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Robert McDougall Art Gallery. 

A Christchurch Festival Exhibition. 

At the same time a friendship developed between Fuseli and an English 'bluestocking' Mary Wollstonecraft, an association that was fruitful to the artist, but had a forced termination in 1789 by Mrs Fuseli's intervention.

During 1786 Fuseli had started to work on a set of paintings for Boydell's Shakespeare Gallery, an enterprise that he was not satisfied with.

In an attempt to rival this he began working on a series of paintings in 1790 for his own Milton Gallery. It was 1799 before these were completed and the Milton Gallery exhibition was opened.

The following year a second Milton Gallery exhibition was held. Fuseli was also appointed Professor of Painting to the Royal Academy, a position he held until 1805.

His first three lectures were published in 1801 through those he championed the Greek Revival that was at that time becoming popular. Further lectures were published in 1805 and 1810. In 1804 he was appointed Keeper of the Royal Academy.

From around 1810 onward Fuseli concerned himself largely with teaching and writing about art.

He died in 1825 after a short illness.

SOURCES OF INSPIRATION, METHODS OF WORKING AND THE ARTISTS CONCEPTION OF ART

The following contains extracts from the notes of introduction to the catalogue 'A Collection of Drawings by Henry Fuseli' 1967 written by P. A. Tomory.

The subject drawings give almost the full range of Fuseli's literary interests Classical Mythology, Ancient History, The Bible.

DRAWINGS BY HENRY FUSELI

Catalogue

1. Caius Marius and the Cimbrian Soldier Pen and ink with grey wash	c 1764-65	306×486mm
2. Aphrodite carrying off Paris after his battle with Menelaos Pen and ink with grey and pink wash	c 1768-69	218×178mm
3. Three women at a curtained window Pencil and brown wash	1779	165×167mm
4. Subject from Milton's L'Allegro Pencil heightened with white	c 1780	330×411mm
5. A Scene from Timon of Athens Pen and brown ink with brown, yellow and pink wash (fixed)	1783	205×299mm
6. David and Goliath Pen and grey wash	c 1790-95	343×311mm
7. Mrs Fuseli seated at a Table Pen with grey, brown and pink wash	c 1790-91	227×157mm
8. A Woman with a Fan, standing, seen from the back Pencil, with blue brown, black and pink wash	1791	233×188mm
9. A Woman on a Balcony with high dressed hair and hat Pen with black, blue, pink and yellow wash	c 1790-92	234×187mm
10. Bust portrait of Mrs Fuseli Pen with black and blue wash heightened with white	c 1795	174×144mm
11. A woman standing attending to a man: A standing male nude seen from the back Pen and brown ink with watercolour	1790-1792	225×163mm
12. Mrs Fuseli Sleeping Pen and brown ink, with grey blue and pink wash	c 1795	227×186mm
13. Two courtesans with fantastic hairstyles and hats Pen with brown, pink and grey wash	1790-92	179×162mm
14. A Woman standing, seen from the back, drawing a curtain aside Pencil, pen with grey, brown and pink wash	1795-1800	307×173mm
15. Prometheus and io Pen and ink with grey wash	1800-1810	460×300mm
16. Hamlet Horatio and the Gravedigger Pen with grey, blue and pink wash	1804	372×295mm
17. Parental Care Pen and ink with grey and blue wash	c 1795-1800	192×288mm
18. Chriemhild throwing herself on the body of Seigfried assassinated by Trony Pen and ink with brown wash	1805	186×319mm
19. Siegfried having slain the Dragon Pen pencil and grey wash	1806	384×237mm
20. Siegfried and Chriemhild Watercolour	1807	480×360mm
21. Circe absolving Medea and Jason of the killing of Medea's brother Absyrtos Pencil with brown and grey wash	1808	425×271mm
22. Eros an Psyche Pen, pencil and watercolour	1808	233×358mm
23. Ision and Nephele Pencil with brown, grey and pink wash	1809	267×203mm
24. Hephaestus, Bia and Crato securing Prometheus on Mount Caucasus Pen, pencil with grey and pink wash	1800-1810	359×302mm
25. Selene and Endymion Pen, pencil and watercolour	1810-1811	373×302mm
26. Amavia finds here knight, Sir Mordant bewitched in Acrasia's bower of bliss Pencil, pen and grey wash	1810	310×398mm
27. Ision slaying Phorbas and Polymelus in revenge of his mother Megara, who having refused them as suitors was killed by them Pen and black ink with grey pink and green wash	1810	254×196mm
28. The great father and ancient Night Pencil with grey and blue wash	1800-1810	450×300mm
29. Allegory of Vanity Pencil and watercolour	1811	200×271mm
30. Virgil Dante and Geryon Pen and brown ink	1811	198×293mm
31. Portrait of Lavinia de Jrujo Pencil and grey wash	1813	260×170mm
32. A Capriccio of the Horse Tamers Pencil with blue and grey wash	c 1810-1815	466×310mm
33. Achilles crying out at the trench, confusing the Trojan Army Pencil with mauve and grey wash	c 1815	400×277mm
34. Udine and Huldbrand Pencil and watercolour	1819-1822	481×319mm

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35. Polyphemus hurling the rock at Odysseus Pencil with grey, blue and brown wash	c 1819	460×300mm
36. Death and Sin Bridging the "Waste" of Chaos and met by Satan on his return from Earth Pencil, pen and watercolour	c 1819-1821	393×315mm
37. Satan Leaving the Gate of Hell guarded by Sin and Death Pencil with grey, brown and yellow wash	1821	398×301mm

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VARIATIONS ON THE THEATRE ALAN PEARSON

The 'Variations on the Theatre' exhibition contains drawings and works on paper made since June 1981, after the artist moved to London.

The theme of the theatre and in particular the Opera theatre is not an unusual one for Alan Pearson.

Opera has held a fascination for him for many years, and as well as being a member of many audiences, he has also participated in these works as a performer.

Large cavernous Baroque and Rococo ambient spaces ring and echo and are electrified by sounds as they flow from the performers and conjoin with the audience, and its reaction.

These drawings and works on paper are visual expressions as much of the sounds of the theatre as they are of the atmosphere in which these sounds are created, or those who create them.

ALAN PEARSON

- 1929 — Born in Liverpool, England.
- 1957-1961 — University of Canterbury School of Fine Arts, graduated with Honours in Painting.
- 1964-1965 — Post-Graduate study at the Royal Academy College, London.
- 1966-1969 — Worked as a designer in Television AKTV2 Auckland.
- 1970-1975 — Resident in Christchurch, painting and teaching, part-time.
- 1976 — Four month study tour of Great Britain, France, Spain, Italy and Germany. On returning to New Zealand, painting and teaching in Auckland.
- 1980 — Travelled to Italy, lived in Basilicata, working on several commissions.
- 1981-1984 — Returned to England. Living in London with several trips to Italy, France and Germany. Working and studying.

