

IN THIS ISSUE: CONTEMPORARY ART MARKET FRANK & MARGEL HINDER BOB MACPHERSON LINDA MARRINON

ART and Australia

QUARTERLY JOURNAL



Ted Snell

28 APRIL–15 MAY 1992



A World in Yellow

1991

oil on linen

120 x 80 cm

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

258 GORE STREET FITZROY, VICTORIA 3065 TELEPHONE 03 417 7411 HOURS: TUESDAY – FRIDAY 10 – 5PM, SATURDAY 12 – 4PM



EMANUEL RAFT

The Oracle, The Votive, The Icon

MAY

COVENTRY

56 Sutherland Street, Paddington NSW 2021 Telephone (02) 331 4338 Facsimile (02) 360 9687

Tuesday – Saturday 11am – 5pm or by appointment.



Gathered together from all over Australia,
the Art Gallery of South Australia presents
the second *Adelaide Biennial of Australian Art*.

28 February to 19 April 1992, 10 am till 5 pm,
free guided tours daily.



NORTH TERRACE · ADELAIDE · SOUTH AUSTRALIA 5000 · TELEPHONE (08) 207 7000

Editorial

It is a paradox that Australian culture has been directly enriched as a consequence of European fascism. The March (Autumn) 1993 issue of *ART and Australia* will investigate the extent of the contribution made by emigrés from Europe in the middle years of this century.

Immediately prior to World War II and for more than a decade after its conclusion, European migrants arrived in this country bringing with them not only their artistic inheritance but also a variety of sophisticated technical skills. It seems inevitable that Australian cultural life should profit from such an infusion of talent, learning and expertise.

Artists such as Stan Rapotec, Judy Cassab, Michael Kmit and Inge King have made their mark and have strong public profiles. There are however many lesser known artists who have injected a European flavour into the Australian art scene and it is hoped that this issue of *ART and Australia* will give them a place.

Art dealers and entrepreneurs such as Rudy Komon in Sydney and George Mora in Melbourne have been influential as patrons, and have pointed a whole generation of artists along particular paths. The scholarship of Franz Phillip has provided a model for Australian art historians. A second generation of artists with roots in European culture has made its presence felt and changed the expectations of the Australian art public.

Expressions of interest are sought from art historians and curators with a special interest in exploring the origins of multi-culturalism in the arts. A number of articles will deal with the issues from varying points of view. If you are involved in research in this area and would like to submit a piece with a view to publication please forward an outline to: 'Emigré' Issue, *ART and Australia*, P.O. Box 480, Roseville, NSW 2069.

Dinah Dysart

AUTUMN 1992

Art Quarterly ISSN 0004-301 X
Member Audit Bureau of Circulations

Published by the Fine Arts Press Pty Limited,
Sydney, Australia.

A member of the Gordon and Breach group of
companies — Sydney Melbourne London
Reading (UK) New York Philadelphia Paris
Tokyo Singapore Montreux Amsterdam
Dresden Berlin Kuala Lumpur Moscow

Volume 29 Number 3



1



2



3

1. Front cover: JOHN OLSEN, *The bicycle boys rejoice*, 1955, oil on canvas, 59.7 x 79.4 cm. Collection James Fairfax. Photographer Robert Walker. See 'The Market for Contemporary Australian Art', p. 316. 2. See p. 336. 3. See p. 350.

ART and Australia

QUARTERLY JOURNAL

- 305 A Celebration of *La belle époque*:
Rupert Bunny Retrospective DAVID THOMAS
- 307 A Conservation Study: William Buelow Gould ERICA BURGESS
- 309 Tributes: Wallace Thornton, Alan Warren
- 310 Exhibition commentary: public galleries
- 312 Recent acquisitions: public galleries
- 314 Review: *Making Australian Art 1916-49*
by Nancy Underhill BERNARD SMITH
- 352 Art Market TERRY INGRAM
- 354 Print Forum: Prints as part of the Artist's Œuvre HENDRIK KOLENBERG
-
- 316 The Market for Contemporary Australian Art ANNETTE VAN DEN BOSCH
-
- 325 Robert MacPherson: Six Kinds of Rain INGRID PERIZ
-
- 333 Davida Allen LEONE STANFORD
-
- 338 A Productive Partnership: Frank and
Margel Hinder Interviewed DINAH DYSART
-
- 346 Post-Modern Parody in the work of
Linda Marrinon CHRIS McAULIFFE
-
- 370 Art directory: what's on, competitions, prize-winners, art auctions,
gallery acquisitions, books received and classified advertising
(contents page 370).

Edited by Leon Paroissien and Dinah Dysart Editorial Manager Louise Martin-Chew VIC. Adviser Peter Timms
W.A. Adviser Ted Snell QLD Adviser Stephen Rainbird Advertising Manager Anne Sanders Chief Executive
Officer Janet Gough Subscriptions Manager Rhonda Fitzsimmons Marketing and Administration Manager
Warwick Adler Production Co-ordinator Val Barbour Studio Manager Stephen Smedley Business and Accounts
Manager Roslyn Adams Designed and produced in Australia Typeset by Hornsby Art & Typesetting Printed in
Korea by Pyung Hwa Dang Printing Company © Copyright Fine Arts Press Pty Limited 1992 ALL RIGHTS RESERVED
Trade distributors: Network Distribution Co. ART and Australia Fine Arts Press Pty Limited Level 1/20 Barcoo
Street Roseville East 2069 Editorial, Advertising, Production, Administration enquiries (02) 417 1033 Facsimile
(02) 417 1045 Subscription enquiries Tollfree 008 22 4018 Sydney callers 417 1723 Subscription rates (one
year—double all costs for two years) Yearly rate (four issues) within Australia Aust. A\$32 plus post & packing \$12
TOTAL A\$44 Overseas A\$32 plus post & packing \$36 TOTAL A\$68 (US\$52) Single copies Recommended retail
price \$10.95 (plus post & packing \$5 within Australia; \$10 Overseas)



Ian W. Abdulla Watering the Tomato Rows at Night 1991

acrylic on canvas 198 x 273.5 cm

g a l l e r y 141 Flinders Lane
 g a b r i e l l e Melbourne 3000
 p i z z i Tel. (03) 654 2944
 Fax. (03) 650 7087

Tuesday to Friday 10am – 5.30pm
 Saturday 11am – 5pm



85 McLACHLAN AVENUE RUSHCUTTERS BAY 2011 TELEPHONE (02) 360 7870
TUESDAY TO SATURDAY 11AM TO 6PM MONDAY BY APPOINTMENT.
ESTABLISHED 1925. ARTISTS' REPRESENTATIVES, COMMISSIONS,
LEASING AND VALUATIONS. MEMBER ACGA.



CURRUMBIN FALLS, 1988

OIL ON CANVAS

182 X 121 CM

JEFFREY MAKIN
17 March to 11 April

RG



"SLEEPING MUSE" MIXED MEDIA 183cm x 107cm.

LUCILLE MARTIN

MARCH 1992

PERTH GALLERIES PTY LTD

12 ALTONA STREET WEST PERTH WA 6005

TELEPHONE (09) 321 6057 FACSIMILE (09) 321 2354

DIRECTOR: NORAH OHRT

AGENTS FOR SOTHEBY'S AUSTRALIA PTY LTD



Surface Embodied assemblage and embossing 76 x 56 cm

SALVATORE GERARDI

26 March-19 April 1992

Est  1929
 — THE —
BLAXLAND
GALLERY

Melissa Horton — Gallery Director

6th Floor Grace Bros. Cnr. Pitt & Market Streets Sydney 2000. Tel (02) 238 9390 Fax (02) 221 8254

Gallery Hours. Monday to Friday 10am to 5pm. Thursday 10am to 7pm. Saturday 10am to 3pm. Sunday 10am to 4pm

DAVIDA ALLEN



Sisters 1991, oil on marine board, 235 x 210 cms



AUSTRALIAN GALLERIES

35 Derby Street, Collingwood 3066. Melbourne
Facsimile: (03) 419 7769 Telephone: (03) 417 4303

15 Royston Street, Paddington 2021. Sydney
Facsimile: (02) 360 2361 Telephone: (02) 360 4504

IMPORTANT ACQUISITIONS



Arthur Boyd SHOALHAVEN RIVERBANK WITH BLACK SWAN 122 x 91.5 cm

ANDREW AND MICHAEL

invite you to our

continually changing exhibition

of paintings by:

ARTHUR BOYD

JOHN PERCEVAL

RAY CROOKE

CHARLES BLACKMAN

SALI HERMAN

ALBERT TUCKER

DAVID BOYD

DONALD FRIEND

PATRICK KILVINGTON

SIDNEY NOLAN

ROBERT DICKERSON

BILL COLEMAN

IAN FAIRWEATHER

GUY BOYD (SCULPTURES)

AND MANY OTHERS

ANDREW IVANYI GALLERIES

262 TOORAK ROAD, SOUTH YARRA TEL (03) 827 8366

HOURS: 11am – 5pm MON. TO SAT. 2pm – 5pm SUNDAYS



Francis Lyburner

EXHIBITION



Paintings and drawings

6th March to 28th March, 1992

Some of the works offered

in this exhibition

are to be included in

'Francis Lyburner - Retrospective'

at the

Art Gallery of New South Wales

8th April to 24th May, 1992

left: The Big Day, c1964 - 1966

91.5cm x 30cm

PHILIP BACON GALLERIES

2 Arthur St., New Farm, Brisbane

10am to 5pm, Tues. to Sat.

Tel: (07) 358 3993 Fax: (07) 254 1412

B.E. Minns
 S. Herman
 G. Cossington-Smith
 R. Crooke
 V. Brown
 G. Sheperdson
 D. Aspden
 J.R. Jackson
 L. Daws
 D. Friend
 A.M.E. Bale
 L. French
 J.W. Tristram
 J. Olsen
 J. Hester
 S. Long
 T. Roberts
 J. Cassab
 A. Boyd
 C. Boyd
 S. Fullbrook
 E. Rowan
 A. Baker
 D. Orban
 D. Boyd
 B. Gibson
 J. Laws
 H. Herbert
 J. Stephenson
 F. Cress
 W. Delafield Cook
 F. Williams
 R. Wakelin
 T. Garrett
 D. Marsh
 T. Tuckson
 J. Muir Auld
 M. Perceval
 M. Leckie
 J. White
 M. Woodward



Justin O'Brien Boy from Cranbrook 51 x 38 cm

A. Murch
 S. Nolan
 A. Namatjira
 C. Pugh
 T. Storrier
 V. Lahey
 J. Makin
 A. Tucker
 M. Olley
 E. Carrick Fox
 J. Boyd
 A. Danciger
 F. Lymburner
 I. Fairweather
 N. Lindsay
 G. Irvine
 W. Blamire Young
 H.S. Power
 B. Whiteley
 L. Rees
 A. Muratore
 R. Juniper
 G. Boyd
 M. Kmit
 G.F. Lawrence
 P. Hart
 M. Todd
 C. Blackman
 G. Proud
 H. Heysen
 E. Langker
 I. Amos
 J. Coburn
 L. Kahan
 A. Sherman
 R. Johnson
 R. Bennett
 R. Dickerson
 J. Gleeson
 V. Arrowsmith
 J. O'Brien

ART GALLERIES  SCHUBERT

DEALERS IN FINE ART - TRIBAL ART
 MARINA MIRAGE, SEAWORLD DRIVE, MAIN BEACH, QLD 4217
 TELEPHONE (075) 71 0077 • FACSIMILE (075) 91 3850
 2797 GOLD COAST HWY BROADBEACH QLD 4218 • TEL. (075) 38 2121

F R E D C R E S S



A Place no more, 1990

Acrylic on canvas

183 x 213 cm

Photograph Victoria Fernandez

ADELAIDE FESTIVAL EXHIBITION
FRIDAY 21 FEBRUARY – SUNDAY 15 MARCH 1992

B M G

A R T

BMG FINE ART

88 Jerningham Street, North Adelaide 5006 Hours: Monday – Saturday 10.00am – 5.00pm, Sunday 2.00 – 5.00pm
Telephone (08) 267 4449 Facsimile (08) 267 3122 Director: Trudyanne Edmonds-Brown



Lion Girl 1991

oil on canvas 198 x 121 cm

NEIL CHENERY

2 – 23 May, 1992

DAVID ELLIS
FINE ART

309 Gore Street, Fitzroy, Victoria 3065. Telephone (03) 417 3716

ARS MULTIPLICATA

1st FLOOR
175 CAMPBELL STREET
SURRY HILLS 2010

TEL. (02) 360 9057 FAX. (02) 331 3701
WEDNESDAY – SATURDAY 11 - 6pm
OR BY APPOINTMENT

IVAN DOUGHERTY GALLERY

COLLEGE OF FINE ARTS
THE UNIVERSITY OF NEW SOUTH WALES
SELWYN STREET
PADDINGTON 2021

TEL. (02) 339 9526 FAX. (02) 339 9506
MONDAY – FRIDAY 10 - 5pm
SATURDAY 1 - 5pm

C O N T E M P O R A R Y S Y D N E Y

JEROME GALLERY

534 BOURKE STREET
SURRY HILLS 2010

TEL. (02) 699 1985
WEDNESDAY – FRIDAY 6 - 9pm
SATURDAY AND SUNDAY 1 - 6pm
OR BY APPOINTMENT

JULIE GREEN GALLERY

12 DAWSON STREET
SURRY HILLS 2010

TEL. (02) 310 2008
TUESDAY – SATURDAY 11 - 6pm

KING STREET GALLERY

102 BURTON STREET
DARLINGHURST 2010

TEL. (02) 360 9727
WEDNESDAY – SATURDAY 10 - 5pm

LEGGE GALLERY

183 REGENT STREET
REDFERN 2016

TEL. (02) 319 3340
TUESDAY – SATURDAY 11 - 6pm

SYME DODSON GALLERY

268 DEVONSHIRE STREET
SURRY HILLS 2010

TEL. (02) 319 0869
TUESDAY – SATURDAY 11 - 5.30pm

YUILL/CROWLEY

270 DEVONSHIRE STREET
SURRY HILLS 2010

TEL. (02) 698 3877
WEDNESDAY – SATURDAY 11 - 6pm



Try to Talk 1990 Acrylic on canvas 200 x 270 cm

MARIO DALPRA

MARCH 1992

MANNING GALLERIES

LEVEL 2

27 FROME STREET

ADELAIDE 5000

TEL: (08) 232 5268

FAX: (08) 224 0605

GALLERY HOURS

MON-FRI 10-6 SAT 12-5

MAY 1992

IRVING GALLERIES

1 HARGRAVE STREET

PADDINGTON

NSW 2021

TEL: (02) 360 5566

FAX: (02) 360 5935

GALLERY HOURS

TUESDAY-SATURDAY 11-6

SYD BALL
STEPHEN BIRCH
MARION BORGELT
ROBERT CAMPBELL JNR
ROY CHURCHER
FRED CRESS
ISABEL DAVIES
LESLEY DUMBRELL
MAX DUPAIN
HELEN GEIER
RICHARD GOODWIN
CRAIG GOUGH
DENISE GREEN
DEBORAH HALPERN
ROBERT HOLLINGWORTH
MICHAEL JOHNSON
MATTHEW JOHNSON
ADRIAN KERFOOT
HELENA KAZEPIS
MARIA KUCZYNSKA
CARLIER MAKIGAWA
MANDY MARTIN
HILARIE MAIS
MILTON MOON
DAVID MOORE
FIONA MURPHY
BRONWYN OLIVER
FIONA ORR
LENTON PARR
ADAM RISH
WOLFGANG SIEVERS
TINA SMYRNIOS
MARK STRIZIC
ALEX ZUBRYN



CHRISTINE ABRAHAMS GALLERY

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



CHRISTOPHER HODGES



UTOPIA • ART • SYDNEY

50 Parramatta Rd Stanmore 2048 (02) 550 4609

PETER BLAYNEY



Dreamboat 1990

oil on canvas

110 x 100cm

MAY 2 – 20, 1992

ROBIN GIBSON GALLERY

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

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



Music at night 1941 Loudon Sainthill

Collection Philip Bacon Galleries, Brisbane

GRAHAM REYNOLDS PTY. LTD.

GILDERS AND PICTURE FRAMERS

463 VULTURE STREET EAST BRISBANE 4169 AUSTRALIA TELEPHONE 07 391 7340 FAX 07 391 2994

R E P R E S E N T I N G

ACLAND ART GALLERY

52 THOMPSON ST. WILLIAMSTOWN VIC. 3016 TEL. (03) 397 2787 BY APPOINTMENT

ALCASTON HOUSE GALLERY

A B O R I G I N A L A R T

Suite 4, Spring Street entrance, No. 2 Collins Street, Melbourne 3000
Tel (03) 654 7279 Hours: Monday – Friday 10-4pm or by appointment

THE BLAXLAND GALLERY

3RD FLOOR, MYER MELBOURNE. 295 LONSDALE STREET, MELBOURNE 3000 PH: (03) 661 2547 FAX: (03) 661 3267 MON-WED: 9AM TO 5.45 PM THURS-FRI: 9AM TO 9PM SAT: 9AM TO 5PM

D E M P S T E R S

181 Canterbury Road Canterbury 3126 Tel. (03) 830 4464 Monday – Saturday 10.30-4.30pm

FLINDERS LANE GALLERY

137 FLINDERS LANE MELBOURNE 3000 TEL (03) 654 3332 FAX (03) 650 7946 TUESDAY-FRIDAY 10-5pm SATURDAY 11-4pm

GALLERY ART NAÏVE

467 Malvern Road South Yarra 3141 Tel. (03) 826 6829 Fax. (03) 826 8558 Wednesday – Friday 11-5pm Sunday 2-5.30pm

GOULD GALLERIES

270 Toorak Road South Yarra Victoria 3141 Tel. (03) 827 4701 Fax. (03) 824 0860 Monday – Friday 11-6pm Saturday and Sunday 2-5pm

Heide

PARK AND ART GALLERY

7 TEMPLESTOWE ROAD BULLEEN 3105 TEL. (03) 850 1500 FAX. (03) 852 0154
TUESDAY – FRIDAY 10-5pm SATURDAY AND SUNDAY 12-5pm

M E L B O U R N E 1 9 9 2

JUDITH PUGH GALLERY

110 Gertrude Street Fitzroy Victoria 3065 Telephone (03) 417 1822 Tuesday – Friday 11-5pm Saturday 12-6pm

LIBBY EDWARDS GALLERIES

10 William Street. South Yarra Tel. (03) 826 4035 Fax. (03) 824 1027 Tuesday – Friday 10-4 Saturday & Sunday 2-5

LUBA BILU GALLERY

142 Greville Street, Prahran. Victoria. 3181 Phone (03) 529 2433 Fax. (03) 521 3442 Tuesday – Friday 10-5pm Saturday 11- 5pm



MELBOURNE CONTEMPORARY ART GALLERY 163 GERTRUDE ST FITZROY VIC 3065 TEL (03) 417 1527 TUES-SAT 10-5pm

MELBOURNE FINE ART GALLERY

D E A L E R S I N F I N E A R T

Cnr Flinders & Market Sts Melbourne
Tel (03) 629 6853 Fax (03) 614 1586
Mon – Fri 10-6pm Sat & Sun 1-5pm

NIAGARA · GALLERIES

245 Punt Road Richmond 3121 Tel. (03) 429 3666 Fax. (03) 428 3571 Tues-Fri 11-6pm Sat 10-5pm

Reflections Gallery



125 Maling Rd., Canterbury 3126, Tel: (03) 836 0589
Hours: Monday – Saturday 10 a.m. – 5 p.m.

Waverley City Gallery

A public gallery funded by the City of Waverley
170 Jells Rd Wheelers Hill 3150 Victoria Phone 03 562 1569 Fax 562 2433



INNER CITY – 1991

oil on paper

55 x 48 cms

KEN GILROY

3 – 22 March, 1992

access contemporary art gallery • 115 - 121 mullens street balmain nsw australia 2039
telephone 02 818 3598 facsimile 02 555 1418 • tuesday to sunday 11am - 6pm or by arrangement

ART ON THE ROCKS

ARGYLE GALLERY

LEVEL 3 ARGYLE CENTRE
THE ROCKS SYDNEY

COACHHOUSE GALLERY

2 - 4 KENDALL LANE
THE ROCKS SYDNEY

THE CRAFT CENTRE

CRAFTS COUNCIL OF NSW
88 GEORGE STREET THE ROCKS TEL. 247 7984

KEN DONE GALLERY

21 NURSES WALK
THE ROCKS SYDNEY TEL. 247 2740

MCA

MUSEUM OF CONTEMPORARY ART
132 GEORGE STREET WEST CIRCULAR QUAY TEL. 252 4033

PARKER GALLERIES

3 CAMBRIDGE STREET
THE ROCKS SYDNEY TEL. 247 9979

S.H. ERVIN GALLERY

NATIONAL TRUST CENTRE
OBSERVATORY HILL THE ROCKS TEL. 258 0174

THE ROCKS

OUTDOOR EXHIBITION SITES
VARIOUS LOCATIONS • SPECIFIC SITES



Sun and Moon Goddesses, 1986, Mixed media on paper

184 x 134 cm

NOELA HJORTH

EXHIBITION 24 APRIL – 10 MAY 1992

JOURNEY OF A FIRE GODDESS

WORKS FROM THE ART INTERNATIONAL LTD COLLECTION

CAULFIELD ARTS COMPLEX

Corner Glen Eira and Hawthorn Roads Caulfield South 3162 Telephone (03) 524 3287 or (03) 524 3399

Gallery Hours: Tuesday 10am-7pm, Wednesday to Friday 10am-5pm, Saturday and Sunday 1pm-5pm



OUT THERE 1991

OIL ON CANVAS

95 x 125 cm

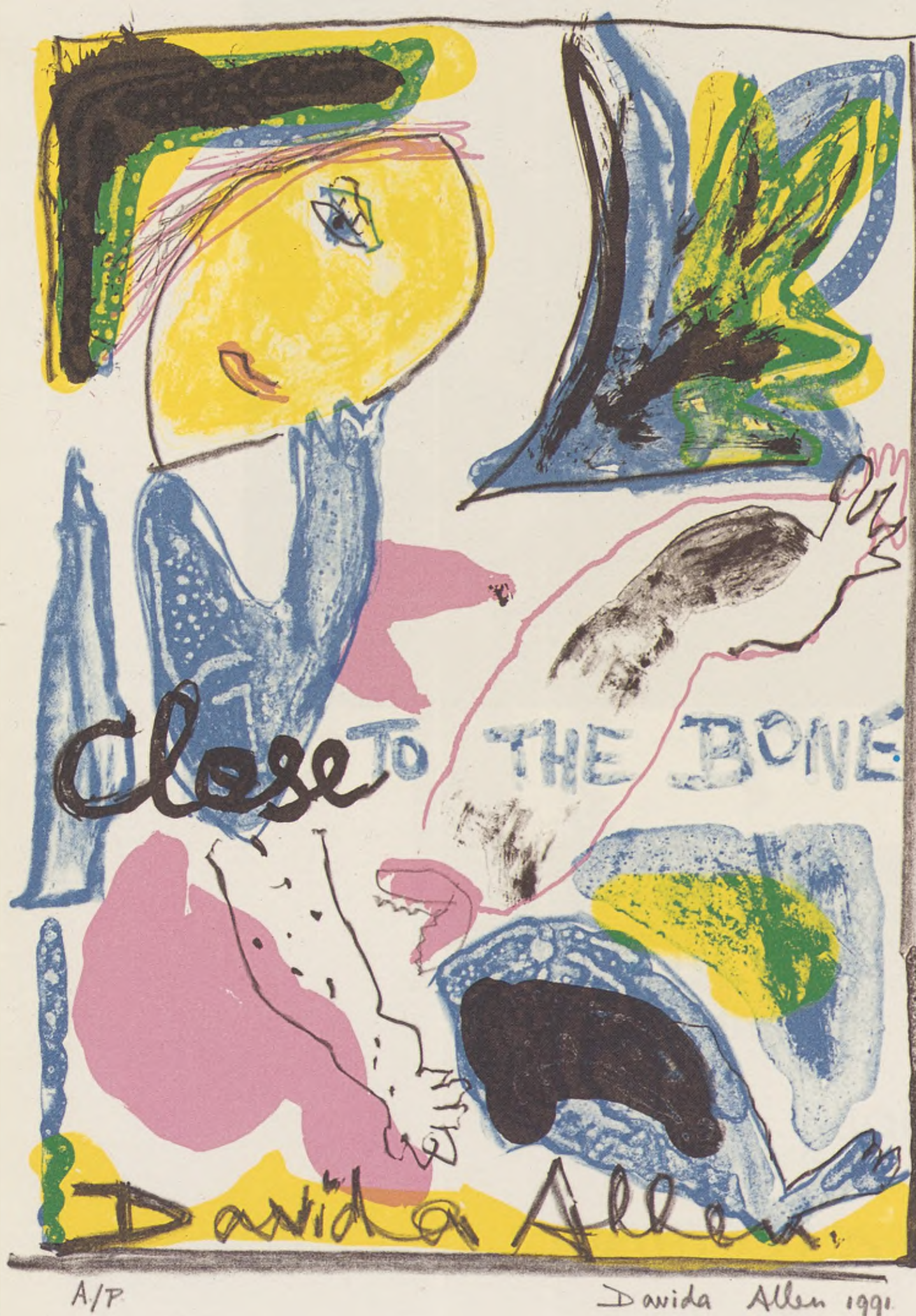
CORALIE BUSBY

7 – 26 April 1992

MARK JULIAN GALLERY

23 GLEBE POINT ROAD, GLEBE. SYDNEY. NSW. 2037 ☎ (02) 552 3661

HOURS: WED-SAT 11am-6pm SUN 12noon-5pm



DAVIDA ALLEN

CLOSE TO THE BONE

A LIMITED EDITION OF 50 SIGNED PRINTS OF *CLOSE TO THE BONE*, LITHOGRAPH, 230 x 170 MM, NUMBERED 41 TO 90, OF AN EDITION OF 90, SPECIALLY ISSUED TO MARK THE PUBLICATION OF THE ARTIST'S NOVEL *THE AUTOBIOGRAPHY OF VICKI MYERS: CLOSE TO THE BONE* AND COMPANION BOOK OF DRAWINGS *WHAT IS A PORTRAIT: THE IMAGES OF VICKI MYERS*.

THE 50 PRINTS TO BE RELEASED WITH A HANDBOUND COMMEMORATIVE COPY OF EACH BOOK SIGNED BY THE ARTIST AND BEARING THE CORRESPONDING LITHOGRAPH NUMBER. PRICE: \$395.

ORDER FROM THE PUBLISHERS:

NEW ENDEAVOUR PRESS

SUITE 318 "THE WATERTOWER"

1 MARIAN STREET REDFERN NSW 2016

TELEPHONE (02) 318 2384

FACSIMILE (02) 310 3613

INDIVIDUAL COPIES OF THE NOVEL AND BOOK OF DRAWINGS ARE ALSO AVAILABLE FROM NEW ENDEAVOUR PRESS, AT THE RECOMMENDED RETAIL PRICE OF \$16.95 AND \$29.95 (PLUS \$3 POSTAGE FOR ONE VOLUME OR \$5 FOR TWO WITHIN AUSTRALIA).

COLLECTORS PLEASE NOTE: A LIMITED EDITION OF THE WHOLE SET OF PRINTS FROM *WHAT IS A PORTRAIT* (IN ALL 10 ETCHINGS AND 14 LITHOGRAPHS) IS AVAILABLE FROM AUSTRALIAN PRINT WORKSHOP, FITZROY, MELBOURNE TELEPHONE (03) 419 5820 FACSIMILE (03) 417 7903

DAVID BOYD



INTRUDER IN THE HUNTING GROUND 1959 from the Tasmanian series

oil on board 137 x 183 cm

SURVEY RETROSPECTIVE EXHIBITION

1957 to 1992

presented by

ANDREW IVANYI GALLERIES

at

CAULFIELD ARTS COMPLEX

27 May – 10 June 1992

For further information please contact Andrew or Michael Ivanyi
262 Toorak Road South Yarra Vic 3141 Telephone (03) 827 8366 Facsimile (03) 827 7454

JOHN RIGBY

EXHIBITION OF PAINTINGS - APRIL 1992



Two of a nude series oil on paper 76 x 56 cm

THE VERLIE JUST TOWN GALLERY & JAPAN ROOM

6th Floor Macarthur Chambers Edward/Queen Streets Brisbane 4000 Telephone (07) 229 1981

20th year representing exclusively in Brisbane established and emerging artists including:

JUDY CASSAB · GRAEME INSON · IRENE AMOS · ANNE LORD · JOHN THURTON · ANNE GRAHAM · SYLVIA DITCHBURN
 IAN HENDERSON · OWEN PIGGOTT · PHYL SCHNEIDER · BASIL HADLEY · ED VAN DIJK · DAVID SCHLUNKE
 VITA ENDELMANIS · JUNE STEPHENSON · GARY BAKER · JOHN CARTWRIGHT · HENRY BARTLETT · MILAN TODD
 GREG MALLYON · ALKIS ASTRAS · MERVYN MORIARTY · TONY ALLISON-LEVICK · MARK DEBORDE · BRIAN HATCH

THE VANISHING CATHEDRAL



The Silent Cathedral oil on canvas 213 x 304 cm

Bosaar

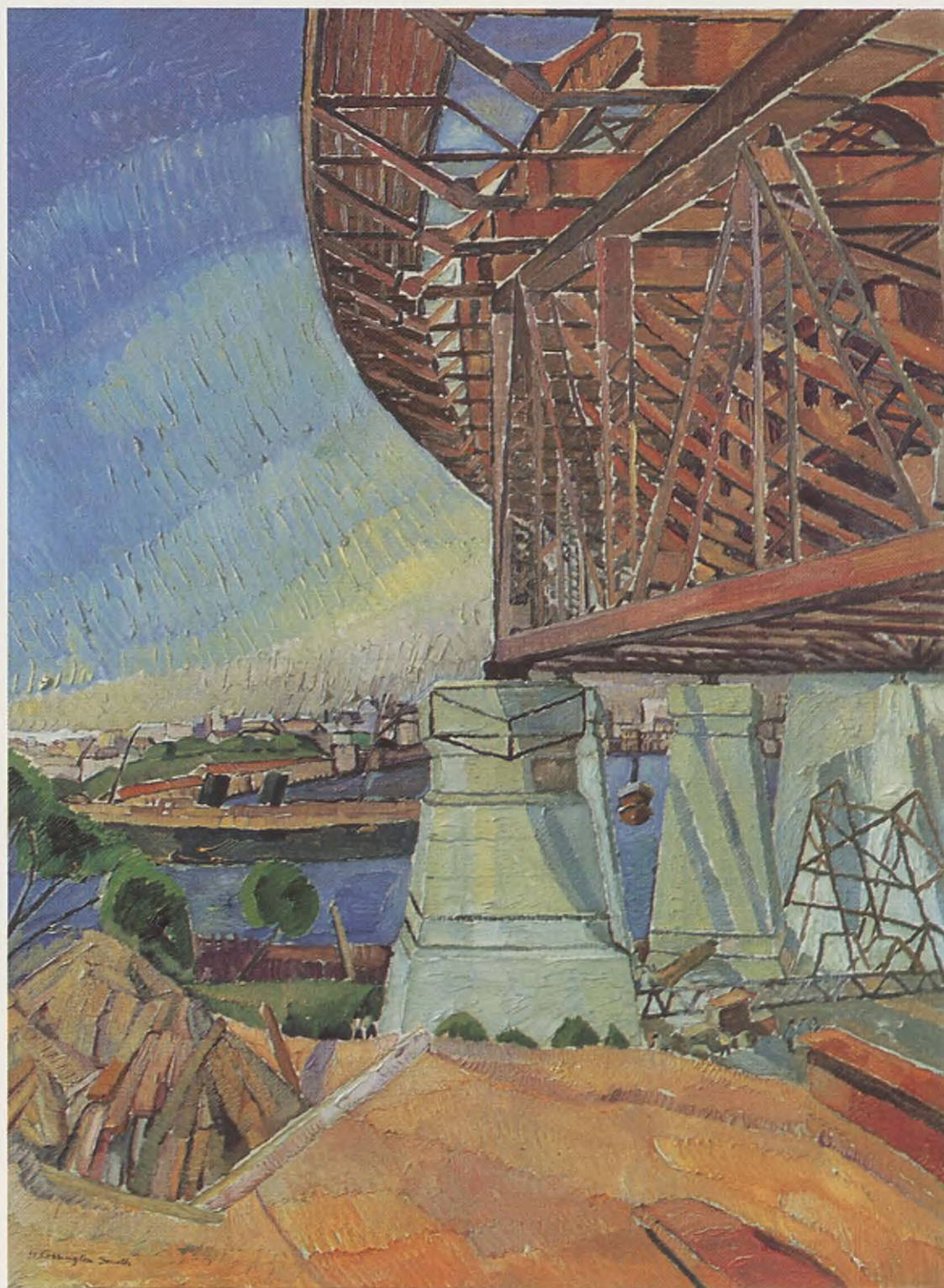
A NARRATIVE EXHIBITION IN THREE PARTS

3 – 24 MAY 1992

GOLD COAST FINE ARTS GALLERIES

SUITE 14, THE BRICKWORKS 3, WAREHOUSE ROAD, SOUTHPORT QLD. 4215
TELEPHONE (075) 31 4781 FACSIMILE (075) 31 4781 HOURS 9AM – 5PM DAILY

ART GALLERY OF NEW SOUTH WALES



Grace Cossington Smith 1892–1984 *The Curve of the Bridge* 1928–29 oil on cardboard 110.5 x 82.5 cm

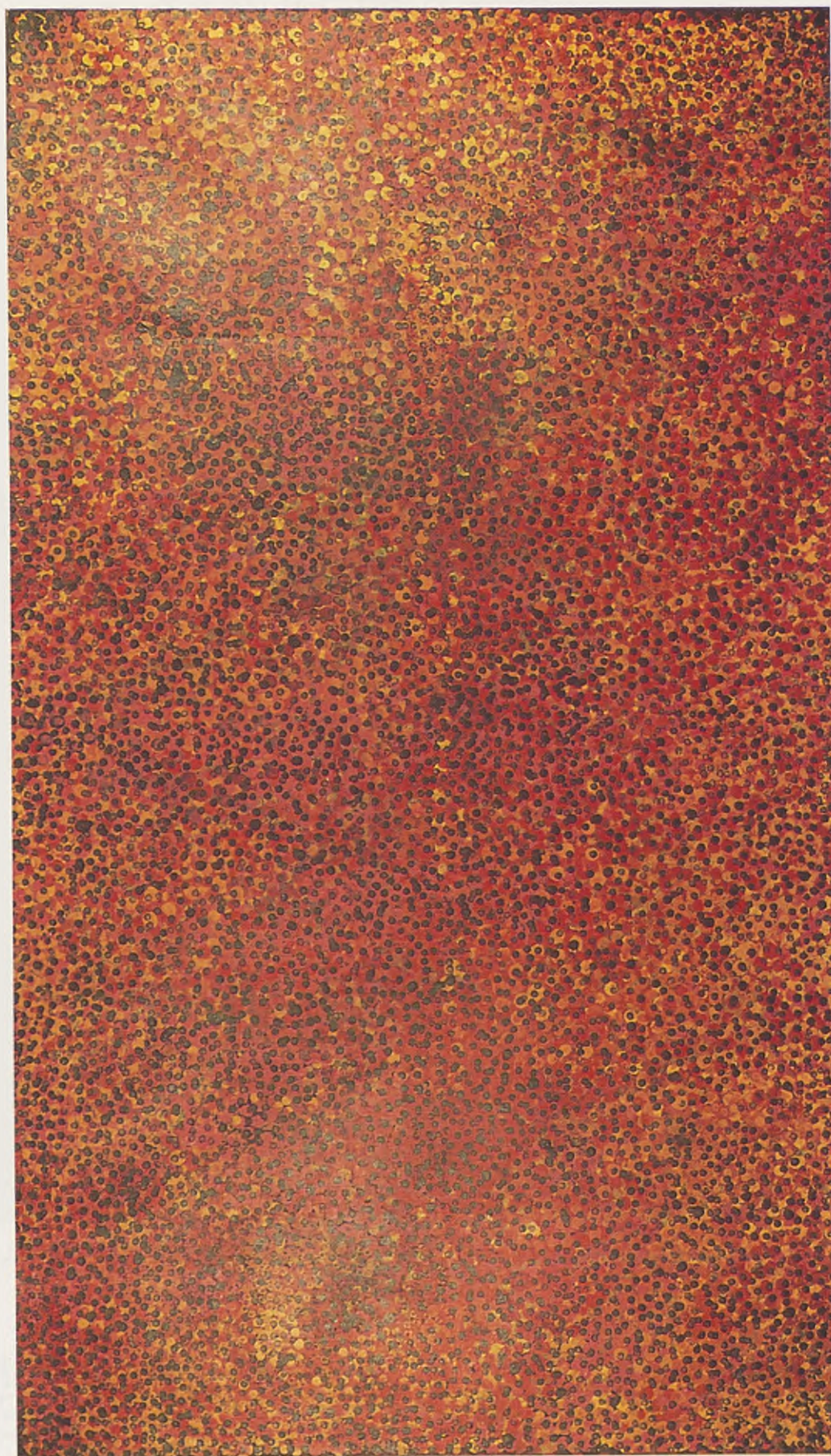
Purchased by the Art Gallery of New South Wales with funds generously
provided by the Art Gallery Society of New South Wales and James Fairfax

Monday to Saturday 10 am – 5 pm
Sunday 12 noon – 5 pm



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

Eastern Desert Art

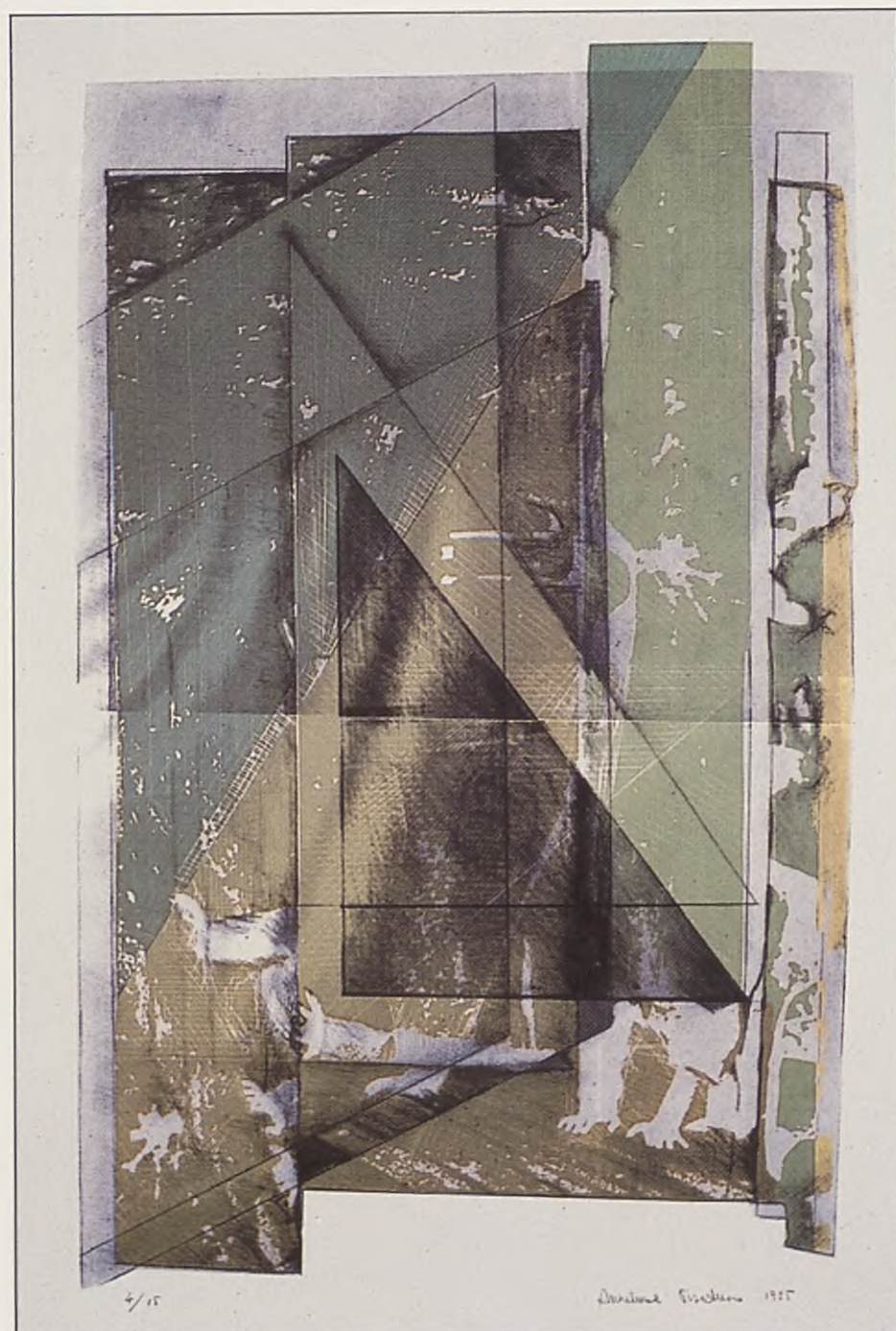


EMILY KAME KNYWARREYE 1991 FERTILE DESERT ACRYLIC ON CANVAS 213 x 130 CM

Delmore Gallery

VIA ALICE SPRINGS, N.T. 0871 ENQUIRIES: TELEPHONE (089) 56 9858 FACSIMILE (089) 56 9880 AIRSTRIP AVAILABLE

Anneluise Sugar-Haynes



Benjamin 1985 Serigraphy 700 x 450 mm

PREMIERING A NEW GALLERY

Avonlea

Molong
Studio Gallery

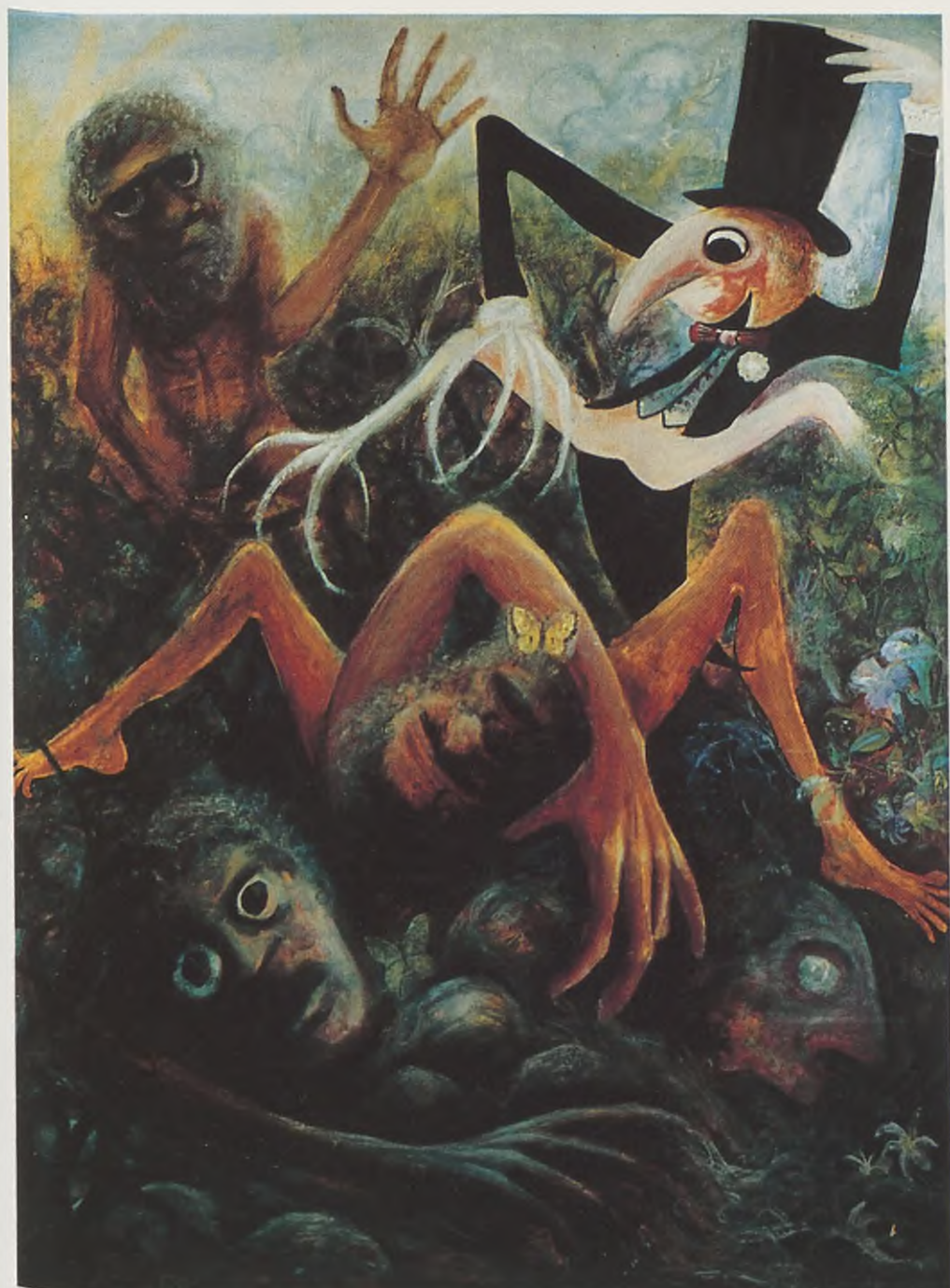
Original paintings, drawings, multi media works, fine art prints



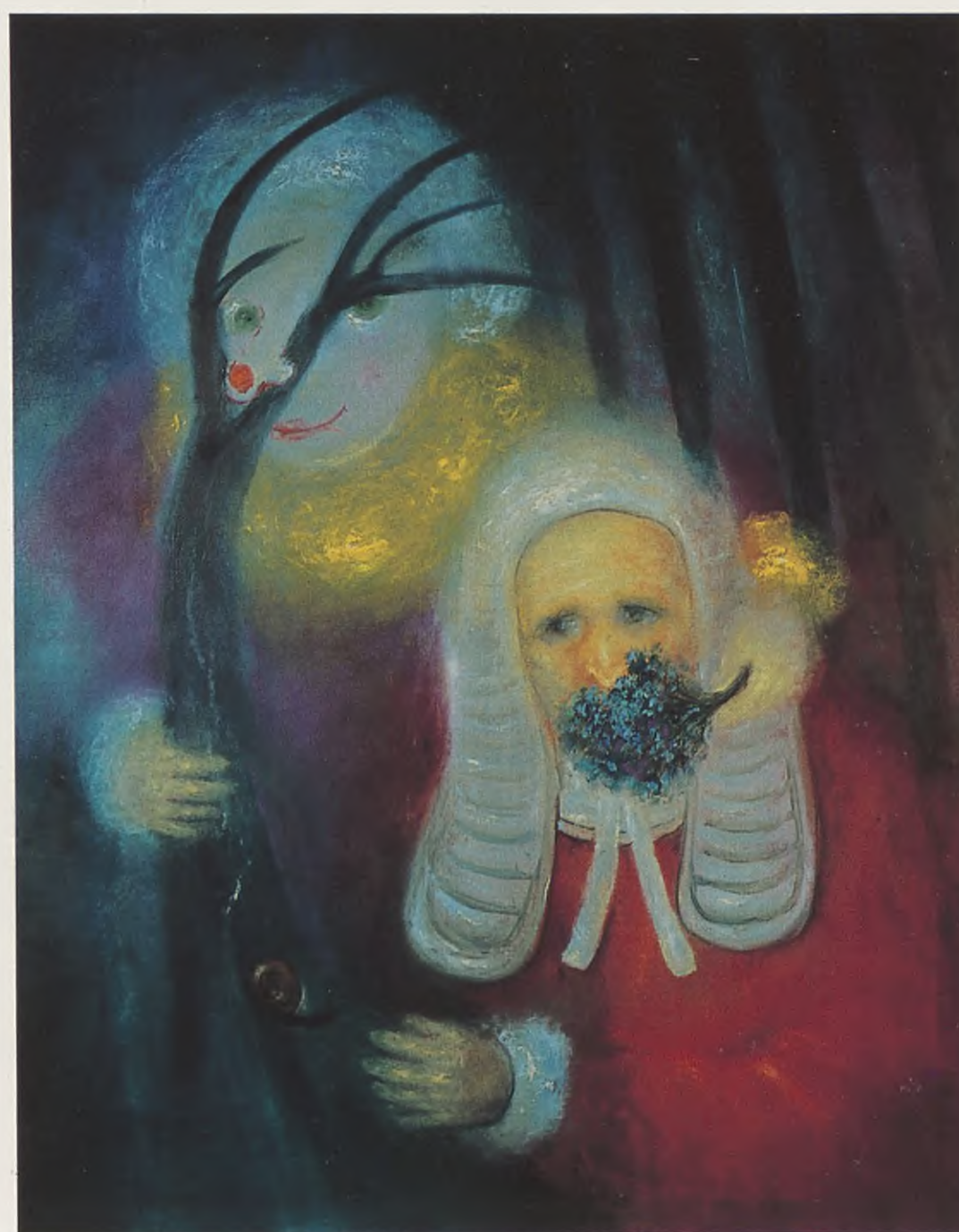
Shop 2, 67 Bank Street Molong NSW 2866 Telephone (063) 66 8990
Hours: Wednesday – Saturday 10 to 5pm Sunday by appointment only

David Boyd

From the early years
1957 – 1992



"THE EMASCULATION OF THE ABORIGINES" (from the Tasmanians)
1959 oil on board 183 x 137 cm



"THE CLOWN IN THE TREE" 1991 oil on canvas 152 x 122 cm

A Survey Retrospective

(1957 – 1992)

24 March – 25 April, 1992

The Clown in the Tree

A new series of paintings

28 April – 30 May, 1992

Wagner Art Gallery

39 Gurner Street, Paddington, NSW 2021 Telephone (02) 360 6069 Facsimile (02) 327 5991
Gallery Hours: Tuesday to Saturday: 11am to 5.30pm, Sunday 1 – 5pm, Closed Monday

MARGARET CILENTO

Icons and Images



The Prophet oil on canvas 91 x 122 cm

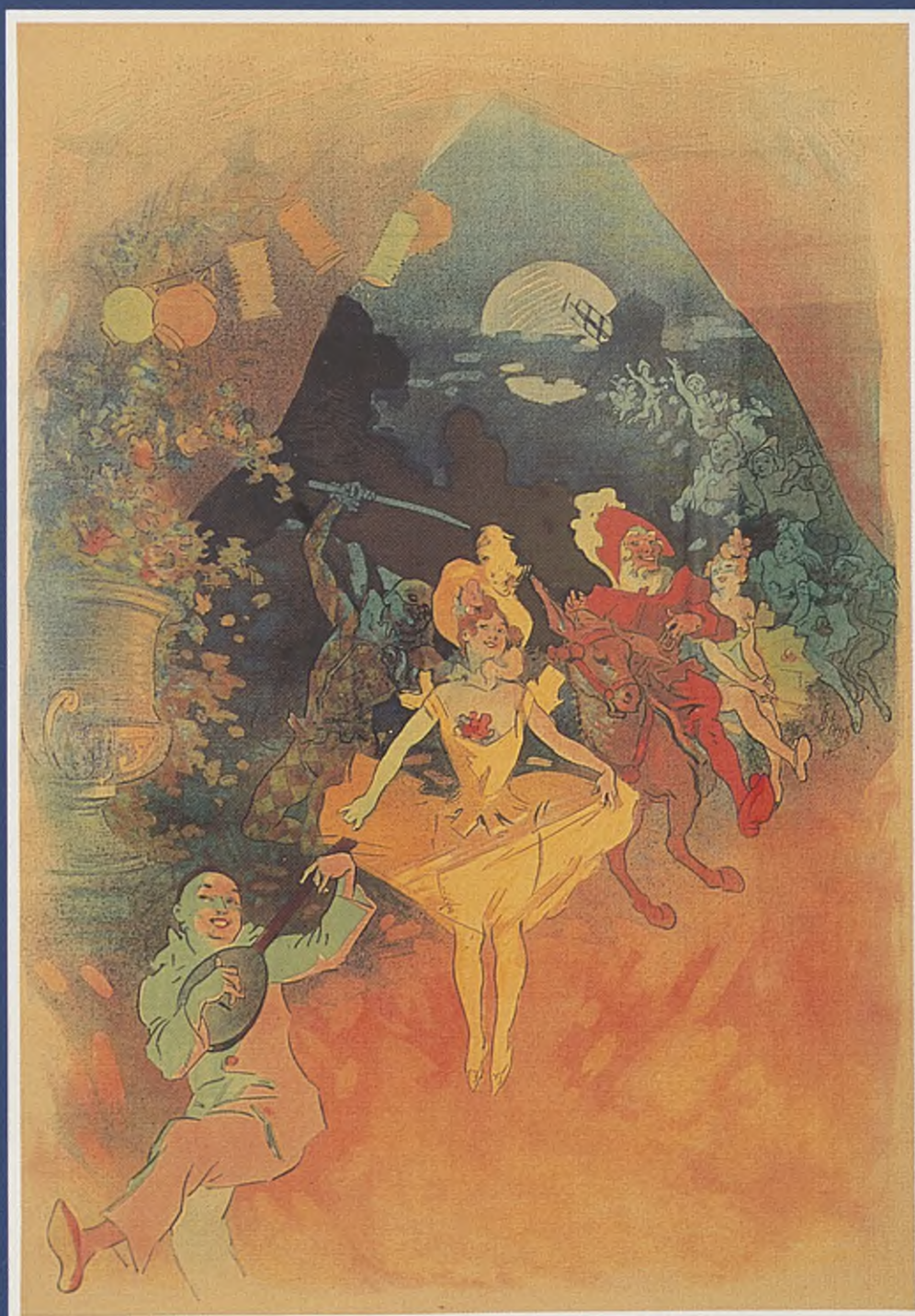
Paintings and Drawings
Thursday 28 March – Thursday 16 April 1992.

