

AUSTRALIAN CONTEMPORARY PAINTING
THE CLASSIC WORKS OF 42 EXCELLENT ARTISTS

澳大利亚
当代绘画

——四十二位代表性
艺术家经典作品



李兢喆 编著
EDITED BY JINGZHE LI

上海人民美术出版社
Shanghai People's Fine Arts Publishing House



图书在版编目(CIP)数据

澳大利亚当代绘画：四十二位代表性艺术家经典作品 /
李兢喆编著. —上海：上海人民美术出版社，2005
ISBN 7-5322-4426-1

I. 澳... II. 李... III. 绘画—作品综合集—澳大利
亚—现代 IV. J231

中国版本图书馆 CIP 数据核字(2005)第 050459 号

本书所有艺术家的作品已授权澳大利亚多元文化传媒公司
(Multiculture Media & Trade PTY.LTD) 在中国出版，未经许可
不得任何使用。

澳大利亚当代绘画

——四十二位代表性艺术家经典作品

编 著：李兢喆

责任编辑：薛建华

装帧设计：李兢喆

技术编辑：殷小雷

出版发行：上海人民美术出版社

印 刷：山东新华印刷厂临沂厂

版 次：2005 年 6 月第 1 版

印 次：2005 年 6 月第 1 次印刷

开 本：889 × 1194 1/16

印 张：9

印 数：0001—2000

书 号：ISBN7-5322-4426-1/J · 4011

定 价：88.00 元

AUSTRALIAN CONTEMPORARY PAINTING
THE CLASSIC WORKS OF 42 EXCELLENT ARTISTS

澳大利亚
当代绘画

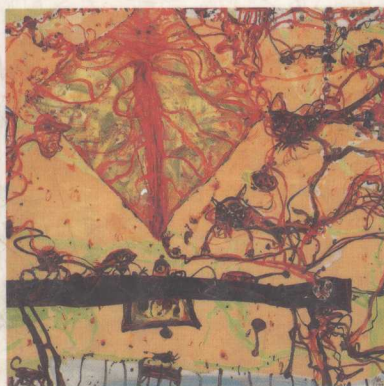
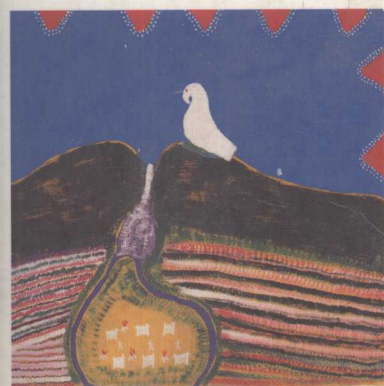
——四十二位代表性
艺术家经典作品



李兢喆 编著
EDITED BY JINGZHE LI

上海人民美术出版社
Shanghai People's Fine Arts Publishing House

澳大利亚当代绘画 —— 四十二位代表性艺术家经典作品
AUSTRALIAN CONTEMPORARY PAINTING · THE CLASSIC WORKS OF 42 EXCELLENT ARTISTS



ISBN 7-5322-4426-1



9 787532 244263 >

定价: 88.00 元

AUSTRALIAN CONTEMPORARY PAINTING

THE CLASSIC WORKS OF 42 EXCELLENT ARTISTS

澳大利亚当代绘画

——四十二位代表性艺术家经典作品

李兢喆 编著

EDITED BY JINGZHE LI

上海人民美術出版社

Shanghai People's Fine Arts Publishing House

艺术顾问: 彼得·品森
Art Consultant: Peter Pinson

编著: 李兢喆
Editor: Jingzhe Li

责任编辑: 薛建华
Duty Editor: Jianhua Xue

封面设计: 薛建华
Cover page designer: Jianhua Xue

装帧设计: 李兢喆
Book Designer: Jingzhe Li



封面图:

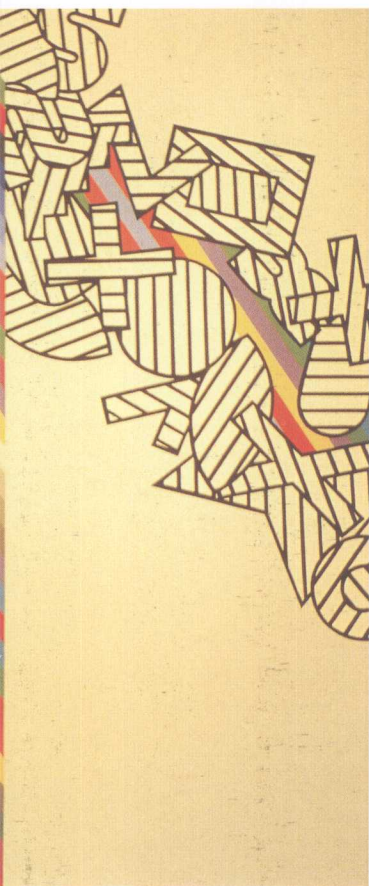
弗瑞德·威廉姆斯·风景画(局部) 1974

布上油彩 373 × 200 厘米

Cover page: Fred Williams Landscape (detail) 1974

Oil on canvas 373 × 200cm

CONTENTS 目 录



Forward	序	
Yvonne Boag	依望·葆格	9
Arthur Boyd	阿瑟·鲍依德	12
Angela Brennan	安琪拉·布瑞安	15
David Bromley	大卫·布劳姆勒	18
Liz Coats	丽兹·考茨	20
Kevin Connor	凯文·考内尔	22
Fred Cress	弗瑞德·柯瑞斯	25
Janenne Eaton	詹妮·艾敦	28
Michael Esson	迈克尔·艾森	29
David Fairbairn	大卫·费尔巴姆	32
Lucienne Fontannaz	露仙·方塔纳兹	34
Sue Gill	苏·济尔	37
Frank Hodgkinson	弗兰克·霍金森	40
Robert Jacks	罗伯特·杰克斯	42
Col Jordan	考·乔丹	45
Graham Kuo	格兰姆·郭(阮健溥)	48
Colin Lanceley	考林·兰斯勒	51
Barbara Licha	芭芭拉·理查	55
Kevin Lincoln	凯文·林考恩	58
Elwyn Lynn	艾文·林	61
Damian Moss	达密安·毛斯	64
Ginger Riley Munduwalawala	京哲·瑞雷·芒都瓦拉瓦拉	65
Idris Murphy	爱哲思·摩费	69
Makinti Napanangka	麦肯提·拿盆安可	73
Tjunkiya Napaljarri	忠肯亚·拿破塔瑞	76
Bernard Ollis	伯那德·奥雷斯	79
John Olsen	约翰·奥尔森	82
John Passmore	约翰·帕思莫	86
John Peart	约翰·皮尔特	88
Peter Pinson	彼得·品森	91
William Robinson	威廉姆·罗宾森	94
Peter Sharp	彼得·沙普	98
Wendy Sharpe	温娣·沙普	101
Garry Shead	盖瑞·施依德	105
Wendy Stavrianos	温迪·斯塔瑞安诺思	108
Lezlie Tilley	蕾兹莉·泰勒	111
Ronnie Tjampitjinpa	罗尼·詹姆皮金帕	113
Judy Watson	朱迪·沃森	116
Brett Whiteley	布瑞德·怀特雷	120
Ken Whisson	肯·威森	124
Fred Williams	弗瑞德·威廉姆斯	126
John Wolseley	约翰·沃斯勒	130
Painting within the Australian Art Industry	澳大利亚绘画与文化环境	134
The Significance in Evolution of Image	图像演进的意义	136
List of Australian Galleries	澳大利亚画廊业信息目录	137
Acknowledgment	鸣谢	141

如果有人求问当今中国沸腾的现实，那么他们不需要看这本新的关于澳洲绘画的书。我的意思在这里不是要自设矛盾。《澳大利亚当代绘画》，其创意规模，囊括了主流范围的艺术家用并再现了众多色彩缤纷的作品，这是一个非常重要而有代表性的宏大事业。

就物质层面而言，这里显示了中华人民共和国正在以巨大的经济推动力和产品生产力领导着21世纪。从“人力资源”角度看，事实上就是编著者，李兢喆组织联系了近十年里有典型代表意义的澳大利亚艺术家和有趣味的艺术。

