

# ART

AND AUSTRALIA

ART & WAR SPECIAL ISSUE

ART and Australia Quarterly Winter 1991 \$10<sup>95</sup>



WW1 PRINTMAKERS MURRAY GRIFFIN STELLA BOWEN CONTEMPORARY VISIONS JOHN BRACK





## BEN HALL

THE WHEAT BELT  
PAINTINGS, CONSTRUCTIONS

9-28 JULY 1991



**ACCESS**  
ART GALLERY

115-121 MULLENS STREET  
(CNR GOODSIR) BALMAIN 2039  
TEL: 818 3598 FAX: 555 1418  
OPEN TUESDAY-SUNDAY 11-6PM

HARVEST MOON - 1991  
OIL/WIRE NETTING/SIEVE/STRING  
ON PAINTED CANVAS  
179 x 120 x 11 cms

PHOTOGRAPH: PAUL GREEN



# ART

AND AUSTRALIA

## BUYERS GUIDE TO Artist Prints

*Take this opportunity to buy an original print — an affordable investment of quality and value*

### 1. AUSTRALIAN GALLERIES

41 Derby St, Collingwood VIC 3066  
Tel (03) 417 4303 Fax (03) 419 7769,  
AND 15 Royston St, Paddington  
NSW 2021 Tel (02) 360 5177  
Fax (02) 360 2361

Geoff Ricardo, *Gas bags*, 1990, etching, 23.5 x 19.5 cm, edition of 20, \$175. Printed by the artist. Etching in aquatint and drypoint.

### 2. GRAHAME GALLERIES

1 Fernberg Rd, Milton QLD 4064  
Tel (07) 369 3288

Normana Wight, *Jam doughnuts — fragments of foreign food*, screen-printed artist's book, 19.5 x 19 x 1 cm, edition of 6, \$395. An artist's book comprised of two booklets — memoir of European travels. Printed 1989.

### 3. LARRY RAWLING WORKSHOP AND GALLERY

424 Nicholson St, North Fitzroy VIC 3065 Tel (03) 489 5699

Alun Leach-Jones, *Hidden singer*, screenprint, 70.9 x 70.6 cm, edition of 30, \$950 unframed. A wide variety of prints are available from over 60 Australian artist printmakers including Leti, Davila, Kelly, Grieve, and Green.

### 4. STUDIO ONE PRINTMAKING WORKSHOP

71 Leichhardt St, Kingston ACT 2604  
Tel (06) 295 2781

Facilities for etching/relief printing, lithography and letterpress printing. Custom editioning for artists. Classes and weekend workshops. Artist's studio spaces. Rosalie Gascoigne, *Close owly*, screenprint, 75 x 48 cm, edition of 45. Example of work editioned — not for sale.



SUPPLEMENT TO ART AND AUSTRALIA Quarterly Journal Vol. 28 No. 4  
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Facsimile (02) 417 1045. Prepared with the assistance of the Print Council of Australia



## ART AND AUSTRALIA



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### 1. RICHARD KING

141 Dowling St, Woolloomooloo NSW 2011  
Open by appointment only.  
Tel (02) 358 1919 Fax (02) 357 3324  
Hall Thorpe, *The country bunch*, woodcut, 76 x 63.2 cm, \$1,800. Printed c.1925 from the Estate Collection of the late Hall Thorpe. Exclusive to Richard King. Catalogue available.



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### 2,3 & 4. MARK JULIAN GALLERY

23 Glebe Point Rd, Glebe NSW 2037  
Tel (02) 552 3661  
Tuesday-Saturday 11-6, Sunday 12-5  
2. Bruno Tucci, *I need a gun, she said, she did*, etching-aquatint, 39.5 x 50 cm, edition of 15, \$350 unframed.  
3. Bruno Tucci, *Promises - promises*, etching-aquatint, 40 x 50 cm, editions - veridian 8, black 8, sepia 6, \$250 unframed.  
4. Bruno Tucci, *Two women running on the beach*, 2nd state (after Picasso), etching-aquatint, 19.7 x 25 cm, edition of 25, \$150 unframed. Variation in monochrome also available - edition of 6.



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### 5. SAVODE GALLERY

60 Khartoum St, Gordon Park QLD 4031 Tel (07) 357 6064  
Sally L'Estrange, *Macadamia flower*, 7/8/89, linocut, \$200. Prints in stock by Scott Avery, Alison Bucknall, R.E. Curtis, Jo Davidson, Pam Debenham, Dennis Magee, and Liz Wood (Native artist).

**PRINT COUNCIL OF AUSTRALIA** The editorial component of this Guide has been kindly provided by the Print Council of Australia Inc., which was established by a group of Melbourne artists in 1966. At that time contemporary prints were seldom exhibited in public or commercial galleries, nor were printmaking processes generally taught in Australian schools.

During the last twenty-five years the Print Council has initiated and organised over 100 exhibitions of prints and today services a large membership of print collectors and printmakers Australia-wide. With continuing development of and interest in printmaking pursuits, the Print Council now focuses on activities which promote the status and appreciation of contemporary Australian printmaking.



## SUPPLEMENT

## 1. PORT JACKSON PRESS

397 Brunswick St, Fitzroy VIC 3065  
Tel (03) 419 8988 Fax (03) 419 0017  
4 George St, Redfern NSW 2016  
Tel (02) 319 7933 Fax (02) 689 3787  
Michael Leunig, *The tree*, etching,  
copperplate, 390 x 295 cm, edition  
of 60, \$400.

Publishers of over 60 Australian  
artists in all print mediums since  
1975.

## 2. BETH HAMILTON GALLERIES

Northbridge Plaza, Sailors Bay Rd,  
Northbridge NSW 2063  
Tel (02) 958 7366  
Fax Plaza (02) 95 8231  
Victor Vasarely, *Firka*, screenprint,  
61.5 x 61.5 cm, edition 60/250,  
\$1,500. Vasarely was born in  
Hungary 1908, studied at the  
'Bauhaus' in Budapest.

## 3. AKKY VAN OGTROP FINE ARTS

9 The Rampart, Castlecrag NSW  
2068 Tel (02) 958 4118  
Jean Gorin (France), *Neoplasticisme*,  
1964, screenprint, 70 x 70 cm.  
Original graphic works by 19th and  
20th century masters, contemporary  
Australian and overseas artists.

## 4. JOSEF LEBOVIC GALLERY

34 Paddington St, Paddington NSW  
2021 Tel (02) 332 1840  
Fax (02) 331 7431  
Bruce Goold, *Vincent*, 1990,  
silkscreen, 82 x 68 cm, edition 99,  
\$300 (trade enquiries welcome).  
Printed by Phelps-Henwood

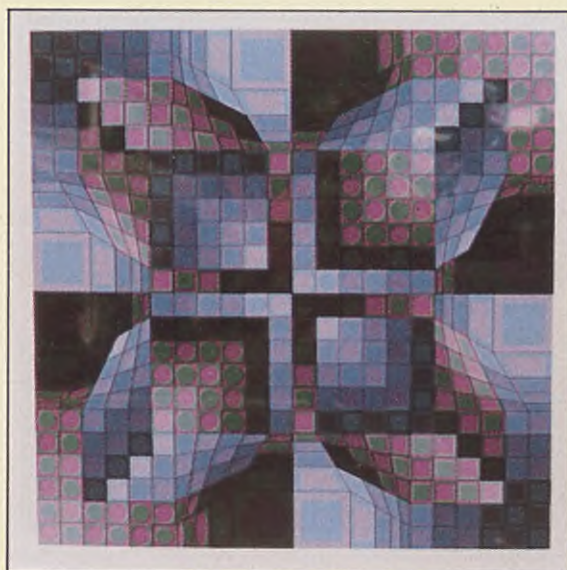
## 5. OKA FINE ARTS

Sengoku 4-3-20-101, Bunkyo-ku  
112, Tokyo JAPAN  
Tel (3) 3944 2770 Fax (3) 3944 5120  
Nobuo Sekine, *Inside a square*, gold  
embossed paper, 26 x 21 cm, edition  
of 100, \$900.

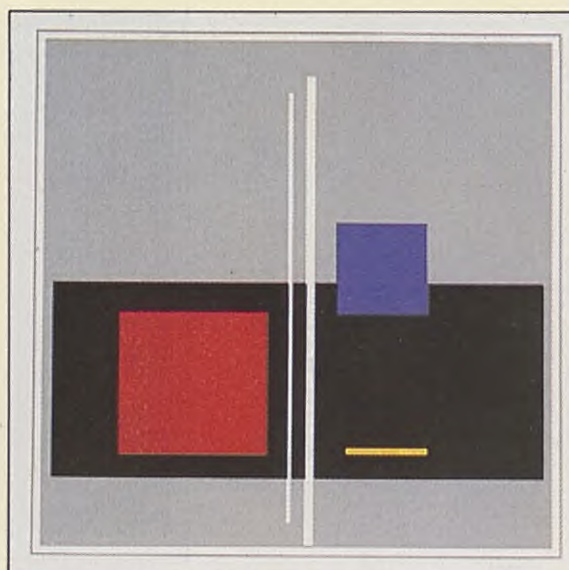
Oka Fine Arts presenting important  
contemporary, Japanese art

THIRD INTERNATIONAL  
MASTER PRINT FAIR

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**WHAT IS AN ORIGINAL ARTIST PRINT?** Confusion often arises concerning exactly what qualifies an original artist print. An original print is conceived by the artist specifically for editioning in a chosen medium — which could be an etching, lithograph, relief print, screenprint or other. The edition is not a reproduction of a pre-existing art object executed in another medium. So-

called 'Fine Art Reproductions' and/or 'Prints in Limited Editions' are often photographic copies of pre-existing drawings or paintings, and are more suitably described as 'reproductions'. The 'original' of an original artist print is the block, plate or screen on which the artist has assembled an image and from which the marks and images are transferred from one surface to another.



## ART AND AUSTRALIA



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### 1. JOSHUA McCLELLAND PRINT ROOM

2nd Floor, 15 Collins St, Melbourne  
VIC 3000 Tel (03) 654 5835  
Colin Lanceley, *The glass of Heironymus Bosch*, lithograph, diameter of image 45 cm, edition 39/50. Sponsored series for the National Gallery Society, Melbourne, 1965.

### 2. EDITIONS SOUTHBANK GALLERIES

Roseneath Pl., South Melbourne VIC  
3205 Tel (03) 699 8600  
Fax (03) 696 5096  
Idris Murphy, *Roads not travelled 4*, screenprint, 70 x 50 cm. Available individually at \$375 each, set of 4 \$1,350 unframed.

### 3 & 4. KEN DONE GALLERY

21 The Nurse's Walk, The Rocks  
NSW 2000 Tel (02) 247 2740  
3. Ken Done, *Table by the sea*, 1991, silkscreen, 57 x 85 cm, \$960, edition 200.  
4. Ken Done, *Model in a painted frame*, 1991, silkscreen, 57 x 49 cm, edition of 150, \$960.

### 5. BLOOMFIELD GALLERIES

118 Sutherland St, Paddington NSW  
2021 Tel (02) 326 2122  
Fax (02) 327 8148  
Norman Lindsay, *Toilet (2)*, facsimile etching, 15.9 x 13.6 cm, edition of 550, \$100 unframed. Individually numbered, certificate of authenticity. Mail orders add \$10 postage, handling and insurance.

**EDITIONS, EDITION SIZE AND NUMBERING** The edition is printed by the artist, or under his/her supervision with a *bon a tirer* print approved by the artist used for reference and as an aid in maintaining consistency throughout the edition. The limited edition is the practice whereby an artist limits the number of impressions printed, to create a certain degree of rarity. Each

identical print in the edition is signed, numbered, titled and dated by the artist — approval of technical quality being expressed by affixing the artist's signature.

In usual numbering procedure, the numbers 4/20 for example indicate that the print is the fourth in an edition of twenty. The generally accepted optimum number for an edition to be still considered 'limited' is ninety-nine.



## SUPPLEMENT

LIBBY  
EDWARDS  
GALLERIES

Fine and Decorative Arts

10 William St, South Yarra VIC 3141  
Tel (03) 824 1027

1. Rosemary Eagle, *Inland China No. 1*, etching, aquatint and chine collé, 12.5 x 15 cm, edition of 15 from a series of 3, \$120 each.

2. Pat Shannon, *Still life with ginger plant*, lithograph, 75 x 99 cm, edition of 30, \$275 each. Exhibiting July.

3. Eva Hannah, *Looking at music 1*, silkscreen print, 46 x 66 cm, edition of 99 from a series of 2, \$140 each.

4. Greg Mallyon, *Lotus flowers, Kakadu*, silkscreen print, 10 x 10 cm, edition of 60, one of a set of 4 of the Northern Territory, \$200 each.

5. Esther Erlich, *Man's face*, etching, 55 x 99 cm, edition of 5, \$300 each. Exhibiting June.



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**HINTS FOR THE COLLECTOR** Over recent years increasing numbers of Australian artists have become involved in producing prints. Growing public interest in printmaking is well served by reputable galleries who will give expert advice regarding evaluation of and care for works on paper. By purchasing an artist print the collector is able to acquire an original work of art for a modest

outlay, starting from around \$150. Although not obligatory, the use of an embossed stamp 'chop mark' of the artist and or the workshop in which the print was produced is helpful in establishing authenticity. The purchaser can also request to be issued with a certificate of authenticity and provenance which includes edition documentation.



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### 1. PETER HICKEY

56 Rowntree St, Balmain NSW 2041  
Tel (02) 810 5021 Fax (02) 810 5021  
Peter Hickey, *Pelicans*, aquatint-  
etching, 7 x 21 cm.

### 2. JANIE MILLER (DISTRIBUTOR OF AUSTRALIAN LIMITED EDITION PRINTS)

Old School House, East Kangaloon  
NSW 2576 Tel (048) 882253  
Max Miller, *Coolibah*, *Coopers  
Creek*, etching (soft ground and  
aquatint), 66 x 50 cm, edition of 40,  
\$380, three plate colour etching.

### 3. ALLYN FISHER FINE ARTS (AFFA GALLERY)

75 View St, Bendigo VIC 3550  
Tel (054) 435 989  
Graham Clarke, *Keep your Saxon*,  
(from the History of England series),  
hand coloured etching and aquatint,  
43 x 34 cm, edition of 200, \$800  
framed \$700 unframed.

### 4. aGOG

Australian Girls Own Gallery  
71 Leichhardt St, PO Box 4376,  
Kingston ACT 2604  
Marie McMahon, *Her name was  
Pima*, 1989, colour screenprint.  
aGOG represents Australian women  
artists.

### 5 & 6. PETER KINGSTON

17 Cliff St, Watsons Bay NSW 2030  
Tel (02) 337 6618

Contact Fairlie Kingston

5. Peter Kingston, *Edward's Beach —  
Balmoral*, handcoloured etching, edi-  
tion of 90, \$470. Latest etching in set  
of 22.

6. Peter Kingston, *May's studio*,  
handcoloured etching, edition of 90,  
\$499. May Gibb's studio at  
'Nutcote', her home in Neutral Bay.  
May Gibb's characters © Spastic  
Centre of NSW, NSW Society for  
Crippled Children.

**TECHNIQUES** RELIEF PRINTING describes the technique used to produce lino-cuts, woodcuts, woodblocks and wood engravings. The impression is created by cutting away all unwanted, non-printing background areas. The ink is applied to the raised 'relief' areas of the surface, and the recessed areas do not print. Woodcuts and woodblock prints are made by the artist working on the long grain section of a plank of wood using a variety of tools to cut away the

background. The block is inked with a roller or brush and the paper placed over the surface. The block may be printed on a press, or burnished by hand.

Wood engraving is distinguished from woodcut in that the artist cuts across the endgrain of a well seasoned, prepared hardwood block, preferably boxwood. The tools used are finer than those used for other forms of relief cutting and the technique allows for detailed designs.



## SUPPLEMENT

## PAMELA GRIFFITH

Griffith Studio and Graphic  
Workshop Tel (02) 502 1675

1. *White breasted sea eagle*, colour etching, 61 x 45.5 cm, edition of 60.
2. *Nomadic Emus*, September 1990, two plate colour etching and hand tinting, 45.5 x 61 cm, edition of 60
3. *Poppy Plant*, August 1988, three plate colour etching with black aquatint, 61 x 45.5 cm, edition of 60
4. *White faced heron and mangroves*, September 1990, etching and aquatint, 61 x 45 cm, edition of 60
5. *Lone cedar tree, spectacled flying fox and cassowary*, colour etching and hand tint, 61 x 45.5 cm, edition of 60.

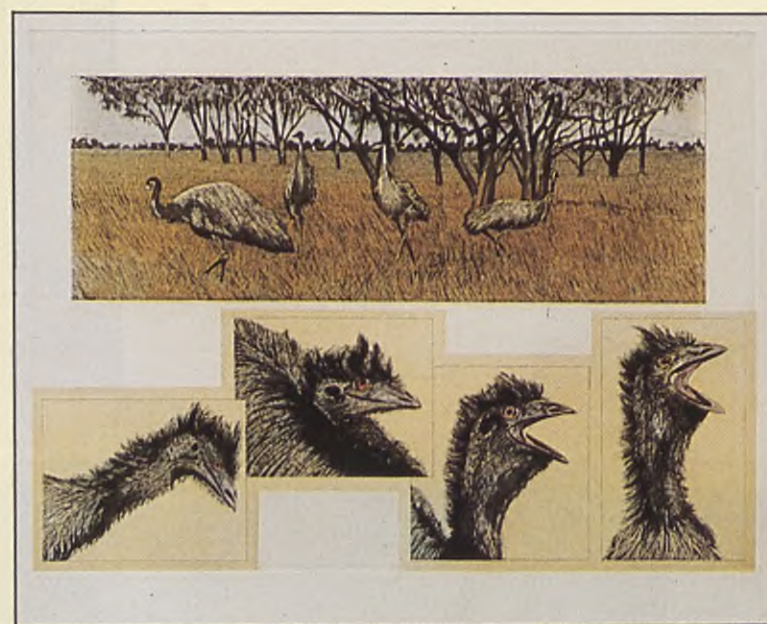
A prolific artist in the print medium, Pamela Griffith has successfully published over two hundred editions, predominantly etchings but including lithographs and woodblocks, all printed in her own studio. Whilst some of her prints have explored man's achievements since Western occupation of Australia, most of her work has been on a natural history theme in which she often includes reference to fragile ecosystems.



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**TECHNIQUES** **INTAGLIO** refers to all techniques wherein the plate is incised and the image produced from ink deposited in the recessed areas of the plate. The recessed areas or lines are etched into the plate with acid or tools. **Aquatint:** An essentially tonal process capable of producing an effect similar to that of graduated watercolour washes. **Etching:** The plate is incised with a needle — working through an acid proof surface coating to expose areas of the plate which are bitten chemically in an acid bath. **Drypoint:** Marks are made by a

special drypoint needle which produces a ragged burr on the inside edge of the incised line. **Engraving:** The plate is incised with a wedged tool, without the use of acid. The lines produced are similar to an etched line but have their own unique quality. **Mezzotint:** The surface of a metal plate is uniformly incised with a tool called a rocker. The inked treated surface would print as black before scraping and burnishing which introduces subtly graduated light areas.





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**1. VIRIDIAN PRESS (JOHN LOANE)**  
148 Smith St, Thornbury VIC 3071  
Jenny Watson, *The haycarter*, lithograph (set of 3), 65 x 88 cm, edition of 25, \$900 (Courtesy City Gallery, Melbourne). Co-publishing complete print oeuvre of Mike Parr. Also Coleing, Ely, Fels, Brent Harris, Jeffrey Harris, Nixon, Shark Lewitt, Tomescu, Walsh, and the Rene Block Portfolio *Aus Australien*.

**2. HUGO GALLERIES**  
Thetis Court, Bougainville St, Manuka ACT 2603  
Tel (06) 295 1008 Fax (06) 295 1008  
Claude Gaveau, *Glycines*, lithograph, 53 x 68 cm, Edition LXXXVII/CLXXV, \$500-\$1,000. Contemporary European lithographs, screenprints, as well as Australian works on paper.

**3. MIEKE COHEN**  
151 Veterans Pde, Narrabeen NSW 2101 Tel (02) 971 7867  
Mieke Cohen, *Evening vigil*, screenprint, 71 x 50 cm. Mieke Cohen exhibits widely and has won print prizes since 1983 for her work.

**4. CRITERION FINE ART GALLERY**  
56 Wallace St, Braidwood NSW 2622 Tel (048) 422013  
Contact Dianne Fogwell and Mark Lewis  
Dianne Fogwell, *Protector*, hand-coloured etching with gold leaf, 30 x 25 cm (image), Limited edition of 4, \$650. Dealers in the fine prints and works on paper by contemporary Australian artists.

**5. PRINT GUILD PRINT GALLERY**  
227 Brunswick St, Fitzroy VIC 3056  
Tel (03) 417 7087 Fax (03) 419 6292  
Specialists in work by Australian, European and Japanese printmakers. Exhibition space, Intaglio Printmaker Gallery, plus extensive collection of folios.

**TECHNIQUES LITHOGRAPHY** is a flat, planographic printing process based upon the antipathy between grease and water. The printing elements used are Bavarian limestone slabs or zinc or aluminium plates, grained to a varying degree of roughness. Image areas can be created using special crayons and liquid greasy ink 'tusche' amongst other materials, which provide artists with the

freedom to make marks with variety and fluency. Lithography was invented by Alois Senefelder in 1799. The drawn surface goes through several chemical processes in preparation for printing, and is generally printed on a flat bed scraper press.



## SUPPLEMENT

## GEORGE GITTOES

*Empire State Suite*

An artist's response to the Gulf crisis as it occurred. A series of 24 etchings, 20 x 23 cm each. Limited edition of 40 at \$160 each or \$2,400 for boxed set of 24. Dated 1991.

1. *Mother and child*
2. *Hounds*
3. *Hotel Baghdad*
4. *Iraq Iraq*
5. *Baghdad starry night*

(All 20 x 23 cm and \$160 each)  
Three other suites of etchings presently available from the artist are "Hotel Kennedy" (Yellow House 1971), "Crows over canefields" (Philippines 1989-90) and "Heavy industry", 1991.

Enquiries to:  
Gittoes Studios, 54 Brighton St,  
Bundeena NSW 2230  
Tel (02) 523 1971

"The major exhibit at the Jan Taylor Gallery, however, is a dramatic series of paintings and etchings about the Gulf war by George Gittoes . . . These works are saturated with anger and pain since many of these were executed in hospital after recent surgery.

However, what really shines through is Gittoes' ability, in the etchings in particular, to communicate the immediacy of his emotional, human response to the industry of war."

Review by Jo Saurin, Sydney  
*Morning Herald*, 15 March 1991



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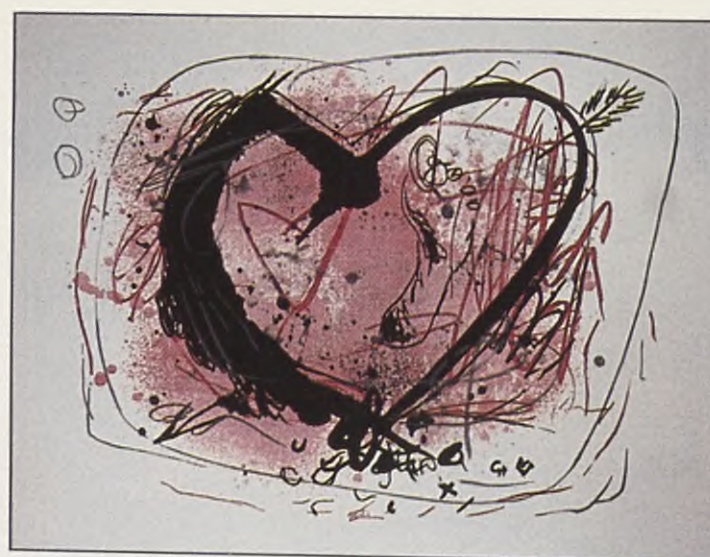
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**TECHNIQUES SCREENPRINTS** are also known as silkscreen prints or serigraphs and are produced by a stencil technique using a fabric (silk or synthetic) stretched tightly over a frame. The non-printing areas are blocked out by an adhering stencil, while the image is formed by open fabric areas through which ink is forced with a tool called a squeegee. A variety of techniques are

used in placing the image on the screen, which give the effects of direct drawing, gradated blends of colour and/or large areas of transparent or opaque colour. Silkscreen is also capable of using selected photographic images transposed onto the screen and incorporated into the printing element.



## ART AND AUSTRALIA



**1. PAUL BATTAMS**  
107 Mullens St, Balmain NSW 2041  
Tel (02) 555 1074  
Paul Battams, *Big hearts on TV*,  
(Chastity Series), colour lithograph,  
59 x 78 cm, edition 10 plus 3 AP.  
Hand pulled limited edition prints.  
View by appointment.



**2. HELEN EDWARDS**  
54 Albert Drive, West Killara NSW  
2071 Tel (02) 416 1213  
Helen Edwards, *The intruder*,  
silkscreen, 58 x 73 cm, edition of 7,  
\$350 unframed. Artist and teacher in  
the field of limited edition silkscreen  
printmaking. Exhibits widely.  
Represented in public and private col-  
lections in Australia, Japan and USA.  
Numerous awards.



**3. JEAN KROPPER**  
7 Morrice St, Lane Cove NSW 2066  
Tel (02) 427 7612 Fax (02) 906 3360  
Jean Kropper, *Mitre shells*, linocut,  
19 x 24 cm, edition of 60, \$100 incl.  
postage. This print is part of a series  
of handpainted linocut prints of  
Australian sea shells and flowers on  
handmade and commercial papers.



**4. MAADI EINFELD**  
1/5 Coolong Rd, Vaucluse NSW 2030  
Tel (02) 337 4759  
Maadi Einfeld, *Pandanus - Melville  
Island*, monoprint, 67 x 48 cm, \$600  
unframed. Etchings, colographs and  
paintings also available.



**5. MARY REIBEY INTERIORS AND  
GALLERY**  
224 Enmore Rd, Enmore NSW 2042  
Tel (02) 516 4902  
Pamela Griffiths, *Sparrows in the  
berry bush*, etching, 59 x 45 cm. This  
print and a complete portfolio of  
Pamela Griffiths's etchings are avail-  
able in the gallery.

**NEW TECHNOLOGIES AND PRINTMAKING** Since the 1970s new technological processes such as black and white photocopying, colour laser copying and computer generated image making have been increasingly used by artists working with print related media. Some artists have chosen to use these new technologies as a discrete process, while others have preferred to transfer

imagery from the new technology onto traditional printing plates or blocks for further development and editioning. Archival sound paper and pigments are available with the new mediums and they are often documented in the traditional fine art print mode as limited editions.



## SUPPLEMENT

### 1. ART AND ARCHIVAL PTY LTD

P.O. Box 998, Queanbeyan NSW  
2620 Tel (06) 297 7670  
Director: Kerry McInnis  
Conservators of Fine Art on Paper.

### 2. CAMPBELL CONSERVATION PTY LTD

53 Victoria Ave, Chatswood NSW  
2067 Tel (02) 417 3311  
Fax (02) 417 3102  
Director: Julian Bickersteth  
Specialists in the conservation and restoration of works of art on paper, paintings, textiles and furniture. Please telephone Diane for an appointment.

### 3. RSM ART CONSERVATION

4 Montague St, Balmain NSW 2041  
Tel (02) 810 2582  
Post Office Rd, Mapelton QLD 4560  
Tel (071) 457 298  
THE CONSERVATION FRAMING CO  
22 Ross St, Newstead QLD 4006  
Tel (07) 257 1538

### 4. REDBACK GRAPHIX

PO Box 29, Westgate NSW 2048  
Tel (02) 560 0066 Fax (02) 569 0308  
Michael Callaghan, *Kava story*, screenprint, 61 x 91 cm, edition of 300.  
Redback Graphix is an award winning art studio and screenprinting workshop.

### 5. ASHLEY JONES

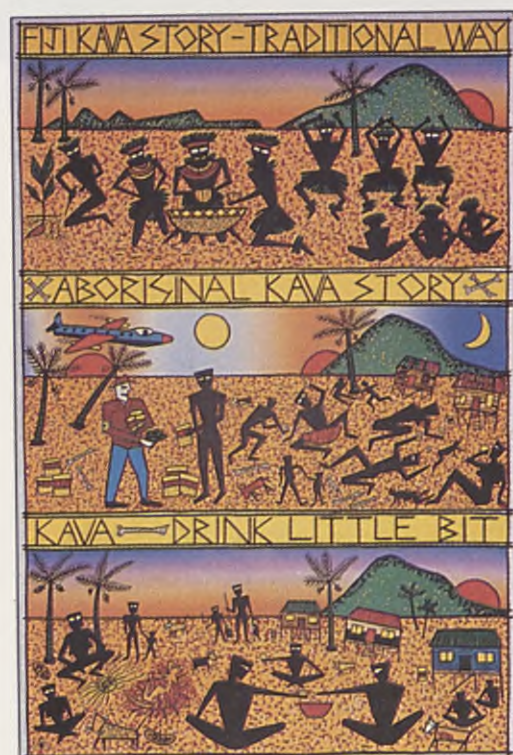
Coley Rd, Yallingup WA 6282  
Tel (097) 55 2071  
Fax (097) 55 2258  
Ashley Jones, *Bookmark II*, *Templetonia*, etching, 10 x 9 cm, edition of 95, \$95 framed, \$65 unframed. From 'Bookmark I-VI' series. Also available from Gunyulgup Galleries, Caves Rd, Yallingup WA 6282. Tel (097) 55 2177 Fax (097) 55 2258.



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RSM Art conservation offers a complete conservation and restoration service for works on paper and canvas, and advice on maintaining your collection. We're located in Balmain, Sydney and Mapelton, Queensland, and in association with the Conservation Framing Co in Brisbane, we directly import smallboard and other high-quality conservation materials. Additionally, CFC stock a selection of plantation pine and oak mouldings, ideal for prints and watercolours.

**CARE OF YOUR PRINTS** Paper is fragile. Although it lasts for centuries if properly made and cared for, it is highly susceptible to damage by environmental conditions and insect pests. Most quality fine art papers made today ensure the long life of prints, kept under proper conditions.

Clean, well sealed frames with the print properly matted and backed with acid-

free archival board are vital. Good air circulation is important as is protection from ultra-violet rays which cause colours to fade and paper to yellow. Excessive heat causes drying and consequent buckling.

Conservation of works on paper is a specialist field, and it is wise to refer any problems to a reputable conservator.





# ray hughes gallery

## ART AND AUSTRALIA SUPPLEMENT



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RAY HUGHES GALLERY exhibits and holds stocks of prints by artists who show with the gallery. New prints are being published constantly, and the majority are in small editions (up to 50). Also available are prints by Tom Risley, Keith Looby, John Olsen, Bill Hay, Fred Williams, Lewis Miller, Phillip Faulks, Robert J. Morris, Chilcott, Mulholland and others. Prints are available for viewing on request.

270 Devonshire St, Surry Hills  
NSW 2010 Tel (02) 698 3200  
Fax (02) 699 2716  
Tuesday-Saturday 10-6

Sizes are height before width and refer to plate size. Prices are quoted for unframed prints.

1. Joe Furlonger, *Deposition bathers*, 1990, four colour lithograph, 57 x 76.5 cm, edition of 20, \$600
2. Michael Barnett, *New suite*, 1990, four colour lithograph, 60 x 44 cm, edition of 16, \$450
3. Jock Clutterbuck, *Achnear*, 1987, etching with cutout stencil, 78 x 100 cm, edition of 20, \$900
4. Davida Allen, *Lovers*, 1990, four colour lithograph, 57 x 76.5 cm, edition of 30, \$450
5. William Robinson, *Moon and landscape*, 1990, etching, 15 x 15 cm, edition of 25, \$450
6. Robert Moore, *Texas Longhorn*, 1990, etching, 22 x 29 cm, edition of 10, \$300





Untitled 1991 acrylic on board and canvas 167 x 333 cm

AETA

Date  
No

## PETER POULET

**WATTERS GALLERY** 109 RILEY STREET, EAST SYDNEY. 2010.  
Hours: 10–5 pm, Tuesday – Saturday Tel (02) 331 2556 Fax (02) 361 6871



*the*

**p** R I N T

**C** O U N C I L *of*

**a** U S T R A L I A I N C

*celebrates twenty five years of*

CONTEMPORARY AUSTRALIAN PRINTMAKING

For nearly three decades the Print Council of Australia has made available to its membership an annual selection of original artists' prints at very reasonable rates.

The Print Council also publishes IMPRINT, the only national magazine devoted to printmaking, and produces a Directory of Australian Printmakers.

Over 100 exhibitions of Australian contemporary prints have been organised both in Australia and overseas and we also provide an Artist Referral Service for Galleries and for research purposes.

For general enquiries or further information about collecting prints at an affordable price, please write or phone:

PRINT COUNCIL OF AUSTRALIA INC

18 St. Andrew's Place

EAST MELBOURNE. 3002

Telephone: (03) 650 8083

## EDITORIAL STATEMENT

*This issue of*  
  
ART and Australia  
  
*is dedicated to*  
  
*the response by*  
  
*artists to war.*  
  
  
*The sentiments*  
  
*expressed are as*  
  
*relevant today*  
  
*as at their moment*  
  
*of origin.*

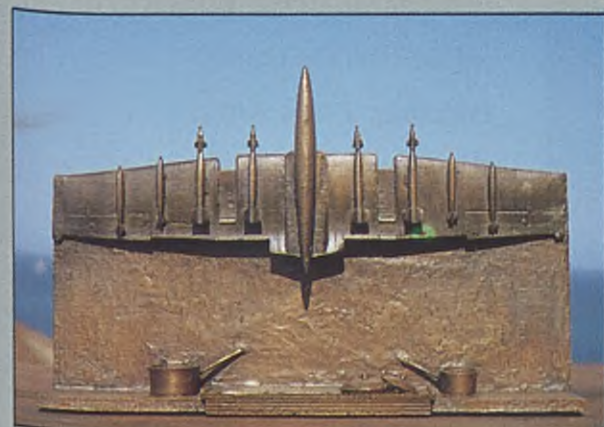


## WINTER 1991

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Volume 28 Number 4



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Front Cover: SALI HERMAN, *Back home*, 1946, oil on canvas, 61.2 x 81.4 cm, Collection Australian War Memorial, Canberra (22893). See article p. 473.



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# ART

## AND AUSTRALIA

VOLUME 28 NUMBER 4

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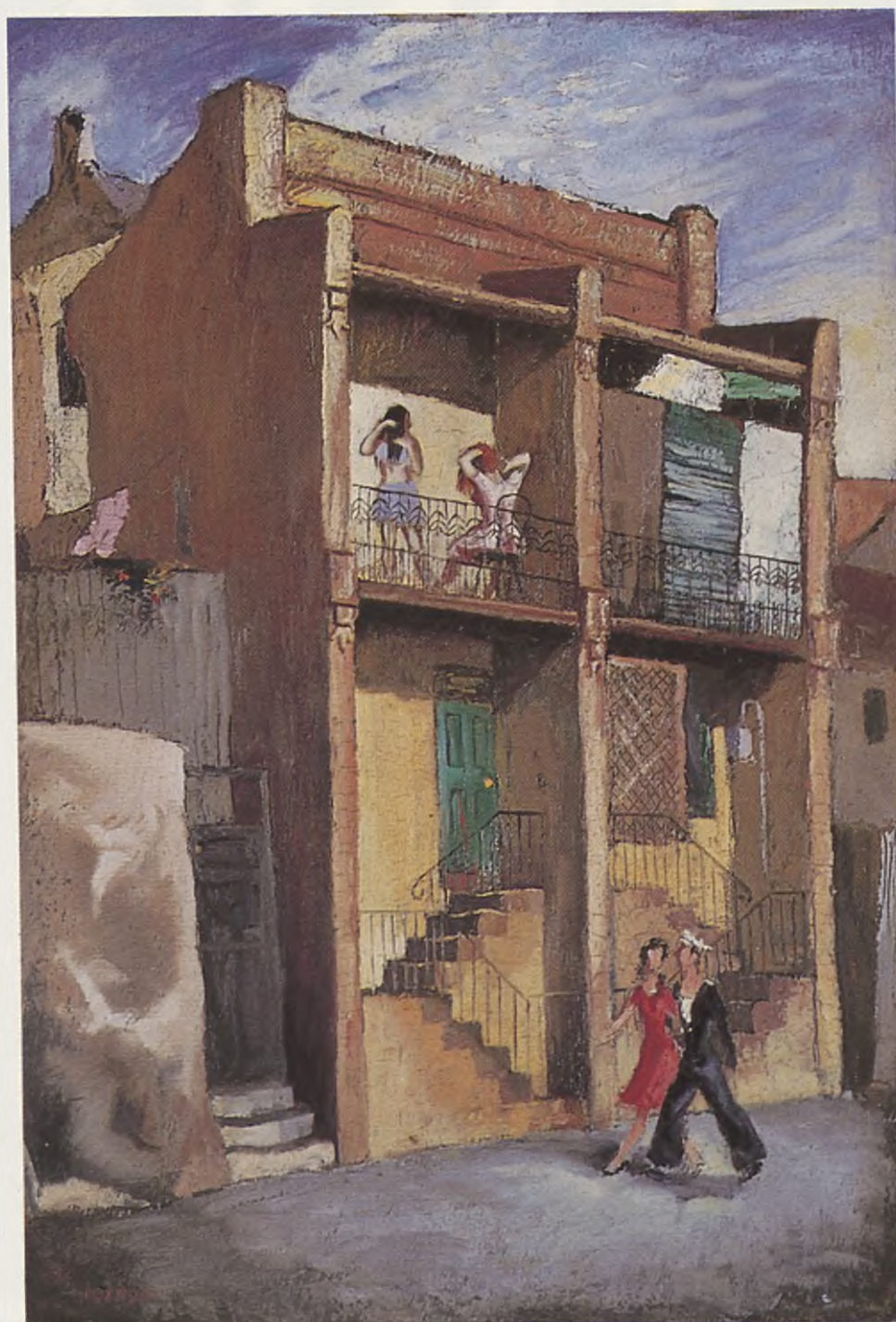
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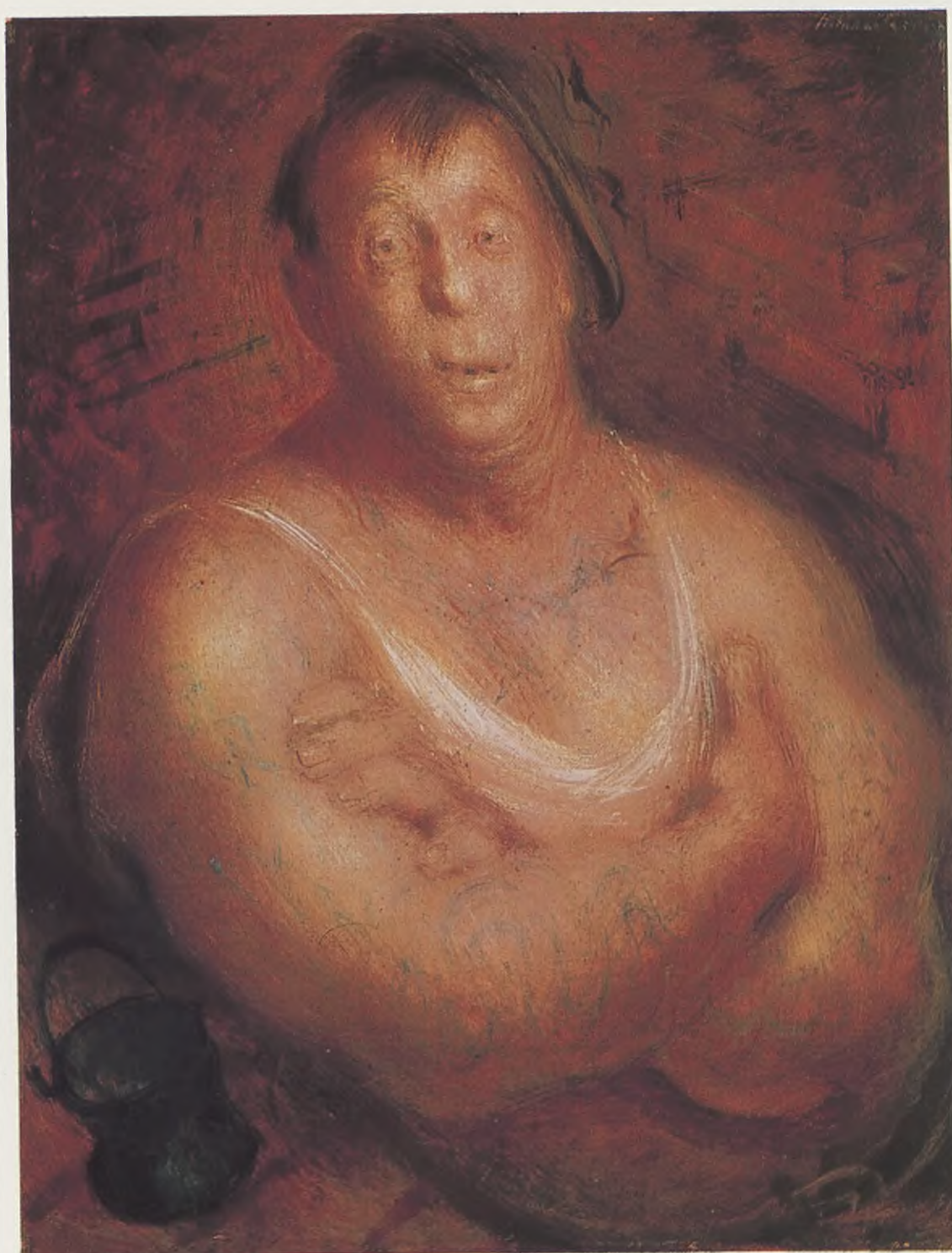


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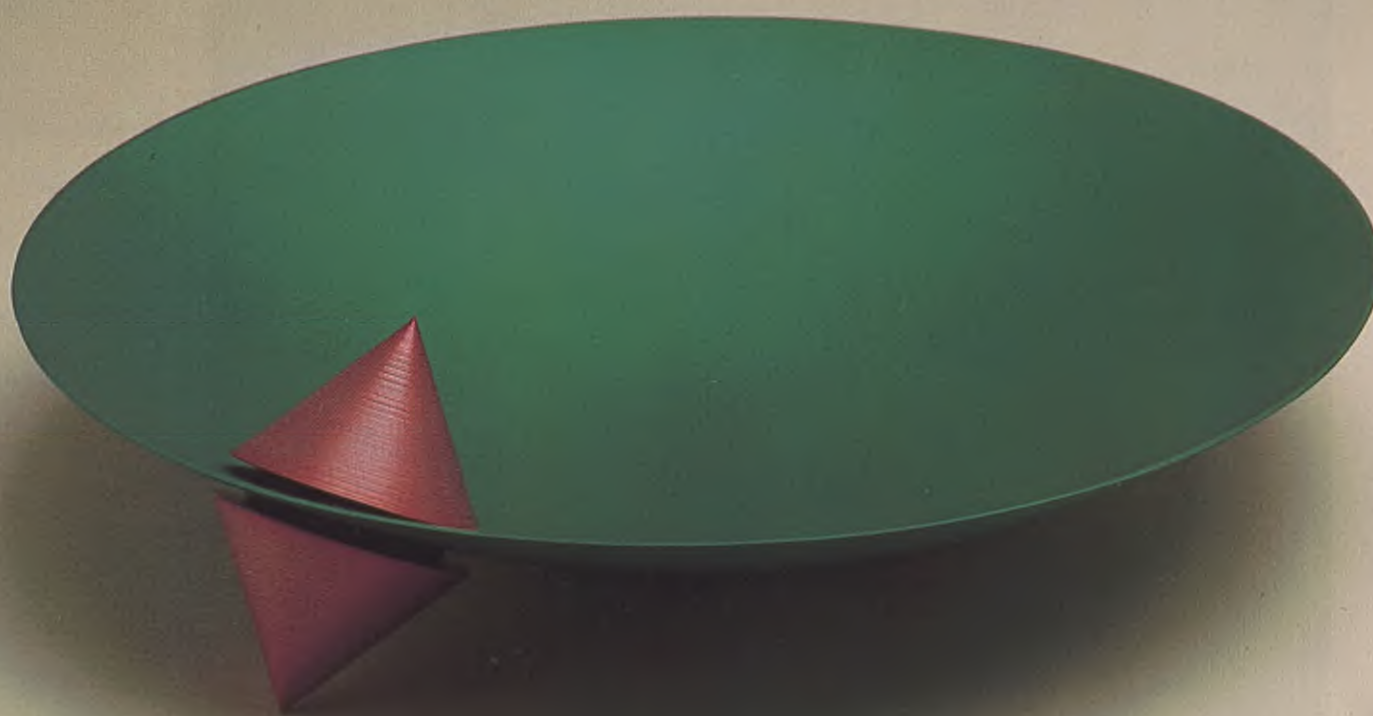




