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KEPT IN
SERIALS

ART AND AUSTRALIA

Contents p. 385 ART and Australia Autumn issue 1989 Volume 26 Number 3 \$9.95



Jacob Janssen

Performance art

Leonard Crawford

Art and Industry

Anne Dangar

1989 art calendar

Expanded review section

S.W. HAYTER: A Memorial Exhibition 1901 – 1988



A Collectors' Exhibition of possibly the last available
prints in Australia. Phone orders welcome.

2nd April, 1989 – 25th April, 1989.

**Tynte
Gallery**

241 Greenhill Road, Dulwich 5065
(08) 364 1425

Tuesdays to Fridays: 9-5
Saturdays and Sundays: 2-5

JAMES GLEESON



"Gaed"

Oil on canvas 92 x 137 cm

Saturday 27 May — Wednesday 21 June, 1989

B M G

 A R T

BMG Fine Art

88 Jerningham Street, North Adelaide 5006. Telephone: (08) 267 4449. Facsimile: (08) 267 3122
 Directors: Trudy-Anne Meadmore, Kym Bonython. Manager: Keith Woodward



'Inside-out' 1988

oil on canvas

151 x 182 cm

Photograph: Henry Jolles

JAN MURRAY

March 1989

realities

35 Jackson Street, Toorak. Vic. 3142. Tel. (03) 241 3312



LESSER KNOWN MASTERS OF FRENCH PAINTING

19th and 20th Century

on the premises of

BANQUE NATIONALE DE PARIS

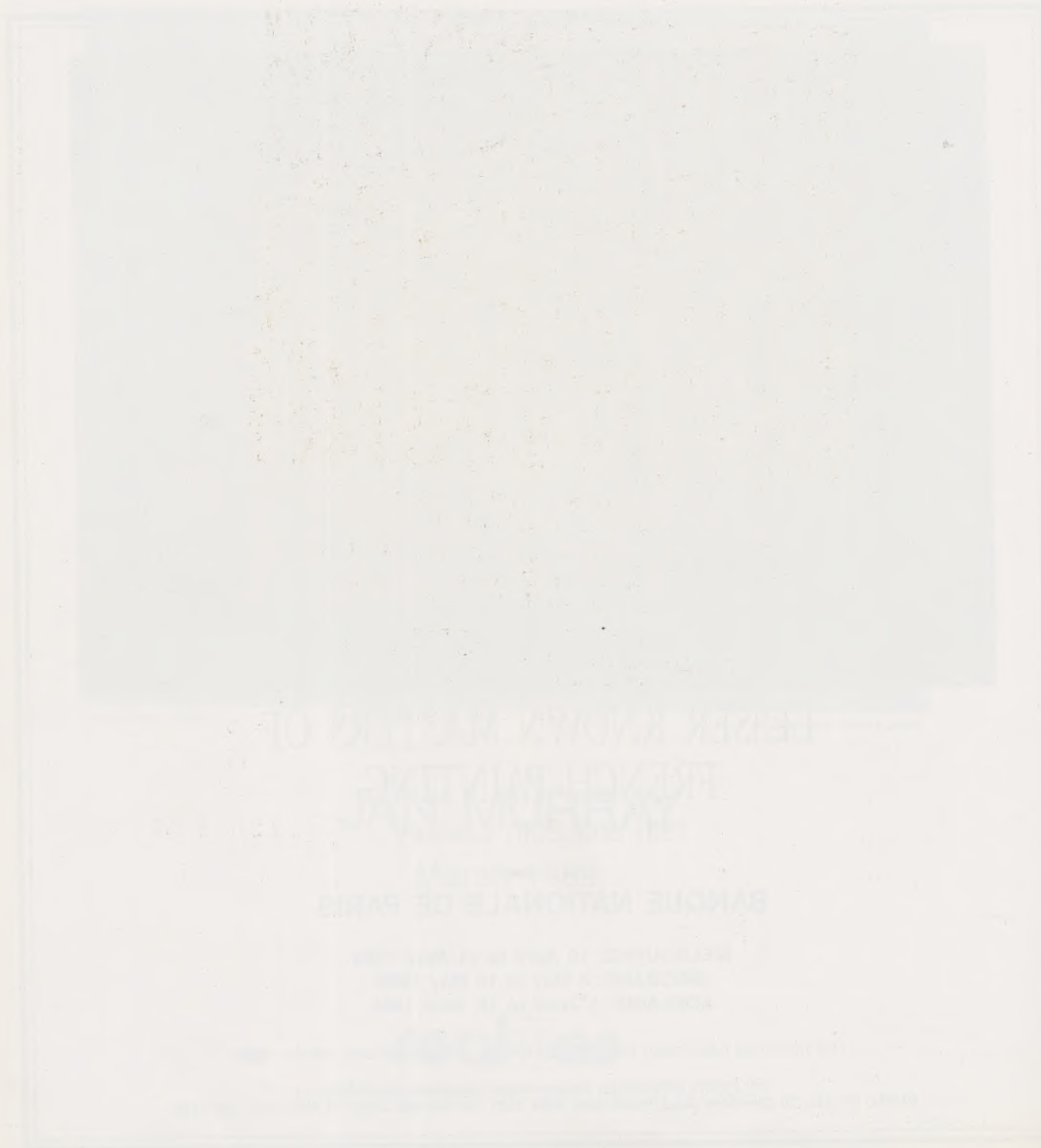
MELBOURNE: 10 April to 21 April 1989

BRISBANE: 8 May to 19 May 1989

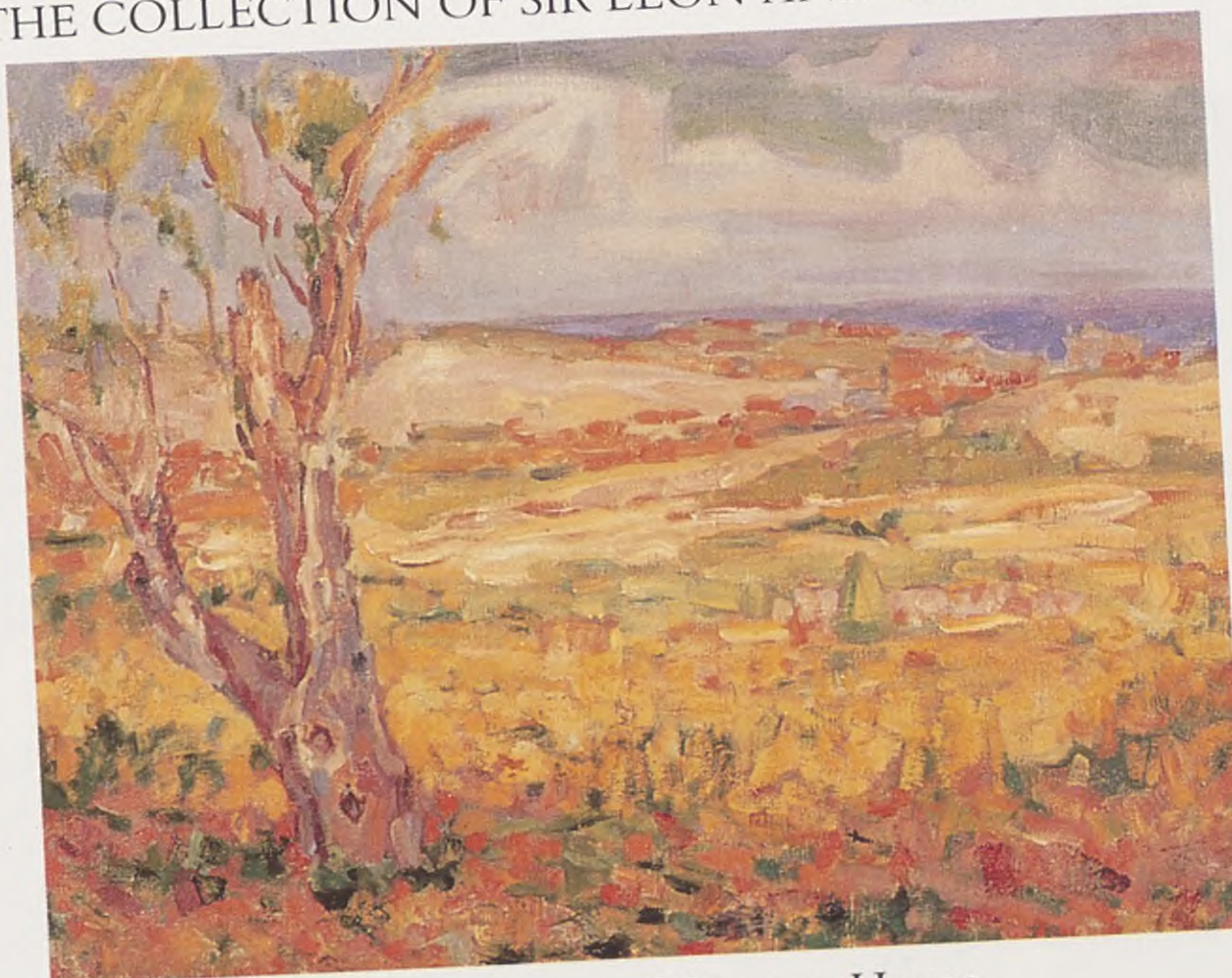
ADELAIDE: 5 June to 16 June 1989

The paintings have been collected by Liliane L. Bouchet and are for sale.

For further information, please contact: Humbert de Lambilly
BOYAC Pty Ltd, 20 Glenmore Road, Paddington NSW 2021 Tel: (02) 360 3160 / 33 6025; Fax: 360 3160



THE COLLECTION OF SIR LEON AND LADY TROUT



The Contents of Everton House
Everton Park, Brisbane

Paintings, Furniture, Porcelain and Decorative Objects
from the Collection of
Sir Leon and Lady Trout

Sale to be held on the premises,
Tuesday and Wednesday, 6 and 7 June 1989.
Viewing from 2-4 June.

Catalogues for this sale may be purchased by
sending this form and a cheque for \$25 for each
catalogue to Christie's, 298 New South Head
Road, Double Bay, Sydney, N.S.W. 2028.
For further information about the sale please
telephone Christie's in Sydney (02) 326 1422 or
in Melbourne (03) 266 3715. Adelaide
(08) 274 2837, Brisbane (07) 358 3993.

shown above:
John Peter Russell, South Head, Sydney, oil on canvas.
56 x 73 cm.

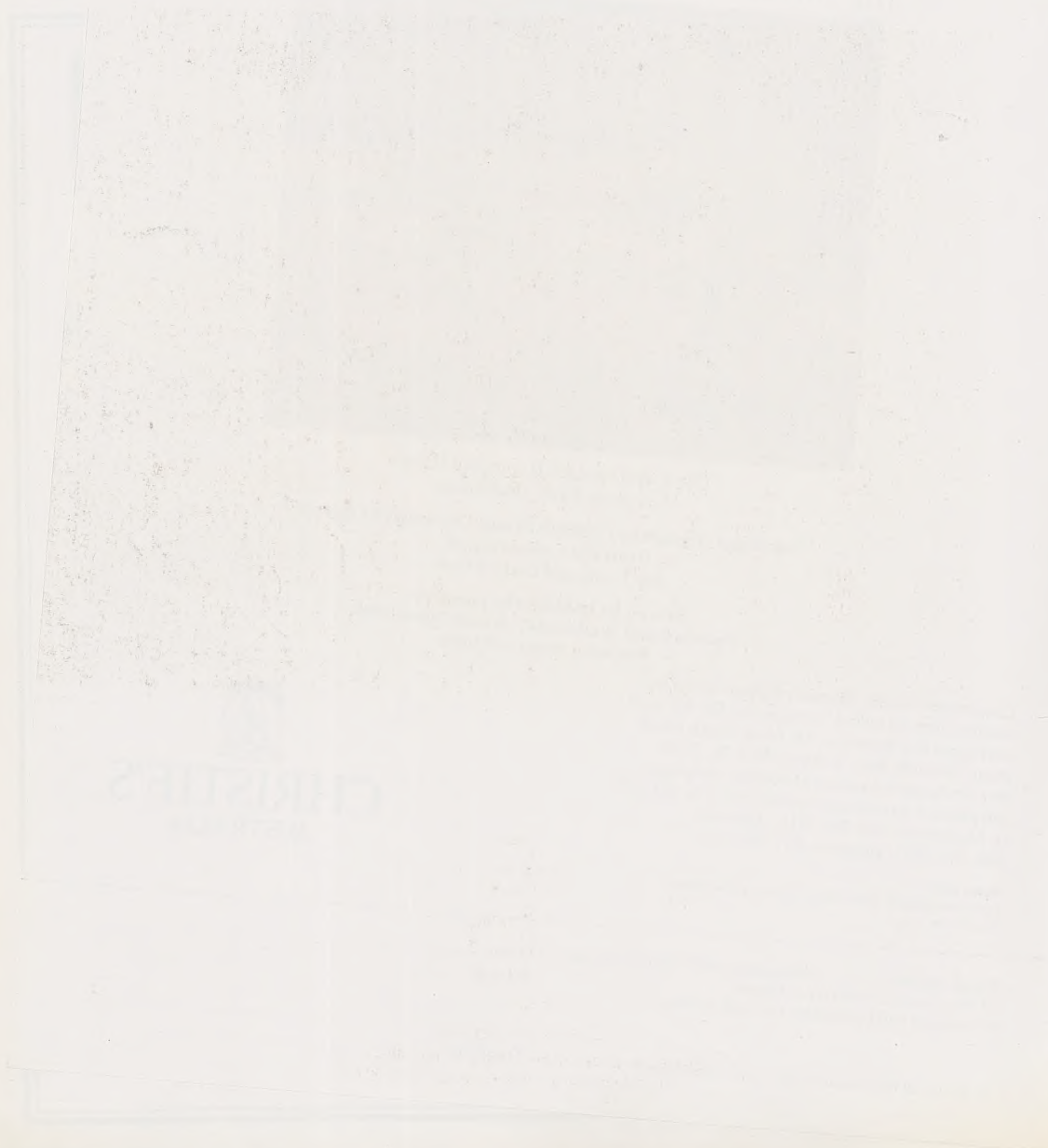


CHRISTIE'S
AUSTRALIA

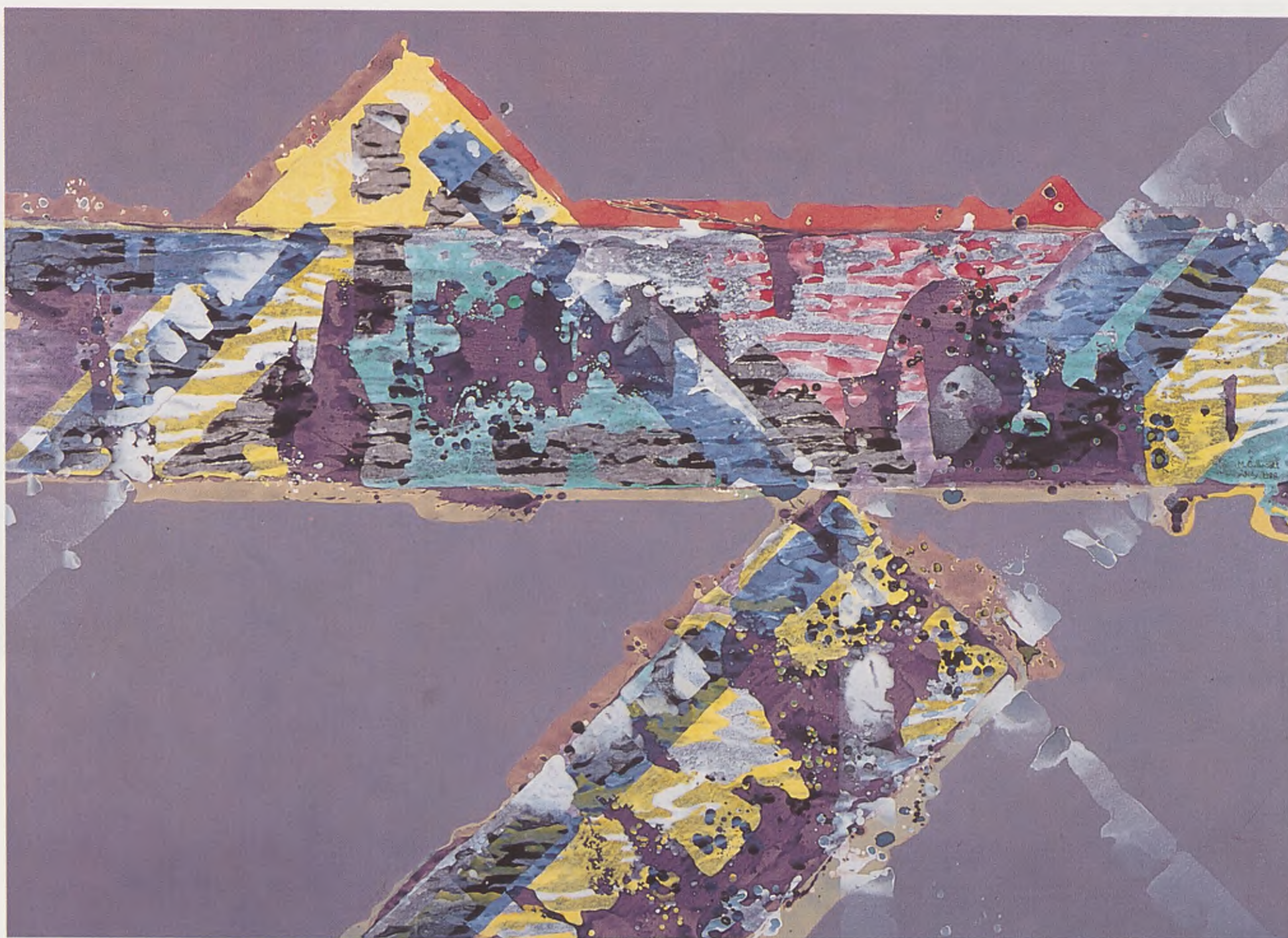
Please send me catalogue(s) at \$25 each for the sale
of The Contents of Everton House.
Catalogues will be available the week of May 8.

A cheque in the amount of \$..... is enclosed.

Name
Address
.....
.....
Telephone



Martin Collocott



Urban Aqueous '88

acrylic mixed media on canvas

152.5 x 213.5 cm



314
artlet.

Martin Collocott

314 Abercrombie Street, Chippendale 2008 Australia
By appointment Telephone (02) 699 3669

Irving
Sculpture
Gallery

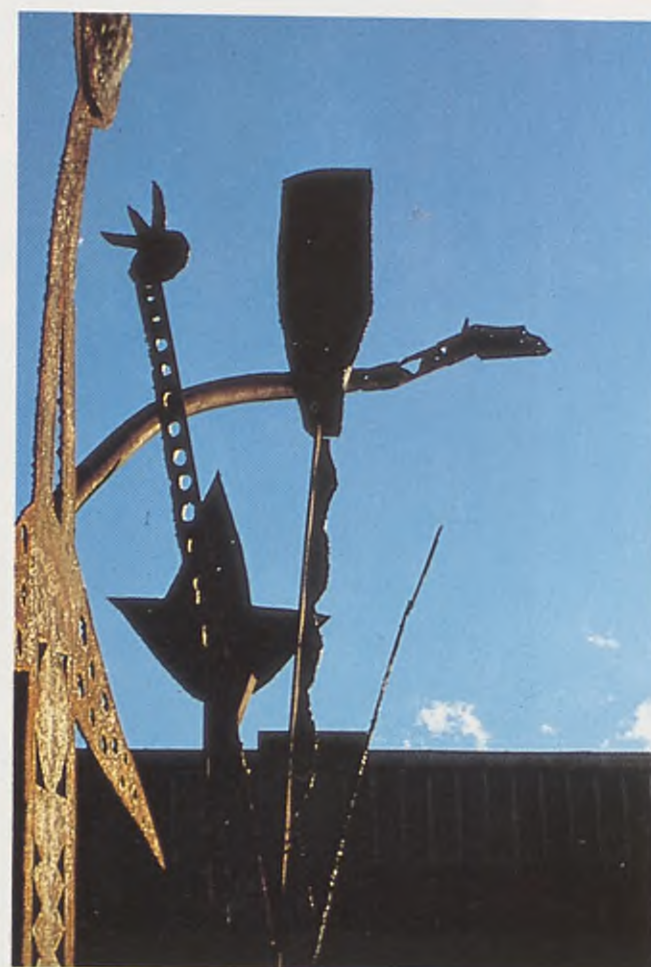
1 Hargrave Street
Paddington
NSW 2021

April 1989



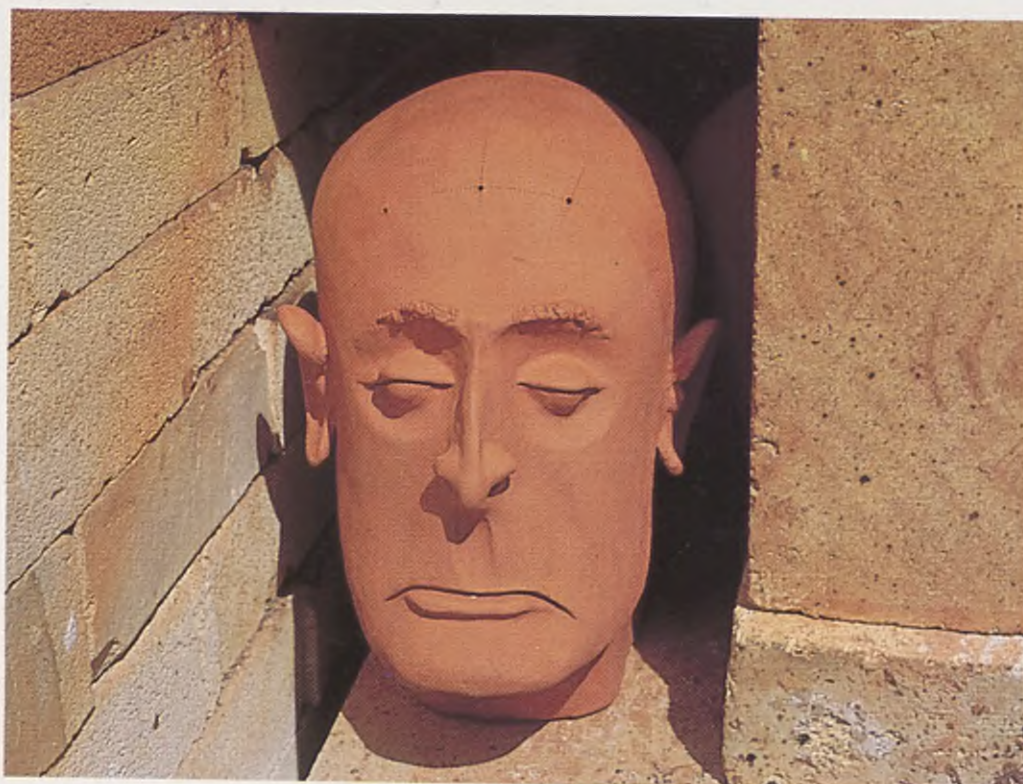
Jan King

Untitled
steel
2.5m x 1m x 1m



Alan Lawson

Four recent works in Steel
sizes range from
3m to 5m high



John Winch

Work in progress for
"The Manikin Suite" 1988
Ceramic

Directors
Dr Gene Sherman
Karin Goss

Frank Hodgkinson

Irving
Sculpture
Gallery

1 Hargrave Street
Paddington
NSW 2021

May 1989

UNIVERSITY OF MELBOURNE

2 2 MAR 1989

Exhibiting Waterfront Series

Reefwater

LIBRARY



Reef '88
Gouache on paper
60cm x 38cm

Presented by Irving Fine Art,
Manager John Bailly.

Directors
Dr Gene Sherman
Karin Goss

MAY 1989

ANOTHER SEASON OF CHRISTIE'S SALES AT THE HYATT ON COLLINS 6TH - 9TH MAY

australian pictures • decorative arts • books • sporting & pop ephemera



Charles Blackman Sleepwalking Nude oil on canvas 213.5 cm x 152.5 cm
Sold on 14 November 1988 for \$110,000, a new record for the artist



CHRISTIE'S

Sue Hewitt 298 New South Head Road, Double Bay NSW 2028. Tel: (02) 326 1422, Fax: (02) 327 8439

Ian Bruce 15 Carinya Road, Picadilly SA 5151. Tel: (08) 274 2837

Patricia Macdonald 103 Caroline Street, South Yarra VIC 3141. Tel: (03) 266 3715, Fax: (03) 267 2073

LONDON 8 King Street, St. James's, SW1Y6QT Tel: (01) 839 9060 NEW YORK 502 Park Avenue, N.Y. 10022 Tel: (212) 546 1000

'PEONIES AND PEARS' A Marriott Woodhouse Oil on Canvas 61.5 x 77.2



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Sydney 2000**



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JEFFREY SMART



Five Factories 1988, Oil on Canvas, 55cm x 100cm.



AUSTRALIAN GALLERIES

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Facsimile: (03) 419 7769 Telephone: (03) 417 4303



Margot Hutcheson

1988

MARGOT HUTCHESON

Watters Gallery, 109 Riley Street, East Sydney. 2010. Telephone: (02) 331 2556
Hours: 10 – 5, Tuesday – Saturday.



Hanging Rock 1988

oil on board 91.5 x 121.7 cm

RICK AMOR

NIAGARA · GALLERIES

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CHARLES BLACKMAN

"Fishmonger"

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Image from 'Untitled 1987/88'

Type C photographic print

BILL HENSON

June 1989

realities

35 Jackson Street, Toorak. Vic. 3142. Tel: (03) 241 3312

Tasmanian Museum and Art Gallery

5 Argyle Street, Hobart 7000
Telephone: (002) 23 1422
Daily: 10-5

29 APRIL - 18 JUNE First Impressions: The British Discovery of Australia Organized by the British Museum, Natural History Museum, London, this exhibition retraces the early exploration of Australia and the important scientific discoveries which were made here.

OCTOBER - NOVEMBER Send Me More Paint: Australian art during the Second World War

23 NOVEMBER - 3 JANUARY Moët & Chandon Touring Exhibition A national touring exhibition showing 22 paintings from the 1989 Moët & Chandon Fellowship entries.

DECEMBER Vincent McGrath: New Work

19 DECEMBER - 28 JANUARY 1990 German Graphics of the 70s

Northern Territory Museum of Arts and Sciences

Bullocky Point, Fannie Bay, 5790
Telephone: (089) 82 4211
Monday to Friday: 9-5; Saturday, Sunday, 10-6

TO 5 MARCH Jan Somerville

9 MARCH - 19 MARCH Declan

23 MARCH - 2 APRIL Gillian Banks

6 APRIL - 16 APRIL Aboriginal Crafts

26 APRIL - 21 MAY Fred Williams

27 MAY - 18 JUNE Under a Southern Sun

22 JUNE - 30 JUNE Artists' Camp 1988

5 JULY - 16 JULY Sarawak Artists

22 JULY - 12 AUGUST Chinese Dinosaurs

23 AUGUST - 3 SEPTEMBER National Craft Awards

12 SEPTEMBER - 24 SEPTEMBER National Aboriginal Art Awards

28 SEPTEMBER - 8 OCTOBER Artists' Camp 1988

12 OCTOBER - 22 OCTOBER Jane Moore and Judy Holding

25 OCTOBER - 5 NOVEMBER Artists' Camp Retrospective

12 DECEMBER - 22 DECEMBER The Graduates Exhibition

Angry Penguins and Realist Painting in Melbourne in the 1940s

This major exhibition was shown at the Hayward Gallery in London and the Tate Gallery, Liverpool, in 1988.

The exhibition surveys the work of nine Australian painters during the 1930s and 1940s, including Sidney Nolan, Arthur Boyd and Albert Tucker (members of the 'Angry Penguins' group), and the social realists Noel Counihan, Yosli Bergner and Vic O'Connor.

5 JANUARY - 2 FEBRUARY Campbelltown Bicentennial Regional Art Gallery, Sydney

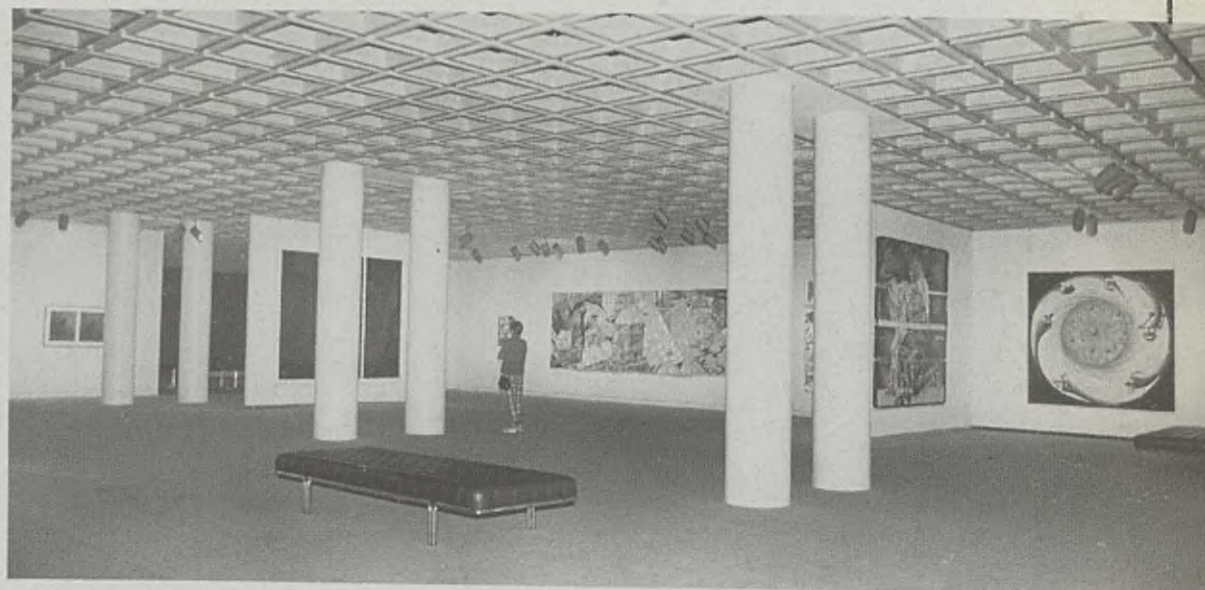
14 FEBRUARY - 12 MARCH Perc Tucker Regional Gallery, Townsville, Queensland

31 MARCH - 30 APRIL Orange Regional Gallery, New South Wales

12 MAY - 11 JUNE Warrnambool Art Gallery, Victoria

26 JUNE - 20 AUGUST Queen Victoria Museum and Art Gallery, Launceston, Tasmania

14 SEPTEMBER - 5 NOVEMBER National Gallery of Victoria



Photography by Tim Marshall, Art Gallery of New South Wales.

22 MARCH – 14 MAY Dragon Emperor: Treasures from the Forbidden City 100 national treasures from China, including ceremonial armour and weapons, luxurious robes and exotic accessories.

25 MARCH – 30 APRIL Rodchenko as Photographer

8 APRIL – 21 MAY Mindscapes: Booth, Pople, Beard, Rubin, Majzner

6 MAY – 18 JUNE Joseph Brown Collection

24 MAY – 9 JULY Australian Perspecta Biennial exhibition of contemporary Australian art.

24 JUNE – 2 AUGUST Australian Photography of the 1980s

11 AUGUST – 24 SEPTEMBER John Williams Photography

2 SEPTEMBER – 15 OCTOBER Kevin Connor

4 OCTOBER – 3 DECEMBER German Expressionism

13 OCTOBER – 26 NOVEMBER Contemporary German Prints

21 OCTOBER – 3 DECEMBER Classical Mythology Project Show

7 DECEMBER – 21 JANUARY 1990 Dame Joan Sutherland

15 DECEMBER – 4 FEBRUARY 1990 Archibald, Wynne & Sulman The Archibald Prize is Australia's foremost portrait painting competition; The Wynne Prize is awarded for the best Australian landscape or figure sculpture; The Sulman Prize is presented for the best subject/genre painting or mural project.

Australian National Gallery

Canberra 2600
Telephone: (062) 71 2411
Daily: 10–5

TO 7 MAY Printmakers at Work

TO 21 MAY Prints and Australia: Pre-Settlement to Present.

An exhibition of over 700 works demonstrating the importance of the printed image in shaping cultural Australia.

FROM 10 MARCH Word as Image Words, aphabets, puns and slogans in works from the ANG International Print Collection.

18 MARCH – 22 OCTOBER Eye Spy 5: Seasons Children's exhibition.

TO BE CONFIRMED Irish Gold and Silver From the National Museum of Ireland, Dublin.

TO BE CONFIRMED New Arrivals — Print Acquisitions 1985–1988

3 JUNE – 17 SEPTEMBER Aboriginal Art: The Continuing Tradition A major exhibition of 400 paintings, sculptures, prints and textiles by contemporary Aboriginal artists.

TO BE CONFIRMED Leon Bakst: Costumes Designed for Les Ballets Russes de Serge Diaghilev 1909–1921

TO BE CONFIRMED Portrait Photography

TO BE CONFIRMED American Photographs 1950s–1960s

TO BE CONFIRMED Etching Revivals

National Gallery of Victoria

108 St Kilda Road, Melbourne 3004
Telephone: (03) 618 0222
Tuesday to Sunday, public holidays: 10–5. Closed Monday.

TO 19 MARCH Aboriginal Art from the Top End

TO 30 MARCH Poetry, Passion, Politics: Selected Nineteenth–Century French Prints

TO 30 APRIL Fashion Accessories 1740–1984

TO 11 JUNE A Picturesque Sensibility Photographic exhibition.

1 MARCH – 30 APRIL The Great Australian Art Exhibition A comprehensive survey of Australian art including early colonial art,

Aboriginal art, photography and decorative arts.

4 MARCH – 18 JUNE Generations Photographic exhibition.

16 MARCH – 30 APRIL Les Blakebrough Retrospective

17 MARCH – 16 APRIL Moët & Chandon Touring Exhibition. A national touring exhibition showing 22 paintings selected from the 1989 Moët & Chandon Fellowship entries.

22 MARCH – APRIL Aboriginal Works from the NGV Collection: Tingarri: Art of the Pintupi

JULY – AUGUST William Blake A survey of works from the NGV Collection.

24 AUGUST – 15 OCTOBER Merric Boyd

Art Gallery of South Australia

North Terrace, Adelaide 5000
Telephone: (08) 223 7200
Daily: 10–5

TO APRIL 5 The Ceramic Traditions of Japan: Master works from the Idemitsu Museum of Arts, Tokyo A superb collection of 105 Japanese ceramics ranging in date from c. 2000 BC through to the nineteenth century.

7 APRIL – 7 MAY Hidden Treasures: Old Masters from the Art Gallery of South Australia Includes paintings and drawings rarely exhibited.

23 MAY – 16 JULY The Great Australian Art Exhibition A comprehensive survey of Australian art including early colonial art, Aboriginal art, photography and decorative arts.

10 AUGUST – 1 OCTOBER (TO BE CONFIRMED) Smorgan Family Collection of Contemporary American Art A selection of contemporary American art from the collection of Melbourne-based art patrons and collectors, the Smorgan family.

13 OCTOBER – 26 NOVEMBER Adelaide Angries of the 1940s

14 DECEMBER – 14 FEBRUARY 1990 (TO BE CONFIRMED) Captain Cook — Navigator From the National Maritime Museum, London.

The Art Gallery of Western Australia

47 James Street, Perth 6000
Telephone: (09) 328 7233
Daily: 10–5; Anzac Day 2–5; Closed Good Friday and Christmas Day

TO 28 MARCH Captain Cook — Navigator From the National Maritime Museum, London.

TO 9 APRIL Banks' Florilegium — botanical engravings.

TO 23 APRIL On the Edge — Five Contemporary Aboriginal Artists

13 APRIL – 28 MAY Three Venezuelans in Two Dimensions Organized by the Art Gallery of Fundacion Eugenio Mendoza in collaboration with the Americas Society.

21 APRIL – 4 JUNE Miriam Stannage: A Survey

15 JUNE – 30 JULY Dragon Emperor: Treasures from the Forbidden City 100 national treasures from China, including ceremonial armour and weapons, luxurious robes and exotic accessories.

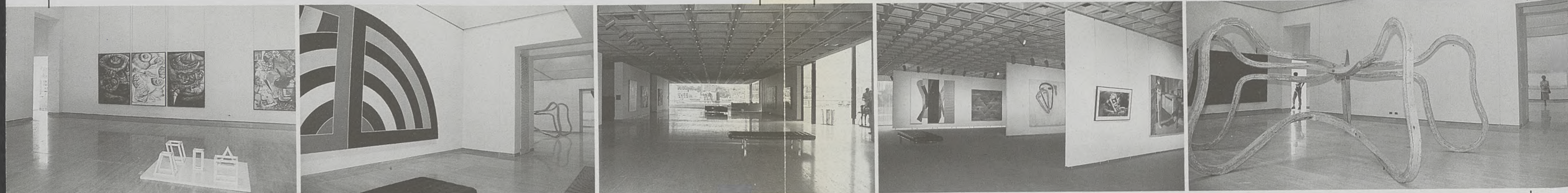
24 JUNE – 6 AUGUST (TO BE CONFIRMED) World Glass Now

17 AUGUST – 1 OCTOBER Ancient Macedonia Organized by the Museum of Victoria.

18 AUGUST – 4 OCTOBER Romance and Irony Organized by the Americas Society.

24 AUGUST – 13 OCTOBER Australian Photography of the 80s Organized by the Australian National Gallery.

14 OCTOBER – 3 DECEMBER First Perth International Crafts Triennial



ART AND AUSTRALIA

1989 Calendar Supplement

The information in this supplement is printed as supplied by State galleries in December, 1988. Responsibility is not accepted by the Editor for errors or changes to titles and dates of exhibitions.

Queensland Art Gallery

Queensland Cultural Centre, South Brisbane 4101
Telephone: (07) 840 7333
Monday to Sunday: 10-5; Wednesday until 8

TO 27 MARCH Four Aspects of Contemporary Japanese Ceramics An exhibition of work by three contemporary Japanese ceramicists resident in Japan and one resident in Australia.

TO 27 MARCH Smorgan Family Collection of Contemporary American Art A selection of contemporary American art from the collection of Melbourne-based art patrons and collectors, the Smorgan family.

15 APRIL - 25 JUNE Vida Lahey Retrospective Exhibition The first major retrospective of the work of important pioneering artist, Vida Lahey.

12 JULY - 27 AUGUST Jack Manton Exhibition An invitation exhibition of works by twelve leading mid-career Australian artists.

2 SEPTEMBER - 26 SEPTEMBER Moët & Chandon Touring Exhibition A national touring exhibition showing 22 paintings selected from the 1989 Moët & Chandon Fellowship entries.

20 SEPTEMBER - 12 NOVEMBER Aspects of Contemporary

Japanese Art in the 1980s (title unconfirmed) A unique exhibition of works by contemporary Japanese artists working within a Western tradition. An exchange exhibition from the Museum of Modern Art, Saitama, Japan.

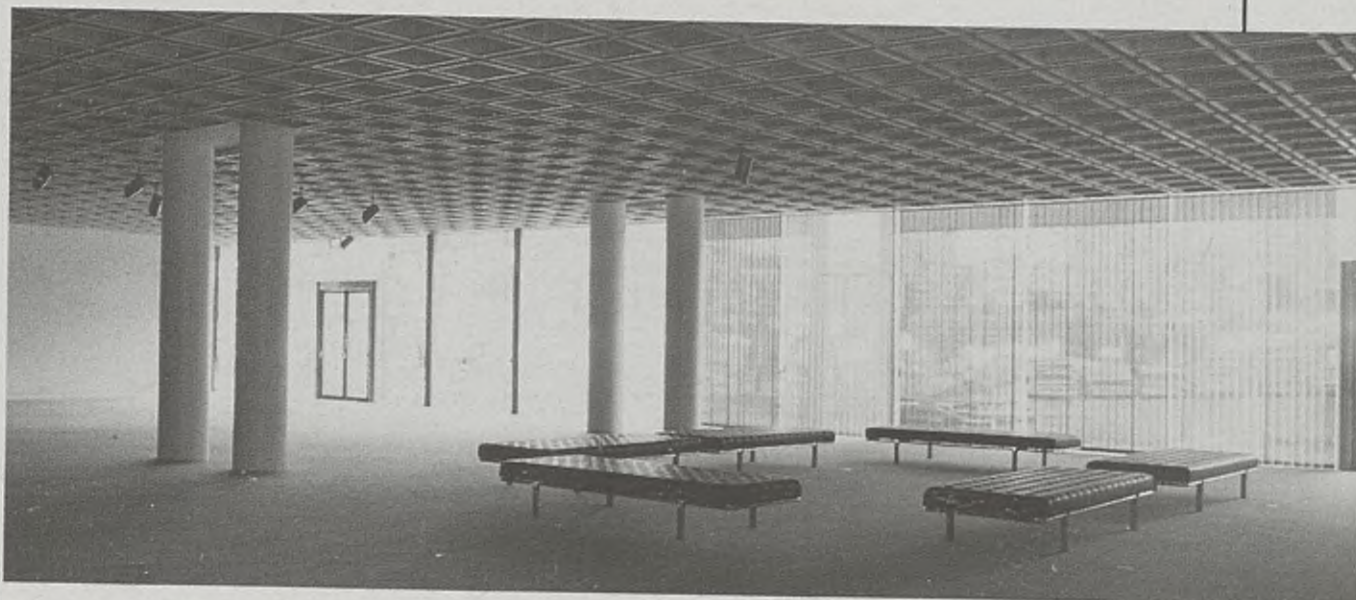
18 NOVEMBER - 3 DECEMBER Not Still Lives A play by Suzanne Spinner and an exhibition of works by Margaret Preston and Thea Proctor.

Art Gallery of New South Wales

Art Gallery Road, Sydney 2000
Telephone: (02) 225 1700
Monday to Saturday: 10-5; Sunday: Noon-5

TO 5 MARCH Gold of the Pharaohs An exhibition of 91 priceless objects from Egyptian tombs from the Antiquities Museum, Cairo.

TO 12 MARCH Impressionist Vision: Masterpieces from the Reader's Digest Collection A selection of mainly French works from the collection, with a strong representation of Impressionist and Post-Impressionist artists.



The new wing at the Art Gallery of New South Wales opened to the public 12 December 1988. The extensions provide permanent galleries for European, Asian and contemporary art, prints and drawings, and photography. An outdoor sculpture terrace adjoins the entrance hall on Level 4.



POST-WAR & CONTEMPORARY PAINTINGS



*Andy Warhol, "Marilyn", stamped with artist's signature and inscribed with authentication by Frederick Hughes
on the overlap, synthetic polymer paint silk screened on canvas, 51cm x 41cm.
Sold in London on 29 June 1988 for £42,000 (Aus \$88,200)*

If you have a contemporary painting that you would like valued for either insurance purposes or possible sale please contact one of the following:

Alison Harper, Suite 7, Queens Court, 118-122 Queen Street, Woollahra, 2025.

Tel: (02) 328 1343. Fax: (02) 327 8357

Patrick Bowen, 3 Gilfellon Road, Stoneville 6554, W.A.

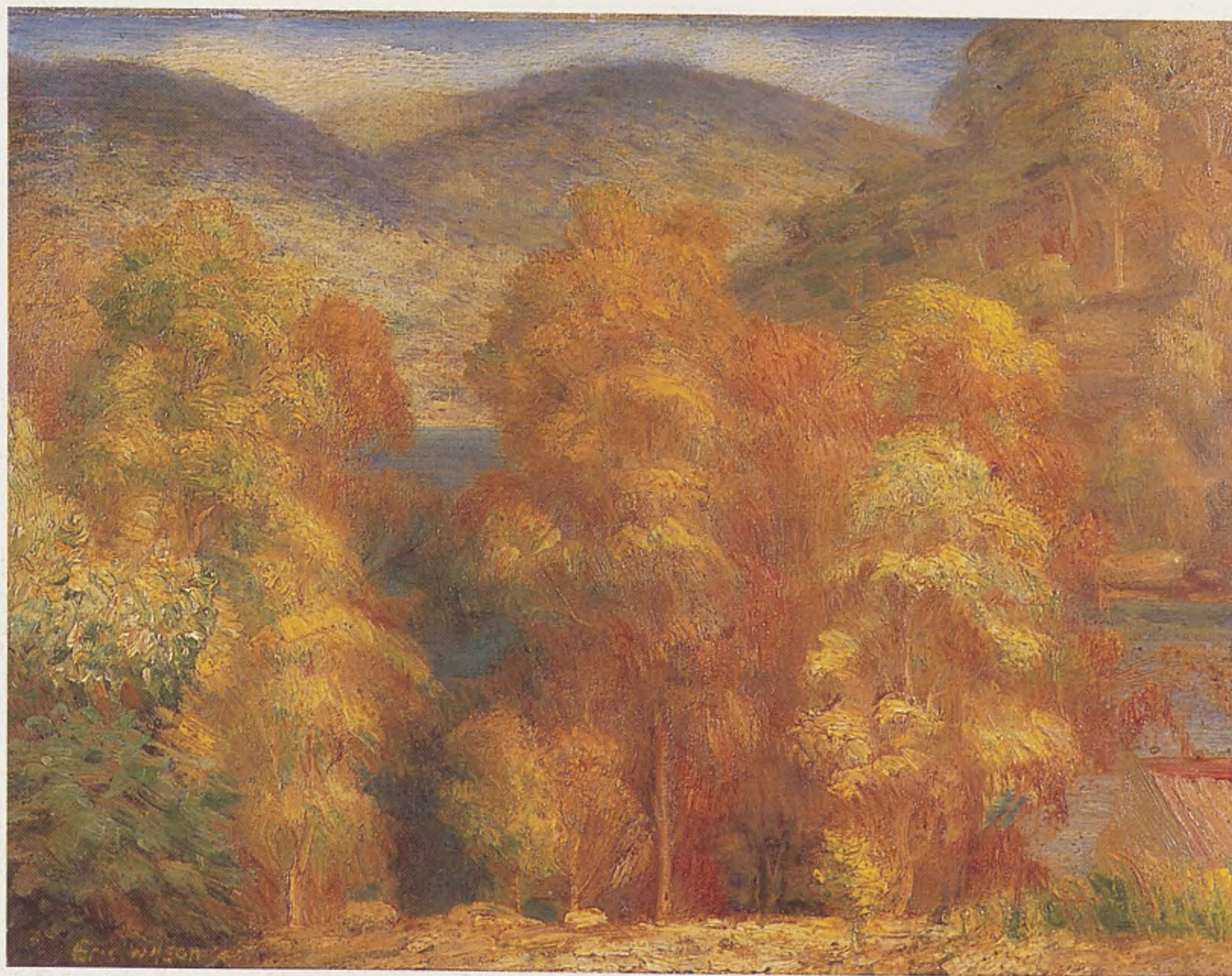
Tel: (09) 295 1717. Fax: (09) 295 1359

Rhona Edelbaum, 7 Blenheim Street, New Bond Street, London W1Y 0AS.

Tel: (01) 629 6602. Fax: (01) 629 8876

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ERIC WILSON

Cowan Creek, Autumn 1945

35.8 x 46.1 cm

oil on board

PETER GANT FINE ART

First Floor,
268 Coventry Street,
South Melbourne 3205. Telephone (03) 696 2944 Fax (03) 696 5339

Tuesday–Friday 11–6 Saturday by appointment

CHARLES CONDER



Charles CONDER *The Beach and Cliffs, Dieppe 1893* Oil on canvas 57 x 71cm
Signed and dated lower left 'C. Conder 93'

Provenance: Collection W Llewellyn Hacon — personal friend of Conder.
Purchased from the artist in 1894.
Gift to Evelyn Stainton in 1918 "In remembrance of a good friendship and some good times with Conder"
Henceforth by descent.

Catalogued: John Rothenstein, *The Life and Death of Conder*, London, 1938, p. 28.

Exhibited: Old Masters from Houses in Kent, 'F.A.S. 100' The Fine Art Society, Cat. no. 84.

To be catalogued, together with three other major Charles Conder oils in our forthcoming Autumn exhibition

SAVILL
GALLERIES

156 HARGRAVE STREET, PADDINGTON NSW 2021 TELEPHONE: (02) 327 8311



Michael Nelson Tjakamarra

Papunya, Northern Territory

acrylic on canvas

151 x 91 cm

1988

gallery
gabrielle
pizzi

141 Flinders Lane, Melbourne 3000.
(03) 654 2944

Monday-Friday 10am to 5pm
Saturday 11am to 5pm



DETAIL FROM:- "TWELVE CAMPS, SHARK BAY TO BARRES CREEK; JULY-AUGUST 1988"
 WATERCOLOUR, INK AND FOUND OCHRES ON PAPER

JOHN WOLSELEY

RECENT WORK

MAY 1989

REX IRWIN
 Art Dealer

First Floor, 38 Queen Street, Woollahra, 2025
 Sydney, Australia. (02) 32 3212

Gallery Hours: Tuesday to Saturday
 11 am - 5.30 pm, or by appointment.

