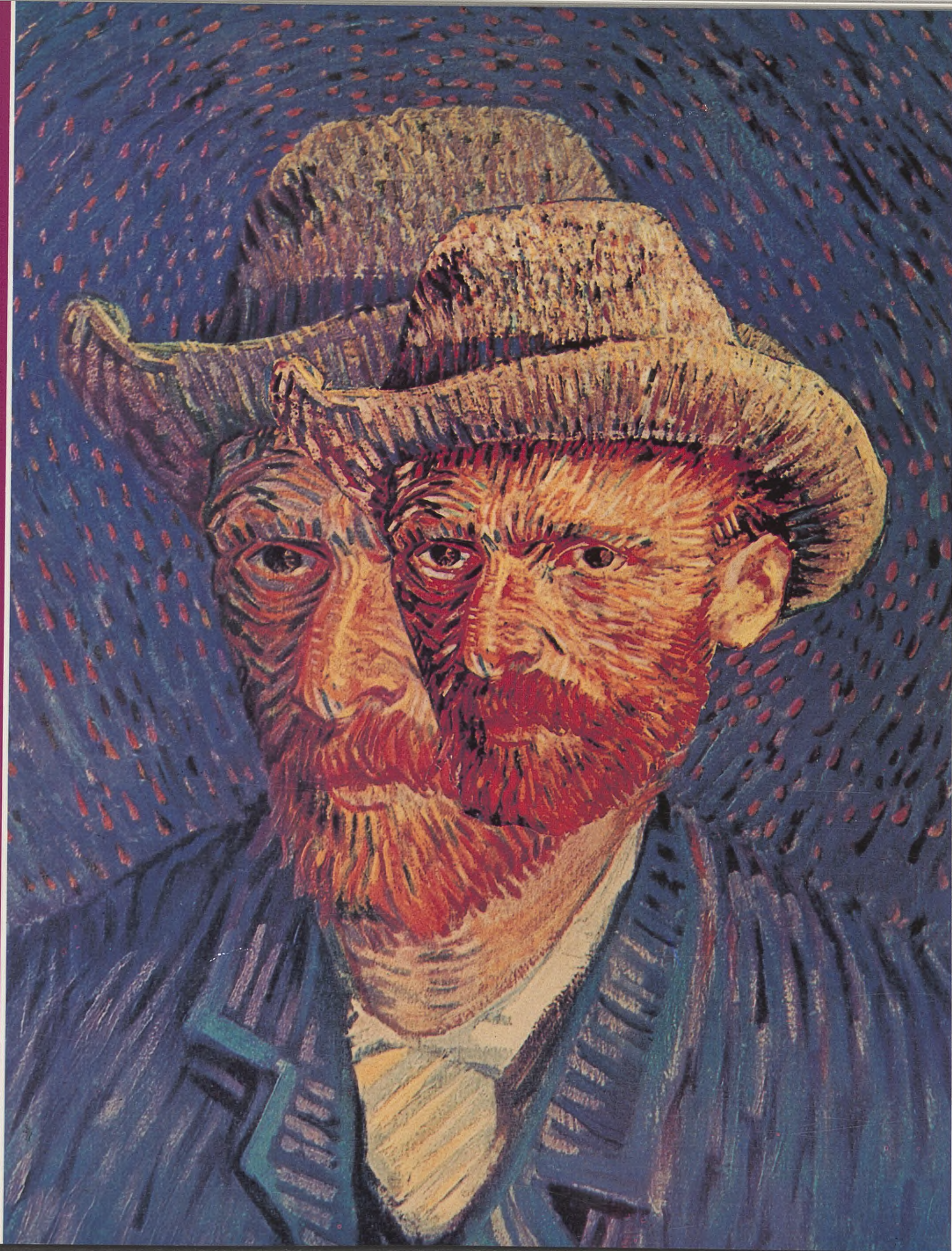


# ART

AND AUSTRALIA





# JOHN OLSEN



Jean de Florette

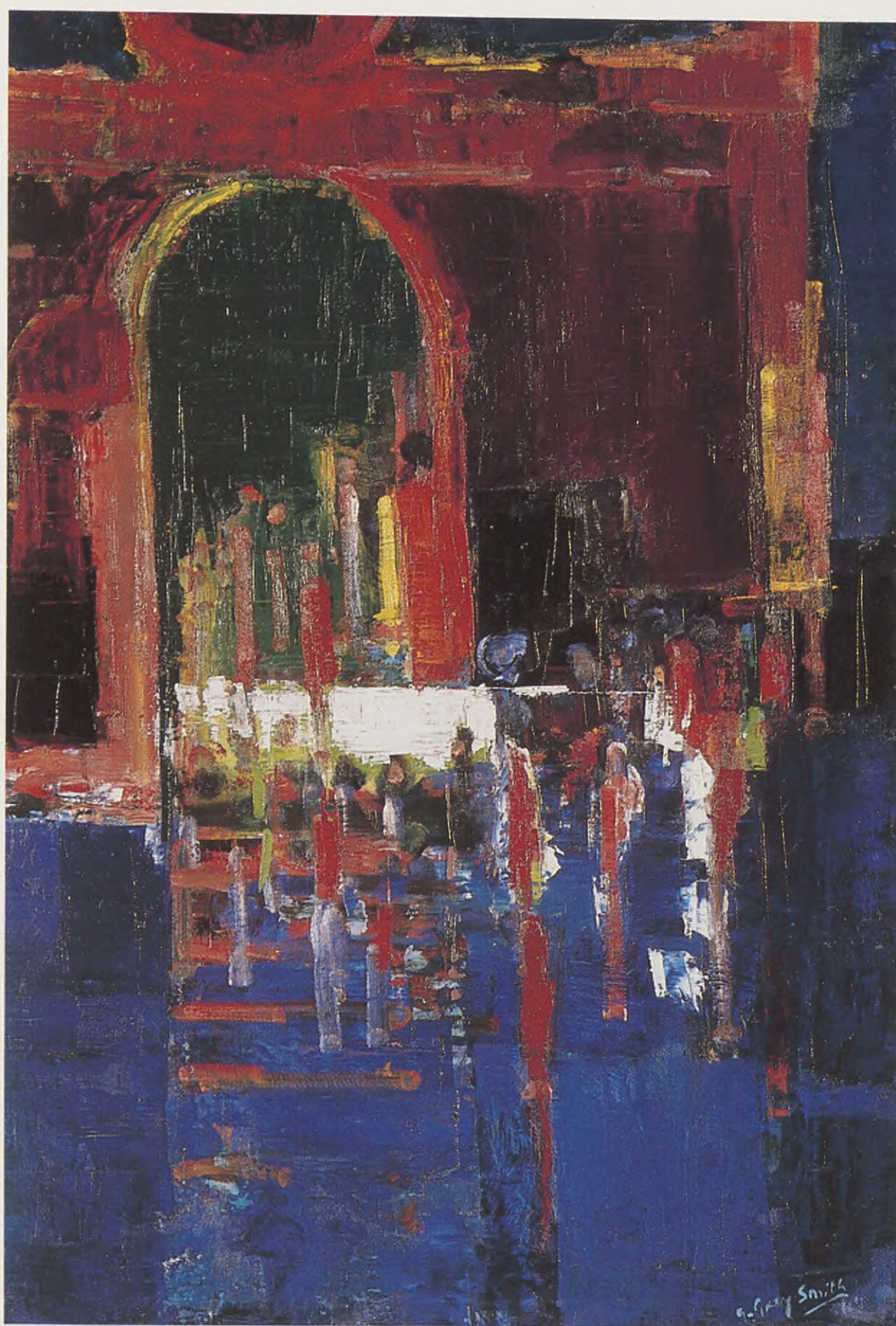
Oil on canvas, 183 x 244 cm



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"AMPLIFIED BODY, LASER EYES AND THIRD HAND"  
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Untitled 1990 39 x 47 x 15cm painted metal

RICHARD STRINGER

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ECHO AND ALLUSION, XVI, 1989

OIL ON LINEN

40 x 50 CM

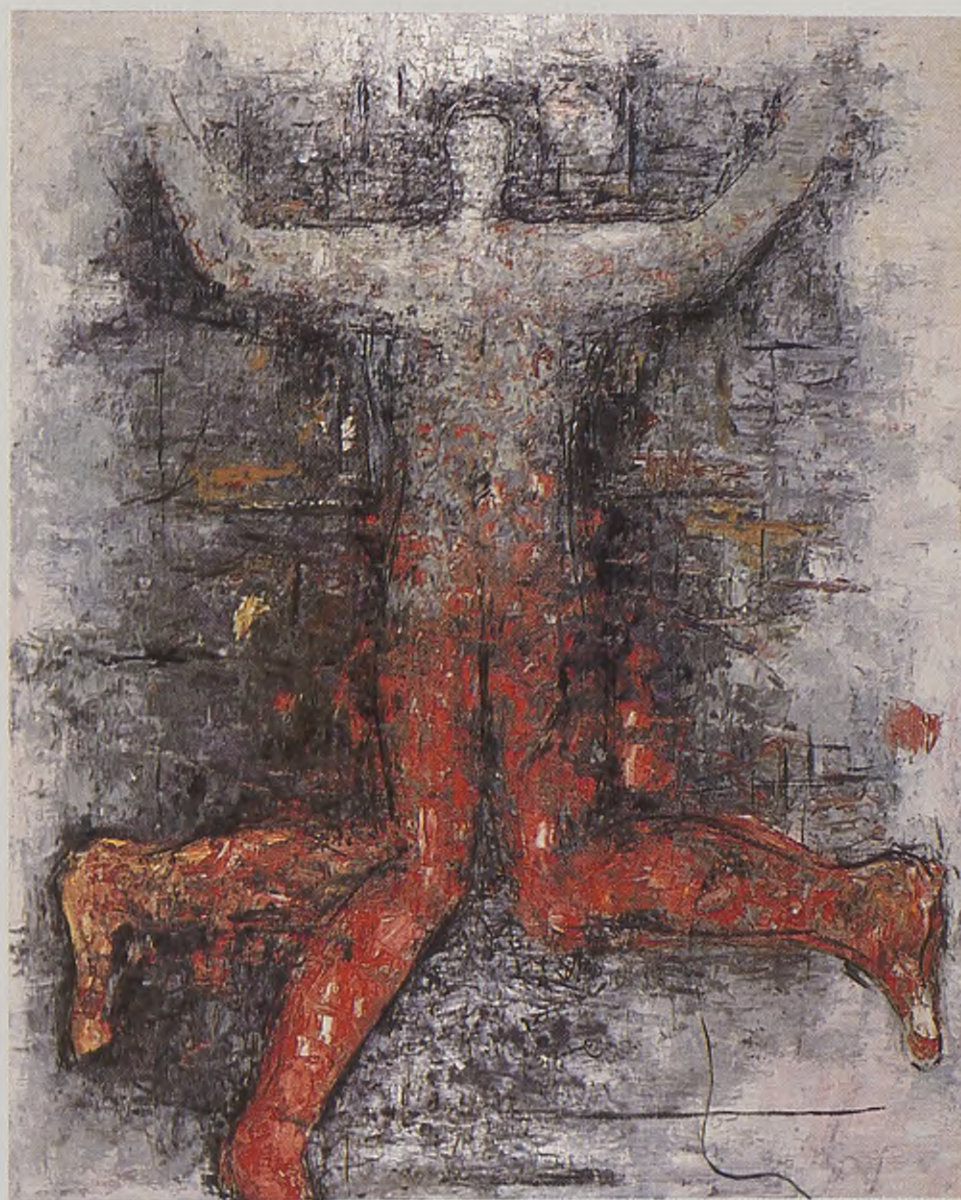
IAN FRIEND  
10 TO 28 JULY

---





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FIGURE, 1989

OIL ON CANVAS

150 x 120 CM

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29 MAY TO 16 JUNE

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DC891136  
Dini Campbell Tjampitjinpa 1989

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gabrielle  
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Photo: David Paterson-Dorian Photographics



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Adobe and Sticks

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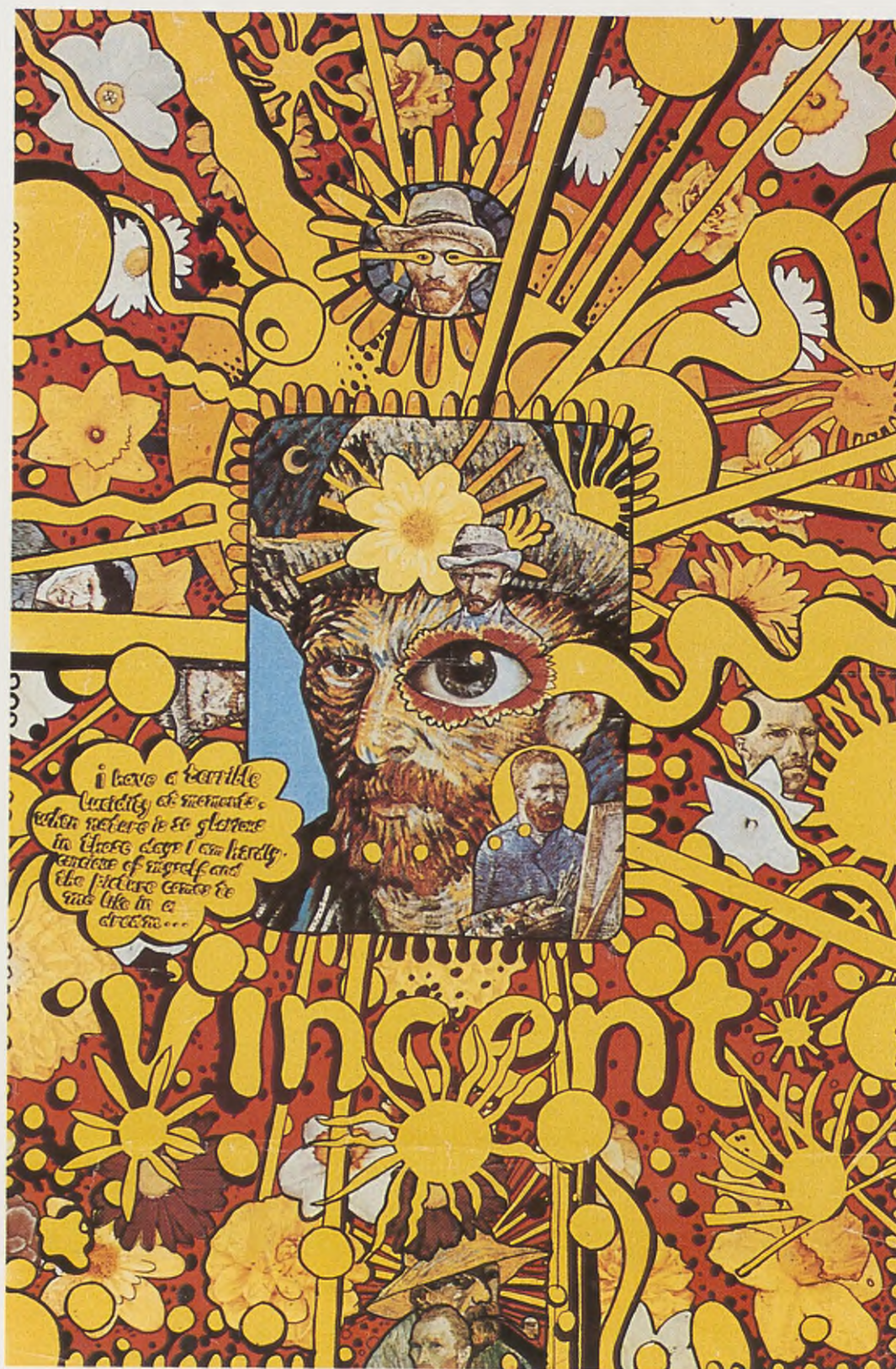


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Starry, starry night 1989

watercolour on paper

22 x 23 cm

Photograph by John Brash

## GEORGE GITTOES

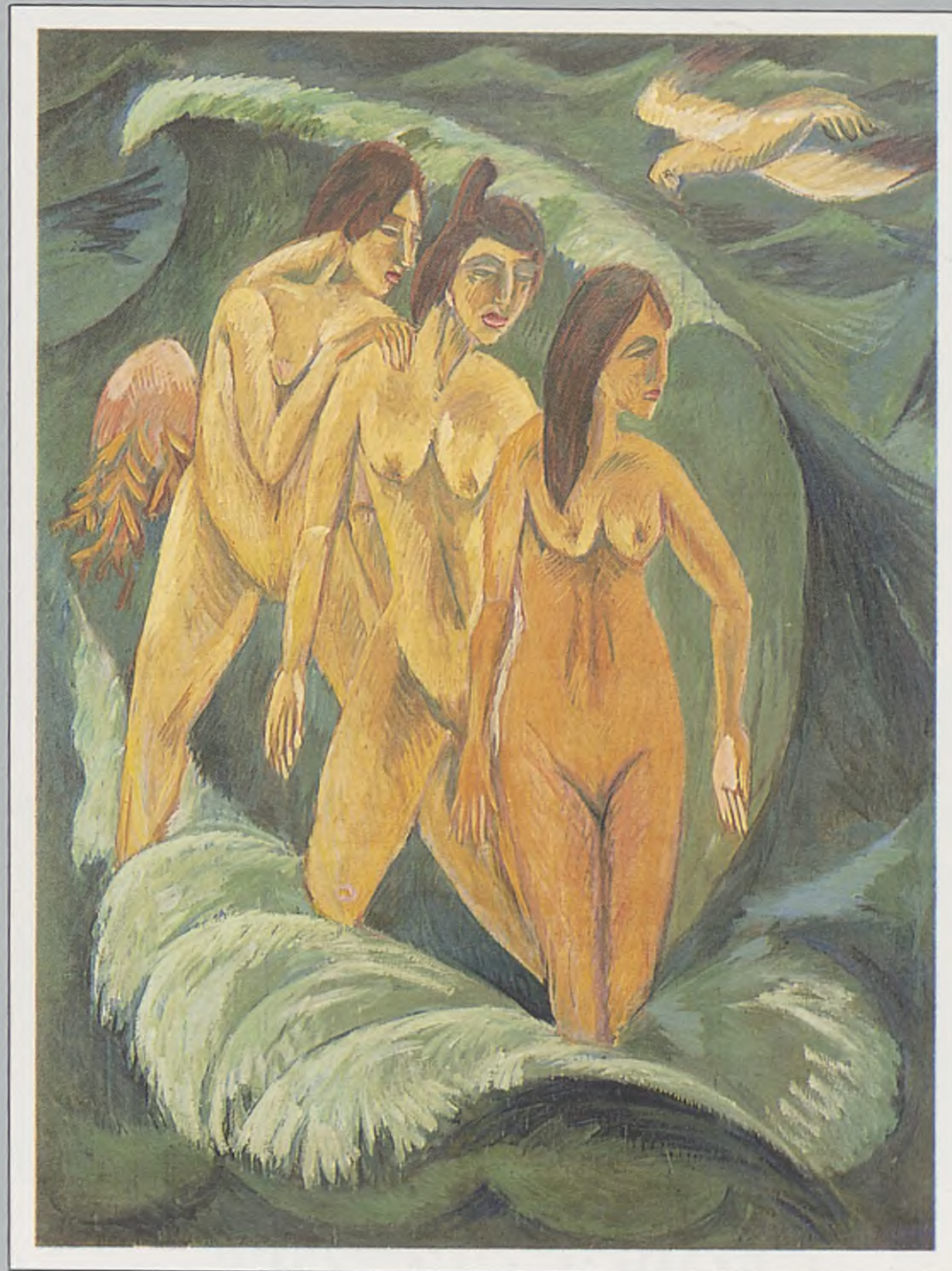
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June

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Asher Bilu

'A Plethora of Meaning' 1988

183 x 244 cms

**ASHER BILU**

August

**COVENTRY**

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'Night Moves' 1990

153 x 122cm

oil on canvas

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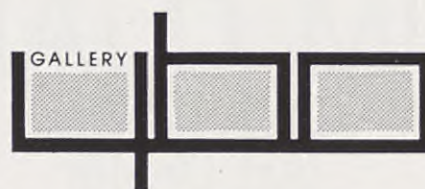


Bessi Davidson

Still Life

Oil on board

37.5 x 45 cm



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*Interior, Fitzroy 1989* oil on canvas Photography: Mark Ashkanasy

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David Dridan  
Donald Friend  
Tom Gleghorn  
Robert Grieve

Basil Hadley  
Peter Hickey  
Norman Lindsay  
Diana Mogensen  
Vic O'Connor

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Interpretation: Cresside Collette

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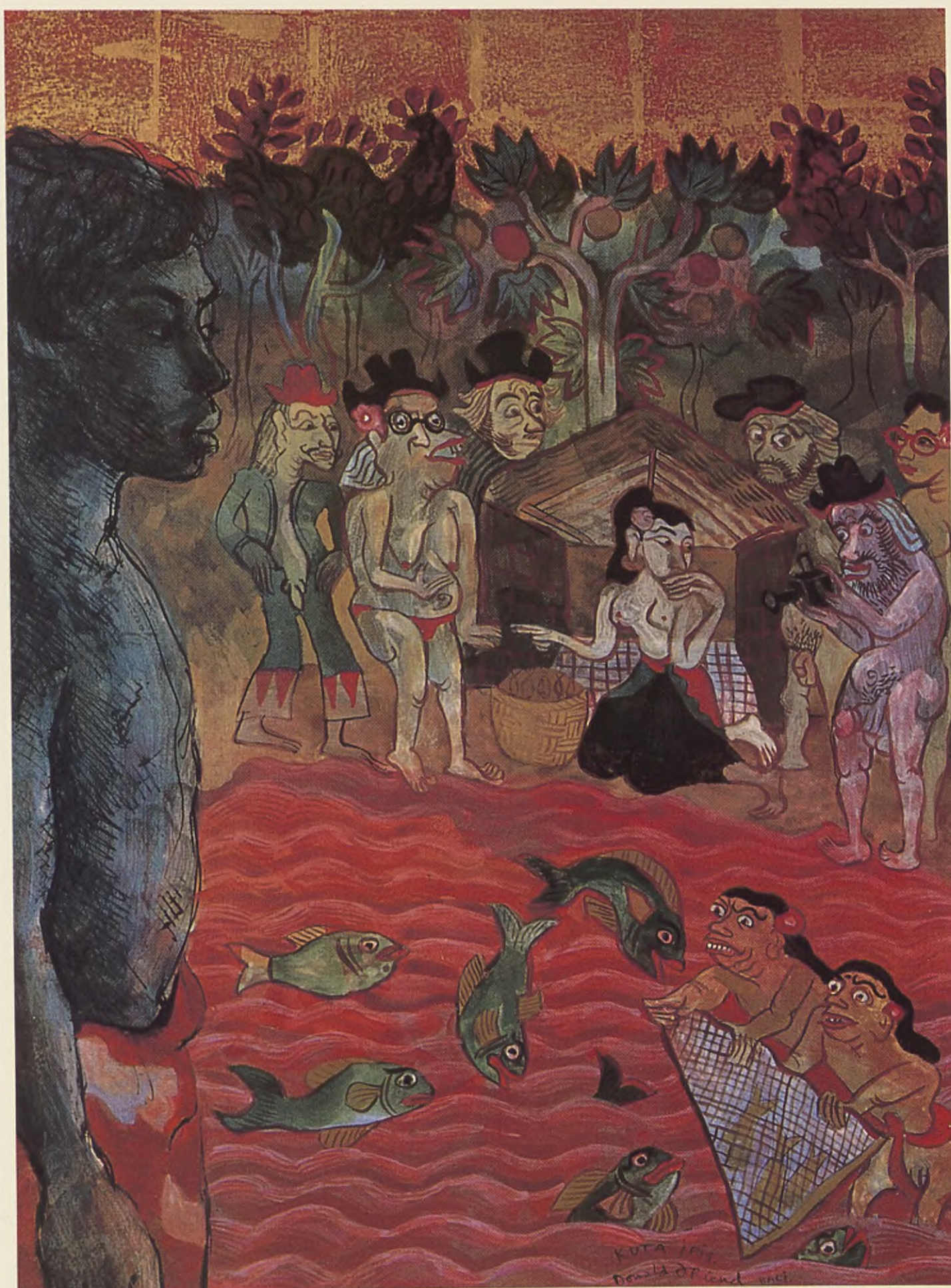
Director: Sue Walker.

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## Selected works by

A. Murch  
S. Nolan  
A. Namatjira  
C. Pugh  
T. Storrier  
V. Lahey  
J. Makin  
A. Tucker  
M. Olley  
E. Carrick Fox  
J. Boyd  
A. Danciger  
F. Lymburner  
I. Fairweather  
N. Lindsay  
G. Irvine  
W. Blamire Young  
H.S. Power  
B. Whiteley  
L. Rees  
A. Muratore  
R. Juniper  
G. Boyd  
M. Kmit  
G.F. Lawrence  
P. Hart  
M. Todd  
C. Blackman  
G. Proud  
H. Heyesen  
E. Langker  
I. Amos  
J. Coburn  
L. Kahan  
A. Sherman  
R. Johnson  
R. Bennett  
R. Dickerson  
J. Gleeson  
V. Arrowsmith



Donald Friend

Kuta Ipis

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D. Friend  
A.M.E. Bale  
L. French  
J.W. Tristram  
J. Olsen  
J. Hester  
S. Long  
T. Roberts  
J. Cassab  
A. Boyd  
C. Boyd  
S. Fullbrook  
H. Steinmann  
E. Rowan  
A. Baker  
D. Orban  
D. Boyd  
H. Grove  
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# JOHN OLSEN



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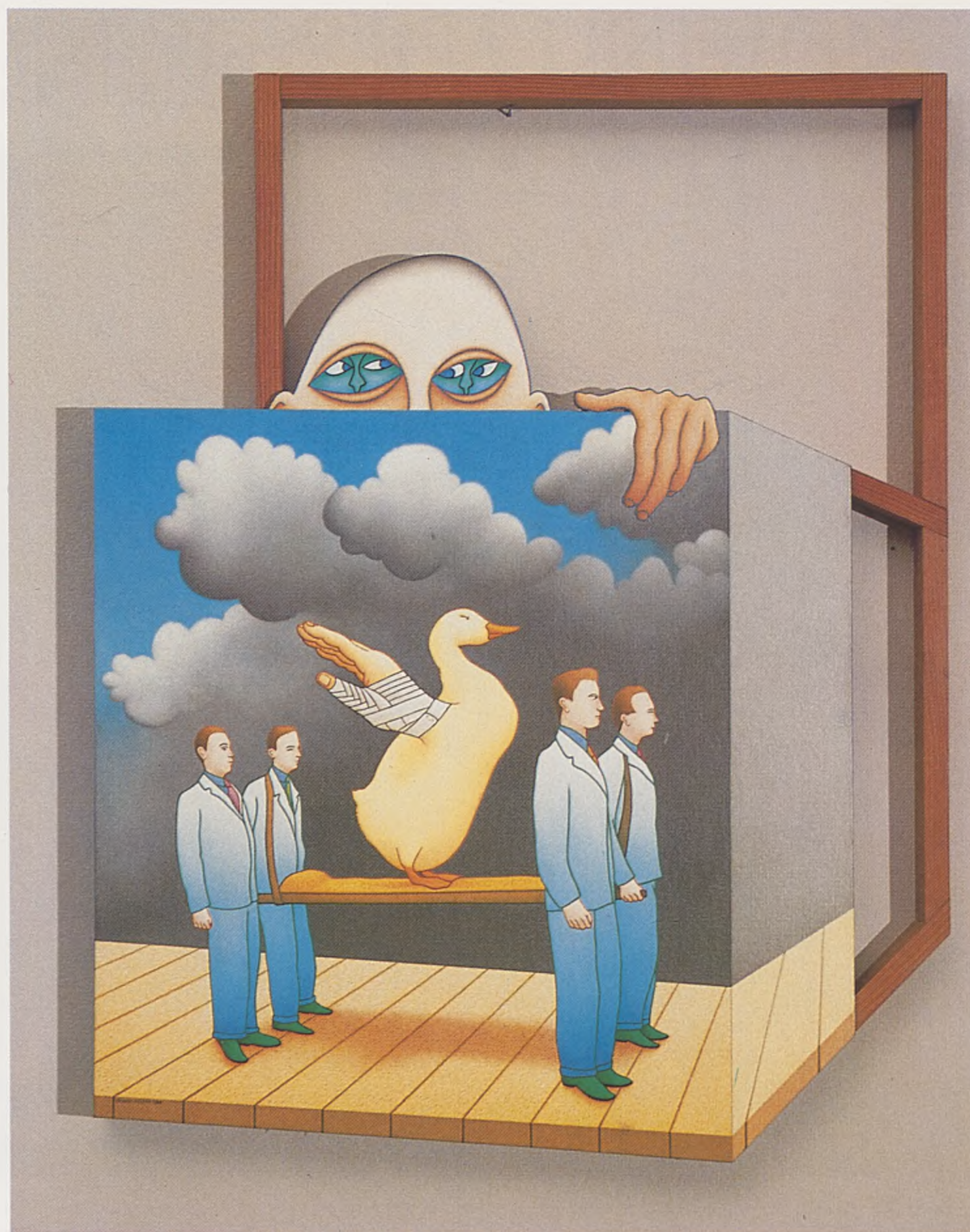
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Duck Nonsense 1989

81.2 x 64 x 5 cm

synthetic polymer paint on canvas  
mounted on composition board

## BRIDGID McLEAN

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Watters Gallery, 109 Riley Street, East Sydney, 2010, Telephone (02) 331 2556 Fax: (02) 361 6871  
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# OUT OF INDIA



Ravana 1989

Pen and ink on paper

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Beach, 1990, acrylic on canvas, 183 × 245 cm.

## Ken Done. Retrospective. 1980-1990

Since his first one-man exhibition at the Holdsworth Gallery in 1980, Ken Done has had 17 one-man exhibitions in Australia and Japan.

Works have also been shown in Los Angeles, London and Sweden. Recently his work was shown in the prestigious La Foret Museum space in Tokyo.

Art Magazine International said:

"Trying to express the world of Ken Done in words is like trying to describe air or space. It may be meaningful but it's not necessary. Words are superfluous because his works make a strong impact on our visual senses."

This exhibition will also be shown at the **Geelong Art Gallery** from 17 August to 30 September; **Mildura Arts Centre** from 6 October to 11 November; and **Campbelltown City Bicentennial Art Gallery** from 30 November to 27 January 1991.





Walking into a Jacaranda Morning, 1990, oil on canvas, 122 × 183 cm.

## Caulfield Arts Complex Melbourne. 18 June to 15 July.

In the booklet to accompany the exhibition, the critic, Peter Timms has said... "...In at least one important respect, Done is akin to artists such as Dufy and Utrillo; he responds directly to his own physical environment and records his own absorption and delight in it. He paints for pleasure and his aim is to give pleasure in return."

"...Because he responds to what he sees around him, painting becomes for him a kind of visual diary. Looking at a body of his work such as is brought together here for this survey exhibition we are required to enter into his world, to see everything from his point of view, in a sense to become the artist."

Original works can always be seen at The Ken Done Gallery at The Rocks, phone (02) 27 2740; or large works at The Moore Park Gallery Redfern, phone (02) 318 0266.





Olympic Melbourne by Charles Billich

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# STEVE HARRIS



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watercolour 54 x 74cm

AUGUST 25 – SEPTEMBER 12, 1990

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OIL ON CANVAS

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WILLIAM GLEESON  
18TH JULY - 12TH AUGUST

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PREVIEW BY APPOINTMENT





LYNDON DADSWELL (1908)-86)  
*Head of girl*  
*illustrated: Artist's proof, edition of five*  
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## WINTER 1990

Art Quarterly  
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**Volume 27 Number 4**



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# ART

## AND AUSTRALIA

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# Imprecise contours

## 'German Expressionism' in Sydney and Melbourne

In the catalogue of the 'New Secession' of 1911 it is said of the expressionists that 'their entire *œuvre* does not aim at a representation of nature, but the expression of emotions. Science and imitation disappear in favour of a new creation'. Coined before the term 'expressionism' became generally accepted, this is a remarkable definition of the new movement within German art which was about to gain recognition in the art metropolis of Berlin. The opposing position is clear: 'science' and 'imitation' aim as much at realism and naturalism as at the colour theories of Impressionism. But what characterizes expressionism, above all this?

The question has as yet not been answered, and the exhibition 'German Expressionism', at the Art Gallery of New South Wales and the National Gallery of Victoria earlier this year, gives cause to think about it again. Leaving aside the misleading subtitle 'The Colours of Desire', the question arises, for the visitor fairly acquainted with German Expressionism, of which picture emerges in the exhibition of this multifarious and rather contradictory art movement.

The answer lies in the confrontation of the two works shown by Wasily Kandinsky, *Study for composition VII* and *Untitled improvisation IV*, with the two large paintings by Ernst Ludwig Kirchner, *Striding into the sea* and *Three bathers* — the latter being the proud contribution of the Art Gallery of NSW. What becomes apparent here is a world of harmony, a spiritual one with Kandinsky and that of man and nature with Kirchner. Both possibilities are basically idealizations. It is revealing that these works originated almost in the same years, 1912 to 1914.



FRANZ MARC, *Kleine Blaue Pferde* (The small blue horses), 1911, oil on canvas, 61.5 x 101cm, Staatsgalerie Stuttgart

These were the years immediately before the start of the First World War, which the expressionists anticipated, feared and partly even wished to occur. And this was also the period of the immense economic boom which took the German Reich to the top of the European industrial nations and revolutionized the everyday life of all sections of German society with an abundance of new technologies, ranging from electrification to the motor car and chemical industry.

The timeless, ahistorical definition of the term 'expressionism' as an art of inner expression, which received its apparent scientific foundation with the rediscovery and glorification of Isaac Grünewald and El Greco during the high point of this movement, completely overlooks these historical aspects. This exhibition did that too in its core body of works, celebrating a

picture of German Expressionism not reflecting its real dimensions, but rather the image it had of itself.

In contrast to the numerous followers who merely copied the style of the time, the greatness of the pictures by Kandinsky and Kirchner lies in the fact that they present the moment of a serene promise of happiness with credulity, and yet at the same time point beyond it. In the case of Kirchner it was possible to test this with the pictures shown, but not in Kandinsky's case, because relevant works, such as those from his Moscow period, were missing. This gave rise to the assumption — to which I shall return — that the difficult lending situation regarding these often rather fragile pictures was a major factor in determining the tenor of the exhibition.

The inclusion both of *Die Brücke* as well



as the *Blaue Reiter* in a comprehensive exhibition of German Expressionism is obviously indebted to the theoretician Kandinsky who, in his important essay 'On the question of Form', published 1912 in the 'Almanac of the Blue Rider', had argued that the most important aspect of it was 'whether the form has grown from inner necessity or not'. The 'inner necessity' corresponds directly to the definition of expressionism as an art of inner expression, regardless of what artistic form it takes.

Kandinsky saw the two positions of the 'great abstraction' and the 'great realism' as of equal value. From there a direct line leads to the juxtaposition of Kirchner and Kandinsky used in this exhibition. However the tacit invocation of the founder of abstraction is problematic, as his idea of the 'great realism' was 'the simple representation of the simple hard object' — which is not what the artists of the *Brücke*, despite their proclaimed primitivism, created out of their concrete material. It needs to be remembered that Kandinsky had strong reservations against the inclusion of the artists of the *Brücke*, who were by now living in Berlin, into the 'Almanac'. Marc himself saw the 'mystical inward looking construction' as the 'great problem of today's generation'. One would hardly want to include the works of the *Brücke* under such a programme.

A small but highly important painting by Kirchner, *Leipziger Strasse*, 1914, showed which sphere of expressionism was excluded. With the move of the *Brücke* to Berlin during 1910 and 1911 the city became the central theme. In his large-scale street paintings, none of which were seen in the exhibition, Kirchner presented the experience of the city in its entire psychic dimension or, rather, he exposed it. The correspondence of the 'nervous' stroke of the brush with the tension and pressure of his figures has often been noted.

By contrast Erich Heckel, whose important painting *In a lunatic asylum* was included, achieved symbolic images of the *condition humaine*, not least through

his readings of Dostoevsky. This is quite in line with literary expressionism on the eve of the First World War creating pictures of the forlornness of man in a world without God. The religious dimension of expressionism, which expresses itself after the end of the War in numerous, mainly graphic works on Christian themes and motifs, was also not systematically documented in the exhibition.

In the theme of the city, the world view of expressionism condenses to a diagnosis of the time and of society. One can only summarily refer to the multitude of literary documents which confirm this. Literature, in particular poetry, was immensely important for the visual arts, because during these years there was a close collaboration between poets and painters, a mutual stimulation and confirmation of an increasingly pessimistic, if not apocalyptic, world view, presented in magazines like *Sturm* and *Aktion*, where they published together, and in ventures such as the 'Neopathetic Cabaret'.

Unfortunately Ludwig Meidner, one of the artists who gave expression to this world view in his artistic and literary works and is now recognized as a central figure of expressionism, was not represented in the exhibition. His *Apocalyptic landscapes* visualized the end of the world long before European civilization went

down onto the battlefields of the War. His main theoretical work, the 'Guide to the painting of city life' of 1914, shaped the experience of the metropolis with its total transformation of human perception into an artistic programme.

The omission of Meidner's work made it apparent that the lending of artworks was a critical factor in this exhibition: his pictures are extremely fragile and are almost unable to be transported any more. This is true for many other works which were sadly missed in an exhibition intended as an overview. The inclusion of pictures by Otto Dix and Max Beckmann from the post-war period (right up to 1936/37) suggested a breadth which could not be demonstrated through the works of the true protagonists of expressionism.

This would not have been a problem if one had renounced a stylistic concept of 'expressionism' from the start and instead followed the gifted impresario Herwath Walden's use of the term: as a synonym for all contemporary modernism, from cubism to futurism. This, however, would have rendered the national — 'German' — delineation useless.

The exhibition 'German Expressionism' suffered from conceptual indecisiveness, postulating in its core area a harmonic picture of expressionism, only one part of this multilayered stylistic phenomenon, and covering too many secondary aspects. The organizers also failed to achieve balance through stringent selection in the area of graphic works — so important to expressionism.

It seems that it is no longer possible to compose a truly consistent survey of expressionist art for a travelling exhibition. The first encounter on Australian soil has to be followed up by others which are thematically more precise and which clarify the contours of the multifarious picture of expressionism. ■

Bernhard Schulz



MAX PECHSTEIN, *Rotes Mädchen am Tisch* (Red girl at the table), 1910, oil on canvas, 75 x 75.5cm, Museum Folkwang, Essen

Bernhard Schulz is a West German art critic who lectured on German Expressionism at the Art Gallery of New South Wales in late 1989. Translated by Jan Bruck.



# Metro Mania

## ARX '89

The Australia and Region Artists' Exchange (ARX) focuses on the contemporary art of Australia and South-East Asia.

The city was not only the physical location for the second Australia and Regions Artists' Exchange held in Perth during October 1989, it was also its theme. During the two-week programme of exhibitions, performances, lectures, forums and events, the fifty invited artists, theorists and arts commentators addressed the sub-themes of power, memory, displacement and the body from within the uniting metaphor of the city.

More importantly, the artists who arrived in Perth despite the difficulties engendered by the pilots strike were here to participate in an exchange of ideas and information with their colleagues from around Australia, New Zealand and the ASEAN nations. It is precisely that level of interaction and debate that differentiates this event from the Biennale and Perspecta styles of international art forum. ARX is designed for the artists rather than the general public or the curatorial art-brokers. Despite the lack of specificity in the forums which led some, particularly those from the ASEAN nations, to disengage from the proceedings and seek out smaller groups in coffee shops and restaurants, the event did achieve its ends.

The multi-media presentation by four women from the Philippines, co-ordinated by Jude Adam, was one of the more impressive and important examples of the kinds of reciprocal involvement that can take place within the structure of ARX. Their installation examined the phenomenon of mail order brides, exploiting the ritual and folklore of the country through an assemblage of traditional work prac-



GENARA BANZON, IMELDA CAJIPE-ENDAYA, FRANCESCA ENRIQUEZ, JEAN-MARIE SYJUCO, Signed, sealed and delivered, 1989

tices, photography and video. Arising out of contacts made during ARX'87, this project is, hopefully, a model for future collaborative activities.

Another significant characteristic which distinguishes ARX from the Biennale format is its selection procedure. The extraordinary range of artists — from students to experienced practitioners — exhibited this year was the result of a selection based upon submissions in response to public advertisements. The diversity of work was a genuine reflection of current attitudes rather than a curatorial position. Once artists were nominated it was then possible for the organizing committee to establish the sub-themes and construct a framework for the event.

In the late twentieth-century post-industrial world it is not too surprising to find that the city was perceived by most of the artists as a force of evil, a version of Gotham City as superimposed on Mum-

ford's projected megatropolis *The invisible city*. Indeed, the city was so clearly depicted most of the works as a place of decay, outrage and suppression that, as several speakers recognized, the country has become newly romanticized. In the popular imagination and in many forms of visual arts practice it is presented as the 'green force for good', a nurturing, wild, presumably feminine entity, standing in opposition to the old-world corruption of the city. While this is not new in Australia, it has become a pervasive notion throughout our region, as several of the ASEAN artists have shown.

The most public face of ARX'89 was in the works of Tony Trembath, Adam Boyd and the 'Personal Ads Project'. Trembath's mouthless young man with downcast eyes confronted us from every poster, pillar and wall in the city, reinforcing the sense of serious distress implied by the conference's title, 'Metro Mania'. Who has the



power to speak out?

The question was answered in parodic fashion by a huge painting, reproducing the famous Red Dingo Flour emblem, on the roof of the Perth Institute of Contemporary Art. Local legend has it that the young Alan Bond painted it before he found fame and fortune. When viewed from the front of the building with the huge Bond tower rising above it, the dingo image creates a terse statement on power made more telling by Boyd's addition of the words 'Trust Me'. Late at night on Bond's Channel Nine television network, locals could also view thirty-second 'Personal Ads', slotted in between the late-night movies.

At the Perth Institute of Contemporary Art, AIDS, again not surprisingly, took top billing as issue of the moment. A very elegant and haunting installation of full-sized Indonesian shadow puppets swathed in bandages inhabited a similarly bound environment: audience and puppets were separated by sheets of perspex covered with public and personal statements concerning the public reception of the disease. 'The Silent World', by members of the New Art Movement of Indonesia, was both an example of the success of ARX and of its difficulties, for the more significant issues of government



ADAM BOYD, *Trust me*, 1989, acrylic, painted on the roof of the Perth Institute of Contemporary Art

censorship and individual freedom represented by the construction of this collaborative work were not apparent within the context of the exhibition and cultural differences were masked by the form.