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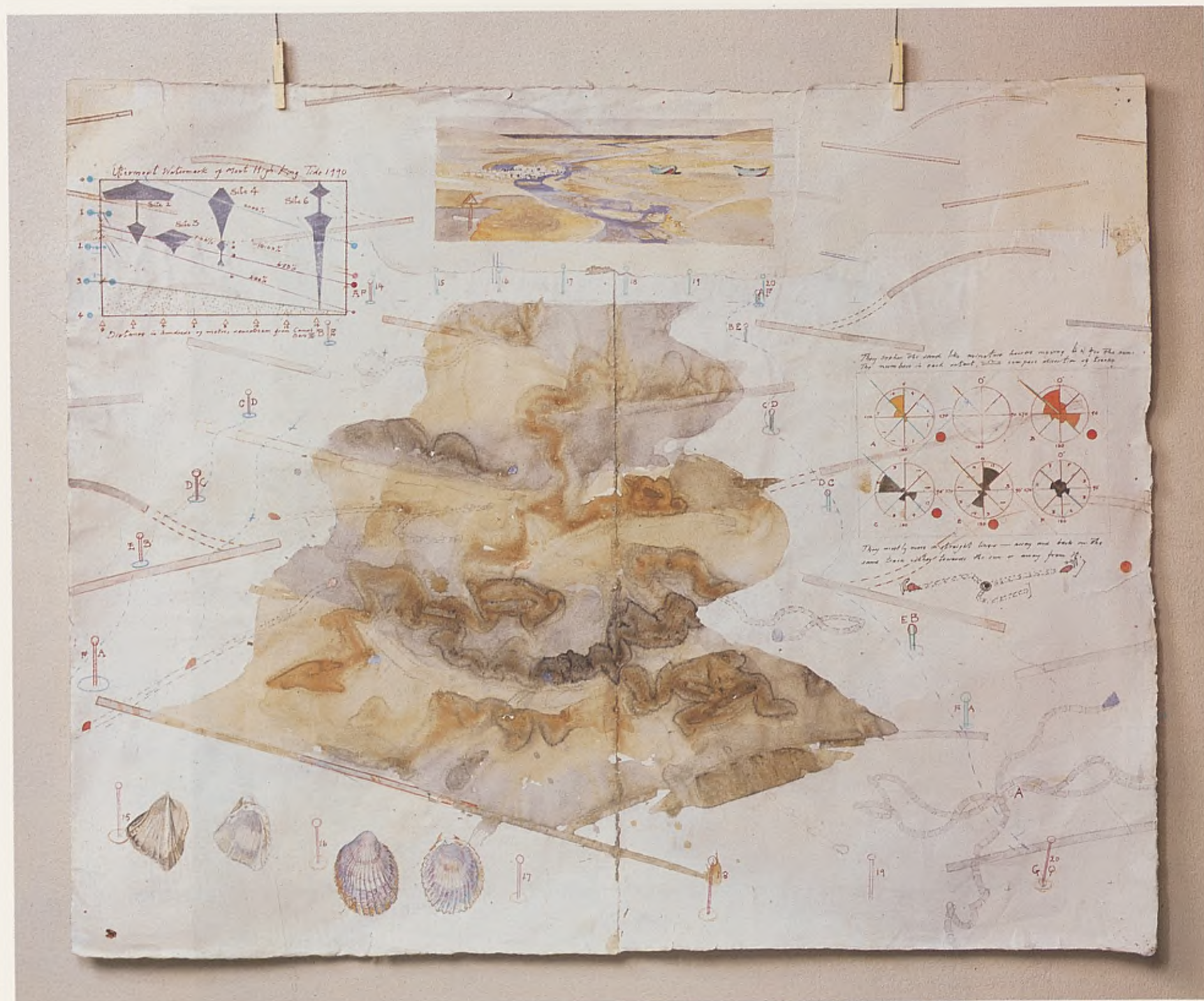
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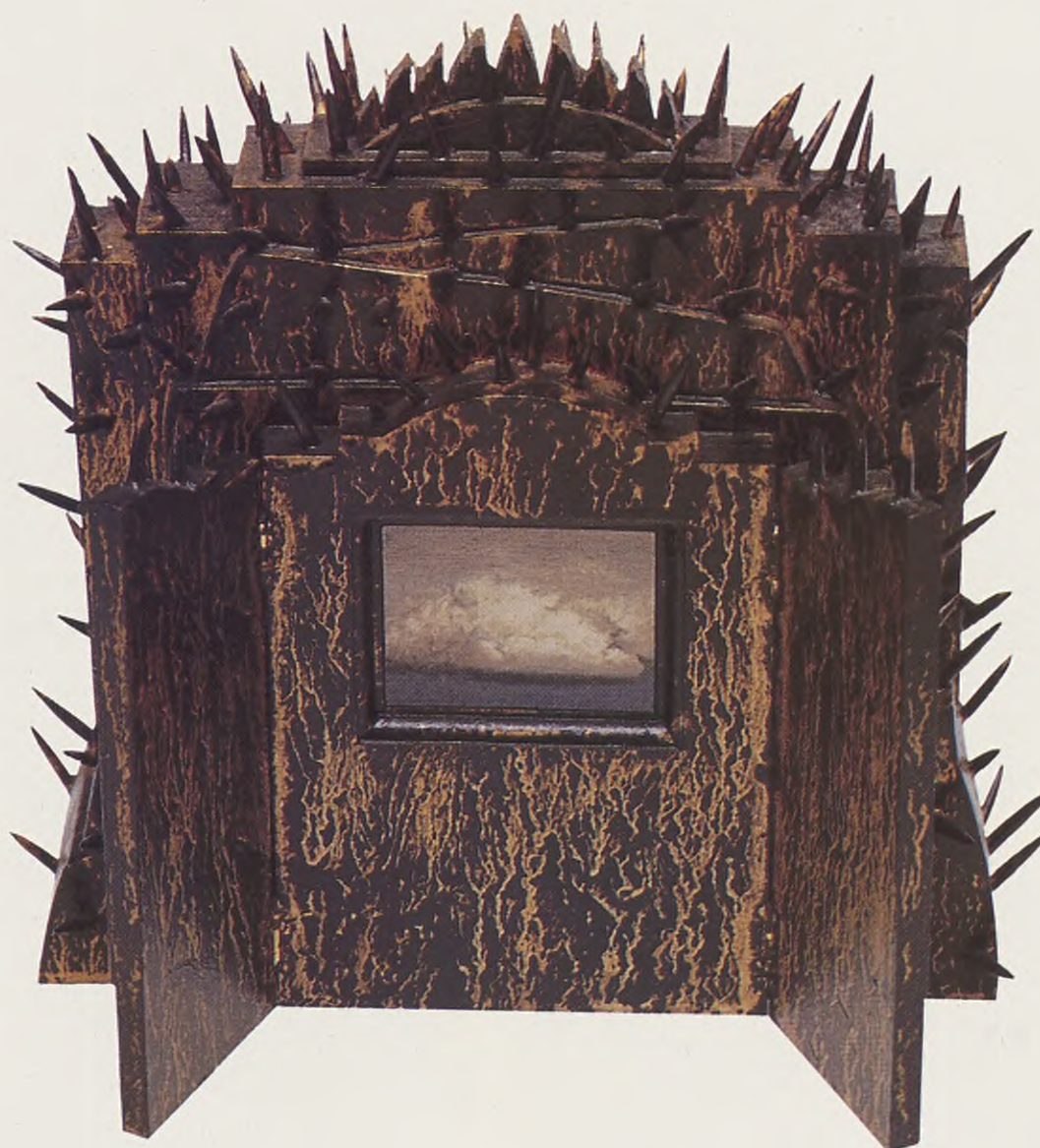


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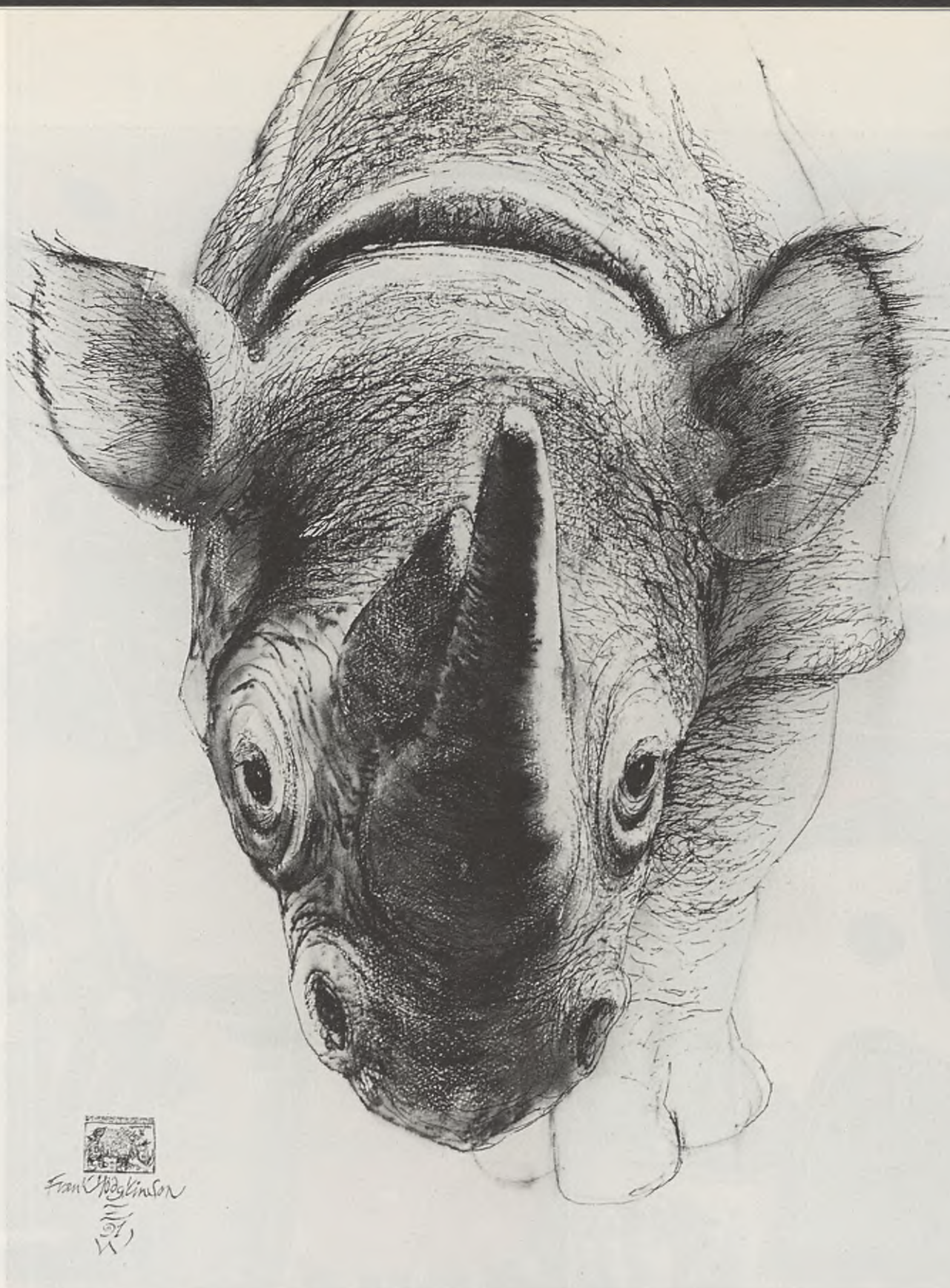
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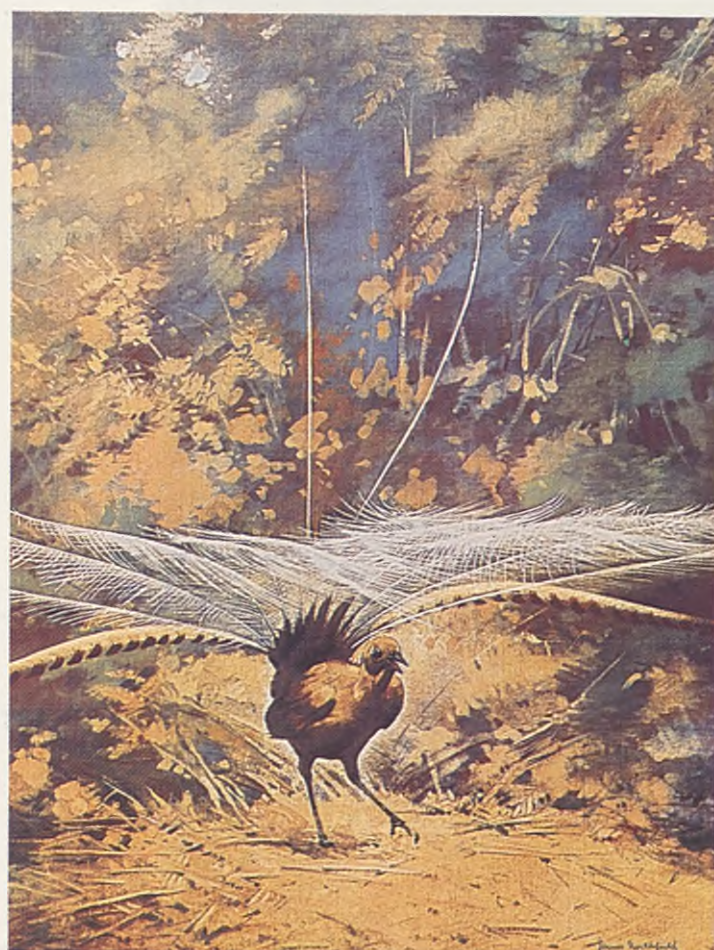
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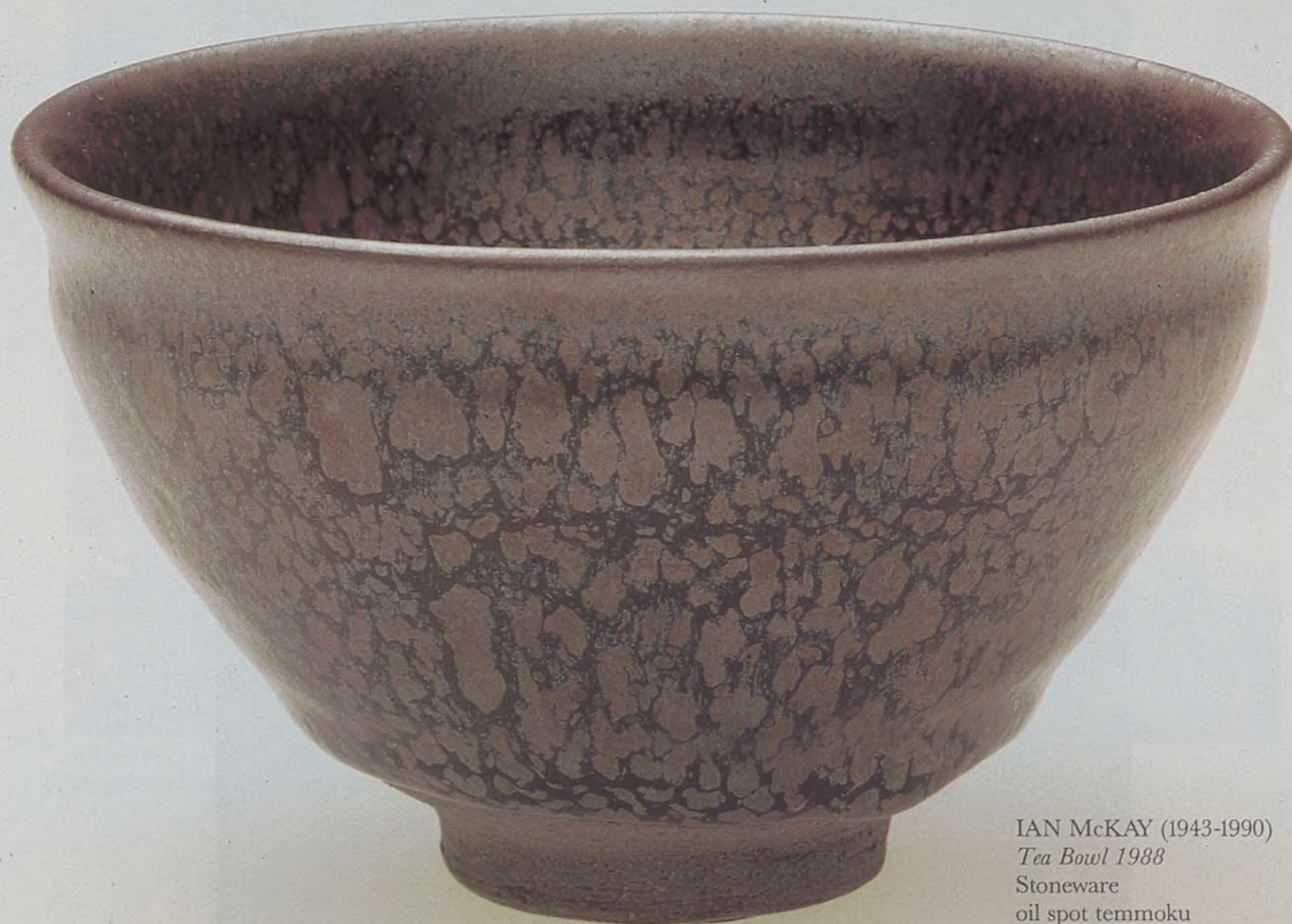
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# From the Home Front

## Robert Rooney 1958–88

**R**obert Rooney's splendid retrospective at Monash University Gallery was superbly documented, handsomely curated and the type of exhibition opportunity which should more often happen for mid-career artists. With two hundred and fifty four works shown over three galleries, it broke attendance records and provided the first comprehensive picture of this multi-faceted artist, writer, photographer, critic, musician, bibliophile and genuine eccentric.

The exhibition examined the peculiar habits and life-long interests of one who confesses: 'I am never in a hurry'. Its references to Rooney's childhood and youth showed that the 1990s mature intellectual is one who still harbours the spirit of the 1940s boy, alias Argonaut Alonto 20 — bookish, introspective, a home-body encouraged to learn piano and cut and paste

from the *Australian Women's Weekly*.

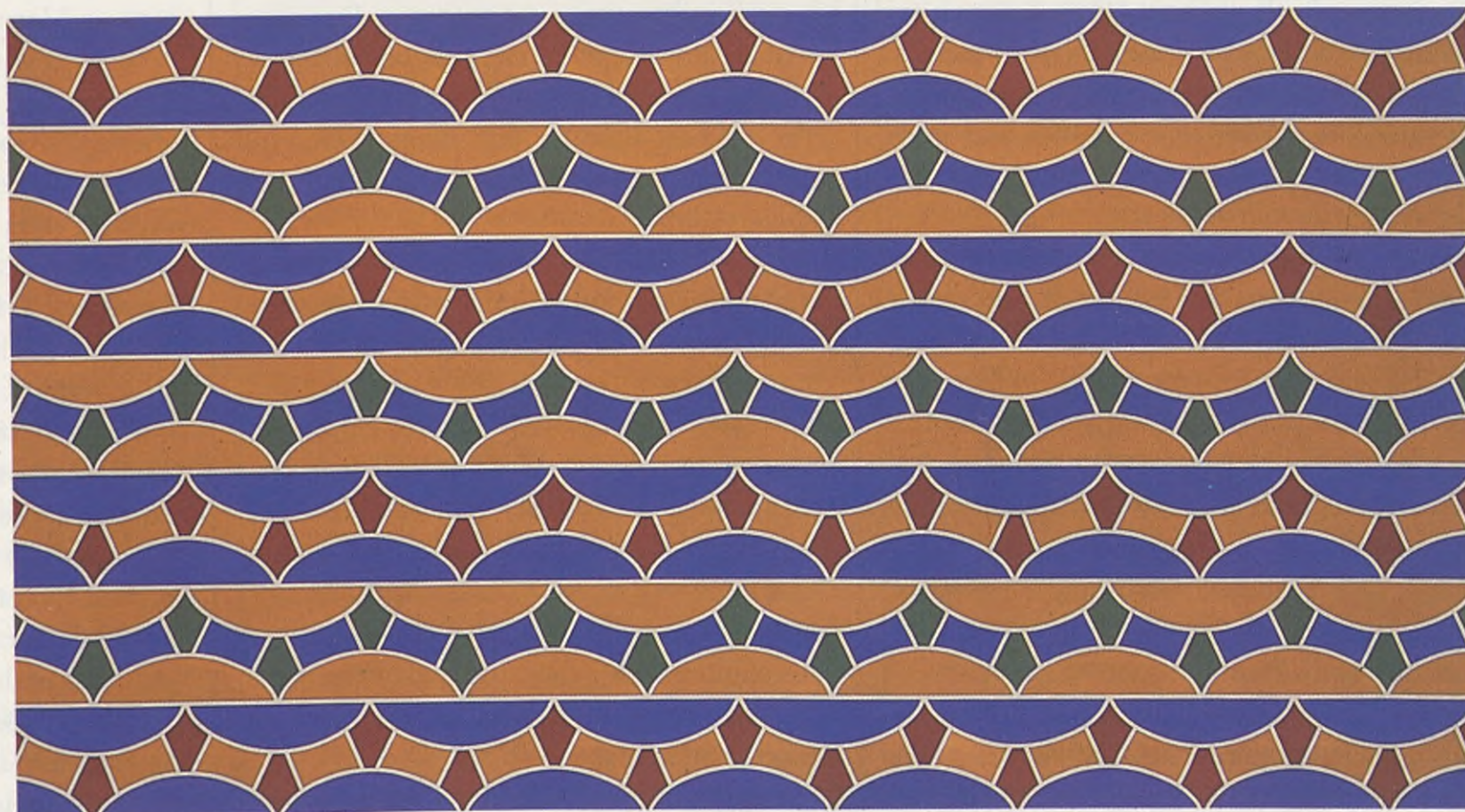
It demonstrated Rooney's strange incapacity to abandon youthful activities and enthusiasms. They inform his entire oeuvre — the late 1950s neo-Dada experiments, the classic abstracts of the late 1960s and early 1970s and the recent neo-Pop pictures.

But Rooney, whose staunch commitment to Australia's contemporary culture has included many careers — ad-man, book-seller, jazz-musician, critic and effective cultural terrorist — has failed to reach an easy equilibrium. The most recent works shown — the 1988 *Silly symphony* paintings — are apparently a personal indictment of his own earlier involvement in 'The Field' an epoch-marking exhibition of Minimal art shown at the National Gallery of Victoria and Art Gallery of New South Wales in 1968. 'No matter how you free yourself,' writes Rooney, 'you fall back on routine.' Rooney's

routine — previously built on improvisation, repetition, ambiguity, pictorial puns, allusions and witticisms — now includes retrospection and self-recrimination.

The exhibition took its title from the 1983 painting *The Home Front*. Painted in highly graphic 'neo-Pop' style, the picture combines images of neat suburban home, tanks, bombers and human survival mask. Works of the early 1980s contain a multitude of references to war; probably metaphors for the crisis of the individual amidst increasing world chaos. Rooney combines old war-time texts, visual propaganda and childhood memories to reiterate his belief in art, and the artist's life — even if lived in 'the endless present' of boring suburban domesticity — as forces capable of subverting the dominant culture of consumerism, greed and violence. Elsewhere he resorts to camouflage, dog-fights and jungle greens.

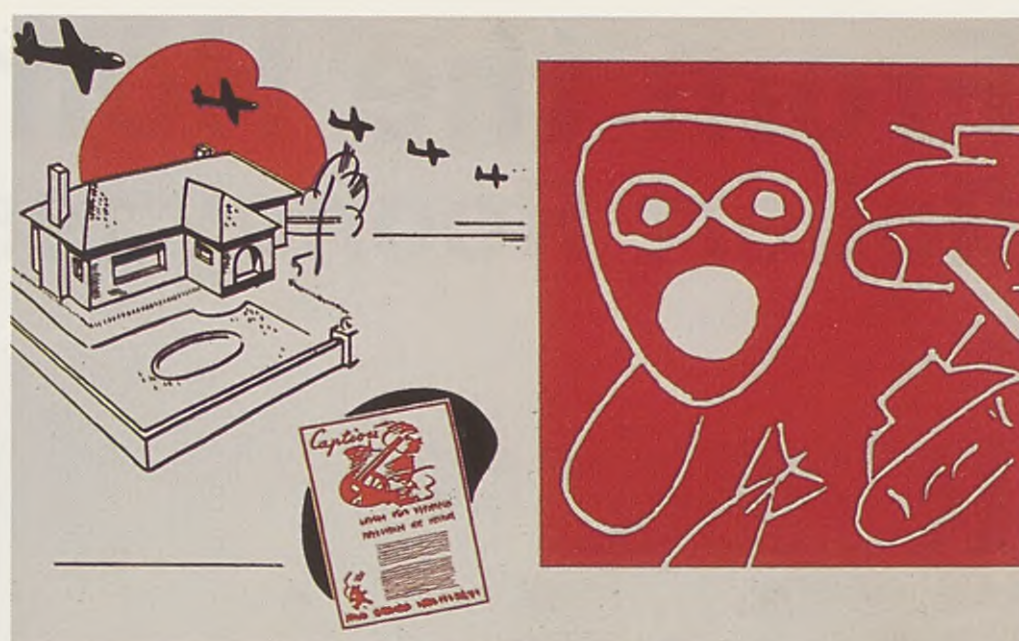
**ROBERT ROONEY, Superknit I, 1969**, synthetic polymer paint on canvas, 134 x 245 cm, Collection National Gallery of Victoria, Melbourne.







ROBERT ROONEY, *Red death*, 1960, oil on composition board, 81.2 x 133.3 cm, Collection of the artist.



ROBERT ROONEY, *The Home Front*, 1983, synthetic polymer paint on canvas, 123.2 x 198.5 cm, Collection Kings Park Secondary College.

The implicit violence of the later works already existed in youthful paintings c.1958–1960, simply signed 'Robert'. Works like *Accident* or *Red death* (both 1960) were painted in predominantly primary colours, with a preference for reds and blues. They explore themes of mortality, heroism and isolation. Forms and compositions were adapted from Rooney's early heroes — Ben Shahn, Charles Blackman, John Brack, Bob Dickerson; and, later, Robert Motherwell and Philip Guston. There the influences ceased.

If anything has been spectacularly eliminated from his mature work, it is reference to works of other artists. While his own inclinations to graphic shorthand, abstraction, popular culture, clear distinctive colour contrasts and overlapped shapes and grids were carefully preserved throughout, he has been merciless in eradicating what ceased to interest him. Do not look to other artists or predominant styles for leads on what Rooney may do next.

Unassuming he might seem, but Rooney's is not an easy character and should never be underestimated. The conflict between his natural reticence and a deep need for public acknowledgement has proved a driving force and produced absorbing revelations about the complexity of the quest for self-identity and cultural impact.

Something of an isolationist, operating from his suburban fortress, Rooney has taken time to observe and judge the world out-

side — making regular forays to gather data, form critical opinions and place sophisticated subversive art to good effect. Rooney is not about to let the world off easily. Over the years his pictures have revealed idiosyncratically informed views on violence, youth culture, consumerism, the media, boredom, isolation and international hysteria.

The Monash exhibition was presented chronologically — juvenile works dating back to art school days and beyond preceded the 'Spons' made between 1959–63. These handmade books, journals and broadsheets, circulated amongst former fellow art students at Swinburne, document his self-inflicted apprenticeship in Dadaism, chance, irony and Goonery. 'Spon', short for 'spontaneous', was a Goon word for absurd. The off-beat humour and inventiveness of the 'Spons' became a continuing leitmotif of Rooney's art.

If Rooney soon abandoned local influences, he kept himself informed on international trends. The hard-edged, flat-colour Minimalism of the late 1960s was presaged by works like *Available form*, *Thru*, and *Squared drawing* (all 1966) in which he experimented with flat patterns, cut-out shapes and layered grids. Rooney was to say, 'The more you repeat a thing, the more variety you have'. Though he stuck slavishly to this strategy for years, these days he lampoons it. Predictions about future moves are impossible to make.

The serialized, flat-coloured puzzle pic-

tures of the late 1960s enshrined his early training as a graphic artist. Based as they were on knitting patterns and cut-outs from Kellogg's cereal packets, they suburbanized the international trend to colour-field Minimalism. Ironically, while *Cereal bird beaks II* and *Superknit I* (both 1969) are amongst the most successful Minimalist works made in Australia, and still look very good today, Rooney was more conceptually aligned with Pop artist Andy Warhol's passion for self-imposed boredom and repetitive imagery.

Rooney gave up painting in 1970. The 'Spons' emphasis on banal (or familiar) objects and laconic humour re-emerged in the new photographic projects. He used sets of serialized photographs to prove that life goes on — boring, mundane, repetitive, as its daily processes might be. The ritual act of dressing was documented in *Garments: 3 December–19 March, 1973*. To paraphrase Descartes, 'I document, therefore I am', was his intent. The one hundred and ten neat little heaps of clothes photographed in black and white on each consecutive morning were accompanied by written data detailing garment types, brand names, textile varieties and colours. 'During that period', wrote Rooney, 'you inflicted boredom on yourself.' However, the photo-documents are superb, and far from boring.

In the 1980s he returned to painting with the intention of using Post-Modernism, neo-Pop or Popism — whichever term you



prefer — to synthesize and extend his life's experience. In the early 1980s, he carried private whimsy into the political arena. Sniping from his well secured bunker at the homefront, he produced controversial pictures like *The red card, Australia 1944-45*, 1982 and *Understand the weapon*, 1985 using deliberate war-time anachronisms and appropriations to attack the publicly shared

politico-cultural context.

The Monash exhibition revealed Rooney's life and work as a slow-moving, logical continuum; conceptually ahead of the local scene, usually apace with the international. His great success has been to avoid regional pitfalls using fortress suburban Melbourne to aim pot-shots at the world.

In so doing, his art, writing and eccentricities

do more than most to align three decades of Australian experience against the larger culture of the post-war period.

**Jenny Zimmer**

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

## Destination Unknown

### *Louis Kahan* by Lou Klepac

**L**ouis Kahan is the latest publication in a series of monographs by Lou Klepac, published by The Beagle Press, which either provide the lesser known artist with a place in Australian art history or focus on the more intimate aspects of the well-publicized artist's oeuvre. Thus the art public has previously been introduced to, for example, the art of Nora Heysen and to the drawings of Shay Docking.

The format for these publications is consistent and includes an introduction by the author, biographical notes, exhibition information, bibliography and catalogue details of all plates. Klepac says:

I try to make my books informative, accurate, attractive, easy to handle and, most important of all, I try to pass on some of my enthusiasm for the artist's work.

His enthusiasm for the art of Louis Kahan is conveyed most convincingly by his sensitive analysis of the artist's skill in draughtsmanship, whether Kahan is sketching wounded soldiers for the American Red Cross in North Africa, capturing the vitality of the urban street scene (such a drawing makes a most attractive book-jacket) or defining the essence of a sitter's character. Klepac's response to the impact of line, light and shade is that of the true connoisseur of drawing.

Viennese born Louis Kahan visited his emigré parents in Perth in 1947. Fresh from a colourful career in the French Foreign



**LOUIS KAHAN, Head of an Arab, c. 1941**, pencil on paper, 28.5 x 21 cm, Collection University of Western Australia, Perth.

Legion and the bohemian life-style of Paris he surprisingly settled happily into 'peaceful, delightful Perth where life went on in slow motion' and set about establishing himself as an artist. Australia offered opportunities for contributing to cultural life and he was able to find work as a portrait artist and as a set and costume designer in Perth and later in Melbourne.

He quickly found his supporters, among them Robert Campbell whose three years as Director of the Art Gallery of Western Australia paralleled Kahan's own first years in Perth, George Bell who became a friend and Alan McCulloch who wrote on his work

for *Meanjin*. Stefan Haag, also Viennese, commissioned him to design sets and costumes for the National Opera of Victoria.

Following his marriage in 1954 he spent four years living in London where he had once again to establish a reputation in order to find employment, which included costume designing for opera. This period also gave him an opportunity to study mural painting and stained glass.

Kahan is probably best known for his somewhat psychotic-looking portrait of Patrick White which won the 1962 Archibald Prize and is now in the collection of the Art Gallery of New South Wales. It is through portraiture that he has made his name and Bernard Smith in *Australian Painting* describes Kahan as 'a talented portrait draughtsman, painter and stage designer'. Soon after his arrival in Perth in the 1940s he received portrait commissions and a fine portrait of influential gallery director, Rose Skinner, is reproduced. In 1952 Kahan began a series of pen portraits of writers and poets for *Meanjin* which continued for more than twenty years, and was later commissioned to produce sketches of painters for the *Age*. Numerous examples of his portraiture are reproduced, including paintings of Dame Mary Gilmore, Robert Hughes, Robert Dickerson and Albert Tucker. His facility for expressing personality is well demonstrated in his pen sketches of Max Meldrum and Douglas Dundas.

Nevertheless, as Klepac has noted, Kahan



remains 'an artist in search of a subject'. There is little sense of commitment. It is the journey of discovery rather than the end in itself which is important. The pattern of his life, moving as he does from country to country, setting up professionally in new cities, finding employment in a variety of artistic fields, reinforces the itinerant quality of his production. Kahan says of his art:

I find it fascinating to start out on a road I've never seen before, not knowing where I'll fin-

ish. I don't think I'd ever want to take a road if I knew where it led.

The infusion of European culture which has immensely vitalized Australian life since the middle years of this century has yet to be fully documented. *ART and Australia* is planning a forthcoming issue devoted to this subject. The book *Louis Kahan* records the life and work of an artist who established his professional reputation as an Australian artist yet as a child was exposed to original

works by Dürer, Rembrandt, Bruegel and Van Eyk, and as a young man hob-nobbed with the protagonists of the School of Paris. This book contributes to our knowledge about the origins of multi-culturalism in this country.

**Dinah Dysart**

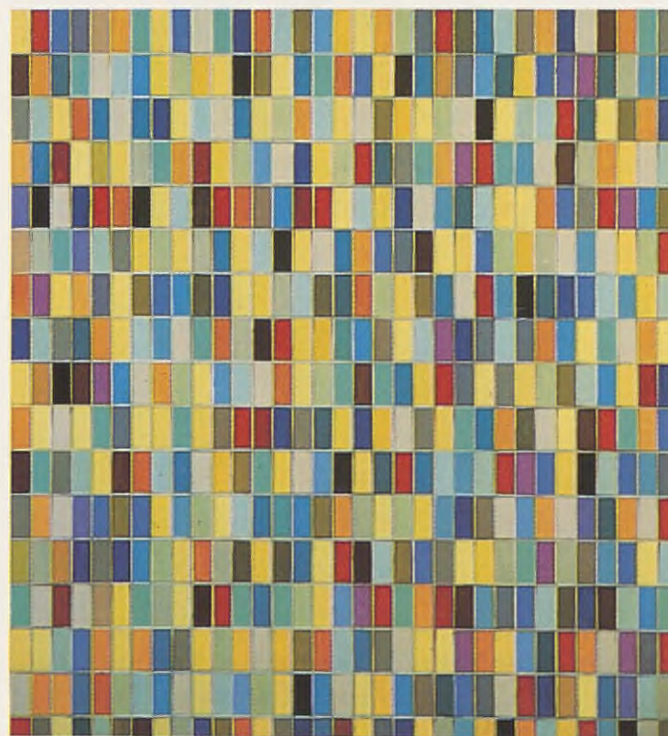
*Louis Kahan* by Lou Klepac  
Published by The Beagle Press, 1990  
ISBN 0 947 349 022 \$49.95

## Defined Parameters

### 'Abstraction' in Sydney, Canberra and Orange

**T**he history of non-objective or abstract painting in Australia and the vehemence of the protagonists both for and against abstraction in this country is the colourful backcloth to the Abstraction exhibition. As Gary Catalano points out in his book *The Years of Hope*,<sup>1</sup> the arguments against abstraction were essentially 'social', based on a perceived lack of Australian content and by implication a deficiency of national pride. This argument was very persuasive, for even though it was generally acknowledged that abstraction was intended to be an international language, unrestricted by national boundaries, there is a dichotomy apparent in the critical writings of the past forty years which has insisted upon the universality of the abstract mode while clinging tenaciously to a sense of national identity.

The judicious hanging of several major paintings of contemporary Australian abstract painters in the concourse just outside the exhibition, and the spectre of the Antipodean affair,<sup>2</sup> *Blue poles* and Ron Robertson-Swann's *Yellow peril*, among other incidents, is then the larger context within which this exhibition of contemporary 'eccentric abstractionists' is sited. So where do these fifteen artists fit within the context of Australian abstraction? The curator, Victoria Lynn, acknowledges this wider canvas while



**JOHN YOUNG, Sanctuary, 1990**, oil on canvas, 183 x 168 cm, Courtesy City Gallery, Melbourne.

claiming for the artists a '... self-consciousness and critical stance'<sup>3</sup> that enables them to move beyond previous rigid understandings of abstraction. Her choice of the term 'eccentric abstraction', borrowed from Lucy Lippard, reinforces this notion of an approach which is odd, whimsical or out of line. To what degree this is sustained by the work on show, and how valuable the grouping is to the construction of a more complete view of the history of abstraction in this country is arguable.

Some of the artists in the exhibition com-

ment on specifically Australian modes of working, while another group make reference to European artists and ideas, and a third to nature and personal narratives. However, rather than being 'out of line' or 'odd', most fit easily into conventional modes of working. It is as a result difficult to locate their eccentricity. It would seem that rather than being defiantly Australian or proselytizing Internationalists, Spiritualists or obsessed with natural forms, it is their ability to incorporate divergent stances that sets them apart. So is it their plurality that defines their eccentricity?

The work of the three Aboriginal artists is of course a specifically Australian mode of working which is culturally determined, despite a degree of innovation within traditional forms and practices. Rover Thomas's works for example are highly inventive and he displays an ability to work with and around the established processes. To what degree they could be described as 'eccentric' is, however, open to question.

The personal narratives they employ and the degree of technical innovation they display is still worked within a larger tradition. In fact, the same might be said for all of the artists in this and any other exhibition.

The curator's point is surely that there is evidence of a challenge to existing forms of abstraction — presumably represented by





MARION BORGELT, *Stem*, 1990, pigment on jute, 185 x 200 cm, Courtesy Macquarie Galleries, Sydney.



EMILY KNGWARREYE, *Parake*, 1990, acrylic on linen, 130 x 231 cm, Private collection.

the paintings of Michael Johnson, Paul Partos, Leslie Dumbrell, Robert Hunter, Peter Booth, Roger Kemp and Denise Green hanging outside the exhibition — and that this challenge is manifested through an ability to move across previously established boundaries. Certainly Clinton Garafano's computer generated images — appropriated from Gerhard Richter and then transformed photo-mechanically to canvas — are at odds with a great deal of abstract work which relies on the 'paw print' of the artist. This distancing of paint through technological processes is another form of abstraction, within the general definition of the word, but does it really challenge existing 'orthodoxies' or merely introduce into the genre the children's game of 'What is it?', where an object is magnified and from one section you must identify the whole.

On the other hand the works of Debra Dawes, Stephen Bram and A.D.S. Donaldson are, despite the textural context provided for their works, so easily assimilated into established modes of geometric abstraction that the eccentricity is barely discernible. The work of Debra Dawes in particular has the compelling quality of all significant art, but whether this can be ascribed to her 'eccentric' position in relation to the long tradition within which she is working is questionable. Similarly Marion

Borgelt is refining her painterly skeins in ever more sophisticated and intriguing ways and Aida Tomescu is exploring her variant of gestural abstraction with gusto, though it is hard to accept that either is pushing at the boundaries of accepted categories of abstraction to the extent suggested.

Two artists in the group who most easily fit the appellation 'eccentric' are Rose Nolan whose assemblage series of thirty images, *My way to God*, brings a joyous irreverence for materials into play with a serious search for meaning; and Sydney based artist, John Young. While historical precedents are not difficult to find for Nolan's work, it has an edgy quality wavering between kitsch and Dada collage that is unusual and refreshing in Australian abstraction. Young on the other hand is appropriating from many sources and creating works that are truly challenging in the ways ascribed to these artists by the curator.

In any survey exhibition the most common reaction is to list the artists from around the country whom you think should have been included or to point to examples that defy the parameters established for the exhibition. Rather than indulge in that exercise, it seems more interesting in this case to ask if the notion of 'eccentric abstraction' has currency and if so to what degree that knowledge is useful.

Certainly some of the artists represented in the Abstraction show are sniffing around the corners of established modes of practice, and in several cases their ability to roam across boundaries indicates a plurality that is self-consciously posing questions about presupposed limits. But unfortunately this thesis of 'eccentricity' is not cogently argued through the work and despite the paintings of Young, Borgelt, Dawes and Thomas the exhibition is disappointing as a proclamation of new tendencies in Australian abstraction.

**Ted Snell**

Ted Snell is Perth art critic for the *Australian*.

#### 'Abstraction'

Art Gallery of New South Wales, Sydney  
2 June – 8 July, 1990

Nolan Gallery, Canberra  
23 January – 17 March, 1991

Orange Regional Gallery, Orange  
5 April – 12 May, 1991

- 1 Gary Catalano, *The Years of Hope: Australian Art and Criticism 1959–1968*, Oxford University Press, Melbourne, 1981. Chapter 2, pp. 22–36.
- 2 See Bernard Smith, *The Death of the Artist as Hero: Essays in History and Culture*, Oxford University Press, Melbourne, 1988. pp. 181–193.
- 3 Victoria Lynn, *Abstraction*, Art Gallery of New South Wales, 1990.





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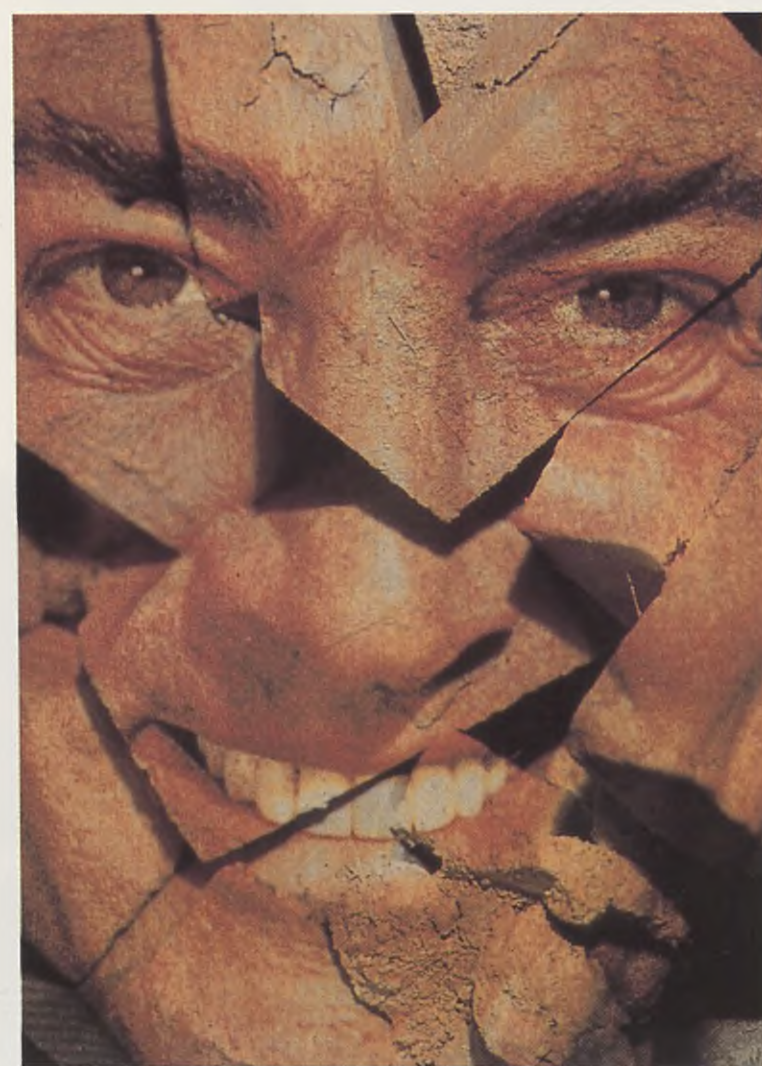
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1. **GODFREY MILLER, Madonna and orb**, oil, pen and ink on canvas laid on plywood; a tacked and painted rope frames the image, 28.5 x 20.5 cm, Collection Robert Holmes à Court, Perth, from 'Images of Women in the Robert Holmes à Court Collection', S.H. Ervin Gallery, Sydney. 2. **ROBERT MACPHERSON, 500 Frog poems (The described, the undescribed) Macerel sky for E.S.**, 1987-1990, folded newspaper, Australian Centre for Contemporary Art, Melbourne.





