

EARLE BACKEN : A SURVEY  
1954-1987



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19 September - 10 October 1987

**IDG**

IVAN DOUGHERTY GALLERY

City Art Institute □ Sydney College of Advanced Education  
CNR ALBION AVE & SELWYN ST PADDINGTON 2021 NSW (02) 3399526  
10am-5pm Monday to Friday, 1-5pm Saturday

Cover  
PACKAGE WITH MASK 1977 (cat. no. 41)



## INTRODUCTION

This exhibition of Earle Backen's prints and selected paintings surveys his work during a period of more than three decades: from 1954, when he won the New South Wales Travelling Art Scholarship, to the present.

While not exhaustive or definitive, the survey presents in broad outline, the range of images and shifts of interest within his work during this very productive period as a painter, printmaker and teacher.

As one of our leading etchers and senior printmakers, Earle Backen has a special place within the Australian art world. His example as a practitioner, his integrity and his humility have set standards of achievement and professionalism for his students and peers alike. His inspiration and encouragement have led to the establishment of print workshops in Sydney and he has always given most freely of his time and expertise to those seeking advice and inspiration.

This year Earle Backen retires as Principal Lecturer and Program Director of the B.A. (Visual Arts) Program at the City Art Institute. The exhibition therefore provides a timely occasion for reviewing his very considerable accomplishments and unique contribution over the past thirty years.

Ken Reinhard  
Director,  
CITY ART INSTITUTE

## EARLE BACKEN — PRINTMAKER & PAINTER

It will be necessary to wait a while for a comprehensive retrospective exhibition of Earle Backen's work. What is to be seen in this survey is a small sample of the many prints, watercolours and paintings produced by the artist since he first became interested in painting and drawing in the late 1940's.

It is now, in the mid 1980's that the numerous friends, colleagues, students and ex-students who have known and appreciated Earle Backen's work have the opportunity to enjoy an exhibition of selected prints and paintings, assembled and shown at a time of transition to the next stage of his busy and productive life as an artist and teacher.

Earle Backen was born in Albury in 1927 and grew up in Wagga. An early interest in painting and drawing was encouraged by a fortuitous circumstance. In Wagga, where he lived for a number of years as a very young man, he encountered a teacher who had studied under A. Dattilo-Rubbo, a Sydney painter and teacher. It was from this teacher, Margaret Read that Earle Backen then still in his teens, began to learn the skills of drawing and watercolour painting. He sent examples of his work to A. Dattilo-Rubbo, in whose studio painters such as Grace Cossington-Smith, Roy de Maistre and Roland Wakelin had first come in contact with Post-impressionism some thirty years earlier. Rubbo's enthusiasm and energy had inspired many students and he replied to the young artist from Wagga with an encouraging letter praising the drawings and urging a combination of study 'and other work which would be for your keeping expenses'.<sup>1</sup>

A few years later Earle Backen was doing exactly as Rubbo had suggested: working in the art books department of Angus and Robertson in Sydney and studying part-time with Rubbo himself. He discovered the particular joys of an urban existence, including regular visits to concerts and the opera, and there was also the opportunity to try his hand at scenery painting for the grandly named New South Wales National Opera.

For the next few years Earle Backen worked hard at his drawing and paintings, attending classes part-time at the Dattilo-Rubbo Art School, now under the direction of Professor Bissietta and later at the Julian Ashton Art School and absorbing some of the influences evident in Sydney at that time. Some of his paintings reveal an acquaintance with the work of Sali Herman, and 'Andrea', a well known newspaper and radio personality who bought one of his paintings at the Contemporary Art Society in 1953, described it as showing 'a definite Dobellian influence'.<sup>2</sup>

However, the painter who exerted the most important influence on the young Backen and other students at Ashton's School was John Passmore, who had returned to Sydney after many years overseas and was now teaching at Ashton's. Passmore had lived and worked in London; he had a knowledge of contemporary French painting and passed this on to his students who included at that time John Olsen and John Henshaw, both of whom had become friends of Earle Backen.

Passmore was a formidable teacher. His understanding of Cezanne's work and his perception of the significance of French painting were to influence Sydney art students well into the 1960's. The contact with Passmore came at the right moment, for it was in 1954 that Earle Backen won the New South Wales Travelling Art Scholarship.

In a small still-life painting, completed that year, can be seen — half concealed by drapery, a copy of 'the London Magazine' in pale purple. It was to London that the young artist went with his Scholarship allowance of £395 per year for three years, to learn more about painting.

On his arrival in London, he organised a timetable of study which included classes at the Slade and at the Central School of Arts and Crafts under Mervyn Peake and Keith Vaughan. Keith Vaughan had been a friend of Passmore's and had worked with him in London during the forties. It had been through Vaughan that Passmore reached an understanding of the work of Picasso and Cezanne. At Passmore's suggestion Earle Backen arranged to attend classes under Vaughan and was thus able to develop in his work directions that were first encouraged by Passmore in Australia.

While in London he concentrated on painting and drawing but had not yet involved himself in printmaking, although there were a number of art schools in London where he might have done so. Fred Williams had begun etching at the Central School in 1954 and Guy Warren learnt lithography there from John Watson. For Earle Backen however, it was not until he began studying in Paris in 1957 that printmaking, particularly etchings and engravings, became important.

By building on his understanding of Cubism and Cezanne, imparted by Passmore, Backen under the direction of Vaughan — was able to progress in the handling of the formal aspects of his work and to recognise the importance of a strong structural underpinning in his painting and drawing.



STILL LIFE WITH LONDON MAGAZINE 1954, Sydney

Having gone to Paris with the idea of working in closer proximity to French painting he had enrolled at the *Académie de la Grande Chaumière*. It was the painters Nicolas de Staël, Hans Hartung, Soulages and Viera da Silva who particularly caught his attention. Later in 1957, through a large exhibition of current American art, he became aware of Abstract Expressionism.

Backen has described the first impact of this style of painting as 'a traumatic experience'. His own paintings from the mid 1950's are solidly constructed and firmly within the tradition of Cubism. The block-like forms which make up the landscape are

simplified to a degree that, if pursued, could have led towards geometric abstraction. There is however, no evidence of the gestural, spontaneous 'all over' quality of Abstract Expressionism in his works from this period.

