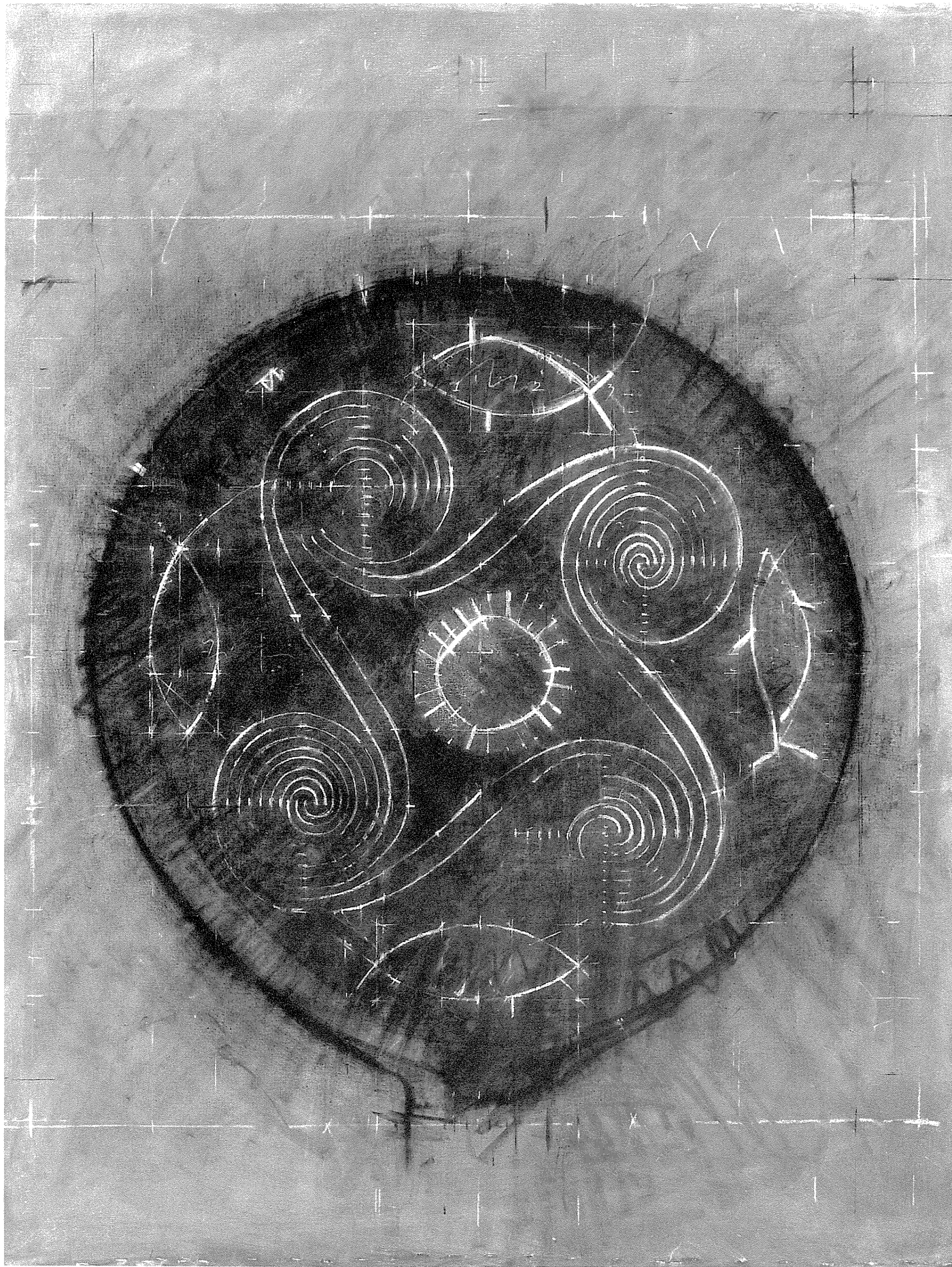




ROBERT PRESTON • SURVEY EXHIBITION



110 Naxos mirror, 1984

ROBERT PRESTON SURVEY EXHIBITION

A Selection of Work
from 1966 — 89

Introduction by Ross Searle
and interview by Anneke Silver

27 July — 25 August, 1989



Perc Tucker Regional Gallery

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Foreword

Townsville City Council is committed to a policy of enhancing the quality of life for our city and developing programmes which cover a range of initiatives throughout the arts and other community based services. Perc Tucker Regional Gallery enjoys excellent community support in Townsville, and is acknowledged nationally for the scope and quality of its activities.

The City Council, through Perc Tucker Regional Gallery is therefore, proud to be associated with this important exhibition. Bob Preston is one of regional Queensland's most respected artists, a valued member of the Townsville arts community, and a highly regarded teacher.

The exhibition spans Preston's career from 1966 to the present and includes works executed by the artist while as a student at the Camberwell School of Arts and Crafts, London, transitional works created after his departure from England, and closely examines the artists' development in Australia.

This exhibition represents a new phase in the Gallery's exhibitions philosophy, and is one of three significant survey exhibitions planned for the next three years. This programme will culminate in 1991 with the exhibition, **Artist in the Tropics, 1890-1991**, an historical survey of artist activity in North Queensland over the last hundred years.

Particular thanks must be given to the Australia Council, which through the Exhibition Development Fund made available to the Regional Galleries Association of Queensland, assisted in the publication of this excellent exhibition catalogue. The Gallery is also indebted to those institutions and private collectors who kindly agreed to lend works to the exhibition.

The widespread interest in Bob Preston's work together with his contribution to the visual arts in North Queensland prompted this comprehensive survey exhibition. Perc Tucker Regional Gallery is confident that the exhibition will do much to increase the national recognition and appreciation of this outstanding artist.

*Ald. Stan Newman,
Chairman, Community
and Cultural Development
Committee*

*Ross Searle
Director
Perc Tucker
Regional Gallery*

Front cover:
135 **Dreaming bodies and dancing snake No. 1**,
1988.

Back cover:
113 **Cycads and Tea trees with dancing figures**
— sketchbook page, 1985.



19 Female nude, 1968



11 Interior with chair, 1966



3 Charing Cross Bridge — Winter, 1966

Introduction

Bob Preston is an unique Australian artist. Born in England in 1942, he studied fine art and design at the Camberwell School of Arts and Crafts under Donald Jackson, Euan Uglow and Jerry Hunt. Through Uglow, Preston adopted the system of measured drawing and a particularly direct, unprejudiced way of dealing with reality. In 1973, he moved to North Queensland, a dramatic transition from his native England. Since then he has developed a visual language within the analytical discipline of his early training to reflect his responses, both visual and emotional, to his surrounding environment. His work is also influenced by his studies into mythology and the art of ancient cultures.

Preston came to Townsville in 1974 to take up a position at Townsville College of TAFE, where under Jim Cox (formerly Queensland College of Art), an Art School was begun. He was joined by Anneke Silver and a fellow British artist David Blackman in the same year and has continued to lecture in History and Philosophy of Art, and Drawing/Design. Preston has been particularly influential in developing the status of the College and its reputation for excellence in drawing.

No other artist working in regional Queensland has such a precise and philosophical approach to subject matter and technique. He is recognised as a significant interpreter of the local region, an environment dominated by its proximity to the sea and dry tropical hinterland. His interest in Aboriginal art has been stimulated by the abundance of Aboriginal rock art sites near his suburban Townsville home.

Preston is particularly indebted to the artistic tradition of the Euston Road School. The 'School of Drawing and Painting' was founded by the painters William Coldstream, Claude Rogers and Victor Pasmore in London in 1937. Located in Euston Road from whence it took its name, the School was concerned with reassessing the traditions of European painting and emphasising objective realism¹. A return to 'tradition' which was a reaction against the extremism of much avant-garde art of the 1930s, especially Surrealism².

The designation 'Euston Road' was the unofficial name given to those associated with the 'School of Painting and Drawing' during its short existence from October 1937 to mid 1939. It has continued to be used as a description of a particular approach in British painting ever since. Artists such as Lawrence Gowing, Patrick George and Euan Uglow have influenced a younger generation of British painters by carrying on the Euston Road tradition at the Camberwell School of Arts and Crafts, and the Slade School of Fine Art.

Euan Uglow, although a student of both William Coldstream and Victor Pasmore, most closely followed Coldstream's direction and continued to



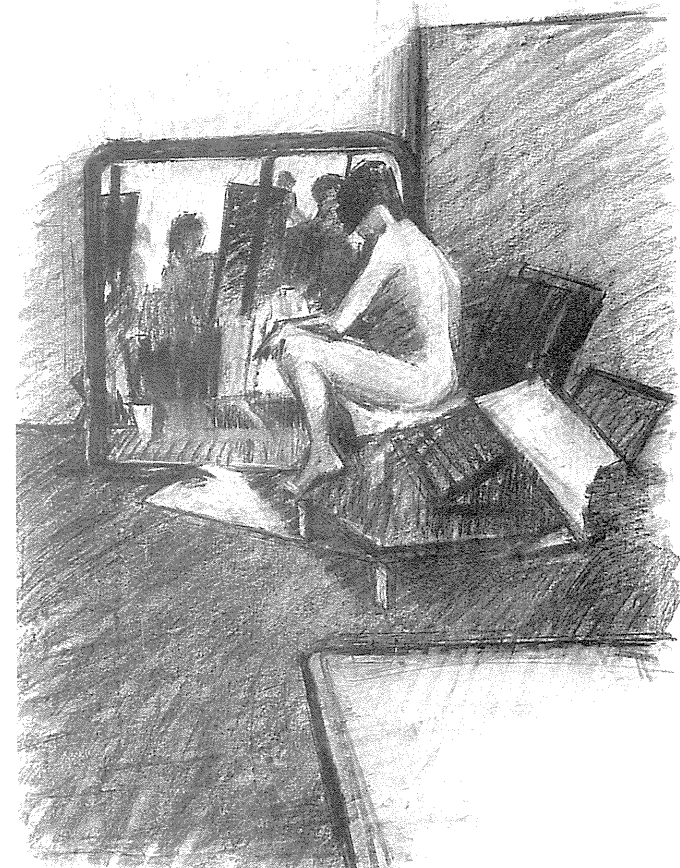
68 Museum study — Madonna and child with St. John and Angels by Michelangelo, 1979



26 View of Artists' house, Brighton, U.K., 1971



13 Figure study in line, 1965/6



18 Seated nude in front of mirror, 1968

operate within objective realism. The system of measured drawing or measuring by proportion from a fixed point was to be a major influence on Coldstream and his followers. Coldstream is said to have begun measuring from a concern to get things to look really like³. But evidently he became fascinated with a system of finding exactly comparable or divisible distances. His paintings are thus informed with a mesh of simple proportions. These points of registration are always left visible on the canvas. As Gowing has said of Coldstream, 'out of the arduous yet athletic, perfect system, the real subject grows as if of its own accord, with its own life and its separate existence intact'⁴.

This concern for transformation of subject matter by direct, unprejudiced observation into a powerful representational image has had a lasting influence on the followers of Coldstream and other British artists. For Francis Bacon, 'the mystery of painting today is how can appearance be made. I know it can be illustrated, I know it can be photographed. But how can this thing be made so that you can catch the mystery of appearance within the mystery of the making?'⁵ The special quality of the hand produced representational image is its 'potential of realising the full intensity of an encounter in a permanent form'⁶.

Such work addresses physical reality in a double sense. For Frank Auerbach, 'there is a real barrier between the sort of painter who is arranging things on a surface for his own sake and the sort of painter who has a permanent sense of the tangible world'. But 'to make a true record, the experience has in some way to be digested and turned into the artist's gesture. Simply to mirror it seems to me to make a feeble echo'⁷.

This act of transforming object into subject has provided a basis for Preston's investigations into the natural environment. The transition from his formal abstract works of the early 1970s to a more narrative style corresponds with his study into the mythology of non-European cultures. Preston speaks of employing a system by which he constructs an image by organising and reassembling component parts of memory.

'This is achieved by, as it were, pinning sequences of forms onto a formal structure in a similar way to that in which musical notes or calligraphic units are organised on bar lines or guidelines. This allows me to construct visual sentences, paragraphs etc. from a personal vocabulary of forms — their adjustment and placing could be analogous to making grammatical sense of completed work. The forms are locked together into a collection which is a compressed visual equivalent of an environment or phenomena transfigured through the rather heavy veil of memory and generally accompanied by a considerable lapse of time'⁸.

For Preston the problem is to disengage himself from the clichés of seeing and to present something

of the essence of his subject. The challenge is to discover subject in terms of material and process, which have a reality all their own. Robert Preston's search is still in progress, however, there is good reason to believe that he will continue to make meaningful discoveries along the way.

Ross Searle
Director

Footnotes

- ¹ Comment from Robert Preston in conversation with Ross Searle, 17 June 1989.
- ² Note on dust jacket, Bruce Laughton, *The Euston Road School*, Scolar Press, 1986.
- ³ Christopher Pinsent quoted by Laughton, p. 157.
- ⁴ Lawrence Gowing quoted by Richard Morphet, 'An Act of Transformation', *The Hard-won image: Traditional method and subject in recent British art*, The Tate Gallery, 1984; p. (27).
- ⁵ Francis Bacon quoted by Morphet, p. (26).
- ⁶ (Morphet) *ibid*, p. (26).
- ⁷ Frank Auerbach quoted by Morphet, p. (26).
- ⁸ Robert Preston, statement in exhibition catalogue, TAFE Instructors Exhibition, Perc Tucker Regional Gallery, August 1982.



25 Tonal study — St. Margarets, Rottingdean, 1969/70



132 Dance of the Tree Keepers, No. 1, 1986

An Interview with Robert Preston by Anneke Silver

Anneke Silver: Your early work, those decisive life drawings, the tiny intensely observed pastels, and the small objective studies among others show that you are a very thoroughly trained artist. Some of your teachers are now "big names" in the art world. Could you name perhaps a couple of them and the way in which they influenced you.