1



2

1. LEON BAKST, *Costume for the Blue God: dress for the ballet *Le Dieu Bleu*, 1912*, cotton, silk, metallic threads, Collection Australian National Gallery, Canberra, from 'From Studio to Stage', Australian National Gallery. 2. JEFF GIBSON, *Untitled*, (one image from a series of ten), matte cibachrome print, 60.5 x 44 cm, from 'Amoré', Artspace, Sydney.

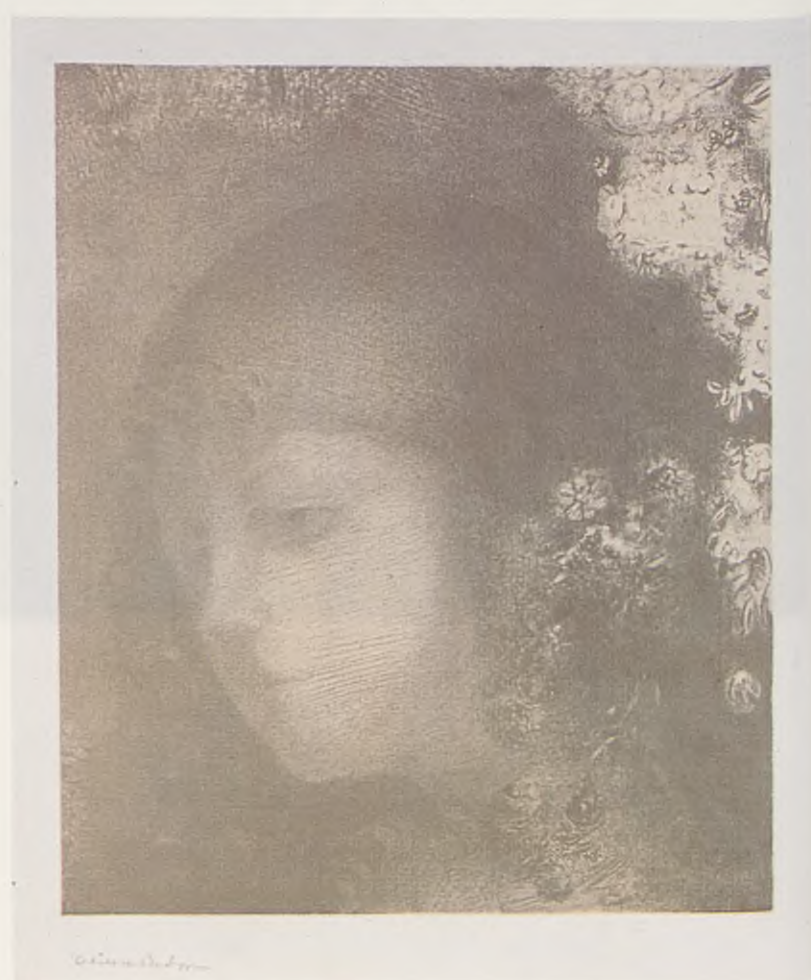




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1. LLOYD REES, *Lennox Bridge, Parramatta*, oil on canvas mounted on board, 25.4 x 30.4 cm, City of Ballarat Fine Art Gallery, Ballarat, Bequest of Colin Hicks Caldwell, 1990. 2. RENÉ MAGRITTE, *The lovers*, 1928, oil on canvas, 54 x 73 cm, Australian National Gallery, Canberra. 3. ODILON REDON, *Tête d'enfant avec fleurs*, 1897, colour lithograph printed in brownish-green ink, with jade and olive-green ink additions a la poupee on chine applique, 25 x 21 cm, Collection National Gallery of Victoria, Melbourne, Felton Bequest, 1990.





1

1. ROYAL PORCELAIN FACTORY OF CAPODIMONTE, 1743-59, model by GUISEPPE GRICCE, *Goffredo at the tomb of Dudone*, 1745-50, soft paste porcelain, height 32 cm, National Gallery of Victoria, Melbourne, Felton Bequest, 1991. 2. GAY HAWKES, *Saddam Hussein on a rhinoceros*, 1990, wood, height 25 cm, Australian War Memorial, Canberra.



2



## Field of Vision Women's art in the seventies

**F**ield of Vision is a pertinent and timely reminder of the difficulties and prejudices confronted by women artists of the 1970s, and the fact that many of the same issues are ongoing battles for young women artists in the 1990s. Subtitled 'A Decade of Change: Women's Art in the Seventies', the book examines the political and social climate in which the women's art movement was born in Australia, and contrasts contemporary accounts with retrospective conclusions.

The book comprises a series of essays written between 1977 and 1982. It is balanced by a lengthy introduction that summarizes the author's personal recollections of the era, and concludes with an admonitory letter to a hypothetical young woman artist disillusioned by the self-centred commercialism of the 1980s art market. While the essays are important as contemporary documents from a pivotal period in women's art, it is the flanking chapters that strengthen the feminist thread and contextualize the extensive factual and anecdotal information.

A decade has passed since the publication of Burke's *Australian Women Artists 1840-1940*, which was researched during the late 1970s and succeeded in providing contemporary women artists with a tangible historical context. With her latest book, Burke provides a similar perspective, the main difference being that all but one of the artists discussed are very much alive and working today. Most are in their forties (and were in their twenties when the essays were written) and are now considered mainstream Australian artists. They include Micky Allan, Vivienne Binns, Lesley Dumbrell, Sandra Leveson and Vicki Varvaressos. Some of the others, including Bonita Ely and Jill Orr, continue today to make installation and ephemeral work on the leading edge of current thought.

As the title suggests, a wide range of



**VICKI VARVARESSOS, Make your face the focal point this season, 1977, (detail),** synthetic polymer paint on canvas, 154 x 246 cm, Private collection.

artists, media and activities is covered. Besides the obvious connotations of warfare, the title is also a pun on 'The Field' exhibition of 1968, which marked the opening of the new premises of the National Gallery of Victoria and included only three women amongst some thirty-nine artists. The subsequent decade witnessed the rise of women artists on the commercial art scene and the acceptance of equal representation as a valid issue in the curating of group and theme exhibitions for public galleries. Much of this was due to the establishment in 1975 of the Women's Art Register, and the ensuing verbal and visual debates nurtured by the Ewing and George Paton Gallery at Melbourne University, which played a crucial political role during the 1970s.

On one level, *Field of Vision* celebrates the changes brought about by women artists in the 1970s through sheer determination, risk-taking and, above all, a united vision. But there is a disconcerting edge to the telling of the story which stems from the realization that much of the text deals with issues that are alarmingly contemporary:

The hardest battles to fight are against indifference and it is the covertly sexist attitudes in the art world that many women artists, teach-

ers, critics and gallery personnel have encountered as the most pernicious and debilitating for themselves, both professionally and personally. [1978]<sup>1</sup>

Many of the battles fought during the 1970s came close to resolution in the 1980s, but are in danger of being lost again in the mood of 'post-feminist' complacency that affects some younger women artists in the 1990s. Burke clearly indicates in the final chapter that the current generation can neither afford to rest on the laurels of their elder feminist sisters, nor disassociate themselves from them altogether. In order to survive professionally they must continue to make bold and challenging work that reaffirms the strength of women artists in this country.

This situation parallels that of fifty years ago noted by Burke in *Australian Women Artists*: '... the role of the woman artist in Australia is intrinsically linked to economic situations and the social mores of the time.'<sup>2</sup> If Burke's assumptions are correct, the economic recession and growing social conservatism of the early 1990s threatens once again the position of women artists in Australian society. *Field of Vision* provides, therefore, a valuable refresher course for those who were involved in the early days of the women's art movement, and an armour of essential knowledge for the new generation of women artists seeking recognition in the competitive art market of the 1990s.

**Felicity Fenner**

Felicity Fenner is Assistant Director of Tamworth City Gallery and a freelance writer.

**Field of Vision** by Janine Burke  
Published by Viking O'Neil, 1990  
ISBN 0 670 83586 2 \$40.00

<sup>1</sup> *Field of Vision*, Viking, 1990, p. 20.

<sup>2</sup> *Australian Women Artists 1840-1940*, Greenhouse, 1980, p. 74.



## Tributes Clifton Pugh



CLIFTON PUGH, 1988, Photograph courtesy News Limited, Sydney.

By coincidence, on Sunday, 14 October 1990 — the day Clifton Pugh died — I wrote on a pad 'write to Clif and ask would he like to come to Rydal and do some painting'. I was fondly remembering the days of 1968 to 1970 when he, Fred Williams, Frank Werther and occasionally Albert Tucker and myself would take off from Clif's property 'Dunmoochin' and go and use the landscape as the studio of the open sky. In those happy days with canvases tied to tree trunks, masonite lying in dry grass with lumpy seeds falling into wet oil paint, we would work away in the landscape, Clif doing his black, black apostle birds and Williams in his minimal period explaining landscape in terms of sensitive bird droppings.

Now Clif has had the last day 'when he was himself'. He was the countryman of our sensibility and loved the bush and its fauna with undivided passion. Everything he did and said was what he and his friends created in that small parcel of bush characteristically called 'Dunmoochin', outside Hurstbridge, Melbourne.

It was there, where Pugh with open generosity attracted people from all stations of

life — prime ministers, premiers of State, commanders of industry, musicians, poets, friends and his many women companions. He was a man broad in humanity and open in spirit.

Pugh made 'Dunmoochin' itself a work of art. The house rose in mud brick mounds according to Pugh's needs at the time. It was knocked down and rebuilt on numerous occasions, collaged with windows, doors, and rusty galvanized iron (a special aesthetic) from building demolition yards. 'Dunmoochin' was a council's nightmare. It did however suggest a style of life fundamentally different to the monotonous conformity of suburbia.

Pugh's best work resides in that 'Dunmoochin' billabong, in such pictures as *The world of Shane and Dylan*, *The shooting of wild dogs* and *Swamp form* — elegiac, melancholic statements of the bush that belong to McCubbin's paintings like *Down on his luck*, and *Lost*.

Pugh's talent glided on the high wave and he could be soapy, histrionic and excessively sentimental. In his better work there is a skeletal intensity of animals and flowers — sticks and stones that lie forgotten on the landscape's base.

His portraits will, at their best, be memorable of the period — fine portraits of his first wife Marlene, early self portraits, and those of Dick Barnes, Archbishop Mannix and Gough Whitlam.

We shall miss him.

John Olsen

## John Santry

Terence John Santry was born in 1910. He first studied art at the Royal Art Society in Sydney under Anthony Dattilo Rubbo and Sydney Long. A consummate draughtsman, he continued his studies under Fred Leist and Jack Carrington Smith.

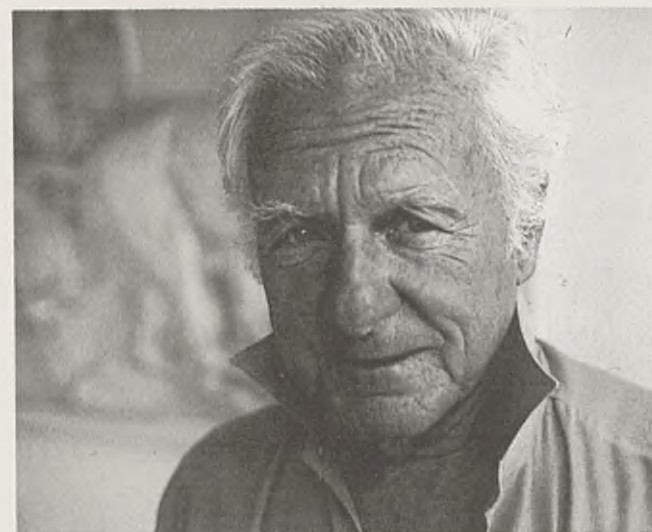
Throughout the 1930s Santry worked as a black and white artist with the *Daily Telegraph*, *Labor Daily* and the *Womens*

*Weekly*. Lloyd Rees remembered his friendship with Santry and Roland Wakelin in his autobiographical writings — as one that encompassed a love of art and cricket, and a working relationship which continued over some fifty years.

Santry went to England in 1937 where he studied at the Westminster School under Mark Gertler and Bernard Meninsky. On his return in 1939 he continued cartooning and commercial art work, as well as painting, and spent many selfless years as Honorary Secretary to the Society of Artists.

Throughout the mid-1940s he was a founding member of the Northwood group — with Rees, Wakelin, George Lawrence and Santry's first wife, Marie — who painted regularly in and around the Waverton area in Sydney, and held life classes in each other's homes.

Santry went on to lecture at Sydney



University in the 1950s and 1960s, the East Sydney Technical College, the University of New South Wales, and more recently, tutored at Waverley Art College. He exhibited often in the 1950s, winning a number of prizes and regional awards.

Lloyd Rees commented that Santry's paintings expressed the humility of a soul without ego. He fostered interest in the work of others in preference to his own, and his autobiography did not appear until his 79th year.

He is survived by his beloved wife Carmel, and four children. He will be remembered for the generosity of spirit, selflessness and the humanism evident in his work.

Tom Thompson







# ART & WAR

*Many images of war say things and express feelings which are relevant for all time — often in an innovative way.*

Anne Gray

It has sometimes been assumed that artists who have depicted war have been conservative in style and working to the order of the government of the day, or repeating old imagery in a new place. In fact, the opposite is more often the case. For many Australian artists war has provided an occasion to become adventurous: to break free from their limitations, to adopt new subjects or new styles. Arthur Streeton portrayed machinery during the first world war, long before any other Australian artist had considered this a suitable subject for art, and depicted mechanical marching men in a futurist style when many in Australia had not even heard about futurism.<sup>1</sup>

During the second world war, while employed by the Allied Works Council, William Dobell painted *Billy boy*, an image of a civil construction worker which is as novel an essay in portraiture as his notorious *Joshua Smith*.<sup>2</sup> Further, Eric Thake created some of his most haunting surrealist images while employed as a Royal Australian Air Force artist.

Rather than depicting prevailing official views, most war artists have expressed their personal responses. J.L. Treloar, officer in charge of the war artists during the second world war, who had the reputation of being

'a nasty old die-hard',<sup>3</sup> wrote to Sali Herman 'It will be interesting to see the different treatment which different artists will give to these subjects'.<sup>4</sup> And again, in connection with Donald Friend's work, he remarked:

although it has pleased our critics to inveigh against bureaucratic control of artists, this in fact does not and has never existed. No one — except the critics — has ever told the artists what they should paint or how they should do it . . . knowing that [artists] will handle best the subjects which make the strongest appeal to them.<sup>5</sup>

Favoured artists, such as George Lambert in the first world war and Ivor Hele in the second, were virtually given *carte blanche* to paint whatever they wished.<sup>6</sup> Others received more direction: Nora Heysen, for instance, was reprimanded for depicting men rather than women. Nonetheless, as far as the central issue for art in the 1940s was concerned — whether an artist should paint a close imitation of reality or make a personal expression of the subject — the Military History Section remained impartial, and employed artists working in a variety of styles. Murray Griffin, Sali Herman and Donald Friend received war artist commissions during the second world war regardless of their reputations as modernists.<sup>7</sup>

Even on artists' political persuasions government officials have been far from stuffy.

Will Dyson was Australia's first official war artist, despite the fact that during the first two years of the war he made cartoons for the British left-wing press criticizing militarism, conscription and the suffering of innocent victims.<sup>8</sup>

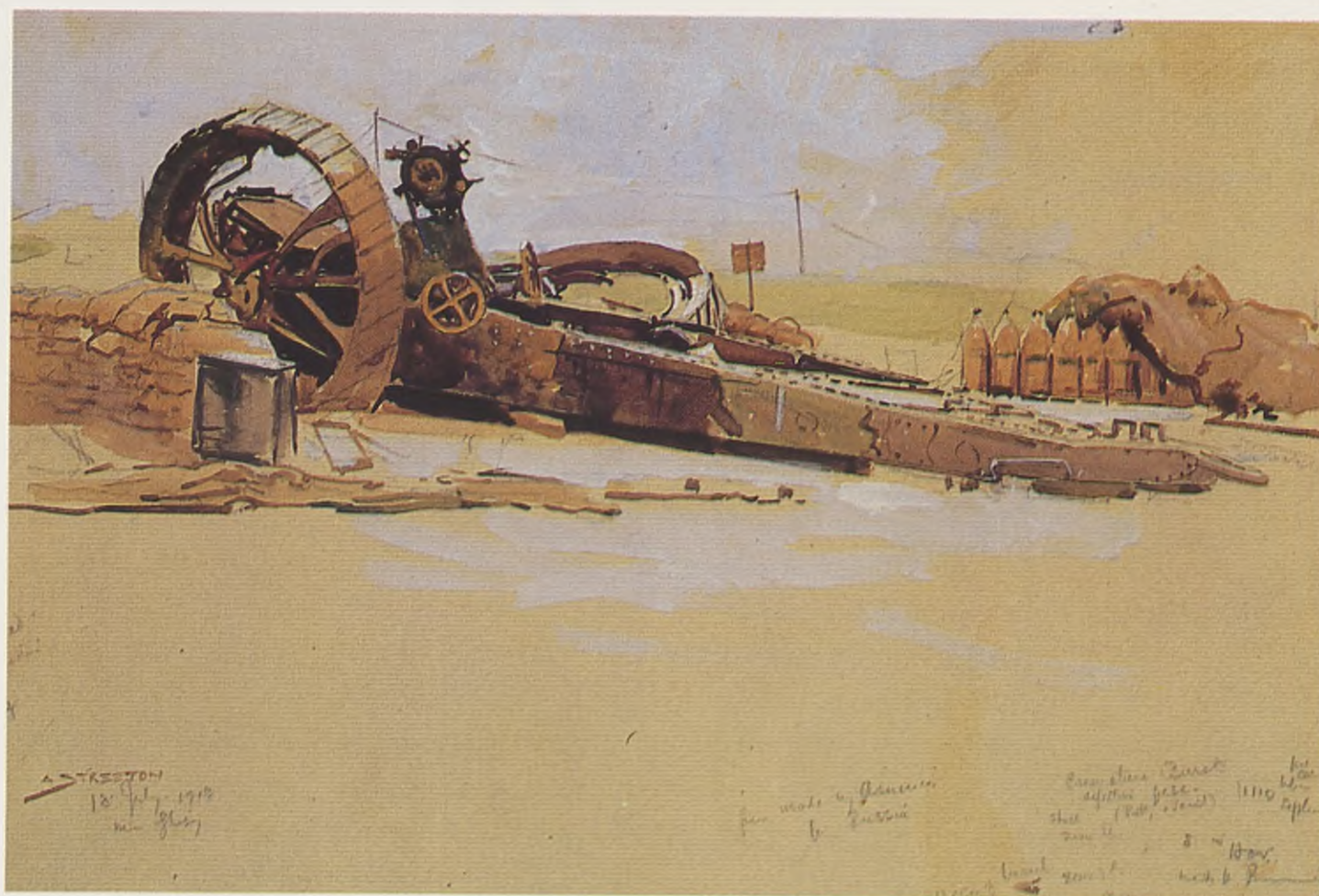
Another popular misconception about war art is that it consists of battle pictures. In fact, the majority of art on the theme of war is not the blood and thunder of tremendous charges. Many of the most moving images capture deep and abiding human emotions: they show the horror of death, grief at the loss of a friend, boredom, exhaustion, the release of energy on hearing good news, etcetera. People who are lucky enough never to have lived through a war can share the experiences depicted in these works because they are universal.

Artists have depicted war for a variety of reasons, none of which are mutually exclusive. Many made drawings in trenches or prisoner of war camps to while away the time and distract their minds from the horrors around them. Some, such as Horace Moore-Jones at Gallipoli, portrayed the landscape to provide useful information about the terrain to assist their compatriots.<sup>9</sup> Others, such as George Lambert in the first world war, and Murray Griffin and Louis Kahan in the second, made drawings of fellow soldiers as gifts to send home to relatives — and as a means of immortality. Still others created visual jokes





SALI HERMAN, *Back home*, 1946, oil on canvas, 61.2 x 81.4 cm, Collection Australian War Memorial, Canberra (22893).



ARTHUR STREETON, *8" Howitzer, near Glisy, destroyed by premature burst, defective fuse*, 1918, watercolour and gouache with pencil, 37.4 x 55.5 cm, Collection Australian War Memorial, Canberra (3503).

about the situation, drawings to entertain their mates and help them momentarily forget the horrors. Some made paintings because visual ideas about the war preoccupied them. Lambert remarked.

I must go on painting Palestine subjects, not because there is a readier market for them than my pre-Palestine work, but because they are fixed in my brain by the impressions received out there.<sup>10</sup>

Some wanted to record the events which were taking place so that those back home, and future generations, would know what had happened. Others, such as Otto Dix — and some contemporary artists — have protested at the blindness of post-war society to war's victims.

Surprising as it may be, wars have been beneficial to artists: official war art schemes have provided artists with a means of living when it was hard to sell art on any other subject. These schemes were developed before there were government grants for artists, and before there was a highly sophisticated commercial art market.

In the first world war, Dyson had a breather from churning out cartoons and an opportunity to make lithographs. Napier Waller's commission for the Memorial's Hall of Memory stained glass windows and mosaic kept him in employment for years creating one of Australia's largest and most accessible mosaics. In the second world war, many artists at the beginning of their careers had the opportunity to learn from others whom they might not otherwise have met. The Melbourne born artist Kenneth Jack, while serving as a survey draughtsman and cartographer with the RAAF at Labuan, met the Sydney-based artist Donald Friend, and learned his drawing technique.<sup>11</sup> Moreover, many artists benefited from the Commonwealth Reconstruction Training Scheme after the war, which paid for them to attend art school. And although Donald Friend, Francis Lyburner, Oliffe Richmond and Albert Tucker hated army life this did not stop them working; and it could be argued that their frustration put fire into their art.





DONALD FRIEND, *Japanese dead from suicide raid, Labuan, 1945*, oil with pen and ink on canvas, 76.4 x 101.8 cm, Collection Australian War Memorial, Canberra (22857).

Paradoxically, the destructiveness of war generates creativity in individuals and leads to changes in society's concerns. The urgency of the situation gives an added intensity to life. This has an impact on artists; and new art forms develop.

- <sup>1</sup> Anne Gray, *Streeton in France 1918*, catalogue, Australian War Memorial, Canberra, 1982.
- <sup>2</sup> *Billy boy* was entered into the Archibald Prize competition in the same year as Dobell's portrait of Joshua Smith.
- <sup>3</sup> Undated letter from Oliffe Richmond to Eileen Brooker, 1944. Quoted in C. Johannes, *Oliffe Richmond Drawings: 1937-1948*, Tasmanian Museum and Art Gallery, Hobart, 1989, p. 8.
- <sup>4</sup> 'Artist NX138789 Capt. S. Herman', file 205/2/20, Australian War Memorial, Canberra.
- <sup>5</sup> 'Artist NX96987 Lieut. D. Friend', file 205/2/20, Australian War Memorial, Canberra. Quoted in Gavin Fry, *Donald Friend: Australian War Artist 1945*, Currey O'Neil, Melbourne, 1982, p. 15.

- <sup>6</sup> Gavin Fry and Jean McAuslan, *Ivor Hele: The Soldiers' Artist*, Australian War Memorial, Canberra, 1984.
- <sup>7</sup> Anne Gray, 'Sali Herman's war paintings', *ART and Australia*, Vol. 24, No. 4, Winter 1987.
- <sup>8</sup> Ross McMullin, *Will Dyson: Cartoonist, etcher and Australia's finest war artist*, Angus and Robertson, Sydney, 1984.
- <sup>9</sup> Anne Gray, 'Moore-Jones' Gallipoli', *The Australian Connoisseur and Collector*, No. 4, 1983.
- <sup>10</sup> 'Capt. G.W. Lambert — Artist', file 18/7/7, Australian War Memorial, Canberra.
- <sup>11</sup> Anne Gray, intro. *Kenneth Jack: World War II Paintings and Drawings*, Boolarong Publications, Brisbane, 1990.

Anne Gray is Senior Curator of Art at the Australian War Memorial, Canberra.



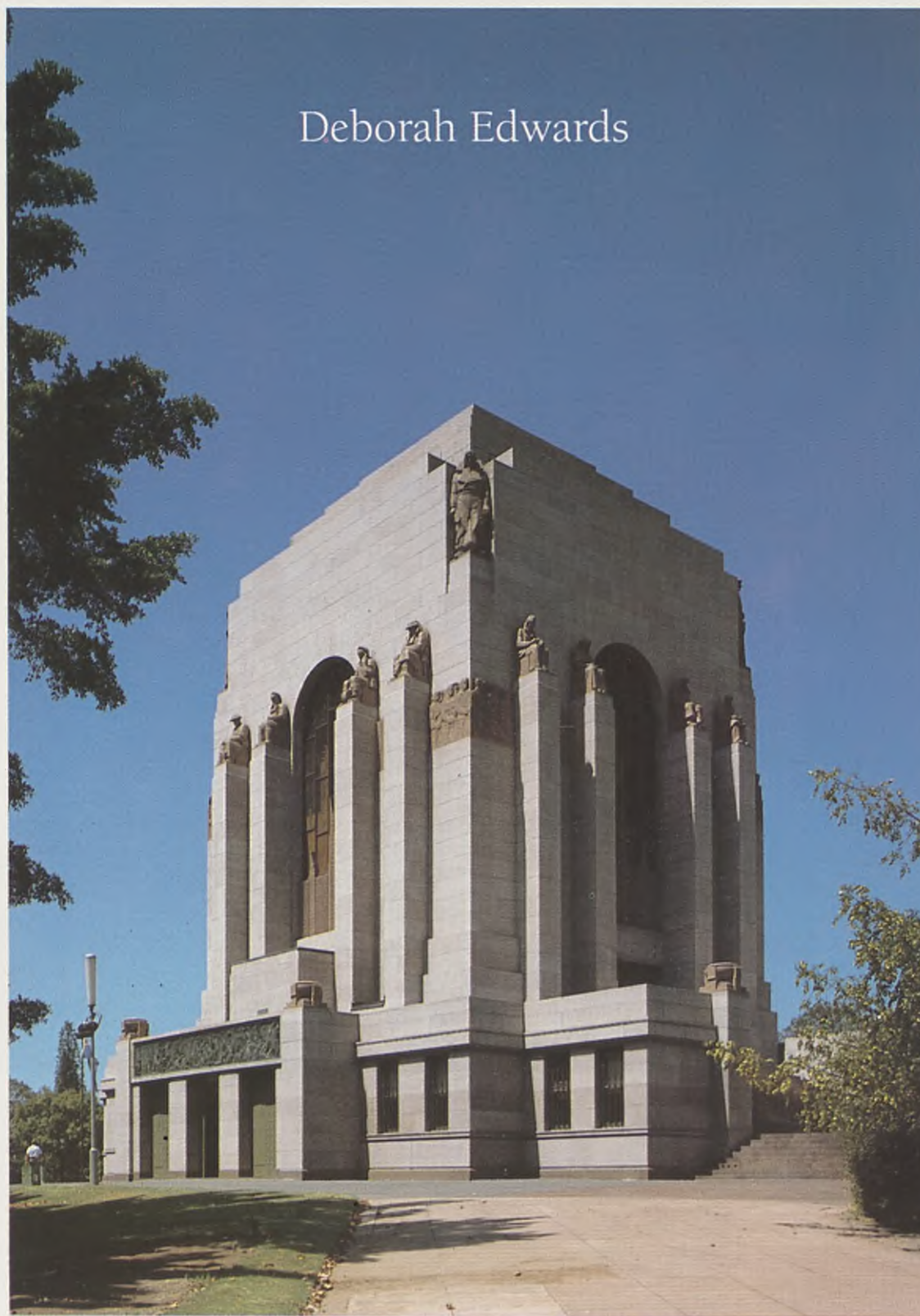
# RACE, DEATH & GENDER

## *in the ANZAC MEMORIAL*

Deborah Edwards

The New South Wales Anzac Memorial, the State's major commemorative structure to World War I lying at the southern end of Hyde Park was the most innovative of Australia's public monuments at the time of its completion in 1934. It is a uniquely resolved statement of architectural and sculptural unity and an Australian masterpiece of Art Deco architecture — testimony to the complexity of nationalist sentiments of the period.

Conceived with an extensive sculptural presence by Sydney architect Bruce Dellit, the Memorial constructs meaning through the gendered body and sexual metaphor in ways which make it unique in the history of Australian public monuments. The result is a structure which symbolizes a virile, modern and unified Australian nationhood. Further, the Memorial became the public, authoritative expression of the vitalist/neo-classical creeds which informed the work of the artist responsible for the execution of the Memorial



The Anzac Memorial, Hyde Park, Sydney. Photograph Ray Woodbury.

sculpture, George Rayner Hoff.

The Memorial, which was paid for by government funding and public subscription, consists of a large square building containing interior chambers — the Hall of Memory and the Hall of Silence — and is raised on a podium housing offices for returned servicemen's organizations. Con-

struction began in 1932 as a result of public demand for a State memorial which had first arisen in 1916 on the anniversary of the landing at Anzac Cove. The project, which represents the culminating work of Hoff's career, occupied him and his student assistants for almost two years.<sup>1</sup> It proved controversial at the time, and is still incomplete in terms of the architect's and sculptor's original designs today.<sup>2</sup>

The protracted history of intrigues and delays which affected both the funding and the location of the Memorial is beyond the scope of this article.<sup>3</sup> Nonetheless, the public debate concerning the function of the Memorial — whether it should be a utilitarian or a symbolic structure — was crucial to the forms which eventuated. The events of World War I intensified claims to national identity in a way few events in Australia's history had, and public figures like William Hughes claimed that the Anzac, 'coming from a land without history,' made world history for Australia by his



actions in the war.<sup>4</sup> Such rhetoric – coupled with the hostility of the Australian Irish Community at participation in a 'British' war, Australia's large war debts, and the government's betrayal of promises to servicemen – guaranteed a social disunity in the 1920s which affected discussions concerning the shape of the Memorial.

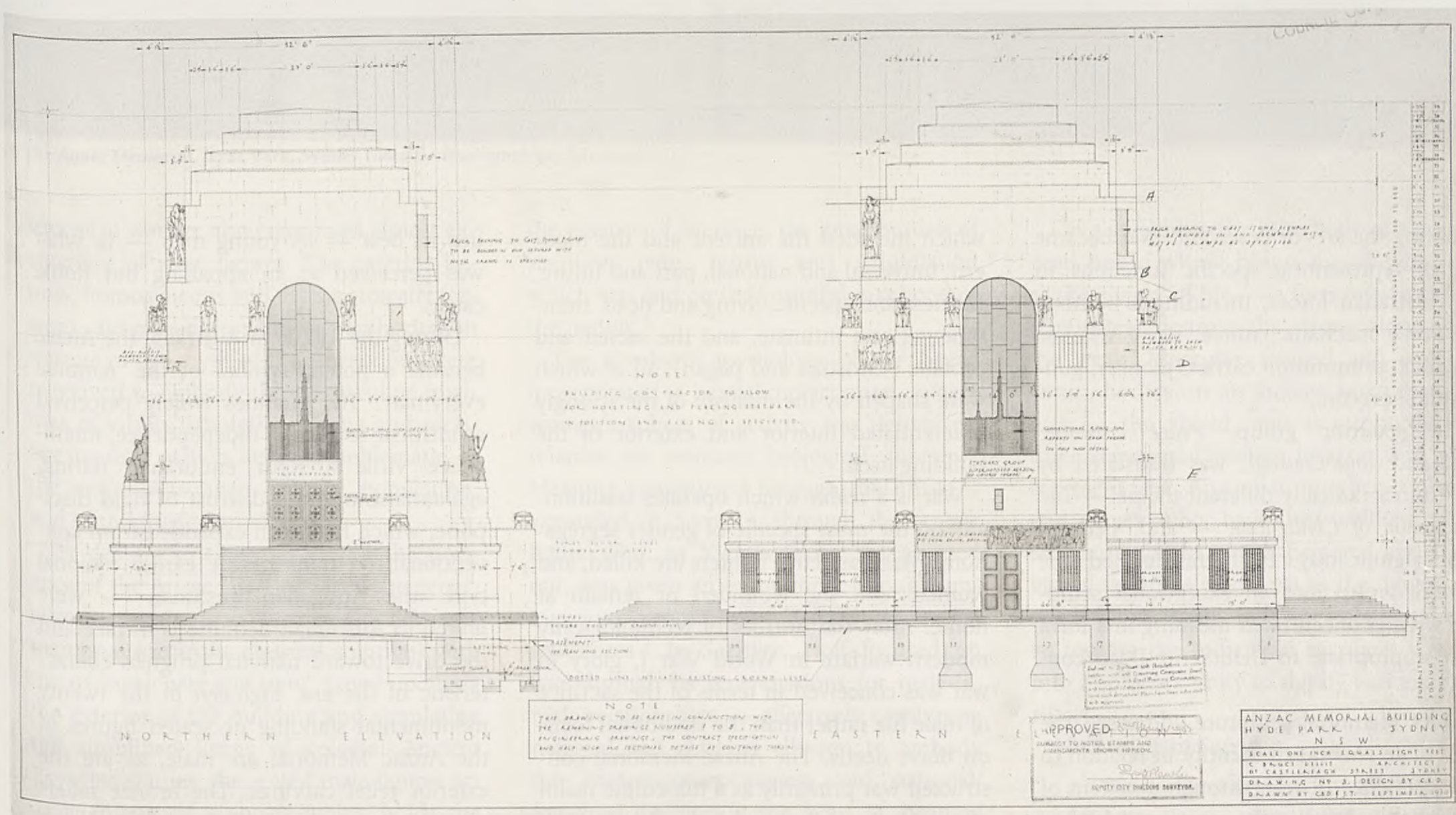
Although both the Returned Services League and Labor groups favoured a clubhouse and practical accommodation for returned soldiers as a fitting commemorative structure, the desire for a symbolic edifice which would address the nation's role in war gained public support as recognition of the magnitude of the human damage of war spread. The final decision of the Memorial Trustees in 1928 was to erect a monument dedicated six-sevenths to symbolic functions and one-seventh to the utilitarian. This was a triumph for an establishment which viewed the Memorial as a logical site

for constructing an order of Australian values by the specific imaging of past deeds, of relevance to both contemporary Australians and future generations.

These sentiments found expressive form in Bruce Dellit's winning entry for the Anzac Memorial competition – a monument which aligned itself architecturally with Euro-American developments. Its flamboyant Art Deco style spoke of modern experience and its sculpture designs embodied the attributes of courage, endurance and sacrifice, widely perceived as central to Australia's participation in war. Although he aimed to express communal sentiment in modern rather than ancient terms, his original sculpture designs envisaged these attributes in a variety of generalized allegorical works. These included four standing figures at the exterior corners of the building symbolizing the Four Seasons, sixteen seated figures representing the arts of Peace

and War, and two bronze groups – *Victory after Sacrifice* and *Peace crowning Endurance and Courage*.

Dellit's interior group, *Sacrifice*, the motif around which the Memorial is designed – was an allegorical mixed bag, described by Dellit as: 'A hero, noble and glorious in the Greek manner, expiring after having killed a colossal bird of prey', lying across a grieving woman, nursing an infant, and holding the branch of an Australian gum tree.<sup>5</sup> Rayner Hoff (who was publicly acknowledged by Dellit as substantially altering the original designs) transferred the weight of symbolic meaning from these figures to unmistakably Australian figures from the 1914–1918 war. Dellit's Four Seasons became four massive individuals in contemporary military uniform representing the four arms of the Australian Forces – the Infantry, Navy, Air Force and Army Medical Corps. Similarly, Dellit's sixteen figures rep-



Plan for the Anzac Memorial by Bruce Dellit, 1930, from the Council of the City of Sydney Archives, by kind permission of the RSL (CRS 126, BA 62/1932).





representing the arts of Peace and War became figures representing specific functions in the Australian forces, including a bomber, Air Force mechanic, nurse, naval wireless signaller, ammunition carrier, pioneer, gunner and surgeon.

The exterior group, *Peace crowning Endurance and Courage*, was translated by Hoff into a radically different theme — *The Crucifixion of Civilization* — and, perhaps most significantly, Hoff transformed the *Sacrifice* group into an exceptional sculpture which concentrated meaning in a form more appropriate to Dellit's Art Deco concerns.

Hoff's Memorial sculpture addressed the issue of an Australian identity in relation to the experience of war, through a system of symbolic dualities — the most crucial being the masculine-feminine distinctions —

which included the ancient and the modern, universal and national, past and future, timeless and specific, living and dead, monumental and intimate, and the sacred and profane (Christian and pagan); all of which were shaped by the dualism of the strongly differentiated interior and exterior of the building itself.

War is a realm which operates traditionally on the most specific of gender segregations. Males as active fighters are killed, and women tend the wounded or remain at home. After the horrors of technologically modern warfare in World War I, glory in war was conceived in terms of the sacrifice of male life rather than the traditional focus on brave deeds. The Anzac Memorial constructed war primarily as a masculine realm of experience and, through the figure of the Anzac, valorized a nation prepared to sacri-

fice its best — its young men — to what was perceived as an appalling but noble cause.

During the 1920s in Australia, the Anzac became a potent symbol of the 'national everyman'. The qualities widely perceived as intrinsic to him — independence, intelligence, virile strength, endurance, daring, egalitarianism and a distrust of rigid discipline, which had been expanded from conventionalized traits of the earlier national type, the Australian bushman — were linked to Australian definitions of race and the drive toward national progress characteristic of the era. Eighteen of the twenty monumental standing or seated figures of the Anzac Memorial are male, as are the exterior relief carvings. The bronze reliefs over the east and west doors, which depict the pragmatic labour and technological ad-





The Anzac Memorial, Hyde Park, Sydney (detail). Photograph Ray Woodbury.

vances of war are also comprised almost exclusively of male figures. The exterior figures, homogeneous and gazing stoically forward, did not address the anti-authoritarian aspects of the myth of the Anzac, but were perceived to embody those masculine qualities of virility, strength, stamina and sacrifice to duty which became emblematic of the entire Australian military population, and of the Australian identity.

By dealing so extensively with the presence of the Anzac, Hoff replaced the generalized meaning of the traditional war memorial form (the classical solution) with the national 'here and now'. Lined up along the exterior of the building and simulating the simplified forms of colossal Ancient Egyptian statues, the seated male figures act as guardians of a shrine which holds the core sculpture which Hoff described as '...

the essence of Sacrifice, the great burden of sacrifice, pain, horror and annihilation which was laid on the youthful manhood of the nation'.<sup>6</sup>

The dominant mythology of the Anzac incorporated a sexual polarization, where women's sphere of activity was defined in relation to woman's biological function. Meaning constructed through the Anzac is expanded in *Sacrifice*, through the female figure who, as Virginia Spate has pointed out, was given an exceptional, though ambiguous, prominence in the Memorial sculptures.<sup>7</sup> In *Sacrifice*, Hoff focused on war through its repercussions for male-female relationships — effectively combining national and classical allusion to embody the contemporary/timeless and national/universal dualities at the heart of meaning in the Memorial.

On a shield lies the lithe body of a young dead Anzac whose beauty emphasizes war as the enemy of life — a force which indiscriminately destroys the strong along with the weak. Muscular, relaxed and covertly erotic, he lies on an archaic instrument of war — the shield, and is supported by three substantial women in a caryatid who represent the Australian mothers, sisters, and wives who have lost soldiers. The sculpture speaks of the personal and individual sacrifices made, yet as the figures are welded structurally into one coherent form, so too are the individual sacrifices welded into a complex unity to signify national sacrifice.

Hoff wrote of *Sacrifice*:

... Thousands of women ... lost all that was dearest to them — sons they had borne and reared, husbands, fathers of their children,





RAYNER HOFF, *Crucifixion of Civilization*, 1914, design for group on the Anzac Memorial, Sydney. The figure of Peace is shown crucified on the War Standard of Mars, carrying the body-armour, shield and helmet of the War God.

friends and lovers . . . They endured all men's sacrifice quietly. In this spirit I have shown them carrying their load, the sacrifice of their menfolk.<sup>8</sup>

The wife, mother and sister merge into a unified column of womanhood, where woman is represented exclusively in sexual-familial relationship to the male. This is highlighted in the figure of the wife — also a mother — who, in an intimate gesture, holds in one hand the head of the soldier and in the other their child — a symbol of the future generations she now must guard alone.

Classical allusion projects *Sacrifice* into the realm of the timeless and universal. Yet contemporary references, such as the sculpture's Art Deco streamlining, the gun barrel or bullet-shaped base of the work and the high machine-like polish indicating the devices of modern warfare, pull the work back to the recent past. Bruce Dellit placed *Sacrifice* in a central 'Well of Silence', which forced viewers to bow their heads to gaze at the work. He hoped to summon in them a



RAYNER HOFF, *Sacrifice*, 1930, polished bronze, Anzac Memorial, Sydney.



feeling equivalent to religious awe at the qualities of courage, youth, heroism and virility being valorized through Australia's sacrifice.<sup>9</sup>

Women again occupy prominent positions in the exterior sculpture. On the highest corner figures the nursing service is given equal place with the three male arms of the Forces, and nurses appear amongst the seated figures on the exterior bronze reliefs on the east and west facades. In designs for the *Victory after Sacrifice* group, a nurse is placed in the pile of dead and wounded at the base of the work. Executed against a background of general upheaval and transition for women in society, the female forms of the Memorial make concessions to the contemporary participation of women in war and to an active and modern Australian womanhood. Nonetheless, through the portrayal of women as mothers, sisters, wives and nurses only, the sculpture grants an active role to women restricted to a male-defined realm of experience. Notably, independent female activity and women's civilian work during war is not addressed.

The organization of meaning through the masculine-feminine relationship in *Sacrifice* was given alternative form in the two allegorical groups, *Crucifixion of Civilization*, 1914, and *Victory after Sacrifice*, 1918, which arrive at a more ambiguous interpretation of war. *Crucifixion of Civilization* identifies war as a violent masculine attack on the 'natural, feminine' force of Civilization — whom Hoff described as 'adolescent Peace crucified on the armaments of the ravisher'.<sup>10</sup> The group echoed the structure of *Sacrifice* as seen from above, with an erotic, contemporary looking female — possessing only a thin veneer of allegory as Civilization — strung unconscious and defeated over the dead. It proved highly controversial and was publicly damned as pagan and blasphemous by the Sydney Roman Catholic Church. Eventually the Trustees of the Memorial decided not to place the group — citing financial constraints.

*Victory after Sacrifice* contained the



RAYNER HOFF, Naval commander, torpedo boat destroyer, winter kit, cast granite figure set into corner of superstructure. Anzac Memorial, Sydney.

Memorial's only sculptural reference to the Empire in Britannia — wearing the helmet of Athena — who stands behind a young, nude female representing Australia. The work may be interpreted as a symbol of Australian subservience to Britain and carries a suggestion of the negative consequences of such a relationship. Such an interpretation may partially explain the Trustees' decision not to place this work either.<sup>11</sup>

The special significance of the Anzac Memorial sculpture lies in the tension between its promotion of certain tenets of Australian post-war rhetoric concerning national character and progress and, at other points, its challenge to them through its

sexually loaded forms, ambiguous representation of female participation in war, and groups such as the *Crucifixion of Civilization*. The sculpture organized meaning through the relationship of male and female figures in a way which paid unique tribute to female participation, whilst nonetheless aligning it to traditionally defined gender roles. *Crucifixion of Civilization* and *Victory after Sacrifice* celebrated a sense of cohesive national character believed to have emerged through the experience of war where allies, enemies, the Empire and even the notion of victory — which are all absent in the sculpture — were secondary to the preoccupation with this identity. These myths of identity — institutionalized in the Anzac Memorial — were utilized by a State which had to deal not only with the divisions caused by war but with the worst Depression ever experienced by Australians.

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The author wishes to acknowledge the research and assistance of Professor Virginia Spate.

- 1 Assistants included Barbara Tribe, Otto Steen, Eileen McGrath, Elizabeth Conlan, secretary Arthur Buist and occasionally John Moorefield, second sculpture teacher at the College.
- 2 The two major exterior groups, *Crucifixion of Civilization* and *Victory after Sacrifice*, were never placed, and their present whereabouts is unknown. It is possible that they were never cast.
- 3 See Dennis Jeans, 'The making of the Anzac Memorial', *Heritage Conservation News*, Winter 1983, pp. 6-8.
- 4 *The Book of the Anzac Memorial*, Hyde Park, Sydney, p. 37.
- 5 Bruce Dellit, 'Report accompanying designs for the Anzac Memorial', *Architecture*, 1 August 1930, p. 472.
- 6 Rayner Hoff, 'The sculpture of the Anzac Memorial', *The Home*, 1 May 1932.
- 7 Virginia Spate. Notes and lecture material on the Anzac Memorial, Sydney.
- 8 Rayner Hoff, *The Home*, 1 May 1932.
- 9 For more detailed photographs of *Sacrifice*, see Graeme Sturgeon, 'Public sculpture: the pleasure and the pain', *ART and Australia*, Vol. 25, No. 2, Summer 1987, p. 222.
- 10 Unidentified press clipping, c. 1933, Rayner Hoff papers.



