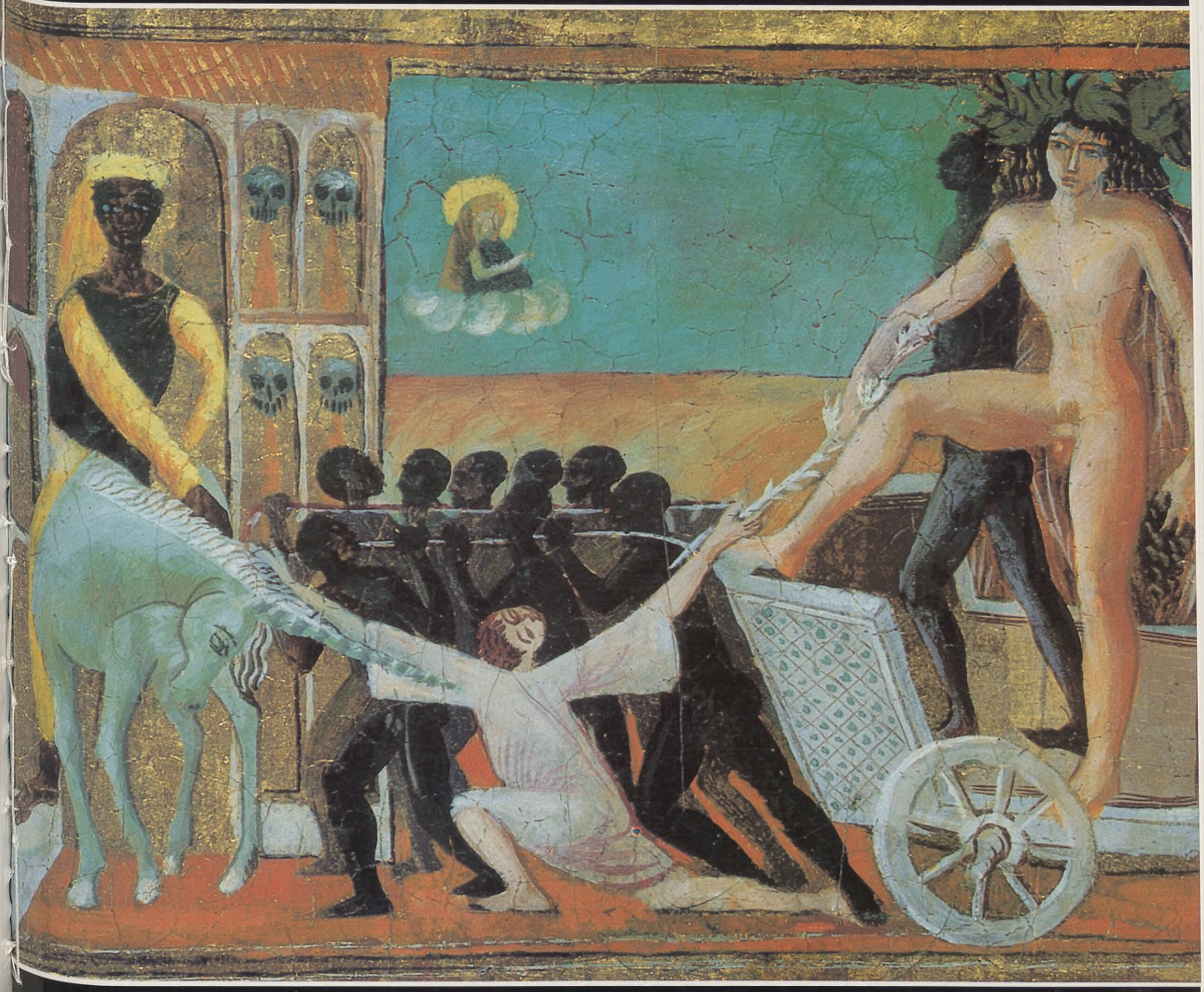
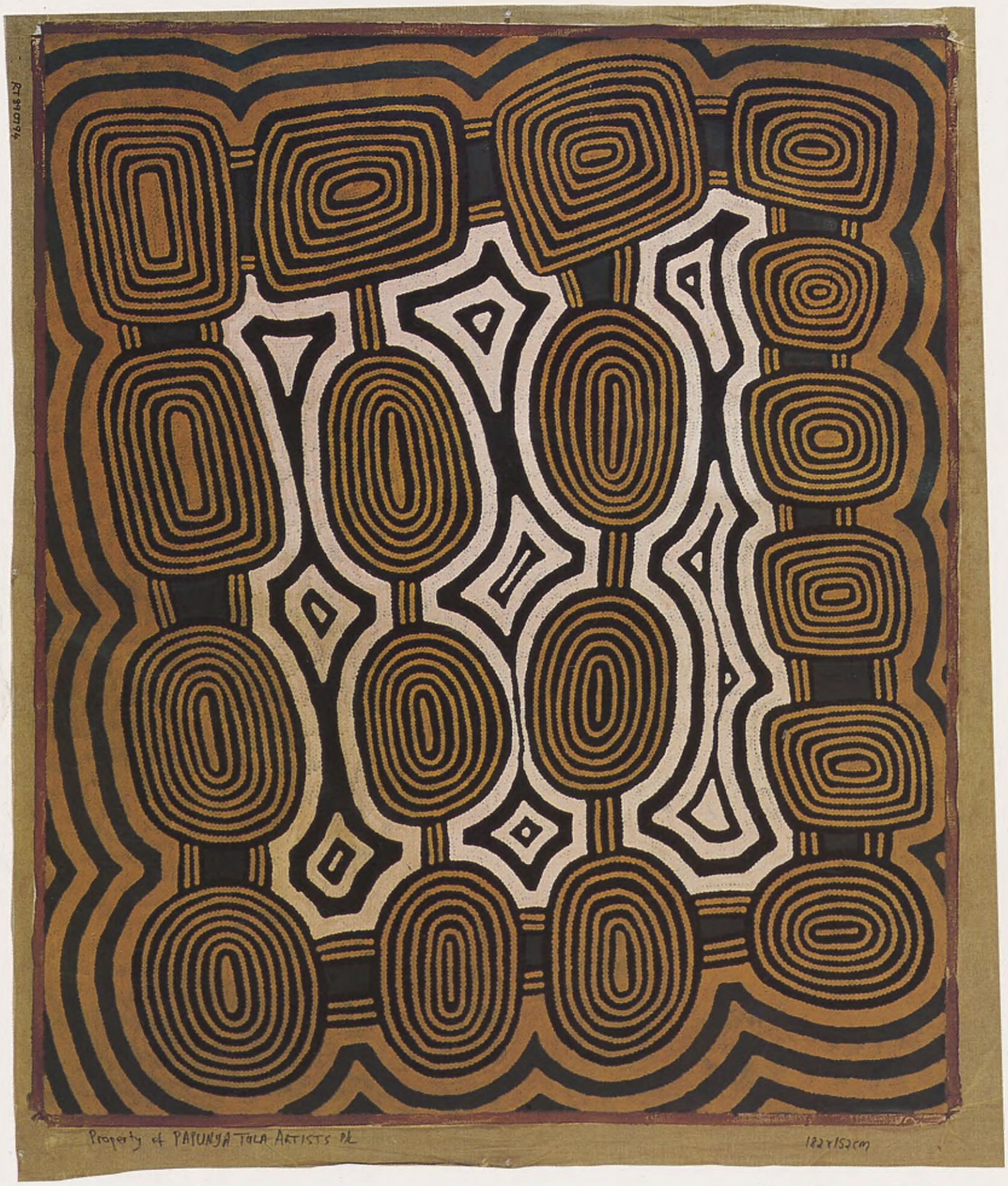
ART AUSTRALIA

Donald Friend
British Museum Treasures
Imants Tillers
Art Market
Inge King
Contents p. 389

ART and Australia Quarterly Autumn 1990 $10.95



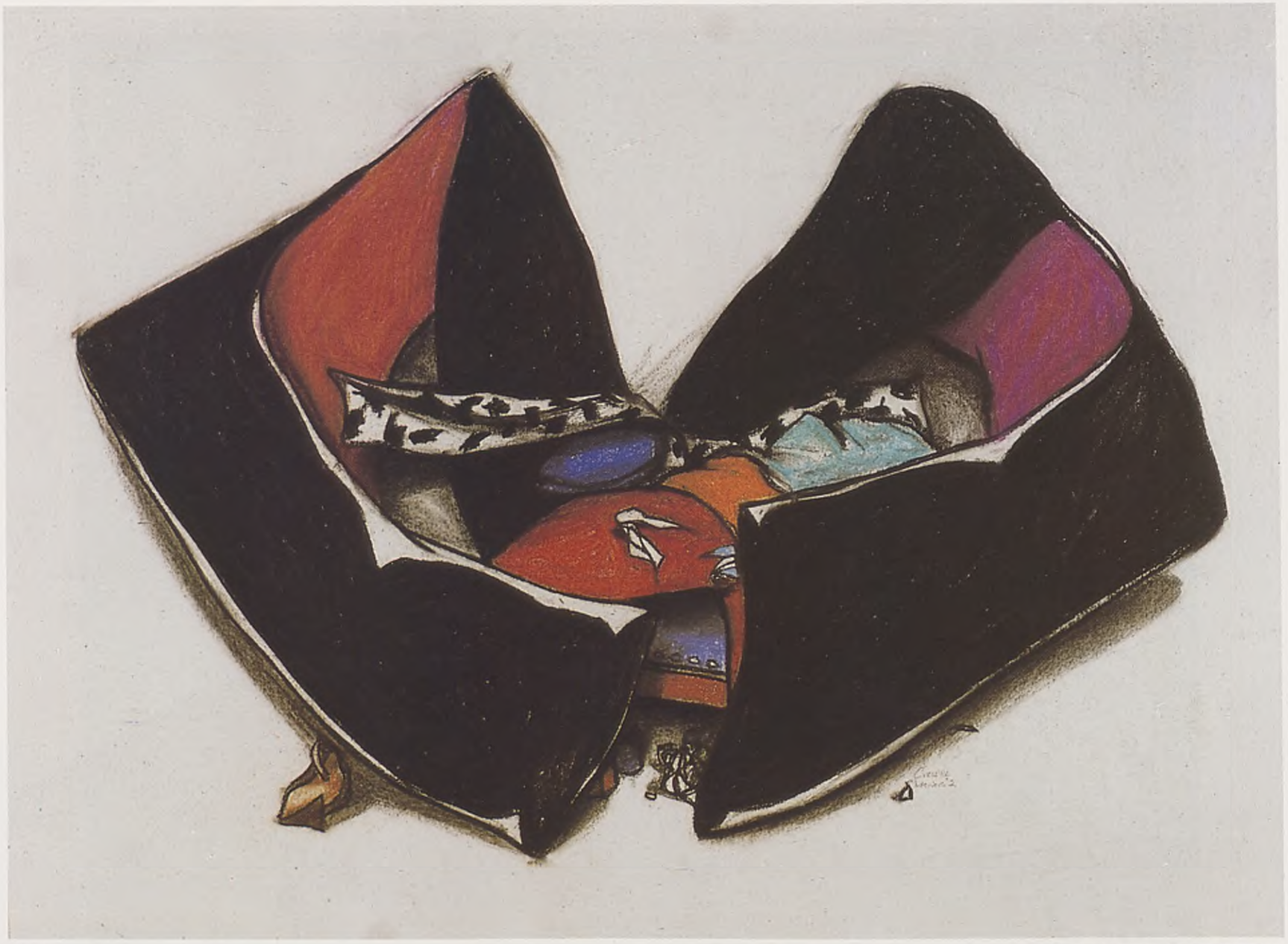


Ronnie Tjampitjinpa 1989 Papunya 182 x 152cm acrylic on canvas

gallery
gabrielle
pizzi

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

FRED CRESS



Interiors II

Mixed media on paper
53 x 73 cm

EXHIBITION OF
PAINTINGS AND WORKS ON PAPER
Friday 11 May – Tuesday 5 June, 1990

BMG ART

BMG FINE ART
88 Jerningham Street, North Adelaide 5005 Telephone: (08) 267 4449 Facsimile: (08) 267 3122
Managing Director: Trudyanne Edmonds-Brown, Director: Kym Bonython
Manager: Keith Woodward

FRANK HODGKINSON

'She sang him a Crocodile' oil on canvas 183 x 198 cm Photograph Robert Walker

'CAPE AND REEF WATERS'

29 APRIL – 31 MAY

greenhill galleries

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

HELEN EAGER

"From an Old House in America
– Window" 1989

Exhibition:
28 February – 17 March 1990

Watters Gallery
109 Riley St, East Sydney, 2010
Hours: 10-5, Tuesday-Saturday
Ph (02) 331 2556 Fax (02) 361 6871

Australian Pictures

CHRISTIE'S

Auction	Melbourne, 20 March 1990 at 7.00pm
Viewing	Sunday, 18 March 2pm-6pm
Monday,	19 March 9am-8pm
Tuesday,	20 March 9am-2pm
Venue	Ballroom, The Regent, Melbourne
Catalogues	$25, all offices below

John Brack: Three Egyptian Women
Signed and dated lower right
John Brack 1975, oil on board 90 x 69.6cm

Patricia Macdonald
1 Darling Street,
MELBOURNE
Tel: (03) 820 4311
Fax: (03) 820 4876

Sue Hewitt
298 New South Head Road,
DOUBLE BAY
Tel: (02) 326 1422
Fax: (02) 327 8439

Ian Bruce
Carrington House
346 Carrington Street, ADELAIDE
Tel: (08) 378 2837
Fax: (08) 223 1934

AUSTRALIAN TAPESTRIES

Title: Light Playing with Evolution 1989

Artist: John Olsen

Size: 2m x 2.5m

Weaving Time: 5 months

Weaver: Andrea May

Trainee: Peter Churcher

Commissioned through Australian Galleries
for the University of Melbourne Art Collection

After deciding to commission a tapestry for the new Zoology Building at Melbourne University John Olsen was selected to design a tapestry that would reflect the nature of the Zoology Department, and respond to the architectural location in which it would hang.

VICTORIAN TAPESTRY WORKSHOP

260 Park Street, South Melbourne, Victoria 3205, Australia. Telephone (03) 699 7885, (03) 699 1494. Facsimile (03) 696 3151

Director: Sue Walker.

Sponsored by the Government of Victoria.

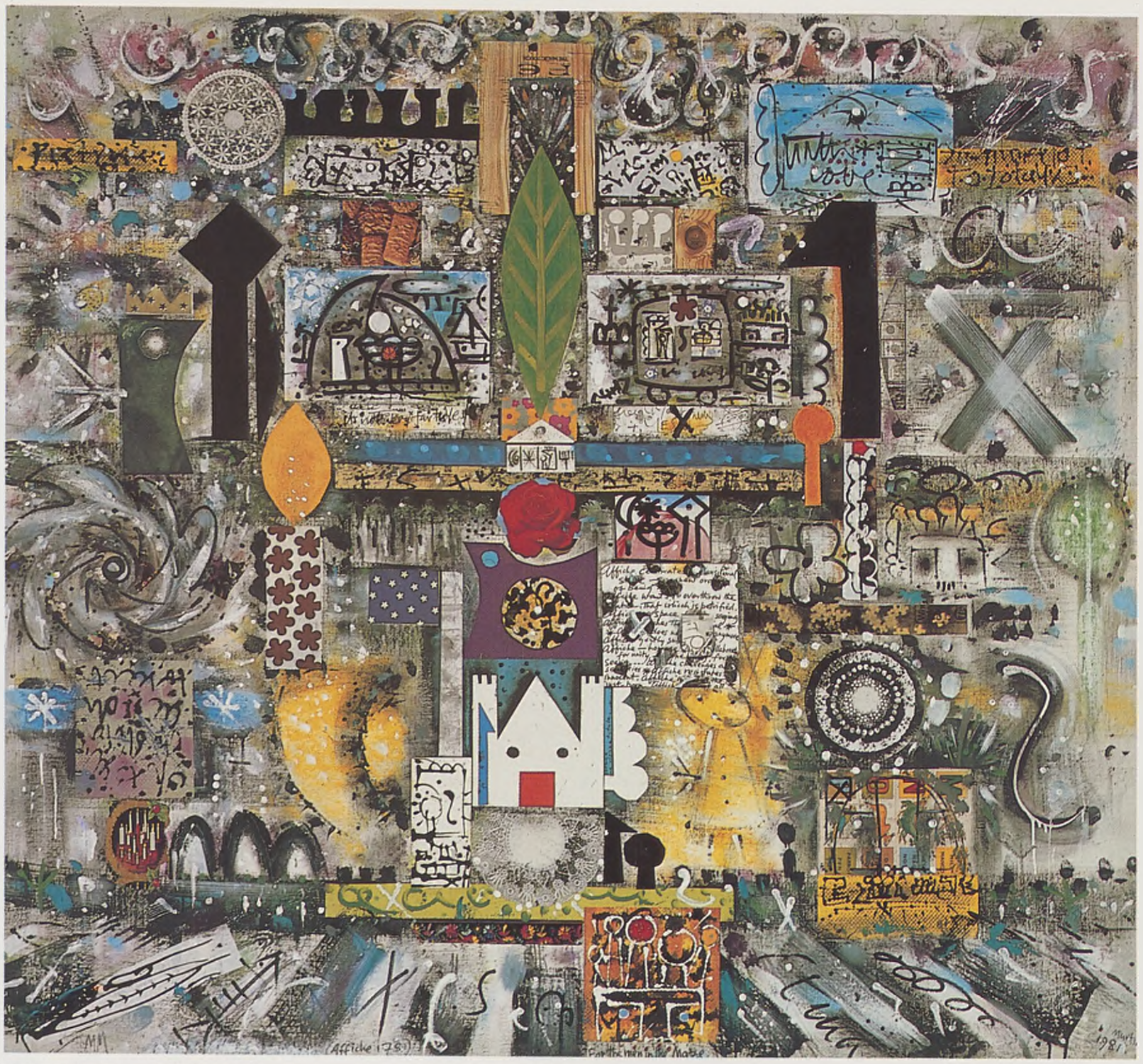
‘Two houses, King St, Newtown’ 1989
Oil on Belgian linen 100 x 100 cm

Photograph: Fenn Hinchcliffe

KEVIN CONNOR

APRIL 1990

realTies 35 Jackson Street, Toorak. Victoria 3142. Tel: (03) 241 3312



Phillip Martin Affiche 178 acrylic and collage on canvas 183 x 168 cms

JILL NOBLE
March

BRAD LEVIDO
April

PHILLIP MARTIN
May

COVENTRY

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

Hand-crafted Period and Modern Frames Styled and Made by Expert Craftsmen

William Frater Landscape *c.* 1920 30.5 x 41 cm Collection Philip Bacon Galleries, Brisbane.

DOROTHY BRAUND

14 – 31 MARCH, 1990

EASTGATE GALLERY

729 HIGH STREET ARMADALE 3143 TEL: 5090956/4343

Photo: Henry Jolles

'Hook' 1989 Acrylic on Canvas 127 x 240cm

CHRIS DYSON

ARTCONTROL·GERTRUDE STREET

114 Gertrude Street Fitzroy Victoria 3065 Gallery Hours: 11-6pm Tuesday to Saturday

'Untitled' 1989 Papier maché, wire and gesso 120 x 55 x 30cm Photo: Henry Jolles

'Scapegoat' 1989 Wood and mixed media 200 x 160 x 60cm

MARGARET GOLD
GEORGINA HILDITCH

ARTCONTROL · 70 ARDEN STREET

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

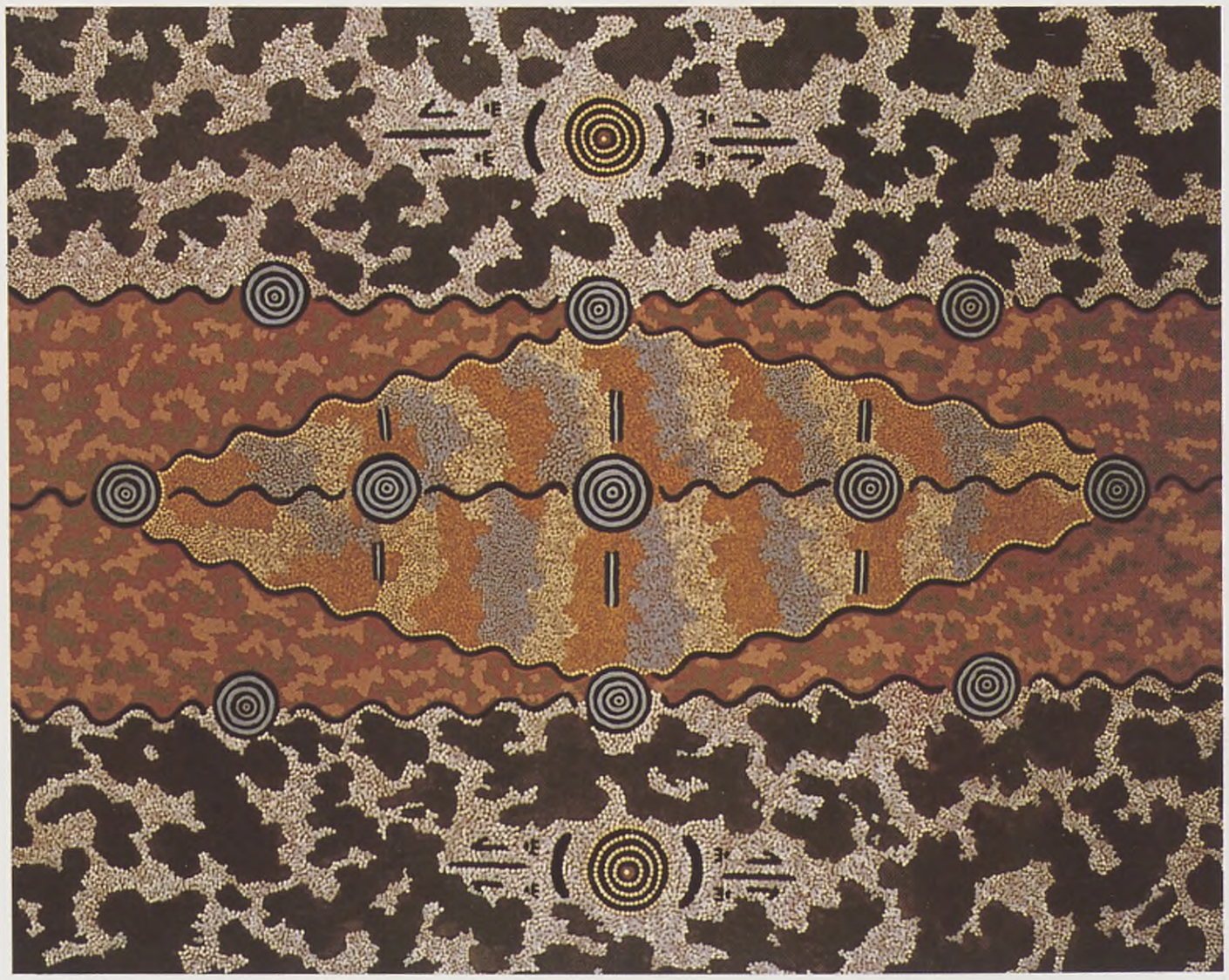
Gallery 460 Gosford

Guy Grey-Smith Clouds signed and dated 1976 lower right

Oil on board 71 x 121cm

MICHAEL NELSON TJAKAMARRA

Aboriginal Dreamtime Painting of Central Australia



Wallaby Men at Tjuunti 1985 Acrylic on canvas Cat.No 621 122 x 152cm

The artist has depicted in this painting mythologies associated with the site of Tjuunti, a hill to the north west of Yuendumu. At the site live two Rock Wallaby Men and at the sides of the painting are shown their camps and tracks. In mythological times a Possum Man travelled through the same area and he had with him a woman whom he had sung to accompany him. Shown are their tracks (in the central area) as they travelled west.

1974: Michael Nelson Tjakamarra was awarded first prize in the National Aboriginal Art Award.

1984: Nominated for the Aboriginal Artist of the Year award.

JAMES MELDRUM

Early Morning, Studio 1988

183 x 183cm

MARCH 1990

CHARLES NODRUM GALLERY

267 Church Street, Richmond, Melbourne, Victoria 3121

Tuesday–Saturday 11 am – 6 pm Tel (03) 427 0140

ARTMET

Thinking of England acrylic on canvas 152 x 127cm

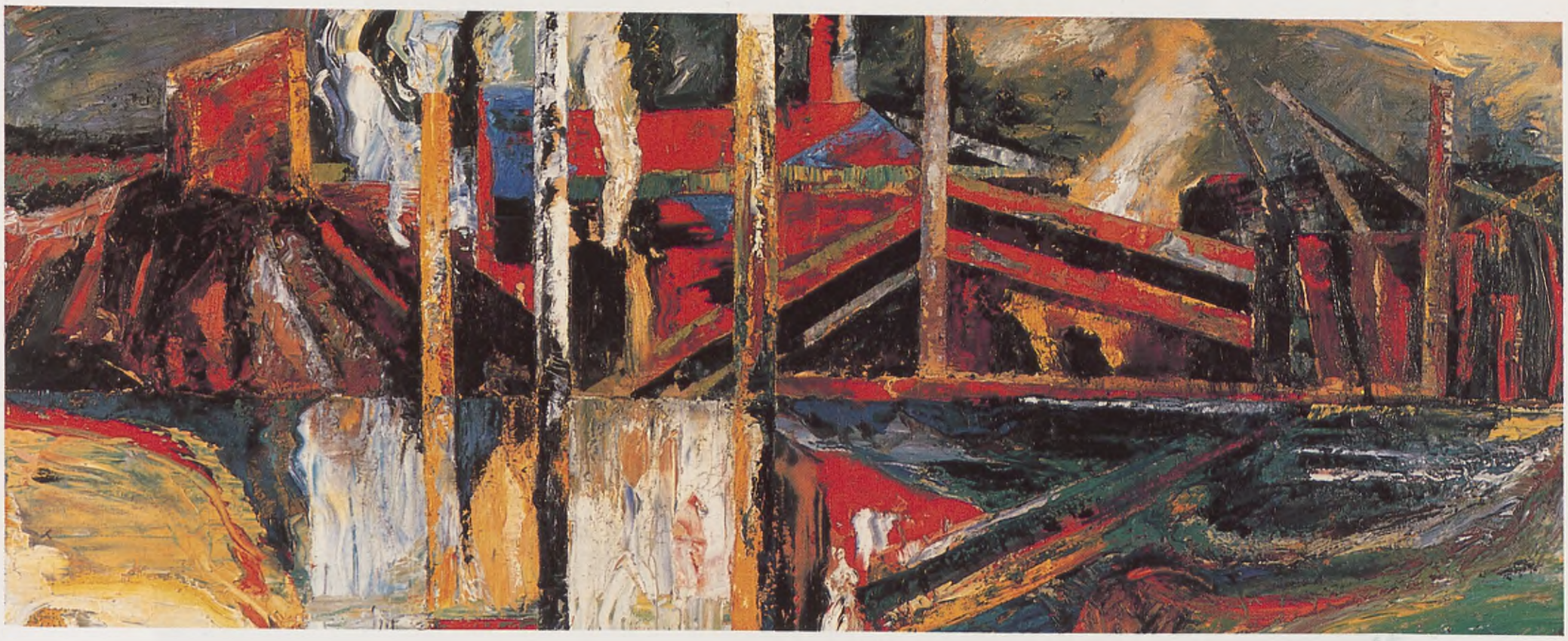
DAVID GODBOLD
STUDIES FOR SONGS

27 February – 24 March 1990

ARTMET GALLERY

124 Jersey Road Woollahra N.S.W. 2025 Australia Telephone (02) 327 2390 Fax (02) 327 7801 Telex: AA122150

MANDY MARTIN



OUTER HARBOUR, PORT KEMBLA 1989 oil on linen 100 x 244 cm

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street
Richmond Victoria 3121 Australia
Telephone (03) 428 6099
Tuesday — Friday 10.30 — 5 pm;
Saturday 11 — 4 pm

JOHN SMITHIES

Jacob's Dream I

Wood, acrylic, gouache
wax and chalk

KENDAL HEYES

In the Arcade

Cibachrome
24 x 35 cms

IRVING SCULPTURE GALLERY
IRVING CONTEMPORARY ART
IRVING FINE ART

1 HARGRAVE ST
PADDINGTON NSW 2021
TELEPHONE (02) 360 5566
FACSIMILE (02) 360 5935

PO BOX 568
WOOLLARAH NSW 2025
GALLERY HOURS
TUESDAY-SATURDAY 11-6

DR GENE SHERMAN
KARIN GOSS, B.A.
DIRECTORS
IRVING GALLERIES

JOHN BAILY, A.M.
MANAGER
IRVING FINE ART

IRVING GALLERIES

CONTEMPORARY ART 1990

BERNARD SACHS

"AN OBSCURE DEATH IN THE PRISON OF LANGUAGE (A PORTRAIT OF B)" 1988

CHARCOAL ON PAPER
150 x 205 cm

The Easternmost Point of Australia, Byron Bay, 1989, 60 x 48 cms, *oil on plywood*

In conjunction with an exhibition at the Art Gallery of New South Wales of 67 works made in France by Brett Whiteley in 1989 titled *Paris - Regard de Côté*, the Australian Galleries present an exhibition of recent paintings, drawings, photographs, ceramics and wood carvings from Byron Bay, Marrakesh, Japan and San Gimignano – Tuscany.

BRETT WHITELEY

Exhibition: 1st March – 26th March 1990

AUSTRALIAN GALLERIES, 15 ROYLSTON STREET, PADDINGTON, NSW 2021
TELEPHONE: (02) 360 5177 FACSIMILE: (02) 360 2361

KEN DONE

BLUE REEF I, oil on canvas, 198×102cm

BLUE REEF II, oil on canvas, 198×102cm

BASIL HADLEY
A RETROSPECTIVE
PAINTINGS 1969 – 1987

Dawn 1984 mixed medium on canvas 153 x 198cm

Canberra	Nolan Gallery, Lanyon	March 7 – April 29
Sydney	Manly Art Gallery & Museum	May 25 – June 17
Adelaide	Festival Centre	July 4 – July 29
Alice Springs	Spencer & Gillen Gallery	August 13 – September 3
Darwin	Northern Territory Museum of Arts & Sciences	October 5 – October 21

ROSS WATSON

Untitled oil on Belgian linen 167.5 x 137 cm 1989

12 – 30 May 1990

ROBIN GIBSON GALLERY

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

Fax (02) 331 1114

GARRY SHEAD

Metamorphosis '89 mixed media 20 5 x 30 cm

RECENT PAINTINGS

17 April – 5 May 1990

ARTMET
124 Jersey Road
Woollahra 2025 NSW
Tel. (02) 327 2390
Fax. (02) 327 7801

WILLIAM MORA GALLERY
31 Flinders Lane
Melbourne 3000 Vic.
Tel. (03) 654 4655
(Exhibiting mid 1990)

Trio Waltz 1989 122.5 x 152.8 cm

VICKI VARVARESSOS

JOHN CALDWELL

'BREID BASIN, VESTFOLD HILLS' 98 x 147 cms

PAINTINGS OF ANTARCTICA

17 MARCH TO 1 APRIL 1990

Presented by the Trinity Grammar School Society of
the Arts at the

DELMAR GALLERY

144 Victoria St. Ashfield

Hours: Saturday and Sunday Midday to 5 pm
or by appointment Telephone: (02) 797 8337; (02) 797 9193 A.H.

HÉLÈNE GROVE

The Music Box Acrylic on Canvas 76 x 89 cm

6th to 27th May, 1990

Kensington Gallery

Directors BARBARA RUSSELL SUSAN SIDERIS

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

Gallery Hours · Tuesday to Friday 10am to 5pm · Saturday and Sunday 2pm to 5pm · Closed Monday

Leading South Australian and Interstate Artists • Paintings • Prints • Ceramics • Sculpture

ACROSS THE BRIDGE, 1989 OIL & ACRYLIC ON LINEN 210 x 240 CM

JOHN BEARD
3 TO 28 APRIL

Brett Whiteley Sloping up the Olgas I 122 x 103cm

SWIMMING HOLE, BLUE MOUNTAINS William Charles Piguenit, 44 x 47cm

MARGARET CILENTO

The Immigrants Oil on artist board 40.5 x 50.5 cm

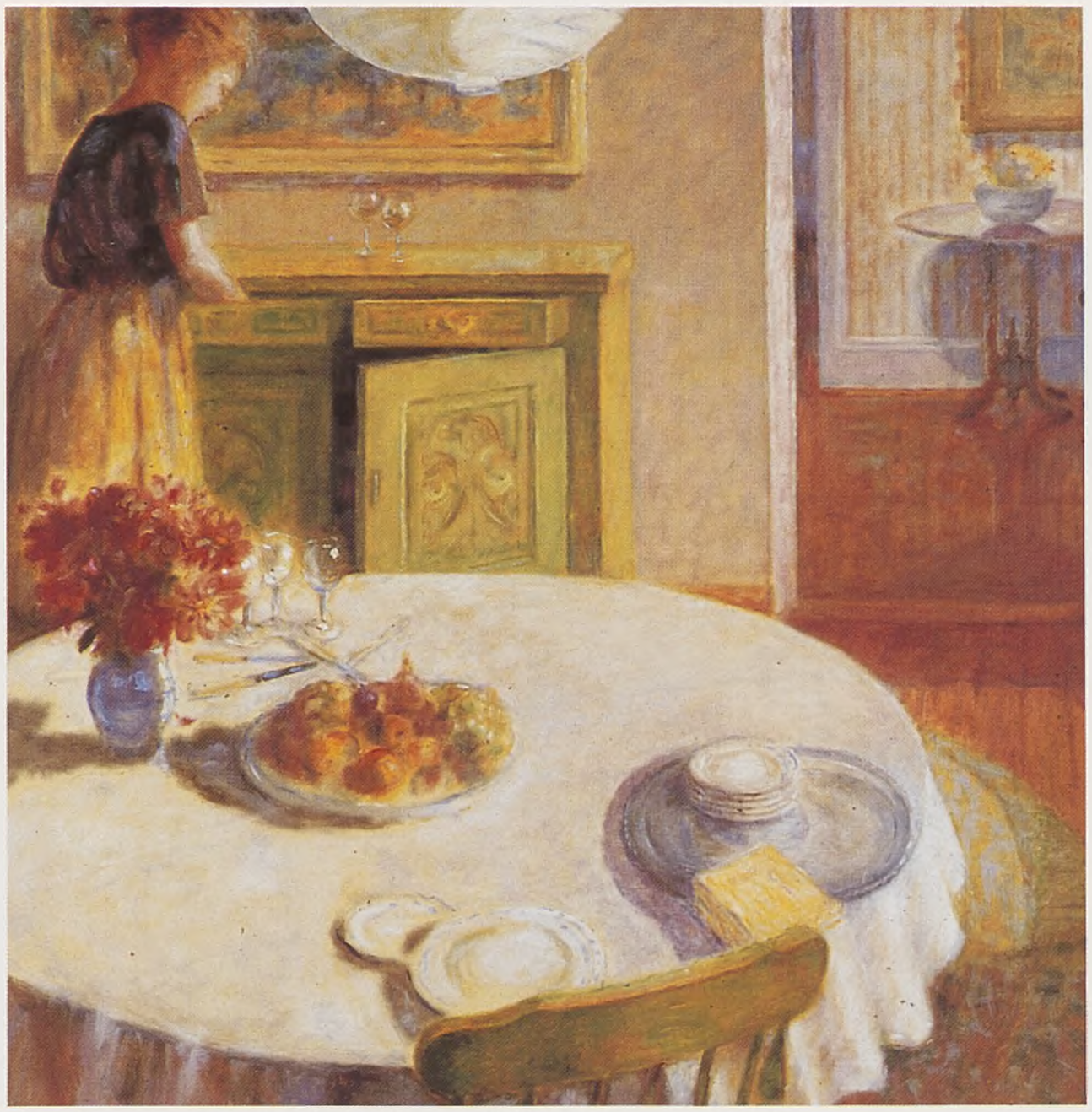
A Retrospective – Works of the 1940s & 1950s
Wednesday, 28th March – Friday, 13th April, 1990.

ADAM GALLERIES PTY LTD

1st Floor
A.N.A. House
28 Elizabeth Street Melbourne
Tel: 03 650 4236

Directors: Noel Stott & Sue Paton

ENA JOYCE



Setting the Table oil on canvas 90 x 90cm

Represented by

Painters Gallery

1ST FLOOR 137 PYRMONT STREET (CNR PYRMONT BRIDGE ROAD) PYRMONT NSW 2009
TELEPHONE (02) 660 5111 FAX (02) 552 3484 TUES.–FRI. 10–5 SAT. 11–5

Levitating Figure, Heidelberg Hospital
c. early 40s

Oil on board
76 x 100 cm

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FISCHER FINE ART LIMITED: LONDON

present an exhibition of works by

FISCHER FINE ART LIMITED: LONDON

ARTHUR BOYD

INCLUDING NEW WORKS DIRECT FROM LONDON

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19 Boundary Street, Rushcutters Bay 2011 Telephone: (02) 360 5411 Facsimile: (02) 360 5614
Managing Director: Trudyanne Edmonds-Brown, Director: Louise Smith
Manager: Julie Sewell

Glasshouse Mountains 1989 oil on canvas 121 x 121 cms photographed by David Roche

BRENDA HUMBLE

7-25 March, 1990

ACCESS
ART GALLERY

115-121 Mullens Street Balmain 2039 Telephone (02) 818 3598 Wednesday to Sunday 11am – 6pm or by arrangement

JENNY SAGES
RECENT PAINTINGS

JENNY SAGES Waterfall oil on canvas 245 x 152cm

TANYA SAGES
JEWELLERY

SYDNEY
26 APRIL – 13 MAY, 1990
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

Est 1929
THE BLAXLAND GALLERY

Margret Meagher
GALLERY DIRECTOR

MELBOURNE
AUGUST 1990
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

Pyramid Rock, 1989 oil on canvas 195 x 152 cm

JOHN BURGESS

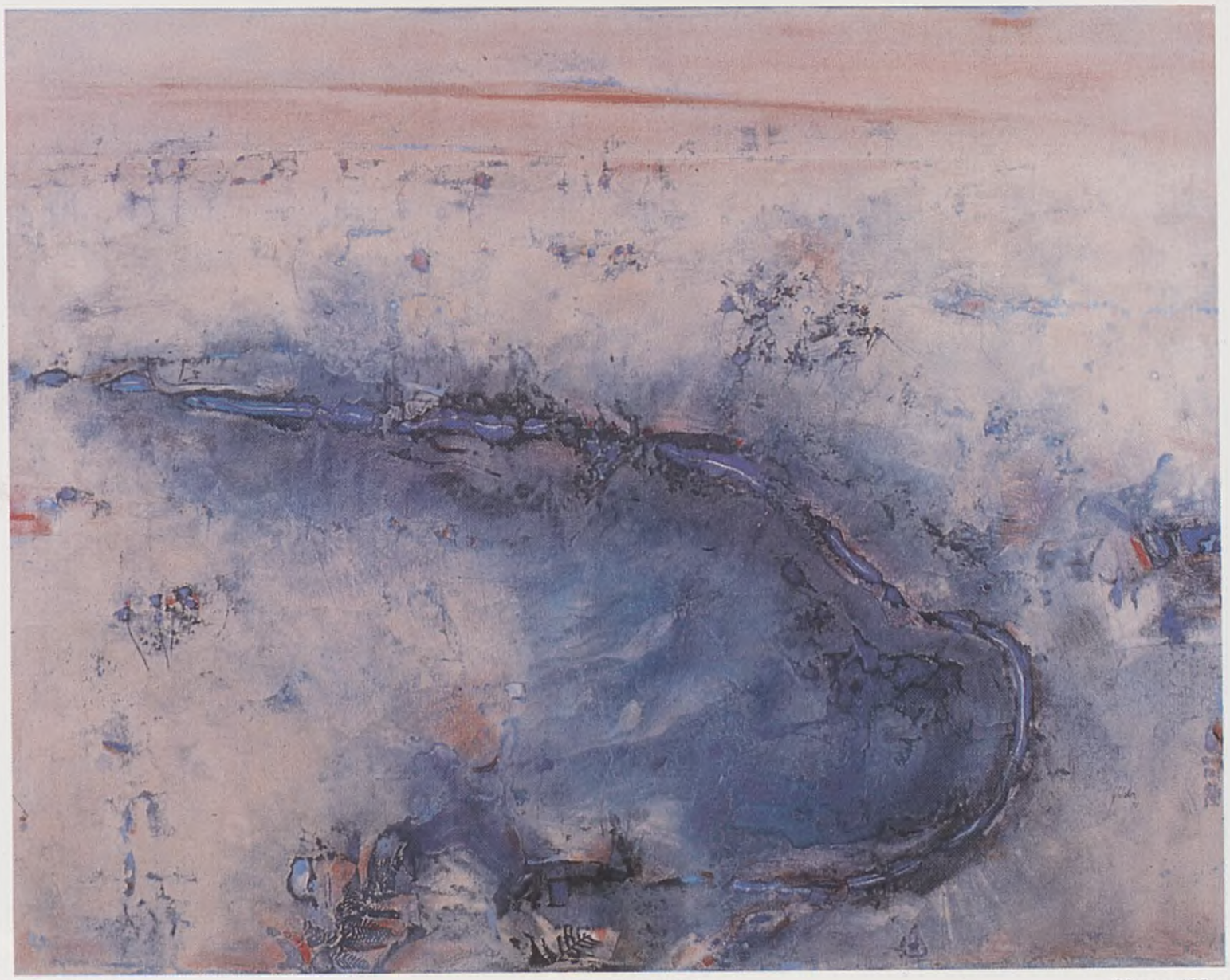
PAINTINGS

MAY - JUNE, 1990

TERRA AUSTRALIS GALLERY

72 Napier Street, Fitzroy, 3065, Victoria, Australia. Telephone: (03) 417 5114, Facsimile: (03) 416 1486.

• GEOFFREY WAKE •



FORTESQUE EVENING *ACRYLIC ON CANVAS* *123cm x 155cm*

PAINTINGS

APRIL 1990

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DIRECTORS: VICTOR STAFFORD • BEVERLEY KENNA • MATTHEW STAFFORD.

PG

''STILL LIFE IN THE SPRING'' GOUACHE & GOLDLEAF 105 x 156CM

MICHELE MILLER

MAY 1990

PERTH GALLERIES PTY LTD

DIRECTORS: NORAH OHRT AND VANESSA WOOD
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TELEPHONES: (09) 321 6057 (09) 321 2354 FAX: (09) 321 2354

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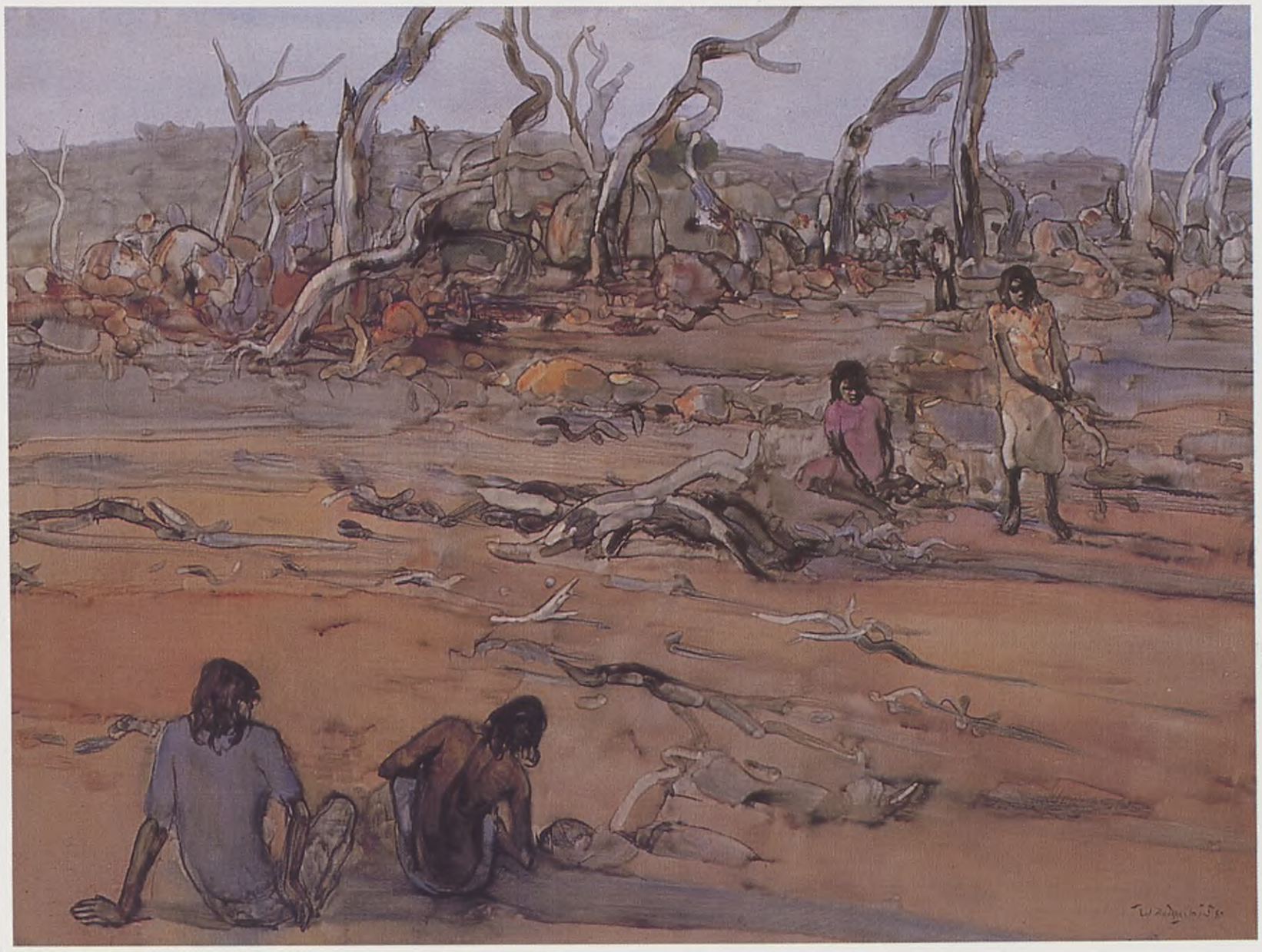
WILLIAM BOISSEVAIN



Gathering Place 1989 oil on board 91.4 x 121.9cm

EXHIBITION
24 February – 14 March, 1990

HOLDSWORTH GALLERIES
86 HOLDSWORTH STREET, WOOLLAHRA, N.S.W. 2025 TEL 32 1364 10 A.M. – 5 P.M. MON TO SAT 12 – 5 P.M. SUN

GODFREY MILLER
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Danae 1950-55
oil on canvas
estate no. 295JH
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Fine & Decorative Art Exhibition

March 12-20 April

DAVID JONES ART GALLERY

SEVENTH FLOOR ELIZABETH STREET
(02) 266 5640

AUTUMN 1990

Art Quarterly
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Sydney, Australia
Volume 27 Number 3

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Photograph by Ray Woodbury

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ART AND AUSTRALIA

VOLUME 27 NUMBER 3

COMMENTARY

The Queensland Art Gallery Collection
A dynamic new perspective

In a move away from international blockbusters, resourceful State galleries are placing new emphasis on their permanent collections. Queensland Art Gallery leads the way.