Robert Preston: I had an odd combination of teachers and lecturers in my foundation year especially. One of the most significant influences on my drawing activities was Euan Uglow, one of the post-war generation Euston Road painters and a student of Sir William Coldstream and Victor Pasmore. Uglow introduced me to measured drawing a la Euston Road School, a particularly objective way of looking at reality. On the other hand Jerry Hunt who was a New York school abstractionist also taught me drawing and his main interest was with shape and design. A further and very significant influence was Donald Jackson, who is now calligrapher and illuminator to the Queen. He introduced me to methods, materials and techniques of traditional illumination and miniature painting. A museum study I did with him appears in the show.

A.S.: What other major artists have influenced you and in what way?

R.P.: At various times not only artists but also certain schools of earlier period and other countries. I always had a great love for Eastern art particularly, Persian, Moghul and Arab art in its broadest sense. Other influences from the 20th century, are Paul Klee and Kandinsky, because of their structural approach to putting together images that in many ways were quite fantastical. My own training relied heavily on objective drawing and working from life and I needed to find some way of expressing myself from an interior imaginative space. Victor Pasmore's own departure into abstraction was prompted by seeing Klee's so-called "Magic Squares".

A.S.: You have also mentioned Matisse at various times.

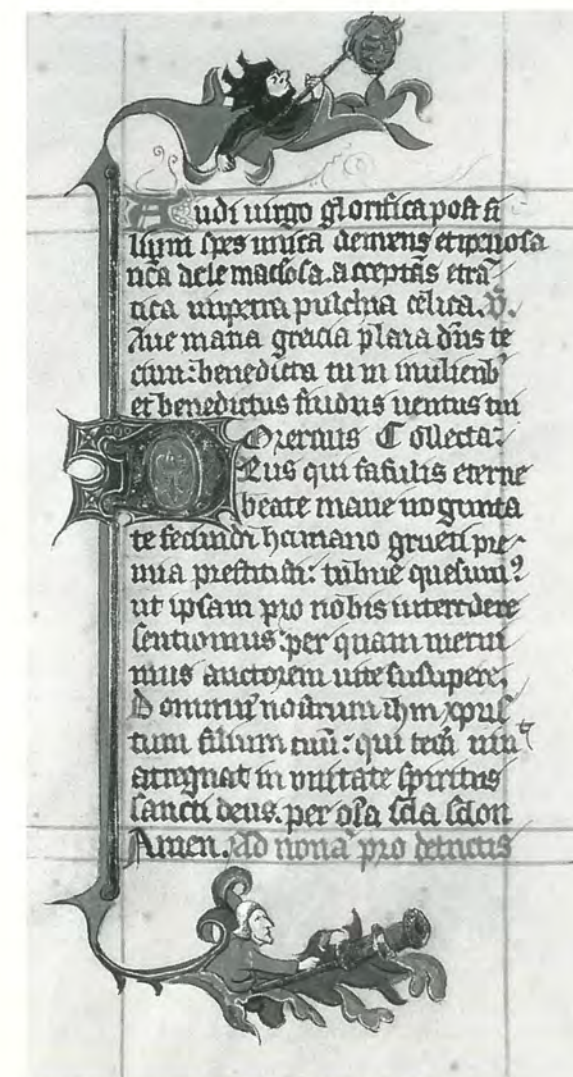
R.P.: Yes, I have always been a great lover of Matisse. His earlier objective work was used as a yardstick at Camberwell; the life drawings and particularly when he was interested in more structural problems. I developed a particular liking for the papercuts but was not influenced by them until I came to Australia. The early paintings derived from collage; *Cox's landing* is an example.

A.S.: Another artist you often mention is Tom Phillips.

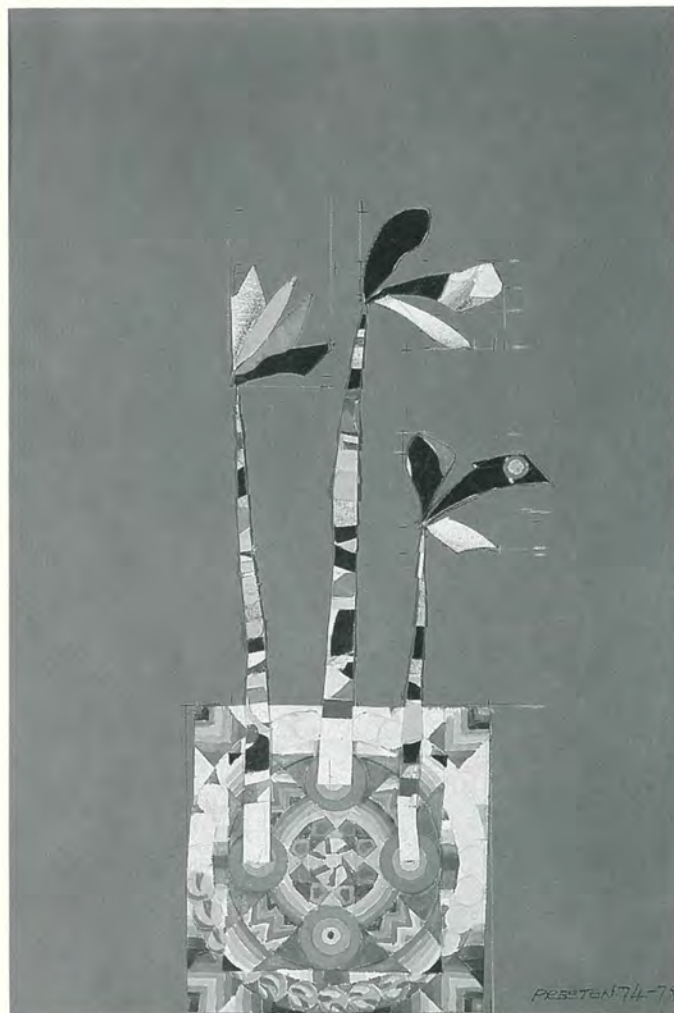
R.P.: Yes, Tom Phillips was an interesting man. He was also a student at Camberwell, but before my time, and had a significant influence on a number of British artists, such as the second generation Pop and early Conceptual artists. His interest, in



10 Study of a chair, 1966



20 Museum study — French 15th century manuscript page from Book of Hours, 1967



34 Cox's Landing — collage 1974/5

the by-products of image making for instance the inclusion of "colour catalogues", allowed a representational image to be supported by an abstract frame of reference. He also has a background in both music and history both of which have had a strong influence on his output.

A.S.: Did the English environment, both the physical and artistic inspire you a great deal?

R.P.: In as much that I hadn't worked from anything else, I suppose, it did, in certain ways; I had to find something to interest me there. This brings me to an earlier influence (which I shared with my brother) from some of the 19th century painters like Samuel Palmer and Edward Calvert, both of whom had a strong meta-physical and mystical bias towards landscape painting and in many ways have paved the way for what I am doing now.

A.S.: You've often said you felt dejected in England because it had all been done before.

R.P.: Yes, Yes, that's true. Most landscapes had been, if I dare use the word, "done over" so many times, by well known artists, one could hardly sit in the same spot and do anything without coming up with the same sort of solutions that they did. I found this particularly depressing and unrewarding. I couldn't see Hampstead Heath without thinking of Spencer or Auerbach.

A.S.: There was one aspect though that you did enjoy, which was to do with your love of museums.

R.P.: I have had a very early interest in museums, lived most of my early life within spitting distance from the Horniman Museum; my first encounter with Aboriginal art, was there. And of course the British Museum and British Library with its hand illuminated manuscripts was a favourite haunt, together with the Italian Primitives' Salon at the National Gallery.

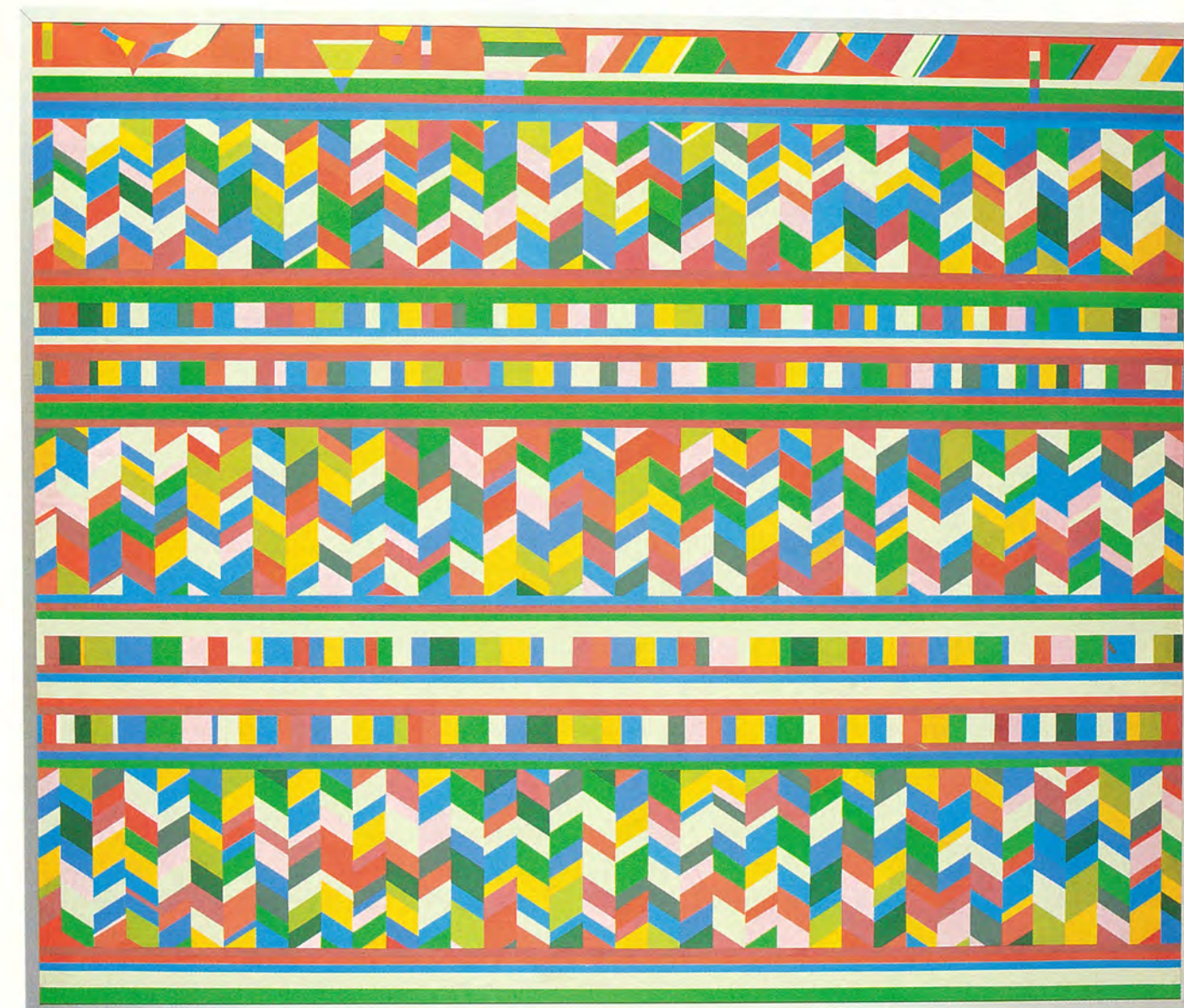
A.S.: How then did the sudden switch from urban England to tropical Innisfail in 1973 affect your work and artistic vision.

R.P.: Well, it was enormously bewildering and a shock to my system. I had been in a state of flux with my work, even before I came out here. Somehow I started working in a very tentative, guarded manner, attempting to come to terms in a small way with the North Queensland environment. I'd use the word timid even. Everything was so new and quite unfamiliar — except the language and even some of that was a trifle strange.

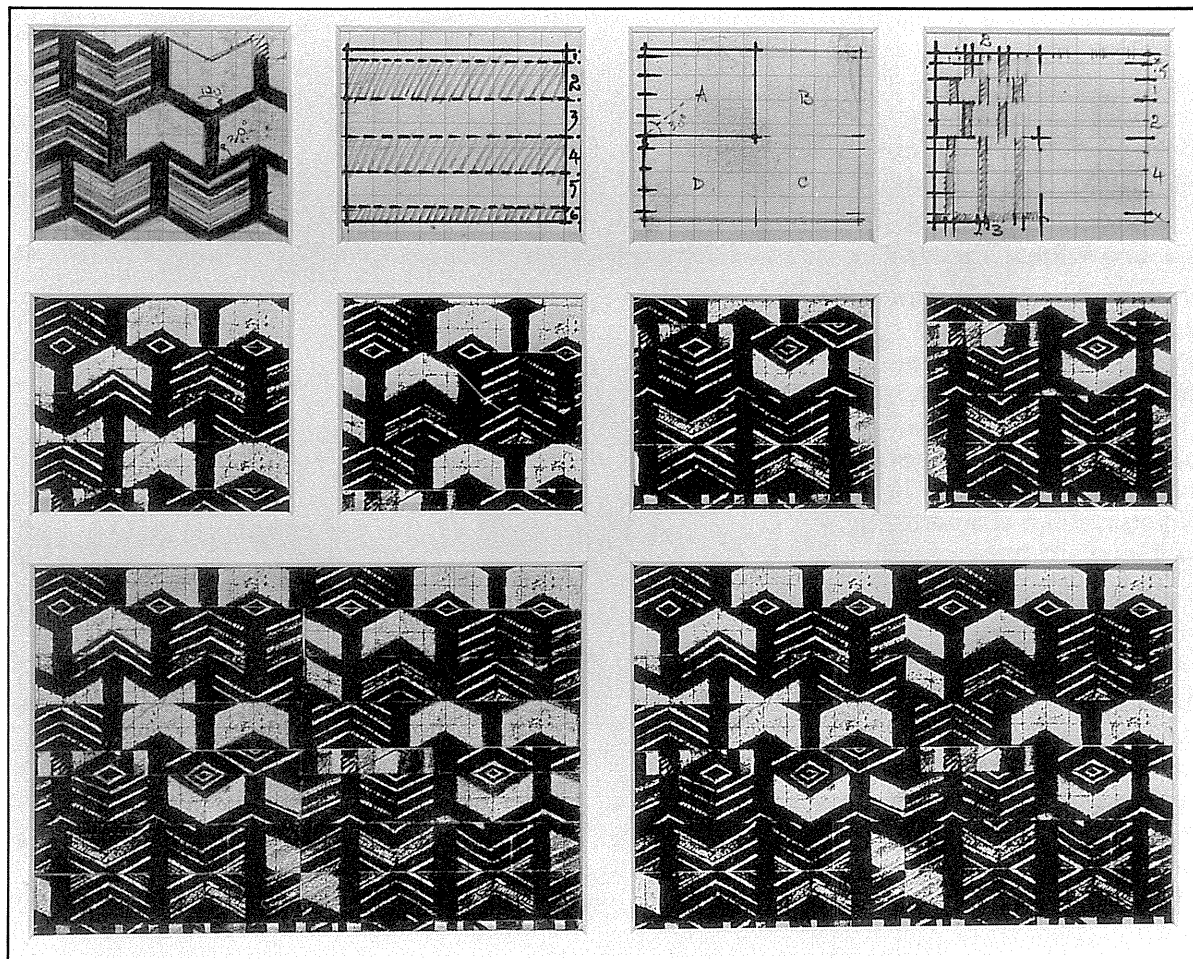
A.S.: Would you say that your earlier interest in Surrealism came out?