ADAM
GALLERIES PTY LTD



1st Floor
ANA House
28 Elizabeth Street
Melbourne
Tel: 03 650 4236
Director: Noel Stott

19th and 20th Century French Prints and Posters



Adelaide Festival 1992

Kensington Gallery

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



JOHN VICKERY (1906-83)
Australian
Nocturne
Cruciform No. 43
oil on linen
153 x 102 cm.

JOHN VICKERY

February 14 - 18 March 1992

in association with CHARLES NODRUM GALLERY

DAVID JONES ART GALLERY

SEVENTH FLOOR ELIZABETH STREET (02) 266 5640

A Celebration of *La belle époque*

Rupert Bunny Retrospective

Rupert Bunny has the unique distinction among Australian artists of having had three retrospective exhibitions. The first, held at the National Gallery of Victoria in 1946 at the end of his life, was also the first exhibition at the Gallery to honour a living Australian artist. It remains the best.

The present retrospective put together by the Australian National Gallery is an important presentation. It is exactly the kind of thing that Australia's National Gallery should be doing; the espousment of Australian art by exhibition and acquisition. But there is a serious weakness in this show, and it is one that the Gallery must avoid in the future if its exhibitions are to attain and maintain the excellence that should be the hallmark of this institution.

Rather than a retrospective presentation of the range and fullness of Bunny's art, the Australian National Gallery has put together an exhibition based on its own considerable collection. This has resulted in the inclusion of some weak paintings, and there are a number of major works missing. Some aspects of his art are poorly represented, unequally represented, or left out.

In 1890 Bunny was the first Australian painter to win an honourable mention in the Paris Old Salon (Salon de la Société des Artistes Français) for his painting *The Tritons*, now in the Art Gallery of New South Wales. An interesting example of his early paintings of sea folk, this is an essential work for a definitive retrospective exhibition; likewise, *Après le bain*, purchased from the New Salon (Salon de la Société Nationale des Beaux-Arts) in 1904 for the Jeu de Paume, Musée du Luxembourg in Paris. This was the first of many Bunnys to be acquired by the French Government and



RUPERT BUNNY, *Peleus and Thetis*, c. 1919-20, oil on canvas, 54 x 64.9 cm, Collection Australian National Gallery, Canberra. Bequest of Dr Ewan Murray-Will 1972.

is worthy of inclusion for its aesthetic and 'biographical' significance.

The inequality in representation can best be illustrated by the decided emphasis on the balcony series of paintings (the Australian National Gallery owns six of the seven), to the detriment of the Luxembourg Gardens series. There are no late Australian paintings (Bunny lived in Australia from 1932 until his death in 1947) apart from four Melbourne Botanic Gardens scenes of 1932-33 (from the Australian National Gallery). For fifteen years Bunny contributed to exhibitions in Melbourne and Sydney,

and was the first artist Vice-President of the Contemporary Art Society in Melbourne.

The selection of the late French landscapes points up the central weakness in the exhibition. The four on show are all from Canberra's collection. The best are missing, and they hardly qualify for Paul Haefflinger's description: 'miracles of shimmering light, pale harmonies of the spectrum, which envelop the landscape in an opalescent glow'.

One final point on missing works — there are no drawings. Neither Bunny's early illustrations for magazines, nor his later singular studies of nudes are included. Perhaps some

sketchbooks would have added depth. They reveal the genesis of his creative process.

On the positive side, the exhibition offers some magical moments with brilliant reflections of *La belle époque*, sensuously captured in moments of intimate dalliance. For some, these are his finest paintings — *Endormies*, *A summer morning* and *On the beach* (Royan). They capture mood and transient beauty to perfection, at a time when relaxation and elegance were a fine art. It was an age of women — of great figures of theatre like Dame Nellie Melba, Sarah Bernhardt and the notorious Belle Otero, and of political activists like Emily Pankhurst. Mata Hari was just beginning her career as a performer, and the courtesans of Paris welcomed their clients in evening dress. Bunny painted portraits of some. His portrait of Dame Nellie Melba is a superb exercise in the grand manner. Never did the diva look so regal.

There are four phases in Rupert Bunny's art — the art of the Parisian Salon, the pictorialization of *La belle époque*, mythological decorations and south of France landscapes, and his late Australian paintings. To date, nobody has dealt well with the third phase, and the fourth has been ignored. How fares this retrospective?

The late nineteenth-century works prepared for the Parisian Salons and London's Royal Academy provide more than introductory interest. *Pastoral* is one of his finest of the period. It helped establish Bunny's European reputation, and introduces many of the themes and interests that run throughout his life. Water is frequently present, music is pictorialized in image, composition and colour, and youthful beauty and flowers (later roses) provide symbols of life and love. Transience is captured in the twilight of the day or season of the year.

The exhibition's selection of nineteenth-century paintings based on Christian lore and legend lacks balance. It could have been given depth by the addition of more mature works like *Descending angels* (Art Gallery of South Australia) or *Descent from the cross* (really a Lamentation, Art Gallery of New South Wales). *Saint Cecilia*, apart from its

vulgar frame, is an important addition from a private collection, as is *Dolce far niente*, a beautiful composition which typifies Bunny's art in subject, colour and indolence.

For me, his best and most original work is the late (post-World War I) mythological decorations — both paintings and monotypes. Here Canberra has a brilliant selection unrivalled by any other. They begin with *The rape of Persephone*, and reach a burning, colourful brilliance in the triumph of *The prophetic nymphs*, *Poseidon and Amphitrite* and *Peleus and Thetis*. Apart from the extraordinary rejuvenation shown in Bunny's art, he makes his most original contribution in these dramatically colourful paintings.

While there are obvious debts to the Fauves and the Ballets Russes, which hit Paris by storm in 1909 and influenced the arts, fashion and interior decoration, Bunny emerges very much his own man. The colours are scorching, the forms (with acknowledgement to Nijinsky and Greek figure vase decoration) arresting, and there is an everpresent sense of music and rhythmic movement — now so much more of Bunny's own making. These works and their atten-



RUPERT BUNNY, *A summer morning*, c. 1908, oil on canvas, 223 x 180.3 cm, Collection Art Gallery of New South Wales, Sydney. Purchased 1911.

dant luminous monotypes alone make this an exhibition well worth seeing.

Bunny lived a long and productive artistic life which encompassed, over forty years, many changes in artistic styles and fashions. For most of his career he remained a conservative, fashionable painter with an eye cocked to the art market. During the *belle époque*, for example, when the taste was for the past and not the wild colours of Matisse or the cubism of Braque and Picasso, Bunny kept his eyes steadfastly on the horizon of fashionable taste. Some regard the work of this period as his best. Others love it for its delightful nostalgia and indulgence in the last flowering of European society. Some look to his lyrical landscapes of the south of France, which were hailed in the Sydney of the 1940s as his best. Others see him at his most original in the late mythologies.

There are many Bunnys, and a goodly number are represented in this exhibition. Given its weaknesses, it nevertheless provides an important contribution to the knowledge and enjoyment of a great Australian artist. I have two regrets, however: the catalogue and the promotional image. There are many better works than *Who comes?* to provide tantalizing promotion. Secondly, the catalogue is inadequate for an exhibition of this standing. No doubt the reason is that publication of Mary Eagle's book on Bunny's paintings in the Australian National Gallery provided the reason for the exhibition. But not everybody can afford nor wants to buy an expensive book as a guide to the exhibition and memento of such a visually indulgent and satisfying experience.

David Thomas

'Rupert Bunny: An Australian in Paris'
National Gallery of Victoria, Melbourne
24 July — 17 October, 1991

Australian National Gallery, Canberra
9 November, 1991 — 2 February, 1992

Art Gallery of New South Wales, Sydney
5 March — 26 April, 1992

David Thomas is the author of *Rupert Bunny, 1864–1947* which was published in 1970.

A Conservation Study

William Buelow Gould in Tasmania

Colonial painting in Tasmania is an integral part of Australian art history. Artists working in Tasmania were largely professionally trained; some who were not arrived in the Colony as convicts. William Buelow Gould (1803–53) lived and worked in Tasmania from 1827 until his death in 1853, and was one of few painters in Australia during the first half of the nineteenth-century who concentrated on still life subjects. Contemporary painters such as Thomas Bock and Thomas Wainewright were portrait painters, whereas John Glover and Conrad Martens were landscape painters.

Little information has been collected on the techniques and materials used by Australian Colonial painters. Investigation of Gould's paintings to determine their characteristic structural and visual features has brought to light information of widespread interest. Physical and chemical analysis has revealed his working methods and assisted in identifying conservation problems with paintings of this period.

Local newspapers, artist's notes and diaries were used to identify materials available to artists in Tasmania during the first half of the nineteenth-century. Advertisements in newspapers show that artists' materials arrived on regular shipments from England and were available at artists' supply outlets. At times shortages must have occurred and some artists may not have been able to afford them. Substitutes probably had to be found. As Hobart was an active whaling port at the time, whale oil may have been used as an extender in oil paints.

Before transportation to Tasmania, Gould lived in England. He worked with the lithographic printer and publisher Rudolf Ackermann and studied drawing and painting with William Mulready R.A., a painter of landscapes and genre scenes. Mulready had an interest in seventeenth-century Dutch



WILLIAM BUELOW GOULD, *Fighting cock*, oil on canvas, 42.5 x 33.5 cm, Collection Tasmanian Museum and Art Gallery, Hobart.

painting and this may have been where Gould first saw the work of the Dutch artists who later influenced his style and choice of subject matter. Gould also worked in the Staffordshire potteries, painting decorations on china. This detailed work also influenced his paintings. On several occasions he had been in trouble with the law, and in January 1827 he was sentenced to transportation to Van Diemen's Land for seven years.

While serving his sentence Gould produced many of his best pictures — water-colour studies of native plants and fish. Executed with keen observation, they are accurate, delicate and refined, revealing Gould's capability as a natural history draftsman. Several pictures of Aborigines, some landscapes and at least two fruit and flower oil paintings were produced.

After receiving his certificate of freedom, Gould was employed by the Launceston carriage maker, Henry Palmer, to paint decora-

tions on carriages. Shortly after he returned to Hobart Town and embarked on his most prolific painting period. Presumably this was his sole means of support for his family. On two occasions during 1845 and 1846 he was sentenced to hard labour for theft. Released in 1848, he produced paintings for quick sale until his death in 1853.¹

As a free man Gould painted mostly popular, decorative subjects in oil paints. His oil paintings lack some of the technical competence seen in his more accomplished water-colour studies, possibly showing more concern with finishing the painting for sale than with quality. He produced paintings with similar subject matter — flowers and fruit, dead game and fish being common. Some diversion from his repetitive traditional English flower studies is evident in paintings where he has included Australian flora. Gould also painted a small number of landscapes, seascapes and portraits.

According to dated oil paintings, most of Gould's work was executed between 1838–45 and 1849–53. There are no dated paintings between 1846 and December 1848 when Gould served his sentence of hard labour. The work from the periods either side of this are sufficiently different for the two periods to be considered separately.

Sixty paintings were examined in the course of the study. The date of the work, subject, inscription and location, dimensions, type of canvas or other form of support, auxiliary support (strainers or stretchers) and the presence of a layer over the reverse side of the support were recorded. This helped to identify consistencies and differences between the two periods.

Most of the paintings are on fabric supports, stretched over strainers with the canvas secured by flat head iron nails, although some canvases were held with wooden pins or pegs used in the same manner as nails. Another method Gould adopted was to use

the same ground employed in the preparation of the painting to 'glue' the canvas to the auxiliary support. Other supports included wood panels, metal sheets and, in one instance, paper bonded to wood panels. Fibre analysis revealed that most canvases are cotton, while others are linen or a cotton/linen mix. A light-weight fabric of plain weave was generally used. Commercially prepared cotton canvases were not available until later in the nineteenth-century, so Gould may have prepared his own.

Both a ground and priming layer were usually applied over the canvas prior to painting the image. Small samples of ground and priming were collected from paintings dated over each period, and from undated works. Chemical analysis reveals a distinctive trend in the materials used by Gould for preparation of his ground and priming layers, and confirms the two painting periods. During Period One (1838 to 1845), a dominance of lead is evident in the ground and priming layers, while during Period Two (1849 to 1853) a dominance of calcium is evident in the ground layer with lead in the priming layer.

Given these differences, undated and little known works can be located within a particular period. For example, portraits of Mr and Mrs Marney (in the collection of the Australian National Gallery) are usually exhibited as a pair and were assumed to have been painted at a similar time. The portrait of Mr Marney is signed and dated 1841 while that of his wife is unsigned and untitled. The canvases however are of different dimensions and chemical analysis has revealed them to be from different periods — Mr Marney within Period One and Mrs Marney from Period Two — indicating they were painted a number of years apart.

Some of Gould's paintings have a layer of ground or glue applied to the reverse of the support, a practice believed to protect the canvas from deterioration. This was more prevalent in the later period. Other artists (for example, W.H. Hunt and J.M.W. Turner) used double canvases — the painting on canvas was backed by another canvas primed on the reverse.



WILLIAM BUELOW GOULD, Flower and fruit, 1849, oil on canvas, 62.5 x 79.5 cm, Collection Tasmanian Museum and Art Gallery, Hobart.

Gould probably painted with powder pigments mixed with an oil and resin. Microscopic examination of cross-sections showed the paint layer to be thin compared to the ground and priming layers. Some have a definite glaze-like appearance and others contain a large proportion of filler with pigment particles scattered throughout. Much of the paint is medium (oil or resin) resulting in a glaze-like appearance.

Gould's method of working was probably to block in the main subject with a thin wash of paint. The background was laid in before the main subject area was built up. Generally, Gould painted wet-in-wet, blending or partially blending the colours in situ. Some features were left to dry without interference to obtain sharp, crisp details.

It is difficult to know if Gould varnished his paintings after completion. Unfortunately many have been cleaned and any original varnish is no longer intact.

Preparation methods have caused structural problems with many of the paintings. A common problem is adherence of the canvas to the stretcher or strainer, resulting in deformations to the canvas. Extensive cracking and lifting of paint and ground layers is also evident in his paintings. This is probably due to the materials used in preparing the canvas which have created an inflexible and brittle layer over the fabric. This is exacerbated by unfavourable environmental conditions and poor handling.

Gould's paintings exhibit characteristics

associated with the deterioration of an aged paint layer. Drying cracks reflect Gould's hurried painting method. Wrinkling, due to excess medium, can also be seen. The ground/priming and paint layers of paintings from the later period suffer extensive cracking and lifting. In Period One lead carbonate, probably mixed with an oil, was the main component in the ground layer. In Period Two calcite (probably mixed with a water based glue and oil) was dominant. This preparation is brittle and susceptible to deterioration on a fabric support.

As well as deterioration over time, many of his paintings have suffered due to lack of care, poor handling and previous restorations. This is a common problem with works by earlier artists, and emphasizes the importance of recording existing information about the structural features of paintings.

Overseas, a tradition of sharing information exists between art historians and conservators. This helps clarify the complex relationships between historical material and techniques, and develops a wider contextual understanding and interpretation of a body of work.

The Australian National Gallery has set up a database to collect basic information from conservators around the country which should give a clearer picture of the materials and methods used by artists. Recent exhibitions have drawn on the specialized knowledge of conservators and include studies of Tasmanian artist Thomas Bock and French artist Odilon Redon. Both are examples of close collaboration between conservators and art historians, and lead to a broader knowledge, not only of the artists' work but of its social and historical context.

Erica Burgess

Erica Burgess is a Paintings Conservator at the Australian National Gallery, Canberra. This article is an extract from a thesis entitled *A Conservation Study of the Paintings of William Buelow Gould (1803–1853)*, University of Canberra, 1989.

¹ A more comprehensive account of Gould's life is given in G. Darby, *William Buelow Gould: Convict Artist in Van Diemen's Land*, Copperfield Publishing Co., Japan, 1980.

Tributes

Wallace Thornton

Wallace Thornton, Sydney painter, critic and teacher, died on 31 August, 1991 on his property at Bombala, in the south-east of New South Wales.

Thornton was born on 24 March, 1915 and studied at the Royal Art Society School. His career was formed in Sydney in the 1930s, amongst artists united by the cause of modern international art. Donald Friend, Wolfgang Cardamatis, Jean Bellette and Paul Haefliger were amongst his circle of friends. They rebelled against the entrenched traditional values of the local art scene and sought inspiration through travel to Europe during the decade before the war.

After solo exhibitions during the 1940s and 1950s, Thornton's painting activities became less evident. It seemed that after his

appointment as art critic for the *Sydney Morning Herald* from 1957 — a post he held for ten years — and increasing teaching activities, his productivity as a painter suffered.

If his achievement as a painter is not so memorable, the profound influence of his teaching is beyond doubt. Two weeks after his death a memorial gathering was organized by Thornton's friend and pupil Stan de Teliga at East Sydney Technical College. Past students and associates attested to a 'larger-than-life' personality who had had an extraordinary effect on them.

Those at the Art Gallery of New South Wales when Thornton was a trustee between 1971 and 1978 will recall the forcefulness of his presence. However, in spite of the trusteeship, Thornton had virtually re-

tired from the art world by the late 1960s. In 1968 he said, 'My involvement as critic and teacher, with a surfeit of other people's expression, has taken the edge off my own desire to paint. I just feel I must get away from it all in order to sort out my ideas.'

Working on the land suited his great love of labour. After living for many years near Hornsby, he moved to Bombala and preoccupied himself with his new property, becoming virtually a recluse. He died whilst feeding his cattle, in an almost fitting image of the physicality that his friends will remember him for, and of the passion and energy which he devoted to whatever interested him at the moment.

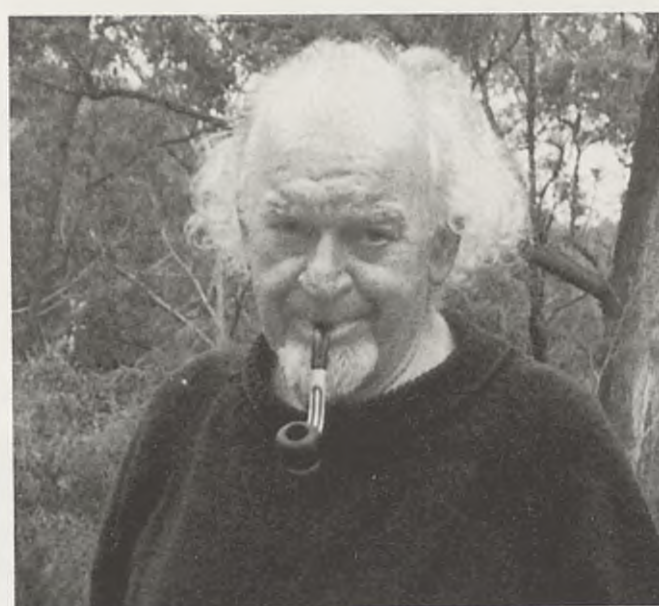
Barry Pearce

Alan Warren

Alan Edwin Warren was born in Melbourne in 1919. In 1946 Warren became a teacher at the Royal Melbourne Institute of Technology. Here he implemented the first diploma course in industrial design in Australia. Warren saw his work as pulling Australian State schools of art from the 'look and put' school of tradition to the then new and innovative perspective of modern art.

In 1961 Warren was made Principal of the Prahran College of Technology, Melbourne and remained so until 1972 when he became Principal of the Queensland College of Art in Brisbane. He remained there until his retirement from education in 1986.

Warren talked very little about his working life, first as an art teacher and then an art school administrator. Certainly his was a long and distinguished career. However, Warren felt that State-run art schools had



become yet again the halls of stagnation and ruination that he had first found them to be, and was more in favour of small private schools as the true well-spring for innovation and creation in the arts.

Alan's love in teaching was compositional

geometry. He believed that visual organization and form space drawing were essential. Content and meaning were best left to the artist. He saw his role in education as pointing the way rather than demanding a foreseen result.

Alan Warren's influence on Australian art will be ongoing and was perhaps profound. His friends and former students need not grieve at his death. He was content with his life, his work and his art, and was not in pain either physically or mentally. His going was as graceful and as ordered as his painting.

Alan lived the last months of his life on Die Happy Ridge in Thora, New South Wales and wrote his own epitaph: 'Alan Warren died happy at Die Happy'. He did so, on 7 June 1991.

Grant Cunningham



1



2



3

1. **JOHN OLSEN**, *The procession*, 1960, acrylic, ink and wash and gesso on board, 91.5 x 244 cm (two panels), Collection Mr and Mrs Charles Nodrum, Melbourne. From 'New Directions 1952-62', The Lewers Bequest and Penrith Regional Art Gallery, Sydney. 2. **FRANZ MARC**, *Yellow cow (Gelbe kuh)*, 1911, oil on canvas, 140.5 x 189.2 cm, Solomon R. Guggenheim Museum, New York, from 'Masterpieces from the Guggenheim: Cezanne to Pollock', Art Gallery of New South Wales, Sydney. 3. **DORA MEESON**, *In a Chelsea garden*, 1913, oil on canvas, 87.5 x 61 cm, Collection Castlemaine Art Gallery and Historical Museum. From 'Completing the Picture: Women Artists and the Heidelberg School', Heide Park and Art Gallery, Melbourne.

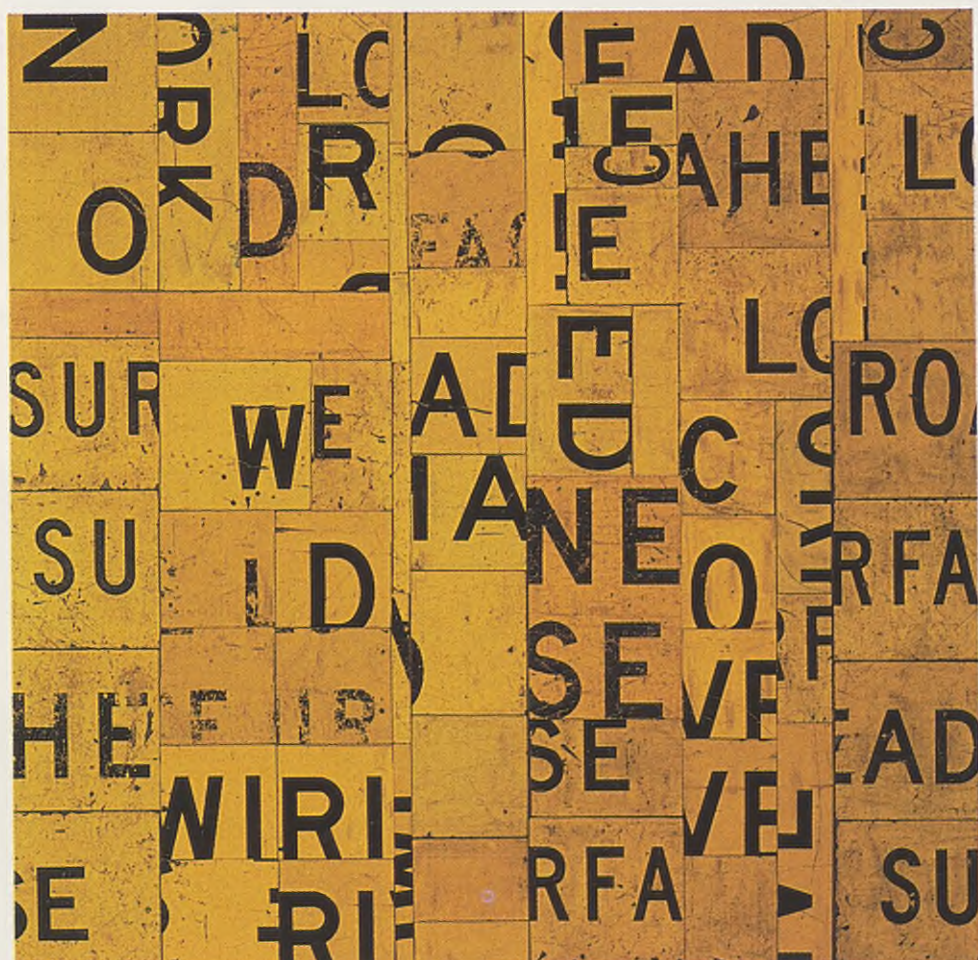


1



2

1. LAURENS TAN, *Adapt Enforce*, installation, diameter 6 metres, from 'Re-sited References', Queensland University Art Museum, Brisbane. 2. IAN NORTH, *Manifest destiny V*, 1988–89, wood, ink, plexiglass, laminate, acrylic, colour coupler photograph, 79 x 246.5 cm, from 'Manifest Destiny I-V' by Ian North, Contemporary Art Centre of South Australia, Adelaide.



1



2

1. ROSALIE GASCOIGNE, *Lamplit*, retro-reflective road signs on hardwood, Collection Queensland Art Gallery, Brisbane. 2. ROBERT KLIPPEL, *Opus no. 668*, 1987, painted wood, 89 x 28 x 37 cm, Collection of the College of Fine Arts, University of New South Wales, Sydney. Purchased 1991.



1



2

1. DAVID NASH, *Sea passage*, 1991, oil on cotton canvas, 150 x 220 cm, Tasmanian Museum and Art Gallery, Hobart (Art Foundation of Tasmania), purchased 1991. 2. JOHN NIXON, *Self portrait (Non objective composition)*, 1985, oil and enamel on canvasboard with addition of tin plate, Deakin University Art Collection, Geelong. Purchased 1991.

Making Australian Art 1916 – 49

by Nancy Underhill

In this well-researched book Nancy Underhill makes a convincing case for Sydney Ure Smith being, by some considerable margin, the greatest and most influential patron Australian art has ever possessed. Such a claim of course invokes the way patronage itself is defined. In Australia the word has tended to be confined to collectors. But Ure Smith — who exercised a greater influence than any collector upon the recognition by Australians of the role and significance of their art for the establishment of a national identity — was not a rich man and his collection, though the product of an informed taste, was small.

Underhill places great importance upon Ure Smith's role in utilizing the visual arts for the creation of national identity. 'I believe', she writes, 'that Ure Smith's most lasting contribution to Australian culture was his help in redressing the imbalance between literature and the visual arts'. Before Ure Smith, literature had played the leading role; after Ure Smith it is the visual arts that play the leading role in the creation of Australia's self-image.

Why then, she asks, has he received so little recognition for his life's work? Much of her book is concerned with answering this question. One reason given is that he avoided aesthetic pronouncements, preferring to exercise his influence through his wide network of friends, and his insistence upon quality in everything that he published. A second important reason given is that our cultural maturity has tended to be measured by the precepts of modernism.

His own genuine enthusiasm for the art of his time, and most especially for the applied and decorative arts, forces a present-day critic to question the convenient overview that much of what Ure Smith supported was predictable and mundane.



HAROLD CAZNEAUX left to right: Hera Roberts, Charles Lloyd-Jones, Sydney Ure Smith (standing), Hannah Lloyd-Jones.

Underhill invites us to take a wider view of the matter than an avant-garde or modernist perspective permits. Ure Smith, she points out, was a highly influential promoter of the architecture and photography of his time. Furthermore, his love and affection for old buildings led to him becoming, with his friend Hardy Wilson, the pioneer of a new respect for the built environment. Through the journal *Home* (as Mary Eagle and others have noted, but Underhill investigates more thoroughly) he exercised a major influence upon contemporary Australian design. His generosity of taste and interests widened in practical terms the definition of art for Australians at a time when, for most of his influential contemporaries, such as the Lindsays and Lambert, it was confined largely to painting, sculpture, and some privileged graphic processes such as etching. Unlike most of his contemporaries he saw that the layman had a role to play in art criticism. The practitioner was not the

only person — as most of his artist friends assumed — who could offer informed critical judgement. In all these matters and more, Ure Smith was an effective innovator who did more than any other person of his time to transform the nature of Australian culture.

Underhill's method is not that of narrative biography, though she does provide glimpses of his little-known private life. Instead she approaches Ure Smith's achievements from a variety of angles. She points up this approach by considering several portraits and sketches of Ure Smith: McInnes's portrait 'as if he were a captain of industry', Dupain's pensive study in the second last year of his life, Vassiliev's portrait of 'a grumpy, bloated villain', and Frank Hinders's 'acerbic comment', in which he presents both Ure Smith and Will Ashton as mere puppets by comparison with his heroine, Eleonore Lange, the art mystic who bemused and enthralled a devoted Sydney fol-

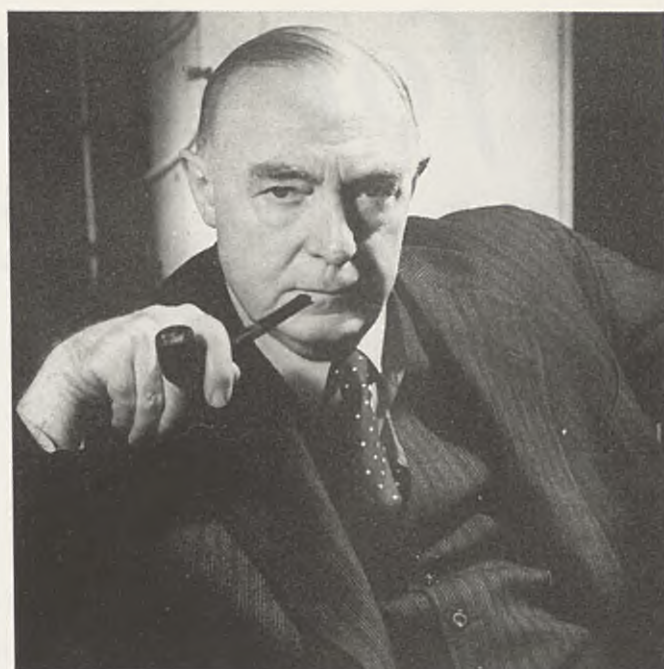
lowing during the 1930s and 1940s. These images, Underhill concludes, 'collectively substantiate the presence of a vulnerability, a sadness and an edge that was always behind his jovialness, ability to laugh at himself and keenness for public recognition'. For Ure Smith, she believes, this sense of isolation stemmed from the self-enforced split between his public persona and his unorthodox private life.

The second chapter, 'Milestones', provides the most detailed account available of his professional career as an artist, publisher, Gallery Trustee, and President of the Society of Artists. Underhill notes the way Ure Smith consistently supported women artists, in art and in design; the precarious and chancy financial structure that lay beneath his activities as a publisher, and the important financial role played by his one-time brother-in-law, Charles Lloyd Jones, in most of these ventures.

There are three chapters devoted to 'case studies' of Ure Smith's association — at different periods of his life — with Norman Lindsay, George Lambert and me. Underhill sets out to show how he moved from an 'artist only' conception of the Australian art community 'to include almost anyone who claims membership of the art world as practitioner, curator, critic, collector or whatever'.

From this scrutiny I manage to escape a beating by comparison with Lindsay and Lambert. But then, they are dead.

The relationship between Ure Smith and Norman Lindsay was 'a pulsating emotional tyranny', the correspondence between Lindsay and Hugh McCrae enough 'to fill the filing cabinets of several psychiatrists'. In Underhill's view both Lindsay and Lambert were sad cases of egomania; Lambert, 'not even big enough to be a tragic hero'. Lambert certainly had his personal problems and his problems of personality, but the painter of the Gallipoli campaign and the sculptor of the Lawson statue deserves more sympathetic treatment than he gets here. The harsh light she throws on Lambert derives from her desire to show how Lambert failed to fulfil the role of Australia culture-



MAX DUPAIN, Sydney Ure Smith, 1948.

hero that Ure Smith sought to thrust upon him. By contrast, I come out of it as one of his most successful protégés; a highly self-confident young radical chap who wrote a book that 'dear old Syd' possessed the guts to publish, at the risk of offending his wide network of conservative friends.

The third section addresses Ure Smith in his role as publisher, editor, company director and general promoter of Australian culture. It is the heart of the book, based upon a close analysis of the extensive documentation now available. Though it is heavy going in places, especially if company records should fail to turn you on, it reveals starkly just how difficult, tough and precarious, Syd Ure Smith's life in reality was, when contrasted with his urbane, witty and gracious exterior. Only an idealist possessed of a firm inner conviction of the value of his work in the promotion of a more civilized Australia could have kept going, even during the months he was dying, in the way that Syd Ure Smith did.

There is no better way of estimating the pioneering nature of his achievement than by reflecting upon the fact that no journal wholly devoted to the visual arts existed in Australia between August 1942, when *Art in Australia* (then in the hands of Fairfax and Sons Ltd) ceased publication, and *ART and Australia* began to be published by his son Sam Ure Smith in May 1963.

Why did no one take on the role of art

publisher during those twenty-one years when the potential market was greater than during the Ure Smith years (1916–38)? Because, surely, the task required a visionary rather than a shrewd business man. The promotion of Australian art then was not a business, it was a calling.

Underhill's last chapter is the least satisfactory. It lacks a clear focus. The ways in which later writers have assessed Ure Smith's achievement gets mixed up with the ways in which Australian art history has been written since his death. The latter is a large subject that would require a book in itself.

Making Australian Art is, for the most part, a good read. Underhill is a dab hand at mixing brickbats with bouquets and her book will provoke a lively discussion. She is not in the least disconcerted by the aura that flows from the cherubim and seraphim that circled around the light that emanated from 'dear old Syd'. As Underhill notes, even such sophisticates as Donald Friend and the Merioola group were enticed by the light of that flame. I do not agree with everything she says, including much of what she says about me. But this is not the place for a detailed discussion of the many issues that *Making Australian Art* raises. The book provides us with an opportunity to reassess Ure Smith's contribution to Australian culture at a time when modernism is itself being reassessed. Underhill's book also provides the best bibliography of his numerous publications. It is a major contribution to the literature of Australian art. If you subscribe to *ART and Australia*, you should buy it if only to honour the man where it all began.

Bernard Smith

***Making Australian Art 1916-49*
Sydney Ure Smith Patron and Publisher
by Nancy D.H. Underhill
Oxford University Press, 1991
ISBN 0 19 553237 6 \$39.95**

Professor Bernard Smith is Emeritus Professor of Contemporary Art at the University of Sydney. He was formerly Power Professor of Contemporary Art and Director of the Power Institute of Fine Arts at the University of Sydney.

The Market for Contemporary Art

THE FORMATIVE YEARS

Annette Van den Bosch



JOHN PERCEVAL, Winter landscape, Gaffney's Creek, 1958, oil on polystyrene panel, 91.5 x 73.5 cm, ICI Australia.

opposite: **WILLIAM DOBELL, Wangi boy**, oil on canvas, 78.7 x 68.5 cm, Collection of Mr. Rene Rivkin, Sydney.

A new speculative market, characterized by rapidly rising prices in Australian art, began with the sale of the Norman Schureck Collection in 1962. This sale was important because of the huge price rises evident for Australian art, particularly contemporary art. Norman Schureck was typical of many Sydney collectors of the 1940s and early 1950s who bought chiefly from the Macquarie Galleries. The Schureck sale brought into the market a new group of collectors who determined the 1960s market in the same way that the 1950s New York market had been shaped by the collectors of Abstract Expressionism. The new collectors bid heavily for early Dobells. *Wangi boy* was sold for 4,000 pounds and the sale far exceeded Lawson's estimates.

Discussion of the Schureck sale in the press showed a market shift in the process for creating value for Australian art. New collectors were attracted by increased emphasis on investment potential of art and the growing importance of a number of Australian reputations. Those Australian Expressionists — William Dobell, Russell Drysdale, Arthur Boyd, Sidney Nolan and John Perceval — who had established reputations overseas in the 1950s became the market leaders in Australia in the 1960s. The exclusiveness of the market for Australian art in the 1960s was due to several factors. The 1951 Tariff Board Inquiry, imposed fifteen per cent sales tax on works of art imported into Australia. Another determining characteristic was the lack of

scholarship and discrimination among the Australian audience.

The major collections of the 1960s represented a predictable group of signatures. The James Fairfax Collection provides a good example. Fairfax concentrated on Australian painters who had emerged since World War II, buying important works by each artist — Dobell's *Chez Walter*, Drysdale's *Country woman*, Ian Fairweather's *Tortoise and temple gong* and John Passmore's *Water's edge*. Only three or four paintings in the collection were abstract.

Other major collectors such as Margaret Carnegie, the Lloyd-Jones and Baillieu families, and Franco Belgiorno-Nettis determined the shape of the 1960s market by concentrating on the five Australian Expressionists and other 1960s market leaders such as Passmore, John Olsen, Robert Klippel and Rodney Milgate. The modest budgets of Australian public galleries and their lack of interest in contemporary art, together with the limited tax deductions available for donations ensured that the 1960s market was dominated by private collectors.

Australian corporate collections tended to reproduce the same patterns as that of wealthy individuals. The first was created by Dr Nugget Coombes for the Commonwealth and the Reserve Banks. Coombes began collecting in 1959 and there seems little doubt that he was inspired by the bank collections he saw in New York and Italy. Coombes bought works through his wide circle of contacts in the art world and

Australian Art

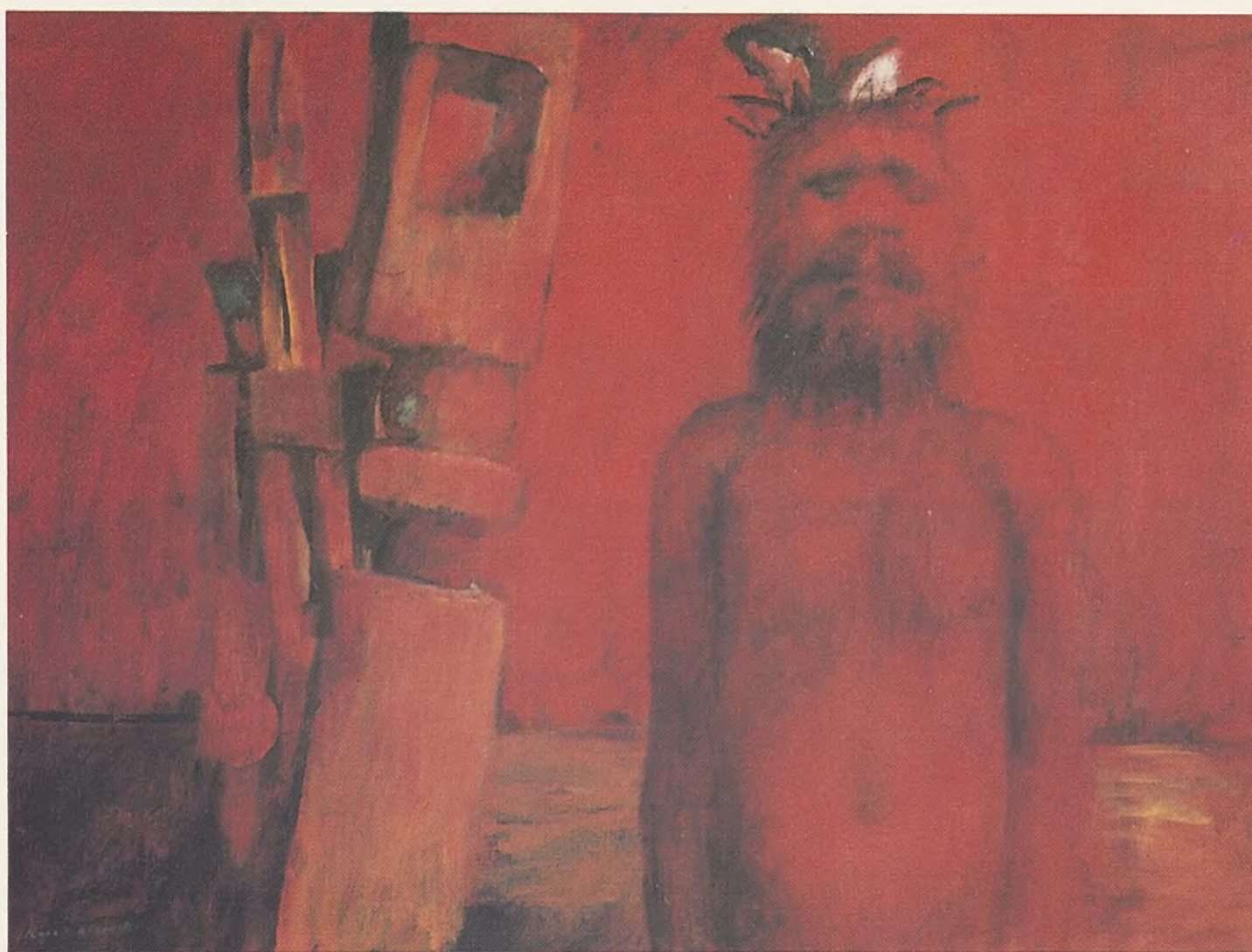
from dealers such as Rudy Komon and Macquarie Galleries. The Reserve Bank Collection includes all the 1960s market leaders and key works such as Drysdale's *Puckamanni*. Mr Ken Begg, Chairman of ICI Australia Ltd, began to collect art seriously in the 1950s. Other banks and corporations followed, and by the early 1970s corporate collecting was established in Australia.

The dealers' market in the late 1950s and 1960s was the dominant force building the investment boom in post-war Australian art. Over a dozen galleries operated at the top of the 1960s market and only one, Macquarie Galleries, had been in business in 1950.¹ Although capital investment in galleries increased costs, and demand for certain artists were bound to force up prices, it was new dealing practices for contemporary art which created demand. Dealers established marketing practices which ensured that investment-motivated collectors would be attracted to and remain in the art market.

Abstract Expressionism established a new norm for post-war contemporary art. The emphasis on scale allowed dealers to establish prices based on size. In a period when canvases were prepared in one or two uniform sizes for 'one-man' exhibitions, Australian dealers such as Rudy Komon and Kym Bonython adopted the New York practice of pricing works by size.² The single price strategy ensured a certain uniformity in the investment potential of works.

These dealing practices meant a vast increase in the number of works held in stock





RUSSELL DRYSDALE, *The Puckamanni*, oil on canvas, 76.2 x 101.6 cm, Collection of Reserve Bank of Australia.

and increasing private sales where price rises could be substantial. This trend was part of the increased capitalization of dealing that distinguished the post-war international market.