The Indonesian installation shared a

room with local artist Steven Holland's plea for a more sympathetic acknowledgement of the problem. His installation of a church pew, a giant red tree and a fabricated pelican, symbol of grace and piety, made use of similar devices but contained no localized hidden agenda. The work of the ASEAN artists was challenging *because* of those constraints and it was fortunate that ARX provided an opportunity to see the work of artist Ismael Zain, whose appropriation of computer technology to describe the impact of Western Imperialism on Malaysia through the agency of the mass media was both witty and razor sharp.

ARX is different from its larger and more prestigious sisters in Sydney and Melbourne, and it is this difference which should ensure its continuing existence. Both in form and content it addresses separate issues and, in the process, opens up the possibility for new forms of interaction with our Asian neighbours. Ultimately, this will be more valuable to Australia than emulating existing patterns of cultural exchange. ■

**Ted Snell**

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

## Perth International Crafts Triennial

### Just another blockbuster?

If the 1980s were the decade of the art museum blockbuster exhibition, then the inaugural Perth International Crafts Triennial was a suitably splendid closing show. And it seems perfectly appropriate that the Triennial originated in Perth: the Art Gallery of Western Australia has an institutional emphasis on contemporary art and craft, and it was its curator of craft, Robert Bell, whose entrepreneurship and dedication secured

this international prestige exhibition for his State.

A 'home-grown blockbuster' and, 'You've never seen crafts like this' proclaimed the publicity. But was it all spectacle, just another blockbuster to follow all those Bicentennial shows?

Prepared over a period of two years, the original concept matured from a survey-type Crafts Triennial into a focus on the international scene, against which Austra-

lian crafts could be contextualized. Specifically, the rationale was based on the historical fact that the post-war crafts revival in Australia developed through influences from Western Europe, Britain, North America and Asia. It was therefore seemingly logical to embrace these regions as the sources for a gathering of crafts with which to establish the framework of the Triennial. In addition, specific media formed the principal basis for selection —



hence the resulting organization of the Triennial into four sets of 'component' exhibitions: American Figurative Ceramics; European Metal — Jewellery and Objects; Japanese Fibreworks; and Australian Crafts — The Urban Experience.

Wandering through the four major gallery spaces in which the craftworks were distributed region by region underlined the Art Gallery of Western Australia's commitment to contemporary craft. It was also apparent that the medium criterion on which the works were selected and installed within each gallery acted to enhance or reinforce visual experience.

Of the four components Japanese Fibreworks was undoubtedly the showstealer. Mostly installations, these works by fifteen of Japan's prominent fibre and textile artists evoked illusionary images through the ingenious use of a wide range of innovative materials and traditional fibres. Spectacular in scale, striking for their simplicity of concept, and ethereal and breathtaking in their interplay of light, texture and space, they expressed qualities that lie at the roots of traditional Japanese culture.

Innovative and contemporary in outlook, the Japanese fibreworks testified to the endurance of tradition and its potential to inform and vitalize. For the visitor, this reinterpretation of enduring cultural values in contemporary work facilitated insight into Japanese sensibility more readily than the traditional crafts of the country.

To travel from the mood of tranquility and lightness generated by Japanese Fibreworks to the brash imagery of the American figurative ceramics was to cross a continent. Seventeen major American ceramic artists contributed twenty-two works on the theme of the human figure which, we are informed by the catalogue: 'speak of contemporary life with a disarming frankness and freshness'. Indeed, figurative ceramic sculpture forms one of the dominant streams of the contemporary craft movement. Certainly, the large-scale, bright colours and striking imagery of the ceramic figures were impressive,

particularly so as most works expressed a range of psychological states, as well as proclaiming various political and social concerns.

It was particularly notable that, as a consequence of the curator's choice of the work of experienced American artists rather than that of younger artists — based on his desire to give the important formative works of the older artists exposure in Australia — a strong quality of nostalgia pervaded the selection. Rudy Autio, Stephen De Staebler, Viola Frey, Robert Arneson, Jack Earl and Richard Shaw — among the artists chosen for the exhibition — were pioneers of the figurative gesture in clay in the late 1950s and 1960s. They formed part of a group of artists and ceramicists who founded 'Bay Area Funk', a movement which featured the interaction of sculptural/figurative concerns with the clay medium, and concentrated on the embodiment of irony, surrealism, wit,



STEPHEN DE STAEBLER, *left* Seated figure pale blue, 1984, fired clay, 202 x 35.5 x 63.5cm *right* Seated figure with cleft, 1984, fired clay, 211 x 38 x 61cm, collection of the artist. Photograph by Scott McCue

satire, narrative, humour and offensive elements in the work. Hence, in the exhibition, there was a preponderance of American figurative ceramics grounded in this tradition: all were a *tour de force* of ceramic technique, yet (for the informed) freshness was lacking.

In spite of this, some works made powerful statements pertinent to the 1980s. Particularly impressive was Stephen De Staebler's pair of crumbling seated figures, seemingly eroded through the passage of a thousand years. We are projected to the future where the museum visitor wanders about inspecting the faded impressions and archaeological remains of late-twentieth-century culture. On another level, De Staebler makes references to the role of the museum in shaping our perception of ourselves, the influences of the institution on the art we view and its place in our material culture. It would also appear to be a role that curator Robert Bell sees for himself and the Triennial: 'People look to museums to validate ideas . . .' — an interesting theme which might have been explored at greater depth.

Intensity, tension and seriousness were the predominant qualities of the one hundred and three examples of European metalworks and jewellery. Technical virtuosity was combined with both conventional and innovative materials and, informed by traditional and contemporary influences, resulted in a diversity of objects. There were frequent references to industry, architecture and machinery and often the works embodied personal statements expressive of the pluralism of prevailing social and political trends in late-twentieth century Europe. The collection also emphasized an individuality of design approach and a multiplicity of attitude and intention in the treatment of materials; and, while the variety of forms challenged any previous notions we may have held about what jewellery is meant to be, the majority of works simultaneously reasserted the language of craftsmanship that forms the basis of this art.

A fundamental aim of the Triennial was



to provide an international context in which Australian crafts might be evaluated. It was partly for this reason that the selection of the Australian crafts was not made on the basis of a single medium: Bell chose not to 'impose some rigid order on it . . .' Instead, he deliberately chose a mix of works: ' . . . which embraces the eclecticism of the crafts industry . . .' The exploration of the notion of people living in the city, of craftspeople as urban dwellers acted as an underlying theme.

Departing from the media-based selection criteria of the international works in the Triennial led to a comparative diminishment of their impact as a whole. Certainly, the Australian works were eclectic: from the ceramic shard fragments of Rod Bamford, to Bronwyn Kemp's broomstick installation: from the ritualistic symbolism of Robert Knottenbelt's glass figure, to Robyn Backen's feral acrylic brooches — the sensual response was simply not as immediate as that stimulated by the international components.

Yet most works communicated the vernacular imagery and intense experience of the suburbs and city: tension and fractiousness, fashion, the claustrophobic nature of urban life, the power of architecture, the semiotic nature of the built environment, the struggle for power and status, the exploration of sexuality and ritual. On the other hand, many of the choices seemed obvious and safe — for example, Stephen Benwell's decorated pots, Warren Langley's architectonic glass sculptures and Susan Cohn's mesh briefcase have already had considerable exposure. There seems to be a curatorial propensity in Australia to maintain craftworks that have been acquired and exposed by the major galleries as perennial favourites.

Though I was exhilarated by the various components, as a whole the Triennial lacked a unifying theme — aside from its obvious international framework. Moving from one gallery to another, one noticed the disparate character of each exhibition. Links were not readily apparent and, indeed, on what valid basis could comparison or contrasts be drawn? For ex-



NAOMI DOBAYASHI, *Ito aya*, 1987–89, koyori ito (Japanese paper yarn), Japanese paper, sand and rocks, 15 x 600 x 280cm (2 section floor installation), collection of the artist. Photograph by Akira Kido

ample, aside from on an ideological level where some of the statements made by the European jewellery and metalwork mirrored those to be found in the American figurative ceramics, differences in scale and media generally set up barriers inhibiting discourse between these two components. Certainly, the urban theme of the Australian crafts was expressed in the European and, to a lesser extent, American exhibits. On the other hand, though the scale of the Japanese and American works was similar, what other comparisons or links could there be? Medium, attitude, approach and expression between these were in contrast.

Part of the reason for the four-part spread of the Triennial was to allow some touring: the American figurative ceramics were shown at the 1990 Adelaide Festival, and the European metalworks and jewellery at the Powerhouse Museum in Sydney. This could have had the effect of diminishing motivation to travel to Perth, hence diluting the Triennial's potential integrity. The latter may be somewhat compensated for by the lavish catalogue, which effectively documents the diversity of works, as well as presenting a number of thoughtful essays.

Was the strategy to use criteria such as variety and scale, medium and eclecticism most effective in the creation of spectacle? It seems to have been the predominant effect — but then a strategy which draws considerable attention and publicity is good for an inaugural Triennial.

Whatever the critical feedback, with more than two hundred craftworks from ninety-four artists working in Europe, Japan, North America and Australia, this inaugural Triennial is, without a doubt, a coup for Western Australia — and a valuable addition to the country's established pool of periodical survey exhibitions.

There is some irony, too, that Perth, with its physical isolation and its reputation for cultural provincialism, now has the potential to become the venue for showcasing Australian crafts and providing an international and regular forum for dialogue and interpretation of the crafts in the 1990s.

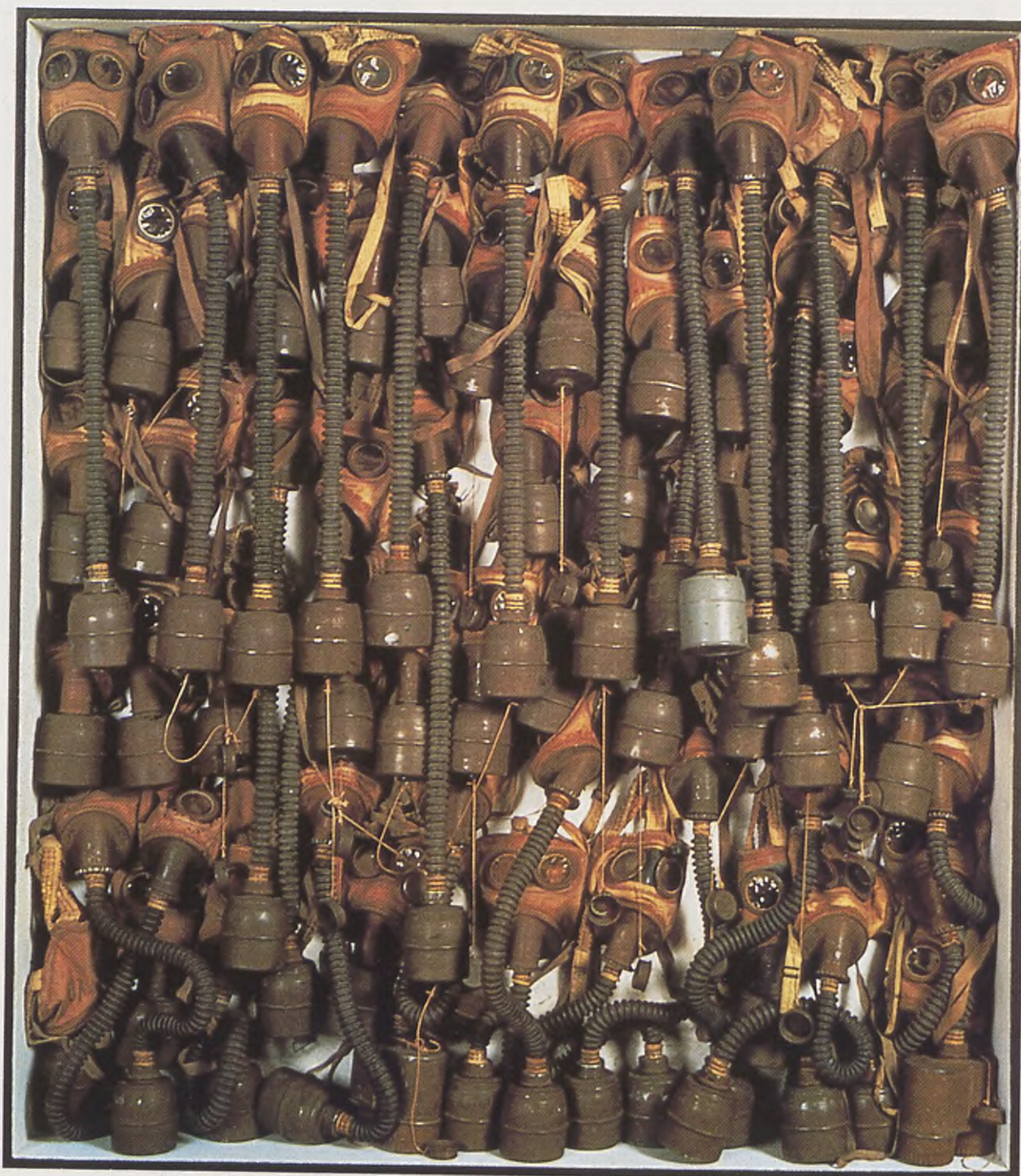
**Noris Ioannou**

Noris Ioannou is the author of *Ceramics in South Australia 1836–1986* and the recently released publication *The Culture Brokers: Towards a Redefinition of Australian Contemporary Craft*. He works as a freelance writer and is craft critic for the *Advertiser* in Adelaide.





SYBIL CRAIG, No. 1 Projectile Shop, Maribyrnong, 1945, oil on hardboard, 45.3 x 39.7cm, Australian War Memorial, Canberra, from 'Send Me More Paint!', national tour 1989-92

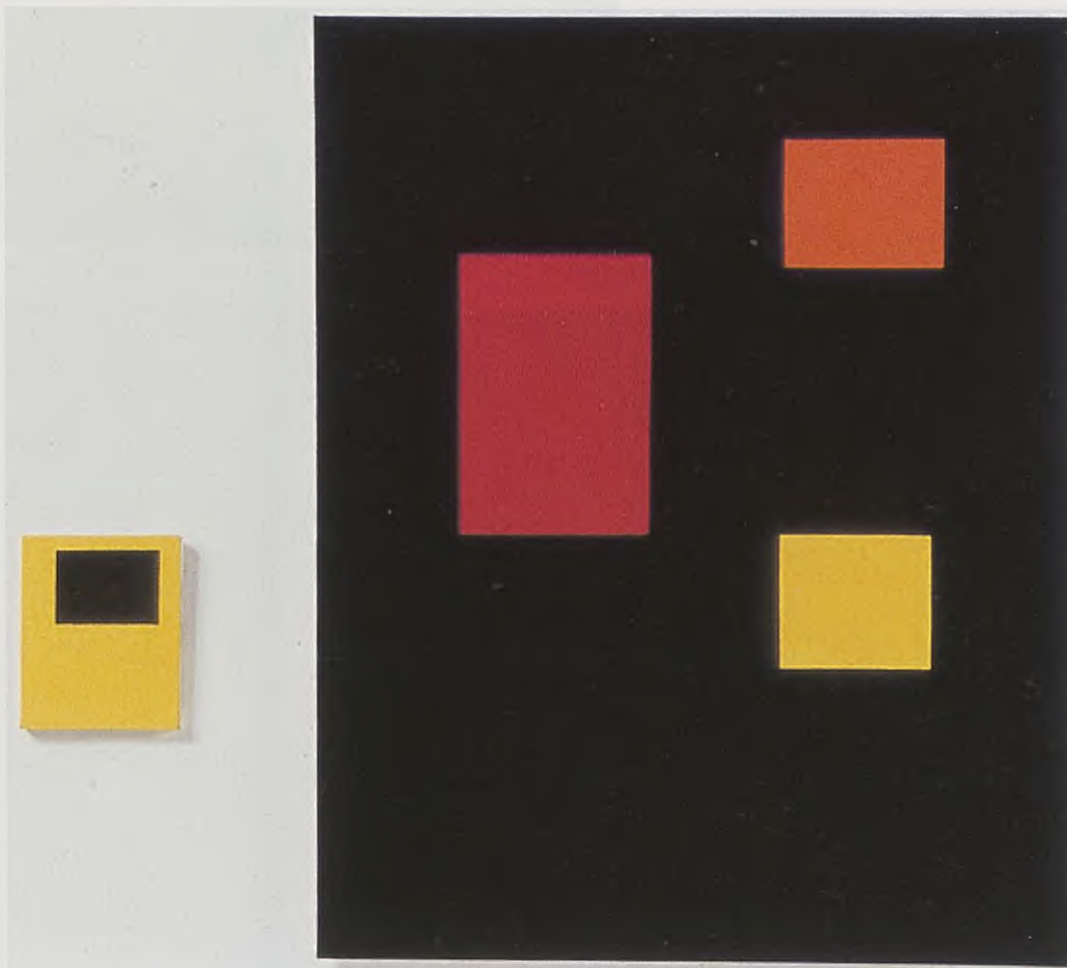


ARMAN, Home sweet home, 1960, gas masks in box, 160 x 140 x 20cm, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, from 'The Readymade Boomerang', the 8th Biennale of Sydney





MARCEL BROODTHAERS, *P*, 1974,  
walnuts, plaster, wood, tin, 8 parts,  
from 9.5 x 4.5cm to 34 x 31 x 3cm, from  
'The Readymade Boomerang', the 8th  
Biennale of Sydney



ELIZABETH NEWMAN, *That's Entertainment I & II*, 1987, oil on two cotton  
duck panels, *left* 31.5 x 25.9 x 2.5cm  
*right* 152.2 x 121.7 x 3.4cm, ICI  
Contemporary Art Collection, tour to  
NSW Regional galleries





DONALD FRIEND, *Hill End landscape*, c. 1951, oil on canvas on board, 50 x 60.5cm, Tasmanian Museum and Art Gallery, Hobart. Purchased 1989 with funds from the Art Foundation. Photography by Simon Cuthbert

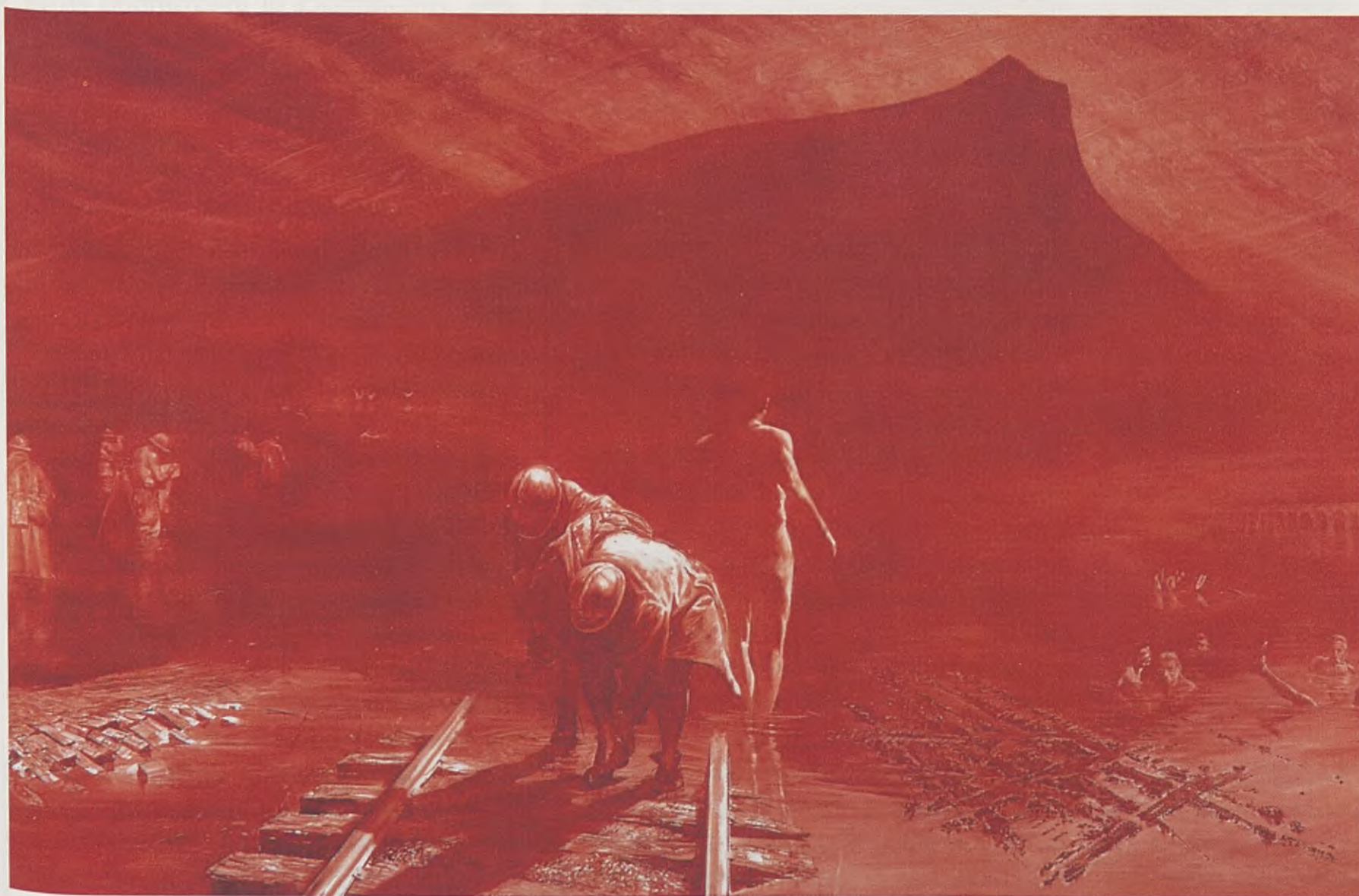


ANSELM KIEFER, *Abendland*, 1989, lead, paint, ash and varnish on canvas, 400 x 380 x 12cm, Australian National Gallery, Canberra





JEFFREY SMART, *The Reservoir, Centennial Park*, 1988, oil on canvas, 71 x 100cm, Queensland Art Gallery, Brisbane



MARK TANSEY, *The bathers*, 1989, oil on canvas, 172.2 x 289.3cm, Art Gallery of Western Australia, Perth



## Japanese Ways, Western Means

### Queensland Art Gallery

After the signing of a Sister State agreement between Queensland and the Japanese Prefecture of Saitama in 1984, the Queensland Art Gallery and the Museum of Modern Art in Saitama planned to exchange jointly curated exhibitions. As a result, 'Painters and Sculptors, Diversity in Contemporary Australian Art' toured to Japan in 1987.

The return exhibition, 'Japanese Ways, Western Means', was installed at the Queensland Art Gallery for almost three months from September 1989. Michel Sourgnès of the QAG and Masoyoshi Homma of the Museum of Modern Art in Saitama assembled one of the most impressive exhibitions of contemporary Japanese art to visit Australia.

The exhibition, consisting of 71 works by forty-two artists, included painting, sculpture, printmaking, photography, video and installation art. It concentrated on works by contemporary Japanese artists who have adopted an international approach, combining Japanese roots and content with stylistic and aesthetic elements derived from Western art.

The theme of interaction between East and West, of Japanese aesthetics and culture disrupted or at least modified by Western influence, was a constant theme. This was most explicitly and horrifically expressed in Masanori Sogo's 6.8 metre triptych *Sages at Oarai Beach*, subtitled (*But nuclear war started this morning*).

Japan is not a nuclear power and so any reference to nuclear destruction, as well as summoning echoes of Hiroshima and Nagasaki, also inevitably represents the ultimate corruption of Japanese culture by exterior force.

Bathers in each of the outer panels in Sogo's painting stared dementedly with wild eyes and naked teeth. Between them the central panel exploded like a bomb. The entire image was built from an accumulation of tiny shards of intense col-



MASANORI SOGO, *Sages at Oarai Beach (But nuclear war started this morning)* (detail), 1985, acrylic on canvas, 182 x 681cm

our with an acrylic look. So many angry little marks across such a vast surface created a texture of brittle and neurotic energy. Sogo's second work, *Your kitchen's soaking wet*, was equally disturbing. These were savage and bitterly satirical paintings, which screamed out the madness of the modern world.

Akinori Matsumoto's *Image Theatre* installation provided a more reflective outlook on the threat to native culture. A tube-like paper tunnel led into a small darkened space representing a bamboo grove. The visitor could hear the sounds of bamboo rustling in the wind, the occasional drip of water and other effects. These sounds were created by small mechanical devices, bizarre whirligigs and percussion machines made of bamboo. The whirligigs were as dainty and musical as birds, yet relentlessly repetitive.

Lights reflected from rotating mirrors and other surfaces threw continually changing configurations of light and shade. The effect was entirely fascinating and irresistibly charming, despite an underlying tension produced by the occasional discordancy of generated sounds. This theatre of abstract light and sound

played continuously without beginning or end. The intimacy of the bamboo grove and the fragility of the tiny sound machines suggested the vulnerability of nature and of native Japanese culture in the face of foreign cultural influences and the advance of technology.

Aspects of Eastern and Western cultural traditions and philosophies met explicitly in many works. Munehiro Ikeda used a literary reference to link the warrior traditions of Spain and Japan into hybrid anti-heroes. His welded bronze sculptures *Don Quixote* and *Sancho Panza* were sadly deformed caricatures. This satirical treatment identified them and the warrior traditions they represent as anachronistic in today's world.

Kazuo Shiraga, a Zen monk, combined the discipline of Zen meditative techniques with the cathartic emotional release of Western expressionist painting. He creates his works in a burst of controlled energy released in an instant when body and mind are united in perfect harmony. His white painting *Fuso* and black painting *Toko* were so thick with paint they could be seen as relief sculptures, created almost instantaneously as Shiraga



worked wet paint across the surface and drew into it with gestural calligraphic marks.

Takashi Fukai gave a provocative and satisfying shape to unconscious thoughts, after discovering that he carried his inner world with him when he travelled. His *Dissipating thoughts* was a life-sized sofa with a single wing sprouting from its back carved from camphor wood. Five golden apples and a large bite taken out of the sofa completed the *tableau*.

An electronic link between Akira Komoto in Japan and Brisbane artist Pat HOFFIE provided insight into the potential of facsimile technology. The artists transmitted an image back and forth several times, reworking it alternately, and progressively developing it to its final state. Each intermediate state was exhibited alongside the final image.

Several artists examined the breakdown of traditional Japanese society and its values, without necessarily referring specifically to Western influences.

Kei Hiraga used the corruption of ritual and scenes of debauchery in a fantasy tea house called 'Yesterday's' to express these themes in metaphor. The women wore only underwear and high heels, and guests threw their tea bowls at the ceiling. *Night cherry blossoms at Koiso* depicted an outdoor tea ceremony where guests sprawled drunkenly and groped each other lasciviously while cherry blossoms gently fell.

To Koji Kinutani, life is a never ending



KAZUO SHIRAGA, *Toko*, 1989, oil on canvas, 230 x 184cm

tragi-comedy, and painting is an act of atonement for the sins and barbarism of the human race. In *Weeping Catherina*, *Itsumi*, and *Requiem of Mr O* he used surrealism and a distorted cubism to represent the fragmentation and madness of contemporary society.

Kyoji Takubo's *Ruins* was an elegantly architected and almost painfully beautiful reconstruction and reinterpretation of a Shinto shrine. It became a stimulus for contemplation of this ancient polytheistic religion, and reflection on its decay under modern materialist philosophies.

Yasumasa Morimura presented fasci-

nating conundrums in photographs of the utmost simplicity. In *Doublonage (D)* a man seemed to offer his own gold plated head on a platter. In *Doublonage (A)* an androgynous figure with female hair served her own head in a bowl of salad.

Masao Okabe's *Stroke — on the road at Hiroshimacho in Sapporo, 10 April-11 June* was particularly compelling. Okabe worked for eight weeks, using only pencil on paper, to make a massive frottage more than ten metres by five, from the road surface. The result was a single vast surface where eight weeks of a man's life and countless peripheral experiences lay buried beneath the leaden sheen of innumerable pencil strokes.

Of the many works on paper none were more impressive than Keisei Kobayashi's woodblock prints. While modern science often progresses with scant regard for nature, Kobayashi obediently follows nature's provisions with deep respect for his materials. He imagined himself within the growth rings of the camellia and box tree wood of which his blocks are made and, working with this sense of empathy, he delicately carved complex and finely detailed designs in which human activities and nature interact. Other works on paper included silkscreens, etchings, handmade paper incorporating clay and mud, graphite drawings and collage.

Michael Richards

Michael Richards is a Brisbane-based writer and art critic for the *Courier Mail*.

## New Views Art Gallery of South Australia

The most conspicuous show of strength of art in South Australia is the recent re-hang of the Australian collection and part of the European collection of the Art Gallery of South Australia. The Australian installation now

gives greater prominence to art from this State. The rearranged seventeenth- and eighteenth-century European collection incorporates paintings by Gaspard Poussin, Claude Lorraine and two major recent acquisitions by Salvator Rosa into the best

overview of the European classical and romantic landscape available in Australia. The didactic precision of all the new installations is comfortably absorbed into a sumptuous atmosphere created with intensely coloured walls and great diver-



sity of objects. Essentially the aim was to be historically correct, recreating the feel of an Italian baroque palazzo on one side and an Australian Victorian art museum on the other.

The Elder Wing of the Gallery, which normally houses the Australian collection, was stripped and substantially repainted for the Adelaide showing of the Bicentennial 'Great Australian Art Exhibition', which the Gallery had put together for the tour by the International Cultural Corporation of Australia. Afterwards the wing was left as a *tabula rasa* for giving a new look to the permanent collection.

The history of Australian art has traditionally been dominated in the minds of most people by the period which produced the celebrated images of Australian nationalism by Arthur Streeton and Tom Roberts. The striking elements of the Art Gallery of South Australia's re-hang are the way this period is seamlessly incorporated into an exposition of an Australian Aesthetic movement leading into early modernism and, perhaps more importantly, an indication of how good earlier nineteenth-century colonial art can be.

Adelaide has the best collection of colonial Tasmanian art outside Tasmania and the biggest collection of colonial New South Wales art of any State gallery. Together in one room these collections form a valuable introduction, dominated by the recently acquired earliest Australian oil painting, a still life of fish beside Sydney Harbour of c. 1813 by John Lewin. In the next room is the colonial art of Victoria, with the Gallery's remarkable collection of paintings by Eugène von Guérard. These rooms are more or less discrete spaces, whereas the long three-bayed sweep of the main gallery which leads on from them is better suited to a continuous narrative. It begins, appropriately enough for this State, with colonial South Australian art.

The integration of painting, sculpture and decorative art is emphasized by the new installation, and the first two colonial rooms, repainted in their carefully researched, original deep red, are dark

enough to include works on paper as well. Historically correct framing reinforces the intention to show works as they were meant to be seen. The rich complexity of Australian cultural history is highlighted by a bone-inlaid Chinese armchair made in Victoria in about 1870, displayed in the Victorian room with a water-colour — of the Western District homestead which originally housed it — by the Swiss-born painter Abram Louis Buvelot. The colonial South Australian collection of silver, furniture and painting stresses early German influences.



View through the Australian galleries, Art Gallery of South Australia

The nine '9 x 5' paintings, presented together for the first time to coincide with the centenary of the 9 x 5 Exhibition, is the largest collection in existence. These revered items of Australiana are placed in a distinctly international context by including the japonaierie of Mortimer Menpes and a monochrome Whistlerian study of Trafalgar Square by Roberts. The cosmopolitanism of the Aesthetic movement is dovetailed into the nationalism leading up to Federation at the turn of the century. The link between Federation and the Arts and Crafts movement, now becoming familiar to Sydney home-buyers, is indicated by hanging Streeton's *Australia Felix* of 1907 over an 1890 tiled Arts and Crafts settee.

Wall colour further encourages visitors to the Gallery to take a fresh look at

Australian art. Prior to the re-hang, art after the 1880s had been displayed against the neutral cream walls most acceptable to the anti-historicist good taste of the 1970s. Now, the red walls (appropriate to the architecture of the building, which opened in 1899) display works approximately up to the Second World War, although the cubist influenced avant-garde is seen in a more restrained setting further on. The neo-classicism of the 1930s, one of the points of focus in the current installation, is given an exuberant display, double and even triple hung in tiers, topped by a set of Napier Waller murals. Both the character of the art shown and the extravagance of the installation which embodies it confound preconceptions of the depression era.

Post-war art is shown more severely in smaller, uncoloured rooms which contrast with the preceding sense of abundance. Apart from a few works shown elsewhere in the context of international minimalism, the 1960s and 1970s are skipped, and the final room presents the art of the 1980s. The Gallery is in great need of an extension in order to be able to give the same space and architecturally sympathetic context to its recent art as it gives to art of the past.

One of the lessons to be learned from the current installation is that private patronage in certain specialist areas has been exemplary in South Australia. Good contemporary English design was bought in the late-nineteenth century which, in turn, promoted very fine furniture-making here, the results of which can now be seen at the Art Gallery of South Australia. The quality of the nineteenth-century display depends heavily on pictures from the Max Carter Collection of nineteenth-century Australian art, which continues to grow. Plans for an extension, doubling the Gallery's exhibition space, were unveiled by the State Government in November 1989.

Timothy Morrell

Timothy Morrell is Director of the College Gallery at the South Australian School of Art.



# Drawing Conclusions

Andrew Sayers, Curator of Australian Drawings at the ANG, writes in the introduction to *Drawing in Australia*:

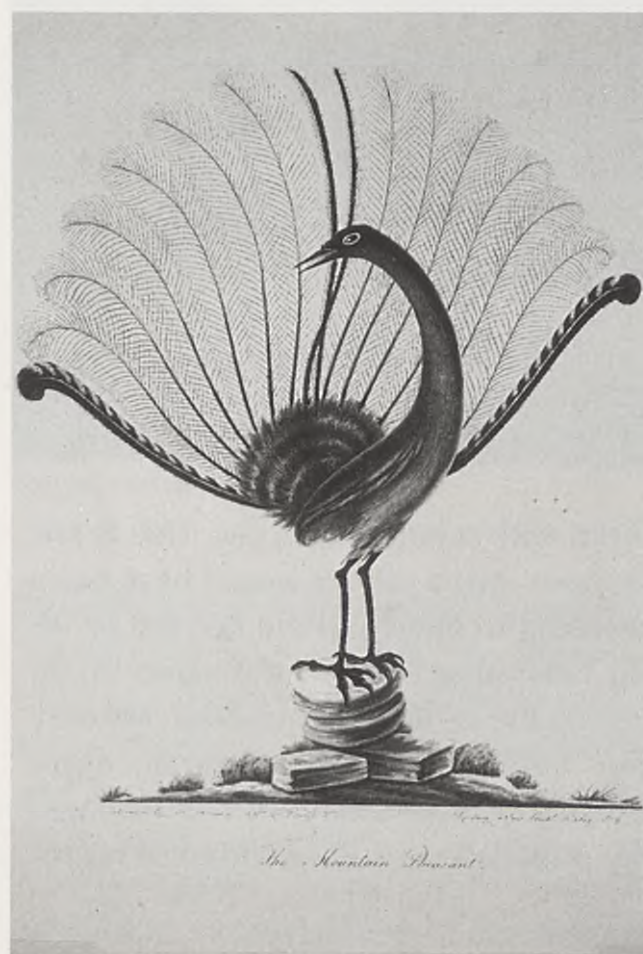
it is unfortunate that the range, scope and variety of the exhibition [at Australian National Gallery which preceded the launching of the book] has necessarily been lost in the compression required to make a manageable publication. A book such as this required me to sacrifice the eccentric for the works of central importance, to forego the pleasures of the back streets and keep largely to the main roads.

The important aspect of this wonderful book is that, while a main road is taken, a lot of feeder routes and byways do remain and are travelled as never before.

Added to this are the precision of factual information, the breadth of reading undertaken, the sympathetic analyses of individual and periodic work, the intelligent choice of material to include and the inventive weaving of the difficult and often polarized threads of the story in an efficient yet lively text.

One other aspect of the book which enhances its position as a central text on Australian art is that it is made visually exciting through the fine reproductions of mostly previously unpublished images. As has often been pointed out, reproduction has had an important role in Australia, not only of images from overseas, but also in repeating already published local work — usually for economic reasons — at the expense of the thousands left unrecorded. This book corrects this balance a little — as well as numbers of others.

There is certain advantage and disadvantage in undertaking a book on the 'history of Australian drawing'. The disadvantage is the falsity of separating out one medium from the rest of artistic production and the inherent difficulties in the definition of that medium. (Is it a purely practical definition, based on the differences of the charcoal or oil paint, or is it a difference of attitude?) The advantage is



T.R. BROWNE, *The Mountain Pheasant*, 1819, water-colour, pen and ink on paper, 33.4 x 27.8cm, Australian National Gallery, Canberra

that one viewpoint is taken which can not only investigate the material in question more closely but can — from this stance — broaden perceptions of the whole. Instead of the highest road of art (usually large finished statements in paint) being central, here we have the smaller, more personal perspective from which to view the high road — and the whole landscape — more clearly.

The particular balance within the book which interested me was the considerable expansion on the straightforward listing of well-known artists who happen to have done drawings through the conventionally proscribed periods. The early chapter on 'Specialists and Amateurs' was the first taste of this, after other more predictable (though excellent) information on the early days of exploration and then colonization. Two chapters on, after the 'Gold

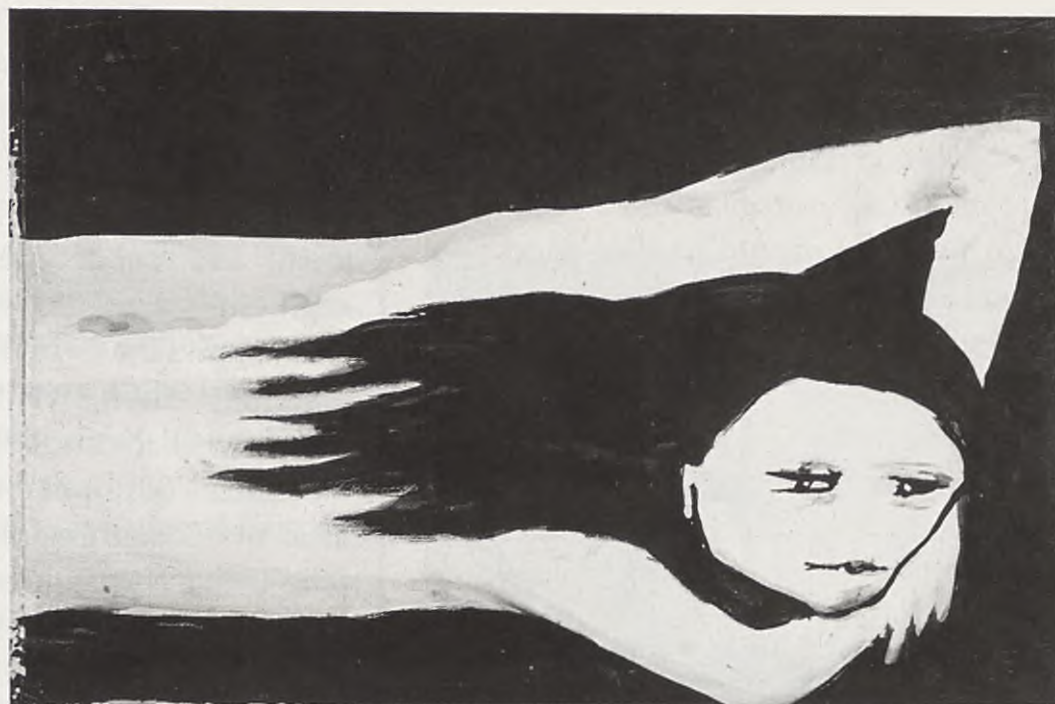
Rush' and 'Landscape drawings', was a segment called 'Useful and Popular: Drawings in the Great Exhibitions' — great material. Then, past the Heidelberg period to 'Black and White', a piece on the illustrators of popular magazines . . . and, after the Edwardian period, a chapter on 'The Great War', and so on.

This prompts the thought of even wider expansions, such as consideration of other colonial histories of drawing. A recent book on South America (*Drawing the Line* by Oriana Baddeley and Valerie Fraser) makes the point, for example, that few images of pure landscape exist in that continent's art because the human issues were so overwhelming. Another reason would be that in comparison with Australia and our legacy of the English watercolour landscape tradition, Spain and Portugal had little interest in the mode and did not encourage a similar practice in their colonial empire.

Sayers's net is sufficiently wide within his subject, however, to provide a framework for all sorts of other suppositions. What occurred to me as I read the book was the notion of the academic as the central control point for drawing: the old idea of drawing as 'form'. Is this a thread running through Australian drawing from which all conscious or subconscious rebellions attempt to break? Scientific drawings by explorers, for example, as a subconscious refutation of the role and importance of form; or later, more consciously, the Angry Penguins; and in between, perhaps, the caricaturists . . . ? Is it more clear in drawing than other media, because drawing is so personal? Is it particularly an issue in Australia due to the early dominance of drawing — because of the necessity for allcomers to record new surroundings with portable materials — setting up a stronger scenario of 'unprofessionalism' which later professionally trained 'fine' artists had to rail against?



JOY HESTER, *Girl*,  
1957, brush and ink  
on paper, 49.9 x  
75.5 cm, Australian  
National Gallery,  
Canberra



Certainly Sayers's last chapter, which is nominally about the 1970s but takes us to the mid-1980s, seems to affirm the controlling hand of the formal qualities of 'drawing'.

The last chapter, as Sayers himself says, covers a period 'so diverse it has to wait for another publication' in order to be

written with a little hindsight. This is fair comment, but a pity. It would have been rewarding to have had the last ten or fifteen years treated with the same broad brush as the earlier two hundred. My only other quibble with the material, again answered by Sayers in terms of a 'manageable' publication, is the number of repro-

ductions. It would have been wonderful to have had twice as many, both to double the range of visual richness and, in some cases, to illustrate points in the text made about individual works.

It is a beautifully produced book, carefully put together, with only a couple of slips in layout (e.g. on p. 129 and p. 181, where captions refer to works illustrated overleaf), but why the Kenneth MacQueen on the cover? — it seems one of the least interesting images in the book.

Alison Carroll

*Drawing in Australia: Drawings, Watercolours, Pastels and Collages from the 1770s to the 1980s*

by Andrew Sayers

Australian National Gallery and Oxford University Press, 1989,  
ISBN 0 19 554920 1 \$115.00

Alison Carroll was Curator of Prints, Drawings and Photographs at the Art Gallery of South Australia from 1977 to 1987.

