aboriginal Protectors', wrote in 1836 that the corroboree was hardly ever danced as it had been found to be injurious to the



JAMES WALLIS?/JOSEPH LYCETT?, Corroboree at Newcastle, 1816?-1825?, oil on wood, Dixson Galleries, State Library of NSW

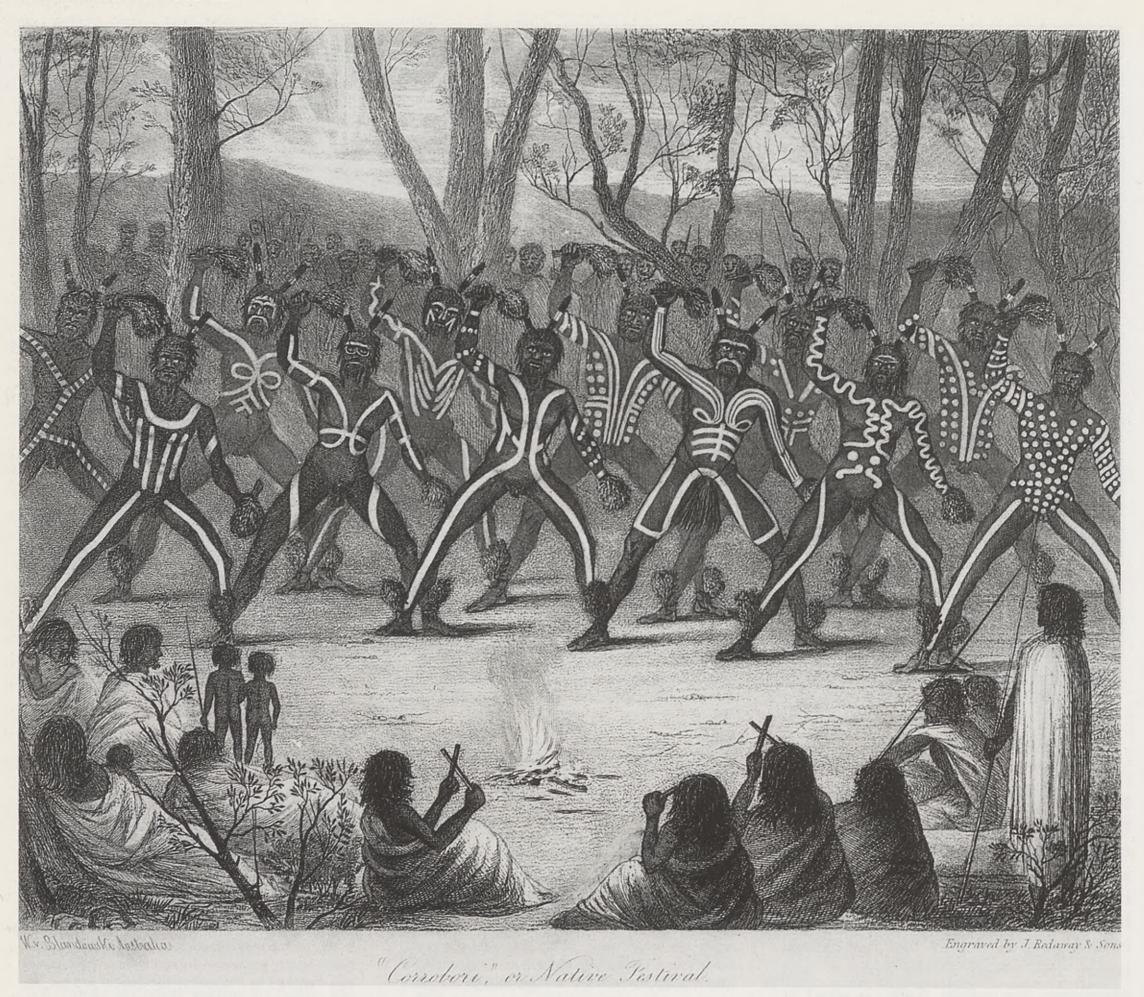
health of Aborigines.<sup>27</sup> But perhaps a more pernicious means of controlling the corroboree was the appropriation of it as a form of entertainment staged for the benefit and enjoyment of white people.<sup>28</sup> Increasingly corroborees were perceived in this way, as if they had not existed before the arrival of the English, and Aborigines themselves were depicted as Antipodean curiosities to entertain visiting tourists and as embellishments to various artefacts.

We have now followed the Europeans to every region of the globe, and seen them planting colonies and peopling new land, and everywhere we have found them the same – a lawless and domineering race, seizing on the earth as if they were the first born of creation, and having a presumptive right to murder and dispossess all other people.<sup>29</sup>

- <sup>1</sup> Henry Reynolds, Aborigines and Settlers: The Australian Experience 1788-1939, Stanmore (NSW), 1972, p. ix.
- See Bernard Smith, European Vision in the South Pacific 1768-1850, 2nd edn, Oxford University Press, Melbourne, 1989. Smith's theory is that white depictions of Australian Aborigines, as opposed to other Pacific natives, changed about 1800 from noble savage to romantic savage, with the occasional comic savage (e.g. Richard Browne's Hump'd Back Maria). The romantic savage, he says, is a combination of the noble and the ignoble but his definition of the ignoble seems not to apply to the Aborigines. We should like to suggest another prototype which encompasses the characterizations of violence, sexual promiscuity, dirtiness etc. which fill so many contemporary accounts, as well as the fact that the Aborigines (stubbornly, the whites thought) refused to acknowledge white superiority.
- Interestingly, most recent discussion has centred on later photographs of Aborigines, such as that in Anne-Marie Willis's *Picturing Australia*, Sydney, 1988, Gael Newton's *Shades of Light*, Canberra, 1988, and various essays in lan Donaldson and Tam-

sin Donaldson's Seeing the First Australians, Sydney, 1985. Of the Bicentennial exhibitions, only The Face of Australia dealt with images of Aborigines as constructions; although the painting Corroboree at Newcastle was included in the Creating Australia exhibition, it was not discussed in the catalogue; nor were there discussions in The Artist and The Patron, Tasmanian Vision and Terra Australis, except in the most marginal sense. This silence has been noted for other areas ('fiction, poetry and film-making') by Humphrey McQueen; see his 'Racism and Australian Literature', in Racism: The Australian Experience. A Study of Race Prejudice in Australia, ed. F.S. Stevens, 2nd edn, Sydney, 1974, vol. 1, p. 248.

White fascination with corroborees is therefore similar to the charm that the Orient held for Europeans: for discussion of literary images of the Orient as Other see Edward Said, Orientalism, New York, 1978; for visual images see Linda Nochlin, 'The Imaginary Orient', Art in America, vol. 71, May 1983, pp. 118-131, 187-191. Bernard Smith regards these images more simply: 'The subject was one which appealed to romantic taste and colonial



WILLIAM BLANDOWSKI (engraved by J. REDAWAY), 'Corrobori, or Native Festival', n.d., plate 120 in his Australia Terra Cognita, Mitchell Library, State Library of NSW

artists returned to it time and time again'; Smith, European Vision and the South Pacific, p. 179.

<sup>5</sup> Ann McGrath and Andrew Markus, 'European Views of Aborigines', Australians: A Guide to Sources, ed. D.H. Borchardt (with assoc. ed. V. Crittenden), Sydney, 1987, p. 121.

L.F. Fitzhardinge (ed.), Sydney's First Four Years [incorporating the Narrative of the Expedition to Botany Bay (1789) and a Complete Account of the Settlement at Port Jackson (1793) by Watkin Tench], Sydney, 1961, p. 291.

W.H. Breton, Excursions in New South Wales, Western Australia and Van Diemen's Land, London, 1835, p. 196.

See Henry Reynolds, 'Racial Thought in Early Colonial Australia', The Australian Journal of Politics and History, vol. 20, no. 1, April 1974, pp. 45-53 and R.H.W. Reece, Aborigines and Colonists, Sydney, 1974.

<sup>9</sup> Erasmus Darwin postulated 'primeval promiscuity' as the source of differences in modern species. 'Such a promiscuous intercourse of animals is said to exist at this day in New South Wales by Captain Hunter. And that not only amongst the quadrupeds he believes, amongst the vegetables'; E. Darwin, Zoonomia, 1818, as quoted in Smith, European Vision and the South Pacific, pp. 168-169.

John Hunter, An Historical Journal of the Transactions at Port Jackson and Norfolk Island, London, 1793, p. 68. We suggest that the thoughts expressed by Hunter, and Darwin's later interpretation of them, are relevant to their attitude to the Aborigines.

This was said by Katherine Mansfield about the writing of D.H. Lawrence, but we think it can be applied just as readily to the writing of Hunter; see Anthony Alpers, *The Life of Katherine Mansfield*, Oxford, 1982, pp. 203-204.

<sup>12</sup> Hunter, An Historical Journal . . . , p. 191.

Writing about corroborees, Tench notes: 'Courtship here, as in other countries, is generally promoted by this exercise, where every one tries to recommend himself to attention and applause. Dancing not only proves an incentive, but offers an opportunity in its intervals'; Sydney's First Four Years . . . by Watkin Tench, p. 290.

For example, 'Ceremonie d'un mariage', in G.L. Domeny de Rienzi, Oceanie ou cinquieme partie du monde . . . , Paris, 1836. Sketches by P.H.F. Phelps in his album, 'A present to one's friends' (DL PX58), include a similar 'courtship' illustration with a long descriptive text, as well as an illustration of a corroboree entitled 'State ball in Australia', and another illustrating cannibalism.

George Taplin, 'The Narrinyeri: an account of the tribes of South Australian Aborigines', in J.D. Woods (ed.), The Native Tribes of South Australia, Adelaide, 1879, p. 38.

Daniel Adye Fowles, 'Diary of a Voyage to Australia', 1836, ML ms 3140x.

Sydney's First Four Years . . . by Watkin Tench, p. 289.
 J.O. Balfour, A Sketch of New South Wales, London, n.d. (1845), pp. 15-16: 'The immense blaze that proceeds from the fire is so dazzling that all beyond its immediate neighbourhood is dark as Erebus; the savages who rush swiftly before the bonfire appear to rise from the earth.' Erebus in Greek mythology



GEORGE LACY, Corroborie, n.d., watercolour, Queensland Art Gallery

was the 'darkness' through which the Shades had to walk in their passage to Hades. The words 'savages', 'natives' and 'blacks' were used much more frequently in this period than 'Aborigines'. The adjective 'grotesque' ('a fantastic interweaving of human and animal forms with foliage') was applied again and again to corroborees.

Hunter, An Historical Journal . . . , p. 193.

Olive Havard, 'Lady Franklin's Visit to New South Wales, 1839', JRAHS, vol. 29, no. 5, 1943, p. 295.

Joseph Lycett/James Wallis, Corroboree at Newcastle c. 1820, oil on wood panel, 71 x 122 cm, Dixson Galleries.

Sydney's First Four Years . . . by Watkin Tench, p. 289. 'Corrobborree; or, dance of the natives of New South Wales. New Holland', plate vi in James Wallis, An Historical Account of the Colony of New South Wales and its Dependent Settlements; in illustration of twelve views, London, 1821. The painting which corresponds with this engraving was originally attributed to Wallis, but later reattributed by Bernard Smith to Lycett. Since then, however, sketchbooks by Wallis have appeared at auction and it is now believed that he may have drawn more than was previously thought; additionally, there is the complex issue of the paintings on the collector's chest in the Mitchell Library, some of which relate to engravings in the Wallis/Preston volume. Elizabeth Imashev of the Mitchell Library has also pointed out the similarities between elements in William Westall's engraving, 'View of Port Jackson, taken from the South Head', in Views of Australian Scenery, 1814 and other engravings in the Wallis/ Preston account, notably plate v, 'Newcastle, Hunter River, New South Wales'.

<sup>24</sup> Smith, European Vision and the South Pacific, p. 236.

25 See note 8.

Barron Field (ed.), Geographical Memoirs on New South Wales, London, 1825, p. 434.

G.A. Robinson to J. Montague, letter 4 July 1836, in papers of Sir George Arthur, vol. 28, ML ms A2188; quoted in F. Crowley, *Colonial Australia 1788-1840*, Melbourne, 1980, p. 478.

Elizabeth Macarthur wrote in a letter to her daughter in February 1826: 'This festivity is generally prolonged until past midnight and always given to do honour to and entertain strangers, whom they call "Myall" (Macarthur Papers, vol. 12, ML ms CY1150). David Collins had recorded that the Aborigines of the Sydney region used the word 'miyal' to mean 'stranger', but by the 1830s the whites had appropriated the word, turning it back on its inventors, so that it now meant an Aboriginal living in a traditional state (as opposed to living amongst whites), and had distinct connotations of wildness and violence. These views, firmly rooted as they were in the Anglo-centric belief of white superiority and black savagery, would have been shared by most whites, and demonstrate very clearly how, so soon after white settlement, the Aborigines literally became strangers in their own land.

William Howitt, Colonization and Christianity: A Popular History of the Treatment of the Natives by the Europeans in all their Colonies, London, 1838, p. 499. Unfortunately, as a Quaker, Howitt believed that the 'christianizing' of the Aborigines was beneficial to them.

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## 'Wallflowers' to 'Tall Poppies'

### The Sydney Society of Women Painters

### Angela Philp

he Society of Women Painters (SWP) was founded by a group of active women artists in Sydney in 1910. It survived through the war years, the Great Depression and fluctuating fortunes, providing a vehicle enabling almost 300 women to work and exhibit. It lasted until 1934, when the group disbanded. At that time several of the younger members opted to create a more commercially oriented group, establishing in 1935 the Women's Industrial Arts Society.

The SWP was an active and popular society, particularly in the early to mid-twenties when membership was at its peak. They held two major exhibitions annually (the Annual General Exhibition and a Cabinet Exhibition); maintained a club room, studio and art library; established the Women Painters' School of Fine and Applied Art; and organized many regular activities, including a sketch club, monthly criticism mornings, competitions and regular guest lectures.

Yet, with one exception, the Society of Women Painters does not appear in any of the general histories of Australian art. In addition, a great deal of the work exhibited through the Society is inaccessible. The public galleries and established collectors who did purchase work from the Society's exhibitions have long since sold much of it<sup>1</sup> and few of the works can be traced through successive ownership.<sup>2</sup> The art of these women exists in a kind of historical limbo. The market, it would seem, designated the art of the Society of Women Painters not so much as valueless (for the work did sell regularly, though

not exceptionally) but, rather, generally valued it as *décor*, incidental decoration or picturesque ornament to domestic interiors. As *décor* the work would be submerged within that immense quasianonymous field of artistic production which has lost its provenance: a field that includes the souvenir, keepsake and trophy — the valued ornament — remembered for the personal associations of the owner, not necessarily for the history of its maker.

Given this situation it follows that the sources for any account of the SWP are not primarily those lost objects, but the documents that record their appearance and disappearance through the agency of the Society: catalogues, reviews, and the social pages of newspapers in which the events of the Society are represented. Moreover, it is not possible to come to terms with the Society by simply highlighting individual careers or by arguing for the rising careerist professionalism of women artists in the early twentieth century. Such an approach will miss an intuition of a will within the art work itself to disappear (by the very nature of its drawing-room subject matter and style) within the incidental minutiae of art history. Paradoxically, the significance of the Society of Women Painters may well lie in its very marginality.

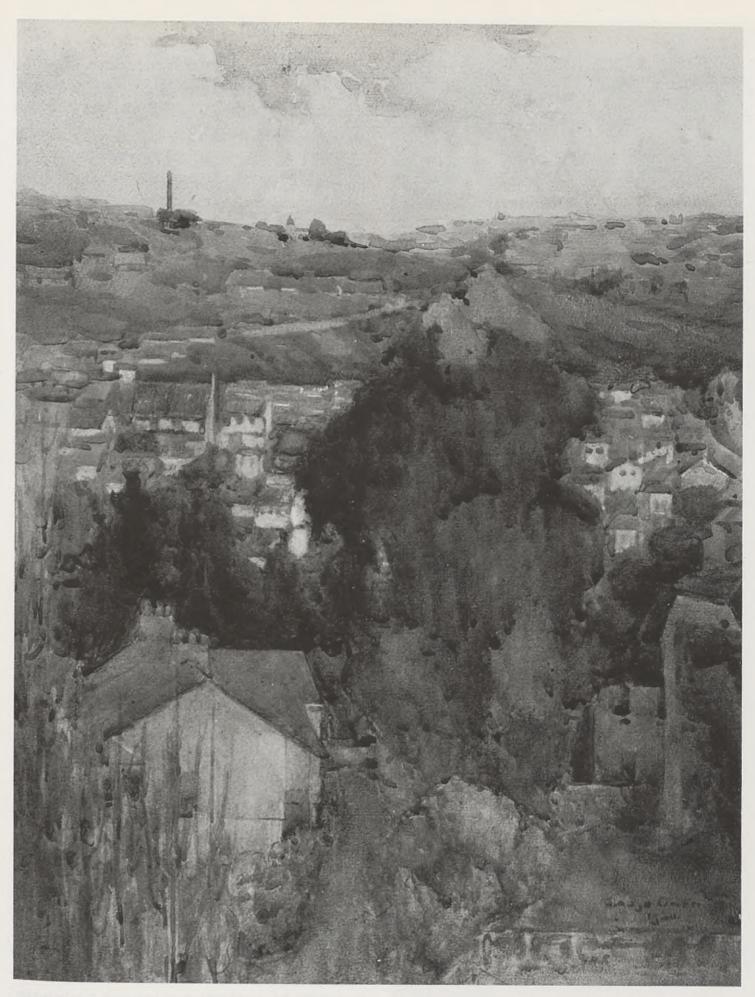
The origins of the SWP go back to the 1890s when a number of women began exhibiting with the Art Society of New South Wales: Ethel Stephens, Annie Creagh, Alice Norton, Edith and Aline Cusack, Theo Cowan, Hetty Dymock and Mary Stoddard (daughter of the then well-known painter

Mrs Mary Stoddard). Ethel Stephens also began to exhibit with the Society of Artists in 1895, followed by Alice Norton and Emily Paul.

A great deal of their work was rejected outright by the art societies' exhibitions committees; and when that small remainder was shown, the reviews of it were generally discouraging. From at least 1893 these artists began establishing their own support groups. At that time a group of twenty women (including, again, Ethel Stephens and Alice Norton) were working together as the Sydney Painting Club. They met once a month and organized half-yearly exhibitions of their work. As well, many of the women organized joint sketching excursions outside the club.

In 1898 Ethel Stephens, Emily Meston and Edith Cusack exhibited in the Exhibition of Australian Art at the Grafton Gallery in London. Stephens's Azaleas, a watercolour of 1898, with its reduced palette building up volume tonally, is typical of her style at this period. In 1905, along with Alice Norton and Aline Cusack, the same three women exhibited at Bradley's Rooms in Sydney, calling themselves 'Five Lady Artists'. This association was to continue in both sketch clubs and exhibitions. In 1908 Ethel Stephens organized an exhibition in Sydney of five women painters, including herself, Alice Norton, Bernice Edwell (the miniaturist), Emily Meston and Violet Teague from Melbourne. Each of these women were later to exhibit with the Society of Women Painters. The fact that it was an all-women show caused some surprise in art circles and at the





GLADYS OWEN, Late afternoon, Bellevue Hill, 1920, watercolour, 48 x 33.5cm, Art Gallery of New South Wales, purchased from the Society of Women Painters 1920

same time they were criticized for a 'lack of technical facility'.