R.P.: Yes, it did, because it provoked and promoted my subconscious in a way it had not been very much prompted before which was the only way I could really deal with my situation. I did not have much time to work during this period so the work is mostly small and took the form of drawings.

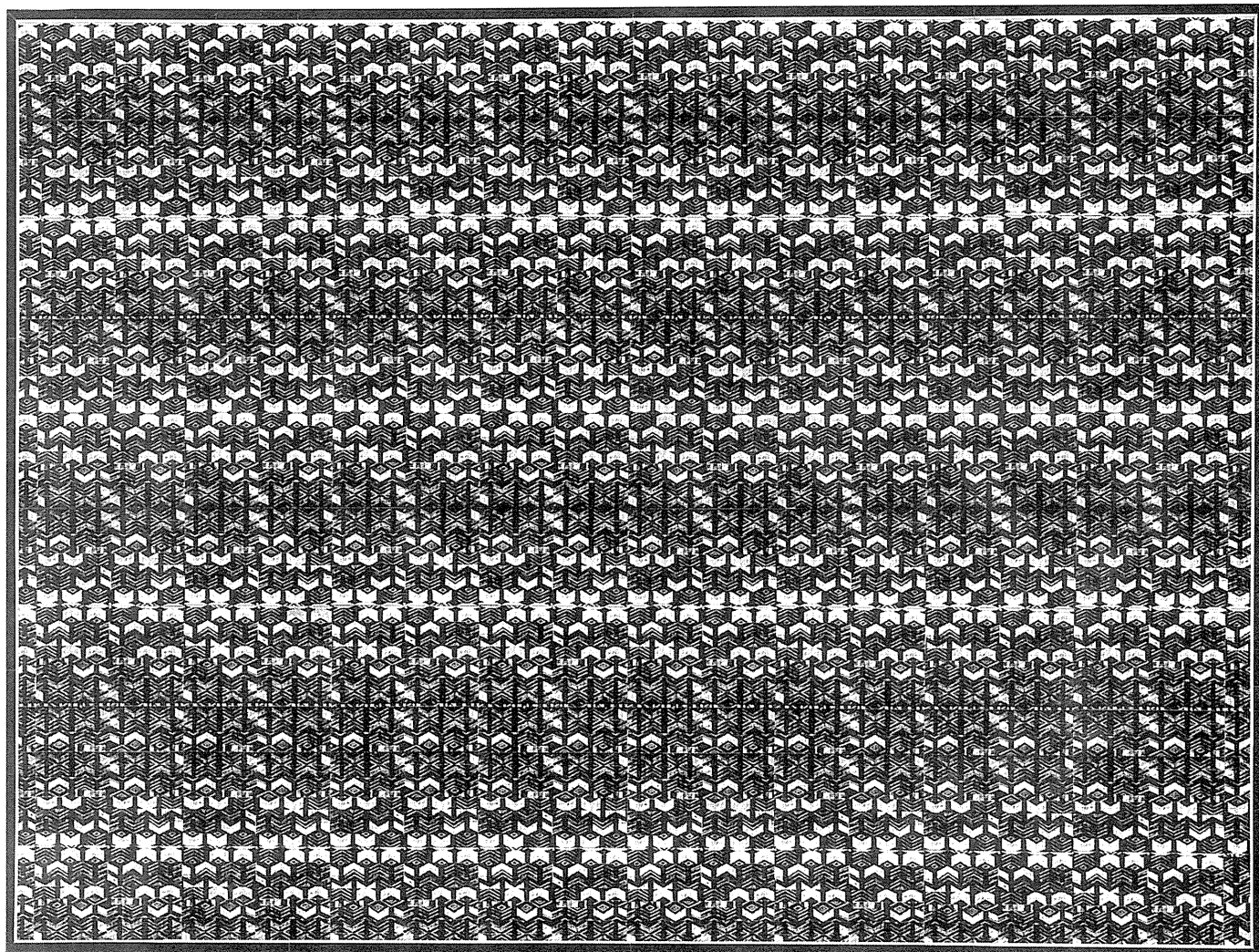
36 Borderland — collage, 1976



43 Versa-tile pool, No. 1, 1976



46
Studies for
Papillon
(Butterfly), 1976



54 Papillon (Butterfly), 1976

A.S.: There often is a solid objective source to even your most abstract work. Could you reveal some of the secrets behind the **Glomesh** and **Versa-tile pool** works of the middle seventies?

R.P.: When I got to Townsville I became a little more settled and also came into contact with serious artists working in a professional way. Artists using abstraction rekindled an interest in formal work. In relation to the objectivity of the work, because of the very strong light under a tropical sun, shadow patterns often manifest themselves more strongly than actual objects; for instance the kinetic quality of light in water is very strong indeed and minimises the actual shape of objects that are contained in it. Similarly objects on which shadows are cast throw up completely unfamiliar patterns and shapes. The angle of light and shadow cast across disparate groups of objects is so strong that it cements them together with very strong rhythmic directional patterns. This phenomenon is not to be found in the Northern European environment.

A.S.: Thus giving rise to those many sketchbook pages where you work out permutations of pattern.

R.P.: Yes, that's right. They investigated colour and tonal modulations that gave rise to quite a different kind of work, basic, unit structures, symbolic in nature but structurally derived from the observation of pattern generated by light and shadow.

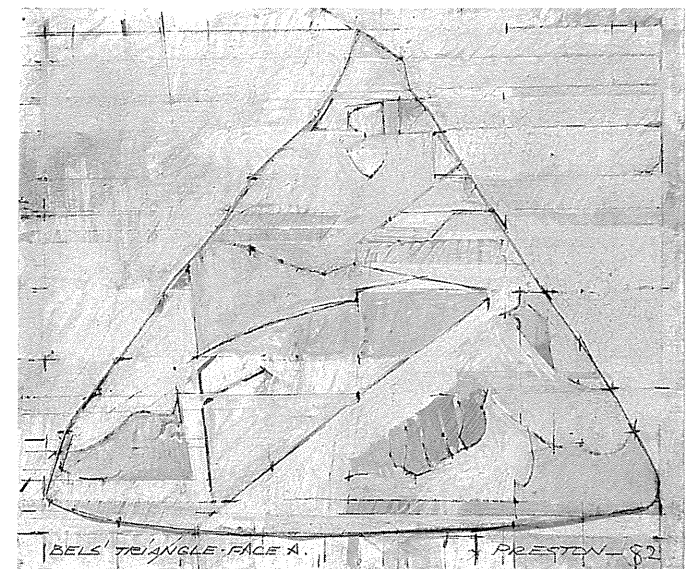
A.S.: In relation to colour in your **Versa-tile pool** works, didn't you use random colour selection?

R.P.: One of the ways I was introduced to abstract painting by Jerry Hunt was through the use of programmed randomness, the order that comes from using randomness. It can be achieved in many ways, by using dice or sticks marked with colours or shapes on their various sides and when they are dropped or thrown what ever comes up is noted down. The work is the sum of a series of random solutions.

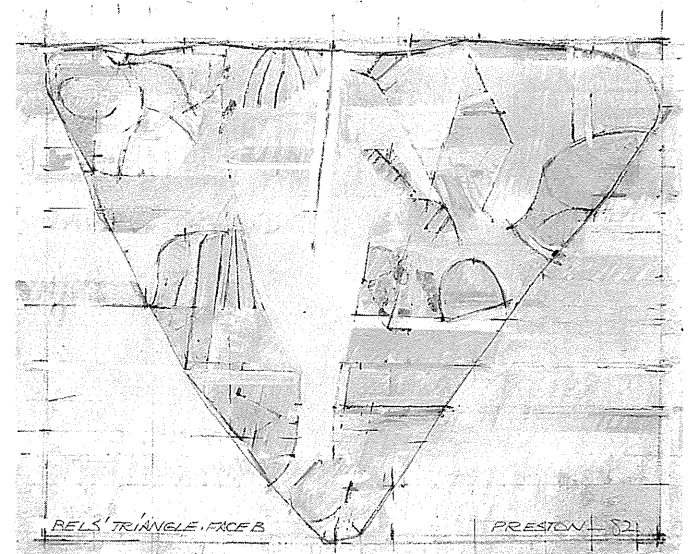
A.S.: What about the original colours in relation to **Versa-tile pool**? The ones that went on your dice so to speak?

R.P.: They relate to a number of things, partly to the sort of colours I associated with reflections on the surfaces of water from very bright awnings and sunshades. It is really a collection of all kinds of water, more of a flavour, a memory. They also express something of the brashness of the man-made environment here. The colours were taken from a primary and basic secondary range and organised into a structural equivalent of a moving surface.

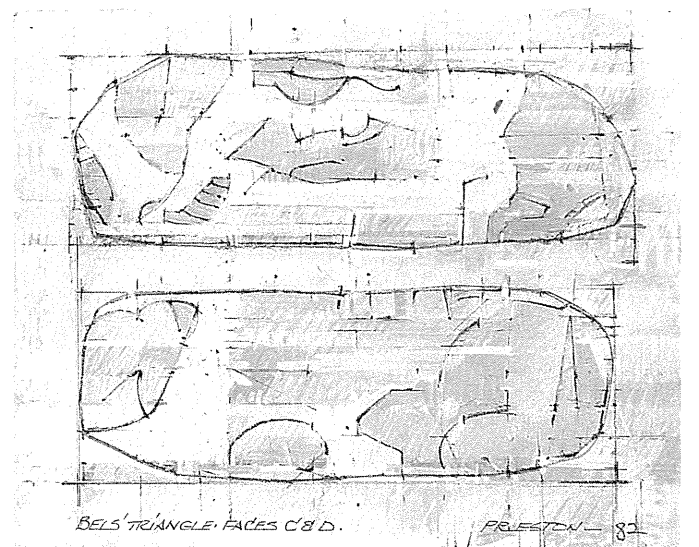
A.S.: In 1976 you undertook a trip to Thailand, after which I can see the introduction of figurative elements, while you maintain the use of shallow space and the banded structure. How did this come about?



88 Bels triangle — Face A, 1982



89 Bels triangle — Face B, 1982



90 Bels triangle — Face C and D, 1982



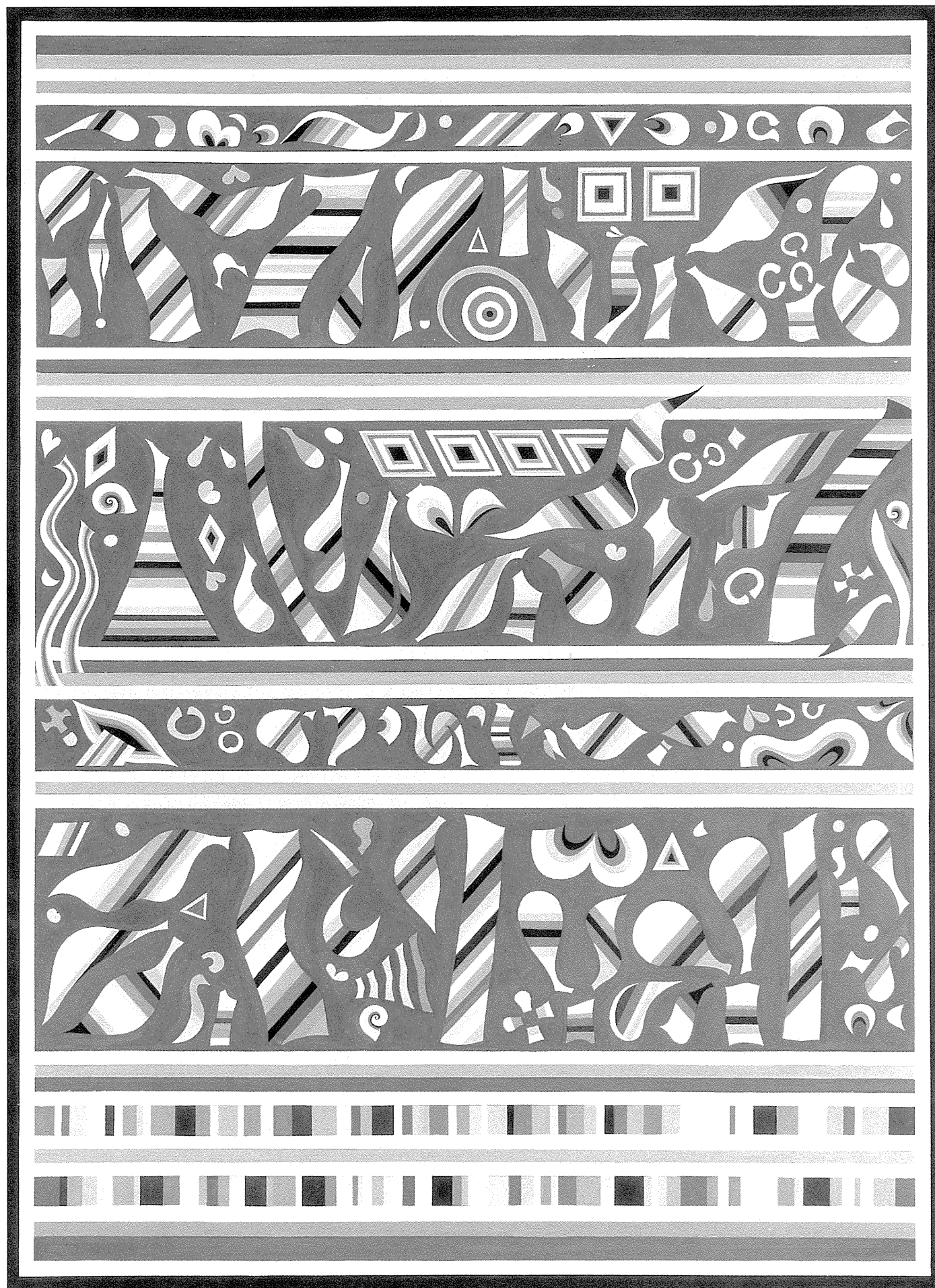
131 Arrival of the Waterkeepers in the season of falling rain, 1985/6