The new dealers were operating as bankers. Extensive use was made of loans to clients as a means of stimulating sales. By 1969 Barry Stern, the Villiers Gallery and Clune Galleries under Frank McDonald were operating mainly as re-sale galleries (selling from stock). Their counterparts in Melbourne were Joseph Brown and Julian Stirling of the Southern Cross Gallery.

The practice of making loans to clients not only changed the nature of the dealers' capital operations, but also their relations with artists. Dealers increasingly bought work for stock from artists at low prices and held a body of work as the artists' prices at exhibition and auction were pushed steadily upward. Dealers also sold works which had been sent on consignment through an extended loan system.³

These practices developed initially in New York in the 1960s because of the rapid processing of styles by dealers such as Leo Castelli.⁴ Artists who wished to compete successfully within the post-war art market, in which the rewards were great for some, largely acquiesced to and even accelerated the system.

Acceptance of rising prices in the local market was an important point of interaction between the international and national markets. In the 1960s the spectacular price rises for art were daily news from London and New York. International market values for art, and Australian art in particular made price escalation in the local market acceptable. The increasing profits generated in financial markets in the 1960s and early 1970s provided the climate which allowed dealers to move prices up at each succeeding exhibition of new work by an artist. Dealers established market segments, targeting different collectors for artists in their gallery. The dealer had to ensure that there

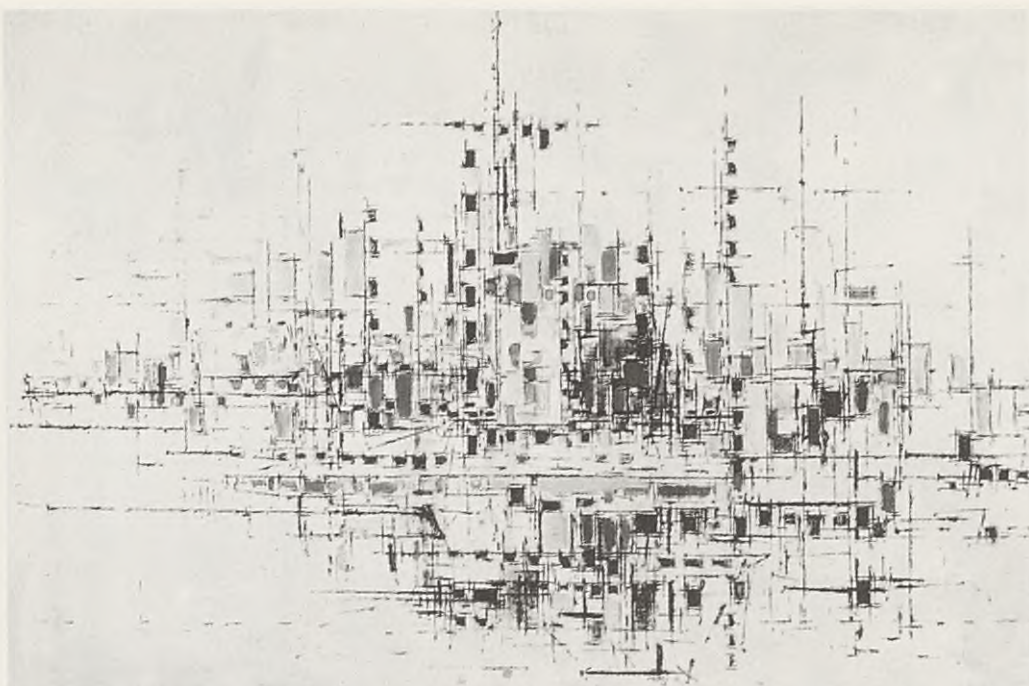
was sufficient turnover to sustain the price rises, and to maintain investors' confidence in the art market.

The basis of the system was that investor-collectors were not only offered extended credit facilities, but given the opportunity to buy new works by the same artist, or another, by the dealer's offer of a money back guarantee on all purchases.⁵ The investment boom was destined to burst as markets began to shake out during 1974, but not before investor-collectors had made a great deal of money.

The investment market in Australian art provided the conditions for the emergence of a two-rung gallery system. In New York in the 1940s and 1950s a system of dealers had evolved to facilitate the sorting of reputations and the identification of styles. The differences between galleries who support the development of the artist's potential and those more concerned with bringing promising artists into the art market and promoting them successfully have been



IAN FAIRWEATHER, *Tortoise and temple gong*, 1965, PVA on cardboard, 144.7 x 190.5 cm, Collection of James Fairfax, Sydney.



WILLIAM ROSE, November, 1956, oil on hardboard, 80.5 x 120.5 cm, Art Gallery of New South Wales. Gift of the Rudy Komon Memorial Fund.



TIM STORRIER, Landscape without clouds, 1978, acrylic on canvas, 183 x 264 cm, courtesy Australian Galleries, Melbourne.

documented.⁶ The first rung of galleries were characterized by close relationships with the art world and a low level of capital investment. Two 1960s Sydney galleries that best exemplify this concept were the Hungry Horse Gallery and Central Street Gallery. They promoted abstract art and New York or international styles that were regarded as more *avant-garde* than Australian Expressionism. 'The Field' exhibition which opened the contemporary art wing of the National Gallery of Victoria in 1968 represented the first public sector gallery recognition of these trends. It reproduced the New York pattern of curatorial/museum recognition of a current style produced for the market.⁷

The second rung of the two-rung system was characterized by dealers with a high level of capital investment. By 1970 in Australia there were a number of dealers in this category, and many more galleries opened in the early part of the decade, consolidating the diversification into a double-rung system. The second rung gallery had a highly selective group of artists. Dealers were obliged to invest heavily in premises, promotion, and the acquisition of stock, and often paid financial stipends to artists against sales. The investment dealer had more established relationships with collec-

tors, especially corporations and public galleries, and was in a position to secure and maintain reputations and to market groups of artists belonging to a movement or style. Gallery A's operations in Melbourne or Sydney in the early 1970s is an example of the successful marketing of a number of styles, the most successful being Lyrical Abstraction.

The way in which Lyrical Abstraction came to market dominance in the boom year of 1973 shows how quickly the art market developed in Australia. Gallery A in Sydney was acknowledged as its headquarters. There were also links with New York. Gallery A was started by Max Hutchinson, who went on to open galleries in SoHo, New York, and in Dallas, Texas. Ann Lewis, its Sydney director, was a member of the international council of the Museum of Modern Art (New York) and the Visual Arts Board of the Australia Council when it was formed; seven artists from Gallery A were also members of the VAB. Andrew Nott and Stephen Earle's work in the Lyrical Abstract style had been greeted enthusiastically in Sydney as early as 1970. Artists working in this mode had been chosen to represent Australia at São Paulo in 1970 and 1972. David Aspden won a medal there in 1972. Andrew Nott's Gallery A show in April

1973 was well received. Gunter Christman's *Brightscape*, exhibited at Chandler Coventry's 38 Hargrave Street Gallery in March 1973, was hailed as the finest picture of his career and purchased by the Australian National Gallery.

Although Colour Painting or Lyrical Abstraction acquired general aesthetic value through an association with the international style, it was promotion in the Sydney galleries which ensured its success in the national market. Colour Painting was supported by the critic Sandra McGrath who tied it to a phenomenon she called 'Sydney taste'.⁸ The inclusion of the style in Daniel Thomas's survey of 'Recent Australian Art' at the Art Gallery of New South Wales during the first Biennale of Sydney and its strong critical support ensured that by 1973 the crucial relationships had developed between artists, dealers, critics and institutions that were necessary to identify major reputations and styles and to reproduce the full New York market model. The exhibition 'Recent Australian Art' showed another aspect of the reputation system that had developed in the 1960s — only one of the forty-four artists shown was a woman, Ewa Packuka.

Another major change in market practices between the 1960s and 1970s was the

entry of the international auction houses Christie's and Sotheby's into the Australian market. After the establishment of Christie's in Sydney in 1969, auctions assumed the function of a prestige spectator sport. Christie's introduced reserves and buy-ins and a more aggressive style of auctioneer, as well as greater professionalism in the presentation of catalogues and sale exhibitions. These practices were rapidly adopted by the local auction houses.

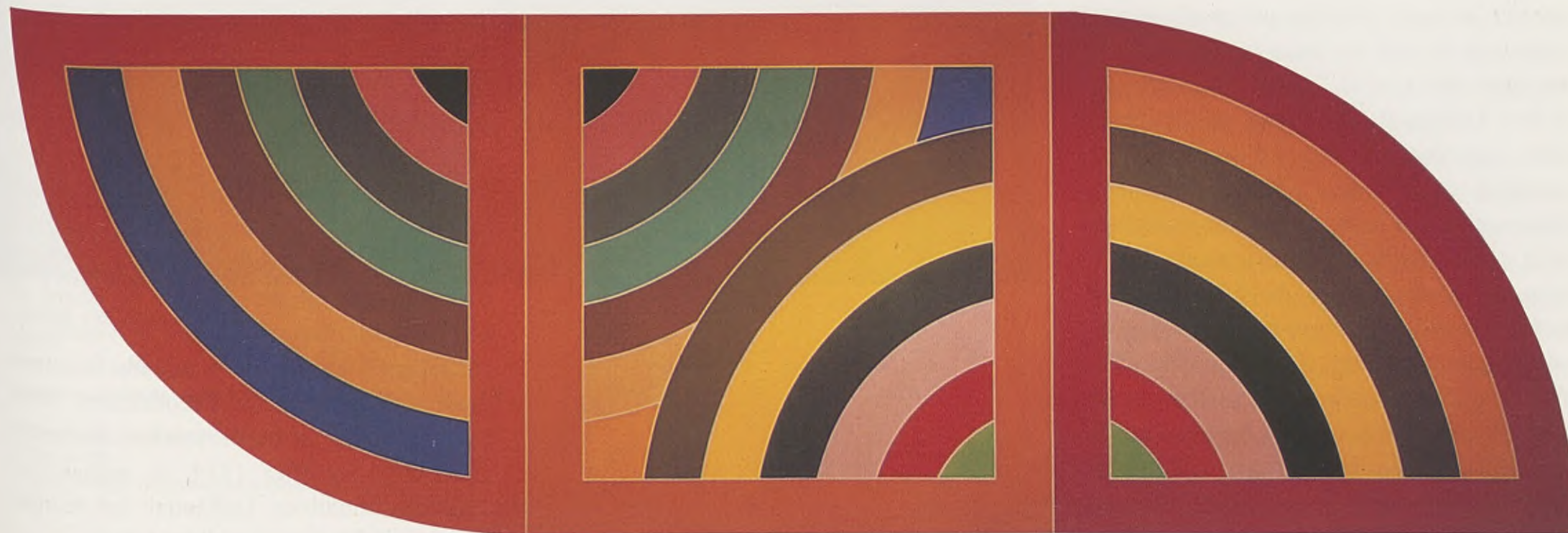
Christie's initial success in sharpening local auction practices contributed to the diminution of supply of the 1960s market leaders and the creation of extremely high prices for their work. Much of the Australian art boom of 1973 and early 1974 was based on interchange of paintings between dealers, many of them private speculators who bought works of indifferent quality, whether contemporary or historical, in the hope of making rapid profits.

Higher prices and short supply began to break down the almost exclusive preoccupation of the serious local buyer with the work of contemporary Australian artists. Christie's operations in the international market led Australian dealers to foster re-evaluations of local artists and periods (for instance, the rise in prices for German

Romanticism and the rediscovery of Eugène Von Guérard in Australia in 1971). Australia was drawn into a pattern repeated worldwide. Development of regional markets was part of the operation of the international market in the 1970s.

Prices for Dobells had established the boom in the contemporary Australian art market, and in the early 1970s they continued to be the pacesetters. The years 1972–73 were marked by the sale of three prominent collections. In late 1972 the collection of Major Vahl of Rubin, who was a prominent buyer in the Schureck sale, was sold. In 1973 the Dobell Foundation Collection was sold by Sotheby's at the Opera House and the Sim Rubensonn Collection at Kelvin Park by Lawson's. Some of the prices paid during these years give an indication of the market. *Wangi boy* sold for \$70,000 in February 1974, two years after it had been sold privately for \$30,000. *Falstaff*, sold at the Schureck sale for 1,700 guineas, was re-sold by Lawson's in 1972 for \$11,000, and sold again at Gray's in 1974 for \$20,000. *Study for the Cypriot*, sold at Christie's in October 1972 for \$14,000, was re-sold by Gray's in February 1974 for \$20,000.⁹ These prices represent a trebling of values in the ten

FRANK STELLA, *Khursan gate*, oil on canvas, 304.8 x 914.4 cm, Collection Art Gallery of New South Wales, Sydney. Purchased 1977.



years following the Schureck sale and an increase of almost double that in the two years 1972–74.

The integration of the national market into the international market through Christie's operations had the effect of aligning shifts in prices and confidence abroad more closely to values and confidence in the local market. This was made apparent when the crisis in Impressionist values at Christie's July 1974 sale in London affected a major Christie's sale in Australia in October.¹⁰ The downturn in demand and values for Impressionists (the post-war market pacesetters) was interpreted by market analysts as the end of the investment boom in art.¹¹ The sale in October 1974 was Christie's largest Australian sale. Offered for preview at Bonython's Galleries were six hundred and eighty-six lots. They included Australian and European paintings, drawings and prints from important Australian collectors such as the Carnegies. Due to record prices paid that year for Dobell's *Wangi boy*, market commentators regarded the sale as a test of the Australian market.

The October 1974 sale clearly ended the boom. Dobell's *Study from the Opera House*, which was expected to reach \$50,000, was passed in at \$25,000. Numerous unsold Boyds and Percevals indicated the lack of interest in second-rate works by 1960s market leaders. Nolan's prices fluctuated widely as he was the most prolific artist of the post-war period. Prices for works by Robert Dickerson, a popular Sydney artist who had been selling for over \$3,000, dropped to between \$760 and \$1,300. However works produced before the 1940s held their values comparatively well. Norman Lindsay's prices held from \$2,000 to \$9,000 and blue chip nineteenth-century works were marked down quickly. The slump in the contemporary market so affected investors that they switched to works for which rarity and history could give some guarantee of financial value.

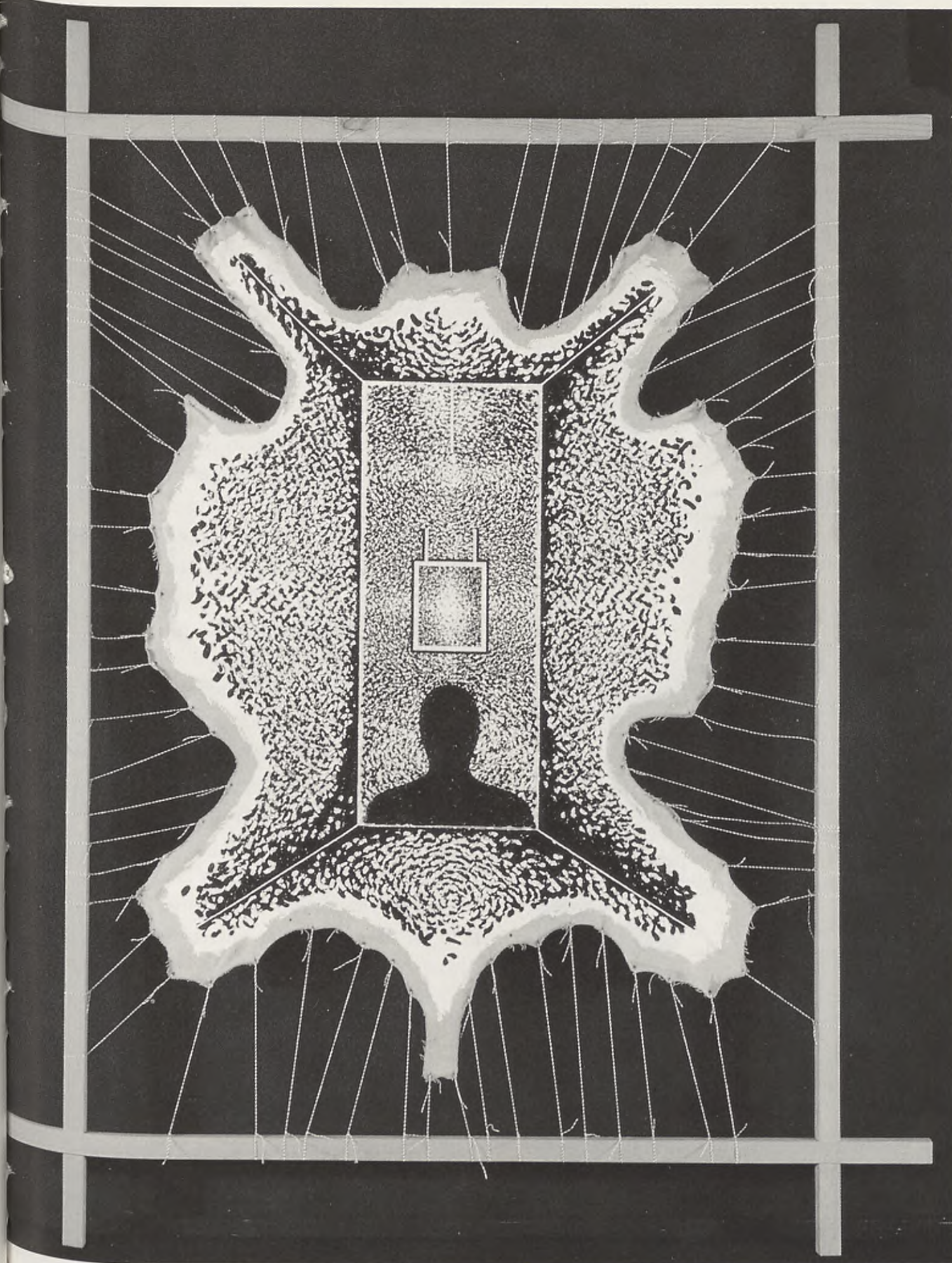
Many of the exhibition galleries which



JULIE BROWN-RRAP, *Chiasmus*, 1984, colour cibachrome, 182.8 x 122 cm, courtesy Mori Gallery, Sydney.

had opened up during the boom years in Sydney were forced to close during 1974–75. The largest closure was Bonython's. While galleries such as Bonython's had contributed to the widening of the audience for contemporary art, they operated on fairly slim financial margins as costs began to increase. Dealers who had worked substantially with investment collections, such as Park Galleries, Mavis Chapman and the Gordon and Villier galleries, all closed their doors in 1975. Frank McDonald moved from the Clune Galleries to 40 Victoria Street, where he specialized in nineteenth- and early twentieth-century works. Other gallery directors' responses to the depressed market were to diversify their operations. Clive Evatt, who had only recently opened the Hogarth Galleries, said that the sale of graphics in the lower priced market saved his gallery when painting sales collapsed. He also opened a new gallery section to market Aboriginal art and craft.

Another major factor of the 1970s market was the involvement of the government sector. The election of the Australian Labor Party Government in February 1972 hastened trends begun under the Gorton Liberal Coalition Government for greater government involvement in the arts. The reappointment of James Mollison as the Director of the Australian National Gallery led to the Gallery playing a leading role in the international as well as the national art market. Spending in the period 1973–74, particularly the record price paid for Jackson Pollock's *Blue poles*, attracted a great deal of publicity and criticism and was part of the boom market mentality. Another aspect of Federal Government arts policy was formation of the Visual Arts Board of the Australia Council in 1973. Grants to artists made by the Board initially favoured those with established reputations who were successful in the art market. A change in VAB policy after 1974, to support of artist-run-initiatives, facilitated the reorganization of the dealers' gallery sector.



PETER TYNDALL
detail

A Person Looks At A Work Of Art
someone looks at something . . .

concerning the Canvas Animal
- 1976-78 -

Collection Australian National Gallery, Canberra.

After 1970, artists began to establish careers within the parameters of a double rung system. The rampant commercialism and parochialism of the 1960s market prompted Peter Kennedy, Mike Parr and Tim Johnson to open Inhibodress Gallery in 1970. They recognized that a gap had opened between galleries and artists, and supported by a number of Sydney critics — Donald Brook, Terry Smith and Daniel Thomas — and the social radicalism of the period they developed new practices and a gallery venue for these practices. This extension of the alternative gallery sector in the 1970s was a function of both VAB assistance to artist-run spaces, and a development of tertiary art education.

The rapid processing of reputations and styles which had characterized the early 1970s was only possible in an expanding market. A number of factors had combined to limit growth in the market. The downturn in the general economy was the most obvious reason, but artist resistance to the evolving market system was also important. Paul Taylor has suggested that the 1970s was a period of 'anything goes'.¹² Market diversity of the early and late 1970s developed from vastly different economic frameworks. In the latter half of the 1970s a number of other practices including feminism and politically engaged work developed. The Women's Art Movement in particular can be seen as a direct result of 1960s market operations. The market practices that established the boom had excluded their work almost completely.¹³

After the downturn in the market, the growing collection of the Australian National Gallery and acquisitions by State Galleries became more important to dealers and artists for establishing reputations. Dealers who survived the shake out in the mid-1970s were those whom collectors perceived to be able to develop artists whose reputations guaranteed them investment status. In this period State Galleries substantially changed the emphasis of their acquisition policies to include contempo-

rary art.¹⁴ The 'Biennale of Sydney' and 'Australian Perspecta' rapidly became a goal for artists seeking art world recognition. State Gallery exhibitions in the resurgent 1980s market such as 'Australian Perspecta', 1983 and the 'Biennale of Sydney', 1984, represented artists from a small number of dealers and art spaces. In Sydney, Watters Gallery, Roslyn Oxley Gallery and Gallery A, and from Melbourne, Powell Street, Realities, and Art Projects were well represented. These exhibitions represented the first large scale support for forms of Post-modernism and the international art market pacesetter, New Expressionism, in Sydney. National and international survey shows in Australia and abroad became a litmus test of reputations in the market in the 1980s.

Another aspect of the market which intensified during the latter half of the 1970s was the use of the media to promote artists' reputations. Press coverage of auctions and prices, dealers, and the artists they were promoting increased. The major Sydney reputation forged in the late 1970s market was that of Brett Whiteley. After he won the Archibald Prize in 1977 for *Double self portrait*, Whiteley won a succession of prizes and had a string of sell-out exhibitions. Sandra McGrath's practices as a critic quite explicitly linked concepts of masculine creativity, genius and international reputation in relation to Whiteley's work.¹⁵ Whiteley was also marketed by a number of astute dealers — Kym Bonython, Robin Gibson and David Read — who ensured that he was never out of the news during the period.

By the early 1980s investment in art in Australia had grown substantially. Art's potential for investment increased in the 1980s through technological advances in communication and deregulation of financial markets. A new group of wealthy Australian collectors such as Alan Bond began to operate in both the international and national markets, competing for blue-chip European, Impressionist and Australian works, and forming significant private col-

lections. From 1982 prices in the dealers' market began to rise. Many important 1980s collectors such as Robert Holmes à Court in Western Australia and James Baker in Queensland were in a position to shape the regional market through the impact of their patronage on local agencies. James Baker, like the Saatchis in London, installed his private collection in a Museum of Contemporary Art which was open to the public. The audience for art has grown substantially in the 1980s, leading to expansion by State Galleries and increased corporate support.

Marketplace developments in the 1980s will be covered in a second article to be published in the December issue of *ART and Australia*, entitled 'Corporate Art Collections in the United States and Australia: The historical patterns and excesses of the 1980s'.

Dr Annette Van den Bosch is Lecturer in Art and History in the Faculty of Arts and Social Sciences at the University of Western Sydney, MacArthur.

- ¹ A.H. Boxer, 'The Art Market', *Economic Papers* 35, September 1970/June 1971, pp. 1-7.
- ² L.R. Webb, 'Price formation in the art market', *Economic Papers* 35, pp. 9-12.
- ³ Works on consignment were legally the property of the artist, but if an artist had an exclusive contract with a dealer which may or may not have included advance payments, there was little they could do.
- ⁴ Abuses of the system were widespread and evidence for this can be seen in a body of arts law dealing with consignment and other dealers' practices brought into force in New York in the late 1960s and in Australia in the late 1970s and 1980s.
- ⁵ L.R. Webb, 'Price Formation in the Art Market', p. 15.
- ⁶ M. Bystrin, 'Art Galleries as Gatekeepers: the case of the Abstract Expressionists', *Social Research*, Volume 45, Summer 1978, pp. 390-408.
- ⁷ This had been the pattern in New York with exhibitions such as Dorothy Miller's 'Fourteen Americans', at the Museum of Modern Art in 1946 and 'New Art in America' of 1955. Alfred Barr's exhibition 'The New American Painting', which toured Europe in 1958, had developed from these early initiatives.
- ⁸ S. McGrath, 'Two City Schism', *The Australian*, 3 November, 1973.
- ⁹ 'Art as Investment Edges Out Art for Art's Sake', *Australian Financial Review*, 24 January, 1976.
- ¹⁰ T. Ingram, 'Christie's Sale not quite an "Unmitigated Disaster"', *Australian Financial Review*, 10 October, 1974.

Footnotes continued on p. 392

opposite: ROBERT MACPHERSON, 17 Frog Poems (for G.N. + A.W. (Who by Example) Taught the Kinder Way), 1987-1989, metl-stik on wood, canvas stretchers, Collection Museum of Contemporary Art, Brisbane. Installation Yuill/Crowley Gallery, Sydney.

ROBERT MACPHERSON

SIX KINDS OF RAIN

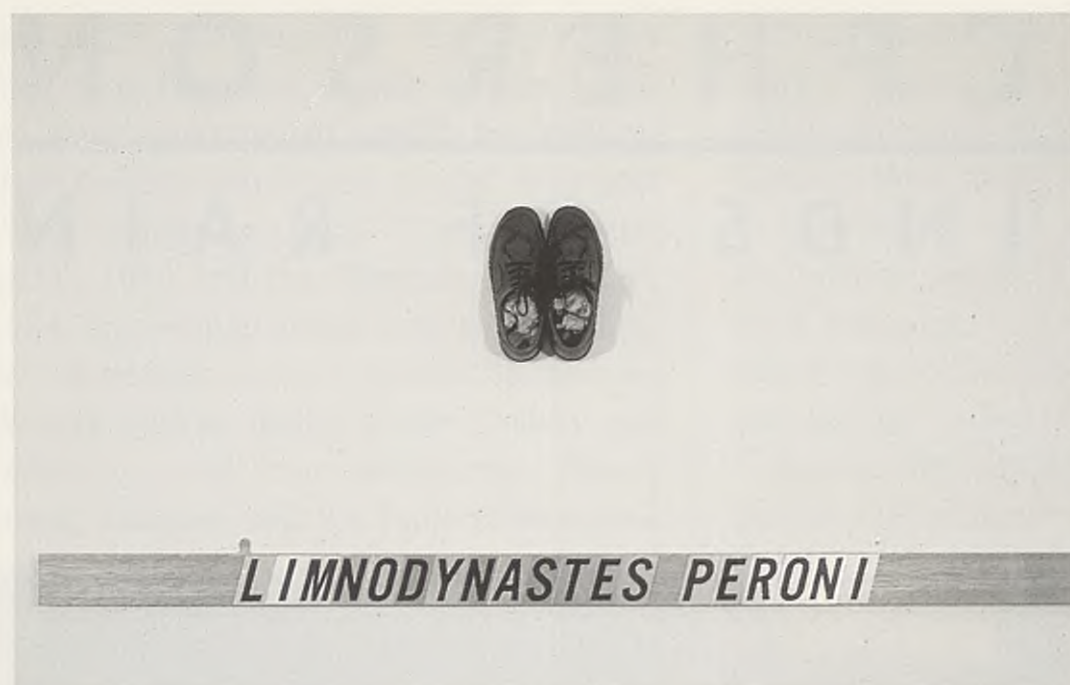
Ingrid Periz

The work of Brisbane artist Robert MacPherson is best known for its systematic investigations of formalism. Staying within the framework of a rigorous — if punning — logic, MacPherson's work has more recently shifted in its focus, moving from the system of painterly operations adumbrated by Clement Greenberg to various systems of classification operating within the natural sciences. The systems chosen are meteorology — specifically the study of cloud formations, and herpetology, the classification and study of frog species.

This shift is marked in a series of works appearing under the collective title 'Frog Poems'. Commonly taking the form of a paired object and signboard, these works make apparent certain operations of language — in particular the relationship between name and named, work and title, sign and what it stands for. The first series of such work was exhibited in the 1988 exhibition 'My Shoes are Paintings!! 20 Frog Poems'. MacPherson paired twenty individual objects with signboards bearing the Latin species name of varieties of Australian frogs. In these wall-mounted pairs, the Latin name serves as both name of the mounted object, and title of the work produced via this coupling.

These names mean little to those without the requisite knowledge of Latin or herpetology. Seemingly perverse, this exhibition highlighted the desire to believe in the





ROBERT MACPHERSON, *My shoes are paintings!! (20 Frog Poems)*, 1983–88, metl-stik on wood, acrylic on shoes, courtesy Yuill/Crowley Gallery, Sydney.



ROBERT MACPHERSON, *My shoes are paintings!! (20 Frog Poems)*, 1983–88, metl-stik on wood, plastic lobster, courtesy Yuill/Crowley Gallery, Sydney.

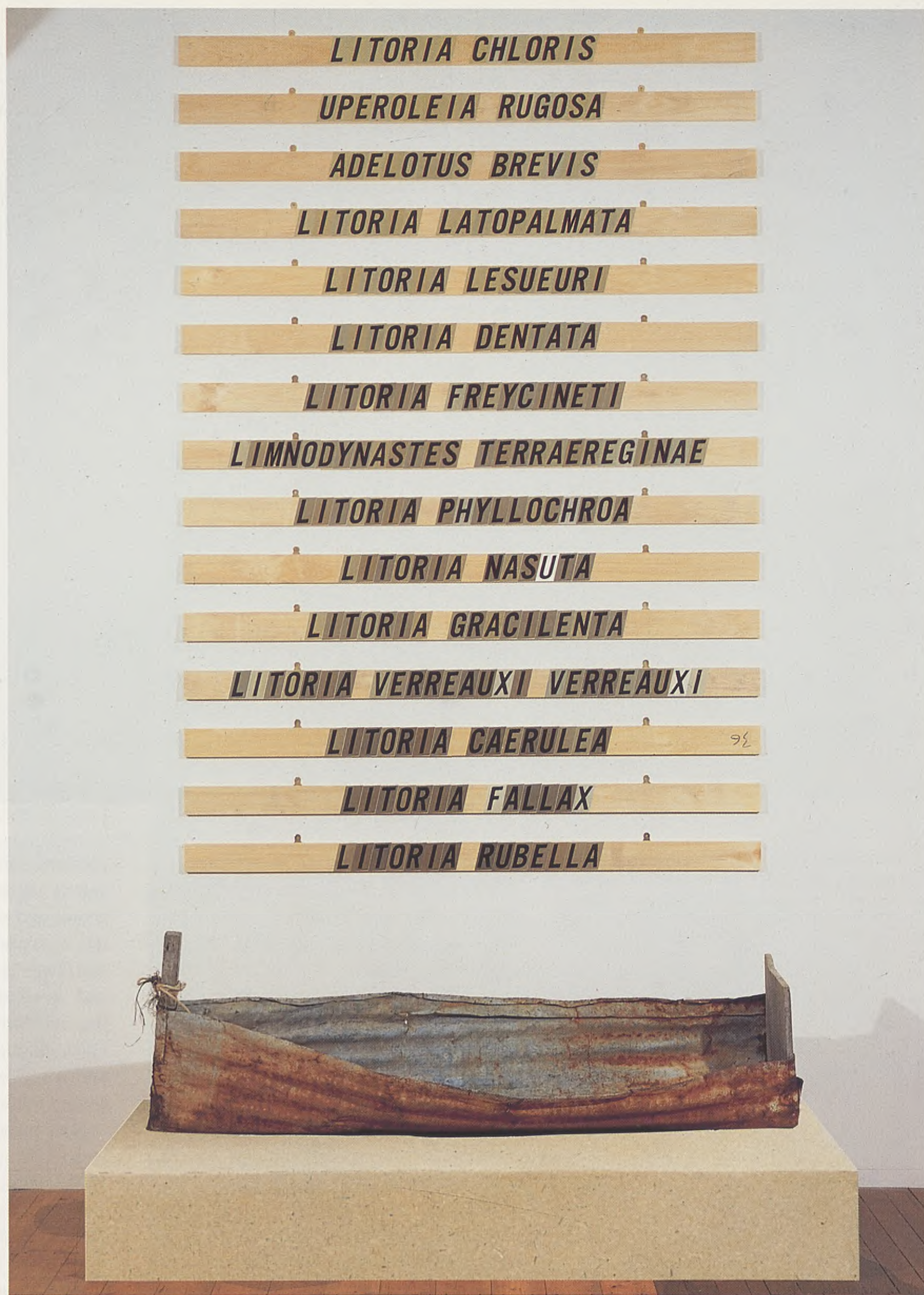
correspondence between an artwork and its title. One wondered whether it would matter if, in their installation, the signboards became confused with one another and were attributed to incorrect objects. Despite this apparent arbitrariness, explanations for choice of object existed at every point.

Litoria cloris comprised a plastic lobster with signboard of the same name. Like the lobster, the frog belonging to this species is green when in the water and red when out. A chain saw accompanied the signboard *Litoria phyllochroa*, a tree dwelling species. *Limnodynastes peroni*, literally 'lord of the marshes', was paired with a pair of shoes, stuffed with brown paper (a domestic remedy for waterlogged footwear). Two of several works displaying wine bottles, *Uperolera rugosa* and *Neobatrachus sutor*, are worthy of mention. The former belongs to a species whose skin contains substances which may be of use in the treatment of hypertension. (Moderate amounts of alcohol are credited with a similarly beneficial effect.) A standard naturalist text describes the latter species:

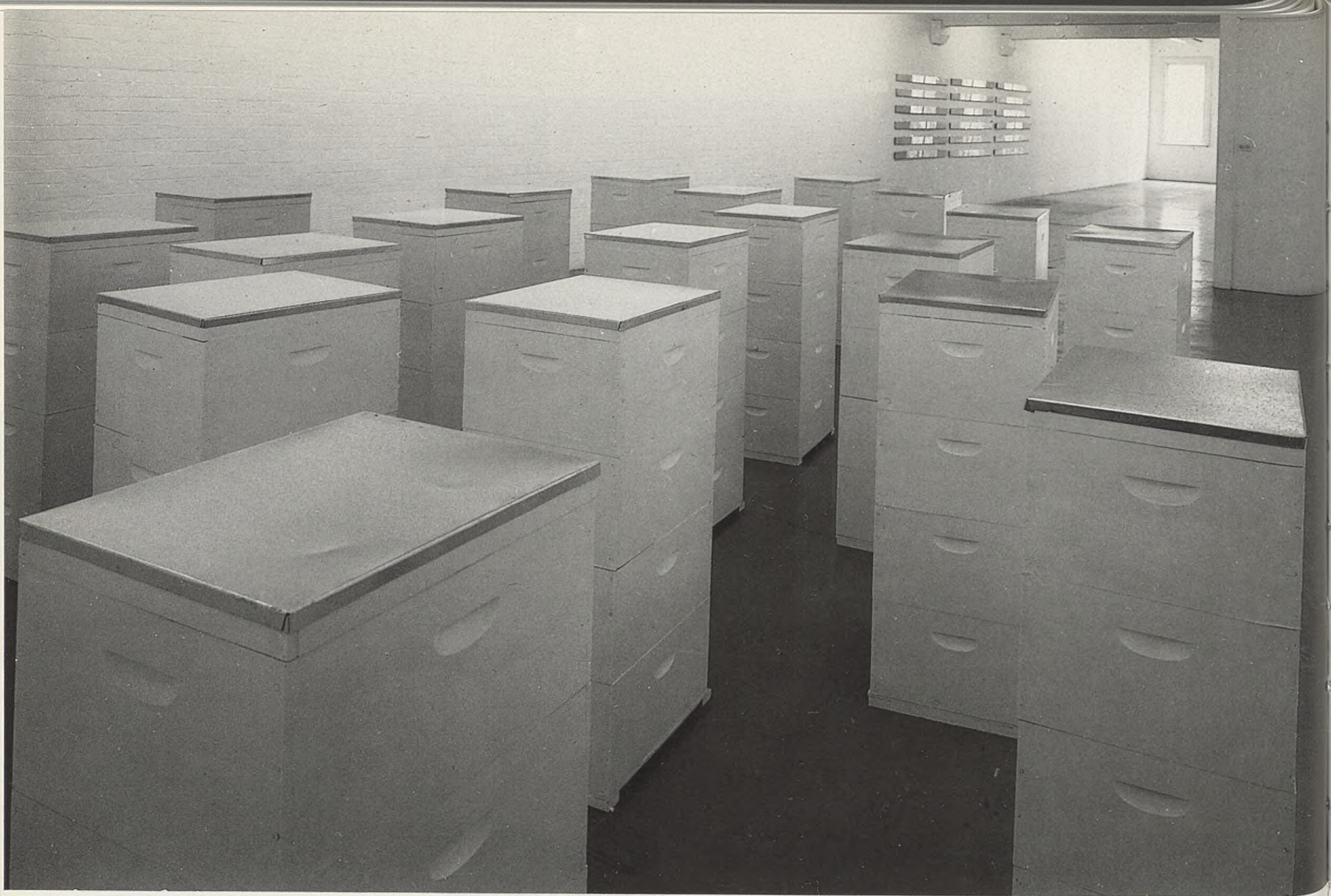
'Their seeming tendency to obesity, varied patterns of vein like markings on their eyes, and general clumsiness is reminiscent of rather portly gentlemen suffering the after effects of an alcoholic indulgence.'¹

In this work MacPherson presents a language system of sorts, one in which an ordained correspondence exists between the name and the object, the work and its title. These correspondences are in no way arbitrary, but what linguists describe as motivated. MacPherson twists the onus of this motivation. In the language system he creates, it is the name that determines the object. A linguist might ask why a particular thing exists under a given name, suggesting that all manner of naming is in fact arbitrary and conventional; MacPherson presents objects whose form appears determined in the act of their naming.²

The following exhibition, '17 Frog Poems (For G.N. & A.W. (Who By Example) Taught The Kinder Way)' eschewed a display of singular objects and their names in favour of a larger installation mode. Here seventeen army camp stretchers were paired with seventeen signboards listing the species names of hibernating or burrowing frogs. The arrangement of stretchers on the floor was repeated in the placement of the signboards on the wall. In this display of apparently undifferentiated objects with indistinguishable names, MacPherson emphasized a systemic correspondence. As with the previous exhibition, the choice of objects was justified by the nature of the



ROBERT MACPHERSON, 20 Frog
Poems: Double drummer (Creek
Song) for Bob Brosnan, 1989-90,
galvanized iron, wood plinth and
metl-stik on wood, Collection
Australian National Gallery,
Canberra. Photograph courtesy
Yuill/Crowley Gallery, Sydney.



ROBERT MACPHERSON, 20 Frog Poems: Distant Thunder (A Memorial) for D.M., 1987-89, metl-stik on wood, acrylic paint on beehives, Collection Art Gallery of New South Wales, Sydney. Photograph courtesy Yuill/Crowley Gallery, Sydney.

species selected. However, the slightness of this justification strains credulity in the enterprise. Indeed, it is precisely the tenuous nature of this justification that MacPherson appeared to stress in the exercise, emphasizing this time the precariously arbitrary nature of the name.

MacPherson's recourse to scientific Latin and, more recently, meteorological symbols, functions differently to the formalist system important for his earlier work. The strictures of formalism provided MacPherson with a means of generating series of works which successively explored the limits of painting's possibilities. The languages of natural science — languages of descriptive and categorical precision — are treated

somewhat differently. Their logic is not inverted in the way in which MacPherson gently, and ridiculously, followed to the letter Greenbergian prescriptions.³ Rather, MacPherson teases their arcane precision and, in alluding to that which falls outside the containment of language, suggests a quiet, quotidian poetry. More surprisingly perhaps, MacPherson's work increasingly alludes to the particularities of place.

The presence of this 'local' content buffers the coolly conceptual edge of the 'Frog Poems' and introduces a distinctly regional dimension to many of the works. This is registered in various ways. Nominally, a work might make use of a distinctly local colloquialism in its title. Green-grocer,

double drummer, and yellow Monday, found in the titles of recent works, are all common names for varieties of Australian cicadas. In the selection of materials and objects comprising the pieces, MacPherson will borrow from both suburban and bush milieux. The reflective lettering in the 'Frog Poems' signboards, for instance, is a common feature of the Australian suburban landscape.

More allusively, the forms of particular works carry local references. In the 1989 'Distant Thunder' installation, metal roofed timber beehives recall domestic Queensland architecture, a conceit important for the work's title. Distant thunder heralds the approach of summer storms and the sound of rain upon tin roofs. The most obvious source of MacPherson's 'local' content lies in his choice of Australian frog species but, distanced through the use of Latin, this reference is, paradoxically, the most obscure.

20 Frog poems: Distant thunder (A memorial) for D.M. paired twenty beehives with signboards listing the Latin species name of a variety of tree frog. This exhibition made apparent the continued importance of a previously developed explanatory model for an understanding of MacPherson's work. While considering the ends and means of painting, MacPherson elaborated a fiction of elemental correspondences. Looking at the painter's brush, MacPherson discovered not only a painting (in the paint-dipped handle), but an elemental microcosm. Within the bristles, wooden handle and banding, one finds the triad: animal-vegetable-mineral.⁴ Relying on this fiction, MacPherson is able to play with referents in absentia and, as the invocation of the audible in this exhibition indicates, his work turns increasingly to that which is invisible.

Reversing the logic that a paintbrush constitutes a painting, MacPherson can dis-

ROBERT MACPHERSON, "GILGAI: RAIN, AND SIX KINDS OF RAIN, SEVEN FROG POEMS FOR CLEMENT WRAGGE", 1990-91, seven x galvanized wash tubs, courtesy Yuill/Crowley Gallery, Sydney.





ROBERT MACPHERSON, "KANGOLGI: EIGHT WEATHER FLAGS, EIGHT FROG POEMS FOR INIGO JONES", 1990–91, eight x maritime flags.
Installation Yuill/Crowley Gallery, Sydney.

cover within a painting the same elemental microcosm. Thus, in *20 Frog poems . . .*, the tin-topped painted timber hives come to be read as paintings and, like the painting/paintbrush analogy, contain the same microcosm. Missing is the first element for vegetable and mineral — clearly present in the hives' construction. This absent element is doubly invoked; first by the work's title, and secondly in the function of the hives themselves.

Sundog: 12 Frog poems (Green whizzer for J.B.) continued in this vein by abstaining from any species reference whatsoever. Twelve loaves of bread perched on twelve white plinths were paired with a corresponding number of international symbols for cloud types. Absent but for the title, MacPherson's animal element was again invoked as the missing term of the exhibition's 'paintings' — the vegetable/mineral

painted plinths. A fictional correspondence was established between the fluffy interior whiteness of the loaves and that of the imagined texture of the clouds signalled on the wall. Another correspondence, one perhaps more materially precise, exists beyond this. To touch a cloud would be to grasp nothing — one would feel a cool moisture not unlike that of the absent poets of this piece.

In *Paddy's gale: 20 Frog poems for T.L.*, shown at the 1991 Chicago Art Fair, a species name is stencilled across an arrangement of canvas waterbags. *Cyclorana platycephalus*, the species nominated, is a water-holding tree frog which, after the rainy season, burrows into the earth to wait for the next rain. The water laden frog, waiting for periods of two years or more, affords central Australian Aboriginals a precious water source.

MacPherson's work doubles the distinguishing feature of the species named in the form of the object. Both are water holders. In addition, each bag with its green leather loops serves as a schematic representation of a frog's face: the loops become the eyes, the bag its jowls. The species evoked by means of naming, physical analogy and schematic similarity remains absent; this triple evocation making the frogs not more but less present to us. The work's title further alludes to the invisibility of the material referent. A gale, while audible (as one imagines a frog poem to be), is essentially invisible, present only in its effects.

These concerns were furthered in MacPherson's 1991 Sydney exhibition where each of the three 'Frog Poems' made some reference to meteorology. MacPherson treats the latter as a specialized sign system. Beyond the activities of naming and classi-

lying, as in the creation of a typology of cloud forms, meteorology assumes a predictive efficacy. The signs it deals with are indices — registrations of presence in which an existential bond guarantees the correspondence between the sign and what it stands for. Meteorology proposes not only a system for identifying these signs but a means of reading them as well.

In *Kangolgi: Eight weather flags, eight frog poems for Inigo Jones*, 1990–91, MacPherson uses eight graphic images derived from a nineteenth-century postcard inscribed with the legend 'Weather medicine signals for daily life'. These signs, now transposed onto square pieces of cloth, appear alternately like national flags or suprematist paintings. Galvanized iron tubs are used in *Gilgai: Rain, and six kinds of rain, seven frog poems for Clement Wragge*, 1990–91. A gilgai, or small pond, is, like the tubs, a water holder. These six water holders are transformed into weather signs. Each one is punctured by a particular arrangement of circles at its base, these arrangements

deriving from a semaphoric system used to transmit weather information. (Not coincidentally, the punctured tubs also recall a makeshift shower arrangement.)

Each work in this exhibition served as a sign, or series of signs, replete with another meaning. *Two frog poems, two weather flags (northerly, westerly)*, 1990–1991, for example, reads 'offshore winds expected'. Like the phenomena to which they testify, these meanings remain invisible and the viewer seeking clues is left with only the perceptual charm of each arrangement.

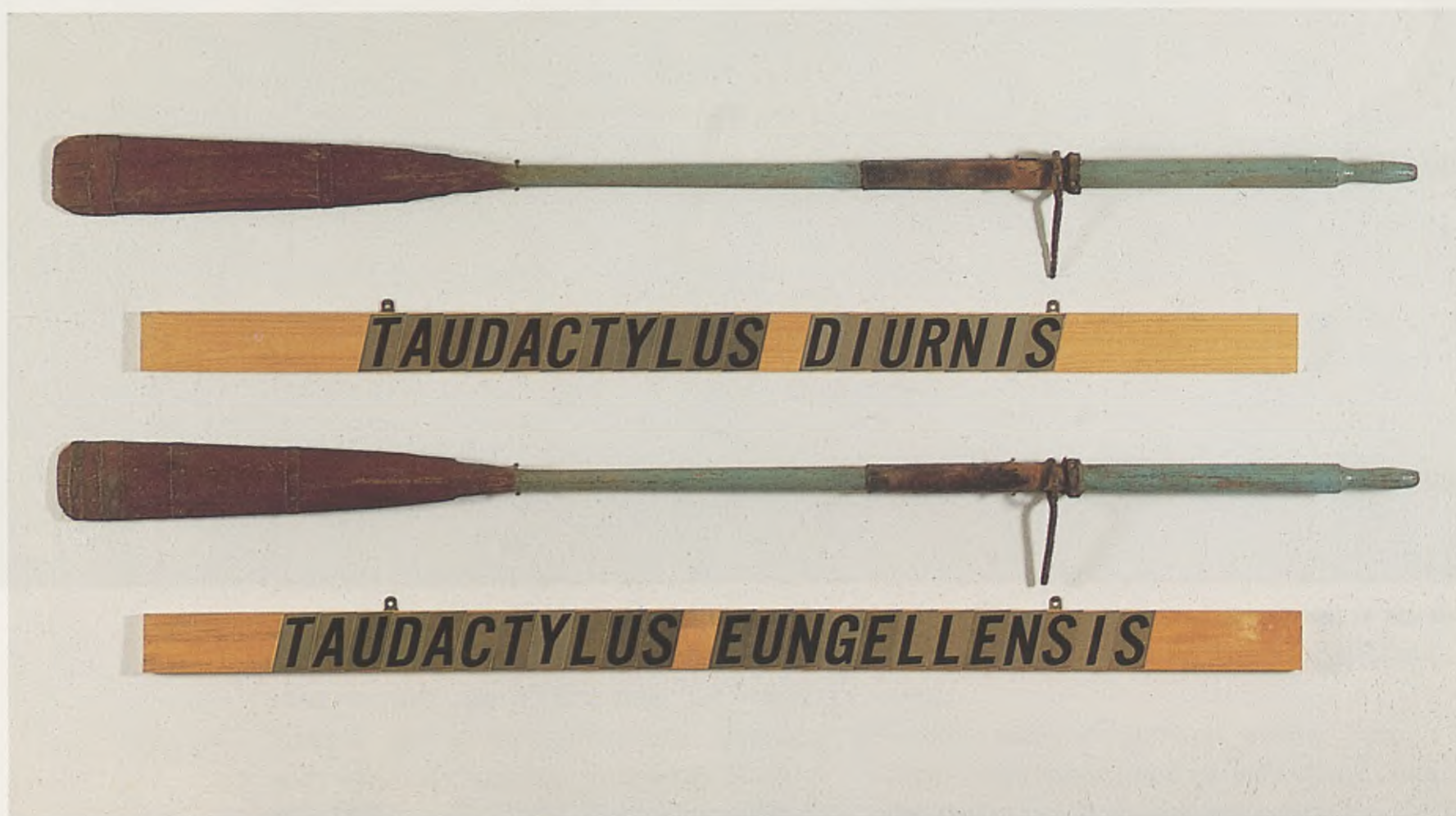
These concerns — weather, rain, water, frogs — are, more properly speaking, conceits inasmuch as they provide a structuring fiction for MacPherson's work rather than an object of inquiry. They are the concerns of a naturalist, an observer and classifier. MacPherson's gaze is not directed at natural phenomena, but at the systems of order and classification constructed through these observations. Across the body of his recent work we can trace what might be called an epistemological ma-

noeuvre, one that moves in its investigations from naming (the relationship between object and its title), to legibility (the system by which signs are read to produce meaning) and beyond. The 'Frog poems', with their reliance upon fictitious explanatory systems and the poetry of their material observations, are not afraid to tread the border between a haiku and a croak.