Through friends, he came into contact with the Paris workshop of the printmaker, S.W. Hayter, known as Atelier 17, where he enrolled as a student. For the next three years he became absorbed in acquiring a thorough knowledge of the techniques of etching and engraving.

As the period of the New South Wales Travelling Art Scholarship came to an end, he supported him-



LANDSCAPE NEAR TOLEDO 1956, Paris

self by teaching English and speedily acquired a better than working knowledge of French.

When he began working at Hayter's Atelier 17, Backen became one of the many painters to study the techniques of etching, since the founding of the workshop in Paris in 1927. There, and in New York, where Hayter had set up Atelier 17 between 1940 — after Paris fell to the Nazis — and 1950, artists such as Joan Miro, Max Ernst, Andre Masson and Jackson Pollock himself, had made etchings and engravings in what was then the unique workshop environment which Hayter had created. Hayter believed that for artists to make prints, it was necessary to learn the techniques of printmaking, including the fundamentals of how to print. In his workshop there was a free exchange of information, both technical and stylistic, between Hayter — who was renowned for his innovative printing techniques — and the artists themselves, who were encouraged to experiment. This was very different from the traditional Paris workshop where artists collaborated with craftsmen — printers and technical aspects remained matters of mystery. Many of the artists who had frequented Atelier 17 in the 1940's were Surrealists. It has been suggested by Richard S. Field<sup>3</sup> that Pollock, who made prints in Hayter's workshop in New York between 1944 and 1946 had his 'all over'

style of working formed by contact with the Surrealist Andre Masson and by Hayter's own style of working.

Studying at Hayter's Atelier after its re-establishment in Paris at the *Academie Ranson*, Backen found it a very stimulating environment in which to work. He revelled in the relaxed but busy workshop atmosphere where artists from all over the world could exchange ideas and experiment with the technical possibilities of etching and engraving. Hayter believed that artists could make prints and use the techniques of printmaking to express their ideas in the same way as painters had always done. No division of labour was necessary and the whole process of making etchings was opened out and demystified.

In this environment Earle Backen was able to assimilate those aspects of Abstract Expressionism he found interesting and also rapidly mastered Hayter's sophisticated methods of colour printing. Most importantly, he achieved in his prints the open-ended, experimental approach to technical and stylistic matters which were to inform his work in the years to come.

He began to exhibit his prints. In 1957 two of his engravings were included in the *Salon des Realites Nouvelles* at the *Musee d'Art Moderne*. He also began to send works to international print shows, such as the 1960 International Biennial of Prints in Cincinnati.

These big print exhibitions were a result of a world-wide resurgence of interest in artists' prints which gathered momentum during the sixties and seventies and in which Earle Backen had a part to play.

It was a part which he played back in Australia, rather than Europe because it was to Sydney that he somewhat regretfully returned towards the end of 1959, leaving behind the spartan but fascinating workshop environment Hayter had created at the *Academie Ranson*.

When Earle Backen arrived in Sydney in the Spring of 1959, he left behind not just Atelier 17 but the Paris of De Stael and Soulages, not to mention the music, the architecture and the language he so much admired. He had, however, like many other Australian artists who travelled during the late fifties and sixties, formed links with Europe which would remain strong. The country to which he returned was still conservative (with Robert Menzies as Prime Minister), but the effect of post-war European immigration and the greater opportunities for

overseas travel available to Australians in the late fifties made Sydney a lively place. There was a small but active group of artists employing various modes of abstraction, including John Olsen, a fellow student of Earle Backen at Julian Ashton's.

At this time Olsen was working with his own brand of vigorous abstraction, along with others such as Bill Rose, John Coburn, Tom Gleghorn and, of course John Passmore. There were even local Abstract Expressionists: Stanislaus Rapotec and Peter Upward.

There was the excitement of the Antipodean Manifesto, written by Bernard Smith in 1959. The Manifesto expressed Melbourne artists' opposition to what they perceived as the dangerous spread of abstraction. "Geometric abstractionists, abstract

expressionists and their innumerable band of camp followers threaten to benumb the intellect and wit of art with their bland and pretentious mysteries," the Manifesto declared.<sup>4</sup>

Earle Backen continued to paint and make prints after his return to Sydney. His work, in the early sixties, reflects the influences of the years in Paris. He had brought back with him prints which he had produced in Hayter's studio; two of these were shown in an exhibition of Australian prints organised by the Contemporary Art Society in 1960. This was the first Australia-wide exhibition devoted entirely to prints and drawings; it signalled a renaissance in printmaking which manifested itself first in Sydney and Melbourne and then all over Australia. Backen won a prize in the exhibition and the critic,



Hayter's workshop, c. 1958



LANDSCAPE WITH LIGHT CONSTRUCTION 1962

James Gleeson, described his prints, under the heading 'After 25 years Graphic Arts boom again', as being among the best in the exhibition.

In 1961 he had his first one-man show at the Macquarie Galleries. His dazzling technique, use of vivid colour and larger scale made a strong impression on the critics. He was described in the Sydney Morning Herald as "a considerable new talent, acute in perception and strikingly accomplished in technical powers".<sup>5</sup> Douglas Stewart in the Bulletin, wrote of his work that it "is as modern as you like, abstract and semi-abstract... he is the sort of artist in which the 'conflict' between abstraction and representationalism... does not exist — you can take him either way".<sup>6</sup>