# Four Printmakers at War

## DIX · NASH · DYSON · LABOUREUR

Anne Gray

The print medium was one of the most successful during the first world war because its black and white starkness was appropriate to the despair, desolation and decay wrought by the war. Moreover, it enabled artists to disseminate their views widely.

Dix, Nash, Dyson and Laboureur followed in the tradition of Callot and Goya, who had earlier made powerful statements about war in their etchings.<sup>1</sup> Echoes of Goya's *Disasters of war* can be found in Otto Dix's war series in particular.

The German social verist Otto Dix, 1891–1969, trained as a painter, and it was because he wanted to make a cycle of war etchings, *Der Krieg*, that he moved to Dusseldorf in 1922 to study intaglio techniques with the printer, Wilhelm Herberholz.<sup>2</sup> The British landscape artist Paul Nash, 1889–1946, and the Australian cartoonist Will Dyson, 1880–1938, made their first prints during the war. Nash turned to lithography in 1917, during a period of convalescence and after meeting former Slade School colleague and established war artist C.R.W. Nevinson, who helped him master the technique. Dyson also began his series of war lithographs in 1917. Like Nash he may have been motivated by the revival of interest in lithography in England marked by the formation of the Senefelder Club in 1909. The British Ministry of Information's recent



JEAN-EMILE LABOUREUR, *Anzacs*, 1918, woodcut, 25 x 14 cm, Collection Australian War Memorial, Canberra (P0002).

commission to engage eighteen artists — not including Nash or Dyson — for sixty-six lithographs, 'Britain's Efforts and Ideals', may also have been influential.<sup>3</sup> The French decorative-cubist artist Jean-Emile Laboureur, 1877–1943, by contrast, made a substantial body of prints before the war. However, military life forced him to experiment: to make do with what was available and to start making engravings, using for his plates the scrap pieces of metal he salvaged from an ammunition dump.

Otto Dix enlisted in the German army during the first world war because he believed he needed 'to experience all the depths of life for [him]self'.<sup>4</sup> He served on the Western Front and in Russia, and knew the grim reality of trench warfare.

Dix was disappointed that the war did not change society and angry that people seemed oblivious to the sufferings of war victims. His portrayal of the man with the mutilated face in his etching, *Transplantation* shows his concern at the absence of compassion. Few of Dix's fifty war etchings are based on drawings made on the spot; they are mostly a product of his memories of battlefield experiences. They express his nightmares and obsession with battlefield death. In *Sturmtruppe geht unter Gas vor* (*Stormtroops advance under gas*) the eye glasses in the soldiers' gas masks are like sockets in skulls; more obvious *memento mori* are recorded in images of a worm-





ridden skull and of a maggoty dead sentry. In *Verlassene Stellung bei Neuville* (*Abandoned position near Neuville*) bodies are caught in the grasp of barbed wire. Such grim subjects find appropriate expression in the black and white starkness of the etched line and the scratchy mark-making of the drypoint tool; the use of a crusty aquatint texture in some works contributes to the feeling of disintegration. The free, expressive, and often crude portrayal of the subject demonstrates Dix's rejection of any attempt to make his images pleasing.

In many ways Dix's vision of this war is more shocking and repellent than anything

by his contemporaries. His compatriot, George Grosz, made a series of transfer lithographs which vividly portray the destruction of people and nature. But in many of Grosz's prints events are depicted from a distance; in Dix's prints the subjects are shown close-up, with the gruesome realities graphically emphasized. Moreover, unlike Dix, Grosz had no interest in the physical properties of the printed surface and used lithography simply as a means of replicating his image in order to reach as wide a public as possible.

Paul Nash also served on the Western Front. After three months in action in 1917

**OTTO DIX, *Sturmtruppe geht unter Gas vor* (*Stormtroopers go under gas*), 1924**, etching with aquatint, 19 x 28.2 cm, Collection Australian War Memorial, Canberra (50157).





C. R. W. NEVINSON,  
**Troops resting, 1916**, drypoint,  
 21.2 x 26.2 cm,  
 Collection Australian War  
 Memorial, Canberra (20001).

he was wounded and invalided back to England. Following a successful exhibition at the Goupil Gallery in London, Nash was seconded as a British war artist and returned to France and Flanders in the autumn of 1917. He wrote to his wife, 'It is unspeakable, godless, hopeless. I am no longer an artist interested and curious, I am a messenger who will bring back word from the men who are fighting . . .'<sup>5</sup> In his depiction of the blasted battlefields, Nash created a metaphor through which he conveyed what this catastrophe meant to people; he suggested that if this is what was happening to the landscape, how much more devastating must be the human experience. In style Nash's works have something in common with Dix's 1917 landscape drawings — both artists simplify their subjects and

make forceful use of outlines and repetitive, rhythmical patterns. Although he made some interesting landscapes, Dix's significant contribution was in conveying the horrific impact of war on the fighting men; Nash's strength was in dramatically depicting the blasted and denuded country.

Nash produced seven lithographs directly related to the war.<sup>6</sup> A *shell bursting, Passchendaele*, shows the wave formations of the blasted landscape before a spouting explosion. It was based on a drawing sketched at the front while Nash was in Flanders during the last days of the fighting around Passchendaele.

In their strongly marked diagonals and stylized abstraction Nash's lithographs resemble those made by C.R.W. Nevinson; but in Nevinson's prints men are central,

while in Nash's works the terrain dominates and his men are dwarfed by the hugeness of nature.<sup>7</sup>

Will Dyson, like Nash, went to the Western Front as an official war artist; but his subject was people rather than landscape. At the beginning of the war, working as a cartoonist on British newspapers, Dyson produced drawings which criticized the profiteers, mocked the power-hungry and drew attention to the cruelties wrought on civilians. In his drawings from the Front he portrayed the suffering of the ordinary soldier as well as the war's impact on innocent victims.

The subjects of Dyson's war lithographs are similar to those of his drawings. In *Tommies staging in the tunnels*, Dyson depicted exhausted fighting men, ready to slump





**WILL DYSON,**  
**Wine of victory (German**  
**prisoners, the salient), 1917,**  
 lithograph, 52.2 x 77.5 cm,  
 Collection Australian War  
 Memorial, Canberra (2293).

down and sleep anywhere among the slush. While in *Wine of victory (German prisoners, the salient)* Dyson expressed his sympathy for the battle-weary and wounded Germans, stating that the experience of war was equally terrible to men on both sides. Dyson's style is essentially realistic: his figures are elongated with exaggerated features, but are not otherwise altered. Dyson, like Nash, re-worked images sketched at the Front. His lithographs often have stronger forms than his drawings, and use dark and light more dramatically; but Dyson's principal concern was to replicate his images.<sup>8</sup>

Dyson was a social critic who wanted to show what life at war involved. He was a humanist concerned with understanding suffering. Mostly confined behind the lines,

and depicting only what he experienced, he did not portray men in action. And because he was the soldiers' friend and alert to the impact his drawings might have on them, he did not dwell on death.<sup>9</sup>

Both Dyson and Dix were critical of their society. But on looking at Dix's expressive etchings one is inclined to think 'how awful war is'; while Dyson's realistic lithographs make one say, 'that poor man'. It is significant that Dix's brutal etchings were made in retrospect, in anger at the way the horrors of the war and their mutilating effect on individuals seemed to have been forgotten by a pleasure seeking post-war society. Dyson's lithographs were made during the war under government commission, in compassion for the fighting men.<sup>10</sup>

Jean-Emile Laboureur was mobilized as a

guide and interpreter to the British and American forces in Flanders and France. Like Dyson, he made life-affirming statements about humanity, and showed the soldiers' daily lives behind the lines.

In 1915, Laboureur produced twenty drawings for a collection of lithographs, 'Dans les Flandres Britanniques'. He made 'no concession to public sentimentality, [portrayed] no horrors, no patriotism, just picturesque little scenes of life in British Flanders'.<sup>11</sup> However, the French military censors objected to the works and forbade publication of the intended work, believing that the British would be offended by its light-hearted portrayal of their troops. In his refusal to be overwhelmed by the war, Laboureur was as much apart from the establishment as Dix and Grosz, albeit at the





**PAUL NASH, Shell bursting, Passchendaele, 1917,**  
lithograph, 31.9 x 51.4 cm, Collection Australian War  
Memorial, Canberra (19838).

opposite end of the spectrum.

In his war engravings of modishly elongated British soldiers in stylized poses Laboureur reorganized elements of reality; he showed his subjects from multiple points of view and used geometrical shapes and lines to delineate forms. He meticulously prepared his plates, at times pulling them in three or four states. He worked his images with precise engraved lines, using a rich variety of hatching and cross-hatching to create emphasis.<sup>12</sup>

In 1918 Laboureur made a series of ten woodcuts portraying various types of sol-

diers.<sup>13</sup> He continued to work on these subjects in the 1920s. *Anzacs*, probably completed and printed in 1921, demonstrates Laboureur's acute observation and his ability to sum up national types in brief outlines. It shows the long, lean, relaxed figures of the Anzacs, wearing their clothes casually. Stylistically, Laboureur's woodcuts show the influence of Auguste Lepère, who had encouraged the revival of woodcut and wood engraving in France at the turn of the century and who fostered young artists such as Laboureur. His woodcuts have a characteristic simplification, produced by

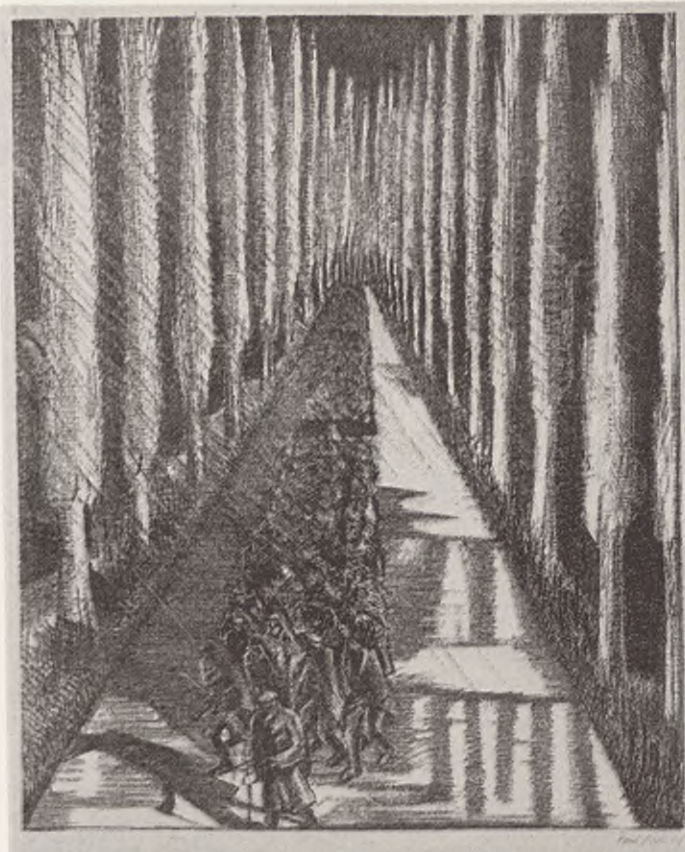


strong contrasts and the elimination of half-tones. The subjects are translated into geometrical forms through Laboureur's emphatically decorative, cubist style.

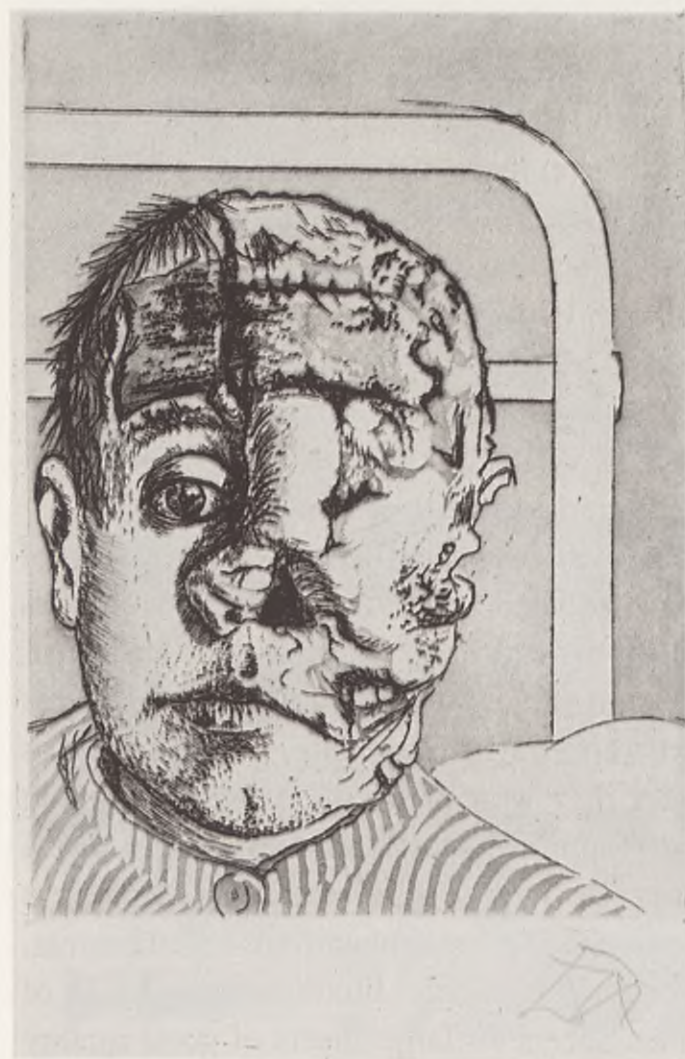
Laboureur was an eye-witness, portraying various incidents of a soldier's life away from the Front with warmth and wit. Will Dyson once noted that soldiers have a passion for looking at amusing drawings to help them cope with their hardships.<sup>14</sup> Laboureur, like his fellow soldiers, refused to be beaten by the war.

Dix's cycle of fifty etchings was made after the war's end and served to exorcise his traumatic experience. Published independently, it was immediately available for sale in exhibitions. Nash and Dyson made their prints during the war, albeit in safety in England. Nash published his lithographs himself and sold them in his wartime exhibition, but made relatively few in small editions. Dyson's series of lithographs were made for the Australian government as part of his official commission. They were used for presentation after the cessation of hostilities. These lithographs had little direct public exposure and mostly disappeared into public collections. Laboureur made prints on wartime subjects during and after the war. Of the four artists, he made the largest editions, and some were available by subscription.<sup>15</sup> He continued to work on war subjects during the 1920s and re-printed some of his plates for post-war exhibitions. However, Laboureur's continued interest in these subjects was due to his concern with timeless human characteristics and behaviours, and not an obsession with war themes.

Each of these artists remained true to themselves. Their aim was not to please or pander to society but 'to bring back word from the men who are fighting'.<sup>16</sup> Their combined legacy is an understanding of what war is about and through that a desire for peace.



PAUL NASH, *Marching at night*, 1918, lithograph, 58.6 x 46.2 cm, Collection Australian War Memorial, Canberra (50267).



OTTO DIX, *Transplantation*, 1924, etching with aquatint and drypoint, 19.8 x 14.9 cm, Collection Australian War Memorial, Canberra (50209).

- <sup>1</sup> Jacques Callot, 'Miseries of War', 1633, a series of eighteen etchings, and Francisco Goya, 'The Disasters of War', 1863, a collection of eighty etchings.
- <sup>2</sup> The fifty etchings in *Der Krieg* were printed in 1924 by Otto Felsing in Berlin and published by Karl Nierendorf in an edition of seventy.
- <sup>3</sup> 'Britain's Efforts and Ideals' was printed under the supervision of F.E. Jackson, the leading spirit behind the Senefelder Club.
- <sup>4</sup> Interview with Otto Dix, *Über Kunst, Religion und Krieg*, December, 1963. Quoted in Matthias Eberle, *World War I and the Weimar artists*, Yale University Press, New Haven, 1985, p. 22.
- <sup>5</sup> From a letter to his wife, Margaret Nash, 13 November 1917. Quoted in M. Eates, *Paul Nash 1889-1946*, John Murray, London, 1973, p. 21.
- <sup>6</sup> Six of these lithographs were printed by the artist in an edition of twenty-five, with the seventh, *Void of War*, printed in an edition of twelve. This lithograph was used as a design for a poster advertising Nash's 1918 war exhibition, 'Void of War' at the Leicester Galleries, London.
- <sup>7</sup> Nash expressed interest in purchasing an impression of Nevinson's drypoint, *Ypres after the first bombardment*, 1916, an image of bombed houses seen from the air; but appears not to have acted on this.
- <sup>8</sup> Dyson's thirty-two war lithographs were produced for presentation and not for profit; none were available on the market. They were given by the Australian government to allied governments and to museums and libraries in Australia. Four were printed from the stone by the Avenue Press and twenty eight by Vincent Brooks, Day and Son, each in an edition of fifty.
- <sup>9</sup> Dyson regretted that one of his drawings was 'a little too funereal to force on fighting men'. Will Dyson, *Australia at War*, Cecil Palmer, London, 1918, p. 22.
- <sup>10</sup> Dyson also made a post-war comment, in his lithograph *Xmas memories*, 1929, which shows the ghosts of two diggers walking beside a swagman in the Australian outback. Dyson's message is one of disappointment: these soldiers had fought and died to make a better world, but all it had led to by 1929 was a tramp's life.
- <sup>11</sup> X.M. Boulestin, *Myself, my two countries*, London, 1936, p. 190. Quoted in Jean-Emile Laboureur: *The Anglo-Saxons in France 1916-1918*, catalogue, Imperial War Museum, London, 1984.
- <sup>12</sup> A series of nine engravings, 'Petites images de la Guerre sur le front Britannique', was published in an edition of one hundred and twenty five in the fourth state.
- <sup>13</sup> 'Images de l'arrière', a series of ten woodcuts, published shortly after the war in a total edition of four hundred and forty five.
- <sup>14</sup> Dyson, *ibid.*
- <sup>15</sup> One of Laboureur's engravings, *Le soldat sous la pluie*, was first printed in 1917 in an edition of fifty as a Christmas/New Year card. Laboureur sent this card to Max Jacob and Guillaume Apollinaire, among others.
- <sup>16</sup> Nash, *ibid.*



# MURRAY GRIFFIN'S Document of War

Elena Rensch

During World War II over 22,000 Australians became prisoners of the Japanese. Of this number almost one-third died — of malnutrition, overwork and inadequate medical treatment. Amongst the survivors was the official war artist Murray Griffin who during his captivity produced a remarkable series of drawings documenting life as a prisoner of war.<sup>1</sup>

Griffin, born in 1903, was appointed as a war artist in October 1941.<sup>2</sup> A teacher at the Melbourne Technical College, his growing reputation as an artist was based on his colour linocuts of primarily animal and flower studies. Considered a modernist in his use of colour and design, Griffin was the first member of the Contemporary Art Society to be appointed as a war artist.<sup>3</sup> In November 1941, Griffin arrived in Singapore to take up his commission. At the time, Malaya was not an active theatre of war. However, in January 1941 Japanese forces invaded the Malay peninsula and in February captured Singapore. Griffin, together with 15,000 other Australians, surrendered and became a prisoner of war.

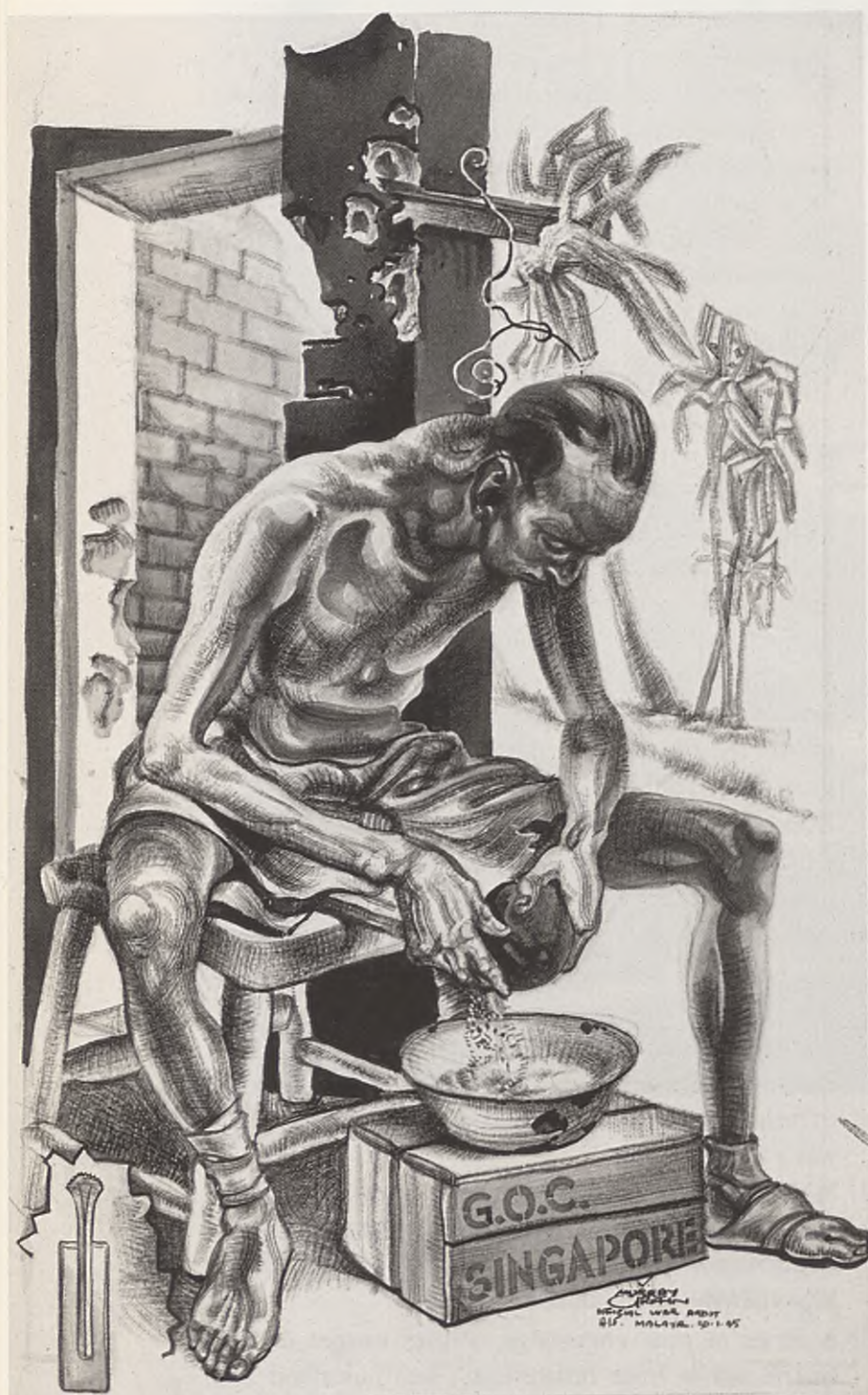
In Changi, through a combination of good fortune and circumstance, Griffin was able to continue working as an artist. During the fighting Griffin had stored his art supplies in Singapore. Several months later they were found by a prison working party and returned to him. When these supplies were exhausted, fellow prisoners scrounged or manufactured replacements. For drawing Griffin often used the backs of mess sheets — large sheets of good quality paper which were of no use to other prisoners because they were too tough and heavy to smoke. He painted on sheets of

masonite prised from roofs, or on heavy sheets of card sized with rice flour paste saved from his food ration.

As a prisoner Griffin retained his status as an officer and, although doing his share of camp chores, was exempt from forced labour in Japanese working parties. This enabled him to conserve his energy and to have more time for himself, and made it possible for him to continue work as an artist. Surprisingly the Japanese did not hinder Griffin's painting and drawing, although artists in other camps risked severe punishment if their works were discovered.<sup>4</sup> In mid-1943 Griffin even held a small exhibition of his works, several of which were taken away for inspection by Japanese camp authorities but eventually returned without comment. Before moving to new quarters in 1944, Griffin, concerned with their safety, bricked his canvases under a stair recess camouflaged with a 'badly drawn nude with large breasts and a couple of noughts and crosses'.<sup>5</sup> This subterfuge was successful and after his release all of his works were recovered.

Griffin's work from Changi falls into several thematic groups; paintings of the Malayan campaign prior to the capitulation of Singapore, portraits of prisoners, paintings and drawings of POW life in Changi, and drawings of the Burma-Thailand railway.

Most of Griffin's portraits date from the early months of his imprisonment. Predominantly of high-ranking officers, these precisely modelled pencil drawings demonstrate his considerable skill as a draughtsman. The officers asked Griffin, as the official artist, to draw their portraits although Griffin retained the drawings. He



MURRAY GRIFFIN, *The scraper of coconuts*, 1945, brush and ink, heightened with white over pencil, 53.5 x 31 cm, Collection Australian War Memorial, Canberra (25073).



later drew the members of the Australian Imperial Force Concert Party, many of whom were his friends. In POW camps portraits were the most practised form of art, primarily resulting from their importance to the sitter, to whom they offered 'a hope of permanent presence among the living, a matter of profound significance for people whose temporal existence was so fragile'.<sup>6</sup>

However, most of Griffin's drawings in Changi are concerned with the life of the prisoners and their struggle to survive. He records their ingenuity in 'making-do' and in providing themselves with essential items. Other drawings depict the activities organized to relieve the tedium and tensions of camp life. In making these works Griffin deliberately and conscientiously cast himself in the role of camp chronicler. These drawings were not done purely for his own sake. Griffin considered it his duty to record what he saw, perceiving that his works, if they survived, would have a public role.<sup>7</sup>

Griffin's approach to recording camp life in his drawings was essentially documentary, not only in a general sense, but specifically in the contemporary context of the 1930s documentary movement in film, photography and in popular pictorial magazines such as *Picture Post* and *Life*. The documentary approach was well suited to Griffin's unique position as an inside observer in Changi; documentary was interested in describing everyday events by working in direct contact with its subject, and it had established a readily understood visual language able to communicate factual information.

As camp chronicler, Griffin attempted to be a neutral observer and to restrain his own emotional and subjective vision. He considered himself a 'recording instrument', for ultimately contemporary documentary's goal of presenting an objective, politically neutral 'true' picture of the world was rooted in the contemporary notion that 'the camera does not lie'. His drawings were intended 'mainly as a simple recording of fact'



**MURRAY GRIFFIN, Malaria control, Changi, 1944**, brush and brown ink and wash over pencil, 56.2 x 38.6 cm, Collection Australian War Memorial, Canberra (25086).



**MURRAY GRIFFIN, Listening to music, YMCA hut, Changi, 1944**, brush and brown ink and wash over pencil, 34.2 x 51 cm, Collection Australian War Memorial, Canberra (26510).





**MURRAY GRIFFIN,**  
*Cutting up rubber logs for firewood, Changi, 1942,*  
 gouache with watercolour over pencil, 25.6 x 36.8 cm,  
 Collection Australian War Memorial, Canberra (26487).

and Griffin did not consider them to be art, instead referring to them as war recordings.<sup>8</sup> Many of documentary's favourite subjects were examined and the themes of technological achievement and progress and the nobility of civic toil also emphasized.

However, although Griffin attempted to maintain his ideal of objectivity, his drawings clearly show the effects of long imprisonment and his changing perceptions of his situation during his three and a half years of captivity. In many early works the prisoners transcend their condition of imprisonment by controlling their immediate environment and by taking part in otherwise normal activities. In *Listening to music,*

*YMCA hut, Changi, 1944* there are no indications that this tranquil scene is in fact taking place within a prisoner of war camp.

However, at the end of 1943 the first survivors of the Burma-Thailand railway returned to Changi and their diseased and emaciated condition deeply shocked Griffin.<sup>9</sup> A more pessimistic outlook is evident in his work from this time until his release. Whereas Griffin had previously emphasized the purposeful and communal nature of the prisoners' activities, many later drawings show them engaged in isolated tasks — physically and spiritually distanced from each other. Significantly, Griffin began to draw the prison guards with the prisoners working for them, truly

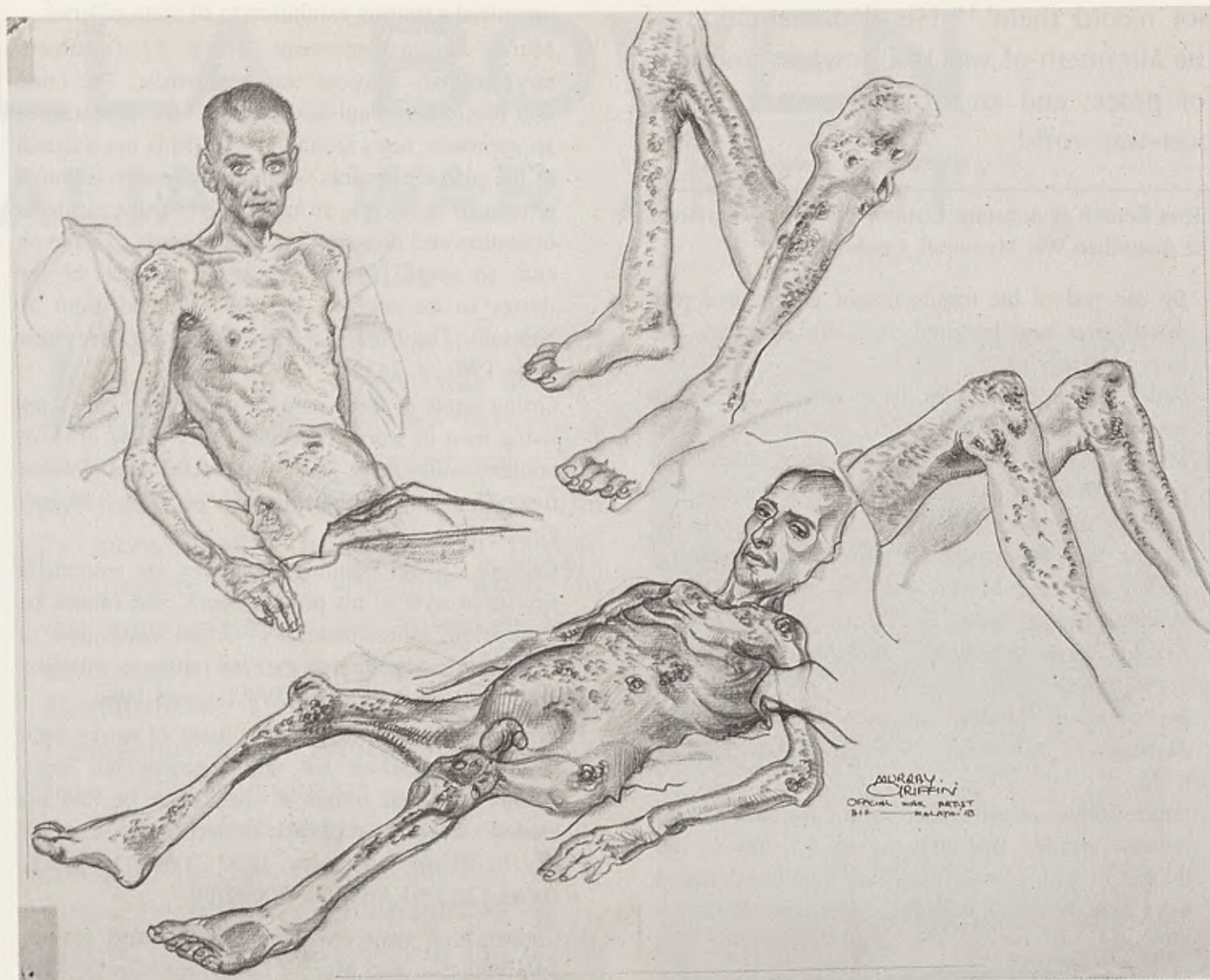


establishing their captive state.

His final drawings clearly show the result of his years of imprisonment. Figures become featureless and lose their individuality and are drawn with less substance than the machines which they operate, or else are completely dwarfed by surrounding buildings. Spiritual subjects such as chapels, burial parties and cemeteries dominate. Griffin's exhaustion is evident in these drawings, both in his line which has lost its previous confidence, and in his adoption of a smaller format.

Griffin's documentary approach dramatically transformed his manner of drawing.<sup>10</sup> In his earliest works such as *Cutting rubber logs for firewood*, 1942 the aesthetic and formal qualities of the work are as important as its human content and there is even an uncomfortable contradiction between its aesthetic quality and its grim context. Griffin quickly abandoned this style and instead adopted an unambiguous realistic idiom capable of carrying factual information.<sup>11</sup> He also abandoned colour in favour of monochrome, using sepia, or Chinese ink applied with a pen or brush whose starkness was more appropriate to his subject than the sensuousness of colour. Although commonly interpreted as a choice born purely out of necessity, at various times Griffin did have alternative materials but deliberately chose not to use them.<sup>12</sup>

Griffin's early monochrome drawings generally disregard the background to focus exclusively on the main activity. In later works such as *Malaria control*, 1944 Griffin constructed form with flat tones, worked from light to dark and left the paper exposed for highlights, an essentially painterly process. These simplified areas of light and dark create an elaborate decorative pattern. Griffin also concentrated on negative space, drawing dark background areas around light forms as well as using dark lines on light backgrounds. In several drawings from 1945 Griffin used the same medium to achieve a more linear and graphic effect; he applied the ink with a stiff dry brush to make very fine parallel



lines, and used cross-hatching to model form.

In contrast to his Changi drawings, those of the Burma-Thailand railway were drawn from survivors' accounts. Although graphically depicting incidents of Japanese brutality and conditions inside 'hospital' wards, they are less moving and disturbing than Griffin's simple but eloquent drawings of the railway survivors' condition on their return to Changi.

Griffin was liberated in August 1945 and since then has directed his art towards spiritual concerns, reflecting his life-long belief in the anthroposophical philosophy of Rudolf Steiner. What Griffin once referred to as his 'cursed obligation to act as a recorder' provided him with a form of self-conscious discipline as well as purpose to live.<sup>13</sup> It was also an act of defiance — the act of recording changed him from victim to witness. Griffin intended his works to be for future generations and believed that 'It would be terrible if we who knew the horrors that modern warfare brought and did

**MURRAY GRIFFIN, *Back from Thailand*, 1943,**  
pencil, 36.4 x 46.8 cm, Collection Australian War  
Memorial, Canberra (25103).



not record them'.<sup>14</sup> His documentation of the aftermath of war is a powerful message for peace, and an art of conscience for a post-war world.

Elena Rensch is Assistant Curator of the Art Section at the Australian War Memorial, Canberra.

- <sup>1</sup> By the end of his imprisonment Griffin had produced over one hundred and fifty drawings and forty paintings.
- <sup>2</sup> Griffin was appointed for six months at the end of which he had to submit fifty works to the War Memorial, either paintings or drawings, suitable for public exhibition. His status as a war artist was that of a civilian under military control. Artists selected by the War Memorial's art committee in order of preference were Murray Griffin, William Dobell, William Dargie, John D. Moore, Arthur Murch, Arnold Shore and Ernest Buckmaster. AWM file 50/4/2/60.
- <sup>3</sup> Basil Burdett, 'Modern art in Melbourne', *Art in Australia*, 15 November, 1938, 3rd series, No. 73, p. 20.
- <sup>4</sup> James Collins, an Australian on the Burma-Thailand railway, recalled that drawing 'could only be indulged in with complete secrecy' and his drawings were kept hidden in bamboo canisters. AWM file 895/4/28.
- <sup>5</sup> Murray Griffin manuscript 750, AWM, p. 56.
- <sup>6</sup> J. Blatter and S. Minton, *The Art of the Holocaust*, Pan, London, 1982, p. 28.
- <sup>7</sup> On Griffin's return to Australia the War Memorial

organized a touring exhibition to all State galleries.

- <sup>8</sup> Murray Griffin manuscript 750, p. 72. Documentary's primary purpose was not artistic. The critic and film-maker Paul Rotha wrote: 'Documentary is an approach, not a technique . . . [it] is not a denial of the plastic elements which must remain essential criteria in any work. It merely gives these elements limitation and direction . . . all are made to serve an end: to speak, as eloquently as possible, of the things to be said in pictures.' Quoted from B. Newhall, *The History of Photography*, MOMA, New York, 1982, p. 245.
- <sup>9</sup> Griffin wrote of these men, 'It would be hard to see living men in worse condition. Very many of them couldn't walk. A lot paid no attention to anyone at first. They had the glazed look of death.' Murray Griffin manuscript 750, p. 50A.
- <sup>10</sup> Griffin's Changi paintings however are essentially similar in style to his pre-war work, and cannot be considered as documentary. Griffin continued to work on these paintings after his return to Australia and only gave them to the AWM in mid-1946.
- <sup>11</sup> When sending his first consignment of works back to Australia before his imprisonment (all lost), Griffin remarked tongue-in-cheek that he had included a description of their subject matter 'a necessity in all art from after 1900'. Letter to T.H.E. Hayes 31/12/41 AWM file 50/4/2/60.
- <sup>12</sup> Conversation between Murray Griffin and author, 24/10/90. See also Murray Griffin manuscript 750, p. 44.
- <sup>13</sup> Murray Griffin manuscript 750, p. 21.
- <sup>14</sup> AWM file 782/98/6.



MURRAY GRIFFIN, *Kitchens and huts outside the gaol walls, Changi, 1944*, brush and brown ink and wash over pencil, 34.7 x 50.9 cm, Collection Australian War Memorial, Canberra (25083).



# STELLA BOWEN

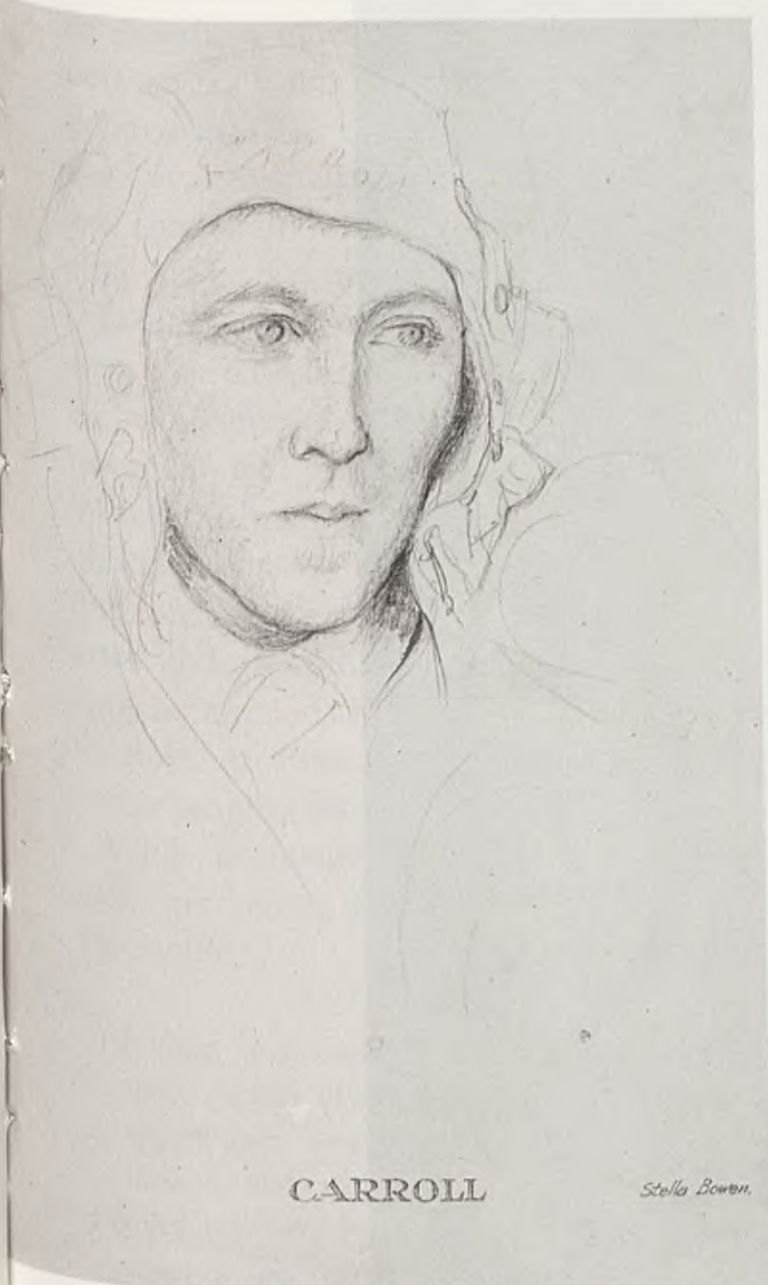
## AUSTRALIAN WAR ARTIST

Lola Wilkins

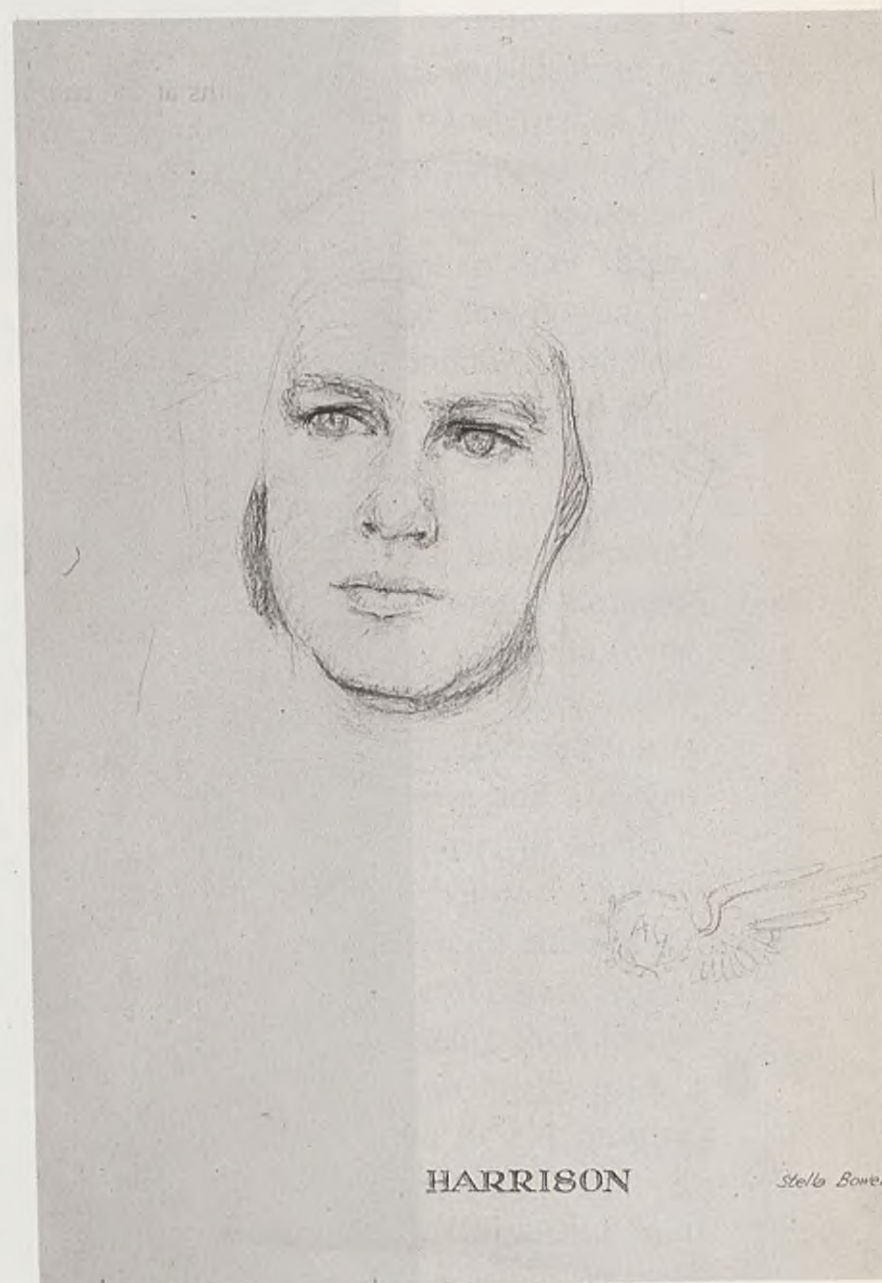
In 1943 World War II was in its fourth year and Stella Bowen was living a hand-to-mouth existence between a studio flat in war torn London and a cottage in Essex, supplementing a meagre family income with the occasional portrait commission. Bowen was fifty when she was approached by the Australian High Commission in London, on behalf of the Australian War Memorial, with the offer of a temporary appointment as an official war artist. This commission allowed her to work full-time as an artist with a secure income for the first time in her life, and to pursue her interest in group portraiture.