AWARDS:

- 1964 — New Zealand Arts Council Grant to Study in London.
- 1976 — New Zealand Arts Council Grant to study tour of Great Britain and Europe.
- 1977-1980 — Two Arts Council Assistance awards.
- 1978-1979 — Awarded first prize in the National Bank Portrait Award.

EXHIBITIONS:

SOLO

- 1961 — First One Man Show in Canterbury, exhibited annually prior to departure for London.
- 1965 & 1966 — Camberwell Gallery, Qantas Gallery, London.
- 1970-1975 — Numerous One Man exhibitions in Christchurch, (Wellington) and Auckland.
- 1976 — Retrospective Portrait exhibition with publication of poetry, Brooke Gifford Gallery, Christchurch.
- 1977 — One Man Show in Peter Webb Gallery, Auckland.
- 1978 — One Man Show in Brooke Gifford Gallery, Christchurch.
- 1979 — One Man Show in Barry Lett Gallery, Brooke Gifford Gallery and Elva Bett Gallery, Wellington.
- 1981 — Middlesbrough Public Art Gallery.

GROUP

- 1976 — Pan Pacific Arts Festival, New Caledonia.
- 1976 — NZ Drawing Exhibition, Auckland City Art Gallery.
- 1977 — Group Exhibition, New Vision Gallery, Auckland.
- 1978 — Auckland Artists Exhibition, City Art Gallery.
- 1978 & 1979 — National Bank Portrait Awards.
- 1979 — NZ Nude Exhibition, Denis Cohn Gallery, Auckland.
- 1979 — Figurative Exhibition, Peter Webb Gallery, Auckland.
- 1979 — Humour and Satire Exhibition, Peter Webb Gallery.
- 1980 — Humour and Satire Exhibition, New Vision Gallery and C.S.A., Christchurch.
- 1980 — Recent Acquisitions, Auckland City Art Gallery.
- 1983 — Centenary Exhibition for Edward Lucie-Smith, Leinster Gallery, London.

Collections: Paintings in major public collections in New Zealand. Private collections in New Zealand, Australia, England and Italy.

Catalogue

WORKS ON PAPER

- | | |
|--|------------------------|
| 1. La Donna Mobile
Oil wash on Watercolour paper | March 1983, London |
| 2. My Angels Guart Thee — Turandot
Mixed media on watercolour paper | April 1983, London |
| 3. Cavalleria Rusticana
Mixed media on watercolour paper | April 1983, London |
| 4. Teatro Bella Figura 1
Oil on Card | January 1982, London |
| 5. Death of the Singular Man
Mixed media on watercolour paper | April 1983, London |
| 6. View from the Gallery, Coliseum
Watercolour on watercolour paper | September 1981, London |
| 7. Teatro Bella Figura 2
Mixed media on watercolour paper | July 1983, London |
| 8. Diva in Top C, Exit Theatre
Mixed media on watercolour paper | June 1983, London |
| 9. Chorus Line
Oil sketch on oil paper | January 1982, London |
| 10. The Audition
Watercolour on watercolour paper | January 1982, London |
| DRAWINGS | |
| 11. Chorus Line 2
Wax crayon | London 1982 |
| 12. Covent Garden Opera from the Circle
Pencil | London 1982 |
| 13. Ghosts of an Archetypal Theatre
Pencil | London 1982 |
| 14. Chorus Line 3
Wax crayon | London 1982 |
| 15. From the Balcony
Pencil | London 1982 |

CONTEMPORARY NEW ZEALAND ARTISTS

Seven contemporary New Zealand artists were invited to prepare an installation for "PAPERCHASE". Each has prepared works sympathetic to the concept of this festival Exhibition yet within the bounds of each individuals current sphere of activity as either a painter or sculptor.

ARTISTS:

Don Peebles, Philip Truttum, Ralph Hotere, Terry Stringer, Micheal Reed, Neil Dawson, Bing Davis we

1. DON PEEBLES

Donald C. Peebles Installation	
INSTALLATION SKETCH Charcoal/Chalk	1983/84
DRAWING UNTITLED No. 2 Charcoal/Chalk	1983
DRAWING UNTITLED No. 4 Charcoal/Chalk	1984
DRAWING No. 12 Charcoal/Chalk	1984
NEW YORK DRAWING Watercolour/Ink	1983
DRAWING NEW YORK Watercolour/Ink/Tea	1983
INSTALLATION DRAWING (FOR) Work in Progress — New York	
DRAWING (PAINTING) "Canvas Pieces" Charcoal	1983/84
DRAWING TOWARDS "Large Painting" Charcoal/Chalk	1984
DRAWING TOWARDS "Hanging Canvas Forms" Pencil	1984
DRAWING UNTITLED Charcoal/Chalk	1984
INSTALLATION SKETCH Watercolour/Pencil	1982

DON PEEBLES	b. 1922	NEW ZEALAND
	1941-46	War Service Pacific Islands and Italy
	1945	Studied at the Royal College of Art, Florence
	1947-50	Studied at Wellington Technical College
	1951-53	Studied at the Julian Ashton School, Sydney
	1960	Awarded Association of New Zealand Art Societies Fellowship
	1962	Participated in travelling exhibitions in London.
		Travelled in England and Europe
	1964-65	Participated in travelling exhibitions to Japan and India
	1968	Visited Australia
	1971	Travelled in Canada, U.S.A., England and Europe
	1976	Travelled and studied in England, Europe and New York
	1983	Travelled in the U.S.A.
	1984	Senior Lecturer in Painting, Canterbury University, School of Fine Arts

EXHIBITIONS:

Don Peebles has participated in numerous group exhibitions both in New Zealand and overseas since 1948. He has also held many one man exhibitions since 1954. A major retrospective exhibition of the artist's work was held in 1974.

COLLECTIONS:

Works are held in most major public collections in New Zealand and private collections in both New Zealand and overseas.

2. PHILIP TRUTTUM

UNTITLED
Black Ink/Mixed Media on Brown Manilla Paper

PHILIP TRUTTUM	b. 1940	NEW ZEALAND
	1963	Graduated from Canterbury University School of Fine Arts
	1967	Awarded Queen Elizabeth II Arts Council Grant to study in Australia
	1968	After his return from Australia, painting full-time
	1972	Awarded Queen Elizabeth II Arts Council Grant to travel to Europe and New York
	1975	Travelled to Europe
	1976-84	Living and painting in Christchurch

EXHIBITIONS:

Has participated in numerous group and solo exhibitions both within New Zealand and overseas since 1964.