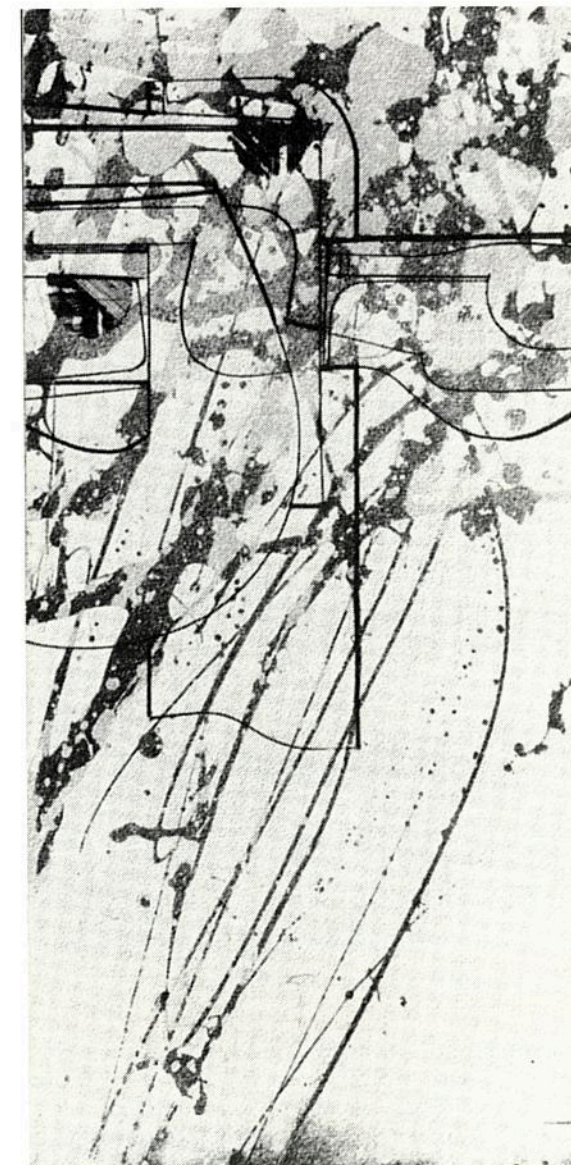
During the early sixties Earle Backen was one of the leading figures in Australia's revival of interest in printmaking. He represented his country in 1960 at the 2nd International Biennial Exhibition of prints in Tokyo with Eva Kubbos, Henry Salkauskas and Strom Gould. In 1963, Daniel Thomas arranged the Australian Print Survey and in an article in 'Art in Australia' Backen and Fred Williams are bracketed as two of the most important printmakers to be included in the survey.

It was around this time that a group of Sydney printmakers including Earle Backen as a founding member, formed the 'Sydney Printmakers', with the aim of broadening public understanding of the fine art print.

During the late forties and fifties there had been a lull in printmaking in Australia after the 'boom' in etching and blockprinting during the twenties. This was probably a good thing since much of the work produced in the thirties had degenerated into 'hobby' art. There were of course notable exceptions, particularly the formidable Margaret Preston, one of the most accomplished artist-printmakers Australia has ever produced. Some of Preston's work was included in the second annual exhibition of the Sydney Printmakers in 1962, a year before her death.

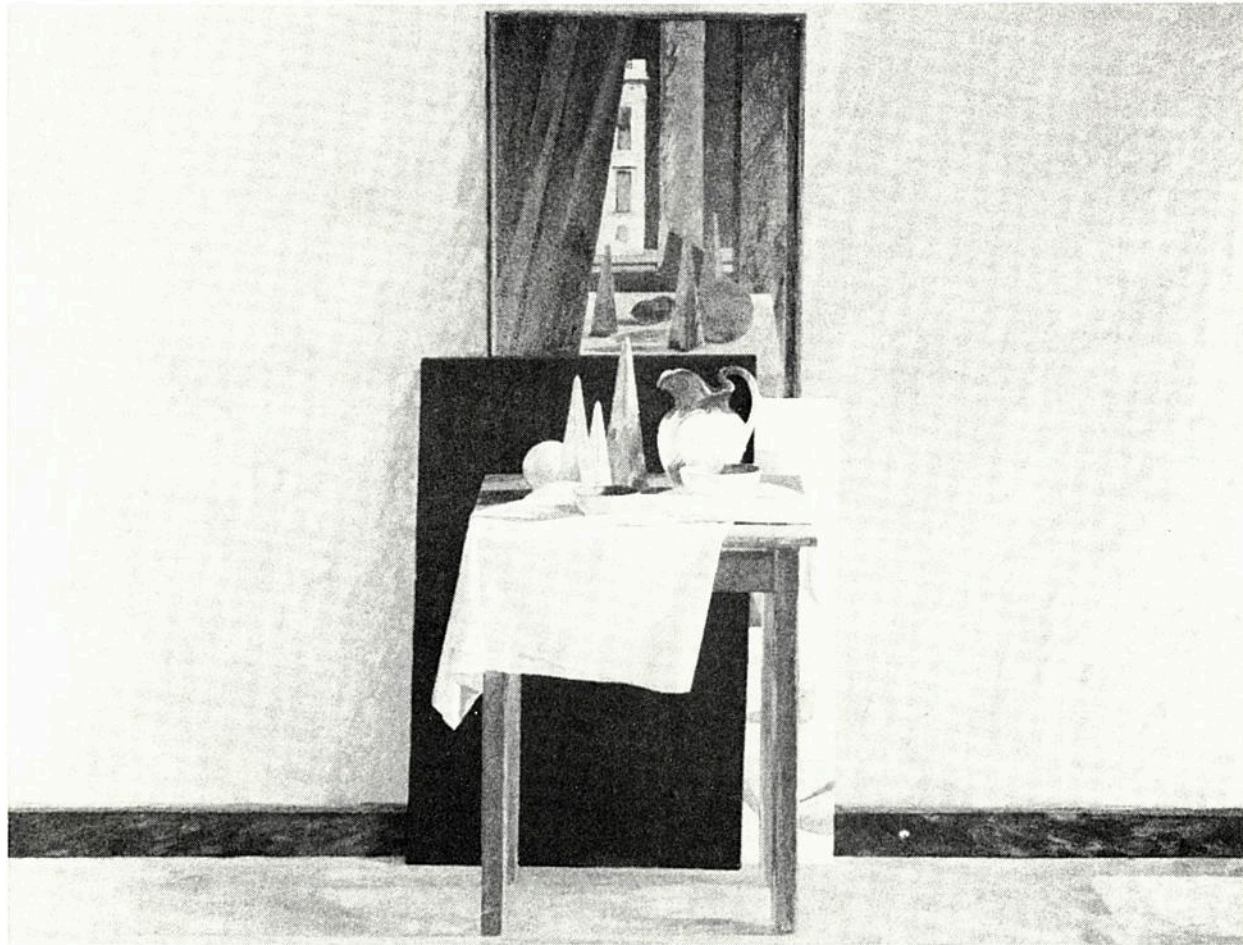
Her approach to printmaking was precisely that advocated by the founding members of the Sydney Printmakers. Prints should be 'a vital form of artistic expression and one which neither imitates nor competes with the painter's work'.<sup>7</sup> This concept fitted in very well with what Earle Backen had learnt during his years in Hayter's studio and, not surprisingly, he exhibited regularly with the Sydney Printmakers and received critical acclaim.