In 1909 Gladys Owen, along with Ethel Stephens, Alice Norton, Aline Cusack and Helen Ashton held an exhibition entitled 'Women Painters' Exhibition of Pictures of Flowers and Flower Gardens'. By all accounts the exhibition was a great success and was acknowledged as a response to the low regard for flower painting held by the men's art societies.

Then, in 1910, the Society of Women Painters was brought into existence by this same group of women who had been struggling to exhibit in Sydney for the past two decades. The major forces behind it included Gladys Owen, Alice Norton, Edith and Aline Cusack, Lilian Chauvel, Emily Meston and Ethel Stephens. Fiftyseven women showed in the Annual Exhibition that first year, and for quite a few it was undoubtedly their very first public exhibition. Thus it is important to note that among their stated objectives was the promotion of a 'spirit of camaraderie amongst women artists'. This was particularly important because of the varied nature of the membership, ranging from practising artists to interested supporters, and encompassing in their operations a broad range of social activities, well beyond those of a typical professional association.

While the social activities of the Society fulfilled that aim of camaraderie, at the same time they contributed to the lack of credibility from which the Women Painters suffered. This ensured that the Society remained, in the eyes of the rest of the art world, an amateur group of ladies filling in time. They were perceived as neither committed nor serious; Lloyd Rees reflected that they were strangled by their very title.3 Their lives were devoted to art, but as long as they were not perceived as professionals there was no escape from this condemnation of amateurism. Their experience was that of a group caught in the middle of a period of great change, aspiring to the new order



ETHEL STEPHENS, Garden in bloom, n.d., oil, Collection of Mrs M. Stephens

but tied very much to the past. The Society might be said to have represented a necessary transition stage for women, creating a position in the established art world which, in its very conformity to that world's norms, condemned it to the second rank. The experiences of those who achieved success within the new modernism, such as Preston and Crowley, were the exception rather than the rule and, in general, these women did not associate with women-only societies, perceiving them from the prevailing male viewpoint.

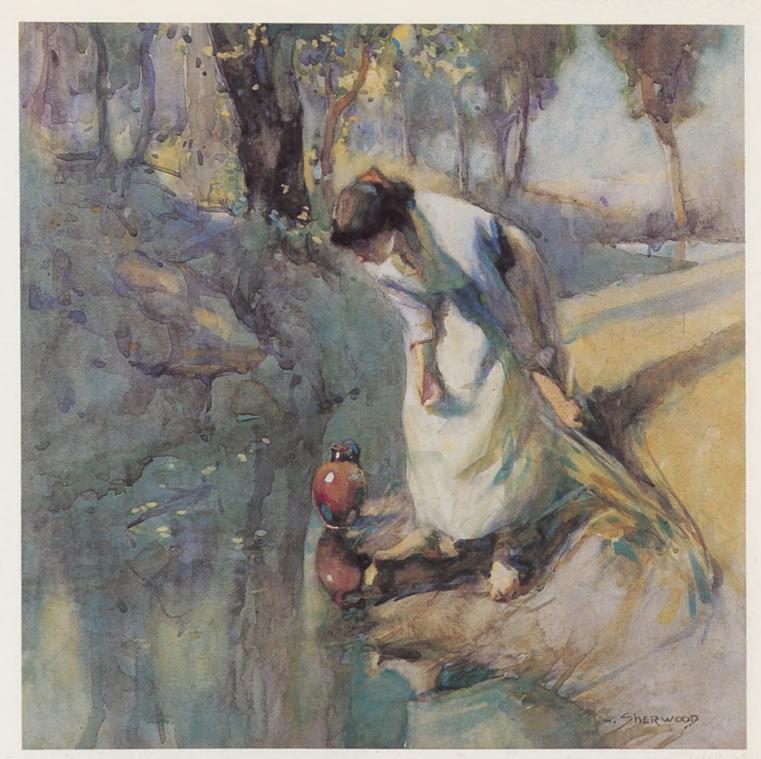
By 1928 the Society was in decline: membership was beginning to diminish, the original and most active members were ageing and financial difficulties hit their reduced numbers hard. Yet they were also well aware that they were 'too unassuming', that they were suffering by not having the notable women artists of the State as members, and they were still frequently accused of exhibiting 'hastily painted amateur work'. Of course, they did not aim to exclude women of lesser reputation. However, by welcoming a large range of abilities, they invited the label of amateurism, even though many very capable women belonged to the Society.

Nevertheless, some of the Women Painters achieved minor reputations in their own time, as well as being revalued in recent histories of Australian art; for example, Hilda Rix Nicholas, Jessie Traill, Florence Rodway, and Theo Cowan, to name but a few. The better known names tended to associate with the Society relatively briefly. For instance, Thea Proctor exhibited with them only in 1911, 1912 (sending work from England) and 1922. Most members remain obscure. Many are recorded only by a surname and initials and have left no trace of a biography. Some drifted in and out of the Society, participating for one or, at most, only a few years. There was, however, a solid core of 'invisible' women who exhibited year after year — for up to 25 years although only a few are recorded as active artists anywhere else. Most of them would probably be referred to as amateurs because they do not appear in accepted professional contexts. Clearly then, considerations other than direct professional career paths were an important part of the nature of the Society, but by the 1930s times had changed. The old approach was less relevant to younger women artists.

A considerable number of the Women Painters were from well-to-do middle class backgrounds, often able to travel abroad extensively, able to undertake many years of study (usually in very conservative institutions and studios, but at least 30 per cent of the exhibiting members received a professional art education), and also able to take advantage of considerable leisure time. The necessity to earn a living seemed to concern only a minority. Many were supported by either their husbands or families. In any case, as their prices were generally very low, it would have been likely that no more than a few could have earned a living from sales of their work. Frank (Frances) Payne was one exception to this, successfully earning her living as a commercial artist while supporting her two young sons.

Nonetheless, despite their modest commercial achievements, many of these women painters were extraordinarily committed to their work, exhibiting generously in the annual shows year after year. Mrs A. Hedley Parsons (who was never even identified by a first name) was one of these prolific contributors, as were Laura Booth, Alice Norton and Mrs A.M. Parsons (who was also prominent in the Society of Arts and Crafts). Theirs far exceeded the commitment of an amateur lady's pastime, yet because their experience of the art world did not fit neatly into defined career structures they were not attributed with the seriousness of the socalled 'professional' artist. Yet it was these women who gave the Society its momentum and who kept it alive for 25 years.

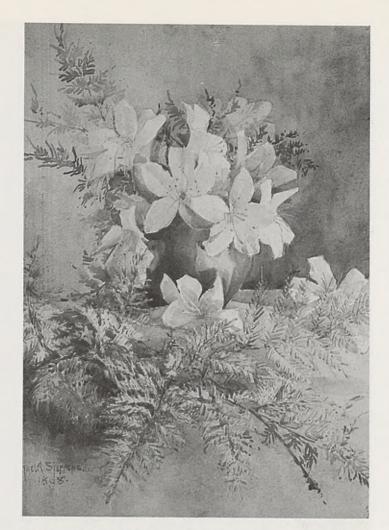
The status of these women's careers is problematic, for it is the work of this silent



MAUD SHERWOOD, Reflections, n.d., watercolour, 45 x 44.5cm, Art Gallery of New South Wales, purchased from the Society of Women Painters 1919

majority which was treated so dismissively by the critics. Much of this work has now disappeared, or is perhaps residing uncatalogued and irretrievable in suburban living rooms. Short of a remarkable discovery in an attic or bank vault, there is little possibility that these works could ever be retrieved from the contempt of contemporary judgements by a second viewing. However, looking at those critical judgements with hindsight it seems plausible to say that the dismissive allegation of amateurism was directed only incidentally to the Women Painters' actual art works, and was more aggressively assaulting their pretensions through allusion to the supposed status of women's cultural inheritance: that is to say, the critics were upset over what these women stood for and not simply what they produced.

Indeed, the SWP was not opposed to the standards exemplified by reputable artists. The Society represented, simply, a minor mode of art: the art of the young ladies' academy, the art 'reserved for the . . . privacy of the studio or clubroom'. The problem for the SWP was that the larger part of the membership (those who were not anonymous, but imperceptible: 'unremembered') brought the art of the drawing-room into the public gallery. If the proper place for their art was the drawing-room, then the public gallery gave the work an 'improper' character which reviewers were quick to recognize. It might be said that the Society of Women Painters was actually out of place, constitutionally dislocated; nonetheless there may be a paradoxical propriety to its members' endeavours, a sense of decorum proper to their social status and their sex. These 'ladies' accomplishments' were not seen as public forms of work, or as dominant and lasting commitments, but instead as suitable pastimes, particularly enhancing the social standing of women with leisure and means. Yet this 'amateurism' so upset reviewers because it was bringing women's art from the drawing-room into the gallery.



ETHEL STEPHENS, Azaleas, 1898, watercolour on paper, Collection of Mrs M. Stephens

Those invisible amateurs who were the backbone of the Society were not aggressively individualist, seeking to be 'tall poppies' within (or outside) the group, being apparently content to exist solely within the less public and competitive world of the Women Painters. Their devotion to art was probably as strong as that of women who sought artistic careers elsewhere, but their commitment did not entail relinquishing any of the feminine values which defined them as women. This is not to say that they failed to recognize the repressive conditions of their lives but rather that they chose to maintain a tradition, different from professionalism, which was a strong part of the lives of middle-class Australian women.

This tradition is evident in the subjects they chose to adopt in their paintings: despite the small number of extant or accessible paintings, it is nevertheless possible to get some idea of the scope of subject-matter from descriptive titles in the catalogues of their annual exhibitions.

Nearly half of all their images appear to be landscapes in the picturesque tradition. Views of places the artists have visited, normally, one may presume, painted en plein air, are commonplace. These range from scenery up and down the eastern coast of Australia, including popular tourist spots and renowned geographical features such as the Three Sisters in the Blue Mountains and the Blow Hole at Kiama, to views of more exotic locations abroad. Many of the Women Painters recorded 'Old Sydney' and 'Vanishing Sydney', particularly streets and buildings in the area known as The Rocks as well as other historic parts of the central city district. Views of parts of suburban Sydney also appear frequently and seem to be of areas familiar to the artist herself, often her own suburb. Gladys Owen, for instance, lived in Woollahra in 1920 and often painted her local area. Late Afternoon, Bellevue Hill, a watercolour of 1920, was one of the paintings she showed in the 1920 SWP annual exhibition. As well as street scenes, gardens (both public and private) were also a favourite subject and feature strongly in the landscape category. Ethel Stephens's oil Garden in Bloom (n.d.), with its loose handling and thickly encrusted paint, appears to be a typical example of this interest.

Still life, especially flower painting, is also strongly represented in the Society's exhibitions, continuing the tradition pursued by the women in the 1890s. Most of their titles take care to specify the botanical variety, indicating perhaps that this is familiar territory for the artist — part of her middle-class domestic skills included a knowledge of floral species.

Images of old or deteriorating objects and buildings seem to reveal a nostalgic, even poignant, fondness for the past, for tradition. Portraits, particularly of family members and children, were also prominent, such as Florence Rodway's *Toffee*, a sentimental pastel exhibited at the first Annual Exhibition of the SWP in 1910.

This was not the art of the museum or

the 'old master' but something more everyday and familiar. The people who bought the works of the Women Painters (and their sales were steady if not spectacular) were not those seeking the 'tall poppies' of the art world. Purchases were not made mindful of Art History and the cultural and economic status of these exhibitions. The destination of the paintings was crucial (and why so many of them have since disappeared). Their destination was the living-room, the middle-class family home, where they functioned not merely as decoration, but in a manner far more discreet and genteel (appropriate to their makers). These are the works of art that have a personal meaning for both artist and owner. They confirm one's sense of physical place (both as records of places and sited in their 'proper' place), materializing tradition and security. They are like mementos of life's passages, for both artist and owner, and carry with them the heritage of a family and its history, as well as confirming the individual's status as someone of taste and sensibility.

This art is as much about its audience as its maker and that audience is not the cultured, intellectual elite or the wealthy patron but the middle classes who choose to have something original in their home — expressive of their individual taste rather than anonymous and mass-produced. It is popular art, in the sense of being democratic rather than elitist and, although the critics sometimes scorned it as rather banal in meaning and execution, it is not kitsch.

While much of this art is indeed 'hidden from history' (in the home), rediscovery cannot really be made upon the premises of feminist art historical projects, such as those by Janine Burke and Caroline Ambrus who have catalogued the careers of many Australian women artists with the quite openly stated aim of proving the professionalism of these women, often in the context of the obstacles they had to overcome in order to achieve their goals. This may well be appropriate to the lives

of certain past women artists, but it is not sufficient as an explanation for the Society of Women Painters. To recover a career by proving that the artist was really a repressed professional, needing only the insight of a 1980s feminist to see it, can result in many distortions. Griselda Pollock<sup>4</sup> has called it a 'modernizing' of history in which we ascribe our own values to the past. It is not a simple task of adding the missing pieces to the puzzle — each new fact complicates as much as it clarifies.

It could be said that the Society of Women Painters were minor custodians



FLORENCE RODWAY, Toffee, n.d., pastel, 61 x 39.7cm, Art Gallery of New South Wales, purchased from the Society of Women Painters 1910

of a tradition which they did not own, caretakers of the picturesque idioms of that tradition; but idioms that had become, by the early part of this century, routine exercises in the training of 'sensibility'. Their conservatism was not expressed in the manner of a grand defence of the 'establishment', nor an aggressive

assault on modernist rebellion, but rather was indicated by the modesty of their affirmation of that tradition. The approaching wave of modern art was simply irrelevant to the Women Painters' own sense of destiny. Curiously, as a women's society they were almost unconsciously eased toward modernity. They were maintaining a non-gallery 'family' art (an art of the drawing-room) in a cultural context that operated essentially on the principles of public exhibition and patronage by the open market.

The Society of Women Painters demonstrates, in however humble and belated a way, the gradual surfacing, through the latter part of the nineteenth century, of gentlewomen's accomplishments from the home into public visibility. This was patently not an expression of vanguard enthusiasm. It might be seen historically as a transitional stage for the peripheral rear-guard artists who attended patiently to the continuities of their cultural experiences while their social situation was subtly and irreversibly changing. Not quite professionals, not quite amateurs; neither modern nor unproblematically traditional. These women, who would contest very little of their cultural heritage, seem ironically to have no place within that culture, straddling, however graciously, the home and the studio.

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The Art Gallery of New South Wales, then the National Gallery of New South Wales, sold a large portion of works acquired from the Society at auctions in 1946 and 1949.

Although some of the artists who were prominent members of the Society are represented in public collections, a mere handful of works (more frequently craftwork than paintings) actually exhibited by the Society of Women Painters can be located today.

Interview with Lloyd Rees, Longueville, Sydney, 1980, by Angela Philp.

See 'Vision, Voice and Power: Feminist Art History and Marxism', in *Block* 6, 1982, p. 6.

# A Condition of

aul Foss introduces Island in the Stream, a collection of essays on 'myths of place in Australian culture', with a seemingly innocuous statement: 'The following works do not pursue any sequential or highly integrated order in their depictions of what mere convention allows us to call "Australia".'1 An editor's cautious disclaimer perhaps, granting a degree of latitude to his writers and a measure of breathing space to himself. But the modest qualification has an unsettling air about it. These essays are apparently not firm empirical analyses but 'works' and 'depictions'. Being neither sequential nor integrated these studies do not cohere systematically. And what of the object of the writers' attention; not a geography, a nation, a history, a people not one Australia but something that 'mere convention' equivocally designates as 'Australia'. So what Foss is suggesting is a shift in conception and method, a reappraisal of the practice of writing history and of the objects of its attention.

This new approach is plural in name as well as in practice — structuralism, semiotics, poststructuralism, 'French theory', the 'French security blanket',<sup>2</sup> the 'latest French knickers'.<sup>3</sup> A profusion of names, for it is often names rather than ideas which are bandied about when this undesirable alien is discussed. Derrida, Barthes, Kristeva, Lacan, Baudrillard, Lyotard, Deleuze, Guattari, Bataille . . . a bevy of writers collectively reduced to a theoretical toolbox which, over the past ten years or so, has come to underwrite a body of artistic and critical practices in Australia.

The sheer breadth of this theoretical terrain makes generalization difficult but it might be useful to suggest that the common element is a new understanding of knowledge — what it is, what it is of, what it tells us, and how it is produced. Likewise, while *Island in the Stream* makes no claim to epitomize this new understanding of knowledge, the collection can be used as a focal point in attempting to gauge some of the effects of 'French theory' on artistic, critical and historical practice in Australia.

To say that knowledge is produced is to indicate an important shift in attitude. Within poststructuralist terms knowledge is not an essence embedded in a text, an image, an event or epoch. Knowledge is not an inherent quality waiting to be unearthed or translated, it involves tracing sets of meanings generated both by the operation of an object within its context and by the interaction of object and reader. Knowledge is thus doubly relative; it is dependent on the conditions within which the object operates and on the subjective approach of the reader. The historian or critic no longer simply asks: 'What does it mean?'; she or he asks: What is it possible for it to mean within given circumstances, both past and present?'; 'How does it mean?'; 'How does my attention affect these meanings?'.

As Meaghan Morris remarks in her consideration of the media in Australia, 'The terms of discussion — and how the debates of the past may relate to today — are as much a part of the "history" of media as the technologies on which they depend' (p.166). Therefore one writes histories not so much of discrete objects as of debates and discourses. The framing conditions of knowledge are as much a focus as the object itself. One's knowledge is of the speaker as well as that which is spoken of.

This focus on discourse tends to render

history plural, contingent, transient, and doubtful. There is a sense, as Richard Rorty has put it, that 'there is nothing deep down inside us except what we have put there ourselves, no criterion that we have not created in the course of creating a practice, no standard of rationality that is not an appeal to such a criterion, no rigorous argumentation that is not obedience to our own conventions'.4 The historian no longer speaks of certainty but of relativity and subjectivity, not of origins but of contextual parameters, not of grand flowing narratives but of moments and fragments. While Island in the Stream is 'about' Australianness, 'the pieces don't fit easily into an overarching structure that commentators often seek as vehicle for reinterpreting national identity' (p. 1).

Within this understanding of know-ledge meaning is mutable, 'in a state of flux' (p. 1). There is 'no grand scheme . . . no common ground, no united subjectivity or country' (p. 2). Both the observer and the observed are fragmented; the scrapbook is the new model of history (p. 38), and 'exceptions become more important than rules, subversions more engaging than conventions' (p. 126). Change is registered not as a gradual, causal flow but as 'mutation' (p. 23), not as 'smooth contours' but 'jagged and dramatic shifts of register' (p. 63).