Bowen left the provincialism and middle class comfort of Adelaide in 1914, where she had studied art under Rose McPherson (Margaret Preston) to pursue an artistic career in London. She enrolled at the Westminster School of Art where Walter Sickert encouraged her to trust the eye and discover the beauties of the accidental and spontaneous.<sup>1</sup> She lived in England and France for nine years with the writer Ford Maddox Ford, and virtually gave up painting while ministering to the needs of Ford and their daughter Julie.

A visit to Italy in 1923 with Ezra and Dorothy Pound reawakened her urge to paint and she became enchanted with the Italian primitives: Giotto, Piero della Francesca, Fra Angelico, Simone Martini and Botticelli. This trip was to have a lasting effect on her work. She was enraptured with the texture of frescoes and the narrow tone-scale eliminating the effects of light and shade. It was the formal and pellucid serenity of those early masters which she later captured so effectively in her portraits for the Memorial.<sup>2</sup> Only after her relationship with Ford ended did her impoverished cir-



STELLA BOWEN, Flying Officer Marmion Carroll, Navigator, 1944, pencil, 37.7 x 27.6 cm, Collection Australian War Memorial, Canberra (26251).



STELLA BOWEN, Flying Officer Hector Harrison, Wireless operator, 1944, pencil, 37.8 x 27.6 cm, Collection Australian War Memorial, Canberra (26260).





STELLA BOWEN, *Bomber crew*, 1944, oil on canvas, 86.1 x 63.3 cm, Collection Australian War Memorial, Canberra (26265).



cumstances force her to return to England on her fortieth birthday.

Louis McCubbin, Director of the Art Gallery of South Australia and a member of the Australian War Memorial art committee recommended her appointment as an official war artist.<sup>3</sup> The appointment of expatriate Australian artists by the Memorial was an expedient move because it saved transport costs. Colin Colahan had been appointed in 1942 to cover the activities of the Royal Australian Air Force and Bowen was commissioned in 1944 to replace him, although he was ultimately reappointed.

Like all official war artists Bowen underwent a medical examination. She was granted an honorary commission with the rank of captain and provided with an Australian Women's Army Service uniform to give her greater access to restricted military areas. She received the same rate of pay as a male artist and an additional allowance to provide accommodation and living expenses for Royal Air Force stations outside London where facilities for women did not exist.

While negotiations for her appointment were proceeding Bowen wrote a letter to McCubbin,

hoping very much to be allowed to paint those aspects of war-time England that most appeal to me — compositions embodying the broken, make-shift appearance of what was once tidy and prosperous, with the strange contrast between the still untouched still alive elements and the dead and shattered.<sup>4</sup>

Bowen was not given the opportunity by the Memorial to pursue the effects of bombing raids on London because she was appointed to primarily cover the activities of the Royal Australian Air Force, stationed in England and participating in the intensive operations over Europe. She earlier admitted to McCubbin:

I can't do 'action' pictures with crowds of busy people. My line is portraiture. I would much welcome a chance to do group portraits as a formal decorative scheme, with emphasis on linear design. Uniforms and



STELLA BOWEN, *Pilot Officer Ronald Warfield*, 1945, oil on academy board, 30.6 x 25.4 cm, Collection Australian War Memorial, Canberra (26278).

symbols would lend themselves to this treatment.<sup>5</sup>

This interest in group portraits stemmed back to her trip to Italy and discovery of the Italian primitives.

Her appointment commenced 7 February 1944 and she was requested to paint two studio portraits: Admiral Ragnar Colvin and Air Chief Marshal Sir Charles Burnett. Bowen had considerable experience painting portraits — lively young children requiring diversions as well as eminent writers, poets and citizens. In tackling military subjects her major problem was to get enough sittings to capture the detail she required to achieve a physical likeness, and to instill the portrait with her own perception of the subject's personality.

Bowen's commission required her to travel to RAF stations in England where Australian squadrons were based. She found the adjustment from civilian to artist in uniform difficult, and the studios provided for her sittings not always comfortable.

She first travelled to Binbrook RAF station in Yorkshire where she completed sketches and studies for three paintings.

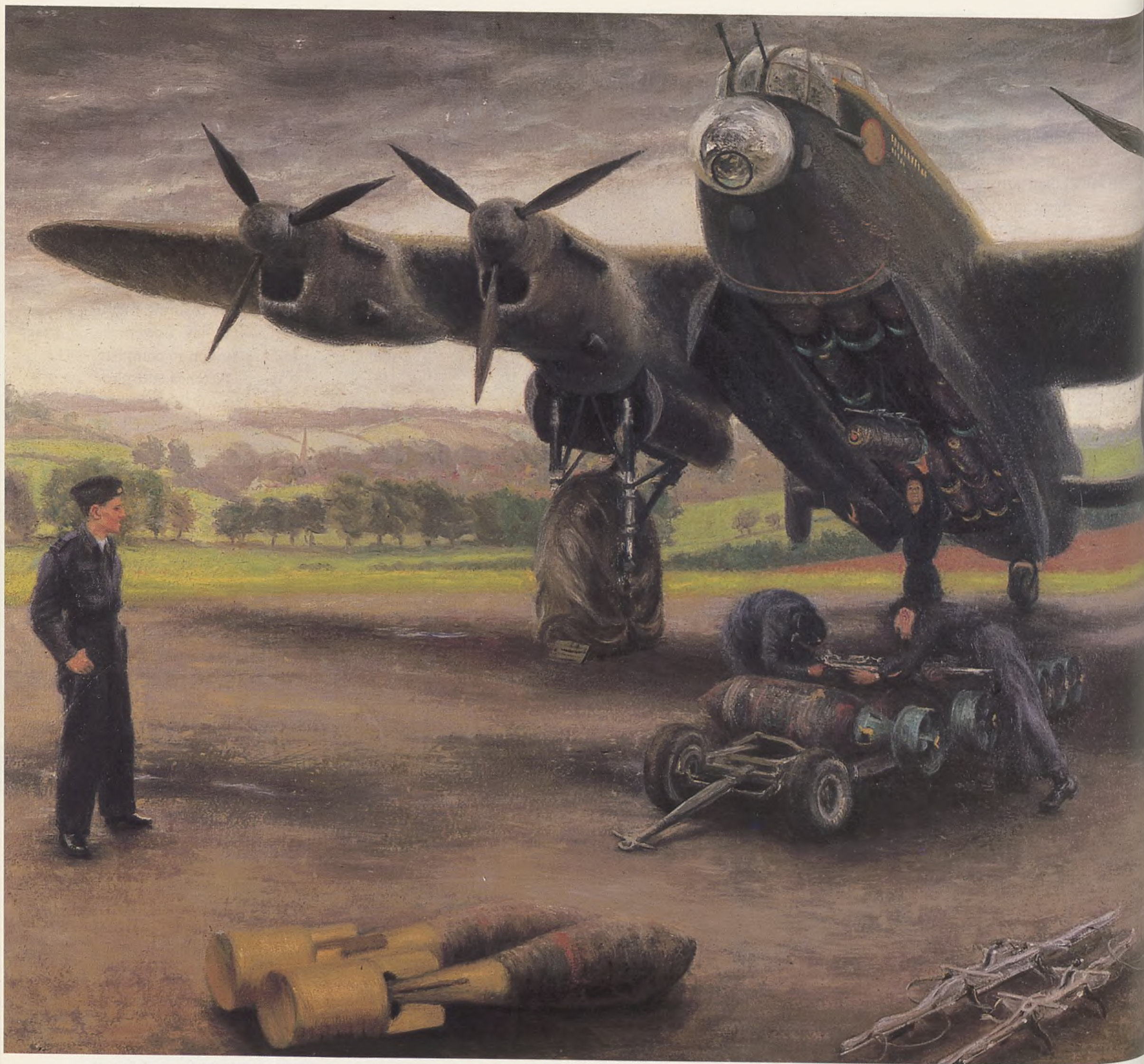
The atmosphere at the base was bleak, windswept and tense, and the service personnel scuttled between buildings as the events leading to D-Day, 6 June 1944 escalated.

Here she started the first of her group portraits with a series of individual portrait sketches of an Australian crew of a Lancaster bomber. Her sensitive pencil sketches capture the youth and idealism of the crew which she later transferred to the painting. Preoccupied with preparations for flying, the crew did not express particular interest in Bowen's attempt to draw them. Reported missing the next day, Bowen returned to her studio in London to complete *Bomber crew* from pencil sketches and photographs. She wrote, 'It was terrible having to finish the picture after the men were lost. Like painting ghosts'.<sup>6</sup> The finished painting reflected this. The decorative arrangement of seven overlapping figures in flying kit draws the viewer to the angelic faces with lack-lustre eyes. The Lancaster hovers over the crew like a vulture and a leaden sky intensifies the atmosphere of foreboding. A wreath like ribbon below the figures joins the insignia of wings with ranks of the men. The names of the members are repeated on the helmets reinforcing their identities. Bowen was pleased to finally paint a portrait group in uniform in a decorative, and not a naturalistic, way.<sup>7</sup>

Again in *Bombing up a Lancaster* Bowen perceived the plane as 'a most sinister looking thing — like a terrifying insect, full of eggs'.<sup>8</sup> To heighten the horror and consequences of this object of death, Bowen juxtaposed it against a tranquil English landscape. As with all her war paintings, a dramatic and disquieting effect was created using a narrow tone-scale, several painting techniques (impasto, scratching, scrapping and scumbling), and a dramatic composition.

After Binbrook, Bowen travelled to Pembroke Dock in South Wales and found the atmosphere friendlier and the Sunderlands 'beautiful — not sinister like the Lancasters'.<sup>9</sup> She stayed with the





STELLA BOWEN, *Bombing up a Lancaster*, 1944, oil on canvas, 63.4 x 76.2 cm, Collection Australian War Memorial, Canberra (26261).



Women's Auxiliary Air Force and could participate more freely in the social atmosphere of service life. The portraits of flight crews became easier as they expressed interest in her and her work. *A Sunderland crew comes ashore at Pembroke Dock* is a sunnier painting, and the viewer is drawn into the group of crewmen as they approach the shore and beyond across the hazy bay where three Sunderlands are stationed. Bowen did quick portrait oil studies of Flying Officer Frederick Syme and Pilot Officer Ronald Warfield who are the focus for the group. The tranquil English landscape with the high horizon acts as a backdrop behind the hustle and bustle of the flight crew.

Bowen was employed by the Memorial for twenty months. During this time she requested several breaks to continue private commissions and to assist friends in difficulty. The Memorial holds the largest collection of works by Bowen in Australia — forty-nine executed during her appointment and eleven painted earlier. Although she satisfied the terms of her commission, Bowen's output was not as extensive as other official artists because of her meticulous painting technique and attention to detail. Her achievements are very much in the area of group portraits where, because of her sensitivity to new experiences and people, she has managed to satisfy both the subjects and the viewer with visually exciting and innovative works. Bowen wrote during the war:

This job has been a great experience and I wouldn't have missed it for anything. It has taken me into a world that civilians usually don't get a glimpse of.<sup>10</sup>

After the war Bowen's plans to return to Australia to mount an exhibition were frustrated by lack of funds, difficulties with transportation of the work from Britain and finally ill-health. She died in England in 1947.

Lola Wilkins is Curator of Special Art Collections at the Australian War Memorial, Canberra.

- <sup>1</sup> Stella Bowen, *Drawn from life*, Virago, London, 1984, p. 46.
- <sup>2</sup> Ibid. p. 98.
- <sup>3</sup> Australian War Memorial art committee included Dr C.E.W. Bean, General Harry Chauvel and Louis McCubbin. McCubbin was also instrumental in appointing Nora Heysen and Sybil Craig.
- <sup>4</sup> Letter from Bowen to McCubbin 20 July 1943.
- <sup>5</sup> Ibid.
- <sup>6</sup> Letter from Bowen to Tom Bowen 27 September 1944.
- <sup>7</sup> Ibid. p. 2.
- <sup>8</sup> Ibid. p. 3.
- <sup>9</sup> Ibid. p. 4.
- <sup>10</sup> Op. cit. Letter 27 September 1944, p. 1.

STELLA BOWEN, *A Sunderland crew comes ashore at Pembroke Dock*, 1945, oil on canvas, 76.2 x 63.4 cm, Collection Australian War Memorial, Canberra (26275).





# JOHN BRACK

## THE BATTLE 1981–83

*John Brack has always been the painter of social behaviour and of milling crowds, segregated according to rank or gender, facing one another as binary opposites.*

Sasha Grishin

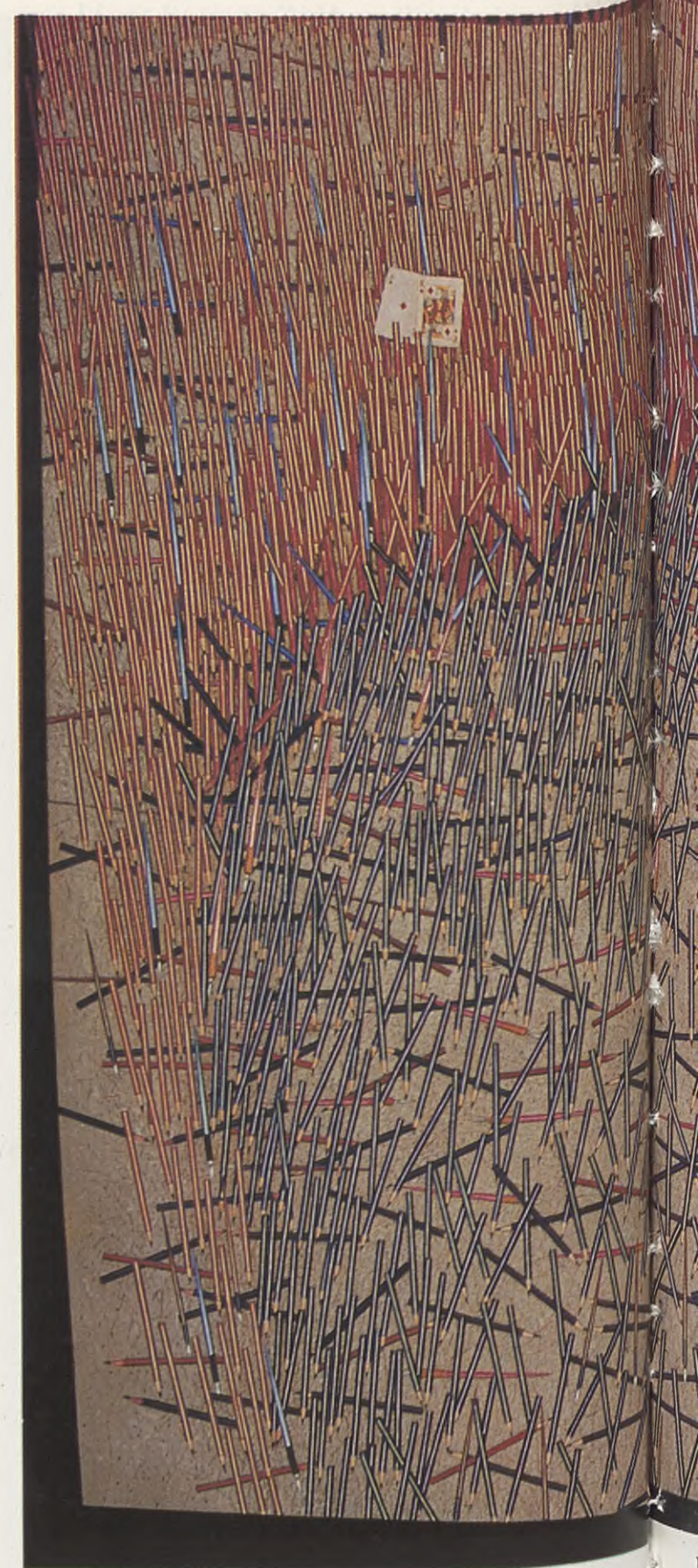
The battle-piece as a genre once occupied a position of paramount importance in the traditional academic hierarchy of subjects in art. It was regarded as one of the noblest themes in history painting and one of the most difficult. The primary formal difficulty in depicting a battle is the apparent impossibility of reconciling a close-up view — depicting the heroic actions of individuals together with a general view of the battle — which could give some impression of the vastness of the whole military encounter. By the Renaissance, the two modes of depicting a battle-piece had already received their classic formalization.

When Brack decided to tackle the battle-piece genre, he was conscious of the formal and conceptual problems it posed, and of the fact that as a genre it had lost popularity in the art of the twentieth century. In the six years that Brack spent in the army during World War II, he produced numerous sketches, but attempted no battle scenes. In these sketches his primary concern was with human situations commenting on alienation, social ritual and senseless sacrifice.<sup>1</sup>

It was only in 1980 that Brack (at the age of sixty) decided to tackle a major battle-piece. Central to his method of work is the need to move conceptually from the specific to the general, to use a specific scene or event to make a universal statement. He

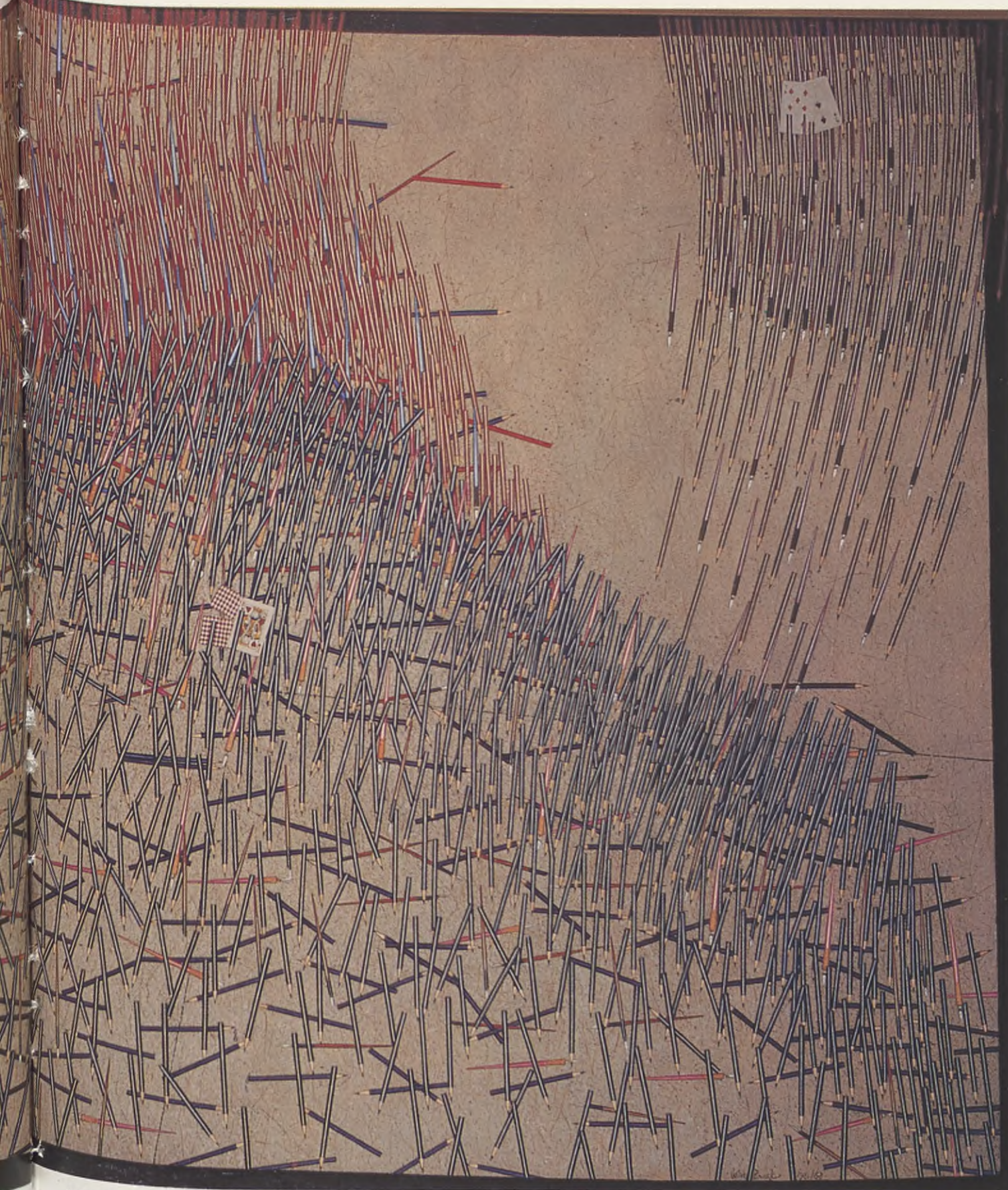
chose for his subject the Battle of Waterloo, as it was an event which could be interpreted as marking the end of an era in European history. On a single Sunday afternoon, 18 June 1815, on a battlefield of scarcely two square kilometres, a battle was fought which saw the total defeat of an empire and, to some, signified the beginnings of modern Europe.<sup>2</sup>

A technical solution to the formal problem of how to combine a close-up view of battle — capturing the actions of individuals, the sufferings and the sacrifices — while preserving an overall view was found in Brack's experiences from early married life. His parents-in-law would hold formal dinner parties where after the meal the ladies would retire while the men re-fought battles of the first world war. Brack recalls: 'when those old gentlemen re-fought their battles they picked up their knives and forks and salt-cellars and used them to represent the lines of troops, the pill-boxes'.<sup>3</sup> As those veterans picked up the things closest to hand to reconstruct their battles, the artist picked up the things closest to his hand — pens and pencils — and used them as a visual metaphor to represent ranks of humanity interlocked in battle. This also involved irony through the artistic conceit of using still life objects (subject matter at the lowest level in the academic paradigm) to make a statement concerning a battle-piece (at the highest level).



*The battle, 1981-83, measures 203 x 274 cm and is easily the largest of Brack's paintings. Not only did he select for his subject a specific battle, but also a precise moment in the battle — the moment to which military historians refer as the fifth or final phase of the Battle of Waterloo.<sup>4</sup> By this stage, both sides had suffered heavily, largely through attrition of the artillery and repeated infantry losses. Napoleon had failed to break through the defensive cordon of the Anglo-*





JOHN BRACK, *The battle*, 1981-83, oil on canvas, 203 x 274 cm, Private collection.

Dutch army with cavalry charges and could not hold a strategic advantage. Brack depicts the stage in the battle after Wellington had given the command for his entire front line to advance, and they began to encircle the French position. Meanwhile, Blücher's Prussian army had arrived and engaged the French on the eastern flank. It was just after eight on the evening of 18 June, when the fighting was at its fiercest and the outcome of the battle not yet finally decided

that these armies of pens and pencils met and collided.

The forces of the Anglo-Dutch army are in red in the top half of the composition, with each individual pencil carefully stencilled, shaded and highlighted: a collection of individuals as well as a multitudinous army. Wellington's men have already overrun some of the French horse artillery, marked as blue pens, and are locked in hand-to-hand conflict with the blue uni-

formed French troops. There is a slight deepening in tone where the two lines meet, as the red turns to a British military cardinal red and the blue to a French ultramarine blue. The Anglo-Dutch army bears as its standard the King of Diamonds holding an Ace while the standard of the French army is the King of Hearts — but the cards are in disarray and we can see one of them only from the rear, ripped in half. Bearing down on the Napoleonic ranks from the top right hand corner is the charge of brown uniformed Prussian pens and pencils, holding as their standard the playing cards three and seven.

The battlefield is scarred with minute flecks of colour, so numerous that they seem infinite, and littered with countless corpses of fallen pencil warriors. Everywhere there is conflict as points collide, pens clash, lines intersect, the ranks of military squares hold and break and the storm of artillery shot takes its toll. Individual soldiers dash from the ranks and engage in combat, others move with drill-book precision.

On the simplest level, *The battle* can be read as an illustration of a specific historic event. The grid of lines underlying the battlefield also has connotations of a military map, an imposed order on the landscape and human activities. The armies of pens and pencils rallying around playing card banners subvert with irony the conventions of battle-piece painting with its visual heroic and declamatory style. When translated into these inanimate implements, the whole conflict takes on something of a comic aspect, a grand farce which is played out with a singular serious-mindedness. On its most fundamental level, the message of John Brack's painting is the reiteration of his basic antinomical philosophical stance: what can be said to be true of one must be equally true of the other. In this battle, truth is divided equally amongst the armies.

For footnotes, see page 560.

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# NUCLEAR FREE &

**D**uring the 1970s Australia played a leading part in the revival of poster making, the vitality of which has carried through to the present. One of many artists involved in the production of posters during the 1980s was Pam Debenham, a printmaking graduate of Sydney College of the Arts. As a member of Lucifoil and Tin Sheds Posters at the University of Sydney, Debenham produced many stimulating and adventurous works. Among the most important of her posters are those which engage in the debate over military use of nuclear energy. Stemming from a deep commitment to disarmament, these posters are the result of extensive research and informed study, and represent a reaction to the horror and absurdity of a world whose economy revolves around a state of permanent armament.

Pam Debenham has been single-minded in addressing the issues of the nuclear armament debate. Her posters stand up to scrutiny today as well as they did when first printed. Indeed the enduring relevance of the works is one of their major strengths, setting Debenham apart from other poster makers whose work now appears dated and can be understood only in the context of the events they comment upon.

Another important factor in the success of the posters is Debenham's masterful use of screenprinting technique. While screenprinting has a long history as an effective poster medium, Pam Debenham is particularly adept at exploiting its strengths. The depth of colour and the directness with which Debenham is able to combine drawn and photographic imagery has produced sophisticated, immediate images. The large areas of flat colour and hand-drawn and mechanically produced imagery make reference to the devices of both modern and Pop art and to mass culture, making them



PAM DEBENHAM, *No: no nukes: no tests*, 1984, screenprint poster, 76.1 x 50.8 cm, Collection Australian War Memorial, Canberra (V 9070).

accessible to an audience from street-level to the art gallery.

Pam Debenham protests articulately against the availability of nuclear power to the military by engaging in different issues within the debate. The range of the posters is wide, covering the bombing of Hiroshima, through the perceived attitudes of the military, to an unambiguous demonstration against the testing of nuclear weapons in the Pacific. To convey her messages Debenham uses a variety of formal devices, some of which are simple and straightforward and others complex and multi-layered.

The perceived attitudes of the militarist mind are considered in a complex poster, *Still life*, 1984. Here Debenham uses a diversity of ideas and allusions to make her

point. The totemic central image is the still life — the vase is a cut-down bomb, the bouquet made up of military hardware. It is also a sinister fairground ride. This reading asks several questions: are the weapons just toys for big boys and do the military understand the seriousness of the 'game' they play?

The title and wallpaper background of this poster have their own important messages. It signals the hope that, despite the threat of nuclear destruction, there is still life. The wallpaper elements, the word 'no' and the mushroom cloud together become an emphatic rejection of the atomic bomb.<sup>2</sup>

Another major theme to Debenham's protest is the testing of nuclear weapons in the Pacific. *No: 15 more years*, is a poster printed in two versions, stark black on white, and bold red on white. By printing in only one colour and overlapping images and text Debenham produces an effect similar to a photographic negative — a common way to depict the presence of radiation, usually from 'ray' guns and other weapons, in science fiction films and on television. The obscuring of text and image reflects the confusion surrounding most people's understanding of the atomic bomb.<sup>3</sup>

In contrast, while using the same positive/negative technique, the message of *No: no nukes: no tests* is forthright and uncompromising. Here the question of nuclear weapons is black-and-white, the answer is obvious, there can be no vacillation, no fence-sitting.

A large number of the posters produced by the Lucifoil and Tin Sheds printers were made on a commissioned basis as promotional material for festivals, concerts, rallies and exhibitions. In contrast the anti-nuclear posters were motivated, purely by Debenham's own commitment. The poster



# INDEPENDENT

Simon Forrester



PAM DEBENHAM, *Still life*, 1984, screenprint poster, 91 x 65 cm, Collection Australian War Memorial, Canberra (V 9073).

format was well suited to the urgency of her messages, being cheaper and more easily manufactured than the limited edition print, and ensuring a wide distribution for the works.<sup>4</sup>

Some of the poster images have been used in re-worked versions in Debenham's fine art prints. A refinement of the central image of *Still life* has been incorporated in two prints of 1986. In *Nature morte*, a colour linocut, the bomb/vase is replaced by a teacup; flannel flowers, food processor blades and spoons are added to the bouquet and a bomb-shaped salt shaker complete the still life. This revised image is also incorporated in a linocut and silkscreen on plastic titled *Progress in art*. The context of the image however is not avowedly anti-nuclear.

Both works while dealing with the imagery of power are interested in recontextualising it, exploring the original meaning of the images and then inverting it.

Pam Debenham's achievement in her anti-nuclear posters is impressive. The works are excellent examples of the technical virtuosity of Australian poster-making at its best and are among the most important examples of print-making turned to social conscience purposes over the nuclear debate of the mid-1980s. Their success is due to an intelligent and sensitive manipulation of imagery and context stimulating an awareness of the issues within the debate. Their purpose is not to alienate or horrify but to warn by presenting the threat of nuclear destruction as an issue we must all confront and understand.

For footnotes, see page 560.

Simon Forrester is Assistant Curator of the Art Section at the Australian War Memorial, Canberra.



Occasionally while delivering a lecture about his work, Ian Howard has circulated a small innocuous-looking metal object through the audience. It is passed disinterestedly around the room from hand to hand until the lecture is over, at which point Howard announces to the members of the audience that they have been handling a clamp from the plane which dropped the atom bomb on Hiroshima. The audience recoils.

Most of Ian Howard's work involves bringing viewers into unexpectedly close proximity to parts of the war machine. His painted constructions, photographic pieces, rubbings and casts show us the objects by which we control and intimidate each other around the globe: walls, borders, guns, missiles, bombs, tanks, fighter planes, battleships, submarines. Often there is little intervention from the artist, who allows the objects to exert their own sinister fascination. His role is largely that of a mediator, shifting focus from the preoccupations of the artist (as an individual who is somehow special) to the issues which affect the lives of all people. The pervasive presence of the military in our society is the issue which dominates his work.

From the beginning of his career as an artist (he completed studies at the National School of Art in Sydney in 1968) Howard has been concerned with the need to produce work which engages society and expresses wider concerns than art for art's sake. While remaining closely attuned to the capacity of conceptual art to deal with ideas, he has not been aligned with contemporary art trends. The desire to resist that kind of subliminal thought-control and act according to a reasoned conscience is precisely what his work is about. (*Avant-garde* is itself a military term.)

In the first half of the 1970s he travelled through Europe and the United States to pursue projects at military locations. His remarkable success in gaining access to highly restricted sites was the result of polite and businesslike perseverance. The early

# IAN HOWARD *Home*

Timothy Morrell



work was form of patient research. He took rubbings on paper or canvas, in much the same way as travellers visit churches and make wax rubbings of brass plaques. This pilgrimage resulted in a body of work consisting of ghostly but indelible after-images of some of the objects which have shaped

the later twentieth century, including the Berlin Wall and the *Enola Gay* (the plane that bombed Hiroshima).

A post-graduate diploma in film and television studies in London (Middlesex Polytechnic 1973-74) developed Howard's ability to parody the way photographic me-



# Hearth and Holocaust



IAN HOWARD, *Range hood*, 1990, bronze, 15 x 23 x 5 cm, College of Fine Arts, University of New South Wales, Sydney.

dia, fundamental to propaganda, can manipulate viewers by presenting subjects in an heroic or romantic or authoritatively factual light.

Throughout the 1970s and 1980s much of his work has depended on specifically domestic references. Miniature sculptures

mimic war-toys. Casts of tiny walls arrayed with missiles and kitchen utensils carry connotations of bronze memorial plaques. Painted or bitumen-covered silhouettes are arranged on walls like flying ducks or along shelves like mantel ornaments, and small sculptures, often cast in silver by jewellers,

combine references to hearth, home and holocaust.

The military tactic of infiltration is the dominant strategy here. This discreet armed invasion of a familiar context is visually incongruous but metaphorically accurate. Howard evokes a military presence which permeates society from the level of children's games upwards. The average living room is depicted as part of the theatre of war, implicating civilian inhabitants and implying that complacency is complicity. Howard combines objects which come readily to hand. He collects the minuscule parts for his sculptures by picking over the detritus of daily life in flea markets and junk shops, collecting toy soldiers, doll's house furniture, plastic models and things out of breakfast-cereal packets. It is an activity he describes as 'sifting through the culture'.

His most recent works, shown in 1990 with the collective title *Out of the cities of hope*, incorporate allusions to the end of the cold war and the dismantling of the arsenals. Small casts showing possible future uses for submarines by combining them with farm animals and beach-ball players are fused with scepticism. Towers and monuments, some of them elevating cosy, weapon-equipped household interiors onto pedestals, give a nervous inflexion to the language of triumphal architecture.

Ian Howard's critique of militarism is aimed at the society which deploys military force while more or less disassociating itself from the realities it represents. In a way, his work is about freedom of information; not the dissemination of secret, classified information which we are not meant to know, but, more subtly, a persistent reminder of what we would rather not know, or not have to think about. This is his own interpretation of the motto that the price of freedom is eternal vigilance.

Timothy Morrell is a Sydney-based curator and writer currently working on the 1992 Adelaide Biennial of Australian Art and a book on Australian painting in the 1980s.



# CONTEMPORARY VISIONS OF WAR

Nancy Tingey

In considering contemporary issues in war art, the question is not so much one of determining how artists describe particular combat actions, but of examining the moral stance of artists and how they respond to the political implications of conflict. In this respect the role of the artist has hardly changed over the years — the official war art scheme sponsored by the Australian War Memorial always encouraged artists to express their own feelings rather than reflect establishment viewpoints — but today artists are commenting in new ways. This is partly because of the unprecedented range of materials and techniques now contributing to visual communication. Another crucial factor is the variety of issues being addressed for the first time.

Foremost among them is the nuclear issue. There has been a proliferation of exhibitions on anti-nuclear themes in the 1980s, the wide range of interpretations reflecting the enormity of the issue. Particularly powerful are statements expressing the inevitable relationship between nuclear and environmental concerns as seen in Ken Levenson's *Insufficient shelter*,



OLIVE BISHOP, *Wash and war, General*, 1978, ceramic, 48 x 42 x 11 cm, Collection Australian War Memorial, Canberra (40871).

1986. This installation of latex, wood, clay, sand, wire, sword-fish bill and hessian describes a devastated habitat in a nuclear war zone.

Arguably the most powerful and provocative exhibition of installations dealing with world war themes to be presented in Australia was 'Forces of Resilience', part of the Adelaide Festival in 1984. Compiled by Marcus Champ, Mark Thompson and Ian Were, it assaulted the senses with a series of dramatic scenarios.

Champ's creation *Star wars* commented on the terrifying implications of political manoeuvring on the lives of innocent children. Children's cries amid the roar of rocket engines warned of pending disaster as the visitor encountered an enormous missile poised menacingly within a blackened space. Flickering lights resembling flames played among mangled tricycles, while the script of Reagan's star wars programme was screened relentlessly.

Thompson referred to the aftermath of war by presenting the traditional themes of victim, survivor and monument with ironical twists. For example, classically con-





RAY BEATTIE, *Image for a dead man*, 1980, acrylic on canvas and collage, 218.5 x 145 cm, Collection Australian War Memorial, Canberra (40885).

ceived maquettes, stylistically related to figures in Australian War Memorial dioramas, were given mutilated features, upsetting the expectation of idealistic forms which make symbolic images palatable.

Bizarre and beautiful helmets were individually crafted by Were for improbable types encountering World War IV. The helmet theme epitomizes the threatening imagery of war, combining the illusion of impenetrable barriers with the concept of vulnerability. It is a theme which lends itself to dramatic interpretation by artists dealing with war issues.

In this field the work of the English sculptor John Atkin is outstanding. Inspired by his sponsor Henry Moore, whose own helmet series and war-time shelter studies are legion, Atkin realizes confronting, chilling works of overwhelming presence. In *Nomad* 1989, helmet and gas mask forms dominate his impenetrable image.

Another English artist, Tom Phillips's sculpture *Einer an Jeder Seite* (*One on either side*) commissioned by the Imperial War Museum in 1984 examines the irony of two identities fighting one another as equals. Phillips found similar headstones in British and German war cemeteries:

RICHARD WAGNER  
LANCE CORPORAL  
CRETE 23 MAY 1941

ADOLF WAGNER  
UNTEROFFIZIER  
KRETA 20 MAI 1941

He combined the two texts by inscribing them on either side of one stone. In this poignant instance the deaths of two men represent the dilemma of all humanity involved in conflict. War issues become intertwined with peace issues.

Theo Tremblay combines his concern for nuclear and Aboriginal issues in his paper target totem *Gestures and facades*, 1985. Nuclear fallout is represented by spots reminiscent of Aboriginal marks radiating from a circular world peace symbol. The image



repeated on both sides of the paper represents opposing cultures emanating from a common humanity.

John Reid refers to specific confrontations to symbolize universal concerns. His involvement in the work of Amnesty International and belief in 'putting his money where his mouth is' has motivated him to build an anti-war collage with pieces of legal paper currency, taking the conflicts in South America as his starting point. Part of the collage shows the distraught face of a woman in San Salvador who has just discovered her husband's body. In this portrait Reid acknowledges the influence of Picasso's *Guernica*, the ultimate statement about oppressive regimes. But Reid is also commenting on the power of the television screen by building up the face from a series of components. An impersonal technical process controls a highly emotive message.

Reid examined the role of the media in depth with his painstaking analysis of the notorious photograph *Viet-cong prisoner in the streets of Saigon*. When this execution appeared on Australian television in 1968 it shocked the nation. Yet Reid's modulated abstractions, made of meticulously organized units, appear starkly unemotional. Reid alerts the viewer to the detachment which results from over-exposure.

Television came into its own on an unprecedented scale with the Vietnam War. For the first time an Australian public felt comparatively well-informed about war issues. Artists were drawn into movements such as the Vietnam Moratorium campaign, which expressed outrage at Australia's involvement.

The unpopularity of the Vietnam War in the community has meant that artists involved in the actual conflict have had to deal not only with their battered psyches, but also with a backlash of unsympathetic public opinion.

This dilemma is exemplified by Ray Beattie who served in Vietnam for a year and two months while on national service. Recognizing that the traumatic experiences of war are always with him, he is working

on a series of postcard-size oil paintings which describe life in the war zone. An image for each day he spent as a soldier will be made.

Beattie's painting *Image for a dead man*, 1980 in the Australian War Memorial collection deals overtly with his sense of grief. A row of medals casually arranged on a combat jacket are but poor recompense for the loss of life.

In contrast, another work in the Memorial collection, from Olive Bishop's funk ceramic *Wash and war* series, plays with medals to poke fun at the military. A pun on the standard 'wash and wear' army shirt label forms her witty title.

This fascination with the paraphernalia of war is an intriguing issue. Neil Roberts reflects on the attractive tactile qualities of a hand-grenade in creating his glass replica. In *Bullet and breath*, 1990 the delicate visualization belies the inference of brutality normally associated with military equipment.

The Australian War Memorial is a continual source of inspiration for visual artists. While a student at the Canberra School of Art, Mark Abernethy produced a series of photographs featuring himself cowering before Memorial artifacts to comment on his fear of being drawn into the lottery of fighting for his country. Others, such as X de Medici, contemplate macabre associations in displays of relics and question the moving spectacle of Anzac Day ceremonies.

The Anzac legend is deeply embedded in the Australian consciousness. Taken up by artists spasmodically over the years — for example by Sidney Nolan in his Gallipoli series — the Anzac theme has attracted a revival of interest in the last few years preceding its 75th Anniversary in 1990.

Elizabeth Lada mused over the medal of Private R.N.W. Weaver which inspired her Anzac series of 1988 — 'Who was Private Weaver? Why was the medal up for sale? Perhaps the memories were too bitter? Sad?

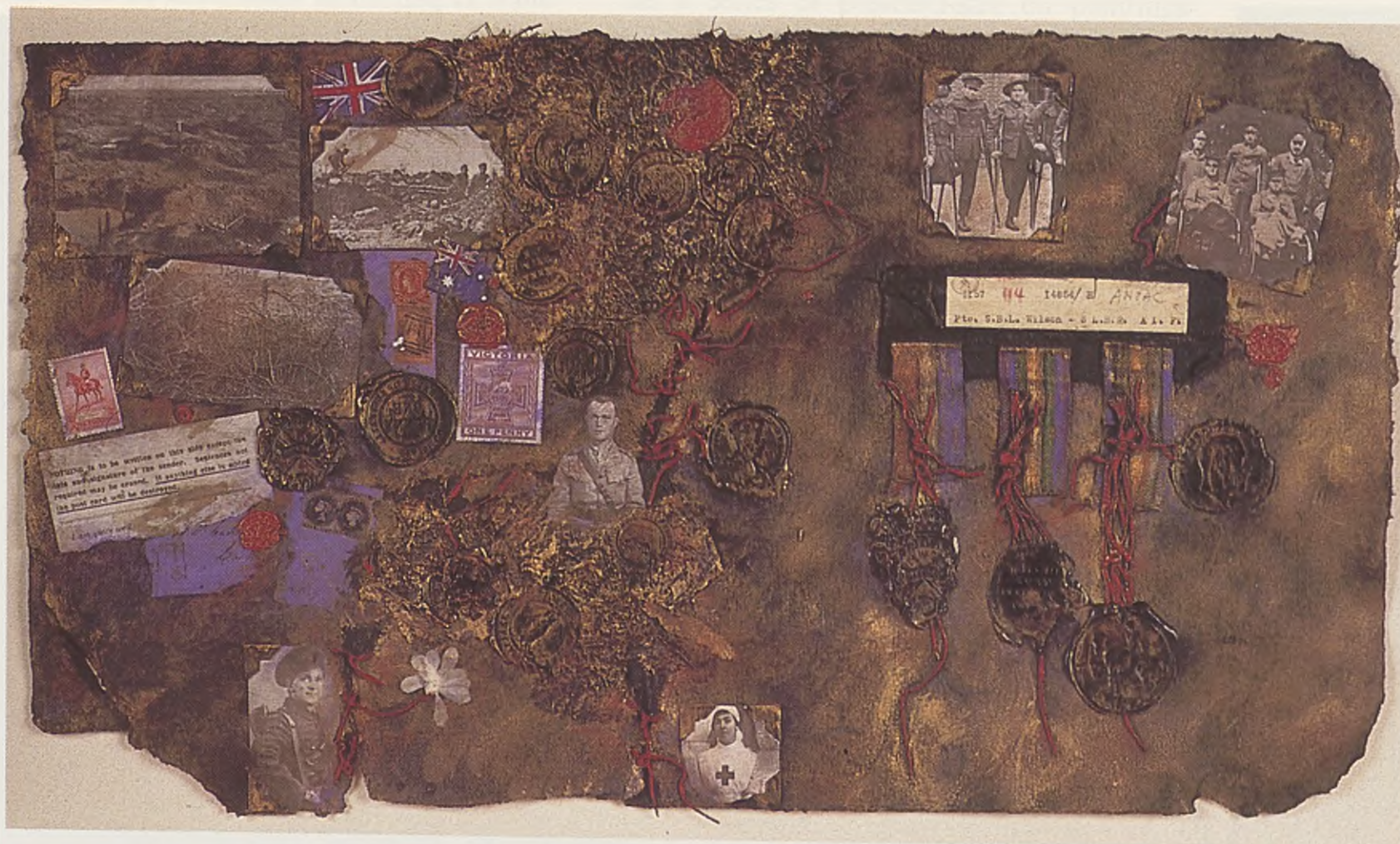
**GAY HAWKES, *The Anzacs*, 1990**, she oak, paint and shipwreck, 200 x 100 x 100 cm, Collection of the artist, Photo: Evan Clark.











**ELIZABETH LADA,**  
**Anzac scrapbook, 1988,**  
 handmade rag paper and plant-fibre  
 paper, wax, paper cut-outs, acrylic and  
 threads on canvas, 51 x 67 cm,  
 Collection of the artist.

Faded?' Lada's is an intensely caring interpretation, the layers of meaning being translated into collages.

For photo-realist Marcus Beilby, Anzac Day is an opportunity for him to observe players in a significant event. In *Bicentennial Anzac Day march*, 1988 a young boy draws attention to a veteran in a wheelchair. The veteran is also the focus for studies Brian Westwood created when he travelled on the official return to Gallipoli in 1990. His penetrating portraits integrate the Gallipoli landscape with veterans' features, their experiences as Anzacs forever imprinted on their minds.

Elwyn Lynn's painting *Dawn field*, 1989 reflects on the 'still dawn' of the first Anzac day. A series of bullet wounds stabbing the thick impasto lead to a rudimentary cross. *Anzac soldiers*, 1982 was sculpted by Rod Dudley in Italy in response to a challenge to his Australian identity. Though in uniform and of military bearing, the figures appear eroded, the charred wood suggesting scarred lives.

