

FEATURES PATRICK WHITE COLLECTION ART MARKET NEW PRINT FORUM TIM JOHNSON

ART and Australia

QUARTERLY JOURNAL



MODERNISM IN AUSTRALIA MARIA KOZIC IMPRESSIONS - TED SNELL REVIEW FIFTH MOËT & CHANDON

DISPANE REPORT EXHIBITION COMMENTARY AUCTIONS REVIEW REPORT ART DIRECTORY



John Mawandjul Wayarra Spirit 1990 196 x 94 cm

JOHN MAWANDJUL

1 – 19 October 1991

gallery

**gabrielle
pizzi**

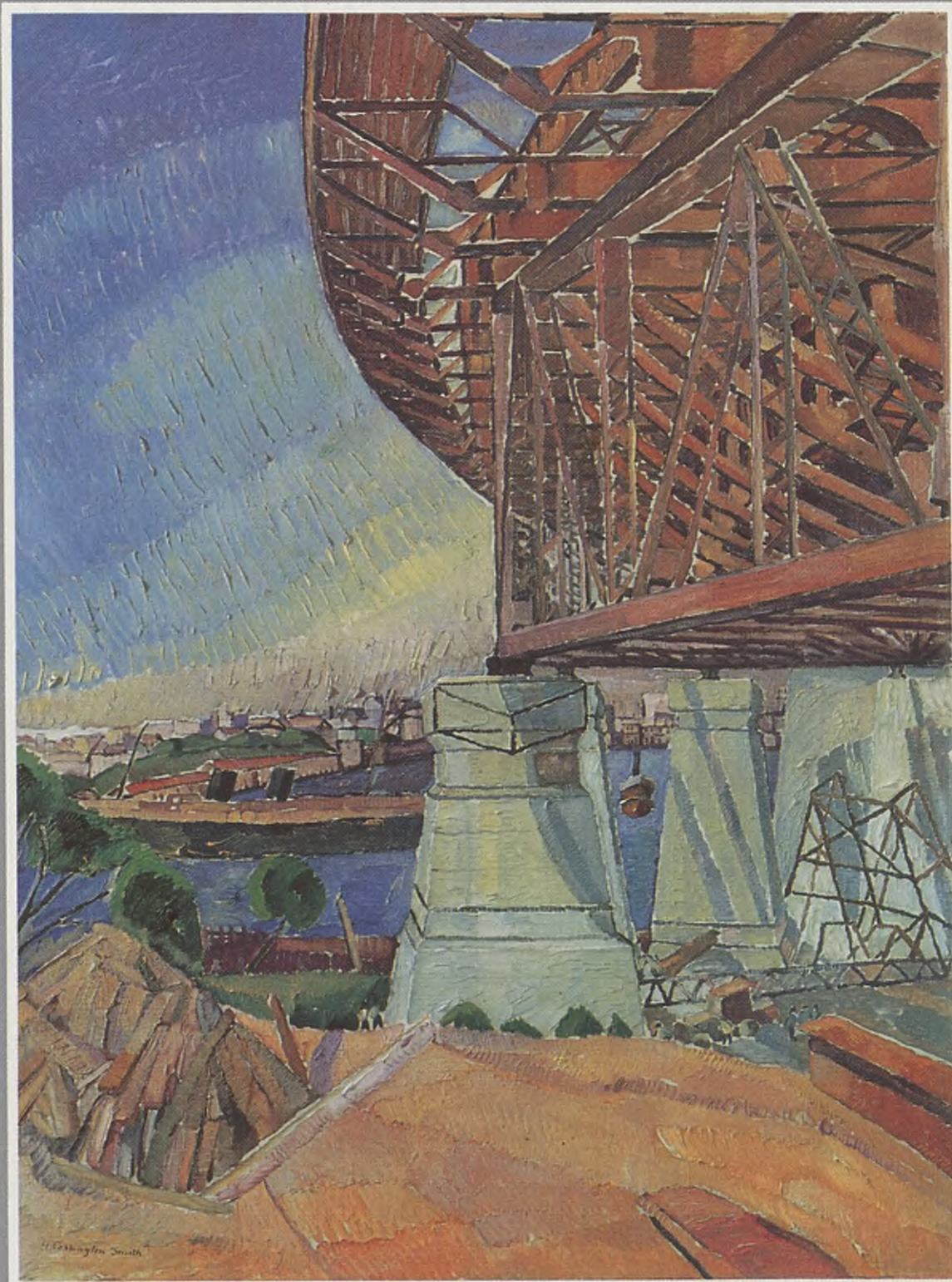
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Volume 29 Number 1



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1. Front cover (detail): TIM JOHNSON AND
DENNIS HAY, *Celestial car*, 1990, acrylic on
canvas, 120 x 150 cm, private collection.
Photograph by Tim Marshall. 2. See p. 63.
3. New PRINT FORUM. See p. 80.

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Charles Blackman Exhibition



The garden of the stars

Philip Bacon Galleries



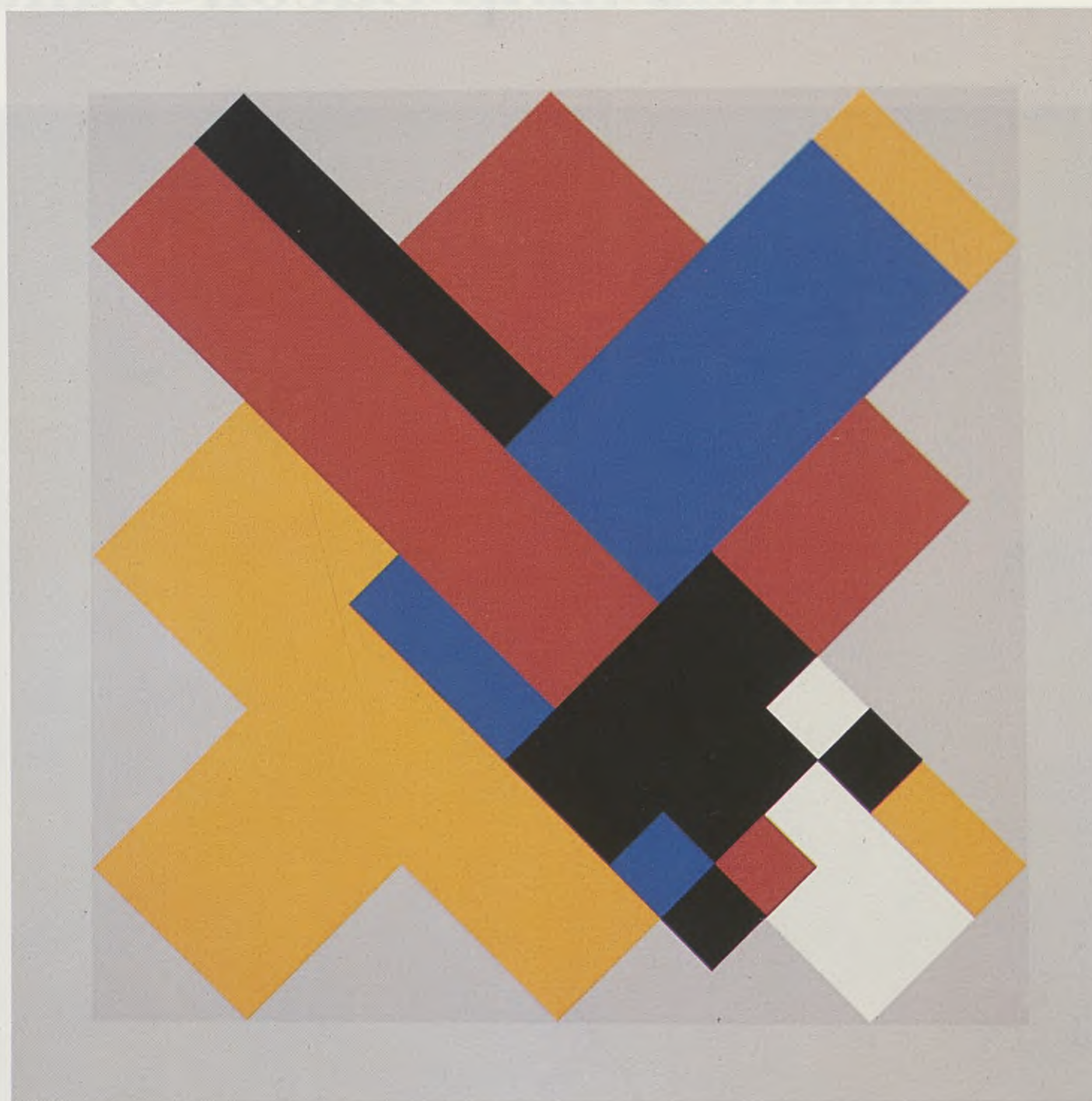
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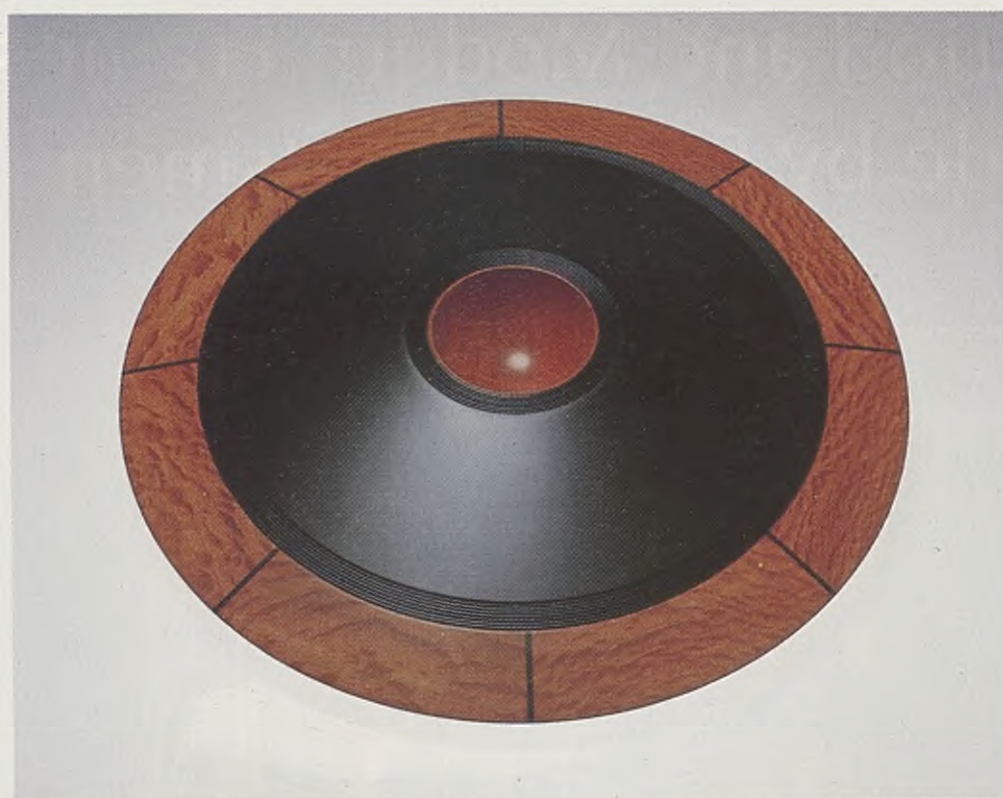
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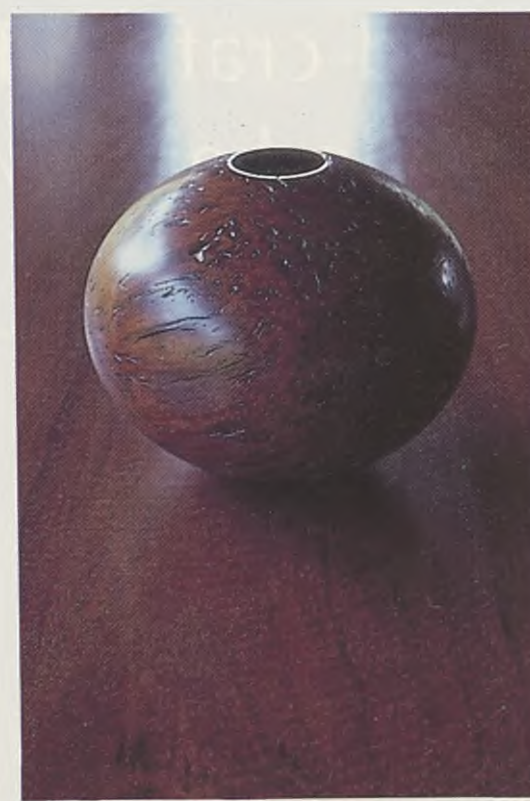
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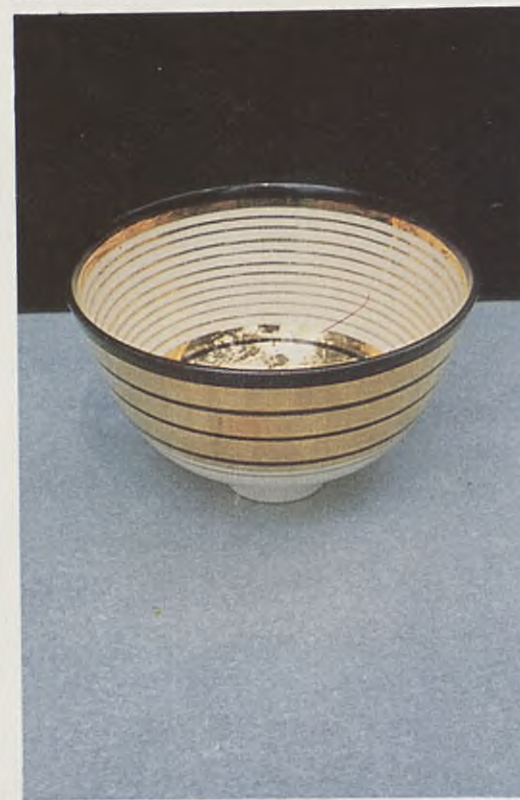
Jarrah Burl
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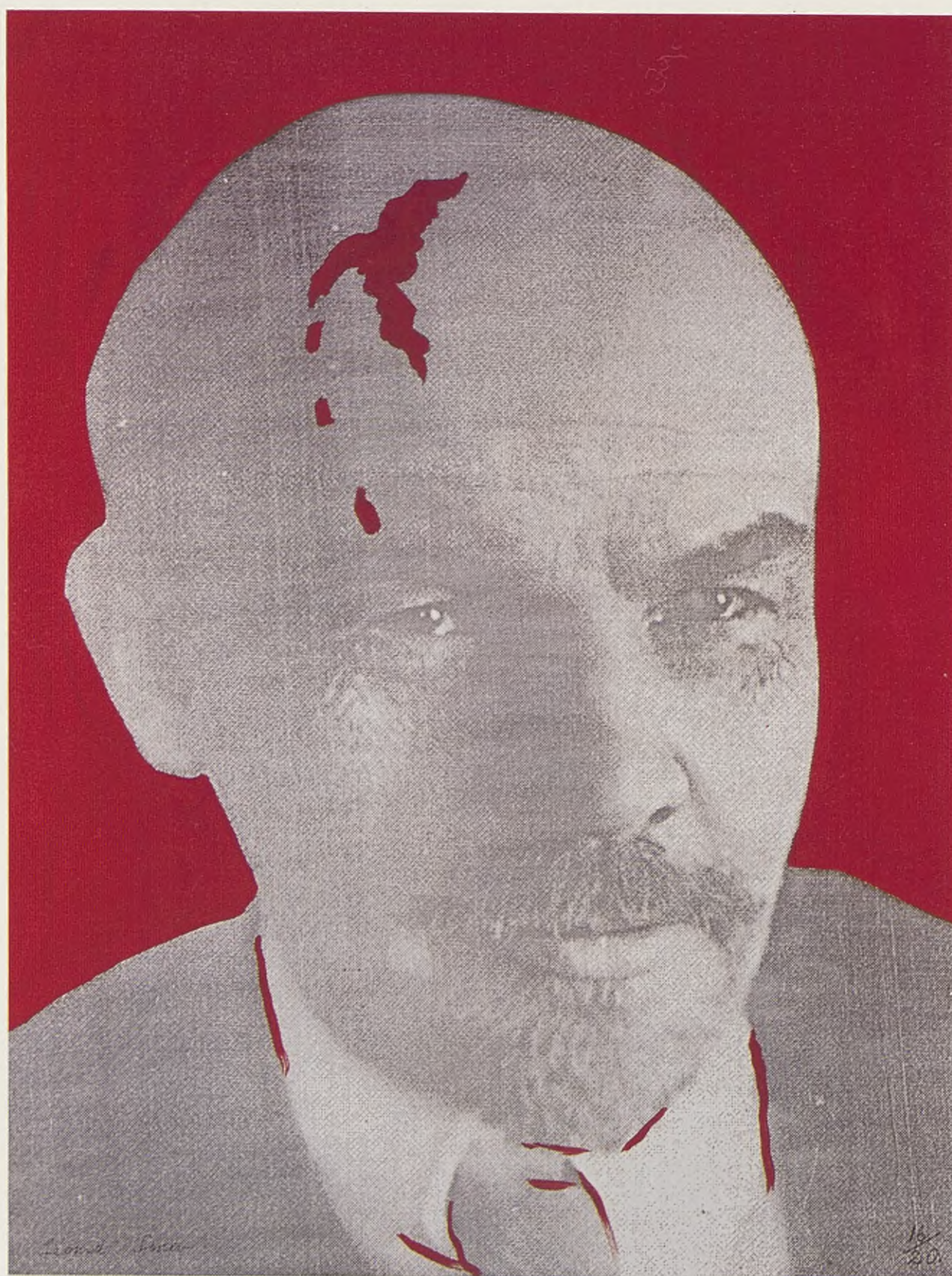
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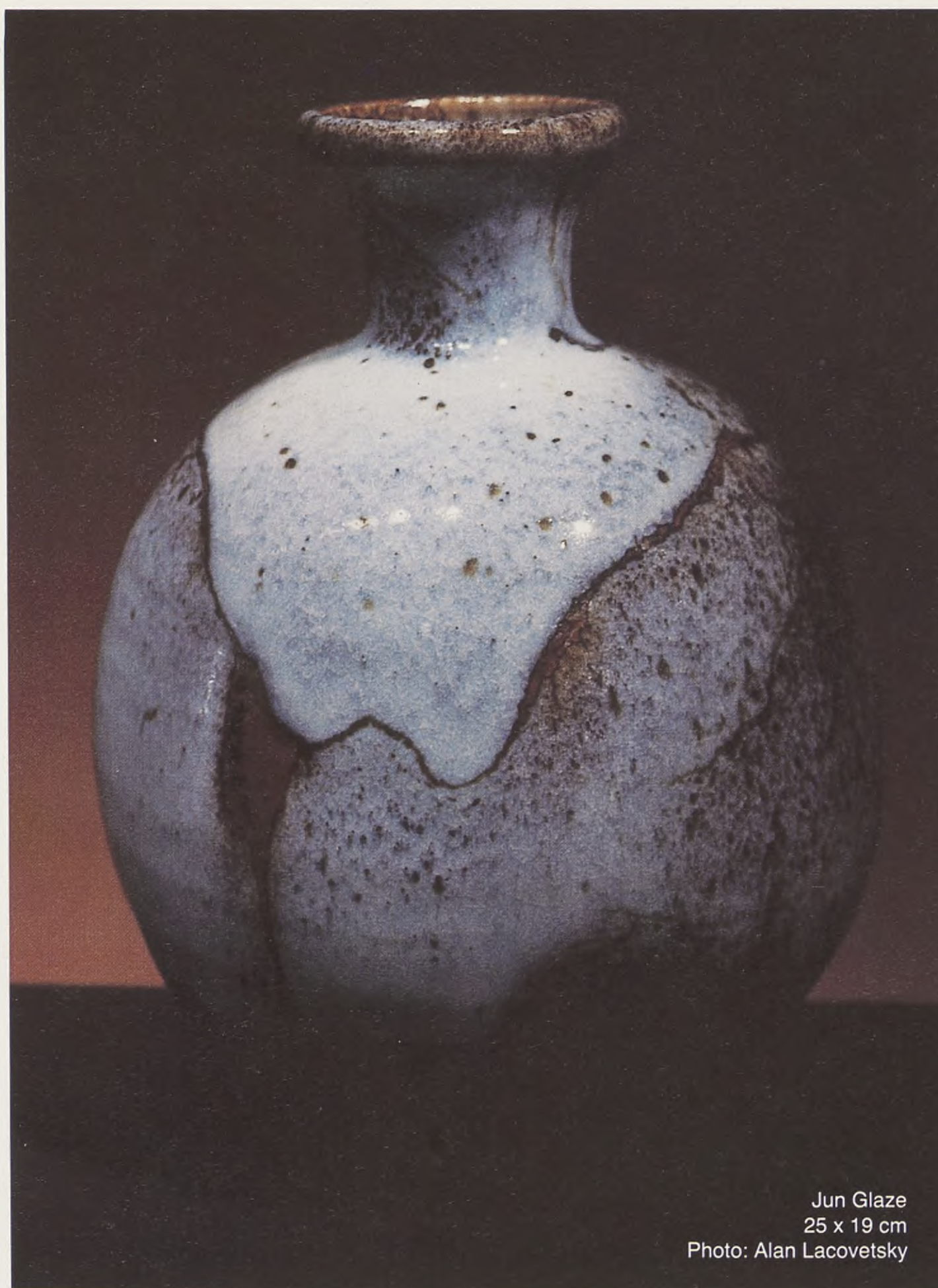
LEONID SOKOV

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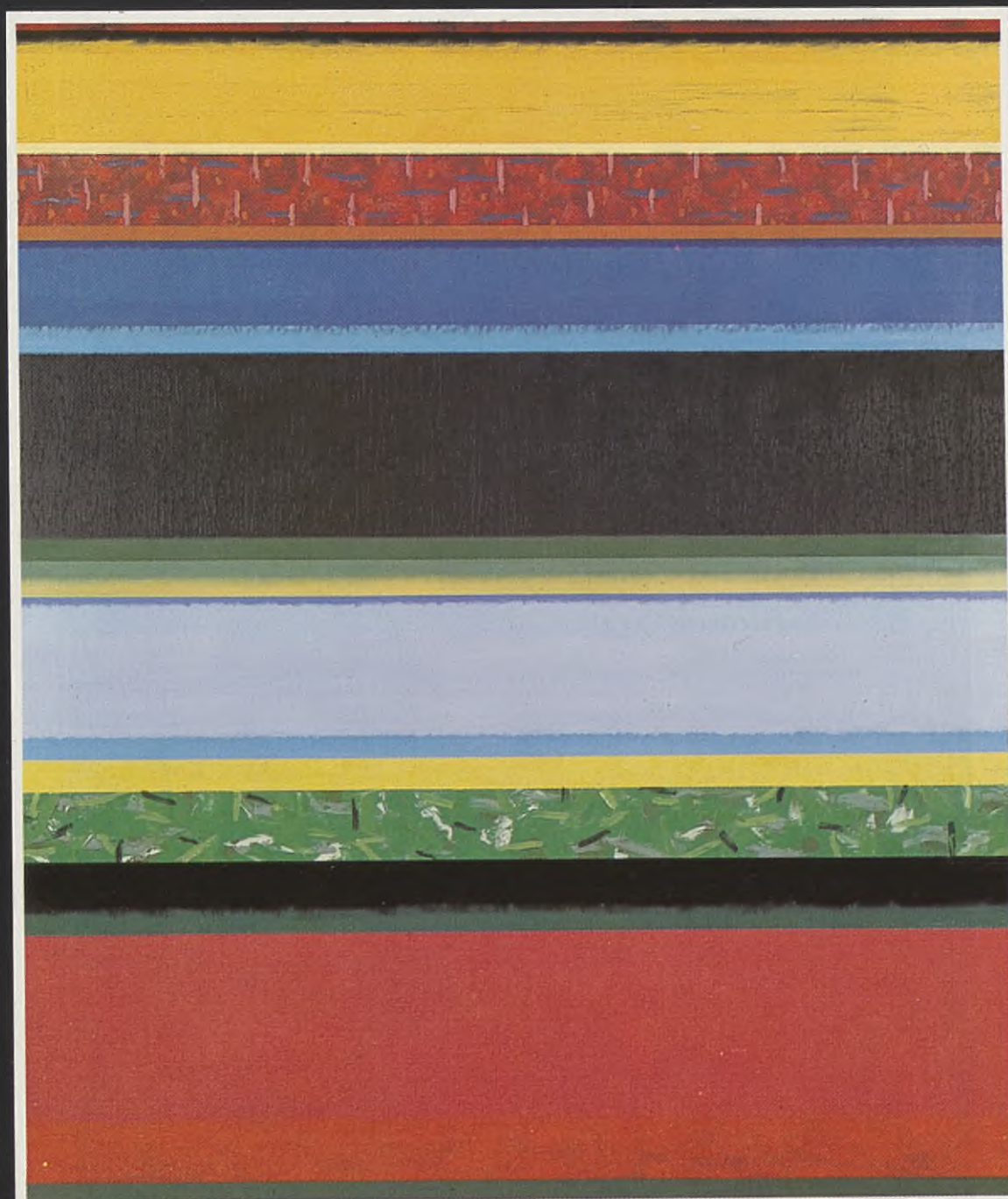
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Bronze Edition of 6

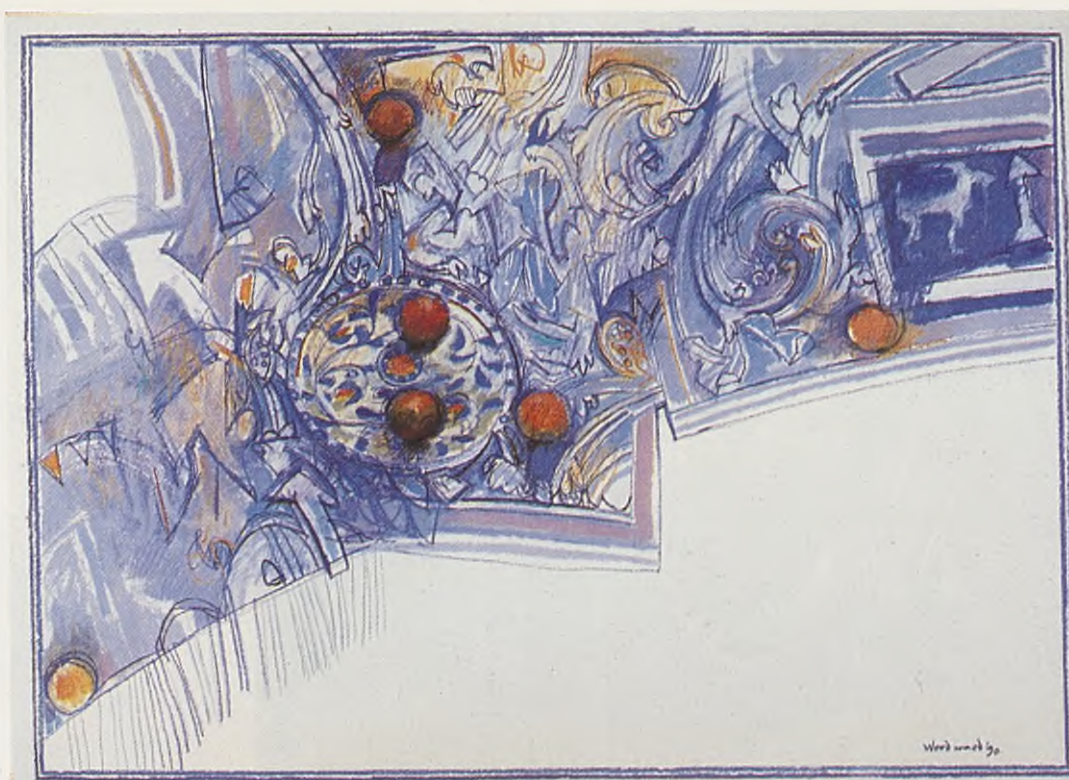
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8 – 29 September, 1991 *Bronze Sculpture by ANDREW L. KAY*

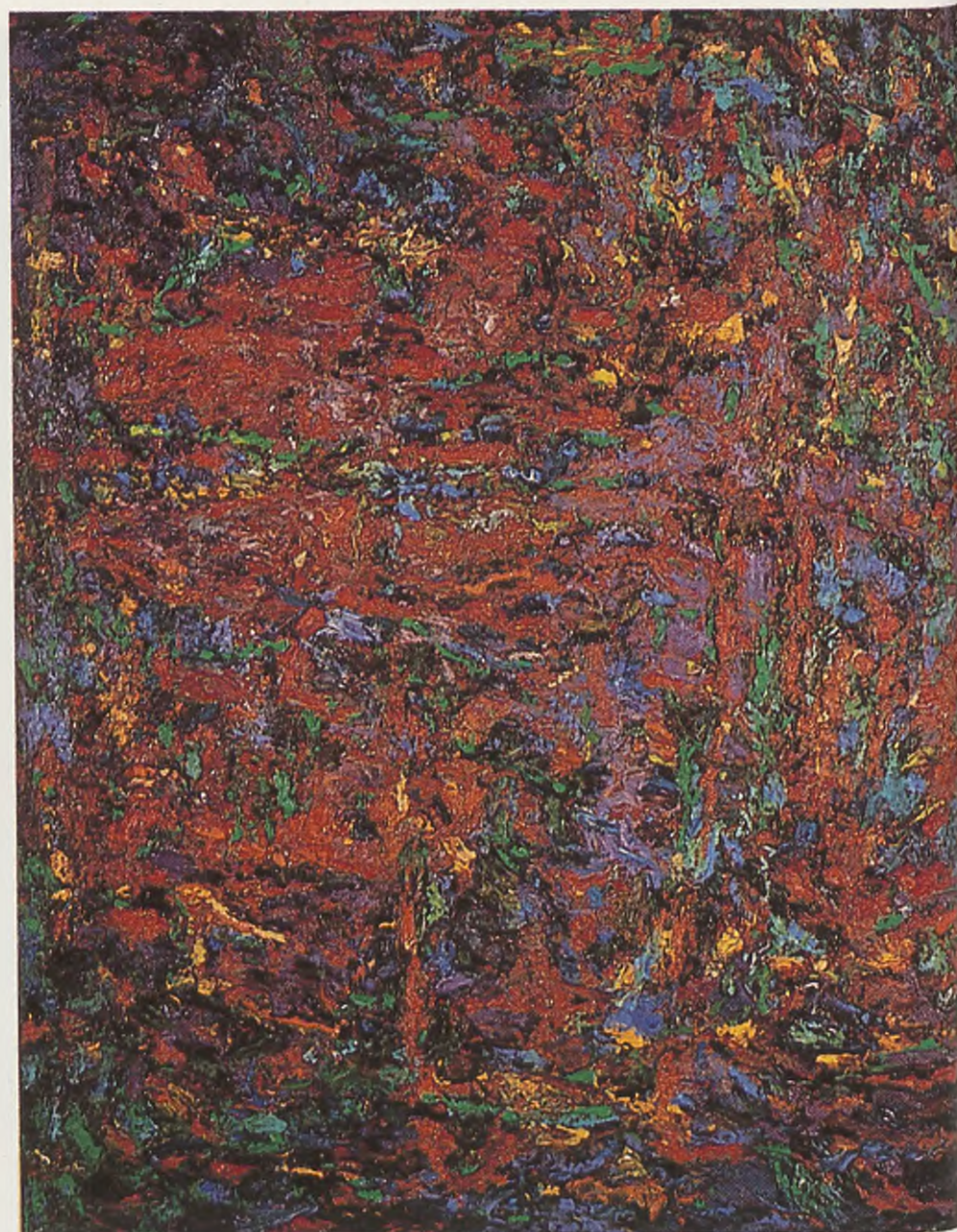


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PAINTINGS

September

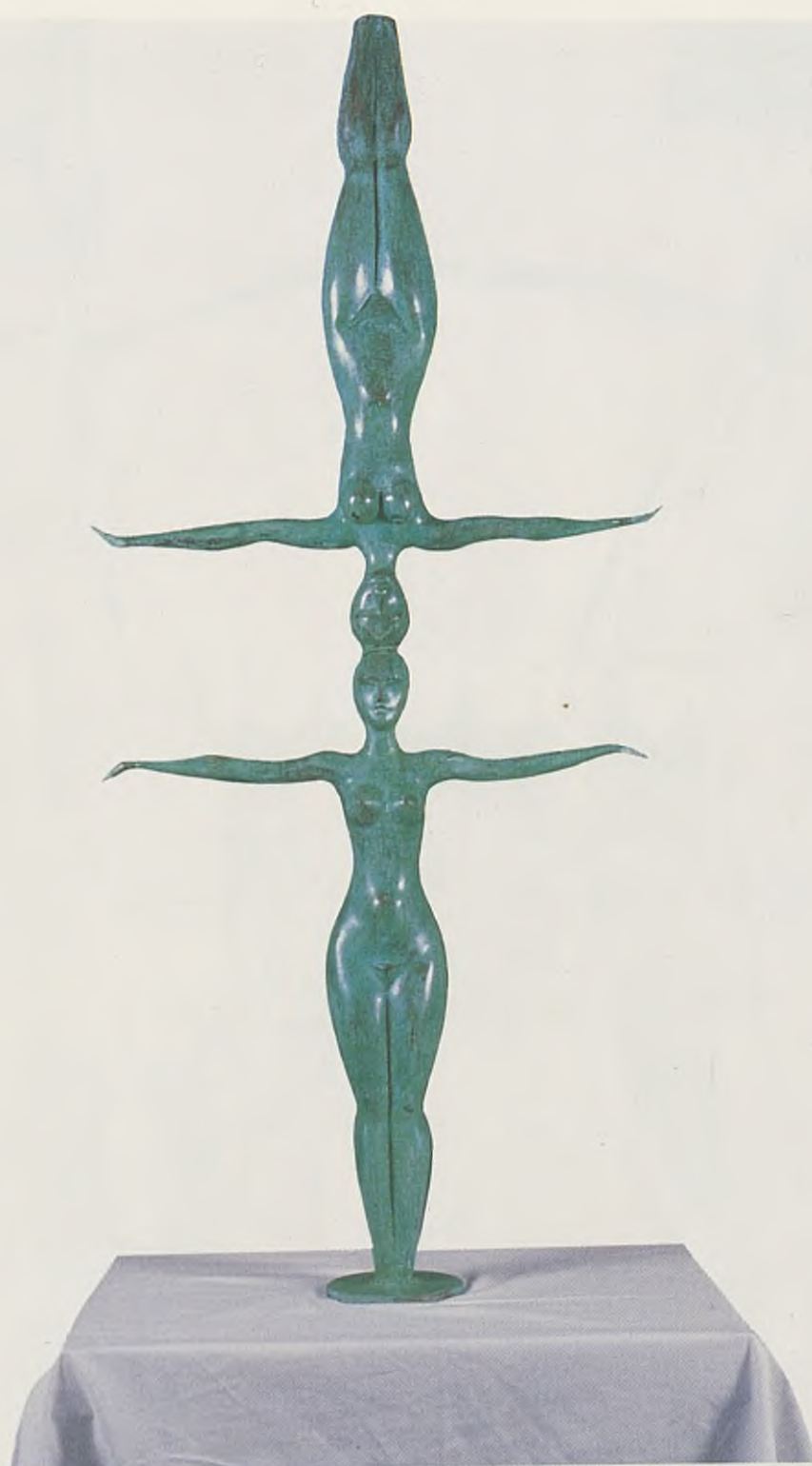
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November

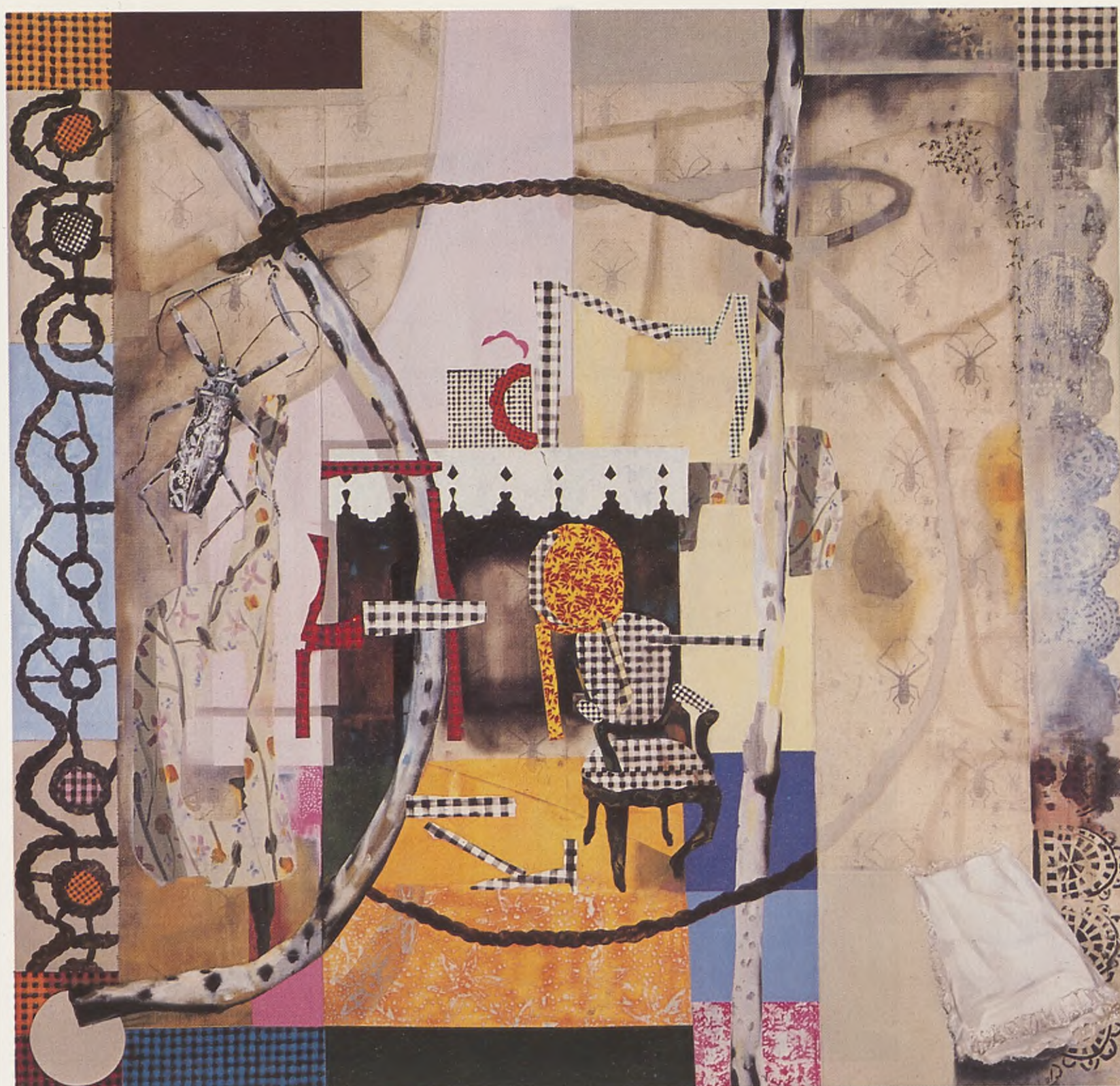
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October

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The Medium Pastel September-October, 1991

Janet Dawson

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Brisbane Report

During the 1980s, a small but vital network of commercial galleries, artist-run spaces and publicly funded contemporary art spaces provided the main impetus to the diverse range of visual art practice in Brisbane. At the beginning of the 1990s however, the Queensland Art Gallery, in the past a relatively conservative institution, has emerged as the city's most notable source of increased activity for contemporary art.