Has been represented in major exhibitions of New Zealand painting.

COLLECTIONS:

Is represented in most public collections in New Zealand and many private collections in New Zealand and overseas.

The works in this installation are a series of progressive drawings first workin in 1980 and revised over a period of time since. The artist has taken the theme of the common car as symbolic heraldic 'modern mask' image, an image which he has progressively explored and extended.

3. Ralph Hotere

- 1984 — 1
- 2
- 3
- 4
- 5
- 6

framing by Roger Hickin

- 7
- 8
- 9
- 10
- 11
- 12

Mixed Media on paper on Stainless Steel

RALPH HOTERE

b. 1931

NEW ZEALAND

4. Terry Stringer

Domestic Details

1983/84

- 1 Table top
- 2 Chair
- 3 Floor
- 4 Shelf
- 5 Wall
- 6 Stairs

Gouache on Paper and Card

TERRY STRINGER

b. 1946
ENGLAND

1952
1964-67

Arrived in New Zealand
Elam School of Fine Arts, University of Auckland,
graduated with honours

1976
1977
1979

Won Hansells' Sculpture Award
Gained a Queen Elizabeth II Arts Council Award
Air New Zealand Travel Award
Aotea Square Sculpture Award

1980
1981

Australia-New Zealand Foundation Award
Queen Elizabeth II Arts Council Award

EXHIBITIONS:

Has exhibited regularly throughout New Zealand since 1971, and overseas in Sydney and Los Angeles.

COLLECTIONS:

Is represented in many New Zealand public and private collections.
"These pieces carry on from folded Christmas Cards I make for sending to friends each year. They are, in fact, the meeting point for sculpture ideas and drawing ideas."

Terry Stringer 1984

5. Michael Reed

Pencil and Pastel on Rag Paper

MICHAEL REED

b. 1950
1967-69
1970

NEW ZEALAND

Canterbury University School of Fine Arts
Co-Winner of ANZ Bank Award for Contemporary
Print Making
1984 Tutor in the Department of Art and Community
Studies Christchurch Polytechnic

EXHIBITIONS:

Has exhibited throughout New Zealand since 1970 and has held numerous one man exhibitions since 1975, the most recent at the Louise Beale Gallery, Wellington, 1983.

COLLECTIONS:

Represented in several public and many private collections in New Zealand.

The works in this installation explore the artist's current interest in the elements of colour, pattern and planar illusion on flat and constructed surfaces.

NEIL DAWSON

NEIL DAWSON

Paper, Scissors Rock
Skylight Installation March 1984
Paper, thread, glue, paint

b. 1948
1966-70

NEW ZEALAND

1972
1972-73

Studied Sculpture at Canterbury University School of
Fine Arts
Awarded Queen Elizabeth II Study Grant
Studied Sculpture at the Victorian College of Art
Melbourne

1974-75

Demonstrator in Sculpture — Part-time — University
of Canterbury School of Fine Arts

1978

Awarded Canterbury Society of Arts Guthrie Travel
Award

1980

Queen Elizabeth II Arts Council Travel Grant toured
U.S.A. and Europe

1983

Tutor 3D Studies, Drawing, Graphic Design Section
Christchurch Polytechnic

EXHIBITIONS:

First major exhibition '4 Man Group Show' Canterbury Society of Arts
Gallery 1970.

Major one man shows include: Pinocotheca Gallery Melbourne 1972,
Brooke Gifford Gallery 1978/81, Robert McDougall Art Gallery
'Seascape' installation, Elva Bett Gallery Wellington, Bosshard Galleries
Dunedin 1979.

Denis Cohn Gallery Auckland, Peter McLeavey Gallery Wellington,
Auckland City Art Gallery, National Gallery Wellington 1981. Robinson
& Brooker Christchurch, Ilam School of Art Anniversary Exhibition and
New Zealand Drawing Dunedin Public Art Gallery 1982.

Overseas Exhibitions: have included Mildura Sculpture Triennial
Australia 1978; Two person show representing New Zealand at the 11th
International Sculpture Conference at The New Zealand Embassy
Washington 1980.

COLLECTIONS:

Is represented in most major New Zealand public and many private collections. (Has received since 1981 several sculpture commissions from within New Zealand and overseas.)

BING DAWE

Portrait of a Man Wearing a paper hat and holding a loon
Sculpture 1 1984
Paper and Mixed Media

b. 1952

- 1974 Graduated in Sculpture from the University of Canterbury School of Fine Arts
One man exhibition Labyrinth Gallery Christchurch
Exhibition Brooke Gifford Gallery Christchurch
- 1975 'New Artists' exhibition Canterbury Society of Arts
- 1976 'New Artists' exhibition Canterbury Society of Arts
- 1977 Young Contemporaries exhibition Auckland City Art Gallery
- 1978 'Platforms' exhibition Canterbury Society of Arts
- 1979 'New Contemporaries' exhibition Robert McDougall Art Gallery
- 1980-83 Has participated in several group and solo exhibitions and also carried out many works on commission

COLLECTIONS:

Is represented in several New Zealand public and private collections.

EZIO GRIBAUDO B 1929 Italy

During his formative years as an artist Ezio Gribaudo met and admired many artists, among them Picasso, Henry Moore, Chagall, Dali and Siqueiros.

They settled his decision to become an artist. His interest was also aroused by his experiencing the works of Duchamp, Max Ernst and more directly Grahame Sutherland, Jean Dubuffet and Giorgio De Chirico. The latter have all expressed their admiration for the work of Ezio Gribaudo.

Of the artist De Chirico has stated: "Ezio Gribaudo is one favoured son, whom for so long I have had much affection. He has great refinement in his Logogrifi, in his relief . . ."

Exhibitions:

Solo: Ezio Gribaudo commenced exhibiting in 1953 in his home city Turin. Since that time he has exhibited on many occasions throughout Italy as well as abroad in Toronto Canada 1970, New York USA 1971 and 1982, Amsterdam Holland 1973, London England 1975, Rio De Janeiro 1974 and Paris 1982.

Group: Since 1955 he has participated in numerous group and festival exhibitions throughout Italy and elsewhere throughout the world. Most notable among these are the 9th National Quadriennale of Art Rome 1966 in which he was awarded the prize for engraving, the 33rd International Biennale of Venice, in which he won the prize officially reserved for Italian Graphic artists-1967 the 9th International Biennale San Paolo Brazil at which he was awarded the Acquisition Prize for graphics.

Other exhibitions have included the 'Hockney — Gribaudo' exhibition 1975 and Atreder '82 International Exhibition of Graphic Art Florence.

Catalogue
Logogrifo 1982
1 Paper Buvard
500x680mm.

