

RICK AMOR (born 1948)

Rick Amor studied at the Caulfield Institute of Art and the National Gallery School in Melbourne. Amor's first solo exhibition of paintings was with Joseph Brown Gallery in 1974 and he has continued to exhibit annually since then. Widely acknowledged as perhaps the best figurative artist working in Australia at this time, his work is keenly sought by collectors and institutions. In 2004, the National Gallery of Australia acquired a major bronze sculpture, *The dog* 2004, which now stands near the entrance to the gallery. Amor's outstanding success as a contemporary artist is testament to his ability to combine painting, sculpture and printmaking in a continuous exploration of his themes. In 2005, the McClelland Gallery held a significant survey of Amor's works which was accompanied by a comprehensive catalogue. A major monograph, *The Solitary Watcher: Rick Amor and his Art* was published in 2001 by the The Miengunyah Press.

Literature/Further reading

Robert Lindsay, *Rick Amor: Standing in the Shadows*, McClelland Art Gallery, Melbourne, 2005

Rodney James, *Rick Amor: The Sea*, Mornington Peninsula Regional Gallery, Victoria, 2002

Gary Catalano, *The Solitary Watcher: Rick Amor and his Art*, The Miengunyah Press, Melbourne University Press, Melbourne, 2001

Gary Catalano, *Building a Picture: Interviews with Australian Artists*, McGraw Hill, Melbourne, 1997

4 **The pathway** 2005

oil on canvas

128 x 146cm

signed lower left 'Rick Amor '05'

inscribed verso: THE PATHWAY / Jul 05 / 128 x 146

Provenance

The artist

HOWARD ARKLEY (1951–1999), **JUAN DAVILA** (born 1946) and **MARIA KOZIC** (born 1956)

Howard Arkley discovered art when, at the age of 15, he saw an exhibition of Sidney Nolan's works. He then saw *The Field* exhibition of 1968 and decided he was going to be an artist.

After completing a Diploma of Art and Design at Prahran College of Advanced Education in 1972, Howard embarked on a Diploma of Education at the University of Melbourne. However, rather than pursue a career in education, he focused on his art and in 1975, began exhibiting with Tolarno Galleries, Melbourne. He won several scholarships and in 1977 travelled to France.

In a relatively short period, Arkley also exhibited at the Institute of Modern Art, Brisbane; the Art Gallery of New South Wales; the National Gallery of Victoria and the National Gallery of Australia. Two major solo retrospective exhibitions were held at Monash University Gallery, in 1991 and Tolarno Galleries, in 1995. Howard also participated in two group exhibitions at the George Paton Gallery; *The Map Show* in 1978 and *Suburbanism* in 1988. Over the course of his career he achieved international notoriety. His work can be found in state gallery collections around Australia, as well as the Metropolitan Museum of Art, New York. Shortly before his death in 1999, he represented Australia at the 48th Venice Biennale.

Juan Davila was born in Santiago, Chile in 1946 and moved to Australia in 1974. He is one of Australia's most respected and controversial artists, represented in all state and national galleries. He is an editor of the *Art and Criticism* monograph series, Melbourne, where he now lives.

Born in Melbourne in 1957, Maria Kozic studied at the Phillip Institute of Technology before embarking on a successful career as an artist. Her work is held in many state gallery collections around Australia. Maria Kozic currently lives and works in New York.

21 **Untitled** 1984

mixed media on paper

248 x 127 cm

© Howard Arkley, Juan Davila, Maria Kozic.

Howard Arkley and Juan Davila licenced by Kalli Rolfe Contemporary Art.

Provenance

The late Howard Arkley

Purchased directly from studio

Private collection, Melbourne.

Exhibited

Comic Stripping, George Paton Gallery, Melbourne University, May 1984

Three related works from this series were exhibited by Arkley, Davila and Kozic in *1968–1988 Selected Works*, Roslyn Oxley9, Sydney, 6–30 January 1988 each as cat.1 for the artist.

Reference

Ashley Crawford and Ray Edgar, *Spray: The Work of Howard Arkley*, Craftsman House, Sydney, 1996 colour illus. p.77

In 1984 Denise Robinson, then curator of the George Paton Gallery, Melbourne University, approached Howard Arkley, Juan Davila and Maria Kozic with the idea of combining their shared interests in popular imagery in a collaborative work modelled on 'The Exquisite Corpse', a surrealist game of the 1930s.

There are written and pictorial forms of this game, but both involve the same principle: that each player contributes a part to a sentence, poem or drawing, without knowledge of any of the other players' contributions. The game takes its name from an early surrealist poem created in this manner. It has adapted well to the possibilities of drawing, and even collage, by assigning a section of a body to each player, though the surrealist principle of metaphoric displacement often led to images that only vaguely resembled the human form.

In this series, Davila worked first on each piece, then Kozic and finally Arkley. Their juxtapositions of contrary styles in the drawings produced energetic and experimental works. In his monograph on Howard Arkley, Ashley Crawford suggests that this collaboration acted as a catalyst for change in Arkley's work, as soon after the completion of this project he began work on his famous suburbia.

Of the four drawings produced as a result of the collaboration, Arkley, Davila and Kozic each exhibited a work in a group exhibition of gallery artists held at Roslyn Oxley9 Gallery in 1988. These three works are now held in the collection of Sir James and Lady Cruthers, Perth. The fourth work Howard himself retained, and it is this piece that was later bought directly from his studio around 1989.

ARNHEM LAND (NORTH-EAST) (Artist Unknown)

Wood carving is the main sculptural medium in North-east Arnhem Land. Once the wood has been collected it is then stripped and seasoned and the rough shape of the carving is knocked out with an axe or machete. Carvings are refined with chisels and sandpaper. Designs are often engraved on to the surface with a safety razor or they are painted on in the same method as bark paintings. Birds, totemic animals, spirit figures and creation ancestors are often represented.

Literature/Further reading

Susan McCulloch, *Contemporary Aboriginal Art*, Allen & Unwin, NSW, 2001

Sylvia Kleinert and Margo Neale (eds), *The Oxford Companion to Aboriginal Art and Culture*, Oxford University Press, Melbourne, 2000
Howard Morphy and Margo Smith Boles (eds), *Art from the Land: Dialogues with the Kluge-Ruhe Collection of Aboriginal Art*, University of Virginia and the Kluge-Ruhe Aboriginal Art Collection, Charlottesville, USA, 1999

28 **Pelican totem** 1962

natural earth pigments on carved and incised soft wood
height: 28.5cm

Reference

Spence Museum catalogue number A80
Important Aboriginal Art, auction catalogue, Sotheby's, Melbourne, 28 June 1999, lot no. 131, p.132

Provenance

The Spence-Gill Collection, USA
Private collection, Melbourne

The *Pelican totem* is an excellent example of North-east Arnhem Land carving. This work formed part of the prestigious Spence-Gill Collection, Wyoming U.S.A. which included aboriginal bark paintings, sculpture and artefacts acquired in 1967 from Mr G.W. Spence, then proprietor of the Gardens Museum and Gallery, Darwin. Various pieces from the original collection are now held in the Kluge-Ruhe Collection at the University of Virginia, USA and the Art Gallery of Western Australia, Perth.

RALPH BALSON (1890–1964)

Ralph Balson was born in England, and migrated to Australia in 1913. From the age of twelve he made his living as a house painter, a vocation he continued in Australia and throughout his career as an artist. He first studied art around 1922, undertaking night classes at the Julian Ashton School. He met Grace Crowley and became involved with the Crowley-Fizelle School as well as the Modern Art Centre in Sydney during the 1930s. In 1960 Balson travelled to New York, London and Paris, his first time outside Australia since migrating in 1913. In Paris he organised a show of his paintings at Galerie R. Creuze. Balson's legacy to abstraction lives on in the collections of all major state galleries.

Literature/Further reading

Bruce Adams, *Ralph Balson: A Retrospective*, Heide Park and Art Gallery, Melbourne, 1989
Ralph Balson 1890–1964, Niagara Galleries, Melbourne, 1989

5 **(Non-objective painting)** 1955

oil on composition board
63.5 x 76cm
signed and dated lower right 'R Balson /55'
inscribed verso: TOP

Provenance

Peter Powditch, Sydney
Private collection, Sydney

Related works

This is an early work from Balson's *Non-objective Series* of paintings. Important related works from the series include *Non-objective painting* 1958 in the collection of the National Gallery of Victoria, *Non-objective painting* 1959 in the collection of the National Gallery of Australia and *Painting no.9* 1959 in the collection of the Art Gallery of New South Wales.

Notes

An abandoned painting is visible verso.

CLARICE BECKETT (1887–1935)

Born in Melbourne in 1887, Clarice Beckett is renowned for her atmospheric paintings of dawn and dusk. Studying under Max Meldrum, she quickly

gained a reputation as a spirited and independent artist, eschewing the standard studio practice in favour of plein air painting. She held ten solo exhibitions at the Athenium Gallery, Melbourne yet received little acclaim for her unique views of modern Melbourne, and her reputation lay dormant for many years after her death in 1935. In 1999, a significant touring retrospective *Clarice Beckett: Politically Incorrect*, curated by biographer, Ros Hollinrake at the Ian Potter Museum of Art, re-ignited considerable interest in her practice. Her work is held in all major state and regional gallery collections including the National Gallery of Australia.

Literature/Further reading

Clarice Beckett, Niagara Publishing, Melbourne, 2000
Clarice Beckett: Politically Incorrect, Ian Potter Museum of Art, Melbourne, 1999
Rosalind Hollinrake, *Clarice Beckett: The Artist and Her Circle*, Macmillan, Melbourne, 1979

36 **Red roots** c.1922

oil on canvas on board
30.5 x 51cm
signed lower left 'C. Beckett'
inscribed verso: Red Roofs/ by /Clarice Beckett /8 guineas – The Meldrum Gallery / (T H Minogue) /127 Queens St /Melbourne

Provenance

The Meldrum Gallery, Melbourne
Dr Elaf Jorgensen
Thence by descent, Private collection, Cambridge United Kingdom
Private collection, Melbourne

DORRIT BLACK (1891-1951)

In the late 1920s Dorrit Black studied in England with Claude Flight, and later in France with Andre Lhote and Albert Gleizes. She settled in Sydney in 1930, where she established the Modern Art Centre to teach and exhibit modernist art. Black returned to Adelaide in 1935 to care for her sick mother, where she immediately became an important conduit for the dissemination of modernist ideas, particularly to younger artists. She was vice-chairman of the South Australian Contemporary Art Society when it was established in 1942. She died as a result of a car accident in 1951.

Black was recognised with a posthumous exhibition at the Hahndorf Academy Gallery, Hahndorf, South Australia in 1959, a retrospective at the Art Gallery of South Australia in 1975 and a major book written by Ian North in 1979. Her work is featured in the collection of the National Gallery of Australia, all state gallery collections and significant private collections throughout Australia and overseas.