From the early 1950s, when the Johnstone Gallery was established in Brisbane to promote contemporary art (especially the work of young interstate artists), the State Gallery lagged behind its commercial counterparts in providing a focus for the exhibition and discussion of new tendencies in art. Ambitious art dealers like Brian and Marjorie Johnstone in the 1950s and 1960s, Ray Hughes in the 1970s and early 1980s, and Peter Bellas from the late 1980s, have contributed significantly to the local artistic milieu through their intense enthusiasm and commitment to promoting art of an adventurous and, at times, daring nature. Moreover, the Institute of Modern Art, a bastion of the avant-garde in Brisbane for over sixteen years, has played a decisive role in developing a broader and sharper critical forum for contemporary art practice.

The recent increase in visibility of the Queensland Art Gallery in the contemporary art sphere coincides with a gradual reduction in the number of alternative art spaces and leading commercial galleries in the city over the past four years. Notable closures in terms of vitality and influence were THAT Contemporary Art Space in 1987 (which had provided much needed support for young and emerging Brisbane-based artists); and Ray Hughes Gallery at the end of 1989 (which was absorbed into the highly successful Sydney venture). Hughes however continues to exert considerable influence in Brisbane, through



ANDREW ARNAOUTOPOULOS, *Monoliths*, 1990, nine sloped canvases, installation view, Queensland Art Gallery, Brisbane.



Installation view of 'Twenty Australian Artists', Queensland Art Gallery, Brisbane, 1990.

ROSE FARRELL AND GEORGE PARKIN, *Untitled (Image no. 2)*, 1990, Artists-in-Residence at Griffith University 1990, type C colour photograph, 131 x 118 cm, *'As pure Affection this will fail to prove: But he's entangled in the Snares of Love'*



periodic informal showings of work by his local stable of artists in an inner suburban warehouse, and through a personalized service provided for his select (though still numerically large and loyal) clientele from a hotel room during his infrequent visits.

Reduced activity at the Museum of Contemporary Art, now operating privately from a converted grain store in Petrie Terrace, has placed greater emphasis on the State gallery as a focus for contemporary art.

A strategic review, unprecedented in its scope and objectives, undertaken by the Queensland Art Gallery in 1987 has led to implementation of a new programme structure from which much of its contemporary art activity has evolved. This has embraced initiatives such as a Gallery Studio and Visiting Artists Room, project exhibitions in the Gallery's experimental space — Gallery 14 (both directed towards supporting and strengthening relationships with practising artists), and a special acquisition program promoting contemporary art through the direct application of donor funds to the purchase of specific works proposed by curatorial staff.

Gallery 14 in particular has been an important site of activity with installations by John Armstrong, Martin Boscott, Andrew Drummond (an Auckland based artist) and Lyn Plummer occupying this space at different times during the past year.

The adjoining sculpture gallery has witnessed a variety of absorbing exhibitions, possibly the most striking being 'Monoliths', an installation by Brisbane artist Andrew Arnaoutopoulos. It comprised nine large sloped canvases, each imbued with semi-figurative images and ambiguous texts, reminiscent of the rusted, graffiti-covered surfaces which may be found on fabricated steel structures scattered abundantly about our industrial wastelands.

In the adjacent external sculpture courtyard, Lyndall Milani adopted a dualist approach, embracing the remote past within a contemporary framework to explore notions of paradox and contradiction in post-industrial society. *Complicity*, 1990, comprising firstly a pyramid, followed by a wall and finally an arch, welded plastic crates, stones encased in wire mesh and a neon sign into an imposing sequence of symbolic and real

significance.

The exhibition 'Twenty Australian Artists', organized by Ray Hughes for Galleria San Vidal, Venice, to coincide with the city's international biennale in 1990, was shown at the State Gallery towards the end of last year. The unusual diversity and exceptional quality of the fifty-three works presented, ranging through various styles, themes and media, attest to the great energy and wholehearted devotion of this select group of artists to a contemporary viewpoint. All work in familiar forms such as painting, sculpture and installation, yet pursue firmly independent paths of investigation and expression within their chosen media. Many of the artists represented are well known — Davida Allen, Keith Looby, Tom Risley, William Robinson and Ken Whisson. Others like Michael Barnett, Sandy Herbert, Henry Mulholland and June Tupicoff (currently one of Brisbane's best lyrical abstractionists) are less well known.

Following the success and popularity of the two Jack Manton exhibitions organized at the State Gallery in 1987 and 1989, a third biennial showing of recent work by leading Australian mid-to-late career artists was mounted earlier this year. Sponsored by Arco Coal Australia, 'Diverse Visions' presented some of the best new work by twelve prominent painters and sculptors — Charles Blackman, Mike Brown, Ray Crooke, Rosalie Gascoigne, Inge King, Robert Klippel, Les Kossatz, Alun Leach-Jones, John Perceval, Gareth Sansom, Gordon Shepherdson and John Wolseley. With the exception of Blackman, Crooke, Leach-Jones and Shepherdson — all well known to Queensland audiences — none of the remaining eight artists has had work shown regularly in Brisbane over the past decade. 'Diverse Visions' provided the public with an excellent opportunity to view significant and interesting work by a celebrated though somewhat randomly selected group of artists, hitherto largely neglected in this State.

Although attracting much interest and enthusiasm and achieving a national profile, 'Balance 1990: Views, Visions, Influences' was a rather cumbersome exhibition, reflect-

ing in a rather idiosyncratic way the diverse manifestations of contemporary Aboriginal culture through the work of 147 Aboriginal and non-Aboriginal artists and groups. Lacking curatorial rigour — especially pronounced in the seemingly casual selection of works — this survey at the Queensland Art Gallery became a miscellany of high and low art (a number of pieces bordering on kitsch or simply bad taste), which tended to diminish its authenticity and intent.

The Gallery will be showing (until 6 October 1991) the major international blockbuster 'Toulouse-Lautrec: Prints and Posters', comprising over 250 of the artist's finest graphic works, some of which are being shown for the first time. Drawn from the extensive collection of works by Toulouse-Lautrec in the Bibliothèque Nationale, Paris, the exhibition focuses on his highly personal oeuvre from the 1890s, depicting subject matter centred narrowly around the vivid life he led: Montmartre cafes and dance halls, the theatre, circus and brothels. The development of the peculiar balance of realism with abstract design — an attribute which has made Toulouse-Lautrec a powerful influence on many twentieth century artists — is evident in this exhibition.

Of other publicly funded galleries, the Institute of Modern Art under Director Nicholas Tsoutas has remained the most interesting, showing the work of various local artists, using guest curators and attracting visiting exhibitions. 'Fluxus', an Institute initiated show of textile-art multiples produced by many of the key European and American artists associated with this iconoclastic phenomenon, was one of the most important and exciting projects presented by the IMA in 1990.

Griffith University maintained and strengthened its artist-in-residence programme by inviting Melbourne artists Rose Farrell and George Parkin for a four-month period in mid-1990. The subsequent exhibition, 'Worthy Habits and Mantles', comprised six large photographic works, each depicting scenes assiduously constructed by the artists and relating to a rare seventeenth-century Rosicrucian poem, intended for private



LES KOSSATZ, 'Am Zoo' Berlin, 1990, (one unit), assemblage, 95 x 50 x 30 cm (each of ten units), Collection of the artist.

meditation and concerned with the aspiration to divinity. The resultant imagery, both fascinating and dramatic in its effect, pursues powerful references to art history and alchemy, and a continuing concern for the staged gesture.

Among the commercial galleries, Bellas Gallery in new premises at Fortitude Valley presented some of the best contemporary art in Brisbane during 1990, with strong, uncompromising exhibitions of work by Eugene Carchesio (including pieces produced collaboratively with Madonna Staunton), Andrew Arnaoutopoulos, Gordon Bennett, Juan Davila, Tim Johnson, Ruth Propsting, Michael Eather, Mark Webb and Joseph O'Connor.

Milburn Arte Galleries and a relative newcomer, Savode at St John's (formerly an Anglican church), have maintained steady programmes of challenging work, the latter focusing especially on younger, less established artists. Solo exhibitions at this venue by Jo Davidson, Sally L'Estrange, Helen Lillecrapp-Fuller (whose work will be the subject of a major survey at the Queensland Art Gallery later this year) and John Nelson,

all of whom have substantial and creditable records of professional activity, provided a useful disjunction from this prevailing trend.

Imagery Gallery continues to provide an impetus to local photographic practice, while Grahame Galleries has emerged as a consistently exciting and stimulating showcase for contemporary prints, artists' books and photography, most notably for the work of Graham Fransella, Barbara Hanrahan, Bruno Leti, Ron McBurnie (a very good printmaker working in Townsville), Charles Page and Normana Wight.

Margaret Francey Gallery has displayed a number of small, though remarkably good, craft exhibitions, including recent work by potter Gwyn Hanssen Pigott and glassmaker Tony Hanning. Together with the display of urns and bowls by Alan Peascod at Potter's Gallery, these three exhibitions were arguably the most outstanding craft shows in Brisbane during 1990.

Philip Bacon Galleries, Victor Mace Fine Art Gallery and the Town Gallery have asserted strong influences on Brisbane's more established art circles through their respective exhibition programmes, which have been engaging and stimulating. Special mention should be made of two excellent retrospectives organized by Philip Bacon — 'David Strachan', which redressed local neglect of this important artist's work, and 'William and Gwendolyn Grant', the latter surpassing in quality and scope a similar exhibition initiated by the Queensland Art Gallery.

Beyond the mainstream exhibition venues, small collaborative studios such as Chasm, Artcast, Flaming Star, BAFStudio and Gallery Brutal provide continuing support for artist run initiatives.

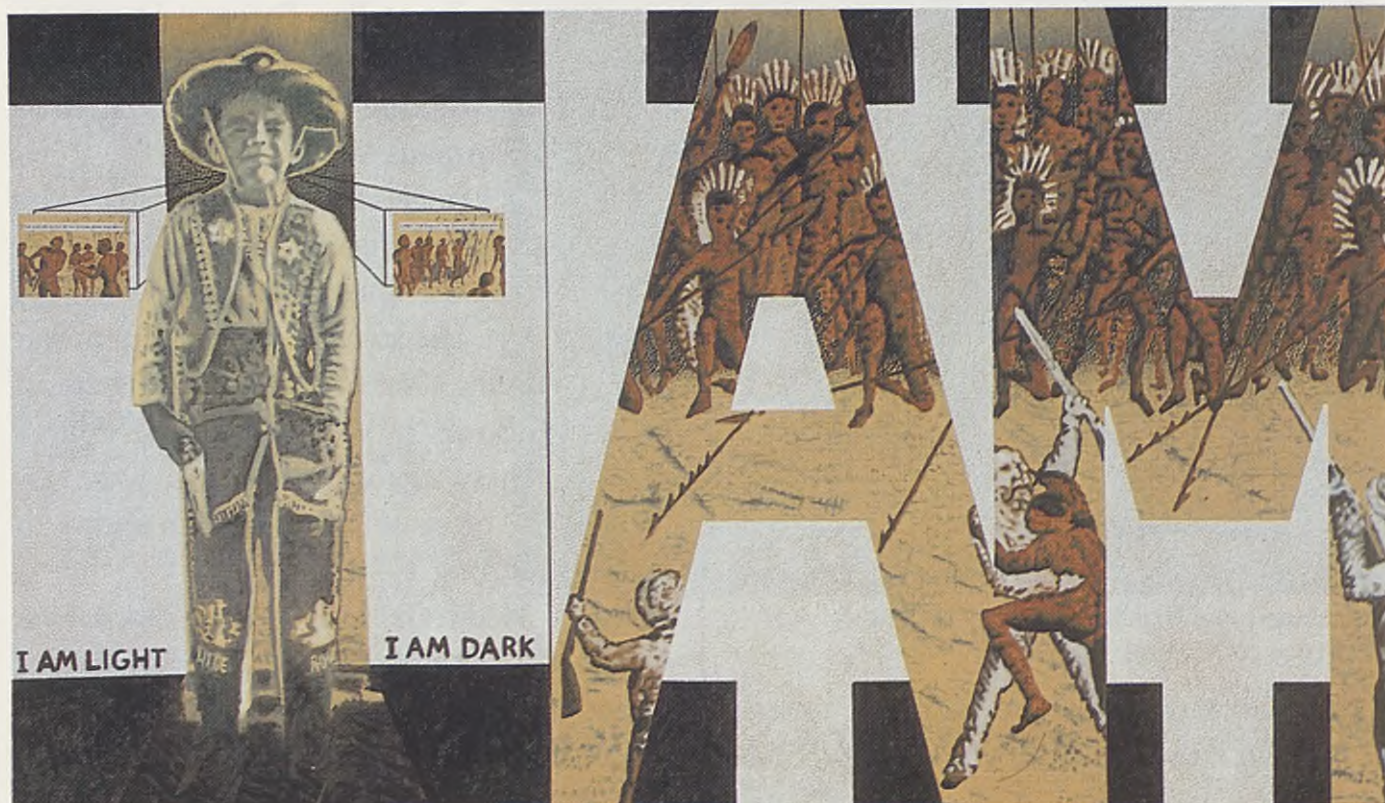
The State Gallery's increasingly conspicuous and dynamic role as the chief protagonist of contemporary art and the support of other public institutions and commercial galleries provide the essential framework from which Brisbane's visual art activity continues to prosper.

Stephen Rainbird

Stephen Rainbird is Curator of the Art Collection at Queensland University of Technology, Brisbane.

Contemporary Issues

The Fifth Moët & Chandon



above
GORDON BENNETT, *Self portrait
(But I always wanted to be one of
The Good Guys)*, 1990, oil on
canvas, diptych, 150 x 100 cm,
150 x 160 cm.



right
GORDON BENNETT, *The nine
ricochets (fall down Black Fella,
jump up White Fella)*, 1990, oil and
acrylic on canvas and canvas boards,
220 x 182 cm.

The fifth annual Moët & Chandon exhibition opened at the Australian National Gallery on 12 February 1991. The winner of the annual prize of \$50,000 was Gordon Bennett, an urban Aboriginal from Queensland with a painting entitled *The nine ricochets (fall down Black Fella, jump up White Fella)*. Bennett has had spectacular success in the brief time since he decided to become a professional artist. His paintings were already being purchased by State art galleries during his final year at art school.

Bennett first started using the dot technique in his painting during a visit that Sydney artist Tim Johnson made to his art school. To Bennett, the use of the dot technique associated with the Western Desert artists is a legitimate method when used by white artists like Johnson. As an urban Aboriginal seeking to define his identity, the dot/screen is similarly appropriate for Bennett and is not dissimilar to other kinds of artistic appropriation. Bennett stresses that he was trained within a particular theoretical framework based on deconstruction and appropriation. He states, 'My culture is a Western culture. I was brought up in that [Western] culture . . . so therefore appropriation is available to me and is a valid way of working.'

From his vantage point as an 'Aboriginal person who is an artist', Bennett does not make Aboriginal art. His work is European in its reference points and Bennett uses the iconography and stylistic shifts of Western art. Bennett stressed, 'I don't do Aboriginal art . . . I have no Aboriginal traditions to draw upon'. Another work, also in the exhibition, Bennett's *Self Portrait (But I always wanted to be one of The Good Guys)* is an appropriation of Colin McCahon's painting *I AM* (from the Australian National Gallery collection) via Imants Tiller's references to the same work. The painting contains dated references to traditional Aboriginals (out of old history books), inserted in frames within the canvas and screened over by dots. This painting is accompanied by a text which signals the artist's own identity crisis. It reads:

I AM

I AM

I AM

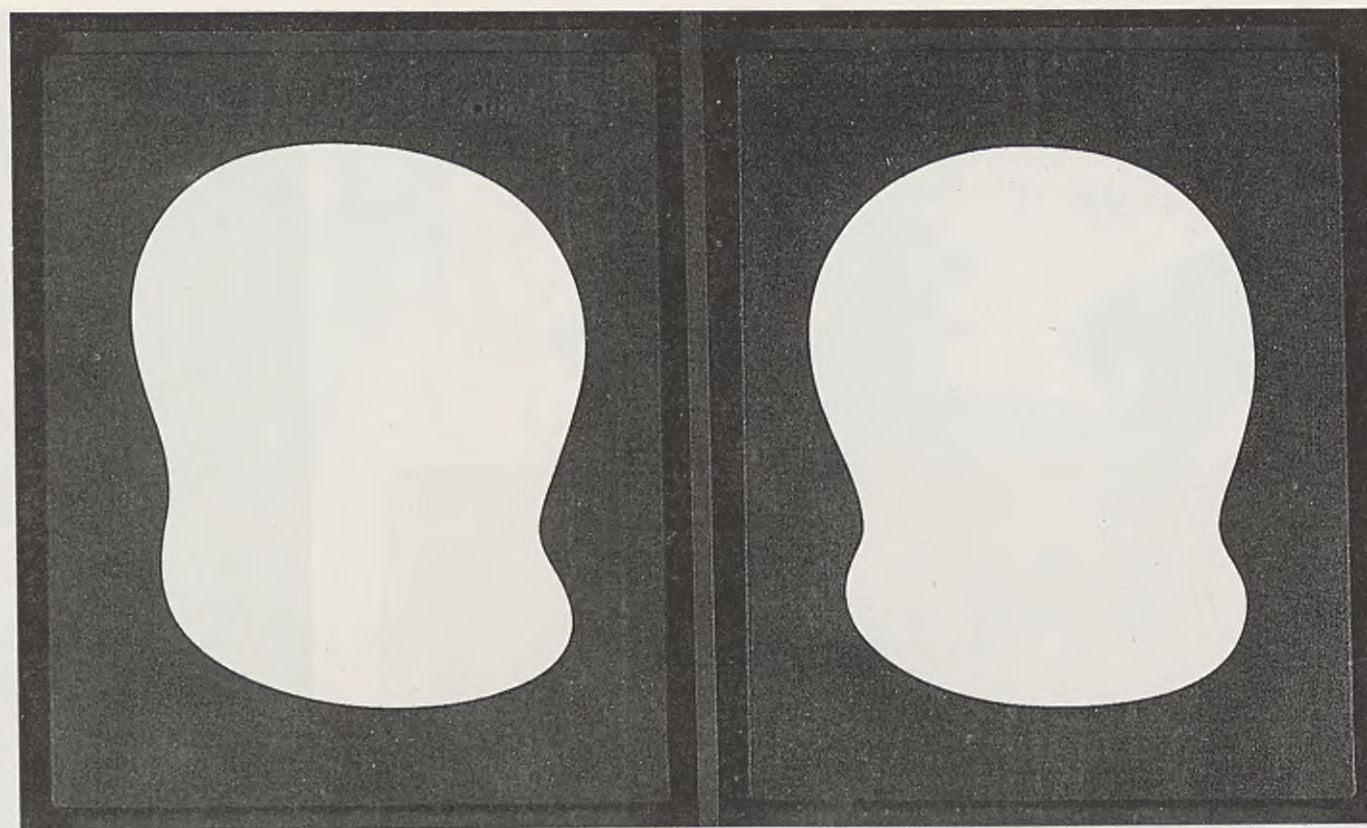
I AM... (AM I?)

Bennett's identity is stated in the left-hand panel with an image of the artist as a five-year-old-boy in a cowboy suit. The image forms a crucifix and on either side of the cross are the words 'I AM LIGHT' and 'I AM DARK', a reference to Colin McCahon's apocalyptic messages and to the artist's own mixed parentage. On the right-hand side of the canvas within the large capital letters 'AM' we see white men fighting with black men. The artist comments that:

On a cathartic level my work is about stripping away that shame (of being an Aboriginal, or an Aboriginal whose ancestry had not been made clear to him initially) and looking at how that shame was created through the construction of my self-image. There's a personal level in all my work as well.

Bennett's paintings reveal a process of self-definition at work — the self pitted against history, European art history (his favourite artists include Vincent Van Gogh and expressionist Edvard Munch) — and the current Aboriginal situation. While he is aware of these forces and considers himself a history painter, he disclaims any simple labels such as 'urban Aboriginal'. He asserts: 'I am my own kind of Aboriginal... independent of any [Aboriginal] traditions.'

The exhibition includes the work of seventeen other painters. One innovation of this year's exhibition was the selection of two works by some artists. Better known participants are Sally Smart, Brent Harris, Margaret Morgan and Tim Maguire. Sally Smart was represented by one of her patchwork, 'Infanta-like' images entitled *The darn house* which attests to her interest in fragmentation and the joining of disparate parts around the haunting central female image. Fragments of fabric and female referents jostle around the figure as if she were a field force for the 'dissecta membra' of femininity. Rapunzel's long plait becomes a beard which she holds in her hand as do patron saints their symbolic attributes or items of



BRENT HARRIS, Painting — Diptych no. 2, 1990, oil on linen, 43 x 70 cm.

martyrdom. It trails over her star-spangled dress and the furniture of her interior. Smart's paintings express a feminine 'horror vacui' in the build-up of discarded emblems of the female interior. Smart's female figures are like scarecrows that act as pegs on which to hang culturally defined feminine associations.

If Sally Smart's work recalls the medieval 'horror vacui', Margaret Morgan's is full of gaps and elisions — a vacuum. For a while now, Morgan has been preoccupied with cinematic splicing of experience; brief views, snapshots of experience found on the editor's dissecting table. The line/cæura which divides the red prisoner from the light egg-shell panel is one such elision and is spliced incommensurably. One half does not equal the other. Both are trapped in the incommensurable — the split that is not binary. The storm tossed boats are faint reminders of Romantic craft and of Ed Ruscha's ironic, bold, meta-narratives of neon-land. Her imagery is shored up like debris after a storm.

Brent Harris's small paintings created a strong presence amongst the consciously post-modern work of the other exhibitors. Harris is involved in an intelligent dialogue with the issues of modernism but the scale of his work eschews the heroic iconography

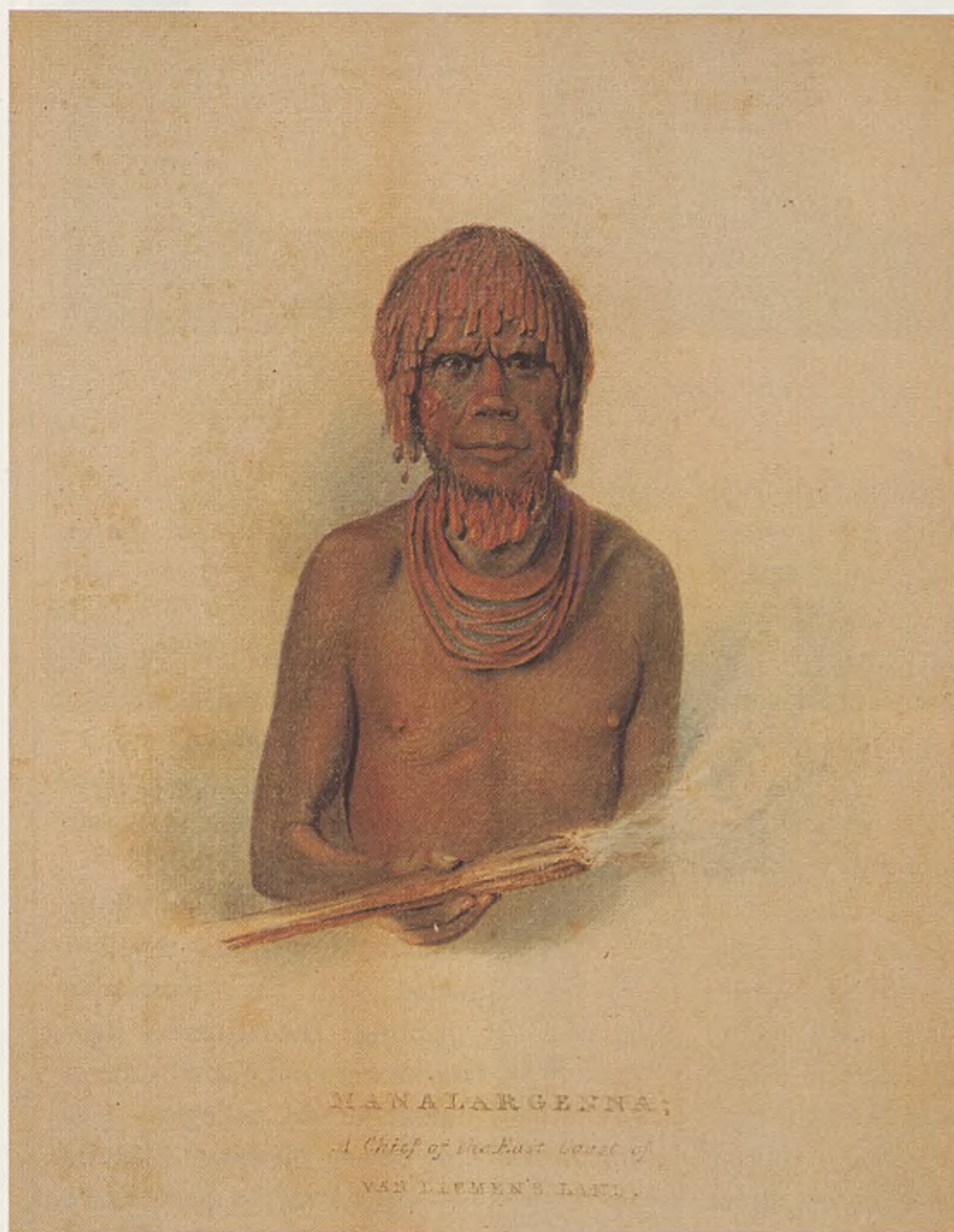
of the moderns to which he refers. Here the forms are amœboid — 'Arp-like' shapes planted onto black canvases. These small paintings pull the rug from under the feet of some of the more florid statements in the exhibition. There is a certain amount of irony in exhibiting such small and unpretending paintings in a major competition which seems generally to exact a Salon-like standard from most contributors.

Tim Maguire's work is another refreshing example in a minimalist vein that develops his preoccupation with the unassailable lightness of painting. The strips of light against the dark background beg all sorts of natural and transcendental analogies — as did the work of Barnett Newman. Maguire has reduced his earlier forms to mere shades of meaning — all naturalism leached out of them. Maguire's canvases resolutely refuse the clutter of reference material that surrounds post-modern painting.

This exhibition exemplifies a number of the issues facing contemporary Australian art.

Helen Topliss

Helen Topliss is reading for a PhD on expatriate Australian artists at the Art History Department of the Australian National University, Canberra.



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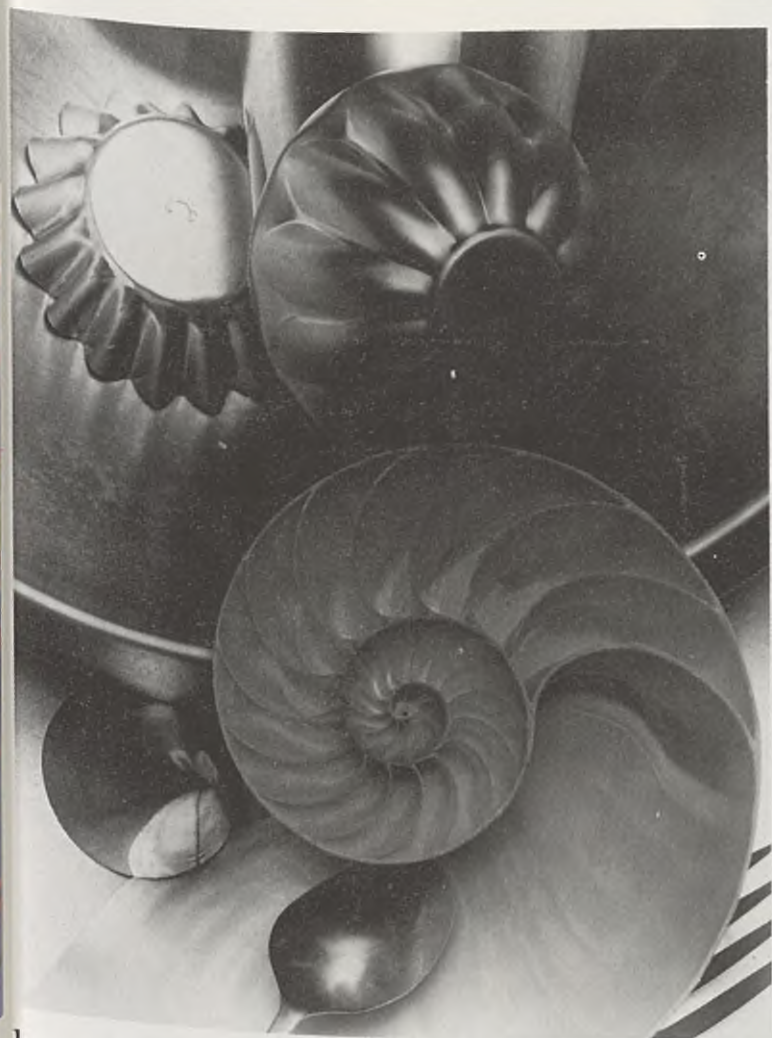


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1. **THOMAS BOCK**, *Manalargenna, a Chief of the eastern coast of Van Diemen's Land*, watercolour on paper, collection Art Gallery of South Australia, Adelaide, from 'Thomas Bock: Convict engraver, Society portraitist', Australian National Gallery, Canberra. 2. **LANGIRI URBAN**, *Mataupal*, mask with articulated ears and nose, 98 x 51 cm, from 'Revelation of the Malagans: The ritual art of New Zealand', Gold Coast City Art Gallery. 3. **ANGELA BRENNAN**, *Untitled*, 1988, oil on canvas, 132 x 162 cm, from 'Room for Abstraction', Heide Park and Art Gallery, Melbourne.



1. JAN GROOVER, *Untitled*, 1979, *Still life with shell, spoon and cooking mould*, type C photograph, 47.6 x 37.6 cm, collection Australian National Gallery, Canberra, from 'John McCaughey Memorial Art Prize, National Gallery of Victoria, Melbourne. 2. HENRI DE TOULOUSE-LAUTREC, *Divan Japonais*, 1892, from 'Toulouse-Lautrec: Prints and Posters from the Bibliothèque Nationale, Paris', Queensland Art Gallery, Brisbane.



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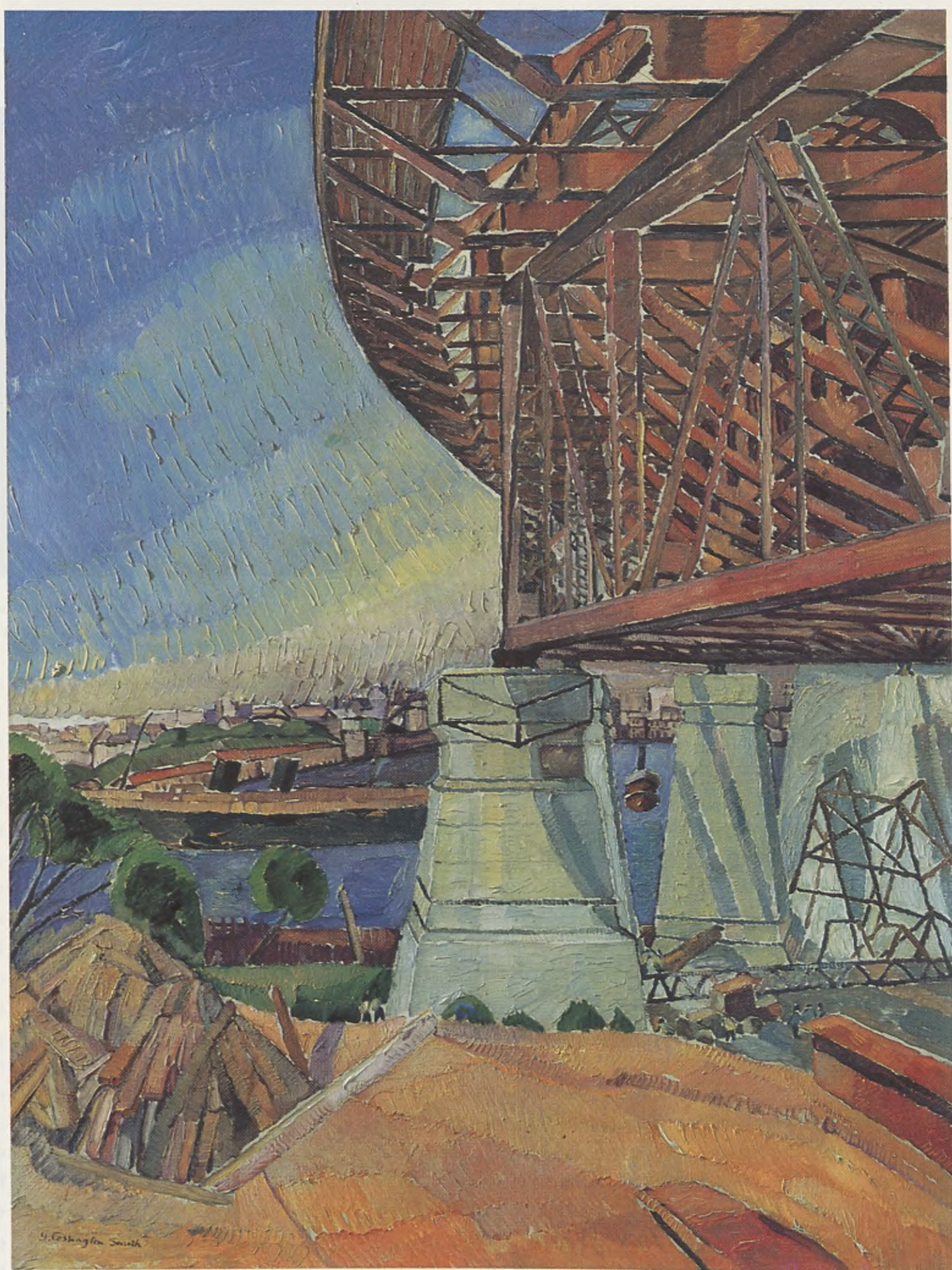
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1. KNUT BULL, *View of Ballarat across Lake Wendouree*, c.1866–1870, oil on canvas, 66.5 x 113.5 cm, Ballarat Fine Art Gallery, Purchased with Colin Hicks Caldwell Bequest Fund and the Ferry Foundation, 1991. 2. JOHN GLOVER, *The River Derwent and Hobart Town, Tasmania*, 50.8 x 71.1 cm, Tasmanian Museum and Art Gallery, Hobart. Purchased 1990. 3. CLIFFORD POSSUM TJAPALTJARRI, *Honey ant Dreaming*, synthetic polymer paint on canvas, 229.5 x 366.5 cm, Art Gallery of South Australia, Adelaide. South Australian Government Grant 1990.

1. G
the A



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1. GRACE COSSINGTON SMITH, *The curve of the bridge*, 1928–29, oil on cardboard, 110.5 x 82.5 cm, collection Art Gallery of New South Wales, Purchased with funds provided by the Art Gallery Society of New South Wales and James Fairfax.

Perth Report

Like the inhabitants of most capital cities, the citizens of Perth often discount the cultural activities which occur outside their own suburban sprawl by consigning them to the netherworld of 'hobbyist art'. Artists that work outside the capital are either ignored or regarded as honorary Perth artists when they do exhibit. Fortunately, this position has been recently eroded by a number of exhibitions which focused on the cultural productions of the south-west of the State.

One exhibition touring the State through the National Exhibitions Touring Scheme which recently made a Perth connection at the Fremantle Arts Centre was 'Art and Belonging — A Suite of Six', a group exhibition of painters and sculptors based around Albany. If you discount the pervasive grey-ness, there was no regional clue to the work, and this came as no surprise considering the artist's ties to the Perth art community and efficiency of modern communications systems. Regional difference is not an essential or even desirable element in work produced outside any centre, though it is often sought. In both this and another NETS touring exhibition, 'Against the Grain', organized by the regional gallery in Bunbury (a large country town situated on the edge of the massive jarrah and karri forests of the south-west), there is no definitive regional style in evidence. 'Against the Grain' is an exhibition of Western Australian sculptors working in wood which includes artists from all over the State.