Gay Hawkes uses burnt pieces of wood for part of the boat in her tour-de-force *The Anzacs*, 1990. This overtly passionate work

reflects Hawkes's deep commitment to issues of war and peace. The crucifix appears, symbolic of resurrection and sacrifice. The figures resemble rough-hewn totem poles, immortalized in their setting of charred boat and Gallipoli cliffs, while the sketchy nature of Hawkes's sculptural technique lends *The Anzacs* an ephemeral quality. Hawkes ponders on analogies between the Anzac phenomenon and the Gulf crisis. She raises questions concerning the needs of men to be involved in war. She deplores that element of human nature which insists on repeating historical disasters. And in this vein she has followed up *The Anzacs* with the fleeting form of *Saddam Hussein on a goanna*.

Hawkes typifies the artist committed to interpreting concepts by addressing particular conflicts. The freedom of the artist to comment on war and to evaluate sensitive issues from a standpoint critical of political power remains inviolate.

Nancy Tingey is Assistant Curator of the Art Section at the Australian War Memorial, Canberra.





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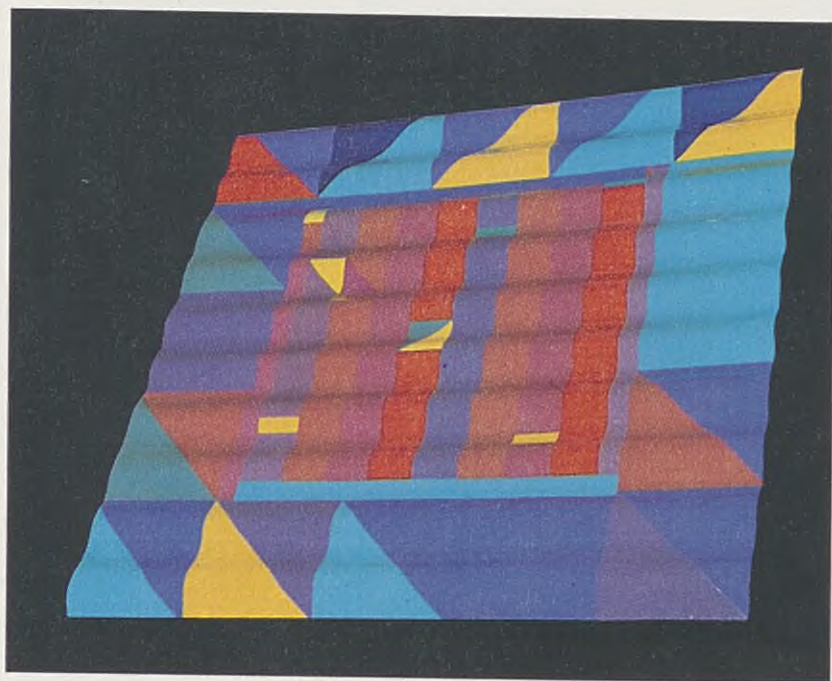
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1. **DAVID HOCKNEY**, *Hotel by the sea*, 1989, facsimile picture, 84 x 145 cm, Rex Irwin Art Dealer, Sydney. 2. **DAVID SMITH**, *Untitled (Virgin Islands study [73-33.6])*, 1933, tempera, lacquered forms and limed paper glued onto linen, 34.9 x 42.5 cm, Collection Candida and Rebecca Smith, New York, from 'David Smith: Drawings and Sculpture', Heide Park and Art Gallery, Melbourne. 3. **WILLIE GUDUPI AND MOIMA WILLIE**, *Gabal ritual*, 1990, acrylic on canvas, 178.5 x 125.5 cm, William Mora Galleries, Melbourne. 4. **MAREA GAZZARD**, *Personage I and II*, 1990, bronze, 36 x 18 x 11 cm; 41 x 20 x 12 cm, Coventry Gallery, Sydney, Photograph Paul Green. 5. **JUDITH WRIGHT**, *Untitled*, 1990, synthetic polymer paint and wax on rice paper, 62 x 32 cm, Milburn Arte Galleries, Brisbane.





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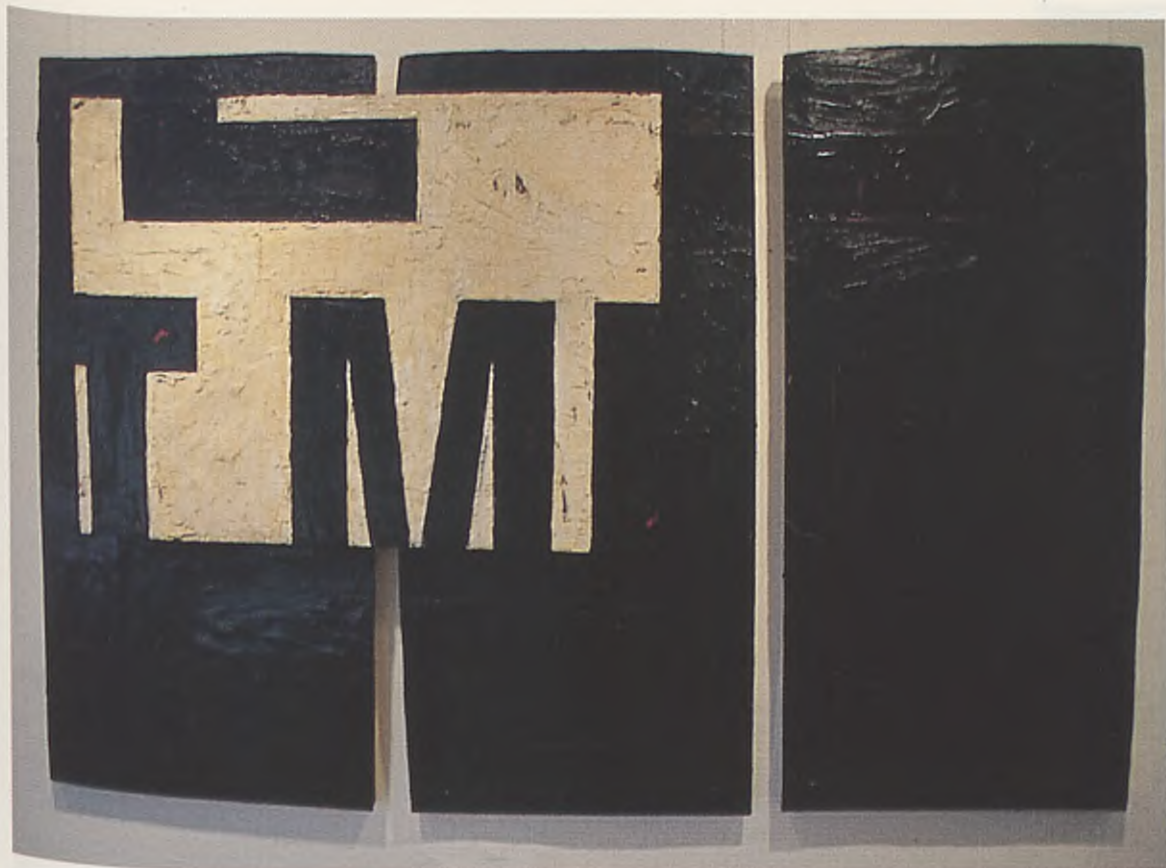
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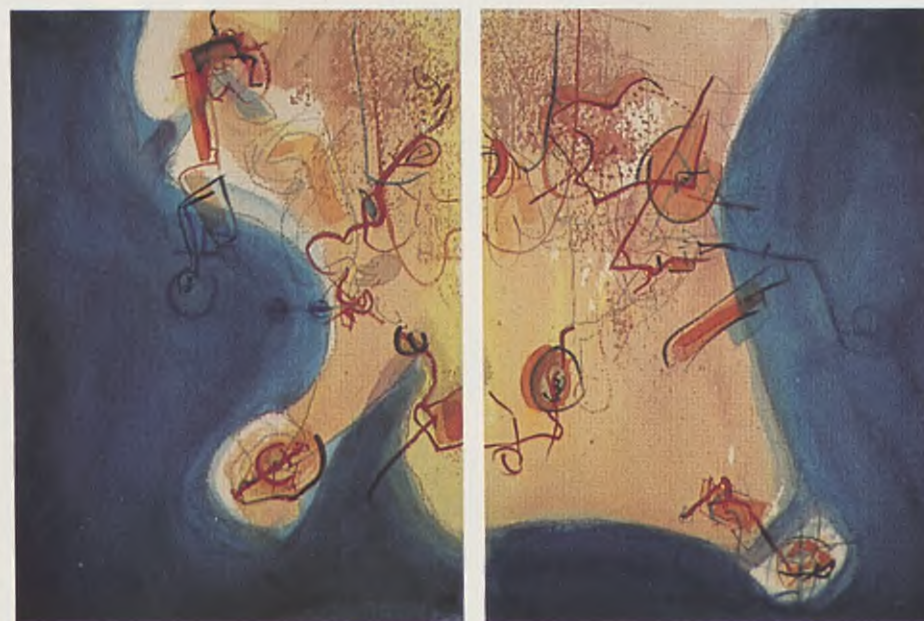
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1. JUDI ELLIOTT, *Corrugation I*, 1990, fused and slumped corrugated glass on stand, 8.5 x 76 x 76 cm, Access Art Gallery, Sydney. 2. ANDREW ARNAOUTOPOULOS, *Installation 'Painter, painting by-product'*, 1990, synthetic polymer paint on canvas on paper, 200 x 400 cm, Bellas Gallery, Brisbane. 3. WILLIAM ZIMPEL, *Carnival*, 1990, acrylic on canvas, 84 x 91 cm, Allegro Gallery, Sydney. 4. CLARE LLEWELLYN, *Forest of people*, clay on wooden stands, height approximately 198 cm, from 'In memory of Kay Young', Metro Arts, Brisbane. 5. TED SNELL, *Incident XVI*, 1990, mixed media on paper, 57 x 39 cm, Galerie Dusseldorf, Perth.





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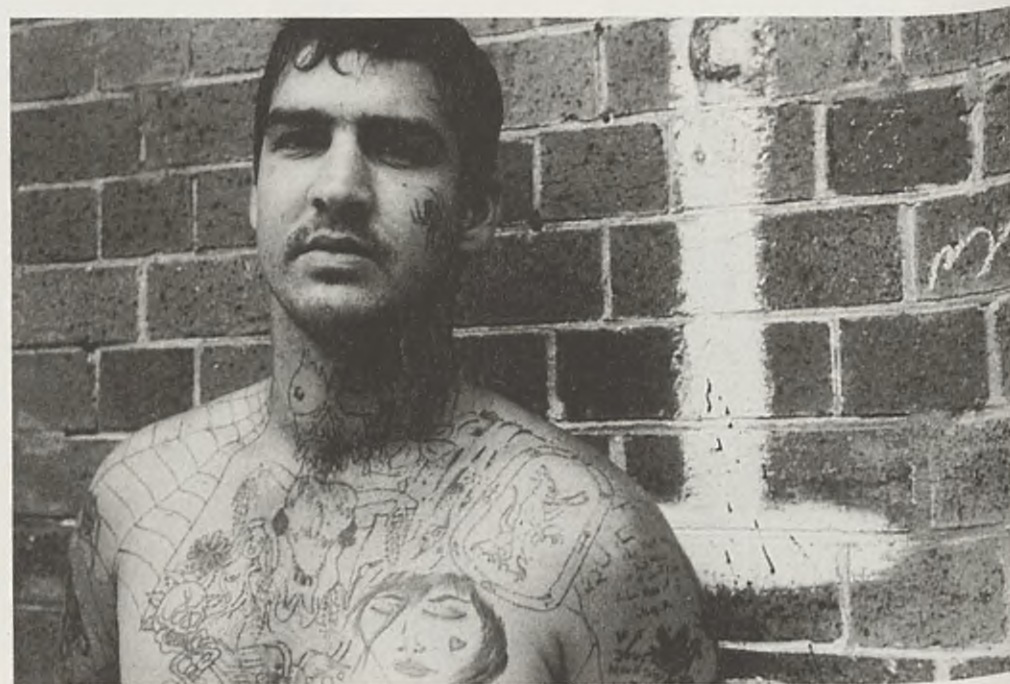
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1. SARAH ROBSON, *The parting II*, 1990, mixed media, 132 x 258 cm, King Street Gallery on Burton, Sydney. 2. PENE EDWARDS, *Aerial view*, diptych, watercolour/gouache, 76 x 56 each, McWhirters Artspace, Brisbane. 3. CHRISTOPHER HODGES, *Metropolis*, 1990, acrylic on canvas, 198 x 122 cm, Utopia Art, Sydney. 4. RACHEL APELT, *Untitled*, oil on ply, 75.5 x 67.5 cm, McWhirters Artspace, Brisbane. 5. J. NELSON, *Tap I*, acrylic on canvas, 38 x 34 cm, Savode at St Johns, Brisbane.





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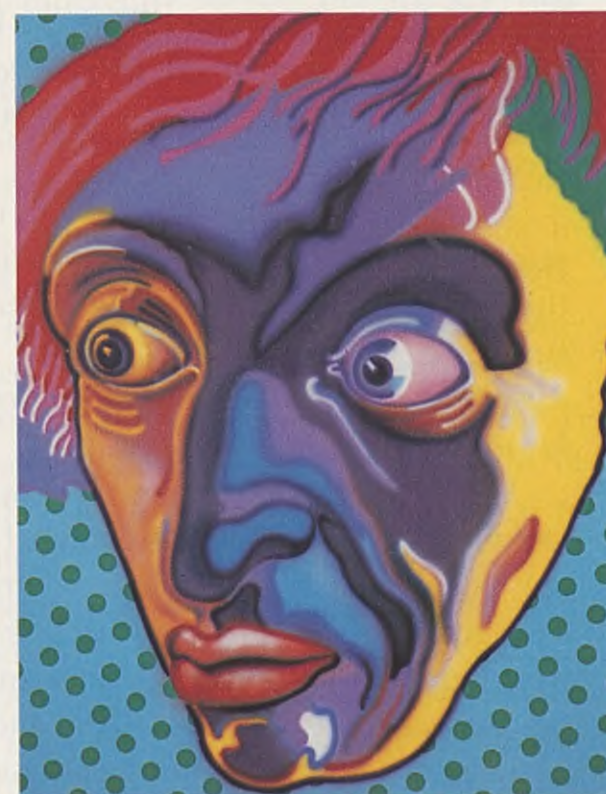
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1. MIKE BROWN, *For Angela I: The Heart is a Lonely Hunter*, 1990, acrylic on board, 92 x 122 cm, Charles Nodrum Gallery, Melbourne. 2. CHARLES PAGE, *Untitled (Bogo Road series)*, 1989, silver chloride photograph, 27.5 x 41.2 cm, Graham Galleries, Brisbane. 3. HELEN GEIER, *Doorway*, 1990, oil on paper, 61 x 91 cm, Robert Steele Gallery, Adelaide. 4. BRIAN DUNLOP, *Sea mist*, oil on canvas, 89 x 61 cm, Australian Galleries, Sydney. 5. T.J. WEBB, *On the street where you live*, 1990, oil on board, 53 x 68 cm, Botanical Gallery, Melbourne.





1. **TONI Warburton**, *Drinker (detail)*, 1990, from 'Tableau-transactions', cast iron, welded metal, brown glass, moulded paper pulp, cut carpet, Mori Gallery, Sydney. 2. **JO McCambridge**, *Arcade*, oil on board, 200 x 80 cm, EMR Galleries, Sydney. 3. **ROBERT KLIPPEL**, *No. 824*, 1988, painted wood, 183 x 195 x 96 cm, Watters Gallery, Sydney. 4. **TERRI BROOKS**, *Nostalgia*, 1990, mixed media on canvas, 152 x 122 cm, Melbourne Contemporary Art Gallery, Melbourne. 5. **HOWARD ARKLEY**, *Psychedelic head*, 1990, acrylic on canvas, 175 x 135 cm, Tolarno Galleries, Melbourne.



*Art dealers and auction houses moved toward decorative art and the overseas market in sales this quarter. TERRY INGRAM reports that art deco sculptures and work by the French glass maker Lalique lent a degree of buoyancy to an otherwise depressed market.*

A new name was added to the Australian art trade's alphabetical list of collectable artists in the first quarter of 1991. It took a wide circuit from its traditional arena and under 'L' listed (Rene) Lalique, the French glass maker.

The art trade's interest in Lalique appeared to recognize a fading financial status of 'fine' art relative to 'applied' or 'decorative' arts. As a purveyor of luxury goods, the antique trade had suffered like the art trade during the recession, but it was at least selling useful wares. Chairs can be sat upon but the best that can be said for the 'useful' function of paintings is that they serve as wallpaper.

Except for Australiana, which represents only a small fraction of its turnover, the Australian antique trade also deals in stock of international currency. The Australian art trade has a very limited following overseas.

Like the antique trade, art dealers were looking to overseas markets for relief from the recession at home. Lalique — and art deco sculptures — appealed because they were here. Australia was a sizable market for these exports in the 1920s, and the Japanese, albeit hesitant for the duration of the Gulf War, are keen buyers.

Overseas, moreover, applied arts moved into the big league during 1990 with many offerings making seven figure sums. In July, for example, a *pietra dura*, ebony and ormolu cabinet made in Florence in 1726 fetched £8.58 million, an auction record for any piece of applied art.

The Australian art trade simultaneously intensified its efforts to make Australian art more international. The Government agency Austrade agreed to back three commercial galleries to exhibit at the Chicago Art Fair in May, and print dealer Josef

Lebovic added the San Francisco Photography Fair to the round of international exhibitions in which he has participated. Gabrielle Pizzi continued her energetic pursuit of overseas markets for Aboriginal art by visiting the USSR in February to finalize arrangements for an exhibition in Moscow.

The overseas connections built up by Pizzi over the years paid off in sales (from the Lin Onus exhibition) to a Frankfurt Museum and to the Auckland City Art Gallery. Institutions at home and overseas were beginning to exercise their newfound buying power relative to private buyers.

Word of weakness in the overseas markets had begun to filter back to Australia but the continued strength of Old Master, and many other 'earlier' markets — as opposed to Impressionist and contemporary art which was suffering the withdrawal of previously big spending Japanese and American buyers — may not have been fully appreciated.

This may have had a bearing on the response to Robin Gibson's annual exhibition of European art in association with Browse and Darby. However, the exhibition coincided with the Gulf War when buyers were short on all retail fronts, and the response was muted compared with the previous year. Only two works, a William Nicholson *Still life* at £42,000 and a Barbara Hepworth drawing at £70,000 were sold.

In its annual exhibition of African art (in association with a San Francisco dealer), Sydney's Blaxland Gallery maintained the level of sales achieved a year earlier. Curiously, it did this, not by the standard procedure of marketing down during a recession, but offering more select and high-



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1. GRACE COSSINGTON SMITH, *Gum blossoms*, 1944, oil on academy board, 29.5 x 24 cm, Mason Gray Strange, Sydney. 2. ARTHUR STREETON, *Corfe Castle*, oil on canvas, 120 x 194 cm, Lawsons, Sydney. 3. ARTHUR BOYD, *Black swan on the Shoalhaven River*, oil on canvas, 123 x 153 cm, Mason Gray Strange, Sydney. 4. BARBARA HEPWORTH, *Duo — surgeon and sister*, oil and pencil on board, 1948, 35 x 38 cm, Robin Gibson Gallery, Sydney. 5. Yoruba tribe, Nigeria, *Divination instrument (trapper)*, ivory, 30.5 cm high, The Blaxland Gallery, Sydney. 6. LIN ONUS, *Rock goannas*, 1990, acrylic on canvas, 121 x 244 cm, Gallery Gabrielle Pizzi, Melbourne.





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ly priced works. It has, however, one particularly keen collector who took all three items sold from the exhibition, including an ivory divination instrument from the Yuroba tribe for \$54,500.

Most galleries 'downmarketed' during this period. Buyers existed for works up to \$10,000, but the market above this level was erratic.

The likes of Lalique appealed to the Australian art trade because of the severe shortage of quality pictures available. As in previous slumps, vendors sought to avoid selling works which they felt may be sold too cheaply during the recession. Shortage of desirable paintings appeared to be even more serious a problem than shortage of cash for the art trade at the beginning of 1991.

An unprecedented number of pictures had been sold to corporations or bought on hire purchase or lease agreements during the late 1980s boom and now had to be sold. Beneficial Finance Ltd and Bridge Wholesale Acceptance Corporation Ltd were among the vendors at the sale held by Mason Gray Strange in its rooms in Sydney on 18 March. The catalogue cover picture, Arthur Boyd's *Shoalhaven River* came from the financially troubled Entrad group.

The absence of fresh material to the secondary market was emphasized by the catalogue prominence given to the Boyd. It



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was given up-front presentation regardless of its appearance in a Christie's sale in Sydney only a few months earlier. But again it went unsold, at least under the hammer, the best bid of \$35,000 — \$1,000 more than the price to which Christie's had taken it — being referred.

James R. Lawson's sale in Sydney on 26 March included its quotient of finance company consignments, the most notorious being Streeton's *Corfe Castle*. Some confidence was restored to the market by the sale of two rather tired late Streeton's — including *Corfe Castle*. This took place however only after the pictures had failed in the rooms and been referred, and the prices were well short of the value once associated with the works. *Corfe Castle*, for instance, sold for \$43,000.

This sale brought out bargain hunters with up to \$1,000 to spend. Beyond that, and particularly among the colonial offerings, the financial reputations of many an Australian artist continued to look rather sad. Overseas paintings from the Victorian and Edwardian periods were firmly bid by the relatively prosperous antique trade.

A large turn-out for the first sale of the season conducted by a long established auction house suggested a surge of interest from both bargain hunters and fledgling collectors. The serious buyers who had been edged out of the market during the boom were also sniffing around. Fine col-



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lectable — rather than decorative or what during the boom, would have been described as investment art, accordingly fared differently to the 'old friends' that were turning up in profusion in the sale-rooms.

At Mason Gray Strange a small Cossington Smith oil painting, *Gum blossoms*, comfortably fell within estimates to make \$10,000. A pleasing Phillips Fox, *Hay stacks*, comfortably exceeded the estimates to make \$4,600. An astute buyer refused to be guided by the \$200 to \$250 estimate on Carl Plate's *Study No. 28* of 1960, again a small work, giving \$650 to secure it.

Several commercial galleries were wracked by rumours of imminent closures. DC Art in Sydney closed its doors, following the example of Bonython Meadmore. Realities, however, announced in March that it had separated itself from its troubled parent property company and obtained a new injection of capital; and Macquarie Galleries opened new premises in Sydney's Rushcutters' Bay which were the envy of much of the trade and introduced a note of considerable optimism into an otherwise depressed marketplace.

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



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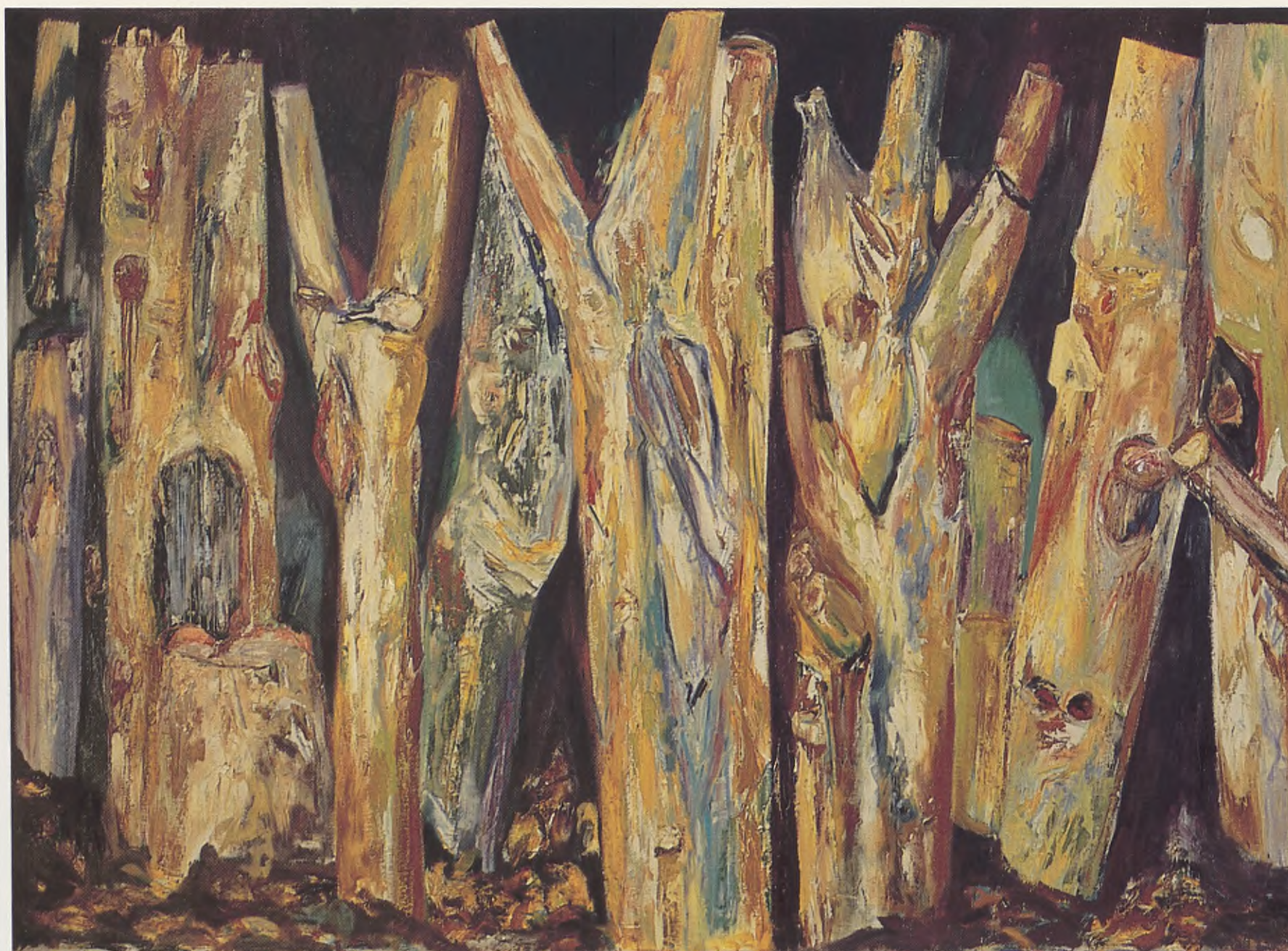
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Coral and Fish, 1990, oil and acrylic on board, 84 x 138cm

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*Diana* MOGENSEN  
*Antonio* MURATORE  
*Leon* PERICLES  
*Clifton* PUGH  
*David* RANKIN  
*Brian* SEIDEL  
*Max* SHERLOCK  
*Leslie* VAN DER SLUYS  
*Neil* TAYLOR  
*Milan* TODD  
*Claudine* TOP  
*Graeme* TOWNSEND  
*David* VOIGT  
*Brett* WHITELEY  
*James* WILLEBRANT  
*Madeleine* WINCH

## Dempsters

181 Canterbury Rd., Canterbury Victoria 3126  
 Telephone and Facsimile (03) 830 4464



# DAVID ROSE



*Late Afternoon in the Bungle Bungles*

Serigraph

**David Rose** is one of Australia's foremost printmakers. He has exhibited widely since the early 60's, both in Australia and overseas, and is represented in many state and regional galleries. His beautifully precise work illustrates the fine quality that can be achieved through the medium of printmaking. His colour, style and subject matter are all uniquely and recognisably Australian.

*Gallery*  
OF THE AUSTRALIAN LANDSCAPE

CAMERON McTAVISH – DEALER IN FINE ART

SHOP FF05 BROADWAY ON THE MALL QUEEN STREET BRISBANE QLD 4000  
TELEPHONE (07) 210 0377 FACSIMILE (07) 254 1422  
OPEN 7 DAYS A WEEK EXCEPT PUBLIC HOLIDAYS

FINE ART BY ACCOMPLISHED AUSTRALIAN ARTISTS INCLUDING ABORIGINAL  
AND TORRES STRAIT ISLANDER ART.



# HÉLÈNE GROVE + MARK J. DUTNEY



Political Holiday at Horse Sense Bluff

oil on canvas

102 x 122 cm

"A COLLABORATION OF OPPOSITES"

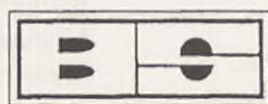
26 May — 21 June 1991

AN EXHIBITION OF PAINTINGS AND DRAWINGS AT  
**STUDIO 82** 82 TAKALVAN STREET BUNDABERG QLD 4670  
 HOURS 11 — 4 PM. TELEPHONE (071) 525 685





5 YEARS ON  
1 – 19 June 1991



**BARRY STERN EXHIBITING GALLERY**

12 MARY PLACE PADDINGTON 2021 TELEPHONE (02) 332 1875 TUES-SAT 11.30 – 5.30



# Exhibitions • Competitions • Prizewinners Art Auctions • Gallery Acquisitions Books Received • Classified Advertising

## EXHIBITIONS

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

### QUEENSLAND

#### ADRIAN SLINGER GALLERIES

1st Floor, 230 Edward Street, BRISBANE 4000 Tel. (07) 221 7938  
Changing exhibitions of modern and contemporary Australian art.  
Monday to Friday 9 - 5

#### BRISBANE CITY HALL ART GALLERY AND MUSEUM

City Hall, King George Square, BRISBANE 4000 Tel. (07) 225 4355  
Fax. (07) 225 6834  
A varied programme of exhibitions drawn from the permanent collection of fine art and historical items and touring exhibitions from Australia and overseas.  
To 9 June: Swiss Origins in Australian Art 1770-1990.  
Daily 10 - 5, Closed public holidays

#### CINTRA GALLERIES

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

#### IPSWICH CITY COUNCIL REGIONAL GALLERY

Cnr Nicholas and Limestone Streets, IPSWICH 4305 Tel. (07) 280 9246  
Visiting exhibitions and selections from the Permanent Collection.  
Tuesday to Friday 10 - 4,  
Saturday and Sunday 2 - 5

#### CREATIVE 92 GALLERY

92 Margaret Street, TOOWOOMBA 4350 Tel. (076) 32 8779  
Wednesday to Saturday 10 - 5,  
Sunday 11 - 4.30, Monday and Tuesday by appointment

#### GALLERY OF THE AUSTRALIAN LANDSCAPE

Shop F F05, Broadway on the Mall, Queen Street, BRISBANE 4000

Tel. (07) 210 0377, Fax (07) 264 1422  
Affordable range of landscape art by established and emerging artists, including aboriginal, consultation, advisory and decoration service.  
Daily 9 - 9, Closed public holidays

#### GLADSTONE ART GALLERY AND MUSEUM

Cnr Goondoon and Bramston Streets, P.O. Box 29, GLADSTONE 4680  
Tel. (079) 72 2022  
The public gallery is a community service of the Gladstone City Council. Exhibitions change monthly and include the work of local artists and craftspeople.  
Monday to Wednesday, Friday 10 - 5,  
Thursday 10 - 8, Saturday 10 - noon

#### GOLD COAST CITY ART GALLERY

135 Bundall Road, SURFERS PARADISE 4217 Tel. (075) 319 578  
Presenting a variety of exhibitions from the city collection of contemporary Australian Art, touring exhibitions and regional artists.  
Tuesday to Friday 10-5  
Saturday, Sunday 1-5

#### GRAHAME GALLERIES

1 Fernberg Road, MILTON 4064  
Tel. (07) 369 3288  
Works of art on paper and artist's books.  
Tuesday to Saturday 11 - 5

#### THE HOISSER ART GALLERIES

800-804 Zillmere Road, ASPLEY 4034  
Tel. (07) 263 5800, 263 1800 (a.h.)  
Continually changing mixed and one-man exhibitions of works by Queensland and interstate artists. Picture framer.  
Monday to Saturday 9 - 5

#### LINTON GALLERY

421 Ruthven Street, TOOWOOMBA 4350 Tel. (076) 32 9390  
Fine paintings. Extensive range of quality pottery and craft.  
Monday to Friday 9 - 5,  
Thursday 9 - 9, Saturday 9 - 12

#### McWHIRTTERS ARTSPACE

Level 2, McWhirters Market Place, Cnr Brunswick and Wickham Streets, FORTITUDE VALLEY 4006  
Tel. (07) 852 1866  
Changing exhibitions of young and emerging artists. Three exhibition galleries, decorative arts consultancy and

craft shop.  
Monday to Sunday 9 - 5.30

#### MONTVILLE ART GALLERY

The Village Green, MONTVILLE 4560  
Tel. (074) 429 309, Fax (074) 429 309  
Over 400 paintings by Queensland and national artists in galleries with panoramic views. Visit our new sculpture garden. Daily 10 - 5

#### PARK ROAD GALLERY

33 Park Road, MILTON 4064  
Tel. (07) 368 2627  
Changing exhibitions of traditional and contemporary fine art by Australian artists. In-house framing.  
Monday to Friday 10 - 5,  
Saturday and Sunday 11 - 5

#### PERC TUCKER REGIONAL GALLERY

Flinders Mall, TOWNSVILLE 4810  
Tel. (077) 722 560  
Tuesday, Wednesday, Thursday,  
Saturday 10 - 5, Friday 2 - 9,  
Sunday 10 - 1

#### PHILIP BACON GALLERIES

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

#### QUEENSLAND ART GALLERY

Queensland Cultural Centre, South Bank, SOUTH BRISBANE 4101  
Tel. (07) 840 7303  
To 21 July: Instant Imaging — Seven Queensland artists using electronic media  
To 4 August: Signs of the Times — Political posters  
29 June to 11 August: Julie Brown-Rap installation  
7 August to 27 October: Helen Lillicrapp-Fuller — Survey 1980-90  
21 August to 6 October: Toulouse-Lautrec — Prints and posters from the Bibliotheque Nationale, Paris.  
Monday to Sunday 10 - 5,  
Wednesday 10 - 8

#### RIVERHOUSE GALLERIES

(Formerly Ardrossan Gallery)  
1 Oxlade Drive (Cnr. Brunswick St), NEW FARM 4005 Tel. (07) 358 4986  
Regular exhibitions by contemporary

and traditional Australian artists.  
Government approved valuer.  
Tuesday to Saturday 10 - 5

#### ROCKHAMPTON ART GALLERY

Victoria Parade, ROCKHAMPTON 4700  
Tel. (079) 311 248  
The permanent collection includes paintings, prints and ceramics by contemporary Australian artists. Temporary loan exhibitions change monthly.  
Monday to Friday 10 - 4,  
Wednesday 7 - 8.30, Sunday 2 - 4

#### SAVODE AT ST. JOHNS

60 Khartoum Street, GORDON PARK 4031 Tel. (07) 357 6064  
Challenging work by regional artists. Exhibitions open first Friday of each month.  
Wednesday to Friday 1 - 5,  
Saturday 1 - 6 or by appointment

#### SCHUBERT ART GALLERY

2797 Gold Coast Highway, BROADBEACH 4218 Tel. (075) 38 2121  
Shop B227, Level 1, Marina Mirage, Seaworld Drive, MAIN BEACH 4217  
Tel. (075) 71 0077  
Featuring selected paintings by prominent Queensland and interstate artists.  
Daily 10 - 5.30

#### 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, Thursday,  
Friday 11 - 3, Tuesday 11 - 5,  
Saturday 10 - 3, Sunday 2 - 5

#### VERLIE JUST TOWN GALLERY AND JAPAN ROOM

6th Floor, MacArthur Chambers, Edward/Queen Streets, BRISBANE 4000  
Tel. (07) 229 1981  
July: Anne Lord  
August: Graeme Inson — paintings, Istanbul, Rome, Venice, Santorini, Kea; Ukiyo-E — 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

### NEW SOUTH WALES

#### ACCESS GALLERY

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



# ART L | A | 9 | 1

**The 6th International  
Contemporary Art Fair  
November 20-24, 1991  
Los Angeles  
Convention Center**

Organizers: Andry Montgomery California Inc

8930 Keith Avenue	11 Manchester Square
Los Angeles CA90069 USA	London W1M 5AB England
Tel (213) 271-3200	Tel (071) 486 1951
Fax (213) 271-8409	Fax (071) 224-2719



Tel. (02) 818 3598 Fax. (02) 555 1418  
Exhibiting contemporary Australian paintings and sculpture. Exhibitions changing every three weeks. Features open stockroom and sculpture courtyard. Undercover parking available. Tuesday to Sunday 11 - 6 or by arrangement

**AHAH DODO**

25 Glebe Point Road, GLEBE 2037  
Tel. (02) 692 8331  
Specializing in contemporary Australian, decorative functional art. Ceramics, hand blown glass. Designer jewellery and much more.  
Monday to Friday 10 - 6, Thursday 10 - 9, Saturday 9.30 - 6.30, Sunday 12 - 5

**ALBURY REGIONAL ART CENTRE**

546 Dean Street (P.O. Box 664), ALBURY 2640 Tel. (060) 23 8187 Fax. (060) 41 2482  
Regional art centre featuring painting, photography and touring exhibitions changing monthly. Drysdale Collection, music concert series, education programme.  
To 9 June: Professional weavers of the region.  
To 23 June: Living in the '70s — photographs by Carol Jerrems  
14 June to 14 July: Latrobe University Art Graduates 1990: mixed media  
5 July to 18 August: 'Send me more Paint' (from the Australian War Memorial)  
9 August to 29 September: 'The Struggle Continues' — Paintings, drawings and prints by Noel Counihan.  
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



SEVILLA SCHOOL, Madonna and child, c. 1650-70, Anna Art Studio and Gallery.

**ANNANDALE GALLERIES**

110 Trafalgar Street, ANNANDALE 2038  
Tel. (02) 552 1506 Fax (02) 552 1689  
Contemporary Australian and European artists.  
Wednesday to Saturday 11 - 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  
Permanent collections of Aboriginal and Melanesian, Australian, European and Asian art, contemporary and traditional. Prints, drawings, watercolours and photography also displayed.  
Monday to Saturday 10 - 5, Sunday noon - 5

**ARTIQUE GALLERY**

3186 Military Road, CREMORNE 2090  
Tel. (02) 953 5874  
Selection of fine paintings by prominent Australian artists. Regular changing exhibitions.

Monday to Friday 9 - 6,  
Saturday 9 - 4

**AUSTRALIAN GALLERIES**

15 Royston Street, PADDINGTON 2021  
Tel. (02) 360 5177 Fax. (02) 360 2361  
To 8 June: Gay Hawkes: Bush furniture and sculpture  
17 June to 6 July: mixed collection  
16 July to 3 August: Arthur Boyd  
12 August to 31 August: Timothy Ralph  
Monday to Saturday 10 - 6

**AUSTRALIAN NAIVE GALLERIES**

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

**BARRY STERN EXHIBITING GALLERY**

12 Mary Place, PADDINGTON 2021  
Tel. (02) 332 1875  
Changing exhibitions of Australian artists every three weeks.  
1 June to 19 June: '5 years on' — paintings by Willebrant, Earle, Voigt, Twigden, Hickey  
22 June to 10 July: Hugh Oliveiro — paintings and jewellery  
13 July to 31 July: Nicholas Daunt  
3 August to 21 August: Wendy Littlewood — Fabric-paintings on silk.  
Tuesday to Saturday 11.30 - 5.30

**BATHURST REGIONAL ART GALLERY**

70-78 Keppel Street, BATHURST 2795  
Tel: (063) 31 6066  
Selections from the permanent collections of Australian art, sculpture, ceramics and Lloyd Rees Collection. 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

**THE BELL GALLERY**

Jellore Street, BERRIMA 2577

Tel. (048) 77 1267

Continuing display of quality Australian paintings, oils and watercolours. Also regular exhibitions of established contemporary artists.  
Friday to Tuesday 10 - 4, Wednesday, Thursday, by appointment only.

**BENALLA ART GALLERY**

By the Lake, Bridge Street, BENALLA 3672 Tel. (057) 62 3027  
To 23 June: 'Send me more paint' — Australian art during the second World War. Organized by the Australian War Memorial, Canberra, sponsored by the Victorian Health Promotion Foundation.  
28 June to 28 July: Ivan Durrant — A survey 1970-1990  
9 August to 8 September: Erich Buchholz — Woodcuts and screenprints.  
Daily 10 - 5

**BENTINK GALLERIES**

Cnr Ross and Bentink Streets, BALLINA 2478 Tel. (066) 86 4065  
Exhibiting works by Dickerson, Pro Hart, V. Fontaine, Whiteley, Pugh, J. Konstant, W. Mathewson. Also A. Namatjira, Cumbræ, Stewart, Nerli, Minns, Dora Wilson.  
Tuesday to Friday 10 - 5 or by appointment

**BETH HAMILTON GALLERIES**

Northbridge Plaza, Sailors Bay Road, NORTHBRIDGE 2063  
Tel. (02) 958 7366  
Specializing in works on paper. Original prints from Japan, Switzerland and America. Australian low edition prints, watercolours, drawings, pottery.  
Monday to Friday 9.30 - 5.30, Thursday 9.30 - 9, Saturday 9.30 - 3.30

**BETH MAYNE STUDIO SHOP**

Cnr Palmer and Burton Streets, DARLINGHURST 2010  
Tel. (02) 360 6264  
Presenting collectors' items of early Australian paintings and works by

## ROCKHAMPTON

City Art Gallery

Works from the City Art Collection of paintings, prints, ceramics and glass by Australian artists are permanently on display in selected exhibitions.

Located in Victoria Parade. Telephone enquiries (079) 277129

## 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



# ART GALLERY OF NEW SOUTH WALES



Pair of guardian figures Chinese, Tang Dynasty 7th Century height 93 cm and 92 cm  
New acquisition: Purchased by the Art Gallery of New South Wales Foundation 1990

Monday to Saturday

10 am – 5 pm

Sunday

12 noon – 5 pm



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



contemporary artists.  
Tuesday to Saturday 11 - 5

**BLAXLAND GALLERY**

6th Floor, Grace Bros City Store,  
436 George Street, SYDNEY 2000  
Tel. (02) 238 9390  
6 to 30 June: Sydney printmakers 31st  
Annual Exhibition — an exhibition of  
limited edition prints.  
Tanya Sages — An eclectic and exciting  
array of jewellery made from found  
objects. This exhibition follows the  
success of Tanya's 1989 collection.  
4 July to 28 July: New South Wales  
Town and Country — An exhibition of  
original antique prints.  
1 to 25 August: 'The World and the  
Mirror' — an exhibition by Nicole Ellis,  
Mirabel Fitzgerald and Barbara Zerbini  
to coincide with aspects of feminism and  
art 1970-1990, Kerrie Leishman: Recent  
Paintings  
29 August to 15 September: ACTA  
Maritime Art Award: National Art Award  
for Australian Maritime painting,  
sponsored by ACTA Shipping.  
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  
Fax. (02) 327 8148  
Contemporary Australian paintings,  
drawings, prints and sculpture; works by  
Norman Lindsay. Specializing in Frank  
Hinder.  
Tuesday to Saturday 1 - 6, mornings by  
appointment

**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 or by  
appointment

**BOYD GALLERY**

4 Sharman Close, NARELLAN 2567  
Tel. (046) 462 424  
Continuous exhibitions of traditional  
paintings and investment work by  
leading artists. Pottery gallery, antique  
centre, tea rooms in complex.  
Daily 10 - 5

**BREEWOOD GALLERIES**

134 Lurline Street, KATOOMBA 2780  
Tel. (047) 82 2324

Continuous exhibitions of overseas art.  
Daily 10 - 5

**BRIDGE STREET GALLERY**

124 Jersey Road, WOOLLAHRA 2025  
Tel. (02) 327 2390  
Exhibitions by contemporary Australian  
artists. Extensive selection of original  
prints and sculpture. Consulting to  
private and corporate collections.  
Tuesday to Saturday 11 - 5

**CAMPBELLTOWN CITY ART GALLERY**

Cnr Camden and Appin Roads,  
CAMPBELLTOWN 2560  
Tel. (046) 28 0066  
Changing exhibitions of national and  
local significance. Also featuring  
Japanese garden centre and bookshop.  
Wednesday to Friday 10 - 4,  
Saturday, Sunday 12 - 4

**C.H.F. GALLERY**

3 Hayes Road, ROSEBERY 2018  
Tel. (02) 317 5578  
Antiquarian prints from 17th, 18th and  
19th century. Botanical, architectural,  
historical and decorative subjects in  
Charles Hewitt frames.  
Monday to Friday 11-5  
or by appointment

**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

**COACH HOUSE**

3a Farmer Street, KIAMA 2533  
Tel. (042) 323 420  
The Gallery's character and old world  
charm compliments an original display  
of paintings, pottery, porcelain and  
many crafts.  
Daily 2 - 5

**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

**DENNIS BAKER STUDIO GALLERY**

37 Woy Woy Road, KARIONG 2251  
Tel. (043) 40 1386

*Schubert*  
Galleries

ROBERT DICKERSON

July

LEVEL 1 MARINA MIRAGE

Seaworld Drive Main Beach QLD 4217

Phone (075) 71 0077

2797 GOLD COAST HIGHWAY

Broadbeach QLD 4218 Phone (075) 38 2121

**GRAHAME**  
GALLERIES

International and Australian  
works on paper

1 FERNBERG ROAD, MILTON. 4064. BRISBANE TEL. (07) 369 3288  
TUESDAY - SATURDAY 11 - 5

*The*  
**A**rt courses for '92  
*College of Fine Arts*

- Bachelor of Fine Arts
- Bachelor of Art Education
- Bachelor of Design
- Bachelor of Art Theory
- Master of Arts Administration (by Coursework)
- Master of Art (by Coursework) subject to approval
- Master of Fine Arts
- Master of Art Education (Hons)
- Master of Art Theory

*University of New South Wales*  
PO Box 259 Paddington 2021. Tel: 339 9555



# NAOMI LEWIS



Barramundi Gorge 102 x 73 cm Mixed media

14 – 28 JULY, 1991

**Eaglehawkke**  **Galleries.**

**Purveyors of Fine Art.**

174 St. John's Road, Glebe. N.S.W. 2037. Tel. (02) 552 2744 Fax. (02) 552 2036  
Gallery hours: Tuesday through Sunday 11.00 – 6.00





Margaret Preston, 'Wheelflower', handcoloured woodblock. Sold for \$19,000.