CYBELE ROWE



Caught in Time height 87 cm

FIGURE FORM AND FUNCTION

An exhibition of paintings, drawings and sculptures

13th – 29th April, 1989

Est 1929
— THE —
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Gallery Hours Monday to Friday 10am to 5pm, Thursday 10am to 7pm, Saturday 10am to 3pm

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Aboriginal Dreamtime Painting of Central Australia



WATER SNAKE DREAMING 1979

56 x 76 cm

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WARREN LANGLEY



"Puzzling Evidence (Part 1)" fused glass 110 x 100 x 17 cm 1988

18 April – 6 May

Painters Gallery

1ST FLOOR 137 PYRMONT STREET (CNR PYRMONT BRIDGE ROAD) PYRMONT NSW 2009
TELEPHONE (02) 660 5111

TUES.-FRI. 10-5 SAT. 11-5

LES KRUM



"Urban Landscape"

oil on canvas

134 x 155 cm

1988

9-27 May

Painters Gallery

1ST FLOOR 137 PYRMONT STREET (CNR PYRMONT BRIDGE ROAD) PYRMONT NSW 2009
TELEPHONE (02) 660 5111

TUES.-FRI. 10-5 SAT. 11-5

JAMES R. JACKSON



Sydney Harbour
Oil on Board

21.5 x 61.5 cm
Signed Lower Centre

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OR BY APPOINTMENT



Charles Conder Orchard in Normandy

oil on canvas 63.5 x 63.5cm

Exhibition of selected works by:

N. Lindsay	R. Juniper	H. Sawrey	R. Johnson	S. Herman	J.R. Jackson
J. Olsen	S. Fullbrook	B. Gibson	A. Murch	A. Tucker	G. Irvine
G. Boyd	H. Heysen	R. Bennett	G. Cossington-Smith	J. Hester	H. Steinmann
J. Laws	S. Nolan	M. Olley	W. Blamire Young	M. Kmit	P. Hockey
R. Dickerson	M. Perceval	L. Daws	S. Long	P. Moller	H. Herbert
A. Namatjira	E. Carrick Fox	H.S. Power	G.F. Lawrence	I. Amos	J. Gleeson
R. Crooke	D. Friend	T. Roberts	A. Baker	J. Stephenson	G. Proud
J. Boyd	B. Whiteley	P. Hart	J. Coburn	V. Arrowsmith	V. Brown
A.M.E. Bale	J. Cassab	D. Orban	A. Graham	C. Pugh	A. Danciger
L. Rees	M. Todd	L. Kahan	B.E. Minns	G. Shepherdson	L. French
A. Boyd	W. Delafield Cook	D. Boyd	T. Storrier	F. Lymburner	A. Muratore
C. Blackman	A. Sherman	T. Garrett	D. Aspden	J.W. Tristram	C. Boyd

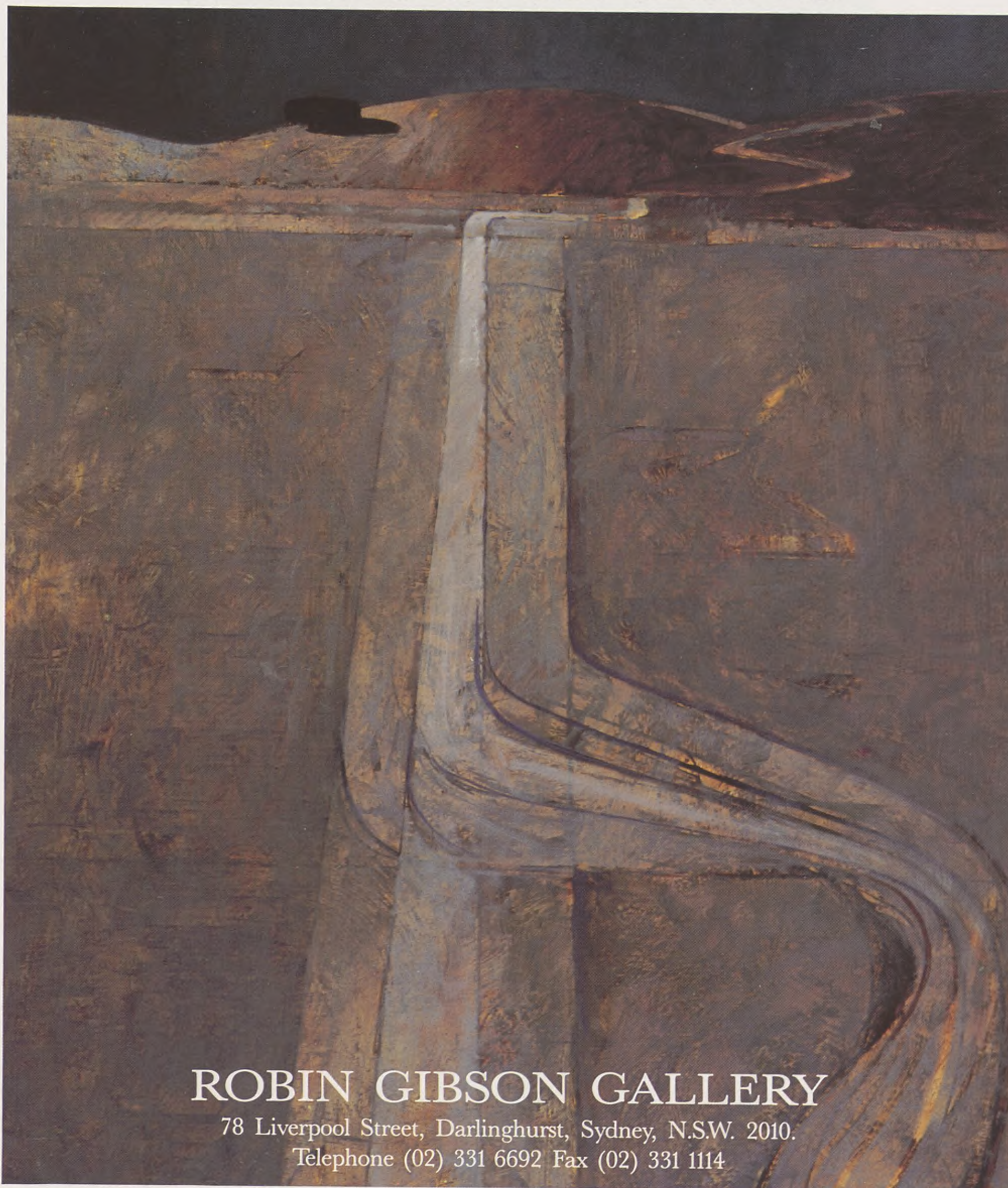
The

Galleries

34 Orchid Avenue, Surfers Paradise. 4217. Telephone (075) 38 9599

FINE ART CONSULTANTS FOR INDIVIDUAL, CORPORATE AND GOVERNMENT BODIES

LAWRENCE DAWS



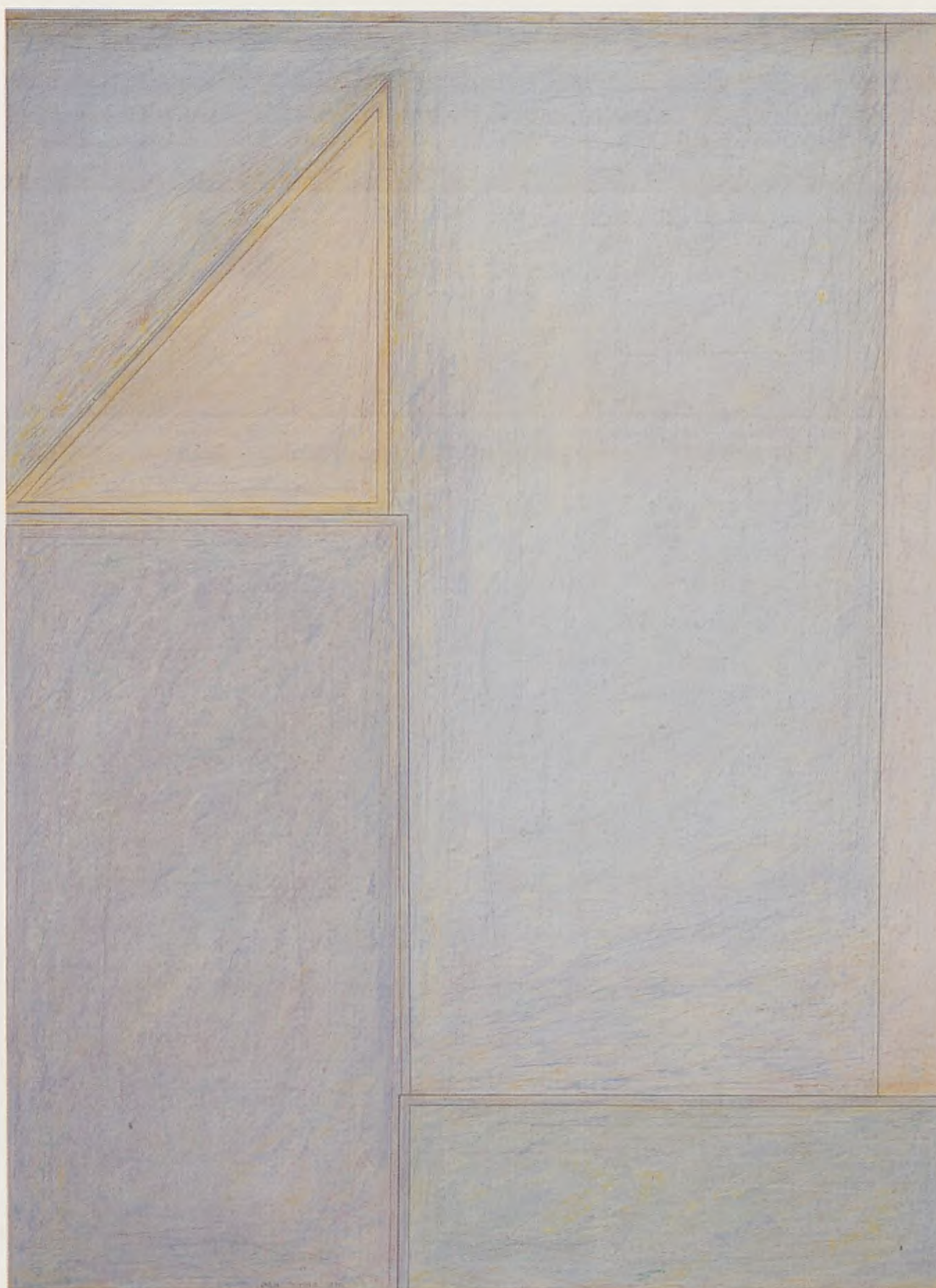
ROBIN GIBSON GALLERY

78 Liverpool Street, Darlinghurst, Sydney, N.S.W. 2010.

Telephone (02) 331 6692 Fax (02) 331 1114

Riding Road 1988 oil on composition board

160 x 137 cm



'Apart' 1988

Pastel

68 x 51 cm

Photograph by Henry Jolles

JULIE IRVING

April – May, 1989

realities

35 Jackson Street, Toorak. Vic. 3142. Tel. (03) 241 3312



204 CLARENCE STREET, SYDNEY 2000. TELEPHONE (02) 264 9787
TUESDAY TO FRIDAY 10AM TO 6PM. MONDAY BY APPOINTMENT
ESTABLISHED 1925. ARTISTS' REPRESENTATIVES, COMMISSIONS
LEASING AND VALUATIONS. MEMBER ACGA



SALVATORE ZOFREA

PSALM 35, AFTER UCCELLO, 1988

OIL ON CANVAS

198 x 300 cm

**PAINTERS VISIONS
MACQUARIE GALLERIES**

2 TO 27 MAY

CHICAGO INTERNATIONAL ART EXPOSITION

11 TO 16 MAY

BROWSE & DARBY

19 Cork Street London W1X 2LP 01-734 7984



DEGAS

Paintings, drawings and sculpture

5 April – 13 May 1989

Represented in Australia
by

ROBIN GIBSON GALLERY

278 Liverpool Street, Darlinghurst N.S.W. 2010. (02) 331 6692



KEVIN CONNOR

EVENING SKY FROM NEWTOWN AND ROAD SOUTH 1988

oil on canvas

152 x 183 cm

Exhibition OCTOBER 1989

R O S L Y N O X L E Y, 9 G A L L E R Y

13-21 MACDONALD ST PADDINGTON 2021 AUSTRALIA (02) 331 1919



Seeking the Way 1988

acrylic on canvas

197 x 167cm

Photograph by Henry Jolles

JOHN ROBINSON

Recent Paintings & Lithographs

realities

May, 1989

ARTHUR BOYD 1940—1961



"News from Abroad 1942"

Oil on board
51 x 63.5 cm

Friday 5 May — Sunday 28 May, 1989

B M G

 A R T

BMG Fine Art

95 Holdsworth Street, Woollahra NSW 2025. Telephone: (02) 327 5411. Facsimile: (02) 327 8740
 Directors: Trudy-Anne Meadmore, Kym Bonython. Manager: Julie Sewell



George Foxhill

"The Fishermen"

oil on canvas

123 x 152 cm

GEORGE FOXHILL

7 - 25 MARCH 1989

"INTIMATE DRAWING"

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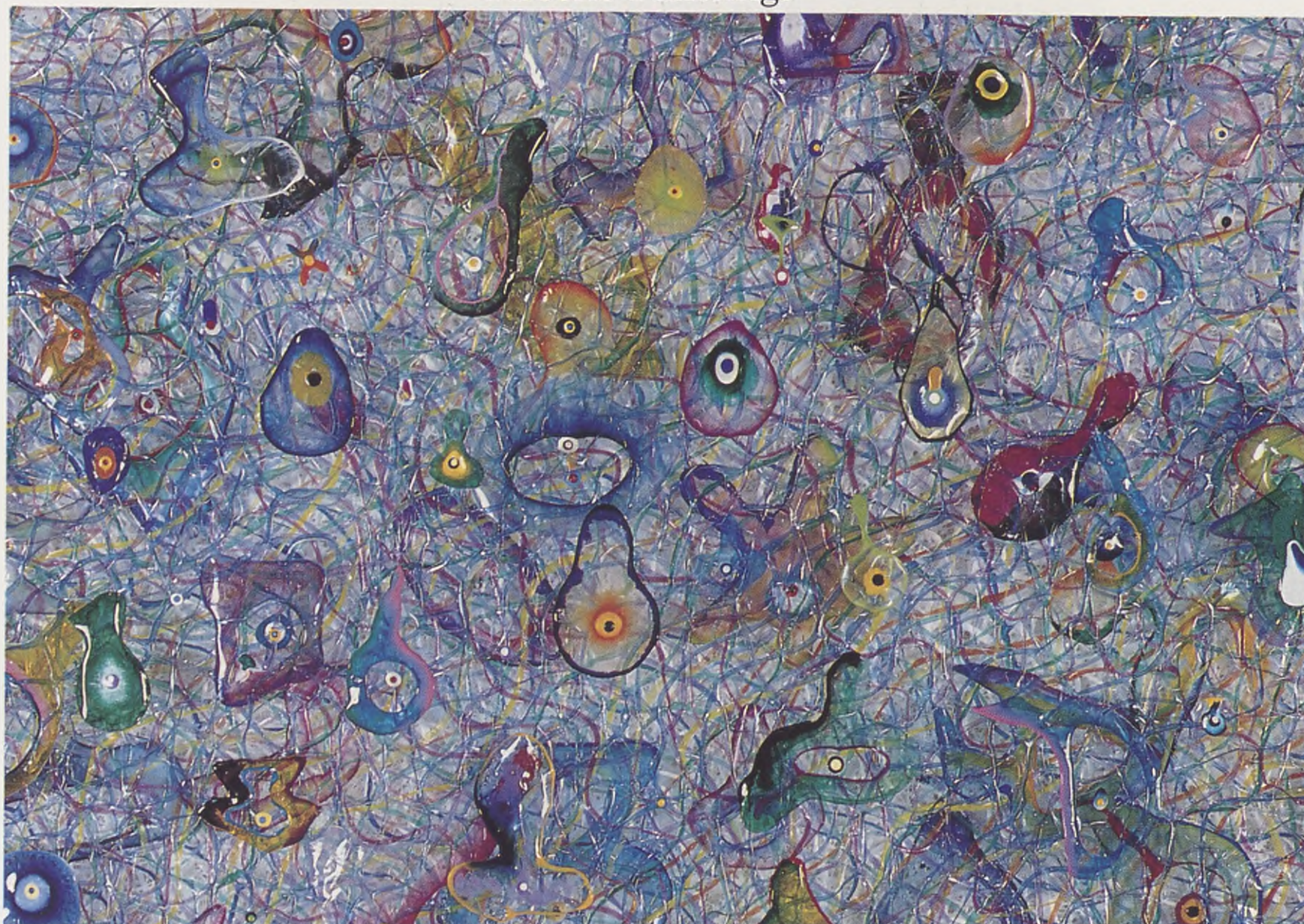
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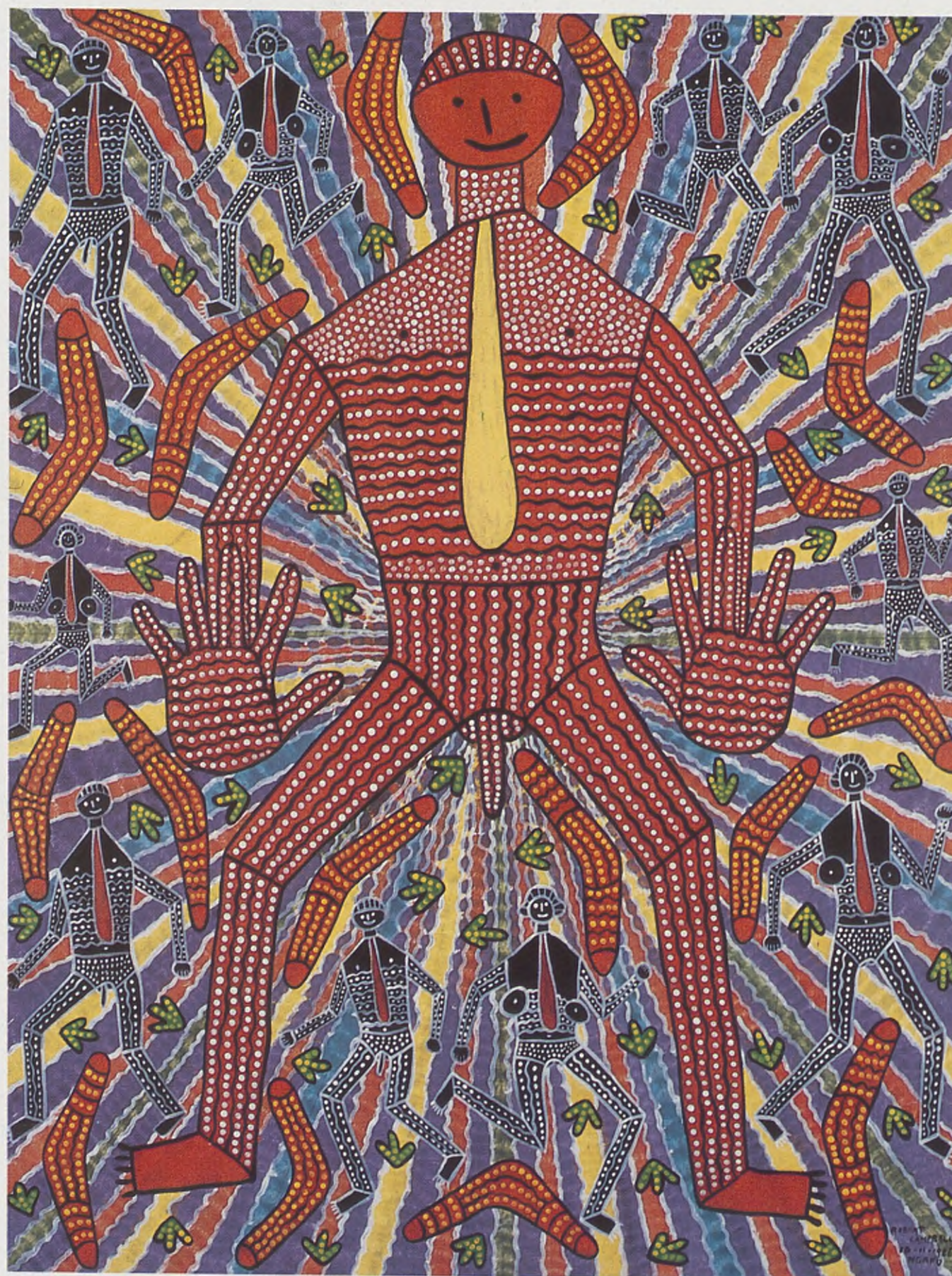
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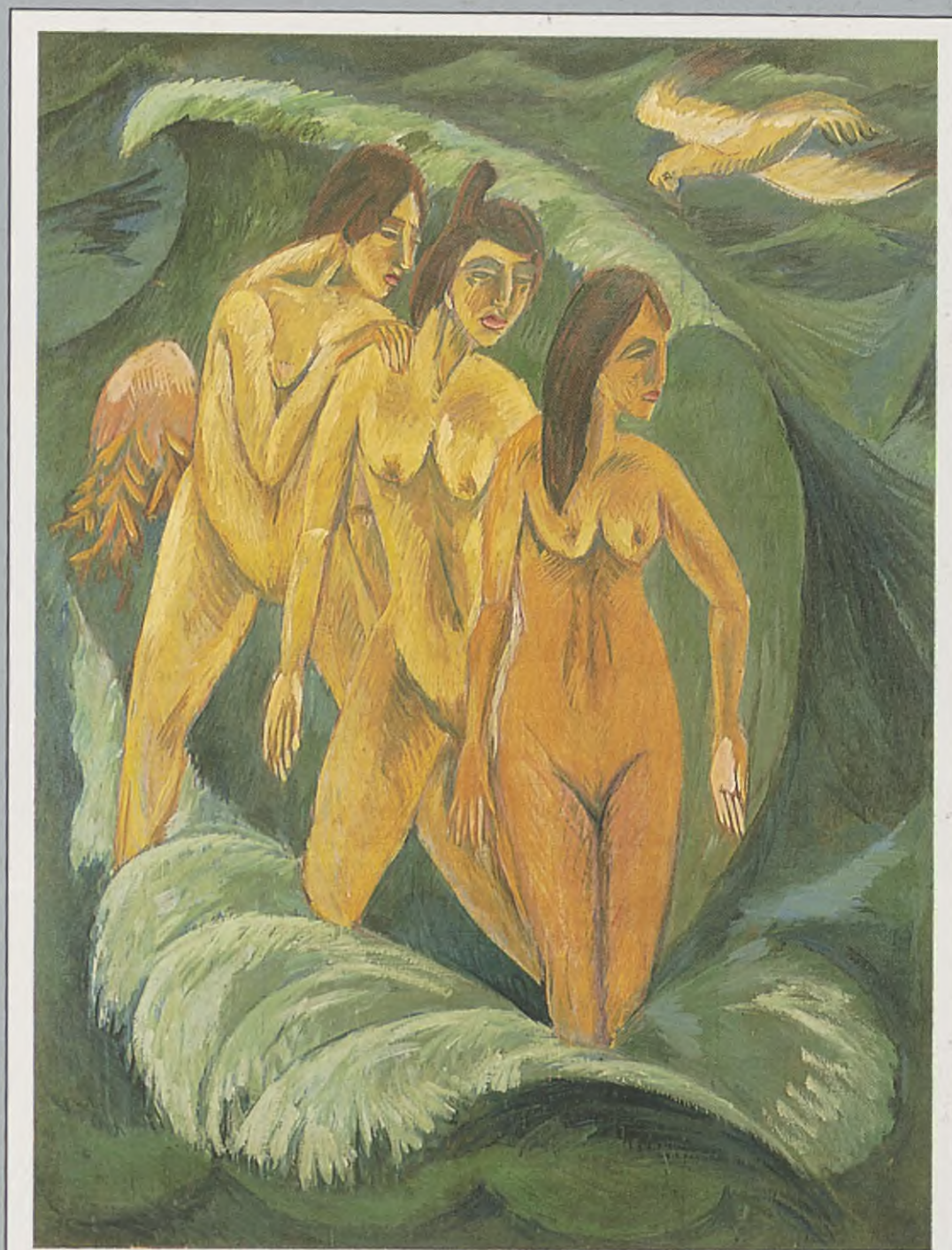
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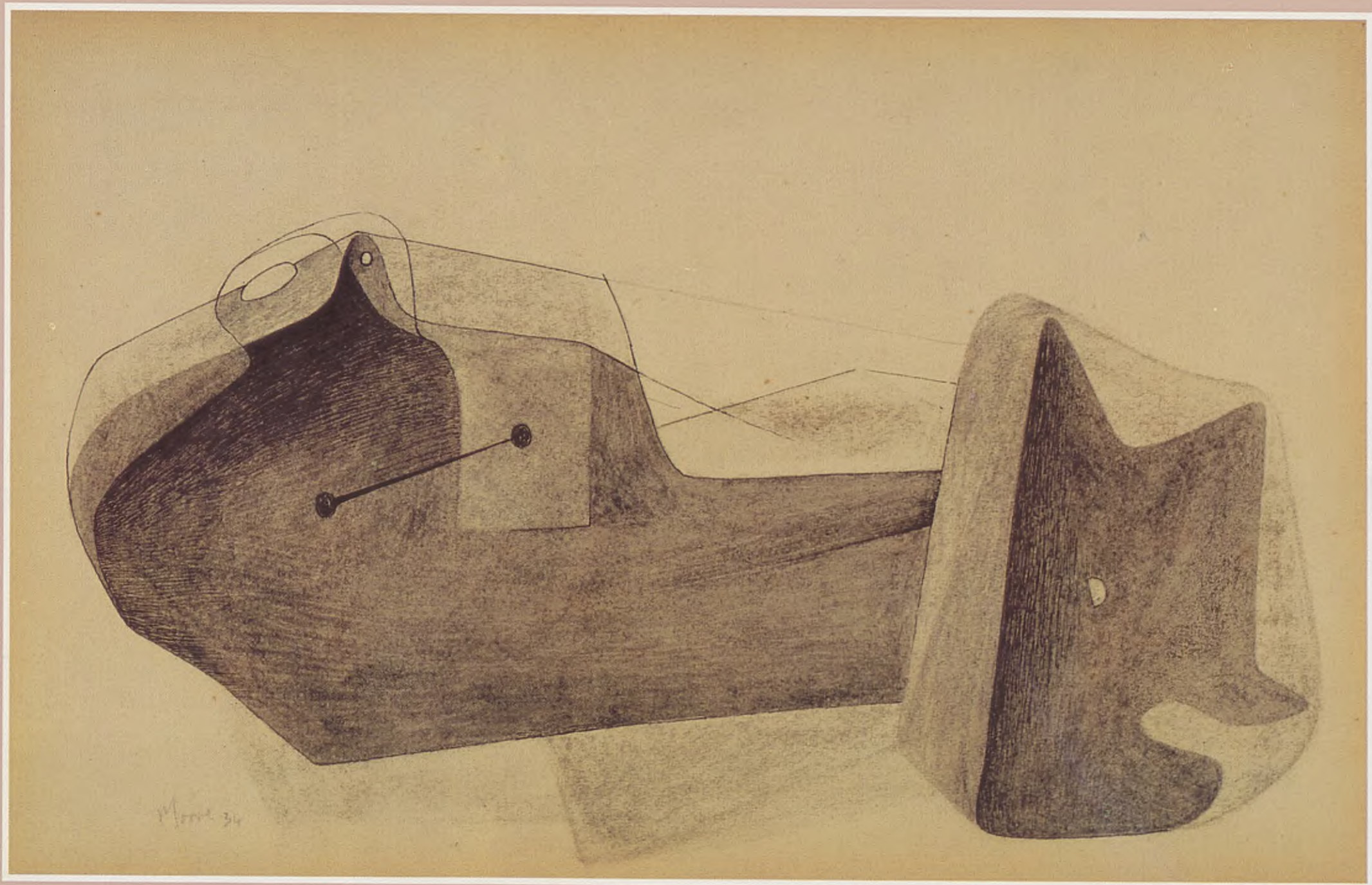
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DECLAN APUATIMI, Male figure,
c. 1973, Nguiu, Bathurst Island,
Northern Territory, ochres on
ironwood, cockatoo features,
39 x 11 cm
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Sidelong Glances

A reflection on 'The Face of Australia' when it was shown at Ballarat.

It is predictable that an exhibition of well over two-hundred paintings, as well as sculpture, glassware and ceramics and photographs, that draws on fifty-four provincial collections and something like a hundred thousand objects, will yield individual surprises — *Adelaide Station* represented by none other than Hans Heysen, an extraordinary 'naïf' landscape dating from c. 1864, a superb late work by Godfrey Miller, and so on. What was less predictable was that the collective enterprise of exhibition curators David Hansen, Margaret Rich, Peter Timms, Alison Lea and Paul Hay, and the many gallery curators who helped them, should have produced, in 'The Face of Australia', an exhibition that stimulates reflection, not simply on individual artists and individual works, but on the character of Australian art itself.

The catalogue, indeed the conception of 'The Face of Australia' itself, gave one little reason to expect this. The categorization of exhibits under the headings 'The Land, The Past', 'The People, the Past', 'The Land, The Present', 'The People, The Present' suggested that the 'face' of Australia was going to be depicted in the most reductionist of terms, as the product of social and economic forces, and that the art in the exhibition would be selected, not on aesthetic grounds, but in order to illustrate 'history'.

To an extent, these forebodings were justified. Abstraction of any kind was notably absent. Perhaps more intriguingly, although there were many caricatures, the exhibition contained hardly any portraits. Portraits celebrate individuality as history; technically, their layering of paint suggests depth, the



FREDERICK MCCUBBIN, *Winter morning*, 1910, oil on canvas, 49.6 x 75cm, Ewing Collection, University of Melbourne

slow sedimentation of personal experience to produce *this* character. Perhaps in the context of 'The Face of Australia's' sociological bias, the thoroughly bourgeois portrait was found too *radical*. David Hansen's catalogue essay, attempting to knit Australia's social, economic and artistic production into a single harmonious historical pattern, was also unpromising. No hint here that Australian artists might have *resisted* the dominant visual aesthetic of their time (which, for Hansen, is in any case unchangingly naturalistic or photographic), or that their alternative ways of representing the world might have liberating historical implications.

For Hansen style appears to be a purely personal matter — one is tempted to say, problem — in so far as it comes between the artist and Australian reality. He retails the hoary old nationalist chestnut that colonial artists before the Heidelberg School were irredeemably

Eurocentric in their depiction of the Australian landscape. True, McCubbin and friends painted the bush differently, but they also depicted a different kind of bush. However, the fallacy in this view is to suppose that the language of European Romantic art, with its picturesque vocabulary, was any more 'natural' in Europe than it was here. Here, as there, it was a way of seeing, a way of inventing, not simply imitating, nature.

The conceptual shortcomings of 'The Face of Australia' need to be mentioned — for the larger part of its lifespan the four parts of the exhibition tour separately and spectators, unable to make the wider visual connections the full exhibition allows, are very much at the mercy of their local gallery: curators who follow Hansen's mirror-to-history thesis risk displaying the 'face' at the expense of the art. This danger was, though, triumphantly avoided at the Ballarat Art Gallery. Here,

taking full advantage of the gallery's splendid new rooms, the full complement of paintings was hung in such a way that attention was focused on their *visual* inter-relations. The result was a show that, among other things, made nonsense of the art as historical illustration thesis peddled in the catalogue.

The brilliant juxtaposition of two engravings — Thomas Gosse's *Founding of the settlement of Port Jackson at Botany Bay in New South Wales, 1790*, and Benjamin Duterrau's *A group of natives surrounding G.A. Robinson, 1835* — was a case in point. Whether or not, as the catalogue suggests, Gosse's engraving offers 'a fetching ideal of natural bounty and co-operative endeavour', it certainly portrays violence. And Duterrau's design next door enabled us to understand how *unnatural* that violence was — and how other modes of colonization might have been pursued.

Hansen refers to Robinson only as 'the Conciliator', who helped the Tasmanian government round up the Aborigines and transported them 'to virtual captivity on Flinders Island'. But, unless we are to interpret it very cynically, Duterrau's engraving tells a quite different story — one in which pledges are exchanged and trust established. The issue is not the biographical accuracy of Duterrau's vision, but its historical significance, particularly when put next to the Gosse engraving. The formal parallels are striking: pyramidal groupings around the leader — Gosse's country gent upbraiding the Aborigine might almost be a back view of Robinson; triangular canopies — an inverted 'V' of spears in Duterrau, tent pinacles in Gosse; most impressively, the shooter's discharging barrels that, in Duterrau, becomes a spear raised protectively like a roof.

Naturally, there is no suggestion of some hitherto overlooked iconographical tradition. The significance of these parallels is historical. It is that Gosse's groupings and gestures do not evoke colonization proceeding smoothly: they are richly ambiguous. Next to Robinson, Gosse's leader perpetuates the social hierarchies of old England; occupation is revealed as a violent process of enclosure and exclusion — anything but idyllic. Equally, Duterrau's composition gains from the comparison: far from representing a historically transcendent moment of mutual trust, we see

the questions of hierarchy and authority lie at the heart of its pathos.

Curatorially engineered sidelong glances of this kind abounded throughout the exhibition. To wander from Walter Preston's *Black swans* engraving, 1820 (after James Wallis), with its emphatic, Cotmanesque clouds to Buvelot's



DANILA VASSILIEFF, (*Couple on a park bench*), c. 1957, Heide Park and Art Gallery, Victoria

broad-pencilled, vigorously shaded *Waterpool at Coleraine*, 1867, to Alexander Webb's meticulously ruler-lined watercolour, *Yarra morning*, 1910, was to be made aware how McCubbin used his brush like an engraver's scraper to aggravate and reconstruct the surface. Unlike Webb, he drew and redrew with colour, painting as others sketched and incised.

Sometimes comparisons were invidious. To be able to see Vassiliev's profoundly moving and disturbing *Couple on a park bench*, c. 1957 with neighbouring works by Tucker and Nolan was to be conscious of the difference between thinking in paint and merely painting one's ideas. The death-mask visage of Vassiliev's lower face, evacuated of colour and features, is the last surface of paint, the top layer that strips back most, that offers least cover, least consolation. The rose and burnt sienna flood of the supporting arm is hideously vague; it is a drug gesture, destroying what it reaches out to save. After this painterly demonstration of the difficulty of connecting, of symbolizing disease, the *angst* of the others looks decidedly staged.

Elsewhere the arrangements were witty as well as illuminating. A group of recent pho-

tographs explored the ambiguity of the term 'landscape'. The radial structure of the ground plan at one's feet in John Anthony Delacour's colour photograph, *On the edge of the city*, 1984, reappears faintly as a surface configuration of thin lines stretching out from an artesian bore in Axel Poignant's horizon shot,

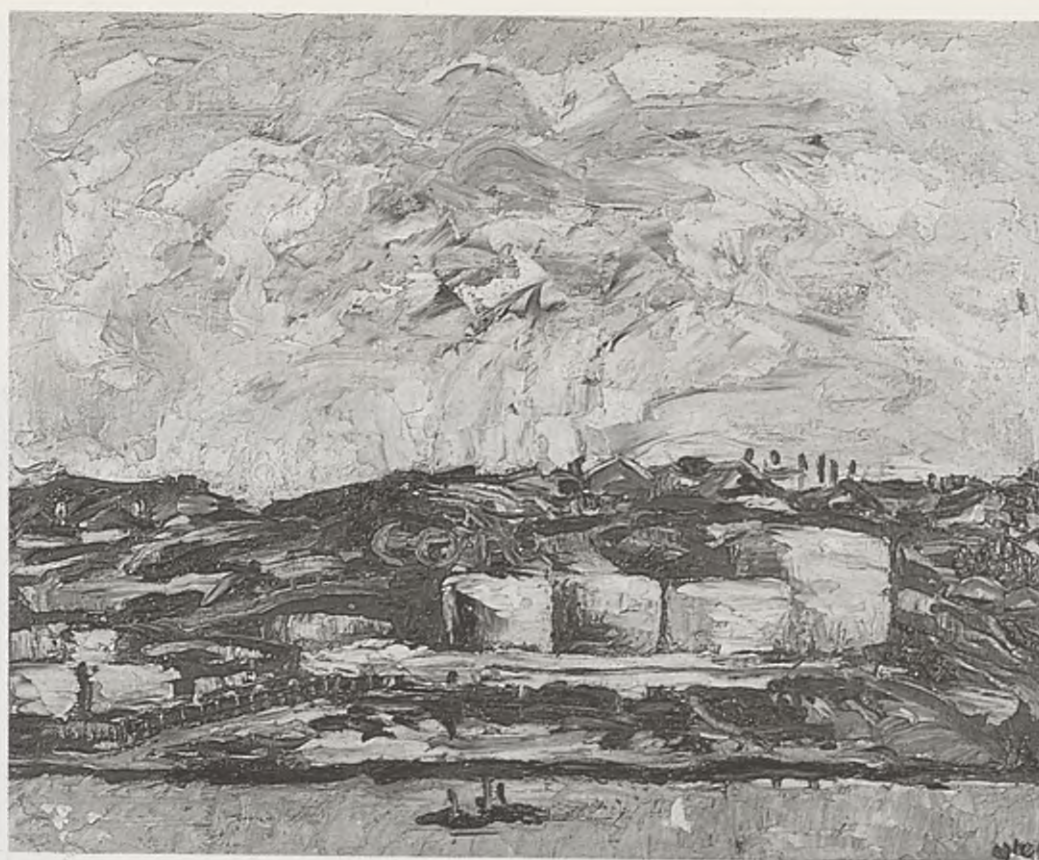
Artesian bore, Gordon Downs, Northern Territory, 1947. And this sense of the artificial nature of nature — its dependence on how we look and where we look from — was beautifully captured by including in the same group Edward Heffernan's *Tourists*, 1946, a Thurbesque joke in which the monoliths the tourists have come to see look remarkably like the tourists themselves. By itself Heffernan's watercolour would have looked dated and dowdy; in this company, it recovered its sardonically Australian humour.

The intelligent selection and arrangement of paintings — the sculpture and other objects, though attractive, were very much a subsidiary feature of the exhibition — produced many delights of this kind. The grouping of nineteenth-century works on Aboriginal themes was particularly satisfactory; for here, once again, any notion of a dominant, authoritative vision was undermined. Robert Dowling's neo-classical Tasmanians, dignified retrospectively, were presented next to the silhouette corroboree and sailing ship of Aboriginal artist, Thomas McCrae (the pathos of whose ghostly outlines was reinforced by the inclusion of the artist's black and white photograph inside the picture frame). One

glimpsed, as a result, that such works, by contesting the official history, were as much to do with arresting and altering the future as with memorializing the past.

Instead of letting us treat them as mirrors of Australia's socio-economic progress, the paintings and photographs reflected us, reminding us that they see through us in more than one sense. But, if the paintings on exhibition tended to view Australia from the other side — the side invisible to history — did they permit any reflections on Australian art, and the way our art historians have characterized it?

The exhibition catalogue does not indicate how work was chosen for the exhibition — why was there nothing by Albert Namatjira or his family? Surely Australia's provincial galleries were among his patrons. Short of an encyclopaedic knowledge of over fifty galleries' holdings and their histories, any impressions must be speculative. Still, the eccentricity of Hans Heysen's pastoral idyll, *White gums*, 1926, in the exhibition context was striking. In his catalogue essay, Hansen takes issue with the view that Australian artists have preferred to represent landscape rather than figures; and perhaps painters like Heysen and Lambert fall victim to the curators' laudable wish to reveal the rich industrial, urban and suburban imagery that runs through twentieth-century Australian painting. Or perhaps it was more than this. In the context of such turbulent paintings as Wolfgang Cardamatis's *Industrial coastline*, c. 1940–50, or Drysdale's



WOLFGANG
CARDAMATIS,
Industrial coastline, c.
1940–50, oil on canvas
on board, 39.5 x 49.9cm,
Wollongong City Gallery

The crowtrap, 1941, Heysen's composition seemed neurotically calm, depressive; as if the effort of emotional sublimation had left him exhausted. As if he knew this could lead nowhere except away from the future.

Meanwhile, along the coasts, Australia continued to spawn talented individuals, rather than traditions. In celebrating the heterogeneity of their achievement, their *resistance* to a too narrowly nationalist image of nationhood, 'The Face of Australia' is an outstanding bicentennial initiative. The Bicentennial Authority is to be warmly commended for funding the exhibition sufficiently to enable

the show (or parts of it) to tour ten regional galleries between July 1988 and February 1989. In a year of instant effects, they, and the curators, are also to be congratulated on setting aside \$100,000 of the exhibition budget for art conservation purposes. By not only questioning the past but helping to conserve it, David Hansen and his team have contributed materially as well as imaginatively towards keeping Australia's artistic future open. And that is high praise. ■

Paul Carter

Paul Carter is editor of the *Age Monthly Review*

Terra Australis: the furthest shore; the artist and the patron; aspects of colonial art in New South Wales

We have been indulged with a feast of exhibitions about many aspects of Australian history and art during the Bicentennial year. That this is an extraordinary phenomenon not likely to be repeated on such a scale for another hundred years should be noted. With funds provided

by government and private sponsors, the generosity of the lenders and the tireless pursuit of the practical manifestation of their themes by curators, these exhibitions have opened new vistas and interpretations. For those with prior interest and knowledge it has been an amazing experience to see gathered

together items usually scattered in collections throughout the world. For those with less knowledge, the exhibitions have provided an unsurpassed opportunity for learning.

Both exhibitions were undertaken by the Art Gallery of New South Wales as the Gallery's major contribution to the Bicentenary. Barry

Pearce, Senior Curator of Australian Art, should be commended for his endurance and patience in guiding both exhibitions to their final fruition. For both exhibitions their lasting memorials are the catalogues, beautifully produced in a luxurious quarto format by Lou Klepac's Beagle Press. With such extensive documentation, one can almost forgive the ephemeral nature of the exhibitions themselves and their display at only one venue. (The latter of necessity because of the fragility of many of the items and the tremendous logistics to arrange travelling exhibitions.) The value of the catalogues cannot be underestimated. They provide illustrations of works, many hitherto known only by repute. In the absence of published catalogues of Australian institutional holdings, exhibition catalogues bridge the gap. 'The Artist and the Patron' catalogue is particularly commendable in this respect, containing excellent descriptions of all works with extensive provenance notes. Patricia McDonald, the exhibition's curator, and her assistant Richard Neville were indefatigable in hunting down pictures and documentary evidence. 'The Artist and the Patron' catalogue is supplemented by two essays written in their usual elegant and informative styles by Joan Kerr ('Themes in the art of colonial New South Wales') and by Robert Holden ('Fine Art Exhibitions and collectors in Sydney 1847-77'). The 'Terra Australis' catalogue is an impressive example of scholarship and could stand alone even without descriptions of exhibition items as an authoritative collection of essays. There are contributions from world-renowned scholars including Helen Wallis (former Map Curator of the British Library), T.M. Perry, Adrienne Kaeppler and Bernard Smith amongst others. The greatest contribution comes from the exhibition's tireless curator, William Eisler. It is to be hoped that both catalogues will be used as texts for schools and universities. They should awaken an interest in and an appreciation of the great excitement and value in the study of primary sources rather than pre-digested secondary texts.

The themes of the exhibitions were complementary: 'Terra Australis' concentrated upon the fantasies of centuries about the Great South Land and its gradual discovery by Euro-

peans; 'The Artist and the Patron' on the evolution of cultural aspirations in nineteenth-century New South Wales. Both exhibitions were well presented, highlighting a greater sophistication in exhibition design than was to be found in Australia even a few years ago. In both cases the arrangement was chronological incorporating a thematic substructure.

'Terra Australis' was very much a voyage of discovery in its own right. The first sections captured the strangeness to the European mind of the vast unexplored parts of the southern hemisphere and the unfolding of the mysteries. The reasons for exploration were competently described — the combination of practical economics of trade pursued by the Dutch merchants, the religious fervour of the

Atlas of Joan Blaeu, the gigantic paintings of Africans by Albert Ekhout, the Blaeu globe, not to mention the famous portrait of Joseph Banks by Joshua Reynolds and a whole room of Webber drawings from Cook's Third Voyage (shown together for the first time since their dispersal to libraries and museums throughout the world).

To be thoroughly appreciated for its content as well as for the magnificence of the items, the exhibition required a certain amount of prior knowledge and/or a careful pre-reading for the catalogue to fill in gaps encountered in the labelling. For example one would not have been entirely sure of De Quiros's place in relation to Tovar's drawings of natives of New Guinea and Vanuatu without consulting



ALBERT ECKHOUT (attributed), *A market stall in the East Indies*, oil on canvas, 106 x 174.5 cm, Rijksmuseum, Amsterdam

Spanish and the pursuit of empire and scientific discovery by the English. The extraordinary objects, maps and charts, paintings and drawings done by Europeans to record their discoveries, and the artefacts gathered during their voyages from native peoples were overwhelming in their impact on the exhibition visitor, as indeed they must have been to the fortunate few of the European aristocratic and intellectual élite who saw them when first acquired. To name a few — the volume of Jean Rotz's atlas made for Henry VIII, the Harleian or Dauphin map, the enormous Kurfürsten

the catalogue. Incidentally, display of a selection of some of De Quiros's printed memorials to the King of Spain from the outstanding collection in the Dixon Library would not have been amiss here. Comment has been made elsewhere regarding the inclusion of material relating more to Africa than the Pacific, but I find it difficult to say that I would rather not have seen the Ekhout paintings in the interest of purity of theme. The size and power of those works, together with the sensuousness of the still lifes, were astounding. They also served to illustrate one aspect of the European



EVERT GIJSBERTSZ Map of the Indian Ocean, 1599, ms. on parchment, 148 x 105cm, Mitchell Library, State Library of New South Wales

reaction to the 'new' lands. I was entranced by the progress through to Cook and the Age of Enlightenment, the beauty of the images combined with scientific accuracy as in the drawings by Sydney Parkinson; surprised that the pen and wash drawings of Antarctica by William Hodges were to my eye preferable to his famous oils on loan from the National Maritime Museum, Greenwich. Interesting to see was the portrait of Matthew Flinders sold in April 1987 at Sotheby's to Alan Bond and now fully restored. It was sad that the wonderful drawings by Bauza and Ravenet from the Malaspina expedition, now in the Museo America and Naval Museum, Madrid were not on show. However that was not the fault of the exhibition organizers. Negotiations with institutions for exhibition loans require their own variety of skilful diplomacy.

For students of colonial art, it was an unparalleled opportunity to assess attribution of certain works, notably those by Augustus Earle who has enjoyed a certain vogue of late. Most of the works adhered to the curator's self-imposed limitation of traceable provenance and identifiable sitters and views. The selection of works was therefore a tightly controlled process and, as is usually the case, the final display benefited from this discipline. There

were some felicitous arrangements in the hangings, such as the juxtaposition of Julia Johnston by Richard Read Senior, a charming portrait of a young colonial lady dressed in her best summer outfit and the more worldly and restrained Mrs Anna Elizabeth Walker (née Blaxland) by Maurice Felton. Another joy to behold were the watercolours of John William Lewin, including the Gigantic Lyllie and the Variegated Lizard. Surely one of the great benefits of the increased interest in colonial Australian art could be small exhibitions concentrating on particular themes or artists touched upon by 'The Artist and the Patron'. Like 'Terra Australis', 'The Artist and the Patron' was a loan exhibition, borrowing from public and private sources.

'The Artist and the Patron' exhibition in bringing these works together highlighted the need for further serious study of Australian colonial art. Apart from general surveys, there are virtually no detailed catalogues or

listings and very few monographs on individual artists. *First Views in Australia* (Sydney, 1987) is a beginning, but it needs to be followed by similar comprehensive accounts of nineteenth-century paintings and drawings. The National Library's recently issued 'Catalogue of Oil Paintings' is also a start, but points out by omission the need for careful and detailed descriptions such as Patricia McDonald provides in 'The Artist and the Patron' catalogue.

The Gallery is to be congratulated on its perseverance and foresight in making a commitment to these exhibitions. Let us hope that this is not the end, but the beginning, of greater co-operation in making accessible the material of our cultural heritage.

Elizabeth Imashev

Elizabeth Imashev is curator of pictures at the Mitchell Library, State Library of NSW

The Great Australian Art Exhibition or Creating Australia

'Creating Australia' is the bicentennial exhibition organized by the Art Gallery of South Australia to tour each of the State Galleries during 1988-89.

At the time of writing this review the exhibition is on show at the Art Gallery of Western Australia where it has attracted a great deal of negative criticism. This is perhaps inevitable with a project of such dimension. Critics have quibbled about omissions and choice of works — comments have been passed on the weight given to individual sections. The *West Australian* reviewer, for example, wrote the following:

There are only three token works from WA: a still life by Kate O'Connor painted in Paris; the untypical 1950s self-portrait by Howard Taylor and *Nocturne 3 Whale Rock* 1982 by Brian Blanchflower.¹

To complain about the fact that there were only three West Australians in the show is a gross and inexcusable error not only arithmetically but also in 'terms of' racial discrimination since there are also four Aboriginal artists: Jimmy Pike, Charles Numblar — the craftsman of the pearl shell pendant of the 1930s — and Rover Thomas, one of the most significant artists in Western Australia and, the artist who carved the West Australian Shield.

Perhaps the one great strength of the show is that Aboriginal art both traditional and contemporary is integrated into the story of Australian art. Positioned as they are at the Alpha and Omega points of the exhibition they have deservedly been given pride of place. It is therefore somewhat unintelligent (to say the least) to miss this point and to discount the Aboriginal presence at the heart of the West Australian contingent. One thing that the *West Australian* reviewer does note with un-

mistakable emphasis (several times) is that *Nocturne 3 (Whale Rock)* by a contemporary Western Australian artist, Brian Blanchflower, has been incorrectly catalogued and has been identified with an Aboriginal site at Albany (where the picture *Whale Rock* was in fact painted). I wonder who the injured party is in this instance: the Aboriginals, Brian Blanchflower, or the rock? The fact is that Blanchflower has derived inspiration from Aboriginal paintings and this is revealed in the brown/black tonality and texture of the picture — moreover in the exhibition it is hung next to Rover Thomas's painting and one wonders why. . .

Does it matter exactly what location is represented or whether one rock or another is given credit? Blanchflower is certainly not a painter in the empirical tradition which demanded that all natural conditions had to be recorded in the work depicted. An abstract picture cannot be tied down to one specific place or spot.

What emerges from the petty squabbling and clutching at straws, which was also preponderant in Nancy Underhill's review², is a confusion about the whole nature of such an exhibition and what alternative dialogues could offer at this point in time. Bicentennials are dangerous periods for historians of culture since the very nature of such an event encourages a chauvinistic or historicist per-



HOWARD TAYLOR. Double self-portrait, c. 1949-50, oil on canvas, Art Gallery of Western Australia

spective.

It is useful to look back to all the grand publications published in 1888 to commemorate the centenary celebrations. The prefaces to



HUGH RAMSAY, *The sisters*, 1904, oil on canvas, Art Gallery of New South Wales

these large volumes were replete with hortatory prose concerning Australian achievements. These were all self-congratulatory comments on Anglo-Saxon Imperialism. Ten years later in 1898 a milestone exhibition of Australian art was selected by the trustees of the Art Gallery of New South Wales. This exhibition was held at the Grafton Gallery, London.³ It consisted of 371 works, most of them chosen from the collections of the Art Gallery of New South Wales or from collectors in Sydney. The Australian artists were delighted with British notice of their work. Most of the reviewers sought to connect Australian artists with their counterparts in Britain. Emanuel Phillips Fox was compared with James Guthrie the Scottish painter. David Davies was connected to the Barbizon school and the exhibitors at the New English Art Club. Although most of the critics remarked that there was something distinct about the Australian landscapes.⁴ This exhibition heralded a coming of age of Australian art on the eve of Federation. From the comments made by the local press in Sydney and Melbourne it was clear that the important element in this exercise was the approval of the British press in London.

One hundred years on the scenario is quite different, now we are attempting to construct our own multilayered image to ourselves although the 'bicentennial' biennale might

suggest otherwise. The rationale for this exhibition 'Creating Australia' has attempted to summarize the highpoints of Australian art over a number of media but with an emphasis on painting (which is still the best-known medium). In this respect the exhibition's organizers have not been well served by ICCA, the touring company who decided that the cost of touring furniture and sculpture was too high a price to pay, and for that reason audiences in Perth (apparently not worthy of the expense) have been robbed of an important aspect of the exhibition. I wonder whether the organizers were aware of this brutal censorship when the exhibition was being planned. One might ask why ICCA, who are an entirely business organization and who make large profits, should be making decisions about the content of such an important exhibition. Should public galleries run on State funding be dictated to by a commercial body?

This significant criticism aside it is quite misguided of Nancy Underhill to compare this exhibition with more compact and more focused period shows such as 'Art and Social Commitment' held at the Art Gallery of New South Wales in 1984. It seems to me that large survey exhibitions do have a role to play in the interpreting of culture to a society such as this which is still unaware of its visual heritage. We still suffer from a nationalist and selective vision, which means that the public

at large can only identify with a few icons of the Heidelberg school or the Kelly series. For this reason the promotion of 'Creating Australia' has been difficult because public relations people (accustomed to the iconic imagery of *On the wallaby* by McCubbin used for a Kit Kat ad, and other such images, which have been purloined to sell other consumer products) have selected these icons out of all the other non-iconic works in this exhibition. The media unfortunately only plays to the common denominator, it continually underrates its general audience.

As a result of this intervention in the creation of Australia, the public are under the mistaken belief that the exhibition is another 'Golden Summers', which they saw only two years ago, and which deters them from being in too much of a hurry to see it again. This problem of publicity reveals the difficulty of promoting unknown Australian art, of which there is substantial amount in this exhibition with which a lay audience has to struggle in order to put it into context.

The selection of works seems also to have been problematic for Nancy Underhill who claimed (without doing her research) that there was a bias towards works from South Australia. Once more her assertion is incorrect since the supposed bias only came about when galleries refused to lend works at the last minute and therefore substitutes close at hand had to be made. As everyone in the museum world knows there is a six-month to one-year warning period for the loan of works from institutions and, as everyone who has ever been involved in exhibitions knows, acquiring works from public and private collections is the bugbear of such projects. Basically Nancy Underhill substitutes her own choices for those of Daniel Thomas and Ron Radford, and in this spirit she takes exception to the 1960s wall of paintings which contains some of the strongest imagery of this part of the exhibition — Tony Tuckson, Ian Fairweather, Ralph Balson and Peter Booth.

The exhibition offers a number of subtle commentaries on specific periods, one of the most apt of them was the insertion of Peter Tyndall's *Detail/A Person Looks at a Work of Art/someone looks at something. . . with PUPPET CULTURE FRAMING SYSTEM*, 1979 in

between Peter Booth's black *Painting*, 1971–72, and Tony Tuckson's late panel painting *White on black*. Tyndall's work is an excellent critique of formalist art of the 1970s, his cartoon-like image of the family looking at a black canvas — an image which is reiterated in all his work — shows the manipulation of the audience by the invisible puppeteer whose black cross and strings are at the top of the image. I stood in front of these same paintings one day at the Art Gallery and heard somebody explicating the works for a general audience entirely in terms of their own aesthetic. The audience were told that the black painting signified 'deep art', it was 'headstuff'! Needless to say this formalist exponent ignored the subversive Tyndall image between the Tuckson and Booth.

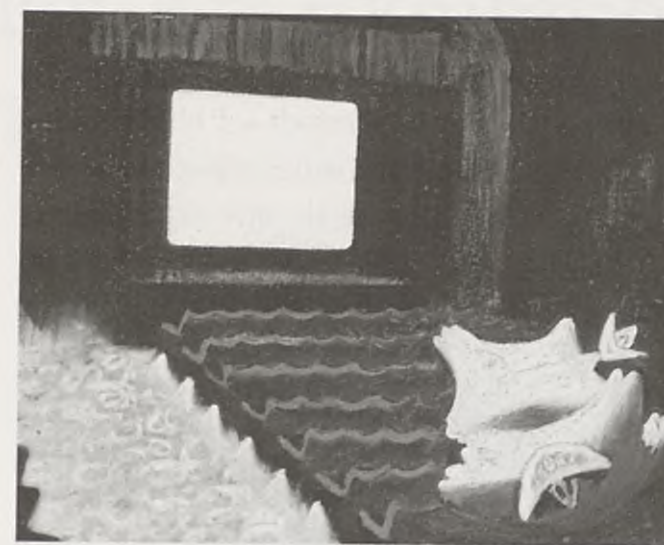
The organizers realized the impossibility of including the very latest art of the 1980s and they made this perfectly clear in the foreword to the catalogue. It is therefore churlish of Nancy Underhill to charge them with negligence on this score. How could anyone represent installations, 'media-like' (these are her own terms) performances, video, murals, banners and community art in an exhibition this size? Her comments on selection are somewhat eccentric and she completes this part of her criticism with the query as to why Christo's wrapping of Little Bay was not included — if she cannot find the answer herself then there is no point in mentioning the obvious.

The above cavils are only a small selection of the petty gripes made by critics. Unfortunately the main issues are barely entered into. Some of these in my view are 'what is to be learnt by such an overview which Daniel Thomas has claimed to be a popular exhibition rather than one designed for art historians?' It allows an audience to be exposed to a selection of works created over a period of two centuries (the 1898 exhibition mentioned earlier was a survey of contemporary art only): that some of the choices are idiosyncratic makes no difference to this claim. David Bromfield in his review castigated the organizers for their selection of four Glovers and five von Guérards. Again, this is an unintelligent criticism since each picture reflects a different aspect of the artist's work

and those two are after all the major colonial painters. Bromfield's rejection of the Howard Taylor 'self-portrait' as being an untypical work (which is nevertheless a very interesting prophecy of the geometric concerns in his later work) exposes the danger of representing artists by their most typical works. This is the fault of the Heidelberg section, which has only one woman artist, Jane Sutherland, who is represented by an astonishing bold and non-narrative painting of a wheat field. The rest of the works do nothing to challenge the received view of the so-called Heidelberg period.

The strongest point for me was the representation of Aboriginal art into which a great deal of thought had been put. The choice to separate traditional art forms from contemporary and transitional ones is entirely correct and helps to show the development of a culture which has entered into dialogue with European culture but which has nevertheless maintained its own identity and integrity.

The main criticism to be levelled at such an exhibition is that it forms a continuous narrative to the extent that everything



ALBERT TUCKER, *Images of modern evil 9*, 1944, oil on canvas, Australian National Gallery, Canberra

becomes subsumed within the one historicist account. One has to know a great deal about each period in order to know what important works have been omitted as for instance the omission of Josl Bergner from the 1940s section. As an alternative to this homologous approach a group of historians banded together to produce four books on Australian history for the bicentennial; these volumes were entitled *A People's History of Australia*⁴

to offset the official histories that were being produced. Traditionally historians have been more aware about the constructions of history from different theoretical premises. The danger of celebrating bicentenaries is that the writing occasioned by them repeats the official accounts. On the other hand it is difficult to write a general history without falling into the trap of presenting an account of received ideas. Interestingly enough the recent alternative histories of Australia are written by a team of historians, thus ensuring that each voice will deal with a specialist area of research. The difficulty with one historian acting as the mediator of knowledge is that this type of writing becomes a series of glib quotations from well-known monographs or articles that have been blended by the writer who is presenting this regurgitated material to a general audience. I am often intensely annoyed by the fact that hard-won research material becomes grist to the mill of a would-be art historian who often pirates the work with no acknowledgement. This seems to be one of the hazards of engaging in art history where research ethics are not a top priority. Although art history is one of the youngest disciplines in Australia it is perhaps the one which has the most popularity and it therefore has the tendency to feed on received ideas and to neutralize serious research.

The decision to shape the catalogue of 'Creating Australia' around individual essays or extended notes on significant paintings is a good one but I question the arrangement of these with the curators' own essays on the period in general. I found this kind of conjuncture between the monographic approach and the general history rather fragmented and I would have preferred clearly demarcated and longer essays on key periods or, for that matter, issues.⁵ A minor point which grated are the jokey titles to each of the essays accompanying key pictures: thus McCubbin's *Lost* had been given a rather twee title 'The Scent of the Eucalyptus' and Tom Roberts's *Shearing the rams* 'No Sweat!'. A number of the sections could have been better served by a less individual critique of works and a more considered questioning of the issues. I am thinking of the wonderful collection of Aboriginal portraits; an essay on how they



LUDWIG BECKER,
Meteor seen at the river
Darling, 1860,
watercolour on paper, La
Trobe Collection, State
Library of Victoria

were represented by colonial artists would have been more useful than the dispersed essays on individual works.

Another point to note is that the non-British element in our culture has not been given sufficient viewing. The exhibition remains a largely Anglo-Saxon view of colonization. What about the French artists' landscapes and their vivid descriptions of the inhabitants? The French had an entirely different approach in their drawings based on empiricist enlightenment systems of observation which were directed at both flora and fauna as well as the original inhabitants of the territories they explored. The British were keener botanists than anthropologists as can be seen from examples in the exhibition. They tended to produce views of noble savages or alternatively crude caricatures of the Aborigines. However, the response to this comment might be that the exhibition has on the whole limited itself to artists who lived in Australia for a certain time whereas the French itinerant artists did not.

Although I feel that the exhibition is a good one of its kind, it displays a conflict of modes: between telling a continuous narrative as expressed in its original title 'The Great Australian Art Exhibition', and trying to be more interpretative and selective in seizing on particular high points or cultural nodes, as expressed in its present title 'Creating Australia'. The former is a general view of the period, while the latter is a more partial and analytical process which eschews the large scale and

which highlights the more subtle points. Perhaps it is impossible to do both in one exhibition and this is what has encouraged a number of critics to appear armed with their own small shibboleths. It is certainly characteristic of the critical field in Australian art that critics become overheated by small parochial issues which prevent them from seeing the larger forces or from offering due praise for what has been achieved. To my mind an exhibition like this one would be a nightmare to produce and the fact that it has been done successfully and will in the end introduce a large number of Australians to hitherto unknown aspects of Australian art is a cause for congratulation. ■

Helen Topliss

¹ David Bromfield, *The West Australian*, 20 August 1988, p. 14.

² Nancy Underhill, 'A Singular View', *Art Monthly* 13, August 1988, p. 11.

³ *Exhibition of Australian Art in London*, Grafton Gallery, 1898 reviewed in *Argus*, 11 May 1898.

⁴ Verity Burgmann and Jenny Lee (eds), *A People's History of Australia since 1788*, 4 vols, McPhee Gribble/Penguin, 1988.

⁵ The fragmented nature of the catalogue which lacks in a full catalogue of the works in the exhibition is apparent to a greater extent in the poster for the exhibition, designed by Clemenger's, the advertising firm, who have provided the public with a fractured view of the contents of the exhibitions. In the detail of Conder's *Mentone* in the centre of the poster and in the framing device around it of fragments of works in the exhibition, the poster suggests visually a fragmentation and collage of history which I am sure was not the intention of the exhibition's organizers.

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It's a Big One, Isn't it? Another view of 'Creating Australia'

Approaching individuals and asking them about 'The Great Australian Art Exhibition 1788-1988' was somewhat counterproductive. I received comments about its size; the fact that (perhaps because the exhibition was split into two sections, a modern and pre-modern, in Brisbane) the first or second half was preferable; comments about what or who was missing or under-represented, and the merits of the works. I received no comments on the exhibition as a whole nor about the two hundred year span it represented.

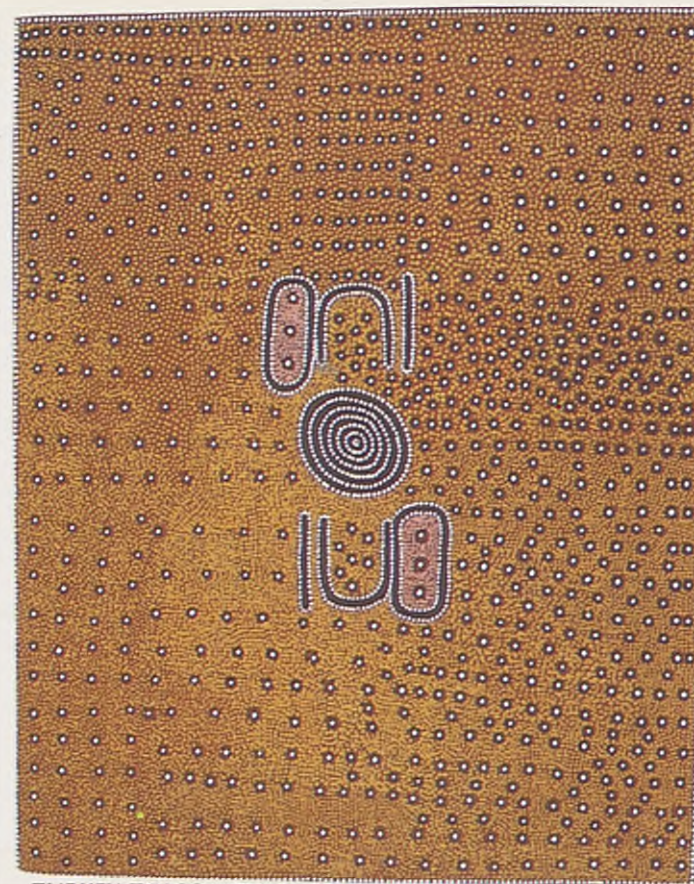
Now I, as an Australian, choose to see this exhibition as Australian and thus seek for a uniquely Australian tradition, a uniquely Australian expression. My quest begins at the beginning. I wander wondering between these concrete walls patterned with coloured squares, the paintings, the artwork. Sometimes I have to edge around glass cases holding and displaying artefacts. Sometimes I peer down at them — but I have come too far. I must return to the beginning. I must return to begin at section one. I must seek for a reason to this two hundred years of artwork; I must seek something out of these coloured squares and rectangles holding within shapes, signs, signifiers, icons, symbols. I must examine, then decide whether this motley collection might coalesce into a sign system signifying *tradition*.