Literature/Further reading

Ian North, *The Art of Dorrit Black*, The Art Gallery of South Australia/Macmillan, Melbourne, 1979

Jane Hylton, *Modern Australian Women: Paintings and Prints 1925–1945*, Art Gallery of South Australia, Adelaide, 2000

35 **Study for The windswept farm** c.1937

watercolour and pencil on paper

26 x 37cm

not signed, not dated

Provenance

Private collection, South Australia

Private collection, Melbourne

Alongside linocut, watercolour was one of the most consistent mediums within Dorrit Black's oeuvre.

This work is a study for the *The windswept farm* c.1937, a linocut held in the collection of the Art Gallery of South Australia. The watercolour reveals Black's interest in dynamic formal structure. The tops of the trees have been linked together to create a sliding shape, directing the viewer's gaze across the composition. The trunks of the trees overlap, making a complex and dense intersection of lines. These features of the composition are further developed in the linocut, the relationship between the linocut and the watercolour study reveals much about Black's image-making process.

PETER BOOTH (born 1940)

Represented by Anna Schwartz Gallery, Melbourne; Rex Irwin Gallery, Sydney

Born in Sheffield, England, Booth began his art studies at Sheffield College of Art in 1956. After emigrating to Australia, he studied at the National Gallery School between 1962 and 1965. Between 1966 and 1986, Booth taught at Prahran Technical College, the National Gallery School and the Victorian College of the Arts.

Along with Rosalie Gascoigne, he was the Australian representative at the Venice Biennale in 1982. An important major survey exhibition of Booth's work was curated by Jason Smith at the National Gallery of Victoria in 2003.

Literature/Further reading

Jason Smith, *Peter Booth: Human/nature*, National Gallery of Victoria, Melbourne 2003

Peter Booth: Works on Paper 1963–1985, University Gallery, University of Melbourne, Victoria, 1985

Gary Catalano, *Australia: Venice Biennale 1982 – Works by Peter Booth and Rosalie Gascoigne*, Visual Arts Board, Australia Council, Sydney, 1982

13 **Painting (Pokhara)** 1993

oil on board

26 x 46cm

signed verso: BOOTH 1993 (obscured by frame)

National Gallery of Victoria *Peter Booth:*

Human/nature label verso

Provenance

Private collection, Melbourne

Exhibited

Peter Booth: Small Painting 1992–1995, Deutscher Fine Art, Melbourne 16 June – 8 July, 1995 cat.43

Peter Booth: Paintings, Rex Irwin Art Dealer, Sydney 1995 cat.5

Peter Booth: Human/nature, National Gallery of Victoria, Melbourne 2003 cat.58

Reference

Jason Smith, *Peter Booth: Human/nature*, National Gallery of Victoria, 2003 colour illus. cat.58 p.96

Robert Rooney, 'Melbourne Art', *The Australian*, 30 June 1995

18 **Untitled (No. 1213)** 1984

pastel on gouache on paper

80 x 120cm

CDS Gallery label verso: PETER BOOTH #1213 / Untitled. 1984 / signed and dated on reverse, "Peter Booth, / 1984"

Provenance

CDS Gallery, New York 1984

Private collection, Perth

Exhibited

CDS Gallery, New York, November 1984

Twentieth Century Australian Art, Fort Wayne, Indiana, 1985

Australian Art in Our Time, Memphis Brooks Museum of Art, Memphis, Tennessee, 1985

Notes

Peter Booth held two exhibitions at CDS Gallery in New York. Paintings from these shows were purchased for the collections of the Metropolitan Museum and the Museum of Modern Art, both in New York.

19 **Untitled (No. 1211)** 1984

pastel and gouache on paper

80 x 120cm

CDS Gallery label verso: PETER BOOTH #1211 / Untitled, 1984 / Signed and dated on / reverse, "Peter Booth, 1984"

Provenance

CDS Gallery, New York 1984

Private collection, Perth

Exhibited

CDS Gallery, New York, November 1984

Twentieth Century Australian Art, Fort Wayne, Indiana, 1985

Australian Art in Our Time, Memphis Brooks Museum of Art, Memphis, Tennessee, 1985

Related works

The closely related work *Painting* 1984 is in the collection of the National Gallery of Victoria.

20 **(Untitled)** 1983

pastel on paper

16.5 x 24cm

stamped verso: The McCulloch Collection

inscribed verso: Peter Booth 1983/ signed verso/ for Ellen/ from Alan/12 Aug. 1983

auction label verso: Lot 236 / Tim D. Goodman / Licensed Auctioneer since 1971

Provenance

Collection of the late Alan McCulloch, Melbourne

Private collection, Melbourne

- 42 **Untitled** 1976
synthetic polymer paint, mirror and stones on canvas
212.8 x 197.7cm
inscribed verso: BOOTH
- Provenance*
James Baker, Brisbane
Martin Browne Fine Art, Sydney
Private collection, Melbourne
- Exhibited*
Peter Booth, Pinacotheca Gallery, November 1976
Dalby Art Purchase, Dalby, Queensland, 5–13 October 1979 cat.7
Peter Booth – Dark Vision, Queensland Art Gallery, Brisbane, 1986
Peter Booth: Human/nature, National Gallery of Victoria, Melbourne 2003 cat.16
- Reference*
Jason Smith, *Peter Booth: Human/nature*, National Gallery of Victoria, Melbourne 2003 colour illus. cat.16 p.45

JOHN BRACK (1920–1999)

John Brack produced some of the most recognisable images of Australian art. The iconic *5 o'clock Collins Street* is certainly a centrepiece of the National Gallery of Victoria's Australian collection. Brack both studied and taught at the National Gallery School and was Head of Art at Melbourne Grammar School. A large number of retrospective exhibitions and survey shows of his work have been mounted including the National Gallery of Victoria (1971, 1987), RMIT Gallery (1971), Monash University of Art (1981) and the National Gallery of Australia (1999). His work is included in all state gallery collections, regional galleries and the National Gallery of Australia.

Literature/Further Reading

Ted Gott, *A Question of Balance: John Brack 1974–1994*, Heide Museum of Modern Art, Melbourne, 2000
Sasha Grishin, *The Art of John Brack: Catalogue Raisonné, Volumes I & II*, Oxford University Press, Melbourne, 1990

- Robert Lindsay, *John Brack: A Retrospective Exhibition*, National Gallery of Victoria, Melbourne, 1987
Ronald Millar, *John Brack*, Lansdowne Press, Melbourne, 1971
- 22 **(Head of a woman)** c.1954
ink pen on paper
19.5 x 16.5cm
signed lower right 'John Brack'
Framer's label verso
- Provenance*
Collection of the late Alan McCulloch, Melbourne
Private collection, Melbourne
- Related works*
The bar 1954, Private collection, Melbourne
- John Brack's paintings from the 1950s have often been seen as wry social commentary. These stark portrayals of contemporary life are clinical and almost cold. They are classic studies of everyday Australian archetypes – the man drinking in the bar, children fighting in the playground and the newly married couple in the suburbs. In a description that speaks of both the formal qualities and approach to subject matter employed in Brack's work, Bernard Smith wrote, '...his line is sharp, like a surgeon's scalpel, and just as cutting'.
- (Head of a woman)* c.1954 is a classic example of Brack's figure studies from this period. The drawing is almost certainly a study for the barmaid in his iconic picture *The bar* 1954 (reproduced Grishin 1990, NGV 1987, Millar 1971). Brack has said that this woman was actually a lady in a milk bar rather than a barmaid, but that she, 'seemed to fit my conception better than the real one'.
- Brack's painting *The bar* 1954 is based on Edouard Manet's painting *The bar at the Folies-Bergere*, 1881. Brack's work is the same dimensions as the Manet, and it shares distinct compositional similarities. There are differences though. Where Manet has placed a pretty and youthful female in his composition, Brack's uses the hardened face of a middle-aged Australian woman. The deep angular lines of the face, coupled with the severe and stiff hairdo, are classic hallmarks of a publican's wife. As this drawing attests, this is a rigid and strong woman with a dry sense of humour and dark, penetrating eyes.

Brack mentioned that, 'I prefer to paint people simply because I find them more interesting than anything else.' This exceedingly refined ink drawing is a remarkable example of Brack's intense focus on the characterisation of emotion and feeling.

ANGELA BRENNAN (born 1960)

Born Ballarat, Victoria, Brennan studied painting at RMIT between 1979 and 1981. In 1988 she expanded her studies by pursuing philosophy at the University of Melbourne, completing a Bachelor of Arts degree in 1992. Brennan continues to add to her repertoire of styles, which include minimal, floating, organic forms; complex layered grids; text paintings; portraits; interiors and landscapes. Her work was included in the exhibition *Good Vibrations: The Legacy of Op Art in Australia*, at Heide Museum of Modern Art, Melbourne and she will be the subject of a major survey exhibition at Monash University Museum of Art in 2006. Her work is included in major public collections throughout Australia.

Literature/Further reading

Amanda Rowell, 'Angela Brennan: Text Paintings', *Heat*, No.10, New Series, 2005
Ashley Crawford, 'Angela Brennan: peas cooked the Roman way', *The Sunday Age*, 4 April 2004
Donald Williams, *In Our Own Image: The Story of Australian Art*, Fourth Edition, McGraw Hill, 2001
Laura Murray-Cree and Nevill Drury, *Australian Painting Now*, Craftsman House, 2000
Stuart Koop, 'The failure of modernism and the painting of Angela Brennan', *Art and Australia*, vol.34, no.2, 1996

7 **Mettez home, res publica** 1998

oil on linen
183 x 183cm
signed, dated and titled verso

Provenance

Niagara Galleries, Melbourne
Private collection, Melbourne

Exhibited

Niagara Galleries, Melbourne, May 1998 cat.5

ROBERT BRIDGEWATER (born 1971)

Bridgewater obtained a Bachelor of Fine Art from Monash University in 1992 when he also won the National Gallery of Victoria Trustees Award. He went on to complete a Graduate Diploma of Fine Art at the Victorian College of the Arts in 1995 from where he had also received the Post Graduate Encouragement Award the previous year. In 1995 he won the Kangaroo Ground Award for Sculpture and was highly commended for his entry in the Helen Lempriere National Sculpture Award, 2003. Robert lived and worked in London during an Australia Council Studio Residency in 2000 and was artist in residence at The Ernst Mach Foundation, France in 2003. Bridgewater is regularly commissioned for public art projects and his work is included in municipal and private collections throughout Australia.

Literature/Further reading

Rebecca Lancashire, 'Homage to hard labour',

The Age, 5 April 2003

Martina Copley, 'The architecture of skin', *Robert Bridgewater*, exhibition catalogue, Niagara Publishing, 2002

Bala Starr, *Deacons Graham & James Award 2000*, Ian Potter Museum of Art, 2000

16 **I can see the future** 2005

painted wood (elm)

10 x 25 x 25cm

Exhibited

2005 *Woollahra Small Sculpture Prize*, Woollahra Council, Sydney

GUNTER CHRISTMANN (born 1936)

Gunter Christmann's career has spanned more than three decades since he arrived in Sydney, from Berlin, in 1959. He has produced an extensive body of work, creating paintings that traverse stylistic boundaries. Initially associated with the Central Street Gallery in Sydney in the 1960s, he has continued to produce abstract paintings alongside more representational pieces. Christmann was included in the groundbreaking exhibition *The Field* at the National Gallery of Victoria in 1968 and the XI Biennial of Sao Paulo of 1971.