## Forthcoming Sales

### AUSTRALIAN & EUROPEAN PAINTINGS

Tuesday 16th July Closing date: 7 June  
 Tuesday 17th September Closing date: 9 August  
 Tuesday 19th November Closing date: 11 October

Enquiries: Yves Hernot de Coatmenec

### DECORATIVE ARTS & ANTIQUES

Tuesday 2nd July Thursday 10th October  
 Tuesday 6th August Tuesday 5th November  
 Tuesday 3rd September Tuesday 3rd December

Enquiries: Jonathan Alford/John Florance

### FINE JEWELLERY

Monday 1st July Wednesday 9th October  
 Monday 5th August Monday 4th November  
 Monday 2nd September Monday 2nd December

Enquiries: David Bubb

### ANTIQUE & MODERN SILVER

Monday 5th August Monday 2nd December  
 Wednesday 9th October

Enquiries: Jonathan Alford

### BOOKS, MAPS & PRINTS

Monday 15th July Monday 18th November  
 Monday 16th September Monday 9th December

Enquiries: Tory Norton

### TRIBAL ART

Monday 19th August Monday 25th November  
 Enquiries: Helen Lalas

### TOYS & DOLLS

Monday 9th December Enquiries: Tory Norton



ESTABLISHED 1884  
**LAWSON'S**  
 AUCTIONEERS & VALUERS

212 Cumberland Street, Sydney 2000 (02) 241 3411

Continuous exhibition of Australian contemporary paintings. Original prints 1700s to 1930. Located just off expressway after Gosford interchange. Thursday, Friday and Sunday 10 - 6 or by appointment

### DUBBO REGIONAL ART GALLERY

165 Darling Street, DUBBO 2830  
 Tel. (068) 814 342, Fax (068) 84 2827  
 Changing exhibitions every four to six weeks. Also featuring *The Gallery Bookshop* with gifts and artefacts for sale.  
 To 22 June: Tamworth National mixed media fibre exhibition  
 28 June to 10 August: Kid's picture Show and Ethel Turner manuscripts — Paintings, drawings and original book manuscripts  
 15 August to 14 September: Works from the Permanent collection — prints; from the Lagoon to the Marshes — Works by Graham Lupp.  
 Monday to Friday 11 - 4.30, Saturday and Sunday 10 - noon, 1 - 4, Closed Tuesday

### EAGLEHAWKE GALLERIES

174 St John's Road, GLEBE 2037  
 Tel. (02) 552 2744 Fax (02) 552 2036  
 International and Australian artists represented. Changing exhibitions. Tuesday through Sunday 11-6 and by appointment

### EDDIE GLASTRA GALLERY PTY LTD

44 Gurner Street, PADDINGTON 2021  
 Tel. (02) 331 6477 Fax. (02) 331 7322  
 Continuous changing exhibitions of paintings by leading contemporary Australian artists.  
 Tuesday to Saturday 11 - 5.30

### GALERIE ANNE GREGORY

110 Trafalgar Street, ANNANDALE 2038  
 Tel. (02) 552 1699, Fax (02) 522 1689  
 Specializing in European works on paper.  
 Thursday to Saturday 11 - 5.30, and by appointment.

### GALERIE LA MEURIANNE

1st Floor, 329 Sydney Road, BALGOWLAH 2093 Tel. (02) 907 9665  
 Changing exhibitions each month of works by North Shore, Hunter Valley and North Coast artists.  
 Daily 10.30 - 5.30, Closed Wednesday and Sunday

### GALLERY SIX

18 Bungan Street, MONA VALE 2103  
 Tel. (02) 99 1039  
 Australian paintings plus handblown glassware, pottery, wooden objects, handmade certified Swedish antiques.  
 Monday to Friday 9.30 - 5.30, Saturday 10 - 3

### GALLERY 77

77 Glebe Point Road, GLEBE 2037  
 Tel. (02) 692 8224

Quality artwork — traditional contemporary. Watercolours, oils, linocuts, etchings. Also ceramics, terracotta, pottery and exclusive custom mirror mouldings.  
 Thursday to Saturday 11 - 6, Sunday 2 - 5

### GALLERY 460

460 Avoca Drive, Green Point, GOSFORD 2251 Tel. (043) 69 2111 Fax. (043) 69 2359  
 Eight hectare sculpture park, Collection of Australian paintings by Strachan, Whisson, Olsen, Rees, O'Brien, Smart, Pugh, Heysen, Lymburner, Herman.  
 1 to 30 June: The figure in the landscape — paintings  
 12 July to 4 August: Robert Juniper  
 11 August to 6 September: Still life  
 Daily 10 - 5

### GOULBURN REGIONAL ART GALLERY

Goulburn Civic Centre, 184-194 Bourke Street, GOULBURN 2580  
 Tel. (048) 23 0443  
 Program of changing exhibitions incorporating many aspects of art and craft.  
 Tuesday to Friday 10 - 4.30, Saturday and public holidays 1 - 4

### HARRINGTON STREET GALLERY

17 Meagher Street, CHIPPENDALE 2008  
 Tel. (02) 699 7378  
 Artists' co-operative established 1973. A new exhibition mounted every three weeks throughout the year from February to December.  
 Tuesday to Sunday 10-4

### HENNING INTERNATIONAL GALLERIES

449 Darling Street, BALMAIN 2041  
 Tel. (02) 555 7540  
 Specialists in collecting from corporate art suppliers to private collectors. Investment art, contemporary Australian art, photographic works of art.  
 Monday to Friday 10 - 4, Sunday 1 - 5

### HOGARTH GALLERIES

**ABORIGINAL ART CENTRE**  
 Walker Lane, PADDINGTON 2021  
 Tel. (02) 360 6839  
 Changing exhibitions of Aboriginal, contemporary, traditional and Australian art. 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

### IRVING GALLERIES

1 Hargrave Street, PADDINGTON 2021  
 Tel. (02) 360 5566  
 To 15 June: David Godbold



# DAVID ROSE

Printmaker



Cluster Fig, Adel's Grove 1990

57.5 x 77 cm

## ADELAIDE

**Greenhill Galleries**  
140 Barton Terrace  
North Adelaide SA 5006

Tel: (08) 267 2933  
Tues-Fri 10am-5pm  
Sat & Sun 2-5pm

## GOSFORD

**Gallery 460 Gosford**  
460 Avoca Drive  
Green Point NSW 2251

Tel: (043) 69 2111  
Daily 10am-6pm

## MELBOURNE

**Australian Galleries**  
41 Derby Street  
Collingwood VIC 3066

Tel: (03) 417 4303  
Mon-Sat 10am-6pm  
Sun 10am-4pm

**Editions Southbank Gallery**  
Roseneath Place  
South Melbourne VIC 3205

Tel: (03) 699 8600  
Mon-Fri 9am-5.30pm  
Sun 2-5pm

## POKOLBIN

**Butterflies Gallery**  
Broke Road  
Pokolbin NSW 2321

Tel: (049) 98 7724  
Wed-Sun 10am-6pm

## SYDNEY

**Robin Gibson Gallery**  
278 Liverpool Street  
Darlinghurst NSW 2010

Tel: (02) 331 6692  
Tues-Sat 11am-6pm



20 June to 20 July: Bernhard Sachs  
18 July to 17 August: Akio Makigawa  
22 August to 21 September: Frank Hodgkinson  
Tuesday to Saturday 11 - 6

**IVAN DOUGHERTY GALLERY**

Cnr Selwyn Street & Albion Avenue,  
PADDINGTON 2021 Tel. (02) 339 9526  
Fax. (02) 339 9506

A major educational resource of the College of Fine Arts UNSW. Exhibitions of twentieth-century, Australian and international art changing monthly. Free lectures and forums.

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

**JOSEF LEBOVIC GALLERY**

34 Paddington Street, PADDINGTON  
2021 Tel. (02) 332 1840,  
Fax. (02) 331 7431

Original Australian prints and photographs colonial to 1960; selected contemporary printmakers.

22 June to 27 July: Australian prints 1940's to 1960's. A rare selection of forgotten images by prominent Australian artists of the day.

Monday to Friday 1 - 6, Saturday 11 - 5

**KEN DONE GALLERY**

21 Nurses Walk, THE ROCKS 2000

Tel. (02) 272 740

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

Monday to Friday 10 - 6,  
Saturday and Sunday 10 - 5

**KENTHURST GALLERIES**

39 Kenthurst Road, KENTHURST 2156  
Tel. (02) 654 2258 Fax. (02) 654 1756

Three exhibiting areas and sculpture gardens on one and a half acres 25 km north west of Sydney. Regular exhibitions by leading and emerging Australian artists.

Wednesday to Sunday 10 - 5

**KING STREET GALLERY ON BURTON**

102 Burton Street, DARLINGHURST  
2010 Tel. (02) 360 9727

Changing exhibitions of contemporary Australian art every four weeks. Please phone for specific monthly exhibition information.

Wednesday to Saturday 10 - 5 or by appointment

**LAKE MACQUARIE CITY ART GALLERY**

Main Road, SPEARS POINT  
Tel. (049) 21 0382

Exhibitions of contemporary and traditional artists changing monthly.

Wednesday to Friday 10 - 4,  
Saturday, Sunday 12 - 5

**LEGGE GALLERY**

183 Regent Street, REDFERN 2016

Tel. (02) 319 3340

Tuesday to Saturday 11 - 6

**LISMORE REGIONAL ART GALLERY**

131 Molesworth Street, LISMORE 2480

Tel. (066) 21 6411

Changing exhibitions monthly.

Wednesday to Saturday 10 - 4

**MACQUARIE GALLERIES**

83-85 McLachlan Avenue,

RUSHCUTTERS BAY 2011

Tel. (02) 360 7870 Fax. (02) 360 7626

Australia's longest established commercial gallery, representing and exhibiting contemporary artists since 1925.

To 15 June: Anthony Green, Michael Winters 'From Greece.' Greg Daly ceramics.

18 June to 13 July: Salvatore Zofrea 'Capricornia Suite' woodcuts. Michael Iwanoff, Kevin White ceramics.

Tuesday to Saturday 11 - 6

**MAITLAND CITY ART GALLERY**

Brough House, Church Street,

MAITLAND 2320

Tel. (049) 33 6725/33 1657

Permanent collection and new exhibitions monthly. Admission free. Thursday and Friday 1 - 4, Saturday 1.30 - 5, Sunday 12.30 - 5 or by appointment

**MARK JULIAN GALLERY**

1st Floor, 23 Glebe Point Road, GLEBE (near Broadway) Tel. (02) 552 3661

Changing exhibitions of contemporary works every 3 weeks.

Tuesday to Saturday 11 - 6,  
Sunday 12 - 5

**MARK WIDDUP'S COOKS HILL GALLERIES**

67 Bull Street, Cook's Hill, NEWCASTLE  
2300 Tel. (049) 26 3899

14 June to 8 July: Fred Bates — watercolours

12 July to 5 August: Milan Todd — Decorative bird studies, Phillip Pamroy — Figurative, landscape, historical, Chris Sanders — ceramics

9 August to 2 September: David Van Nunen — Kakadu series.

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

## 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.



**Brisbane City**

Further information,  
phone  
(07) 225 4355.



## Duke of Wellington

**ART GALLERY**

Peter ABRAHAM Alex ANDREWS Prue ANDREWS  
John BEEMAN Lucette DaLOZZO Julian EATHER  
Peter FENNELL Werner FILIPICH Eris FLEMING  
Warrick FULLER Helen GOLDSMITH Robyn GOSBELL  
John GUY Johanna HILDEBRANDT Cynthea HUNDLEBY  
Greg HYDE Howard IRELAND Fay JOSEPH  
Diana LANE George LARGENT Pam LEE  
John LOVETT Stuart MACKENZIE CULLEN Max MANNIX  
Karen MARLOWE John McQUALTER Eric MINCHIN  
Judith NIELSON Rex NEWELL Hugh SCHULZ  
Doug SEALY Patrick SHIRVINGTON  
Bernard TATE Ramon WARD THOMPSON Willmotte WILLIAMS  
Margaret WILLS James WYNNE

40 CABRAMATTA ROAD MOSMAN TELEPHONE (02) 969 7684  
HOURS: 7 DAYS 10AM - 6PM





ALAN CLARK UNMASKED

PHOTOGRAPH BY VICTOR FRANCE

9 – 30 June, 1991 *Alan Clark Sculptures*

7 – 28 July, 1991 *Elizabeth Blair Barber Paintings*

4 – 25 August, 1991 *Bill Hawthorn Pastels and Sculpture*

*Brian Simmonds Pastels*



**GOMBOC GALLERY SCULPTURE PARK**

JAMES ROAD, MIDDLE SWAN, W.A. 6056 Tel. (09) 274 3996 Fax. (09) 274 2665

GALLERY HOURS: WEDNESDAY – SUNDAY 10 am – 5 pm



appointment.  
Monday to Friday 10 - 4.  
Closed public holidays

**MORI GALLERY**

56 Catherine Street, LEICHHARDT 2040  
Tel. (02) 560 4704 Fax. (02) 569 3022  
Tuesday to Saturday 11 - 6

**NEWCASTLE REGION ART GALLERY**

Laman Street, NEWCASTLE 2300  
Tel. (049) 26 3644 Fax. (049) 29 6876  
Changing exhibitions from the permanent collection of Australian Art and Japanese ceramics. Touring exhibitions every six weeks.  
Monday to Friday 10 - 5,  
Saturday 1.30 - 5, Sunday and public holidays 2 - 5

**NEW ENGLAND REGIONAL ART MUSEUM**

Kentucky Street, ARMIDALE 2350  
Tel. (067) 72 5255 Fax. (067) 72 9702  
The home for the Armidale City, Chandler Coventry and Howard Hinton Collections.  
Monday to Saturday 10 - 5,  
Sunday 1 - 5

**NEWCASTLE CONTEMPORARY ARTISTS INCORPORATED**

14 Wood Street, NEWCASTLE 2300  
An artist run initiative unique to the

Hunter/Newcastle region. Dedicated to education and inspiration of local art.  
Friday to Sunday 11 - 6

**ORANGE REGIONAL GALLERY**

Civic Square, Byng Street (P.O. Box 35), ORANGE 2800 Tel. (063) 61 5136, Fax. (063) 61 3304

A changing programme of international, national and regional exhibitions. A specialist collection of ceramics, costume and jewellery.

22 June to 21 July: Simon Blau  
27 July to 1 September: Gareth Samsom — watercolours and paintings from the Indian Triennale  
7 September to 6 October: Twenty contemporary Australian photographers — The Hallmark Cards 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  
Exhibitions by gallery artists including Ena Joyce, Sue de Berenger, Deborah Beck, Geoffrey Odgers, Elizabeth Cummings, Andrew Christophides, Chris Wyatt, Mark Rosengrenn  
Tuesday to Friday 10 - 5,  
Saturday 11 - 5

**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

**PRINT WORKSHOP AND GALLERY**

74 Palace Street, PETERSHAM 2049  
Tel. (02) 564 1432  
Lithographic workshop and small gallery. Editioning and limited open access available.  
Monday 1 - 4, Tuesday to Thursday 9.30 - 4, Friday 1 - 4, Saturday 10 - 4

**PROUDS ART GALLERY**

Cnr Pitt and King Streets, SYDNEY 2000  
Tel. (02) 239 2651  
Located in the heart of Sydney's central business district. Representing Australia's leading and emerging artists. Director: Cherry Jeanes.  
Monday to Friday 9 - 5.25,  
Thursday until 9, Saturday 9 - 2

**PUNCH GALLERY**

8 Evans Street, BALMAIN

Tel. (02) 810 1014  
Painting, ceramics and jewellery exhibitions.  
Wednesday to Sunday 11 - 6

**RAIMONDS RUMBA AT SCULPTURE FORUM**

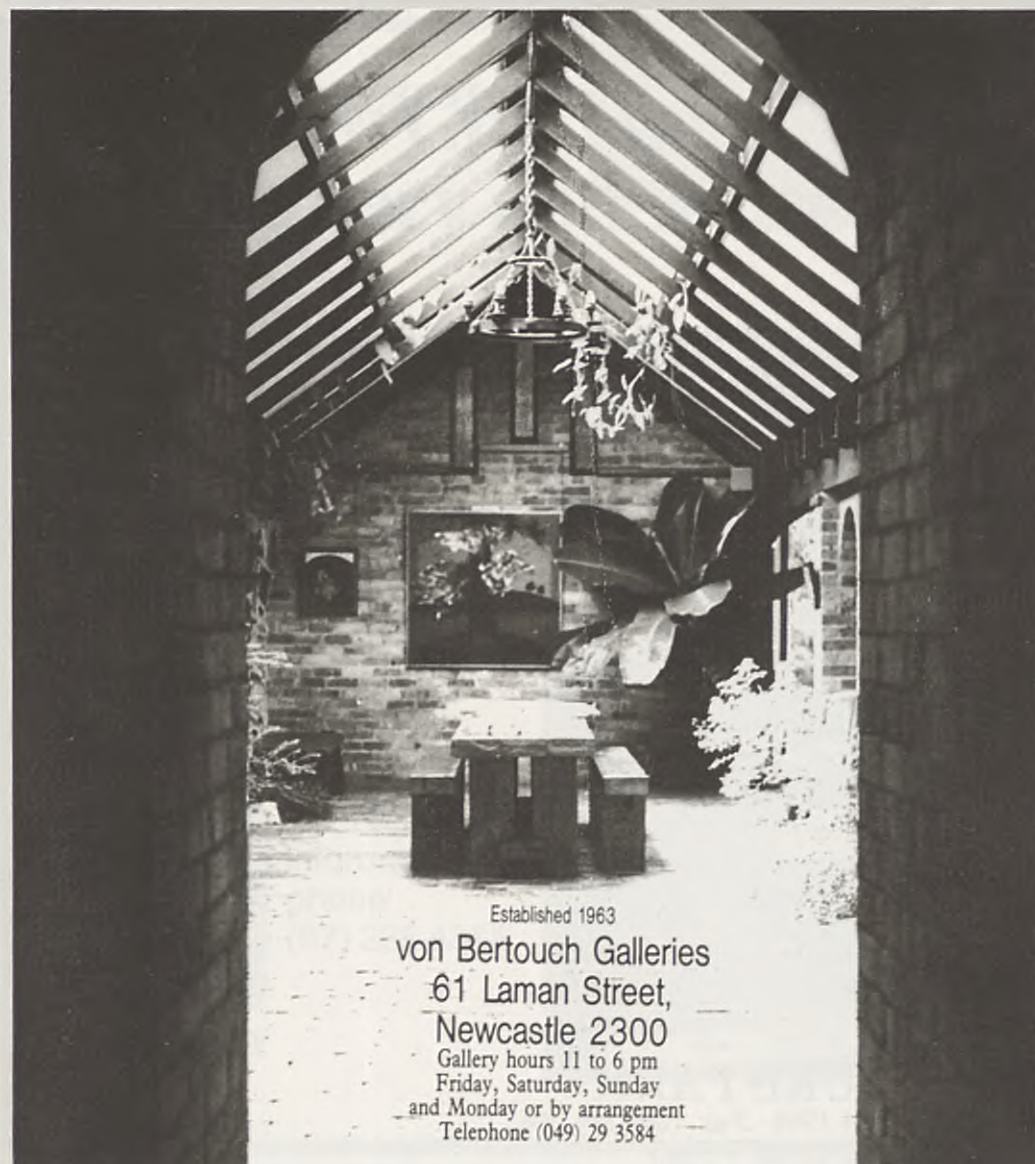
'The Exile' 18 Somerset Avenue, NORTH TURRAMURRA 2074  
Tel. (02) 443 459, Fax. (02) 360 4886  
Presents an exhibition of contemporary sculpture, stained glass, works on paper, drawings for sculpture, tapestries, murals.  
Tuesday to Saturday 10 - 6

**REX IRWIN ART DEALER**

First Floor, 38 Queen Street, WOOLLAHRA 2025  
Tel. (02) 32 3212 Fax (02) 32 0556  
Paintings by important Australian and British artists including Boyd, Drysdale, Lanceley, Smart, Williams, Auerbach, Freud, Kossoff, Wiszniewski, Wolseley.  
Tuesday to Saturday 11 - 5.30  
or by appointment

**RICHARD KING**

141 Dowling Street, WOOLLOOMOOLOO 2011  
Tel. (02) 358 1919 Fax. (02) 357 3324  
Photographs by Max Dupain, David Moore and others. Woodcuts by Godfrey Miller. Hall Thorpe and Harold



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

## NOEL COUNIHAN

### *Images of Working Life 1933-1986*

THE EXHIBITIONS GALLERY, WAVERLEY

16 June - 31 July, 1991

ALBURY REGIONAL ARTS CENTRE

9 August - 22 September, 1991

BENDIGO ART GALLERY

1 October - 3 November, 1991

BROKEN HILL CITY ART GALLERY

14 November - 19 December, 1991

S.H. ERVIN GALLERY

7 February - 8 March, 1992

*This exhibition was made possible with the generous assistance of The Australia Council, The Broken Hill City Council, The New South Wales Ministry for the Arts, The Regional Galleries Association of New South Wales and the Venues.*





# ACTA MARITIME ART AWARD 1991

## Call for Entries

In 1991, the ACTA Maritime Art Award enters its seventh year.

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

The Award has grown to be one of Australia's foremost specialist art prizes and ACTA is now calling for paintings for the 1991 exhibition.

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

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

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

Entries close on 17th May, 1991. Full eligibility requirements and delivery details relating to paintings can be found on your entry form.

The ACTA Maritime Art Award, 1991.  
Proudly sponsored by ACTA Shipping.





Cazneaux Estates. Drawings by George Morris.  
By appointment only



HAROLD CAZNEAU, *The razzle dazzle*, Bondi, 1910, vintage print, Richard King.

#### ROBIN GIBSON GALLERY

278 Liverpool Street, DARLINGHURST  
2010 Tel. (02) 331 6692  
Fax. (02) 331 1114  
To 5 June: Ted Hillyer  
8 June to 26 June: Ian Pearson  
29 June to 17 July: Sculpture — Erwin Fabian, Phyllis Koshland, Christopher Lewis, Geoff Neil, Hedley Neil, Marilyn McGrath, Cathy Weismann, Steve Woodward  
20 July to 7 August: Simon Fieldhouse — drawings; Steve Harris  
10 August to 28 August: Toby Dupree  
Tuesday to Saturday 11 - 6

#### ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street),  
PADDINGTON 2021 Tel. (02) 331 1919  
Fax (02) 331 5609  
5 June to 22 June: Bronwyn Oliver — sculpture; Carol Rudyard — video installation  
26 June to 13 July: Sam Atyeo  
17 July to 3 August: Tony Clark; Jill Scott — video installation  
7 August to 24 August: Anne Graham — sculpture; Gunter Christmann  
Tuesday to Saturday 11 - 6

#### 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 work specializing in creating works for specific locations on commission. Monday to Friday 9 - 5 or by appointment

#### SILVER SADDLE FINE ART GALLERY

515 Sydney Road, BALGOWLAH 2093  
Tel. (02) 949 3340  
Australia's most unique gallery — over 150 original works of art by international artists on display at all times.  
Monday to Saturday 11 - 6,  
Sunday 1 - 6

#### THE TERRACE GALLERY

8-10 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 only

#### TIM McCORMICK

53 Queen Street, WOOLLAHRA 2025  
Tel. (02) 363 5383  
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

#### UTOPIA ART SYDNEY

50 Parramatta Road, STANMORE 2048  
Tel. (02) 519 3269  
Contemporary Aboriginal Art 1971-1990. Representing Utopia and Papunya Tula. Changing monthly exhibitions.  
Saturday 12 - 5, Wednesday to Thursday by appointment, Friday 12 - 3

#### VON BERTOUCHE GALLERIES

61 Laman Street, NEWCASTLE 2300  
Tel. (049) 29 3584  
To 9 June: Robert Emerson Curtis — paintings and drawings; Peter Rushforth — ceramics  
14 June to 7 July: Frances Fussell — paintings; David Middlebrook — paintings and pastels  
2 August to 19 August: Jamie Boyd — paintings; Myra Skipper — silver jewellery with enamel and stones  
23 August to 9 September: Graphics by the famous  
Friday to Monday 11 - 6

#### WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021  
Tel. (02) 360 6069 Fax. (02) 327 5991  
Representing fine art by Australian and overseas artists. Exhibitions changing every three weeks — contemporary and traditional works.  
To 8 June: Graeme Inson — recent oil paintings of the Mediterranean  
11 June to 30 June: John Deane — sculptures  
July: Changing Exhibition  
August: Changing Exhibition  
Tuesday to Saturday 11 - 5.30,  
Closed Sunday, Monday

#### WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010  
Tel. (02) 331 2556 Fax. (02) 361 6871  
To 15 June: Maeve Woods  
19 June to 6 August: Virginia Coventry — works on canvas and paper.  
Tuesday to Saturday 10 - 5

#### WOOLLOOMOOLOO GALLERY

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

#### THE WORKS GALLERY

College of Fine Art University of NSW  
Selwyn Street, PADDINGTON 2021  
Tel. (02) 339 9597  
Tuesday to Saturday 11 - 5

### A.C.T.

#### AUSTRALIAN NATIONAL GALLERY

CANBERRA 2600 Tel. (06) 271 2502  
Now Open Asian Art Gallery Nomura Court: mixed media  
To 23 June: Photodeath — photographs  
To 7 July: Eye Spy 7: Countdown  
To 1 September: Manet to Matisse — French illustrated books  
Monday to Sunday 10 - 5,  
Closed Good Friday and Christmas Day

#### AUSTRALIAN WAR MEMORIAL - ART EXHIBITION GALLERY

CANBERRA 2600 Tel. (06) 243 4211  
Daily 9 - 4.45

#### BEAVER GALLERIES

81 Denison Street, DEAKIN 2600  
Tel. (06) 282 5294  
Australian contemporary paintings, sculpture, furniture and decorative arts.  
Four large inter-connected exhibition galleries plus gallery shop.  
Wednesday to Sunday, public holidays 10.30 - 5

#### CANBERRA CONTEMPORARY ART SPACE

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

## 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



## UTOPIA • ART • SYDNEY

50 Parramatta Rd Stanmore 2048 (02) 519 3269





ARMAGEDDON

145 x 180 cm, from the Black/White Series 1990, acrylic on canvas

Born North Qld 1953. Studied East Sydney – Alexander Mackie 1974-77, Sydney Teachers College 1978. Solo Exhibitions include Holdsworth Sydney 1986 & 1988, Perc Tucker Regional Gallery Townsville 1989. Represented, including, Parliament House Brisbane, James Cook University, Artbank, National Library Canberra, Queensland Art Gallery, Warrnambool Art Gallery. Corporate Collections include BHP, Remm, Allied Coalfields, Jupiters Gold Coast, Hyatt, Hilton. Numerous Queensland art awards and Windsor & Newton Australian Watercolour Award 1990.

### ANNE LORD

Exhibition July 1991 includes recent colour works

## THE VERLIE JUST TOWN GALLERY & JAPAN ROOM

6th Floor MacArthur Chambers Edward/Queen Streets Brisbane (07) 229 1981

Est. 1973 representing exclusively in Brisbane, prizewinning established and emerging artists including:

SYLVIA DITCHBURN GRAEME INSON IRENE AMOS JOHN RIGBY ANNE GRAHAM JOHN TURTON JUDY CASSAB PHYL SCHNEIDER

IAN HENDERSON OWEN PIGGOTT BASIL HADLEY VITA ENDELMANIS ED VAN DIJK DAVID SCHLUNKE JUNE STEPHENSON

ALKIS ASTRAS HENRY BARTLETT GREG MALLYON MERVYN MORIARTY MILAN TODD 17TH – 20TH CENTURY JAPANESE PRINTMAKERS



**CANBERRA SCHOOL OF ART GALLERY**

Ellery Crescent, ACTON 2601  
Tel. (062) 49 5832/41  
A programme of contemporary art  
changing monthly.  
Wednesday 10.30 - 8,  
Thursday to Saturday 10.30 - 5

**CHAPMAN GALLERY**

31 Captain Cook Crescent, MANUKA  
2603 Tel. (06) 295 2550  
Monthly exhibitions by major Australian  
artists. Stock includes superior  
Aboriginal paintings and artefacts.  
Wednesday to Sunday 11 - 6

**DRILL HALL GALLERY**

Kingsley Street, ACTON 2601  
Tel. (06) 271 2502  
The Australian National Gallery's  
contemporary art venue.  
To 30 June: International Prints of the  
Last Decade  
To 30 June: Still life in contemporary  
Australian Photography — photographs  
6 July to 11 August: Affirmations of  
Heritage — contemporary prints by  
Australasia's first inhabitants  
17 August to 22 September: Peter Tully  
— Urban Tribalware and beyond,  
decorative arts.  
Wednesday to Sunday 12 - 5, Closed  
Good Friday and Christmas Day.

**GALLERY HUNTLY**

11 Savidge Street, CAMPBELL 2601  
Tel. (06) 247 7019  
Paintings, original graphics and  
sculpture from Australian and overseas  
artists. By appointment

**HUGO GALLERIES**

Shop 9, Thetis Court, MANUKA 2603  
Tel. (062) 95 1008  
Works on paper by Australian and  
international artists: Boyd, Miller, Kahan,  
Van Otterloo, Palmer, Gaveau, Buchholz,  
Miro and sculpture.  
Monday to Thursday 9.30 - 5.30  
Friday 9.30 - 7, Saturday 9.30 - 2

**NAREK GALLERIES**

'Cuppacumbalong' THARWA 2620  
Tel. (06) 237 5116  
Representing leading and emerging  
Australian craftspeople.  
June to July: ceramics by Janet de Boos.  
Wednesday to Sunday 11 - 5, Closed  
Monday and Tuesday

**NATIONAL LIBRARY OF AUSTRALIA**

CANBERRA 2600 Tel. (06) 262 1111  
Tel. (06) 262 1279 until 4.45 weekdays  
for information about exhibitions.  
Tel. (06) 262 1370 until 4.45 weekdays  
for information about pictorial holdings,  
access to study collections of  
documentary, topographical and  
photographic materials.  
Daily 9.30 - 4.30, Closed Christmas Day,  
New Years Day, Good Friday and Anzac  
Day until 1 pm

**NOLAN GALLERY**

Lanyon, Tharwa Drive, THARWA 2620  
Tel. (06) 237 5192  
Collection of works by Sidney Nolan  
1945 to 1953 and temporary exhibitions  
of recent Australian Art.  
Tuesday to Sunday, public holidays 10-4

**SOLANDER GALLERY**

36 Grey Street, DEAKIN 2600  
Tel. (06) 273 1780 Fax. (06) 282 5145  
Bringing top Australian and International  
art to the Capital.  
1 to 23 June: Neil Taylor;  
Blackman/Friend — lithographs,  
etchings and drawings  
29 June to 21 July: Matthew Perceval;  
John Gould — works on paper  
27 July to 18 August: Anatolia — rugs,  
textiles and objects  
24 August to 15 September: Ken White  
— works on paper; Antonio Ballea —  
paintings and jazz.  
Wednesday to Sunday 10 - 5

**SOUTHLANDS GALLERY**

Southlands Shopping Centre, MAWSON  
2607 Tel. (06) 286 5330  
Canberra's friendly gallery — ongoing

mixed display, selected artists —  
monthly exhibitions of paintings,  
pottery, jewellery, woodwork - lively  
Chris Stubbs sculptures. Open daily

**VICTORIA****ADAM GALLERIES**

28 Elizabeth Street, MELBOURNE 3000  
Tel. (03) 650 4236 Fax. (03) 331 1590  
Changing exhibitions of fine Australian  
Art — Colonial to modern. Specialist  
consultancy advice to the business  
sector. Valuations and restoration.  
During exhibitions: Monday to Saturday  
10.30 - 5. Otherwise Monday to Friday  
9.30 - 5 or by appointment



GRAHAM CLARKE, Men of Kent,  
from 'The History of England' series,  
etching, Allyn Fisher Fine Arts.

**ALLYN FISHER FINE ARTS (AFFA GALLERY)**

75 View Street, BENDIGO 3550  
Tel. (054) 43 5989  
Modern Australian paintings and prints  
plus largest stock of Graham Clarke  
(English artist) hand-coloured etchings  
in Australia.  
Monday to Friday 1 - 6

**ANDREW IVANYI GALLERIES**

262 Toorak Road, SOUTH YARRA 3141

Tel. (03) 827 8366 Fax. (03) 827 2454  
Changing display of works from well-  
known and prominent Australian artists.  
Monday to Saturday 11 - 5,  
Sunday 2 - 5



RAY CROOKE, Islander making lei, oil,  
61 x 76 cm, Andrew Ivanyi Galleries.

**AUSTRALIAN CENTRE FOR CONTEMPORARY ART**

Dallas Brookes Drive, The Domain,  
SOUTH YARRA 3141 Tel. (03) 654  
6687, 654 6422 Fax. (03) 650 3438  
ACCA is a public, non-commercial art  
gallery focusing on recent developments  
in Australian and international  
contemporary art.  
Wednesday 11 - 9, Thursday,  
Friday 11 - 5, Saturday, Sunday 2 - 5.  
Closed public holidays

**AUSTRALIAN GALLERIES**

35 and 41 Derby Street,  
COLLINGWOOD 3066  
Tel. (03) 417 4303 Fax. (03) 419 7769  
35 Derby Street:  
24 to 13 July: John Wolesley  
22 July to 10 August: mixed collection  
19 August to 7 September: Clem  
Millward — paintings  
41 Derby Street:  
3 to 22 June: Ray Crook  
1 to 20 July: Michel Lawrence —  
Photographs of artists.  
29 July to 17 August: John Coburn —  
monotypes and tapestry

# PRINT WORKSHOP & GALLERY

- Offers lithographs and editioned etchings produced within the workshop by graduate and well known artists
- Editioning in lino cuts, woodblocks, etching and stone lithographs available
- Limited open access on request
- Workshops on various printing techniques offered during the year

74 PALACE STREET PETERSHAM NSW · PHONE (02) 564 1432 MONDAY-SATURDAY 10-4PM SUNDAY 2-4PM



# DAVID ZOU



Spring Posies

oil on canvas

31 x 41 cm

Saturday 21 June – Sunday 7 July, 1991

WATTLETREE  
G·A·L·L·E·R·Y

409 WATTLETREE ROAD, EAST MALVERN, VICTORIA 3145 TELEPHONE (03) 500 9839



26 August to 14 September: Rodney Pople — work on paper  
Monday to Saturday 10 - 6

#### **BENALLA ART GALLERY**

By the Lake, Bridge Street, BENALLA  
3672 Tel. (057) 62 3027  
To 23 June: 'Send me more paint' — Australian art during the second World War. Organized by the Australian War Memorial, Canberra, sponsored by the Victorian Health Promotion Foundation.  
28 June to 28 July: Ivan Durrant — A survey 1970-1990

9 August to 8 September: Erich Buchholz — woodcuts and screenprints.  
Daily 10 - 5

#### **BLAXLAND GALLERY**

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

#### **BRIDGET McDONNELL GALLERY**

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

#### **CHARLES NODRUM GALLERY**

267 Church Street, RICHMOND 3121

Tel. (03) 427 0140  
Tuesday to Saturday 11 - 6

#### **CHRISTINE ABRAHAMS GALLERY**

27 Gipps Street, RICHMOND 3121  
Tel. (03) 428 6099  
Contemporary Australian and international painting, sculpture, photography, ceramics and prints. Please telephone for details of current exhibition.  
Tuesday to Friday 10.30 - 5,  
Saturday 11 - 4

#### **CITY GALLERY**

45 Flinders Lane, MELBOURNE 3000  
Tel. (03) 654 6131, Fax (03) 650 5418  
To 29 June: Janet Laurence and Susan Cohn  
4 to 27 July: Mike Parr  
1 to 31 August: Tony Clark and John Nixon  
Tuesday to Saturday 11 - 5

#### **CITY OF BALLAARAT FINE ART GALLERY**

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

#### **DAVID ELLIS FINE ART**

309 Gore Street, FITZROY 3065  
Tel. (03) 417 3716  
Tuesday to Saturday 10 - 6

#### **DEMPSTERS GALLERY**

181 Canterbury Road, CANTERBURY  
3126 Tel. (03) 830 4464  
Changing collection of contemporary Australian paintings, sculpture, works on paper including Louis Kahan, Brian Dunlop and Leon Pericles.  
Monday to Saturday 10.30 - 4.30

#### **DEUTSCHER FINE ART**

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

#### **EDITIONS SOUTHBANK GALLERIES**

Roseneath Place, SOUTH MELBOURNE  
3205 Tel. (03) 699 8600  
31 July to 28 August: Ken Johnson — paintings, canvases and works on paper  
Monday to Friday 9.00 - 5.30,  
Sunday 2 - 6

#### **ELTHAM WIREGRASS GALLERY**

559 Main Road, ELTHAM 3095  
Tel. (03) 439 1467 Fax. (03) 431 0571  
Regularly exhibiting Australian artists

works, traditional and contemporary — paintings, ceramics, jewellery and prints. Exhibition programme available on request.

Wednesday to Saturday 11 - 5,  
Sunday, public holidays 1 - 5

#### **GALLERY GABRIELLE PIZZI**

141 Flinders Lane, MELBOURNE 3000  
Tel. (03) 654 2944 Fax. (03) 650 7087  
Changing exhibitions of contemporary art by leading artists from Papunya, Balgo Hills, Maningrida, Kulumburu and Ngukurr. Gallery Gabrielle Pizzi also represents Emily Kngwarreye, Lin Onus, Ian W. Abdulla and Johnny Kngwarreye.  
Tuesday to Friday 10 - 5.30,  
Saturday 11 - 5

#### **GOULD GALLERIES**

270 Toorak Road, SOUTH YARRA 3141  
Tel. (03) 827 4701 Fax. (03) 824 0860  
Nineteenth and twentieth-century Australian art.  
Monday to Friday 11 - 6,  
Saturday and Sunday 2 - 5

#### **GREYTHORN GALLERIES**

2 Tannock Street, NORTH BALWYN  
Tel. (03) 857 9920  
Paintings by Hugh Sawry, Rubery Bennett, Leonard Long, James R. Jackson, plus many other works by prominent artists.

## THE INTIMATE EXPERIENCE

Selected Australian women artists' images of women from 1946 to 1991

3 - 31 August 1991

Judith Ahern  
Micky Allan  
Annette Bezor  
Sandy Edwards  
Susan Fischer  
Sue Ford  
Juno Gemes  
Anne Graham  
Lorrie Graham  
Fiona Hall  
Barbara Hanrahan  
Joy Hester  
Pat Hoffie  
Tess Horwitz  
Pam Johnston  
Suzie Marston  
Catherine Rogers  
Pamela Seeman  
Wendy Sharpe  
Wendy Stavrianos  
Edna Walling

#### **Ivan Dougherty Gallery**

College of Fine Arts • The University of New South Wales  
Selwyn St, Paddington, Tel: (02) 339 9526

This project was assisted by the Australia Council, the Federal Government's art funding and advisory body.



## PETER GRIFFEN

Recent Paintings

29 June to 17 July

#### **HOLDSWORTH GALLERIES**

86 Holdsworth Street, Woollahra, N.S.W.  
Tel (02) 363 1364

17 July to 31 July

#### **GALERIE ÉTIENNE de CAUSANS**

25 Rue de Seine, 75006  
Paris, FRANCE Tel 43.26.54.48





message AIM true

MARIA-LUISA NARDELLA

works on paper

16 May - 18 June, 1991

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GALLERY HOURS:

MON - WED: 9AM TO 5.45PM THURS - FRI: 9AM TO 9PM SAT: 9AM TO 5PM



Monday to Saturday 10 - 5

#### GRYPHON GALLERY

The University of Melbourne, 160  
Grattan Street, CARLTON 3053  
Tel. (03) 344 8587  
Tuesday to Friday 10 - 5,  
Saturday 1 - 4

#### HEIDE PARK AND ART GALLERY

7 Templestowe Road, BULLEEN 3105  
Tel. (03) 850 1500 Fax. (03) 852 0154  
To 10 June: Roger Kemp — etchings  
(Curator — Hendrick Kolenberg,  
Organised by the AGNSW.)  
18 June to 11 August: Freedom of  
Choice — A group exhibition of  
contemporary artists.  
20 August to 20 October: Room for  
ABSTRACTION (Curator James Harley)  
Tuesday to Friday 10 - 5,  
Saturday, Sunday 12 - 5

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Daily 9 - 6

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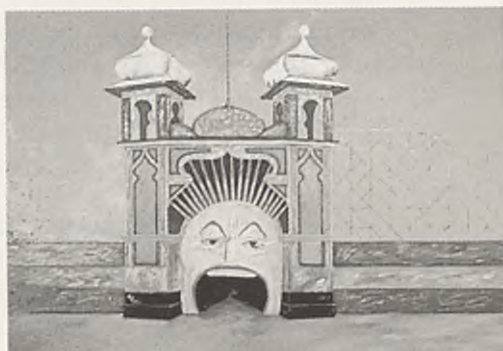
326-328 Punt Road, SOUTH YARRA  
3141 Tel. (03) 866 1956

Contemporary Australian artists,  
showing monthly.

June: Gerry Colella — Images of Luna  
Park

July/August: Studio Shows.

First Friday monthly 8pm - 10pm,  
Saturday 2 - 5, Monday 8pm - 10pm



GERRY COLELLA, Luna Park, St Kilda, oil on  
canvas, 12 x 84 cm, Joan Gough Studio  
Gallery.

#### JOSHUA McCLELLAND PRINT ROOM

15 Collins Street, MELBOURNE 3000  
Tel. (03) 654 5835  
Early Australian prints of the 1930's  
Monday to Friday 10 - 5

#### JUDITH PUGH GALLERY

110 Gertrude Street, FITZROY 3065  
Tel. (03) 417 1822  
Tuesday to Saturday 11 - 5

#### LUBA BILU GALLERY

142 Greville Street, PRAHRAN 3181  
Tel. (03) 529 2433  
June: Tony Flint  
July: John Cato, Heather Ellyard  
August: Jock Clutterbuck

#### MELALEUCA GALLERY

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

#### MONASH UNIVERSITY GALLERY

Ground Floor, Gallery Building, Monash  
University, Wellington Road, CLAYTON  
3168 Tel. (03) 565 4217  
11 June to 27 July: The Seventies — A  
view of Australian art  
13 August to 28 September: Howard  
Arkley Survey.  
Tuesday to Friday 10 - 5,  
Saturday 1 - 5

#### MULGRAVE ART GALLERY

73-75 Mackie Road, MULGRAVE 3170  
Tel. (03) 561 7111  
Exhibitions of Australian artists' work in  
oils, pastels, watercolours. Hire library  
art books. Artists' materials. Custom  
framing.  
14 to 23 June: Wim Kortland — oil

paintings

19 to 28 July: Barbara Beasley-Southgate  
— pastels and oils.