History, then, is regarded as a flexible, interdisciplinary procedure characterized by indeterminacy, fragmentation, irony, cross-pollination, and a questioning of canons. It is still possible to say substantive things about the past but one's speech must be radically qualified. This, at least in part, is the root of complaints about the density of the new history; such is the need to register the conditional

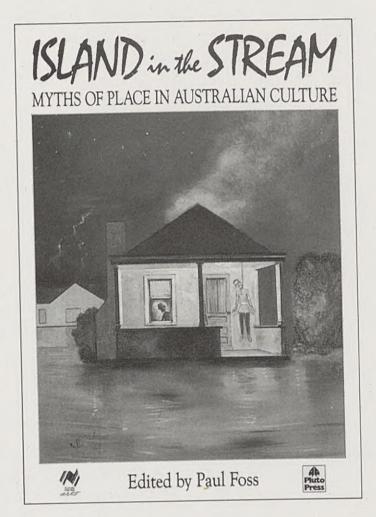
# Suspended Confusion

nature of knowledge that the saying vastly outweighs the said.

Common sources in poststructuralist theory produce consistent historical stragegies which reappear throughout Island in the Stream. Across a variety of fields - colonial letters, migrant writing, aboriginal culture, film, the mass media, exploration — artists and writers attempt a reappraisal of knowledge and its parameters. If knowledge is in some sense premised on mythic form the critic or historian's task is not, however, to 'reject or subvert in some gesture of exposé' (p. 61). There is a common concern to avoid demolishing a myth only to erect a new, improved one in its place. Instead, the texts in Island in the Stream often operate within the myths that they study. By examining the use of myths, the way they worked, the possible meanings available within them, the historian now enriches his or her understanding by allowing the recognition of both the conditions of speech in the past and the way that they affect those in the present.

Such an approach has far-reaching implications for it assumes that writing history is not a matter of standing in a neutral position, somehow above the past, able to map its terrain and correct its errors. Instead, knowledge is something that is gained by refusing this distance, by immersing oneself in the object of study, in attempting to be both part of it and different from it. Ultimately this can be seen as an attempt to come to grips with some issues that are especially thorny ones for art historians; the difficulty in separating subjective criticism and objective history, the artificiality of the claim that one can know and express a past consciousness, and the constant awareness of the gulf between contemporary images of place and those of the past.

What one finds in the texts, then, is a series of rhetorical gestures intended to signal both a new historical object and a new relationship to it. First among these is a marked preference for material that is fragmented or marginal. Ross Gibson, for example, focuses on Thomas Watling's Letters From an Exile at Botany Bay (1794),



a 'mongrel' text described by its author as 'heterogeneous and deranged' (p. 4). But for Gibson this irrationality is 'fascinating' and useful for a number of reasons. The failure of the text to fit the mould of the articulate, transparently meaningful document directs attention to the conditions of speaking. A deranged text is the exception that points to the rules, not to prove them but to throw them into doubt.

adequately difficulty in Watling's expressing his Australian experience allows Gibson to focus on the difference between the ideals of expository writing and the novel geographic and conceptual context in which the writer found himself. The pamphlet becomes a 'tool for speculation'; its fragmented and ruptured form is taken as a metaphor for the inability of colonists to slot Australia into existing conceptual frameworks. Gibson's claim that Watling's inability stemmed from an unconscious recognition of the gap between what he saw and the means for expressing it offers a new avenue of exploration into colonial art but also stands as a rich metaphor for the condition of the contemporary historian.

On a more polemical level, focusing on marginal groups and forms of expression allows writers to signal their challenge to positivist history. For Meaghan Morris it is the ephemeral nature of the mass media that appeals, for it throws the fundamental criteria of criticism into disarray. If the object of study flares momentarily then rapidly fades, how can it be measured, judged, preserved, or valued? Likewise the marginal genre of travel writing warrants attention on the grounds of its 'difference, incoherence, mixity, and transformation' (p. 170). The setting of limits and boundaries, a fundamental task in orthodox history and criticism, is thus rendered suspect. The writer's task, then, is not so much to retrieve these ephemeral objects for a positivist history but to reframe her labour so that the minor keys of the past can now be heard.

In addition, the critic, historian, or artist may adopt a marginal position in order to indicate a distance from conventional practice, to alert the reader that the smooth, unproblematic course of history will not be followed. The sense of instability is compounded when the writer is simultaneously involved in, and distant from, the object of study. Adrian Martin, for example, extols the virtues of the cinéphile. The film buff is utterly immersed in the object, exchanging a fetishistic love of film for the cold, reasoned argument of the scholar. At the same time, Martin argues, this marginal, amateurish figure is likely to be better

qualified to speak authoritatively on the medium. The film buff knows more about film than the scholar but because he operates outside of the accepted parameters of discourse his voice is illegitimate. Like Watling's pamphlet, the film buff's enthusiasms are deranged; his texts are mongrel, not pedigreed.

Again this rhetorical stance parallels developments in French criticism. Martin's apotheosis of the film buff echoes Roland Barthes's reappraisal of the relationship between the critic and the object: 'How could we believe... that the work is an object exterior to the psyche and history of the man who interrogates it, an object over which the critic could exercise an extraterritorial right?' If 'every criticism is a criticism of the work and a criticism of itself' the adoption of a marginal voice allows the writer to display this double analysis, keeping a foot in both camps so to speak. It is for this reason that mass culture is often the focus of this



GEORGE STUBBS, Kangaroo (detail), 1772-73, 60.3 x 69.9cm, Parham Park, Sussex, photograph courtesy Oxford University Press





IMANTS TILLERS, Untitled ('A condition of suspended confusion...') 1987, synthetic polymer paint, gouache, oilstick, oil on 78 canvasboards, 213 x 196cm overall

new critical and historical approach for it is the marginalized inversion of the high cultural canon that has been the domain of art history.

Imants Tillers's painting Untitled ('A condition of suspended confusion . . . '), 1987, brings many of these issues into focus. A segment of the quotation which accompanies the reproduced work, 'A condition of suspended confusion through which "I" may shift under observation', evokes the sense of mutability and undecidability which now envelops knowledge. The act of observation, he suggests, affects not only the observed but the observer. Seeking to know brings a double uncertainty rather than a confident finality. The image itself combines elements from George Stubbs's Kangaroo, 1772–3, and Arakawa's The Mechanism of Meaning, 1974.

Stubbs's kangaroo, originally painted from a stuffed animal brought back from Australia by Cook, has disappeared from Tillers's image. Empirical certainty of Enlightenment imagery is supplanted by the state of perpetual undecidability which characterizes the postmodern interrogation of knowledge. Where the former knowledge could fix and define the world, the latter sets it adrift, rendering it as radiant and uncontained. Even the painting itself signals this loss of defining boundaries: the mosaic of canvas boards is like a group of pages from an infinite series.7 Furthermore the patchwork grid of boards fragments the image, not only as it is presented on the wall or page but in the sense that it can be dismantled, stacked and stored; the image goes in and out of existence.

Tillers not only claims that locality is fragmented and contingent, it is also in a state of permanent confusion. If something is to be said about national identity this play of confusion must be arbitrarily halted, which must cast doubt upon the substance of any proposal regarding identity. If any further indication of the conceptual shift that poststructuralist theory brings is needed, consider Tillers's doubt

in comparison with the confident belief in the recognition and depiction of national identity which characterized the Antipodean Manifesto of 1959.

This questioning of the possibility of a concrete local identity brings the work of the writers and artists in Island in the Stream to bear on the vexed issue of provincialism, a leitmotiv of Australian art history and criticism. That 'French theory' is often derided in terms which suggest that it is analogous to the French disease indicates that this scepticism regarding locality has struck a raw nerve. Those who bemoan the importation of French theory imply that the aim of cultural criticism is to describe local culture and to speak in an Australian voice.8 French theory, it is claimed, cannot be used to examine local conditions because it is not a product of the Australian context. The incompatibility of the nationalist conception of historical knowledge as springing organically from Australian soil and the poststructuralist fragmentation and relativization of knowledge seems to me to lie at the heart of the current debate over the validity of theory and theoretically based artistic practices. What is at stake is not simply how one goes about understanding one's history or locality, but whether such understanding is even possible.

While the debate on the appropriateness of French theory to Australia will not be resolved, given that the battle lines are marked by such fundamental conceptual differences, Island in the Stream does mark a significant development. The book indicates that theoretical strategies derived from poststructuralism are being used in a more sophisticated manner than was previously the case; they are setting the terms of enquiry rather than being grafted on as a legitimizing afterthought. More importantly, theory is being questioned and reframed in the light of local conditions. Morris's critique of Jean Baudrillard is a sign of this maturity; where once he could do no wrong, his analyses are not quite rightly referred to as 'fables'

(p. 164). (Remembering, of course, that a fable may be just as adequate a vehicle for knowledge as a piece of empirical history.) In addition, certain texts, Paul Carter's for example, manage to produce a consideration of the conceptual parameters of past and present in a complex meditation on the practice of history which points the way to an understanding of the problematic status of knowledge, all the while retaining a highly readable form. In comparing the explorer's journal, the impressionistic and tentative record of an outward journey, to the photograph, the fixed confirmation of a site, akin to a return journey, Carter forges a simple, yet telling, metaphor for the current position of the historian, recognizing both a desire for knowledge and its unattainable status:

To look into a country which is composed photographically is to look into a mirror revealing what lies behind the explorer's shoulder. The strangest place in this looking-glass world is where we stand looking into it but fail to see ourselves mirrored there, glimpsing instead the strangeness of our origins (p. 60).

- Paul Foss, 'Landscape with Landscape: Prefatory Remarks', in Paul Foss (ed.), Island in the Stream: Myths of Place in Australian Culture, Pluto Press, Leichhardt, 1988, p. 2. All subsequent citations will give page number in parentheses in the body of the text.
- <sup>2</sup> Gary Catalano, 'Works by Harris must be seen in original form', *Age*, 12 April 1989, p. 14.
- <sup>3</sup> Ian Burn, 'The Years of Hope', Art Network, 3-4, Winter/Spring, 1981, p. 49.
- <sup>4</sup> Richard Rorty, quoted in Ihab Hassan, 'Making Sense: The Trials of Postmodern Discourse', New Literary History, 18, 2, Winter 1987, p. 444.
- Roland Barthes, 'What is Criticism?', in his Critical Essays, trans. Richard Howard, Northwestern University Press, Evanston, 1972, p. 267. Originally published in French, 1964.
- 6 Ibid.
- Jennifer Slayter, 'An Interview with Imants Tillers', in Anthony Bond (ed.), The Australian Bicentennial Perspecta, Art Gallery of New South Wales, Sydney, 1988, p. 111.
- See Meaghan Morris, 'Import Rhetoric: Semiotics in/and Australia. Part 1, Catatonia', in P. Botsman, C. Burns, P. Hutchings (eds.), *The Foreign Bodies Papers*, Local Consumption, Sydney, 1981, pp. 122-39, and 'Identity Anecdotes', *Camera Obscura*, no. 12, Summer 1984, pp. 41-66.

Chris McAuliffe is a doctoral candidate at Harvard University and teaches Art History at Victoria College, Prahran, Melbourne.

## REVISIONS

Two special works of art individually commissioned for this issue of ART and Australia are reproduced in the pages overleaf.

Peter Tyndall's conceptually-based work has for many years dealt with variations on the situation of viewing, whether the viewed object is art or a phenomenon or spectacle quite removed from what is usually regarded as culturally significant. The title, 'detail: A Person Looks At A Work Of Art/someone looks at thing . . . ' has become a standard title for his works, suggesting that each work is part of an inclusive order.

The frame of the picture and the two wires from which the frame is suspended have become Tyndall's symbol for a work of art. Hence, the wires themselves form one work by Tyndall to be found in the collection of the Art Gallery of South Australia. The two wires represent a missing picture — missing from the collection or exhibition, and therefore missing from the history of art.

Julie Brown-Rrap's work has been concerned with the meaning of historical pictures. She has often used posed photographs of herself to comment on art and the society which produced it.

Here, the gallery of women challenge the mostly male historians who have accorded women a marginal place in history. The images are visual fragments from history, edited and reassembled to 'produce' the recognition of an alternative, all-female review of the past.



### for The Missing and The Disappeared

Peter Tyndall

#### PETER TYNDALL

Australia b. 1951

(see: A Biography of Absences)

Title detail

A Person Looks At A Work Of Art/

someone looks at something . . .

MISSING PAINTING

(History of Art)

Medium A Person Looks At A Work Of Art/

someone looks at something . . .

CULTURAL CONSUMPTION PRODUCTION

Date — 1987 —



Collection of the Art Gallery of South Australia

Photograph by David Wilson for the Art Gallery of South Australia

number of patterns emerged from the two big auctions held in Melbourne in the winter of 1989. One of the most conspicuous was the emergence of pattern and design in artworks as highly saleable commodities. In a market inevitably becoming a little tense, any strong art deco painting was keenly sought after.

The tension, arising from high interest rates and a feeling that at least a technical correction to the runaway market of the previous 18 months was overdue, reflected mainly in the failure of many six-figure paintings to sell. The primary penchant at both Leonard Joel's and Sotheby's sales was for lesser priced paintings preferably in primary colours. In sales which produced uneven results, buyers wanted bright patches of pure colour.

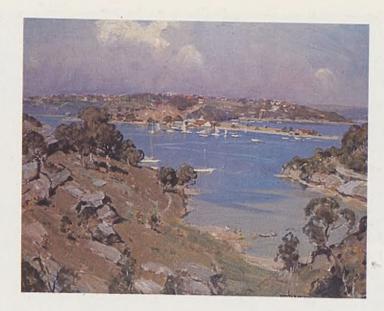
'Brown pictures', as the art



ROY DE MAISTRE, Paysage Automne (In the Luxembourg Gardens, Paris), n.d., oil on canvas on board, 43 x 35.5cm, Sotheby's, Melbourne

trade dubs dark colonial paintings, were largely unwanted. Word had escaped that colonial art was out of favour and vendors responded by keeping their best examples off the market.

The post-Bicentennial emphasis in taste has clearly swung to the moderns at the expense of the



JAMES JACKSON, The Spit, Sydney Harbour, n.d., oil or canvas, 58.5 x 74cm, Leonard Joel, Melbourne

'blue pictures', or traditionals. Arthur Streeton (whose prices were made in the West when *Golden Summers* sold for \$1.075 million), James R. Jackson and Rubery Bennett no longer carried the clout they did during the 1987–88 market high.

At Sotheby's auction at the Southern Cross Hotel on 14 August, Anemones by Margaret Preston failed to sell, largely because it was atypical and lacked those elements buyers look for in her work, but also because of the stiff reserve implicit in the \$220,000 to \$250,000 presale estimate. Mosman Bay, a gouache which had more of the elements associated with this artist and had obviously been given the seal of approval by Professor Bernard Smith from whose collection it came, doubled its estimate to make \$25,300.

With \$22,000 paid for her *Village* harbour, prices for the work of another geometry mistress, Alison Rehfisch, have quadrupled over the past two years. From the same

school, de Maistre's Bouquet de fleurs sur une table of 1939 excelled at \$71,500 and the same artist's Paysage Automne (In the Luxembourg Gardens, Paris) attracted keen competition before being knocked down to Joan McClelland for \$37,400.

Although painted nearly 20 years later, Guy Grey-Smith's *Life with Everlastings* — *Number 8,* featured the same use of strong patches of colour and attracted even greater enthusiasm. Selling for \$39,600, this 1957 painting made a mockery of the \$7,000 to \$9,000 estimate and gave belated posthumous respect to the artist, heavily represented in the Robert Holmes à Court Collection.

In their enthusiasm for art deco buyers have come to appreciate what was long considered the 'dull middle period' of Australian art — the 1920s and 1930s.

Buyers at Joel's, an auction firm heavily identified with traditional landscapes, at a packed Malvern Town Hall on 26 and 27 July showed that they too wanted



ARTHUR STREETON, Summers day, Charterisville, 1889, oil on canvas, 24.5 x 39cm, Leonard Joel, Melbourne

geometry and style by maintaining the solid prices achieved at recent auctions for the watercolours of Kenneth MacQueen.

While the two on offer at \$9,000 and \$11,000 made no more than their estimates, the sustained prices of this artist of the Darling Downs contrast with many other artists who are 'discovered' by the market. A high price for a fine work by an overlooked artist tends to draw more of his or her lesser work onto the market and



SIR WILLIAM DOBELL, Study for Irish youth, c. 1938, oil on board, 32 x 21cm, Sotheby's, Melbourne

prices diminish as collectors discover the reason for the original neglect. With some of his work now appearing in the catalogues of dealers more traditionally associated with 'sheep and cattle', and consistently firm auction prices, the market has clearly taken a long term shine to the semi-abstract landscapes of MacQueen, Australia's answer in watercolour to Spencer Gore.

The tendency for pattern to dominate in the marketplace was underlined at Joel's in the \$58,000 paid for Preston's *Thunbergia* of 1929. The hesitation in 'blue pic-

ture' prices was similarly anticipated at Joel's in the difficulty a whispy art nouveau Streeton oil painting, Summers day, Charterisville, had in making its reserve and in the uncertainty afterwards as to whether it had sold. The difficulty artists newly discovered by the market had in maintaining their new reputations was also evident when buyers gave the thumbs down to Jessie Traill's In the Hammock.

An auction market running out of steam at the upper echelon was evident at Leonard Joel, perhaps for the first time since the minor correction that immediately followed the sharemarket crash of October 1987. With a few exceptions, dealers paying higher interest rates on their stock and competing with the auctions for funds that were being redirected to the money markets, bought little. That little tended to be lower priced paintings (\$5,000 to \$5,0,000) where activity in the market was expected to remain strong.

Turbulence hit home with a vengeance when Moses throwing down the Tablets of the Law, an important 1946 Arthur Boyd, went unwanted. This was a case of 'after you get what you want you don't want it', for the large oil had been pursued by many members of the art trade for years but, having changed hands mid-1989 in an intertrade deal, acquired a sense of deja vu. Other high priced trade pictures in both Joel's and Sotheby's suffered from a similar stigma.

The major consolation the art trade could draw from these two major sales, was the likelihood that vendors might in future choose to offer big ticket items through the relatively discrete medium of dealers' backrooms.

Auction vendors came to expect an increase in prices from auction to auction but it hardly surprised



ELIOTH GRUNER, The Entrance, n.d., 66 x 79.5cm, Sotheby's, Melbourne

seasoned market observers when, in July, these increases no longer occurred, especially in the 'brown' or 'blue' market that had blossomed during the boom. Purveyed as an investment, art had to be reassessed in the light of changes in other investment markets and both the stock and money markets had begun to look more respectable than they had at any time since the 1987 crash.

Streeton's *The hot road,* which had the admirable provenance of the Baldwin Spencer Collection, should have made more than the \$264,000 offered at Sotheby's — had the 'Golden Summers' market continued. The estimate of \$350,000 to \$450,000, however, appeared way out of reach. The work of Elioth Gruner, on the other hand, was keenly sought, with \$104,500 paid for *The Entrance*.