The forests were a favourite subject of painters and printmakers such as Beatrice Derbyshire and Henri van Raalte, and a tourist destination for thousands of nature lovers in the 1920s and 1930s. From the early days of settlement the unique qualities of these timbers were prized by builders and furniture-makers, and by the early 1960s a significant contemporary furniture industry had developed around the dense, red jarrah wood. But where were the sculptors?

To answer this question curator Paul Hay



ARTHUR RUSSELL, *Orange trio*, 1988, synthetic polymer paint on plywood, collection of Mallesons Stephen Jaques, Perth. Photographed at Lawrence Wilson Art Gallery, University of Western Australia.

brought together a group of artists who showed, through a diversity of approaches, the intrinsic qualities in the medium that can be used to carry very different meanings. This approach was seen most clearly in the work of Hans Arkeveld, who has been exploring traditional carving and modelling techniques for a quarter of a century as a vehicle for carrying his concerns about human freedom. He has often focused on the plight of the 'boat people' and migrants generally, and in this exhibition his family's migration to Australia seemed to be the container for these concerns. Arkeveld is a central figure to many local sculptors, because of his commitment to giving ideas visual form and because of his awesome technical knowledge, but there was also excellent work in the show by Carmella Corvaia, Theo Koning and John Tarry.

The connection with the south-west was also maintained by the selection of this year's Festival of Perth feature artist. Although a recent resident of the south-west, over the past five years Douglas Chambers has been exploring the animal life and general ambience of the Albany hinterland as the site for his painterly ventures. His poster of a floating fish, hovering above

a bouquet of flowers under a crescent moon, is a celebratory image in strong colours and received general approval. In his ten metre painting *Unfinished business*, this format was altered, but the recurrent set of three images maintained, so that any reading must account for the interplay between the images in the three paintings, laid out like a triptych. The interaction between human and animal forms, between images of fertility and death, and the play between the image and the paint that forms it — together with the important configuration of three ideas within one painting — set up new relationships and meanings that typify the recent work of Douglas Chambers.

One of the early artists who recorded the massive jarrah and karri trees in the south-west forests has recently received a well deserved re-evaluation through the efforts of the Fremantle Arts Centre. Beatrice Derbyshire began painting the life of the group settlement farmers in the south-west in the 1920s, and perhaps her best known etching, *The cowshed*, *Balingup*, purchased by the Victoria and Albert Museum in 1925, is a delightful study of two children milking the family cow. Other examples of her work, such as *The new clearing* and *The cattle track*

describe 'Dad and Dave' characters working beside their primitive dwellings. They are rare examples from this period illustrating human interaction with the landscape, which may account for the lack of specificity in her titles.

Derbyshire's fascination with the traces of human interaction with the environment was most often expressed in drawings of a roadway carved out of the forest. In these images she combined respect for the grandeur of nature with an awe of human achievement. While so many of her colleagues ignored any human presence in the landscape, Derbyshire's prints and drawings directly confronted this issue. What distinguishes her work is this finger on the contemporary pulse and her sympathetic concern for human subjects. Although relatively unknown, even in Western Australia, this exhibition and an excellent monograph by Barbara Chapman (published by the University of Western Australia Press), should bring her to the attention of a wider audience.

Back in Perth, one of the most significant developments over the past year has been the opening of the Lawrence Wilson Art Gallery at the University of Western Australia. The new venue not only offers the possibility of displaying the important University collection, but has enabled the curator Sandra Murray and her staff to present important exhibitions by local artists.

One of the most recent has been a retrospective of the work of Arthur Russell, who was born in the wheatbelt and spent his



HANS ARKEVELD, *Transmigration* 1945, 1989, painted and waxed wood, 155 x 72.5 x 22.7 cm. From 'Against the Grain', a NETS touring exhibition. Photographer Ingrid Kellenbach.

early years in Albany. This may be labouring the regionalist point, but the connection with the wheatbelt and the south-west is important in any reading of his work. Although brought up in the country (on a farm at Malyalling near Wickpin), he did not think to paint the landscape, or anything else until he enrolled at the Claremont Teachers College in 1949. His paintings of York gums and wheat fields, completed while a student, describe the landscape as a pattern of interlocking forms in which the various elements are reduced to coloured shapes in muted hues. His early water-

colours address shape and controlled movement around and between those shapes. In retrospect they are prophetic works that proclaim future concerns and introduce the subject matter of growth and order which recurs throughout his career.

Arthur Russell has oscillated between modes of working since the 1970s, and in the past five years has revived many old issues and introduced new ones in a series of paintings and drawings. Some continue the cool, atmospheric treatment first evident in his 'Back to the Bush' exhibition at Gallery 52 in 1985, while others cut under the skin and reveal the growth patterns of vegetation or rock forms, and yet another group explore the structure of the human figure. In a career spanning four decades he has not sought stylistic homogeneity, nor has he followed current fashions. What is most evident through this exhibition is his desire to isolate and define the underlying order that holds his world together.

It seems paradoxical that Western Australians who so often decry the unfair centralism which ignores their contribution to the large picture of Australian art should suffer from the same syndrome when assessing the cultural production of their own state. We can only hope that this will be modified by the change of focus toward the margins of our own artistic productions.

Ted Snell

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

Modernism Between the Wars

Australian Modern Painting Between the Wars 1914-1939, by Mary Eagle
Bay Books, Sydney, 1990
ISBN 1 86256 427 2 \$49.95

This is a long overdue book on a crucial period of Australian art. The writing on this subject has so far been spread thinly over a series of articles, exhibition catalogues and books that have dealt with particular groups of artists

related to specific cities — namely Melbourne and Sydney. The virtue of this book is that it tries to cross the boundaries of city-State rivalries but in doing so it loses some of the clarity of analysis and definition of the more circumscribed studies of the period such as Richard Haese's *Rebels and Precursors*. The author admits that a history of modern Australian painting requires a context for the term 'modern' which she has

defined in terms of the art production of Melbourne and Sydney. This is in fact what most historians of art have done in the past, viz Humphrey McQueen's *Black Swan of Trespass*. Eagle notes, 'This is not because other centres didn't exist but because the intensive background studies of art in Brisbane, Adelaide, Perth and Tasmania, necessary to this type of art history, have not yet been made.' There are however a

significant number of exhibition catalogues available for major artists in other States which suffice for an outline of events there.

Eagle also states that 'the forces working on art were not so much styles imported from abroad as those that distinguish ordinary life, such as gender, economic security, status, age group, professional affiliations, friendships and war'. This study attempts to show that the generative forces acting on Australian art were all in Australia. Eagle's contention is that there was a seamless flow between the Australian landscape tradition and modernism and that 'light' was the central preoccupation of modernist artists. In this assumption the author's point of view concurs with that of the conservative anti-modernist forces of the period between the wars. Writers like Lionel Lindsay, Norman Lindsay, and J.S. McDonald would heartily agree; they tried to locate the Australianness of Australian art, and selected Elioth Grüner as their model of the Australian artist 'par excellence'. However, it is possible to see the development of Australian art during this period as working against this thesis — essentially a nationalist one — and to understand the forces that guided modernism as strictly antithetical to such a comfortable Australian aesthetic.

One of the issues that dogs this book is the definition of modernism itself, a definition amply revised by the writers on post-modernism. If we go back to the prelapsarian period, prior to post-modern debates, to the chapter entitled 'Leviticus', in Bernard Smith's *Australian Painting*, he observes:

The modern movement is a vague but useful term. It is here taken to mean the movement which developed out of French Impressionism under the influence of Cézanne, Seurat, Van Gogh, Gauguin, Matisse and the artists associated with their respective circles. Artists no longer sought to imitate nature — an ideal of nineteenth century had perished.

Pace Elioth Grüner and Hans Heysen. This is a good starting point from which to assess the Australian artists' efforts, although anyone writing today would have to advance



DORRIT BLACK, *Music*, 1927, colour linocut, 29.2 x 28.6 cm, Art Gallery of South Australia, Elder Bequest Fund 1976.

the argument somewhat more. Bernard Smith's observations above alert us to a fundamental confusion in Eagle's book, that is between 'modern' and 'modernist' and 'national' and 'nationalist'. Eagle places the conservative landscapes into the modernist context and claims that, 'They were trusted and most important to the acceptance of their modernism, they continued to put nature before style.' This statement would seem to reflect a confusion about the meaning of modernism both here and abroad. In the 1930s Anne Dangar, writing from Central France, expressed quite clearly the modernists' hatred of the landscape tradition and the imitation of nature in particular. In her letter to Grace Crowley in 1931, Anne Dangar wrote scathingly of Florence Blake, a minor Sydney painter, 'She's been painting with Pissarro! Didn't you think he and his sons and grandsons were dead and buried?' (Her animosity was somewhat fuelled by an unfortunate anti-Semitism, but her dislike of naturalism was serious.) From our perspective it is difficult to understand how a book which claims to deal with modernism could include such reactionary artists as Heysen and Grüner.

Mary Eagle lists the major exponents of modernism in Melbourne and Sydney, but is shy of extended analysis of movements and artists. At times Eagle admits that 'Art was

an untidy scene. By the early 1930s there was more than one generation of modernists, with different styles . . . as the decade went on ideology and practice sometimes synchronised but not invariably.' This has been noted in other historical contexts and is what makes a study such as this one difficult and perplexing. And if on top of this we were to include the evidence provided by the works produced in other States then we would find additional complexity and contradiction. It is a platitude to say that modernism meant different things to different people and in different decades. If we wanted to clarify the issues we need to go back to the source of the ideas, to artists like Albert Gleizes and Andre Lhote and writers such as Herbert Read who influenced many of the artists of the period.

A book which claims to deal with Australian art on its own terms cannot go far in explaining the development of ideas and art that were European in origin, nor can it properly contextualize the culture it is dealing with. In line with her nationalist position, Eagle concludes her study with the statement that modern art achieved a unique position in Melbourne, writing that 'In Sydney it did not have the same high profile.' This conclusion would seem to deny evidence of developments in Sydney, and claims a special position for Melbourne which it did not have. If we qualify the observation and talk about expressionism and socially committed art, then one has to admit that Melbourne had the edge. But if we are talking about experimental theories of form and colour and rhythmic composition to be seen in Balson, Crowley, Dangar and Fizelle, then a quite different trajectory of modernism only to be found in Sydney is evident. It seems to me that a number of theoretical issues have been begged here, issues that are essential in the first place for an understanding of modernism. This preparatory work is necessary for an understanding of modernism and a clarification of its uses in a provincial, non-metropolitan context (such as Australia between the Wars). Also, the title of the book claims to represent a history of modernism in

Australia, but only provides an account of the participants in two cities which historians in other cities might well challenge. However, this is a welcome book which will be of great use to scholars. In the last decade or so there has been a plethora of writing on modernism from the perspective of post-modernism which helps to tidy up many of the issues skirted in this book. Essentially, the development of Australian art must

be seen within the larger framework of European and American art in the first instance and, in the second, in terms of the debates engendered by each decade about various stylistic changes within modernism. Our understanding of modernism is in itself an issue to question.

Helen Topliss

Helen Topliss is reading for a PhD on expatriate Australian artists at the Art History Department of

Tribute Athol Shmith

In 1932, at the age of sixteen, Shmith took two photographs that are still extant.¹ One is of a lovely young ballerina in an elegant gown seated on the floor. It is a soft, diffused image in the pictorialist manner current in Australia at that period. The other is of his father, a scientist, seated at a Steinway grand piano. These two photographs contain all the ingredients of the career that Shmith pursued for over half a century. Beautiful women, powerful men, fashion, music, science, theatre, the arts and romance were to become his daily fare.

In 1933, Shmith started a studio in Collins Street where he established himself as a major figure. At this stage he was being commissioned regularly by the Australian Broadcasting Corporation and J.C. Williamson to undertake publicity work.

The nature of the work he was doing set him apart from the general professional field. Then, in 1948, Christian Dior sent a complete fashion range and four of France's top models to Australia. Shmith was commissioned by the Myer Emporium to do all the photography. The period was post-World War and the fashionable image known as the 'New Look'. Shmith disposed of the normal broad source floodlights and installed multicondenser theatre spots, and totally immersed himself in this celebration of change. The work he produced established him beyond question as the leading fashion photographer of the period.



Athol Shmith in his study, 1986, from *A Few of the Legends* by Peter Adams.

Throughout his life, Shmith was a neophyte. He eagerly sought change, but never mistook 'gimmick' for 'new', and retained into advanced years the ability to see the world with the eyes of youth. This appeared to be central to his makeup and is perhaps why fashion had such a strong appeal for him as a photographer. It also extended into his long association with General Motors Holden. New model cars, like new cameras, and new photographic processes were hungrily snapped up.

Although the commercial world occasionally forced Shmith into areas of industry, architecture, or straight advertising, it was not his strength. He needed space to dream, and this capacity led him to a deeper understanding of others' dreams to which he could hold a mirror. While he admired many photographers working in the field of photo-journalism, reportage was not for him. Shmith preferred to show things, not

as they were, but as they should have been. This romanticism was natural to the child within.

In a retrospective exhibition of his work at the National Gallery of Victoria in 1989, public demand was so great that the exhibition period was extended. The demand came from the older generation having a trip down memory lane, from a mid-generation of professionals marvelling at the expertise, and from students becoming aware of a quality of work they had not seen before.

Certainly Shmith will be remembered as a major figure in Australian photography. It would be a pity if this obscures the ten years he devoted to art education. It was a quest for something new that led Shmith to move to the recently established Photography Department of the, then, Prahran College of Advanced Education. In 1968 he had been a major force in the establishment of Australia's first separate Photography Department at the National Gallery of Victoria, and his growing concern that photography be recognized as an art in its own right in this country led him naturally into art education. Throughout the 1970s he built an art department from which others took a lead. Many major figures in Australian photography today took their first steps under his liberal guidance.

Too little of Shmith's work has survived. He always felt that today's photograph was for today, and was too humble to think of its likely value to posterity. Most of the work that exists in collections was made for display in his Collins Street showcase — then dispatched to the attic. Thankfully, when the attic contents were being sent to the tip, a colleague rescued some of the work and stored it in his wood shed.

Shmith, the man, was warm, humble, and outgoing, with a Puckish sense of humour and a belief in the value of dreams and romance. He died peacefully after a long illness on 21 October 1990.

John Cato

¹ Both reproduced in catalogue to *Athol Shmith, Photographer* by Isobel Crombie, National Gallery of Victoria, 1989.

Tim Johnson *interviewed* by Nicholas Zurbrugg

Tim, your early work is best known as a central part of contributions to exhibitions of Australian and international conceptual art, language art and performance art held at the Inhibodress Gallery in the early 1970s. When you made contact with the European and American artists in these shows, did you feel you were importing something new to Australia that had already become established elsewhere?

No, I didn't, I thought that we were similar to them . . . I could see how conceptual art and language art came from Marcel Duchamp and Allan Kaprow and the Fluxus artists. I had been a painter since I was about six years old. I painted every day. When I was a teenager I went through things like Abstract Expressionism and Pop Art and experimented with a lot of ideas. When I was old enough to become an artist in a serious sense I discovered conceptual art and worked with that, but I had an overview of the history of painting so I didn't cling to conceptual art.

You didn't think it was going to be your life-long vocation?

No, I didn't. I knew anyway that doing it in Australia was like condemning myself to isolation — and I did work in isolation until about 1980. For three years I worked as a teacher, and tried to use the ideas of conceptual art on a community level. The idea that art and life were similar worked well with people in the community. In about 1973 I began painting, using ideas from conceptual art, and painting photographs of performances. When they were exhibited

in the 1981 *Perspecta*, what was important was not that I'd got my paintings back into an art context, but that I'd developed paintings with content that came from experimental art into an art context. But the paintings I did in the 1970s didn't just use ideas from my own conceptual work — they looked around in a broad fashion at all the imagery available to me. That meant things like photographs, the media, advertising, popular culture, film and video. I drew in various aesthetics from all of these.

When did you first make contact with the wider context of Aboriginal art?

I first saw Papunya paintings in about 1977, when I'd been painting again for about five years, but I made my first contact with Aboriginal artists in 1980. When I first went to Papunya, I took photographs of people with their paintings, and when I got home I started painting the photographs. I was absorbing new ideas about painting from the work I was seeing. The first idea that made an impact on me was the idea of sites — the fact that you could have multiple sites on the picture plane. *Visit to Papunya*, 1983 has nine sites arranged symmetrically. At each site I placed images of events that occurred at that site. So I was using painting to document, and putting the performance into the process of painting. I was interested in the way Papunya painting and most Aboriginal art used imagery in the same way we use lan-

TIM JOHNSON AND DENNIS HAY, *Celestial car*, 1990, acrylic on canvas, 120 x 150 cm, private collection.
Photograph by Tim Marshall.





guage — to tell a story, taking an overview like a map.

Did you find this subject matter more substantial than mass-media imagery?

Yes — it allowed me to paint again in a useful way, initially by painting about communities. When I included images of Aboriginal painting I didn't think I was appropriating imagery, because I was painting my photographs and keeping the integrity of the original image. It was just transcribing something. When I saw the paintings from Papunya I was immediately aware of something being achieved that I'd been struggling to do for years. Here were paintings that looked abstract, came with stories, used symbols that you had to know to interpret, and which were also landscapes with a strong feeling of the desert in them. I decided to adopt some of the aesthetics of these paintings — but not the designs because the designs were their language and copyright in their culture. I also felt I should try to use dots. I asked some of the senior men if that was okay, and they gave me permission. So I developed a style in my own work that referred a lot to Aboriginal art.

Did this lead to collaborative paintings?

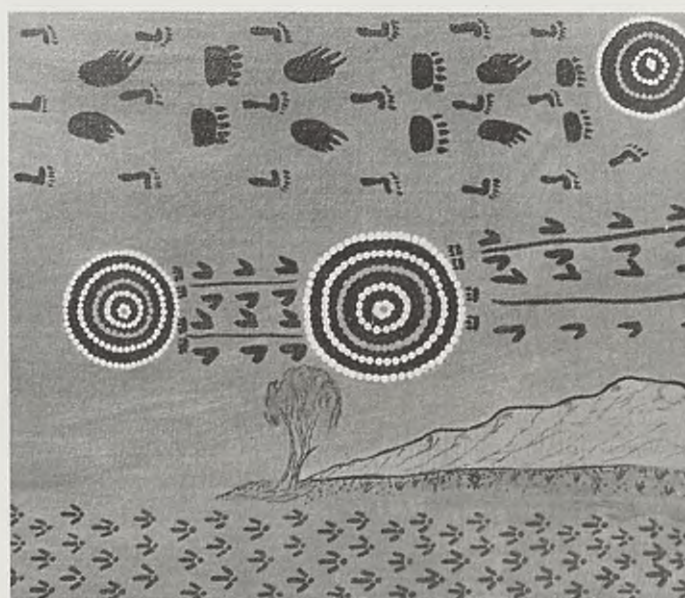
Yes. After getting permission to paint dots, I got permission to paint with artists and do collaborations and, in a few instances, to paint certain secular designs. For example, in *Emu, porcupine and bandicoot dreaming* I was allowed to paint the design under Turkey Tolson's supervision.

Did you paint the more figurative hills?

No, there was a lot of reversal, and they were done by Turkey Tolson. He wanted to experiment too . . . generally there's been a movement in Aboriginal art in recent years towards Western art.

At what point did you start to integrate Chinese material into your painting?

Having picked up the idea of sites from



TIM JOHNSON AND TURKEY TOLSON
TJUPURRULA, Emu, porcupine and bandicoot
dreaming, 1983, acrylic on canvas, 35 x 45 cm, private
collection.

Aboriginal art, I became interested in the way in which Eastern painting has multiple and interlocking picture planes and even a reverse perspective where things get bigger as they move away from you. Eastern painting also has aerial perspective and a hierarchical placement of the parts. I discovered Eastern art in about 1982. I found reproductions of Buddhist cave sites in China which had a lot in common with Aboriginal art. They used natural colours, told stories and recorded the laws that people had to follow, and were often symmetrical. In the same way that Aboriginal designs might place the primary site in the centre, the Buddhist paintings placed the Buddha in the centre and everything is arranged hierarchically according to the conventions. I first used these ideas in *Maitreya Paradise* — my version of a wall painting in a cave in China from the ninth century. The Buddhas are set into circles that represent the sun or the moon. They have the same effect as circles in the Aboriginal paintings.

Whereas many theorists associate Post-modern art with the cynical appropriation of multicultural imagery, your response to Aboriginal and Buddhist art seems selective and sympathetic.

Yes. It is one of identifying with the subject, of wanting to stand with it. Initially I didn't think art could have any real content.

My paintings of Buddhist paintings were only Buddhist in so far as my understanding had progressed. Otherwise they became no more than a painting of a reproduction or a photostat, or an experiment in trying to find similarities between two cultures or painting styles.

All the same, it is not merely a structural or formal analysis, is it?

To a certain extent it is. It was seeing painting in a book, taking a slide of it, projecting it onto a canvas and putting dots on it. I was using chance and methods of reproduction that occasionally threw up something with the properties of art, but which was often mistaken as merely being the source material.

It was mistaken for an authentic Buddhist image?

It was mistaken for plagiarism of the things that inspired it.

Whereas it is a contemporary meditation on a Buddhist artifact — a sort of post-Buddhist meditation?

It is. The thing about Buddhism is that it had real experiences contributing to my understanding. The most important one was seeing Buddha in the kitchen downstairs nodded off to sleep and awoke with a shock, and there was a fairly small and transparent Buddha standing in front of me.

This was a vision?

It was a vision, yes, and I was quite scared. But the moment after I saw it, somehow took over my thoughts, said 'Don't be afraid', and floated towards me very quickly, merged into my body, and then said 'I'll always be here'. I asked a Lama about it, and he said it was a good sign that I was progressing well on the Buddhist path . . . So when I paint Buddha, it might be a painting of that experience, as well as being a copy of a Buddha. The idea that I'm merging these things is the main issue. There's a lot of cross-fertilization. It may be something to do with the



TIM JOHNSON, *Fractal*, 1991, acrylic on linen, 91 x 122 cm, private collection. Photograph by Peter Smart.



MICHAEL NELSON TJAKAMARRA AND TIM JOHNSON, *Rainbow serpent and water dreaming*, 1989-91, acrylic on linen, courtesy Mori Gallery, Sydney. Photograph by Peter Smart.

information explosion. But I've always been eclectic, doing a bit of this and a bit of that, having lots of interests and never being able to reconcile them.

Is this the case in Illusory City, 1983-85?

This is a detail of a Chinese Buddhist cave painting at Dun Huang. It's on the right hand side of a large Pure Land painting. It's an illusory city that appears to travellers. As they get close to it, it disappears and reappears further away. So it gives them hope. It has multiple vanishing points and self-contained scenes that have perspective, so scale doesn't have verisimilitude. It is a Chinese Buddhist painting that has similar characteristics to Papunya paintings and I did versions of it using a style with earth colours, dots, and references to the source of the dots inside the cartouches — the little rectangles — which normally contain the stories for the painting.

What did your fusion of Aboriginal and Chinese painting lead to?

It led to identifying myself as an Aus-

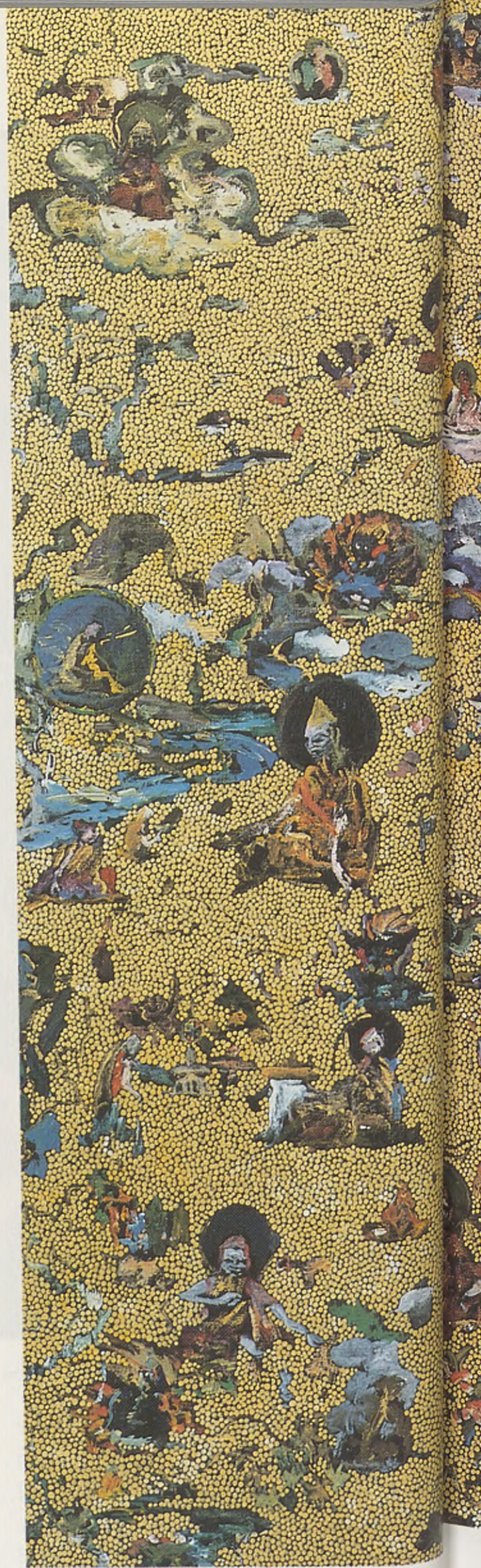
tralian artist in that I was starting to see Australia as part of Asia instead of as part of Europe. I looked at a lot of Tibetan art which tied in with practising Buddhism and that allowed me to get into the theory behind making images — wherein you are invoking something. The theory allowed me to understand Aboriginal art better, because if you paint an Aboriginal design that has a link to an Ancestor and to a story from the Dreamtime, that design summons up the Ancestor and the ancestral force involved in the event being portrayed. In the same way, if you paint a Buddha you invoke the Buddha, and the Buddha acts in your life or in other people's lives. It is basically the idea of the mandala — you create a model of an event that you would like to occur, and you meditate on the model in the hope that this will create the event in real life. I do paintings to bring pleasure to people and show them the things that I've discovered.

Have you also continued to work with installations?

Yes, I did an installation as a contribution to a work by Michiel Dolk in the 1985 Perspecta exhibition. It was an opportunity to comment on the interest I'd developed in different cultures and to bring them together as a sculpture. It is a work with connections between icons of different cultures. It questions the museum context by saying, 'What can you put in a museum as art?'

Did the installation have any more specific implications?

I think it showed me that in a formal sense you can bring several different cultures together. It is a bit like trying to repair — to reconstruct things that I believe have been destroyed . . . And it comes from the feeling that there's a vacuum in our culture. For example, the lifestyle of the American Indians has been largely wiped out but their descendants still celebrate the culture. These are models for what people in the West can do when they face extinction. When they face the destruction of their val-





TIM JOHNSON, Little Big Horn, 1989, acrylic on canvas, 179 x 250 cm, Victor and Loti Smorgon Collection. Photograph courtesy Tolarno Galleries, Melbourne.



ues they can look at the cultures they destroyed and perhaps find ways to continue themselves. I'm trying to bring things together that stand for certain attitudes to nature, art, culture and people in the hope that they'll produce a minimal conceptual work that is a synthesis of a whole lot of possibilities.

This seems to become even more complex in your recent American Indian paintings like Little Big Horn of 1989.

Yes. *Little Big Horn* is a development of a style I was using in the 1980s — dots over a monochrome background — which is the basic method used by Papunya painters. I was directed towards the American Indians by an Aboriginal, Wenton Rubuntja in Alice Springs who mentioned the Sioux Indians to me. It was one of those things where chance was involved. Within a year of painting the picture I'd actually visited the site of Little Big Horn. I was identifying myself with the Indians, so I printed my face in the top corner and my arms and hands, and walked across the painting with paint on my feet. The painting had bands of Indians, a peacepipe and tipis. In the middle I put my house in Newtown as an open plan. It is a panoramic landscape but it's also abstract in a sense. It looks at the art of native Americans and images recorded by artists and photographers in the last century — I was dipping into that, recording the feeling of a lost era and identifying myself in it.

Yellow robe is part of a series that uses what I learnt from native American art in relation to American art generally and shows what you can do with your hands or a paint brush if you approach the painting without inhibition. I've absorbed this into the more stationary style that I was developing based on Minimalism. It's like reversing the development that occurred in art history — and putting Abstract

Expressionism back into a classical style.

I've kept a cerebral minimal quality in my work all the way through. It shows up in *Little Big Horn* because I use a black monochrome background so everything I put into the picture sits inside that black surface. In *Yellow robe* the field is jagged, it's fragmented, but it's not angst-ridden — it's to do with the cues I get from sounds in the environment when I'm painting — it's imitating some of the qualities of music.

Your most recent triptych seems more specific in terms of references to the Gulf War.

The three images trace the history of the Gulf War. The first one was Aboriginal, *Morphic resonance*, a peaceful one done while everyone was waiting for the war to start. The second one, *Hide*, using Indian imagery, was painted when the air war started. A lot of the design turned into images that are more like modern weaponry than Indian designs. The third one, *Fractal*, a Tibetan landscape, depicts a defeated country and a ruined landscape. The Buddhas stand for peace, for stability, but they've come out looking like black holes inside the painting, commenting on the destruction of the place. I'm dealing with traditional images but translating them into a contemporary form of realism. I see the Gulf War as the beginning of Armageddon.

Do you worry that some of your references might be overly private or personal?

They are, but it doesn't worry me. I just deal with private images and try to make them public. They don't need much of a private experience to be valid, so it becomes a matter of the artist presenting their private world and hoping that it is somehow universal. Being an artist you have to be a private person, but you also need a public acceptance of what you do.

TIM JOHNSON, *Yellow robe*, 1991, oil on canvas, 151.5 x 182.4 cm, private collection. Photograph courtesy Tolarno Galleries, Melbourne.

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MODERNISM & THE LOSS

The Sydney Mail, September 3, 1913.



"The Haunting Dancer,"

By the Italian Futurist Artist, Severini.
"The futurist appeals to us only in a grotesque way."—See Article.



Post Impressionist Portrait.

This is a good example of the product of a mind that probes into the most unlikely recesses of human nature for its inspirations, and that distorts in a wild attempt at originality. In other words, this is so-called Modern Art.



"The Milliner."

This is Futurist art. It is difficult to trace the milliner, but she is there. To the lay mind it suggests chaos at the ribbon counter.

THE REVOLUTIONARY SPIRIT IN ART.

THOSE who meet artists become accustomed to the remark, "It is personality that tells." It is quite true, but it is the idea of personality frenziedly developed to the borders of insanity that has given the world "futurism" in art. We have the Post-impressionists, the Futurists, and the Cubists, and they all riot in the effort after novelty. It is, of course, not all insanity. The Post-impressionists have a certain sincerity. Even when we turn to the Futurists and Cubists, a shred of truth remains in their work—just enough to base an argument

the anarchist, the beautiful ideas that kill, the contempt for woman.

10. We wish to destroy the museums, the libraries, to fight against moralism, feminism, and all opportunistic and utilitarian meannesses.

11. We shall sing of the great crowds in the excitement of labour, pleasure, or rebellion; of the multi-coloured and polyphonic surf of revolutions in modern capital cities; of the nocturnal vibration of arsenals and workshops beneath their violent electric moons; of the greedy

stations swallowing smoking snakes; of factories suspended from the clouds by their strings of smoke; of bridges leaping like gymnasts over the diabolical cutlery of sunbathed rivers; of adventurous liners scenting the horizon; of broad-chested locomotives prancing on the rails, like huge steel horses bridled with long tubes; and of the gliding flight of aeroplanes, the sound of whose screw is like the flapping of flags and the applause of an enthusiastic crowd.

IT is in Italy that we launch this manifesto of violence.

Above: THE SYDNEY MAIL, 3 September, 1913, courtesy General Reference Library, State Library of New South Wales. Right: ROY DE MAISTRE, Boat sheds, Berry's Bay, 1919, oil on board, 38 x 23 cm, private collection.

Historical accounts have credited Norah Simpson, an art student returning from Europe in 1913, with the introduction of modernism to Australia. Contradicting the notion of a 'chance adolescent discovery', J. F. Williams uses primary sources to establish that pre-war Australia enjoyed a cosmopolitan outlook and widespread awareness of the modern movement, not only in art but in theatre, literature and music.

GENERATION

J.F. Williams

In 1913 Norah Simpson, a teenage student of Dattilo Rubbo, returned from a European voyage bringing with her reproductions of modernist paintings acquired in London and Paris. When shown in Sydney to fellow students at Rubbo's school, these pictures had a profound effect. The event has been often reported and William Moore, writing in the 1930s, was not the first to do so. In relating the story, Moore made use of Roland Wakelin's 1928 article from *Art in Australia*. He believed that 'Wakelin, Roi de Mestre, and Grace Cossington Smith, all students at the time, began to understand something about modern art from Nora Simpson, who brought out some reproductions in 1913.'¹

This was written twenty years after the event and six years after Wakelin had put his memories into print. The implication, if unintentional, is clear — Simpson did little less than bring an understanding of modern art to Australia. But if awareness of movements abroad only arrived via the agencies of chance adolescent discoveries, then what existed must have been a pre-war Australian cultural desert, uninformed and bereft of external stimuli. The 'cargo-culture-in-a-suitcase' impression suggested by Moore's story is the probable consequence of a distance of twenty years from the event, added to a possibly marginal interest in the events described.

Writing in the 1960s and 1970s, Bernard Smith and Robert Hughes accepted the Simpson story, but qualified it with significant incidents from the same year.² According to Smith, Simpson's influence 'though crucial was brief'. Wakelin's 'first interest in modern art', he noted, 'was aroused upon seeing a reproduction of Marcel Duchamp's *Nude descending a staircase* in a Sydney newspaper, the painting being reproduced widely [emphasis added] at that time . . .' Hughes also restated the



Simpson story. 'She brought back numerous post-impressionist colour prints,' he wrote, 'which the students eagerly pored over'. The effect of reproductions (although not in colour) of Duchamp's painting upon the young Wakelin was again noted. He had seen 'in the *Sydney Sun* a reproduction of Marcel Duchamp's *Nude descending a staircase*, then showing at the famous Armory Show in New York'. These two versions of the event add an important element to Moore's account. The evidence of local awareness of the Armory Show suggests that Simpson was bringing confirmation in colour to a knowledgeable albeit restricted audience. The impression of a limited, parochial and backward culture is thereby modified.

It is disconcerting that more recent cultural histories have apparently reverted to the less than complete Moore account, ignoring the effects upon the local art community of either news of Fry's 1912 London exhibitions, or of reproductions from the Armory Show.³ Humphrey McQueen, writing primarily of events in the 1930s and 1940s, only touched upon this pre-war environment. He saw it in uninspiring terms:

It was to this kind of artistic environment that some post-impressionist reproductions had found their way in 1913, brought back to Australia by Norah Simpson, the eighteen year old student of Dattilo Rubbo, a Sydney art teacher.⁴

Although his interest in the era was marginal — no more than setting the scene for a narrative of events that transpired later — by omission McQueen has suggested that the 'dead level culture'⁵ of the 1920s was a continuation of that existing in late Edwardian times. Indeed, the Simpson story, re-told in isolation has become a convention. As recently as 1987, Geoffrey Serle repeated this unqualified tale. 'In 1913 . . .', he proposed, '18-year-old Norah Simpson brought back from Europe possibly the first coloured reproductions of the post-impressionists.'⁶

The term 'post-impressionism' embraces



GRACE COSSINGTON SMITH, *Strike*, c.1917, oil on paper mounted on composition board, 23.2 x 20 cm, collection Newcastle Region Art Gallery, Newcastle.

a multitude of definitions. 'However, as defined in the Oxford Dictionary of Art, Australia in 1913 appears to have made first contact with an art that had 'developed from Impressionism or in reaction against it in the period c.1880-c.1905', an art that had lost impetus almost a decade before it reached Australia! Serle has even stressed the country's apparent innocence of modernism throughout the early decades of the century.

Post-impressionism was a weak minority movement among Australian painters of the 1920s and early 1930s. It had made some slight impact in Sydney before the 1914-18 war, almost a decade before Melbourne.⁷

Members of this 'weak minority movement' included Wakelin, de Maistre and Cossington Smith. Given the calibre of other painters of the time, the meaning of 'weak' must here be in some doubt.

Not all art or cultural historians are so accepting of the Simpson story. Heather Johnson has pointed out that it 'underestimates the importance of Dattilo Rubbo's influence, and the contribution made by other artists, and art publications.'⁸ Overestimating the significance of the story not

only diminishes the roles of people like Rubbo, but deforms the way we view pre-World War I Australia, and therefore the way we read the consequences of the War upon Australian culture. If Australia in 1913 was as backward, insular and ill-informed as the isolated Norah Simpson story implies, then the war meant little more than an interruption to a culture that was already in quiescence.

This was not so. In 1913 modern art could be found reproduced and discussed outside art publications. In September of that year, the weekly *Sydney Mail* published an article entitled 'The Revolutionary Spirit in Art', in which were reproduced paintings by Severini and Picabia, with the initial 'Manifesto of Futurism'.⁹ The latter had been 'quoted before, but is worth giving here in full'. In the same vein Duchamp's *Nude going downstairs* [sic] was not reproduced, as it was 'fairly well known'. In Sydney in 1913, modern art was being treated, if not always without malice, at least at some length in the popular press. It offered a break from what one reviewer in an earlier issue of the *Mail* described as 'the dullness [sic] and stagnation of Sydney's artistic life . . .'¹⁰ If it had brought art to 'the borders of insanity,' then there was 'always something for an alert mind to grip,' — in a painting like Duchamp's — even if only in 'some strange or grotesque way . . .'

