

An abstract painting with a dark, textured background. In the lower-left, there are vertical stripes of light blue and white. To the right, there are large, expressive brushstrokes of deep blue and green. The overall style is gestural and expressive.

A Field of Colour Tony McGillick – A Retrospective

9 JULY – 10 SEPTEMBER 2018

A Macquarie University Art Gallery exhibition

ACKNOWLEDGEMENTS

MACQUARIE UNIVERSITY ART GALLERY

The Chancellery 19 Eastern Rd

Macquarie University

NSW 2109, Australia

T: +61 (2) 9850 7437

artgallery.mq.edu.au

A FIELD OF COLOUR

TONY MCGILICK – A RETROSPECTIVE

9 July – 10 September 2018

Macquarie University Art Gallery

RESPONDING TO THE WORK OF AUSTRALIAN VISUAL ARTIST TONY MCGILICK

MEREDITH BRICE ON THE TRIANGLE IN THE WORK OF TONY MCGILICK

19 July – 24 August 2018

Macquarie University Library

Exhibition Space

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CURATORS:

Rhonda Davis, Lauren McGillick
and Paul McGillick

REGISTRAR:

Emily O'Neill

EXHIBITION COORDINATOR:

Rhonda Davis

ESSAY AUTHORS:

Rhonda Davis, Lauren McGillick,
Paul McGillick and Eric Riddler

PHOTOGRAPHY:

Effy Alexakis, Photowrite

CURATORIAL INTERN:

Binqian Ding

CATALOGUE DESIGN:

Paper Monkey

COPYEDITOR:

Jacqui Stone

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Led by Cameron Oldfield

Mark Davis

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Curators: Rhonda Davis, Lauren McGillick and Paul McGillick



MACQUARIE
University

COVER:

Tony McGillick (Australia, b. 1941, d. 1992)

Billboard (detail)

1963

synthetic polymer paint on canvas

92 x 107 cm

© Estate of Tony McGillick

Photography Effy Alexakis, Photowrite

Foreword

We are extremely pleased to be collaborating with International Conservation Services (ICS) for our major exhibition this year, *A Field of Colour: Tony McGillick – A Retrospective*. The remarkable ICS conservation team has helped us to present this important research exhibition that recounts the life and work of one of Australia's foremost abstract artists, Tony McGillick (1941–92). The exhibition is a testament to ICS's expertise and knowledge in returning works to their near original state. Before treatment, the paintings lacked lustre and displayed the effects of age over time, but the ICS team have managed to reveal McGillick's shimmering textured layers, allowing viewers to digest and appreciate the nuances of the artist's sojourns into abstraction.

We wish to thank and acknowledge the ICS team's specialised and dedicated work, especially given the brief time frame that was available to perform this important recovery: Matteo Volonte, Senior Paintings Conservator; Adam Godijn, Senior Conservation Manager; Eden Christian, Graduate Paintings Conservator; Suaty Gutiérrez, Paintings Conservator; and Alexandra Taylor, Conservation Assistant.

RHONDA DAVIS

CONSERVATION OF THE MCGILICK COLLECTION

Adam Godijn, Senior Conservation Manager at ICS, comments:

‘As conservators we are always excited to be undertaking exploration into an artist’s work, and this process has been a particular delight with Tony McGillick’s stunning artworks. Conserving these artworks has given us the chance to study the construction, brushstrokes, colours and materials, which all help give us an intimate view into the artist’s hand.

McGillick’s commonly used materials include cotton canvas stretched on timber, oil paint, acrylic, wax and pigments. Incorrectly used, these materials can often fail, sometimes spectacularly, yet Tony’s artworks have withstood the ravages of time and responded well to careful treatment. This stability of the artworks speaks to us about Tony’s material knowledge and his ability to navigate their interacting sensitivities.

