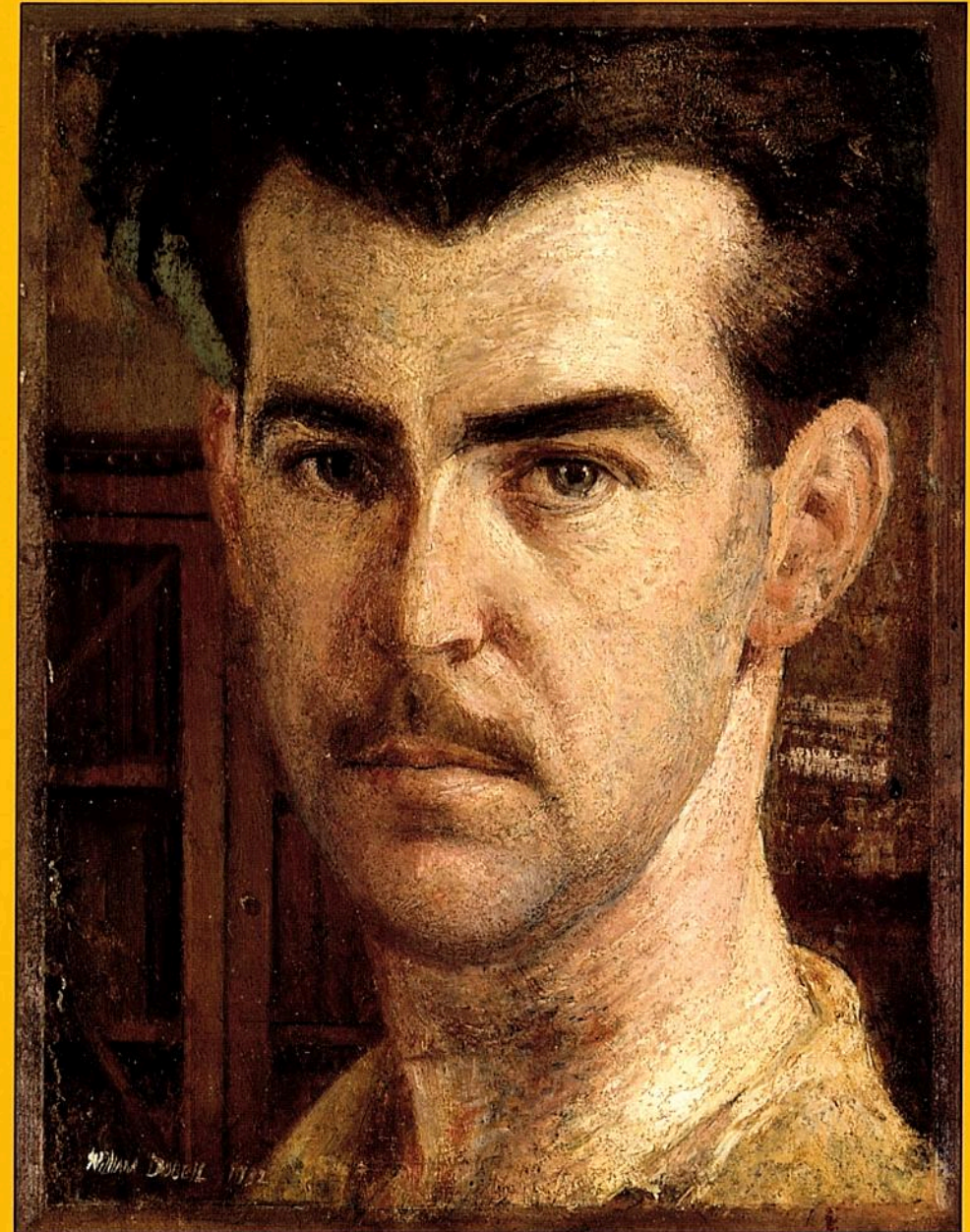


**SIR WILLIAM DOBELL
ART FOUNDATION**



**YOUNG AND DEVELOPING ARTISTS
COLLECTION**

1987

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ARTISTS COLLECTION**

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Cover:
William Dobell
Self Portrait, 1932
Kindly loaned by the
Art Gallery of New South Wales

Trustees

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Executive director

James Gleeson, A.M.

FOREWORD

Sir William Dobell died at his home at Wangi on 14th May, 1970; at the age of 70.

In Australia his name had long been a household word. For many it was synonymous with Art itself. Newspapers throughout the country published long notices and tributes, and many of them carried the story that Dobell had bequeathed his estate to a Foundation to be set up and administered by a Board of Trustees to encourage and promote Art in New South Wales.

This Foundation was established in 1971 and since then it has played an important part in the art-life of the State.

Perhaps its most important and far-reaching contribution to date has been the funding of the Sir William Dobell Chair of Art at the Australian National University in Canberra to commemorate the bi-centenary. With the resources of the Australian National Gallery and the National Library to draw upon, and with the aim of focussing on Australian Art and on those forms that have preceded it and given it direction, such an educational facility will undoubtedly play an important part in creating a sustaining ambience for Australian Art well into the future.

Many of the Foundation's contributions have been in the form of gifts to various institutions.

The first was to commission a large mural from John Olsen for the harbour foyer of the Concert Hall at the Sydney Opera House; and another large and important John Olsen was given to the City Gallery of Newcastle, the birthplace of both Dobell and Olsen.

Among the paintings and drawings in Dobell's studio at the time of his death were 24 sketchbooks covering the whole course of his working life from his student years onwards. They are an invaluable resource for anyone wishing to study Dobell's development as a draftsman, and to preserve them intact and make them available for study, the Foundation donated them to the Australian National Gallery.

Two important works of sculpture were commissioned — a work

in stainless steel by Robert Klippel for the Art Gallery of New South Wales, and another, in the same material by Herbert Flugelman for the Martin Plaza.

A tapestry woven from a design by Sidney Nolan was purchased, exhibited at a number of places throughout the State, and now hangs in the Library at Macquarie University.

In collaboration with Rudy Komon, the Foundation also acquired a large painting by Arthur Boyd as a gift to the same University.

Another joint action was a donation of \$40,000 to assist the Art Gallery of New South Wales purchase a fine early self-portrait by Dobell probably painted in London when he would have been in his early thirties.

A gift of \$1,000 per annum is made to the Sydney College of the Arts for a materials scholarship; \$25,000 was allocated to the A.B.C. to assist in the making of a film on the life of Sir William Dobell by Brian Adams. On another occasion the Foundation assisted in a sale of Dobell prints to raise \$33,000 for the Australian Opera.

A major undertaking was the purchase and renovation of Dobell House in Paddington, which is now home for the Australian Centre of Photography.

Since the Inaugural Dobell Memorial Lecture in 1976 the Foundation has organized a series of seven Memorial Lectures by well-known local and overseas lecturers, and will continue to do so on a bi-annual basis.

Its latest action has been to entrust the formation of a collection of works by young and developing artists to the discerning eye of Mrs Thelma Clune. It will be exhibited in Sydney before being circulated through the State's regional galleries, and this brief survey of the Foundation's activities has been written as a foreword to the catalogue of that collection.

JAMES GLEESON, A.M.
Executive Director

INTRODUCTION

If anything should rehabilitate the notion that there is such a treasure as the good eye in art, it is this inaugural selection of works for the Sir William Dobell Foundation collection of younger artists or, in some cases, artists who are young in spirit. It has been made over several years by Mrs Thelma Clune, indefatigable in her eighty-sixth year and blessed with an eye experienced in years of art-watching and, moreover, that has never become jaded or fixed on a particular period or approach.

Of course, Mrs Clune has had help; it has come from such artists whose works are here in revealing juxtapositions. They made the choices for her judicious enthusiasm rather untroubled; for those with eyes to see, know that talent abounds. Indeed, the wide choice of activities offered her is a tribute to her unflinching discrimination and catholic taste and to the inspired determination of so many artists in realising something both personal and distinctive.

Distinctive as they are, these artists have much in common: remarkable is their overall control of the painting or sculpture; they move through imaginary space as though it were their natural habitat and even if there is evidence of care, there is no sign of crippling caution and if there is intelligent calculation, it is not based on formulae. All that niggling and irrelevant elaboration that is, or was, so common has been routed.

Take, for example, the way in which Greg Barlow fills the large space that identifies woman and window, making his subject larger than life in all respects; the tensely repeated movements in Michael Barnett's *Acrobat* where everything is enlisted by the spiralling energy; and the crowded, ecstatic rhythms in Pasqual Giardino's garden (?) where a camel (?), a cow, humans and a chook-woman compete in a turmoil of vivacious colour and space.

What surprises with such artists is the sustained rhythm, whether repeated through precarious symmetry in the closely patterned painting by Frank Japanangka or in the intensely coloured and lyrically theatrical work by another aboriginal, Sally Morgan, who raids the western world just as, locally, Robert Campbell adapts the art of our ancient people, or, in the case of Suzanne Archer's comically serious *Mathilda*, the fantastic apparel of celebrating native Africans.

The complexity of the rhythms used by many of these artists rewards investigation as with David Larwill's loose array of

pictograms, sometimes crowded and sometimes open; or in Gary Carsley's crazy quilt for some fortunate Futurist's bed bordered by primitive devices; or in the deceptively simple shapes in genesis on yellow under the relaxed guidance of Elizabeth Newman; or in Cecilia Heffer's unanchored rhythms that give her parachutists an airy levitation as they float in loosely painted sky; or in Andrew Purvis's *A* where paint is so sensitively applied in conjuring up unaggressive forms that geometry becomes poetic.

Probably the most complex rhythms are in the linear fantasies that create a wriggly-edged abstraction of sprightly flat shapes in hot and acidic colours to recall for Robert J. Morris the Brisbane suburb of Kelvin Grove, while the most simplified rhythms enhance Jacqueline Field's interplay and overlapping of yachts in Fremantle.