Note: There is only one entry of work in 'Paperchase' as it was only decided in January to include the work of this artist. By that time the Gallery space for the Festival exhibition had already been allocated. A recent visit by Ezio Gribaudo and in view of the quality of this graphic artist's work on paper made it felt that he should be represented in some way.

Note: A number of the works in Paperchase' are available for purchase through the artist or his agent. Further details are available at the Reception Desk.



"Paperchase"

The space between eye, brain, hand and the sheet of pristine paper is the arena in which some of the greatest, most exciting leaps of human imagination have been made. Paper is the vehicle which carries the vital message, first visual form of thought, the majestic concept, the insight that gleamed and grew within the mind and found expression in a drawing, a formula, a written sentence. For the 1984 Christchurch Festival, the Robert McDougall Gallery decided to seek out a diversity of artworks on and with paper. "Paperchase" is the result, an omnibus exhibition composed of many smaller but no less important presentations.

The gallery is grateful to the Auckland City Art Gallery for making the Henry Fuseli drawing available to us, a superb collection which has not been seen in Christchurch previously. We are also grateful to Mr Barry Cleavin and the three major United States printmaking studios, the Ernest de Soto, Tamarind and Crown Point Press and their staff for their willing co-operation in providing works for "PRINT U.S.A.". This exhibition was also made possible through the support of the Queen Elizabeth II Arts Council.

The British Council has arranged the presentation of David Hockney's "Blue Guitar" series. Tim Payne was of great assistance in bring together "Jabberwock" the Australian component. Alan Pearson whose work has not been seen in New Zealand since he left to live and work in Britain five years ago, agreed to forward a suite of recent works.

The Gallery also expresses its appreciation for the enthusiastic co-operation received from the New Zealand artists Ralph Hotere, Philip Trusttum, Don Peebles, Bing Dawe, Neil Dawson, Terry Stringer, Michael Reed, presenting works on paper especially executed for "Paperchase".

John Coley

CROWN POINT PRESS

printing for — Vito Acconci, Robert Bechtle, Chris Burden, Richard Diebenkorn, Francesco Clemente, Robert Kushner, Pat Steir, David True, Wayne Thiebaud, William T. Wiley, Edward Ruscha, Robert Mangold.

THE ERNEST F. de SOTO WORKSHOP

printing for — Adja Yunders, Lionel Maciel, Thomas Akawie, Alejandro Colunga, Byron Galvez, Gustavo Rivera, Jerry Concha, Edmundo Aquino, Maximino Javier, Roy de Forest, Richard Shaw.

TAMARIND

printing for — Clinton Adams, Billy Al Bengston, Roy de Forest, John Paul Jones, Craig Kauffman, Bruce Lowney, George Miyasaki, Mel Ramos, Deborah Remington, Judy Rifka, Fritz Scholder, Martie Zelt.

This is an exhibition containing provocative evidence of one of the most significant aspects of Art in America today — Autographic Print Publishing. The artists involvement is fundamental to the existence of these works. They are original prints resulting from the artist, publisher, printer, triad. The unseen element is the artists involvement with the publisher and printer. The artist has worked on the plates or stones then given approval for editioning after a satisfactory B.A.T. 'bon a tirer' print has been pulled. This is the quality control print which sets a standard for the edition. The artists final approval to the hand printing is signing, dating and designating an edition number. The plate is cancelled, or stone effaced at the completion of editioning.

These prints from Tamarind, Crown Point, and Ernest F. de Soto workshops involve ideas which are the artists domain, fused by sympathetic artisan printers who act as guides providing technical support systems for their artists. These ideas reveal themselves as prints, unquestionably the work of the artist, but in fact also the result of a profound liaison between the artist (composer) and printer (unashamed accompanist). This exhibition is a small celebration of such liaisons.

Tamarind, in Albuquerque, New Mexico, publishes by invitation and contract, while being committed to a lithographic Master Printer teaching programme. Crown Point Press, Oakland, California, produces astonishing intaglio prints embodying founder and Director Kathan Brown's dictum "I want to show that etching can do anything". The Ernest F. de Soto Workshop in San Francisco represents Ernest de Soto's skill in recognising and publishing acceptable American thoroughbred art, in conjunction with extraordinary Hispanic art removed from, but parallel to the contemporary mainstream. These three workshops, differing in techniques and policy, are linked by their virtuosity and invisibility in representing artists ideas. For New Zealand, here is an example of a liaison, generous, salutary, and worthy of attention.

Barry Cleavin,
Senior Lecturer in Engraving,
School of Fine Arts,
University of Canterbury.

PRINT U.S.A.

Catalogue

THE ERNEST F DE SOTO WORKSHOP

San Francisco California

NO. TITLE:

NO.	TITLE:	ARTIST:	
1.	Veronica II	Aoja Yunkers	1977
Lithograph, Edition No. 9, Print No. 50/70			
2.	El Diablo Caleta	Lionel Maciel	1980
Lithograph, Edition No. 99, Print No. 24/100			
3.	The Barge of Ichneumon	Thomas Akawie	1980
Lithograph, Edition No.78, Print No. 48/100			
4.	Nino Con Tricyclo	Alejandro Colunga	1979
Lithograph, Edition No. 85, Print No. 98/110			
5.	Mujer en Azul	Byron Galvez	1980
Lithograph, Edition No. 101, Print No. 16/100			
6.	Series III — "T"	Gustavo Rivera	1980
Lithograph Monoprint on Handmade Paper, Edition No.103			
7.	Itlatiuh	Gustavo Rivera	1983
Paper Cast Lighthograph, Edition No. 153, Print No. 37/49			
8.	Ahote	Jerry Concha	1982
Lithograph, Edition No. 149, Print No. 16/90			
9.	Casador de Mariposas	Edmundo Aquino	1981
Lithograph, Edition No. 130, — H.C.			
10.	Tiovivo	Maximino Javier	1983
Lithograph, Edition No. 157, Print No. 94/100			
11.	Untitled	Roy de Forest	1983
Lithograph, Edition No. 158, Print No. 2/100			
12.	Untitled	Richard Shaw	1983
Lithograph, Edition No. 159			