As conservators we strive to preserve the integrity of the artwork and the artist’s intent. As with many artists, Tony’s work changed over time. One of the challenges in conserving this collection has been to accurately reflect the changing artist’s intent. Tony used greater freedom of brushstrokes and variations with more vibrant colours in later years. The resulting beauty of flat colour and delicate surfaces presents major conservation challenges.

Despite Tony’s changing approaches to his practice over a lifetime, one common theme that emerged through our conservation work was the revelation of vibrant colours and depth. All of this was hidden by layers of dust and dirt accumulated over years of storage and display. Gloss, colour and texture, such wonderful features of Tony’s work, have been satisfyingly revealed through the conservation process.

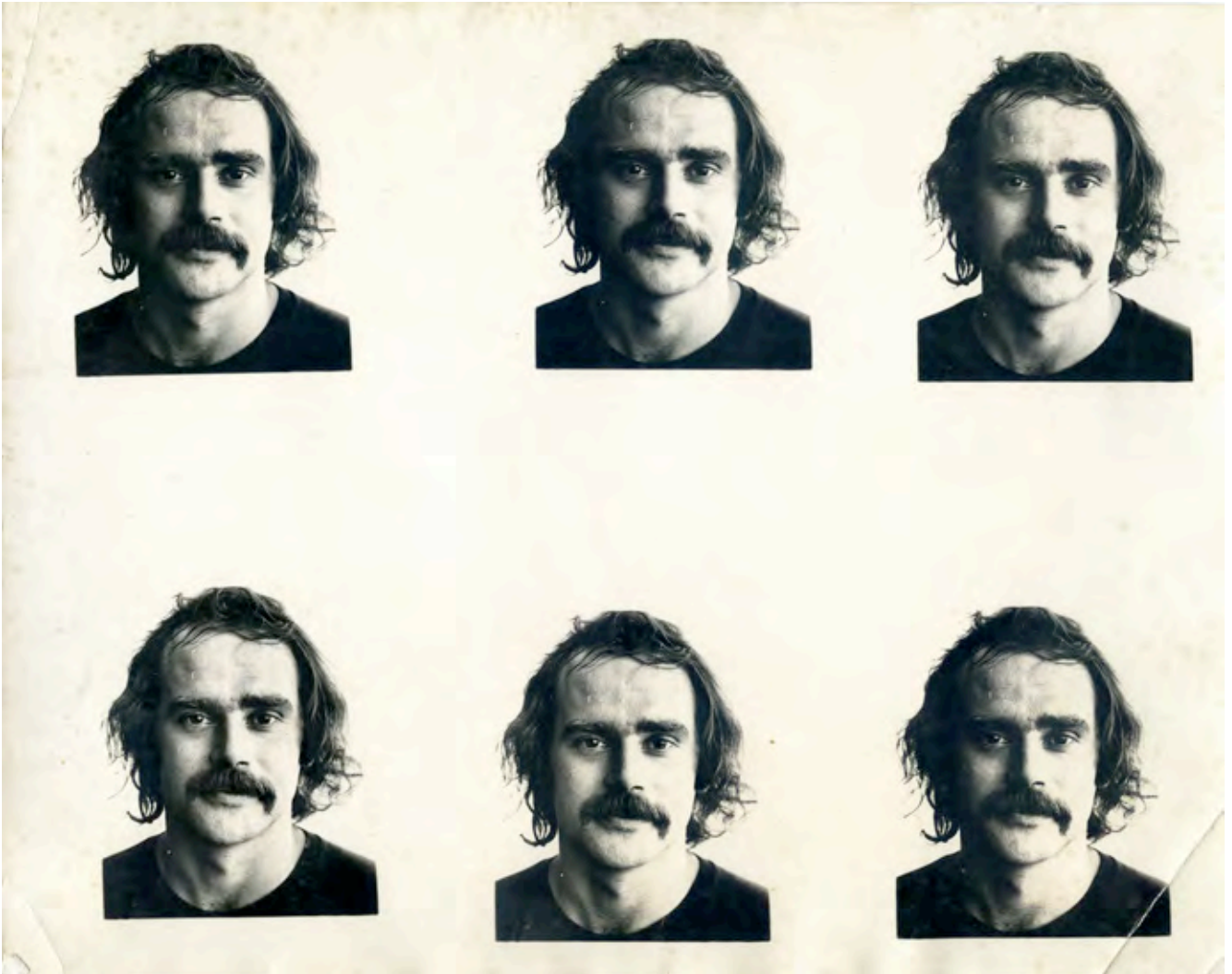
ICS is very proud to be part of the Tony McGillick retrospective, and we wish to thank Rhonda Davis, Senior Curator; Andrew Simpson, Honorary Fellow; and Lauren McGillick and Paul McGillick.