130 Searching for water in the season of ripening passionfruit, 1985



129 Pelicans hear the passing of the Dam Masters Ark, 1983

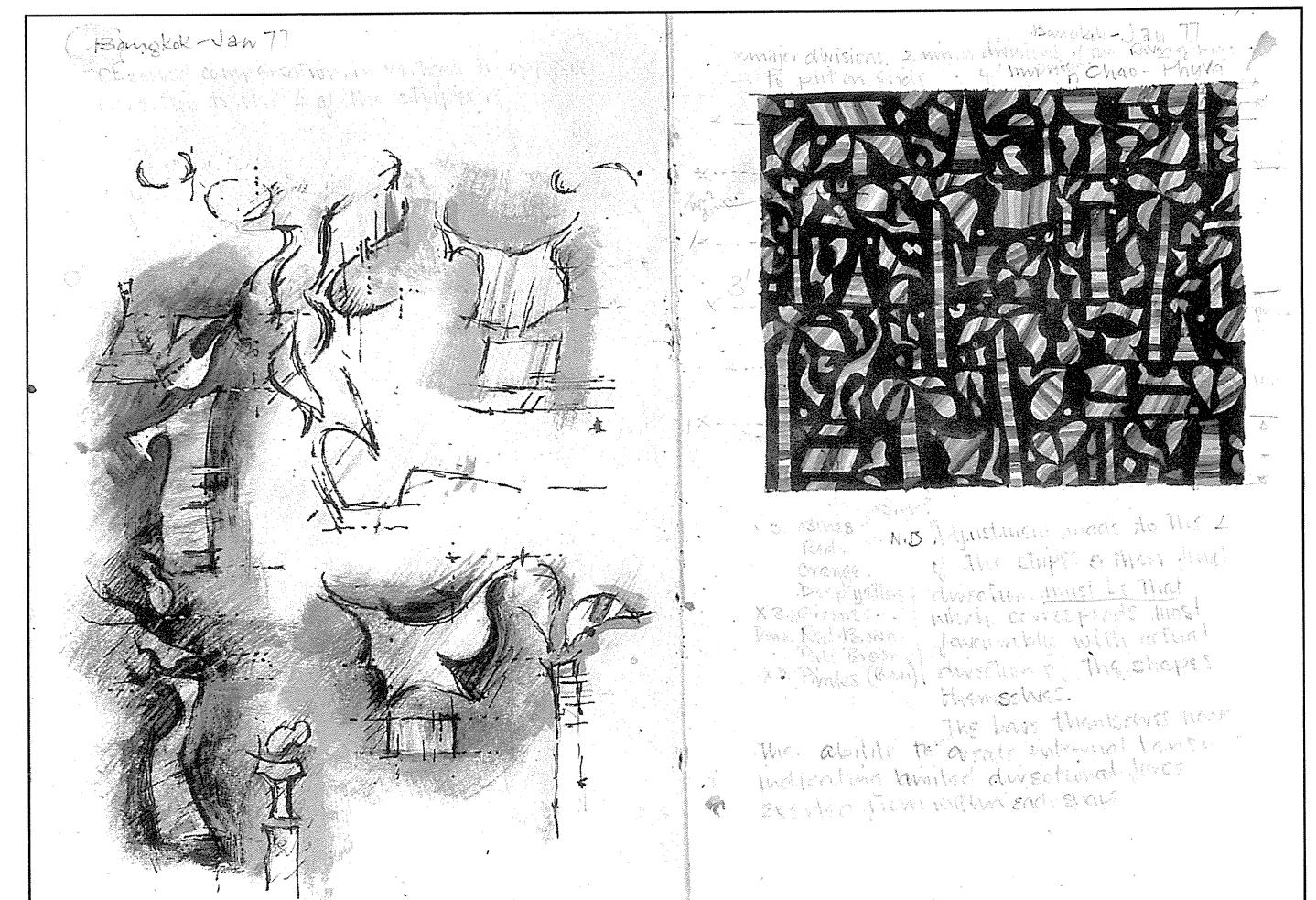


64 Terraces of Sirikit before the monsoon, No. 2, 1979

R.P.: On the pools and associated paintings there was a strip across the top which contained associative figurative elements anyway and as I thought I'd finished with the chevrons and rhombus pictures I decided to drop the curtain from the top, as a way of extending the figurative elements over the entire surface in an 'all-over' treatment.

A.S.: Was there anything in Thailand that prompted that change?

R.P.: First, there is a considerable amount of decorative art in Thailand done through stencils. Secondly, I saw a lot of art in general for the first time, which dealt with the tropical environment; it's denseness and it's colour. This is also evident in the art of Bali, which I visited at a later date. The colour in **Chao Phya River**, for instance was based on a colour scheme taken from a patterned window painting. The other important thing is that the relationship between figure and ground is often reversed in Thai art; one only has to look at the inlaid mother-of-pearl images on the Buddha's feet in the Temple of the Dawn in Bangkok. It began to occur to me that work of this nature might come from an interior space; if one closes one's eyes random images appear; they always appear, for me, on a dark ground and not a lighter one. These experiences caused me to use a dark ground and to reverse the figure ground relationships that I had been using before, to enhance the sense of working from an interior



Studies for **Chao Phya River** from Thai and Indonesian sketchbook, 1977



57 Chao Phya River, 1977/8



69 Songman's glide, 1980

space. Klee, amongst others, also used the dark interior screen on which lighter images appear.

A.S.: It is well known that you will not take any shortcuts in your working procedure and that as much is done in preparation as on the actual work. I find it fascinating to watch the connections between your sketchbook pages and the finished product. Are there sketchbook pages for all your work?

R.P.: Yes, for everything.

A.S.: What aspects do you work out in your sketchbooks?

R.P.: As I no longer do finished work from life, the objectivity of an idea comes from jotting it down, as an idea from the mind's eye, putting it in some sort of focus. The sketchbook acts as a focussing device. Once the image is down all sorts of different sources from the world around me, cultural elements, studies from nature begin to take part in the production of that work.

A.S.: The precise sequencing of your colour progressions are reminiscent of musical chord progressions. Do you relate your interest in "Blues" to your use of colour?

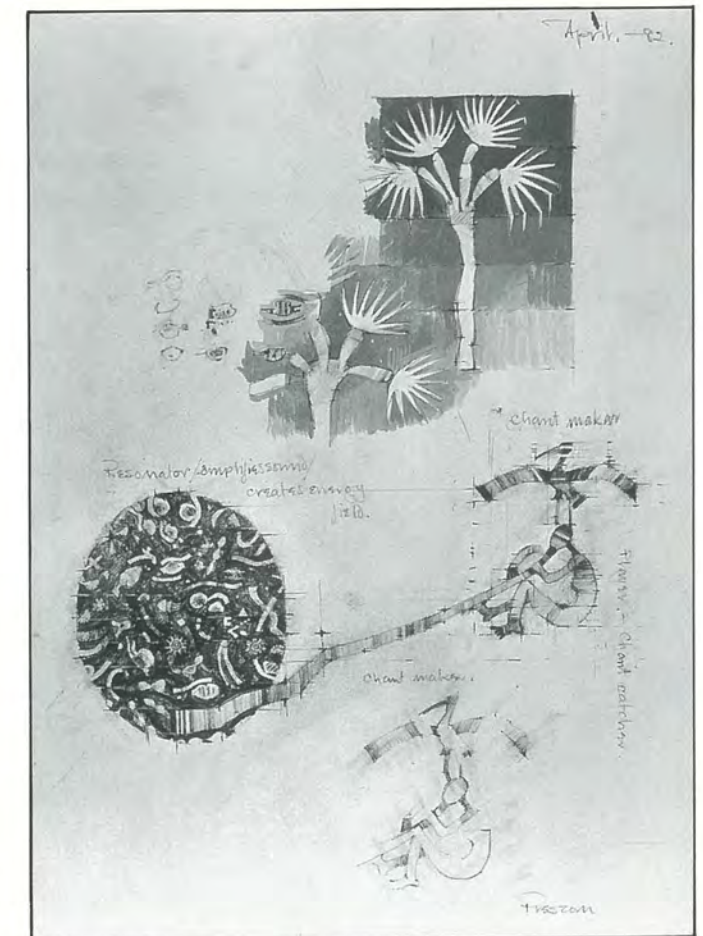
R.P.: I would relate my interest in music, generally, to colour. But being a guitarist I think, on reflection, that the structure of the fingerboard, the actual playing of the instrument has had an enormous influence; the way one moves up and down the neck over the frets, one has, as it were, colour in the form of sound at one's fingertips. The long vertical tree forms that pervade a very large number of works are probably heavily related to the shape and structure of the neck of the guitar. That's my feeling anyway.

A.S.: I always feel that each sequence of colour in your gouache paintings could warrant an entire colourfield painting. You must do a lot of colour studies and preparation for this aspect of your work too.

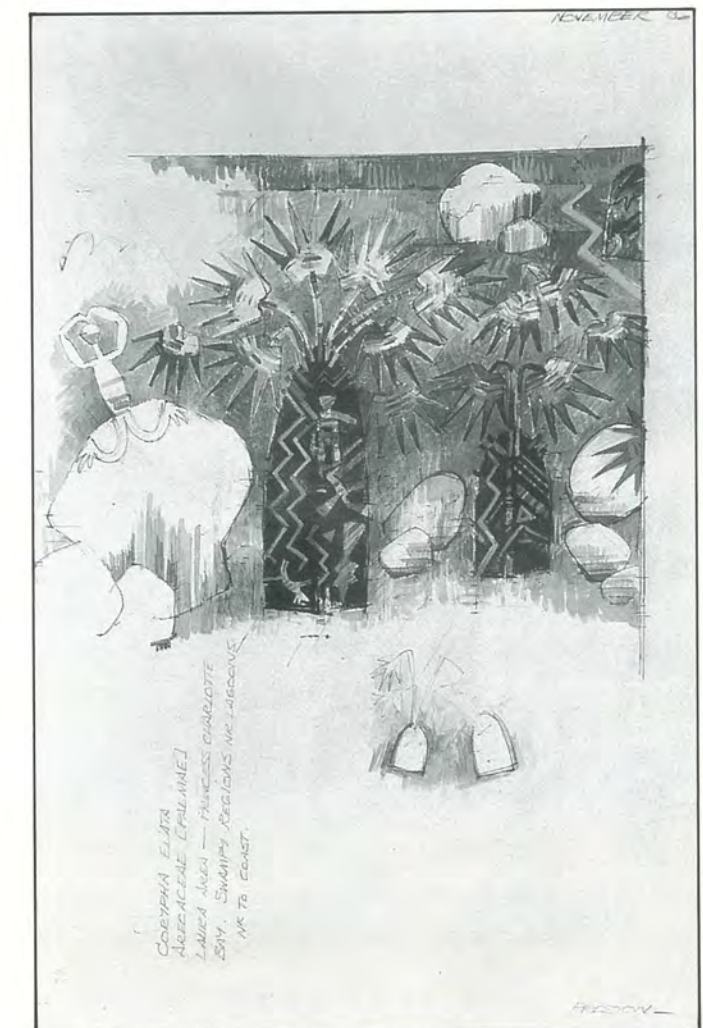
R.P.: Yes, I have done, it relates to what I said about the sketchbook pages. Colour studies come from a number of different sources. Painters can be more interested in their palette and not the colours of nature as was pointed out to us in the earlier part of the century; both palette and nature are important to me, a synthesis of these two approaches I consider essential. One feeds the other. Colour theory and the colour use of other artists has also been influential. However the structuring of colourform is like music.

A.S.: How about art materials? You like using exquisite brushes, pure pigments, and store your art materials in beautiful boxes and cabinets, rather like the oriental master who feels that the nobility of his materials contributes to the nobility of his art work.