Admittedly such grouping under rather worn categories hardly even suggests the singularity of these varied contributions, some of which defy enlistment under any banner: Susan Prior's pale bathroom allows drawing to assert itself in easy flowing spaces, while Michael Kempson employs crisp, classical drawing to make comments on art in his painting that ironically borrows its title from William Blake ("Better the tigers of wrath than the horses of instruction") lining up that warrior horseman who exalts war from the front of the Art Gallery of New South Wales, the Marino Marini horseman from inside who exalts humanity, Doric columns and Bert Flugelman's ascension of tetrahedrons from Martin Plaza. And where could we fit Peter Baka's tall, comic figures made from beach detritus tarted up with touches of paint, or Mick Ward's shining totem of chromed discarded objects from a tip?

Then there is Ross Watson's surreal green head of leaves, one of the few works like Geoff Harvey's view of container ships trapped in Sydney Harbour, concerned with the problems of disjunctive placement, and Christine Ross's view through stage-like tents of a vivaciously summary world of expressionism. As a soothing antidote is Stuart Bennett's view that dissolves all into a delicate, vaporous lyricism.

One last cursory comment: these artists seem to have made the heritages of this century their own without being indebted to particular masters; we, however, are indebted to the Sir William Dobell Foundation for assembling this collection.

ELWYN LYNN, A.M.

SIR WILLIAM DOBELL ART FOUNDATION COLLECTION

Selected by Thelma Clune
1985-1987

PAINTINGS

BARLOW, Greg
BARNETT, Michael
BENNETT, Stuart
CAMPBELL, Rob (Jnr)
CARSLEY, Gary
FIELD, Jacqueline
GIARDINO, Pasqual
HARVEY, Geoff
HEFFER, Cecilia
JAPANANGKA, Frank
KEMPSON, Michael
LARWILL, David
MORGAN, Sally
MORRIS, Robert J.
NEWMAN, Elizabeth
PRIOR, Susan
PURVIS, Andrew
ROSS, Christine
WATSON, Ross

Woman Seated by Window 221 × 168 cm
The Acrobats 186 × 137 cm
A Private View 93 × 127 cm
Tools and Marsupials 91 × 120 cm
Roar, Rrrr, VRrrar 240 × 180 cm
Fremantle 139 × 95 cm
Untitled 1986 140 × 150 cm
Container Ships, Sydney Harbour 123 × 171 cm
Four Parachutists 177 × 228 cm
Waki Jukurrpa (Men's Dreaming) 179 × 163 cm
Horses of Instruction 127 × 242 cm
Beast Master No. 2 186 × 156 cm
Untitled 198 × 167 cm
Kelvin Grove, Brisbane 183 × 122 cm
Landscape 100 × 140 cm
Bathroom 1983 148 × 124 cm
A 180 × 210 cm
Tentscape — Kulnura 152 × 183 cm
Prince Henry Lubomirski 122 × 122 cm

SCULPTURES

ARCHER, Suzanne
BAKA, Peter
BAMFORD, Rod
WARD, Mick

Mathilda 114 cm
Dancing Figures
Pleasures of Drinking Tea 98 × 65 × 44 cm
The President 135 cm

Statements from artists concerning their works have been obtained wherever possible.

PAINTING

BARLOW, GREG



WOMAN SITTING BY WINDOW Oil on canvas, 221 × 168 cm

Biography

- 1951 Born Sydney, Australia
- 1971-73 Studied Julian Ashton Art School Sydney
- 1975 Travelled and painted in South East Asia and Europe
- 1976 Studied with John Phillipides, Academy of Fine Arts, Venice, Italy
- 1978 Travel Study in London
- 1983 Travel Study in Japan

Group exhibitions

- 1976 Group show with John Phillipides, Academy of Fine Arts, Venice

One person exhibitions

- 1987 Holdsworth Contemporary Galleries
- 1970 Robert Wardrop Galleries, Roseville, Sydney

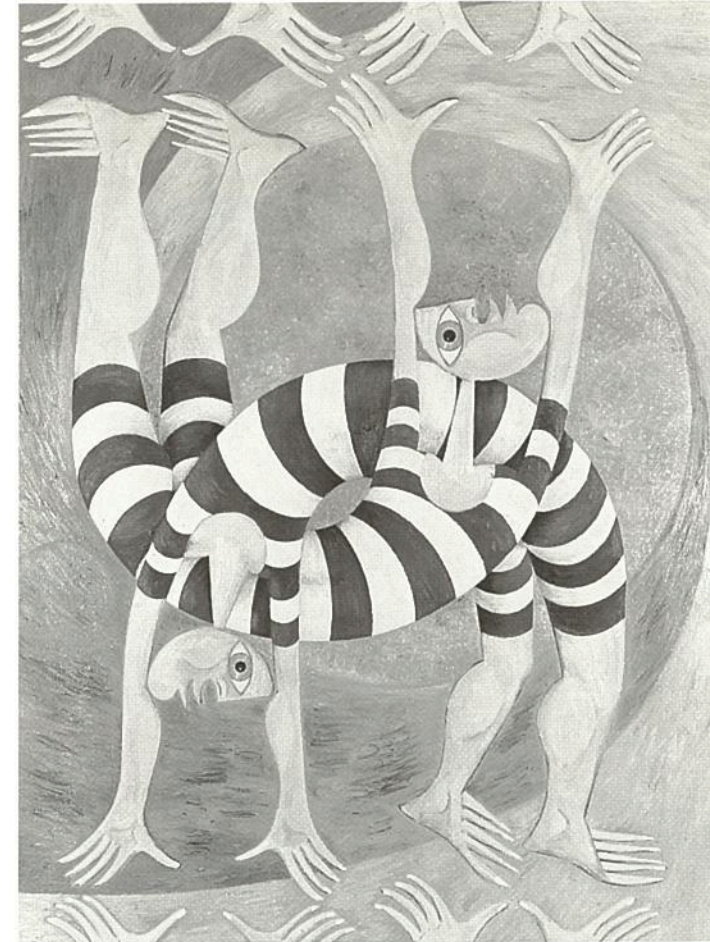
Represented

Private Collections throughout Europe and Japan Nikko, Nana, Furokawa

About the artist

Bold brushstrokes of primary colours in harmony with soft curves and sensuous forms found in the Asian art form of calligraphy is the essence of Greg Barlow's work. Greg uses a variety of instruments, not at all recognised as artists' tools to create the enigmatic canvas for his female forms. The actual figurative element of the painting is worked with hemp and oil paint. The hemp is used as a calligraphic brush allowing Greg to work freely and quickly. The final image is a flowing mirage of female forms which confront us spatially, suggesting themselves as an elemental part of both background and foreground. The large works are particularly powerful, and although abstract in style, one envisions much of great Impressionist works such as those by Degas and Matisse.

BARNETT, MICHAEL



THE ACROBATS Oil on linen, 186 × 137 cm

Biography

- 1957 Born Brisbane
- 1977 University of Queensland — Graduated in Design Studies
- 1984 Graduated in Architecture
- 1987 Presently engaged in doctoral research into architectural history

Individual exhibition

- 1985 Ray Hughes Gallery, Brisbane

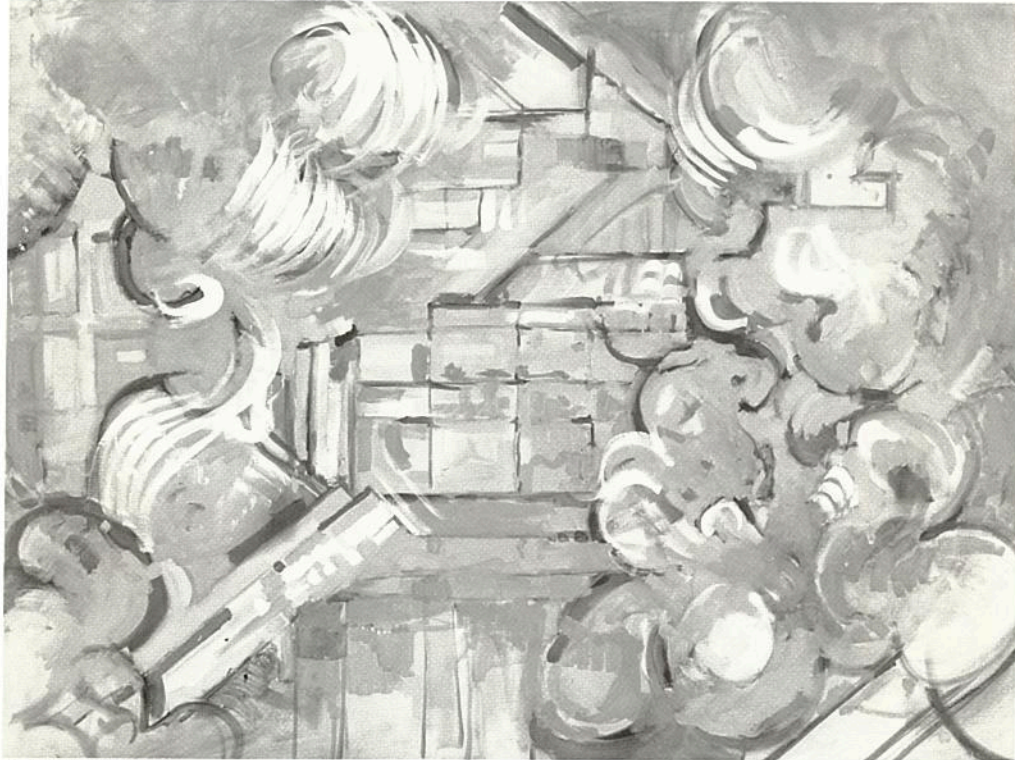
Group exhibitions

- 1985 *The First Exhibition* — Ray Hughes Gallery, Sydney
- 1985 *Sorry, I'm Thinking Aloud* Drawing Show — Ray Hughes Gallery, Sydney

Artist's comments

"Central to my painting from 1979 to 1985 was a continuing interest in geometry and the relation it bears to the concepts of proportion. Various explorations of these ideas have provided my compositional strategies; first in the format of 'invisible' grids which regulated the directionality of finely straited surface textures, and later through the reduction of figurative elements to easily manipulated diagrammatic forms. Of the three separate themes explored in this manner, the third focused on the playful opportunities afforded by such a procedure; the Acrobat series. Four patterns were produced. Each depicts a different combination of two basic figure forms in increasing complexities of arrangement."