INTERNATIONAL CONSERVATION SERVICES

International Conservation Services celebrates 30 years of playing a significant role in preserving Australia’s heritage. As Australia’s largest private conservation practice, with a staff of 30, including 24 professionally qualified conservators and collection managers, we bring together our diverse specialisations and skills in paintings, paper, objects, sculpture, furniture, metals, archaeological conservation and collections management. Through working closely together we are able to provide a unique conservation service that provides practical solutions to the highest international standards.

We are proud to be the Official Conservator to the National Trust, the Preferred Provider to White Rabbit Gallery and the Conservation Partner for Artbank.





LEFT:

Tony McGillick (1941–92)
Untitled [side profile of man holding mug]
circa 1957
ink and wash on pastel drawing board
30.8 x 23 cm
Collection Paul McGillick
(c) Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

ABOVE:

Contact sheet portrait photograph of Tony McGillick
Collection Paul McGillick

From idea to vision

TAKING PAINTING SERIOUSLY

In 1978, there was a major survey exhibition of the work of Tony McGillick at the National Gallery of Victoria (NGV), curated by Robert Lindsay. I wrote the catalogue essay and began with a quote from the American abstractionist, Clyfford Still, a painter Tony admired. Now, for the first major survey of Tony's work since that exhibition,¹ it is worth revisiting what Still had to say about retrospectives (in the catalogue to a survey of his work 1936–57). He presented the work, he wrote, with 'the hope to make clear its conceptual germination of idea and vision, without which all art becomes but an exercise in conformity with shifting fashions or tribal ethics'.²

Still's comment reveals the fiercely ethical conviction which governed his practice. It was a conviction that Tony shared, as was clear in a personal statement in the 1978 catalogue:

Painting pictures is a separate and different activity to displaying them, which is an anomaly I have never comfortably resolved. However, I am convinced that painting, as the priority activity, deserves to be presented in sympathy with its initial premises and not, as is so often the case, as a commodity, a teaching aid or interior decoration.

In other words, the context of exhibiting paintings was crucial: it had to support the seriousness with which the paintings had been made; otherwise, the values which informed those paintings risked being compromised. So, perhaps it is not so surprising that, apart from solo shows at Central Street Gallery in Sydney and Pinacotheca in Melbourne in 1968, Tony never exhibited except for a number of group shows.³ At the time of his premature death in November 1992, he was preparing his first solo show since 1978 at Sherman Galleries in Sydney – a show which was to signal his total commitment to painting and his final break with advertising from which he had earned an income, more or less without a break, throughout his adult life.

This wariness about the context of showing the work extended to selling it. Objecting to the commercialisation of art, he wouldn't sell a painting without the guarantee that it would never appear on the secondary market. As a consequence, he sold little except to institutional collections.

Painting was a serious business – and an intellectually rigorous one. While this retrospective exhibition clearly reveals the intuitive and strongly emotional character of Tony's work, the actual practice was highly rational and had to be unambiguously centred on an 'epistemology' of painting: a clear understanding of what painting was, what made it unique and how it related to the great Western tradition of easel painting. Crucial to this was a clear acknowledgement of one's influences and a commitment to confronting those influences and working through them.