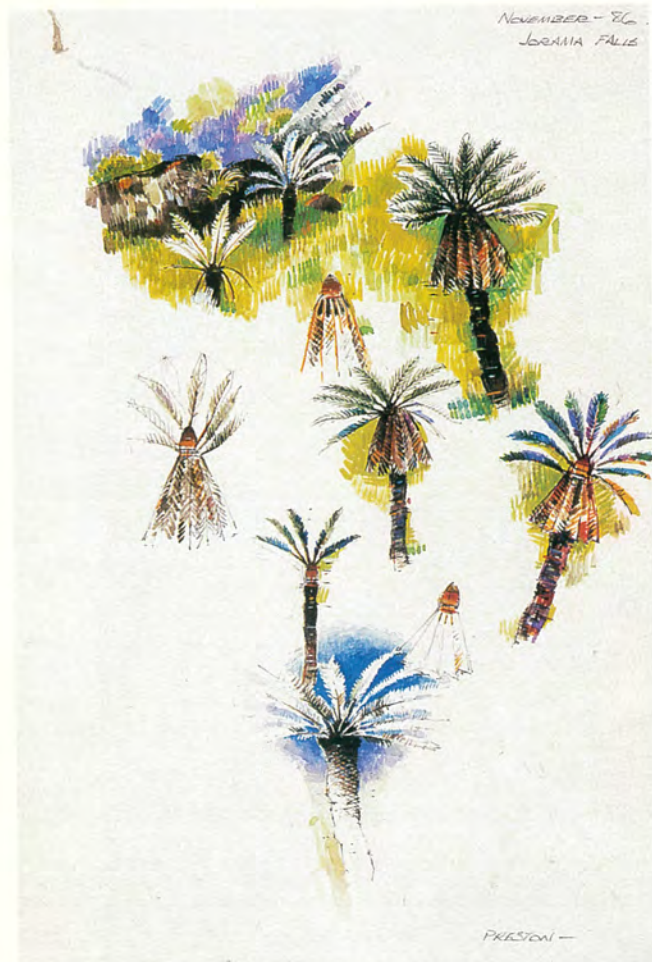
R.P.: Although for the larger works I use commercially available materials, for the tempera and gouache paintings I use materials in the way you mention, partly because of the antiquity of the



79 Pandanus and chant makers — sketchbook page, 1982



117 Corypha Elata — sketchbook page, 1986



115 Studies of Cypads, Jourama Falls — sketchbook page, 1986



123 Spirit figures, rocks and trees — sketchbook page, 1988

technique but also because I was introduced to them from day one at Camberwell by Donald Jackson. If you spend as much time as I do on a work it becomes an intrinsic part of the value of the work. If you spend three months doing a painting with a material that will fade in three minutes that seems pointless, unless of course it is an adherent to the concept of redundancy and the ephemeral.

A.S.: This brings me to the next question. People often ask "How long did it take you?" Any comments?

R.P.: Because of the nature of my work, which is fairly highly finished (too highly to some people's mind; but I don't take notice of that criticism), my work is finished when the last brushstroke is done. I am not producing commercial art. My works are finished when they're finished and unalterably realised and has had the necessary time to gel; three months or three years makes no difference.

A.S.: Do you relate this at all to your interest in the monastic scriptorium and things like that?

R.P.: To some degree. Also to do with the Persian miniature painters, who may have spent a year, or more, painting one work. That's not uncommon in the West either for Medieval and early Renaissance miniature painters, but also for some 19th and 20th century artists. Uniqueness of ideas and the handmade thing are still important in contemporary society to a lot of people.

A.S.: In what way has Aboriginal art affected your longstanding interest in history and mythology?

R.P.: Aboriginal art was one of my reasons for coming to Australia, in the first place, because of my longstanding interest in things Aboriginal, as delivered by Baldwin and Spencer and from seeing artifacts in museums.

A.S.: How does it find its way into your work?

R.P.: When I first came here, I told you, I was at an impasse. I looked for traditions of art here in a foreign country and all I found was other European and American influences, and very patchy ones at that! I was obviously aware of all of those already but Aboriginal art is the oldest tradition and has not been looked at carefully enough by enough artists in my opinion.

A.S.: How did you look at it then?

R.P.: Many Australian artists have only looked at the purely gestural aspects of Aboriginal art, akin to some sort of Expressionism. I am not a bit interested in that; I have been more interested in the very complex structural aspects of Aboriginal work, which contribute to the construction of a world of symbolic forms.

A.S.: I find you often invent a sort of mythology in your work, which in a way is a mythology of a sense of place, a spirit of place; that is also an intrinsic part of Aboriginal art.

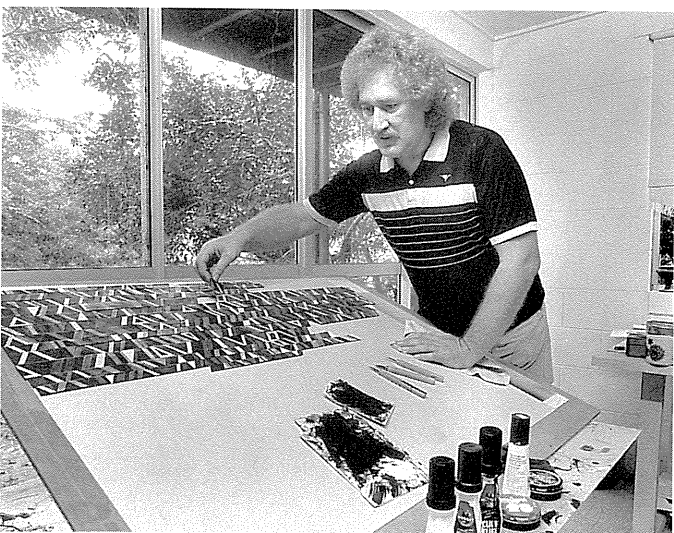
R.P.: That is an interesting question to answer — being an alien in an alien land, not having a family or tribe here, so to speak, I have over the years



71 Voyage of a singing rock, 1981



The artist and Anneke Silver in the Monastery of St. Macarius with Coptic monks, Egypt, 1983



The artist working on **Fields of that which is hidden**, 1989



The artist with **Versa-tile pool**, 1977

tried to personalise the area in which I live. Around the Townsville area we have an almost pageless book with a very attractive and interesting cover!

A.S.: So, you are in a sense tribeless.

R.P.: Yes, tribeless. One starts to invent myths and legends for oneself. I think it is this element of fantasy, that I could never have found in England because of the history and pre-existing situation.

A.S.: There is quite a complex combination of fantasy philosophy and story attached to your series of works **Fragments of a lost place**. Could you elaborate on them?

R.P.: They are to do with the idea of using what are basically bland and meaningless objects as a springboard for a narrative; like empty "thought bubbles" in a cartoon. I used clay fragments collected from a riverbed near the Ross River Dam (now a lost place to be covered with water), and imposed thoughts about the people who perhaps may once have used that area. I invented a personal story for that place.

A.S.: There is also the fact that, after collection, you displayed them the way archaeological items are usually presented in a museum.

R.P.: Those fragments, baked in the hot sun seemed to be like pottery, while there is no tradition of Aboriginal pottery in Australia; so I thought I'd invent some. To me, because of the strong association between Aborigines and the earth it occurred to me that maybe the earth was their pot. In this way these fragments of the earth crust became, for me, pottery shards.

A.S.: Then you did these big drawings of them.

R.P.: I've always liked to enlarge very small things to a large scale; it brings out a lot of information that people usually miss, as I did also with the Cycladic disks; what Bruce James referred to in my work as "aspiring to signification".

A.S.: Your love for that vast wild area around Ross River dam as well as your love of ritual and mythology is also expressed in the long horizontal works, which by way of their form already conjure up that open space. Perhaps you could say some more about the tales behind those too.

R.P.: They relate to absence, absence of recorded human activity from earlier times. The dam wall must be one of the most bland pieces of landscape one can find around Townsville and again it is like an empty stage waiting to be filled. I invented a "Keeper of the Dam", as Aborigines have keepers of places, who look after them. The birds and plants are real. The passionfruit, for example, is the most prominent in the middle of the dry season when red-brown algae also float on the water, hence the colour of that particular work; **Searching for water**. One can also observe magnificent thunder storms, with their deep blue-greys, at the start of the wet season; hence the **Coming of the Waterkeepers**. The figures are imaginative deities related to the seasons. I try to find references to

the seasons, other than the obvious ones (as also in **October shedding**). The long format relates to the scroll-paintings of the East, (and ancient wall paintings), where the narrative unfolds as the scroll comes out. It also reflects the uninterrupted panoramic view.

A.S.: You once said that if you were out walking certain stones would "make themselves known to you" in some way and that you often collected them. This seems to indicate a certain mystical connection with the landscape which comes through in so many of your gouaches.

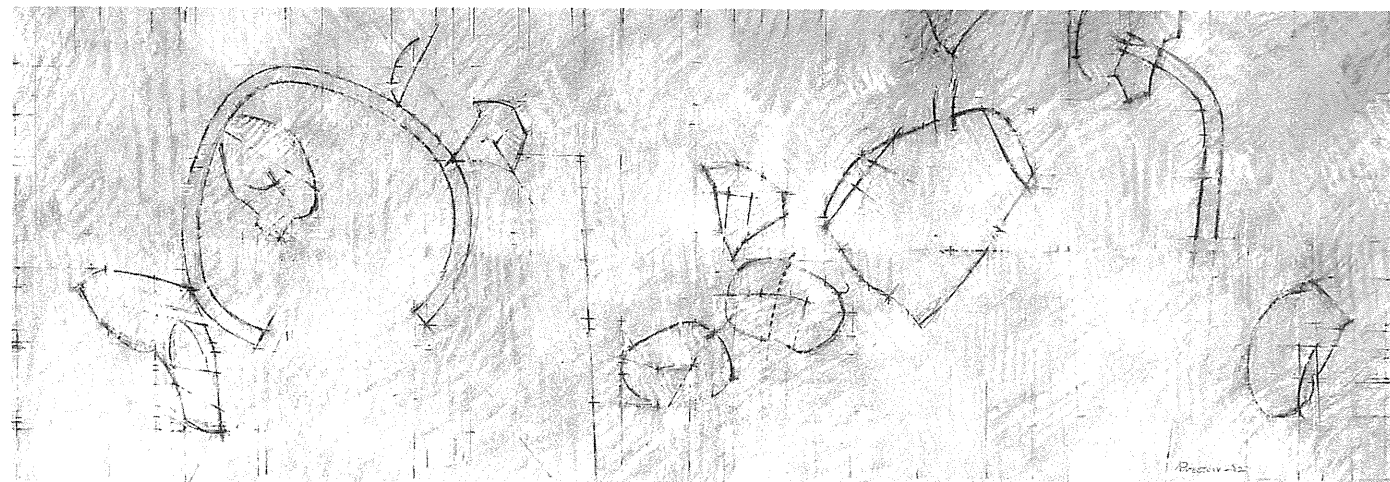
R.P.: In picking up an object, such as a stone, I take some of the landscape away with me. It, obviously, does not look like the landscape but somehow acts as a mnemonic device that can help me conjure up my thoughts, feelings, emotional states, while I was there; like a rosary conjures up the mysteries of places and events no longer seen. I found many ways of using them, some by association, some directly such as rubbings. That's why in some works the actual shape appears from a number of different aspects.

A.S.: What about a title like **Bels triangle**?

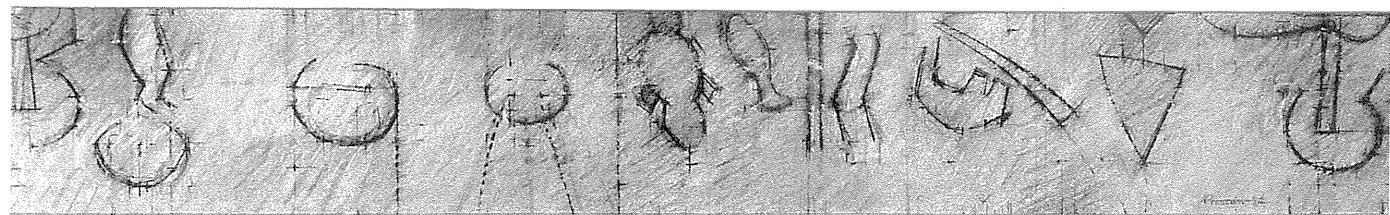
R.P.: That suite of works is, of course, based on a series of rubbings. It is also a pun on the shape which is like a bell, it being quite a triangular stone but it also has an associated dimension. It refers to Bel or Baal a Near-Eastern deity widely known in Europe as well (by the Celts), who was worshipped at seasonal festivals. It is a sun symbol, something we see a lot of in this area.

A.S.: Now that you have given us so much insight and information about your work, as a final question; what broad developmental steps do you yourself discern in your work?