BENNETT, STUART



A PRIVATE VIEW

Acrylic on canvas, 93 × 127 cm

Biography

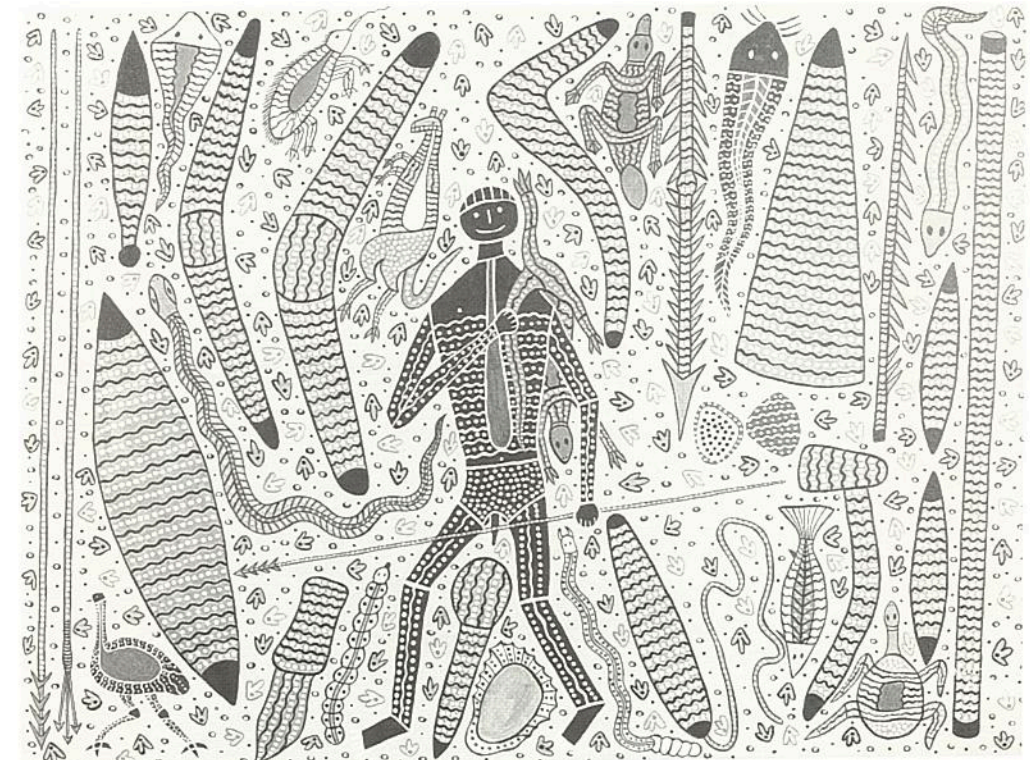
1963 Born Sydney
1980 First in the State, 3 unit art
1981-82 Attended National Art School
studying painting, drawing,
sculpture, photography,
screen-printing and ceramics
1981 Received First Year Prize for
achievement
1982 Selected and hung in the Blake
Prize
1983 Worked as a graphic artist
1986 Travelled Europe and U.S.A.
1987 Attending N.I.D.A., Sydney

Artist's comments

"For my part, *Private View* celebrates the principles of simultaneous contrast colour mixing at a high chroma level, based on a blue/orange scheme: this principle having been impressed on me by Margaret Woodward at the National Art School, Sydney.

Vibrant colour usage is vital to painting in this country when you consider its ability to evoke our sharp Australian light and offers a feeling of optimism; such optimism is vital to my methods. Alternatively, my work is academically based, yet often achieves an abstracted sense as in *Private View*. Either way, an ambiguity and subtlety must exist whilst recognising the environment in which we live. My gratitude to a long standing 'hero', William Dobell is unceasing, and in his own words, 'To me, Art is a continuous development, and the best way to learn is to go back and learn from the great talents of the past, and then try to create something which is a living thing in itself, regardless of subject.'

CAMPBELL, ROBERT (JNR)



TOOLS AND MARSUPIALS

Acrylic on canvas, 91 × 120 cm

Biography

1944 Born Kempsey, N.S.W., into the Aboriginal tribe, "Ngaku"

Studies

Attended Burnt Bridge Aboriginal Mission
No formal art training

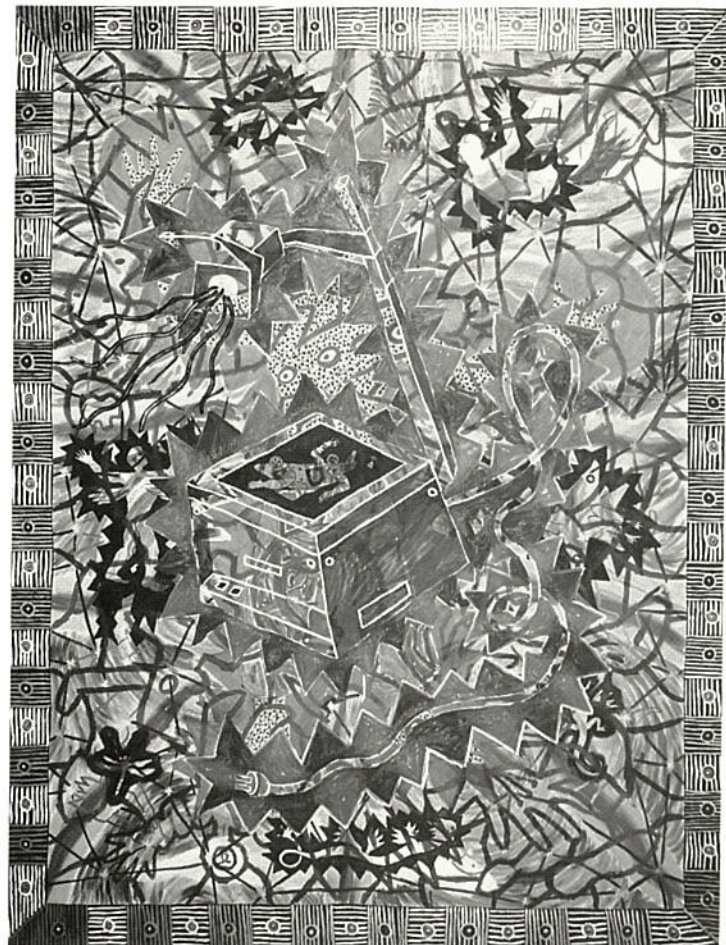
About the artist

Robert Campbell Jnr's work makes statements of fact as he sees them. His canvases reflect the life of Aboriginals in the past and present. He depicts every day life, the rituals which are observed and the difficulties faced by his people.

Many of his paintings illustrate his childhood memories in and around the Kempsey region and show the discrimination that confronted his forefathers and himself in their daily lives. Indeed these images may help us to understand some of the problems presently affecting not only the Kempsey area but Australia in general.

Without the benefit of formal art training, Robert Campbell's work reveals his uncanny ability to combine a seemingly impossible range of colours and patterns to construct his paintings successfully. The results are startling and well worth looking at.

CARSLEY, GARY



ROAR RRRR VRRRAR Oil & enamel on canvas, 240 x 137 cm

FIELD, JACQUELINE



FREMANTLE OCT 1986 Mixed media on board, 138 x 94 cm

Biography

- 1959 Born Brisbane
- 1985 *Queensland Works*, Catalogue, University of Queensland Press
Sculpture "85" Catalogue, Co-op Publication
Art in Australia, Summer 1985
On the Beach, No. 9, Published by the Editors
- 1986 *Inscriptions of Desire*, Gary Sangster
Eccentricity Rules, Okay?, Gary Catalano

Individual exhibitions

- 1984 *Clear Speech*, Roslyn Oxley 9 Gallery, Sydney
- 1985 *Talking with Hands that Slap Your Face*, Roslyn Oxley 9, Sydney
- 1986 *Ajax Paints the Prosthetic Soul and the Five Modernizations*, Realities Gallery, Melbourne
Ceaseless Explanation Plus Other Tales I Have Pulled, Roslyn Oxley Gallery, Sydney

Selected group exhibitions

- 1983 Selected Students Show, Ivan Dougherty, Sydney
- 1984 *Streetspace*, Associated Activity, 5th Biennale, Sydney
Who's new in Voodoo Land, Seattle, Washington, U.S.A.
- 1985 *Sculpture "85"*, World Trade Centre, Melbourne
Queensland Works, University of Queensland Art Museum
Colour, Form, and Pattern as the light goes out, at the end of time, University of Tasmania Art Gallery
- 1986 *Limelight*, New York City, U.S.A.
Trois Australiens, Cite Internationale Des Arts, Paris
Inscriptions du Desir, Studio 666, Paris
B.G.F. Galerie Bernanos, Paris
Salle Sandoz, Cite Internationale Des Arts, Paris
Choice Art, R.M.I.T. Gallery, Melbourne
First Look, Drill Hall, A.N.G., Canberra

Awards

- 1984 Alliance Francaise Art Fellowship
- 1985 Dyason Bequest, Art Gallery of N.S.W.
Moya Dyring Studio, Paris
Project Grant, V.A.B. Australia Council
Alice Prize Purchase Prize
- 1986 French Ministry for Cultural Affairs Studio, Paris

Collections

- Phillip Morris Collection
- Australian National Gallery
- Araluen Cultural Centre, Alice Springs

Biography

- 1954 Born Sydney
- 1973 Studied University of N.S.W.
- 1974-75 National Art School, Canberra, studied painting
- 1976-77 Alexander Mackie College; diploma in painting
- 1980-81 Post-graduate Diploma Visual Arts

Exhibitions

- 1980 Dulhunty Field Exhibition of Landscapes at Exiles Gallery, Sydney
- 1981 Dulhunty Field Exhibition at Art Directors Gallery, *Shark Eye* Wollongong Art Gallery — Group Show

GIARDINO, PASQUALI



UNTITLED 1986

Oil on canvas, 140 × 150 cm

Biography

- 1961 Born Melbourne
- 1979-80 Studied at Preston Institute of Technology
- 1981 Studied at Prahran College of Advanced Education