THE CROWN POINT PRESS

Oakland California

13.	Three Flags for One Space and Six Regions	Vito Acconci	1981
Six Part Photo Etching, Print No. 21/25			

14. Sunset Intersection Softground Etching, A.P. 8	Robert Bechtle	1983
15. Atomic Alphabet Etching and Watercolour, Print No. 4/20	Chris Burden	1981
16. Tri-Colour II Etching, Spitbite Aquatint, Print No. 5/35	Richard Diebenkorn	1981
17. Not St. Girolamo Etching, Aquatint Chine Colle, Print No. 15/25	Francesco Clemente	1981
18. Nubianas Etching and Pochoir in Two Panels, Print No. 33/35	Robert Kushner	1982
19. When I think of Venice Etching and Aquatint, Print No. 4/35	Pat Steir	1980
20. Late Aquatint, Print No. 25/25	David True	1983
21. Sardines Etching, Drypoint, Aquatint,, Print No. 50/50	Wayne Thiebaud	1982
22. Now Here's That Blame Treaty Softground etching, Print No. 50/50	William T. Wiley	1983
23. Big Dipper over the Desert Etching and Aquatint, Print No. 48/48	Edward Ruscha	1982
24. Untitled Aquatint Aquatint, Print No. 14/20	Robert Mangold	1978

THE TAMARIND INSTITUTE

The Taramind Institute is a division of the University of New Mexico

25. Pavane for Nine Colours Lithograph, Print No. 13/25	Clinton Adams
26. Agua A La Noche Lithograph, Print No. 18/25	Billy Al Bengston
27. Untitled Lithograph, Print No. 39/50	Roy de Forest
28. Paradise Gate: Maine Gate Lithograph, Print No. 25/30	John Paul Jones
29. Yellow Chair No. 1 Lithograph, Print No. 25/40	Craig Kauffman
30. The Great Wheel Lithograph, Print No. 30/35	Bruce Lowney
31. Gallop Lithograph, Print No. 31/50	George Miyasaki
32. Oakland: Ode to Moe Lithograph, Print No. 34/35	Mel Ramos
33. Narth Lithograph, Print No. 31/40	Deborah Remington
34. A Museum Lithograph, Print No. 26/36	Judy Rifka
35. Desert Flower (State II) Lithograph, Print No. 45/50	Fritz Scholder
36. Return to A-QQ No. 2 Lithograph, Print No. 25/25	Martie Zelt

THE JABBERWOCK

The Jabberwock hand paper mill, Hobart, Tasmania was established in 1978 by Timothy Payne, who was at that time Artist in Residence at the Tasmanian School of Art, to which the mill is attached.

The idea to build a hand paper mill grew out of a project initially conceived by Rod Ewins Senior Lecturer in printmaking at the Tasmania School of Art, around 1975.

During 1975-1978 he worked with others towards funding this project. Funding was eventually obtained from several sources, including the Crafts Board and Visual Arts Board of the Australian Council, the Tasmanian Arts Advisory Board and Council of Advanced Education.

In February 1978 Timothy Payne was selected as Artist in Residence at the Tasmanian School of Art, and with his experience in California was the best person to set up the mill. Work commenced on the mill in June of 1978. Most of the equipment was not readily obtainable and had to be specially fabricated. The mill commenced operation on 27 November 1978.

The initial aim of the project was to establish a professional craft workshop capable of making hand made papers of an international standard. It was also intended that this facility should be self supporting. To this end the mill began operating as a stock production mill, selling its papers through a Melbourne agent, but this activity did not prove viable, with the result that the Jabberwock mill has become more closely involved with the Tasmanian School of Art, producing paper on a custom basis only. The initial aims of the project have been further extended in recent years by Timothy Payne who has guided the mill into promoting paper as an artistic medium. This has led to the initiation of several programmes which have involved craft trainees, public demonstrations, workshops, student activities and visiting artists.

In 1982 Jabberwock conducted a special project with the artists Denise Oates, Kay Lawrence, Elizabeth Gower, and Judy Silver to produce an all paper exhibition.

Jabberwock in 1984 still offers what technical advice and assistance on papermaking whenever it is required, with its operations being maintained with the support of the Tasmanian School of Art.

THE ARTISTS

The present exhibition is made up of a selection of works, by eight contemporary Australian artists, currently working in the media of handmade paper.

Artists represented are: Timothy Payne, Judy Silver, Guy Warren, Penny Wells, CAPA & Cardew, Kay Lawrence, Ruth Faerber and Denise Oates.

TIMOTHY PAYNE b. 1948 USA

Timothy Payne began his training in papermaking at San Diego University where he graduated MA in 1975.

Between 1975 and 1976 he was apprenticed in his art to Twin Rocker Papermill Indiana. He subsequently became a consultant at 'Farnsworth and Serpa' Papermill California.

During 1977 and 1978 he constructed 'Image' papermill in California.

It was in February of 1978 that he was selected as Artist in Residence at the Tasmanian School of Art Hobart. It was his task to set up what became the 'Jabberwock' Paper Mill. It commenced operations the same year. Timothy Payne however, ~~decided~~ to stay on in Hobart after his term expired to, as he has said, "try to accomplish something beyond an artist in residence programme." This he has done with immense success.

Of his work the artist has stated:

"My work on paper is of two basic concerns. One is the material itself, that is taking paper from being

a vehicle upon which messages from other materials are transported, to having the message being the paper itself. The second concern is the development of a series of images that are based upon dreams and specifically the continuing development of a dream, that I encountered when I was eleven years old. The dream really struck me, stayed with me and has given me lots of content. I've been following it through ever since."

The Robert McDougall Art Gallery wishes to acknowledge the contribution Timothy Payne has made to this exhibition.

Note: Timothy Payne has been responsible for curating and co-ordinating this exhibition of works by Jabberwock Papermill for the Christchurch Festival 1984.

CATALOGUE OF WORKS

Timothy Payne

1. Cabiri Hand 1983
Handmade paper, silk, flax, twine, cotton rag
2. Hullabaloo Landscape No 1
Handmade paper
3. Hullabaloo Landscape No 4
Cast handmade paper

JUDY SILVER b. 1950 USA

Judy Silver attended the High School of Music and Art New York until 1967 after which she studied at Philadelphia College of Art from which she graduated in 1972 B.F.A. In 1976 she gained a M.F.A. degree from the Maryland Institute college of Art.

During 1973-74 she was Instructor of Art at Maryland Institute College of Art and 1974-75 Instructor in Painting and Design and Colour Theory at the Northern Virginia Community College.

In 1976 she was appointed Instructor in Colour and Design at the Community College of Baltimore. That same year she was awarded the Rome Prize Fellowship in painting and until 1978 studied at the American Academy in Rome.

In 1981 Judy Silver was appointed Instructor in Painting Foundation and Graphic Investigation at Canberra School of Art Australia, a position she currently holds. The following year she was guest artist at Jabberwock Papermill Tasmania College of Art.

Exhibitions: This artist has participated in more than thirty group exhibitions in both the USA

Group since 1972 and several in Australia since 1981.

Most recently in 'Australian Paperworks' exhibition Kyoto Japan.