最近的十年里，中国与澳大利亚艺术家、艺术院校之间有着显著而日益蓬勃发展的交流关系。我们都能意识到中国当代艺术家在世界各地以其活力，挑战性突显的其角色分量。而现在中国艺术家也将有机会通过这本书第一次看到澳洲作品了，所以，李兢喆的作为是令人欣慰和值得称道的。

显露一种“渴求观念”，质朴但又是准确的陈述，兴奋于所有新奇的事物，求问任何可能，是李兢喆这代人的典型特征。但是在这里清晰呈现的并不仅仅是欲求，这里还有对澳大利亚这个新的国家所能提供的丰富资源，表达了深切的感受，并加以热情的展示。这一点在这个原创性的作品中明确表现出来，这里包含了编辑，撰稿人和出版者在长时间艰苦繁杂工作中的慷慨奉献精神。当然，还有每一位艺术家，他的和她的画廊所做出的个人和职业的贡献。我重申将这些充满生机的元素组合在一起所产生的图书取决于物质资源，智慧的寻求和目标水平，最终，声誉在这一系列情形当中起到了独特决定性的作用。现在，中国与澳大利亚将在这里面互相发现。

艺术家的作品选择跨越了从风景、人物到抽象，所有作品是绘画，大多数作品倾向于两种以上的风格类型。从中国人的艺术视角看，对高水准的训练和无数技巧发展起来的个性化兼具绘画性作品充满兴趣，这在中国有着广泛的基础，那里有数以百万计这样的画家。在澳大利亚，尽管我们是世界上以城市化为主的国家之一，但是，地域景观仍然是诉说我们情感和主宰我们心灵的根本。开阔的空间，明媚的光源，广袤的视觉地平线构成我们的独特风景，即使身处都市，其景观对访客来说也是澳洲特有的，而艺术家们则长期不懈地以风景为源泉而创作。回到人物画方面，人物被描绘的不是尽其所能的单一表现，而是呈现个人的或大社区里的有典型特性的，相当于描绘艺术家的朋友，完全不同于中国人物画类型的个人表现方式。在澳大利亚个体存在于相关联的他人之中，关联着风景，关联着神秘传说或者关联着实现抽象概念的资源。而抽象绘画极少纯粹的抽象，在抽象绘画里面，无论是简单的或者是复杂的几何形式，寓于其中的许许多多迹象都涉及了大自然，即使最纯粹的色彩也可见我们的天空，岩石和河水。无处不在的风景和它丰富的传说，始终让艺术家们梦魂萦绕。这事实上是澳大利亚绘画强有力的重要物质资源。此书绘画的风格与样式似乎也涉及了绘画物质层面的材料因素。这就是实际的色素、颜料、画布、笔触和层层叠加的材料本身，在视觉陈述里所承担的一个极其活跃且有预见性的角色。或许这是由于我们对大自然固有的亲近，从城镇住宅的后院到广袤的人口稀少的内陆，不同的经历驱动着画家群体，一些人还很年轻，一些人已经作古，其中多数艺术家在城市创作，还有少部分原住民艺术家尝试着革新传统的绘画实践。每一幅绘作都十分不同且可争议，共同组成了丰富多样的澳大利亚的生活画面。

在谢忱之时，非常重要是需要提及李兢喆是澳大利亚新南威尔士大学美术学院的毕业生，她是最早的来自中国着手学习艺术管理的学生之一。创意出版这样一本书，是她在与同学和教师探讨中涌现出来的亮点。

我想在这里表达对李兢喆以及出版者上海人民美术出版社和澳洲多元文化传媒公司的祝贺，为成就了这项重要的、信息量丰富的、无疑令人激动的、全面概括澳大利亚当代绘画图书的首次出版而祝贺。

澳大利亚新南威尔士大学美术学院院长

· 依因·霍华德 教授

If anyone ever questioned the effervescent nature of today's China they need look no further than this new book on Australian Painting. I do not mean to be contradictory. *Australian Contemporary Painting* is in its scale of intent, range of artists included and number of works reproduced in colour, a very major and typically ambitious Chinese enterprise.