In his keynote address 'The necessity of collections', delivered at the Art Museums Association of Australia's Annual Conference in Adelaide in 1980, the Director of the Courtauld Institute, University of London, Professor Peter Lasko, concluded: 'If I am sure of anything at all, it is that our permanent collections are the bed-rock of everything we care about, and without them our cause is lost'.[1]

Certainly, permanent collections are the life-blood of public art museums. Without them we could not have temporary or travelling exhibitions, which have become extremely popular with the Australian public, especially since the highly successful 'Modern Masters: Manet to Matisse' exhibition was shown in Sydney and Melbourne in 1975. Like special exhibitions, permanent collections should be stimulating and exciting, and should provide the viewer with an aesthetic and fulfilling experience. Clearly, this is the impression gained from viewing the new presentation of the Queensland Art Gallery Collection, which was launched early in 1989.

The presentation comprises nearly 800 works from the Gallery's international, Australian historical and Australian contemporary collections. It follows a critical review of the Gallery's acquisition policy (now emphasizing twentieth-century art), subsequent scrutiny of its 5 000-strong holdings and more than a year's diligent preparation by its staff. It is the first time a major reassessment of this kind has been undertaken by the Gallery and it has resulted in a completely new perspective on the Collection. The project has been favourably received by what is now a sophisticated and discerning Brisbane public.

The display occupies eleven of the fifteen gallery spaces, contrasting markedly with the situation in 1988, when much of the Gallery was devoted to World Expo and Bicentenary exhibitions. The Gallery's decision to focus primarily on the Collection is indeed a bold move, considering the success of these revenue-building shows (for example, Chaim Soutine's *Man with ribbons, c.* 1921–22, was purchased with funds from the 1988 international exhibitions programme).

The stated intention of the project is essentially twofold: to make the Collection more readily accessible to the public and to present it in a more meaningful, challenging and dramatic context. Such objectives are admirable, particularly in view of the relative size and quality of the Collection. For the most part, the Gallery's holdings are small and are of minor significance compared with the State Collections in Adelaide, Melbourne and Sydney, and with the National Collection in Canberra. Smaller institutions like the Tasmanian Museum and Art Gallery in Hobart and the City of Ballaarat Fine Art Gallery boast superior collections of colonial art and of nineteenth-century Australian art respectively, compared with those of the Queensland Art Gallery. However, to the Gallery's credit, these shortcomings have been recompensed to some extent in the new presentation through judicious selection and dynamic display.

The presentation follows a broadly chronological sequence, focusing within general periods on major thematic and stylistic groupings. In some instances, chronological and historical affiliations are disregarded in order to present works more forcefully. All media are embraced — paintings, works on paper, decorative arts and sculpture. Didactic panels and expanded labels are used throughout the display, though generally the texts are too long to be absorbed at once by the viewer and such information would be better provided in a full catalogue. A publication of this kind is required, as the only available records of the Collection to date are a picture-book issued in 1982 to coincide with the opening of the new Gallery, and a special edition of *ART and Australia* published the following year.

Of the three presentations, the international collection offers arguably the most interesting and diverse range of works. Beginning with late fifteenth-century Netherlandish painting and German graphic art, the Collection broadly traces the development of international art movements over nearly 500 years through various themes, styles and media. The highlights include a small group of eighteenth-century British portraits by Henry Raeburn, Allan Ramsay, Joshua Reynolds and George Romney, each exquisitely painted in a tonal academic style, complementing earlier works by Van Dyck and Rubens displayed nearby; a group of six late nineteenth- and early twentieth-century figurative sculptures, dominated by Marino Marini's splendid terracotta nude *Pomona, c.* 1939–42; and a fine collection of English impressionist and post-impressionist paintings, surpassing in quality adjoining French works of the same period.

Beyond these groupings there are many individual highlights. François Boucher's delicate study in chalk *Venus with two cherubs, c.* 1740, is a brilliantly executed and sensuous image. So, too, is Edward Burne-Jones's portrait of *Aurora,* 1896, a mystical painting personifying the pre-Raphaelite ideal of womanhood.

Some good examples of European modernism are shown in an adjacent gallery. Paul Cézanne's *The large bathers, c.* 1896–98, is a major work from the small print *oeuvre* of this French master. The bold

placement of this lithograph beside John Passmore's *Colour observation on light on apple tree, Suffolk, c.* 1945–46, assumes greater significance with the knowledge that these two artists were primarily concerned with new concepts of space and plane in their work.

Edvard Munch's lithograph *Madonna, c.* 1895–1902, is a master print. It depicts a theme which occupied the artist throughout his life, namely the human condition, which he expressed in a personal and intensely emotional style. This work is juxtaposed with the Gallery's prized recent acquisition *Man with ribbons, c.* 1921–22, by Lithuanian-born expressionist Chaim Soutine. The painting is one of a series of early convulsive works which the artist later tried to destroy. It prefigures Soutine's famous tormented still lifes of flayed ox carcasses painted in Paris from the mid-1920s, expressing his own troubled mind and doubts about his ability as an artist.

The Gallery's celebrated and most valuable painting, Picasso's *La belle Hollandaise,* 1905, is prominently displayed with later works by the artist — *Head of a man,* 1908, *Woman with parasol on the beach,* 1933 (all gifts from Major Harold de Vahl Rubin in 1959), and *Minotaur, drinker and women,* 1933, from the Vollard Suite. Collectively, these four works form a strong and cohesive unit within the presentation.

Facing this group are two large-scale contemporary abstracts by Willem de Kooning and Bridget Riley. De Kooning's *Two trees on Mary Street . . . Amen!* is a powerful and exuberant painting from his 1970s *oeuvre.* Riley's strongly geometric *Big blue,* 1981, emanates from her visit to Egypt, where she was inspired by the vivid colours of ancient tomb friezes. The intense colouration of this picture is echoed in Sonia Delaunay's large tapestry *Syncopée, c.* 1973, hung nearby, typifying her lasting concern with applying Orphism over a range of textile designs.

Jean Dubuffet's *Bivouac,* 1976, is an important later mixed media work, characteristic of his deliberately crude childlike manner. In feeling, it recalls the art of the German expressionists working in the early twentieth century, represented in the exhibition through the graphic work of Erich Heckel, Kathe Kollwitz and Franz Marc.

Picasso's *La belle Hollandaise,* 1905, is prominently displayed with later works by the artist in the Queensland Art Gallery international collection.

Edwardian paintings, including (*left of centre*) Rupert Bunny's *Bathers,* 1906, in the Queensland Art Gallery Australian historical collection.

Like the presentation of international art, the Australian historical collection features an integrated approach which sees different media displayed together according to style, subject matter and era, broadly chronicling the period from European settlement to the 1970s. Generally it is a patchy collection, lacking adequate representation of several important periods such as Melbourne expressionism in the 1940s and Sydney abstraction in the 1960s. This situation can largely be attributed to inconsistent collecting by the Gallery until quite recently, by which time many of the best examples of Australian art were already in the southern galleries.

The colonial period is poorly covered, as noted previously, though the recent purchase of Nicholas Chevalier's *Weary: an episode at St Leonards,* 1878, from the Estate of Lady Trout, helps to redress this situation. The shortage of good works from the Heidelberg School is, to some extent, recompensed by the inclusion of two exquisite impressions of the Austra-

lian landscape by Arthur Streeton, *The road up the hill, c.* 1889, and the sketch for *Still glides the stream and shall forever glide,* 1895, both painted on an intimate scale in oil.

Edwardian portraits by Australian expatriate artists figure prominently. Notable works include George Lambert's *The mother,* 1907, Hugh Ramsay's *Portrait of Mrs Robertson, c.* 1905, and Rupert Bunny's dramatically sentimental *Bathers,* 1906, purchased in 1987 for $1.25 million.

The increased diversity of Australian art, especially pronounced from the 1920s onwards, is revealed through several distinct groupings. The best of these include paintings and prints of the 1920s and 1940s by Margaret Preston, shown appropriately alongside early twentieth-century Aboriginal artifacts lent by local museums; three rarely seen modernist works, depicting a polar bear, billy goat and elephant seal, by Queensland sculptors Ola Cohn and Kathleen and Leonard Shillam; and six remarkably powerful and extraordinarily sensuous paintings by Ian Fairweather, spanning the years 1949 to 1962 and confirming his place as Australia's greatest linear abstractionist.

Special mention should be made of William Dobell's marvellous portrait *The Cypriot,* 1940, hanging sentinel-like among other works of the 1940s by Drysdale, Tucker and Nolan. A powerfully intense painting, it displays bravura and the artist's remarkable ability to capture the essential character of the subject in a highly expressive manner.

Representation of Australian art of the 1960s and 1970s is restricted to a few Melbourne figurative paintings, to the flamboyant work of Brett Whiteley and to the international art styles of disparate painters like David Rankin, Robert Hunter and Colin Lanceley. Sculpture is given token representation in select pieces by Robert Klippel and George Baldessin.

The Australian contemporary collection emphasizes works produced mainly in the 1980s. It is displayed in less formal areas of the Gallery such as the foyer, sculpture court and the Water Mall. Special focus is placed on works by Queensland, Aboriginal and Islander artists, acknowledging the importance assigned to these groups in the revised acquisition policy. A feature of the presentation is the ongoing rotation of works, reflecting the changing and often discursive nature of contemporary art. At the time of writing this review, there were important pieces by Gordon Shepherdson, Bill Yaxley, Joe Furlonger, Denise Green, Madonna Staunton and Helen Lillecrapp-Fuller; significant works by Aboriginal artists, including Narpula Scobie Napurrula, Turkey Tolson Tjupurrula, J.P. Kelantimama (a Tiwi burial pole from Bathurst Island made in 1988) and Trevor Nicholls; individual sculptures by Fiona Orr, Peter Taylor, Lou Lambert, Peter Cole, Victor Meertens, Stephen Killick and Sandra Taylor; a major painting by Arthur Boyd *Bathers and pulpit rock,* 1984–85; and powerful serial works by David Aspden and Graeme Peebles.

The new presentation has brought back into the limelight a much neglected collection, providing the public with an excellent opportunity to view and appreciate works of art in a dynamic and challenging context. One is invited to respond simply and directly, allowing the capacity for more concentrated attention and philosophical enquiry.

Stephen Rainbird

[1] Peter Lasko, *The necessity of collections,* Art Museums Association of Australia, Canberra, 1981, p. 12.

Stephen Rainbird is Curator of Art at the Brisbane College of Advanced Education.

Adelaide Report

There is a curious unreality about the art-life of Adelaide which distinguishes it from other major Australian capital cities. While we have a superb State gallery, six well appointed, publicly funded contemporary artspaces,[1] five publicly accessible group studios[2] and two widely circulated art journals,[3] all this exposure to good art and ideas has not resulted in enthusiastic collecting. Like theatre, which is well supported in Adelaide, art seems to have taken on the function of something you dress up and go out to look at.

Because there are not numerous contemporary art collectors supporting a range of adventurous art dealers, Adelaide artists work in a peculiar vacuum, having very restricted interaction with a broader viewing public. Commercial galleries in Adelaide tend to be tightly constrained by survival tactics, such as specializing in art which is cheap and charming. At the other end of the market BMG Fine Art uses sophisticated corporate strategy to represent major artists, usually from elsewhere.

At a time when Sydney, Melbourne, Brisbane and Perth seem to be developing new waves of lively youngish collectors of contemporary art, the sense of alienation felt by Adelaide artists is an anachronism. One detail which gives a feeling of *déjà vu* is the support of new artists by booksellers. With an enlightened generosity reminiscent of Sydney and Melbourne in the 1940s and 1950s, 'Imprints' and 'Fables' bookstores allow artists to install exhibitions for a nominal rent.

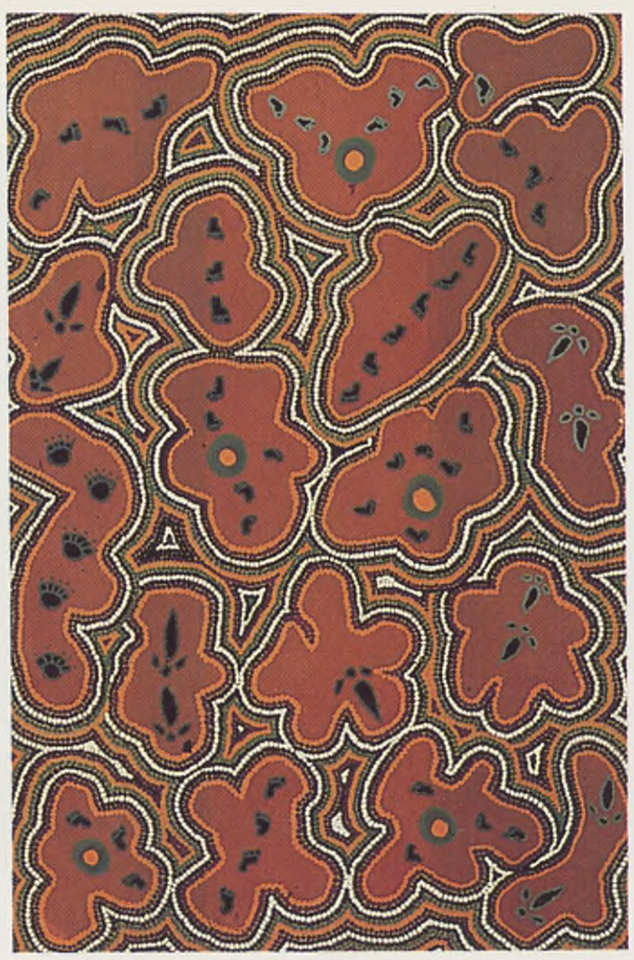
Anima is the only commercial gallery in Adelaide which presents exhibitions by emerging artists in a way which is compar-

able with ambitious contemporary art dealers in other Australian cities. Anima represents a group of new artists whose work is beginning to enter State galleries and corporate collections. Unfortunately these artists, such as Andrew Petrusevics, Melanie Howard, Shaun Kirby and Bronwyn Platten, despite moderate prices, are publicly supported by local institutions but privately rather neglected.

This situation gives an interesting frame of reference in which to view the exhibition 'Adelaide Angries' organized at the Art Gallery of South Australia by Associate Curator of Paintings and Sculptures Jane Hylton. The exhibition centres on the secessionist art politics of Adelaide in the 1940s, which set the modernism of David Dallwitz, Ivor Francis and Jeffrey Smart of the newly formed Contemporary Art Society, against the prevailing conservative taste.

In different ways, two exhibitions at the Contemporary Art Centre (as it is now called) illustrate the condition of contemporary art in Adelaide. With funding from Foundation South Australia (the State government's antidote to tobacco sponsorship) the centre mounted substantial exhibitions of the work of two important local artists, painter Aldo Iacobelli and photographer Mark Kimber. The exhibitions were a reminder that good contemporary art can be seen in Adelaide primarily because of government money, and artists who want their work to sell must look elsewhere. Kimber's torn-up and montaged excerpts from Western civilization will achieve vast recognizability because of his 1990 Adelaide Festival poster now appearing all over the world (and on the front cover of the Adelaide telephone directory). Iacobelli's exhibition of enormous still lifes and their afterimages (the latter painted in a relief pattern of all-white impasto) sold only one picture, yet only a couple of months earlier his exhibition presented by Deutscher Gertrude Street in Melbourne had sold well.

The significance of art made in Adelaide was acknowledged by the strong representation of work in the 1989 Perspecta at the Art Gallery of New South Wales. The work was drawn largely from the exhibition 'The Image in Question' organized for the Experimental Art Foundation by Ken Bolton. More recently at the EAF Bolton combined the work of three painters and three photographers in 'Objects of Devotion', which was to some extent a treatment of the postmodern and very Australian experience of receiving alien visual culture in reproduction. Adelaide feels even more alienation within Australia and the exhibition went one further, being about the reproducer rather than the reproduced. It examined the mediating role of photography.



PETRA NAMPITJINPA, Bush Potato Dreaming, 1989, acrylic on canvas, 121 x 63cm, Robert Steele Gallery, Adelaide

There is a certain amount of grumbling among those who have an interest in contemporary art in Adelaide that the Art Gallery of South Australia should do more to bolster the local contemporary art scene with major displays of the art of the here and now (which, from time to time, the Gallery does). The question of whether it is the role of the museum to control rather than record the tastes of the community it serves makes the issue more complicated. The big commissions of art for public places recently generated by the South Australian Department for the Arts represent the kind of permanent monumental art which can only exist through State patronage. Other art forms can only exist permanently through private patronage.

The very lively contemporary art activity we have at the moment in Adelaide is a government-sponsored enterprise. Its future, however, looks shaky. The enormous contributions made by such institutions as the Experimental Art Foundation and the South Australian School of Art in the 1970s have generated a discerning and educated art audience, for the most part allied in some way with art institutions, able to enjoy the luxury of regularly seeing good art in publicly funded spaces. If the current generation of ambitious Adelaide artists are to remain here, rather than depart as many artists have in the past, we need an art-going public whose interest is not purely academic.

In certain specialized areas there have been, and continue to be, exemplary private art patrons in Adelaide (nineteenth-century collectors of contemporary furniture for example and, in Max Carter, a contemporary collector of nineteenth-century painting). A description of the recent re-hang at the Art Gallery of South Australia in the next issue of *ART and Australia* will indicate how the State collection has benefited from the pleasure which individuals have found in collecting art.

Timothy Morrell

[1] The Bullring at the Jam Factory, the Contemporary Art Centre, the Experimental Art Foundation, the North Adelaide School of Art Gallery, the College Gallery at the South Australian School of Art and the University of Adelaide Gallery.

[2] The Boating Party, Central Studios, the Experimental Art Foundation Studios, First Street Studios and South Australian Workshops.

[3] *Artlink* and the Contemporary Art Centre's *Broadsheet*.

Timothy Morrell is Director of the College Gallery at the South Australian School of Art, and Chair of Artists' Week, 1990 Adelaide Festival.

COMMENTARY

Ralph Balson

The concept of relativity, the vision of it I get as a painter fascinates me; a universe without beginning, without end; a continuous creating, destroying and expanding movement (The Space Age), its one constant the speed of light.[1]

RALPH BALSON, Matter painting, 1962, synthetic polymer on composition board, 91.5 x 119.5cm, National Gallery of Victoria

Ralph Balson perceived the role and purpose of the artist in terms of an expression of a universal language, the ideal of universal harmony where art provides the link. From the mid-1930s until his death in 1964 Balson tried to create work which visualized his concept. To this end he committed himself to abstract art with its power to create the illusion of a dimension beyond the surface plane.

Whilst Balson received little critical or popular attention in his own lifetime he is now acknowledged as the pioneer of abstract art in Australia. 'Ralph Balson: A Retrospective' initiated by Heide Park and Art Gallery in Victoria, and held there from 15 August to 24 September 1989, is the first major museum exhibition and historical survey of this artist's work. This survey presents key works from each of the phases of Balson's career, from post-impressionism, cubism, geometric and painterly abstraction and 'matter painting'.

Like many of his Sydney contemporaries Balson looked to overseas art movements for inspiration. Though born in England, Balson migrated to Sydney in 1913 at the age of twelve and it was not until 1960, at seventy years of age, that he had the opportunity to experience first-hand the art of America, Europe and the United Kingdom. Modernist ideas were, however, widely imported in the form of books and magazines, which Balson devoured. He was an avid reader of everything from art, poetry and philosophy, to the most controversial scientific texts, including Einstein's writing on the Concept of Relativity, which strongly informed his work. It was also Balson's association with artists such as Anne Dangar, Grace Crowley, Rah Fizelle and Frank Hinder that was instrumental in increasing his awareness of Modernist ideas originating from Europe and, to a lesser extent, America.

Both Dangar and Crowley had studied with André Lhote in Paris. Lhote's watered down form of cubism is evident in the colour, flatness and simplicity of Balson's early works such as *Madonna, c.* 1939. In 1939 Balson participated in a group exhibition at David Jones Galleries titled 'Exhibition 1'. This show marked the climax of the group movement towards geometric abstraction in Sydney during the 1930s.[2] Balson's exhibits, while maintaining figurative elements, were clearly approaching abstraction. This gradual flattening and breaking down of the surface plane is best illustrated by his work *Semi-abstraction: woman in green,* 1939.

It was in 1941 in his second solo exhibition at Anthony Hordern's Gallery in Sydney that Balson presented his new totally abstract works, the *Constructive Paintings.* In 1965 Daniel Thomas acclaimed this as the first non-figurative one-man show in Australia.[3]

Over a period of fifteen years Balson worked through these experiments with geometric abstraction exploring the relationships between colour and space. The initial compositions of overlapping and interlocking coloured geometric shapes were overly formal, as illustrated by *Construction in green,* 1942. Gradually the surface plane became more fluid as he developed a more sophisticated understanding of colour relationships, and abandoned diagonal rhythms and circular forms. *Constructive painting,* 1950, is the epitome of formal restraint. The opaque rectilinear shapes seem to hover across the surface with the increased harmony of horizontal and vertical directions and sensitive combination of hues. Not surprisingly this painting was hung beside Colin McCahon's *Here I give thanks to Mondrian,* 1961, in the 'Australian Biennale 1988' in Sydney. Balson acknowledged Mondrian as his 'greatest single influence . . . believing him to have been the only really abstract painter'.[4]

From 1956 Balson's art underwent a marked change from the linear style of geometric abstraction to a new painterly abstraction. In this prolific body of work Balson applied small daubs and dashes of colour in a broad pointillist fashion. The

prelude to these *Non-objective paintings* is a group of coloured pastel drawings made between 1951 and 1959. In *Pastel,* 1959, the rapid gestural marks which run the length of the surface are reminiscent of the Italian Futurists' visual experiments with time and motion. The inspiration for the paintings was provided by the unconventional painting techniques of 'action painters' such as Jackson Pollock. Balson considered 'the pigment action' of the New York School artists' 'to offer a limitless solution to the truly abstract'. In *Non-objective painting,* 1959, the contrasts of colour and sharp gestural brushmarks create a light-filled surface of enormous vibrancy and energy; the movement of this dappled mesh seems to extend far beyond the frame of the work. This dynamism he saw as representing universal flux, the ambiguity and 'multi-layered' condition of modern existence.

In 1960 Balson made his first trip abroad when he travelled to New York, England and France. He visited several exhibitions

RALPH BALSON, Non-objective painting, 1959, oil on composition board, 122 x 137.2cm, private collection

of American minimalist and hard-edge painting, including Ellsworth Kelly, Agnes Martin and Ad Reinhardt, but it was the European Tachists and textural painters, such as Antonio Tàpies and Alberto Burri, who made the strongest impact on him.[5] In 1960 he largely discarded his brushes, a revolutionary move for an Australian artist, and used semi-automatic pouring, spotting and shaking techniques in his *Matter* paintings.

> In my painting the matter, the paint, was allowed to flow together to produce its own rhythm, its own structure — a natural paint structure. A rose is a rose because it's a rose. We don't try to make it a daffodil or a cabbage. Or do we?[6]

Although Balson claimed his concern to be with the pure physicality of the paint, the way in which these works immediately conjure up visions of intergalactic space reveals their metaphysical qualities. *Matter painting,* 1962, recalls a satellite photograph, the infinity of the cosmos represented by trails of paint that give the illusion of running far beyond their boundaries, the weightless irregular flows and cloudy patches of luminous white alluding to universal harmony.

In 1956 Balson had claimed that '. . . the ultimate goal of the arts is the ineffable. With words James Joyce surely reached that condition in *Finnegan's Wake* . . . I want my forms and colours to have the same density and at the same time the fluidity of Joyce's words.'[7]

Like Joyce's stream of consciousness form of writing, Balson was attempting to develop new modes of looking. By abandoning tangible figurative elements he forced the viewers to heighten their vision.

'Ralph Balson: A Retrospective' continues Heide Park and Art Gallery's commitment to tracing the path of Modernism in Australia. The accompanying catalogue contains an introduction by the curator of the exhibition, Bruce Adams, who has spent many years studying and documenting the art of Ralph Balson and his contemporaries. Heide has devoted its exhibition programme to showing contemporary art and those artists associated with John and Sunday Reed, focusing on the Angry Penguins as pioneers of Melbourne Modernism. More recently, the gallery has been examining the development of Modernism in a wider context with exhibitions of the work of Robert Klippel, Tony Tuckson and, now, Ralph Balson. This exhibition is the second to be toured by the Australian Exhibitions Touring Agency, and will travel to regional and metropolitan galleries in Newcastle, Wollongong, Sydney and Brisbane.

Karyn Lovegrove

RALPH BALSON, Madonna, *c.* 1939, oil on canvas on board, 55 x 31cm, private collection

[1] Balson, letter to Daniel Thomas, Art Gallery of New South Wales, 28 March 1960.
[2] Bruce Adams, *Ralph Balson: A Retrospective* (exhibition catalogue) Melbourne, Heide Park and Art Gallery, 1989, p. 21.
[3] Daniel Thomas, 'Ralph Balson', *ART and Australia,* Vol. 2, No. 4, March 1965, p. 255.
[4] Balson, letter to Michael Seuphor, April 1955.
[5] Adams, op. cit., p. 35.
[6] Balson, letter to the Art Gallery of New South Wales, 1962.
[7] Balson, catalogue statement, 'Pacific Loan Exhibition', S.S. *Orcades,* October 1956, quoted in Adams, op. cit., p. 33.

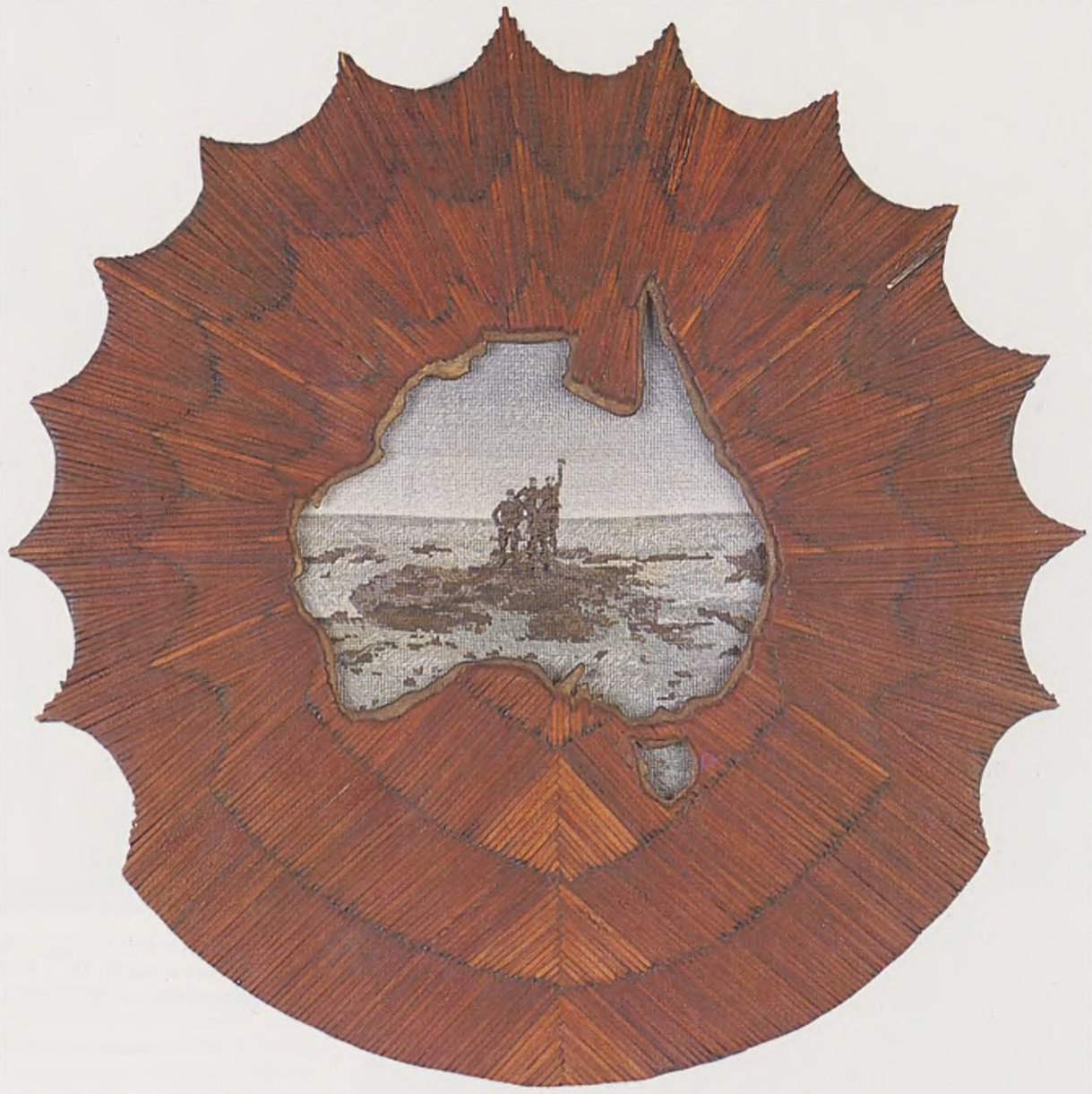
'Ralph Balson: A Retrospective' is at the Art Gallery of New South Wales 14 February–1 April and University Art Museum, Brisbane 12 April–24 May 1990.

Karyn Lovegrove is Curator at Deutscher Fine Art in Melbourne.

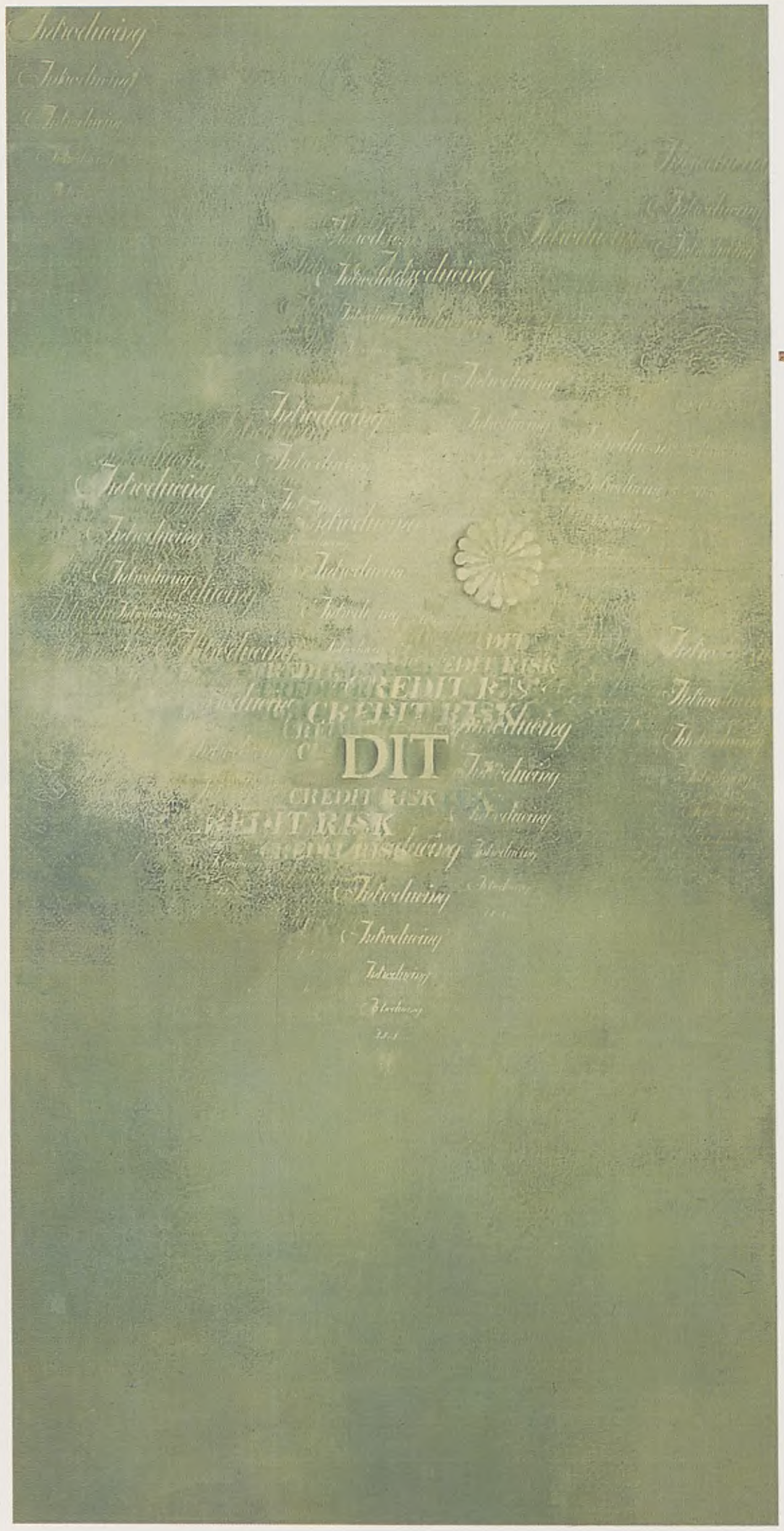
TRACEY MOFFATT, Something More, 1989, cibachrome print from a suite of 9, 90 x 150cm, commissioned by the Albury Regional Art Centre, Albury, NSW

RUTH WALLER, Endangered pawscape, 1989, chalk pastel on paper, 112 x 77cm Lake Macquarie City Gallery, NSW, winner of the Contemporary Australian Drawing/ Acquisitive section of the City of Lake Macquarie Charlestown Square Art Prize 1989

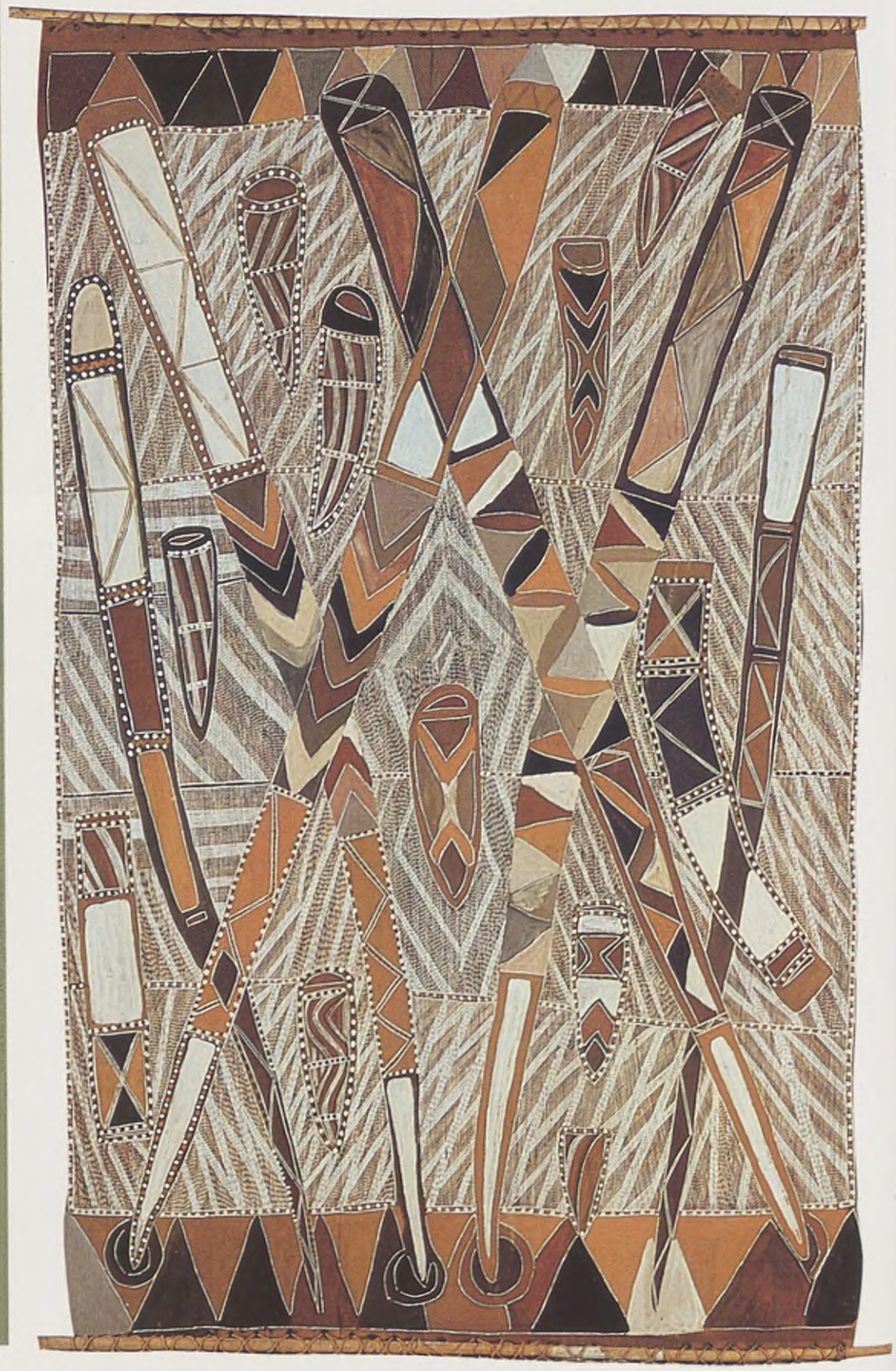
J. SKINNER PROUT, The artist's wife and children, Hobart, 1844, watercolour, chinese white and scraping out, 27.2 x 37.2cm, Art Gallery of New South Wales, purchased 1989



NARELLE JUBELIN, Boer War comrades, relaxing, 1988, cotton embroidery on canvas, matchstick frame, 40.3 x 40cm, Art Gallery of South Australia, South Australian Government Grant 1989



SUSAN NORRIE, Untitled, 1988–89, oil on canvas, 244 x 142cm, from 'Peripherique', Wollongong City Gallery, Wollongong, NSW



LES MIDIKURIA, Digging sticks and sacred dilly-bags at Ganajangga, 1988, natural pigments on eucalyptus bark braced with horizontal twigs, 152 x 93.8cm, Art Gallery of South Australia, from the 1990 'Adelaide Biennial of Australian Art', Art Gallery of South Australia

FRIDA KAHLO, The broken column, 1944, oil on masonite, 43 x 33cm, Collection Foundation Dolores Olmedo Patino AC, from 'The Art of Frida Kahlo', 1990 Adelaide Festival, Art Gallery of South Australia, and the Art Gallery of Western Australia. Photograph courtesy Seibu Museum of Art, Japan

IVOR FRANCIS, Deadlock, 1942, oil on canvas, 50.5 x 72.4cm, Art Gallery of South Australia, from 'Adelaide Angries: South Australian Painting of the 1940s', Art Gallery of South Australia

Directory 1988
the Devil's Advocate and Dorothy Dix

Anne Verbeek's tour de force *Directory 1988* of 'Australian artists producing prints' for the Print Council of Australia seems a point of punctuation in the history of this body and its role in Australian art.

The punctuation is twofold: first, a full stop on a great piece of compilation, the end of an era of publishing lists of printmakers, and 'artists making prints' as this work so clearly distinguishes, which started with Lilian Wood's pioneering work in the 1970s (her *Directory* stood out in its time for being such a useful tool, complete with artists' addresses). As I noted in a paragraph in June *Imprint,* this new book of biographical material on around 560 artists would seem to be the last of its kind: the next listings have to be available on our own computer terminals.

That said, an important PCA role is fulfilled in the *Directory:* providing access to information (including exhibitions, bibliographies and usually one black and white illustration of work) about the special interest group involved.

The other point of punctuation must be a question-mark for the PCA, and perhaps for all the institutional support systems of printmaking in Australia. Where next? Why? And for whom? Such questions do get asked of smaller groups supported by often fugitive government funding, like the PCA, and probably for some involved they get asked too often: how much effort goes into answering questions leaving how much time to get on with the job? However the questions certainly don't get asked about the more solid institutional areas nearly or strongly enough. These are areas in art schools and museums in particular, staffed and supported by teachers, technicians, curators, administrators, funding panels, writers, critics *et cetera, et cetera.*

Perhaps the place to start is with the practice of printmaking now. In the past some of the most original art works produced here have been prints: the work of Margaret Preston comes to mind, and more recently that of George Baldessin, and certainly today a number of printmakers have made much interesting work (Sally Robinson, Barbara Hanrahan, to mention just two names).

LYNNE BOYD, Boat (after Manet), etching and chine colle, 7 x 18.2cm

BRIAN BLANCHFLOWER, Particle madness, 1987, stone lithograph, 87 x 64cm

However the amount of attention given to 'political' prints and currently to Aboriginal artists making prints is one indication that given the large numbers of people associated with the medium (*vide* the *Directory*) the 'results' are not generally satisfactory. Another more contentious way to ask about the general health of printmaking in Australia is to look at the 'big' exhibitions of contemporary art. Where are the printmakers in the Biennales, the Perspectas, the contemporary part of the recent *Great Australian Art Exhibition,* the recent exhibitions going overseas? There have been some, like the political works of Redback Graphics, but they are few and far between.

A corollary to this is the perception that 'contemporary art' often means 'painting', a position almost institutionalized at the National Gallery of Victoria for example, where there are departments of sculpture, photography, prints and drawings, and decorative arts (all with a brief for collecting and showing current work), and one department of 'contemporary art' for the rest, that is, for paintings.

This relates to the other answer to the issue of the perceived dearth of large scale, vital printmaking activity: that whatever is going on can be marginalized by the existence of the institutional structures in place and therefore overlooked by those with a broader brief. For those practitioners inside the structures which

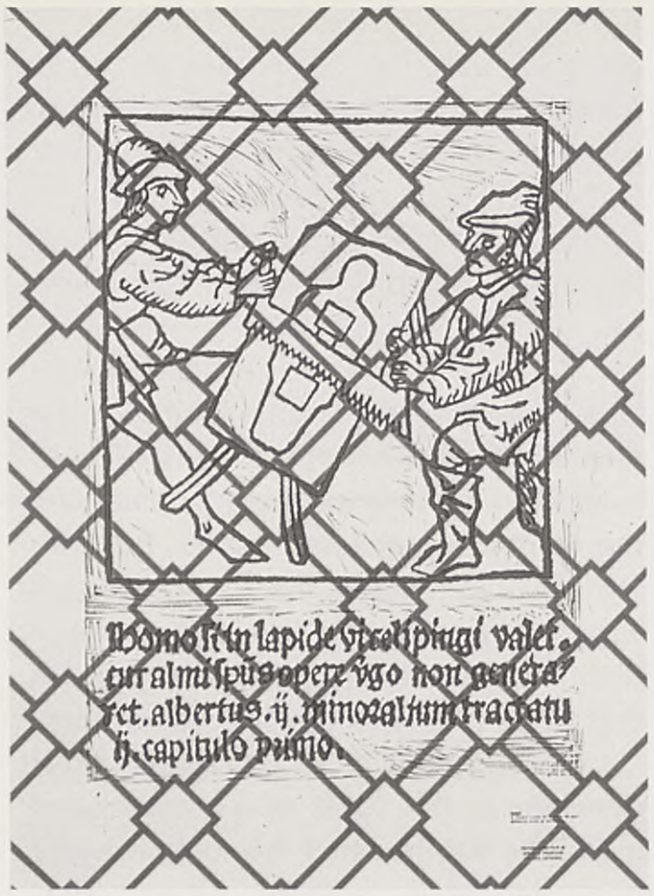
apply to printmaking, why rock what is a steady and reliable boat? For those curators outside, why consider printmaking as an area of activity to be thought about and accommodated when such a specialist support system exists for the purpose?

The institutional support systems for printmaking have had two basic roles in the past, and one will continue as long as printmaking produces interesting images: the need for specialist teaching and care for the peculiarities of the techniques. The second role has been the promotion of the media. This happened in the past through societies, which in turn put pressure on the newly expanding teaching and museum industries, which in turn put pressure on the newly expanding funding and support areas and so the structure got locked into 'fair' allocations based on precedent.

Is this the same way that more overt 'industrial' areas begin and grow and then, once established, continue on on their own? Or continue to be aided? To be either the Devil's advocate or Dorothy Dix, and ask one of the questions that needs to be asked every now and again, does printmaking need still to have this protection?

One example of another way is the current works printed by John Loane in Victoria: images by Mike Parr and the portfolio published by Rene Block. Both ventures came from outside the printmaking infrastructure and happen to include terrific images.

Alison Carroll



PETER TYNDALL, detail: A Person Looks At A Work Of Art/someone looks at something . . . , 1988, linocut over screenprinting, 100 x 70cm, from *Aus Australien* portfolio, published by René Block

Directory 1988: Australian Artists Producing Prints
Edited by Anne Verbeek,
Print Council of Australia, Melbourne,
1989, ISBN 0 909227 11 X $29.95.

Alison Carroll is a freelance art historian and curator living in Melbourne.

A Singular Vision: The Art of Fred Williams

A Singular Vision is a faithful and insightful examination of the artist by one of his closest friends, James Mollison. It is impossible to read this book without continually being reminded of the personality and character of both men — the one a major painter, the other a writer (and incidentally a gallery director). All this despite the fact that Mollison has written his account in an objective and impersonal manner. Mollison has chosen as his focus to discuss the evolution of Williams's art through his private diaries (never to be published) as well as through additional recollections of friends. The systematic and detailed account that follows registers the daily struggle between the artist's materials and his subject, providing an unromantic (but privileged view) of the artist's daily preoccupations. Williams always emphasized the materiality of his occupation and this is what made him a great painter.

Fred Williams's preparedness to talk about art and artists is what impressed me when I first met him in 1978. His comments about pictures he had seen when overseas were impressions formed by someone who had a sharp and incisive sense for detail, for the things that characterized the art he was observing. The excitement that he first felt when confronted by a Cézanne, or a Matisse, or a Courbet, was still there decades later when recalling any of their works. In 1974 when he was asked why he first went overseas he answered quite simply:

> To learn more about painting . . . I wanted to see better paintings . . . [London] gave me more discipline. When you look at good paintings, it's a shock to the system.