## Bernard Smith: the Noble Modern

Like many Marxists in the capitalist democracies, Bernard Smith found a home and a calling in the ideological sphere of art. His seminal writings on Australian art and its histories, as well as his more theoretical expositions, form part of an ascendant Marxist-derived critique evident in the work of many Western intellectuals over the last fifty years. During the last decade the triumph of such a critique has been secured in many of Australia's established institutions. Thus the two recently published volumes of essays and criticism written by Smith between 1941 and 1988 *The Death of the Artist as Hero* (1988) and *The Critic as Advocate* (1989) — offer a timely opportunity to assess the nature and development of his writing in the context of the contributions by other Western Marxists.

From today's perspective, the most interesting aspect of these Marxist-

derived critiques is their varied responses to the conditions of the post-war period. In Smith's case, the publication of *Australian Painting* (1961), an academic presentation purged of the Marxist rhetoric which animates his earlier *Place, Taste and Tradition* (1945), suggests that he had entered the ranks of the familiar post-war deradicalized Left. However these two influential books should not be compared too hastily or without due attention to their historical contexts: one being written under the cloud of fascism, the other written in the shadow of an American cultural imperialism. If Smith's writing is surveyed throughout his career it becomes clear that his principles, nurtured by the 'popular front', have remained remarkably consistent.

The development of Smith's critical practice follows not so much from shifts in his aesthetic, but more from strategic

responses to changing historical circumstances. Smith is consistently generous in his praise of those painters who realize the ambitions of traditional fine art (such as Roger Kemp, Ian Fairweather and Godfrey Miller), but his preference is for artists who deal with contemporary social issues. Smith is an evangelist for both the traditional emancipatory and prophetic functions of art and the freedoms of modernity. His 'two-tiered system' of traditional fine art as 'symbols of human freedom' and the actual liberation promised by industry and science is conceived dialectically, and runs like a silken thread through all his writing. This vision of a civilized modernity, of the noble modern, is formulated on what Smith calls Marx's 'productivist aesthetic'.

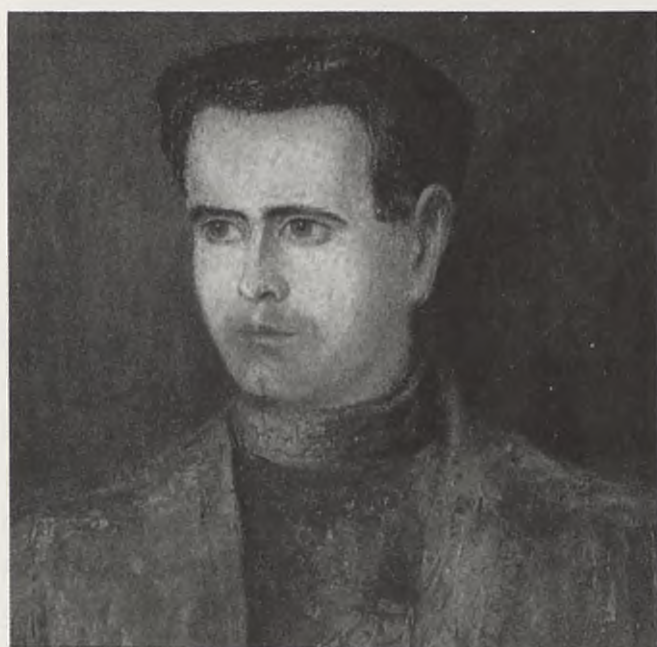
However Smith's utopian vision is largely out of step with much of the contemporary cultural criticisms emanating



from Western Marxists in the Northern Hemisphere. While clearly aware of these critical debates, he was never sympathetic to the avant-gardist art that nurtured them. If, to Smith, the avant-garde merely precipitated a 'series of palace coups', to many of his comrades in the North the Russian revolution was only a 'ministerial crisis' compared to the revolution in language inaugurated by the avant-garde.

Smith has always been suspicious of (and impervious to) the formalist turn which Marxist theory took in the post-war period. He finds Althusser's Structuralist Marxism 'morally repugnant', and there is little that he shares with theorists like Theodor Adorno (even though Smith has quoted Adorno approvingly). On the other side of the Atlantic, the former Trotskyist Clement Greenberg became a prime target of Smith's criticism. The antagonism is deep-seated, and goes further than Smith's tactical opposition to the effects of an imperial aesthetic on Australian art. Smith's Marxism was a product of the 'popular front', whereas Greenberg's developed from the Trotskyist opposition to it.

In the context of post-war Marxist criticism, Smith's position remains fairly orthodox. He prefers the dignity of struggle to the nihilism of bohemia. While he distances himself from the Zhdanov line, his analysis of the 'Angry Penguin' group has at times echoed Vladimir Kemenov's rhetoric on the decay of bourgeois culture (*Aspects of Two Cultures*, 1947). However Smith's aesthetic is not strictly speaking Stalinist. His enterprise has been geared to the pluralism and pragmatism of the 'popular front', rather than to any strict ideological commitment. The 'popular front', which aimed at galvanizing a broad alliance with liberal elements of the bourgeoisie in the fight against fascism, was Stalinism at its most liberal and humanist. Smith's own liberal humanism applauds the nobility with which Noel Counihan depicts the proletariat, but his argument proceeds from an existentialist emphasis on the individual's dignity amidst suffering, rather than from



SALI HERMAN, *Portrait of Bernard Smith*, 1948 from the cover of *The Critic as Advocate*

Zhdanov's doctrinaire pronouncements.

Smith has acknowledged the influence of Jack Lindsay's writing which, he says, is characterized by existentialist tendencies and a sympathy for the Hegelian turn taken by Western Marxists in the wake of George Lukács. Smith's own Hegelian outlook is most evident in his historiography, which simultaneously respects international tendencies and local developments. For Smith these two apparently antithetical forces form an essential dialectic that prevents internationalism becoming imperialist, and nationalism sinking into fascism. Thus Smith attends to the global force of history, and to the countervailing tendencies which supposedly animate and change the course of history. He instinctively sides with marginalized groups even if they do not subscribe to the 'social realism' he prefers. But to be marginalized was not enough — opposition to the establishment must be dialectical. Consequently, one of Smith's main complaints against the modernism of the 'Angry Penguins' was his belief that their rejection of the past was too simplistic and not dialectical.

Smith's appreciation of the complexity of the production and reception of art made him suspicious of theory, particularly if it devalued the experience of the artwork itself. Like most other Western Marxist critics of his generation, he has

been unhappy with the orthodox Marxist habit that restricts art to a secondary ideological sphere. For most Western Marxists the development of commodity capitalism ensured a primary role for the ideological sphere in their critique. The results of this insight have ranged from Adorno's and Greenberg's different analyses of an avant-garde which resists the culture industry, to Roland Barthes's critique of the 'mythologies' of 'petit-bourgeois culture'. Smith did not follow any of these trains of thought. His valuation of art is not ideological in origin, but the result of his ahistorical aesthetic of 'primal production'. This, along with the frequent references to William Morris and John Ruskin, makes Smith's more recent praise of Peter Fuller entirely consistent.

If, in the 1960s, Smith's opposition to the international style emanating from New York seemed an anachronism, from the perspective of the 1980s it might seem prophetic. His call for an art which dealt with local issues from a global perspective appears to correspond to current objectives. In the mid-1940s, Smith even coined the term 'post-Modernist world' (*Place, Taste and Tradition*, p. 255) — no doubt after Toynbee. However, Smith's post-Modernist world, founded on his vision of the noble modern, seems an anachronism in today's critical climate. And curiously, while anathema to Adorno and most other Western Marxists, it is the idea of the noble modern that also happens to drive Greenberg's dream. ■

Ian McLean

***The Critic as Advocate: Selected Essays 1941–1988***

by Bernard Smith

Oxford University Press, 1989,  
ISBN 0 19 553029 2 \$24.95

Ian McLean is a Lecturer in Art History/Theory, at the Northern Territory University, Darwin.



# Tributes

## Arthur Murch

Arthur Murch died 23 September 1989. Born in 1902, trained in Sydney and Europe and active as a painter and sculptor in Sydney for over fifty years, Arthur Murch was an ingenious and in many ways exceptional Australian artist.

I first met Arthur Murch in 1980 in the context of researching his 'summerey nude' paintings — a term of his own devised to describe his luminescent portrayals of athletic mothers and their babies on Sydney beaches. These paintings were Murch's particular response to identity myths long embedded in the Australian social consciousness, and brought him wide acclaim in the 1930s, 40s and 50s.

Murch owed much of the critical success he achieved to this body of figurative paintings. He became a successful academic artist and was the recipient of a number of established honours including an official war artist commission, the Archibald Prize in 1949, a retrospective exhibition mounted by Daniel Thomas at the Art Gallery of New South Wales in 1977, and an Arts Council Emeritus Award in 1989. Yet Murch's dual career as a sculptor, his wider interest in anthropological, scientific and engineering fields,

and the breadth and variety of his experiments with various media, techniques and subject matter gave to his life and career a significance well beyond this one area of production.

Murch trained for five years as an engineering draughtsman with John Heine and Sons in Sydney before enrolling in life drawing classes at the Royal Art Society under Dattilo Rubbo in 1921 and night sculpture classes at East Sydney Technical College under Rayner Hoff in 1923. His initiation into the world of art proved very influential — prompting him to abandon the field of engineering for that of professional artist. Yet Murch's notable pragmatism towards the art making process and his impatience with the romantic concept of an irrational artistic energy or inspiration is evidence of the long term effects of his engineering training upon his artistic beliefs.

Murch manifested a life-long desire to place his own art within the context of the European traditions he studied. His years in London and Rome in the 1920s, after winning the 1925 Society of Artists Traveling Art Scholarship, bore witness to his deliberate and controlled consolidation of a body of techniques, skills and knowledge which would facilitate this desire.

Murch was strongly influenced, upon his return to Australia, by the work of the Italian primitives, and the attitudes of George Lambert. Hailed as an 'Antipodean Leonardo', in the 1930s and 40s Murch produced temperas and oils which sought to transpose the great traditions of the fourteenth century and European Renaissance onto Australian shores. Murch's anthropological interest in Aboriginal culture propelled him to Hermannsburg, Central Australia in the 1930s, where he executed a series of well received portraits of Aboriginal men and women. Later he responded to modernist developments and theories of colour application and experimented with more cubist inspired form. Although the period of Arthur Murch's most significant production had ended by the 1960s the artist continued to work into the 1980s.

Until the late 1970s Arthur Murch also maintained his early activity in sculpture — an area which he had reluctantly placed second to his painting career but to which he was deeply committed. He completed a number of commissions; the most memorable being his superb Dame Nellie Melba Memorial plaque in the Sydney Town Hall. In 1980, aged seventy-eight, he completed the Charles Archer Memorial, a bronze horse and rider.

In 1980 Arthur Murch was concerned that his career as a sculptor had been neglected by critics and collectors, and by that time an awareness of his importance as a painter to Sydney traditions had also declined. The artist's widow Ria Murch has been actively researching and locating the artist's work for a number of years and, through her endeavours, we can hope to receive an accurate and comprehensive account of the real importance of Arthur Murch to both Australian painting and sculpture traditions. ■

Deborah Edwards



ARTHUR MURCH, *Beach idyll*, 1930, Art Gallery of New South Wales



# Kaapa Tjampitjinpa

**K**aapa Tjampitjinpa was the driving force behind the Papunya-based artists' community during its critical first years (1972–73) when the form of contemporary Central Australian painting was in the melting pot.

As Geoff Bardon has pointed out, Kaapa had already mastered brush painting before he arrived at Papunya and the now famous Honey Ant murals were painted.

Kaapa's strength of composition and clarity of vision was first recognized when he won the Northern Territory Art Award in 1971 — sending shock waves through the Territory's white society painters.

His early paintings depicted clearly all visual aspects of ceremonial performance. In these large paintings dancers were described in three dimensions complete with body paint and corroboree hats. They were placed on a slightly tilted ground decorated with the totemic designs of fluff and ochre which we have come to know through later acrylic paint-



KAAPA TJAMPITJINPA, *Gulgadi*, 1971, Araluen Centre, Alice Springs, NT.

ings. Ceremonial poles and sacred objects were also portrayed. It was this overt and comprehensive depiction of ceremony that incensed Walpiri and Anmatjere leaders and led to a rigid form of censorship which in turn resulted in the contemporary acrylic phenomena. Kaapa was always testing barriers.

In the mid to late 1970s Kaapa produced some of the most powerful and emblematic images that have emerged from the Central Desert. As a senior Tjampitjinpa rainmaker his depictions of the *Water*

*Dreaming at Mikantji* are unforgettable while *Winparku Serpents* of 1974 is probably his best known work.

Kaapa was the first person many non-Aboriginal visitors to Papunya met. His sparkling wit and his readiness as a mimic made him a challenging and enormously enjoyable friend.

All those lucky enough to have known him were greatly saddened by his death in November 1989. ■

*John Kean*

# Sybil Craig

**A**s I did not meet Sybil Craig until she was in her late seventies, I am not able to give a comprehensive picture of her life, but in the twelve years of our friendship I gained some insight into this remarkable artist.

Photographs and some lovely self portraits show her to have been a perky red-head greatly enjoying the process of growing up and developing her latent creativity in the Melbourne of the 1920s and 1930s. As a child she aspired to be a dancer but an accident prevented this and her parents offered her the consolation of attending the Art School of the National

Gallery of Victoria. Though the academic instruction she received relied heavily on repetition, she was not bored and remained grateful to Bernard Hall for thorough training in her craft. In the last years at the 'Gallery' she became involved with a group which included the outspoken young Modernist Sam Atyeo.

Though Sybil Craig was attracted by the dazzling colour and freedom of design which the Modern British and European painters were using, it was not until the later 1930s that she began to break into a more modern idiom herself. In the 1940s she produced a body of very interesting

and colourful work and in the 1950s and 1960s she painted and drew with a freedom which is dazzling.

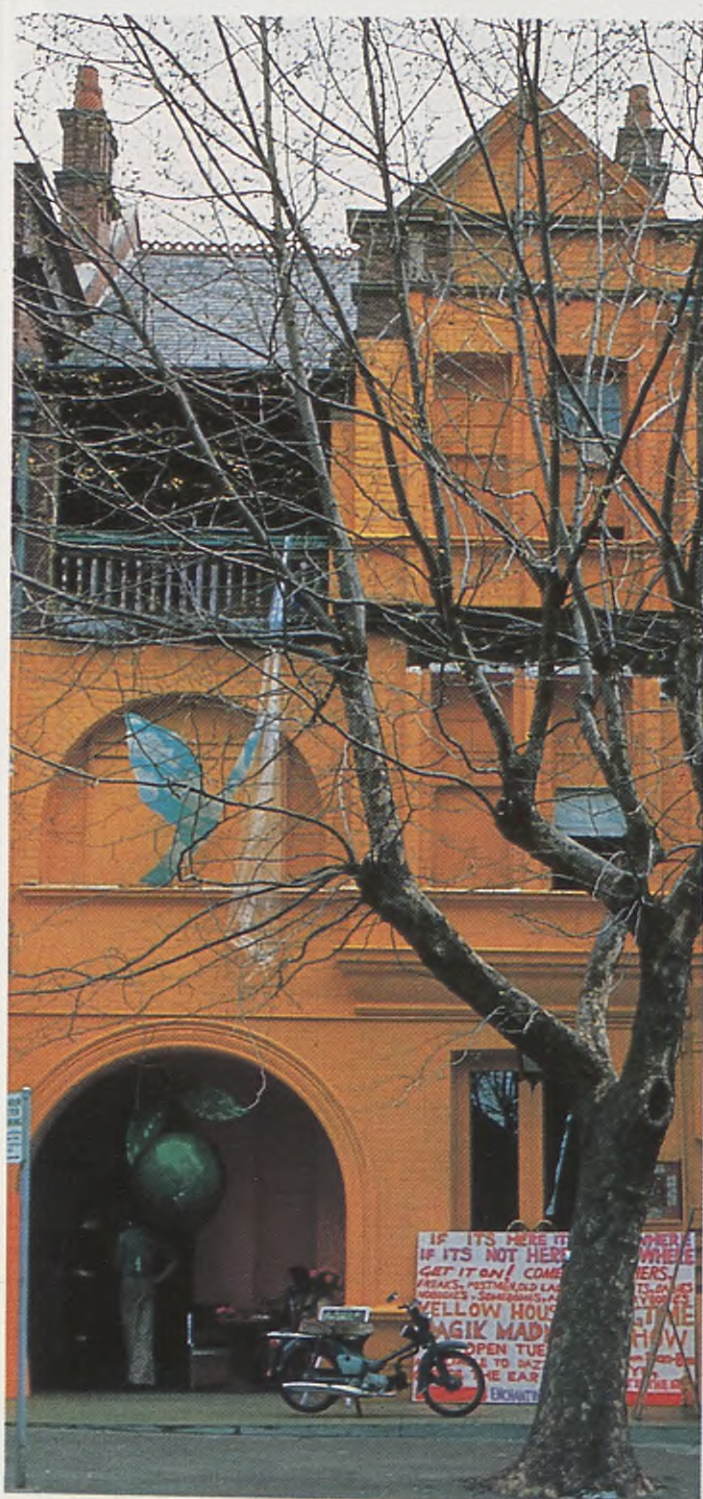
I remember my elderly friend still drawing with great vivacity and effect although she had stopped painting in the late 1960s. She was physically very active almost to the time of her death and, whilst vague at times, was mentally quite formidable when on the familiar ground of her painting. I was often moved by her great insight into the people and places of her world and her sensitivity and humour was perfectly reflected in her artistic output. ■

*Jim Alexander*



# THE YELLOW HOUSE

Joanna Mendelssohn



The Yellow House, 59 Macleay Street, Kings Cross, September 1971

opposite

The Magritte Room: view of the north wall leading into the second section

In May 1970 Martin Sharp held what was supposed to be the last art exhibition at the old Clune Gallery, 59 Macleay Street, Kings Cross. The Cross, once the home of Sydney bohemia, had become the haunt of drug dealers, prostitutes and their clients: the American 'R & R' servicemen. Developers were buying the old buildings and it was generally accepted that they would soon be replaced by tower blocks.

Sharp, who had recently returned from London, originally planned an exhibition at Holdsworth Galleries where Peter (Charlie) Brown was manager. When the arrangements collapsed, Brown approached Thelma Clune about using her gallery space for one last show. Because it was shortly to be demolished, it was seen as non-precious, so Sharp, Brown and an ever-growing group of helpers felt entitled to make it an appropriate venue for his art. They painted it in orange, red, black and blue. Several commentators on the exhibition opening found it hard to decide where the decoration stopped and the art began.

Martin Sharp was a hero to the generation that rejected the conservative values of old Australia. Throughout the 1960s his collage-based graphic style had dominated *Oz* magazine which provided a widely circulated counterculture. *Oz* had lampooned the politics and the sexual hypocrisies of a society that saw Reds under beds, sang the National Anthem at the cinema and sent 20-year-old boys to fight in a foreign war. Sharp's subsequent

successful English career had made him a rare cultural export at a time when Australia still hoped for British approval.

The opening of the Macleay Street exhibition was described as 'the wildest, most way-out scene of the week' where 'guests wore really wild gear and many looked as though they had come from a performance of *Hair*'.<sup>1</sup> The impresario behind that particular entertainment, Harry M. Miller, even sent a memo to his staff advising them to see Sharp's exhibition as 'it will help you understand what life in this year and next year is and will be'.<sup>2</sup>

Sharp's work impressed not just because it was a full-scale exhibition of the style that was familiar through his graphic work, but because of 'an impression of great creative drive and intensity'. Donald Brook might doubt the direction in which Sharp was taking his art, but even he concluded that 'the verve is real, and the impact of the exhibition as a whole — objects and context — is quite uncommonly powerful'.<sup>3</sup>

The paintings were on perspex, and there were also collages framed with mirrors that caused visitors to feel as though they were participating in an ongoing event, a feeling that was heightened by the presence of the artist as he incorporated critiques and records of current happenings into the *Catalog*, his personal permanent memento. There was one central figure among the memorabilia and borrowed images from Sharp's life, comic strip heroes and icons of Western art —



# A BRIEF HISTORY





Vincent van Gogh. His self-portrait is on the cover and images from his art recur, superimposed on other icons of Western painting including Magritte, De Chirico, Seurat, Degas and Warhol.

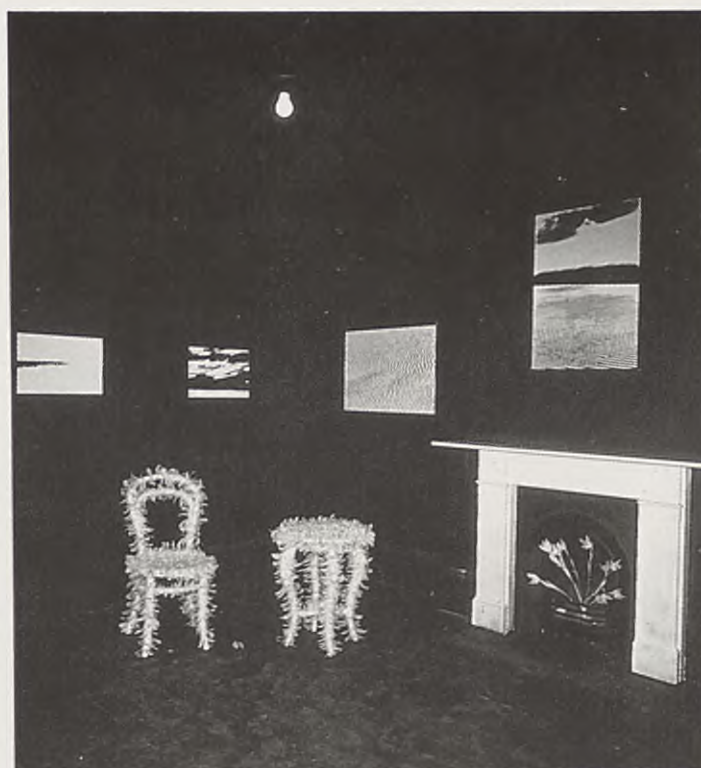
The *Catalog* drew from many literary sources, including biographical notes on Duchamp, the transcript of the *Oz* obscenity case, Oscar Wilde and *The Little Prince*. But most telling for the future direction of the building at 59 Macleay Street was the balloon coming from the mouth of Van Gogh on the cover with the words 'The more I think it over, the more I feel that there is nothing more truly artistic than to love people'. And at the very top of the title page, the thought balloon: 'Great Cosmos! I . . . I'm on my way! But to where . . .! I've got to see if I can control this thing . . .!'

The gallery was used as a venue for a performance of Stockhausen's *Hymnen*, poetry readings and other events. It became the haunt of the young, and of disaffected artists, musicians, poets and others who found Sharp's imagination so enticing. The early comers included former Newcastle art student Bruce Goold, Dick and Greg Weight, Jon Lewis, 'a girl called Lynne, a man called David' and George Gittoes.

The twenty-year-old Gittoes had just returned from New York, where he had studied with the social realist Joe Delaney. This, combined with his long term interest in Islamic art forms, Van Gogh and spiritual traditions, led him to reject minimalism, hard-edge and the art market.

The young artists started to talk of Surrealism, Symbolism, Expressionism, and living and working in harmony. They were determined that art could and should be popular and accessible. Sharp became the embodiment of all an artist could be. He was the magician who could bring international magic to the established Sydney avant-garde.

In July the gallery held a small George Finey exhibition, and attracted a comment



**The Infinity Room:** Greg Weight's photography explored the finite world; environment sculpture by Julia Sale

from Daniel Thomas that 'the place remains a Martin Sharp art shop, for his paintings and posters, and a Martin Sharp environment until the building is demolished, perhaps a year'.<sup>4</sup>

Sharp arranged with the new owner, Ian Reid, to continue using the building as an art centre, rent free. Then he returned to England to put his affairs in order and buy prints by European surrealists.

In his absence Gittoes and Goold continued at the gallery. Gittoes started work on his Puppet Theatre, which became an extended environment encompassing one upstairs room. Here he created his *St Francis of Assisi* and the *Seven Swords* plays. Intricate painting of calligraphic symbols related back to the central idea of mystical journeys seeking after truth. They also staged performances of Cocteau and Expressionist plays. According to Peter Wright, Goold became 'the blythe spirit of the place', helping transform the old building into a maze of interiors.

In October Sharp wrote to Gittoes to expect some Magritte etchings and lithographs and suggested 'a room — à la Magritte to house them'.<sup>5</sup>

At the end of the year he returned, which encouraged more people to join in the community. David Litvinoff became a

mocking commentator on the whole event which included Albie Thoms, Peter Wright, Vivienne Pengilly, Collette St John, Tim Burns, Mick Glasheen, Mal Ramage and others known only by pseudonyms: Jewellion, Moth and Bliss. Some used the space as studio and workshops while living elsewhere, and many moved into the house next door which became an extension of the original house.

Because of the importance of Van Gogh to all their lives it seemed appropriate that Sharp should name this community of artists after the ideal of a Yellow House where the arts could join together in a creative fusion. 59 Macleay Street was painted a bright yellow and, on 1 April, the anniversary of the first issue of *Oz*, the 'Incredible Shrinking Exhibition' was opened.

At the time it was accepted that 'Op-art and psychedelics have now settled down to being a cheery, rather mindless decorative style'.<sup>6</sup> Serious modern art was conceptual, minimal and highly theoretical. Martin Sharp's statement to the media that the Yellow House was 'Probably one of the greatest pieces of conceptual art ever achieved', was a challenge to the artistic establishment.<sup>7</sup>

The gold-framed shrunken paintings were photographic reductions, made by Greg Weight, of Sharp's previous exhibition. The sizes varied, some as small as postage stamps, but the mirror surround of the frames made a kaleidoscope of colour. The walls on which these were hung were painted blue with clouds, emphasizing the strangeness of the scene. It was in retrospect a very innocent exhibition, perhaps appropriately so as it was dedicated to the singer Tiny Tim and opened by Little Nell.

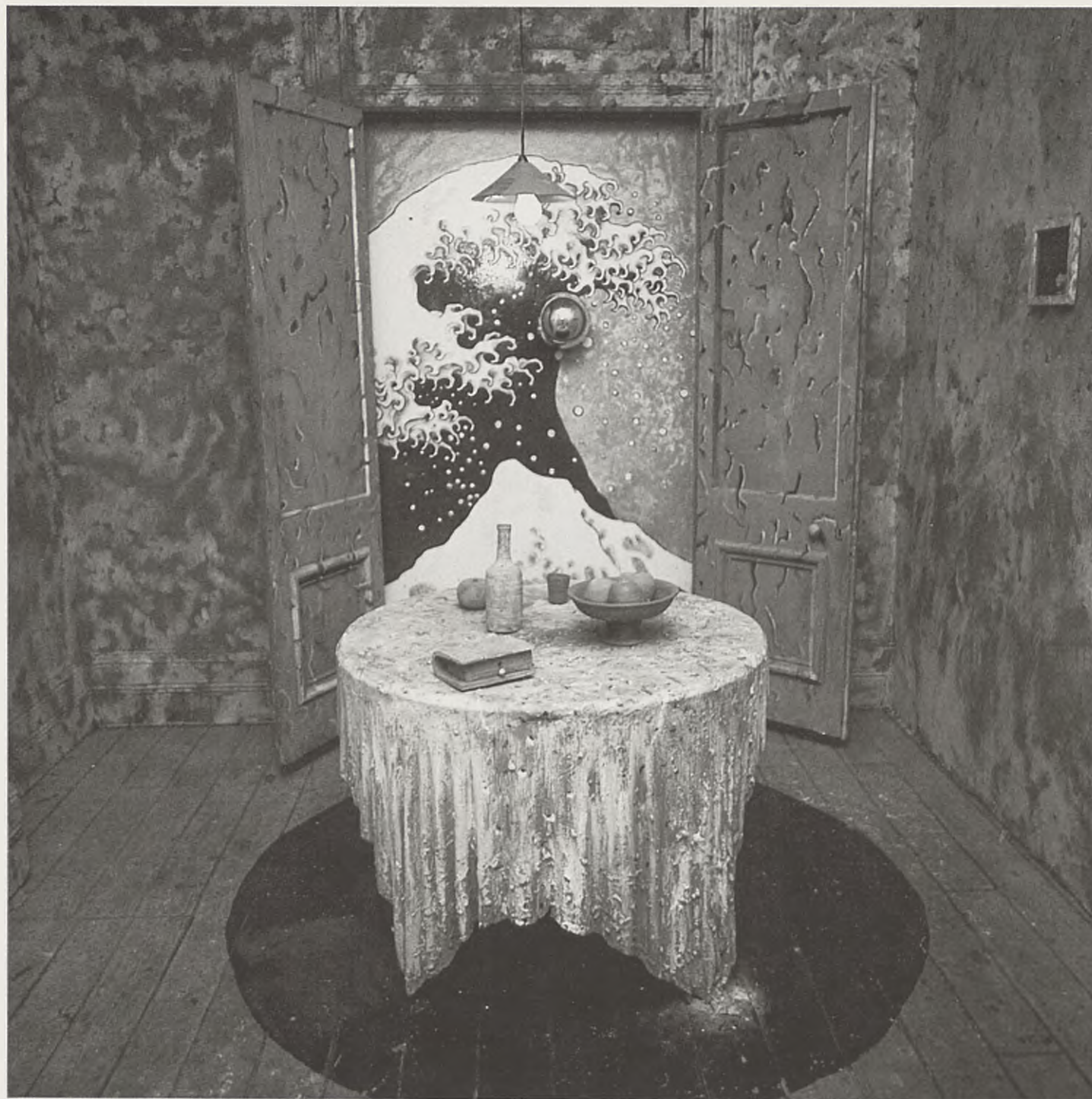
Within the Yellow House was the Ginger Meggs Memorial School of Arts. This was described as 'a non-authoritative workshop school training of young artists'.<sup>8</sup> Albie Thoms became very much an organizer and co-ordinator of





MARTIN SHARP, *Vincent*, 1969,  
enamels and coloured  
wax on plastic, 157.5 x 122cm,  
private collection





The Stone Room: environment by Peter Kingston

activities: films, workshops, discussions, poetry readings, performances. At a time when the new wave of Australian cinema was in its infancy, these seminars and discussions, which Thoms expanded to include Michael Thornhill, Garry Shead and Aggy Read, became a focal point. Ken Quinnell, writing in *Nation*, described the Film-makers' Cinema as 'the only regular opportunity for the independent film maker to show his work'.<sup>9</sup>

After the exhibition, the gallery temporarily closed its doors to renovate. The Ginger Meggs School continued, but Sharp, Gittoes, Jewellion and others travelled to Canberra for the first Aquarius Festival where shrunken collages deco-

rated a part of the puppet theatre and surrounding trees.

In July the Yellow House held a small exhibition of cartoons by Livingston Hopkins, a part of the neglected history of Australian cartooning. Martin Sharp had planned this exhibition while in London and wrote to Gittoes asking him to research Hopkins's life.<sup>10</sup> They hoped to raise some money from this conservative exhibition in order to finance expanded activities. But, as always, the group were left in a financially unstable position.

From July 1971 onwards there were press reports of a major exhibition which was always just about to happen, and the continuing workshops and performances

acted as a constant magnet to artists and students who came to Sydney. Bruce Goold remembers Sharp as a director, willing those around him to join in, create and work as a team in making the whole building into a work of art.

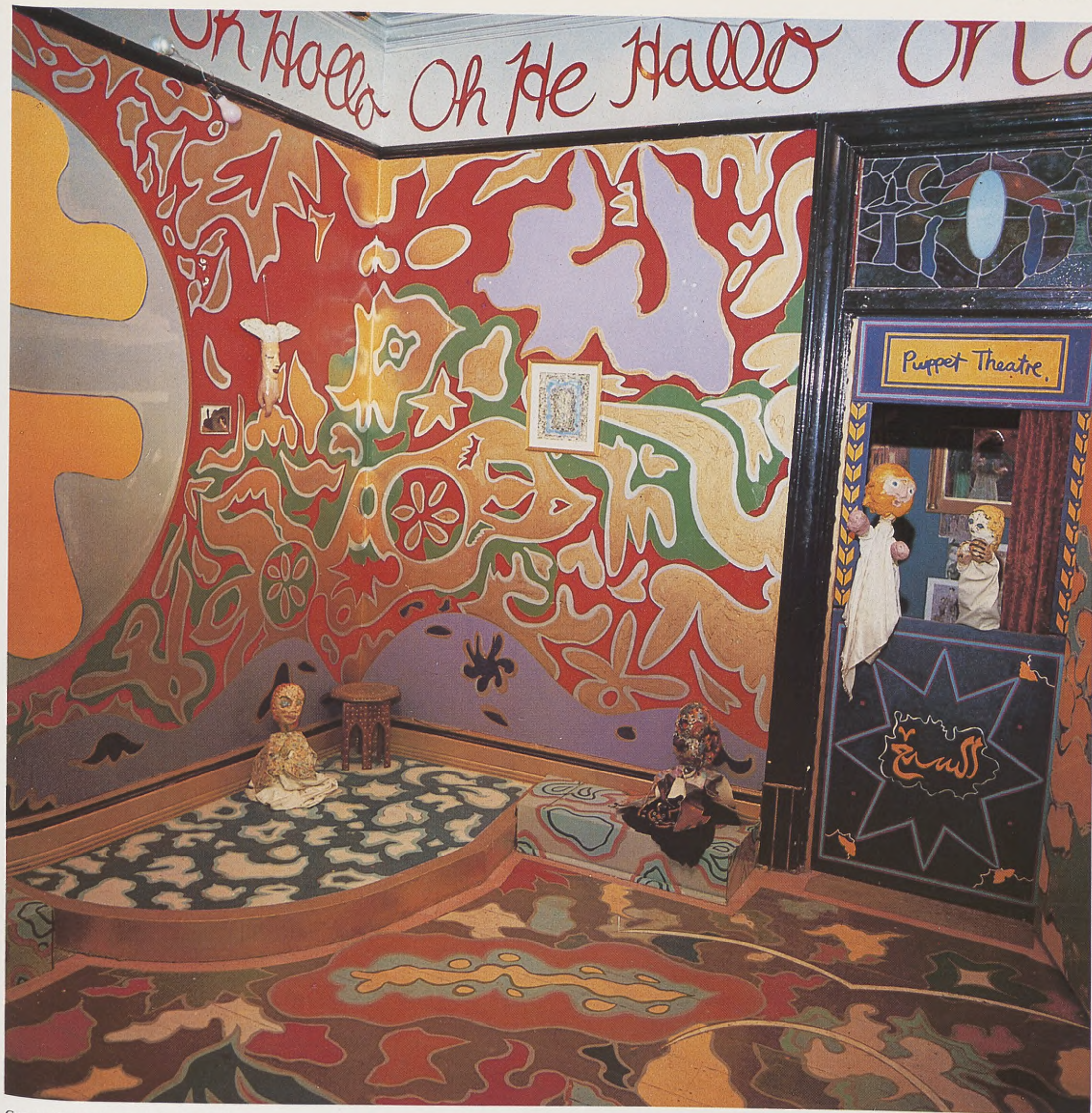
When Brett Whiteley returned to Australia, he visited and became an habitue. Although he also participated in the Magritte Room, his major contribution was the Bonsai Room. He selected a bonsai fig tree, persuaded a variety of artists, including himself, to paint or draw it, and showed the result in a pristine white room.

Sharp continued his passion for Magritte and his concept of transforming the ordinary into the extraordinary or absurd. One room was to convey the idea of everyday objects appearing to be made of stone. The potter Joyce Gittoes, George's mother, contributed a stoneware bowl, fruit and Bible. The room seemed as though it could never be finished, but a young architecture student, Peter Kingston, found the Yellow House the perfect antidote to his formal studies and it became his special project. The Stone Room was finally completed with a contrasting Hokusai Wave, painted by Sharp, corrected by Whiteley and re-corrected by Sharp.

The communal nature of Yellow House activities was best seen in the Magritte Room. Goold made an absurd couch with a polar bear skin, Whiteley painted a Rembrandt with a three-dimensional nose and Joyce Gittoes produced a pair of boots that evolved into feet. There was a tapestry by Pengilly, sculpture by Peter Wright, paintings and inscriptions by Sharp, and a painting by Peter Powditch. It was hard to say where any individual's contribution started or ended, except that the Magritte prints brought from London were fully integrated into the whole, in frames decorated with clouds by Sharp's mother, Jo.

The artists associated with the second stage of the Yellow House had close links





George Gattoes's Puppet Theatre, 1970



GEORGE GITTOES, Self portrait, 1970, water-colour on paper, 29 x 32.5cm, collection of the artist



with the media. In an article headed 'We All Live 'Neath a Yellow Harbour Bridge' Juli [sic] Clarke wrote a piece for the *Sunday Telegraph's* 'Groovers Magazine' about Dick Weight's Hokusai Room. There was even a debate on whether the Bridge should be repainted yellow and an offer of a portrait to be painted by Weight for the best letter on the colour of the Bridge.

At a time when official portraiture was going through one of its dullest phases, portraiture became especially important to the Yellow House artists. These were unconventional paintings based on spiritual truths, inspired by Van Gogh's own tortured self-portraits and by the transformation of consciousness of writers including Hesse and Blake. Whiteley painted Sharp in the style of Van Gogh, and Sharp created a room based on drawings of Van Gogh on the road to Parascon. This, he says, was his self-portrait. Gittoes painted recurring self-portraits as a fabulous beast.

The much heralded spring exhibition

finally reopened the Yellow House in early September. It was the fruition of months of work by all those associated with it. The earlier workers were joined by Karen Hobby, Franklin Johnson, Julia Sale, Antoinette Starkiewicz, Nic Lyon, Peter Royal, Sue-Ellen, and Roger Foley as Ellis D. Fogg. The yellow and black catalogue, over-written with symbols from the Surrealists and Cabbala, outlined a dazzling range of activities and exhibitions. A footnote gave Dickens Tiny Tim's blessing: 'God Bless Everybody'.

Sharp's work included 'artoons', precise cross-hatched drawings in black and white that combined images of great art with comic strip heroes. With events ranging from Peter Wright's 'Spooky Land', which used ultra-violet light to alter consciousness, and Ellis D. Fogg's fog capsule, to Tim Burns's surprise of *Mary in the Bathroom*, Greg Weight's photographs and the gently transcendental magic of the group performances, the whole building was a maze of creativity.

Visitors travelled through about twenty

rooms spread over three floors of two houses. Paolozzi prints on the staircase joined with painting by the local artists. Knobs and handles were transformed into other objects. Nothing stayed the same, nothing was as the visitor expected it would be.

Official visitors included the Minister for Culture, who arrived in a chauffeured black car, and Jean Battersby from the Australian Council for the Arts. Architecture and design students flocked to see possibilities they had never dreamed of. Germaine Greer came when she visited Sydney: the beautiful, the fashionable and the simply curious were all there.

As well as the house there was a tea room in the garden where Peter Kingston made an Elephant tent out the back. The spirit of the Yellow House flowed over into 'Juillet's' restaurant next door, where Kingston, Jewellion and Moth entertained with magic shows. Performances of plays by Alfred Jarry and Tristan Tzara, as well as their own work, were staged by Gittoes, Jewellion, Goold, Thoms and others, who travelled through the house, down the stairs and out into the street where actors were arrested by unsympathetic police.

Some who wrote about the events at Macleay Street were disturbed. Noel Hutchison found the mixture of 'the serious and unserious, the sophisticated and slapstick' distressing, and wrote that 'I found that I suffered an increasing anxiety that I was doomed never to escape from the place or that the room that I was in was really out of bounds'.<sup>11</sup> Terry Smith praised the 'good feeling', but found it dangerous and derivative. 'Nostalgia, deliberate eclecticism, delight in anachronism, total disregard of advanced 20th century art, new messages in old dress', meant that for him the Yellow House had turned its back on the forces of art history.<sup>12</sup>

But Daniel Thomas wrote about it as friendship, the 'careful embrace of family, old friends and of shared past' that came out of Martin Sharp's art to include all



who ventured there. Laurie Thomas saw it as a creative 'artistic Luna Park', 'unique experiment', and 'there was nothing like it anywhere'.<sup>13</sup> But the contrasting creativity of artists, musicians, film makers and performers that produced the magic of the Yellow House also brought inevitable tensions.

There were meetings, attempts to set up boards of directors to harness the forces that were beginning to go in different ways, but events overtook the idea. A third house was made available, but rent was to be charged and rooms were for tenants to live in rather than be artists.

Sharp became exhausted and gradually relinquished his interest in the project. Gittoes rejected the new direction as being more about lifestyle than art. Thoms felt that to be charged rent, and forced to become a commercial enterprise was inappropriate, and he too drifted away.

Sebastian Jorgensen took over as co-

ordinator, and the Captain Matchbox Whoopie Band played inside. Antoinette Starkiewicz added to sculptures that Goold and others liberated from the demolished Trocadero building. When the despairing Gittoes painted over his magical room, she made a mural instead of bare walls.

Later, Roger Foley took over, but the magic was gone. Goold stayed until almost the end, when he realized that the doors of the gallery which Martin Sharp had made enticing with mirrors, were now loaded with heavy, forbidding chains.

Although it was not recorded in any conventional history, the Yellow House remained strong in the oral history of artists. Even before its demise it had taken on a legendary quality, and its stature grew in the telling. Many of the younger artists who came there found it an important impetus to their creative life. Most who worked there found that, although

intense, the experience of working in a communal way, and keeping their individuality as well as losing it, was worth the pain.

<sup>1</sup> *Sunday Mirror*, 24 May 1970.

<sup>2</sup> Memorandum from Harry M. Miller, 1 June 1970.

<sup>3</sup> *Sydney Morning Herald*, 21 May 1970.

<sup>4</sup> *Sunday Telegraph*, 5 July 1970.

<sup>5</sup> Martin Sharp to George Gittoes, postmark 4 October 1970.

<sup>6</sup> Daniel Thomas, *Sunday Telegraph*, 14 March 1971.

<sup>7</sup> 'This Day Tonight' from Aggie Read's film *Seven Yellow Months*.

<sup>8</sup> *Australian*, 1 April 1971.

<sup>9</sup> *Nation*, 29 May 1971.

<sup>10</sup> Letter from Sharp to Gittoes, postmark 4 October 1970.