Like Backen many of the founding members of the Sydney Printmakers had received their training



IMPRESSION '67 1967

in printmaking techniques overseas (David Strachan, Henry Salkauskas and Strom Gould). Sydney lagged behind other Australian capitals in the provision of study facilities for students of printmaking and it was difficult to obtain good quality printing inks and paper, let alone presses for lithography and etching. After his return to Australia Backen managed to acquire his own press and in 1964 he began to teach etching at the National Art School, East Sydney Technical College; he used a small press, with a class



STILL LIFE - STUDIO TABLE WITH PAINTINGS 1987

of nine students. During the next few years the numbers expanded and by 1967 the work of students from the National Art School was included in the Sydney Printmakers Exhibition. In the late sixties a larger Japanese etching press was obtained and printmaking became increasingly popular with students. In 1968 photography classes commenced for the first time at the National Art School and in the early seventies lithography was introduced.

Earle Backen continued to make prints in the seventies. His work during this period went through a number of phases. There is general consensus among critics and fellow printmakers that his work displays a formidable grasp of technique. During the time he spent at Hayter's Atelier 17 he assimilated not only Hayter's highly sophisticated and technically demanding methods of colour printing but

also — perhaps most importantly — an experimental approach to printmaking which allowed him to continue to evolve technically and stylistically, throughout the seventies.

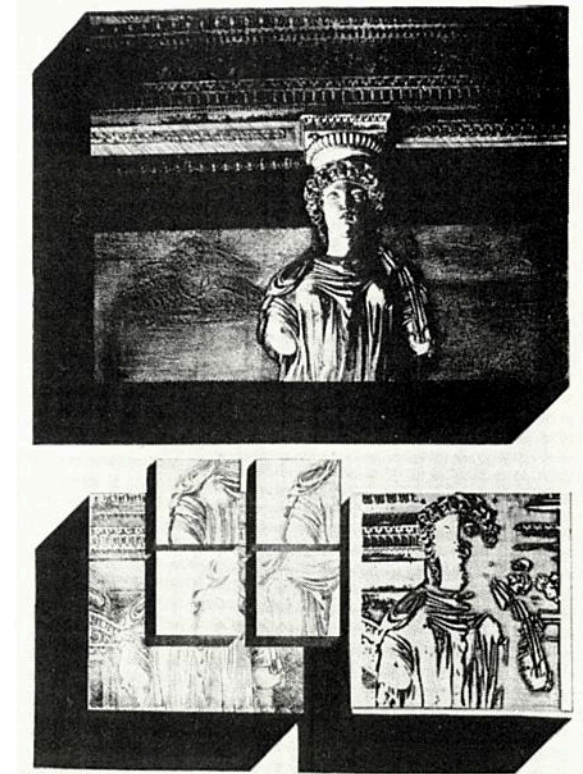
Around 1968 Backen began to introduce into his painting and printmaking, imagery which moved closer to figuration. This was first in the form of photographic images derived from newspaper cuttings transferred to the etching plate, and then (after photo-sensitive plates had become easier to obtain) images from photographs and colour transparencies transferred to the etching plate via an enlargement onto lith film. He also took images from the rich tradition of European art history which he reworked as drawings and integrated into his work, combined with more abstract elements. During the sixties his paintings and prints evolved steadily away

from a loose, gestural abstraction towards a more highly structured approach based on the use of geometric forms and shaped plates.

His interest in realism increased towards the end of the seventies and eventually led to the paintings and watercolours which he has been working on during the early eighties. These incorporate objects from his studio including the posters, prints and reproductions of the art and architecture he admires most. Drapery spills from a table, colours glow from the wall. The objects on the table are set in order and bathed in a cool light.

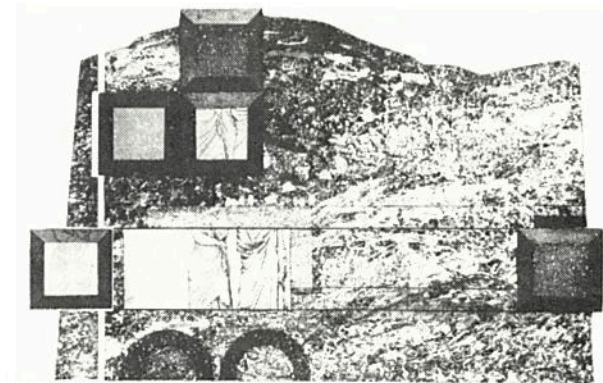
Standing in Earle Backen's studio, surrounded by these objects and the paintings, watercolours and prints from which this survey was selected, it is clear that there are many more paintings and prints to come. In another room, under the house, stands his etching press, generously made available to promising students and visiting printmakers. From this press and from his studio, hidden by leaves at the bottom of the garden, will come a new range of images which we await with anticipation.

#### ROSE VICKERS (1987)



LOUVRE II, CARYATID 1977

- <sup>1</sup> Private letter from A. Dattilo-Rubbo to Earle Backen dated 22 January, 1946.
- <sup>2</sup> 'Postscripts' column; written by Andrea. *Sunday Telegraph*, 24 May, 1953.
- <sup>3</sup> From the section on 'Contemporary Trends'. Page 191, *History of an Art - Prints*. Skira, 1981.
- <sup>4</sup> Quote from the catalogue of the 'Antipodeans' exhibition written by Dr Bernard Smith. Melbourne 1959. (Taken from Robert Hughes — *History of Australian Art*.)
- <sup>5</sup> Article entitled 'Graphic Artists in Three Shows'. *Sydney Morning Herald*, 20 April, 1961.
- <sup>6</sup> Article entitled 'Professionalism' by Douglas Stewart. *The Bulletin*, 20 April, 1961.
- <sup>7</sup> Foreword to catalogue of Sydney Printmakers Exhibition at Skinner Galleries, Perth, 1961.