Since then, his work has been included in a number of important Australian exhibitions such as *Perspecta '81* at the Art Gallery of New South Wales, *Vox Pop* at the National Gallery of Victoria in 1983, and the *Joan and Peter Clemenger Triennial Exhibition of Contemporary Australian Art*, by invitation, held at the National Gallery of Victoria in 1996. He has participated in notable solo and group exhibitions in London, Berlin, Paris and San Francisco. His work is significantly represented in the National Gallery of Australia collection, with Christmann being regarded as one of the true genius painters of Australian art, by former NGA Director, James Mollison. His work is included in European public collections including in Germany, Netherlands and the former Yugoslavia. He is represented in all major state and regional gallery collections of Australia and numerous private and corporate collections in Australia and overseas.

Literature/Further reading

Christopher Heathcote, Bernard Smith and Terry Smith, *Australian Painting 1788–2000*, Oxford University Press, Melbourne, 2001

Joan and Peter Clemenger Triennial Exhibition of Contemporary Australian Art, National Gallery of Victoria, Melbourne, 1996

Australian Perspecta, Art Gallery of New South Wales, Sydney, 1981

Elwyn Lynn, 'Gunter Christmann', *Art & Australia* vol.10, no.3, 1973

32 **LENZ** 1973

acrylic on canvas

220 x 190cm

signed verso 'G. Christmann'

Provenance

Private collection, Sydney

Exhibited

Haus am Lutzowplatz, Daad, Germany 1974

Overbeck Society, Lubeck, Germany 1974

Coventry Gallery, Sydney, 1974

Reference

Bernard Smith, *Australian Painting 1788–1970*, Oxford University Press 1971 p.434

This colourful abstract work, painted in 1973, is from a dynamic series of works created by Christmann during this period, several of which are now held in the collections of the National Gallery of Australia, The Art

Gallery of New South Wales and the Armidale Regional Gallery, NSW. Christmann's paintings from the late 1960s and early 1970s are among the most minimal produced by the group of colour painters associated with the avant-garde Central Street Gallery in Sydney during that time. In *LENZ*, Christmann has used a spattering technique to cover the canvas with a multitude of multicoloured dots, creating an intricate, sparkling surface that appears to shimmer. The interaction of colours used in this work give *LENZ* a high degree of optical activity. The flickering colours change subtly across the painting, and hover somewhere beyond the picture's surface. By focussing on the relationships and interactions of colours on the painting's surface he was able to dispense with pictorial elements and create a magical, shifting paradigm.

ROBERT DICKERSON (born 1924)

Represented by Dickerson Gallery, Melbourne

Bob Dickerson received no formal art training, instead leaving school at 14 and working in factories as well as spending four years, from 1940 to 1944, in the professional boxing ring. He started painting in 1950 and held his first two solo exhibitions at John and Sunday Reed's Museum of Modern Art in Melbourne. He was the only Sydney member of the Antipodeans, an artists' group lead by art historian Bernard Smith that included John Brack, Charles Blackman and Arthur Boyd. Renowned for his stark, expressive figure studies, his work is featured in all major state collections as well as the collection of the National Gallery of Australia, major corporate and private collections.

Literature/Further reading

Jennifer Dickerson, *Swimming Against the Tide*, Pandanus Press, Sydney, 2004

Christopher Heathcote, Bernard Smith and Terry Smith, *Australian Painting 1788–2000*, Oxford University Press, Melbourne, 2001

Richard Haese, *Rebels and Pre-cursors; The Revolutionary Years of Australian Art*, Penguin Books, Australia, 1981

John Hetherington, *Australian Painters Forty Profiles*, Specialty Press Ltd, Victoria, 1963

3 **Paper boy**, 1960

oil on hardboard

82.5 x 57.5cm

signed and dated lower right 'DICKERSON 16/4/60'

inscribed verso: PAPER BOY (on frame)

Provenance

Bonython Gallery, Sydney

Collection of Mrs Canny, Sydney

Thence by descent to Julian Canny, Sydney

IAN FAIRWEATHER (1891–1974)

Fairweather was born in Scotland but led an itinerant existence throughout Asia for much of his adult life.

He completed his formal studies at The Hague Academy, Amsterdam and the Slade School of Art, London, but a far greater influence on his work was his observations of Chinese calligraphy. He eventually settled on Bribie Island, near Brisbane, in 1953 at the age of 62, leading an ascetic and reclusive life in conditions his infrequent visitors found appalling. Despite no running water or electricity, Fairweather continued to produce powerful paintings and drawings of extreme beauty and profound sensitivity. Along with Tuckson, he was also one of the first to embrace indigenous culture into his own art, and stands with Williams, Brack and Nolan as one of the greatest Australian artists of the modern era.

Literature/Further Reading

Murray Bail, *Fairweather*, Art and Australia and Craftsman House, Sydney, 1994

Ian Fairweather: *Paintings and Drawings 1927–1970*, Niagara Galleries, Melbourne, 1985

Murray Bail, *Ian Fairweather*, Bay Books, Sydney, 1981

Nourma Abbott-Smith, *Ian Fairweather: Profile of a Painter*, University of Queensland Press, Brisbane, 1978

Ian Fairweather, *The Drunken Buddha*, University of Queensland Press, Brisbane, 1965

10 **Composition in orange and yellow** 1963

synthetic polymer paint and gouache on hardboard
96 x 138cm

signed lower right, indistinct

label verso: "THE PRIVATE COLLECTION BRISBANE"
/ BRISBANE CITY HALL / ART GALLERY AND
MUSEUM / JUNE 1 – 30, 1990

Affixed to back is a section of original frame with
text: PB CAT 70

Provenance

Macquarie Galleries, Sydney

Private collection, Sydney

Barry Stern Art Gallery, Sydney

Private collection, Brisbane

Private collection, Sydney

Exhibited

Ian Fairweather, Macquarie Galleries, 31 July – 12
August 1963 cat.6

Ian Fairweather 1891–1974, Philip Bacon Galleries,
19 May – 14 June 1984 cat.70

The Private Collection in Brisbane, Brisbane City Hall
Art Gallery and Museum, 1–30 June 1990

Reference

Murray Bail, *Ian Fairweather*, Bay Books, Sydney,
1981 p.187

Ian Fairweather, Philip Bacon Galleries, Brisbane
1984 illus p.35 pl.21

This work was painted by Fairweather at Bribie Island in 1963. Fairweather had lived there for ten years, the longest time he had lived in a single place since his childhood. Bribie Island presented Fairweather with one of the most stable periods in his difficult life. Despite primitive living conditions, the stability seemed to give Fairweather the opportunity to produce some of his most interesting and adventurous works.

Composition in orange and yellow 1963 is one of the most significant examples of Fairweather's forays into pure abstraction. In 1960 Fairweather had shown a group of abstract works with the Macquarie Galleries in Sydney. He was cautious though in his adoption of the style. In a letter to Terry Smith he spoke of these works as 'soliloquys' rather than abstractions. This term seems to express the introspective nature, the very personal significance, of these abstract works.

At the time Fairweather produced this work, he was translating the Chinese tale of 'The Drunken Buddha'. Fairweather had produced paintings to accompany the translation and the complex layer of patterning beneath the orange overlay in this work is closely related to the patterning and colour of 'The Drunken Buddha' pictures.

Large scale works are incredibly rare in Fairweather's oeuvre. It was only after he settled at Bribie Island that he experimented with large format paintings. Of his large pictures almost all reside in

public collections. They represent the pinnacle of his artistic achievement. The comparable works *Monastery 1961*, *Shalimar* c.1962, *Marriage at Cana* 1963 and *House by the Sea* 1967 are centrepieces of the National Gallery of Australia's collection. Like the slightly smaller work *Mangrove* 1961–1962 in the collection of the Art Gallery of South Australia, *Composition in orange and yellow* 1963 has been painted on two panels. All Fairweather's large works were composed in this fashion, with the dividing lines of the panels creating another element to his complex compositions. There are perhaps three or four works of this scale and importance by Fairweather still in private hands.

FIONA FOLEY (born 1964)

Fiona Foley was born in Maryborough, Queensland in 1964. She completed a Certificate of Arts at the East Sydney Technical College in 1983 and later undertook a Bachelor of Visual Arts at Sydney College of the Arts. In 1987, she completed a Diploma of Education at the Sydney Institute of Education, Sydney University. Throughout her career, Fiona has taken an active role promoting indigenous identity. In 1987, along with Tracey Moffatt and Raymond Meeks, she co-founded the Boomali Aboriginal Artists Co-operative.

In 2000, Foley was included in *Aboriginal Art in Modern World*, a group show toured by the National Gallery of Australia to the Hermitage Museum, St Petersburg, Russia. Solo exhibitions of Foley's work were held at The Queensland Art Gallery, Brisbane and at the Contemporary Art Museum at the University of South Florida, Tampa, USA in 2001. She was selected for *The American Effect: Global Perspectives on the United States* at the Whitney Museum of American Art, New York, curated by Larry Rinder in 2002. In 2005 Fiona was invited to take part in *Out There, CAN.05* (Contemporary Art Norwich), Sainsbury Centre for Visual Arts, Norwich, UK, in which major artists from different cultures around the world created site-specific art in the university parkland for an open-air exhibition.

Fiona Foley has curated exhibitions and lectured extensively on the subject of indigenous and colonial culture and, in 2003, was appointed Adjunct Professor at Queensland College of Art, Griffith University.

Literature/Further reading

Miriam Cosic, 'Rage revealed in urban landscape', *The Australian*, 10 March 2004, p.14.
Dr. Benjamin Genocchio, *Fiona Foley: Solitaire*, Piper Press, Sydney, 2001
Olu Oguibe, 'Fiona Foley', *Fresh Cream*, Phaidon Press, 2000
Joan Kerr, 'Colonial Quotations', *Art and Australia*, vol.33, no.3, 1996, pp. 376–387

23 **Badtjala woman** 1994

type C photograph, edition 6 of 15
series of three, each 45 x 35 cm
photographer Greg Weight
editioned lower left 6/15
titled lower centre 'Badtjala women' (sic)
signed lower right 'F Foley'

Exhibited

Photosynthesis, Roslyn Oxley9 Gallery, Sydney, 1994

Reference

Dr Benjamin Genocchio, *Fiona Foley: Solitaire*, Piper Press, Sydney, 2001 pp.65–68, colour illus. pp.67–68

Provenance

The artist

The image of the Badtjala woman is a powerful one. Fiona Foley has used original anthropological images taken of her ancestors, the Badtjala people of Fraser Island, as her source. Her own works replicate the poses and adornments of these archival images. However, in this work we see the artist herself, a modern and sophisticated Aboriginal woman, now dressed in the traditional clothing of her antecedents.