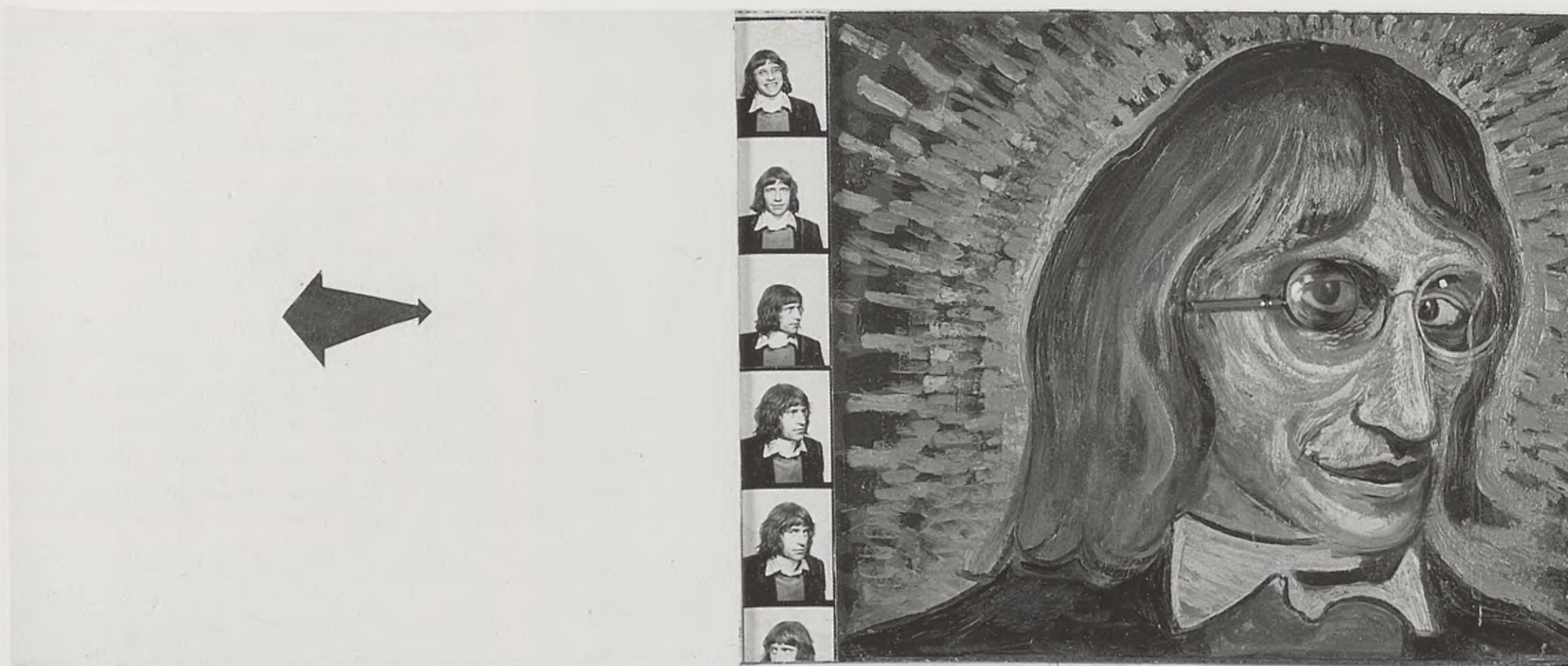
<sup>11</sup> *Sydney Morning Herald*, 9 September 1971.

<sup>12</sup> *Sunday Australian*, 9 September 1971.

<sup>13</sup> *Australian*, 5 October 1971.

Joanna Mendelssohn is a freelance writer, and author of the catalogue for the Yellow House exhibition to be held at the Art Gallery of New South Wales in July 1990.

Photography by Greg Weight except George Gittoes's *Self portrait*



BRETT WHITELEY, *Portrait of Martin Sharp in the lyrebird tradition*, 1970, oil, photographs, magnifying glass on board, 38 x 93cm, private collection





ELLIS ROWAN, *Sterculia quadrifida* (1911),  
watercolour and gouache on toned paper, 56.4 x 38.4cm,  
Queensland Museum

opposite  
ELLIS ROWAN, *Banksia robur* (1911),  
watercolour and gouache on toned paper, 56.2 x 38cm,  
Queensland Museum

# Ellis Rowan

## a flower-hunter

Judith McKay

The flower painter Ellis Rowan (1848–1922) is one of several noted Australian artists who travelled to north Queensland late last century in search of new subjects to paint.<sup>1</sup> She was the most productive of the tourist-artists. Her travels resulted in hundreds of paintings which were exhibited as far afield as London and Chicago and introduced a wide audience to the beauty of Queensland's wild flowers.

Born into a wealthy pioneer pastoralist family of Victoria,<sup>2</sup> Rowan inherited a privileged position in colonial society which later enabled her to devote her life to flower painting. Her role model as an artist was the English flower painter and world traveller Marianne North (1830–1890)<sup>3</sup> whom she met at Albany, Western Australia in 1880. Like her older mentor, Rowan stressed the importance of painting from life to show the flowers in their native habitats, and this took her on many journeys to remote and picturesque places — on six occasions to the tropics of Queensland.

Like North, Rowan wrote lucid, if somewhat coloured, accounts of her travels, published in 1898 in the book *A Flower-Hunter in Queensland and New Zealand*, and was determined to place her paintings

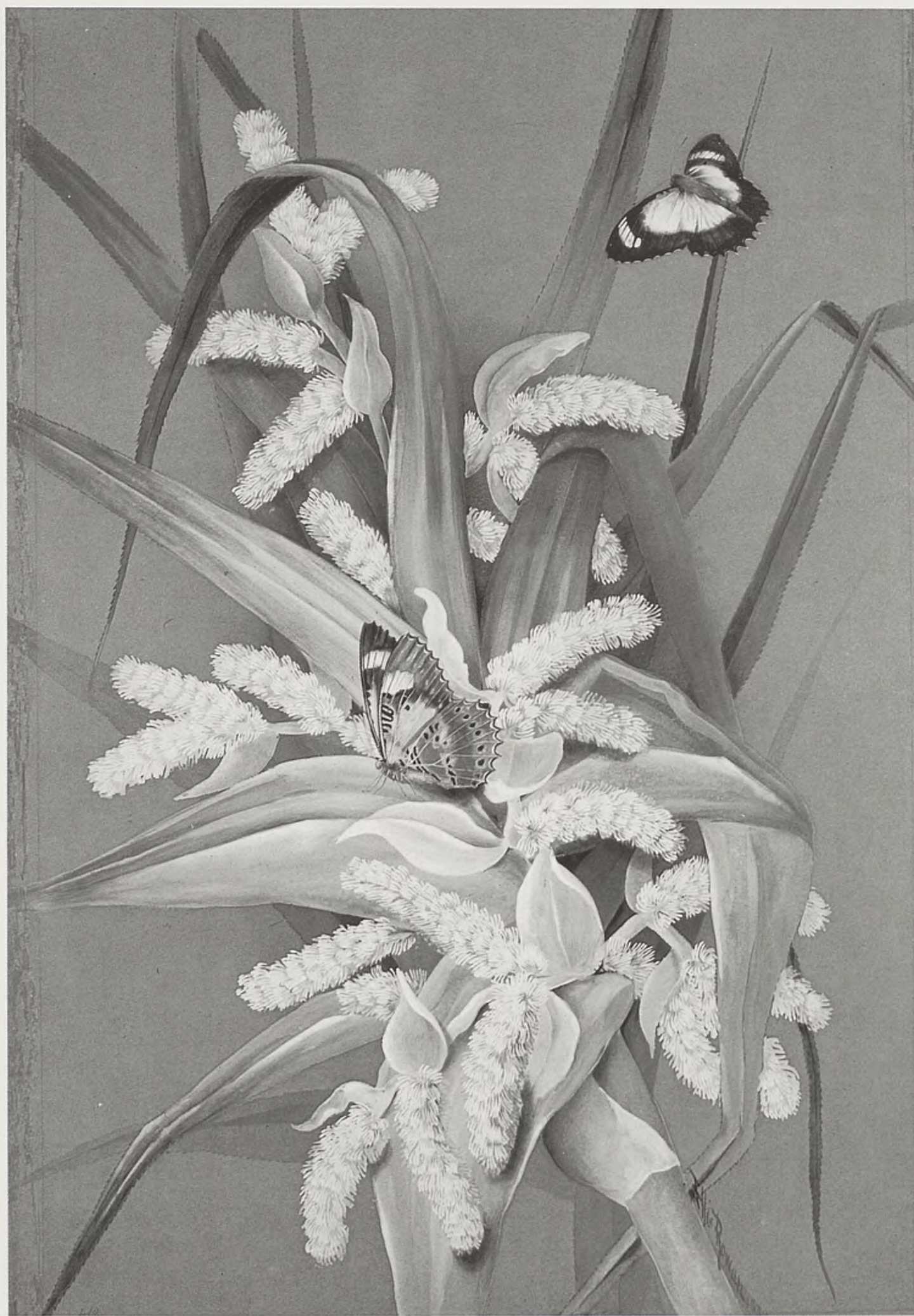


in the public domain. Miss North had the means to present her collection of paintings to the Royal Botanic Gardens at Kew in England, together with a fine gallery to house them. Rowan, by contrast, had to do battle with Australian State and Federal politicians to sell her paintings. In 1912 the State Government purchased 125 of her Queensland paintings, now in the collection of the Queensland Museum. Many more of her Queensland paintings are to be found in the collection of 947 works purchased by the Federal Government in 1922 and now housed in the National Library of Australia.

By 1887 when Rowan first arrived in Queensland she had made the daring transition — quite unheard of in the Victorian era — from wife and society hostess to world-travelling artist, having already visited India and Europe in 1883–84. Her husband Frederic Rowan, a successful Melbourne businessman, had a financial interest in her plan to record the flora of Queensland. He was a director of the company which had published the *Picturesque Atlas of Australasia* in 1886, with illustrations by his wife and many other Australian artists. Later the company proposed to publish a handsome serial edition on Australasian flora, to combine







ELLIS ROWAN, *Pandanus monticola*, 1887 (painted at the Johnstone River), watercolour and gouache on toned paper, 54.5 x 38.1cm, Queensland Museum

chromolithographs of Ellis Rowan's paintings with botanical text by Ferdinand von Mueller, the esteemed Government Botanist of Victoria.<sup>4</sup> In 1887, on the eve of his wife's departure for Queensland, Frederic Rowan wrote to the Premier to seek official support to include Queensland illustrations in the proposed publication.<sup>5</sup>

Ellis Rowan invented a socially acceptable excuse for continuing to leave her husband and young son to visit Queensland during the winter months: she had 'only a bit of a lung' which could not withstand Melbourne's winters. 'It must be a splendid bit', observed a resident of Murray Island in the Torres Strait in 1892 when Rowan was the only one of a party of younger tourists to reach the summit of the island's highest peak.<sup>6</sup> A tiny wasp-waisted figure with an ultra-sweet voice and always dressed like a lady of fashion, Ellis Rowan's appearance belied enormous physical stamina and 'the pluck and endurance of an explorer'.<sup>7</sup>

It is difficult to sort the facts about Rowan from the fiction, for she was a shameless self-publicist and a clever raconteur. The contents of her cuttings book, now preserved in the National Library, are undated, as are her Queensland paintings except those from her 1887 visit. Recent archival research shows that *A Flower-Hunter in Queensland and New Zealand* is a composite of her three nineteenth-century visits to Queensland, but some of her reported travels remain a mystery. Her journeys to Georgetown and Croydon and across the Northern Territory are probably more fictional than factual.<sup>8</sup>

Arriving in Queensland in August 1887 Rowan headed for Mackay, then travelled north to the sugar plantations of the Herbert and Johnstone Rivers, diligently painting the flora wherever she went. In December, troubled by malaria and the heat which turned her paints 'quite liquid',<sup>9</sup> she retreated from the tropics, taking a portfolio of at least 64 paintings. Over 20 of these were shown in the



Queensland Court of Melbourne's Centennial International Exhibition of 1888. Rowan was the only Australian artist to win a gold medal at the Exhibition, causing the Victorian Artists' Society to express 'strong dissatisfaction' that the work of an amateur flower painter should have been rated so highly.<sup>10</sup> From then on Rowan remained aloof from the professional art world.

In the winter of 1891 she returned to Queensland for a more extensive visit and, after a month's stay at Normanby Station, Harrisville, journeyed north the witness the arrival at Thursday Island of the Australian Squadron of the Royal Navy, under the command of her brother-in-law, Lord Charles Scott. From there she went to Somerset on the tip of Cape York Peninsula, a regular hunting-ground for visiting naturalists, and then toured the Torres Strait islands in the Government steamer *Albatross* as guest of the Government Resident John Douglas. Mrs Rowan's 'pleasure expedition' became the centre of a public controversy in September the same year, when the *Albatross* was unavailable for urgent patrol duties.<sup>11</sup> While in the north Rowan dispatched her recent paintings to an exhibition held at Buxton's Art Gallery, Melbourne in October,<sup>12</sup> and travelled on to Cooktown, Cairns and the Cairns hinterland before her departure in late November. It was during her 1891 visit that she claimed to have clung to the cow-catcher of a train as it climbed the Cairns range<sup>13</sup> and to have travelled to Georgetown in the far west in an open buggy<sup>14</sup> — typical of the tales she invented.

Back in Queensland in the winter of 1892, Rowan visited Cooktown and the nearby Bloomfield River before returning to the Torres Strait for more pleasure cruising around the islands in the *Albatross*. A fellow passenger this time was Tom Roberts, then on a three-month trip to the north. The steamer berthed at Murray Island where the two artists got out their paints. Roberts was painting on the



Ellis Rowan. Reproduced with kind permission of the artist's family

beach when, Rowan reported: 'Just as the forty-guinea finishing touches were being put on the picture, the whole thing fell, butter side downwards, into the sand'.<sup>15</sup> She probably had mixed feelings about a fellow competitor who had protested against her gold medal from the Centennial International Exhibition of 1888. Tom Roberts, in turn, did not mention her when he wrote at length of his visit to the north.<sup>16</sup>

On her way south Rowan stopped at Sydney to secure her place in the New South Wales Government's exhibit for the forthcoming World's Columbian Exposition at Chicago, held in 1893. Of her extensive exhibit at Chicago, 33 paintings were of Queensland subjects,<sup>17</sup> but due to a downturn in the colony's finances Queensland was not officially represented at the Exposition. She won another gold medal at Chicago, the last of the ten gold medals she received at international

exhibitions of art and industry.

Rowan was back in Melbourne only days before the untimely death of her husband, from acute pneumonia, on 11 December 1892. She adopted half-mourning dress — a widow's bonnet — and resumed her travels, to New Zealand in 1893–94 and to London in 1895–96. Her exhibition at the fashionable Dowdeswell Galleries in April 1896 introduced London society to the beauty of Australian flora and made her a handsome profit after the Duchess of Teck (the mother of Queen Mary) 'led off' by buying two Queensland paintings.<sup>18</sup> While in London Rowan tried her skill at decorative painting with a series of panels of Queensland flora for Lord Newton's townhouse and sought — in vain — similar commissions for Windsor Castle and for the Queensland Court of the newly opened Imperial Institute.<sup>19</sup> Before leaving Europe she took her paintings to Germany where she claimed she was offered £15,000 for her collection.

This supposed offer was widely publicized when she next visited Queensland in 1911, determined to receive official recognition for her lifetime's work by selling her Queensland paintings to the Government.<sup>20</sup> She passed through Brisbane, on her way north, in June. At some time during this visit she established a useful rapport with F. Manson Bailey, Queensland's Government Botanist, and sought his approval of her paintings. Bailey's approval was qualified — he would have preferred the paintings to show also the anatomy of the plants,<sup>21</sup> as was standard in traditional botanical illustration. However, he regarded the paintings as accurate enough to choose sixteen for colour plates for the massive work of his later career, the *Comprehensive Catalogue of Queensland Plants*, published in 1912. On 6 December 1911 Rowan wrote to Premier Digby Denham inviting him to inspect her paintings at Bailey's office, but the Premier was preoccupied with a constitutional crisis and could not take up the invitation. Becoming impatient, she wrote



again to the Premier on 23 December, the eve of her departure for the south: 'I am not easily beaten . . . I have promised to return and hold an exhibition and in this way test the wishes of the general public . . .'<sup>22</sup>

As promised, she returned in 1912 to stage the exhibition of her Queensland paintings. The exhibition, which opened in Brisbane's old Town Hall on 5 August, was well attended by the general public, but a fortnight had passed before any Government Ministers came to inspect her collection. What stirred them into action was a letter written by A.B. Wilson, President of the Queensland Institute of Architects. The letter, published in the *Brisbane Courier* of 22 August (p. 9) stressed the educational value of the collection and urged the Government to acquire it. As a result of Rowan's lobbying, other persuasive letters appeared in the Brisbane press, mostly written by leading members of the Queensland Naturalists' Club. The Queensland Art Society remained conspicuously silent. Premier Denham eventually agreed to purchase the collection for £1,050.<sup>23</sup> A heated debate ensued: were the paintings works of art worthy of the State's Art Gallery or were they botanical specimens more appropriate to the State's Museum? The Gallery, then housed in a top-storey room of a government office building, was already overcrowded. Moreover, the Gallery's Honorary Curator, Godfrey Rivers, a professional art master, protested that the paintings were not works of art.<sup>24</sup> So the Government consigned them to the Queensland Museum.

Rowan did not pretend to be a serious botanical illustrator. Her prime purpose was to make artistic compositions rather than scientific records, though she saw her Queensland collection as didactic — 'showing the general public how the flowers grow with their surroundings'.<sup>25</sup> No doubt she would have been familiar with the most famous of all florilegia of the Victorian era, Thornton's *Temple of Flora*,



ELLIS ROWAN, *Barringtonia calyptrata* (1891–92) (painted at Thursday Island), watercolour and gouache on toned paper, 54.6 x 38cm, Queensland Museum

published between 1799 and 1807. Its publisher, Robert Thornton, engaged leading British artists — not botanical illustrators — to produce 'Picturesque plates' showing plants in the full richness of their native habitats rather than on conventional plain backgrounds. The *Temple of Flora* inspired traveller-artists like Marianne North who catered for public curiosity in the flora of distant lands. Likewise in search of the picturesque, Rowan painted Queensland's more spectacular and colourful flora in bold, close-up compositions, often extending beyond the picture frame. Some of her close-up views of plants juxtaposed against distant sky or scenery are remarkably similar to the plates in Thornton's pantheon of exotica. She added insects and even snakes for dramatic effect, but was generally observant enough not to add species which were totally inappropriate to the plants.<sup>26</sup>

Though she stressed the importance of recording flowers on the spot, Rowan in

fact did most of her Queensland paintings in the relative comfort of a nearby hotel or homestead. *A Flower-Hunter in Queensland and New Zealand* has many references to how she worked into the night painting flowers collected on excursions<sup>27</sup> or presented to her by local residents.<sup>28</sup> Despite having been painted indoors, the paintings generally have the freshness of works painted in the open air, for she was a rapid and direct worker, proud that she could apply the paints without the aid of pencil under-drawing.<sup>29</sup> According to her niece, the late Lady Casey, she wielded her 'forest of brushes' with 'ferocious concentration' and speed.<sup>30</sup> Rowan made multiple copies of many of her paintings, presumably her best-sellers, which adds to the difficulty of dating her output, conservatively estimated at over 3,000 paintings. Her work did not vary markedly after the late 1880s when she forsook the formal plant groupings characteristic of the dainty flower studies of her day for bold informality. The naïve and lush charm of her paintings gives some credence to her claim to be self-taught.

Though the scientific value of her paintings is limited, Ellis Rowan was undoubtedly a talented painter. An enigmatic woman far ahead of her time, she was able to turn flower painting — deemed a genteel female pastime — into an adventurous and independent career. A contemporary wrote: 'To those fortunate enough to meet her, the painter was more wonderful than her work — and that is saying a great deal'.<sup>31</sup>

<sup>1</sup> Other artists who visited the north included Julian Ashton, Lucien Henry, Tom Roberts and Ethel Stephens.

<sup>2</sup> For a biography see Margaret Hazzard, *Australia's Brilliant Daughter Ellis Rowan: Artist, Naturalist, Explorer 1848–1922*, Greenhouse Publications, Melbourne, 1984.

<sup>3</sup> Ellis Rowan, 'An Australian artist's adventures', *New Idea*, 6 February 1905, p. 714.

<sup>4</sup> Transcript of a prospectus issued by the Picturesque Atlas Publishing Company, n.d., MS422, *Ellis Rowan papers*, National Library of Australia.

<sup>5</sup> Letter, Frederic Rowan to the Premier, Sir Samuel Griffith, 19 August 1887, 1887/6819, COL/A514, Queensland State Archives. The proposed publica-



- tion resulted only in coloured supplements in the *Australian Town and Country Journal* Christmas editions of 1888 and 1889.
- <sup>6</sup> Letter, Robert Bruce to Mrs (Professor) Alfred Cort Haddon, 4 September 1892, packet 1006, *Haddon collection*, Cambridge University Library.
- <sup>7</sup> Outline of Ellis Rowan's career accompanying her exhibition at New York in 1902, MS2206, National Library of Australia.
- <sup>8</sup> A detailed account of the Queensland travels is given in the book *Ellis Rowan: A Flower-Hunter in Queensland*, Queensland Museum, Brisbane, 1990.
- <sup>9</sup> Ellis Rowan, *A Flower-Hunter in Queensland and New Zealand*, Angus & Robertson, Sydney, 1898, p. 33.
- <sup>10</sup> *Argus*, 23 January 1889, p. 5.
- <sup>11</sup> *Queensland Parliamentary Debates, of the Legislative Assembly*, Vol. 64, 1891, 30 September, p. 1295.
- <sup>12</sup> *Argus*, 29 October 1891, p. 5, and 30 October 1891, p. 5.
- <sup>13</sup> *New Idea*, 6 January 1905, p. 641.
- <sup>14</sup> Rowan, *A Flower-Hunter in Queensland and New Zealand*, pp. 68–95.
- <sup>15</sup> *Ibid.*, p. 159.
- <sup>16</sup> Helen Topliss, *Tom Roberts 1856–1931. A Catalogue Raisonné*, Oxford University Press, Melbourne, 1985, Appendix 1, reprinted from *Argus*, November–December 1892.
- <sup>17</sup> *Catalogue of Exhibits in the New South Wales Courts, World's Columbian Exposition, Chicago, 1893*, Government Printer, Sydney, 1893, pp. 436–39.
- <sup>18</sup> *Queenslander*, 20 June 1896, p. 1171.
- <sup>19</sup> Letter, Ellis Rowan to the Queensland Agent-General, London, 19 August 1895, 1895/11895, COL/128, Queensland State Archives.
- <sup>20</sup> *Queenslander*, 10 June 1911, p. 15; *Morning Bulletin* (Rockhampton), 17 June 1911, p. 8.
- <sup>21</sup> Letter, G.H.M. Addison to the Under Secretary of the Chief Secretary's Department, 14 December 1911, 1926/5028, PRE/A872, Queensland State Archives.
- <sup>22</sup> Letters, Ellis Rowan to Premier Digby Denham, 6 and 23 December 1911, *ibid.*
- <sup>23</sup> Letter, the Under Secretary of the Chief Secretary's Department to Ellis Rowan, 14 September 1912, *ibid.*
- <sup>24</sup> Letter, Godfrey Rivers to the Premier, 26 December 1911, *ibid.*
- <sup>25</sup> Letter, Ellis Rowan to the Premier, 6 December 1911, *ibid.*
- <sup>26</sup> See articles by G.B. Monteith and Rod Henderson in *Ellis Rowan: A Flower-Hunter in Queensland*, Queensland Museum, 1990.
- <sup>27</sup> For example, *A Flower-Hunter in Queensland and New Zealand*, pp. 10, 122.
- <sup>28</sup> *Ibid.*, pp. 6, 98.
- <sup>29</sup> *New Idea*, 6 January 1905, p. 641.
- <sup>30</sup> Maie Casey, *An Australian Story 1837–1907*, Michael Joseph, London, 1962, p. 106.
- <sup>31</sup> Hazzard, *op. cit.*, p. 140.



ELLIS ROWAN, *Callistemon viminalis* (1911), watercolour and gouache on toned paper, 56.2 x 38.2cm, Queensland Museum

Judith McKay is curator of the Ellis Rowan exhibition which opened at the Queensland Museum in March 1990 before touring regional galleries in Queensland.



# A MULTITUDE OF FISHES

*Australia's first oil painting?*

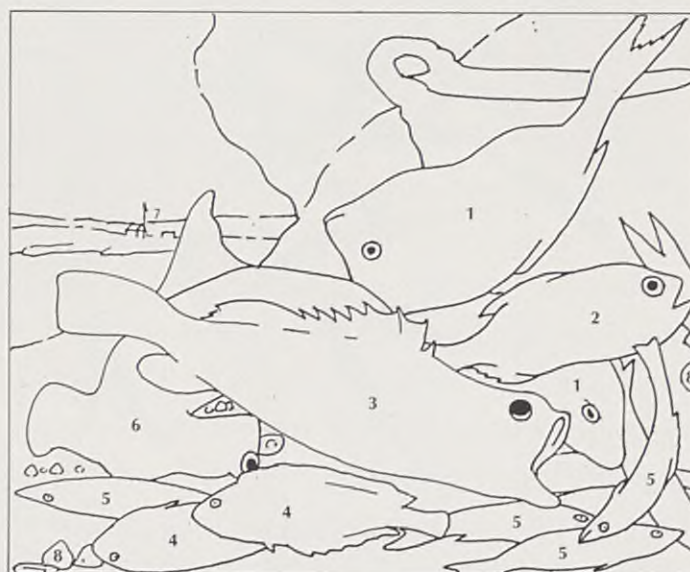
Ron Radford

The most astonishing Australian painting to come to light in the 1980s was John Lewin's only known oil painting, *Fish catch and Dawes Point, Sydney Harbour*. Discovered in an English private collection at the end of 1988 it was bought by the Art Gallery of South Australia in 1989 with funds from the Art Gallery of South Australia Foundation assisted by S.A. Brewing Holdings Ltd.<sup>1</sup>

Probably the first oil painting painted on Australian soil, it is a work that re-writes our early colonial art history. The painting is very likely to have been completed in early 1813. Thomas Watling was previously thought to have painted the first oil paintings in Australia but the oils once assumed to be by him are now generally considered to have been painted in London by another artist, based on Watling's water-colour drawings.<sup>2</sup> Furthermore, it is possible that one of the 'Watling' oils may have been painted in London after 1813. The 'Watling' oils are unsigned but this work is boldly signed 'I.W. Lewin' ('I' being the initial for the Latin form of John which he often used). However, *Fish catch and Dawes Point, Sydney Harbour* is interesting

not only because it is Australia's first oil painting.

John Lewin was colonial Australia's first professional artist and, after John Glover and Augustus Earle, was perhaps the most interesting early-colonial artist. Much of



opposite

JOHN LEWIN, *Fish catch and Dawes Point, Sydney Harbour*, c. 1813, oil on canvas, 86.5 x 113cm, Art Gallery of South Australia. Gift of the Art Gallery of South Australia Foundation and S.A. Brewing Holdings on the occasion of the Company's centenary 1988.

1. Snapper (*chrysophrys auratus*) 2. Crimson squirrel-fish (*myripristis murdjan*) 3. Bass (*dicentrarchus labrax*)
4. Rainbow Wrasse (*suezichthys* sp) 5. Sea mullet (*mugil cephalus*) 6. Hammerhead shark (*sphyrna lewini*)
7. Dawes Point Battery 8. Limpets









his best surviving Australian work has only recently come to light in Britain and only now are we able to judge his true importance in Australian art. Past accounts dwell on his misfortunes and lack of sufficient patronage to support his family but overlook his remarkable tenacity and brave determination not to give up his art.<sup>3</sup> In this detailed discussion of his new-found masterpiece, his achievements must be listed.

Lewin has the distinction of pioneering many aspects of Australian art. Supported by a very small colonial society (and a small group of collectors of natural history in Britain) he had to improvise and be versatile. He was not, like so many early colonial artists, an itinerant or a convict. Lewin had an exceptionally long Australian career for a colonial artist, arriving in 1800 and dying here in 1819.<sup>4</sup> He willingly came to Australia, stayed, and clearly grew to love the country, writing to a friend that his new land 'was the finest in the world'.<sup>5</sup> His landscapes in watercolour successfully recorded, without being encumbered by the conventions of the European landscape tradition, the distinctive Australian light, the colour and structure of our vegetation and terrain. They are landscapes painted by one who lived in and understood the land. It was not until Glover's arrival to live in Tasmania thirty years after Lewin's in New South Wales that Lewin's paintings were equalled in their accurate portrayal of the uniqueness of our landscape.

Lewin also began Australia's portrait tradition, the most prolific aspect of our art before 1850. Although he did portraits of the Aborigines and Tahitians from as early as 1802, it was not until 1808 that he advertised his willingness to undertake commissions for portrait miniatures, five years before Australia's first currently acknowledged portrait painter, Richard Read senior, arrived in Sydney. However none of Lewin's portraits of European settlers has yet come to light.

Lewin was also the first printmaker in

Australia. He produced the first etchings in 1803 as first proofs for his book on Australian insects. He published three illustrated books, *Prodromus Entomology* — *Natural History of Lepidopterous Insects of New South Wales* (London, 1805), *Birds of New Holland with their Natural History* (London, 1808) and *Birds of New South Wales* (Sydney, 1813). The two earlier volumes were published in London but their plates were etched in New South Wales. The last volume was the first illustrated book produced in Australia and was a local re-issue with

*He willingly came to  
Australia, stayed, and clearly  
grew to love the country,  
writing to a friend that his  
new land 'was the finest in  
the world'.*

existing prints of the 1808 *Birds of New Holland with their Natural History*.

Another first for Lewin is that in 1811 he and his wife set up Australia's first formal art school. He had previously taught others in the colony on a casual basis such as his friend Alexander Huey, an Ensign in Macquarie's Regiment. A letter from Lewin to Alexander Huey on the latter's return to Ireland tells us that by 7 November 1812 Lewin had begun to paint in oil, and was thus responsible for the first oil paintings in Australian art.

Nevertheless, Lewin worked for most of his career in New South Wales as a natural-history painter of Australia's distinctive flora and fauna, producing some of the most sensitive nature-studies ever executed of our plants, animals, birds, reptiles and fish.

John William Lewin was born near London in 1770, the year Captain Cook discovered Botany Bay and charted the east coast of Australia. He was trained by his father, William Lewin, a British natural-history painter whose *Birds of Great Britain*, produced in seven volumes between

1789 and 1794, is still regarded as a significant ornithological publication. Many of the images in the latter volumes were executed by John.

After John Lewin's arrival in Sydney in the first month of the nineteenth century he found patrons in successive Governors Hunter, King, Bligh and especially Macquarie. The last included illustrations by Lewin in his official dispatches to London. Mrs Macquarie commissioned Lewin to make a number of large and decorative transparencies on gauze to celebrate the birth of the colony and the Queen's birthday.

Transparencies were like large stage-set designs lit from behind and were not uncommon decorations to celebrate official evening occasions in the early-nineteenth century. (Augustus Earle, for instance, painted them.) One transparency by Lewin, much celebrated at the time, measured fifteen by nineteen feet and was of an Aboriginal corroboree; it included life-size portrait figures of known Aborigines. The meaning of this ambitious allegorical decoration is known to us from a description in the *Sydney Gazette* of 19 January 1811. The exuberant Aborigines are being observed in silence by a group of sophisticated Europeans while one Aborigine points deliberately to the church of St Philip in the distance. The Aborigines were apparently cheerfully waiting to be civilized by Christianity. Although this large transparency, like all the early colonial transparencies, has not survived, it may have been the first subject picture in Australian art.

Lewin also accompanied Macquarie on the Governor's official first crossing of the Blue Mountains in 1815 and a series of watercolour landscapes by Lewin record the journey. Governor Macquarie provided him with a special studio at the Sydney Hospital (built in 1815) and Commissioner Bigge later recorded this in the Bigge Report as one of Macquarie's many extravagances.

It is almost certain that *Fish catch and Dawes Point, Sydney Harbour* is one of



two large oil paintings which Lewin had in progress in November 1812 mentioned in his letter of that month to Alexander Huey. In the letter Lewin wrote that, although he had desired to paint in oil for some time, these two sizeable oil paintings<sup>6</sup> were the first that he had tackled and that they caused him some difficulty and he was short of materials.<sup>7</sup> The fish painting is unusually large by colonial standards. Only from the 1850s were paintings in Australia larger than this.<sup>8</sup> There is no evidence of other oil paintings by Lewin.

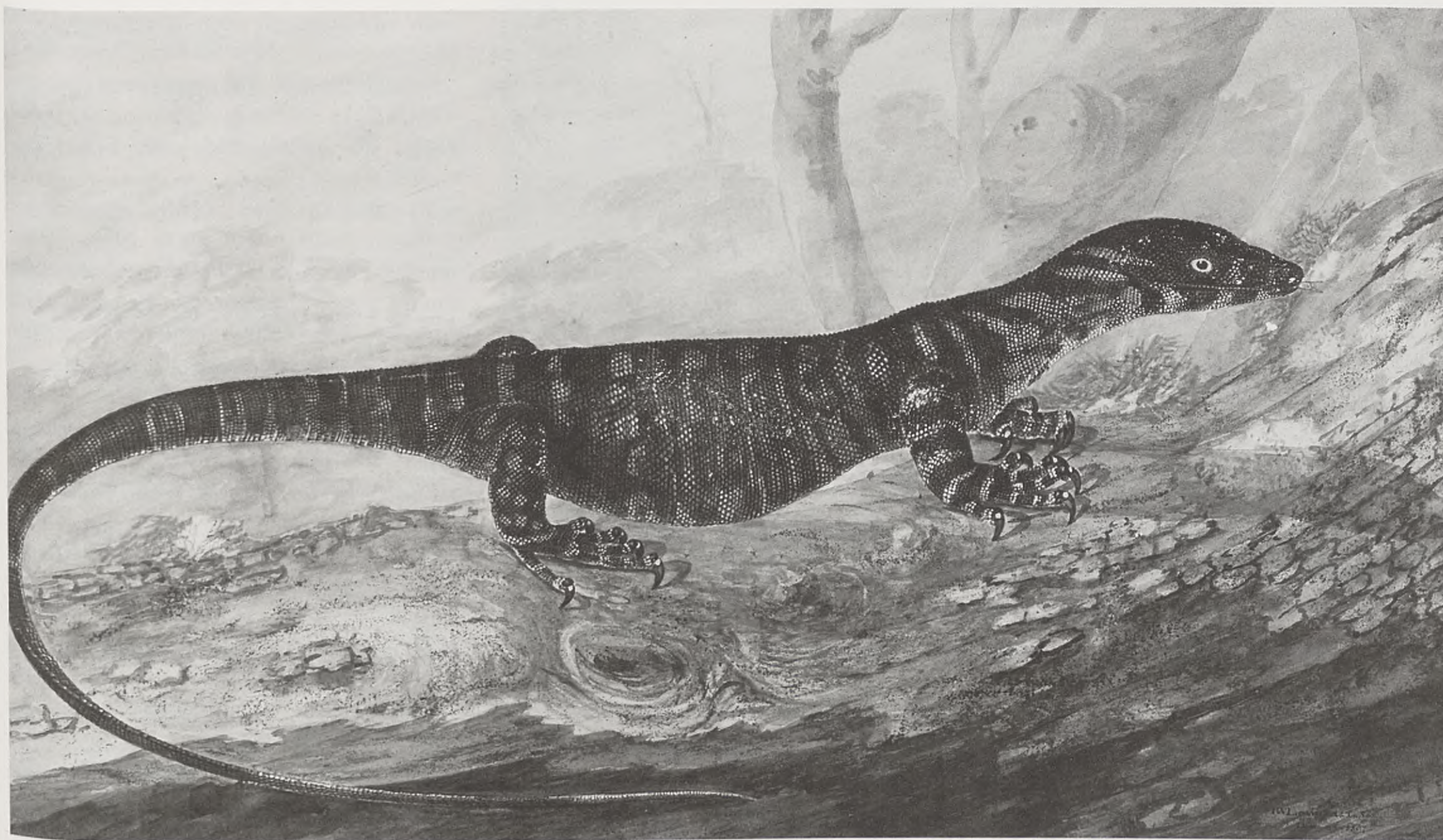
It is perhaps not surprising that the first Australian oil painting should be a natural-history subject, yet the long tradition of natural-history painting from Albrecht Dürer in the late-fifteenth century to this day has always been a watercolour tradition. Why should Lewin, a trained natural-

history painter in watercolour, suddenly break with tradition and paint his first oil, a large ichthyological painting, in a far outpost of the British Empire? He was a tireless experimenter and presumably wished to set himself a new challenge to paint an ambitious easel painting of Australian curiosity which could hang impressively and permanently on the wall. Hitherto he had produced only small and light-vulnerable watercolours for display, or purely natural-history watercolours that were mostly kept hidden away in folios, or natural-history prints bound into books; they functioned as intimate, private souvenirs or as scholarly research material but a large oil painting could be a public work of art.

As the only fully professional artist of the colony in the first decade of the

nineteenth century, on this occasion Lewin flaunted his versatility, and the painting is much more than an illustration of natural history. Nevertheless, all the fish can be clearly identified as from Australian waters and could be caught in Sydney Harbour. In fact, he had painted all the species before in watercolour, later engraved by others to illustrate natural-history books. It is interesting to note that the hammerhead shark in the painting was named after Lewin (*sphyrna lewini*) as also were other fish he officially discovered.

The other life-sized fish seen in the painting are, from the top, snapper (*chrysophrys auratus*), crimson squirrelfish (*myripristis murdjan*), bass (*dicentrarchus labrax*), rainbow wrasse (*suezichthys* sp) and sea mullet (*mugil cephalus*).<sup>9</sup> There are also shells, limpets and mussels



JOHN LEWIN, The variegated lizard of New South Wales, 1807, watercolour on paper, 26.2 x 45.2cm, Dean Management Services Pty Limited, Melbourne





JOHN LEWIN, *View from Governor Bligh's Farm, Hawkesbury, New South Wales, c. 1806-10*, watercolour on paper, 20 x 35.5cm, Art Gallery of South Australia, J.C. Earl and Elder Bequest Funds 1989

scattered on the shore amongst the fish (see diagram). However, the fish are deliberately arranged in a satisfying composition which avoids the usual form of natural-history illustration, namely, a single image of a specimen surrounded by blank white paper. In his finished watercolours painted for framing and display, he often placed his birds, reptiles and animals in a naturalistic Australian landscape or vegetation habitat.

The largest and centrally placed fish, the bass, is based on two of his 1802 pencil drawings<sup>10</sup> (one in reverse), on which he made colour notes. The drawings of the large bass indicate his method of working: careful and deliberate composition of the painting in his studio using his own drawings and watercolours of the fish and of Sydney Harbour. This partly explains the slightly self-conscious combination of the fish, some of which appear to float, and the small areas of ambiguous space in the foreground.

The inclusion of the large fishing basket in the background brings the painting into the realm of the specialist still life tradition much practised by seventeenth-century Dutch artists and familiar to English artists

and collectors in Lewin's time. There were still life artists in Holland who concentrated on fish and this was also a special feature of seventeenth-century Neapolitan painting and occasionally of seventeenth-century Spanish art. Paintings of fish and other still lifes were used as dining-room pictures from the seventeenth century. They were also hung in the kitchen in Holland.<sup>11</sup> In Britain, at the end of the eighteenth century and in the early-nineteenth century, still life paintings of food had become conventionally correct diningroom decoration in upper-middle-class houses.

The painting falls awkwardly between a diningroom still life and a natural-history painting perhaps intended for a gentleman's study, but it can also be related to a third category, the sporting painting. Much favoured by the British and sometimes referred to as 'hunt'n, shoot'n 'n fish'n' paintings, sporting paintings were intended for the gamesroom or for inns. However, paintings of a fisherman's catch did not become common in Britain until after Lewin's departure for New South Wales. Natural-history prints of fish on shorelines were not unusual towards the

mid-nineteenth century.

The background view of Sydney Harbour, with particular indication of Dawes Point, makes this natural-history study posing as a fishing catch geographically specific. Dawes Point Battery, seen in the painting, was built in 1791, a prominent landmark which was elaborately rebuilt in 1818. The small building with hipped roof and flag-pole was the guard-house, and the smaller adjacent building to the right was the slaughter-house. Dawes Point is on the western side of Sydney Cove and is the present-day site from which springs Sydney Harbour Bridge. The sandstone cliffs immediately behind the fish are on the Harbour's north shore, approximately at Kirribilli Point. Lewin had earlier executed a number of Harbour views in watercolour from Kirribilli Point. He was the first artist known to cross the Harbour to record that panorama of Sydney — a view which is still popularly painted and photographed. This Harbour view from the beginning of the nineteenth century, full of light and with subtly painted sky, belies the twentieth-century belief that colonial artists could not come to terms with Australian light and landscape.

This painting, ostensibly of a fisherman's basket and catch, was probably produced for a British audience and Lewin seems to have deliberately extended himself. To the British it would have seemed deliciously exotic. In the November 1812 letter referred to earlier, Lewin states that he intended to send an oil to Huey in Britain as soon as one was available. If this work was one of the two paintings referred to (as is likely) it would probably have been completed early in 1813 and possibly sent soon after to Britain to remain there until June 1819. It is also possible it could have been taken to Britain, with other works, by the artist's widow when she returned there in 1820, the year after Lewin's death. Or it may have been purchased locally, perhaps by his patron Governor Macquarie, to hang first in Government House and then be taken back to



Britain in 1822.<sup>12</sup>

These possibilities would explain the remarkably good condition of the oldest oil painting in Australian art. A 180-year-old oil would not have remained in such good condition in the humid climate of Sydney. Nor would it have been likely to have survived over-zealous restorers in the past who over-cleaned and over-painted so many of our colonial paintings before more highly trained specialists and professional attitudes emerged in the 1970s. The crack across the lower third of the canvas is on a seam where two pieces of linen were sewn together, probably by Lewin's wife. Although artists' canvas was not easily procurable in the distant colony this painting is executed on professional artists' linen and has a commercial stamp on the back. The original width of Lewin's canvas was obviously considered insufficient for his major effort and another piece adjoined.

The painting is an impressive work of art by any standards. The fish are life-size. They are beautifully arranged and skilfully depicted with thin glazes of colour applied almost in a watercolour technique, which helps capture the opalescence of the fish scales and pearly sky. The accurate colours of the fish are harmoniously combined. There is no shrillness of colour, no over-modelling or over-highlighting, and this helps keep the fish close to the picture-plane, thereby preserving their decorative quality without sacrificing naturalism. Part of the fascination of the composition is the curious combination of diverse fish, and their staring eyes and gaping mouths. It is painted with an entirely innocent eye yet it evokes, for us today, the grotesque curiosities of the sophisticated sixteenth-century Mannerists. Its strength lies in its uncomplicated directness.