While they spurned the atypical at a higher level, buyers were prepared to be more adventurous

when spending less. The interest in the work of MacQueen and Namatjira suggested that buyers were losing their anxieties about watercolour as a medium. Drawing also profited from the search for quality in a market overburdened by the second rate.

Despite the tension and hesitation, when faced by a good painting by an old stalwart of the auction circuit realistically reserved, buyers were often unabashed in their enthusiasm. Recalling the past auction booms in the work of William Dobell, this artist's *Study for Irish youth* was wanted by numerous buyers at Sotheby's and nearly tripled its upper estimate to make \$154,000.

Terry Ingram is saleroom correspondent for the Australian Financial Review.



ALBERT NAMATJIRA, Heavy Tree Gap, Central Australia, n.d., watercolour, 34.5 x 52.5cm, Leonard Joel, Melbourne

### EXHIBITION COMMENTARY







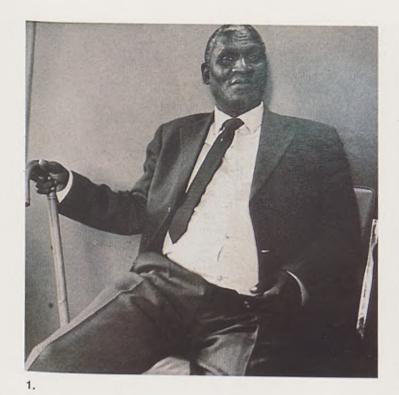
1





1

1. CYBELE ROWE, Waiting, 1989, raku and earthenware bodied clays, 100cm ht, Blaxland Gallery, Sydney 2. RUTH FAERBER, Massada Requiem, Edition 6, cast rag pulp, polymer spray, stainless steel nails, 85 x 66cm, BMG Fine Art, Sydney 3. BRONWYN OLIVER, Curl (Schiaparelli), 1988, copper wire, 80 x 80 x 25cm, Roslyn Oxley9 Gallery, Sydney 4. PETER RANDALL, Health and beauty, 1988, sheet metal, 240 x 292 x 165cm, Artcontrol, Melbourne 5. TONY SCOTT, Hooded head no. 7, 1989, crayon and acrylic on paper, 63 x 47cm, Niagara Galleries, Melbourne

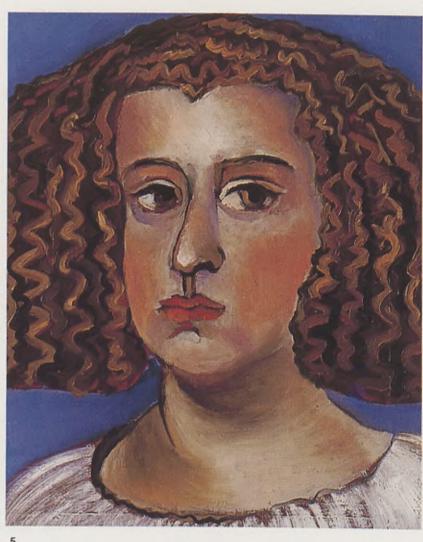








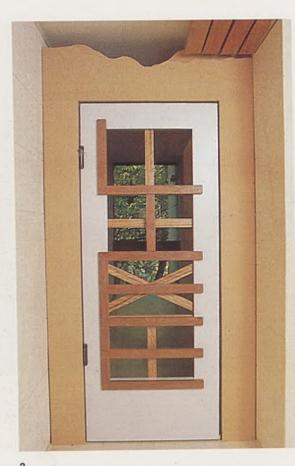




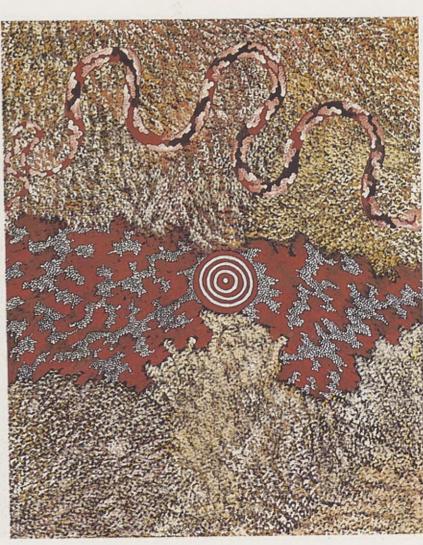
1. GILLIAN VIVA GIBB, 'Exiled chief returns home', 1988, silver bromide and gold toned photograph, 26 x 26cm, Niagara Galleries, Melbourne 2. TOM ALBERTS, Inside, 1989, oil on board, 60.5 x 47.5cm, Beach Gallery, Perth 3. ROBYN STACEY, Ash, 1989, cibachrome, 101 x 152cm, Mori Gallery, Sydney 4. MIKE PARR, Untitled self-portrait #12, 1989, drypoint, printed by John Loane at Viridian Press, Melbourne, City Gallery, Melbourne 5. ANNE DYSON, Mother of Margarita, 1988, oil on canvas, 50.5 x 40.5cm, Artcontrol, Melbourne





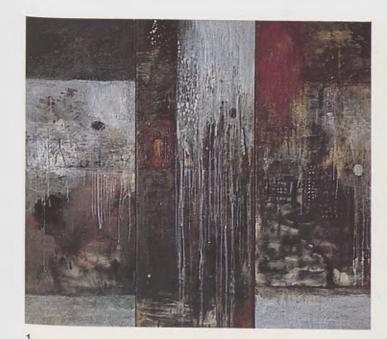






5.

1. HOWARD TAYLOR, Daisy group, 1989, pastel on paper, 38.5 x 28.5cm, Galerie Düsseldorf, Perth 2. ALEX SELENITSCH, LIFE/TEXT door, 1989, mixed timbers, 200 x 80cm, Heide Park and Art Gallery, Melbourne 3. ALEX SELENITSCH, LIFE/TEXT door, 1989, mixed timbers, 200 x 80cm, Heide Park and Art Gallery, Melbourne 4. FRANZ KEMPF, Winter waters II, 1989, oil on canvas, 66 x 84cm, Kensington Gallery, Adelaide 5. MAXIE TJAMPITJINPA, Untitled, 1989, acrylic on canvas, 152 x 122cm, Gallery Gabrielle Pizzi, Melbourne





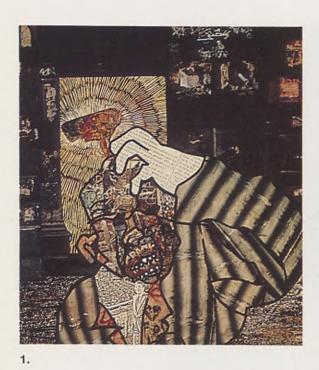


2





1. JANET LAURENCE, The pillow book and the Pacific, 1989, charcoal, pigment, shellac, Japanese paper on canvas, 320 x 260cm, Garry Anderson Gallery, Sydney 2. EMANUEL RAFT, Celebration of the last flight, 1988, printing inks and oil stick on paper, 128 x 95cm, Coventry Gallery, Sydney 3. SILVIO APPONYI, The wind and the sea, 1987, ash and black granite, 60cm ht, oil and enamel on linen, 183 x 213cm, Roslyn Oxley9 Gallery, Sydney

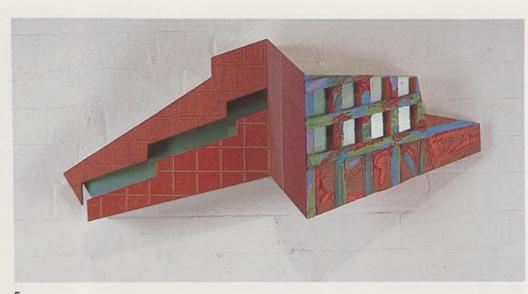






3





1. SHAYNE HIGSON, Torn, 1989, cibachrome, 126 x 100cm, Milburn + Arté, Brisbane 2. LES KRUM, Summer city, 1987, 122 x 153cm, Painters Gallery, Sydney 3. JOHN HINDS, Life cycle, 1989, enamel on paper, 76 x 107cm, Roar 2, Melbourne 4. GEOFFREY ODGERS, Shadow painting no. 83, 1989, hand ground pigment, stand oil, gum turpentine, damar resin and beeswax

on canvas, Painters Gallery, Sydney 5. PAUL ZIKA, Entrance 9, 1989, acrylic and enamel on wood, 37.5 x 90 x 20cm, Roz MacAllan Gallery, Brisbane

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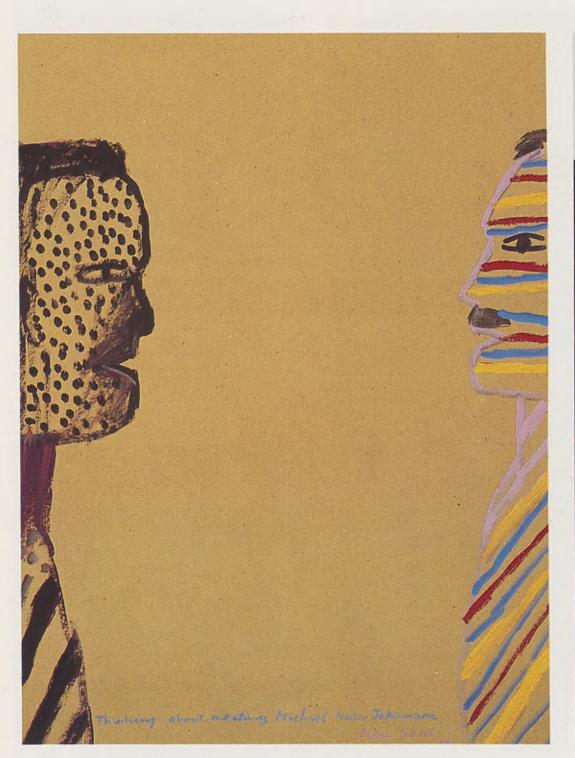


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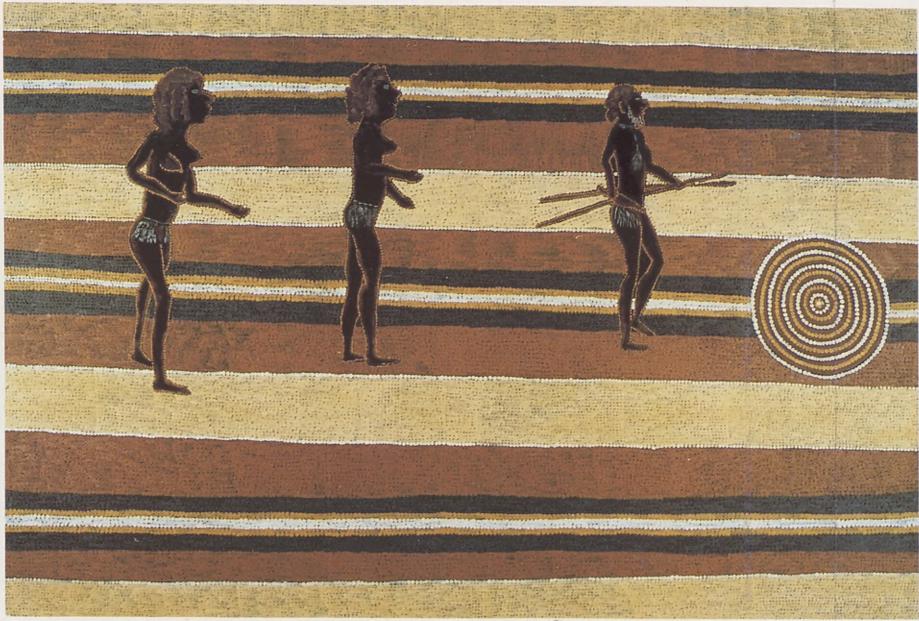
Title: Oz? 1987 Artist: Martin Sharpe Architect: Andrew Andersons Size: 3.00m x 6.00m Location: State Library of New South Wales Donated by Mr & Mrs Jim Bain

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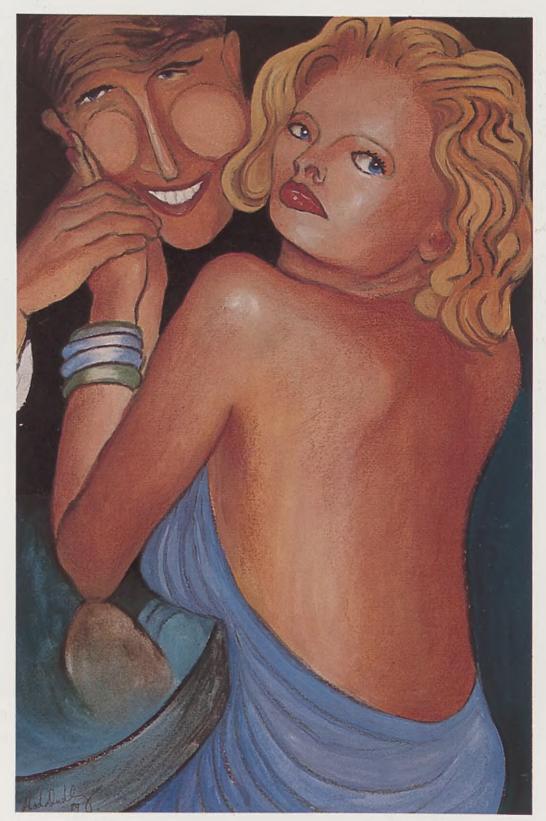
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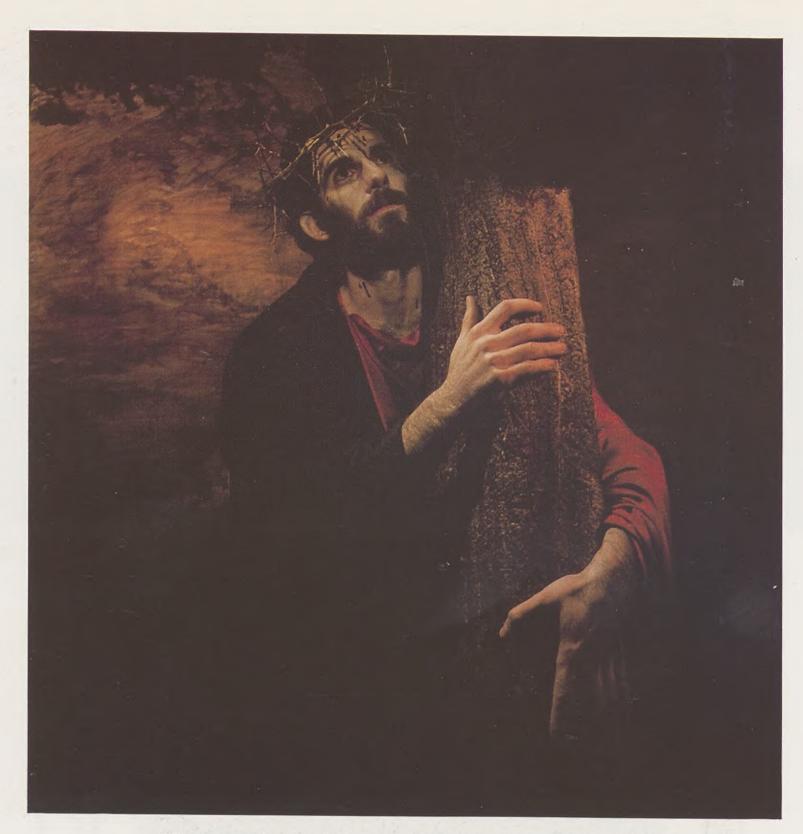
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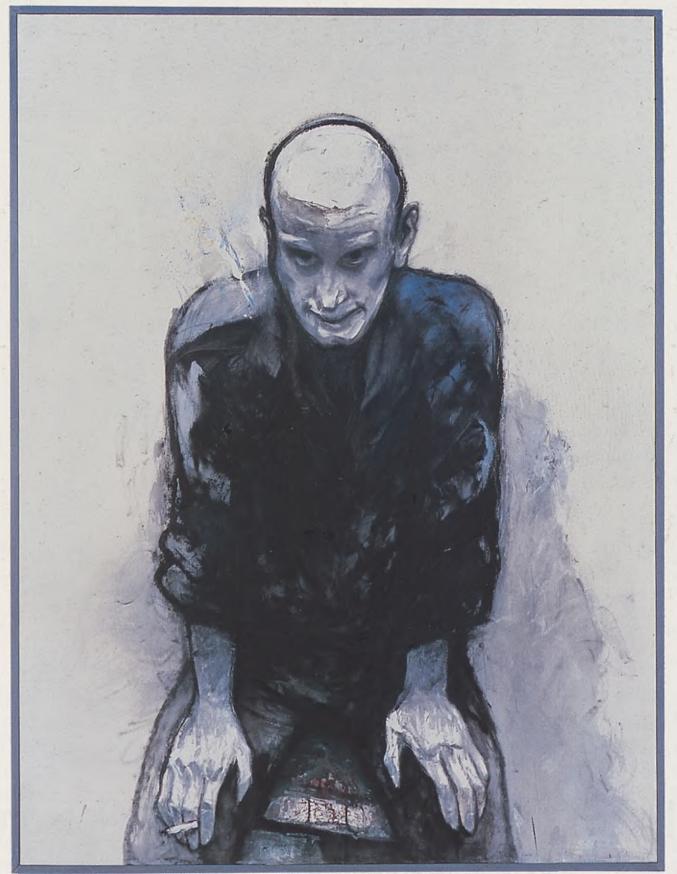
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Waterfall Place, City Place Arcade, 113-115 Lake Street, CAIRNS 4870 Tel. (070) 31 1417 Changing display of works of well known Australian artists including Boyd, Tucker, Crooke, Nolan, Perceval, Pugh, Hodgkinson, Steinmann, Borrack, Backhaus-Smith, Kahan, Kehoe and 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 To 29 January: Black & Red - installation by John Armstrong. 6 December to 25 February: Etchings by

Jessie Traill. 16 December to March: Recent print

acquisitions by QAG. 2 February to 1 April: Balance 1990:

Views, Visions, Influences - artworks, literature, performance looking at shared influences between Aboriginal and non-aboriginal art.

21 February to 8 April: Moet and Chandon Touring Art Exhibition.

March - May: Australian watercolours from the QAG Collection. 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



David Boyd "A Baroque Angel Sweeping up on the Edge of the Bush by the Orchard"

### MARCH 1990 ADELAIDE FESTIVAL OF ARTS

"Connoisseur Collection of Australian Art" 24th February – 4th March "Best of Australian Outback Artists" 10th – 18th March



# ELDER FINE ART GALLERIES

106 Melbourne Street, North Adelaide, South Australia 5006 Telephone (08) 267 2869. Facsimile (08) 267 2648. Tel. (07) 229 1981

Over twenty prizewinning Australian artists showing in Brisbane exclusively at this gallery. Original Ukiyo-e and 20th century Japanese 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 Representing Magilton, Sterchele, Hart-Davies, Washington, Hoehnke, Fennell, Riach, Griffith, Filipich, Mather, Angelo, Bressow plus deceased and overseas artists. Monday to Friday: 10 – 6

#### **NEW SOUTH WALES**

Closed public holidays

**ACCESS GALLERY** 

or by arrangement

115-121 Mullens Street (Corner Goodsir Street), BALMAIN 2041 Tel. (02) 818 3598 Fax: (02) 555 1418 Contemporary Australian painting, sculpture exhibitions changing every three weeks.