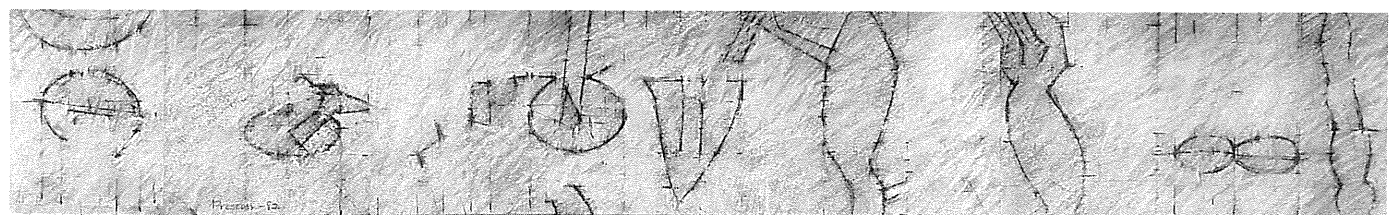
R.P.: Well only, really, one, which is as with most artists to come to terms with oneself and the enormous variety of situations one finds oneself in. To a large extent this would probably be purely subconscious. At various stages my work moves in and out of figuration (which is fairly minimal figuration, I would say) and in and out of abstraction. Probably my interest in Aboriginal art is that, as with other artists I mentioned before, so they can use both abstraction and figuration



99 **Shalagramas**, 1982

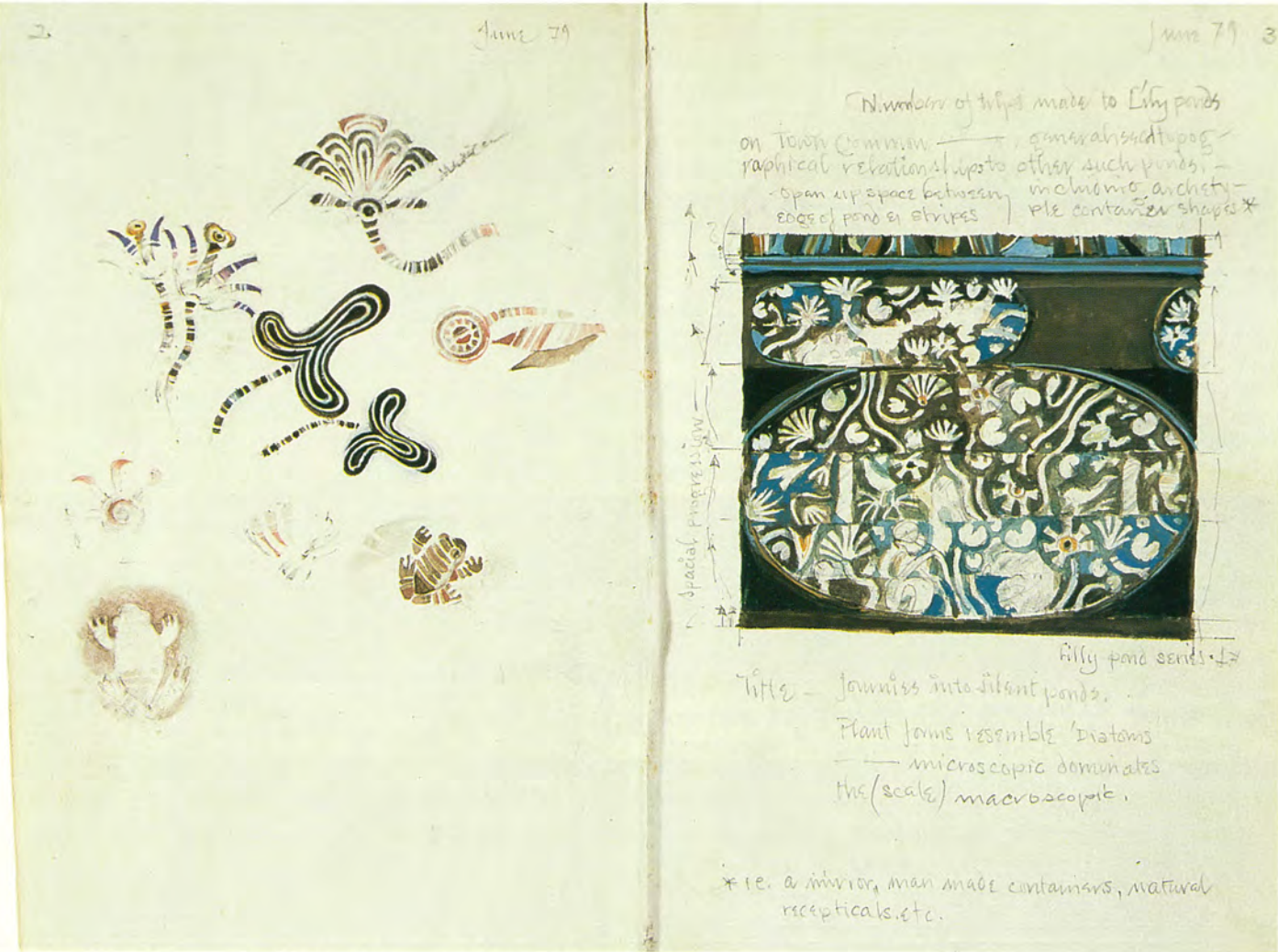


97 **Fragments of a Shamans chant, No. 1**, 1982

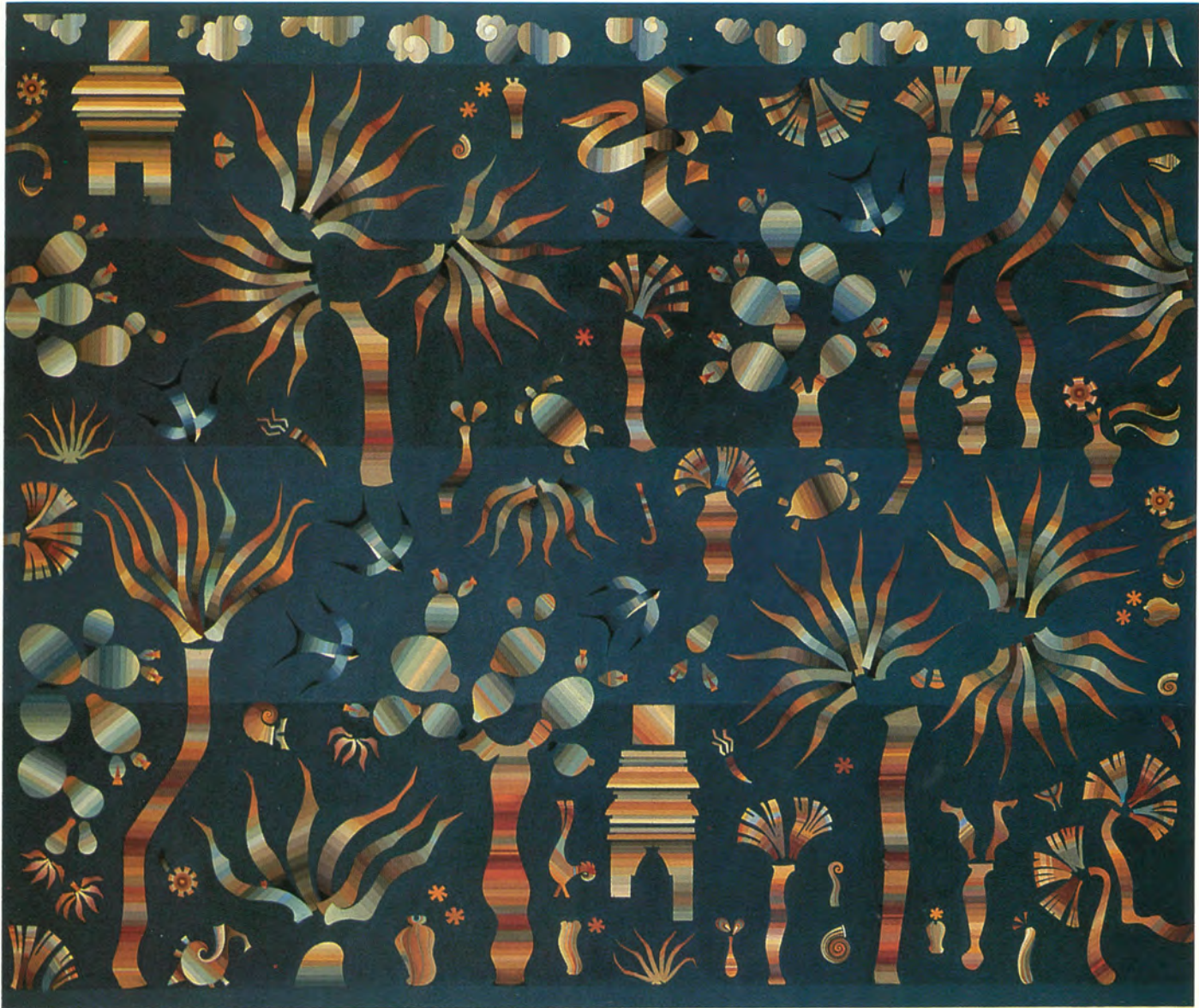


98 **Fragments of a Shamans chant, No. 2**, 1982

together in the same work, quite freely. This is something that has always interested me; the particularly important feature of combining recognizable pieces of the world around us with completely invisible concepts. It is that aspect, that has intrigued me about Klee and Kandinsky too; they sat on the edge of figuration continually. It's that "never-never land" that interests me "is it this or is it that". I find those "ifs" and "buts" the most fascinating elements of art and the ambiguity associated with them. The closest I can come to what in shamanic tradition is referred to as the "journey to the lower world" a practice which is used for revitalising the human spirit and keeping it in balance.



Studies for Journeys into Silent Ponds — sketchbook page, 1979



73 Tulum before dawn, 1982



66 Journeys into silent ponds, 1979

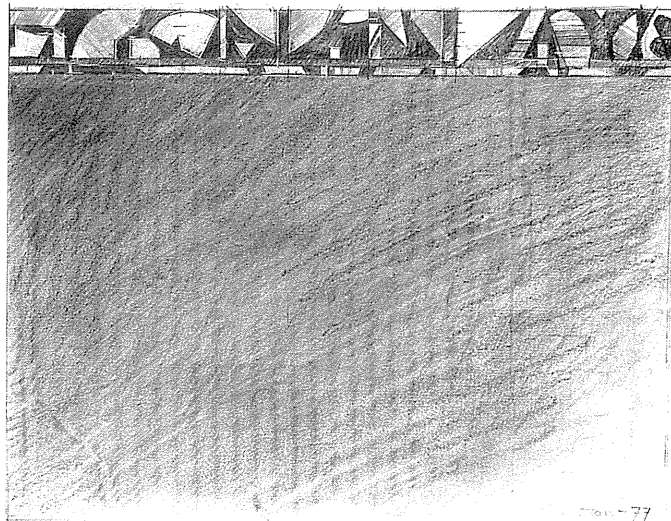
Catalogue of works

- 1 **Dulwich Park Lake — Autumn, 1965**
pastel and conté on paper 15.0 x 10.5 cm
Collection of Ilric Shetland
- 2 **Serpentine — Winter, 1965**
pastel and conté on paper 9.7 x 17.7 cm
Collection of Ilric Shetland
- 3 **Charing Cross Bridge — Winter, 1966**
pastel and conté on paper 11.4 x 17.5 cm
Collection of Ilric Shetland
- 4 **Tulip tree Hornimans Park, London, 1966**
pastel and conté on paper 14.8 x 12.7 cm
Collection of Ilric Shetland
- 5 **Hornimans Park Gardens, 1966**
conté on grey sugar paper 17.0 x 24.5 cm
Collection of the Artist
- 6 **Bentwood chair and wardrobe, 1966**
pencil on paper 10.6 x 9.6 cm
Collection of the Artist
- 7 **Chairs and table study, 1966**
pencil on paper 8.5 x 9.5 cm
Collection of the Artist
- 8 **Still life with cups, 1966**
pencil on tea-washed paper 4.5 x 7.2 cm
Collection of the Artist
- 9 **Still life with teapot, cups and saucers, 1966**
pencil on tea-washed paper 5.5 x 11.5 cm
Collection of the Artist
- 10 **Study of a chair, 1966**
charcoal pencil on paper 19.0 x 15.0 cm
Collection of the Artist
- 11 **Interior with chair, 1966**
acrylic tempera, gouache, oil on sugar paper 29.8 x 22.2 cm
Collection of the Artist
- 12 **Figure drawing from cast, 1966**
pencil on paper 35.5 x 24.0 cm
Collection of the Artist



23 Tonal study — Sussex Downs, Winter, 1969

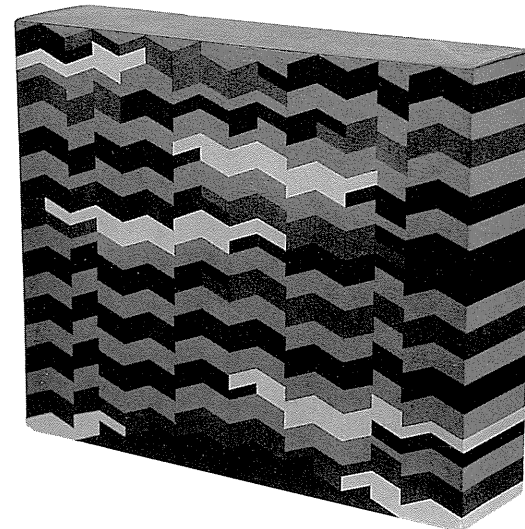
- 13 **Figure study in line, 1965/6**
charcoal pencil on sugar paper 22.6 x 17.0 cm
Collection of the Artist
- 14 **Figure study in line, 1965/6**
charcoal pencil on sugar paper 24.2 x 19.6 cm
Collection of the Artist
- 15 **Figure study in line, 1967**
charcoal on paper 73.3 x 54.5 cm
Collection of the Artist
- 16 **Figure study in line, 1967**
charcoal on paper 73.8 x 54.5 cm
Collection of the Artist
- 17 **Tonal figure study, 1968**
charcoal on paper 73.3 x 55.0 cm
Collection of the Artist



39 Borderland series, 1977

- 18 **Seated nude in front of mirror, 1968**
charcoal, conté on paper 73.2 x 54.6 cm
Collection of the Artist
- 19 **Female nude, 1968**
oil on cardboard 75.1 x 56.4 cm
Collection of the Artist
- 20 **Museum study — French 15th century manuscript page from Book of Hours, 1967**
dry ground pigment, raised gilding and ink on vellum 18.0 x 9.5 cm
Collection of the Artist
- 21 **Drawing from a Mexican sculpture, 1969**
pencil on paper 7.7 x 7.6 cm
Collection of the Artist
- 22 **Tonal study — Under-cliff walk, Rottingdean, 1966**
acrylic tempera, gouache and charcoal pencil on paper 24.0 x 17.0 cm
Collection of the Artist
- 23 **Tonal study — Sussex Downs, Winter, 1969**
acrylic tempera and gouache on paper 16.0 x 22.0 cm
Collection of the Artist
- 24 **Tonal study — Sussex Downs, Autumn, 1970**
acrylic tempera, gouache and charcoal pencil on paper 17.8 x 23.0 cm
Collection of the Artist
- 25 **Tonal study — St. Margarets, Rottingdean, 1969/70**
acrylic tempera, gouache and charcoal pencil on paper 17.8 x 22.5 cm
Collection of the Artist
- 26 **View of Artists' house, Brighton, U.K., 1971**
gouache and pencil on paper 25.5 x 21.0 cm
Collection of the Artist
- 27 **Floating head stones, 1971/2**
gouache on paper 9.9 x 12.1 cm
Collection of the Artist
- 28 **Parotic vision of a larva, 1972**
gouache on paper 16.0 x 19.0 cm
Collection of the Artist
- 29 **Showing the degeneracy of the Olympian lineage, 1972**
varnished collage, pen and wash on paper 9.1 x 11.0 cm
Collection of the Artist
- 30 **"They were cunning like old beasts of prey," 1972**
varnished collage, pen and wash on paper 7.8 x 9.8 cm
Collection of the Artist
- 31 **River bank with plants and stones, 1974**
pen and ink on paper 14.0 x 13.2 cm
Collection of the Artist
- 32 **River bank with roots and stones, 1974**
pen and ink on paper 11.0 x 11.5 cm
Collection of the Artist
- 33 **Life drawing, 1974/5**
charcoal on paper 63.5 x 45.4 cm
Collection of the Artist