Solo Major solo exhibitions have included those held at Hardart Gallery Washington DC 1974, Walker Street Gallery New York City 1975, Gallery 641 Washington DC 1976, the American Academy Rome Italy 1977-78. Gallery A Sydney Australia 1981. Huntly Canberra Australia 1981 and Christine Abraham's Gallery Melbourne 1983.

Collections: Works are in the collections of Gold Coast City Art Collection Amalgamated Bank, New York city. Rutgers University New Jersey USA. The American Academy, Rome, Northern Virginia community College. US Embassy in Tunisia as well as numerous private collections in USA, Europe and Asia.

Judy Silver

4. Hobart Series 19 1982
Paper pulp and collage
5. Hobart Series 21 1982
Paper pulp, collage and acrylic
6. Hobart Series 23 1982
Paper pulp and collage
7. Hobart Series 24 1982
Paper pulp, collage and acrylic

GUY WARREN b. 1921 Australia

Guy Warren studied for a Diploma of Art at the National Art School Sydney 1947-1949 following war service with the AIF 1941-1945.

In 1951 he travelled to London and studied part-time at the Chelsea School of Art and Central School of Arts and Crafts. He remained in London until 1959 visiting Europe on occasions. He returned to Sydney in 1960. In 1966 he commenced teaching at the University of Sydney in the School of Architecture and Department of Fine Arts, a position he held until 1973. A study tour of Great Britain and the USA followed in 1968 and the following year in 1969 he was a member of the US/Australian Environmental Design Team in Fuji.

Between 1973 and 1976 Guy Warren was Director (full-time) of the University of Sydney Art Workshop and between 1974 and 1976 was consultant, environmental design, for Parkes Community Centre, Adelaide, South Australia and in 1976-79 consultant in environmental design, Wanniasa Community College, Canberra.

In 1976 he was appointed Principal Lecturer, School of Art, Sydney College of Arts, New South Wales. Two years later, in 1978, Guy Warren represented the Australian Government as Commissioner, Lecturer and Participant in the Exhibition 'Landscape and Image'. In 1979 he was visiting artist, working in paper at Jabberwock Paper Mill.

From 1980-1983 he worked and studied in Europe and the USA and was resident artist at Visual Arts Board Studio, New York, July - December 1982.

Exhibitions: Guy Warren has participated in numerous group exhibitions in both Australia and overseas since 1957. His solo exhibitions since 1959 have been just as numerous and international.

Awards: This artist has been the recipient of 22 separate awards, prizes or grants so far since 1950. Included have been the Mosman Prize 1950, 1965; Maitland Prize 1968; and in 1981 the Manly Art Prize (Acquisitive) Sydney, NSW.

Collections: Is represented in most major public collections in Australia and overseas in Peking China and London; also private collections in Australia, USA and Great Britain.

GUY WARREN

8. Australia 111 1983
Handmade paper
9. "Down Under" 1983
Handmade paper
10. Figure Entering 1983
Handmade paper

All pieces were made by the artist at ALEXANDRA SOTERIOU PAPER MILL New Milford NJ USA during March 1983.

PENNY WELLS b. 1950 Tasmania

Penny Wells graduated at the Tasmanian School of Art 1970 and currently works at Jabberwock Papermill.

Artists Statement:

While designing my house I began to realise the compulsion of this human race to formalise the landscape, to box it, frame it, restrict it, hence the windows, and the windows took over and brought them their walls, then came the profiles of the houses and not just singularly but whole streets of them . . .

T Shirts: the Australian Uniform - it must be preserved as are the grass skirts, Kimonos, Kilts and

feathered headresses of other colourfully dressed nations!
Penny Wells 1983

- Penny Wells
11. 8 Little T Shirts
Handmade paper
12. Sheet 1
Handmade paper
13. Sheet 2
Handmade paper

CAPA AND CARDEW

The two works exhibited as catalogue Nos. 14 and 15 are the products of a collaboration between dress designers Paula Pratten and Dorothy Henel and artist Gaynor Cardew. Together they have formed a business, marketing clothing using handmade paper which operates under the name of Capa and Cardew.

GAYNOR CARDEW b 1952 Australia

Gaynor Cardew graduated from Canberra School of art in 1977. In 1980 she was awarded an Australia-Japan Foundation Travelling grant to study handmade paper techniques in Japan and in addition a Capital Territory grant in support of this study.

Currently she is lecturer in Graphic Investigation at Canberra School of Art.

- Exhibitions: Has exhibited widely throughout Australia and recently contributed to 'Australian Paperworks', an exhibition held in Kyoto Japan 1982.
Collections: Works are held in the collections of the Australian National Gallery Canberra and the Paper Museum Tokyo Japan.

CAPA and Cardew

14. Year 3000
Linen, crochet, copper wire, banana and Linter paper
15. Tokyo Rose
Silk and banana paper

KAY LAWRENCE b 1947 Australia

Kay Lawrence studied for a Diploma of Art (Teaching) between 1965 and 1967 at the South Australia School of Art, followed by a post graduate year in painting and printmaking at Western Teachers' College. Between 1971 and 1978 she held a position as a Lecturer in Printmaking at Salisbury C.A.E. In 1977-78 she was awarded a Crafts Board grant to study tapestry at Edinburgh College of Art. During 1979 she worked full-time as an artist and became a member of the Fibreworks Collective and Scottish Tapestry Artists' Group.

The following year she gained a part-time lectureship in Textiles at Hartley College of Art and Education. IN 1981 she was awarded the Batman Purchase Prize of the Queen Victoria Museum and Art Gallery Launceston; also the Fibre Prize, Stirling Festival Art Craft Awards and Maude Vizard Wholohan Art Purchase Art Gallery of South Australia. The Tapestry Project at Salisbury College of Art and Education was coordinated by Kay Lawrence during 1981 as was the Tapestry Project for Cafers Primary School and the local community in 1982.

- Exhibitions: Kay Lawrence has participated in numerous group exhibitions since 1971 in Australia and, more recently, Japan. Her solo exhibitions have included exhibition of drawings and tapestries Yureilla Galleries Adelaide 1977 and exhibition of drawings and tapestries Jam Factory Gallery Adelaide 1981. She has also completed several tapestry commissions, including a major commission for the Australian High Commission's Embassy, Dacca, Bangladesh.
Collections: Kay Lawrence's work is represented in several state public collections in Victoria South Australia and Tasmania.

CATALOGUE ENTRY

Artist's statement about the works:

"Over the last four years I have been working with grids in various forms . . . drawn, photographed, knotted and woven. I like the tensions that emerge in the relationship between formal structures like a grid and randomly collected or intuitively made forms. These paperworks are part of a series that explore the notion of order/chaos and reflect my own need to understand the world by imposing order on my own experience."