To 17 December: Ingrid Haydon painting, works on paper. 24 January to 11 February: Mary Jane Griggs - paintings, works on paper; Debbie Young - paintings, works on

14 February to 4 March: Annabel Nowlan - paintings, works on paper; Christine Cordero - works on paper. 7 March to 25 March: Brenda Humble paintings, drawings. Wednesday to Sunday: 11 - 6

ALBURY REGIONAL ART CENTRE 546 Dean Street (P.O. Box 664), ALBURY



INGRID HAYDON, Waiting for the blue goose, Access Art Gallery

2640 Tel. (060) 23 8187

Regional art gallery featuring paintings, photography and touring exhibitions changing monthly. Drysdale Collection, music concert series, education programme.

6 December to 15 January: Fruit Fly Circus – Action Photographs. 16 January to 22 February: Australian Photography.

23 February to 30 March: Stacha Halpern Survey: Paintings and ceramics.

1 March to 30 March: Metaphysical Graffiti - Paintings by Charles Cooper. 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



ANNA VERTES, Backyard scenery, Anna Art Studio and Gallery

#### ANTHONY FIELD GALLERY

38 Gurner Street, PADDINGTON 2021 Tel. (02) 331 7378 European international investment art. December: Jean Cocteau and His Friends On the Occasion of the Centenary of his Birth (1889-1963): Paintings, pastels, drawings, watercolours, original lithographs.

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

Monday to Friday: 10-5 Saturday: 11-4

#### ART DIRECTORS GALLERY

21 Nurses Walk, The Rocks, SYDNEY 2000 Tel. (02) 27 2737

An ongoing exhibition of posters, limited edition prints and original works by Ken Done.

Monday to Sunday: 10 - 5

#### 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 twentiethcentury Australian art. Regular monthly exhibitions. We purchase paintings outright and sell on consignment. Monday to Friday: 9 - 6 Saturday: 11 - 5

#### **AUSTRALIAN GALLERIES**

15 Roylston Street, PADDINGTON 2021 Tel. (02) 360 4504

To 18 December: Judy Singleton paintings.

January: Recess.

31 January to 19 February: Lloyd Rees watercolours and prints.

26 February to 19 March: John Olsen paintings. 26 March to 17 April: Inge King -

sculpture.

Monday to Friday: 10 - 6 Saturday: 10 - 4

#### BARRY STERN EXHIBITING GALLERY

12 Mary Place, PADDINGTON 2021 Tel. (02) 332 1875

Exhibitions of Australian artists changing every three weeks incorporating a mixture of media.

9 December to 22 December: Hugh Oliveiro - paintings of fantasy. 20 January to 7 February: Mixed exhibition - paintings.

10 February to 28 February: Charles Gosford - paintings and pastels. 3 March to 21 March: Milan Todd paintings, naive.

24 March to 11 April: Jerry Vest - oriental

Tuesday to Saturday: 11.30 - 5.30

#### BATHURST REGIONAL ART GALLERY Russell Street, BATHURST 2795

Tel: (063) 33 6283



GLEN PREECE, Magnolias, Artarmon Galleries

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 and America. Australian low edition prints, watercolours, drawings. Chinese painting, pottery.

Monday to Friday: 9.30 - 5.30 Thurs: 9.30 - 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. To 23 December: Pixie O'Harris paintings and etchings; Joan Beck paintings.

24 December to 12 February: Gallery closed.

20 February to 20 March: Works on paper. Tuesday to Saturday: 1 - 6 or by appointment

#### **BMG FINE ART GALLERY**

19 Boundary Street, RUSHCUTTERS BAY 2011 Tel. (02) 360 5422 Tuesday to Saturday: 10-5 Sunday: 2-5

#### **BOWRAL ART GALLERY**

389 Bong Bong Street, BOWRAL 2576 Tel. (048) 61 3214

Continuous exhibitions of contemporary Australian art, sculpture, glass, 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 9723

Exhibiting paintings by contemporary Australian artists. Extensive selection of Australian and International printmakers. Consulting to Private and Corporate Collections.

Monday to Friday: 10.30 - 5.30 Saturday: 12 - 5

#### CAMPBELLTOWN CITY BICENTENNIAL ART GALLERY

Cnr Camden and Appin Roads, **CAMPBELLTOWN 2560** Tel. (046) 28 0066

# CATHLEEN EDKINS



Stockmen in the High Country

oil on canvas

92 x 122 cm

# ADELAIDE FESTIVAL OF ARTS

11 - 25 March, 1990

### KINGSTON HOUSE GALLERY

148 ANZAC HIGHWAY, GLANDORE 5037 SOUTH AUSTRALIA FESTIVAL HOURS: 11am to 5.30pm DAILY TEL. (08) 293 2287

A new public art gallery providing excellent facilities for the display of the permanent collection and major national and regional exhibitions.

Wednesday to Friday: 10 - 4 Saturday, Sunday: 12 – 4 Closed Christmas Day and Good Friday.

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

#### COUNTRY ROSE GALLERY

39 George Street, SINGLETON 2330 Tel. (065) 72 3807 Gemstones, bronze, pottery. Displays and exhibitions continually changing in historic Hunter Valley.

#### **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

#### **EDDIE GLASTRA GALLERY**

44 Gurner Street, PADDINGTON 2021 Tel. (02) 331 6477, 331 7322 To 17 December: Geoff Dyer - recent works on canvas and paper. 9 February to 23 February: Phillip Castleton - photographs. 9 March to 30 March: Frances Jones naive paintings. 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 Contemporary art by Australian painters plus many 'investment' paintings. Wide range of pottery, glass and handmade jewellery. Monday to Friday: 10 - 5.30 Saturday: 10 - 3



ROBERT BARNES, Interior with flowers, Gallery 460

#### **GALLERY 460**

460 Avoca Drive, Green Point, GOSFORD 2250 Tel. (043) 692 111 Fine Art dealer in nineteenth and twentieth century. Exhibiting gallery and 8 ha sculpture park.

December to January: Changing exhibition from the 20s, 30s and 40s. February: Robert Barnes - paintings. February to March: Donald Friend paintings and drawings. Daily 10 - 5

#### **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

#### 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.

Tuesday to Sunday: 10 - 4

#### **HOGARTH GALLERIES** ABORIGINAL ART CENTRE

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

#### HOLDSWORTH GALLERY

86 Holdsworth Street, WOOLLAHRA 2025 Tel. (02) 32 1364, 328 7989 Changing exhibitions every three weeks. Representing Australia's leading 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 GALLERIES**

1 Hargrave Street, PADDINGTON 2021 Tel. (02) 360 5566

The Gallery has recently moved from Glebe to a purpose built space in Paddington.

To 22 December: Deborah Halpern -Recent Work, Larsen & Lewers -Jewellery, Holloware and Sculpture. 5 January to 3 February: Summer Collection of works by eminent Australian artists.

Tuesday to Saturday: 11 - 6



GEORGE BALDESSIN, Performer, Irving Fine Art

#### **IVAN DOUGHERTY GALLERY**

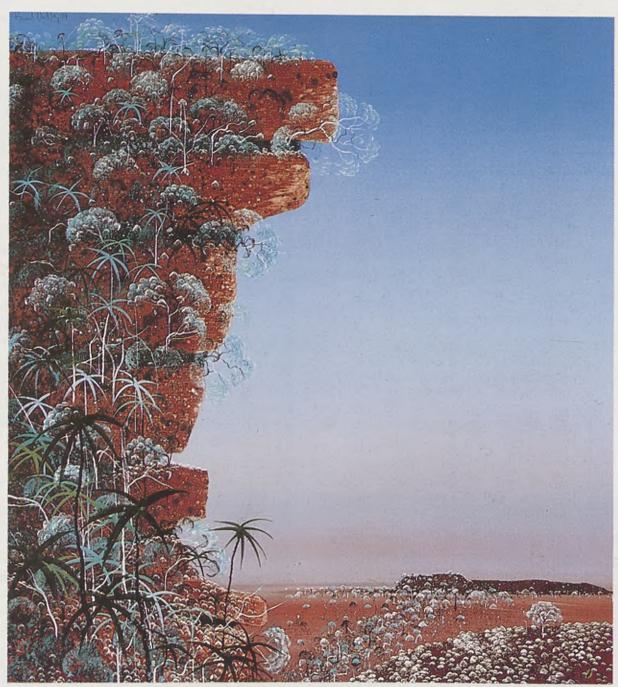
Cnr Selwyn Street & Albion Avenue, PADDINGTON 2021 Tel. (02) 339 9526 A major educational resource of the City Art Institute, providing a continuous exhibition programme of contemporary and twentieth-century art drawn from Australia and overseas. Monday to Friday: 10 - 5 Saturday: 1 - 5 Closed public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





## **BASIL HADLEY**

ADELAIDE FESTIVAL OF ARTS 1 – 18 March, 1990



Edge of the Escarpment

Oil on canvas

102 x 92 cm

# HILTON GALLERY

HILTON INTERNATIONAL ADELAIDE First Floor, 233 Victoria Square Adelaide, S.A., 5000 Tel. (08) 217 0711

(in association with)

### **READE ART**



#### JOSEF LEBOVIC GALLERY

34 Paddington Street, PADDINGTON 2021 Tel. (02) 332 1840 Monday to Friday: 1 – 6 Saturday: 11 – 5

#### **KENTHURST GALLERIES**

5 Nelson Street, KENTHURST 2156 Tel. (02) 654 2258 Changing exhibitions of leading Australian artists. Director Eddi Jennings. Wednesday to Sunday: 10 - 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 5 December - 23 December: Idris Murphy - recent work, Maggie Turner - paper sculptures; Mary MacQueen - works on paper.

9 January to 27 January: 'Earth and Sky': Pip Giovanelli - furniture; John Dermer ceramics; Richard Woldendorp photographs; Jenny Orchard - ceramics. 30 January to 17 February: Kerrie Lester stitched canvas.

20 February to 10 March: Hossein Valamanesh – recent sculpture. 13 March to 31 March: 'Inside World': Bernard Ollis, Terence O'Malley, Salvatore Zofrea - paintings; Salvatore Zofrea - woodblock prints; Greg Daly ceramics.

#### 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

#### 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. Monday to Saturday: 10 - 4 Closed public holidays

#### **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

#### **NAUGHTON STUDIO OF NAIVE ART**

26 Queen Street, WOOLLAHRA 2025 Tel. (02) 327 6196 Specializing in naive and modern primitive paintings. Exhibitions change every four weeks. Also a collector's room and imported works. Tuesday to Saturday: 11 - 6

#### **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. 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

#### **NOELLA BYRNE ART GALLERY**

240 Miller Street, NORTH SYDNEY 2060 Tel. (02) 955 6589 Mixed exhibition Traditional and modern paintings by well known Australian artists: R. Hagan, R. Lovett, A. Hansen, R. Elliot, M. Waters and many more.

#### **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,

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

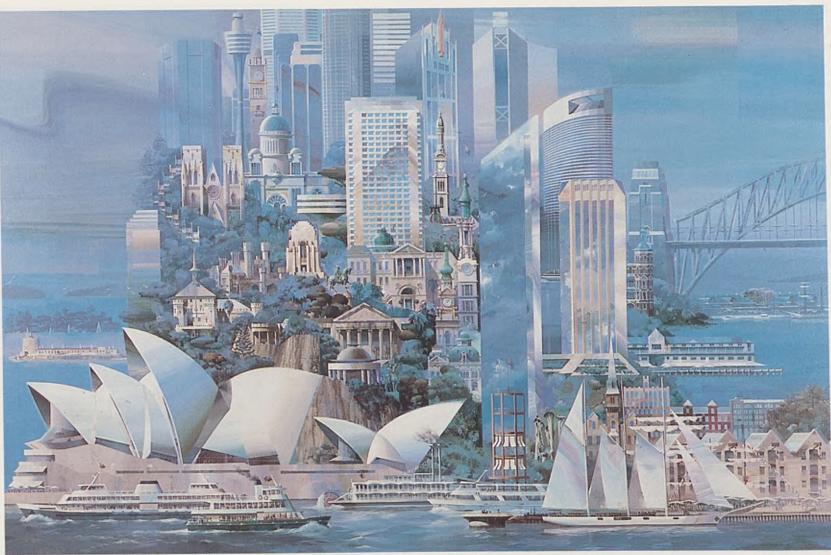
#### THE ROCKHAMPTON ART GALLERY Victoria Parade, Rockhampton 4700

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

Phone (079) 27 7129 Don Taylor, Director

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





Sydney Symphony by Charles Billich Oil on canvas, signed and dated 1989, 182 x 274 cms One in a series of eight "Cityscapes" featuring each of Australia's capital cities.

# Original Paintings, Drawings & Limited Edition Fine Art Prints

BILLICH GALLERY

Hyatt on Collins Hotel 123 Collins Street MELBOURNE VIC 3000 Tel: (03) 650 3440 Fax: (03) 650 3491

Gallery Hours:

Mondays to Saturdays 9 a.m. to 9 p.m.

Hotel Intercontinental 117 Macquarie Street SYDNEY NSW 2000 Tel: (02) 252 2832

Gallery Hours:

Mondays to Saturdays 10 a.m. to 10 p.m. and on Sundays: 12 noon to 8 p.m.

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

2 December to 7 January: Orange Art Society 1964-1989 - an exhibition of local members' work spanning a quarter of a

Tuesday to Saturday: 11 - 5 Sunday and public holidays: 2 - 5

#### PAINTERS GALLERY

woodcuts.

1st Floor, 137 Pyrmont Street, PYRMONT 2009 Tel. (02) 660 5111 To 16 December: Ruth Burgess -

6 February to 28 February: Lin Onus paintings.

2 March to 11 March: Amnesty International - Figurative Drawing Competition.

13 March to 4 April: Barbara Campbell new works from Italy.

6 April to 28 April: Mixed Exhibition -Collage and paper works.

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: 9.15 - 5.30

#### **POCHOIR**

Saturday: 10 - 4

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. 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 27 January to 21 February: 'Summer Exhibition'.

24 February to 14 March: Max Krelin paintings and drawings.

17 March to 12 April: French & British paintings, drawing and sculpture in conjunction with BROWSE & DARBY, London.

Tuesday to Saturday: 11 – 6

#### **ROSLYN OXLEY 9**

13-21 Macdonald Street, PADDINGTON 2021 Tel. (02) 331 1919 Representing many leading contemporary Australian artists. 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

#### THE TERRACE GALLERY

10 Leswell Street, WOOLLAHRA 2025 Tel. (02) 389 6463 Extensive range of traditional Australian oils and watercolours: many of investment quality. Also specializing in the Albert Namatjira era of Central Australian Aranda watercolours.

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 December to 18 December: Dorothy Wishney - paintings.

To December 18: Newcastle Printmakers etchings, lithographs.

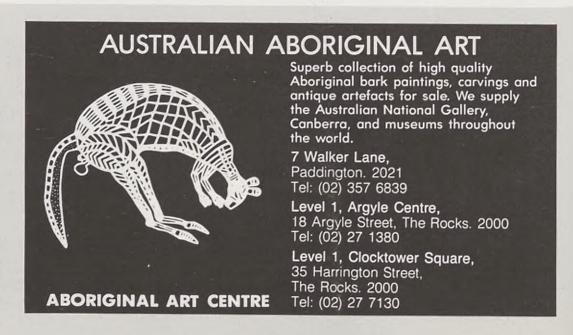
23 December to 1 February: Closed vacation.

2 February to 17 February: House show paintings, graphics.

22 February to 18 March: Eileen Farmer Lee - watercolour paintings; William Lee paintings.

23 March to 15 April: Louis James 27th Anniversary Exhibition - paintings.



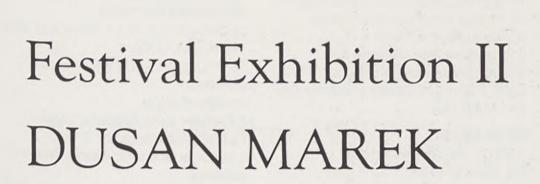




"Egyptian Pelican" mixed media 75 x 54 cm

# Festival Exhibition I ROD BAX

Opening 11th February, 1990.



Opening 4th March, 1990.



"Rendevous in Hallett Cove" oil & acrylic on hardboard 183 x 185 cm



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.

5 December to 23 December: David Boyd – recent paintings on the theme 'Beauty and the Beast of the Land and of the Sea'. 23 December to 13 January: gallery closed.

13 January to 4 February: David Boyd – 'Beauty and the Beast' exhibition continues.

6 February to 4 March: Claude Pissarro – 'Impressions of France' – oil paintings and pastels.

6 March to 25 March: 'Australian paintings, drawings and prints' – by leading artists.

Tuesday to Saturday: 11 – 5.30

Tuesday to Saturday: 11 – 5. Sunday: 1 – 5.

#### **WATTERS GALLERY**

109 Riley Street, EAST SYDNEY 2010 Tel. (02) 331 2556 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 Wednesday to Saturday: 11 – 6 Or by appointment.

#### A.C.T.

#### A.C.T. AUSTRALIAN NATIONAL GALLERY

CANBERRA 2600 Tel. (062) 71 2411
To 10 December: Sidney Nolan
Drawings; Portrait Photography.
To 18 February: Counterpoints: The
Photographs of Carol Jerrems and
Wesley Stacey.
To 13 May: Eye Spy 6: The Alphabet.
9 December to 24 June: After Dark:

Classic Evening Gowns of the Twentieth

Century, 1930-1969.

16 December to 4 March: Come Up and See Our Etchings: Intaglio Prints from the Nineteenth and Twentieth Centuries. 10 February to 25 March: A New York Style: New York photographers explore New York style.

24 February to 24 June: Modern Australian Photography, Part 1: 1930-1950.

24 March to 11 June: The ANG in Pella, Jordan.

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
Australian contemporary paintings, sculpture and decorative arts. Exhibitions change monthly.
Wednesday to Sunday, public holidays: 10.30 – 5



FREDERIC CHEPEAUX, Failed air symbols, Beaver Galleries

#### 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
December: Papunya Western Desert Art
– paintings and artefacts.
January: Closed
February: Murray Gill – paintings.
March: Douglas Chambers – paintings.
Wednesday to Sunday: 11 – 6

#### **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 To 24 December: Malcolm Cooke ceramics.

January and February: Stockroom exhibitions.

11 March to 16 April: Garry Bish – ceramics; Ken Killeen – drawings. 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. Tuesday to Sunday, public holidays: 10 – 4

#### SOLANDER GALLERY

36 Grey Street, DEAKIN 2600 Tel. (062) 73 1780 Wednesday to Sunday: 10 – 5

UNIVERSITY DRILL HALL GALLERY
Kingsley Street, ACTON 2601
Tel. (062) 71 2501
The Australian National Gallery's
contemporary art venue.
To 17 December: Expressive Space:
Sculpture in the Eighties; Drawings by
Sculptors.
23 December to 4 February: Home

Beautiful and Other Suburban Myths – explores influence of the suburban environment on contemporary artists.