About ten years after Lewin executed this fish painting, it was probably Joseph Lycett who executed (most likely back in London) paintings of fish catches with backgrounds of Sydney Harbour, similar



JOHN LEWIN (Crested pigeons [*Ocyphaps lophotes*]) (1819?), watercolour, 59.8 x 46.2cm, Rex Nan Kivell Collection, National Library of Australia, Canberra



to Lewin's, on the top of two natural-history specimen cabinets. One of these hand-painted specimen cabinets is now in the Mitchell Library, Sydney. Lycett presented the highly coloured fish in a flatter and more naïve fashion compared with Lewin's more pleasing colour combination and convincing realism. It is possible that Lycett may have seen Lewin's fish painting. The only other still lifes of fish in nineteenth-century Australian art were painted in Tasmania by the naïve artist William Gould, twenty or thirty years later than Lewin's large canvas.

This newly acquired oil painting by Lewin now begins the chronological display of Australian art in the collection of the Art Gallery of South Australia. The Gallery provides an ideal context for the painting: it has not only the nation's most balanced collection and display of nineteenth-century Australian art but also a large collection of John Lewin works, which includes twenty-five small botanical watercolours, from the M.J.M. Carter Collection, a delightful watercolour study of a possum and a remarkably spontaneous Australian landscape in watercolour from

about 1808. *Fish catch and Dawes Point, Sydney Harbour* is a surprising new-found corner-stone both to the Art Gallery of South Australia's comprehensive collection of Australian art and to Australian art as a whole.

<sup>1</sup> The work was secured in London by the Sydney dealer Tim McCormick and purchased from him by the Art Gallery of South Australia in August 1989. Tim McCormick has been responsible for bringing a number of other works by Lewin back to Australia. The previous English owner of the oil painting had bought it in the 1960s, without a known provenance.

<sup>2</sup> Tim McCormick, *First views of Australia 1788-1825: A history of early Sydney*, David Ell Press with Longueville Publications, Sydney 1987, pp. 274-276.

<sup>3</sup> Rex and Thea Rienits, *Early Artists of Australia*, Angus & Robertson, Sydney 1963, p. 124.

<sup>4</sup> Lewin's active artistic career in Australia was longer than that of, for example, John Glover, Joseph Lycett, Richard Read senior, Augustus Earle, William Strutt, Alexander Schramm, Nicholas Chevalier and Louis Buvelot, who did not paint in his last years. Of the major colonial artists only Thomas Bock, S.T. Gill, Conrad Martens and Eugène von Guérard had longer Australian careers.

<sup>5</sup> John Lewin, letter to Alexander Huey, 7 November 1812, Belfast Public Records Office, D3220/2/4. It is from this important letter that we gain vital information about Lewin, including discussion of his commencement of oil painting. I am grateful to Elizabeth Imashev of the Mitchell Library, Sydney,

for having drawn my attention to this letter in early 1987.

<sup>6</sup> There is a suggestion in the letter, albeit confusing, that one of the two oil paintings may have been based on the composition of his large allegorical transparency of a corroboree which he painted for Mrs Macquarie. He states '... and from a transparency it [h]as become a fine painting after two years ...'. It is ambiguous as to whether he is referring to the transparency in distemper which he worked up to a greater finish or smaller oil based on it. However the 'two years' may be the clue as the transparency was launched nearly two years before this letter.

<sup>7</sup> Lewin was well aware of the different technical problems of painting in oil and the dangers and advantages in the combination of strong body colour with glazes for preserving colour. In his long letter to his former pupil Huey, he discussed the problems and warned of the example of Sir Joshua Reynolds. This indicates his sophisticated technical knowledge of painting (as well as of the art world in general) and the excellent preservation of this fish composition is proof of this.

<sup>8</sup> In Australia's early-colonial period, to the mid-point of the nineteenth century, only three portraits by Augustus Earle, five landscapes by John Glover and four figure compositions by Benjamin Duterrau (including one lost) are larger than this only known oil by Lewin.

<sup>9</sup> The fish have been identified by Alwyne Wheeler of the British Museum (Natural History), London.

<sup>10</sup> These drawings are preserved in the Linnean Society collection, London, in a group of thirteen pencil and watercolour drawings given by the natural-history collector, Thomas Lister Parker, of London in 1821. Parker possibly purchased these drawings



JOHN LEWIN (The grey possum of New Holland), c. 1807, watercolour, 24.2 x 43.5cm, M.J.M. Carter Collection, Art Gallery of South Australia





JOHN LEWIN, *Banksia serrata*, c.  
1817, watercolour on paper,  
26 x 24.5cm, M.J.M. Carter  
Collection, Art Gallery  
of South Australia

from Mrs Lewin when she returned to London after Lewin's death in 1819. I am grateful to Tim McCormick for drawing my attention to these works.

<sup>11</sup> The greatest of the Dutch painters of still life fish was Abraham van Beyer. Others, some of whom were strongly influenced by Van Beyer, include Isaac van Duynen, Pieter Claesz, Clara Peeters, Jacob Foppens van Es, Willem Ormea and Pieter van Noort. Although the fish in most Dutch and Flemish fish still life paintings are presented on tables and benches, some are similar to the work by Lewin and are depicted on the beach or on river

banks. The main painters of fish still life in seventeenth-century Naples were the Recco family; the father Giacomo and two sons Giovanni and Battista Giuseppe, the latter of whom concentrated almost solely on that subject. Rarer are still life paintings of single fish in seventeenth-century European art which often have a Christian symbolism, the fish symbolizing the body of Christ. The fish was once the main symbol of Christianity long before the symbol of the crucifix. Even earlier in Roman times still lifes, including still lifes of fish, were commonly used as wall decorations and floor mosaics.

<sup>12</sup> The painting is big and impressive enough to hang in Government House. The Macquaries owned one of two surviving specimen cabinets which are decorated with Australian fish probably by Joseph Lycett, and one can conclude that the subject appealed to Macquarie.

I am grateful to Elizabeth Imashev, and Tim McCormick especially, for assistance in writing this article.

Ron Radford is Curator of Australian and European Art at the Art Gallery of South Australia.



# John Brack: *The fish shop*

David Wadelton

I recall the first time I encountered *The fish shop* in the contemporary Australian galleries of the National Gallery of Victoria. This eloquent little painting immediately distinguished itself from the generally larger, expressionist canvases around it and had sufficient impact on me to make me mentally note to incorporate the fish trophy into one of my own paintings; an idea I did not pursue.

In 1955, the year he painted *The fish shop*, John Brack was 35 years old with two one-person shows behind him, and had participated in a couple of group exhibitions — in short, he was what we now invariably classify as an 'emerging' artist.

In these years Brack was preoccupied with the theme of suburban Melbourne and its inhabitants, and *The fish shop* fits neatly into his *oeuvre* of the period. For me, this bizarre icon has an affinity with early De Chirico or even aspects of surrealism, neither of which are usually associated with Brack.

A pen and ink study of this subject exists, presumably done from the motif. If we compare the study to the completed painting we can note several changes. The sketch has been altered to achieve a more harmonious and stable composition. Brack has emphasized the symmetrical and totemic aspects of the trophy. The staginess and artificiality of the shop display has been enhanced, excluding all that is 'natural'. The transition from drawing to painting has also seen the exclusion of the

shopkeeper, making the swordfish the sole star on this narrow stage.

Whether Brack employed a geometrical schema<sup>1</sup> or simply skilled intuition to organize the forms in this painting, one thing is certain: nothing is placed arbitrarily. We know that Brack paid particular attention to Uccello, Seurat, Ingres and the sublime Piero, all masters of the ordered image. Brack's own compositions are always lean and taut, distilled through a long, disciplined thought process.

Despite the painting's cool appearance, it still retains a measure of painterliness. Brush marks are clearly evident, defining the forms with a prickly clarity. This finely tuned tension between frigidity and sensuality is a characteristic of many of the artists I most admire.

The palette is a restrained range of predominantly khaki, deep viridian, purplish grey and muddy green, with a purer note of lemon yellow. The painting has been left unvarnished, presenting a slightly arid appearance, unlike the sumptuous, oil surfaces of his later work.

For me, *The fish shop* embodies a sense of unease. One feels that Melbourne of the 1950s was a particularly bleak and grey place for Brack. Despite that, he still found opportunity for humour. The sheer oddity of this image is striking. Strange as it may seem, the shopkeeper must have intended the stuffed swordfish to entice customers into his shop. Evidently ideas on this matter have changed considerably over the years. Compare Brack's fish shop

with the icy, regimented ranks of seafood displayed by today's fish-mongers! Like many of the scenes of suburban life that Brack painted in the 1950s, *The fish shop* represents a world now rapidly vanishing in the face of incessant change.

In many ways, *The fish shop* anticipates aspects of Brack's later work. For example, his delight in depicting a spiky, potentially painful object, seen here, relates to his subsequent use of scissors, knives, forks and surgical instruments. The rendering of the terrazzo is an early instance of Brack's seemingly tireless approach to completing a complex and laborious task. This has since manifested itself in spectacular style in canvases filled with literally hundreds of pencils, each painted with as much painstaking clarity as the next. And, the shop window theme itself was exploited to great effect in the series of the 1960s and 1970s.

Brack has realized this image with almost puritanical zeal. Expressionist rhetoric would seem to be anathema to him. No autobiographical revelations are offered here. What we have is a rigorous and cerebral imagination of the first order. To my mind, the phrase '... extreme tension subdued by style'<sup>2</sup> fits him like a glove.

<sup>1</sup> See Charles Bouleau, *The Painter's Secret Geometry*, Thames and Hudson, London, 1963.

<sup>2</sup> Edward Lucie-Smith, *The Body*, Thames and Hudson, London, 1981, p. 126. This phrase was used by the author in reference to Ingres.





JOHN BRACK, *Fish shop*, 1955, oil on masonite, 60.2 x 71.6 cm, National Gallery of Victoria



# Rhyme and Reason

## MARGARET MORGAN'S TALES OF LOVE

*Expatriate painter Margaret Morgan's intriguing multi-panel canvases embrace language, literature and the iconography of popular culture. 'Rhyme and Reason', the artist's most recent Australian exhibition, explored the 'astonishing narratives' of love and desire.*

Julie Ewington

**R**hyme and Reason: the positive conjunction is significant. Rather than the usual mutually exclusive pairings (positive and negative) Margaret Morgan summons up the possibility of poetry and rationality in tandem. This is a play against dichotomies and for conjunctions of all kinds, not least romantic pairings and sexual couplings, uttered in 'lines' of visual text as dense as an epigram and as playfully conceited as Elizabethan sonnets.

Romance is in the air. If sexuality and its representation were (and are) key issues for the 1970s and 1980s, the nature of love and desire is now, once again, hotly debated. Margaret Morgan's most recent exhibition in Australia concerned the mysterious production of desire and its astonishing narratives.<sup>1</sup> Morgan made a play for cross-referencing associations and allusions, in multi-panel works composed of many single images. These elements were combined into passionate discourses through an artistic practice which is, by analogy, as generous and produc-

tive as love itself, a positive force in culture and society. Love was a key word, also a key work, in the exhibition.

But 'Love' isn't a given, already understood and accepted. This is an art which set out to closely examine the intriguing structure of passion as cultural artefact. Morgan uses linguistic tags and images from familiar narratives in certain personal conjunctions, the whole punctuated by black or monotone canvases or mirrors with texts. In fact, the structure of presentation adopted by Morgan, of (interchangeable) identically sized canvases, is analogous to the sequential structure of language. One must address each element as a separate entity. At the same time, Morgan's twinned panels and grids permit the free-ranging scanning (horizontal, diagonal, selective) invited by the usual conventions of the picture-plane.

Language and literature feature importantly in Margaret Morgan's work, as contributory texts, as tools for analysis and, above all, as the specific source of the great good humour, the sly wit, the verbal









tags and the awful puns in which Morgan delights. The influence of Julia Kristeva, particularly her recent *Tales of Love*, is important to Morgan,<sup>2</sup> a resident of New York since late 1986. Kristeva analyses and interprets the social and cultural situations shared by women and experienced subjectively. Like Morgan, the Bulgarian Kristeva lives in a 'foreign country', France, more precisely, in Paris, the international centre for Modernism (and for francophones) as New York is for Post-modernism (and for anglophones), an analogy suggesting the positive value of travel and of cultural experience of countries other than one's own.

One must read Morgan's images, literally. It is all very simple, at the level of enunciation, since the audience has the necessary language at its command. In an untitled dual panel piece, a radio crooner from the thirties, to judge by his mous-

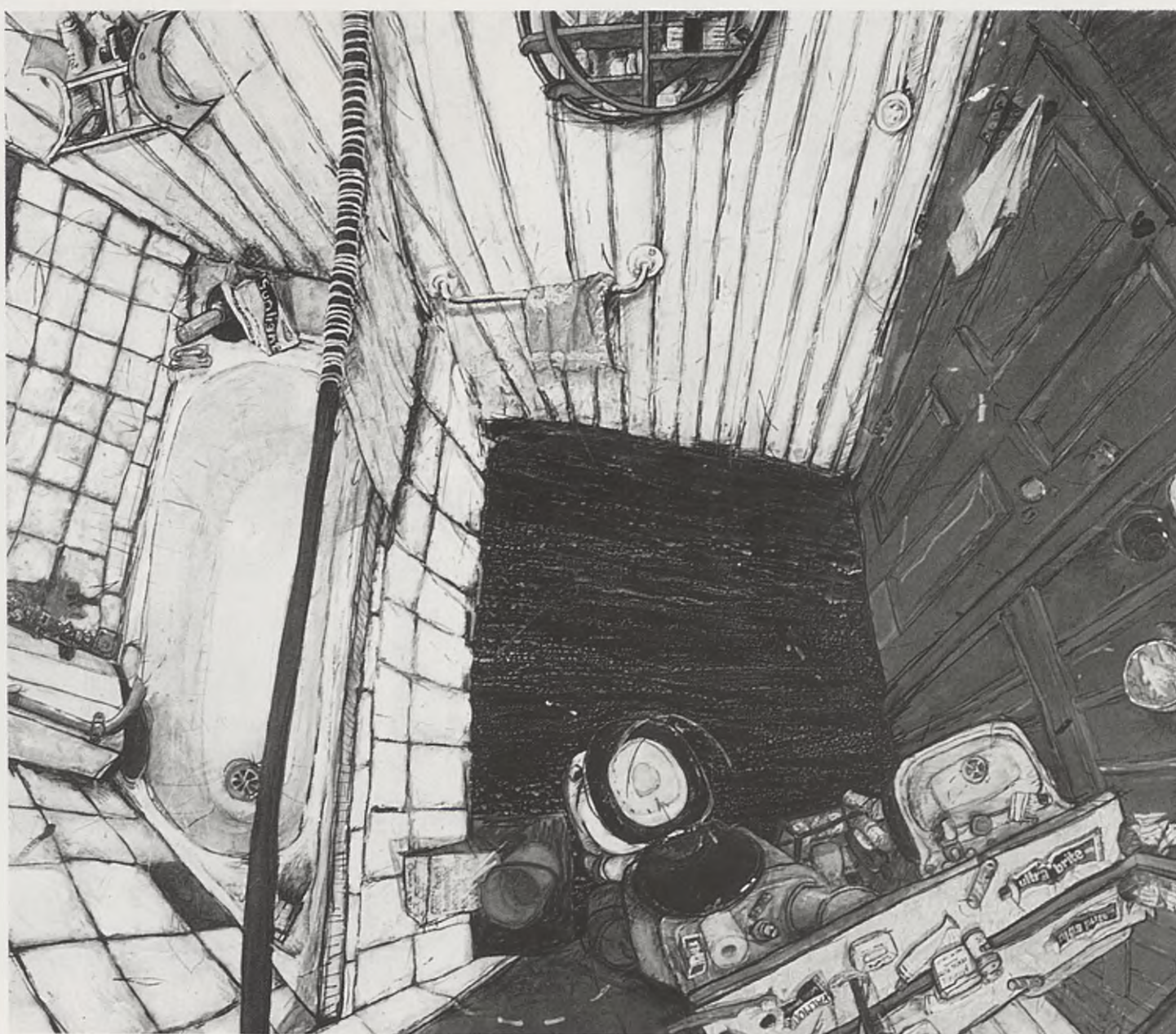
tache, his emphatic eye-brows, his natty vest and bow-tie combo, sells a once-new song through an archaic microphone. In the next 'frame' a spiral staircase ends in mid-air, like an elaborate corkscrew (screwy?) fire-escape. Thus: 'I'll Build a Stairway to Paradise'. But the staircase ends abruptly, nonsensically, with nowhere to go, left 'up in the air' . . .

This is a simple enough scenario, this love-lyric for the future invoking the necessary complicity between the song and the romantic desires of the listener. But who is the listener/the viewer? This is (as always) a more complicated question, with a multiple answer. The feminine members of the audience may imagine themselves serenaded, the males invited to identify with this apparently suave address. Alternatively (or in addition — yet further ambiguities lie in wait) the more world-weary may decide the golden staircase leads nowhere and lets travellers down with a nasty bump. All of which suggests a sophisticate's bitter-sweet knowledge of romantic love . . .

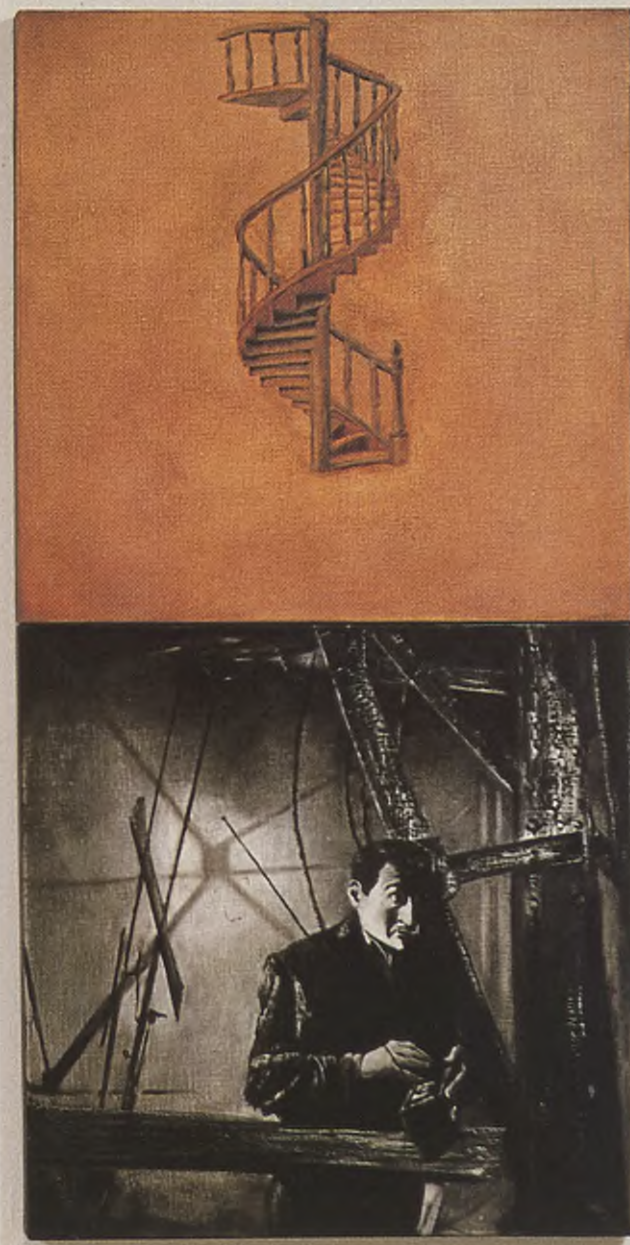
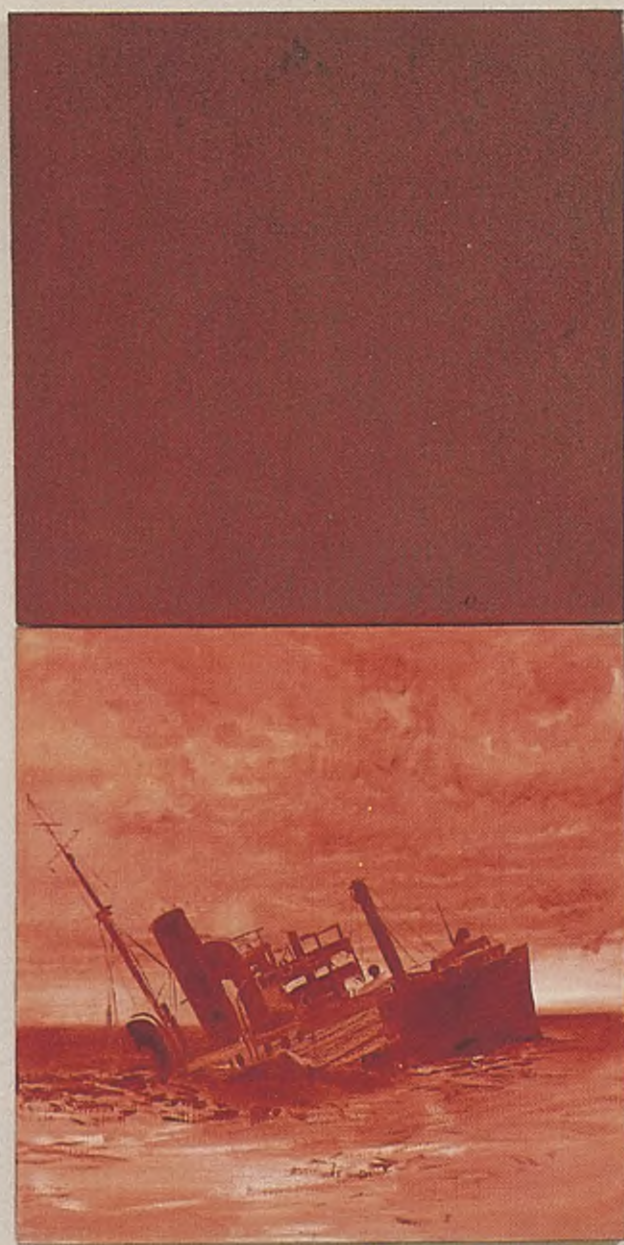
As a very young artist in the early 1980s, Margaret Morgan scored a series of modest but notable successes. Her quirky, cheerful works detailing domestic environments — claustrophobic bathrooms and lived-in kitchens — were admired for their idiosyncratic perspectives and lovingly detailed knowledge of the mass-produced textures of daily suburban life. Despite the significant changes in direction Morgan took during 1985 and 1986, which have since developed in her work, it is the suburban works of her early twenties, of around 1982, that many remember.

The rhetoric of progress subtending Modernist art insists on seeing gradual changes in an artist's work, perceived as 'development', and resulting in new products in the market. At the same time, the secure possession of a signature style is the necessary Modernist guarantee of individuality. Thus an artist's audience simultaneously requires her continued development and her clearly recognizable

MARGARET MORGAN, *Bathroom*, 1980–81, mixed media on paper, 60 x 85cm, private collection







adherence to her 'own' style. A significant change in an artist's *œuvre* may, in fact, threaten the audience's previous libidinal investment in the artist's work. Putting it more succinctly, Sydney artist Narelle Jubelin points out that 'Everyone always likes the work you did last'.

In Australia this question is complicated by the national love-hate relationship with cultural artefacts from other countries. In Morgan's case, her two-year absence in America has prompted the suggestion that her recent work has lost its Australian character through exposure to the visual codes of the (dominant) American art world at the source. This is a question worth considering carefully, as a symptom of the continuing Australian consideration of the predicament of 'regional' cultures

in relation to the metropolis, expressed through a conviction that adherence to the one will exclude participating in the other. Is this necessarily so?

Meaghan Morris, writing on *Crocodile Dundee*, argued that one reading of the film depends precisely on understanding the inter-relationship between Australian and American cultural institutions and images. In a discussion of currently circulating 'theories of unoriginality and national cinema' Morris writes of the emergence in Australia of 'a theory of fully positive unoriginality', which '... takes the "eye of the beholder" as a figure for seeing double: survival and specificity can both be ensured by the revision of American codes by Australian texts, in a play which can be beheld quite differently by

MARGARET MORGAN, *Untitled*, 1989, oil on linen, 6 parts each 60 x 60cm, private collection



various audiences and individual eyes therein'.<sup>3</sup>

These comments usefully illuminate Margaret Morgan's position as an Australian artist working in New York. By 1989 the engagingly youthful artist of the early 1980s, working with memories of childhood and adolescent environments, has grown into a mature woman of broad artistic and intellectual interests, experienced and widely travelled. Morgan has spent a surprising amount of time away from Australia, a total of four full years out of the last eight, in England, Paris and Berlin and, now, New York. The recent work is no less concerned with personal experience, but is evidently less readily accessible as such.

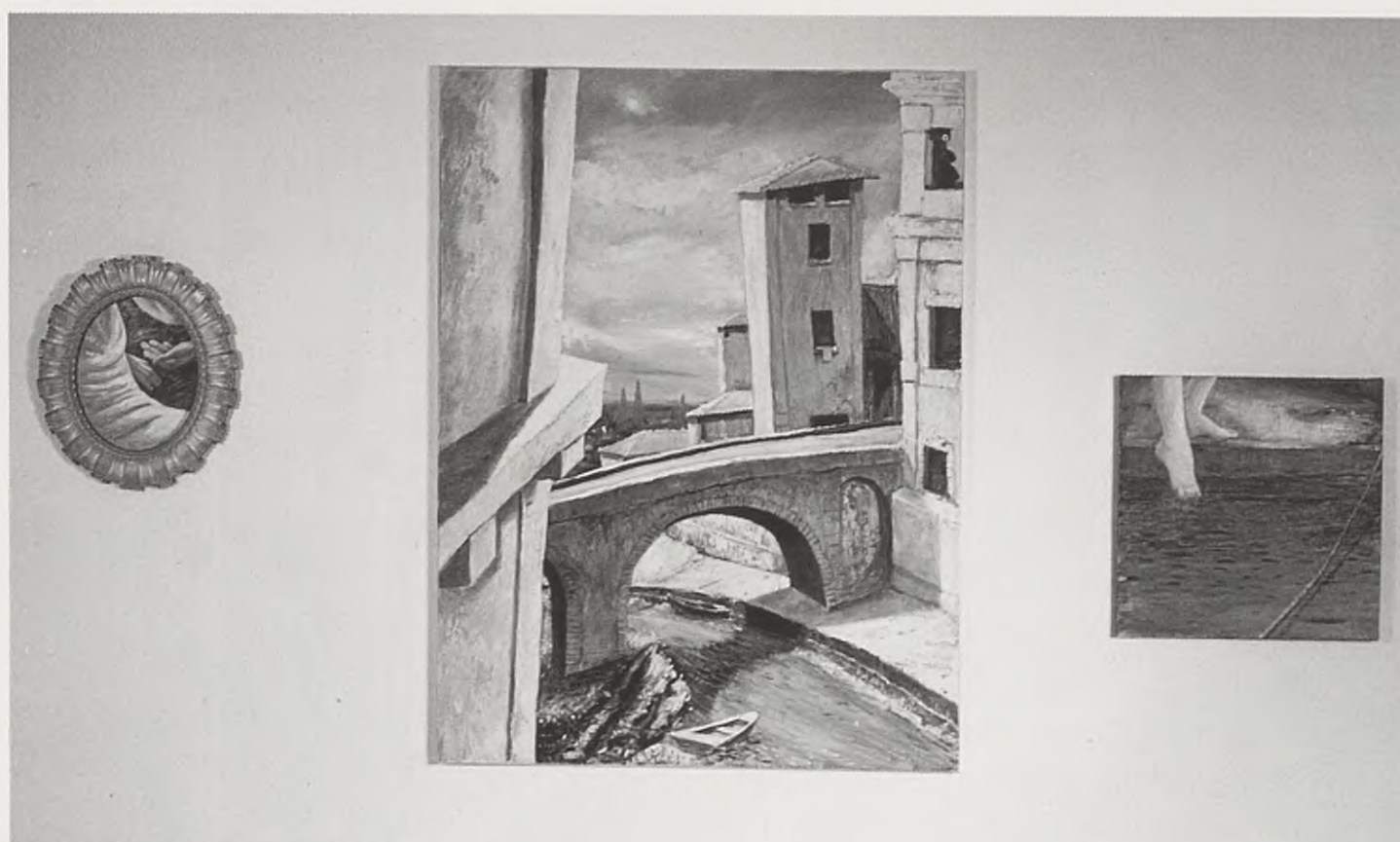
Margaret Morgan now speaks the vernaculars of Brooklyn and Erskineville, that is, the range and references of each and common to both. Travelling not only broadens the mind and enriches the artist's repertoire. As Morris implies, a positive value may be wrested from a history of cultural domination. The American imaginary has been a potent element in Australian cultural life for many decades, even before the 1930s and the decisive success of the American film production

and distribution chains, popular songs and magazines were distributed here in great quantities.

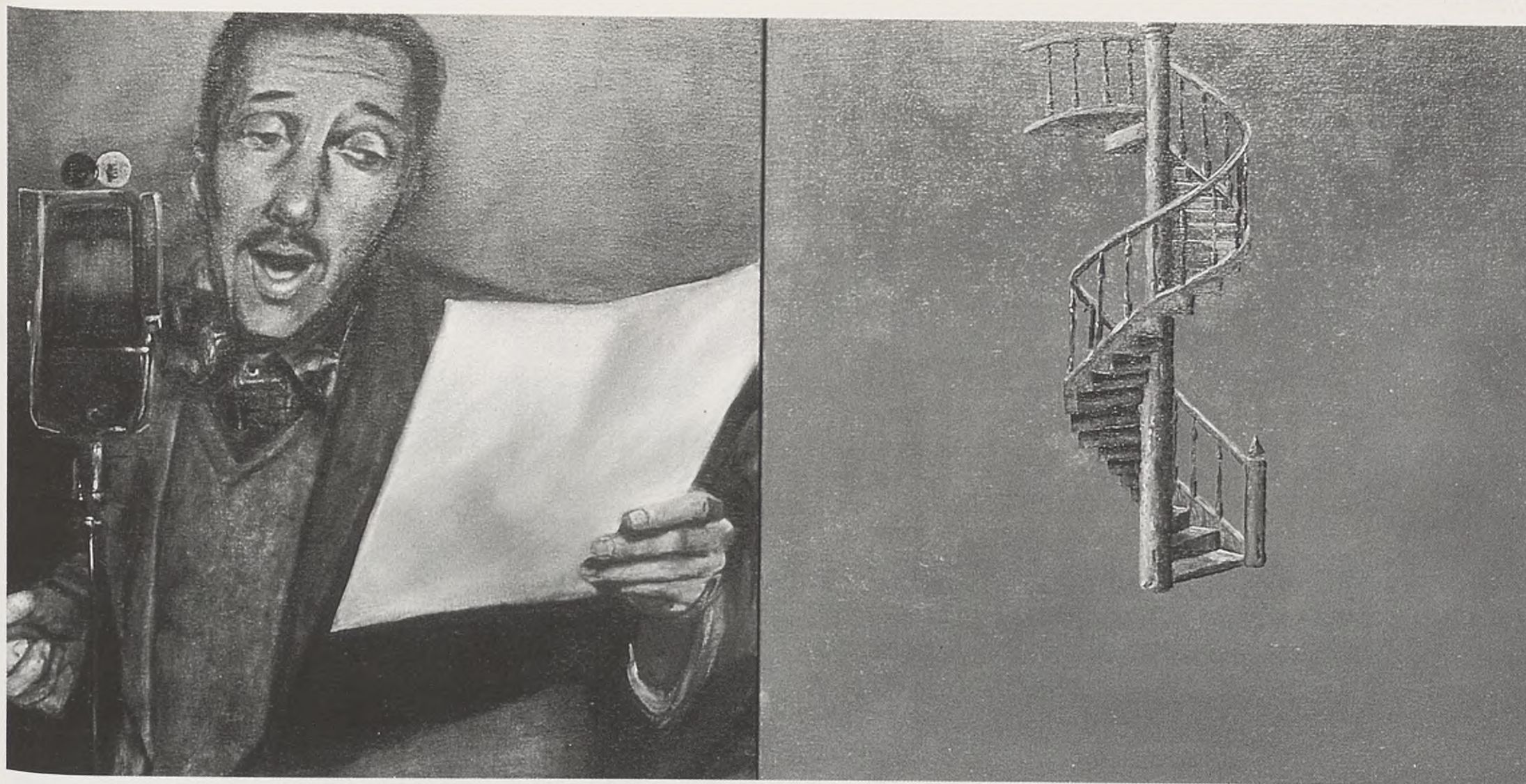
The images Morgan uses now are part of the common stock of the Western world and are found in film-still libraries, from television, from newspapers, postcards, comics and fine art reproductions. The cinematic origin of many of Morgan's images and the cinematic character of her sequences ('frames') is marked, though the work freely and gracefully acknowledges the multiple origins of the contemporary imaginary. In *Love*, for instance, the burning skyscraper-phallus ('towering inferno'), represented by the letter 'L', the MGM kissing couple of the conjunctive letter 'V' and the crashing seas of orgasmic conclusion ('E') all derive from the movies. The drapery of 'O', however, might be straight from Baroque painting. Its seductive quality has to do with an altogether antiquated sense of luxury, while the pictorially open structure of the image (the sexually receptive 'O') mimics the open mouth of astonishment and excitement.

Thus Morgan's recent work is constructed out of criss-crossing dialogues between photography and film, drawing and painting. Photograph and film dominate as sources of content but these images are then transliterated through drawing (now in paint or through etching on mirrored surfaces, previously in conté and charcoal) and through painting. The distinction between painting and drawing is not merely notional: some panels, like the deaf alphabet spelling out 'Love', are drawn in paint, others, particularly the anxious men from *film noir* stills, retain an emphatically graphic quality. Painting is raided for its specific potentialities in this discourse, as well as being utilized as the unifying medium. Sumptuously draped cloth, quasi-industrial textures from non-referential painting, references to the storm-wracked seas of Romanticism — all play their parts in this complex and often ambiguous play.

MARGARET MORGAN, *Gently*, 1986, oil on linen, left 20cm ht centre 85 x 60cm right 25 x 25cm, private collection







MARGARET MORGAN, *Untitled*, 1989, oil on linen, 2 parts each 60 x 60cm, private collection

Perhaps this inter-textual discourse is the source of the awkwardness in some of Morgan's paintings, the occasional lack of respect for the significations of the original media and traditions. The artist is clear that her interest in quotation lies in inter-textual play, rather than in reproducing the fine details of the originals, though Morgan does alter her drawing style to suit the images. Materials and traditions in imagery are an integral part of their significations and Morgan's appropriative strategy neglects detail at its (eventual) peril.

Finally, a note on glass. In several works Morgan etched texts on mirrored panels. 'You never see me from the place I see you', simultaneously speaks the inevitable reproach of the lover, the experience of the specificity of different cultures and acknowledges the perpetual ambiguities of perception. In the gallery, addressing the work, one reads oneself through the

presence of the text, as sight. And, ultimately, as a disappearing vision, an object of desire slipping out of frame. At the limits of depictability, the object escapes. There is no rhyme nor reason to such a statement? On the contrary! Margaret Morgan will have both.

<sup>1</sup> Mori Gallery, 9–27 May 1989. The exhibition was reviewed in attentive and useful detail by Elwyn Lynn, the *Australian*, 27–28 May 1989 and in a closely contextual reading by Frazer Ward, the *Sydney Review*, July 1989.

<sup>2</sup> Julia Kristeva, *Tales of Love*, Columbia University Press, New York, 1987, is cited by Margot Norton in the catalogue note for 'Rhyme and Reason'. Both Morgan and Norton participated in a reading group addressing *Tales of Love* in New York in late 1988/early 1989.

<sup>3</sup> Meaghan Morris, 'Tooth and Claw: Tales of Survival and *Crocodile Dundee*', *Art & Text*, No. 25, June–August 1987, pp. 36–68, p. 43.

Julie Ewington is an art historian and critic, and Curator of the Canberra School of Art Gallery.



# PAULA DAWSON MAKING THINGS

Ken Scarlett

*'Paula, 24, a scintillating blonde . . .'<sup>1</sup>  
 'She's beautiful, she's zany . . .'<sup>2</sup>  
 ' . . . galactic sorceress . . .'<sup>3</sup>  
 ' . . . at first sight, this blonde with bright red fingernails could easily be stereotyped as all bleach and no brains . . .'<sup>4</sup>*

**M**ore than any other artist in Australia, Paula Dawson has suffered from eye-catching statements in the popular press, which have

impeded serious consideration of the content of her work. Likewise, the very fact that she has used holograms to convey her ideas has frequently meant that articles have contained long descriptions of the process of making a hologram, rather than an appraisal of the object as a work of art.

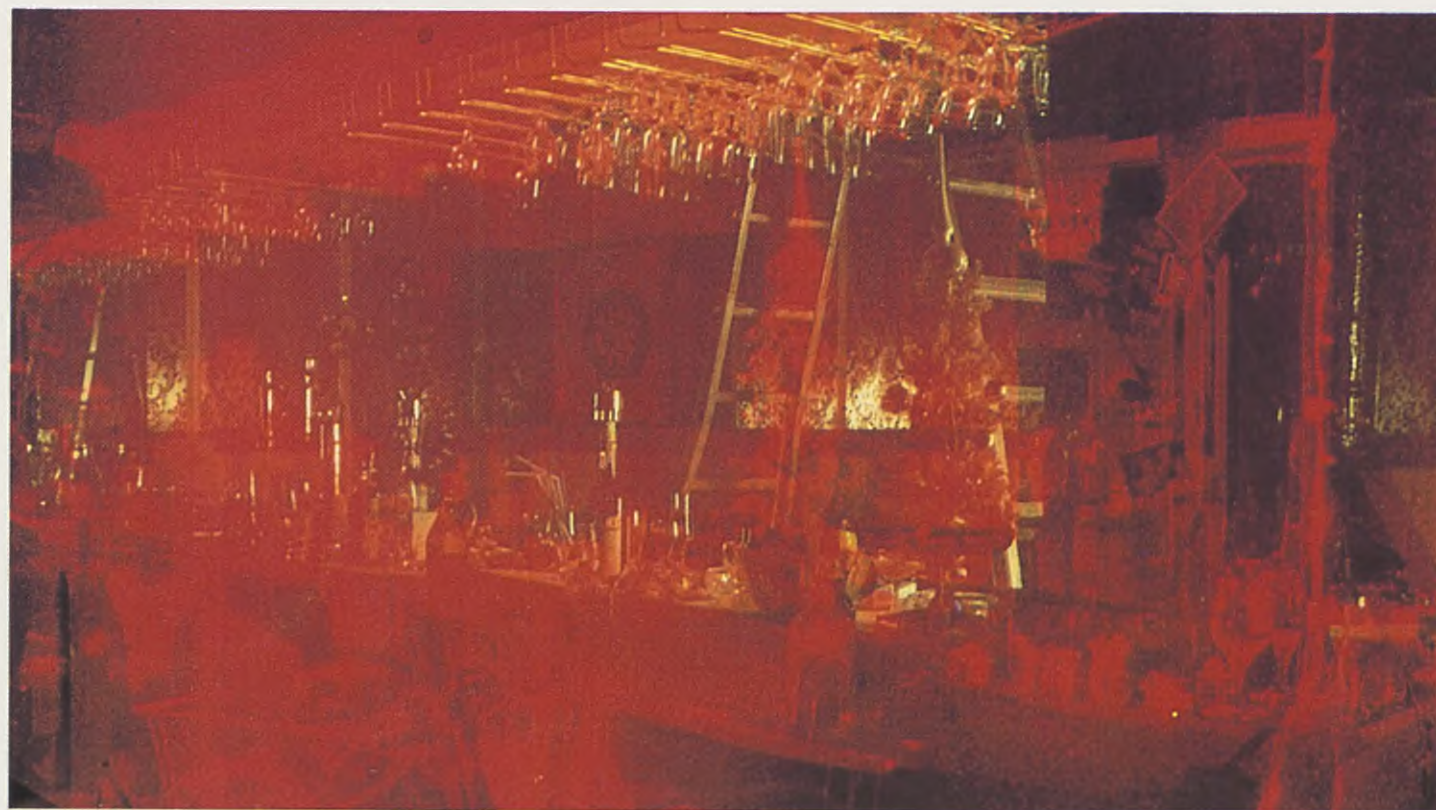
Yet, in another way, these two aspects of popular reporting are in character with the artist herself, for her ideas have their

origin in the suburbs of Melbourne and Sydney and she wishes to communicate with that great mass of people living in suburbia. By deliberately using commonplace subject matter, such as a lounge room, a bathroom basin, a view of a backyard, or the interior of a pub, she presents situations with which her audience is very familiar and at ease. Paula Dawson is prepared to refer to her own imagery as 'banal'.<sup>5</sup>

Her home in Brighton, Melbourne, during her formative years, was just like every other suburban house — concrete path curving to entrance porch, ornamental concrete tubs at front door, cream brick veneer with white woodwork, garden with liquid-ambar and silver birch trees. It was the location for her 21st birthday party, when she received a mink coat dyed bright emerald green. Kitsch is omnipresent in suburbia.

Many years later, referring to her hologram of a typical Australian backyard,<sup>6</sup> the artist stated: 'This setting is something I know all about. I'm a normal kid who grew up with tricycles, ballet lessons and brothers who dressed up in Zorro outfits'.<sup>7</sup>

The ballet lessons formed the basis of a number of youthful experimental works, the most successful of which was *Music and lasers in mazes*, performed in the Gryphon Gallery, Melbourne in 1977. The



PAULA DAWSON, *3.30am* hologram from 'To absent friends', 1989, film size 150 x 95cm, The Robert Holmes à Court Collection. Photograph by Melinda Menning

opposite:

Paula Dawson superimposed in her laser transmission hologram *There's no place like home*, 1979–80, plate size 150 x 95cm, collection of the artist



# MUNDANE MIRACULOUS





central space of the rectangular gallery was used as a dance floor, with spectators seated at each end. On one side was a bank of electronic equipment, controlled by the composer of the music, Paul Copeland, and on the opposite side sat Paula Dawson and her partner Burnie Bonderenko, an Australian champion ballroom dancer. The performance began with the sounds of a slightly worn recording of a Chopin waltz. Then Paula Dawson and her partner performed an elaborate dance routine with consummate skill. The same dance ritual was repeated three times, but each time with a significant change in the sound. Firstly the Chopin waltz, then the waltz progressively overwhelmed by the pre-recorded electronic sounds, and lastly the electronic sound only.

The change was from the known and expected waltz, to the unknown and rather remote electronic sounds — yet the elaborate dance routine continued, as though there had been no change. The performance was a visual allegory, which illustrated popular romantic views of the present and the community's inability to change, even when the old order had ceased to exist. Technology was the winner. The champion ballroom dancer was defeated.