Exhibitions

- 1981 Group Exhibition — R.O.A.R. Studios, Melbourne
- 1982 Group Exhibition — R.O.A.R. Studios, Melbourne
Christmas Show — R.O.A.R. Studios, Melbourne
Three-man Exhibition — R.O.A.R. Studios, Melbourne
- 1983 Three-man Exhibition — R.O.A.R. Studios, Melbourne
Group Exhibition — R.O.A.R. Studios, Melbourne
- 1985 Group Exhibition — Coventry Gallery, Sydney
Raw Reality Group Exhibition — Realities Gallery, Melbourne
Works on Paper Group Exhibition — Coventry Gallery, Sydney
- 1986 Designed and built sets for *Ubu Roi* — Australian National Gallery, Canberra

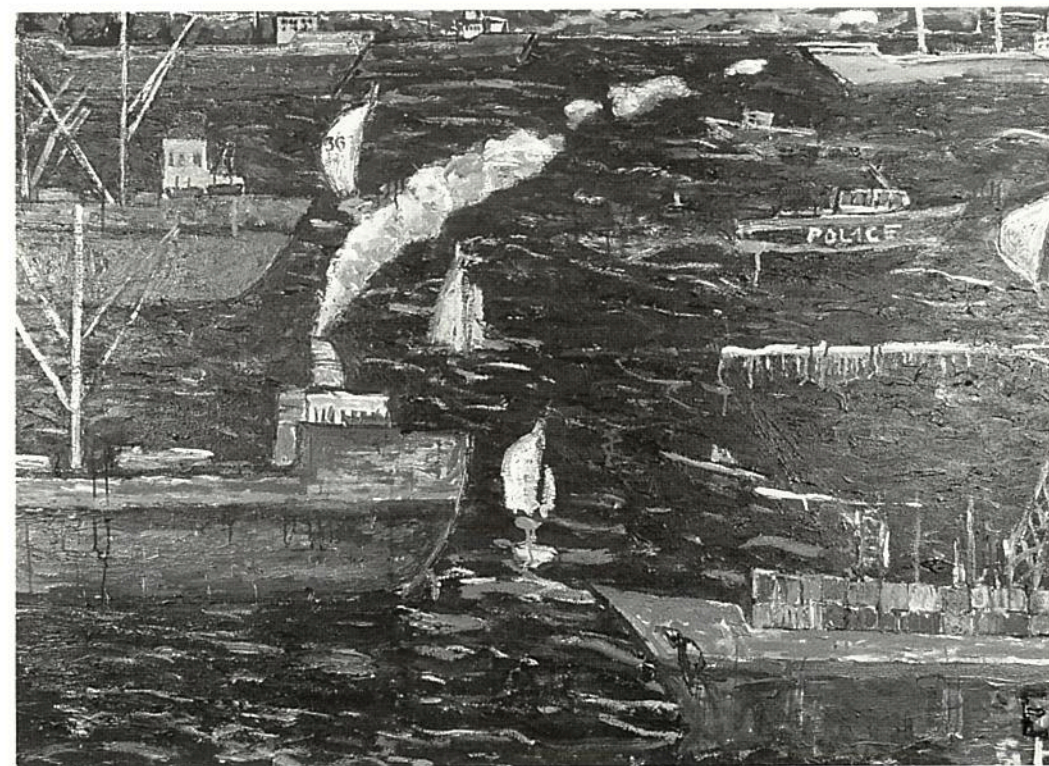
Collections

- Philip Morris
- National Gallery of Victoria
- Myer Collection
- Sir William Dobell Foundation

Artist's comments

"I paint intuitively — from my own experiences, from life — resulting from a constant search for inspiration. Once I become interested in a painting my original ideas and inspirations are sometimes overtaken by what is happening on the canvas."

HARVEY, GEOFF



CONTAINER SHIPS, SYDNEY HARBOUR

Oil on canvas, 123 × 171 cm

Biography

- 1954 Born Sydney
- 1974 Studied National Art School
- 1975-77 Studied Alexander Mackie C.A.E.
- 1979-86 Part-time teacher, printmaking, East Sydney Technical College
- 1983-86 Part-time lecturer, Nepean C.A.E.
- 1984-86 Part-time studies for M.A., City Arts Institute

Selected group exhibitions

- 1976 Two Young Painters — Arts Council Gallery, N.S.W.
- 1979 Contemporary Australian Print, U.S.A.
- 1979 *Works on Paper*, Burnie Art Gallery, Tasmania
- 1980 Contemporary Australian Printmakers, Sweden
- 1980 Australian Prints 1980, Europe, Asia, World Fair, Knoxville, Tennessee, U.S.A.
- 1981 Bon a Titer, Launceston Art Gallery, Burnie Art Gallery, University of Tasmania
- 1982 Printmakers of N.S.W., London
- 1982 Travelling Art Exhibition, Art Gallery of N.S.W.

- 1982 Sydney Harbour Bridge, Art Gallery of N.S.W.
- 1982 Australian Art of the last Ten Years, Australian National University, A.C.T.
- 1983 Opera House Exhibition, Art Gallery of N.S.W.
- 1983 Art Zoo, Australian National Gallery, Canberra
- 1984 Print Exhibition, University of N.S.W.
- 1984 *Prints from the Collection*, Wollongong City Art Gallery

Solo exhibitions

- 1977, 78, 79, 80, 83 Rex Irwin, Sydney
- 1985-86 Paintings, Robin Gibson Gallery, Sydney
- 1986 Sculpture and assemblage, Robin Gibson Gallery, Sydney

Awards

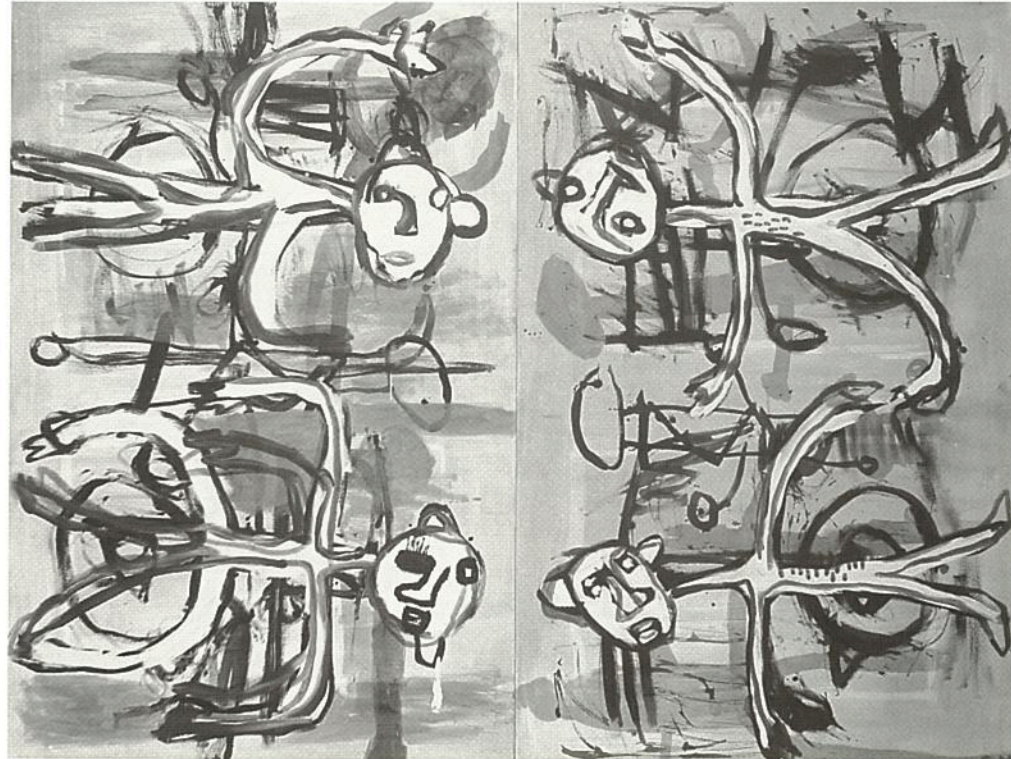
- 1978 R.A.S. Modern Figurative Prize, Sydney
- 1979 Visual Arts Board Grant
Commissioned Members Print,
Print Council of Australia
- 1982 Commissioned print for Australian Art International

- 1983 Shared Blake Prize, Sydney
- 1984 Cowra Painting Prize, Cowra
R.A.S. Modern Figurative Prize (second)

Artist's comments

"The Container Ship series of paintings is inspired by working in Balmain. Each day, on my way to work I pass the Glebe Island Container ship terminal. I find container ships very beautiful to look at because of their weathered surfaces, the crane structures and their very massiveness. I have been fortunate to be able to study these vessels in a number of varying light conditions. Light in a painting is extremely important to me. I try to create the mood in the picture by understanding the light on the subject. The other element which interests me while working on the ship paintings is the luminous quality of the water surrounding the ship. The water in my *Container Ships* painting appears to be "whipped up" by a southerly. A strong autumn light also pervades the picture. My interest in water based paintings is continuing. I have recently been experimenting with paintings of the harbour at night."

HEFFER, CECILIA



FOUR PARACHUTISTS 1986

Acrylic on wood, 177 x 228 cm

Biography

1963 Born Sydney
1983 Own business in export of hand-painted garments to U.S.A. and in Sydney outlets
1982-83 Enrolled and studied for 18 months at Sydney College of Arts
1984-86 East Sydney Technical College: gained Art Certificate, Textile Print and Design Course, Higher Art Certificate

Artist's comments

"I am very much an observer, consequently the main emphasis of my work is self expression.

Essentially the work is a personal interpretation of the life that goes on around me.

My imagination is with the characters and worlds I choose to create from the material of my observation. I work closely with the line and colour, mainly on an intuitive level.