10 February to 25 March: Andy Warhol – survey exhibition.

Wednesday to Sunday: noon – 5

#### **VICTORIA**

Sunday: 2-5

#### 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

#### ARTCONTROL 70 ARDEN STREET

70 Arden Street, NORTH MELBOURNE 3051 Tel. (03) 328 4949
Continuous exhibitions in contemporary paintings and sculpture during 1989/90.
Tuesday to Saturday: 12 – 6

### 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
To 11 December: Leon Morrocco –
paintings.
January: Recess.
6 February to 26 February: Sarah
Faulkner – paintings.
5 March to 26 March: Andrew Sibley –

paintings.
41 Derby Street, COLLINGWOOD 3066

To 4 December: Gay Hawkes – Flotsam and Jetsam Figures and Furniture.

January: Recess.

12 March to 4 April: Dean Bowen – prints. 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



Water Snake Dreaming

Rene Robinson Napangardi

5 - 22 December 1989

Centre for Aboriginal Artists 86–88 Todd Street, Alice Springs

477 Kent Street Sydney. 2000. Tel. (02) 261 2929 251 St Georges Terrace Perth. 6000. Tel. (09) 321 4440

153 Mitchell Street Darwin. 5790. Tel. (089) 81 1594 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
To 7 December: Fred Cress – paintings;
Jenny Orchard – ceramics.
11 December to 21 December: Akio

11 December to 21 December: Akio Makigawa – sculpture; Carlier Makigawa – jewellery.

26 February to 15 March: Mark Themann – sculpture.

19 March to 9 April: Voula Therios – paintings.

Tuesday to Friday: 10.30 – 5 Saturday: 11 – 4

#### **CITY GALLERY**

45 Flinders Lane, MELBOURNE 3000 Tel. (03) 654 6131 December: Christopher Koller – photographs; Philip Hunter – new paintings. February: John Nixon. March: 'Formani' The Russian

#### CITY OF BALLARAT FINE ART GALLERY 40 Lydiard Street North, BALLARAT 3350

Underground - recent Soviet Art.

Tuesday to Saturday: 11 - 5

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

#### **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

#### **EASTGATE GALLERY**

729 High Street, ARMADALE 3143
Tel. (03) 509 0956
A fresh and exciting array of art by leading
Australian artists from the 1920s to
present day.

#### Monday to Friday: 9 - 5 Saturday: 9 - 12

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,

#### **FINE ART LIVING**

public holidays: 1 - 5

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
Gallery Gabrielle Pizzi exhibits the work of Aboriginal artists from communities in the Northern Territory and Western Australia.

Monday to Friday: 10-5 Saturday: 11-5

#### **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

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COMMONWEALTH ART VALUER AND INVESTMENT ART CONSULTANT EST. 1969

# ART AUTHENTICATION SERVICE

Verification of authenticity of paintings by qualified staff using photometric, infrared and X-ray techniques. Specialising in authenticating early Australian oil paintings, from Heidelberg School onward.

Comprehensive photographic documentation of works and register of provenance of authenticated works for market reference.

Restoration service for paintings and conservation advice.
Valuations for insurance and market purposes of works for private and corporate clients.

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# THE VERLIE JUST . . . TOWN GALLERY

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ANNE GRAHAM
VITA ENDELMANIS
MAX NICOLSON
OWEN PIGGOTT
HENRY BARTLETT
PHYL SCHNEIDER

SYLVIA DITCHBURN

GALLERY:GRAEME INSON
LOUIS JAMES
GARY BAKER
MURATORE
JOHN TURTON
JUNE STEPHENSON
BASIL HADLEY
GREG MALLYON
DEREK GLASKIN
ED VAN DIJK
JOHN CARTWRIGHT
TONY ALLISON-LEVICK

17TH-20TH CENTURY JAPANESE PRINTMAKERS

David ASPDEN John BEARD Elizabeth BODEY Gary CARSLEY Jon CATTAPAN Jane COCKS Peter D. COLE **Kevin CONNOR** Sarah CURTIS Juliet DARLING John DENT Sarah DE TELIGA John DUNKLEY-SMITH Merrin EIRTH **Erwin FABIAN Terry MATASSONI** Magda MATWIEJEW Ronald MILLAR Jan MURRAY Michael NAROZNY Jan NELSON Paul PARTOS

Joe FELBER William FERGUSON Dale FRANK Mike GREEN Richard HARDING **BIII HENSON** Shane HIGSON Julie IRVING Roger KEMP **Gunther KOPIETZ** Les KOSSATZ Sandra LEVESON Jeffrey MAKIN Jennifer MARSHALL Anthony PRYOR David RANKIN Susan RANKINE Lloyd REES John ROBINSON James ROSS Heather SHIMMER



35 Jackson Street, Toorak. Vic. 3142. Tel. (03) 241 3312 Gallery hours: Tue.-Fri. 10am-6pm Sat. 11am-4pm Or by appointment.

Krahe, Ross Laurie, Alina McDonald, Bryce Ritchie, Peter Walsh and Tony Woods.

Wednesday to Sunday: 12 – 6
Or by appointment.

#### **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, drawing, sculpture and prints.
Tuesday to Friday: 10 – 5
Saturday: 10 – 4 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.

Monday to Saturday: 11 – 6 Saturday and Sunday: 2 – 5

#### **GREYTHORN GALLERIES**

2 Tannock Street, NORTH BALWYN
3104 Tel. (03) 857 9920
Leonard Long major works exhibition
November 30 to December 10. Gallery
closes December 20 reopens late
January 1990.
Monday to Saturday: 10 – 5

#### **GRYPHON GALLERY**

The University of Melbourne, 160 Grattan Street, CARLTON 3053 Tel. (03) 344 8587 5 December to 15 December: Pottery from Bendigo and Region – ceramics. Tuesday to Friday: 10 – 5

#### HEIDE PARK AND ART GALLERY

7 Templestowe Road, BULLEEN 3105 Tel. (03) 850 1500 Fax. (03) 852 0154 To 19 December: Kevin Connor Survey Exhibition.

15 January to 18 February: The Published and the Damned.

26 February to 8 April: Out of Asia.

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

A continuous display of traditional and contemporary works by established and promising new artists.

Monday to Friday: 9 – 5

Sunday: 9 – 12

#### **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
December: Ian Hance – paintings; Peter
Walker – acrylics.
January: Tess McLoughlan –
watercolours; Frank Burgers – acrylics.

February: Drew Larson – photography;
Gaye McLennon – paper sculpture.
March: Joan Gough – assemblage;
Madge Barran and Bob Barrow – acrylics.
By appointment

#### JOSEPHINE COPPENS GALLERY

2 Napier Street, ST ARNAUD 3478

Tel. (054) 95 2313 Exhibitions change monthly. Tuesday to Sunday, public holidays: 11 – 6

#### 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
An impressive collection of Australian
talent ranging from fine investment art to
modern decoratives.

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

# BETH MAYNE'S



FRANCIS LYMBURNER "THE ANTELOPE"

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

CNR PALMER AND BURTON STREETS, DARLINGHURST 2010 PHONE (02) 360 6264 AH 908 3812 11am-5pm Tues-Sat

### DESPERATELY SEEKING PSALMS

by SALVATORE ZOFREA

A monograph on Zofrea's first fifty Psalm paintings is currently being prepared for publication.

Could any owners of
Psalm paintings by Zofrea,
please contact Macquarie Galleries,
urgently.

ALL CONFIDENTIALITY REGARDING OWNERSHIP WILL BE PRESERVED.



204 CLARENCE STREET, SYDNEY 2000. TELEPHONE (02) 264 9787 TUESDAY TO FRIDAY 10AM TO 6PM. MONDAY BY APPOINTMENT ESTABLISHED 1925. ARTISTS' REPRESENTATIVES, COMMISSIONS LEASING AND VALUATIONS. MEMBER ACGA

# **GEORGE HAYNES**



"THE KEYS TO THE VOLVO"

130 x 145 cm

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FEBRUARY 4 - MARCH 1 1990

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20 HOWARD ST PERTH WESTERN AUSTRALIA 6000. TELEPHONE 09 321 2369 FAX 09 321 2360.

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.

Wednesday, Thursday, Friday: 12 - 5.30 Saturday: 12 - 5

#### MICHAEL WARDELL. 13 VERITY STREET

13 Verity Street, RICHMOND 3121 Tel. (03) 428 3799 Changing exhibitions of contemporary Australian and international artists. Wednesday to Saturday: 10 - 6 Sunday: 1 - 6

#### MONASH UNIVERSITY GALLERY

Saturday: 1 - 5

Ground Floor, Gallery Building, Monash University, Wellington Road, CLAYTON 3168 Tel. (03) 565 4217 December to January: Monash University Collection — A Selection. February to March: Edwin Tanner Retrospective. Tuesday to Friday: 10 - 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 To 9 December: Ailsa O'Connor (1921-1980) - sculpture and drawings;

Ewan McLeod. Tuesday to Friday: 11 - 6 Saturday: 10 – 5

#### 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

#### RMIT GALLERY

342-348 Swanston Street, MELBOURNE 3000 Tel. (03) 660 2180 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

#### **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

#### **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

22 Harris Street,

Nth Mackay, 4740

NEWCASTLE

Gallery hours

Mon-Fri 10-5pm Sat 1.30-5pm Sun & Public Holidays 2-5pm

Laman Street, Newcastle 2300 Telephone (049) 29 3263 or 26 3644 Ph: (079) 42 1986

#### HIBISCUS ART STUDIOS

Robert Dunn Director

Continuous Exhibition of Australian and Aboriginal Art Thursday to Sunday 10.00 am. to 4.00 pm. Or by Appointment

#### BETH HAMILTON GALLERIES

NORTHBRIDGE PLAZA, SAILORS BAY ROAD, NORTHBRIDGE 2063 Telephone (02) 958 7366

#### WORKS ON PAPER

ORIGINAL PRINTS FROM JAPAN AND AMERICA, AUSTRALIAN PRINTS, WATERCOLOURS, DRAWINGS, CHINESE PAINTING, POTTERY AND BONSAI.

HOURS: MONDAY-FRIDAY 10-6 THURSDAY 10-9 SATURDAY 9.30-3.30



# **BLOOMFIELD GALLERIES**

WILL CLOSE ON DECEMBER 23 1989 AND RE-OPEN FEBRUARY 13 1990

### NEW GALLERY HOURS

TUESDAY-SATURDAY 1PM-6PM MORNINGS BY APPOINTMENT

## **BLOOMFIELD GALLERIES**

118 SUTHERLAND STREET, PADDINGTON NSW 2021. AUSTRALIA PH: (02) 326 2122 FAX: (02) 327 8148 DIRECTOR: LIN BLOOMFIELD

Monday to Saturday: 10-6 Sunday: 1-5

#### ART GALLERY OF SOUTH AUSTRALIA

North Terrace, ADELAIDE 5000 Tel. (08) 223 7200 To 29 January: Adelaide Angries of the

To 29 January: Adelaide Angries of the 1940s – paintings.

2 March to 22 April: Adelaide Biennial of Australian Art – paintings. Daily: 10 – 5

#### **BMG FINE ART GALLERY**

88 Jerningham Street, NORTH
ADELAIDE 5006 Tel. (08) 267 4449
1 December to 22 December: Ann
Thomson – paintings.
January: Closed
2 February to 28 February: New Art:
Adelaide – paintings.
2 March to 28 March: Bryan Westwood –
paintings (Adelaide Festival of Arts

Exhibition).

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

#### **GREENHILL GALLERIES**

140 Barton Terrace, NORTH ADELAIDE 5006 Tel. (08) 267 2887 Adelaide's longest established gallery presents a colourful Christmas selection, followed by a retrospective of the past decade. Then it's Festival time with

Margaret Olley.

1 December to 22 December: Mary Rodd

- etchings; Sabine Deisen – wood and
ceramic object d'art; Christmas selection

- prints, painting, sculpture and jewellery.
28 January to 21 February: The 80s in
Retrospect: A Selection of a Decade of Art

- paintings, prints, sculpture and
ceramics.

25 February to 1 April: Adelaide Festival Exhibition: Margaret Olley – paintings; Alan Linney – jewellery.
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

4 February to 25 February: John Olsen 'Land Beyond Time' – works on paper from the Christensen Fund.

4 March to 31 March: Bill Coleman – painting and drawing.

Tuesday to Friday: 10 – 5

#### TYNTE GALLERY

Saturday, Sunday: 2 – 5

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

#### **VINCENT ART GALLERY**

Cnr Rundle Mall and 44 Gawler Place,

ADELAIDE 5000
Tel. (08) 223 6067
Monthly exhibitions of fine Australian art, crafts and jewellery.
Monday to Friday: 9.30 – 5.30

#### **WESTERN AUSTRALIA**

Saturday, Sunday: 2 - 5

#### 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.
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

# CHAPMAN GALLERY CANBERRA

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

> Sculpture, prints and paintings, Australian and overseas

Hours: 11 – 6 pm Daily Closed Monday and Tuesday Telephone: (062) 95-2550 Director: Judith Behan

# Heide

PARK AND ART GALLERY

7 Templestowe Road, Bulleen 3105 Telephone 03 850 1500 Fax: 03 852 0154

#### KEVIN CONNOR SURVEY EXHIBITION

21 November - 19 December

THE PUBLISHED AND THE DAMNED
15 January – 18 February

OUT OF ASIA

Guest Curator: Alison Carroll 26 February – 8 April

Hours: Tues-Fri 10-5.00, Sat & Sun 12-5.00

# hugo galleries

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Specializing in contemporary lithographs and etchings by Australian and Overseas Artists

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#### **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 3 December to 21 December: Leon Pericles — paintings, Alan Linney jewellery.

22 December to 4 February: Closed. 4 February to 1 March: George Haynes -

Monday to Friday: 10 – 5 Sunday: 2 – 5

#### LISTER GALLERY

19 Ord Street, WEST PERTH 6005 Tel. (09) 321 5764 Mixed exhibitions by prominent Australian

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

Sunday to Thursday 11 - 5 Or by appointment

#### **NEW COLLECTABLES GALLERY**

Corner Duke and George Streets, EAST FREMANTLE 6158 Tel. (09) 339 7165 To 24 December: Christmas Show 6 February to 25 February: Dean Home paintings.

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 December to 21 December: John Coburn, Robert Dickerson, Tom Gleghorn paintings and works on paper. January: Gallery closed. February: Joanna Lefroy-Capelle paintings and drawings.

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.

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#### 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.

December to end January: Summer Exhibition — painting and fine craft. February: Edwin Ride - silver; Robyn McKinnon - paintings. 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).

#### DETAILS QUEENSLAND

STANTHORPE ARTS FESTIVAL AWARDS 1990 Open, acquisitive. Painting, watercolours,

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# ACTA AUSTRALIAN MARITIME ART AWARD 1990.

Call for entries.

In 1990, the ACTA Australian Maritime Art Award enters its sixth year.

Since 1985, ACTA Shipping's invitation to record Australia's maritime heritage has sparked the imaginations of increasing numbers of artists throughout the country.

The Award has grown to be one of Australia's foremost specialist art prizes and ACTA is now calling for paintings for the 1990 exhibition.

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

First prize of \$20,000 will be awarded by a distinguished panel of judges chaired by Sir James Hardy, OBE.

Entry forms are available from ACTA offices in all States, or by writing to: Art Award, GPO Box 4006, Sydney, NSW 2001.

Entries close on 18th May, 1990. Full eligibility requirements and delivery details relating to paintings can be found on your entry form.

The ACTA Australian Maritime Art Award, 1990. Proudly sponsored by ACTA Shipping.

drawings and prints, ceramics, sculpture and wood carving. Total prizes up to \$20,000. Closing date: February. Particulars from: The Secretary, Arts Festival, P.O. Box 223, Stanthorpe 4380, or phone Therese Burton: (076) 86 1195.

#### **NEW SOUTH WALES**

### **ACTA AUSTRALIAN MARITIME ART AWARD**

Open, acquisitive, \$20,000 prize. Closing date: usually April. Particulars from: Mary Bonnin, ACTA Shipping, ACTA House, 447 Kent Street, Sydney 2000.

#### ARCHIBALD PRIZE

Judges: Trustees of the Art Gallery of New South Wales. Closing date: December 1989. Particulars from:

Administration Clerk, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

#### **BATHURST ART PURCHASE**

Biennial, June 1990. Entry forms available March 1990. Send SAE to: Secretary, Bathurst Art Purchase, Private Mail Bag 17, Bathurst, NSW.

#### BERRIMA DISTRICT ART SOCIETY ART **AWARD 1990**

Open, two categories: works on paper, any medium, print prize. Closing date:

three weeks before Easter. Particulars from: Exhibition Secretary, Berrima District Art Society, P.O. Box 144, Bowral 2576.

#### **COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION 1990**

Open Calleen Prize, acquisitive \$1800, 2nd \$400; Open Caltex Prize, acquisitive \$1250; Open watercolour, 'Raintree' prize \$400; District prize \$500. Closing date: 21 February. Particulars from: Exhibition Secretary, Cowra Art Group, P.O. Box 236, Cowra 2794.

#### 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.

#### **ROYAL EASTER SHOW ART PRIZES 1990** Particulars from: Director, Royal Agricultural Society of NSW, GPO Box

4317, Sydney 2001. SHOALHAVEN ART SOCIETY EXHIBITION

Open. Rothmans Foundation Award: Best

work in any media; open, other acquisitions. Closing date: early April 1990. Particulars from: Shoalhaven Art Society, P.O. Box 240, Nowra 2540.

#### **SULMAN PRIZE**

Closing date: December 1989. Particulars from: 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:

Administration Clerk, Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

#### **VICTORIA**

#### **BOROUGH PRINT AWARD EXHIBITION 1990**

Acquisitive. Alternating annual award of Prints and Drawing. 1990 Award from Prints. \$2000 prize. Closing date: End of February. Particulars from: Secretary, BDPAC, 10 High Street, Eaglehawk, Victoria 3550.

#### CAMBERWELL ROTARY ART COMPETITION 1990

Closing date: usually 8 March. Particulars from: Secretary, Camberwell Rotary Art Competition, P.O. Box 80, Balwyn 3103.

#### **DANDENONG FESTIVAL ART AWARDS 1990**

For young artists who have not turned 26 years by closing date for entries. Oil, watercolour, pastel, synthetic polymer paint, drawing, printmaking. Closing date: usually April. Particulars from: Dandenong Art Festival, C/- G. Dickson, 79 Pultney Street, Dandenong 3175. Tel. (03) 792 2152.

#### MERBEIN ROTARY EASTER ART FESTIVAL 1990

Closing date: 23 March. Particulars from: Secretary, Art Festival Committee, Rotary Club of Merbein Inc., P.O. Box 268, Merbein 3505.