16 to 25 August: Barbara McMannus —  
pastels

Monday to Saturday 9 - 5, Sunday 2 - 5

#### NATIONAL GALLERY OF VICTORIA

180 St Kilda Road, MELBOURNE 3004  
Tel. (03) 618 0222

To 17 June: From Studio to Stage —  
Painters of the Russian Ballet 1909-1929  
4 June to 26 August: Picasso in Victoria  
— works from NGV and private  
collections

10 June to 18 October: Jon Rhodes —  
photographs

12 June to 4 August: Halpern and  
Murphy — ceramics

24 July to 17 October: Rupert Bunny  
7 September to 24 November: Wolfgang  
Sievers

25 October to 8 December: Toulouse-  
Lautrec

Daily 10 - 4.50, Mondays Ground Floor  
and First Floor only

#### NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121  
Tel. (03) 429 3666, Fax. (03) 428 3571  
To 8 June: Richard Larter  
12 to 29 June: William Frater  
3 to 20 July: Cathy Drummond

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Text by Beverley Sherry • Photographs by Douglass Baglin

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## Geoff Dyer

*Paintings*

2nd-23rd June, 1991

St Columbia Falls, Tasmania 1990  
Gouache and acrylic  
150 x 107 cm

## Mary Macqueen

*Paintings, Drawings, Prints*

21st July-11th August, 1991

Play  
Mixed media  
23 x 30 cm



# Kensington Gallery

Directors BARBARA RUSSELL SUSAN SIDERIS

39 Kensington Road Norwood South Australia 5067

Telephone Adelaide (08) 332 5752

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

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



24 July to 10 August: Angela Brennan and Guy Benfield  
14 to 31 August: Terry Batt  
Tuesday to Friday 11 - 6,  
Saturday 10 - 5 or by appointment

#### QDOS FINE CONTEMPORARY ARTS

60 Mountjoy Parade, LORNE 3232  
Tel. (052) 89 1989 Fax. (052) 89 6600  
Contemporary works by prominent Australian artists. Paintings, sculpture, glass, ceramics. Changing exhibitions. Friday to Monday 10.30 - 5.30, or by appointment

#### QUASIONS (MORNINGTON) GALLERY

37a Main Street, MORNINGTON 3931  
Tel. (059) 75 3915  
Gallery of contemporary art featuring changing exhibitions of Australia's most exciting prominent and emerging artists. Fine ceramics, jewellery, glass, sculpture. Tuesday to Sunday, public holidays 11-5

#### REALITIES GALLERY

35 Jackson Street, TOORAK 3142  
Tel. (03) 241 3312  
June: Bill Henson — photographs; Roger Kemp — etching  
June/July: John Robinson — selected works; Jane Cocks — recent works  
July: Sarah Curtis; Greg Ades — recent works

July/August: Louise Hearman — paintings; Jon Cattapan — recent works  
August/September: Jennifer Marshall — recent paintings; Susan Wyers — recent works

Tuesday to Friday 10 - 6,  
Saturday 11 - 4 or by appointment

#### RMIT GALLERY

342-348 Swanston Street, MELBOURNE  
3000 Tel. (03) 660 2218  
Monday to Friday 11 - 6

#### TERRA AUSTRALIS GALLERY

72 Napier Street, FITZROY 3065  
Tel. (03) 417 5114 Fax. (03) 417 1486  
Linda Howell - Director  
Featuring exhibitions by contemporary Australian artists. Comprehensive corporate consultancy service. Tuesday to Saturday 11 - 5

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Main Road, KINGLAKE 3757  
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#### TOLARNO GALLERIES

98 River Street, SOUTH YARRA 3141

Tel. (03) 827 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 5148/7158  
The Ian Potter Gallery is located on Swanston Street near tramstop number 10.

June: Mike Parr, Artist-in-residence 1990/91.

27 June to 3 August: John Walker, 'Keeper of the Faith'.

Wednesday to Saturday 12 - 5

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

The University of Melbourne,  
PARKVILLE 3052  
Tel: (03) 344 5148/7158  
The University of Melbourne Art Collection: painting, sculpture, decorative arts, works on paper. To 30 June: University of Melbourne Art Collection - paintings, works on paper, sculpture, decorative arts. Monday to Friday 10 - 5

#### VERITAS GALLERIA

Main Street, ELDORADO 3746.  
(P.O. Box 745, WANGARATTA 3677)  
Tel. (057) 251 742

Changing exhibitions of contemporary fine art and crafts. Stock displays. Thursday, Friday 10 - 3.30, Saturday, Sunday 1 - 5



NADA LUPO, The three pillars, 1989, oil on board on canvas, 72 x 58 cm, Veritas Gallery.

#### WARRNAMBOOL ART GALLERY

165 Timor Street, WARRNAMBOOL 3280  
Tel. (055) 647 832, Fax. (055) 62 6670  
One of Victoria's most attractive galleries. A fine collection of Australian art and contemporary prints. Regularly changing exhibitions. Tue to Sun 12 - 5

## BATHURST REGIONAL ART GALLERY

Selections from the extensive permanent collections of Australian art, sculpture and ceramics and the Lloyd Rees Collection as well as changing loan exhibitions.

Monday-Friday 10am-4pm Saturday 11am-3pm  
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Sun & Public Holidays 2-5pm

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Telephone (049) 29 3263 or 26 3644



The Käthe Kollwitz Museum brings to Melbourne one of the leading figures of Twentieth Century Art and for the first time Australians will be able to see on a regular basis the work of this great artist.

Admission fee:

Adults \$4

Students \$2

A brochure on Käthe Kollwitz is provided on entry to the Museum.

Museum Hours:

Tuesday – Friday 11.00am – 6.00pm

Saturday 10.30am – 2.00pm

*Käthe Kollwitz*  
KÄTHE-KOLLWITZ-MUSEUM

29 GIPPS STREET RICHMOND 3121 TELEPHONE (03) 428 5479



Käthe Kollwitz: *Kleines Selbstbildnis Nach Links* (Small Self portrait, Facing Left). 1922. Lithograph. 19 x 12.5 cm. Klipstein 159.

MEG BUCHANAN

EXHIBITION JULY 1991

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exhibitions.  
Monday to Saturday 10 - 6,  
Sunday 1 - 5

**ART GALLERY OF SOUTH AUSTRALIA**

North Terrace, ADELAIDE 5000  
Tel. (08) 207 7000  
To 30 June: Milton Moon Retrospective  
— Ceramics  
To 23 June: Tom Roberts — A Break  
Away — Paintings and drawings  
24 July to 18 August: Moet and  
Chandon Touring Exhibition  
Daily 10 - 5, Admission free

**COLLEGE GALLERY**

S.A. School of Art, S.A.C.A.E.,  
Holbrooks Road, UNDERDALE 5032  
Tel. (08) 354 6477  
Painting, sculpture, printmaking,  
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Wednesday to Saturday 11 - 4

**ELDER FINE ART GALLERIES**

106 Melbourne Street, NORTH  
ADELAIDE 5006

Tel. (08) 267 2869 Fax. (08) 267 2648  
Major exhibitions held throughout  
Australia.  
Monday to Friday 10 - 6

**GREENHILL GALLERIES**

140 Barton Terrace, NORTH ADELAIDE  
5006 Tel. (08) 267 2933  
Fax. (08) 239 0148  
June: Life on the left toes — paintings  
from Japan and Germany. Also Donna  
Leslie.  
August: John Perceval and Greg Daly.  
Tuesday to Friday 10 - 5,  
Saturday, Sunday 2 - 5

**HILL-SMITH FINE ART GALLERY**

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

**KENSINGTON GALLERY**

39 Kensington Road,  
NORWOOD 5067  
Tel. (08) 332 5752, Fax. (08) 315 902  
June: Geoff Dyer and Florence Putsch  
July: Artists from the

Beth Mayne Studio, Sydney  
Tuesday to Friday 10 - 5,  
Saturday, Sunday 2 - 5

**RIDDOCH ART GALLERY**

6 Commercial Street, MOUNT  
GAMBIER 5290  
Tel. (087) 23 8752  
Permanent collection of contemporary  
Australian art. Specialist holdings: Art of  
the region, Art in wood, temporary  
exhibitions changing monthly.  
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Saturday 12 - 4

**TYNTE GALLERY**

241 Greenhill Road, DULWICH 5065  
Tel. (08) 364 1425 Fax. (08) 364 1424  
Regular exhibitions of Australian  
contemporary art with an emphasis on  
South Australian artists.  
Wednesday to Friday 10 - 5,  
Saturday, Sunday 2 - 5 or by  
appointment

**WESTERN AUSTRALIA****ART GALLERY OF WESTERN  
AUSTRALIA**

47 James Street, PERTH 6000  
Tel. (09) 328 7233  
Daily 10 - 5

**BAY GALLERY OF  
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1 Bay Road, CLAREMONT 6010  
Tel. (09) 386 3060, (09) 386 2374  
Regular exhibitions of original works by  
Australian and international artists. Oils,  
watercolours, bronzes, fine ceramics.  
Traditional and contemporary.  
Monday to Friday 10 - 6,  
Saturday 10 - 2, Sunday 2 - 5

**DELANEY GALLERIES**

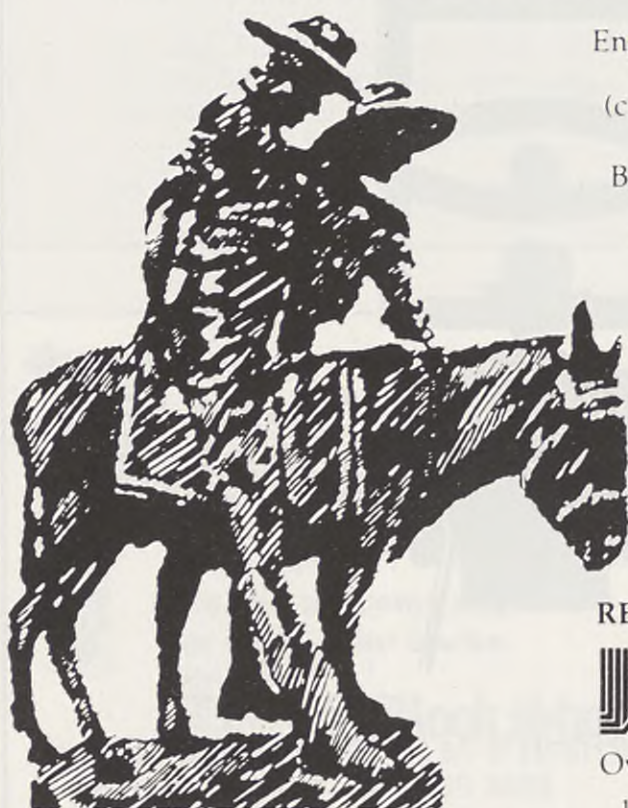
74 Beaufort Street, PERTH 6000  
Tel. (09) 227 8996 Fax. (09) 227 6375  
Exhibiting work by leading  
contemporary Australian artists.  
2 to 26 June: Adam Derums; Helen  
Taylor — charcoal drawings  
30 June to 24 July: 'Friction' group show  
28 July to 21 August: John Beard  
Monday to Friday 10 - 5,  
Sunday 2 - 5

**GALERIE DÜSSELDORF**

890 Hay Street, PERTH 6000  
Tel. (09) 325 2596  
Tuesday to Friday 10 - 4.30,  
Sunday 2 - 5 and by appointment

**GREENHILL GALLERIES**

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Director: Judith Behan



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# IN SEARCH OF HEROES ARTISTS & ANZAC 1915 - 1990



Australian War Memorial Art Exhibition Gallery 21 September 1990 - 13 October 1991



Australian artists  
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335 3221  
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Saturday and Sunday 2 - 5 or by  
appointment

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Tel. (09) 321 6057 Fax. (09) 321 2354  
Agents for Sotheby's Australia Pty. Ltd.  
9 to 26 June: Group exhibition —  
paintings, drawings; 'Flora and Fauna' —  
sculpture  
30 June to 17 July: Linda Fardoe —  
paintings; Pip Johnson  
21 July to 7 August: Jeremy Kirwan-  
Ward — paintings, drawings

11 to 27 August: Leigh Hewson; David  
Gregson

30 August to 17 September: Basil  
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119 Sandy Bay Road, HOBART 7005  
Tel. (002) 23 3379 AH: (002) 25 3952  
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5 to 21 July: Ineke Severijn — pastels  
2 to 18 August: Jack Young — paintings  
and prints  
23 August to 8 September: Terry  
O'Malley — drawings  
Wednesday, Friday, Saturday 11 - 5.30,  
Tuesday, Thursday, Sunday 2 - 5.30

**HANDMARK GALLERY**

77 Salamanca Place, HOBART 7005  
Tel. (002) 237 895  
Changing exhibitions monthly of  
Tasmanian artists and crafts people  
Daily 10 - 6

**GALLERY TWO**

Ritchies Mill Arts Centre, 2 Bridge Road,  
LAUNCESTON 7250 Tel: (003) 31 2339  
June: Jonathon Bowden  
July: Cynthia Breusch; Christopher  
McVinish  
August: Elizabeth Lada, Tony Smibert,  
Rosemary Hill — sculptures  
Daily 10 - 5

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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 December,  
March, June and September (deadlines:

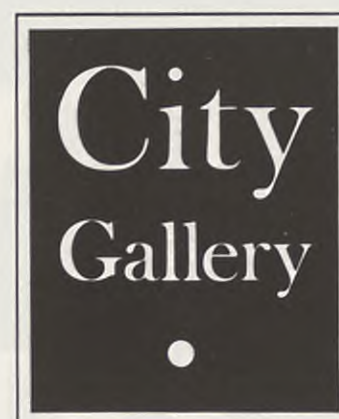


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MIKE PARR

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TONY CLARK  
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5 months prior to publication). Where no other details are supplied by organizers of competitions we state the address for obtaining them.

## DETAILS

### NATIONAL

#### BLAKE PRIZE FOR RELIGIOUS ART 1991

Prize: \$10,000

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

### QUEENSLAND

#### ARTISTS AND ART 1991

Exhibition: 4-11 October. Closing date: mid September. Particulars from: Mackay Art Society, PO Box 891, Mackay 4740.

#### GOLD COAST CITY AND CONRAD JUPITERS INVITATION PRIZE FOR PAINTING 1991

Acquisitive prizes to the value of \$15,000. Closing date: 19 June.

Particulars from: PO Box 6615, Gold Coast Mail Centre, 4217.

#### SINGLETON ART PRIZE & EXHIBITION

Closing date: 28 June. Exhibition held 13-17 July, Singleton Civic Centre. Particulars from W. Hayward, President, Singleton & District Art Society, Tel. (065) 74 1289 or from Country Rose Gallery, 10 Dalton Ave, Singleton. Tel. (065) 72 3807.

### NEW SOUTH WALES

#### BERINBA ARTS FESTIVAL COMPETITION

Contemporary and traditional. Closing date: 31 October 1991. Particulars from: The Convenor, Berinba Public School, PO Box 95, Yass 2582.

#### CITY OF LAKE MACQUARIE — CHARLESTOWN SQUARE CONTEMPORARY ART PRIZE 1991

\$6,000 Contemporary painting prize — acquisitive; \$1,500 Contemporary drawing prize — acquisitive. By invitation only. Particulars from: Helen Walker, Director, Lake Macquarie City Art Gallery, PO Box 21, Boolaroo 2284.

#### JACARANDA ART SOCIETY EXHIBITION

Acquisitive. Drawing (any media) on

paper by emerging artists. Closing date: usually early October. Particulars from: Organizing Secretary, Jacaranda Art Society Exhibition, PO Box 806, Grafton 2460, or Grafton Regional Gallery, PO Box 25, Grafton 2460.

#### LANE COVE ANNUAL ART AWARD

Particulars from: Secretary, Lane Cove Art Society, Box 373, Post Office, Crows Nest 2065.

#### 32ND MUSWELLBROOK OPEN ART PRIZE

\$10,000 Muswellbrook Art Prize; Open acquisitive prize for any media on paper \$2,500. Closing date: 12 July 1991. Particulars from: Muswellbrook Shire Council, PO Box 122, Muswellbrook 2333.

#### MACQUARIE TOWNS ACQUISITIVE ART EXHIBITION 1991

Closing date: late June. Exhibition 19-25 July, 1991. Particulars from: Ellen Manning Community Arts Officer, Hawkesbury City Council, Windsor 2756.

#### OLSEN DRAWING PRIZE 1991

\$5,000 Annual Acquisitive Prize. Closing date: 18 October, 1991. Particulars from: Olsen Drawing Prize, Bathurst Regional Art Gallery, Private Mail Bag 17, Bathurst 2795.

### VICTORIA

#### ALICE BALE TRAVELLING ART SCHOLARSHIP AND ART AWARDS 1991

Travelling scholarship and art prizes. Judged by 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.

#### 1991 KANGAROO AWARD FOR SCULPTURE — FIFTH ANNUAL INVITATION OUTDOOR SCULPTURE EXHIBITION

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

### WESTERN AUSTRALIA

#### FREMANTLE PRINT AWARD

Entry forms available: 4 June. Entries close: 12 June. Exhibition opens 30 August. Two acquisitive awards of \$1,000, sponsored by Shell Australia. Particulars from: Neil Wylde,

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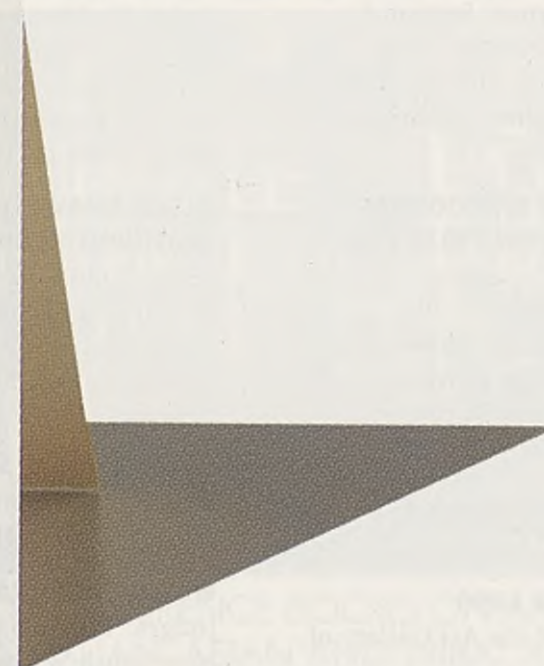
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Exhibitions Co-ordinator, Fremantle Arts Centre, 1 Finnerty Street, Fremantle 6160. Tel (09) 335 8244.

#### MANDORLA ART AWARD 1991

Kevin Sullivan Award (acquisitive): Return airfare to Italy and two months accommodation, plus two prizes of \$500 each. Closing date: 20 June 1991. Particulars from: A. Albuquerque, 35 Menger Ave, Greylands.

### RESULTS

#### QUEENSLAND

##### ARTISTS AND ART 1990

Winners: Section 1: Iris Armour; Section 2: Jeff Kirchhoff; Section 3: Fay Micallef; Section 4: Raye Williams; Section 5: Judi Wynne; Section 6: Christien Payne; Section 7: Peg Corcoran; Section 8: Ann Creber; Section 9: Ann Creber; Section 10: Jennifer Jowett.

##### GOLD COAST CITY AND CONRAD JUPITERS INVITATION PRIZE FOR PAINTING 1990

Judge: Ken Unsworth  
Selected for acquisition: Bruce Armstrong, Geraldine Burrowes, Stephen Newton, Billy Petyarre, Guiseppe Romeo, Neil Taylor.

#### NEW SOUTH WALES

##### ARCHIBALD PRIZE 1990

Judges: Trustees of the Art Gallery of New South Wales  
Winner: Geoffrey Proud

##### 1990 BEGA CALTEX ART AWARDS

Judge: Robert Wilson  
Winners: Open: John Sharman; Best oil: John Wilson; Best waterbased medium: Ray Barnett; Best contemporary: Leigh Gordon; Local Awards: Best oil: Veronica O'Leary and Judith de Vere;

Best waterbased medium: Grace Hutchinson and Anne Brosnan; Best graphic: Leigh Gordon; Best mixed media: Shirley Hannan.

##### BERINBA ARTS FESTIVAL COMPETITION 1991

Judge: Ian White  
Winners: Traditional: H. Ireland; Contemporary: Kim Nelson; Works on paper: I. Patterson; Local artist: R. Winterflood.

##### JACARANDA ART SOCIETY EXHIBITION

Judge: Joseph Eisenberge  
Winners: Garry Andrews (2), Darrell Coggins, Roger Crawford, Joe Furlonger, Juli Haas, Jan Hynes, Patricia Buckland.

##### MACQUARIE TOWNS ACQUISITIVE ART EXHIBITION 1990

Judge: Ted Binder  
Winners: Open: Conchita Carambano, Victoria Peel, Tony Tozer; Traditional: Carmen Ky, Howard Ireland; Local artists: William Wells.

##### OLSEN DRAWING PRIZE 1990 — BATHURST REGIONAL ART GALLERY

Judge: John Olsen  
Winner: Mike Parr  
Open Acquisitive Award: John Walton  
Award for local artists winner: David B. Wilson.

##### SULMAN PRIZE 1990

Judge: Ann Thomson.  
Winner: Robert Hollingworth.

##### WYNNE PRIZE 1990

Judges: Trustees of the Art Gallery of New South Wales.  
Winner: William Robinson.

#### VICTORIA

##### CONTEMPORARY ART SOCIETY MEMBERS EXHIBITION 1990

Judges: Members of CAS, Victoria.  
Winners: First: E.M. Christensen;

Second: Felix Tuszynski.

##### KANGAROO AWARDS FOR SCULPTURE 1990

Fourth annual invitation outdoor sculpture exhibition and awards.  
Judges: Grazia Gunn, Gareth Sansom, Peter Burns.  
Winner (ceramics): Jenny Trickey.  
Winner (open): Stephen Killick.

#### TASMANIA

##### TASMANIAN ART AND POTTERY EXHIBITION 1990

Judge (Art): Kathryn Ballard.  
Winners: Section 1: Margaret Brown; Section 2: Jennifer Atkins; Section 3: Grant Allford; Section 4: Thora Cleary; Section 5: Ruth Rees.  
Judge (Ceramic): Josef Szirer.  
Winner: Open Award: Szolt Faludi.

### ART AUCTIONS

#### Leonard Joel 13 & 14 November 1990

**BELLETT, Jean:** Nude, 1956, oil on board, 39.5 x 49.5 cm, \$5,500  
**BENNETT, William Rubery:** Sunlit rock face, Central Australia, oil on board, 24.5 x 29.5 cm, \$5,500  
**BENNETT, William Rubery:** Light play, Robertson, oil on canvas on board, 36.5 x 44.5 cm, \$12,000  
**BERGNER, Josl:** The clown, watercolour and pencil, 48.5 x 33 cm, \$1,800  
**BOYD, Arthur:** Eucalypt forest, oil on board, 120 x 90 cm, \$8,000  
**BUCKMASTER, Ernest:** Rhododendrons, oil on canvas, 108 x 77.5 cm, \$16,000  
**BOYD, Arthur:** Shoalhaven River, oil on canvas, 120 x 150 cm, \$18,500

**BULL, Knud Geelmuyden:** City of Hobart Town, watercolour, 35.5 x 59.5 cm, \$44,000

**CONDER, Charles:** Romantic garden with figures, watercolour, 36 x 47 cm, \$10,000

**COUNIHAN, Noel:** The yearning of the virgins, 1971, oil on board, 80 x 121 cm, \$9,500

**COUNIHAN, Noel:** Wharfies playing cards, 1961, oil on board, 54 x 73 cm, \$20,000

**CRAIG, Sybil:** Evening boats, Half Moon Bay, oil on canvas on board, 42 x 37 cm, \$2,200

**CRAIG, Sybil:** Red and white camellias, oil on canvas on board, 44.5 x 45 cm, \$2,700

**CUMBRAE-STEWART, Janet Agnes:** Young girl, 1921, pastel, 36.5 x 27.5 cm, \$5,500

**DAVIES, David:** Moonrise, oil on canvas board, 21.5 x 42.5 cm, \$12,000

**EDKINS, Cathleen:** After a day's toil, oil on canvas, 64 x 89.5 cm, \$10,000

**FOX, Ethel Carrick:** The flower stall, handcoloured lithograph, 23.5 x 36 cm, \$1,400

**FOX, Ethel Carrick:** Summer at Brittany, oil on board, 15.5 x 22 cm, \$10,500

**FRIEND, Donald:** Sundays, watercolour, 34 x 48 cm, \$1,500

**HAXTON, Elaine:** Flower girl, oil on board, 59 x 44.5 cm, \$4,000

**HEYSEN, Hans:** Under opal tinted saplings, 1915, watercolour, 38.5 x 31 cm, \$11,000

**JESSUP, Frederick Arthur:** Woolloomooloo tenements, 1948, oil on board, 65.5 x 45 cm, \$8,000

**LONG, Leonard:** Mountain ash, Tara Valley, Victoria, 1986, oil on canvas on board, \$6,500

**McINNES, William Beckwith:** Farmyard scene, oil on canvas, 33.5 x 52 cm, \$1,800

**O'CONNOR, Victor:** Shopping, Fitzroy, oil on canvas, 44.5 x 60 cm, \$2,200

**OLLEY, Margaret:** Interior with self

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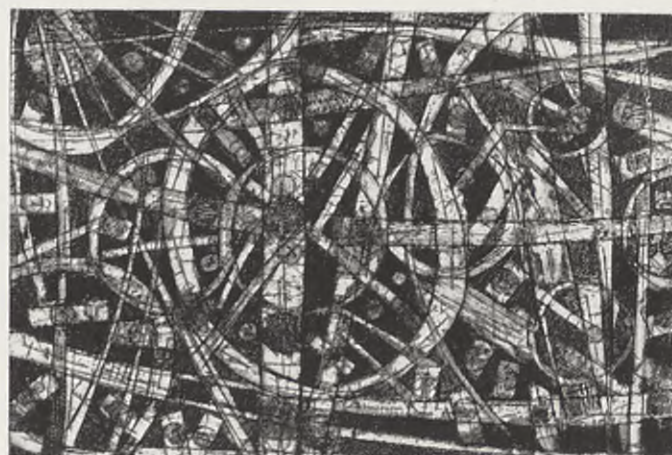
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portrait and stocks, oil on board, 67 x 89.5 cm, \$7,000

**PASSMORE, John:** Dog stealing fish, 1953, oil on board, 33.5 x 67 cm, \$18,000

**PERCEVAL, John:** Portrait of Laurie Beck, 1949, oil on canvas on board, 60 x 47 cm, \$8,000

**PROCTOR, Althea Mary:** The white vase, watercolour on silk, 60 x 47 cm, \$4,000

**PURVES-SMITH, Peter:** Reclining nude, charcoal and pencil, 35.5 x 55 cm, \$3,500

**REES, Lloyd:** Tuscany, oil on canvas, 28 x 39 cm, \$28,000

**TUCKER, Albert:** Trees, oil on board, 44 x 58 cm, \$8,000

**SCHELTEMA, Jan Hendrik:** The river crossing, oil on canvas, 49 x 74 cm, \$8,000

**STREETON, Arthur:** The Thames, Nocturne, watercolour, 22.5 x 33.5 cm, \$4,000

**STURGESS, Reginald Ward:** Morning stroll, watercolour, 18.5 x 25.5 cm, \$1,700

**VIKE, Harald:** Winter sunrise, 1954, oil on board, 45 x 58 cm, \$7,000

**WOODHOUSE, Frederick (Jnr):** Gay Friar, 1906, oil on canvas, 51 x 69 cm, \$2,750

**YOUNG, Blamire:** The courtship, watercolour, 24.5 x 32 cm, \$4,000

### Sotheby's 26 November, 1990

**BADHAM, Herbert:** Hotel scene — figures in a bar, 1940, oil on canvas, 102 x 81 cm, \$66,000

**BOYD, Arthur:** Shoalhaven River with rose, burning book and aeroplane, 1976, oil on canvas, 158 x 122 cm, \$50,600

**CRAIG, Sybil:** Still life with marigolds, oil on artists' board, 39 x 39 cm, \$2,200

**DE MAISTRE, Roy:** Figure by bath,

1934, oil on board, 65 x 54 cm, \$33,000

**DRYSDALE, Russell:** Grandma's Sunday walk, oil on canvas, 75 x 126.5 cm, \$231,000

**DUNLOP, Brian:** Reclining nude, 1963-71, oil on canvas, 66.5 x 94.5 cm, \$8,250

**FAIRWEATHER, Ian:** Coolie, c.1949, gouache, 54.5 x 44.5 cm, \$33,000

**FORREST, Haughton:** Tasmanian landscape, 1920, oil on board, \$9,900

**HERMAN, Sall:** Outback scene with barn, 1946, oil on canvas, 50.5 x 60.5 cm, \$26,400

**HESTER, Joy:** Woman in robes, watercolour, 67 x 50 cm, \$5,940

**JACKSON, James Ranalph:** Sydney Harbour from Cremorne, c.1912, oil on board, 21 x 61 cm, \$17,600

**LARTER, Richard:** Tattoo, 1967, mixed media, 135 x 304 cm, \$16,500

**LINDSAY, Norman:** The party — Urs Graf entertains, 1945, oil on canvas, 67 x 100 cm, \$66,000

**NOLAN, Sidney:** Gallipoli, 1959, oil on board, 121 x 153 cm, \$14,300

**PIGUENIT, William Charles:** Three sisters, Grose Valley, Blue Mountains, 1879, oil on canvas, 114 x 86 cm, \$121,000

**PRESTON, Margaret:** Still life — arrangement in two vases before a window, oil on board, 60 x 48.5 cm, \$66,000

**PRESTON, Margaret:** The studio window, 1906, oil on canvas, 80 x 58 cm, \$53,900

**PRESTON, Margaret:** Australian native flowers, 1941, oil on canvas, 50.5 x 49.5 cm, \$30,800

**PUGH, Clifton:** Two lizards, 1988, oil on canvas, 90 x 110 cm, \$7,150

**REES, Lloyd:** Summer morning — Lane Cove River from Northwood (No. 3), 1979, oil on canvas, 100 x 124.5 cm, \$152,900

**SMITH, Grace Cossington:** The gully, 1928, oil on board, 110.5 x 82.5 cm, \$148,500

**SMITH, Grace Cossington:** Figure by

the sea, oil on board, 21.5 x 26.5 cm, \$10,450

**STREETON, Arthur:** The hot road, oil on canvas, 44.5 x 30 cm, \$143,000

**SOUTHERN, Clara:** The cabbage patch, c.1899, oil on canvas, 47.5 x 31 cm, \$12,100

**STRUTT, William:** Crossing the gully, 1888, watercolour, 30.5 x 51.5 cm, \$33,000

**TUCKER, Albert:** Parrot in flight, oil on board, 63 x 75.5 cm, \$26,400

**VASSILIEFF, Danila:** Truth, Fitzroy, 1949, oil on board, 55.9 x 49 cm, \$16,500

**VON GUERARD, Eugene:** A view towards the Grampians from the black range with Mount Abrupt and Mount Sturgeon in the distance, 1875, oil on canvas, 74.2 x 125 cm, \$484,000

**WAKELIN, Roland:** Country landscape, 1950, oil on board, 42 x 54 cm, \$5,060

**WAKELIN, Roland:** Richmond, New South Wales, 1947, oil on board, 33.5 x 44.5 cm, \$13,200

**WHITELEY, Brett:** Dusk (Lavender Bay), 1974, oil, photomontage and bird's egg, 82 x 86.5 cm, \$52,800

**WILLIAMS, Fred:** Acacia landscape, 1977, oil on canvas, 99 x 104 cm, \$66,000

### Lawsons 27 November, 1990

**BLACKMAN, Charles:** Child with her cat, charcoal, 97 x 89 cm, \$1,800

**BOYD, Arthur (Snr):** Cows in the copse, 1903, watercolour, 49 x 29 cm, \$1,600

**CONNOR, Kevin:** Enclosed figures, early morning, oil on composition board, 121 x 121 cm, \$7,500

**CROOKE, Ray:** Islanders resting, oil on canvas, 93 x 133 cm, \$6,500

**DICKERSON, Robert:** The young girl, charcoal, 76 x 56 cm, \$625

**FIRTH-SMITH, John:** Fragmented time #1, 1981, mixed media on paper, 63 x 99 cm, \$1,500

**FRIEND, Donald:** An Australian in Paris, mixed media on paper, 35 x 45.5 cm, \$1,800

**FURLONGER, Joe:** Two figures on a beach, 1987, oil on canvas, 90 x 105 cm, \$4,800

**HOFF, Raynor:** San Andrea Della Valle, Rome, pencil, ink and wash, 33 x 49 cm, \$1,500

**KOEKKOEK, Marinus Adrianus:** Winter landscape, Holland, oil on panel, 32 x 49 cm, \$6,000

**LARTER, Richard:** Crouching woman, 1970, pen and ink, 35 x 53 cm, \$400

**LEIST, Frederick:** The couple, watercolour, 24 x 33 cm, \$2,000

**McCUBBIN, Frederick:** Storm clouds over the distant hills, oil on canvas, 40 x 60 cm, \$30,000

**RAMSAY, Hugh:** Portrait of an old man, oil on canvas on composition board, 84 x 58.5 cm, \$3,750

**REHFISCH, Allison:** Six green bottles, c.1950, oil on composition board, 41 x 50.5 cm, \$1,300

**ROXBROUGH, Rachel:** The cowpasture road, 1960, oil on composition board, 90.5 x 139 cm, \$900

## RECENT ACQUISITIONS

### Art Gallery of New South Wales

**BOYD, Arthur:** On the Shoalhaven, oil on canvas, 100 x 91 cm

**BUCHHOLZ, Erich:** Twelve woodcuts made in the 1920s, some handcoloured wash, depicting animals, objects and abstract images

**BURN, Ian:** Blue reflex, 1966-67, auto lacquer over epoxy base on mounted plywood panel

**DAUMIER, Honore:** 39 lithographs, some hand coloured, satirising the people and politics of French society in

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the 1830s.

**KAPOOR, Anish:** Void field, 1989, northumbrian stone and pigment

**LEIGHTON, Frederic:** Lindas Rhodes, 1867, oil on canvas, 26.4 x 45.5 cm

**LEWIS, John:** The variegated lizard of New South Wales, 1807, watercolour, 26.2 x 45.2 cm

**MacPHERSON, Robert:** 20 frog poems: distant thunder (A memorial) for D.M., installation: beehives, wooden board and Metistick letters

**MATISSE, Henri:** Henry de Motherland, 1942, lithograph

**MILLET, Jean Francon:** The woolcomber, late 1850s, etching

**NORRIE, Susan:** Untitled (from Peripherique), oil on canvas, 142 x 244 cm

**POYNTER, Edward:** Two studies of the back of a crouching man, late 1880s, drawing

**POYNTER, Edward:** Two studies of harp players, late 1880s, drawing

**RICHON, Oliver:** A devouring eye, 1989, diptych, framed colour photographs, 80 x 100 and 100 x 80 cm

**THOMSON, Ann:** Aurora, 1990, oil on linen, 198 x 244 cm

**TUCKER, Albert:** Theatre, 1943, pen and ink, watercolour, gouache, 26 x 38 cm

## Art Gallery of Western Australia

**COLEING, Tony:** Recent wars: Falklands, 1982, acrylic on canvas

**ALLAN, Micky:** Balance, 1987, oil and stick on linen

**MAIS, Hilarie:** Isis no. 3, 1988, oil on wood

**WATSON, Jenny:** The plane tree, 1986, oil, gouache on duck, 259 x 165 cm

**SENBORG, Jan:** Wittenoom I-IV (series), 1988, various media

**LANCELEY, Colin:** An adventure with some windmills, 1972, screenprint edition 23/80, 79.3 x 58.5 cm

**NOLAN, Sidney:** Rinder V, 1969, lithograph edition 33/70, 50.5 x 65.5 cm.

**HOOK, Richard:** Study no 3, 1978, screenprint edition 17/25, 101.5 x 66.5 cm

**FOULKES-TAYLOR, David:** Coffee table with reversible top, c.1966, jarrah and laminate

**STREETON, Arthur:** The hillside, 1895, oil on wood panel, 23.4 x 27.4 cm

**ESS, Barbara:** Untitled, 1989, monochrome colour photograph, 244 x 127 cm

**BRAY, Ivan:** Creation, 1990, oil on canvas, 122 x 115 cm

**JOHNSON, Tim:** Untitled, 1968, acrylic on canvas

**JENSEN, Alfred:** Unity in the Square 13, 1968, oil on canvas — diptych

**SENBORG, Jan:** Blue Angel of Wittenoom, 1988, oil on canvas

**DAWES, Debra:** The Madonna, 1985, acrylic and gold leaf on sixteen boards

**MacPHERSON, Robert:** Six pieces from 1977-1981

**ROONEY, Robert:** Superknit 2, 1970, acrylic on canvas

**RISLEY, Tom:** Totem VII, 1986-1987, wood, paint and plastic

**SANSOM, Gareth:** Kiss me, 1976, oil, enamel, pencil and collage on cardboard

**SANSOM, Gareth:** The blue masked transvestite, 1964, oil on enamel on hardboard

**DURRANT, Ivan:** Horse feeder, 1987, acrylic on masonite, 91.5 x 122 cm

**PEART, John:** Blue green square, 1969, acrylic on shaped canvas, 166 x 166 cm

**DYSON, Chris:** The womb, 1986, oil on canvas, 183 x 213.5 cm

**DYSON, Chris:** Untitled II, 1987, oil on hardboard, 25 x 21 cm

**GREY-SMITH, Guy:** Salt lake, 1971, oil on hardboard, 104 x 91 cm

**GREY-SMITH, Guy:** Bangkok Angkor, 1974, oil on hardboard, 87.7 x 72 cm

**GREY-SMITH, Guy:** Angkor, 1970, oil on hardboard, 94.7 x 108.4 cm

**FERRIER, Tanla:** Fall in New York, 1988, acrylic on paper, 1022 x 73 cm

**FERRIER, Tanla:** The departure, 1988, ink on paper, 77 x 69 cm

**CINANNI, Cathy:** Dog, 1988, oil on linoleum

**CINANNI, Cathy:** Australian dog, 1988, acrylic on tin

**GIUGLIARELLI, Bruno:** Contemplation, 1987, limestone with granite base

**HOLLAND, Steven:** Double headed Phoenix, 1987, mixed media on wood

**LONG, Joe Jangala:** Seed dreaming, 1989, acrylic on canvas, 137 x 110 cm (image)

**NAPALTJARRI, Mona Rockman:** "Ngaluipi" wine, 1989, acrylic on canvas, 135 x 85 cm

**McTAGGART, Patricia Marrfurra:** Payback systems, 1988, acrylic on canvas, 120 x 85 cm

**TJUPURRULA, Turkey Tolson:** Tingari ceremonial cycle, 1988, acrylic on canvas board, 5 panels 20 x 16 cm, 7 panels 20 x 10 cm

**BENNETT, Gordon:** The persistence of language, 1987, acrylic on canvas, 152 x 137 cm each (3 panels)

**MORGAN, Sally:** Taken away, 1988, acrylic on canvas, 120 x 96 cm



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*edited by Jon Altman and Luke Taylor*

Proceedings of an AIATSIS and ATSIC sponsored workshop held in June 1990 in response to the Report of the Federal Government Review of the Aboriginal Arts and Crafts Industry, completed in 1989.

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**NICKOLLS, Trevor:** Garden of Eden dreaming, 1981, acrylic on canvas, 150 x 150 cm

**WATSON, Judy:** Bloodline, 1988, lithograph with Chine colle, 57 x 76 cm

**WAKELIN, Roland:** Still life, 1921, oil on board, 37 x 30 cm

**LANCELEY, Colin:** Some are more equal than others, 1967, screenprint edition 43/150, 60 x 82 cm

**LANCELEY, Colin:** The miraculous Mandarin Suite (folio of 6), 1966, screenprints edition 22/70, 77.5 x 56.2 cms each

**LANCELEY, Colin:** Liberation of the gallery slaves, 1972, screenprint, edition 66/80, 79.3 x 58.5 cm

**LANCELEY, Colin:** A battle with some wineskins, 1972, screenprint edition

**TJAPALTJARRI, Tim Leura:** Honey ant ancestors, 1974, synthetic polymer on canvas, 76 x 56 cm

**TJUPURRULA, Johnny Warrankula:** The water dreaming, 1974, synthetic polymer on canvas board, 76 x 56 cm

**TJAPALTJARRI, Billy Stockman:** Men's dreaming site at Ilpitirri, synthetic polymer on canvas board, 77 x 51 cm

**TJAPALTJARRI, Billy Stockman:** The flying snake men, synthetic polymer on particle board, 79 x 61 cm

**TJAPALTJARRI, Billy Stockman:** Men of the dreamtime, 1974, synthetic polymer on canvas, 124 x 78 cm

**TJUNGURRAYI, Charley Tarawa:** Ceremony at Mitukatjirinya, 1975, synthetic polymer on canvas board, 61 x 46 cm

## National Gallery of Victoria

**MINGELMANGANU, Alec:** Wandjina, 1980, earth pigments and natural gum on canvas

**GRICCI, Giuseppe:** Goffredo at the tomb of Dudone, 1745-50, porcelain

**FRANK, Robert and MAYNE, Roger:** Group of four photographs, 1955-1959

**WEBB, Boyd:** Placebo, 1989, cibachrome photograph

**MAWANDJUL, John:** Namorodo at Nangkalord, 1990, earth pigments on bark

**BORLASE, Nancy:** Woman (Self portrait), 1952, oil on canvas

**PERCEVAL, John:** Coffee set, 1956, earthenware

**OLLEY, Margaret:** Dahlias and pears, 1990, oil on canvas

**PUGH, Clifton:** Portrait of Sir Andrew Grimwade, 1989, oil on canvas

**HOLTERMANN, B.O. and BAYLISS, Charles:** Panorama of Sydney Harbour and suburbs, 1875, albumen silver photograph

**THOMAS, Rover:** Railway bridge, Katherine, 1985, ochres, vegetable gum on canvas

**KANDINSKY, Wassily:** Frauen im Wald, 1907, woodcut

**WILLIAMS, Fred:** Artist, 1955-56, etching and plate tone touched with pencil

**NICKOLLS, Trevor:** Dreamtime calling from Gondolaland, 1990, acrylic on canvas

**RAIMONDI, Marcantonio:** Lucretia, c.1511-12, engraving

**KUHNEN, Johannes:** Turkish coffee pot, 1989, silver and anodised aluminium

## BOOKS RECEIVED

**Window** by Jeannie Baker (Random Century, 1991, ISBN 0 86203 492 2) \$17.92

**Georgia O'Keeffe** by Roxana Robinson (Bloomsbury Publishing Ltd, 1989, ISBN 07475 0757 0) \$24.95

**Down to Earth: Boyle Family in New Zealand** (Auckland City Art Gallery, 1990, ISBN 0 86463 178 2) NZ\$34.00

**Two Centuries of New Zealand Landscape Art** (Auckland City Art Gallery, 1990, ISBN 0 86463 179 0) NZ\$49.95

**Marketing Aboriginal Art in the 1990s** edited by Jon Altman and Luke Taylor (Aboriginal Studies Press, 1990, ISSN 1030 6544, ISBN 0 85575 220 3) \$10.00

**Moët and Chandon Touring Exhibition 1991**, (Moët and Chandon Australian Art Foundation, 1991, ISSN 0818 609 X ISBN 0 95588599 49)

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## FOOTNOTES

### John Brack: The battle

(from page 499)

- 1 On John Brack's army years see Sasha Grishin, *The art of John Brack*, Vol. 1, Oxford University Press, 1990, pp. 11-19.
- 2 For a discussion of the interpretations given to the Battle of Waterloo and an extensive bibliography see Jac Weller, *Wellington at Waterloo*, London, 1967;

Antony Brett-James (ed.), *The Hundred Days*, New York, 1964; and David Chandler, *Waterloo: The Hundred Days*, London, 1980.

- 3 John Brack, quoted in Anthony Clarke, 'The lone course of John Brack', *Age*, 4 June 1983.
- 4 Two of the most detailed accounts of the Battle of Waterloo are Captain William Siborne, *History of the War in France and Belgium in 1815*, 2 Vols, London, 1844; and Henri Houssaye, *1815 — Waterloo*, Paris, 1893. These are the two main accounts used to identify the battle manoeuvres.

## Nuclear Free and Independent

(from page 501)

- 1 From top to bottom the images of the poster read chronologically. The implication of this device is a questioning of the future outside the events depicted.
- 2 Read in conjunction the separate elements of title and background offer more meanings. There will be 'no' 'life' after the mushroom cloud of nuclear war and the juxtaposition of 'no' and 'still life' reminds us that the poster is not the comfortable still life we are most familiar with.
- 3 The emphatic 'no' is the most readable and relates to the growing voice of protest in Australia at the time. It is a direct response to the French decision to continue testing in the Pacific. The question '15 more years in the Pacific?' is less legible, obscured by the presence of the bomb and the rhetoric of its French masters.
- 4 *No: 15 more years and No: no nukes: no tests* were both used in an extensive public campaign in Sydney in 1984 when they were posted up across the city on hoardings and pylons, at the exits of the Harbour Bridge and across the Tin Sheds buildings.

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