

# ART AND AUSTRALIA

QUARTERLY JOURNAL A\$12.50 US\$10



émigré issue



# ROSS WATSON



'Self Series 3-(Dirty Talk)' 1992

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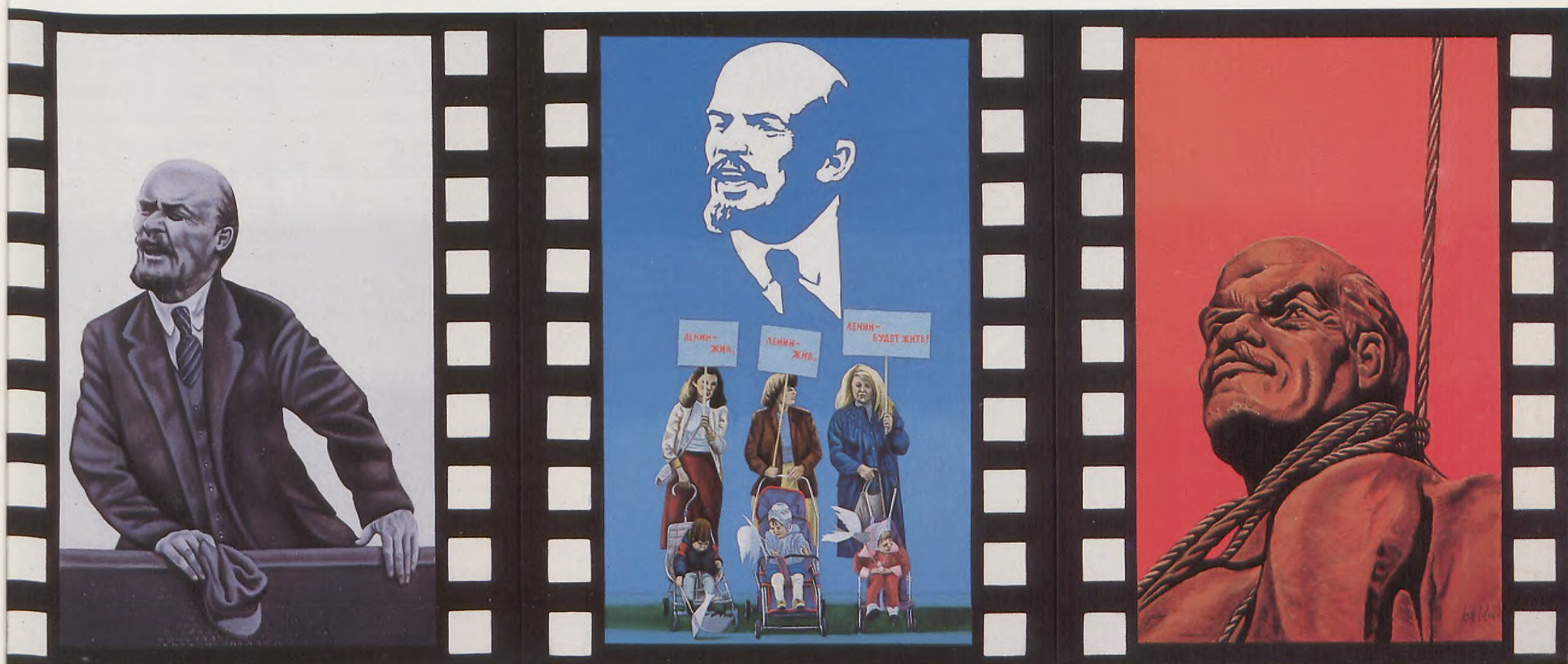


Victorian College  
of the Arts

02 MAY 1993

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# STEPHEN KALDOR



Symmetry 1992

Oil on canvas 76 cm x 183 cm

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## Editorial

The first issue of *ART and Australia* was published in May 1963. This issue, Volume 30, Number 4, commemorates thirty years of fine art publishing in Australia.

*ART and Australia* has flourished throughout three decades of cultural, political, social and economic change. It has become a much-loved institution with its own special niche in the marketplace. Many subscribers have been with us since the beginning, and new supporters constantly emerge to endorse the editorial policy and artistic direction of the journal.

Success in the early years depended on the combined efforts of the Publisher Sam Ure-Smith, the Editor Mervyn Horton, the Assistant Editor Marjorie Bell and the Designer Gordon Andrews. This team shaped *ART and Australia* and determined its future course. Original advisers included distinguished artists and writers such as James Gleeson, John Olsen, Ursula Hoff, Laurie Thomas, Kym Bonython, Geoffrey Dutton and Guy Grey-Smith.

The personalities have changed but the dedication of staff and editorial advisers echoes the original commitment.

*ART and AsiaPacific* is a new venture, appropriate to a new era and a fitting acknowledgement of a thirtieth birthday. By the end of this year *ART and AsiaPacific* will become a substantial, independent journal with global distribution.

We hope you enjoy the *ART and Asia-Pacific* supplement and this issue devoted to 'émigrés', and that you continue to support *ART and Australia* for decades to come.

Janet Gough  
Publisher

Dinah Dysart  
Editor



Bonita Ely "Hold It" 1992

## Fifth Australian Sculpture Triennial

### Installation / Site-Specific Works

Streets and buildings, City of Melbourne

National Gallery of Victoria

**10 Sept. - 24 Oct.** Australian Centre for Contemporary Art

Centre for Contemporary Photography

Heide Park and Art Gallery

200 Gertrude Street

Linden Gallery

McClelland Gallery

University of Melbourne Museum of Art

Monash University Gallery

RMIT Gallery

Waverley City Gallery



# ART AND AUSTRALIA

QUARTERLY JOURNAL

## WINTER 1993

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Assistant Editor Hannah Fink

Senior Editorial Adviser Leon Paroissien

Western Australia Adviser Ted Snell

Advertising Director Anne Sanders

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cover: DAVID MOORE, *Migrants arriving in Sydney, 1966*, (detail) silver gelatin photograph, 20.2 x 30.7 cm, courtesy the artist.

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# ROSEMARY VALADON



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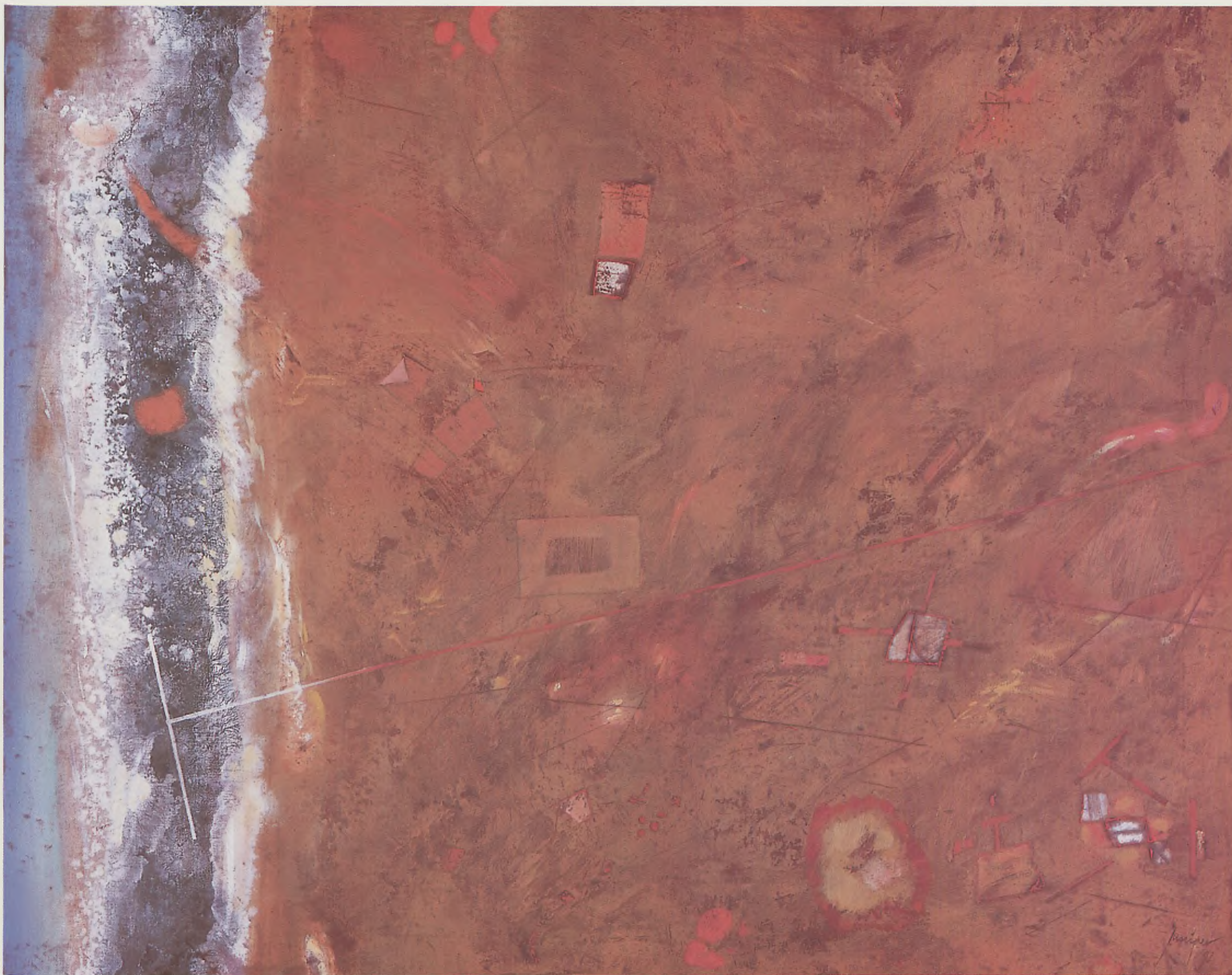
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Robert Juniper 'Kimberley Shore' 1992,

oil and acrylic on Belgian linen, 122 x 153 cm

Photo by Victor France

6 - 27 June 1993 EUGENA SAUNDERS Mixed Media Works in 2D and 3D

4 - 25 July 1993 MICHELLE WHITEHEAD Paintings and Sculpture

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'Noapte II'

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## AIDA TOMESCU

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June

**PETER SHARP**

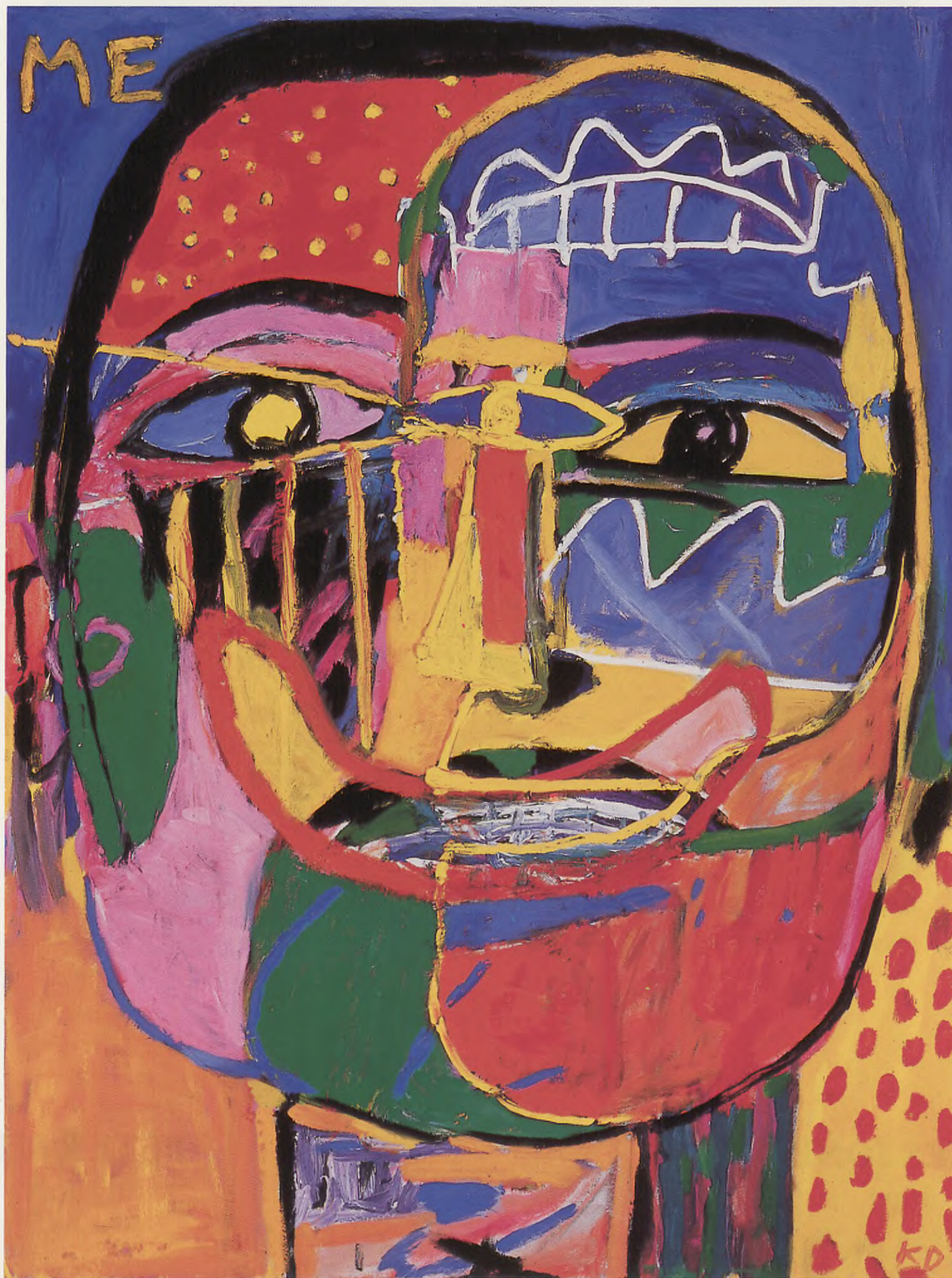
July

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# KEN DONE

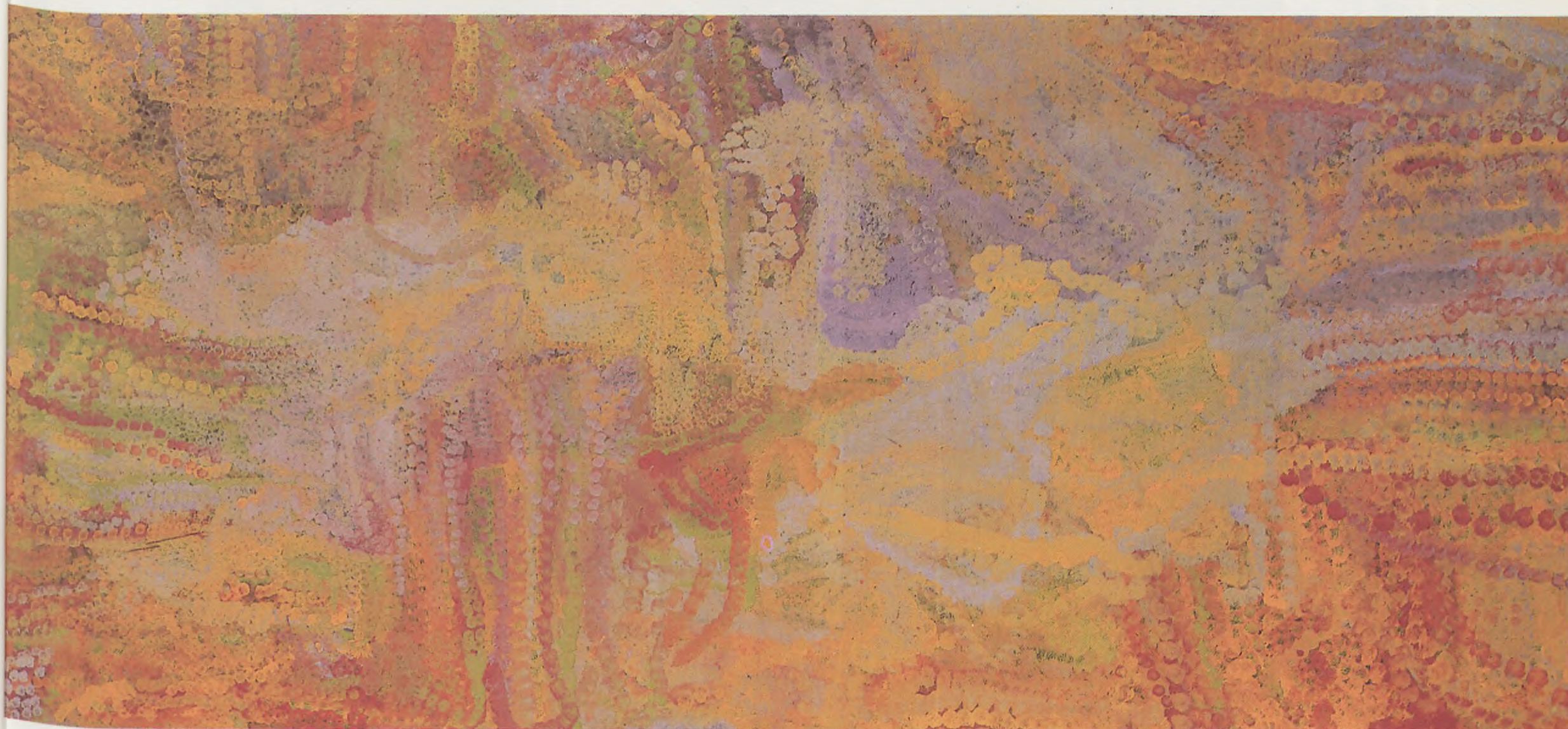


ME, 1992, oil and acrylic, 102 x 76cm.

THE MOORE PARK GALLERY, 17 THURLOW STREET, REDFERN, N.S.W. 2016, AUSTRALIA  
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# *Emily Kame Kngwarreye*



Emily Kame Kngwarreye  
acrylic on canvas

Merne Akngerre, 1992  
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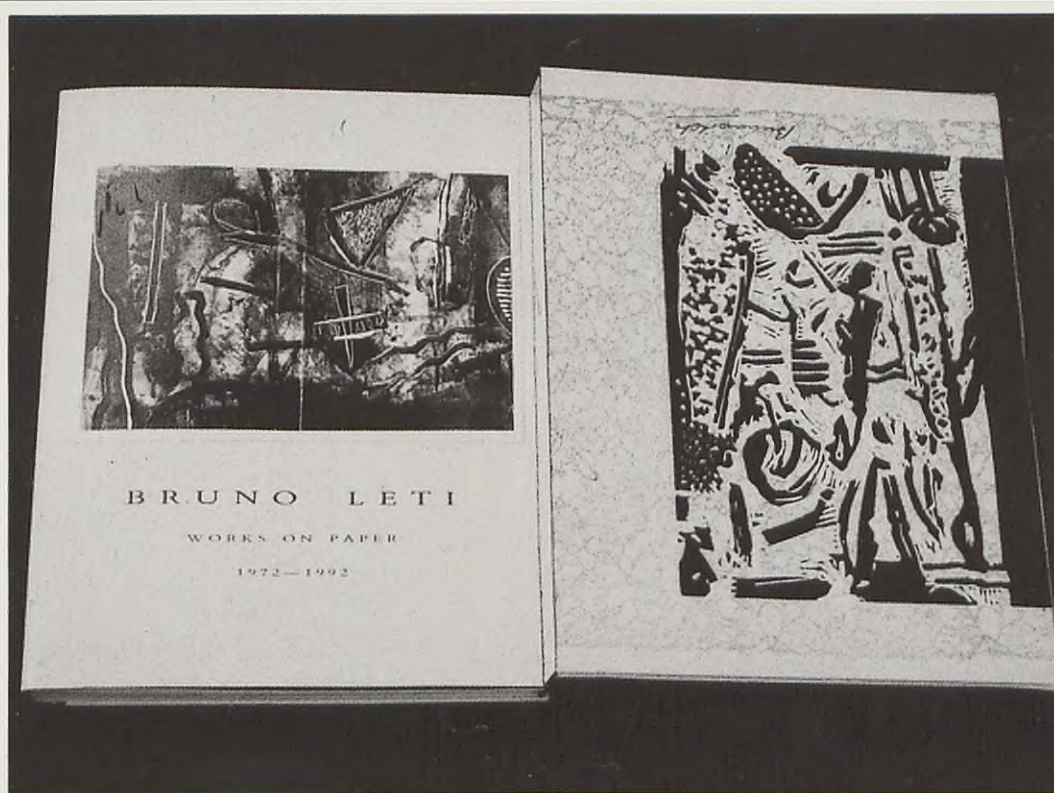
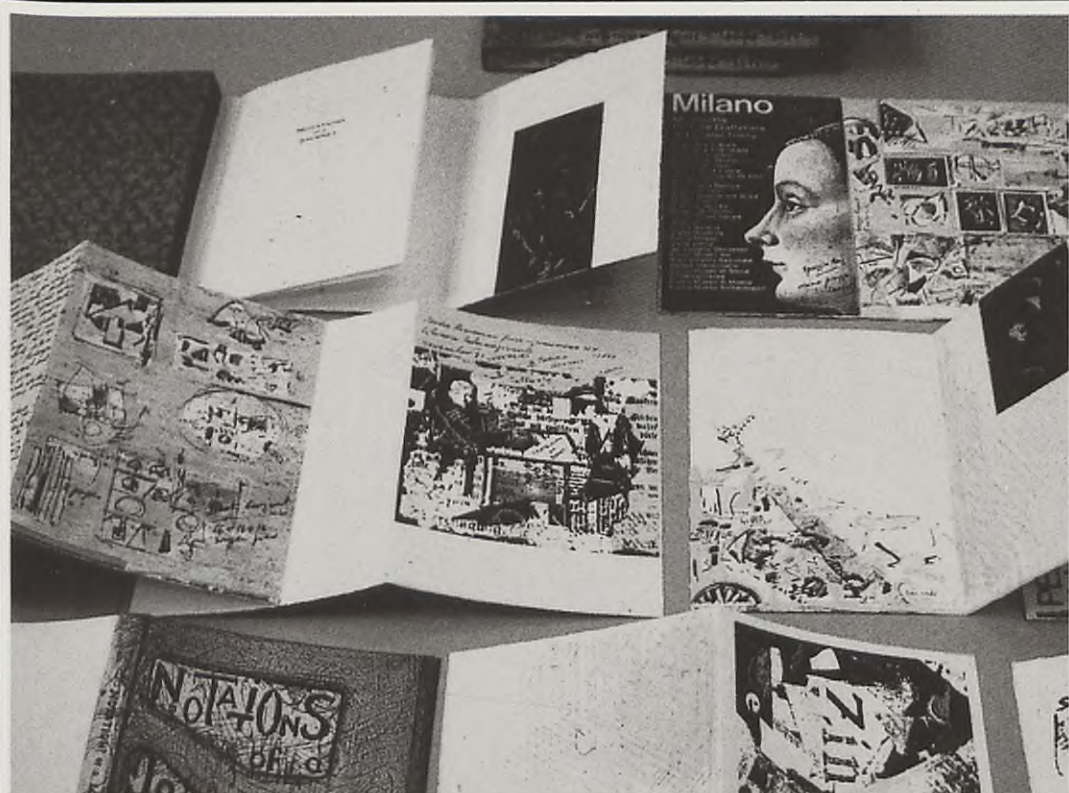
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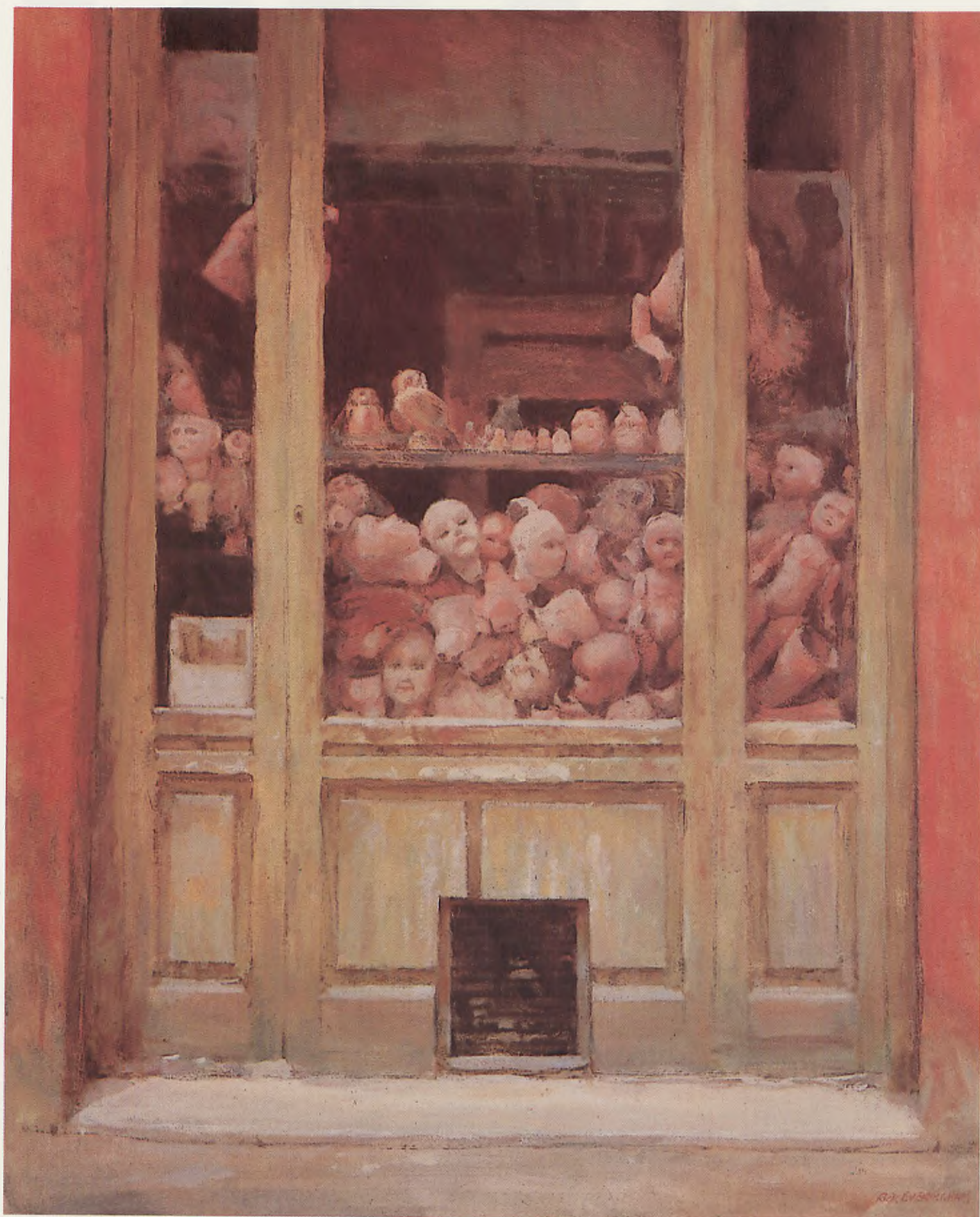
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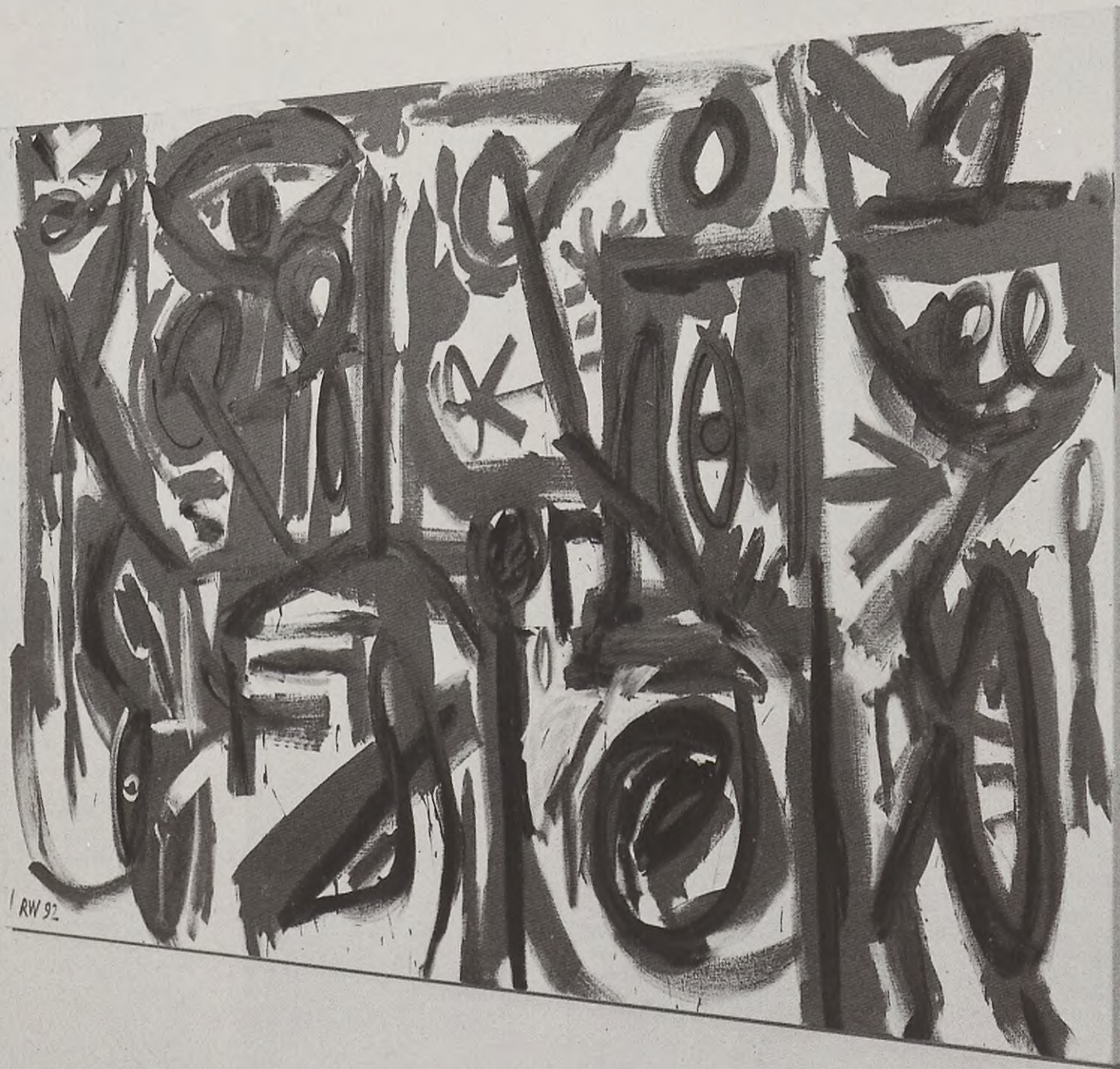


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'Reef' 1992 oil on canvas 1m x 1.7m





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GALLERY VIEW WITH DICK WATKINS *RED REAL LIFE* 1992, ACRYLIC ON CANVAS, 183 X 320 CM PHOTO: MARK ASHKANASY



# JOHN CULLINANE



'Eurydice, Eurydice' 1992 oil on canvas 107 x 121 cms

photo Roel Loopers

JUNE 1993

ARTPLACE

Upstairs Old Theatre Lane 52(i) Bayview Terrace, Claremont WA 6010  
Telephone (09) 384 6964 Fax (09) 384 3432 Director Brigitte Braun



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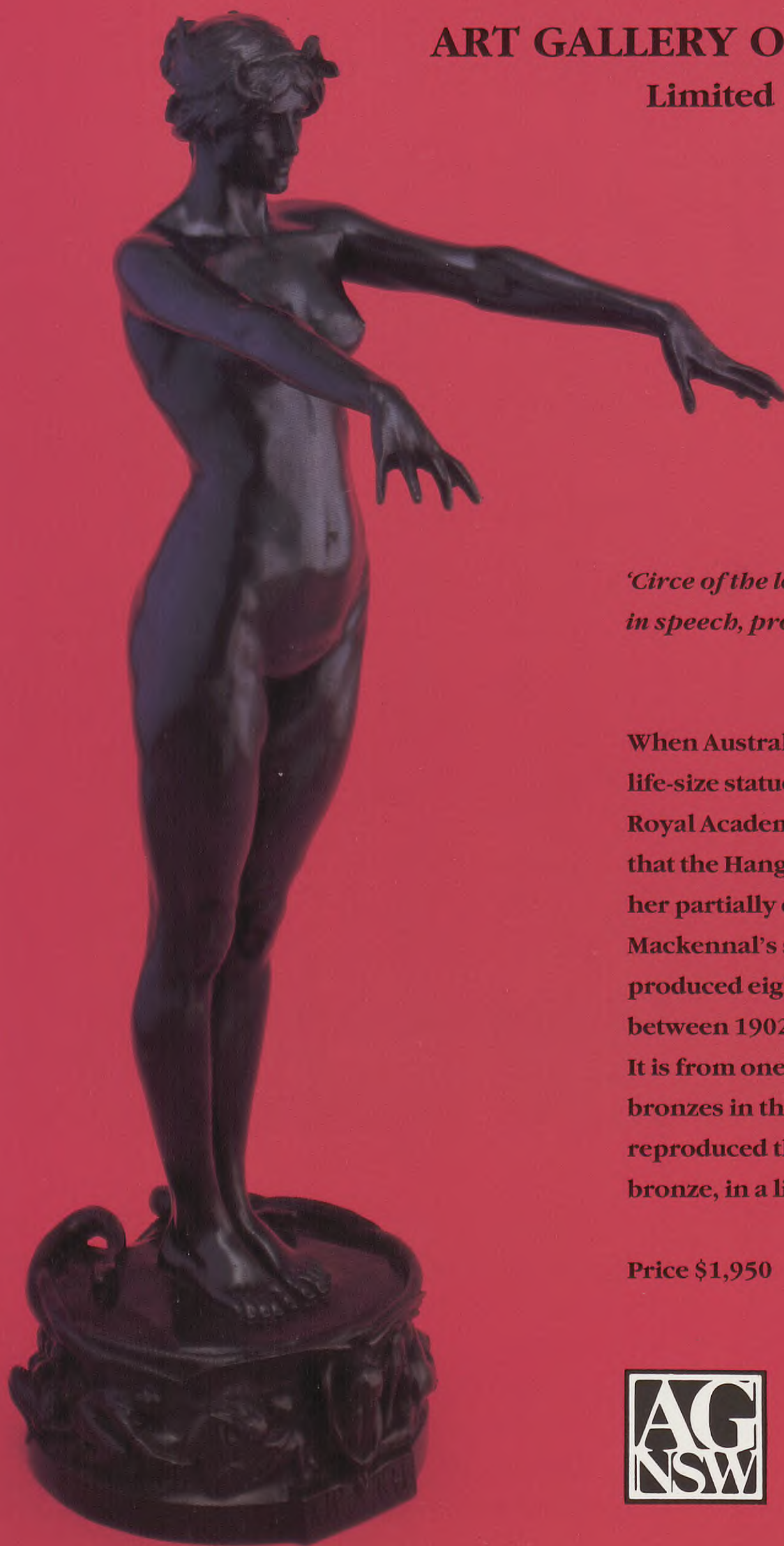
EASTERN LANDSCAPE 1992 oil on canvas 115 x 153 cms

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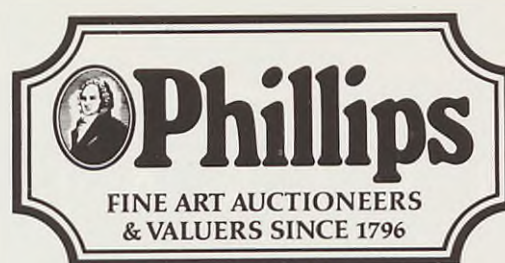
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# PHILIP BERRY



'Random Thought' 1992 Ink 34.5 x 50 cms

photo Roel Loopers

JULY 1993

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CHARLES BLACKMAN "THE CHECKERED DRESS" 1963

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*This fascinating survey  
reveals a rare combina-  
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genuinely large size  
human imagery.*

# *Charles Blackman*

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*18 May - 16 August 1993*

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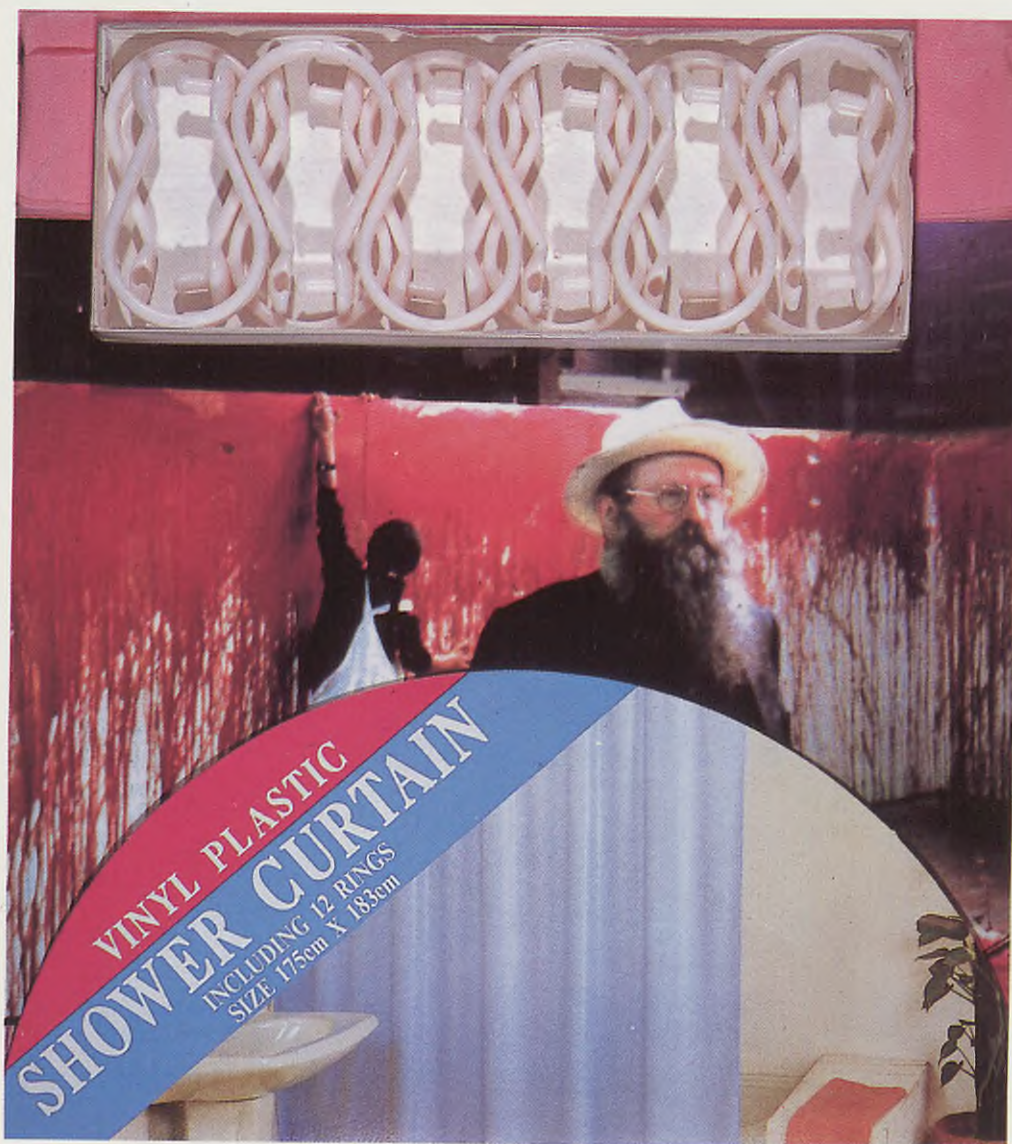
# At the Edge of the World

Summer is all too brief in Hobart, more like a time of day than a season. The modest heat and mild humidity take you by surprise, and then fade without warning. Surprisingly, Hobart sits on the same latitude south as Rome or Barcelona do north. But the vast chill sweep of the Great Southern Ocean and the powerful winds of the Roaring Forties turn the atmosphere into something like a Scandinavian or Scottish one: getting off the plane in Hobart, you sense from the air and light – as well as the airline schedule – that you are at the edge of the world.

Imagination, as Robert Hughes once put it, 'rises through substance', and the most interesting art in Hobart is found rising from the physical conditions of the place. It is art which depends on a response to Tasmania as an antipodal limit where one's world borders on something unformed, illegible and intractable; an isolated outpost, if not frontier.

'I like the idea of being on the edge of the world and manipulating things in the centre,' says Peter Hill, speaking of his gargantuan satirical fantasy, the Museum of Contemporary Ideas. Over two years ago Hill moved from Scotland, where he had been editor of *Alba*, to Hobart as lecturer in the School of Art's painting department and brought the MCI's displaced press office with him. The MCI, despite an impressive if mysterious New York address on Park Avenue, exists only as press releases, advertising copy, and disposable merchandise. Hill's strategy is to insert teaser fragments of this fanciful institution into the publicity infrastructure of the art world and allow it to generate fictional artistic careers by rumour and fraud.

In October of last year his Museum mounted New York's first International Contemporary Art Fair, shown in Melbourne at the **Judith Pugh Gallery**, co-ordinated from (and previewed in) Hobart. Staged to look like a fragment of an authentic art fair, and



PETER HILL, *The Herman Nitsch shower curtain*, 1992, 1.5 x 1.5 m, cibachrome print, Centre for the Arts, University of Tasmania, Hobart.

scheduled in competition with the Australian Contemporary Art Fair around the corner, its booths were hung with works of real artists including Joseph Beuys and A.R. Penck, as well as Hill's own manifold fictional figures.

One such pseudonym is a Brisbane collective called Aloha, whose submission to the Fair, a ready-made called *The Herman Nitsch shower curtain*, was a sly spoof (invoking the shower scene in Hitchcock's *Psycho*) of the great curtains of 'blood' in Nitsch's installation in the 1988 Sydney Biennale. The humour is deft and almost rococo in its elaborate whimsy. But it is not really a broad-side at the art world. Hill's caricatures do not aim to critically subvert the curatorial enterprises of

contemporary art so much as to wryly duplicate them – and be seduced by them.

The landscape Peter Hill has found so fascinating in Tasmania is that charted at the fringes of global information networks. For Kevin Todd (an expatriate Irish photographer who has lived in Tasmania for several years), the landscape is co-ordinated both by telecommunication and natural spatial zones: most significantly for him, the seas and oceans surrounding Tasmania.

An instalment of *Cartographies* was exhibited at the **Chameleon Art Space** in November of 1992, covering an entire length of wall in a mosaic of A4 sheets printed with mysteriously disintegrating smears and patterns. Based



on computer-enhanced satellite images of the southern waters, details of the imagery had been reprocessed by the artist through a software darkroom program and then faxed to the gallery for assembly. One peers at almost featureless images of an immeasurable surface, which you sense have come from far away. One cannot be seductively absorbed by this surface (as one might gazing at a pond with waterlilies): remote, indifferent, these images are like transmissions from the depths of space, from the unconscious of the world.

In June last year the School of Art in Hobart, in conjunction with the Visual Arts/Crafts Board and the Australian Exhibitions Touring Agency, sent a major exhibition of work overseas produced by ten artists who had occupied the VACB studios in France, Italy and Spain during the last ten years. Titled 'Rediscovery', the show was developed for the program of national exhibitions in the Pavilion of the Arts at the Spanish **Universal Expo 92** in Seville. The Australian exhibition responded to Expo's theme of 'discovery' by investigating the psychological imagery of geographical distance for the Australian artist as well as the sheer sensual impact of foreign tour.

David Keeling's enigmatic emblems of migration, dispossession and historical decline maintain the sense of poignant fairy-tale classicism characteristic of his style. The voluptuous, large scale photographs of details of Versailles garden statuary by Anne Mac-

Donald are steeped in an eroticism turning from sweet dalliance into sinister and corrupting beauty, as the pudgy cupids furtively poke and prod each other with accumulating phallic and predatory energy. In a similar manner, the child-like innocence in Helen Wright's deceptively mute pastels of solitary somnambulist figures or classical emblems (such as geometric dividers and hourglasses), reminiscent of *Alice in Wonderland*, is betrayed by a lurking sense of dread as if Wonderland is unaccountably becoming a twilight zone – more spooked than enchanted.