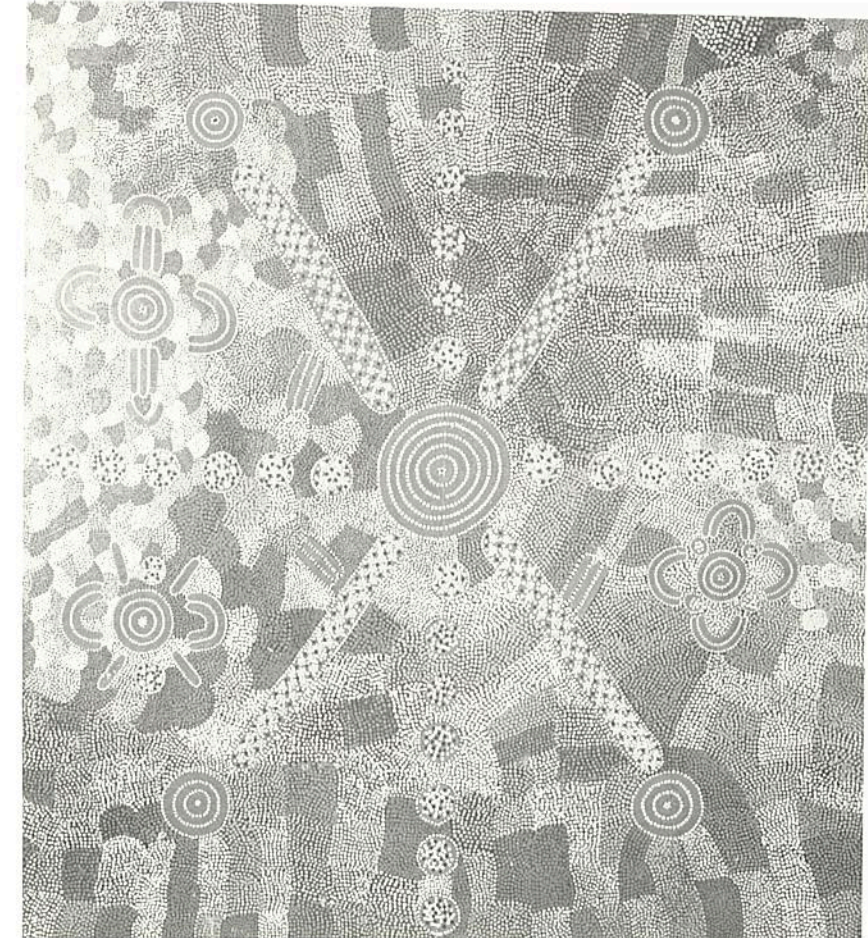
I am obsessed with the bizarre and incongruous and like to fuse these within the work.

It is of extreme importance for me to express a very female way of seeing things and this expression takes the form of whimsy and humour.

My choice of titles is designed to involve the viewer as much as possible.

Essentially and basically the work is by a romantic."

JAPANANGKA, FRANK



WAKI JUKURRPA (MEN'S DREAMING)

Acrylic on canvas, 179 x 163 cm

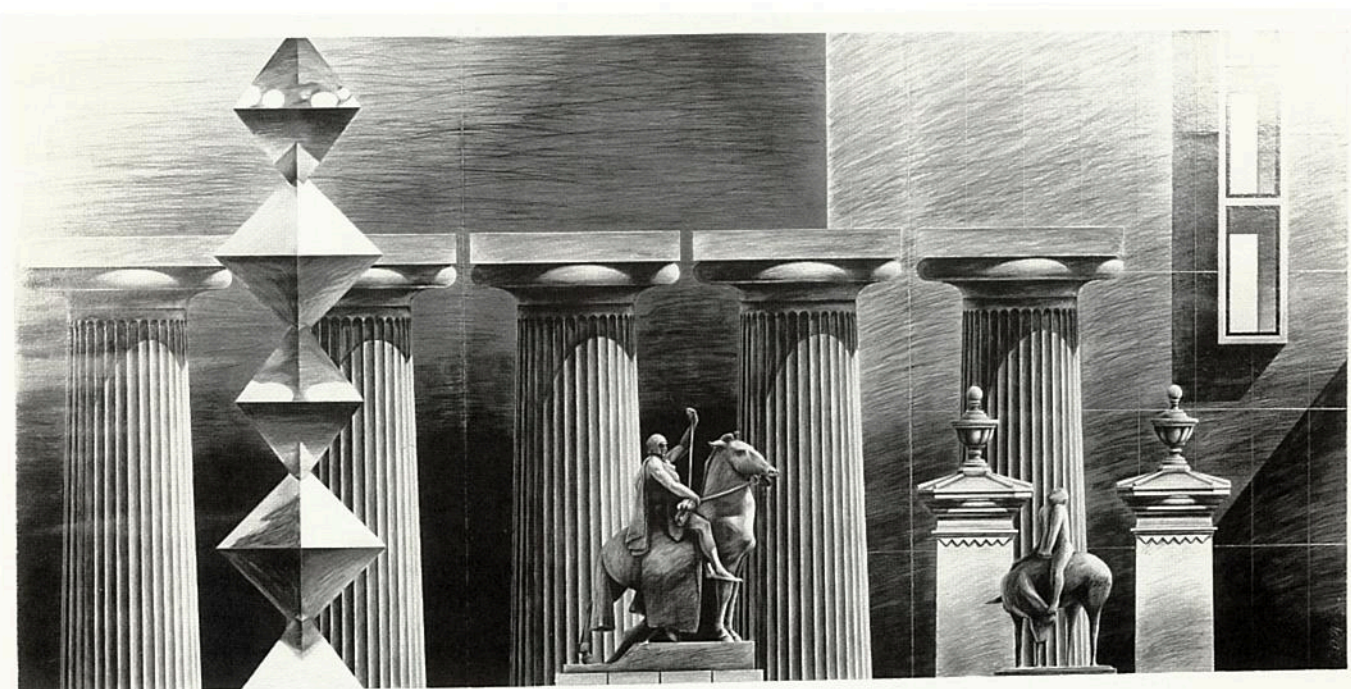
Biography

1927 Born, Mt Allen Cattle Station east of Yuendumu
Native tongue is Anmatyerre
Japanangka is 'kir da' (his own patrimony) for the Dreaming which belongs to the country near Nyirripien outstation 150 km west of Yuendumu.

Artist's comments

"The subject of this painting *Men's Dreaming* refers to 'men's business'; it is not public knowledge, but men's knowledge."

KEMPSON, MICHAEL



HORSES OF INSTRUCTION

Crayon & pastel on paper and canvas, 127 × 242 cm

Biography

- 1961 Born Kapunda, South Australia
1980-81 Alexander Mackie College of
Advanced Education
1982 City Art Institute, B.A. Visual Art
1983 Post Graduate City Art Institute

Exhibitions

- 1983 Rex Irwin Art Dealer, Sydney
1984 Coach House Gallery, Molong
1985 Rex Irwin Art Dealer, Sydney

Group exhibitions

- 1981 Alexander Mackie Printmakers
City Art Institute Graduate
Printmakers
Mitchell Cott Award exhibition
for graduating students
Four Sydney Printmakers,
Canberra
1983 Australian Student Printmakers
Travelling Exhibition (Australia
and U.S.A.)
Third Seoul International Print
Biennale, South Korea
Sydney Printmakers, Blaxland
Galleries, Sydney
1984 Sydney Printmakers, Blaxland
Galleries, Sydney
Blake Prize, Sydney

Awards

- 1981 Macquarie 1000 Graphics Award
Orange Drawing Prize
1983 Mitchell Cott Award
1984 R.M. Ansett Hamilton Regional
Gallery, Hamilton, Victoria

Artist's comments

"In my drawings I try to explore the power of primitive, classical and contemporary cultural images. These symbols can be read in the literal sense but they become characters which represent in solitary or repeated form creative issues of scale, light, surface and an expression of my experiences. The drama is created when these symbols are juxtaposed against one another using the intense and saturated mark of the theatrically visual."

LARWILL, DAVID



BEAST MASTER No. 2

Oil on canvas, 186 × 156 cm

Biography

- 1956 Born Melbourne
1975 Studied at Prahran College of
Advanced Education
1980 Studied at Preston Institute of
Technology

Group exhibitions

- 1981 R.O.A.R. Studios, Melbourne
1982 R.O.A.R. Studios, Melbourne
Christmas Show — R.O.A.R.
Studios, Melbourne
1983 Drawing Exhibition, United
Artists Gallery, Melbourne
1984 *Vox Pop* Exhibition — National
Gallery of Victoria
1985 *Raw Reality* Exhibition, Coventry
Gallery, Sydney
Works On Paper Exhibition,
Coventry Gallery, Sydney
1986 *Colour One* Exhibition, Coventry
Gallery, Sydney

Solo exhibitions

- 1982 One-Man Exhibition — R.O.A.R.
Studios, Melbourne
1983 One-Man Exhibition — United
Artists Gallery, Melbourne
1987 One-Man Shout — Coventry
Gallery, Sydney

Collections

National Gallery of Victoria
Preston Institute of Technology
Philip Morris Purchase
Parliament House Development
Corporation
Dobell Collection

MORGAN, SALLY



UNTITLED

Acrylic on canvas, 198 x 167 cm

Biography

1951 Born Perth, W.A.

Studies

Psychology major from the University of Western Australia
No formal art training

About the artist

Sally Morgan is an Aboriginal artist and writer. In the course of researching a book about her family history, she met a relation who lived on the edge of the desert and although nearly blind he spent his days drawing his stories on paper.

This inspired her to start painting again. Many of her paintings deal with the history of Aboriginal people in W.A., and are usually based on the personal stories of relatives and friends.

MORRIS, ROBERT J.