TWO FIGURES - DELOS 1977



Sydney workshop, 1968

## BIOGRAPHY

1927 Born Albury, N.S.W.  
 1954 N.S.W. Travelling Art Scholarship.  
 1964 Honorary Academician of the Accademia  
 Delle Arti Des Disegno, Florence, Italy.  
 Currently Principal Lecturer at City Art  
 Institute.

## INDEPENDENT EXHIBITIONS

Robin Gibson Gallery, Sydney, 1987.  
 Wagga Wagga City Art Gallery, 1981.  
 Bonython Gallery, Sydney, 1972.  
 Macquarie Gallery, Canberra, 1969, 1971, 1978.  
 Newcastle City Art Gallery, 1969.  
 Newcastle College of Advanced Education, 1968.  
 Crossley Gallery, Melbourne, 1968.  
 Argus Gallery, Melbourne, 1962.  
 Johnstone Gallery, Brisbane, 1961, 1964, 1967.  
 Macquarie Galleries, Sydney, 1961, 1963, 1968, 1977,  
 1981.

## SELECTED GROUP EXHIBITIONS

Salon d'Automne, Paris, 1956; Salon des Realites  
 Nouvelles, Paris, 1957, 1959; Four Arts in Australia,  
 South East Asia, 1962; Australian Print Survey,  
 1964-68; Young Australian Painters, Japan, 1965;  
 Australian Prints Today, U.S.A., 1966; Print Council  
 Travelling Exhibition, 1969; Ten Printmakers, 1971;  
 Six Australian Printmakers, New Zealand, 1976;  
 Australian Etching, 1977; Contemporary Australian  
 Printmaking, Japan, 1977; Contemporary Australian  
 Printmakers, U.S.A., Canada, United Kingdom,  
 1981; Contemporary Australian Watercolours and  
 Drawings, 1986.

## BIENNALES

|              |                          |
|--------------|--------------------------|
| 1959         | Biennale of Philadelphia |
| 1960         | Biennale of Cincinnati   |
| 1960, 62     | Biennales of Tokyo       |
| 1962         | Biennale of Ljubljana    |
| 1964         | Biennale of Lugarno      |
| 1970, 72, 78 | Biennales of Cracow      |
| 1979         | Biennale of Bradford     |

## MAJOR COLLECTIONS

Australian National Gallery, Canberra; Art Gallery  
 of N.S.W.; Art Gallery of Western Australia; Art  
 Gallery of South Australia; National Gallery of  
 Victoria; Queensland Art Gallery; Newcastle City  
 Art Gallery; N.S.W. State Parliament Offices and  
 other public collections in Sydney and Cincinnati,  
 Ohio, U.S.A.

## AWARDS AND SCHOLARSHIPS

N.S.W. Travelling Art Scholarship, 1945;  
 Contemporary Art Society Graphic Art Prize, 1960;  
 Mosman Print Prize, 1965, 1966; Mosman Prize,  
 1971; Australia Council Grant, 1974; Still Life Prize,  
 Royal Easter Show, 1980, 1984; Drawing Prize, Royal  
 Easter Show, 1984; Watercolour Prize, Royal Easter  
 Show, 1985; Drawing Prize, Royal Easter Show, 1985.



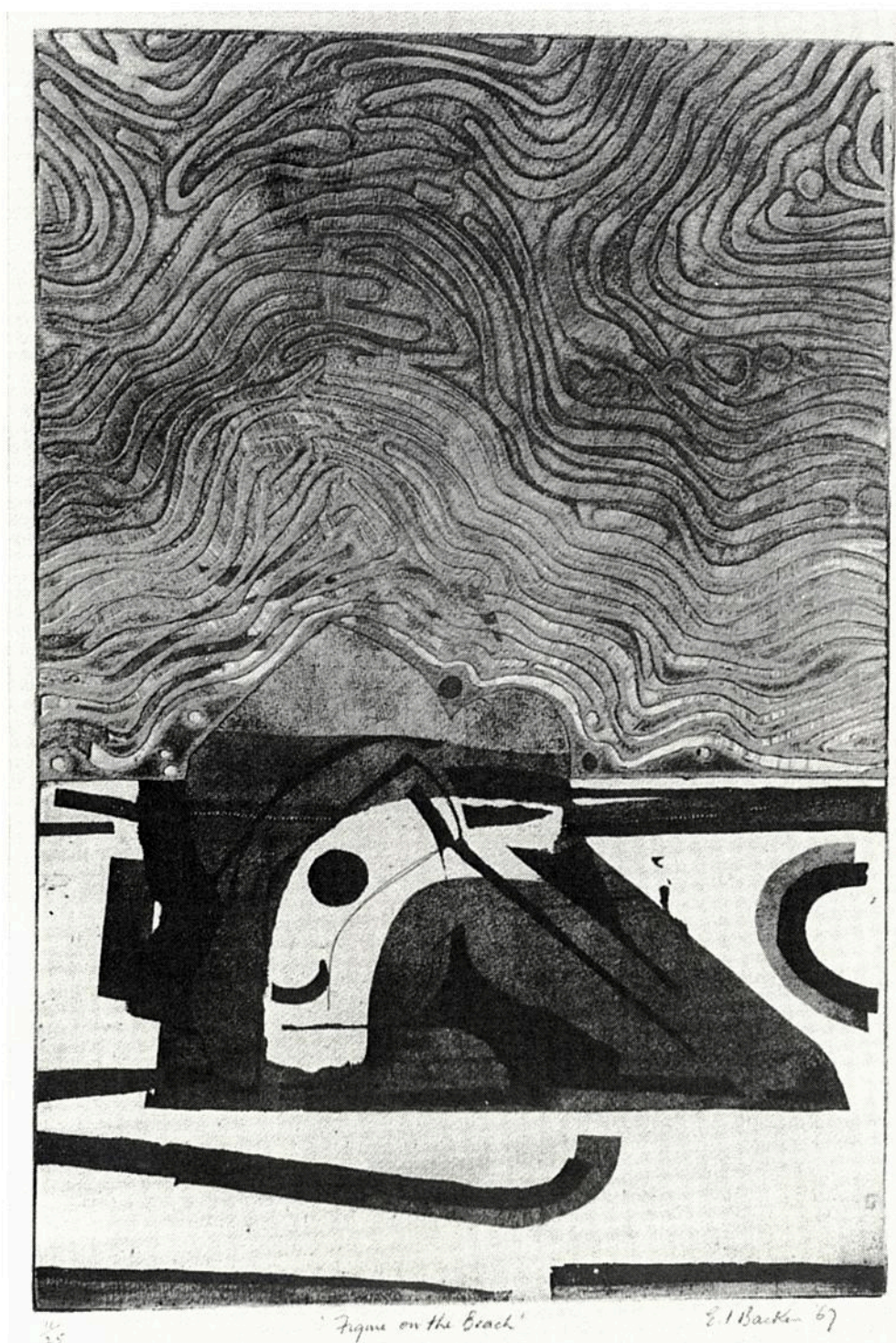
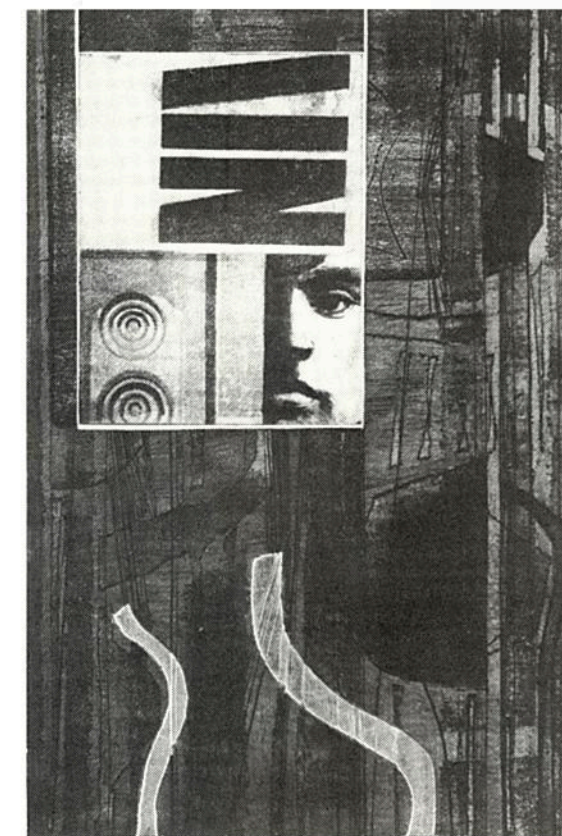