In 'This Sweet Sickness' at the **Fine Arts Gallery** at the University of Tasmania, Jane Burton and Jane Eisemann displayed their photographs in something like the lurid atmosphere of a makeshift bordello. Burton's series 'I Persuade You' had the look of Victorian portraits of child prostitutes: semi-naked boys and girls swathed in a cloying erotic sentiment, alarmingly complicit in the luxurious voyeurism and intimate secrecy of the photo session. In her group of photos, *Sweet nothings*, Eisemann juxtaposes 1940s and 1950s airbrushed 'nudie' photos against lush, gloss photographs of artificial flowers. The rhetorical statement on frozen perfection and beauty is laboured, but there is an unedifying surfeit to the piece. Genital sexuality is not just erased but transferred or leached out from the nudes and deposited into the glazed flowers, releasing an alluring erotic corruption in the

blank female figures.

Christl Berg, one of seven women artists included in the exhibition 'The Flower' (curated by Paul Zika at the **Plimsoll Gallery** in the School of Art in October), concentrated on just this monstrous feminine form in her macrophotographs of floral details, blatant in their fascination with the discovery and exploration of genital parts. Twists, tucks and curls of skin loom out of fresh cavities, so detached from any general shape that they seem like fragments of juvenile sexual energy torn from the unconscious. In 'Psychosoma', also at the Plimsoll, curator David McDowell included Pat Brassington's recent photographic installation, *In my father's house*. Three doors set in the walls of the gallery open to reveal gigantic enlargements of body parts: material gathered while searching through her deceased father's belongings, beneath his house. A surreal explosion of scale and violent dislocation of form suggest the unpredictable eruption of childhood recollection, phobia and fantasy in scraps and shreds. Brassington's work, and that of the women photographers mentioned here, is sumptuously pessimistic and bold, shamelessly invoking an obscenity in order to articulate an imaginative encounter at the edge of their world with dark pleasures and perverse thoughts.

**Edward Colless**

Edward Colless is a Lecturer at the School of Art, Hobart.



PETER HILL, *Linking drinking with thinking: Beer mats from Plato's Cave*, 1992, cibachrome print, dimensions variable, Centre for the Arts, University of Tasmania, Hobart.



PETER HILL, *Museum pens on sale in the museum shop*, 1992, cibachrome print, Centre for the Arts, University of Tasmania, Hobart.



# Good Tidings in the Sunshine State

## Poetry and thongs in the city and the suburbs

**W**ith the relocation of the arts portfolio to Dean Wells, Minister for Justice and Attorney-General, the second half of 1992 heralded a new era for the post-Fitzgerald Sunshine State. During his time as Minister for the Arts, Premier Wayne Goss introduced reforms through his Government's arts policy review, including peer assessment and new programs. If the Premier's legacy is honoured, the fiscal year promises good tidings.

Regardless of who controls the public purse, the arts industry rolls on. The Brisbane art scene is diverse and scattered throughout the urban and suburban areas. Established dealer galleries and artist-run initiatives are challenging the recession, and the State Gallery has enticed many new visitors by presenting a series of international and Australian exhibitions.

International touring exhibitions included 'Secret Treasures of Russia' and a personal favourite, 'Das Buch – The Book'. This latter exhibition, exploring the multiplicity of the art object in book form, comprised almost eighty examples by German artists including Joseph Beuys. As well as income-earning blockbusters, the **Queensland Art Gallery** at South Bank focuses on contemporary Australian art by offering a project exhibition space, Gallery 14, for both established and emerging artists. Exhibitions recently shown in this space included Ian Howard's thought-provoking installation *one WORLD* and a comprehensive exhibition of the work of the contemporary Australian sculptor Tom Risley. 'The Indigenous Object & the Urban Offcast' explored the aesthetic of the found object and included sculptures made from the detritus of the car-wrecker's yard, weathered thong murals, and whimsical caulking compound



BRUCE REYNOLDS, *Continental*, 1992, linoleum, congoleum on plywood panel, 169.3 x 183.3 cm, courtesy Michael Milburn Galleries.

drawings.

In the Institute of Modern Art Annual Report 1991, the Director of the Institute of Modern Art, Nicholas Tsoutas, argues that 'contemporary artspace should be argumentative, pro-active sites of debate and critical engagement'. Thus the **Institute of Modern Art** continues to present a provocative program of electronic and video art, an art-speak/lecture and forum program featuring local, national and international speakers

(the Walter Benjamin forum in July and the Talking outPost Third International Symposium on Electronic Art forum in November), post-modern music, dance, performance, and installations.

Henri Chopin, a pioneer of sound poetry, presented a sound art performance hosted by the IMA in the Metro Arts theatre, and exhibited his graphic poetic works at the **Queensland College of Art Gallery** during August and September. Breaking the bound-

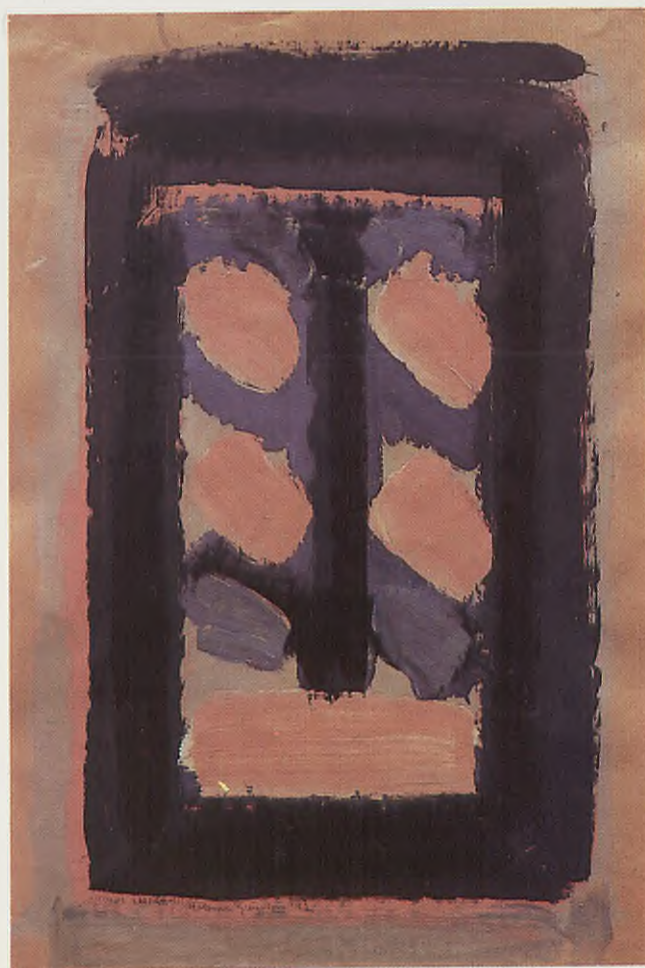
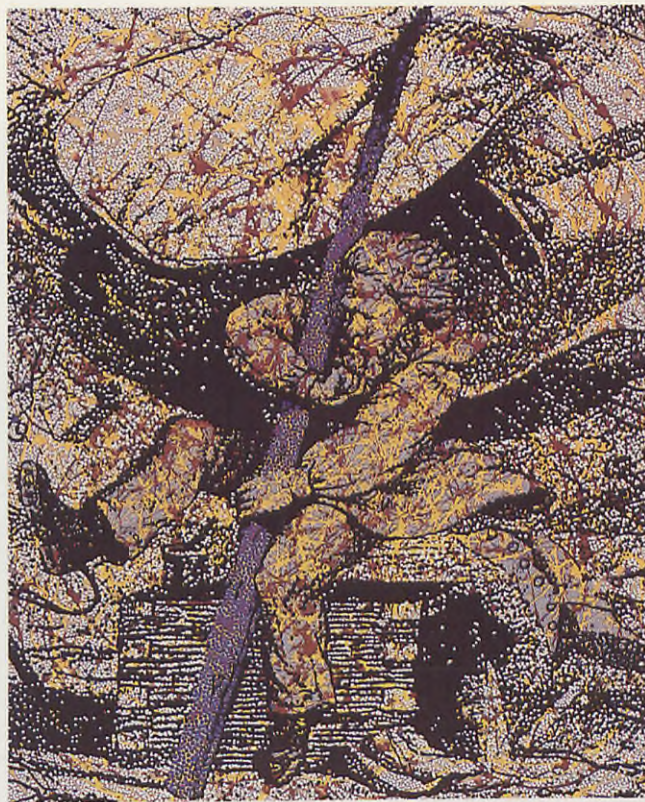


aries of contemporary dance, Eva Karczag performed to the accompaniment of Warren Burt's live music and Chris Mann's text on tape at the IMA in October. In November, the Queensland-generated exhibition 'You are Here', an exhibition of 'gay art defining itself as gay art', featured installations, paintings, sculpture and works on paper by twelve male artists including Juan Davila, David McDiarmid and the curators Scott Redford and Luke Roberts.

Although Ray Hughes has relocated to his Sydney 'annexe', his artists still exhibit through the **Shedú** at Woolloongabba. At **Philip Bacon Galleries** in October, Jeffrey Smart attended the preview of his first Brisbane exhibition. **Grahame Galleries** and **Editions** showed Anne Lord and Judy Watson in November. Lord's mark-making suggested 'the seeking artist', while Watson's richly sensuous lithographs provided an insight into her emotional relationship with the land. Euan Macleod's painterly figures in the landscape intrigued at **Victor Mace Fine Art Gallery** in October, while Greg Daly's articulate surfaces bedazzled ceramic lovers in November.

**Bellas Gallery** in Fortitude Valley, aligned with **Sutton Gallery**, Melbourne, promotes quality contemporary Australian art, representing such artists as Madonna Staunton, Jon Cattapan and Gordon Bennett (whose exhibition in September was his first show since returning from Paris after winning the 1991 Moët & Chandon Award). **Michael Milburn Galleries** featured Bruce Reynolds's evocative recycled linoleum collages in October and November, sharing the space with Stephen Killick's quirky sculptures and Imants Tillers's works on paper from the 'Counting' series. Milburn's new space is equally suited to the electronic-generated imagery of Malcolm J. Enright and Judith Wright's emotive images.

At the Museum of Contemporary Art, an eclectic survey of erotic art from James Baker's private collection was featured in 'The Sex Show'. **MOCA** incorporates the **Loading Dock**, a gallery space for graduates and artists not represented by a dealer. **Savode** shows emerging artists and established names,



MADONNA STAUNTON, *Iconic image*, 1992, acrylic on paper, 60 x 35 cm, courtesy Bellas Gallery.

above: GORDON BENNETT, *Explorer*, 1991, oil and acrylic on canvas, 168 x 125 cm, courtesy Bellas Gallery and Sutton Gallery.

and during the past six months has featured photographer Glen O'Malley and sculptor Stephen Newton.

The **Queensland College of Art** Cultural Awareness Day in July, as part of National Aboriginal and Islander Day of Commemoration week, focused on the integration of Aboriginal and Torres Strait Island arts and culture, and incorporated an exhibition of works from the Queensland College of Art Collection, artefacts and selected posters from the Aboriginal and Torres Strait Island Unit and the Griffith Artworks Collections, performances by Aboriginal and Torres Strait Islander dance companies and a Kup Murri feast.

**McWhirters Artspace**, the **No Vacancy** project, and the artist-run **Space Plentitude** and **Boulder Lodge Concepts** are but some of the inner-city alternative exhibition spaces. Craft galleries, including the **Crafts Council Gallery** and the **Potters' Gallery**, received a publicity boost with the first Annual Australian Craft Show held in Brisbane during October and November. **Imagery Gallery**, one of the few galleries specialising in the art of photography, featured the concept of photography and travel in its September exhibition, 'The Image Captured'. An innovative addition to the Brisbane art scene is the continually changing, multi-window space entitled 'Magazine', the brainchild of Dot Dash designer Mark Ross, located at the Eagle Street Pier on the Brisbane River.

*Eyeline*, the Queensland-based art magazine, continues to promote critical writing, artists' pages, editorials and reviews within a national and international readership. Although the focus is not necessarily regional, many local exhibitions are reviewed and local writers can debate current issues and concerns.

Although it is impossible for one person to cast the net wide enough to cover the entire visual arts arena, this overview indicates the lively state of the arts in the city and suburbs of Brisbane.

**Susan Herbert**

Susan Herbert works with the Regional Services Section of the Queensland Art Gallery.



## It Beats Sydney By a Mile

**D**uring the last half of 1992, Melbourne easily held its position as Australia's most stimulating and important centre for the visual arts (it beats Sydney by a mile!). Nowhere else in this country can one find such a wide range of exhibiting spaces, from State institutions to artist-run co-operatives, contemporary art spaces, tertiary institution galleries and commercial venues. And nowhere else are commercial galleries so often prepared to take risks with unknown artists. An impressive amount of activity continues in both commercial and publicly funded spaces, despite Victoria's much insisted-upon economic hardships.

An example of the kind of co-operative venture which characterises what is best about the Melbourne art scene was 'SHOT', a co-ordinated series of exhibitions and related forums about photo-based art. 'SHOT' comprised 'After a Fashion' at the **Ian Potter Gallery**; 'After the Fact', a disturbing reinterpretation of photographs from the Police Forensic Archive, at the **Victorian Centre for Photography**; 'Location', curated by Juliana Engberg for tour this year in South-East Asia, at the **Australian Centre for Contemporary Art**; 'Sites of the Imagination', photographers' views of Melbourne, at the **National Gallery of Victoria**, and 'Experimenta: Techno Garden', a ten-day performance and video art installation.

Highlights of the commercial gallery scene included Robert Hollingworth's elegant figure drawings and paintings at **Christine Abrahams** in June (this exhibition later toured Victorian regional galleries), Timothy James Webb's subversive and quirky works at **Botanical**, and Graeme Hare's minimal photographic installation at **City Gallery**. Decidedly not minimal was Rose Farrell and George Parkin's photo installation at **Girgis and Klim**. One has to admire the dedication and skill which goes into making these super-kitsch works, although it may not be easy to



Photograph from the Police Forensic Archive exhibited in 'After the Fact', Victorian Centre for Photography.

fathom their point. John Miller's polaroids at the same venue in July, taken from television images, were both more modest in their intention and, perhaps, more potent as images.

Charles Anderson's massive and complex installation at **City Gallery** of glass, fluorescent lights and furniture was dazzlingly complex and disturbingly intense. We saw little installation art during the year, but this one was terrific.

The touring Bea Maddock survey show at the **National Gallery of Victoria** presented a comprehensive look at a major Australian artist who has been given much less attention than she deserves. Other well-known figures to appear (in a period dominated by relatively new faces) were Imants Tillers and Dale Frank at **Karyn Lovegrove**, and a superb selection

at **Pinacotheca** of Ken Whisson drawings and prints. Whisson was paired with works on paper by German artist Gunter Forg, and the combination made for probably the most exciting exhibition of the year. I'm told that Clinton Tweedie, who brought the Forg works to Australia, plans more exhibitions of overseas work. One hopes so, for we do not see near enough of it.

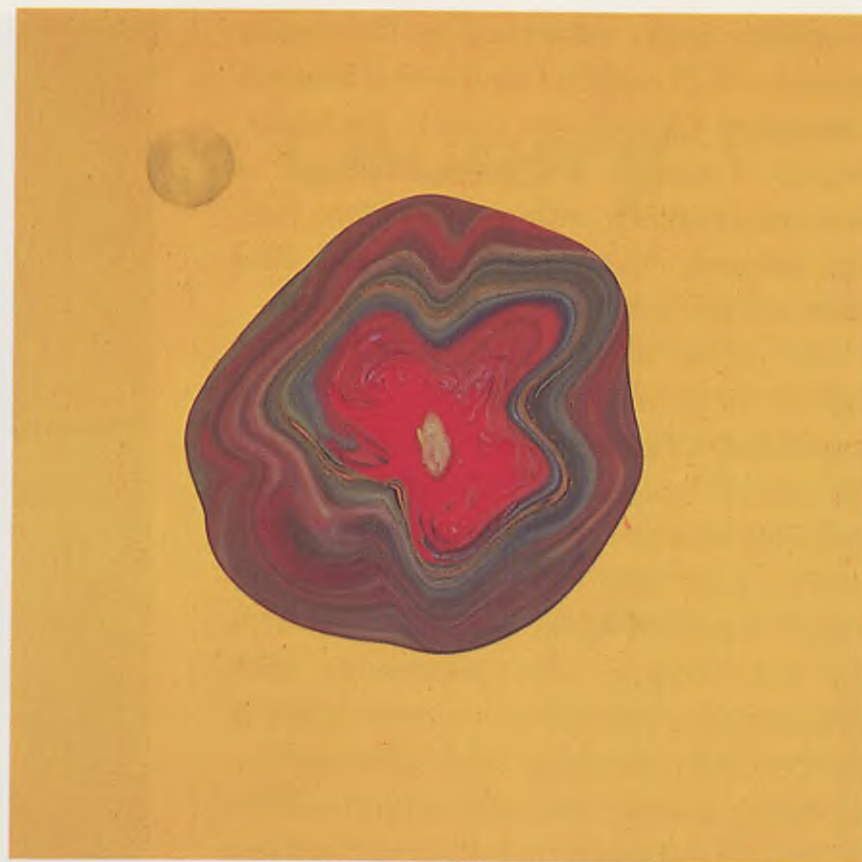
Also of note were Ian Parry, who exhibited in a survey show at **Geelong Art Gallery**, Bronwyn Oliver at **Christine Abrahams**, Loretta Quinn's bizarre and decadent sculptures at **Meridian**, Christopher Snee's elegant abstracts at **Girgis and Klim**, and David Keeling's rather conservative but nevertheless disturbing landscapes and figures at **Niagara**.

I heard from a number of sources that 'Angelic Space' (a selection of work by





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1. IMANTS TILLERS, *Amerikan creek*, 1991, synthetic polymer paint, oilstick and gouache on 85 canvasboards, 228.6 x 363.3 cm, courtesy Karyn Lovegrove Gallery.

2. DALE FRANK, *Sphincter sphincter on the wall, Who's the*, 1992, synthetic polymere paint on canvas, 180 x 180 cm, courtesy Karyn Lovegrove Gallery.

3. ROSALIE GASCOIGNE, *Cloister*, 1979, found wood, postcards, wooden spheres, 61.5 x 4 x 5.5 cm, private collection.

4. TIM JONES, *Out of the woods*, 1992, (installation detail), courtesy Tolarno Galleries.



Australian artists influenced by the austere geometry of Piero della Francesca) at **Monash University Gallery** was superb, but unfortunately I missed it. 'Temple of Flora', at **Waverley Gallery**, with work by Fiona Hall, Tim Maguire, Fiona MacDonald and Paul Saint was also worth a long trip out of town.

The public relations highlight of the last half of 1992 was undoubtedly the **Third Australian Contemporary Art Fair** at the Exhibition Buildings in October. Despite appalling weather, the place was packed. On the two days I was there, a good part of the crowd consisted of mums and dads with the kids, visitors who presumably have developed the habit of going to anything at the Exhibition Buildings. They all seemed to be having a whale of a time, ogling 'modern art' in a relaxed party atmosphere without fear or intimidation. I suppose many art dealers (if their own clubby and private premises are anything to go by) would have been horrified at this exposure to the lower classes, which may be one reason why some of the snootiest didn't participate. However, to those who are not so anal retentive about it all, the popularity of ACAF 3 restored faith both in art and the public.

Towards the end of the year, the **National Gallery of Victoria** exhibited a large number of contemporary Australian works purchased through the Margaret Stewart Endowment. Although it contained works by artists one knows from other contexts to be interesting and provocative, the cumulative effect of this random mix was of superficial novelty, tacky craftsmanship and a lack of stimulating ideas.

The lack of coherence and quality in the Stewart Endowment exhibition was highlighted by the splendid quality of the Hugh Ramsay retrospective in an adjacent room. Although he died at twenty-eight, an age at which most young artists are just beginning to find their feet, Ramsay produced an astonishing body of work. This exhibition, one in a series of major retrospectives organised by the National Gallery of Victoria, presented that work in a sympathetic and intelligent manner.

I have heard a number of negative criticisms of the National Gallery of Victoria's new hang



HUGH RAMSAY, *Jessie with doll*, 1897, oil on canvas, 109 x 53 cm, private collection.

of contemporary art, which mixes Australian, American and European works in a rather freewheeling manner. To be sure, the relationships are at times superficial and obvious, but some arresting confrontations are created and individual works are changed with almost alarming frequency.

Towards the end of the year, we saw a sudden little flurry of work which normally comes under the heading of 'craft'. Although the reason for this was obviously economic, with hard-pressed galleries trying desperately to cover their bills by selling some up-market Christmas presents, it nevertheless brought a breath of fresh air to the gallery circuit. Suddenly, one could walk into a gallery full of colour, humour and, dare one say it, ideas (the very notion that 'craft' might be intellectually more interesting than a great deal of real 'art' is an abomination, I know – but here, indeed, was the evidence).

**Powell Street** showed ceramics and (much less interesting) paintings by Stephen Benwell, **Melbourne Contemporary Art** had ceramics and glass by Bernadette and Gerhard Emmerichs and, from its opening in August, the new **Crafts Council of Victoria Gallery** in Gertrude Street, Fitzroy had a number of small mixed exhibitions of simply splendid quality.

Also splendid were Tim Jones's installations at **Tolarno**, the last exhibition before the gallery moved from South Yarra to Fitzroy early this year. One entered Jones's magical world through a wardrobe (no concessions here to the grossly overweight or the disabled) and emerged in a forest, complete with a pensive reader in a floating boat and implements suggestive of honest rural labour. In the next room were hundreds of Jones's Thomas Berwick-like wood engravings. It was an exhibition filled with evocative delight, with not a hint of false intellectualism or post-modern cynicism. It gave joy and deep satisfaction.

**Peter Timms**

Peter Timms is Editor of *Art Monthly*.



# Terra Vacua: Living in a New Country

The title is purposely ambiguous. Corroded, eroded, buffeted by wind and water, Australia is amongst the oldest of lands, the ancestry of its indigenous people so vast it can be measured in geologic time. European contact, by contrast, is new, and it is how Europeans have engaged the land that forms the focus of Paul Carter's absorbing and, at times, exasperating book.

The first task of a new arrival in unknown territory is to establish its physical and psychological delimits. Australia has had a history of plotting, mapping and charting; the continent was conquered as much by sextants, telescopes and theodolites as by marines and muskets. Carter brings to the foreground that great library of explorers' accounts and argues persuasively that here is a subversive literature, indifferent to notions of plot and narrative progression. It had to be so, for in this literature nothing much happens. Explorers 'sail from absence to absence without ever reaching home'. The South Land compelled a reworking of the travel tale. Exploration literature was aggressive and adversarial; in Australia, it was obliged to be passive and responsive. Our travellers pursued mirages.

Whether charting the coast, or travelling overland, it was voyaging of an oceanic kind. Preoccupied with water, Eyre and Leichhardt sought futilely for that aquatic El Dorado, the Inland Sea. Like Fitzcarraldo, Sturt confidently carried along a portable whale boat, to be assembled at the first sign of water. When faced with this horror vacuum, writer and reader had to participate in a mutual conspiracy, of fashioning a plausible reality from next to nothing. So, for example, a 'sandy eminence' undergoes conversion to 'Mount Misery'.

If the country was gradually corralled by language, image-making also played a part. It is argued, for instance, that Eugene von Guerard, rather than being mere describer or restless Romantic, was a sturdy surveyor,

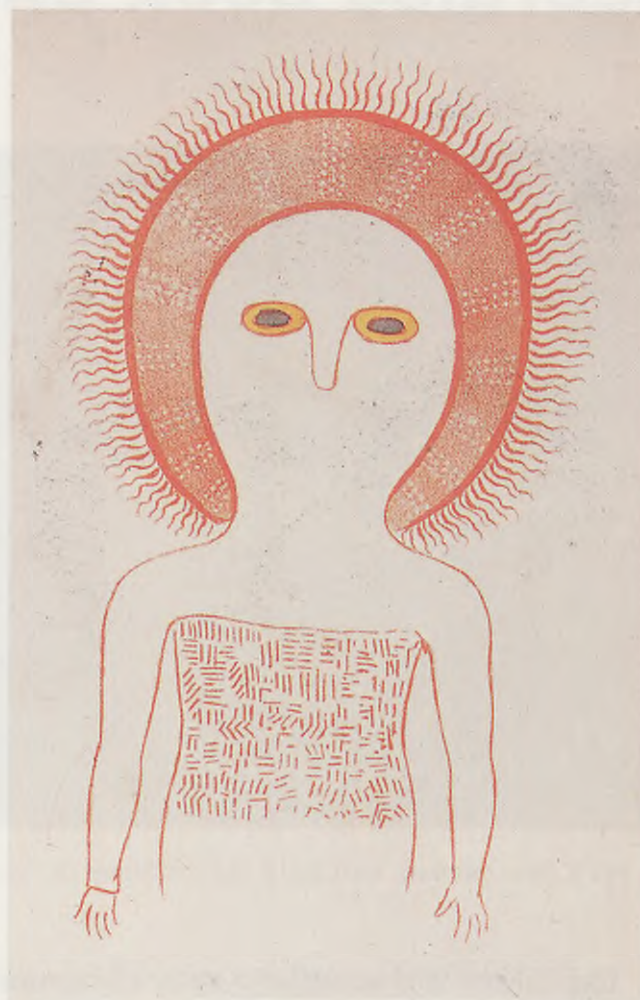


Figure drawn on roof of cave, colourprint, from George Grey, *Expeditions into Western Australia, 1837-1839*, T. & W. Boone, London, 1841, volume 1, p. 203. Rex Nan Kivell collection.

enmeshing the landscape in a web of triangulated power-lines. Why, enquires the author, were Australian explorers so reluctant to be photographers? This, after all, was a medium ostensibly more accurate and scientific than words or watercolours. Perhaps this reluctance is early evidence of our suspicion of innovation.

There were prosaic reasons as well. Cameras were cumbersome and were incapable of capturing the colour of flora or fauna. Most importantly, photography is concerned with matter. It loathes ambiguity and makes no distinctions between the Grand Canyon and a foreground pebble. It would make exploration descriptive and quantifiable, rather than poetic and allusive. It could not, unlike Ludwig Becker, capture the fall of a comet.

The idea of words as weapons has been familiar since Tzvetan Todorov's *The Conquest of America*. *Living in a New Country* abounds in interesting examples. Trekking amongst the stony ridges of the Kimberleys, George Grey strayed across a startling, inflated simulacra of the unseen inhabitants, a painted Wandjina figure. He wrote: 'I was certainly rather surprised at the moment that I first saw this gigantic head ... staring grimly down at me'. Grey quickly composed himself and began to exert a lexical command over the image. Its corona of painted rays was merely like the sun 'on the signboard of a public house'. As Grey searched for more paintings, Carter writes, 'Instead of being seen, he now desired to see, to reverse the direction of the gaze'.

But the power of words and names could also be subverted. If the naming of a river, 'Yarra', was to help ease control towards the colonists, so 'the naming of the Yarra threatened the machine-like model of invasion. Here was a sound that was not immediately an English word; here was a term that resisted Enlightenment philosophy's ambition to reduce the world to equivalence'.

*Living in a New Country* falters when it moves too far from books and images. Several chapters, like the tales of travellers themselves, seem purposeless meanders; their reflections, murmured asides. Bon mots alone do not make a book. The author is not helped by the designer. There is a flatness here that even the university presses have transcended.

Paul Carter refrains from answers, suggesting that contact-history is an opaque zone of mistaken identity, sleight-of-hand, ambiguity and theatrical performance.

*Living in a New Country*  
by Paul Carter  
Faber and Faber 1992  
ISBN 0-571-16329-7, \$35

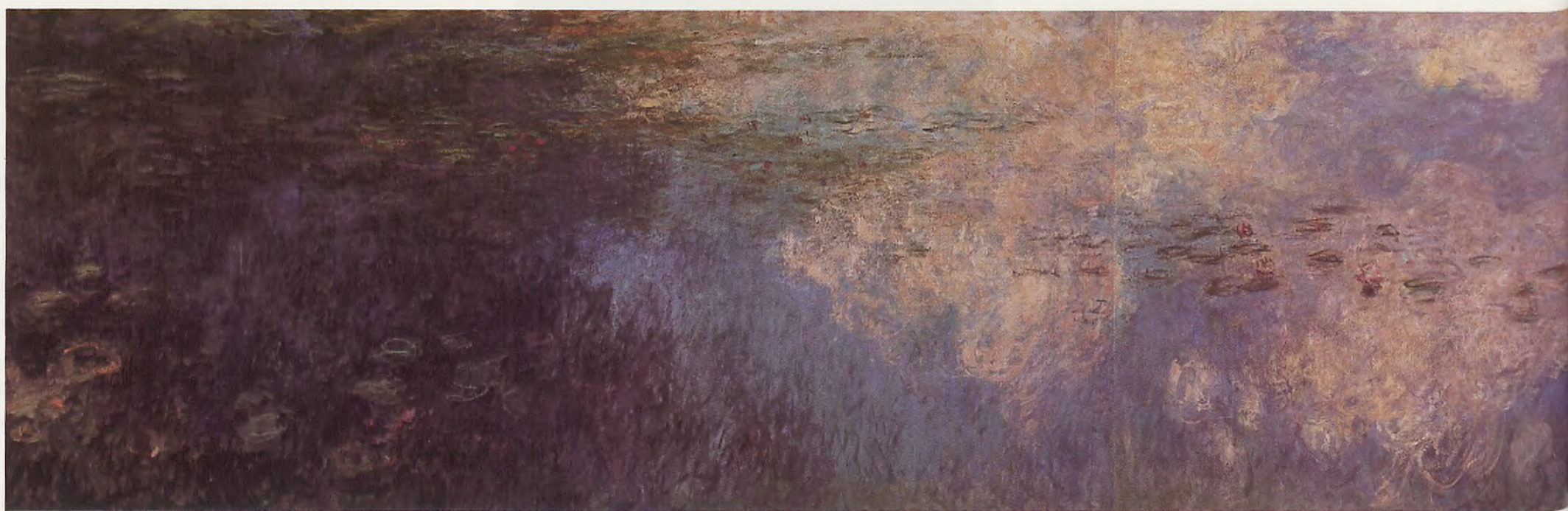
**Martin Terry**

Martin Terry is a Curator at the Australian National Maritime Museum, Sydney.



# The Wonderful Clouds

Virginia Spate's celebrated book about Claude Monet



CLAUDE MONET, *The Grandés Decorations, The Clouds*, 1922, three canvases, each 200 x 425 cm, Musee de l'Orangerie. © R.M.N.

**T**he *Colour of Time* was launched last year to paeans of well-deserved praise. This is indeed one of the finest books on Monet ever published. It is that rare thing: considered scholarship beautifully expressed. It comes as no surprise that it was more than ten years in the writing. It is clear that, unlike other recent studies, it will be read with serious attention and great enjoyment for many decades to come. This is not to say that it is the Monet bible. No one work could answer all our questions about Monet and his extraordinary, mysterious oeuvre.

Like all worthwhile art writing, Spate's text has a particular point of view. She is committed to resolving what she regards as the central mystery of Monet's career. This is the absolute artistic non sequitur of a man who regarded objective detachment as indispensable to his painting, but who nonetheless was able to make his art the vehicle for a profound attempt to reconstruct an intractably humane relation to nature and incidentally to society. Moreover he did this at a time when 'High

Capitalism' was wrenching away all relationships that might produce meanings other than its own.

Early on Spate offers two leitmotifs. First we are reminded of the well-known story of Monet's experience before the face of his dead first wife Camille. As he began to paint her for the last time the beloved features became a pattern of pure colours, light and shade to be transformed into brushstrokes. This is often seen as testimony to Monet's ruthless commitment to an anti-humanist painting, a proto-modernist objectivity.

In Spate's hands, however, this poignant experience assumes a quality more like the death of Hallam for Tennyson. Camille's portrait invites rereading as a pictorial *In Memoriam*, a lament for the loss of the old human subject and a desperate search for a new way to be human in the spiritual and social horrors of post-Commune Paris.

How, asks Spate, can an image labelled 'Monet's dead wife' be recuperated from that banal identification so that we may under-

stand why 'as it dissolves into drifting skeins of paint it is on the point of not being there'. This thought is underlined by the juxtaposition, on opposite pages, late in the text, of a reproduction of the portrait with that of a late waterlily painting in which the same luminous brushstrokes that veiled Camille's face speak of a more general disassociation of the subject. Spate speaks of Monet's brushstroke assuming the burden of significance for the whole world.

Her delicacy of interpretation and human sympathy with the artist marks the entire book. It enables her to draw out the significance of an endless number of less well known or wilfully ignored aspects of Monet's life and career. In doing this Spate has written a brilliant critical biography.

Her second leitmotif is drawn from 'The Stranger', a poem by Baudelaire. A book open at this work was found by Monet's death bed. It begins with the rejection of friends, family and gold as love objects, and ends:





Then, what do you love, extraordinary stranger?  
I love the clouds . . . the clouds that pass . . .  
up there . . . up there . . . the wonderful clouds!

For Monet, as for Marx, everything that was solid was perpetually melting into air at the behest of capital. Yet, unlike Marx, Monet sought a way to save the humane through the transposition of art and life. Spate carefully traces Monet's own financial problems and accurately plots the irony of his changing relations to the capitalist speculator Ernst Hoschede, who was first his patron and collector, later his debtor, and who finally died leaving him a ready-made wife and family which the painter rebuilt for his own ends.

Spate correctly believes that the 'death of the artist' has been much exaggerated. She is able to offer an account of Monet's work at Argenteuil which links his personal fortunes with those of the rapidly changing bourgeois suburb. Others have been content to point out that many of Monet's idyllic views of boating parties were painted within sight and smell of the local tanneries and to suggest that

this social context reduces Monet's work to little more than expensive picture postcards.

Spate shows how Monet recorded his changing domestic situation in the 1870s in family portraits which are significant as his images of the yacht basins. By doing so she is able to demonstrate that Monet's painting was an attempt to articulate the entire experience of modern life from the personal to the social. Thus this most conservative of artists revered determined radicals, counting Gustave Courbet and later Octave Mirbeau as his close friends and confidants.

The passages which discuss the late waterlilies, especially the great oval decorations that were installed in the Orangerie on Monet's death, are breathtaking. Spate's analysis of these supreme flawed masterpieces is itself flawless. She comprehends their full range from deep joy in a life completely dissolved in the world around it to the dark tragedy of sunset over water that betokens the death which separates all of us from everything we love.

More than a decade ago I drove back to Sydney with Professor Spate from Newcastle where she had given an enthralling lecture on these late works. It was spring and the jacarandas were in bloom all along the way. 'Monet', she remarked, 'would have loved them'. Some might consider such immediate identification with one's subject self-indulgent. For me it remains the key to any understanding the historian or critic of art might achieve. *The Colour of Time* is a great book, not because of its enviably immaculate scholarship, but because it offers a passionately convincing account of the creation of Monet's art. All who read it will return to the paintings with fresh enthusiasm.

***The Colour of Time: Claude Monet***

by Virginia Spate  
Thames and Hudson 1992  
ISBN 0-500-09229-X, \$90

**David Bromfield**

David Bromfield is Head of the Department of Fine Arts, University of Western Australia.



# For the Greater Glory

**W**e have been exposed to a fair amount of Salvatore Zofrea's work, life and times in the last two years, including the 'Capricornia Suite' of coloured woodcuts, the 'Psalms Retrospective' at the Art Gallery of New South Wales, Art Museum Armidale and other regional venues, Sally McInerney's book *The Journeyman (A Story of Migrant Life)*, the exhibition of watercolours and ceramics 'After the Etruscans' at Macquarie Galleries and the stunning fresco at the Playhouse of the Sydney Opera House.

A visual arts watcher could therefore feel puzzled by the publication by Craftsman

House of *Salvatore Zofrea: Images from the Psalms*. And yet, as all the reviews, books and catalogues noticed, Zofrea's work is hard to place and fits awkwardly in any context that deals with it in a partial, ideological or exclusive way. Invoking names such as Hieronymus Bosch, Chaim Soutine and Stanley Spencer, all kinds of conflicting notions about religion, migration, the personal and the historical have been canvassed in an attempt to come to terms with Zofrea's style and motivation.

It is with pleasure as well as relief that I read Ted Snell's book not because it simplifies Zofrea's background and ignores outside

influences, but because it does not focus on them. Instead it talks about colour, composition, imagery, symbolism and paint quality; it uses the artist's language and the author's own art historical knowledge to interpret and explain the works. The book places Zofrea in a context that deals with Italian art from the Renaissance to the trans avant-garde, and with Australian art from the colonial period to Arthur Boyd. This broad approach enables investigation of the significance of the artist's personal circumstances, of local artists who have chosen to live in or have been influenced by long stays in Italy, and of the impact of Christianity on Zofrea's work.

The fifty Psalms are analysed individually and illustrated in excellent colour reproductions opposite the text. The design is uncluttered, making the book easy to read despite its size. Notes on the paintings, with information detailing their ownership and display history, make for informative reading and are accompanied by often quirky black and white reproductions. One of the best features of the book is Snell's interview with Zofrea, a mixture of inspired yet reticent questions and revealing, moving and complex answers.

*Images from the Psalms* is concerned with many issues embracing spiritual regeneration, philosophy and aesthetics. Most importantly, it relates Australian art to a wide framework of interpretations and makes an accomplished artist intellectually and aesthetically accessible.

## *Salvatore Zofrea: Images from the Psalms*

by Ted Snell

Foreword by Edmund Capon

Craftsman House 1992

ISBN 976 8097 23 X, \$75

**Anna Waldmann**

Anna Waldmann is a Policy/Project Officer of the Visual Arts and Crafts Board at the Ministry for the Arts, New South Wales. She is the author, with Stephanie Claire, of *Salvatore Zofrea*, Hale & Iremonger, 1983.



SALVATORE ZOFREA, *Psalm 15: Te Deum*, 1978, (detail of triptych)  
oil on canvas, 229 x 604 cm, private collection.



# Sidney Nolan

I shall not be able to talk about *The Death of Napoleon* by Simon Leys to Sid Nolan, who at one stage I thought must have read at least the best part, if not all, of every worthwhile book ever written. His art began in a period when painters were moved by writers from Herman Melville and Feodor Dostoevsky to Arthur Rimbaud and Stéphane Mallarmé.

In the centre of this book Napoleon, who has escaped from St Helena leaving a double behind and is at last in France, unrecognised, hears amid ageing and loyal supporters that the Emperor is dead, for his double has died. I don't want to create any hyperbolic parable here but we know, like Napoleon, that he is not dead and that a nearby asylum is full of people who believe they are Napoleon. Our fictitious Napoleon goes in fear of his life and the recognition of his sanity and his reputation.

For me the Emperor is not dead; signs of his living greatness abound though miserable critics, who believe that criticism means diminishing the achievements of the really great is a mark of their own acuteness, always seem to prowl the planet. 'Endurance', said Sid to me, more than once, 'is what it is all about.' When he showed his Oedipus series in London he took the Egyptian version of the tale and told it with a pyramid and sphinx-like figure (which his wife Cynthia thought slightly resembled his mother) and a giant fowl or turkey in each.

A London critic, Terence Mullaly, pronounced the series an 'unmitigated disaster'. Each was beautifully painted and unambiguously direct, and Sid was pained. As he drove me to Heathrow I remarked to his pleasure how amazing it was that a few chooks could upset people. Esteemed or not, Sid did not modify his views and was no supporter of the cant of current causes. His series on the injustices that befall our Aborigines was scarifying... not that he received much praise.



Sidney Nolan and Elwyn Lynn at Victoria Lynn's studio, Cité Internationale des Arts, Paris, 1986.

On 19 August last year when I was in Paris he was hanging the second version of *River-bend*, along with the series on Shakespeare's sonnets, at The Rodd, his manor house in Presteigne on the border of Wales. When he showed the 'sonnets' in London, David Sylvester took his camera crew away declaring that the painter who had done the 'Kellys' could hardly have done these paintings – shadowed versions of the literature that so often determined the course of Nolan's imagination. Little wonder that such experiences produced the cynicism of his 1971 book of poems and drawings, interspersed with drawings on transparent paper, called *Paradise Garden*.

Incidentally, the varied presentation of the images indicates his life-long concern with techniques, from abstract collages of steel engravings to large lyrical, sensuous abstractions done in the sweeping gestures of spray-paint.

In the collection's shortest poem, 'By the

Carrot Patch', he wrote:

Over the planet  
precious monsters play  
disguised as humans  
they came on earth to stay.

Too often Sidney Nolan has been treated as the vivacious entertainer who never equalled the immediacy of the Kelly series images; his charming humour may have added to this impression. Of course, those images are not as jokey as some viewers assume. When he depicted his Gallipoli warriors disporting themselves below those terrible cliffs he was turning from heroism to the dreadful loss of youthful life in war.

That did not mean that he softened the blows and appearance of outrageous fortune – he certainly didn't in the case of his sole heroine, Mrs Fraser. Tell a gallery director today that you are doing a show of cattle carcasses and you would certainly meet discouragement, but so convincing was Nolan's



## For the Greater Glory

view that the late George Duncan at David Jones hung them out from the wall so that they appeared light enough to be lifted by the winds. Then again, skeletons, whiplashes and axe-murderers constituted the drawings on *For the Term of His Natural Life*. He had no trouble in accepting the notion that the Kelly series was a secular version of the Stations of the Cross.

Sid loved painting and music; he was a friend of Kenneth Clark who 'discovered' him in 1946 and of Benjamin Britten; he regularly went to concerts and opera in London and took me along. He was engaged in making sets and costumes for *The Ring* when he died. He loved painting; 'You know, I was with K (Clark) and we were admiring the lace cuff in a Dutch painting and I saw that he had tears in his eyes. I know why'.

It was an experience to stand with him in front of masterpieces in London, Paris, Berlin, Cologne, Dusseldorf and the small German city of Kassel where we saw the Documenta that showed parodies of motor vehicles. He was at home. His enthusiasms were infectious and his silences profound. Before a late Picasso he exclaimed, 'What a mess, but what a beautiful mess'. On another occasion in front of a group portrait of a man, his brother and his nephew, he discussed resemblances in faces and stances. So transfixed by stripes in a Morris Louis in the Tate was he that you were not surprised to see them again in the sand dunes of the Australian desert. When we went to the Tate and because of our age (the same) received a reduced entry fee; he exclaimed, 'If we live long enough we might go around the world for nothing'.

Sid loved the unexpected image; when he went to Mount Tom Price he discovered a new race of savages using gigantic machines. One of these miners threw out his arms as though on a cross and cried, 'Would you like a crucifixion?'

He was, of course, a genius and when I first

called him that in print eyebrows were raised and doubtful tongues loosened. Why?

From his time as a soldier in the Wimmera and his low plane trips across the inland, Sid contributed new appreciations of the dramatic infinity of the Australian landscape; later came more congealed paintings of explorers and camels, sometimes in the Wimmera. ('I have to learn to draw those camels every time', he said. No wonder they have a 'natural' awkwardness.)

He established the rewarding practice of working in series; he added grandeur to the myths of the Aborigines by doing the vast *SNAKE* that hung in the Great Hall of the University of Sydney; he turned the allegory of life of the wild flowers of Western Australia from fresh, frail innocence to the thorns of age. He associated art and literature in a refreshing way without art becoming a mere illustration, dependent on literary enthusiasms.

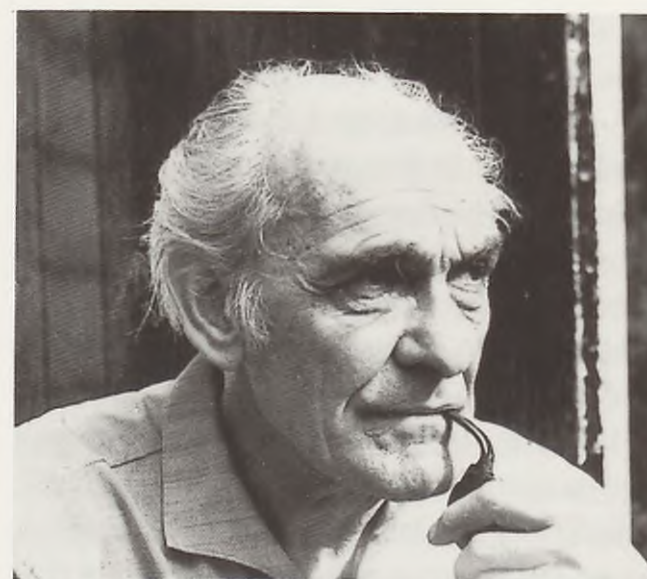
He refreshed the vast treatment of vastness with his *Riverbend* (in the Australian National University), *Glenrowan* (in the Carnegie Institute), *Desert storm* (in the Art Gallery of Western Australia) and his images of the lushly coloured mountains of China. His ferris wheels and *Giggle palace* made him a precursor of local Pop art.