The first section of the exhibition appears to agree with the first section in the catalogue entitled: *Traditional Aboriginal Art*. Perhaps in the catalogue we might come to some determination as to what Aboriginal traditional art is. What strikes me in viewing the art objects is not only the gathering together of various dated pieces from 1878 to 1984 in the bark painting genre, but the inclusion of various artefacts, baskets, shields, necklaces, etc. I feel that it is time that the holdall *traditional* should be dismantled. Does it really mean anything to us, especially in art design? I ask this as there is a continuing tradition now in regard to bark painting, though as yet not

much attention has been paid to this. One thing which strikes me is the absence of, or inclusion of, perspective in Arnhem Land bark painting. Is this recent, or not? From the few examples in the exhibition, but important in that they date over a hundred odd years, I would say that perspective has been taken into the tradition fairly recently, for example, see Peter Marralwanga's *Daluk* (Spirit Woman), 1982, and contrast with the earlier paintings.

Section one concludes with a bark painting of a Malay Prau and a colonial landscape, by William Westall, 1781-1850. In the Aboriginal painting of the Malay boat, there is a marked absence of sea. Attention is focused on the boat and the figures thereon. The view is Aboriginal and there is an illustrative quality about it and a lack of symbolism of any sort. In the canvas, or painting, which is our introduction into the colonial art of Australia (divided into nature, culture, individual), there is the strong presence of the sea and land, but a marked absence of people. By *marked* I mean the sign, or signifier in the centre of the composition is a referent to the absence of people. A gunyah sheltering some strange objects within it. Is it a grave? We are not told, nor are we told what has happened to the builders of this shelter, or the artisans who fashioned the objects within. They have gone away, are in hiding, or dead? The shift into the colonial world does not hold good for the people who erected the gunyah.

I now pass into the colonial world. A world in which the indigenous people become as objects seen from afar, or near, but always observed, seen from outside their culture. It is no wonder that there is no longer any traditional art. Art now belongs to the colonizer, to Europe and not to these 'savages'. They themselves are objects of art, illustrations in a book never to be written by them. Thus we are introduced to Aborigines in a colonial world by an illustrated head by Henry Brewer, 1743-96, captioned, 'When angry and (as I suppose) intends to fight at a future period.'



TURKEY TOLSON TJUPURRULA, assisted by his daughters, Pamela NAKAMARRA, Kitty NAKAMARRA *Women's Dreaming* 1981, Papunya, Northern Territory, synthetic polymer paint on canvas, 160 x 126cm. Flinders University Art Museum, Adelaide.

But the face stares out at me neither angry nor smiling, serious as only a face in pose can be. The 'savage' has been caught by the transfiguring brush of the other, though in the words he has been given a certain freedom to be angry. This lasts only for a time and then the native and his works recede into the distance as settlement takes hold. Under the colonial gaze, the native shrinks and becomes part of that general nature which is being tamed, is being changed.

Augustus Earle, 1793-1838, is perhaps the artist who best encases in his images what is happening to the Australian people and bush. *Bivouac of travellers in Australia in a cabbage tree forest, daybreak* is Australia romanticized into a tropic setting in which a clutch of idealized colonizers and colonized rest. It is an ideological construction, a new bourgeoisification of Australia which is seen at its best or worst in his portrait of Mrs John Piper sitting enthroned in all the splendour of the Victorian bourgeois family portrait; and where might I ask is the man of the household? Where? Another portrait reveals him to be soldiering on foreign fields. It is interesting that fifty years after settlement Sydney Towners could situate themselves in a comfortable lifestyle more English than pioneer, and even preserve their images for posterity in it. Much more could

be written on this artist and his pictures, but I walk on to what is section four in the Queensland Art Gallery to be confronted with what happened to Australia under Germanic eyes. Eugene von Guérard and other artists transform land and sea into a Germanic romance of the soul. The land is a text to be read in a certain way, or should I say evaded in a certain way, and the peaks become crags and the lighting turns sombre.

It must be emphasized that the text is always the same as are the European eyes, but the reading is different. The heavy romantic Germanity is not the land, is not the signified, and other eyes can turn or reframe it into the *Boy's Own* adventure story illustration of an S.T. Gill or Thomas Baines where the land recedes into a flatness and the human being becomes centred in an adventure such as killing an alligator or recuperating from some adventurous activity. We are not so much in the colonial era here as in the Imperial era where brave sons of the Empire went out to adventure in strange lands. Another way of reading the land text is to render it civilized, render it tamed and harmless. An example of this pastoralism is found as far back as John Glover *My harvest home*, 1835, and continues on to reach a high point of some sort in *The Spirit of the plains*, 1897, where a Grecian Pan pipes his way over a misty land, or better still in Tom Roberts's *The sunny south*, where naked bathers relax free and safe from any upsurge of wilderness.

Against these readings is another and bleaker picture which is echoed in the social realism of S.T. Gill in his *Might versus right*, depicting a brawl between Chinese and European miners. This is the land and nature as being wild and untamed, still romantic, but not as friendly or as tamed as believed. William Strutt, in *Black Thursday*, 6 February 1851 (1864) shows the effects of a bush fire in the dramatic hues of a battlefield, but few artists, except for Arthur Streeton in his *The selector's hut*, appear to pursue this line of reading at least in the pictures in this exhibition.

As the land is read or misread through European eyes so are the Aborigines. As I have stated before, they from the first become objects, unthinking things to be posed and

sketched when they are close to the European eye, or when distant to become a dim part of nature. I am talking about the Aborigines here on a purely theoretical plane, but we must always be aware of the ideology operating behind the production of such images. It would be naive to fall into the position of regarding the production of images as being realistic depictions. For example, the only time Aborigines do appear to be human beings is in those paintings and sculptures done under the inspiration of George Augustus Robinson, such as the busts of Woureddy and Trucaninny by Benjamin Law, and that positively awful, but somehow appealing, painting of the great George Robinson himself surrounded by his faithful band of Tasmanian Aborigines as painted by Benjamin Duterrau.

The Aborigine is an ideological construct to be framed and captured by Europeans in certain ways for certain reasons. Aborigines have no subjectivity, have no ability to compose a counter-ideology of their own, or have they? William Barak, a Koori from Victoria, reasserts Aboriginality in a small picture of Aboriginal life. It is a dancing scene, c. 1880s, and cloaked figures watch male dancers in action. It shows that Aboriginal culture and life continued in such tamed areas as Victoria, though what do we make of the cloaked figures watching the dancers? Are they waiting for an artistic tradition to link them with the present?

Until the event of Abstract Expressionism after the Second World War, the European painting tradition was fossilized almost into stone, though Picasso and others tried to massage some softness into it by introducing other artistic traditions, such as the African. But still there continued to be a great reliance on the image and standard methods of production utilizing such devices as perspective. We find in most of the works I have looked at an easily recognizable style, which must be defined as *European*. Abstract Expressionism became centred on New York and it was from America that the process came to Australia. A rash of pictures were produced based on the works of such artists as De Kooning and Pollock among others. Perhaps because Abstract Expressionism had become centred in America, it could evade tradition and introduce new ways of seeing and reading the painting. These

ways could be passed on to Australians and with their development Australians could at last begin to understand the intricacies of Aboriginal art. It was only a short, but ideological, step for Aboriginal motifs to be placed on canvas, and so the continuing tradition of Aboriginal art and culture came out of the desert and into the art galleries when European artistic tradition had advanced sufficiently to accommodate them.

Some of these paintings are in this exhibition and placed where I feel they belong, among the abstract paintings of the European and American tradition, and not at the beginning under the holdall of traditional art. These artworks from places like Papunya and from artists like Billy Stockman Tjapaltjarri at present are seen as different from the European artworks and stress is laid on the fact that one needs to know the story behind the painting to be able to appreciate it. I deny that this is necessary. These paintings are aesthetic objects in their own right and need no accompanying text. They have as much right to exist in this exhibition as any other piece, and reflect on a continuing art tradition other than Europe.

And there you have it. I have finished my journey through the exhibition. I have stopped and stared and pondered pieces of painted-over canvas. I have read what I could read from these pieces of cloth. I have reached the end of the exhibition. I stand in front of Turkey Tolson Tjupurrula and his daughter's canvas, *Women's Dreaming*, and I know that I am in the presence of a truly Australian artistic tradition and that this painting could only have been painted by an Australian steeped in that tradition. At last, we have something unique to offer the world. Here lies the value of this exhibition. It has taken roughly two hundred years of artistic production to create a place for Aboriginal art in Australia. A hundred years ago, there was no such thing as Aboriginal art; a hundred years ahead there may be no Aboriginal art — just Australian art. ■

Mudrooroo Narogin

Mudrooroo Narogin is a lecturer in English at the University of Queensland

Recent Acquisitions



right
JERRY KEARNS, *Amandala*, 1986, acrylic on canvas, 226 x 259cm,
Art Gallery of Western Australia, acquired 1988

below
KARL WILHELM WIEBKE, installation of paintings on 150 dowel rods,
each 200 cm high, 1980–83, Art Gallery of Western Australia.





above
KEN WHISSON, *Tram stop*, 1957, oil on board,
31.5 x 25.3cm, Broken Hill City Art Gallery

left
CHAIM SOUTINE, *Man with ribbons*, 1921–22,
Queensland Art Gallery



Exhibition Commentary Public Galleries



above
AUGUSTUS EARLE, Mrs John Piper with Thomas, Eliza Anne and William Piper, 1826, oil on canvas 196.3 x 131.3cm, Mitchell Library, State Library of New South Wales, from 'Creating Australia', tour to all State galleries

left
GREG BURGESS Pty Ltd, Brambuk living cultural centre, 1988, from 'Collaborative Designs: Working Together in Architecture', Meat Market Craft Centre, Melbourne

right
 RICHARD READ Junior, Rebecca May (Mrs Thomas May)
 née Mealmaker, not dated, watercolour, 34.4 x 27cm,
 Australian National Gallery, Canberra from 'The Artist and
 the Patron', Art Gallery of New South Wales



below
 JEAN-GABRIEL CHARVET, Natives of the Pacific Ocean,
 c. 1805, detail of wallpaper, woodcut, printed on gouache,
 'Prints and Australia', Australian National Gallery, Canberra



A Study in Genius: Master Drawings and Watercolours from the Collection of Her Majesty the Queen in the Royal Library, Windsor Castle

The nub of the presentation of the exhibition of Old Master drawings from the Queen's collection held at Windsor Castle which travelled to three venues in Australia in 1988 is the weight of the prestige associated with it: it's very Royal, the collection is very old, the writing on it is by the most famous scholars, and their tomes so central to art writing that mere initials lead the way to them and, not least, the artists' names evoked are, well, the best. Even the gold frames and crafted mounts seemed special.

The problem with the show was that it was this setting which bound the works, rather than aspects pertinent to the works themselves and their creation, which, brought together, resulted in a satisfying, challenging demonstration of a greater truth. Art shows should be dramatic; they need to get the audience's attention and then lead on, unfolding, challenging, resting, evoking a new thought, a new emotion, and a finale of some kind. The Windsor show was like parts from various operas, put together by a buff, and played: it told us a lot about the buff, gave us a number of thrills, but did not lead us on as it could, or indeed in 1988 as it should.

The fifty drawings exhibited reflect the collection, says Oliver Everett, the Windsor librarian, in the catalogue preface; Rodney Wilson in the audio-guide in Melbourne said they traverse the history of European art from the High Renaissance of the fifteenth century to British art of the nineteenth century, 'from the very foundations of our modern society to the commencement of European habitation of Australia'.

What we had as a central core was the High Renaissance: ten Leonardo drawings, a couple by Raphael and Michelangelo, two by Dürer and three by Holbein leading the group; then

a number of very diverse works of the seventeenth century, a couple of Canaletto pieces, then, extremely strangely, six 'portrait' watercolours of the Queen's houses made between 1750 and 1850.

However, despite its glory, the exhibition was in the wrong place at the wrong time. It would have been hailed as stupendous fifteen years ago because nothing like it would have been seen before. The first splendid exhibition of Old Master drawings to come to Australia from Europe, from the Albertina in Vienna, had people queuing around the building, and everyone was astonished and delighted. But that was 1977, and a number of shows have come since, each building on the knowledge and expectation of the previous one. One of the greatest was the group of anatomical works, from Windsor, by Leonardo, which came in 1982. It was the logical progression from the sort of general survey offered by the Albertina, as it focused on one aspect of one man so that, at the end, the visitor came away with new insights, new perspectives. It was possible to become totally involved and moved by the whole, rather than just delight in the individual parts.

Which is not to say that individual parts of the Windsor show were not marvellous, and thrilling to see. The selection of Leonardo works was, presumably, meant as a survey of his interests and talents, and among the works are some which are justifiably famous: the *Female portrait in profile*, the *Horse* and *Leda* in particular.

Outstanding for Australian visitors however were the Northern European works, especially the Holbeins: the immediacy and liveliness of those portraits, the precision with the tactility. The Dürer images were major and, except for the fine holdings of Dürer prints by the National Gallery of Victoria, better than

any of his work to come to Australia before. Even the much more lowly rated *Crucifixion* scene by Augustin Hirschvogel was a great image: it's so big (56 x 40 m — a very large sheet of paper for the time) and within that size is both vivid (witness the scattered bones beneath the feet of people pushing to get a better look) and serenely ritualistic.

After the solid High Renaissance group came the extraordinarily various seventeenth-century works, among them two images by Guercino. Guercino was too prolific for his own good: I have yet to see a poor Guercino drawing, yet because his painting was not as special as his drawing, and because he did so many works on paper — which have survived — they are more lowly rated than they should be. These works are miraculous. It is not just his touch and his command of materials and form but the way he puts it together: it is sensitive, eccentric, bizarre often and usually breathtaking: for instance the way the Virgin is handled in *The Annunciation*.

In a way the extreme strangeness of the last six 'residence' works was beguiling. Who would have put James Duffield Harding or William Simpson, two of the artists, in the same group as Holbein and Michelangelo?

Except for the colour, the catalogue was the right sort of tool for the exhibition, providing a guide to the collection and a précis of the special facts about each work. The introduction is sparingly, nicely written by Jane Roberts, the Windsor curator. Particularly interesting are her comments on how knowledge of the images in the Queen's collection was disseminated in the early days — the beginning of the industry of reproducing works of art for knowledge and pleasure.

It appears from the catalogue that this exhibition was the Queen's artistic 'bicentennial offering'. It would be ironic, and a pity, if this particular exhibition put off future organizers, and visitors, to such shows. There will always be enthusiasm to see such wonderful works of art if the crucial selection process bears in mind the needs of what is now a sophisticated, expectant audience.

Alison Carroll

Alison Carroll is a freelance curator and art historian based in Melbourne

New Zealand XI

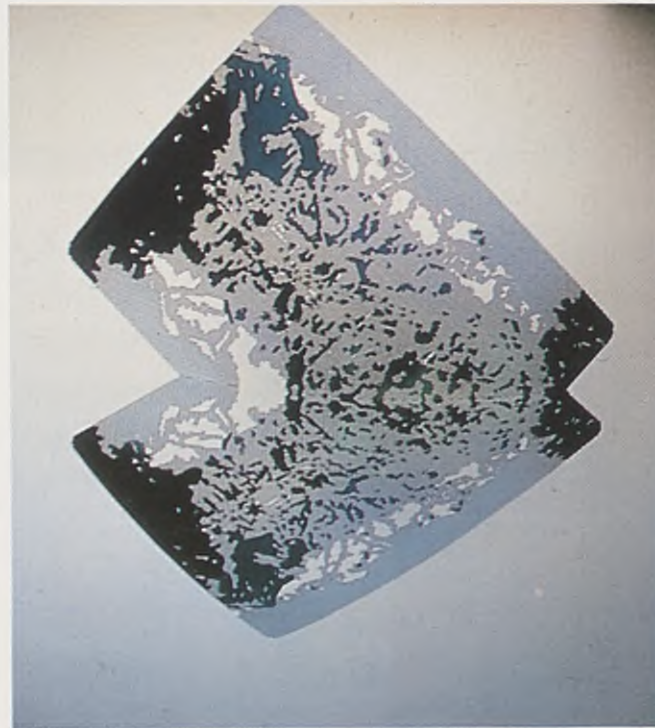
Eleven New Zealand artists revealed their post-modern repertoire at the Art Gallery of NSW.

For a country proud of its sporting prowess the choice of 'NZ XI' as a title for an exhibition of contemporary art is not surprising, and like any sporting team representing its country abroad the artists selected for the 'NZ XI' are seen as the best of the country's players. Indeed they are presented not only as a sampling of 'the most vigorous and compelling artists working and/or born in New Zealand, but, as Rodney Wilson (then Director of the Auckland City Art Gallery) proposes in the catalogue foreword, as a line-up that can hold its own in the sophistication of the international arena.¹

Yet it is this very condition of internationalism which effectively sets up both parameters and sub-text for this small survey show. For Francis Pound, one of the exhibition curators (the others being Alexa Johnston of the Auckland City Art Gallery and William Wright of the Art Gallery of New South Wales), internationalism is synonymous with Post-Modernism, and his catalogue text 'a context or conning text, a pre-text or pretext, merely' (to misappropriate his words somewhat), is the site or pitch on which the international is identified and claimed.²

Defined by Pound as 'where you are not', as 'elsewhere', internationalism is seen then as absence. For Pound one of the main ways that absence is manifested is in the hiatus or gaps inherent in fragmentation and collage. Richard Killeen's cut-outs, for example, painted fragments of aluminium posed directly on the wall are disjunctive, jostling images and shapes, each defined and different, constituting a heterogeneous whole. Denis O'Connor's *The birdman and the engineer*, a hybrid neo-classical, South Island Stonehenge, consists of fragments of carved, white limestone, at one level a narrative of colonial ingenuity, yet offering numerous glimpses of other narra-

tives, other cultures, other places. Megan Jenkinson's photo-collages of imaginary/true cities, reminiscent of Marco Polo's Venice in Italo Calvino's *Invisible Cities*, and Christine Hellyar's assemblages of nikau palm castings, fossilized fragments of primal landscapes, bones, shreds and skins encased within the fissures of earth and time, all demonstrate the tendency 'to fragmentation, to a collage effect, to an undoing of presence by absence. Conditions all, no doubt, of the post-modern. . .'³



NEIL DAWSON, *Double Take*, 1987

If Brecht has defined interruption as one of the fundamental methods of all form-giving, Pound defines the distinguishing aspect of post-modern collage as the lack or absence of a unifying ground or voice. Privileging multiplicity and multiculturalism, discontinuity and disavowal, difference and *différance*, post-modern collage liberates the visual sign from its reductive modernist existence, frees it from colonial subjectivity, engendering many sightings, some clear and familiar like the White Cliffs of Dover, some elusive and exotic like the Land of the Long White Cloud (depending on whether you are coming or going).

Another oldy revived in the post-modern repertoire is allegory. Like collage, allegory operates not to provide or invent original meanings, but rather in the reworking, in the manipulation and transformation of existing images and meanings to provide extra meanings — what Derrida calls the supplement. Bill Culbert's empty, plastic, domestic containers,

for example, like flotsam and jetsam stranded high on the beach after a wild Tasman storm — perhaps containing messages from far-flung centres of civilization, perhaps messages of ecological concern, yet ultimately evocative, illuminated metaphors for that enduring concern of the local — landscape.

Indeed, despite the mantle of internationalism that is laid over and in between the interstices of the works, landscape features in many of the works in the exhibition: Maria Olsen's anthropomorphic *Headlands*, excoriated to reveal the almost palpitating, raw flesh of the land; Neil Dawson's *Double take*, an illusion of the spectacular, a spectacle of illusion, tourist postcards meshed and transformed, about doubling but open to many takes — to my mind like those aerial images of surveillance, where the world is quartered and drawn by super-power strategies; and Boyd Webb's surrealistic, staged cibachromes, reminding us of the narrator in Jules Verne's *Voyage to the Moon*, who says, 'I felt myself falling, with my feet up, without having somersaulted'.⁴ Here though, space is not about place, not about the lie of the land, rather the lie of the photograph and the staging of truth, about artefact as artifice.

And yet, on remembering a New Zealand childhood, Webb's photographs most closely evoked my memories of place, of the local — a 'here' suspended quotation-like between vast expanses of blue, neither here nor there, an absence of deterritorialization rather than of internationalism.

In attempting to lay claim to the aura of internationalism 'NZ XI' somehow fails, still neither here nor there, its sum, 'nothing but the fragmented quotation, . . . nothing but the fissure. . . nothing but the hyphen between'.⁵

Sally Couacaud

¹ Johnston, Alexa, and Pound, Francis, 'NZ XI', catalogue to the exhibition, Auckland City Art Gallery, 1988, p. 5.

² Ibid., p. 10.

³ Ibid., p. 7.

⁴ Quoted by George Alexander in 'Les Maitres Fous: The Signifying Monkey on the Planet of the Post-Modern', in *Futur: Fall*, eds. Grosz, Threadgold, Kelly, Cholodenko and Colless, Power Institute, Sydney, 1986, p. 41.

⁵ Pound in 'NZ XI', op. cit., p. 59.

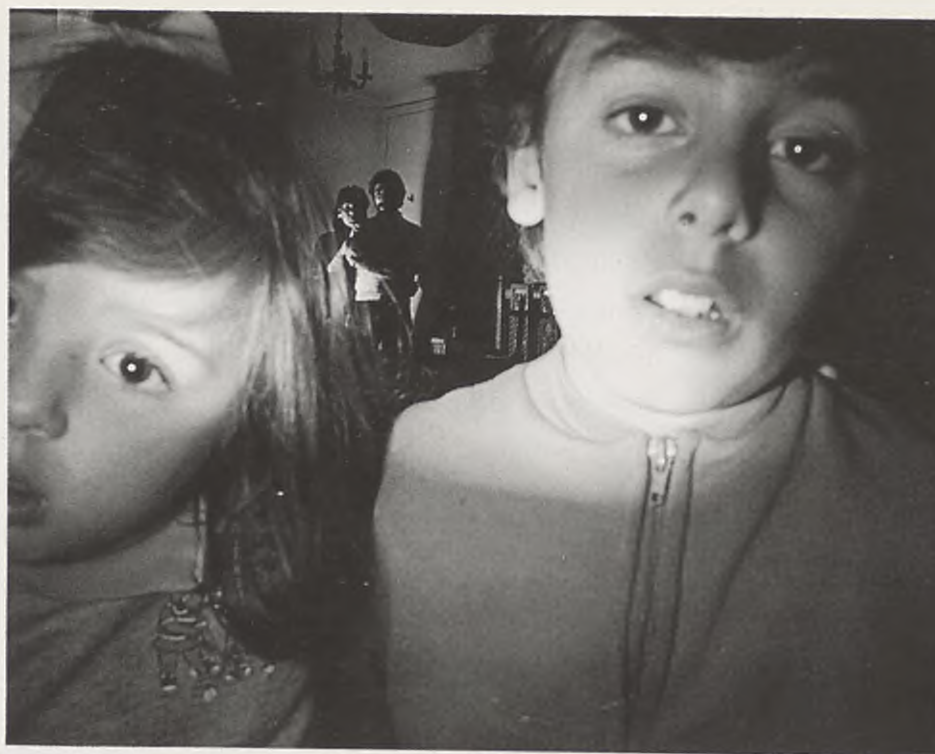
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Canberra Report

inevitably the Canberra art world dichotomizes between those public institutions whose brief is to represent a national profile and that community of local artists committed to regional self-determination. Nevertheless this past year has witnessed a dynamic growth in the status and strength of both spheres. Within this report I shall select from the many events and exhibitions of the past year to show how new constructive interaction has begun to facilitate links between international, national and regional spheres and between commercial and funded institutions.

Late last year the Gallery drew upon its vast holdings to mount extensive exhibitions devoted to two major Australian artists: Margaret Preston and Fred Williams. The prints of Margaret Preston reveal changing nuances in composition, technique and subject matter whilst the accompanying publication by Roger Butler provides a consummate analysis of current scholarship. The Fred Williams retrospective did reveal some weaknesses but more importantly it provoked new readings emphasizing the value which Fred Williams gave to the figure, beginning with his student studies under William Dargie and continuing to the later flat fluid, music hall themes of London work like *Dancing Figures*, 1954–55. In the light of these new interpretations the distinctions between figure and landscape collapsed. Williams appears to be mapping the land with portraits, figuring a topography.

As its bicentennial programme, the Australian National Gallery undertook a series of exhibitions offering major re-evaluations of Australian art across a number of mediums. Gael Newton was the guest curator for 'Shades of Light: Photography and Australia 1839–1988' an exhibition which confirms the continuing contribution made by the Gallery toward this frequently marginalized practice. Gael Newton's approach emphasizes how photographic practice permeates scientific, industrial and technical spheres. As an artefact of the industrial world it records personal and official responses to the land and to the



TAKIS CHRISTODOULOU,
Untitled, 1985, gelatin silver
photograph, 34.6 x 45.4cm,
Australian National Gallery,
Canberra, Kodak (Australasia) Pty
Ltd Fund

Aborigines, predating and paralleling the emergence of an artistic tradition. 'Australian Photography: The 1980s' completed this comprehensive overview. Max Pam's photographs document cultural differences between geographical neighbours whilst the young European photographers, Seham Abi-Elias and Takis Christodoulou comment upon the hidden tensions underlying the euphemism of multi-culturalism. It was also pleasing to see the inclusion of Canberra artists Annie Jacobs and Huw Evans, whose series 'My Body, My Labour' was the direct result of interaction with the Trades and Labour Council. Nevertheless between these two exhibitions there seemed to be a hiatus focused around the 1960s and 1970s which is not entirely explained through the later emergence of women as the dominant figures in contemporary photographic practice. Certainly photography was a peripheral area of practice open for strategic invasion but the dominant readings remain purist, serving to obscure the experimental practice of conceptual artists during this era.

The 'Phillip Morris Arts Grant Purchase 1983–1988' is much maligned for its narrow selection; however this collection is intended as an alternative to the prevailing enclave of the avant-garde. The acid test is quality and there is much excellent work in evidence. Paintings like *Icarus* by Gary Carsley combine images from popular culture with Western heroic myths to adumbrate regional readings. Another major trend in sculpture reappraises

and parodies those fine art and decorative art traditions of found object sculpture exemplified here in the work of Gay Hawkes.

Another exhibition focused on Australian drawing. A catholic definition enables its curator, Andrew Sayers to extend the status of the medium. Not only does drawing fulfil its traditional role as a preparatory sketch for artists like Grace Cossington Smith, but at other times it extends meaning and breadth to an artist's *oeuvre*. An example of this was the watercolour of *Tennyson and his friends 1905–10* by Blamire Young where Edwardian and literary influences were highlighted. Moreover, the range of works testify to the changing taste of artists in their choice of drawing mediums. The exhibition is also innovative for the recognition it gives to the continuing traditions of drawing for architectural and theatrical commissions. Thus the recent re-emergence of drawing as a dynamic means of expression is historically positioned with additional impetus provided by the pluralism of the 70s. The drawings by Micky Allan for instance are seen to emerge directly from her earlier manipulated photography.

The most recent acquisition by the Australian National Gallery deserves special mention. National Aborigines Week in September saw the permanent installation of the Hollow Log coffins from the Ramingining community in Central Arnhem Land, originally shown at the 1988 Australian Biennale. This collaborative work by forty-three artists from several clans derives from continuing



ELIZABETH KRUGER. *Untitled from 'What wond'rous life'*, 1987, 99 x 75cm, Giles Street Gallery



GARY CARSELEY, *Icarus*, 1985, oil, synthetic polymer paint, spray enamel, coloured chalk, type C photograph on canvas and wood, 256.5 x 259.7cm, Australian National Gallery, Canberra, Gift of the Philip Morris Arts Grant, 1988



EX DE MEDICI, *Scenes from the ivory tower*, gouache on paper, 150 x 150cm, Contemporary Art Space

ceremonial traditions amongst the Ramingining people. The structure of the work therefore reflects the topography, totemic sites and individual clan groupings of the community. However, the two hundred hollow log coffins also operate as a memorial for those Aborigines who died defending their country against invaders. It reads as a pertinent political comment about contemporary events. The work is also significant because it exemplifies the achievements made possible through art and craft advisers like John Mundine who work with the economic necessity of marketing Aboriginal art to develop new strategies which secure the integrity of Aboriginal communities.

Another instance of interaction occurred as a result of the international Craft Symposium instigated by the Canberra School of Art. The Symposium brought leading international and interstate craftspeople to the School to conduct workshops and seminars. The Solander Gallery reciprocated by mounting three exhibitions devoted to this area of practice. The first showed a survey from the achievements of the international Ceramic Symposium. This was followed by 'Twelve Silver and Goldsmiths' most of whom were ex-students of the Canberra School of Art. The raised, anodized, aluminium bowl of 1988 by Robert Foster is indicative of the strength of the holloware tradition emanating from the workshop of Ragnar Hansen whilst the set of silver coffee spoons by Pamela Auburn point to the untapped potential for limited production by industry. The trio of excellent exhibitions culminated in the esoteric perspex works of another ex-student, Katrina Newman, who parodies functionalism through her geometric forms which are redolent of Memphis. Noteworthy among other exhibitions at commercial galleries was the exhibition of monotypes by Elizabeth Kruger at the Giles Street Gallery. *What wond'rous life* creates disturbing tableaux of figures set amidst architectural ruins and vestiges of classical landscape. The work incorporates expertise from quilting traditions and these exploit *trompe l'oeil* devices which question the reality of these Renaissance traditions.

It would seem that the local Canberra community has everything to gain from its

privileged and enviable proximity to this Federal largesse. Yet Canberra artists find themselves sited in a modern planned city which lacks the industrial spaces required for studios and galleries. Over the past ten years, local artists have worked toward alternative spaces and open access workshops making Canberra a well-resourced city for its size. Yet the city is without any regional gallery committed to acquiring and exhibiting the historical and contemporary art of the region. Consequently the opening of the Canberra Contemporary Art Space late in 1987 year was greeted with some celebration. This alternative space exhibits work not ordinarily shown by commercial galleries. At present it is under-resourced and this limits the number of travelling exhibitions to two or three per year, but if these are used for group surveys then the Contemporary Art Space will make a real impact on the interstate recognition for Canberra artists. Indicative of the work seen this year was 'Scenes from The Ivory Tower' by Canberra artist Ex de Medici and 'Zero at the Bone' by the Adelaide jeweller, Anne Brennan. Ex de Medici deploys a series of large scale drawings to counterpoint vestiges of anatomy with an iconography of drapery and body language. Frequently these provocative images centre upon a re-reading of Christian traditions. By contrast, Anne Brennan's tripartite exhibition interwove text, photographs and 'jewellery' to create complex readings which are extended through the catalogue essay by Julie Ewington. Anne Brennan questions the traditional role of jewellery as an aesthetically beautiful body ornament performing the cultural role of signifying purchase over the female body. Thus visual analogies are created between the 'jewellery' and the subtle instruments of torture leading us to draw inevitable conclusions about the nature of human relationships.

This report suggests that the parameters which formerly constrained Canberra's cultural development are now being overcome by diverse initiatives and individual strategies. Self-government should do the rest.

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Book Reviews

Patricia Fullerton, *Hugh Ramsay: his life and work*

Hudson Publishing, Melbourne,

1987

ISBN 0 949873 10 1

Ramsay's life was short. He died tragically from consumption at the age of twenty-eight just when his career was beginning to unfold. Of his generation of artists which included Max Meldrum, George Lambert, George Bell, he was one of the most gifted and like them he sought to extend his art overseas. Following his student training in Melbourne in the 1890s, from 1900 he spent fifteen months packed with intense artistic activity in Paris, winning almost immediate acclaim at the New Salon. Through Melba's recognition of his talent doors had begun to open in influential circles in London, when the calamitous discovery of the disease forced his return to the warmer climate of Melbourne. The years between 1902–06 were his last, during which time he experimented in new directions with portraiture and figure painting, and, eighteen months before his death, painted his major work, *The two sisters*. Thus his talent remained only partly fulfilled.

Ramsay's public reputation rests on a small number of works, until now never fully brought together, documented and interpreted. Taste in Australia, especially since the 1920s, has favoured nationalistically oriented artists, marginalizing those whose view of art encompassed a wider, more universal context. History writing in Australia has failed to adequately accommodate artists like Ramsay and, curiously, in the foreword to the very book under review, Bernard Smith writes, 'perhaps it is better for Ramsay's timeless reputation that he did die so young'. Ramsay was guilty of a double indiscretion: he was neither a Tom Roberts of the 1890s nor did he reach out to Modernism. None of us can read the future in the crystal ball: could anyone predict from Bunny's art of the 1890s his works of the 1920s? Can we know how Ramsay's art would have developed? From Patricia Fullerton's

study he emerges as a very gifted artist, sensitive, inventive and possessed with a strong artistic will. The final chapters convey a herculean struggle in the face of adversity and leave one with the impression of a significant loss to Australian art. There are conventional works, but others depart from accepted modes of portraiture and point to a fresh, fertile field for artistic exploration.

The author acknowledges the M.A. thesis on Ramsay by the late Patricia Gourlay written for the University of Melbourne in 1966 as her starting point, but her own tireless ten-year research has unearthed a wealth of new material. The present publication contains a catalogue raisonné and is the first comprehensive monograph. It is a warm and sympathetic appraisal. Ms Fullerton's unique position as the artist's great-niece has given her access to paintings and documents, including 150 pages of letters preserved by a history-conscious family. She quotes from these and other contemporary accounts at length, making splendid use of photographs and Ramsay's own witty sketches. The success of the book lies in the vivid evocation of the artist's personality, his family, fellow artists and their social milieu in Australia and overseas. The discussion of the works, with the exception of his self-portraits, is slightly less assured.

There is an excellent account of the teaching methods at the National Gallery School under Bernard Hall pinpointed at every step by Ramsay's drawings. Highlighting the split in allegiances — both aesthetic and personal — in the Melbourne art world, the author shows with insight how Ramsay, despite his sympathy for the drawing master McCubbin, in a clear-headed vision of his own artistic direction, recognizes superior teaching in the strict, stand-offish Hall. Hall's appreciation of Velasquez set the taste for the 1890s generation of students. Velasquez and Whistler, first in Melbourne then in Paris, were to remain Ramsay's guiding stars.

From the Paris chapters we gain insight into Ramsay's increasing artistic maturity and

independence through his deeper understanding of Velasquez Whistler and mounting enthusiasm for Sargent. The Paris milieu itself is central. Ramsay's self-portraits — now a prominent genre — demonstrate a new complexity: in spatial deployment and formal arrangement and in his subtler tonal control and newly rich paint surfaces. The climactic work, *Self-portrait in white jacket*, rightly connects Ramsay with Sargent. Although the author might have noted the presence of the latter's *La carmencita* (similar in pose and gesture to Ramsay's work) in the Luxembourg Gallery, her discussion of possible Sargents as models is well considered.

I do have reservations, however, with her suggestion that the blocky reduction of tone to abstract shapes in the experimental drawings by Ramsay looks forward to Picasso and Cubism. More important, on Ramsay's own admission, was his close look at Rembrandt: did he not make creative use of the manipulation of shadow effects so obvious in Rembrandt's self-portraits? Secondly, what of the impact of Manet's art? Twice mentioned — in the Melbourne context and in Paris — it is nowhere explored.

In 1902 Ramsay went to London. He thought the city staid and unexciting but, invited by Melba, who held a banquet in his honour, he began her portrait and looked to other opportunities.

Sargent now became the dominant attraction and, as Ms Fullerton perceptively observes his style was suitable to Ramsay's new socially elevated portraits. We see greater assurance, fluency of brush and more vivid colour. Yet characteristically Ramsay never slavishly emulates those he admires but uses their art as part of the storehouse of his knowledge.

For all its success as a biography, anecdote sometimes unnecessarily dominant. In commenting on the inspiration of Whistler's *The white girl* for Ramsay's *Jessie with the doll* (p.31) the reader, referred to end note 9 finds a comment on Whistler's wit and remains uninformed of the more pressing question of the source of the illustration available for Ramsay. Elsewhere in the context of Ramsay's scholarship picture, *Welcome news*, there is a long quote on Meldrum's acquisition of the

'Scholarship Mug' (p. 46).

We are also given contradictory accounts of Bernard Hall's training (pp. 10–1, 15); Fox and Tucker's overseas experience is misrepresented; the painters of Heidelberg are described in no longer tenable terms as 'the pioneer Australian *plein-air* artists, who were . . . more influenced by the sunlight and naturalistic colour of Impressionism'. These and other misrepresentations and oversimplifications could have been avoided. The scholar as much as the general reader will also miss inclusion of a bibliography. ■

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Lionel Lindsay: an artist and his family by Joanna Mendelssohn, Chatto & Windus, London, 1988, ISBN 0 7011 3224 8.

In the role of art critic and historian Lionel Lindsay was generous with the artist concerned, 'praising aims, looking only at the good qualities of his art and passing over the bad'. Joanna Mendelssohn has adopted a similar approach to her subject, painting a sympathetic portrait of a man who cared deeply about aesthetic values, and for his family and friends.

Lionel Lindsay's development as a personality is charted through the context of his relationship to his grandfather, his parents and siblings, and his place in the family is seen as the most important determinant of his character, interests and career. Mendelssohn records in her 'Acknowledgements' her debt to private correspondence and personal assistance from relatives who supplied 'memories of their childhood and adolescence' revealing 'the small details that make greater events understandable'. It is these 'small details' that provide the supporting evidence for her arguments and 'greater events' are interpreted through intimate knowledge of family arguments and alignments and the many changes of fortune.

Lionel Lindsay was very much the leader and hero to the gang of ten young Lindsays, and as they matured it was Lionel who

assumed responsibility for the welfare of the weaker members and displayed most pleasure in the achievements of the successful. Norman Lindsay's position as the creative 'genius' of the family, a role fostered from childhood by his brothers and sisters, and his place as Lionel's younger brother, are seen as dominant forces in Lionel's life, and his relationship with his famous and eccentric brother engenders in him mixed feelings of inferiority, exasperation, pride and responsibility.

From childhood years in Creswick, Victoria in the 1870s and 1880s, where the children rejected their mother's religious training, absorbed their grandfather's education in art and literature and entertained themselves by baiting the local Chinese, the book moves to Melbourne where Lionel participates in Bohemian life and indulges his romantic interest in characters such as pirates and highwaymen and in gold mining adventures inspired by the writings of Rudyard Kipling. Moving on to his travels through Spain the author, who visited this country on a Visual Arts Board grant, retraces his steps and suggests his responses, among which, of course, are his many picturesque watercolours now in public collections throughout Australia.

His twenty-two years as cartoonist with the *Evening News* in Sydney, his marriage and conventional successes — as trustee of the Art Gallery of New South Wales, the favourable reception to his first major publication, a book on Conrad Martens, his appointment as first President of the Painter-Etcher Society, the success of his London exhibitions, his friendship with Sir Robert Menzies and his subsequent knighthood, are outlined in Part Four, entitled 'Sir Lionel'. Here the final shape of the man emerges.

The more controversial aspects of his career, such as his anti-semitism and his attack on the 'Jew critics', are rationalized by explaining his innate horror of Surrealism and Expressionism. Both were art forms strongly supported by Jewish art dealers and critics and for Lionel Lindsay both art movements exposed the 'dark night of the soul'. The evidence for Lionel's reaction has been provided earlier in the text by his response to Norman and Rose Lindsay's experiments with Spiritualism.

Autobiographies, biographies, monographs

and memoirs on members of the Lindsay family abound and it is difficult to imagine that yet another publication on a Lindsay could grip the reader as this one does. Probably because of the confidence inspired by the author, who has already produced the definitive work on both Lionel Lindsay's woodcuts and his etchings, one is predisposed to be convinced by Mendelssohn's judgements and the rigorous documentation of factual evidence gathered from a vast array of primary sources, including previously unreleased manuscripts, adds authority to the author's inevitably personal interpretations. In many cases the evidence she has assembled is contradictory. For example, the author makes clear the different explanations offered for the termination of Lionel's apprenticeship in astronomy which are offered by Lionel, Norman and Daryl in their respective autobiographies, and points out how these varying interpretations reflect directly on the individual authors. An awareness of the personal reaction permeates the biography as a whole and the author is conscious that all judgements, in the final analysis, are hers alone.

The discussions and technical explanations of Lionel's development as etcher and wood-engraver are neatly integrated into the chronological sequence of events and in no way detract from the flow of the narrative and the sense that one is being given access to a life story that is at once intensely personal and at the same time part of Australian art history.

The power struggles of the art world, the foundation of the art societies, the dramas surrounding the major cultural events, such as the Archibald Prize, are carefully documented from the perspective of Lionel Lindsay's involvement and the biography provides valuable source material for students of art history. The photographs, particularly the two taken by Lionel himself, are delightful additions to the text and thoughtfully selected.

Despite the plethora of Lindsay publications, at the conclusion of *Lionel Lindsay: an artist and his family* one is left wanting to know more. Not because this biography is in any way incomplete but because the author has

continued on p. 452

Jacob Janssen

IN SYDNEY



JACOB JANSSEN, (Panorama of Sydney Harbour with Government House and Fort Macquarie, from Mrs Macquarie's Chair), c. 1845, oil on canvas, 62.8 x 91cm, Art Gallery of South Australia, Adelaide

Candice Bruce

Jacob Janssen, a Prussian artist who came to Sydney in 1840 for sixteen years, has hitherto been a little-known and neglected painter whose main claim to fame was that in 1848 he painted two oil on canvas paintings of Sydney Harbour.¹ Janssen's panoramas of Sydney, painted in the first ten

years of his residence, are highly finished portraits of the town, its people and the colonial way of life. On the surface they appear to sit squarely in the tradition of nineteenth-century landscape painting; but viewed as a whole they form representations which are so idealized that they approximate history paintings — with

the renditions being of contemporary colonial bourgeois life in place of the myths and legends of Ancient Greece.

According to Janssen's diary² (which spans thirty-three years of the artist's life, but stops on his arrival in Sydney), he was born at 7 p.m. on 9 December 1779 at Einlage in Prussia, the



JACOB JANSSEN, *View of Sydney Harbour from above Rose Bay*, 1850, oil on canvas, 68.5 x 92.5cm, private collection

second of eleven children of Abraham Janssen and his second wife Catherine née Hamm.³

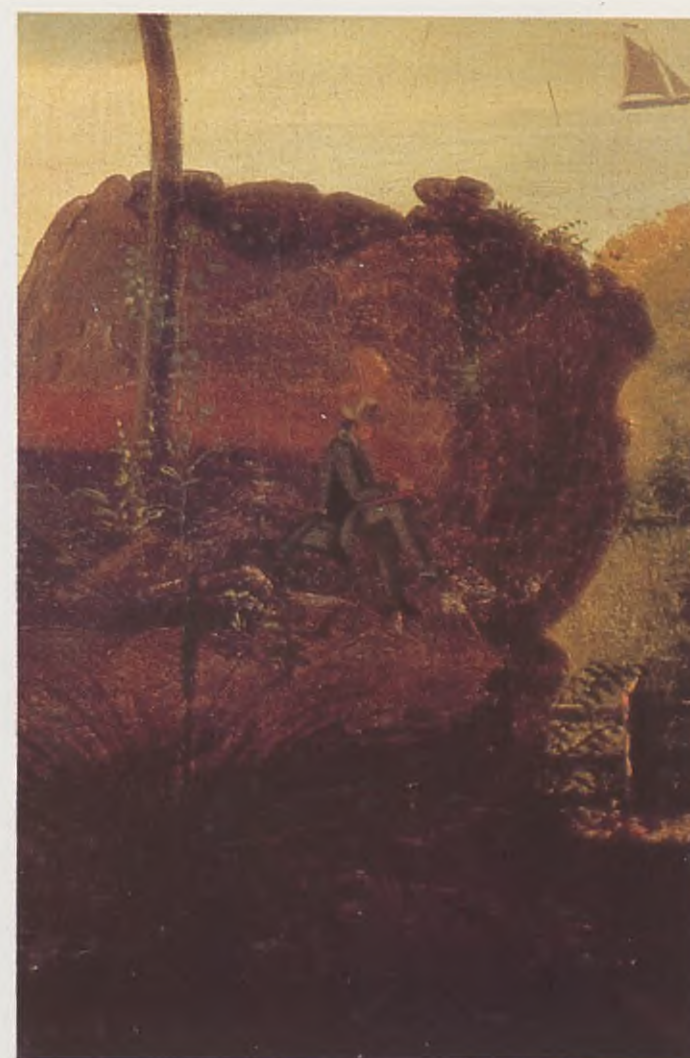
Janssen set out on his travels from Elbing (on the Baltic coast near Danzig), in August 1807 at the age of twenty-eight.⁴ Travelling by ship, he had to follow a circuitous route which took him to Copenhagen, Lisbon, Boston and finally, in November, to Philadelphia. There Janssen worked as a farm labourer in a Mennonite community in Montgomery County, Pennsylvania, and it is possible that his original motivation for leaving Prussia may have been religious.⁵ After almost a year there, however, Janssen decided to move to Philadelphia 'to learn some English' (implying that he had been living in a non-English-speaking community).

It was here in May 1809 that he began to have twice-weekly drawing lessons (at \$13 a quarter) from Signor Piesio Ancora, whom Janssen believed came from Rome (but who actually was a member of the School of Naples) and with whom he later lodged. Working as a sign-painter, glazier and umbrella-maker, Janssen was commissioned by the Quaker

'R. Smith' to draw up two large plans (now lost) for the settlement he envisaged of New Rome in June 1811. This appears to be his only known work of this period.⁶

Returning to Germany in October 1815 for two years he visited many friends and relatives around the Baltic coast. With both parents now dead, he set off again with his brother Cornelius for Philadelphia but had barely touched ground before returning to Hamburg and then, for a third time, to Philadelphia. Clearly unable to settle in either America or Germany, Janssen left in November 1819 for Rio de Janeiro where he remained for the next twelve years. He possibly attached himself to the Court of Don Pedro, as his stay in Brazil roughly coincides with the Infante's reign and Janssen's diary is filled with the gossip of events of the royal court such as Don Pedro's coronation as Emperor on 1 December 1822.⁷

The Mitchell Library has several sketches in pencil and watercolour from his Brazilian period, some of which were perhaps originally the basis for commissioned works in oil as most are 'house portraits' for wealthy merchants,



JACOB JANSSEN, *View of Sydney Harbour from above Rose Bay*, (detail)

payments for which were duly noted in his diary. He also listed his friends in the town and they show him to have been part of a large German and English community which existed then.

On 11 December 1830 Janssen boarded the brig *David Maffet* for Baltimore, barely three months before the enforced abdication of Don Pedro. After another quick trip in 1831 to Philadelphia (where he possibly visited his brother and certainly visited his old friend and mentor, Signor Ancora), Janssen settled in India for five years. Here he succeeded in gaining several commissions, one of which was from Chief Justice, Sir Charles Grey. Janssen also earned money teaching drawing to the daughters of the gentry, although he complained frequently about their lateness in paying as well as their meanness.⁸

In 1835 Janssen fell ill with cholera and then in 1837, when he contracted erysipelas which caused temporary blindness, he left India, passing through Batavia and Singapore, before settling in Manila for two years. Life as an artist there was no better; instead of the local gen-

try exploiting his talents there it was the local Catholic clergy. After being commissioned to paint a large (6 x 4½ ft) painting, which he described as 'Voltaire and his disciples before [sic] his judges vir [sic] Christ — The Pope and the King of Spain [and] containing above 40 figures', his patron fell into disgrace with the Archbishop and Janssen was forced to raffle the painting. He left the following month in the barque *Louisa Campbell* reaching Sydney on 5 December 1840. He was then almost sixty-one years old.

Here the diary stopped, apart from a list of addresses for his first three years which indi-

sen's 'quiet and unobtrusive deportment' may fail to win him patronage. The article referred to Janssen as 'a native of Holland' — a mistake that would be repeated later in his career and perhaps was an intentional one on the part of the artist.¹⁰

The earliest of his known Australian works is *Sydney Cove* painted in 1842, two years after his arrival; in it Janssen chose to depict the town as a rapidly growing commercial centre, taking as his viewpoint the cliff behind Robert Campbell's warehouse and wharf; several ships are moored at the wharf, while a horse stands ready to be unloaded or loaded up with goods.



JACOB JANSSEN, *Oxford Street, Sydney, 1847*, watercolour, 24.8 x 41cm, Mitchell Library, State Library of NSW

cated that he moved house frequently. One of those with whom he stayed from September 1842 until May 1843 was fellow-artist Frederick Garling Junior at his house in Market Lane; he moved from there to 3 O'Connell Street, where he boarded with the 'oil and colorman' John L. Drew. As little as a year after his arrival, the *Sydney Gazette*⁹ in a lengthy review (the only one for the period 1836 to 1842 to deal with an individual artist in this manner), noted 'several beautiful specimens' of landscape painting in watercolour, portrait painting and miniatures on ivory, although it felt that Jans-

In the foreground a labourer pushes a cart with something unidentifiable (carcasses?) to the market; on the left of the canvas a soldier stands as sentry near the wall, while a cart loaded with wood is pulled up the hill by a horse and its owner; the impression is one of activity, bustle and trade (a gentleman, viewing the scene, introduces a single note of serene contemplation). And yet this contrasts sharply with the general mood evoked by Janssen in which all is calm and tranquil — an effect mainly produced by the soft blue and grey palette. Sydney is at once transformed into a Baltic sea-

port where even the greens are a muted, sage colour. Janssen's refined use of colour, his harmony of tone and his elegance of composition is never better realized than in this work. It is a 'mood' piece, whence the town is painted as the sun sets and people finish their daily chores. (The pinkish glow on the water is coming from the west.) The painting is also remarkable for its concentration on architectural detail, depicted with great fidelity; buildings both frame the canvas and fill the lower half. Moreover, it is the wharves and work buildings Janssen has chosen to show most prominently, placing the more romantic buildings of Government House and Port Macquarie in the distance.

This painting, and its pendant, *Sydney Harbour from Mrs Macquarie's Chair*, c. 1842,¹¹ display an interest in ships which Janssen did not again exhibit in any of his other Sydney Harbour panoramas, a fact perhaps attributable to the influence of the maritime artist and customs officer Frederick Garling, with whom Janssen lodged in 1842–43. It is more than likely that they went on sketching trips together and had perhaps, as two self-taught artists, a mutual influence.¹² This painting shows the opposite view of the harbour to *Sydney Cove*, 1842, both scenically and socially; here, no one labours: people sit and stroll and generally enjoy themselves in a garden setting which is delightfully rustic. Government House and Fort Macquarie are seen from the other side of the harbour through the foreground of foliage and rocks and the trade ships are sufficiently distanced for their function not to intrude. While the two paintings were not intended to form a panorama (as in the Mitchell Library pair of 1848), they do appear to complement each other and probably were intended to be hung side-by-side.

In 1848 Janssen painted two canvases which together form a panorama of Sydney Harbour, from what must be the spot for painters of this time (Peacock, Martens and (it sometimes seems) almost every other artist, also painted from this point at Vacluse). About the same time he painted the same view in one canvas, *View of Sydney Harbour from above Mr Wentworth's House*, 1848,¹³ which apart from size



JACOB JANSSEN, *Sydney Cove*, 1842, oil on canvas, 64 x 91.5cm, Tasmanian Museum and Art Gallery

also differs from the former in some of its foreground details — cows replace carriages, a group of Aboriginals replaces some white men drinking under a tree; topographically it is the same outlook — taking in a synoptic vision of Sydney and, significantly, showing Vacluse House, Henrietta Villa, Elizabeth Bay House, Government House and Fort Macquarie. Two years later Janssen painted another panorama from almost the same place, *View of Sydney Harbour from above Rose Bay*, 1850, again altering the motifs in the foreground to vary the canvas. Janssen's treatments were not, therefore, the topographical depictions of the landscape which the English drew, neither were they the romantic depictions of a Martens or von Guérard; rather, they were closer to the neo-classical tradition of idealized landscape.

His geography is a beautiful and sublime backdrop to motifs which symbolize various types, rather than naturalistic figures in a naturalistic landscape.¹⁴ They are all highly finished paintings, with an almost luminist quality.

In 1846 Janssen was involved in an unpleasant controversy surrounding a painting, *The opening of the debate in the City Council on the financial estimate for 1846*, 1846 (now lost). It was to be Janssen's last attempt at an historical subject (he had attempted a similar subject two years earlier) — no doubt in part as a result of the critical reception which the work received. Sarcastically applauding the artist (who is referred to throughout as 'Tonsen, a Dutch painter') for creating a better caricature than even a Cruikshank would be capable, the reviewer urged all lovers of the

fine arts to see 'this gem' while it still hung on the walls of the Council Chambers. An uproar ensued, culminating in a bout of fisticuffs on the Council steps between one of the politicians and the anonymous *Sydney Morning Herald* critic. A fortnight later, an apology was published which was almost as libellous as the original, and which said that the artist had not wished to make the Council appear ridiculous, but had unfortunately done so — through incompetence, it is implied.¹⁵

Other works by Janssen during the 1840s are his finely drawn street scenes, for example *Oxford Street, Sydney*, 1847, in pen and ink with watercolour, which are stylistically the closest to his Brazilian drawings. With their detail and accuracy of perspective, they show Janssen's talent as a draughtsman; with their strong tints



JACOB JANSSEN, *Sydney Harbour looking towards Sydney*, 1848, oil on canvas, two panels, 73 x 98.4cm, Mitchell Library, State Library of NSW (panel one)

(especially the frequent use of indigo blue) they show his ability as a colourist. Additionally, he seems to have attempted almost every other area of painting as well, exhibiting a still life, a religious work, a maritime painting, a Prussian genre piece and a portrait at various Sydney exhibitions — none of them receiving complimentary criticism. Presumably, he made his main income from painting portraits, as this was the occupation given on his death certificate on 30 July 1856, although no portraits have yet been identified.

The remainder of Janssen's career in Sydney was a lacklustre affair, marred personally by a disastrous romance in which the elderly artist fell hopelessly in love with a woman much younger than himself; his friends disapproved of the manner of his attentions and, as he wrote, 'I became more sick every day, and wished to die but even that was denyd [*sic*]'.¹

From 1848 to 1855 he appears to have gained the patronage of the Church of England, executing a series of small watercolour views of Anglican churches (St Thomas', Enfield and St Mark's, Darling Point are two such), while exhibiting infrequently (he showed works in the 1847 and 1849 exhibitions but not the 1854). While he was listed in an article in the *Heads of the People*¹⁶ in 1847 as being amongst the artistic core of the colony, he does not appear to be mentioned by his fellow-artists (Martens, for example) in any way and there seem to have been no obituaries on his death.¹⁷ Once regarded as an obscure figure whose artistic output was so small as to be thought insignificant, he perhaps made a far more important contribution to Sydney's artistic life than has previously been realized.

Thanks to Joan Kerr (Power Institute), Elizabeth Imashev and Muff Reed (Mitchell Library), Julianna and Hendrick

Kolenberg (Tasmanian Museum and Art Gallery) and Ron Radford (Art Gallery of South Australia).

¹ Two recent exhibitions — 'The Artist and The Patron' and 'Creating Australia' — have both contained works by Janssen, and several works by the artist have appeared recently on the auction scene. New information now has been accumulated for the *Dictionary of Australian Artists, Engravers and Photographers: 1788–1870, A to Z*, Sydney, in press, Joan Kerr (ed.).

² Jacob Janssen, *Diary and memorandum book 1807–40*. I am extremely grateful to John Fletcher of the Department of Germanic Studies for generously allowing his synopsis of Janssen's diary to be used, both for the *Dictionary of Australian Artists* entry and for this article.

³ Whether he received any early formal art training or not is unknown, although some of his works show the distinctive pale blue palette of much of northern Germanic painting under the influence of the Copenhagen School. The Copenhagen Academy offered free tuition and consequently had great attraction for young German students. See Geraldine Norman, *Biedermeier Painting*, London 1987.

⁴ The same month which signalled the end of the Holy Roman Empire and the year in which the Kingdom of



JACOB JANSSEN, *Sydney Harbour looking towards the Heads, 1848*, oil on canvas, two panels, 73 x 98.4cm, Mitchell Library, State Library of NSW (panel two)

Prussia came under Napoleonic influence. It was also in this year that Denmark became an ally of Napoleon, so beginning the bombardment of Copenhagen by the British.

⁵ The Mennonites were a Protestant minority similar to the Calvinists; Caspar David Friedrich's family was driven by anti-Protestant persecution to the Baltic coast at the end of the 18th century; he entered the Copenhagen Academy in 1794. Friedrich and Johan Christian Clausen Dahl (who studied there in 1811) offer the closest comparisons of any of the German Romantic painters with Janssen's work. Both painters studied at the Dresden Academy after Copenhagen. Nevertheless, Dutch landscape painting is also another obvious influence on Janssen's work — either directly or via the Germans.