This shock, or 'frisson' as the French call it, was what Williams was aiming at in his own art, and this ambition explains his doggedness about his calling. This benchmark of excellence in art also explains why he was so uncompromising about destroying works that he considered below par.

To see Williams's development in the large exhibition organized by James Mollison (an exhibition which has been criticized as overlarge and which toured Australia from 1988–89) was an eye-opener for anyone interested in an artist's formulation of his/her own subject. In the exhibition the works speak for themselves and it is possible to say that the variety of works from the one phase or subject are essential if the artist's working methods are to be worked out. In other words, what the exhibition offers is not a quintessence of the best and finest, but rather a pragmatic statement about process and choice.

The book can be seen as a companion volume since in it Mollison seeks to evoke

FRED WILLIAMS, Burning log, 1957, gouache on paper, 62.5 x 44.8cm, Australian National Gallery, Canberra

his material from biographical data; he eschews as much as possible a large degree of authorial comment. What we get is an established chronology, the works are related to the diaries or any other pertinent material; for instance, some references are made to paintings or to artists that impressed Williams particularly. But once the facts have been marshalled it is up to the reader to elaborate. Mollison writes just as he speaks, in a carefully modulated voice and with succinct but pertinent remarks — there are no purple passages. We can infer his close friendship with the artist but his text is clear and unemotional. Mollison has traced the nodal points of Williams's development as a painter and, in a sense, he is privileging readers by allowing them to retrace Williams's footsteps in search of the 'motif', just as Mollison himself had been privileged in sharing some of the artist's painting trips as well as his numerous conversations about art.

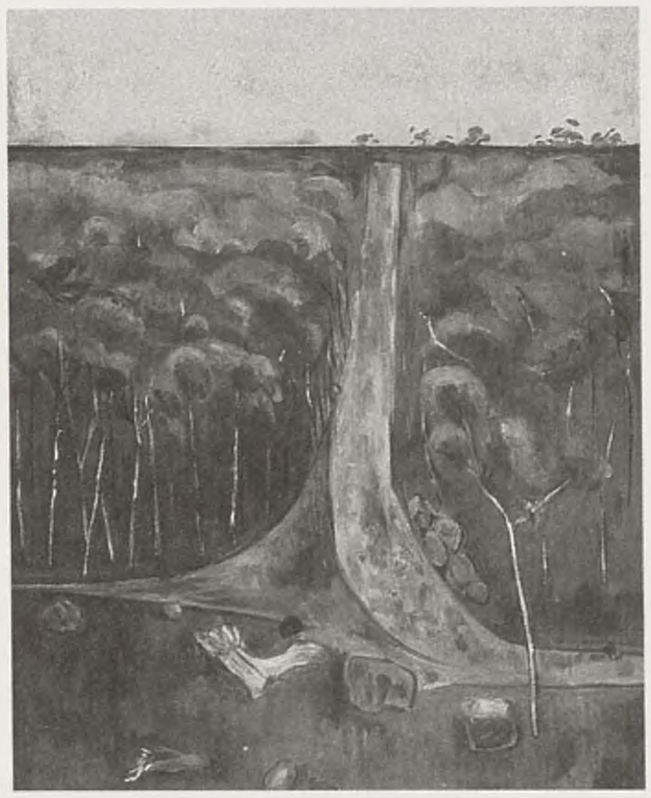
This is not a conventional art history text since the artist's work is not placed in its historical context, nor is it an intellectual biography since there are no references to external influences, nor to any socio-political forces. What the book does is to locate the artist's personal voice and to match that with the works. Fred Williams had a very direct and understated manner of speaking and this is a quality that carries through to the art. This incisive quality can be seen earlier in his drawings where one can trace the record of what he had learnt from the great nineteenth-century masters. Every artist of any repute has had to establish his/her credentials by analysing the work of preceding masters. But with Williams, the mode that he undertook was not simply imitative but rather a highly concise distillation of the qualities that he admired in a Cézanne or a Millet.

I recall looking at an exhibition of his drawings in the 1970s which astonished me in the way in which he could evoke a particular style without being overwhelmed by it. In that exhibition one could easily see the workings of the artist's early influences: one drawing was clearly related to Millet's peasant figures; another to Cézanne's structural approach to the landscape; and another to Daumier's character studies and so on. Throughout these exercises Williams was attempting to draw out the signature key of each master.

If there is a fault in the book, it is that it does not represent a sufficient number of drawings. Drawing is in fact the bedrock of Williams's art: for every series of paintings there is a concomitant set of drawings on paper, both drawn and etched. Williams approached his art according to established nineteenth-century practice which emphasized the importance of drawing (according to classical theory, the thinking part of the artistic process). When it came to translating his ideas into paint he often resorted to traditional techniques of painting: 'fat over lean'. This meant that the initial layers were thinned with turps and as each layer dried he would paint over it with a thicker medium. The image was thus developed gradually over a period of months, sometimes even years. Like other nineteenth-century artists such as Turner or Constable, Williams would often repaint completed canvases.

Williams was an unusual phenomenon in the field of Australian landscape painting in that he was not concerned with the particulars of representation; what he sought in a landscape were the universals of forest, hill and gorge. In this respect he used an equivalent to high perspective, or an aeroplane view akin to Aboriginal ground painting which allows for a cursive and calligraphic script to stand in for natural phenomena. Williams registers natural forms via a set of hieroglyphics (he was very interested in Chinese art for that very reason). As early as 1969 he had observed that from one mile up in the air the landscape was reduced: 'I suppose the most "universal" picture is a map?'

Williams always sought out the core of things but, like Cézanne before him, the regular confrontation with the motif was an essential discipline. The major achievement of *A Singular Vision* is to give us an



FRED WILLIAMS, Landscape with a steep road, 1957, oil on composition board, 110.3 x 90.9cm, Australian National Gallery, Canberra

insight into this process. The book provides a direct invitation to study the paintings and to witness how they measure up to the high ambitions that the artist undeniably had. Australia has had a number of facile painters who achieved fame in their early years and who went on to repeat the

FRED WILLIAMS, Lysterfield triptych, 1967-68, oil on 3 canvases, 152.5 x 432cm overall, Australian National Gallery, Canberra

formulae of their youth, but we have not had artists like Williams, who was considered to be a late starter and who applied a rigorous discipline and critique to his art till the end. Williams was a master in the tradition that he had studied to great effect, that of nineteenth-century painting, in particular the French school.

Film Australia have issued a video on Fred Williams entitled *Patterns of a Landscape* which provides a collation of footage taken of Williams over the years and which shows the artist at work in a variety of landscapes. This film is valuable in that it provides a direct insight into the artist's views and his working techniques. It should become a useful resource in school rooms. It would have been an ideal audio-visual for the Williams exhibition which is now completing its Australia-wide tour.

Helen Topliss

A Singular Vision: The Art of Fred Williams
by James Mollison
Oxford University Press, Melbourne, 1989,
ISBN 0 19 554911 2 $65.00

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Art, Probity and Grace

The cover illustration for Peter Fuller's latest book, an enlarged detail from Charles Collins's Pre-Raphaelite *Convent Thoughts* of 1851, immediately evokes for the prospective reader the world of Ruskin and his contemporaries with which a large part of *Theoria* is concerned. Reproducing the water-lilies and the water-plant *Alisma Plantago* (or *is* it?) in the foreground of *Convent Thoughts,* which Ruskin praised Collins for depicting so faithfully, it leads the reader directly into Fuller's Introduction. Here *Convent Thoughts*, hardly the most fashionable of paintings by present-day standards, is immediately and provocatively, because very favourably, contrasted with two pieces of modish Establishment Art: Julian Schnabel's *Portrait of God* (1981) and *Praying Garden* (1982) by Gilbert and George.

Convent Thoughts is an example of Ruskin's *'theoria',* after which concept Fuller's book is named. Whistler's paintings, we will learn later, are examples of what Ruskin called *'aesthesis'* (the contemporary Establishment pieces being examples of post-modernist *'anaesthesis'*: see p. 210 ff.). So central are these dualistic Ruskinian categories of *theoria* and *aesthesis* to Fuller's argument that it is appropriate to establish the artistic differences which they exemplify before proceeding further.

In Fuller's words, Ruskin drew his distinction between *aesthesis* and *theoria* as follows:

> The former he described as 'mere sensual perception of the outward qualities and necessary effects of bodies' or 'the mere animal consciousness of the pleasantness' to which such effects can give rise; the latter as the response to beauty of one's whole moral being [p. 45].

Theoria is immeasurably superior to *aesthesis*. Plato's word for the perception of beauty indicated for Ruskin:

> . . . the operation of the faculty by which ideas of beauty were morally perceived and appreciated; he argued that man's use and function was 'to be the witness of the glory of God', rather than merely indulge his physical needs or sensual delights [p. 46].

It is these self-same physical needs and sensual delights which are gratified by *aesthesis:*

> Ruskin argued that the term *aesthesis,* and its accompanying adjective 'aesthetic', constituted a degradation of the response to beauty in nature and in art to a mere operation of sense, or worse still, of custom. He claimed that arts which appeal to *aesthesis* 'sink into a mere amusement, ministers to morbid sensibilities, ticklers and fanners of the soul's sleep' [p. 45].

Readers of this journal will be aware that Fuller has taken the title of his own highly successful new quarterly periodical, now in its second year, from Ruskin's famous series of volumes entitled *Modern Painters* (1843-60). *Theoria* traces in considerable detail the development of Ruskin's aesthetic speculations up to his death in 1900, relating these to contemporary developments in the natural sciences, especially geology, and showing how Darwinism led to a 'loss of faith in the immanence of God within natural forms' (p. 98) on the part of Ruskin and many of his immediate contemporaries.

Fuller's book does considerably more than this, however. It seeks to show how Ruskin's views remain relevant today, how *theoria* lives on in the works of Australian landscape painters such as Sid-

ney Nolan and Arthur Boyd, how Ruskin's views on the relation of art to human experience are supported by the findings of contemporary scientists such as E.O. Wilson and Benoit B. Mandelbrot, and how they may indeed help lead us out of the impasse of post-modernism.

Roughly two-thirds of the book are devoted to Ruskin and his works. The final third includes a re-writing of the history of Modernism, emphasizing the continuing vein of transcendentalism in modernist painting, and demonstrating that the major Modernist painters have in fact been consistently 'reactionary' in their sensible opposition to bogus nineteenth-century doctrines of pseudo-scientific materialism such as Marxism.

Fuller's anti-formalist re-writing of the history of Modernism here is long overdue. For historically, although Darwinism did indeed initially bring about a 'loss of faith in the immanence of God within natural forms', evolutionary concepts had as early as 1880 become the means to a triumphant reassertion of pantheistic vitalism, frequently of a mystical variety, which underlay the whole Early Modernist movement. Future generations will surely find it bizzare that this entire movement of transcendental idealism should have been completely misinterpreted by reputable twentieth-century critics until fairly recently as one of trivially formalist and decorative 'art for art's sake'.

Theoria, as will already be apparent, is a major work of synthesis on the part of an outstanding contemporary critic: carefully constructed, well argued, consistently provocative and challenging, it is supported by detailed scholarly references to an impressively wide-ranging list of published books and articles on such matters as Victorian art, science, architecture, and Biblical typology, as well as the whole field of recent art criticism. Where scholars and critics are demonstrably wrong, as is so often the case, Fuller opposes their arguments with firmness and passion. Often interestingly autobiographical, candidly revealing the changes in his own views, his writing is also commendably clear and forceful, free from humbug, refreshingly colloquial from time to time, and often amusing, as in the sentence '. . . "decorative honesty" can no more be identified with eradication of decoration than financial probity can be identified with burglary' (p. 137).

Not the least of *Theoria*'s virtues is its capacity to provoke and challenge the reader to think out his own position. I would certainly challenge Fuller's disparagement of Pop painting as 'all that Pop silliness' (p. 222). Pop came as a highly desirable reaction against the ludicrous pomposity, pretentiousness, and rejection of everyday human life which characterized the Abstract Sublime posturings of bombastic would-be *magi* such as Pollock, Newman and Rothko. There is surely every reason why we should have subgenres of art that are witty, demotic, and satirical; why we should have painterly *Dunciads* as well as painterly *King Learys.* Fuller's ideal artistic future, however, appears to be one which would contain nothing but high-minded *paysages moralisés* or even *sacralisés.*

Given Fuller's frequent use of terms such as 'moral' and 'probity', and given his description of himself as an atheist and a materialist, it is curious that in his writing he so often wishes to appropriate the transcendentalist overtones of words such as 'spiritual' and 'grace'. Indeed, the avoidance of any discussion of the concept of 'grace', which figures so prominently in the sub-title of his book, and which can *only* be the grace of God if it is to be something other than the despised *aesthesis* which he is at such pains to reject, is the most curious and significant omission of his entire book.

Excellently produced, with twelve illustrations in black and white, *Theoria* appears to contain no typographical errors whatsoever: a singularly rare achievement in these degenerate post-Victorian days.

Tom Gibbons

Theoria. Art and the Absence of Grace
Peter Fuller, Chatto & Windus, London, 1988
ISBN 0 7 7011 2942 5 $39.95

Tom Gibbons teaches in the English Department at the University of Western Australia, specializing in Early Modernism.

Portrait of Nora Heysen

Nora Heysen's earliest works remain her most arresting. Her self portraits, in particular between 1932 and 1938 in this book, present a searching self-confidence, somewhat at variance with contemporary photographs of her. In a posed photograph of 1931 taken in her father's studio in Hahndorf, South Australia, which is reproduced in the book, she appears as shy and retiring, her eyes averted from the camera looking towards her palette, unlike the directness of her self portraits. In each self portrait there is a handsome inner strength in the self image, and exceptional early mastery over form, composition and paint.

A 1938 self portrait appears on the cover or dustjacket. It is a felicitous choice. Small in size but large in conception, simply modelled and sculptural, Nora Heysen looks at herself in the mirror (and hence at us) with a calm certainty and engagement. In 1938 she moved to Sydney to live after three years in England and Europe, where she studied at the Central School under Meninsky and Skeaping, and at the Byam Shaw School. Whilst in London she met Lucien Pissarro, who became an abiding influence. In 1938 she was awarded the Archibald Prize for a portrait of the Dutch

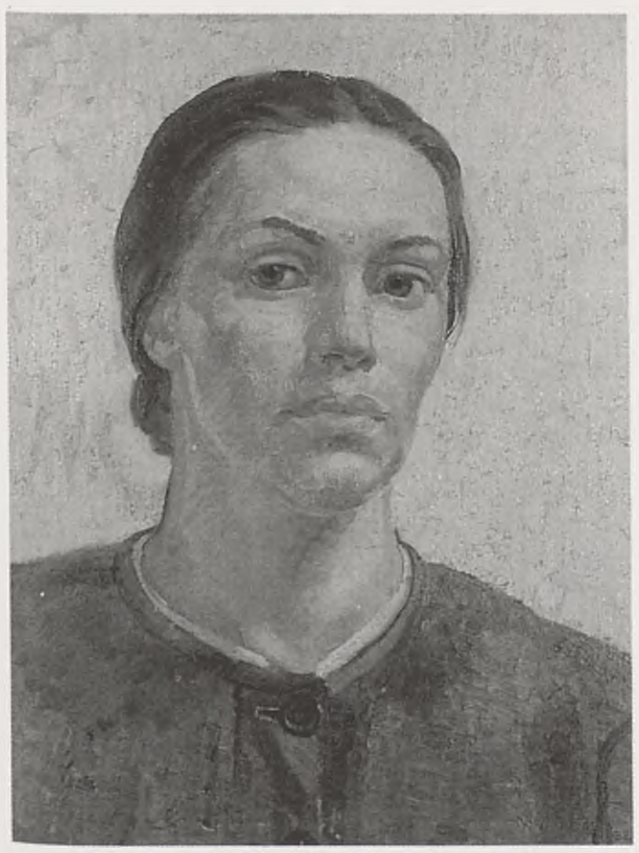
Ambassador's wife.

When I first saw this 1938 self portrait at Lou Klepac's house I mistook it for a Henry Lamb. Its painterly clarity and colour is modern British, not unlike Lamb. It also led me to another earlier self portrait, *A portrait study,* 1933, which I successfully proposed for purchase to the trustees of the Tasmanian Museum and Art Gallery, Hobart three years ago (see *Australian Art Monthly* April 1988). I think it is one of the finest self portraits by an Australian artist, yet she was barely 22 when she painted it.

Previously I only knew of Nora Heysen's *Ruth,* 1933, at the Art Gallery of South Australia, a picture about which I had long remained undecided — it seemed to me to have a contradictory 1930s severity and sweetness. However Ruth's black shirt, like the red skirt and white jumper in her 1933 *A portrait study* and its extraordinarily intense blue sky, remained compellingly in my memory.

In this book and accompanying exhibition at the S.H. Ervin Gallery, Sydney and Carrick Hill, Adelaide are several other powerful self portraits and portraits of Ruth. There are also two classical mother and child compositions from 1941, which, like the Ruth portraits set before landscapes with timeless azure clear blue skies, were probably influenced by Giovanni Bellini's *The Madonna of the meadow* and similar works at the National Gallery, London, to which Nora Heysen was a regular visitor when she was there.

NORA HEYSEN, Corncobs, 1938, oil on canvas, 39 x 49.5cm, Art Gallery of New South Wales



NORA HEYSEN, Self portrait, 1938, oil on canvas laid on board, 40.5 x 30.5cm, private collection

Nora Heysen is a rare and remarkable painter of still life, especially flowers, and her greatest painting is, for me, her 1938 *Corncobs* now in the collection of the Art Gallery of New South Wales. It has a mysterious monumental power in spite of its modest size, evocative of landscape (the blue cloth in the background, to which her father objected, is like some grand abstracted mountain range) for which the only real equivalents seem to be the 1940s landscapes of Horace Trennery, a fellow South Australian artist with the visionary genius of Hodler.

Nora Heysen's work gradually became more impressionistic and less intensely personal after the Second World War (during which she was an official war artist), and it is since then that she has been largely overlooked and forgotten by public and critics alike. She rarely exhibits and has therefore almost completely withdrawn from view until now.

Nevertheless, in spite of public neglect she has continued to paint with distinction: *Melanesian mother, c.* 1957 and *Morning sun,* 1965, numerous still lifes, and in recent years many shimmering flowerpieces in oil or in pastel.

Lou Klepac's book offers a rich selection of over 50 colour plates, but there are many more works to be discovered. Some of her drawings included in the book — portraits of children, especially a Rubenesque *Kirsten,* 1966, and fine portraits of *Dr Lister Reid,* 1975, and *George Lawrence,* 1980 — are only an indication; for Nora Heysen is a masterly draughtsman of the figure, especially in sanguine coloured chalk. There is a series of head studies of New Guinea and Solomon Island natives (1940s, 1950s, 1960s) for example, and also studies of the nude, portraits, trees, fruit et cetera.

Few Australian artists who have been

NORA HEYSEN, A portrait study – Ruth, 1933, oil on canvas, 67.5 x 56cm, collection of the artist

so completely neglected for so long have been more deserving of a monograph, especially with Lou Klepac's ebullient commitment. His book is part of a developing series on Australian artists; others with the same format and style are concerned with aspects of the work of Lloyd Rees, Judy Cassab and James Gleeson. Colour plates are reliably accurate and sharp. Nora Heysen's paint quality is truthfully conveyed and the text is informative and compassionate. Artist and author-publisher have served one another particularly well.

Hendrik Kolenberg

Nora Heysen by Lou Klepac
The Beagle Press, Sydney, 1989
ISBN 0 947349 01 4 $29.95

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NORA HEYSEN, Flowers and pawpaw, 1987, pastel, 67 x 53cm, private collection

TRIBUTES

Ian Sime

The death in a Melbourne hospital on 17 June of Ian Sime shocked those who knew the man and admired his paintings and the many other gifts of his brilliant and complex personality. It did not seem possible that such extraordinary vitality, that torrent of paintings, drawings, poems, intellectual broadsides, that extraordinary firework which was his conversation, should, so suddenly, stop.

In recent years he lived in material poverty but undiminished richness of spirit and imagination in a small flat at Port Melbourne with his youngest son. He had no telephone but kept in touch with his friends. I last spoke with him six weeks before he died of an aneurism following hospital treatment, and he was as full of life and as coruscating with ideas and with plans for projects as at any time since I first met him. I had admired some of his recent work, shown with a large retrospective selection of paintings and works on paper, at Melbourne's Uffizi Gallery. To Ian I had expressed my concern about his ability to afford to buy the materials this late upsurge of creativity clearly required. He was not much concerned about that but quickly developed a lively, anarchic and outrageously witty conversation about politics (he was an active member of his local branch of the ALP), painting and books.

I first met Ian in 1953 at a meeting called to re-establish the Melbourne Contemporary Art Society. This was a huge meeting surprising the organizers both by the numbers attending and the energy and excitement they generated. Alongside stalwarts of the 'old' CAS such as John Reed, Danila Vassilieff and John Perceval, the young Ian Sime stood out among the new generation. Fluent, incisive, witty and sometimes outrageous he reminded me that night of his articulate predecessors Sam Atyeo and Albert Tucker. He made it clear that he would champion non-objective art and fight for its recognition. His immediate election to the Council of the CAS was never in question. Meetings were not dull with Ian around. He served as artist Vice-President 1956–62.

Ian was born in Melbourne in 1926, the son of an intellectual romantic, Arthur Sime, who fought with the International Brigade in the Spanish Civil War. Ian's army service took him to Japan with the Australian Occupation Forces. There he studied with Japanese artists and had his first exhibition at Kure in 1947. His first Australian exhibition was at the Mirka Gallery, Melbourne, a joint show with the

sculptor Julius Kane and the painter Dawn Sime, his first wife. From then until the mid-1960s he exhibited regularly, both in CAS exhibitions and in one-man shows. His paintings, unlike other Australian abstract art at that time, owed nothing to Cubism. He was a romantic painter who attempted to combine two elements often seen as opposites: a high degree of conscious control of his paint with free flow of imagery from unconscious processes. He said that he wanted 'to reconcile intellectual control learned in Japan with the subconscious expression of surrealism'. He sometimes referred to himself as an 'Animist' painter.

He became highly knowledgeable about the chemistry of paint and materials. A draughtsman with a lucid and unmuddled line his drawings were, as often as not, figurative — just another seeming contradiction. His best paintings became very well known and influential in the decade 1955–65, admired for their subtle surfaces and their delicacy and originality of colour. His work was much admired by John and Sunday Reed, Margaret Carnegie and a few other pioneers independent enough to ignore the prevailing canons of taste. But Sime was rarely able to make a living from sales and while represented in a few major collections, such as the National Gallery of Victoria, and reproduced and discussed in standard reference works, his work is little known today.

This lack of recognition following a decade of considerable local attention is perhaps not so surprising when one considers Ian's abrasive, if often charming and witty, personality, his contempt for material values — he once publicly called a generous supporter of the fledgling Museum of Modern Art (Melbourne) an 'up-jumped haberdasher who should keep quiet about art' — and his wanderlust. He spent many years in the south of France and later in California.

Before he left Australia Ian brought his lively intellect to bear on the use of art as therapy for the mentally handicapped (not his term). Under the leadership of Dr Cunningham Dax, Victoria's mental health services were undergoing a wholesale reform. Ian was part of this as an inspired art therapist and teacher at such institutions as Royal Park. Together with psychiatric staff he founded a society for art therapists. One of my most moving memories is of seeing Ian with a bus load of the severely retarded. They were being taken out by Ian that day to see the world outside their institution for the first time. Their happiness (and Ian's infectious confidence) is unforgettable.

The wake held for Ian by his four children a week after his death was filled with music and poetry. Old friends such as Clyde Holding, Minister for the Arts, Mirka Mora and John Howley met young painters and poets befriended by Ian in his last years. Poems by Dawn Sime and Tom the Poet mixed with the music of Alban Berg and the lyrical, mocking, haunting Irish melodies which Ian loved.

A prolific painter, Ian Sime has left a rich legacy which will take much time and work to appreciate. I am glad that younger art historians are now taking a systematic interest in his work and in his influence as artist and intellectual. Heide Park and Art Gallery has the nucleus of a representative collection. While uneven in quality his paintings are, I believe, among the best of his time and I hope that a selective retrospective exhibition, no mean task for an energetic curator but a rewarding one, will, if achieved, secure his reputation and our delight.

Barrett Reid

Lance Vaiben Solomon

I have received a catalogue through the post. It is headed 'A Tribute to Lance Vaiben Solomon,1913–1989'. There are three small illustrations in colour and the actual sizes of the paintings are given as ten inches by twelve inches. Modest in measurement, perhaps, but crammed with the sensitive response to nature which was the hallmark of Lance's work.

That fine artist is no longer with us. This catalogue is the first and only intimation I have had of the unalterable fact. I trust the newspapers of his home State of New South Wales spared some space to pay a fitting tribute to gentle, modest Lance Solomon.

In surrendering himself to Nature in the countryside he loved and lived in, he has shown us that country as it really is, not as some may have liked it to be. In his landscapes we see at work the mind of a poet, not a rhetorician. His is the quiet voice that says, 'Stop a moment. You may have missed it. This corner of this unmade country track is beautiful, is it not?'

Here in Australia we seem at last to have achieved some cultural tolerance in literature and the other arts. As Kipling wrote:

> There are four and forty ways of writing tribal lays and every blooming one of them is right

or, to put it another way, in Art there are many mansions and one does not have to demolish the other fellow's in order to build one's own. And Lance Solomon has his very own mansion, furnished within with the treasures of his sensibility. It will endure.

William Dargie

Extract from the Foreword of *A Tribute to Lance Solomon,* to be published this year.

Donald Friend

Barry Pearce

'One of the most notable aspects of Donald's work is that he produced some of his most powerful and eloquent drawings and paintings when he was constrained; when the spoilt child could not entirely have his own way.'

I saw a great deal of Donald Friend during the last year of his life. Early in 1989 I visited him almost every day over several weeks in the course of preparing his retrospective exhibition.

I had only met him a few years earlier. During 1981 I was visiting him once a week with Lou Klepac at a fairly depressing little flat where he then lived at Bondi Junction. Donald was making a set of lithographs for *Songs of the Vagabond Scholars,* a splendid Beagle Press publication which still waits, like Sleeping Beauty, to be discovered by collectors and the public. It was during the making of those lithographs that I overcame a prejudice which I had long harboured about Donald's work. I had seen him principally as an illustrator, and belonging somewhat to the fringes of Australian art. I suspect that many people in official art circles saw him that way too, and still do.

We got on reasonably well, but it was not always easy. I was a little reserved for Donald's taste and, after all, I was a curator, a class of the Australian art world which he did not view too kindly: we were the parasites who fed off the true creators.

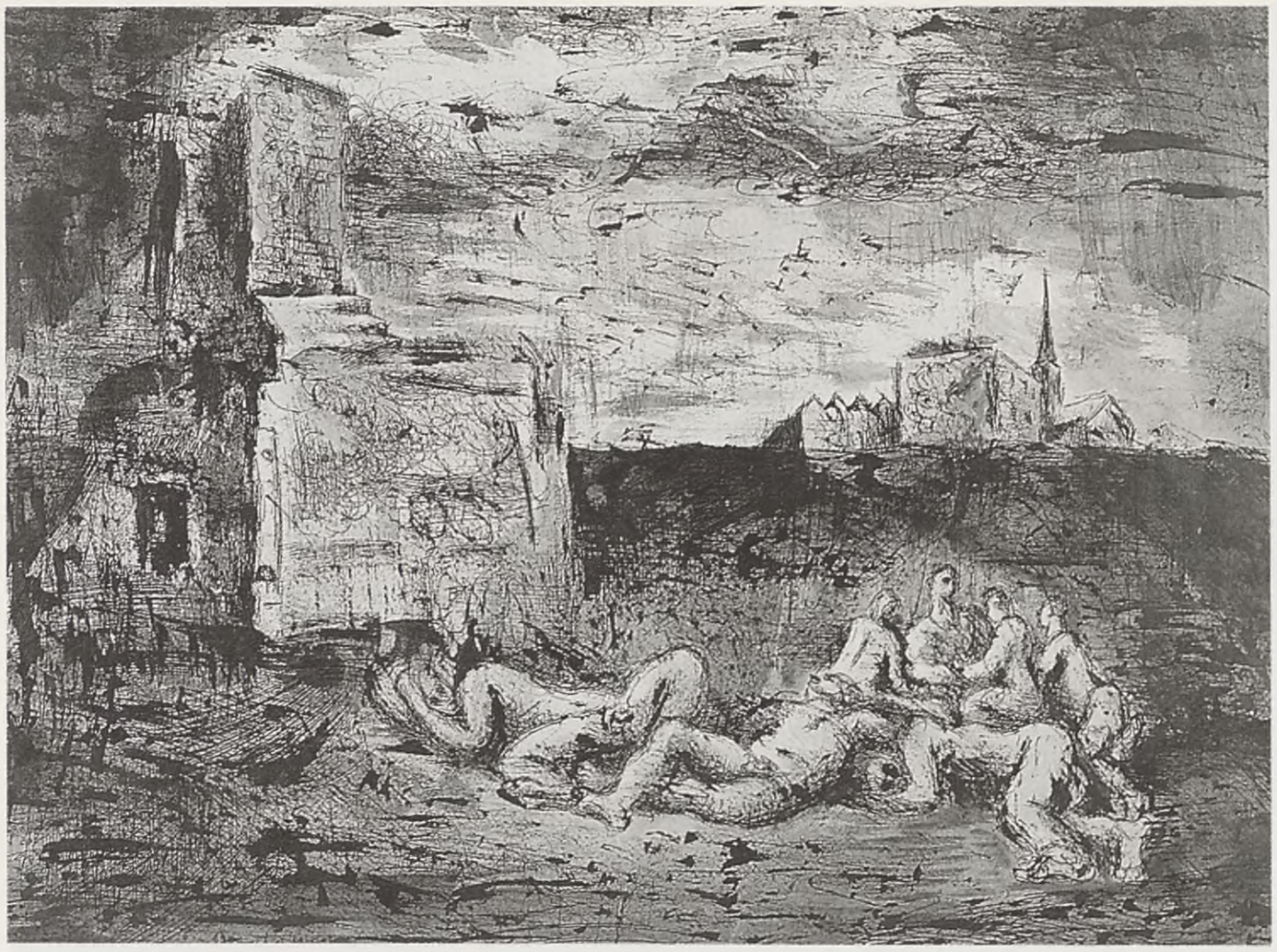
However, the more bewildering aspect of my visits to Donald was coming to grips with the notion that he had of his own neglect. In the beginning I thought: how could he possibly consider himself neglected? He was one of the most well-known artists alive, extensively published, and notorious through his various associations with tropical cultures.

DONALD FRIEND, Self portrait, 1939, pen and ink, wash, 33.3 x 20.1cm, S.H. Ervin Gallery, National Trust of Australia (NSW)

Yet Donald had a feeling within him of neglect, which I think was genuine and justified. Maybe it was not neglect so much as a wish to be taken more seriously. This was not simply a product of his old age. As I read through his diaries going back many years, bearing in mind the arrogant confidence he often projected outwardly, the persistent passages of self-deprecation and low self-esteem were quite shocking. One of the bitter blows more recently was his omission from 'The Great Australian Art Exhibition', the Bicentennial extravaganza which toured Australian State galleries and purported to represent the richness and variety of two hundred years of art in Australia. To Donald, being left out in favour of numerous minor and ultimately inconsequential artists who happened to take the fancy of the organizers was an act of incredible perversity. Looking at Donald's exceptional gifts and what he has achieved with them, one could only agree.

The difference between notoriety and recognition is that the former may be largely generated by the artist; the latter only received. The reality of achievement and how it relates to the politics of promotion is a thesis in itself, but I wonder how much recognition in Donald's case was affected fundamentally by his extended absences from Australia? Expatriates have sometimes taken a long time to come home to roost in the hearts of Australians.

DONALD FRIEND, The sentence, 1988, mixed media on paper, 57 x 77cm, Art Gallery of New South Wales



DONALD FRIEND, The incinerator, 1944, pen and ink, gouache, watercolour, 42 x 62cm, Art Gallery of New South Wales

More often than not it happens well after they are dead. After a period in London where he studied at the Westminster School under Bernard Meninsky, Donald was in Africa during 1938 and 1939. There were two stints in Italy in the early 1950s, several years in Ceylon (Sri Lanka) from 1957, and then a long period in Bali between 1966 and 1980.

During the Second World War when he met Drysdale and his reputation was established, he was seen, along with Drysdale and Dobell, as one of the avant-garde of Australian art. Then, through the itinerant years that followed, he saw Drysdale and Dobell canonized whilst he remained a relatively minor figure. He even admitted to himself that, compared to the metaphoric power of Drysdale's work during the 1940s, his own efforts seemed quite ordinary. It was almost as if, by removing himself from the scene, he stepped aside from those influences which might take his career along the same ascent.

Hence it may be argued that had he stayed in one place (Sydney) or perhaps remained the 'Master of Hill End', rather than wandering the world, Donald could have better enhanced his reputation. But this is doubtful. It was an inextricable part his nature to seek stimulation from the exotic. Wherever he was he thought of a romantic place elsewhere and, had he stayed in Sydney, it is very likely that his art would have suffered an irreversible loss of momentum, for a good number of reasons.

One problem about Donald's place in modern Australian art was his ability, in the fully classical sense, as a draughtsman of the human figure. *Pace* abstraction, the human figure has played an important part in Australian painting over the last fifty years, but not quite in the way that Donald saw it and its tradition of draughtsmanship that was so precious to him. Compounding the problem was that he was not truly a painter, unlike Drysdale and Dobell, who were also very gifted figure draughtsmen.

In this light it is instructive to compare Donald with two other artists much closer to him in the nature and intensity of their egocentricity who shared a similarly magnificent gift in their ability to draw the human figure, particularly the naked figure.

First, Norman Lindsay. Lindsay was Donald's first role model as an artist. When he was a young adolescent in the early 1930s Donald studied drawing and etching under Sydney Long. He respected Long, but was spellbound by the work of Lindsay that he saw in the Art Gallery of New South Wales, especially the technical quality of his pen and ink drawings and his watercolours, and not least of all his fantastic and ribald humour. One of Donald's fondest memories of those formative years was how he managed to secure a copy of the special 1930 Norman Lindsay issue of *Art in Australia* before it was banned.

Unfortunately, from the post-war years onward, Lindsay's work waned in stature to all except those collectors and enthusiasts mesmerized by his skills, his out-of-date literary allusions, and his erotic fantasies. It was not that burgeoning modernists could not forgive his extreme reactionary views. It was more that Lindsay's technical virtuosity was simply not enough, over time, to mask a view of life that was eternally pubescent. Moreover, though fashion may possibly swing it around, Lindsay's humour has stayed on the other side of an ever widening generation gap, an historical curiosity set against Australian wowserism of days long gone by.

Donald, too, laced much of his work with erotic fantasies and humour, and it may be that they will become less relevant to passing generations. For example, who now remembers the trial of Robert Close, the Melbourne author whose gaoling over the banned book *Love me Sailor* inspired

DONALD FRIEND, Sleeper, Ceylon, *c.* 1961, pen and ink, wash, watercolour, gouache, 50.3 x 68.9cm, private collection

one of Donald's most vivacious and inventive satirical pictures in 1948? Fortunately Donald made many drawings of the nude which are evocations enough of its timeless beauty and structure to be independent of changing views of sexual morality.

Second, John Passmore, Donald's exact Sydney contemporary. Passmore also revered Norman Lindsay. This may come as a surprise to those modernist zealots who still believe that the only significant direction for a figurative artist to go is towards the hieroglyphic obscurity of abstraction. The trouble with Passmore is that whereas Lindsay stayed well clear of the shores of modern art, Passmore crashed on its rocks. Perhaps he is one Australian artist who should never have come back to this country after spending seventeen years in England (where he could have followed the light of Keith Vaughan, whom he adulated).

Very few people looking at John Passmore's paintings hanging in public collections today would realize what a wonderful figure draughtsman he was. Painting in Sydney had become infected with a kind of atomism during the early decades of the twentieth century and the years after the war. The noble figure which was, in the collective vision of many artists in the 1930s, a taut, heroic symbol of a world that might be reborn out of the bedrock of the Depression, also became a target for forces of disintegration. Passmore became involved with a little band of abstract painters in Sydney in the 1950s and that was the end of him. Poetic and beautiful his abstract paintings of the late 1950s may have been, but his last twenty years were virtually barren as far as his artistic life was concerned.

Donald also dallied on the edge of the trap. He did not quite understand what the 'Direction I' artists were up to, but around 1956 he painted some works with the compositions divided into geometric patches of colour. Some of them are reasonably attractive, but the weaker examples point to a dead-end. He was far better off looking at the patterns of Oriental culture. Margaret Olley told me that at about that time — it must have been during his trip to North Queensland in 1955

DONALD FRIEND, The fortune teller, 1956, oil on canvas on hardboard, 65.4 x 96.5cm, Art Gallery of New South Wales

— he saw in a magazine a reproduction of an Indian elephant rug which inspired him to paint *The fortune teller.* This painting, completed in 1956, turned out to be one of his masterpieces and was purchased by the Art Gallery of New South Wales. Shortly after, he went to Ceylon. There is no doubt in my mind that Donald's expatriate years were his salvation.

During those weeks in the last year of Donald's life when I visited him frequently, I saw him make many figure drawings with pen, ink, gouache, watercolour and pastel. It hurt to see him struggle to overcome the loss of facility through the stroke that, over a year earlier, had taken away the use of his left hand. One could not help being deeply moved by his astonishing tenacity. I selected a group of them to be shown at the Australian Galleries in Sydney one month after Donald's death in August 1989. There, framed and on the walls, they took me by surprise. The best of them were as fine as any work of art he had ever produced.

The exhibition, however, was not a great commercial success. Some collectors and old acquaintances of the artist were obviously a little taken aback by a Donald Friend that was unfamiliar to them. The works seemed heavy-handed. They had no humour, none of the inimitable grace of line, and little of the artist's wicked sensuality. What happened in that exhibition of late works was that, by default, the painter had at last triumphed over the draughtsman.

One entitled *The sentence* summarized much of what I had been thinking about Donald over the last year. It depicted a portrait of the artist glaring out like some doomed god, presided over by the figure in profile of a passionless young man, perhaps the angel of death.

Donald believed in magic forces. Anyone who has read his writings, and remembers his story of a shimmering wraith-like being that he once saw on a road, or the demonic power that he felt possess him through a kris (dagger) one night in Bali, may shudder at the disturbing, almost animistic presence of the artist in this self portrait. The fascination that exotic cultures held for him was essentially their 'pre-logical' character, something outside the orthodox consciousness of Western civilization and, especially, the palpable effect that their art and artefacts could have on his psyche.

What struck me more than anything else about this strange, brooding self portrait was that it was the image of a prisoner. One of the most notable aspects of Donald's work is that he produced some of his most powerful and eloquent drawings and paintings when he was constrained; when the spoilt child could not entirely have his own way.

During the years of the Second World War Donald despaired of the tedium of army life. Its restriction, even persecution, of the individual, especially someone as eccentric as he, drove him almost literally to the brink of insanity. He longed for a commission as an official war artist, and several friends used their influence to bring it about. Thus he got what he wanted: to draw and paint and be officially recognized for it. The odd thing is that his official war art, though competent and occasionally brilliant, does not quite equal the drawings he made the year before when, making the best of circumstances, he worked in a disused gas chamber in Brisbane made available to him by the army.

If Russell Drysdale's studies of Rose Bay airport at night are amongst the greatest war art ever produced in this country, Friend's gas chamber drawings are not far behind. *The house that Jack built, Japanese radar tower* and *The incinerator* are just a few of a series of masterly works that Friend produced before he took up his war-artist commission in 1945. *The incinerator,* made after Friend had been studying a book on Goya, excited Drysdale so much he bought it immediately after its arrival at the Macquarie Galleries in Sydney.

During the ten years after Donald left the army he lived at Merioola, travelled to North Queensland, lived at Hill End, travelled to Italy — and so on. He was to

DONALD FRIEND, Love me, sailor, 1948, oil on cardboard, 76 x 56cm, private collection

bring a different intensity to his work borne of openly expressed lust, love-affairs, satire, and a fabulous gift for decoration. But never again would he capture the drama of those war drawings, where his emotional energy was forced to be more focused within the limitations that had been imposed upon him. Ironically, they were landscapes rather than figure studies.

The constraints upon Donald when he came back in 1980 to live in Australia after Bali were even greater. This time they were to do with old age and illness. His despair was greater because he was conscious that his life was behind him. Yet, forced by ailing health to conserve and concentrate his efforts and to eliminate superfluous interests, he again drew and painted some of his most beautiful works of art: still lifes, interiors, figure studies, as well as lovely landscape drawings made in the open during trips to Queensland; followed by the notable works of the last period.

It may take us a long time to unravel Donald's achievement in its entirety. Prejudices need to be overcome, commercial indiscretions forgiven. A professional who worked every day, Donald produced many pictures which may be easy to criticize, but revelations of his genius lie hidden between the pages of diaries and manuscripts. The bountiful lagacy he has left yet holds in store many surprises.

Donald Friend Retrospective itinerary:

Art Gallery of New South Wales
9 February — 25 March 1990

National Gallery of Victoria
14 April — 6 June 1990

Tasmanian Museum and Art Gallery
26 June — 19 August 1990

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

CIVILIZATION

Ancient treasures from the British Museum

Timothy Potts

A selection of archaeological treasures from the celebrated British Museum collection is being exhibited in Canberra and Melbourne. Timothy Potts relates some of the Museum's history and colourful tales of acquisition.

The current Australian National Gallery exhibition 'Civilization: Ancient Treasures from the British Museum' presents some one hundred of the finest works of ancient art from one of the world's pre-eminent archaeological collections. The pieces have been selected to illustrate the rise of Western civilization, from the birth of the first cities in Mesopotamia and Egypt to the classical world of Greece and Rome. Far the most ambitious and wide-ranging exhibition of its kind ever to be seen in Australia, it is also the first time the British Museum has allowed such a variety of material from five major departments to leave its portals.

The British Museum is one of only a handful of institutions world wide from which an exhibition of such scope and quality could have been put together. Even the items presently in Australia — dating from 3200 BC to AD 360, and ranging from the Oxus River in Soviet Central Asia to Mildenhall in Suffolk, England — hardly scratch the surface of this extraordinary repository of human artistic and historical achievement. Its antiquities, the backbone of today's Museum, cover virtually the entire globe, incorporating both the 'great civilizations' and (in the ethnology department) 'primitive' or tribal peoples. Born of a universalist age, it also still houses collections of prints and drawings, clocks and watches, coins and medals which extend the purview up to the present day.

Stela of the Priestess Deniu-en-Khons, chantress of Amun-Re giving offerings to Re-Harahkty, Egyptian, *c.* 1000 BC, painted plaster over Sycomore wood, 33cm ht

The British Museum owes its conception to Sir Hans Sloane (1660–1753), a fashionable physician and collector in Queen Anne's London. Sloane had an obsessive interest in all manner of 'natural and artificial curiosities', and during the course of a long and active career he was able to amass some 80,000 items including 'plants, fossils, minerals, zoological, anatomical and pathological specimens, antiquities and artificial curiosities, prints, drawings and coins, books and manuscripts'.

When Sloane died in 1753 his will offered this renowned collection to the nation on condition that his daughters be paid £20,000 and that his treasures be housed intact and made fully accessible to the public. The price was a bargain, a fraction of its real cost to Sloane. Yet King George II declined, declaring that the exchequer had not the funds available. Parliament was at first equally mealy-mouthed and it was only through a plan to raise the money by public auction that the Museum's future was assured. Montagu House, on the site of the present building in Bloomsbury, was chosen and the British Museum opened its doors to the first reg-

Palace relief showing Ashurnasirpal hunting lions, Assyrian, 874-860 BC (Neo-Assyrian Period), from the palace of Ashurnasirpal II, Nimrud, Assyria (northern Iraq), gypsum, 100 x 140cm

ular visitors — though still only by appointment — on 15 January 1759.

The breadth of Sloane's collection presented a modern curator's nightmare. Including any natural specimen, *objet d'art,* curiosity or treatise that might conceivably contribute to an understanding of man and the natural world, Sloane's bequest amounted to a natural history museum, an anthropology museum, an art gallery and much more besides, all thrown into one. After Sloane's death one of his trustees, Horace Walpole, described how he now spent most of his time 'in the guardianship of embryos and cockle-shells'. Sloane, he noted wryly, 'valued his collection at fourscore thousand [pounds]; and so would anybody who loves hippopotamuses, sharks with one ear, and spiders as big as geese! It is a rent charge to keep the foetuses in spirit!'

Almost from the outset there was a problem of space and, as the new national museum attracted further bequests and began to make acquisitions of its own, it was gradually accepted that Sloane's universalist principle of housing everything under one roof would have to be sacrificed and the collections split. The list of these daughter foundations makes impressive reading: the National Gallery (1824), which in turn spawned the National Portrait Gallery (1856) and the Tate Gallery (1897); the British Museum (Natural History) (1881); and the Museum of Mankind, though this still falls under the British Museum's control. The library, the core of the foundation collections, gained its independence in 1973 but is only now preparing to move to its new home near Kings Cross.

Montagu House was demolished and the present more spacious structure, with its impressive Greek-revival façade, erected between 1823 and 1852. Copied and adapted on a more modest scale by colonial museums around the world, it is

Head from a colossal statue of Amenophis III (1391-1353 BC), Egyptian, *c.* 1370 BC?, found at the Mortuary Temple of Amenophis III, Thebes in 1818, quartzite, 117cm ht

today one of the most recognizable of all museum buildings.

There were few antiquities in Sloane's collections, but this deficiency was soon made good through bequests by wealthy private collectors and purchases from their estates. This was the era of the Grand Tour when the enthusiasm for classical art was at its peak. Collecting Greek and Roman antiquities became a fashionable pastime among the wealthy and many of the fruits of these labours eventually came to the Museum, including the Hamilton collection of vases in 1757 and the Townley collection of 'marbles' (i.e. sculptures) in 1805. Townley's superb collection — one of the finest in Europe — included a number of pieces from the Emperor Hadrian's villa at Tivoli outside Rome. A lesser known villa at the same site yielded a portrait of Pericles, the foremost Athenian statesman of fifth-century BC Athens and the prime mover behind the building of the Parthenon. This image was probably copied from the commemorative statue made by Kresilas soon after Pericles's death by plague in 429 BC.