In a material sense this is indicative of the massive economic and production capacity of the PRC entering the 21st Century. From a 'human capital' perspective, the fact that the editor, Jingzhe Li has been associated with Australian art and artists for a relatively short, but urgently active, period of time, replicates a quest for experience and understanding of other nations and peoples that is sweeping all of China.

This last decade has seen a remarkable blossoming of exchanges between Chinese and Australian artists and arts institutions. We are all aware of the vital, challenging and enriching role that contemporary Chinese art is having around the world. So it is therefore gratifying and commendable that through Jingzhe's work and this book, Chinese artists will be able to see Australian paintings of this calibre and on this scale for the first time.

A 'hunger for ideas', a crude but accurate descriptor, and excitement around enquiry for anything and everything that is new, is typical of Li's generation and is clearly evident in this volume. But this is not just appetite. There is also great feeling and warmth demonstrated for a new country, Australia, that has much to offer. Also made obvious in such a production is a generosity of spirit which has manifested itself through, the long hours and hard work of the editor, the writers and publishers and of course, the personal and professional contributions made by each artist and his or her gallery. I restate that I believe the bringing together of these vital ingredients to produce this book: the material resources; the intellectual enquiry; the level of ambition: and finally, the goodwill, could have only happened within this unique set of circumstances China and Australia now finds itself in.

The work of the artists chosen ranges across landscape, the human figure and abstraction. All are painters and most tend to work across at least two of the above genres. From a Chinese perspective this will likely be of great interest as highly specialised training and enormous skills development characterises the work of literally millions of artists from China. In Australia, although we are the most urbanised country in the world, the landscape still dominates our hearts and more often than not, our minds. Space, light and the wide visual horizons of our landscapes, even those within the cities, are still peculiar to the visitor and worked over and over again by the artist. And when we come to figures, they are drawn not so much as individuals but rather as friends of the artist, personal, or within a larger community of typical characters. Unlike what could be described as the individualisation of figure painting in China, in Australia, individuals exist in relation to others, to the landscape, to a myth or even at the service of an abstract schema. Abstraction is rarely pure. Too many clues exist in the simplest or most complex of geometric forms that allude to nature. Even the purest colours can be seen in the sky, rocks or water. The landscape and its rich stories continually draw artists to its service. And there is a strong materiality in Australian painting. Li's subtitle to the book, *Style and Form* alludes to this, however, it perhaps could have included *Materials* as well. That is, the actual pigments, the paint, canvas, brush strokes, and collaged materials themselves play a surprisingly active and predictive role in the visual story telling. Possibly this is because of an inherent closeness to natural things, from experiences in suburban backyards to the vastness and scale issues of small populations in the bush and outback. This diverse range of painters, some very young, some now deceased, others working predominantly in cities, and indigenous artists working innovatively with traditional practices, each separately and arguably together paint a rich and diverse picture of life in Australia.

In acknowledging the importance of this initiative I should mention that Jingzhe Li is an alumnus of the College of Fine Arts, University of New South Wales. She was one of the earliest of Chinese students to undertake the Master of Art Administration Program and the idea for this book emerged from discussions within those courses amongst students and staff.

I would like to extend my congratulation to Jingzhe Li and the publishers, Shanghai People's Fine Art Publishing House and Multicultural Media & Trade Pty Ltd for the production of this important, informative and certainly very exciting survey of contemporary Australian painting.

Professor Ian Howard,
Dean, College of Fine Arts,
University of New South Wales

澳大利亚当代绘画
——四十二位代表性艺术家经典作品
AUSTRALIAN CONTEMPORARY PAINTING
THE CLASSIC WORKS OF 42 EXCELLENT ARTISTS