It is Australia's privilege to have had him as a foremost artist and for me to have had him as a friend and mate. I was once nonplussed when a student asked, 'Was he a mate of yours...?'

The paperback edition of Leys's *The Death of Napoleon* has a cover illustration that Sid, a notable cover illustrator, would have liked; it is a detail of J.M.W. Turner's *War: The exile and the rock limpet* with Napoleon remote and alone except for a shadowy guard. Turner was our hero when we swept through the Tate.

Elwyn Lynn

## Frank Hinder



**T**he death of Frank Hinder on New Year's Eve, 1992, at the age of eighty-six marked the passing of Australia's great Futurist.

Hinder's contribution to Australian art was quite singular. While seeking the dynamism of the twentieth century, he replaced the Futurist's violence with harmony, creating a modern style for twentieth-century Australian life expressed through colour, light and movement.

His apprenticeship took place in America under Howard Giles and Emil Bisttram, who taught according to Jay Hambidge's theory of Dynamic Symmetry. In Hinder's hands, the method became a precise means of creating order out of chaos.

When Hinder returned to Australia with his life-long wife and partner, the sculptor Margel Hinder, and their daughter Enid, he joined the avant-garde artists Rah Fizelle and Grace Crowley, whose backgrounds had been in French Cubism. Thus his semi-abstract compositions, done painstakingly in egg tempera after many pencil studies and colour studies, were alone in their ambitious goal to crystallise Australian life.

Hinder began these works in the late 1930s, and continued with them through the war and after. Each was a masterpiece – *Dog Ghymkana*, *P & O Liner*, *Fishermen hauling nets*,



# Dorothy Stoner

*Flight into Egypt (Refugees), Tram kaleidoscope, Wynyard, Bomber crash, Subway escalator.* In these works, subject and surroundings interact, united in prismatic light. Hinder believed everything had its own perfect design and rhythm, and his clear orange, green and blue tonalities express optimism – a belief in rationality and order.

In his prodigious output of lithographs, monotypes, pencil drawings and water-colours, Hinder never abandoned semi-abstract. He introduced Ralph Balson to Kandinsky's abstracts in 1938 and with Eleonore Lange organised Exhibition 1 in 1939, the first semi-abstract geometric exhibition. During the 1940s Balson and Hinder produced abstract geometric paintings, the first exhibited in Australia. Hinder was in the Camouflage unit in the war, and produced memorable war paintings as well as memorable camouflage.

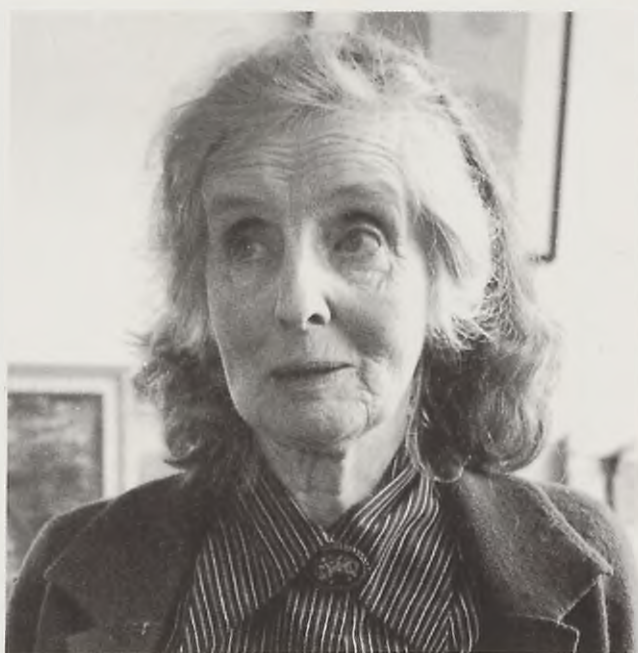
In the late 1940s and 1950s Hinder taught at East Sydney Technical College. In 1958 he was appointed head of the art teaching department at Sydney Teachers' College.

In the 1950s, Hinder's style changed to straight-line abstracts which aimed to explore the mechanism of the universe; later, he introduced light and colour to show its constructive harmony. This spirit flowed into three dimensions with the luminal kinetics, his brilliant flashing illumination of darkness. It flowed also into theatre design, as in his set designs for *Lohengrin*. He was very practical, mechanically minded and inventive.

Hinder always quoted 'One tries for order and hopes for beauty'. His late paintings, both abstracts and semi-abstracts, such as *Tempus fugit*, capture beauty – Australia's beauty.

Hinder was honoured with major retrospective exhibitions in Newcastle and Sydney, and awarded the AM of the Order of Australia. He remains alive in his work, but the much-loved artist and teacher has gone.

**Renee Free**



Photograph Sue Backhouse

**D**orothy Stoner, who died ten days before her eighty-eighth birthday on 18 November 1992, was one of the most original and influential Australian artists to live in Tasmania. As the retrospective of her work at the 1983 Tasmanian Museum and Art Gallery revealed, as an artist she was at once tough and penetrating, delicate and lyrical.

Born in England on 28 November 1904, she came to Australia with her family in 1921 and settled on the eastern shore of the Derwent, in the Hobart suburb of Lindisfarne. She studied in Hobart under Lucien Dechaineux and Mildred Lovett in the 1920s and in 1939 at the George Bell School, Melbourne, before embarking on a long art school teaching career, mainly in Hobart between 1940 and 1964. She was a worthy colleague and opposite to Jack Carington Smith, distinguished Head of the Art School in Hobart. Their most outstanding pupils were George Davis, Bea Maddock and Tony Woods.

She later studied in London (under Edouard Goerg) and in Paris (under Edouard-Georges MacAvoy) 1949–50, and in 1961 and 1966 at East Sydney Technical College under John Passmore, Godfrey Miller

and Dorothy Thornhill.

Stoner's first solo exhibition was held in Sydney in 1967 at the El Dorado Gallery. She was sixty-three years of age and had retired from teaching, but the exhibition was not the result of a return to painting abandoned due to the demands of teaching for a living. She worked at her art intensively throughout her life and exhibited regularly in various group and joint shows from the late 1920s. She was an artist by compulsion. She once told me: 'When I'm not painting, I feel like a shadow. Painting makes life real and gives life body'. She was also a formidable figure draughtswoman – bold and expressive, with a confident control of form and structure.

Among Stoner's most memorable works are several of Hobart's Mount Wellington and the Tasman Bridge. There are powerful portraits and figure compositions, a series of dramatic religious pictures and flower-pieces.

Edith Holmes painted a fine portrait of Stoner in the 1930s, a reddish tint to her hair. Art students of the 1920s remember her as a model in life classes; Mildred Lovett, who also painted her portrait, produced at least two fine figure lithographs based on Dorothy. She modelled in order to pay for her art studies.

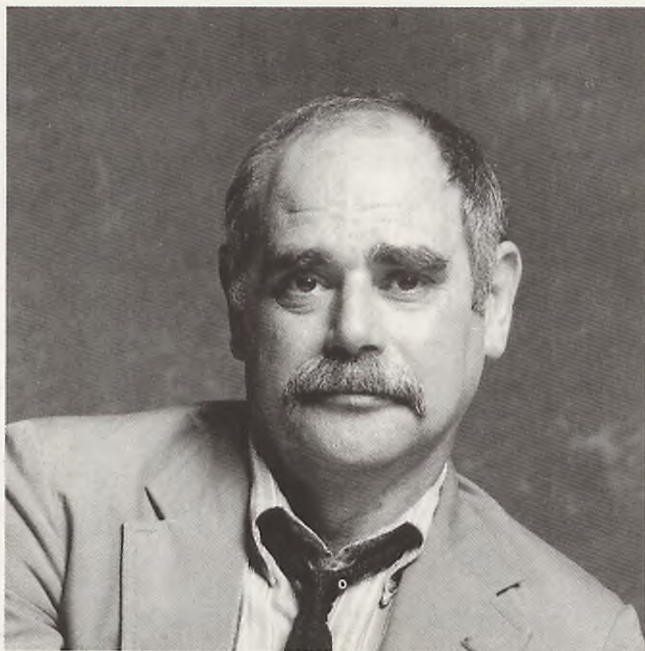
One of my fondest memories of her is at an afternoon tea in my house in Hobart five years ago, with Lloyd Rees, George Davis and our respective families. Unfortunately May Stoner, her elder sister, couldn't attend at that time, but on all other occasions May was with Dorothy, her practical support throughout her long and demanding creative life.

She was a rare person and the very best kind of regional artist. Original, and deeply responsive to her particular environment, she was able to take what she needed from the art of her time and apply it with idiosyncratic frankness to her own sense of place.

**Hendrik Kolenberg**



# Tony McGillick



Photograph Graham McCarter

**T**ony McGillick died of heart failure in November 1992, aged fifty-one. He will be remembered for the key role he played in promoting hard-edge, colour-field painting in Sydney in the late 1960s, above all as participant artist, organiser, financier and occasional writer through Central Street Gallery. One of the qualitative differences between the impact of Pop art and hard-edge was Tony's constant insistence that only the unequivocal taking on of the latter's most fundamental demands would enable Australian artists to make art of international standard.

Many Sydney artists – Michael Johnson, David Aspden and Gunter Christmann for example – accepted this kind of challenge. Others, like Rollin Schlicht, Alan Oldfield and Dick Watkins, did so to varying degrees. Melbourne-based painters such as Dale Hickey and Robert Rooney adopted more complex and ironic attitudes. But, for everyone, it became a definitive moment, a glimpse of the gateway to the modernist avant-garde. There are many ways of measuring the power of this moment. When Bernard Smith decided to update *Australian Painting 1788–1960* in 1970, he added a fifty-page chapter, most of it

devoted to 'the new abstraction'. Like all of us, Bernard was influenced by ideas which Tony voiced loudly and often: that it was only now that abstraction had finally come to dominate Australian art, only now could an art be made which transcended the limitations of Australian provinciality.

These ideas are Tony's richest legacy. They are powerful, even dangerous, ideas: when put so bluntly, echoing in a later context, they sound like the mimings of a comprador, an animated puppet of United States cultural imperialism. To a degree, this is true – many of us were mouthpieces of American high culture in the late 1960s. We advocated Greenbergian-type formalism in 'advanced art' with the same totalising conviction with which we pursued radical political dissent.

But Tony's relationship to the American example was not as simple as all this seems. He recognised the power of style in art, that importing the 'look of advanced art' was an inevitable step, one which would entrap many imitators. Yet he pushed always for something more, for the break-through which was deeper than style.

He made major but little known socio-political statements in the mid-1960s through remade Jasper Johns, wax encaustic and all. His modular pieces of the late 1960s were simplified Stellas, single colour shaped canvases, with pointed titles such as *Cuba si!* and *Arbitrator*. He changed his art to elegant, stained wall installations in the early 1970s, but after that concentrated on his work in advertising.

He continued to paint in a late modernist manner. It was good, during the wake, to see on the main wall of his studio his last work in progress: serenely subtle impasto brushed surely across the familiar set of interlocking shapes of the large painting once called *Arbitrator*.

**Terry Smith**





DAVID MOORE, *Migrants arriving in Sydney*, 1966, silver gelatin photograph, 20.2 x 30.7 cm, courtesy the artist.

# émigré

émigré /'eməgreɪ/, *n.*, *pl.* -grés /-greɪz/. an emigrant, esp. one who flees from his native land to escape political persecution. [F, pp. of *émigrer*, from L *ēmigrāre* emigrate]

*Dinah Dysart*



This issue of *ART and Australia* has been conceived in the context of post-colonial recognition of the importance of cultural relationships. It is both documentary and exploratory, as it seeks to record the contribution of European émigrés to Australian visual art and to examine the process of change.

For Australians in the middle years of this century Europeans were as foreign, as much the exotic 'other', as Asians are for many today. Perhaps more so. Most people had Anglo-Celtic forebears. (The Aboriginal population was literally not counted.) Some Australians, the more affluent and better educated, and some World War I veterans, had visited Paris, but few had met a German, Pole, Hungarian or Latvian, and certainly did not expect to do so on their home ground. Travel was not as commonplace and Australians went abroad to marvel at differences and returned to praise the Australian way of life.

Hitler, Mussolini and Stalin changed all that. Refugees from fascism began settling in Australia during the 1930s and 'New Australians' took their place in the community introducing strange customs, eating habits and cultural pursuits which gradually transformed social attitudes and altered the complexion of Australian society. Of the 3,300,000 people who migrated to Australia between 1945 and 1978 only 42 per cent were from the United Kingdom.

In the 1970s and 1980s Asia gradually took over from Europe as the tourist destination and Australians headed for Indonesia, Thailand, India and Japan. Refugees from China and Vietnam, and migrants from other Asian countries, began arriving in Australia. Today cultural exchange is on the agenda as Australians recognise that Asian cultures

have relevance to their own lives and are not merely of interest for their curiosity value. Hopefully the Asian perception of Australia is also changing and Australia will no longer be perceived as

... a blank pink space shaped like the head of a Scotch terrier with its ears pricked up and its square nose permanently pointed westward, towards Britain.<sup>1</sup>

Useful comparisons can be made between these periods of migration when accommodation of differences and reciprocity of ideas challenged preconceptions and stimulated fresh activity.

In the 1950s European artists who had fled from fascism or its effects made new lives and established careers in Australian cities. At the same time many Australian artists took flight from provincialism in search of knowledge and stimulation in European centres, returning invigorated by the experience. In the 1990s similar cultural exchanges are taking place. Asian artists are exhibiting at leading Australian commercial galleries and exhibitions of Australian art are being shown in Japan, Korea, Taiwan and Vietnam.

In Australia in the 1940s, camps for European Displaced Persons spawned a new breed of Australian citizen. In the 1990s Asians are interned in similar places. For the Vietnamese 'boat people', Australia is simply the end of the line. For the Germans and Austrians transported on the *Dunera* in 1940, Australia was not necessarily the preferred destination. Nevertheless what has become known as Churchill's 'deplorable mistake' was ultimately to Australia's great benefit. Among those on board the *Dunera* were the Viennese art historian Franz Philipp, who went on to write the exemplary monograph on Arthur Boyd; Ludwig Hirschfeld-Mack,

painter, teacher and foundation member of the Bauhaus, Germany; Peter Kaiser, who became an integral member of Sydney's Merioola Group; Peter Herbst, who with Arthur Boyd and John Perceval started the pottery at Murrumbidgee; Klaus Friedeberger who exhibited his surrealist paintings with the Contemporary Art Society in Melbourne; Erwin Fabian, graphic designer and sculptor; Frederick Schonbach, illustrator; Fred Lowen, furniture designer; and Professor Robert Hofmann, who had been Court Painter to the Hapsburgs. Despite campaigns against these refugees by the Returned Servicemen's League, many remained in Australia enriching Australian cultural life with their scholarship and skills.<sup>2</sup>

Not all European émigrés settled permanently in Australia. Josl Bergner, a Jewish refugee who arrived from Poland in 1937 aged seventeen, remained only until 1948, but his relationship with Albert Tucker, Sidney Nolan, Noel Counihan and Vic O'Connor was crucial to the development of their art.

Another Polish Jew, Stacha Halpern, who arrived in 1939, became well known in Melbourne as a ceramicist. In 1951 he returned to Europe where he established an international reputation as a painter exhibiting in Paris, Rome and Amsterdam.<sup>3</sup>

What is it like for an artist to adapt to a very different cultural milieu? (In those days 'assimilate' was the operative word.) How does an outsider establish a professional reputation? Why are some artists acknowledged and accepted and others are marginalised from the outset? Desiderius Orban, who arrived in 1939 aged fifty-five, was initially rejected for commercial exhibition despite his distinguished career in Hungary. He went on to found a studio at Circular Quay, Sydney where for twenty-eight years he





**KLAUS FRIEDEBERGER**, *Camp*, 1945, watercolour, wax crayon on cardboard, 45.2 x 52.9 cm, collection the artist.

above: **DESIDERIUS ORBAN**, *Nepean River*, c. 1940, oil on wood panel, 39.5 x 53.4 cm, Lewers Bequest.

right: **DUŠAN MAREK**, *Perpetuum mobile*, 1948, oil on panel, 121.7 x 91.2 cm, Art Gallery of South Australia, South Australian Government Grant 1972. Marek painted this work during his voyage to Australia on the *SS Charlton Sovereign*.





taught many of Australia's leading artists. On the other hand his compatriot, Tibor Weiner, despite exhibiting in Contemporary Art Society exhibitions in 1946 and 1947, never practised professionally and remained unknown until Queensland University Art Museum toured an exhibition of his paintings in 1992.

The photographer Wolfgang Sievers, who arrived in 1938, established a strong professional profile in industrial and architectural photography. Margaret Michaelis, who came in 1939, found little opportunity to continue her career as a documentary photographer, and it was not until her death in 1985 when her photographs were discovered at the Montefiore Home for the Aged that her significance was recognised by the National Gallery of Australia.<sup>4</sup>

How does the émigré artist see the new culture? Bergner, for example, 'saw' the Aborigines and in a series of memorable images drew attention to the similarities between the treatment of the Aboriginal population in Australia and the Jewish population in Europe. Sali Herman, born in Zurich in 1898, emigrated to Australia in 1937. His paintings of old houses and terraces in Sydney became identified with the city's sense of place. Herman was soon regarded as an 'Australian' artist and was appointed an Official War Artist in 1945.

For others it was their experiences during World War II which continued to provide material for their art. The painter, printmaker and teacher, Udo Sellbach, who was born in Cologne, Germany in 1927, spent the war years in Germany and arrived in Australia in 1955, exhibited his recently executed 'Night-watch' series of etchings at Queensland Art Gallery in 1991.<sup>5</sup> These have been described by Bernard Smith as visions which 'can only

grow out of personal experience nurtured by time and transfigured by art ... Sellbach grew up in the city of Cologne during the darkest period of its long history'.

Many artists who arrived in the 1930s and in the early years of the war were Jewish refugees from Hitler's persecution. During the Cold War, many Latvians and Lithuanians arrived and there was an influx of Hungarians following the 1956 revolution. Some had abandoned flourishing careers, others opportunities for training. Some had studied with twentieth-century masters. The Rumanian-born artist Leonard Hessing had studied in Paris under Fernand Léger prior to his arrival in Sydney in 1951. Many brought with them firsthand knowledge of the art of Chagall, Kandinsky, Soutine, Kokoschka. Expressionism in its many manifestations was the prevailing style and the refugees' espousal of modernism affirmed the values of the more progressive members of the Australian art community.

A mixture of traditions and skills were introduced by painters, sculptors and printmakers: the Marek brothers from Czechoslovakia – Dušan, a painter and film-maker, and Voitre, a sculptor; the prize-winning portrait painter, Judy Cassab and the abstract expressionist Stanislaus Rapotec; sculptors such as Karl Duldig and his wife Slawa, who invented the folding umbrella; members of the Centre Five Group; and the Dutch painter Jan Riske.

Henry Salkauskas and Eva Kubbos have been written into the history of Australian art through their many awards for watercolour painting, and in Salkauskas's case also for printmaking. Michael Kmit, born in the Ukraine in 1910, brought to Australia his colourful, expressionist style influenced by familiarity with Byzantine icons. Haralds Noritis and Reinis Zusters from Latvia have

both made their distinctive contributions to Australian art, and Noritis is well known for his part in the formation of the Central Street Gallery in Sydney in 1966.

It was the gift of the art collection of Bronius (Bob) Sredersas, a migrant from Lithuania, which helped establish Wollongong City Gallery, now one of the leading regional art galleries in Australia.

The best known refugee architect in Australia is undoubtedly Harry Seidler who arrived in 1948. The house he designed for his mother in Killara, which won the 1951 Sulman Award for Architecture and is now part of the portfolio of the Historic Houses Trust of New South Wales, is constantly cited by architects and artists alike as a seminal influence for Bauhaus ideas. The Hungarian architect and cartoonist George Molnar has also been influential and taught several generations of Australian architects.

Other artists, of course, were too young to have received their adult education in Europe. Jan Senbergs was eleven when he arrived from Latvia in 1950 and Imants Tillers, although strongly sensible of his Latvian origins, was born in Sydney. Second generation artists, such as these, could well be the subject of another special issue of *ART and Australia*.

Thank you to Christine France for her numerous ideas for this issue of *ART and Australia*.

1 Yasmine Gooneratne, *A Change of Skies*, Picador, Australia, 1991, p. 11.

2 Cyril Pearl, *The Dunera Scandal*, Fine Arts Press, Sydney, 1990.

3 Jennifer McFarlane, *Stacha Halpern*, Nolan Gallery, ACT Government, Canberra, 1989.

4 Gael Newton, *Shades of Light*, Australian National Gallery, Canberra, 1988.

5 Anne Kirker, 'Udo Sellbach in Conversation', *Imprint*, Vol. 26, No. 3.



# CREATIVE DISPLACEMENTS

THREE ART DEALERS: GEORGES MORA, RUDY KOMON, JOSEPH BROWN

*Daniel Thomas*



Philippe, Mirka, William, Tiriël and Georges Mora in 1967 at Tolarno Galleries.





Georges Mora and 'the young Sydney artist and critic' Robert Hughes photographed by Athol Shmith for *Vogue* in 1964.

above: The Mirka Café being opened by the French singer Jean Sablon in 1954.

From 1956 about ten galleries contributed to the commercialisation of hitherto low-priced modern art and the demise of the artist-run exhibiting societies. The Rudy Komon Art Gallery, which opened in Sydney in 1959, seemed the most successful example of the new professionalisation of art dealing.

Georges Mora's interest in contemporary Melbourne art certainly gained extra respect because he came from Paris, in the early 1950s still the focus of Australian (and British) artists' dreams. Mora eventually opened his own avant-gardist gallery, Tolarno, in 1967. Joseph Brown, also in 1967, began a new way of selling Australian art: two exhibitions a year, colonial to contemporary, with the work of emerging artists presented as the climax of a systematic historical progression from the early nineteenth century.

These three dealers' outsider perspectives helped Australia appreciate her own art.

### GEORGES MORA

He adopted the French name shortly after arrival in Melbourne from Paris, via New York, in July 1951. Gunter Morawski, a French citizen since 1947 and married to a young Parisian artist, was born in Leipzig in 1913, a German of Jewish faith and Polish descent. At eighteen he had to flee Nazi Berlin, where he was a medical student, for Paris. There he worked as a patent dealer, which he later said was his training as an art dealer: both were 'dealing in ideas'. Post-war job offers came from Saigon and Casablanca, but he chose management of a noodle and matzos factory in Australia because his wife, Mirka, had read Murger's *Scenes de la Vie de Boheme*. It had a character, the photographer Antoine Fauchery, who had been in Melbourne and Mirka declared, 'Melbourne is so romantic to the French'.

But suburban McKinnon was not romantic and Mirka Mora soon found a home for her family in the heart of Melbourne, the sculptor Ola Cohn's former studio in the basement of Grosvenor Chambers, 9 Collins Street. In no time the small flat became a centre for



Melbourne's contemporary art and artists, housing occasional exhibitions.

By late 1954 excessive home hospitality at Grosvenor Chambers was professionalised – and noodle management abandoned – for a stylish art-world espresso bar nearby in Exhibition Street, the Mirka Café. It was fitted with surrealist furniture, sculptures and murals by Julius Kane, Clifford Last and Ian Sime, and equipped with expressionist crockery by John Perceval and Arthur Boyd. There were impromptu exhibitions, one by the young John Olsen. In the mid 1950s it was the hangout for Melbourne's most avant-garde artists, the emerging tachistes and abstract expressionists, and the only place where women artists were not marginalised.

In 1958 the Mirka Café gave way to Georges Mora's gastronomically serious Balzac Restaurant in East Melbourne, which in turn gave way in 1965 to his Tolarno Bistro in Fitzroy Street, St Kilda.

Behind the restaurant in 1967 he opened Tolarno Galleries, becoming a full-time art dealer only in 1979 when the gallery left St Kilda for River Street, South Yarra.

Mora associated his Australian artists' work not only with his 'Frenchness', his gallantry and conviviality, his good food, coffee and wine, but also with internationally validated French art. Tolarno Galleries was launched with lithographs by Renoir. Prints, and some drawings and paintings by Toulouse-Lautrec, Vuillard, Matisse, Picasso, Chagall and Dali, continued to be imported from Paris to Melbourne; besides these minor works by modern masters there was contemporary American and British work by Sol LeWitt, Chuck Close, Janet Fish, David Hockney and Andy Warhol. An exceptional exhibition was supplied in 1971 from Wildenstein: major paintings by Bonnard, for tour by Mora to the State art museums in Melbourne, Sydney, Adelaide and Perth. Other dealers also marketed their Australian artists' work as part of international art, but Mora had the best imports.

His 'Frenchness' also showed in his attitude of insatiable avant-gardism, an intellectual

appetite for new ideas in literature, philosophy and politics as well as art. In Tolarno's first three years, 1967–69, he presented austere, minimal, hard-edge abstract paintings by Dale Hickey and Robert Hunter, and an unsaleable sculpture installation by Ti Parks – Australian art at its then most radical. Mora died in June 1992 having presided over his eighth exhibition of paintings by Juan Davila, a post-modernist investigator of popular culture, sexuality, post-colonialism: an appropriately radical end.

### RUDY KOMON

Born in 1908 in Vienna of Czech parents, Komon became a journalist and spent World War II as a civilian in Prague. A rather pagan, non church-going Catholic, he seems to have helped Jews escape the Nazi occupation but those terrible years were never fully disclosed during his second life as an Australian. Jiri Trinca, later a puppeteer and film-maker, was the cartoonist on the paper, and a close friend; he introduced the journalist to art.

Australia was a third-choice destination after the United States, but the first to grant a visa. Komon arrived in Sydney in August 1950 with some of the portable capital often brought out of central Europe: etchings by Kollwitz, Nolde, Munch, woodcuts by Heckel, drawings by Kokoschka. He promptly set up shop at 27 Albion Street, Waverley, selling antiques (and a few paintings) found at auction or among the refugee community. He soon noticed Dobell's old-masterly style, got to know the artist, and hawked his paintings round the wealthier, conservative suburbs. He also soon found the Australian Wine and Food Society, became its Cellarmaster and for the rest of his life religiously attended its convivial Tuesday luncheons; he was a highly regarded judge of wine.

In 1958 Komon decided to abandon antiques for contemporary art. City-centre rents were beyond his means, so he bought a wine bar on Jersey Road and thus pioneered the rise of Paddington as a gallery district.



Rudy, Hans and Karl Komon, Vienna, 1915.





above: ERIC SMITH, Rudy Komon, 1981, oil on canvas, 180 x 166 cm, Art Gallery of New South Wales. Gift of Rudy Komon Art Gallery, 1982. Awarded the Archibald Prize, 1981.

The Rudy Komon Art Gallery was opened in November 1959 by Harold Holt, then Minister for Immigration in a Menzies government. After a sleek New Yorkish upgrade, designed by the architect Neville Gruzman, Holt opened the gallery again in June 1965, this time as Prime Minister.

Komon doubtless cultivated people in high politics as an aid to his art business. On the other hand, in his past life as a journalist in central Europe it was natural to be fully engaged in political discourse. He must have found pre-Vietnam Australia a strangely inert, un-politicised place. In any case, he was a key player in bringing the worlds of art and politics together, for their mutual benefit.

Respect for the power of position and possession of information must have led Komon to the young Melbourne artist Leonard French, appointed in 1958 to the new position of Exhibitions Officer at the National Gallery of Victoria by its new, modernising Director, Eric Westbrook. French designed the logo for the new Rudy Komon Art Gallery, and French was understood to be advising on the artists for its stable.

Komon said to the leading Melbourne critic Alan McCulloch, 'You tell me twelve artists, I will make their fortunes', but then he said much the same to others. Like a good investigative journalist, or a good businessman, he consulted widely, gathered information. And then quietly made his own judgements.

For artists, much money and prestige was soon at stake. The handshake agreements (not written contracts) for monthly retainers, the annual reckonings, the cash purchases for stock if not enough had sold to customers, allowed the marvel of full-time productivity, rarely possible hitherto for contemporary artists.

Jon Molvig, working in Brisbane, was Komon's first favourite: Komon held eight Molvig exhibitions from 1960 to 1978, though little ever sold. The Gallery's first exhibition, its only historical survey, was 'Tom Roberts to Jon Molvig'.



In 1960 'A Group of Melbourne Painters' – Blackman, Perceval, French, Pugh, Williams and Brack – was an early signal that here would be found expressive, emotional art, the deep not the shallow.

Fred Williams was taken on in 1961 at £80 a month, the same salary he'd received at his previous job picture-framing. Always eager for gossip and information about new art, and already a good eater and drinker, Williams became Komon's favourite artist. Eventually they made a lot of money for each other.

One extraordinary and uncharacteristic event was the upstairs-and-downstairs assemblage environment by the wild young 'Subterranean Imitation Realists', Mike Brown, Ross Crothall and Colin Lanceley, received in 1962 after their launch in Melbourne by John Reed. Younger-generation art arrived with Baldessin in 1965, the new colour-field abstraction with Robertson-Swann in 1968, and Aspden in 1970. Powditch came in 1971. Williams encouraged Komon to keep up with the new art.

Exhibitions of work by refugee artists – Orban, Perle Hessing, Cassab, Ewa Pachucka – seemed like a nod to Komon's European past. More unusual were his exhibitions of New Zealand painting, perhaps discovered on his trans-Tasman wine visits. Paintings by Colin McCahon in the Komons' small private collection at home at Watsons Bay were a sign of his private spirituality.

Gifts to art museums included a sparsely beautiful, very Australian landscape by Fred Williams for the 1972 re-opening of the rebuilt Art Gallery of New South Wales. His widow, Ruth Komon, has continued benefaction.

## JOSEPH BROWN

When the art world got to know Joseph Brown after 1967, he seemed Australian. He had none of Georges Mora's Parisian art-world aura, nor Rudy Komon's Prague-Vienna style. Yet he was born Josef Braun in 1918 in Poland and arrived in Melbourne from Lodz in April 1933. Polish Jews were



*"This gallery has the highest standard in Sydney. Just taste this wine!"*

near-enough Australians – they had been coming to Carlton since the 1880s – and two older Braun brothers had preceded Josef, his father and five sisters, in their transfer across the world from the hosiery industry of one city to another. They were not refugees.

Nevertheless the 14-year-old boy was startled by the swastikas he saw everywhere from the train en route through Berlin to Paris and Marseilles, and was chilled. He wondered why any Jews stayed in Germany, and realised that if the Brauns had remained in Poland they might some day have gone to a concentration camp.

Young Joseph would have liked to be an artist. He began to draw out of boredom on the ship to Melbourne, encouraged by the father of the artist Yosl Bergner. He continued to draw at the back of the classroom at Princes Hill State Elementary School, lacking enough English to comprehend his lessons, and his headmaster arranged night classes in art with Napier Waller at the Working Men's College. Next year, 1934, his attendance fell off from his scholarship night classes in art at Brunswick Technical School. It was the Great



Depression and he was already working hard earning money in a Bourke Street fashion house.

In 1938, aged nineteen, he started his own rag-trade business, J. Brown Mantles, in Coates Lane, off Little Collins Street. In 1940 he closed the business for six years. In an off-to-war portrait by his friend George Luke, he is an Australianised *Trooper Joseph Brown of the 13th Light Horse Regiment*, but it became the 13th Armoured Regiment and he spent the war as an intelligence corporal in far northern Australia.

Business started up again after discharge at the beginning of 1946. Brown became a successful designer and maker of wedding gowns and evening dresses – but says he hated it.

On overseas study trips he would neglect fashion for the Louvre Museum, the Metropolitan or the Guggenheim. Hobby painting and sculpture had never ceased: academic oils of his father in 1935, his wife in 1946, abstract surrealist paintings and sculptures from the 1950s. Art collecting began with minor European works, an oil sketch by Renoir, a drawing attributed to Toulouse-Lautrec, a drawing by Henry Moore in 1954 from the Sir Keith Murdoch estate. But then came the idea of a systematic collection of the full history of Australian art. He would never afford major European art, so he sold these 'scraps' and invested the proceeds in then low-priced colonial Australian works.

In his first days in Australia, young Joseph had found his way, Polish-English dictionary in hand, from Drummond Street to the Public Library of Victoria. There most nights he read avidly. For this under-educated, lower-middle-class immigrant youth, living in the shadow of the University of Melbourne, the Public Library became his university. There, in 1933, he was reading thirstily about Australia, and about art.

By 1963 Brown felt he had learnt enough about Australian art – from auction rooms, galleries, artist friends, and reading – to give some of the space at J. Brown Mantles to 'Joseph Brown Art Consultant'. In 1967 he



Joseph Brown painting at Mornington, Victoria.

above: GEORGE LUKE, *Trooper Joseph Brown*, 1940, oil on canvas, 150 x 91 cm, Joseph Brown Collection.

sold his rag-trade business and took the plunge into high-visibility art dealing from 5 Collins Street. The same year, a large nineteenth-century house in Caroline Street, South Yarra, was bought as a home to his history of Australian art. The formation of that collection had given Brown the confidence to attempt making a living from art.

The self-educated often have a special, near-superstitious respect for books and libraries. Maybe that is why Joseph Brown's twice-a-year exhibitions of colonial-to-contemporary Australian art, and the occasional solo exhibitions of, say, work from Russell Drysdale's studio or Roy de Maistre's estate, or new work by William Delafield Cook, were always accompanied by fully illustrated, fully documented catalogues. Those impressive catalogues were distributed free to National and State Libraries and art museums as well as to private collectors. The catalogues led to a book. In 1973 *Outlines of Australian Art: The Joseph Brown Collection*, with an introduction by Daniel Thomas, was published. A fourth edition is currently under discussion. It continues to sell and to be updated because it is the only publisher's book ever to have presented the full range of Australian art.

Brown's art-dealing business transferred in 1976 from Collins Street to Caroline House. In 1993, aged seventy-five, art consultant business still continues for Dr Joseph Brown, AO, OBE, Hon.LL.D. (Monash), Hon.LL.D. (Melbourne), Hon.D.Univ.(La Trobe).

Those extraordinary honours are partly in recognition of the 320 works given to public collections, among them such masterpieces as von Guerard's *Ferntree Gully* which went to the National Gallery of Australia for its opening in 1982.

But the honorary doctorates from each of Melbourne's three universities surely signify deep appreciation of an outsider's tributes to academic infrastructure, to books and libraries. And, above all, admiration for the profound simplicity of Brown's wish to show Australians how interesting they are, by sharing his discovery of Australia in its art.





ARTHUR BOYD, *Portrait of Joseph Brown*, 1967, (one of four canvases), oil on canvas, 76.2 x 63.5 cm, Joseph Brown Collection.

All three dealers made Australians feel more interesting than they thought they were. Mora, in the role of an admiring Parisian, helped break down the Anglo-Australian cultural cringe towards French art. Komon's worldliness brought contemporary art back in contact with the money and the political power from which it drifted in the conservative Menzies decades. Brown's lucky escape from being taught the conventional judgments enabled him to see that colonial artists like von Guerard might be better than Streeton and as good as Boyd; his own art practice ensured that living artists' work, and sculptures, ceramics and prints, were always treated as seriously as dead painters' work. Immigrants and outsiders often have the clearer view of things.

Native Australians too have achieved sharp outsider vision by going away, and looking back. Albert Tucker became an 'Australian' artist in Italy. But Nolan and Boyd before going overseas already knew the modern masters, and the old, so well from books that they could look back at Australia before they left. It's not necessary to be a displaced person from Leipzig, Vienna or Lodz. Remaining at Murrumbidgee will do. Put your mind to it and you can stay at home and be a do-it-yourself D.P. If you're really going to make it – in art and life – displacement could be the most illuminating and educational position from which to start.

Acknowledgements to Mirka Mora, Caroline Williams, Jan Minchin; Christopher Heathcote, *Discovering the Present: The Institutionalisation and Commercialisation of Modern Art in Melbourne 1946–1968*, La Trobe University thesis, 1992; Gwen Frolich, *The First Gallery in Paddington: The artists and their work tell the story of the Rudy Komon Art Gallery*, Edwards and Shaw, Sydney 1981; Ruth Komon, Lyn Williams and Joseph Brown.

When Daniel Thomas retired in 1990, he was named Emeritus Director, Art Gallery of South Australia. He writes for the *Adelaide Review* and the *Advertiser*.



# HISTORIES of TRANSITION

*Basia Sokolowska*

**D**iscussion about the careers of migrating artists usually focuses on a period spent in one country. Such an approach can distort perception of an artist's development by ignoring the period of transition, often a time of profound artistic and intellectual development. Migrant artists who have been strongly dependent upon their native cultural background may be forced to re-evaluate their own culture once in a new land, a process which may transform their art.

Prompted by the experience of World War II, five Polish artists – Maximilian Feuerring, Stanislaw Ostoja-Kotkowski, George Olszanski and brothers Wladyslaw and Ludwik Dutkiewicz – left their native country and migrated to Australia, where they continued their artistic careers. Although in recent years Polish-born artists such as Ewa Pachucka, Maria Kuczynska or Anna Wojak have been working in Australia, there is no evidence that there were Polish women artists among the first wave of post-war immigrants.

Research to date on immigrant artists of that generation has focused on the Australian period of their careers, emphasising the impact on local art of abstract painting and these artists' use of bold colour. The process of cultural transition has remained unexplored, mainly because the artists themselves consider it a difficult period to talk about, a 'dark age' in their lives and careers.

This article attempts to address this imbalance by indicating the historical circum-

stances as well as cultural factors which influenced these artists' decision to settle in Australia.

All five artists came to Australia after several years spent in Western Europe. Their experience of the war and of the formation of post-war Europe was undoubtedly the most eventful and dynamic period of their lives. These years also coincided with the most formative period in their artistic careers.

The group represents diverse social and geographical backgrounds. George Olszanski was born into an aristocratic family in southern Poland. As the eldest son of a count, he received a cultured and cosmopolitan upbringing. Ostoja-Kotkowski came from the intelligentsia of a small town in central Poland. Feuerring and Wladyslaw and Ludwik Dutkiewicz grew up in Lwow in what was politically the eastern part of Poland (after World War II it constituted a part of the Ukrainian Soviet Republic). Because of the differences in cultural and political history, central Poland differed considerably from western Ukraine. Feuerring was of Jewish origin and, given the strict social and religious divisions in Poland before the war, this was crucial to his sense of cultural identity.

The artistic training completed by these artists before they left Poland also differed. Ostoja-Kotkowski and Olszanski attended private art classes. Wladyslaw and Ludwik Dutkiewicz received their respective art educations at the Fine Art Academies in Kraków and Lwow. As with other art academies at

that time, the training offered was of a formal and rather conservative character. Although an avant-garde movement closely related to Russian Constructivism, Futurism and the Bauhaus existed in Polish art of the 1920s and 1930s, these artists formed a strong preference for expressionistic painting.

Despite the differences in their art education, during the pre-war period all five artists acquired a sound knowledge of Western art history including its more recent developments. Due to close contacts with France and Germany, some were directly exposed to art in Western Europe and trained in German, French and Italian art academies. Wladyslaw Dutkiewicz received a Paris studio scholarship enabling him to spend time in France during 1937.

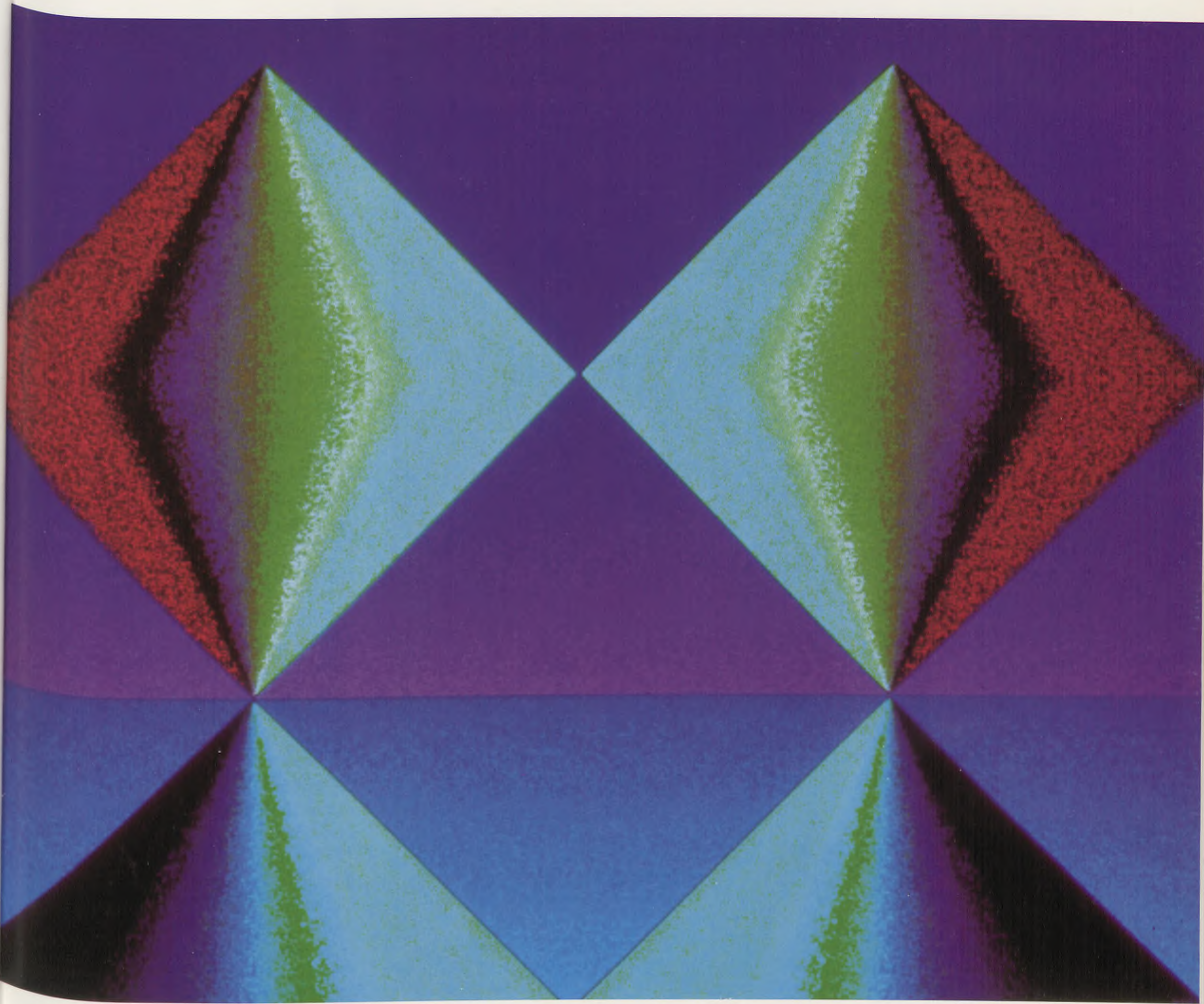
Feuerring, the oldest of the six, was the only artist who was well established in his career before the war, exhibiting in Warsaw, Rome, Berlin, Prague and having regular shows in Paris, from 1927. From that year he developed an increasing interest in colour and expressionism. Art criticism and teaching, as well as active involvement in artists organisations, occupied much of his time.