Ingrid Periz is an Australian living and working in New York.

- ¹ A number of species names do carry clues to the distinguishing features of the nominated variety.
- ² Michael J. Tyler, *Frogs*, Australian Naturalist Library, Collins, 1976, p. 47.
- ³ This finds its apotheosis in MacPherson's 1981 deduction that, given one of the irreducible conditions of painting's existence being its existence *qua* paint, a can of paint constitutes an unpainted painting.
- ⁴ This observation is roughly contemporaneous with MacPherson's abandonment of painting. At this time, in analyzing the activity of painting and choosing to forego it, MacPherson finds evidence of its presence everywhere — on any painted or printed surface.

ROBERT MACPHERSON,
Two Frog Poems Untitled,
1988–89, metal-stick on wood,
wooden oars, Collection Art
Gallery of Western Australia,
Perth. Photograph courtesy
Yuill/Crowley Gallery, Sydney.





DAVIDA ALLEN, *Family*, oil on canvas, 187 x 310 cm, courtesy Australian Galleries, Melbourne and Sydney.

DAVIDA ALLEN

Leone Stanford

Davida Allen had her first solo exhibition in 1973, and since then has produced arresting, expressionist paintings based on very personal life experience. Without sacrificing their individual immediacy, the paintings have assumed the power and universality of a domestic mythology — in the sense that myths are created in an attempt to express, to understand, and to cope with elements of life fundamental to the individual but beyond his or her control.

Allen has recently written a book entitled *Autobiography of Vicki Myers: Close to the Bone* which completes the current cycle of work. As Allen says, the paintings do not in their own right resolve the totality of the narrative with which they deal — this is the role of the book. Fictional autobiography is an ideal vehicle for retrospective interpretation of this kind, directed at the experiences which gave birth to the paintings, and at the creative process which dictated and shaped them. Her earliest influences came through an association with Betty and Roy Churcher. They encouraged her to believe in herself as an artist. There is much of Roy Churcher in the direct and fearless use of colour, energy and simplicity which is so powerful a factor in her work.

Also influential has been her longstanding association with Ray Hughes Gallery since its early days in Brisbane. She was an integral part of the provocative assertion with which it promoted the energy of art of the 1970s and 1980s from Queensland.

Allen benefited from an environment which, through its supportive but discriminating peer network, pushed its artists to seek out, explore and challenge their creative limits.

Perhaps the most easily identified factor in Allen's work is its directness. Simplified Matisse-like figures float in grounds of textured and often jarring colours. Their strident demands on the viewer's attention contrast with a humility of subject matter. The paintings are always uncompromisingly honest in their strongly felt and rawly expressed commitment to the subject.

Her art is concerned with family relationships from the view of a wife and mother who is also an artist. Her work brushes aside the reticence and peripheral status usually accorded such 'womanly' concerns, and challenges the 'traditional' female role by its passionate and honest critique of the constricting elements of family and children, and through its frank acceptance of female sexuality. It challenges the radical feminist by its commitment to affectionate relationships between men and women within marriage, and it challenges the male ethos by the pre-eminence it gives to emotion, by its emphasis on family, by its anti-intellectualizing acceptance of human and domestic concerns, and by its portrayal of female sexuality with its own fantasies and needs.

Allen sees her pictures arising from a need to express or exorcise feeling and from the desire to clarify her responses visually.



As an artist she reacts to her life experiences. Like a surfer waiting for a wave, intuition or a heightened awareness of the potential for creation is important as is the energy to commit to it. Then, again like the surfer, the exhilaration of surprising yourself with your achievement feeds the addiction to the next wave.

Within the experience of being a wife and mother, and the exercise of creative intuition as an artist, there is an inherent tension between the need to respond and the need to control. This is heightened by the interdependence of the two roles, and the conflicts and frustrations engendered constitute the central theme of Allen's work.

In conjunction with this can be traced the ebb and flow of contrasting elements of emotional intensity and almost banal domesticity, the juxtaposition of the angst ridden and the humorous, and the gradual fusing of the visual and verbal components of autobiographical narrative.

The tone and style of the work ranges through the gestural freshness of the early Boonah landscapes, the emotional exposure of child bearing and rearing which culminate in *Paris painting*, the self-deprecating and childlike absurdity of the mixed media sex fantasy pieces, the affectionate nostalgia of the 'My Life Now' and 'Holiday' works with echoes of the naive, to the beginnings of a more detached awareness of self as both mother and artist in the domestic woman pieces and in the surface blandness of works like *What if there is a shark*.

The context for these developments is supplied by approaching the works as a cycle with three phases — search for identity, conflict and constraint, and reconciliation and reassessment.

The first phase runs from around 1973 to 1979 and incorporates the first post-graduate work. It is imaginatively fertile, committed to the personal but still exploratory. The Boonah landscapes are the first significant breakthrough to an artistic identity. They are followed by the 'Chook and Chookman' pieces, the 'Figures', and a



DAVIDA ALLEN, *Figure in Boonah landscape*, 1977, oil on canvas, 94 x 64 cm, Private collection.

the 'F111' series, all of which deal in some way with threats to that identity.

The Boonah landscapes are fresh, free and full of the spontaneity of discovery, where identity can be sought and enjoyed outside the constraints of the everyday — a not totally unselfconscious Heidelberg, the ambiguity of which is signposted in *Figure in Boonah landscape*.

With a move to the country from the suburbs, newness takes on a different and more challenging meaning. The chooks, introduced by her husband, become an image for elements outside her control (male dominance) while the chookman takes on the sexual component of masculine aggression.

The dismemberment of the female form in the 'Figures' suggests that the sexual control element of gender is perceived as largely anatomical. Painted in response to a third pregnancy, these works redefine the female, and destroy the human identity and her

plans for a teaching career, substituting instead a set of alienated, childbearing body parts. They indicate a sense of self which is severely stressed.

In the second phase, which deals with conflict and constraint, the female figure substantially regroups as an entity threatened not only by the male and male sexuality, but by her own commitment to relationships and frameworks of belief. Family relationships with their emotional and practical demands are confronted, and the predominant mood is one of conflict.

Running roughly from 1980 to 1983, this phase incorporates the 'Anna and Dog' series, the 'I Don't Want to go Mad' mixed media series, the 'Crows' and the 'Priest' pictures, the 'With Knowledge of My Fourth Pregnancy' series, the 'Death of My Father' pieces, and *Paris painting*.

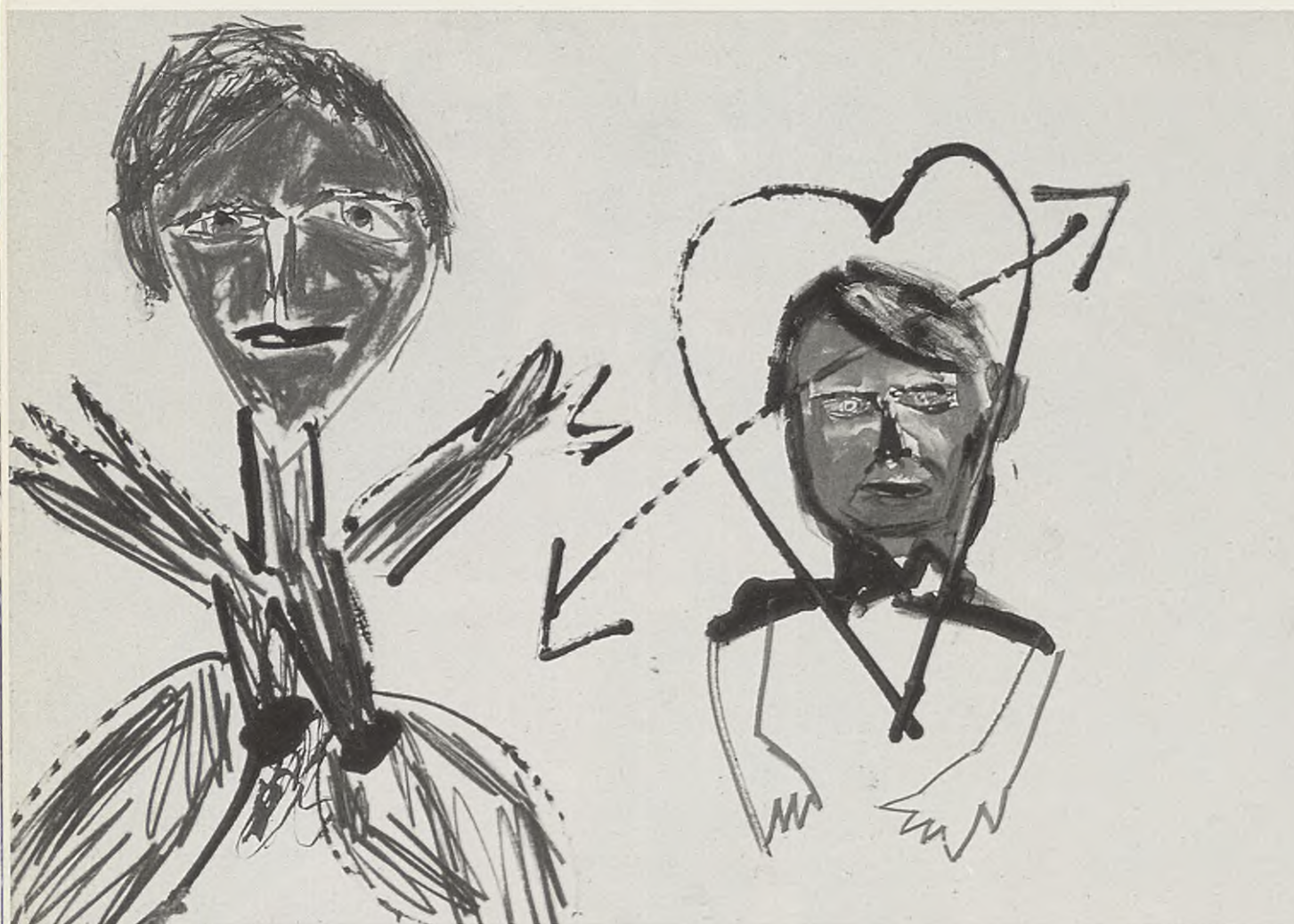
The 'Anna and Dog' series was produced while Allen attended a course in Roman Catholic theology — ostensibly as an interest outside family responsibilities, but at another level as a way of looking for a manageable context for personal conflict. The dog (like the chooks, introduced by her husband) has become the symbol for male sexuality and aggression. It is generalized into a tangible threat to her freedom, and represents the forces tearing her apart emotionally — imagery prompted by the dog's engagement in a chook killing foray.

Of this series, *Davida and Anna* and *Eschatological dog* are especially significant. *Davida and Anna* is a brutal comment on the domestic reality of the Madonna and child ideal. Against the blackness of its ground, the savage strength of the mother's resentment is alive in every stiff brushmark in contrast to the soft pink tactile quality of the baby. The treatment of the surface of the mother's face reflects this, so that a stubborn and vulnerable bond exists between them despite the rigidity of interaction between their bodies. The constraints of the situation are hated but the child is loved — the crux of the conflict.

Similarly stark, *Eschatological dog* exists in



DAVIDA ALLEN, *Paris painting*, 1983, oil on canvas in three panels, each 324 x 165 cm, Collection Queensland Art Gallery, Brisbane.



DAVIDA ALLEN, *Fantasy of Sam Neill*, 1986 (one of four drawings), mixed media on paper, 50.5 x 72.5 cm, courtesy Australian Galleries, Melbourne and Sydney.

a state of frozen turmoil, derived from the simplicity and strength of its formal arrangements, the precise balance of its images, and the suggestion — developed further through the Crow pictures — that the child is open to threat.

Figures with crows and *Anna and crows* represent a significant but temporary move away from the generalized darkness of the 'Anna and Dog' pieces, concentrating their overtones of threat into the single image of the crow, and allowing the figures themselves to develop a greater fluidity. The crow becomes the predominant symbol of the uncontrollable and constraining elements of life, recurring through the pain of separation in *Death of my father*, and then much later in *Sara at softball*.

The 'With Knowledge of my Fourth Pregnancy' pieces deal directly with the male-female relationship, gathering into a single image of man, woman and child, all the sexual, procreative and dependence and control connotations.

The culmination of this focus on relationships is the monumental and moving *Paris painting*. With simple but strained figures simultaneously reaching out for one another and being dragged apart, and its lurid, colour contrast, it creates its own powerful emotional cosmos.

Neither institutions of belief like the church, nor the domestic or anatomical elements of male domination have constituted the core of the conflict with which the pictures deal. It is more fundamental and complex than either, and is centred on the drive for creative freedom and independence in the face of the at times seemingly irreconcilable demands of relationships.

The mood of reconciliation and reassessment in the next phase of the artist's work takes off from this catharsis.

Covering the period from 1983 to the present, this phase takes in the 'My Life Now' series, the 'Fantasy' and 'Sam Neill' pieces, and the 'Holiday' works from 1987 and 1989. It begins in family pieces such as



DAVIDA ALLEN, *Eschatological dog*, 1980-81, from 'Anna and Dog' series, 1980-81, oil on canvas, 121.5 x 121.5 cm, Collection John Buckley.

Ballerina painting and *Sisters*, which show the older girls developing lives of their own. This acceptance of the people with whom Allen has relationships as vulnerable identities in their own right marks growing self-acceptance. This has allowed the detachment of her creativity (through humour, the incorporation of written comment, or the removal of the artist from centre stage), while her emotional engagement continues. This underlies the integration characteristic of mature work of this phase.

The 'My Life Now' paintings are affectionate, and read with the event-filled reminiscent qualities of a family album. Relieved of the constraints of childbearing, freedom to enjoy relationships with children is apparent. Much of the freshness of the very early work reappears in this and the 1987 'Holiday' series.

Sex and creativity assume different dimensions from this new perspective. The female is no longer passive within a male dominated sexuality — having her creati-

ty and identity channelled into negative responses. Here, female sexuality takes on an identity in its own right and becomes a positive part of the creative process.

While sex can now be enjoyed without risk, how sexually attractive and assured does a mother of four feel? The results of this question are visible in the wryly funny *Fantasy with a truck*, and the Mills and Boon style 'Sam Neill' romantic fantasies.

Drawing on the 'Sam Neill' work, the overwritten images of *Dead horse painting* combine verbal script with visual effect to make overt statements on the limitations on creative or romantic aspirations imposed by domestic responsibility. The directness of the acknowledgement contains a level of acceptance of the inevitable — albeit wistful — and a shift towards the integration of constraints previously the target of rebellion.

This integration underlies later works such as *Sara at softball*, *What if there is a shark*, and the second *Sisters*. The concerned mother accepts her limitations as a protector of her children, retaining her fears nonetheless. An apparently bland image carries a significant burden of feeling.

Allen's *Autobiography of Vicki Myers* and the companion book of images signifies the completion of a creative cycle. She has compared the production of a painting to childbirth, and it does not unduly stretch the metaphor to see the developmental phases of the work as a growth process with human parallels — the self-discovery of the young child, the rebellion of the adolescent, the growing self-awareness of the adult and the mid-life reassessment. If this is the case, Allen's mid-career could herald the beginning of a new creative process.

Whatever this may be, it can be confidently expected to be deeply felt, honestly and simply committed, and imaginatively fertile, possessing an underlying intelligence and humour.



DAVIDA ALLEN, *Dead horse painting*, 1986, oil on canvas, 186 x 167 cm, courtesy Australian Galleries, Melbourne and Sydney.

A PRODUCTIVE PARTNERSHIP

FRANK & MARGEL HINDER INTERVIEWED

Dinah Dysart

What is probably Australia's most productive art partnership began in 1929 when aspiring commercial artist Frank Hinder met sculpture student Margel Harris at a summer painting camp in America. Both were then twenty-three years of age.

Since 1934, after a stimulating three years in Boston and a sojourn in Taos, New Mexico, Margel and Frank Hinder have lived in Sydney. For more than sixty years they have worked side by side, discussing art theory, exchanging ideas, and encouraging and assisting each other with the development of public sculpture, theatre design and the many examples of their art which now grace our State and regional galleries.

Their commitment to abstraction and to the notion of the independence of the art object has been evident since the mid-1930s. In 1939 they joined with like-minded artists Ralph Balson, Grace Crowley, Rah Fizelle, Eleonore Lange, Frank Medworth and Gerald Lewers in Exhibition One to assert a commonality of purpose in their crusade for non-objective art. In the same year they collaborated to win a prize to produce a sculpture for the Sydney Water Board.

Following the war and a period spent working for the same camouflage unit, they built a house at Gordon which was designed by modernist architect Sydney Ancher. Planned to maximize the bushland setting, the glass walls reveal a vista down a gully thick with tall stands of trees, and the courtyard — where many of Margel's larger sculptures were constructed — is a haven for rosellas and lorikeets. Their adjoining studios are filled with all



the paraphernalia of two artists' very fruitful working lives.

Margel has worked in wood and stone, and metals and plastic. She has made many delicate constructions in wire. Her sculptures range from small domestic scale pieces influenced by the form and movement of a bird or a

MARGEL HINDER, *Interlock*, 1973–79, anodized aluminium, 358 x 187 cm, Collection Deakin University, Geelong.

cat, to garden sculpture and numerous important public commissions which include an abstract sculpture for the Reserve Bank and a revolving sphere for the Monaro Mall in Canberra. In 1953 she was a prize-winner in the international sculpture competition for 'The Unknown Political Prisoner'. She has been a lecturer in sculpture at the Art Gallery of New South Wales and taught briefly at the National Art School in Sydney.

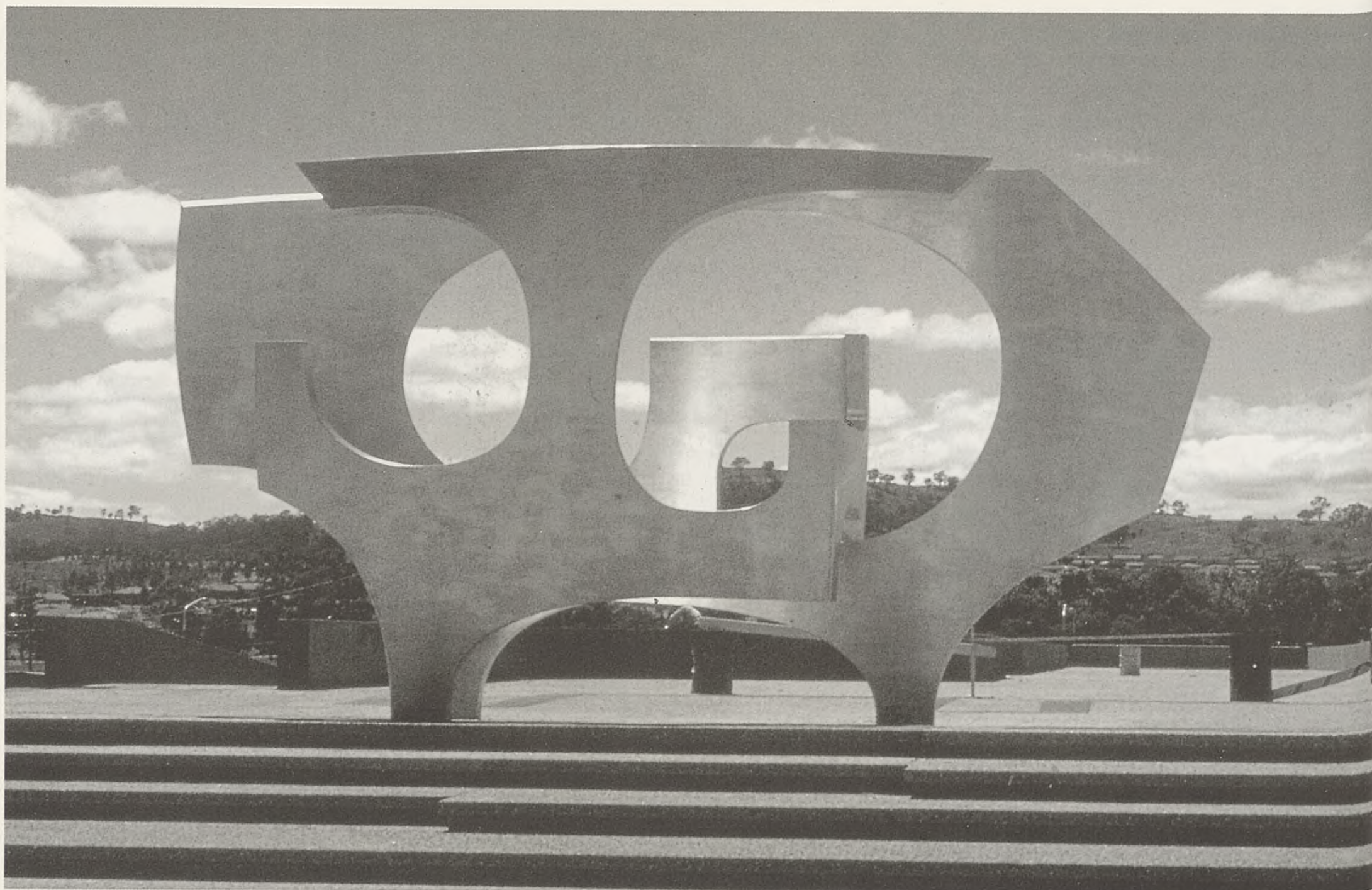
Frank's immensely diverse output includes work in tempera, oil, acrylic and watercolour. Many drawings document the various stages in construction of major paintings such as *Lake fishermen*, *Lake Conjola*, 1937, *Dog gymkhana*, 1939 and *Subway escalator*, 1953. He has produced lithographs, monotypes, textile designs, wall decorations and murals and luminal kinetics, and has made a significant contribution to Australian theatre design in both costume and sets. For many years he taught at the National Art School and Sydney Teachers' College. He has won awards for painting and theatre design including the Blake Prize for Flight into Egypt in 1952. (Margel won the Blake Prize for sculpture in 1961.) He assisted Margel with the construction of a number of her large public sculptures.

In 1973, a joint retrospective of their art was organized by David Thomas at Newcastle Region Art Gallery, Newcastle where Margel had designed the Captain James Cook Memorial Fountain. In 1980, the Art Gallery of New South Wales mounted a major retrospective of the art of Frank and Margel Hinder (1930–80) which included three hundred and forty catalogued items. To accompany the exhibition, curator Renée Free wrote a comprehensive publication which documents both artists' careers in detail.

No history of Australian art which focuses on this century can be complete without a thorough assessment of the contribution made by Frank and Margel Hinder. They constantly broke new ground with art forms that have always been innovative and ultimately influential. Their visual language has enriched Australian cultural life and will continue to provide a source of inspiration for years to come.



FRANK HINDER, *Dog gymkhana (study)*, 1939, tempera on paper on paperboard, 68 x 51.1 cm, Collection Art Gallery of New South Wales, Sydney. Purchased 1967.



MARGEL HINDER, *Sculptural form*, 1969, aluminium, 11 x 5.4 x 3.65 m, Woden Town Square, Canberra. Collection National Capital Planning Authority, Canberra.

Tell me about the formative years for your art.

FH It was the time in New York (1929–30). Before that in Chicago (1927–28) the teaching had been much the same as anywhere else. You spent a week on the nude and if it wasn't what the teacher saw then it wasn't right. In New York it didn't matter whether it looked like the model or not — you had to have a reason for what you were doing. Everything had to work together and you had to use your imagination. You were doing something of your own rather than a photograph.

The teaching in New York was different too. You could do it free-hand to start with, but then you were encouraged to use set squares and compasses and relate things in a geometrical manner.

What did you do with these new ideas?

FH I was supposed to be training as a commercial artist. Both my teachers, Howard Giles and Emil Bisttram, were commercial artists. Howard Giles had been one of the best known illustrators in New York during World War I and Bisttram had his own studio employing a number of artists. But when I met them they were both trying to get out of commercial art because they'd been bitten by contemporary art and they talked more about that. But I had to keep on with commercial art because I needed to make a living.

Meeting Margel in 1930 was crucial too. She was very serious about what she was doing. She encouraged me to become interested in things apart from commercial art.

MH My family was very musical. I was interested in sculpture but I had to stop because we got married — that caused a great upheaval in the family. Then we went out to New Mexico (1933) and that was a wonderful experience and changed both our points of view. In Boston I had seen Constantin Brancusi's *Bird in space* and work by Naum Gabo and Antoine Pevsner. It was a revelation. And we were ready for it. I am quite sure that if Frank hadn't met Bisttram and Giles in New York he still would have searched for something that was more to his way of looking at things.

What was the most stimulating period of your lives?

FH I suppose the 1930s and 1940s. We came back to Australia in 1934. There was nothing doing here but there was always something to kick about. Nowadays you can do anything and it's bound to be noticed.

MH When we came here and met Rah Fizelle and Grace Crowley and Ralph Balson and the Contemporary Art Society started up, things were really very exciting. We had something to fight against — people like Lionel Lindsay and Howard Ashton. We had to defend everything that was contemporary.

FH In one exhibition somebody spat on two of my paintings. They both sold shortly afterwards. Anything that didn't have gum trees or surf or a wallaby in it just wasn't art.

Fizelle, Crowley and Balson were in our group. And Eleonore Lange. And Gerald and Margo Lewers when they came back. Fizelle's studio was a centre and people used to drop in from Melbourne or overseas. It was a very gregarious group and very hostile to capitalism.

MH We all were leftist in those days.

Who were the most influential people in your lives?

FH Margel — and Bisttram and Giles, I suppose.



FRANK HINDER, *Tram kaleidoscope*, 1939–40, egg tempera, 152 x 122 cm, Private collection.

MH I would say Frank, of course. We worked together and thought alike. We thought it was terribly funny when Douglas Stewart said that the centre of contemporary art was Norman Lindsay's studio in Bridge Street. We didn't even know it was there. We were in George Street and we said the centre was there. Howard Ashton said in a critique that Frank's work was like Bartok, the smell of drains, and we were so thrilled to be linked with Bartok that we didn't mind at all.

Frank, what did teaching mean to you? What did you get out of it?

FH Giles and Bistram always said if you wanted to learn anything, try and teach it. I followed their methods. I remember when I was teaching in Boston (1931–34) one of the girls said I was just like Mr Giles. I tapped my pencil in the same way. I realized this was true. I was even repeating the same words. So I had to try and work it out for myself. When I started teaching here in 1946, I carried on with the same method. For me it was a very logical way of teaching a very illogical subject, because you're not teaching — you're just making suggestions.

Are there any students you particularly remember?

FH Peter Pinson, Robin Norling and Pam Griffith — amongst others. They always say they got something from me. It helped that I was doing it, not just talking about it. Quite a few of the teachers just taught and talked and didn't do any work themselves. I got a letter from England from a former student who is doing very well. He wrote to thank me, which was very flattering — except that his artworks were all very realistic photographic copies. Still, that's what he wanted to do and he's doing it well. I found teaching stimulating but it does take a lot of time because you're always preparing for the next day.

How did you get started in theatre design?

FH I'd done some in Boston but even as a child in Summer Hill we used to put up a



MARGEL HINDER, *Mother and child*, 1939, ironbark, 125.5 x 10.3 x 38 cm, Private collection.

curtain in the billiard room and make people pay a penny to watch the performance. May Hollingworth started the Leonardo Group and I did the designs (1935). It was an amateur group so we made the sets as well. The first design I did for professional theatre was for the Elizabethan Theatre's production of 'The Shifting Heart' in 1957. I objected to the realism of it. I loathe seeing realism on the stage although it was essential for this particular play.

So which of your theatre designs pleased you most?

FH I think 'Murder in the Cathedral' (Adelaide Festival 1960) probably because it was fairly simple and it worked, although I overdid the costumes because I'd read that Beckett loved clothes and finery. The sets were two big arched doors based on the shape of the bishop's mitre with a background in black and banners down the sides.

MH It was so exciting because it was a wonderful summer evening and the bells were chiming. People were streaming into the Bonython Hall. It was just magical. Frank's sets were a great success.

What did you enjoy most about working in theatre?

FH Seeing something on a large scale and seeing it work — watching people looking at it. When you sell a painting you never know whether people are looking at it or not.

So why did you begin making luminal kinetics?

FH It's a way of getting colour which you can't get with paint. I like the effect you get from light interpenetrating and changing. I got started after the war although I had thought of it before. At the Art Institute in Chicago I'd seen Wilfrid demonstrate his colour organ. And in Australia Eleonore Lange, the sculptor, was very interested in light and she was trying to do a sculpture in glass which would reflect certain rays and split the prism. She was interested in genuine light and would hit the roof if you

talked about using artificial light. She was going to use solar energy. She was way ahead of her time but nothing ever happened because she couldn't afford it.

After the war you could get small timing motors and perspex became much cheaper. (During the war blokes would smash the perspex covers on aircraft to make rings for their girlfriends.) Kinetics can be quite complicated. Lamps burn out after a while but so far I've never had any trouble with motors — it's amazing how long they last.

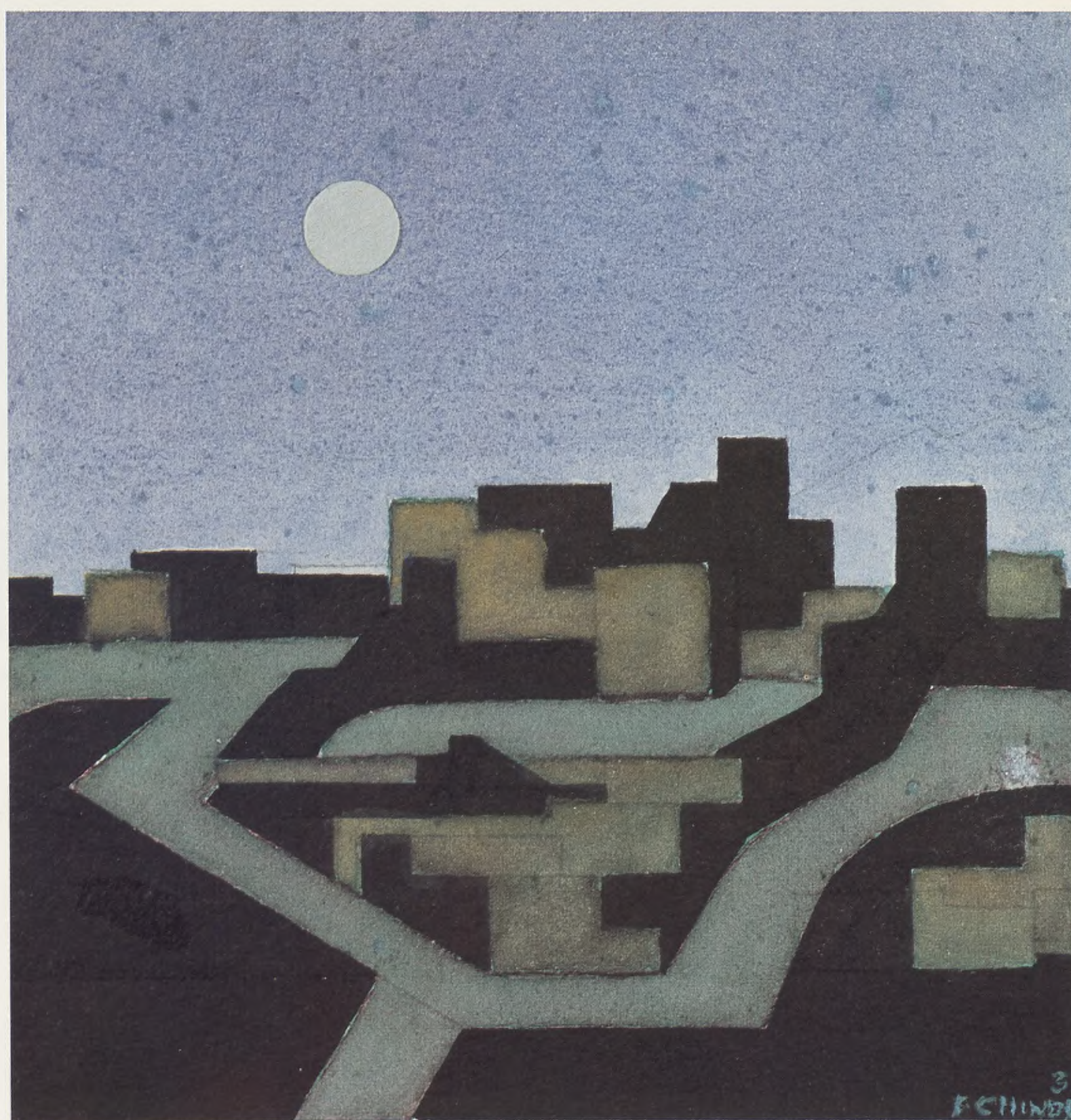
Where are most of your kinetics?

FH Some are in private collections. The Art Gallery of New South Wales has two but they rarely show them because there's no provision for 'light' art. Adelaide has one of the biggest — it's a triptych. The trouble is some curators think kinetics are a problem, but it's a lot of baloney. You can go to any dry goods store and get a lamp — they're nothing unusual. They say you shouldn't touch it because the artist wouldn't like it. If it's just an electric motor and power and lamps — who cares who changes it? All this business of interfering with the brush stroke — retouching a canvas is one thing, but changing lamps or motors is purely mechanical.

What would you describe as your major themes?

FH Probably futurism — Margel is interested in that too. By futurism I mean movement or the suggestion of changing from one place to another. Of course you can only suggest it. I've tried many things along those lines — the *Dance of the Koshares*, 1933¹ is an early one — but it's still static, no matter what. Whereas with Margel's sculpture you can move round it and get a feeling of movement. And of course movement came into my kinetics. One critic said that futurism never took on in Australia but I think it probably influenced me more than anything else — in my 'Wynyard' series and 'The Cyclists'.

But I believe Malevich who said that 'Cre-



FRANK HINDER, *Taos landscape*, 1934, watercolour, black ink, pencil, collage on heavy white paper, 13.1 x 12.9 cm, Collection Art Gallery of New South Wales, Sydney.



FRANK HINDER, *Subway escalator*, 1953, tempera and oil on canvas mounted on composition board, 92.8 x 72.5 cm, Collection Art Gallery of South Australia, Adelaide. Elders Bequest Fund, 1972.

ation begins beyond the realm of knowledge'. It's the things you do that are spontaneous and unconscious that are always interesting. *Little man with a big gun*, 1939, for example, was completely spontaneous.

Margel, what are your main themes?

MH The relationship of shape and space and how one organizes space. Light is very important to me. It's interpreting these things into sculptural language. I tried to suggest volume with movement for example in *Skyhook*, 1955, where some of the movement is suggested by shadow and some by line. In *Spatial*, 1954, I'm working with line but also with the spaces in between.

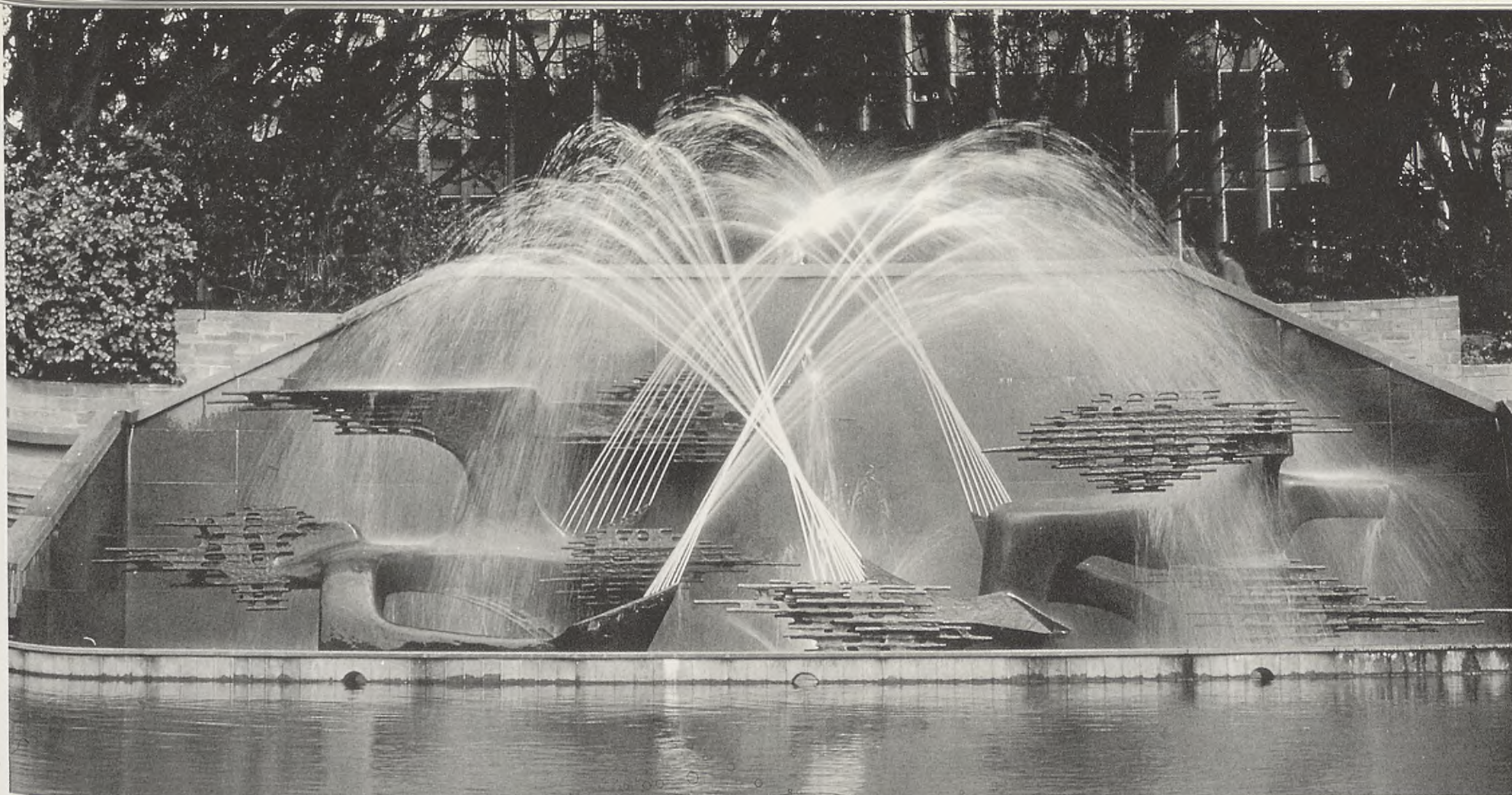
FH I believe in order and yet it seems that chaos can be equally orderly. It's incredible that no matter how chaotic something is, if you see enough of it it begins to become an order. You take a whole lot of funny little forms and suddenly there's a design that someone has worked out and yet it's completely chaotic. Once something repeats itself it ceases to be chaotic. I'm trying to order paint into shapes, spaces, colour, light so that it signifies something.

Frank, you said once you thought Godfrey Miller was the greatest Australian artist. Why?

FH I think because he works exactly the way I do. He understood dynamic symmetry which is so important to me. It's just the magic of something that's so complete and so fine and yet it gives that feeling of a Mondrian. They're not compositions in an obvious way.

Who would you nominate as the great artists of this century?

FH Picasso, Braque, Seurat, Kandinsky — amongst others. Matisse another, I suppose. We had a print of van Gogh's *Sunflowers* hanging up. We thought it was a good one and then we saw the original so we took it down straight away. The painting nearly blew you out of the room. It was absolutely magic.



MARGEL HINDER, Captain James Cook Memorial Fountain, 1961–66, Newcastle.

As a Trustee of the Art Gallery of New South Wales (1974–78), did you feel you were able to make a contribution?

FH No. I'm no good on committees. It's my own fault because I can't hold my temper. Wallace Thornton ran the meetings. But nevertheless everyone got a fair go especially at the Archibald. A Kandinsky was put up to the Trustees for the collection. I wanted it of course. It was a very simple Kandinsky — just a few lines — but it was a very nice one. They thought it was too expensive — and Wallace Thornton didn't like Kandinsky.

Margel, which sculptures are you most happy with?

MH I like the work at Woden, 1969. It was a disaster at first. It was to be at the head of a flight of stairs against the sky. But they did away with the staircase and where the sculpture had been slightly curved it now looked crooked because it had buildings behind it with parallel lines. It just looked as if it was falling off. But we rectified it and now you can't tell the difference. And I like

it. I like the shapes — the curves and the spaces between. You can walk through it and under it. It makes wonderful shadows on the pavement.

And what's your favourite work of Frank's?

MH I like *Taos landscape* — it reminds me of our time there in 1933. I love *Dog gymkhana* and the drawing for it. I like *Beckoning horizons* — I love the colours and the interpenetration of shapes and light.

What do you think is your best work, Frank?

FH I've always liked *Tram kaleidoscope*, 1948, and possibly *Subway escalator*, 1953 and a few others like that. *Tram kaleidoscope* seems to me to be fairly complete and I also remember doing it. It was fun although it was a lot of work because it had about twenty layers of tempera on it. I was going back over it for several years. I started it before the war and worked on it while I was on leave and finished it after the war. Discipline was always the most important thing for me. That's what Renoir said too.

Which do you think is Margel's best work?

FH I like the fountain at Newcastle (1961–66) because it's so unusual and only she could have thought of it. I also like *Interlock* in Geelong (1973–79).

You've worked in adjoining studios for more than forty years. Have you worked well together?

FH Occasionally Margel's noise has bothered me. The grinding and the constant hammering. At ten o'clock at night the sound of hammering copper carries down the valley.

MH And sometimes I had huge plumes of soot coming out. He didn't like that because it came over into his studio. But I think on the whole we got on very well together.

FH Thanks to you.

MH I think it was probably thanks to you.

Dinah Dysart

¹ *Frank and Margel Hinder 1930–1980* by Renée Free (Art Gallery of New South Wales, 1980) was used as the source for titles and dating of works.

POST-MODERN PARODY

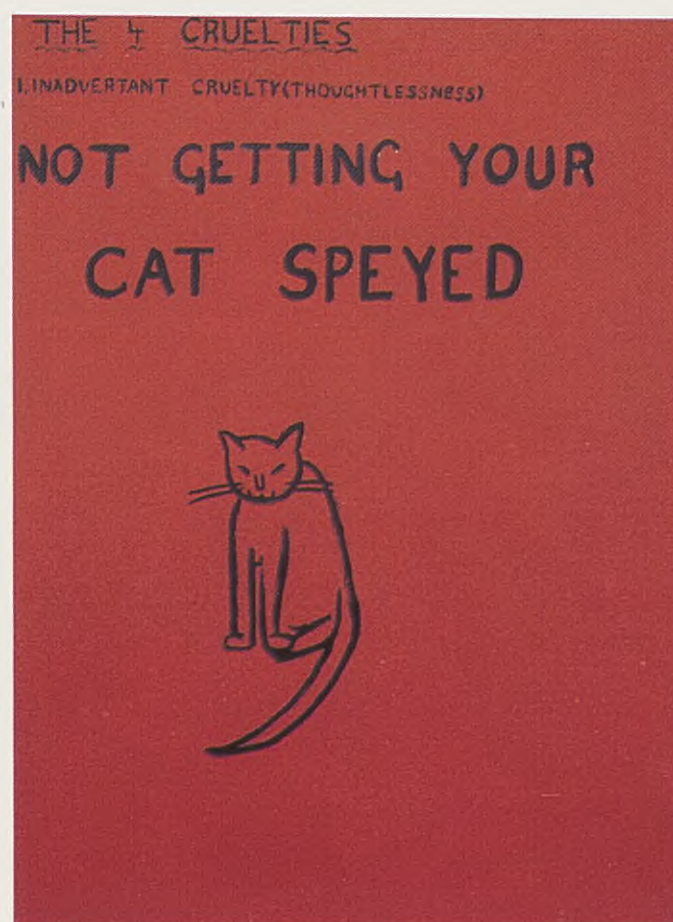
Chris McAuliffe

The past two decades have seen artists persistently questioning the primacy of painting, yet a surprising number are continuing to paint. It is not simply that painting — the most readily commodifiable medium — remains the staple of the commercial galleries. What is striking is the sheer variety of strategies artists have developed in order to keep painting going in the face of sceptical reconsiderations of its importance. Of course the easiest and most common strategy is to ignore any sense of crisis or critique — one simply keeps painting, no questions asked.

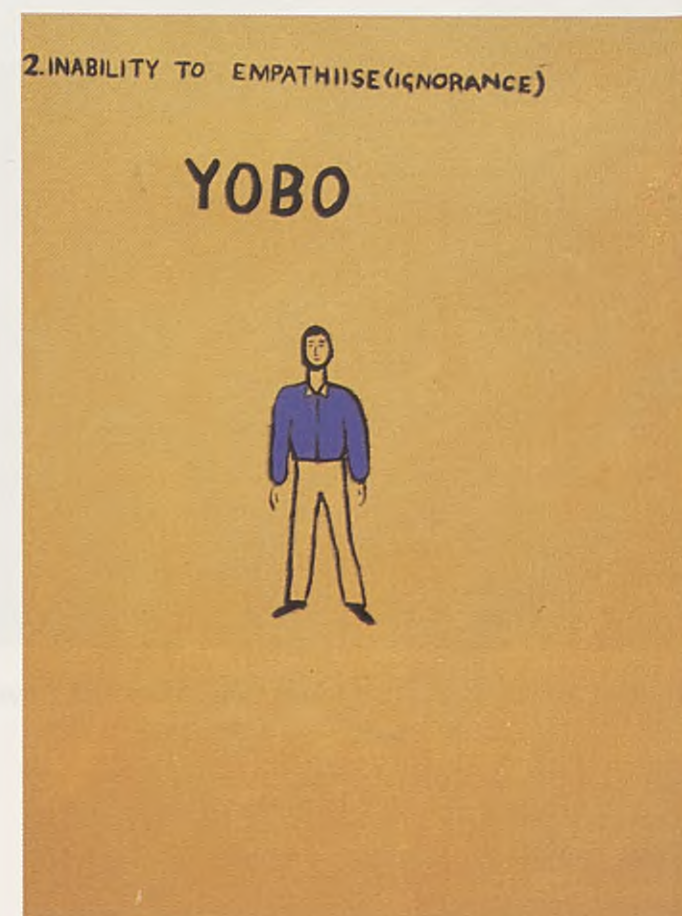
It would seem that many artists have realized that if continuing to paint is akin to rearranging the deck chairs on the *Titanic*, there are at least reputations to be made before the vessel founders. In this respect, it is not at all surprising that painting continues to dominate, quantitatively if not qualitatively. But we have to be careful not to overstate the case: to paraphrase Mark Twain, reports of the death of painting may have been greatly exaggerated.