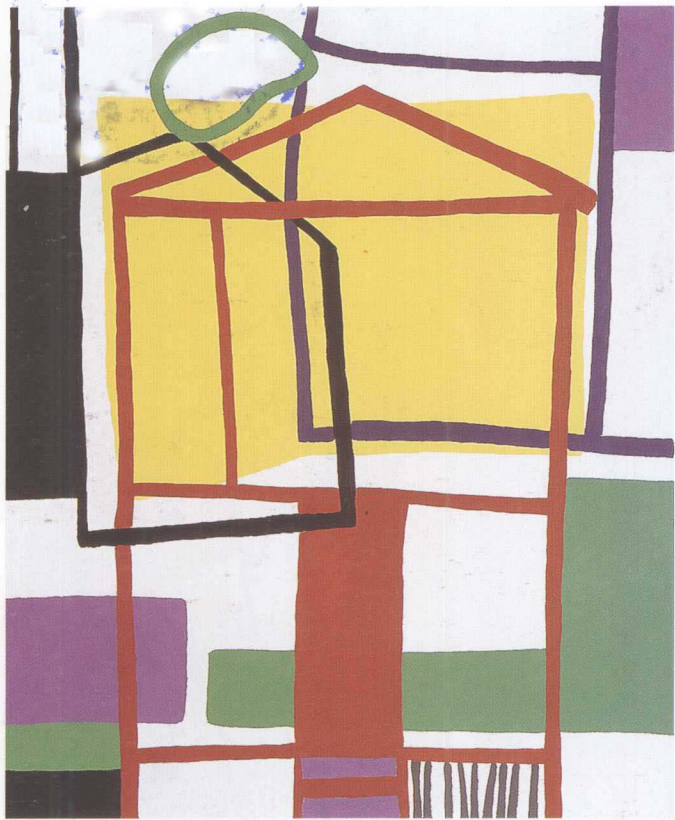
依望·葆格
黑树 2002
丙烯 画布 184 × 276 厘米

Yvonne Boag
Black Tree 2002
acrylic on canvas 184 × 276cm

依望·葆格，1954 年生于苏格兰的格拉斯高镇。1977 年，她在南澳大利亚美术学院获得版画毕业证书，后于 1999 年在墨尔本莫那什大学美术学院获得艺术硕士。自 1995 至 1999 年以来，她先后获得‘亚洲联接’韩国艺术工作室，澳大利亚堪培拉外贸部韩国艺术之旅基金和日本东京艺术工作室的基金。

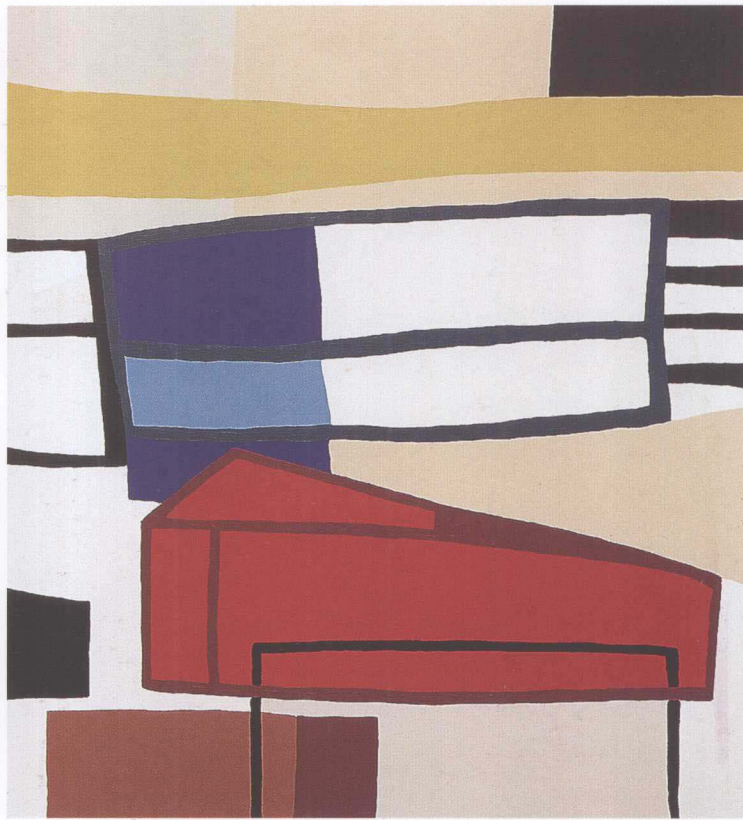
“依望·葆格的绘画主要通过双联画中的图像与单一图像的色

Yvonne Boag was born in Glasgow Scotland in 1954. She was awarded Diploma of Fine Art, Printmaking at South Australian School of Art in 1977. And was awarded her Master of Fine Art at Monash University, Melbourne in 1999. Since 1995-1999 she has been granted residency of Asialink Studio, Korea; Australia Korea Foundation Travel Grant, Department of Foreign Affairs & Trade, Canberra, Australia; Tokyo Studio, Japan, Australia Council and Australia Korea Foundation.