In September 1939 at the outbreak of World War II, all five artists were in Poland where most lived through the bleak years of German or Russian occupation. Olszanski, however, left Poland with his family shortly

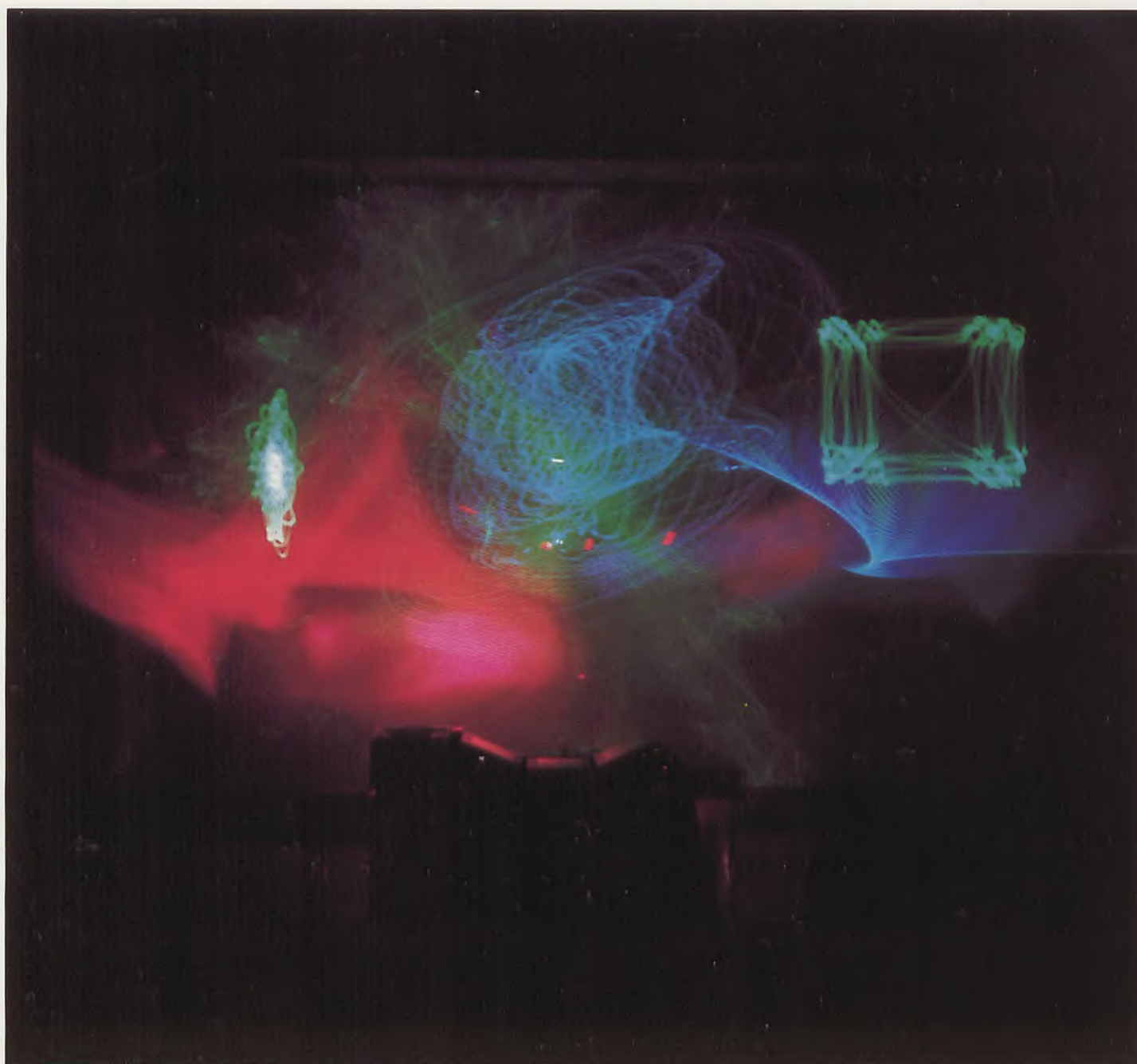
STANISLAW OSTOJA-KOTKOWSKI, *Piramidy/3*, 1990, computer graphics, collection the artist.



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*above:* STANISLAW OSTOJA-KOTKOWSKI, *Laser kinetics*, 1983, laser optics, electronics and sound, 5 x 3 m, courtesy Barry Stern Gallery, Sydney.

*opposite:* MAXIMILIAN FEUERRING, *Poinsettia*, oil on hardboard, 91.2 x 61 cm, Art Gallery of New South Wales.

after the war began and via Greece ended up in England. He spent the war years as an officer in the British Army, fighting in southern Europe and India. Ostoja-Kotkowski and the Dutkiewicz brothers remained in Poland until 1944, taking active part in the Polish Resistance movement. Feuerring was interned in a German Prisoner of War camp.

By the end of the war all had left Poland. For the Dutkiewicz and Feuerring, the changing political map of eastern Poland involving Soviet annexation of their homeland deepened their sense of dislocation and loss of cultural identity. Fleeing from communism, the Dutkiewicz brothers left Lwow in 1944 and headed west following the retreat of German forces, before their town was 'liberated' by the Red Army.

For some, curiosity about the rest of the world played an important role. For Ostoja-Kotkowski, who spent the war years in a small town in central Poland, the confusion accompanying the retreat of the Germans provided the opportunity for adventure, and he left for Germany. There were no overtly political reasons for his leaving the country, other than a distaste for the cultural claustrophobia which as a young man he had experienced in Poland and later in Western Europe.

These five artists spent the four years following the war in Western Europe furthering their art education and careers. Ostoja-Kotkowski won a scholarship which enabled him to study at the Fine Arts Academy in Düsseldorf. Olszanski studied from 1943–46 at the Accademia delle Belle Arti in Rome. Aristocratic connections allowed Olszanski to establish himself as a portrait painter in England securing enough commissions to make a decent living. When as a British Army officer he was stationed in India, the same connections provided him



with a commission to decorate a Moghul prince's palace. Wladyslaw and Ludwik Dutkiewicz continued painting as well as organising exhibitions and theatre productions at a repatriation camp in Bavaria. From 1945–49, Feuerring exhibited in Holland and Germany, and continued teaching and writing about art.

These early post-war years were of great importance for the artistic development of these young painters. Exposed to a cosmopolitan environment, they were introduced to abstract art. While living in Germany Wladyslaw Dutkiewicz saw Gabrielle Muntz's collection of Kandinsky's paintings, which were inspirational for the development of his art.

Throughout these confused and weary years the new shape of Europe was forming. By 1948–49 a Stalinist government was established in Poland and for many it became clear that repatriation was the grimmest of options. Unending political and social turmoil directed the attention of many Central European refugees towards other regions of the world. They knew little about Australia. Australian government agencies in Europe promoted the sunny beaches and the Harbour Bridge. To many potential immigrants Australia offered escape from the unresolved problems of Europe. The mythology of the Antipodes with its unconquered wilderness excited the imaginations of Ostojka-Kotkowski and the Dutkiewicz brothers.

Despite the tough reality of migration in the late 1940s and early 1950s, the newly arrived artists managed to overcome initial hardships and establish artistic careers. Unlike America, which had been encouraging the intellectual and artistic elite from Russia and Germany since the 1920s by offering good conditions for the continuation







above: **GEORGE OLSZANSKI**, *Composition*, 1953, oil on canvas, 52 x 62 cm, Art Gallery of New South Wales.

right above: **LUDWIK DUTKIEWICZ**, *Trams*, 1952, oil on cardboard, 60.2 x 85.1 cm, private collection.

right below: **WLADYSLAW DUTKIEWICZ**, *Bush*, 1951, oil on canvas, 62.2 x 85.1 cm, private collection.

of their careers, the Australian Government and community did not have a similar appreciation of migrants with higher education. Ostoja-Kotkowski and the Dutkiewicz brothers arrived as Displaced Persons under two years' obligation to undertake physical labour. After a period of employment, respectively with the South Australian Railways and a concrete factory, they managed to move into the artistic domain. Olszanski and Feuerring, who came to join family members, received more support after arrival.

Wladyslaw and Ludwik Dutkiewicz and Ostoja-Kotkowski settled in Adelaide where their art had significant influence on local artists in the 1950s. Their abstract paintings with dynamic use of colour won several Cornell prizes as well as provoking much interest in abstraction. With other newly arrived artists such as Stanislaus Rapotec, the Marek brothers and Anton Holzner, they actively participated in a wide range of cultural activities, including exhibiting with the Contemporary Art Society, staging theatre productions and film-making which stimulated Adelaide's cultural community.

Feuerring and Olszanski established themselves in Sydney, the former exhibiting with the Contemporary Art Society as well as continuing his art teaching career, while the latter took up a job as an advertising director with David Jones, later becoming Director of David Jones' Art Gallery. He became involved with a group of young abstract painters who exhibited with the Terry Clune Gallery and with the Sydney Contemporary Art Society.

In discussing the artistic development of these painters it is difficult to assess to what extent the experience of living in Australia changed their way of painting and thinking about art. Ostoja-Kotkowski was dazzled by





the quality of light in the Australian desert and developed a life-long fascination with light which led to experimentation with lasers, and most recently computer technology. There seemed to be no dramatic change in the artistic development of the other painters. Their most dynamic period of artistic growth occurred during the migration years, and after their arrival in Australia they followed directions formed in Europe. Migration from an artistic centre to a cultural periphery resulted in the dissemination of new ideas, rather than in stimulation by the periphery on the immigrating artists.

All of these artists continued to live and work in Australia. Only Wladyslaw Dutkiewicz, his interest in art diminished by the late 1960s, considered moving to France where he hoped to receive more recognition. It was the political situation in Poland, rather than a desire to put their past behind them, that caused these artists to lose touch with their cultural roots. The Stalinist persecutions and the hostility of Polish authorities towards emigrants to the West, in particular during the Cold War period, prevented many from visiting their native country. Also, the prospect of visiting one's place of origin given the changes that had taken place during and after the war was too painful to endure. Only Ostoja-Kotkowski kept in touch, visiting Poland twice to exhibit his art.

Despite the differences in temperament, social background and education, the histories of transition of these five artists provide an interesting pattern of cultural influences and illuminate some of the similarities in their artistic development.

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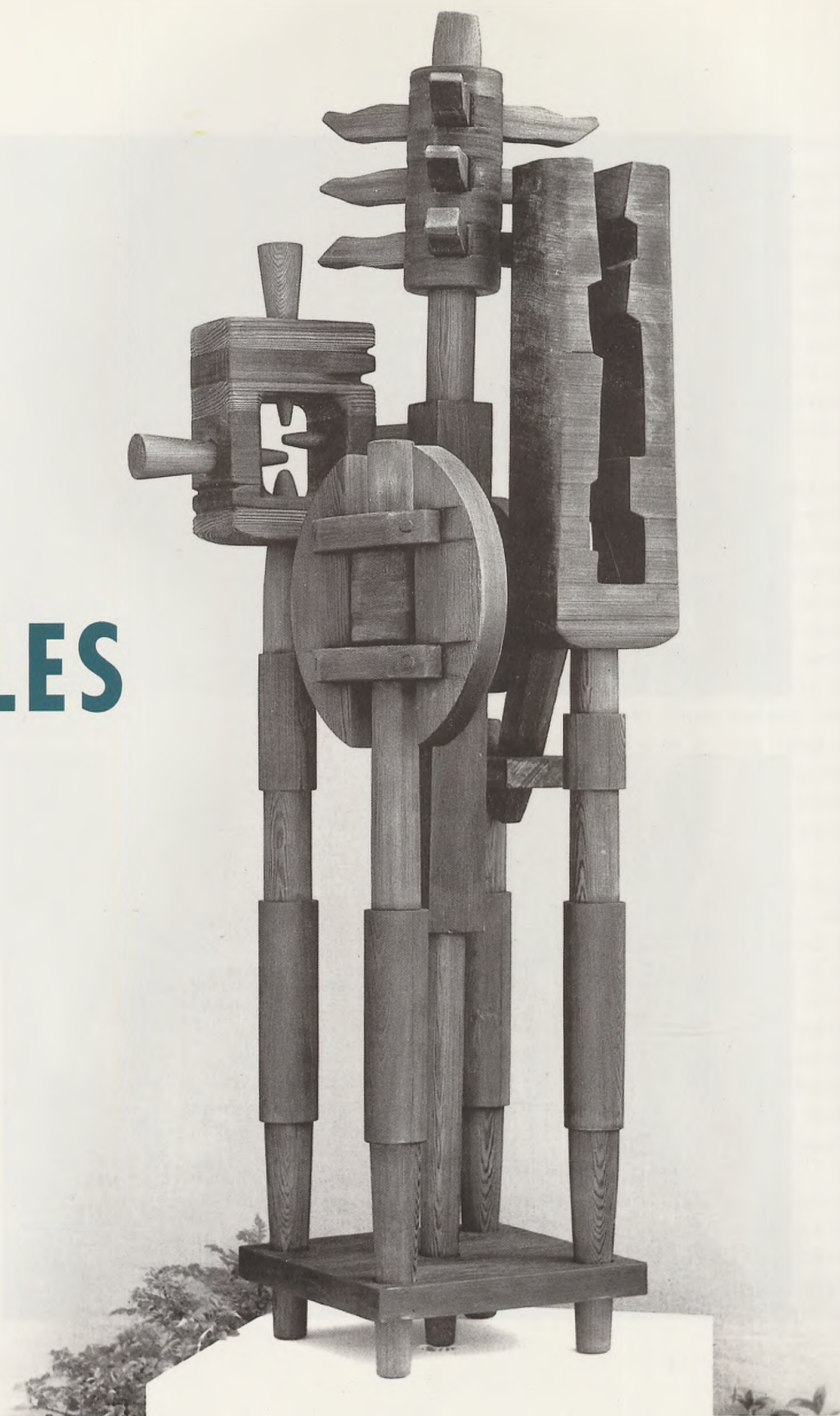
Basia Sokolowska is a photographer and freelance writer. She studied History of Art at the Warsaw University under Professor Bialostocki, and is currently employed at the Art Gallery of New South Wales.



# SOULS ARE NOT SAVED IN BUNDLES

*Some observations  
on the work of  
four Melbourne  
sculptors*

*Geoffrey Edwards*





'Souls are not saved in bundles', according to Ralph Waldo Emerson, but on the evidence of Vincas Jomantas's sculpture *Gathering of souls*, it seems they may assemble in harmonious formation.<sup>1</sup> This work of 1976, in laminated and carved wood, was acquired last year by the National Gallery of Victoria. Typical of the artist's deeply humane if spartan aesthetic, *Gathering of souls* is a taut, tactile composition, like an eccentric abacus with its cluster of columns supporting an irregular matrix of notched elements of varying shape and size.

These emblematic souls are gathered with scrupulous attention to spatial clarity and formal logic: the familiar hallmarks of Jomantas's sculpture. Although powerful in its abstract imagination, and a sustained exercise in austere craftsmanship, *Gathering of souls* is neither stridently avant-garde in style, nor without a compelling sense of human aspiration and organic metaphor. As with the work of the artist's colleagues from the Centre Five Group, the sculpture signifies, in its quietly progressive way, an aesthetic and sensibility that are emphatically European in character and origin.<sup>2</sup> Furthermore, it exemplifies an aesthetic to which we may attribute the emergence and flowering of the first unequivocally modernist stance in Australian sculpture.

Indeed, it was the collective efforts of the self-proclaimed Centre Five sculptors, with their first-hand experience of sophisticated European practice, that created in the 1950s a critical edge to Australian sculpture. As is often recorded, this was achieved through the artists' unified action in the interests of public commissions for local sculptors; their 'educational' campaign aimed at student and architect communities and, not least, their crusading for non-representational modes of expression and for new materials and new techniques consistent with what was, in the Australian context, an unprecedented intellectual rigour in the plastic arts.

Each of the four artists who are the subject of this short note – Vincas Jomantas, Inge

King, Teisutis (Joe) Zikaras and Julius Kane – were born in Europe, studied in Europe, and left the cities of their birth as social and political turmoil brewed across the continent.

All four migrated to Australia within a space of three years. Jomantas (b. 1922) arrived in 1948, Zikaras (1922–91) and Kane (1921–62) in 1949. King (b. 1918) settled in Melbourne with her Australian husband, the artist Grahame King, in 1951. Although their early training was in conventional sculptural practice and, in spite of their eventual Centre Five affiliation, each developed an independent sculptural language. Where King's gestural steel fabrications are geometric, minimal and expansive, and Zikaras retains the stylised figure as his regular point of departure, the carved sculpture of Jomantas is hieratic, his organic forms manoeuvred within a closely defined, intimate space. Within his short career, Kane converted trunks of timber into potent symbols of organic sexuality.

Kane was the driving force behind the teaming up in 1960 of the four new arrivals – together with Clifford Last (who had arrived from Britain in 1947), Norma Redpath and Lenton Parr – as the Centre Five Group. Kane's was the most mercurial personality, and the story of his life, by far, the most tragic. His introduction to an essay, 'Contemplation of Art and Life', opens with the line 'Art is life, irrational and contradictory in all its extremes', a statement prophetic in its ramifications for Kane's prickly and feverish existence.

Irrationality and contradiction are scarcely concealed beneath the lissom surfaces of Kane's open-pod imagery. Conceived in an aggressive surrealist vein, the cross-fertilisation of botanical and biological motifs gives rise to a language of brazen, thrusting or gaping members, the odd contortions of which make preposterous and, in some cases, seemingly untenable demands on the innocent material from which they are carved. In Kane's sculpture, a curious Darwinian method holds sway; none but the most lethal, striving forms survive. It is



JULIUS KANE, *Organic forms*, 1962, wood, height 213 cm, diameter 51 cm, collection National Gallery of Victoria, purchased 1963.

opposite: VINCAS JOMANTAS, *Gathering of souls*, 1976, wood, 184 x 70 x 63 cm, collection National Gallery of Victoria, purchased from Admission Funds 1992.



*In Kane's sculpture, a  
curious Darwinian  
method holds sway;  
none but the most lethal,  
striving forms survive.*

as if the pictorial equivalent of a lean sexual predator stalks the territory of Kane's imagination.

To what extent this remarkable, pioneering language can be attributed to the artist's early training or to his arrival in Australia is difficult to assess. Kane's work signified a muscular and metaphorical approach to the making of sculpture new to Australia in the 1950s. As Ken Scarlett observes, 'the earliest figures which Julius Kane exhibited in Australia were quite classical in their monumental simplicity'.<sup>3</sup>

Kane's contributions to a 1953 group showing in Melbourne were, in contrast, 'organic abstract forms . . . charged with emotion, . . . [which] invoke the primal forces hidden in nature and have completely biological content'.<sup>4</sup> Born in 1921 in Budapest, Kane (or Kuhn as his surname was prior to 1955) studied law and economics at Budapest University before enrolling in art schools in Budapest and later in Munich. In this last city, Kane studied conventional sculptural method at the Academy of Fine Arts under Professor Anton Hiller, and it seems likely that a primary source for Kane's mature style was the organic abstraction associated with Henry Moore and Barbara Hepworth. Nevertheless, Kane's work demonstrates a greater urgency in its execution and wilder gesture than the influential British moderns.

From all accounts, Kane lived reclusively in suburban Melbourne. He was employed by the display department at the well-known Myer emporium and, during a single decade of energetic creative activity, he received only one commission – to design an Erik award for presentation to Australian actors. Of the few works he did sell, a number went to American and Canadian collections as a consequence of his studies and travel in Canada, America and Mexico in 1960–61, undertaken on the strength of a Canada Council Non-Resident Fellowship.

Kane's influence on the course of Australian sculpture stems from his efforts as an activist for the cause of contemporary art in

Melbourne, and from his central role in the formation of the Centre Five Group.

Two Lithuanian-born artists, Teisutis Zikaras and Vincas Jomantas – both Kane's junior by one year – arrived in Australia after studying art in their native country and gaining further experience in Germany.

Zikaras was born in Panevėžys and worked initially in the studio of his father, Jouzas Zikaras, who was Dean of Sculpture at the School of Fine and Applied Arts in the city of Kaunas. The son gained a Diploma in Sculpture from this academy in 1943. After teaching drawing and sculpture for two years in Freiburg, Germany, Zikaras travelled to Australia in 1949, finding work in a glass factory as well as in the furniture and metal trades. From 1952 to 1956, as assistant to Stanley Hammond, Zikaras worked on the 1939–45 War Memorial, designed by George Allen for Melbourne's Shrine of Remembrance Gardens. In 1956, Zikaras became Lecturer in Sculpture at the Royal Melbourne Institute of Technology – then the biggest and best-known of the city's art schools.

A member of Centre Five from its inception in 1960, Zikaras secured a small number of public commissions in the years prior to his death in 1991. Of the four artists under consideration, it is the work of Zikaras that retains the strongest link with a quintessentially European style of gently abstracted figuration. Zikaras remained a modeller and carver, never embracing the idioms of assemblage and construction that claimed the attention of King and Jomantas. Works like Zikaras's *The lovers* are sometimes compared with the sultry, evocative figures of Modigliani, but elsewhere his figures allude to the simple, unaffected angularity of Lithuanian folk woodcarving. In his treatment of universal themes, Zikaras eschews theatricality in favour of simmering understatement and, as with *The lovers*, his ambiguous biomorphism echoes the spirit of Brancusi's famous ellipsoid sculpture, *Mlle Pogany*.

Born in 1922 in Kaunas, Vincas Jomantas also studied initially in the studio of his father





TEISUTIS ZIKARAS, *The lovers*, c. 1975, concrete, length 189 cm, private collection.





INGE KING, *Personnages*, 1981–82, steel,  
96 x 70 x 69 cm, collection the artist.

above: INGE KING, *Forward surge*, 1974–82, steel,  
516 x 1514 x 1368 cm, collection Victorian Arts  
Centre Trust.

and later at the School of Fine Arts in Vilnius. With the threat of Russian occupation overshadowing life and prospects in Lithuania, Jomantas embarked upon a perilous journey to Munich where, living in a Displaced Persons Camp for two years up to 1948, he arranged to study at the city's Academy of Fine Arts and School of Applied Art.

As a result of a lottery run by Camp internees, Jomantas took advantage of an opportunity to migrate to Australia, arriving at Perth in late 1948. For the first five years of his life in Australia, Jomantas worked in a variety of trades in Western Australia and Victoria. Employment as a draughtsman with the State Rivers and Water Supply Commission in Melbourne preceded his appointment as Lecturer and eventually as Head of the Sculpture Department at the Royal Melbourne Institute of Technology.

A consummate craftsman, Jomantas works confidently in a variety of mediums: wood, bronze, aluminium and fibreglass. The severe monumentality of his imagery has an architectural complexion that is undiminished even where pictorial allusion is focused on a living creature or figure.

A veritable model of professionalism – as teacher and practitioner – Jomantas has been a stoic and enduring influence on younger Australian artists. His consistently high standing in the Australian art community can be measured by the universal acclaim drawn by his work, *Landing object II*, which was installed in December 1992 within a timbered glade of Studio Park, the native landscape surrounding the McClelland Art Gallery at Langwarrin, Victoria. Superbly fabricated in bronze by the firm of J.K. Fasham Pty Ltd, *Landing object II* represents a scaling-up of the 1971 original (barely a metre in height and width) in white-painted fibreglass. A work of invincible mechanical precision, the full scale *Landing object II* looks as fresh and interesting today as did its prototype more than two decades ago.

Jomantas's art is an art of unerring emblematic clarity. It is an art in which human aspiration and psychological profundity



engage with a language that is cosmopolitan and true to the cultural traditions of the artist's homeland. More significantly, however, Jomantas's art reflects the nature of the influence of European modernism inspired by the 1963 Australian tour of 'Recent British Sculpture', a survey that included work by Robert Adams, Kenneth Armitage, Reg Butler, Lynn Chadwick, Hubert Dalwood, Hepworth, Bernard Meadows, Moore and Eduardo Paolozzi. Compared with Jomantas, there can be few Australian sculptors whose message is so convincingly and richly communicated with such a refreshing absence of hype and gratuitous display.

In October–November 1992, the National Gallery of Victoria mounted a survey of the sculpture of Inge King. With the intention of demonstrating King's success in the arena of public commissions, the installation included a comprehensive series of original maquettes for site-specific commissions and large-format photographs of the realised works shown in context. In addition, a suite of King's latest bronzes – rhythmic, planar compositions that recall the cut-outs of Matisse – demonstrated the vitality and resilience, over the course of some four decades, of the artist's scalpel-sharp structuralism.

Due to her commissions for public monuments (such as the RAAF memorial, 1971–73, in Canberra; *Sun ribbon*, 1980–82, at the University of Melbourne; *Forward surge*, 1974–82, beside the Melbourne Concert Hall; and *Island sculpture*, 1991, at McClelland Gallery, Langwarrin), King's impact on the Australian public has probably been greater than that of Kane, Zikaras and Jomantas. But once again, I would suggest, the artist's advocacy of contemporary sculpture and the example of professionalism she has set for younger-generation sculptors represent the direct source of her influence, rather than the geometricised idiom of the work itself.

After leaving Berlin, the city of her birth and early training, King travelled in Europe and America and undertook further studies

in Britain at the Glasgow School of Art. The tentative blend of Surrealism, Cubism and Abstract Expressionism that informed the sculpture produced in the years immediately after her arrival in Melbourne in 1951 developed into a determined and monolithic aesthetic which, in turn, has been transmuted into a style of increasingly open structure. From the late 1980s the classical repose of these works has been supplanted by undulating and fluttering balletic gesture. In King's work alone, one has the distinct impression of the adopted Australian setting – in particular, the influence of the vast scale and variously eroded or craggy antipodean landscape on the evolution of the artist's formal language.

Kane, Zikaras, Jomantas and King each brought European ideals, sophistication and aspiration to what was, on the whole, a conceptually arid local scene. They served as catalysts for change and experiment, and with persistence and intellectual fortitude established enviable reputations in the face of widespread community apathy to most artforms of a progressive nature. Despite the common ground of their Centre Five membership, these four artists developed independent artistic styles which are now recognised as signal achievements in the story of modern Australian art.

- 1 From 'The Conduct of Life: Worship' by Ralph Waldo Emerson.
- 2 A development of the 'Group of Four' affiliation of sculptors (King, Kane, Redpath and Last), Centre Five was formed in Melbourne in 1960 in response to friction within the Victorian Sculptors' Society. The Centre Five name refers to the group's five point program that aimed to 'bridge the gap between artist and public' and, in general, to promote the cause of contemporary sculpture in Australia.
- 3 Ken Scarlett, *Australian Sculptors*, Thomas Nelson Australia Pty Ltd, Melbourne 1980, p. 301.
- 4 Scarlett, p. 302.

Geoffrey Edwards is Curator of Glass and Sculpture, National Gallery of Victoria.



VINCAS JOMANTAS, *Landing object II*, 1992 (scaled up version of 1971 fibreglass original), bronze, 284 x 240 x 164 cm, collection McClelland Art Gallery, commissioned by the Elisabeth Murdoch Sculpture Foundation with the assistance of the Victorian Regional Galleries Art Foundation Trust Fund 1992.



# SOUVENIRS *of the* HANAK-KLASSE

Early Viennese Sculptures in the Duldig Studio

*Terence Lane*

**I**t is ironic that the early work of the sculptor Karl Duldig (1902–86), who fled Nazi Europe in 1938, should be better documented and preserved than the juvenilia of most native-born Australian artists. Born in Przemyśl, Poland, Duldig moved to Vienna with his family in 1913. Showing a talent for art, he was admitted to the Vienna Kunstgewerbeschule (School of Applied Arts) in 1921, studying under the sculptor Anton Hanak (1875–1934) until 1925. He then attended the Akademie der bildenden Künste (Academy of Fine Arts) for three years before joining the masterclass of Professor Josef Müllner. Graduating in 1933, he took a studio with Dr Arthur Fleischmann and worked as a freelance sculptor. His promising Viennese career was cut short in 1938 when Germany annexed Austria. He escaped to Switzerland, making his way via Singapore to Melbourne, where he arrived

with his wife, Slawa, and their infant daughter, Eva, in 1940.

Fortuitously, the contents of Duldig's Viennese studio, including many of the works he produced at the Kunstgewerbeschule, had been sent to Paris before the outbreak of war and were stored in the basement of a relative's apartment. It was not until 1961 that Eva Duldig, on a visit to Europe, had the crates opened and made arrangements for their eventual dispatch to Melbourne. The Duldig Studio now includes ten substantial sculptures in marble, stone and terracotta, approximately thirty small stone figures, a group of terracotta masks and a number of

Anton Hanak, students and friends in his studio in the Pavillon des Amateurs, Vienna, 1924. Karl Duldig is seated on the crate in the left foreground, next to Sepp Baumgartner. Anton Hanak is third from the right in the back row, with Slawa Horowitz fifth from the right. The Duldig Studio.











KARL DULDIG, *Mask*, 1921, Salzburg marble, 38 x 24 cm. The Duldig Studio.

drawings by Hanak, Duldig and his fellow students, all from the Kunstgewerbeschule period. These works are complemented by a rich archive of contemporary documents including letters, photographs, certificates and ephemera. Many of these items were from the collection of Slawa Duldig who, as Slawa Horowitz, had been a private pupil of Hanak between 1923 and 1925.

Together, this material conjures up day-to-day life in Hanak's studios in the temple-like Pavillon des Amateurs, one of the halls built in the parklands of the Prater for the Vienna International Exhibition of 1873. Photographs show the dust-coated Hanak and his students at work beneath the over-life-size plasters which filled the studio. They also show them relaxing on the steps of the decaying Pavillon and gathered in the sculptor's private studio for coffee and schnaps. On these occasions Hanak, a famous raconteur, would regale his students with tales of his youthful travels in Italy and reminiscences of Klimt, the Secession and the Viennese art world before the war. Often he would sing them arias from famous operas, accompanying himself on the guitar.

The sculptures in the Duldig Studio attest to the range and modernity of Hanak's teaching methods and to Duldig's lively response to his tuition. Whilst Hanak never entirely abandoned strict academic procedures in his own work, retaining a plasterer and stonemason to assist him in the transfer of his clay maquettes to the plaster models and finished marbles, he used the 'taille directe' method with his students, stressing the importance of immediacy of expression, of truth to materials and of the Michelangelesque notion of releasing the trapped figure from its stone prison.

These ideas are illustrated by the marble and stone sculptures in the collection, such

as the highly finished works like *Mask*, 1921, *Kneeling figure*, c. 1923, and *Kneeling nude*, c. 1924, and by the series of steatite draped, standing and striding figures. These 'sketches' or 'ideas' for sculptures, executed at speed in this soft and often beautifully grained stone, possess a heroism and monumentality beyond their diminutive size. They also, like the larger sculptures, have the inner life and pathos that Duldig must have admired in his master's work and sought to instil in his own.

The use of non-academic materials like steatite, for which Duldig scoured the apothecaries' shops of Vienna, was typical of Hanak's method. Humble materials like wood, tin and stone, the master said, 'leave no room for banalities and demand a serious approach'.<sup>1</sup> Anatomy and life drawing, like other academic studies, were eschewed, for 'artistic form is not to be found in nature but in the material itself'.<sup>2</sup> Even clay modelling was neglected, but Duldig showed his mastery of it by running up an impressive portrait bust of his fellow student, Sepp Baumgartner.

Apart from the obvious impact of his master's sculpture and teaching methods, it is possible to see in Duldig's work of this period a range of other influences. Important among these were the great Viennese public collections of antiquities and Old Master paintings which Karl and Slawa haunted at weekends. The mild expressionism which was the heritage of Kokoschka and Schiele and typified Viennese art of the between-the-wars period also left its mark, and is evident in many of the works.

*Mask* and the series of terracotta masks belong to the Viennese tradition of psychological investigation, to which Schiele, Gerstl and Schönberg made such powerful contributions in the years before World War I. Quintessentially Viennese, too, is *Kneeling*





KARL DULDIG, *Kneeling nude*, c. 1924, marble, 49.5 x 25 cm. The Duldig Studio.

figure, which harks back to the epicene putti of Michael Powolny with their expanses of smooth flesh contrasted with areas of highly wrought detail. Most intriguing and extraordinary of all, though, is *Kneeling nude*, Duldig's most abstract sculpture, which recalls Modigliani's caryatids and the mysterious Cycladic marbles of the third millennium BC.

Hanak regarded Duldig as one of his outstanding students and chose *Mask* to represent the Kunstgewerbeschule at an international exhibition in Munich in 1925. It was reproduced with *Kneeling figure* in an article on the Hanak-klasse at the Kunstgewerbeschule in the journal *Deutsche Kunst und Dekoration* in 1923–24, and as late as 1929 *Kneeling nude* was selected to represent the Sculpture Department in the sixtieth anniversary exhibition of the Kunstgewerbeschule.

The lessons Karl Duldig learnt from Anton Hanak during his years at the Vienna Kunstgewerbeschule stayed with him for the rest of his life. As he coaxed his *Magna mater* from an unwilling eucalyptus trunk in Melbourne in 1961, his mind must have returned to those halcyon days in the Pavillon des Amateurs in the early 1920s.

The author wishes to acknowledge the assistance of Sylvia Cherny (translations), Dr Gabriele Koller (references) and Eva de Jong, upon whose research and writings this article draws.

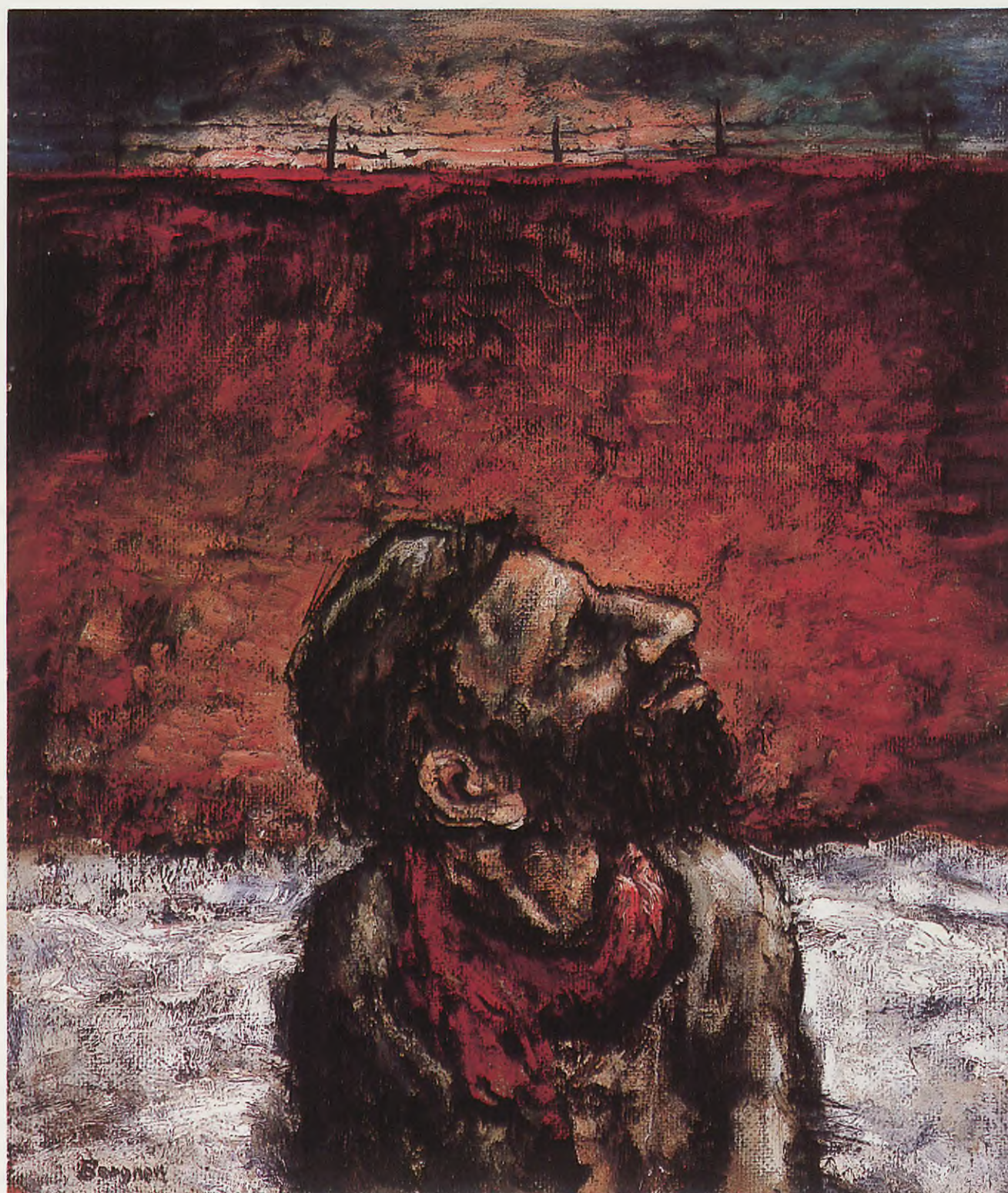
- 1 Translated from 'Neue Arbeiten aus der Hanak-klasse der Wiener Kunstgewerbschule' by Dr Hans von Ankiewicz in *Deutsche Kunst und Dekoration*, October 1923–March 1924, p. 30.
- 2 Translated from *Anton Hanak und seine Schüler (Von Adlhart bis Wotruba)*, Anton Hanak-Museums Langenzerdorf catalogue, 1984, p. 3.

Terence Lane is Senior Curator of Decorative Arts at the National Gallery of Victoria.



# *Unpleasant pictures by foreign named artists*

Australian Responses to Emigré Artists



*Janis Wilton and Joseph Eisenberg*



In 1950 a photograph of the Latvian-born Australian artist Ludmilla Meilerts appeared on the front page of the *Age*. The caption read:

Two policemen had to move on a crowd which started to watch Ludmilla Meilerts's [sic] painting in Elizabeth Street yesterday. Said the artist: 'In Europe I paint in the streets without being noticed. I'll have to paint from a window in future.'<sup>1</sup>

Meilerts, and the many other artists who came from Europe to Australia in the 1930s and 1940s, came to an insular and blinkered place. It was the high era of assimilationism, when different behaviour and traditions were viewed at best as exotic – as in Meilerts's case – and at worst as reprehensible and to be eradicated. As Hilde Knörr recalled about her experiences, and those of her husband, the sculptor and *Dunera* internee Hans Knörr, speaking in public in a language other than English could bring unpleasant criticism from eavesdroppers.<sup>2</sup>

Even the Australian Jewish community was fearful of the impact of fellow Jews from unfamiliar European backgrounds, and advocated that Australia should only accept those 'who will become good Australian citizens – who will assimilate Australian traditions and loyalties'.<sup>3</sup> In launching the country's large-scale post-war immigration program, the first Australian Minister of Immigration, Arthur Calwell, was careful to assure the Australian people that all the new arrivals were really like us. As he later explained in his memoirs:

There had been some doubt about the quality of these displaced persons who had the blood of a number of races in their veins. Many were red-headed and blue-eyed. There was also a number of platinum blondes of both sexes. The men were handsome and the women beautiful. It was not hard to sell immigration to the Australian people once the press published photographs of that group.<sup>4</sup>

It was also a time when a leading figure in the Australian art world like Lionel Lindsay could publicly and self-righteously ally

himself with anti-semitic sentiments, and use those sentiments as a weapon against modernism in art. In a 1940 letter to the *Sydney Morning Herald*, he wrote:

The Australian public is perhaps yet unaware that modernism was organised in Paris by the Jew dealers, whose first care was to corrupt criticism, originate propaganda . . . and undermine accepted standards.<sup>5</sup>

Into this parochial and prejudiced environment came artists trained and practised in cultural and aesthetic traditions far removed from those evident in Australia. All that these artists had in common was flight from Europe and arrival in an alien land on the other side of the world. Their ages, first languages, cultural backgrounds, arts training and practice, political inclinations, experiences of persecution and flight, reasons and means for coming to Australia, time of arrival and first experiences in their new country, and degree of acceptance and recognition all differed. To what extent did contemporary Australian commentators and critics recognise this diversity? To what extent were they able to rise above the assimilationist and ethnocentric attitudes of their times?

Along with other refugees from the political upheavals in Europe, émigré artists began arriving in Australia in the 1920s and 1930s. Danila Vassilieff, Yosl Bergner, Sali Herman and Desiderius Orban were among these early arrivals.<sup>6</sup> An account of their experiences provides an introduction to the reception awaiting émigré artists.

Vassilieff came in flight from the success of the Bolshevik Revolution in his native Russia. He stayed in Australia for six years, employed mainly as a farmer and a railway worker, leaving in 1929 with his Australian naturalisation papers carefully in order. He travelled through South America, Spain, France and England, studying art and exhibiting. By the time of his return to Australia in 1935, he had substantial art training and practice.<sup>7</sup>

Similarly, Orban arrived with an established reputation as an artist. Early in the century he had studied in Paris, and in Budapest had



above: Ruth Bergner, Melech Ravitch and Yosl Bergner, Royal Parade, Melbourne, 1937.

opposite: YOSL BERGNER, *The ghetto wall*, 1943, oil on composition board, 45 x 37.5 cm. Presented through the Art Foundation of Victoria by Mr Yosl Bergner, Founder Benefactor, 1985. Reproduced with permission of National Gallery of Victoria.





Sali Herman at work in Woolloomooloo, Sydney, 1954. Australian Official Photograph by J. Fitzpatrick, Department of Immigration, Local Government and Ethnic Affairs.

gained recognition as a member of 'The Eight' contemporary art group. He had left Hungary as a response to the *Anschluss* in neighbouring Austria.

Herman and Bergner also left Europe under the shadow of the swastika. Herman had studied art in Zurich and had won some acclaim for his work, but, after an initial burst of painting, did not return to art until after his arrival in Melbourne in 1937. Bergner was only seventeen when he came to Australia from Vienna with his father, the Yiddish writer, Melech Ravitch. His formal art training began in Melbourne.<sup>8</sup>

Through art teachers and colleagues, all four artists found venues for exhibiting their work in Australia and won some recognition. They had arrived at a fortunate moment for themselves and for art in Australia. The contemporary art movement had only just begun its onslaught on the dominant academic style. Members were only too happy to find allies in artists who could boast links to contemporary European art. Vassilieff, Bergner, Orban and Herman became very active members of the newly formed Contemporary Art Societies, and their contributions were such that, with Bergner's departure from Melbourne, Robert Hughes claims the Melbourne society lost one of its 'mainsprings'.<sup>9</sup>

These émigré artists were recognised, both individually and as a group, as having brought new art styles and practices to Australia. In 1937 a critic in the *Bulletin* lauded an exhibition of work by Vassilieff as 'a show of paintings the like of which was never seen before under the Southern Cross'.<sup>10</sup> A 1939 review commended Herman for his bold use of colour: 'It is a pleasure to see such pictures in Australia, where too many artists are over-cautious in their approach to colour'.<sup>11</sup>

In 1941 Peter Bellew, editor of *Art in Australia*, argued that 'countries which opened their doors to the outcasts will be richer'. The following year, George Berger, a fellow refugee, maintained that émigré artists had already '... contributed towards establishing a more tolerant and progressive attitude to art'; and Bernard Smith observed

in 1945 that 'racial and political refugees in Australia have done a great deal to bring a wider vision to Australian art'.<sup>12</sup>

The recognition of the contribution of émigré artists was offset by the failure to analyse the diversity of their experiences and of the art traditions they represented. The use of stereotypes and labels by critics and commentators revealed more about assimilationist and ethnocentric attitudes than the work reviewed.

Descriptions of the work were often contradictory and meaningless. Orban's work was described variously as displaying 'a Slavonic predilection for the essence of tragedy', as showing 'German introspection' with its 'self revelations of a shadowed soul aspiring to an ideal it cannot define', and as being so 'low keyed, sonorous and romantic [it] could have come from no other country than Hungary'.<sup>13</sup> Vassilieff was regularly labelled 'the Russian cossack' and was typified as 'a restive, violent spirit', 'a proud man eternally wedded to his ancestry'.<sup>14</sup> The implication was that his art displayed the same characteristics.

Even the Swiss-born German-Australian art critic Paul Haefliger confused stereotypical national identity with art criticism. In a 1951 review he embarrassingly observed:

Sali Herman is Swiss-born. This concerns us in so far as it reveals the essential temperament of his paintings. The cool alpine quality is unmistakable. Everything is open and airy; the colours are lush and applied with quantity; there is neatness and cleanliness and reality is somewhat absent – a world of unconcern, of happy mountaineering and yodelling.<sup>15</sup>

An even greater variety of experiences and backgrounds characterised the émigré artists who arrived after World War II. Among these arrivals were Estonians, Germans, Hungarians, Latvians, Lithuanians, Poles, Romanians and Ukrainians. Some were Jews; many were not. Some had survived concentration camps and other forms of internment; some had served in armed forces; some had been processed through the Displaced Person camps and





above: **SALI HERMAN**, *Yetta*, 1919, oil on canvas, 52 x 49.8 cm, Art Gallery of New South Wales.

above right: **DANILA VASSILIEFF**, *Street in Surry Hills (self portrait)*, 1936, oil on hessian on composition board, 118.7 x 88.8 cm, collection of the Newcastle Region Art Gallery.

right: **GEORGE OLSZANSKI**, *The refugees*, c. 1940, watercolour and conte crayon, 18 x 25 cm, Annette Olszanski-Ronikier Collection.