The much-vaunted demise of painting would surely have to be the longest death scene on record. In 1921 the Russian painter Rodchenko produced three monochrome canvases in red, yellow and blue, declaring them to be 'the last paintings'. In the intervening years this gesture has snowballed into the post-modern 'Endgame' strategies of the 1980s and 1990s.¹ Somewhere between these two poles — the 'what, me worry?' nonchalance of the contented modernist and 'The King is dead, long live the King' autopsies of the card-carrying post-modernist — lies an approach that I'd like to use to frame Linda Marrinon's work.

Marrinon works facetiously and seriously,



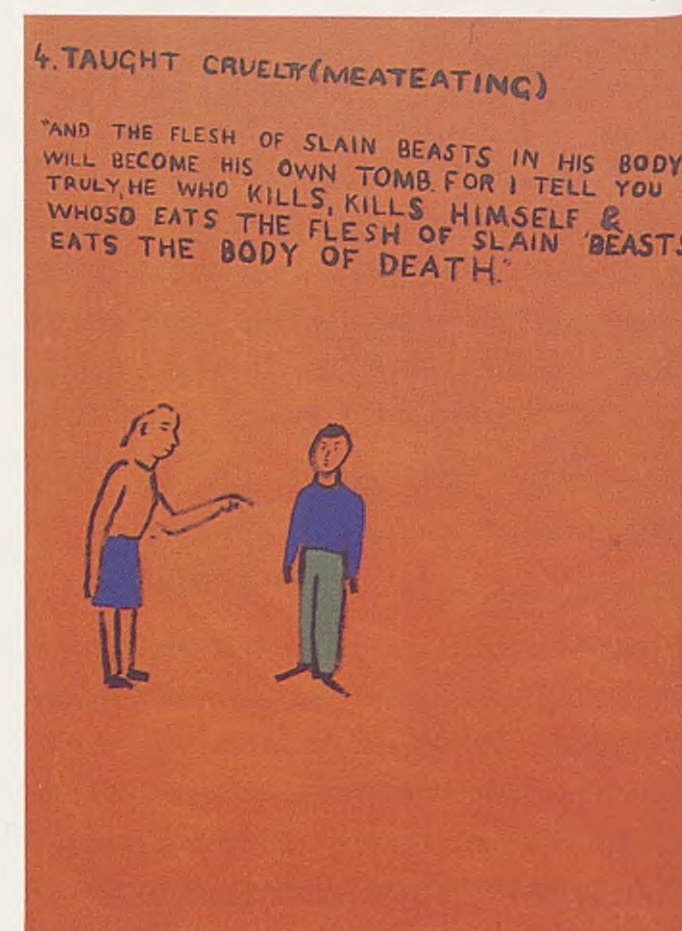
1 Inadvertent cruelty (thoughtlessness)



2 Inability to empathise (ignorance)



3 Excessive confidence (knowledge)



4 Taught cruelty (meateating)

IN THE WORK OF LINDA MARRINON

glibly and pretentiously, to perform a biopsy on the ailing body of painting. What she probes is the authority of painting, the ways in which its claims to seriousness are articulated. Because her work doesn't declare the death of painting, because her careful analysis of the status of painting as craft and as cultural signifier is the product of a love-hate relationship, I do not consider it to be part of the post-modern 'Endgame'. On the other hand, since she has never taken the importance of painting as a given, she cannot be regarded as a naive and sentimental nostalgist. Because she so resolutely fragments the practice of painting into its constituent elements, because she so carefully marks out the ambivalent relationship of painting to popular culture, because she is so concerned to locate the minimum degree to which painting does continue, I regard her as a late modernist.

Linda Marrinon has been exhibiting, largely in Melbourne, since 1983 — at first in group shows and alternative spaces, more recently at Tolarno Galleries. From the outset her work centred on the authority of the painted image. By using a naive, cartoon-like style coupled with portentous moralistic texts or an exaggerated painterly manner paired with kitsch comic book images, she sets into play a series of oppositions which mark out the relationship of high art and low culture, of avant-garde and kitsch. Her kinship with American Pop art has always been clear and Marrinon has been associated critically, if not personally, with 'Popist' artists such as Howard Arkley, Robert Rooney and Maria Kozic.²

This critique of the authority of the painted image goes beyond what was, by the 1980s, a fairly conventional high versus



low resonance. The oppositions presented in Marrinon's work operate at the level of form and content, and, beyond the canvas, at the level of the professionalism of the artist. Marrinon plays off high and low culture, morality and banality, the skilful and the sloppy — but also considers gender, local identity, and something of the institutional frame of art.

Her work displays elements of the modern — in the irruption of popular culture into high art — and of the post-modern — in the plotting of the discursive authority of image and artist. If the work is late modern, it is because it displays these residual traits

above: **LINDA MARRINON, 'What I must bear', 1982**, acrylic on canvas, 172 x 203 cm, courtesy Roslyn Oxley Gallery, Sydney.

opposite: **LINDA MARRINON, 'The Four Cruelties', 1983**, acrylic on cardboard, four panels, each 120 x 76 cm, courtesy Roslyn Oxley Gallery, Sydney.

of modernism and emergent characteristics of post-modernism, without playing the 'Endgame'.

The four cruelties, 1983, was shown in the 'Comic Stripping' exhibition at the George Paton Gallery in 1983. The title suggests a didactic exposition of a moral code, perhaps reminiscent of the allegorical images of the Renaissance and Baroque traditions. The portentous title of each of the works four panels is undercut by its folksy (though barbed) exemplar:

1. Inadvertent cruelty (Thoughtlessness — Not getting your cat speyed)
2. Inability to empathise (Ignorance — Yobo)
3. Excessive confidence (Knowledge)
4. Taught cruelty (meateating).

The textual component of the work suggests that the image was once the vehicle for the dissemination of moral certitudes but the apparent banality of the truths implies that this authority had waned in the 1980s. Marrinon accentuated this effect in the execution of the work. The images were painted as deft but simplistic cartoons, with crude, uneven lettering spelling out the homilies. The four sections — panels of a comic strip rather than a more classical cycle — were amateurish in their presentation, painted in bright, flat primary colours on boards that bowed awkwardly from the walls. The authority of the image was both acknowledged and undercut in this work.

Undercut, but not eliminated, for if Marrinon's updated allegory appeared to fail as painting (because of its technical amateurism), it succeeded as a moral primer because the artist recognized the spillage of techniques of authority from high art into the 'lower' realms of advertising and cartoons. The artist's suggestion is that an ideological authority is evident in any image. By botching high art, Marrinon points to the rhetoric of authority in both high art (technical skill, the classical tradition, literary allusion, the gallery context) and the mass media (the supposed immediacy of the image, truth connoted as naive

simplicity). The failure of the former is compensated for by the latter in her work. High art is destabilized by the mass media, but the image maintains its authority — the mass media has pilfered so much of the rhetoric of high art. In later work this recognition develops into Marrinon's version of keeping painting going: her tendency to marvel at the way that an image still carries authority as a painting in spite of her best efforts to demean it.

Marrinon's exploration of the authority of the artist goes beyond the binary opposition of professional/amateur to include another closely related — that of male/female. *What I must bear*, 1982, again executed in garish colour and cartoon outlines, shows a young woman (one of many veiled self portraits) falling under the weight of a cross bearing the words 'misunderstanding' and 'prejudice'. Again, without belittling the artist's sincerity, there is a sense in which its self-evidently truthful status compensates for the crudity of its presentation. Naivety may register here as sincerity and truth but, as is always the case with Marrinon, it is a *faux-naïveté*. Even an apparently heartfelt truth is articulated by a set of conventions which underwrite its authority. Retrieving this authority in the face of critiques of the relevance and truth of painting in the 1980s is achieved through recourse to the bastard codes of expression — comics and advertising. (Marrinon's historical anchorage may be in caricature, which preserved the allegorical claim to the truth of classicism in a low cultural form.)

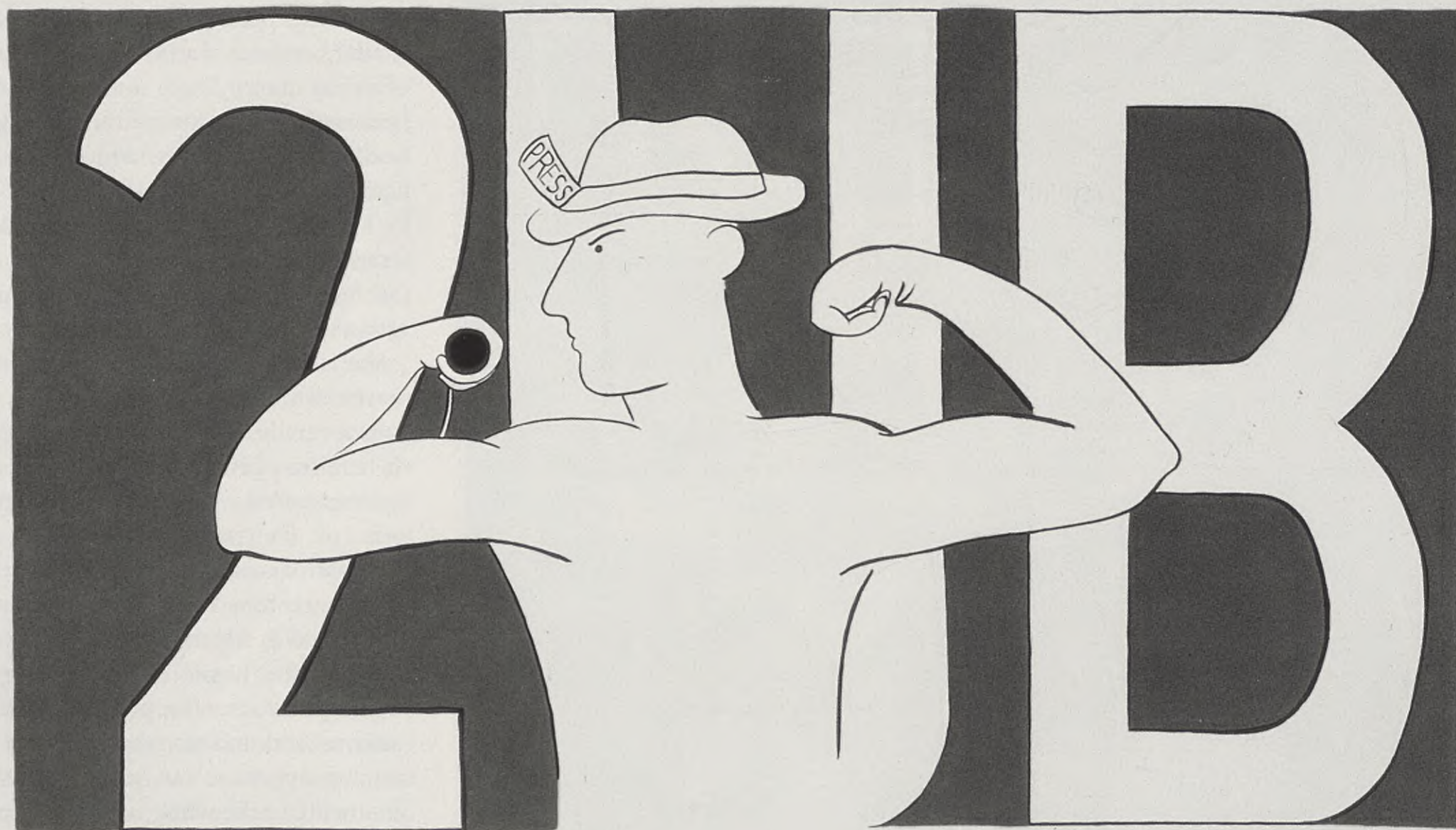
Marrinon's ironic destabilization of the power of the painted image (which carries with it a recognition of the scope of that very power) can be related to feminist critiques of the patriarchal authority of language. *What I must bear* not only maps out the obstacles encountered by the woman artist, but sardonically points to the tendency of the heroic male artist to cast himself as a superior, Christ-like figure — a role unavailable to women in the Judeo-Christian tradition.

The insistent use of image to mark identity was also explored in Marrinon's 1986 exhibition at Tolarno Galleries. Simplified, archetypal images in red and black on white canvases laid out versions of identity — class, gender, city — in works such as *Un homme et une femme* (a tête à tête with the Melbourne Arts Centre spire looming in the background) and *Miami vice* (in which a designer food, cherry tomatoes — dubbed 'Miami victuals' — was paired with designer television).

In her two most recent exhibitions at Tolarno Galleries, Melbourne in 1989 and 1991, Marrinon has continued her exploration of the authority of the image. While the cartoon qualities remain in the motifs of the works, her technique has become increasingly sophisticated, even painterly. But if Marrinon has left behind the technical naivety of her early works she has lost none of her satirical edge. Painterly bravado deteriorates into bombast, complex colour play is reduced to decorative patterning, luscious drawing degenerates into playful cartooning. Time and again the grandiose claims of the paintings are deliberately yet coyly deflated. Her images maintain an allegorical element — the subjects are all archetypes such as *The pool player*, *The hunter*, *The dancer*, *An aviator*, *Bacchus* (all 1991) — but the figures are represented as weird hybrids of stuffed toy animals and doe-eyed Japanese animations. Heroic personification, while alluding to the classical tradition, is presented as a bizarre mélange of Japanese cartoons and anthropomorphic animals, as if Prince Planet and kitsch swap cards have a status equal to history painting. The sublime is embodied in rows of glazed eyes staring into nowhere. Allegory becomes a succession of stocky, caricature figures on garishly patterned grounds, a kind of side-show arcade of theatrical vignettes — each attempting to achieve the seriousness of high art only to slide down the slippery slope of popular culture.

In *An aviator*, 1991, a Charles Atlas hero stands before a World War II vintage

COLIN GAMLIN



he's flexing muscles!

LINDA MARRINON, Colin Gamlin — he's flexing his muscles, 1986, acrylic on canvas, 143 x 180 cm, courtesy Tolarno Galleries, Melbourne.



LINDA MARRINON, *An Aviator*, 1991, oil on canvas, 121.5 x 90.5 cm, courtesy Tolarno Galleries, Melbourne.

airplane lifting his arms to flex his muscles. The macho gesture could also be read as the aviator donning a life vest known in the slang of the time as a Mae West (when inflated, it resembled the breasts of that actress). The pilot then, becomes a kind of gender bender, a macho hero with the heart of a drag queen. There is a similar perverse heroism in the facture of the painting. The brushy yellows, pinks, and greens of the figures remind me of the palette of Willem De Kooning's Abstract Expressionist 'Woman' series of the 1950s. Marrinon brings the figure forward from the dark ground with a sinuously painted outline.

She is pairing the linear skills of the cartoonist with the painterly bravado of the high art tradition. The culturally legitimated heroism of the artist and the allegorical figure is paired with the apparently shallow form of the comic book. Once again, Marrinon seems to marvel at the hierarchy that is established: the way that a painter's line is seen as superior to a cartoonist's, the way that the heroic theatre of allegorical painting outranks the popular heroism of cartoons and movies, the way that these seeming opposites can jostle against each other without the whole edifice collapsing.

While it is often argued that the fundamental tactic of Pop art was the introduction of low culture into the realm of high art, I think that Marrinon reverses this passage. She finds the high in the low, she parallels high and low. This allows the recognition of the discourses of authority common to both, rather than the titillating and ultimately reassuring game played when a Pop artist dabbles in low culture without questioning the eventual restoration of the superiority of high culture.

Marrinon's work exploits the tension between high and low which Roland Barthes described as a struggle between the revolutionary force of mass culture and the conservative tendency of high art. The resulting effect is of 'two voices, as in a fugue — one says: "This is not art"; the other says, at the same time: "I am art"'.³

Marrinon, like many younger Australian artists, turned to Pop in the early 1980s as a means of exploring the discourses that underwrite cultural practices and hierarchies. To see a painting like *The dancer*, 1991 — a large-headed, saucer-eyed caricature with a five o'clock shadow prancing before a garish background of oozing orange and brown — is to see painting constantly constructed and collapsed before you. This demolition and reconstruction is different to Modernism.

Marrinon's dissection of painting seeks no core, no essence in Art. It differs from the post-modern 'Endgame' — this playing with the pieces is not presented as some (mock) nihilistic celebration of the Death of Art. To a certain extent both readings might be plausible. Marrinon's best passages of painting could restore faith in its superiority; her parodies might put paid to it for good. I prefer to think that the images are propelled by a fascination with the claims of both high and low culture. If Marrinon's perseverance with painting is to be likened to a game it is perhaps closest to building a house of cards; a pointless, even idle, pursuit which nevertheless exercises some fascination, elicits awe, and whose collapse is only an inducement to try again.

Chris McAuliffe is a Lecturer in Art History at the Department of Fine Arts, University of Melbourne.



LINDA MARRINON, 'O', 1989, oil on canvas, 167 x 117 cm, courtesy Tolarno Galleries, Melbourne.

¹ See I.C.A., Boston, *Endgame: Reference and Simulation in Recent American Art*, MIT Press, Cambridge, Mass., 1985. This exhibition featured American artists such as Sherrie Levine, Peter Halley and Ross Bleckner, and proposed that post-modern artists were exploring the notion of art as a set of finite moves within a radically restricted field of play. As a result — with the ideas of historical progress and creative originality under a cloud — all that remained for artists was to explore the minimal degree of activity possible within a post-modern cul de sac.

² 'Popist' is not intended to suggest a firm style but to point to a tendency which, for convenience's sake, has been labelled with the title of an exhibition featuring the work of these artists staged at the National Gallery of Victoria in 1982.

³ Roland Barthes, *The Responsibility of Forms*, (1982), Hill and Wang, New York, 1985, p. 198.

Parlous economic times saw a mood of heightened realism in salerooms during the last months of 1991. TERRY INGRAM reports that continued domination by serious collectors and enthusiasm for non-Australian work characterized auction and gallery sales alike toward the end of a tough year.

A new realism pervaded the saleroom in late 1991. What vendors said their art was worth may still have been unreal, for pre-auction estimates were often above what could be optimistically anticipated. However, buyers found — if not when the hammer fell then shortly afterwards — that where excessive, the estimates tended to be no more than ambital.

For even after sharply adjusted prices for the more difficult times, vendors were prepared to make further sacrifices. This was most vividly reflected in the results of the sale held in Melbourne by Leonard Joel on 26 November, 1991 under instructions from the liquidator of the Farrow finance services group of Geelong.

A dealer had given \$700,000 for *Belle Ile*, an oil by John Peter Russell at the sale of the collection of the late Sir Leon and Lady Trout in Brisbane in May 1988. At Joel's the painting was estimated to make between \$450,000 and \$550,000 but was let go, on the fall of the hammer, at \$242,000.

The buyer had been a bidder on the painting at this lower level when it was offered at

the Trout Auction. Accordingly, its sale helped dispel the reputation auctions have developed for offering unrepeatable opportunities. Not only had the painting come up again within three years, it re-sold at less than half the price and the auctioneer did not have to go back to the vendor to discuss the offer.

The buyer of the Russell was an established collector. Like the dealers in the room who accounted for a majority of the purchases at the Farrow sale, he was able to seize the moment. The high estimates had reputedly discouraged potential buyers from attending. It was widely believed before the sale that not too many works would change hands. However, the Malvern Town Hall (where the auction was held) was full and the sale was of such moment that it is hard to see anyone seriously interested in the market staying away.

Joel's had also advised potential buyers to 'Be there'.

Sotheby's adapted to the new parlous economic environment by appealing to potential buyers of unsold lots to come forward

with offers after its sale in Sydney on 24 November, 1991. Showing that estimates are not necessarily an indication of unpublished reserves, sales during the auction included many of its offerings at bids below the lower estimates.

Along with the occasionally surreal published estimates, the other note of unreality was provided by new buyers, perhaps with redundancy or superannuation packages to spend, who occasionally bid excitedly or without doing adequate homework. Hearing of the 'bargains' that ought to come of the many forced sales in the art market, several such bidders appeared to bid across the spectrum, giving the market a slightly erratic appearance.

They appeared to be correct in assessing that by and large only owners who had to sell, or were seeking to transfer their funds elsewhere, were putting works of art on the market. Stephen Scheduling — whose esoteric collection of mainly lesser known women artists was offered in the Sotheby's sale — was looking to buy real estate.

The art market, however, seemed to bene-



1



2

1. MICHELE PAGANO, *Landscape with figures by lake*, oil on canvas, 76 x 127 cm, Lawsons, Sydney, sold for \$8,000. 2. JESSIE TRAILL, *The tea gardens*, oil on canvas on board, 67.5 x 122.5 cm, Leonard Joel, Melbourne, sold for \$88,000.



1



2



3

1. ROBERT GHEE, *Melbourne Street*, 1905, oil on canvas, 30 x 25 cm, Sotheby's, Sydney, sold for \$8,000. 2. MARGAREY OLLEY, *Lemons*, 1964, oil on board, 75 x 100 cm, Sotheby's, Sydney, sold for \$12,000. 3. GUSTAVE LOISEAU, *Riviere en Normandie*, Eure, 1921, oil on canvas, 63 x 78.5 cm, Leonard Joel, Melbourne, sold for \$88,000.

fit from one national trend in fund management. Keen bidding for overseas works at both Sotheby's and the sale held by James R. Lawson in Sydney on 18 November suggested an accelerating eagerness to effectively 'offshore' funds in non-Australian works of art.

At Sotheby's *Type of beauty*, a portrait of a Victorian lady by Lord Leighton, comfortably exceeded its top pre-sale estimate to make \$44,200. At Lawson's a pair of paintings by the seventeenth century artist Michele Pagano, *Landscape with peasants and animals* and *Landscape with figures by a lake* sold for \$7,500 and \$8,000 respectively while a pair of altarpieces, although unsold under the hammer, were enthusiastically contested. Henry Rolfe's *Trout* similarly made \$2,900.

At Joel's regular spring sale of 26 and 27 November (the Farrow collection was sandwiched between) a work by a nineteenth century visitor to Australia, Abbey Altson which was in the same genre as the Leighton sold above estimate to make \$9,300. Perhaps overly encouraged by the overseas trend, vendors pitched the reserves on the anecdotal watercolours of Publio de Tommasi (which were exported to Australia late last century in quantity to give the artist a strong following 'downunder') too high. Publio appeared to run out of puff, with auctioneer Graham Joel telling auction

helpers to 'leave it aside' when *The celebration* reached 'only' \$17,000.

The antique trade and arbitrageurs accounted for some of the support for overseas work but did not explain a growing readiness to accept overseas or non-specifically-Australian works by Australian artists. The Bicentennial enthusiasm and occasional obsession for Australiana appeared increasingly a distant memory.

The Alan Bond collection still overhung the market place although as a result of a legal wrangle it appeared that the paintings, many of which are colonial, might not appear on the market until the middle of 1992. Giving a fillip for the sparse market in works at the six figure level, Sotheby's, however, found a buyer at \$220,000 for J.A. Turner's *Fighting for home*, a painting which had not long before been in the collection of another Perth businessman, Laurie Connell.

Predictably for hard times, pretty pictures sold. Brown and angst-ridden pictures — including the darker colonial works — were put aside, while flower pictures and 'serene river banks' sold relatively well. When these pictures begin to wilt then the art market — like a sick child turning up his or her nose at chocolate — is really in trouble.

The river and pond market continued to run deep, evident in the \$34,000 paid at Sotheby's for William Beckwith McInnes' *Hawkesbury River* and the \$17,600 given at

Joel's for Buckmaster's *Sylvan Dam*. This was the financial season for flowers — seen in the prices of up to \$7,000 paid at Lawson's for the work of Alan Baker and the \$39,600 given at Sotheby's for Streeton's *Vase of pink and yellow roses*.

With seven bidder's on *Lemons*, 1964, Margaret Olley sustained the interest shown in her exhibition at Sydney's Australian Galleries in October 1991 from which almost all the works were sold. *Lemons* proved to be anything but what its name implies by selling for \$12,000.

Several commercial galleries reported sell-out or near sell-out exhibitions, mostly of predictable artists. A few galleries closed (Adelaide appears to have been particularly hard hit) but far fewer than was grimly predicted at the beginning of the year.

Galleries with artists whose top prices had hit around \$30,000 appeared to be disadvantaged against those whose artists' best work was priced up to \$10,000. This applied particularly when the lower ranged worker could muster an impressive curriculum vitae and/or better still, content and competence recognizable by the serious collector whose influence in the marketplace continued to build.

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

Prints are as significant and moving as other art forms in the hands of the finest artists. Through the work of six Australian artists, HENDRIK KOLENBERG examines prints as an integral part of the artist's œuvre.

For many Australians the first experience of an original work by Dürer, Rembrandt, Goya, Whistler, Munch or Morandi is an etching, engraving or woodcut. As each of these masters of Western European art was a printmaker and our public galleries have fine examples of their prints — if not paintings or drawings — their prints are an important part of our appreciation of great art.

Yet appreciation of prints by the general public remains dogged by misunderstanding and ignorance — over print technique and originality, commercial reproductions and ever new copying and printing methods.

The intrinsic value and quality of an artist's work cannot be determined by any hierarchy of means. In the hands of the finest artists, prints may be as moving as any painting, sculpture or installation. It would be difficult to imagine Dürer's œuvre without his unforgettable prints. Similarly, our understanding of Australian art is seriously impoverished without considering the prints of Lionel Lindsay or Margaret Preston, or of many of our modern masters — Noel Counihan, Fred Williams, John Brack, Arthur Boyd, George Baldessin, John Olsen, Brett Whiteley, Jan Senbergs, Colin Lanceley, Mike Parr, Roger Kemp and Lloyd Rees for example.

The sheer number of Australian artists making prints is such that a concise, credible overview may not be possible, but by considering the prints of just six major artists over the last thirty years or so, a clearer view is possible.

Arguably one of the most important is Fred Williams. For Williams, etching was almost an obsession, cultivated during his years in London in the mid-1950s — where he was inspired by Sickert and applied, back in Australia, to landscape.

Small in size, Williams's etchings were heavily worked and reworked, his plates often proofed and printed throughout the varying states until the desired reductive, tactile essence of landscape was arrived at. These etchings are equal to his paintings rather than echoes, and were the subject of the first book devoted to his work in 1968.

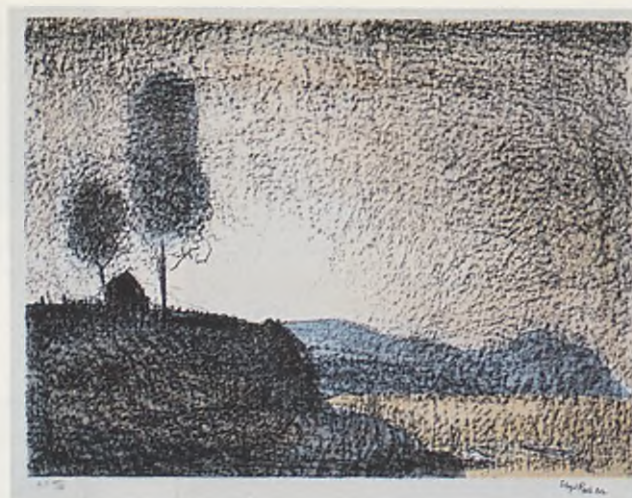
While Fred Williams persisted with printmaking throughout his life, Roger Kemp's most important prints, his etchings, were produced in a relatively short time and were the result of enthusiastic fellow artist prompting and workshop support.

Kemp's etchings offer an uncompromising distillation of his late symbolically abstract vision of the interconnectedness of form in space. His involvement with etching was as passionate as it was brief. The medium so suited his purposes as he consolidated the character of his late work between 1970 and 1976, that he produced eighty-four etchings in rapid succession, many of considerable size — the largest, *Constellation*, comprises four plates and is printed across four sheets of paper, measuring 170 x 121.4 cms.

Dramatic and monumental, Kemp's etchings have few twentieth-century equivalents; they are perhaps closest to Giovanni Battista Piranesi's last extraordinary *Caceri* etchings of the 1760s. More than any other Australian artist of his generation, Kemp challenges the notion of printmaking as a minor, intimate and peripheral activity.

John Olsen's printmaking began auspiciously with S.W. Hayter in Paris in 1956. Hayter's influence on contemporary printmaking was far-reaching; his *Atelier 17* in Paris and New York was the model for workshops around the world.

Olsen did not pursue printmaking seriously again until the early 1970s, when, like Kemp and many others, he became a part of



1



2

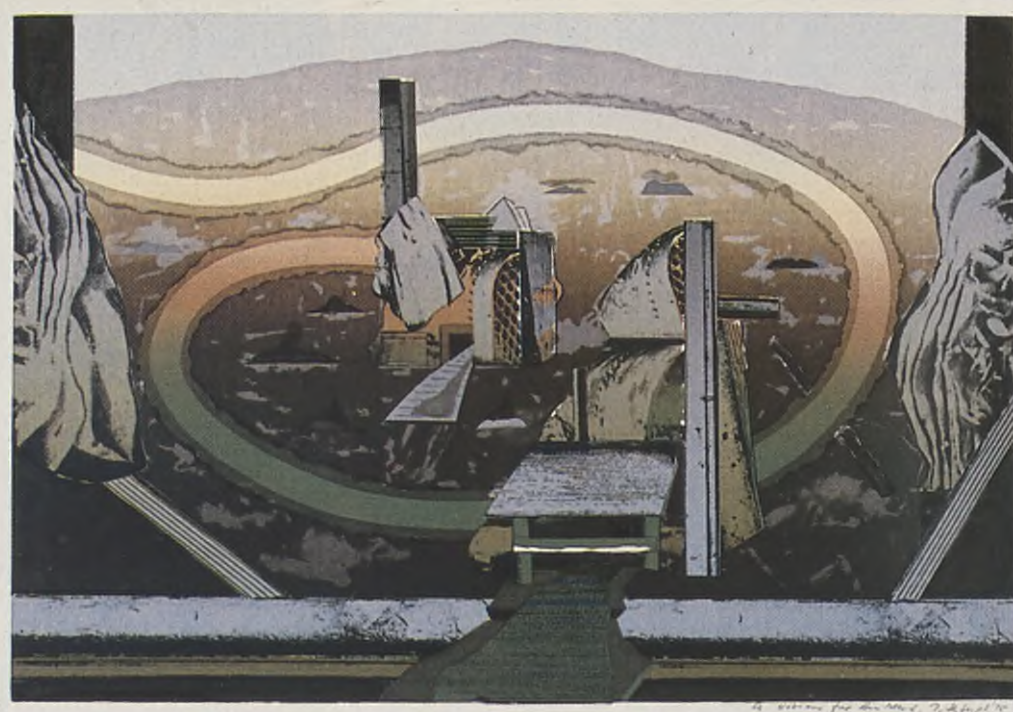


3

1. LLOYD REES, *Sunset, a day on the Derwent, Sandy Bay set 9*, 1984, colour lithograph, 39.2 x 51.7 cm, Art Gallery of New South Wales. 2. JOHN OLSEN, *The philosopher*, 1990, etching, 40 x 50 cm, Australian Galleries, Melbourne. 3. ROGER KEMP, *Concept three*, 1972, etching, 16.9 x 17.4 cm, Art Gallery of New South Wales. 4. ARTHUR BOYD, *Narcissus among the anthropologists*, c. 1984, etching, 60.5 x 42.5 cm, Australian Galleries. 5. JAN SENBERGS, *A vision for builders*, 1975, colour lithograph, 39.2 x 51.7 cm, Art Gallery of New South Wales. 6. FRED WILLIAMS, *Little man*, 1955–56, etching, aquatint, engraving and drypoint on copper, Rex Irwin Art Dealer.



4



5



6

the frenzy of printmaking activity generated by George Baldessin and Tate Adams.

Since then Olsen's prints have become as natural a part of his work as drawing and painting. 'Down Under', 1979, a set of six lithographs printed by Fred Genis, and the most recent sugarlift aquatints printed by Max Miller are his best to date — fluid painterly gesture and Olsen's inimitable markings and notations recreate an animistic world of ceaseless motion.

The support of professional printers and the encouragement of fellow artists was imperative for Lloyd Rees. Remembering youthful frustration with the technicalities of etching and lithography, Rees was reluctant to make prints when approached to do so by Port Jackson Press in 1976. However, with the encouragement and assistance of two printers — Max Miller (etchings) and Fred Genis (lithographs) — Rees produced over one hundred prints in the last twelve years of his long life, which summarize the principal themes of his late work.

The incandescent power of light is as evocative in his lithographs as in his last paintings. For Rees, printmaking was an extension of drawing and, as one of Australia's greatest draughtsmen, he had an instinctive understanding of how to so modulate line and mass that paper evokes light.

Arthur Boyd's prints are amongst the most

powerful of any Australian artist. A book of Boyd's first one hundred and fourteen prints was published by London's Maltzahn Gallery in 1971; a sequel would be a daunting task considering Boyd's tireless printmaking activity since then.

Amongst the often raw, sensual, and urgent immediacy of these earliest prints are four portraits, of which his watchful Beckmann-like self portrait has become the most famous.

Boyd is at his best when working on a series, such as those in association with poet Peter Porter, for example 'Narcissus', 1984. The carnality, violence and unpredictability of Boyd's imagery for the etchings in these portfolios is intensified by the graphic process — velvety, aquatinted darks and expressive linearity — over which he has achieved uncommon mastery.

Among somewhat younger artists, Jan Senbergs is a maverick with growing master status. For him, printmaking came first. Self-taught, his art-making experiences followed a five-year apprenticeship as a screenprinter in Melbourne. Abandoning screenprinting as a trade immediately he had completed the apprenticeship, Senbergs adapted screenprinting techniques to painting or picture-making.

Senbergs evolved a method of screenprinting — the most painterly of printmaking

processes — onto canvas as part of his painting method, producing some sixty or so screenprints on paper between 1963 and 1978.

The culmination of Senbergs's idiosyncratic methods was a technical *tour de force* of his art-making process. Commissioned by the High Court of Australia in 1977, Senbergs produced a monumental series of etched and anodized aluminium panels depicting a symbolic history of the Australian states. Paradoxically, making them released Senbergs from the developing complexity of his screenprint-derived methods.

Following the High Court commission, drawing replaced screenprinting in the process of manipulating images for Senbergs. Printmaking remains an important activity: lithographs are derived from drawings, printed offset in order that the image is not reversed. Notable is his portfolio 'Voyage Six, Antarctica', 1987.

Selecting six artists represents the severest editing. The prints of these artists are integral to a full understanding of the art of each, and focus attention on important aspects of the development of contemporary printmaking in Australia, and the professionalism and commitment of all those involved.

Hendrik Kolenberg is Curator of Australian Prints, Drawings and Watercolours at the Art Gallery of New South Wales, Sydney.



1



2



3

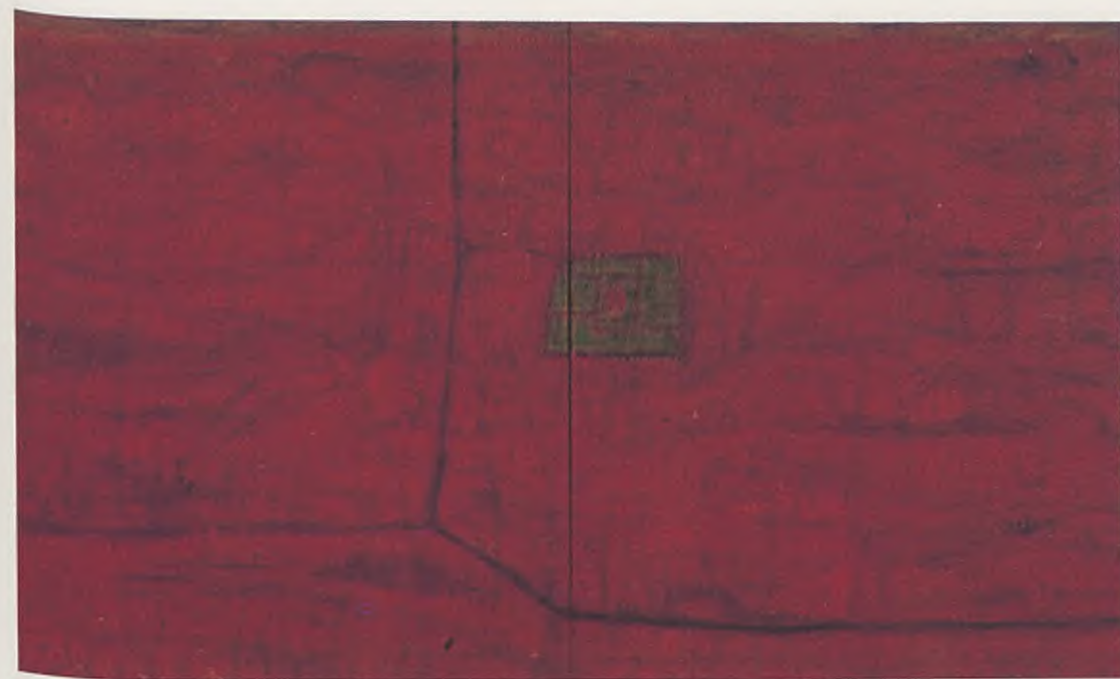
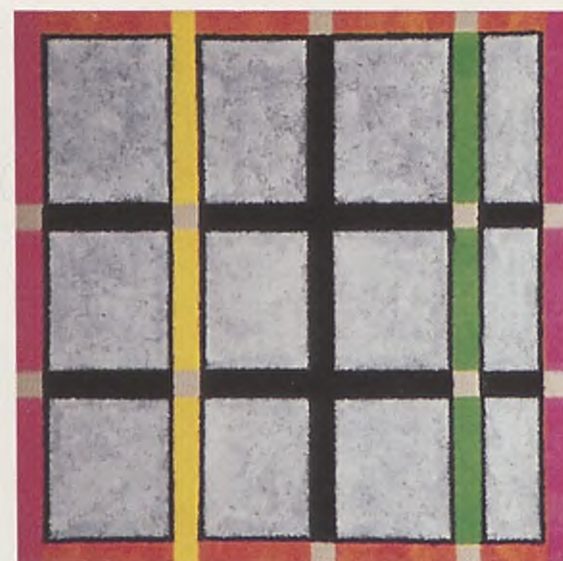


4



5

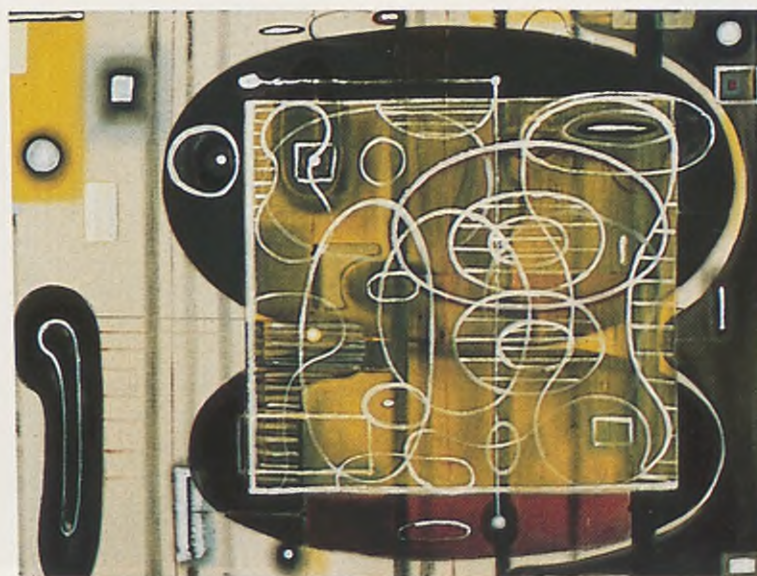
1. **TONY TUCKSON**, (untitled) ID 584, oil wash on paper, 76.2 x 101.7 cm, Watters Gallery, Sydney. 2. **LOUISE PARAMOR**, Sound, glass, height 35 cm, Girgis and Klym Gallery, Melbourne. 3. **RICHARD LARTER**, Multiple Pats, 1986, acrylic on canvas, 133 x 65 cm, Victor Mace, Brisbane. 4. **WILLIAM ROBINSON**, William by lamplight, 1991, oil on canvas, 138 x 198 cm, Ray Hughes Gallery, Sydney. 5. **NESTOR TORRENS**, Rita, Ritos, cibachrome print, 100 x 80 cm, from 'Contemporary Spanish Photography', Victorian Centre for Photography, Melbourne.



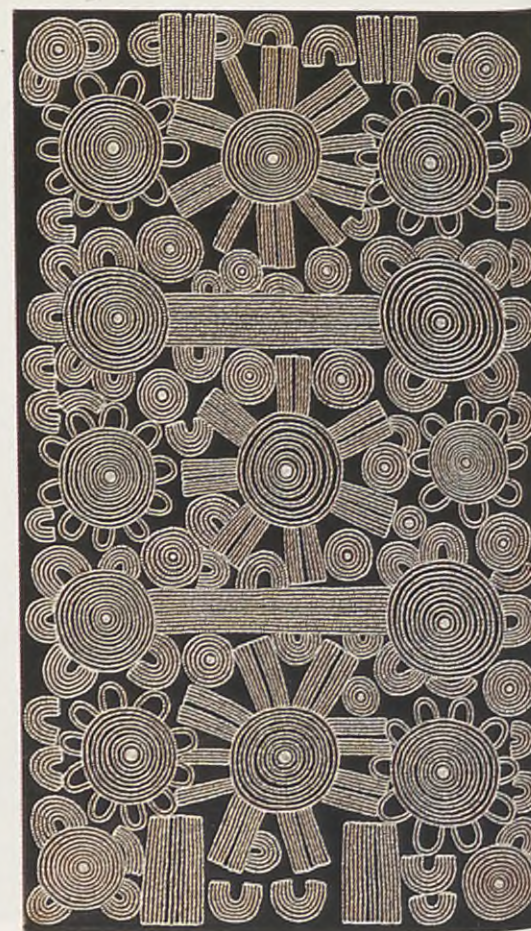
1. JOHN BRACK, *Watching the flowers*, 1990, oil on canvas, 137 x 106.5 cm, Tolarno Galleries, Melbourne. 2. JOHN COBURN, *Dark Uluru*, lithograph, 33 x 46 cm, Grahame Galleries, Brisbane. 3. JON PLAPP, *Propaganda of annihilation*, 1990, acrylic on canvas, 76 x 76 cm, Michael Milburn Gallery, Brisbane. 4. DAVID LARWILL, *Stock painting in the Peachy's*, 1991, oil on canvas, 183 x 304 cm, William Mora Galleries, Melbourne. 5. MARIA CRUZ, *When I liked romantic paintings*, 1991, installation view, Mori Gallery, Sydney.



1



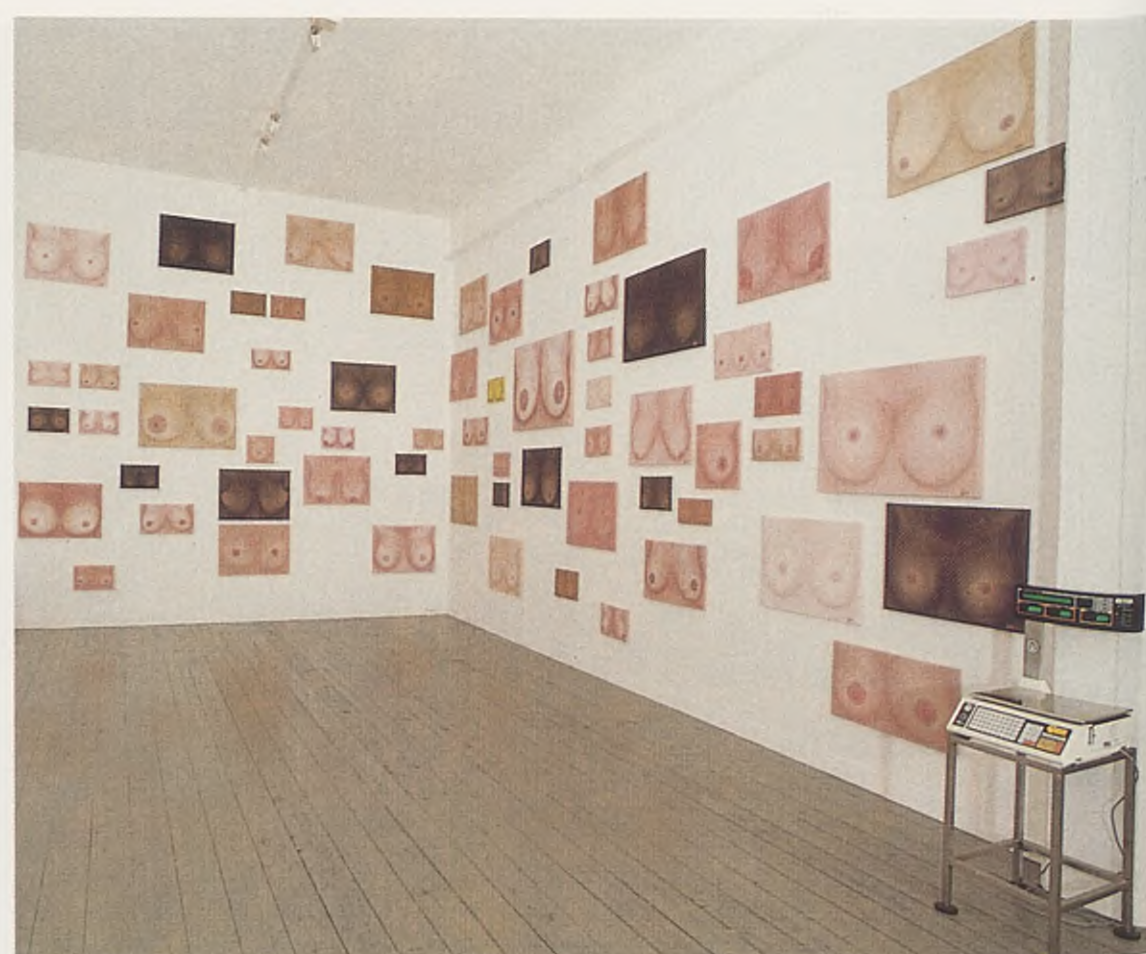
2



3



4

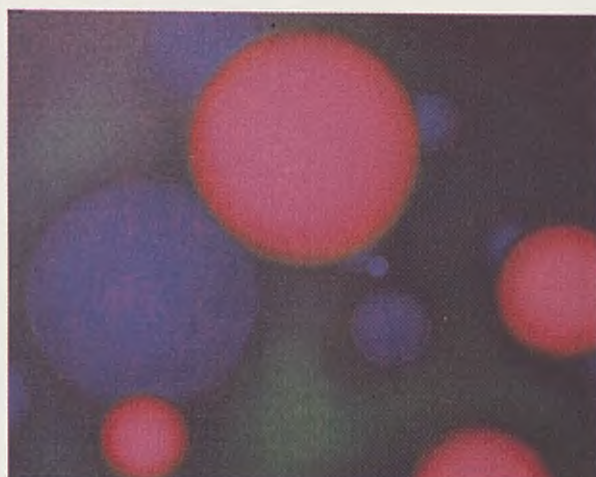


5

1. JOHN R. WALKER, *Invention of photography*, 1991, oil on board, 120 x 150 cm, Utopia Art, Sydney. 2. DANIEL MAFE, *Deep song*, 1991, acrylic on canvas, 180 x 240 cm, Savode at Saint John's, Brisbane. 3. DAVE PWERLE ROSS, *Arunbunga's star flight*, 1991, acrylic on canvas, 216 x 124 cm, from 'Aboriginal Paintings from the Desert', Union of Soviet Artists Gallery, Moscow. 4. ALAN MARSHALL, *Rehearsal*, oil on canvas, 166 x 166 cm, Greenhill Galleries, Perth. 5. MARIA KOZIC, 'This is the show', 1991, installation of paintings, City Gallery, Melbourne.