依望·葆格
海湾建筑 2002
丙烯 画布 153 × 122 厘米

Yvonne Boag
Buildings Rapid Bay 2002
acrylic on canvas 153 × 122cm

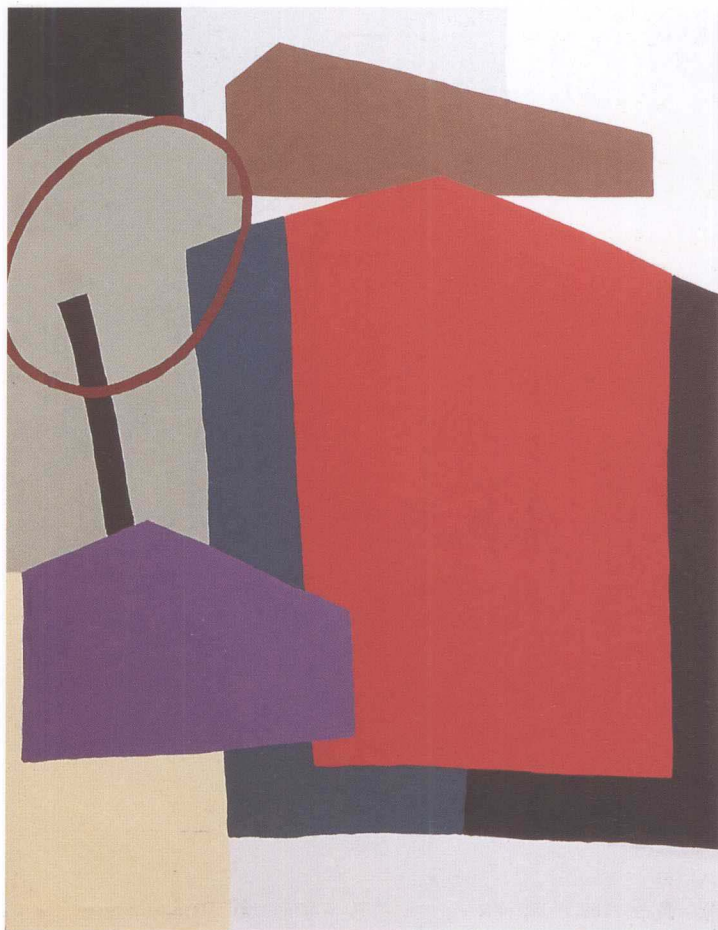


依望·葆格
绿色小径 2002
丙烯 画布 160 × 180 厘米

Yvonne Boag
Green Path 2002
acrylic on canvas 160 × 180cm

彩对比，呈现平衡与画面的融合。其真实和完整性不是直接去画居住于这个地区里的大型历史人物，也没有直接参照当地画家的相近的标识和色彩，代之以当地锁心河为背景建立的社区，作品设计性的表现了一个从无序走向有序的愿望。”（尼克·威克司）

Yvonne Boag's paintings that mainly comprise diptychs and single images deal with color, balance and pictorial harmony. They have an honesty and integrity that does not draw directly from the vast history of the people that dwell in this region. Nor do the works make reference to the



依望·葆格
无光的院落 2003
丙烯 画布 184 × 276 厘米



Yvonne Boag
Black Square 2003
acrylic on canvas 184 × 276cm

immediate markings and colors from the local artists or indeed, the environment into which the Lockhart River community was established. Instead, they express a desire to place order on the chaos around which the paintings were devised. (Nick Vickers)