Unlike my forebears, my discarded symbols may possibly leave a mark on this urban landscape. The viewers have to draw their own conclusions. Yet I live in hope that my heroine could be your heroine, as she defies all odds with an unspoken eloquence of spunk.

Writing people out of history happens on many different levels and I am conscious of that, being an Aboriginal person, so I try to write them back in – in a contemporary way.

Fiona Foley, 'A Blast from the Past', in Ian McNiven et al (eds), *Construction of Colonialism, Perspectives on Eliza Frasers's Shipwreck*, Leicester University Press, London, 1998, p.167

During the late 1980s and early 1990s, young, urbanised Aboriginal artists began to articulate their particular issues of identity within the broader Australian contemporary art scene. This important series of photographs explores the dynamics between sex, power and colonisation and is a key work from this pivotal period in contemporary Indigenous Australian art.

ROSALIE GASCOIGNE (1917–1999)

Now recognised as one of the most important Australian artists of the twentieth century, Gascoigne spent her first twenty-five years living in New Zealand before moving to Australia to live on the outskirts of Canberra. She first exhibited her work at the age of 57. Her career spanned 25 years, during which time her work was exhibited widely both in Australia and internationally. In 1978, four years after her first solo exhibition, she was the subject of a major survey exhibition at the National Gallery of Victoria. In 1982, alongside Peter Booth, she was chosen to represent Australia at the Venice Biennale. Her works are held in many major public collections in Australia and New Zealand as well as the Metropolitan Museum of Art, New York and numerous corporate and private collections.

Literature/Further reading

Rosalie Gascoigne: Plain Air, City Gallery Wellington/ Victoria University Press, 2004

Mary Eagle (ed.) *From the Studio of Rosalie Gascoigne*, Drill Hall Gallery, Australian National University, Canberra, 2000

Gary Catalano, *Australia: Venice Biennale 1982 – Works by Peter Booth and Rosalie Gascoigne*, Visual Arts Board, Australia Council, Sydney, 1982

Deborah Edwards, *Rosalie Gascoigne: Material As Landscape*, exhibition catalogue, The Art Gallery of New South Wales, Sydney, 1998
Rosalie Gascoigne, *Tall Poppies – Art in Australia* 1985, Artforum Program, lecture to students at Canberra School of Art, 21 August 1985

1 **Jim's picnic** c.1974

wood, wire, cardboard, glass, seed grass
43.5 x 70.5 x 22 cm

Provenance

Private collection, Melbourne

Reference

Mary Eagle (ed.) *From the Studio of Rosalie Gascoigne*, Canberra; Drill Hall Gallery, Australian National University, 2000 b&w illus. p.31

Rosalie Gascoigne: Plain Air, City Gallery Wellington/ Victoria University Press, 2004 bw. illus. p.22

Related works

Parrot lady 1974

wood, cardboard, metal, plastic and feathers

51 x 44 x 24 cm

Collection of Sir James and Lady Cruthers, Perth

Tiepolo parrots 1976

wood, cardboard, coloured inks and metal

61.2 x 56.4 x 23 cm

Collection of the National Gallery of Australia

Parrots 1981

wood and paper

63.5 x 33 x 10.1 cm

Private collection, Melbourne

In 1974 Rosalie Gascoigne made *Parrot lady*, one of her first box assemblages that used the Arnott's biscuits' parrots and the first work that made her feel there was 'a possibility' she could really become an artist. This marked an important period in Rosalie's career in which she transcended her art history influences and began to make a statement that was wholly her own. In June 1974 Macquarie Galleries, Sydney held the first solo exhibition of Gascoigne's work.

In the same year, the young director of the NGA, James Mollison, held a picnic at Tidbinbilla outside Canberra for the visiting International Committee of MOMA, he invited Rosalie Gascoigne along too. In memory of this occasion, Rosalie made a sculpture – *Jim's picnic* c.1974.

In *Jim's picnic*, Rosalie again used the cardboard Arnott's parrots that went on to colonise her sculptures throughout her career. This motif has become one of her most enduring graphics and in the early years was as much Gascoigne's own trademark, as it is Arnott's.

In her 1985 lecture to students at the Canberra School of Art, Gascoigne describes her use of these parrots:

'...for me they're almost the animal in the landscape, as Ned Kelly is to Nolan.'

In *Jim's picnic*, Gascoigne has created an open-air landscape. Using bent and connected wire to represent the wind sweeping the plains of Tidbinbilla, she places the screeching, colourful Australian parrots, that no doubt graced their picnic that day, on this metaphorical fence. The soft tones of the wood, and natural grasses contained in small glass jars, capture the fleeting moment of a treasured memory.

This work makes use of an eclectic array of found objects and natural materials for which her lyrical assemblages are renowned. It embodies the artist's poetic relationship with the environment.

Her unique interpretation of the infinite plains and hill country around Canberra now sees her work sit alongside that of Fred Williams, and indigenous artists Rover Thomas and Emily Kame Kngwarreye in an elegant homage to the Australian landscape.

PADDY JAMINJI (JAMPIN) (1912–1996)

Born on Bedford Downs Station in the Kimberley, Jaminji was a pioneer of the modern Kimberley painting movement. By the early 1980s, Paddy Jaminji and Rover Thomas had developed the classic style of modern Kimberley painting – their work utilised strong bold shapes delineated with white dots on flat, usually ochre background. His first works were painted for the Gurirr Gurirr dreaming and its accompanying corroboree. These works were in many ways collaborations with Rover Thomas, who was custodian of the Gurirr Gurirr dreaming. Jaminji was a senior figure in the Warmun community, and his work reveals important religious and cultural knowledge. A major influence on the art of Rover Thomas and Queenie McKenzie, he is a seminal figure of the contemporary Aboriginal art movement.

Literature/Further reading

Judith Ryan, *Images of Power*, National Gallery of Victoria, Melbourne, 1993

Bernard Lüthi, *Aratjara Art of the First Australians: Traditional and Contemporary Works by Aboriginal and Torres Straight Islander Artists*, Kunstsammlung Nordrhein-Westfalen, Dusseldorf, Germany, 1993

24 **Untitled** 1986

oil on linen
91 x 61 cm
not signed, not dated

Provenance

Mary Mächa, Perth
Private collection, Melbourne

Notes

There is a certificate of authenticity that accompanies this work signed by Mary Mächa

WATTIE KARRUWARRA (c.1910–1983)

Before the 1970s, it was rare for artists from the Kimberley to have their name recorded alongside their work. Wattie Karruwarra was an exception to this. As early as 1953 he had been seen drawing *Wandjina*, a rain spirit, distinguished by a long neck. He produced works on bark during the 1960s and made paintings on composition board throughout the 1970s. His senior position in the development of Kimberley art was recognised when he was awarded a commission in 1972 to replicate a Kimberley rock shelter for the Western Australian Museum. Judith Ryan describes Karruwarra's style of painting:

Whatever the scale, Kurrawara's depictions of Wandjina are easily distinguished by the long rays emanating vertically from the headdress which dwarfs the face. The tiny eyes and nose and delicate hands and feet are also distinctive of his Wandjina images, which tend to be linear in character, rather than dense with pigment.

(Images of Power, pp. 18–19)

Literature/Further reading

Judith Ryan, *Images of Power*, National Gallery of Victoria, Melbourne, 1993

30 **Wandjina** c.1962

natural earth pigments on eucalyptus bark
41 x 23cm
not signed, not dated

Provenance

Painted at Mowanjurn, Western Australia
Private collection, New South Wales
Private collection, Melbourne

ROBERT KLIPPEL (1920–2001)

Widely recognised as Australia's greatest sculptor, Robert Klippel was born in Sydney in 1920. After studies at the East Sydney Technical College, he spent time in London and Paris exhibiting at the Nina Bausset Gallery in Paris and made contact with the founder of the Surrealist movement André Breton. After a period of teaching in the United States, where he also continued to exhibit his sculpture, he returned to Sydney. He was the subject of a major monograph by James Gleeson in 1983 and a full-scale retrospective exhibition was held at the Art Gallery of New South Wales in 2002.

Literature/Further reading

Deborah Edwards, *Robert Klippel*, Art Gallery of New South Wales, Sydney, 2002

Deborah Edwards, *Robert Klippel: Large Wood Sculptures and Collages*, Art Gallery of New South Wales, Sydney, 1995

James Gleeson, *Robert Klippel*, Bay Books, Sydney, 1983

11 **Opus 344 metal construction** 1979

brazed and welded steel
31.5 x 42.5cm

Provenance

Watters Gallery, Sydney
Private collection, Melbourne

Exhibited

Robert Klippel, Sculpture since 1970, Watters Gallery, Sydney, 1979, cat.31 illus p.37

Reference

James Gleeson, *Robert Klippel*, Bay Books, Sydney, 1982, pp.383–385 pl.315

Notes

Opus 344's horizontal element is a ground plan that defies geometry's nomenclature yet remains decisively geometric. Four sparsely enriched verticals rise from the not-quite squares or parallelograms of the basal spread, and these 'tree' forms are stated in the purest language of geometry. Each part is easily nameable and few names are needed; line, rectangle and arc cover every component. Abstraction has been so complete that the work's link with landscape only becomes apparent when it is seen as part of the sequence to which it belongs; without this before-and-after reference it could well be accepted as an elegant abstract whose sole parent has been the spirit of geometry, but appreciation takes on another dimension when it is realised that it is also an offspring of Klippel's drive to find ways of converting his experience of landscapes into sculpture.

(James Gleeson, *Robert Klippel*, Bay Books, Sydney 1982 pp.384–385)

15 **LS111** 1979

felt pen and collage on paper

41.5 x 59cm

signed lower centre 'Robert Klippel' and dated lower right '2/79'

inscribed verso: To Dick Crebbin/ with thanks and appreciation for/ your generous assistance with my recent exhibition./ with warm regards./ Bob Klippel/ 1979

Bridget McDonnell Gallery label verso

Provenance

Mr and Mrs R.C. Crebbin, Sydney

Private collection, Melbourne

Bridget McDonnell Gallery, Melbourne

Private collection, Melbourne

Exhibited

Modern Australian Painting, Bridget McDonnell Gallery, September 2004, cat.12

Reference

James Gleeson, *Robert Klippel*, Bay Books, Sydney 1982 p.449

Notes

The relationship of this work to 'Philadelphia' (LS108) is clear, though there are also distinct differences. A felt-pen under-drawing establishes the ground for an image suggesting a see-through mountainside with structures originating deep within the teeming mass of the mountain to emerge above a series of clear-standing structures. The theme of vertical forms rising from a tumultuous mass was also explored in LS86 and LS98. Klippel's desire to show the interior, and normally hidden, forms whose existence is implied by the exterior, and therefore observable, forms, runs through his sculpture and drawing as a dominant leitmotiv.