The Romans of the centuries around the birth of Christ were great admirers of Greek art and commissioned numerous copies of famous works, often adapting just the head onto a square pillar (*herm*). The copying process, involving a sophisticated system of pointing and measuring, could be very accurate in good work like this. But we should not imagine ourselves to be looking at a close likeness of the great man; a fifth-century BC sculptor would not have attempted a portrait in the modern sense. But Kresilas does allude in the concealing helmet to Pericles's most distinctive feature — his long bulbous head, which is mentioned by ancient biographers.

The greatest of the Museum's Classical acquisitions arrived in 1816 — the Elgin marbles from the Parthenon in Athens, named after the Seventh Earl of Elgin who negotiated their removal with the Turkish

The 'Standard of Ur', Sumerian, *c.* 2600 BC (Early Dynastic III period), sounding box of a musical instrument decorated with mosaic showing a war scene (*front*) and a banquet (*back*), from 'Royal Tomb' 779 at Ur, Sumer (southern Iraq), lapis lazuli, limestone and shell set in bitumen

authorities. 'De Greeks were Godes! De Greeks were Godes!' exclaimed the artist Fuseli when he saw them, a sentiment shared by many then and since.

Interest in the more ancient civilizations of Egypt and the Middle East lagged behind the Classical world. There was little to show for either region until 1802, when the antiquities confiscated as spoils of war from Napoleon's forces in Egypt arrived in London. These included the Rosetta Stone, which was to provide the key to the decipherment of Egyptian hieroglyphic writing. A few years later, Henry Salt, the British Consul-General in Egypt, began collecting Egyptian sculptures for the Museum, though the ungrateful Trustees did not ever reimburse him adequately. Among Salt's acquisitions were two colossal heads of Amenophis III from seated statues in his mortuary temple at Thebes. These exquisite works, dating to the fourteenth-century BC, did much to bring home the grandeur of Egyptian civilization.

The few Egyptian objects earlier bequeathed to the Museum had included some mummies. Many more of these macabre corpses were later acquired from collectors and dealers and they remain a favourite among museum-goers of all generations. The coffin and mummy of a chantress of Amun-Re at Thebes, Henutmehyt, was bought by one of the Museum Keepers, Wallis Budge, in 1887. He records how the badly embalmed mummy was wrapped from head to foot in large sheets of papyrus inscribed with the *Book of the Dead.* 'When these were removed', he reported, 'the mummy was an oblong black shapeless mass, which was stuck to the bottom of the coffin, and to get it out it had to be broken in pieces'.

As the nineteenth-century progressed, the Museum began to play a more active and responsible role in the unearthing of antiquities, inspiring or sponsoring excavations of its own. The 'scramble for antiquities' was still scandalously unscientific by modern standards. Many early digs were little more than treasure hunts. But the gradual development of more rigorous excavation techniques in time allowed objects to be assigned to their proper historical contexts.

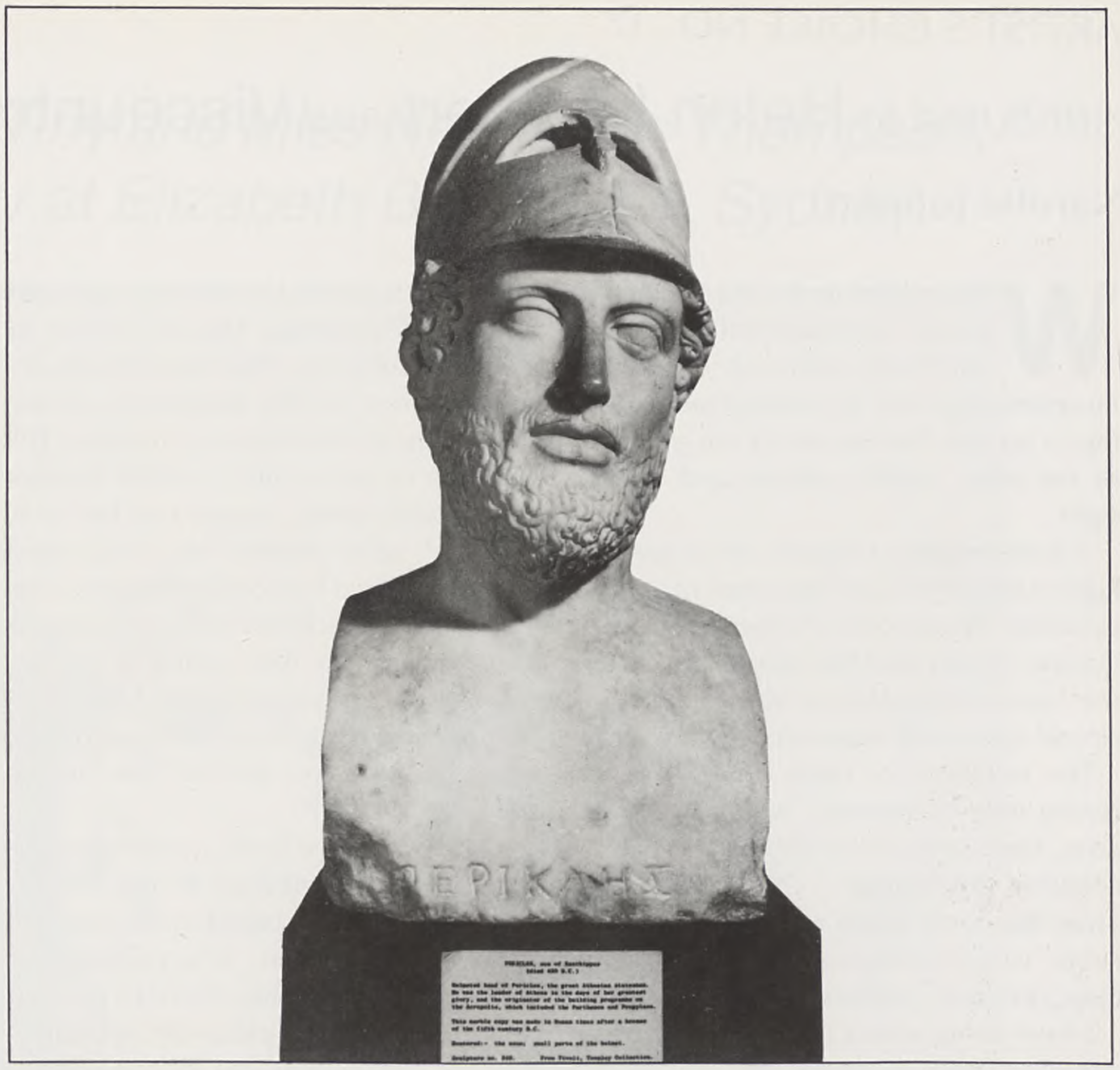
The great archaeological sensation of the mid-nineteenth century was Assyria, whose royal palaces at Nineveh and Nimrud were laid bare by the intrepid explorer-turned-archaeologist Henry Layard. Excavating for the British Museum, Layard uncovered room after room lined with relief slabs like that showing the king hunting, doing battle, or performing cultic rituals. Layard regarded this particular relief, with its dramatic representation of King Ashurnasirpal II hunting lions, one of the finest of all. Here were those very Assyrians who, in Byron's memorable phrase, came down on Israel 'like the wolf on the fold'. The nineteenth-century fascination with the Bible assured these illustrations of Old Testament history an excited reception and Layard's account of their recovery, *Nineveh and its Remains,* soon became a railway-stand best-seller.

No less exciting a tale is the recovery of the Oxus Treasure — including the famous Persian griffin armlet — from bandits

Mounted warrior, Greek, *c.* 550 BC, found in southern Italy; probably made in Rhegium or Tarentum, bronze, solid cast, 23.6cm ht

in Afghanistan in 1880. Informed of the theft by an escaped servant, a British officer stationed nearby, one C.F. Burton, immediately pursued the culprits, whom he came upon around midnight in a cave, dividing the golden spoils for melting. With the incredible bravado that only a Victorian Englishman could have mustered, Burton managed by threats to persuade the robbers to part with a large part of the treasure. All this he magnanimously returned to the merchant owners, asking only that he be allowed to buy one of the matching pair of armlets. Fortunately, most of the rest of the treasure was later bought by a British soldier-archaeologist in the bazaar at Rawalpindi, and was later bequeathed to the Museum.

By the beginning of the twentieth century, the British Museum's antiquities departments covering the early centres of Old World civilization had assumed more or less their present form. Important acquisitions continued to be made but only Leonard Woolley's excavations at Ur 'of the Chaldees' in ancient Sumer (southern Iraq) opened up completely new vistas, revealing for the first time the wealth and sophistication of early Sumerian civili-



Portrait head of Pericles (*c.* 500-429 BC) on square pillar (herm), Roman, early 2nd century AD copy of a bronze portrait made soon after 429 BC by the Greek sculptur Kresilas, found in Hadrian's villa at Tivoli, outside Rome, marble, 59cm ht

Bracelet decorated with griffins, Persian, 6th or 5th century BC, from the 'Oxus Treasure', Bactria Achaemenian, gold, originally inlaid with lazulite and other materials, 12.7cm diam.

zation. Woolley's aims in the 1920s were very different from those of Layard: 'Our object', he declared, 'was to get history, not just to fill museum cases with miscellaneous curios'. Yet miscellaneous curios there were, and in abundance, especially in the richly provided Royal Tombs dating to about 2600 BC. In one of these tombs Woolley came upon the 'Standard of Ur' — probably the sounding box of a harp or lyre — which he described as 'the most elaborate piece of mosaic and one of the most remarkable and important objects that the soil of Mesopotamia has preserved to us'. Made of valuable lapis lazuli (which had to be imported all the way from Afghanistan, limestone and shell, all set in bitumen), it shows a war scene on one side and a banquet on the other. The king is the larger figure in the centre of the top register of the war scene, flanked by his bodyguards and war chariot. Four more of these are shown in action in the bottom register, riding roughshod over the bodies of the fallen enemy. This is one of the earliest illustrations of the use of the chariot in ancient warfare.

Dr Timothy Potts is Research Lecturer at Oxford University and guest curator of 'Civilization: Ancient Treasures from the British Museum', at the Australian National Gallery 24 March–10 June 1990 and the Museum of Victoria 28 June–23 September 1990.

ARTIST'S CHOICE NO. 37

Attributed to Helen Lambert *and* Viscountess Frances Jocelyn

Narelle Jubelin

When invited to discuss a selected work, pre-twentieth century and held within an Australian museum collection, it is almost too tempting to go into the bowels of the galleries to see what remains elusive and out of sight.

It is the wealth of objects which see the light of day only rarely that often rouse my curiosity. The process of selection for permanent display and the transient shifts of the temporarily obvious objects yield an almost ephemeral status to certain works.

The resilience of these objects seems lasting only in memory: which is, I suppose, the reason I have chosen this hand-coloured photograph. This image captures the constructed romanticism of an exotic vision: sensuous artifice of pose, tone, distance, substance and light.

I have come across this worked photograph on three occasions. The initial contact was in the 'Shades of Light' exhibition curated by Gael Newton at the Australian National Gallery and subsequently in reproduction in the accompanying catalogue. This was soon followed by an accidental encounter at Elizabeth Bay House's archive room where a black and white version had returned to its house of origin.

The peculiarities of this chosen image pose questions often asked of the photograph; of indeed which particular print am I addressing and consequently which context should I discuss the work within? Its progenitive site? Elizabeth Bay House in Sydney on the occasion of a fancy dress ball to celebrate Prince Alfred's visit to Australia in 1868? Within the Australian National Gallery's photographic collection? Or perhaps more obliquely within the publication 'Shades of Light'?[1]

In the catalogue, the photograph is attributed to Helen Lambert and again attributed to Viscountess Frances Jocelyn for the hand colouring. The tentativeness and indefiniteness of the attribution shrouds the image in shimmering mystery. This question of authorship is further clouded by research being undertaken for other projects[2], as to whether the Viscountess ever, in fact, set foot on these shores. Her album from which this composite photograph is said to have come is entitled 'Who and what we saw in the Antipodes'. An operative question in this construction seems to be 'Who are the "we" in this title?'

My interest here lies in questions raised in this work's attributed history and the cumulative reading based on the tenuous available information. In a conversation with Gael Newton, she reiterated the view that it was the participation of the amateur and the consequent loss of mystique of the photographic process by the mid-1800s that led to an escalated 'play' with the medium. There seems a delightful irreverence to the 'photograph' although a preciousness is apparent in the considered staging of the scene, the work's scale and the sensitivity of the artifice.

The location of the album photograph in the collection of the Australian National Gallery (within the narrative album) further whets my appetite for the archival underworld of the museum. The delicacy of the painted *trompe-l'œil* is tantalizing when a conservative presence is considered. How stable is the water-coloured tableau on the emulsion surface of the photographic print? How often can it see the (fake) light of day?

It is my last site of contact which broadens my field of consideration. The imperialist pantomime being played out is quietly reinforced by the (assumed) knowledge of the characters at play. 'The women in the photograph are three of the five daughters of Sir Edward Deas Thompson, a wealthy and powerful Sydney politician. Susan Macleay, the woman standing on the left, was 29 when this photograph was taken. She had married William Macleay at the age of 18, but they had only been living at Elizabeth Bay House for three years.'[3] The cloaked figure is that of the Prince's equerry Lord Newry.

If we accept the attribution to the amateur photographer Helen Lambert, we also know that she was the wife of Commodore Rowley Lambert, head of the Australian Naval Station whose seat of power lay within the photograph's watery backdrop of Sydney Harbour.

The investment of an eastern fantasy onto an otherwise alien landscape with both historic and mythical significance is intriguing. The photograph's imaginative staged geography with an imaginary encounter inhabited with exotic flora could be said to revel in withheld desire — a certain wishfulness effected through artificial objects.

1 Gael Newton, *Shades of Light: Photography and Australia 1839–1988,* Australian National Gallery, Collins Australia, Sydney, 1988, p. 36.

2 Particularly research undertaken by Anita Callaway for the forthcoming book *Dictionary of Australian Artists,* and the unpublished lecture '"Who and what we saw at the Antipodes" who and what?' by Martin Jolley.

3 Quotation from the above mentioned lecture notes. Thanks to Anita Callaway, Martin Jolley, Joan Kerr and Gael Newton.

Narelle Jubelin is a Sydney-based artist who lectures part-time in Art History Theory at City Art Institute and the University of Western Sydney.

Mrs Macleay, Miss Tiny and Miss Nelly Deas Thompson, and Viscount Newry at Elizabeth Bay House, Sydney.

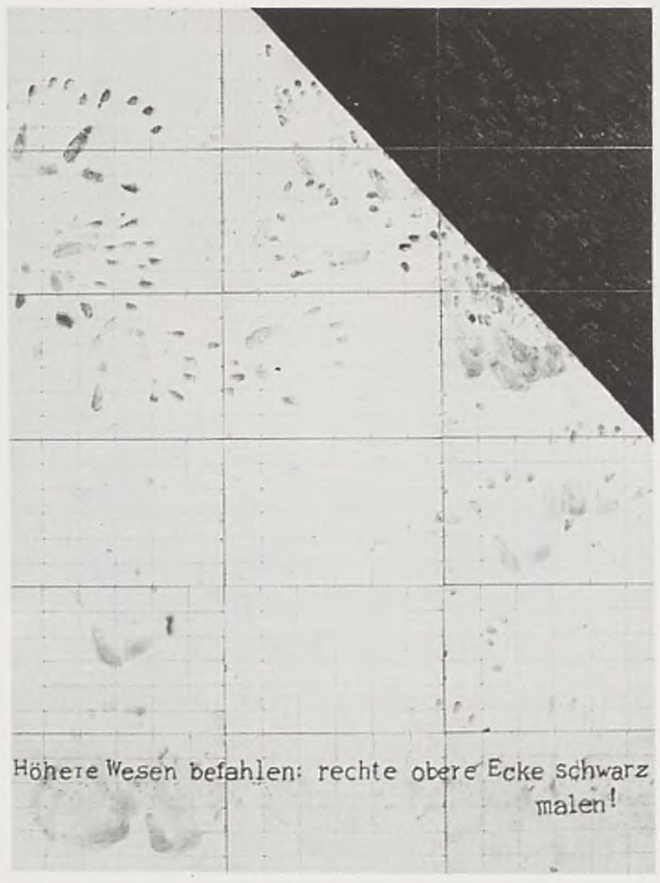
attributed to HELEN LAMBERT, photographer, VISCOUNTESS FRANCES JOCELYN, designer and decorator, Mrs Macleay, Miss Tiny and Miss Nelly Deas Thompson, and Viscount Newry at Elizabeth Bay House, Sydney, 1868, albumen silver photograph and watercolour, 27.9 x 23.5cm, Australian National Gallery, Canberra.

IMANTS TILLERS AS A SITE OF CONFLICT

In a memorial address at the Wollongong City Gallery, New South Wales, artist Imants Tillers spoke of the turmoil in his ancestral homeland Latvia, and the way this and other issues are manifested in his work.

I feel very honoured to be asked to give the 2nd Bob Sredersas Memorial Lecture, following in the distinguished footsteps of Daniel Thomas who gave the first last year.

As some of you may already know, Bob Sredersas arrived in Wollongong from Lithuania in 1950 and worked at the steelworks until his retirement. His personal passion, however, was to collect works of art and on a meagre labourer's salary he managed to amass a collection which is today valued at $1 million. Before he died in 1982 he donated this collection to the City of Wollongong and it forms the basis for the collection of the Wollongong City Art Gallery. Bob's motivation was not status or financial reward but obviously a passion for art. To quote Nina Oliver who visited his fibro home in the 1960s:



IMANTS TILLERS, Higher beings command: paint the top right hand corner black!, 1984, charcoal on 18 canvasboards, No. 3738-3755, 152.4 x 114.3cm, collection of the artist

> Every wall was covered with paintings, from ceiling to floor, even the kitchen. They were wonderful paintings, propped up behind the stove, on a shelf above the toilet, under the bed. The furniture was sparse — a table and wooden chairs, linoleum on the floor. But you couldn't see the walls; there was no space between the paintings.

There are many things familiar to me about Bronius (call me Bob) Sredersas even though I never met him — for my parents too came as 'D.P.s' (displaced persons) from the Baltic after the Second World War. They came from Latvia, a sister country to Lithuania and, like Bob, arrived in Australia alone and penniless but grateful after the tribulations of wartime to start a new and better life. Having married in a German camp, my father Imants (call me Harry), like Bob, began work here as a labourer for the Water Board at Woronora and my mother

IMANTS TILLERS, La Citta di Riga, 1988, acrylic, gouache, oilstick on 119 canvasboards, No. 16593-16711, 279.4 x 342.9cm, private collection

worked as a live-in domestic help for nearly two years. These experiences are common to many immigrants who arrived here in the late 1940s. It is partly for this reason that I wanted to give this lecture.

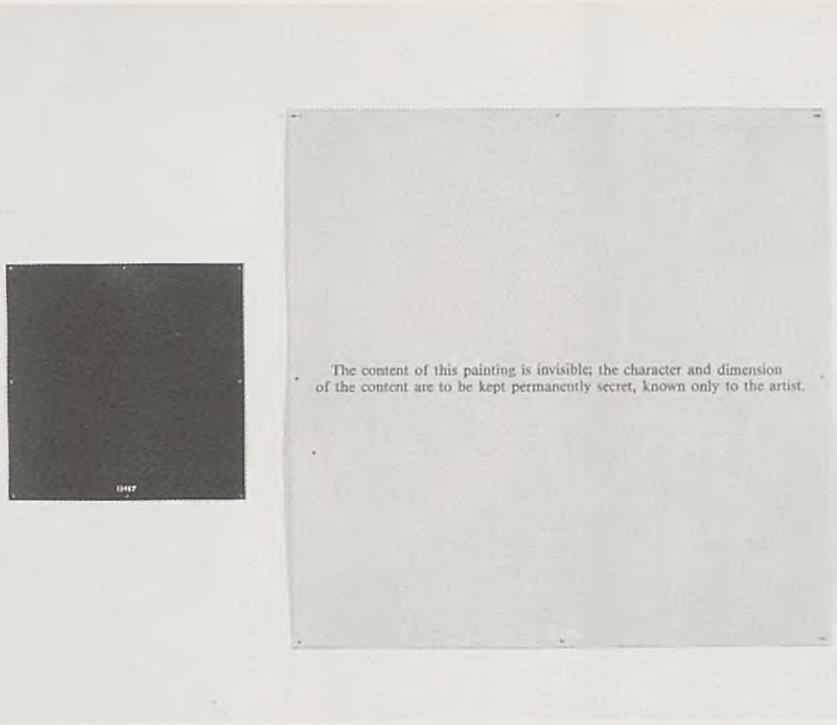
I had two titles for this talk. Firstly I wanted to call it 'Imants Tillers as a Site of Conflict' and then it occurred to me that what I wanted to say could be described equally well as 'On Incommensurability and the Realm of Possibility'. Now I think it could even be called 'I am Latvian'.

The year 1988 has been remarkable. In Australia we have witnessed the Aborigines, descendants of the victims of the first European settlement in 1788, not boycott the Bicentennial celebrations but actively use them as an opportunity to publicize their grievances and causes as well as their cultural heritage. Certainly Aboriginal art and culture has had wider circulation and visibility this year than ever before.

However, the Aboriginal presence in what might have been a year of mourning for them is not what I wanted to talk about, but about the homeland of my parents and of Bob Sredersas — the Baltic countries — for it is here that an equally remarkable thing is taking place.

In 1982 I wrote an essay entitled 'Locality Fails' in which I suggested that an unexpected connectedness could exist between events in places remote to each other and that this connectedness could allow an experimenter (artist) in one place to affect the state of a system in another remote (apparently unconnected) place. Ironically, this principle has come to haunt me in 1988. For how else can we explain the changes in Riga, Vilnius and Tallin in our Bicentennial year?

When the Soviet Union, in recognition of the resurgent nationalism in its Baltic republics, gave official status to the flags which Latvia and Lithuania flew as independent countries but which had been outlawed for nearly fifty years, there were incredible scenes reported even on Australian television and in the printed media. When did these distant regions last make international news? The parlia-



IMANTS TILLERS, Secret Painting/Red Square, 1987, vitreous enamel on 2 steel panels, No. 13487-13488, 53.3 x 53.3; 121.9 x 121.9 cm, collection of the artist

ments of Latvia and Lithuania also voted to give official status to their own languages, replacing Russian, in far-reaching moves that sought to redeem President Gorbachev's pledge for the devolution of political power. In Riga, the Latvian capital, more than 150,000 people turned out when the old maroon and white flag of independent Latvia was unfurled at an emotional rally in a park on the city's outskirts.

In Vilnius, the Lithuanian capital, an estimated 100,000 people took part in city-wide processions leading to Gediminias Tower on the city's main square where the yellow, green and red flag of independent Lithuania flew for the first time since 1940.

While one could say that these are small concessions and that the Soviet leadership has no intention of relinquishing political power, nevertheless these changes have provoked intense emotions. In Latvia, the issue of national identity is particularly sensitive because, unlike in either Estonia or Lithuania, the indigenous population has become a minority.

When I was asked to do a special project for the Bicentenary issue of *ART and Australia* I wanted to address the issue of identity and power relations in the Baltic rather than in Australia. But this was in March before the dramatic changes that I have described began to be reported in the media. My work was a gatefold based on my painting *Words of Wisdom*. The painting consisted simply of a bald typewritten text on an abstract but evocative background. The words were a paraphrase of a poem by Latvian poet Zinaida Lazda:

> In this land by the River Daugava and by the sea we are to live out our days in sorrow and in joy. With hatred we will answer the enemy who comes to humble and to plunder our native land.

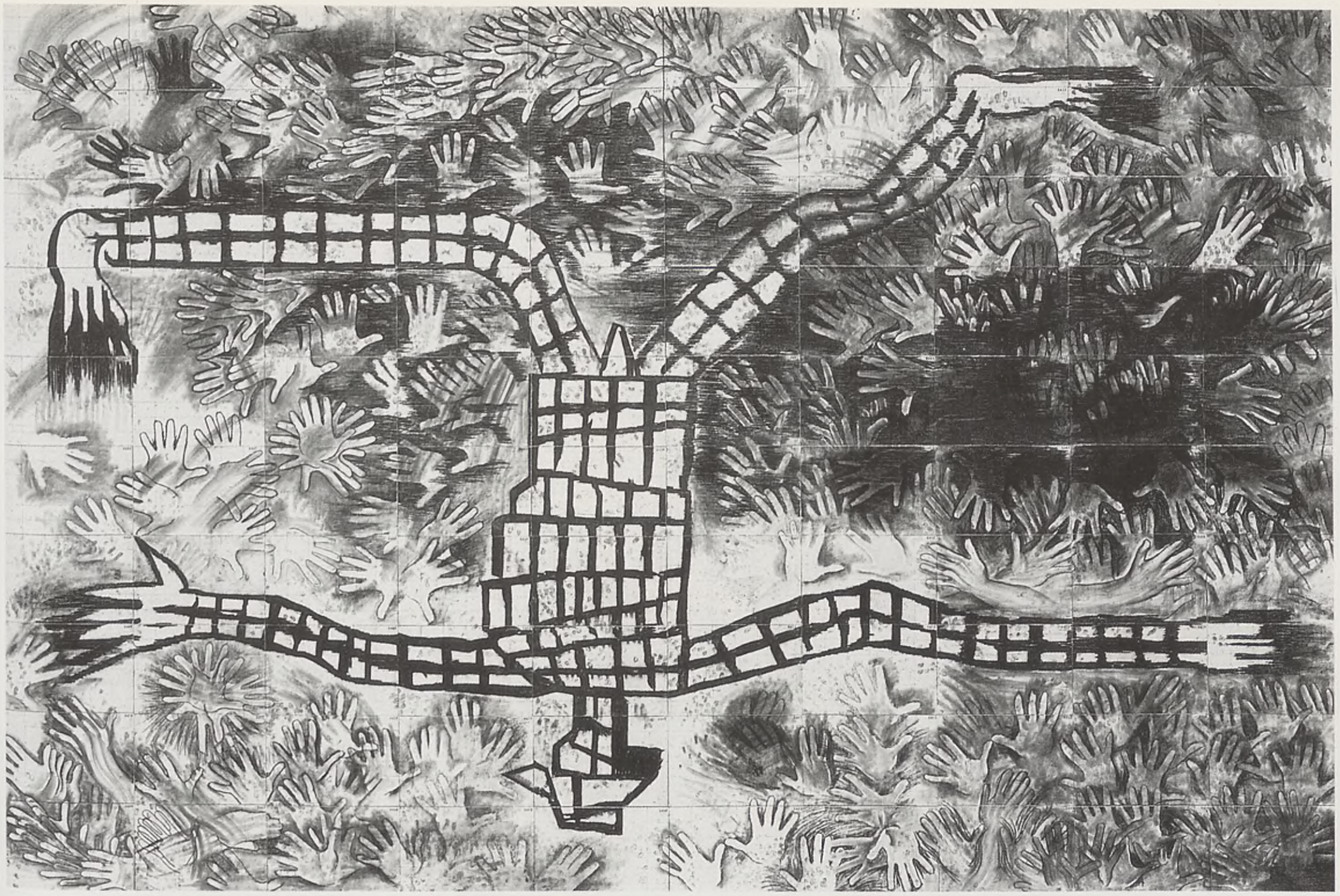
But I am no partisan or Latvian-in-exile. I have an ambiguous and ambivalent relationship to the homeland of my parents and its cultural heritage. I was born in Australia and have no doubts that I am Australian. However when I first went to school I could not speak any English, only Latvian. Now, I have the vocabulary in Latvian of a three-year-old child. In part, this loss of my native tongue has been due to a natural atrophy through lack of use but I also now feel that it was in part a youthful rebellion against the enormous responsibility of keeping a dying culture alive on the other side of the globe.

When I made my first trip to Latvia with my Australian wife it was from Paris in 1976. There, just before leaving we saw a film by one of the fathers of avant-garde film in the USA, Jonas Mekas. Mekas was born in Lithuania and he arrived in the USA as a displaced person. His film was called *Reminiscences of a Journey to Lithuania*. It was a very moving account of his experiences of going back and being reunited with the relations and friends he had left behind as well as all the facets of daily life there — so different to his new life in New York. My response to going to Latvia, a country I thought I was already familiar with even though I had never been there before, was in a sense pre-figured and intensified by Mekas's film.

I now have vivid memories of visiting the ramshackle farmhouse at Salaspils (an area that was out of bounds to tourists) where my father grew up, virtually next door to the site of a former Nazi concentration camp. In its place now stood a desolate monument to those who died there. Also, there is the intense memory of drinking cold, fermented birch sap with the family of my mother's childhood friend Astra at their country vegetable plot.

In Latvia I was a kind of *de facto* visitor, a surrogate for my parents, visiting their old haunts and their now aged relatives and friends. The other side to this was a feeling of detachment and the sense that the 'memories' of Latvia which I had had before I went there of beautiful lakes and forests were but phantoms — not based on lived experience at all. Latvia of course was now a modern country, though impoverished by our standards and not the nineteenth-century rural paradise I had half expected. Also, there was a pervasive, underlying anxiety with all our hosts — the need to be careful about what was said and where one went. One felt under surveillance all the time and there were constant signs wherever one went that this was an occupied country.

My own experiences and Medas's great film alerted me to the possibility of working within an avant-garde tradition and yet being able to express at the same time a powerful emotional and spiritual content.



IMANTS TILLERS, Island of the dead, 1982, charcoal on 100 canvasboards, No. 396-495, 254 x 381cm, Australian National Gallery, Canberra

Slides from that trip subsequently became part of a work which I completed in 1978: *Reminiscences of a journey to Latvia*. In 1985 I used the title of another of Jonas Mekas's films *Lost, lost, lost*. Mekas's film records the confusion, bewilderment, relief and dislocation of the crowds of Balts and other refugees at the moment of their arrival in the ports of New York. My parents, too, could have been caught in that film, for they had wanted to go to America — but circumstances, chance, or serendipity in the post-war confusion resulted in them going to Australia instead. Therefore I am Australian, not American. Such is the fragility of national identity.

While there are many competing themes and motifs in my work, I thought that for this lecture it would be appropriate to touch on how my particular ethnic origins might have manifested themselves in my work. There are six ways in which this might be discerned:

1. The use of foreign languages in my work, particularly words and phrases in languages that I don't speak or understand yet the meaning of which is accessible in translation. This could be a sign of alienation; displacement or loss. A reminder perhaps of the loss of language, of heritage, or homeland — like the loss of part of oneself.

2. Addressing issues of power. Of centres and satellites. To be Latvian has meant, historically, being dominated by powerful neighbours — powerful in the economic, political, military and cultural sense. In Sigmar Polke's formulation of this *Higher Beings Command — Paint the top right hand corner black!* And we obey.

There is a limit to what art can do in the real world — I make no pretence to changing the inequities of the world — but at least in my work I would like to sometimes invert/subvert/pervert the existing power relations within the artworld to accommodate the cultural priorities of a minority — myself. Speed,

flexibility of response and adaptability are virtues in this situation even if it is only ultimately in order to obey.

3. Sometimes there is an allusion to a Hidden Content — a secret: like the historical aspirations of Latvians for nationhood and independence. In the late nineteenth and twentieth century it was essential for such aspirations to remain secret or encoded. This has again been necessary in Latvia since 1940 with the forced incorporation of Latvia into the Soviet Union and the ruthless Russianization that has been taking place ever since.

In my work this has been manifested in the idea of invisible layers in certain paintings, for example in the ASSISI series. The final visible layer often has an essential relationship to what was painted over — to what is now hidden and known only to me. In some paintings there is an allusion to a Latvian iconography which might only be interpreted as such by Latvians. Generally speaking, these Baselitz wanderers might easily be seen as figures from Latvian rustic life or the heroes of Latvian folklore. The use of canvasboards themselves, slightly shonky, *hokey* materials from which to construct epically scaled works might parallel the grandiose pretensions of an essentially rural country of former serfs and peasants.

4. Use of imagery 'borrowed' from Latvian book illustrations and other sources. These images would be easily recognized by Latvians and would seem 'ethnic' to non-Latvians. This is a way of perpetuating Latvian elements alongside more powerful elements within an Australian and international context. Iwona Blazwick, the curator of my exhibition at the Institute of Contemporary Art in London, described how the nineteenth-and twentieth-century masterworks I repainted had often been invaded by fragments of 'native' culture. I would add that these fragments could be 'antipodean', Aboriginal or Baltic.

5. The idea of Proliferation. Since 1981, when I started to work on composite

IMANTS TILLERS, Polkegeist, 1987, acrylic, oilstick, oil on 222 canvasboards, No. 10485-10706, 279.4 x 645.2cm, collection of the artist

IMANTS TILLERS, A life of blank, 1984, acrylic, charcoal on 6 canvasboards, No. 3777-3782, 76.2 x 76.2cm, private collection

paintings made of canvasboard panels, I have been counting them: I am now up to 19 301. This is commemorated in the painting *19 301 + as of October*. It is also the title of my forthcoming exhibition at the National Art Gallery in Wellington early next year. Elsewhere I have compared my work to a huge all-encompassing book, where each canvasboard panel is a page. As the French poet Mallarmé wrote in 1895: 'Everything, in the world, exists to end up in a book'. The panels have been numbered right from the start and the panel count is continuous from 1 to ∞. All modes of art can be accommodated within this book, and all modes of expression: from the trivial to the serious, the banal to the profound, the pious to the blasphemous, et cetera. As I have stated elsewhere, my intention is the exhaustion of all possible categories and if I cannot finish this task I will assign someone else to continue it.

With this idea of proliferation and the power that comes from picturing or mapping one's psychic terrain there is a strong correspondence to the stockpile of Latvian folksongs which, in the absence of more developed and sophisticated cultural institutions, served as oral repositories of the Latvian cultural heritage. Since they began to be collected and recorded it has been estimated that there are millions of different songs — almost a different one for every Latvian living today. These folksongs describe every facet of the environment, recording the daily life of the Latvian people. At the recent folkloric festival in Latvia earlier this year Janis Peters wrote in the programme notes:

> On the dawn of the twentieth century Latvia was born. And the world noticed it. Because Latvia was a child of sorrow. Sorrow, because our country Latvia, our republic Latvia was born in great pains. We have dreamt and ached for our country. We have cherished and fought for it. We have defended it and we still do.

Central to this defence is the folksong:

> Latvians believe in their ancient folklore which has saved the nation from destruction. The folksong to which we have given a short and euphonic name

— DAINA — has strengthened our people in political as well as culturally historical feuds.

It is also interesting for me to compare, though they are in some ways incomparable, the folksongs as the bearers of cultural meaning to the Aboriginal Dreamings. As Robert Hughes puts it, the Dreamings are the world's spirit ancestors; they brought the world out of chaos, formed it and filled it with plants, insects, animals and fish and created human society. They exist in vast numbers, and there is one for every nameable entity.

To me, the process of appropriation of other works of art and their incorporation into my ever-expanding Book of Power is also a process of naming, like that of the Aboriginal Dreamings and the Latvian DAINAS, except that my chosen world is the, world of art.

6. The title of my lecture was 'Imants Tillers as a Site of Conflict' and I do not seem to have addressed this topic directly at all. Here I was thinking of the fragmentation of the self in a process that has been described as the 'wilful dissociation of subjectiveness and style' where the image becomes the site of a transient fascination that represents not the unity of one ego but a multiple subjective view. Each painting becomes a battleground where the artist's visions and longings face a showdown with his or her knowledge of art history. Thus a momentary irritation caused by some picture from a magazine or television ad, art book or a dream battles with the need to make an image that is authentically of and about the self.

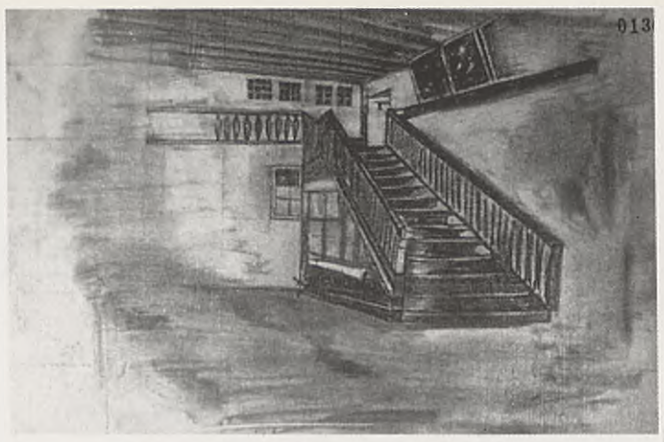
For some time I have believed that this was happening in my paintings too. That they were a battleground. The blank canvasboards were waiting to be filled and the images of other artists were waiting to fill them. I was the referee, the adjudicator. The potential images would battle it out with each other for supremacy. Sometimes Kiefer or Baselitz would triumph: at other times it would be de Chirico or Sherrie Levine or Colin McCahon or Michael Nelson Tjakamarra. I alone would determine the fate of their images — they could become 30 feet long or miniscule — executed hastily or with great love and precision. Latvia, of course, has always been a battleground and its people resilient and resistant enough to keep their identity intact despite the odds.

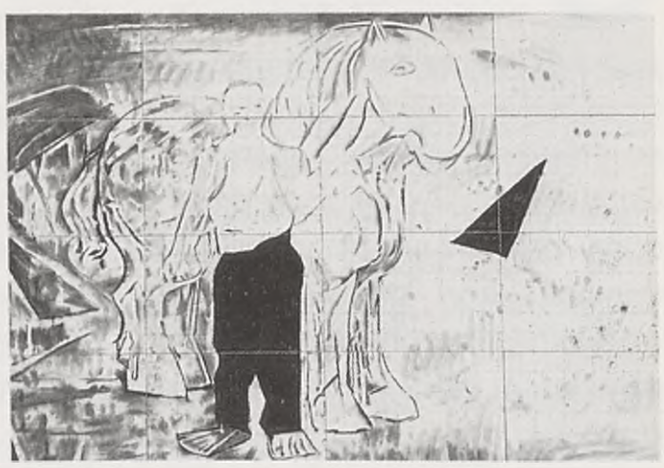
7. The Idea of Incommensurability. My process is not always like a battleground. The all-inclusive potential of my project — as the accumulation of canvasboard panels inches its way to infinity — allows for the idea of incommensurability. At times there is no attempt by me to transform, assimilate or synthesize these streams into a more homogeneous entity but rather they simply exist side by side with each other. They are not measurable in terms of each other and the only similarity may be that they all consist of the same canvasboard particles.

For me this sense of incommensurability is a model of tolerance — of the accommodation of differences where elements do not have to justify themselves to each other or subordinate themselves to a larger, more important schema. This is the only way a small but ancient culture like Latvia can survive — if there is room for incommensurable differences in the larger scheme of things. Perhaps it is the only way that the remnants of Aboriginal culture can survive too. This is in the realm of possibility.

The artist's 'One painting, cleaving' exhibition is at the Wollongong City Gallery 9 March–15 April 1990.

Edited Transcript of the 2nd Bob Sredersas Memorial Lecture given by Imants Tillers at the Wollongong City Gallery, Wollongong, NSW, 17 November 1988.





top to bottom

IMANTS TILLERS, Untitled, 1982, pencil on 1 canvasboard, No. 136, 25.4 x 38.1cm, destroyed

IMANTS TILLERS, Untitled, 1982, pencil on 1 canvasboard, No. 178, 25.4 x 38.1cm, destroyed

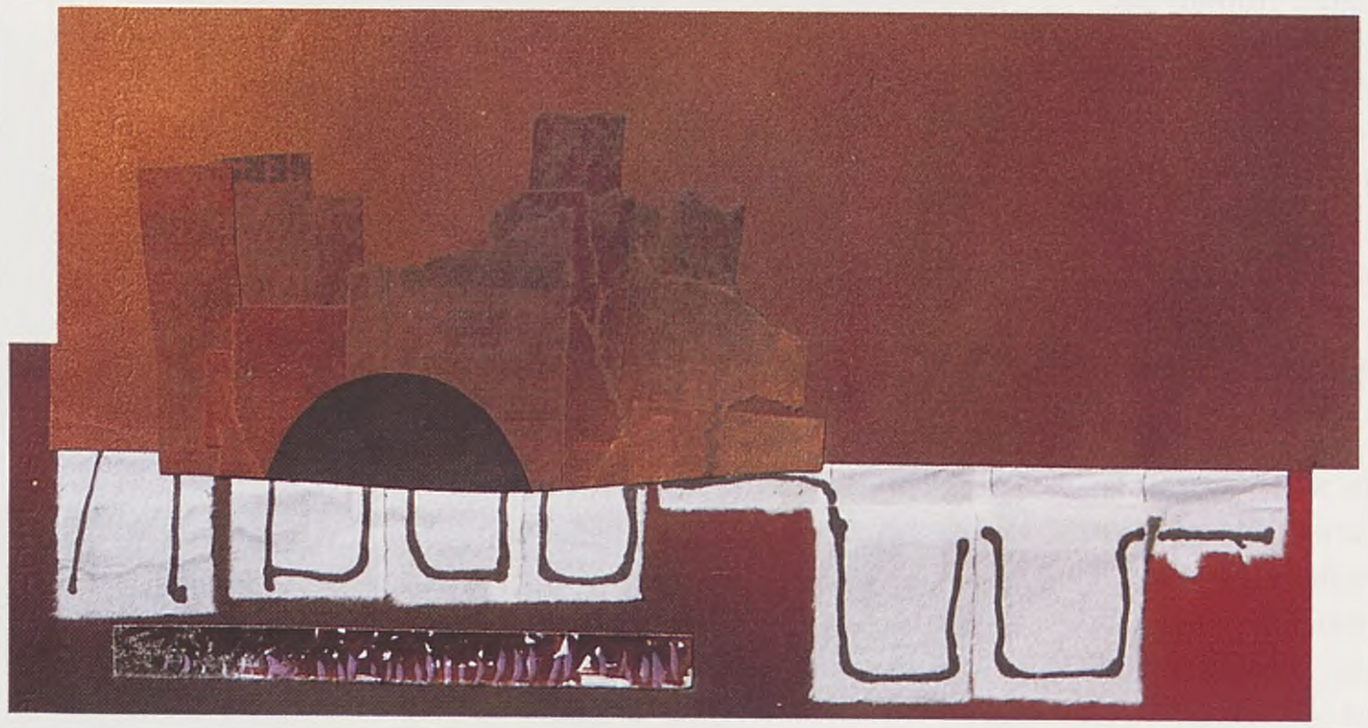
IMANTS TILLERS, Untitled, 1982, pencil on 1 canvasboard, No. 331, 25.4 x 38.1cm, destroyed

IMANTS TILLERS, Gustav intends to rebuild the world, 1984, charcoal on 16 canvasboards, No. 3783-3798, 101.6 x 152.4 cm, private collection

INGE KING

SUBTLE CHANGES 1983–1989

Jenny Zimmer



INGE KING, Palmyra, 1979, work on paper, collection of the artist

One of the surprises of 1989 was Inge King's interesting and informative exhibition of works on paper at Australian Galleries in Melbourne from July to August. Closely identified with non-representational abstract sculpture, usually in steel and sometimes on a huge scale, she had not previously shown these drawings and collages — although as works-in-progress they had already enjoyed a studio life of more than ten years.

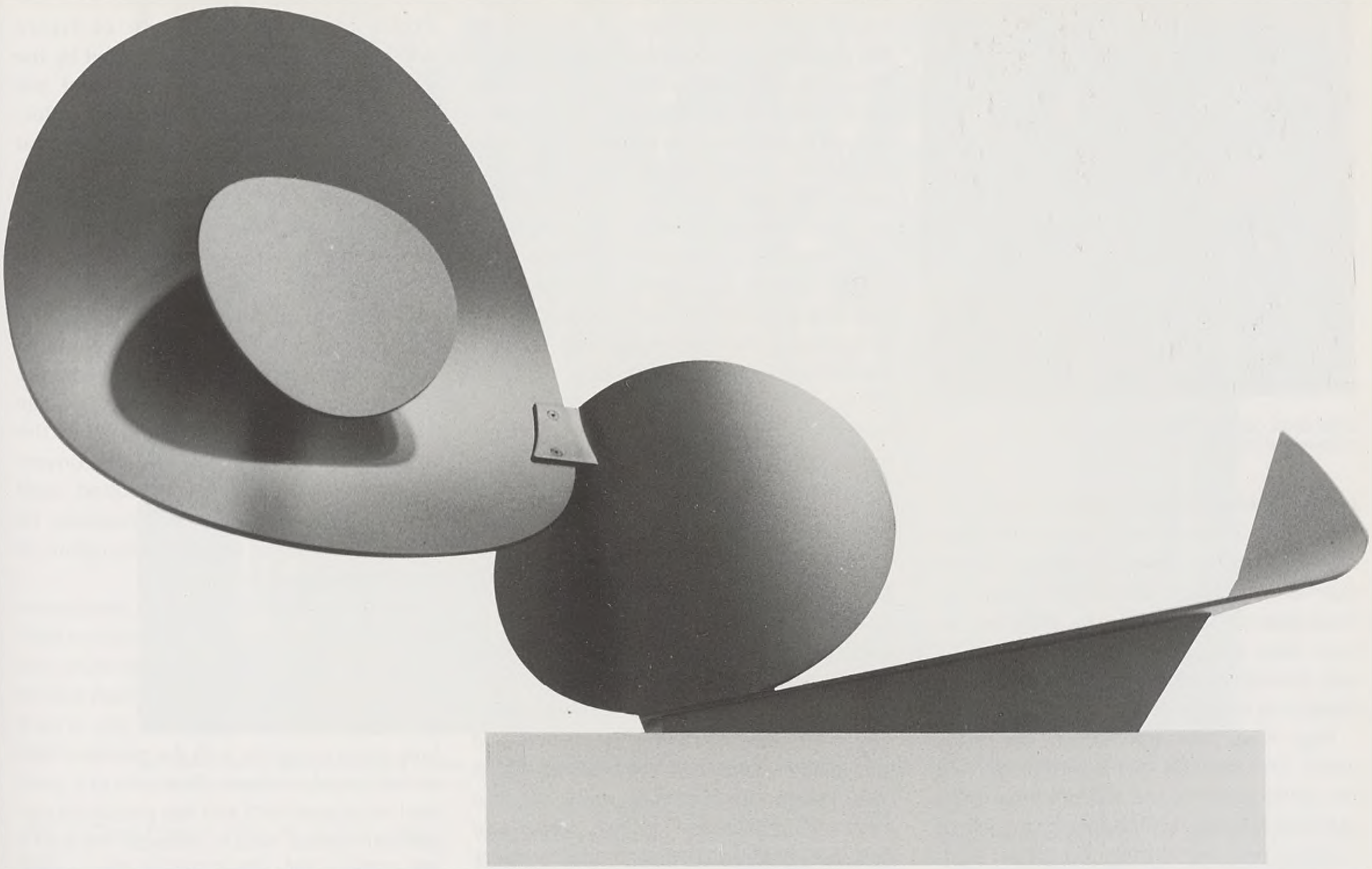
Certain characteristics of the works on paper and, indeed, the fact of their existence, are clues to understanding some important and propitious changes that have occurred in Inge King's sculpture since my last survey of her career, written in 1982.[1] That monograph covered the years 1945–82 and described the artist's European background, student years, experiences on coming to Australia and her major involvement in the development of modern sculpture in this country and public attitudes to it in the 1950s and 1960s. It also documented the eventual realization of her ambition to see some of the magnificent maquettes made during the 1970s translated into monumental sculptures for public spaces.