KELVIN GROVE BRISBANE 1984

Acrylic on canvas,
183 x 122 cm

Biography

1949 Born in South Australia

Studies

1964 with Betty Churcher
1965-70 with Merv Moriarty

Individual exhibitions

1970 Reid Gallery, Brisbane
1974 Reid Gallery, Brisbane
1983 Ray Hughes Gallery, Brisbane
1985 Ray Hughes Gallery, Brisbane
1986 Ray Hughes Gallery, Sydney

Group exhibitions

1969 The Terrace, Reid Gallery
1969 Rudy Komon Gallery, Sydney
Georges Gallery, Melbourne
1984 *Painters' Sculptures*, Australian Centre for Contemporary Art, Melbourne
Appositions, Brisbane College of Advanced Education
Kelvin Grove Campus, Brisbane
1985 *The First Exhibition*, Ray Hughes Gallery, Sydney
Sorry I'm Thinking Aloud, Ray Hughes Gallery, Brisbane
Artist's Make Furniture, Ray Hughes Gallery, Sydney
Thinking Aloud, Ray Hughes Gallery, Sydney
1986 Ray Hughes Gallery at *The Australian Fortnight*, Neiman Marcus Dallas, Texas, U.S.A.
Moment in Contemporary Queensland Art, Queensland Art Gallery

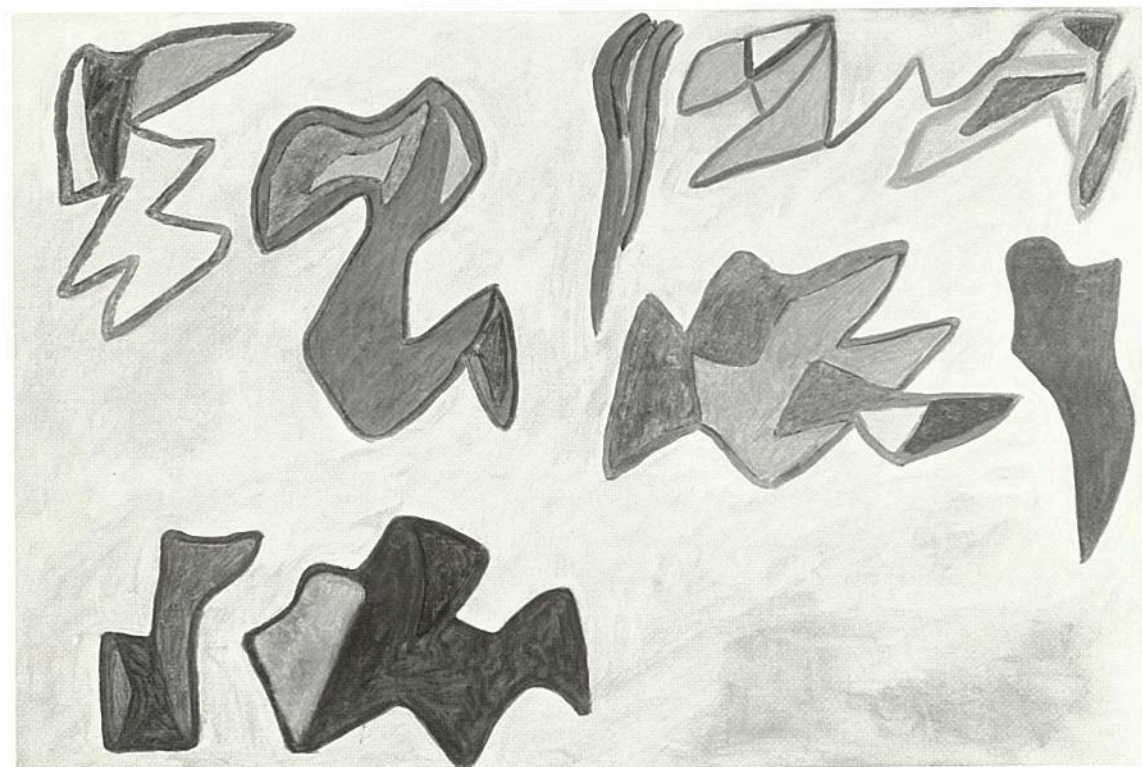
Artist's comments

"My paintings are based in Paul Klee, hard edge, and colourfield series. I take the landscape and work them all together. I feel that my paintings are just like Fred Williams — that we are simply painting the Australian landscape as we each see it, only in different eras.

In my paintings I am working with space and time between the colours. However, in the sculptures (or three-dimensional paintings as I choose to think of them), I am moving the paintings into yet another concept of space. The 'edge works' illustrate this — now the paintings hang from the edge of the table, go down to the floor, move across the table top and into the air.

The theme of these three-dimensional paintings is the enjoyment of looking up through trees at the spaces and shapes and light coming through. The menacing straight arms like construction beams, show my concern that we are taking over the landscape and trying to conquer nature."

NEWMAN, ELIZABETH



LANDSCAPE

Acrylic on canvas, 100 × 140 cm

Biography

- 1962 Born Melbourne
- 1979-80 B.A. (Hons), The University of Melbourne (uncompleted)
- 1981-83 B.A. in Fine Art, Victorian College of the Arts
- 1984 One year post-graduate study, V.C.A.
- 1985 Received V.A.B. Overseas Studio Grant; Besozzo, Italy, to be taken up in August, 1986

Group exhibitions

- 1985 Keith and Elizabeth Murdoch Travelling Fellowship Exhibition, V.C.A. College Gallery, Melbourne
- Other People, 150 Victorian Women Artists Exhibition, A.C.C.A., Melbourne

Solo exhibition

- 1986 Elizabeth Newman — Paintings, George Paton Gallery, Melbourne

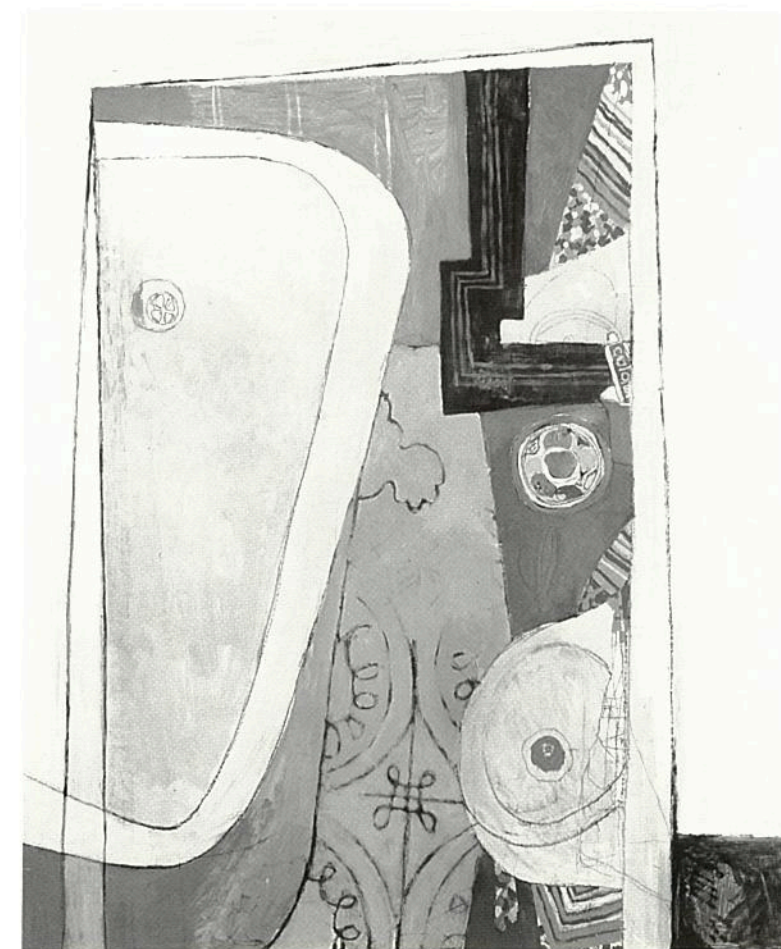
Artist's comments

"In my paintings I imagine I speak to people's psyches from my own. I expect people to feel themselves "called" or "beckoned to" by some of the images. The supposed inanimate objects seem alive to me and I think people pick up on this unconsciously — everyone knows that feeling of being watched while they themselves are looking. I think this happens with my pictures. I think they are about looking with the psyche.

The images have a self consciousness — they seemed to know where they come from. Knowing this, and not taking themselves for granted, they are able to challenge certain assumptions of our artistic hierarchy.

Being unstretched and in their own frames they show that paintings don't need art conventions to be effective. In this way my work is an attempt to discover where art gets its real power and to avoid the assumption that this power is a (mysterious) given."

PRIOR, SUSAN



BATHROOM 1983

Acrylic on hardboard, 145 × 140 cm

Biography

- 1945 Born Cessnock, N.S.W.
- 1968-72 Newcastle Art School, Diploma of Art
- 1981 Post Graduate Degree, Newcastle C.A.E.

One person show

- 1981 Lake Macquarie, Shire Gallery

Group shows

- 1981 Newcastle C.A.E.
- 1986 Holdsworth Contemporary Galleries

Artist's comments

"The bathroom painting was one of a series completed for a postgraduate diploma. The series was of domestic interiors and included paintings called *Cat in the Kitchen*, *Kitchen*, *Room with a View*, and *Bathroom '83*. The flattened areas in all these lend themselves to print making, which is the course I am now pursuing".

PURVIS, ANDREW



'A'

Oil on canvas, 180 × 210 cm

Biography

1963 Born Sydney

Past work

Two years as a camera assistant with a Sydney film company, including overseas travel throughout Indonesia on a documentary

Six months as an assistant art director for another Sydney film company

Travel

Extensive travel throughout India, Nepal and Sri Lanka

Studies

East Sydney Technical College, gained the Higher Art Certificate

Artist's comments

"My work is about reality and non-reality. The reality is that my work exists beyond me and each work lives upon its own energy and life. The non-reality is that the difference between a painting and a blank piece of canvas is myself or my capability, and art mediums. The more I paint the more I realise the truth and purity of this. My use of art mediums or my capability of that use is not so much a technical one as one of experience, understanding and handling of form, colour, surface, space, energy, depth, etc. My work is not about conception but of mood. I try and, if successful, create a mood of a place, time or experience upon the viewer. I find that my assessment as to whether a work is successful is determined upon experience of the work outside of myself.

In my work I use elements of things unrelated to myself; tribal art, classicalism. I start with things that not only appeal to me but which already exist as a mystery with an inherent quality to me, whether it refers to my own past work or not.

I find that once started on a work, I become involved in the language of that

work. Therefore a work may start out very literal with heavy figurative elements but may change into an almost abstract painting depending upon the force of destiny within that piece. In my smaller works I try to catch an essence, an immediacy; I respond accordingly."