(James Gleeson, *Robert Klippel*, Bay Books, Sydney 1982 p.449)

The work *Philadelphia* 1979 is in the collection of the Art Gallery of New South Wales.

RICHARD LARTER (born 1929)

Richard Larter emigrated to Australia from the UK in 1962. In 1965 he held his first solo exhibition at Watters Gallery, Sydney, introducing his particular brand of pop to the Australian scene. His work embraced abstraction, pornography and politics, giving vibrant expression to the mood of the time.

A significant figure in Australian art for some forty years, he won the Clemenger Triennial Award for Contemporary Australian Art in 1996. His work is included in all major public, private and corporate collections in Australia. Undeniably one of Australia's most innovative and provocative artists, Larter's influence continues to inspire young artists today. Living and working near Canberra, he is still actively painting and exhibits annually.

Literature/Further Reading

Kelly Gellatly, *Stripperama*, Heide Museum of Modern Art, Melbourne, 2002

Terence Maloon, *Richard Larter: A Survey*, University of Queensland, Brisbane, 1985

9 **Untitled (Pat)** 1968

oil on board

137 x 244cm

signed and dated top right 'R. Larter 1968'

inscribed verso: To Gertsman

Provenance

Gertsman Gallery, Melbourne

Private collection, Melbourne

Private collection, Sydney

From around 1961 to 1966 Richard Larter had painted with hypodermic syringes. This technique allowed Larter to overlay strings of paint to create a giddy, frenetic surface. Towards the end of the 1960s his work underwent a number of changes.

As Kelly Gellatly has written:

Due to an increasing difficulty in accessing syringes and the growing associations of their purchase with intravenous drug use, Larter gave up using hypodermics in 1969. Following his return to the brush, works such as Lilly (Lisboa die pistola) 1967 [closely related to Untitled (Pat)] from the late 1960s seem to revel in the newly discovered flatness of their surfaces.

(Kelly Gellatly, *Stripperama*, exhibition catalogue, p.11)

Larter's turn towards a flat surface made the abstract patterning of his backgrounds suddenly much bolder. His palette was reduced, the minimal colour perhaps hinting at Larter's interest in magazines and newspapers as source material. Pat Larter, the artist's late wife who was a collaborator on many projects with Larter and the inspiration for some of his finest paintings, is the main subject of this painting. She appears in three different poses across the image, creating movement and energy through the picture.

Although Larter was never completely comfortable with the 'Pop' label, his work being derived from a diverse range of sources, this painting is a rare example of the Pop style in Australian art. One of the largest of his works from this period, related pieces include *Lilly (Lisboa die pistola)* 1967 from the Laverty Collection, Sydney and *Tattoo (September)* 1967 in the collection of the Bendigo Art Gallery, Victoria.

TIM LEURA TJAPALTJARRI (c.1939–1984)

Tim Leura was a pivotal member of the first group of Papunya artists and brother of Clifford Possum. The late Geoffrey Bardon stated that he was “the most suitable man for a position of “leader” or “spokesman” for the painting group.” (Johnson p.128). His work was included in the *Papunya Tula: Genesis and Genius* exhibition held at the Art Gallery of New South Wales in 2003. Two of the artist’s greatest works are held in the collection of the National Gallery of Victoria: *Rock wallaby dreaming* 1982 and the monumental *Napperby death spirit dreaming* 1980, painted with his brother Clifford Possum.

Literature/Further Reading

Geoffrey Bardon and James Bardon, *Papunya: A Place Made After the Story*, The Miengunyah Press, Melbourne, 2004

Hetti Perkins and Hannah Fink (eds), *Papunya Tula: Genesis and Genius*, Art Gallery of New South Wales, Sydney, 2003.

Vivien Johnson, *Aboriginal Artists of the Western Desert: A Biographical Dictionary*, Craftsman House, Sydney, 1994

- 29 **Possum ceremony near Napperby** c.1973
synthetic polymer powder paint on board
35.2 x 52.4cm
inscribed verso: TL 730609 / Boss’ headress / In belt (accompanied by symbols)
© The estate of the artist licenced by Aboriginal Artist Agency 2006

Provenance

Papunya Tula Pty Ltd, in July 1973
Private collection, Melbourne

Reference

Christie’s Australia, auction catalogue, *Australian and International paintings*, 27–28 November 2001 lot 95

This work is accompanied by a drawing describing the iconography of the work, and a detailed letter from the original collector describing the circumstances in which the work was acquired.

Possum ceremony near Napperby dates from the early beginnings of the Papunya Tula Artists movement and is an important example by one of the groups’ leading figures. Painted in deep ochre colours, the scene is a highly stylised representation of a widespread Pulapa (ceremony). It is the possum (ngkâta-Madgere) corroboree.

The entire hatched, orange pattern is a body design. The wavy, black, dotted lines bordering the canvas depict, from the outside, a creek and then tracks leading to the central, concentric circles, which show the camp at Napperby. Extending outward from the camp, more tracks lead to the corroboree place itself. The central motif, at the base of the work, is that of the tall, Pulapa head-dress. This is surrounded by the men at their fires, shown as the lighter dotted circles and lozenge shapes. Long, black shapes, striped with white, to either side of the men are ceremonial artefacts worn in their belts during this corroboree.

This striking work exemplifies the masterful design and symmetry associated with Tim Leura’s paintings.

GODFREY MILLER (1893–1964)

Born in Wellington, New Zealand, Godfrey Miller studied at the Slade School of Art, London in the 1930s. He travelled through the United Kingdom, Greece, The Philippines and Japan before returning to settle in Australia. His delicate paintings, built up with thin dabs of oil paint, are key images of twentieth century Australian art. His status as one of the most important Australian modern painters was confirmed when the Art Gallery of New South Wales mounted a major retrospective exhibition in 1996.

Literature/Further Reading

Lou Klepac (ed.), *Australian Painters of the Twentieth Century*, The Beagle Press, Sydney, 2000
Deborah Edwards, *Godfrey Miller 1893–1964*, The Art Gallery of New South Wales, Sydney, 1996
John Henshaw (ed.), *Godfrey Miller*, Darlinghurst Galleries, Sydney, 1965

- 40 **Lunar landscape** c.1963
oil pencil and ink on canvas
68 x 101 cm
label verso: Luna Landscape / by GODFREY MILLER / SOUTH YARRA GALLERY
Provenance
South Yarra Galleries, Melbourne
(label attached verso)
Private collection, Melbourne

Related work

The related work *Nude and the moon* c.1959–64 is held in the collection of the National Gallery of Victoria. Miller’s strong feelings for the Australian landscape – for the qualities of its light earth and the structure of natural forms – are acutely present in the paintings executed in Sydney in the 1950s and 1960s.

(Godfrey Miller)...shared with Ian Fairweather, who was two years his senior, the reputation as the finest abstractionist currently painting in Australia. Like Fairweather, Miller belonged to no movement and spawned no school. His personal pursuit of perfect form and all-embracing unity had been an integral part of what John Henshaw called his ‘religious quest for insight’.

(Lou Klepac (ed.), Peter Pinson, ‘Godfrey Miller’, *Australian Painters of the Twentieth Century*, p.61)

MICK NAMARARI TJAPALTJARRI (c.1926–1998)

Serving on the Papunya Council when Geoffrey Bardon arrived in the area, Mick Namarari soon made it known that he was interested in painting. Bardon obliged and in the early days Namarari painted on any piece of prepared timber available. Although staying at Papunya for a number of years, he eventually moved to Kintore and continued to paint. In 1991 and 1992 he held solo exhibitions at Gallery Gabrielle Pizzi, as well as winning the Telstra Aboriginal and Torres Straight Islander Award in 1991. His work can be found in all major public and private collections throughout Australia and many overseas collections.

Literature/Further reading

Geoffrey Bardon and James Bardon, *Papunya: A Place Made After the Story*, Miengunyah Press, Melbourne, 2004

Hetti Perkins and Hannah Fink (eds), *Papunya Tula: Genesis and Genius*, Art Gallery of New South Wales, Sydney, 2003

Vivien Johnson, *Aboriginal Artists of the Western Desert: A Biographical Dictionary*, Craftsman House, Sydney, 1994

43 **Tjunginpa (small mouse dreaming)** 1997

acrylic on linen
152.5 x 122.5cm
artist's name, size and Papunya Tula Artists catalogue
number MN970853 verso (obscured by frame)
© The estate of the artist licenced by Aboriginal Artist
Agency 2006

Provenance

Painted at Kintore in 1997
Papunya Tula Artists Pty Ltd, Alice Springs
Private collection, Melbourne

SIDNEY NOLAN (1917–1992)

Nolan is an iconic figure of Australian painting. His Ned Kelly series has gone beyond art historical import and seeped into the consciousness of the Australian public. Closely associated with patrons John and Sunday Reed, Nolan was a key figure amongst the writers and artists associated with the Angry Penguins and Heide. His first major survey exhibition came in 1967 at the Art Gallery of New South Wales. He was the subject of a retrospective at the National Gallery of Victoria in 1987 and his images of central Australia formed the basis for another important exhibition at the National Gallery of Victoria in 2004. His work is included in major public collections throughout Australia and overseas, including The Tate Gallery, London and the Museum of Modern Art, New York.

Literature/Further reading

T.G. Rosenthal, *Sidney Nolan*, Thames and Hudson, London, 2002
Elwyn Lynn and Sidney Nolan, *Sidney Nolan – Australia*, Bay Books, Sydney and London, 1979
Colin MacInnes and Kenneth Clark, *Nolan*, Thames and Hudson, 1961

6 **Parkville** 1944–1945

oil on board
60 x 90cm
signed lower right 'NOLAN'
Art Gallery of Western Australia label verso: /
Exhibition: "Side by Side" / Artist: Sidney NOLAN /
Title: Parkville (sic) /

Provenance

The Sidney Nolan Trust
Private collection, Perth

Exhibited

Side by Side, Art Gallery of Western Australia, 2000
Sidney Nolan, Joseph Brown Gallery, July 1979, cat.31
erroneously titled 'A town in the Wimmera'

References

Australian and European Paintings, Christie's,
Melbourne, 27 April 1999, lot 95
Sidney Nolan: 102 Works from the First Fifteen Years (1939–1953), Joseph Brown Gallery, July 1979, cat.31
(Illus.)

Parkville c.1944–1945 sits between the seminal Wimmera paintings of 1942 and 1943 and the first of the *Ned Kelly* paintings executed in 1946. Without doubt these were Nolan's most important and groundbreaking years. For much of the 1930s he had experimented with a variety of styles and mediums. He produced abstract paintings and monoprints as well as surrealist inspired paintings and collages. The 1940s saw a new maturity and the development of a unique vision. The lessons of European styles of avant-garde art were now being applied to his Australian experience. With remarkable liveliness and a sense of freedom and improvisation, Nolan created a new way of looking at Australia. He abbreviated pictorial elements and infused geographic location with symbolic and psychological content. Nolan had found a way to represent the romance, and conversely the paranoia, the Australian public felt towards its suburbs, bush and townships.