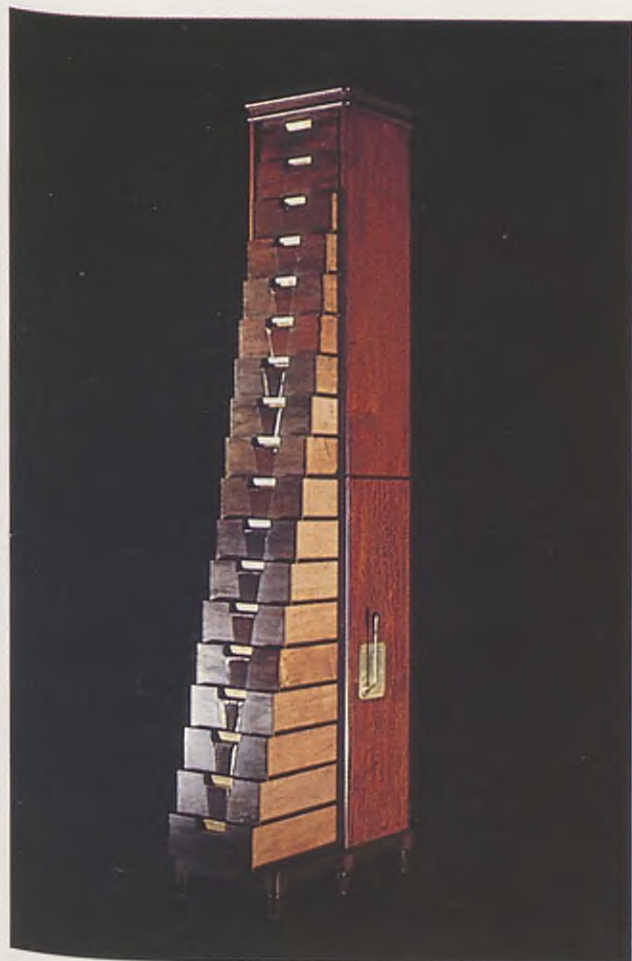
1



2



3



4



5

1. J. CLAYDEN, *Little wing*, 1991, oil and enamel on hardboard, 122 x 84 cm, Girgis and Klym Gallery, Melbourne. 2. IAN RUSSELL, *Mind and matter II*, oil on canvas on wood, 88 x 103 cm, Luba Bilu Gallery, Melbourne. 3. JOHN NIXON, *White porcelain*, enamel on porcelain, edition of 5, from 'Prints and Multiples', Arts Multiplicata, Sydney. 4. JENNIFER TURPIN, *Drawers of water*, 1990, wood, water, brass, hand pump, 360 x 50 (top), 120 (base) x 50 cm, Annandale Galleries, Sydney. 5. INGE KING, *left to right: Rumba*, 1991, bronze and colour, 166 x 160 x 95 cm, *Flamenco*, 1991, bronze and colour, 156 x 170 x 90 cm, *Dervish*, 1991, bronze and colour, 167 x 132 x 100 cm, Australian Galleries, Sydney.



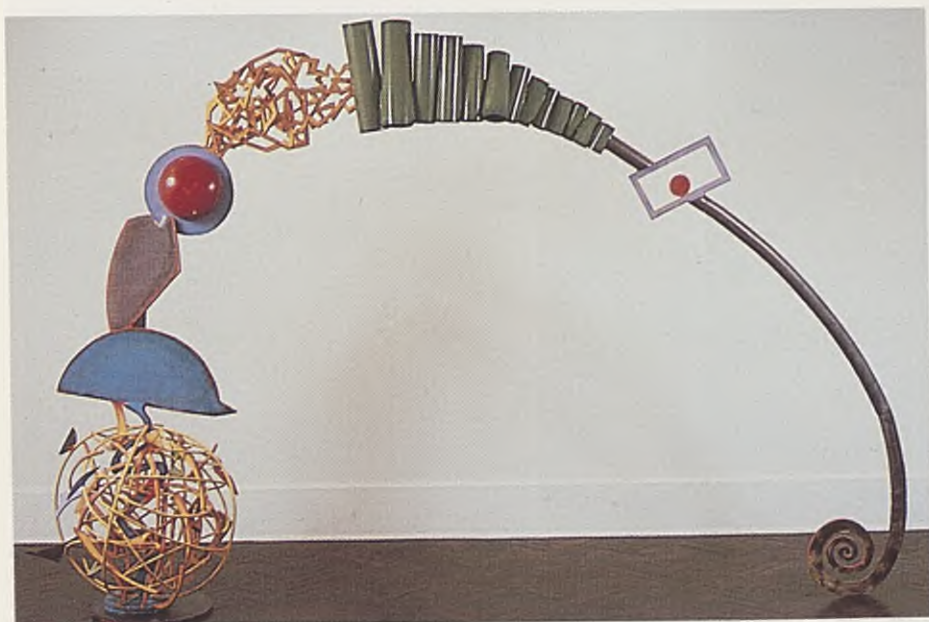
1



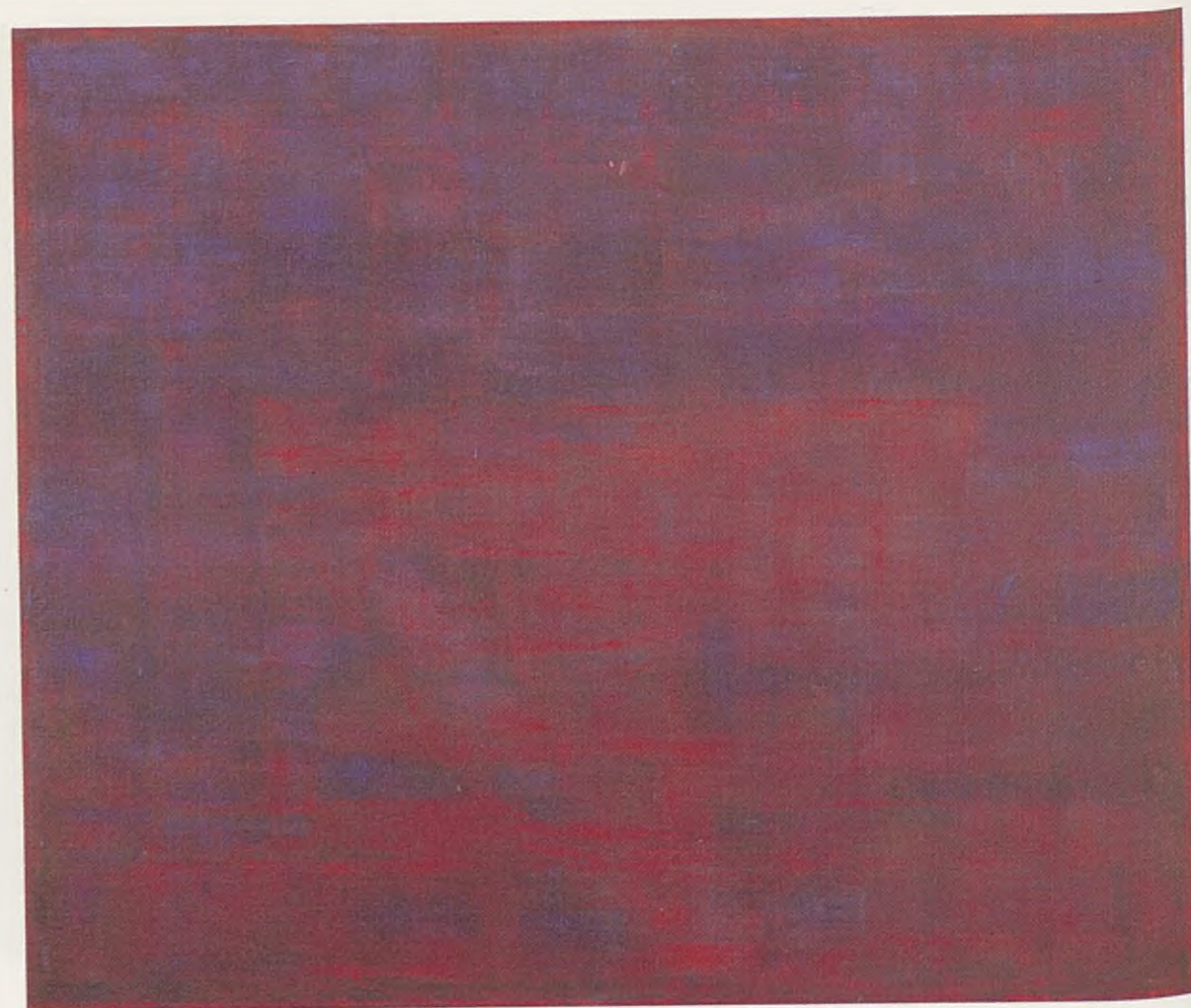
2



3



4

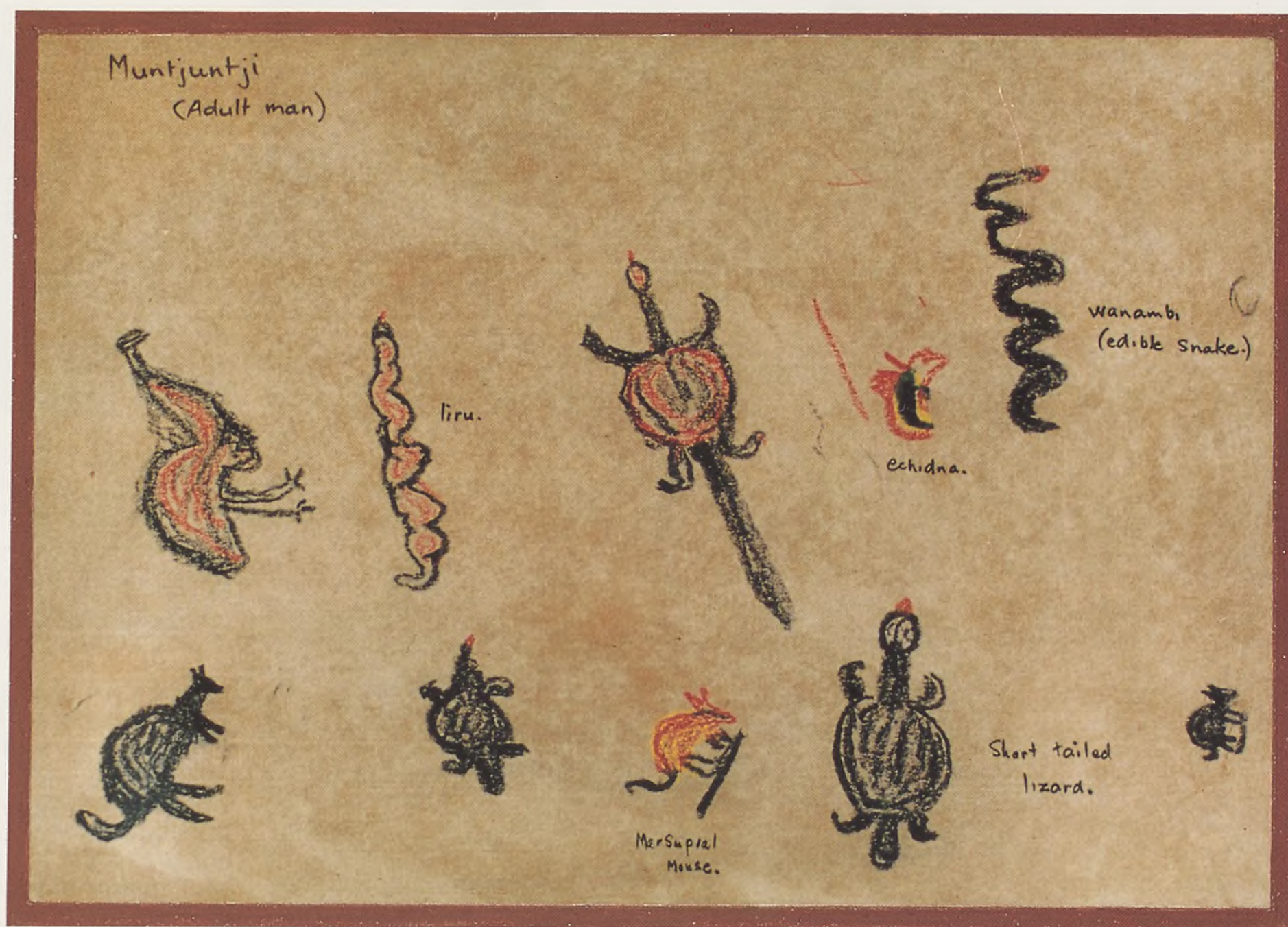


5

1. PHILIP WOLFHAGAN, *Third illusory field*, 1991, oil and wax on canvas, Syme Dodson Gallery, Sydney. 2. JOHN MANN, *Spirit woman*, 1984, felt pen on paper, 90 x 75 cm, from 'New Art from Papua New Guinea', Hogarth Galleries, Sydney. 3. AIDA TOMESCU, *Semn IV*, 1991, mixed media on paper, 120.5 x 79.5 cm, Deutscher Brunswick Street, Melbourne. 4. DAN WOLLMERING, *Time will tell*, painted steel, 220 x 320 cm, Flinders Lane Gallery, Melbourne. 5. KEERA SLAVIN, *Magic vessel*, 1991, oil on canvas, 152 x 182 cm, Perth Galleries, Perth.

MUNTJUNTI

Rare 1966 Aboriginal Dreamtime Drawing from Central Australia



TOTEMS 1966

CRAYON DRAWING

25.7 x 36.8 CM

CAT. NO. 931-55

TRIBE: PITJANTJATJARA

LOCATION: ERNABELLA

Mission in a remote tribal land of the Pitjantjatjara Community
between South Australia and the Northern Territory.

avant galleries

579 PUNT ROAD SOUTH YARRA VICTORIA 3141 TEL 03 866 2009 FAX 03 820 0372

SUITABLE FOR PRIVATE, PUBLIC AND CORPORATE COLLECTIONS
OPEN DAILY BY APPOINTMENT EXCEPT DURING EXHIBITIONS



STUART ELLIOTT "THE ADVISER" MIXED MEDIA 45 x 45 x 45 cms

8 – 29 March, 1992 *Ninth Gomboc Gallery Sculpture Park Non Acquisitive Sculpture Prize Exhibition.*

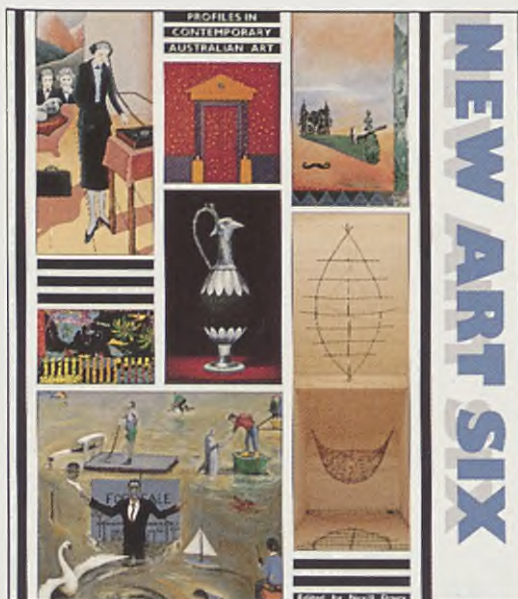
5 – 26 April, 1992 *STUART ELLIOTT "Vehicles" Floor and Wall Works.*

3 – 31 May, 1992 *BJORN DOLVA Paintings RUSSELL SHERIDAN Sculpture and Paintings*



GOMBOC GALLERY SCULPTURE PARK
JAMES ROAD, MIDDLE SWAN, W.A. 6056 Tel. (09) 274 3996 Fax. (09) 274 2665
GALLERY HOURS: WEDNESDAY – SUNDAY 10 am – 5 pm

NEW TITLES FROM CRAFTSMAN HOUSE



NEW ART SIX by Nevill Drury

New Art Six continues the pattern established by its popular predecessors, to present profiles of important contemporary artists in Australia — whether newly arrived, emerging or increasingly recognised. This book presents the work of 39 artists from all over the country and includes paintings, drawings, mixed-media, photogra-

phy, ceramics and sculpture. Artists represented include Linda Cottrell, Sebastian Di Mauro, Anne MacDonald, Katie Pye, Jenny Watson and Paul Zika.

78 plates in colour, 180 pages
ISBN 976 8097 04 3 Hardcover \$65.00

WOMEN ARTISTS OF AUSTRALIA by Max Germaine

This dictionary of living women artists will be an invaluable resource for those wishing to explore the very considerable contribution of women in the visual media. Encompassing painters, printmakers, sculptors, ceramists and craftworkers, *Women Artists of Australia* profiles around 2200 artists from all around the country. It also emphasises the contribution of those who live and work in remote areas — particularly the Aborigines.



27 plates in colour, 516 pages ISBN 976 8097 13 2
Hardcover \$55.00



JOHN OLSEN by Deborah Hart

SPECIAL EDITION OFFER

An exclusive collector's edition of *John Olsen* is now available in a signed and numbered format. This edition will be limited to 75 copies.

The collector's edition features:

- An accompanying signed and numbered coloured etching titled *Gypsy Caravan*, printed on 270 gsm Arches paper by Max Miller. Printed in three colours using the poupée technique, the etching has an image area of approximately 34 x 30 cm.
- Handsome fabric-bound slip case with mounted, embossed colour plate

Price (including print): **\$395 per copy**

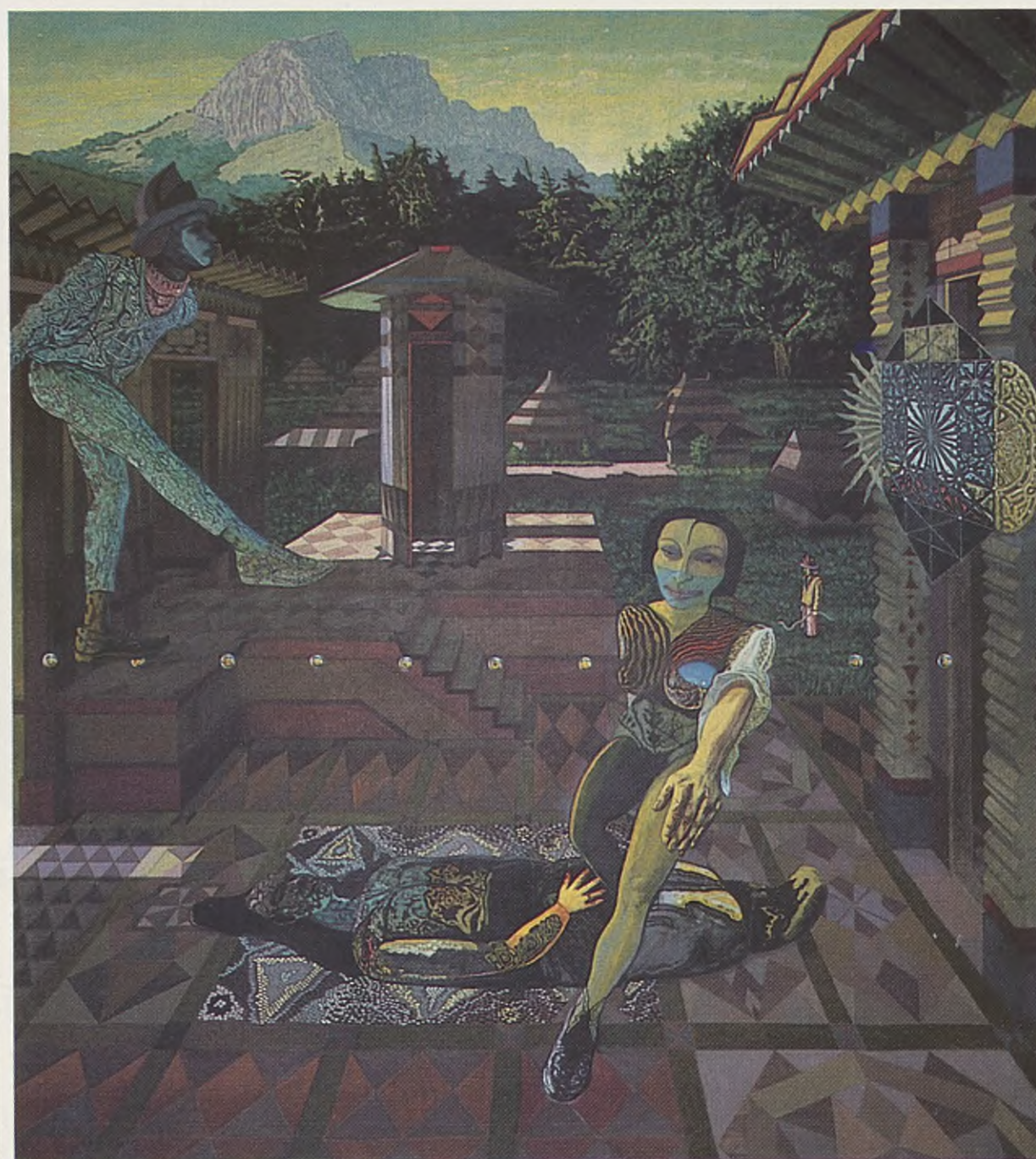
John Olsen is one of Australia's most significant and accomplished artists. In this first major publication on Olsen's art and life, the author comprehensively surveys his development from his early work to the present — revealing the breadth of his creative vision.

Also available in hardcover.

144 plates in colour, 112 black and white, 240 pages
ISBN 976 8097 14 0 **\$90.00**

CH CRAFTSMAN HOUSE
Art Publishers to Australia

TO PLACE ORDER PHONE OR WRITE TO: PO Box 480 Roseville NSW 2069 Ph: (02) 417 1670 Fax: (02) 417 1501



THE SORCERER'S APPRENTICE

ACRYLIC ON CANVAS

131 x 119 cm

home3

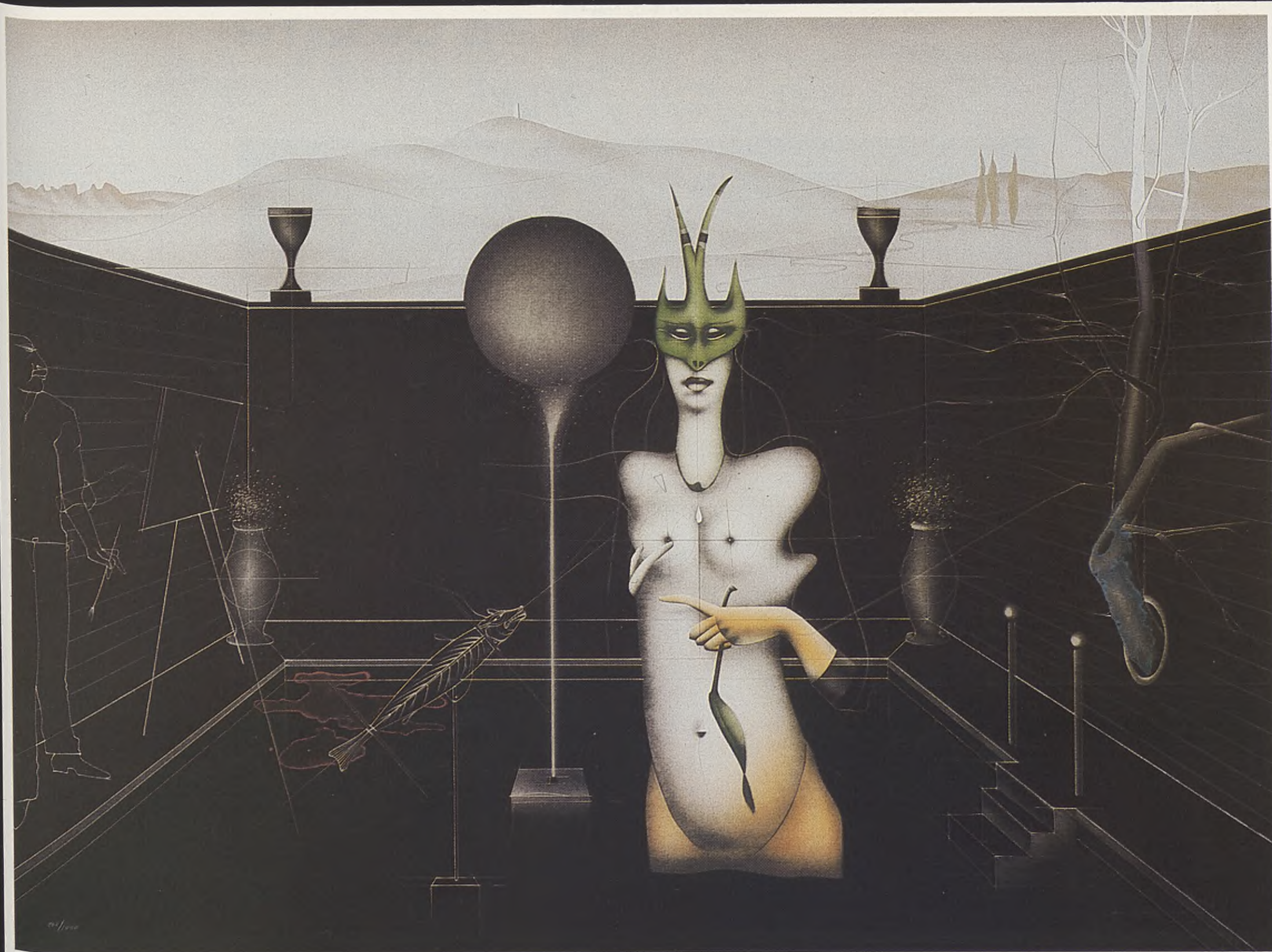
STUDIO

NORTH STRADBROKE ISLAND

PO Box 12

AMITY POINT QLD 4183

TELEPHONE 07 - 409 7103



April Exhibition

PAUL WUNDERLICH

Original lithographs



GRAPHIC ART GALLERY

Since 1981

251 Oxford St. (cnr. Hollywood Ave.) Bondi Junction Tel. 387 4436

Mon.-Fri. 9-5, Sat. 9-2, Sun. closed

Monthly changing exhibitions of European and Australian Original Graphics.



The Gallery Wall



Summer landscape palmer

rag paper

550 x 750 mm

Peter Coad

10 March – 29 March

Other exhibitions

Don Mills / Philip Stollard

4 February – 22 February

Leslie Kiernan

25 February – 7 March

Neale Joseph

31 March – 11 April

547 Glenmore Road Edgecliff NSW 2027 Telephone (02) 363 9533

STUDIO 82



Eve's Eviction

acrylic on canvas

120 x 120 cm

photograph by Peter Spargo

HÉLÈNE GROVE

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

3 WORKS IN THE NEW AUSTRALIAN EMBASSY IN TOKYO.



REEF, 1991. oil and acrylic on canvas, 102 x 198



SYDNEY SUNDAY I, 1991, oil on canvas, 200 x 150cm.



SYDNEY SUNDAY II, 1991, oil on canvas, 200 x 150cm.

KEN DONE. THE QUEEN STREET GALLERY

51 QUEEN STREET, WOOLLAHRA, N.S.W. 2015, TELEPHONE (02) 363 3192, FACSIMILE (02) 327 8049

MAJOR ART THEFT

Information is sought regarding the theft of major art works from the ISABELLA STEWART GARDNER MUSEUM, Boston, Massachusetts, USA in March, 1990.

A substantial reward is offered for the safe recovery of these art works, details of which are listed below.

1. VERMEER, *The Concert*, oil on canvas 72.5 x 64.7 cm
2. REMBRANDT, *A Lady and Gentleman in black*, 1633, oil on canvas, 131.6 x 109 cm. Inscribed at the foot, Rembrandt.
3. REMBRANDT, *The Storm on the Sea of Galilee*, 1633, oil on canvas, 161.7 x 129.8 cm. Inscribed on the rudder, Rembrandt.
4. REMBRANDT, *Self-Portrait*, etching, 4.45 x 5.08 cm
5. GOVAERT FLINCK, *Landscaping with an Obelisk*, oil on oak panel, 54.5 x 71 cm. Inscribed faintly at the foot of the right. Until recently this was attributed to Rembrandt.
6. CHINESE BRONZE BEAKER OR "KU", Chinese, Shang Dynasty 1200 – 1100 BC, 26.6 x 15.5 cm, weight 1.15kg
7. DEGAS, *La Sortie du Pesage*, pencil and watercolour on paper, 10 x 16 cm
8. DEGAS, *Corgege aux environs de Florence*, pencil and wash on paper, 16 x 21 cm
9. DEGAS, *Three mounted Jockeys*, black ink, white, flesh and rose washes, probably oil pigments applied with a brush on medium brown paper, 30.5 x 24 cm
10. DEGAS, *Program for an artistic soiree*, charcoal on white paper, 24.1 x 30.9 cm
11. DEGAS, *Program for an artistic soiree*, a less finished version of the above, charcoal on buff paper, 23.4 x 30 cm
12. Napoleonic Flag Mount of a Gilded Metal Eagle, approximately 23 x 18 cm. Numeral "1" is affixed to the base with screws.
13. MANET, *Chez Tortoni*, oil on canvas, 26 x 34 cm

REWARD OFFERED

US\$1,000,000 is offered for the safe return of the above art works.

All information and enquiries should be directed to:

Daniel J. Falzon
Special Agent
Federal Bureau of Investigation
John F. Kennedy Federal Office Bldg.
Boston, Massachusetts, U.S.A. 02203
Telephone: 0011 1 617 742-5533

contents

WHAT'S ON

- 370 Queensland
- 372 New South Wales
- 379 ACT
- 379 Victoria
- 384 South Australia
- 385 Western Australia
- 385 Tasmania
- 385 Northern Territory

ART DIRECTORY

- 386 Competition Details
- 387 Competition Results
- 388 Art Auctions
- 391 Recent Acquisitions
- 392 Classified Advertising
- 392 Books Received

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 type-setting 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, 229 5771
Changing programme of modern and contemporary Australian artists including Rankin, Pugh, Makin, Hodgkinson, Majzner, Tucker and La Gerche.
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
Travelling exhibitions are presented concurrently with the permanent collection.
March: 'Capricornia Suite' Salvatore Zofrea — woodcuts.
14 March to 16 April: 'In Dreams' Mervyn Bishop — photography.
27 April to 31 May: 'Kaleidoscope' — a celebration of Australian stained glass.
Daily 10 - 5, Closed public holidays

CRAFTS COUNCIL OF QUEENSLAND GALLERY

1st Floor, School of Arts, 166 Ann Street, BRISBANE 4000
Tel. (07) 229 2661 Fax (07) 229 2243
Changing exhibitions of high quality contemporary and traditional craft-works, including ceramics, glass, metal, textiles, wood and leather.
Monday to Friday 10 - 4

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

Exhibition programme includes contemporary art, community artists, and cultural heritage exhibitions. Exhibitions change monthly. Three galleries. Studio, artists-in-residence.
Monday to Friday 10 - 5, Thursday 5 - 8, Saturday 10 - 4

GOLD COAST CITY ART GALLERY

135 Bundall Road, SURFERS PARADISE 4217 Tel. (075) 319 578
Presenting various engaging contemporary exhibitions.
March: Helen Lillicrapp-Fuller, 'Off the Track . . .' Car Sculpture.
April to May: The South Stradbroke Project.
May to June: Ararat Fibre Exhibition
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. Prints, artists' books and other works on paper.
Tuesday to Saturday 11 - 5

IPSWICH CITY COUNCIL REGIONAL GALLERY

Cnr Nicholas and Limestone Streets, IPSWICH 4305 Tel. (07) 280 9246
An historic Art Gallery for an historic city. A diverse programme of historical and contemporary exhibitions, plus events.
Tuesday to Friday 10 - 4,
Saturday and Sunday 2 - 5

LANDMARK ART

Gallery on the Broadwalk, The Pier, CAIRNS 4870 Tel. (07) 315 735
Specializing in the work of top Australian and North Queensland artists, including Pro Hart.
An artist operated gallery.
Daily 9 - 6

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
Regular exhibitions by leading Australian artists plus a large collection of 19th century and early modern paintings and drawings.
Tuesday to Saturday 10 - 5

QUEENSLAND ART GALLERY

Queensland Cultural Centre, South Bank, SOUTH BRISBANE 4101
Tel. (07) 840 7303 Fax (07) 844 8865
To 19 March: Rosemary Laing installation — from Paradise work.
4 March to 4 May: Contemporary Japanese Printmaking
1 April to 9 June: Frank Sherrin Exhibition
9 April to 24 May: Moët & Chandon Touring Exhibition
15 April to 31 May: Seven Master Printmakers from the Museum of Modern Art, New York.
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 and selected early Australian paintings.
Commonwealth approved valuer.
Tuesday to Saturday 10 - 5

CONTEMPORARY INTERNATIONAL ART TITLES

NEW RELEASE



WATERCOLOURS BY KANDINSKY

at the Guggenheim Museum

This lavishly produced volume presents 70 watercolours from the Guggenheim Museum's collection, many produced in colour for the first time. This comprehensive survey traces Kandinsky's early works through to his geometric abstractions painted in 1930s and 1940s.

The introduction by Susan Hirschfield, an Associated Curator at the Guggenheim Museum, expertly places the watercolours in the context of Kandinsky's life and career.

184 pp 90 illustrations 70 colour 28 x 23 cm

GUGGENHEIM MUSEUM PUBLICATIONS \$75

(FREE p & p)

☐ copies required

NEW RELEASE



IMPRESSIONISM: A FEMINIST READING

The Gendering of Art, Science and Nature in the 19th C

Norma Broude

An innovative reading of impressionism from a Feminist perspective which analyses the philosophical underpinnings of impressionism and reflects on the critical misconceptions attached to the art of Monet and other impressionists. This study of gender issues in art challenges present art historical thinking and will take its place along side feminist critiques in art, literature and philosophy.

120 pp 100 illustrations 32 colour 25 x 20 cm

RIZZOLI \$69.95 (FREE p & p)

☐ copies required

ORDER FORM

☐ I enclose my cheque/
money order for A\$ _____
payable to BOOKWISE
INTERNATIONAL

or

please charge my

☐ Bankcard

☐ Visa

☐ Mastercard

□□□□□□□□□□□□□□□□

Expiry Date ____/____/____

Signature

Send to:

Address:

Postcode: _____

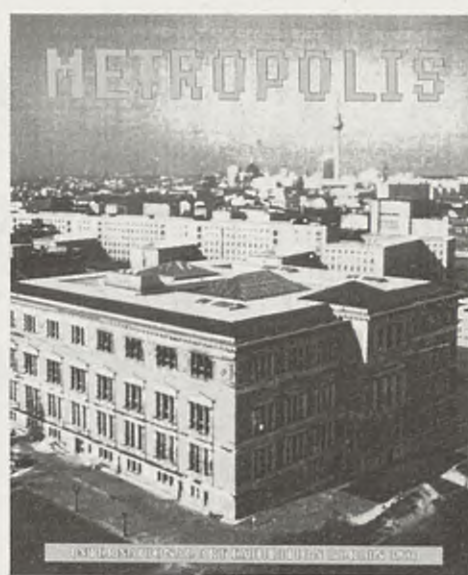
please post to

BOOKWISE
INTERNATIONAL

PO Box 296

Welland SA 5007

Enquiries (02) 221 5388



METROPOLIS

International Art Exhibition, Berlin

Edited by Charles Joachimides, Norman Rosenthal

An important book which was published to accompany the monumental exhibition of contemporary art held at the Martin Gropius Bau in Berlin last year. Contributions from an international team of prominent art critics present the work of 70 artists, including Jenny Holzer, Bruce Norman, Cindy Sherman and Gerhard Richter.

368 pp 350 illustrations 28 x 23 cm

RIZZOLI \$79.95 (FREE p & p)

☐ copies required



BREAKTHROUGHS

Avant Garde Artists in Europe and America 1950 to 1990

Essays by Dora Ashton, Lucy Lippard, Brian O'Doherty

This substantial and thoroughly illustrated book examines postwar art, music, film, and video. De Kooning, Beuys, John Cage, Martha Graham, Spalding Gray are among the many discussed. The essays are written by leading art historians and critics, and include interviews with artists. BREAKTHROUGHS is the inaugural publication of the Wexner Centre of Arts and its contents parallel the exhibitions and programmes of the Centre's first year.

352 pp 274 illustrations 33 x 25 cm

RIZZOLI \$79.95 (FREE p & p)

☐ copies required

ROCKHAMPTON ART GALLERY

Victoria Parade, ROCKHAMPTON 4700
Tel. (079) 311 248

The permanent collection of paintings, works on paper and ceramics by leading Australian artists is on continuous display.

Monday to Friday 10 - 4,
Wednesday 7 - 8.30, Sunday 2 - 4



ELIZABETH WOOD, *People at an Exhibition*, Savode at St. Johns Gallery

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, BROAD-
BEACH 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

Twenty years exclusively representing established and emerging Australian artists in Brisbane.

Original, modern and Ukiyo-e wood-block prints.

Sunday to Friday 10 - 4

VICTOR MACE FINE ART GALLERY

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

Exhibitions by major Australian artists and tribal art.

Saturday to Wednesday 11 - 5

NEW SOUTH WALES**ACCESS CONTEMPORARY ART 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

AHAH DODO

25 Glebe Point Road, GLEBE 2037
Tel. (02) 692 8331

Specializing in contemporary Australian, decorative functional art. Ceramics, hand blown glass. Designer jewellery and much more.

Monday to Friday 10 - 6, Thursday
10 - 9, Saturday 9.30 - 6.30,
Sunday 12 - 5

ALBURY REGIONAL ART CENTRE

546 Dean Street (P.O. Box 664),
ALBURY 2640 Tel. (060) 23 8187
Fax (060) 41 2482

Albury City collection, Drysdale collection, Touring exhibitions, music programme, Saturday celebrations.

To 15 March: 'Heart and Land' — Contemporary works on paper from Aotearoa/New Zealand Art Gallery Directors' Council.

To 15 March: Monash Graduates Show
20 March to 19 April: Mary Jane Griggs Project Show.

20 March to 19 April: Computer Graphics

8 to 31 May: 'Two Years On' — Women Artists

Daily 10.30 - 5

GRAHAME GALLERIES AND EDITIONS

International and Australian
works on paper

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

GOLD COAST CITY ART GALLERY

Gallery Hours

Tuesday - Friday 10am - 5pm

Saturday - Sunday 1pm - 5pm

135 Bundall Road, Surfers Paradise • Phone: (075) 319517

YOU WERE,
"WARNED"!

ROCKHAMPTON City Art Gallery

The nucleus of the City Art Collection is comprised of Australian paintings from the 1970s and 80s.

Works about Central Queensland dating from colonial times to the present form an important sub-theme and the region's artists are featured regularly in selected exhibitions.

The Collection also includes works on paper, ceramics and glass by Australian artists.

Regional Gallery for Central Queensland

PO Box 243 Rockhampton Q 4700 • Tel: (079) 311248 Fax: (079) 223033

Director: Dianne Heenan

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



Turner School, After Storm, Anna Studio and
Gallery

ANNANDALE GALLERIES

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

Directors: Bill and Anne Gregory
Australian and European contemporary
art exhibitions.

March: Charles Green, Lyndell Brown,
Jeff Gibson

April: Park, Young-Ha

May: Les Dorahy

Wednesday to Saturday 11 - 6

**ANNANDALE GALLERIES/ANNE
GREGORY STOCK**

110 Trafalgar Street, ANNANDALE
2038 Tel. (02) 552 1699 Fax (02) 552
1689

Chagall, Matisse, Miro, Picasso draw-
ings, etchings, lithographs and original
posters

Wednesday to Saturday 11 - 6

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 pho-
tography 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 exhi-
bitions.

Monday to Friday 9 - 6,

Saturday 9 - 4

AUSTRALIAN GALLERIES

15 Royston Street, PADDINGTON 2021
Tel. (02) 360 5177 Fax (02) 360 2361

2 to 21 March: David Larwill — paint-
ings

30 March to 18 April: Timothy Ralph —
paintings

27 April to 16 May: John Olsen —
paintings

25 May to 13 June: Geoff Ricardo —
prints and sculpture

Monday to Saturday 10 - 6

BARRY STERN EXHIBITING GALLERY

19-21 Glenmore Road, PADDINGTON
2021 Tel. (02) 331 4676

Exhibits change every two weeks.

Australian artists. Extensive stock
gallery.

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 collec-
tions of Australian art, sculpture, ceram-
ics 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 con-
temporary 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 appoint-
ment

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

NEWCASTLE REGION ART GALLERY

Laman Street, Newcastle 2300
Telephone (049) 293263 or 263644; Fax (049) 296876
Mon-Fri: 10-5pm; Sat., Sun. & Public Holidays 2-5pm

Entry to the Newcastle Region Art Gallery is free due to the
generous support of Port Waratah Coal Services on behalf of the
Hunter Valley Coal Export Industry.

SAVODE

60 Khartoum St, Gordon Park, Brisbane, 4031. Ph. 357 6064
Directors: Julie Sim, Lance Blundell. Wed to Fri, 1 to 5pm; Sat, 1 to 6pm.

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

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, Cnr Pitt and Market Streets, SYDNEY 2000
Tel. (02) 238 9390 Fax (02) 221 8254
26 March to 19 April: 'The Country Show' — bush furniture, Salvatore Geradi 'Surfaces Embodied' — mixed media assemblages
23 April to 17 May: Landscape photography — established and emerging photographers exhibiting the landscape both urban and rural.
21 May to 14 June: 'Small works from a large landscape' — mixed media by artists from the South Island of New Zealand.

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.
March: Frank Hinder — small oils and watercolours
April: Painters at Bloomfield; Graham Lupp — paintings and works on paper
May: Painters at Bloomfield; Lin Onus — new work.
Tuesday to Saturday 1 - 6, mornings by appointment



FRANK HINDER, *Calligraphic*, 1948,
Bloomfield Galleries

BOWRAL ART GALLERY

389 Bong Bong Street, BOWRAL 2576
Tel. (048) 61 3214
Continuous exhibitions of contemporary art, sculpture and crafts.
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 contemporary Australian and 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, Art and Craft Workshop Centre and bookshop.
Wednesday to Friday 10 - 4,
Saturday, Sunday 12 - 4

CHRISTOPHER DAY GALLERY

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

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 7 March: 'The Cool Eye' — photo-realist paintings from the 1970s (an ANG travelling exhibition) — sculptures by Canberra artist
13 March to 14 April: '14 Stations of the Cross' — Rodney Milgate; 'The Tree of Life' — works by G.W. Bot.

ESTABLISHED 1905

TYRRELL'S BOOK SHOP

recently refurbished and offering:

- Antiquarian books and classics
- Historical works, literature and biographies
- Travel books
- Enquiries for out of print books welcome

Opening Hours: Wednesday, Thursday, Friday 10 - 6pm
Saturday 10 - 4pm or by appointment



Telephone (02) 438 5920, (02) 439 3688 Facsimile (02) 906 7434
1st Floor, 328 Pacific Highway, PO Box 770, Crows Nest NSW 2065 Australia



ANNANDALE GALLERIES

MARCH: Charles Green/Lyndell Brown, Jeff Gibson

APRIL: Park, Young-Ha

MAY: Les Dorahy

Directors: Bill and Anne Gregory
110 Trafalgar Street, Annandale NSW 2038
Telephone (02) 552 1699 Facsimile (02) 552 1689

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



Monday to Friday 11 - 4.30,
Saturday and Sunday 10 - 12, 1 - 4,
Closed Tuesday

EAGLEHAWKE GALLERIES

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

EDDIE GLASTRA GALLERY PTY LTD

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

GALLERY SIX

18 Bungan Street, MONA VALE 2103
Tel. (02) 99 1039
Paintings by established local artists.
Gold and silver jewellery, handblown
glass, ceramics, wood turning, unique
certified Swedish antiques.
Monday to Saturday 10 - 5.30
Thursday 10 - 6.30

GALLERY 77

77 Glebe Point Road, GLEBE 2037
Tel. (02) 692 8224
Quality artwork — traditional contem-

porary. Watercolours, oils, linocuts,
etchings. Also ceramics, terracotta, pot-
tery 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
Changing exhibitions. Fine art dealer in
19th and 20th century paintings. Eight
hectare sculpture park. Woolloomooloo
office by appointment. Daily 10 - 5

GOULBURN REGIONAL ART GALLERY

Goulburn Civic Centre, 184-194 Bourke
Street, GOULBURN 2580
Tel. (048) 23 0443
Exhibition programme covers broad
range of art and craft media with a focus
on regionalism.
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-oper-
ative staffed by painters and volunteers
where works are exhibited unencum-
bered by commercial constraints.
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 traditional and
urban aboriginal art.
Tuesday to Saturday 11 - 5.30

HOLDSWORTH GALLERIES

86 Holdsworth Street, WOOLLAHRA
2025 Tel. (02) 363 1364
Fax (02) 328 7989
Changing exhibitions every three weeks
by well-known Australian artists.
Monday to Saturday 10 - 5,
Sunday 12 - 5

IRVING GALLERIES

1 Hargrave Street, PADDINGTON 2021
Tel. (02) 360 5566 Fax (02) 360 5935
Mid-March to mid-April: Peter Taylor,
Lenton Parr
Mid-April to mid-May: Kendal Heyes,
Tim Jones
Mid-May to mid-June: Mario Dalpra
Tuesday to Saturday 11 - 6

IVAN DOUGHERTY GALLERY

Cnr Selwyn Street & Albion Avenue,
PADDINGTON 2021
Tel. (02) 339 9526 Fax (02) 339 9506
Exhibitions of 20th century Australian
and overseas art changing monthly. Free
lectures and forums.
To 7 March: Telecom Fine Art
Scholarships for the College of Fine Arts
14 March to 11 April: Hungarian
Printmakers.
Monday to Friday 10 - 5,
Saturday 1 - 5,
Closed public holidays

Visual and Design Arts leading to:

Bachelor of Visual Arts
Graduate Diploma
in Visual Arts
Master of Visual Arts



Sydney College of the Arts
an academic college of
The University of Sydney

CERAMICS

GLASS

JEWELLERY

OBJECT DESIGN

PAINTING

PHOTOGRAPHY

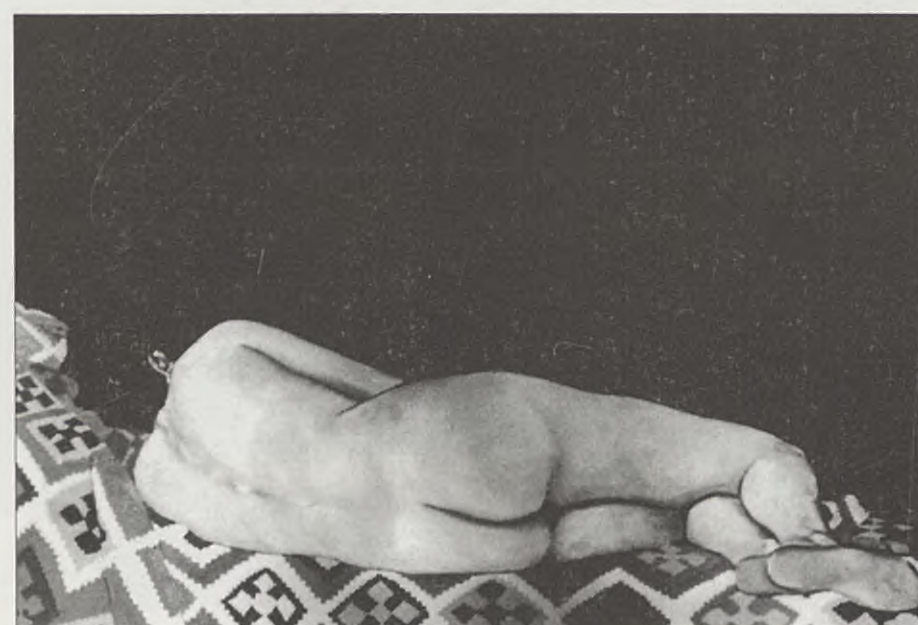
PRINTMAKING

SCULPTURE,

PERFORMANCE

INSTALLATION

MEDIA ARTS

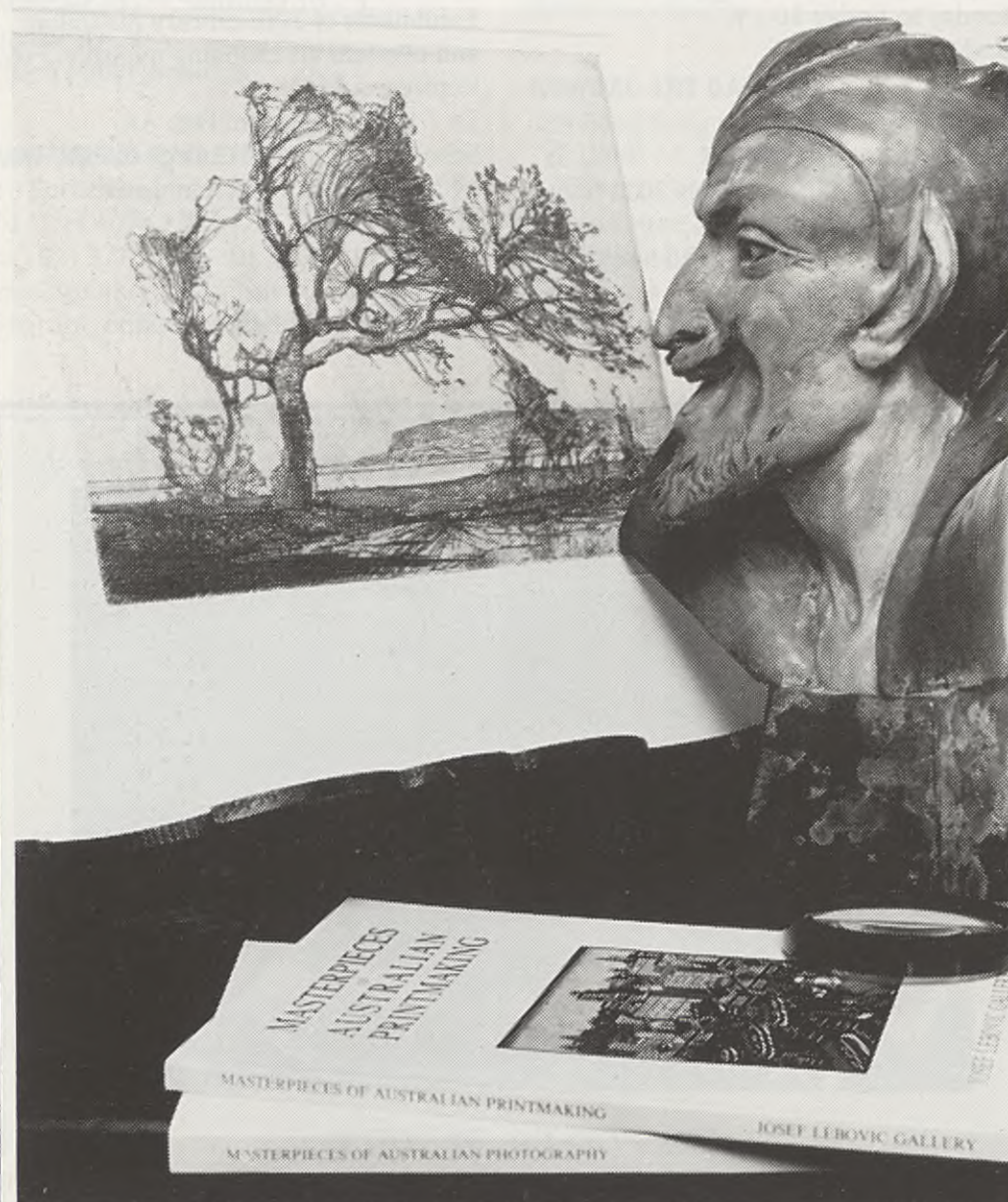


Victor Gordon, 'PRETEXT'

For further information contact:

Sydney College of the Arts
P.O. Box 226 Glebe NSW 2037
Tel: (02) 692 0266 Fax: (02) 692 9235

Be a Devil... Buy an Original Print!