阿瑟·鲍依德
彼得的鱼在受难 1993
油彩 画布 152.5 × 122 厘米

Arthur Boyd
Peter's Fish and Crucifixion 1993
oil on canvas 152.5 × 122cm

阿瑟·鲍依德（1920—1999）出生于墨尔本的一个艺术之家，在家中他受到了极好的艺术熏陶。17岁时他第一次举办了个人画展。1959年他去了英国和欧洲，在那里有幸领略了欧洲大师们的作品。1971年回到澳大利亚后，他长期工作于澳大利亚国立大学造型艺术研究会。不久，他在新南威尔士南海岸靠近闹若的邦戴那买了两处房产。以后，这里成了他的艺术基金会所在地。

Arthur Boyd (1920-99) was born in Melbourne into a family of artists, and received most of his artistic training at home. He held his first solo exhibition at the age of seventeen. In 1959 he left for England and Europe, where he was provided the opportunity to view the works of the great masters of European Art. In 1971 Boyd returned to Australia for a prolonged period on an Australian National University Creative Arts Fellowship. Shortly afterwards he bought two properties at Bundanoon, near Nowra



阿瑟·鲍依德
牧场中的白凤头鹦鹉和火焰树 1981
油彩 画布 183 × 175 厘米

Arthur Boyd
White Cockatoos in Paddock with Flame Trees 1981
oil on canvas 183 × 175cm

阿瑟·鲍依德是20世纪澳洲最伟大的艺术家之一。他是一个多产的画家，他掌握多种绘画媒介手段，包括油画、版画、绘画、陶瓷和雕塑。他的创造性的想像力撼动了观众，从不同寻常的广阔主题范围，从抒情性风景画到搅动人心的人物画来表达人类的遭遇和脆弱，社会中的邪恶以及人类对大自然的影响力。（尼克·茅泰莫）

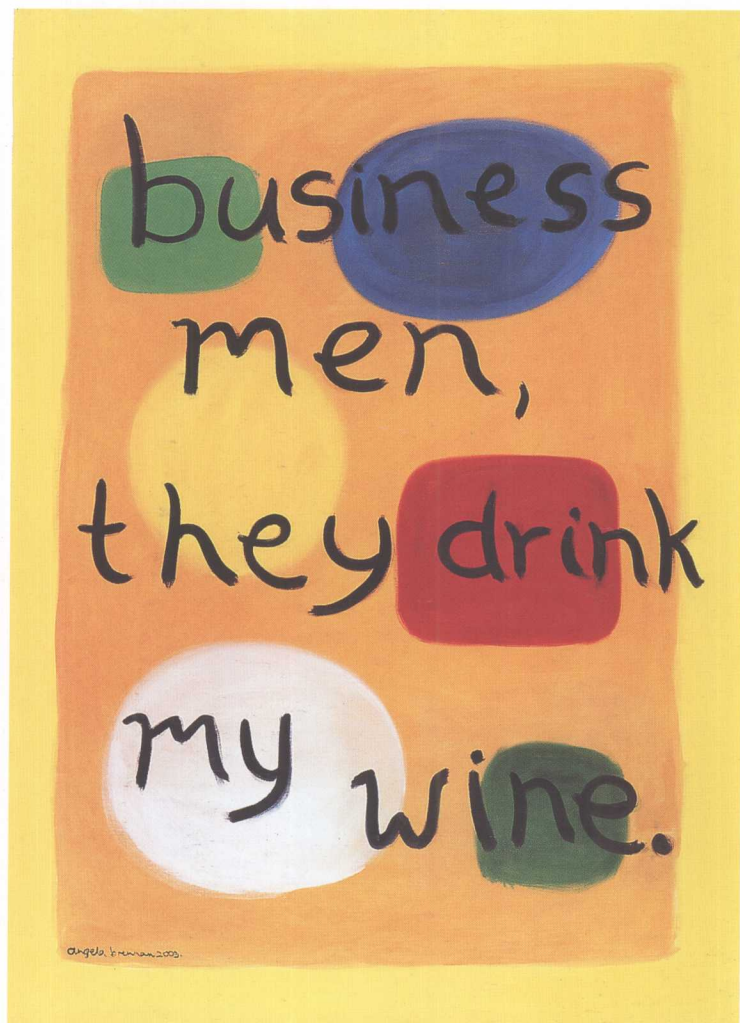
on the New South Wales south coast.