. . . if a very drunken man were watching a nude running swiftly downstairs he might get some such impression as Duchamp affects to translate . . . if a drunkard sees snakes there is no reason why he should not see Duchamp's nude, which is, of course, not a nude, but an impression of movement.¹¹

Of course it was an 'impression of movement', and this comment implies relatively informed readers. Indeed recognition of modernist art paralleled a contemporaneous situation in Britain and the United States of America. In similar character to overseas reactions was the *Daily Telegraph* review of the Paris Salons. While it was 'gratifying to Australians that the name of

Streeton is one of the first to be mentioned in most French criticisms of the Salons . . . , to an eye 'wearied by the insanities of Cubism and Post-Impressionism [emphasis added], the Old Salon is refreshing in the solid merit of most of the work on its walls.'¹²

Knowledge of the modern movement was also evident in music and theatre, with writers enjoined to rethink their preoccupation with 'melodramas of the coarse kind . . . most of them drawn around the imaginary romance of the backblocks.' Needed were 'real plays, throbbing and pulsating with the fire of real Australian life, holding up vividly a question or problem of our national conditions.' The source for this was

. . . likely to be found in the bustling city. It is in the cities that the population of Australia lies, and it is in the city and the conditions that exist in [it] . . . that a theme typically Australian in nature is likely to be found.¹³

Appreciation of the city as a potential modernist 'thing in itself', in an Australia supposedly given to hostile visions of its decadence, is unexpected. There were other indications that the nation might be tiring of its particular variation of the agrarian myth. Not long after the coverage of the 'Armory Show', the following hymn of praise to modernity appeared in the *Sydney Morning Herald*.

The day will come when a poet shall arise to whom mankind shall listen. And that poet . . . will penetrate the great inarticulate mystery of modernity, with its 'divine hunger', its wizardry of bizarre achievement.¹⁴

W.E. Rayner's 1913, 'Romance of Modern Life' owed nothing to C.E.W. Bean's 1907 romancing of a 'civilisation up country [that] . . . is more or less a new thing in this world . . .'¹⁵ This modernist romance revolved around industrialization and the modern metropolis.

. . . the smoke of factories may be seen to envisage a captive genius, with strange and terrible powers, twisting from bars like willow



ANTHONY DATTILO-RUBBO, *The Strike's aftermath*, 1913, oil on canvas, 121.7 x 91.3 cm, collection Art Gallery of New South Wales, Sydney.



NORAH SIMPSON, *Studio portrait, Chelsea*, 1915, oil on canvas, 50.8 x 40.7 cm, collection Art Gallery of New South Wales, Sydney.

wands, and filling the land with machines that are well nigh sentient. And the poet of the future will sing . . . of industrialization with its hundred hands, of science with its hundred eyes, of the delirium of speed, of the vision of a new world.¹⁶

The frequency of appearance of the words 'modernism' and 'modernity' is significant but unexpected in Australian journals of the time. In a culture looking to the future, and yet to acquire what Manning Clark called 'a secular religion . . . chained to the past,'¹⁷ the crude patriotism of the Anzac Legend's later version of nationhood was absent from journals like the *Herald* and the *Argus*. Indeed these showed a breadth, if not depth, of non-parochial news coverage.

By the end of World War I parochialism was rampant in the same journals. Opinions like the following were unlikely to encourage an environment sympathetic to cosmopolitan modernism.

Mr Bean has drawn the moral . . . A nation which herds into cities must suffer in the long run . . . ultimate deterioration is inevitable . . . the physique and moral of a street-bred people is impaired . . . Australia, the mother of a race of incomparable fighters and athletes [emphasis added] should take warning . . .¹⁸

The artistic 'isolationism' of the 1920s that Bernard Smith observed, was a facet of an on-going national quarantine, which found political expression in 1920 in anti-alien laws of draconian ferocity. These gained moral reinforcement from men like Bishop George Long 'of Bathurst (ex-Brigadier-General), Director of Education of the First Australian Imperial Force and the father of C.E.W. Bean's successor as Australian Official War Historian.

If I wanted to be a real Australian protectionist, I would be against the madness of bringing in . . . strange ideals . . . as suitable for Australia itself . . . There must be an expurgation from Australian ideas of all those things that are alien to real Australians . . .¹⁹



GRACE COSSINGTON SMITH, *The sock knitter*, 1915, oil on canvas, 61.6 x 50.7 cm, collection Art Gallery of New South Wales, Sydney.



ROLAND WAKELIN, *Boat sheds*, 1918, oil on canvas over composition board, 50.5 x 75.8 cm, collection Newcastle Region Art Gallery, Newcastle.

So it was from ideas also that Australia quarantined herself. After the War the country was beset with economic problems, and the Anzac Legend provided recompense in an ephemeral sense of nationhood, for which the blood sacrifice had been substantial. This loss can be exaggerated and the notion of a lost, or even 'gutted' generation²⁰ which disproportionately comprised future 'leaders', can be used as a reason in itself for the ensuing cultural ennui.²¹ But the malaise that followed the War cannot be explained so simply. It had as much to do with the survivors as the dead.

Australians returned from the War with a sense of loss and disillusionment. Europe had been not so much the fulfilment of a romantic dream as a modernist nightmare. And while Europeans had no choice but to stay put among the ruins and work around what they had, Australians could retreat to a land where 'the glorious sunshine, the clean air, a happy people, the absence of the awful conditions of squalor that existed in many old-world towns . . .'²² represented an oasis of sanity in a world gone mad. Europe was decadent and this was expressed in its art. Given this kind of thinking, modernism was simply out of place and Bean's 'civilisation up country' became symptomatic of Australian cultural and social mores.

After the War, Bean had articulated how his 'civilisation' might come into being. Writing *In Your Hands, Australians*, he assembled the strands of the Australian agrarian myth into an Arcadian vision of a land 'covered with farms . . .'

Australia, which would hold only five million people if it were all sheep runs, would hold fifty million if it were all farms. And we want fifty million for safety's sake.²³

Not only modernists dreamed of utopias. At the height of the depression and in the same vein, J.S. MacDonald found in Streeton's paintings a pointer to 'the way life should be lived in Australia, with the maximum of flocks and the minimum of facto-



ROY DE MAISTRE, *Rhythmic composition in yellow green minor*, 1919, oil on paperboard, 86.3 x 116.2 cm, collection Art Gallery of New South Wales, Sydney.

ries'. By 1931, when MacDonald wrote this, the practical manifestations of the ideologies encapsulated — through the failures of various soldier and closer settlement schemes — were in tatters. Australian Establishment landscape painting had become the last bastion of an Arcadian vision, which, from the moment Henry Lawson coined the phrase, had been the domain of 'city bushmen' like MacDonald, Bean and the imitators who had made of Streeton's paintings 'a national habit'.²⁴

Late Edwardian — or early Georgian — Australia, despite or because of the continuing absence of the 'expatriates', whom Bernard Smith saw later as 'howling reactionaries almost to a man,' was not the out-of-touch backwater assumed. It pays no homage to mythical 'golden ages' to suggest that only by better understanding this period can we fully estimate the effects of the War upon the succeeding decades. Norah Simpson in 1913 played a significant but hardly solo role in bringing ideas to a

city prepared for them.

Barthes observed that myth 'deprives the object of which it speaks of all history. In it, history evaporates . . .'²⁵ Myth is often generated from stories based in truth and modified by crucial additions or subtractions. Expecting the Norah Simpson story alone to explain the arrival of early modernism, while simultaneously omitting from consideration reference to the contemporary cultural milieu, has helped create a mythology about the early Georgian years that has distorted our understanding of the time, the ensuing War, and the 1920s.

J.F. Williams is a Sydney writer and photographer.

¹ William Moore, *The Story of Australian Art*, Sydney, 1934.

² Bernard Smith, *Australian Painting 1788–1970*, Melbourne, 1971; Robert Hughes, *The Art of Australia*, Ringwood, Victoria, 1988.

³ Notably Humphrey McQueen, *The Black Swan of Trespass*, Sydney, 1979; Geoffrey Serle, *The Creative Spirit in Australia*, Richmond, Victoria, 1987.

Footnotes continued on p. 128

'CHAIN HER DOWN'

Adrian Martin

One of Maria Kozic's most striking works aligns the images of two women. Both are standing upright, and both have been attacked, literally degraded — they seem virtually to be physically decomposing. Neither of these women is 'real', and both poses were culled from the mass media. The left-hand figure is the heroine of the Brian De Palma's classic modern horror film 'Carrie' (1974) at the climactic moment when, having just become prom. queen, she is cruelly, publicly humiliated — a bucket of pig's blood poured over her head. The right-hand figure is Albert Dürer's *Mater Dolorose* (more exactly, the photo of the work which appeared in newspapers when it was the object of a wilful acid attack).

The title of the piece taunts us with its apparent matter-of-factness — *Pairs*, 1989 alludes to many titles in popular art (like *Twins*) that announce a premise or a situation, yet say nothing particularly meaningful at the outset. For what kind of pairing is at work in this lateral scanning of Carrie and Mater Dolorose? A jokingly 'post-modern' juxtaposition of icons from high and low culture, rendering uncannily similar images culturally equivalent? Or an angry feminist comparison of the ways in which women (and their images) continue to be violated across different societies and historical periods? Does the work rest on a simply clever conjunction of like images, or is there something intense, urgent and dramatic that is being offered wordlessly to us?

Kozic is an artist who happily resides within and richly exploits this zone of ambiguity. The exact nature of her personal investment in the imagery she presents remains unclear, indecipherable. This is a tactic that often leaves local art critics (even when their response is favourable) grasping helplessly for a clear interpretation, an unambiguous 'take' on Kozic's work. This has become more acute in recent years, with the artist's increasingly 'hot' exploration of imagery and themes relating to sex and violence.

Perhaps the most visible example of this



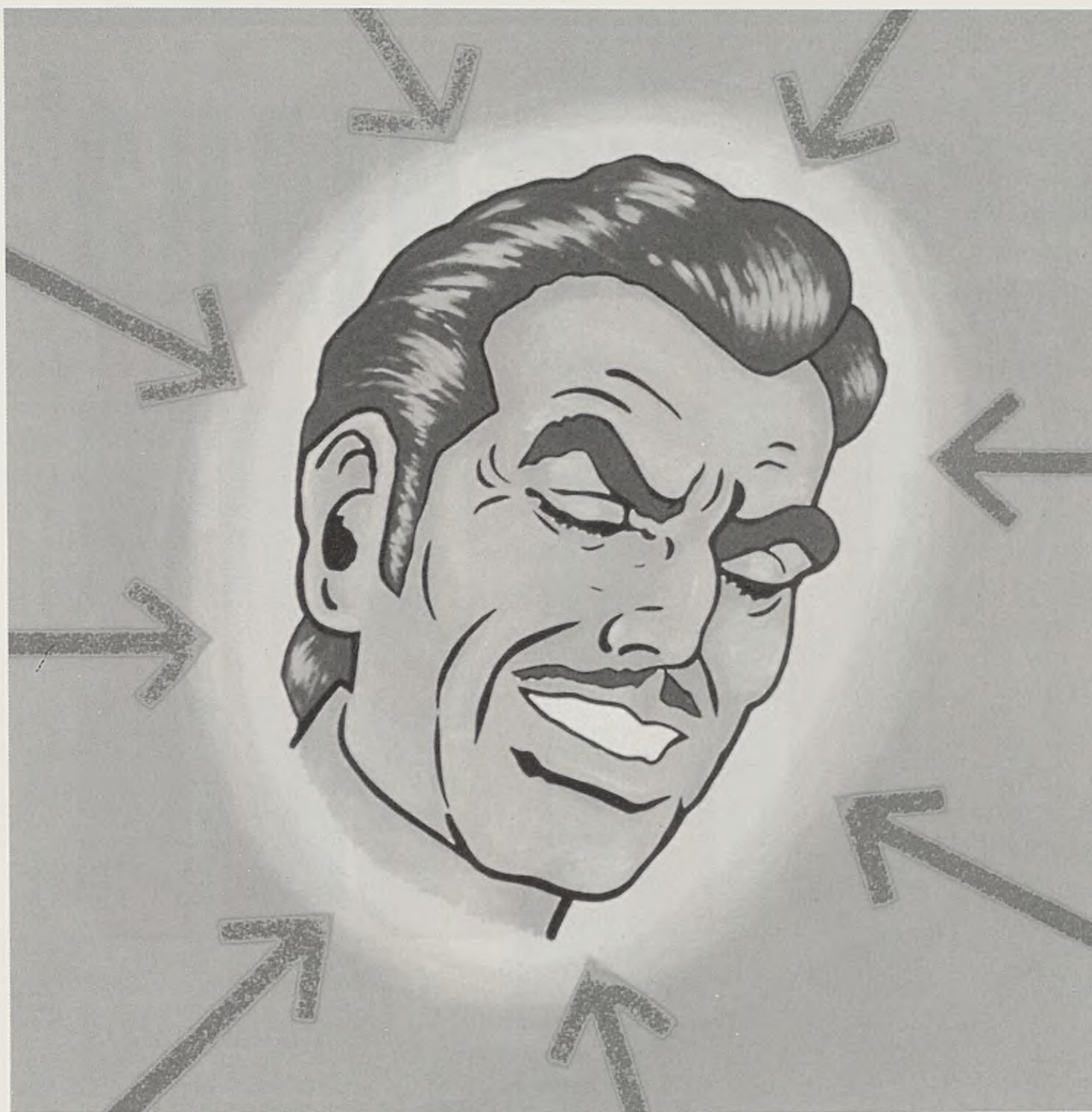
MARIA KOZIC

IS

BITCH



MARIA KOZIC, 1990, from ADD MAGIC: A Project of The Australian Centre for Photography, billboard, 3 x 6 metres.



MARIA KOZIC, *Cumic (No. 2)*, 1987, from 'Cumic' series, acrylic on canvas, 135 x 135 cm, collection of the artist.

ambiguity in her recent work is the *Maria Kozic is Bitch* poster, designed for the 'Add Magic' billboard project that travelled around Australia in 1990. The image — simulating with great precision the streamlined, punchy, graphic styles of contemporary billboard advertising — seems at first glance unambiguously direct, indeed blatantly provocative. But is it (as charged by some observers) only an aggressive gesture of sexual narcissism and self-empowerment? As Vivienne Johnson has noted,¹ the work involves a 'mix of sexual fantasy and self-parody' which is indeed quite complex. As fantasy, the image 'puts on', has fun with, specific images of femininity prevalent in mass culture — the tough woman as imminent castrator of men (note the power

tool and helpless little male dolls), the woman made 'sexy' through fetishistic garb and her exhibitionist display.

Like many acts of playful masquerade, Kozic's gesture both savagely mocks and fleetingly inhabits a social persona — thus it both is and isn't an expression of the artist's 'self'. Similarly, the poster entertains a complex relation to feminist art — at once an 'open defiance of the canons of feminist taste' (Johnson) and an instance of *agit-prop* which slyly invites the prurient male gaze the better to meet and challenge it head-on. All these ambiguities are further reworked and heightened in Kozic's subsequent music video *Bitch*, 1991 in which her body is again on erotic display. Filmed with an in-and-out camera zoom which is murder on the viewer's eye, the song's lyrics freely mix phrases in the first person ('take my heart, make me bleed'), third person ('chain her down'), populist proverbs ('life is such a bitch') and mass cultural quotations ('your ass belongs to me').

It is not unjust to describe Kozic as a 'post-Pop' artist, one who reworks the Pop Art tradition — as long as we include in this ambit all that has occurred in both popular culture and the various artistic and critical movements devoted to that culture since the heyday of Warhol and Lichtenstein. The punk and new wave movements of the 1970s and 1980s which transformed Warhol's artistic project into a whole series of 'subcultural', highly stylized experiments in music, fashion and design have, in our present cultural moment, been further transformed and diffused. The very idea of self-consciously 'quoting' and defamiliarizing items of mass culture has itself become an integral part of that culture — witness the success of films like Tim Burton's *Batman* (1990) or television series like David Lynch's subversive 'soapie' *Twin Peaks*.

Nevertheless, the crucial 'edge' which Kozic maintains in her use of mass cultural material is the kind of rich ambiguity I have been describing, an ambiguity which is endemic to Pop Art. Although Pop Art and



MARIA KOZIC, Head (wall), 1988, from 'Head' series, acrylic on canvas, 150 x 206 cm, collection National Gallery of Victoria, Melbourne. Photograph courtesy Roslyn Oxley9 Gallery, Sydney.

the subsequent movements it inspired have always been concerned with quotation — the practice of the 'second degree' as it was dubbed in the 1980s — there is a vast difference between work in this family tree and much of what has gone under the rubric of 'appropriation' art in recent years. Pop Art has never been straightforwardly 'critical' or political (as for certain key artists of a particular milieu throughout the past decade such as Juan Davila). Rather than asking for the work of art to be 'read', Pop Art delights in a certain suspension and muteness — a response, not from the ineffable sublimity of the image, but resulting from its spectacular dislocation of known (or half recognized) cultural material.

Kozic's earliest works inaugurated her career in a conceptual manner by reproducing — and in the process thoroughly dislocating — previous works of Pop Art (as in *Pages from Warhol's book*, 1980), as well as some basic 'tools' of art such as the *Dulux*

Colour Chart, 1980, which was coolly reproduced in levelling shades of grey. (The latter work was deemed so 'non-art' that one Amsterdam gallery refused to exhibit it!) The use of Pop Art 'classics' as cultural artefacts available like any other for post-Pop treatment continued in later works such as *Lichtenstein dots*, 1985, each panel of which successively magnifies a portion of a Lichtenstein image, and *Master Pieces*, 1986 where works by Picasso, Warhol and others are carefully repainted and then dynamically fractured into shards.

As a post-Pop artist, Kozic remains true to many of the original impulses of Pop Art, particularly in its more Minimalist variation — with the twist that she can be more conceptually rigorous than even her mentors. From the internal double-set of *Pairs* to the dozens of paintings of breasts for her 1991 installation 'This Is The Show' at City Gallery, Kozic's work is virtually always serial, exploring in a seemingly inexhaustible way what Richard Dunn once called the

'strategy of parts' — the open system of repetitions, variations, comparisons, juxtapositions and accumulations within a 'family' of like images.

Particularly Pop is the manner in which Kozic always arrives at her images via other pre-existing images, literally 'mediated' in that they come to her via reproductions on a screen or in print. The flower backgrounds in *Read this*, 1990, for example, were painstakingly assembled and copied from seed packets and other product packagings; the happy faces of men in orgasm that comprise *Cumics*, 1987 were derived from 'low culture' Italian comic strips; the horrified expressions of the artist's friends in *Screen screams*, 1984 were restaged from production stills of classic Hollywood thrillers such as Hitchcock's 'The Birds' (1963).

Beyond painting, it is clear that Kozic's work encompasses many media including video, posters and prints, installation, film (her 'Manless' is one of the key films in



MARIA KOZIC, *Lichtenstein dots (lips)*, 1985, from 'Lichtenstein dots' series, acrylic paint on wood, 91 x 122 cm, Collection Artbank. Photograph courtesy Roslyn Oxley9 Gallery, Sydney.

Australia's Super 8 phenomenon of the 1980s) and publishing (each issue of *Things* magazine collects a whimsical serial family of images, such as anything that looks phallic or assorted objects that can be traced with a pencil). Although a great many artists have garnered a 'multi-media' tag at some isolated stage of their careers, few have stuck to this worthy Pop ambition with as much tenacity and consistency as Kozic. Her ability to fully research, explore and adapt an artistic form or medium to her own ends can be vividly seen in the

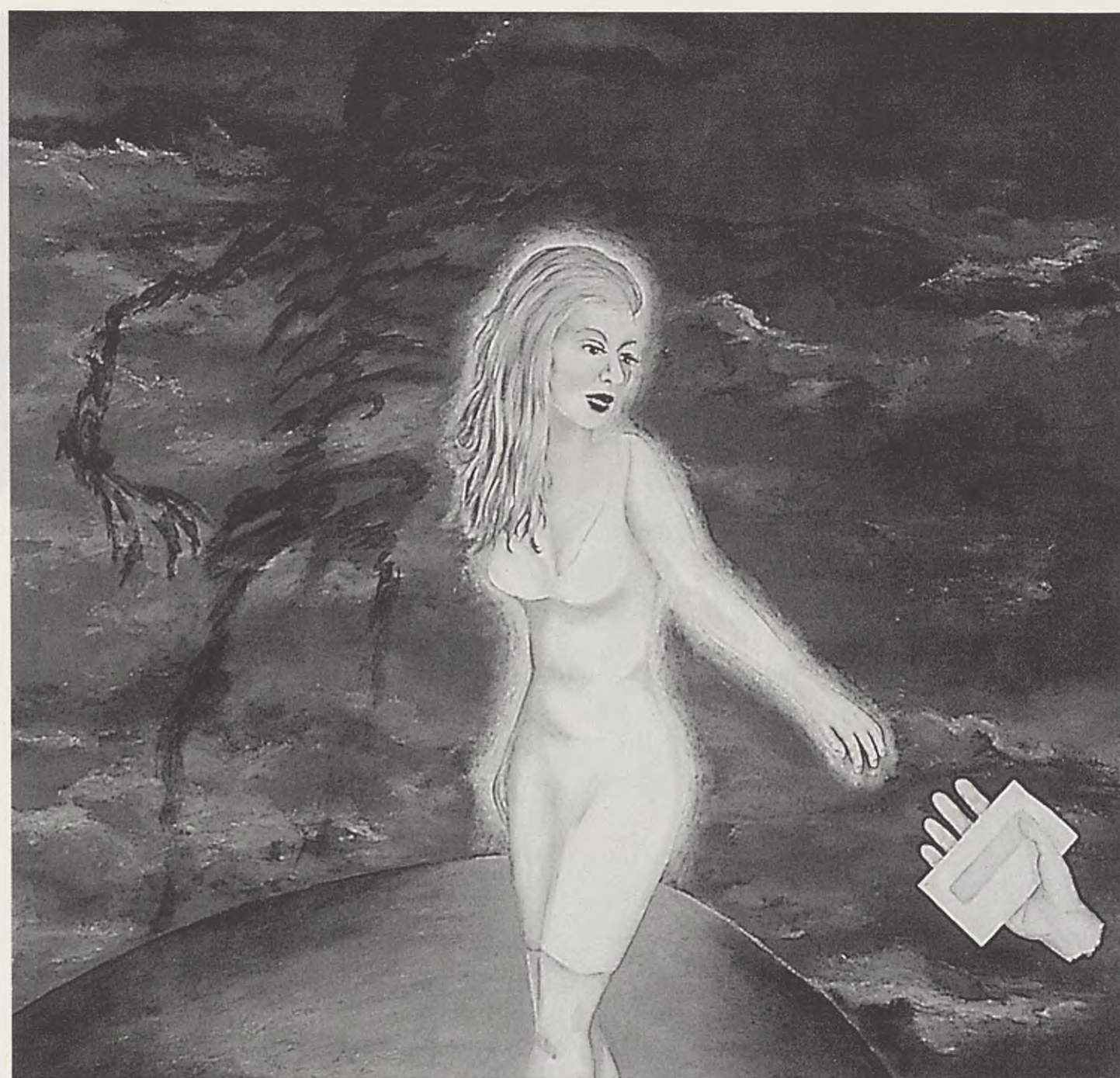
first issue of her new comic magazine *Dynomite*, 1991. Soaking up the often radical experiments in graphic design and purely visual storytelling that can be found in modern comics internationally, Kozic perfects a style in which separate plot events whirl around the page in a dynamically unreal, vividly condensed narrative space.

Kozic's comic work brings to an extreme the themes of sex and violence that have been developing in her art. Her approach to these topics is very particular. Violence is not treated as a social issue; sex is not really

related to the sphere of personal experience. Both are abstracted into grand, fanciful metaphors for artistic creation and the processes of mass culture. It will be clear to anyone who shares Kozic's taste for gory horror movies and 'adult' comics that the kind of 'popular culture' evoked in her work is a culture of extremes, one which takes the consumer beyond the standard limits of imagination and good taste.

Kozic's post-Pop recreation of mass culture is extremist in at least three different ways. Firstly, the literal, denotative level of her work — what it shows or represents — has become increasingly confronting, as in the 'Head' series, 1989 where the heads of comic-style figures are smashed on the pavement, blown apart by a bullet, and so on. As in much 'low' popular culture, for example the 'Evil Dead' movies), such content aggressively offers itself as a dare to the viewer, and indeed to the very act of representation itself, as a taunt: you don't think these lines, colours and shapes designate anything 'real', do you? You're not squeamish about it, are you? Yet — and this is another of the ambiguities exploited by Kozic — these images are indeed gut-wrenching, even liberating, in their imaginative excess.

On a more metaphoric level, Kozic's use of mass culture implies a view of its internal workings (or its flow) which is highly dramatic. In the 'Trash & Junk Culture' installation, 1988 on which Kozic collaborated, the mass production of cultural objects — the ways in which any individual piece 'rips off' or reworks its predecessors — is described vividly as a perverse, violent, animalistic, sick, hungry, entropic process. The dynamics and aesthetics of 'low' culture in particular may seem cheap and nasty to the sophisticated bourgeois aesthete, but fans of mass-produced art recognize the extraordinary inventiveness that often takes place there. Thus, Kozic draws on material which is extremely 'degraded' in form (visually clichéd or corny, quickly and sloppily composed) and even anonymous in origin, such as that found in comics, movie posters or



magazine graphics — perishable material which is then carefully transferred, transformed and 'immortalized' (another ambiguity) by the artist.

The specific ways in which Kozic treats and enhances her chosen images tend towards an intense, almost lyrical abstraction. Mass culture speaks to Kozic emotionally — as a swirl of strong 'figurations' or material embodiments of emotional states. With her minimalist rigour, Kozic refines these figurations into virtual 'diagrams' of extreme moments — moments of loss, strain, passion, transgression or conflict. The 'Manimal' series, 1989, for instance, sets vignettes of men trying to 'break' animals (in ways that include training and bullfighting) against a textural field comprised, in equal halves, of magnified fragments of the gar-

MARIA KOZIC, Trust me (telegram), 1990, acrylic on cotton, 110 x 115 cm. Photograph courtesy City Gallery, Melbourne.



MARIA KOZIC, *Read this (columbines)*, 1990, acrylic on cotton, 71 x 292 cm. Photograph courtesy City Gallery, Melbourne.

ment or skin of each protagonist. Some of Kozic's diagrammatic arrangements are so condensed and streamlined that they threaten to collapse representational legibility altogether.

Ambiguity is built into Kozic's 'extreme moments' because they are usually turning points of violent or passionate action — the paradoxically frozen plateaux that frenzies reach before they bring either exhaustion or death. The idea of sudden and total change in the state of something — a situation, an emotion, a person — is one that consumes Kozic's art. Various kinds of metamorphoses abound. The 'Manster' series, 1986, utilizes an optical device beloved of popular culture

to compare and provide a shifting passage between the 'before' and 'after' states of mythical pop heroes like Dracula and the Wolf Man. The 'Time's Up' series, 1990, dramatically encapsulating both the 'before' and 'after' — and the tensely frozen moment in between — suspends a building, a plane and a car against the daily calm they exist in at 11.59 and the flames that suddenly engulf them a minute (perhaps a second) later at 12.00.²

A particular obsession with 'doubleness' and multiplicity drives Kozic's work. Serial minimalism has suited her well as a method because objects, people or situations can never be 'one' or singular in her vision of

things — they change internally, or split off into pieces. 'Two Faced', the 1990 exhibition at City Gallery, Melbourne, presented the apotheosis of this developing theme in her oeuvre. *Read this* cheekily 'hides' obscenities within extravagantly 'pretty' flowerscapes and a flowing handwriting style. Doubleness becomes sinister duplicity in *Trust me*, which pictures the evil ghosts that shadow the archetypal 'charitable' situation, such as a convicted man receiving a rosary from a priest, or a little girl accepting candy from a stranger. The 'before' and 'after' device returns at its most unsettling in *That's life*, which shows (in a disturbingly matter-of-fact way) suicide implements



MARIA KOZIC, *Read this (daffodils)*, 1990, acrylic on cotton, 71 x 292 cm. Photograph courtesy City Gallery, Melbourne.

used and unused, on either side of a magnified, interior view of a (deceased?) human anatomy. Kozic's interest in 'multiples' and many-sidedness here connects with the sensibility of David Lynch, for whom the 'reverse side' of things is usually their dark, ignored or forbidden face.

Although I have stressed the themes of sex and violence that have recently come to the fore in Kozic's art, there continues to be a less 'heavy', and indeed joyous, aspect to her work. Roger Tailleur, the French surrealist and film critic of the 1950s, once wrote of the great Hollywood director (and inadvertent Pop artist) Frank Tashlin, 'His poetry . . . is the poetry of comic books, of children, of the pure, the mad, of Jerry Lewis.'³ The same can be said of Kozic, provided we remember (with Tailleur) that children are no slouches as artists, that the pure can scale heights of erotic frenzy, that the mad see simple truths, and that a taste for Jerry Lewis is not merely a simple, guilty or kitsch cultural pleasure. But certainly a more 'innocent' sort of poetry could be traced through a further account of Kozic's frequent use of animal imagery, toys and childlike motifs.

Would we then find ourselves faced with two Maria Kozics — the sentimental innocent and the perverse extremist — one given over to love and playfulness, the other to monstrosity and provocation? The question of how both extremes manage to be comfortably contained within the one artistic persona might then become the ultimate two-faced ambiguity of Kozic's entire career.



MARIA KOZIC, *Pears*, 1988, acrylic on canvas, 213 x 182.5 cm, collection of the artist.

Adrian Martin is a film and art critic based in Melbourne.

¹ Vivienne Johnson, 'Stay alone in the city 'cos I get around better that way', *West*, Vol. 2, No. 1, 1990, p. 22.

² For more on the idea of metamorphosis in Kozic's art, see Adrian Martin, 'Who Wants to Know? The Art of Maria Kozic', *Tension*, 13 June 1988, pp. 20-25.

³ Roger Tailleur, 'Anything Goes', in Claire Johnston and Paul Willemen (eds), *Frank Tashlin*, Edinburgh Film Festival, 1973, p. 24.

THE COLLECTION OF PATRICK WHITE

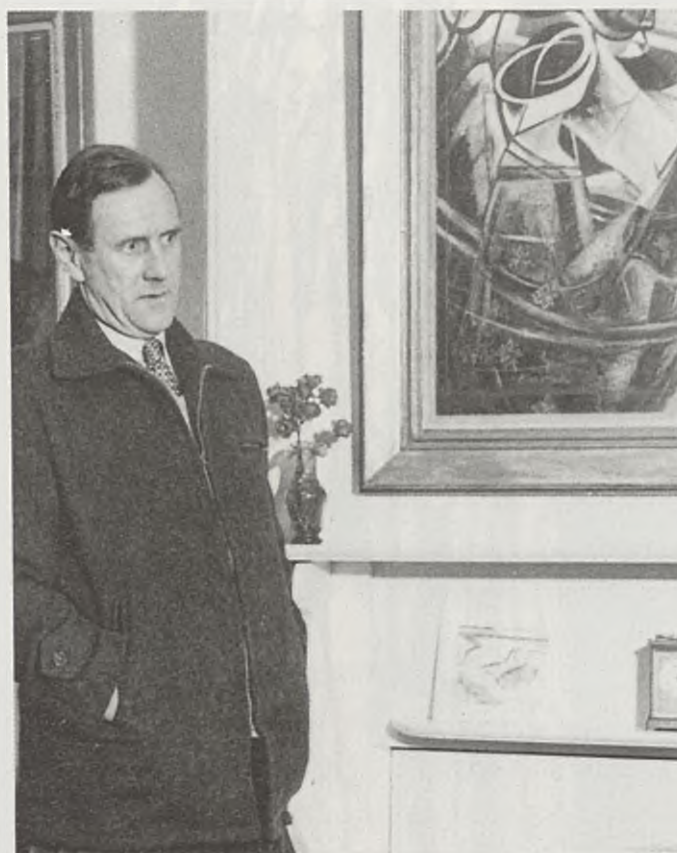
Heather Johnson

Between 1968 and 1987 Patrick White donated over 115 works to the Art Gallery of New South Wales, and before his death bequeathed nearly 150 others. These not only comprise the largest donation of works ever made to the Gallery (the next largest donor, Howard Hinton, presented 100 works between 1914 and 1930) but perhaps more importantly stand as a record of White's taste and the relationship between visual art and his writing.

White's critics frequently resort to describing his writing in terms of painting — 'White's characters are an extraordinary set of figures . . . Most of them could have stepped out of a Dobell painting'¹, and 'in writing this novel [*Voss*] White has said he reached toward "the textures of music, the sensuousness of paint to convey . . . what Delacroix and Blake might have seen . . ."'² White on several occasions commented that he envied painters:

I find words frustrating as I sit year in year out reeling out an endless deadly grey. I try to splurge a bit of colour — perhaps to get a sudden impact — as a painter squeezes a tube.³

In light of this association, Patrick White's collection assumes an importance and interest beyond the criteria usually applied to judge works entering major art collections — largely those of aesthetic value or perhaps historical importance. In the



Patrick White in his home at Castle Hill in the 1950s, with Roy de Maistre's *Carol singers*.

case of White's donations, it is the value of the works in relation to the collector that is important rather than the value of the works themselves.

White stated several times that his interest in art stemmed from his close friendship with the painter Roy de Maistre, whom he met in London in 1936: 'One of the first [painters] I knew was Roy de Maistre: I feel he taught me to write by teaching me to look at paintings and get beneath the surface.'⁴ De Maistre's views obviously had a strong influence on White. As Daniel Thomas commented,

It is in the outstanding paintings of Roy de Maistre — intimate in subject, angular in style, respectful of scholarship, history and art — that one might first discover some glancing insights into the writings of Patrick White.

White's biographer, David Marr, states that the role of painting was to teach White 'how to take artistic risks'. From De Maistre's work he learned that 'by fragmenting and distorting the customary image of the world, it can become more vivid and arresting'.⁵

In an article on White's portrait of the artist Hurtle Duffield in *The Vivisector*, Terry Smith accused White of not portraying the artist and his artistic development realistically: 'The parallel between Duffield gaining inspiration from a life event and the step-by-step abstraction of each series is not a necessary one.'⁶ In fact, the working method White described for Duffield was exactly that used by De Maistre all his life. De Maistre started with a realistic image (either his own or a photograph) and progressively abstracted it through three or four stages. For example, *Carol Singers*, 1943 exists in five versions in progressive stages of abstraction, the work White owned being the last stage.

Apart from his introduction to art by De Maistre and being alerted by Francis Bacon to the beauty in the small and unexpected, White appears to have followed his own instincts alone in the further development of



ROY DE MAISTRE, Carol singers, 1943, oil on paperboard, 94 x 73.8 cm, collection Art Gallery of New South Wales, Sydney.
Gift of Patrick White, 1974.

his taste and art purchases. David Marr related that White started what was to become virtually a 'haunting' of Sydney art galleries and prodigious art purchasing by attending low-priced exhibitions called 'Sixes' and 'Eights' (works were sold for six and later eight dollars each) at the Macquarie Galleries in Sydney in the 1950s and 1960s. White's earliest purchases, apart from his collection of De Maistre's paintings — works by Kevin Connor, Desmond Digby, and Sidney Nolan — were made at this time.

White bought from several Sydney galleries, such as Bonython, Blaxland and Artarmon galleries, but his closest association — dating from the 1960s and lasting until his death — and the majority of his purchasing was with Watters Gallery. White shared with Frank Watters a committed support for young artists, particularly those seen to be dedicated and idealistic.

In spite of his close personal and business association with Watters, White neither sought nor heeded an opinion on the works he purchased. Watters relates that White visited every exhibition held by the gallery, but never bought anything he didn't like. Similarly, Barry Pearce and Daniel Thomas recall that White refused Art Gallery of New South Wales suggestions. Even when on occasions White had works shipped directly from exhibitions to the Art Gallery, he insisted his choices be independent of the Gallery's desires or needs.

The works purchased by White can be categorized as contemporary Australian art. Daniel Thomas viewed this as a desire to transfer money back to his fellow artists. Although altruism is a likely factor in White's support of young artists (Marr says that White was almost evangelical about supporting new rather than mature artists), White did not buy work solely for that rea-

son — he bought only when the work itself interested him.

Within the category of contemporary Australian art, the work falls loosely into several areas, none of which appears to assume any greater importance than another. White's interest in people — the basis of his novels — is reflected by his interest in figurative painting. White seems to have responded to the quirky, bizarre, amusing, but also sometimes disturbing side of people depicted in works such as Micky Allan's painted photographs of old age, Chris O'Doherty's wry depictions of Australian life and Desmond Digby's works of Sydney women. Digby's work was described by a reviewer in 1965 as acidly exposing the tedious frumpiness of Sydney socialites: depicting their hats, dresses, costume jewellery, spectacles, hard eyes and scar-gashed mouths,⁷ a description which fitted White's own depictions of Sydney society.