JOSEF LEBOVIC GALLERY

34 PADDINGTON STREET, PADDINGTON, SYDNEY 2021
TELEPHONE (02) 332 1840 FAX (02) 331 7431

Open Monday to Friday 1 pm to 6 pm Saturday 11 am to 5 pm

JOSEF LEBOVIC GALLERY

34 Paddington Street, PADDINGTON
2021 Tel. (02) 332 1840
Fax (02) 331 7431
Original Australian prints and photographs, colonial to 1960. Large stock, extensive range. Agent for Bruce Gould.
Monday to Friday 1 - 6, Saturday 11 - 5

KEN DONE GALLERY

21 Nurses Walk, THE ROCKS 2000
Tel. (02) 247 2740
Paintings, drawings, posters and limited edition prints by Ken Done.
Monday to Friday 10 - 6,
Saturday and Sunday 10 - 5

KEN DONE THE QUEEN STREET GALLERY

15 Queen Street, WOOLLAHRA 2025
Tel. (02) 363 3192 Fax (02) 327 8046
Several exhibitions including works by David and Harold Ham, Frank Eidlitz and a collection of works by various artists entitled 'Private Eye — Public View'
Wednesday to Saturday 11 - 5

KENTHURST GALLERIES

39 Kenthurst Road, KENTHURST 2156
Tel. (02) 654 2258 Fax (02) 654 1756
Monthly changing exhibitions of works by established Australian artists. Four gallery areas, sculpture garden and reflecting pool.
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, SPEERS POINT 2284
Tel. (049) 21 0382
Exhibitions of contemporary and traditional artists changing monthly.
Wednesday to Friday 10 - 4,
Saturday, Sunday 12 - 5

LAVENDER BAY GALLERY

25-27 Walker Street, NORTH SYDNEY 2060
Tel. (02) 955 5752
Landscapes in oils and watercolours.
Royal Art Society.
Monday to Friday 10 - 4
Saturday, Sunday 2 - 5

LEGGE GALLERY

183 Regent Street, REDFERN 2016
Tel. (02) 319 3340
17 March to 4 April: Derek O'Connor — paintings
7 to 25 April: Rox de Luca — paintings

28 April to 16 May: Jann Dark — paintings
19 May to 6 June: Rew Hanks — prints/installation
19 May to 6 June: Peter Liiri — paintings
Tuesday to Saturday 11 - 6

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 14 March: Geoffrey Bartlett — sculpture, David Rankin — works on paper and ceramics
17 March to 11 April: Jeffrey Makin — waterfalls; Group watercolour exhibition; Bruce Howard — galvanized iron corrugated furniture
14 April to 19 May: Michael Iwanoff — works on paper; Martin Halstead — ceramics
12 May to 6 June: John Coburn — works on paper, Fiona Murphy — ceramics.
Tuesday to Saturday 11 - 6

MAITLAND CITY ART GALLERY

Brough House, Church Street, MAITLAND 2320
Tel. (049) 33 6725/33 1657
Permanent collection and new exhibitions monthly. Admission free.
March: Peter Singleton retrospective
April: Festival of Arts and Crafts
May: Quilting exhibition by quilters Eastwood and Stroud.
Thursday and Friday 1 - 4,
Saturday 1.30 - 5, Sunday 10.30 - 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
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
March: 'Pet Thang' — Tracey Moffat
April: 'Vis-a-vis' — Susan Norrie
Tuesday to Saturday 11 - 6

NEWCASTLE CONTEMPORARY ARTISTS INCORPORATED

14 Wood Street, NEWCASTLE 2300
16 to 22 March: 'Erotic Haze' Robyn Stanton — figurative paintings, drawings; 'La Primitive' — banners, miniatures
8 to 24 May: Jean Eykamp — paintings
Friday to Sunday 11 - 6

NEWCASTLE REGIONAL ART GALLERY

Laman Street, NEWCASTLE 2300
Tel. (049) 29 3263 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

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 contemporary ceramics, costume and jewellery.
March: Art Express, Stephen Copeland
April/May: 'Send me more paint'
Tuesday to Saturday 11 - 5,
Sunday and public holidays 2 - 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

PRINTFOLIO GALLERY

Gallery Level, Westpac Plaza,
60 Margaret Street, SYDNEY 2000
Tel. and Fax (02) 247 6690
Original works on paper by leading printmakers from around the world with a special emphasis on Australian, New Zealand, and Japanese artists plus Australian hand-made ceramic and glass works. Regularly changing stock. Conservation framing service
Monday to Friday 8.15 - 6.
Saturdays by appointment

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

RAGLAN GALLERY

5-7 Raglan Street, MANLY 2095
Tel. (02) 977 0906
Australian artists, including noted Aboriginal artists. Exhibitions including contemporary glass and ceramics.
Daily 11 - 6

REX IRWIN ART DEALER

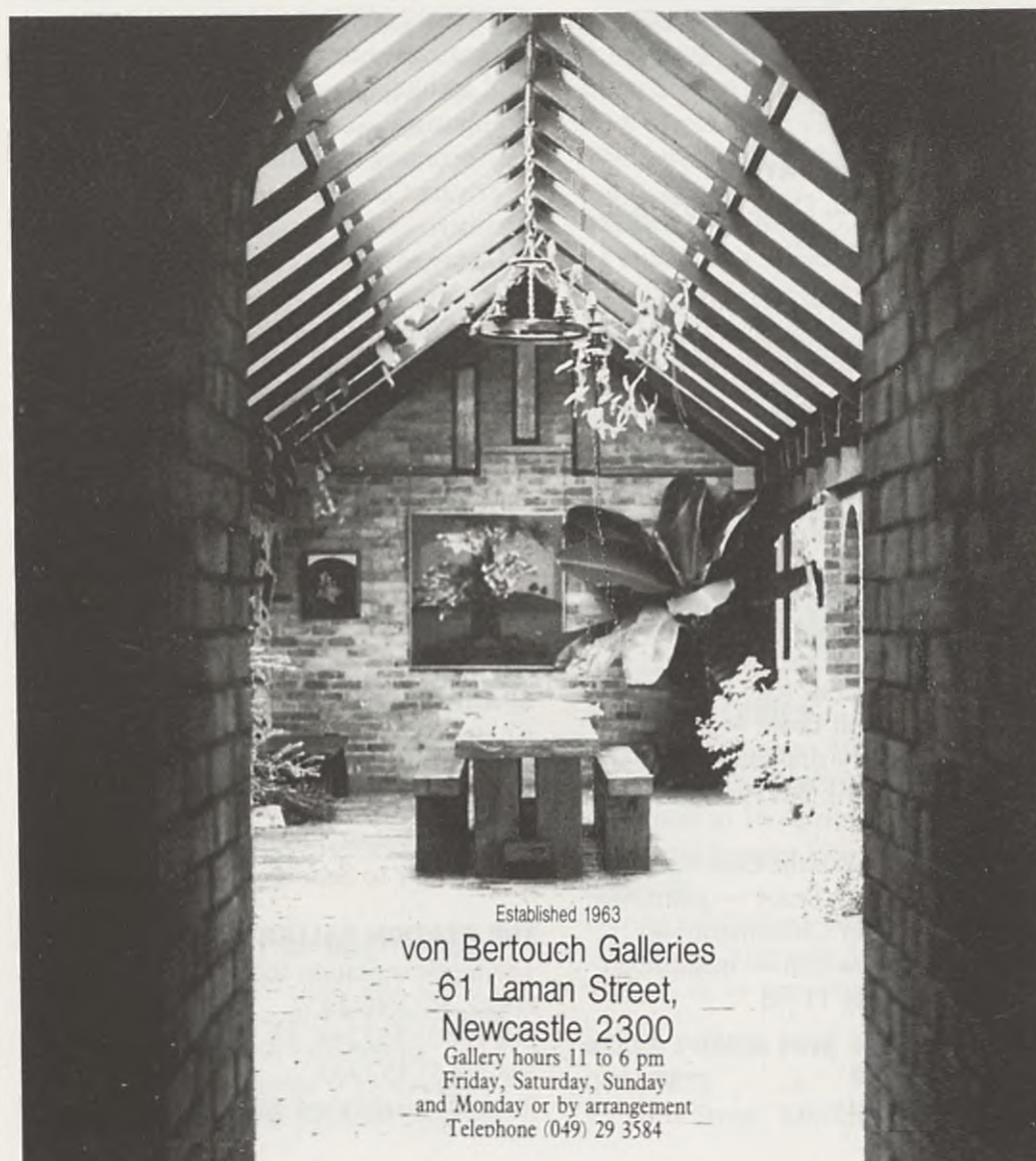
First Floor, 38 Queen Street, WOOLLAHRA 2025
Tel. (02) 32 3212 Fax (02) 32 0556
Paintings by important Australian and British artists including Boyd, Drysdale, Lanceley, Smart, Williams, Auerbach, Freud, Kossoff, Wiszniewski, Wolseley.
Tuesday to Saturday 11 - 5.30
or by appointment

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



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

ANNANDALE GALLERIES / ANNE GREGORY STOCK

PRINTS AND DRAWINGS

CHAGALL, MATISSE, MIRO & PICASSO

OTHER MODERN MASTERS

110 Trafalgar St, Annandale NSW 2038 Tel (02) 552 1699 Fax (02) 552 1689

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
7 March to 1 April: French and British
paintings, drawings and sculpture from
Browse and Darby, London
4 to 29 April: Guy Gilmour — paintings;
Antonia Black — watercolours
2 to 20 May: Peter Blayney — paintings
Tuesday to Saturday 11 - 6

ROSLYN OXLEY9 GALLERY

Soudan Lane (off 27 Hampden Street),
PADDINGTON 2021
Tel. (02) 331 1919 Fax (02) 331 5609
4 to 21 March: Geoff Lowe — recent
work; Dale Frank — drawings
25 March to 11 April: Bill Henson —
painting
15 April to 2 May: Rosalie Gascoigne —
recent work; Annette Bezor — paintings
6 to 23 May: Gunter Christmann —
paintings, Ken Unsworth — installation
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
20th century art. Changing exhibitions.
Tuesday to Friday 10 - 6,
Saturday 11 - 6

SEASONS GALLERY

259 Miller Street, NORTH SYDNEY
2060 Tel. (02) 957 2060
An exhibition of new works by Lyn
Winters. 'Country Images' in petit-point
and cross-stitch embroidery.
Tuesday to Saturday 11 - 6

S.H. ERVIN GALLERY

National Trust Centre, Observatory Hill,
SYDNEY 2000 Tel. (02) 258 0174
Changing exhibitions of Australian art
and architecture with an historic
emphasis.
Forthcoming exhibitions: Henry Moore,
A Private Collection and George
Lambert.
Tuesday to Friday 11 - 5,
Saturday, Sunday 12 - 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 internation-
al artists on display at all times.
Monday to Saturday 11 - 6,
Sunday 1 - 6

SPACE BASE

57 Hereford Street, GLEBE 2037
Tel. (02) 552 1397, 552 4390
Loading Dock — 5000 square feet of
new gallery space available.
Wednesday to Saturday 2 - 8

THE STATION GALLERY AND CAFE

The Railway Station (off New England
Hwy), SCONE 2337
Tel. (065) 452144, 45 1046
Fax (065) 452903
Recently established gallery in an un-

used historic railway station. Changing
exhibitions traditional and contempo-
rary, including antiques.
Daily, except Tuesdays 10.30 - 5

THE TERRACE GALLERY

8-10 Leswell Street, WOOLLAHRA 2025
Tel. (02) 389 6463
Extensive range of traditional Australian
oils and watercolours: many of invest-
ment 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 pho-
tographs.
Monday to Friday 10 - 5

TIN SHEDS GALLERY

154 City Road, University of Sydney,
SYDNEY 2001 Tel. (02) 692 3115
Fax (02) 692 4184
6 to 29 March: Without The Rainbow —
group show of black and white paintings
3 to 26 April: Brian Thompson
1 to 24 May: 'Ripe' — Stephen
Cummins and Frances Joseph
29 May to 14 June: Regional Exchange
Project.
Monday to Friday 11 - 5 pm
Saturday to Sunday 1 - 5 pm

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 invest-
ment 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
March: 29th Anniversary Exhibition,
Mathew Perceval — paintings; Lenore
Boyd — sculpture
April: Ray Richards — banners;
Madelaine Winch — paintings and
graphics
May: Allan Gamble — paintings; Linda
Rees — watercolours.
Friday to Monday 11 - 6

WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021
Tel. (02) 360 6069 Fax (02) 327 5991
Representing Australian fine art collec-
tions. Exhibitions changing every three
weeks.
3 to 21 March: 'Realist Painters' —
Ernesto Arrisueno, Jim Thompson, Mike
Worrall
24 March to 30 May: 'From the Early
Years 1957-92'. A collection of paintings
from the artist's studio.
Tuesday to Saturday 11 - 5.30,
Closed Sunday, Monday

WAGGA WAGGA CITY ART GALLERY

40 Gurwood Street, WAGGA WAGGA
2650 Tel. (069) 235419
Fax (069) 235400
Pop-prints of the 1960s and 1970s from
ANG, Australian hollow ware, Enid
Rantam-Keese — prints, art glass.
Please ring for exhibition dates.
Monday to Friday 11 - 5
Saturday 10 - 5, Sunday 2 - 5
closed Tuesdays

WATTERS GALLERY

109 Riley Street, EAST SYDNEY 2010
Tel. (02) 331 2556 Fax (02) 361 6871
March: Aleks Danko — mixed media;
Sue Ford — paintings and photographs
April: John Peart — paintings

PETER GRIFFEN

ADELAIDE • AMSTERDAM • BRISBANE • CANBERRA
COPENHAGEN • MELBOURNE • NEW YORK • PARIS
PERTH • SYDNEY TEL. 02 660 2006 02 660 1742

MARY PLACE**GALLERY**

12 MARY PLACE PADDINGTON NSW 2021 AUSTRALIA
TELEPHONE (02) 332 1875 FACSIMILE (02) 361 4108

May: Wally Barba — paintings
Tuesday to Saturday 10 - 5

WESWAL GALLERY

192 Brisbane Street, TAMWORTH 2340
Tel. (067) 66 5847

Regularly changing exhibitions presenting a wide range of quality work by local and other Australian artists and craftspeople.



WILL DYSON, *Labour battalion man*, 1917, Australian War Memorial

WOLLONGONG CITY GALLERY

Cnr. of Burelli and Kembla Streets,
WOLLONGONG 2500

Tel. (042) 28 7500 Fax (042) 26 5530
The new Wollongong City Gallery presents a broad and exciting exhibition programme with touring and in-house exhibitions.

To 29 March: Guy Warren — paintings
6 March to 12 April: Building Union's Superannuation Scheme Art Collection — mixed media

8 May to 7 June: Richard Goodwin — sculpture
Tuesday to Friday 10 - 5, Saturdays, Sundays and public holidays 12 - 4

WOOLLOOMOOLOO GALLERY

84 Nicholson Street,
WOOLLOOMOOLOO 2011

Tel. (02) 356 4220
Changing exhibitions of works by

Australian artists of promise and renown.
Wednesday to Sunday 11 - 6

THE WORKS GALLERY

College of Fine Art University of NSW
Selwyn Street, PADDINGTON 2021

Tel. (02) 339 9597

Tuesday to Saturday 11 - 5

YUILL/CROWLEY

270 Devonshire Street, SURRY HILLS
2010 Tel. (02) 698 3877

Wednesday to Saturday 11 - 6 or by appointment

A.C.T.

AUSTRALIAN NATIONAL GALLERY

CANBERRA 2600 Tel. (06) 271 2502
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

Limestone Avenue, CANBERRA 2601
Tel. (06) 243 4283 Fax (06) 243 4325

'Most Treasured Records' — selected WWI art exhibited at the opening of the Memorial in 1941.

Daily 9 - 4.45

BEAVER GALLERIES

81 Denison Street, DEAKIN 2600
Tel. (06) 282 5294

From the studios of recognized Australian artists: paintings, prints, sculpture, furniture, and the decorative arts.

March: Helen McEwan — paintings
Wednesday to Sunday, public holidays 10.30 - 5

CANBERRA CONTEMPORARY ART SPACE

Gallery 1 and 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

CHAPMAN GALLERY

31 Captain Cook Crescent, MANUKA
2603 Tel. (06) 295 2550

Changing exhibitions by leading Australian artists. Excellent stock of Aboriginal art.

March: Mac Betts

April: Geoff Todd — charcoals

May: Brian Seidel

Wednesday to Sunday 11 - 6

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. (06) 295 1008

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

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 and artists.

March: Victor Greenaway — ceramics
April/May: Zlatka Sirakov — art knitwear

Wednesday to Sunday 11 - 5, Closed Monday and Tuesday

NATIONAL LIBRARY OF AUSTRALIA

CANBERRA 2600 Tel. (06) 262 1111
Tel. (06) 262 1279 until 4.45 weekdays

for information about exhibitions.

Tel. (06) 262 1370 until 4.45 weekdays
for information about pictorial holdings,

access to study collections of documentary, topographical and photographic materials.

Daily 9.30 - 4.30, Closed Christmas Day, New Years Day, Good Friday and Anzac Day until 1 pm

NOLAN GALLERY

Lanyon, Tharwa Drive, THARWA 2620
Tel. (06) 237 5192

Collection of works by Sidney Nolan 1945 to 1953 and temporary exhibitions of recent Australian Art.

Tuesday to Sunday, public holidays 10-4

SOLANDER GALLERY

36 Grey Street, DEAKIN 2600

Tel. (06) 273 1780 Fax (06) 282 5145

Bringing top Australian and International art to the Capital.

To 8 March: New Faces Exhibition

Wednesday to Sunday 10 - 5

STUDIO ONE INC.

71 Leichhardt Street, KINGSTON 2604
Tel. (06) 295 2781 Fax (06) 285 2738

Limited edition prints and works on paper by Australian artists.

Etchings, monotypes, lithographs, linoprints. Regular exhibitions. Telephone for details.

Monday to Friday 9 - 5

Weekends by appointment

VICTORIA

ADAM GALLERIES

28 Elizabeth Street, MELBOURNE 3000
Tel. (03) 650 4236 Fax (03) 331 1590

26 March to 16 April: Margaret Cilento Icons and Images 1990 — paintings and drawings

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

ALLYN FISHER FINE ARTS (AFFA GALLERY)

75 View Street, BENDIGO 3550

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 - Sunday
Telephone (06) 273 1780

CHAPMAN GALLERY CANBERRA

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

Monthly exhibitions of sculpture, prints
and paintings, by major Australian artists.
Aboriginal art always in stock.

Hours: 11am - 6pm

Wednesday - Sunday

Telephone: (06) 295 2550

Director: Judith Behan

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
ACCA is a public, non-commercial gallery focusing on recent developments in Australian and international visual and performing arts practices.
March/April: 'Anti Chamber' — Mark Themann and Evangelos Sakaris.
'Monoliths' by Andrew Arnaoutopoulos
Late April/May: Geoff Lowe
Tuesday to Friday 11 - 5,
Saturday and Sunday 2 - 5
Closed Mondays, Good Friday, Christmas Day and between exhibitions.



ALBERT TUCKER, *Ibis*, Andrew Ivanyi Galleries

AUSTRALIAN GALLERIES

35 and 41 Derby Street, COLLINGWOOD 3066
Tel. (03) 417 4303 Fax (03) 419 7769
35 Derby Street:
10 to 28 March: Euan Heng — paintings and prints
6 April to 9 May: Brett Whiteley — portraits
18 April to 6 May: Charles Blackman — paintings
41 Derby Street:
To 7 March: Leon Morrocco — works on paper
16 March to 2 April: Dean Bowen — prints
13 April to 2 May: Geoff Jones
11 to 30 May: Ray and David Crooke
Monday to Saturday 10 - 6

AVANT GALLERIES PTY LTD

579 Punt Road, SOUTH YARRA 3141
Tel. (03) 866 2009 Fax (03) 820 0372
Fine art Australian and aboriginal 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
Foyer: Selections from the Collection, Post 1968
To 2 March: Frederick McCubbin 1855-1917 — sketches and paintings
13 March to 12 April: The Sublime Imperative — The Artist as Seer. Kemp, Fairweather, Dawson, Booth, Baillieu, Moore, Claydon, Boston, Green.
Curated by Simon Kronenberg
17 April to 17 May: Drawing on Nature — A Museum of Victoria Exhibition, in conjunction with Geelong and Benalla Art Galleries. Curated by Paul Fox, and Sir Thomas Ramsay, Science and Humanities Fellow, 1990. An exhibition drawn from the Museum of Victoria's extensive collection of Audubon, Cayley, Bartholemew and Becker prints and drawings; Donald Thompson's photographs, the Spencer and Thompson bark paintings, and museum artefacts
Foyer: Orchids of the north-east region

by local artist, Louise Saunders.
Daily 10 - 5
Closed Good Friday and Christmas Day

BENDIGO ART GALLERY

42 View Street, BENDIGO 3550
Tel. (054) 43 4991 Fax (054) 43 6586
Important collection of Australian contemporary painting. 19th century Australian, French and British paintings. English porcelain, silver, glass, furniture.
Monday to Friday 10 - 5
Saturday, Sunday, public holidays 2 - 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

CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, RICHMOND 3121
Tel. (03) 428 6099
Contemporary Australian and international painting, sculpture, photography, ceramics and prints.

City Gallery

MARCH
NIXON / PARR
COLLABORATIVE WORK

•
APRIL
JOHN YOUNG
SUSAN COHN

•
MAY
WOOD / MARSH

DIRECTOR: ANNA WEIS
45 FLINDERS LANE, MELBOURNE, AUSTRALIA 3000,
TEL: (03) 654 6131 HOURS: TUES-SAT 11AM-5PM

VIRIDIAN PRESS

ETCHING, LITHOGRAPHY, RELIEF PRINTING

John Loane: printer/publisher

The complete graphic work of Mike Parr

Also printing with:
Lynne Boyd, Tony Coleing, Bonita Ely,
Carolyn Fels, Brent Harris, Jeffrey
Harris, Kevin Mortensen, John Nixon,
Vivienne Shark LeWitt, Imants Tillers,
Aida Tomescu, Peter Walsh, Jenny
Watson.

The Rene Block portfolio **Aus Australien**

Viewing by appointment or request catalogue.
148 Smith Street Thornbury Victoria 3071
Telephone: 03 480 4079

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
Tuesday to Saturday 11 - 5

CITY OF BALLAARAT FINE ART GALLERY

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

The oldest provincial gallery in Australia. A major collection of Australian art.

Tuesday to Friday 10.30 - 4.30
Saturday, Sunday, public holidays
12.30 - 4.30

CUSTOMS HOUSE GALLERY

Gillies Street, WARRNAMBOOL 3280
Tel. (055) 64 8963

Regularly changing exhibitions of paintings, drawings, prints, sculpture, ceramics, jewellery, glass and textiles by Australian artists.

Wednesday to Sunday, public holidays
11 - 5.30

DEMPSTERS GALLERY

181 Canterbury Road, CANTERBURY

3126 Tel. (03) 830 4464

Mixed summer exhibition showing selected works by various painters, sculptors and printmakers.

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

DISTELFINK GALLERY

432 Burwood Road, HAWTHORN 3122
Tel. (03) 818 2555

Changing exhibitions of ceramics, leather, wood, glass, furniture, jewellery, paintings, prints and sculpture by prominent Australian artists.

Tuesday to Saturday 10 - 5

EDITIONS SOUTHBANK GALLERIES

Roseneath Place, SOUTH MELBOURNE
3205 Tel. (03) 699 8600

Four large gallery areas constantly exhibiting paintings, prints, drawings and sculpture.

Monday to Friday 9.00 - 5.30,
Sunday 2 - 6

ELTHAM WIREGRASS GALLERY

559 Main Road, ELTHAM 3095

Tel. (03) 439 1467 Fax (03) 431 0571

Changing exhibitions of 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

FEDERATION FINE ARTS GALLERIES AT HISTORIC YARALLA 1902

8 Parker Street, CASTLEMAINE 3450
Tel. (054) 722 025 Fax (054) 722 025

Paintings, traditional, colonial and contemporary, including notable local artists. Antique Doulton, Worcester furniture. Australia's finest display of English figurines.

Thursday to Sunday 11 - 5.30, or by appointment

GALLERY

GABRIELLE PIZZI

141 Flinders Lane, MELBOURNE 3000
Tel. (03) 654 2944 Fax (03) 650 7087

Changing exhibitions of Aboriginal art, including works by major artists from the communities of Papunya, Balgo Hills and Turkey Creeks. Also exhibiting the work of Emily Kame Kngwarreye, Lin Onus, Karen Casey and Ian W. Abdulla
Tuesday to Friday 10 - 5.30,
Saturday 11 - 5

GEELONG ART GALLERY

Little Malop Street, GEELONG 3220
Tel. (052) 29 3645 Fax (052) 21 6441
Australian paintings, prints and drawing; colonial to present day. Contemporary sculpture and decorative arts.

Exhibitions changing monthly.

Tuesday to Friday 10 - 5,
Saturday, Sunday, public holidays 1 - 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 Fax (03) 857 5387
Selection of paintings by Blackman, Coburn, Olsen, Long, Baddiley,



"Terrace" oil on canvas by Mary Troy, circa 1950



Lawsons hold five major Australian and European painting sales each year. Monthly auctions of antique furniture and decorative arts, silver, jewellery, prints, books, maps, collectibles, and tribal art. For further information, an Auction calendar or advice concerning valuations for auction or insurance purposes contact us on

(02) 241 3411

OFFICIAL VALUERS AND AUCTIONEERS TO THE NATIONAL TRUST OF AUSTRALIA (NSW)

LAWSON'S

212 Cumberland Street, Sydney 2000

Gleghorn, Waters, Voigt and many other prominent Australian artists.
Monday to Saturday 10 - 5
Sunday 2 - 5

HEIDE PARK AND ART GALLERY

7 Templestowe Road, BULLEEN 3105
Tel. (03) 850 1500 Fax (03) 852 0154
3 March to 26 April: Completing the Picture: Women Artists and the Heidelberg School. Work of women artists of the period c. 1885-1910 — paintings, photographs, recollections and memorabilia

5 May to 14 June: The Figure in Australian Contemporary Art. Aspects of the figure in the work of contemporary Australian artists.

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.
Daily 9 - 6

JOAN GOUGH STUDIO GALLERY

326-328 Punt Road, SOUTH YARRA
3141 Tel. (03) 866 1956
Contemporary art society studio; groups, workshops. Small works and themes;

Linda Floyd, Anne Hoey, Joan Roberts, Ian Hance.

March: Sexibition

April: Anthony Syndicas

Third Sunday monthly 2 - 5,

Saturday 2 - 5, Monday 8pm - 10pm



LINDA FLOYD, *Ride a cock-horse*, Joan Gough Studio Gallery

JOSHUA McCLELLAND PRINT ROOM

15 Collins Street, MELBOURNE 3000
Tel. (03) 654 5835
Australian prints, historical and from the 1930s onwards. Oriental works of art.
April: Erich Bucholz — woodcuts and screenprints.

Monday to Friday 10 - 5

LIBBY EDWARDS GALLERIES

10 William Street, SOUTH YARRA 3141
Tel. (03) 826 4035
Specializing in contemporary Australian

art and decorative paintings.

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

LOUISE SMITH FINE ART

29/73 Queens Road, MELBOURNE 3004
Tel. (03) 529 6372 Fax (03) 529 6372
Art consultants and Government valuers in Australian art.
By appointment.

LUBA BILU GALLERY

142 Greville Street, PRAHRAN 3181
Tel. (03) 529 2433
To 14 March: Andrew Wright-Smith — sculpture
18 March to 11 April: Wendy Stavrianos — paintings
15 April to 9 May: Ross Moore — paintings
13 May to 6 June: George Foxhill — paintings
Tuesday to Friday 10 - 5
Saturday 11 - 5

LYTTLETON GALLERY

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

MELBOURNE CONTEMPORARY ART GALLERY

163 Gertrude Street, FITZROY 3065
Tel. (03) 417 1527
Changing exhibitions of contemporary Australian painting, sculpture and photography.
Tuesday to Saturday 10 - 5

MELBOURNE FINE ART GALLERY

Cnr Flinders and Market Streets, MELBOURNE 3000 Tel. (03) 629 6853
Fax (03) 614 1586
15 to 29 March: Margaret Lees — linocuts
31 May to 14 June: Steve Harris — watercolours and acrylics
Monday to Friday 10 - 6
Saturday and Sunday 1 - 5

MOORABBIN ART GALLERY AND ROGOWSKIS ANTIQUES

342 South Road, MOORABBIN 3189
Tel. (03) 555 2191
You are welcome to visit our gallery which exhibits high quality art works by prominent Australian artists.
Sir Arthur Streeton, Rubery Bennett, J.H. Scheltema, Robert Johnson, Ernest Buckmaster, J.A. Turner, Reginald Sturgess, Blamire Young, Sir William Ashton and many others.

TOLARNO GALLERIES

AUSTRALIAN
AMERICAN
AND
EUROPEAN
ARTISTS

Director: Georges Mora
Associate Director: Jan Minchin
98 River St.,
South Yarra, Victoria, 3141
Telephone (03) 827 8381
Facsimile (03) 827 4746

Moorabbin Art Gallery and Rogowski's Antiques

Mrs D. Rogowski Director-Owner

342 SOUTH ROAD, MOORABBIN, 3189
TELEPHONE (03) 555 2191

Tuesday - Friday 10a.m.-5p.m.; Saturday 10a.m. - 1 p.m.
Sunday 2.30p.m. - 5.30p.m. Closed on Mondays

THE ARTS BOOKSHOP

PTY.LTD.

Specialists in the visual arts

1067 High Street, Armadale 3143
Telephone (03) 822 2645 Fax (03) 822 5157
Monday - Saturday 9am to 5.30pm

Tuesday to Friday 9 - 5
Saturday 9 - 1, Sunday 2.30 - 5

MORNINGTON PENINSULA ARTS CENTRE

Dunns Road, PO Box 606,
MORNINGTON 3931
Tel. (059) 75 4395
6 March: Jan Senbergs — works on paper 1990-91
10 April: Jan Learmonth — sculpture
Monday to Friday 10 - 4.30
Saturday, Sunday 12 - 4.30

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.
13 to 22 March: Anthony Phillips — watercolours and silkscreen prints
3 to 12 April: Gippsland 8 — watercolours and pastels
8 to 17 May: Diking — pastels and oils
Monday to Saturday 9 - 5, Sunday 2 - 5

NATIONAL GALLERY OF VICTORIA

180 St Kilda Road, MELBOURNE 3004
Tel. (03) 618 0222
4 March to 30 April: Felix H. Mann Memorial Art Prize

To 27 April: Victorian Health National Craft Award
20 March to 1 June: Turner and Constable — prints
1 April to 27 May: Kaz Cooke
31 March to 18 May: Nolan 75th Birthday
6 March to 27 April: Nineteenth-century painting
7 May to 29 June: Towards a National Portrait Gallery
30 April to 13 July: John Perceval
Daily 10 - 4.50, Mondays Ground Floor and First Floor only

NIAGARA GALLERIES

245 Punt Road, RICHMOND 3121
Tel. (03) 429 3666 Fax (03) 428 3571
To 14 March: Kevin Lincoln
18 March to 4 April: Vicki Varvaressos
26 April to 16 May: Rick Amor
20 May to 6 June: James Wigley
Tuesday to Friday 11 - 6,
Saturday 10 - 5 or by appointment

PRINT GUILD PRINT GALLERY

227 Brunswick Street, FITZROY 3065
Tel. (03) 417 7087 Fax (03) 419 6292
Limited edition prints by Australian, European and Japanese printmakers, includes Peebles, Black, Hartill, Orr, Ozog, Ryohei and Satoh.

Monday to Friday 9.30 - 5.30
Saturday 10 - 3

QDOS FINE CONTEMPORARY ARTS

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

QUASIONS (MORNINGTON) GALLERY

37a Main Street, MORNINGTON 3931
Tel. (059) 75 3915
Gallery of contemporary Australian art. Featuring changing exhibitions of prominent and emerging artists. Paintings, sculpture, ceramics and jewellery.
Tuesday to Sunday, public holidays 11-5

THE ROBB STREET GALLERY

6 Robb Street, BAIRNSDALE 3875
Tel. (051) 526 6990
Ongoing exhibition of contemporary painting, graphics, sculpture and silverwork.
Friday, Saturday, Monday 11 - 5.
Sunday 2 - 5 or by appointment

RMIT GALLERY

342-348 Swanston Street, MELBOURNE

3000 Tel. (03) 660 2218
Monday to Friday 11 - 6

SALE REGIONAL ART GALLERY

288 Raymond Street, SALE 2350
Tel. (051) 44 2829 Fax (051) 44 5130
Regularly changing exhibitions in a variety of media. Featured in 1992: glass, paintings, ceramics, tapestry, sculpture. Please ring for details.
To 25 March: Australian Glass — Triennial Glass
1 to 21 April: Geoff Dupree — paintings
13 to 24 May: Local artists — paintings and drawings
Monday to Friday 10 - 5,
Saturday 10 - 1

SHERBROOKE ART GALLERY

8 Monbulk Road, BELGRAVE 3160
Tel. (03) 754 4264
Traditional paintings, ceramics, jewellery. Featured exhibitions by invited artists. Day and evening art classes, all mediums plus sculpture classes.
Wednesday to Friday 10.30 - 5,
Saturday and Sunday 10.30 - 6

STUDIO ROEST ART GALLERY KINGLAKE

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



Summer wind across the lake 1991 oil on canvas 62 x 92 cm

Owen Piggott

10 - 26 April 1992

Fragments 81 - 91

Water Sky Banks
and Sails



THE ROBB STREET GALLERY

6 Robb Street, Bairnsdale VIC 3875. (051) 52 6990

sculpture and jewellery. Changing seasonal exhibitions featuring noted Australian artists. Friendly fireside atmosphere.
Daily 10 - 6 or by appointment

TOLARNO GALLERIES

98 River Street, SOUTH YARRA 3141
Tel. (03) 827 8381
Exhibitions of Australian, American and European artists.
Tuesday to Saturday 10 - 5.30

THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: THE IAN POTTER GALLERY

The University of Melbourne, PARKVILLE 3052
Tel. (03) 344 5148/7158
The Ian Potter Gallery is located on Swanston Street near tramstop number 10.
11 March to 18 April: Caroline Williams — Men
Wednesday to Saturday 12 - 5

THE UNIVERSITY OF MELBOURNE MUSEUM OF ART: UNIVERSITY GALLERY

The University of Melbourne, PARKVILLE 3052
Tel. (03) 344 5148/7158
Located in the Old Physics Building.
The University of Melbourne Art Collection: painting, sculpture, decorative arts, works on paper.
6 May to 19 June: The First Collections: Patronage in the 1860s.
Monday to Friday 10 - 5

W.R. JOHNSTON COLLECTION

Hotham Street, EAST MELBOURNE 3002
Tel. (03) 416 2515
Fax (03) 416 2507
A charming house museum featuring decorative arts from the Georgian and Regency periods (1720-1830).
Monday to Friday by appointment.

WARRNAMBOOL ART GALLERY

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

WATTLETREE GALLERY

409 Wattle Tree Road, EAST MALVERN 3145
Tel. (03) 500 9839
Changing exhibitions featuring contemporary Australian artists.
Monday to Thursday, Saturday 10 - 5, Sunday 2 - 5

SOUTH AUSTRALIA

APTOS CRUZ GALLERIES

147 Mt Barker Road, STIRLING 5152
Tel. (08) 370 9011
Contemporary and primitive art, oriental antiques. Continually changing exhibitions.
Monday to Saturday 10 - 6, Sunday 1 - 5

ART GALLERY OF SOUTH AUSTRALIA

North Terrace, ADELAIDE 5000
Tel. (08) 207 7000
28 February to 19 April: 1992 Adelaide Biennial of Australian Art — various media
Daily 10 - 5, Admission free

CARRICK HILL

46 Carrick Hill Drive, SPRINGFIELD 5062
Tel. (08) 379 3886
Fax (08) 379 7588
Permanent display of French, British and Australian paintings. Old oak furniture, sculpture garden and landscaped walks. Sweeping views.



Dining room at Carrick Hill

Wednesday to Sunday and public holidays 10 - 5

CASTILIA GALLERIES

Olinda-Monbulk Road, OLINDA 3788
Tel. (063) 751 1271
Exhibiting sacred, spiritual and visionary art. A centre where the sacredness of life is celebrated by each artist.
Tuesday to Friday 1 - 5, Saturday, Sunday, public holidays 11 - 6

EXPERIMENTAL ART FOUNDATION

North Terrace and Morphett Street, ADELAIDE 5000
Tel. (08) 211 7505 Fax (08) 211 7323
March: Interrupted Dialogue [Re-Visions] — contemporary Hungarian art
9 April to 10 May: '... but never by chance...' — An exhibition dealing with female sexuality
Wednesday to Friday 11 - 5, Saturday, Sunday 2 - 5

ELDER FINE ART GALLERIES

106 Melbourne Street, NORTH ADELAIDE 5006
Tel. (08) 267 2869 Fax (08) 267 2648
Major exhibitions held throughout Australia.
Monday to Friday 10 - 6

GALLERIE AUSTRALIS

Lower Forecourt, Hyatt Regency, North Terrace, ADELAIDE 5000
Tel. (08) 231 4111 Fax (08) 231 6616
Changing exhibitions of Aboriginal and contemporary artists. Exclusive Aboriginal works on paper. Possum, Olsen, Stockman, Kingsley, Nelson.
Monday to Friday 10 - 6
Saturday to Sunday 10 - 4

GREENHILL GALLERIES

140 Barton Terrace, NORTH ADELAIDE 5006
Tel. (08) 267 2887
Fax (08) 239 0148
Changing exhibitions by leading Australian artists. Paintings, prints, ceramics and sculpture.
To 30 March: Bob Marchant — paintings; Alan Linney — jewellery
Tuesday to Friday 10 - 5, Saturday, Sunday 2 - 5

HILL-SMITH FINE ART GALLERY

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

KENSINGTON GALLERY

39 Kensington Road, NORWOOD 5067
Tel. (08) 332 5752 Fax (08) 315 902
March: French posters
April: Janet Ayliffe
May: John Patchett. Also sale of a private collection.
Tuesday to Friday 10 - 5, Saturday, Sunday 2 - 5

MANNING GALLERIES

Level 2, 27 Frome Street, ADELAIDE 5000
Tel. (08) 232 5268
Fax (08) 224 0605

Fine rag papers for printmaking, drawing & painting made in Tuscany by
ENRICO MAGNANI
sold by mail order in Australia by
Robert Jones, 123 Drayton Street,
Bowden, South Australia 5007.

Write for a packet of samples and a price list.

BARRY NEWTON
GALLERY
ESTABLISHED 1972

EXHIBITIONS • FINE ARTS

269 UNLEY RD., MALVERN, ADELAIDE, S.A. • TEL.: (08) 271 4523
SATURDAY • SUNDAY 2 - 5 • TUESDAY - FRIDAY 11 - 5

Specializing in contemporary art from Australia and overseas. Adelaide Festival Show features paintings by Austrian artist, Mario Dalpra.
Monday to Friday 10 - 6,
Saturday 12 - 5, or by appointment.

READE ART

101 Glen Osmond Road, EASTWOOD
5063 Tel. (08) 272 3178
Presenting leading and emerging South Australian painters, ceramists and sculptors, with featured monthly exhibitions.
Tuesday to Saturday 10 - 5,
Sunday 2 - 5

RIDDOCH ART GALLERY

6 Commercial Street, MOUNT
GAMBIER 5290
Tel. (087) 23 8752
Permanent collection of contemporary Australian art. Specialist holdings: Art of the region, Art in wood, temporary exhibitions changing monthly.
Tuesday to Friday 12 - 5,
Saturday 12 - 4

WESTERN AUSTRALIA

ART GALLERY OF WESTERN AUSTRALIA

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

BAY GALLERY OF FINE ART

160 Sterling Highway, NEDLANDS
6009
Tel. (09) 386 3060 Fax (09) 386 2374
Perth's largest fine art gallery representing 150 national and international artists of renown. Popular traditional and contemporary art.
Monday to Friday 10 - 6,
Saturday 10 - 2, Sunday 2 - 5

DELANEY GALLERIES

74 Beaufort Street, PERTH 6000

Tel. (09) 227 8996 Fax (09) 227 6375
To 1 April: Ben Joel, Phillip Ward-Dickson
5 to 29 April: Gunner Mueller, Martin Heine
5 to 27 May: Marie Haas
Monday to Friday 10 - 5,
Sunday 2 - 5

GALERIE DÜSSELDORF

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

LISTER GALLERY

19 Ord Street, WEST PERTH 6005
Tel. (09) 321 5764 Fax (09) 322 1387
Early to contemporary fine Australian paintings and drawings.
Monday to Friday 10 - 5, Sunday
by appointment

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

TASMANIA

CROHILL GALLERY

60 Burgess Street, BICHENO 7215
Tel. (003) 75 1535 Fax (003) 75 1180
Featuring leading Tasmanian artists including Geoff Dyer, Peter Frank, Fred Schmidt, Joan Humble, Richard Bacon and Tony Smibert.
Daily 9 - 5.30

DEVONPORT GALLERY AND ARTS CENTRE

45-47 Stewart Street, DEVONPORT
7310 Tel. (004) 24 0561
Fax (004) 24 9649
Changing programme of exhibitions by local, national and international artists. Permanent collection comprising contemporary Tasmanian paintings, ceramics and glass
Tuesday to Friday 10 - 5,
Saturday 10 - 2, Sunday 2 - 5

FOSCAN FINE ART

354 Davey Street, HOBART 7000
Tel. (002) 233 957
Fine paintings, graphics, old master drawings.
Strictly by appointment only

THE FREEMAN GALLERY

119 Sandy Bay Road, HOBART 7005
Tel. (002) 23 3379 AH: (002) 25 3952
Contemporary Australian fine art including paintings, sculpture and ceramics.
6 to 22 March: Leon Pericles — paintings and etchings
3 to 22 April: Judy Cassab — Paintings of Paris and recent work
1 to 17 May: Richard Bacon — water-colours
22 to 7 June: Paul Westbury — paintings and drawings
Monday to Saturday 11 - 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

SIDEWALK GALLERY

320 Macquarie Street, SOUTH HOBART
7004 Tel. (002) 24 0331 Fax (002) 23 2696
Changing exhibitions of twentieth-century Australian prints. Works on paper by contemporary Tasmanian artists. West African artefacts.
Tuesday to Friday 10 - 6, Saturday,
Sunday 12 - 5

TASMANIAN MUSEUM AND ART GALLERY

40 Macquarie Street, HOBART 7000
Tel. (002) 23 1422 Fax (002) 34 7139
To 22 March: Moët & Chandon 1992.
22 March to 26 April: Woven Language — Victorian Tapestry Workshop.
Daily 10 - 5

NORTHERN TERRITORY

DELMORE GALLERY

Delmore Downs Station, via Alice Springs, NORTHERN TERRITORY 0871
Tel. (089) 56 9858 Fax (089) 56 9880
Eastern Desert Art — Utopia and Beyond. All major artists including Emily Kngwarreye
10 March to 4 April: Utopia Women — paintings
7 April to 2 May: Utopia Men — paintings
5 May to 6 June: Eastern Desert Art 1989-92: A retrospective — paintings
By appointment

NORTHERN TERRITORY MUSEUM OF ARTS AND SCIENCES

Conacher Street, Fannie Bay, DARWIN
0820 Tel. (089) 82 4211
Fax (089) 411 258
Changing exhibitions monthly.
Permanent collection of Australian paintings, Aboriginal art and material culture.
Monday to Friday 9 - 5,
Saturday, Sunday 10 - 6

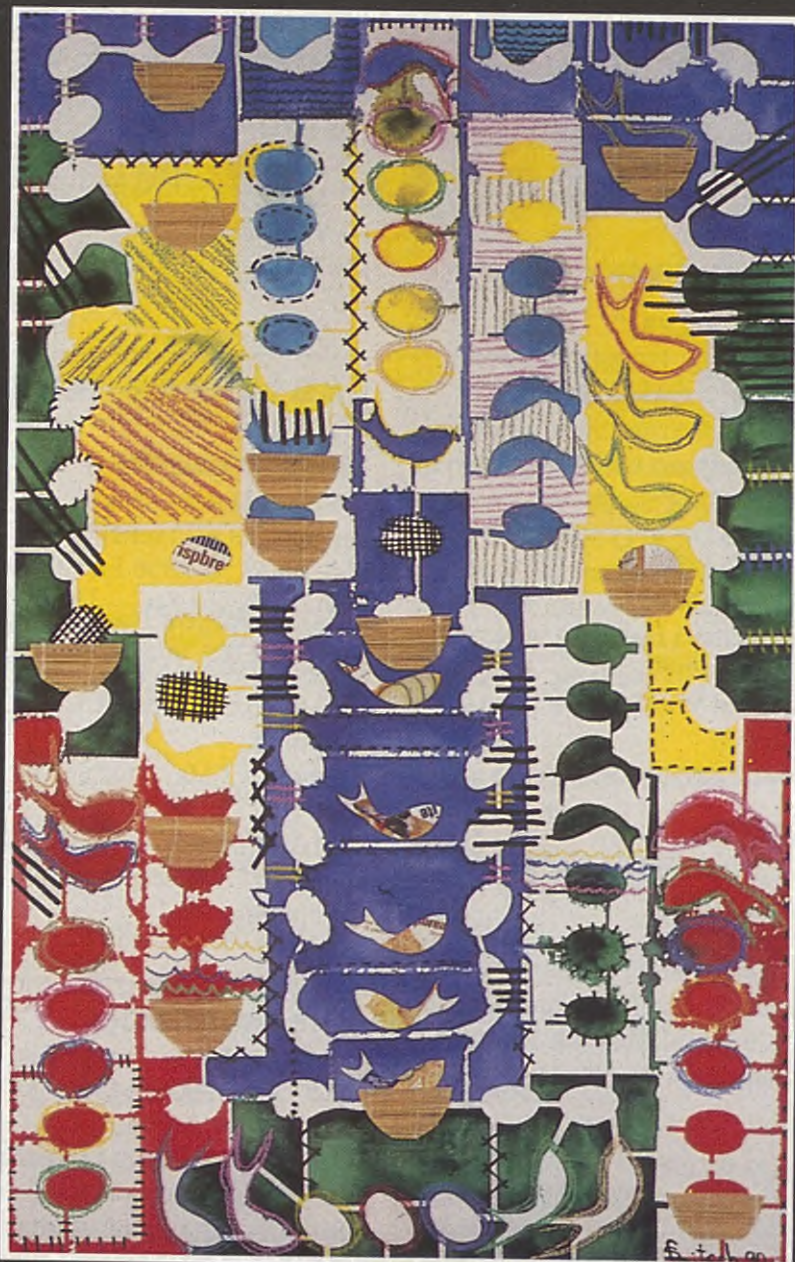
L I S T E R G A L L E R Y



PERTH 6005 WA HOURS: Monday to Friday 10am to 5pm Sunday by Appointment PHONE: (09) 321 5764

Florence Peitsch

THE PROMISED LAND
Australia as a home for the family



The Abundant Life assemblage 115 x 80 cm

Opening

- March 27:** Gallery-on-the-Terrace
Adelaide SA Tel (08) 223 4707
- April 29:** Museum and Art Galleries of NT
Darwin NT Tel (089) 82 4211
- May 15:** Museum and Art Galleries of NT
Alice Springs NT Tel (089) 52 1001
- June 11:** Fullarton Park Community Gallery
Fullarton SA Tel (08) 372 5111

FLORENCE PEITSCH GALLERY
52 Main Street, Lobethal SA Telephone (08) 389 6069

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

CHURCHIE EXHIBITION OF EMERGING ART 1992

Closing date: March 1992. Particulars from: Anglican Church Grammar School, Oaklands Parade, East Brisbane 4169.