Significant achievements of the period 1971–82 included the *RAAF Memorial* in Canberra, the great *Forward surge,* 1974–82, installed at the Victorian Arts Centre and *Sun ribbon*, 1980–82, on the lawns of the University of Melbourne.

Her overriding preoccupation in 1982 was how to overcome the problem of advancing each intended monumental sculpture from maquette stage to its full scale. Once conceived, each piece carried with it the aesthetic obligation that it be realized on the appropriate scale. Before 1982 she enjoyed the exhilaration of seeing several maquettes developed according to her vision of their optimum sizes, their sites and dimensions successfully fulfilling her intention that the placement of the grand abstract components should create environments in which people could move around.

Although the magnitude of the processes favourable to public art has increased spectacularly and seems set for exponential growth in the near future, the early 1980s were disappointing years for sculptors.

It was recognized that Inge King had achieved international standards but she had developed ambitions commensurate



INGE KING, Blue and yellow, 1980–85, polychrome steel, 99 x 155 x 55cm, private collection

with these. Opportunities to make large-scale sculpture were few and failed to keep pace with artistic aims in that area. The nature of her medium and the precision of her work meant that Inge King could not be a particularly rapid worker; nonetheless, she was inevitably caught in the frustrating situation, known mainly to sculptors but fortunately becoming less of a hindrance, whereby the logistics and economics of demand exert a deaccelerating impact on possibilities for production.

From 1982 Inge King continued to make maquettes for large scale sculptures — one of which is soon to be realized in the recently awarded commission for a foyer piece to be located in Melbourne's refurbished ICI House — but she also expanded her repertoire to include a greater number of autonomous small to medium-sized works. Unlike the maquettes, these are not intended to be scaled up; nor would it be appropriate to the processes involved in their making that they be enlarged.

Significant in the production of these sculptures has been the introduction of colour and found objects, increased reliance on the art of assemblage, and a more representational idiom than that associated with her sculpture during its major development throughout the 1970s. The works on paper are important products within this latter phase and relate closely to characteristics which may be identified in the various sculptural themes the artist has continued to explore.

The forty works on paper fall into four clearly recognizable categories — *non-representational drawings, memories of journeys, colour studies* and *personages* — and each of these enjoy an easy, fluid and imaginative relationship with the sculptures made during the same ten year period.

Non-representational drawings

The drawings, carpets of repetitious marks and over-layered shapes building up formal densities and abstract concentrations, were done in the years 1978–79.

INGE KING, Coral reef, 1979–89, work on paper, collection of the artist

Other abstract artists, including Ralph Balson, Tony Tuckson and George Johnson have, at various times, resorted to this type of drawing. It allows free, intuitive mark-making processes to develop of their own volition, almost automatically, into structures and shapes which sometimes also suggest movement.

Inge King had not drawn for many years. She had felt that it interfered with the generation of the monumental non-representational sculptural forms which preoccupied her during the 1970s. Suddenly, she felt like drawing.

The artist denies that the drawings are related to any *particular* sculpture; but they do indicate a perceived need for change, a reassessment of the potentialities of abstraction. To me, these drawings seem to continue from her investigation of hollow box-like shapes which was developed in a series of sculptures made between the mid-1960s and early 1970s and culminating in the *Balance of steel forms,* 1972, commissioned for BHP House in Melbourne.

Extensions of this process beyond the purely formal implications of the earlier works seem to intrude into a more recent group of sculptures. In these the frames of the box shapes are arranged to make shrine-like environments which shelter cultic *personages.* The structure of *Druids,* 1986, frames two mighty priest-like presences made out of sections of RSJ's (rolled steel joists). In *Nike,* 1986, a fragment of bronze casting from an earlier work called *Shell Madonna,* 1960, stands framed in a squared structure.

Of the remainder of the works on paper, the majority were begun in 1980–81 but left at various stages and completed from time to time throughout the decade. Many started as swathes of crumpled newspaper glued to sheets of paper and strengthened by the application of glue. Colour was applied much later, and the collaged elements added later still. These works were distributed about the artist's house and finished in sporadic bursts of activity. There is no particular time sequence or order of events: they cannot be dated.

Memories of journeys

The works on paper which refer to specific journeys show the artist in a more autobiographical light than she has normally allowed. Entitled *Memories of journey I–VII,* they are clues to natural and man-made wonders of the world which have made an indelible mark on the artist's consciousness. Some, like *Coral reef,* are inspired by the natural wonders of Australia; others, by the romanticism of foreign places and ancient artefacts — like the moon hovering over the squat Arab architecture of Palmyra. Some incorporate collaged postcards of museum artefacts and architectural monuments. These recently completed collages relate back to the sculpture of the mid-1970s in which works like *Temple gate,* 1976–77, in the National Collection in Canberra, have architectural connotations and are designed to be walked through.

This idea of being able to move through a sculpture's planes and elements was exploited as early as 1968 in King's submission for the Comalco 'Invitation Award for Sculpture in Aluminium', suggestive of antique walls and gateways. *Memory of a journey,* 1983, now in the new Parliament House Collection in Canberra, also explores this theme but is related to a particular journey to the south of France where the artist was overwhelmed by the colours of the Mediterranean and the works of European modernists in collections housed in that region: Magritte, for example.

Inge King's high classical development of the idea of *passing through* is *Grand arch,* 1984. It was exhibited at Realities Gallery in 1985 and developed from an earlier work known as *Enigma,* 1983, in which a powerful *Gestalt* was contained within a stage-setting of illusory elements. *Grand arch,* presently at maquette stage and scaled at 1–5, is monumental in the extreme. It features great, black convex-concave joined ellipses of rolled steel plate punctured by an arched doorway. Its powerful presence, unrelieved by colour, is quite daunting.

These sculptures, like the memorable *Crimson mandala,* 1988, the major exhibit in the Australian Galleries 1988 show and the last fabricated by Keith Fasham before his death, are variations on the artist's long preoccupation with the potentialities of the circular shape. This concern goes back to at least 1972 and has produced significant works which include Mildura's *Black Sun I,* 1974, *Black sun II,* 1976, at the

INGE KING, Black and orange, 1979–89, work on paper, Footscray Institute of Technology, Melbourne

INGE KING, *(left to right)* Jumping Jack, Voodoo, Sorcerer, Bird symbol, Black totem, Warrior, Ancestor, 1986–88, steel, bronze, private collections, collection of the artist, Footscray Institute of Technology, Melbourne

ANU, *Great Planet*, 1976–77, in the collection of the Queensland Art Gallery and *Full Moon*, 1980, shown at Realities in 1980 and now in Darwin.

Colour studies

This group of severely elegant abstract works includes a beautiful maquette entitled *Blue and yellow*, 1980–85, which, like the works on paper, developed over a long period of time and, to my mind, relates closely to Melbourne University's *Sun ribbon.* However, it also features spectacular use of colour which dominates one of the groups of works on paper. Patches of paper painted with primary and secondary colours are randomly collaged over stabilized crumpled newsprint which has been sprayed in achromatic tones. The *colour studies* are reminiscent of experiments in automatism carried out earlier this century by artists including Jean Arp.

It could easily be assumed that the colour experiments with patches of paper may have led to the use of colour on the recent sculptures: not so. The artist claims that the collages reflect the colour that has occurred in the recent sculptures. The colour thinking actually emerged from sculptural necessities rather than her play with paper.

Personages or symbols

The works on paper described as *personages* relate closely to a group of sculptures shown in 1988 which the artist refers to as *a group of symbols.* To the casual Australian observer, these elongated vertical *presences,* comprised of totemic arrangements of metal elements, might suggest clusters of Aboriginal grave-posts — particularly when arranged as exhibited at Bonython-Meadmore in Sydney and Australian Galleries in Melbourne. But Inge King explicitly denies this reference to Aboriginal art, or the Australian context.

Personages have featured in the antiquity of most world cultures and exist widely in the repertoires of many major artists of this century. They have also appeared much earlier in the artist's own *oeuvre.* Remember her *Gothic figure*, 1961–62, at the University of Western Australia: a slender vertical form.

When Inge King's development is observed in the context of the works on paper it is seen to be more markedly representational than it would have appeared ten years ago. With the *group of symbols* King admits that she was deliberately pushing her creativity. She felt the need for change and wanted to experiment with forms that projected themselves upwards. Entitled *Bird symbol*, 1986, *Jumping Jack*,

1986, *Voodoo, Ancestor* and *Black totem*, 1987, and *Warrior* and *Scorcerer,* 1987–88, they are assembled from scraps of steel and bronze, found metal objects and parts of previous sculptures. The components are arranged vertically like totems, and the individual sculptures seem to relate to each other by gestures. Although quite abstract, they are remarkably suggestive of recognizable entities. Colour is used to greatly enhance this effect. As archetypal beings, they are solemn, static — even awe inspiring.

Inge King says, 'I wanted to use long forms; they became semi-figurative unintentionally. I had bits of steel I was determined to assemble into tall shapes. I have lived with these found objects for many years — it was time to resolve the thoughts I had developed around them.'

Probably the last of the *symbols* is a bronze called *Conversation*, 1987–88, which was first made in steel and then cast. Two elongated *personages* relate to each other as if caught and immortalized in an important moment of conversation.

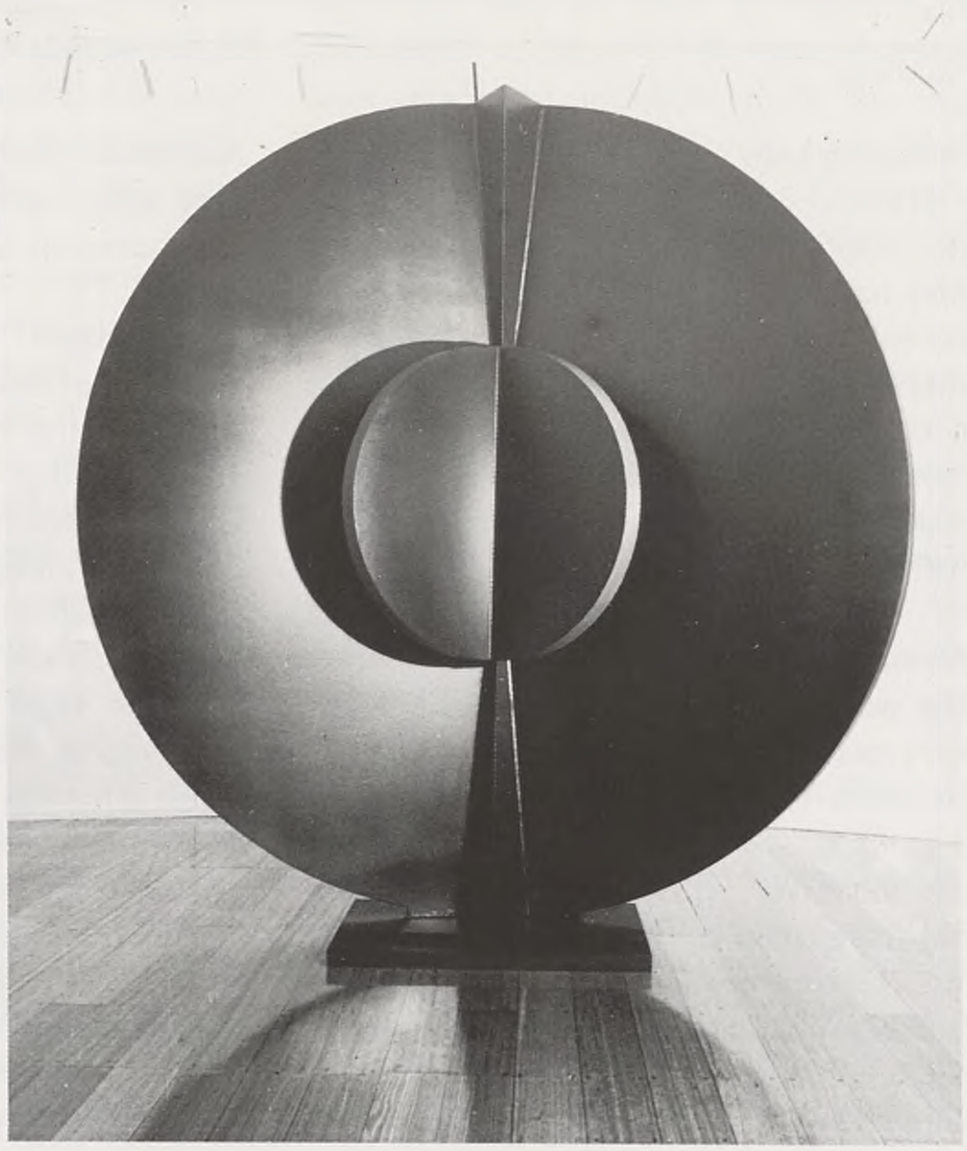
The wonderful maquette for the ICI commission, the product of the processes reflected in the works on paper and the recent sculptures including the *group of symbols,* suddenly breaks through the graceful immobility which has so long characterized Inge King's sculpture.

Several works which have had an essential role in this new departure are *Sunbird*, 1988–89, and the very much earlier *Jabaroo*, 1975, the latter now handsomely sited in the grounds of the McClelland Gallery in Victoria. This sculpture combines her two major environmental influences: she is at home in Australia, but her roots are in Europe. The American context and its tradition of abstraction impressed her more in the 1970s; she now considers it invigorating but not essential to her creativity.

The most important aspect of *Jabaroo* and *Sunbird* is the vital sense of movement expressed through their linear shapes. Like all other aspects of her work, the sense of movement is not entirely new. It was already expressed in *Winged Image*, 1964. But the rediscovery of movement, together with the freedom of expression associated with all the other previously described studio activities of the past decade, has led, inevitably, to the next great departure in the ICI commission. During this period the artist has drawn together those themes and activities which required further resolution and exposition. Her approach is freer, easier, more playful and, above all, more representational.

The 3.75 x 14.5 metre sculpture in fabricated steel and polished bronze for ICI House in Melbourne is at present only developed to maquette stage. It is a group of three interconnected dancing figures — extensions of the *personages* but released from their static poses. The group is energetic; it prances and postures in the timeless realm of primordial dance.

It has taken the artist nearly ten years to come to terms with this continent; another ten to find her mature sculptural style; ten more to perfect the art of monumental minimal abstraction and, now, a further ten to reflect on other possibilities for expression. When an artist has maintained a seemingly uncompromising non-representational stance over a number of years, it can come as a shock if that artist's references are exposed. But, if studied carefully, they will help explain the even greater surprise which will almost certainly be registered when the ICI sculpture is unveiled.



INGE KING, Crimson mandala, 1988, polychrome steel, collection of the artist

[1] Jenny Zimmer, *Inge King: Sculpture 1945–1982. A Survey,* University Gallery, University of Melbourne, 1982.

The dimensions of the works on paper are:
Palmyra: 44 x 68cm
Black and orange: 62 x 48cm
Coral reef: 62 x 48cm

Jenny Zimmer is Dean, School of Art and Design at Chisholm Institute of Technology, Melbourne.

URBAN THEMES
the art of Harald Vike

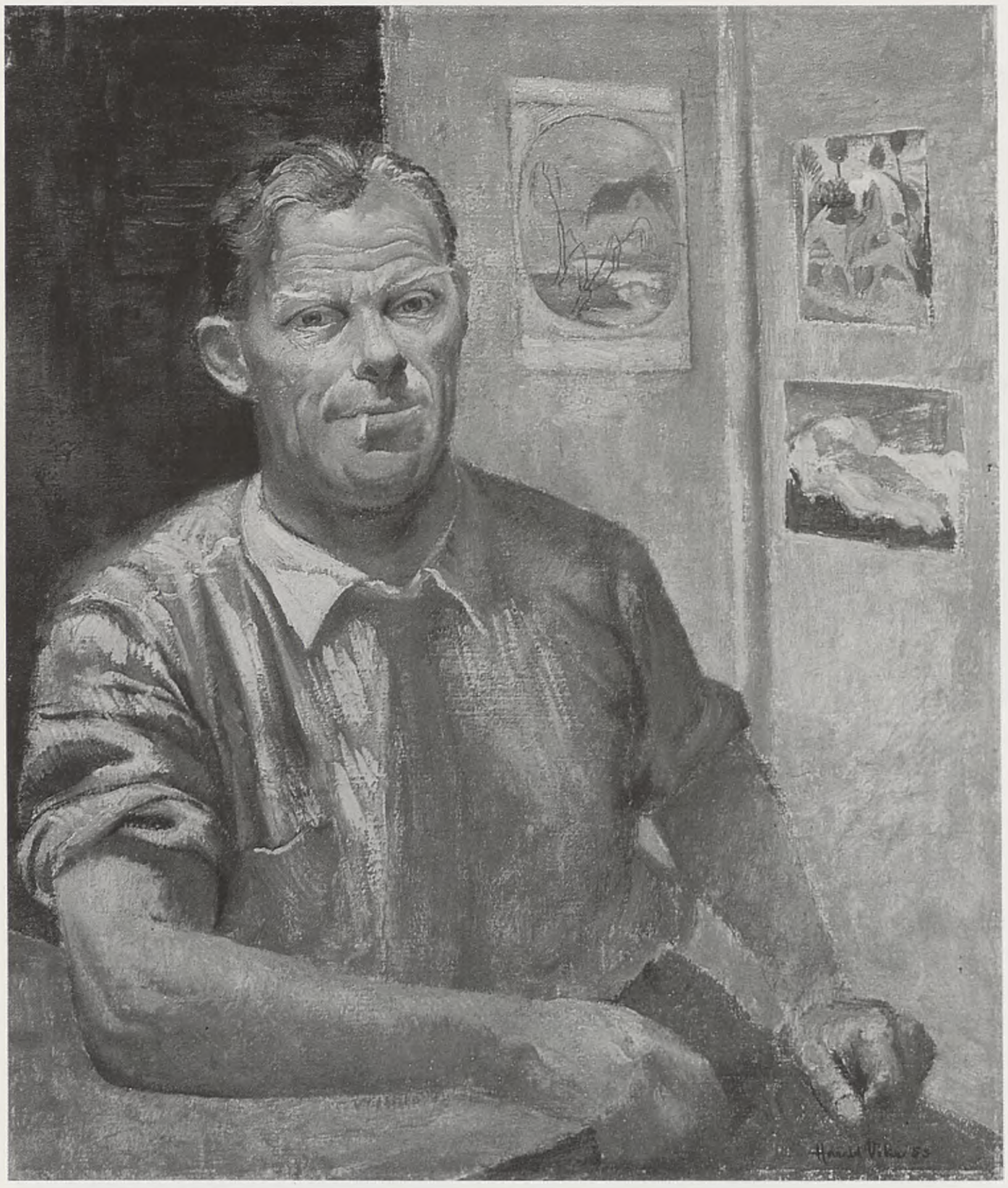
HARALD VIKE, Perth roofs (Suburban Perth), *c.* 1939, oil on canvas, 51.4 x 61.1cm, Art Gallery of Western Australia

Julian Goddard

Over the past five years in Perth there has been a growing interest in Western Australian art history. Several major collections have been assembled outside that of the Art Gallery of Western Australia, some institutional, but the best private, such as the Robert Holmes à Court Collection. As yet there is no single text dealing with this history and much of the interest has relied upon the advice of a few individuals who have a knowledge of the area. The Holmes à Court Collection was dependent on its curator, Roderick Anderson, in putting together an exhaustive body of work representing the history of art in the west.

It could be argued that the centrepiece of this, and the important Tucker collection exhibited at the University of Western Australia earlier this year, is the work of Harald Vike, an expatriate Norwegian living in Perth in the 1930s. Vike's work is eagerly sought after in the west and has been a focal point of several exhibitions and surveys dealing with local art history,[1] yet the interest in his work after he left Perth seems minimal. Despite this, his best work was probably done in Melbourne in the 1940s and 1950s, continuing themes he started in Perth.

Harald Vike arrived in Perth from Norway in 1929 aged twenty-three.[2] Barely able to speak English, he earned his living as a professional boxer for the first few months. He had decided to come to Australia because of the clear and intense light which had impressed him on an earlier visit in 1927 aboard a whale-oiler. On his arrival, he quickly fell into the small art community and, after a few years, developed a reputation and following as a competent painter of pleasant landscapes and city views. In 1935 he met Katharine Susannah Pritchard through his friend, the painter Leith Angelo. Vike joined the Communist Party and began designing props, acting and running art classes at the Workers' Art Guild. Earlier, he had formed a friendship with Herbert McClintock and the two shared a studio in Hay Street, Perth, next to the Workers' Art Guild rooms. With McClintock, Vike promoted modernist ideas in an art scene still dominated by the forces of J.W.R. Linton, an English-trained artist working in a loose arts and crafts idiom, and George Pitt Morison, a one-time member of the artists' camps of Box Hill and Heidelberg in Victoria.[3]



HARALD VIKE, Untitled self portrait, 1953, oil on canvas, 66.9 x 57cm, Estate of Harald Vike

Together, Vike and McClintock began experimenting with surrealism in 1937, possibly earlier than anyone else in Australia, but Vike soon returned to realism, abandoning surrealism for a kind of social realism. Two giant trade union banners from 1938 use the familiar rhetoric of social realism of the 1930s,[4] but the work recording people in buses, on trams, at work and especially studying and resting in the Perth Public Library owes more to Vike's personal feeling for character and individual dignity than to any official party line. In 1939 Vike and McClintock, who had fully embraced surrealism and continued to paint under the pseudonym of Max Ebert, publicly debated the various attributes of surrealism and realism at the Modern Women's Club. From the few accounts available, it was a debate in which McClintock was able to muster a convincing argument.[5]

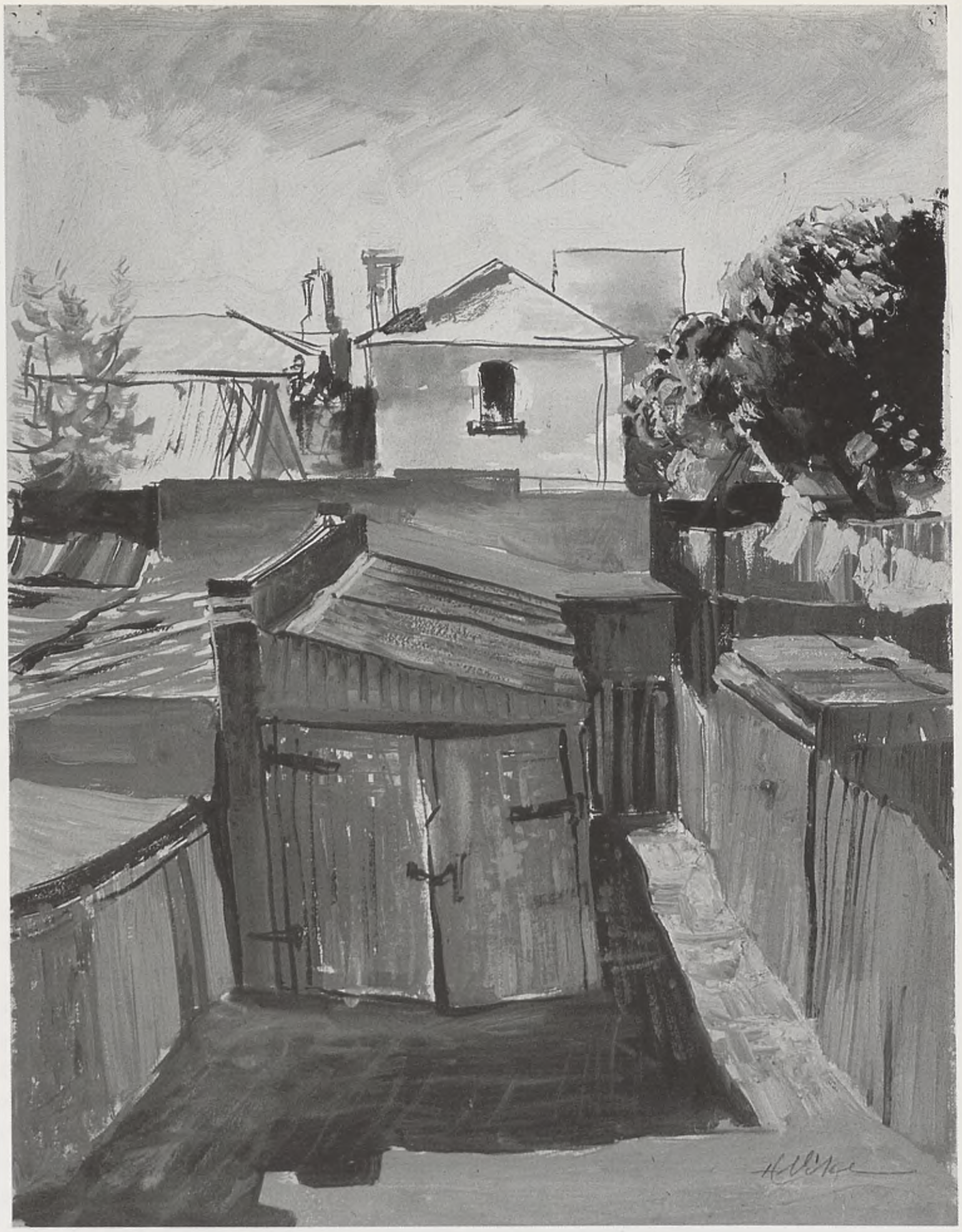
In the middle and late 1930s Vike developed a number of themes in his work that he was to follow for the rest of his life.[6] Two of these were series depicting roofscapes and people at work. The earliest roofscape is *Perth roofs (suburban Perth),* in the Art Gallery of Western Australia, painted in 1939 from the back steps of his studio in Hay Street. This work fascinated Vike for it was, by the standards of the time and place, not an attractive painting, depicting a fairly mundane view of weather-worn tin roofs without any pretensions to analogy or metaphor. It is a straight attempt at documentation of a very ordinary view, two-thirds of the picture taken up with an observation of the roofs. The emphasis Vike has given to these flat areas of colour is unusual when compared with the lack of detail in the garaged car and its attendant figure. The viewer's eye is gently directed to the left of the picture through the complex

relationship of planes set up by the roofs. Vike had publicly expressed his belief in Cézanne and it is possible that the painting shows this influence.[7]

What interested Vike was the way a view like this could demand his skill, as opposed to the loftier and more conventional landscapes from which he could make an easy living. Vike was living from his painting by the mid-1930s, yet the landscape convention set up by Pitt Morison and Linton, while providing him with a steady income, seemed a little too easy given the rhetoric and intellectual rigour he encountered around McClintock and the Workers' Art Guild. Vike quickly made the connection between the realism of Australian urban life and the myth of the bush on which the landscape convention relied.

There was no lack of precedent for this kind of thinking in Perth at the time. Pritchard had recently published *Intimate Strangers,* a novel dealing with some of the illusions of middle class city-life and, at about the same time, John Harcourt's *Upsurge* had been banned on a very thin accusation of pornography. This book, possibly more than any other of its time, was a direct attack on the harsh reality of urban life. Vike knew both these people and had read and discussed their books with them. *Perth roofs (suburban Perth),* and the many like it that followed, is about the visual richness and complexity of the urban environment. By the time Vike left the west in 1941 he had made several paintings dealing with roofscapes. Over the next thirty years he developed this theme to a point where the formal ideas of the image took over from any social signification.

Probably the other strong theme Vike commenced in Perth was his images of people working. The political connection via social realism is obvious and the banner he painted for the Amalgamated Society of Carpenters and Joiners bears a double portrait of his friend, the union leader Maurice Lachberg, working at his car-



HARALD VIKE, Untitled, *c.* 1955, oil on paper, 50.5 x 38.3cm, Estate of Harald Vike

penter's bench. Earlier during the depression, Vike had travelled into the wheat-belt where he made a series of pictures of labourers lugging wheat sacks. Strangely, he seems to have celebrated the physical strength of these men at the expense of any social criticism in line with his political affiliations at the time.

These images were the beginnings of another life-long essay on people work-

HARALD VIKE, Cane cutters, 1956, oil on canvas, 91.5 x 84 cm, Estate of Harald Vike

ing. Vike loved to paint and draw the figure and these images owe as much to his fascination for picturing the body as they do to the broader issue of work. *The stoker,* painted in 1942 at a steel factory in Melbourne where Vike worked as a labourer for a time, is indicative of this theme in his work. Like most of these images it was done quickly in order to capture the energy and power of the figure and it manages to show the strength of the labourer as he shovels coal into a furnace. Vike seems to be affirming the power of the man in what must have been a debilitatingly back-breaking job.

Vike's life changed when he left Perth for Melbourne with his wife and began a family. This was at the beginning of the Second World War and after being rejected for the armed services, given his striking Nordic appearance and heavy Northern European accent, he thought it better to keep to himself. He left behind a group of friends enmeshed in the introduction of modernism to Perth, a small and exceptional group who ironically, because of Perth's isolation and parochialism, had managed to force debate in a city dominated by conservative thinking.[8] When Vike arrived in Melbourne he gradually retreated from the excitement and challenges of Perth into a more introverted and private practice. However, he continued with the two themes he had developed in Perth.

An untitled roofscape of the early 1950s painted from Vike's studio shows the continuity in this series of pictures. Like Perth roofs, the form and shapes of the roofs and buildings lend themselves to a formal study of the composition and structure of the view. Each roof is delineated by a thick blue/black line which further accentuates its separateness. The brush strokes forming the roof in the foreground construct three flat areas of colour, one each for the wall of the building, the shadow and the rusting corrugated tin. The roofs and walls become little more than flat areas of colour constructing the composition.

Again, even more than the Perth picture, Vike is fascinated by the pictorial problems of recording what is a kind of forgotten place. Most of these pictures are devoid of people, yet they are spaces built and occupied by people. Vike extended this idea of emptiness into a series of paintings in lanes and backyards around Melbourne. Few include figures yet they all refer to the way we put things together and accept as natural our living environment. They accent the everyday and the mundane and yet show a beauty of unconscious and accidental design.

As with the roofscapes, Vike continued the labouring pictures with essays on workers in the fishing industry, rail-gangs, labouring in the north-west and an extensive series of works on the cane-cutters of Queensland painted in the mid-1950s. As in *The stoker,* Vike shows these half naked men engaged in the hard, physical slog of manual labour, bodies bent as they chop at the burnt cane. These images are concerned not only with giving dignity to working people but also celebrating their strength and effort. As such, they are in line with the ethos of social realism but Vike has abandoned the heroic for the ordinary and adopted a style owing more to his knowledge of modernism than the pictoral rhetoric of social realism.

These are two of several themes Harald Vike pursued for nearly sixty years as an artist working in Australia and they testify to the complexity of his life's work. The urban images of roofs and buildings reveal his private way of looking and observing while the labouring pictures suggest involvement in the social and political issues of his time. In our society, where the private and the public are so insistently divided and there exists an unspoken condition that an artist should be immediately recognizable through either a familiar style or subject matter, this may seem like a contradiction. Vike had a broad commitment to several ideas about making art that denied this convention.

1 For instance: 'Aspects of Perth Modernism', 1986; 'Western Australian Art and Artists 1900–1950', 1987; 'Western Australian Art. A Selection of Early Works from the Robert Holmes à Court Collection', 1987; 'Harald Vike and the Perth Public Library', 1987.

2 For a detailed account of Vike's life see Lenore Layman and Julian Goddard, *Organised Labour. A Visual Record,* Trades and Labor Council of Western Australia, Perth, 1988.

3 For an account of these two artists and their position in the Western Australian art community, 1900–1930s, see Janda Gooding, *Western Australian Art and Artists 1900–1950,* Art Gallery of Western Australia, Perth, 1987.

4 See Layman and Goddard, op. cit.

5 See 'Modern art. Discussion by Perth painters', the *West Australian,* 6 September 1938, p. 9.

6 Vike died in Perth, 18 August 1987.

7 See 'Modern art. Discussion by Perth painters', the *West Australian,* 6 September 1938, p. 9.

8 See David Bromfield (ed.), *Aspects of Perth Modernism 1929–1942,* Centre for Fine Arts, University of Western Australia, Perth, 1986.

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DOUG WRIGHT, The leaning tree, 1986, oil on canvas, 137 x 167cm, Collection of David Ellis

DOUG WRIGHT

Garry Kinnane

It is heartening to see an artist find his true direction in mid-career after a long period of conscientious but frustrating searching. In the past three years, Doug Wright, now in his forties, has suddenly blossomed as a painter and is going from strength to strength. There is nothing accidental in late developments of this kind; the success comes as an almost inevitable consequence of persistence in identifying the problems and looking for answers: in short, a substantial apprenticeship in the craft of painting.

Doug Wright was born and raised in Ballarat, and studied at the School of Mines & Industries under Geoffrey Mainwaring and then at RMIT in 1965–66 under George Baldessin, Andrew Sibley and James Meldrum. RMIT taught Wright an important attitude to art, because the staff there were artists first and teachers second; it is astonishing that institutions so often expect the reverse. In the event, however, it was not at RMIT that Wright received his most fruitful early influence, but at Ballarat, where the artist in stained glass David Kellock exposed him to the value of colour.

Even Wright's early figurative paintings were pushing into abstraction, with the dominating factor over all his work being his intense sense of colour. This sense was awakened in 1971 after Wright attended the Pierre Bonnard exhibition at the National Gallery. Bonnard's lushness and luminosity, so much more powerful in the actual paintings than in reproductions, and the extraordinary range that made full use of the palette, left a deep impression on Wright. However, starting from the time he left RMIT, there was a frustrating nine-year period for Wright,

dogged by the constant difficulty of handling form. He was able to identify the source of his dissatisfaction after Andrew Sibley pointed out that he was crowding his pictures with too many small shapes, making them visually hyperactive. This is the case with *Secret garden* (1984) which, for all its Bonnardian lyricism, was for the painter formally sterile.

Wright was conscious that his ideas about form were not especially new and, worse, were not going anywhere in particular. He might have persisted in this wilderness had it not been for a moment of personal insight in 1986 that came about quite by accident. In dissatisfaction, Wright was stripping the paint off a picture called *Durhum lead hills* and in the process realized that he could break away from the stodginess of painting with brushes[1] by using a spatula. The resultant idea of 'building up' a picture, together with the movement towards a single, large concept, brought about a whole new direction in Wright's painting.

The beginnings of the new phase can be seen in *Leaning tree* (1986), one of a whole series of abstract pictures based on landscapes in the Ballarat region, with which Wright is deeply familiar. Landscape became an avenue of discovery, and the relation of abstraction to landscape has proved to be Wright's most fruitful subject area, now that he has established for himself the right technical approach. Indeed, it has been landscape that has largely been responsible for solving Wright's difficulties with form, because it has injected a degree of needed realism, brought his pictures to earth, one could say, in a manner that reflects Wright's own hard-thinking, self-critical approach. Awareness of space and colour seem to be important characteristics of the strongest Australian landscape painters, and these elements brought together at their best can reach beyond surfaces to evoke a manifestly spiritual sense of place; that is, of a very particualr place in the landscape. From 1986 Wright's pictures began to acquire this moody, metaphysical depth, and it is a quality that draws one back to his pictures again and again.

The new phase made bounding leaps in maturity as a consequence of Wright making two important journeys north. The first, in September 1986, was to Fraser Island, where he completed

DOUG WRIGHT, Towards Lake Eyre, 1987, oil on canvas, 137 x 183cm, Ansett Transport Industries Collection

about twenty drawings and paintings, many of which used the recurring image of the stranded hulk of the old ship *Maheno*, such as in *Dark sea, blue boat* (1986). Here forms are simple but definite, placed with great care and deliberation and yet seeming to float weightless in contrasting environments, both sea-like and sky-like, of rich, brooding colour. The sense of randomness of design of the earlier pictures has been replaced by a contemplative but decisive notion of formal and spatial relations, with colour determining the transcendent atmosphere, in this case a sombre and somewhat apocalyptic one.

The second trip took Wright into equally unfamiliar and exciting territory, both within himself and in the outback. In March 1987, he took a four-wheel drive into the desert regions of Central Australia and painted a remarkable series of subjective abstracts based on the way the landscape affected him. The sense of vastness of space, of simplicity of form, but complexity of colour had, in Wright's meditative mind, to be absorbed and expressed with care and thought. One has only to meet Doug Wright for a brief time, and talk with him as I did in his studio at home in Ballarat, to realize that this meditative, ruminating quality in his paintings is a rather exact correlative of the painter's own temperament. He allows the world to operate on him, so that the environment in Central Australia, for instance, actively created impressions in Wright's being that were to be transformed into pictures. In a sense, just as modern literary criticism talks of a book reading the reader, the landscape paints Wright, so inextricable does subjectivity and objectivity become.

In the Central Australian paintings, exhibited as 'Paintings of the Centre' in 1987, an 'oasis' motif, surrounded by an isolating space of contrasting colour, emerged; this 'oasis' idea sprang from the observation of the way moisture collects in the desert to cause a concentration of organic matter growing on a dune, as if the tiny 'oasis' has been able to draw what it needs out of the surrounding dispersed ground. Thus Wright's motif draws its range of concentrated colours from the less rich area around it, creating a wonderful relation between the two kinds of form (emptiness and solidity), and the two kinds of colour (pale and vivid). The result is a shimmering jewel in a complementary setting, such as in *Towards Lake Eyre* (1987). It is clear from the results that Wright gained a great deal from his two ventures away from familiar territory: they opened him up imaginatively and gave a positive direction to his long apprenticeship as a craftsman painter.

DOUG WRIGHT, Dark sea – blue boat, 1987, oil on canvas, 152 x 187cm, The Robert Holmes à Court Collection

In summary, Wright has practised, over the last few years, a disciplined process of emptying his pictures of strictly formal considerations. Form has mattered less and less, functioning chiefly as a way of organizing colour, which remains Wright's great strength. In his most recent work, shown in October 1988 at David Ellis Fine Art, the colour is less simple and primary than in the days when he was under the spell of Bonnard, but in a subtle way it is more original and better judged than ever before. Wright's capacity to surprise by putting unlikely colours together and making them work brilliantly, as in *New green* (1988), is an impressive and fertile talent.

There is clearly a great deal of self in the notion of emptying paintings of unwanted matter; middle-age is a notorious time for the shedding of the unwanted clutter of unworkable philosophies and grand emotional aspirations, and for sharpening the mature skills of self-knowledge and ability to know the difference between what is a new discovery and what is merely fashionable. Doug Wright is now in this situation, and as he develops his knowledge of his own strengths — quietly, persistently, thoughtfully, in accordance with the truth of his own personality — his paintings continue to develop with important but restrained surprises.

[1] Interview with Doug Wright 1988.

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JAMES MELDRUM, Bombed church, Sicily, 1956, enamel on canvas, 61 x 76.2cm, courtesy Charles Nodrum Gallery, Melbourne

JAMES MELDRUM

Arthur McIntyre

James Meldrum was born in Melbourne in 1931 and has been painting since his late teens. However, after initial critical and buyer enthusiasm, response to his work has tended to cool. It is difficult to comprehend why this dedicated and insightful painter has been overlooked in recent years. Few major survey shows of contemporary art have included his paintings, although his role, linking old and new Australian surrealism, has been pivotal, comparable in many ways to that of James Gleeson. While Gleeson has persisted with a dominant figurative element in the literal sense, Meldrum has exploited the circle and the square, emphasizing the underlying universal abstract realities of the world as he sees it.

He completed three years of a four-year art course at Swinburne Technical College and was trained in a fairly academic manner. He rebelled against his more conservative teachers in his final year and pursued his interest in abstraction privately, reading the theories of Kandinsky and Moholy-Nagy. A New Zealand artist friend, Bill Campbell, encouraged Meldrum in his non-objective pursuits, and, in 1951, he held his first solo exhibition at Melbourne University.

Alan McCulloch and other influential figures on the Melbourne art scene in

the early 1950s hailed his achievements. Between leaving art school and staging his first show, Meldrum had gone to sea around the Solomon Islands on a salvaging boat. He has been an inveterate traveller ever since, although his family and teaching commitments (Royal Melbourne Institute of Technology until 1987) have not given him as much freedom to roam as he might have wished.

Meldrum makes sketches on his travels, but sees himself as a painter of inner visions, or what he calls 'monasteries of the mind': 'I start with a certain feeling and explore it as I go along. I don't do much drawing, in the conventional sense, these days. My paintings just grow and assume their own life.'

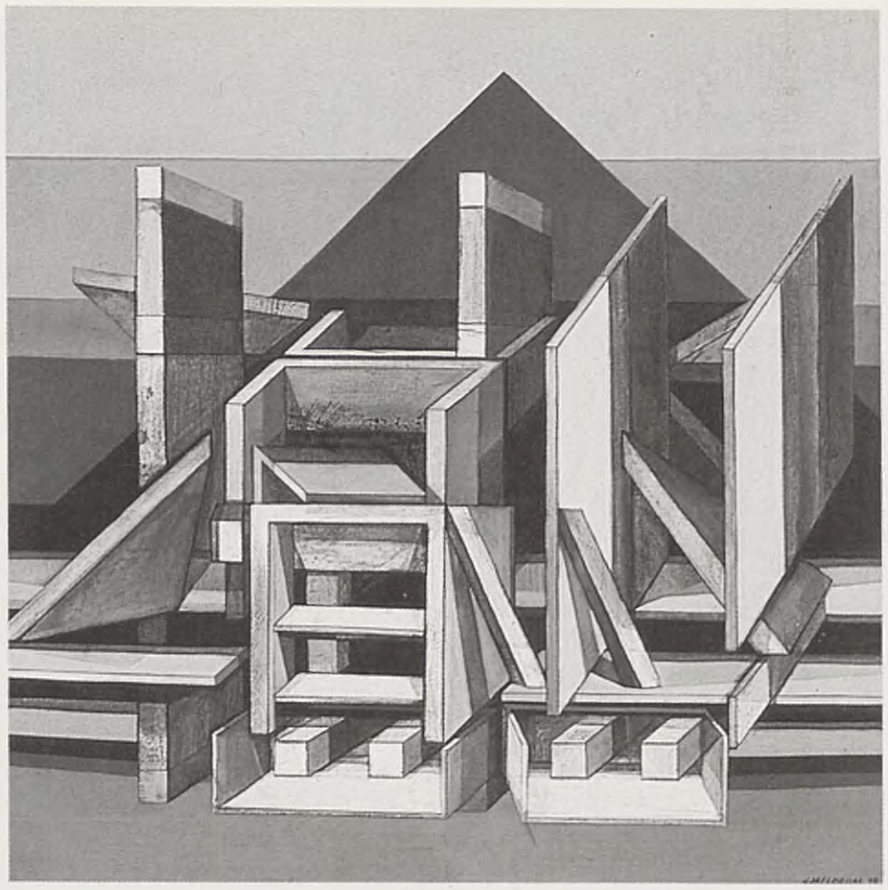
Kozminsky Galleries in Melbourne was the venue for Meldrum's second and third solo exhibitions of abstract art. Gradually, his fascination with the Surrealism of Breton and Ernst began to exert itself.

In an early work from 1952 entitled *Light play* we can detect the influences of the Bauhaus masters in the orderly composition and logical placement of colours. *Figures on the beach,* also from 1952, is more metaphysical in flavour, with hints of figurative ambiguity. The use of tone and colour owes a strong debt to the likes of Klee and Mondrian. This direction is continued in *Angry birds II,* from 1952, which is a successful marriage of abstract and figurative devices. The design values of the *Angry birds* paintings are sophisticated and accomplished for such a young artist.

Underlying rectilinear breakups helped the young Meldrum to retain order in his compositions, including landscape paintings from 1952 (*Sandstorm, Northern Territory*), and 1955 (*Toledo, Spain*). In the Spanish painting the buildings are depicted as an extension of the surrounding geography. There is a sense of man-made architecture harmonizing with the natural forms from which it springs.

JAMES MELDRUM, Pyramid platform, 1987, acrylic on paper, 76.2 x 45.7cm, courtesy Charles Nodrum Gallery, Melbourne

In *Bombed church, Sicily* (1955), Meldrum depicts chaos, but creates order from it. His ruins possess a surrealistic quality, with mysterious cast shadows from broken walls and a haunting, shattered rose window. There is an air of menace underneath the blue Sicilian skies. The figure of the crucified Christ exposed to sunlight on the wall of the roofless cathedral is echoed in the work called *Uneasy crucifixion,* a Spanish work from 1958–59, which conveys physical and emotional torment in a brooding way. The figures on the crosses are decipherable as emaciated corpses, resembling specimens found in medical hospitals for student doc-



JAMES MELDRUM, Doubtful pyramid, 1970, acrylic on canvas, 152.4 x 152.4cm, courtesy Charles Nodrum Gallery, Melbourne

tors to analyse and dissect.

Human skeletal forms recur in *Natural motifs, Spain*, from 1960. It is tempting to see these Spanish paintings as a reflection of age-old Spanish preoccupations with religion and death. They are vigorous in composition, sombre overall, but with sudden flashes of vivid reds and yellows. The figurative forms possess a totemic quality.

Some of Meldrum's finest paintings are those from the early to mid-1960s, where ambiguity of motif leaves them open to a variety of interpretations. *Figure emerging* (1962) is a deceptively delicate painting with a 'fleshy' presence, enhanced by pinks and yellows. Underlying organic structures create a visual jigsaw of provocative all-over shapes suggesting parts of the human anatomy and the interrelationships between all natural forms. *Tao* and totems are combined in a blue symphony entitled *Totemic,* from 1965, which harks back to Meldrum's experiments in the early 1950s. Metamorphosis is the subject of Meldrum's most outstanding works in the mid-1960s. *Encounter* (1965) and *Transformation* (1964) are elusive in imagery, indicating states of eternal flux.

'People used to laugh at me when I spoke of the greatness of Gorky and Matta', explains Meldrum, talking of a period in Australian art when American painters of a different persuasion were all the vogue in Sydney, and Melbourne artists were still immersed in angst-ridden figuration, of a fairly illustrative variety.