In 1953 Michael Kmit won the Blake Prize. Like other Displaced Persons, he worked off his two-year contract on the railways. Department of Immigration, Local Government and Ethnic Affairs photograph.

schemes. Many had managed to practise their art while in flight and often, in so doing, documented aspects of their experiences as refugees and travellers.

George Olszanski produced watercolours capturing the movement of refugees in Italy, and the dreariness of the England which offered temporary refuge. Louis Kahan sketched his way through Algiers and Morocco. Karl Duldig sculpted the faces and features of people in Singapore. Dusan Marek painted his refugee camp in Germany and during his voyage to Australia. Judy Cassab created portraits of English aristocrats. Maximillian Feuerring explored the streets of Paris. Paul Haeffliger recorded his visit to Japan while learning woodblock printing.

The variety of mediums and styles used by these artists highlights the different art traditions, training and practice from which they had emerged. The work also highlighted the vastly different experiences which propelled them towards Australia.

Compared to their pre-war predecessors, these émigrés came in greater numbers, from a wider variety of backgrounds, and they came to an Australia geared to a large-scale immigration program. In response to this, well-meaning groups and individuals within and outside the art world offered assistance.

Attitudes, however, did not change. On the one hand there was recognition of the potential impact of an infusion of traditions and skills from Europe; on the other, there was a failure to offer in-depth understanding or appreciation of those diverse skills and traditions. At times, this failure disintegrated into outright prejudice.

For example, in the early 1950s in Sydney there were a number of exhibitions devoted to what was called 'New Australian art'. The label reflected the prevailing desire to homogenise newcomers. In February 1951 the *Sydney Morning Herald* reported that David Jones' Gallery was turned into 'a bazaar' with an exhibition for the Jubilee Celebrations entitled 'Show of Arts and Crafts by Migrants'. The commentator was effusive about the craft section proclaiming that it

'only underlines what is already known: that the recent tragic events in Europe have resulted in a transmigration, not only of people, but of cultures, which can only enrich Australia'.

The art section, by contrast, was dismissed as having 'the hand of the amateur ... everywhere', although M. Feuerring, V. Tone and E. Kohs were named as artists whose work had some merit.<sup>16</sup> The *Bulletin* reviewer's tone was similar, if confused:

Even if there were no first class painters among the New Australians ... it is certain that the stream of European life now flowing to our shores will enormously enrich Australian culture. The deepest results ... will gradually reveal themselves ... when the newcomers are assimilated.<sup>17</sup>

The *Sun* was even more revealing of prevailing ethnocentrism when it reported an observer at the exhibition remarking, 'of course we are 50 years ahead of them in culture'.<sup>18</sup>

In 1952 the New South Wales Education Department Gallery was host to a similar exhibition. This time sponsored by the New Australians' Cultural Association, it included an 'Australia-wide 100 guinea [prize] ... for the best figure or group of figures in the national costume of the artist's country'.<sup>19</sup> Haeffliger began his review of the show by acknowledging the huge barriers confronting 'the painter transplanted into a new environment', and implicitly argued that most émigré artists were in the throes of overcoming those barriers. The exhibition was consequently 'far too premature to enable any possible talent which has visited our shores to be assessed'. He went on to slam the national costume prize as 'as amateurish an idea as could well be imagined' and to criticise the low standard of works exhibited. Nevertheless, he singled out the work of Cassab, Kmit and Fred Sulser as showing strength and skill.<sup>20</sup>

Group exhibitions provided opportunities for public scrutiny, but were received with circumspection. Most exhibitions bore a label indicating that the work belonged to



'New Australians'. A review of the 1953 Lithuanian Artists' Exhibition at Mark Foys Gallery in Sydney identified a 'certain predilection for expressionism', but argued that 'by local standards even the paintings ... are barely average in their achievement'.

The only work escaping this condemnation and warranting recognition was that by Vladas Meskenas, Vaclovas Ratas-Rataiskis, Algirdas Simkunas, Henrikas Salkauskas and Adolfas Vaicatis. The review ended with the disparaging and uncomfortable observation:

Indeed, one feels that it is literature rather than art which is in the blood of these Lithuanians – their very names suggest a poetry of no mean order.<sup>21</sup>

The following year saw the opening exhibition of the Bissietta Gallery. Mary Coringham, art critic for the *Daily Mirror*, set the tone of her review with the heading: 'Unpleasant pictures by foreign named artists'. The exhibition included works by Bissietta, Feuerring and Olszanski. Coringham wrote:

The new Bissietta Gallery ... will not prove much of an asset to the cultural life of the community, if judged by what, in my opinion, is the low standard of many of the works displayed at its first exhibition.<sup>22</sup>

She typified the 'chief stock-in-trade of nearly all these "artists" with the foreign names' as 'revolting attempts to degrade womanhood in the eyes of Australian gallery goers'.<sup>23</sup>

Even when the work of individual artists attracted reviews and comment, appreciation was expressed in words which purported to praise but, by using uninformative labels and stereotypes, succeeded in displaying reviewers' inability to come to terms with diverse traditions and skills.

In the early 1950s, for example, the Hungarian-born artist Ladislaus Hegedus was commended as 'an able inheritor' of a woodcut style which 'grew up in Central Europe between the last two great wars ... [and] was characterised by its boldness and freedom'. Kahan's drawing was seen to share



MICHAEL KMIT, *Girl at piano*, 1953, oil on canvas, 79 x 59 cm, private collection.



'with most Central European painting the urge to liberate the soul'. Kmit was seen to 'cross the Byzantine style with what can be best described as 'Spanish Baroque'. Stanislaus Ostoja-Kotkowski was applauded as 'a rich talent reflecting accepted standards of art in Central Europe'; and Inge King was acknowledged as producing 'sensitive highly trained art containing all the inbred sophistication of Europe'.<sup>24</sup>

It is not surprising that, although a number of émigrés are now ranked high among Australian artists, there are others whose difference precluded their acceptance or, at least, made them feel outsiders. Andra Kins writes that her mother, the West Australian Latvian-born artist Gunta Parups, 'was and remains a displaced person'.<sup>25</sup> Similarly, a reviewer observed of Hungarian-born Imre Szigeti that he 'remained an exile . . . in spirit and form, imagery and aesthetics a stranger to his adopted country'.<sup>26</sup> And as John Reed wrote of Vassilieff, 'in the last few years he often spoke of going back to Russia, and one of his reasons was because he felt there was no place for him here [Australia]'.<sup>27</sup> At the time of his death, after twenty-three years of continuous painting in Australia, only one small watercolour was to be found in any of the State galleries.

Perhaps now is the time to pause and evaluate the complexity and diversity of the experiences, contributions and achievements of Australia's émigré artists of the 1930s and 1940s.

Particular thanks to Belinda Cotton and to Judy Cassab, Michael Crayford, Barbara Horton, Gisella Scheinberg, and Annette Olszanski-Ronikier for their assistance in providing material.

1 Age, 28 March 1950.

2 Hilde Knörr, *Journey with a Stranger*, Collins Dove, Melbourne, c. 1986, p. 57. Other artists who arrived on the *Dunera* were Erwin Fabian, Klaus Freideberger, Ludwig Hirschfeld-Mack and Peter Kaiser.

3 Quoted in J. Wilton, 'Refugees', in B. Gammage and P. Spearritt (eds), *Australians 1938*, Fairfax, Syme and Weldon, Sydney, 1987, p. 414.

4 Quoted in J. Wilton and R. Bosworth, *Old Worlds and New Australia*, Penguin, Melbourne, 1984, p. 13.

5 *Sydney Morning Herald*, 16 October 1940. Lindsay's

letter provoked a spate of antagonistic replies. In 1944 Bernard Smith classed the Lindsays among those who 'pay, in effect, their rent to Dr Goebbels'. See B. Smith, 'The new realism in Australian art', *Meanjin*, 3, 1944, p. 25.

6 Other pre-war arrivals included Herbert Flugelman, Anne Graham, Paul Haefliger, Stach Halpern, Ferdinand Korwill, Shulim Krimper, Eleonore Lange, Mitzi McColl, Andor Meszaros, George Molnar, Gert Sellheim, Wolfgang Sievers, Imre Szigeti and Frank Werther.

7 See Felicity St John Moore, *Vassilieff and His Art*, Oxford University Press, Melbourne, 1982, especially pp. 10–28.

8 On Bergner see Pam Maclean, 'The convergence of cultural worlds – Pinchas Goldhar: A Yiddish writer in Australia'. In W. D. Rubinstein, *The Jews in Australia Volume Two: 1945 to the Present*, William Heinemann, Melbourne, 1991, pp. 146–148. On Herman see Daniel Thomas, *Sali Herman*, Collins, Sydney, 1971, pp. 9–12.

9 Robert Hughes, *The Art of Australia*, Penguin, Melbourne, 1981, p. 231.

10 Quoted in Elizabeth Vassilieff, 'Vassilieff's street scenes', *Meanjin*, 8, 1949, p. 175.

11 *Sydney Morning Herald*, 28 April 1939.

12 Peter Bellew, 'The new art in Australia', *Art in Australia*, March 1941, p. 9; George Berger, Australia and the refugees, *Australian Quarterly*, 13/3, 1942, p. 72; and Bernard Smith, *Place, Taste and Tradition*, Ure Smith, Sydney, 1945, p. 250.

13 Ibid, p. 193 and *Sydney Morning Herald*, 14 March 1950.

14 'Daniel [sic] Vassilieff: A Russian-born artist in Sydney', *Art in Australia*, 15 February 1936, p. 70 and John Reed, 'Danila Vassilieff, Cossack and Artist', *Art and Australia*, Vol. 4, No. 2, 1966, p. 117.

15 *Sydney Morning Herald*, 10 April 1951.

16 *Sydney Morning Herald*, 6 February 1951.

17 'New Australians', *Bulletin*, 4 February 1951, p. 19.

18 'Conversation Piece', *Sun*, 9 February 1951.

19 *Sydney Morning Herald*, 25 March 1952.

20 *Sydney Morning Herald*, 16 April 1952.

21 *Sydney Morning Herald*, 8 September 1953.

22 *Daily Mirror*, 8 July 1954.

23 *Daily Mirror*, 8 July 1954.

24 *Sydney Morning Herald*, 24 January 1951, 11 April 1951 and 8 April 1953; Alan McCulloch, 'Drawings of Ostoja-Kotkowski', *Meanjin*, 1951, Vol. 10, p. 513; and Alan McCulloch, 'Inge King', *Herald*, 27 November 1951.

25 Andra Kins, 'Gunta Parups: A Latvian in Australia', *Artlink*, 1991, Vol. 11, pp. 90–91.

26 Undated press clipping, artist's file, Holdsworth Gallery.

27 John Reed, 'Danila Vassilieff', *Meanjin*, 1958, Vol. 17, p. 83.

Janis Wilton is Senior Lecturer in the Department of Social Science Education, University of New England. Joseph Eisenburg is Director of the Art Museum Armidale.



# ELISE BLUMANN

Ted Snell

*'It was impossible!  
If you were an honest  
person, you had to say no  
to Hitler's ideas... and  
you had to leave.'*<sup>1</sup>

In July 1934 Elise Blumann left Germany to follow her husband Arnold and their eldest son Charles to Holland. Carrying her newly born son Nils, and a considerable amount of gold and cash, she eventually found refuge from Nazism in Perth, Western Australia.<sup>2</sup>

The family arrived in Fremantle on board the SS *Ormond* on 4 January 1938, and by Christmas of the following year they had moved into a new house designed by Harold Krantz. Located on the foreshore at Nedlands overlooking the Swan River, the house had a studio on the top floor where Elise painted her early studies of nudes, portraits, and tortured tree forms. After seeing the early exhibitions of Chagall, Kandinsky, Klee and Schwitters at the Der Sturm and Die Aktion galleries in Berlin, and her studies at the Berlin Academy of Art, where she had encountered such important figures as Käthe Kollwitz, Carl Hofer and Max Liebermann, Blumann was able to inject her first-hand experience of modernism and her intellectual rigour into the local debates about contemporary art.<sup>3</sup>

[I] saw the work of Käthe Kollwitz, Marc Chagall... and George Grosz, but you know I promised myself at the Academy that I will not paint like them before I could draw and paint like Rubens. I went through a long study of



ELISE BLUMANN, *Storm on the Swan*, 1946, oil on paper mounted on hardboard, 57.8 x 67.7 cm, Art Gallery of Western Australia.





above: ELISE BLUMANN, *Rottne Lighthouse and saltlake*, 1947, oil on cardboard, 49.4 x 57.5 cm, University of Western Australia, Gift of Dr & Mrs R.K. Constable. Photograph John Austin.

right: ELISE BLUMANN, *Aboriginal woman: Broome*, 1947, ink and gouache on paper, approx. 31 x 45 cm, private collection.



drawing, painting, anatomy, muscles and everything. Now I don't care, but I think a good foundation is good for life.<sup>4</sup>

Her influence on the local community was manifest not only in her paintings and her contact with younger artists ('... boys like Robert Juniper and George Haynes haven't forgotten how I could help when they were young'),<sup>5</sup> but also through her teaching, her public lectures and her contribution to discussions generated by the Perth Art Group (which she had established along with Robert Campbell and others in 1942), and later the Banana Club.<sup>6</sup>

Nevertheless, it was the paintings that caused the local community to take notice of Blumann's arrival, and in an exhibition of her work at the Newspaper House Gallery in 1944 a minor scandal erupted over her nude studies. In response to the complaint of one viewer, a local paper reported that they were 'Too Nude for Her!'<sup>7</sup>

This was one of many events during the 1930s and 1940s which confirmed a growing fear that 'alien ideas were permeating our healthy culture'. This xenophobia was predicted by Blumann, who anglicised her name to Burleigh for her exhibitions during the war. After having fled the destructive intolerance of Nazism, Blumann found the petty-minded reactions of the local audience and the ignorance of critics in Perth and Melbourne difficult to accept.<sup>8</sup>

The early paintings of writhing melaleucas on the river foreshore had been the result of the artist's rigorous analysis of the expressionist works of Kandinsky, Klee and Matisse. Her ideas had been gestating for over a decade, so when confronted by the botanical oddities of melaleucas, blackboys and zamia palms, Blumann was able to embrace them with a renewed vigour and to invest them with a personal narrative that expressed her fears and frustrations, a response to the world events that had shaped her life.<sup>9</sup>

The experience of being a refugee was an important factor in Blumann's response to the indigenous population. On two trips to





ELISE BLUMANN, *Summer nude*, 1939, oil on hardboard, 120 x 180 cm, University of Western Australia.

Kalgoorlie and the Kimberleys in 1946 and 1947, she made drawings of the Aboriginal people she met and the conditions under which they lived. Her energetic ink drawings ignored the cliché of a people merging into their 'natural' environment, as she replaced caricature with images that reflected the individuality of each sitter and their separation from white society.

Despite many interruptions to her painting, Elise Blumann continued to work in her studio until her death in 1990. In 1976 a retrospective exhibition of her work was held at Gallery G in Perth, sparking renewed interest in her work and leading to the purchase of a group of paintings and drawings by the National Gallery of Australia. Several other exhibitions were followed by another small scale retrospective at the Macquarie Galleries in Sydney in 1980 and the major retrospective at the Art Gallery of Western Australia in 1984.

- 1 Rosemary Hunter, interview with Elise Bluman, Claremont School of Art, 22 September 1982.
- 2 See Carolyn Polizzotto, *Approaching Elise*, Fremantle Arts Centre Press, 1988.
- 3 Although still a fledgling community, local artists were acquainted with many of the major issues concerning contemporary artists in Europe. Under the intellectual leadership of Katharine Susannah Prichard at the Worker's Art Guild, these ideas had gained currency with local practitioners such as Herbert McClintock (Max Ebert), Harald Vike and John Oldham.
- 4 Rosemary Hunter, op. cit.
- 5 *ibid.*
- 6 See David Bromfield, 'Elise Blumann: Paintings & Drawings 1918-1984', Centre for Fine Arts, University of Western Australia, 1984 pp. 11, 18; and Ted Snell, *Cinderella on the Beach: A Source Book of Western Australia's Visual Culture*, University of Western Australia Press, 1991, pp. 39-41.
- 7 Snell, p. 130.
- 8 See Anne Grey, 'Elise Blumann', *ART and Australia*, Vol. 16, No. 4, 1979, pp. 369-371; and Helen Topliss, 'Provincialism and Modernism in Perth', University of Western Australia, exhibition catalogue for the Undercroft Gallery, 1989, p. 4.
- 9 Her husband Arnold was interned as an enemy alien in 1940 and only released after Elise organised a petition which she presented to the Governor.

Ted Snell is Senior Lecturer in the School of Visual Art at Curtin University of Technology, Perth.



# GERTRUDE LANGER

## Betty Churcher on the impact of the art critic Gertrude Langer

Betty Churcher

At the front of Karl and Gertrude Langer's home in St Lucia, Brisbane, was a small but exquisite Japanese garden and lily pond; artfully planted, carefully manicured and skilfully lighted. At the back of the house was a gully, densely planted to replicate the exotic tangle and luxuriant growth of a Queensland rainforest. Both gardens were finely tuned artifices and each represented a revealing aspect of the personalities of Karl and Gertrude Langer. While longing for the cultivation of a society with long established traditions, they rejoiced in Australia's rawness, natural beauty and otherness.

It seemed appropriate that when Langer died of a heart attack in September 1984, she was at Binna-Burra Lodge close to her beloved Queensland rainforest.

To Langer, Brisbane in the early 1940s was an unfinished city. In 1939 Karl had given her *Australia: The Unfinished Continent* to read on the long sea voyage to Australia.

If Australia were an unfinished continent, Brisbane was even further in arrears. In many ways Langer was a strange figure to find flourishing in post-war Brisbane. She possessed gilt-edged credentials in her Doctorate in Art History, obtained in 1933 from the University of Vienna, yet she was never harnessed by the University of Queensland; she knew more about European and Australian painting than most, but never held any official post at the Queensland Art Gallery. She joined the Queensland Art

Gallery Society in 1952 where she served on the Committee between 1956 and 1981, and as President in 1965-66 and 1974-75. In her capacity as adviser on purchasing for the Society she was responsible for the more adventurous (and therefore successful) acquisitions to enter the Queensland Gallery during a time when the Gallery's own acquisition policy was moribund – particularly in relation to contemporary Australian art. This boycott by the establishment remained a disappointment for all of her life.

Brisbane in 1939 was prim, set in its ways, and sure of its ways: she was a refugee from the Third Reich, having fled to Australia after Hitler's entry into Vienna in March 1938. Because Brisbane gave her asylum, she remained grateful for the rest of her life, loyal in spite of a slight disdain, and determined to repay in some measure what she felt she owed. Brisbane at that time had no indigenous professional theatre, no Arts Council, no vacation schools for the arts, no fine arts chair at the university, no arts touring to remote schools and areas, and a blind prejudice against women improving their station.

Gertrude Langer changed much of this: thanks to her efforts, the Brisbane she departed in 1984 was a very different Brisbane to the one she entered in 1939.

She began by giving art history and art appreciation classes in William Street, Brisbane, to a bemused but eager audience. She carried the day with the force of her passion, her thick Viennese accent making

even more incomprehensible the complex issues she was attempting to clarify. For many in Brisbane these classes provided the first glimpse of a world of cultural achievement; and for twenty years she lectured free of charge, as part of her fervent wish to return something to her adopted country. The art appreciation classes abandoned a more orthodox chronological approach for a comparative analysis based on form and expression.

Her ever-pressing concern was that art and aesthetic judgement should be a personal enrichment and a civic duty. She argued forcefully the need for these values to shape cities, to educate the young, and govern the lives we lead: although at times, one felt that this democratic fervour, which had its origins in the teachings of Ruskin and William Morris, was at odds with an upper middle class Viennese elitism.

In 1956 she became art critic for the *Courier Mail*, and wrote a regular column until her death; after 35 years, she was the longest serving art critic on any newspaper in Australia. Her last review, on Dale Frank's exhibition at the Institute of Modern Art, Brisbane, appeared in the *Courier Mail* on 19 September 1984, the day she died.

To Brisbane's art community hers was the only voice of informed authority.

Although her training had been in European Renaissance and Baroque art, she made contemporary Australian art her subject by keeping close to the artists. Her newspaper



column was often the first public recognition many young artists received, and she became their apologist during their early years.

She could always be seen talking earnestly to the artist at his or her opening and, if the artist were not in attendance, to other artists present. In this way she honed her understanding. In the company of artists she was infinitely tolerant, although at times her Viennese ways and manners were at an oblique angle to the Australian vernacular. She often entertained artists at her home, trying to make them comfortable and indulge their every whim. On one occasion as she pressed yet another plate of canapes on an already overfed artist, he resisted by saying he felt like a 'stuffed goose'. Gertrude turned to Karl in disappointment; why, she asked, did I not think to prepare stuffed goose for our friends?

In 1967 Langer used her *Courier Mail* column to take a lady-like slam at the Queensland Art Gallery Trustees. She had no faith in their collective taste, and deplored their decision to appoint a Director (James Weineke) on the grounds that, though he showed loyalty to the Trustees, he lacked any claim to scholarship.

Ten years later in 1977 she begged Australia and the Government of the day 'not to pass up Braque's *Nude*' for the Australian National Gallery collection. This public and brave appeal failed to secure *Nue debout* for Australia, a purchase which would have equalled, or overtaken, in importance the purchase of Pollock's *Blue poles*, an opportunity that is now forever beyond Australia's reach.

She argued against the suggestion that public money for the Australian National Gallery should go only to Australian art. 'A public museum', she said, 'which contains only national art could be compared to a public library where only national literature was kept on the shelves'.

For fourteen years Dr Gertrude Langer served as President of the Queensland Division of the Arts Council of Australia, and in this capacity was responsible for touring

visual and performing arts to all parts of Queensland.

Her unblinking and unblinkered vision of art as an essential part of life stood behind every initiative, including the vacation schools she organised each winter for many years.



In 1968 she was awarded an OBE in recognition of her contribution to the arts in Queensland. Karl Langer died in 1969 and Gertrude grieved for him for fifteen years until her own death in September 1984.

### **The Dancer and the Dance**

*The dancer and the dance  
were one  
magnificently one  
magnificently one*

*Yet when the dancer  
was no more  
the dance went on  
went on  
went on*

**Gertrude Langer**

---

Betty Churcher is Director of the National Gallery of Australia.



# FRANZ PHILIPP

Virginia Spate pays tribute to the historian Franz Philipp

*Virginia Spate*

Since I cannot in a short space give an adequate account of Franz Philipp's contribution to Australian culture, I shall focus on my too brief encounter with him when I was an undergraduate, postgraduate and tutor in the Fine Arts Department of the University of Melbourne between 1956 and 1961. Although my memories suggest a disturbing ignorance of a vital part of our history, they articulate something of the manner in which those whom Fascism had forced out of their familiar lives helped shape Australian intellectual life.

To students in a very 'Anglo-Celtic' university, Franz had a mysterious aura. It was whispered that he had studied with the 'greats' of art history – those with German names. Yet I, at least, was curiously ill-informed as to where he studied: in his Honours course on the history of art history, neither the Viennese School nor any of his teachers – who included von Schlosser, Tietze and Sedlmayer – were named. It was rumoured that he had been shabbily treated by the University, which refused to recognise the degree he had gained at one of the world's greatest universities.

It is surprising to me now how little we knew. I was not ignorant of the terrible history of Europe in the 1930s, but somehow did not make connections between that world and this. In retrospect I wonder if, during those Cold War years, we simply did not wish to 'connect'.

A 1954 curriculum vitae now enables me



Franz Philipp photographed by Nigel Buestt at The Grange, Harkaway. Buestt went with Philipp to The Grange to photograph Arthur Boyd's frescoes.

to think of the dense and tragic experience encapsulated in its laconic phrases: after taking his degree in the history of art (as well as history, archaeology, philosophy and Romance languages – he already had Latin and Greek) at the University of Vienna, Philipp's doctoral thesis was broken off by 'the events of 1938' – the *Anschluss* – the German take-over of Austria.

'Left Austria in June 1939, came to England on an agricultural immigration permit and worked there until May 1940 as a farm

labourer. Was interned and sent to Australia; joined the AMF in March 1942; discharged in March 1946'. What this does not say was that Franz Philipp was one of those refugees who, in 'a deplorable mistake' (Churchill's words), were shipped out from England on the notorious *Dunera* and shamefully interned in 'Camp 8' at Hay, 750 kilometres from Sydney. It was there, in the extraordinary improvised university on the arid plains of south-western New South Wales, that his art history re-emerged, as he taught with others who were to contribute to Australian art, such as Hirschfeld-Mack and Leonhard Adam.

Once released and in the Australian Military Forces, he began studying for a Bachelor of Arts Honours degree in History at the University of Melbourne. He obtained his degree in 1946, the same year that he married an Australian, June Rowley.

It was ten years later that I first attended the lectures of Mr Philipp (no 'Franz' in those days!). They were *difficult*. It was not simply his accent, not simply that he seemed almost to be thinking aloud to himself, but that he never pretended that the tough problems of Renaissance art history were easy. With facile intolerance, I decided he was not a good teacher. It was only later that I realised the compliment he paid us in assuming that we had the intelligence to confront the really hard problems of interpretation. His rigour could be frightening, but I gradually acquired the sense that this was because he was



treating my arguments as something worthy of his intense engagement.

When I became a postgraduate, I also seemed to graduate as a friend, yet still Franz said remarkably little about his past. The simple phrase, 'the events of March 1938' was characteristic. Was his reticence due to his innate courtesy? Was it impossible to find a way of speaking about the intense culture of Viennese Jewish life that had been destroyed? Did he feel that we simply could not understand?

Franz's dedication to the intellectual rigour of his European education never led him to denigrate the experience of his Australian students. He never taught us that culture was 'over there', and that what we had here was some weak imitation.

This stance was scarcely comprehensible during the miserable cultural cringe of the late 1950s, but he made it credible by writing a major book on Arthur Boyd, a book which proves that learning can be both passionate and eloquent.

Franz hated sloppy writing, jargon or clichés: he edited with a ruthlessness which could hurt, but which was nearly always justified. And he, when he had been my age, had had experience of the ways in which warped language could be used to destroy – to destroy lives, to destroy societies, to destroy a civilisation.

Franz Philipp refused to lie – or to soften his statement of belief. When I was a tutor, staff meetings were riven by *ferocious* arguments in which Germano–Austrian art history met English 'fine arts' head-on. Yet it was he – as his then opponent, Professor Joseph Burke, later acknowledged – who gave intellectual shape to the Melbourne Fine Arts Department, the first one in Australia.

I could not know what grief he had for the society, the culture he had lost, though I knew of his joy when he had academic leave to continue his work on El Greco. When I met him in London, he was endlessly generous in sharing his passion for the works in the great collections, which we visited in a kind of pictorial frenzy.



ARTHUR BOYD BY FRANZ PHILIPP

Arthur Boyd

THAMES AND HUDSON

Cover of Franz Philipp's book *Arthur Boyd*, Thames and Hudson, London, 1967.

Franz died suddenly on overseas leave in London in 1970. I went to his funeral. It was a sparkling early summer day, and I still feel my rage that the ugliness of the service seemed to betray his life. He should not have died then, but when I now think of how many of his students teach, write, work in art museums, or simply look at art, I realise that his life had that fulfilment that any teacher must desire. He gave with selflessness and great generosity to the country which did not for many years welcome what he had to offer. He taught us the value of language; the joys of intellectual pursuit; the intensity of experience that can be had before the work of art, and the absolute centrality of this experience to our discipline. In this sense, those great Viennese teachers are in us.

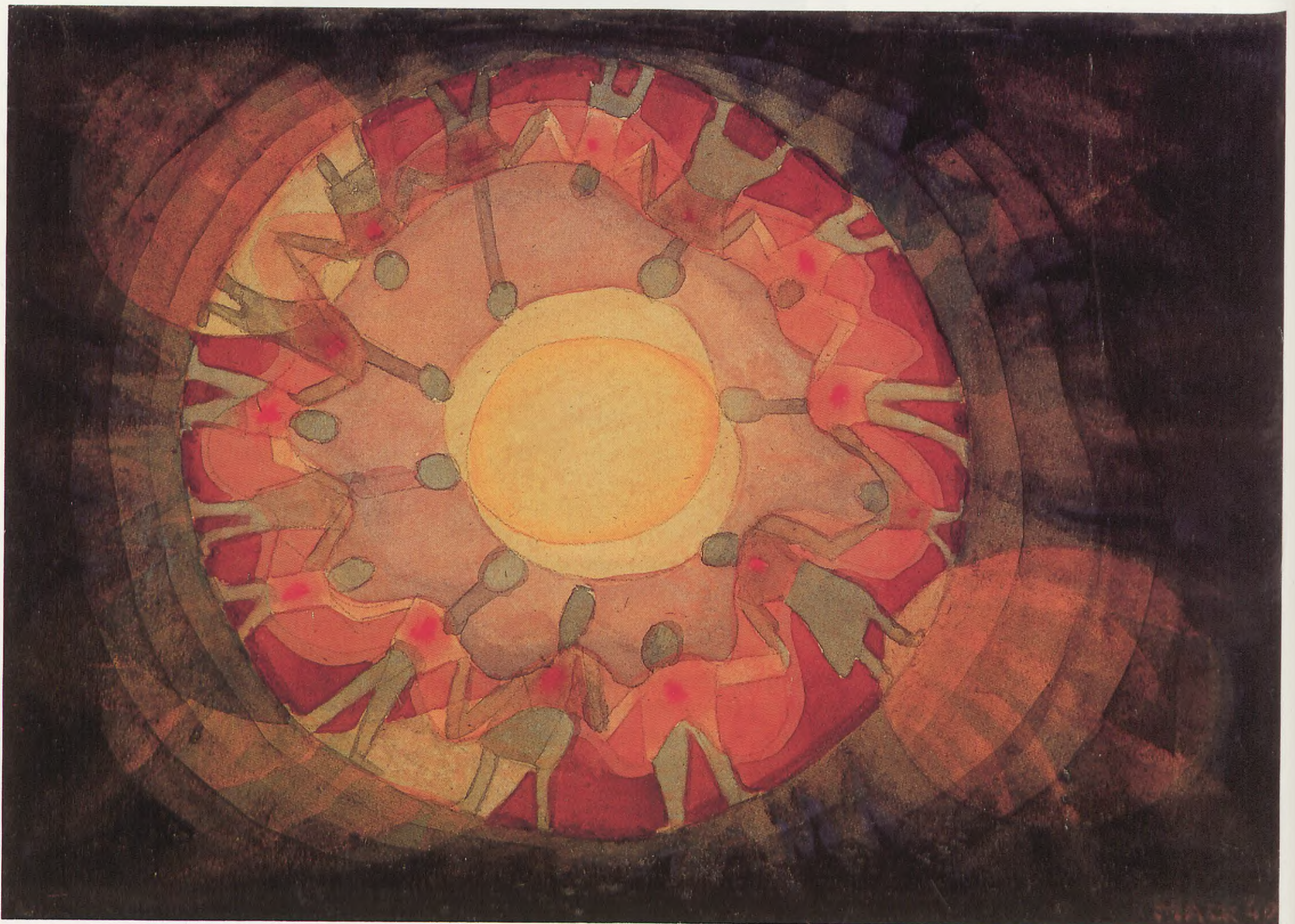
Virginia Spate is Professor of Fine Arts, University of Sydney, and Head of the Power Institute.



# HIRSCHFELD-MACK

Daniel Thomas on the influence of his teacher Ludwig Hirschfeld-Mack

*Daniel Thomas*



LUDWIG HIRSCHFELD-MACK, *The world to come*, 1940, watercolour on paper, 17.5 x 25 cm, Art Gallery of New South Wales.



like to think that Ludwig Hirschfeld-Mack inspired my life's work in art museums.

He was the Art Master at Geelong Grammar School, Corio, during my senior years in the 1940s. 'Dr Hirschfeld', sometimes 'Dr Mack', received a German-style honorific not for a formal doctorate, but for distinction. He was a school showpiece. We knew that our progressive headmaster had extracted him from an Australian internment camp (in March 1942) because he had been a teacher in a famous German school closed by the Nazis. We might have been vaguely aware of the name of that school for architecture and design: the Bauhaus.

I now know that his enthralling classes with paper, string, twigs and corrugated cardboard had been Bauhaus exercises in the study of materials. In 1954 an exhibition in Melbourne of his pupils' work was a revelation to the art teachers of the time, and he became in demand for workshops and art teachers' conferences. However, it was not art-making that most interested me. In the art school there was an excellent art library. I read a lot there.

The art master's flat was entered from the library. The serene, quiet man – so fair that he glowed with the pale radiance of saints in stained glass windows – passed to and fro. One day I was looking at a book about Paul Klee. Hirschfeld noticed, and volunteered that he had known, and worked, with Klee. And with Kandinsky, whom I knew to be another modern master. I was electrified.

Suddenly to see the stylistic connection between Klee's art, illustrated in books, and Hirschfeld-Mack's own framed watercolour hanging by the door to his flat was a first flash of art history, of the flow of forms and ideas through time and place.

Other works were even more Klee-like. They were the delicate hairy-line 'transfer drawings', or 'monotype drawings' or *durch-drückzeichnungen* (press-through drawings), the kind which Klee and Hirschfeld-Mack seem first to have made together at the Weimar Bauhaus from 1921. Other works were expressionist cries of pain.

The eye-opening framed watercolour's title was *The world to come*, and it is a cosmic, family-of-man image: men, women and children stand in a circle, their hands linked. This work was executed in 1940 on the Isle of Man – an ironic name for a place of panicky, inhumane internment, prior to deportation, of Jewish and anti-Nazi refugees who formerly had been sheltered by Britain. The circle of linked figures first appeared in his art in 1920 and they recur in horizontal rows, highly stylised, on the iron gates erected at Geelong Grammar in 1949.

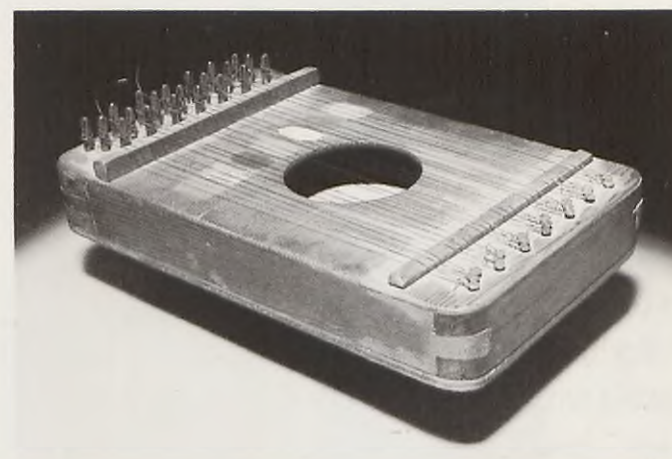
Anti-Jewish racism and Nazi 'National Socialism' reinforced Hirschfeld's family-of-man attitudes, which had been formed during World War I. Walter Gropius's Bauhaus consciously sought students of many nations and social classes, and Hirschfeld's wife, whom he married in 1917, had brought him into contact with the plain-living, peaceful beliefs of the Society of Friends, otherwise known as the Quakers.

His earliest known student work at the Bauhaus is a woodcut, titled *Volkerbund*, whose subject may have been inspired by the imminent birth, in 1920, of their second daughter, Ursel. It shows a foetus waiting, in the womb, to be born and welcomed into a secure circle of linked figures, perhaps a symbol for the Society of Friends.

Hirschfeld's life of teaching, and the content of his own art, can best be characterised as Quaker. He became a Quaker only in Australia: born at Frankfurt-on-Main on 11 July 1893, his family belonged to the Evangelical Reformed Church; one of his grandmothers was Jewish.

In outline, his career included two years art school in Munich from 1912; four and a half years as a soldier, and eventually Lieutenant; art studies at the Stuttgart Academy, and later in 1919 at the Weimar Bauhaus. He served an apprenticeship under Lyonel Feininger in the Printing Workshop, where in 1922 he was promoted to Journeyman.

Hirschfeld did not join the Bauhaus move from Weimar to Dessau in 1925. He taught art to children in a progressive school near



LUDWIG HIRSCHFELD-MACK, *Zither*, 21 strings in groups of three, colour coded, 37.4 x 22 x 5.6 cm, Grainger Museum, University of Melbourne.

above: LUDWIG HIRSCHFELD-MACK, *Merry christmas, 1941*, Internment Camp, Orange, New South Wales, woodcut on paper, 19 x 12.5 cm, Shepparton Art Gallery, Shepparton, Victoria. Gift of Olive Hirschfeld 1975.



Saalfeld, then returned to Weimar to teach art in an architecture school. Between 1931 and 1932 he was Professor of Art in a Teacher Training Academy at Frankfurt-on-Oder; he spent a year at Kiel in another Teacher Training Academy; then, after two years in Berlin, he fled to England in 1935 or 1936.

In England his father-in-law's Quaker contacts helped him find community art work with the unemployed, miners, and children at a Health Centre. In 1940 he became Art Master at Dulwich College Preparatory School. In July of that year, Hirschfeld was interned and deported from Liverpool with 2000 other refugee intellectuals on the shameful voyage of the *Dunera*. Their destination turned out not to be Canada but Australia.

The internment camp on the flat Riverina Plains at Hay was reached in September 1940. Some, including Hirschfeld, were moved to Orange for a while in mid-1941; all 2000 were reunited at Tatura near Shepparton. The following year they were freed from behind barbed wire.

Woodcuts were made by Hirschfeld-Mack at the three camps. In May 1941 an internee's diary tells that everybody leaving for Tatura 'gets a woodcut print of a view of the camp' at Hay, presumably Hirschfeld's. In these, young men at football, older men stooped or reading, rows of huts, gum trees, deep shadows, the steep banks of the Murrumbidgee at low water, are objectively noted. Along with his early Geelong Grammar woodcuts of bleak cypresses on the foreshore of Corio Bay, or spotty You Yangs treescapes (foreshadowing Fred Williams), this small body of work, deceptively simple, shows a rare grasp of Australian light and air, its heat and shimmer.

Exceptional among the woodcuts is an emotional image, made at Orange but perhaps remembering Hay, of a solitary nighttime figure gazing at the Southern Cross through brightly lit barbed wire. It is titled *Desolation*. At Tatura, Hirschfeld-Mack varied the composition, in a smaller format, as a bitterly ironic greeting card with MERRY CHRISTMAS 1941 lettered into the starry



Ludwig Hirschfeld-Mack

night above the barbed wire.

At Hay, Hirschfeld also made musical instruments. In London he had had a Children's Band, in which the small musicians were directed by colour-cue signals. He had also made a colour chord harp; one played by Queen Mary in 1939 is now with an Australian grandson, and most surviving instruments are in the Grainger Museum, University of Melbourne.

Hirschfeld-Mack has found a place in all accounts of the Bauhaus since the Museum of Modern Art's 1938 exhibition in New York. It is his colour theory and colour music, not his prints and paintings, that appear in the various Bauhaus books, most frequently his *Farbenlichtspiele* Colour Light Plays, or Reflected Light Compositions, which were performed in Weimar and elsewhere between 1923 and 1925.

In 1964, on a visit to Europe, Hirschfeld-Mack was asked by the Bauhaus Archiv to reconstruct his projection apparatus and perform three of the Light Plays, one of which was recorded on film.

His most enchanted moments were with the Bauhaus Band, his accordion, xylophones, percussion, leading hundreds of

school children, each carrying the kites they had made in the Bauhaus, in procession through the streets of Weimar to a hilltop for autumn kite festivals. Or the midsummer lantern festivals, hundreds of them carried by children, through the streets at night to the Weimar market place.

Hirschfeld retired from Geelong Grammar School at the end of 1957. His wife had died in Germany and in 1955 he re-married. Olive Russell, a teacher, had met him during Quaker visits to the Australian internment camps. They settled in the Dandenongs and named their house Redro. The word, which is 'order' spelt backwards, welcomed visitors in an ironwork garden gate where it was accompanied by familiar linked figures.

After her husband's death on 7 January 1965, Olive Hirschfeld placed gifts of his work in many of Australia's art museums, and memorabilia in the University of Melbourne Archives. Hirschfeld-Mack's first Australian exhibition had been held in the University's Rowden White Library in 1946 probably initiated by a *Dunera* colleague, the art historian Franz Philipp.

Hirschfeld gave me my first schoolboy glimpse of the wild enchantments of art. He also offered, by example, a broad and noble view of pedagogy.

The heartbreaks, the broken families, the human exterminations caused by Nazi Germany can never be redressed. However, I and many other Australians can offer ambivalent thanks to Hitler for giving us the extraordinary cultural stimulus of the refugees.

Acknowledgements to Ursula Hoff, Chris Bell, June Philipp, Nicholas Draffin, Robert Jose, Frances Lindsay (University of Melbourne Museum of Art), Cecily Close (University of Melbourne Archives) and Joe Pascoe (Shepparton Art Gallery).

When Daniel Thomas retired in 1990, he was named Emeritus Director, Art Gallery of South Australia. He writes for the *Adelaide Review* and the *Advertiser*.





# *Impressions of a new land*

*Judy Cassab and Stanislaus Rapotec interviewed*

*Anne Loxley*





JUDY CASSAB, *The salon Beregszasz*, 1934, coloured pencil, 25.3 x 18.9 cm, collection the artist.

above: JUDY CASSAB, *My grandmother*, 1932, charcoal, 51.2 x 41.1 cm, collection the artist.

previous page: JUDY CASSAB, *Leap*, 1985, oil on canvas, 103.5 x 122.5 cm, Art Gallery of New South Wales, purchased 1986.

The lives of artists Judy Cassab and Stanislaus Rapotec tell vivid and contrasting stories of the effects on refugees from European fascism in the middle years of this century. Rapotec lost most of his possessions during the war and so had no evidence of his prowess as a painter when he arrived in Adelaide in 1948; when Cassab arrived in 1951 she brought with her twenty one paintings.

Today Cassab and Rapotec are celebrated Australian artists. Cassab has won many portraiture awards, including two Archibald Prizes. Rapotec is one of our finest abstract expressionists – he achieved notoriety in 1961 when his winning Blake Prize entry caused the resignation of several Blake Prize stalwarts. The works of both artists feature in distinguished collections all over the world. Both still paint regularly. Both artists are inveterate travellers. Rapotec has two home bases – Sydney and Suetschach, a village in Austria.

Judy Cassab's life has been well documented: she was born in Vienna in 1920 but grew up in her grandparents house in the small Hungarian town of Beregszasz. She married John (Jancsi) Kampfner in 1939 and in 1941 Jancsi was taken away to Nazi forced labour camps in Kiev and Poland. When the young couple passed on the street they had to pretend not to recognise each other. In 1944 the Jews were forced to wear the yellow star and Cassab took a false name, Maria Koperdak. She worked in a pharmaceutical factory and stole medicines for the underground hospitals. In early 1945 husband and wife were reunited. Both had lost all their families. In December 1945 their son, John was born, another son, Peter was born in 1947. The only time she stopped painting was when she was living as 'Maria Koperdak'.

Australians know far less about Rapotec's life during the war years, although he has been featured in war histories, indeed a recent publication describes him as a 'James Bond' figure.<sup>1</sup> Born in Trieste in 1913, Rapotec studied economics in Zagreb between 1933 and 1939. Before going to war in 1941, he lived in Split, working in a bank and painting. Rapotec successfully conducted a number of crucial intelligence missions in German occupied Yugoslavia and

as a result has an endless repertory of amazing stories of dangerous episodes on submarines, in jails, and at border crossings.

The following interviews with Cassab and Rapotec took place in November and December 1992.

Could you speak about your first years here as artists? What did you think of local artists and the cultural scene?

SR Except for Melbourne, galleries were on so much lower a scale than I was used to seeing in Europe that it was not really an event going to galleries. I remember we went to Melbourne to see the Rembrandt. I was very impressed by Hans Heysen.

As soon as I arrived in Adelaide, I was introduced to local artists. I met Hans Heysen, Jacqueline Hick, Jeffrey Smart, Ivor Francis, among others. I became very friendly with Horace Trenerry, and Ivor Hele and I were jolly good friends. I also became friendly with Geoffrey Dutton and Max Harris.

My exhibitions did very well, in fact, I could live from painting since my first solo exhibition at the John Martin Gallery in 1952. At that time there were not that many artists, especially not in Adelaide.