Originally dated 1946 by the Nolan Estate, Geoffrey Smith, Nolan scholar and Curator of Australian Art at the National Gallery of Victoria, has suggested that *Parkville* is likely to have been painted either late 1944 or 1945. In 1944 and 1945, Nolan split his time between his studio in Parkville, an inner city suburb of Melbourne, and Heide, the semi-rural homestead of John and Sunday Reed.

Parkville was first sold by the Nolan Estate to raise money for the The Sidney Nolan Trust which was set up to convert the farm buildings at Nolan's property, The Rodd, in England into a performance and exhibition space as well as accommodation for artists and musicians. The notes in the auction catalogue when the work was first sold state that the view was taken from Nolan's Parkville studio at 32 Gatehouse St, Parkville. This studio was a converted stable known as 'The Loft' and belonged to Douglas Cairns. The

painting does, however, have striking similarities to the closely related works *Heidelberg* 1945 (Private collection, Melbourne) and *Heidelberg* 1944 (Collection of Heide Museum of Modern Art, Melbourne). This raises the possibility that the subject could be Heidelberg instead of Parkville.

JOHN PEART (born 1945)

Represented by Charles Nodrum Gallery, Melbourne;
Watters Gallery, Sydney

The 1960s was a lively period for Sydney's art scene. A number of exciting commercial galleries had opened and a variety of styles of abstraction were gaining prominence and notoriety. Hungry Horses Gallery, Central Street Gallery, Gallery A and Watters Gallery were all active and showing some of the most progressive and exciting art produced in Australia during that decade. In 1962 John Peart moved from Brisbane to Sydney to pursue a career in art. He soon met Frank Watters, as well as the artists David Aspden and Michael Johnson, the latter two Peart described as 'brothers of the brush'. He was invited to show with Watters Gallery in 1965, holding his first solo exhibition there in 1967 and the following year he was included in *The Field* exhibition at the National Gallery of Victoria.

Peart's work is included in the collection of the National Gallery of Australia, all state collections and significant corporate and private collections throughout Australia. A major survey exhibition was organised by the Campbelltown Arts Centre in 2004.

Literature/Further reading

John Peart: Paintings 1964–2004, exhibition catalogue,
Campbelltown Arts Centre, Sydney, 2004
Bernard Smith, *Australian Painting*, Oxford University
Press, 1970
The Field, National Gallery of Victoria, Melbourne, 1968

8 **Coloursquare II** 1968

oil on canvas
200 x 200cm
signed lower left 'Peart 2 69'
inscribed verso: Riley Street show / Coloursquare II

Provenance

Watters Gallery, Sydney
Private collection, Perth
Private collection, Melbourne

Peart's work in *The Field* was strikingly minimal. These white paintings with a harsh geometry were as cool and minimal as anything else in the show. In interview, Peart described his return to colour after the white paintings of *The Field*:

*When I began work again using colour it was a bit like relief from starvation... or fasting. The temptation was to gorge on colour but I did retain some of the formality of the preceding work. I already had the disciplining factor of the square format, and for some of the new works I used the slightly concave canvases that I had used for the white paintings.
Another disciplining factor was the way I applied paint in the first few works from this series: I teased the colour onto the surface using a dry brush technique so that clouds of colour accumulated and became more dense. All of these were titled Coloursquare.*

(John Peart: *Paintings 1964–2004*, exhibition catalogue p.16)

The Coloursquare paintings were appreciated as some of the most exciting works of the time. With only a small number ever painted they quickly sold to private collectors. In the 1970 edition of Bernard Smith's *Australian Painting*, which included a section on colour field painting, Peart's work *Coloursquare III*, 1968 was reproduced in colour.

PATRICIA PICCININI (born 1965)

Represented by Roslyn Oxley9 Gallery, Sydney; Tolarno Gallery, Melbourne

Patricia Piccinini is one of Australia's best known contemporary artists. Her sculpture, photography and photo-media art concerning genetic engineering and the digital age are instantly recognisable. In 2003 she was selected to represent Australia at the Venice Biennale. She has held solo exhibitions at the Hara Museum of Contemporary Art in Tokyo, Japan; National Gallery of Victoria, Melbourne; Australian Centre for Contemporary Art, Melbourne; Museum of Contemporary Art, Sydney and group exhibitions at the Govett-Brewster Art Gallery, Auckland and Centro de Artes Visuales, Lima, Peru among others.

Literature/Further reading

We are Family: Patricia Piccinini, Venice Biennale exhibition catalogue, Australia Council, 2003
Retrospectology: The World According to Patricia Piccinini, Australian Centre for Contemporary Art, Melbourne, 2002

33 **Protein Lattice – Portrait (subset green)** 1997

digital type C photograph, edition 4 of 6
80 x 80cm
signed lower right 'Patricia Piccinini 1997'
editioned lower left 4/6
Roslyn Oxley9 Gallery label verso

Provenance

Roslyn Oxley9 Gallery, Sydney
Private collection, Melbourne

Exhibited

Patricia Piccinini, Tolarno Galleries, 23 May – 20 June, 1997

Retrospectology: The World According to Patricia Piccinini, ACCA, Melbourne, 2002

Reference

Juliana Engberg, *Retrospectology: The World According to Patricia Piccinini*, ACCA, Melbourne, 2002

Notes

Two works from the same series are held in prominent public collections. *Protein Lattice – Portrait (subset red)* is in the collection of the National Gallery of Australia and *Protein Lattice – Landscape (subset blue)* is in the collection of the National Gallery of Victoria.

CARL PLATE (1909–1977)

Carl Plate studied under Raynor Hoff at the East Sydney Technical College between 1930 and 1934. In the late 1930s he travelled through Europe, America and Mexico, spending time at St Martin's School and the Central School of Arts and Crafts, both in London. Plate produced some of the most accomplished modernist and surrealist inspired pictures in Sydney from the 1930s through to the early 1950s. His late Abstract Expressionist canvasses also make an important contribution to the history of Australian art. Plate was the proprietor of Notanda Gallery, a centre for avant-garde ideas during the 1940s and 1950s in Sydney. His work is held in numerous public and private collections throughout Australia and features prominently in *The Agapitos/Wilson Collection of Australian Surrealism*. In his seminal text *Australian Painting 1788–1970*, Bernard Smith made the comment that Carl Plate's work, '...[p]ossesses a genuine feeling for nature, at times a note of wit, and always a sense of good taste.' (p.316) He continued, saying that Plate, 'placed an emphasis upon the landscape of the mind, "to expose a glint of the unknown".' (p. 363)

Literature/Further reading

Bernard Smith, *Australian Painting 1788–1970*, Oxford University Press, 1970
Surrealism: Revolution by Night, National Gallery of Australia, Canberra 1993
Bruce James, *Australian Surrealism: The Agapitos/Wilson Collection*, The Beagle Press, Sydney, 2003

27 **Bird on a beach** 1951

oil on board
31.5 x 44.3cm
signed and dated lower right 'Carl Plate 51'
inscribed verso: Bird on a Beach /CP88029 /Carl Plate / 539.51

Provenance

Carl Plate Estate

MARGARET PRESTON (1875–1963)

On her first visit to the Art Gallery of New South Wales, at the age of twelve, Margaret Preston set her sights on becoming an artist. A talented and ambitious young woman, she soon began painting lessons and later enrolled at the National Gallery School in Victoria. Like many artists of the period, Preston completed her studies in Europe. Travel became a life-long passion for the artist and had a profound effect on her career. Ultimately, she used her experiences of different cultures to evaluate her perceptions of Australian identity. This manifested itself in her work and her ongoing desire to develop a national Australian art form. In 2005, she was the subject of a major retrospective exhibition at the Art Gallery of New South Wales which also toured to the National Gallery of Victoria. Preston's works are held in all state and regional galleries and important private and corporate collections in Australia and overseas.

37 **Lorikeets** 1925

woodblock print, hand coloured
24.6 x 24.8 cm
initialled in image lower left 'MP'
signed below print lower left '24th proof Lorikeets' and lower right 'Margaret Preston'
edition 50 hand coloured

Provenance

Private collection, Melbourne

Exhibited

Exhibition of Works by Australian Artists, The New Gallery, Melbourne, 1925, cat.17
Thea Proctor and Margaret Preston Exhibition, Grosvenor Galleries, Sydney 1925, cat.7
Exhibition of Woodcuts by Margaret Preston, Dunster Galleries, Adelaide, 1926, cat.58
Exhibition of Etchings, The Seddon Galleries, Melbourne, 1933, cat.22
The Art of Margaret Preston, Art Gallery of South Australia, 1980 and touring, cat.7
The Prints of Margaret Preston, Australian National Gallery, 1987 and touring, cat.17

Reference

'The Indigenous Art of Australia' *Art in Australia*, December 1925, 3rd series p.64, (as 'Parrakeets')
Woman's World, September 1926 colour illus. cover and April 1928 colour illus. cover (as 'Parrakeets')
Nicholas Draffin, *Australian Woodcuts and Linocuts of the 1920s and 1930s*, Melbourne, Sun Books, 1976 illus. p.30
Ian North (ed.), *The Art of Margaret Preston*, Art Gallery of South Australia, Adelaide, 1980 illus. pl.7 p.53
Roger Butler, *The Prints of Margaret Preston*, National Gallery of Australia, Canberra, 1987 p.101
Roger Butler, *The Prints of Margaret Preston – A Catalogue Raisonné*, The National Gallery of Australia, 2005, colour illus. cat.73 p.113

Notes

Hand coloured editions of *Lorikeets* are held in the collection of the National Gallery of Australia and the Holmes à Court Collection.
This block was also printed in an unknown edition of uncoloured prints.

- 38 **Spring magnolia** c.1932
woodblock print, hand coloured
original frame made by the artist
edition unknown
26.1 x 26.2 cm
initialled in image lower right 'MP'
signed below print lower left 'Spring Magnolia' and lower right 'Margaret Preston'

Provenance

A gift from the artist to the present owner's uncle, The Reverend P.G. Osborn, South Australia
Private collection, Melbourne

Exhibited

Work by Four Artists, 52a Collins Street, Melbourne, 1932, cat.18
Exhibition of Etchings, Woodcuts etc., The Sedon Galleries, Melbourne, 1933, cat.19
Exhibition of Etchings, Woodcuts and Pencil Drawings, The Sedon Galleries, Melbourne, 1933, cat.180
Exhibition of Etchings, Pencil Drawings and Woodcuts, The Sedon Galleries, Melbourne, 1934, cat.253
Exhibition of Etchings, Woodcuts etc., The Sedon Galleries, Melbourne, 1936, cat.149
Society of Artists, Paybury, Brisbane, 1937, cat.76
Margaret Preston, Art Gallery of New South Wales, 1985

Reference

Elizabeth Butel, *Margaret Preston: The Art of Constant Rearrangement*, Ringwood, Victoria, Penguin Books in association with The Art Gallery of New South Wales, 1985 colour illus. p.46
Roger Butler, *The Prints of Margaret Preston – A Catalogue Raisonné*, The National Gallery of Australia, 2005 colour illus. p.170

Notes

Editions of *Spring magnolia* are also held in the collections of the Art Gallery of New South Wales, the Shepparton Art Gallery and the Holmes à Court Collection.