Meldrum wears an *I-Ching* medallion and is a practising Buddhist, believing that nothing is eternal and 'all that can be related to is the rhythms and harmonies of change'.

'Zen is only comprehensible through experience', he emphasizes. Studying martial arts for seven years helped bring Meldrum closer to the 'truth' as he perceives it. 'Fairweather and Tobey were practising Buddhists, but I have never consciously emulated their work. All I know is that the whole world is an illusion and the "true" world is something beyond.' (Ironically, when Meldrum moved to Cairns, Northern Queensland in 1987 and began to paint full-time, his address was Fairweather Street, something the artist must have found extremely amusing!)

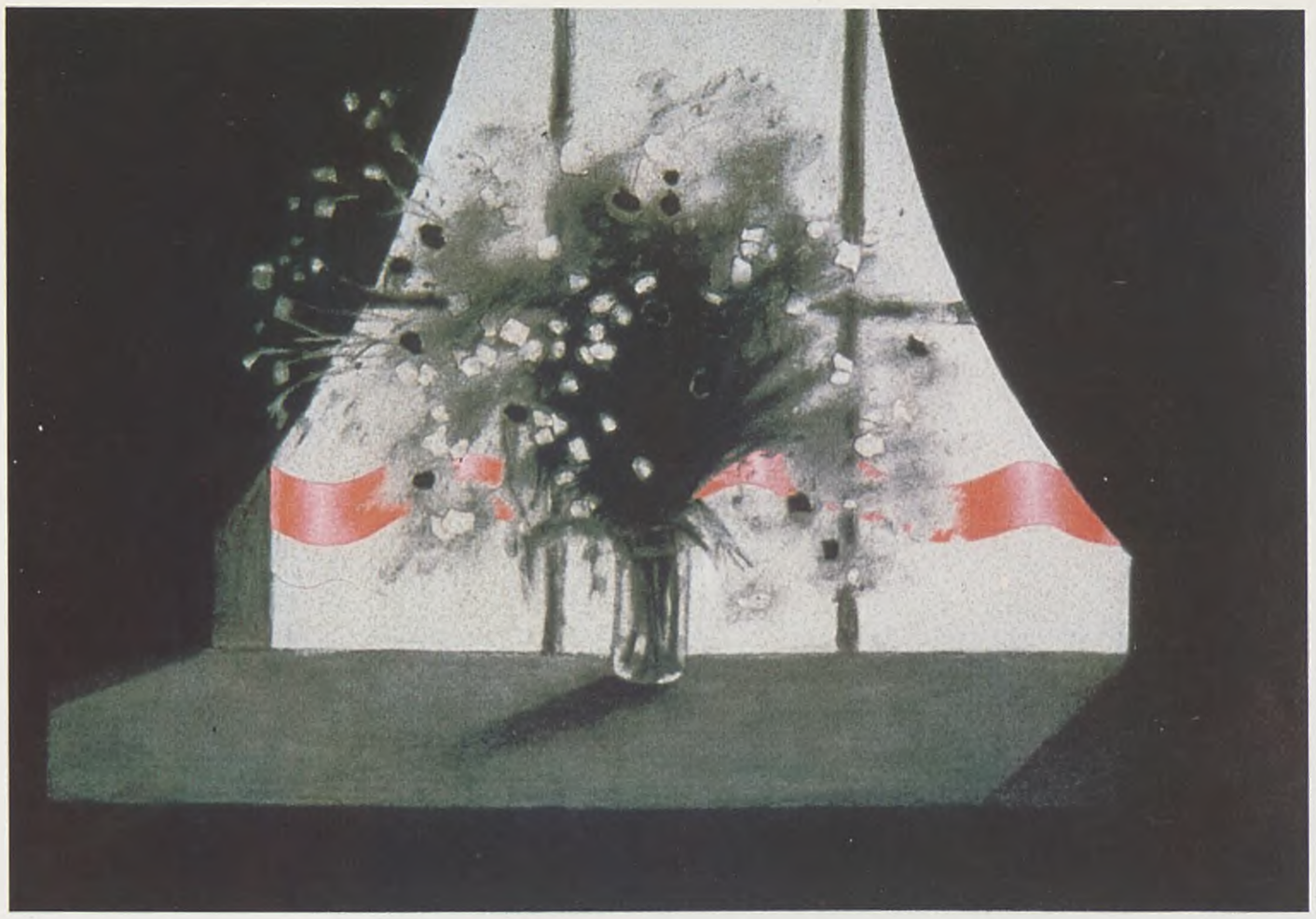
By 1970 Meldrum's paintings had become more illusionistic. Illusion, or reality? — that was the question being posed. Architectural motifs such as pyramids and ziggurats, with mazelike substructures, tantalize the viewer's eyes and mind. *Doubtful pyramid* (1970) is a work which is simultaneously severe, playful and profound. Many of Meldrum's paintings from the 1980s retain references to 'timeless' architectural forms. Solo shows at Pinacotheca, in Melbourne, and the Holdsworth Contemporary Galleries, in Sydney, have revealed Meldrum's obsessive tendencies.

Since moving to Queensland Meldrum has been working from his immediate environment, and the human form has been re-entering his pictures in a most peculiar fashion. Very recent paintings have included works in which the viewer is enticed by strange perspectives which eliminate barriers between interior and exterior realities, in every sense. In some instances, we can see the artist in a manner akin to an astral death experience. It appears that Meldrum's soul has departed from his body on the ground and is hovering near the ceiling to take in everything from an unnerving bird's-eye point of view.

Meldrum is probably perceived by many local art tastemakers as a bit of an eccentric. He does not conform to curatorial pigeon-holing. This is one of the reasons, of course, why he is of exceptional interest to those of us who hold the art establishment at arm's length and can admire those artists who steadfastly go their own way, regardless of what it costs them in acclaim and financial security.

Time will vindicate his independent stance.

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



NOLA FARMAN, Pink ribbon as voyeur, 1984, charcoal and gouache on paper, 30 x 45cm, Collection of Sue Paull

NOLA FARMAN

Ted Snell

'A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do.'[1]

Ralph Waldo Emerson

We could add to Emerson's catalogue of 'little minds' those art critics, collectors and curators who have so often rejected the works of artists who have resisted attempts to tie them down to working in one medium or to repeat indefinitely a successful formula.

Throughout a professional life spanning three decades, Nola Farman has moved from periods of intensive work to months of relative inactivity and from object-based sculpture to painting, animated films, writing and, among many other endeavours, her sustained three year 'Lift' project. In a period when Western Australian artists all left to study in England, Nola Farman chose Canada. At times when the individual artist working alone was the archetype of artistic practice, Nola Farman sought out collaborators.

So, despite the fact that strong threads and connections exist throughout her work, such action has guaranteed that she is little known outside Western Australia, even though she has established a reputation as a highly respected practitioner and a revered teacher in her home State. What is missed by those searching for 'foolish consistency' is the rigorous analysis of the practice of art-making and a sustained

investigation into the nature of language and the mechanisms of communication.

Of course, this level of exploration is also threatening, as Emerson once again pointed out in his essay 'Circles', warning us to 'Beware when the great God lets loose a thinker on this planet'.[2]

Realization of the scope of her achievements has led the local community to spurn that hobgoblin of consistency and, in the face of a body of work that is original, technically exhilarating and always intellectually challenging, to acknowledge her considerable achievements.

After a desultory experience as a part-time art student in Perth in 1962, Nola Farman travelled to Canada to study at the Ontario College of Art. She first 'connected' with sculpture and working in three dimensions in the Foundation year at Ontario during a six week block run by a Canadian sculptor, Patricia Fulford. 'I just understood it',[3] she remembers. It was this initial experience that led her to work seriously in sculpture and her skill enabled her to supplement the small scholarships and bursaries she was awarded by the College by making casts for richer students. The years in Canada were difficult financially but she survived by accepting part-time teaching and working at whatever other jobs were offered.

After four years in Ontario she left for New York, Ireland and Europe but, after completing her studies, she admits that she needed a break from art. 'In Europe I was exhausted with art. See a museum or gallery and I would just turn around and head in the opposite direction.'[4] Emotionally exhausted, she took to writing while travelling in order to keep sane, because the process of writing was a way of distancing herself, just as art had always been a way of making sense of things and of objectifying the world at times of impending chaos.

NOLA FARMAN, Threshold (detail), 1986, oil on board and door, 820 x 230cm each panel, The Robert Holmes à Court Collection

Over the following decade she elaborated these ideas, working in spasmodic bursts of incredible intensity to produce several exhibitions of drawings and paintings. Then, in 1983, she was overtaken by a consuming obsession for a highly original project that examined, in visual and auditory modes, the phobias associated with lift travel.

The Lift was a metaphor for the unconscious and the structured experiences the audience shared, and explored how each individual can confront the fears within. So, although the phobias examined were not ones she or her collaborator Michael Brown shared, the project did raise personal issues which she had to confront, such as fear of failure. The enormous financial, logistical, social, technical and artistic risks involved with the project (not to mention the physical risks associated with riding on top of a lift, speeding up and down a Perth skyscraper) were both daunting and empowering; 'It altered me, I could never be the same after doing that',[5] she explains.

Individuals entering the environment through the lift doors (supplied by Johns Perry Lifts) were inadvertently leaving the security that an art gallery promises and moving into a dangerous terrain where they would be encouraged to enter into an examination of lift travel as a physical, social and metaphorical journey. As an installation the space within the lift was of crucial importance.

> It was most important to me as a social space, a space in which looking becomes an illicit activity, and minute scrutiny of other people becomes all the more tempting and desirable. Hence the slides of extreme closeups of one square centimetre on a man's five o'clock shadow. The impersonality/intimacy conflict of the lift crowd. A place of pressure and at times decision-making . . . but ultimately a trip to nowhere.[6]

The Lift was a marathon and, once it was completed, the artist sought out more immediate rewards by drawing directly from vases of flowers. These works were shown at the Undercroft Gallery in 1982, but the intricate word games and puns she had been generating as a part of *The Lift* were too seductive and the drawings soon became more complex in construction, their meanings stitched together through her investigation of language. 'The Pink Ribbons Progress', at Gallery 52 in 1984, was an investigation of femininity which took the clichéd pink ribbon through a protracted narrative developed from the artist's exploration of language.

'Language Stitching' became Farman's *modus operandi.* The paintings and drawings she produced over the next five years overflow with images that grew from her study of words.

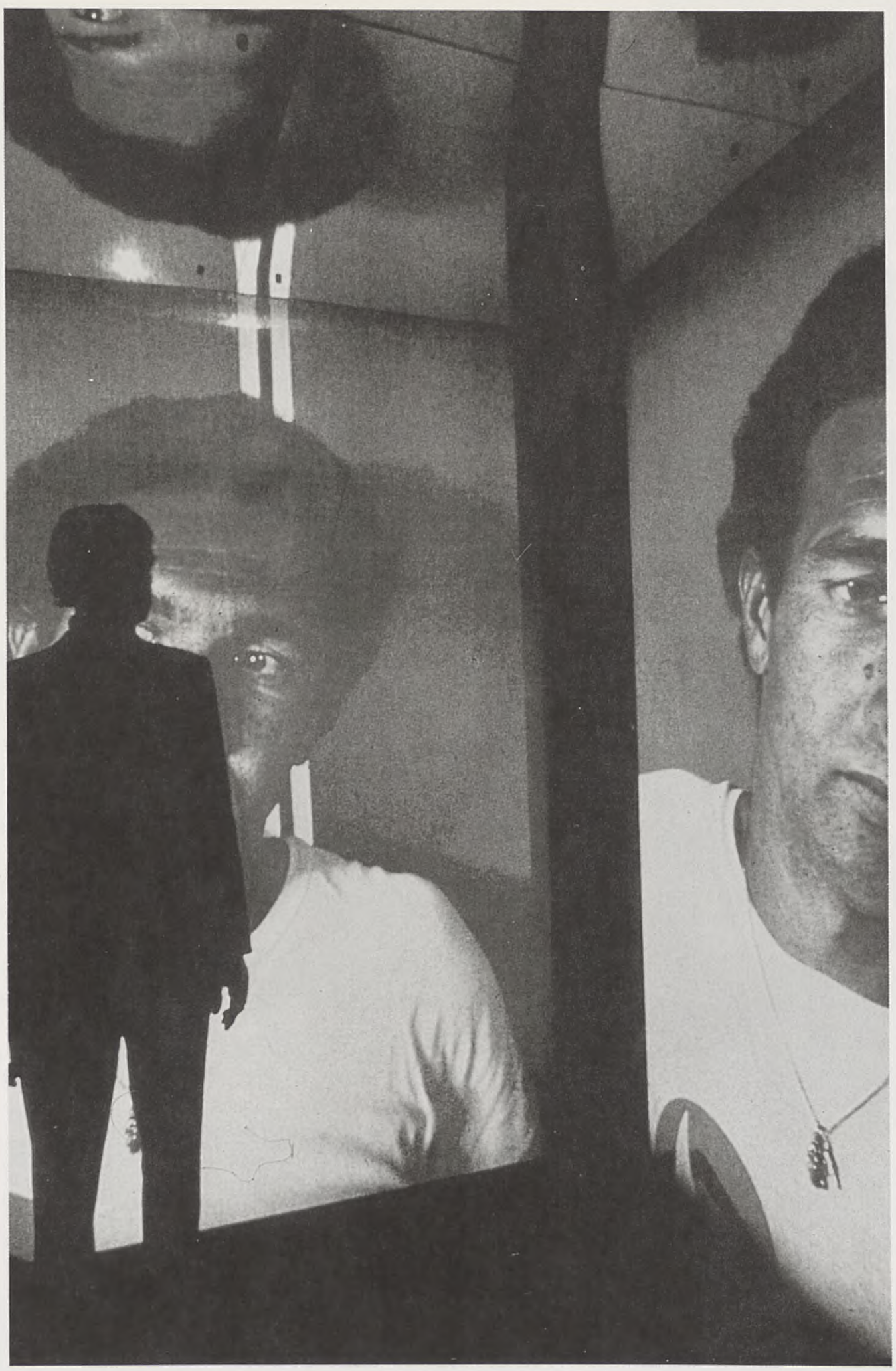
Threshold is full of private symbols, feminist theory, fragmented myths and potshots at religious dogma. On the body of the central male figure (Adam?) she has attached a slice of rib bacon and, to further stress the feminist joke, she has pasted down a page from Genesis. From his crotch hang two fish, symbol for the penis, and a peacock's feather which makes a terrible pun (peek cock). The elaborate process of language stitching gave rise to a visual and verbal feast not unlike *The Lift*, where two modes of communication feed off each other to create a brilliant new synthesis.

Her most recent group of works, *The Heart Project*, welds together these ideas with even greater complexity and fluency across an extraordinary range of media that include short stories, a board game, an animated film, paintings and drawings, plans for heart-shaped musical instruments and her collaborative installation work for ARX '89 with Anna Gibbs and John Ardley.

The ARX installation is a confrontational work which engages the viewer directly through visual and verbal modes and, as with all of her work, combines technical ingenuity with humour and an intellectual rigour that is rare in contemporary arts practice. Nola Farman will continue to make work that is witty, intellectually challenging and visually rewarding, but it will not conform to current fashions nor will it move predictably in one direction.

[1] 'Essay on Self-Reliance', *Emerson's Essays*, Ed. Sherman Paul, J.M. Dent & Sons, London, 1963, p. 37.
[2] Ibid. 'Circles', p. 171.
[3] Interview with the author, June 1989.
[4] Ibid.
[5] Ibid.
[6] Letter to the author, 8 September 1989.

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



NOLA FARMAN, The lift, 1980-83, photograph by Richard Woldendorp

ARTMARKET

Despite a downturn in auction results, 'modern' Australian paintings are in strong demand. Terry Ingram analyses spring '89 sales in Sydney and Melbourne.

In the spring sales of 1989 there was still some life stirring in the art market despite the pall that had descended on the economy. One of the most peculiar signs of this was the keenness with which a painting of a vicar, lot 43 in Rushton Fine Arts' painting sale in Sydney on 20 November, was contested. Not that vicars were in demand *per se*. Lot 114 in the same sale, Marshall Claxton's oil painting of Thomas Wesley preaching at the grave of his father Samuel Wesley, was unwanted. The 'vicar' was wanted because he was a modern vicar. He looked more like a jack from a pack of cards. *The Prelate* of circa 1932, a

ROY DE MAISTRE, The Prelate, *c.* 1932, oil on board, 61.3 x 44.4cm, Rushton Fine Arts, Sydney

light beige picture by Roy de Maistre, went to Sydney dealer Martin Browne for $10,000.

Throughout the spring sales a trend noticeable during the winter quarter intensified. 'Australian cubism' and the bright slabs of pure colour of the modern movement in Australian art of the inter-war years were consistently sought after while a large part of the market slipped into the mire.

Thanks to the continuing appearance of fine work on the market, de Maistre, Rehfisch and Weaver Hawkins lost none of their

ROY DE MAISTRE, Still life, oil on canvas board, 65.2 x 39.5cm, Sotheby's, Melbourne

newly acquired star status. At Sotheby's in Melbourne on 27 November a sizeable de Maistre still life made $57,200, and Weaver Hawkins's *Le bateau* sold for $22,000. The bright and moderns were not exclusively successful, however: a work by an artist who was sometimes accused of making 'mud pies' was another star performer at Sotheby's. Max Meldrum's *Ida* was placed among the less pricey afternoon lots at Sotheby's with an estimate of $6,000 to $8,000. The portrait of the artist's daughter sold for $26,400 to Joseph Brown after being more keenly contested than de Maistre's 'vicar'.

The interest in this picture suggests that this subject still exercises a powerful influence on the market. Children are perennial saleroom favourites and Ida was as sentimentally appealing as Tom Roberts's *Portrait of Lily* and *Portrait of Miss Minna Simpson* which had charmed buyers at earlier sales. Drysdale's *Children in bath* at $163,000 was of a similar ilk although the figures in an abandoned bathtub in the outback were urchins rather than children. Ladies in long dresses likewise continue to pack their traditional punch. *Solitary Ramble,* a watercolour by Sydney Long illustrated on the cover of the catalogue for Leonard Joel's Melbourne sale on 8 and 9 November, sold for $26,000 to Melbourne dealer Tom Silver.

Buyers who knew what they liked and had the money to secure it were still active in the art market during the quarter despite a cooling of the economy, and serious collectors were also on the hunt. Although it was hard to establish who was on the telephones (telephone bidding was a little less conspicuous than at previous Sotheby's sales), the two groups of buyers seemingly absent from the action were the Perth entrepreneurs and the investors. The former had more pressing business in their besieged corporate

WEAVER HAWKINS, Le bateau, 1924, oil on canvas, 60 x 73.5cm, Sotheby's, Melbourne

MAX MELDRUM, Ida, 1910, oil on canvas, 49 x 59cm, Sotheby's, Melbourne

empires and the latter had better use for their money in high interest deposits.

'Pretty' pictures were in demand both at auction and in the galleries, the latter enjoying a miniboom with business helped in part by an efflux from the salerooms. The hastily put together Christie's Sydney auction of 3 October underlined the shortage of desirable pictures on the competitive auction market. The dismal response to the Christie's offering gave dominant rival Sotheby's ammunition to beat down overoptimistic vendors, and the firm used it to advantage in cataloguing the November sale. As a result, sales under the hammer increased from one third (at Christie's) to over half the value of the offerings (at Sotheby's) over a period in which the economy had deteriorated.

Difficulties in a business world that produced the top spenders of the biggest Australian art boom were reflected in the low number of offerings in the six figure bracket. Pictures priced from $5,000 to $30,000 appeared to be in greatest demand. Over $30,000 sales became rather patchy. At this new 'upper end' of the market, money was still available for any pictures by the 'traditionalist' artists of the interwar years that happened to take a buyer's fancy. Streeton's *Zinneas*, for example, tripled its estimate to make $63,800 at Sotheby's. But this market otherwise adjusted downward from the heady prices of 1986–88. James R. Jackson's *The Old Spit Bridge viewed from Seaforth* sold for $88,000 against the $143,000 paid for this picture at Sotheby's in July, 1987. A Robert Johnson, *The Hawkesbury River*, which fetched $104,000 in the same 1987 sale, failed to find a buyer despite a top estimate of only $70,000.

Pictures with the 'right' signatures but few other great qualities to commend them went increasingly unwanted. Could it be that these were what the now-missing investors had been buying? At James R. Lawson's in Sydney on 14 November a passable oblong 1907 Streeton panel of Sydney Harbour that might have made $100,000 not long ago attracted a single bid of $30,000.

Sotheby's sale brought out the bargain hunters and the old collectors, some of whom were identical. Investors had previously pushed up prices, forcing many a serious collector to 'count the cents'. Traditionally, collectors who began buying for investment turned into dedicated collectors. These buyers may well return to the market as a more stable influence as circumstances improve.

Prospects for serious collectors improved as the salerooms and galleries closed down for their seasonal break. Vendors learned to be less greedy. Some of them had little choice, for some of the stock coming onto the market came by way of forced liquidations. With little relief in the hard business climate, material from such sources is expected to increase. Both the Johnson and the Jackson offered at Sotheby's at reduced prices were stated to be liquidation sales, while in New York, a financially troubled Alan Bond sold his Manet for $A19.05 million.

Artist's estates provided the market with fresh stock and, as at the onset of the Great Depression, several well respected artists died. To considerable financial acclaim, dealers Rex Irwin in Sydney and Philip Bacon in Brisbane mounted exhibitions drawn respectively from the Williams and Strachan estates. Eastgate Gallery, Melbourne, sold out works in an exhibition from the George Bell estate. The estate of Maximilian Feuerring, offered by Dalia Stanley in Sydney on 9 November, was feverishly contested by dealers prepared to lay down stock for future shows. And while the market did not know what to make of it, hesitating over the isolated but fine examples of the artist's work which went under the hammer, the legal wrangle over control of John Passmore's estate was also settled.

SIR RUSSELL DRYSDALE, Children in a bath, oil on canvas on board, 49 x 59cm, Sotheby's, Melbourne

SIR ARTHUR STREETON, Zinnias, oil on canvas, 60 x 50cm, Sotheby's, Melbourne

Britain, moreover, continued to be a rich source of material, Phillips and Christie's turning up fresh material which was put through their London rooms: a Knud Bull painting of Hobart making $ 325,000 to a Tasmanian buyer at Phillips in October and Heysen's large oil painting, *The picnic,* selling for $290,000 to a telephone bidder at Christie's South Kensington on 30 November. *The picnic*, ironically, was used in advertisements for what Christie's had billed as a 'modern' Australian painting sale such, evidently, being the enthusiasm for 'modern' Australian paintings.

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

EXHIBITION COMMENTARY

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1. PETER CRIPPS, Namelessness, 1989, Australian Centre for Contemporary Art, Melbourne **2. TREVOR VICKERS, Untitled, 1988,** acrylic on Gesso Board, 114.5 x 138cm, 312 Lennox Street, Melbourne **3. MICHAEL TAYLOR, Underground gallery, 1989,** oil on canvas, 183 x 122cm, Solander Gallery, Canberra **4. JAN DAVIS, Eternal state, 1989,** oil and house paint on board, 122 x 183cm, Niagara Galleries, Melbourne **5. JUDITH LAWS, Kata Tjuta track, 1989,** Schubert Galleries, Queensland

EXHIBITION COMMENTARY

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1. STEPHEN HENNESSY, Fantasies for the safe, 1989, City Gallery, Melbourne **2. NOEL McKENNA, Lounge room, domestic scene, 1989,** ink, watercolour on paper, 25.5 x 38cm, Niagara Galleries, Melbourne **3. JELLE VAN DEN BERG, Hibiscus, lemon and fungus, 1989,** watercolour on Arches paper, 91.4 x 122cm, Mori Gallery, Sydney **4. NEIL EMMERSON, That uncertain smile, 1988,** lithography, watercolour, paint, pigment, indian ink on paper, 254 x 204cm, 200 Gertrude Street, Melbourne **5. HELEN FRANKENTHALER, Untitled, 1957,** ink on paper, 36 x 57cm, David Jones Art Gallery, Sydney

EXHIBITION COMMENTARY

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1. OWEN PIGGOTT, Evening sky, 83 x 110cm, The Town Gallery, Brisbane **2. PAUL BORG, Icarus and Daedulus, 1989,** oil on canvas, 38 x 38cm, Artcontrol, Melbourne **3. JEFFREY MAKIN, Steavenson falls, 1989,** oil on canvas, 183 x 122cm, Victor Mace Gallery, Brisbane **4. TOM THOMPSON, Anunciation, with distant town, 1980s,** acrylic, 84.5 x 132cm, Artarmon Galleries, Sydney **5. MIRAH CHONG, Bracelet, 1989,** mild steel, Woolloomooloo Gallery, Sydney

EXHIBITION COMMENTARY

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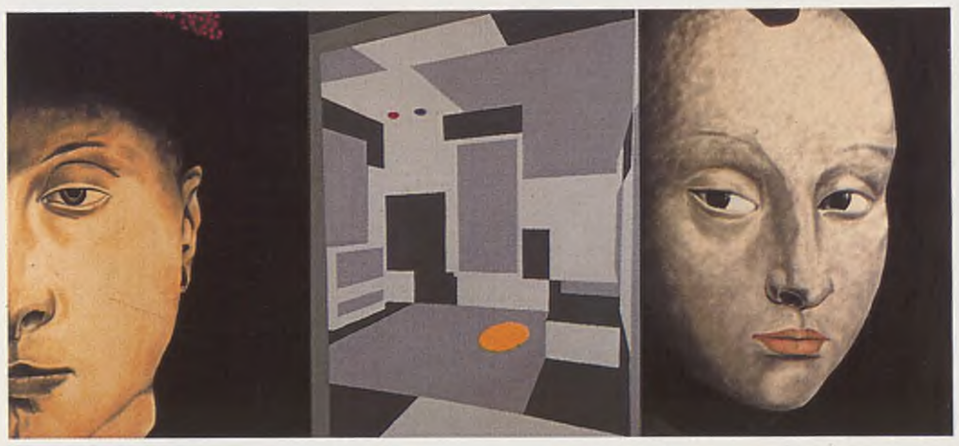
1. ADRIAN HALL, Mars & Venus & the Thing Which is Bigger Than Both of Us, 1989, installation, Ivan Dougherty Gallery, Sydney **2. SUE PURDY, The Cycle Series – The return journey, 1988,** hand coloured silver gelatin photograph, 16 x 24cm, Artcontrol, Melbourne **3. ALISON CLOUSTON, Hobby horse, 1989,** carved wood, wire, paperbark and lead, 60cm ht, Adelaide Festival Artspace, Adelaide **4. ROBERT JUNIPER, Setting up the exhibits, 1988,** oil and mixed media on canvas, 118 x 148cm, Gallery 460, Gosford, NSW **5. CLIFFORD POSSUM TJAPALTJARI, Yam Dreaming, 1988,** acrylic on canvas,83.5cm x 98.5, Bloomfield Galleries, Sydney

EXHIBITION COMMENTARY



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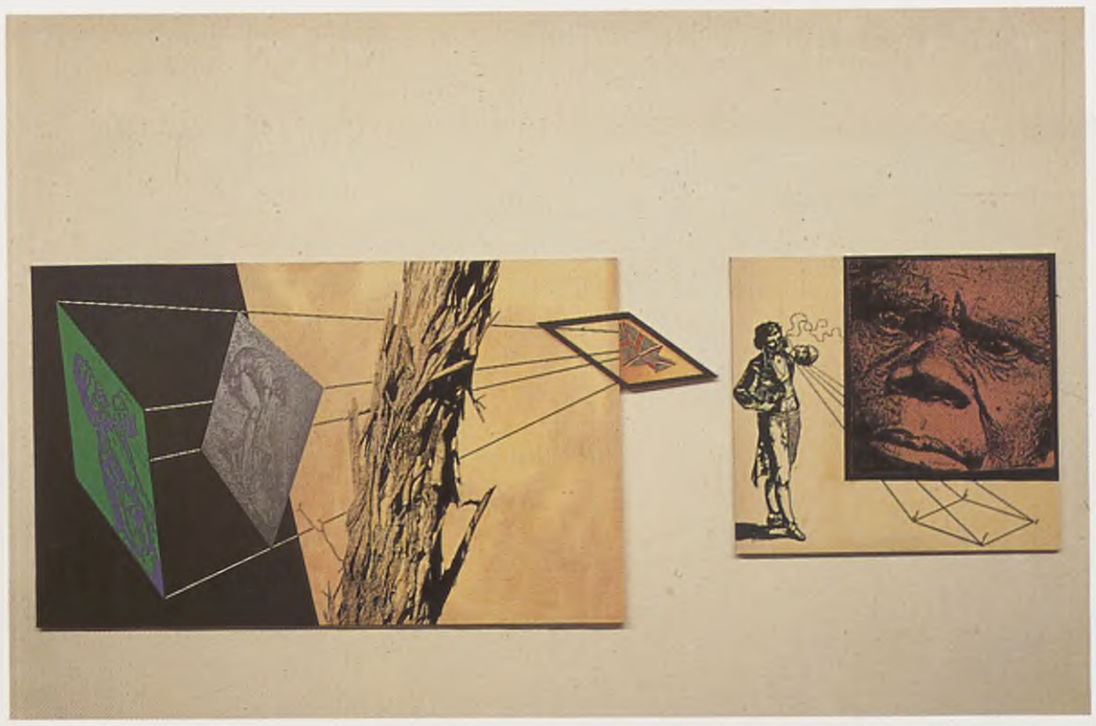

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1. MARK WEBB, Abstract painting (Utopia), 1989, triptych, oil on canvas, 405 x 185cm, Bellas Gallery, Brisbane **2. GEOFF PARR, Spaceman, 1987,** acrylic and charcoal on canvas, 160 x 450cm, Centre for the Arts Gallery, University of Tasmania, Hobart **3. REX DUPAIN, Hay form, 1989,** oil on canvas, 119 x 138cm, Artmet Gallery, Sydney **4. BRIAN DUNLOP, Threshold, 1989,** oil on canvas, 110 x 96cm, Australian Galleries, Melbourne **5. IAN BETTINSON, From the Easter Series,** acrylic on ply, 23 x 12.5cm, Watters Gallery, Sydney

BARBARA CAMPBELL

Danza Funebre oil and wax on linen on board 100 x 70 cm photograph Leonardo Damiani

1 – 9 MAY 1990

Painters Gallery

1ST FLOOR 137 PYRMONT STREET (CNR PYRMONT BRIDGE ROAD) PYRMONT NSW 2009
TELEPHONE (02) 660 5111 FAX (02) 552 3484 TUES.–FRI. 10–5 SAT. 11–5

NEWELL BARRETT

Shell 1986-9 graphite 8.9 x 5.9cm

Shell 1988-9 graphite 6.9cm square

Naracoopa Hillside, King Island. 1987-9 watercolour 22.5 x 12.6cm

NEIL TAYLOR

HAWKESBURY COCKATOOS 1989 *ACRYLIC ON CANVAS* *122 cm x 183 cm*

PAINTINGS AND WORK ON PAPER

APRIL 1990

• EDITIONS SOUTHBANK GALLERIES •

ROSENEATH PLACE, SOUTH MELBOURNE 3205.

PHONE: (03) 699 8600. FAX: (03) 696 5096.

HOURS: WEEKDAYS 9 am-5.30 pm. SUNDAYS 2-6 pm.

DIRECTORS: VICTOR STAFFORD • BEVERLEY KENNA • MATTHEW STAFFORD.

DAVID VAN NUNEN

Harbour through Woolloomooloo oil on canvas 91 x 122cm

MARCH 1990

FLINDERS LANE GALLERY

137-139 FLINDERS LANE, MELBOURNE 3000 TELEPHONE: (03) 654 3332 FACSIMILE: (03) 654 8737

JOHN HOWLEY

The Electricity People | acrylic on card | 70 x 100cm

APRIL 1990

FLINDERS LANE GALLERY
137-139 FLINDERS LANE, MELBOURNE 3000 TELEPHONE: (03) 654 3332 FACSIMILE: (03) 654 8737

KEITH COWLAM

Oil on linen | Serpentine Gorge | 122 x 152 cm

CONSULTING TO PRIVATE AND CORPORATE COLLECTIONS

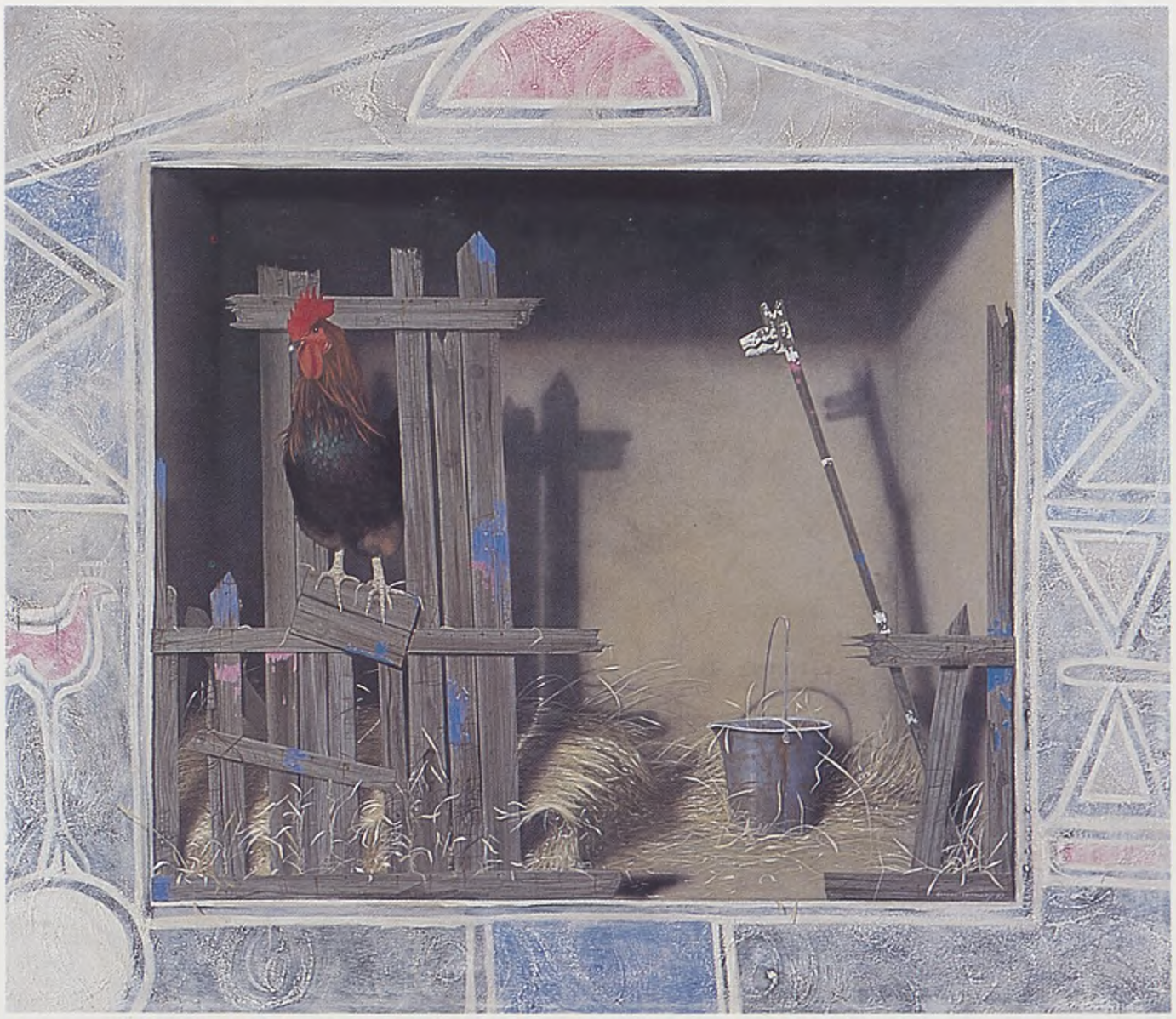
BRIDGE STREET GALLERY

20 Bridge Street, Sydney, 2000.
Telephone (02) 247 9723 Fax (02) 251 5983

June Stephenson

9 – 27 May, 1990

Graeme Townsend

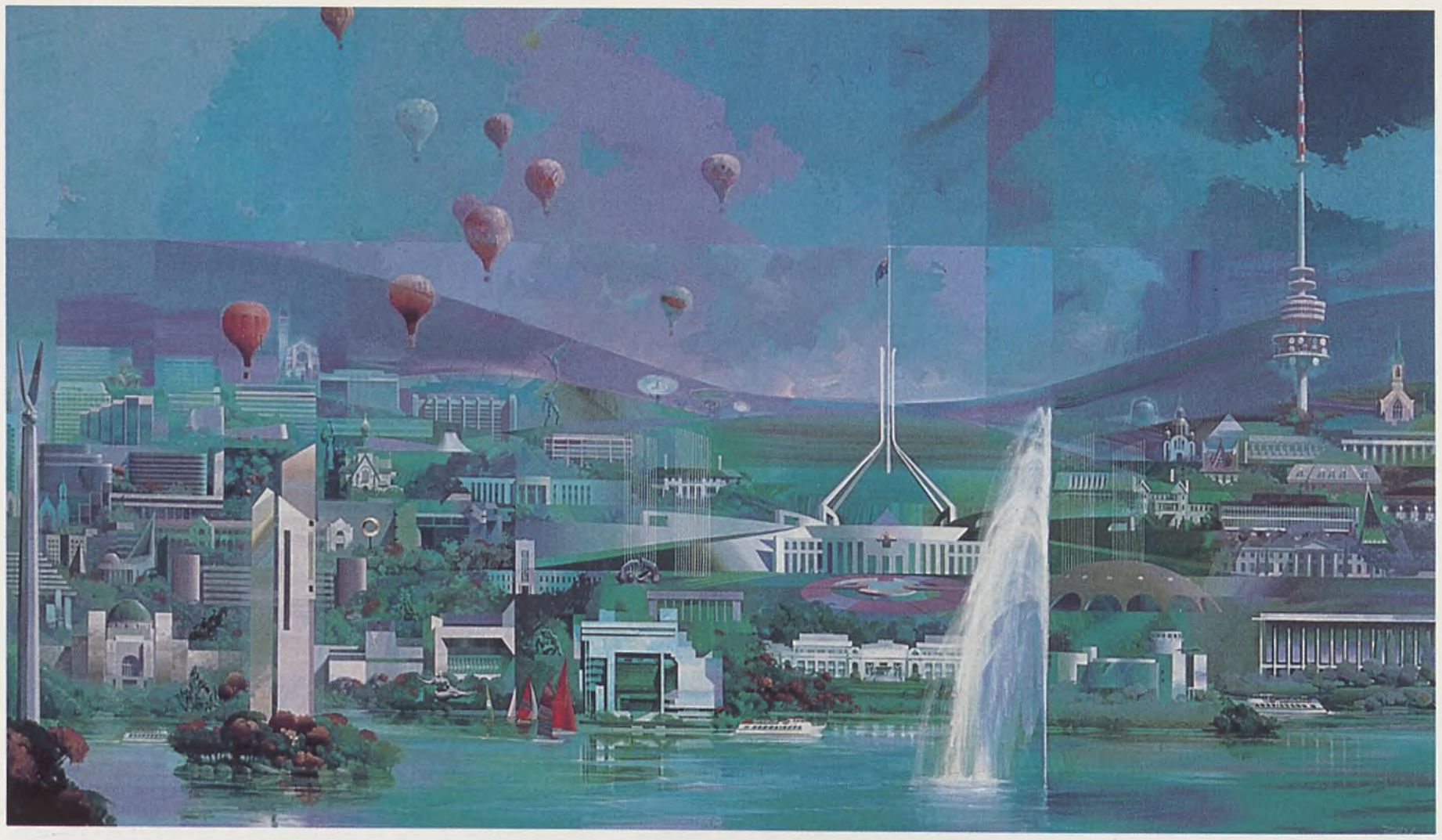


Graeme Townsend *Nbelle Rooster* *acrylic on canvas 200 x 165 cm*

Prue Acton
Yosl Bergner
David Dridan
Brian Dunlop
Gordon Fitchett
John Firth-Smith
James Gleeson
Robert Grieve
Tom Gleghorn

Peter Hickey
Basil Hadley
Frank Hinder
Louis Kahan
Norman Lindsay
Francis Lymburner
Scott McDougall
Bill Meyer
Diana Mogensen

Vic O'Connor
Clifton Pugh
Leon Pericles
David Rankin
John Santry
Max Sherlock
Graeme Townsend
Claudine Top
Leslie van der Sluys



Canberra by Charles Billich Oil on canvas, signed and dated 1989 152 x 274cm

One in a series of eight "Cityscapes" featuring each of Australia's capital cities.

Original Paintings, Drawings & Limited Edition Fine Art Prints

Billich

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.

BRETT WHITELEY

The Bush lunatic 1987 Oil on Canvas 86 x 86cm

COLLECTORS ROOM INCLUDES:

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A. BOYD
D. BRAUND
W. HAWKINS
B. COLEMAN
A. CUTHBERTSON
W. FRATER
J. SANTRY
T. ROBERTS
J. BRACK
L. JAGO
J. JACKSON

HOLLAND FINE ART

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

PATRICK CARROLL

SYDNEY ACRYLIC ON CANVAS 127 x 178 cm

ONE OF THE SELECTED ENTRIES FOR THE 1989 SYDNEY MORNING HERALD ART PRIZE

A MAJOR EXHIBITION IN 1990

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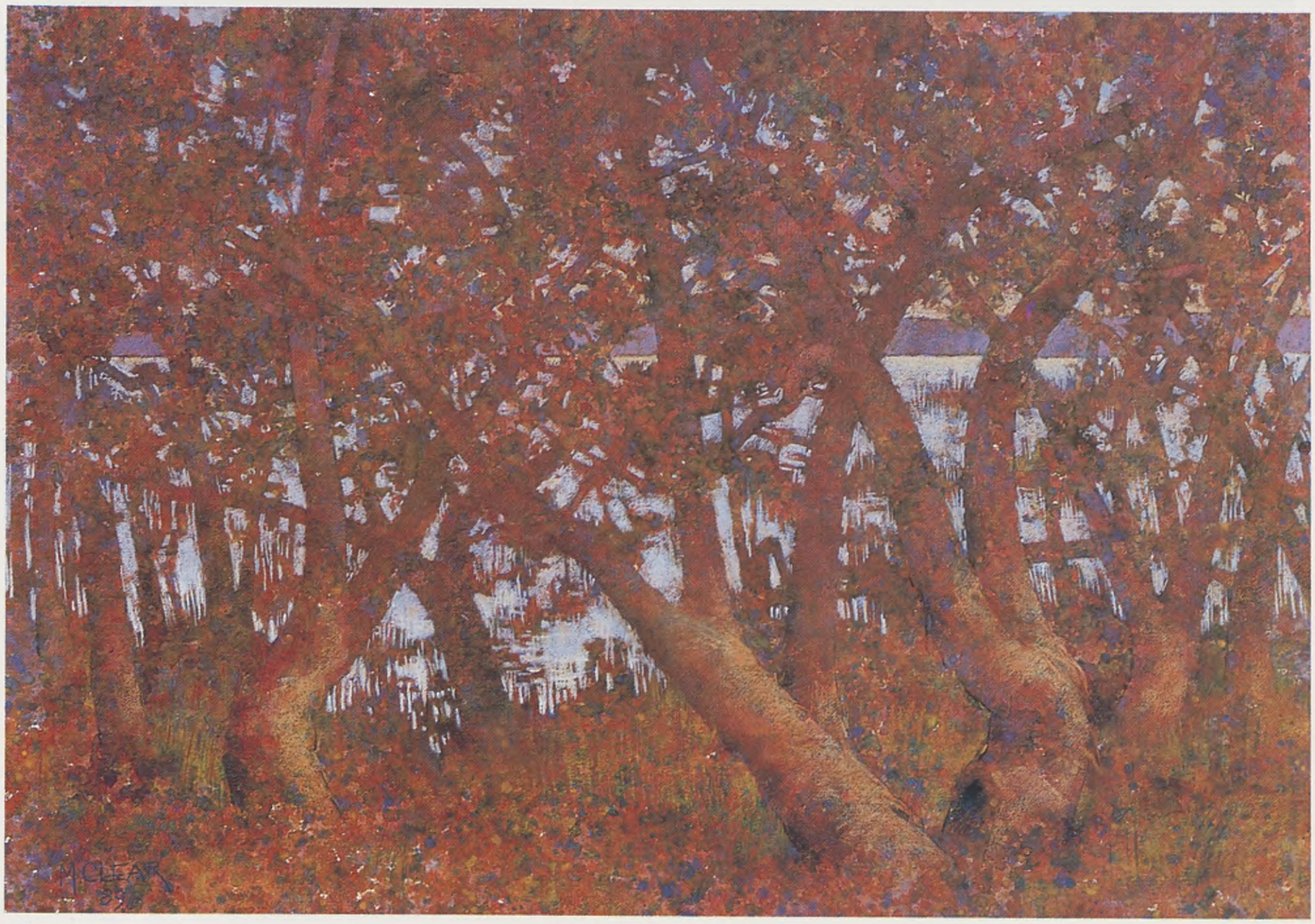

Lakeside Gouache and Pastel 73 x 103 cms

MADELEINE CLEAR

May 5 – 25, 1990

greenhill galleries

140 BARTON TERRACE NORTH ADELAIDE S.A. 5006 TELEPHONE (08) 267 2887 FAX (08) 239 0148

PATRICK HOCKEY

Nourlangie – Jabirus 1989 oil on board 122 x 183cm

MAJOR EXHIBITION
3 February – 21 February, 1990

HOLDSWORTH GALLERIES

86 HOLDSWORTH STREET, WOOLLAHRA, N.S.W. 2025 TEL 32 1364 10 A.M. – 5 P.M. MON TO SAT 12 – 5 P.M. SUN

• MARIO AVATI •

CONTINENTAL BREAKFAST

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MEZZOTINTS

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PHONE: (03) 699 8600. FAX: (03) 696 5096.
HOURS: WEEKDAYS 9 am-5.30 pm. SUNDAYS 2-6 pm.

BMG FINE ART

13th APRIL to 25th APRIL 1990
88 JERNINGHAM STREET, NORTH ADELAIDE 5006
PHONE: (08) 267 4449. FAX: (08) 267 3122.
HOURS: TUESDAY-SATURDAY 10 am-5 pm.

BMG ART

BMG FINE ART

3rd MAY to 26th MAY 1990
19 BOUNDARY STREET, RUSHCUTTERS BAY 2011
PHONE: (02) 360 5422. FAX: (02) 360 5614.
HOURS: MONDAY-SATURDAY 10 am-6 pm.