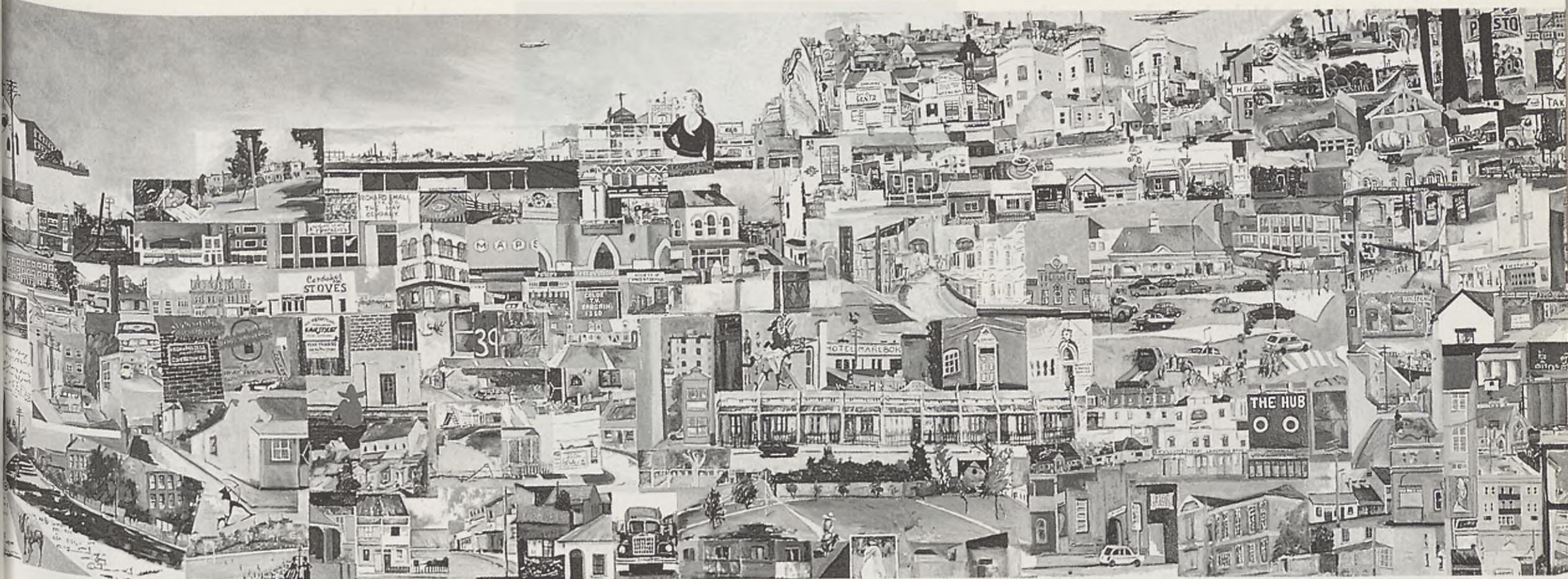
... For the three ladies were wearing rather amusing hats. The first, and perhaps least confident of the three, had chosen an enormous satin bon-bon, of screeching pink, swathed so excessively on one side that the head conveyed an impression of disproportion, of deformity, of bulbous growth...⁸

White had an intense interest in abstract work and his collection includes works by Ralph Balson, Robert Grieve, Louis James, Robert Juniper, David Rankin, John Stockdale and John Peart. White envied what he saw as the apparent ease of the creation of paintings: the artistic inspiration that could be applied directly and swiftly to the canvas. In describing the Aboriginal artist, Alf Dubbo, in *Riders in the Chariot*, White wrote, 'All he knew for the moment was his desire to expel the sensation in his stomach, the throbbing of his blood, in surge upon surge of thick, and ever-accumulating colour'.⁹ Of writing, White commented, 'There isn't the physical relief a painter experiences in the act of painting'.¹⁰

White's sensual reaction to the colour and texture of paint can be appraised from his vivid description of Hurtle Duffield: '...



JAMES CLIFFORD, *Untitled*, oil on canvas, 75 x 89.5 cm, Patrick White Collection, Sydney.



KEN SEARLE, *Newtown*, 1978, oil on canvas, 109.5 x 315.5 cm, collection Art Gallery of New South Wales, Sydney.

while gyrating drunkenly, breathing colour through his strained nostrils, brazenly putting out his hand to stroke the paint, the origins of his present joy kept blowing back at him in black gusts.¹¹

White used colour descriptively and symbolically, though he claimed the former use was the more usual: 'Colours, like symbols, are made too much of by those indefatigable unravellers. Can't we use a colour because it is, or because we happen to like it?'¹² Nevertheless, the 'indefatigable unravellers' make much of White's use of colour, such as the use of green as a symbol of both growth and decay in *Voss*.¹³

Prominent too in White's collection are political and realist works. This is indicative of his own active interest in local and national issues. Frank Littler described how White was attracted to one of his early works (*Classical façade*, 1975) which commented on the difficulty artists experienced in having their work acquired by the Art Gallery of New South Wales. White subsequently purchased three other Littler works concerned with Australian politics. White described another work from his collection by Ray Beattie entitled *No King, no surrender* (*Sentimentalists kill*), 1980, as di-

dactic, 'But with a contemporary relevance many of my fellow Australians will appreciate'.¹⁴ Ken Searle's large and meticulously detailed painting of the suburb Newtown (*Newtown*, 1978) probably appealed to White's appreciation of technically fine painting and interest in Sydney life.

White was also attracted by works of the Australian bush and landscape. He wrote of John Davis's *Journey II*, 1977, '[he] assembles the twigs and silences of the Australian bush as we know it, along with the smells and cobwebs of old barns and humble goat yards'.¹⁵ Featuring strongly in White's collection are works by the artist James Clifford — for whom he had 'a passion'.

Although Clifford's work has been purchased by the Australian National Gallery and the Art Gallery of Western Australia, his taste in this instance may seem misplaced to others. White, however, saw the blend of figures and landscape, the mixture of representation and abstraction in Clifford's work as worthy and innovative. His interest in Clifford is perhaps understandable, as the exploration of figures in the landscape was one of White's major concerns. In *Voss* he wrote:

The simplicity of the clay-coloured landscape

was very moving to the German. For a moment everything was distinct. In the foreground some dead trees, restored to life by the absence of hate, were glowing with flesh of rosy light. All life was dependent on the thin lips of light, compressed, yet breathing at the rim of the world.¹⁶

Apart from being interested in and influenced by art in a general way, White sometimes stressed the influence of particular works. Of Brett Whiteley's *The pink heron*, 1969, he said, '[it] hung in my house for years and played an important part in my own work at a certain time'.¹⁷ There are passages in both *The Eye of the Storm*, 1973 and *A Fringe of Leaves*, 1976 which can be directly related to the painting. David Marr says that although De Maistre's *Figure in the garden* (*The Aunt*), 1945 was not the inspiration for White's *The Aunt's Story*, seeing the painting helped to crystallize White's ideas for the novel. Descriptions of inland Australia in White's novel *Voss* have been likened to Sidney Nolan's paintings (of which White owned eight). While White had never been to central Australia, Marr says that he saw it through Nolan's eyes.

Works by the artists he admired were often used as cover designs for the books: for

example, Sidney Nolan's work was used on the 1961 London edition of *Riders in the Chariot*, the 1964 London edition of *The Burnt Ones* and the 1976 edition of *A Fringe of Leaves*. Artists such as Desmond Digby also designed stage sets for his plays.

Sometimes paintings appealed to White due to personal associations or interests. Manoly Lascaris related that White (whose anti-nuclear stance was legendary) placed a large, disturbing work concerning nuclear war by Victor Rubin, entitled *Why are we here?* 1981–82, opposite the sofa in his sitting room so that guests would be forced to confront it. During his last illness White obtained great comfort, not from his major art works, but from a small scene of the Hunter Valley — *Country church* by Max Watters — which reminded him of his youth.

An anomaly in the collection is part of Imants Tillers's very complex work, *Moments of inertia*, a work of 112 conceived pieces of which 28 were completed. White purchased one section consisting of seven painted panels, entitled *Still life I*. In this section Tillers used Adrian Feint's *Flowers in sunlight*, 1940 to analyse, through changes and transformations, the formal properties of painting and the way paintings are hung and displayed. It would seem that White related only to the visual/aesthetic qualities and was completely disinterested in the conceptual basis informing the work. Tillers recalls that his offer to explain the section that White purchased and its relationship to the rest of the work was met with a quiet rebuff.

If White's support of some younger artists is seen at times as misguided, his early endorsement, for perhaps idiosyncratic reasons, of Imants Tillers has been ratified by Tillers's subsequent international importance.

White believed firmly in his own taste. David Marr related that White believed that the works he donated to the Art Gallery of New South Wales — for the most part neglected and not publicly hung — would one day rise like Lazarus from the vaults



BRETT WHITELEY, *The pink heron*, 1969, synthetic polymer paint (acrylic) on hardboard, 137 x 122 cm, collection Art Gallery of New South Wales, Sydney. Gift of Patrick White.

and receive the acclaim they deserved. This belief was to a large extent fuelled by White's lingering Romantic notion of the artist as genius, working on the fringes of society, misunderstood and unappreciated.

This rather antiquated view of the artist has been criticized in his characterization of Hurtle Duffield: 'Duffield is not a paradigm artist — he is an early nineteenth century Romantic'.¹⁸ Frank Watters, who has probably had more to do with artists than most, thought that Whites' portrayal of Duffield as an artist was unconvincing. It is perhaps more valid to see Duffield as a portrayal of White himself, as Terry Smith argues.¹⁹

According to David Marr, White preferred the company of painters to other writers. He felt he had his own row to hoe in writing and didn't want to be influenced or distracted. Frank Watters observed that White would tolerate behaviour from artists he knew that would have been quite unacceptable in other friends. Watters also recalled that much as White wanted to get to know artists, his shyness often prevented an association being made. Artists represented in the collection such as Frank Littler and Ken Searle never met him at all. White's close association (until dramatically

concluded) with other artists such as Sidney Nolan and Brett Whiteley is, however, well known.

White's patronage was important to young artists. As well as the financial support — often at a crucial time at the beginning of their careers — knowing that Patrick White had purchased their work and that in most instances the work had as a result entered the collection of the Art Gallery was a welcome boost; though this elation was often later tempered by the fact that many of the works were infrequently, if ever, hung. White himself was modestly aware of the effect of his endorsement. Selecting works for the 'Patrick White's Choice' exhibition he stated, 'I realize my reactions to all these paintings are very subjective, but I hope the living artists involved will accept them as a mark of my admiration'.²⁰

White's relationship with the Art Gallery of New South Wales was for the most part good, with each party slightly humouring the other. Commenting on the Gallery's purchasing policy in the catalogue of 'Patrick White's Choice', White wrote,

It is up to our state galleries to concentrate on Australian painters . . . Visitors from overseas will not be impressed by a mediocre Bonnard, an atypical Braque, or an unimportant Picasso.

This was met by Edmund Capon's retaliation:

. . . we do not regard the Gallery's major European works by Bonnard, Braque and Picasso as mediocre, atypical or unimportant . . . anything but . . . However, it would be quite contrary . . . for Patrick White not to say what he thinks and feels, even if we disagree.²¹

Daniel Thomas, curator of Australian art in the 1960s and 1970s wrote of White, 'he constantly revisits the Art Gallery of New South Wales (and enjoys criticizing the installations)'.²² Barry Pearce also forged a good rapport with White. Pearce realized the importance of accepting all the works offered to the Gallery to keep White's col-



lection together, and to avoid offence to the writer which may have jeopardized further donations. This view was not shared by the Gallery trustees, and a hesitance in acceptance of some works resulted in White making donations to the Wollongong City Gallery. (Between 1974 and 1982 eighteen works by artists such as David Aspden, Ralph Balson and Robert Klippel were given.) Tony Bond, then director of the Wollongong Gallery, was aware of the friction between White and the Art Gallery of New South Wales, and pleased to take advantage of it when White offered works to Wollongong. That White relished his 'friendly feud' with the Art Gallery of New South Wales is perhaps best indicated in his description of one of Hurtle Duffield's visits, 'Cynicism revived him as he went up the steps to the gallery'.

White's reasons for presenting works to the Art Gallery were variable. Manoly Lascaris recalls that White decided in the

late 1960s and early 1970s that some of the works in his growing collection were too important to be kept for themselves alone, and that they should be shared. It was at this time that White made his most important presentations to the Gallery: his collection of fourteen works by Roy de Maistre, as well as works by Ralph Balson, Charles Blackman, Ian Fairweather, James Gleeson, Sidney Nolan, Grace Cossington Smith, Stanislaus Rapotec and Imants Tillers, amongst others. After White began his association with Watters Gallery, works by younger and more experimental artists formed the bulk of his donations: works by artists such as Jenny Barwell, James Clifford, John Davis, Stephen Earle, Frank Littler, Chris O'Doherty, Ken Searle, and Michael Taylor; though major works by better known artists such as Gunter Christman, Stanislaus Rapotec, Richard Larter and Brett Whiteley were included.

The works in White's collection at the

JOHN PEART, *Golden*, 1974, synthetic polymer paint (acrylic), 163.8 x 351.1 cm, collection Art Gallery of New South Wales, Sydney. Gift of Patrick White.

time of his death echo those already presented to the Gallery — works by James Clifford, Kevin Connor, John Davis, Lawrence Daws, Tom Cleghorn, Richard Larter, Erica McGilchrist, Chris O'Doherty, John Peart and Ken Searle, as well as those by Lucianni Arrighi, Maie Casey, Margot Lewers, Anthony Coleing, Elwyn Lynn and Anne Taylor.

Patronage on this scale is rare in Australia. His intention was two-fold: support of the artist and support of the Art Gallery of New South Wales. Instead of refreshing his collection by reselling to buy new works, White made space by giving works away. In contrast to Howard Hinton who kept the works he purchased under the bed in his bare, single, rented room, selecting one each evening to look at, White filled his home and his life with a wonderfully rich warmth of texture and colour.

Patrick White expressed high ideals and expectations concerning art. A.M. McCulloch commented that:

the nature of an intenser form of living takes many shapes in later novels until it becomes evident that White believes the most intense form is to be found in art by the artist and perhaps by the spectator of art.²³

Barry Pearce feels that White, paradoxically however, also viewed art as a tool for his own 'misanthropic strains of imagination'; that he chose art that reflected the shortcomings of life rather than that which rose above them; that he responded to aspects of art other than the aesthetic. While White could in his writing convince that he believed 'the human imagination to have Divine powers',²⁴ he could (or did) not always select art works that demonstrated this.

The perceived value of White's collection then, hinges on what one believes art and its function is or should be, and its housing in the Art Gallery of New South Wales raises questions of what functions an art museum should have. The narrow (and dated) view that art should be judged by aesthetic values alone is almost irrelevant to

White's collection, which has value in demonstrating the relationship between White himself and the works. It is therefore essential that the collection be kept intact. As Daniel Thomas commented, 'A shy and private man has generously revealed a part of himself by choosing these works of art and giving them to the public'.²⁵

Heather Johnson would like to thank all those who helped with information for this article.

Heather Johnson is a Tutor in the Fine Arts Department at Sydney University, and is working on *Roy de Maistre. The English Years* as a sequel to her book on *The Australian Years*.

- 1 Adrian Mitchell, 'Eventually White's Language: Words and more than Words,' R. Shepherd and K. Singh (eds.), *Patrick White: A Critical Symposium*, Adelaide, 1978, p. 6.
- 2 Carolyn Bliss, *Patrick White's Fiction*, Handmill, 1986, p. 81.
- 3 'A Conversation with Patrick White,' *Southerly*, 2 June 1973, p. 138.
- 4 Craig McGregor et al., *In the Making*, Melbourne, 1969, p. 218.
- 5 Quoted in Janet Hawley, 'Love, Lust and Self Loathing,' *Good Weekend*, 26 January 1991, p. 29.
- 6 Terry Smith, 'Portrait of the Artist in Patrick White's *The Vivisector*', *Meanjin*, Vol. 3, No. 1, 1972, p. 174.
- 7 *Sydney Morning Herald*, 4 August 1965.
- 8 Patrick White, *Riders in the Chariot*, London, 1961, p. 538.
- 9 White, *Riders in the Chariot*, p. 363.
- 10 'A Conversation with Patrick White,' p. 139.
- 11 Patrick White, *The Vivisector*, London, 1970, p. 291.
- 12 'A Conversation with Patrick White'
- 13 For example, see C. Bliss, *Patrick White's Fiction*, p. 95.
- 14 *Patrick White's Choice*, Art Gallery of New South Wales, 22 December 1981 – 31 January 1982.
- 15 *Ibid.*
- 16 G.A. Wilkes, *Ten Essays on Patrick White*, Sydney, 1973, p. 132.
- 17 *Patrick White's Choice*.
- 18 T. Smith, 'A Portrait of the Artist . . .', p. 168.
- 19 *Ibid.*
- 20 *Patrick White's Choice*.
- 21 *Ibid.*
- 22 Daniel Thomas, *Gifts from Patrick White*, Art Gallery of New South Wales, 1974.
- 23 A.M. McCulloch, *A Tragic Vision. The Novels of Patrick White*, Brisbane, 1983, p. 10.
- 24 McCulloch, *A Tragic Vision*, p. 3.
- 25 D. Thomas, 'Patrick White's Gift Show', *Sydney Morning Herald*, 12 December 1974, p. 7.



TED SNELL, *My life is in the yellow leaf*, 1990, oil on canvas, 131 x 235 cm, collection of the artist. Photographer Ed Bennett.

TED SNELL

Margaret Moore

Presentiment is that long shadow on the lawn
Indicative that suns go down;
The notice to the startled grass
That darkness is about to pass.

Emily Dickinson

Arriving in Perth from the Eastern States in recent years I was instantly conscious of living on a new topographical edge. The most magnetic sign was the sun sinking — with transfixing regularity — into the ocean at the close of each day. This heightened awareness of one of nature's most intelligible measures of time and direction could not

prepare one better for viewing Ted Snell's recent paintings, inspired by that very phenomena.

In Snell's work the evidence of making and the properties of process are rarely subordinate to the articulation of subject matter. Scratched and scraped lines take on Klee's attribute of walking; a vacillation between abstraction and reality, logic and intuition ensues in Snell's semi-narrative renderings. In the sunset paintings, the painterly surfaces, gestural marks and resonant hues of colour are equally and, on occasion, more seductive and more commanding than the delineation of the sun as a smouldering disc.

In *The Sun is God II*, 1989 the sun is all

but concealed, leaving residual pastel tones crepuscular in mood. Ink greys and mauves bleed and smudge their way laterally and vertically across the picture plane just as they would emerge across the sky. A tiny black spot signifies the sensation of blind spots which mar human vision after focussing on bright light, particularly the sun. It is a painting which can be simultaneously arresting and melancholy, mirroring the natural experience. In contrast, *Daze I*, 1989 is a predominantly vermilion canvas declaring a large black spot with yellow, malleable outlines of suns drifting upward. They coalesce and metamorphose like repetitive mirages of suns seen by the naked eye.

The artist's dual preoccupation with process and enquiry marries well in his choice of the sunset. Whilst Snell acknowledges the sun as an inveterate muse to artists, mere depiction or historical cliché was never his intention and he developed multiple reasons for pursuing the sun in paint, many evolving with the paintings themselves.

Choosing to paint an essentially Western Australian sunset is entirely in keeping with Snell's attitude to art practice and the notion of immersion in authentically local sources. Snell was born in Geraldton in 1949 and has lived much of his life in Fremantle. He has for many years been conscious of living on a Western edge and a supposed periphery in the world of art practice. This narrow minded perception is thankfully currently dissipating or at least being questioned. It has long been contested by Snell — as evidenced by his commitment to writing local art history, broadcasting and teaching — and his art purposefully concerns itself with the local and the immediate. This is not to say that Snell the practitioner has not looked farther afield, to the artistry of Henri Matisse, Joan

Miró, Arshile Gorky and John Olsen, among others, or found inspiration in literature, but the source for his artistic excursions is usually close at hand. When granted a Visual Arts Board studio at the Karolyi Foundation in Vence, France during 1980, Snell produced work derived from just a little beyond his French verandah. Proximity and location therefore are not necessarily Western Australian. Rather, the principles behind his creativity should be regarded as more universal than peripheral or parochial, despite subjects.

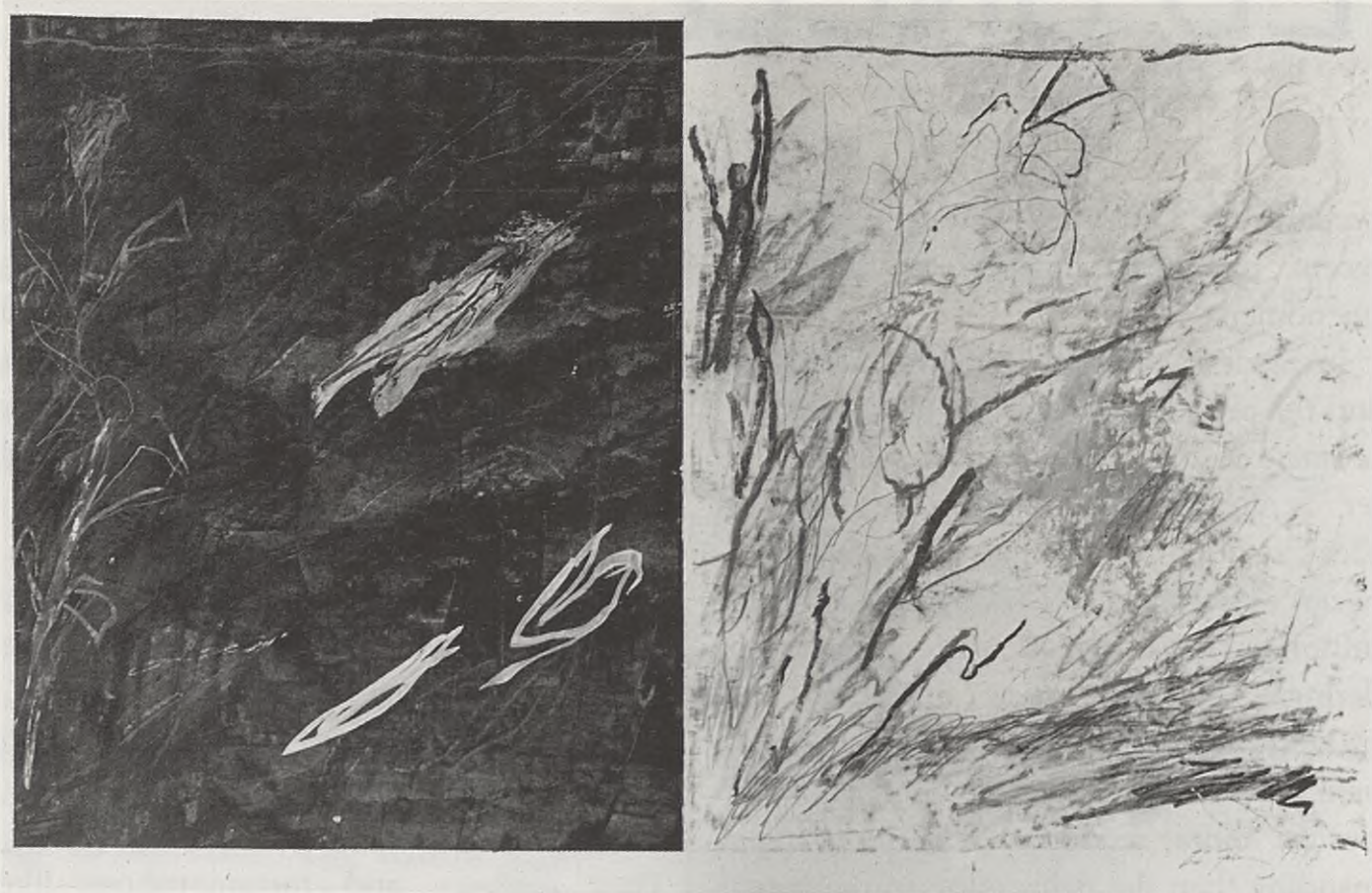
Characteristically, Snell researched and revelled in his enquiry into the sun, in classical mythology and into interpretations encoded upon it by other cultures. His paintings became a conflation of this knowledge with an empirical understanding from looking at the sun. Perhaps most importantly, the sun became a powerful metaphor for charting life at a time when the artist was coming to terms with his own father's death. As a result the paintings are charged with emotion which is honest and cathartic rather than mawkish.

The triptych *Say Goodbye*, 1989, with its

revelationary arc of suns epitomizes the passing of time and hence, life. *All in a day's work*, 1989 is in its blackness only superficially discordant. Vestigial suns multiply and intersect in the void of darkness. In the copious studies for all these works the palette interchanged between a base of black, red or yellow, confirming Snell's interest in the whole spectrum of sunset, twilight and time in a conceptual sense and not just in dimension.

Snell's intentions in the sunset paintings appear readily explicable with the benefit of hindsight, yet the sunset as subject relentlessly pursued him. Whilst working on a series of paintings in 1987–88, which addressed a war monument in Fremantle, the sunset gradually eclipsed the primary subject. The monument was close to where the artist lived and through employing his usual method of working up drawings and studies on location, the omnipresent sunsets vied for attention and the obsession began. The sunset series is arguably the most lyrical, expressive and impassioned in Snell's career thus far. He commenced exhibiting in 1968 and recurrent concerns and systems perpetuate through to this series of the late 1980s. These works achieve, however, a freshness and a less laboured quality which may be symptomatic of an artistic maturity as well as the significance of highly personal meaning.

In pictorial terms the monument paintings prove an interesting precursor. Snell frequently divided the works into panels exploring positive and negative readings as well as overlays of dots which represent a screen or veil through which one sees and yet does not, or cannot, register meaning. Snell has always been intrigued by sociological non-readings of this monument and structurally the paintings are overly concentrated and deliberate. Juxtapositions and framings are precise, alluding to narratives. These paintings are primarily concerned with the nature of perception on both a conceptual and physical level and as such are far less removed from the sunset paintings than they may at first appear.



TED SNELL, *Study for the Gardiner's Song*, 1990, mixed media on paper, 39 x 57 cm, collection of the artist. Photographer Hans Versluis.



Snell's current work is optimistic and technically confident. A native garden outside his studio has proven a fertile ground for drawings and paintings. Found objects have also been manipulated in an attempt to unleash a vocabulary or visual code akin to assembling and unravelling words from tiles in scrabble. In 1983, fascinated by Proustian language he developed a sequence of works entitled 'Notes Toward a Visual Syntax'. He set out to make visual equivalents which explored nuances and inflections through line and colour in conjunction with representation and, in essence, this is the backbone to all of Snell's recent painting.

With some twenty-two years since his first exhibition and seven years since the 'Syntax' works, Snell has recently completed a canvas entitled *My life is in the yellow leaf*, which is an affirmation of Snell's artistic explorations and convictions to date.

The spirit of optimism beyond the sunset paintings informs this celebration of nature which is presented as a modulated yellow ground, pinned down by a touch of geometry in the form of submerged squares, crescents and a shaft or bar in a contrasting mauve tone. Curiously in black, fluid lines represent pods, leaves and spring itself. The black is emphatic and displays Snell's current assurance of touch.

Snell has been better recognized as a man of language. In his prolific artistic output of recent years, much of which has not yet been exhibited, there exists an assertive progression toward reaching a 'linguistic' equilibrium in his art, perhaps as a sign of shifting energies which augurs well for an increased understanding of Ted Snell the artist. Setting one's sights on the sun has its rewards.

Margaret Moore is Curator of Contemporary Art at the Art Gallery of Western Australia, Perth.

TED SNELL, *The sun is God II*, 1989, oil and acrylic on canvas, 131 x 235 cm, collection of Michael and Jenny Snell. Photographer Ed Bennett.

Quality offerings from auction houses and greater interest from dealers and new collectors saw improved clearance rates at sales this quarter. *TERRY INGRAM reports.*

Kenneth Macqueen is unlikely to be seriously considered a symbolist. However, a certain symbolism could be attached to the Macqueen water-colour that was lot 238 in Sotheby's Australian painting sale in the firm's rooms in Melbourne on 22 April.

The painting showed picnickers carelessly enjoying their meal on a ledge overhanging a black hole. *Picnic by the coal hole*, painted with large slabs of colour that were the artist's trademark, was as attractive as any of his works. Despite the wind down in the market, the work comfortably exceeded its estimate to make \$11,000 after a dealer 'jumped' the bidding in a determined attempt to knock out any competition.

The return of this knock-out bidding practice of the boom in the mid to late 1980s, and the unexpectedly high clearance of pictures estimated to fetch \$20,000

or more, appeared to give the Macqueen symbolic meaning. With the economy — and the Victorian economy in particular — gaping into a black hole, art fanciers appeared to be fiddling while Melbourne burned.

A philosopher might attribute the total of \$2.93 million raised by the sale — equal to 64.2 per cent of the knock down value of the offering — to a quest for eternal values in unsettled times. Distrust of Australia's creaking financial institutions had for months been canvassed as a reason for occasional displays of saleroom ebullience during the recession. Sotheby's clearance rate comfortably excelled real estate clearances. The stock market had begun to bubble along but the relative success of the sale appeared to be a result of the quality of the offering (conceded even by keen rivals in both the auction and dealing side of the business) and the belief

that the pictures by and large were genuinely for sale.

Difficulties within the market had been underlined by the mortgagee sale of stock from Melbourne's Realities Gallery (a bankruptcy) and gallery closures. However, the belief that the art market had finally bottomed was gaining ascendancy. Collectors who had been pushed out of the market by investors and entrepreneurs re-emerged, and an awareness that finance companies who had many pictures wished to liquidate their holdings lured out new collectors.

Sotheby's was also able to build its sale around an estate. Paintings from the collection of Beatrice Instone, a Sydney florist with long-term connections to the art world through Macquarie Galleries, were featured. Even in 1930, when the Great Depression was beginning to bite, the Australian art market prospered thanks to the appearance of the Lambert estate on the market.

There could be no suggestion, however, that the good times had begun to roll again . . . but more of a return to reality was evident. The sale total was only one third of what it would have been in boom



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1. TOM ROBERTS, *Lake Como*, 1913, oil on canvas on board, 34.5 x 44.5 cm, Leonard Joel. 2. JOHN PASSMORE, *Bathers*, oil on board, 44 x 54.5 cm, Sotheby's, Melbourne.



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times. A syndicate of dealers was still unable to sell a large David Davies bought in the boom, so *The season of storm and stress and toil* remained.

The more serious mood in the market was reflected in the movement of several fine pictures of the dark variety. A black hole (or rather, a bar) in Oxford Street, Sydney, by Herbert Badham comfortably exceeded its estimate to make \$32,000. Dobell's *The Smoko* found a buyer at \$132,000. Works by 'difficult' artist John Passmore were also sought.

Although in the crowded room the identity or nature of bidders remained elusive (as usual many others were shielded by the telephone), dealers appeared to be back in the market. Several buyers, both trade and private, appeared to be buying 'wholesale', accumulating numerous unrelated works. Although buying for frequently up to 50 per cent off, the activity was encouraging given that a month or

two before interest was lacking at any price.

Living artists with established reputations benefited from the renewal of market interest. Works by Jeffrey Smart, John Olsen and Brett Whiteley sold well. In Whiteley's case, this was despite a property settlement which has resulted in many important works appearing on the market.

Bunny appeared to have had his run, as demonstrated again at a subsequent auction in France. The fate of Alan Bond's sizeable investment in this market was possibly a consideration. The colonial market failed to make a comeback, although in the London and New York salerooms Old Master paintings were selling as if there were no recession, while the Impressionists and to a lesser extent the contemporaries were fading as Japanese buyers withdrew their support.

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



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3. HERBERT BADHAM, *Oxford Street interior*, 1942, oil on board, 40 x 44 cm, Sotheby's, Melbourne. 4. WILLIAM DOBELL, *The smoko*, oil on board, 76 x 69 cm, Sotheby's, Melbourne. 5. ERNEST BUCKMASTER, *Flower piece — Delphiniums*, 1941, oil on canvas, 67 x 57.5 cm, Leonard Joel, Melbourne. 6. BRETT WHITELEY, *Hill End*, 1985-1990, oil on mixed media on composition board, 154.9 x 207 cm, Christie's, Melbourne.

Recent interest has created a much-deserved appreciation of prints as works of art in their own right — and as a significant part of an artist's œuvre. In this first article in our new PRINT FORUM series, JOSEF LEBOVIC and SANDRA WARNER examine the market for vintage Australian prints and the history of print-making pre-1960.

Despite the recession, the market for vintage Australian prints is bouyant in the middle and lower price ranges. Top of the range prints — Margaret Prestons for example — have gone into hiding: collectors are loath to sell in the present climate, aware that when the market recovers, they stand to make larger profits.

Like learning an infuriating language with more exceptions than rules, vintage print collecting is tricky: subjective appeal, historical context, rarity, and condition should all be considered. An awareness of modern reproductions is also essential. However, a successful purchase is not necessarily dependent upon the fulfilment of all these criteria and luck on the day can play a big part.

Good advice is to buy the best you can afford at the time. You're unlikely to go wrong if you spend at least \$500 on a print to which you are attracted and know something about. Intuition alone can pay off: the chances are that later on someone else will have the same reaction to the picture as you did.

In terms of value for money, particularly in the lower price bracket, it is hard to beat an original vintage print over a painting of the same period. In the introduction to The Australian Painter-Etchers Society 1928 Exhibition, Dorothy Ellsmore Paul writes:

In the Etcher's Proof we have the original production of the artist-craftsman, free from the vulgarising touch of mechanical process, and yet produced in sufficient quantity for the collector and art-lover of average or restricted in-

come to indulge a taste for the best in art at a comparatively small cost.

Vintage prints provide relatively inexpensive, low-maintenance, and tax-free investments that can be enjoyed and displayed.

In Australia, the art market was virtually non-existent until about 1900. However, with greater affluence, education, the development of a national consciousness with Federation, and swelling numbers of the upwardly mobile aspiring to the taste of the upper classes, prints became popular.

While John Shirlow, Lionel and Norman Lindsay and Ernest Moffitt were seeing original European master prints for the first time at the National Gallery of Victoria, Livingston Hopkins, an experienced etcher who practised as a hobby, had arrived from America to work on *The Bulletin*. He taught others, thereby beginning a continuum of product that created and supplied a demand for Australian fine art prints.

The market was encouraged by the support of the Sydney Ure Smith publications, *Art in Australia* and *The Home*. There were enough printmakers in Australia by 1921 to make formation of the Australian Painter-Etchers' Society viable. This group held huge annual exhibitions which toured nationally. Important galleries in Sydney, Melbourne and Adelaide held shows comprized exclusively of prints, and print collector's clubs developed.

Prints from this period are available in sufficient quantity and variety to maintain



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1. MARGARET PRESTON, (*Basket of*) *native flowers*, 1925, woodcut, handcoloured, 13 x 13 cm 2. LIONEL LINDSAY, *Heysen's birds*, c. 1923, wood engraving, 14.5 x 15 cm 3. SYBIL CRAIG, *Zebras*, c. 1934, linocut, 22 x 16.5 cm 4. A.H. FULLWOOD, *The Black Horse Inn, Richmond*, 1894, etching, 22 x 32.5 cm 5. JESSIE MACKINTOSH, *The overseer*, c. 1938, colour linocut, 24.8 x 18.1 cm

a good market. Sydney Long prints start at \$400. The 'art nouveau' images have not been appearing in the market place recently. *Spirit of the plains* can be valued at between one and several thousand dollars — depending on the state (there were three different plates), quality, condition and colour.

A.H. Fullwood is a significant figure of prodigious output who sold well, if not spectacularly, during his lifetime. His most sought-after image, *The Black Horse Inn, Richmond, New South Wales*, 1894 was one of his first prints and is amongst the earliest Australian fine art etchings in existence. Although it didn't sell to its proposed market — honeymooners at the Inn — by 1932 it was considered worthwhile at five guineas. During the 1970s and early 1980s it sold for a few hundred dollars, but in 1991 it is worth \$4,000.

Lionel Lindsay was one of Australia's first printmakers and its keenest supporter. He produced vast quantities of etchings and woodcuts and was one of few Australian artists of the time who sold well overseas. He, unlike most, made a good living from sale of prints alone. Lionel Lindsays vary in price, according to appeal or rarity of image. Good prints are still available for several hundred dollars. Many collectors aim at completing a set of the

etchings or woodcuts — a not unrealistic goal given the quantity in circulation and reasonable price scale.

Norman Lindsay's imagery has always been popular. In his lifetime, while other etchers were asking a few guineas at most for their work, Lindsay was receiving fifteen pounds apiece. His print output was small compared to that of his brother, and demand for the images has seen releases of limited edition facsimile etchings which sell from around \$200. The top end of the Norman Lindsay market is represented by *Enter the magicians* at \$12,000.

Margaret Preston woodcuts have proven remarkable investments. Her prints sold for ten or fifteen shillings each until 1925 when *Basket of native flowers*, one of the small floral studies, was available for one guinea. In 1979 at The Ward Gallery's Exhibition, 'Woodcuts and Linocuts by Artists Exhibiting in Sydney 1920-1950', copies of the same print were sold for \$650. In 1987 it sold for \$6,500. Around this time, Margaret Preston prints began coming out of the woodwork — off the kitchen walls and into the fine art market. Exhibitions and reference books highlighted Preston's importance in Australian art history, institutions were actively collecting in the area, and a renewed appreciation of the style and subject matter combined

with the prolific nature of Preston's output ensured that the prints surfaced and circulated. The high stakes ensured market excitement.

Today, *Basket of native flowers* would fetch \$9,500. One of the rarer, large format prints, *Gymea lilies and waratahs*, sold for a larger initial investment of four guineas in 1930. At The Ward Gallery's 1979 exhibition, it sold for \$2,950. It is currently worth around \$25,000.