Which brings me back to Still's remarks because, while some artists can bear the scrutiny of a retrospective exhibition, many can't. Still implies that there has to be a consistent through line, a steady investigation of how the idea becomes vision – how consistent intellectual premises become realised as concrete visual artefacts marking the stages of an ongoing artistic journey of exploration. If this is absent, a retrospective will expose the lack of integrity in an artist's oeuvre.



ABOVE:

Tony McGillick (1941–92)

Quattro

1989

oil and wax on canvas

198 x 289.5 cm

© Estate of Tony McGillick

Photography Efty Alexakis, Photowrite

I use the word ‘integrity’ advisedly. First, it describes how an artist’s output over an entire lifetime holds together as evidence of a single-minded quest. But it is also applicable to individual works of art which – if we can say of them that they are successful – exhibit integrity or, to use Clement Greenberg’s preferred term, unity. ‘Unity,’ he said, ‘is the first requirement of a work of art.’⁴ And elsewhere he comments: ‘The task of art is to impose the greatest possible organic unity upon the greatest diversity.’⁵

It always struck me how comprehensively Tony had internalised Greenberg’s position on modernism. Certainly, Tony was an admirer. In 1980, when Greenberg was in Sydney for the Dobell Lecture, Tony organised a kind of seminar between Greenberg and a group of local artists at the former Central Street Gallery space. But was it a case of Greenberg simply articulating an approach which Tony had already arrived at independently?

Key elements of that approach included the idea that what mattered was not what art meant, but what it *did*; that painting was essentially non-referential; that there is a constant tension between what is represented and how it is represented; and the importance of ongoing critical reflection – that art cannot take its medium for granted and that it is in a constant dialectical relationship to the past with an obligation to constantly ‘make it new’ as Ezra Pound famously said.

This suggests a didactic approach and his early work was indeed didactic – setting up propositions in order to test them. Up until the late 1970s, Tony’s paintings were based on working drawings and transferred to canvas largely without any change. Nonetheless, there is from the beginning a strongly personal element, a gestural and intuitive character, a delight in colour and in the materiality of painting.