Kay Lawrence 1983

Kay Lawrence

16. Grid No 2
Handmade paper, chalk, cotton, linen, sewn grid, tapestry
17. Grid with Rhythmic Marks
Handmade paper, chalk, graphite, cotton, linen, raffia
18. Tasmanian Diary 3
Handmade paper, rice paper, pencil, cotton, linen, raffia
19. Tasmanian Diary 4
Handmade paper, chalk, pencil, cotton, linen, woven tapestry

RUTH FAERBER b 1922 Australia

Ruth Faerber studied at Orban's Studio Sydney, the National School Sydney, Pratt Centre New York, Sydney University Department of Fine Arts. Since 1980 she has been concerned with making paperworks involving the use of rag pulp incorporating bas-relief sculptural forms.

Over the years this artist has been the recipient of several awards which have included the Pratt Centre New York Scholarship for Contemporary Printmaking, 1967; The Print Council of Australia Member Print edition commission 1974; the 1975 Exhibition Grant from the Visual Arts Board; a travel grant from the Visual Arts Board of Australia 1981; Qantas Grant 1981; and in 1983 an Australia-Japan Foundation travel grant. From 1972 to 1983 Ruth Faerber received 23 various painting awards and 19 graphic awards.

- Exhibitions: Between 1964 and 1983 Ruth Faerber took part in individual exhibitions in Sydney, Melbourne, Canberra, Adelaide, New Zealand and London. She has participated in various group exhibitions including; Printmakers of NSW, Sydney Printmakers, Print Council of Australia exhibition, as well as several overseas travelling exhibitions. She was represented in exhibitions at International Print Biennials, Bradford, United Kingdom 1968 and 1982; Australian Paperworks exhibition 1983, Kyoto, Japan; Weiringer Graphics, Boston, USA; International Print Biennial, Seoul, Korea, 1983; Australian Prints, Harbour-point Gallery Toronto, Canada, 1983.

- Collections: Ruth Faerber is represented in most major Australian national state gallery collections as well as many regional gallery collections and also several Australian university collections, BHP collection, Transfield collection, Print Council of Australia collection, Victoria Department of Education collection, Art Bank collection and the International collection of Thyssen-Bornemisza.

Ruth Faerber

20. Primeval Recall 1980
Rag pulp (prepared at Jabberwock and completed in Sydney)
21. Excavation 1 1982
Reconstituted cotton Linter sheets (supplied by Jabberwock)

22. Sacred Site 1982
Reconstitution cotton Linter sheets (supplied by Jabberwock)
23. Women of Pompeii I
Recycled Bainbridge Board — Cast 2/200 (cast from a plaster mould)
24. Women of Pompeii II
Recycled Bainbridge Board — Cast 2/200 (cast from a plaster mould)

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DENISE OATES b. 1955 Australia

Between 1974 and 1977 this artist studied at the Alexander Mackie School of Art Sydney. In 1981 she was awarded the Visual Arts Board of Australia Grant.

- Exhibitions:** Group Exhibitions in which this artist has been involved have included those at Hogarth Galleries Sydney, 1976 Bluxland Gallery Sydney 1977 Macquarie Galleries 'Harbour' Exhibition and Art Gallery of NSW Sulman Prize Exhibition 1978.
In 1979 Denise Oates participated in the Archibald Prize Exhibition at the National Gallery of NSW, in 1980 'Ten Young Artists Show Macquarie Galleries, Geelong Art Prize Exhibition, Bathurst Art Prize Exhibition 1981. During 1982 she exhibited in the 'Jabberwock' Paper Show Macquarie Galleries 'The Paper Show' Woollongong City Gallery and Women in Arts Festival Bathurst Art Gallery.
In 1983 she exhibited at the International Paper Conference, Australian Paper Exhibition Kyoto Japan.
- Solo:** Exhibitions have included: 'Padded Portraits' Macquarie Galleries 1979 'The Uniform' Show Macquarie Galleries 1981. 'Quipus Memoirs' 1983 Perth Festival Freemantle Arts Centre Macquarie Galleries Penrithe Regional Gallery NSW.
- Collections:** Denise Oates is represented in the Alexander Mackie College Collection Sydney, Woollongong Art Gallery, Burnie Art Gallery Rockhampton City Art Gallery and Artbank.

DENISE OATES

25. Bird Girl
Cast paper and turkey feathers
This work was made at the Jabberwock Papermill in 1982 and consists of a cast paper face set into a cast paper sheet with the head dress made of turkey feathers and a sheet of handmade paper. It is one of my first works using handmade paper. The richness of the paper is shown to advantage in this piece.
26. Fragments
Handmade paper and cotton fibre
'Fragments' was made in 1982 as part of a series of handmade paper masks based on the Antarctic explorer Mawson. The stark whiteness of the paper suits the subject matter and the rotting flag, as well as being part of the theme of the work, embedded perfectly with the cotton fibre.
27. Quipus Crustations
Handmade paper custaceous remnants
Part of the 'Quipus Memoirs' show exhibited at the 1982 Perth Festival, this piece incorporates a handmade paper face, various crab, lobster and Balmain Bug shells and knotted string which represents a quipus (pron. kee-poo, a device of knotted rope or string used by the Incas as a record or reminder). Only the maker of the quipus could read it; the face represents the owner of the quipus and the objects are what the reminder is about. Objects used in some of the other pieces in this series included human bones, bark, carved fish, beetles, quail eggs and seed pods.
28. Animal Instincts
Handmade paper
This is my first three dimensional piece in handmade paper and indicates the direction in which my work is heading, i.e. more three dimensional, an extension from faces to bodies and introducing animal images combined with human images.

Note: Notes which accompany catalogue 25-28 are statements by the Artist.

THE BLUE GUITAR

Etchings by David Hockney, who was inspired by Wallace Stevens who was inspired by Pablo Picasso. During the summer of 1976 while on holiday on Fire Island, David Hockney was given a book of poems which included 'The Blue Guitar' by Wallace Stevens. The poem was inspired by the 1903 painting by Picasso of a blind musician 'The Old Guitarist'. Hockney has stated in the notes to the original portfolio of 'The Blue Guitar' that "the etchings were not conceived as literal illustrations of the poem but as an interpretation of its themes in visual terms. Like the poem they are about transformations within art as well as the relation between reality and the imagination so these are pictures within pictures and different styles of representation, juxtaposed and reflected and dissolved within the same frame". Hockney's admiration for the artist Picasso has always been immense. Of Picasso he has said "I am a great fan and admirer of Picasso which is a bit kind of unfashionable in the sense that contemporary artists tend to ignore him a lot. I think that he was the giant of the twentieth century". On reading Wallace Stevens' poem, Hockney was fascinated by what the poet had to say about reality, which is one of the principal themes explored by the poet. The first verse embodies much of the essence of this:

The man bent over his guitar,
A shearsman of sorts, the day was green.
They said 'You have a blue guitar,
You do not play things as they are.'
The man replied, 'Things as they are
Are changed upon the blue guitar'.
And they said then, 'But play you must,
A tune beyond us, yet ourselves,
A tune upon the blue guitar
Of things exactly as they are'.