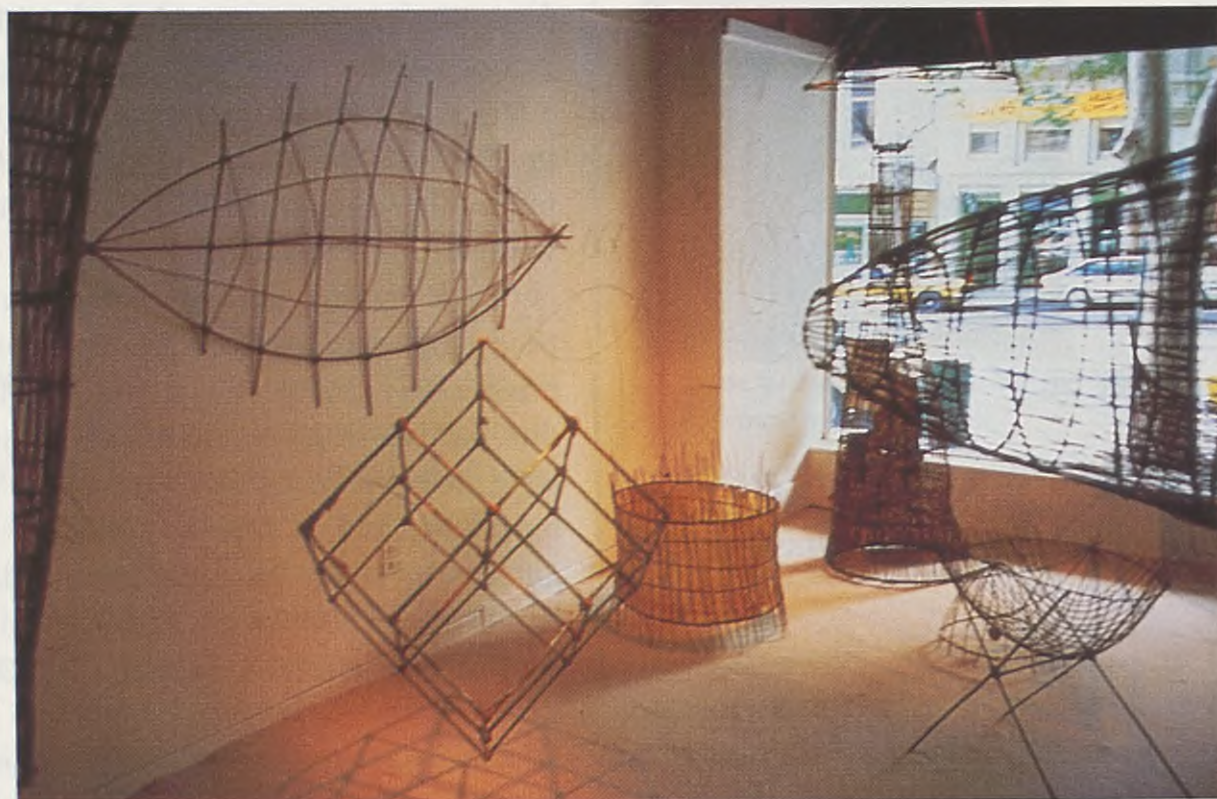
Thea Proctor, unlike Margaret Preston, produced only twelve different woodcut images. Her prints are a secure investment, due to her high profile and distinctive style. *The rose*, considered to be one of her most successful prints, sold for three guineas in 1930. Six years ago it changed hands for \$4,500. Today this print in good condition would fetch between \$8,000 and \$10,000.

Works by a number of early twentieth century printmakers exist which, while not having experienced the highs of Preston and Proctor, have held their own and are affordable. Prints by Eileen Mayo, Ethleen Palmer, Frank Weitzel, Jessie Mackintosh and Sybil Craig have at least doubled in value over the last few years.

Australian printmaking virtually came to a standstill after the 1930s as a result of the Depression and war: taste changed, materials and equipment became difficult to obtain, contact with Europe was broken and printmaking classes in the art schools were discontinued.

The 1960s heralded renewed interest in printmaking and this early period of the 'revival' has recently been the subject of market interest. This has developed in the same way as prints of the 1920s and 1930s kindled interest in the 1980s: via art historical examination and exhibitions. Having had the benefit of historical perspective, 1960s prints now have a context. They are fast becoming desirable — and still very affordable — collectables.

Josef Lebovic is a dealer specializing in Australian prints. Sandra Warner is Gallery Manager for Josef Lebovic Gallery, Sydney.



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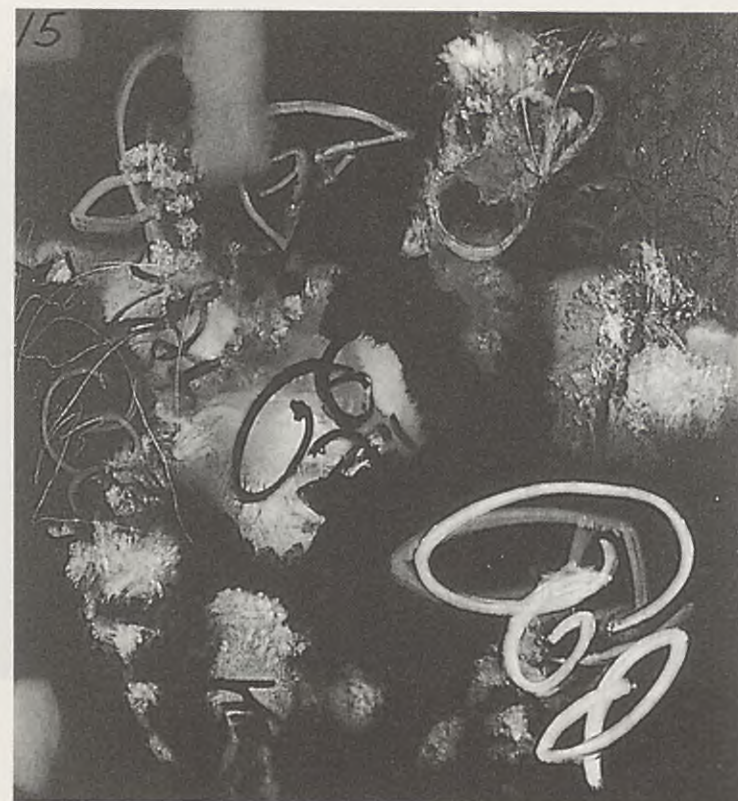
1. BRIGID COLE-ADAMS, *Installation*, mixed media, size variable. Installed in window of empty shop at 185 Collins Street, Melbourne. Artmoves at NO VACANCY, a project of NAVA Victoria. 2. JOHN TURIER, *The four principles of laughter*, 1991, wood, brass, ricepaper, chirt, kapok and leather string, 200 x 110 x 180 cm, Coventry Gallery, Sydney. 3. JOHN BELLANY, *Spes bona*, oil on canvas, 172.6 x 152 cm, Greenhill Galleries, Perth. 4. SANDRA LEVESON, *Windward flight*, 1990, acrylic on board, 47 x 68 cm, Delaney Galleries, Perth. 5. DOUGLAS CHAMBERS, *Gifts I*, 1990, oil on canvas, 55.7 x 71 cm, Galerie Düsseldorf, Perth.



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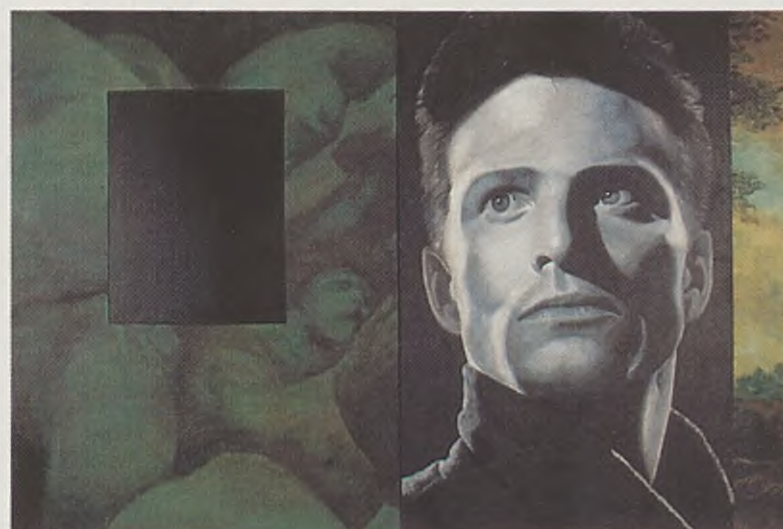


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1. GREG JOHNS, *Entrance figure*, 1990, austen steel, 240 x 92 x 85 cm, BMG Fine Art, Adelaide. 2. JANET DAWSON, *Balgatal Creek — Spring tadpoles*, 1991, alkyd resin on canvas, 121.5 x 121.5 cm, David Jones Art Gallery, Sydney. 3. STEIG PERSSON, *Painting*, 1990 — *I sleep not day or night*, oil on canvas, 183 x 167 cm, City Gallery, Melbourne. 4. KEN WHISSON, *Night*, 1989, oil on canvas, 90 x 120 cm, Pinacotheca, Melbourne. 5. VIVIENNE SHARK LEWITT, *The lemon eater with bulldog attendant*, 1990, oil on canvas, 55.5 x 66 cm, Tolarno Galleries, Melbourne.



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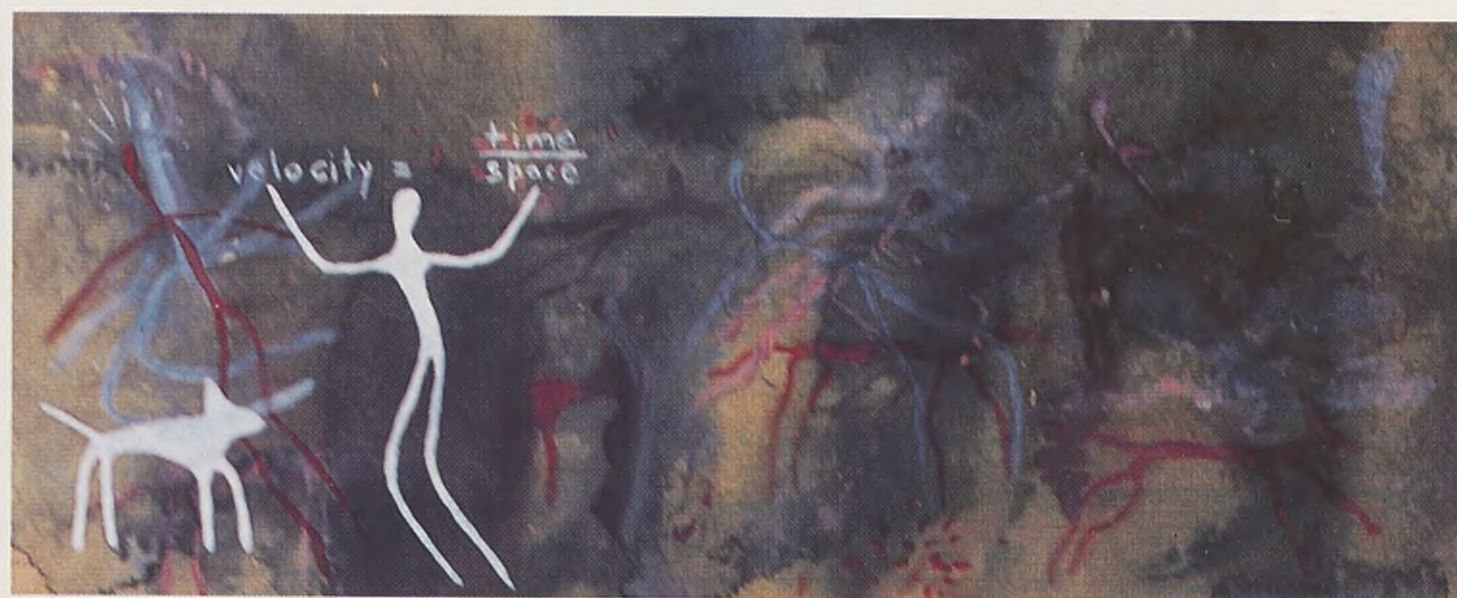


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1. DAVID MOORE, *Dark cliffs, Port Campbell*, oil on canvas, 90 x 111 cm, David Ellis Fine Art, Melbourne. 2. LUCINDA ELLIOTT, *Man and massacre scene*, 1990, oil on canvas, 121 x 166.5 cm, Milburn + Arte Galleries, Brisbane. 3. VICTORIA PEEL, *Meditations on a corner*, pastel and paint stick, 106 x 86 cm, King Street Gallery on Burton, Sydney. 4. DENISE GREEN, *Free reign*, 1991, oil, paint stick on canvas, 122 x 122 cm, Delaney Galleries, Perth. 5. ILAN LEMBERG, *Not touching the earth*, mixed media on card, 80 x 98 cm, Holdsworth Galleries, Sydney.



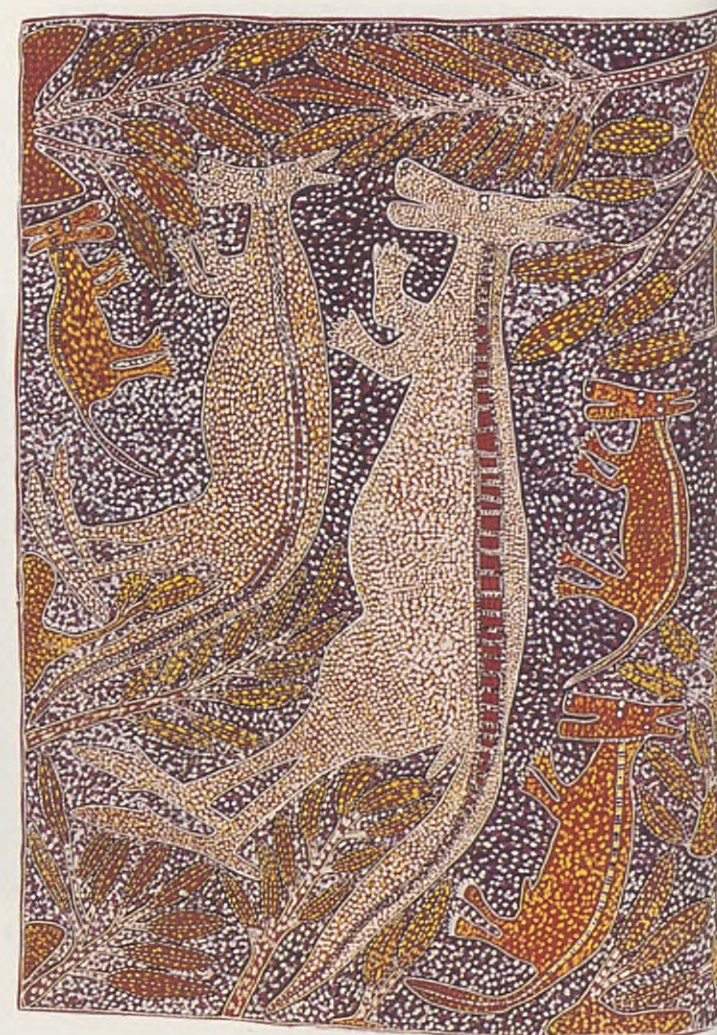
1. **MARK BEYER**, *Untitled*, 1990, screenprint, 75.5 x 55.5 cm, Paper Heroes, Melbourne. 2. **STEVEN GRAINGER**, *Velocity = time/space*, 1988, watercolour, 15 x 59 cm, Milburn + Arte Galleries, Brisbane. 3. **DALE FRANK**, *Saddam, Saddam. He's my man*, 1991, acrylic on linen, 260 x 200 cm, Roslyn Oxley9 Gallery, Sydney. 4. **JOSEPH O'CONNOR**, *Education in reverse*, 1990, photographs and synthetic polymer paint on canvasboard, 50.5 x 243 cm, Bellas Gallery, Brisbane. 5. **LINDA WRIGGLESWORTH**, *A lady's informal three-quarter length robe*, depicting Portuguese explorers arriving in China, embroidered in chain stitch, 19th century, Irving Galleries, Sydney.



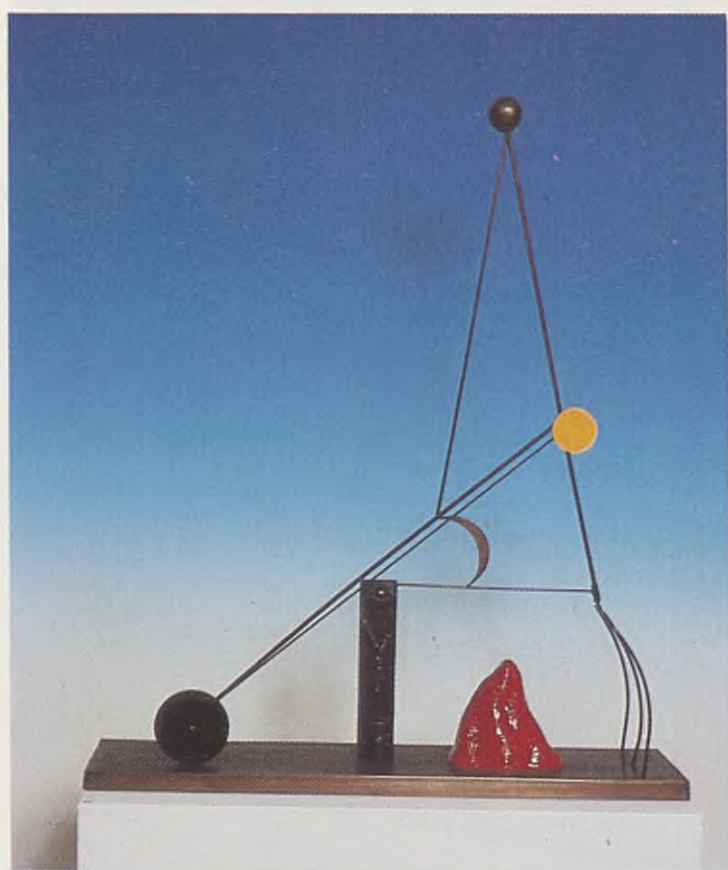
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1. LIN ONUS, *Manataulawuluni (Toas at Lake Eyre)*, 1991, 121 x 182 cm, Gallery Gabrielle Pizzi, Melbourne. 2. RODNEY FORBES, *Girl on trike*, 1991, oil on board, 31 x 31 cm, Australian Galleries, Melbourne. 3. SAMBO BURRA BURRA, *Hunting stories*, 1991, 239 x 174 cm, Gallery Gabrielle Pizzi, Melbourne. 4. PETER D. COLE, *Celestial plough I*, 1990, painted and patinated bronze and brass, 60 x 80 x 19 cm, Macquarie Galleries, Sydney. 5. JOHN ANDERSON, *Max*, 1991, oil on linen, 122 x 276 cm, William Mora Gallery, Melbourne.

PATRICK CARROLL



Hillside in Drought acrylic on paper 101.5 x 152.5 cm

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SYDNEY HARBOUR C 1950 27.5 x 20.1 cm WATERCOLOUR

Artist, Author, Historian and Traveller, WILLIAM TORRANCE has only recently been recognised for a lifetime's achievement. Born in Armidale, NSW in 1912, he grew up on the banks of the Brisbane River, which fostered his love for the sea and sailing vessels. Trained at the Brisbane Central Technical College, his drawing skills enabled him to join the 5th Field Survey Corps upon the outbreak of World War Two. His drawings of this time well document Army life during this era. The Fifties and Sixties mark his most active period, his travels within Australia and around the world producing hundreds of Oils, Watercolours, Pastels and Pen and Ink works. Although they are mostly Land and Seascapes, he was also an accomplished Portraitist, evident by his inclusion as a finalist nine times in the Archibald and Wynne prizes during the Fifties. His accomplishment as a Maritime artist seems to be his greatest vocation, as he spent many of his later years sketching and painting sailing vessels as well as gathering information on Brisbane's River Trade. The result of his devotion was the book "Steamers on the River", an entertaining account of life and trade on the Brisbane River, illustrated with Torrance's wonderful sketches. A second book, "Motor Ships of the Thirties" was completed just before his death in 1988. Since then, there have been many successful exhibitions of Torrance's unseen work the proceeds of which are bequeathed to the Queensland Cancer Fund. His pieces now form part of many collections, including the Queensland Maritime Museum, Brisbane City Council Collection, the Queensland Art Gallery and many private collections.

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Sundowner, chosen for the Australian National Gallery by Sir Daryl Lyndsay & Lady May Casey.
Artists Model, chosen for the Newcastle City Gallery by Elwyn Lynn.

News from the artist.

CURRENT ACTIVITIES AND MY NEXT ART SHOW. Thanks to the wonderful support of Etienne and her Sydney Gallery I have been very busy with a Sydney exhibition, a guest appearance with Peter Ross on his ABC arts show and two of my paintings went to the first showing of Australian naive paintings in France. They were exhibited at Musee D'Art Naive, Paris, May to July 1990. My next exhibition will be at Etienne's Australian Naive Galleries, 26 Queen St, Woolhara, 4 to 29 February 1992. I extend to all lovers of naive painting, my many friends and collectors of my art, this invitation to visit and enjoy this next major showing of my work. For details contact Etienne, Gallery Director, on (02) 327 6196.

NEW AUSTRALIAN NAIVE ART BOOK. LIMITED EDITION. ADVANCE ORDER REGISTRATION RECOMMENDED.

A new book is being produced titled "Australia's First Lady of Naive Painting". I think it would be more appropriately called "the delightful muddle" since it describes my life's journey in art, my travels, my friends, fellow artists and my paintings. I am told that spending the day with Agatha Christie, being a personal guest of the Red Dean, being in the Royal enclosure at Ascot, having Ladybird Johnson, wife of the President of the USA, review my paintings, knowing Dobell, sleeping in Ed's bed, teaching art on the P & O ships, camping out to paint Ayer's Rock, being related to Gainsborough, having a mother, a husband, a son and two granddaughters who are all painters, having a painting in the National collection, visiting and photographing famous flower gardens all over the world and my many experiences with other artists will make this an interesting book. I hope so since art has been my passport to making friends with so many nice people and

fellow artists and I have nice experiences of these joys to share with you all. My book will be a large, high quality, limited edition production. Advance registration will be your only certain way of securing a copy.

OWNERS OF MY PAINTINGS PLEASE WRITE.

My voice was recently buried under an obelisk in Newcastle to be dug up when Halley's Comet next appears in 70 years time. It was nice to be honoured in this way in the City where I have lived most of my married life. My book will record, for all time in the libraries, and the homes of the hundreds of my painting owners, the authenticity of as much of my work as we can find. To do this I invite anyone who has one of my paintings to assist us authenticate and enjoy the painting by including it in my book. Send your details to Book Producer, PO Box 185, Strawberry Hills, NSW, 2012.

NAIVE ART HISTORIANS AND PAINTERS PLEASE WRITE.

One chapter of my book is being prepared to give the "History of naive art in Australia" and another chapter to make mention and show a representative painting and details of other recognised Australian naive artists. Naive art lovers and historians with interesting information and recognised naive painters interested to discuss how they might be included in my book should also write to the above address. A number of copies of the book will be made available to USA lovers of naive art particularly in New York and San Francisco. It will be publicised in "New Yorker" magazine.

SUITABLE LOCATION SOUGHT TO HOUSE LARGE PAINTING OF DAWN FRASER, M.B.E., MP.

I would like to see "Dawn", which I painted recently for the Moran Competition, acquired for a suitable national, sport or school collection. Any ideas?

BOB SMITH

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Open: Wednesday-Saturday 11-5
Sunday & Public Holidays 1-5

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

BLUE MARBLE GALLERY

58 Burnett Street, BUDERIM 4556
Tel. (074) 45 1515 Fax (074) 45 6656
Contemporary regional artists.
Dedicated exhibition room.
Monday to Sunday 10 - 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.
Daily 10 - 5, Closed public holidays

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

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 craftspersons.
Monday to Wednesday, Friday 10 - 5,
Thursday 10 - 8, Saturday 10 - noon

GOLD COAST CITY ART GALLERY

135 Bundall Road, SURFERS PARADISE 4217 Tel. (075) 319 578
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
Modern and contemporary works of art on paper and artist's books.
Tuesday to Saturday 11 - 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

METRO ARTS

2nd Floor, 109 Edward Street, BRISBANE 4001 Tel. (07) 221 1527
Fax (07) 221 4375
Regularly changing exhibitions of contemporary art. Also permanent collection of design, decorative art, and crafted objects for sale.
Daily 11 - 5

MONTVILLE ART GALLERY

The Village Green, MONTVILLE 4560
Tel. (074) 429 309, Fax (074) 429 309
More than 500 traditional paintings by important Queensland and national artists. Also, some fine sculpture.
Regular exhibitions. 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
6 September to 1 October: Charles Blackman — paintings
4 to 29 October: Neil Taylor — paintings
1 to 29 November: Gordon Shepherdson — paintings
Tuesday to Saturday 10 - 5

QUEENSLAND ART GALLERY

Queensland Cultural Centre, South Bank, SOUTH BRISBANE 4101
Tel. (07) 840 7303
To 29 September: Decorated Clay — Contemporary Australian ceramics
To 27 October: Helen Lillicrapp-Fuller — Survey 1980-90
To 6 October: Toulouse-Lautrec — Prints and posters from the Bibliotheque Nationale, Paris
11 September to 20 October: Diara Per Una Vita Nuova — An installation by Del Favero
3 November to 27 January: An installation by Elizabeth Gower
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

STANTHORPE ART GALLERY

Marsh & Locke Street, WEEROONA PARK 4380 Tel. (076) 81 1874
Fax (076) 81 2053
A varied monthly programme of touring exhibitions. Displays from permanent collection including paintings, sculpture, fibre and ceramics.
Monday to Friday 10 - 4
Saturday and Sunday 1 - 4

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
September: Judy Cassab
October: June Stephenson
November: Basil Hadley
Japan Room: 17th-20th century original Japanese woodcuts.
Monday to Friday 10 - 6,
Sunday 11 - 4

BRISBANE CITY HALL ART GALLERY AND MUSEUM

King George Square



CONTEMPORARY ART SOCIETY OF QUEENSLAND

ROY CHURCHER, 'PAINTING' (FLOWERS), 1962, OIL, 300 x 380 MM.

Travelling exhibitions are presented
concurrently with the permanent collection:

8 AUGUST – 8 SEPTEMBER

The Art of Knitting

TOURED BY WOOLMARK AND COLLINS ANGUS & ROBERTSON

10 AUGUST – 8 SEPTEMBER

Rover Thomas/Trevor Nickolls

ABORIGINAL ART AT THE 1990 VENICE BIENNALE

14 – 29 SEPTEMBER

In House – Contemporary works

FROM THE BRISBANE CITY COUNCIL PERMANENT COLLECTION

5 OCTOBER – 3 NOVEMBER

Pop! Prints from the 1960's and 1970's

TOURED BY THE AUSTRALIAN NATIONAL GALLERY

7 NOVEMBER – 1 DECEMBER

The Contemporary Art Society Queensland Branch 1961–73

ORGANISED BY BRISBANE CITY HALL ART GALLERY AND MUSEUM

ADMISSION FREE

Open daily 10 a.m. to 5 p.m. Closed public holidays

ENQUIRIES (07) 225 4355

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
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

AHAI 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 gallery featuring painting,
photography and touring exhibitions
changing monthly. Drysdale Collection,
music concert series, education
programme.
To 29 September: 'The Struggle
Continues' — Noel Counihan Paintings
4 October to 3 November: National
Photographic Exhibition
11 October to 3 November: Hans Knorr
— sculpture
November: CSU — Murray Centre for
Creative Art Annual Exhibition —
paintings, drawings.
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

ANNANDALE GALLERIES

110 Trafalgar Street, ANNANDALE 2038
Tel. (02) 552 1506 Fax (02) 552 1689



ATTRIBUTED TO PHILIP WOUWERMAN, **Castle on the river Maas**, Anna Art Studio and Gallery.

Directors: Bill and Anne Gregory
Australian and European contemporary
art exhibitions.
16 October to 23 November: Brian
Blanchflower — paintings.
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
9 to 28 September: Margaret Olley —
paintings
14 October to 2 November: Inge King
— sculpture
11 to 30 November: Jan Senbergs —
paintings
3 to 20 December: Michel Lawrence —
photographs of artists.
Monday to Saturday 10 - 6

**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

**GRAHAME
GALLERIES**

Works on paper gallery
Specialising in
prints and artists' books

Artists' Books Exhibition
16 October - 9 November, 1991



Normana Wight's
The Book of Bitzer-Fragments, 1990
Photocopy on Japanese Paper in an
edition of 20. 210 x 300 x 5 mm

DIRECTOR: NOREEN GRAHAME
1 FERNBERG ROAD, MILTON. BRISBANE. 4064.
PHONE: (07) 369 3288

ALASDAIR MCGREGOR

8th-29th September, 1991



Alasdair McGregor Stone Country III - Kakadu Oil on canvas 122 x 183 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

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

19-21 Glenmore Road, PADDINGTON
2021 Tel. (02) 331 4676
Exhibits change every two to three
weeks. Australian artists.
14 September to 2 October: Gordon
Fitchett, Pamela Griffith — paintings,
drawings
5 to 23 October: Chris Huber —
paintings
26 October to 13 November: Ralph
Wilson — paintings
16 November to 4 December: mixed
exhibition — paintings
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.

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
contemporary artists.
Tuesday to Saturday 11 - 5

BLAXLAND GALLERY

6th Floor, Grace Bros City Store,
436 George Street, SYDNEY 2000
Tel. (02) 238 9390
To 15 September: ACTA Maritime Art
Award: National Art Award for
Australian Maritime painting, sponsored
by ACTA Shipping.
19 September to 13 October:
Landscapes: Gail English, Jenny Sages,
James Whittington
17 October to 10 November: Patrick
Carroll — recent paintings and works
on paper
14 November to 1 December: '10
Guineas and Under' — works by well
known artists at \$1000 and under.
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 Fax (02) 327 7801
Exhibitions by contemporary Australian
artists. Extensive selection of original
prints. Consulting to private and
corporate collectors.
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

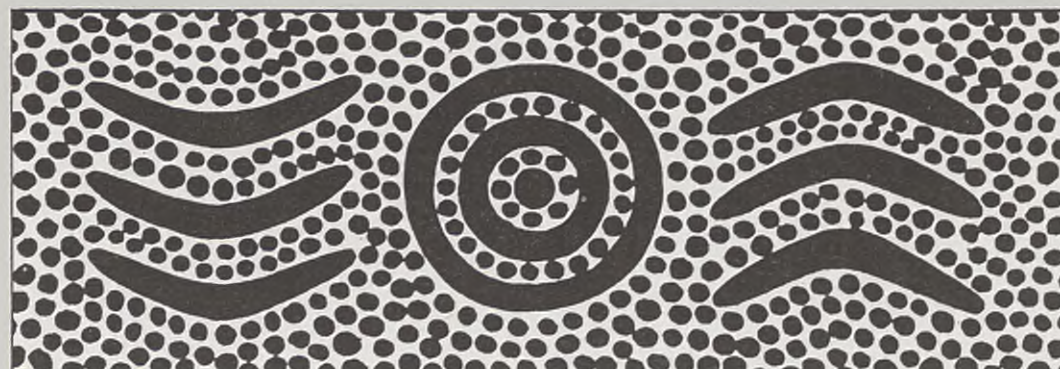
76a Paddington Street, PADDINGTON
2021 Tel. (02) 326 1952, 32 0577
Changing exhibitions of quality
traditional 19th and 20th century
Australian and European oil and
watercolour paintings.
Monday to Saturday 11 - 6,
Sunday by appointment

COVENTRY GALLERY

56 Sutherland Street,
PADDINGTON 2021
Tel. (02) 331 4338
Contemporary works of art by
prominent Australian and international
artists. New exhibitions every three
weeks.
Tuesday to Saturday 11 - 5
or by appointment

DUBBO REGIONAL ART GALLERY

165 Darling Street, DUBBO 2830
Tel. (068) 814 342, Fax (068) 84 2827
Changing exhibitions every four to six
weeks. Also featuring *The Gallery
Bookshop* with gifts and artefacts for sale.
1 to 14 September: Graham Lupp —
'From the Lagoon to the Marshes' —
gallery's permanent collection.
18 September to 26 October: 'The
Overbearing Lode' — eleven Broken Hill
artists.
1 to 30 November: William Passlow 'A
Bit Sus' — shooting wild pigs; Martin
Gash 'Floor the Walls'.



UTOPIA • ART • SYDNEY

50 Parramatta Rd Stanmore 2048 (02) 519 3269

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
Sunday & Public Holidays 1pm-4pm
Closed Christmas Day, Boxing Day, New Year's Day, Good Friday

70-78 KEPPEL STREET BATHURST 2795 TELEPHONE (063) 31 6066

DIANA MOGENSEN

Survey Exhibition



Still Life with Tulips

tempera on panel

75 x 60 cm

20 September to 18 October 1991

DEMPSTERS

181 Canterbury Road, Canterbury. Victoria 3126. Telephone: (03) 830 4464

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
contemporary Australian paintings by
leading 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.

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, Heyesen, Lymburner, Herman.
Changing exhibitions. Fine art dealer in
19th and 20th century paintings. Eight
hectare sculpture park. Woolloomooloo
office by appointment.
6 to 29 September: Judith White —
mixed medium paintings
18 to 20 October: private exhibitions of
paintings by Ken Knight — oil paintings

8 to 30 November: Robert Barnes — oil
paintings.
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
A genuine non-profit registered co-
operative staffed by painters and
volunteers where works are exhibited
unencumbered by commercial
constraints.
13 October to 10 November: John
Ogburn — annual exhibition of
paintings, watercolours, pastels and
drawings.
Tuesday to Sunday 10-4

HEART OF AUSTRALIA ART GALLERY

Shop 201 Skygarden, 77 Castlereagh
Street, SYDNEY 2000 Tel. (02) 223 7592
Fax (02) 223 7591

Aboriginal art and artifacts. Continuous
exhibition of contemporary Western
Desert 'dot' paintings. Well-known
artists. Many quality investment pieces.
Monday to Wednesday 10 - 5.30,
Thursday 10 - 9, Friday 10 - 5.30,
Saturday 10 - 4.30
Appointments out of hours by
arrangement.

HENNING INTERNATIONAL GALLERIES

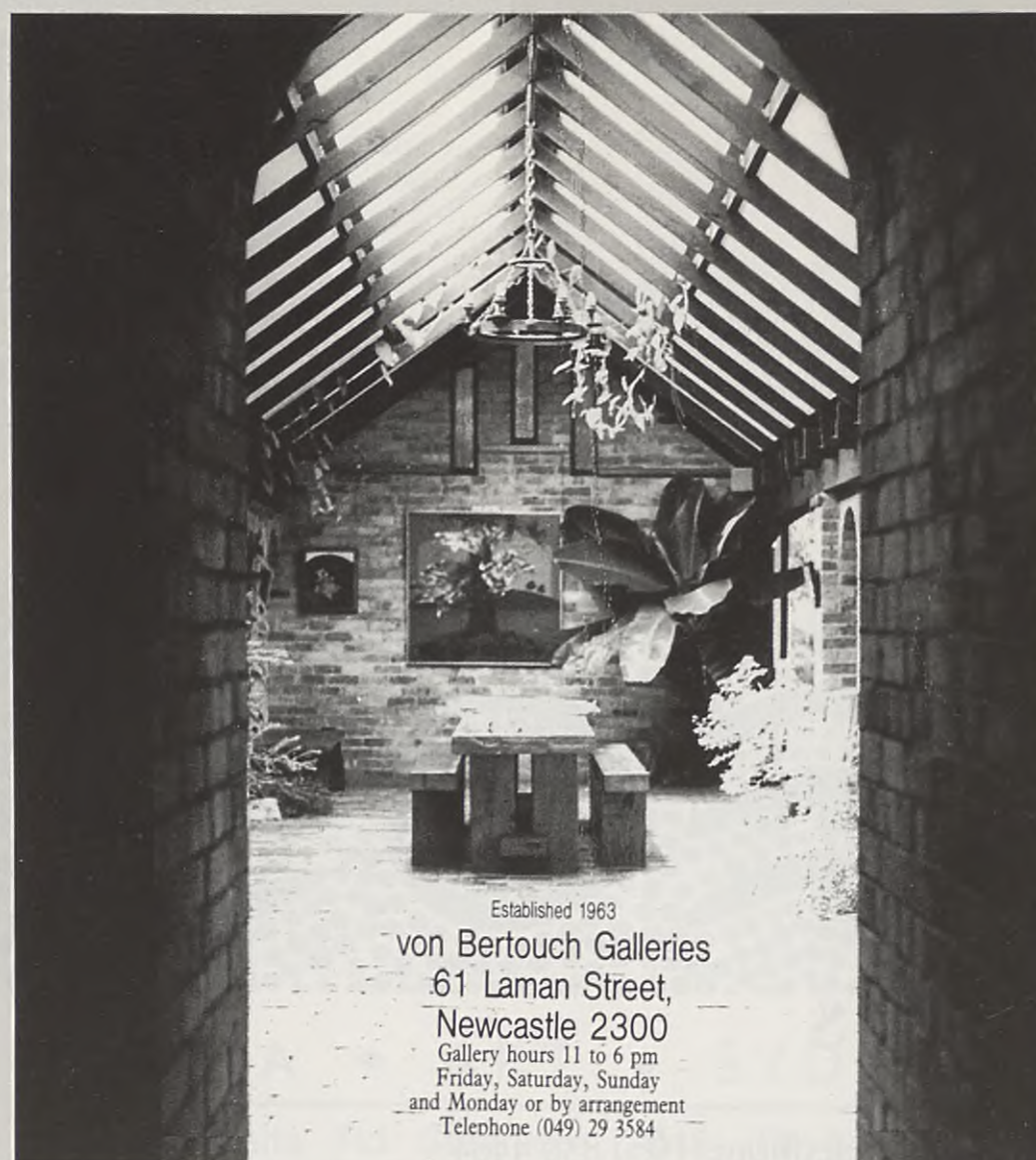
449 Darling Street, BALMAIN 2041
Tel. (02) 555 7540
Specialists in collecting from corporate
art suppliers to private collectors.
Investment art, contemporary Australian
art, photographic works of art.
Monday to Friday 10 - 4,
Sunday 1 - 5

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) 363 1364,
Fax (02) 328 7989



Established 1963

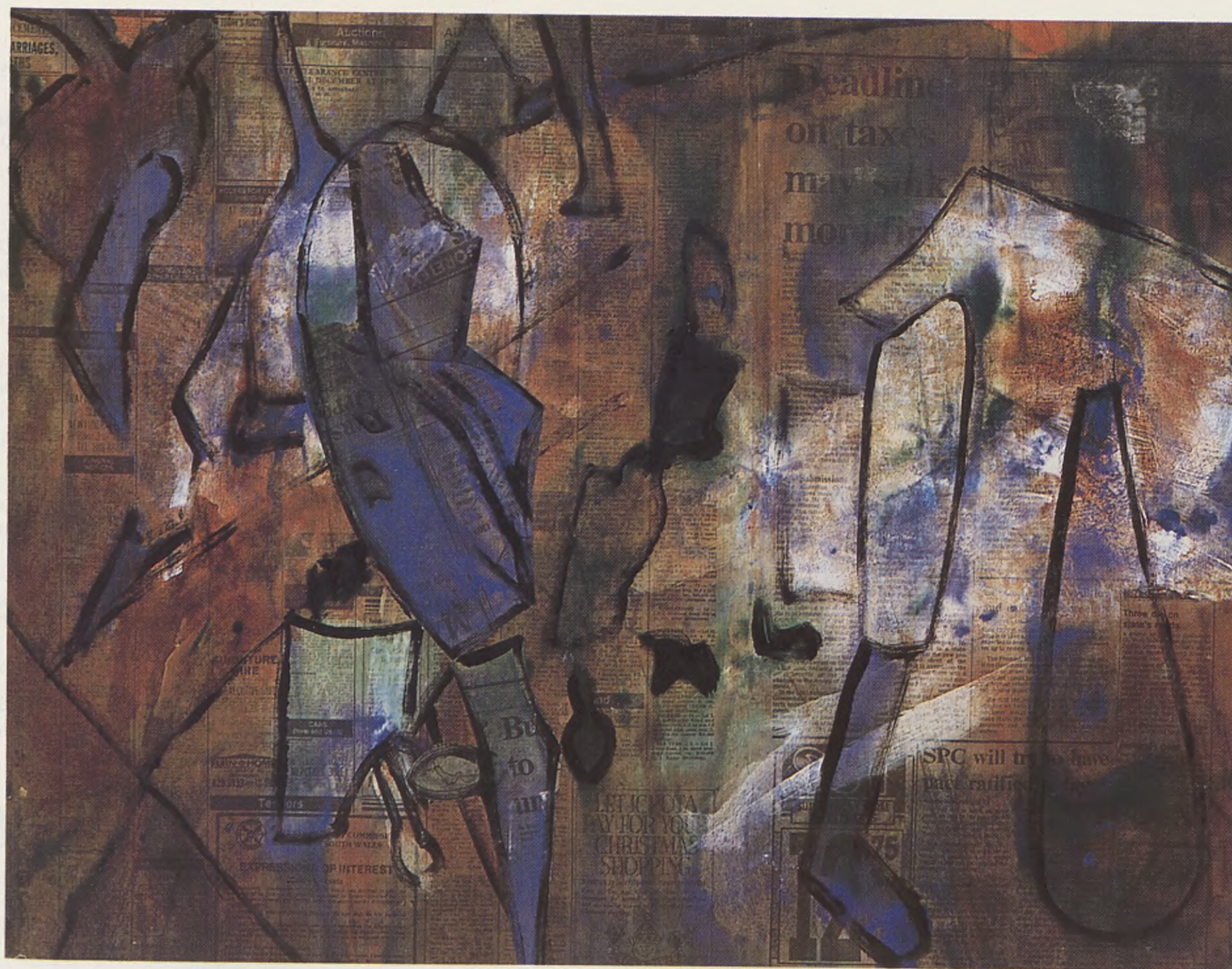
von Bertouch Galleries
61 Laman Street,
Newcastle 2300
Gallery hours 11 to 6 pm
Friday, Saturday, Sunday
and Monday or by arrangement
Telephone (049) 29 3584

NEWCASTLE REGION ART GALLERY

Gallery hours

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

Laman Street, Newcastle 2300
Telephone (049) 29 3263 or 26 3644



Diane Kilderry Descent from the Cross II 1991

acrylic on paper 47 x 61 cm

20 AUGUST – 20 OCTOBER
ROOM FOR ABSTRACTION

Charles Anderson Angela Brennan James Clayden
Kim Donaldson Brent Harris Diane Kilderry



This exhibition has been generously sponsored by the Victorian Health Promotion Foundation on behalf of the Schizophrenia Fellowship of Victoria.