Arthur Boyd is one of the great Australian artists of the 20th century. A prolific artist, he mastered many mediums including painting, printmaking, drawing, ceramics and sculpture. His creative imagination has stirred audiences with an extraordinary range of subject matter from lyrical landscapes to disturbing images dealing with human suffering and vulnerability, the evils of society and human impact on the environment. (Niki Mortimer)



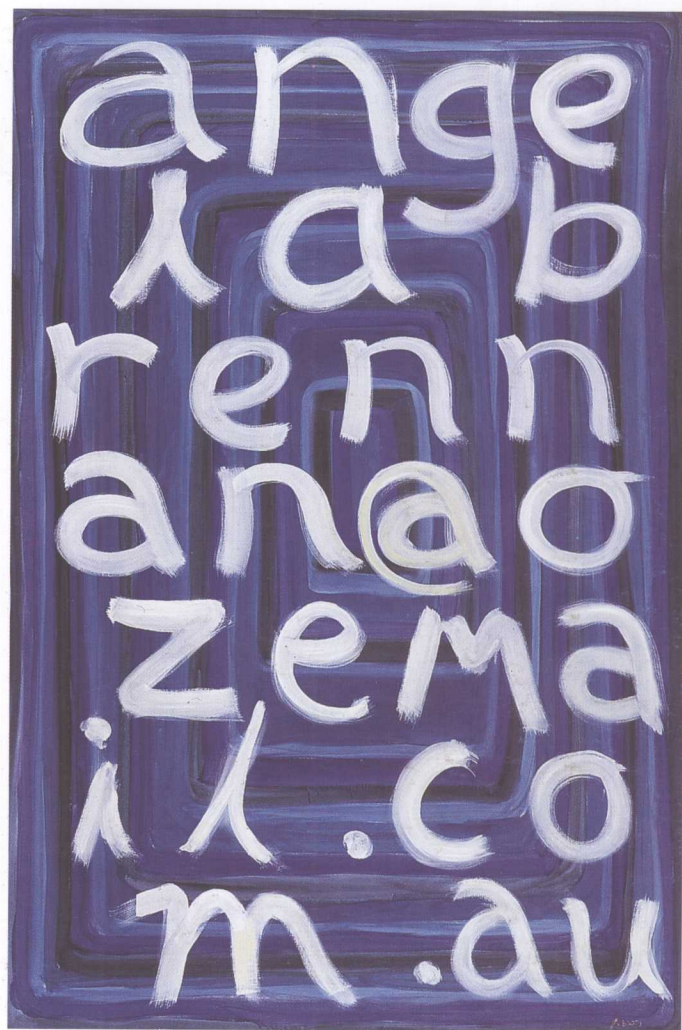
阿瑟·鲍依德
混血儿 1957
油彩 蛋青 画布 150.0 × 177.5 厘米

Arthur Boyd
Half-caste Child 1957
oil tempera on canvas 150.0 × 177.5cm



安琪拉·布瑞安
“商人，他们喝了我的酒” 2003
油彩 亚麻布 192 × 136 厘米

Angela Brennan
Business Men,
They Drink My Wine 2003
oil on linen 192 × 136cm



安琪拉·布瑞安
“自画像” 2003
油彩 亚麻布 210 × 136 厘米

Angela Brennan
Self-portrait 2003
oil on linen 210 × 136cm

安琪拉·布瑞安1960年出生于墨尔本，直到现在还生活工作在那里，自1979年至1982年她在墨尔本皇家技术学院学习，1993年取得墨尔本大学艺术学士文凭。

安琪拉曾经获得去西班牙、法国和中国的艺术家工作奖。自1989年以来她有过许多展览，包括墨尔本纳格瑞画廊，悉尼若思

Angela Brennan was born in 1960 in Melbourne, lives and works there now. She studied at Royal Melbourne Institute of Technology from 1979 to 1982, graduating with a Bachelor of Art degree at the University of Melbourne in 1993.

Angela has been awarded studio residencies in Spain, France and China. Since 1989 Angela has had numerous solo exhibitions at commercial