ERNEST HENRY MEMORIAL ART CONTEST 1992

Closing date: September 1992. Particulars from: Secretary, Cloncurry Arts Society, PO Box 326, Cloncurry 4825.

MAREEBA RODEO FESTIVAL ART EXHIBITION

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

INGHAM HINCHINBROOK ACQUISITIVE ART COMPETITION

Annual. Closing date: early May 1992. Particulars from: Secretary, Hinchinbrook Shire Council Acquisitive Art Competition, PO Box 366, Ingham 4850.

QUEENSLAND ROYAL NATIONAL EXHIBITION OF PAINTING PRIZE

Closing date: June 1992. Particulars from the Director, Royal National Agricultural and Industrial Association of Queensland, Exhibition Grounds, Gregory Terrace, Fortitude Valley 4006.

NEW SOUTH WALES

ACTA AUSTRALIAN MARITIME ART AWARD

Particulars from: Libby Newling, Public Relations Officer, ACTA

Shipping, ACTA House, 447 Kent Street, Sydney 2000. Tel. (02) 286 9421

BATHURST ART PURCHASE

Biennial exhibition Bathurst Regional Art Gallery, 17 May 1992. Entry form available March from Bathurst Art Purchase, Private Mail Bag 17, Bathurst 2795.

BERRIMA DISTRICT ART SOCIETY ART AWARD 1992

Open, two categories: works on paper any medium; print prize. Closing date: 29/30 March, 1992. Particulars from: Exhibition Secretary, Berrima District Art Society, PO Box 144, Bowral 2576.

DRUMMOYNE ART SOCIETY AWARD 1992

Open exhibition held May 1992. Closing date: April. Particulars from The Secretary, PO Box 178, Drummoyne 2047.

PAT CORRIGAN ARTIST GRANT

Small grants for visual artists and craftspeople toward the costs associated with the public presentation of work. Closing date: 15 February/May/November. For guidelines and application form send SAE to: The Pat Corrigan Artist Grant, NAVA, PO Box 336, Redfern 2016.

\$15,000 PORTIA GEACH MEMORIAL AWARD

Entry forms available March 1992. Closing date 31 May. Particulars available from Arts Management, 56 Kellett Street, Potts Point 2011. Tel. (02) 356 2400

SHOALHAVEN ART SOCIETY ANNUAL EXHIBITION

Open. Rothman's Foundation Award: Best work in any media. Other acquisitive awards. Closing date: April 1992. Particulars from Shoalhaven Art Society, PO Box 240, Nowra 2541. (Please send S.A.E.)

WALKOM MANNING ART PRIZE (TAREE)

\$8,000 in prizes, including sculpture, fibre, April 1992. Closing date: 20 March. Particulars from Friends of the Manning Regional Art Gallery, PO Box 963, Taree, 2429.

VICTORIA

CAMBERWELL ROTARY ART SHOW 1992

\$35,000 Art Competition. The Rotary Club of Camberwell invites artists to submit works of traditional representa-

NOW ACCEPTING PARTICIPANTS FOR THE 4TH TOKYO ART EXPO

 Inter art group

The 3rd

Tokyo Art Expo



**The International
Contemporary Art Fair
18-22 March 1992
Tokyo International
Trade Center/Harumi
ART PRESS CENTER, INC.**

Tokyo Head Office	Tel: (03)3505-1221	Fax: (03)3505-5997
New York Office	Tel: (212)941-6010	Fax: (212)941-6011
Paris Office	Tel: (1)45-08-40-05	Fax: (1)45-08-42-13
London Office	Tel: (0702)714-848	Fax: (0702)714-848
Madrid Office	Tel: (34)1-473-29-28	Fax: (34)1-473-46-08
Valencia Office	Tel: (34)64-52-22-57	Fax: (34)64-52-22-57
Germany Office	Tel: (06221)470025	Fax: (06221)412686

In 1992, the Inter art group will proudly present, 4 Exhibitions — Tokyo Art Expo • TIAS • Tokyo Crafts Expo • Tokyo Antiques Expo

tional art. Closing date: March 1992.
Particulars from: Rotary Club of
Camberwell, PO Box 80, Balwyn 3103.

DANDENONG FESTIVAL ART AWARDS 1992

For young artists under 26 by closing
date for entries. Oil, watercolour, pas-
tel, synthetic polymer paint, drawing,
printmaking. Closing date: April 1992.
Exhibition: May. Particulars from:
Dandenong Art Festival, C/- G.
Dickson, 79 Pultney Street, Dandenong
3175. Tel. (03) 792 2152.

SOUTH AUSTRALIA

KERNEWEK LOWENDER ART PRIZE

Foundation South Australia Art Prize
\$3,000, Local Artist Award \$500.
Closing date: April 1992. Particulars
from Kernewek Lowender Inc. Cultural
Centre, PO Box 230, Kadina 5554.

WESTERN AUSTRALIA

MANDORLA ART PRIZE FOR RELIGIOUS ART

First prize: Return airfare, accomoda-

tion and studio space for two months
in Tuscany. Two minor awards \$500
each. Theme Romans 8:19-23. Send
S.A.E., three slides and biography for
pre-selection. Closing date: 1 June.
Particulars from Angie Farman, New
Collectables Gallery, Cnr George and
Duke Streets, East Fremantle 6158. Tel.
(09) 339 7165.

RESULTS

NATIONAL

FABER-CASTEL 10TH ANNIVERSARY NATIONAL DRAWING AWARD 1991

Judge: Arthur McIntyre
Winner: Stephen Eataugh

QUEENSLAND

CAIRNS ART SOCIETY 45TH ANNUAL ART EXHIBITION 1991

Mulgrave Shire Council Acrylic
Painting Award: Geoff Kuchel; Cairns
City Council Watercolour Painting
Award: Eula Jensen; Cairns Port
Authority Oil Painting Award: Barbara
Cheshire; Daikyo (North Queensland)

Pty Ltd Sculpture Award: Hans
Neilson; Contemporary Painting
Award: Rick Anderson and Claudine
Oberer; Graphics Award: Anne Lord
and Sylvia Ditchburn; Mulgrave Shire
Council Encouragement Award:
Deborah Nunn; Miniature Painting
Award: Jean Giarola; Gas Corporation
of Queensland (Cairns Branch)
Ceramics Award: Lesley Everley;
Northern Brick & Pipe Co. Ceramics
Award: Christine George; Cairns Art
Society Encouragement Award (Under
20 years old artists): Jo Tannock;
Cairns Potters Club — Jean Hawtin
Memorial Book Award: Sharlene
Kreigher

GOLD COAST CITY CONRAD JUPITERS INVITATION PRIZE 1991

Judge: Mandy Martin
Winners: Janenne Eaton, Kristen
Headlam, Euan MacLead, Scott
Redford, Jim Thalassoudis, June
Tupicoff, Ruth Waller

NEW SOUTH WALES

HORNSBY SHIRE FOUNDATION FOR THE ARTS 23RD ANNUAL ART EXHIBITION

Judges: L. Gordon, M. Littrich
Winners: Traditional: E. Prinsen, M.
Szymanski, N. Gibson; Modern: R.
O'Brien, M. Talib, N. Gibson; Craft: A.
Schmidt

MUSWELLBROOK OPEN ART PRIZE 1991

Adjudicator: Edmund Capon
Winner: Open Section: Peter Atkins;
Highly Commended: Frances Graham,
Susan Horsey, Angus Nivison, Doug
Wright; Winner: Work on Paper:
Angus Nivison; Highly Commended:
Ann Cape, Robert Hollingworth,
Steven Raper

THE FIFTEENTH TAREE ART EXHIBITION

Judge: John Colligan FRAS
Rothmans Foundation Principal Award:
Trevor Nixon; Members Award:
Nicholas Schumberger; Section A (oil
or acrylic): David Perks, John Sharman;
Section B (watercolours and/or mixed
media): Etian Stratton; Section C (pas-
tels): Sergio Sill, Marvis Barton; Section
D (ink, charcoal or pencil): Sidonie
Scott, Dorothy Davies; Section E
(sculpture): Dion Willis, Jenny
Summerville

INTERNATIONAL CONSERVATION SERVICES Pty Ltd

Australia's most respected art conservation service

53 VICTORIA AVENUE CHATSWOOD NSW 2067
TELEPHONE (02) 417 3311 • FACSIMILE (02) 417 3102



THE JULIAN ASHTON ART SCHOOL

Founded 1890

PAUL DELPRAT – Principal

Write or telephone for prospectus
117 George Street, The Rocks NSW 2000
Telephone (02) 241 1641 at any time

PRINT WORKSHOP & GALLERY

- Good quality lithograph, etching and lino cut editions in stock.
- Limited open access available.
- Exhibitions given for drawings, photographs, graphics.
- Module, perspex frames provided by the gallery.
- Workshops available. Please enquire.

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

VICTORIA

DIAMOND VALLEY ART AWARD
INVITATION EXHIBITION
1991

Judges (works on paper): Terri Taylor, Bernard Ollis

Winner: Mike Parr

Judge (glass): Jenny Zimmer

Winners: Pamela Stadius, Leisa

Wharington, Carrie Wescott

Judges (fibre/textiles): Robyn Healy, Tass Mavrogordato

Winners: Sarah Crowest, Marie Cook

Judges (sculpture): Tim Jones, Tony Pryer

Winners: Guiseppe Romeo, Curtis Hore

HENRI WORLAND MEMORIAL PRINT
AWARD 1991

Judge: Jennifer Marshall

Winners: Dean Bowen, Lesley

Duxbury, Hertha Kluge-Pott, Ron

McBurnie, Danny McDonald, John

Neeson, Margaret Sulikowski

KANGAROO AWARDS FOR SCULPTURE
1991

Judges: Inge King, Christopher

Heathcote, Peter Burns.

Winners: Andrew Smith. Commended:

Greg Wain, Sione Francis.

MELBOURNE SAVAGE CLUB
INVITATION PRINT PRIZE 1991

Judge: Rober Butler

Winners: Mike Parr, Peter Tyndall,

Judy Watson

WESTERN AUSTRALIA

FREMANTLE PRINT AWARD
EXHIBITION 1991

Judges: Neil Leveson, Seva Frangos, Doug Sheerer

Winners: Jodi Heffernan, Jock Clutterbuck

MANDORLA ART PRIZE 1991

Winner: Nigel Hewitt

Highly Commended: James Meldrum,

Patricia Tonello

Encouragement Award: Kirsten Makinson

ART AUCTIONS

Lawsons

16 July, 1991

ASHTON, Will: Cattle in meadow,

Holland, oil on board, 37 x 47.5 cm, \$5,500

Attributed to LaFARGE, John: Religious scene, lead light panel, 146.5 x 90 cm, \$1,500

BENNETT, Rubery: Barragorang landscape, oil on canvas, 40 x 45 cm, \$18,500

BLACKMAN, Charles: Venus with mirror, pastel on paper, 119.5 x 178 cm, \$7,000

BOYD, Arthur Merric Bloomfield: Wimmera landscape with heron and water pump, oil on board, 121.5 x 88.5 cm, \$16,000

CONDOR, Charles: Love poem, Sir William Davenant, watercolour, 27 x 34.5 cm, \$900

COUNIHAN, Noel: Cleaning and re-claiming bricks from the ruins of Warsaw for the reconstruction, oil on board, 13.7 x 21 cm, \$4,500

CROOKE, Ray: Natives at rest, oil on canvas, 60 x 90 cm, \$7,600

DATTILO RUBBO, Anthony: Pastoral scene, oil on board, 23 x 29.5 cm, \$1,200

EUROPEAN SCHOOL: Woman reading, oil on canvas, 103 x 76 cm, \$1,200

KMIT, Michael: The pianist, Camille Gheysens, oil on canvas, 99.2 x 79.2 cm, \$2,400

LANCELEY, Colln: Tree of life, ink and pastel on paper, 70 x 105 cm, \$1,400

LAWRENCE, George Feather: Sydney from Northwood, oil on board, 49 x 59.3 cm, \$9,250

LINDSAY, Lionel: Argyle cut, etching, 15.5 x 15.5 cm, \$400

LINDSAY, Norman: Gallantry, oil on canvas on composition board, 36 x 26.5 cm, \$10,500

LONG, Sydney: Early summer, Narrabeen, 1909, watercolour, 26 x 31 cm, \$7,000

LONG, Sydney: Young kookaburras, etching, 14 x 21 cm, \$1,300

LOVETT, Robert: The man from Snowy River, oil on board, 90 x 105 cm, \$1,350

LYMBURNER, Francis: Park lovers, oil on panel, 13.5 x 38.6 cm, \$1,000

MALHERB, William: Still life with flowers, oil on board, 53 x 45 cm, \$2,500

MINNS, Benjamin Edward: Sydney Harbour, watercolour, 14 x 36 cm, \$4,200

NOLAN, Sidney: Hartz Range, acrylic on board, 74.5 x 120 cm, \$39,000

OLSEN, John: Seafood casserole, mixed media on Toronoko paper, 95 x 99 cm, \$7,000

PROCTOR, Thea: 1875, woodcut, 28 x 20.5 cm, \$1,350

ALL ARTS BOOKSHOP



COLLECTOR'S REFERENCE BOOKS ON ANTIQUES –
AUSTRALIAN, ASIAN AND TRIBAL ART.

Available now:

Australian Art Auction Records 1989-91 \$63

Benezit Dictionnaire Des Peintres, 10 Vols

Current ART SALES INDEX and other PGs

ALL ARTS BOOKSHOP

at Woollahra Antiques Centre

160 Oxford Street, Woollahra 2025

Tel. (02) 328 6774 Fax. (02) 327 7270



An exhibition gallery showing

the most diverse collection of Fine Art,

Aboriginal Art and Craft

in Northern Australia.

Framed

THE SHOWCASE GALLERY

55 STUART HIGHWAY STUART PARK DARWIN NT 0820 TEL: (089) 812994 FAX: (089) 410883

RICHARDSON, Charles: Landscape Locke, watercolour, 36.5 x 54 cm, \$3,800

SANTRY, Terence: The old wall, watercolour, 53.5 x 74 cm, \$1,500

SMITH, Grace Cossington: North shore house, 1940, oil on board, 34 x 26.5 cm, \$6,000

SOLOMON, Lance: Merawa landscape, oil on board, 44.5 x 50 cm, \$6,000

TRAIL, Jessie: Street scene in Paris, watercolour and pencil on paper, 29.5 x 22 cm, \$450

TROY, Mary: The story, oil on board, 71 x 92 cm, \$850

WAKELIN, Roland: Portrait of a young woman reading, oil on canvas, 47.5 x 47.5 cm, \$8,000

WHITELEY, Brett: Head study, 1980, pencil, 11.5 x 9 cm, \$700

WHITELEY, Brett: Man and woman, ink, 72 x 50 cm, \$1,600

Christie's 16 September, 1991

After LIGHT, Colonel William: View in Port Adelaide, South Australia, about one mile below the Present Landing Place, hand coloured lithograph, 20 x 35 cm, \$2,000

BOYD, Arthur: The expulsion, oil on canvas, 109.5 x 114.5 cm, \$30,000

CONDER, Charles: The 9 by 5 impression exhibition catalogue, \$3,500

CUMBRAE-STEWART, Janet Agnes: Girl in ballet dress, pastel, 54.5 x 75 cm, \$15,000

GIBSON, Elizabeth (Bessie): Luxembourg gardens, oil on board, 18 x 23 cm, \$1,600

DOBELL, Sir William: The acrobat, oil on board, 19.2 x 13.4 cm, \$17,000

DUNDAS, Douglas: Jersey Road, Paddington, oil on board, 52.5 x 66.5 cm, \$13,000

FRIEND, Donald: The magic teapot, wa-

tercolour heightened with white, 26.5 x 33 cm, \$3,200

GILL, Samuel Thomas: Mt. Alexander gold diggings from Adelaide Hill, watercolour, 23 x 35.5 cm, \$29,000

HERMAN, Sali: Chinaman's garden, oil on card, 55 x 69.7 cm, \$35,000

HEYSEN, Hans: The picnic, 122.2 x 92 cm, \$200,000

JOHNSTONE, Henry James: Sunset on the lagoon at Seymour, oil on canvas, 79.5 x 120.5 cm, \$40,000

KOSSATZ, Les: Sheepskins, bronze, 9 x 37 x 20 cm, \$3,500

McCUBBIN, Frederick: The mountain cottage, 1915, oil on canvas, 74 x 100 cm, \$280,000

NAMATJIRA, Albert: High noon in the MacDonnell Ranges, 1952, watercolour, 34.5 x 51.5 cm, \$10,000

O'BRIEN, Justin: St. George's Day, Skyros, oil on canvas on board, 91.5 x 57.5 cm, \$25,000

OGLIVIE, Helen Elizabeth: Galvanised iron shed with gig, gouache on board, 15 x 19.5 cm, \$600

PERCEVAL, John: Marguerites, oil on canvas, 62 x 77 cm, \$38,000

POWER, Harold Septimus: The hay cart, watercolour, 48.5 x 61 cm, \$8,000

PUGH, Clifton: Two crows at Stonehenge, oil on masonite, 68 x 91 cm, \$17,000

ROBERTS, Thomas: Mt Warnings and the MacPherson Ranges NSW 1920, oil on board, 13 x 22 cm, \$18,000

ROLANDO, Charles: Merri Creek at flood, oil on canvas, 60 x 103 cm, \$8,500

SHANNON, David: City skyline, oil on canvas, 120 x 150 cm, \$7,250

STREETON, Arthur: View up Harbour from Little Sirius Cove, oil on wood panel, 18 x 16 cm, \$28,000

TRENERRY, Horace: The pink road — Thomas Martin's farm, oil on canvas board, 41.7 x 54 cm, \$23,000

TRENERRY, Horace: Seascape, c. 1937, oil on canvas, 54 x 59.5 cm, \$13,000

WITHERS, Walter: Greensborough lane, oil on academy board, 25.3 x 35 cm, \$14,000

Christie's The Leasefin Sale 28 July, 1991

BUNNY, Rupert: Farm near Bandol, c. 1929, oil on canvas, 54 x 65 cm, \$38,000

BUNNY, Rupert: Madame Sada Yakko as 'Kesa', c. 1909, oil on canvas, 175 x 94.5 cm, \$70,000

DUNCAN, George: Storm, Southern Highlands, c. 1946, oil on canvas, 70.5 x 88.5 cm, \$11,000

GILL, Samuel Thomas: The pipe light, watercolour, 21 x 28.5 cm, \$12,500

GRUNER, Elioth: Moonrise at Bowral 1929, oil on canvas, 48 x 58.5 cm, \$30,000

PIGUENIT, William Charles: Mt. Wellington from New Town Bay, c. 1892, oil on board, \$19,000

REES, Lloyd: Summer in the South (Tasmanian Impression), oil on canvas, 75 x 90 cm, \$27,000

STORRIER, Tim: Point to point — evening line over the water, acrylic on canvas, 152 x 254 cm, \$28,000

STREETON, Arthur: Hobart, 1938, oil on canvas, 102 x 152 cm, \$130,000

WESTWOOD, Bryan: Chambers Pillar 1, oil on canvas, 154 x 152 cm, \$9,300

Sotheby's 19 August, 1991

BAKST, Leon: Costume design for an arab, mixed media on paper, 27 x 22.5 cm, \$44,400

BANNERMAN, Hamlet: The toy mender, 1888, oil on canvas, 99 x 152 cm, \$10,450

BECKETT, Clarice: Seascape, Beaumaris, oil on canvas, on board, 52.5 x 37.5 cm, \$3,080

BERGNER, Vladimir: Franz Kafka's, *The Trial*: several young girls raced past K. up the stairs, oil on canvas, 98 x 72 cm, \$10,450

BRACK, John: Two girls running, 1959, oil on board, 103 x 95.5 cm, \$51,700

BOYD, Arthur: Mrs Boyd at Wimmera, oil on board, 20.5 x 89.5 cm, \$16,500

BOYD, Arthur: Later afternoon, Shoalhaven River, oil on board, 121 x 90.5 cm, \$24,200

BOYD, Arthur: Gum forest, oil on board, 120.5 x 89.5 cm, \$16,500

BUNNY, Rupert: Amymone rescued by Poseidon, 1926, oil on canvas, 64 x 80.5 cm, \$35,200

CROOKE, Ray: Kava drinkers, Fiji, oil on canvas, 61 x 101.5 cm, \$6,600

DAVIES, David: Autumn, oil on canvas, 39.5 x 23 cm, \$18,700

DAWS, Laurence: The cage II, 1971, oil on board, 90 x 105.5 cm, \$8,250

DAWSON, Janet: Lighthouse, acrylic on masonite, 123 x 183 cm, \$6,050

FAIRWEATHER, Ian: Head study, watercolour and gouache, 23 x 18 cm, \$4,840

FAIRWEATHER, Ian: Mother and child, 1963, oil on board, 67 x 44 cm, \$7,600

FAIRWEATHER, Ian: Lady of the lake, 1963, oil on cardboard on board, 92 x 63 cm, \$19,800

FOX, Ethel: La plage française, oil on panel, 21 x 32 cm, \$42,900

HAXTON, Elaine: Fishing boats and bathing boxes, oil on board, 49.5 x 59.9 cm, \$9,350

HERBERT, Harold: A city corner (Bourke and Russell Streets), watercolour, 30 x 33 cm, \$6,000

HERMAN, Sali: Terraces with black cat, oil on canvas, 30 x 37.5 cm, \$13,200

HEYSEN, Hans: Morning break, 1992, watercolour, 66 x 56 cm, \$17,500

JACKSON, James: Blue and gold, 1905, 49 x 39 cm, \$4,400

DAVENTRY CONSERVATION PRODUCTS

DAVENTRY PROVIDES ACID FREE, QUALITY ARCHIVAL PRODUCTS FOR CONSERVATORS, ARCHIVISTS, ARTISTS AND CURATORS.

■ MOUNTBOARDS, PAPERS AND TISSUES ■ PRINTMAKING PAPERS ■ BLOTTINGS AND FILMS ■ STORAGE ENVELOPES, BOXES AND FOLDERS ■ PHOTOGRAPHIC ALBUMS ■ TAPES AND ADHESIVES ■ RESTORATIONS RESINS, MEDIUMS AND DETERGENTS ■ SOURCE BOOK AVAILABLE FREE ON REQUEST.

DAVENTRY 187 GERTRUDE STREET FITZROY VICTORIA 3065
TEL: (03) 416 2236 FAX: (03) 416 2360 TOLL FREE: 008 810 439

BELLE FRAMING

award-winning picture framer

181c Edgecliff Road
Woollahra, N.S.W. 2025
Phone (02) 387 4851

EXCLUSIVE FRAMES, PAINTINGS, GRAPHICS AND PRINTS

KANEPS, Janis: Summer peaches and grapes, oil on board, 39 x 49.5 cm, \$484

LANCELEY, Colin: Harvest, 1983, oil and assemblage on canvas, 85 x 134 cm, \$13,200

LARTER, Richard: Garbari no. 5, acrylic on board, 179 x 129 cm, \$4,400

LARTER, Richard: Kind of nasty, acrylic on canvas, 182 x 114 cm, \$7,150

LINDSAY, Lionel: The lady of the pluck-up, watercolour heightened with body-colour, 49 x 65 cm, \$1,650

NOLAN, Sidney: Landscape — Central Australia, 1950, ripolin on board, 90 x 120 cm, \$33,000

NOLAN, Sidney: Antarctic camp, 1964, oil on board, 120.5 x 120.5 cm, \$16,500

O'BRIEN, Justin: The butterfly catchers, oil on canvas, 49 x 59 cm, \$30,80

O'BRIEN, Justin: Boy with blue hen, 1953, oil on canvas, 75 x 60 cm, \$26,400

OLSEN, John: Landscape leisurely humming, 1982, oil on canvas, 166 x 151 cm, \$22,000

OLSEN, John: Life upon the golden river, oil on canvas, 136.5 x 182.5 cm, \$28,600

PEACOCK, George: Port Jackson, New South Wales showing Observatory, 1845, oil on canvas on board, 34 x 74.5 cm, \$160,600

PRESTON, Margaret: Still life with daisies in basket, watercolour and pencil, 43 x 58 cm, \$12,100

PRESTON, Margaret: Thunbergia, 1929, oil on canvas, 44.5 x 44.5 cm, \$66,000

PRESTON, Margaret: Cottage kitchen, oil on canvas, 89.5 x 89.5 cm, \$9,850

PUGH, Clifton: Blackbirds, mixed media on board, 90 x 120.5 cm, \$18,700

REES, Lloyd: A tribute to light, 1988, a set of eight lithographs, 40 x 53 cm, \$2,860

REES, Lloyd: The evening star, summertime, Bathurst, 1979, oil on canvas,

88.5 x 121 cm, \$55,000

ROBERTS, Tom: Circular Quay, Sydney, 1898, oil on panel, 7 x 19 cm, \$22,000

ROBERTS, Tom: Portrait of Lady Hopetoun, pastel, 69.5 x 52 cm, \$28,600

STREETON, Arthur: Road (to the) ranges, oil on board, 21 x 12.8 cm, \$46,200

STREETON, Arthur: Corfe Castle, oil on canvas, 28 x 43 cm, \$16,500

STREETON, Arthur: Macedon seventy miles away, 1925, oil on canvas, 62 x 75 cm, \$39,600

WHISSON, Ken: The tailor, 1974, oil on board, 85 x 108 cm, \$15,400

WHITELEY, Brett: The dive, Bondi, 1988, oil and collage on board, 168 x 122.5 cm, \$132,000

WHITELEY, Brett: Oberon landscape, 1982, mixed media on canvas, 120 x 90 cm, \$33,000

WHITELEY, Brett: Startled heron, mixed media on paper on board, 157.5 x 130 cm, \$22,000

WITHERS, Walter: Allegory to spring (portrait of Gladys Manifold), oil on canvas, 116.5 x 107 cm, \$66,000

ZOFREA, Salvatore: Study for a dancer, 1968, ink and wash, 61 x 44 cm, \$550

RECENT ACQUISITIONS

National Gallery of Victoria

AMOR, Rick: The rock and the sea, 1990, oil on canvas

ARGY-ROUSSEAU, Gabriel: Two vases, c. 1910 and c. 1920, glass

BOSTON, Paul: Painting 3, 1990, oil on canvas

BOYD, Arthur: River bank with bathers

and Mars, 1985, oil on canvas

COUNIHAN, Noel: Group of seven drawings, 1944–81, various media

JUBELIN, Narelle: Trade delivers people, 1989–90, mixed media

MARQUIS, Richard: Marquiscarpa piece no. 9, 1991, glass

MARRUWARR, Yuwunynwun: Mimi hunter and kangaroo, c. 1968, earth pigments on bark

McINTYRE, Arthur: East meets west, 1988–89, acrylic, collage and oil slick on canvas

McKENZIE, Queenie: Gimiyaariny country, 1990, earth pigments on resin on canvas

McGILCHRIST, Erica: Green belt, 1975, oil on canvas

ONUS, Lin: Manatanlawuluni, 1990, synthetic polymer on canvas

PICASSO, Pablo: Dream and lie of Franco I and II, 1937, etching and aquatint

REDON, Odile: And his name that sat on a pale horse was death, 1899, lithograph

SENBEGS, Jan: New York from Brooklyn I, 1990, acrylic

STANWAY, William: The Australian easy chair, c. 1865, blackwood, horse-hair

TJUNGURRAYI, Watuma 'Charlie'

Tjaruru: Walangarru country, 1979, synthetic polymer on canvas

W.H. ROCKE AND CO.: Cabinet, c. 1880, satinwood, holly, purplewood, painted decoration

WARHOL, Andy: Jackie III, 1966, screenprint

Queensland Art Gallery

ARBUS, Diane: Patriotic young man with a flag, N.Y.C. 1967, printed later, gelatin silver photograph

BOWERS, Stephen and HEIDENREICH, Mark: Vase: Chintz, 1990, stoneware, thrown baluster shape with gold lustres

and polychrome underglaze colours

BROWN, Vincent: Jolly interment, c. 1942, oil on composition board

BROWN-RRAP, Julie: Puberty (from 'Persona and shadow' series), 1984, printed 1991, direct positive colour photograph

CLUTTERBUCK, Jock: Bobbincandlenoster, 1989, bronze

DAVILA, Juan: Wuthering Heights, 1990, oil on canvas

DOOLIN, James: Artificial landscape, 1967, synthetic polymer paint on canvas

DRYSDALE, Pippin: Bowl — Summer bowl (from the 'Window' series), 1989, thrown stoneware with slip brush decoration

FAIRSKYE, Marilyn: Liebschaft, 1988, oil on canvas

FANTIN-LATOURE, Henri: La Source, 1903, lithograph, second state of two

WEEGEE, Arthur Fellig: Public library hatchet attack, 1940s, gelatin silver photograph

FRANK, Dale: It's my party — to Jonny and Mickiey — He's left home, 1990, oil, varnish and adhesive vinyl on photographic mural canvas

GASCOIGNE, Rosalie: Lamplit, 1989, retro-reflective road signs on hardwood

HARRIS, Brent: The stations, 1989, portfolio of 14 aquatints with etching

HUNTER, Robert: Untitled, 1983/84, synthetic polymer paint on plywood

INDIANA, Robert: Square (from the 'Polygons' series, nos I-VII), 1975, screenprint

JENUARRIE: Pot, 1991, earthenware, hand-built terracotta impressed with bark and incised with Aboriginal motifs, filled with ochre and rust glazes

KNGWARREYE, Emily: Wild potato dreaming, 1990, synthetic polymer paint on canvas

LALIQUE, René (Manufacturer): Vase: Ceylan, c. 1930, cylindrical shape mould brown clear glass, frosted finish with traces of blue staining

GRACE

FINE ART

A DIVISION OF BRAMBLES HOLDING LIMITED
(INCORPORATED IN N.S.W.)

Phone (02) 669 2089

CRATING, PACKING,
SHIPPING & STORAGE
FOR FINE ART. PRE-
SELECTION & JUDGING
FACILITIES AVAILABLE.

551 GARDENERS ROAD, P.O. BOX 535, MASCOT, NSW 2020



GREENWAY GALLERY

presenting a lively program of temporary exhibitions
about history, ideas & culture

THE AGE OF MACQUARIE

a major exhibition including fine & decorative arts
from the period of Macquarie's governorship 1810 - 1822

27 February - 17 May 1992

sponsored by Macquarie Bank

AUSTRALIAN ICONS

16 June - 23 August 1992

Greenway Gallery Hyde Park Barracks Queens Square Macquarie Street Sydney

Open 10am - 5pm daily telephone (02) 223 8922

Admission Gallery & Museum adult \$4 concession \$2 family \$10

HISTORIC HOUSES TRUST OF NEW SOUTH WALES

LITTLER, Frank: Watching TV, 1980, synthetic polymer paint on composition board

NEDELKOPOULOS, Nicholas: Working woman, 1976, printed 1991, gelatin silver photograph

NELSON, Jan: Active sleeper, 1991, embroidered felt and photograph on aluminium

O'MALLEY, Glen: Sideburn scramble, 1971, gelatin silver photograph

ORCHARD, Jenny: Teapot and two cups and saucers, slipcast and handbuilt earthenware, clay with body stains, underglaze pigments and oxide

POPLE, Rodney: Painting with hat rack, 1989, oil and sand on canvas (diptych)

PUVIS DE CHAVANNES, Pierre, : Doux pays (Pleasant land), c. 1880-82, oil on canvas

RAYNOR, Janice: Gay tank general (from the 'Gulf War' series), 1990, hand-built earthenware with red, green and black overglaze colour

RISLEY, Tom: Still life with cobalt/violet/white, 1990, synthetic polymer paint, driftwood on canvas on composition board

SANSOM, Gareth: More fine art, 1988, oil and enamel on canvas

SELLBACH, Udo: Nightwatch, 1990, suite of 30 etchings with aquatint

SHERMAN, Cindy: Untitled #129, 1983, type C photograph

TJUNGURRAYI, Charlie Tjararu: Tjiterunga, 1988, synthetic polymer paint on canvas

TOULOUSE-LAUTREC, Henri de: Divan Japonais, 1893, lithograph (poster)

TOMESCU, Aida: Semn, 1990, gouache

TYNDALL, Peter: Title: A Person Looks At A Work Of Art/someone looks at something . . . THE RIGHT-ANGLE GIVER (Instruments of the Passion). Medium: A Person Looks At A Work Of Art/ someone looks at something . . . CULTURAL CONSUMPTION PRODUCTION. Date: 1988

WILLIAMS, Fred: Australian landscape III, 1969, oil on canvas

WINOGRAND, Garry: Staten Island Ferry, New York, 1971, gelatin silver photograph

ZAHALKA, Anne: The cleaner (from 'Resemblance' series), 1987, direct positive colour photograph

CLASSIFIED ADVERTISING

WANTED:

ART and Australia, Series 4, numbers 1, 5 and 6.

ART and Australia, Volume 2, numbers 3 and 4; Volume 6, numbers 1, 2 and 4; Volume 10, number 2

Tel. (08) 362 1612

BOOKS RECEIVED

Waterfront Sydney 1860-1920 by Graeme Alpin and John Storey (Allen and Unwin 1984, ISBN 1 86373 0982) \$24.95.

In a Different Light: Australian Artists Working in Italy by Peter and Susan Ward (University of Queensland Press 1991, ISBN 0 7022 2347 6) \$59.95.

The Post-modern and the Post-Industrial by Margaret A. Rose (Cambridge University Press, 1991, ISBN 0521 40952 7) \$29.95. Hardcover \$120.00.

Australian Arts Diary 1992 produced by Susan McCulloch (Allen and Unwin, 1991, ISBN 1 86373 1415) \$24.95. Hardcover.

With Gilbert and George in Moscow by Daniel Farson (Allen and Unwin, 1991, ISBN 0 7475 0952 2) \$29.95. Hardcover.

Toulouse-Lautrec: Prints and Posters from the Bibliotheque Nationale (Bibliotheque Nationale, Paris and Queensland Art Gallery, Brisbane, 1991, ISBN 0 7242 4478 6) \$29.95.

Brian McKay: Painter by Luceille Hanley (Fremantle Arts Centre Press, 1991, ISBN 1 86369 010 1) \$29.95.

Dialogue: Writings in Art History by Ian Burn (Allen and Unwin, 1991, ISBN 1 86373 086 9) \$19.95.

Bachelors of Art: Edward Perry Warren and The Lewes House Brotherhood by David Sox (Fourth Estate Ltd, 1991, ISBN 1 872180 11 6) \$49.95.

Artists' Books: The Catalogue (Grahame Galleries and Editions, 1991, Brisbane, ISBN 0 646 06294 8).

FOOTNOTES

The Market for Contemporary Australian Art (from page 324)

¹¹ D. Wintersgill, 'London Shakes Out', *Artnews*, October, 1974, p. 72.

¹² Paul Taylor, *Anything Goes*, Art and Text, Melbourne, 1984.

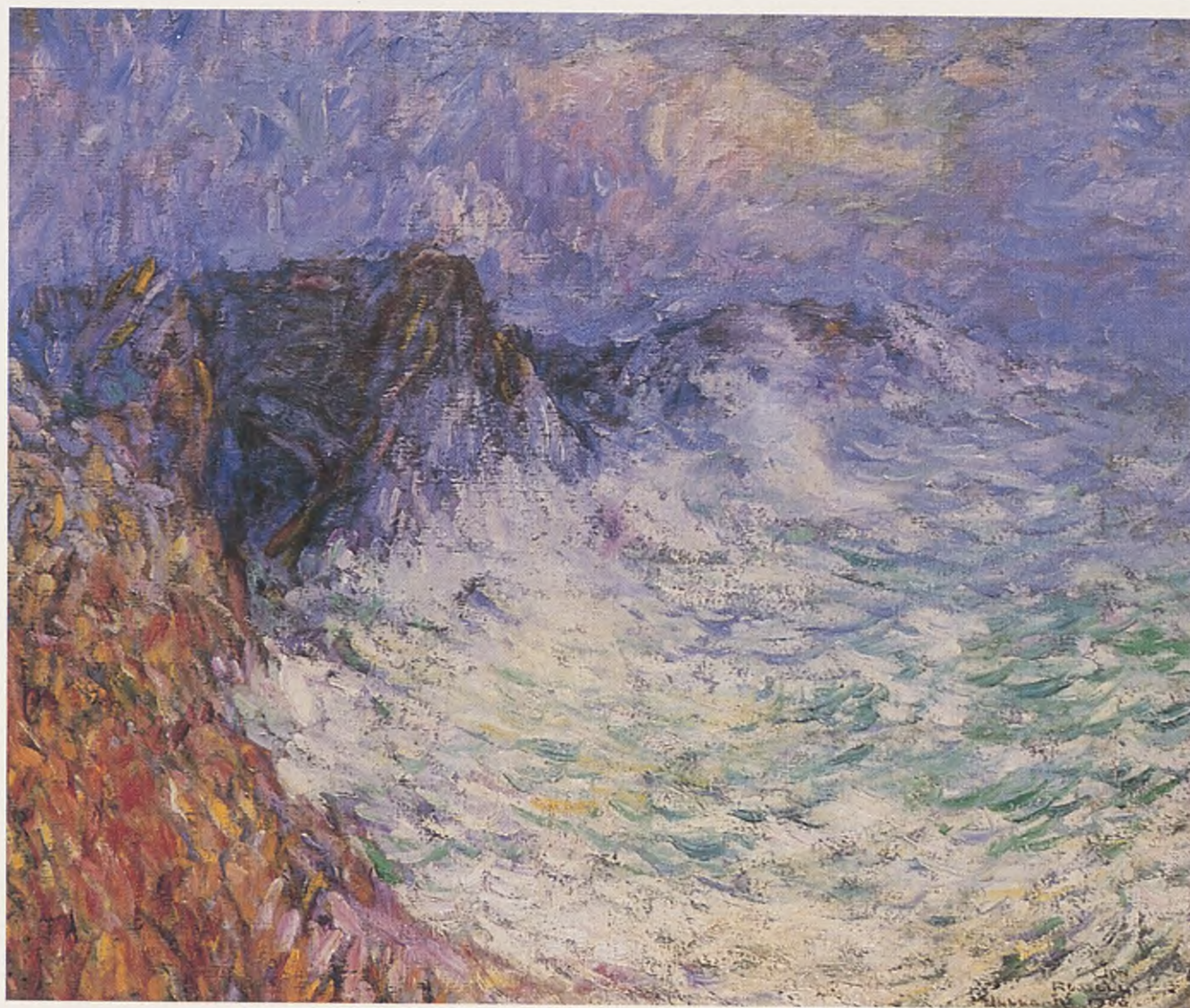
¹³ K. Vernon, 'The Impact of the Women's Movement on the Commercial Galleries in Sydney, 1966-1979', *Visual Arts Seminar Papers, New South Wales Women and Arts Festival*, 1982, pp. 54-87.

¹⁴ The appointment of Bernice Murphy as Curator of Contemporary Art at Art Gallery of New South Wales and Robert Lindsay at the National Gallery of Victoria were part of this process.

¹⁵ S. McGrath, 'Whiteley's Homage to Matisse', *The Australian*, 25 October, 1975.

LEONARD JOEL

Founded 1919
The Australian Auction House



John Peter Russell – Belle Ile (The Farrow Collection) Oil on canvas 54 x 65 cm

ALL AUSTRALIAN RECORD AUCTION PRICES

Rupert Bunny – Une Nuit De Canicule (World Record price for an Australian Artist)	\$1,250,000	Kenneth MacQueen – Out to Sea	\$17,000
Brian Dunlop – Still Life	\$32,000	Frederick Strange – Launceston	\$57,500
Roland Wakelin – Dawes Point, Sydney	\$54,000	David Davies – Evening Templestowe	\$420,000
William Delafield Cook – Park Bench	\$50,000	Arthur Streeton – The Artist's Camp	\$800,000
		Frances Hodgkins – Mother and Child	\$95,000

NATIONAL ART AUCTIONS – (Melbourne) April, August, November
Fine Australian and European Traditional and Modern Oil Paintings and Watercolours

EXPERT VALUATIONS FOR – Market, Insurance and Divisional Purposes, Catalogue Subscriptions.
Advice on Private and Corporate Collecting, Photographs and Restoration.



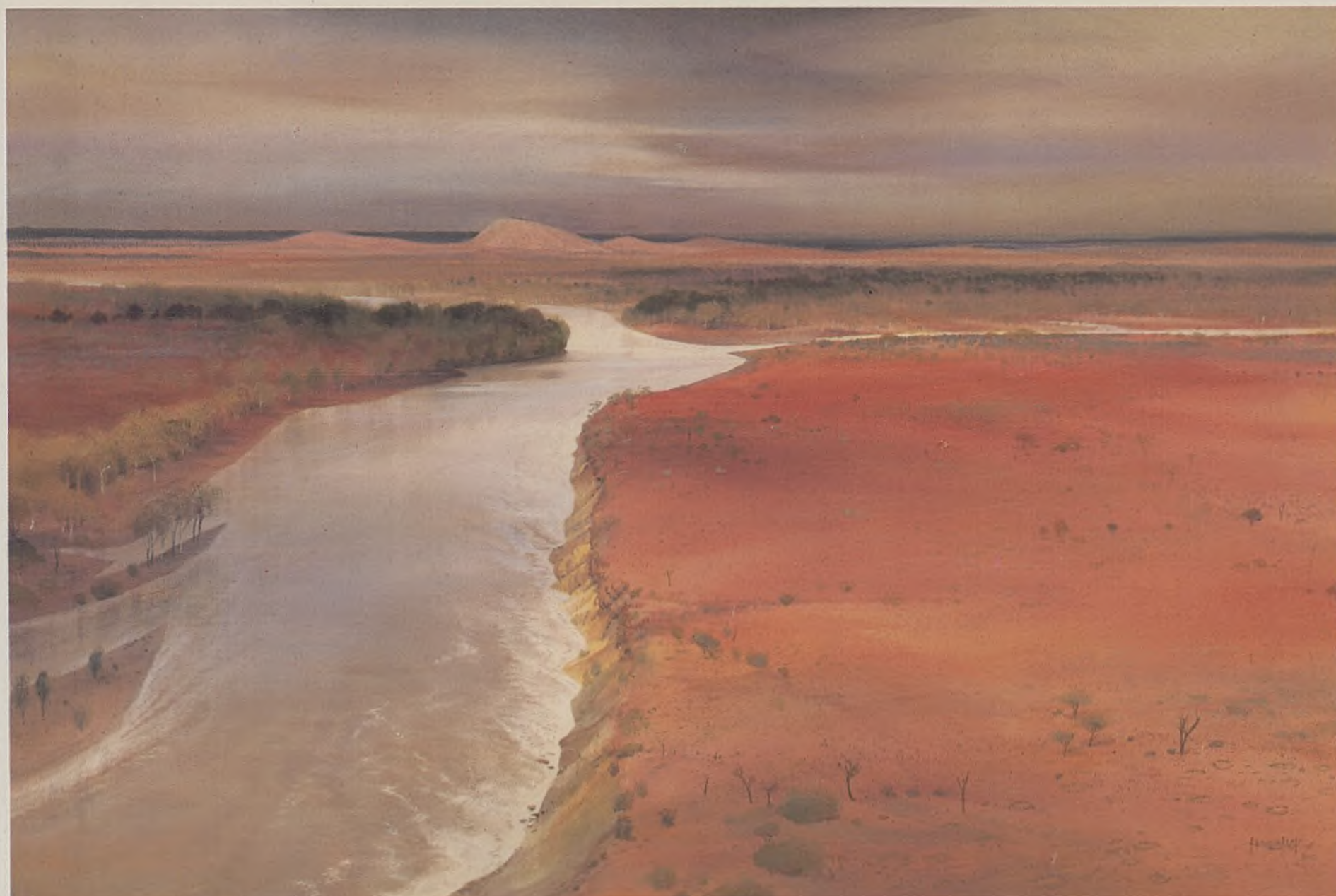
Contact – Jon Dwyer or Paul Dwyer

LEONARD JOEL

1195 High Street, Armadale, Victoria 3143

Telephone (03) 822 1040 (03) 822 2654

(Office Hours: Monday – Friday 9am – 5pm)



The Finke River, Northern Territory

watercolour

76 x 114 cm

KENNETH JACK
MAY 1992



ARTARMON GALLERIES
479 PACIFIC HIGHWAY, ARTARMON. NSW (02) 427 0322