PETER PURVES SMITH (1912–1949)

Born to a distinguished pastoral family, Purves Smith spent time in the Royal Australian Navy College as well as a period on the land near Hay, New South Wales. From 1935 to 1936 he studied at Iain MacNab's Grosvenor School in London, then returned to Melbourne to study under George Bell. A close friend of Russell Drysdale, they travelled to Paris in 1939. His work was strongly influenced by surrealism, his paintings revealing a powerful psychological content. He served in the army during the 1940s, but was diagnosed with tuberculosis in 1946. After a period of decline, he died in 1949.

Literature/Further reading

Mary Eagle, *Peter Purves Smith: A Painter in Peace and War*, The Beagle Press, Sydney
Jan Minchin and Mary Eagle, *The George Bell School: Students, Friends, Influences*, Deutscher Art Publications, Melbourne and Resolution Press, Sydney, 1981

34 Woman 1937

oil on canvas
57 x 47.5cm
not signed, not dated

Provenance

Geoff Jones, Melbourne
Joseph Brown Gallery, Melbourne
Private collection, Melbourne
Charles Nodrum Gallery, Melbourne
Private collection, Melbourne

Exhibited

Peter Purves Smith Memorial Exhibition, Stanley Coe Gallery, Melbourne 12–20 April, 1950 cat.7
Homage to Peter Purves Smith, Joseph Brown Gallery, Melbourne, 1976 illus. cat.12
Modern Australian Painting, Charles Nodrum Gallery, 2003 illus. cat.1

Reference

Homage to Peter Purves Smith, Joseph Brown Gallery, Melbourne, illus. cat.12
Modern Australian Painting, Charles Nodrum Gallery, 2003 illus. cat.1

Related works

The related work *Nude* 1937 is held in the collection of Heide Museum of Modern Art, Melbourne

As one of the few teachers with an emphasis on 'Modern styles' of painting, George Bell was a focal point for progressive art students in Melbourne in the 1930s and 1940s. Purves Smith was something of a maverick. His paintings were surreal and lively, and followed no specific doctrine. As Geoff Jones, a fellow student at the George Bell School and the original owner of *Woman* 1937, said, 'Peter Purves Smith was different from the others. There was a surreal quality in a lot of his work. His forms were very big, simple and strong.'

Woman 1937 is a major work from Purves Smith's limited output. The composition recalls early Italian renaissance painting: the clarity of the picture is reminiscent of the art of Piero Della Francesca. The landscape and sea, a subject often a feature in Surrealist paintings, has been abstracted and simplified. The limbs of the central figure have been elongated and the face is stylised in a way similar to early Christian iconography. Purves Smith's travels through Europe in the early 1930s had given him access to art that few of his contemporaries had seen.

In 1937, Purves Smith had been at The George Bell School for less than a year, but his impact had been large. Work from 1937 and 1938, many of them painted in his studio at the George Bell School, made up much of the retrospective exhibition which was held at the Joseph Brown Gallery in 1976. Just four years later, in 1941, the Museum of Modern Art in New York bought his work *Kangaroo hunt* 1939 for their collection, affirming the opinion of George Bell and Purves Smith's other supporters in Melbourne that he was an artist of significance.

Woman 1937 is one of the best examples of Purves Smith's work not held by a public collection. The scarcity of his images makes this a rare and important artwork by a major Australian artist.

JAN SENBERGS (Born 1939)

Self-taught as a painter, Senbergs served an apprenticeship as a screenprinter between 1956 and 1960. He received encouragement and support for his personal style of symbolic abstraction from painters such as Leonard French, Roger Kemp and George Baldessin. Throughout the 1960s and 1970s he received numerous prizes and accolades, including the Helena Rubenstein travelling scholarship and representing Australia at the 1973 Bienal de Sao Paulo. He was the subject of survey exhibitions organised by Heide Museum of Modern Art (1994) and Tasmanian Museum and Art Gallery (1984). His work is represented in almost all public collections in Australia and features in prominent collections overseas including the Museum of Modern Art, New York and the National Gallery, Washington. He was named in the 50 Most Collectable Artists in 2006 by *Australian Art Collector* and will be exhibiting with Niagara Galleries in 2007.

Literature/Further reading

Patrick McCaughey, *Voyage and Landfall: The Art of Jan Senbergs*, The Miengunyah Press, Melbourne University Press, Melbourne 2006
Elizabeth Cross and Maudie Palmer, *Jan Senbergs: Imagined Sites – Imagined Reality*, Museum of Modern Art Heide, Melbourne, 1994
Jan Senbergs Selected Works: An Exhibition of Paintings, Drawings and Silkscreen Prints, RMIT, Melbourne, 1984

17 **Hudson industrial** 1991

acrylic on canvas
168 x 198cm

Provenance

The artist

Exhibited

Australian Galleries, Sydney 1991

Reference

Patrick McCaughey, *Voyage and Landfall: The Art of Jan Senbergs*, The Miengunyah Press, Melbourne University Press, Melbourne, 2006 colour illus. p.154

TIWI ISLANDS (Artist Unknown)

Located north of Darwin, the Tiwi Islands refer to Bathurst Island and Melville Island. The indigenous communities of these islands developed distinct cultural expressions; the burial ceremony associated with the Pukamani poles is a prominent example. European settlement came to the Tiwi Islands in 1825 with Fort Dundas, a British military post. Researchers including Hermann Klaatsch and Baldwin Spencer spent time on the Tiwi Islands recording traditional customs. In 1969 the Tiwi Design Aboriginal Corporation was established, providing a formal outlet for textile printing, pottery, material culture and limited edition prints.

Literature/Further reading

Margaret K.C. West, *Declan: A Tiwi Artist*, Australian City Properties, Perth, 1987
Margo Neale, *Yiribana: An Introduction to the Aboriginal and Torres Strait Islander Collection*, The Art Gallery of New South Wales, Sydney, 1994
Sandra Le Brun Holmes, *The Goddess and the Moon Man*, Craftsman House, Sydney, 1995

25 **Owl man** c.1975

ochre and earth pigments on carved wood
height: 69cm

Provenance

The Nelson Collection
Private collection, Melbourne

Fay and Gordon Nelson began collecting aboriginal art in 1970. Fay Nelson gained employment as marketing officer of the Aboriginal Arts and Crafts Pty Ltd in the early 1970s, after a period of involvement with issues of health and housing for urban Aboriginal people.

Throughout the 1970s both Fay and Gordon Nelson travelled throughout Australia, collecting fine examples of early Papunya boards, bark paintings from Arnhem Land and impressive wood carvings from the Tiwi Islands.

The Owl Man (Purukikini) is present in the story of the origin of the Pukamani ceremony, and he is also of central importance in the Kularma ceremony, the critical five-stage, fourteen-year male initiation ceremony where boys are carefully instructed in the Tiwi customs, laws and rituals towards manhood. For ceremonies, the faces of the initiates are painted white to represent the white face of Purukikini who created the ritual. The owl dance performed by the men imitates the shaking feathers and cries of the bird.

TONY TUCKSON (1921-1973)

Born in Egypt, Tony Tuckson moved to England during his childhood years. Studying at Hornsey School of Art in London from 1938 to 1939, he came to Australia in 1939 as part of the RAF Spitfire squadron. He studied at East Sydney Technical College, where he was taught by Ralph Balson and Grace Crowley. In 1950 he joined the Art Gallery of New South Wales as an attendant, and worked his way up to the position of Deputy Director, which he held until his death in 1973. He held only two solo exhibitions during his life-time, in 1970 and 1973, choosing to paint for the most part in privacy.

Literature/Further reading

Terence Maloon, *Painting Forever: Tony Tuckson*, National Gallery of Australia, Canberra, 2000
Terence Maloon, *Tony Tuckson: Themes and Variations*, Heide Park and Art Gallery, Melbourne, 1989
Daniel Thomas, Renee Free, Geoffrey Legge, *Tony Tuckson*, Craftsman House, Sydney, 1989
Daniel Thomas, *Tony Tuckson 1921–1973*, Art Gallery of New South Wales, Sydney, 1976

26 **Untitled (TP517)** c.1958

oil on carboard
102 x 68.5cm
inscribed verso: TP517 / Margaret Tuckson

Provenance

Collection of Margaret Tuckson, Sydney
Private collection, Melbourne

Exhibited

Tony Tuckson: A Memorial Exhibition, Pinacotheca, Melbourne 1982 cat.65
Old Masters: Tuckson, Fairweather, Niagara Galleries, Melbourne 1994 cat.16

Reference

Daniel Thomas, *Tony Tuckson: A Memorial Exhibition*, Pinacotheca, Melbourne 1982 illus. p.41
Old Masters: Tuckson, Fairweather, Niagara Galleries, Melbourne 1994 illus. cat.16

Notes

An abandoned painting is visible verso.

Between 1956 and 1958, Tuckson made the move to fully-fledged Abstract Expressionism. It was the beginning of a highly productive period, which he sustained until early 1964. Tuckson's break from figuration came at a time when Abstract Expressionism was at its peak in the avant-garde of the Sydney art scene. The esteemed painter Ralph Balson had exhibited 'disorderly' abstractions in 1957 and the group exhibition *Direction 1* (perhaps the first proper Abstract Expressionist exhibition in Australia) had been held in 1956 at the David Jones Gallery. The style represented the latest in new ideas on art and it provided a stark contrast to the romanticism of the Sydney Charm School and the Melbourne-based Antipodeans.

Tuckson's work from this period sought a purely emotional and non-objective terrain. Where many of his contemporaries based their abstractions on landscape, Tuckson had reduced almost all connection to representational art. In its place, Tuckson had increased the expressive content. His work was extremely personal and private, with much of the work from this period not exhibited until after his death in 1973.

Untitled (TP517) is representative of a group of highly calligraphic works that Tuckson produced during 1956–1958. The influence of Ian Fairweather and oriental art is clear, but it has been assimilated within his own vision. The slant of the composition to the right gives weight to the idea of the brushstroke as a form of writing; abstract notations, or as Daniel Thomas described it, Tuckson's particular 'graphism'.

JOHNNY WARANGUKULA TJUPURRULA

Born at Minjilirr, south of Lake Mackay, Johnny Warangukula Tjupurrula lived a traditional desert existence for much of his youth. He moved with his family to the Hermannsburg mission, then to Papunya in 1960. As a member of the first group of Papunya Tula artists, he produced work well into the 1980s, although his production slowed and finally ceased due to eye failure. Johnny Warangukula has achieved significant prices in the secondary market, an acknowledgement of his outstanding contribution to the seminal and most important modern art movement at Papunya.