⁶ Thanks to Philip Kent for searching in Philadelphia for these plans.

⁷ With Napoleon occupying both Spain and Portugal the Portuguese Royal family had taken refuge in Rio de Janeiro in 1808; it is very likely that Janssen regarded Brazil as the first leg of his journey and had little intention of staying as long as he did.

⁸ Large sections of his diary in India are transcriptions from English newspapers, probably used as a means of teaching himself to write in English.

⁹ *Sydney Gazette*, 30 December 1841.

¹⁰ Janssen's attempts at virtually every kind of painting possible — still life, portrait, history, architectural, landscape, marine, genre and religious painting — may be an indication of his admiration for Dutch painting, as well as a desperate search for a suitable market in colonial Sydney, although the fact that he tried his hand at several large history paintings would seem to indicate that, along with his European contemporaries, he felt this to be the most significant form.

¹¹ In 'The Artist and the Patron', the dating of *Sydney Harbour from Mrs Macquarie's Chair* was given as c. 1845 on the basis that Government House had been finally finished. However, Janssen showed Government House at the same stage of completion in both pictures and it was known to be finished by 1842 (and is depicted as such by Martens and Garling). Additionally, sketchbooks in the Mitchell Library by Janssen of various types of people 'selected from the crowd' were copied from an English edition of *Heads of the People*. For costume-dating see Millia Davenport, *The Book of Costume*, New York 1976.

¹² Certainly as shown by this work, they seem to share many features (principally in their depiction of ships), although Janssen was to become increasingly diverted by the doings of the leisured classes while Garling remained interested in the commercial activities of the

port.

¹³ Janssen used a standard-sized canvas for his oil paintings of about 70 x 90 cms (approximately 28 x 36 inches), a measurement which seems to differ according to how the canvas has been stretched and framed. For this work, the artist may have turned the canvas on its side, using three canvases together, as the total size is about 90 x 200 cms (36 x 80 inches).

¹⁴ While these can be read simply as picturesque motifs inserted by the artist into works commissioned by the Sydney middle classes (and therefore designed principally to be decorative), it is possible that they have other significance.

¹⁵ *Sydney Morning Herald*, 5 and 17 December 1846.

¹⁶ *Heads of the People*, vol. 1, no. 20, 28 August 1847.

¹⁷ None at least appear in the *Sydney Morning Herald* or *Bell's Life in Sydney*. Clearly more work needs to be done on Janssen, particularly in the area of the identification of works.

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PERFORMANCE ART IN THE 1970s

Anne Marsh

As in Europe and the USA performance art came about in Australia during the late 1960s and 1970s. The performance or event itself was considered the artistic experience and often required participation by the viewer. It also encompassed 'living sculpture' in which people are the medium and pose as if statues in an exhibition. Documentation of these events usually took place at various stages during a performance. Most of the artists associated with performance have now moved on to other concerns.



ALEKS DANKO and JOAN GROUNDS, *We should call it a living room*, 1974–75, colour film, 9 minutes, time-lapse recording over 2½ weeks.

Before growth begins. Full growth.

In 1969 Christo wrapped-up Little Bay, a stretch of Sydney coastline; Stelarc presented his first installation event at the Hamilton Art Gallery in Victoria; and Donald Brook delivered the second Power Lecture, titled 'Flight from the Object'.¹

For Brook the process and the ideas represented or generated by the work were the work. Brook's theory did not place undue necessity on an art object, nor valorize spectacle in any way. In 1969 Brook commended Christo when he said that the wrapping of Little Bay was '... probably the most important event in Australian art for years'.² Brook maintained an ethical threshold when he considered what was possible or viable as a work of art and was not supportive of actions which inflicted violence, either physically or psychologically on audience or artist. Discussing Mike Parr and Peter Kennedy's film *Idea Demonstrations*, which documented acts of biting, cutting, restraining and other potentially injurious activity, Brook argued that:

One might well inquire whether the artistic doctrines of aesthetic disinterestedness and 'physical distance' have crippled us, or whether we are secretly grateful for the opportunity to operate Roman appetites under an eighteenth-century rationalistic licence.³

In 1975 Brook was one of the major protagonists to withdraw support from Stelarc's proposed suspension event at the Experimental Art Foundation in Adelaide. As a result the event was cancelled and Stelarc's inaugural flight was rescheduled at the Maki Gallery in Tokyo (*Event for stretched skin 1*, 1976). The extreme acts of the body artists tested the limits of acceptability, even on the radical teleological scale of Brook's theory.⁴

In 'Flight from the Object' Brook gave an example of a group of teenage girls who attempted to draw a chalk line from Amsterdam to the Institute of Contemporary Art in London. This 'trans-institutional' model of experimentation resulted in the girls spending '... most of their time in England locked up at Bow Street'.⁵ In 1970, Ian Milliss presented a similar work on a smaller scale titled *Walk along this line* during the Transfield exhibition at Bonython's Gallery in Sydney. The 'participating' spectator was invited to navigate a

ten-foot stretch of masking tape placed so close to the gallery wall that the task became difficult. As Graeme Sturgeon has noted, the idea was that: 'in experiencing the work the viewer/participant was thus made aware of his own body and sense of balance'.⁶

Donald Brook's theory of experimentation was part of a wider shift, evident in the mediums artists chose to employ and their preferred methods of presentation. Rosalind Krauss has named this shift the 'expanded field of sculpture' which incorporated land art, installation, process work, art povera, conceptual art, documentation, performance, and artists' video, film and books.⁷ The shifting concerns for physical and psychological space, different approaches to time, and explicitly political strategies, which sought to dislodge the autonomy of the art object, contributed to the development of performance art in the 1970s.

The autonomy of Clement Greenberg's concept of the avant-garde was challenged by a process oriented art which sought to close the gap between art and life. Ian Milliss, writing about the 'new artist' in the catalogue for the 'Object and Idea' exhibition at the National Gallery of Victoria in 1973, criticized the cult of the 'artist as hero' and the role of 'official culture'.⁸ Milliss was convinced by a utopian concept of liberation which would break '... the monopoly of "artists" over "creativity" and "culture"', and make it possible for '... people to create real history and real change from their own personal experience'.⁹ Mike Parr was fuelled with a similar political motivation in 1975 when he said:

We must complete the break with the art gallery system, the bullshit of Modernism, bullshit art criticism... As radical artists, we must amplify the death rattle of so-called Modern art.¹⁰

Mike Parr and Peter Kennedy ran the first 'artists' space' in Sydney from 1970-72.¹¹ Inhibodress was a venue where experimental and non-object based work could be presented by young Australian artists, and it also accommodated the exhibition of 'non-bulk' documentation shows of works by avant-garde artists in Europe and America. Parr and Kennedy presented their *Idea Demonstrations*

as performances at Inhibodress during 1971 and 1972. Kennedy's performance which involved putting '... steel clips on to a bare chest... and squeezing them off, until the flesh is lacerated and too sore to continue the work,¹² was similar to many of Parr's works involving self-inflicted pain. The 'moral' and 'political' implications of Kennedy's unsuccessful



STELARC, *Event for stretched skin No 4*, 1974, Art Academy, Munich, photograph by H. Rumpf

ful attempt to pierce the skin on Parr's arm in the event *Let a friend bite into your shoulder... until blood appears* were debated in the press by Terry Smith and Donald Brook.¹³

Artists in the late 1960s and early 1970s were in the process of re-thinking the position of the subject in the world, through existential and phenomenological frameworks. Allen Leepa, writing in the anthology *The New Art* in 1966, noted that: 'Art is caught up in this shift in man's evaluation of himself and his role in the world'.¹⁴ Writing for the Australian magazine *Other Voices* in 1970, Margaret Plant noted the relevance of Merleau-Ponty's book *The Phenomenology of Perception* (first English translation, 1962) and Anton Ehrenzweig's psy-



JILL ORR, *Bleeding trees*, 1979, Sydney Biennale, photograph by Liz Campbell

choanalytic reading of art outlined in *The Psychoanalysis of Artistic Vision and Hearing*, 1953, and *The Hidden Order of Art*, 1968.

A psychoanalytic interpretation of the split between art and life, evident in much early performance art, was also informed by the writings of Herbert Marcuse (*Eros and Civilization*, 1955) and Norman O. Brown (*Life Against Death*, 1959 and *Love's Body*, 1966).

Throughout the 1970s the concern to close the gap between art and life persisted amongst younger artists. In performance art the desire to provide an 'immediate' or 'authentic' experience between artist and audience was often claimed. Rituals involving catharsis for artist and/or audience were part of this need to grapple with the 'real'. Artists interpreted the art/life disjunction in various ways and devised different approaches and techniques to generate a discourse.

Brian Finemore charted the course between Dada and the 1970s in his introduction to the 'Object and Idea' exhibition. However, he did not mention the activities of Barry Humphries who organized two Dada exhibitions in Melbourne (1952 and 1953) and presented events like the re-enactment of the abduction of 'Miss Peteroff', a political satire, at Sydney University in 1954.¹⁵

Nor did Finemore mention the pursuits of the Annandale Imitation Realists (Mike Brown, Colin Lanceley, Ross Crothall) in the 1960s;¹⁶ or Martin Sharp, Gary Shead and Mike Brown's involvement with *Oz* magazine, which caused a public outcry because of its '... overt sexual themes'.¹⁷ *Oz* magazine faced several law suits and was banned on numerous occasions for obscenity: in 1964 Martin Sharp received a gaol sentence for his graphic drawings and the editors were fined;¹⁸ the last gaol sentence against an *Oz* member was repealed in 1971.¹⁹ The course of Dada in Australia was not written about in detail before the exhibition 'Irreverent Sculpture', at Monash University Gallery in 1982. Margaret Plant wrote about the episodic activity of Dada propagated by Humphries in the late 1950s, and juxtaposed the works of the Annandale Imitation Realists and a younger group of artists working in the late 1960s and 1970s: Ti Parks, Aleks Danko,

Les Kossatz and Clive Murray White. Barry Humphries exhibited a range of Dada works from his illustrious career as a visual artist.

Artists associated with Inhibodress designed a programme to put themselves in touch with an international avant-garde.²⁰ Other artists were less aware or perhaps devalued the importance of such a link. Perhaps to some it was just a joke. Collaborations between artists, musicians, acrobats and musclemen resulted in productions which were more humorous, reliant on wit rather than wrath. 'The Joe

Mortensen wore a large white headdress with cages constructed over both ears, each housing a congregation of white moths.

Kevin Mortensen is primarily a sculptor; however he has presented what he terms 'animated sculpture' since 1972, when he installed himself in *The seagull salesman, his goods and visitors, or figures of identification* at Pinacotheca. The elaborate title was one of the clues to suggest that the work was about the artist and his wares, and the way in which he tries to hawk them. Mortensen deliberately



BONITA ELY, JABILUKA UO2, 1979, Preston Performance Festival, Pit Space and Canberra

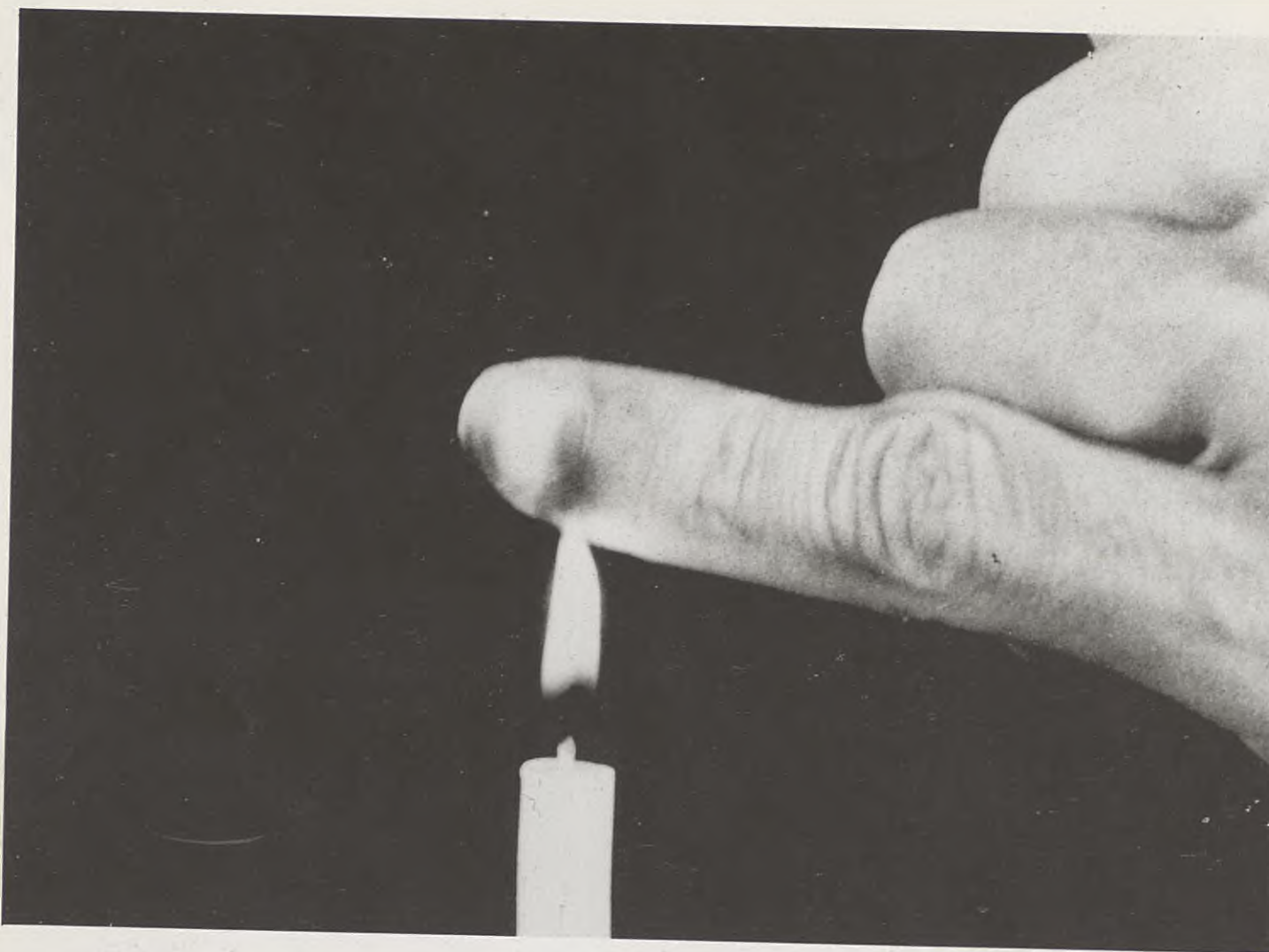
Bonomo Story' at Watters Gallery in 1972 was an art jamboree with works by Vivienne Binns, Tim Burns, Aleks Danko, Mitch Johnson, Imants Tillers, Alex Tzannes, and most notably Paul Graham and his team of strongmen.²¹

Group colour technique was an event designed by Imants Tillers, where people would be painted or rather paint themselves as Tillers called the moves from the sidelines.²² During the *Opening leg show bizarre*, a collaboration between Kevin Mortensen, Mike Brown and Russell Dreever, at Pinacotheca in 1973, ballroom dancers wore animal masks, a doctor continually bandaged another masked figure and dancing girls paraded within the gallery, which had been compartmentalized by the artists using corrugated iron sheets.

tried to avoid classification and insisted that his aim was to establish a contradictory method which would defy categorical criticism.²³

In 1973 Mortensen collaborated with John Davis in an untitled installation performance during the Spring Festival, at St Paul's Cathedral in Melbourne. Over a ten-day period Mortensen appeared in goat's head regalia during church services. Davis and Mortensen had installed a range of 'prayer mats' and animal heads on small columns around the baptismal font, and lit the area with candles and small oil lamps.

The local press interpreted the event as a satanic ritual, although Mortensen notes that many churchgoers simply accepted his presence. He appeared to become part of the



MIKE PARR, Hold your finger in a candle flame for as long as possible, performance, 1972

'normal' congregation as others occupying his pew passed along the prayer books and collection plate.²⁴

Mortensen was interested in Zen Buddhism, especially in the story-telling mode of passing on knowledge. *The delicatessen*, presented at the Mildura Sculpture Triennial in 1975, foregrounded this type of narrative, again in a rather bizarre way. A small shop, empty apart from a service counter, was rented in the town. As the Triennial progressed Mortensen hung a few whimsical, sculptural carcasses above the counter, and a single loaf of bread appeared in the window. Eddie Rosser, an actor, collaborated with Mortensen to bring the shop tableaux to life. Supposedly the original shop-keeper, who had owned the shop during World War II, Rosser recounted vivid memories of his family, and experiences in a concentration camp. The shop-keeper appeared punctually everyday and went about preparing the shop for business. However, no visible progress was ever made. The dream event was stuck in memory and never really shifted from an imaginary frame.

Rosser started to frequent the shop before the

exhibition opened, and continued to make occasional visits for several months afterwards. Whether the event was 'art' or the life of some deluded character thus remained a mystery; although the presence of a conscientious art audience would have consolidated the event's status as *art* for many.

Ritual elements in performance art often evoked quasi-religious imagery. Graeme Sturgeon, writing about Stelarc's suspensions (dated from 1976) and Ken Unsworth's *Sculpture as ritual*, 1975, said:

The artist once more assumes the role of the witchdoctor, healing his society through a process of catharsis.²⁵

Max Kozloff, writing about body art in 1975, compared the self-imposed strictures of the body artist, which required '... a deadening of (the body's) instincts and needs', to the practice of various theological disciplines and rituals.²⁶ The flagellation of the self evident in works by Vito Acconci, Chris Burden, Mike Parr and Stelarc reflect a rather ancient construct according to Kozloff, a kind of guilt/punishment nexus familiar to young Catholics. In psychoanalytic terms the valorization of self-inflicted pain emphasizes an aggressive tension

within the subject, where the death instinct is prioritized.²⁷

The picture of pain and gloom did not affect all artists: those who did not use humour explicitly often pursued a conceptual approach which made a joke out of art whilst it infuriated the audience. Neil Evans's performance *Wait for two hours*, presented for the Harald Szeeman in Australia exhibition in 1971, and later Graeme Davis's *What do you expect?*, presented at the George Paton Gallery in 1980, both employed the same idea, and managed to irritate an audience gathered to 'see' an event that never occurred. The performances were simply the exchange of an idea, the audience either 'waited' or 'expected'. These works demonstrate quite clearly why Donald Brook's 'trans-institutional' mode of experimentation was unpopular in the art world: at times there was nothing to see.

Surveying performance art in the 1970s it becomes clear that few women artists were involved before the late seventies. Jill Orr



MIKE PARR, Camera poem. Incise your finger, drip blood into the lens of a camera until the lens is filled with blood, performance at Inhibodress, 1972 from 16mm film, *Idea Demonstration*, made with Peter Kennedy, 1972

presented her first public performance titled *Before then, after now*, during the 'Self Images Show' at La Trobe University in 1977. In 1978 she performed *Response* during the Mildura Sculpture Triennial. Bonita Ely, another sculptor working with performance art, presented *Jabiluka UO₂* at the Preston Performance Festival, Pitspace 1979.* Lyndal Jones, who came to performance art from a background in conventional theatre, produced a multimedia theatre 'happening' in the La Mama car-park in 1977, and in 1978 she started to present

*This was performed in Canberra (see illus.)



KEVIN MORTENSEN, *St Paul's Cathedral performance*, 1973, photograph by Kevin Mortensen

her familiar slide projections and narrative events.

Philippa Cullen, who died prematurely in 1975, was the only woman to perform regularly at Inhibodress in the early seventies. Cullen worked in association with AZ Music and choreographed various dance works for solo performer (herself) and a small troupe, which often incorporated unskilled dancers. Cullen's troupe also performed in Martin Plaza, Sydney, during the early 1970s, and on the City Circle Line to an audience of commuters.²⁸

In the performance works by Ralph Eberlein and Jill Orr the myth of the Australian landscape is reinscribed. Legend and Aboriginal

myth played a centralized role: earth, fire and water were consistently used in rituals which celebrated an original primitivism associated with the land. The urge to get back to some original source of being, to uncover the unconscious in 'natural' processes, was at the core of much of this work. Jill Orr described the body as an immediate vehicle of expression, '... a vehicle of energy, that can go uninterfered with ...'.²⁹

In the 1980s the naive approach of artists celebrating the natural roots of human existence, as an alternative to technological society, has been criticized. The idea of experiential difference, specifically the 'natural'

difference of woman, has been perceived as a social structure rather than a natural essence by feminism. The celebration of 'primitivism' also fails to recognize that it too is a social dialogue, a way of constructing reality. As Roland Barthes notes '... myth has the task of giving an historical intention a natural justification and making contingency appear eternal'.³⁰

In the 1970s, however, many artists thought that the body was an obvious site for the dialogue about self and society, life and art. The use of the body tended to centralize the action and fix the audience's gaze; a polarization between artist and viewer was thus emphasized rather than a breaking down of the dis-

tance between the two. This viewing structure is made explicit in photographic documentation where the body is framed as the central image and the spectator becomes framed as voyeur. Some artists working with their bodies have been successful in establishing a discourse around narcissism. Urs Luthi, a Swiss artist, whose work was shown in the 1979 Biennale of Sydney, documents himself as a persona, an Other; playing on sexual identity the artist appears trans-sexual among other selves. Luthi's work enters a social discourse unlike the Self-transformations of Arnulf Rainer, an Austrian artist seen in the 1979 Sydney Biennale, or the recent works of Mike Parr, where images of the self are taken from photographic documentation of earlier performance actions and re-worked as drawings. Rainer and Parr are concerned exclusively with the self, the place of the ego.

Although the self is represented as a split subject in Parr's drawing installations the artist still seeks a reconciliation between self and Other, a confirmation of a united 'I', the one who exists. In 1983 Parr wrote that '... the fusion of signifier/signified is the insoluble [*sic*] reason for my work. It is, as a consequence, that I think of my installations or performances as real'.³¹ In the drawings Parr becomes the object of his own narcissism, interestingly, it is only the face that Parr considers, the eyes — as windows of the soul — are often closed to the gaze of the Other; there is no body represented. The fragmented and often tortured body is decapitated, absent, apart from the face.

Some conceptual performance/installations have used film or video to record the work's process. The human body was used in a playful way in Aleks Danko's and Joan Grounds's time-lapse film *We Should Call it a Living Room*. An especially designed 'growing room' was constructed, complete with lounge room furniture, in Grounds's Balmain studio. The room and its contents were planted with grass by the artists, and the growing process was recorded. The lounge room setting anticipated occupation, perhaps by those who belonged to the furniture. Those who would be startled, perhaps, by the anarchy reigning within inanimate objects. As the room grew a naked

woman took her place in one of the armchairs and as the credits appeared a group of similarly unclad men and women joined the 'organic' madness of a suburban interior. The film was first screened at the Sydney Film Festival in 1975 and shown later that year in the 'Performance, Documents, Film, Video' exhibition at the National Gallery of Victoria.

Australian performance art was celebrated by Robert Lindsay in the 'Relics and Rituals' exhibition at the National Gallery of Victoria in 1981 as a 'New Romanticism', representing a return to narrative, personal myth-making and mystification.³² This reading, which chooses to emphasize body art and ritual, is the most acceptable reading of performance art in the 1970s. My concern here has been to provide another reading which acknowledges the importance that humour, irony and wit played in the development of performance art in Australia. Contradictions, puns and jokes are, as Freud noted, more likely to show the slips of the unconscious.³³ Centring the body and persecuting the self in search of 'enlightenment' is an ancient plan; much of the 'new' art of the 1970s, which is evident in works by Tillers, Parks, Danko, Mortensen, Cullen, and Grounds, embarked on a more playful journey.

¹ Reprinted in Bernard Smith (ed.), *Concerning Contemporary Art*, Oxford University Press, 1975, pp. 16–34.

² 'The Little Bay Affair', *ART and Australia*, December, 1969, p. 230.

³ 'Idea demonstrations: body art and "video freaks" in Sydney', Donald Brook, *Studio International*, June 1973, p. 269.

⁴ See Donald Brook, 'A New Theory of Art', *British Journal of Aesthetics*, 20/4, Autumn 1980, pp. 305–321 and 'A Transinstitutional Non-voluntary Modelling Theory of Art', *Leonardo*, 15/1, 1982, pp. 54–58.

⁵ Donald Brook, 'Flight from the Object', in Bernard Smith, op. cit., p. 29.

⁶ Graeme Sturgeon, *The Development of Australian Sculpture, 1788–1975*, Thames and Hudson, London, 1978, p. 227.

⁷ See Rosalind Krauss, 'Sculpture in the Expanded Field', in Hal Foster (ed.), *Postmodern Culture*, Pluto, London, 1985, p. 41.

⁸ Ian Milliss, 'New Artist?', 'Object and Idea', exhibition catalogue, National Gallery of Victoria, 1973, pp. 6–7.

⁹ Ibid., p. 7.

¹⁰ Mike Parr, *Pensées à la Carte*, artist's broadsheet, 28 April, 1975; as quoted in Bernice Murphy 'Some Recent Art in Adelaide', *Project 18*, exhibition catalogue, Art Gallery of NSW, 1977, p. 3, note 3.

¹¹ Bernice Murphy, 'Alternative Space', *Art Network*, 6, Winter, 1982, p. 46. Although Murphy notes that there

were other groups of artists collaborating around their common needs before Inhibodress, she nevertheless cites the Parr/Kennedy project as the first model of an 'artist's space' in the 1970s.

¹² Op. cit., *Studio International*, p. 271.

¹³ See Terry Smith, 'Live art's effects and defects', *The Review*, 17–23 June, 1972, p. 996; and Donald Brook, 'Idea demonstrations: body art and "video freaks" in Sydney', *Studio International*, June 1973, p. 269.

¹⁴ A. Leepa, 'Anti-Art and Criticism', in G. Battcock (ed.), *The New Art: A Critical Anthology*, Dutton, New York, 1966, p. 144.

¹⁵ For information on Humphries's early work I am indebted to Neil Howe who made a copy of his unpublished manuscript *A History of Australian Performance Art* available for research purposes. Reviews of Dada plays and exhibitions can be found in the Melbourne University student newspaper *Farrago*, 29 July 1952 and 29 April 1953.

¹⁶ Elwyn Lynn discussed the relationship and differences between the Annandale Imitation Realists and the Australian Dadaists in his catalogue introduction to the A.I.R. exhibition at the (first) Museum of Modern Art of Australia in 1962.

¹⁷ See 'Cheers and a Bonfire as Oz 3 go Free', *Sun-Herald*, 7 November 1971, p. 3.

¹⁸ N. Howe, op. cit., p. 28.

¹⁹ *Sun-Herald*, op. cit.

²⁰ Peter Kennedy, 'Inhibodress: Just for the Record', *Art Network*, 6, Winter, 1982, p. 50.

²¹ Julie Ewington, 'The Joe Bonomo Story — A Show of Strength', *ART and Australia*, January 1973, p. 240.

²² Ibid.

²³ Graeme Sturgeon, 'Kevin Mortensen — Icons and Images', *ART and Australia*, September 1979, p. 71, note 2.

²⁴ Taped interview with Kevin Mortensen, 3 October 1987.

²⁵ Graeme Sturgeon, *The Development of Australian Sculpture 1788–1975*, op. cit., p. 232.

²⁶ M. Kozloff, 'Pygmalion Reversed', *Artforum*, November 1975, p. 36.

²⁷ For a detailed analysis see J. Laplanche, *Life and Death in Psychoanalysis* (trans. J. Mehlman), John Hopkins University Press, Baltimore and London, 1976.

²⁸ For information on Philippa Cullen I am indebted to Barbara Hall who compiled information on female post-object artists for Donald Brook's proposed anthology *Post-Object Book*. The project was abandoned due to lack of funds.

²⁹ Taped interview with Jill Orr, 24 June 1987.

³⁰ R. Barthes, *Mythologies*, Paladin, Collins, London, 1973, p. 142 (first published in French, 1957, first English translation, 1972).

³¹ Mike Parr, artist's statement, in *Young Blood, notes on art practice*, Art Projects, Melbourne, 1983, p. 2.

³² Robert Lindsay, 'Relics and Rituals', reprinted in Paul Taylor (ed.), 'Anything Goes: Art in Australia 1970–1980', *Art & Text*, Melbourne, 1984, p. 108.

³³ Sigmund Freud, 'Jokes and their Relation to the Unconscious', 1905, *The Standard Edition VIII*, Hogarth, London, 1953.

a profile of Anne Dangar

Helen Maxwell



ANNE DANGAR, (Cubist composition), 1929, oil on canvas, mounted on board, 63 x 78.5 cm, private collection

Little has been written about Anne Dangar. She is one of the few Australian artists whose work has been acclaimed more in her country of adoption than in her country of origin. In France, where she moved permanently in 1930, she received recognition as a potter and as a teacher, and for her contribution to revitalizing traditional peasant pottery techniques. In Australia, she is known as a potter. However, Dangar always thought of painting as the basis for her work and she painted throughout her life. In a letter to Grace

Crowley, written at a time when she was concentrating on her pottery, she wrote '... I never am without the pain of wanting to paint'.¹

Anne Dangar was born into a family of Irish origin on 1 December 1885² in Low Street, East Kempsey in northern New South Wales. Registered at birth as Annie Garvin Dangar, she was known to her family as Nancy.

Information about her early life and education is scant. She probably had her first drawing lessons from a Miss Gabrielle, who was one of two daughters of a West African doctor liv-

ing in Kempsey. The Misses Gabrielle taught art and music.³

Dangar attended East Kempsey Public School. At the age of nineteen she had art lessons in Sydney with an English-born artist Horace Moore-Jones (1868–1922), who was living in Sydney from c. 1890 to c. 1910.

The major influence on Dangar's early development as an artist was Julian Ashton (1851–1942). She joined his Sydney Art School before 1916 and remained there until early 1926, initially as a student and later as a



ANNE DANGAR,
Mirmande, La Drôme,
1928, (detail)

teacher. Under Julian Ashton, Dangar received training in accurate, realistic drawing, which he insisted (with an emphasis on colour) was the basis for correct painting. She may have gained her predilection for watercolour during her time with Julian Ashton.

Colleagues of Dangar at the Sydney Art School included Elioth Gruner (1882–1939), Dorrit Black (1891–1951), Rah Fizelle (1891–1964) and Grace Crowley (1890–1979), who became a steadfast friend. It was with Black and Crowley in the early 1920s that Dangar moved towards an appreciation of modern art through the study of Cézanne (1839–1906). In pursuit of a greater knowledge of modern art Dangar and Crowley embarked on a ship for Europe in early January 1926.

Students and staff of the Sydney Art School gave Dangar a farewell party on 12 December 1925, at which they paid tribute to her teaching abilities. Julian Ashton presented her with a wallet containing £31, a gift from past and present students and staff. In her farewell speech Dangar explained that her object in travelling to Europe was to learn more so that she would be able to teach more.⁴ In an account of the party the writer noted that Anne

Dangar's departure from the school was

... a catastrophe to many of us, for Miss Dangar, the teacher, possesses the magic of sympathy, and the eye that sees the one good part in the picture before it sees anything else... Her students have pleasant memories of Miss Dangar, and none are more so than those of her sketching trips, when through her enthusiastic eyes they have been taught to appreciate the splendours and simplicities of nature as they never did before.⁵

Dangar and Crowley disembarked at Marseilles and headed for Paris via Aix-en-Provence, where they visited the home of Cézanne. In an article published in *Undergrowth* later in 1926, Dangar expressed the profound effect on her of this visit.

The works of this man came before my eyes. His brutal clumsiness. How those structural compositions of his still-lives would always bring back to my mind the massive buildings of his birthplace. His *Men Playing Cards* monumental figures, no particular men, but the clumsy provincials peopling the streets through the centuries.

I will always look upon Cézanne as a realist — painter who succeeded in painting the reality, of mankind, of time, of space, of life.⁶

Much later in 1949 in a letter to Father Angelico, a Catholic monk who had become a close friend, Dangar wrote

It was Cézanne who converted me to what was to be called Modern Art in 1924. He is the one who made me see with a frightful violence the lack of construction in all I had learnt from my impressionistic masters, in all I was teaching my students...⁷

In Paris Dangar and Crowley quickly organized their lives. They found accommodation, joined L'Atelier Libre at Colarossi's, and began classes with Louis Roger (1874–1953), a master at the Académie des Beaux Arts whose forte was portraiture. However, Roger was not a modernist and Dangar tired quickly of his teaching. She joined the school of cubist painter André Lhôte (1885–1962) in the Rue d'Odessa in Montparnasse. Crowley followed soon after. Dorrit Black, who also studied at Lhôte's school, noted that about half the students there were American and the remainder of every nationality, German or Russian, rather than French, being the largest element.⁸

While adhering to a strict geometric discipline André Lhôte's brand of Cubism identified with a French traditional lineage based on the direct observation of nature. He looked back to artists such as Claude, Poussin and Ingres but also appreciated contemporary artists like Cézanne. Lhôte's interpretation of Cubism was at odds with the aim of Braque and Picasso 'to present information about their subject matter and analyze it and recreate it as completely as possible in a self-sufficient art work'.⁹ Lhôte's practice and theory was dependent on mathematically derived relationships between the elements in a painting to express universal values.

Lhôte was a prominent writer and teacher and although his brand of Cubism did not match the original intentions of Picasso and Braque, his school provided the opportunity for artists like Crowley and Dangar to gain direct experience of modernist theories which until then they had only read about. Dangar described Lhôte's methods in a letter to the students at the Sydney Art School.

It is very interesting — colour and composition are given their turn in importance. Lhôte does not put one great wash of tone, he makes you place your large masses in full tone and colour in their right form on your slightly damp paper, working all over the picture... considering everything according to its relative importance.¹⁰



ANNE DANGAR, *Mirmande, La Drôme*, 1928, oil on canvas, mounted on board, 55.5 x 72.5cm, private collection

While in Paris, Anne Dangar also took lessons in design from a Mademoiselle Né and attended pottery classes conducted by Monsieur Bernier at Viroflay on the outskirts of Paris. Monsieur Bernier considered her hands were 'made for moulding pots'.¹¹

During August and September 1928, Dangar and Crowley, along with Dorrit Black, joined Lhôte's Summer School at Mirmande near Montmelimar in the south of France. Dangar's painting *Mirmande, la Drôme* shows her grappling with the theories of Lhôte and with the medium of oil with which she was not altogether comfortable. It is quite different from the interpretations of the same subject by Crowley and Black.¹²

At the conclusion of the summer school

Dangar and Crowley visited Italy before parting in Naples towards the end of October. Dangar sailed to Australia, while Crowley continued to travel in Europe before returning to Paris. They were never to meet again.

Dangar arrived in Sydney at the end of November 1928. As intended, she returned to teach at the Sydney Art School. By January 1929 she had organized a sketching school at Wamberal on the coast about 100 kilometres north of Sydney. It was a great success.¹³ She set up her own studio at 12 Bridge Street, Sydney, and advertised for students.¹⁴ However, her fervent enthusiasm to introduce modern theories of art to the Sydney Art School was met with dismay. The Sydney art establishment was anti-modernist and Julian Ashton

was certainly not about to allow his school to be polluted by it. For this and other reasons, which are not entirely clear, 1929 was an unhappy year for Anne Dangar and she became rather bitter and disoriented.¹⁵

Meanwhile, on the recommendation of Dangar, who knew of and was interested in the theories of Albert Gleizes, Crowley arranged for herself and Black to attend a few classes at his Paris studio.

Albert Gleizes (1881–1953) was involved with the early development of Cubism and in 1912 was co-author with Jean Metzinger (1883–1956) of the first treatise on the subject.¹⁶ During the 1920s Gleizes 'attempted to reconcile universal themes with the particular forms and images which he regarded as the

source of painting'.¹⁷ He looked to a French medieval tradition of mural painting which he considered to be a collective art. He wrote that the mural painting of the middle ages 'had given a fundamental composition role to abstract rhythms that echoed the sensed rhythms of the universe'.¹⁸ With its concern for pictorial rhythms, Cubism opened the way for a new universal collective art.

The applications of Gleizes's theories were set out in his *La Peinture et ses Lois, ce qui sort du Cubisme*, 1922. His first principle of painting was that it should be flat. He argued that 'the future of painting lay in the study of laws by which the flat surface could be 'animated' . . . he stressed the importance of unbroken rhythms in painting and of containing completed movements within the composition'.¹⁹ Medieval painters had achieved this in two dimensions by circular themes; now, with the spatial factor introduced since the middle ages, 'from the closed circle rhythm will become spiralling . . .'.²⁰ 'Flat planes were simultaneously to be set in motion and made to evoke space by being shifted across one another as if rotating about tilting, oblique axes.'²¹

Crowley and Black were introduced to these principles in their few lessons with Gleizes. In 1929 Crowley briefly visited Moly-Sabata, the artists' commune set up in 1927 on socialist lines by Gleizes and his wife Juliette Roche-Gleizes. Situated near the villages of Sablons and Serrières on the Rhône River, south of Lyons, Moly-Sabata was close to one of the Gleizes's homes and was made available for artists to come and live in a communal environment, to grow their own food, to work on their art in conjunction with the local peasants and to retrieve and redevelop the lost techniques of the village artisans. Moly-Sabata was an alternative to, and refuge from, the growing commercialization of art in the cities.

Crowley felt that Dangar would be interested in Moly-Sabata, especially as she was also aware of her friend's unhappiness and frustration in Sydney. She spoke to Gleizes about her and wrote to Dangar encouraging her to consider the option of returning to France. In early 1930 with what must have seemed impetuous

haste Dangar decided to go to Moly-Sabata.

This move marked the beginning of the most creative and fulfilling period of Anne Dangar's life. She remained at Moly-Sabata for the next twenty-one years until her death from cancer on 4 September 1951.

Apart from Albert Gleizes, who never lived there and was only intermittently in residence



ANNE DANGAR, *Jug*, c. 1935, earthenware, 26.6 x 13.2 x 12.8cm, Australian National Gallery, Canberra, Bequest of Michael Fizelle 1985

at his nearby house, Dangar was the central figure at Moly-Sabata. Her life and work there is richly and comprehensively recorded in abundant correspondence with Grace Crowley, which has been preserved and is housed at the Mitchell Library in Sydney.

Soon after her arrival Dangar began working at the local pottery of St Dézirat. In an early letter to Crowley she reported: 'In the midst of this stupefying conglomeration of thought' (referring to Gleizes's theories), 'I am being taught other lessons by the drunken old potter of St Dézirat. My work is going ahead finely — I can "turn" with certainty of all the movements and have made a coffee set entirely as well as many other things the last 4 days'.²²

She potted in the summer, but the potteries

closed down in winter as the cold made the clay impossible to work. On the whole she relied on the men who ran the potteries to do the firing, later when she moved to the pottery at Roussillon she sometimes participated in firing preparations.

The shapes of Dangar's pots were derived from the traditional earthenware pottery of the region. She often based the decoration of the pots on Gleizes's theories and used symbols which expressed universal themes. The spiral, for example, which was one of the fundamental symbols in Gleizes's teachings, frequently appeared. She did not generally make preparatory drawings before painting on a pot.

Every decoration arrives like a gift given by the love of the form created on the wheel. I make no previous drawings now (at least very rarely) but take my little bowl or jug with happy expectation — place it back on the wheel, and in a moment it tells me what it needs.²³

Dangar's pottery was well received in France. The result of the fusion of the traditional shapes and the modernist decoration was appreciated. At the end of 1932 her work was presented in two exhibitions. The first, in November 1932, was held at the Musée d'Annonay and was very successful. The museum purchased ten pots, which brought to thirteen the total of her works in its collection.²⁴ She continued to exhibit her work successfully and examples of her pottery are in several collections in France, including the Musée National d'Art Moderne, Paris.

Dangar continued to work in the local potteries until 1947 when a pottery was built for her at Moly-Sabata. By this time her health had begun to fail and her output slowed down.

As well as producing pots, Dangar held classes in drawing and design for children and adults in the surrounding areas. She drew upon the theories of Gleizes and others, including Forichon, a French colour theorist. In 1939 Dangar was invited by the French General Residency in Morocco to help the Moroccans reclaim the spirit and techniques of their traditional pottery. She stayed in Fez for six months and found it fascinating though she did not consider that the project was successful. The onset of World War II forced her early return to France.

The extent of Dangar's influence on her contemporaries in Australia has yet to be examined in depth. Several Australian artists visited her at Moly-Sabata. One of them, Ruth Ainsworth (born 1900), introduced weaving to the commune in 1935.

There is no doubt Dangar kept the Sydney circle informed through her correspondence which must be seen as a continuation of her teaching effort in Australia. Her letters to Grace Crowley and others, like Dorrit Black and Rah Fizelle, were rich with descriptions of the things she was learning. She often sent copies of articles and lectures by Gleizes and others, as well as design and colour exercises she had done and which she encouraged Crowley and others to practice. An article, published in the *Art Gallery of New South Wales Quarterly* in 1966, gives evidence of Dangar's early influence.

Anne Dangar, in the south of France, sent news of work done and books and tapestries and pots and jugs which made their impact of shape and colour in the studio. She never came back to Australia but continued to tell of the abstract work of Albert Gleizes and of the tapestries and pottery made at Moly-Sabata. This was a great help to students here and helped to bring Sydney and the little group in Lower George Street into the stream of creative work being done in Europe.²⁵

During the 1930s Dangar sent several shipments of her pots to Australia. They were much appreciated by artists in the Sydney modernist circle and a number were exhibited and sold in 1932 in an exhibition at the Crowley-Fizelle School. Dangar was upset as she claimed she had wanted them distributed freely to those who would enjoy them. However, her attitude was not consistent; sometimes she accepted payment for her pots. By the late 1930s Dangar became less inclined to send pottery because of the high breakage rate.

Dangar also corresponded periodically with Julian Ashton. In one of Ashton's letters, he wrote of plans for an exhibition of works by past and present students at the Sydney Art School. Dangar hoped that she would be represented by her modern paintings and that her pottery would be used to decorate the space. She felt he owed her that.²⁶ However, the exhibition included only two of her watercolours.²⁷

Intermittently Dangar considered returning to Australia. She missed Grace Crowley. She found the practical side of communal living difficult. Although the Gleizes, particularly Madame Gleizes, were changeable and often unsupportive, Dangar always maintained her reverence for Albert Gleizes and his teachings. She was continually conscious of her short-



Anne Dangar, second from the right with Lucy Devaille, a French woman who lived and worked at Moly-Sabata, Sergeant Hagler and Flight Lieutenant Flather who with Dangar's nephew G.G. Dangar visited Moly-Sabata briefly in February 1944 just after the Allied Forces had landed in Europe. Photo taken by G.G. Dangar and reproduced with his kind permission.

age of money. Apart from the inconsistent source from the sale of her pottery and paintings, she earned money producing pochoirs for Gleizes. She tended beehives and grew vegetables, and either sold the produce or exchanged it for other commodities. Other funds came from friends and family in Australia.

When she considered returning to Australia she envisaged setting up a pottery at Mondrook (the dairy farm on the Manning River, New South Wales, owned by her sister and brother-in-law), or at South West Rocks on the central New South Wales coast, where she owned some land.

However, these considerations were never

to be realized as Dangar became entrenched in her life and work in France. She became friendly with the Catholic monks from surrounding monasteries, from them gaining material support and spiritual guidance. In her last year she converted to Catholicism.

¹ Grace Crowley papers in Mitchell Library, Sydney. Letter from Anne Dangar to Grace Crowley, 1 December 1932.

² Anne Dangar's birth certificate confirms 1885, not 1887, which has hitherto been recorded.

³ Anne Dangar's niece in conversation with the author, 9 August 1988.

⁴ 'Farewell in a garden' by L.R. in *Undergrowth, a Magazine of Youth and Ideals*, January-February 1926.

⁵ Ibid.

⁶ 'The House with Blue Shutters' by Anne Dangar, *Undergrowth*, July-August 1926.

⁷ Grace Crowley papers in Mitchell Library, Sydney. Letter from Anne Dangar to Father Angelico.

⁸ Dorrit Black. *Account of Travel and Work 1927-29*, reproduced as Appendix 1 in Ian North, *The Art of Dorrit Black*, Art Gallery of South Australia and Macmillan Company of Australia Pty Ltd, Melbourne, 1979, p. 139.

⁹ Ibid., p. 32.

¹⁰ Letter from Anne Dangar to students at Sydney Art School in *Undergrowth*, 1926.

¹¹ Letter from Grace Crowley to Julian Ashton in *Undergrowth*, May-June 1927.

¹² The paintings of Mirmande by both Crowley and Black are in the collection of the Art Gallery of South Australia.

¹³ For an account see *Undergrowth*, January-February 1929.

¹⁴ *Undergrowth*, July/August 1929.

¹⁵ This is clear from reading her early letters to Grace Crowley from Moly-Sabata.

¹⁶ Albert Gleizes and Jean Metzinger, 'Du Cubisme' (Figuière, Paris, 1912).

¹⁷ Op. cit. *The Art of Dorrit Black*, p. 36.

¹⁸ Christopher Green, *Cubism and its Enemies*, New Haven and London, 1987, p. 87.

¹⁹ Ibid., p. 88.

²⁰ Ibid., p. 88.

²¹ Ibid., p. 88.

²² Op. cit., letter from Anne Dangar to Grace Crowley, 17 September 1930.

²³ Ibid. Letter from Anne Dangar to Grace Crowley, 10 November 1932.

²⁴ Ibid. Letter from Anne Dangar to Grace Crowley, 10 November 1932.

²⁵ *Art Gallery of New South Wales Quarterly*, Mary Alice Evatt, 'The Crowley-Fizelle School', pp. 314-315.

²⁶ Op. cit., letter from Anne Dangar to Grace Crowley, 10 November 1932.

²⁷ The Sydney Art School Retrospective Exhibition 1890-1933, The Education Department's Art Gallery, Sydney, 1-28 March 1933. Anne Dangar represented by two early watercolours: cat. no. 66, *A blue day* and cat. no. 69, *The forge*. The titles suggest that they are early works.

LEONARD CRAWFORD

Jenny Zimmer

Young artists of the 1980s might find it easier to imagine Picasso's Paris of 1907 than Leonard Crawford's Melbourne of 1938. The gulf which separates his experience from today's is so enormous that it is difficult to assess his contribution to the development of modern art in Australia without taking it into account.

Born in 1920, his childhood was spent in a rented, single-fronted brick terrace house with second-hand furniture in Park Street, West Brunswick. His father cut patterns out of newspapers to cover mantels and shelves while his sisters stitched satins and velvets on to wire lampshades to revive the drab autumn tones of the carpets, curtains and upholstery. Coke fires were used to warm the bedrooms and a chip-heater provided hot water for the tin bath. There was a copper in the laundry and an ice chest in the kitchen: the only modern appliance was a vacuum cleaner. The wireless was not purchased until 1935 — although in 1924 they bought a pianola which was still being paid off when the wireless arrived. There was no telephone. 'Five o'clock tea' was the main meal, with fish and chips on Fridays and a roast on Sundays. The dining table was always sup-

plemented with butter, jam, tomato sauce, Worcestershire sauce, sugar and milk.

As a proud, working-class family, religion and politics were not discussed with the children — nor did his father, a brewery worker, discuss his war experiences in France and Egypt. They felt they were 'better working class', his mother sometimes put on mock-airs and the family was shocked on an occasion when the Mayor of Brunswick had been seen working dressed in a singlet. Leonard does not remember any family picnics or outings — not even to the Melbourne Show or to the beach. His father was a unionist and, it is assumed, Labor oriented. He continued to work through the Depression.

Crawford's family could not afford to send him to secondary school so, after obtaining his Merit Certificate at the age of twelve, he stayed on at Brunswick Central School looking after the infants and writing essays. He walked to school carrying his lunch of plum jam sandwiches. Sometimes he obtained a free issue of soup from the Salvo's, or a cake from the lolly-shop across the road. Apart from the Bible there were no books in the house and at school he got the strap for day-dreaming. After school he

could play, provided he had chopped wood, cleaned the hen-house and fed 'the chooks'. He left school at thirteen after meeting a man out in the street who was looking for a boy to mind his locksmith's shop in Lang Arcade, Lonsdale Street — opposite St Francis' Church. A. F. Stewart, who later built up a considerable business, went out to earn a wage elsewhere leaving the boy to cut Yale keys, run errands and clean the shop. Leonard walked the three miles to the city and worked from 9.00 a.m. to 5.00 p.m. For him there was no union, there were no days off, no unemployment or sickness benefits and he earned ten shillings a week. Juniors were dismissed at twenty-one when the wage went up; the only consolation was that, as a worker, he graduated from plum jam to fish paste sandwiches!

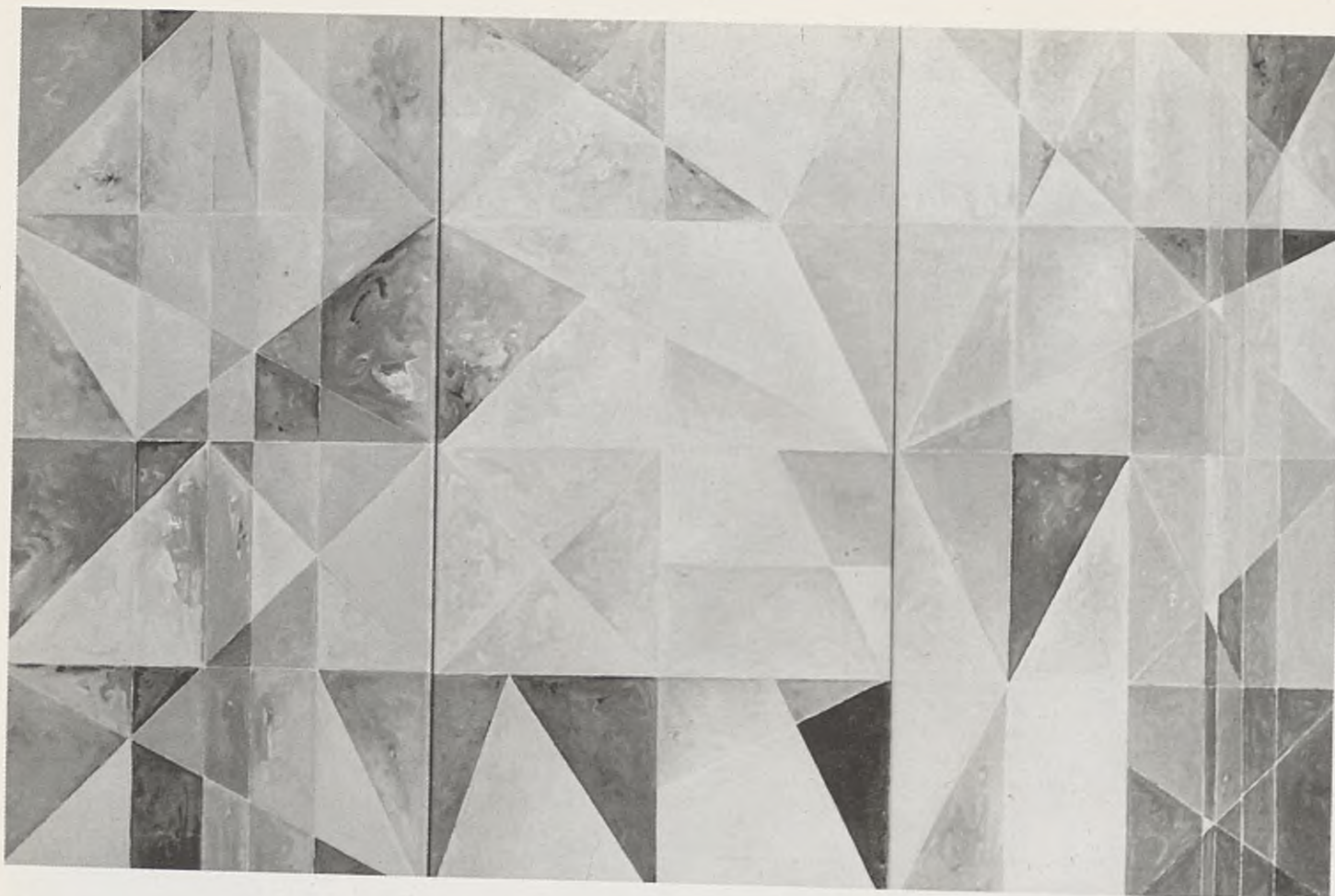
The next job, started months later, was in the printing trade as an assistant proof reader. He loaded lead, cleaned type and the linotype machine. As his English was good, he read and corrected proofs and delivered them five times a week to the Communist Party headquarters. The lead type had to be carried to the Starlight Press in Elizabeth Street for printing. One day, alighting from a tram, carrying a heavy parcel of lead, he broke his leg and was taken to hospital. When he returned to work the premises were vacated and his wages owing. This was 1934; there was no workers' compensation and he paid his own hospital bill.

Reading the scripts had given him a good grounding in Communism, but put him off politics for life. He never read *The Workers' Voice* again. Nevertheless he had met some interesting writers and journalists and soon after responded to an advertisement calling for foundation members of a Workers' Theatre. The son of the playwright Louis Essen was a member. Crawford was to stay with this group until shortly after the outbreak of war.

After *The Workers' Voice* he worked as a messenger boy for the *Star* newspaper in the Argus Building. This entailed a repetitive schedule of break-neck forty-minute bicycle rides around the city picking up news items. The items — on sporting or social events — were delivered to the various editors. The other boys were better dressed, better educated and from



LEONARD CRAWFORD, *Improvisation*, 1940, pigment in oil on cotton on plywood, 68.5 x 48cm, private collection



LEONARD CRAWFORD, *Triptych No. 1*, 1963, oil on canvas, 3 panels, 101 x 51cm, private collection, photograph by P. Taylor and Am Barcham

the better side of the river. He was sacked.

By fifteen or sixteen he had moved from the inner city. First to a boring job in North Melbourne pressing metal furniture components. The boys pressed, the women packed. Cheap labour. The next job was dirtier but he liked it better. It was a wood-stove factory in South Brunswick. The workers finished the day blackened from the dirty work of cleaning the castings, but they talked and laughed together.

From there he went to Dott's Glass Blowing Factory located in a large tin shed near the Macaulay Railway Station. On cold windy days half the hot glass production would crack and be lost, on hot days the 'Russian' glass-blowers, already clad in woollen garments to protect them from the heat of the furnaces, had to abandon work. Amongst other things, Dott's made carafes and glasses for the railways, high-ball glasses, the huge lamp glasses for Parliament House and Spencer Street Bridge, telegraph conductors and the big mould-blown golden rams which used to stand on top of Golden Fleece petrol bowers.

That was in 1937 — boys like Len were employed to open and close moulds, to attend the lehrs, to cut and polish rims and to crimp

the edges of lamp chimneys.

Sometimes he had to climb into semi-cooled kilns to clean them, or hold items to be etched in a bath of hydrofluoric acid. He never got near the painting and drawing area — that was reserved for girls. The girls also did diamond-cutting and wheel-engraving, but only the son of the firm designed the shower and window panels sandblasted with sailing ships and koala bears.

If necessary the staff would work all night to complete a rush job. Many of the workers were deaf, the glass-blowers non-English speaking 'Russians'. The wages were low, there were no health and safety regulations and no 'mucking around' on the job; but the workers seemed happy. After six months he moved on — he doesn't recall why, but probably because the next job paid better. Before 1938 he had also worked as a barman at Mack's Hotel in Prahran leaving after a dispute with the licensee's wife over one penny halfpenny. He had to join the Liquor Trades Union to collect the money he had been underpaid.

His longest pre-war job lasted eighteen months. It was at the Walter and Eliza Hall Institute for Research in Pathology and Medi-

cine, at that time in Lonsdale Street and in the days of Dr Burnett, later Sir McFarlane Burnett. Assisting with pathology, Crawford contracted a bad influenza which was temporarily identified as Q, or Query Fever — so named because they did not know what caused it. The emphasis of the work was then on developing a serum to combat polio. He liked the place, the people, was earning thirty-seven shillings and sixpence a week, and was able to buy a solid rosewood three-quarter concert grand piano for seven pounds ten shillings. Having worked a short stint at an upholsterer's, he redesigned his bed to curve around the piano so that it could be accommodated in his small room at home. When he turned eighteen the Institute could not pay him more and the law would not let them pay less. So, again, he left.

The next job was in the Tower Hotel — a rough establishment across the road. He was cleaner, barman, roustabout and was required to remove the drunks at 6.00 p.m. The job was live-in and finally he left home.

By this time he was lured into going to concerts and occasionally eating at Chinese cafés for about two shillings and sixpence. He haunted the Eastern and Victoria markets searching for second-hand books — sixpenny Penguins, ninepence for a book on modern German art and two copies of Leonhard Adams's publication of 'primitive art'. There were interesting people to debate with at the Workers' Theatre and Gino Nibbi's bookshop in Little Collins Street. The artistic push was equally interested in poetry, music, art, ballet and polemics. Before 1940 he attended the early meetings of the Contemporary Art Society and visited Josl Bergner who lived at the back of the Carlton Football Ground. He mixed with music students, would-be and professional writers and poets. With his girlfriend, he enrolled for a term at the National Gallery School to learn drawing and meet people who knew about art. They found it dull, never saw an instructor and left after four nights.

