

MORNINGTON PENINSULA ARTS CENTRE
6th BIENNIAL

Spring Festival of Drawing 1983



Jan Senbergs
Port
Acq. Festival of Drawing 1979

18 November 1983 – 30 January 1984

ACKNOWLEDGEMENTS

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INTRODUCTION

The MPAC biennial **Festival of Drawing** began in 1973 mainly for the purpose of implementing a stated policy of collecting Australian drawings. This modest enough objective had been written into the MPAC acquisitions policy at inception, partly because the subject of drawing occupied top priority in the studies and art practice of the founding director but also because the task of collecting in this area was within the scope of a small, new, regional gallery of very limited resources.

The title **Spring Festival of Drawing** was inspired by the words of Constantin Brancusi (1876-1957) 'Art is always at a beginning'. For if as we believe these words are true then it may truly be said that the art of drawing is like a Springtime when the sap begins to flow and leads to the idea that ultimately takes shape on the paper. In the drawings of those few to whom the art has revealed its innermost secrets this flowering seems quite magical. But while drawing as a fundamental starting point has always been acknowledged its existence as great art in its own right has often been challenged, never more so than by the devotees of the fashion for International Abstraction that flourished in the 1970s.

Fortunately Australia has a robust heritage of drawing that ensures its survival. Most cultivated people drew in colonial times and colonial draughtsmen like Richard Read (1778-1828), Charles Rodius (1802-1860), Thomas Griffiths Wainwright (1794-1847), William Strutt (1825-1915), and Conrad Martens (1801-1878), followed by the gold rush period artists including Nicholas Chevalier (1828-1902), Eugene von Guerard (1811-1901) and the greatest pictorial chronicler of them all, Samuel Thomas Gill (1818-1880) all contributed to solid foundations.

Mainly through the work of the Sydney *Bulletin* cartoonists, illustrators and caricaturists the Black and White school that began in the 1880's witnessed a magnificent extension of the traditions established, and World War 1 and its aftermath celebrated the great war cartoons and drawings of Will Dyson (1880-1938), and the mannerist drawings of George Washington Lambert (1873-1930), a painter and sculptor who, according to Lionel Lindsay 'bestrode his generation like a colossus'.

When the modern movements began in Sydney and Melbourne in the 1920s the French influence with its powerful insistence on style and personality placed the future of Australian drawing in the hands of such artists as Rupert Bunny (1864-1947), George Bell (1878-1966), Roy de Maistre (1894-1968), and Rah Fizelle (1891-1964).

The 'heroic years' of 1940-1968 drew great attention to the drawings of William Dobell (1899-1970), Russell Drysdale (1912-1981), and Donald Friend (1915-), somewhat later to those of Ian Fairweather (1891-1974), Godfrey Miller (1893-1964), and John Passmore (1904-), and later still to those of Counihan, Nolan, Tucker, Boyd and Perceval. All these artists were fine draughtsmen as were successors such as Blackman, Brack, Williams and Molvig to name but a few leaders and it was due largely to the work of these groups that the art of drawing in Australia survived the depredations of International Abstraction.

After the collapse of the **Perth Prize for Drawing International** in 1975 the situation of the MPAC **Spring Festival of Drawing** began to change. It soon became

evident that it was the only event offering regular support to Australian draughtsmen through exhibitions in a public gallery.

Since 1979 the MPAC **Festival of Drawing** has grown rapidly in stature and this year's Festival (1983) with its record entry of works from all parts of Australia is tantamount to a comprehensive survey exhibition of recent Australian drawing. The Festival has already made the MPAC widely known and is an important factor in the present planning of a new MPAC with galleries capable of housing large exhibitions without disruption of displays of permanent collection works. The size and capacity of the old building places limits on the size of the Festival exhibitions and the high standards of the 1983 entries clearly reveal the urgent need for extended exhibition space.

A. McC. 1983



Fred Williams
Louise
Acq. Festival of Drawing 1973

CATALOGUE

- 1 ARMSTRONG, Ian
Drawing for Spanish Still Life
Conte
56.5 x 45.5
\$250
- 2 BARBER, Pat
Myself
Ink
80 x 140
\$300
- 3 BARRON, Ron Stewart
Portrait of John
Mixed Media
61 x 86
\$150
- 4 BASS, Tim
Richmond Drawing 2
Mixed Media
28 x 26
\$300
- 5 **Richmond Drawing 12**
Mixed Media
36 x 25
\$300
- 6 BOAG, Yvonne
Horse
Charcoal
56 x 76
\$200
- 7 BOWDEN, Peter
Roger on Stripes
Pencil
28.5 x 19
\$160
- 8 **Moustache**
Pencil
28.5 x 19
\$150
- * 9 BOYLE, Kathleen
The Stranger
Mixed Media
120 x 78
\$350
- 10 BRENINGER, Warren
**Only the Divine is Stable
The Rest is Smoke**
Crayon
113 x 63
\$650
- 11 **Self Portrait**
Pencil & Wash
106 x 48
\$550
- 12 BURCHETT, Mary
Sleeping Youth
Pen & Wash
36 x 24
\$50
- 13 CARTER, Faith
Self Portrait
Pastel
21.5 x 18.5
\$30
- 14 CASBOTT, Leonie
The Submission
Pencil
115 x 76.5
\$300
- 15 CLIFTON, Nancy
Winter
Charcoal
40 x 70
\$180
- 16 COLEMAN, Rosemary
Untitled 1
Mixed Media
76 x 57
\$250
- 17 COOK, Michael James
Interior with Figure
Ink
34 x 29.5
\$50
- 18 CUMMINS, Catherine
Blue Table, Beach Road
Pencil
120 x 80
\$300

- 101 SPIERS, Dawn
Edo
Mixed Media
53 x 73
\$70
- 102 STALPH, Hilde
Iris
Charcoal
70 x 52
\$120
- 103 STEWART, Kay
Julia Reading
Pen & Pencil
50 x 37
\$250
- 104 **Musicians**
Pen & Wash
50 x 37
\$230
- 105 SZELECZKY-SINGAM, Annemarie
Girl
Conte
52 x 76
\$200
- 106 TAYLOR, James
Banana Hook
Pencil
56 x 76
\$350
- 107 THOMSON, Ann
Untitled
Pencil & Crayon
61 x 99
\$400
- 108 TOWNSEND, Lillian
Ceremony
Ink
38 x 53.5
\$150
- 109 **Packed House**
Ink & Watercolour
76 x 56
\$200
- 110 UNGAR, Thora
Balcony Barcelona
Pen
39 x 29
\$100
- 111 WALLER, John
Untitled
Chalk
87 x 56
\$350
- 112 WEISS, Rosemary
Trees
Pencil
112 x 79
\$300
- 113 WHITE, Susan
The Stroke
Pencil
50 x 33
\$300
- 114 WRIGHT, Douglas
Fallen Idol
Pencil & Crayon
138 x 103
\$700
- 115 GAZZARD, Barry
Landscape
Conte
56 x 76
\$200

Opened 18th November by Patrick McCaughey
Director, National Gallery of Victoria

Festival Judges: Andrew Sibley, Painter,
Lecturer in Painting, R.M.I.T.
Alan McCulloch, Director, MPAC.

Mornington Peninsula Arts Centre
4 Vancouver Street, Mornington, Vic. 3931
Tel: (059) 75 4395
Hours: 2-5 p.m. daily, inc. weekends.

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