*Subsets*, shown in March 1979, at the Royal Melbourne Institute of Technology Gallery, was based on a popular Australian television serial, *Cop Shop*, and consisted of four integral parts. One set was a large, rather seedy room with desk, chairs, two-seater lounge, old wireless, mantelpiece cluttered with objects and a partial view through a door to a small kitchenette. It was an actual set, as used in *Cop Shop*. Spectators in the gallery moved around the room, or sat in the chairs and talked with friends — until they realized that they were being recorded on video, and were actually part of a continuous display in an adjoining set. A third set had a television monitor and colour video recorder continuously playing an episode from *Cop*



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Sculpture show time is almost on Mildura again, and this year the public will be involved to an even greater extent than before.

As part of this year's exhibition, which begins on March 29, organisers are displaying some of the sculptures on the Deakin Avenue centre plantation.

These will complement the sculptures on the Arts Centre lawns and at the sculpture site itself.

Mildura City Council's outside work staff has been busy this week moving the sculptures to their places on the plantation.

## Out to look the best

This year's sculpture show has been helped by big Government grants for the arts.

It will last for two months.

● ABOVE — Paula Dawson travelled all night on the train to Mildura with her hair in rollers to look her best when she arrived at Mildura Arts Centre with her piece for the sculpture exhibition.

The *Sunraysia Daily*, 26 March 1975, recorded the artist's participation in the Mildura Sculpture Triennial, Victoria

*Shop*, while the fourth set had three slide projectors automatically showing transparencies on three walls of the set. The transparencies were various aspects of the same three walls in the first set — the actual *Cop Shop* setting.

Spectators had a range of possible options in time and space:

They could occupy the *Cop Shop* set which had been used in the past.

While within the old set they could be on video in the present.

They could move out of the set and then view it at a distance on video, seeing spectators of the present framed in the past.

Spectators could watch a replay of *Cop Shop*, made in the past, including a past view of the set — present in the adjoining area.

By moving into the fourth set they could view three screenings of transparencies which, even though two-dimensional, gave a three-dimensional view of the three walls of the original set.

There was yet another contradiction, for the original totally three-dimensional set was arranged for television screening, which was frontal and virtually two-dimensional.

People reacted or interacted with the four sets in *Subsets* in various ways for, in spite of its popular imagery, it was an intellectual game to be played by people who had a good knowledge of logical processes, philosophy and contemporary aesthetics.

Much conceptual art of the period appears to have been deliberately obtuse, though the artists would no doubt deny this. For instance, one work of 1978, possibly the first work by Paula Dawson to contain holograms, was entitled *The difference between Tuesday and Thursday*. In each of the three sections of the work, the following message was displayed: 'Dennis, are you endlessly suffering with each new day?'. As Paula explained, 'The message,



"Dennis Are You Endlessly Suffering With Each New Day?" was the key to the work. The first letter of each word (scrambled) spells Wednesday'. Superior intelligence was needed in order to unscramble the message. The rewards were not great.

During part of 1979 and 1980 Paula Dawson worked as artist in residence at the Laboratoire de Physique et Optique at Bescancon, France, where she produced (what was) the world's largest hologram with an incredible image depth — a whole lounge room in fact. One other holographic plate of the same size, 1.5 by .95m, had been produced, but it was subsequently cracked while on tour in Japan.

Comparison between these two holograms illustrates one of the major differences between Paula Dawson and many other artists using holography. As Simon Biggs noted, 'Unlike other holographers she came out of a performance/conceptual background lending the work an unique substance'.<sup>9</sup> Paula Dawson's complex installation was entitled *There's no place like home*, whereas the other French hologram was a straight depiction of the Venus de Milo — it had no concept, relying on technological surprise to impress the spectator. Many artists have treated holography as a three-dimensional photograph, capable of recording the appearance of objects, often as mundane as chessmen or key rings. The spectator, intrigued by the three-dimensional illusion, could only ask, 'How do you do it?', which is the equivalent of the ill-informed question, 'How long did it take to paint?'

*There's no place like home* was large, complex and extremely ambitious. It was first shown at the Gryphon Gallery, Melbourne in 1980, but later toured Australia in the 'Space-Light' travelling exhibition of holograms during 1982.<sup>10</sup>

When displayed at the Gryphon Gallery the holographic plate was installed as a window on the corner of a weatherboard house. The section of the house had been designed and built by Merchant Builders, like a display home, so the view through



Paula Dawson and Burnie Bonderencko, *Music and lasers in mazes*, performed at the Gryphon Gallery, Melbourne in 1977

the 'window' into the loungeroom seemed totally appropriate and convincing. Looking into a space that was approximately 3 x 3 x 3 metres, one saw a suburban loungeroom complete with two-seater couch, coffee table, standard lamp, bookshelves, picture on the wall and television in the corner.

It was exactly as one would have expected, except it was also completely contradictory. Walking down the side of the house, one was able to enter by a back door. After proceeding along an internal passage one looked into the loungeroom — which was totally empty, except for a television in the corner. It was even more confusing to look through the holographic glass plate and see the spectators outside the window. Reality had ceased to exist. Many spectators returned to outside the 'window' to check on the image, only to be doubly confused, for the television, which was real, was also a part of the hologram. The actual television and the image of the television on the hologram had been placed so as to coincide exactly.

Illusion and reality were as one.

There was also a subtle contradiction in time and aesthetics. The typical lounge-room looked somewhat dated, probably representative of the 1960s, yet it was recreated by the most advanced technology of the 1980s. The kitsch, domestic furniture, so beloved by Paula Dawson, was contrasted with the impersonal efficiency of high technology.

The theme for Science Expo, held at Tsukuba, Japan in 1985, was rather clumsily translated as 'Science and Technology for Man at Home: Dwellings and the Environment'. The theme was ideal for Paula Dawson, who produced three holograms entitled the *Eidola Suite* for the Australian Pavilion.

The main hologram showed the timber frame of an Australian home in the process of being built. The repetitious lines of the wooden beams of floor, wall and ceiling, constructed to form a cube-like room, was ideal to show the three-dimensional illusion of the hologram. But what was incredible and innovatory about the





PAULA DAWSON, *Memory Theatre 1*, 1987, pseudo-colour rainbow hologram, plate size 30 x 40cm, Museum of Holography, New York. Photograph by Terence Bogue

*opposite left*

Installation for one of the three *Eidola Suite* laser transmission holograms. The holograms are in the collection of the National Science and Technology Centre, Canberra  
Photograph by Fiona Hall

*opposite right*

The *Cop Shop* set featured in *Subsets*, 1979, Royal Melbourne Institute of Technology Gallery



*Eidola Suite*, was that it contained holograms within the main hologram, making the illusion very complex. By slightly altering position, the spectator could look through the frame of the partly constructed house and see through the windows, which were actually additional holograms.

One of the other holograms depicted a view of a rugged landscape of blackened, burnt gum trees and harsh white rocks. The trees were real, having been transported from the bushfire ravaged areas at Mt Macedon, but the 'rocks' were made from polystyrene. One had a glimpse of the primitive landscape before suburbia.

The other hologram was the *tour de force* of the three. It showed the typical Australian backyard viewed from the kitchen window, looking out onto the patio. It was a summation of Australian suburbia — outdoor furniture placed around the portable barbeque, an above ground swimming pool for the kids, Holden car, canary in cage, a small tricycle, a Hills hoist clothes line — it was the environmental equivalent of a hamburger 'with the lot'.

Margaret Carnegie, a well-known collector of contemporary Australian art and

more recently of contemporary Aboriginal painting, has a habit of answering the telephone and asking 'Are you there?', rather than using the commonly acceptable 'Hello'. Paula Dawson's complex homage to Margaret Carnegie is therefore ambiguously entitled, *Are you there?*. It is a hologram in two parts, or the fusion of a double exposure. The first hologram, which is solely of Margaret Carnegie, was used as a mirror on the wall, in a reconstruction of the entrance hall of her flat. A further hologram was made showing the hallway (with mirror), filled with Pintubi and Papunya paintings with an Aboriginal burial pole in the foreground.

In the final work Margaret Carnegie seems to be standing beside the spectator, in front of and outside the picture plane, looking into the flat and at her own mirrored reflection.

The imagery becomes more complex when one realizes that the hologram recreates the three-dimensional structure of Velasquez's *Las Meninas*, in which the Spanish artist used a mirror to reflect the image of his patron. In *Las Meninas* the open door, at the far back corner of the room, frames a court employee. In another parallel with Velasquez's paint-

ing, Paula Dawson not only makes reference to Margaret Carnegie's previous home in the country, but also hints at the artist's presence, by showing a section of the landscape used in the previous hologram the *Eidola Suite*. As with *Las Meninas*, this glimpse outside the confines of the room establishes the extreme depth of the image.

In 1986 Paula Dawson produced a small rainbow hologram, *Memory Theatre 1*, which was created in association with Dr Philip Wilksch, while she was artist-in-residence at the Department of Applied Physics, Royal Melbourne Institute of Technology. This very complex work was based on a theory of mnemonic memory training, first studied by the Greeks and revived in the Renaissance period. 'Mnemonic memory training was a subject of study for the Ancient Greeks; a learning system whereby discrete segments of information were mentally deposited in specific locations, e.g. the architraves, the columns, of initially a real, but ultimately a fictitious, building.'<sup>11</sup> A perspective drawing of Shakespeare's Globe Theatre had been a favourite image in post-Renaissance Europe for those practising mnemonics.







PAULA DAWSON, *Are you there?*, 1986, laser transmission hologram, plate size 150 x 95cm, Georgina Carnegie Collection

Paula Dawson used a highly stylized version of the Globe Theatre in which every element of the architecture had a hidden meaning, only revealed by memory training. In fact the whole complex illusion, '... is a complete guide in mnemonic imagery of the steps required to make a 3-colour rainbow hologram. It is also the product of the information it contains'.<sup>12</sup>

Yet in spite of the complexity of the concepts, the objects used as keys to memory within the work are frequently totally banal — for instance, a wire coat hanger doubles as a bracket, in an equation which includes three windows.

It has been a recurring problem for Paula Dawson to achieve a balance between concept and technology that is appropriate to people viewing her work. *There's no place like home* appealed to a popular audience because it made very small demands on their intellect. *Memory Theatre 1* was intellectually so complex as to be fully comprehended only by a very small elite. It would appear that in her latest series of holograms, *To absent*

*friends*, she has overcome this problem.

Writing before the installation and the approximately 50 holograms have been displayed in Australia, I can only observe that *To absent friends* is the most ambitious installation yet produced by Paula Dawson and has the potential to achieve the most satisfying relationship between concept and technology of all her works. Even the most casual of spectators will realize that time and space have been dislocated.

Holographic documentation of a previous New Year's Eve party will replace three large reflective mirrors behind a fully operational drinks bar. Spectators at the bar will expect to see a reflection of themselves, but will view an earlier function in the identical bar-room setting. The top of the bar will be 'tiled' with over 40 small holograms, showing glasses and bottles viewed from underneath. Totally different views of the same objects and panoramas of the bar at different periods in time will be unified.

Artist's proofs of the three large holo-

grams, totalling 5 metres in length with a virtual image depth of 27 metres, were shown in isolation (without the bar installation) at 'Artec '89', Nagoya, Japan, June–July 1989. Billed as the first 'large scale international exhibition devoted solely to high technology art' 'Artec '89' attracted 10,000 visitors a day. In an international field of 50 artists from USA, France, UK, Italy, Holland, West Germany and Japan, Paula Dawson was not only the sole Australian representative, but also one of the four prize winners.

When *To absent friends* is eventually set up in Australia as a complete installation, Paula Dawson will be behind the bar '... glamorously attractive, modishly dressed, with a ceaseless flow of chatter ...'.<sup>13</sup> Some will see her as a typical suburban barmaid, others will observe the parallel with Edouard Manet's, *A Bar at the Folies-Bergère* and the discerning will note that she has made the mundane miraculous.

<sup>1</sup> 'Instant Art', by Laurie Landray, *Australasian Post*, 3 May 1978, pp. 14–15.

<sup>2</sup> 'Working the light fantastic', by Jill Farrar, *Vogue Australia*, April 1988, p. 114.

<sup>3</sup> 'Laser paints a magic world', by Trudi McIntosh, *Weekend Australian*, 5–6 January 1985, p. 9.

<sup>4</sup> 'The light fantastic', by Candace Sutton, *Telegraph*, Sydney, 1 February 1985.

<sup>5</sup> 'Paula's laser lounge', *Sunday Sun*, Brisbane, 20 June 1982, p. 74.

<sup>6</sup> One of the three holograms in the *Eidola Suite*, 1985.

<sup>7</sup> 'Paula takes light for a walk', by Michael Bogle, *Sydney Morning Herald*, 28 January 1987.

<sup>8</sup> Unpublished notes in Paula Dawson's scrap book.

<sup>9</sup> 'The Situation Now', by Simon Biggs, *Artlink*, Vol. 5, No. 2, June–July 1985.

<sup>10</sup> The 'Space-Light' travelling exhibition of approximately 50 holograms from USA, UK, Europe, Japan and Australia was shown at: Museum of Applied Arts and Sciences, Sydney, January 1982; Art Gallery of Western Australia, Perth, March–April; Lower Town Hall, Melbourne, April–June; Civic Art Gallery and Museum, Brisbane, June–July.

<sup>11</sup> 'Memory Theatre 1, a new work by Paula Dawson', by Pat Sabine, *Artlink Special Issue Art and Technology*, June 1987, pp. 94–95.

<sup>12</sup> Ibid.

<sup>13</sup> 'Her "art" is a science', by Angela Long, *Herald*, Melbourne, 15 July 1980.

Ken Scarlett is Executive Manager of the Fourth Australian Sculpture Triennial and author of several books on Australian sculptors.





ANNETTE BEZOR, *Odelympia*, 1988, oil on linen, 162 x 240cm, ICI Contemporary Art Collection

## ANNETTE BEZOR

Timothy Morrell

The densely packed pictures produced by Annette Bezor are very tempting. The provocative subject matter and elaborate detail arouse the viewer's urge to possess the images by interpreting and understanding them. Yet increasingly they remain elusive. The artist talks about her use of seductive imagery as a way of giving viewers an 'in' to her work — a readily accessible means of engaging with her pictures. While getting the viewers in is fundamental to the conception of her imagery they have to find their own way out. Entanglement, like seduction, is part of the way the pictures work.

In 1986 she exhibited a series of

paintings and pastels collectively titled 'Heads Above Water'. In the accompanying catalogue essay Elizabeth Gertsakis described the four large paintings as Bezor's 'most succinct and metaphoric work so far'. The artist has always been read as a symbolist-feminist painter, and these paintings of female nudes free-floating in the sustaining mediums of clear water and each other's company enabled the most fluent reading so far along those lines.

Likewise, the recurring humour of her work was articulated by John Neylon's remark (*Adelaide Review*, August 1988) that these lyrical and evocative figures were perhaps swim-

ming towards the poolside bar. The amphibious, ambiguous creatures comprise realist heads floating in an abstract colour field of paint, with enough bouyancy to sustain a weighty and specific interpretation. This makes these works uncharacteristic, for Bezor is a cryptic artist. They have a beguiling looseness and freedom whereas most of her work is driven hard. They do not have the sense of difficulty and overload which is usually distinctive in her pictures.

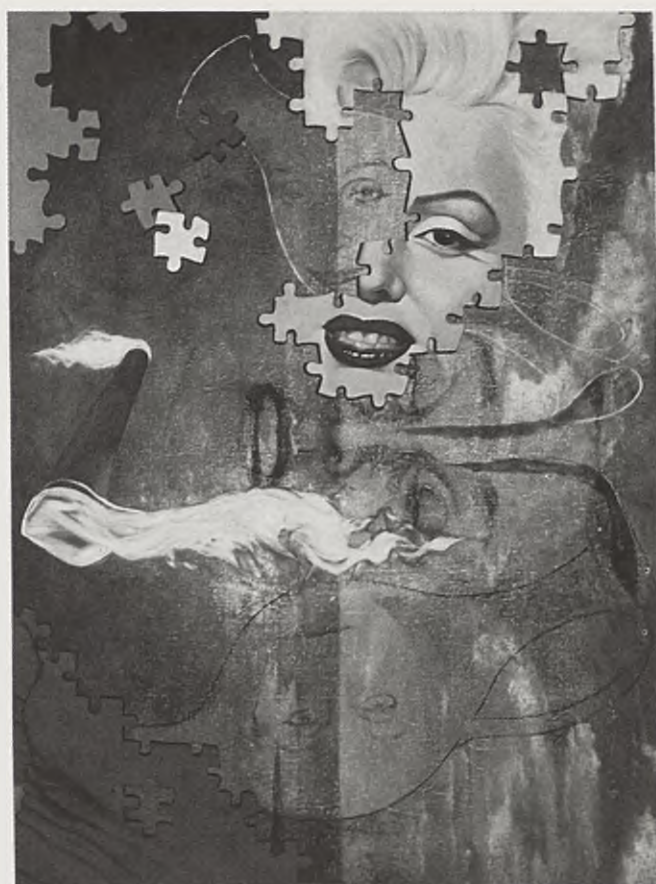
Since the 'Heads Above Water' series her imagery has become more tangled. She has deliberately set out to make the pictures more complicated and less



easy to read and most paintings have been set in a patterned background mesh. During her 1986–87 residency at the Power Studio in Paris she developed a method of roughly treating the canvas to make an arbitrarily streaked and mottled base for her images. The pictures are highly worked, not just in their realist details, but overall in more strenuously physical ways: the surfaces are stained, crumpled and sometimes grazed with a sander.

A feeling of physical involvement with the work as it comes to life is an integral part of the process; the unwieldy scale and rugged methods contribute to this. Ironically, the pampered looking beauty of many of her subjects may have emerged despite an extremely tough treatment. The fabric supporting the delicate flesh tones has in some cases been worn down to shreds which have to be stuck together again.

The wilfulness of the young woman painter ripping into the techniques of the old masters indicates a strengthened confidence in her ability to paint (she describes the various forms of attack to the surface as being another means of making marks on the canvas). The high-realist pictures for which she became known in the early 1980s were montaged from photographs, minutely planned and painstakingly reproduced in paint. Now the origins of her paintings depend largely on the laws of chance. There is a general idea about the feeling and the subject of the painting which exerts some control over the preliminary 'roughing up' of the canvas. The initial staining, crushing and scrubbing, akin to the process of manufacturing stone-wash jeans, is sometimes carried out on a pre-printed fabric with an existing pattern (she enjoys the viewer's uncertainty about whether the background pattern is printed or painted). The painting surface already has an interesting life of its own before



ANNETTE BEZOR, *A question of unity*, 1989, acrylic and oil on linen, 285 x 212cm, private collection

she begins to build her images into it. It is more or less a found object, like a humble length of dress-maker's material, despised for its decorativeness by high-art standards and physically abused by the artist's actions.

The confrontation between high-art and low-life in her technique has parallels in her iconography. It is most neatly focussed in her appropriation of Manet's *Olympia*, the celebrated 1863 painting of a Paris prostitute posing as Venus. In *Odelympia* she painted a faithful facsimile of the work then ground the surface back with sandpaper to a muddy monochrome, turned it upside down and painted over it.

This calculated act of subversion is not aimed at attacking Manet by attacking his picture, which is itself basically a feminist statement. In using his bluntly frontal, un-coy image, she refers to his exposing of the traditional voyeuristic paintings of the female nude. The political history of art is of no special interest to Bezor however, and *Odelympia* is certainly not a homage to Manet. It is more likely to be a

*femme* to his subject. Whatever else her paintings may be they are nearly always a celebration of women.

The candid enjoyment of beautiful bodies runs through all the major phases of her work. Her pictures have an extravagant sensuality which is disarmingly direct in this age of ideologically mediated responses to eroticism in art. Her pictures have never offered simple pleasures; even the early hedonistic landscapes verge on being painfully swollen with abundance. The excessive lushness and gratification of these pictures has to be viewed in the light of her belief that the fulfilment of any desire is the beginning of death.

*Entanglement landscape — libido*, 1988, perhaps her most graphically erotic painting to date portrays one kind of fulfilment of desire: it appears to be a painting about orgasm. It shows the body of a masturbating woman and, in a separate panel, a large-scale close-up of a woman's ecstatic face with water gushing from her mouth. The division of the painting into two separate panels, which we read in the Western convention from left to right, gives the work the psychological intensity of a film narrative. The headless figure floats in a swarm of buzzing cherubs and goblins. The dominant hot pink, the busy surrounding figures and the woman's hand pressing into her own flesh create a tense energy which is released in the next close-up scene.

The meaning of either principal image in this painting is greatly influenced by its juxtaposition with the other. Viewed without the image on the right, the nude's hand is involved in nothing more than what, in a painting by Titian, might be construed as a gesture of modesty. On its own, the face could be seen as a picture of a drowning woman. Although it looks like a startlingly unambiguous painting it reveals how the meaning of images is





ANNETTE BEZOR,  
Entanglement landscape  
— libido, 1988, acrylic  
and oil on canvas,  
217.5 x 440.5cm, John  
Sands Collection

in constant state of ambiguity, controlled by context and whoever is looking at them.

The complexity which Bezor wants to build into her paintings now is expressed in the jigsaw-puzzle structure of *A question of unity*, 1989. The jigsaw puzzle is a banal and commonplace analogy of the struggle with difficult, fragmented problems, in the way Marilyn Monroe is popular culture's symbol of the delusion of glamour and sexual fulfilment. The painting stresses surface appearances; the jigsaw puzzle is just a thin cardboard skin of illusion which disintegrates into meaningless pieces and the image of Monroe is the most used cipher of Hollywood gloss, fossilized into brittle plastic.

Superimposed over this superficiality are three portraits of a woman the artist knows, each wearing a different expression. The triple portrait emphasizes the way Monroe's dreamily blissful face has come to be seen as a mask for great unhappiness, evidence of a person's emotional life being concealed behind a flawless exterior. Our sentimental

reinterpretation of the sex symbol as tragic muse, a mask, has done nothing to render her more real. The star's face is focussed and hardened to crystalline perfection in lurid colour, in contrast to the sketchy, monochromatic triple portrait. The clear picture is not the true one.

The observation that life is messy and 'getting it together' is an illusion is certainly one thing this painting has to offer, but the openness to such interpretations is just an avenue the artist provides for a deeper and less literal-minded response to her work. The paintings set out to overwhelm rather than to illuminate. The emphasis on surfaces which gives a moral to the story of the 'Marilyn painting' also gives a bewildering variety to the visual feast of Bezor's paintings generally. They teeter around the point at which glamour becomes vulgarity and satiety becomes repulsion. The ecstatic reveling in beauty and pleasure becomes excessive, confusing and disagreeable. Viewers are roused to an instinctive response, then made uncertain of their

own instincts. Being made to feel strongly but not being certain what the feelings are is an unsettling experience and a more enduring one than any confident sense of having 'got the message'.

Because they resist being resolved intellectually like an equation, Bezor's paintings tend to remain outside the theoretical discourse which dominates current art. Almost everything about the work of this artist runs against the grain of contemporary painting. Her recent use of conspicuously montaged imagery looks like a mainstream mannerism, but using it to stir up an emotional response is a reversal of accepted practice. The works sometimes flirt promiscuously with kitsch without the protection of smugly asserting their superiority to it. Above all, most uncharacteristic of art now, is the refusal to detach the viewer from the painting. Her own troublesome involvement with the work is something she is anxious to share.

Timothy Morrell is Director of the College Gallery at the South Australian School of Art.



*The autumn quarter saw a further downturn in the Australian art market, reports TERRY INGRAM. High interest rates and an impending election were good excuses not to buy.*

The market hit the doldrums in the first quarter of 1990. Seasonal quietness (the art trade that has not retired to the Gold Coast usually makes its way to the ski slopes of Colorado) was intensified by concern about the economy, and political uncertainty ahead of the Federal election.

Dealers and auctioneers confessed that they had never known such stillness and were looking ahead to the series of sales in early April in the hope that the lack of wind in the marketplace did not mean that it was about to enter a Bermuda triangle.

The sailing comparisons are apposite, for ships began to appear in salerooms and galleries: ships on canvas and paper and even model ships. Buyers mostly torpedoed the ship pictures but they threw out their nets for the model ships, both at James R. Lawson's art sale in Sydney on 22 March and at Christopher Day's Gallery, two days ahead of the opening of an exhibition of model boats and marine paintings on 27 March.

The fate of Dr Robert Hampshire's Streeton, *Hawkesbury River, NSW, 1896*,

to be offered at Christie's in Melbourne on 11 April, was not known at the time of going to press. However, the estimate of \$500,000 to \$800,000 was a pale shadow of its reported \$1.3 million selling price in September 1988. The painting was offered under instructions from New Zealand Insurance Leasing Corporation.

On the other hand, 'Young Australians', a collection of 58 works by young emerging artists, found a buyer in a Queensland collector after being shunted onto the market as a result of the collapse of Bob Ansett's Budget Rent-a-Car business.

In the tighter economic climate, the dealer galleries had battened down the hatches and rationalization of the exhibiting gallery circuit was widely forecast. Even the new boom market of Aboriginal art was not exempt from financial pressures. CAS Gallery, established just over a year ago in Los Angeles to specialize in Australian Aboriginal art, closed down, with high costs being a factor.

Aboriginal art received commercial exposure overseas by an appearance at the Madrid Art Fair by Gabrielle Pizzi Gal-

lery of Melbourne. Although Spanish buyers appear to be as xenophobic as Australian, eight out of 12 Papunya paintings (mostly around \$8,000 each) taken to Madrid sold — mostly to buyers from northern Europe.

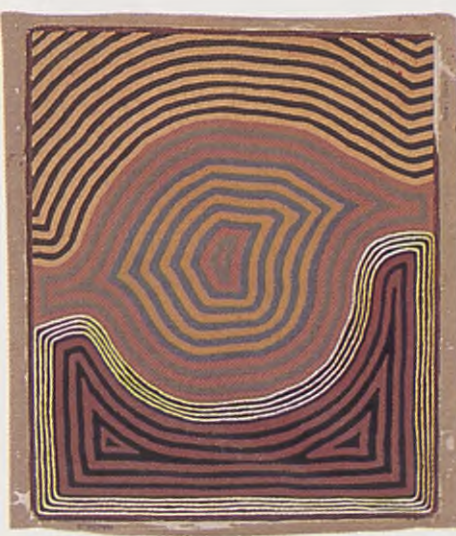
Isolated rashes of red stickers went up around Sydney and Melbourne galleries, mostly because the dealers had the good sense to show recession-proof work — pretty, escapist pictures or works by artists who have a special following, or both: Patrick Hockey, at Holdsworth Galleries and Frances Jones, who paints bowls of fruit, at Eddie Glastra's.

Stickers went up on \$1.5 million worth of work at the Brett Whiteley exhibition at the Sydney branch of Australian Galleries. The importance of this exhibition as a beacon for the market, however, was diminished by the interval between Whiteley shows (the last one, a studio show, was held in 1988) and the admission by Stuart Purves, the gallery director, that some of the works had been retained by the artist for a further project.

As if reflecting a new mood of national pessimism and disenchantment, buyers turned their attention increasingly offshore. The major art event of the quarter was the opening of the new Asian wing at the Art Gallery of NSW. In the antiques market, Oriental art had been for months the one area of growing buyer interest. While the Art Gallery paid



SIR ARTHUR STREETON, *Hawkesbury River, NSW, 1896*, oil on canvas on board, 98.9 x 108.2cm, Christie's, Melbourne



RONNIE TJAMPITJINPA, *Papunya, NT, Tingari men at Pitjun*, acrylic on canvas, 152 x 187cm, Gallery Gabrielle Pizzi, Melbourne



SIR OSWALD BRIERLY, *The Duke of Edinburgh leaving Gibraltar in HMS Galatea, 1867*, watercolour with pencil heightened with bodycolour, 11 x 19.5cm, Bridget McDonnell Gallery, Melbourne





**far left**  
SIR STANLEY SPENCER, *The piano lesson*, c. 1950, oil on canvas, 91.5 x 62cm, Robin Gibson Gallery, Sydney

**centre**  
SYDNEY LONG, *Narrabeen Lakes*, 1944, oil on board, 46 x 55cm, James R. Lawson, Sydney

**left**  
BAGA TRIBE, Guinea, *Mother and child*, timber, 65.5cm ht, The Blaxland Gallery, Sydney

\$250,000 for a pair of tomb figures purchased from James Lally, a New York dealer in oriental art, and other institutional buyers bought contemporary Russian art, major private purchases were made in modern English and French Impressionism and in African art.

Although not as many paintings were sold as usual from the annual exhibitions it now holds in conjunction with London dealer Browse and Darby, Robin Gibson Gallery in Sydney made up for this in the value of pictures sold when it held its latest exhibition from this source from 17 March to 15 April. A Degas drawing, *Danseuse*, and a Stanley Spencer oil, *The Piano Lesson*, each went out to local collectors presumably for somewhere close to the £250,000 asking price. From its exhibition of African tribal art held from 8 February to 6 March in association with the James Willis Gallery in San Francisco, Blaxland Galleries sold a 66 centimetre tall carving of a mother and child from the Baga tribe for \$62,400.

In Melbourne, Anna Weiss's City Gallery sold 'about half' of the Russian paintings Ms Weiss had personally selected on a visit to the artists' studios (sale prices ranged from \$2,000 to \$15,000), largely to public institutions and overseas buyers. Australia's private collectors, it seems, have yet to be convinced of the validity of what has become one of the hottest sel-

ling commodities overseas — contemporary Russian art. In other import business, Melbourne Art Exchange and Sydney's DC-Art pencilled in exhibitions of work from Edward Seago's estate for April. The proliferation of such relatively exotic exhibitions suggested an art trade becoming more enterprising in the face of adversity.

Dealers were on the phone more to clients, often well before an exhibition opened. A week before her exhibition of early Australian watercolours and drawings opened in Melbourne on 30 March, Bridget McDonnell had sold eight of 30 pictures including the Sir Oswald Brierly watercolour, *The Duke of Edinburgh Leaving Gibraltar in H.M.S. Galatea 1867*, for \$5,500.

Mason Grey Strange had a whole page of illustrations of John Allcot's work in its sale in Sydney on 12 March. Neither the clipper ships nor the old grey battleships fired, although this did not sink the firm's plans to hold a marine sale on 20 May. A few modest successes were scored at the modern end of the market, which had proved more bouyant than the rest even before the market took a dive. Dorothy Braund's *Sunbathers* made \$5,500 and James Cant's *Green landscape*, 1948, went for \$2,600, even though it was mixed media on paper and not in the desired surrealistic idiom. The traditional work in

the sale limped home, with the best price, \$18,000, offered for Robert Johnson's *Bilgola Beach*, being equal to the low estimate.

At James R. Lawson's sale on 22 March, the John Allcots went to Davy Jones's locker, but a serious bid of \$13,000 was offered by a dealer for Wakelin's highly coloured painting of yachts on Sydney Harbour. The lights are indeed going out when William Lister Lister (along with Sydney Long) can steal the show with a landscape, albeit an oil (the artist is best known for his watercolours), making \$11,800. The Long, also an oil, titled *Narrabeen Lakes*, went to a private buyer for \$24,000, \$4,000 more than the estimate.

Over all, there were long stretches of unsold pictures in both sales. Rushton's, which had planned to hold an art sale in March, cancelled the event, partly because of changes in personnel, but also because of a shortage of work to sell, the economic climate and the impending Federal election. Many vendors were not tempted to offer works in the dismal economic climate, and buyers, in a hostile mood, had the impending election and high interest rates as ready excuses not to buy.

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

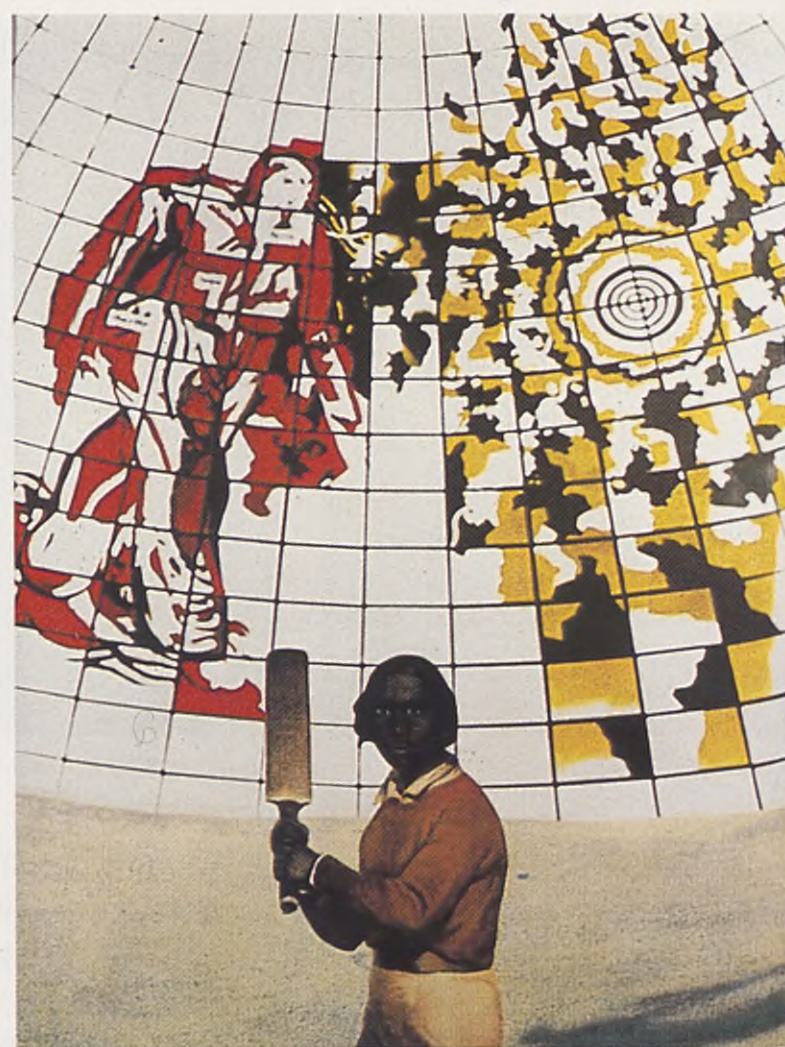




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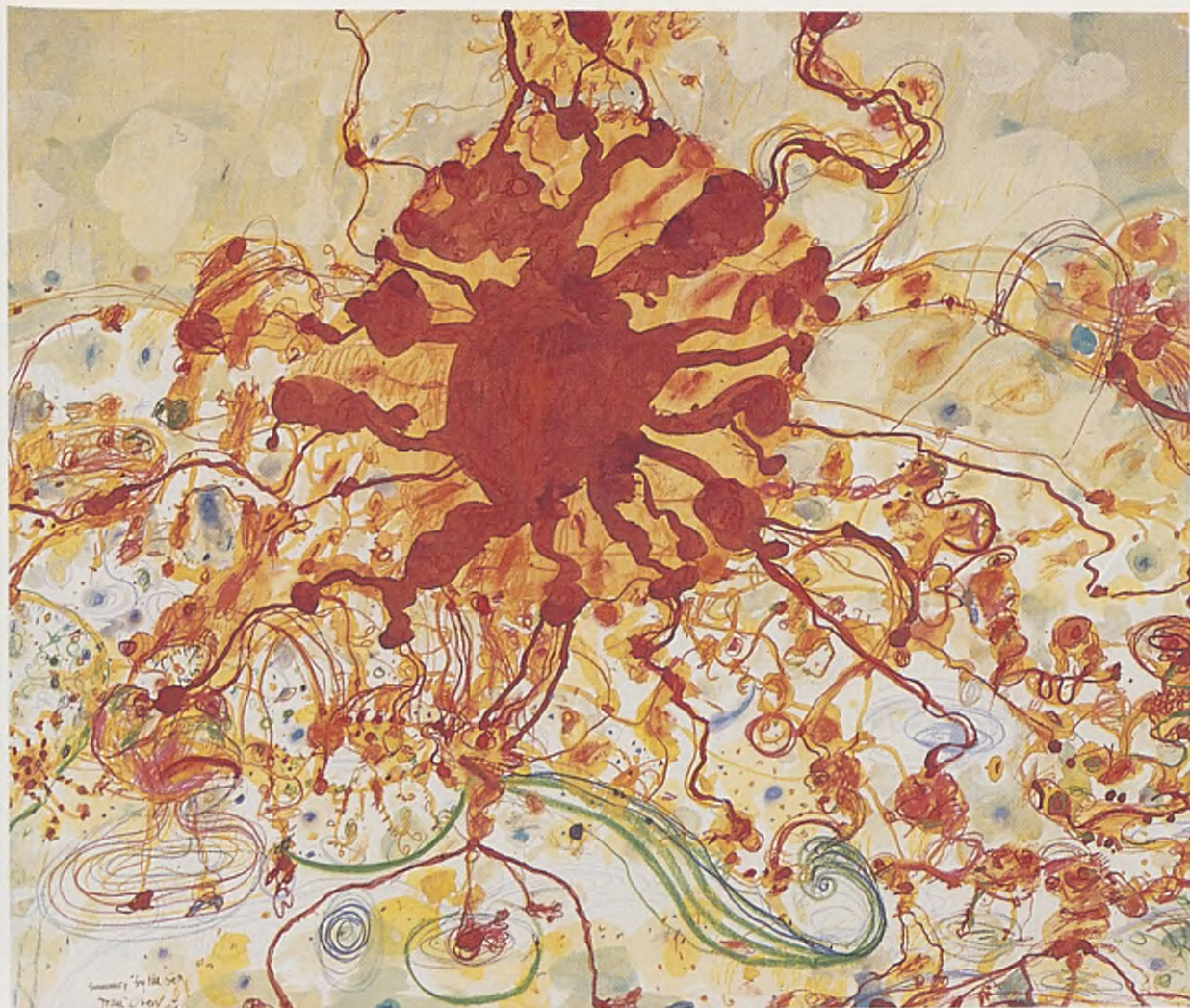
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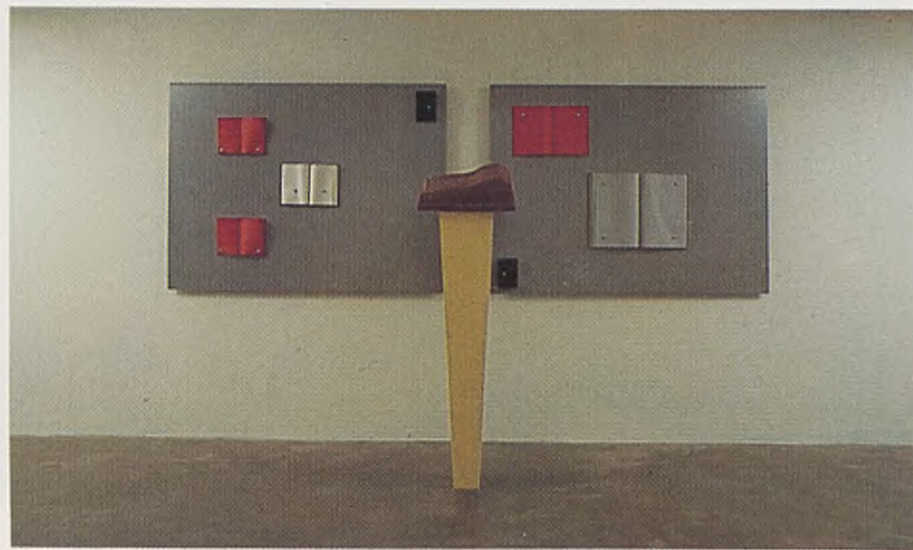
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1. RICHARD CRICHTON, *Journey through the meadow of life*, 1989, oil on canvas, 135 x 150cm, BMG Fine Art, Sydney 2. JACKY REDGATE, *Untitled*, 1989, wood stands, ceramic, acrylic, 5 parts, each 149 x 70 x 105cm, Mori Gallery, Sydney 3. ALAN CRUICKSHANK, *Faith, Hope, Charity*, 1989, from the 'Mythical Landscapes' series, gelatine silver photograph, oil 109 x 88cm, Anima Gallery, Adelaide 4. RAINER FETTING, *Showers*, 1989, etching, 62.5 x 90.5cm, The Fiveway Gallery, Sydney 5. ADRIANE STRAMPP, *Night walk*, 1989, oil on canvas, 167 x 182.5cm, The 1990 Moët and Chandon Touring Exhibition to State galleries





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1. JOHN OLSEN, *Summer by the sea*, mixed media on paper, 120 x 122cm, Greenhill Galleries, Perth 2. JENNIFER McCAMLEY, *foreground Backpiece*, 1989, ironbark and plywood, background *By memory*, 1989, books on steel, Mori Gallery, Sydney 3. TED SNELL, *Daze 1*, 1989, oil on acrylic on canvas, 200 x 130cm, Galerie Dusseldorf, Perth 4. JUDY CASSAB, *Noon 2*, 1989, oil on canvas, 102 x 126cm, The Verlie Just Town Gallery, Brisbane 5. JOANNE RITSON, *A view of the Third Day VI*, 1989, oil on canvas, 101.5 x 152cm, Melbourne Contemporary Art Gallery, Melbourne