JC From the very beginning I thought that painters here were every bit as good as in Europe. The only thing missing here was the Old Masters. You have to go overseas to see those.

When we arrived I wanted to go and work in a factory because all the other wives did that. My husband said 'No, you are a painter. You paint. I don't want a frustrated wife'. When I won three prizes in succession in the 1950s, he said: 'We are not touching this money. This is your going away money. You haven't seen the Old Masters for years and that's what you have to do'.

It was some months before I started meeting other artists. Except for Jeff Smart, all the artists I met were through Sheila McDonald's sketch club. I met migrant artists like Rapotec, Olszanski, and Michael Kmit and we became friendly. Paul Haefliger was also important to me in the early years – he nagged me into





STANISLAUS RAPOTEC, *Magnificat III*, 1983, synthetic polymer paint on hardboard, 219.8 x 144.5 cm, Art Gallery of New South Wales, gift of the artist.



abstraction. He said 'You can't live in the twentieth century without trying to paint abstract'. Its true too.

Michael Kmit and I visited junk shops in Surry Hills, where we bought old framed photographs. We overpainted the very excellent paper and did something to the frames and they looked lovely. These were the sort of works in my first 'one man' show at the Macquarie Galleries in 1953.

*Did any local people in particular help you professionally?*

SR I became friendly with some very prominent Adelaide families who helped me enormously, especially Mrs Ninette Dutton and Mrs Ursula Hayward. The Haywards had a wonderful collection of French, English and Australian paintings – their home is now the Carrick Hill museum. They owned Dobell's portrait of Joshua Smith. I met very interesting people in the Hayward home, which was of tremendous interest and a great help.

R.M. Williams provided me, among other things, with the most fantastic studio in his wonderful villa in North Adelaide. My neighbour there was Sir Trent de Crespigny, with whom I spent many a good and interesting dinner, attended by such prominents as Douglas Mawson. I also met a very young man, Kym Bonython, who was madly in love with art and was later the owner of galleries in Adelaide and Sydney.

JC Miki Sekers, whom I had met in Salzburg, had helped me to get several portrait commissions in London in 1951. When he knew I was coming to Australia he said 'I must give you a letter of introduction to a friend of mine in Sydney. His name is Charles Lloyd Jones'. And when we arrived in this boarding house in Bondi I just sent the letter and waited. He rang and invited us to his office. We could hardly speak English. He said 'How can I help you?' I said 'Perhaps you would let me paint your portrait so that I can show you what I do'. He said 'Unfortunately we can't do that because I am being painted by a painter called Dobell'. Of course, I had never heard of Dobell. He said 'Well I will ring you'.



Captain Rapotec in North Africa, 1943.

He rang and said 'I would be very happy if you would paint my wife'. Young Charles Lloyd Jones came in the Rolls Royce to pick me up from the boarding house and all of the migrant women leant out of the window to watch that Rolls Royce and me getting in it. As for the portrait, I couldn't speak English, I was in somebody's strange living room in Woollahra – I don't think I did my best work but it was a beginning. Thirty years later young Charles commissioned me to paint his mother again, and that was a good painting.

The person who helped me the most was the radio personality, Andrea. I painted her portrait and she brought me the most fabulous lot of people like (Sir) Roy McKerihan, Robert Morley, and various dancers and opera singers.

*Are there any Australian artists that you have been particularly influenced by?*

SR Not really. I have been most influenced by American abstract expressionism, my own life experiences and the architecture and art works of the many cathedrals, churches, mosques and religious buildings I have visited all my life.

JC I adore Passmore. I always thought Passmore was a painter's painter. I also loved Fairweather.

*Judy, as a painter, did you have difficulties adjusting to the Australian light and colours?*

JC I was completely thrown because in Europe there is this mist and things that are in the background are misty. Here there is a wonderful clear light, and especially in late afternoons the shadows are highly dramatic. Another thing that actually used to be oppressive in the beginning was that the north light which was the best light in Europe for a studio changed here to the south light.

I have painted Central Australia many times. When I first saw it I understood why we had to immigrate to Australia. When one immigrates one loses one's country, one's history and poetry and literature and friends, past habits, childhood, everything. It is very important for a painter to love the landscape in a new country. This helped me put roots into the soil.

*Do you see yourselves as Australians?*

SR I have been out of touch with my country for fifty years, of which eight years were spent in the Middle East under the British army and the later years here in Australia. I feel one hundred percent Australian. I am a born traveller but I couldn't settle anywhere in Europe, even in my own country. I have been in Australia for forty-four years. The best years of my life were here in Australia I was a painter who was somehow accepted and recognised as a fairly good one and I have a lot of friends who are a hundred percent Australian. I have been in their company for almost forty years.

JC I am a very loyal citizen. Although it was almost a coincidence we came here I am very happy it happened. I was born in Vienna but I am not an Austrian I am a Hungarian. So I say I am a Hungarian but if I go to Europe, I am an Australian and if they describe me as a painter I am an Australian. I feel a cosmopolitan by inclination.

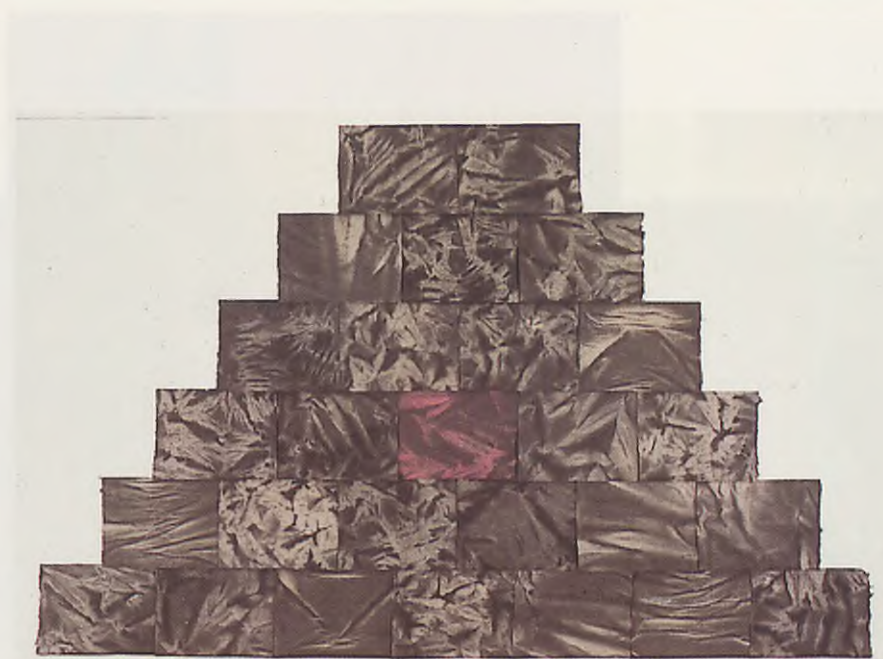
<sup>1</sup> Stevan K. Pavlowitch, *Unconventional Perceptions of Yugoslavia 1940-1945*, Columbia University Press, New York, 1985, p. 68

Anne Loxley is Director of the S.H. Ervin Gallery, Sydney.





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## A selection of images from recent exhibitions in Australia

1. SIMEON NELSON, *Interpolate*, 1992, tallow wood, 90 x 50 x 50 cm, Artspace, Sydney. 2. BONITA ELY, *Hold I*, 1992, ink on Indian rice paper, 27 sheets, 231 x 360 cm, Annandale Galleries, Sydney. 3. JON CATTAPAN, *Off the bridge*, 1992, oil on linen, 198 x 168 cm, Annandale Galleries, Sydney. 4. AH XIAN, *Site #5*, 1992, plaster of Paris, cotton, glass, metal, pencil, paper, 18 x 37 cm, from the exhibition 'Six Contemporary Chinese Artists', University of Western Sydney, Nepean, New South Wales. 5. BRONWYN OLIVER, *Web*, 1992, bronze and copper, 75 x 100 x 24 cm, from the exhibition 'Excalibur: contemporary artists and Celtic Heritage', Geelong Art Gallery, Victoria.





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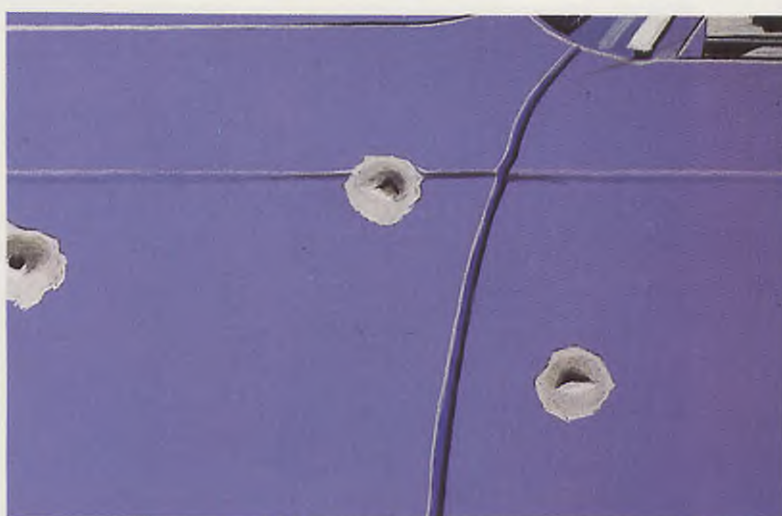
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1. **BRENDA CROFT**, *Untitled*, 1993, reverse black and white prints on clear film, slide projection and audio installation, four pieces, 170 x 106.8 cm each, from the exhibition 'Wiyana/Perisferia', Performance Space, Sydney. 2. **DEBORAH RUSSELL**, *Natural history: Still lives*, 1992, oil on linen, 45.5 x 40.5 cm, William Mora Galleries, Melbourne. 3. **PAT BRASSINGTON**, *In my father's house*, 1992, (installation detail) doors, photographs, strip lighting, 213.3 x 106.6 cm, Plimsoll Gallery, School of Art, Hobart. 4. **AMY NUGGET**, *Artist's country*, 1992, acrylic on paper, 76 x 111.8 cm, Hogarth Galleries, Sydney. 5. **ANNE MACDONALD**, *No. 3 from the series 'Boys'*, 1991, C Type colour photograph, 91 x 91 cm with frame, Universal Expo 92, Seville. 6. **FIONA MACDONALD**, *Fruiting bodies II*, 1992, photo offset collage, 29 x 22 cm, from the exhibition 'Temple of Flora', Waverly City Gallery, Mt Waverly, Victoria.





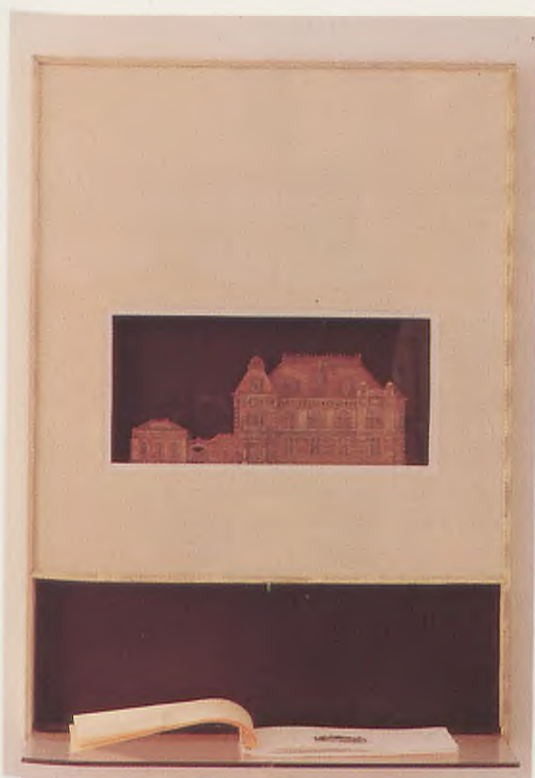
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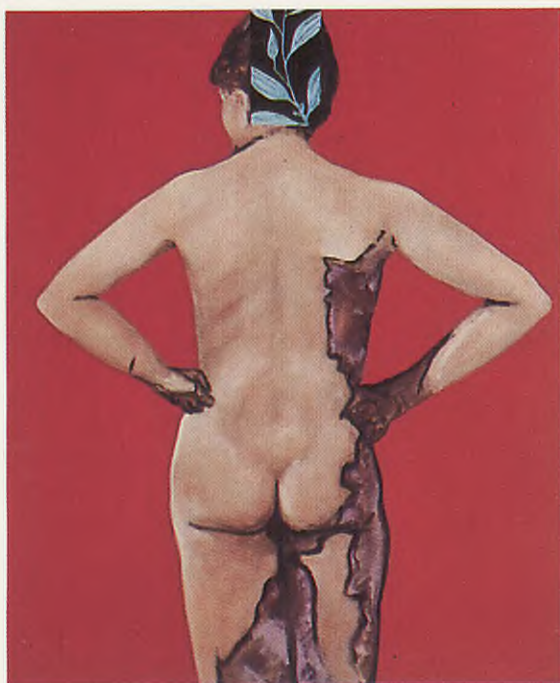
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1. DAVID KEELING, *Mute*, 1992, oil on linen over wood, 90 x 100 cm, Niagara, Melbourne. 2. WILLIAM KELLY, *Car Panel: Bullet holes*, 1988-93, pastel on paper, one of six panels, 113 x 76 cm each, Museum of Modern Art at Heide, Melbourne. 3. JEFFREY SMART, *The canal, Livorno*, 1991, oil on canvas, 46.5 x 32.5 cm, Philip Bacon Galleries, Brisbane. 4. SAM DI MAURO, *Consumed culture*, 1992, porcelain, rives paper, lattice slats, etched perspex, acrylic paint, gold leaf, photocopy images, 93 x 64 x 3 cm, Togakudo Contemporary Art/Craft Gallery, Kyoto, Japan. 5. TOM GIBBONS, *Marriage at Cana*, 1992, from the series 'Homage to Duccio', 118.8 x 84 cm, Artplace, Perth. 6. BRAD BUCKLEY, *Vigilance*, 1992, (installation view) Macquarie Lighthouse, South Head, Sydney, from the 9th Biennale of Sydney. Photograph Phillip George.





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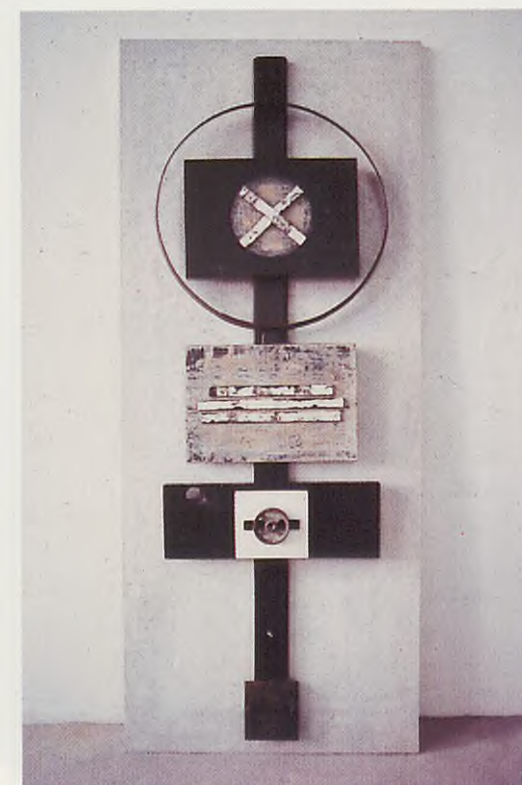
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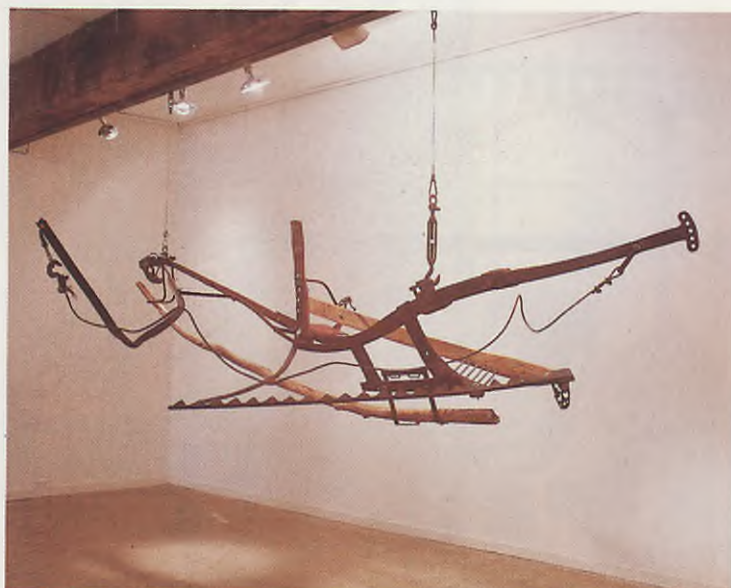
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1. STIEG PERSSON, *Painting 1992 – Nude*, 1992, oil on cotton, 91 x 76 cm, City Gallery, Melbourne. 2. PEMA FATYA, *Pithora*, 1990, poster colour on paper, 165 x 254 cm, collection Bharat Bhavan Museum, Bhopal, from the exhibition 'India Songs: Multiple Streams in Contemporary Indian Art', Art Gallery of New South Wales. 3. MICHAEL GRAF, *The Cappella Orsini by Daniele da Volterra: Eighteen paintings by Michael Graf*, 1990, (detail) oil on canvas board, 35.6 x 45.7 cm, collection the artist. 4. SUSAN BAIRD, *Grid lock*, 1992, acrylic on paper, 40 x 40 cm, Prince and Cohen Fine Art, Sydney, and Editions Gallery, Melbourne. 5. SUSAN FEREDAY, *Untitled*, from the series 'object a', 1993, handbags, enamel paint on customboard, 65 x 55 x 7.5 cm, Experimental Art Foundation, Adelaide. 6. POLLY MAC-CALLUM, *Totemic image*, 1992, mixed media, 183 x 71 cm, photograph Paul Green, Coventry, Sydney.

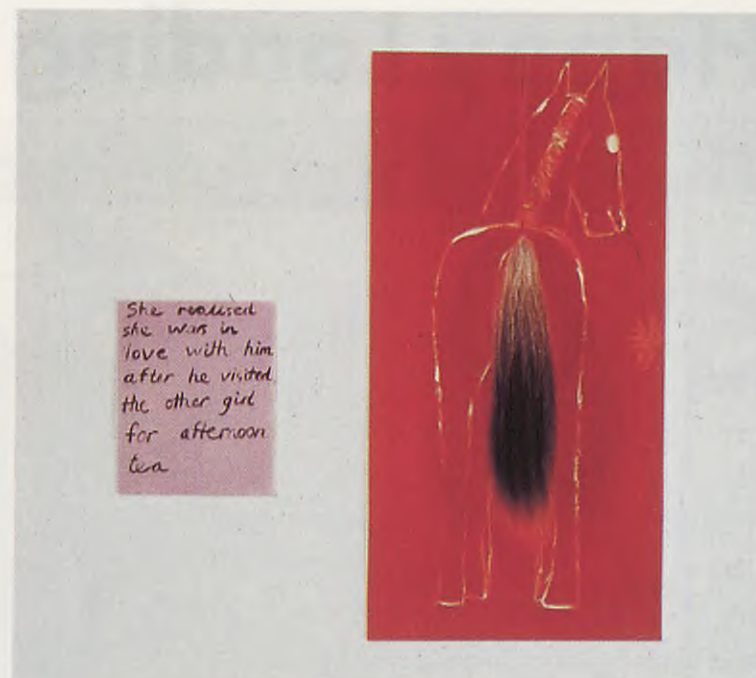




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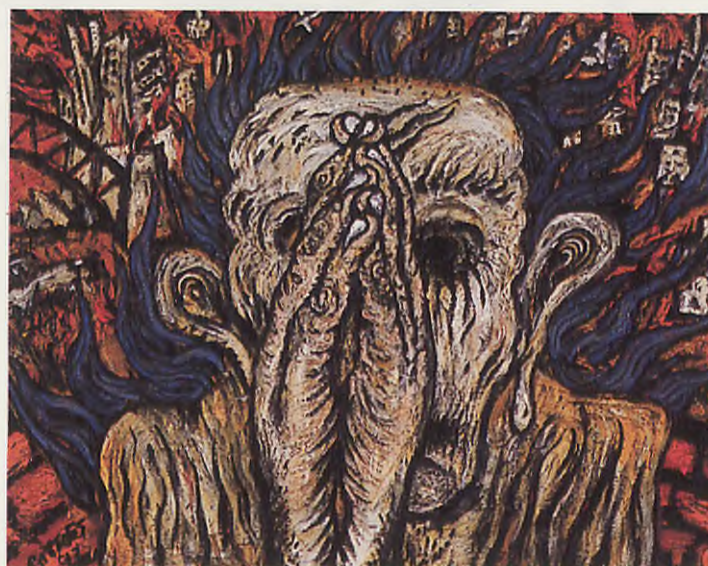
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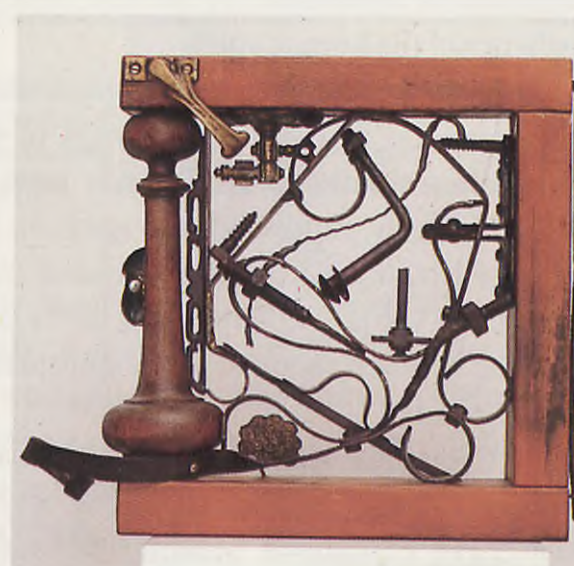
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1. ANTHONY MANNIX, *Untitled*, 1991, ink on paper, from the exhibition 'Refusing Any Annexation', Wollongong City Gallery, Wollongong, New South Wales. 2. ANN THOMSON, *Avatar*, 1992, wood, metal, cable, 100 x 345 x 125 cm, Australian Galleries, Sydney. 3. JENNY WATSON, *Friendship + 'She realised she was in love with him after he visited the other girl for afternoon tea'*, 1992, oil on velvet with ribbon, false horse tails, synthetic polymer paint on stretcher, 150 x 76 cm, 50.5 x 40.5 cm, 1993 Venice Biennale. 4. ROBERT KLIPPEL, *Untitled*, 1991-92, collage on canvas, 152 x 122.1 cm, Watters Gallery, Sydney. 5. GEORGE GITTOES, *Ancient prayer*, 1992, oil on canvas, 167 x 212 cm, Blaxland Gallery, Sydney. Awarded the 1992 Blake Prize for Religious Art. 6. JIM CROKE, *Untitled*, 1992, timber, mixed metals, 46 x 46 x 8.5 cm, Access Contemporary Art Gallery, Sydney.



# Happy Landing

## The art of the Adelaide printmaker Lidia Groblicka

Since migrating to Australia in 1965, Lidia Groblicka has pursued an independent path in her paintings and prints. It is her prints which have received the most attention in recent years and have highlighted her unique contribution to Australian art. Groblicka's striking relief prints are very personal, reflecting her experiences and questioning observations of life. On one level her images appear amusing; on another, they provide deep insights into human behaviour, into the impersonal nature and pressures of contemporary society, and the resilience of the human spirit.

Groblicka's outlook on life was profoundly shaped by her firsthand experiences of war during her childhood in Poland. Born in 1933, her early childhood was spent in the town of Krzemieniec, eastern Poland (now part of the Ukraine), which was in the area annexed by Russia soon after the outbreak of World War II.

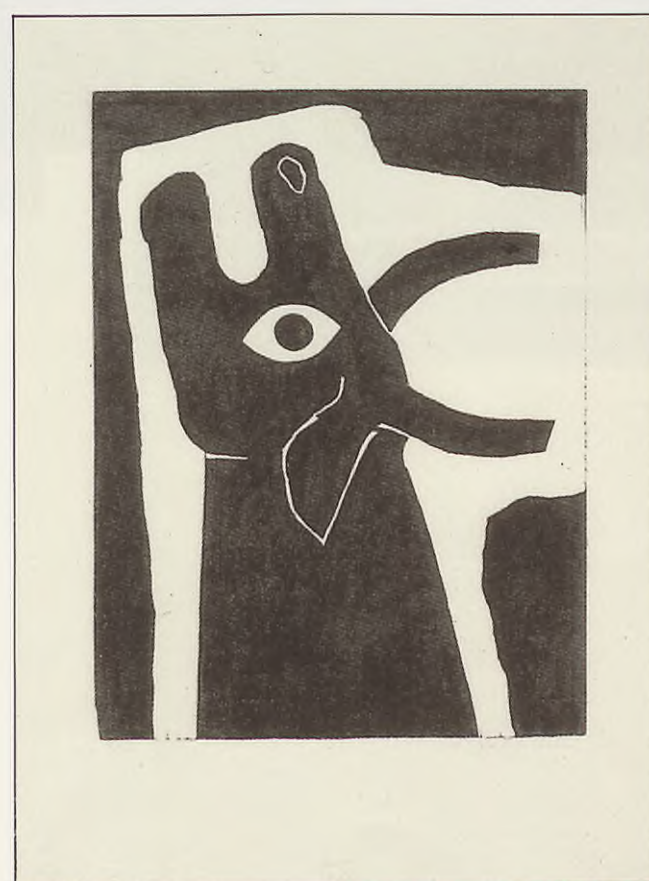
Later, the town was embroiled in the battle between German and Soviet forces, and by early 1944 conditions became unbearable. A sympathetic German soldier in an army truck assisted her family to flee to the safety of Nowy Sącz. In Australia, twenty-six years later, Groblicka depicted the moment of the relieved family's safe arrival in her print *Happy landing (Refugees)*.

Groblicka studied at the Academy of Fine Arts, Kraków, from 1951 to 1957, and in her final three years specialised in the technique of woodcutting, an artform popular with Polish folk artists. Throughout her career Groblicka has continued to make carefully crafted woodcuts, all of which are hand-printed by rubbing a smooth bone over the back of Japanese rice paper, to achieve freshness and subtleties in the areas printed black.

The prints Groblicka made in Poland are in keeping with the social-realist style of



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art which dominated post-war communist Europe. They focus on the strength and dignity of peasant workers struggling for survival on the land. During her study breaks from the Academy Groblicka made numerous sketches of peasants working on farms on the outskirts of Nowy Sącz, and these became the basis of woodcuts. *Funeral*, 1957, a typical example, was part of a series of works capturing the tired, melancholy atmosphere of autumn in rural Europe.

The expressive linear rhythms in her prints of this time reveal her debt to the turbulent brushstrokes in paintings by Vincent Van Gogh, while the sympathetic portrayal of the oppressed is reminiscent of prints by Käthe Kollwitz. Kollwitz's influence is most evident in *Memory of the Holocaust*, 1954–56, a haunting image of two doomed Jewish children, and the only one of Groblicka's prints to specifically depict the horrors of war. The atrocities Lidia witnessed during the war have left her with vivid, disturbing memories which she considers impossible to depict in a literal manner. They have, however, shaped her outlook on humanity, and so indirectly inform all her work.

In 1958 Groblicka moved to London where she met and married Tadek Groblicki, a fellow Pole. In the prints made there, which are mainly linocuts due to the unavailability of suitable pear wood, there is a distinct change in style. Forms are no longer suggested through rhythmic hatched linework, but instead are reduced to contrasting solid blocks of black and white. This radical stylistic shift was no doubt partly due to the new carving surface, but also to Groblicka's fragile emotional state. She found London large and overwhelming, and her difficulties with the English language contributed to her sense of loneliness and homesickness.

From the time of her arrival in Australia in





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1. Lidia Grobicka, *The crying tree*, 1972, woodcut on paper, 38.5 x 27.8 cm, Art Gallery of South Australia, South Australian Government Grant 1990. 2. Lidia Grobicka, *Cow*, 1969, woodcut on paper, 33.7 x 25.5 cm, Art Gallery of South Australia, South Australian Government Grant 1990. 3. Lidia Grobicka, *Happy landing (Refugees)*, 1970, woodcut on paper, 36.3 x 38.6 cm, Art Gallery of South Australia, South Australian Government Grant 1990. 4. Lidia Grobicka, *Funeral*, 1957, woodcut on paper, 24.9 x 36.0 cm, Art Gallery of South Australia, South Australian Government Grant 1990.

1965, Grobicka's art was inescapably linked to her experiences – at times traumatic – as a migrant adjusting to life in a new country. Lidia, her husband and young son lived in a migrant hostel in Bradfield Park, Sydney before moving to Adelaide in July 1966, their home ever since.

In Adelaide Grobicka met the Polish-born artist Wladyslaw Dutkiewicz who had lived in Australia since 1949, and who coincidentally had also studied at the Academy of Fine Arts in Kraków. Through Dutkiewicz, Grobicka became a member of the Royal South Australian Society of Arts. Initially, this was a demoralising experience as she had to contend with a committee who, ignorant of her cultural background and philosophy on art, often rejected her work from Society exhibitions. Grobicka's anguish seems to be released in her print *Cow*, 1969, a powerful image of a terrified beast screaming. The beast's awareness of its impending slaughter invokes parallels with wartime atrocities.

In Grobicka's Australian works, which

comprise observations of Australian life and memories of her Polish homeland, a new style evolved. Grobicka abandoned the conventions of realism in favour of a more primitive or child-like approach characterised by simplified forms, flattened space, balanced, often symmetrical compositions, and patterns of linear hatching reminiscent of embroidery. She achieves the fresh, unselfconscious outlook of humble peasant artists, the major influence on her new form of expression. Grobicka had studied Polish folk art at the Academy of Fine Arts, and as well, had initially intended to specialise in tapestry rather than printmaking. Some of her woodcuts, including *Meadow* and *Town* of 1972, were actually designs for tapestry.

Animals, insects, flowers and trees are motifs which recur in Grobicka's prints and indicate her strong love of the natural world which was awakened by early childhood excursions with her father, a natural history curator, on field trips into the forest to collect plant and insect specimens. Grobicka depicts

these motifs in a stylised, universal and often symbolic manner. In 1972 she made a series of woodcuts of trees, imbuing them with human emotions, such as *The crying tree* and *Waiting tree*. Trees have special significance for Grobicka as during the war they provided safety and shelter from planes flying overhead. Insect-like creatures represent people in recent prints such as *Shooting party*, 1988, which comment on the violence, greed, and impersonal computerised nature of contemporary life.

Living a quiet existence in an outer suburb of Adelaide, Lidia Grobicka has to a large extent been happily isolated from the Australian art world. This has allowed her individuality, her original vision which draws on Polish traditions and contemporary Australian life, to flourish.

**Julie Robinson**

Julie Robinson is Associate Curator of Prints, Drawings & Photographs, Art Gallery of South Australia.



# Returns to Australian Contemporary Art 1972-1989

**T**wo questions often asked about the art market are whether or not art prices generally increase over time and if art is a good investment.

These questions are difficult to answer in relation to contemporary art since most sales take place through dealer galleries, which means that systematic public records of sales are not available. Moreover, most contemporary artists do not see their work appear at auction regularly until late in their careers.

In order to shed some light on this topic, the rate of return on a portfolio of Australian contemporary art originally sold by commercial galleries in 1972, over the period 1972-89, has been calculated. Factors in the development of the art market which explain this rate of return are considered.

## The Portfolio Study

The basis of this study is to treat sales made by commercial galleries in 1972 reported in *ART and Australia* as a portfolio. 68 art works by Australian artists living in 1972 were selected:

35 oils, 18 acrylics, 4 watercolours, and the remainder in other media, mixed media and drawings. There were 55 works by men, and 13 by women; 13 men and 3 women were born overseas. All had been sold by Australian commercial galleries. Only one work by an artist was included.

Sales were from 22 commercial galleries, most located in Sydney and Melbourne, although galleries from regional centres important in contemporary art in 1972 were represented.

The price of each work in the portfolio at 1989 was estimated from auction records, dealer records, exhibition catalogues and information supplied by dealers.

The portfolio included artists at all stages of career development.

## Estimated Return on the Portfolio

The 1972 market value of the portfolio was just under \$50,000 and over \$700,000 in 1989. During this time, however, there was substantial inflation. Consequently, two real

rates of return must be calculated: one showing the gross rate of return after deducting for inflation, and another that makes allowance for selling costs, insurance and other costs of maintaining a collection of art works.

Real Return (per cent per year compound)  
after making allowance for:

	Inflation	Inflation and Costs
Total Portfolio	7.7	4.5
Art works by men	6.9	3.8
Art works by women	12.3	9.0
<b>Rate of Return on Financial Assets:</b>		
10 year Bonds	1.8	
Shares	2.2	

The overall conclusion is that ownership of the portfolio was financially rewarding; the real nett rate of return of 4.5 per cent a year is higher than the rate of return to risk-free financial assets, bonds, and, more importantly, shares.

This comparison of returns may favour the



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portfolio because the stock market peaked in 1987 and the art market peaked in 1989.

Although the rate of return to the portfolio was substantial, not all individual art works in the portfolio performed well. The prices of about one third of the works included in the portfolio did not increase as fast as inflation, while about half did not show a positive real nett return.

The returns to paintings by women artists were higher than the overall return and returns to paintings by men. There was a greater appreciation of works by women artists, reflected in exceptional returns to particular woman artists, most notably Grace Cossington Smith. The highest auction price reported for a work by Cossington Smith in 1973 was \$1,200; in 1987, *Portrait over the writing desk* sold at auction for \$160,000.

A number of factors increased interest in contemporary art, expanding the market for contemporary art. In the early 1970s the Commonwealth Government increased funding for purchases of contemporary art. Some of the initial purchases by the National Gallery of Australia were controversial, and by arousing heated public discussion, attention was focused on contemporary art and its prices. The Australia Council was established and provided funding for regional and State galleries to purchase contemporary art. Art-Bank also became a regular purchaser.

Interest in the visual arts in the private sector increased. Activity in the auction market expanded with contemporary works making more frequent appearances. Regular survey exhibitions of contemporary visual art were mounted, including the Biennale and *Perspecta*. More critical surveys and assessments of artists' work and careers were made, and the feminist movement of the 1970s led to a general reassessment of women's art.

With this background in mind, the rate of

return to the portfolio can be explained. Some part of the return is due to an increase in the demand for Australian art. Another part of the return is due to the recognition of young artists. Some artists, whose work is included in the portfolio, were beginning their careers in 1972. As there is a great deal of uncertainty about future careers, in the early stages of an artist's career it is likely that works are offered for sale at prices below their real worth in the minimum price range. Consequently, if any of these artists achieve fame and critical acclaim, the price of their work will rise substantially.

#### Are These Results Representative?

This is equivalent to asking whether, over 20 years ago, a well-informed collector could have acquired a number of art works which collectively produced such a high rate of return. The answer is an unequivocal 'Yes'.

One Australian public institution did just this. In September 1992, the Reserve Bank of Australia held an exhibition of works from its art collection at its Head Office in Sydney. The collection had begun in the 1950s and nearly all the works were acquired before 1975. A former Governor of the Bank, Dr H. C. Coombs, explained what happened when the Bank had its collection appraised for insurance purposes:

The accountant returned after a while with his eyes round with wonder. 'It's astonishing', he said, 'we haven't got any other assets in the Bank like that: the capital appreciation is enormous!'<sup>1</sup>

<sup>1</sup> *The Reserve Bank of Australia Collection*, Sydney, Reserve Bank of Australia, 1992, p. 10.

#### Jon Stanford

Jon Stanford is Senior Lecturer in Economics, University of Queensland. An earlier version of this work was given in October 1992 at the Seventh International Conference for Cultural Economics, Fort Worth, Texas. Terry Ingram's column will resume in the next issue of *ART and Australia*.



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1. MARGARET OLLEY, *Daphne and still life*, 1964, oil on composition board, 76.4 x 102 cm, collection Queensland University of Technology.

2. KEN WHISSON, *Green horse*, 1975, oil on board, 81.5 x 109 cm, courtesy Watters Gallery.

3. GRACE COSSINGTON SMITH, *Wildflowers in a bucket*, 1947, oil on composition board, 69 x 53.7 cm, collection Queensland University of Technology.

4. JAMES MELDRUM, *Blue wall*, 1970, acrylic on canvas, 183 x 153 cm, courtesy the artist and Savode Gallery.



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JULY 1993



"Model II" 1993  
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55 x 72cms (image)

"I'm rid of that demon long ago" 1993  
Sandstone Sculpture 61cms high

"Model I" 1993  
Charcoal & Pastel on Paper  
134 x 60cms (image)



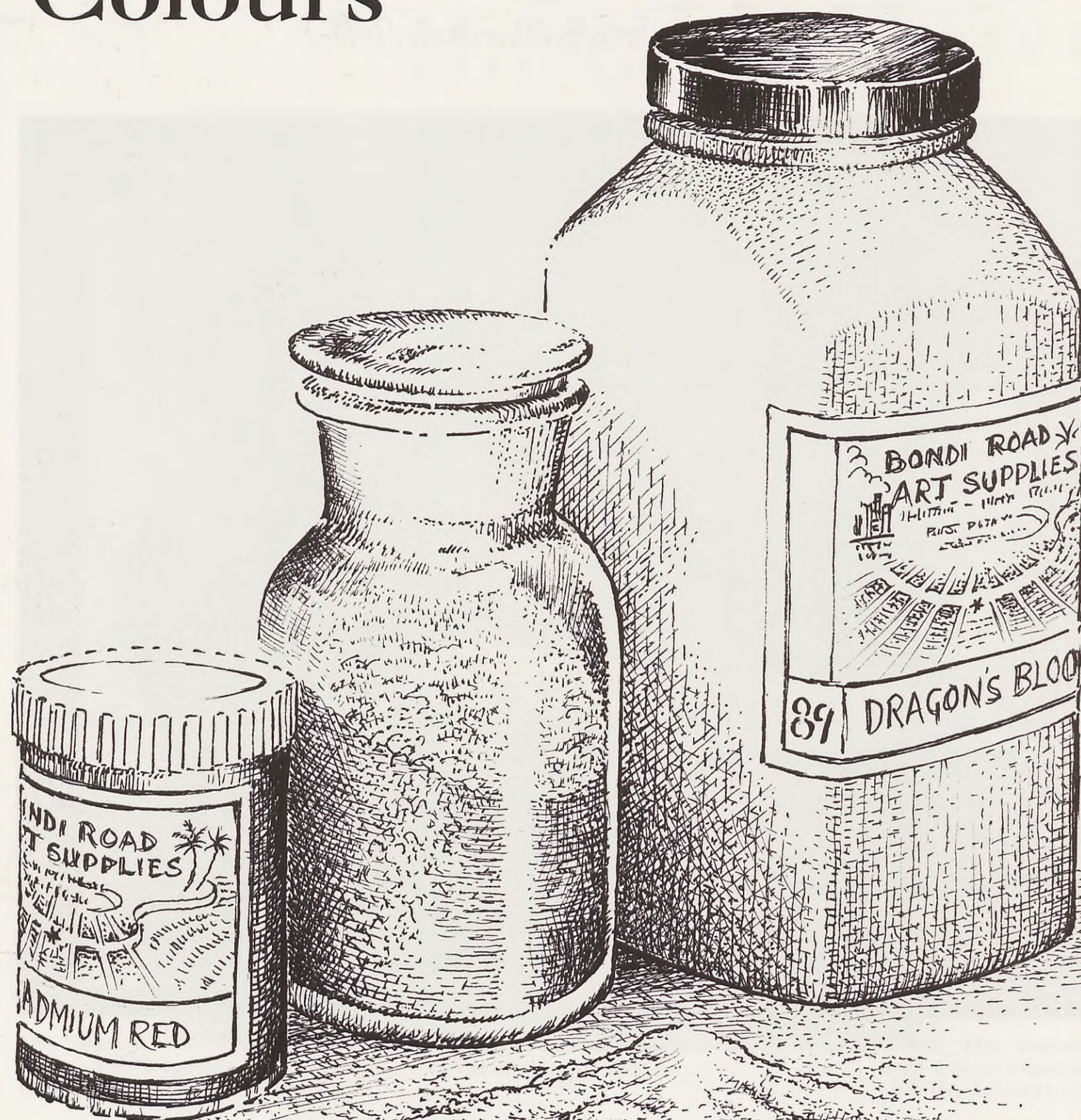
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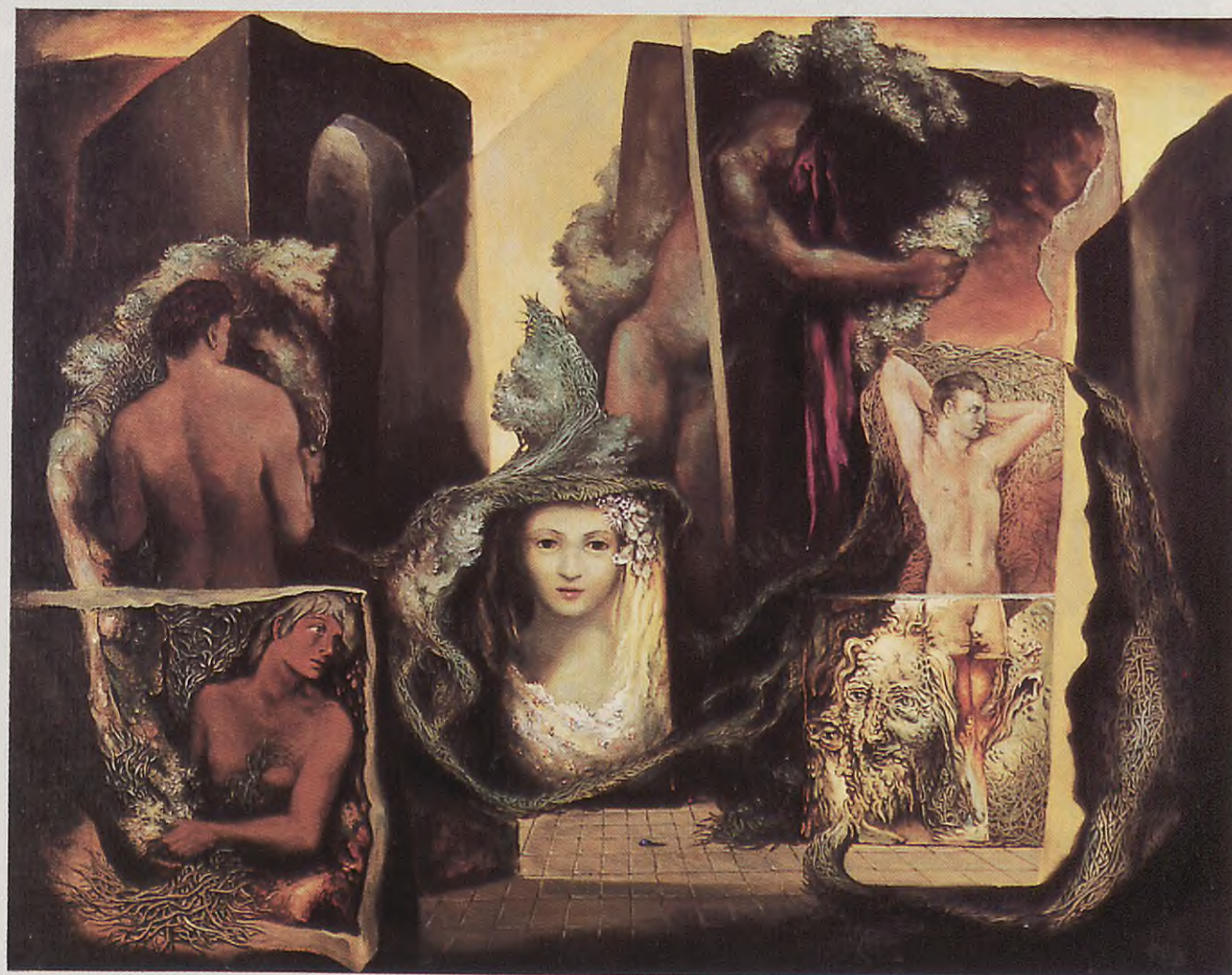
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*by Renée Free*

James Gleeson is widely regarded as the foremost Australian Surrealist painter and his career spans from 1938 to the present day. Influenced by Dali, Picasso, El Greco and later Michelangelo, Gleeson has always endeavoured to produce art which 'catches glimpses of the reality beyond the limits'. This book presents for the first time many of the artist's lesser known works and explores his view that humanity is driven by unconscious forces.