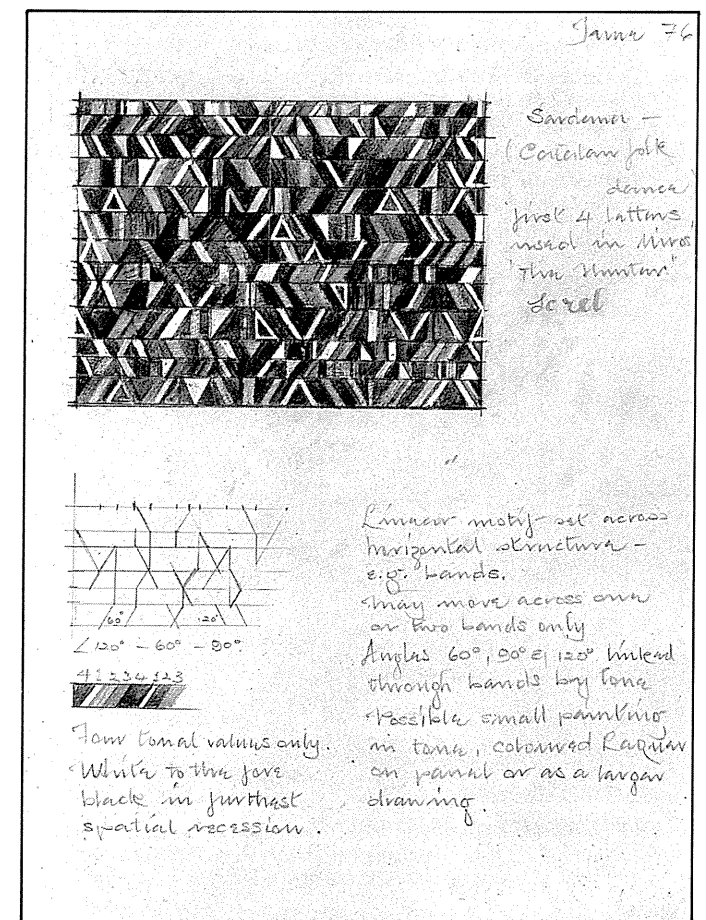
- 34 **Cox's Landing — collage, 1974/5**
gouache collage, crayon and pencil on pasted paper 22.5 x 15.5 cm
Collection of Jim Cox
- 35 **Palms and pink cloud — collage, 1975**
gouache collage and crayon on pasted paper 21.5 x 24.5 cm
Collection of the Artist
- 36 **Borderland — collage, 1976**
gouache collage on pasted paper 17.0 x 20.0 cm
Collection of the Artist
- 37 **Versa-tile pool — collage, 1976**
gouache collage on pasted paper 16.2 x 18.5 cm
Collection of the Artist
- 38 **Bolero — collage, 1976**
gouache collage on pasted paper 11.6 x 18.7 cm
Collection of the Artist
- 39 **Borderland series, 1977**
graphite, pencil and chinese white on paper 20.7 x 27.0 cm
Collection of the Artist
- 40 **Cox's Landing, 1974/5**
acrylic and wax crayon on canvas 122.5 x 92.5 cm
Collection of Jim Cox
- 41 **Palms and pink cloud, 1989**
acrylic tempera, vinyl and conté on canvas 122.0 x 153.0 cm
Collection of the Artist
- 42 **Borderland, 1976**
gouache on Arches paper on board 76.0 x 102.0 cm
Collection of Ralph and June Power
- 43 **Versa-tile pool, No. 1, 1976**
acrylic tempera, liquitex and vinyl on canvas 155.0 x 183.5 cm
Collection of Perc Tucker Regional Gallery
- 44 **Bolero, 1976**
acrylic on canvas 155.0 x 183.5 cm
Private collection, Townsville
- 45 **Study for a Chevron painting, 1977**
acrylic on canvas 42.5 x 52.0 cm
Collection of Jim Cox



45 Study for a Chevron painting, 1977

- 46 **Studies for Papillon (Butterfly), 1976**
pencil, pen and photocopy collage 19.0 x 24.0 cm (overall)
Collection of the Artist
- 47 **Study for Papillon (Butterfly), 1976**
photocopy collage 20.2 x 23.0 cm
Collection of the Artist
- 48 **Sigil of Zahir — sketchbook page, 1976**
pencil, chinese white and ink on paper 25.2 x 19.0 cm
Collection of the Artist
- 49 **Study for Sigil of Zahir, 1989**
photocopy collage 19.0 x 24.0 cm
Collection of the Artist

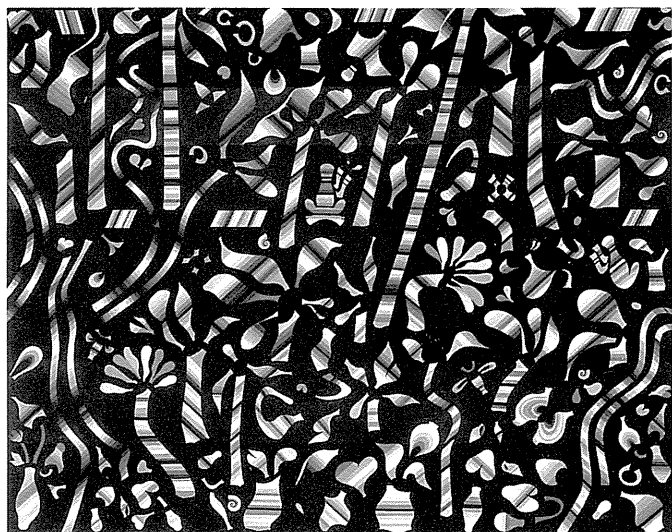
- 50 **Fields of that of which is hidden**
— sketchbook page, 1976
pencil and chinese white on paper 25.2 x 19.0 cm
Collection of the Artist



50 Fields of that of which is hidden — sketchbook page, 1976

- 51 **Study for Fields of that of which is hidden, 1989**
photocopy collage 19.0 x 24.0 cm
Collection of the Artist
- 52 **Repeating units — sketchbook page, 1976**
pencil and ink on paper 25.2 x 19.0 cm
Collection of the Artist
- 53 **Repeating units — sketchbook page, 1976**
pencil and ink on paper 25.2 x 19.0 cm
Collection of the Artist
- 54 **Papillon (Butterfly), 1976**
photocopy collage on board 72.3 x 97.6 cm
Private collection, Townsville
- 55 **Glomesh, No. 1, 1989**
photocopy collage 72.0 x 70.0 cm
Collection of the Artist
- 56 **Fields of that of which is hidden, 1989**
coloured wax on gesso on cardboard 76.0 x 105.0 cm
Collection of the Artist
- 57 **Chao Phya River, 1977/8**
acrylic on canvas 122.9 x 152.2 cm
Collection of Perc Tucker Regional Gallery
- 58 **Klong, 1977**
vinyl and acrylic on canvas 123.0 x 152.2 cm
Private collection, Townsville
- 59 **Drawing for Morning Raga on contemplating Pataya, 1978**
pencil and gouache on tracing paper 36.0 x 33.0 cm
Collection of James Brown
- 60 **Morning Raga on contemplating Pataya, 1978**
gouache on Arches Dessin paper 36.0 x 33.0 cm
Collection of James Brown
- 61 **Study for terraces of Sirikit before the monsoon, No. 1, 1978**
gouache on Arches Dessin paper 28.0 x 20.0 cm
Collection of Richard and Carol Kenchington

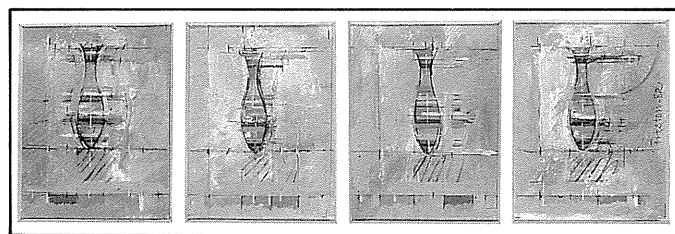
- 62 **Study for terraces of Sirikit before the monsoon, No. 2, 1978**
gouache on Arches Dessin paper 28.0 x 20.0 cm
Collection of Jessie Pascoe
- 63 **Terraces of Sirikit before the monsoon, No. 1, 1978**
gouache on Arches Dessin paper 45.0 x 62.0 cm
Collection of James Brown
- 64 **Terraces of Sirikit before the monsoon, No. 2, 1979**
gouache on Arches Dessin paper 45.0 x 62.0 cm
Collection of James Brown
- 65 **Evening song of the Jiraki, 1978**
gouache on paper 32.5 x 39.0 cm
Collection of Jeanne Carlyle



65 **Evening song of the Jiraki, 1978**

- 66 **Journeys into silent ponds, 1979**
gouache on Arches Dessin paper 39.0 x 41.0 cm
Collection of James Brown
- 67 **The garden of buried sorrows at Mar Sarkis, 1979**
gouache and tempera on Arches Dessin paper 56.0 x 36.0 cm
Collection of Irene Amos
- 68 **Museum study — Madonna and child with St. John and Angels by Michelangelo, 1979**
egg tempera and pencil on illustration board 19.2 x 13.2 cm
Collection of the Artist
- 69 **Songman's glide, 1980**
gouache and tempera on Arches Dessin paper 34.0 x 39.0 cm
Collection of James Brown
- 70 **Sketch for singing rock, 1980**
gouache, pencil on paper 23.0 x 13.5 cm
Collection of Anneke Silver
- 71 **Voyage of a singing rock, 1981**
gouache, watercolour and tempera on paper 32.5 x 26.0 cm
Collection of Anneke Silver
- 72 **Voyage of a singing rock, No. 2, 1982**
gouache, tempera and dry ground pigments on Arches Dessin paper 47.0 x 67.0 cm
Collection of James Brown
- 73 **Tulum before dawn, 1982**
gouache, tempera and dry ground pigment on Arches Dessin paper 41.0 x 35.0 cm
Collection of James Brown
- 74 **Turtle and figures — sketchbook page, 1981**
gouache and pencil on paper 21.0 x 29.0 cm
Collection of James Brown
- 75 **Mangrove sticks — sketchbook page, 1982**
gouache and pencil on paper 21.0 x 29.0 cm
Collection of James Brown
- 76 **Proto Shiva and Black Boys — sketchbook page, 1982**
gouache and pencil on paper 21.0 x 29.0 cm
Collection of James Brown

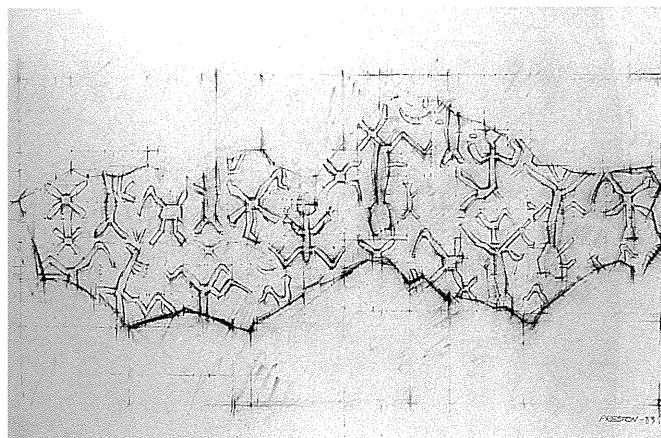
- 77 **Pebble trees and stone figure — sketchbook page, 1982**
gouache and pencil on paper 21.0 x 29.0 cm
Collection of James Brown
- 78 **Spirit paths — sketchbook page, 1982**
gouache and pencil on paper 21.0 x 29.0 cm
Collection of James Brown
- 79 **Pandanus and chant makers — sketchbook page, 1982**
gouache, waxed pencil on paper 21.0 x 29.0 cm
Collection of James Brown
- 80 **Rainbow birds and plants — sketchbook page, 1982**
watercolour and pencil on paper 27.5 x 19.5 cm
Collection of Anneke Silver
- 81 **Study for painting — sketchbook page, 1982**
watercolour and pencil on paper 27.5 x 19.5 cm
Collection of Anneke Silver
- 82 **Figure studies — sketchbook page, 1982**
watercolour and pencil on paper 27.5 x 19.5 cm
Collection of Anneke Silver
- 83 **Egypt, Luxor boatmen — sketchbook page, 1982**
watercolour and pencil on paper 21.0 x 29.0 cm
Collection of James Brown
- 84 **Egypt, Cairo, Camel Thorn, Mosque and Sheep — sketchbook page, 1983**
gouache and pencil on paper 21.0 x 29.0 cm
Collection of James Brown
- 85 **Egypt, studies of Coptic wall painting from the Monastery of St. Macarius — sketchbook page, 1983**
gouache and pencil on paper 21.0 x 29.0 cm
Collection of James Brown
- 86 **Mexican spinning tops, No. 1, 1982**
conté and gouache Arches paper 6.0 x 19.0 cm
Collection of James Brown
- 87 **Mexican spinning tops, No. 2, 1982**
conté and gouache Arches 6.0 x 19.0 cm
Collection of James Brown