Crawford's father was always tolerant but he never really appreciated his son's interests until the Saturday morning of 10 August 1940 when, while waiting in a barber's shop, he chanced upon one of Leonard's paintings reproduced

in the Melbourne *Sun*, together with a Nolan and a Lawlor. The work, *Improvisation*, was included in the Contemporary Art Society's exhibition at the National Gallery of Victoria. His father ceased to consider him as rather dubious and was proud to acknowledge him as a 'highly educated artist'.

Successful entrée into the world of painting circa 1939–41, and a journey north to Sydney and Brisbane, all helped to confirm a view of life which was taking a very different turn from the average. While his family had felt obscurely connected with England, the inspiring literature, films and exhibitions of that period were arriving from Europe and America. Crawford did not worry about impending war, he was unambitious for a career, he was too busy imbibing the arts.

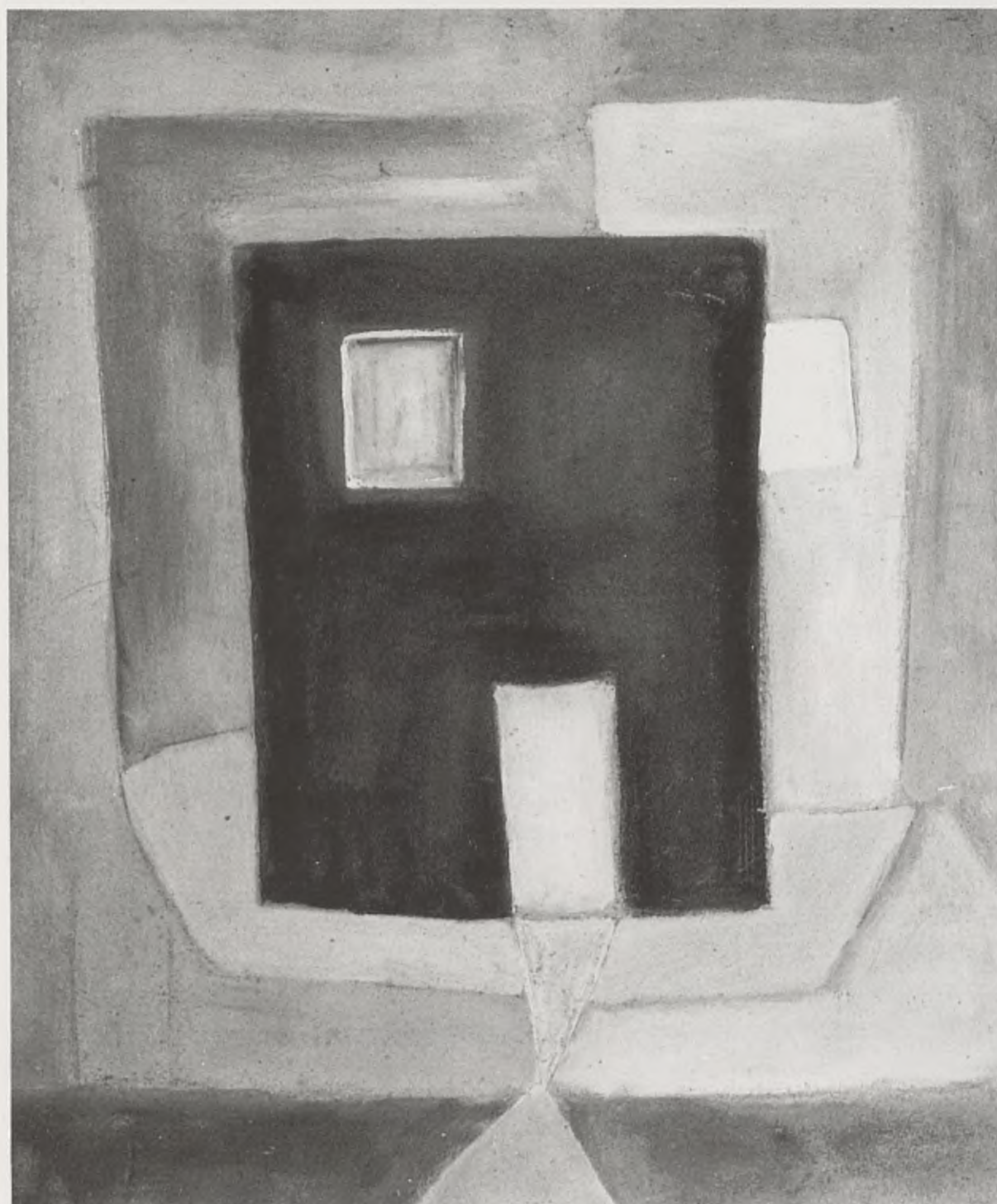
With a multitude of semi-formed careers behind him, Crawford was barely twenty when his painting *Improvisation* was included in the second exhibition of the Contemporary Art Society. It is a remarkably confident and competent work for a young and untrained artist, demonstrating his precocity and indicating the value of lessons learned from the *Herald* exhibition shown in the Melbourne Town Hall in 1939 and from members of the Contemporary Art Society formed in 1938. Strong lines were used to describe and enclose form and the rhythmic shapes were extended to the very edges of the picture plane. Here were the origins of compositional devices which preoccupied him for several decades.

In 1945 he was grappling with representational techniques, mainly in response to the tuition of Mary Cockburn Mercer. Crawford's other, and more influential, teachers were Edith Holmes and Lina Bryans. The *Kitchen still life* shown at Melbourne University in 1948 and a little painting of *Bourke Street at night*, may be regarded as exercises intended to extend facility with the brush. But the soulful *Nocturne*, 1948, known earlier as *Luminous approach*, is quite different. There is strongly developed colour sensibility and an experimental attitude to line and form which is reminiscent of the paintings of Paul Klee. *Nocturne* was shown at Kozminsky Galleries in



left
LEONARD CRAWFORD,
Nocturne, 1945, pigment,
oil on Houston Board, 76 x
62cm, private collection

below
LEONARD CRAWFORD,
Moon on Souinon, 1963,
oil, mixed media on
Swedish hardboard, Merz
Collection, USA



1950 along with *Ephemera*, painted in 1949. *Ephemera* remains an isolated work featuring a curious fluid form which flits, like a poltergeist, across the surface of the Houston Board panel.

The mixing of media — pencil, pigment, oil, paper and other materials on hardboard — reflected the difficulties artists experienced then in obtaining suitable materials. There were no acrylics until the 1960s and canvas, stretchers and oils were beyond the means of many experimental artists. Soon such painters were to graduate to Masonite and Dulux. These materials very much determine aspects of the appearance of many paintings made between the 1940s and the early 1960s.

In the 1950s, and subsequent to *Nocturne*, Crawford painted some very beautiful works which synthesized his fascination with European Cubism and Expressionism. Paintings like *Somnambulist* and *The chord of the covered pot* (both 1955) and the slightly later *Amphrites garden* are lusciously rich and spontaneous creations. Other paintings directly alluded to his enjoyment of music and the game of equating sounds with visual cues — something which also fascinated the German expressionists after the work of Kandinsky. These sensual concerns are demonstrated in *Chambre music*, 1949, *Ludus tonalis* and *Five pieces for string quartet* (both 1956) and the series of *Serenades* and *Nocturnes* painted between 1955 and 1958. One of the artist's favourites, *Cadenza*, 1956–57, was purchased for the National Gallery of Victoria and the *Five pieces for string quartet* is in the Australian National Gallery, Canberra.

By the mid to late 1950s Crawford's experiences and obsessions were coalescing to form a distinctly personal style. *A capello giacoso*, 1956, and exhibited that year in the Museum of Modern Art exhibition in Melbourne, was still dependent on the lessons of synthetic Cubism and the later works of Kandinsky. But in an almost contemporary work, *Curtain to the 'Creation du Monde'*, he stretched the structural lines and shapes to the edges of the picture plane and then superimposed and interspersed forms which suggested the vitality and movement of dance.

The painting synthesized, within an abstract structure, Crawford's experience with theatre and the visual arts.

Idyll, 1958–60, was shown in the Helena Rubinstein Scholarship exhibition of 1960. Most of the paintings of the 1950s were shown at the Argus Gallery in 1963. Amongst them were *Aubade* (1957) and *Pierrot lunaire* (1958) in which Crawford emphasized the geometric division of the picture plane and the absorption of the image into synthetic abstract shapes.

His desire was to abolish the image completely. The very suggestion of a symbol was an anathema to him. This direction was carried to extreme perfection in the three-panel, *Triptych no. 1* painted in London in 1963 and shown in one of the famous surveys at the National Gallery of Victoria in 1965, alongside paintings by Leonard French, George Johnson, Jan Senbergs and Roger Kemp. This was precisely the group, including Crawford, which Bernard Smith described as 'emblematic symbolists'. Crawford rejects this terminology, however it can be more persuasively applied to paintings like *Captive phoenix* (1960), *Large drawing* (1961) and a number of titled and untitled works of the period 1968–70 than to works which fall before and after these. *Pedagogue windows*, 1968–70, seems to acknowledge the paintings of Paul Klee but also recognizes the local painters George Johnson and Leonard French. Other works of the late 1950s and early 1960s appear to pay tribute to Juan Miro — for instance, *Too early for christening* (1956) and *Moon drunk* (1963).

After returning from England Crawford continued to pursue non-objectivity, exhibiting at Powell Street Galleries in 1970. Recent works, painted up to 1988, still explore the meditative, non-figurative preoccupations that were already present in the *Black and white on red*, 1964. The solutions are far from 'emblematic'; they have completely banished the image to play on the inexhaustible nuances of colour, line and shape that were so successfully introduced in the *Triptych no. 1*, 1963.

It is difficult to understand the quiet, authoritative personal presence of the sixty-eight year old abstract painter, Leonard Crawford with-

out removing oneself imaginatively to the ambience of a not so distant past when the visual arts were not well served by Government, business and the community; when art-dealing hardly existed; when would-be Australian artists learned about modern art via reproductions; when the few modern artists had even fewer chances to exhibit; and when there was a practically non-existent art press.

By 1961, when 'Recent Australian Painting' was shown at the Whitechapel Gallery in London, it was widely believed that Australian culture had come of age. But the advent of Australian modernism had been a struggle. In his catalogue introduction, Bryan Robertson stressed his view that most Australian artists had been through gruelling ordeals of lack of contact, lack of sympathy, struggle for survival in a materialistic society and isolation from the mainstreams of modern art.

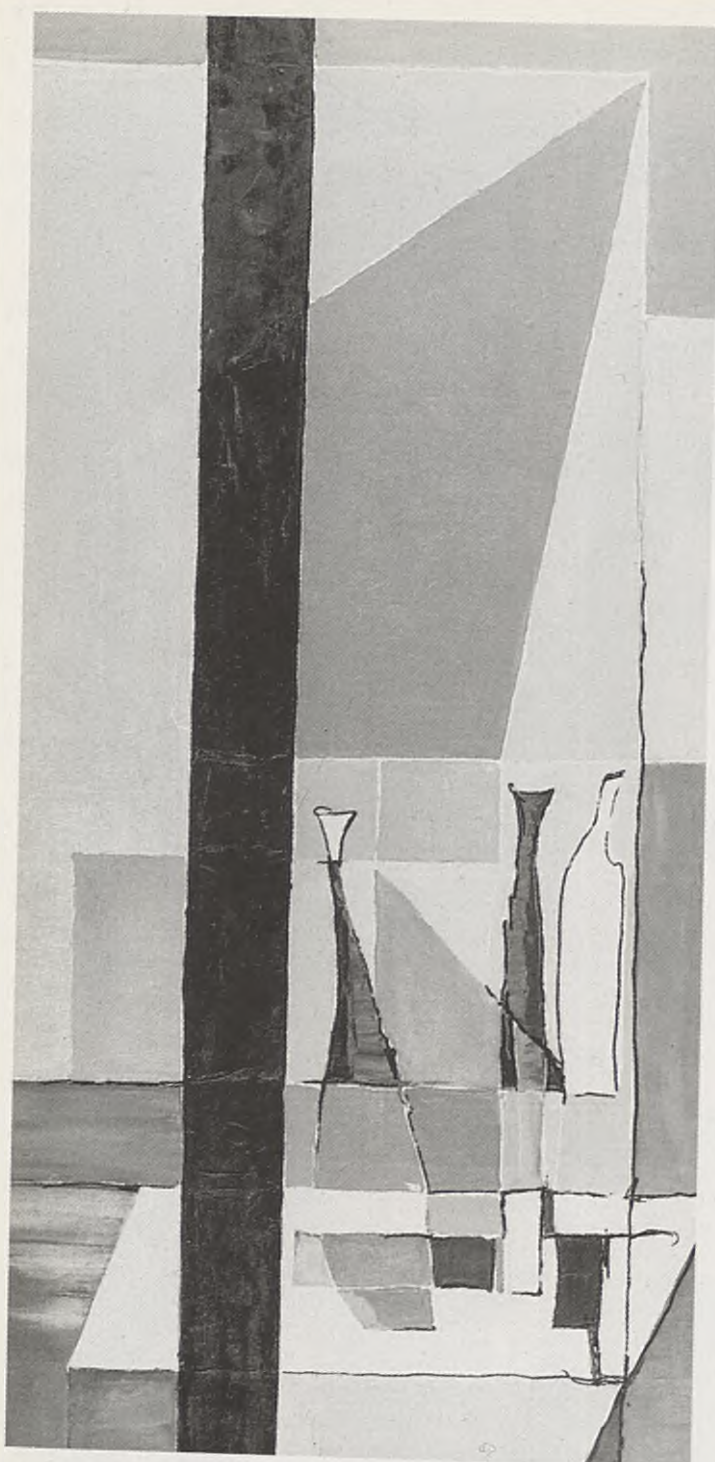
Crawford was not included in the Whitechapel exhibition, but by late 1962 he had arrived in London personally — on the proceeds of the sale of paintings to Mrs Margaret Carnegie and a wave of recognition and success which later saw his work purchased for the National Gallery of Victoria. It was the epitome of his career, but he belonged to an era when prices were low and when artists seldom became the subject of major scholarly or critical writing. Another disadvantage; his leanings were towards non-figuration and the real centre for that was in Sydney where Godfrey Miller, Ralph Balson and Ian Fairweather prospered. The Melbourne push was more and more towards the development of an Australian mythology.

Robert Hughes, writing in the Whitechapel catalogue, claimed that in Melbourne, under the influence of Bernard Smith, '... The painter must be a mythagogue, making articulate the dreams and beliefs half submerged in the national consciousness ...'. Of course, the debate had started much earlier. In a lecture on abstract painting delivered in October 1953 at the University of Melbourne, the Antipodean-to-be, John Brack, admitted that as early as 1945 he had decided that '... abstraction would cease entirely to be of any consequence'. He did modify this statement in



LEONARD CRAWFORD, *Creation du monde*, c. 1955, oil on hardboard, 91 x 120 cm, private collection

Curtain to the ballet, Darius, Milhaud



LEONARD CRAWFORD, *Aubade*, 1957, oil on board, 121.5 x 61.5cm, private collection

the presentation of the remainder of the lecture. By 1961 'the image' was the central issue of Australian art. Hughes was not altogether uncritical of this predilection. He found it curious that Australian artists, on the whole, were so intent on the image that they seemed unaware of the sensual pleasures of painting a picture; that '... "Space", as a thing in itself ...' could be of less interest than '... what space holds'. Perhaps this was why Crawford failed to be included in a number of major contemporary exhibitions.

His has always been a love affair with painting in, and for, itself. In his book, *Modern Australian Art*, published in 1958, Barrett Reid described Crawford as a non-objective artist, unhampered by symbolist concerns and pur-

suing the perfect fusion of form and content. It is intriguing how Crawford as an untravelled, non-formally educated, Melbourne working-class artist struggled against the tide of image-making to explore the meditative, unifying qualities of pure abstraction.

To describe how it was possible for this to happen is difficult. It requires knowledge of the social and cultural conditions of times which have gone. Modern art was introduced to those who lived in Melbourne between the 1930s and 1960s through a series of glimpses — not a spectrum. 'French and British Contemporary Art', 1939, 'French Painting Today', 1953, 'Italian Art of the Twentieth Century', 1956, 'Contemporary Canadian Painters', 1957: the books had come earlier, the paintings later; and usually much, much later than they were created. Some of these exhibitions and emotive local events, like the first Antipodeans exhibition of 1959 and 'The Field' of 1968, had such powerful repercussions that their effects are still felt.

Melbourne modernists had to deal individually and purposefully with this activated realm of disconnected glimpses and monumental events. Crawford lived through these decades absorbing the glimpses and surviving the shocks, but steadily maintaining his own direction as if it were inexorably meant to be. Very much like Fairweather or Kemp, Crawford's contribution can only be properly appreciated by placing it within the context that shaped his contemplative and artistic life. And, it must be reiterated, that this context will seem distinctly alien to anyone born since the Second World War.

Today the proud tradition of the Australian working class has become dislocated, the city and inner suburbs have changed. Nowadays it is possible to become an artist through a normal course of events involving formal art education followed almost immediately by entrée into the professional arts industry. Leonard Crawford's initiation into the art world was first by chance and instinct; then via the imperatives of personal need and self-determination.

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The classic excuse used down the years to exclude Charles Douglas Richardson from the Pantheon of Heidelberg School artists is that he painted in a 'Pre-Raphaelite' style.¹ Such a charge is inaccurate on a number of counts. Firstly, comparison between Richardson's *Acrasia*, 1889, and the work, which seems to have suggested the subject to him, exhibited in London, during 1888 by John Melhuish Strudwick, reveals that Richardson's art can only be classed as 'Pre-Raphaelite' when the term is used as an all-embracing description for late nineteenth-century allegorical art. Secondly, the assumption that Richardson's pictorial and stylistic interests were an odd personal diversion from the mainstream of Australian art, does not survive an investigation of the lesser-known aspects of art in the 1890s.

The comparison between the art of Richardson and Arthur Loureiro is of particular interest. Not merely do both artists enjoy an ambiguous reputation with subsequent generations, but they established a body of allegorical subject painting in Melbourne, some years before the emergence of 'symbolist' painting in Sydney around the later 1890s. Both artists provide a challenge to any model of the Heidelberg School that seeks to relegate the allegorical figure paintings to the boundaries of irrelevance and eccentricity. Concurrently with the figure studies, both secular and sacred, Richardson and Loureiro remained unequivocally committed to *plein air* painting. Loureiro's *An autumn morning*, 1893, *Ocean Grove* and *Point Lonsdale* remain some of the best 'unknown' landscapes from the Heidelberg era. His sister-in-law, Edith Huybers Reverdy, remembered him as an artist who painted in the landscape itself, enduring hardship to obtain the effects that he wanted: whilst in Australia he rose at four o'clock in the morning to catch the effect of the rising sun.² A pupil remembers him advising her to paint the shadows in purple, an effect that was judged to be very modern.³

Richardson also worked in the landscape, around the suburban bush fringes of Melbourne. Many of his watercolours are inscribed on the reverse with the precise date and loca-

Religious Images of the Heidelberg School

Juliet Peers



Photograph of Mrs Annie McCubbin, c. 1894 from the scrapbook of Frederick McCubbin, National Gallery of Victoria, Department of Prints and Drawings

tion of execution. In 1890, he established a *plein air* class that met on Saturdays for landscape studies around Melbourne.⁴

Neither Richardson nor Loureiro saw any contradiction in working concurrently on landscapes and figure studies, but it is a combination that many historians have preferred to overlook. Both Loureiro and Richardson can

be defined, without exaggeration, as associates of the Heidelberg group — especially around the early 1890s.⁵ Loureiro's critical fortunes descended after his departure from Australia in 1904. Richardson remained working in Melbourne but never captured the imagination of the mythmakers in the 1920s and 1930s, although his art still drew praises from many

colleagues and associates.⁶

The sharp distinction between nationalist and imaginative images is blurred in works such as Loureiro's *Southern Cross*, 1888, whereabouts unknown, and Richardson's *Spirit of the bush-fire*, 1895, and *Spirit of the swamp*, 1895, whereabouts unknown. The *Southern Cross* is perhaps the first of a rich series of pictures by Loureiro, Richardson, Conder, Streeton, Long *et al.*, which used the late nineteenth-century 'high art' nude to represent an aspect of Australia. The *Southern Cross* could suggest a marriage of Portuguese and Australian sentiments; as it is described over several lines in the Portuguese Renaissance epic, *The Luísiad* s.⁷ Curiously, Richardson in London, was concurrently seeking inspiration from a patriotic fantasy poem from a similar period, Spenser's *Faerie Queene*.⁸ Richardson seems to have been the first painter to combine nationalist imagery with an *art nouveau* line, as in the *Spirit of the swamp*.

Black swans surround the figure and provide the variety of curved lines in which Mr Richardson delights.⁹

His bushfire picture of the same date provides an intriguing precedent to a Sydney Long watercolour c. 1900 in the City of Ballarat Fine Art Gallery, personifying the fire as a beautiful girl hovering above a landscape with a torch.¹⁰

Religious subjects do not have the hedonistic period charm of the pagan idylls, but their obscurity relates to broader cultural factors than the history of taste. Religious enthusiasms of the past often sit unhappily within present-day intellectual conventions and attitudes. Those looking backwards often feel embarrassed and alienated by the credulity of the past. A historian has noted the widespread tendency in Australia to suppress any hint of religious or philosophic motivation behind prominent historical figures.¹¹ In terms of art history, all too often, the landscape is regarded as the sole metaphor for Australians wishing to express ideas of profundity and originality.

The religious pictures of Loureiro and Richardson represent Australian reflections of major cultural preoccupations of the 1890s. Some may regard these images as naive, but



FREDERICK McCUBBIN, *Maternity*, 1794, whereabouts unknown. Photograph from *The Australasian*, 17 November 1894, State Library of Victoria

this does not obliterate the fact of the artists' intentions, which remain more interesting than any opinionated debate about the merit of the work. Australian artists, such as Richardson and Loureiro, were responding to trends occurring at the same time in Europe and England.

Loureiro's pictures existed unquestionably within the context of the Catholic Church. At least two, *The Sacred Heart*, 1886, and *St Antony of Padua*, 1891, were commissioned by the Church and a number of them showed works of particular relevance to Catholic theology. Yet despite the widespread sectarian mistrust, often traced by historians of religion in Australia, these pictures were widely praised, even in papers operated by David

Syme, such as *The Leader*, without rejection of the Catholicism inherent in the works. In fact, their specific appeal to Loureiro's contemporaries lay in their 'Catholic' elements.

Senhor Loureiro, the well-known artist, has completed what is probably the most important and interesting religious picture painted in Australia. The canvas, which is a large one, depicts 'The Vision of St Stanislaus', one of those beautiful traditions of the Roman Catholic Church, which offer such magnificent opportunities to the painter . . .

When Roman Catholicism dominated the soul and mind of humanity, its unsatisfied longings burst out in saintly legends and miracle. Who amongst us has not longed for the Bread of Life and received it only in dreams from the visions of angels.¹²

During the 1890s, Catholicism became charged with aesthetic and idealistic values, quite independent of everyday religious practice. For the second critic Loureiro's interpretation of a traditional legend becomes the expression and the focus of a symbolist disquiet, which only finds its fulfilment in the intangible world of dreams and the emotions. Loureiro was not unaware of the potential symbolist qualities in his work, as he painted for an exhibition in Brussels, a symbolist centre of note at that time.¹³

Artistic Christian fantasy was a keynote of the 1890s. Partly it was an inheritance from the quattrocento and gothic enthusiasms of the Pre-Raphaelites. The Arts and Crafts Movement further awoke an interest in religious objects and manufactures from the Gothic and Early Renaissance periods. Many craftworks of the period were intensely ornamented and decorated to evoke mediaeval shrines and reliquaries. The religious impetus in late nineteenth-century art made itself felt upon a number of levels. Artists visiting France produced genre scenes of the religious customs of French peasants. Examples can be found in the *oeuvre* of Australians Emma Minnie Boyd and Marie Tuck, for example.¹⁴

E. Phillips Fox's *La religieuse* is a more subtle depiction of the religious life in rural France, showing a typical reverence for the simple and intense faith, which outsiders believed to be characteristic of the peasant. On a more esoteric plane, the Salon de la Rose Croix, specifically listed 'The Catholic Ideal and Mysticism'



ARTHUR LOUREIRO, *Aparicao*, c. 1920s?, whereabouts unknown. Photograph from *Ilustracao Moderna*, April 1927

at the head of its favoured subjects. In Australia, the appearance of at least two studies of altar boys represents another expression of the widespread fascination with a ritualistic and sensuous religious ceremony for its own sake. One emerged directly from the group of artists centred around Tom Roberts, and the other was seen at the Yarra Sculptors' Society exhibition, an organization closely associated with Charles Douglas Richardson.¹⁵

Richardson's Spiritualist pictures provide a clear reflection of another side of the emotional



CHARLES DOUGLAS RICHARDSON, *O death where is thy sting?, O grave where is thy victory?*, 1898, oil on canvas, 155 x 216cm, private collection, photograph by Terence Bogue

history of Australia. Around the turn of the century, as much as in recent years, Australia supported a lively community of believers in various creeds. They provided responsive audiences to overseas visitors, such as mediums and prominent Theosophists. They also provided the answer to those who found Christian beliefs untenable in the light of scientific discovery, yet feared the 'void' of atheism. The Marshall-Hall debacle of 1898–1900 must have discredited conventional Christianity in the eyes of many free-thinking and artistically minded people. Women clearly saw a more flexible and active role for themselves in the newer beliefs.¹⁶

Movements such as Spiritualism, Theosophy and Christian Science circulated unfamiliar ideas to the Australian public, in their publications, including home rule for India, Buddhism and Australian Aboriginal mythology. The leading Spiritualist bookshop in late nineteenth-century Melbourne, also actively distributed literature on medical and sexual reform, herbal medicine and vegetarianism.¹⁷ For many people, the decision to embrace an alternative creed was a radical choice. It was also fashionable and it is no surprise to find that Mrs Mannington Caffyn tried to convert Charles Conder to Spiritualism, c. 1890, and later, in the same decade, young Melbourne

artists spent their evenings discussing 'Whistler, Norman Lindsay, Theosophy, Socialism and so on'.¹⁸

Many Australian artists in the late nineteenth century and into the first three decades of the twentieth had a passing interest in mysticism, although artists who directly articulated their beliefs in their imagery, such as Christian Yandell and Richardson, seem to have been in the minority. Richardson's Spiritualist pictures seem to have caused more attention in artistic, rather than Spiritualist, circles.

Mr Douglas Richardson challenges the statement so continually made about him, that he is first a sculptor, and secondly a painter. 'O Death, Where is thy Sting?'



CHARLES DOUGLAS RICHARDSON, *The undeveloped soul*, complete c. 1901, inscribed 1894, oil on canvas, 177 x 106cm, Brighton City Council, photograph by Terence Bogue

could only emanate from an artist who understood drawing and colour-value to a miracle, and who possessed the imagination of a poet. There is a note of joyousness that enchains the attention. Those who are eager to secure new tableau effects will welcome Mr Richardson's latest picture with rapture.¹⁹

The Spiritualist press appears to have mentioned him only once between the mid-1890s and 1914, as an illustrator of a book of poems, written by a prominent vegetarian, winner of poetry prizes and spiritualist, Mrs Annie Macdonald.²⁰ Her poems are written around Richardson's pictures *The undeveloped soul*, c. 1901, and *Lead, kindly Light*, 1901 (whereabouts unknown) and provide an explanation of these works on Spiritualist terms. Art critics, Arthur Streeton and Alexander Colquhoun, who had known Richardson, both made reference to his belief in Spiritualism and mysticism, when reviewing his memorial exhibition. *O death, where is thy sting?, O grave where is thy victory?*, 1898, private collection, could logically mark a point of conversion.

It was his largest painting, and celebrates the divergence of Spiritualism from regular Christian belief, as it portrays the arrival of a soul in the afterlife. An earlier work, *The kiss of death*, 1892, whereabouts unknown, expresses loss and bereavement through traditional symbols of the finality of death, such as the scythe and the broken plant. Although *O death* survives only in a damaged state, the images of life after death, in a world of light and flowers, where the souls are dressed in shimmering classical robes and lovers are reunited, can still be read.²¹

The colour scheme of this work is dominated by light pinks, yellows, and tangerine. Richardson casts Death as the traditional 'Grim Reaper', and thereby invites a comparison with his earlier *Kiss of death*, although Death was a female figure in that work. He reverses the negative and fearful associations of this medieval figure by showing the figure of Death bringing the young girl to the new world.

Richardson achieved a substantial reputation for his Spiritualist works, but he never regained the monumentality of the first image. *The undeveloped soul* was his next work. Although inscribed 1894, it was probably painted in the

late 1890s, and was seen as ancillary to *O death*.

Mr C. Douglas Richardson, the well known painter and sculptor, has nearly completed an ambitious picture somewhat in the style of his large canvas 'O Death, Where is thy Sting', which hangs in the Melbourne Public Gallery . . . The painter's idea is good, but somewhat too involved, I am afraid, for pictorial presentation. Mr Richardson's figure paintings are always characterised by almost faultless drawing, and this large picture is no exception . . .²²

The undeveloped soul survives in better condition than *O Death*, but its composition and general appearance is more restrained. The handling is tighter and the draughtsmanship more detailed and academic. It does not share the overwhelming atmospheric and emotional breadth conveyed by *O death*, even as it survives, but it remains an interesting and effective picture, not only for its parallels in lighting and atmosphere to Loureiro's *Vision of St Stanislaus* or Bernard Hall's *The quest*. The most prominent figure painters in Melbourne, during the late 1890s, were all working on other-worldly themes. His next essay into Spiritualist painting, the lost *Lead, kindly Light* is sentimental and more illustrative in its composition. A study of a single figure, *Ignorance*, 1904, Brighton City Council, illustrates the same subject, a spirit turning her back on the guiding light, with effective verve. Richardson's spiritualist art descends into a sketchy wash drawing of a human soul leaving the body for nightly astral travel with a spirit guide, published in a book of patriotic Spiritualist verses, possibly designed to succour the bereaved in the First World War, *To the Women of Our Empire* by M.V. Primrose.²³

These pictures were widely admired in the early years of this century. A review in an art magazine attests to the degree of validity accorded to these images and the vast difference in critical language and expectation between the heyday of Richardson and Loureiro and the present day. The images themselves have remained the same, but it is the interpretation of the images that have placed them beyond the cultural pale.

. . . those who have been fortunate enough to see materialised spirits will recognise a faithful rendering of the



CHARLES DOUGLAS RICHARDSON, *O death where is thy sting? O grave where is thy victory?*, 1898, (detail)

spirit drapery, which Mr Richardson knows so well. A beautiful child is following the light (carried by its guardian angel) which is supposed to guide each human being in this world.²⁴

Richardson was accepted as an artist with genuinely visionary abilities: 'I have stood before this picture each time I have visited the exhibition and realised more fully than ever the artist's wonderful power — in his inner sight, if one may speak of it — and his exquisite colouring'.²⁵ As late as 1913, critics could talk of Richardson's 'mission in art' being his 'spiritual subjects'. At this time other critiques suggested that these works were more suited for the written word but 'the serious intensity displayed in their composition, together with a certain sculptural grace in the flowing lines' allowed them to be regarded as works 'of an artistic standing'.²⁶

The Spiritualist movement did not become closely identified with artistic values as did the 'Catholic Revival'. Art was certainly a subject of great interest in the Spiritualist press, presented in a utilitarian manner, as proof of psychic phenomena or preaching a message. The wash illustrations of George Taylor meant

more to the Spiritualists than Richardson's large scale oils. Despite the sometimes unusual appearance of works produced under trance, and the many major European modernists who evinced interest in paranormal religions, the images used in Australian magazines were mostly of negligible quality and reprinted directly from overseas sources. An article on the life of the French artist J.J. Tissot sets a typical tone: celebrating his 'conversion' from the meretricious profession of 'fashionable portraitist' to becoming a servant of 'the higher intelligences of an Unseen World'. His Spiritualist pictures were widely celebrated in Melbourne, the 'spirit picture' of his 'wife' was well known, presumably the etching *Apparition mediumique*, 1885. The arrival of new images, in reproduction, by Tissot was the occasion of a 'Spiritualist Conversation'.²⁷ The diffused Neo-Classicism and the dramatic chiaroscuro were elements that Richardson could have observed in these Spiritualist images.

The influence of George Frederick Watts is also all-pervasive in Richardson's Spiritualist works, in the sharp contrasts of light and dark, the deep shadowy backgrounds and pale figures, the striking use of colour and the attempt to grapple with themes of deep philosophic impact. The female figure in *Lead, kindly Light* was drawn directly from Watts's *Love and life*. Richardson introduced these 'philosophical' paintings to Melbourne and they appeared in the work of a number of Melbourne artists, including Bernard Hall, Bess Norris Tate, J.W. Whyte and Christian Yandell, in her early work. Hall was still working on a version of *The quest*, perhaps the masterpiece of the genre, as late as the 1930s.²⁸ Richardson's sculpture remained clear of any didactic intent and continued the themes of Australian allegories and personifications of nature, alongside official commissions.

In the early twentieth century, the National Gallery of Victoria owned a trio of paintings that formed, in effect, three major icons of the *Fin de Siècle* experience in Melbourne. The *Vision of St Stanislaus* and *O death, where is thy sting* were once hung by the Gallery on either side of David Davies's *Moonrise*, 1894.

By 1908, a critic imbued with the growing nationalist sentiment and the consequent fixation on landscape decried the two figure studies, in relation to the Davies, as colour schemes like 'drunken rainbows'.²⁹ Only seven years before Loureiro's work was 'one of the finest pictures of the modern school which has ever been painted in Victoria'.³⁰ Richardson's work was deaccessioned and auctioned by the Gallery in 1941. The Gallery gained six guineas and lost an irreplaceable picture. Loureiro's picture has not been on public display since the 1930s.³¹

There was a de facto suppression of these images, which did not conform to accepted ideas about the 1890s, at the time of the emergence of professionalism in art curating and art history in Australia. Loureiro and Richardson's pictures were united by their large scale and their imaginative use of colour. Richardson's work was conceived on slightly broader and more 'painterly' terms, suppressing some of the detail in the figures in favour of an art nouveau line in the drapery. Loureiro's scene was more tightly focused upon the draughtsmanship and the gestures within the compact group of figures.

Light, rather than the mannerisms of G.F. Watts, became Loureiro's main tool to create a sense of religiosity and the miraculous, as in *St Anthony*, 1891:

The golden light, in which the vision is steeped, falls upon the open book, and is reflected in the countenance of the young monk.³²

His charging of light with a spiritual value and intensity, in *The vision* and *St Anthony*, may have provided a precedent for McCubbin's similar infusion of narrative possibility into directed sunlight.³³ *The vision* summarizes the stylistic influences, which Loureiro brought to Melbourne. The detailed and assured handling of the figures documents that Loureiro was Melbourne's closest link to French academic tradition, whilst the halo of light shimmers, as it is painted in short separate strokes of pure colour. In Paris, Loureiro had observed the works of the impressionist movement, and early Portuguese scenes, such as *Barcos* early 1880s, in the Museo Nacional de Arte Contemporanea, Lisbon and *Bay of*



ARTHUR JOSE DE S. LOUREIRO, *The Vision of St Stanislaus*, 1899, oil on canvas, 190.5 x 300 cm, National Gallery of Victoria

Oporto, c. 1880, display the broken colour technique and brushstrokes, more than the work of the so-called Australian impressionists ever did.³⁴ A close parallel to *The vision* is Phillips Fox's *Convalescent* of 1891 exhibited in Melbourne during the 1890s, which displays a similar directed light and blending of prismatic colours into white surfaces. As *The vision* was painted after the recovery of Loureiro's

only son from scarlet fever, it is possible that there may be a thematic link with Phillips Fox's painting as well.

The fascination with haloes and aureoles reappears in Loureiro's later *Aparicao*, c. 1920s? (whereabouts unknown). Painted in Portugal, this picture is more reliant upon the conventions of low-brow religious art, than the cross-currents of *art nouveau*, Symbolism and

'ideal' art of the late nineteenth century, which produced *The vision*. The pose of *Aparicao* is taken directly from an Australian work, *The communion cup*, 1904, (whereabouts unknown), which showed an angel protecting the Cup from a hovering devil.

A pretty idea painted in the same luminous palette as his larger work in the National Gallery.³⁵

An old photograph suggests that this work was conceived with a flatter, more decorative approach to form than *The vision*.

Loureiro's consistent interest in painting Christian subjects gave the impetus to another religious image in Melbourne: *Maternity* by Frederick McCubbin in 1894, whereabouts unknown. The figure of the Virgin Mary was drawn from McCubbin's wife, as early photographs prove. The stimulus for this work appears to be Loureiro's lost *Morning*, 1891, an allegory of a young woman, seated in the forests of Gippsland at daybreak, suggesting purity and girlhood,

the painting is distinctly Australian in character — there is no mistaking the gum trees, nor the bush, . . .³⁶

McCubbin's Virgin Mary also stood in a bush clearing, with delicate light playing through the trees,

. . . the softly diffused light of a temple, as it were, of forest foliage.³⁷

Maternity, like *Morning*, presented a delicate idealization of the bush and sanctified the 'girl in the forest' motive used by Roberts, McCubbin, Sutherland, Loureiro and Humphries in the late 1880s. The garments of the figures in both *Morning* and *Maternity* were schematized, rather than fashionable, dress, so both artists were seeking to create a timeless classical quality in their images. *Maternity* reappears as a full-length portrait of McCubbin's wife in evening dress, the *Study in grey*,³⁸ and a lost work *Motherhood*, depicting Mrs McCubbin, with her family, in a bush clearing.

Richardson's secular works seem to have had more influence on the Heidelberg group than his Spiritualist scenes, which were painted when his connection to the group, with the possible exception of McCubbin, had become

more tenuous, due to his colleague's departure for London. Some aspects of *Fleur de lys*, 1890, National Gallery of Victoria, painted while Streeton and Richardson had studios in the same building, surface in Streeton's *Oblivion*, 1893–95, private collection, in particular in the pose and in the white, pink and gold tonalities of the figure. Although Streeton places his woman in an identifiably Australian landscape, both pictures eschew the external order of the world for the internal logic of the daydream and the encounter is no more related to reality, perceived through visual perception, than that of Richardson. Drawn also from a poem by Tennyson, *Oblivion*, like *Fleur de lys*, celebrates the romantic and poetic component of the Heidelberg vision.

Although a number of works have surfaced during the 1970s and 1980s, which place the Heidelberg artists in a Victorian and English context, as much as a radical/French impressionist context, and a number of writers have published on aspects of this question, the basic assumptions remain unchallenged in any popular conception of the Heidelberg group. Connections such as those between *Morning* and *Maternity*, or *Fleur de lys* and *Oblivion*, as well as the warm reception given to these works by their original audience, serve as a warning against placing the works of Richardson and Loureiro too far beyond the mainstream.

¹ For example William Splatt and Susan Bruce, *Australian Impressionist Painters*, Currey O'Neil, Melbourne, 1981, p. 98. This book has recently been revised and reissued in 1988, with little alteration to the assessment of Charles Douglas Richardson, although material found by Helen Topliss and Leigh Astbury has been integrated into the original text.

² Quoted in 'Se Bem me Lembro' by Rozo Lagoa, *Occidente*, vol. XIII, 'Je l'ai vu, dans la campagne Australienne, se levant a quatre heures du matin, afin de ravir un certain effet du lever du soleil.'

³ Quoted in 'Arthur Jose de Souza Loureiro, 1853–1932' by Jane Clark, *ART and Australia*, Spring, 1985. Also in unpublished correspondence to the author May 1988.

⁴ *Table Talk*, 10 October 1890.

⁵ For recent discussion of this subject see Clark op. cit., and Juliet Peers 'Charles Douglas Richardson', *University Gallery*, 1985. For Richardson as a member of the Heidelberg group see also *Melbourne University Review*, May 1890, October 1891. Loureiro owned works by Withers, Mather and Nerli and his portrait was painted by McCubbin. A postcard in a private collection documents that Walter Withers taught a landscape class at Loureiro's studio. The McCubbin family were patrons of Vasco Loureiro, the artist's son.

⁶ George Bell, Harold Herbert, Arthur Streeton and especially Alexander Colquhoun gave positive reviews of Richardson's art during the 1920s and 1930s. The Colquhoun family had ties to the Theosophist movement.

⁷ See chapter 5 for the Southern Cross. The companion picture *The spirit of the new moon*, is also directly linked to *The Luisiad*s, see Clark op. cit.

⁸ An 1877 edition of *The Luisiad*s, edited by E. Richmond Hodges, published by Bell of London, makes a comparison between the episode of the Acrasia and her bower from *The Faerie Queene* and the Isle of Venus in *The Luisiad*s, pp. 280–2. This edition was acquired by the State Library of Victoria during the nineteenth century.

⁹ *The Age*, 10 May 1895.

¹⁰ *The Magazine of Art*, 1900, pp. 280–2, 'The swirling, wind borne figure carrying its devastating torch over the summer dry grass and the lurid sun sinking out of sight over the horizon, convey a very vivid impression of a scene which can be fully appreciated only by those who have witnessed it.'

¹¹ Jill Roe, *Beyond Belief*, University of New South Wales Press, Sydney, pp. 29 and 43.

¹² Unidentified clipping from Melbourne newspaper late 1890s, the *Sun*, 19 May 1899.

¹³ Unidentified clipping from Melbourne newspaper late 1890s documents that the work is to be sent to Brussels. *The Age*, 18 May 1901 suggests that *The vision* was sent to the Paris 1900 exhibition. In Portugal Loureiro painted *The secret of death*, a mainstream Symbolist fantasy.

¹⁴ Emma Minnie Boyd, (*Kneeling girl beside a grave*), 1890s? Deutscher Galleries, November 1981; Marie Tuck, *Saturday morning pas de Calais*, Joseph Brown Gallery, Spring 1980.

¹⁵ George Walton, *The acolyte*, 1889, Art Gallery of NSW, May Vale, *Acolyte*, 1901, Yarra Sculptors' Society, illustrated in catalogue. Verses by the English poet Edmund John *The Acolyte* places the altar boy within the *fin de siècle* pantheon.

Who art thou, Acolyte?

Whose breath made sweet the God of Sighs?

What lips have kissed thy lithe lips into flame?

Nay, but I know not, would not know thy name —
For I am stricken by thine eyes.

From swaying thurible

From bronzed censurs lowly swung,

Rose holy vapours mingled with desire;

And the red charcoal glowed like altar fire

Of some white temple when the gods were young.

¹⁶ Roe op. cit., p. 45. Examination of alternative religious literature of the period provides independent evidence of the teaching role played by women as writers, lecturers, mediums, teachers etc. Many of the overseas visitors were women.

¹⁷ See early advertisements for this shop, also Victor Kennedy and Nettie Palmer, *Bernard O'Dowd*, Melbourne University Press, 1954.

¹⁸ John Shirlow quoted in William Moore, *The Story of Australian Art*, facsimile edition, Angus and Robertson, Sydney, 1980, p. 80.

¹⁹ *Table Talk*, 6 August 1898.

²⁰ *The harbinger of light* 1 December 1911; Annie Macdonald, *At the Sign of the Southern Cross*, George Robertson, Melbourne, 1911.

Silent beside her form, a band of angels,

Sweet faced and pitying, stood to gather toll

Which Death must render, aye, to the Life-Giver,



Arthur Loureiro in his studio at Kew, at work up on *The Communion Cup*. Print from early glass negative taken between 1902–04, private collection

Waited to claim the weary wanderer's soul.

Thus I beheld it there, like new born infant . . .

The Birth of a Soul, poem inspired by Richardson's *Un-developed soul*

- ²¹ The subject of the re-awakening in the after life appears in the Australian Spiritualist press

Forgotten are our goodbye kisses,
Forgotten our passionate tears,
In the beauty and light and glory,
That meets you in those spheres.

'The Baby's Journey' by 'M' *The Messenger*, September 1902. This belief in the clarity and certainty of details of life in the afterworld, conveyed in seances or through contact with 'spirit guides' is a fundamental tenet of Spiritualism. As late as November 1932, *The harbinger of light* is still asserting that 'what we call the "next world" is as real and natural existence as this terrestrial globe, . . .' Articles in Spiritualist magazines portray this world in often ludicrous detail, discussing 'spirit hospitals' and 'spirit kindergartens', amongst other amenities. Richardson was not prominent in any groups involved in publishing Spiritualism the major Spiritualist and Theosophic journals. He also seems to have made no published statement regarding his decision to embrace Spiritualism. However the arrival and awakening of the

new soul was the ratification of the Spiritualist belief in the persistence of the being after the death of the physical body.

- ²² *Table Talk*, 22 November 1900. A photograph of Richardson with this work on the easel appeared in the press on a number of occasions c. 1901, and not earlier see *Table Talk*, 28 November 1901, 10 January 1901, *The Leader*, 19 January 1901.

- ²³ Published 1918 Melbourne, by the author. The illustration contributed by Richardson barely gives an adequate representation of his talents or his wide experience as an artist and teacher. Illustrations in formal borders are contributed by his wife Margaret Baskerville Richardson.

- ²⁴ *The Arena*, 26 December 1901.

- ²⁵ *Town and Country Journal*, 6 January 1907.

- ²⁶ *The V.A.S.*, 1 May 1913.

- ²⁷ *The Age*, 19 April 1913.

- ²⁸ *The Harbinger of Light*, 1 February 1896.

- ²⁹ Conversations with Edward Heffernan 1986 provides evidence that Hall was still actively working upon a version of *The quest* in the 1930s, and showed it to students during a studio party at this period.

- ³⁰ *Melbourne Punch*, 16 January, 1908.

- ³¹ *The Age*, 18 May 1901.

- ³² Fauvette Loureiro, the artist's only surviving child in Australia, was deeply concerned in the years before the Second World War, that the work had not been seen by the public for many years.

- ³³ *The Leader*, 1 August 1891.

- ³⁴ Ann Galbally, *Frederick McCubbin*, Hutchinson, Melbourne, 1981, p. 114, examines the dynamic role of light in the second version of McCubbin's *Lost*.

- ³⁵ I am greatly indebted to Jane Clark for access to information on Loureiro's work outside Australia.

- ³⁶ *The Argus*, 7 July 1904.

- ³⁷ *Table Talk*, 8 December 1893. Although the work is lost, an image of *Morning* is visible in the view of Loureiro's studio painted by Montague, private collection, showing a large framed study of a girl in a green classical chiton, seated at the foot of a gum tree.

- ³⁸ *The Age*, 25 October 1895.

- ³⁹ Collection of the National Gallery of Victoria.

My thanks to Oliver Streeton, Renee Erdos, Jane Clark and Bridget Whitelaw for their advice and assistance. Also Judith Perrey and Jenny MacAlister.

Juiet Peers is a museum studies student at the Victorian College of Arts and a freelance writer and art historian

ART and INDUSTRY

THE INAUGURAL EXPOSITION OF ARTISTS AND INDUSTRY LTD INVOLVED ELEVEN MANUFACTURERS WORKING WITH EIGHTEEN ARTISTS AND THE ARTICLES PRODUCED WERE PRESENTED AT THE SUN NEWS-PICTORIAL INTERNATIONAL HOME SHOW AT THE EXHIBITION BUILDING IN MELBOURNE FROM 20 TO 28 AUGUST 1988.

Alex Selenitsch

One of the few monuments we have in Melbourne sits on a triangular patch of grass where Lygon Street hits the city grid. It is the eight-hour monument and commemorates the birth of the working man's trinity: eight hours' work, eight hours' play and eight hours' rest. In the eighth month of this year and between the twentieth and twenty-eighth days, the spirit of this trinity was reborn in stands 431 to 433 of the 'Sun International Home Show' at the Royal Exhibition Building, Melbourne. 'Play and Work', mediated by 'Rest', was re-presented as 'Art and Industry', mediated by 'Home'.

The occasion was 'Artists and Industry: an Inaugural Exposition'. Seeded by a small grant from the Bicentennial Authority, and now sponsored by the private sector, the purpose of this initiative — to quote the brochure issued by Artists and Industry Ltd — was to 'forge closer links between art and the community by promoting collaboration between artists and manufacturers in the creative design of everyday things in life. . .'. It is a proposition that has been around since the application of steam power.

Art, Industry and Home form a classic resolution of opposites. The negative factor is, of course, Industry. After one-and-a-half centuries of industrialization, we still seem to be uneasy about its results. Industry has amplified the human condition and made its extremes more extreme. On the one hand, we have been

supplied with cotton underwear, iron beds, reliable water, the ability to distribute food by rail and sea. The technology that transcended the prophecies of Malthus has on the other hand enabled destruction and misery to spread exponentially. No one wants to be reminded of the armaments which threaten to effloresce into a real time replay of Star Wars.

With so much effort being put into industry, why are so many of its products so 'unintelligent'? Why do they work so restrictively or not at all? Why are they so ugly and devoid of human interest? These questions have been asked for as long as industry has existed, and many remedies have been proposed for the problems that the answers to those questions outline. Nearly all of those remedies have been partial, concentrating on a single issue for improvement. The exceptions have been those like William Morris, who repudiated the entire system and worked for an alternative. To Morris, it was not 'Art and Industry', but 'Art

and Art' (or 'Art and Craft') with no satanic mills in the background. The single issue for artistically minded reformers has been the talent of the designer.

The *designer* is an invention of industrialization. The designer's role is to conceptualize a product and arrange a plan for its realization.

Because of the structure of production, this realization is out of the designer's hands. Similarly, those involved in the realization are isolated from the idea: they are mere functionaries. Interaction of idea and matter is thus reified into white and blue collar workers who mistrust each other. The intelligence that is evident is craft work, where idea and matter can quickly influence each other while the object is being made, is not a possibility in industry. Hence the idea of injecting creativity, or intelligence into the system by an extra charge of energy at the designer level. Invariably, Art is seen as a positive factor in such a confrontation. Why artists should see themselves as more creative than designers, or as better designers, is unclear.

History may not be on their side. The many volumes of work on the Wiener Werkstatte, the Deutsche Werkbund and the Bauhaus in particular are very reticent about artists' actual involvement with industry. It seems that most of our icons of artist/industry collaboration were handmade. Peter Behrens appears to be a notable exception. After some years as an architect, graphic designer, and product



Victor Majzner's design, after being enlarged, gridded and hand-coloured, is matched with wool selected from the existing colour range or dyed to match.

designer for individual clients, he was appointed as the designer of all of these things for the German firm AEG. Note, not artist-in-residence, but designer. The famous Bauhaus designs appear to have been adapted *afterwards* by such manufacturers as Jena and also Rosenthal. (Interestingly, thirty years on, in the 1960s, Rosenthal brought out a line of luxury ceramics using such artists as Victor Vasarely as designers.) The Europeans' efforts were aimed at creativity in an industrial culture, not necessarily in industry itself. Most of it consisted of a search for imagery. This is certainly the case with the ubiquitous Barcelona chairs of Mies van der Rohe. For years, they have been handmade to look like machine-made items. The true confrontation of artists and industry may lie elsewhere, but this European experience did produce a new word: *kulturkritik*.

The flirtation of artists with industry is normally seen as a history of designs prepared for industrial production, but it can also be seen through the responses that artists have made to industrial culture. Two of these are of interest here. The first is, or was, Pop Art. In this context, Pop Art appropriated the techniques of

industrialized communication. The artist became a sort of neo-art director, reprocessing the materials produced by real art directors working in advertising. The second of these responses was the Multiple. Unlike the playfulness, if not cynicism, of Pop Art, the Multiple was a positive imitation of industrial culture. Artists making multiples designed a work of art which was then made by someone else, in a batch, and using standard industrial technology. The results were often indistinguishable from consumer goods. The most daring idea behind the Multiple — which was never realized — was that the artist's object could be cloned in unlimited numbers and spread through society without the heroics and snobbery of standard art consumption. (Perhaps Rubik's Cube is the apotheosis of multiple art.)

Both of these responses, Pop Art and Multiples, implies that there is only a matter of degree between the work of the artist and the designer. Designers and artists both manipulate form. The distinguishing factor is one of technique: a design can be described as numbers, as a set of measurements, so that someone else, more strictly something else (a

machine) can make it. The mechanism of getting art to its audience in both of these movements was consumerism. Artists were and still are aware of this mechanism. It is still about the only way of distributing work, gaining an audience and maybe earning a living. The private gallery, for all of its discrete charm, is modelled on the same distribution system that General Motors uses. And the home is a vehicle of consumption *par excellence*.

Nevertheless, a home is not a collection of gadgets. Home is such a central idea in our mythology that it is never clearly articulated. Impartial surveys of its make-up are generally unwelcome. Any data that denies our vision of comfort, mutual support and ease, by pointing out that many homes are places of misery, strife and separation is dismissed as being aberrant. Home extends to such things as places of origin, so that as the word is pronounced, it invokes a range of associations from the city state to personal reverie. Home is, because of its fuzziness, a prime subject for those interested in cultural matters, and one would expect artists to be at the forefront of research into this myth.

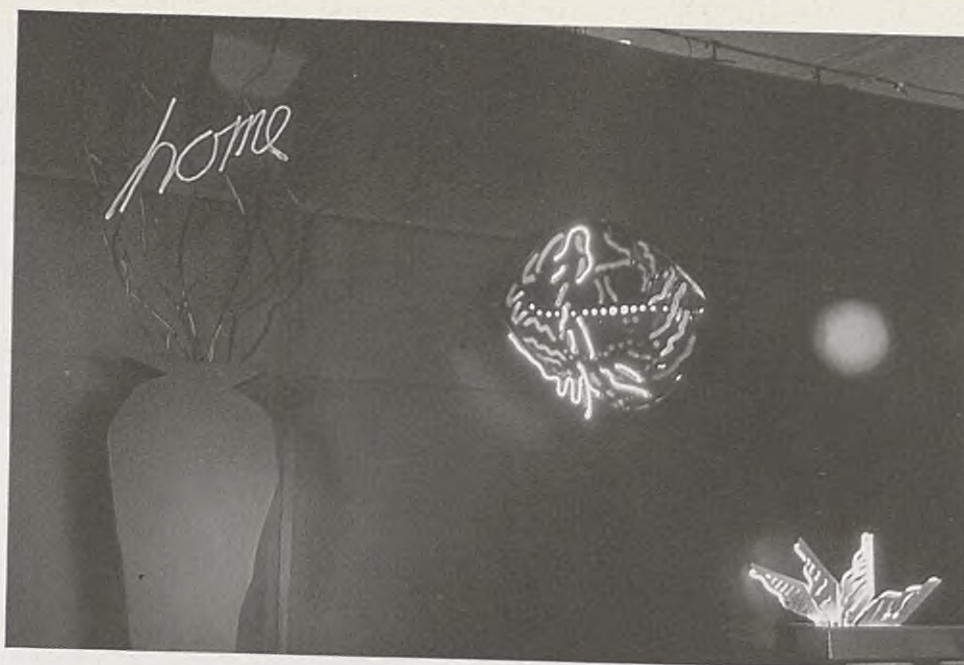
Some clues as to what Home might be were displayed at the Home Show. Surrounding the Art and Industry stand were more than four hundred other stands. Only a dozen or so exhibited actual houses or parts of a house such as windows, decks, roofing etc. Most of the stands were of artefacts and systems that people use to turn a house into a home, like furniture, encyclopaedias, photographs, workshop tools, media toys, pools, games and relaxation machines. Nearly all of these were offered as a way of improving the existing conditions of home. Often, like the taps to be fitted to taps to purify a water supply already purified by the water authority, the systems and objects were clever meta-systems. Style appeared to be a non-issue, or at least an arbitrary pre-condition for the commentary inherent in things like that tap, or rows of discount books, or soft focus wedding photographs. The corporate sponsors of the Artists and Industry initiative, A.V. Jennings Homes, have long been aware of this level of home-making through their basic houses. Probably because of the growth of

project homes, where style has marketed, rather than conformity, they have shown an increasing interest in style. As members of the building industry their sponsorship is apt. What could be better as a mediating ground for the facts of industry and the imagination of the arts than the pragmatic suburban home?

So this inaugural exposition has a long history and a complex foundation of issues. Like that history, this showing of the first results in an ongoing programme of artists collaborating with industry didn't exhibit a pure vision of industry. Along with the use of artists as designers in the industrial machine, there were objects made in workshops (often made of artificial materials, using power machinery, but still essentially handmade) and also a smattering of prototypes. Works by designer/artists have been around for some time locally, so the real breakthrough has been in the first category: artists collaborating with an existing manufacturing process.

This first batch of products included wall tiles, plates, plastic containers, light fittings of all kinds, fabrics, blinds, carpets, furniture, mirrors and decorating accessories. Despite the style, the exposition generated the ambience of a department store. That is, a commercial response was sought. The over-riding question was 'will it sell?' Such an attitude is independent of critical discourse. A painting or sculpture can be a critical success and remain unsold. For a mass-produced carpet, tile or plate, hundreds of people have to buy, and if their reasons for buying are other than economic, the manufacturer doesn't need to know, but just replicate the product. This is the happiness of popular culture: it is easily and quickly measured by sales.

For a kulturkritik, things are never that simple. Most of the objects were international post-modern in style (that should be a contradiction in terms, but unfortunately it isn't) and exhibited a new version of conformism, in effect rather like the cream brick regime that Jennings used to tap into. I couldn't help contrasting the seriousness of the Art and Industry stand with the wit and throwaway lightness of the gadgetry on the other stands in the Home Show. At the same time, there was nothing in



Lamps manufactured by Barnes Neon Pty Ltd, Southport Queensland.