FIGURE ON THE BEACH 1967

## INTAGLIO PRINTS

1. COMPOSITION 1957  
colour etching, aquatint; intaglio and relief colour printing  
edition 25  
21.8 x 16.6 cms
2. DIMENSIONS II 1957  
colour engraving, two plates  
edition 25  
14.5 x 10 cms
3. TENSION 1959  
colour etching, aquatint on Rives paper; intaglio and relief colour printing  
edition 25  
39.3 x 30 cms
4. RESURRECTION 1959  
colour etching, aquatint on Rives paper; intaglio and relief colour printing  
edition 25  
39 x 30 cms
5. ECCE HOMO 1960  
engraving, etching on Johannot paper  
edition 25  
33.3 x 17.3 cms
6. LANDSCAPE 1961  
colour etching on Johannot paper; intaglio and relief colour printing  
edition 25  
33.3 x 50.5 cms
7. LANDSCAPE WITH LIGHT CONSTRUCTION 1962  
colour etching, engraving on Johannot paper  
edition 25  
49.5 x 33.5 cms
8. ETCHING IN TWO COLOURS 1962  
colour etching, dry point on Arches paper; two plates  
edition 25  
33 x 50 cms
9. DUST STORM 1963  
colour etching, aquatint on Johannot paper  
edition 100  
45 x 30.5 cms  
Commissioned by the International Graphic Art Society, New York
10. STORM CLOUD 1963  
colour etching on Johannot paper  
edition 25  
48.7 x 33.2 cms
11. BLACK STRUCTURE 1963  
etching, aquatint on Johannot paper  
edition 25  
45 x 30.5 cms
12. DREAM LANDSCAPE 1963  
colour etching, aquatint on Johannot paper; intaglio and relief colour printing; four plates  
edition 25  
33.5 x 49.5 cms
13. FORM SUSPENDED A 1963  
colour etching, engraving on Johannot paper  
edition 20  
49.5 x 33.5 cms
14. DARK FIGURE, STAGE II 1967  
colour etching, aquatint on Johannot paper  
33.2 x 49.3 cms
15. FIGURE ON THE BEACH 1967  
colour etching on Johannot paper  
edition 25  
49.5 x 33.8 cms
16. LANDSCAPE VARIATION 1967  
colour etching on Johannot paper  
edition 25  
40.2 x 49.5 cms
17. STILL LIFE, AUGUST 1967 1967  
colour etching, aquatint on Johannot paper; intaglio and relief colour printing; five plates  
edition 25  
44.5 x 30.2 cms
18. IMPRESSION '67 1967  
etching, engraving on Johannot paper  
edition 25  
37.5 x 18.5 cms