Hockney was particularly attracted by 'You do not play things as they are'. He has said that: 'When I read "you do not play things as they are", I was reminded that, things as they are, were in the 1930s the Philistine response to Picasso — "you do not paint things as they are". In painting illusion is used to deceive the eye, to make things look as they are. Things as they are the poem says really has no meaning'.

DAVID HOCKNEY

- 1937 Born Bradford England
- 1953-1957 Studied Bradford School of Art
- 1959-1962 Studied at the Royal College of Art
- 1961 Won a prize for his print 'Three Kings and a Queen' which enabled him to go to New York for the first time
- 1962 Working back in London, also travelled to Berlin.
- 1963 Travelled to Egypt. On his return painted 'The Great Pyramid at Giza with Broken Head from Thebes'
First one man exhibition in London

- 1964 First one man exhibition in New York
Toured the USA by car and lived in Los Angeles
- 1965 Worked in Los Angeles on a set of lithographs 'A Hollywood Collection'
Taught at Colorado University
- 1966 Went to Beirut in preparation for his Cavafy Etchings in London
Taught at the University of Colorado
- 1967 Awarded first prize at the John Moores Exhibition
- 1968 Documents IV exhibition in Kassel consolidated his reputation in Europe
- 1970 Retrospective exhibition Whitechapel Gallery London
- 1971-1972 Travelled to California, Hawaii and Japan
- 1973 Worked on an extensive group of lithographs in Los Angeles
Lived in Paris and worked on etchings with Aldo Crommelynck
- 1974 Designed sets and costumes for the Glyndebourne production of Stravinsky's 'Rakes Progress'
- 1976 'Twenty Photographic Pictures' published as a portfolio
Visited Australia
Started work on drawings for 'The Blue Guitar' etchings in London

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|------------------------------------|-------------------------|
| 1. The Blue Guitar | Etching |
| 2. The Old Guitarist | Etching <u>Aquatint</u> |
| 3. A Tune | Etching |
| 4. It Picks Its Way | Etching |
| 5. Franco-American Mail | Etching |
| 6. Parade | Etching |
| 7. Discord Merely Magnifies | Etching |
| 8. The Buzzing of the Blue Guitar | Etching |
| 9. In a Chiaroscuro | Etching |
| 10. Figure with a Still Life | Etching |
| 11. Made in April | Etching |
| 12. A Picture of Ourselves | Etching |
| 13. The Poet | Etching |
| 14. Etching is the Subject | Etching |
| 15. Tick It, Tock It, Turn It True | Etching |
| 16. I Say They Are | Etching |
| 17. On It May Stay His Eye | Etching |
| 18. A Moving Still Life | Etching |
| 19. <u>Serenade</u> | Etching |
| 20. What is this Picasso? | Etching |

DRAWINGS BY HENRY FUSELI

The exhibition of 'Drawings by Henry Fuseli' is a loan exhibition from the Auckland City Art Gallery. First catalogued and exhibited in 1967 by Mr P. A. Tomory the Fuseli collection of drawings comprises 37 works mostly in pen and ink, and wash, made by the artist between 1764 and 1821.

As a collection it is unique in the southern hemisphere and is to date the most important art discovery in New Zealand's history. The circumstances of the discovery of these drawings in Dunedin in 1963 was quite fortuitous.

It occurred while Mr Tomory the then Director of the Auckland city Art Gallery was inspecting a private collection, and was asked to also look at a collection of drawings which the then owner thought might be of some interest.

The drawings in this exhibition are those same works discovered over two decades ago.

In 1965 the Auckland City Art Gallery acquired the entire collection which they have kept together as an exhibition unit over the years.

The Robert McDougall Art Gallery is grateful to the Auckland City Art Gallery for agreeing to make this unique collection of drawings available as part of the exhibition programme for the 1984 Festival of Arts.

THE ARTIST

HENRY FUSELI 1741-1825:

The artist was born Johann Heinrich Fuseli in Zurich Switzerland, the second son of Johann Caspar Fuseli.

The earliest indications of Fuseli's interest in drawing emerged during his adolescence when he began making copies of engravings by various European artists.

It was around this time that he also developed an intense interest in classical literature, and was introduced through his association with members of a Zurich romantic literary circle, to Shakespeare, Dante and Milton. He also became fluent in many ancient and modern languages.

These discoveries in the 1750's were to become a mine for his imagery in the years that followed, as the drawings in the present exhibition reveal.

In 1761 at the age of twenty he was ordained into the Zwinglian Church. However, this connection was short lived as the following year with his friends Johann Lavater and Felix Hess he published a political pamphlet which forced all three to leave Switzerland.

They took refuge in Berlin, and it was here that Fuseli gained direct contact with the leaders of the German romantic movement.

Fuseli first visited England during 1764, but by December of that year he had returned to the continent, and was living in France. He did not return to England until 1767 when he arranged to have published in London his 'Remarks on the Writings and Conduct of J. J. Rousseau.'

In 1768 he met for the first time Sir Joshua Reynolds who encouraged him to become an artist.

His involvement with literary thought was however at this time still very strong, so much so, that in 1769 he embarked on a history of German poetry. Unfortunately the work was never published and the manuscript destroyed. Reynolds urgings persisted and in 1770, upon his advice Fuseli set out for Italy with his destination as Rome, on the journey he visited Genoa and Florence.

For the next eight years of his life he remained in Rome working as an artist, being deeply influenced by his surroundings. Rome during the 1770's had a regular exchange of artists and dilettanti of many nationalities, and this may have encouraged Fuseli to stay longer than was usual at that time. He did decide eventually to leave in 1778, and returned home to Zurich briefly before moving back to London.

Back in London he rejoined a literary circle led by Joseph Johnson and continued to work at his painting. It was not until 1782 that some recognition of his worth as an artist began to emerge with the acceptance, and success of 'The Nightmare' at the Royal Academy exhibition of that year. This painting was engraved the following year. It has been suggested that P.A. Tomory in 'The Life and Art of Henry Fuseli' that Fuseli may have gained his association with William Blake in his search to find a sympathetic engraver for his painting, one that, "would not butcher the original." The friendship that Fuseli formed with William Blake in 1787 was to last for more than twenty years.

In 1788 Fuseli married Sophia Rawlins of Bath. She was an amateur artists model but was not considered to be his equal, but was 'pleasing of appearance and of good sense.'

by