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ANNA VERTES, *Coastscape N.S.W.*  
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Tuesday to Saturday 11.30 - 5.30,  
Sunday 1 - 5

#### BATHURST REGIONAL ART GALLERY

70-78 Keppel Street, Private Mail Bag  
17, BATHURST 2795  
Tel. (063) 31 6066  
Selections from the permanent  
collections of Australian art, sculpture,  
ceramics and Lloyd Rees collection.  
Visiting exhibitions.  
Monday to Friday 10 - 4, Saturday  
11 - 3, Sunday and public holidays  
1 - 4, closed Christmas Day, Boxing  
Day, New Years Day, Good Friday

#### THE BELL GALLERY

Jellore Street, BERRIMA 2577  
Tel. (048) 77 1267 Fax (048) 77 1185  
Continuing display of quality Australian  
oils, watercolours and sculptures.  
Regular exhibitions of established  
contemporary artists.  
Friday to Tuesday 10 - 4, Wednesday  
and Thursday by appointment only

#### BETH MAYNE STUDIO SHOP

cnr Palmer and Burton Streets,  
DARLINGHURST 2010  
Tel. (02) 360 6264  
Presenting collectors' items of early  
Australian painting and works by  
contemporary artists.  
Tuesday to Saturday 11 - 5

#### THE BLAXLAND GALLERY

6th Floor, Grace Bros City Store,  
cnr Pitt and Market Streets, SYDNEY  
2000 Tel. (02) 238 9390  
Fax (02) 221 8254  
3 to 27 June: Rick Ball - paintings and  
works on paper; Greg Hamilton -  
terracotta and porcelain  
1 to 25 July: Sydney printmakers  
annual exhibition; Kristin  
Taylor - ceramics  
29 July to 22 August: Rosemary  
Valadon - pastel drawings;  
Beverley Bloxham - ceramics.  
Monday to Friday 10 - 5,  
Thursday 10 - 7, Saturday 10 - 3,  
Sunday 10 - 4, closed public holidays

ENTRIES  
NOW INVITED



## CHRISTIE'S

**Christie's, Australia's leading fine art  
auctioneers, have consistently  
rewarded clients with record prices  
in all areas of art, antiques, motor  
cars and collectables.**

### 1993 Auctions

**Our specialists can advise confidentially  
on the appropriate market for  
achieving maximum sales results in  
1993 auctions.**

#### PAINTINGS

**Kathie Robb and Patricia Macdonald**  
(02) 326 1422 or (03) 820 4311

#### FURNITURE, DECORATIVE ARTS, JEWELLERY & ANTIQUES

**Richard Gordon and Paul Sumner**  
(03) 820 4311 or (02) 326 1422

#### MOTOR VEHICLES

**David Wright (03) 802 1447**

#### STAMPS

**Ray Kelly (03) 820 4311**

#### BOOKS & HISTORICAL AUSTRALIAN ITEMS

**Michael Reid (03) 820 4311**

#### PICTURED ON PREVIOUS PAGE:

*'Hawkesbury River, N.S.W.', 1896  
by Arthur Streeton. Sold for \$770,000*

*'The Mountain Cottage', 1915  
by Frederick McCubbin. Sold for \$308,000*

*'Sydney Heads', by Eugene von Guerard.  
Sold for \$715,000*

**SYDNEY MELBOURNE ADELAIDE**

CHR 5291/B





## GREENWAY GALLERY

presenting a lively program of temporary exhibitions  
about history, ideas & culture

**POIGNANT REGALIA**  
19th century Aboriginal  
Images and Breastplates  
25 May – 4 July

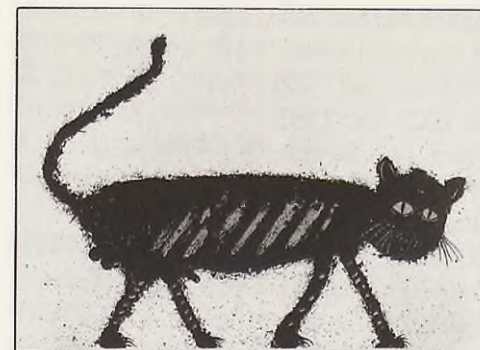
**MARION HALL BEST – INTERIOR DESIGNER**  
31 July – 17 October

**Greenway Gallery** Hyde Park Barracks Queens Square Macquarie Street Sydney

Open 10 am – 5 pm daily telephone (02) 223 8922

Admission Gallery & Museum adult \$5 concession \$3 family \$12

HISTORIC HOUSES TRUST OF NEW SOUTH WALES



**BASIL HADLEY, Tomcat, 1992,**  
screenprint, 42 x 56 cm, edition of 20,  
Eddie Glastra Gallery.

**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. Specialising in  
Frank Hinder.  
Tuesday to Saturday 1 - 6, mornings  
by appointment

**BOWRAL ART GALLERY**  
389 Bong Bong Street, BOWRAL 2576  
Tel. (048) 61 3214  
Continuous exhibitions primarily local  
Southern Highlands artists. Mixed  
media art, sculpture, jewellery,  
ceramics, wood and textiles. Prints by  
Max Miller, Joyce Allen, Eleonore  
Solomon and Barbara Trapnell.  
Monday to Friday 9 - 5.30, Saturday  
9 - 3, Sunday 12 - 3

**BOYD GALLERY**  
'Struggletown Fine Arts Complex',  
4 Sharman Close, NARELLAN 2567  
Tel. (046) 46 2424 Fax (046) 47 1911  
Continuous exhibitions of established  
artists and investment works. Six  
galleries and restaurant in complex.  
Pottery and antiques exhibition gallery.  
Daily 10 - 5

**BRAEMAR GALLERY**  
104 Macquarie Road, SPRINGWOOD 2777  
Tel. (047) 51 0746  
New exhibitions each month;  
please write for calendar.  
Friday to Sunday 10 - 4

**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 and Sunday 12 - 4

**CHRISTOPHER DAY GALLERY**  
cnr Paddington and Elizabeth Streets,  
PADDINGTON 2021  
Tel. (02) 326 1952 Fax (02) 327 5826  
Changing exhibitions of quality  
traditional nineteenth- and twentieth-  
century Australian and European oil  
paintings and watercolours, all for sale.  
After hours telephone (02) 327 8538,  
mobile (018) 40 3928.  
Monday to Friday 12 - 6, Saturday  
and Sunday 2 - 6

**249 CONTEMPORARY GALLERY**  
King Street, opposite Tower Cinemas,  
NEWCASTLE 2300 Tel. (049) 26 3300  
Newcastle contemporary artists' gallery  
specialising in contemporary fine art of  
Newcastle and the Hunter Region.  
Thursday to Sunday 11 - 6

**COVENTRY GALLERY**  
56 Sutherland Street, PADDINGTON 2021  
Tel. (02) 331 4338  
Contemporary works of art by promi-  
nent 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) 81 4342 Fax (068) 84 2675  
4 June to 11 July: The Blake Prize for  
Religious Art  
16 July to 22 August: 'Picture This' –  
original illustrations from popular  
children's books; Michael Leunig –  
cartoons; 'Handle With Care'.  
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  
Representing Australian and interna-  
tional artists, as well as corporate work.  
Exhibitions changing weekly.  
Wednesday to Sunday 11 - 6 or  
by appointment

**EDDIE GLASTRA GALLERY PTY LTD**  
44 Gurner Street, PADDINGTON 2021  
Tel. (02) 331 6477 Fax (02) 331 7322  
An Australian art resource with six  
one-man shows per year.  
To 18 June: Geoff Dyer – oils on  
canvas  
16 July to 6 August: Cedric Flower  
27 August to 17 September: Huang He.  
Tuesday to Saturday 11 - 5.30



#### FALLS GALLERY

161 Falls Road, WENTWORTH FALLS  
2782 Tel. (047) 57 1139  
Etchings by Boyd, Hodgkinson, Olsen,  
Miller, Friend, Rees, Rankin.  
Contemporary ceramics by Rushforth,  
Halford, Barrow and many others.  
Wednesday to Sunday 10 - 5

#### 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 - 7

#### GALLERY 460

460 Avoca Drive, Green Point,  
GOSFORD 2251 Tel. (043) 69 2111  
Fax (043) 69 2359  
Fine art dealer in nineteenth- and  
twentieth-century paintings. Eight-  
hectare sculpture park. Woolloomooloo  
office by appointment.  
Daily 10 - 5 or by appointment

#### GOULBURN REGIONAL ART GALLERY

Goulburn Civic Centre, cnr Bourke and  
Church Streets, GOULBURN 2580  
Tel. (048) 23 0443  
Presenting a program of exhibitions  
covering a wide range of art media and  
practice.  
Tuesday to Friday 10 - 4.30, Saturday  
and public holidays 1 - 4

#### HARRINGTON STREET GALLERY

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

#### HOGARTH GALLERIES

ABORIGINAL ART CENTRE  
Walker Lane, PADDINGTON 2021  
Tel. (02) 360 6839  
Represents major bark painters and  
Western Desert communities; Aboriginal

printmakers, photographers and  
urban artists.  
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

#### IVAN DOUGHERTY GALLERY

cnr Selwyn Street and Albion Avenue,  
PADDINGTON 2021  
Tel. (02) 339 9526 Fax (02) 339 9506  
Contemporary Australian and interna-  
tional art. Free forums, floor talks and  
performances.  
3 to 26 June: Aboriginal women's  
exhibition  
1 to 31 July: Ian Burn.  
Monday to Friday 10 - 5, Saturday 1 - 5,  
closed Sunday and public holidays

#### JOSEF LEBOVIC GALLERY

34 Paddington Street, PADDINGTON  
2021 Tel. (02) 332 1840  
Fax (02) 331 7431  
Original Australian prints and photo-  
graphs, colonial to 1960. Large stock,  
extensive range. Agent for Bruce Goold.  
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

#### KENTHURST GALLERIES

39 Kenthurst Road, KENTHURST 2156  
Tel. (02) 654 2258 Fax (02) 654 1756  
Monthly changing exhibition program  
of painting and sculpture by well-  
known Australian artists. Sculpture  
garden and reflecting pool.  
Wednesday to Saturday 10 - 5 or  
by appointment

#### LARS KNUDSEN BLUE MOUNTAINS STUDIO

Jenolan Caves Road, HAMPTON 2790  
Tel. (063) 59 3359  
Elegant gallery set in eucalypt forest.  
Sole source of the artist's celebrated  
images of birds. Director: Julie Knudsen.  
Thursday to Monday 11 - 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 and  
Sunday 2 - 5



## LAWSONS

FINE ART AUCTIONEERS AND VALUERS

Lawsons conduct three major Australian and  
European painting sales each year. On a monthly basis,  
we have catalogue auctions of antique furniture,  
decorative arts, silver, jewellery, books and tribal art.  
For further information concerning valuations for auction  
or insurance purposes or to receive our auction calender  
please call us on (02) 241 3411.

*William Dobell 'Portrait of Dame Mary Gilmore' Sold \$49,000 on 17.11.92*



212 Cumberland Street Sydney 2000. Telephone (02) 241 3411.



**LEGGE GALLERY**

183 Regent Street, REDFERN 2015  
Tel. (02) 319 3340

To June 12: Christine Johnson – paintings

15 June to 3 July: Edwina Palmer – works on slate; Peter Maloney – paintings

6 to 24 July: Chris Langlois, Jann Dark – paintings

27 to 14 August: Peggy Randall – paintings; Rew Hanks – installation

17 August to 4 September: Fiona Fell – ceramics; Brian King – paintings.

Tuesday to Saturday 11 - 6

**LEWERS BEQUEST & PENRITH REGIONAL ART GALLERY**

86 River Road, EMU PLAINS 2750  
Tel. (047) 35 1448 Fax (047) 35 5663

4 June to 1 August: Penrith History – Penrith District Historical Society photographs and memorabilia

25 June to 8 August: 'Ways of Water' – two and three dimensional artworks

13 August to 26 September: Stacha Halpern – paintings.

Tuesday to Sunday 11 - 5

**MACQUARIE GALLERIES**

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 19 June: Michael Shannon – paintings and drawings; Salvatore Zofrea – Opera House sketches; Paul Hopmeier – sculpture

22 June to 17 July: Peter D Cole – sculpture; Isabel Davies – assemblage; Mark Edgoose – silverwork

20 July to 14 August: John Coburn – paintings; Martin Halstead – ceramics

17 August to 11 September: John R Neeson – paintings; Udo Spellbach – etchings; Kevin White – ceramics.

Tuesday to Saturday 11 - 6

**MAITLAND CITY ART GALLERY**

Brough House, Church Street, MAITLAND 2320

Tel. (049) 33 6725, 33 3269

Permanent collection and new exhibitions monthly. Admission free.

Thursday and Friday 1 - 4, Saturday 1.30 - 5, Sunday 10.30 - 5

or by appointment

or by appointment

**MARK JULIAN GALLERY**

1st Floor, 23 Glebe Point Road,

GLEBE 2037 (near Broadway)

Tel. (02) 552 3661

Changing exhibitions of contemporary works every three weeks.

Wednesday 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

Fax (049) 26 5529

Monthly changing exhibitions. Dealer stock available upon request.

Monday, Friday and Saturday 11 - 6, Sunday 2 - 6

**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

**MARY REIBEY GALLERY**

224 Enmore Road, ENMORE 2042

Tel. (02) 516 4902

Fax (02) 953 5293

We change exhibitions monthly and carry a wide range of watercolours, etchings and other prints.

Wednesday and Sunday 11 - 4,

Thursday and Friday 11 - 7, closed Monday and Tuesday

**MICHAEL NAGY GALLERY**

159 Victoria Street, POTTS POINT 2011 Tel. (02) 368 1152

Exhibiting contemporary Australian art.

Wednesday to Sunday 11 - 6

**MIMI'S GALLERY**

263 Crown Street, DARLINGHURST 2010 Tel. (02) 360 7003

The gallery displays some of the most unique lyrical, abstract paintings in Australia by Mimi Jaksic Berger.

Tuesday to Saturday 3 - 6.30

**THE MONAD GALLERY**

169b Avenue Road, MOSMAN 2088  
Tel. (02) 969 3025

Original works of art in all mediums. Decorative and traditional exhibitions.

Custom framing.

Tuesday to Friday 10.30 - 5, Saturday 10 - 4, Sunday 1 - 4, Monday closed

**THE MOORE PARK GALLERY**

17 Thurlow Street, REDFERN 2016  
Tel. (02) 698 8555

Large oils by Ken Done. Viewing by appointment.

MARY PLACE

GALLERY

12 MARY PLACE PADDINGTON NSW 2021 AUSTRALIA

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

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

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REGIONAL • GALLERY

Australian contemporary art  
post 1970.

Profile collections of  
north Queensland based art and  
the contemporary art of  
Papua New Guinea.

A regional gallery of  
Queensland.



Flinders Mall, Townsville  
(Corner of Denham Street)

Telephone: (077) 72 2560



Monday to Friday 10 - 4,  
closed public holidays

# **MORI GALLERY**

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

# **MUSEUM OF CONTEMPORARY ART**

140 George Street, Circular Quay,  
THE ROCKS 2000 Tel. (02) 252 4033  
Fax (02) 252 4361  
Exhibits contemporary visual art shows  
and related film and lecture series to  
challenge, excite and inform.  
Daily 11 - 6

# **NEWCASTLE REGION ART GALLERY**

Laman Street, NEWCASTLE 2300  
Tel. (049) 29 3263  
Fax (049) 29 6876  
Exhibitions from the permanent  
collection of Australian art and Japanese  
ceramics. Touring and local artists'  
exhibitions.  
Monday to Friday 10 - 5,  
Saturday 1.30 - 5, Sunday and  
public holidays 2 - 5

# **ORANGE REGIONAL GALLERY**

Civic Square, Byng Street, ORANGE  
2800 Tel. (063) 61 5136  
Fax (063) 61 5100  
A changing program of international,  
national and regional exhibitions. A  
specialist collection of contemporary  
ceramics, costumes and jewellery.  
To 20 June: Biennale of Sydney -  
a small selection from the Art Gallery  
of New South Wales and the Bond Store  
15 June to 25 July: Salvatore Zofrea -  
Psalms retrospective  
25 June to 25 July: 'India Songs:  
Multiple Streams in Contemporary  
Indian Art', curated by Victoria Lynn  
30 July to 29 August: Archibald,  
Wynne, Sulman exhibition.  
Tuesday to Saturday 11 - 5,  
Sunday and public holidays 2 - 5,  
closed Monday, Christmas Day and  
Good Friday

# **PROUDS ART GALLERY**

cnr Pitt and King Streets, SYDNEY 2000  
Tel. (02) 233 4488 Fax (02) 221 2825  
Sydney's most central gallery represent-  
ing Australia's leading artists.  
Investment paintings available,  
sculpture, expert framing.  
Monday to Friday 9.15 - 5.25,  
Thursday 9.15 - 9, Saturday 9.15 - 4

# **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**

1st Floor, 38 Queen Street,  
WOOLLAHRA 2025  
Tel. (02) 363 3212  
Fax (02) 363 0556  
Paintings by important Australian and  
British artists including Boyd, Drysdale,  
Lanceley, Smart, Williams, Auerbach,  
Freud, Kossoff, Wiszniewski and  
Wolseley.  
Tuesday to Saturday 11 - 5.30 or  
by appointment

# **RICHARD KING**

141 Dowling Street,  
WOOLLOOMOOLOO 2011  
Tel. (02) 358 1919  
Fax (02) 357 3324  
Dupain and Cazneaux estates.  
Representing David Moore,  
McFarlane, Scott, Strewé, Talbot,  
Williams, plus Hall Thorpe estate.  
Valuations given.  
By appointment only

# **RIVERINA GALLERIES**

24 The Esplanade, WAGGA WAGGA  
2650 Tel. (069) 21 5274  
Barrett, Bell, Byard, Caldwell,  
Frawley, Hansell, Kautzer, Nobbs,  
Parker, Paterson, Scherger, Schlunke,  
Smith, Voigt, Woodward, Winch,  
Wynne.  
Wednesday to Sunday 11 - 6,  
closed Monday and Tuesday

# **ROBIN GIBSON GALLERY**

278 Liverpool Street, DARLINGHURST  
2010 Tel. (02) 331 6692  
Fax (02) 331 1114  
To 2 June: Peter Baka - paintings and  
assemblage; David Rose - drawings  
and paintings from Europe  
4 to 23 June: 'Sculpture 4' -  
annual survey of sculpture  
25 June to 15 July: 'Landscape' -  
Jock Young, Ted Hillyer, Toby Dupree  
6 July to 4 August: Ross Watson -  
paintings  
6 to 25 August: Gary Christian -  
paintings; Ralph Wilson - paintings.  
Tuesday to Saturday 11 - 6

# **ROSLYN OXLEY9 GALLERY**

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

# DAVID MOORE



Represented by Richard King  
(established 1972)  
141 Dowling Street,  
Woolloomooloo Sydney 2011  
By appointment only  
Telephone (02) 358 1919  
Facsimile (02) 357 3324

Also representing Max Dupain,  
Roger Scott, Robert Macfarlane,  
Oliver Strewé, Henry Talbot,  
John Williams.



# Solander Gallery

CANBERRA

Representing major Australian and overseas artists

Two separate exhibitions every four weeks

36 Grey Street  
Deakin, A.C.T. 2600  
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

## ROCKHAMPTON City Art Gallery



Regional Gallery for Central Queensland  
Tel: 079 311 248

Fax (02) 331 5609  
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 nineteenth-  
and twentieth-century art. Changing  
exhibitions.  
Tuesday to Friday 10 - 6,  
Saturday 11 - 6

### S.H. ERVIN GALLERY

National Trust Centre, Watson Road,  
OBSERVATORY HILL, 2000  
Tel. (02) 258 0123 Fax (02) 258 0174  
To 13 June: 'Observing Sydney' views  
of and from Observatory Hill  
18 June to 18 July: 'A Brush with the  
Bush' - George Lambert 1895-1900  
23 July to 22 August: Yarnangu  
\Ngaanya - 'Our Land, Our Body'.  
Recent paintings from the Warburton  
community.  
Tuesday to Friday 11 - 5, Saturday and  
Sunday 12 - 5, closed Monday and  
during exhibition changeover

### SHERMAN GALLERIES GOODHOPE

16-18 Goodhope Street, PADDINGTON  
2021 Tel. (02) 331 1112  
Fax (02) 331 1051  
To 12 June: John Olsen  
16 June to 10 July: Dale Frank  
14 July to 13 August: 'Works On Paper',  
mid-career artists.  
Tuesday to Saturday 11 - 6

### SHERMAN GALLERIES HARGRAVE

1 Hargrave Street, PADDINGTON 2021  
Tel. (02) 360 5566 Fax (02) 360 5935  
To 19 June: Clifford Frith  
23 June to 17 July: Guan Wei  
21 July to 14 August: Carlier Makigawa  
and an exhibition of oriental textiles  
from the Qing Dynasty. Curated by  
Linda Wrigglesworth  
25 August to 25 September: David  
Rankin.  
Tuesday to Saturday 11 - 6

### TIM McCORMICK

53 Queen Street, WOOLLAHRA 2025  
Tel. (02) 363 5383 Fax (02) 326 2752  
Colonial prints and paintings, rare  
Australian books, manuscripts and  
photographs.  
Monday to Friday 10 - 5

### TIN SHEDS GALLERY

154 City Road, University of Sydney,  
SYDNEY 2006 Tel. (02) 331 4261  
Fax (02) 692 4184  
The Tin Sheds Gallery has an ongoing  
calendar of exhibitions specialising  
in innovative and challenging contem-  
porary art.

Monday to Friday 11 - 5,  
Saturday and Sunday 1 - 5

### TRINITY DELMAR GALLERY

144 Victoria Street, ASHFIELD 2131  
Tel. (02) 581 6070 Fax (02) 799 9449  
Changing exhibitions of established and  
emerging artists featuring annual pastel  
and watercolour exhibitions and smaller  
group exhibitions.  
Saturday and Sunday 12 - 5.30 or by  
appointment, closed during school  
vacations

### VON BERTOUCHE GALLERIES

61 Laman Street, NEWCASTLE 2300  
Tel. (049) 29 3584 Fax (049) 26 4195  
To 13 June: Dallas Sym Choon -  
paintings  
18 June to 11 July: Sophia Montefiore -  
recent paintings  
16 July to 1 August: David Middlebrook  
- recent work  
6 to August 29: David K Taylor -  
watercolours  
3 to September 19: Glenn Preece -  
paintings.  
Friday to Monday 11 - 6 or by  
appointment

### WAGNER ART GALLERY

39 Gurner Street, PADDINGTON 2021  
Tel. (02) 360 6069 Fax (02) 361 5492  
Dealers in fine Australian paintings  
by prominent artists. Exhibitions  
changing every three weeks; contem-  
porary and traditional paintings  
and graphics.  
15 June to 10 July: David Voigt -  
series on Tasmania  
13 July to 7 August: David Boyd -  
oil paintings and pastels  
10 August to 25 September: Mixed  
exhibition by leading Australian artists  
for business houses and collectors.  
Tuesday to Saturday 11 - 5.30,  
Sunday by appointment

### WAGGA WAGGA CITY ART GALLERY

40 Gurwood Street, WAGGA WAGGA  
2650 Tel. (069) 23 5419  
Fax (069) 23 5400  
Specialist collections in contemporary  
studio. Glass, prints, fine arts and crafts.  
Regularly changing exhibitions.  
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  
Continuing exhibitions.  
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.  
Daily 9 - 5

#### WOLLONGONG CITY GALLERY

cnr Burelli and Kembla Streets,  
WOLLONGONG 2520  
Tel. (042) 28 7500 Fax (042) 26 5530  
Wollongong City Gallery offers a constantly changing program with a broad range of local, national and international exhibitions.  
To 27 June: Peter Day - 'Mixed Metaphors', paintings; Bob McRae - 'Regional Myths: Bush, Line and Breakers', drawings  
July: Tony Twigg - 'The Story That We Make is the Song That We Sing', panel project  
2 July to 15 August: Dennis Del Favero  
July: Debra Liel Brown  
20 August to 3 October: Richard Goodwin.  
Tuesday to Friday 10 - 5, Saturday, Sunday 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 12 - 6

#### YUILL/CROWLEY

Level 1/30 Boronia Street, REDFERN  
2016 Tel. (02) 698 3877  
To 12 June: Bronwyn Clark-Cooler  
16 June to 10 July: Dick Watkins  
14 July to 7 August: Richard Dunn.  
Wednesday to Saturday 11 - 6, or by appointment

#### A.C.T.

#### ART OPTIONS

13 Lonsdale Street, BRADDON 2601  
Tel. (06) 249 7733 Fax (06) 247 9618  
Limited edition prints by Australian and overseas artists. Ceramics, glassware and forged iron.  
Tuesday to Friday 10 - 5, Saturday 10 - 3

#### BEAVER GALLERIES

81 Denison Street, DEAKIN 2600  
Tel. (06) 282 5294 Fax (06) 281 1315  
Five spacious galleries featuring Australia's leading artists and designers. Paintings, sculpture, prints, furniture and the decorative arts.  
To 24 June: Cassandra Boyd - paintings and drawings; Dilys Condell - paintings

and sculpture  
25 July to 19 August: Contemporary furniture.  
Wednesday to Sunday 10.30 - 5

#### CANBERRA CONTEMPORARY ART SPACE

Galleries 1 and 2, Gorman House,  
Ainslie Avenue, BRADDON 2601  
Tel. (06) 247 0188 Fax (06) 247 7739  
Galleries 1 and 2: Exhibition program with emphasis placed on exhibiting works of an experimental and innovative nature.  
Tuesday to Saturday 11 - 5

#### CHAPMAN GALLERY

31 Captain Cook Crescent, MANUKA  
2603 Tel. (06) 295 2550  
Changing exhibitions by major Australian artists. Paintings by Aboriginal artists always in stock, including Emily Kngwarreye and Ginger Riley.  
Wednesday to Sunday 11 - 6

#### CROHILL GALLERY

16 Bougainville Street, MANUKA 2603  
Tel. (06) 295 7777 Fax (06) 295 7777  
Contemporary Australian art with changing exhibitions. Home of the Crohill Art Prize.  
Wednesday to Sunday 10 - 5

#### GALLERY HUNTLY

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

#### NAREK GALLERIES

'Cuppacumbalong', Naas Road,  
THARWA 2620 Tel. (06) 237 5116  
Fax (06) 237 5153  
Contemporary Australian ceramics, glass, wood, metal and fibre. Please phone for current exhibition details.  
To 28 June: 'Objects and Quality of Life' - ceramics by Angela Valamanesh  
July and August: 'Woodfire' - ceramics by Roswitha Wulff.  
Wednesday to Sunday 11 - 5, closed Monday and Tuesday

#### NATIONAL GALLERY OF AUSTRALIA

Parkes Place, PARKES 2600  
Tel. (06) 271 2411 FAX (06) 273 1321  
The National Gallery of Australia houses a representative collection of Australian art and treasures from Asia, Africa and the Americas.  
To 18 July: Dragon and Phoenix - textiles  
19 June to 26 September: The school of Paris - prints  
4 September to 14 November: Soviet avant-garde art - 1910-1930

#### Department of Design

Industrial Design - City Campus  
Graphic Design - Bundoora Campus

#### Department of Fashion and Textile Design

Fashion (course streams in Design and in Design with Merchandising) - City Campus  
Textile Design - City Campus

#### Department of Fine Art

Major studies in Painting, Printmaking, Ceramics, Sculpture and Gold & Silversmithing - City Campus  
2D and 3D Studies - Bundoora Campus

#### Department of Visual Communication

Art Direction and Advertising - City Campus  
Illustrative Photography - City Campus  
Scientific Photography - City Campus  
Media Arts - Bundoora Campus

In all disciplines offered on the City campus, Undergraduate degrees, Honours degrees, Masters degrees and PhD degrees are offered. On the Bundoora Campus, Diplomas, Undergraduate degrees, Masters degrees and Post-graduate diplomas are offered.

A merger between RMIT and Phillip Institute of Technology occurred on 1st July 1992.

**City Campus Ph: 660 2173/2219**  
**Bundoora Campus Ph: 468 2213/2215**  
**RMIT GPO Box 2476V Melbourne**  
**Victoria 3001**

Faculty of Art and Design  
  
**RMIT**



6 November to 23 January: Arthur Streeton.  
Monday to Sunday 10 - 5, closed Good Friday and Christmas Day

# **NATIONAL LIBRARY OF AUSTRALIA**

Parkes Place, CANBERRA 2600  
Tel. (06) 262 1111 Fax (06) 273 4493  
The world's largest collection of materials relating to Australia's heritage including over 40,000 works of art and 500,000 photographs. Admission free. To 5 September: 'The People's Treasures': Collections in the National Library of Australia - oils, works on paper, manuscripts, books, maps,



**CONRAD MARTENS, Sydney Cove 1842**, (detail) oil on canvas, 31 x 80 cm, National Library of Australia.

oral histories and ephemera.  
Monday to Thursday 9 - 9,  
Friday to Sunday 9 - 4.45, closed Good Friday and Christmas Day

# **NOLAN GALLERY**

Lanyon, Tharwa Drive, THARWA 2620  
Tel. (06) 237 5192 Fax (06) 237 5192  
Exhibitions of the work of Sidney Nolan and contemporary Australian art.  
To 20 June: Michael Leunig - 'Introspective'  
25 June to 15 August: The Medibank Private Collection - an eclectic collection of contemporary Australian paintings, sculptures and photographs  
19 August to 10 October: 'Dame Edna Regrets She is Unable to Attend'.  
Tuesday to Sunday and public holidays 10 - 4

# **PRIMAVERA GALLERY**

16 Bougainville Street, MANUKA 2603  
Tel. (06) 295 9311  
Exhibiting fine and decorative arts from Australia and overseas. Permanent collection of ceramics from Spain.  
Wednesday to Sunday 11 - 5

# **SOLANDER GALLERY**

36 Grey Street, DEAKIN 2600  
Tel. (06) 273 1780 Fax (06) 282 5145

Canberra's leading gallery, situated close to Parliament House. Two new exhibitions monthly of Australia's outstanding painters and sculptors.

5 to 30 June: Peter Ellis, Heather Shimmen, Ann Grocott  
3 to 28 July: Graeme Peebles, Robin Wallace-Crabbe  
31 July to 25 August: Guy Walpen, Joyce Warren - porcelain; Gary Christian.  
Wednesday to Sunday 10 - 5

# **SPIRAL ARM**

Leichhardt Street Studios, 71 Leichhardt Street, KINGSTON 2604  
Tel. (06) 295 9438  
Presenting national and local exhibitions.  
June: Camille Russell  
July: Group exhibition.  
Wednesday to Sunday 11 - 5

# **STUDIO ONE PRINTMAKING WORKSHOP**

71 Leichhardt Street, KINGSTON 2604  
Tel. (06) 295 2781 Fax (06) 285 2738  
Limited edition prints and works on paper by Australian artists.  
Continuous exhibitions and stock prints for viewing.  
Monday to Friday 9 - 5, weekends during exhibitions

# **VICTORIA**

# **ACLAND ART GALLERY**

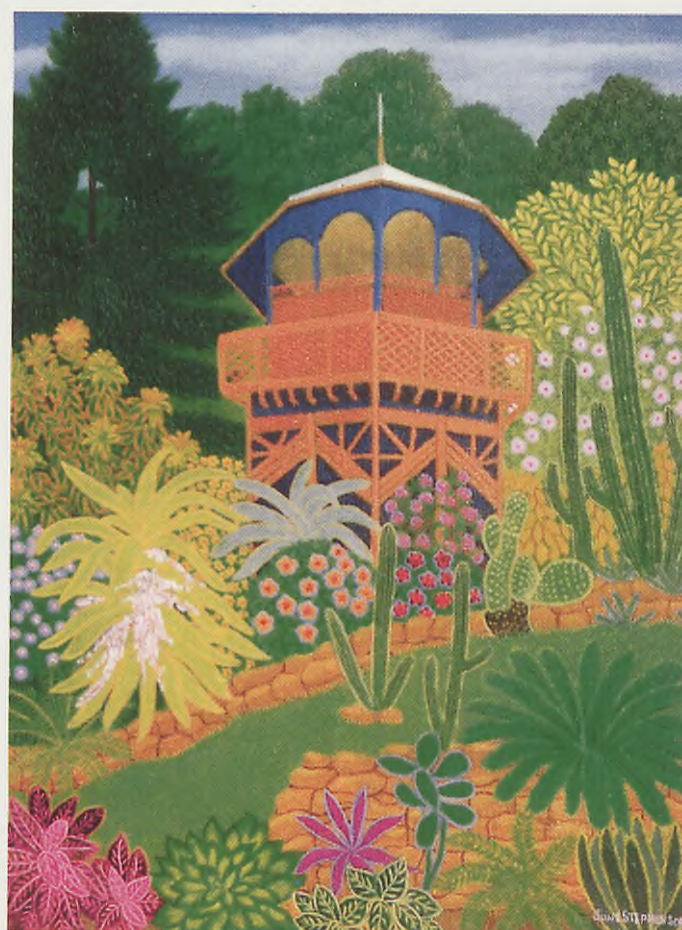
126 Nelson Place, WILLIAMSTOWN 3016 Tel. (03) 399 9732  
Continuous exhibitions of contemporary art, including emerging new artists.  
Tuesday to Saturday 11 - 6

# **ADAM GALLERIES**

A.N.A. House, 28 Elizabeth Street, MELBOURNE 3000 Tel. (03) 650 4236 Fax (03) 331 1590  
Exhibition of traditional and modern works of art.  
July and August: Paintings, prints and drawings.  
Monday to Saturday 10.30 - 5 during exhibitions, otherwise Monday to Friday 9.30 - 5 or by appointment

# **ALCASTON HOUSE GALLERY**

Suite 4, 2 Collins Street (Spring Street entrance), MELBOURNE 3000  
Tel. (03) 654 7279 Fax (03) 650 3199  
Representing Ginger Riley, Munduwalawala, Willi Gudipi, Sambo Burra Burra, Ngukurr, Jilmara Milikapiti, Melville Island; David



Garden with Summer House oil on canvas 61 x 46cm

# **JUNE STEPHENSON**

6 - 20 June 1993

# **QUASIONS MORNINGTON GALLERY**

37a Main Street Mornington 3931  
Telephone (059) 75 3915 Wed - Sun 11am - 5pm



Mpetyane, Alice Springs.  
From 4 June: David Mpetyane – 'Reverse it Forward', paintings  
From 1 July: Ginger Riley  
Muduwalawala – 'Imagine a Stamp'  
From 13 August: Jilamara artists, Melville Island – 'Our Designs on Bark, a Continuing Tradition'.  
Monday to Friday 9 – 5 and by appointment

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

75 View Street, BENDIGO 3550  
Tel. (054) 43 5989  
Contemporary Australian paintings, prints, pottery, glass and jewellery.  
Sole Australian importer of English graphic artist Graham Clarke's hand-coloured etchings.  
Monday to Saturday 10 – 5

**ANDREW IVANYI GALLERIES**

262 Toorak Road, SOUTH YARRA 3141  
Tel. (03) 827 8366 Fax (03) 827 7454  
Special winter mixed exhibition including works by Donald Friend, Sali Herman, Arthur Boyd, Ray Crooke, Robert Dickerson, Clifton Pugh, Russell Drysdale, Sidney Nolan, Albert Tucker, John Perceval, Charles



**GRAHAM CLARKE, Lady of Shallot,** hand-coloured etching, 35 x 44 cm, Allyn Fisher Fine Arts (AFFA Gallery).

Blackman, David Boyd, Ian Fairweather and other prominent artists.  
Monday to Saturday 11 – 5, Sunday 2 – 5

**ARTSPOST ARTISTS GALLERY**

21 Main Road, 102 Bridge Mall, BALLARAT 3350  
Tel. (053) 33 3822, 31 8876  
Owned and operated by Ballarat Creative Gallery Inc. Statewide membership. Original artworks and artists' services. Send CV or phone (053) 34 7739, 33 3822.  
Monday to Sunday 10 – 5

**AUSTRALIAN CENTRE FOR CONTEMPORARY ART**

Dallas Brooks Drive, The Domain, SOUTH YARRA 3141  
Tel. (03) 654 6422 Fax (03) 650 3438  
The ACCA is a public, non-commercial gallery which provides an annual program of exhibitions and events focusing on recent and current developments in Australian and international visual and performing arts practices.  
The broad purpose of the Centre is to foster new development in the visual arts and to expand public understanding and awareness of contemporary art.  
Tuesday to Friday 11 – 5, Saturday and Sunday 2 – 5, closed Monday, Good Friday, Christmas Day and between exhibitions

**AUSTRALIAN GALLERIES**

35 & 41 Derby Street, COLLINGWOOD 3066  
Tel. (03) 417 4303 Fax (03) 419 7769  
**35 Derby Street:**  
To 26 June: Ann Thomson – sculpture and works on paper  
5 to 31 July: Geoff Bartlett – sculpture  
9 August to 4 September: Justin O'Brien – paintings.

**41 Derby Street:**

To 12 June: Bryan Westwood – paintings  
21 June to 17 July: Angela Komnes – prints  
26 July to 21 August: Simon Fieldhouse – paintings.  
Monday to Saturday 10 – 6

**BENALLA ART GALLERY**

'By the Lake', Bridge Street, BENALLA 3672 Tel. (057) 62 3027 Fax (057) 62 5640  
25 June to 25 July: 'Seeing Analogies' – recent work by three Canberra artists Wendy Teakel, Judy Holding and Helen Geier  
30 July to 29 August: Works on paper from the Benalla Art Gallery collection, 1830 – 1993.  
Daily 10 – 5, closed Christmas Day and Good Friday

**THE BLAXLAND GALLERY**

3rd Floor, Myer Melbourne, 295 Lonsdale Street, MELBOURNE 3000  
Tel. (03) 661 2547 Fax (03) 661 3267  
Contemporary Australian artists.  
Monday to Wednesday 9 – 5.45, Thursday and Friday 9 – 9, Saturday 9 – 5

**STACHA HALPERN**

**Survey Exhibition**

**LEWERS BEQUEST & PENRITH REGIONAL ART GALLERY**

86 River Road, Emu Plains, NSW 2750  
13 August to 26 September 1993

**CHARLES NODRUM GALLERY**

November 1993

**SHEPPARTON ART GALLERY**

Welsford Street, Shepparton Vic 3630  
March 1994

A Touring Exhibition organised by Charles Nodrum Gallery.  
Catalogues available.

**CHARLES NODRUM GALLERY**

267 Church Street, Richmond, Melbourne, Victoria, 3121  
Tel (03) 427 0140 ACN 007 380 136 Fax (03) 428 7350



## SPECIALISTS IN ORIENTAL FINE ART

Monthly Exhibitions of Antique  
and Contemporary Paintings

Syunmei Watanabe (1937-)



Renowned Japanese contemporary  
painter and sculptor.  
First overseas exhibition.  
June 1993.



**East & West Art**

665 High Street, East Kew, 3102 Victoria  
Australia. TEL: 859 6277 FAX: 859 9206

### BRIDGET McDONNELL GALLERY

130 Faraday Street, CARLTON 3053  
Tel. (03) 347 1700 Fax (03) 347 3314  
Regular exhibitions of nineteenth- and  
twentieth-century Australian paintings,  
watercolours and drawings.  
Monday to Saturday 11 - 6, Sunday  
during exhibitions 2 - 5

### CAMPASPE GALLERY

Calder Highway, CARLSRUHE 3442  
Tel. (054) 22 3773 Fax (054) 22 3773  
A superb and unique gallery featuring  
quality works of Australian wildlife,  
landscape and seascape art by Gayle  
Russell and others.  
Friday to Monday 10 - 5

### CENTRE FOR CONTEMPORARY PHOTOGRAPHY

205 Johnston Street, FITZROY 3065  
Tel. (03) 417 1549 Fax (03) 417 1605  
June to July: Richard Holt and Andrew  
Seward  
July to August: 'Arranging Nature' -  
group exhibition; Peter Tyndall.  
Wednesday to Friday 1 - 6,  
Saturday and Sunday 2 - 5

### CHARLES NODRUM GALLERY

267 Church Street, RICHMOND 3121  
Tel. (03) 427 0140 Fax (03) 428 7350  
Modern and contemporary  
Australian art.  
Tuesday to Saturday 11 - 6

### CHRISTINE ABRAHAMS GALLERY

27 Gipps Street, RICHMOND 3121  
Tel. (03) 428 6099, 428 0809  
Contemporary Australian and interna-  
tional painting, sculpture, photography,  
ceramics and prints. Please telephone  
for details of current exhibition.  
Tuesday to Friday 10.30 - 5,  
Saturday 11 - 4

### CITY OF BALLARAT FINE ART GALLERY

40 Lydiard Street North, BALLARAT  
3350 Tel. (053) 31 5622  
Fax (053) 31 6361  
The oldest provincial gallery in  
Australia. A major collection of  
Australian art.  
Tuesday to Friday 10.30 - 4.30,  
Saturday, Sunday and public  
holidays 12.30 - 4.30

### CONTEMPORARY ART SOCIETY OF VICTORIA INCORPORATED

P.O. Box 283, RICHMOND 3121  
Tel. (03) 428 0568  
Two major exhibitions per year.  
Monthly artists' nights, gallery walks,  
displays etc.  
Next exhibition 12 to 23 July at the  
Malthouse, 113 Sturt Street, South  
Melbourne.