HELEN GOLDSMITH

Stroud *Watercolour 60 x 45cm*

Glebe *Pastel 30 x 22.5cm*

Hunters Hill *Pastel 25 x 20cm*

Watercolours – Pastels

22nd MARCH — 8th APRIL 1990

Duke of Wellington

ART GALLERY

40 CABRAMATTA ROAD MOSMAN (02) 969 7684 HOURS: 7 days 10am-6pm

MARGARET LEES

FLINDERS RANGES
LINOPRINTS & WATERCOLOURS

MARCH 8 – 18

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DEALERS IN FINE ART

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AKIO MAKIGAWA

Untitled Marble Sculptures 1989

SCULPTURE

Friday 15 June – Tuesday 10 July, 1990

B M G
A R T

BMG FINE ART
88 Jerningham Street, North Adelaide 5005 Telephone: (08) 267 4449 Facsimile: (08) 267 3122
Managing Director: Trudyanne Edmonds-Brown, Director: Kym Bonython
Manager: Keith Woodward

Red Promenade, St Kilda oil on cotton canvas 71 x 92cm

PAUL CAVELL

MAJOR EXHIBITION
13 MAY – 3 JUNE 1990

ELTHAM GALLERY
Wiregrass
559 MAIN ROAD, ELTHAM, 3095.

Telephone (03) 439 8139, 439 1467 439 9346 A.H. Open Wednesday – Saturday 11-5 Sunday & Public Holidays 1-5

TOM GLEGHORN

Tom Gleghorn Wild Man Creek, Kakadu 1989
polymer on paper 74 x 56 cm

Basil Hadley Cockatoo in Kakadu 1989
oil on canvas 92 x 102 cm

BASIL HADLEY

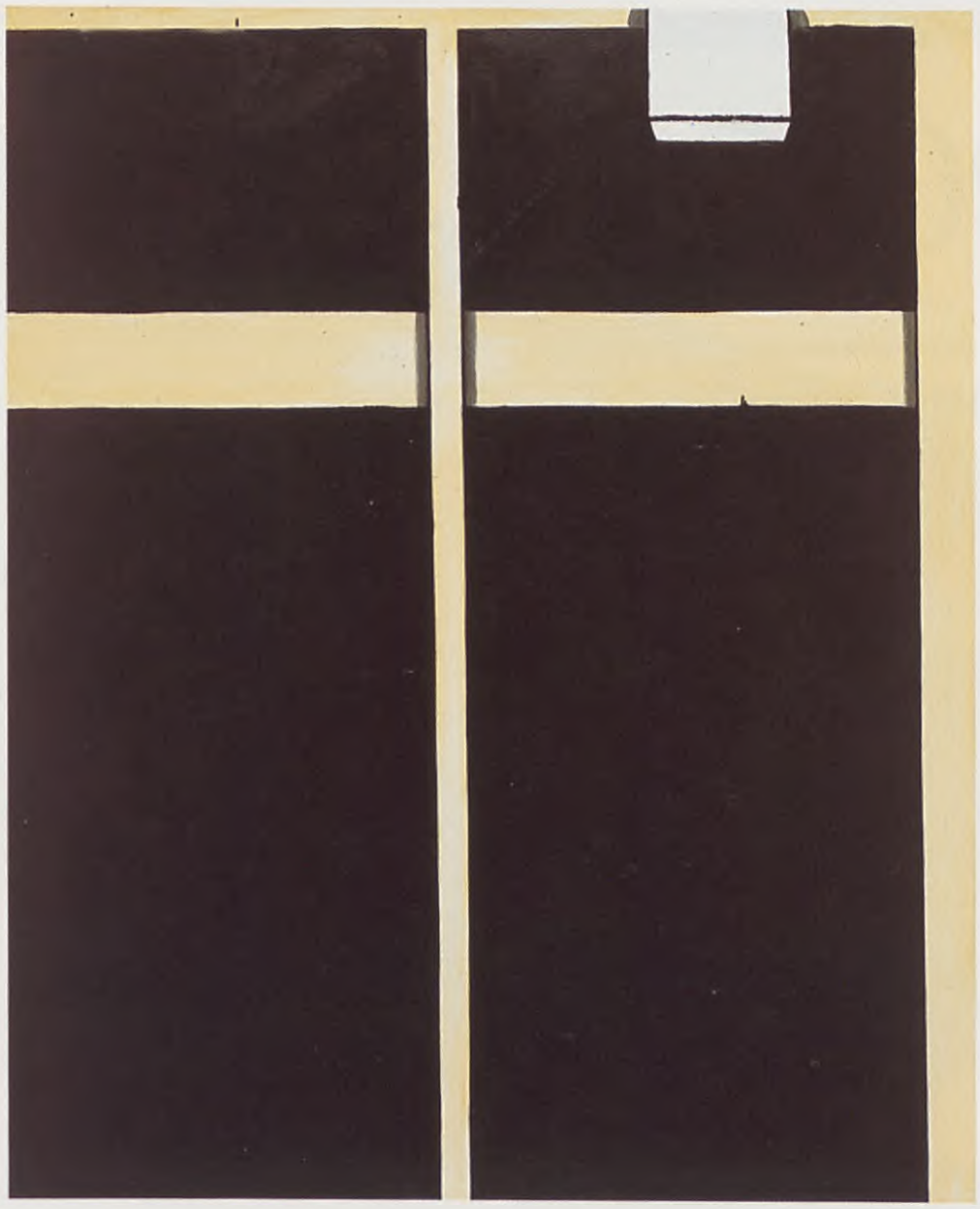
IN KAKADU

2 MARCH 1990

THE Freeman GALLERY

GALLERY HOURS: SUN. TUES. THUR 2–5.30pm MON. WED FRI. SAT 11–5.30pm
119 SANDY BAY ROAD HOBART TASMANIA 7005 (002) 23 3379 (002) 25 3952

DALE HICKEY



PAINTINGS 1982 – 1989

March 1990 Adelaide Festival of Arts
MARCH 4 – MARCH 29

ROBERT STEELE
GALLERY

ADELAIDE PLAZA, HYATT REGENCY LOWER FORECOURT NORTH TERRACE ADELAIDE
TELEPHONE (08) 231 2600
FACSIMILE (08) 231 1040

Art Directory

EXHIBITIONS COMPETITIONS PRIZEWINNERS RECENT GALLERY PRICES ART AUCTIONS GALLERY ACQUISITIONS BOOKS RECEIVED CLASSIFIED ADVERTISING

EXHIBITIONS

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

QUEENSLAND

ARDROSSEN GALLERY
1st Floor, Ardrossan Hall, Cnr Brookes and Gregory Terrace, BOWEN HILLS 4006 Tel. (07) 252 3077
Changing exhibitions by Australian artists. Contemporary and traditional paintings, drawings. Australian wildlife art and sculptures.
Tuesday to Friday: 10.30 – 5.30
Saturday and Sunday: 1 – 5

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

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

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

CREATIVE 92 GALLERY
92 Margaret Street, TOOWOOMBA 4350
Tel. (076) 32 8779
Wednesday to Saturday: 10 – 5
Sunday: 11 – 4.30
Monday and Tuesday: By appointment

FINE ART AUSTRALIA
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 others.
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

GOLD COAST CITY ART GALLERY
135 Bundall Road, SURFERS PARADISE 4217 Tel. (075) 319 578
To 25 March: Techniques of Drawing. 15 March to 22 April: Out of the North – ceramics. 3 April to 29 April: Gold Coast Collection – paintings. 3 May to 10 June: Ellis Rowan – 19th century watercolours. 4 May to 3 June: Quilt Visions – quiltwork. 1 June to 27 July: Yoruba: Art in Life and Thought – African art.
Tuesday to Friday: 10 – 5
Saturday, Sunday: 1 – 5

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.
Monday to Friday: 9 – 5
Thursday: 9 – 9
Saturday: 9 – 12

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

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 1 April: Balance 1990: Views, Visions, Influences – Contemporary painting, sculpture, photographs, prints and craft works which illustrate shared influences between Aboriginal and non-Aboriginal artists.
To 8 April: Moet and Chandon Touring Art Exhibition.
20 April to 17 June: Contemporary Japanese Calligraphy – contemporary calligraphy works by the Federation of Oriental Calligraphers, Japan.
Monday to Sunday: 10 – 5
Wednesday: 10 – 8

ROCKHAMPTON ART GALLERY
Victoria Parade, ROCKHAMPTON 4700
Tel. (079) 277 129
Changing temporary loan exhibitions and displays from permanent collection of paintings, sculpture and ceramics.
Monday to Friday: 10 – 4
Wednesday: 7 – 8.30 Sunday: 2 – 4

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

TIA GALLERIES
Carrington Road via Taylor Street, TOOWOOMBA 4350 Tel. (076) 30 4165
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
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25 prizewinning Australian artists showing in Brisbane exclusively at this gallery including Cassab, John Rigby, Inson

ART AND AUSTRALIA

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The American Fund in the USA has installed a much celebrated collection of original American furniture and works of art in the President's Washington residence, The White House. For more than 10 years, the Australiana Fund has collected early Australian furniture, decorative arts, silver and paintings to furnish and decorate our four Official Establishments. Now, in this splendid 112 page Special Feature publication, *ART and Australia* takes you on a personal tour of Government House and the Prime Minister's Lodge in Canberra, and Admiralty House and Kirribilli House in Sydney, to see a large selection of this fascinating Australiana collection. Illustrated with 101 superb colour plates, this handsome edition features articles by specialist curators who explain the origin and significance of the individual objects, and reveal the history of the Houses and their early inhabitants.

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Exhibitions by major Australian artists and tribal art.
Saturday to Wednesday: 11 – 5

YOUNG MASTERS GALLERY
Ground Floor, 344 Queen Street, BRISBANE 4000 Tel. (07) 229 5154
Exhibitions April: Brisbane's Keith Hoehnke forest and coastal watercolours. June: Melbourne's John Sterchele presents his Queensland watercolour selection.
Monday to Friday: 10 – 6

NEW SOUTH WALES

ACCESS GALLERY
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.
Wednesday to Sunday: 11 – 6
or by arrangement

ALBURY REGIONAL ART CENTRE
546 Dean Street (P.O. Box 664), ALBURY 2640 Tel. (060) 23 8187
Regional art gallery featuring paintings, photography and touring exhibitions changing monthly. Drysdale Collection, music concert series, education programme.
Daily: 10.30 – 5

ANNA ART STUDIO & GALLERY
Unit 5, 4 Birriga Road, BELLEVUE HILL 2023 Tel. (02) 365 3532
Permanent Collection of traditional art. Australian and European paintings, drawings, sculptures. Selected works by Anna Vertes.
Monday to Friday 3 – 6 or by appointment

ANNA VERTES, Still life with daisies, 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 drawings.
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 twentieth-century 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 5177
1 March to 26 March: Brett Whiteley – paintings and drawings.
26 March to 23 April: Lloyd Rees – watercolours.
30 April to 28 May: John Olsen – paintings.
4 June to 2 July: Gus Dall'ava – sculpture.
Monday to Friday: 10 – 6
Saturday: 10 – 4

BARRY STERN EXHIBITING GALLERY
12 Mary Place, PADDINGTON 2021
Tel. (02) 332 1875
Changing exhibitions of Australian artists featuring oils on canvas, drawings, etchings, prints.
24 March to 11 April: Jerry Vest – oriental antiques.
14 April to 2 May: Ric Ball – oil on canvas.
5 May to 23 May: Andrew Southall – oil on canvas.
26 May to 13 June: Thierry Voeltzel – Antique French furniture.
16 June to 4 July: Susan Baird and Chris Antico – paintings.
Tuesday to Saturday: 11.30 – 5.30

BATHURST REGIONAL ART GALLERY
70-78 Keppel Street, BATHURST 2795
Tel: (063) 33 6283
Selections from the permanent collections of Australian art, sculpture, ceramics and Lloyd Rees Collection and visiting exhibitions.
Monday to Friday: 10 – 4
Saturday: 11 – 3
Sunday and public holidays: 1 – 4
Closed Christmas Day, Boxing Day, New Years Day, Good Friday

BETH HAMILTON GALLERIES
Northbridge Plaza, Sailors Bay Road, NORTHBRIDGE 2063 Tel. (02) 958 7366
Works on paper. Original prints from Japan 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 works by Norman Lindsay.
To 24 March: Joan Beck – abstract oil paintings.
31 March to 28 April: Frank Hinder – works on paper.
5 May to 12 May: To be announced.
15 May to 1 June: Col Jordan – paintings, sculpture.
18 June to 25 June: Gallery closed – exhibiting ACAF 2 Melbourne.
Tuesday to Saturday: 1 – 6 Mornings 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.

Continental drift

Juan Davila, The Shearer (1983): *a six part collage drawing*

A South American-born artist's dialogue between Australian and international art.

What makes us the same, what makes us different?

Teasing out some new meanings — art as plate tectonics.

Juan Davila's The Shearer — now part of the Queensland Art Gallery's Collection.

The art of the Contemporary Australian Collection now on permanent display in the gallery is very much alive. Come and see it — it's art with something to say about our place in this world.

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Saturday: 12 – 5

CAMPBELLTOWN CITY ART GALLERY
Cnr Camden and Appin Roads, CAMPBELLTOWN 2560
Tel. (046) 28 0066
23 March to 8 April: 'Art Express' – 1989 HSC Students Major.
Wednesday to Friday: 10 – 4
Saturday, Sunday: 12 – 4

CASEY GALLERIES
223 Glenmore Road (Five Ways), PADDINGTON 2021
Tel. (02) 331 3350
Changing exhibitions representing recent work by new and established artists.
Tuesday to Friday: 11 – 6
Saturday: 10 – 5
Sunday: 12 – 5

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
Fine art, 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 of art by prominent Australian and international artists. New exhibitions every three weeks.
Tuesday to Saturday: 11 – 5
or by appointment

DUBBO REGIONAL ART GALLERY
165 Darling Street, DUBBO 2830
Tel. (068) 814 250
To April 1: Sydney Long Etchings.
6 April to 13 May: One Saturday and Come by Chance – original illustrations from children's books.

EDDIE GLASTRA GALLERY
44 Gurner Street, PADDINGTON 2021
Tel. (02) 331 6477
Stock exhibition from 15 January to 8 March. An exhibition of naive paintings by Frances Jones: March 1990.
Tuesday to Saturday: 11 – 5.30
Sunday and Monday by appointment only

THE FIVEWAY GALLERY
12 Goodhope Street, PADDINGTON 2021
Tel. (02) 331 4207
Changing exhibitions of Contemporary Australian and European artists: Painting, sculpture, printmaking (limited editions, A.P. and Monotypes only), drawing.
Tuesday to Saturday: 11 – 6
Sunday: 12 – 5

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

GALLERY 460
460 Avoca Drive, Green Point, GOSFORD 2250 Tel. (043) 692 111
Eight hectare Sculpture Park. Leading Australian artists from 1920s to 1960s. Exhibitions by established contemporary artists.
To 18 March: Robert Barnes – paintings.
To 31 March: Donald Friend – survey exhibition 1940s to 1980s.
4 May to 27 May: Ken Knight – paintings.
Daily 10 – 5

ROBERT BARNES, Quiet studio, Gallery 460

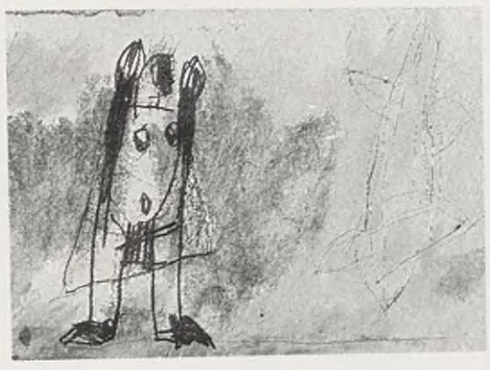
GALLERIES PRIMITIF
174 Jersey Road, WOOLLAHRA 2025
Tel. (02) 32 3115
Specializing in Melanesian, Polynesian, Aboriginal and Eskimo art. Established twenty-four years: suppliers to museums, collectors, registered government valuers.
Tuesday to Saturday: 10.30 – 6.30

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

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, Fax. (02) 328 7989
Changing exhibitions every three weeks by well known Australian artists.
Monday to Saturday: 10 – 5 Sunday: 12 – 5

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



MARIO DALPRA, Untitled, Irving Galleries

IRVING GALLERIES
1 Hargrave Street, PADDINGTON 2021
Tel. (02) 360 5566
Irving Galleries, Irving Sculpture Gallery, Irving Fine Art, Irving Contemporary Art.
Tuesday to Saturday: 11 – 6

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

JOSEF LEBOVIC GALLERY
34 Paddington Street, PADDINGTON 2021 Tel. (02) 332 1840
Specializes in original Australian prints and photographs to 1960.
24 March to 14 April: Bruce Goold – linocuts.
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 Fax. (02) 264 6557
13 March to 31 March: 'Inside World': Bernard Ollis, Terence O'Malley, Salvatore Zofrea – paintings; Salvatore Zofrea – Odyssey woodblock prints; Greg Daly – ceramics.
3 April to 28 April: John Beard – recent painting: Peter D. Cole – sculpture.
1 May to 26 May: Painters Visions – paintings by gallery artists; Michael Shannon – Works on paper; Peter Taylor – sculpture.
29 May to 16 June: Graham Fransella – recent painting; Robyn Gordon – recent work; Fiona Murphy – 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

LEONARD JOEL FOUNDED 1919

The Australian Auction House of Australian Art

Charles Blackman — Fire at Picnic Creek

Leonard Joel holds three National Art Auctions every year (April, July and November). Featuring Important Traditional and Modern Australian Paintings.

For expert Market Valuations and Valuations for Insurance and Divisional Purposes contact – John or Paul Dwyer

Enquiries are welcome regarding Market Trends, Insurance Requirements, Conservation, Photography, Private and Corporate Collections.

For Further Information Contact

LEONARD JOEL

1195 High Street, Armadale Victoria 3143
Telephone: (03) 822 1040 (03) 822 2654
Fax: (03) 822 8573

NEWCASTLE REGION ART GALLERY
Laman Street, NEWCASTLE 2300
Tel. (049) 29 3263
Changing exhibitions from the permanent collection of Australian art and Japanese ceramics. Touring exhibitions every six 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, national and regional exhibitions. A specialist collection of contemporary ceramics, costume and jewellery. The Mary Turner Collection.
To 18 March: A Jubilant Light – Sydney Ball prints.
23 March to 6 May: ICI Contemporary Art Collection – paintings and sculpture.
12 May to 10 June: Outsider Art – Drawings.
Tuesday to Saturday: 11 – 5
Sunday and public holidays: 2 – 5

PAINTERS GALLERY
1st Floor, 137 Pyrmont Street, PYRMONT 2009 Tel. (02) 660 5111
2 March to 11 March: Amnesty International – Figurative Art Award.
13 March to 4 April: Intimate Works on Paper – curated by Arthur McIntyre.
6 April to 28 April: Hayden Wilson – Recent Works.
1 May to 19 May: Barbara Campbell – Recent Works.
29 May to 16 June: Won World – Expressions of Future Conciousness.
Tuesday to Friday: 10 – 5 Saturday: 11 – 5

PARKER GALLERIES
3 Cambridge St, SYDNEY 2000
Tel. (02) 247 9979
Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists.
Monday to Friday: 9.15 – 5.30
Saturday: 10 – 4

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

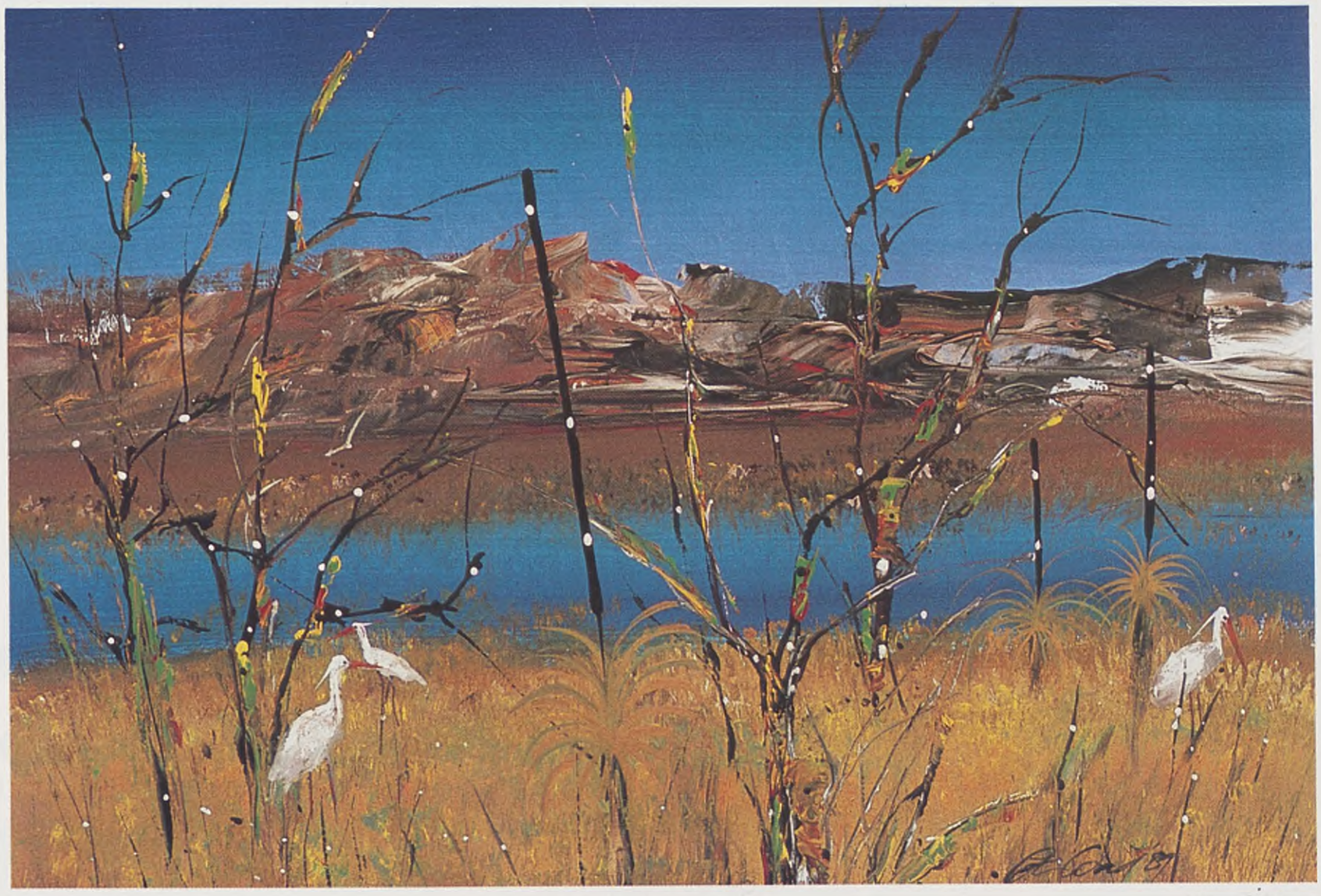
PRINTFOLIO GALLERY
Gallery Level, Westpac Plaza, 60 Margaret Street, SYDNEY 2000
Tel. (02) 27 6690
Original etchings, mezzotints, lino and woodcuts, contemporary figurative printmakers with special emphasis on Japanese and New Zealand works, plus aesthetic works in ceramics, handblown glass, leather 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

Pete Coad



Water birds synthetic tempera 85 x 100cm

May 1990

READE ART

GALLERY ■ 101 Glen Osmond Road, Eastwood, South Australia ■ Telephone (08) 272 3178

DIRECTOR ■ Scott William Ashby

HOURS ■ Tuesday to Saturday: 10—5, Sunday: 2—5

ROBIN GIBSON GALLERY
278 Liverpool Street, DARLINGHURST 2010 Tel. (02) 331 6692
To 14 March: Max Kreijn – watercolours.
17 March to 12 April: French & British paintings and drawings from the 19th century in conjunction with Browse & Darby, London.
21 April to 9 May: John Doherty – paintings.
12 May to 30 May: Ross Watson – paintings.
2 June to 20 June: SCULPTURE – gallery sculptors.
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
Continuously changing exhibitions of quality art works specializing in creating art works for specific locations on commission.
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

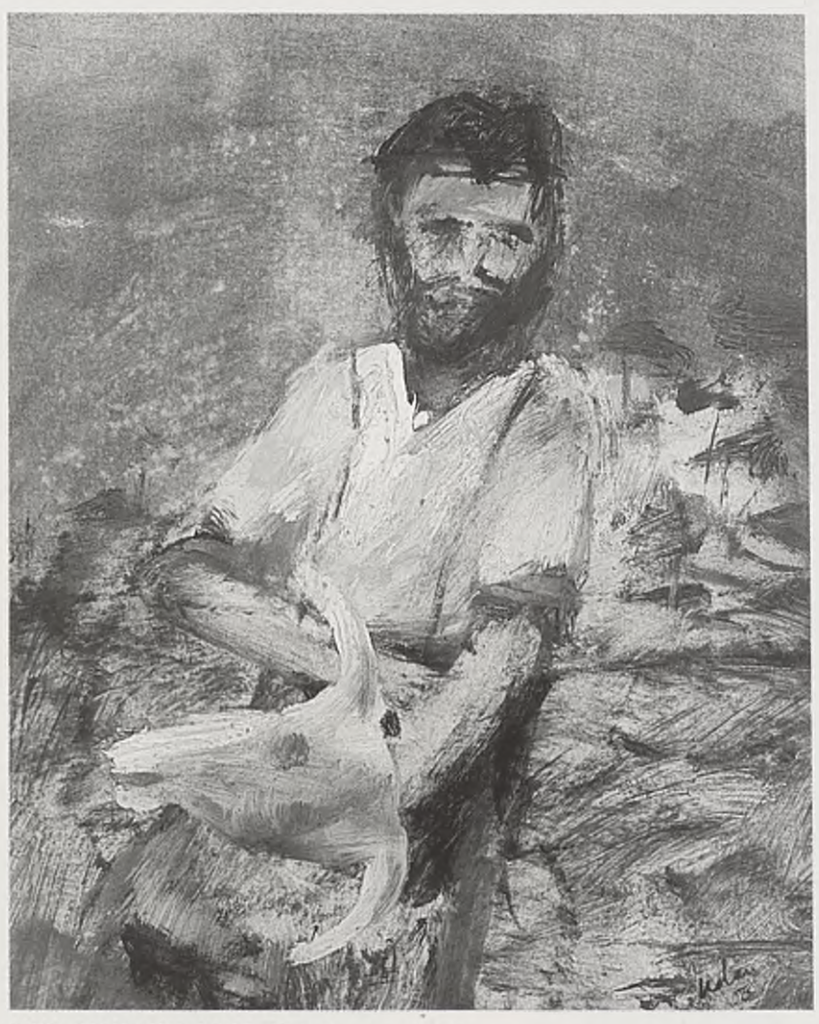
TREVOR BUSSELL FINE ART GALLERY
180 Jersey Road, WOOLLAHRA 2025
Tel. (02) 32 4605
Australia's specialist in original works by Norman Lindsay. Fine Australian investment paintings, 1800 to 1940. Restoration, framing, valuations.
Daily: 11 – 6 Closed Sundays

VON BERTOUCH GALLERIES
61 Laman Street, NEWCASTLE 2300
Tel. (049) 29 3584
Retrospective list of Winter/Spring 1989 programme:
May 19 to June 11: Bruce Cassels Lawrence and Charles Gosford – paintings.
16 June to 9 July: Donald Friend – works on paper; Derek Morgan – sculpture; Lucina Boyd – pastels.
14 July to 8 August: John Winch – paintings and sculpture; Eric Dunbar – ceramics.
11 August to 27 August: Linda Rees – watercolours; Susan Davies – paintings and drawings.
1 September to 24 September: Kevin Connor – a suite of four paintings; Virginia Geyl – acrylics on board; George Gittoes – paintings and drawings.
29 September to 15 October: Arthur Boyd – paintings and drawings.
17 October to 25 October: Gallery Closed.
27 October to 25 November: Collectors Choice – paintings, graphics, sculpture, pottery, wood carvings, weaving, glass.
Autumn 1990 programme:
To March 18: Eileen Farmer Lee – watercolours; William Lee – paintings.
23 March to 15 April: Louis James 27th Anniversary exhibition – paintings.
20 April to 13 May: Marc Deborde – paintings; Marea Kozacynski – paintings and drawings.
18 May to 10 June: Joshua Smith and Yve Close – paintings and drawings.
15 June to 1 July: David Boyd – paintings.

Bridget McDonnell Gallery

FINE EARLY AND MODERN AUSTRALIAN PAINTINGS

ARTHUR MURCH 1901–1989
After the Fire 1945
Oil on canvas mounted on board
24.5 x 37.5 cm
Signed; also titled on reverse
Provenance: Sir Leon and Lady Trout, Brisbane
Exhibited: *Arthur Murch*, John Cooper at The Canberra, Brisbane, 1945, No. 31



SIR SIDNEY NOLAN born 1917
Stockman
Oil on paper
25.1 x 20.3 cm
Signed and dated '50; also signed and titled on reverse
Exhibited: *Drought Paintings by Sidney Nolan,* David Jones Gallery, Sydney, 1953.
There were forty uncatalogued paintings added to this exhibition. *Stockman* was No. 33

ADRIAN FEINT 1894–1971
Barrenjoey – Pittwater
Oil on board
44.4 x 39.5 cm
Signed and dated '52
Exhibited: *Adrian Feint,* David Jones Gallery, Sydney, 1965, No. 2

Bridget McDonnell Gallery

130 FARADAY STREET CARLTON 3053 TELEPHONE (03) 347 1700

HOURS: TUESDAY - SATURDAY 11-6PM.

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.
10 March to 3 June: Australian paintings and other works.
5 June to 24 June: Margaret Coen – an exhibition of watercolours.
Tuesday to Saturday: 11 – 5.30
Sunday: 1 – 5 Closed Monday

WATTERS GALLERY
109 Riley Street, EAST SYDNEY 2010
Tel. (02) 331 2556 Fax. (02) 361 6871
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

ELSA RUSSELL, Still life – snowdrops, Woolloomooloo Gallery

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.

AUSTRALIAN NATIONAL GALLERY
CANBERRA 2600 Tel. (062) 71 2411
To 13 May: Eye Spy 6: The Alphabet – education exhibition.
To 24 June: After Dark: Classic Evening Gowns of the Twentieth Century, 1930 – 1969.
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

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

CANBERRA SCHOOL OF ART GALLERY
Ellery Crescent, ACTON 2601
Tel. (062) 467 946
A programme of contemporary art changing monthly.
Tuesday to Friday: 10 – 4
Saturday: 11 – 5

CHAPMAN GALLERY
31 Captain Cook Crescent, MANUKA 2603 Tel. (062) 95 2550
Aboriginal art and artefacts in stock.
March: Murray Gill – paintings.
April: Christopher Capper – paintings.
May: 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

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

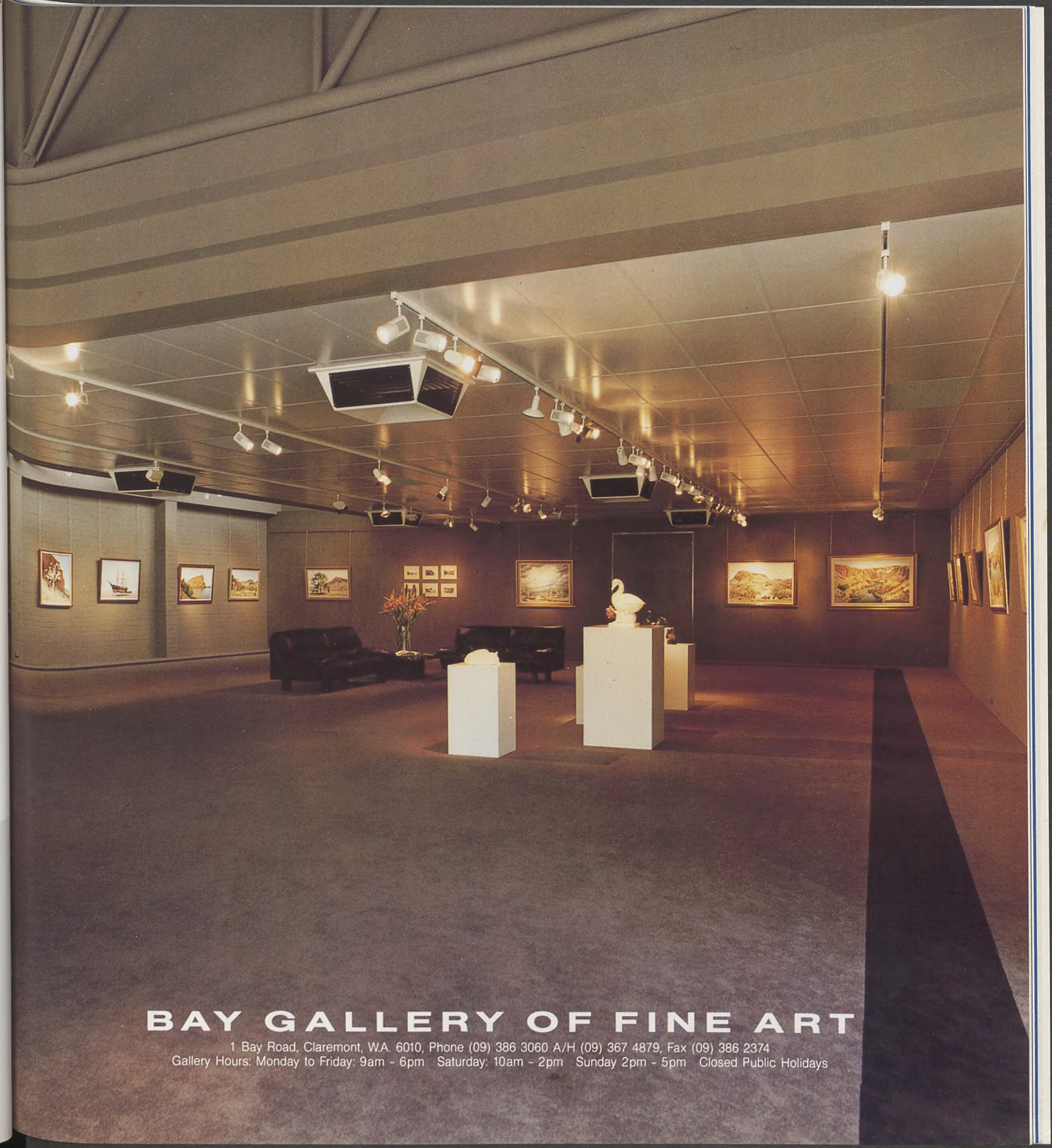
SOLANDER GALLERY
36 Grey Street, DEAKIN 2600
Tel. (062) 73 1780
9 March to 1 April: Charles Gosford – paintings; Natasha Florean – silkscreen prints.
7 April to 29 April: Robert Boynes and Adam Rish – paintings.
5 May to 27 May: Helge Larson and Darani Lewers – jewellery and objects; Matthew Perceval – paintings.
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 March 25: Andy Warhol retrospective.
31 March to 29 April: In Fashion – international designers; Anne Ferran – photographer.
5 May to 3 June: The Prints of Mike Parr; Nic Nedelkopoulos.
9 June to 8 July: Moet and Chandon exhibition; The Joy of Ornament: The Prints of Robert Kushner.
Wednesday to Sunday: noon – 5

VICTORIA

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

ADAM GALLERIES
Noel Stott and Sue Paton
28 Elizabeth Street, MELBOURNE 3000
Tel. (03) 650 4236
Changing exhibitions of Fine Australian



BAY GALLERY OF FINE ART

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

Art – Colonial and Modern. Our city centre offers specialist consultancy advice to the business sector. Restoration, Framing and Valuations.
Monday to Friday: 9.30 – 5 or by appointment.

ANDREW IVANYI GALLERIES
262 Toorak Road, SOUTH YARRA 3141
Tel. (03) 241 8366
Changing display of works from well-known and prominent Australian artists.
Monday to Saturday: 11 – 5
Sunday: 2 – 5

ARTCONTROL 70 ARDEN STREET
70 Arden Street, NORTH MELBOURNE 3051 Tel. (03) 328 4949
As we are moving in 1990 please contact the gallery for up to date listings of shows for 1990.
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
12 March to 2 April: Andrew Sibley – paintings.
9 April to 7 May: Robert Jacks – paintings.
14 May to 4 June: John Coburn – paintings and tapestry.
12 June to 2 July: Victor Majzner – paintings.
Monday to Friday: 10 – 6 Saturday: 10 – 4

AVANT GALLERIES PTY LTD
579 Punt Road, SOUTH YARRA 3141
Tel. (03) 266 2009
Collectable Australian art and major Aboriginal paintings and barks. By appointment only. Valuer for Taxation for the Arts Scheme.
By appointment, all hours, seven days a week

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

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

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

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

CHRISTINE ABRAHAMS GALLERY
27 Gipps Street, RICHMOND 3121
Tel. (03) 428 6099
Contemporary Australian and international painting, sculpture, photography, ceramics and prints.
To 15 March: Mark Themann – sculpture; Walker Evans – photography.
19 March to 5 April: Voula Therios – painting; Leanne Shaw – sculpture.
9 April to 26 April: Angela Cavalieri – works on paper; Fiona Murphy – ceramics.
30 April to 17 May: Mandy Martin – painting; Jenny Trickey – ceramics.
21 May to 7 June: David Moore – photography.
11 June to 28 June: Tori de Mestre – textile/installation.
Tuesday to Friday: 10.30 – 5
Saturday: 11 – 4

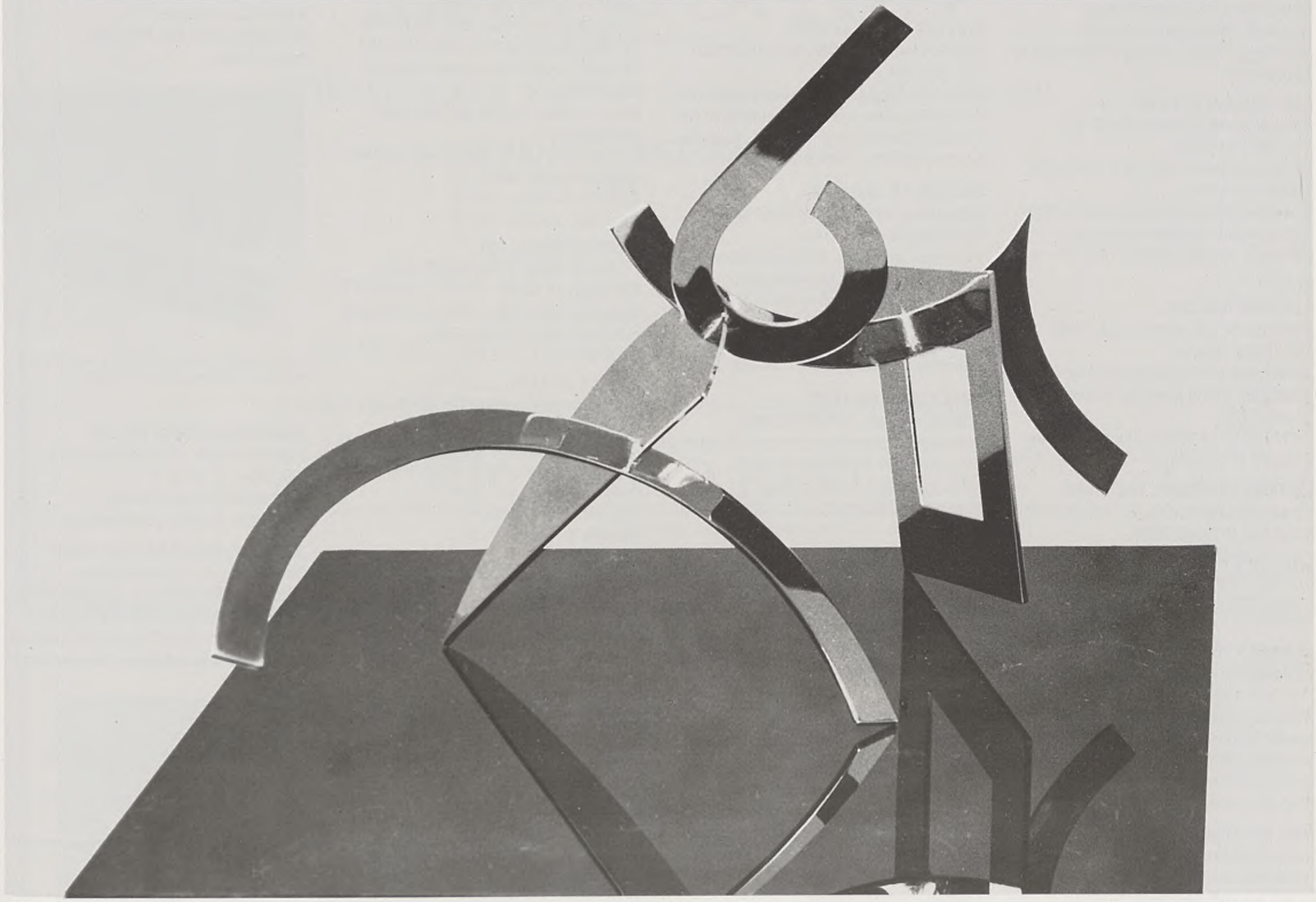
CITY GALLERY
45 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 6131
March: 'Made on Formani' – An exhibition of current Soviet Avante-Garde Art.
April: John Young, John Lethbridge.
May: Wood/Marsh, E. Newman.
Tuesday to Saturday: 11 – 5

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

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

DEMPSTERS GALLERY
181 Canterbury Road, CANTERBURY 3126 Tel. (03) 830 4464
Selection of contemporary Australian art.