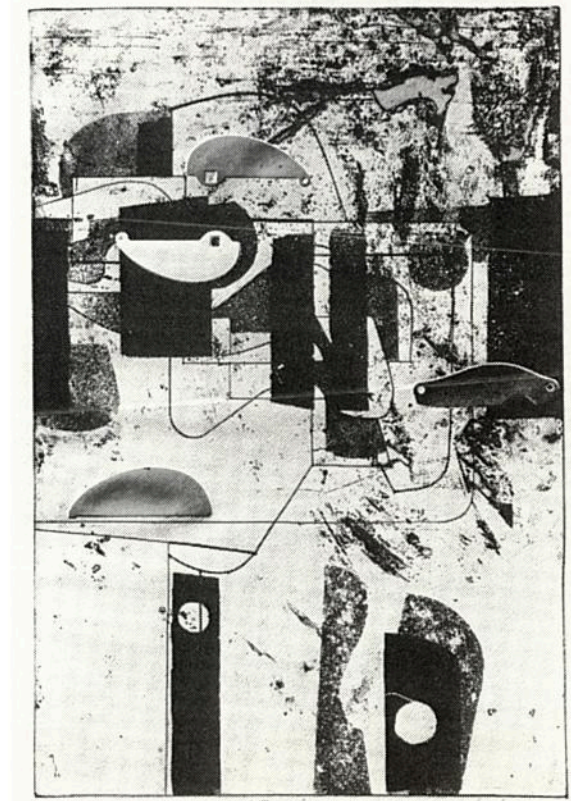
FOR LATER VIEWING 1968

19. FOR LATER VIEWING 1968  
colour etching, photo release, aquatint on Johannot paper; intaglio and relief colour printing; two plates  
edition 25  
44.5 x 30.5 cms
20. DOCUMENTARY 1968  
colour etching, photo release, aquatint on Johannot paper  
edition 25  
33.6 x 49.5 cms
21. SPACE STRUCTURE WITH MOVING CIRCLES 1971  
colour etching, aquatint  
edition 25  
50.5 x 37.5 cms
22. VISION OF A FIGURE OF ASPASIA 1971  
colour etching, aquatint on Johannot paper; two plates  
edition 25  
50 x 38.3 cms
23. STUDIES FOR A PORTRAIT 1971  
colour etching, aquatint; three plates  
edition 25  
50.3 x 38.3 cms
24. AT LAUDS 1971  
colour etching, aquatint; two plates  
edition 25  
50.5 x 40 cms
25. HOMAGE TO LUDWIG II 1971  
colour etching, aquatint; two plates  
edition 25  
50.2 x 37.2 cms

26. MOSQUE 1971  
colour etching, aquatint; six plates  
edition 20  
50.6 x 50 cms
27. SURVEY 1972  
colour etching, aquatint on Arches paper; six plates  
edition 20  
50.3 x 62.5 cms
28. LANDSCAPE 1972  
colour etching, aquatint on Arches paper; two plates  
edition 20  
54 x 50 cms
29. REGENT MUTATION 1972  
colour etching, aquatint on Arches paper; intaglio and relief colour printing; five plates  
edition 20  
53 x 50 cms
30. TO RENÉ BOYVIN D'ANGERS 1972  
etching, aquatint on Arches paper; two plates  
edition 20  
32.6 x 70.5 cms
31. MASK OF DIONYSUS (BLUE) 1972  
colour etching, aquatint on Arches paper  
edition 20  
50.5 x 38 cms
32. SATELLITE 1972  
colour etching, aquatint on Arches paper; intaglio and relief colour printing; three plates  
edition 20  
46.8 x 50.2 cms

33. LONDON SERIES.  
LAMBETH FROM THE TATE GALLERY 1975  
etching, photo-etching, aquatint on Fabriano paper;  
three plates  
edition 25  
63.3 x 50.5 cms
34. LONDON SERIES. SMITHFIELD 1977  
colour etching, photo-etching, aquatint on Arches paper;  
intaglio and relief colour printing; three plates  
edition 25  
63.3 x 50.5 cms
35. PERGAMON 1 — NYX 1977  
colour etching, aquatint on Arches paper; two plates  
edition 20  
44.5 x 86 cms
36. PERGAMON 2 — BATTLE OF THE GIANTS 1977  
colour etching, aquatint on Fabriano paper; intaglio and relief colour printing; four plates  
edition 20  
45 x 83.5 cms
37. TWO FIGURES — DELOS 1977  
colour etching, aquatint on Rives paper; intaglio and relief colour printing; four plates  
edition 25  
45 x 69 cms
38. LOUVRE II, CARYATID 1977  
colour etching, aquatint on Arches paper; three plates  
edition 20  
68 x 48.5 cms
39. CARTUJA 1977  
colour etching, photo-etching, aquatint on Arches paper;  
intaglio and relief colour printing; six plates  
edition 25  
60.7 x 45 cms
40. VARIATION ON AN ENGRAVING BY BIBIENA 1977  
colour etching, photo etching, aquatint on Arches paper;  
ten plates  
edition 25  
47 x 87 cms
41. PACKAGE WITH MASK 1977  
colour etching, aquatint on Arches paper; intaglio and relief colour printing; four plates  
edition 20  
60.5 x 62.5 cms
42. PACKAGE 1977  
colour etching, aquatint on Arches paper; two plates  
edition 25  
23 x 30 cms
43. STILL LIFE WITH CUBE 1977  
colour etching, aquatint on Arches paper; four plates  
edition 25  
22.5 x 30.5 cms

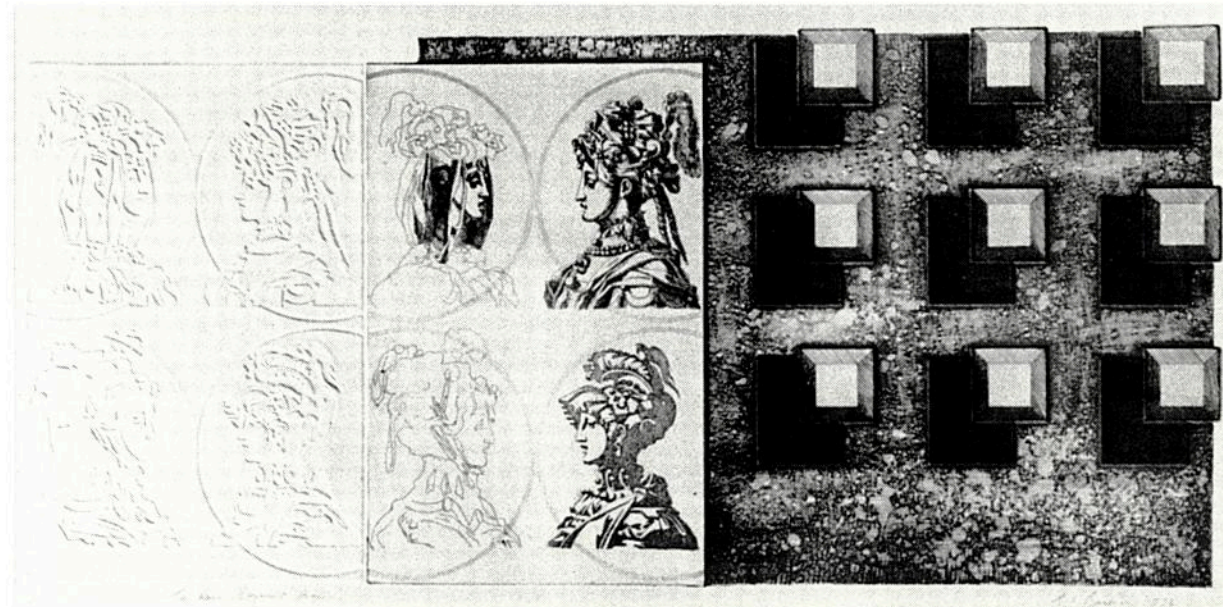
- Prints prior to 1960 printed at Atelier 17, Paris
- Prints from 1960 to 1973 printed at the artist's studio in Sydney and the National Art School
- Prints from 1975 printed at the artist's studio using a Hunter-Penrose Littlejohn etching press
- All editions printed by the artist