#### RESULTS

#### QUEENSLAND

HINCHINBROOK ACQUISITIVE ART COMPETITION

Judge: Denis McKinlay Winners: Sect. 1: David Rowe; Sect. 2:

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DIRECTOR: Cherry Lewis Roger Boyd; Sect. 3: Barbara Saxton; Sect. 4: David Rowe; Sect. 5: Sean Dodsworth; Sect. 6: Mollie Bosworth; Sect. 7: Miriam Bates; Sect. 8: Tricia Molanchino; Sect. 9: Scott Abernethy; Ingham Art Society Encouragement Award: Lorraine Abernethy.

#### **NEW SOUTH WALES**

ACTA AUSTRALIAN MARITIME ART AWARD
Judges: John Baily, Margaret Woodward,

Barry Pearce, Kathlyn Ballard Winner: Ian Parry.

## GRENFELL HENRY LAWSON FESTIVAL OF ARTS

Judge: Pamela Thalben-Ball Winner: Open Traditional, any medium: Dorothy A. Davies; Open Contemporary:

Leyla Spencer; Open Watercolour or pen & wash: David Milliss; Novice section: Nadine Ahela.

Judge: National Australia Bank judge Winner: Local National Australia Bank Award: Ron Morton.

#### MUNICIPALITY OF HUNTERS HILL 35TH ANNUAL ART AND CRAFT EXHIBITION

Judges: Paul Deprat, Guy Warren, Michael Winters

Winners: Hunters Hill Art Prize: Leyla Spencer; Hunters Hill Local Art Prize: Andrew Kaldor; Jeanneret Award: Diana De-Ville; Joubert Award: Barrie Drake; Real Estate Award: Suzanne Archer; Commonwealth Bank of Australia (Hunters Hill) Award Best Young Local Artist: Zoe Townley; Final Finish Framing Print Award: Barbara Davidson; Hunters Hill Drawing Award: Gunther Deix

Judge: Terry Baker Winners: Hunters Hill Craft Prize: Sione Falemaka; Mobil Oil Award: Dorothy Dwyer; Rotary Club of Gladesville Award: Julie Ingles

## SHOALHAVEN ART SOCIETY 24th ANNUAL ART EXHIBITION

Judge: John Lindsay Sever FRAIA FRAS Winners: Rothmans Award: Helen Goldsmith; Any Medium: Warwick Fuller; Still Life: Helen Goldsmith; Watercolour: John Parkinson; Drawing: Eileen Luton; Members: Pat A'Court; Encouragement: Beth Harris.

#### SINGLETON ART PRIZE

Winners: Traditional: David Andrews; Watercolour: Dr Barry Thomas; Open: Roger Skinner; Pen, pencil or ink: Adele Ayres and Edwina Serisier; Still Life: Reg Baty; Miniature: Pat Rowley; Local: Alison Kelly; Youth Senior: Katie Thompson; Youth Junior: Eamon Trescott.

#### **VICTORIA**

DANDENONG YOUTH ART FESTIVAL Judge: Shirley Bourne Winners: 25 years and under group: Any painting media: Peter H. Meaghall and Jeff Wilson; Watercolours: Jeff Wilson; Drawing: Huy Khue Nguyen; Portrait or Character Study (painting): Darren Pitt; Portrait or Character Study (pen or pencil): Craig Butler; Printmaking: Richard Yerhagen; Miniatures: Fiona Bilbrough; 21 and under group: Painting: James Moll; Drawing: Ronald Neal; 18 years: Painting: Jeremy Barrett.

#### MERBEIN ROTARY EASTER ART FESTIVAL

Judge: Raymond Woods

Winners: Best Painting: Stan Butson; Best Landscape: Keith Looper; Best Transparent Watercolour: Graeme Deans

#### **CAMBERWELL ROTARY ART SHOW**

Judge: Paul Fitzgerald

Winner: Open Club Oil: Maxwell Wilks

Judge: Robert Miller

Winner: Open Club Watercolour or other

on Paper: Herman Pekel

Judge: Margaret Maher

Winner: Coles New World: Jane Van Ryt Judges: Paul Fitzgerald and Robert Miller Winners: Restricted Club Painting: a. Elizabeth East; b. A.J. Hyatt; c. Helen Wilson; d. Jacci Campbell

Judge: Peter Perry

Winners: Norwich Awards for Australian Landscapes (6): 1. Charles Bush; 2. Greg Allen; 3. David Bradshaw; 4. M. Harris Smith; 5. Peter Marshall; 6. Jane Van Ryt Judges: Kathlyn Ballard and Harold Farey Winner: Travel Study Grant: Herman Pekel

#### **SOUTH AUSTRALIA**

#### KERNEWEK LOWENDER ART PRIZE

Judge: Tom Gleghorn

Winners: Major Award: Basil Hadley; Local Artist Award: Penny Hillam; Purchase for Kernewek Lowender Collection: Athanasios Karagiannidis

#### **WESTERN AUSTRALIA**

### MATILDA BAY RESTAURANT \$15,000 ART PRIZE 1989

Judges: Norah Ohrt, Seva Frangos, Elizabeth Ford, Murray Mason, Geoffrey Cross

Winner: Douglas Chambers

#### **ART AUCTIONS**

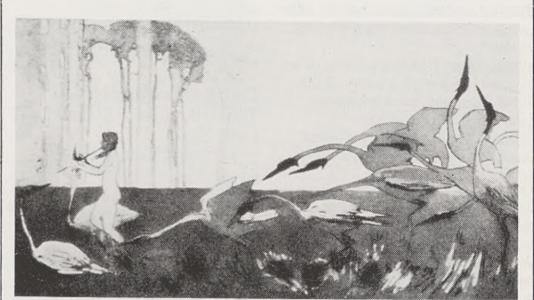
#### Lawsons 18 July 1989 Sydney

LINDSAY, Norman: In bluegum arcady, pen and ink, 17.5 x 12.5, \$12,000.

WOODHOUSE, Frederick Snr: Greyhound and pups, oil on academy board, 26 x 37, \$3,000.

# JOSEF LEBOVIC GALLERY

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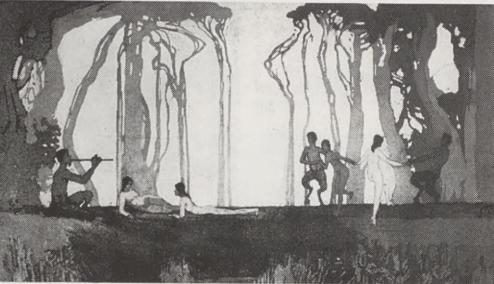


Sydney Long

Spirit of the Plains

1918

Aquatint



Sydney Long

Pan

1916

Aquatint

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MEMBER OF ANTIQUE DEALERS ASSOCIATION OF NSW/ AUCTIONEERS AND VALUERS ASSOCIATION OF NSW HOYTE, John: View of Cockatoo Island, watercolour, 18.5 x 33.5, \$1,400. REHFISCH, Alison: Still life al fresco, oil on canvas, 50 x 61, \$6,000.

MURCH, Arthur James: A girl and a goat, oil on canvas, 51 x 61, \$7,000.

REHFISCH, Alison: Berrima with dark hill, oil on canvas, 51 x 60, \$3,400.

SHERMAN, Albert: Still life Chrysanthemums, oil on canvas on composition board, 52 x 55, \$15,000.

TRINDALL, Gordon: Azaleas still life, oil on canvas on composition board, 62 x 102, \$1,100.

MURCH, Arthur: New England hills, oil on composition board, 29.5 x 39.5, \$2,000. MINNS, Benjamin: Beach fishermen, watercolour, 24 x 35, \$5,250.

BUCKMASTER, Ernest: View of Central Coast, oil on composition board, 40.5 x 56, \$4,750.

HEYSEN, Hans: Ambleside landscape, watercolour, 33 x 40, \$13,500. BUNNY, Rupert: Mediterranean Port, oil on

canvas on plywood, 27 x 33, \$10,000. BERNALDO, Allan: Delphiniums,

watercolour, 84 x 69, \$4,250. MIDDLETON, Max: The haymakers, oil on canvas, 62 x 74.5, \$6,500.

LINDSAY, Lionel: St Mark's, Venice, watercolour, 37 x 54, \$3,400.

ASHTON, Julian: Monaro Country, oil on canvas, 61 x 76, \$4,000.

DUNCAN, George: The cows, Berrima, oil on canvas, 47 x 58, \$4,000.

STREETON, Arthur: Romance in Naples, watercolour, 34.5 x 22.5, \$12,000. BAKER, Alan: Yellow daises, oil on composition board, 22.5 x 39, \$3,200. BERNALDO, Allan: Hydrangeas,

watercolour, 60 x 80, \$11,000. ELDERSHAW, John: Early morning, watercolour, 24 x 26.5, \$750.

LAWRENCE, George Feather: Harbour blue and gold, oil on composition board, 75 x 100, \$17,000.

#### Christie's Australia The Collection of Sir Leon and **Lady Trout** 6 & 7 June 1989 Brisbane

DOBELL, Sir William: Study portrait of Sir Leon Trout, Kt., oil on board, 36 x 31.5, \$7,500.

DOBELL, Sir William: Study portrait, Lady Trout seated, oil on board, 37.5 x 27, \$2,600.

MURCH, Arthur James: Portrait of an Aborigine, oil on canvas, 52.5 x 40, \$1,600.

MURCH, Arthur James: Hospital queue, oil on board, 48 x 58.5, \$6,000.

BRANGWYN, Sir Frank: Gallino, Navarre, watercolour, 48 x 59, \$9,500.

PLAZOTTA, Enzo: Melania, bronze, 62ht,

DARGIE, Sir William: Study portrait of Sir Robert Menzies wearing his Order of the Thistle Regalia, oil on board, 34.5 x 28,

MACKENNAL, Sir Edgar Bertram: King George V, bronze, 53ht, \$7,500.

LINDSAY, Norman Alfred: Covered dish, fruit and vase, oil on board, 50.5 x 60.5, \$11,000.

RICKETTS, William: Aboriginal and two kangaroo men, on rocky base, ceramic, 32ht, \$3,500.

CONDER, Charles: Ladies beside a river, watercolour on silk, 15 x 51, \$16,000.

QUINN, James: Girl with basket of fish, oil on canvas, 49.5 x 39.5, \$15,000.

LONGSTAFF, Sir John: Young girl with pigtails, oil on canvas, 45 x 35, \$13,000.

BUNNY, Rupert: Portrait of a young girl with blue scarf, oil on canvas, 45.5 x 38, \$26,000.

CLAXTON, Marshall: Ruth and Naomi, oil on canvas, 126 x 101, \$32,000.

GLOVER, John: Figures in a landscape, oil on board, \$12,000.

CHEVALIER, Nicholas: Weary, a day at St Leonards, oil on canvas, 121 x 88, \$200,000.

WITHERS, Walter: Eltham landscape, oil on canvas on board, 32 x 49.5, \$22,000.

CONDER, Charles Edward: Woman in a rowboat, oil on canvas, 34.6 x 59.7, \$32,000.

LAMBERT, George: Still Life, oil on canvas, \$95,000.

ROBERTS, Thomas: Portrait of Miss Evelyn Grace Watson, oil on canvas, 64 x 44, \$38,000.

FOX, Ethel Carrick: The corner of the vineyard, oil on canvas, 51 x 61, \$38,000.

DARGIE, Sir William: Portrait of Albert Namatjira, oil on canvas on board, 75 x 60, \$45,000.

RAMSAY, Hugh: Portrait study, oil on canvas, 34.2 x 26.7, \$3,500.

HILDER, Jessie Jewhurst: Kedron, watercolour, 19.5 x 23.3, \$19,000.

BELL, George: Woman in boat holding a pink parasol, oil on canvas, 50 x 60, \$50,000.



George Lambert at work, 1919.

# Art in Action

"The artist is hereby appointed" The making of commemorative art 1918 – 1988.

Showing works by George Lambert, Arthur Streeton, Napier Waller, Ivor Hele, Frank Hinder, Stella Bowen and Peter Corlett and how they were commissioned and made.

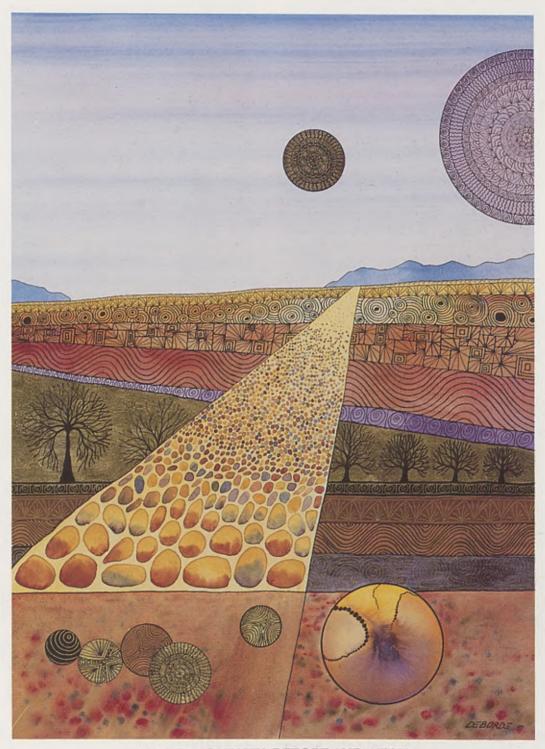
## 2 August 1989 – 30 April 1990 **Art Exhibition Gallery**

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DOBELL, Sir William: Portrait of Sir Leon Trout, oil on board, 74.5 x 67.5, \$30,000. DARGIE, Sir William: Portrait of H.M. Queen Elizabeth II, oil on canvas, 81.5 x 56, \$26,000.

STREETON, Sir Arthur: Palm Beach and Barrenjoey, 22.5 x 71, \$50,000. GRUNER, Elioth: Capri, oil on board, 48.8 x 41.2, \$28,000.

**BOYD, Arthur:** Shoalhaven River, oil on canvas, 174 x 179, \$85,000.

NOLAN, Sir Sidney: Desert storm, ripolin on board, 91 x 122, \$90,000.

PERCEVAL, John: Suburb through the heath, oil on canvas, 83 x 97, \$60,000.

PASSMORE, John Richard: Figures on the beach, oil on board, 25 x 34, \$30,000.

BALSON, Ralph: Untitled, oil on board, 67 x 90.5, \$26,000.

BUNNY, Rupert: Figures at a well, oil on canvas, 100 x 80, \$140,000.

McCUBBIN, Frederick: Edge of the

clearing, 25 x 34.2, \$70,000. **RUSSELL, John Peter:** Le Forte d'Antibes, oil on canvas, 50 x 61, \$160,000.

CONDER, Charles: Springtime, oil on canvas, 59.5 x 72.5, \$160,000.

BUNNY, Rupert: Jeanne Morel, oil on canvas, 184.6 x 90, \$500,000.

RUSSELL, John Peter: Belle Ile, oil on canvas, 54.5 x 65, \$700,000.

#### **RECENT ACQUISITIONS**

## ART GALLERY OF NEW SOUTH WALES

BOYD, Arthur: The lady and the unicorn, 1973–74 (portfolio of 24 etchings, printed by Mati Basis, London, published by Tolarno Galleries, Melbourne 1975).
BUNNY, Rupert: Nude, pen and ink.
CALDWELL, John: Hills to the south, 1989, oil and watercolour.

**CAMPBELL**, **Robert**: A spring day, c. 1956, watercolour; Stooks, South Australia, c. 1962, watercolour.

CONNOR, Kevin: Hay Street, Haymarket, 1974, colour screenprint; A Godly message, 1974, colour screenprint; Room in Cairo, 1979, lithograph.

CRESS, Fred: After tales of Hoffman, 1988, lithograph; Times twice, 1988, lithograph.

DAVIS, George: Gentoo penguin — disturbed, wary, apprehensive, challenging, 1987, pencil.

DRYSDALE, Russell: 5 etchings in the book: Henry Lawson 'Short Stories', published by The Beagle Press Sydney 1981.

**DUNLOP, Brian:** Sleep, 1988 (portfolio of 8 colour lithographs), printed and published by Fred Genis, Sydney.

**FRIEND**, **Donald**: 14 lithographs in the book: 'Songs of the vagabond scholars', published by The Beagle Press, Sydney 1982.

**GLEESON**, **James**: After the eclipse, 1983, watercolour and pastel.

**HAWKINS**, **Weaver**: Woman mixing a cake, 1933, watercolour.

KEMP, Roger: 10 etchings: Movement one; Movement eight; Circle two; Sequence nine; Sequence ten; Complex two; Horizontal four; Horizontal six; Horizontal twelve; Transition one. LYMBURNER, Francis: Cedric Flower, c.

1944, pen and ink wash; Seated cat, c. 1955–60, pencil on graph paper; Ballet Africans 3, 1960, pencil, ink wash and watercolour.

McNAMARA, Frank: Stony ridge, 1988, acrylic and watercolour.

SCHMEISSER, Jorg: Rosedale crab, 1975, colour etching; Budwangs, New South Wales, 1988, colour etching; Diary, 1988, colour etching.

SENBERGS, Jan: Voyage six: Antarctica, 1984 (a portfolio of 8 lithographs).

## ART GALLERY OF WESTERN AUSTRALIA

**KUITCA, Guillermo:** Untitled, 1988, acrylic on canvas.

**DeANDREA**, **John**: Allegory: After Courbet, 1988, mixed media.

JENSEN, Alfred: Unity in the Square 13, 1968, oil on canvas; diptych.

**COLEING, Tony:** Recent wars: Falklands, acrylic on canvas.

ALLAN, Micky: Balance, 1987, oil and oil stick on linen.

JOHNSON, Tim: Untitled, 1968, acrylic on canvas.

MAIS, Hilary: Isis No. 3, 1988, oil on wood. WATSON, Jenny: The plane tree, 1986, oil, gouache on duck.

MACPHERSON, Robert: Doormat, 1977, watercolour on paper, doormat.

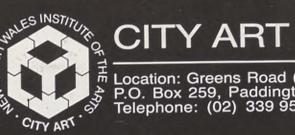
MACPHERSON, Robert: Artist's artisan, 1979, enamel on steel, 37 units.

MACPHERSON, Robert: Gorgonzola painting, myths, gods heroes: A souvenir of Harold Ogilvie, acrylic on hardboard with 34 paint and tooth brushes.

MACPHERSON, Robert: Diagram for its own hanging, 1980–81, acrylic on canvas, 4 units.

MACPHERSON, Robert: Braque birds and buttercup No. 1 and white wings and Braque bird, 1978, paper and card collage, 2 units.

MACPHERSON, Robert: No title, 1978, varnish, pencil shavings and fragments on vellum.