Wool rugs woven by Brintons Pty Ltd Geelong, Victoria. Designed by Victor Majzner. Rug 2.75m x 2.75m. Runner 2.75m x 91.5cm.

the rest of the Home Show (except maybe some Italian lamps) that rivalled the lights by Richard Morell, Neil Roberts, and Steven Hennessey, the rugs by Merrill Dumbrell, the pagan furniture of Helmut Lueckenhausen, and the tiles by Mary Lou Pitard.

The most impressive works were the carpets designed by Victor Majzner, and made by Brintons Carpets Pty Ltd. The two carpets exhibited were woven single images, not

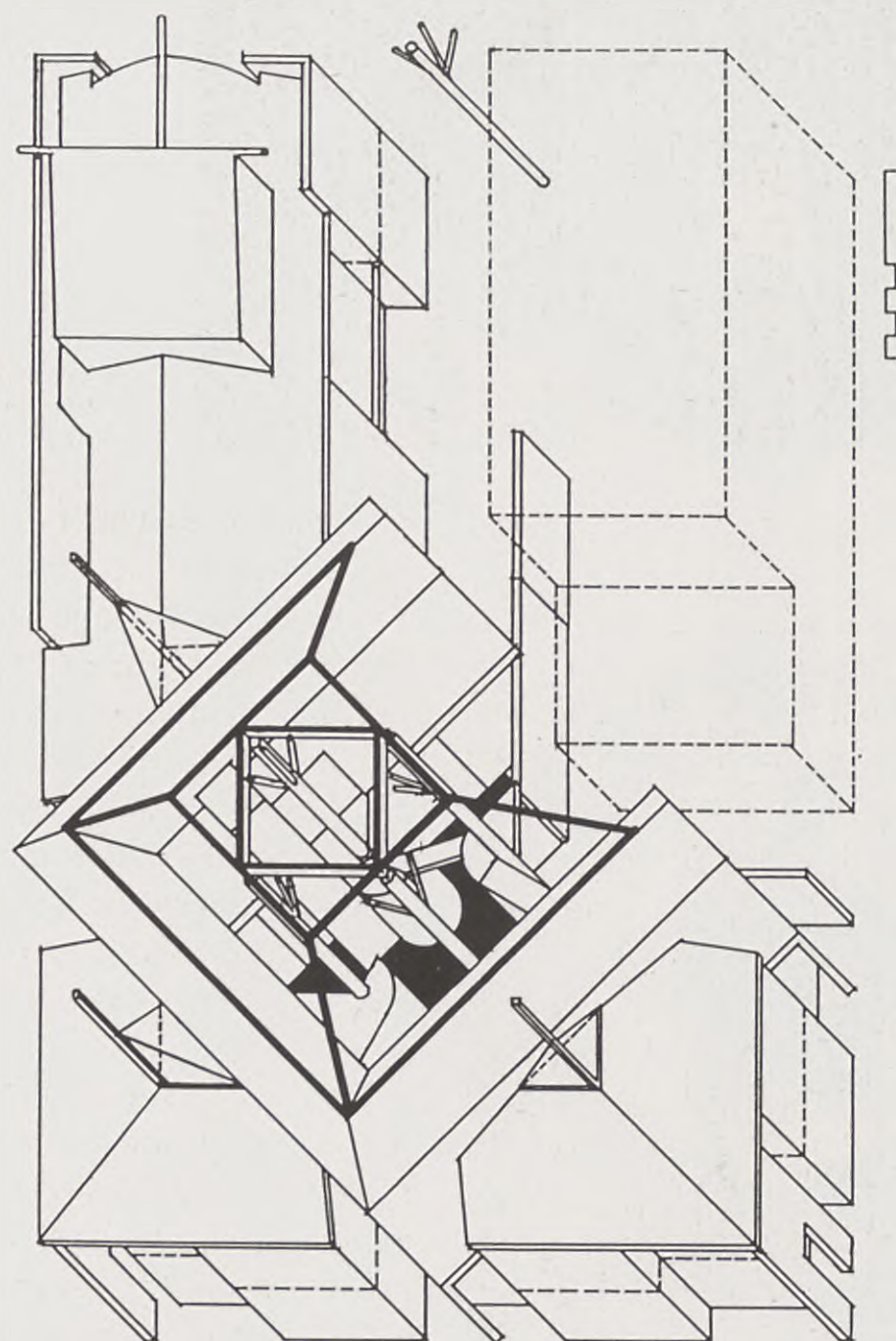
repeating motifs. One was a brightly coloured rug, generous in size; the other was subdued and meant as a runner. Both were splendid designs, equally capable of filling a room and producing smaller spaces of interest between furniture placed on them. Without being representational, the designs were evocative of natural ground with its different textures and colours. Walking barefoot on carpet — one of the physical sensations of 'Home' — would thus be given an extra dimension with these carpets.

The carpets also demonstrated the transfer of an artist's design into production technique. Majzner's original design was an *analogue* that is, *continuous data* presentation. For the carpet to be made, this design had to be enlarged and *digitalized*, that is, broken up into a matrix of equally spaced bits. The discrepancy between the free design and its translation into military tufts of colour allowed another level of pleasure to be had from looking at the rug. Such a fortuitous synthesis of representation and technique was all the more powerful because of our pervasive video training (in the home), where we have learnt to combine dots into reality.

I also liked the colours. At \$1600 approximately for the rug and approximately \$600 for the runner, I wonder how they will sell?

Alex Selenitsch is a Melbourne-based architect

selenitsch's invisibles



ALEX SELENITSCH, Fictional Office, Blake International, Melbourne, (axonomeric)



ALEX SELENITSCH
oasis

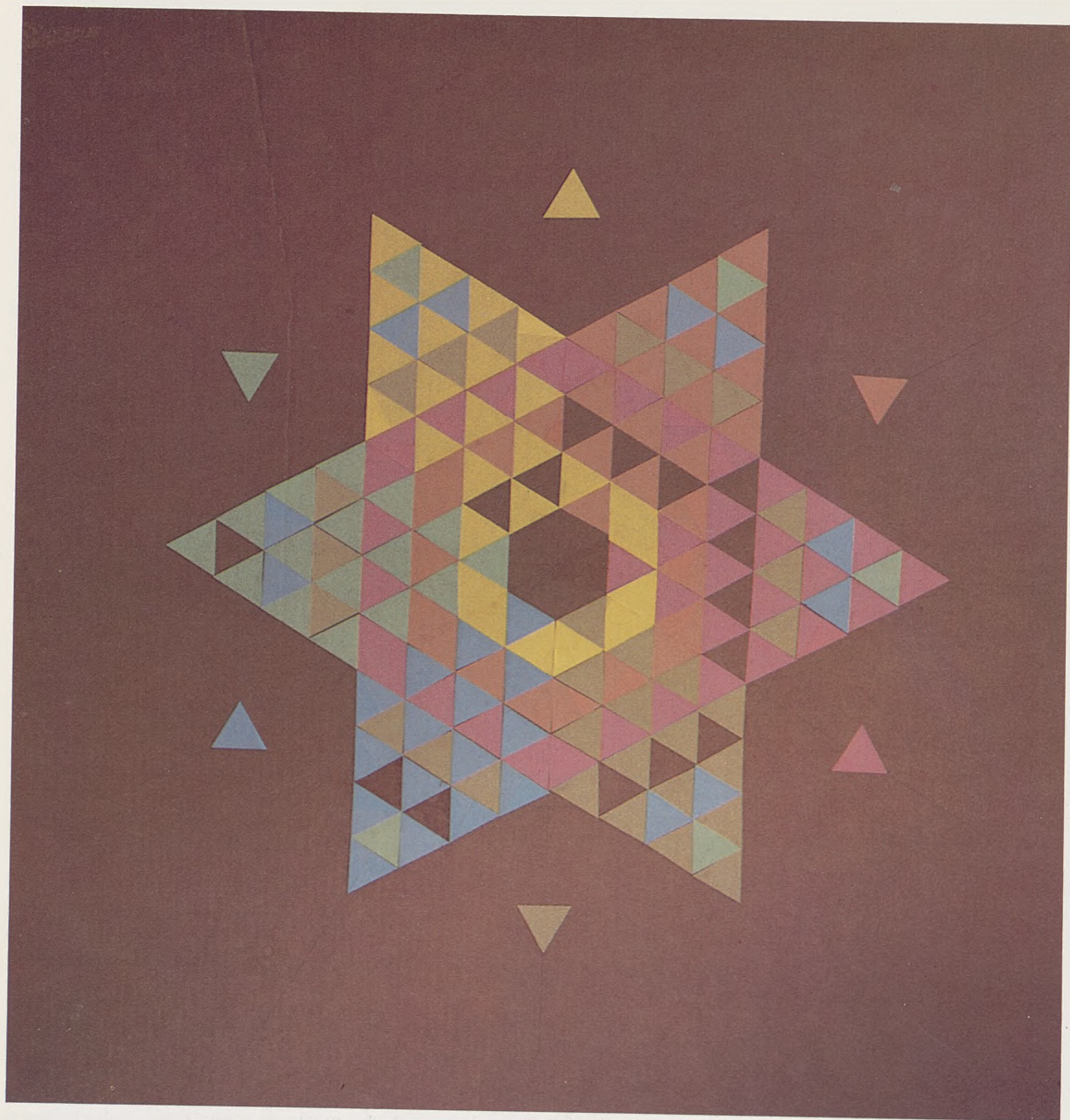
Melbourne architect Alex Selenitsch conceived an exhibition and book called the '1 – 9 project'. It was an attempt to use the same grid of numbers to produce texts, words (which are in fact concrete poems), buildings and coloured images, so a variety of pieces and images would fit into that idea.

Paul Carter

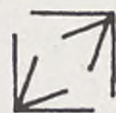
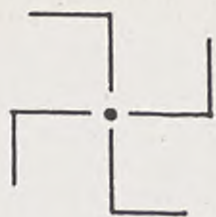
What would a Plotinian neophyte set down in Melbourne make of his surroundings? How would this disciple of essences cope with a society notorious for knocking the invisible — a society whose lack of a common *mythos* has repeatedly obliged its artists and writers to create mythologies of their own? How would he set out his metaphysics in a completely material way — without appeal to Platonic Ideas — and how would he avoid the imputation that his version of order was *not* just another personal myth?

Questions like these were provoked by Alex Selenitsch's remarkable little exhibition, '1–9' held late in 1987 in Melbourne. Less an exhibition than a meditation on the idea of an exhibition, Selenitsch's assemblage of expository texts, concrete poems, architectural models and mosaic-like colour charts explored the numerical, alphabetical, geometrical and chromatic grammars underlying the formation of the simplest of objects (one syllable words, architectural forms, simple numbers).

For Selenitsch these grammars do not drop ready-made from Plato's heaven. What makes them perceptible and, despite their superficial variousness, ultimately unifies, them is the fact that they can be manipulated *spatially* — that by arranging and rearranging their elements (shapes, letters, numbers) within the two-dimensional limitations of a flat surface (whether page or ground), the artist can produce configurations which allude to the lost, third dimension of the real (but unrepresentable) world.



ALEX SELENITSCH, *Harlequin Star*, coloured paper on corrugated cardboard, 1x1m



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ALEX SELENITSCH 1-9, Text, Words, Buildings and Colours – excerpts from the book.

Hence, Selenitsch's words generate other words when their individual letters are rearranged. The rearrangement not only produces new meanings; it discovers new shapes on the page. And by his chess-like exploration of purely material constituents (the letters of the alphabet), Selenitsch arrives at an ideogram (his word), a new combination which seems to signify. At no point has he employed the sleight of a third dimension; but, mysteriously, the resulting letter cluster (a spatially and semantically fertile field) reveals the invisible history the materials conceal, a depth hitherto unsuspected.

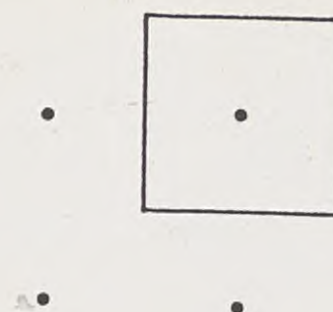
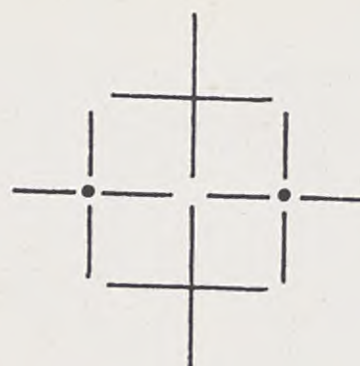
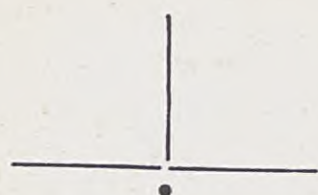
The two-dimensional is a digital world, an either/or domain without depth, where more than one thing cannot occupy the same site, where transformation is synonymous with

translocation. It is a world without an archaeology and, as a result, one might have thought, antipathetic to the making of interesting buildings — spaces with depth and height, able to accommodate histories. Nevertheless, the queen of Selenitsch's transformational grammars is architecture, precisely because it models the world's spatiality most completely. How does Selenitsch, a practising architect, resolve this apparent contradiction?

The essential feature of the architectural models on display was not so much their obvious preference for centralized, symmetrical layouts, but their impression of buildings dedicated to the principle of simultaneity — of a space conceived in its entirety at any point in time or space. But simultaneity, the experience of time and space becoming each

other, while the supreme experience offered by architecture, is not representable. True, Selenitsch's buildings enable one to extrapolate the entire building from a single unit, but the important sensation he wishes his models to convey is the possibility of each unit itself *containing* the whole building (and many others which may or may not be built). His rather flat models did not, then, indicate the lack of a truly architectural intuition: once again, they drew attention to the difficulty of representing the invisible.

Simultaneity is the experience of the invisible materialized; it is the sensation of feeling, however briefly, at home in the world. But to express this awareness of the harmony permeating the physical world means dissecting its temporal and spatial constituents and re-



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ALEX SELENITSCH examples from the '1-9' project

constructing them symbolically. Hence Selenitsch's palindromic letter clusters, the symmetry of his chromatic and numerical configurations, the one-in-many nature of his architectural spaces all aim to represent symbolically the experience of simultaneity, the moment when the variousness of the world is grasped in its unity.

But, for all its gravity (in more than one sense), it would be a mistake to characterize '1-9' as in any sense a monumental or didactic event. There was no mistaking the universalism implicit in Selenitsch's project to discover the spatial matrix interconnecting the various arts — in his attractively produced catalogue, Selenitsch himself describes '1-9' as 'a homage to William Blake, William Morris, Marcel Duchamp and Percy Grainger, all of whom

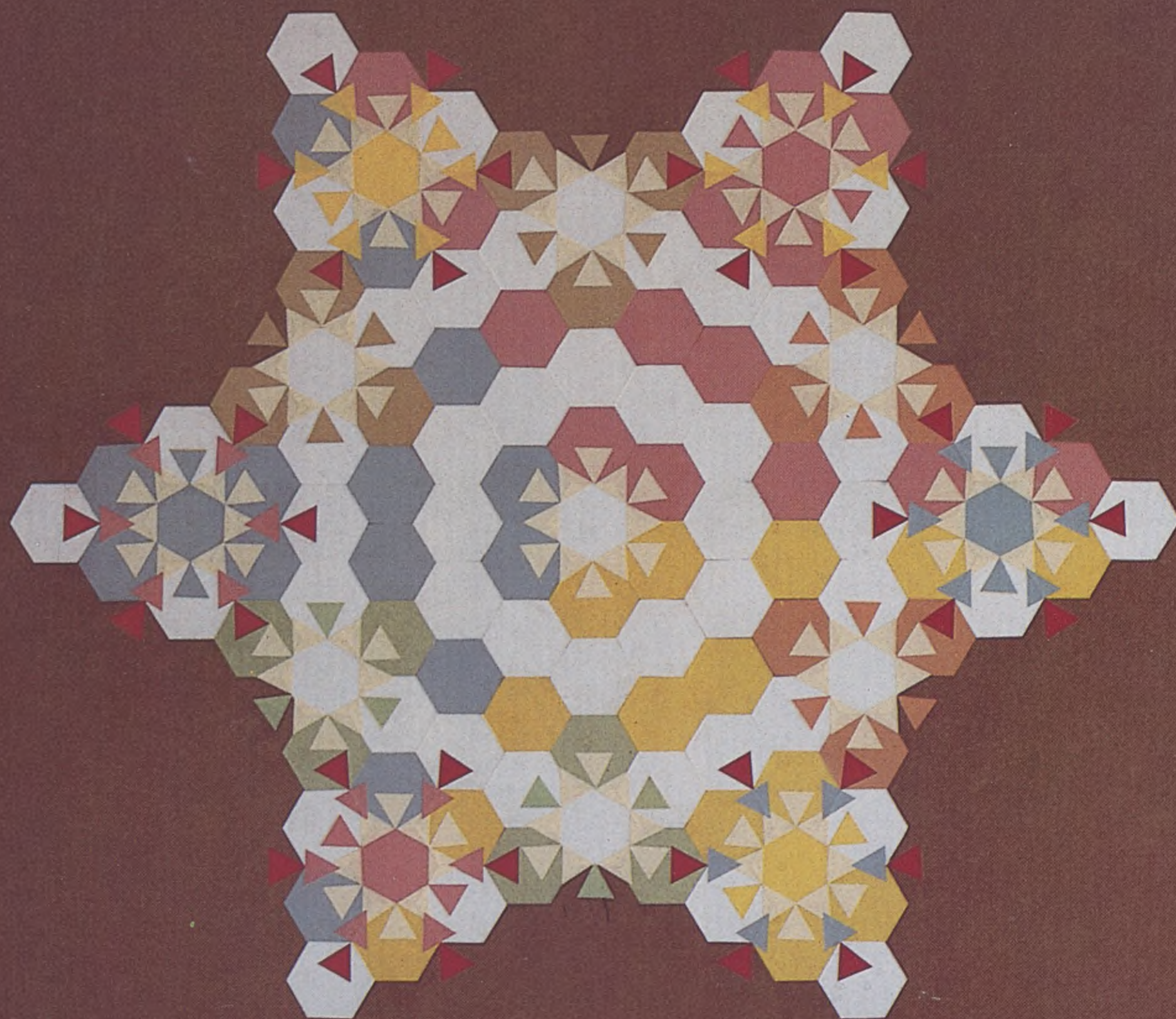
linked genre with genre in the same way that they linked 'art' with 'non-art'.' But this magpie learning and what amounts to an obsession with finding historical and analogues to his own methods, was carried lightly, disarmingly. The exhibition itself was, as I suggested, gently self-disparaging: what exactly was the space we, the spectators, occupied? The arrangement of exhibits, along two flat walls at right angles to one another, refused to help us out.

And, despite the speculative cast of the exhibition, there was Selenitsch's own refusal to theorize about his results. It is the process which matters to him and not the confirmation of a theory. This intuitionism had its drawbacks. It meant for instance that, while one could admire the patterns found and made, one was often uncertain about their status —

what allowance does Selenitsch make for the combinational limitations imposed on his materials by their own formal nature? (There are, after all, only so many letters, so many numbers etc.) Are his results artefactual?

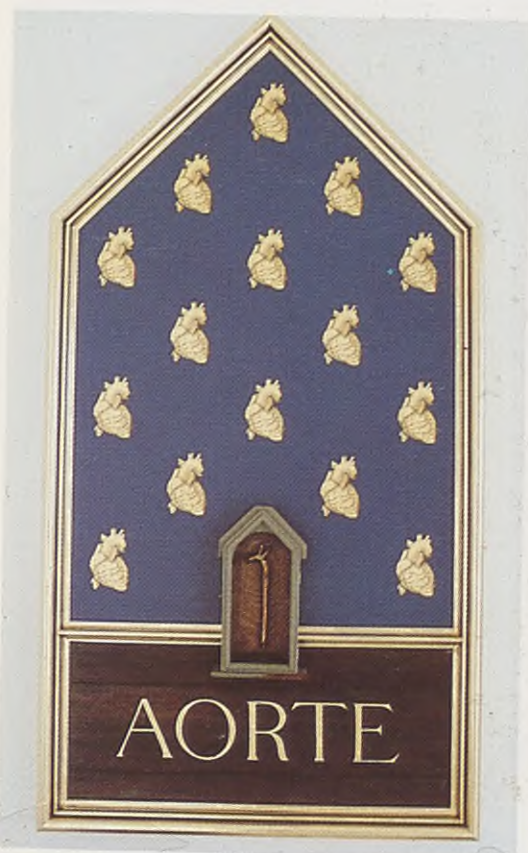
But perhaps Selenitsch foresaw these theoretical objections and, for this reason, insisted on the materiality of his appearances. At any rate, the result is a body of work as light as it is grave, learnedly naive. Neither modernist in the heroic mould of a poet-architect like the Russian Futurist, Khlebnikov, nor self-indulgently post-modernist in the word-mocking manner of the French OuLiPo writers, Selenitsch's discovery of the sacred in the suburbs (to borrow the subtitle of Humphrey McQueen's book) is distinctively Australian.

Paul Carter is editor of the *Age Monthly Review*

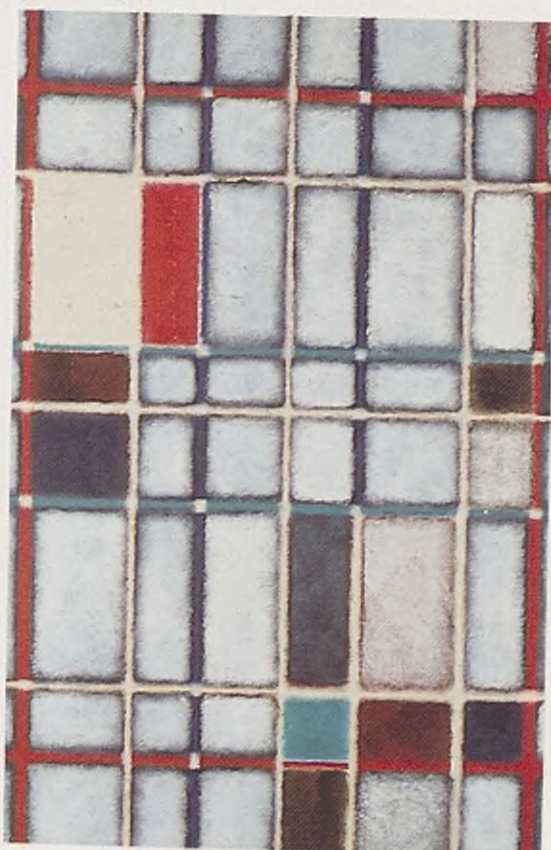


ALEX SELENITSCH, *Joseph's Coat*, coloured paper on corrugated cardboard, 1x1m

EXHIBITION COMMENTARY



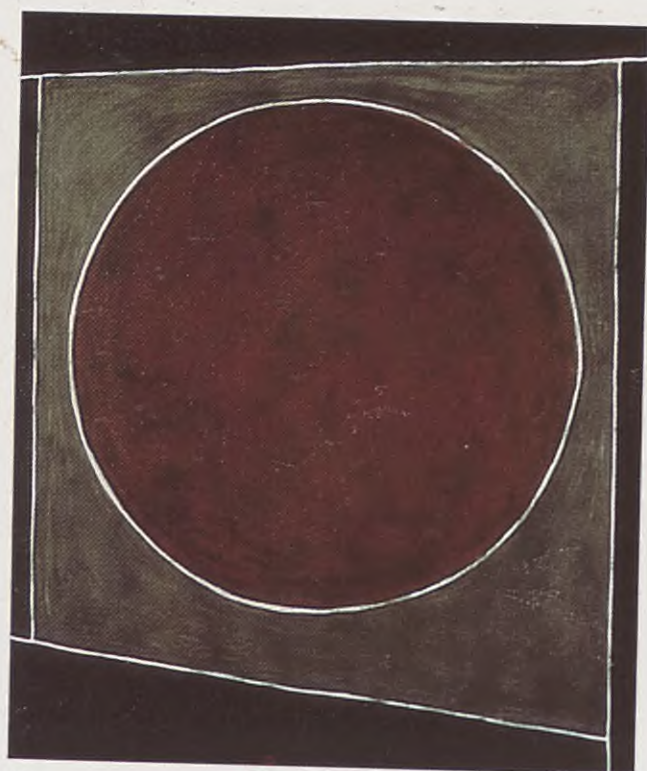
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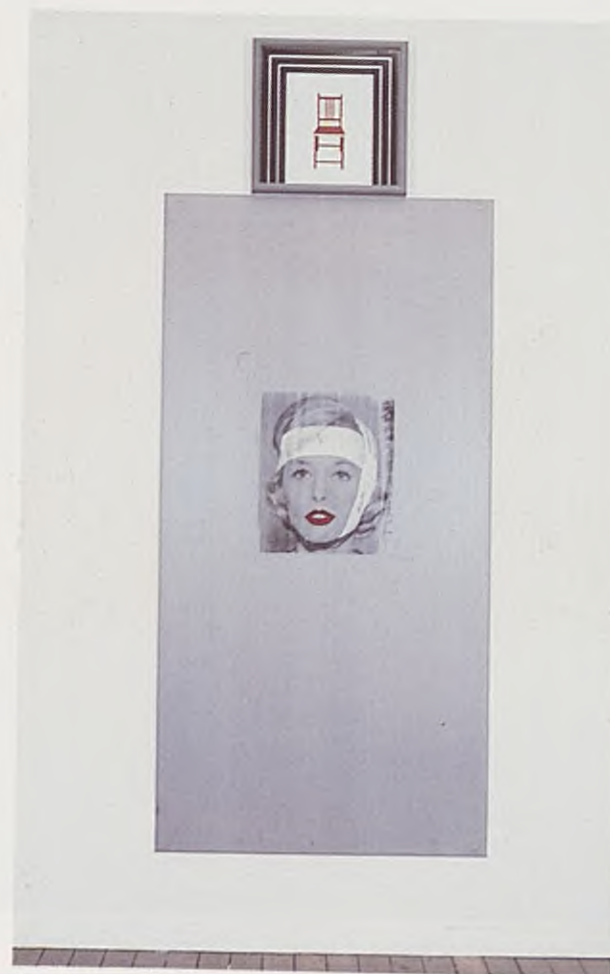
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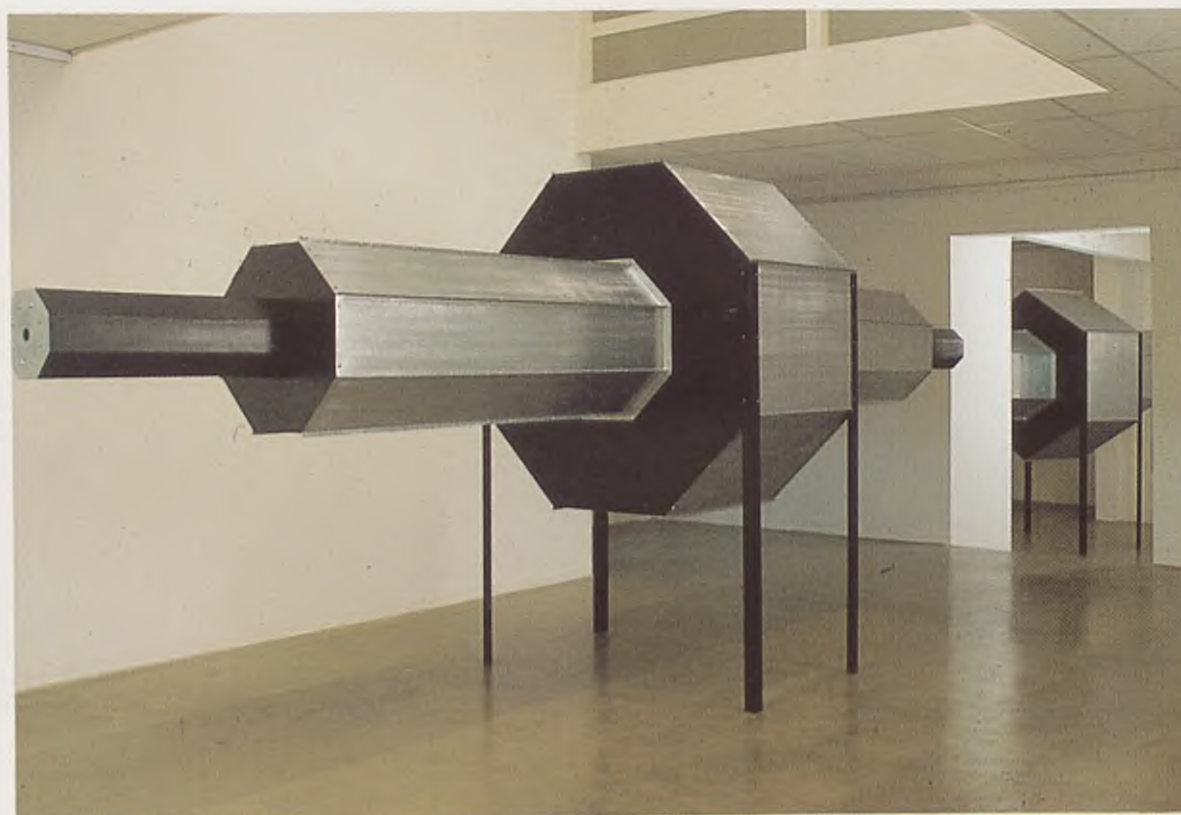
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1. TONY TREMBATH, *Aorte*, mixed media, 84.5 x 45 x 15cm, 312 Lennox Street, Melbourne 2. JON PLAPP *Coherent Light*, 1988, acrylic on canvas, 90.5 x 61cm, Watters Gallery, Sydney 3. JOHN DAVIS, 1988, eucalyptus twigs, paper, calico and duraseal, each piece approx. 70 x 90cm, Watters Gallery, Sydney 4. DAVID TREMLETT, *Table-Floor-Wall-Drawing*, 1987, pastel on paper, 237 x 203 cm, Roslyn Oxley Gallery, Sydney 5. AUGUSTINE DALL'AVA, *Close to the bone*, 1988 polychrome wood, stone, copper plated steel, 77 x 44 x 25cm, Pinacotheca, Melbourne 6. JANET BURCHILL, *Inertia and components*, 1988, acrylic on metal, 180 x 120cm, vinyl and acrylic on metal and glass, 40 x 40 cm, Courtesy Yuill Crowley, Sydney

EXHIBITION COMMENTARY



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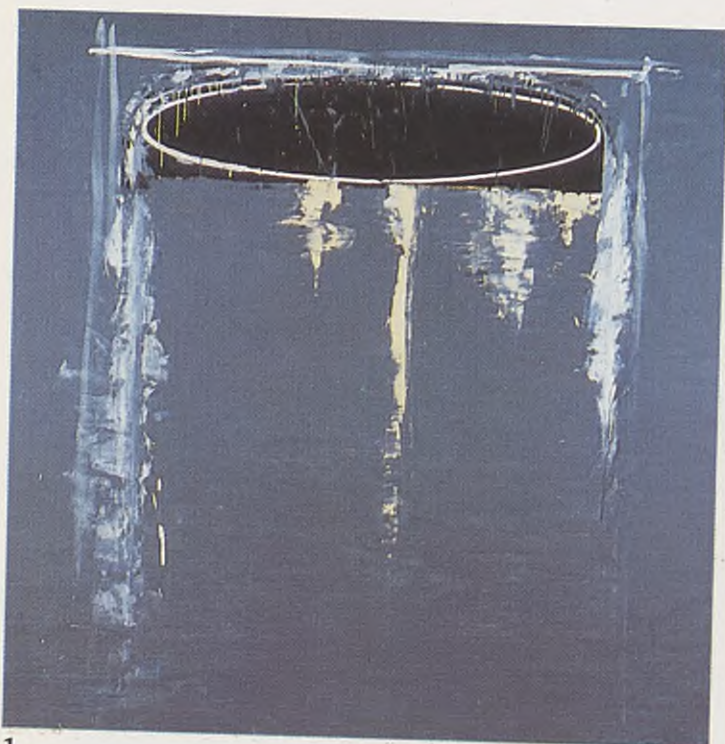
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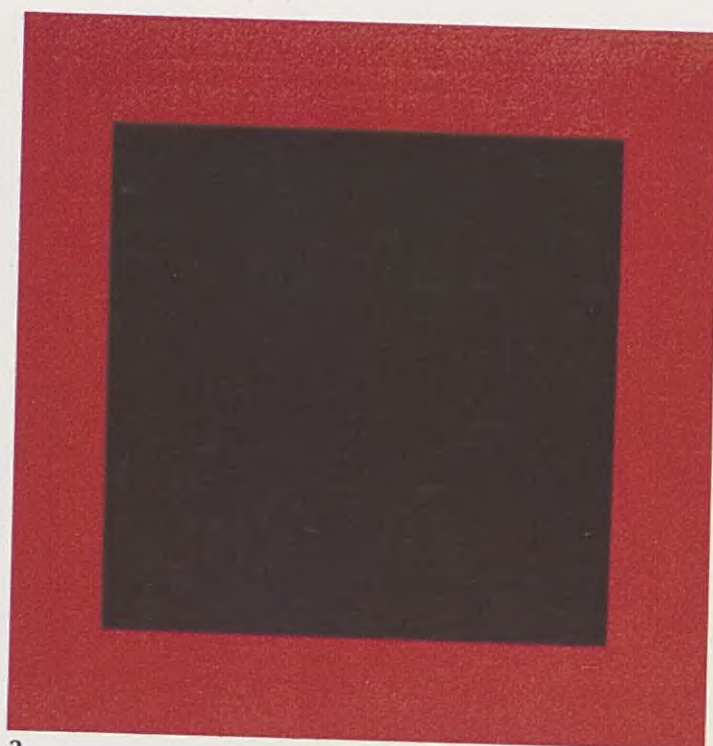
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1. IAN HOWARD, Arch of Triumph (Nuclear powered/missiled submarine, 1988, 247 x 235cm, fibreglass, bitumous plastic, timber, body shutz, infra-red sensor, Watters Gallery, Sydney
 2. ARI PURHONEN, Formula, 1988, galvanized iron and painted wood, 220 x 570 x 140cm, Mori Gallery, Sydney 3. JUAN DAVILA, Utopia, 1988, oil on canvas, 180 x 105 cm, Roslyn Oxley Gallery, Sydney 4. BRAD BUCKLEY [A] Gender, 1988, media Sculptural installation, Lake Macquarie Gallery, N.S.W.

EXHIBITION COMMENTARY



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1. JOHN FIRTH-SMITH, *Listening*, 1988, oil on linen, 274 x 274cm, Roslyn Oxley Gallery, Sydney 2. CLINTON GAROFANO, *Idiot Box II*, 1988, 45 x 45cm, rubber on wood, Mori Gallery, Sydney 3. HOWARD ARKLEY, *Shadow Factories*, 1988, Tolarno Galleries, Melbourne 4. RICHARD DUNN, *Fortune teller*, 1988, acrylic on canvas, 230 x 506cm, Yuill Crowley, Sydney 5. MERRICK FRY, *Child's play*, 1988, installation, mixed media, 2 x 7m, EMR Gallery, Sydney

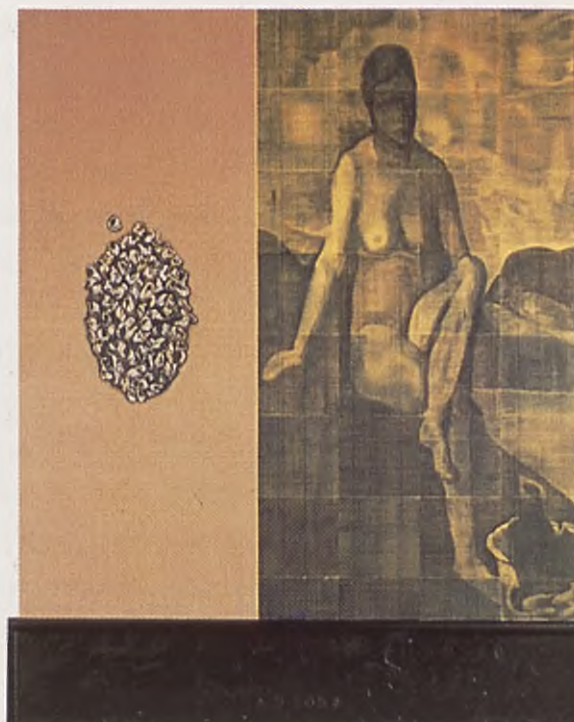
EXHIBITION COMMENTARY



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1. HAYDN WILSON, *Strutting with the animals*, 1988, 224.5 x 140cm (diptych), oil on board, Bloomfield Galleries, Sydney 2. ROBERT BOYNES, *In the skin of the lion II*, 1987–88, oil on canvas, 183 x 244cm, Macquarie Galleries, Sydney 3. JOHN YOUNG, *Wings of the sad angel*, 1988, oil on linen slate, 170 x 220cm, Yuill Crowley, Sydney 4. EGIDIO SCARDAMAGLIA, *basket with fruit*, 1988, watercolour, 56 x 50cm, Painters Gallery, Sydney 5. MICHAEL BROUS, *Portrait of Francis Roy Thompson*, 1956, oil on canvas, 68.5 x 60.5cm, Charles Nodrum Gallery, Melbourne 6. JOHN BRACK, *1066*, 1988, oil on canvas, 121.5 x 152cm, DC Art, Sydney

BOOK REVIEWS CONTINUED

adopted an approach which might well be applied to other members of this extraordinary family. Mendelssohn conveys a profound understanding of the development of Lionel Lindsay's personality which is fascinating. More importantly, this approach provides a persuasive argument for the explication of events with overall implications for Australian art history. ■

Dinah Dysart

Dinah Dysart is director of the S.H. Ervin Gallery, Sydney

***The Artist's Rottnest* by Ted Snell**
Fremantle Arts Centre Press,
The University of Western Australia, Perth,
1988, ISBN 0949206 34 2
Reviewed by Don Bradshaw

Rottnest Island, off the coast of Perth, is a small island that has long exerted a powerful fascination over West Australians, and one which is often difficult to fathom by 'outsiders'. Ted Snell is a local artist and critic who has brought together words and images which do much to explain the 'Rottnest myth'.

In his introduction Ted Snell explains that he, like many other West Australians, has always viewed Rottnest as a special place, where carefree pleasurable days ran one into another over the long hot summer. He evokes and characterizes the 'Rottnest Myth' of a sun-drenched playground for a so-called classless society where the cares of the mainland are sloughed off and one is revitalized by contact with nature in an idyllic setting. Rottnest is for most West Australians the equivalent of Odysseus's *L'île des lotophages*, the island of the lotus eaters, usually identified as the now tourist-ridden island of Djerba off the Barbary coast.¹

The reality of course is very different from this and Ted Snell documents Rottnest's dark history, starting with Volkersen's abandonment of fourteen of his crew on the island, only four of whom were subsequently to survive and reach Batavia. Following European occupation of Western Australia in 1829, Rottnest was to become, within just ten years, a prison for Aborigines, many of whom were to die in pitiful circumstances within sight of their beloved homeland and campfires. The quaint stone cottages that are prized so highly by holiday-makers are in fact the legacy of one Henry Vincent, a callous and brutal prison superintendent who was the subject of numerous inquiries until his retirement in 1866.² Early depictions of the island, by Herbert W. Gibbs and J.E. Miller fail to convey anything of the depressing state of Rottnest and Ted Snell speculates that an unwillingness to confront unpleasant social realities is characteristic of much of early West Australian art of the colonial period. In fact the contrast between the photographs and the paintings in the book is very striking and they record two quite different realities. The poem by John Boyle O'Reilly, a Fenian prisoner, reproduced on page twenty-eight gives the other, darker, side of Rottnest:

There are some lonesome places on the earth

That never re-echoed a sound of mirth,

But of all the spots on this earthly sphere
Where these dismal spirits are strong
and near,

There is one more dreary than all the rest,
'Tis the barren island of Rottnest.

'Tis a white sand-heap about two miles long, ...³

The island was declared a holiday resort in 1907 by the State Government and an article in *The West Australian* of the same year describes how this Playground for the People is to be constructed with the assistance of prison labour. It was still to serve its old master again however, before being completely given over to the people — European nationals were interned there during the First World War and the island was closed to the public and used as a military base from 1939 until the end of

the Second World War.

In 1983 I persuaded George Seddon to write a short article for a conference I convened on the theme of 'Research on Rottnest Island',⁴ which was published by the Royal Society of Western Australia. Characteristically, George produced an erudite and penetrating analysis of the peculiar significance of Rottnest to West Australians which he entitled *The Rottnest Experience*. Ted Snell draws on this article in his chapter, entitled *Terrestrial Paradise*, which charts the birth of the mythical Rottnest experience. George quoted Northrop Frye's definition of myth as 'the imitation of actions near or at the conceivable limits of desire',⁵ but I prefer to consider myths as dramatic covenants between a people and their God, which sanction the persistence of certain social customs or, more rarely, authorise their change.

Our God on Rottnest has become Dionysius and the Rottnest experience necessitates the observation of a number of rituals: the shared experience of the boat voyage, often in bad weather, and the essential 'rites of passage' without which the full sweetness of the experience cannot be savoured. The return to a simpler level of existence, where one is closer to nature; the daily pilgrimage for bread; the hedonistic pleasures of sun and sea during the day and freedom at night, far from the constraining pressures of life on the 'mainland'. Ted Snell has brought together images which, to some extent, document facets of this shared experience. From the delightful *With bumble after snipe* and *Rottnest* along Thomson's Bay, painted by Henry Charles Prinsep in the 1890s to Amy Heaps's evocative picture of a small boy going fishing, *The steps Rottnest*, 1925 and to Anne Maughan's *Bicycling at Rottnest*, 1985, we catch glimpses of this idyllic island world.

But he also draws our attention to something very puzzling about the paintings — the overall lack of people. Whereas the photographs in the book are invariably crowded with people — the paintings are primarily of a landscape virtually devoid of human life. Typically, if people are shown, it is one small figure, as in George Courtney Benson's *A shady tree*, or a lone bather in Iris Francis's *Rottnest*, or two cyclists in Frank Mills' *Salt Lakes Rottnest*.

Nowhere do we see the images of domestic tranquillity so familiar to us from French art, such as *La grande jatte* of Georges Seurat, and the boating scenes of Auguste Renoir, or the interiors of Pierre Bonnard and Vuillard, and the garden scenes of Edouard Manet. Images that we might expect to see repeated, given that Rottnest is a pleasure resort. Only in Ferry Korwill's two paintings, *The ferries leaving the jetty* and *Unemployed youths at Rottnest*, both painted in the 1970s, do we get any inkling of what is now the Rottnest experience, a jostling, bustling crowd of people, all bent on pleasure and distraction. Even Mary Moore's *Thompson's Bay, Rottnest*, which we learn was painted in protest at the invasion of her holiday home by the America's Cup, seems empty of people to me, despite the helicopters and dirigible in the sky.

Ted Snell suggests that, in part, this may be because the artists never went to Rottnest primarily with the intention of depicting the island. They were 'artists on holiday' and time to paint was snatched between other duties. Perhaps a better explanation is that given by Cliff Jones when explaining his limited production of works on Rottnest:

... the island was too beautiful — it tranquillized me to the point where activity like painting would have seemed like insane vigour.

The licence and escape of Rottnest have thus not acted to liberate pent-up creative energies, as one might have imagined, and Ted Snell notes that Rottnest has not functioned as a liberating catalyst for new visual ideas. Rather it has been *L'île des lotophages*, even for the artists, and the images are for the main conventional landscapes which display our endless visual preoccupation with the Australian environment.

It seems to me that it is at this point where looking at paintings of Rottnest as a totality may be of most value. We all know of the sense of loneliness and alienation experienced by the first Europeans in West Australia when confronted with the Australian bush and it may be that Rottnest was, and still is, so prized as a refuge from reality, because visually it approximates more closely to Europe. There are parts of the Rottnest coastline which I

know from first-hand experience are indistinguishable from that of Brittany in France and Rottnest must have seemed an obvious place in which to continue the romance with nature which is an essential part of the ethos of the English landscape painters. The book documents the birth of the wonderful society known as The Wilgie Sketch Club in 1890 and it is easy to imagine these early English expatriates continuing the visual tradition of Victorian art in isolated Western Australia. Frances Spalding, in a recent article on British landscape painting,⁶ comments that '... much Victorian landscape painting is either the result of intense looking or myopic nostalgia.' We see examples of both in *The Artist's Rottnest*. Like J. McIntosh Patrick, the twentieth-century English landscape painter reputed to be gifted with the inability to see either telegraph poles or electricity pylons, many of our Rottnest painters see only what they want to see and, in doing so, perpetuate a tradition of domestication of the landscape which is intensely European. Donald Davie⁷ argues that English landscape painting as a genre declined because, with the coming of the industrial revolution, it was no longer possible to portray the old comfortable balance between the cultural and the natural, and nature could no longer be relied upon as an inexhaustible source of sublime images. Increasingly these were to come from man's new-found industrial activities.

Landscape painting however lives on in Australia and whereas one school of thought sees this as evidence of our conservatism and hidebound mentality — rather like wearing hats and gloves at the races — others see this as propitiating a long-awaited renaissance of traditional values, all but lost in the death of Modernism.⁸ Sydney Nolan, for example, in a recent interview commented that his work could be seen as an attempt to ... thread my way through this narrow gap which I can see in this century between these two opposing forces ... representational and abstract art ... which stand in a highly theoretical and false dichotomy.⁹ I think we see evidence of this same struggle, however unconscious, in *The Artist's Rottnest* with formal exercises by Guy Grey-Smith, Ella Fry, Elise Blumann and Howard Taylor contrasting with the naturalis-

tic, romantic imagery of artists such as Ernest Philpot, Nigel Hewitt and Romola Templeman. In all these paintings, however, there is an obvious preoccupation with landscape and the environment, to the virtual exclusion of what is most obvious about the island, the people and their simple pursuit of pleasure, and this belies a deeper concern. Is it just with painterly problems, or is it yet again a reflection of our inability to come to terms with the Australian environment, which both fascinates and repels us; forcing us into ever greater attempts to dominate it, because of its indifference to our presence?¹⁰

Ted Snell has certainly done West Australians a service in bringing together these images of their favourite island; but the book goes beyond a mere cataloguing of the artistic output of all those who have fallen beneath Rottnest's spell. He believes that ... the themes which artists chose to record, and of course those they chose to ignore, provided a very revealing insight into the ways in which Western Australians have constructed their self image. Both Ted Snell and the Fremantle Arts Press are to be congratulated on a book which is as thought-provoking as it is visually satisfying and one which will be of interest not only to sandgropers but to all Australians interested in the development of the visual arts in this country. ■

Ted Snell

¹ M.I. Finley (1979), *The World of Odysseus*, revised edition, Pelican Books.

² R.J. Ferguson, 1986, *Rottnest Island: History and Architecture*, University of Western Australia Press.

³ J.B. O'Reilly, 1978, *The Dog Guard: An Australian Story*, in *Songs Legends and Ballads*, pp. 658–663.

⁴ S.D. Bradshaw, 1983 (ed), *Research on Rottnest Island* J. Roy. Soc. W.A., 66: 1–61.

⁵ N. Frye, 1967, *Anatomy of Criticism: Four Essays* Atheneum, New York.

⁶ F. Spalding, 1983, *Changing Nature: British landscape painting 1850–1950*. In *Landscape in Britain 1850–1950* Arts Council of Great Britain, pp. 9–21.

⁷ D. Davie, 1983, *Ibid.*, pp. 37–44.

⁸ P. Fuller, 1985, *Images of God: The Consolations of Lost Illusions* Chatto & Windus, The Hogarth Press, London.

⁹ P. Fuller, 1988, *Sidney Nolan and the decline of the West*. A *Modern Painters* interview with Sir Sidney Nolan. *Modern Painters*, 1(2): pp. 38–45.

¹⁰ G. Seddon, 1988, *Cuddlepie* and other surrogates. *Westerly*, 33(2), pp.143–155.

TRIBUTES

Rod Withers

On Friday 17 June Rod Withers died while skiing on Mt Hotham.

He had almost completed a simple house, close to snow and bush at Harrierville — a long-held dream.

Ronice Goebel and Rod had just produced their first child in March — no one had ever known Rod so radiantly happy as with his new daughter, Jaffa.

'Full-on!' I first heard the expression from Rod, and that was Rod and the only way he could be. Not a moderate man and one who lived essentially through his actions: building, skiing, bush walking, painting, and of late Ronica and baby Jaffa.

For a man who died so young — he was born in 1946, his first exhibition seemed such an age ago. It was at the only possible gallery then in Brisbane, Brian Johnstone in 1959 — downstairs, the space for young and promising artists.

The paintings combined much of his two passions, cars (speed) and building. The cars, maybe from tearing around the coast of Australia to find suitable surf, but the building from his three years at the National Gallery School, Melbourne under the watchful eye of John Brack. In London for a couple of years,

1970–71, his paintings toughened under that particular English 'post pop' generation of not the disposable container but the durable one, owing not so much to Warhol as Juan Gris. Back in Australia the paintings started becoming more direct and the integrated earlier 'built' pictures gave way to the activity of building. Rather than building a building for someone else (European Modernism perhaps?) it was now the activity itself, and as his interest changed from tight interior space of art school and studio to the only space he desired and adored, 'outspace' — Australia — so the paintings' rigid format under his avid and muscular excitement had to bend, drop, stoop, plunge and if the paintings weren't as exciting as actually being 'out there' then the paintings had to change. If the paintings aren't as exciting as living — why bother!

All this, and why aren't his paintings as well known as many of his contemporaries? He was ambitious, but given the choice between being in the studio and painting and a three-week walk through the Tasmanian wilderness he would often choose the wilderness. His paintings, as with all his other activities, would come 'full-on' in charged lumps. When he was there — whatsoever he was doing — he was

there. Soft padding was not possible for Rod, no little things — personal conceits to get him over lean times. In lean times he built houses not paintings.

There are not major or minor works, for his drawings, wood cuts, sculptures are all major works of comparable quality in their own medium; and how beautiful they are. His total respect for the well-built object, whether car engine, house or ski, never allowed him a relapse from himself. This indeed was a spectre that drove him, all or nothing, 'Full on'.

On a trip to the Northern Territory he collected native grasses as a botanist and I met friends of his, fellow bushwalkers, who didn't even know he painted, as I'm sure the children didn't, who he led (after proudly gaining his credentials) through his beloved wilderness of snow and scrub. Of course for anyone who knew Rod and his paintings, all would say 'the time will come', but we did think Rod would be there to see it. He is represented in many distinguished public and private collections — and that's all it could ever be, for there was no easy place to accommodate Rod — only distinguished ones.

Roy Churcher

Marion Hall Best

The death occurred in Sydney in June last year of Marion Hall Best at the age of eighty-three. A substantial obituary in the *Sydney Morning Herald* was headed 'Marion Hall Best: her colours live on'. Those readers unfamiliar with the decorative arts of this century may well have pondered — what colours?

Marion Best was the most innovative interior designer that we have seen in Australia. Her remarkable career started during the cream — and later beige — periods. 'Neutrals sap you

— a room should be stimulating and sing,' she said. She knew in 1926 that she wanted to work in big areas of colour in a three-dimensional way and these colours would be different because of their intensity, tone and relationship to each other.

She was born in Dubbo, New South Wales in 1905, where her father Dr. E.H. Burkitt, was in practice. After an early schooling at Dubbo, she completed her education at Frensham, Mittagong. A meeting with June Scott Stevenson, a graduate from Edinburgh School of Arts

who had lived in Chile, led to Marion Best joining her embroidery classes at Point Piper, where the South American influence in both design and colour was very strong. Inspired by this start, Marion Best joined Thea Proctor's art classes in 1926, when she was swept away with the Fauves group, particularly Matisse. Fellow pupils were Helen Blaxland and Roy de Maistre, which was the beginning of all their common interests.

In 1927 she married John Hall Best, who in 1956 was knighted for his services to

dentistry. As Lady Hall Best, she shared his honour and never received one for herself, despite many people, particularly the late Mervyn Horton, persevering with the honours department to correct this omission. The benevolence of our governments to artists in recent times has introduced a belief that someone like Marion Best must have been rich — especially being a 'Lady'. This was not so and that wonderful curtain maker, Alison Bennett, recalls Marion frequently asking the workshop girls if she could pay them next week.

There were financial and importing difficulties but, confident of her integrity and taste and talent, for which there is no accounting, and her trained and critical eye, Marion Best introduced designs to her clients which were not gimmicky but advanced. In 1949 at a Paris exhibition she noticed an example of clear black varnish over gold leaf, as used by artists, a principal towards the glaze she was to

develop here into a renowned art for many walls and ceilings.

In 1951, Marion Best and Leslie Walford decided to gather the few designers who then existed in Sydney and form a Society of Interior Designers. For their first exhibition, she arranged a white study around Sidney Nolan's painting *Drought*. Said the Brisbane *Courier Mail* in its now famous comment, 'Would you, if you were decorating a small room, ever dream of using nine strong colours and a painting of the carcass of a cow?'

She is survived by her son Michael Hall Best, who continues to manufacture the fibreglass furniture she brought to Australia; her daughter Deidre Broughton, an architect and talented interior designer, three grandchildren and two great grandchildren.

Marion Best was an inspiring person and the catalyst for artistic people, always generous in sending people to people to share her dis-

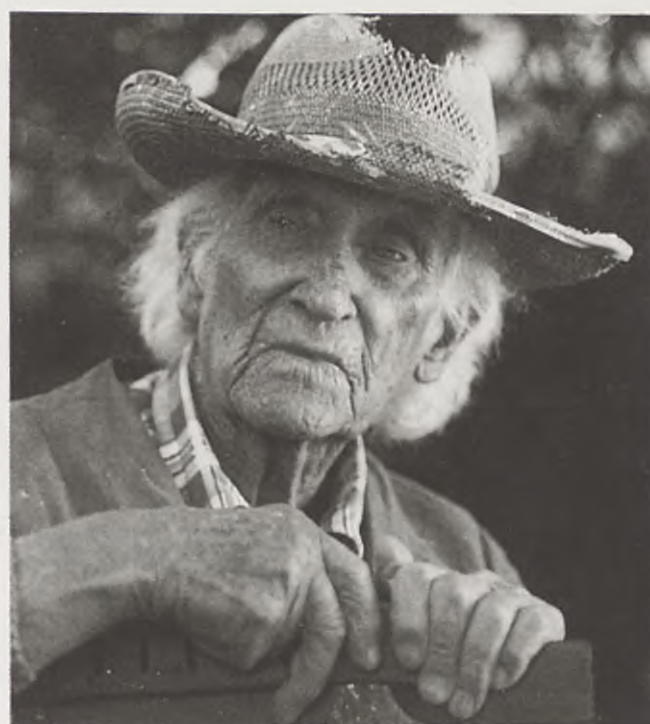
coveries. She was the creator of Marion Best Pty Ltd at No 153 Queen Street, Woollahra, a shop renowned all over the world for forty years. Her decorating team, which often included artists, worked well together, largely created by her observations of the reactions of other people. Her shop windows gave Australian artists the chance to display their paintings, furniture, sculpture, ceramics and fabrics for the first time, because she strongly believed that the twentieth century must produce its own designs and manufacture them into useful products to use and admire. She introduced us to the great designers from Italy, France, Finland, Japan, Mexico, the United States and Australia, after visiting them all herself, and launched their wares and told us their names, which we will remember with gratitude. ■

Caroline Simpson

Lloyd Rees

Some of us in Sydney who could not attend Lloyd Rees's funeral in Hobart found it hard to come to terms with the reality of his death. We have been close to his paintings on the walls of our Gallery where he is as palpably present as if we could touch his hand and converse with him personally. Even now it is hardly possible to think of the things he drew and painted and dissociate from them the clear and passionate voice with which he spoke.

Lloyd lived in this inspiring city of ours for seven decades and created one of the most important legacies of twentieth-century Australian art. How can it be summarized? He projected our country's landscape into a dimension which provided Australians with sustenance of a very special kind. Australia is, let us be frank, a materialist child of a materialist age. Yet Lloyd has secured for us through his art a link with a spiritual tradition that goes far beyond the boundaries of this



Photograph by Gordon Clarke

continent. We need not be embarrassed to mention him in company with Bellini, Claude, Corot, Turner and Monet. Quite simply, the transcendent power of his vision has made him an artist of the world. In being so, his work is our future as well as our past.

According to William Moore, the Swiss-born Australian painter Abram Louis Buvelot carried in his pocket-book the following saying in French, which his widow had placed on his grave:

Those whom we have loved and whom we have lost are no longer where they were; but they are always and everywhere where we are.

We who were privileged to know Lloyd Rees will never forget him. He is within us. But beyond our small lifetimes he will always and everywhere be, within his works of art.