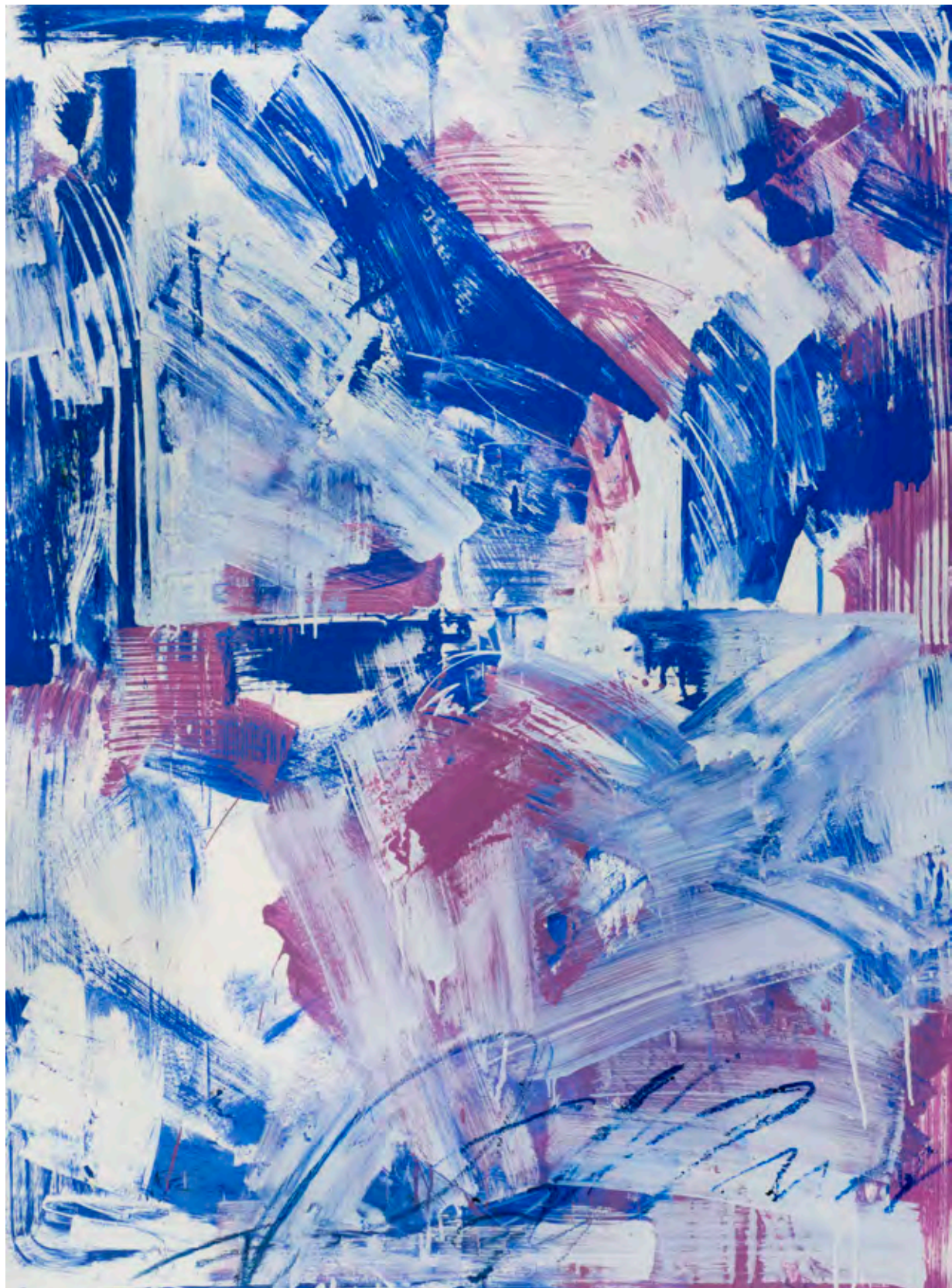
PAINTING IN SERIES

Tony always painted in series, with each series investigating a particular proposition. Once again, though, the value of this retrospective is that we can see how certain themes link the whole career and how elements from one series get ‘cannibalised’ in subsequent series. But overall I think we can see a shift over 25 years from the polemical to the personal, from the institutional to the domestic.

In the 1978 catalogue, Tony drew attention to the ‘procedural nature of my development through various influences and techniques’. This process begins with the first (barring juvenilia) series of paintings (and sculptural numbers, such as *Five* and *Two*) which show him confronting the influence of Jasper Johns: the use of a token iconic image stripped of any narrative content through overuse to act as the ‘subject’ of the painting, and the use of oil paint and wax mixtures (encaustic) as an expressive impasto material. (In fact, *Sharman Repeat* and *Sharman 1–6* from 1964 anticipated this move with the use of the well-known Jimmy Sharman Boxing Troupe as a token subject and expressively painted in oil on canvas.)

RIGHT:

Tony McGillick (1941–92)
Autograph
 1991
 oil and wax on paper
 126 x 96.5 cm; 146 x 114.5 x 3.5 cm framed
 University of New South Wales
 Purchased with funds from the U Committee, 1993
 © Estate of Tony McGillick
 Photography Effy Alexakis, Photowrite



Tony's token icon was the front cover of *Time*. The magazine's covers then were far more expressive than its present-day photographic covers. And it featured the font, Times Roman (later to reappear in *Tom's Toy Box*, 1986, and some other pictures), which was an ironical comment on Tony's dual personality as painter and advertising artist – irony also being a characteristic of Johns. The encaustic medium ensured that everything happened on the surface (no illusion of depth with its implication of representation), while the primary colours – again anti-illusionist – with the odd star hinted at the pervasive Americanism which *Time* magazine embodied.