ROSS, CHRISTINE



TENTSCAPE KULNURA

Oil on canvas, 152 × 183 cm

Biography

1944 Born Newcastle

1962-63 Studied, National Art School, Newcastle

1964-66 Studied, National Art School, Sydney

1966 Diploma in Painting

1967-74 Part-time Lecturer, National Art School, Newcastle

1975 Lecturer, Newcastle College of Advanced Education

1978-79 Studio in Britain

Travelled United States and Europe

1983 Artist in Residence, South Australia School of Art, S.A.C.A.E., Visual Arts Board Grant

Solo shows

1969, 72 von Bertouch Galleries, Newcastle

1977 Maitland City Art Gallery

1984 South Australian School of Art, S.A.C.A.E., Underdale

Major group exhibitions

1967 National Art School Exhibition, Perth
Hunter Valley Review, Newcastle

1969 Region Art Gallery
Young Painters of the Hunter Valley, N.R.A.G.

1971 Survey Exhibition, Art Gallery of Tasmania

1972, 74 Four Newcastle Artists, Contemporary Art Society Gallery, Adelaide

1975 Four Painters, Maitland City Art Gallery

1978 A Sense of Place, Bartoni Gallery, Melbourne

1980 Non Figurative Artists of the Hunter Region, N.R.A.G.

1981 Project 34 Artists of the Hunter Region, Art Gallery of N.S.W. Continuum NAS 60-AMC80, Ivan Dougherty Gallery, Sydney and Wollongong City Art Gallery

1983 N.C.A.E. Staff Exhibition, Maitland City Art Gallery and Muswellbrook City Gallery

1986 Newcastle Contemporary Artists, Newcastle and Contemporary Gallery
Diversities, Holdsworth Contemporary Gallery, Sydney

Awards

1966 Weston Art Prize
1968 Kurri Kurri Art Prize, and Cowra Art Prize
1969 NBN Regional Art Prize
1970-71 Bradmill Art Prize, Maitland Art Prize
1973 Raymond Terrace Watercolour Prize
1977 Scone Art Prize

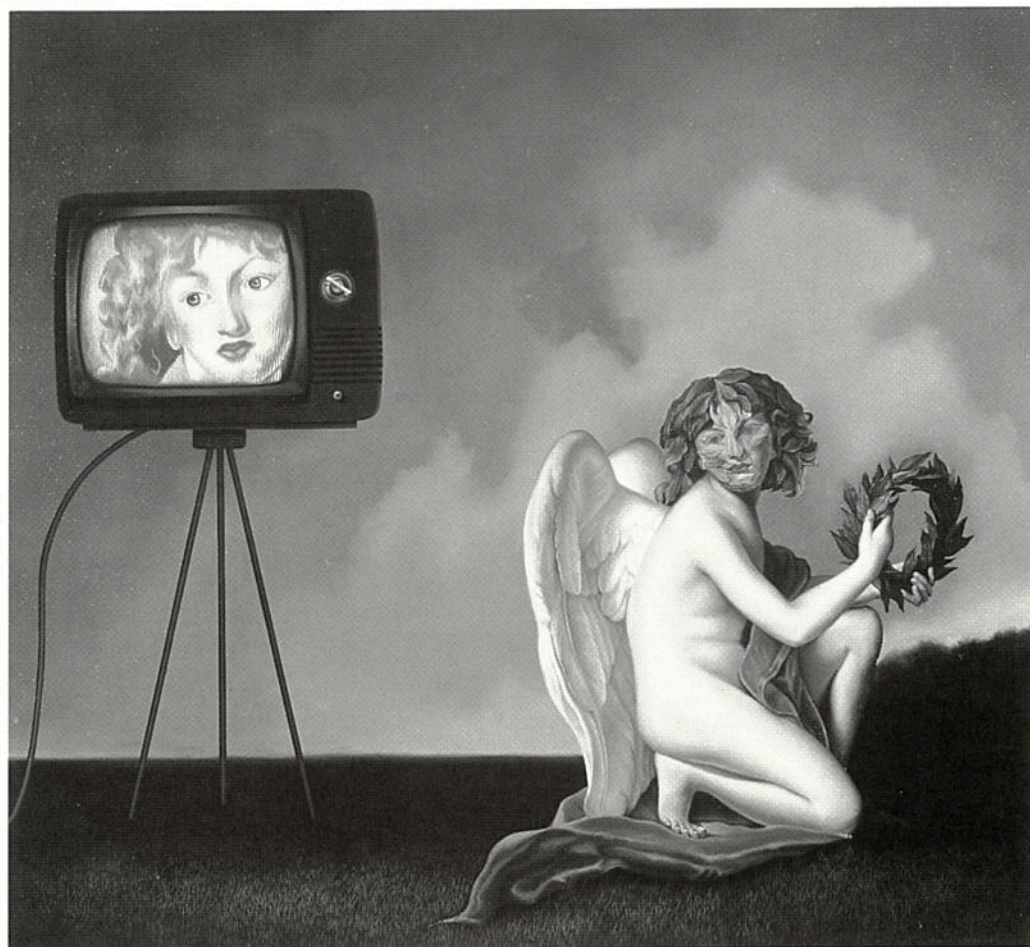
Represented

Newcastle Region Art Gallery; Maitland City Art Gallery; Scone City Collection; Australian National University; The University of New England; The University of Newcastle; Prospect Shire Council, Sydney; Lake Macquarie Shire Council; Television Channel 9, Bendigo; Department of State Development, S.A.; Wilderness Girls School, S.A.; S.A. College of Advanced Education; Art Bank

Artist's comments

"My work relates to the direct experience of working in the field. I convey the immediacy of the environments which interest and involve me."

WATSON, ROSS



PRINCE HENRY LUBORMIRSKI

Oil on canvas, 122 x 122 cm

Biography

1962 Born Brisbane
1978-80 Studied for Diploma of Graphic Design, Brisbane College of Art

Award

1980 Winner \$1000 Redcliffe Open Acquisitive Award

Exhibitions

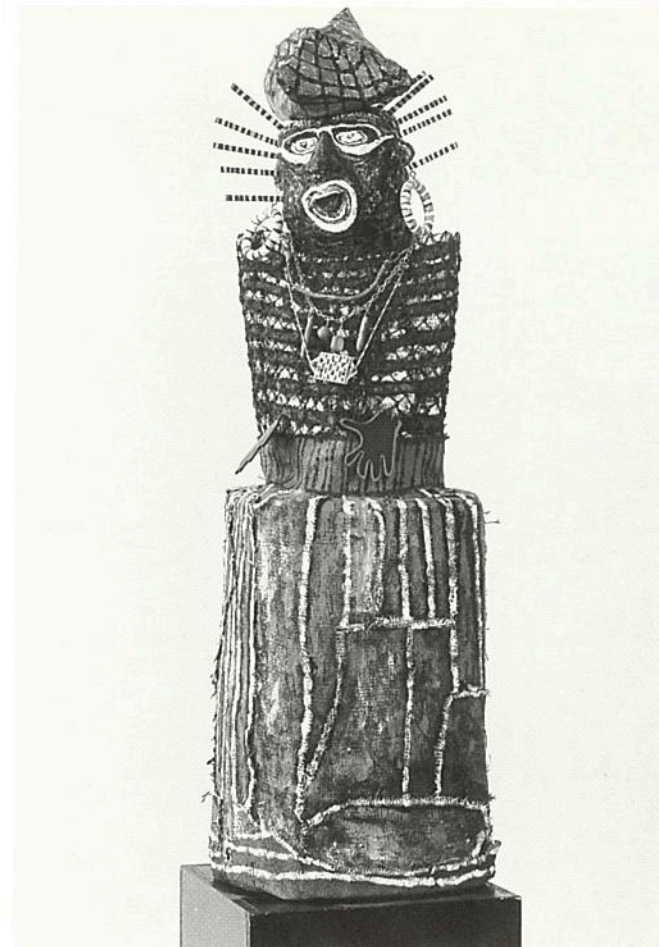
1982, 83 One man exhibition, Acland Street Gallery, Melbourne
1984-85 Group exhibitions, Profile Gallery, Melbourne
Worked in London and Berlin
1986 Robin Gibson Gallery, Sydney

Artist's comments

"The painting *Prince Henry Lubomirski* is one of a series of works dealing with my recent interest in selecting then arranging a number of appealing images. These images vary greatly and can come from different cultures and periods of history. I then re-compose these images and juxtapose them into a new iconographical framework whereby the viewer can see them in an entirely new context."

SCULPTURES

ARCHER, SUZANNE



MATHILDA

Mixed media, 114 cm

Biography

1945 Born Guildford, Surrey, England
1962-64 Sutton School of Art
1965 Emigrated to Australia

Group exhibitions (selected)

1980 *1st Sydney Annual*, David Reid Gallery, Sydney
Georges Invitation Prize, Melbourne
1981 *Australian Perspecta '81'*, Art Gallery of N.S.W.
2nd Sydney Annual, David Reid Gallery, Sydney
1982 *Patrick White's Choice*, Art Gallery of N.S.W.
Australian Art of the Last Ten Years, Phillip Morris Collection, A.N.U. Melville Hall
Australian Women Artists, Blaxland Gallery Sydney (Womens Festival)
Celebration (Collaboration collages with David Fairbairn), Roslyn Oxley Gallery, Sydney
1982-83 *The Opera House*, Anniversary Exhibition, Art Gallery of N.S.W.