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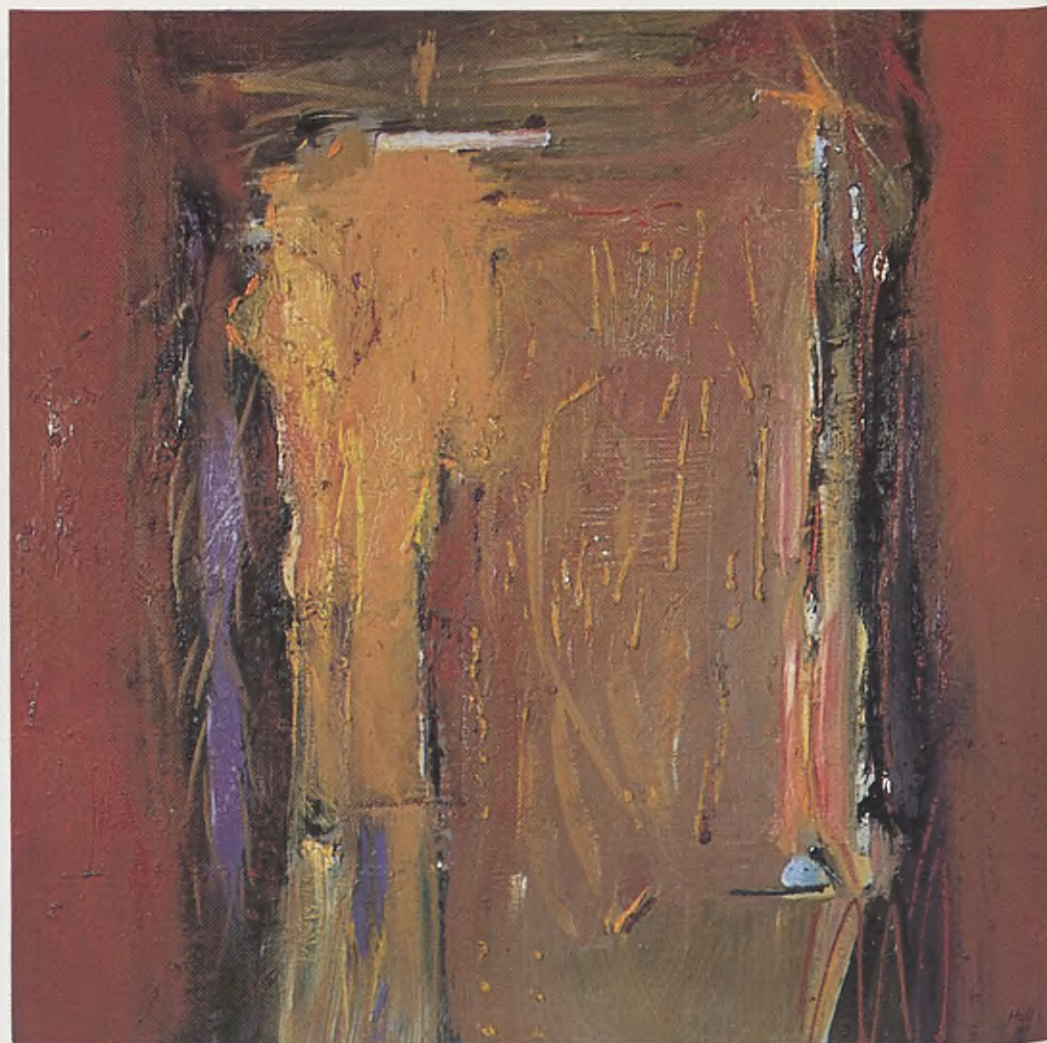
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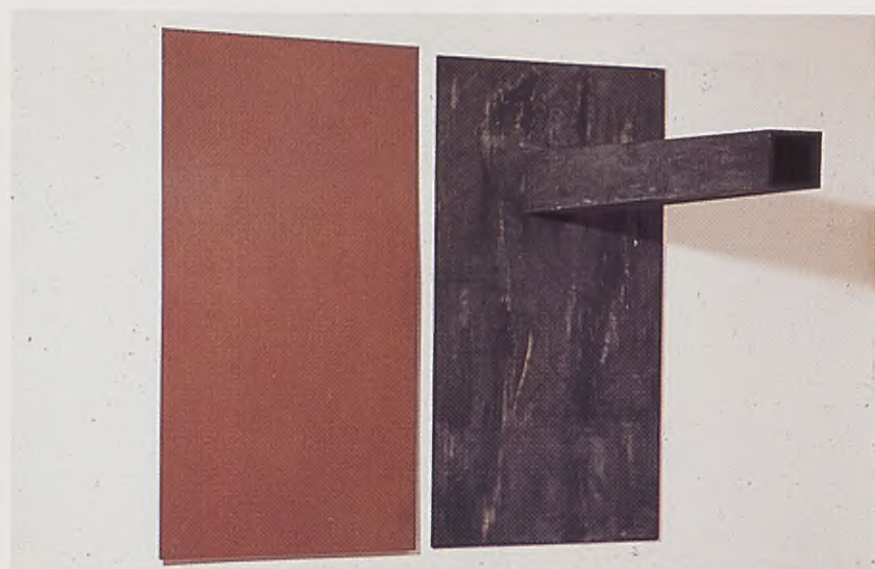
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1. BERNARD SACHS, *An obscure death in the prison of language (portrait of B)*, 1988, charcoal on paper, 150 x 250cm, Irving Galleries, Sydney 2. WENDY STAVRIANOS, *Eight veiled portraits*, 1987–89, installation of 8 pieces, oil on linen, 306 x 306cm, Liba Bilu Gallery, Melbourne 3. MAX DUPAIN, *Tamara Toumanova*, c.1935, gelatin silver photograph, 61 x 51cm, The Blaxland Gallery, Sydney 4. VIVIENNE BINNS, *Read it*, 1989, mixed media, 11 x 12 x 5cm, Watters Gallery, Sydney 5. BEN HALL, *Yellow field*, 1989, oil on canvas, 150 x 150cm, Access Art Gallery, Sydney





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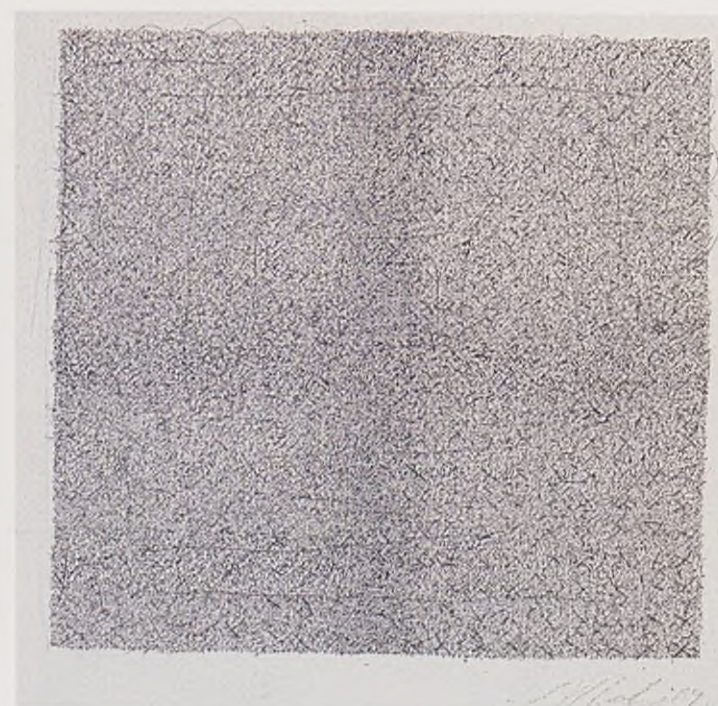
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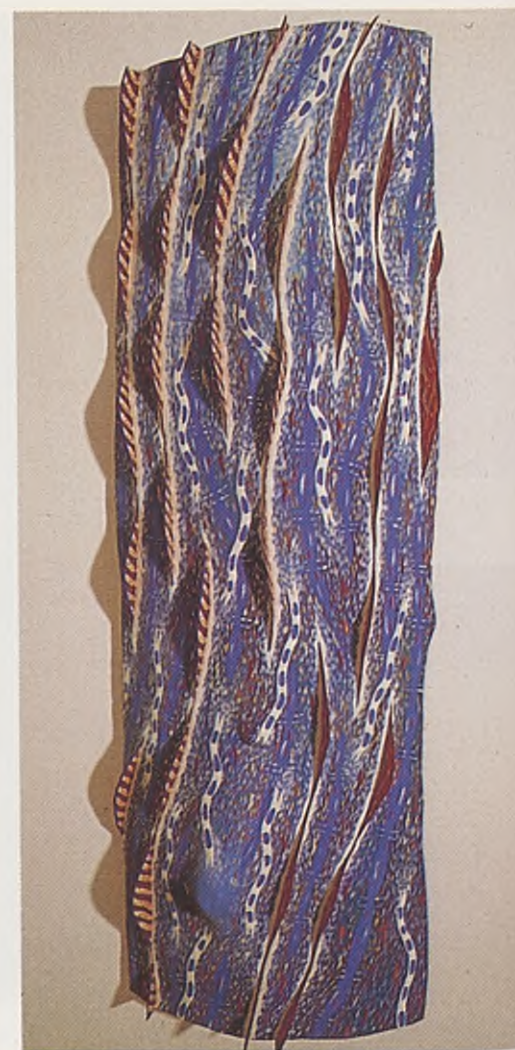
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1. WILLIAM ROBINSON, *Fire mountain landscape*, 1988, oil on canvas, 147 x 193cm, Ray Hughes Gallery, Sydney 2. JOHN NIXON/MIKE PARR, *Brown/black (the schizophrenic arm)*, 1989, masonite, charcoal and blow torch on ply, 183 x 122 x 152.2cm, Milburn + Arté, Brisbane 3. FIONA MURPHY, *Motif vessel*, 1988, clay and coloured slip, 58 x 28 x 19cm, Christine Abrahams Gallery, Melbourne 4. ANNE LORD, *Night*, 1989, acrylic on canvas, 151 x 184cm, Perc Tucker Regional Gallery, Townsville 5. JIM CROKE, *Untitled 6*, 1989, pencil and ink on paper, 19 x 20cm, Access Art Gallery, Sydney





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1. SARAH FAULKNER, *Guatemalan women*, 1989, oil on canvas, diptych, 153 x 272cm, Australian Galleries, Melbourne 2. HOLLIE, *Life ladders*, 1989, acrylic on wood, 150 x 50cm, Milburn + Arté, Brisbane 3. ANNE GRAHAM, *Kensington Garden*, 1989, oil on canvas, 61 x 91.5cm, McClelland Gallery, Benalla Art Gallery, Victoria, Albury Regional Gallery 4. VIRGINIA FERRIER, *Two grannies on a little stool*, 1989, oil on board, 76 x 68cm, Victor Mace Gallery, Brisbane 5. SUSAN FEREDAY, *Untitled*, from the 'Value' series, 1989, 2 type C photographic prints, each 115 x 150cm, 200 Gertrude Street, Melbourne



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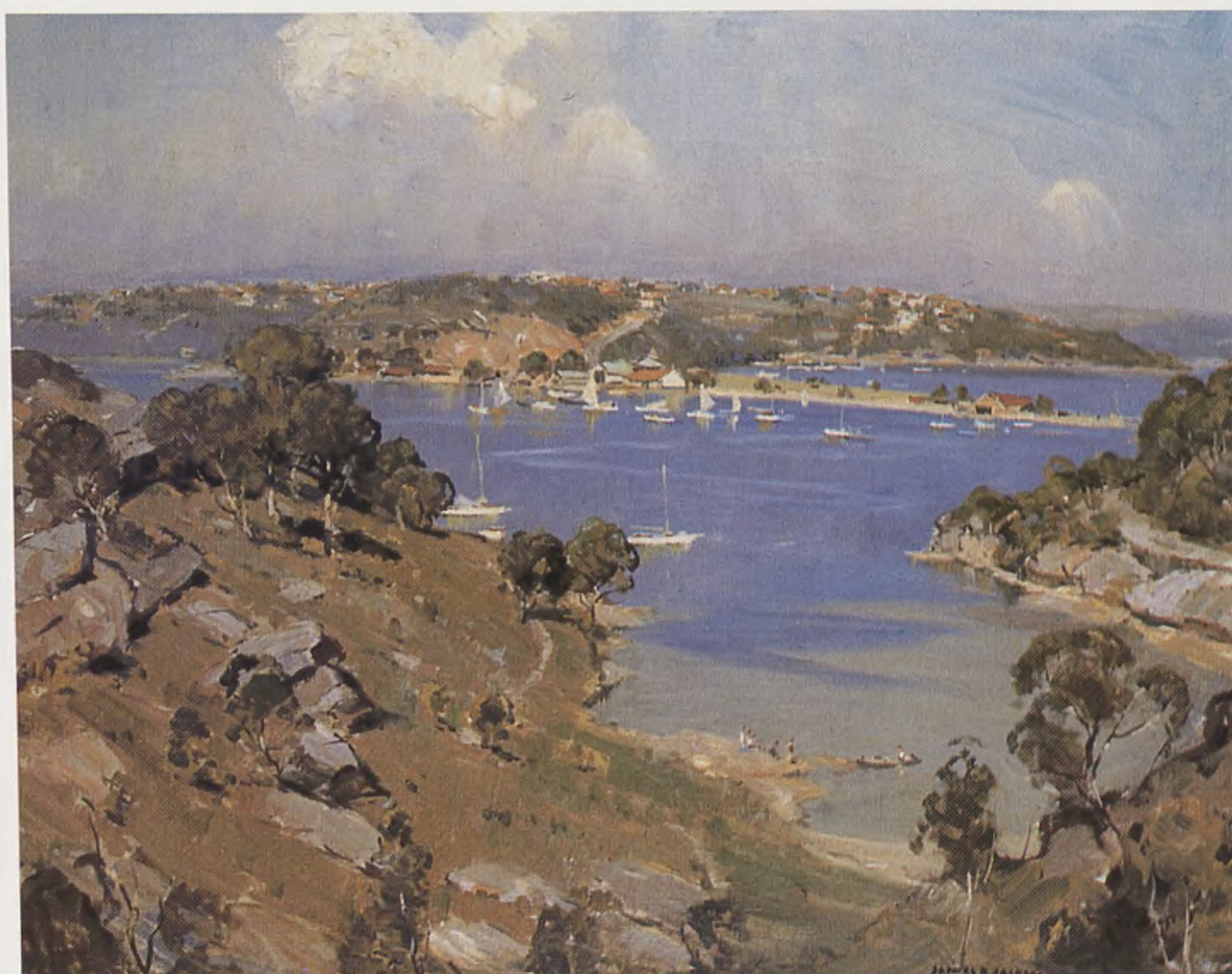
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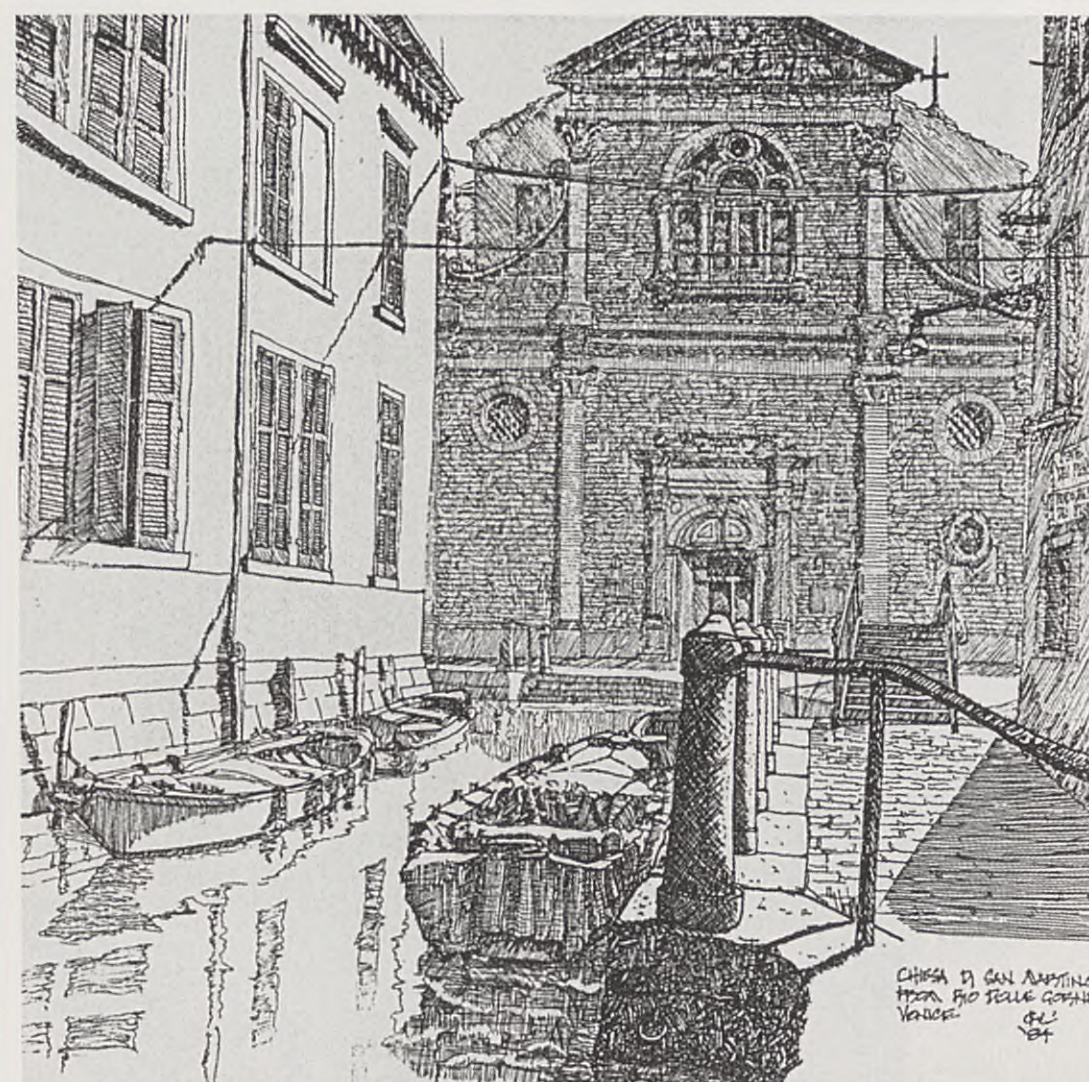
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#### TIA GALLERIES

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



# ELAINE ALYS HAXTON

## A RETROSPECTIVE EXHIBITION



Clown and Minotaur

mixed media on board

92 x 46.5cm

**Friday 20 July to Monday 20 August**

*An outstanding exhibition and sale of work reflecting the development and diversity of this important Australian artist.*

*Elaine Haxton is now receiving the recognition accorded the painters Margaret Preston and Grace Cossington-Smith who went before her.*

*Coloured catalogues available \$14 incl. postage*

*Gallery hours: 10am to 6pm Monday to Saturday*

**Hamer Mathew Galleries**

20-26 Cross St., Double Bay. 2028. Sydney. Australia

(02) 328 7496 Fax (02) 327 4922



**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**

6th Floor, Macarthur Chambers,  
Edward/Queen Streets, BRISBANE 4000  
Tel. (07) 229 1981

Thirty prizewinning Australian artists  
showing in Brisbane exclusively at this  
gallery: Original 17-20th Century  
Japanese woodblock prints.

Monday to Friday: 10–6  
Sunday: 11–4

**VICTOR MACE FINE ART GALLERY**

35 McDougall Street, MILTON 4064  
Tel. (07) 369 9305

Exhibitions by major Australian artists and  
tribal art.

Saturday to Wednesday: 11 – 5

**YOUNG MASTERS GALLERY**

Ground Floor, 344 Queen Street,  
BRISBANE 4000 Tel. (07) 229 5154

1-22 June: Ian Hansen and Peter Fennell  
– oils; 3-24 August: Joanne Netting and  
Walter Magilton – oils.

Monday to Friday: 10 – 6

**NEW SOUTH WALES**
**ACCESS GALLERY**

115-121 Mullens Street (Corner Goodsir  
Street), BALMAIN 2039

Tel. (02) 818 3598 Fax: (02) 555 1418  
Contemporary Australian painting,  
sculpture. Exhibitions changing every  
three weeks.

To 17 June: Barry Trengove: Figures in  
Landscape – paintings, works on paper;  
Gai Mather – paintings, works on paper



BARRY TRENGOVE, Eclipsed, Access  
Art Gallery

20 June to 8 July: Greg Hansell – Balmain  
to Bourke and Beyond – each pastels on  
paper

11 July to 29 July: Jules Sher – Western  
Australian Landscapes – paintings, works  
on paper

1 August to 19 August: Pam Johnston –  
paintings, works on paper; Judy Lane –  
paintings, works on paper

22 August to 9 September: Denise Hutch  
– Decorative Guilt – works on paper;  
Barbara Licha – Our Feelings, Talks &  
Dreams – paintings, works on paper.  
Wednesday to Sunday: 11 – 6  
or by arrangement

**ALBURY REGIONAL ART CENTRE**

546 Dean Street (P.O. Box 664), ALBURY  
2640 Tel. (060) 23 8187

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

To 8 June: Robin Norling – paintings

3 June to 8 July: Tim Morehead Survey –  
paintings

9 July to 3 August: Makers Choice –  
textiles, jewellery and crafts

4 August to 31 August: Joseph

Brokenshire – photography

10 August to 2 September: Albury Art  
Prize – painting competition

10 September to 14 October: Belinda  
Ramson – textiles.

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.

Daily by appointment

**ANTHONY FIELD GALLERY**

38 Gurner Street, PADDINGTON 2021  
Tel. (02) 331 7378

European international investment art.  
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 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 Royston Street, PADDINGTON 2021  
Tel. (02) 360 5177

4 June to 2 July: Gus Dall'ava – sculpture.

17 July to 7 August: Andrew Sibley –  
paintings

13 August to 3 September: Justin O'Brien  
– paintings

10 September to 2 October: Leon  
Morrocco – paintings

Monday to Friday: 10 – 6

Saturday: 10 – 4

**BARRY STERN EXHIBITING GALLERY**

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

Changing exhibitions every three weeks  
of Australian artists' works in oils and  
acrylics

16 June to 4 July: Susan Baird, Chris  
Antico – oils on canvas, acrylics on  
canvas

28 July to 15 August: John Earle – oils on  
canvas

18 August to 5 September: Greg Adams  
– oils on canvas

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

**VICTOR MACE**  
Fine Art Gallery

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

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

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

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

Phone (079) 27 7129 Don Taylor, Director





Plantation Raratonga

oil on canvas

84 x 92 cm

**JOHN RIGBY**

June – July 1990

**THE TOWN GALLERY**

Owner/director Verlie Just representing distinguished artists including:-

Graeme Inson Judy Cassab Irene Amos Basil Hadley  
Henry Bartlett Endelmanis Anne Graham John Turtor  
Owen Piggott Stephenson Mallyon Schlunke

6th Floor, Macarthur Chambers,  
Edward/Queen Streets, BRISBANE, AUSTRALIA.  
TEL. (07) 229 1981

Mon – Fri 10–6 Sun 11–4

Sunday in Samoa oil on canvas 76 x 76 cm



**BLAXLAND GALLERY**

6th Floor, Grace Bros City Store,  
436 George Street, SYDNEY 2000  
Tel. (02) 238 9390, 9389  
14 June to 1 July: ACTA Maritime Art  
Award  
5 July to 22 July: Sydney Printmakers  
30th Annual Exhibition – retrospective  
26 July to 19 August: Behold the  
Southland – Antique prints and maps  
23 August to 16 September: Terry  
Morrissey – drawings and hand-crafted  
boxes; Douglas Kirsop and Katie  
Clemson – recent works  
Monday to Friday: 10 – 5 Thursday: 10 – 7  
Saturday: 10 – 3 Sunday: 10 – 4  
Closed public holidays

**BLOOMFIELD GALLERIES**

118 Sutherland Street, PADDINGTON  
2021 Tel. (02) 326 2122  
Contemporary Australian paintings and  
sculptures; works by Norman Lindsay.  
To 9 June: Col Jordan – paintings and  
small sculptures  
19 June to 23 June – gallery closed  
27 June to 26 July: Norman Lindsay –  
major pencil drawings  
31 July to 18 August: To be announced  
1 September to 29 September: Jeremy  
Gordon – paintings in egg tempera and oil  
Tuesday to Saturday: 1 – 6 or by  
appointment

**BMG FINE ART GALLERY**

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

**BOWRAL ART GALLERY**

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

**BRIDGE STREET GALLERY**

20 Bridge Street, SYDNEY 2000  
Tel. (02) 27 9723

Exhibiting paintings by contemporary  
Australian artists. Extensive selection of  
Australian and International printmakers.  
Consulting to Private and Corporate  
Collections.  
Monday to Friday: 10.30 – 5.30  
Saturday: 12 – 5

**CAMPBELLTOWN CITY ART GALLERY**

Cnr Camden and Appin Roads,  
CAMPBELLTOWN 2560  
Tel. (046) 28 0066  
Wednesday to Friday: 10 – 4  
Saturday, Sunday: 12 – 4

**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  
Changing exhibitions every four to six  
weeks. Also featuring the Gallery  
Bookshop selling cards, books and local  
artefacts  
To 8 July: Gardens, Flower Studies and  
Still Life Paintings – Australian paintings  
and prints  
14 July to 6 August: National Australia

Bank Collection – paintings of the 1970's  
10 August to 17 September:  
Quintessential Views – mixed media  
works  
Monday to Friday: 11–4.30  
Saturday and Sunday: 10–noon, 1–4  
Closed Tuesday

**EDDIE GLASTRA GALLERY**

44 Gurner Street, PADDINGTON 2021  
Tel. (02) 331 6477  
Tuesday to Saturday: 11 – 5.30  
Sunday and Monday by appointment only

**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



MARGARET WOODWARD, Sicilian jug with  
poppies, Gallery 460

**GALLERY 460**

460 Avoca Drive, Green Point,  
GOSFORD 2250 Tel. (043) 692 111

Fine art dealer in 19th & 20th Century  
painting. Contemporary exhibiting gallery  
and 8ha sculpture park  
15 June to 22 July: 10th Birthday  
Celebrations – gallery artists  
3 August to 25 August: David Voigt  
Daily 10 – 5

**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) 360 6836  
Changing exhibitions of Aboriginal,  
contemporary and avant-garde Australian  
and international art every three weeks.  
Tuesday to Saturday: 11 – 5.30

**HOLDSWORTH GALLERIES**

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

**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



## Brisbane City Hall Art Gallery and Museum

King George Square

A varied program of exhibitions is  
presented in the museum which  
also houses the Brisbane City  
Council's fine art and historical  
collections.  
Open every day 10 am to 5 pm  
except public holidays. Admission  
free. Enquiries (07) 225 4355.



## BETH HAMILTON GALLERIES

NORTHBRIDGE PLAZA, SAILORS BAY ROAD, NORTHBRIDGE 2063

Telephone (02) 958 7366

### WORKS ON PAPER

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

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



# Treasures from Behind the Great Wall.



Colour glazed  
equestrian Ceramic  
Tang dynasty (618-907 AD)



Zun (wine container) with dragon handles  
Early Spring and Autumn period (770 — early 7th  
century BC)

Chinese art and history from the Great Bronze Age to the splendour of Tang civilisation. 'Treasures from the Shanghai Museum' — eighty works covering 2500 years (16th century BC to 907 AD) from one of the world's richest collections of Chinese antiquities. Beginning with bronzes and jades which exemplify the unsurpassed craftsmanship and technical excellence of the Great Bronze Age of China to jades, bronzes and ceramics reflecting the sophistication and strength of the Tang dynasty — the Golden Age of Chinese art.

Queensland Art Gallery 14 September — late November 1990

Art Gallery of New South Wales December 1990 — early February 1991

Organised by the Queensland Art Gallery in association with the Shanghai Museum as part of the Sister State relationship between Queensland and Shanghai.

## Queensland Art Gallery



College of Fine Arts, providing a continuous exhibition programme of contemporary and twentieth-century art drawn from Australia and overseas.

16 June to 14 July: Rosalie Gascoigne, Colin McCahon: landscapes

21 July to 18 August: Artists Invitational

25 August to 22 September: Ari Purhonen: 1983-1990

Monday to Friday: 10 - 5 Saturday: 1 - 5  
Closed public holidays

#### JOSEF LEBOVIC GALLERY

34 Paddington Street, PADDINGTON  
2021 Tel. (02) 332 1840

Australian prints and photographs colonial to 1960; prints by selected contemporary artists Bruce Goold, Cressida Campbell and Adam Rish  
To 9 June: Ellis Rowan - watercolours  
16 June to 14 July: Australian Travel Posters

14 July to 4 August: Photography

11 August to 1 September: The Yellow House

Monday to Friday: 1 - 6 Saturday: 11 - 5

#### KEN DONE GALLERY

21 Nurses Walk, THE ROCKS 2000 Tel. (02) 272 737

Paintings, drawings, posters and limited edition prints by Ken Done

Monday to Friday: 10 - 6  
Saturday and Sunday: 10 - 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

#### 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

19 June to 7 July: Light & Space: Anne Judell, Michael Ivanoff, Margaret Wilson; Mungo Pictures: Jeff Rigby, Michael Winters; Stephen Freedman - ceramics  
10 July to 28 July: Lise Floistad - sculpture; Pip Giovanelli - bush furniture  
31 July to 18 August: Rodney Broad - sculpture

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

Large oils by Ken Done. Viewing by appointment. Ken Done ten-year retrospective commences June, Caulfield Arts Complex, Melbourne.

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

#### 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

#### ORANGE REGIONAL GALLERY

Civic Square, Byng Street (P.O. Box 351), ORANGE 2800 Tel. (063) 62 1755

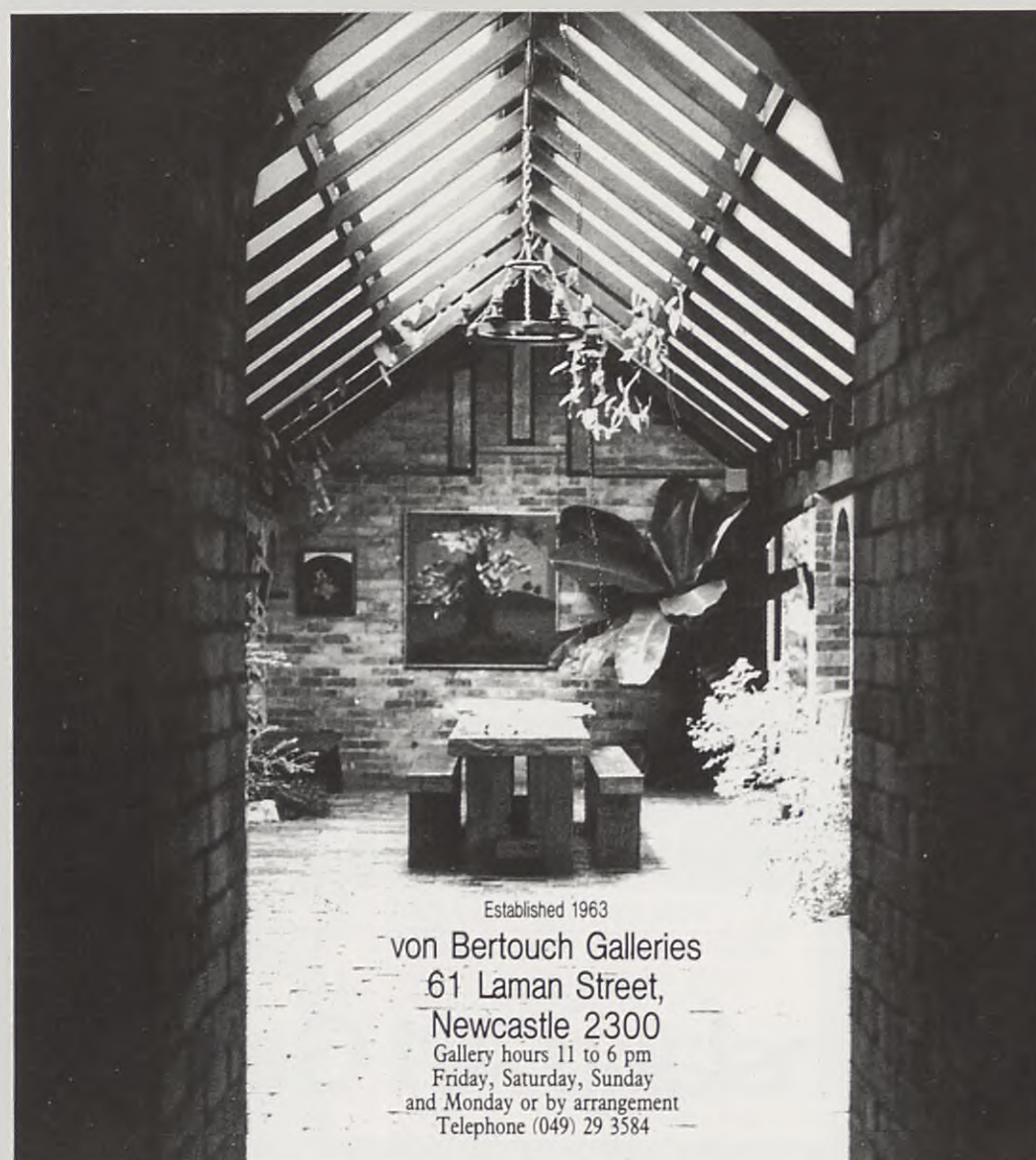
A changing programme of international, national and regional exhibitions. A specialist collection of contemporary ceramics, costume and jewellery. The Mary Turner Collection.

Tuesday to Saturday: 11 - 5

Sunday and public holidays: 2 - 5

#### PAINTERS GALLERY

1st Floor, 137 Pyrmont Street, PYRMONT  
2009 Tel. (02) 660 5111



Established 1963

von Bertouch Galleries

61 Laman Street,

Newcastle 2300

Gallery hours 11 to 6 pm

Friday, Saturday, Sunday

and Monday or by arrangement

Telephone (049) 29 3584

# NEWCASTLE REGION ART GALLERY

#### Gallery hours

Mon-Fri 10-5pm

Sat 1.30-5pm

Sun & Public Holidays 2-5pm

Laman Street, Newcastle 2300

Telephone (049) 29 3263 or 26 3644



# Dreamtime Gallery

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



Rover Thomas

Snake Dreaming Country

120 x 160 cm.

## Turkey Creek

Rover Thomas, George Mungmung,  
Jack Britten and Freddy Timms

July 22 – August 19, 1990



7 July to 28 July: Georgina Worth – new works

31 July to 18 August: Egidio Scardamaglia – paintings

21 August to 8 September: Patrick Faulkner – new works

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) 239 2651

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

#### RIVERINA GALLERIES

24 The Esplanade, WAGGA WAGGA, 2650 Tel. (069) 215 274

Riverina Galleries was previously the Old Brewery Gallery and has been exhibiting artists' work since 1979

1 June to 17 June: Lorraine Redgrave – watercolour paintings

22 June to 8 July: Kevin Oxley – oil and watercolour paintings

13 July to 29 July: Don Laycock – oils and pastels

3 August to 19 August: Graeme Smith – paintings

24 August to 9 September: Joy Scherger – fantasy watercolours

Wednesday to Sunday: 11 – 6

#### ROBIN GIBSON GALLERY

278 Liverpool Street, DARLINGHURST 2010 Tel. (02) 331 6692

2 June to 20 June: SCULPTURE – gallery sculptors.

23 June to 11 July: Geoff Harvey – paintings and assemblage

14 July to 1 August: Chris Lewis – paintings

4 August to 22 August: Steve Harris – paintings

25 August to 12 September: Earle Backer – paintings, David Rose – prints

Tuesday to Saturday: 11 – 6

#### ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street), PADDINGTON 2021 Tel. (02) 331 1919

Fax (02) 331 5609

Representing many leading contemporary Australian artists.

To 9 June: Vivienne Shark-LeWitt; Ian North

13 June to 30 June: Gareth Sansom

4 July to 21 July: Annette Bezor; Robert Campbell Jnr

25 July to 11 August: Ken Unsworth; Mike Parr

15 August to 1 September: Hilarie Mais  
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.

## ALL ARTS BOOKSHOP



COLLECTOR'S REFERENCE BOOKS ON ANTIQUES – AUSTRALIAN, ASIAN, TRIBAL AND NEW ZEALAND. IN STOCK: ARTS SALES INDEX, BENEZIT 10 VOLUMES DICTIONNAIRE DES PEINTRES

#### ALL ARTS BOOKSHOP

at Woollahra Antiques Centre  
160 Oxford Street, Woollahra 2025  
Tel. (02) 328 6774 or (02) 971 6172 A.H.

## AUSTRALIAN ABORIGINAL ART



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

7 Walker Lane, PADDINGTON. 2021  
Tel: (02) 357 6839

Level 1, Argyle Centre, 18 Argyle Street, The Rocks. 2000  
Tel: (02) 27 1380

Level 1, Clocktower Square, 35 Harrington Street, The Rocks. 2000  
Tel: (02) 27 7130

#### ABORIGINAL ART CENTRE

## THE BROKEN HILL CITY ART GALLERY (FOUNDED 1904)

#### Gallery Hours:

Mon–Sat 9–4 pm Sun 10–12 noon

Closed Christmas Day & Good Friday

cnr Chloride & Blende St

Telephone: (080) 882991/889252

This regional gallery is supported by the N.S.W.

Ministry of Arts & Australia Council

THE SILVER TREE Centrepiece of the City Art Collection





## PRO HART



Miners underground oil on board 43 x 53cms

NEW WORKS  
4-29 AUG

greenhill  
galleries

10am – 5pm Tue – Fri      2 – 5pm Sat – Sunday  
140 Barton Tce, North Adelaide, Sth Aust.  
Telephone (08) 267 2933  
Fax (08) 239 0148



**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 BERTOUCHE GALLERIES**

61 Laman Street, NEWCASTLE 2300  
Tel. (049) 29 3584

To 10 June: Joshua Smith and Yve Close  
– paintings and drawings.  
15 June to 1 July: David Boyd – paintings.  
6 July to 22 July: John Montefion –  
paintings and drawings; Fiona Craig –  
mixed media; Sue Jones – pottery  
27 July to 19 August: Matthew Harding –  
sculpture, paintings; David Taylor –  
watercolours  
Friday to Monday: 11 – 6  
Or by appointment

**WAGNER ART GALLERY**

39 Gurner Street, PADDINGTON 2021  
Tel. (02) 357 6069  
Exhibitions held every three weeks  
featuring works by leading Australian  
artists. Contemporary and traditional  
paintings.  
5 June to 24 June: Margaret Coen – an  
exhibition of watercolours.  
26 June to 29 July: The Early Years –  
paintings from the forties  
31 July to 19 August: Frederic Bates –  
recent paintings and watercolours  
22 August to 9 September: Open  
Exhibition – paintings, drawings and  
prints by gallery artists  
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 2500  
Tel. (042) 27 7461/2 Fax (02) 27 2251  
To 1 July: Julie Brown-Rrap; Derry  
Messum – Regional Myths  
6 July to 5 August: Domenico de Clario –  
Machine for Contacting the Dead  
Arts to Lunch Talks: 20 June, 12.15pm –  
Julie Brown-Rrap (Exhibition talk); 11  
July, 12.15pm – Domenico de Clario  
(Exhibition talk)  
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

**THEWORKS 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. (06) 271 2502  
To 11 June: The ANG in Pella, Jordan.  
To 11 June: Civilization: Ancient  
Treasures from the British Museum  
To 1 July: After Dark: Classic Evening  
Gowns of the Twentieth Century  
1930–1960  
To 22 July: Eye Spy 6: The Alphabet  
1 July to 31 August: Photography: Recent  
Acquisitions  
7 July to 4 November: Tradition, Trade  
and Transformations: Textiles of  
Southeast Asia  
Monday to Sunday 10 – 5  
Closed Christmas Day and Good Friday  
**AUSTRALIAN WAR MEMORIAL – ART  
EXHIBITION GALLERY**  
CANBERRA 2600 Tel. (062) 43 4211  
To June: Horace Moore-Jones, Gallipoli –  
watercolours from the Collection  
To 29 July: Art in Action – examines the  
making of commemorative art from  
1918–88. Features major works by  
George Lambert, Arthur Streeton, Napier

Waller, Ivor Hele, Frank Hinder, Stella  
Bowen and Peter Corlett  
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



GUY BOYD, Swimmer looking at hand,  
Beaver Galleries

**CANBERRA CONTEMPORARY ART SPACE**

Gallery 1 & 2: Gorman House, Ainslie  
Avenue, BRADDON 2601 Gallery 3: Cnr  
Bougainville and Furneaux Streets,  
MANUKA 2603 Tel. (062) 47 0188  
Wednesday to Saturday: 11 – 5  
Sunday: 1 – 5

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Selections from the extensive permanent collections of Australian  
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changing loan exhibitions

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Sun and Public Holidays 1pm-4pm

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changing monthly.

Wednesday: 10.30 – 8

Thursday to Saturday: 10.30 – 5

#### CHAPMAN GALLERY

31 Captain Cook Crescent, MANUKA  
2603 Tel. (062) 95 2550

Aboriginal art and artefacts in stock.

July: Sandra Taylor – ceramics

August: Max Miller – paintings

September: David Rankin – 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

#### NAREK GALLERIES

'Cuppacumbalong', Naas Road,  
THARWA 2620 Tel. (06) 237 5116

Regular exhibitions of work by leading  
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Wednesday to Sunday: 11 – 5

#### HUGO GALLERIES

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Works on paper by Preston, Whiteley,  
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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,  
New years Day, Good Friday and Anzac  
Day until 1 pm

#### SOLANDER GALLERY

36 Grey Street, DEAKIN 2600

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Fine art gallery. Two new exhibitions each  
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2 June to 24 June: Stan de Teliga, Bill  
Ferguson – paintings

30 June to 22 July: Ben Shearer –

paintings; Leon Pericles – prints

28 July to 19 August: John Coburn –

paintings; Colin Heaney – glass

25 August to 16 September: Australian

Masters 1990 – paintings

Wednesday to Sunday: 10 – 5

#### UNIVERSITY DRILL HALL GALLERY

Kingsley Street, ACTON 2601

Tel. (06) 271 2502

The Australian National Gallery's  
contemporary art venue.

9 June to 15 July: Moët and Chandon  
exhibition; The Joy of Ornament: The  
Prints of Robert Kushner.

21 July to 26 August Mimmo Paladino

Wednesday to Sunday: noon – 5

Closed Good Friday and Christmas Day

## VICTORIA

#### ACLAND STREET ART GALLERY

18 Acland Street, ST KILDA 3182

Tel. (03) 534 2818

Wednesday to Sunday: 12 – 6

Or by appointment.

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Monday to Friday: 9.30 – 5 or by  
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Monday to Saturday: 11 – 5

Sunday: 2 – 5



ARTHUR BOYD, Sandbank with boat –  
Shoalhaven, Andrew Ivanyi Galleries

#### AUSTRALIAN CENTRE FOR CONTEMPORARY ART

Dallas Brookes Drive, The Domain,  
SOUTH YARRA 3141 Tel. (03) 654 6687,  
654 6422

Tuesday to Friday: 10.30 – 5

Saturday, Sunday: 2 – 5

#### AUSTRALIAN GALLERIES

35 Derby Street, COLLINGWOOD 3066

Tel. (03) 417 4303

To 12 June: John Coburn – paintings and  
tapestries

18 June to 9 July: Victor Mazner –

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24 July to 13 August: to be confirmed

20 August to 10 September: Tim Ralph –  
paintings

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

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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  
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Tuesday to Saturday: 11 – 6

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Saturday and Sunday: 2 – 5

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Tuesday to Saturday: 11 – 6

#### CHRISTINE ABRAHAMS GALLERY

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Contemporary Australian and  
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11 June to 28 June: Tori de Mestre –  
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Tuesday to Friday: 10.30 – 5

Saturday: 11 – 4

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Director: Judith Behan



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To 30 June: Rozalind Drummond; Mutlu Cerkez  
4 July to 28 July: Mike Parr  
1 August to 1 September: Maria Kozic; Stephen Bram  
Tuesday to Saturday: 11 – 5



ROZALIND DRUMMOND, Untitled, City Gallery

**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

**CAULFIELD ARTS COMPLEX**  
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Melbourne's newest metropolitan arts centre. Exhibitions of contemporary art, craft and permanent collection works.  
Tuesday: 10 – 7  
Wednesday to Friday: 10 – 5  
Saturday and Sunday: 1 – 5

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Significant Australian artists — early modern to contemporary. Complete art consultancy service. Exhibition

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

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

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6 Ryrie Street, GEELONG 3216  
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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.  
June: Constance Stokes  
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

**GALLERY GABRIELLE PIZZI**  
141 Flinders Lane, MELBOURNE 3000  
Tel. (03) 654 2944  
Contemporary Aboriginal paintings from Balgo Hills, Western Australia by Wimitju Tjapangati and Eubena Nampitjinpa.  
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: 12 – 4 Or by appointment.