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MASTER OF ARTS IN VISUAL ARTS/ART EDUCATION

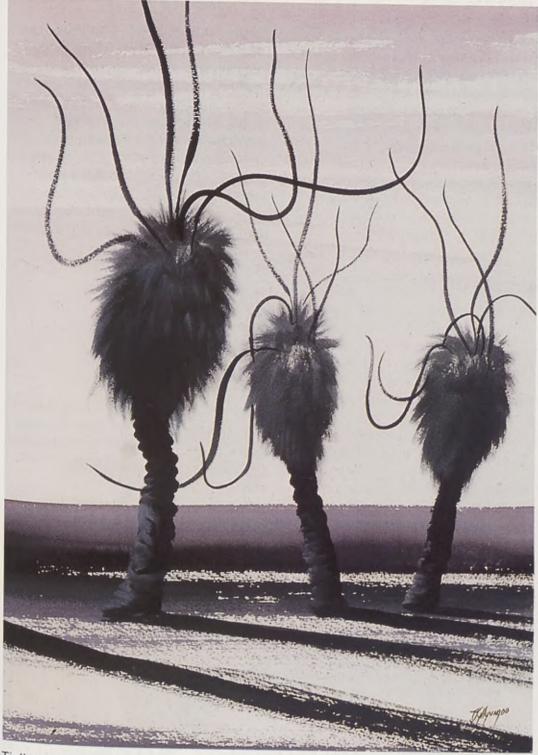


GALLERY ESTABLISHED 1972

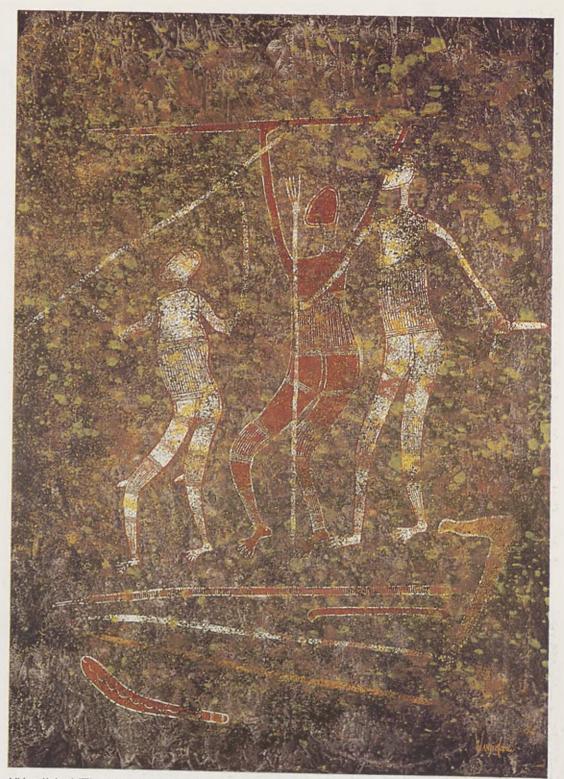
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Tjyllyungoo 'Blackboys' Watercolour 78 x 92 cm



Wanjidari 'The Hunters' Acrylic (one of triptych) 97 x 127 cm

## CONTEMPORARY AUSTRALIAN VISIONS

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**BOYD**, **Lynne**: Silver canopy: The You Yangs, 1988–89, oil on linen.

**WIEBKE, Karl:** Untitled, 1976, ballpoint pen on paper.

WIEBKE, Karl: Untitled, 1975, 6 sheets of dyed paper.

**WIEBKE, Karl:** Untitled, 1976, red ballpoint pen on paper.

WIEBKE, Karl: 4285739, 1977–80, book

with 24 sunlight-stained pages. **TAYLOR, Howard:** Forest Figure, 1977, oil on plywood and zinc coated steel.

**BENNETT**, **Gordon**: The persistence of language, 1987, acrylic on canvas.

NOAKES, Phillip: Bowl from inside out 1 & 11, sterling silver and 24 carat gold.

FOX, Emanuel Phillips: Portrait of Ethel Carrick Fox, 1907, oil on canvas on board.

WAKELIN, Roland: Still life, 1912, oil on

FOULKES-TAYLOR, David: Coffee table with reversible top, c. 1966, jarrah and laminate.

The Art of the Western Desert, 31 paintings (1973–75) by 13 artists from Papunya, Northern Territory, synthetic polymer paint on canvas, canvas board and particle board.

**GREY-SMITH, Guy:** Life painting, 1967, oil on hardboard.

NICHOLLS, Trevor: Garden of Eden Dreaming, 1981, acrylic on canvas. MORGAN, Sally: Taken away, 1988, acrylic on canvas.

TJUPURRULA, Turkey Tolson: Tingari Ceremonial Cycle, 1988, acrylic on canvas board.

McTAGGART, Patricia Marrfurra: Payback systems, 1988, acrylic on canvas. NAPALTJARRI, Mona Rockman: 'Ngaluipi' wine, 1989 acrylic on canvas.

LONG, Joe Jangala: Seed dreaming, 1989, acrylic on canvas.

YOUNG, John: The floating world, 1988, oil and acrylic on linen, with slate and lacquered wood.

**ROONEY, Robert:** Superknit 2, 1970, acrylic on canvas.

SAMSON, Gareth: Kiss me, 1976, oil, enamel, pencil and collage on cardboard. SAMSON, Gareth: The blue masked transvestite, 1964, oil on enamel on hardboard.

**DURRANT, Ivan:** Horse feeder, 1987, acrylic on masonite.

**PEART, John:** Blue green square, 1969, acrylic on shaped canvas.

**HICKEY**, **Dale**: Untitled, 1967, acrylic on canvas.

JOHNSON, Tim: Untitled II, 1968, acrylic on canvas.

JOHNSON, Tim: Cause and effect, 1972, acrylic on canvas.

BOSTON, Paul: Boat, 1985, ink and

charcoal on paper.

DAWES, Debra: The Madonna, 1985, acrylic and gold leaf on 16 boards.

DAWES, Debra: Abstract painting with blue vertical, 1988, acrylic on canvas.

LOOBY, Keith: Whisperings of a split persona, 1988, pastel on paper. BAKER, Sue: Painting study-model one, 1988, oil on 6 canvases.

BAKER, Sue: Concrete sensations 1-VII, 1988, oil on paper on hardboard.

BLACK, Sandra: Grey wrapped vessel II, 1988, porcelain, cast, with coloured slip. HANSSEN PIGOTT, Gwyn: Still life I (Group of 3 bottles and 2 bowls) 1989, ceramic, glazed porcelain.

HANSSEN PIGOTT, Gwyn: White in, blue grey out (bowl), 1989, ceramic, glazed porcelain.

#### **BOOKS RECEIVED**

Marshall Clifton: Architect and Artist by Barbara Chapman and Duncan Richards (Fremantle Arts Centre Press, Fremantle, 1989, ISBN 0 949206 52 0) \$24.99 A Singular Vision: The Art of Fred Williams by James Mollison (Oxford University Press, Melbourne, 1989) \$65.00

Drawing in Australia by Andrew Sayers (Oxford University Press, Melbourne,

#### **ERRATA**

In the September (vol. 27/1) issue, part of a paragraph in the 'Christo' article was accidentally transposed. On p. 82, bottom of the third column, the sentence beginning 'Finding it...' continues on p. 85, third column in the second paragraph, 'was not so easy, in fact it was quite complicated...' to '...Many people were astonished that we suc-'. This sentence is continued at the beginning of p. 84 'ceeded in convincing the Director...' Apologies to the author and readers for this error.

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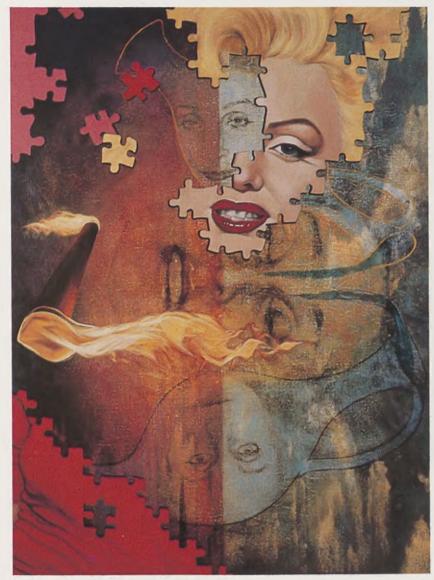
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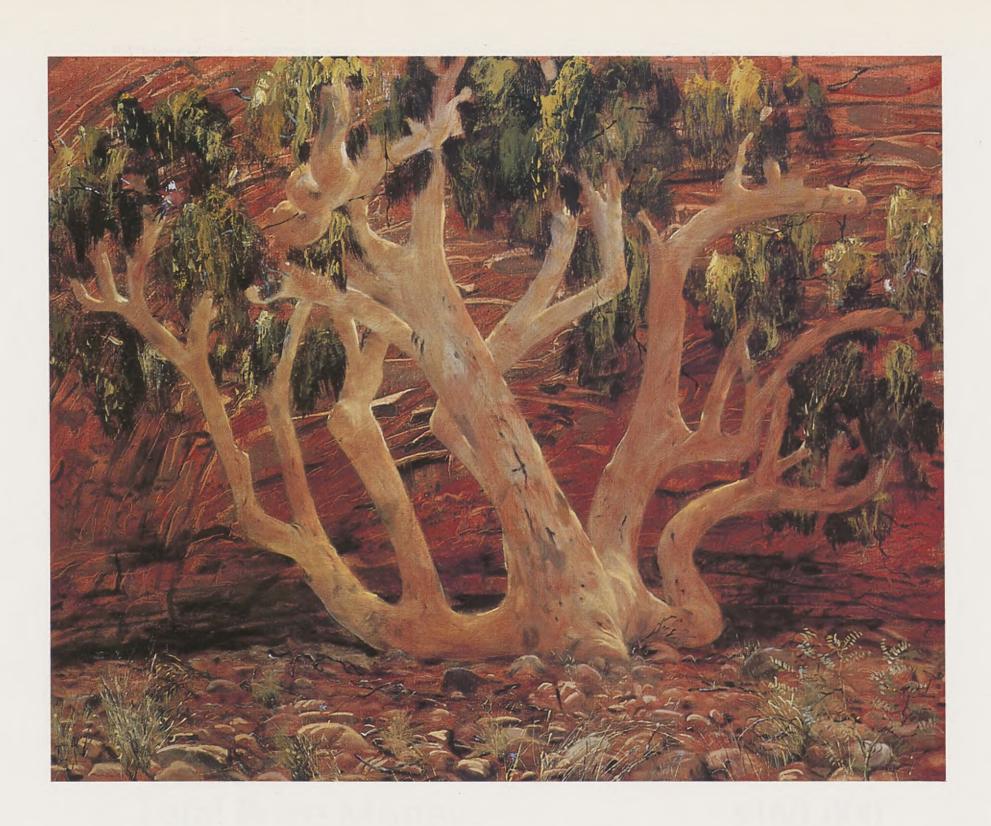
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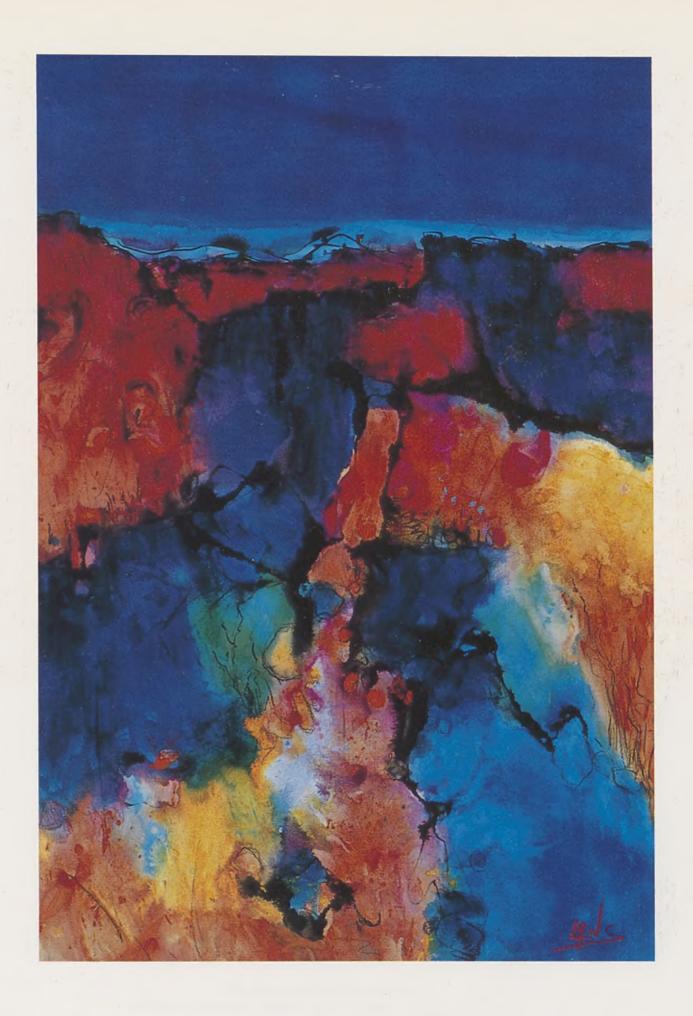


Russell Morrison Tell Tale Creek oil on linen 122 x 153 cm
Adelaide: Hill-Smith Fine Art Gallery (08) 223 6558; Sydney: Robin Gibson Gallery (02) 331 6692;
Melbourne: Gallery 21 (03) 850 7704; Perth: Greenhill Galleries (09) 231 2369.

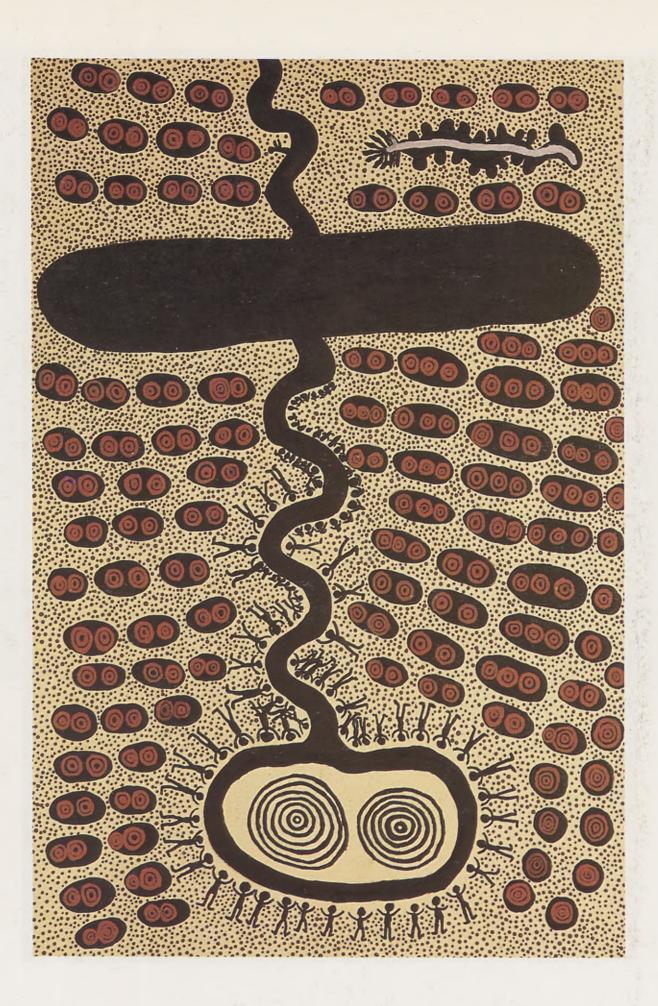




Hélène Grove Laughing, not Listening acrylic on canvas 76 x 89 cm
Photographed by Peter Spargo; Paintings, drawings and wall sculptures at Galerie Hélène, 90 Takalvan Street,
Bundaberg. Qld. 4670. Tel. (071) 52 6808
Slides available on request.

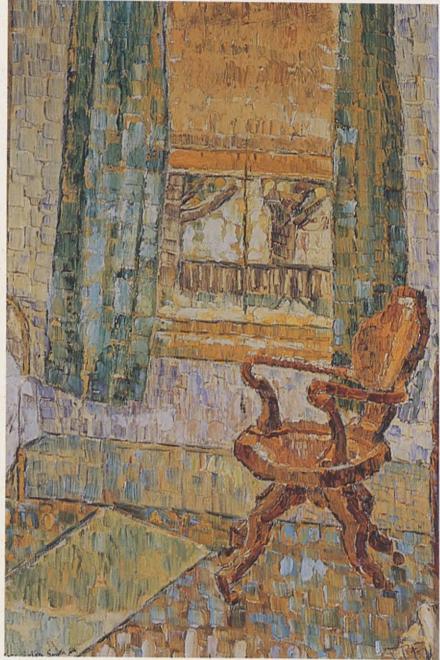


Judith Laws Canyon Walls 110 x 75 cm mixed media on paper Solo exhibitions during 1989: — Solander Galleries, 36 Grey Street, Deakin, A.C.T.; Adrian Slinger Galleries, Edward Street, Brisbane, Qld.; Schubert Galleries, 34 Orchid Avenue, Surfers Paradise, Qld.; Holdsworth Galleries, 86 Holdsworth Street, Woollahra, N.S.W.; Studios at 28 Toowoomba Road, Oakey, Qld.



Jarinyanu David Downs Wajingari ochres and acrylic on linen 183 x 122 cms
Paintings and etchings together with works by Peter Skipper 2 March – 29 March 1990 The Chesser Gallery, Fables Bookstore,
21 Chesser Street, Adelaide. 5000 Tel. (08) 232 0766 Hours: Mon-Fri 11–5.30, Sat 9–4, Sun 1–5
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Chair by the window

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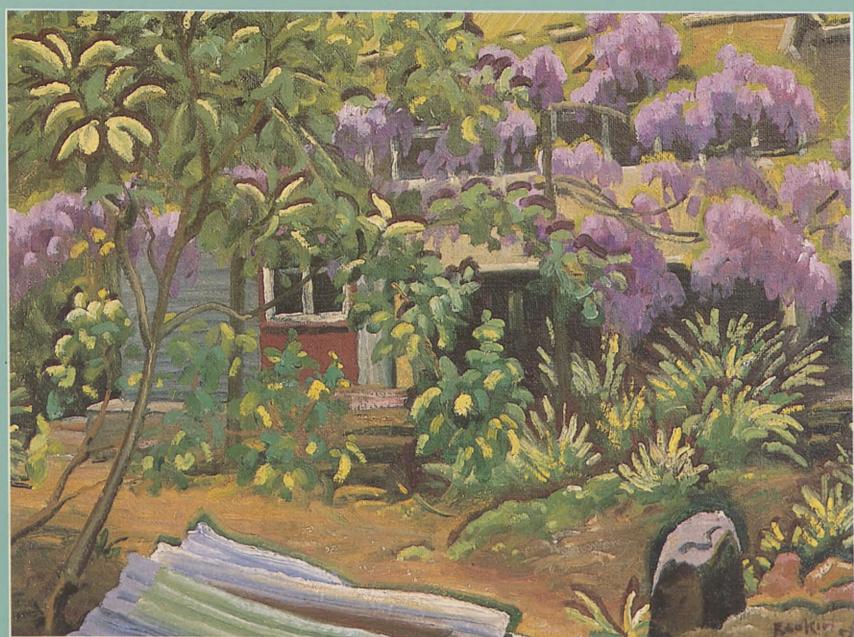
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