Solo exhibitions

1978 Watters Gallery, Sydney (Paintings and Clay Sculpture)
1979 Watters Gallery, Sydney (Paintings from New York and Paris)
1980 Powell Street Gallery, South Yarra, Victoria
David Reid Gallery, Sydney (Paintings and Etchings)
1981 David Reid Gallery, Sydney
1983 Rex Irwin Art Dealer, Sydney
1986 Rex Irwin Art Dealer, Sydney

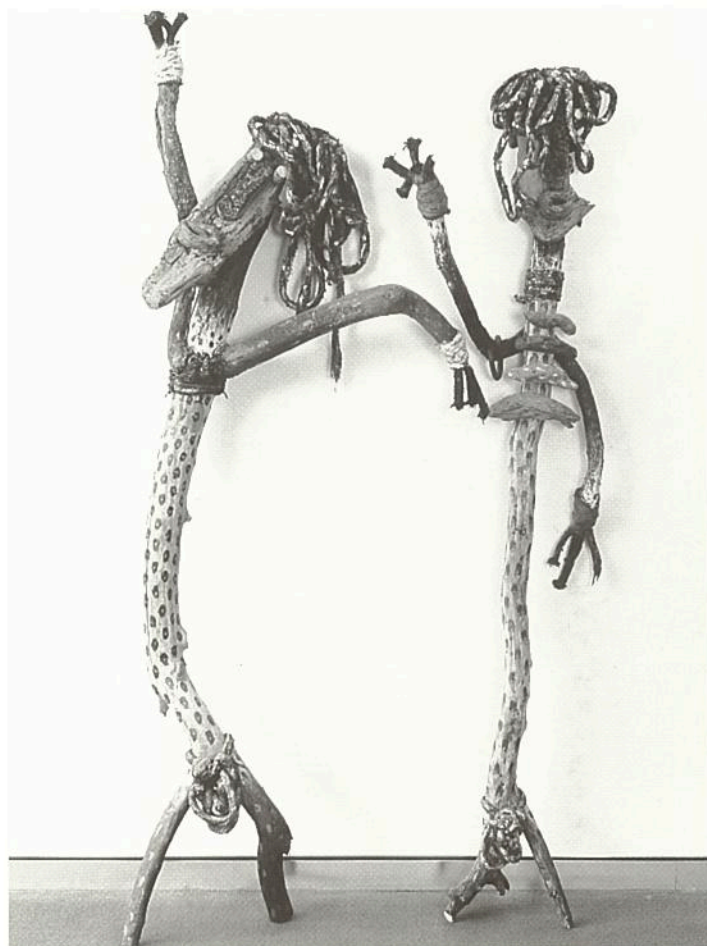
Awards and grants (selected)

1978 Visual Arts Board Travel Grant for travel to U.S.A., U.K. and Europe. Resident V.A.B. Greene St Studio, New York and Power Studio, Cite International des Arts Paris
1979 Robin Hood Art Prize
1981 Hunters Hill Art Prize
Gold Coast Purchase Prize
1982 Campbelltown Art Prize
Georges Prize (Purchase)
1983 Grenfell Art Prize

Artist's comments

"Since the late 1970s my work has been principally concerned with autobiographical themes related to my time and place, i.e. a period of time spent living in New York in 1978 resulted in a body of works (painting and sculptures) that proved to be a record of my personal experience of that city. Later in the 1980s I produced a group of heavily collaged paintings that depicted Balmain Waterfront, the environment surrounding my studio, as well as a series of works on paper that actually incorporated found objects collected whilst walking between house and studio, these objects were collaged into the works and served almost as a daily journal of those walks. Then in 1985 I travelled to Africa for the first time, an extremely rich visual experience; and on my return created a number of sculptures inspired by the African people, as well as numerous paintings. The sculptures were made of papier mache and decorated with found objects. I chose materials that I felt were in sympathy with those used locally in some of the artefacts I saw whilst travelling. For me the connection between the source and the resulting artwork is imperative."

BAKA, PETER



DANCING FIGURES Sculpture in drift wood and other media

Biography

1957 Born Adelaide
1981 Moved to Sydney

Exhibitions

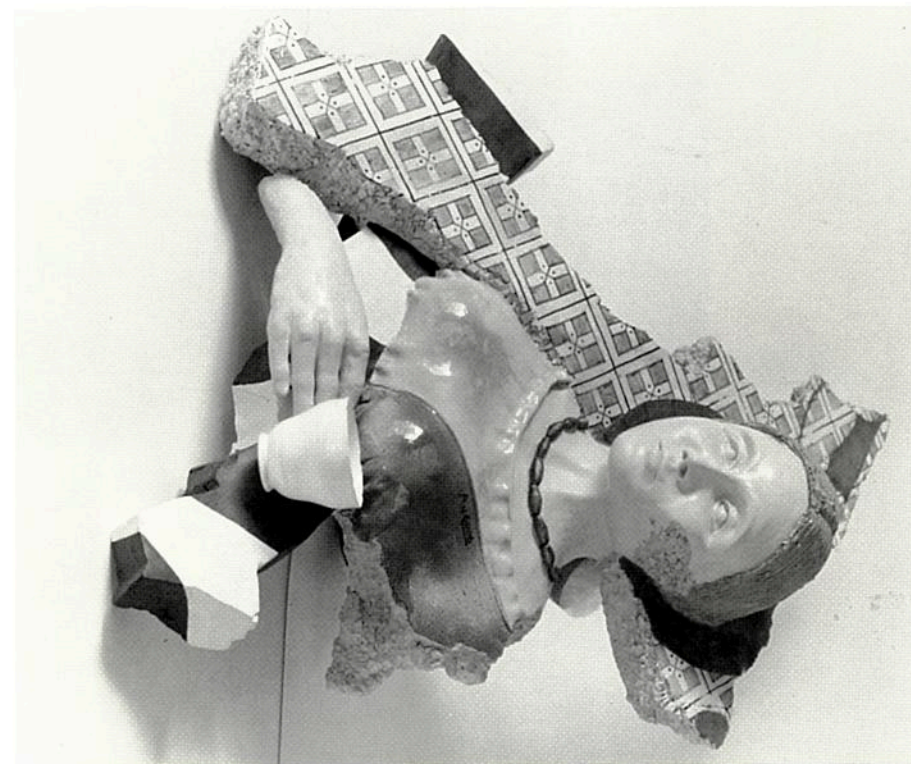
1982 One man exhibition, Exhiles Gallery, Sydney
1983 Group exhibition, Images Gallery, Sydney
Contemporary Art Society, Adelaide
1983 One man exhibition, Images Gallery, Sydney
1984 Group exhibition, Images Gallery, Sydney
Contemporary Art Society, Adelaide
Central Studies Exhibition, Adelaide
1984 One man exhibition, Hogarth Galleries, Sydney
1985 One man exhibition, Hogarth Galleries, Sydney

Artist's comments

"*Dancing Figures* are two sculptural pieces which I made in 1985. At this stage I was creating pieces from found objects. These objects such as driftwood, shell, rope and other detritus washed up on the beach all had a weathered appearance and inspired me to create entirely new images. These were then painted with oil paint making an original contemporary idiom.

Influences on my work at that time were Aboriginal and New Guinean art and artefacts."

BAMFORD, ROD



THE PLEASURES OF TEA Ceramic sculpture, 98 x 65 x 44 cm

Biography

1958 Born Sydney

Education

1977-79 East Sydney Technical College: Qualified for Ceramics Certificate, and Post Graduate Certificate in Ceramics (with studies in Printmaking and Bronze Casting)
1983-85 Newcastle C.A.E. Diploma in Teaching

Selected exhibitions

1980 Potter's Gallery, Sydney
Travelling Exhibition, N.S.W. Tertiary Colleges (Group)
1981 Seasons Gallery, North Sydney
Indulgences, Crafts Council Gallery, Sydney (Group)
Lake Russell Gallery, Coffs Harbour (Group)
1983 Devise Gallery, Melbourne
1984 Shepparton Regional Art Gallery, Victoria
1985 Canberra School of Art Gallery, A.C.T.
Australian Crafts Exhibition, Melbourne

Impulse & Form A.G. of Western Aust

1986 *Earth Plastics*, Lewer's Bequest Regional Gallery, Penrith

Collections

Art Gallery of Western Australia
Devonport Art Gallery, Tasmania
Victorian State Collection
Shepparton Reg. Art Gallery, Vic.
Private Collections in Australia and Abroad

Bibliography

Clay Statements 1983 Hoare & Anderson, Darling Downs Inst. Press
Impulse & Form 1985 Exhibition Catalogue Art Gallery of W.A.
Robert Bell
Craft Australia Summer 1985
Pottery Australia Winter 1985

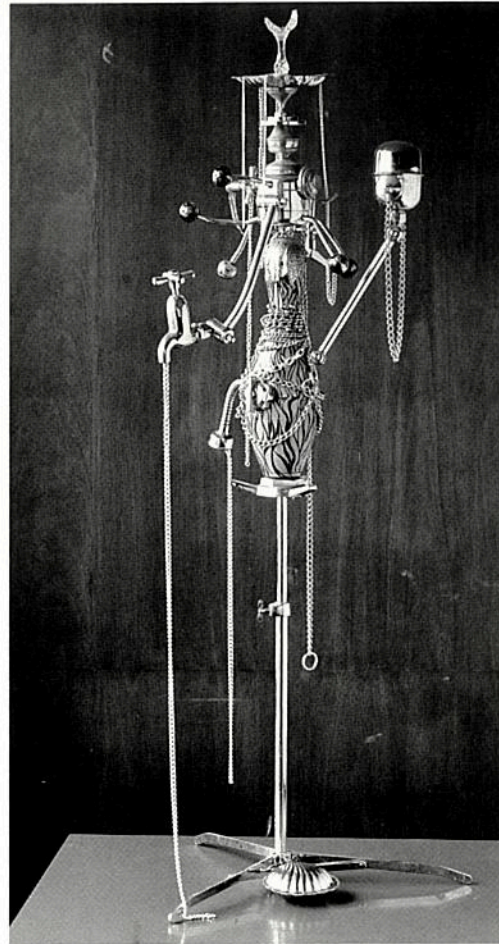
Artist's comments

"This piece is one of a series of works which concerns the history of ceramics and the nature of the fragment as an archaeological indicator, and how this is a potent influence on the way in which we perceive history. In the redistribution of fragments from different eras and localities, the perspective and meaning of events becomes altered or contorted. In dealing with the variety of aesthetic, visual and tactile qualities of the ceramic medium, my influences stem from the history of that medium; the social situation of ceramics and the technical and ritual developments surrounding the clay.

The Pleasures of Tea deals with the British Empire, the ritual of tea drinking, the connection with Europe and China through porcelain and its alchemic fascination.

Physically, these sculptures are precariously balanced, as are our historical suppositions."

WARD, MICK



THE PRESIDENT Sculpture in nickel plated found objects, Height 135 cm

Biography

1959 Born Adelaide, South Australia
Studied at Lismore C.A.E.
Diploma in Art 1982

Group exhibitions

1981-83 Included in various Goanna Art
Company Shows
Lismore Regional Gallery
1984 Furniture Show Lismore Regional
Gallery
1984 Environmental Textures
Queensland Art Gallery
Furniture Show Ray Hughes
Gallery Brisbane
Crafted North Touring Exhibition
various Regional Galleries

Artist's comments

"I begin my pieces by collecting objects, sometimes using themes or certain criteria, other times selecting on the basis of the uniqueness or association value. In this way I collect the raw materials for my pieces.

Out of the process of construction and assembly evolves the piece.

Always I have an idea of what each piece is about from the start. This focus enables me to select or reject found objects on other than purely aesthetic values."