**GOULD GALLERIES**  
270 Toorak Road, SOUTH YARRA 3141  
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We buy and sell nineteenth and twentieth-century Australian art with continuous exhibitions and one man shows.  
Monday to Saturday: 11 – 6  
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**GREYTHORN GALLERIES**  
2 Tannock Street, NORTH BALWYN 3104 Tel. (03) 857 9920 Fax. (03) 857 5387  
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Monday to Saturday: 10 – 5

**GRYPHON GALLERY**  
The University of Melbourne, 160 Grattan Street, CARLTON 3053 Tel. (03) 344 8587

To 15 June: Vienna's Masterclasse from Academy of Art, Austria – paintings  
26 June to 13 July: Retrospective by Australian artist John Hennessey – paintings and works on paper  
24 July to 17 August: Beit-Jala – Palestinian artist Dr Kamel Kabbar exhibits paintings and works on paper  
4 September to 21 September: Major sculpture exhibition by Marc Clarke.  
Tuesday to Friday: 10 – 5  
Saturday: 1 – 4

**HEIDE PARK AND ART GALLERY**  
7 Templestowe Road, BULLEEN 3105  
Tel. (03) 850 1500 Fax. (03) 852 0154  
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.  
August: Peter Marshall  
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**  
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342 SOUTH ROAD, MOORABBIN, 3189  
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Sunday 2.30p.m. - 5.30p.m. Closed on Mondays

Heide

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Until 24 June Guest Curator: Alison Carroll

OUT OF ASIA

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By appointment and Mondays:  
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**JOSEPHINE COPPENS GALLERY**

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Exhibitions change monthly.  
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26 July to 5 August: David Brayshaw  
16 August to 26 August: Joseph Zbukvic  
Monday to Friday: 10 – 6  
Saturday, Sunday: 1 – 5

**MICHAEL WARDELL. 13 VERITY STREET**

13 Verity Street, RICHMOND 3121  
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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  
23 May to 30 June: Portraiture, 19th &  
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university collections; 'Affiliations' – Post  
graduate works from Chisholm and  
Gippsland Institutes.  
11 July to 18 August: Send Me More  
Paint! – Australian Art of World War II  
Tuesday to Friday: 10 – 5  
Saturday: 1 – 5

**MOORABBIN ART GALLERY and  
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Paintings by prominent Australian and  
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**MORNINGTON GALLERY**

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The art lover's and collector's gallery  
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Victoria's most exciting prominent and  
emerging artists. Jewellery, ceramics,  
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Tuesday to Sunday: 11 – 5

**MORNINGTON PENINSULA ARTS CENTRE**

4 Vancouver Street, MORNINGTON 3931  
Tel. (059) 75 4395  
Daily: 2 – 5

**MULGRAVE ART GALLERY**

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Exhibitions of Australian artists' work in  
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Diking – People in focus.  
20 July to 29 July: Wim Kortland – oils  
17 August to 25 August: R. Russell  
Fletcher – watercolours  
7 September to 15 September: Ilona  
Maygar – oils and pastels  
Monday to Saturday: 9 – 5 Sunday: 2 – 5

**NATIONAL GALLERY OF VICTORIA**

108 St Kilda Road, MELBOURNE 3004  
Tel. (03) 618 0222  
Tuesday to Sunday, public holidays: 10 – 5

**NIAGARA GALLERIES**

245 Punt Road, RICHMOND 3121  
Tel. (03) 429 3666  
To 16 June: John Kelly – paintings  
20 June to 7 July: Rick Amor – recent  
work  
11 July to 4 August: Group exhibition –  
paintings  
8 August to 25 August: Patrick Henigan  
– paintings  
15 September to 29 September: Kevin  
Lincoln – recent work  
19 September to 6 October: David  
Keeling – recent work  
Tuesday to Friday: 11 – 6  
Saturday: 10 – 5 Or by appointment

**QDOS FINE CONTEMPORARY ARTS**

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Saturday: 11 – 4 Or by appointment

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Featuring exhibitions by contemporary Australian artists. Comprehensive corporate consultancy service or by appointment.  
Tuesday to Friday: 10 – 5  
Saturday: 11 – 5



OWEN PIGGOTT, Metung 88, The Robb Street Gallery

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6 Robb Street, BAIRNSDALE 3875  
Tel. (051) 52 6990  
Ongoing exhibition of contemporary painting, graphics, sculpture.  
1 June to 21 June: 'The Lakes' – Owen Piggott – oils, watercolours and gouaches  
7 July to 23 July: 'Drawn Dialogue' – Carol Dickinson, Wendy Habraken, Jeannie Heynatz, Eileen Powell  
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 30 June: Inhibodress  
Wednesday to Saturday: 12 – 5

**THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: UNIVERSITY GALLERY**

The University of Melbourne, PARKVILLE 3052 Tel: (03) 344 5148  
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: 12 – 5

**SOUTH AUSTRALIA****ANIMA GALLERY**

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Saturday, Sunday: 2 – 5

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Until 10 July, 'Ukiyoe and Tsuba' – 18th/19th century woodblock prints and the Halls Collection of 17th and 19th century sword fittings. Admission free.  
Daily: 10 – 5

**BMG FINE ART GALLERY**

88 Jerningham Street, NORTH ADELAIDE 5006 Tel. (08) 267 4449  
15 June to 10 July: Akio Makigawa – sculpture.  
13 July to 7 August: Neville Weston – paintings  
10 August to 4 September: Kevin Connor – paintings and drawings  
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  
Fax. (08) 239 0148  
To 20 June: Jeff Harris – watercolours  
23 June to 18 July: Holly McNamee – paintings; Maggie Sheppard – pastel and conte  
20 July to 1 August: Ray Crooke – oil paintings

4 August to 29 August: Our 19th Birthday exhibition featuring: Pro Hart – recent paintings; Rimona Kedem – paintings  
1 September to 3 October: Frank Hodgkinson – recent paintings; Joy Anton – gouache  
Tuesday to Friday: 10 – 5  
Saturday, Sunday: 2 – 3

**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: Heyesen, 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  
3 June to 1 July: Chris Crabtree 'Impressions of Venice': etchings  
15 July to 5 August: Judith Brooks – recent works  
12 August to 2 Sept: Drew Gregory – recent paintings; Anne Fisher – The Silk Road  
9 September to 30 September: Ena Joyce – recent works; Mark Short – gouache  
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

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4 Vancouver Street Mornington, Victoria 3931. (059) 75 4395  
Entries Close: Monday 2nd July  
Entry Forms available at: National, State, Regional and Commercial Galleries.



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present



Winner 1989 Art Prize SUZANNE ARCHER Bundubund mixed media 150 x 170 cm

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11 OCTOBER – 4 NOVEMBER

ENTRIES ARE INVITED. FORMS ARE AVAILABLE FROM THE BLAXLAND GALLERY

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Saturday 10am to 3pm. Sunday 10am to 4pm.



Wednesday to Friday: 9 – 5  
Saturday, Sunday: 2 – 5  
Or by appointment

#### 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 1 July: Mexico: Out of the Profane –  
contemporary Mexican artists

1 June to 25 July: A.B. Webb – The

Complete Prints

14 June to 19 August: Highlights of the  
Aboriginal Collection; Australian and  
European Paintings pre 1960 – from the  
Collection; International Crafts, Design  
and Decorative Arts from the Collection  
Daily: 10 – 5

#### BAY GALLERY OF FINE ART

1 Bay Road, CLAREMONT 6010

Tel. (09) 386 3060 (09) 386 2374

Regular exhibitions of original works by  
Australian and international artists. Oils,  
watercolours, bronzes, fine ceramics.

Traditional and contemporary.

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

Exhibiting paintings and works on paper  
by both leading and emerging  
contemporary Australian artists.

5 June to 28 June: Inta Goddard –

paintings, works on paper.

July: Mixed exhibition

September: Ivan Bray – new paintings

Monday to Friday: 10 – 5

Sunday: 2 – 5

#### GALERIE DUSSELDORF

890 Hay Street, PERTH 6000

Tel. (09) 325 2596

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

5 June to 28 June: A mixed exhibition –  
artists from around Australia. Based on  
the theme of our fragile environment

1 July to 26 July: Geoff Wake – paintings;  
mixed exhibition

29 July to 30 August: Trevor Woodward,  
Giles Hohnen – paintings

4 September to 27 September: Peter  
Laverty – watercolours; Joan

Walsh-Smith – sculpture

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

#### LISTER GALLERY

19 Ord Street, WEST PERTH 6005

Tel: (09) 321 5764

Mixed exhibitions by prominent Australian  
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 Fax. (09) 321 2354

Agents for Sotheby's Australia Pty. Ltd.

10 June to 27 June: Janet – paintings

1 July to 17 July: Jeremy Kirwan-Ward –  
recent works

22 July to 8 August: Keera Slavin –  
paintings and pastels

12 August to 29 August: Nerelie

Derbyshire – paintings

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

Closed public holidays

### TASMANIA

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WEST PERTH 6005 WA

HOURS:

Monday to Friday

10am to 5pm

Sunday by Appointment

PHONE: (09) 321 5764

## LISTER FINE ART

68 Mount Street  
PERTH WA 6000

HOURS:

By Appointment

PHONE: (09) 322 2963

DIRECTOR:

Cherry Lewis



# OSAKA TRIENNALE'90

The International Triennial Competition of Painting, Osaka 1990

## 「作品募集」 NOW ACCEPTING APPLICATION

*This is the first one of three triennial competitions; the others' categories are print and sculpture. These exhibitions are connected with a project to found a contemporary art center newly in Osaka, Japan.*

● **Organizer:**

Osaka Prefectural Government / Osaka Foundation of Culture

● **Patronized by:**

Ministry of Foreign Affairs, Japan / Agency for Cultural Affairs, Japan / The Japan Foundation / Osaka 21st Century Association

● **Date and place of exhibition:**

Dec. 5, 1990→Dec. 19, 1990/at Mydome Osaka (public exhibit space)

● **Screening Committee (in alphabetical order):**

Ichiro Haryu (Professor, Wako University) / Shigenobu Kimura (Professor Emeritus, Osaka University) / Tadao Ogura (Director, Kyoto National Museum of Modern Art) / Earl A. Powell, III (Director, Los Angeles County Museum of Art) / Zao Wou-Ki (artist)

● **Prize (Purchase award):**

Grand Prize (1 piece)=¥10,000,000 Silver Prize (2 pieces)=¥5,000,000 each

Bronze Prize (5 pieces)=¥1,500,000 each

\* In addition, sponsors will award several prizes (purchase award) to entrants other than winners of the above-stated prizes.

● **Works:**

Works should be ones completed in 1989 or 1990. There is no restriction in size, number, or materials of entries.

● **First screening:**

First screening is done by color slides (35mm) of works. Applicants are requested to send slides to Osaka Triennale Bureau by **July 31, 1990**. All works selected in the first screening will be shown in the exhibition.

Please address requests for entry forms to:

**Osaka Triennale Bureau** c/o Osaka Foundation of Culture

333 bldg. 2-7-4 Tanimachi, Chuo-ku, Osaka 540 JAPAN / FAX. 06-945-5739



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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

### ARTISTS & ART '90

Closing date: mid August

Exhibition: 7–15 September

Particulars from: Secretary, Mackay Art Society, PO Box 891, Mackay 4740

### REDCLIFFE ART SOCIETY SPRING ART CONTEST

6 to 20 October. Closing date: mid September. Entry forms from: Redcliffe Art Society, PO Box 69, Redcliffe 4020.

## NEW SOUTH WALES

### BEGA CALTEX ART AWARD

Particulars from: Bega Valley Art and Craft Society, PO Box 73, Bega 2550.

### BERINBA ARTS FESTIVAL COMPETITION

Contemporary and traditional. Closing date: end October 1990. Particulars from: Principal, Berinba Public School, PO Box 56, Yass 2582.

### BLAKE PRIZE FOR RELIGIOUS ART 1990

Prize: \$10,000

Particulars from: Secretary, Blake Society, GPO Box 4484, Sydney 2001, or The Blaxland Gallery, Grace Bros, Sydney 2000 (Please send stamped, self addressed envelope for reply).

### CITY OF LAKE MACQUARIE – CHARLES-TOWN SQUARE CONTEMPORARY ART PRIZE

\$5,000 Contemporary Painting Prize – Acquisitive; \$1,000 Contemporary

Drawing Prize – Acquisitive

By invitation only. Particulars from: Sue Mitchell, Director, Lake Macquarie City Gallery, PO Box 21, Boolaroo 2284.

### FABER-CASELL ART AWARD

Particulars from: A.W. Faber-Castell (Aust.) Pty Ltd, 25 Pavesi Street, Guildford 2161.

### GOULBURN LILAC CITY FESTIVAL ART EXHIBITION

Open exhibition entries close September. Particulars from: Secretary, Goulburn Art Club Inc., PO Box 71, Goulburn 2580.

### JACARANDA ART SOCIETY EXHIBITION

Acquisitive drawing for emerging artists. Drawings to be on paper. Closing date: usually early October. Particulars from: Organizing Secretary, Jacaranda Art Society Exhibition, PO Box 806, Grafton 2460, or The Grafton Regional Gallery, PO Box 25, Grafton 2460.

### MACQUARIE TOWNS ACQUISITIVE ART EXHIBITION

Closing date: Late June. Particulars from: Ellen Manning, Community Arts Officer, Hawkesbury Shire Council, Council Chambers, Windsor 2756.

### INVERELL ART SOCIETY COMPETITION AND EXHIBITION

Open. Particulars from: the Secretary,

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DIRECTOR: LIN BLOOMFIELD



Inverell Art Society, Mrs V. Lennon, PO Box 329, Inverell 2360.

**KIAMA ART SOCIETY INC. 12th EXHIBITION**  
26 September to 6 October 1990. Closing date entries: 3 September. Particulars from: Exhibition Secretary, 3a Farmer Street, Kiama 2533.

**KYOGLE FAIRMOUNT FESTIVAL EXHIBITION**

Closing date: October. Particulars from: Secretary, PO Box 77, Kyogle 2474.

**MUNICIPALITY OF LANE COVE ANNUAL ART AWARD**

Closing date: 7 September  
Particulars from: Lane Cove Municipal Council, PO Box 20, Lane Cove 2066, or Hon. Secretary, Lane Cove Art Society, 8 Gardenia Avenue, Lane Cove 2066.

**NARRABRI FESTIVAL ART COMPETITION**

Annual. Closing date: August  
Particulars from: Mrs Rose Campbell, 27 Villarette Avenue, Narrabri 2390

**SINGLETON ART PRIZE & EXHIBITION**

Closing date: 29 June. Exhibition held 14-18 July, Singleton Civic Centre.  
Particulars from: P. Danks, President, Singleton & District Art Society Tel. (065) 72 1025 or from Country Rose Gallery, 39

George Street, Singleton. Tel. (065) 72 3807.

**SYDNEY MORNING HERALD ART PRIZE AND ART SCHOLARSHIP**

In association with the City of Sydney Cultural Council. Closing date for entry forms: Friday, 17 August. Exhibition, Blaxland Gallery: 12 October to 4 November. For further information please contact: The Herald Heritage Art Awards, City of Sydney Cultural Council, 3rd Floor, 117 York St, Sydney 2000. Tel. (02) 261 8366

**VICTORIA**

**1990 KANGAROO AWARDS FOR SCULPTURE - FOURTH ANNUAL INVITATION OUTDOOR SCULPTURE EXHIBITION**

Closing date: September. Particulars from: P. Burns, 'Kangaroo', 30 Henley Road, Kangaroo Ground 3097

**ALICE BALE TRAVELLING ART SCHOLARSHIP AND ART AWARDS 1990**

Prizes: Travelling Scholarship and Art Prizes. Judge: Twenty Melbourne Painters Society. Artists are invited to

submit paintings in competition for awards which will be determined on the basis of entries in the field of traditional realism and figurative art. Closing date: usually early October. Particulars from: McClelland Gallery, McClelland Drive, Langawarrin 3910.

**WESTERN AUSTRALIA**

**FREMANTLE PRINT AWARD**

June 5: Entry forms available; June 13: entries close; July 27: final day for delivery of prints to Fremantle Arts Centre; August 7: judging of print award; August 31: exhibition of chosen prints (about 70) opens in all three galleries. Two acquisitive awards of \$1,000, sponsored by the Shell Group of Companies in Australia. Particulars from: Neil Wylde, Exhibitions Coordinator. Entry forms from: Fremantle Arts Centre, 1 Finnerty St, Fremantle 6160 Tel. (09) 335 8244.

**RESULTS**

**QUEENSLAND**

**ARTISTS & ART '89**

Judge: John Pickup

Winners: Major Award - Best Work of art: Judith Wynne; Sect. 1: Penelope Quinn; Sect. 2: Derek Taylor, 2nd: Eric Whisson; Sect. 3: Iris Armour; Sect. 4: Elizabeth Smith; Sect. 5: Vanessa Wynne; Sect. 6: Lloyd Jones; Sect. 7: Kim Mahood; Sect. 8: Jill Chism; Sect. 9: Joyce Myall; Sect. 10: Jane Flowers; Sect. 11: Jan Levitz; Sect. 12: Jennifer Jowett; Sect. 13: Anna Curtis; Special Awards: International Motors: Robyn Cavanagh; Annie Turner Memorial Award: Lyn Kaddatz; David Myers Award (under 18 years): Billie Jo Ogilvie

**NEW SOUTH WALES**

**THE ARCHIBALD PRIZE**

Judges: Trustees of the Art Gallery of New South Wales  
Winner: Bryan Westwood

**1989 BEGA CALTEX ART AWARD**

Judge: Paul Delprat  
Winners: Open: Hugh Gittus, Noel Law, Liam Ryan; Best oil: Judith de Vere; Best watercolour: Hugh Gittus; Best contemporary: Peter Otton; Best local oil: Will Douglas, Veronica O'Leary; Best

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27 JUNE 21 JULY 1990

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Sat. 11–5



local watercolour: Ida Akkerman, Priya Grealy; Highly commended: Robert Connal, Dorothy Davies, Trevor Dunbar, Peter Dunne, Marie Farram, Shirley Hannan, Diana Klima, Alison Otton, Anneke Pajmans, Oliver Buble, Phillip Wills.

#### BERINBA ARTS FESTIVAL COMPETITION

Judge: Julie Ewington

Winners: Traditional painting: 1st Margaret Sweeting, 2nd Charles Kooyman; Contemporary painting: L. Tassio; Works on paper: 1st Margaret Moran, 2nd Caroline Cheshire; Local artist: 1st Kim Nelson, 2nd Ann Hind; Colour photography: Ian McInnes; Black and white photography: T. Moran; Craft award: Helen Dwyer.

#### BLAKE PRIZE FOR RELIGIOUS ART 1989

Judges: Alun Leach-Jones, Dr Patricia Brennan, Antony Bradley  
Winner: Warren Breninger; Highly commended: Dan Lache, Ian Gentle, Eric Smith, John Turier.

#### JACARANDA ART SOCIETY 2nd ACQUISITIVE DRAWING EXHIBITION

Judge: Martin Terry

Winners: Lynne Boyd, Jan Davis, Tim Jones, Geoff Levitus, Jude McBean, Mylneford, Frances Rhodes, Margaret Seale.

#### PORT MACQUARIE - MACQUARIE AWARD

Judge: Michele Matuschka

Winners: Traditional: Johanna Geluk; Watercolour: Ruth Edwards; Flowers & Still Life: Bettwynne Bastick; Local artist: Sue Bell; Drawing: Leeka Gruzdeff; Contemporary: Gloria Muddle.

#### THE SULMAN PRIZE

Judge: Kevin Connor.

Winner: John Olsen.

#### THE WYNNE PRIZE

Judges: Trustees of the Art Gallery of New South Wales.

Winner: Ian Bettinson

Trustees Watercolour prize: Roger Clinch; John and Elizabeth Newnham  
Pring Prize: Eva Kubbos.

### SOUTH AUSTRALIA

#### BAROSSA VALLEY VINTAGE FESTIVAL ACQUISITIVE ART COMPETITION

Selectors: David Driden, Samuel Hill Smith

Acquired: Joh Sterchele, Helen Stacey, Ben Shearer, Ron Schubert, Jeanette McLeod, Valerie Georgeson, Jennifer Clapsom

### VICTORIA

#### HOECHST TEXTILE AWARD

Judges: Michael Pont, Marjorie Johnson, Jocelyn Farmer-Bowers, Liz Nettleton, Tori De Mestre  
Winner: Alison Cornish

#### 1989 KANGAROO AWARD FOR SCULPTURE

Judges: Professor Margaret Plant, Philip Jones, Peter Burns  
Winner: Greg Wain

### TASMANIA

#### TASMANIAN ART EXHIBITION

Judge: Geoff La Gerche

Winners: Watercolour: Margaret Wood; Open: Paul Westbury; Oil Painting: Edna Broad; Mixed media: Ardele Armstrong; Printmaking: Gay Canning.

### NORTHERN TERRITORY

#### 1989 ALICE PRIZE (20th)

Judge: Professor Vincent Megaw

Winner: Warren Breninger

Acquired: Prue Bonnin, Paul S. Miller, Zane Saunders, Barbara Butler, Tony Flint, Winsome Jobling, Diane Connal, Mary Ann Malbunka & Stephanie Radke, Norman Peterson.

## ART AUCTIONS

### Lawsons 14 November 1989 Sydney

**ASHTON, John William:** Blues Point, Sydney, oil on board, 37 x 44, \$9,000.

**BALFOUR, James:** Portrait, oil on canvas, 66 x 48, \$3,200.

**BARRON, Howard:** The cliffs of Megalong, oil on canvas, 51 x 76.5, \$3,000.

**CASSAB, Judy:** Still life, 1957, oil on board, 49.5 x 39.5, \$2,400.

**COLEMAN, William:** Street people, oil on composition board, 60.5 x 46, \$1,400.

**DAVIES, Lewis Roy:** Old Jim, 1923, woodcut, 21.7 x 16, \$400.

**DUNDAS, Douglas:** Nude, oil on canvas on composition board, 1949, 75 x 63, \$4,500.

**FEINT, Adrian:** Flower study, 1949, oil on plywood, 15.7 x 14.8, \$1,800.

**FIZELLE, Rah:** Macquarie Place, Sydney, 1924, watercolour, 30 x 40, \$1,500.

**GARRETT, Thomas:** A Sydney back lane, monotype, 25 x 21, \$3,000.

**HEYSEN, Nora:** Still life, camellias, 1947, oil on canvas on cardboard, 34 x 44, \$1,400.

**LISTER, William Lister:** River landscape, watercolour, 32 x 48.5, \$1,100.

**LOOBY, Keith:** Memorial, oil on canvas, 182 x 60.5, \$5,500.

**MINNS, Benjamin:** Farm Cottages, Dalham, Suffolk, watercolour, 18 x 24, \$4,000.

**MINNS, Benjamin:** The lesson, 1915, watercolour, 36.5 x 37, \$12,500.

**NAMATJIRA, Albert:** Haast's Bluff, watercolour, 32 x 48, \$9,250.

**PASSMORE, John:** Bottles and fruit, 1947, oil on canvas on composition board, 53 x 38, \$21,000.

**PROUT, John Skinner:** The Valley of the Weatherboard, watercolour, 20 x 31, \$4,000.

**REYFISCH, Alison:** Hydrangeas in Autumn, oil on canvas, 49.5 x 39, \$4,250.

**REYFISCH, Alison:** Berrima landscape, oil on canvas on board, 30.5 x 35.5, \$3,500.

**RUBBO, Anthony Dattilo:** Reflections, watercolour, 49 x 35, \$2,500.

**TEBBITT, Henry:** Lower Hawkesbury, watercolour, 82.5 x 27, \$1,600.

### Rushton Fine Art 20 November 1989 Sydney

**BADHAM, Herbert:** Moonings at Pittwater, 1949, oil on artists board, 30.5 x 38, \$5,825.

**BRAUND, Dorothy:** Three figures, oil on board, 40 x 50, \$2,000.

**COBURN, John:** Sun in the garden, watercolour, 55 x 74, \$2,500.

**CONNOR, Kevin:** Art machine-study, 1961, oil on board, 50 x 40, \$2,500.

**CONNOR, Kevin:** Haymarket, Italian man, 1962, oil on board, 60 x 40, \$3,600.

**CONNOR, Kevin:** The convict, 1962, oil on board, 53 x 42, \$2,600.

**DAVIES, David:** Adam & Eve Inn, 1930, oil on board, 23 x 32, \$8,000.

**DRYSDALE, Sir Russell:** The overseer, ink on paper, 30 x 22, \$1,300.

**FRIEND, Donald:** Resting, etching, 15 x 10.5, \$550.

**GREENHILL, Harold T.:** Florence, 1949, oil on board, 40.5 x 50.5, \$3,000.

**HAEFLIGER, Paul:** Portrait of a woman, 1967, oil on board, 41 x 33, \$1,000.

**HAWKINS, Weaver:** Deux figures, 1962, watercolour, 69.5 x 48.5, \$5,000.

**LINDSAY, Norman:** The chase, watercolour on board, 27 x 22.5, \$4,400.



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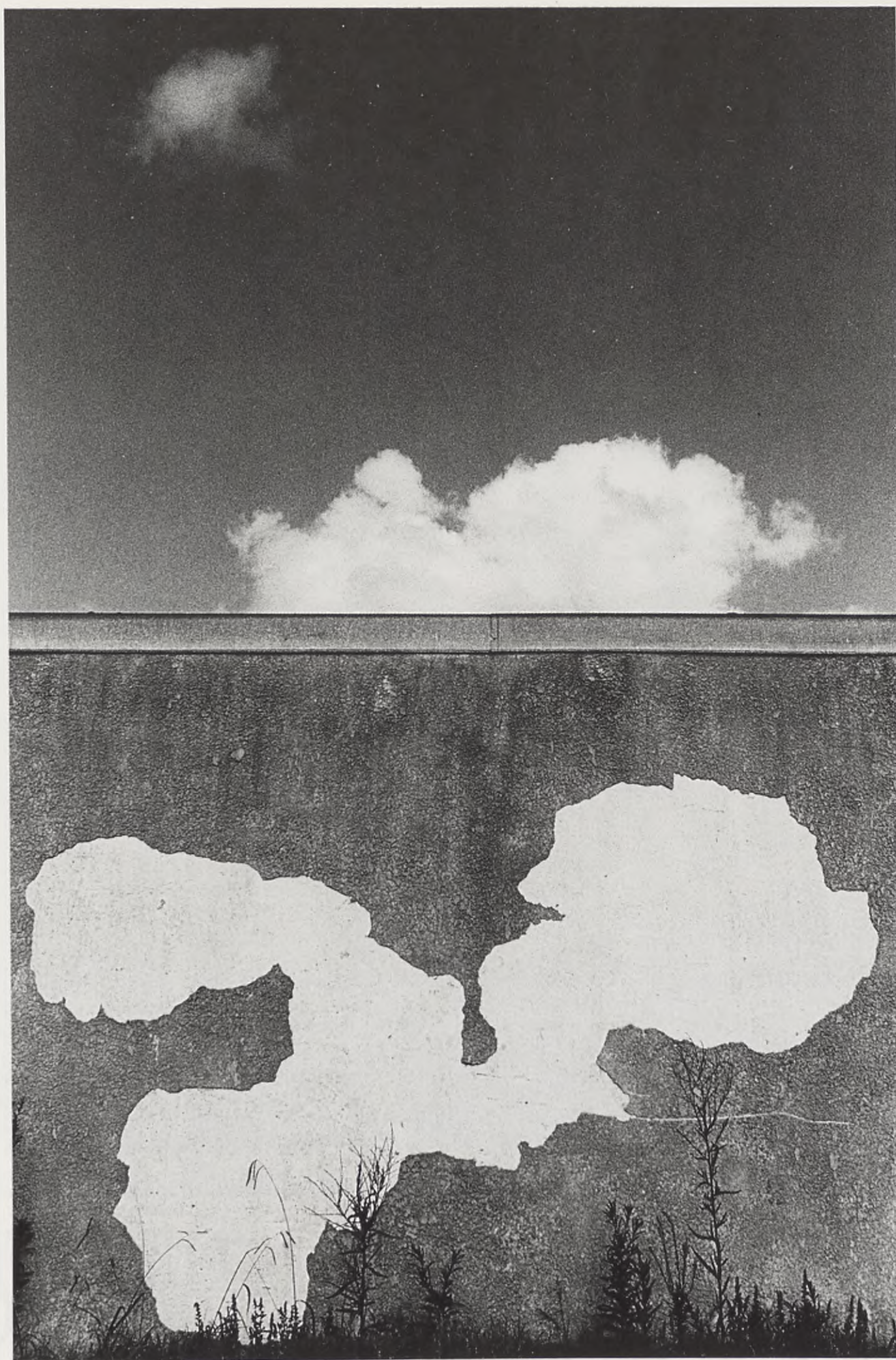
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*Write for a packet of samples and a price list.*





Greg Weight *Mirror, mirror* from 'Time and Space' A.C.P. 1975  
Silver gelatin print 40 x 29 cm limited edition of 50  
Greg Weight (045) 72 8456



**McCAHON, Colin:** Truth from the King Country (load bearing structures 2), 1978-79, acrylic on canvas board, 28 x 35.5, \$15,500.

**O'BRIEN, Justin:** Young boy, watercolour with Indian ink, 48.5 x 35, \$1,600.

**PEASCOD, William:** Huck, oil on board, 76.5 x 60.5, \$550.

**PUGH, Clifton:** Rural landscape, 1978, oil on board, 56 x 75.5, \$4,500.

**ROBERTS, Tom:** The potato pickers, 1929, oil on cedar panel, 11.3 x 20.3, \$7,500.

**ROWAN, Ellis:** Sturt Pea with distant Lake Eyre, watercolour and gouache, 76.5 x 52.5, \$1,400.

**THOMSON, Ann:** Hook-up, 1979, acrylic and collage on canvas, 127 x 164, \$6,000.

**TJAPALTHARRI, Billy Stockman (Anmatjira tribe):** Carpet snake and eggs, acrylic on canvas, 51 x 40, \$400.

**TJUPURRULA, Turkey Tolson (Pintupi tribe):** Women digging for honey ants, acrylic on board, 38 x 31, \$460.

**ZOFREA, Salvatore:** Seated nude, 1979, watercolour and pencil, 66.5 x 49.5, \$600.

### Sotheby's 27 November 1989 Melbourne

**BOYD, Arthur:** Black man teaching a white lady to ride a bike, ceramic painting, 36.5 x 42, \$13,200.

**BOYD, Arthur:** Mornington Peninsula, 1932, oil on canvas on board, 43 x 48, \$11,000.

**BOYD, Arthur:** Nebuchadnezzar eating grass on a hilly landscape, oil on canvas, 100.5 x 140, \$46,200.

**BOYD, Theodore Penleigh:** Portsea, Victoria, 1921, oil on canvas, 69 x 85, \$82,500.

**BUNNY, Rupert:** Portrait study of the artist's

wife Jeanne in a white dress and weaving a straw hat, c. 1910, oil on canvas, 28.5 x 23, \$41,800.

**BUNNY, Rupert:** The grapepickers, oil on cardboard, 21 x 24.5, \$4,620.

**DALBY, John:** (six hunting scenes), oil on academy board, each 25.5 x 38, \$37,400.

**DAVIDSON, Bessie:** Still life, fruit and teapot, oil on board, 44 x 72, \$49,500.

**DE MAISTRE, Roy:** Still life, oil on canvas board, 65.2 x 39.5, \$57,200.

**DOBELL, Sir William:** The Narrows Beach, 1956, oil on board, 21.5 x 30.5, \$74,800.

**DRYSDALE, Sir Russell:** Children in a bath, oil on canvas on board, 49 x 59, \$143,000.

**DRYSDALE, Sir Russell:** Study, 1940, oil on canvas, 29.2 x 39.4, \$49,500.

**FOX, Ethel Carrick:** Sydney Harbour, oil on canvas on board, 26.5 x 35, \$3,080.

**FRIEND, Donald:** Fisherman, Bali, watercolour, ink, bodycolour and gold-leaf, 63 x 56.5, \$19,800.

**FRIEND, Donald:** Rutjak, watercolour, 50 x 62, \$8,800.

**GILL, S.T.:** Outer Manly Beach — Sydney from track to Fairy Bower, watercolour, 24 x 32.5, \$16,500.

**GREY-SMITH, Guy:** Bunker Bay, oil on canvas on board, 67.5 x 89, \$19,800.

**HAXTON, Elaine:** Female figure with dove, 1948, oil on board, 60 x 49.5, \$13,200.

**HAXTON, Elaine:** Laneway, oil on board, 69.5 x 55, \$14,300.

**HERMAN, Sali:** East Sydney corner, 1952, oil on canvas, 38 x 50.5, \$24,200.

**HERMAN, Sali:** Pyrmont Wharves, 1961-62, oil on canvas, 88 x 130, \$66,000.

**MARTENS, Conrad:** Wiseman's Ferry, 1844, oil on canvas, 47 x 66, \$55,000.

**MELDRUM, Max:** Ida, 1910, oil on canvas, 49 x 59, \$26,400.

**NAMATJIRA, Albert:** Central Australian ranges, watercolour, 25 x 34, \$9,900.

**NERLI, Girolamo:** Bellevue Hill garden, oil on canvas on board, 38 x 51, \$13,200.

**NOLAN, Sir Sidney:** 'Near Birdsville, Australian Desert', (Golden calf), 1950, enamel on board, 90 x 120, \$44,000.

## RECENT ACQUISITIONS

### QUEENSLAND ART GALLERY

**BALDESSIN, George & TILLERS, Imants:** According to des Esseintes, 1976, etching, aquatint and photo-etching.

**FRANK, Dale:** The secret camouflage and the black flag conspiracy — Self portrait with art II, 1985, synthetic polymer paint and pencil on paper.

**LA FRESNAYE, Roger:** Untitled, 1922, pen and ink.

**MEERTENS, Victor:** Falchion, 1988, corrugated iron on wooden frame.

**NICKOLLS, Trevor:** From Dreamtime 2 Machinetime, 1979, oil on canvas.

**SMART, Jeffrey:** The reservoir, Centennial Park, 1988, oil on canvas.

**CHEVALIER, Nicholas:** Weary: an episode at St Leonards, 1878, oil on canvas.

**BUNNY, Rupert:** La fontaine, c. 1929-30, oil on canvas.

**RUSSELL, John Peter:** Almond trees and ruins, Sicily, 1887, oil on canvas.

**MACKENNAL, Bertram:** Truth, 1894, bronze.

**LAMBERT, George:** Kitty Powell, 1909, oil on canvas.

**MADDOCK, Bea:** 'Tromemanner — forgive us our trespass' I-IV, 1988-89, pigment wash and encaustic on canvas with wrapped and tied artifacts (4 framed panels shown together as a panorama).

**SIBLEY, Andrew:** The Sydney panel: Incident at Cabramatta, 1989, oil and enamel on canvas.

**HIROSHIGE, Ichiryusai:** Fireworks at Ryogoku, 1858, colour woodcut.

**YOSHIZAWA, Mika:** 1-5, 1988, ink on vinyl sheet.

**GIMBLETT, Max:** Koan, 1986-87, synthetic polymer paint and metallic pigment on paper.

**CATTAPAN, John:** The street, 1987, oil on canvas.

### AUSTRALIAN NATIONAL GALLERY

**MUCHA, Alphonse:** Poster: *Chocolat idéal*, c. 1897, colour lithograph.

**NESCH, Rolf:** Snake tamer, 1957, colour metal print, variant proof.

**PALADINO, Mimmo:** *Terra tonda africana* suite, 1986, linocut.

**POWER, Cyril E.:** Tennis, c. 1937, colour linocut, experimental proof.

**SCHNABEL, Julian:** Dream, 1983, aquatint.

**SEGUIN, Armand:** *Paysage de Pont-Aven*, 1893, etching, drypoint, proof.

**STARCK, Philippe:** *Etrangetés*, portfolio, 1988, lithograph.

**STELLA, Frank:** *La penna di hu* (black and white), 1988, etching, relief, aquatint.

**TSCHUDI, Lill:** Sledging, 1931, colour linocut.

**VOGELER, Heinrich:** *Froschkönig*, 1896, colour etching.

**BLAKE, Peter:** James Joyce in Paris portfolio, 1983-84, etching, aquatint.

**BROCKHURST, Gerald:** *Ranunculus*, 1921, etching.

**COPLEY, John:** Figures in the wind, 1940, etching.

**DINE, Jim:** *Glyptotek* series, 1987-89, intaglio glacés transférés on colour chine collé.

**DUBUFFET, Jean:** Poster: *Festival d'automne*, 1973, colour offset lithograph.

**FLIGHT, Claude:** Speed, c. 1922, colour linocut.

**FRYDMAN, Monique:** *Sans titre*, 1986, colour lithograph.

**HODGKIN, Howard:** Red palm, 1986, lithograph, handcoloured.

**MATISSE, Henri:** *Nu allongé, jambes repliées*, 1929, trial proof.

**MOTHERWELL, Robert:** The hollow men suite, 1985-86, sugarlift aquatint, etching on chine collé.

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*After the flood at Aliterre* oil on flax canvas  
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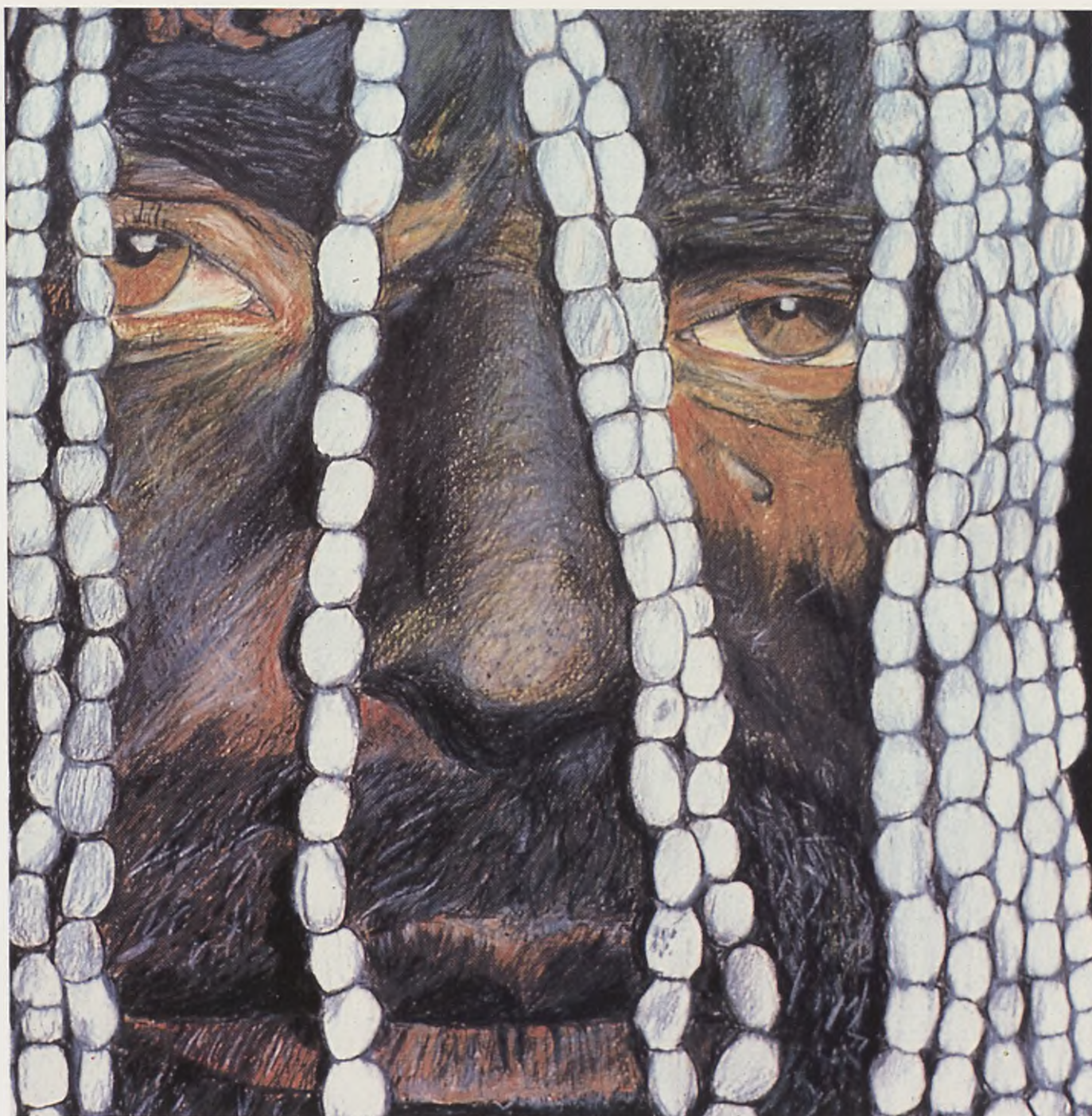
Ian Grigg *Watering the Top Paddock* 1989 oil on canvas 52.5 x 83cm  
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Anneke Silver    *The Goddess Adorned*    mixed media on paper    106.5 x 75cm  
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Bruce Sowter *Stolen looks* pencil on Arches paper 29 x 29 cm  
 Ten Years in Drawings of Papua New Guinea at  
 The Blaxland Gallery, Myer Melbourne, 6th Floor,  
 316-346 Bourke Street. July 12 — August 4, 1990. Tel. (03) 661 2547





Hélène Grove    *The Doll*    acrylic on canvas    102 x 86 cm  
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Kerry Martin *Crow Inma* oil on canvas 270 x 150 cm  
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Joanna Capelle *The Initiation* oil on canvas with gold leaf 211 x 147 cm

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