20 AUGUST – 15 NOVEMBER
IN 3D; CONTEMPORARY OUTDOOR SCULPTURE

Julie Collins Francoise Cueff Benedict Lines
Vincent Martino Mike Nicholls

Heide

PARK AND ART GALLERY

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

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 21 September: Frank Hodgkinson — Africa Observed
26 September to 12 October: Linda Wrigglesworth
17 October to 16 November: Akio Makigawa
21 November to 20 December: Melanie Howard and Mark Hislop
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 change monthly. Free lectures and forums.
7 September to 5 October: 'What Happened To The Gum Trees?' — the Mitchelton print exhibition.
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.
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
To 14 September: Andrew Sibley, Robert Grieve and others.
15 September to 6 October: Madeleine Winch.
7 October to 22 December: Gallery 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
To 7 September: Christine Johnson — paintings; Steve Harrison — ceramics
10 to 28 September: Bruce Howlett, Julianne Harris — paintings
1 to 19 October: Edwina Palmer — works and slate, Antony McDonald — paintings
22 October to 9 November: Fiona Fell — ceramics, TRIAD — curated by Tess Horwitz.
12 to 30 November: Inge Kleinert — Assemblages
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 7 September: Idris Murphy — works on paper; Kwang Cho Yoon — ceramics
10 September to 5 October: Isabel Davies — Assemblages; Pip Giovanelli — bush furniture
8 October to 2 November: John Beard — paintings, Graham Fransella — works on paper, Fiona Murphy — ceramics
5 to 30 November: Guy Warren — 70th Birthday exhibition, Rodney Broad — sculpture and drawings, Guy and Joy Warren — ceramics.
Tuesday to Saturday 11 - 6

MAITLAND CITY ART GALLERY

Brough House, Church Street,
MAITLAND 2320

A

Schubert
GALLERY

DEALERS IN FINE ARTS

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

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

Gallery Hours:

Mon-Sat 9-4 pm Sun 1-4 pm

Closed Christmas Day & Good Friday

cnr Chloride & Blende St

Telephone: (080) 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



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 GOS-
BELL 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 Willmote
WILLIAMS Margaret WILLS James WYNNE

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

STUDIO 82



Puppets II by Hélène Grove

acrylic on canvas

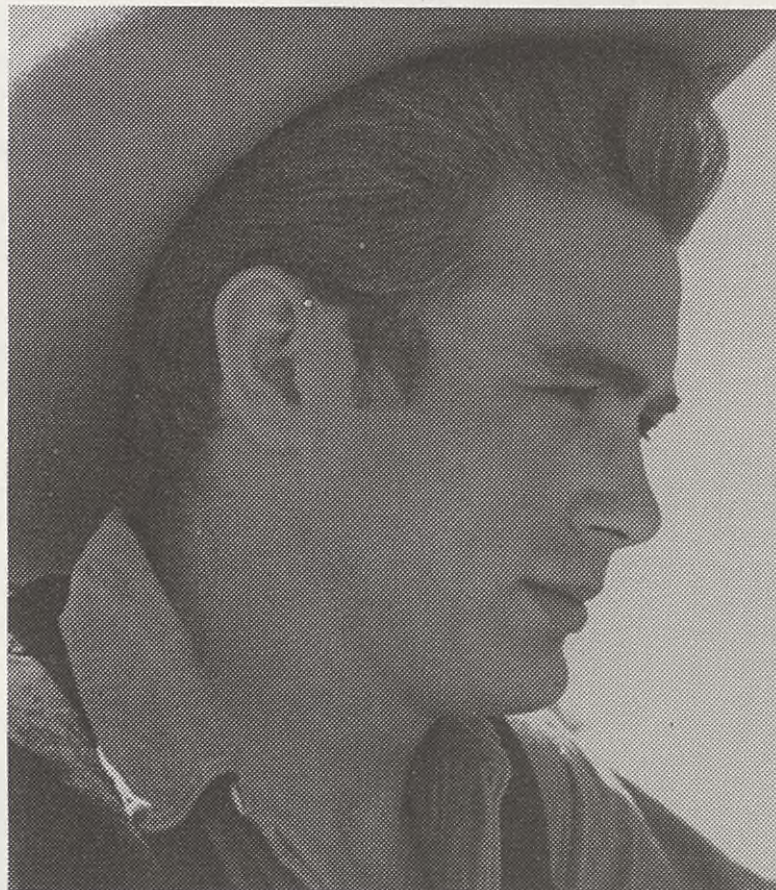
122 x 102 cm

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

HOLLYWOOD AT HOME

PHOTOGRAPHS BY

SID AVERY



GIANT, 1955

HOLLYWOOD MOVIE STARS

1950 - 1965

Original photographs in limited edition, signed and numbered.

— All works are for sale —

Paul Newman Joanne Woodward Marlon Brando
James Dean Elizabeth Taylor Humphrey Bogart
Lauren Bacall Rock Hudson Steve McQueen
... and many more

12 OCTOBER - 9 NOVEMBER 1991

JOSEF LEBOVIC GALLERY

34 Paddington Street, Paddington NSW 2021 Australia
Telephone (02) 332 1840. Facsimile (02) 331 7431
Open Tuesday to Friday 1pm to 6pm. Saturday 11am to 5pm

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 three 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
To 2 September: David Van Nunen — Kakadu series
6 to 30 September: John Borrack — watercolours — landscape and water scenes; Neil Taylor — realism, semi-abstract landscape, seascape; Reg Preston — ceramics
4 to 28 October: David Perks — realism, Di Friere — figurative sculptures
1 to 25 November: John Earle — major exhibition occupying 5 galleries; Milton Moon — ceramics.
Monday, Friday, Saturday 11 - 6,
Sunday 2 - 6

THE MOORE PARK GALLERY

17 Thurlow Street, REDFERN 2016
Tel. (02) 698 8555
Large oils by Ken Done. Viewing by appointment.
Monday to Friday 10 - 4.
Closed public holidays

MARY PLACE GALLERY

12 Mary Place, PADDINGTON 2021
Tel. (02) 332 1875 Fax (02) 361 4108
Changing and curated exhibitions of fine arts.
Tuesday to Saturday 12 - 5.30

MORI GALLERY

56 Catherine Street, LEICHHARDT
2040 Tel. (02) 560 4704 Fax (02) 569 3022
To 7 September: Matthys Gerber; Scott Redford
17 September to 5 October: Judy Watson; Claudia Butler
29 October to 16 November: Tim Maguire; Alexandra Pearce
19 November to 7 December: Louise Hearman
Mori Annexe:
Opening 28 September: Brent Harris 'Recognitions'
Tuesday to Saturday 11 - 6

NEWCASTLE REGIONAL 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

NOELLA BYRNE

240 Miller Street, NORTH SYDNEY
2060 Tel. (02) 955 6589
Prominent Australian artists. Paintings traditional and modern, oils and watercolours. Large and varied selections. Regular one-man exhibitions.
Tuesday to Saturday 10.30 - 5

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.
6 September to 6 October: 20 contemporary photographers
11 October to 17 November: 'Myth and Identity' — photos and drawings
16 November to 26 January: Sidney Nolan — 'Burning at Glenrowan'
22 November to 5 January: 'Heart and Land' — works on paper from New Zealand
Tuesday to Saturday 11 - 5,
Sunday and public holidays 2 - 5

PAINTERS GALLERY

1st Floor, 137 Pyrmont Street,
PYRMONT 2009 Tel. (02) 660 5111,
522 3484 Fax (02) 552 3484
Exhibiting the works of select Australian contemporary artists. During renovations by appointment only.
Tuesday to Friday 10 - 5,
Saturday 11 - 5

PARKER GALLERIES

3 Cambridge Street, THE ROCKS 2000
Tel. (02) 247 9979
Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists.
Monday to Friday 9.15 - 5.30,
Saturday 10 - 4

RG



DAISIES AND BLUE GLASS BOWL

WATERCOLOUR 91 x 73cm

MARGARET RINTOUL ZANETTI

OCTOBER 1991

PERTH GALLERIES PTY LTD
 12 ALTONA STREET WEST PERTH 6005
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 AGENTS FOR SOTHEBY'S AUSTRALIA PTY LTD

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

**NEW ART FORMS CRAFT EXPO WITH
INDEX/INTERFEX**

Darling Harbour Convention Centre
Exhibition of functional decorative art.
3 to 5 September: Trade only
6 to 8 September: Open to public

PRINT WORKSHOP AND GALLERY

74 Palace Street, PETERSHAM 2049
Tel. (02) 564 1432
Limited edition prints, lithography,
etchings. Workshop space available.
Editioning done and classes held.
Dan Weldon 1992 — Workshop in
toxic monoprint and monotype (extra
workshop space). Please enquire for
details. Also a short course in
lithography, and oil base monotypes and
monoprints.
Mondays 12.30 - 4, Tuesdays to

Thursdays 9.30 - 4, Fridays 12.30 - 4,
Saturdays 11.30 - 4

PROUDS ART GALLERY

Cnr Pitt and King Streets, SYDNEY 2000
Tel. (02) 239 2651
Sydney's most central gallery
representing Australia's leading artists.
Expert framing, restoration and
valuations undertaken.
Monday to Friday 9 - 5.25,
Thursday until 9, Saturday 9 - 2

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. Estate holdings:
photographs by Harold Cazneaux,
woodcuts by Hall Thorpe and drawings
by Godfrey Miller.
By appointment only

RIVERINA GALLERIES

24 The Esplanade, WAGGA WAGGA
2650 Tel. (069) 215 274
Barrett, Bell, Caldwell, Hansell, Ivanyi,
Laycock, Milton, Newman, Oxley,
Parker, Rose, Scherger, Schlunke, Smith,
Voigt, Whitbread, Winch, Woodward.
Wednesday to Sunday 11 - 6, Closed
Monday and Tuesday

ROBIN GIBSON GALLERY

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

Fax (02) 331 1114

To 18 September: 'Aspects of Geoff
Harvey'
21 September to 9 October: Liz Cumming
— paintings
12 to 30 October: Michael Farrell —
works on paper; Tony Edwards —
paintings
2 to 20 November: Lawrence Daws —
paintings
23 November to 11 December: Ross
Watson — paintings; Stephen Bowers —
ceramics
Tuesday to Saturday 11 - 6

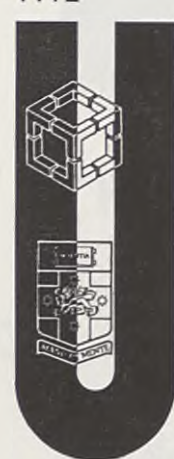
ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street),
PADDINGTON 2021 Tel. (02) 331
1919
Fax (02) 331 5609
To 14 September: Lindy Lee, Robert
Campbell Jnr.
18 September to 5 October: Juan Davila
9 to 26 October: Mike Parr
30 October to 16 November: Ken
Unsworth
Tuesday to Saturday 11 - 6

SAVILL GALLERIES

156 Hargrave Street,
PADDINGTON 2021
Tel. (02) 327 8311, Fax. (02) 327 7981
We buy and sell Australian 19th and

THE



College of Fine Arts Art Courses for '92

- Bachelor of Fine Arts
- Bachelor of Art Education
- Bachelor of Design
- Bachelor of Art Theory
- Master of Arts Administration
(by Coursework)
- Master of Art Education
(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: (02) 339 9555
Street Address: Selwyn St. Paddington.

MARY PLACE

GALLERY

12 MARY PLACE PADDINGTON NSW 2021 AUSTRALIA

TELEPHONE (02) 332 1875 FACSIMILE (02) 361 4108

WATTLETREE G·A·L·L·E·R·Y

Featuring works by —

TERRY HART
KEVIN BOUCHER
JUNE WOODS

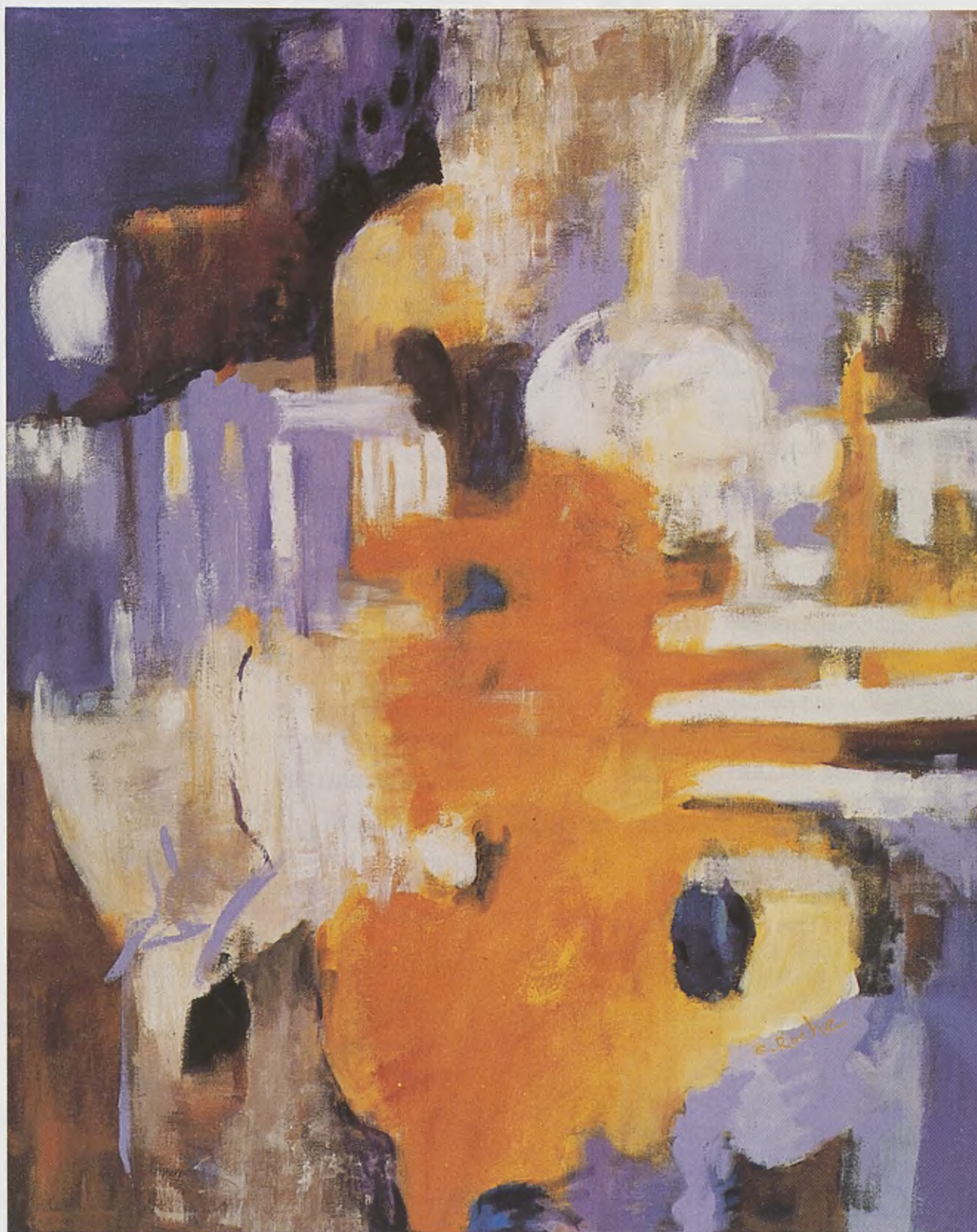
DAVID ZOU
JOHN McQUALTER
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409 Wattletree Road
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HOURS

Daily 10am - 5pm Sunday 2pm - 5pm
Closed Friday

Carol Roche



STUDIO VIEW ACRYLIC ON CANVAS 150 x 120 cm

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LEVEL 2

Cnr. BRUNSWICK AND WICKHAM STREETS

FORTITUDE VALLEY

BRISBANE

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20th century art. Changing exhibitions.
Tuesday to Friday 10 - 6,
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

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 September: Graphics by the famous
13 September to 13 October: Mario
Ermer — paintings; John Winch, 'Ten of
Everything'

24 October: Preview of collectors' choice
25 October to 23 November: Collectors
choice — paintings, graphics, sculpture,
pottery, woodcarving, weaving and
glass, \$250 and under

29 November to 22 December: Tom
Gleghorn — paintings; Grahame
Gilchrist — sculpture
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 leading
Australian artists, contemporary and
traditional, changing every three weeks.
Paintings, drawings, graphics and
sculpture.

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
Tuesday to Saturday 10 - 5

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

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, prints, and decorative arts.
Exhibitions change monthly.
Wednesday to Sunday, public
holidays 10.30 - 5

CANBERRA CONTEMPORARY ART SPACE

Gallery 1 & 2: Gorman House, Ainslie
Avenue, BRADDON 2601.

Gallery 3: Cnr Bougainville and
Furneaux Streets, MANUKA 2603
Tel. (062) 47 0188

Tuesday to Saturday 11 - 5

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

Changing exhibitions by contemporary
Australian artists. Permanent stock of
Aboriginal art and artefacts.

September: Tim Johnson — paintings
October: Douglas Chambers —
paintings

November: Helen Maudsley, Georgina
Worth — paintings
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 22 September: Peter Tully — Urban
Tribalware and beyond, decorative arts.
Wednesday to Sunday 12 - 5, Closed
Good Friday and Christmas Day.

GALLERY HUNTLY

11 Savige 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

Dealers in etchings, lithographs,
screenprints. Australian artists Kahan,
Miller, Palmer, Olsen, Boyd. Overseas
artists Miro, Gaveau, Buchholz and Masi.

To 14 September: Terry Baker —
woodturning

16 to 30 September: Simon Palmer —
watercolours

1 to 14 October: Max Miller — print
retrospective

24 October to 10 November: Takemi-
Murokoshi — collage

15 to 30 November: Chris Van Otterloo
— works on paper

December: Louis Kahan — works on
paper

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.

Monthly exhibitions representing
contemporary craft, furniture and
sculpture made in Australia in various
media.

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.

Solander Gallery

CANBERRA

REPRESENTING MAJOR AUSTRALIAN
AND OVERSEAS ARTISTS

Two separate exhibitions every four weeks

36 Grey Street
Deakin, A.C.T.
Director: Joy Warren

Gallery Hours: 10am - 5pm
Wednesday - Saturday
Telephone (06) 273 1780

CHAPMAN GALLERY CANBERRA

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

Sculpture, prints and paintings,
Australian and overseas
Aboriginal art always in stock

Hours: 11am - 6pm

Wednesday - Sunday

Telephone: (062) 95 2550

Director: Judith Behan

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DUNLOP**

**BRIAN
SEIDEL**

PERTH

26 NOVEMBER 1991

CURRENT UNTIL 18 DECEMBER

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galleries**

20 HOWARD STREET PERTH WESTERN AUSTRALIA 6000 TELEPHONE: (09) 321 2369 FAX (09) 321 2360

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.

To 15 September: Ken White — works on paper; Antonio Balleta — paintings and jazz.

Wednesday to Sunday 10 - 5

Tel. (03) 650 4236 Fax. (03) 331 1590
13 November to 6 December: Women Artists from the 1930s to 1990s — Clarice Beckett, Cumbrae Stewart, Ethel Carrick Fox, Dora Wilson, Nancy Clifton, Margaret Cilento, Wendy Stavrianos, Margaret Benoit and Barbara Grosman.

During exhibitions: Monday to Saturday 10.30 - 5. Otherwise Monday to Friday 9.30 - 5 or by appointment



RAY CROKE, *Islanders relaxing in the shade*, Andrew Ivanyi Galleries.

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 7454

Changing display of works from well-known and prominent Australian artists.

Monday to Saturday 11 - 5,

Sunday 2 - 5

AUSTRALIAN CENTRE FOR CONTEMPORARY ART

Dallas Brookes Drive, The Domain, SOUTH YARRA 3141 Tel. (03) 654 6687, 654 6422 Fax. (03) 650 3438

To 22 September: Aleks Danko —

ACCA experiments, sculpture

25 September to 10 November: Rozalind

Drummond — photographs

14 November to 23 December: 'The

Sublime Imperative' — The artist as

seer, a group exhibition

Tuesday to Friday 11 - 5

Saturday and Sunday 2 - 5

AUSTRALIAN GALLERIES

35 and 41 Derby Street,

COLLINGWOOD 3066

Tel. (03) 417 4303 Fax (03) 419 7769

35 Derby Street:

2 to 28 September: Rodney Forbes — paintings

21 October to 9 November: Pasquale

Guardino — paintings and sculptures

18 November to 14 December: Michael

Leunig — drawings and prints

41 Derby Street:

To 14 September: Rodney Pople —

work on paper

Monday to Saturday 10 - 6

AVANT GALLERIES PTY LTD

579 Punt Road, SOUTH YARRA 3141

Tel. (03) 866 2009 Fax (03) 820 0372

Australian, Aboriginal and Russian paintings. Valuer for taxation for the Arts Scheme.

Viewing by appointment only.

BENALLA ART GALLERY

By the Lake, Bridge Street, BENALLA

3672 Tel. (057) 62 3027

To 8 September: Erich Buchholz —

woodcuts, screenprints; Judi Elliott —

architectural glass

18 September to 13 October: 'Laughter

on the Line' — original cartoons from

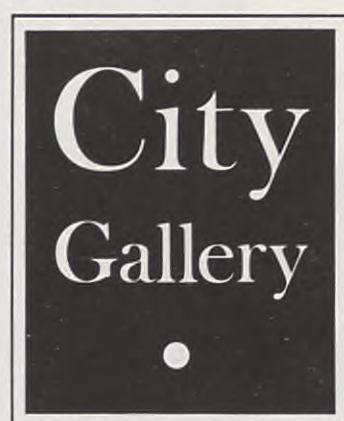
the 40s

15 October to 10 November: 'Burning at

VICTORIA

ADAM GALLERIES

28 Elizabeth Street, MELBOURNE 3000



September

KEN UNSWORTH
JANET BURCHILL

October

AKIO MAKIGAWA

November

JENNY WATSON
ROZALIND DRUMMOND

DIRECTOR: ANNA WEIS

45 FLINDERS LANE, MELBOURNE, AUSTRALIA 3000,

TELEPHONE (03) 654 6131

Late 1991

Warren Breninger

Anne Judell

Peter Liiri

Ron Lambert

Melanie Howard

Ron Robertson-Swann

CHARLES NODRUM GALLERY

267 Church St. Richmond, Melbourne, Vic. 3121 Tel: (03) 427 0140 Fax: 428 7350



AVERYL SHILKIN

'OPTIMISTICAT' from TO ETCH HIS OWN (AN ECLECTIC COLLECTION)

8 – 24 DECEMBER 1991

ADDENDUM GALLERY

11 ESSEX STREET, FREMANTLE, WESTERN AUSTRALIA 6160 TELEPHONE (09) 430 6522 FACSIMILE (09) 430 6533

Glenrowan', by Sidney Nolan — an Australian National Gallery touring exhibition
14 November to 15 December:
Interpretations — the woven language of the Victorian tapestry workshop.
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

CAUFIELD ARTS COMPLEX

Corner Hawthorn and Glen Elra Roads,
CAULFIELD 3162 Tel. (03) 524 3287
Tuesday 10 - 7, Wednesday to Friday
10 - 5, Saturday and Sunday 1 - 5

CAPRICORN GALLERIES

421 Smith Street, FITZROY 3065
Tel. (03) 416 2352
Changing exhibitions by new and
established artists.

Tuesday to Friday 10 - 4,
Saturday and Sunday 2 - 5

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
4 to 28 September: Ken Unsworth and
Janet Burchill
2 to 26 October: Akio Makigawa
30 October to 23 November: Jenny
Watson
Tuesday to Saturday 11 - 5

**CITY OF BALLARAT FINE
ART GALLERY**

40 Lydiard Street North, BALLARAT
3350 Tel. (053) 31 5622



DIANA MOGENSEN, *Woman with birds*,
Dempsters Gallery.

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.
20 September to 18 October: Survey
exhibition of Diana Mogensen's work in
the mediums of tempera, pastel,
watercolour, lithography and etching.
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
3 September to 20 October: The Artist
— The Printmaker — 8 major artists.
14 November to 24 December: Three
artist exhibition — David Rose, John
Winch and Greg Daley.
Monday to Friday 9.00 - 5.30,
Sunday 2 - 6

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Contemporary Australian Art

William Nuttall, Director
245 Punt Road Richmond 3121
Tel. (03) 429 3666 Fax. (03) 428 3571

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AMERICAN
AND
EUROPEAN
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The Appeals Unit
Anti-Cancer Council of Victoria
1 Rathdowne Street Carlton South
Victoria 3053 Australia
Telephone: (03) 662 3300
Facsimile: (03) 663 3412



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 work by leading
traditional and urban Aboriginal artists,
including Mick Namarari Tjapaltjarri,
Emily Kame Kngwarreye, Sambo Burra
Burra, John Mawandjul, Ian W. Abdulla,
and Lin Onus. Also exhibiting
photographer Jon Rhodes.
Tuesday to Friday 10 - 5.30,
Saturday 11 - 5

GORE STREET GALLERY

258 Gore Street, FITZROY 3065
Tel. (03) 417 7411
Changing exhibitions of contemporary
Australian paintings, sculpture, works
on paper. Consultants and valuers to
private and corporate collections.
Tuesday to Friday 10 - 5,
Saturday 12 - 4 or by appointment.

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.
5 to 22 September: Basil Hadley

paintings plus the release of a new book.
24 October to 3 November: Kath Ballard
— paintings

14 to 24 November: Milan Todd —
paintings
Monday to Saturday 10 - 5

HEIDE PARK AND ART GALLERY

7 Templestowe Road, BULLEEN 3105
Tel. (03) 850 1500 Fax (03) 852 0154
To 20 October: 'Room for Abstraction'
— Work by six contemporary Australian
artists. Curator, James Harley
To 15 November: Contemporary
outdoor sculpture in 3D — featuring
work by six local sculptors in the park.
Curator, Scott Brown.
29 October to 15 December: 'Rivers of
Australian Art' — from the National
Bank of Australia.
Tuesday to Friday 10 - 5,
Saturday, Sunday 12 - 5

JAMES EGAN GALLERY

7 Lesters Road, BUNGAREE 3352
Tel. (053) 34 0376
Featuring the unique canvas, timber and
hide paintings of James Egan.
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326-328 Punt Road, SOUTH YARRA
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Contemporary Australian artists,
showing monthly. Viewing by
appointment
September: Marek Dobiecki
October: Tess McLoughlan
November: Card exhibition
Third Sunday monthly 2 - 5,
Saturday 2 - 5, Monday 8pm - 10pm

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

LIBBY EDWARDS GALLERIES

10 William Street, SOUTH YARRA 3141
Tel. (03) 824 1027

Specializing in contemporary Australian
art and decorative paintings.

8 to 28 September: Edwina Warrender
— painted tapestries on canvas, painted
furniture and screens

27 October to 14 November: Jann
Rowley — works on canvas and paper
17 November to 5 December:

'Miniatures' by all gallery artists
including Greg Mallyon, Eva Hannah,
Janet Green, Gillian Lodge, Ronald
Chambers, George Kendall, Frances
Jones, Scott McDougall and Stewart
Westle.

Tuesday to Friday 10 - 4, Saturday and
Sunday 2 - 5

LIVINGSTON PRINT ROOM

535 Burke Road, HAWTHORN EAST
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Specializing in Australian printmakers
from 1900 to the present day.
Tuesday to Saturday 12 - 6
Sunday 12 - 5 or by appointment.

LUBA BILU GALLERY

142 Greville Street, PRAHRAN 3181
Tel. (03) 529 2433
4 to 28 September: Annette Bezor —
recent works on paper from Thailand
2 to 26 October: Sally Smart — recent
paintings
30 October to 23 November: Gareth
Sansom — recent work

LYTTLETON GALLERY

2A Curran Street, NORTH
MELBOURNE 3051 Tel. (03) 328 1508
19th and 20th century Australian fine
art exhibitions and valuations.
By appointment only.

MONASH UNIVERSITY GALLERY

Ground Floor, Gallery Building, Monash
University, Wellington Road, CLAYTON

3168 Tel. (03) 565 4217

To 5 October: Howard Arkley — survey
16 October to 30 November: 'Life in the
Fast Lane' — young Australian artists;
'Imaging Australian Landscape'.

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.

6 to 15 September: Dieter Prussner —
Gouache

18 October to 8 November: 8th
Anniversary exhibition — oils, pastels,
watercolours, leading Victorian artists.
22 November to 1 December: Robert T.
Miller — watercolours

Monday to Saturday 9 - 5, Sunday 2 - 5

NATIONAL GALLERY OF VICTORIA

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

To 10 October: Jon Rhodes —
photography, 'The Real Thing' —
photography

To 17 October: Rupert Bunney
September, October, November:
contemporary Australian Art
7 September to 25 November: The life
and work of Wolfgang Sievers
25 October to 8 December: Henri de
Toulouse-Lautrec
1 November to 2 February: John Olsen:
A Retrospective
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
4 to 21 September: Jim Wigley — survey
25 October to 12 November: Gunter
Christmann — paintings
6 to 23 November: Rodney Glick —
installation

Moorabbin Art Gallery and Rogowski's Antiques

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Phillip **HUNTER** Diane **MANTZARIS** Jennifer
MARSHALL Mandy **MARTIN** Geoff **RICARDO**
Ilme **SIMMUL** Heather **SHIMMEN** Ann
THOMSON Deborah **WALKER** Judy **WATSON**
Curated by Sheridan Palmer

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... PAT GILMOUR

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Enquiries: The Cancer Council, Level 2, 500 George Street, Sydney.

Phone: 264 8888

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60 Mountjoy Parade, LORNE 3232
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Contemporary works by prominent
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glass, ceramics. Changing exhibitions.
Friday to Monday 10.30 - 5.30,
or by appointment

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37a Main Street, MORNINGTON 3931
Tel. (059) 75 3915
Gallery of contemporary Australian art.
Featuring changing exhibitions of
prominent and emerging artists.
Paintings, sculpture, ceramics and
jewellery.

Tuesday to Sunday, public holidays 11-5

RMIT GALLERY

342-348 Swanston Street, MELBOURNE
3000 Tel. (03) 660 2218
3 to 20 September: 'Essential
Accessories', 11th annual exhibition by
the jewellers and metalsmiths group of
Victoria — gold and silversmithing
1 to 18 October: 'Aspects', an exhibition
of vessels by 15 contemporary ceramists
— ceramics
Monday to Friday 11 - 6

TERRA AUSTRALIS GALLERY

72 Napier Street, FITZROY 3065
Tel. (03) 417 5114 Fax (03) 417 1486
Linda Howell - Director
September: Glen Clarke — sculpture
October: Anela Thomas — gouaches;
Printmakers — Outer Eastern TAFE
November: Mina Shafer — paintings
Tuesday to Saturday 11 - 5

STUDIO ROEST ART GALLERY KINGLAKE

Main Road, KINGLAKE 3757
Tel. (057) 86 1742
Paintings, pottery, woodwork, glassware,
sculpture and jewellery. Changing



GLEN D. CLARKE, *Roo short cuts*, 1990, Terra
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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.
12 September to 26 October: Victorian
Tapestry workshop
7 November to 14 December: Victorian
College of the Arts Post-Graduate
Exhibition.
Wednesday to Saturday 12 - 5

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The University of Melbourne,

PARKVILLE 3052

Tel. (03) 344 5148/7158
The University of Melbourne Art
Collection: painting, sculpture,
decorative arts, works on paper.
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Hotham Street, EAST MELBOURNE
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Fax (03) 416 2507
A charming house museum featuring
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WARRNAMBOOL ART GALLERY

165 Timor Street, WARRNAMBOOL
3280
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One of Victoria's most attractive
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art and contemporary prints. Regularly
changing exhibitions.
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SOUTH AUSTRALIA

APTOS CRUZ GALLERIES

147 Mt Barker Road, STIRLING 5152
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Contemporary and primitive art, oriental
antiques. Continually changing
exhibitions.
Monday to Saturday 10 - 6,
Sunday 1 - 5

ART GALLERY OF SOUTH AUSTRALIA

North Terrace, ADELAIDE 5000
Tel. (08) 207 7000
20 September to 3 November: Japanart
— An exhibition of contemporary
Japanese art.
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,
photography, film, video, multi-media.
Wednesday to Saturday 11 - 4

DAVID JONES

44 Rundle Mall, ADELAIDE 5000
Tel. (08) 213 8111 Fax (08) 231 1468
'Save the Bush', works by Heather Clegs,
June Colligan, Mary Michelmore and
Stephanie Schrapel.

ELDER FINE ART GALLERIES

106 Melbourne Street, NORTH
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Tel. (08) 267 2869 Fax. (08) 267 2648
Major exhibitions held throughout
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Monday to Friday 10 - 6

GREENHILL GALLERIES

140 Barton Terrace, NORTH ADELAIDE
5006 Tel. (08) 267 2933
Fax. (08) 239 0148
September: Ruth Tuck celebrates spring
with an exhibition of recent
watercolours.
October: Erotica Explored
November: Tom Gleghorn
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
September: Alasdair McGregor and
Veronica Oborn
October: Janet Ayliffe
November: Louis Kahan and Mark
Short

L I S T E R G A L L E R Y

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JOHN HOWLEY
recent paintings
15 October – 2 November

Big City Communicator
oil on board
122 x 183 cm



WILLIAM FERGUSON
recent paintings
5 – 23 November

Spirit at rest
acrylic on linen
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137 Flinders Lane Melbourne 3000 Telephone (03) 654 3332 Facsimile (03) 650 7940

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Saturday, Sunday 2 - 5

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96 Osmond Terrace, NORWOOD 5067
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122 Kintore Avenue, ADELAIDE 5000
Tel. (08) 223 4704
1 to 21 September: Spring exhibition —
works by members
5 to 31 October: 'A Pig of an exhibition'
— a national touring exhibition.