The next two series, in fact, overlapped. Paintings like *Toledo*, *Shchukin* (1966) and *Untitled* (1966) used primaries, but in a flat, non-expressive all-over treatment and employing 'jellybean' shapes as their 'subject' which were a cross between an arrowhead and a split tail. At the same time, Tony began exploring modularity, using squares with one corner cut off and the pieces bolted together to make up a dynamic family of forms – inspired by the sleeve in Titian's *Portrait of a Man (A Man with a Quilted Sleeve)* and possibly encouraged by the English painter John Walker, who was then using a repeated abstract image derived from Velázquez.

The series was flagged by *Jasper's gesture* (1966), a four-part construction of corner-cut squares each in an individual tone but with subtle modulation of the surface and the barest suggestion of tonal depth. Particularly interesting is *Republic*, painted for the didactically driven *Black and White Show* at Central Street Gallery in 1967. Tony subsequently (in 1970) painted over this three-panelled black acrylic and wax painting in encaustic green, leaving the black as under-painting and introducing an expressive gesturalism in the paint application – "to take it out of the schoolroom" as he later put it, making it less didactic and more expressive.

Forming a kind of subset to the corner-cut square constructions were five constructed (but non-modular) paintings beginning with *Spraygun virus* (1969), which incorporated the cut-square shapes but which were dominated by a powerful V-shape. For these, primary colours were applied using a spray gun (possibly inspired by James Doolin's arched paintings shown at Central Street Gallery in 1970, but of which Tony had foreknowledge) to set up subtle tonal shifts across the surface. These paintings were concerned with reconciling objective and subjective perception – namely, what we actually see and how the brain *interprets* what we see. The corner-cut square, of course, strongly implies an isometric box and, therefore, depth. But the V-shape is uncompromisingly two dimensional. At the same time, there is an implied gravitational disruption, a kind of embodied vortical impulse (as is also the case with the modular paintings) as the massive V-shape seems about to pull the whole thing around and down. So, there is both an axial and a perspectival tension confronting the viewer, who then becomes a participant in trying to resolve a seemingly visual paradox. In this way, the experience of the painting becomes an analogy to how we visually process the everyday world – as we constantly tussle with often apparently contradictory visual cues.

All these constructed paintings dispense with the traditional ‘window frame’ to stand alone as non-referential visual statements. Moreover, they create their own language (language being another Johnsian preoccupation) where the parts form a group identity – or language – which is greater than the sum of the parts themselves.

The small group of unstretched canvases beginning with *Imogen’s ensign* (1973) and *Bivouac* (1974) mark an almost entropic conclusion to the various investigations so far. Or perhaps they represent a kind of muted implosion because they are made up of the same canvas segments as the constructed paintings, but with the colour stained into the canvas, and pinned casually to the wall – as though beyond resolution as orthodox stretched paintings. But their very ‘disarray’ seems deeply personal and strongly emotional. They represent an end, but also a beginning.

Paintings like *Tabby’s Tantrum* (1978) and *Manœuvre* (1978) are ‘worked’ paintings, no longer based solely on preliminary drawings but the result of constantly reworking the surface. These paintings hint at a frame within a frame with angled bars pushed to and sometimes beyond the edges with a densely painted internal field. They are personal, they are domestic and – while they continue to be all-over paintings and use the remnants of earlier formal elements, even reintroducing the Times Roman font in some pictures like the later *Tom’s Toy Box* (1986) and *Quattro* (1989) – they leave behind all vestige of the didactic. *Quattro*, in fact, is almost a summing up. ‘*Quattro*’ probably refers to the Quattrocento – the 1400s in Italy and the painting of that era – which, for Tony, was the great reference point, dominated as it was by Piero della Francesca, seen by Tony and many of his contemporaries as the key proto-Modernist. So, the typographic ‘*Quattro*’ is code for where this painting has come from, along with the three cut-corner squares which now merge with his newly liberated, scumbled and high-keyed surface.