87 **Mexican spinning tops, No. 2, 1982**

- 88 **Bels triangle — Face A, 1982**
charcoal pencil and gouache on layout paper on card 10.5 x 12.5 cm
Collection of Perc Tucker Regional Gallery
- 89 **Bels triangle — Face B, 1982**
charcoal pencil and gouache on layout paper on card 10.0 x 12.5 cm
Collection of Perc Tucker Regional Gallery
- 90 **Bels triangle — Face C and D, 1982**
charcoal pencil and gouache on layout paper on card 10.0 x 12.5 cm
Collection of Perc Tucker Regional Gallery
- 91 **i-TN K — N — Face A, 1982**
gouache, ink on card 9.0 x 10.0 cm
Collection of Anneke Silver
- 92 **i-TN K — N — Face B, 1982**
gouache, ink on card 9.0 x 9.0 cm
Collection of Anneke Silver
- 93 **Path watcher — Side A, 1982**
gouache and conté on card 100.0 x 95.0 cm
Collection of James Brown
- 94 **Path watcher — Side B, 1982**
gouache and conté on card 78.0 x 110.0 cm
Collection of James Brown
- 95 **Path watcher — Side C, 1982**
gouache and conté on card 100.0 x 95.0 cm
Collection of James Brown
- 96 **Path watcher — Base, 1982**
gouache and conté on card 70.0 x 110.0 cm
Collection of James Brown

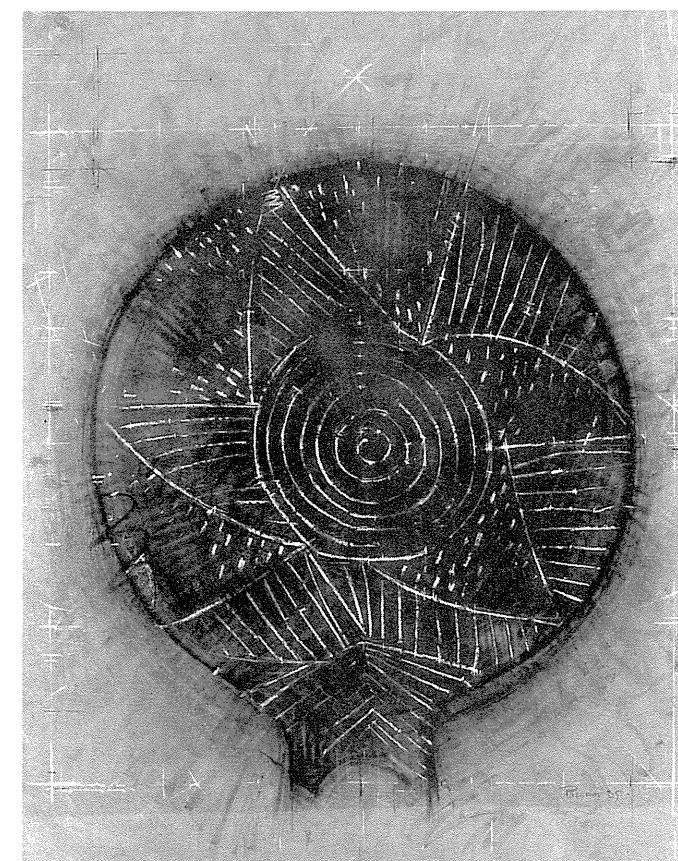
- 97 **Fragments of a Shamans chant, No. 1, 1982**
pastel and charcoal on paper 11.0 x 77.0 cm
Collection of Anneke Silver
- 98 **Fragments of a Shamans chant, No. 2, 1982**
pastel, conté and charcoal on Arches paper 13.5 x 78.0 cm
Collection of James Brown
- 99 **Shalagramas, 1982**
pastel, conté and charcoal on Arches paper 29.0 x 80.0 cm
Collection of James Brown
- 100 **Bird study from Greek Geometric Pottery, No. 1, 1982**
waxed gouache on Arches paper 6.9 x 6.8 cm
Collection of the Artist
- 101 **Bird study from Greek Geometric Pottery, No. 2, 1982**
waxed gouache on Arches paper 7.5 x 6.5 cm
Collection of the Artist
- 102 **Bird study from Greek Geometric Pottery, No. 3, 1982**
waxed gouache on Arches paper 7.5 x 6.5 cm
Collection of the Artist
- 103 **Bird study from Greek Geometric Pottery, No. 4, 1982**
waxed gouache on Arches paper 7.5 x 6.5 cm
Collection of the Artist
- 104 **Fragments of a lost place, No. 1, 1983**
black chalk and charcoal on paper 121.1 x 179.8 cm
Collection of Perc Tucker Regional Gallery
- 105 **Fragments of a lost place, No. 2, 1984**
black chalk and charcoal on paper 121.1 x 179.8 cm
Collection of the Artist
- 106 **Fragments of a lost place, No. 3, 1984**
black chalk and charcoal on paper 124.8 x 185.2 cm
Collection of the Artist



104 **Fragments of a lost place, No. 1, 1983**

- 107 **Drawing from rubbings, No. 1, 1984**
charcoal on Arches paper 24.3 x 18.5 cm
Collection of the Artist
- 108 **Drawing from rubbings, No. 2, 1984**
charcoal on Arches paper 23.8 x 18.5 cm
Collection of the Artist
- 109 **Goulandris mirror, 1984**
pastel, charcoal, black chalk and tempera on canvas 163.0 x 121.0 cm
Collection of Perc Tucker Regional Gallery
- 110 **Naxos mirror, 1984**
pastel, charcoal, chalk and tempera on canvas 153.9 x 120.9 cm
Collection of James Cook University of North Queensland
- 111 **Cycads in a thunderstorm, 1984**
gouache pencil and watercolour on paper 17.5 x 16.6 cm
Collection of Mary Durack
- 112 **Tea trees — sketchbook page, 1985**
pencil on paper 21.0 x 29.0 cm
Collection of James Brown
- 113 **Cycads and Tea trees with dancing figures — sketchbook page, 1985**
gouache and pencil on paper 29.0 x 20.0 cm
Collection of Geoff and Margaret Genever

- 114 **Dancing figures, seated female and Tea trees — sketchbook page, 1985**
pencil and gouache on paper 21.0 x 29.0 cm
Collection of James Brown
- 115 **Studies of Cycads, Jourama Falls — sketchbook page, 1986**
watercolour, gouache and pencil on paper 20.5 x 29.0 cm
Collection of David Jarman
- 116 **Black Cockatoos and river bank study — sketchbook page, 1986**
watercolour, gouache and pencil on paper 20.5 x 29.0 cm
Collection of David Jarman
- 117 **Corypha Elata — sketchbook page, 1986**
watercolour, gouache and pencil on paper 21.0 x 29.0 cm
Collection of James Brown
- 118 **Figures and rocks — sketchbook page, 1986**
pencil, watercolour and gouache on paper 29.0 x 20.0 cm
Collection of Frances Thomson
- 119 **Dreaming figures and dancing snake — sketchbook page, 1987**
gouache and pencil on paper 21.0 x 29.0 cm
Collection of James Brown
- 120 **Figures and rocks — sketchbook page, 1987**
gouache, pencil and watercolour on paper 27.9 x 19.4 cm
Collection of Mary Durack
- 121 **Mt Spec — Morning glory leaves, 1987**
gouache, watercolour on paper 10.0 x 10.5 cm
Collection of Jocelyn Clayton
- 122 **Study of Pandanus — Bright Point, 1987**
gouache on paper 16.0 x 12.5 cm
Collection of the Artist
- 123 **Spirit figures, rocks and trees — sketchbook page, 1988**
watercolour and pencil on paper 29.0 x 20.0 cm
Collection of Chris and Jackie Soulijaert
- 124 **Spirit figures, rocks, wattles and palms — sketchbook page, 1988**
watercolour, gouache and pencil on paper 29.0 x 20.0 cm
Collection of Graham and Pierrette Croft



109 **Goulandris mirror, 1984**

- 125
- Trees, rocks and figures** — sketchbook page, 1988
pencil and watercolour on paper 29.0 x 20.0 cm
Collection of Kate Hurley
- 126
- Reef herons and young palms** — sketchbook page, 1989
pencil and watercolour on paper 29.0 x 20.0 cm
Collection of Jeanne Carlyle
- 127
- Figures and palms** — sketchbook page, 1989
pencil and gouache on paper 29.0 x 20.0 cm
Collection of Jeanne Carlyle
- 128
- Notes from the Strand** — sketchbook page, 1989
pencil and gouache on paper 29.0 x 20.0 cm
Collection of Bingal Bay Gallery
- 129
- Pelicans hear the passing of the Dam Masters Ark,**
1983
gouache, tempera and dry ground pigments on Arches
Dessin paper 52.0 x 65.0 cm
Collection of James Brown
- 130
- Searching for water in the season of ripening
passionfruit,** 1985
gouache, dry ground pigments, tempera and shell gold
on Falkiners paper 8.6 x 66.2 cm
Private collection, Townsville
- 131
- Arrival of the Waterkeepers in the season of falling
rain,** 1985/6
gouache, dry ground pigments and tempera on
Falkiners paper 8.7 x 67.5 cm
Private collection, Townsville
- 132
- Dance of the Tree Keepers, No. 1,** 1986
gouache, egg tempera and dry ground pigment on
Arches Dessin paper 36.0 x 28.0 cm
Collection of Judy and David Paulson
- 133
- Dance of the Tree Keepers, No. 2,** 1986
gouache, egg tempera and dry ground pigment on
Arches Dessin paper 62.5 x 34.0 cm
Collection of Bruce and Elizabeth Ennis
- 134
- Drawing for dreaming bodies and dancing snake,** 1987
watercolour and pencil on Arches Dessin paper
25.0 x 36.0 cm
Collection of James Brown
- 135
- Dreaming bodies and dancing snake, No. 1,** 1988
gouache, tempera and dry ground pigments on Arches
Dessin paper 25.0 x 36.0 cm
Collection of James Brown
- 136
- Dreaming bodies and dancing snake, No. 2,** 1988
gouache, egg tempera and dry ground pigment on
Arches Dessin paper 33.5 x 23.6 cm
Collection of Frances Thomson



107 **Drawing from rubbings, No. 1,** 1984

Selected Biography

QUALIFICATIONS

1966-70

1970-72

1972-73

1985-88

TEACHING EXPERIENCE

1972-73

1973-74

1974-Present

1980

1983

1984

1985

1988

AWARDS

1970

1971

1972

1973

1974

1976

EXHIBITIONS

1973

1969

1974, 76, 77, 79, 81

1979

1979

1982

1984-85

1987

1989

COLLECTIONS

BIBLIOGRAPHY

PUBLICATIONS

Born U.K. 1942
Attended Inner London Education Authority, South London,
studied drawing part-time under Jerry Hunt. Studied drawing and
design part-time at Goldsmiths College, London under Andrew
Forge, from 1963 to 1966. From 1966 to 1970 studied full-time at
Camberwell School of Arts and Crafts, London. Indebted to the
influence and teaching of the calligrapher Donald Jackson and
painters Euan Uglow and Jerry Hunt. Travelled extensively
throughout Europe, South East Asia, Greece, South America and
Egypt from 1967 to 1985.
Moved to Australia in 1973, presently living in Townsville.

Diploma in Fine Arts & Design (Hons), Camberwell School of Arts
and Crafts, London, U.K.
Diploma in Education, Sussex University, U.K.
Post Graduate Studies in Drawing & Printmaking not completed.
Bournemouth College of the Arts, U.K.
Sponsor Member of the "Centre for Shamanic Studies" U.S.A.

Seldown Secondary Boys School, Poole, Dorset, U.K.
Innisfail State High School, Qld.
Townsville College of T.A.F.E. Department of Fine Art
North Queensland Potter's Association, guest lecturer in drawing
Summer School, Townsville College of T.A.F.E.
Summer School, Townsville College of T.A.F.E.
North Queensland Potter's Association, guest lecturer in drawing
Industrial awareness and upgrading of skills for high school
teachers, Townsville College of T.A.F.E.

Johnson & Bloy Industries Landscape Purchase, U.K.
The 'Brooke' Purchase Prize, U.K.
The Hercules Brabazon Memorial Watercolour Prize, U.K.
The 'British Arts Council' Provincial Selection, U.K.
Innisfail Drawing Prize, Qld.
Townsville Pacific Festival — John Raggatt Acquisitive Award
For reasons of personal philosophy, no further competitions have
been entered.

Poole Regional Museum, British Arts Council, U.K.
South London Gallery, Camberwell, U.K.
The Martin Gallery, Townsville
'New Abstraction', curated by Anna Bock, Townsville Civic Theatre
Tonnoirs Fine Arts Gallery, Townsville
'TIE Exhibition', Perc Tucker Regional Gallery, Townsville
'Drawings x 4' Exhibition, with Anneke Silver, James Brown and
Ron McBurnie, curated by Perc Tucker Regional Gallery
Tour itinerary Cairns, Toowoomba, Brisbane, Noosa and Gladstone
Tropical Visions, The Centre Gallery, Gold Coast
Tropical Visions, Perc Tucker Regional Gallery
Robert Preston: Survey Exhibition, Perc Tucker Regional Gallery

Johnson & Bloy Industries, Directors Collection, London, U.K.
Perc Tucker Regional Gallery
James Cook University of North Queensland
Art Bank
Private collections in Cairns, Townsville, Brisbane, Canberra and
Perth

ART NETWORK, Autumn 1983 'Tracing the Mythical', by Anna Bock
LINQ, Vol. 11, No. 2, 1983/84 'Painted Myths', by Anna Bock
ARTS NATIONAL, Vol. 2, Issue 1, Sept. 1984. 'Drawings x 4',
by Glen Betz
GALLERY REVIEW, Aug. 4, 1984, 'Drawings x 4', by Bruce James
ARTS NATIONAL, Vol. 2, Issue 5, May/June 1985, 'Drawings x 4'.
TROPICAL VISIONS, 1987, by John Millington. Published
Queensland University Press
DAILY SUN WEEKEND MAGAZINE LIFT OUT, Oct. 10, 1987. 'State
of the Art', by Phil Brown
EYELINE, Vol. 3, Nov. 1987, by Anneke Silver
EYELINE, Vol. 4, March 1988, by Anneke Silver
LINQ, Vol. 16, No. 2, 1988, 'Letter from Townsville', by A. Silver and
R. McBurnie.

Conversation with Anneke Silver. Contribution to the catalogue
ANCESTRAL MEETINGS. An exhibition of recent work by Anneke
Silver, May 1989.