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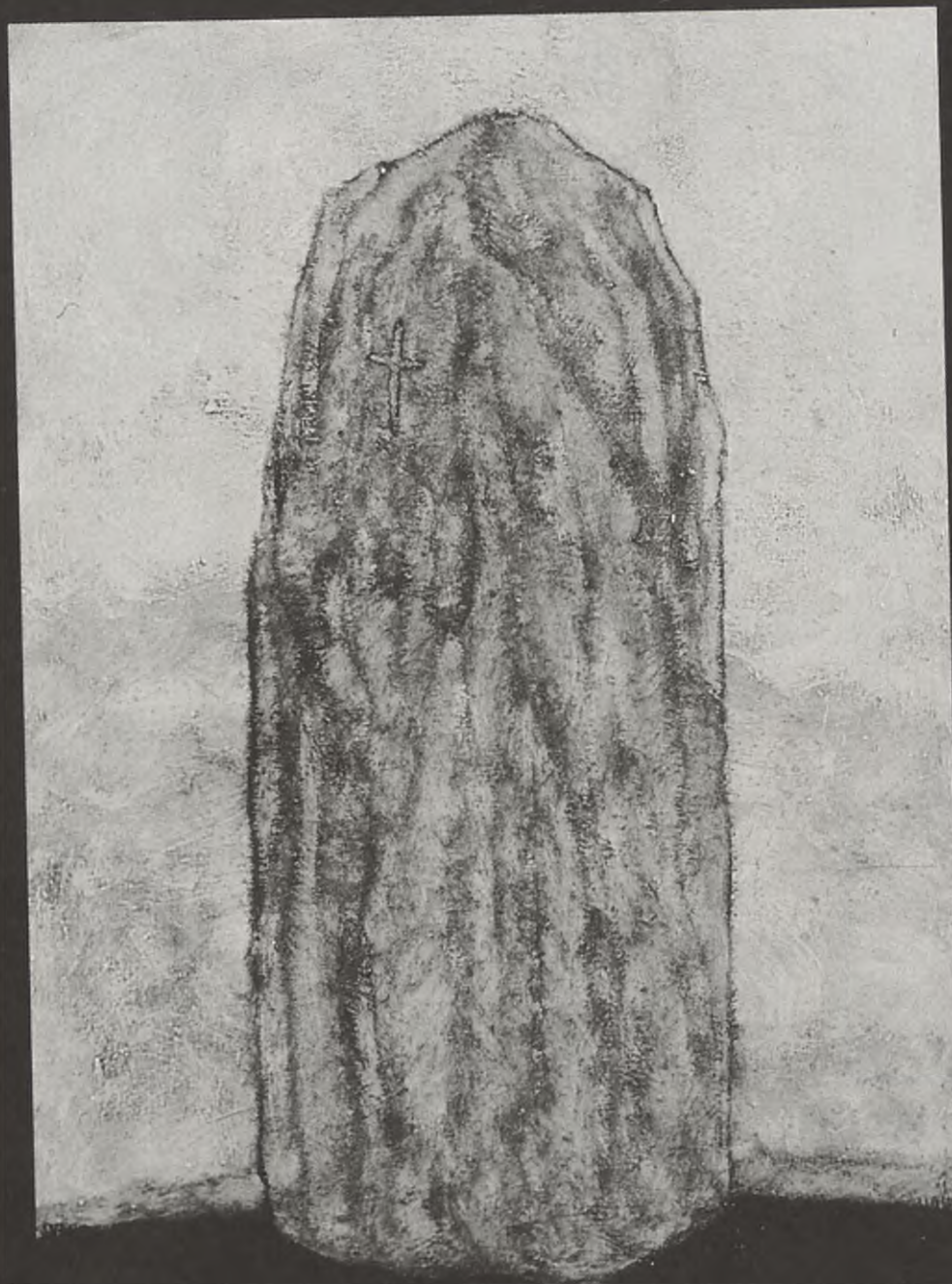
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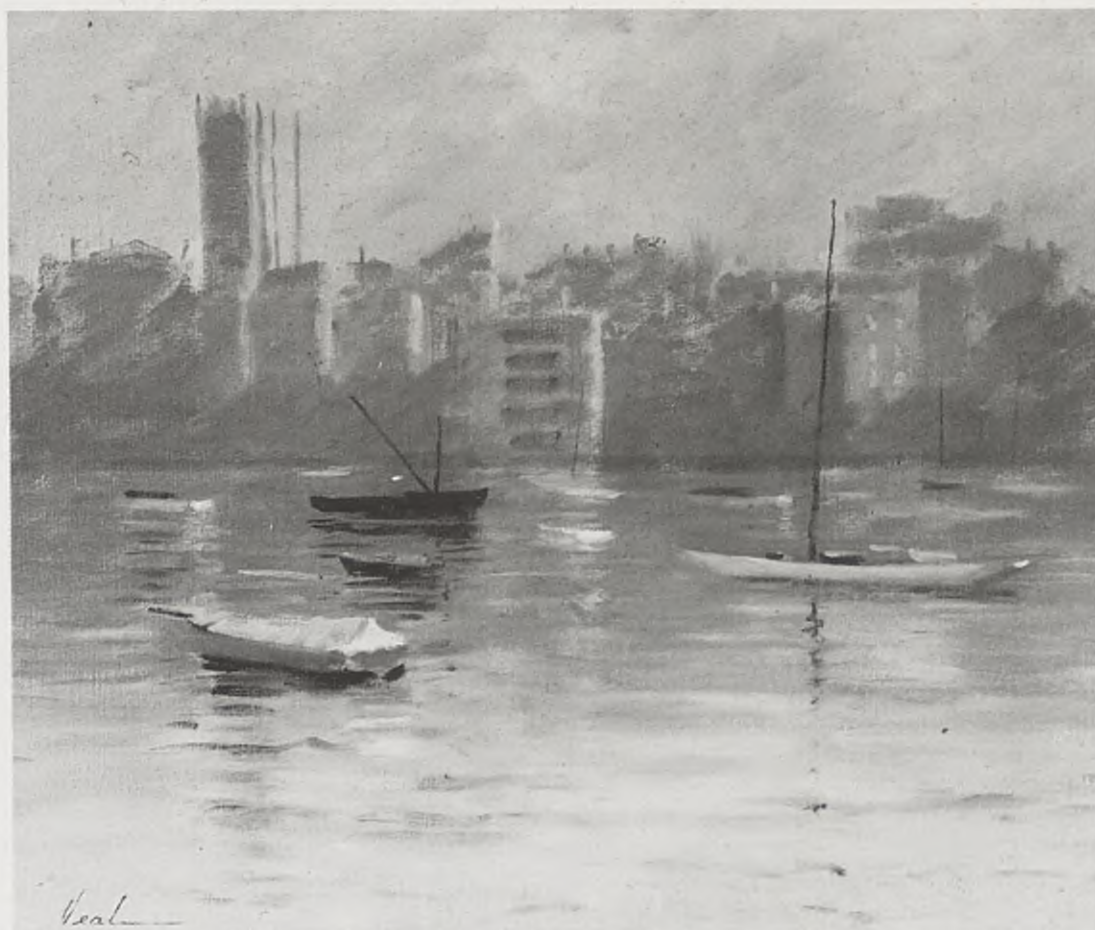
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Cnr Queen Street (The Mall),
Brisbane 4000
Tel. (07) 221 7938
Dealers in fine art.
Monday to Friday: 9 – 5

ARDROSSAN GALLERY

1st Floor, Ardrossan Hall,
Cnr Brookes and Gregory Terrace,
Bowen Hills 4006
Tel. (07) 252 3077
Changing exhibitions by Australian artists.
Contemporary and traditional paintings,
drawings. Australian wildlife art and
sculptures.
Monday to Friday: 11 – 6
Saturday and Sunday: 1 – 5
Friday evening: 8 – 10.30

CINTRA GALLERIES

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

CITY OF IPSWICH ART GALLERY

Cnr Nicholas and Limestone Streets,
Ipswich 4305
Tel. (07) 280 9246
Selections from the permanent collection as
well as changing loan exhibitions from
interstate and overseas.
Tuesday to Friday: 10 – 4
Thursday: 7 – 9
Saturday: 10 – noon

CREATIVE 92 GALLERY

92 Margaret Street, Toowoomba 4350
Tel. (076) 32 8779
Australian and overseas paintings and
etchings. Also dealers in antique maps and
prints.
Wednesday to Saturday: 10 – 5
Sunday: 11 – 4.30
Monday and Tuesday: By appointment

FINE ART AUSTRALIA

Waterfall Place,
City Place Arcade, 113-115 Lake Street,
Cairns 4870
Tel. (070) 31 1417
Continuous exhibition of works by leading
Australian masters and younger outstanding
artists.

Monday to Friday: 10 – 5
Saturday: 10 – 12

GALERIE BAGUETTE

150 Racecourse Road, Ascot 4007
Tel. (07) 268 6414
Specialising mainly in tropical Queensland
images. Eight major sole exhibitions per
year.
Monday to Friday: 9 – 12
Sunday: 2 – 5

GEOFFREY HOISSER GALLERIES

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

GLADSTONE ART GALLERY AND MUSEUM

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

GRAFTON HOUSE GALLERIES

Grafton House, 42 Grafton Street,
Cairns 4870
Tel. (070) 51 1897
Specializing in Australian fine art by north
Queensland artists: Gauvin, Cheryl Garrett,
Kevan Rigby, Joy Stewart. Also dealing in
antique furniture and jewellery.
Monday to Saturday: 9 – 5
Friday: 9 – 9

GRAHAME GALLERIES

181 Latrobe Terrace, Paddington,
Brisbane 4064
Tel. (07) 369 3288
Works of art on paper.
Monday to Friday: 11 – 5
Saturday, Sunday: 11 – 3

JOHN COOPER EIGHTBELLS GALLERY

3026 Gold Coast Highway,
Surfers Paradise 4217
Tel. (075) 31 5548
Continually changing exhibitions of
paintings in stock. Crooke, Boyd, Sawrey,
John Turton, Lindsay and early Australians.
Tuesday to Sunday: 11 – 5.30

KELSO GALLERY

32 Peter Street, Kelso, Townsville 4815
Tel. (077) 74 0588
Paintings and ceramics by Queensland
artist Richard Lane.
Wednesday to Sunday: 2 – 6

LA TROBE GALLERY

199 Latrobe Terrace, Paddington 4064
Tel. (07) 369 7457
Contemporary French and Queensland art

paintings, etchings, woodcuts and
mezzotints.

Monday to Sunday: 10 – 5

LINTON GALLERY

421 Ruthven Street, Toowoomba 4350
Tel. (076) 32 9390
Regularly changing exhibitions of fine
paintings. Extensive range of quality
pottery.
Monday to Friday: 9 – 5
Saturday: 9 – noon
Thursday until 9

METRO ARTS

109 Edward Street, Brisbane 4001
Changing exhibitions of traditional and
contemporary art. Stockroom and
consultancy services.
2 March to 21 March: Mitch Foley — glass;
Stuart Rowe — hand crafted knives;
Alex Taylor — ceramics.
24 March to 5 April: Lena Babiy —
paintings.
6 April to 18 April: Di Trinca, Les Brough
— paintings.
20 April to 9 May: Kiat Sng — ceramics;
Christine Kirkegard — paintings.
12 May to 25 May: Gloria Woodward,
Carmine Beazley — paintings.

MILBURN+ARTE, BRISBANE

1st floor, 336-338 George Street,
Brisbane 4000
Tel. (07) 221 5199
Representing contemporary Australian and
European artists.
Tuesday to Saturday: 11 – 6

PERC TUCKER REGIONAL GALLERY

Flinders Mall, Townsville 4810
Tel. (077) 722 560
16 March to 9 April: Graphics of the 70s:
Federal Republic of Germany.
13 April to 21 May: Under a Southern Sun
— paintings.
Tuesday, Wednesday, Thursday, Saturday:
10 – 5
Friday: 2 – 9
Sunday: 10 – 1

PHILIP BACON GALLERIES

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

QUEENSLAND ART GALLERY

Queensland Cultural Centre,
South Brisbane 4101
Tel. (07) 840 7303
Until 26 March: Four Aspects of
Contemporary Japanese Ceramics.
Until 27 March: Smorgan Family Collection
of contemporary American Art.
15 April to 25 June: Vida Lahey
retrospective — painting.
Monday to Sunday: 10 – 5
Wednesday: 10 – 8

REGENCY GALLERIES

2/1 Seabank,
Marine Parade, Southport 4215
Tel. (075) 91 5311
Outstanding collection. Australian and
overseas artists, sculptors and graphics.
Regular exhibitions.
Monday to Saturday: 10 – 6
Or by appointment.

ROCKHAMPTON ART GALLERY

Victoria Parade, Rockhampton 4700
Tel. (079) 277 129
Changing loan exhibitions and displays
from permanent collection of paintings,
sculpture and ceramics.
Monday to Friday: 10 – 4
Wednesday: 7 – 8.30
Sunday: 2 – 4

SCHUBERT ART GALLERY

2797 Gold Coast Highway,
Broadbeach 4218
Tel. (075) 38 2121
Featuring selected paintings by Queensland
and interstate artists.
Monday to Sunday: 10 – 6

TERRITORY COLOURS

141 Marina Mirage, 74 Seaworld Drive,
Main Beach 4217
Tel. (075) 91 6220
Fine art by various Australian artists.
Daily 10 – 6

TIA GALLERIES

Carrington Road va Taylor Street,
Toowoomba 4350
Tel. (076) 30 4165
Works direct: Cassab, Grieve, McNamara,
Gleghorn, Lavery, Zusters, Warren,
Woodward, Docking, Ivanyi, Salnajas,
Amos, McAulay, Gardiner, Kubbos, Laws.
Tuesday to Friday: 1 – 5
Saturday, Sunday: 10 – 5

VERLIE JUST TOWN GALLERY
AND JAPAN ROOM

4th Floor, Dunstan House,
236 Elizabeth Street, Brisbane 4000
Tel. (07) 229 1981
Over twenty prizewinning Australian artists
showing in Brisbane exclusively at this
gallery. Japanese printmakers.
March: Mervyn Moriarty
Gallery closed April – May.
Sunday to Friday: 10 – 5
(Closed public holidays)

VICTOR MACE FINE ART GALLERY

35 McDougall Street, Milton 4064
Tel. (07) 369 9305
Exhibitions by major Australian artists and
tribal art.
Saturday to Wednesday: 11 – 5

YOUNG MASTERS GALLERY

Ground Floor Entrance Foyer,
Network House, 344 Queen Street,
Brisbane 4000
Tel. (07) 229 5154
Changing exhibitions representing



* Bird attracting tree * Watercolour, gouache and charcoal on paper 120 x 110 cm

KEN GILROY

March 22 - April 9, 1989

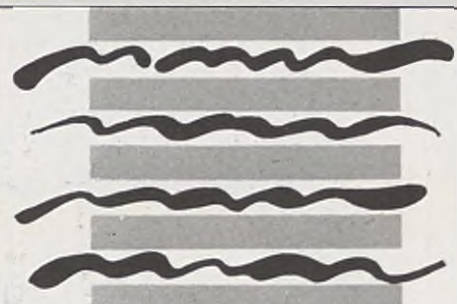


115-121 Mullins Street Balmain 2041 Telephone (02) 818 3598 Wednesday to Sunday 11am - 6pm or by arrangement

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



ROZ macALLAN GALLERY

Contemporary Art

1st Floor, Edward House, 106 Edward St,
Brisbane Q4000 Tel: (07) 229 4355
Hours: Mon–Fri 10–6 Sat 12–5.30

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

THE ROCKHAMPTON ART GALLERY

Victoria Parade, Rockhampton 4700

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

Phone (079) 27 7129 Don Taylor, Director

Sterchele, Magilton, Hart-Davies, Hoehnke,
Bressow, Griffith, Riach, Fennell, Hansen,
Filipich, Washington, Angelo, Mather,
Mannix, Cengarle.
Monday to Friday: 10 – 6
Saturday, Sunday: 1 – 5
(Closed public holidays)

New South Wales

ACCESS GALLERY

115-121 Mullens Street (Corner Goodsir),
Balmain 2041
Tel. (02) 818 3598
1 March to 19 March: Brenda Humble —
paintings and drawings; Susan Howard —
paintings.
22 March to 9 April: Ken Gilroy — works
on paper.
12 April to 30 April: Roberta Elliott —
paintings and drawings; Elizabeth Ruth
McGurgan — paintings and drawings.
3 May to 21 May: Jan Spencer — works on
paper; Judy Lane — paintings.
24 May to 11 June: Stephen Trethewey —
sculpture; Althina Pazoli — paintings.
Wednesday to Sunday: 11 – 6 or by
arrangement.

ALBURY REGIONAL ART CENTRE

546 Dean Street, Albury 2640
Tel. (060) 21 6384
Until 5 March: 'Art Knits'.
6 March to 9 April: Young British Painters
— paintings.
22 March to 6 April: Ian Brown —
photographs.
16 March to 9 April: Donald Moore —
photographs.
20 April to 7 May: Arthur Wicks —
drawings and installation.
20 May to 11 June: Initial Link — artists of
2 worlds — Albury–Lismore.
Monday to Friday: 10.30 – 5
Thursday: 10.30 – 6
Saturday, Sunday and holidays: 10.30 –
4.30

ANNA ART STUDIO & GALLERY

Unit 5, 4 Birriga Road, Bellevue Hill 2023
Tel. (02) 309 3532
Permanent Collection of traditional art.
Australian and European paintings,
drawings, sculptures. Selected works by
Anna Vertes.
Saturday: 12 – 6 and by appointment.

ANTHONY FIELD GALLERY

38 Gurner Street, Paddington 2021
Tel. (02) 331 7378
Specializing in original European Masters,
Impressionists. Also well known Australian
and European contemporary artists: Fauve
& Pointillist, Raoul Dufy, Boudin, Dunoyer
de Segonzac, Toulouse, Lautrec, Degas,
Cocteau, Luce, Petitjean, Duez, Icart,
Rodin, Maillol, Cheret, Tissot, Harpignies,
Abbema, Marquet, Corot, Bonnard,
Bonheur, Delacroix.
Tuesday to Friday: 11 – 7
Saturday: 12 – 6
Sunday: 2 – 6

ARTARMON GALLERIES

479 Pacific Highway, Artarmon 2064
Tel. (02) 427 0322
Large collection of Australian art, early and
contemporary paintings and drawings.
Monday to Friday: 10 – 5
Saturday: 11 – 4

ART DIRECTORS GALLERY

21 Nurses Walk, The Rocks, Sydney 2064
Tel. (02) 27 2740

Paintings, drawings, posters and new
screenprint editions by Ken Done.
Tuesday to Saturday: 10 – 4
Sunday: 12 – 4

ART GALLERY OF NEW SOUTH WALES

Art Gallery Road, Sydney 2000
Tel. (02) 225 1700
Until 5 March: Gold of the Pharaohs.
Until 12 March: Readers Digest.
6 March to 23 April: Mindscapes
15 March to 30 April: Dragon Emperor:
Treasures from the Forbidden City
(formerly known as Imperial Robes)
26 March to 30 April: Rodchenko as
Photographer
28 April to 21 May: Moet & Chandon
6 May to 18 June: Joseph Brown Collection
11 May to 1 July: Australian Perspecta
26 May to 9 July: Richard Dunn
Monday to Saturday: 10 – 5
Sunday: noon – 5

ARTMET GALLERY

Artmet Limited, 124 Jersey Road,
Woollahra 2025
Tel. (02) 32 9977
Contemporary, historical and decorative
works of art.
Monday to Saturday: 10 – 6

BARRY STERN EXHIBITING GALLERY

12 Mary Place, Paddington 2021
Tel. (02) 332 1875
Australian artists, traditional and
contemporary exhibitions change every
three weeks.
4 March to 22 March: Sergio Agostini —
contemporary painting.
25 March to 12 April: Kate Durham —
jewellery.
15 April to 3 May: Denise Vanderlugt —
quilted rugs; Adrian Vanderlugt —
sculpture.
6 May to 24 May: Jo Sabey — acrylic
paintings; Lesley Pockley — oil painting.
27 May to 14 June: Scott McDougall —
acrylic paintings.
Tuesday to Saturday: 11.30 – 5.30

BETH HAMILTON GALLERIES

Northbridge Plaza, Sailors Bay Road,
Northbridge 2063
Tel. (02) 958 7366
Works on paper. Original prints from
Japan, America and Australia.
Watercolours, drawings, Chinese painting,
pottery, silver and bonsai.
Monday to Friday: 10 – 6
Thursday: 10 – 9
Saturday: 9.30 – 3.30

BLAXLAND GALLERY

6th Floor, Grace Bros City Store,
436 George Street, Sydney 2000
Tel. (02) 238 9390, 9389
Until 18 March: African Art — a major
exhibition of African tribal art and
artefacts.
23 March to 8 April: Virginia Catts —
'Kakadu': A Fifty Thousand Year
Celebration' — paintings, drawings,
photographs; Balgo — Aboriginal art.
13 April to 29 April: Cybele Rowe —
'Figure, Form and Function': paintings and
sculptural ceramics.
4 May to 20 May: 'Celebrating the
Australian Landscape' — mixed exhibition
of landscape paintings and drawings.
25 May to 10 June: New Guinea Art.
Tuesday to Saturday: 10 – 5
Sunday: 2 – 5
Closed public holidays

BLOOMFIELD GALLERIES

118 Sutherland Street, Paddington 2021
Tel. (02) 326 2122

MATTHEW PERCEVAL



Boomerang Beach

oil on board

91 x 122 cm

18 APRIL – 5 MAY

BRIDGE STREET GALLERY

20 Bridge Street, Sydney, 2000. Telephone: (02) 27 9723
Monday to Friday 10.30 to 5.30 and Saturday 12 noon to 5.00.

Territory Colours

FINE ART FROM NORTHERN AUSTRALIA

141 Marina Mirage, 74 Seaworld Drive,
Gold Coast, Queensland. 4217.
Tel. (075) 91 6220. Daily 10-6pm

CONSULTANT SINCE 1973 TO PUBLIC
AND CORPORATE COLLECTIONS

THE VERLIE JUST . . . TOWN GALLERY . . .

AND JAPAN ROOM

Floor 4, Dunstan House,
236 Elizabeth Street,
BRISBANE, AUSTRALIA.

OWNER DIRECTOR VERLIE JUST
TEL (07) 229 1981, Sun-Fri 10-5

IN BRISBANE, EXCLUSIVE TO THIS GALLERY:—

CASSAB
JOHN RIGBY
IRENE AMOS
ANNE LORD
MERVYN MORIARTY
ANNE GRAHAM
VITA ENDELMANIS
MAX NICOLSON
OWEN PIGGOTT
HENRY BARTLETT
PHYL SCHNEIDER

GRAEME INSON
LOUIS JAMES
GARY BAKER
MURATORE
JOHN TURTON
JUNE STEPHENSON
BASIL HADLEY
GREG MALLYON
DEREK GLASKIN
ED VAN DIJK
JOHN CARTWRIGHT

17TH-20TH CENTURY JAPANESE PRINTMAKERS

AUSTRALIAN ABORIGINAL ART



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

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

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

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

ABORIGINAL ART CENTRE

Tuesday to Saturday: 10.30 – 5.30
Continuous exhibitions of contemporary
Australian paintings and sculpture and
works by Norman Lindsay.
To 11 March: Jolanta Janavicius Ceramics;
movie posters
15 March to 15 April: Ugo Nardi — recent
paintings from Italy.
22 April to 20 May: Cecily Cheo 'Bagatelle
Series' and works on paper.
24 May to 24 June: Hal Missingham
Drawings c. 1940 and selected drawings by
other artists.
Tuesday to Saturday: 10.30 – 5.30

BMG FINE ART GALLERY

95 Holdsworth Street,
Woollahra 2025
Tel. (02) 327 5411
10 March to 2 April: Charles Blackman —
paintings.
7 April to 30 April: Gil Jamieson —
paintings.
5 May to 28 May: Ted May — paintings.
Tuesday to Saturday: 10 – 5
Sunday: 2 – 5

BOWRAL ART GALLERY

376 Bong Bong Street, Bowral 2576
Tel. (048) 61 3214
Continuous exhibitions of mixed media art,
sculpture, jewellery, ceramics and wood.
Monday to Friday: 9 – 5.30
Saturday: 9 – 4
Sunday: 10 – 4

BRIDGE STREET GALLERY

20 Bridge Street, Sydney 2000
Tel. (02) 27 9724, 27 9723
Extensive selection etchings, screenprints,
lithography by Australian and overseas
artists. Exclusive representative, Christie's
Contemporary Art — N.S.W., A.C.T., Qld.
Monday to Friday: 10.30 – 5.30
Saturday: 12 – 5

BRIGHTON GALLERIES

303 Bay Street, Brighton-le-Sands 2216
Tel. (02) 597 2141
A centre presenting ever-changing
exhibitions of selected Australian paintings.
Monday to Friday: 10.30 – 5.30
Saturday: 9 – 5
Sunday: 2 – 5

BURNS-KALDY GALLERY

10 Wood Street, Newcastle 2300
Tel. (049) 69 2958
Formerly of O'Connell Street, Sydney. The
large warehouse Gallery presents fine
original works of art for your office and
home.
Daily: 11 – 5

CONTEMPORARY JEWELLERY GALLERY

162A Queen Street, Woollahra 2025
Tel. (02) 32 1611
Representing recent and established
Australian designers.
Tuesday to Saturday: 11 – 6

CHRISTOPHER DAY GALLERY

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

COOPER GALLERY

3 Cooper Street, Paddington 2021
Tel. (02) 331 2060
Leasing of gallery available. Apply through
the gallery.
Monday to Saturday: 11 – 5.30

COVENTRY GALLERY

56 Sutherland Street, Paddington 2021
Tel. (02) 331 4338
Contemporary works by prominent
Australian and international artists.
Tuesday to Saturday: 11 – 5 or by
appointment

DELMAR WEEKEND GALLERY

175 Victoria Street, Ashfield 2131
Tel. (02) 797 9193
An offshoot of Trinity Grammar School's
Society of the Arts. Open at advertised
times at weekends or by appointment with
changing exhibitions of Australia's
established and emerging artists.
Saturday, Sunday: noon – 5.30

EDDIE GLASTRA GALLERY

44 Gurner Street, Paddington 2021
Tel. (02) 331 6477, 331 7322
Until 17 March: Mixed exhibition.
17 March to 7 April: Basil Hadley — recent
oils on canvas.
5 May to 28 May: David Baker — oils on
canvas.
Tuesday to Friday: 11 – 5.30
Sunday and Monday by appointment only

FOUR WINDS GALLERY

Shop 12, Bay Village,
28 Cross Street, Double Bay 2028
Tel. (02) 328 7951
Specialists in fine American Indian
collectables: Pueblo pottery, Navajo
weaving, lithographs (including R.C.
Gormon), posters, sculptured silver and
turquoise jewellery.
Monday to Saturday: 10 – 5

GALERIE ANNE GREGORY

40 Gurner Street,
Paddington 2021
Tel. (02) 360 2285
Specializing in European works on paper.
Regular exhibitions.
Tuesday – Saturday: 11 – 6

GALLERY SIX

6 Bungan Street, Mona Vale 2103
Tel. (02) 99 1039
A suburban gallery with city standards in
all Australian art, pottery, glass, jewellery.
Monday to Friday: 10 – 5.30
Saturday: 10 – 3.30

GALLERY 460

460 Avoca Drive, Green Point,
Gosford 2250
Tel. (043) 692 111
Traditional and contemporary fine art plus
year long Sculpture Park.
10 March to 24 March: William Young —
paintings.
28 April to 12 May: Gary Bukovnik:
'Expatriate Australian Natives' —
wildflowers exhibition.
Daily 10 – 5

GALLERIES PRIMITIF

174 Jersey Road, Woollahra 2025
Tel. (02) 32 3115
Specializing in Melanesian, Polynesian,
Aboriginal and Eskimo art. Established
twenty-four years: suppliers to museums,
collectors, registered government
valuers.
Tuesday to Saturday: 10.30 – 6.30

GARRY ANDERSON GALLERY

102 Burton Street, Darlinghurst 2010
Tel. (02) 331 1524
Changing exhibitions of contemporary and
overseas artists.
Tuesday to Saturday: 12 – 6

GEO STYLES GALLERY

Shop 4, 50 Hunter Street, Sydney 2000



Love Letters

oil on cotton canvas

71 x 91 cm

PAUL CAVELL

MAJOR EXHIBITION
7 - 21 MAY 1989

The
Wiregrass
Gallery

Station Entrance, Eltham, Victoria 3095 Telephone: (03) 439 8139, 439 8699, 439 9346 A.H.

Open Thursday, Friday, Sat 11-5, Sun & Public Hols 1-5

BETH HAMILTON GALLERIES

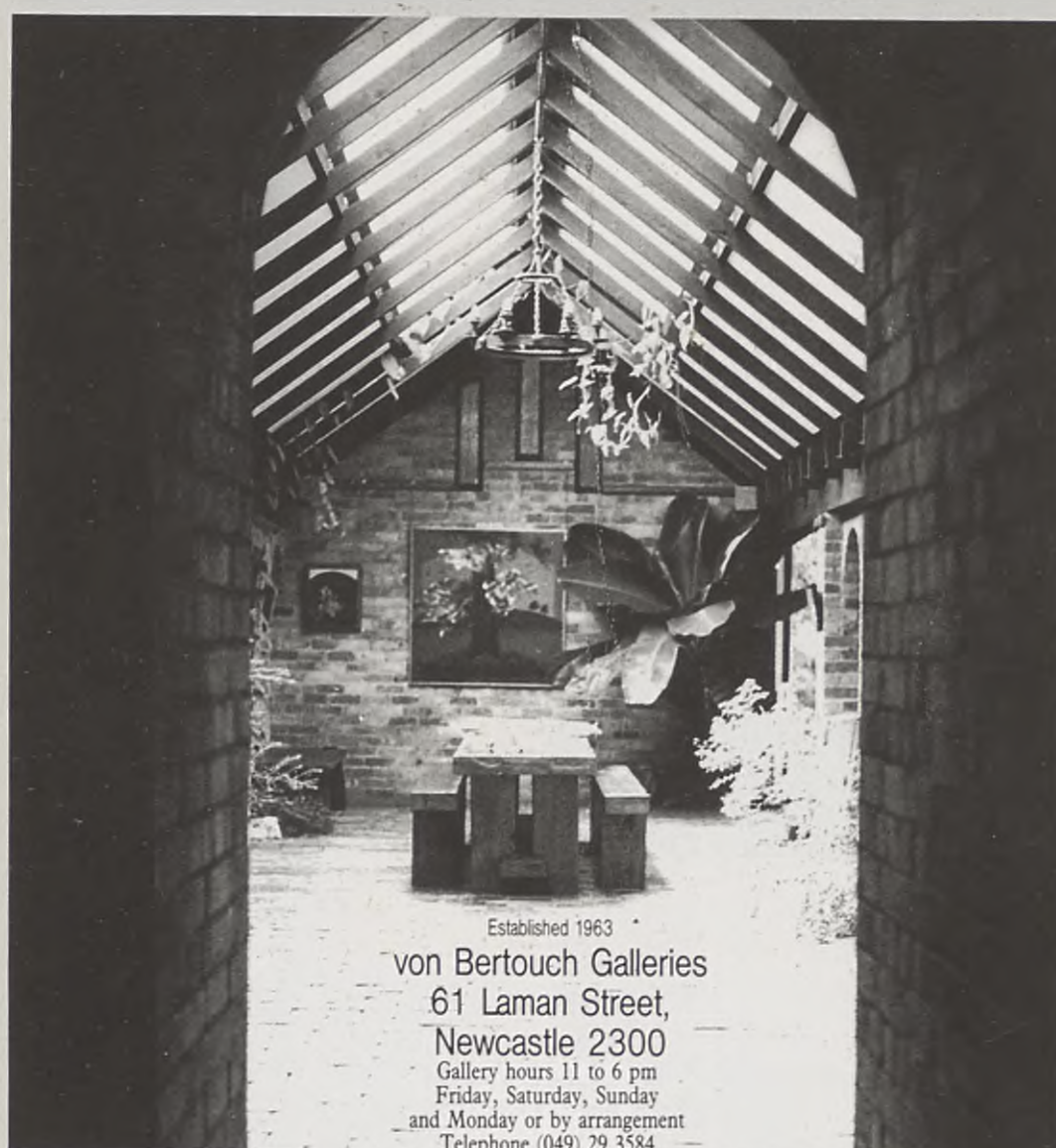
NORTHBRIDGE PLAZA, SAILORS BAY ROAD, NORTHBRIDGE 2063

Telephone (02) 958 7366

WORKS ON PAPER

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

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



Established 1963

von Bertouch Galleries

61 Laman Street,

Newcastle 2300

Gallery hours 11 to 6 pm

Friday, Saturday, Sunday

and Monday or by arrangement

Telephone (049) 29 3584



CITY ART INSTITUTE

SYDNEY COLLEGE OF ADVANCED EDUCATION

UNDERGRADUATE &
POSTGRADUATE

PROGRAMS IN THE

VISUAL ARTS (02) 339 9555

Tel. (02) 233 2628

We exhibit one of the largest ranges of traditional Australian paintings as well as a good range of investment art.

Monday to Friday: 9 - 5.30

HAMER MATHEW & EVERS ART DIVISION

Shop 1, 55 Bay Street,
Double Bay (Cross St entrance) 2028

Tel. (02) 328 6398, 32 4015

Extensive range of Australian and European paintings including Streeton, Gruner, Robert Johnson, A.H. Fullwood and Passmore.

Leasing finance arranged.

HAMILTON DESIGN GLASS GALLERY

156 Burns Bay Road, Lane Cove 2066

Tel. (02) 428 4281

Stained glass by Jeff Hamilton on commission.

Monday to Friday: 9.30 - 6

Wednesday: 9.30 - 4

Saturday: 10 - 4

HARRINGTON STREET GALLERY

17 Meagher Street, Chippendale 2008

Tel. (02) 699 7378

Artists' co-operative established 1973. A new exhibition is mounted every 3 weeks throughout the year from February to December.

Tuesday to Sunday: 10 - 4

HOGARTH GALLERIES

Walker Lane, Paddington 2021

Tel. (02) 357 6839

Changing exhibitions of contemporary and avant-garde Australian and international art every three weeks.

Tuesday to Saturday: 11 - 6

HOLDSWORTH CONTEMPORARY GALLERIES

221-225 Liverpool Street,

East Sydney 2011

Tel. (02) 331 7161

Changing exhibitions every month by up and coming young Australian artists.

Tuesday to Saturday: 11 - 6

HOLDSWORTH GALLERIES

86 Holdsworth Street, Woollahra 2025

Tel. (02) 32 1364, 328 7989

Changing exhibitions every three weeks by well-known Australian artists.

Monday to Saturday: 10 - 5

Sunday: 12 - 5

HOLLAND FINE ART

46 Cross Street, Double Bay 2028

Tel. (02) 327 2605

Continuous exhibitions of traditional paintings by leading Australian artists specializing in the post-impressionists.

Thursday to Saturday: 11 - 5

Monday to Wednesday: By appointment

IRVING SCULPTURE GALLERY

1 Hargrave Street, Paddington 2021

Tel. (02) 331 4407

The Gallery has recently moved from Glebe to a purpose built space in Paddington.

3 March to 1 April: Kinetic sculptures by Roland Brener, Canadian representative at the 1988 Venice Biennale.

7 April to 29 April: Jan King — new work; Alan Lawson; 'The Manikin Suite' — John Winch.

4 May to 27 May: Frank Hodgkinson — 'Reef Waters', paintings of Cape York.

Tuesday to Saturday: 11 - 6

IVAN DOUGHERTY GALLERY

Cnr Selwyn Street & Albion Avenue,
Paddington 2021

Tel. (02) 330 9526

A major educational resource of the City

Art Institute, providing a continuous exhibition programme of contemporary and twentieth-century art drawn from Australia and overseas.

Until 11 March: The Fifth Annual Douglass Art Awards for the City Art Institute.

Monday to Friday: 10 - 5

Saturday: 1 - 5

JOSEF LEBOVIC GALLERY

34 Paddington Street, Paddington 2021

Tel. (02) 332 1840

Monday to Friday: 1 - 6

Saturday: 11 - 5

LAKE MACQUARIE GALLERY

Old Council Chambers,
Main Road, Speers Point 2284

Tel. (049) 58 5333

New exhibitions monthly.

Thursday, Friday: 1 - 4

Saturday, Sunday: 12 - 5

Or by appointment

LISMORE REGIONAL ART GALLERY

131 Molesworth Street, Lismore 2480

Tel. (066) 21 1536

Changing exhibitions monthly.

Wednesday to Saturday: 10 - 4

MACQUARIE GALLERIES

204 Clarence Street, Sydney 2000

Tel. (02) 264 9787

Until 11 March: Paul Hopmeier & Anthony Galbraith — works by two ex-New York Studio artists.

14 March to 8 April: Sandra Leveson — paintings; Jorg Schmeisser — prints.

11 April to 29 April: Fred Cress — paintings; Ian Friend — works on paper.

2 May to 27 May: Painters' Visions — group show; John Beard — works on paper.

MARK WIDDUP'S COOKS HILL GALLERIES

67 Bull Street, Cook's Hill,

Newcastle 2300

Tel. (049) 26 3899

Changing exhibitions of fine Australian paintings, ceramics, sculpture, jewellery and wood sculptures.

Monday, Friday, Saturday: 11 - 6

Sunday: 2 - 6

MILBURN+ARTE GALLERIES

137 Pyrmont Street, Pyrmont 2009

Tel. (02) 660 7211

Presenting contemporary Australian and overseas artists.

Until 4 March: Randelli, video and photographic installation.

4 April to 29 April: Loic Le Groumellec, new paintings.

Wednesday to Sunday: 12 - 5.30

MOORE PARK GALLERY

17 Thurlow Street, Redfern 2016

Tel. (02) 698 8555

Small drawings and paintings by Ken Done 1980 - 1988 plus works by Arnot Hedley, Pearson and Marchant.

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Until 26 March: 'And the wolf shall devour
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Sunday and public holidays: 2 - 5

PAINTERS GALLERY
1st Floor, 137 Pyrmont Street,
Pyrmont 2009
Tel. (02) 660 5111
Until 4 March: Yuendumu - sand
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7 March to 25 March: Barbara McKay -
paintings.
28 March to 15 April: Bernard Hardy -
paintings.
18 April to 6 May: Warren Langley -
sculpture.
9 May to 27 May: Les Krum - paintings.
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Saturday: 11 - 5

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paintings and watercolours.
1 April to 19 April: Guy Gilmour -
paintings.
22 April to 10 May: Peter Blayney -
paintings.
13 May to 31 May: Grahame Sydney (N.Z.)
- paintings; Phyllis Koshland - sculpture.
Tuesday to Saturday: 11 - 6

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21 April to 14 May: Guy Boyd
retrospective — bronze sculpture.
19 May to 11 June: Bruce Lawrence —
paintings.
Friday to Monday: 11 – 6
Or by appointment

WAGNER ART GALLERY

39 Gurner Street, Paddington 2021

Tel. (02) 357 6069

Exhibitions changing every three weeks
featuring works by leading Australian and
overseas artists.

7 March to 26 March: Pro Hart — recent
paintings.

28 March to 30 April: Leonard Long —
'The Australian Landscape', recent
traditional paintings.

2 May to 31 May: Graeme Inson — recent
paintings.

23 May to 11 June: Peter Snelgar — recent
paintings.

Tuesday to Saturday: 11 – 5.30
Sunday: 1 – 5

WATTERS GALLERY

109 Riley Street, East Sydney 2010
Tel. (02) 331 2556
22 February to 11 March: Margot
Hutcheson — paintings
15 March to 1 April: Vicki Varvaressos —
paintings
12 April to 29 April: Ken Whisson —
paintings and drawings
3 May to 20 May: Frank Littler — paintings
25 May to 10 June: Virginia coventry —
new work
Tuesday to Saturday: 10 – 5

WOLLONGONG CITY GALLERY

85 Burelli Street, Wollongong East 2500
Tel. (042) 27 7461-2
Until 19 March: 'A Sense of Place' — Liz
Jeneid.
Tuesday to Friday: 10 – 5
Saturday, Sunday: 12 – 4

WOOLLOOMOOLOO GALLERY

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City Art Institute,
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Tel. (02) 339 9597
6 March to 18 March: Pam Johnston — a
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urban Aboriginal Collective.
27 March to 13 April: Printmakers —
exhibition of prints by artschool students.
23 April to 13 May: Irish-Australian
Exchange Exhibition, exhibition of 30
works on paper.
Tuesday to Saturday: 11 – 5

YUILL/CROWLEY

270 Devonshire Street, Surry Hills 2010
Tel. (02) 698 3877
Until 15 March: Dick Watkins — painting.
17 March to 12 April: Robert MacPherson.
Wednesday to Saturday: 11 – 6
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Until 21 May: Prints and Australia: Pre-
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Until 21 May: Printmakers at Work.
Until 9 July: Recent Acquisitions:
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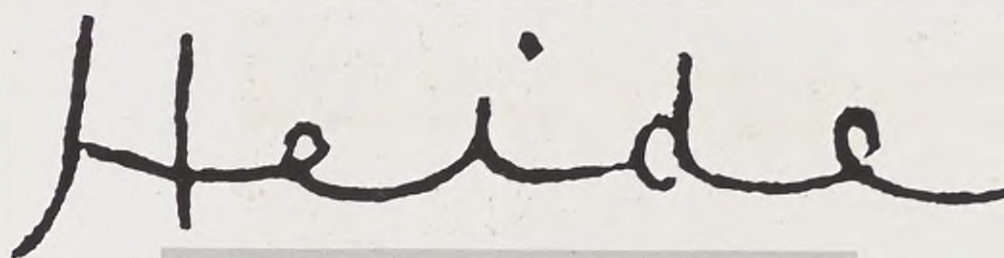
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2 May – 18 June

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27 June – 6 August

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Exhibiting Australian contemporary paintings, sculpture and decorative arts. Exhibitions change monthly. Stock displays. Wednesday to Sunday, public holidays: 10.30 – 5

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Gallery 3: Cnr Bougainville and Furneaux
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Tel. (062) 47 0188

Wednesday to Saturday: 11 – 5

Sunday: 1 – 5

CHAPMAN GALLERY

31 Captain Cook Crescent, Manuka 2603

Tel. (062) 95 2550

Australian and overseas sculpture, prints and paintings. Aboriginal paintings from Papunya always in stock.

March: Brian Seidel — paintings.

April: Max Miller — paintings.

Wednesday to Sunday: 11 – 6

Closed Monday to Tuesday

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Friday: 9.30 – 8.30

Saturday: 9.30 – 3

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Exhibitions monthly featuring the work of leading and emerging craftsmen in various media.

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19 March to 23 April: Donald Fortescue — designer/maker in wood; Greg Somerville — fibre artist.

7 May to 11 June: Pippin Drysdale — recent ceramics.

Wednesday to Sunday, public holidays:

11 – 5

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4 March to 20 March: Indonesian carvings and objects d'art; Jane Bradhurst — paintings of the Bungle Bungles.

25 March to 18 April: Master Printmakers of Australia.

22 April to 14 May: Peter Baka, David van Nunen, Geoff Harvey — paintings and constructions; Noel Teasdale — paintings.

Wednesday to Sunday: 10 – 5

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Until 14 May: Australian Prints Now.

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Victoria

ACLAND STREET ART GALLERY

18 Acland Street, St Kilda 3182

Tel. (03) 534 2818

March: Robert Ikin — sculptures.

April: Mark Strizic — paintings.

May: Harold Hattam — paintings.

Wednesday to Sunday: 12 – 6

Or by appointment.

Tel. (03) 534 2818

Wednesday to Sunday: 12 – 6

Or by appointment

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

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Sunday: 2 – 5

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Tel. (03) 654 6687, 654 6422

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1 March to 5 March: The Living Paintings.

6 March to 12 March: Trash & Junk Culture — Philip Brophy.

16 March to 19 March: Collaborations: Watt & Wigg, Luke & Grayson, Rogers & Heywood, Miller & Kreckler.

23 March to 7 May: Made in Havana: contemporary Cuban art.

11 May to 11 June: Sue Ford — new photographic work.

Tuesday to Friday: 10.30 – 5

Saturday, Sunday: 2 – 5

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5 April to 26 April: Don Laycock — paintings.
1 May to 23 May: Jeffrey Smart — paintings.
29 May to 19 June: Brett Whiteley — drawings.
Monday to Friday: 10 - 6
Saturday: 10 - 4

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

BRIDGET McDONNELL GALLERY
130 Faraday Street, Carlton 3053
Tel. (03) 347 1919
Paintings and prints by leading Australian artists, including Ian Fairweather, Sidney Nolan, Kenneth MacQueen, John Glover and Brett Whiteley.
Tuesday to Saturday: 11 - 6

CAPRICORN GALLERY
213 Franklin Street, Melbourne 3000
Tel. (03) 328 2802
Specializing in art from northern Queensland. Artists include Sylvia Ditchburn, Tom McCauley, Helen Wiltshire, Diana Crooke, Tania Heben and Paul Cronin.
Tuesday to Friday: 10 - 5
Saturday and Sunday: 11 - 4

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Tuesday: 10 - 7
Saturday, Sunday, public holidays: 1 - 5

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March: Ron Robertson-Swann.
April: George Johnson.
Tuesday to Saturday: 11 - 6

CHRISTINE ABRAHAMS GALLERY
27 Gipps Street, Richmond 3121
Tel. (03) 428 6099
27 March to 13 April: Syd Ball — works on paper & painting
17 April to 4 May: Marion Borgelt — painting; Karen Ward — painting
8 May to 25 May: Helena Kazepis — painting; Michael Kemp — painting.
Contemporary Australian and international painting, sculpture, photography, ceramics and prints.
Tuesday to Friday: 10.30 - 5
Saturday: 11 - 4

CITY GALLERY
45 Flinders Lane, Melbourne 3000
Tel. (03) 654 6131
Contemporary Australian art.
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Saturday, Sunday, public holidays: 12.30 - 4.30

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Monday to Saturday: 10.30 - 4.30

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68 Drummond Street, Carlton 3053
Tel. (03) 663 5044
Specializing in 19th- and 20th-century Australian art.
Monday to Friday: 10 - 5.30
Weekends by appointment

DEVISE GALLERY
263 Park Street, South Melbourne 3205
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Tuesday to Friday: 11 - 5
Saturday: 2 - 5

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Sunday: 1 - 5

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Sunday: 2 - 6
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559 Main Road, Eltham 3095
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Regular exhibitions of traditional and contemporary Australian paintings, jewellery, ceramics and wood also featured.
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Sunday, public holidays: 1 - 5

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Thursday, Friday until 9
Saturday until 1

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Saturday: 11 - 5

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Wednesday to Saturday: 4 - 7
Thursday: 6 - 7
Saturday: 10 - 6
Or by appointment

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George Parkin, Nick Howson, Angus Jones,
Peter Kartsouris, Steven Krahe, Ross Laurie,
Alina McDonald, Bryce Ritchie, Peter
Walsh and Tony Woods.
Wednesday to Sunday: 12 - 6
Or by appointment.

GEELONG ART GALLERY

Little Malop Street, Geelong 3220
Tel. (052) 93 645, 93 444
Australian paintings, prints and drawings.
Colonial to present. Contemporary
sculpture and decorative arts. Changing
exhibitions monthly.
Tuesday to Friday: 10 - 5
Saturday, Sunday, public holidays: 1 - 5

GOULD GALLERIES

270 Toorak Road, South Yarra 3141
Tel. (03) 241 4701
Continuous exhibitions of fine oils and
watercolours by only prominent Australian
artists, both past and present.
Monday to Saturday: 11 - 5
Sunday: 2 - 5

GREYTHORN GALLERIES

2 Tannock Street, North Balwyn 3104
Tel. (03) 857 9920
Mixed collection by Blackman, Gleghorn,
de Couvreur, Long, Dickerson, plus new
works by prominent artists held in stock.
Monday to Saturday: 10 - 5
Sunday: 2 - 5

GRYPHON GALLERY

Melbourne College of Advanced Education,
757 Swanston Street, Carlton 3053
Tel. (03) 341 8587
Until 10 March: Murray Griffin: 'The
Journey' — retrospective.
Tuesday to Friday: 10 - 4
Wednesday: 10 - 7.30
Saturday: 1 - 4

HEIDE PARK AND ART GALLERY

7 Templestowe Road, Bulleen 3105
Tel. (03) 850 1500
7 March to 23 April: Concrete Poets.
2 May to 18 June: Tony Tuckson — a
survey.
Tuesday to Friday: 10 - 5
Saturday, Sunday: 12 - 5

JAMES EGAN GALLERY

7 Lesters Road, Bungaree 3343
Tel. (053) 34 0376
Featuring the unique canvas, timber and
hide paintings of James Egan.
Daily: 9 - 7

JEWISH MUSEUM OF AUSTRALIA

Cnr Arnold Street and Toorak Road,
South Yarra 3141

Tel. (03) 266 1922

Housed in the impressive Toorak
Synagogue, the Museum presents changing
exhibitions covering aspects of Jewish ritual
art history.
Wednesday and Thursday: 11 - 4
Sunday: 2 - 5

JOAN GOUGH STUDIO GALLERY

326-328 Punt Road, South Yarra 3141
Tel. (03) 266 1956
Contemporary Australian artists solo
exhibitions, contemporary Art Society
1938-1988 prize exhibitions and activities.
1 March to 3 March: mixed works —
paintings, prints.
1 April to 4 April: Tuesday printers —
paintings.
1 May to 4 May: Collections — mixed
media.
Saturday: 12 - 6 and by appointment

JOSHUA McCLELLAND PRINT ROOM

Second Floor, 15 Collins Street,
Melbourne 3000
Tel. (03) 654 5835
Australian topographical and historical
prints and paintings. Permanent collection
of Chinese and Japanese porcelain and
works of art.
Monday to Friday: 10 - 5

MANYUNG GALLERY

1408 Nepean Highway, Mt Eliza 3930
Tel. (03) 787 2953
Featuring exhibitions of oils and
watercolours by prominent Australian
artists.
Thursday to Monday: 10.30 - 5

MELALEUCA GALLERY

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

MELBOURNE ART EXCHANGE

Cnr Flinders & Market Streets, Melbourne
3000
Tel. (03) 629 6583/4
An impressive collection of Australian
talent ranging from fine investment art to
modern decoratives.
Monday to Friday: 10 - 6
Saturday, Sunday: 1 - 5

MICHAEL WARDELL

13 Verity Street, Richmond 3121
Tel. (03) 428 3799
Changing exhibitions of contemporary
Australian and international artists.
Wednesday to Saturday: 10 - 6
Sunday: 1 - 6

MONASH UNIVERSITY GALLERY

Ground Floor, Gallery Building,
Monash University, Wellington Road,
Clayton 3168
Tel. (03) 565 4217
Until 1 April: Robert Hunter Paintings
1967-1987 — retrospective.
Tuesday to Friday: 10 - 5
Saturday: 1 - 5

MOORABBIN ART GALLERY and ROGOWSKI'S ANTIQUES

342 South Road, Moorabbin 3189
Tel. (03) 555 2191
Paintings by prominent Australian and
European artists; also permanent exhibition
of over seventy works by Tom B. Garrett.
Tuesday to Friday: 9 - 5
Saturday: 9 - 1
Sunday: 2.30 - 5.30

MORNINGTON GALLERY

37a Main Street, Mornington 3931

JEAN BAGGALEY



Cliff Walk 1988 acrylic and collage 137 x 201 cm

1 – 23 March 1989

LIBBY EDWARDS GALLERIES

FINE AND DECORATIVE ARTS

10 WILLIAM STREET, SOUTH YARRA. 3141. TEL: (03) 824 1027 A.H. (03) 882 4368
HOURS: TUESDAY – SATURDAY 10-4

Tel. (059) 75 3915

The art lover's and collector's gallery featuring changing exhibitions of Victoria's most exciting prominent and emerging artists.

Tuesday to Sunday: 11 – 5

MULGRAVE ART GALLERY

73-75 Mackie Road, Mulgrave 3170

Tel. (03) 561 7111

Mulgrave's Art Gallery's second location is at St Anne's Vineyard, Western Freeway, Myrmiong. Displays of Australian artists working in oils, pastels and watercolours. Monday to Saturday: 9 – 5 Sunday: 2 – 5

NATIONAL GALLERY OF VICTORIA

108 St Kilda Road, Melbourne 3004

Tel. (03) 618 0222

Tuesday to Sunday, public holidays: 10 – 5

NIAGARA GALLERIES

245 Punt Road, Richmond 3121

Tel. (03) 429 3666

8 March to 25 March: Yvonne Boag — paintings.
29 March to 15 April: Oliffe Richmond — sculpture.

Tuesday to Friday: 11 – 6

Saturday: 10 – 1

PETER GANT FINE ART

1st Floor, 268 Coventry Street,

South Melbourne 3205

Tel. (03) 696 2944

Specializing in modern and contemporary Australian art.

Tuesday to Friday: 11 – 6

REALITIES GALLERY

35 Jackson Street, Toorak 3142

Tel. (03) 241 3312

Tuesday to Friday: 10 – 6

Saturday: 11 – 4

Or by appointment

RECONNAISSANCE

72 Napier Street, Fitzroy 3065

Tel. (03) 417 5514

Exhibitions of paintings, drawings, prints, sculpture, plus works held in stock.

Tuesday to Friday: 10 – 5

Saturday, Sunday: 2 – 5

RMIT GALLERY

342-348 Swanston Street, Melbourne 3000

Tel. (03) 660 2180

Five exhibitions each year cover aspects of the work of outstanding artists and designers from Australia and overseas.

Monday to Friday: 11 – 6 for periods of exhibitions.

Closed public holidays

THE ROBB STREET GALLERY

6 Robb Street, Bairnsdale 3875

Tel. (051) 52 6990

Ongoing exhibition of contemporary painting, graphics, sculpture and silverwork.

Friday, Saturday, Monday: 11 – 5

Sunday: 2 – 5

Or by appointment

70 ARDEN STREET

70 Arden Street, North Melbourne 3051

Tel. (03) 328 4949

Dealing in and exhibiting painting, sculpture and prints by contemporary artists: Chris Dyson, Elizabeth Milson, Cath Phillips, Stewart MacFarlane, Lynne Boyd, Peter Johnstone, Ian Parry.

Tuesday to Saturday: 12 – 6

SHEPPARTON ARTS CENTRE

Welsford Street, Shepparton 3630

Tel. (058) 21 6352

Changing exhibitions monthly. Permanent collection Australian paintings, prints, drawings. Significant comprehensive collection of Australian ceramics: 1820s to the present.

Monday to Friday: 1 – 5

Sunday: 2 – 5

STUART GERSTMAN GALLERIES

29 Gipps Street, Richmond 3121

Tel. (03) 428 5479, 429 9172

Changing exhibitions of Australian and international painting, drawing and printmaking.

Tuesday to Friday: 10.30 – 5.30

Sunday: 10.30 – 2

SWAN HILL REGIONAL ART GALLERY

Horseshoe Bend, Swan Hill 3585

Tel. (050) 32 1403

Featuring contemporary collection of post 60's art.

Daily: 9 – 5

TOLARNO GALLERIES

98 River Road, South Yarra 3141

Tel. (03) 241 8381

Exhibitions of Australian, American and European artists.

Tuesday to Saturday: 10 – 5.30

TOM SILVER FINE ART

1146 High Street, Armadale 3143

Tel. (03) 509 9519, 1597

Specializing in paintings by leading Australian artists from pre-1940s: Colonial; Heidelberg School; Post-Impressionists.

Also prominent contemporary

Australian artists.

Monday to Saturday: 11 – 5

UNIVERSITY GALLERY

University of Melbourne, Parkville 3052

Tel. (03) 344 5148

29 March: Open Permanent Collection
8 March to 16 April: Robert Hunter; Carl Andre.

Monday to Friday: 10 – 5

Wednesday: 10 – 7

WAVERLEY CITY GALLERY

14 The Highway, Mount Waverley 3149

Tel. (03) 277 7261

Changing exhibitions including selected works from the Waverley City Collection.

Tuesday to Saturday: 10 – 4

Sunday: 2 – 5

WILLIAM MORA GALLERIES

1st Floor, 19 Windsor Place,

Melbourne 3000

Tel. (03) 654 4655

Australian, modern and contemporary art.

Tuesday to Friday: 10 – 5.30

Saturday: 10 – 5

WIREGRASS GALLERY

Station Entrance, Eltham 3095

Tel. (03) 439 8139

Featuring contemporary and traditional works by established and promising new Australian artists.