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

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**ART GALLERY OF WESTERN
AUSTRALIA**

47 James Street, PERTH 6000
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Daily 10 - 5

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Regular exhibitions of original works by
Australian and international artists. Oils,
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Traditional and contemporary.
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Saturday 10 - 2, Sunday 2 - 5

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74 Beaufort Street, PERTH 6000
Tel. (09) 227 8996, Fax (09) 227 6375
Exhibiting work by leading
contemporary Australian artists.
To 18 September: Robert Jacks
22 September to 16 October: Marie
Hobbs
20 October to 13 November: Victor
Majzner
Monday to Friday 10 - 5,
Sunday 2 - 5

GALERIE DÜSSELDORF

890 Hay Street, PERTH 6000
Tel. (09) 325 2596
Monthly changing exhibitions of
contemporary Australian and
international art.
Tuesday to Friday 10 - 4.30,
Sunday 2 - 5 and by appointment

GREENHILL GALLERIES

20 Howard Street, PERTH 6000
Tel. (09) 321 2369
Regular exhibitions by contemporary
Australian artists
Monday to Friday 10 - 5,
Sunday 2 - 5

LISTER GALLERY

19 Ord Street, WEST PERTH 6005

Tel. (09) 321 5764, Fax (09) 322 1387
Mixed exhibitions by prominent
Australian artists.
Monday to Friday 10 - 5, Sunday
by appointment

PERTH GALLERIES

12 Altona Street, WEST PERTH 6005
Tel. (09) 321 6057, Fax (09) 321 2354
Agents for Sotheby's Australia Pty. Ltd.
1 to 17 September: Basil Hadley —
paintings, Garry Zeck — ceramics
29 September to 6 October: Keera Slavin
— paintings; Robin Reed —
woodworks; Jo Reid — ceramics
20 October to 6 November: Graeme
Townsend — paintings
15 to 27 November: Roger Garwood and
Trish Ainslie — photography
Monday to Friday 10 - 5, Sunday 2 - 5,
Closed Saturday and public holidays

STAFFORD STUDIOS

102 Forrest Street, COTTESLOE 6011
Tel. (09) 385 1399, Fax (09) 384 0966
Regular exhibitions of contemporary
artists — Olsen, Dickerson, Gleghorn,
Juniper, Waters, Borrack, Drydan,
Largent, Williams, Moon, Greenway,
Linton, Pro Hart.
Tuesday to Friday 10 - 5, Sunday 2 - 5



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6th October – 3rd November, 1991.

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All other times by appointment.

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60 Burgess Street, BICHENO 7215
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Contemporary art and colonial antiques.
Continuing exhibition of Tasmanias
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Thursday to Monday 10 - 5

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Fine paintings, graphics, old master
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Strictly by appointment only

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Tel. (002) 23 3379 AH: (002) 25 3952
Contemporary Australian fine art
including paintings, sculpture and
ceramics.
11 to 25 September: Kurt Olsson —
paintings and drawings
20 September to 6 October: Jenny
Young — paintings, gouache, oil
11 to 27 October: Basil Hadley —
paintings and book launch
1 to 17 November: Gwen Leitchharris
— pastels
22 November to 8 December: Kenneth

Jack — paintings, Tasmanian series.
Wednesday, Friday, Saturday 11 - 5.30,
Tuesday, Thursday, Sunday 2 - 5.30

GALLERY TWO

Ritchies Mill Arts Centre, 2 Bridge Road,
LAUNCESTON 7250 Tel. (003) 31
2339
Tasmanian modern and contemporary
art by Elizabeth Smith, Bernadine Alting,
Tom Samek, Zsolt Faludi, Alan McIntyre
and David Marsden.
Daily 10 - 5

HANDMARK GALLERY

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

TASMANIAN MUSEUM AND ART GALLERY

5 Argyle Street, HOBART 7000
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Daily 10 - 5

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Bullocky Point, FANNIE BAY 0801
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:
5 months prior to publication). Where
no other details are supplied by
organizers of competitions we state the
address for obtaining them.

DETAILS

QUEENSLAND

BUNDABERG**ART FESTIVAL 1991**

Closing date: 31 August, 1991.
Exhibition: 15-20 October, 1991.
Particulars from: The Convenor,
c/- Bundaberg College of TAFE,
PO Box 512, Bundaberg 4670.

REDCLIFFE ART SOCIETY SPRING ART CONTEST

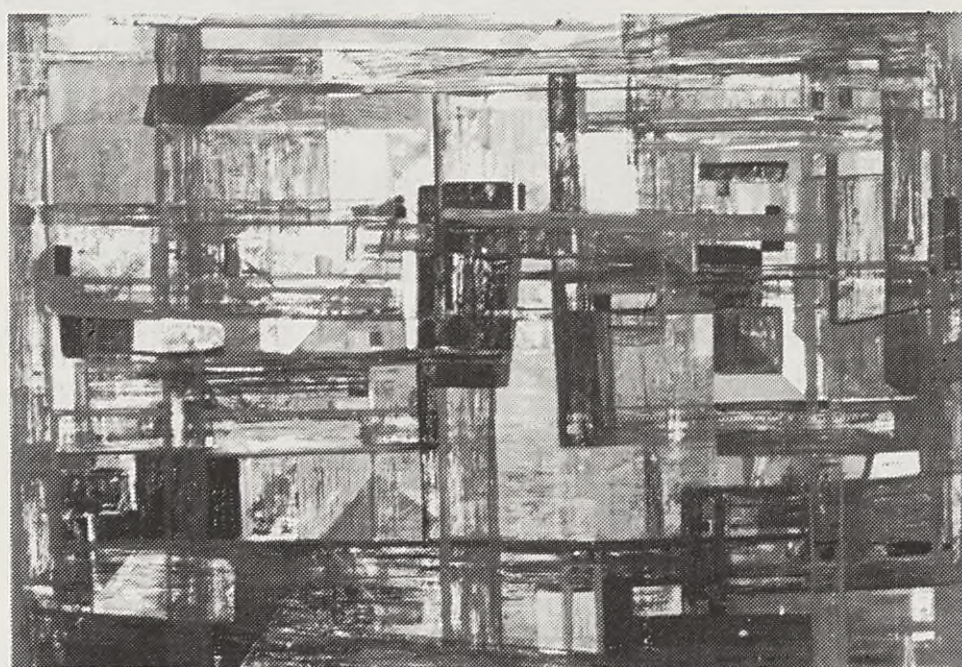
Closing date: mid September.
Exhibition dates: 5 to 19 October,
1991. Entry forms from: Redcliffe Art
Society, PO Box 69, Redcliffe 4020.

STANTHORPE 1992 HERITAGE ARTS FESTIVAL

Envisaged acquisitions \$40,000.
Paintings, indoor sculpture, ceramics,
fibre, woodwork. Exhibition: 28
February to 28 March, 1992. Closing
date: 3 March, 1992. Particulars from:
The Secretary, Heritage Arts Festival,
PO Box 223, Stanthorpe 4380. Tel.
(076) 81 1874.

ALISTER BRASS FOUNDATION IN CONJUNCTION WITH THE
LEWERS BEQUEST AND PENRITH REGIONAL ART GALLERY
WILL PRESENT

NEW DIRECTIONS 1952 — 1962



Margo Lewers, *Construction* 1954, oil on board

A major exhibition and research
publication on the development of abstract
expressionism in Australia.

AUGUST 16TH — SEPTEMBER 29TH, 1991

Curated by Christine France

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For Research and Publication
on Australian Art**

Focusing particularly on the development of art
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Further information concerning the Foundation
and tax deductible donations can be obtained
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THE LEWERS BEQUEST AND PENRITH REGIONAL ART GALLERY, 86 RIVER ROAD, EMU PLAINS, NSW 2750
PHONE: (047) 35 1100/35 1448 FAX: (047) 35 5663, GALLERY HOURS: TUESDAY TO SUNDAY 11.00 AM-5.00 PM



Australian Journal of Art

Volume VIII

1989/1990



Art Association of Australia

Contributors

Diane Losche • Michael Carter • Kylie Winkworth
• Charles Zika • Shan Short • Paul Duro

Art Association of Australia
1991 Conference Canberra
20–22 September

Franz Philipp Memorial Lecture 20 September
by writer David Brooks on the painter, Balthus.

Registration and Membership to
Gael Newton, President AAA
Sue-Anne Wallace, Membership Secretary
Australian National Gallery
GPO Box 1150 Canberra ACT 2601
Telephone (06) 271 2521 Facsimile (06) 271 2529



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NEW SOUTH WALES

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BLAKE PRIZE FOR RELIGIOUS ART 1991

\$10,000 prize, donated by Mrs Ruth Komon in honor of Rudy Komon. Particulars from Secretary, Blake Society, GPO Box 4484, Sydney 2001, or The Blaxland Gallery, Grace Brothers, Sydney 2000. (Please send SAE)

KIAMA ART SOCIETY INC. 13TH ANNUAL EXHIBITION

Prize total \$2,700. Closing date: 2 September, 1991. Particulars: Exhibition Convenor, 3A Farmer St, Kiama 2533, or phone (042) 323 420. Exhibition 2 - 10 October, 1991.

MANNING ART PRIZE 1992

10 to 26 April, 1992. Manning Regional Art Gallery, Taree. Over \$6,000 in prize money for art and crafts. Non-acquisitive. Details from the Secretary, Friends of the Gallery, PO Box 963, Taree 2430.

OLSEN DRAWING PRIZE 1991

\$5,000 annual acquisitive prize. Closing date: 18 October, 1991. Particulars: send SAE to Olsen Drawing Prize, Bathurst Regional Art Gallery, Private Mail Bag 17, Bathurst 2795.

WILLOUGHBY CITY ART PRIZE

Closing date: 18 October. Exhibition dates: 17-21 November. Particulars from: Arts Officer, Willoughby City Council, PO Box 57, Chatswood 2057.

RESULTS

NEW SOUTH WALES

COWRA'S FESTIVAL OF THE LACHLAN VALLEY ART EXHIBITION

Judge: Kasey Sealy
Winners: Open Award: First Prize: John Parkinson; Second Prize: Val Johnson; Highly Commended.
Caltex Award: First Prize: John Sharmon; Highly Commended: Dorothy Davies, Glenn Morton, Harold Scott, Dermott Rodwell.
Raintree Award: First Prize: Bernard Walsh; Highly Commended: John Parkinson, Margaret Pollard, Fay Virtue, Alan Waite, Brian Stratton.

VICTORIA

CONTEMPORARY ART SOCIETY OF VICTORIA ANNUAL EXHIBITION 1991

Judge: Joe Pascoe
Winners: First Prize, Geometrics Contemporary Art Award: Robert Lee; Second Prize, Francheville Australia Raphael Brush Award: E.M. Christensen.
Exhibition of works by Society members: 7 October to 18 October, 1991. State Bank Galleria, 385 Bourke St, Melbourne. Hours: Monday to Friday 9 - 6, Saturday 9 - 12. Enquiries: Tel. (03) 428 0568.

JOHN MCCAUGHEY MEMORIAL ART PRIZE

Judges: Rosalie Gascoigne, Daryl Jackson, Marjory Lynch
Winner: Paul Boston

WESTERN AUSTRALIA

GOMBOC GALLERY \$1,000 NON-ACQUISITIVE SCULPTURE PRIZE

Judges: John Stringer, R.M. Gomboc
Prizewinners: Richard Fry, Shaun

Chambers, Simon Gilbey, Ricardo Peach.

ART AUCTIONS

Lawsons

26 March, 1991

BOUGH, Sam: Inverary Castle from the park, oil on board, 22 x 37 cm, \$400
CRAIG, Sybil: Still life, oil on masonite, 32 x 38 cm, \$1,000

DICKERSON, Robert: Portrait of a child, charcoal, 50 x 64 cm, \$750

DOBELL, William: Study of Florence Bertwistle, oil on hardboard, 25 x 20 cm, \$6,000

FAIRWEATHER, Ian: Cats, ink on ricepaper, 42.5 x 63 cm, \$1,300

GILL, S.T.: An incident in the outback, watercolour, 38 x 67 cm, \$8,000

KMIT, Michael: The kiss, gouache and texta on cardboard, 26 x 21 cm, \$375

LANCELEY, Colin: Glimpse of the Navel Toro, ink on paper, 53 x 73 cm, \$375

LEACH-JONES, Alun: Rising of the Moon #2, charcoal, 80 x 59 cm, \$1,200

LEIST, Frederick: Ladies bathing, oil on wood, 29.5 x 39 cm, \$1,200

McNIVEN, Marie: Still life with pink flowers, gouache on board, 25.5 x 33 cm, \$75

MORROW, Samuel: Hero box, oil on canvas, 120 x 89 cm, \$400

NICHOLAS, William: Portrait of a gentleman, watercolour, 19.5 x 14.5 cm, \$1,400

NICHOLAS, William: Portrait of a young man, watercolour, 20 x 15 cm, \$1,000

SHERMAN, Albert: Cherry blossom and ranaculus in a chinese vase, oil on canvas, 84 x 67 cm, \$5,000

STOCKMAN, Billy: Carpet snake dreaming, acrylic on canvas, 90 x 209 cm, \$4,000

STREETON, Arthur: Corfe castle, oil on canvas, 120 x 194 cm, \$43,000

STREETON, Arthur: Mount Dandenong, oil on canvas, 85.5 x 111 cm, \$50,000

STRUTT, William: Sudanese tamboure, watercolour and pencil, 20 x 12 cm, \$200

TEBBIT, Henri: Coastal scene, watercolour, 59 x 110 cm, \$1,800

WHITELEY, Brett: Out my window, lithograph, 56 x 75 cm, \$950

YOUNG, William: Pulling the wool, watercolour, 37.5 x 53 cm, \$2,450

ZOFREA, Salvatore: Study for Psalm 48, pen and ink on watercolour, 55 x 76 cm, \$1,300

Sotheby's
7 April, 1991

BEARD, John: Mono (III), monoprint, 185 x 99 cm, \$900

CARSLEY, Gary: Siren dreaming, mixed media on cotton duck, oval 142 x 115 cm, \$800

CATTAPAN, Jon: City ghost image, lithograph, 56 x 76 cm, \$280

CATTAPAN, John: City ghost image; Entry into Melbourne, two lithographs, 56 x 76 cm, \$320

COUNIHAN, Noel: Place de la trove, winter, lithograph, 58 x 44 cm, \$480

COUNIHAN, Noel: Pruning the vines, 1981, lithograph, 48 x 36 cm, \$550

COUNIHAN, Noel: Young Catalan woman, lithograph, 53 x 38 cm, \$480

COCKS, Jane: From the history of silent people I and II; The River/Fighting and flowing, three lithographs, 67 x 46 cm, \$95

DUNKLEY-SMITH, John: The scenic railway XIII, acrylic on canvas, 122 x 122 cm, \$750

FRANK, Dale: View across, mixed media on canvas, 156 x 120 cm, \$1,500

GREEN, Mike: Two chairs, morning; Chair facing west; Red chair, evening, three lithographs, 67 x 48 cm, \$270

GREEN, Mike: Two chairs, morning; Chair facing west, two lithographs, 67 x 47 cm, \$440

GREEN, Mike: Chair facing west, lithograph, 65 x 47 cm, \$200

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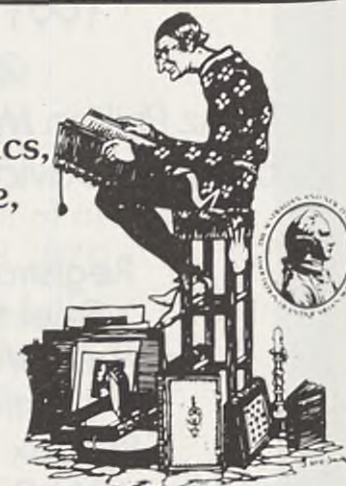
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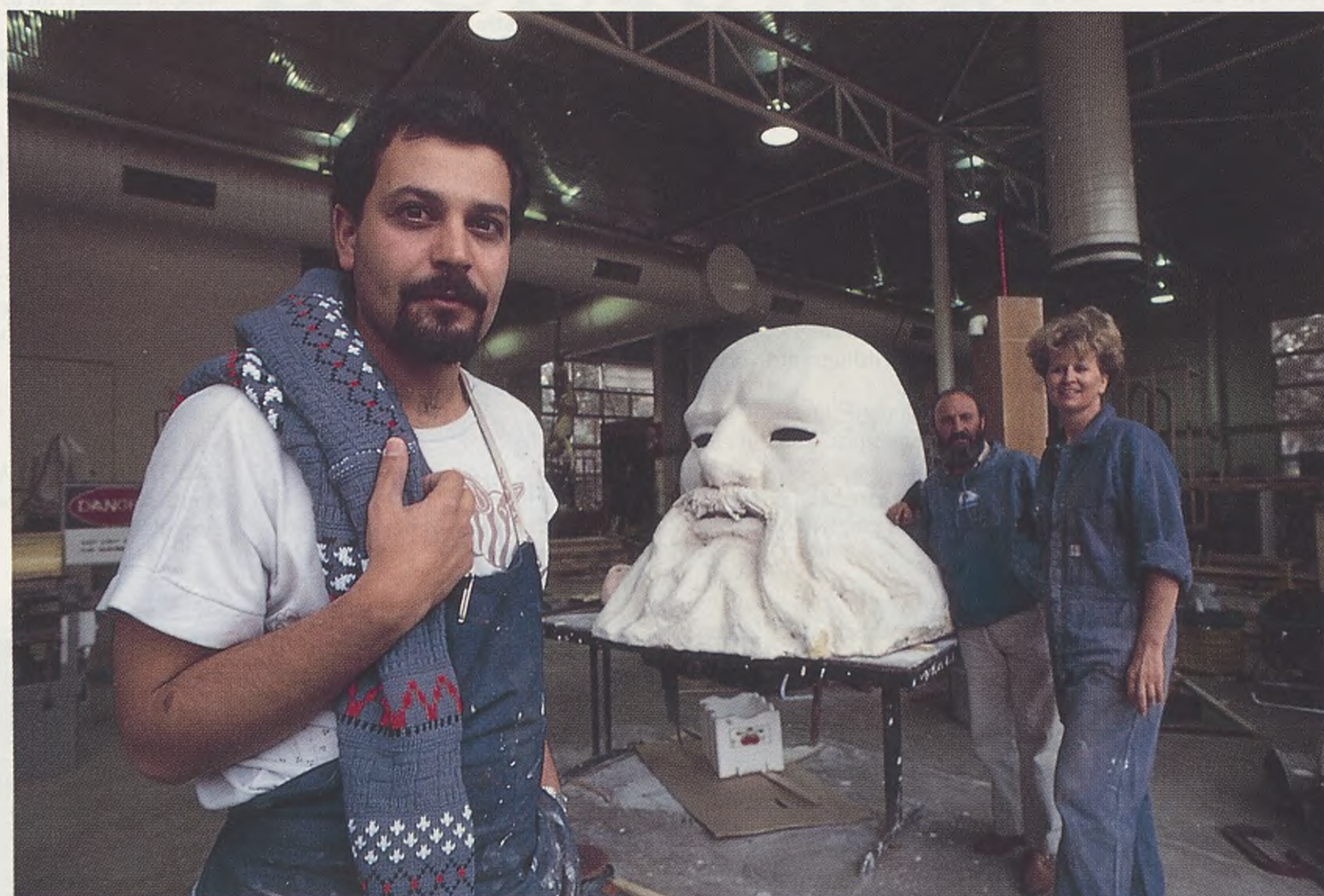
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HEARMAN, Louise: Untitled, conte on paper, 28 x 12 cm, \$300

HEARMAN, Louise: Untitled, conte on paper, 25 x 26 cm, \$240

HEARMAN, Louise: Untitled, conte on paper, 74 x 110 cm, \$650

HENSON, Bill: Untitled, photograph, 106 x 87 cm, \$750

HENSON, Bill: Untitled 87/88, photograph, 124 x 185 cm, \$2,600

HENSON, Bill: Untitled, photograph, inscribed Image 110 and numbered 7/20 in lower margin, 106 x 87 cm, \$600

HENSON, Bill: Untitled, photograph, inscribed Image 24 and numbered 4/20 in lower margin, 106 x 87 cm, \$650

HENSON, Bill: Untitled, photograph, 106 x 87 cm, \$1,100

IRVING, Julie: Portrait, oil on board, 153 x 198 cm, \$2,200

JACKS, Robert: Untitled, lithograph, 74 x 54 cm, \$140

JACKS, Robert: Untitled, three lithographs, numbered variously from editions of 9 and 15 in lower margin, 74 x 54 cm, \$240

JACKS, Robert: Lampshade; Three steps to heaven; Cactus, set of three lithographs, mounted as one, 105 x 228 cm, \$1,000

JACKS, Robert: Untitled, lithograph,

74 x 54 cm, \$220

KEMPF, Franz: Untitled, 1978, lithograph, 48 x 36 cm, \$180

KOSSATZ, Les: Studio table; Winners post, two lithographs, 65 x 45 cm, \$220

KOSSATZ, Les: Studio table; Winners post, two lithographs, 65 x 45 cm, \$180

LANCELEY, Colin: La-tranche-sur-mer, lithograph, numbered 5/20 in lower margin, 56 x 76 cm, \$420

MAKIN, Jeffrey: Homage to E.V.G.; Cockatoo grey, two lithographs, 58.5 x 48 and 46.5 x 59 cm

MAKIN, Jeffrey: Milla Milla Falls, 1989, oil on canvas, 152 x 121 cm, \$2,400

MAKIN, Jeffrey: Red trees Howqua Valley, oil on canvas, 122 x 152 cm, \$2,000

MAKIN, Jeffrey: Agnes Falls, 1990, oil on canvas, 152 x 121 cm, \$6,000

MEYER, Bill: Drapes, gap and energy, screenprint, 108 x 75 cm, \$75

PARTOS, Paul: Oval, lithograph, 76 x 56 cm, \$160

PARTOS, Paul: Rectangle; Oval; Untitled, 1985, three lithographs, 76 x 56 cm, \$280

PARTOS, Paul: Rectangle; Oval; Untitled, three lithographs, 76 x 56 cm, \$240

RANKIN, David: Summer heat, acrylic on canvas, 102 x 152 cm, \$4,600

RANKIN, David: Landscape, monoprint, 156 x 215 cm, \$2,200

RANKINE, Susan: Closed doors, lithograph, 76 x 56 cm, \$110

RANKINE, Susan: Art game, 1988, oil on canvas, 152 x 182 cm, \$1,200

REES, Lloyd Frederick: September sunset at Bathurst, 1984, photographic screenprint, numbered 7/100 in lower margin, 77 x 58 cm, \$480

SANSOM, Gareth: Voo doo; Nose job, 1985, two lithographs, 49.5 x 67.5 cm, \$200

SANSOM, Gareth: Knows art; Voo doo; Nose job, three lithographs, 49.5 x 67.5 cm, \$320

SIBLEY, Andrew: Totemicon; Paper guru; Angelicon, three lithographs, 67 x 49 cm, \$270

SIBLEY, Andrew: Totemicon; Paper guru; Angelicon, three lithographs, 67 x 49 cm, \$300

STORRIER, Timothy Austin: Towards an innuendo of impermanence, cibachrome photograph, dated 8/11/81 and inscribed with title in lower margin numbered 23/60, \$420

Christie's
8, 9 April, 1991

BECKETT, Clarice: Beach scene, oil on

canvas, 33.5 x 43 cm, \$5,500.

BOYD, Arthur Merric Bloomfield: A set of eight earthenware bowls, cream to green glazed, with fern decoration, c.1949, \$1,320

BOYD, Arthur Merric Bloomfield: Landscape with cockatoos, oil on board, 30 x 22.5 cm, \$6,600

BRAUND, Dorothy Mary: Bathers, watercolour and gouache, 39 x 49.5 cm, \$2,640

CROOKE, Ray Austin: Woman with vase of flowers, oil on canvas, 39 x 49 cm, \$2,640

FIZELLE, Reginald Cecil Grahame: Nude study for sculpture, pencil, 75.5 x 54 cm, \$1,210

FORREST, Haughton: Mount Ben Lomond from South Esk River, Tasmania, oil on canvas, 96.5 x 72.5 cm, \$22,000

FRANCIS, Dorothea: Still life, c.1945, oil on glass, 29 x 23 cm, \$770

FRATER, William: Figure beside the fence, oil on canvas board, 50 x 55 cm, \$4,950

GEIER, Helen: Garden bed detail, coloured lithograph, 59.5 x 86 cm, \$165

HAEFLINGER, Paul: Woman holding candlestick, oil on board, 89.5 x 150 cm, \$8,800

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LINDSAY, Norman: Sphinx (radiator), silicon bronze with brown patina, with foundry stamp National Trust '88, edition 200, on marble base, 23 cm overall, \$1,320

LYMBURNER, Francis: Jessie, ink and wash, 53.5 x 40.5 cm, \$143

MARTENS, Conrad: Tahlee, Port Stephens, New South Wales, 1841, oil on canvas, 30.5 x 43.5 cm, \$35,200

MEDWORTH, Frank: The fisherman, watercolour, 39 x 46.5 cm, \$1,540

NOLAN, Sidney Robert: Carcase, oil on board, 90.5 x 121 cm, \$8,800

PRICE, Jane R.: Sydney Heads, oil on canvas, 17 x 24 cm, \$1,210

PUGH, Clifton Ernest: Beginning the excavation, gouache, 56 x 76 cm, \$990

REES, Lloyd Frederic: Toulouse, pencil and watercolour, 16 x 22 cm, \$1,980

STRACHAN, David Edgar: Still life with fruit and lamp, oil on canvas, 53 x 71.5 cm, \$13,200

TURNER, James Alfred: River landscape (possibly the Goulburn near Seymour), 1891, oil on canvas, 54.5 x 105 cm, \$53,900

WHITELEY, Brett: Hill End, 1985-1990, oil and mixed media on composition board, 154.9 x 207 cm, \$132,000

Leonard Joel 16, 17 April, 1991

ALDIS, Paul Owen: Grazing sheep, Flinders ranges, oil on canvas, 89.5 x 135 cm, \$2,750

BERGNER, Yosi Vladimir: The wedding, oil on canvas, 40 x 50 cm, \$6,050

BERGNER, Yosi Vladimir: Childhood memories, oil on canvas, 100 x 81 cm, \$14,300

BERNALDO, Allan Thomas: The polo players, watercolour, 33.5 x 44 cm, \$4,400

BOYD, Arthur Merric Bloomfield: The potter (The artist's father), oil on canvas, 75 x 60 cm, \$9,350

BOYD, Arthur Merric Bloomfield: Shoalhaven River, oil on canvas, 151 x 121 cm, \$22,000

BOYD, Arthur Merric Bloomfield: Bride in a Wimmera landscape, oil on board, 88.5 x 121 cm, \$24,200

BOYD, Arthur Merric Bloomfield: Hampstead heath under snow, oil on canvas, 108 x 113.5 cm, \$14,850

BOYD, Theodore Penleigh: Autumn on the Yarra, oil on board, 29 x 21.5 cm, \$2,650

BRYANS, Lina: Puce landscape, oil on board, 50.5 x 61 cm, \$6,600

BUCKMASTER, Ernest: Still life, oil on canvas on board, 60 x 51 cm, \$7,700

BUCKMASTER, Ernest: Flower piece — delphiniums, 1941, oil on canvas, 67 x 57.5 cm, \$10,450

CAFFIERI, Hector: A quiet afternoon, Poole Harbour, watercolour, 64.5 x 105.5 cm, \$24,200

CHEVILLIARD, Vincent: The spill, watercolour, 20.5 x 15 cm, \$2,640

CROOKE, Ray Austin: Thursday Island, oil on canvas on board, 24 x 29 cm, \$825

COUNIHAN, Noel Jack: Helen, charcoal, 100 x 75.5 cm, \$3,300

DE MAISTRE, Leroy Leveson: The front garden, oil on board, 31 x 39.5 cm, \$7,700

DICKERSON, Robert Henry: The angry lady, pastel, 53.5 x 34 cm, \$1,430

DOBELL, William: Study for the rock fisherman, oil on board, 16 x 198 cm, \$8,800

DRYSDALE, George Russell: Man yarnning, watercolour and ink, 18 x 33.5 cm, \$3,575

FRANK, Dale: Burnt landscape, mixed media, 90 x 74.5 cm, \$1,650

GRAHAM, Anne: Laycock school, oil on

canvas, 40 x 50 cm, \$2,750

HEYSEN, Hans: Carting in the hay, Mount Barker, oil on board, 23 x 29.5 cm, \$5,500

JACK, Kenneth William: Exhibition Gardens, Melbourne, tempera on board, 36 x 46.5 cm, \$2,750

KAHAN, Louis: Carousel, sepia and watercolour, 54 x 74.5 cm, \$1,210

LAHEY, Vida: The bathers, oil on canvas on board, 14 x 19 cm, \$4,400

LINDSAY, Norman: The dance, watercolour, 46 x 35.5 cm, \$12,100

LINDSAY, Norman: The party, watercolour, 43 x 47 cm, \$16,500

MELDRUM, Duncan Max: In the kitchen, oil on canvas, 39.5 x 37 cm, \$3,520

MONTGOMERY, Anne: Interwoven branches, oil on board, 49.5 x 60 cm, \$3,080

OLSEN, John: Morning lily pond, mixed media on toronoko paper, 95 x 99 cm, \$8,800

OLSEN, John: Channel country, watercolour, 75 x 55 cm, \$2,200

PARTOS, Paul: Landscape, mixed media, 99 x 73 cm, \$2,200

PUGH, Clifton Ernest: An eagle in the Olgas, gouache, 56.5 x 77 cm, \$3,520

PUGH, Clifton Ernest: They shoot



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"Tickling Mama", Juli Haas, Drypoint, 1990.

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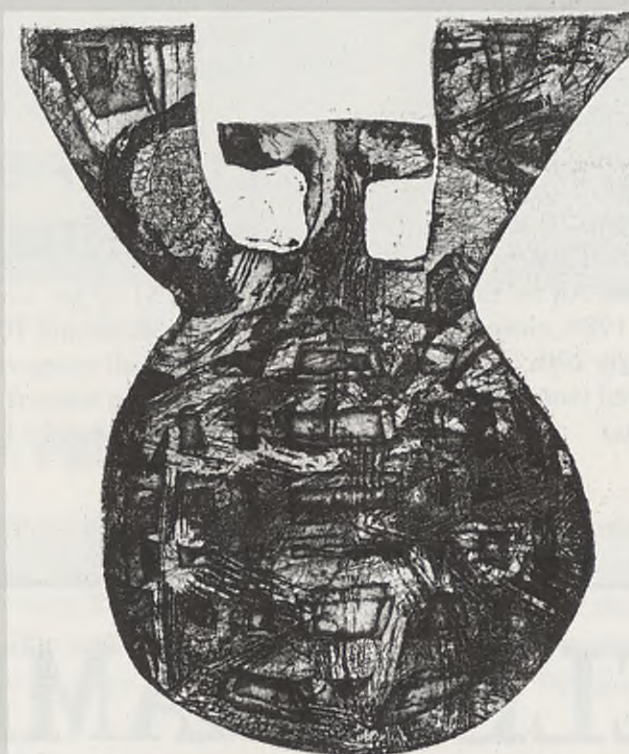


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horses don't they, oil on canvas, 90 x 100 cm, \$6,600

ROBERTS, Thomas William: Lake Como, oil on canvas on board, 34.5 x 44.5 cm, \$22,000

SCHELTEMA, Jan Hendrik: Grazing cattle, oil on canvas, 66 x 99 cm, \$11,000

STREETON, Arthur Ernest: Little Blue Bay Cremorne, Sydney Harbour, oil on panel, 10.5 x 21 cm, \$52,800

TURNER, James Alfred: Tuckers ready, oil on canvas, 19 x 39 cm, \$12,100

WAKELIN, Ronald Shakespeare: At the spit, oil on board, 29.5 x 39.5 cm, \$4,950

WALLER, Mervyn Napier: The crusaders, watercolour, 32 x 66 cm, \$8,800

RECENT ACQUISITIONS

Art Gallery of South Australia

BAROSSA VALLEY: Armchair, c.1860, cedar (*Toona australis*), red gum (*Eucalyptus camaldulensis*), 90 x 54 x 63 cm

BLACK, Dorrit: Ballet rehearsal, 1947, oil on canvas board, 55.3 x 38.7 cm

COLLIER, Edward: Letter rack, c.1698?, oil on canvas, 48.5 x 61.5 cm

DRESSER, Christopher: Claret jug, c.1880, silver electroplate, glass, 24 x 17 x 11.3 cm

EASTLAKE, Charles: Cypress trees at the Villa d'Este, 1817, oil on canvas, 26 x 24.2 cm

GILBERT, Mathew: Head, 1989, sandstone, 36 x 14 x 9.5 cm

JUBELIN, Narelle: An ice mask on a meteorologist, 1988, cotton embroidery, early 20th century Australian carved wooden frame, 33.3 cm diameter

JUBELIN, Narelle: The philatelist's Mawson, 1988, cotton embroidery, early 20th century Australian carved wooden frame, 42.2 x 34 cm

MINCHIN, R.E.: The Dove found no rest for the sole of her foot and she returned unto him in the Art, 1850s/1860s?, watercolour on paper, 7.7 x 13.1 cm

MOON, Milton: Youranbulla (landscape pot), 1990, stoneware, 83.5 x 46 cm

MORRIS AND COMPANY: Sussex settee, designed c.1868, ebonized wood, rush seat, 87 x 121 x 43.5 cm

NOAKES, Roger: The disciplinarians, 1990, steel, rusted steel, brass, 30.7 x 22.6 cm

RIE, Lucie: Bottle, 1989, stoneware, 37.2 x 13 cm diameter

TJAPALTJARRI, Clifford Possum: Honey ant dreaming, 1980, synthetic polymer paint on canvas, 366 x 228 cm

TJUPURRULA, Turkey Tolson: Straightening spears at Ilyingaungau, 1990, synthetic polymer paint on canvas, 200 x 230 cm

TYNDALL, Peter: detail, A person looks at a work of art/someone looks at something . . . CULTURAL CONSUMPTION, 1989, oil on canvas, 140 x 546 cm

VAN DER STRAET, Jan: A badger hunt, c.1570-78, pen and brown ink, brown ink wash, heightened with white on blue prepared paper, 20.3 x 28.2 cm

VAN DER STRAET, Jan: Stags chased into nets by hounds, c.1570-78, pen and brown ink, brown ink wash, black chalk on paper, 20.1 x 29.7 cm

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BOOKS RECEIVED

Paper Ambassadors: The Politics of Stamps by Dennis Altman

(Collins/Angus & Robinson), 1990, ISBN 0 207 162174) \$35.00.

Australian Painting 1788-1990 by Bernard Smith with Terry Smith (Oxford University Press, 1991, ISBN 0 19 554901 5) \$65.00.

Thomas Bock: Convict Engraver, Society Portraitist co-ordinated by Diane Dunbar (Queen Victoria Museum and Art Gallery and Australian National Gallery, 1991, ISBN 0 642 15879 7) \$25.95.

The Australian Art Companion: A Selection of Influential Artists by Lois Hunter (Reed, 1990, ISBN 0 7301 0281 5) \$19.95.

FOOTNOTES

The Lost Generation

(from page 59)

⁴ McQueen, *The Black Swan of Trespass*, p. 4.

⁵ Heather Radi, '1920-29', from FJ. Crowley (ed.), *A New History of Australia*, Melbourne, 1974, p. 389.

⁶ Serle, *The Creative Spirit in Australia*, p. 159.

⁷ Ibid.

⁸ Heather Johnson, *Roy de Maistre*, Sydney, 1988, p. 18.

⁹ 'The Revolutionary Spirit in Art', *Sydney Mail*, 3 September, 1913.

¹⁰ 'An Exhibition of Pictures', *Sydney Mail*, 16 April, 1913, p. 46.

¹¹ Op. cit.

¹² 'The Paris Salons - II - The "Old" Salon', *Daily Telegraph*, Sydney, 14 June, 1913.

¹³ 'The Great Australian Play,' by J.C.W., *Sydney Mail*, 5 March, 1913.

¹⁴ 'The Romance of Modern Life,' by W.E. Rayner, *Sydney Morning Herald*, 15 March, 1913.

¹⁵ C.E.W. Bean, 'Australia II - The Australian City,' *Sydney Morning Herald*, 8 June, 1907.

¹⁶ Op. cit.

¹⁷ C.M.H. Clark, *A History of Australia Volume VI*, Melbourne, 1987, p. 21.

¹⁸ 'Sport and the Nation,' *Sydney Morning Herald*, 29 November, 1919.

¹⁹ 'Australian Ideals - Bishop Long's Appeal,' *Sydney Morning Herald*, 27 April, 1920.

²⁰ Robert Hughes, *The Shock of the New*, London, 1980, p. 59.

²¹ About a quarter of the First A.I.F. did not leave Australia. As a proportion of the total population 8.6% of all Australians enlisted and 1.22% of all Australians were killed. *Census of the Commonwealth of Australia*, April 1921, and C.E.W. Bean, *Anzac to Amiens*, Canberra 1961.

²² EM: Cutlack, 'The A.I.F. Spirit - Its Value for Australia - The Diggers' Ideal,' *Sydney Morning Herald*, 21 November, 1919.

²³ C.E.W. Bean, *In Your Hands, Australians*, London, 1918, p. 53.

²⁴ W.K. Hancock, *Australia*, London, 1930, p. 307.

²⁵ Roland Barthes, *Mythologies*, Paris 1970, p. 239.

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