COL JORDAN



Navigator 1989 Chrome-plated brass 17.5 x 13.5 x 27 cm

PAINTINGS AND SCULPTURE
May 15 – June 9, 1990

THE BLOOMFIELD GALLERIES
118 Sutherland Street, Paddington. N.S.W. 2021.
Tel. (02) 326 2122 Fax: (02) 327 8148
Gallery hours: Tuesday–Saturday 1.00pm–6.00pm. Mornings by appointment
Director: Lin Bloomfield

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
57 Bromby Street, SOUTH YARRA by appointment only.
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.
14 March to 31 March: Dorothy Braund.
Monday to Saturday: 9 – 5 Sunday: 1 – 5

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

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

FINE ART LIVING
Level 3, Southland Shopping Centre, 1239 Nepean Highway, CHELTENHAM 3192 Tel. (03) 583 9177
Specializing in works on paper by leading Australian artists: Brett Whiteley, Alun Leach-Jones, Basil Hadley, Diane Seidel, Mike Green and Bill Walls.
Monday to Wednesday: 9 – 6
Thursday, Friday: 9 – 9 Saturday: 9 – 5

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

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 Fax. (03) 857 5387
Paintings by Charles Blackman, Geoff Dyer, Leonard Long, Tom Baddiley, Maynard Waters, Basil Hadley, Bill Beavan, Tom Gleghorn.
Monday to Saturday: 10 – 5

GRYPHON GALLERY
The University of Melbourne, 160 Grattan Street, CARLTON 3053 Tel. (03) 344 8587
Tuesday to Friday: 10 – 5

HEIDE PARK AND ART GALLERY
7 Templestowe Road, BULLEEN 3105
Tel. (03) 850 1500 Fax. (03) 852 0154
To April 8: Adelaide Angries – curator: Jane Hylton.
March to May: Lyn Moore Sculpture Installation.
17 April to 17 June: Out of Asia – guest curator: Alison Carroll.
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 artists.
May: June Stephenson
Monday to Saturday: 9 – 5
Sunday: 1 – 5

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

JOAN GOUGH STUDIO GALLERY
326-328 Punt Road, SOUTH YARRA 3141 Tel. (03) 266 1956
Contemporary Australian art.
1 March to 30 March: Bob Barrow, Frank Burgers, Madge Baran – acrylic painting.
4 April to 30 April: Connie Barber – acrylic painting; Mimie Fry – oil painting; Joan Gough – assemblage; Ian Hance – water-colour/oil.
4 May to 20 May: Ann Hoey, Joan Roberts – oils; Peter Walker – acrylic painting; Leoni Gay – pastels.
By appointment and Mondays:
8pm – 10pm

JOAN GOUGH, Message sticks and bound stones, Joan Gough Studio Gallery

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

8 March to 18 March: Margaret Lees.
29 March to 8 April: Bill Caldwell.
17 May to 27 May: Hilary Jackman.
Monday to Friday: 10 – 6
Saturday, Sunday: 1 – 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
Ground Floor, Gallery Building, Monash University, Wellington Road, CLAYTON 3168 Tel. (03) 565 4217
7 March to 12 May: Edwin Tanner Retrospective.
23 May to 30 June: Portraiture, 19th & 20th centuries – from regional and university collections; 'Affiliations' – Post graduate works from Chisholm and Gippsland Institutes.
Tuesday to Friday: 10 – 5
Saturday: 1 – 5

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

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

MULGRAVE ART GALLERY
73-75 Mackie Road, MULGRAVE 3170
Tel. (03) 561 7111
Exhibitions of Australian artists' work in oils, pastels and watercolours. Art hire library. Artists materials. Custom framing.
2 March to 12 March: Anthony Phillips – watercolours and etchings.
30 March to 17 April: Cathie Berry – oils and watercolours.
11 May to 20 May: Nora Walsh – oils and watercolours.
15 June to 24 June: Tel Cardwell and Diking – People in focus.
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
7 March to 24 April: Leonard Brown – recent paintings.
28 April to 15 May: Jan Davis – recent paintings.
18 May to 5 June: Vicki Varvaressos – recent paintings.
9 June to 26 June: Noel McKenna – recent work.
Tuesday to Friday: 11 – 6
Saturday: 10 – 5

PETER GANT FINE ART
377 Montague Street, ALBERT PARK 3206 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

TERRA AUSTRALIS GALLERY
72 Napier Street, FITZROY 3065
Tel. (03) 417 5114 Fax. (03) 416 1486
Changing exhibitions of Australian paintings, drawings, printmaking and sculpture. Linda Howell Gallery Director.
1 March to 22 March: Graham McKenzie – recent paintings.
29 March to 19 April: Group exhibition.
26 April to 17 May: Peter Jacobs – recent paintings.
24 May to 14 June: John Burgess – recent paintings.
Tuesday to Friday: 10 – 5
Saturday: 11 – 5

JOHN BURGESS, Merricks II, Terra Australis Gallery

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

THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: THE IAN POTTER GALLERY
The University of Melbourne, PARKVILLE 3052 Tel. (03) 344 5148
The Ian Potter Gallery is located on Swanston Street near tramstop number 10.
To 24 March: Robert Jacks: On Paper – a retrospective 1959 – 1990.
Wednesday, Thursday, Friday: 12 – 5.30
Saturday: 12 – 5

THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: UNIVERSITY GALLERY
The University of Melbourne, PARKVILLE 3052 Tel: (03) 344 5148
1 March to 30 June: The University of Melbourne Art Collection.
Monday, Tuesday, Thursday, Friday: 10 – 5 Wednesday: 10 – 7

WILLIAM MORA GALLERIES
31 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 4655
Australian, modern and contemporary art.
Tuesday to Friday: 10 – 5.30
Saturday: 10 – 5

SOUTH AUSTRALIA

ANIMA GALLERY
West End, Jam Factory, 169 Payneham Road, ST PETERS 5069
Tel. (08) 362 2200
Specialists in Aboriginal artworks.
Regular exhibitions of contemporary and traditional artists. Original prints.
Corporate consultancy.
Wednesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

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

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, ADELAIDE 5000
Tel. (08) 223 7200
2 March to 22 April: Adelaide Biennial of

THE ART GALLERY

ZADOK BEN-DAVID	London	Sculpture
IRENE BARBERIS	Melbourne	Painting
ANNETTE BEZOR	Adelaide	Painting
NEIL DAWSON	Christchurch	Sculpture
ELIZABETH GOWER	Melbourne	Painting
GRAEME HARE	Melbourne	Photography
PAUL JURASZEK	Melbourne	Sculpture
SEIJI KUNISHIMA	Los Angeles	Sculpture
GIUSEPPE ROMEO	Melbourne	Sculpture
VICTOR RUBIN	Sydney	Painting
SALLY SMART	Melbourne	Painting
HOSSEIN VALAMANESH	Adelaide	Sculpture

The Art Gallery Pty Ltd **142 Greville Street Prahran** **Victoria 3181 Australia** **Telephone (03) 529 2433**

Australian Art – paintings.
Daily: 10 – 5

BMG FINE ART GALLERY
88 Jerningham Street, NORTH ADELAIDE 5006 Tel. (08) 267 4449
To 20 March: Bryan Westwood – paintings; Peter Spronk – ceramics.
30 March to 24 April: Greg Johns – sculpture.
13 April to 15 May: Mario Avati – mezzotints.
11 May to 5 June: Fred Cress – paintings and drawings.
15 June to 10 July: Akio Makigawa – sculpture.
At BMG FINE ART, Melbourne Street, North Adelaide: 2 March to 27 March: 'Symbols of Transformation' – Arthur Boyd paintings.
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 2933
Festival exhibition: Margaret Olley – recent paintings; Alan Linney – jewellery (ends 1 April). Commencing 5 May: Clifton Pugh – recent paintings; Madeleine Clear – paintings and works on paper (refer advt.)
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 March to 1 April: Bill Coleman – paintings and prints.
8 April to 29 April: Hanns Rataj – paintings and assemblages; David Hume – paintings from Greece.
6 May to 27 May: Hélène Grove – paintings.
3 June to 24 June: Chris Crabtree – Impressions of Venice – etchings.
Tuesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

ROBERT STEELE GALLERY
Adelaide Plaza, Forecourt of Hyatt Hotel, North Terrace ADELAIDE 5000
Tel: (08) 231 2600
Specialists in Aboriginal artworks. Regular exhibitions of contemporary and traditional artists. Original prints. Corporate consultancy.
Wednesday to Friday: 10 – 5
Saturday, Sunday: 2 – 5

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

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
Saturday, Sunday: 2 – 5

WESTERN AUSTRALIA

ADDENDUM GALLERY
11 Essex Street, FREMANTLE 6160
Tel. (09) 335 3312
Perth's only specialist print gallery. Extensive range of local, Australian and international artists represented.
Tuesday, Wednesday: 10 – 3
Thursday to Sunday: 10 – 5

ART GALLERY OF WESTERN AUSTRALIA
47 James Street, PERTH 6000
Tel. (09) 328 7233
To 16 April: Romance and Irony in Recent American Art – paintings and photography.
12 April to 20 May: The Art of Frida Kahlo-paintings.
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. To Traditional and contemporary.
8 March: Barry Humphries – paintings.
11 March to 30 March: Peter Scott –

pastels, watercolours.
8 April to 27 April: Rob Davis – oils.
6 May to 25 May: Robert Graham – oils, pastels, pointillism.
10 June to 29 June: Lesley Meamey – gouache, oils, watercolour.
Monday to Friday: 10 – 6 Saturday: 10 – 2
Sunday: 2 – 5

DELANEY GALLERIES
74 Beaufort Street, PERTH 6000 Tel. (09) 227 8996
13 March to 5 April: Guundi Fesser – watercolours.
10 April to 3 May: Richard McMahon – paintings.
8 May to 31 May: Angela Stewart, Jill Barker – paintings.
5 June to 28 June Inta Goddard – paintings, works on paper.
Monday to Friday: 10 – 5
Sunday: 2 – 5

GALERIE DUSSELDORF
890 Hay Street, PERTH 6000
Tel. (09) 325 2596
To 11 March: Howard Taylor – new paintings, works on paper; Miriam Stannage – 'Objects for Survival' New Works.
23 March to 18 April: Richard Gunning – paintings, drawings, lithographs; Kevin Robertson – paintings and drawings.
29 April to 20 May: Lidija Dombrovska Larsen – new paintings.
3 June to 27 June: Thomas Hoareau – paintings and drawings.
Tuesday to Friday: 10 – 4.30
Sunday: 2 – 5 And by appointment

GREENHILL GALLERIES
20 Howard Street, PERTH 6000
Tel. (09) 321 2369
4 March to 29 March: John Winch, Glen Hughes – paintings
1 April to 26 April: Murray Gill – paintings.
29 April to 31 May: Frank Hodgkinson – paintings.
Monday to Friday: 10 – 5 Sunday: 2 – 5

LISTER GALLERY
19 Ord Street, WEST PERTH 6005
Tel. (09) 322 2963
Mixed exhibitions by prominent Australian artists.
Monday to Friday: 10 – 5 Sunday: By appointment

MATILDA GALLERY OF FINE ART
20 High Street (corner Mount St), FREMANTLE 6160 Tel: (09) 335 2737, 335 3221
Regular exhibitions, Fine Art Consultants, valuations, Auctioneers and consignment sales.
Sunday to Thursday 11 – 5
Or by appointment

NEW COLLECTABLES GALLERY
Corner Duke and George Streets, EAST FREMANTLE 6158 Tel. (09) 339 7165
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.
March: Ian Parry – paintings; Stephen Smith – drawings.
April: Simon Cowling – photographs; Allan Wolf-Tasker, Judy Malony – paintings.
June: Michele Miller – paintings; Jonnine Evans – ceramics.
Monday to Friday: 10 – 5 Sunday: 2 – 5
Closed public holidays

TASMANIA

CROHILL GALLERY
60 Burgess Street, BICHENO 7215
Contemporary art and colonial antiques, continuing exhibition of Tasmania's leading artists.
Thursday to Monday: 10 – 5

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
Easter Collection March paintings – Elizabeth Smith, April – May, paintings – Hilma Tyson, Dianna Mills, Anna McIntyre
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

MORE THAN ONE HUNDRED AND TWENTY LEADING WORLD CONTEMPORARY ARTISTS PLUS MUSIC FILM PERFORMANCE AND LECTURE PROGRAMMES AT THE ART GALLERY OF NEW SOUTH WALES AND SELECTED CITY VENUES.

THE EIGHTH BIENNALE OF SYDNEY

THE READYMADE BOOMERANG

CERTAIN RELATIONS IN TWENTIETH CENTURY ART

11 APRIL – 3 JUNE 1990

INCLUDING: DENNIS ADAMS, JOSEPH BEUYS, BARBARA BLOOM, MARCEL BROODTHAERS, STANLEY BROUWN, JANET BURCHILL, JOHN CAGE, ERNST CARAMELLE, MARCEL DUCHAMP, FISCHLI/WEISS, FLUXUS, ROSALIE GASCOIGNE, ROBERT GOBER, RICHARD HAMILTON, JENNY HOLZER, ILYA KABAKOV, ON KAWARA, ALISON KNOWLES, JEFF KOONS, ANGE LECCIA, ALLAN McCOLLUM, ROBERT MACPHERSON, PIERO MANZONI, REINHARD MUCHA, BRUCE NAUMAN, BJØRN NØRGAARD, NAM JUNE PAIK, FRANCIS PICABIA, MARCUS RAETZ, FRITZ RAHMANN, MAN RAY, GERHARD RICHTER, SARKIS, PHILIPPE THOMAS, PETER TYNDALL, ANDY WARHOL, LAWRENCE WEINER, RICHARD WENTWORTH, ANNE ZAHALKA

AG NSW

NORTHERN TERRITORY

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

COMPETITIONS, AWARDS AND RESULTS

In order to keep this section up-to-date we ask that details and results of open awards and competitions be supplied regularly to the editorial manager. These will then be included in the first available issue. We publish mid-December, March, June and September (deadlines: 5 months prior to publication). Where no other details are supplied by organizers of competitions we state the address for obtaining them.

DETAILS

QUEENSLAND

INGHAM HINCHINBROOK ACQUISITIVE ART COMPETITION
Annual. Closing date: usually early May. Particulars from: Secretary, Hinchinbrook Shire Council Acquisitive Art Competition, PO Box 366, Ingham 4850.

MAREEBA RODEO FESTIVAL ART EXHIBITION
Annual. In conjunction with the Shell Chemical Open Art Award. Closing date: usually June. Particulars from: Secretary, Mareeba Art Development Group, PO Box 1019, Mareeba 4880.

QUEENSLAND ROYAL NATIONAL SHOW EXHIBITION OF PAINTING PRIZE
Closing date: 12 June. Particulars from: Director, Royal National Agricultural & Industrial Association of Queensland, Exhibition Grounds, Gregory Terrace, Fortitude Valley 4006.

NEW SOUTH WALES

ACTA AUSTRALIAN MARITIME ART AWARD 1990
Open, acquisitive, $20,000 prize. Closing date: usually April. Particulars from: Mary Bonnin, ACTA Shipping, ACTA House, 447 Kent Street, 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.

DRUMMOYNE 1990 ANNUAL ART AWARD
Open exhibition held 6 – 13 May. Particulars from: Hon. Secretary, PO Box 178, Drummoyne 2047.

$10,000 PORTIA GEACH MEMORIAL AWARD
Annual prize for best portrait by a female artist of a man or woman distinguished in art, letters, or sciences. Entry forms available March from: Arts Management, 56 Kellett Street, Potts Point, NSW 2011.

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, PO Box 240, Nowra 2540.

VICTORIA

DANDENONG FESTIVAL ART AWARDS 1990
For young artist 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 Arts Festival, C/- G. Dickson, 79 Pultney Street, Dandenong 3175. Tel. (03) 792 2152.

SWAN HILL PRINT & DRAWING SHOW
Open, acquisitive. Entry forms available from April. Particulars from: Director, Swan Hill Regional Art Gallery, Horseshoe Bend, Swan Hill 3585.

RESULTS

QUEENSLAND

BUNDABERG ART FESTIVAL
Judge: Ronald McBurnie
Winners: Sect. 1: Jennifer McDuff; Sect. 2: Iris Armour; Sect. 3: Helene Grove; Sect. 4: Rosemund Paglianno; Sect. 5: Glen Miller; Sect. 6: Charles Hazzard; Sect. 7: Charles Hazzard: Sect. 8: Meryl Walker Neylon; Sect. 9: Noel Hill; Sect. 10: Nola Grabbe; Sect. 11: Anne McLeod; Sect. 12: Kerrie Atkins; Sect. 13: Noel Hill; Sect. 14: Maureen Hansen; Sect. 15: John Piercy; Sect. 16: Alan Williams; Sect. 17: Susie Hansen; Sect. 18: Maryann Wilson; Sect. 19: Bany Hayes; Sect. 20: Mark Rayner; Sect. 21: Marie Marriott; Sect. 22: Leni McKenzie; Sect. 23: David Cavanagh; Sect. 24: Jess Noble; Sect. 25: Barbara Limb; Sect. 26: Brett Riddell.

CAIRNS ART SOCIETY ANNUAL ART EXHIBITION
Award Winners: Hugh Gittus, Tatipai Barsa, Eula Jensen, Ludij Peden, Lorraine Amadio, Toni Pinna, Sandi Robb, John Beasley, Christina George, Kerstin Brown, Matthew Pilcher, Lone White, Kylie Walker, Geoffrey Gosman, Josephine Prestipino, Lorraine Amadio, Wendy McDonald, Ryan Knell, Cheryl Howell, James Levi

ERNEST HENRY MEMORIAL ART CONTEST, 1989
Judge: Coll Portley
Winners: Open: K. Mahood; Historical: R. Kerr; Watercolour: J. McTaggart; Portrait: R. Buley; Print: F. Hamilton; Black and White: F. Rowland; Landscape: C. Taylor; Pottery: D. Rowland; Local Artist: H. Walsh

1989 GOLD COAST CITY ART PRIZE
Judges: Ann Thomson and Colin Lanceley
Winners: Elisabeth Cummings, Sybil Curtis, David Fairbairn, Anthony Galbraith, Barbara Hanrahan, David Hawkes, Peter Johnstone, Nick Kominos, Ted May, Ron McBurnie, Noel McKenna, Angus Nivison, Graeme Peebles, Bruce Reynolds, Ruby Spowart

REDCLIFFE ART SOCIETY 33RD ANNUAL SPRING ART CONTEST
Judge: John H. Massey
Winners: Sect. 2: Linda Jones; Sect. 3: Audrey Tebble; Sect. 4: Frances Russ; Sect. 5: Wendy Kadell; Sect. 6: Noel Hill; Sect. 7; Wendy Kadell; Sect. 7: Julie Ezzy; Sect. 8: Gail Thannhauser.

NEW SOUTH WALES

1989 AUSTRALIAN TEXTILE ART PRIZE
Judges: John Firth-Smith, Bim Hilder, Catherine James and Peter Ross
Winner: Kostas Dimitri
Awards of Merit: Beverley Brown, Anna Glynn, Pauline Roby

THE CAMDEN ART PRIZE
Judge: Tony Bond
Winners: Sect. 1: David Fairbairn; Sect. 2: Derry Messum; Sect. 3: Charles Cowell; Sect. 4: Fonika Booth.

CITY OF LAKE MACQUARIE – CHARLESTOWN SQUARE CONTEMPORARY ART PRIZE
Judge: Tony Bond
Winners: Painting prize: Lindy Lee & Mark Titmarsh; Drawing prize: Ruth Waller.

DRUMMOYNE MUNICIPAL ART SOCIETY INC SPRING ART AWARD EXHIBITIONS 1989
Judge: Jocelyn Maughan
Winners: Sect. 1: J. Perkins; Sect. 2: M. Stroud; Sect. 3: L. Cox; Sect. 4: H. Goldsmith; Sect. 5: B. Farnham.

THE MELBOURNE ART EXCHANGE

DEALERS IN FINE ART

The Shawl

HILARY JACKMAN

EXHIBITION

17 – 27 MAY

CNR. FLINDERS & MARKET STREETS, MELBOURNE. 3000. PH: (03) 629 6853/4 FAX: (03) 614 1586

1989 FABER-CASTELL AWARD FOR DRAWING
Judges: Arthur McIntyre, Ian Howard, Andrew Sayers
Winners: Amateur: Peter Brown, William Pratt; Professional: Ruth Waller

1989 FABER-CASTELL TRAVELLING ART SCHOLARSHIP
Selection panel: Ian Howard, Andrew Sayers, Arthur McIntyre
Winner: Stephen Gill

HERITAGE ART AWARDS
Judges: Lou Klepac, Barry Pearce, Margaret Woodward, Noel Cislowski
Winners: Suzanne Archer, Dagmar Hoffman

KIAMA ART SOCIETY INC. 11th ANNUAL ART EXHIBITION
Judge: Judith White
Winners: Best Exhibit: Gary Laird; Sect. a: Michael Cowdroy; Sect. b: Victoria Westwood; Sect. c: Warwick Webb; Sect. d: Sylvia Hawthorne; Sect. e: Daphne O'Brien; f: Megan Mulligan.

KYOGLE FAIRYMOUNT FESTIVAL ART EXHIBITION
Judge: Lionel Gailer
Winners: Open: Michael Taylor; Drawing & Graphics: Lorna Wall; Watercolour: Sandra Hendy; Local landscape: Wendy McGain; Local Encouragement Award: Doris Rolfe.

MACQUARIE TOWNS ACQUISITIVE ART EXHIBITION
Judge: Rob Eadie
Winners (acquisitions): Open Art: Suzanne Archer, Allan Inkster, Fay Graham, K. Sladek, David Hill, Paula Clay; Traditional Art: Carmen Ky, Peter Whelan, Betty Stevens, Theresa van den Berg, Sue Angus, Ada Clark; Local Artists: Harold E. Wells, Milan Chaudhri, Vivienne M. Dick

MUNICIPALITY OF LANE COVE ANNUAL ART AWARD 1989
Judges: Allan Hansen, Ron Stannard
Winners: Open Competition: Johanna Geluk; Lloyd Rees Award: Ann Gomes; Art Society Prize: Gwen Robertson

1989 NATIONAL STUDENT ART PRIZE
Winners: $2,000 Windsor & Newton Travel Bursary: Geoffrey Ricardo; Works on Paper & Mixed Media: Bronwyn Piggott; Photography: David Ferguson; Painting: Raymond Carter

PORTIA GEACH MEMORIAL AWARD 1989
Judges: Tony Bond, Janet Laurence, Anna Waldmann
Winner: Jenny Sands

22nd RAYMOND TERRACE ANNUAL ART SHOW
Judge: Don Yorke
Winners: Sect. 1: Cheryl Cusick; Sect. 2: Frances Russell; Sect. 3: Elizabeth Baxter; Sect. 4: Pamela Nalder; Sect. 5: Jacqueline Williams

29th RYDE ART AWARD
Judge: Warwick Fuller
Winner: Sect. 2: Phillip Kent; Sect. 3: Anne Knowles; Sect. 6: D. Sumner
Judge: Lyn Woodger-Grant
Winner: Sect. 4: R. Moore; Sect. 5: Merilyn Rice

WARRINGAH ART PRIZE 1989
Judges: Margaret Woodward, Bela Ivanyi, David Rose
Winner: Sect. 1: Suzanne Archer
Judges: Margaret Woodward, Bela Ivanyi
Winner: Sect. 2: Patrick Carroll; Pat Hynes 'In Search of Excellence' Award: Rachel Carroll
Judge: David Rose
Winner: Sect. 3: Rick Badger
Judge: Grace Cochran
Winner: Sect. 4: Paul Tiernan

WAVERLEY ART PRIZE 1989
Judges: Ian Chapman, Rod Shaw, John McDonald
Winners: Open: Thomas Spence; Winsor & Newton Prize for Painting entered in Open Section: Jo Riley; Watercolour: Jane Bennett; Pastel: Robyn Gosbell; Print: Christina Cordero; Local subject: Wendy Bookatz

VICTORIA

1989 SCOTCHMANS HILL VINEYARD ART PRIZE
Judge: Daniel Thomas
Winner: Peter Tyndall

SWAN HILL PRINT & DRAWING SHOW 1989
Winners: Purchase Awards: Ian Armstrong, Barbara Hanrahan; Roslyn A. Kean, Vicky Taylor, Terry Matassoni, Michael Narozny, John Smith, Susan Stamp

WESTERN AUSTRALIA

MANDORLA ART PRIZE
Judges: John Stringer, Michael Iwanoff, Barbara Chapman
Winner: The Kevin Sullivan Art Award: Ivan Bray; Peet & Co award: Jeremy Kirwan-Ward; Capita Group award: Kevin Robertson

ART AUCTIONS

Leonard Joel 26 July 1989 Melbourne

ASHTON, Julian Howard: Transluscent Light, oil on canvas board, 18 x 23.5, $14,000.
BECKETT, Clarice: Silver Morning, oil on canvas board, 27.5 x 34.5, $5,500.
BENNETT, William Rubery: Sunlight and Shadow, Mulgoa, N.S.W, oil on canvas, 59 x 74.5, $50,000.
BERGNER, Yosl: The Village Band, oil on canvas, 53.5 x 45, $41,000.
BOYD, Arthur Merric Bloomfield: Red Figure and Crow Wimmera Landscape, oil on board, 91 x 122, $28,000.
BRYANS, Lina: The Red Boathouse, oil on canvas on board, 43 x 49.5, $7,000.
HESTER, Joy: Child in Blue, 1954–6, watercolour, 26 x 36, $8,000.
HEYSEN, Hans: Cattle Grazing Under Opal Tinted Saplings, watercolour, 38.5 x 31, $15,000.
KEMP, Roger: Experience on Rhythm, acrylic on canvas, 72.5 x 115.5, $10,000.
LAST, Clifford: Mandalia, sculptured bronze, 173 ht, $11,000.
MACQUEEN, Kenneth Robertson: The Bushtrack, watercolour, 37 x 44, $9,000.
MCCUBBIN, Frederick: The Pool, Heidelberg, oil on canvas, 50 x 75.5, $200,000.
NAMATJIRA, Albert: Heavy Tree Gap, Central Australia, watercolour, 34.5 x 52.5, $29,000.
NOLAN, Sidney Robert: Kelly in Bush, oil on paper on board, 75.5 x 52, $8,000.
OUTHWAITE, Ida Rentoul: The New Hat, watercolour, 52.5 x 33, $6,500.
PERCEVAL, John: The Bridge of Dream, oil on canvas, 90.5 x 116, $70,000.
PERCEVAL, John: Modigliani's Girl with Hat, oil on canvas on board, 49.5 x 37, $27,000.
PHILLIPS FOX, Emanuel: Moonrise at Stanwell Park, N.S.W, oil on canvas, 37 x 45, $18,000.
PIGUENIT, William Charles: Cattle Grazing on the Home Paddocks, oil on canvas, 50 x 75, $45,000.
PLANTE, Ada May: Richmond Malt House, oil on canvas on board, 25.5 x 33, $3,200.
PRESTON, Margaret Rose: Thunbergia, oil on canvas, 44 x 44, $58,000.
ROWAN, Marian Ellis: Cluster of Asters and Australian Wildflowers, oil on board, 46 x 39.5, $6,000.
SMITH, Grace Cossington: Heather on the Hill , oil on canvas on board, 35 x 44, $10,000.
STREETON, Arthur Ernest: Summers Day at Chartersville, 1889, oil on canvas, 24.5 x 39, $200,000.
TRAILL, Jessie Constance Alicia: In the Hammock, oil on canvas board, 54 x 75, $40,000.
WILLIAMS, Frederick Ronald: Little Man, oil on board, 30.5 x 26, $20,000.

Sotheby's 14 August 1989 Melbourne

GREY-SMITH, Guy: Bunker Bay, Winter, oil on canvas, 62 x 74.5, $19,800.
DOBELL, Sir William: Study for Irish Youth, oil on board, 32 x 21, $154,000.
BLACKMAN, Charles: Schoolgirls, oil on board, 63.5 x 75, $46,200.
WILLIAMS, Fred: Kew Billabong, oil on canvas, 105 x 90, $148,500.
HAWKINS, Weaver: Football, oil on board, 60 x 70, $39,600.
SMART, Jeffrey: Holiday resort, oil on canvas, 50.9 x 60.9, $88,000.
REES, Lloyd: The top of the mountain, oil on canvas on board, 37.5 x 45, $49,500.
DE MAISTRE, Roy: Paysage Automne (in the Luxembourg Gardens, Paris), oil on canvas on board, 43 x 35.5, $37,400.
GRUNER, Elioth: Bronte Beach, oil on board, 29.5 x 40, $88,000.
WITHERS, Walter: Softly falls the evening air, oil on cedar panel, 20 x 35, $35,200.
NOLAN, Sir Sydney: Kelly, oil on board, 42 x 66, $99,000; Burke and Wills, oil on board, 122 x 122, $82,500.
PERCEVAL, John: Breaking of the strike, oil on canvas, $198,000.
PRESON, Margaret: Australian native flowers, oil on canvas, 49 x 42, $74,800.
BROWNE, Richard: Ginaton or Pussey Cat, watercolour and bodycolour, 31.5 x 23.5, $12,100.
DRYSDALE, Sir George: Landscape with figures, oil on canvas, 61 x 76.2, $143,000.
WILLIAMS, Fred: Landscape, gouache, 54 x 35.5, $22,000.
BOYD, Arthur: Hampstead Heath, oil and tempura on board, 29.5 x 41, $33,000.
PERCEVAL, John: The woodchopper, oil on canvas board, 61 x 71, $66,000.
BLACKMAN, Charles: Alice's table, oil on paper laid down on board, 98.5 x 135.5, $27,500.
WAKELIN, Roland: Conversation, Sydney, oil on artist's board, 57.5 x 83, $17,600.
BRACK, John: Dancers in yellow, red and black – ballroom dancing series, gouache and ink, 46 x 63, $37,400.
FRIEND, Donald: John Bell's pary, watercolour and gouache, 69 x 99.5, $19,80.
NERLI, Girolamo: Girl with tambourine, oil on canvas, 97.5 x 63, $35,200.

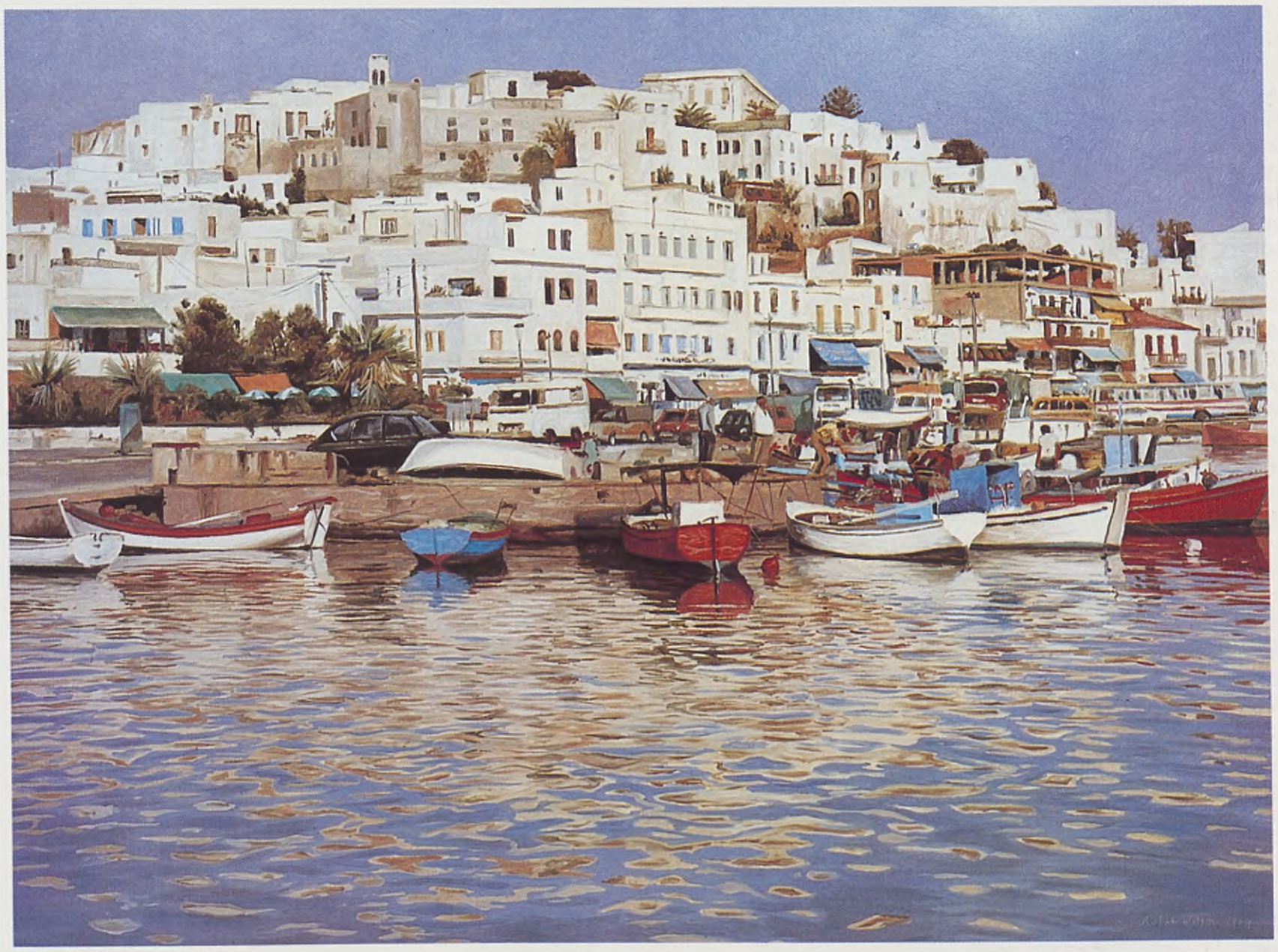
Lawsons 12 September 1989 Sydney

BOYD, Arthur Merric: Shoalhaven, coloured etching, 65 x 51.7, $1,100.
BLACKMAN, Charles: The violinist, lithograph, 53 x 40, $500.
COLEMAN, William: The couple, oil on cardboard, 37.5 x 19.5, $2,100.
DALI, Salvador: Portrait surrealiste de dali entoure de papillons, photograph lithograph, 52.5 x 41.5, $1,200.
DUNLOP, Brian: Orange reflected, gouache, 55 x 68, $4,400.
DICKERSON, Robert: Portrait, oil on composition board, 60 x 49.5, $3,000.
DUNCAN, George: Berrima landscape, oil on canvas, 49.5 x 60, $3,000.
FRIEND, Donald: Boy with banksias, coloured etching, 37 x 50, $1,900.
FRIEND, Donald: Flower piece, oil on canvas, 51 x 41, $18,000.
HOCKEY, Patrick: Morning on the terrace, acrylic on composition board, 92 x 123, $3,000.
HAXTON, Elaine: Rice bowls, oil on canvas, 58 x 48, $4,400.
KMIT, Michael: Head, ink and brush, 45 x 37, $525.
LANCELEY, Colin: Friendly mechanism, lithograph, 82 x 57.5, $550.
LYMBURNER, Francis: Reclining nude, pen and ink, 24 x 29, $400.
OLSEN, John: Tropical rainshower, silkscreen, 57 x 76, $500.
O'BRIEN, Justin: Reclining nude, pencil, 25.5 x 35, $450.
O'BRIEN, Justin: Young boy, oil on canvas, 50 x 37, $11,250.
PRESTON, Margaret: Lorikeets, handcoloured woodcut, 24.6 x 24.8, $6,000.
REES, Lloyd: Edge of the forest, lithograph, 65 x 80, $2,200.
REHFISCH, Alison: Old rectory, Grafton, oil on canvas, 39.5 x 49.5, $4,200.
STORRIER, Tim: Red saddle, gouache and mixed media, 47 x 41.5, $4,250.
STORRIER, Tim: Paper fire danger fan, lithograph, 59 x 101, $800.
TJAPALTJARRI, Clifford Possum: Emu dreaming, acrylic on canvas, 122 x 91, $3,000.

Christie's Australia 3 October 1989 Sydney

BENNETT, William Rubery: Misty morning at Tascott, Victoria, oil on canvas board, 29 x 36.4, $9,000.

RALPH WILSON



Naxos Harbour oil on board 120 x 160 cm

MAY 1990

Capricorn Gallery
421 SMITH STREET FITZROY 3065 VICTORIA TELEPHONE (03) 882 5271 A.H.
GALLERY HOURS: TUESDAY – FRIDAY 10-4; SATURDAY – SUNDAY 2-4

BUNNY, Rupert: Old Villa Cassis, oil on canvas, 53 x 54, $40,000.
BENNETT, William: Picnic in a glade, oil on canvas, 38.5 x 46.5, $25,000.
BUNNY, Rupert: The fishing village – Le Lavandou, oil on canvas, 50.7 x 58.7, $28,000.
BELLETTE, Jean: Group on figures in a landscape, oil on board, 38 x 48.5, $4,000.
BOYD, Arthur: Susanna and the Elders, oil on canvas, 107 x 112.5, $45,000.
COSSINGTON SMITH, Grace: Beach headland, oil on board, 29.5 x 26.7, $18,500.
DOBELL, William: Horses at the beach, oil on board, 48 x 60.5, $19,000.
FRIEND, Donald: Collection of 16 etchings, $6,000.
FOX, Emanuel Phillips: French Riviera, oil on canvas, 22.5 x 33.5, $6,000.
FRIEND, Donald: Procession, Ceylon, ink and wash, 33.5 x 49.5, $11,000.
HALL, Lindsay Bernard: Colour Medley 3, oil on canvas, 69 x 51.5, $17,500.
JARRETT, W.H.: Hobart Town and the Derwent from Mt. Nelson, oil on canvas, 49.5 x 75, $7,500.
KLIPPEL, Robert: Opus 429, bronze, 83ht, $4,500.
LAHEY, Vida: The White Mill, Hobart, oil on canvas on board, 43 x 38, $8,500.
ROBERTS, Tom: Portrait of Kitty Pring, oil on board, 40.3 x 29.3, $12,000.
STREETON, Arthur: Sleeping Beauty Mountain, oil on canvas, 51 x 76.5, $75,000.
WHEELER, Charles: The amber necklace, oil on canvas, 167 x 120, $18,500.
WITHERS, Walter: The country road, oil on board, 25 x 33.5, $22,000.
WAKELIN, Roland: Still life with jug, oil on board, 34.5 x 43, $4,000.

Leonard Joel 8 November 1989 Melbourne

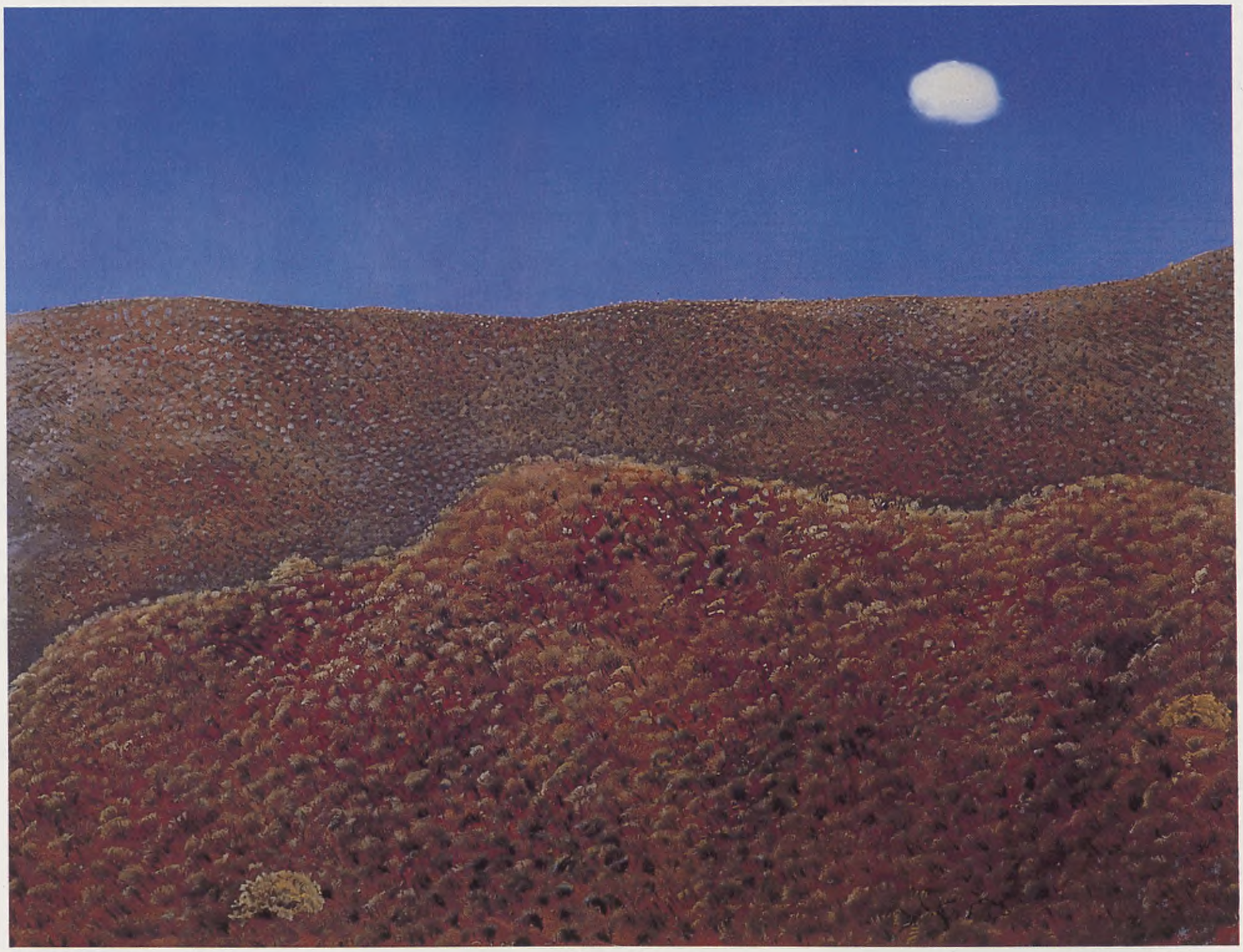
LONG, Sydney: Solitary ramble, watercolour, 34.6 x 26, $26,000.
BADHAM, Herbert: The model, oil on canvas on board, 39.5 x 34.5, $20,000.
HESTER, Joy: Grief, watercolour, 54 x 36, $4,000.
BLACKMAN, Charles: Fire at Picnic Creek, oil on board, 48 x 73.5, $20,000.
SIEGEN, August: In Cairo, oil on canvas on board, 97 x 142, $7,500.
BERNALDO, Allan Thomas: Rannunculuses, watercolour, 41 x 43, $8,000.
KNOX, William Dunn: Summer at Elsworth Stables, oil on canvas on board, 33.5 x 44, $10,000.
BOYD, Arthur Merric Bloomfield: Wimmera landscape with farmer and homestead, oil on board, 91 x 122, $26,000.
O'BRIEN, Justin Maurice: Washing day, oil on board, 30.5 x 37, $6,000.
SCHELTEMA, Jan Hendrik: Cattle by the Yarra River at Alphington, oil on canvas, 27 x 37.5, $9,500.
NAMATJIRA, Albert: Reflections, Finke River area, watercolour, 27 x 37.5, $10,000.
MACQUEEN, Kenneth Robertson: Wave study, watercolour, 38 x 46, $5,000.
BUNNY, Rupert Charles Wulsten: Justice, monotype, 34 x 23.5, $13,000.
BUCKMASTER, Ernest: White camellia, oil on canvas, 90 x 70, $9,000.
BLACKMAN, Charles: Reclining girl, oil on canvas, 138 x 169.
TURNER, James Alfred: Horses on the foreshore, oil on canvas on board, 18 x 40, $6,500.
NOLAN, James Alfred: Figure, oil on board, 63 x 75, $4,500.
STREETON, Arthur Ernest: Castle and oaks, oil on canvas, 35 x 45, $14,000.
MACGREGOR WHYTE, Duncan: The beach at perth, oil on canvas, 30 x 45.5, $10,000.
PERCEVAL, John: Crossing the Red Sea, ink and wash, 36.5 x 49, $5,000.
MINNS, Benjamin Edward: Hauling timber, watercolour, 27 x 37, $9,000.

RECENT ACQUISITIONS

ART GALLERY OF NEW SOUTH WALES

KLIPPEL, Robert: Opus 655, Bronze
FRIEND, Donald: An exotic garden viewed at different levels, 1957, two doors, oil on glass, mixed media on wood
SHANNON, Michael: Autumn Landscape – Heathcote no. 1, 1985, oil on canvas
OHLFSEN, Dora: Anzac medal, 1916, bronze medallion
OLLEY, Margaret: Still life with cornflowers, c. 1978 – 80, oil on composition board
HERMAN, Sali: Sleeping cat, 1983, oil on canvas
STEPHEN, Clive: Squat figure, early 1940s, sandstone
WOLSELEY, John: Six visits to the almost unknown plateau, 1984-87, pencil, ink, watercolour, 'found' ochres and collage on paper on canvas
O'BRIEN, Justin: Venus no. 1, 1988, oil on canvas
DRYSDALE, Russell: Shopping day, 1953, oil on canvas; Rocky landscape, early 1960s, oil on canvas; Study of a man, 1938, gouache on board
O'CONNOR, Kathleen: Still life Paris –

RUSSELL MORRISON



Western Myall | Oil on linen | 152 x 197 cm

ADELAIDE FESTIVAL OF ARTS EXHIBITION

10-18 March, 1990
at MOUNT HURTLE WINERY GALLERY
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GALLERY HOURS: Monday–Friday 10–5.30 Sunday 2–5
DIRECTOR SAMUEL HILL-SMITH

Study in whites, 1936, oil on cardboard
LYMBURNER, Francis: Cedric Flower, c. 1944, pen & ink wash; Seated cat, c. 1955-60, pencil on graph paper; Ballet Africains 3, 1960, pencil, ink wash & watercolour
DUNLOP, Brian: Sleep, 1988, 8 colour lithographs
BOYD, Arthur: The Lady and the Unicorn, 1973-74, portfolio of 24 etchings
WAKELIN, Roland: Still Life with jug & ewer, 1926, oil on wood
DRYSDALE, Russell: 5 etchings in book, *Short stories* by Henry Lawson, Beagle Press, Sydney 1981
FRIEND, Donald: 14 Lithographs in book, *Songs of the Vagabond Scholars,* Beagle Press, Sydney 1982
GLEESON, James: Study for painting, 1983, pastel
WHITELEY, Brett: Autumn (near Bathurst), 1987-88, oil, tempera, egg, ink & photograph on plywood
PASSMORE, John: The miraculous draught of fishes, 1952, oil on hardboard
CONNOR, Kevin: Hay Street, Haymarket, 1974, colour screen print; Godly message, Haymarket, 1974, colour screen print; Room in Cairo, 1979, lithograph
MCNAMARA, Frank: Stony ridge, 1988, acrylic & watercolour
HAWKINS, Weaver: Woman mixing a cake, 1933, watercolour
KEMP, Roger: 10 etchings
PROUT, John Skinner: (The artist's wife and children, Fern Tree Valley beneath Mount Wellington, Hobart) 1844, watercolour & Chinese white
DUNLOP, Brian: 7 etching & acquatints: At Pyrmont, 1970; Steam Engines, 1975; Pyrmont bridge, 1975; At Redfern, 1975; Sugar refinery, 1978; Cement mixer, 1983; Tuscan goat, 1983
HALLANDAL, Pam: Self portrait, 1988, charcoal
NERLI, Girolamo: Botanic Gardens, Sydney, 1886, oil on canvas on board
BRACK, John: In the corner, 1973, oil on canvas
ORBAN, Desiderius: Three nude studies, 1907, pencil; The bay, 1964, pen & ink

BOOKS RECEIVED

The Visual Artist and the Law by Shane Simpson (The Law Book Company Limited, Sydney, 2nd edition, 1989, ISBN 0 455 20809 3) $36.00

Museums and Galleries: a practical legal guide by Shane Simpson (Redfern Legal Centre Publishing, Sydney, 1989, ISBN 0 947205 10 1) $29.95

Place, Taste and Tradition by Bernard Smith (Oxford University Press, Melbourne, second edition reprinted 1988, ISBN 0 19 550561 1) $27.50

The Critic as Advocate by Bernard Smith (Oxford University Press, Melbourne, 1989, ISBN 0 19 553029 2) $24.95

Painting the Country by John E. Stanton (The University of Western Australia Press, Nedlands, Western Australia, 1989, ISBN 0 85564 289 0) $15.00

The Institute of Modern Art 1975 – 1989: A Documentary History by Bob Lingard and Sue Cramer (Institute of Modern Art, Brisbane, 1989, ISBN 0 9588640 63)

The Aboriginal Arts and Crafts Industry – Report of the Review Committee (Commonwealth of Australia, 1989)

Aboriginality: Contemporary Aboriginal Paintings and Prints by Jennifer Isaacs (University of Queensland Press, Brisbane, 1989, ISBN 0 7022 2220 8) $39.95

The Culture Brokers: towards a redefinition of Australian contemporary craft by Noris Ioannou (State Publishing, South Australia, Adelaide, 1989, ISBN 0 7243 6557 5) $24.95

A Pictorial History of Australian Painting by Peter Quartermaine and Jonathan Watkins (Bison Books Ltd, London, 1989)

CLASSIFIED ADVERTISING

Information wanted: I am doing some research on the women artists of the early 1900s who went overseas to either England or Paris. I would be very grateful if people could send me any information regarding pictures or other documents by the following: Violet Teague; Kate O'Connor, Bessie Gibson, Bessie Davidson. I am only interested in their early work up until 1914.
Any information I receive will be treated confidentially. Please write to me at the Art History Department, ANU, PO Box 4, Canberra ACT 2601
Helen Topliss, Canberra.

ERRATUM

In the December 1989 (vol. 27/2) issue, page 287, the title of Peter Tyndall's work in the first paragraph is incorrect. It should read:

> . . . The title, 'detail: A Person Looks At A Work Of Art/someone looks at something . . . ' has become a standard title for his works, suggesting that each work is part of an inclusive order.

Hélène Grove *Spilt milk* mixed media on canvas 86 x 102 cm
Exhibition of new work in all media at Kensington Gallery, Adelaide, May 1990.
Tel. (08) 332 5752. Additional information Galerie Hélène, Bundaberg. Tel. (071) 52 5685 A.H.

Gillian Ellett-Banks *Passing images, Kakadu* oil on canvas 122 x 91.5 cm
Represented: BMG Fine Art, 19 Boundary Street, Rushcutters Bay. 2011;
Solander Gallery, 36 Grey Street, Deakin. A.C.T. 2600.
Enquiries to: Brian Greenaway, G.P.O. Box 4789, Darwin. N.T. 0801. Telephone (089) 41 1900

Exhibition of
AUSTRALIAN FLOWER PAINTINGS
1900-1980

'Thunbergia' 1929 Oil on canvas by Margaret Preston 46.5 x 46.5cm
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Below Zero, Paris 1988 oil 69 x 105cm

'A EUROPEAN EXPERIENCE'

MAJOR EXHIBITION OF PAINTINGS AND DRAWINGS

DANIEL PATA

22nd May, 1990

Contents p. 549 Art+Text Australia Quarterly Winter 1990 Volume 27 Number 4 $10