Thursday to Saturday: 11 – 5

Sunday, public holidays: 1 – 5

South Australia

ANIMA GALLERY

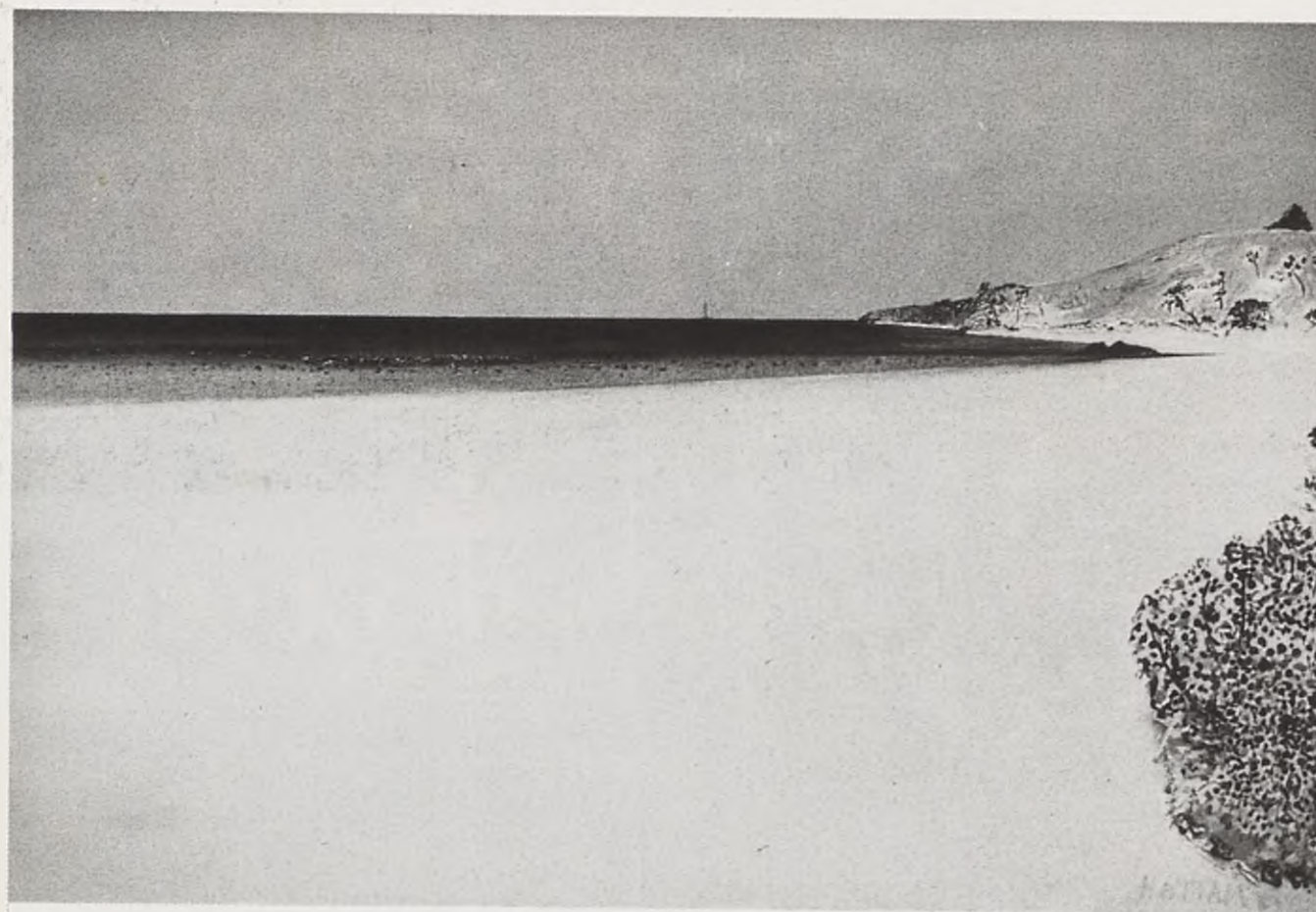
239 Melbourne Street

North Adelaide 5006

Tel. (08) 267 4815

Exhibitions of oils, watercolours and

Harold Hattam



ACLAND STREET ART GALLERY

18 Acland Street, St Kilda 3182

Telephone: (03) 534 2818

Gallery Hours:

Wednesday – Sunday 12 noon – 6 pm

Coastline, Shoreham 1982

Oil on Canvas

121 x 152 cm

dave bromley



Real Men Don't Paint Flowers IV 1988

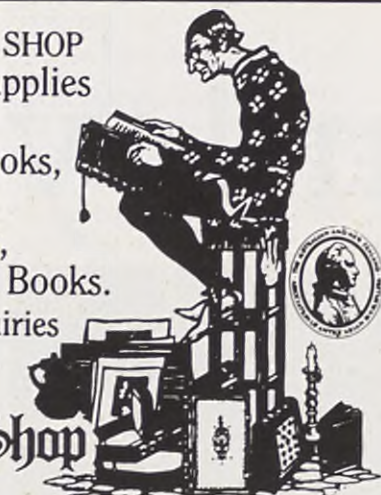
acrylic and oil on canvas

122 x 152 cm

exhibition opening 10 march 1989

LATROBE
GALLERY

199 Latrobe Terrace, Paddington. Brisbane. 4064 Tel: (07) 369 7457
Gallery hours: 10-5 Monday to Sunday Directors: Julie and Tony Verner



TYRRELL'S BOOK SHOP
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of Australiana,
Antiquarian Books,
Historical Works,
Literature, Classics,
Biographies, Travel Books.
We also welcome enquiries
for out of print books.

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328 Pacific Highway, Crows Nest N.S.W. 2065 Australia. Telephone (02) 438 5920, 439 3658

LISTER GALLERY

53 Mount Street
PERTH WA 6000

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

LISTER FINE ART

68 Mount Street
PERTH WA 6000

HOURS:
By Appointment
PHONE: (09) 322 2963

DIRECTOR:
Cherry Lewis

BELLE FRAMING

award-winning picture framer

181c Edgecliff Road
Woollahra, N.S.W. 2025
Phone (02) 387 4851

EXCLUSIVE FRAMES, PAINTINGS, GRAPHICS AND PRINTS

sculpture by prominent Australian artists.
Tuesday to Friday: 10 - 5
Saturday and Sunday: 2 - 5

ART GALLERY OF SOUTH AUSTRALIA

North Terrace, Adelaide 5000
Tel. (08) 223 7200
Until 26 March: Japanese Ceramics from
the Idemitsu Museum of Arts, Tokyo.
March to 1 April: The Ceramic Traditions
of Japan: Master works from the Idemitsu
Museum of Arts, Tokyo.
7 April to 7 May: Hidden Treasures: Old
Masters from the Art Gallery of South
Australia Collections.
Tuesday to Friday: 10 - 5
Saturday and Sunday: 2 - 5

BMG FINE ART GALLERY

88 Jerrold Street, North Adelaide 5006
Tel. (08) 267 4449
4 March to 29 March: Rod Dudley -
sculpture.
1 April to 26 April: Neville Weston -
paintings.
29 April to 24 May: Mac Betts - paintings.
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

COLLEGE GALLERY

S.A. School of Art, S.A.C.A.E.,
Holbrooks Road, Underdale 5032
Tel. (08) 354 6477
School of Art Graduating Students Show -
painting, sculpture, printmaking,
photography, film, video, multi-media.
Wednesday to Friday: 11 - 4
Saturday, Sunday: 2 - 5

CONTEMPORARY ART CENTRE OF SOUTH AUSTRALIA

14 Porter Street, Parkside 5063
Tel. (08) 272 2682
Monthly exhibitions of contemporary art.
Tuesday to Friday: 11 - 5
Saturday, Sunday: 1 - 5

GREENHILL GALLERIES

140 Barton Terrace, North Adelaide 5006
Tel. (08) 267 2887
Until 23 March: Clifton Pugh - 'The
Penitents' - paintings done in Mexico.
2 May to 30 May: Brian Seidel -
paintings; Chris Grubbs - paintings &
prints.
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

HILL-SMITH FINE ART GALLERY

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

KENSINGTON GALLERY

39 Kensington Road, Norwood 5067
Tel. (08) 332 5752
Leading South Australian and interstate
artists. Paintings, prints, ceramics, glass and
jewellery.
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

KINTORE GALLERY

Institute Building, North Terrace,
Adelaide 5000
Tel. (08) 223 4704
Monday to Friday: 11 - 5
Saturday, Sunday: 2 - 5

BARRY NEWTON GALLERY

Malvern Village, 269 Unley Road,
Malvern 5061

Tel. (08) 271 4523

Regular exhibitions of fine arts by
prominent established and emerging artists.
Tuesday to Friday: 11 - 5
Saturday, Sunday: 2 - 5

ROYAL SOUTH AUSTRALIAN SOCIETY OF ART

122 Kintore Avenue, Adelaide 5000
Tel. (08) 223 4704
Monday to Friday: 11 - 5
Saturday, Sunday: 2 - 5

TYNTE GALLERY

241 Greenhill Road, Dulwich 5065
Tel. (08) 364 1425
Regular exhibitions of Australian
contemporary art. Extensive stocks of
original, limited edition prints.
Conservation picture framing.
Tuesday to Friday: 9 - 5
Saturday, Sunday: 2 - 5

Western Australia

ART GALLERY OF WESTERN AUSTRALIA

47 James Street, Perth 6000
Tel. (09) 328 7233
Until 26 March: Captain Cook and the
Pacific.
Daily: 10 - 5
Closed Christmas Day

DELANEY GALLERIES

(formerly Gallery 52)
74 Beaufort Street, Perth 6000
Tel. (09) 227 8996
Regular exhibitions of works by Australian
contemporary artists.
Monday to Friday: 10 - 5

GALERIE DUSSELDORF

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

GREENHILL GALLERIES

20 Howard Street, Perth 6000
Tel. (09) 321 2369
7 March to 30 March: 'Out of Sydney'.
2 April to 27 April: Ruth Tuck - paintings;
Alan Fox - glass.
30 April to 25 May: Frank Morris -
paintings.
28 May to 22 June: Alan Marshall -
paintings; Madeleine Clear - paintings.
Monday to Friday: 10 - 5
Sunday: 2 - 5

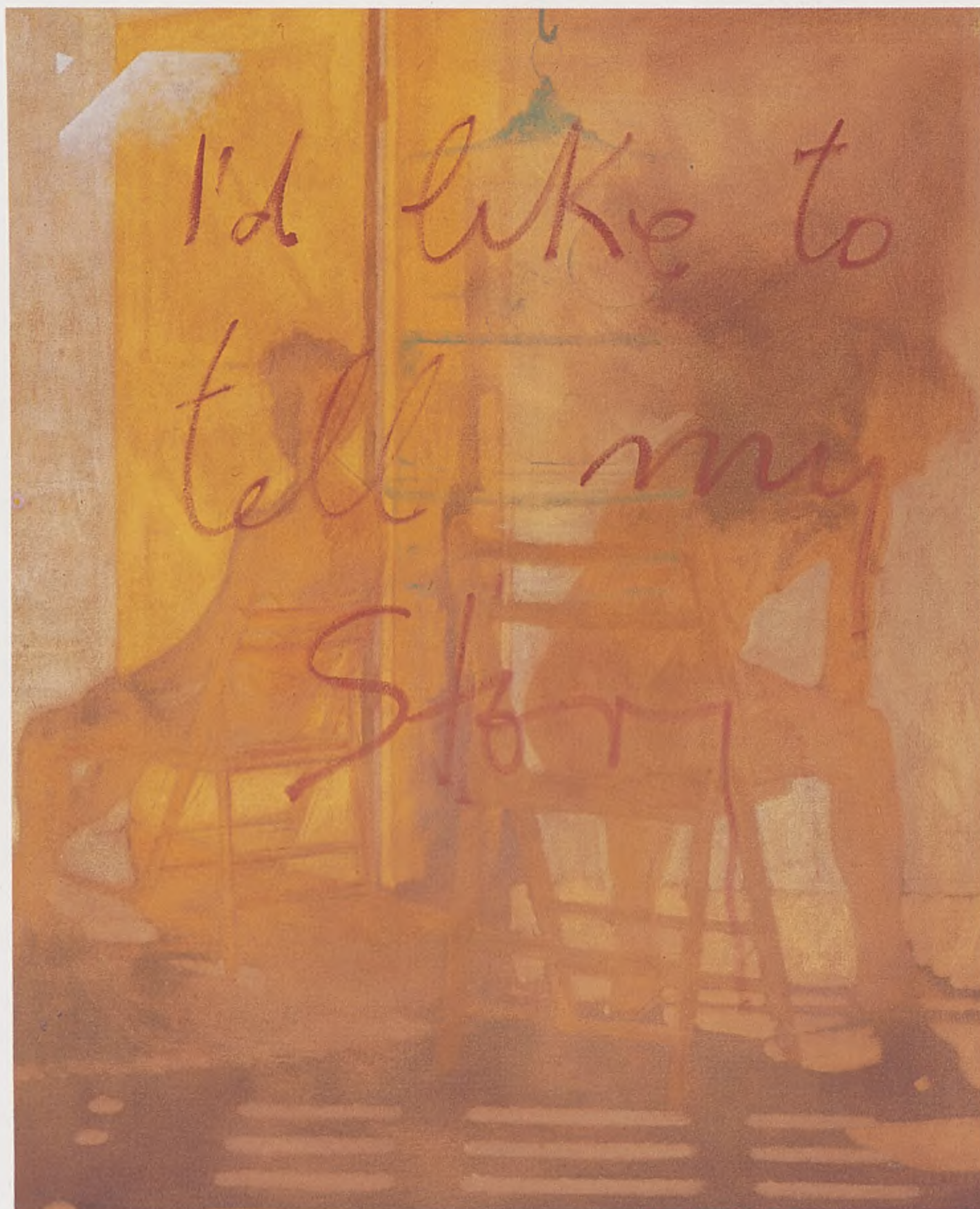
LISTER GALLERY

248 St Georges Terrace, Perth 6000
Tel. (09) 321 5764
Mixed exhibitions by prominent Australian
artists.
Monday to Friday: 10 - 5
Sunday: By appointment

PERTH GALLERIES

12 Altona Street, West Perth 6005
Tel. (09) 321 6057, 321 2354
Representing leading Australian artists.
Agents for Sotheby's (Australia).
Until 16 March: Sally Robinson - prints.
2 April to 20 April: Michelle Miller -
paintings; Megan Evans - ceramics/china
painting; Andrew Kay - sculpture.
23 April to 17 May: Jules Sher - paintings;
Mike Calder - ceramics.

TONY WOODS



I'd like to tell my Story 1988

oil on canvas 111 x 92 cm

REPRESENTED BY

GIRGIS & KLYM GALLERY

342 BRUNSWICK ST FITZROY AUST. 3065 TEL: (03) 417 2327 GALLERY HRS: 12-6 PM TUES. TO SUN. (OR BY APPOINT.)

21 May to 14 June: Allan Wolf-Tasker —
paintings.
Monday to Friday: 10 – 5
Sunday: 2 – 5

Tasmania

BURNIE ART GALLERY

(in Civic Centre),
Wilmot Street, Burnie 7320
Tel. (004) 31 5918
Specializing in contemporary works on
paper and temporary exhibitions.
Monday to Friday: 10 – 5
Saturday, Sunday: 2.30 – 4.30

CHAMELEON INC. CONTEMPORARY ART SPACE

Artists Studios and Gallery,
46 Campbell Street, Hobart 7000
Tel. (002) 34 2744
Continually changing shows of external and
Tasmanian art.
Tuesday to Saturday: 10 – 4

THE FREEMAN GALLERY

119 Sandy Bay Road, Sandy Bay 7005
Tel. (002) 23 3379
Monday, Wednesday, Friday, Saturday:
11 – 5.30
Tuesday, Thursday, Sunday: 2 – 5.30

GALLERY TWO

Ritchies Mill Arts Centre.
2 Bridge Road,
Launceston 7250
Tel. (003) 31 2339
Specialising in high quality Tasmanian
works of art and craft.
Until 12 March: Christine Hiller — portraits

and lino cuts.
28 April to 12 May: Denise Campbell —
paintings and prints.
Daily: 10 – 5

MASTERPIECE ART GALLERY

63 Sandy Bay Road, Hobart 7000
Tel. (002) 23 2020
Featuring work by artists including Roland
Wakelin, Fred Williams, Rupert Bunny,
Lloyd Rees, Walter Withers, Hugh Ramsay
and
W.C. Pigenit.
Monday to Saturday: 10 – 5.30
Or by appointment

SALAMANCA PLACE GALLERY

65 Salamanca Place, Hobart 7000
Tel. (002) 23 3320
Specializing in contemporary paintings by
professional artists; sculpture; Australian
graphics and antique prints; crafts; art
materials; valuations.
Monday to Friday: 9.30 – 5.30
Saturday: 11 – 4.30

TASMANIAN MUSEUM AND ART GALLERY

5 Argyle Street, Hobart 7000
Tel. (002) 23 1422
Daily: 10 – 5

Northern Territory

MUSEUM OF ARTS AND SCIENCES

Bullocky Point, Fannie Bay 5790
Tel. (089) 82 4211
Monday to Friday: 9 – 5
Saturday, Sunday: 10 – 6

COMPETITIONS AWARDS RESULTS

*This guide to art competitions and prizes is
compiled with help from a list published
by the Art Gallery of New South Wales.
We set out competitions known to us to
take place within the period covered by
this issue. Where no other details are
supplied by organizers of competitions we
state the address for obtaining them.*

*In order to keep this section up-to-date we
ask that details and results of open awards
and competitions be supplied regularly to
the Executive Editor. These will then be
included in the first available issue. We
publish mid-December, March, June and
September (deadlines: 5 months prior to
publication).*

DETAILS

Queensland

GOLD COAST CITY ART PRIZE

Annual. An exhibition for purchase of
selected works. Particulars from: Secretary,
Gold Coast City Art Prize, Box 6615, P.O.,
Gold Coast Mail Centre 4211.

INGHAM HINCHINBROOK ACQUISITIVE ART COMPETITION

Annual. Closing date: usually early May.

Particulars from: Secretary, Hinchinbrook
Shire Council Acquisitive Art Competition,
Box 366, P.O., Ingham 4850.

MAREEBA RODEO FESTIVAL ART EXHIBITION

Annual. In conjunction with the Shell
Chemical Open Art Award. Closing date:
usually June. Particulars from: Secretary,
Mareeba Art Development Group, Mrs
D. Zass, Box 1019, P.O., Mareeba 4880.

QUEENSLAND ROYAL NATIONAL SHOW EXHIBITION OF PAINTING PRIZE

Closing date: 13 June.
Particulars from: Director, Royal National
Agricultural & Industrial Association of
Queensland, Exhibition Grounds, Gregory
Terrace, Fortitude Valley 4006.

New South Wales

CURRABUBULA RED CROSS ART EXHIBITION 1989

10–14 May. Open painting, any subject,
Australian flora, fauna, birds, watercolour,
printmaking, drawing, miniature. Entries
close 19 April. Particulars from: Mrs
A. Peake, 'Strathavon', Currabubula 2342,
or Red Cross House, 159 Clarence Street,
Sydney 2000.

GRENFELL HENRY LAWSON FESTIVAL OF ARTS ART PRIZE

Annual. Exhibition held over long week-
end in June. Closing date: usually three
weeks before exhibition opening.
Particulars from: Secretary, c/- Box 77, P.O.
Grenfell 2810



Donald Friend : JAPANESE DEAD FROM SUICIDE RAID, LABUAN 1945

AUSTRALIAN WAR MEMORIAL ART EXHIBITION GALLERY

Send me more paint!

A survey of Australian art
during the Second World War
from the Memorial's
comprehensive collection

9 NOVEMBER 1988 to
21 JUNE 1989

Australian War Memorial

Open daily 9.00am until 4.45pm.

Meals, refreshments and amenities available.

Inquiries: Campbell, ACT 2601. (062) 43 4211

There is no entry charge

YOU WILL RETURN 
TO THE AUSTRALIAN WAR MEMORIAL

JÖRG SCHMEISSER



The artist in his Canberra studio.

Prints from the
AUSTRALIAN LANDSCAPE
and Other New Work

**GALLERY HUNTLY
 CANBERRA**

11 Savige Street, Campbell,
 A.C.T., Australia 2601

Gallery Hours: Saturday to Tuesday 12.30-5.30 pm
 or by appointment (062) 47 7019

Exhibition: 28th February to 2nd April, 1989

Kensington Gallery

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

Gallery Hours: Tuesday to Friday, 10 am to 5 pm
 Saturday and Sunday, 2 to 5 pm. Closed Monday.

Directors · BARBARA RUSSELL · SUSAN SIDERIS

Exhibition: 26th March to 18th April, 1989

GUNNEDAH AND DISTRICT ART AND POTTER EXHIBITION

Annual. Major prize: painting. Other sections: open, watercolour, print or drawing, miniature; pottery. Closing date: usually late July. Particulars from: Gunnedah & District Art Society, Box 214, P.O., Gunnedah 2380

HUNTERS HILL ART PRIZE

Annual. Closing date: usually mid-May. Particulars from: Secretary, Art and Craft Advisory Committee, Box 21, P.O., Hunters Hill 2110

JUNEE ART AND CRAFT FESTIVAL COMPETITION

Annual. Closing date: late June. Particulars from: Secretary, Box 25, P.O., Junee 2593

MOSMAN ART PRIZE

Annual. Acquisitive Prize. Closing date: usually July. Particulars from: Town Clerk, Council of the Municipality of Mosman, Box 211, P.O., Spit Junction 2088.

MUDGEER ANNUAL ART EXHIBITION

Montrose Art Purchase: open, \$1000. Other sections: local theme, water colour, graphics, still life, pastels and crayons, miniatures and junior. Particulars from: Secretary, Mudgee Apex Club, Box 121, P.O., Mudgee 2850.

MUSWELLBROOK ART PRIZE AND PURCHASE EXHIBITION

Annual. Open purchase. Other sections. Closing date: usually late June. Particulars from: Shire Clerk, Box 122, P.O., Muswellbrook 2333.

\$9000 PORTIA GEACH MEMORIAL AWARD

Annual prize for best portrait by a female artist of a man or woman distinguished in art, letters, or sciences. Particulars from: Kate Gralton, Arts Management, 56 Kellett Street, Potts Point, NSW 2011

SOUTHERN TABLELANDS ART SHOW

Annual. Open. Closing date: usually April. Particulars from: Secretary, Mulwaree Rotary Club, Box 140, P.O. Goulburn 2580.

WARRINGAH ART PRIZE

Acquisitive, contemporary and traditional. Particulars from: Community Arts Officer, Warringah Shire Council, Civic Centre, Pittwater Road, Dee Why 2099.

Victoria**SWAN HILL PIONEER ART AWARD**

Open, acquisitive. Entry forms available from June. Particulars from Director, Swan Hill Regional Art Gallery, Horseshoe Bend, Swan Hill 3585.

South Australia**KERNEWEEK LOWENDER ART PRIZE**

Non-acquisitive art competition May 12-15. Total prize money \$5000. Judge: Tom Gleghorn. Particulars from: The Secretary, Box 230, Kadina 5554.

RESULTS**Queensland****ARTIST & ART '88 MACKAY**

Judge: Douglas Hall
Winners: Australian Airlines Award: Joanne Smith; Caltex Award: Iris Armour; Mackay Art Society Modern Award: Leslie Kane; Derek Frames: Jenny Creber; Patti Award: M. Galletly; Hartley & Dolan Open: P. Edwards; Aspect of Mackay & District: Ian Tulloch; watercolour/gouache: Lyn Ahmat; Artists Paraphernalia: Anna Curtis; drawing: T. Young; pastel: Joanne Smith; impressionist: Mary Moore.

BUNDABERG ART FESTIVAL

Judge: Alick Sweet, Keith Bradbury
Winners: Sect. 1: Amanda Wade-Ferrell; Sect. 2A: Hugh Gittus; Sect. 2B: Susie Hansen; Sect. 2C: Pamela Croft; Sect. 3: Elizabeth Duguid; Sect. 4: Michael Eather; Sect. 5: Glen Miller; Sect. 6: James Brown; Sect. 7: John Honeywill

1988 GOLD COAST INVITATION ART PRIZE

Judge: James Baker
Winners: Michael Barnett, Mostyn Bramley-Moore, Helen Eager, Stephen Eastaugh, Joan Letcher, Shelagh Morgan, Elizabeth Newman, Adam Wolter.

INNISFAIL ART SOCIETY'S ANNUAL ART EXHIBITION

Judge: Kevin Grealy
Winners: Mourilyan Sugar Mill Award:

Kryska Jaworski; young artist: Mark Rankin; open art: Jean Giarola; watercolour: Elaine Sary; local artist: John Turnbull; young local artist: Kim Pervan; graphics: Rebecca Sweeney; pottery: Janie Smith; sculpture: Peter Shaw.

REDCLIFFE SPRING ART CONTEST

Judge: C. Ventnor
Winners: Redcliffe Award: Kathleen Shillam; traditional: Audrey Tebble; watercolour: Don Hamilton; activities of children: Wendy Kadell; drawing and print-making: Audrey Gibbs; still life: Julie Ezzy; Australian flora & fauna: John McConnell; encouragement award: Michael Cawdry; R.A.S. Members Prize: Pat Curgenven.

New South Wales**BASIL AND MURIEL HOOPER SCHOLARSHIP**

Winner: Adam Geczy.

CAMPBELLTOWN CITY FESTIVAL OF FISHER'S GHOST TWENTY-SIXTH ART EXHIBITION

Judge: Terence Maloon
Winners: Painting purchase award: Roy Jackson; ceramic purchase award: Greg Daly; open acquisitive art prize: Biron Valier; works on paper purchase award: Anthony Galbraith; open local purchase award: Suzanne Archer

CITY OF LAKE MACQUARIE-CHARLESTOWN SHOPPING SQUARE CONTEMPORARY ART PRIZE

Judge: William Wright
Winners: Open acquisitive: 1st: Rodney Pople; 2nd: Anthony Galbraith.

JOSEF LEBOVIC GALLERY

JOHN AND WILLIAM
LEWIN

*Original plates from
'A Natural History of New South Wales',
the first engravings to be made in Australia.*

18 FEBRUARY to 18 MARCH 1988

34 PADDINGTON ST, PADDINGTON, SYDNEY 2021 AUSTRALIA
TELEPHONE (02) 332 1840

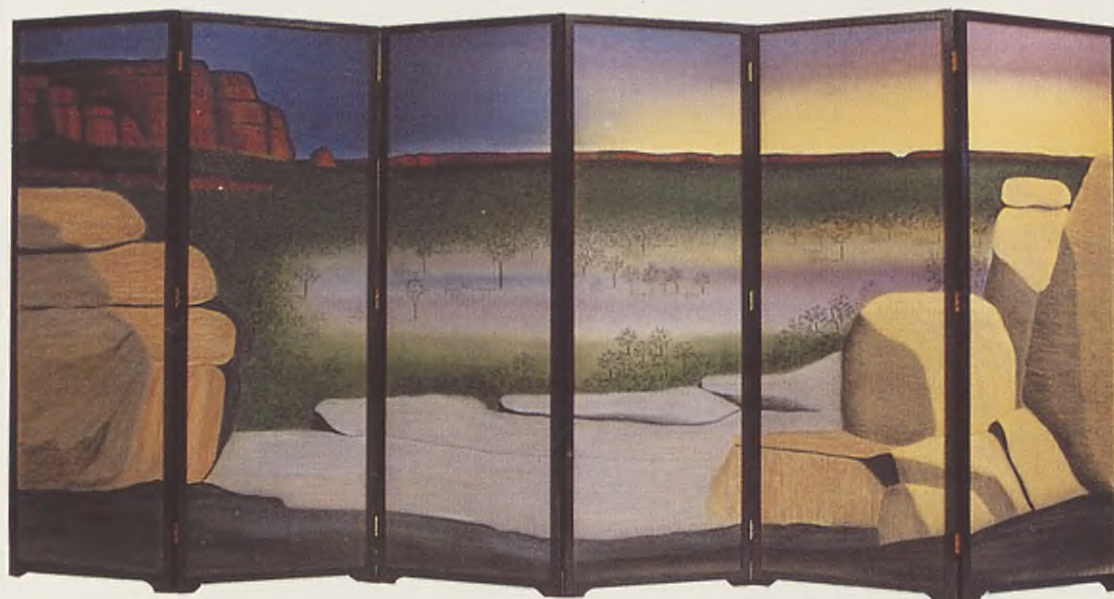
Open Monday to Friday 1 pm to 6 pm Saturday 11 am to 5 pm

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DRUMMOYNE ANNUAL ART AWARD EXHIBITION

Judges: Yve Close and Joshua Smith
 Winners: Traditional oil or related media: Cyril Giles; watercolour: Madeline Szymanski; modern: Alan Inkster; prints: Joy Meyers; drawing: Andrew Tomkins; patrons award: Jane Bennett; Society Members only: Lillian Cox; portraits: Joy Harrison.

1988 FABER-CASTELL DRAWING AWARD

Judges: Geraldine Doogue, Colin Lanceley, John McDonald
 Winners: Professional: Marion Borgelt; student/amateur: Maggie Stein and Matthew Johnson.

GRUNER PRIZE

Winner: Phillip Brew

BASIL AND MURIEL HOOPER SCHOLARSHIPS

Winner: Adam Geczy

INVERELL BICENTENNIAL ART COMPETITION 1988

Judges: Eric Minchin and Evan Englund
 Winners: Open: Patrick Smith; Applied Art: Bruce Grillmaier; porcelain painting: Yvonne Courtney; handspun/woven: Rose Coward; patchwork: Cherry Stewart; woodwork: Stan Tonkin; leatherwork: John Courtney; floral art: Peg McCrohan; pottery: Robert Brereton.

JACARANDA ART SOCIETY ACQUISITIVE DRAWING EXHIBITION

Drawings by Peter Bellew, Lynne Boyd, Robyn Burgess, Richard Goodwin, Chris Hodges, Gary Jolley, Shelagh Morgan, Michael Nicholls, Trevor Nickols, Bernard Ollis and Mark Schaller were selected by Doug Hall, Director, Queensland Art Gallery for collection of Grafton Regional Gallery. Winner: Bond Brewing Acquisitive Prize: James Rogers.

KIAMA ART SOCIETY — 10TH ANNUAL EXHIBITION

Judge: Bill Grunstein
 Winners: Rothmans Foundation Award: Allan Waite; traditional: Gary Laird; non-traditional: Brian McCauley; watercolour: Warwick Webb; Bicentennial theme: Warwick Webb; still life: Brian McCauley; portrait: Robyn Miller.

KYOGLE FAIRMOUNT FESTIVAL EXHIBITION

Judge: Julie O'Malley
 Winners: Open: John Smith; watercolour: Bonney Bombach; drawings and graphics: Bruno Tucci; local artist: Julie St Aubyn; encouragement award: Faye Honey

MUNICIPALITY OF LANE COVE BICENTENNIAL ART AWARD

Judges: Margaret Wills, Bill Grunstein
 Winners: Open: 1st: Louise Betts; 2nd: Joy Myers; 3rd: Sam Waldman; 4th: Leeka Gruzdeff

1988 NARRABRI FESTIVAL ART COMPETITION

Judge: John Santry
 Winners: Open: Graeme Smith; watercolour: John Gibb; works on paper: Barbara Davidson; local: 1st: Hazel Frater; 2nd: Janet Dampney; Jessie Watt Memorial: Tristan Campbell; miniature: Pat Rowley; nursery: Hazel Frater.

NEW SOUTH WALES TRAVELLING ART SCHOLARSHIP

Judges: Edmund Capon, Anna Waldmann,

Nancy Borlase, Ian Howard, Ruth Faerber, Hilarie Mais, Tony Bond, John Baily
 Winner: Glenn Sorensen

RAYMOND TERRACE 21ST ANNUAL AND BICENTENNIAL ART SHOW

Judge: Bruce Rowland
 Winners: Sect. 1: Christopher Fussell; Sect. 2: Elaine Wright; Sect. 3: Frances Fussell; Sect. 4: Linda Rees; Sect. 5: Jeremy Flanagan.

ROBERT LE GAY BRERETON

Judges: Ian Chapman, Warwick Fuller, Jocelyn Maughan
 Winner: Joseph Fitzpatrick

28TH RYDE ART AWARD

Judges: Cameron Sparks, Dorothy Davies, Michelle Matuschka
 Winners: Lend Lease Top Ryde Award: Marilyn Rice; traditional oil: Warwick Fuller; traditional watercolour: John Mills; contemporary: Yvonne Langslaw; any other media: Helen Goldsmith; traditional portrait: Robert McMicking

SOUTHERN CROSS ART EXHIBITION

Judge: Patrick Carroll
 Winners: Open: Norma Gibon; oil: Marion Purvis; watercolour: Jane Bennett; Under \$200: Betty Allan; St George & Sutherland: Robyn Gosbell.

SYDNEY MORNING HERALD ART PRIZE AND ART SCHOLARSHIP

Judges: Noel Cislowski, Barry Pierce and Nancy Underhill
 Winners: Open: 1st: Cressida Campbell; 2nd: Michael Herron.

12TH TAREE ART EXHIBITION

Judge: Ronald Revitt
 Winners: Rothmans Foundation Principal Award: Valerie Wright; Members Award: Phillip Pomroy; oil or acrylic: 1st: Arthur Hudson; 2nd: Felicity Jackson; watercolour: 1st: Trish Dove; 2nd: Friedel Warmers; modern abstract: Frank Drayton; graphics/drawing: Paul Janiszewski; Bill Wright
 Award: Jess Solling.

WARRINGAH ART PRIZE

Judges: Max Taylor, Frederic Bates, Ursula Laverty
 Winners: Warringah Shire Council Award: 1st: Nanette Basser; 2nd: Judith White; Manly Daily Award: Ruth Faerber.
 Judge: Frederic Bates
 Winner: watercolour award: Brian Stratton.
 Judge: Ace Bourke
 Winners: Open Craft: 1st: Rose Halliday-Smith; 2nd: Margaret Maccioni.

WAVERLEY ART PRIZE

Judges: Rod Shaw, John McDonald, Ian Chapman
 Winners: Open: Tom Carment; Vynol Derivan Prize: Wendy Bookatz; watercolour: Helen Zelazne; John Fraser Memorial Prize: Janet Bennett; print: Michael Kempson; local subject: Naomi Lewis.

Victoria**KANGAROO OUTDOOR CERAMIC SCULPTURE EXHIBITION 1988**

Judges: Geoffrey Edwards, Clinton Greenwood, Peter Burns
 Winner: Neville Assad; commendation: Chris Langton

MORNINGTON PENINSULA ARTS CENTRE PRINTS ACQUISITIVE 8TH BIENNIAL EXHIBITION

Works by Marea Atkinson, Andrew Antoniou, Dean Bowen, Margaret Carmody, Audrey Dickinson, Ian Gardiner, Euan Heng, Helen Kennedy, Hertha Kluge-Pott, Ron McBurnie, Joseph Mlikota, Geoff Ricardo, John Spooner and Samantha Waldon were acquired for the MPAC Permanent Collection.

SWAN HILL REGIONAL GALLERY OF CONTEMPORARY ART "WATERCOLOUR AUSTRALIA" ACQUISITION AWARDS EXHIBITION

Winners: John Santry: Victor Rubin; Arch Cuthbertson; Ronald Millar.

South Australia**CITY OF ELIZABETH ART COMPETITION AND EXHIBITION**

Winners: oil and acrylics: Keith Cowlam; merit award: Irene Gower; watercolours & other media: Chris Matthews; merit award: Jeff Harman; Scene of Elizabeth: John Richardson; merit award: Margaret Lyon; local artist: Florence Peitsch; merit award: Jim Ferguson; student artist prize: Michael Foody; City of Elizabeth Acquisition Prize: Mia Metell; Elizabeth City Centre Bicentennial Acquisition Prize: Chris Matthews

WHYALLA ART PRIZE 1988

Judge: David Dridan
 Winners: Ronald Bell; watercolour: Ronald Bell; Maritime: Florence Peitsch; best Whyalla entry: Ruth Galpin; best Eyre Peninsula entry: Samone Turnbull.

ART AUCTIONS**James R. Lawson
18 September 1988
Sydney**

BOOTH, Peter: Birdwood series 1978, pastel, 64 x 110, \$4500
 BOYD, Guy Martin: Nude, bronze, 39 x 121 x 11, \$1200
 BRODZKY, Horace: Portrait of a woman, ink and wash, 20.6 x 20.6 \$600
 COLLOCOTT, Martin: The flight of the red kangaroo, mixed media on canvas, 196 x 213, \$3250
 CONNOR, Kevin: The convict cargo — 3 convict women, ink and gouache, 25 x 30, \$600
 DICKERSON, Robert: Seated boy, charcoal, 75 x 57, \$1450
 FRIEND, Donald Leslie: Hugh Atkinson, ballpoint pen, 19 x 12, \$400
 GLEESON, James: Nude sleeping, synthetic polymer paint on composition board, 15 x 12.2, \$800
 HALL, Adrian: Drawing on a Saturday afternoon 31 August 74, mixed media, 54 x 79, \$150
 JUNIPER, Robert Litchfield: The ghost of a town by the ghost of the sea, mixed media on composition board, 37.5 x 52, \$3000
 LYNN, Elwyn: The stilling of Pollock's apocalyptic brush, mixed media on canvas, 183 x 25, \$350

O'BRIEN, Justin: Horse studies, ballpoint pen, 28 x 17, \$750
 POWDITCH, Peter: Cover 27, synthetic polymer paint on composition board, 89 x 132, \$3000
 PROCTOR, Althea: Seated nude, pencil and wash, 24 x 24, \$500
 RANKIN, David: Clay pan golgol, oil on canvas, 105 x 166, \$3000
 REES, Lloyd Frederick: Utzon's vision, Sydney Opera House, silkscreen, 50 x 63, \$1400
 REHFISCH, Alison: Red still life with jugs oil on composition board, 40.5 x 51, \$5000
 RIGBY, John Thomas: Samford Farm, synthetic polymer paint on canvas, 82 x 90, \$3200
 SHARP, Martin: The kiss is coming, screen print on acrylic, 101 x 74.5, \$400
 SHARP, Martin: WOT, screen print on acrylic, 100 x 74.5, \$400
 THOMSON, Nigel: The burning question, oil on canvas, 84 x 107, \$1000
 WEEKES, Trevor: Eagle, etching, 35 x 23.5
 ZUSTERS, Reinis: Summer of 1977, oil on composition board, 60 x 75, \$1750

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ERRATA

In the September 1988 issue (26/1) there is a caption missing in 'Issues in Contemporary Art' by John McDonald, p.89: Elizabeth Gertsakis, Innocent Reading for Origin series, *The Little Girl is Praying So Beautifully*, 2 gelatin silver photographs 74.0 x 48.5 cm Australian National Gallery, Canberra.

In the September 1988 issue (26/1) in 'New Directions in Noise and Collage' by Jonathan Walker, p. 121, the illustration title *Pornice 1 kg* should read *Pornoise 1 kg*. On p. 122, *Destruct* should read *Distruct*. On p. 123 and 125, the illustration titles have been reversed in error.



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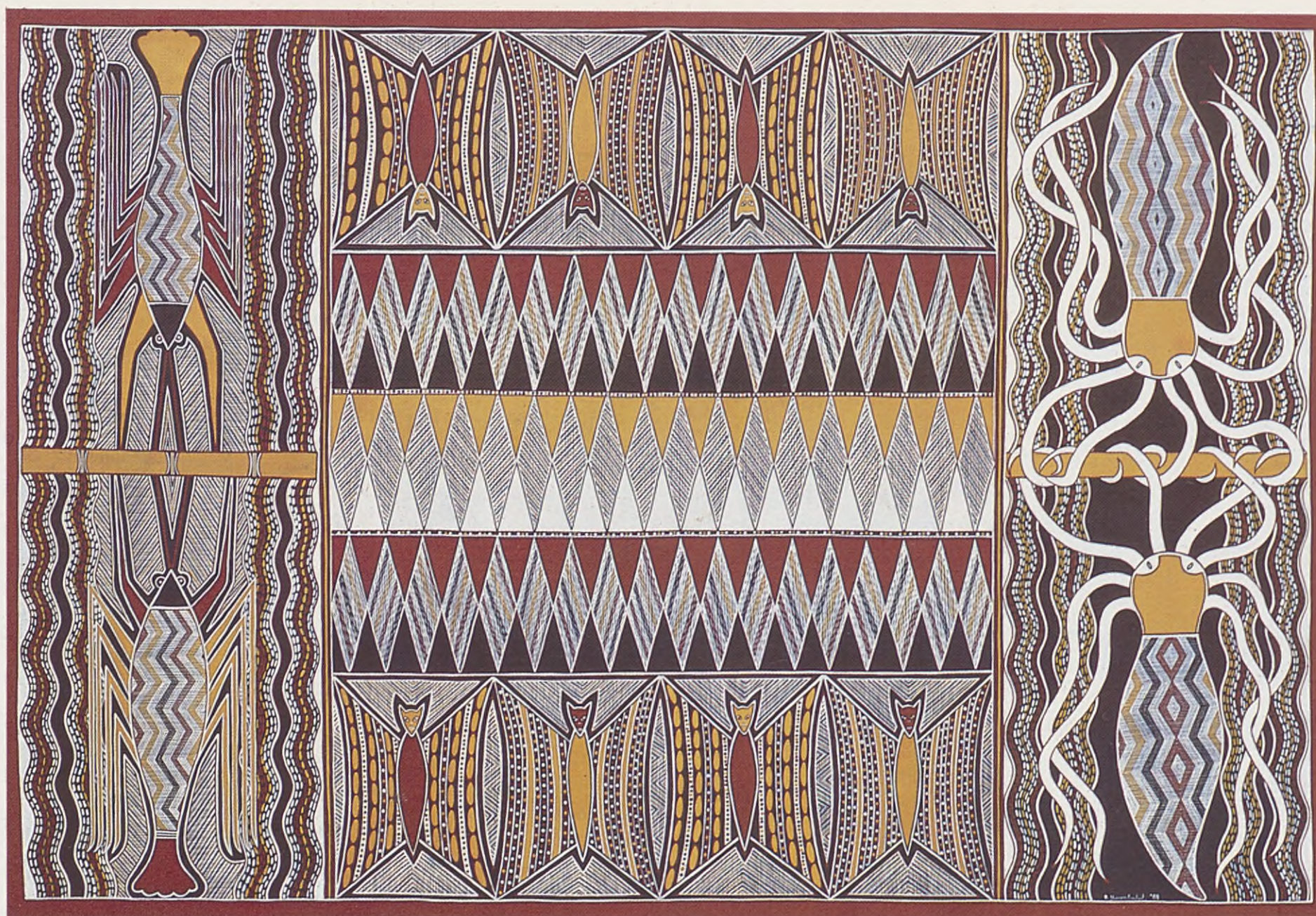
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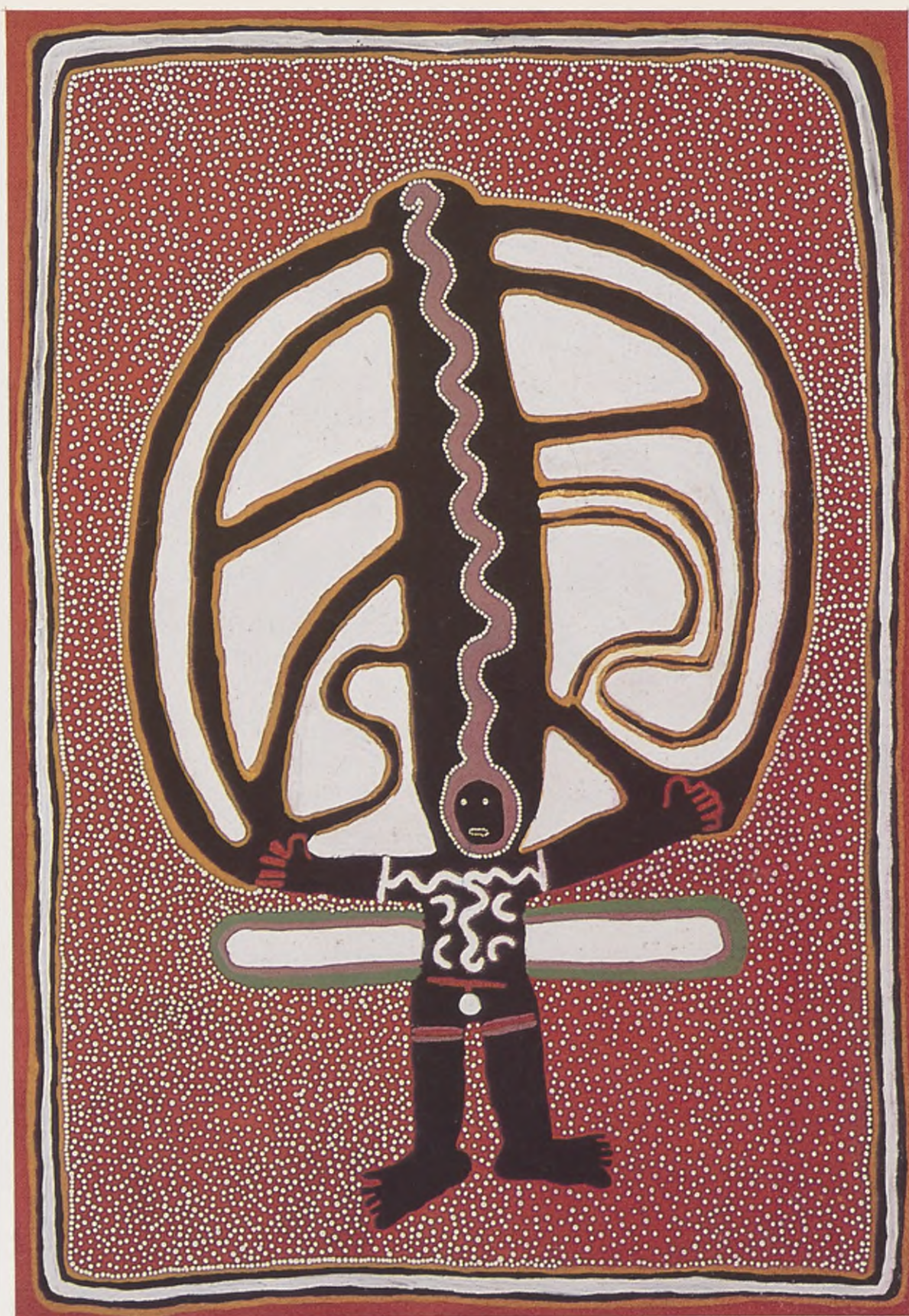
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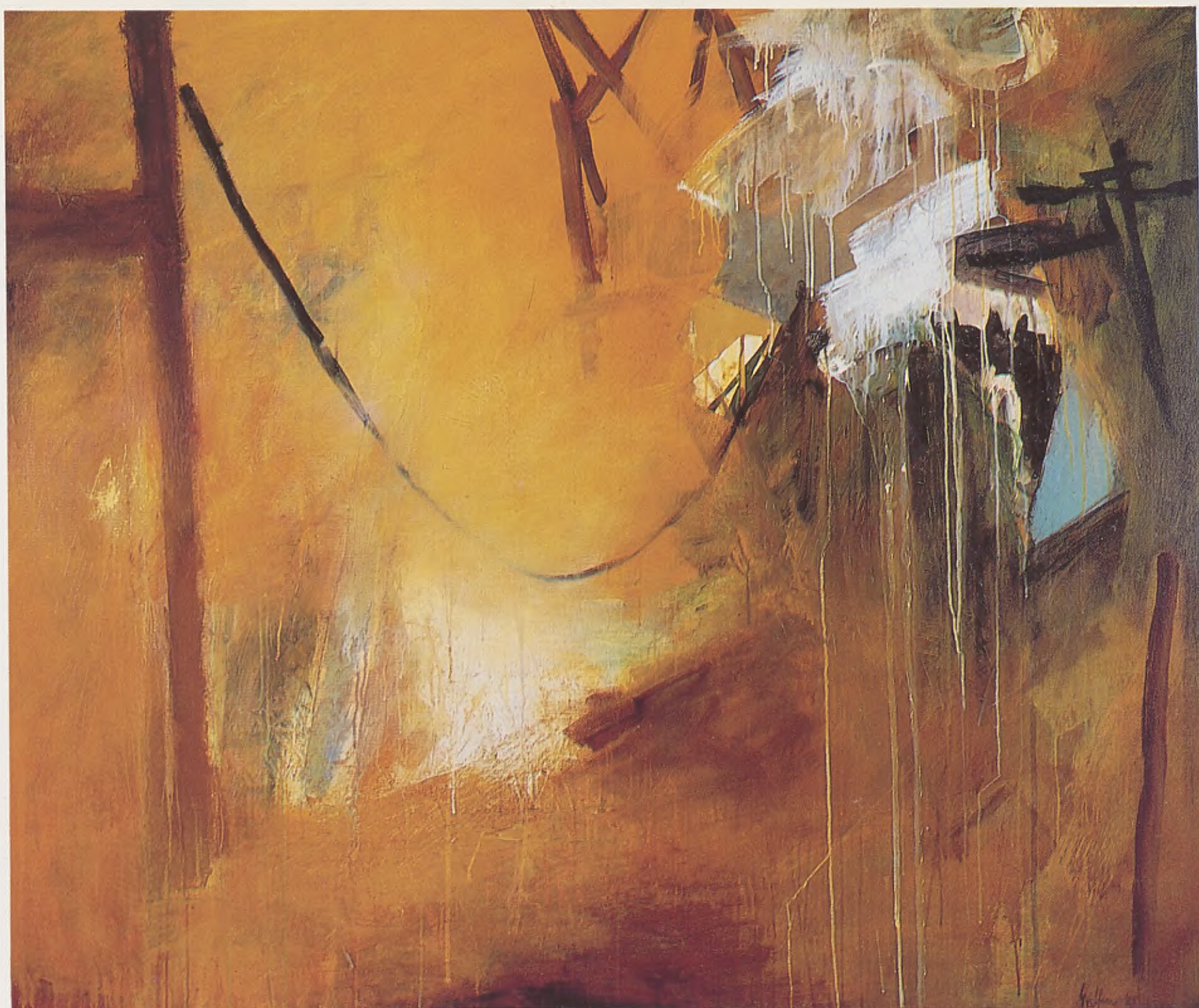


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Joy Stewart *The Art Student* acrylic on canvas 91 x 61cm
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Peter Griffen *Tomb* 1988 acrylic and collage on canvas 170 x 150cm
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Doug Sealy A.R.A.S. *South Coast Sand Dune* oil on canvas 61 x 51 cm

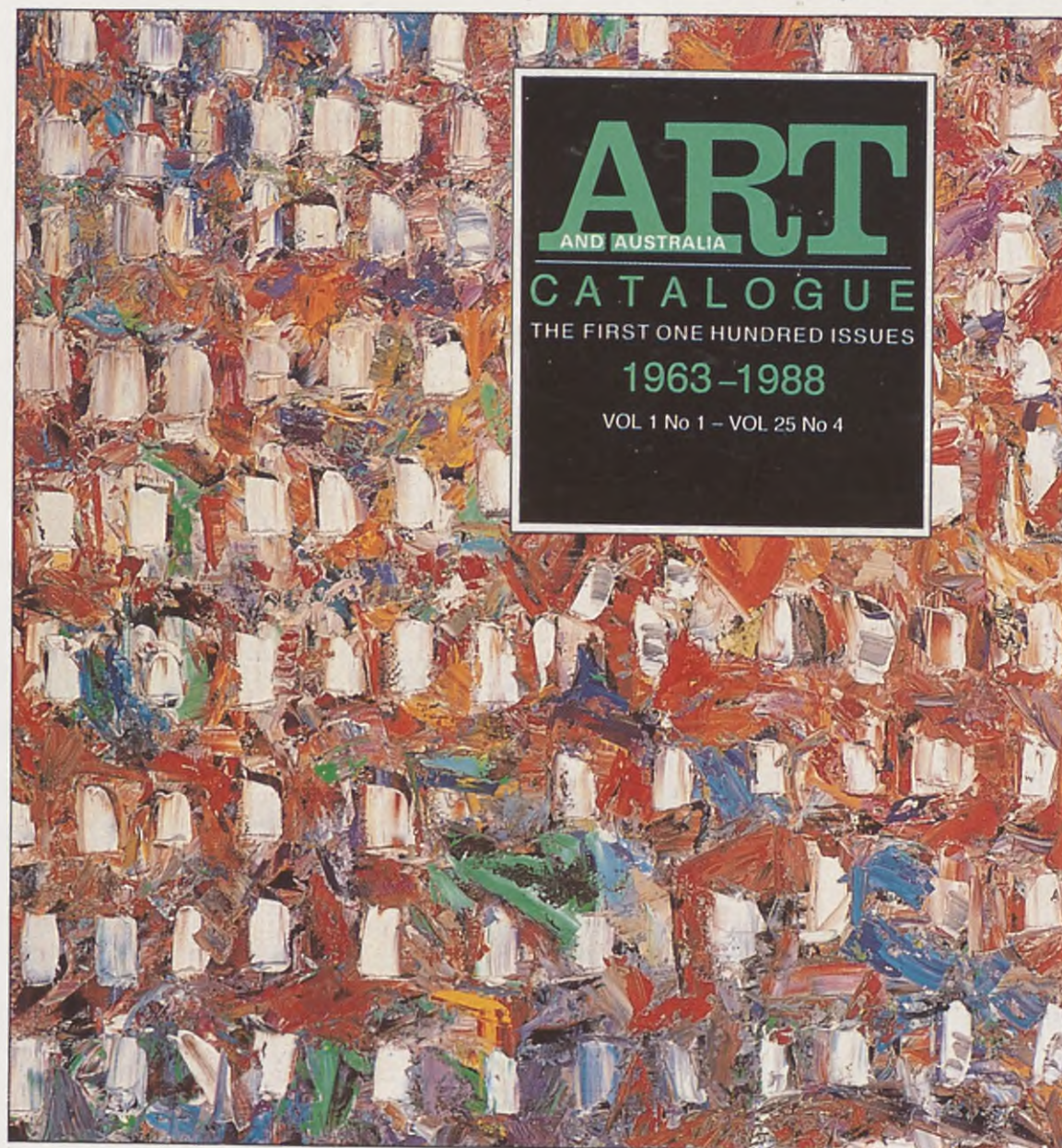
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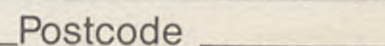
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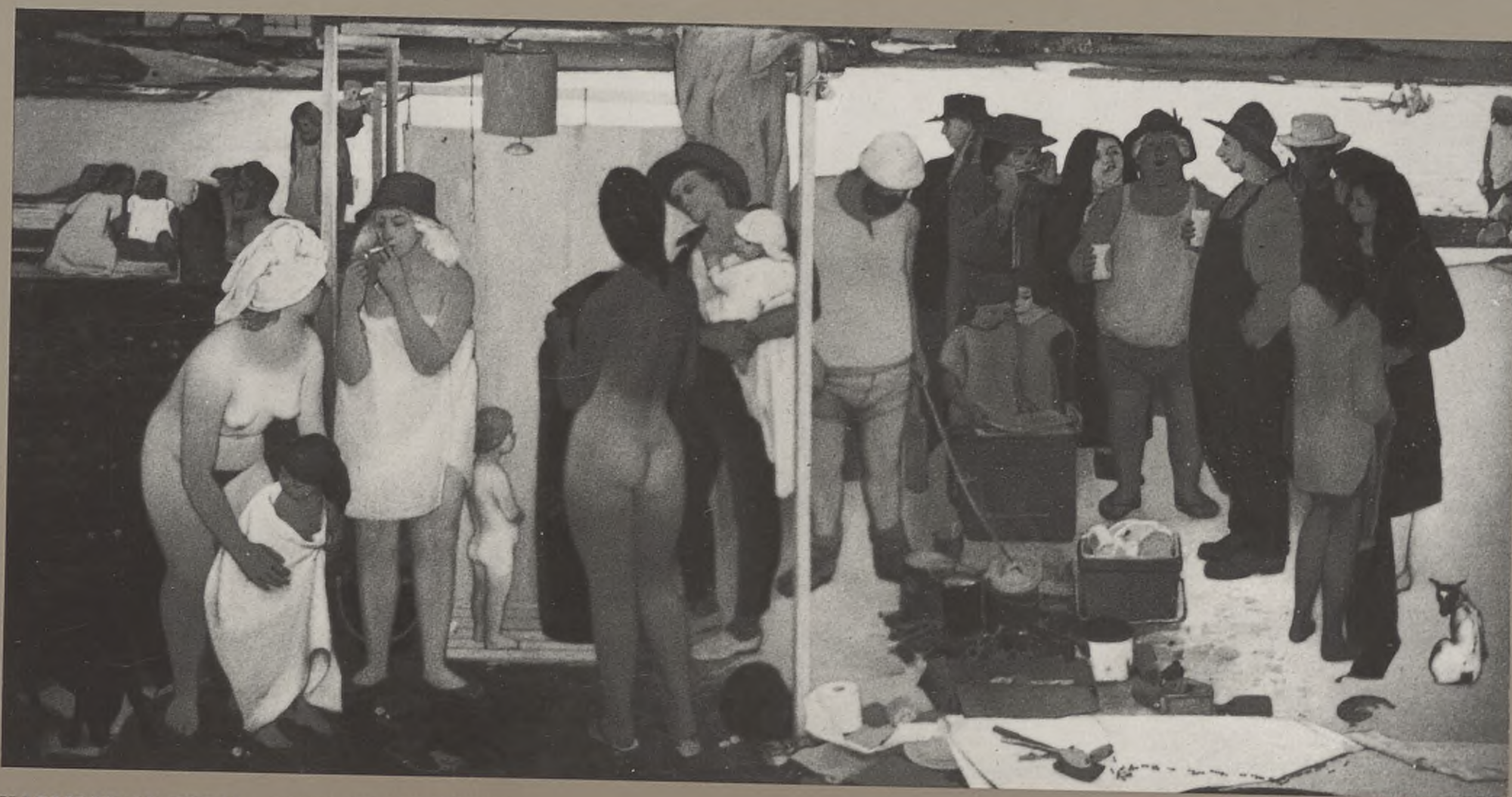
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