Literature/Further reading

Geoffrey Bardon, *Papunya Tula: Art of the Western Desert*, McPhee Gribble/ Penguin Books, Melbourne 2005

Hetti Perkins and Hannah Fink (eds), *Papunya Tula: Genesis and Genius*, Art Gallery of New South Wales, Sydney 2000

Jennifer Isaacs, *Spirit Country: Contemporary Australian Aboriginal Art*, Hardie Grant Books, Sydney, 1999

Vivien Johnson, *Aboriginal Artists of the Western Desert: A Biographical Dictionary*, Craftsman House, Sydney, 1994

Bernard Lüthi, *Aratjara Art of the First Australians: Traditional and Contemporary Works by Aboriginal and Torres Strait Islander Artists*, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany, 1993

Judith Ryan, *Images of Power: Aboriginal Art of the Kimberley*, National Gallery of Victoria, Melbourne, 1993

31 Wild tomato dreaming 1972

poster paint with PVA Bondcrete glue on hardboard
46 x 91cm

© The estate of the artist licenced by Aboriginal Artist Agency 2006

Provenance

Private collection, Melbourne

Reference

Geoffrey Bardon, *Papunya Tula: Art of the Western Desert*, McPhee Gribble/ Penguin Books, Melbourne 2005 p.425

Geoffrey Bardon, *Papunya Tula: Art of the Western Desert*, McPhee Gribble/ Penguin Books, Melbourne, 1991, pp. 54–55

This work sets out a ceremony for the wild bush tomato dreaming. Four concentric circles in the middle of the work establish the location of the ceremony, and many rockholes, streams and waterholes are also indicated. The figure in the top left holds an oval-shaped ceremonial object with which he controls and invokes the spirits for the ceremony. Johnny Warangukula has opted to show this man quite figuratively, rather than symbolically as the other two men involved in the ritual are depicted. This important figure is carefully described with detailed body paint designs, yet integrated within the overall patterning of the painting so that he becomes part of the rich background.

In notes which accompany the painting, Geoffrey Bardon wrote that, 'the rich patterns and stippling, overdotting and the complex variations of size, shape and direction establish this painting as a very fine traditional dreaming design'.

DICK WATKINS (born 1937)

Dick Watkins is a pioneer of colour-field painting in Australia. Born in Sydney in 1937, Watkins occasionally attended art classes at the Julian Ashton School and the East Sydney Technical College between 1955 and 1958, but is essentially self-taught. He was a key participant in the National Gallery of Victoria's landmark exhibition, *The Field* in 1968. Watkins held his first solo exhibition at Barry Stern Galleries in Sydney in 1963 and from 1966 to 1969, exhibited with the Central Street Gallery, which at the time was one of the most progressive contemporary art spaces in Australia. In 1985 he represented Australia at XVIII Bienal de Sao Paulo in Brazil. In 1989 Wagga Wagga Regional Art Gallery held a major retrospective exhibition of Watkins' work. The National Gallery of Australia mounted the exhibition *Dick Watkins in Context*, a show of work drawn from the gallery's substantial holdings of his work, in 1993. Dick Watkins is represented in the collections of many Australian state and regional galleries. His work is also included in numerous corporate art collections, including the Loti and Victor Smorgon Collection and the Holmes à Court collection. Dick Watkins lives and works in Sydney.

Literature/Further reading

Carrie Lumby, 'Dick Watkins: An Artist's Artist', *Australian Art Collector*, issue 31, January 2005
Dick Watkins, Marks and Angles, Martin Browne Fine Art, Sydney, June 2001
Barbara Dowse, *Dick Watkins in Context: An Exhibition from the Collection of the National Gallery*, Department of Australian Art, National Gallery of Australia, Canberra, 1993

14 **Untitled** 1961

mixed media on paper
43.5 x 68 cm
signed twice lower left WATKINS 61 / WATKINS 61

Provenance

Purchased directly from the artist
Private collection, Melbourne

Notes

This work was painted in London in 1961, where the artist shared a studio with Australian artists including Brett Whiteley and Roger Hilton.

41 **Green Street and the wild duck**, 1991

acrylic on canvas
152.4 x 243.84 cm
inscribed verso: GREEN STREET AND THE WILD DUCK' R.W 91

Provenance

Yuill/Crowley Gallery, Sydney, April 1992;
Private collection, Melbourne

Exhibited

Dick Watkins, Yuill/Crowley Gallery, Sydney, April 1992

KEN WHISSON (born 1927)

Born in Lilydale on the outskirts of Melbourne, Whisson studied at Swinburne Technical College before taking classes with Danila Vassilieff, a Russian-born painter associated with the Heide circle. He moved to Perugia in Italy in 1977 and continues to live and work there, maintaining close links with Australia through regular visits and annual solo exhibitions. A distinguished senior painter, his work is represented in all major Australian public collections as well as the British Museum, London, the Te Papa Museum, Auckland and the Chartwell Collection, New Zealand.

Literature/Further reading

Ken Whisson, *Ken Whisson: Paintings and Drawings 1947–1999 with Writings and Talks by the Artist*, Niagara Publishing, Melbourne, 2001
Ken Whisson, *Ken Whisson: Paintings 1957–1985*, Broken Hill City Art Gallery, New South Wales, 1986

15 **Factories and fields** 21/8/89, 29/11/89

oil on linen
88.5 x 119cm
inscribed verso: Ken Whisson / "Factories and Fields" / 21/8/89 + 29/11/89 / "Campie Fabbriche"
Watters Gallery label verso

Provenance

Watters Gallery, Sydney
Goldman Sachs/JB Were Collection, Sydney
Private collection, Melbourne

Reference

Ken Whisson, *Ken Whisson: Paintings and Drawings 1947–1999 with Writings and Talks by the Artist*, Niagara Publishing, Melbourne, 2001, colour illus. cat.59, p.75

FRED WILLIAMS (1927–1982)

Born in Melbourne in 1927, Williams studied at the National Gallery School and also attended classes with the early modernist painter George Bell. In the 1950s he spent time in London, before returning to Australia and beginning his long association with the Australian landscape. Williams exhibited regularly with the Rudy Komon Gallery in Sydney. His paintings of the You Yangs, Fern Tree Gully and later the Pilbara have featured in numerous books, catalogues and exhibitions, including a solo exhibition at the Museum of Modern Art, New York in 1977. In 2001, Rio Tinto Limited gifted Williams' *Pilbara Series* to the National Gallery of Victoria where they were placed on prominent display then toured to regional galleries. In 2005 a significant exhibition of work from the Estate was held at L.A. Louver Gallery, Los Angeles.

Literature/Further reading

James Mollison, *A Singular Vision: The Art of Fred Williams*, National Gallery of Australia, Canberra, 1989
Robert Lindsay and Irena Zdanowicz, *Fred Williams: Works in the National Gallery of Victoria*, National Gallery of Victoria, Melbourne, 1980

Patrick McCaughey, *Fred Williams*, Bay Books, Sydney, 1980

2 **Rocky Landscape, You Yangs II** 1974

oil on canvas
106.7 x 91.4cm
signed lower left 'Fred Williams'
label verso: LW149 FRED WILLIAMS / Rocky Landscape. You Yangs II, 1974 / Oil on canvas / 106.7 x 91.4cm

Provenance

Estate of Fred Williams, Melbourne

Fred Williams must be regarded as the most important Australian landscape painter of the twentieth century. His paintings revolutionised the way the Australian bush was perceived. He approached the landscape with a vertical or topographical perspective. He used careful brushmarks to express the intense richness of colour and texture in apparently barren expanses of Australian bush. Not since the Heidelberg School had the Australian landscape been so completely rethought.

Patrick McCaughey has described the period after 1971 as 'The Great Change', heralding Williams' second mature phase of painting. Williams' brought colour and a sumptuous, almost indulgent, handling of paint back into his artwork. Instead of the starved brushwork of the late 1960s, Williams' covered the canvas with lively pattern-like mark making. He added luxurious tones of mauve, yellow and green to the base palette of cream, orange, burnt umber and brown.

Whereas 1971 to 1973 had been a time of slow renewal, McCaughey noted that 1974 was an 'exceptional year' of high productivity for Williams. The shifts that had occurred in his work bore fruit, and a large number of highly resolved and spectacularly realised series and individual artworks were produced that year.

Williams first sketched the You Yangs, the rocky outcrop of hills between Melbourne and Geelong, in the winter of 1962. This painting reveals an intimate relationship with the subject. Individual plants and trees can be deciphered. Represented by thin trails of heavily pigmented oil paint, the ground and plant matter become a blur of hues and brush marks. The horizon is set high up the picture plane and the side of the hill is as much an enjoyment of the abstract qualities of paint as it is a depiction of landscape.

This work is a rare and important example of William's landscapes from the 1970s. It has never before been offered for public sale, and may be one of the last from this period to be secured from the Estate rather than through the secondary auction market. Related works include paintings from the *Upwey Landscape* series and the *You Yangs* series which are held in the National Gallery of Australia, Art Gallery of South Australia, National Gallery of Victoria and all significant corporate and private collections.

MANALAY YUNUPINU (born 1962)

Yirrkala was a Methodist mission set up in 1935. Since its inception it has been an key area for the production of barks and carvings. Encouraged by individuals involved with the mission as well as a number of important collectors, including Ronald and Catherine Berndt and Swiss anthropologist Karel Kupka, art has been an important cultural and financial aspect of the Yirrkala community. An art centre was established in the 1970s under the direction of art advisor Michael O'Ferrall. Today Yirrkala continues a proud Yolngu tradition of fine award-winning contemporary art.

Manalay Yunupinu is a Yolngu artist from Yirrkala. He assumed leadership responsibilities in the ceremonial life of his clan in the mid-1990s. He lives at Birany Birany, and he is the senior Gumatji man of this homeland.

Literature/Further reading

Saltwater: Yirrkala Bark Paintings of Sea Country, Buku Larrnggay Mulka Centre and Jennifer Isaacs Publishing, 1999

Susan McCulloch, *Contemporary Aboriginal Art: A Guide to the Rebirth of an Ancient Culture*, Allen and Unwin, Sydney, 2001

Sylvia Kleinart and Margo Neale (eds), *The Oxford Companion to Aboriginal Art and Culture*, Oxford University Press, Melbourne, 2000

- 39 **Gumatji Iarrakitji** c.2001
earth pigments on hollowed log
height: 265cm

Provenance

Buku Larrnggay Mulka Art Centre, Yirrkala
Private collection, Melbourne

Exhibited

Larrakitji Installation, *Garma Festival*, Gulkula, 2003

Catalogue researched and written by William Nuttall and the team at Niagara Galleries: Meegan Hogan, Gina Lee, Jessica Love, Robert McKenzie and Rowena Scanlon.