### DEMPSTERS GALLERY

181 Canterbury Road, CANTERBURY  
3126 Tel. (03) 830 4464  
Fax (03) 888 5171  
Changing selection of fine Australian art  
including painting, works on paper and  
sculpture.  
Monday to Saturday 10.30 - 4.30

### 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

### DONCASTER ARTS COMPLEX

Rear Municipal Offices, 699 Doncaster  
Road, DONCASTER 3108  
Tel. (03) 848 9735  
Fine gallery space available for hire  
exhibiting lively mix of fine and applied  
arts throughout the year.  
Tuesday to Friday 10 - 5,  
Saturday and Sunday 2 - 5

### ELTHAM WIREGRASS GALLERY

559 Main Road, ELTHAM 3095  
Tel. (03) 439 1467 Fax (03) 431 0571  
Changing exhibitions of works by  
traditional and contemporary Australian  
artists - paintings, ceramics, jewellery  
and prints. Exhibition program  
available on request.  
Wednesday to Saturday 11 - 5,  
Sunday and public holidays 1 - 5

### GALLERY 554

554 High Street, EAST PRAHRAN  
3181 Tel. (03) 529 8673  
Fax (03) 521 1850  
Fine nineteenth- and twentieth-  
century Australian oil paintings, water-  
colours and sculptures from colonial  
to modern.  
Monday to Friday 11 - 6,  
Saturday 10 - 2

### GALLERY GABRIELLE PIZZI

141 Flinders Lane, MELBOURNE 3000  
Tel. (03) 654 2944 Fax (03) 650 7087  
Exhibiting tribal and urban Aboriginal  
art. Artists include Mick Namarari  
Tjapaltjarri, Ronnie Tjampitjinpa,  
Dini Campbell Tjampitjinpa, Emily  
Kame Kngwarreye, Gloria Petyarre,  
Ada Bird Petyarre, Sunfly Tjampitjin,  
Milliga Napaltjarri, John Mawandjul,  
Jimmy Njiminjuma, Mick Gubargu,  
Rover Thomas, Jack Britten, Freddy  
Timms, Hector Jandany, Lin Onus,  
Karen Casey and Ian W. Abdulla.  
To 12 June: Emily Kame Kngwarreye -  
paintings  
15 June to 17 July: Lin Onus -  
recent works



20 July to 21 August: Balgo Hills – recent works.  
Tuesday to Friday 10 - 5.30,  
Saturday 11 - 5

#### GEELONG ART GALLERY

Little Malop Street, GEELONG 3220  
Tel. (052) 29 3645, 29 3444  
Fax (052) 21 6441

Australian paintings, prints and drawings, colonial to present day. Contemporary sculpture and decorative arts. Exhibitions changing monthly.  
Tuesday to Friday 10 - 5, Saturday, Sunday and 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.  
Wednesday to Saturday 11 - 5

#### GOULD GALLERIES

270 Toorak Road, SOUTH YARRA 3141  
Tel. (03) 827 4701 Fax (03) 824 0860  
We buy and sell nineteenth- and twentieth-century Australian art, and hold continuous exhibitions and one-man shows.  
Monday to Friday 11 - 6, Saturday and Sunday 2 - 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 Australia studio group in association with Jenifer Teagle, consultant L.A., U.S.A. A non-commercial, artist-run exhibition space. Exhibitions monthly, workshops, lectures.  
June: Wayne Cosshall  
July: Group show  
August: Wendy Forsey.  
Monday 2 - 10 and by appointment

#### JOSHUA McCLELLAND PRINT ROOM

15 Collins Street, MELBOURNE 3000  
Tel. (03) 654 5835  
Early topographical prints, linocuts, lithographs etc. of the 1930s. Chinese and Japanese works of art.  
Monday to Friday 10 - 5

#### KARYN LOVEGROVE GALLERY

Level 2, Love & Lewis Building,  
321 Chapel Street, PRAHRAN 3181  
Tel. (03) 510 3923 Fax (03) 521 1601  
Marianne Baillieu, Simon Blau, Dale

Frank, Clinton Garofano, Matthys Gerber, Brent Harris, Jennifer McCamley, David Noonan, Nicole Page-Smith, Carole Roberts, Andrew Simmonds, Robyn Stacey.  
Wednesday to Saturday 12 - 5 or by appointment

#### LIBBY EDWARDS GALLERIES

10 William Street, SOUTH YARRA 3141  
Tel. (03) 826 4035 Fax (03) 824 1027  
Specialising in contemporary Australian paintings decorative realist and impressionist works by leading artists. Wide price range stocked.  
Tuesday to Friday 10 - 4, Saturday and Sunday 2 - 5

#### LYALL BURTON GALLERY

309 Gore Street, FITZROY 3065  
Tel. (03) 417 3716 Fax (03) 416 1239  
Tuesday to Friday 10 - 6,  
Saturday 2 - 5.30

#### LYTTLETON GALLERY

2a Curran Street, NORTH MELBOURNE 3051 Tel. (03) 328 1508  
Nineteenth- and twentieth-century Australian fine art including traditional Aboriginal work.  
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

390 Flinders Street (cnr Market Street), MELBOURNE 3000 Tel. (03) 629 6853  
Fax (03) 614 1586  
A changing display of interesting works from colonial Australia to the present including works from Europe and Japan.  
Tuesday to Friday 10 - 6, Saturday and Sunday 1 - 5

#### MONASH UNIVERSITY GALLERY

Ground Floor, Gallery Building, Monash University, Wellington Road, CLAYTON 3168 Tel. (03) 565 4217  
Fax (03) 565 3279  
The Monash University Gallery is a public art space which aims to perform an informational and educational role within the campus and public communities. It provides an annual program, with related catalogues and events, which critically interpret and document recent Australian visual art practice.  
Tuesday to Friday 10 - 5, Saturday 1 - 5, closed Monday, Good Friday, Christmas Day and between exhibitions

## McGREGOR SCHOOLS TOOWOOMBA, QLD

'A LEARNING EXPERIENCE IN A HOLIDAY ATMOSPHERE'

**McGregor Winter School 27 June - 3 July, 1993**

Offering tuition in: Chamber Music for Strings, Piano and Voice, plus visual and creative arts.

**McGregor Summer School 3 - 14 January, 1994**

Offering tuition in: Performing, visual and creative arts and many other subjects.



Further Information: The Manager, Cultural Activities Darling Downs Unilink  
P.O.Box 100, Toowoomba Qld 4350 Tel: (076) 32 1422 Fax: (076) 32 5055

## Vanessa Wood

*Fine Art Consultant*

1/61 Grasmere Road, Neutral Bay 2089. Tel: (02) 909 1121 Fax: (02) 909 1121

### Touring exhibitions managed by the Australian Exhibitions Touring Agency

#### A E T A



#### The Heritage of Namatjira

Warrnambool Art Gallery, Victoria  
11 June - 18 July 1993  
Art Gallery of Western Australia  
18 August - 17 October 1993

#### Dame Edna regrets she is unable to attend

Ballaarat Fine Art Gallery, Victoria  
4 June - 18 July 1993  
Nolan Gallery, Lanyon ACT  
19 August - 10 October 1993

#### AETA is currently managing two international tours

##### Jenny Watson

Australian Pavilion - Venice Biennale  
13 June - 10 October 1993

##### Contemporary Australian Hollow Ware

Washington DC, USA  
19 July - 27 August 1993  
St Louis USA - dates pending  
Jakarta, Indonesia  
15 October - 5 November 1993

#### Australian Exhibitions Touring Agency

4/422 Collins Street, Melbourne 3000  
Tel: (03) 602 2066 Fax: (03) 602 2008



**MOORABBIN ART GALLERY AND ROGOWSKI'S ANTIQUES**

342 South Road, MOORABBIN 3189  
Tel. (03) 555 2191 Fax (03) 555 2191  
Paintings by prominent Australian and European artists. Permanent exhibition of over seventy works by Tom B Garrett. Tuesday to Friday 10 - 5, Saturday 10 - 1, Sunday 2.30 - 5.30

**MORNINGTON PENINSULA ARTS CENTRE**

Civic Reserve, Dunns Road, MORNINGTON 3931  
Tel. (059) 75 4395 Fax (059) 75 3655  
To June 20: 'Reflected Gaze' - National Gallery of Victoria photographs  
25 June to 1 August: 'The Silk Road' - oriental carpets  
1 July to 22 August: Arthur Boyd. Tuesday to Friday 10 - 4.30, Saturday, Sunday and public holidays 12 - 4.30

**MUSEUM OF MODERN ART, HEIDE PARK**

7 Templestowe Road, BULLEEN 3105  
Tel. (03) 850 1500, 850 1849  
Fax (03) 852 0154  
To 4 July: William Kelly - 'Life in Australia: A Contemporary Tragedy', works on paper

12 July to 5 September: On the Road to Berry - Lloyd Rees and Brett Whiteley. Tuesday to Friday 10 - 5, Saturday and Sunday 12 - 5

**NATIONAL GALLERY OF VICTORIA**

180 St Kilda Road, MELBOURNE 3004  
Tel. (03) 685 0222 Fax (03) 686 4337  
To 16 August: Charles Blackman. The showing of Charles Blackman's work is part of the ongoing series of senior Australian artists.  
12 August to 1 November: Japanese Prints. This exquisite collection of Japanese prints covers the eighteenth, nineteenth and twentieth centuries. They are all part of the National Gallery of Victoria's collection.  
10 September to 15 November: Sculpture Triennial. The Sculpture Triennial is part of the Melbourne International Festival of the Arts. The National Gallery of Victoria is only one of several venues.  
Daily 10 - 4.50, Monday Ground Floor and 1st Floor only

**NIAGARA**

245 Punt Road, RICHMOND 3121  
Tel. (03) 429 3666 Fax (03) 428 3571  
To 5 June: Richard Larter

8 to 26 June: John Kelly  
29 June to 17 July: Peter Powditch  
20 July to 7 August: Deborah Walker  
10 to 28 August: Telly Batt. Tuesday to Friday 11 - 6, Saturday 10 - 5

**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 1185  
Contemporary gallery space representing the best innovators and progressive artists, both established and emerging. Regularly changing exhibitions of all disciplines. Monday to Friday 10.30 - 5.30, weekends and holiday periods 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. Wednesday to Sunday and public holidays 11 - 5

**SALON DES ARTS**

27 Woodstock Street, BALACLAVA 3183 Tel. (03) 525 6550  
Fax (03) 525 6229  
Changing exhibitions of contemporary Australian art and fine craft. Two exhibiting galleries plus Cafe des Arts. Sunday to Friday 10 - 5, Saturday 1 - 5

**SMALL WONDER GALLERY**

554 Neerim Road, MURRUMBEENA 3163 Tel. (03) 568 3367  
Artworks by Peter G. Solomon. Imaginative, narrative pictures, wearable art and hand crafted cards. Sunday 11 - 6 or by appointment

**TOLARNO GALLERIES**

121 Victoria Street, FITZROY 3065  
Tel. (03) 419 2121 Fax (03) 416 3785  
Exhibitions of Australian, American and European artists. Tuesday to Saturday 10 - 5.30

**A U S T R A L I A N F I N E A R T S P E C I A L I S T S**

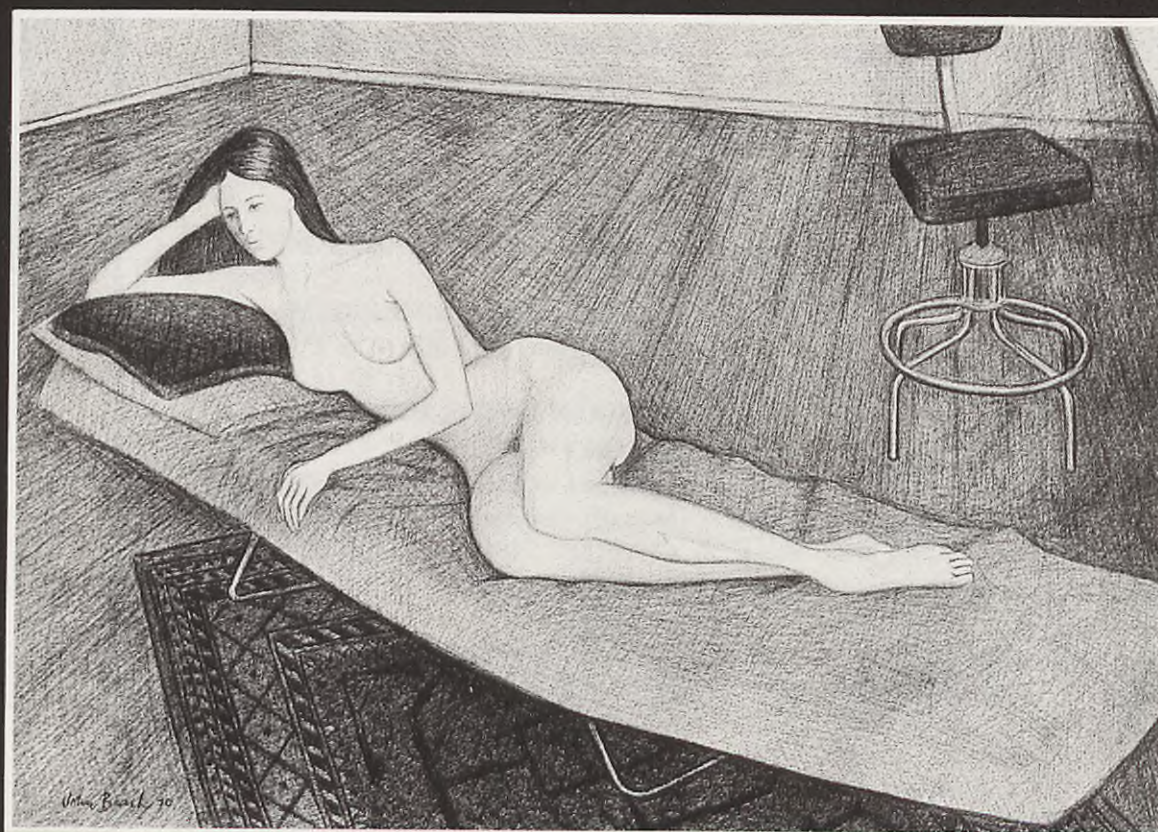
19th and 20th century

Corporate and private advisors  
Valuations, restorations and framing  
Collections purchased



**GOULD GALLERIES**

270 Toorak Road,  
South Yarra, 3141  
Mon - Fri 11am - 6pm  
Sat & Sun 2pm - 5pm  
Telephone (03) 827 4701  
Facsimile (03) 824 0860



John Brack

*Nude on a garden lounge, 1970*

50.8 x 71 cm



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

The University of Melbourne, Physics  
Annexe, Swanston Street, PARKVILLE  
3052 Tel. (03) 344 5148, 344 7158  
Fax (03) 344 4484

To 26 June: Raka 1992 Aboriginal  
Visual Artists Awards, Australian  
Centre

17 July to 21 August: Tim Johnson –  
'Cultural Reparation', collaborations  
with other cultures, International Year  
of Indigenous People.

Wednesday to Saturday 12 - 5

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

The University of Melbourne, Physics  
Annexe, Swanston Street, PARKVILLE  
3052 Tel. (03) 344 5148, 344 7158  
Fax (03) 344 4484

The University of Melbourne art  
collection: painting, sculpture,  
decorative arts, works on paper.

Monday to Friday 10 - 5

**TRIBAL ART GALLERY**

103 Flinders Lane, MELBOURNE 3000  
Tel. (03) 650 4186 Fax (03) 650 4186  
Selected ethnographic art by Aboriginal

artists. Original tribal artefacts from  
Papua New Guinea and the Pacific  
region.

Monday to Saturday 11 - 6

**WARRNAMBOOL ART GALLERY**

165 Timor Street, WARRNAMBOOL  
3280 Tel. (055) 64 7832

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

**WAVERLEY CITY GALLERY**

170 Jells Road, WHEELERS HILL 3150  
Tel. (03) 562 1569 Fax (03) 562 2433

15 July to 29 August: 'Capturing the  
Orient' – The Moroccan works of  
Hilda Rix Nicholas and Ethel Carrick  
Fox. The exhibition examines the  
impact of the Near East on these artists  
and explores contemporary notions of  
feminism and post-colonialism in this  
context. A catalogue is available.

Tuesday to Sunday 10 - 5

**WESTPAC GALLERY**

Victorian Arts Centre, 100 St Kilda  
Road, MELBOURNE 3004  
Tel. (03) 684 8194 Fax (03) 682 8282

Regularly changing exhibitions.  
Monday to Saturday 9 until late,  
Sunday 10 - 5

**SOUTH AUSTRALIA**

**ADELAIDE CENTRAL GALLERY**

12-20 Gilles Street, ADELAIDE 5000  
Tel. (08) 212 6755 Fax (08) 231 5737

Continually changing exhibitions of  
contemporary art by South Australian  
and interstate artists.

11 July to 3 August: Liz Williams –  
ceramics

6 to 30 August: Heather Shimmion –  
paintings.

Monday to Friday 10 - 5, Saturday 2 - 5

**APTOS CRUZ GALLERIES**

147 Mt Barker Road, STIRLING 5152  
Tel. (08) 370 9011 Fax (08) 339 2499

Continually changing exhibitions  
exploring contemporary, primitive and  
oriental art from diverse cultures.

Monday to Saturday 10 - 6,  
Sunday 1 - 5

**ART GALLERY OF SOUTH  
AUSTRALIA**

North Terrace, ADELAIDE 5000

Tel. (08) 207 7000 Fax (08) 207 7070  
To 4 July: 'Imperial China: The Living  
Past'

30 July to 19 September: Hugh Ramsay  
– retrospective.

Daily 10 - 5

**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  
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scaped walks. Sweeping views.

Wednesday to Sunday and public  
holidays 10 - 5

**EXPERIMENTAL ART  
FOUNDATION**

North Terrace and Morphett Street,  
ADELAIDE 5000 Tel. (08) 211 7505

Fax (08) 211 7323

Wednesday to Friday 11 - 5,  
Saturday and Sunday 2 - 5

**GALLERIE AUSTRALIS**

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North Terrace, ADELAIDE 5000

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Fax (08) 231 6616

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Acquisitive

Works on paper: Outback Theme

Entries close 15 October, 1993

Entry forms from: Broken Hill City Art Gallery

P.O. Box 448 Broken Hill 2880 Tel: (080) 889 252



## BATHURST REGIONAL ART GALLERY

4 June – 18 July Four Rooms – Paintings by Alan Oldfield  
23 July – 5 Sept Bathurst Art Purchase Exhibition

Selections from the extensive permanent collections of Australian Art, sculpture and ceramics and the Lloyd Rees Collection.

Monday – Friday 10am – 4pm Saturday 11am – 3pm  
Sunday & Public Holidays 1pm – 4pm

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

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King George Square



'Bronzewings and Saplings', 1921

### Hans Heysen: The Creative Journey

19 June – 1 August 1993

An Art Gallery of South Australia Travelling Exhibition



Brisbane City

Travelling exhibitions are presented concurrently with the permanent collection.

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Enquiries (07) 225 4355



ART GALLERY OF SOUTH AUSTRALIA



JOYCE SCOTT, *Sun gap*, ceramic, height 55 cm, Kensington Gallery.

contemporary artists. Exclusive Aboriginal works on paper. Possum, Stockman, Kngwarreye, Olsen. Monday to Friday 10 – 6, Saturday and Sunday 10 – 4

### 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

Leading South Australian and interstate artists. Paintings, prints, ceramics and sculpture.

June: Marjorie and Ken Rumsey  
July: Joyce Scott – ceramics  
August: Edward Cowie – paintings.  
Tuesday to Friday 10 – 5, Saturday and Sunday 2 – 5

### 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

### UNIVERSITY OF SOUTH AUSTRALIA ART MUSEUM

Holbrooks Road, UNDERDALE 5032 Tel. (08) 302 6477 Fax (08) 302 6648

17 to 26 June: Neil Roberts  
29 July to 21 August: Barbara Lerbini memorial retrospective

2 September to 2 October:

Peter Cripps

Wednesday to Saturday 11 – 4

## WESTERN AUSTRALIA

### ART GALLERY OF WESTERN AUSTRALIA

Perth Cultural Centre, PERTH 6000 Tel. (09) 328 7233 Fax (09) 328 6353

To 27 June: 'Completing the Picture: Women Artists of the Heidelberg Era'  
To 4 July: William Piguenit – retrospective

22 July to 19 September: 'Imperial China: The Living Past'

18 August to 17 October: 'Heritage of Namatjira'

Daily 10 – 5, closed Christmas Day

### ARTPLACE

52 (i) Bayview Terrace, CLAREMONT 6010 Tel. (09) 384 6964

Fax (09) 384 3432

Perth's newest and most exciting gallery. Exclusively Western Australian artists. Regular mixed shows on two levels of the gallery and solo exhibitions.

Monday to Saturday 10 – 5, Thursday 10 – 9 or by appointment

### BUNBURY ART GALLERIES

64 Wittenoom Street, BUNBURY 6230 Tel. (097) 21 8616

Fax (097) 21 7423

Regularly changing exhibitions of art and craft from national, state and regional sources, including public programs, cafe and bookshop.

Daily 10 – 5

### DELANEY GALLERIES

74 Beaufort Street, PERTH 6000 Tel. (09) 227 8996 Fax (09) 227 6375

Exhibiting established and emerging local and interstate contemporary artists, specialising in paintings, works on paper and drawings.

Monday to Friday 10 – 5, Sunday 2 – 5

### GALERIE DÜSSELDORF

890 Hay Street, PERTH 6000 Tel. (09) 325 2596

Monthly exhibitions of contemporary art.

Tuesday to Friday 11 – 4.30, Sunday 2 – 5 and by appointment

### GALLERY EAST

3/57a Bayview Terrace, CLAREMONT 6010 Tel. (09) 383 4435

Regular exhibitions in the oriental arts. Specialising in Japanese prints.

Tuesday to Saturday 10 – 5, Sunday 2.30 – 5

### GREENHILL GALLERIES

37 King Street, Perth, 6000

Tel. (09) 321 2369

Fax (09) 321 2360



Featuring works by emerging and established Australian painters.  
From 25 May: Exhibition by Western Australian artist Jane Martin  
From 22 June: Works by Madeleine Clear  
From 20 July: New works by Cliff Jones.  
Monday to Friday 10 - 5,  
Sunday 2 - 5

#### GUNYULGUP GALLERIES

cnr Caves and Walker Roads,  
YALLINGUP 6282 Tel. (097) 55 2177  
Fax (097) 55 2258  
Purely Western Australian artists and crafts persons. Situated on the scenic coastal vineyard route of the south west.  
Daily 10 - 5

#### LISTER FINE ART

68 Mount Street, PERTH 6000  
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, Boissevain, Drydan, Moon, Greenaway, Linton and Pro Hart.  
Tuesday to Friday 10 - 5,  
Sunday 2 - 5

### TASMANIA

#### DEVONPORT GALLERY AND ARTS CENTRE

45-47 Stewart Street, DEVONPORT  
7310 Tel. (004) 24 8296  
Fax (004) 24 9649  
Program of exhibitions by local, national and international artists. Contemporary Tasmanian paintings, ceramics and glass.  
Tuesday to Friday 10 - 5,  
Sunday 2 - 5

#### FOSCAN FINE ART

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

#### THE FREEMAN GALLERY

119 Sandy Bay Road, HOBART 7005  
Tel. (002) 23 3379 Fax (002) 23 3379  
Contemporary Australian fine art

including paintings, sculpture and ceramics.  
To June: Christine Campbell - works on paper; Ben Richardson - ceramics  
To July: Print show - etchings, linocuts  
To August: Joe Rose - recent works.  
Monday to Saturday 11 - 5.30,  
closed public holidays

#### HANDMARK GALLERY

77 Salamanca Place, HOBART 7005  
Tel. (002) 23 7895  
Exhibiting artists include Richard Clements - glass; Les Blakebrough - ceramics; Jenny Turner - weaving. Also a selection of top Tasmanian painters and printmakers, and furniture and art pieces by Patrick Hall.  
Daily 10 - 6

#### THE SALAMANCA COLLECTION

65 Salamanca Place, HOBART 7004  
Tel. (002) 24 1341  
Fax (002) 24 1341  
In historic Salamanca Place, specialising in nineteenth- and twentieth-century Australian art and works with a Tasmanian connection.  
Daily 10 - 5

#### 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 and Sunday 12 - 5

### NORTHERN TERRITORY

#### ABORIGINAL ART AND CULTURE CENTRE

86 Todd Street, ALICE SPRINGS  
0870 Tel. (089) 52 3408  
Fax (089) 53 2678  
Specialising in all things Aboriginal with special emphasis on Aboriginal art.  
Monday to Friday 9 - 5.30,  
Saturday 9 - 1

#### DELMORE GALLERY

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Fax (089) 56 9880  
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By appointment

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Facsimile (02) 552-1689



## ART AUCTIONS

Prices do not include buyer's premium

### LAWSONS

Fine Australian and European Paintings  
Sydney, 17 November 1992

**ASHTON, Will:** Loading the steamer from Kerosine Bay, oil on canvas, 59 x 44 cm, \$10,000

**BAIRD, Susan:** Between the flags, oil on canvas, 120 x 120 cm, \$1,050.

**BAKER, Alan:** Gordonias, oil on board, 39 x 59 cm, \$7,250

**BOYD, Arthur:** Wimmera landscape with dam and waterpump, oil on board, 90 x 121 cm, \$19,000

**BOYD, Jamie:** Trees and rocks on steep riverbank, oil on canvas, 78.5 x 59 cm, \$1,750

**DICKERSON, Robert:** Pensive boy, pastel, 37 x 27 cm, \$1,000

**DOBELL, William:** Portrait of Dame Mary Gilmore, oil on board, 26.5 x 19.5 cm, \$49,000

**DRYSDALE, Russell:** The overseer, pen and ink, 20 x 17 cm, \$6,000

**FEINT, Adrian:** Still life hibiscus,



**GEORGE BERNARD DUNCAN, Brittany boats, c. 1935,** oil on canvas, 49 x 45.5 cm, Lawson's, sold for \$2,800.

oil on board, 18 x 23 cm, \$800

**GILL, Samuel Thomas:** The gntlemin as pays the rint, watercolour, 34 x 29 cm, \$4,500

**GLEESON, James:** Untitled, collage, 14.5 x 21.5 cm, \$275

**HARDY, Heywood:** A stop at the inn, oil on canvas, 51 x 76 cm, \$13,000

**HEYSEN, Hans:** Landscape with cows,

watercolour, 33 x 40 cm, \$11,250

**HEYSEN, Nora:** Still life, oil on board, 40 x 49 cm, \$2,300

**HUGHES, Robert:** Scarecrow, oil on board, 75 x 49 cm, \$500

**JOHNSON, Robert:** Near Coffs Harbour, oil on board, 44 x 55 cm, \$6,250

**LANCELEY, Colin:** The kingdom of the snail, mixed media: 77 x 112 cm, \$1,500

**LEVI, Henri Leopold:** Portrait of Henriette, oil on panel, 39.5 x 31.5 cm, \$3,600

**LINDSAY, Norman:** The turquoise bracelet, oil on canvas, 58.5 x 56 cm, \$13,500

**LONG, Sydney:** Reflections, oil on board, 36 x 50 cm, \$12,250

**NOLAN, Sidney:** Stockman, ripolin and ink, 24.5 x 29.5 cm, \$1,500

**MAIS, Hilary:** Untitled 6, oil on wood, 190 x 192 cm, \$300

**MANNING, Constance:** Self portrait, oil on canvas, 75 x 60 cm, \$1,500

**ORBAN, Desiderius:** Abstract, crayon, 52.5 x 74 cm, \$300

**PROCTOR, Thea:** Woman reading, pencil, 33 x 42 cm, \$300

**SHARP, Martin:** Untitled, photo silkscreen, 17.5 x 14 cm, \$275

**URE SMITH, Sydney:** Picton Farm, etching, 15 x 24.5 cm, \$300

**WAKELIN, Roland:** View of Sydney Harbour, oil on board, 62 x 73.5 cm, \$13,500

**WHITELEY, Brett:** Honey eater, etching, edition 52/75, 60 x 45 cm, \$850



**JOHN BRACK, Nude on high backed chair, 1973,** conte, 70 x 49.5 cm, Sotheby's, sold for \$7,000.

CAMPBELLTOWN CITY



Art Gallery Road, cnr  
Camden & Appin Roads,  
Campbelltown NSW 2560

### CAMPBELLTOWN CITY ART GALLERY AND JAPANESE TEA HOUSE GARDEN

#### EXHIBITION PROGRAM

7 May - 13 June

Tyaerabarrbowaryau. I shall never become a white man.  
Recent Aboriginal art reviewing the last 200 years.

18 June - 25 July

Wiyana/Perisferia. Sculptural installations and paintings  
responding to the Quincentenary of Columbus (1992) and  
international year for the worlds indigenous peoples (1993).

28 July - 22 August

Art Express 92. Selected H.S.C. artworks.

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- Bachelor of Design
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- Master of Art Education - by Coursework
- Master of Fine Arts
- Master of Art Education (Honours)
- Master of Art Theory
- Doctor of Philosophy

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## SOTHEBY'S

Fine Australian Paintings  
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Sydney, 22 November 1992

**ASHTON, Julian:** HMS Wallaroo from Lady Macquarie's Chair, oil on panel, 23.5 x 34 cm, \$9,000

**ASHTON, Julian:** The green gown, oil on panel, 66 x 24.5 cm, \$22,000

**BERGNER, Yosl:** One that got away, oil on canvas, 45.5 x 53 cm, \$7,000

**BOYD, Arthur:** The white cockatoo, oil on board, 68 x 86.8 cm, \$36,000

**BRACK, John:** Study for siege, watercolour and ink, 61 x 81 cm, \$15,000

**CARRICK FOX, Ethel:** In springtime, Luxembourg Gardens, oil on panel, 26 x 34.5 cm, \$44,000

**CARINGTON SMITH:** Jack, Studio table, oil on hardboard, 67.5 x 75 cm, \$2,600

**CONDER, Charles:** Blue hydrangeas, Portrait of Madame Stein, oil on canvas, 59.5 x 49.5 cm, \$26,000

**CONNOR, Kevin:** Seated figure, oil on board, 59.5 x 59.5 cm, \$4,000



**MAX DUPAIN:** Spontaneous composition, 1937, silver gelatin photograph, 44.5 x 44.5 cm, Sotheby's, sold for \$1,100.

**DICKERSON, Robert:** Portrait of Rudy Komon, enamel on hardboard, 120.5 x 120.5 cm, \$6,500

**EYRE, John:** View of Sydney from the west side of the cove, watercolour, 35 x 54 cm, \$95,000

**FIRTH-SMITH, John:** Daylight, oil on linen, 122 x 365 cm, \$13,000

**FRENCH, Leonard:** The crusade, enamel and mixed media on hardboard,

121.5 x 182.5 cm, \$13,000

**GARLING, Frederick:** Port Jackson from the fort, watercolour heightened with white, 30 x 46.5 cm, \$25,000

**GILL, Samuel Thomas:** Kangaroo hunt, watercolour and pencil, 17 x 26 cm, \$8,500

**HALSTEAD, F.:** Palm Beach, watercolour heightened with bodycolour, 32.5 x 63.5 cm, \$3,000

**LAHEY, Vida:** Still life, watercolour and pencil, 32 x 43.5 cm, \$850

**LEIST, Frederick:** Into the light, oil on board, 30 x 38 cm, \$10,500

**LONG, Sydney:** Lake Vista, watercolour, 34.5 x 44.5 cm, \$5,000

**LOWE, Georgiana:** Looking towards Sydney from the Tivoli, watercolour, 24.5 x 18 cm, \$1,000

**MARTENS, Conrad:** Sydney Harbour from Vaucluse Heights, watercolour heightened with bodycolour, \$60,000

**MCLEOD, William:** Portrait of Mary Anne Kelly and child, oil on canvas, 70 x 57 cm, \$3,200

**MILLER, Godfrey:** Compote series, oil and pencil on canvas, 51 x 61 cm, \$4,800

**NAMATJIRA, Albert:** Central Australian landscape with ghost gum, watercolour, 25.5 x 35.5 cm, \$13,000



**BRETT WHITELEY:** Portrait of a surfer, 1976, oil on canvas, 28.5 x 28.5 cm, Sotheby's, sold for \$7,500.

**NOLAN, Sidney:** Kelly by the stream, oil on board, 120 x 150 cm, \$40,000

**OLSEN, John:** People who live in the you beaut country, oil on board, 149 x 118.5 cm, \$46,000

**PYKE, Gueda:** Still life of flowers, oil on board, 52 x 69 cm, \$2,400

**REES, Lloyd:** Sundown on Sydney Harbour, oil on canvas, 77.5 x 104.5 cm, \$80,000

# SAVODE

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**STORRIER, Tim:** The retreat, acrylic on canvas, 122 x 152 cm, \$8,000  
**STREETON, Arthur:** Flinders Ranges, oil on canvas, 75 x 62 cm, \$37,000  
**WHITELEY, Brett:** The Oberon, oil and mixed media on board, \$105,000  
**WILLIAMS, Fred:** The Thames, London, gouache on board, 54 x 69 cm, \$7,500  
**WILSON, Eric:** A winter's morning on Collins Street, oil on board, 49.5 x 59.5 cm, \$22,000

## CHRISTIE'S

Australian and European  
Pictures, Melbourne,  
24 November 1992

**BALDESSIN, George:** Silver MM, etching and aquatint on silver foil paper, diameter 54 cm, \$1,500  
**BECKETT, Clarice:** Setting sun, oil on board, 29 x 23.5 cm, \$2,500  
**BLACKMAN, Charles:** Listening to the flowers, oil on canvas, 121.9 x 137.2 cm, \$24,000  
**BOYD, Emma:** Minnie, Bayside view: watercolour, 33.7 x 24 cm, \$18,000  
**COLEMAN, William:** Customs House, Sydney, oil on board, 60 x 75 cm, \$4,800  
**CUMBRAE-STEWART, Janet:** Model disrobing, pastel, 73.5 x 44 cm, \$10,000  
**DAVIDSON, Bessie:** The poplars, France, oil on artist's board, 37 x 26.5 cm, \$2,000  
**DOBELL, William:** View from the verandah of the artist's home at Wangi, oil on board, 14 x 30 cm, \$7,500  
**DUNCAN, George:** Picnic, oil on canvas, 49.5 x 59.5 cm, \$2,500  
**DUNLOP, Brian:** Nude with patterned glass, oil on canvas, 55 x 75 cm, \$4,200



JOY HESTER, Woman in fur coat (self-portrait), brush and ink, 36.8 x 26 cm, Christie's, sold for \$9,500.

**FEUERRING, Maximilian:** The park bench, oil on board, 59.5 x 75 cm, \$1,300  
**FOX, Emanuel Phillips:** Sydney Harbour, oil on canvas, 65.3 x 81 cm, \$35,000  
**FULLBROOK, Sam:** Marine flowers, oil on canvas, 124.5 x 108 cm, \$50,000  
**GRAHAM, Anne:** Camera happy, oil on board, 29.7 x 24.5 cm, \$650  
**HAXTON, Elaine:** Summer, Pittwater (Summer bouquet), 110 x 110 cm, \$20,000  
**HERMAN, Sali:** Still life with mixed blooms, oil on canvas, 60 x 50 cm, \$10,000  
**HUMPHRIES, Barry:** Coastal scene, oil on canvas, 49.5 x 75 cm, \$700  
**LAMBERT, George:** Algernon Talmage R.A., Martha and James, oil on canvas, 92 x 91.5 cm, \$30,000  
**LOOBY, Keith:** The Party, oil on board, \$6,400  
**LONG, Sydney:** Lake Vista, watercolour, 34.5 x 44.5 cm, \$5,000  
**LOWE, Georgiana:** Looking towards Sydney from the Tivoli, watercolour, 24.5 x 18 cm, \$1000  
**MCLEOD, William:** Portrait of Mary Anne Kelly and child, oil on canvas, 70 x 57 cm, \$3200  
**STREETON, Arthur:** Flinders Ranges, oil on canvas, 75 x 62 cm, \$37,000  
**WILSON, Eric:** A winter's morning on Collins Street, oil on board, 49.5 x 59.5 cm, \$22,000  
**MARTENS, Conrad:** The Barracks, in the Domain, Sydney, pencil and body-colour, 16.5 x 24 cm, \$950  
**McCUBBIN, Frederick:** Forest scene (Landscape Mt Macedon), oil on canvas, 98 x 72.5 cm, \$200,000  
**O'BRIEN, Justin:** Interior, Hill End, oil on canvas, 76 x 50 cm, \$27,000  
**O'CONNOR, Victor:** Victoria Market, oil on canvasboard, 43 x 32 cm, \$2,200  
**PASSMORE, John:** Three figures, oil on board, 66 x 80.5 cm, \$7,000  
**PERCEVAL, John:** Cupola and bridge/ The old Trocadero, oil on cheesecloth on board, 60 x 72.5 cm, \$35,000  
**POSSUM, Clifford:** Initiation ceremonies, acrylic on canvas, 171 x 127 cm, \$4,000  
**PRESTON, Margaret:** Platylobium, hand-coloured woodblock, 5th proof, 27 x 19.5 cm, \$4,200  
**ROBERTS, Tom:** Portrait of Lena Brasch, oil on cedar panel, 32 x 42 cm, \$59,000  
**RUSSELL, John Peter:** Aiguille de Coton, Belle-Ile, oil on canvas, 61 x 50.9 cm, \$55,000  
**SCHELTEMA, Jan Hendrik:** Cattle fording a river, oil on canvas, 90 x 156 cm, \$45,000  
**SOUTHERN, Clara:** Peony roses in a glass bowl, oil on board, 28.5 x 73.5 cm, \$10,000  
**STREETON, Arthur:** Melbourne from One Tree Hill, oil on canvas,





**FREDERICK WOODHOUSE JUNIOR, Caulfield Racecourse**, oil on canvas, 48 x 70 cm, Christie's, sold for \$5,000.

51 x 76.5 cm, \$30,000

**THAKE, Eric:** The itchy owl, linocut, 17 x 12.5 cm, \$160

**TUCKER, Tudor St George:** Portrait of Elizabeth Jane Veitch, oil on canvas, 103 x 70 cm, \$55,000

**VON GUERARD, Eugene:** Meningoort homestead, oil on canvas, 55 x 90.5 cm, \$270,000

**YOUNG, William Blamire:** Lady Franklin (and suite) visited Melbourne in 1839 and held a reception at Fawkner's Hotel, when an address was read to her by Captain Collins, watercolour, 24.5 x 48.5 cm, \$12,000

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Recipient: Tim Maguire

Selection Panel: Vivienne Binns, Jan Hylton, Tony Jones, David Keeling, Jennifer Marshall.



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# JAMES GLEESON Images from the Shadows

by Renee Free  
Craftsman House, Sydney 1993  
ISBN 976 8097 63 9 \$75

Interest in surrealism has been intensified by the exhibition 'Surrealism: Revolution by Night' organised by the National Gallery of Australia and touring to Queensland Art Gallery and the Art Gallery of New South Wales this year.

Hitherto, James Gleeson has been regarded as the foremost Australian surrealist painter, and the opportunity to consider his works alongside those of other Australians who explored surrealist ideas and techniques, and within an international context, is welcome. This book advances the discussion by providing much information about, and insight into, the career of this immensely talented Australian, who is recognised for his paintings, his poetry, and his contribution to the intellectual life of this country.

Gleeson's introduction to this book reflects on his hopes for surrealism in 1940 and his assessment of its effects from the perspective of more than fifty years after the advent of surrealist ideas.

In the November 1940 issue of *ART and Australia* Gleeson wrote:

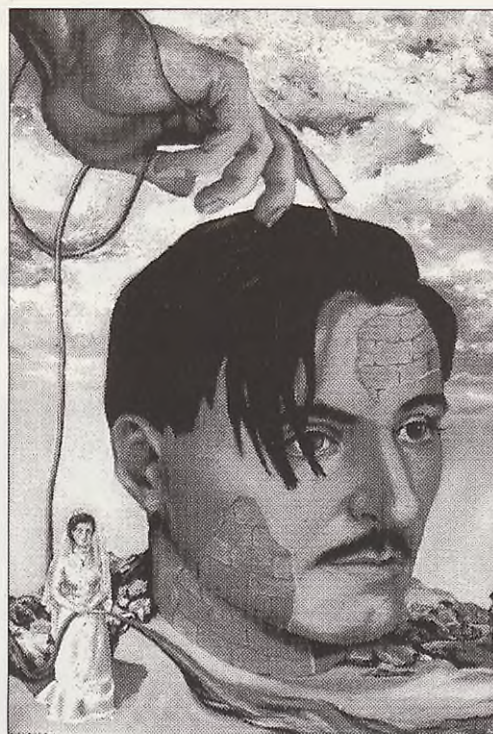
Surrealism is an attempt, not to abandon reason, but to make reason reasonable – to rejuvenate the concept of reason . . . Surrealism is a vigorous attempt to solve the problems which are facing us today.

His youthful optimism was not justified but, as he concludes, surrealism has enriched the potential of art for creative expression.

The book begins with an interview with Gleeson by Renee Free, conducted in 1992, which illuminates Gleeson's feelings about religion, the nature of reality, beauty and ugliness. The interview leads the reader into the main essay by providing an introduction to the psychoanalytical approach which Free appropriately adopts when examining individual works by Gleeson. She uses 'the images as indicators of psychic conditions' and entitles her essay, 'James Gleeson: A personal interpretation'.

Gleeson was born in Sydney in 1915. His father died when he was three and he was brought up by his mother, sister and aunt. Free interprets his early works using knowledge about relationships in his formative years.

The influences of Dali and Picasso are described as significant. Gleeson had seen Dali's paintings in reproduction but it was in the *Herald* exhibition of 1939, which introduced modern art to Sydney, that Gleeson had firsthand experience of



Dali's art. *Structural emblems of a friend*, 1941, is designated the most important self-portrait of the early years. The symbols of the bride, the tube of blood, and the self-portrait as a child with balloon are recurring motifs. The author makes connections with both Freudian and Jungian philosophies.

Free interprets paintings from the war years where Gleeson responds to the horror by using imagery to 'suggest the death of civilisation'. This period is followed by his first visit to Europe, where he became friendly with Robert Klippel. Much later, in the 1970s, he wrote the major monograph on Klippel. The European sojourn included time in Italy, which was crucial to his subsequent development. For Gleeson, 'the Platonic idea of man's beauty reflecting goodness' came to dominate his art for a time.

Landscape abstraction was a new phase in the late 1950s and Gleeson experimented with surrealist techniques to produce what are called 'psychoscapes'. Throughout the 1960s the subject matter of his precisely detailed small paintings is conveyed through mythological heroes. These are supplanted in the 1970s by space fantasies. Collage as a technique preoccupies him for several years, and Max Ernst became his most important mentor.

Since 1983 Gleeson has been very prolific producing more than 200 large paintings and exhibiting regularly. These paintings, which are powerful statements encompassing the cosmic experience, show 'the process of evolution speeded up 100 million years from now'.

This publication, which documents Gleeson's career from 1938 to the present day, has been long overdue.

# HARRY SEIDLER

by Kenneth Frampton and Philip Drew  
Thames and Hudson, London,  
New York 1992  
ISBN 0 500 97838 7 \$95

Harry Seidler's experience as an émigré and his contribution to architecture in Australia provides a perfect paradigm in the context of this special 'Emigré' issue of *ART and Australia*.

Seidler was born in Vienna in 1923 and in 1940 was interned as an enemy alien in England at the Isle of Man. Subsequently deported to Canada, he studied architecture then won a scholarship to Harvard's Graduate School of Design, where his teachers included Walter Gropius and Marcel Breuer. His education also embraced a summer school at Black Mountain College with Josef Albers. In 1948 he came to Sydney to visit his family and to design a house for his mother. This house is now part of the portfolio of the Historic Houses Trust of New South Wales, along with other icons such as Hyde Park Barracks and Vacluse House.

Time has proven that ideas expressed through Rose Seidler House have influenced architects and artists alike. Modernism is by no means a spent force, and this book is important because it articulates, through Seidler's architecture, the development of modernist theories over four decades.

In 1950 Rose Seidler House caused a sensation and was extensively publicised. It 'possessed a Futuristic quality. It seemed to many that they were seeing the future . . . Australians were astonished, nonplussed'.

This handsome publication chronicles Seidler's architectural career from the 1940s until the present day. It is beautifully designed to a format which is ideal for visual consumption. It is a pleasure to turn the pages and admire the stunning photography, much of it by Max Dupain. But it is much more than a coffee-table book. The text is authoritative and the documentation definitive.

The authors are the architectural historian, Philip Drew, and the critic and architectural commentator, Kenneth Frampton, Ware Professor at the Graduate School of Architecture and Planning at Columbia University, New York City. In an article entitled 'The Migration of an Idea', Drew discusses the period from 1945 to 1976 when Seidler introduced to Australia his ideas about modern architecture through both education and example. He concludes that in many ways Seidler's greatest achievement has been 'to survive as a dedicated modern architect' in what often has been a

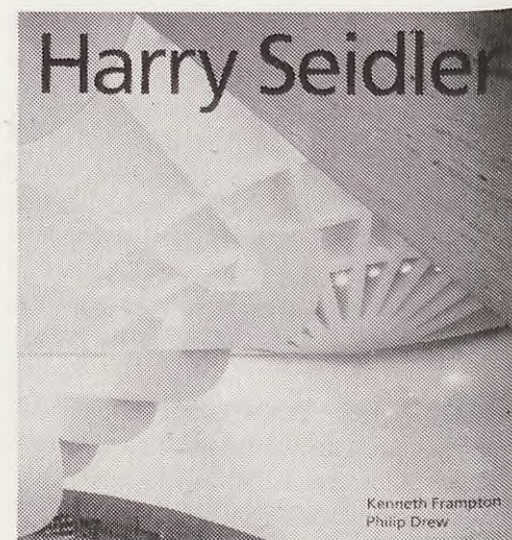


hostile Australian context.

Frampton's chapter examines Seidler's architecture from the perspective of the structural shift which occurred during the 1960s made possible by Seidler's move away from domestic architecture into large scale projects such as Australia Square, 1961–1967, and MLC Centre, 1972–1978 – both Sydney landmarks.

Finally, the book includes an essay by Seidler himself on planning and architecture at the end of the twentieth century in which he argues for a vision that is truly of our time.

Seidler has an international reputation. His designs include the Australian Embassy in Paris and the Hong Kong Club, as well as group housing, offices and hotels in Australia. The book includes a detailed catalogue raisonné which reveals his uncompromising allegiance to modernist principles. He has never followed fashion but has constantly developed and re-interpreted the basic tenets on which modern architecture was formulated. To quote his words: 'True modern architecture is not dead as some will have us believe. We have hardly started to explore the potential of its methodology. The high principles and clear moral consequentiality of the pioneers need to be constantly interpreted anew.'



Kenneth Frampton  
Philip Drew



# Happy Thirtieth Birthday

*ART and Australia*



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Girl in striped dress

oil

## Glen Preece, October Exhibition



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