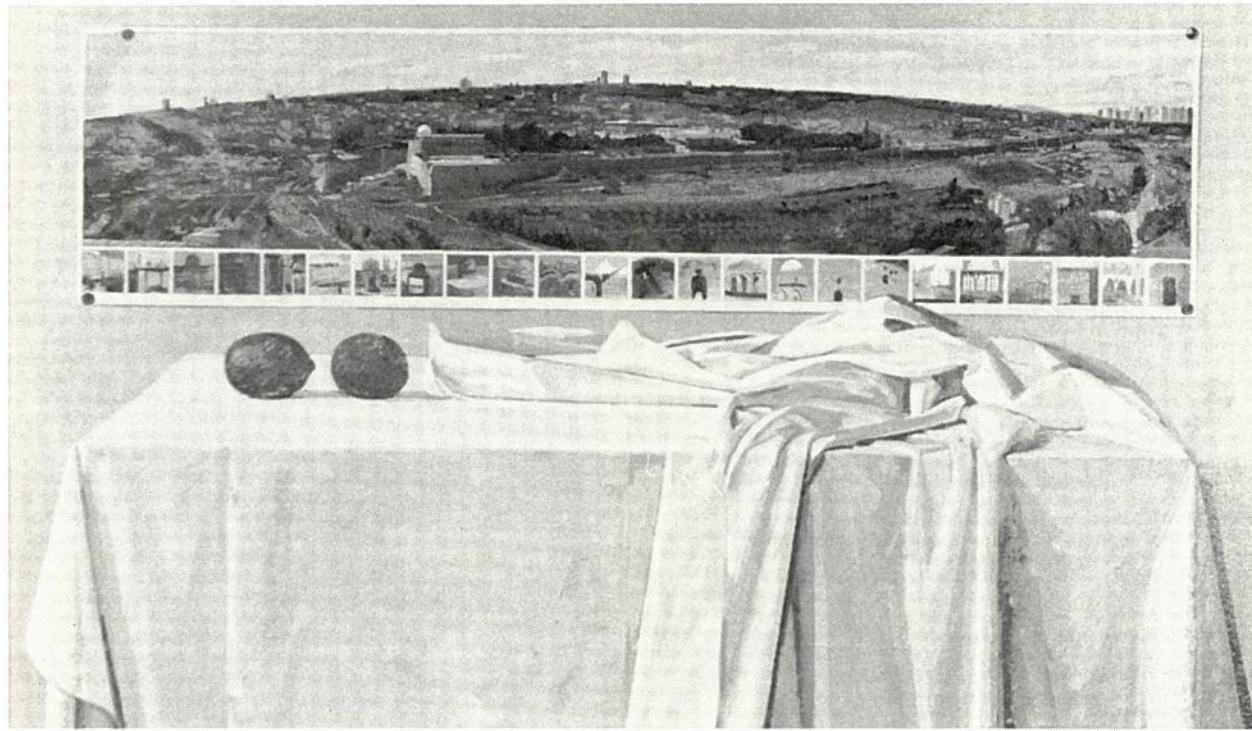
STILL LIFE, AUGUST 1967 1967

#### PAINTINGS

44. CITRUS FRUIT 1952, Sydney  
oil on hardboard  
29.5 x 50.5 cms
45. LANDSCAPE NEAR OTFORD 1952, Sydney  
oil on hardboard  
26.5 x 35.5 cms
46. STILL LIFE WITH LONDON MAGAZINE 1954, Sydney  
oil on canvas board  
24.5 x 29.5 cms
47. STILL LIFE WITH GOURD 1955, London  
oil on hardboard  
61.5 x 87 cms
48. LANDSCAPE NEAR TOLEDO 1956, Paris  
oil on canvas  
55 x 46 cms
49. TOLEDO 1956, Paris  
oil on canvas  
55 x 46 cms
50. VIEW AT MEUDON 1956, Paris  
oil on canvas board  
38 x 45.5 cms



TO RENÉ BOYVIN D'ANGERS 1972



STILL LIFE — JERUSALEM 1983

51. SHADOWS IN THE WATER 1962, Sydney  
oil on hardboard  
137 x 91 cms
52. TRANSFORMATION OF MADEMOISELLE  
RIVIERE 1970, Sydney  
acrylic on cotton duck  
92 x 68.5 cms
53. AT LAUDS 1971, Sydney  
acrylic on canvas  
183 x 138 cms
54. WATERCOLOUR WITH CONSTRUCTION 1976  
watercolour  
73 x 52 cms
55. STILL LIFE — JERUSALEM 1983  
oil and acrylic on canvas  
62 x 104 cms
56. STILL LIFE — PIRANESI 1986  
oil on canvas  
107 x 122 cms  
Courtesy Robin Gibson Gallery
57. STILL LIFE — LEMONS 1986  
watercolour  
53 x 73 cms  
Courtesy Robin Gibson Gallery
58. STILL LIFE — STUDIO TABLE WITH PAINTINGS 1987  
oil on canvas  
137 x 183 cms  
Courtesy Robin Gibson Gallery

All works except where otherwise indicated are courtesy of the artist

All measurements height x width

## CREDITS

Exhibition Curator  
ROSE VICKERS  
Work selected in consultation with the artist and with the assistance of Peter Pinson  
Photography (except workshops)  
EARDLEY LANCASTER  
Catalogue Design/Layout  
SALLY ROBINSON  
Typesetting  
Prototype Phototypesetting  
Printing  
R.F. Jones and Sons  
Published by  
Sydney College of Advanced Education  
ISBN 0-86398 438 X