BEYOND THE DIDACTIC

The decade after the 1978 survey show at the NGV was not exactly a fallow period, but it was certainly a very private and introspective one as Tony took on the challenge of finding his own voice, of going beyond the polemical. If art was autonomous, then this surely implied that the artist was also autonomous and not a slave to ideology.

There were long, late-night hours in the studio (initially on the first floor of the former Central Street Gallery building in downtown Sydney; later in the downstairs space) after a day of work in the advertising studio. It was a time of rigorous self-questioning. Not all of the work which resulted was successful but when it was – some examples being *Tom’s Toy Box*, *Starters Orders* (1984), *Watagan* (1984) and *Talisman* (1992); all oil and wax on canvas – it shows a strong all-over unity, with generally richer and more extroverted tones and a new, celebratory freedom in applying the paint.

The oil and wax on canvas paintings of the 1980s often employ an explicit 'frame within a frame' along with vestiges of the cut-corner squares, even explicit isometric box forms whose implied depth locks into a dynamic tension with the all-over, richly coloured and deliriously free paint work. Epitomising these themes and highlighting Tony's infallible sense of scale and instinctive feel for the unity of a picture are the two square oil and wax paintings on canvas from the IBM Collection from 1990–91. Especially when seen as a pair, these paintings highlight how he would take a set of certain given formal elements and explore a painterly proposition exhaustively, except now in the spirit of free inquiry rather than in the earlier didactic mode.

If the decade after 1978 was one of struggle, one thing Tony never lost was an infallible sense of scale and balance, an instinctive feel for colour, an unmistakable individuality and a capacity for pictorial invention.

This reaches its apotheosis in the final few years (from 1989, but primarily 1991–92) with the oil and wax on paper paintings. Having never worked on paper before – excepting, of course, the advertising work, some caricatures and theatre posters – Tony relished the luminosity which the white paper support provided. It was also the perfect collaborator as Tony's newfound painterly spontaneity played out a dance with the orthogonal structural elements which had persisted right from the beginning. The largely square formats sustained that perfect sense of scale – now smaller and more domestic than institutional – as the pictorial elements reverberated within the new 'window' of the frame.

For me, these late works are sublime, not just for their painterly qualities, but also for the way they reveal, in a totally new context, Tony's outstanding graphic ability – an ability previously restricted to graphic design and a few caricatures. Their public exposure has been limited, but Elwyn Lynn, reviewing the Sherman Galleries show in February 1993, called them 'masterpieces'.⁶ These late works on paper are exhilaratingly calligraphic in inspiration, foregrounding an impulse which had previously emerged only intermittently – for example, in the typographical gestures of the early paintings.

They are also a celebration of colour. Tony was always a gifted colourist; his late paintings liberate colour but also remind us that in a crucial sense, colour had always been the true subject of his painting.

Impulse, material and expression come together in these late oil and wax on paper works in a totally satisfactory conclusion to a career tragically cut short and promising so much still to come.

PAUL MCGILICK
JUNE 2018

ENDNOTES

- 1 A smaller survey curated by the late William Wright was mounted shortly after Tony's death by Sherman Galleries in Sydney in March 1993. Then, in November 2000, Tom Langlands curated a small survey entitled *The Sense of Making: Tony McGillick – Selected works from the 60s, 70s and 90s*. The show consisted of 24 works, including the sculpture, *S*, and was held in Tony's Annandale studio.
- 2 Clyfford Still 1959, introduction to the catalogue for *Paintings by Clyfford Still*, Buffalo Fine Arts Academy.
- 3 These included exhibitions during his years in London: *Young Commonwealth Artists' Exhibition*, RBA Galleries, London and Commonwealth Gallery, Edinburgh as part of the Edinburgh Festival, 1962; Group Exhibition, New Vision Gallery, London, 1963; *Australian Painting and Sculpture in Europe Today*, Folkestone Art Centre, England, and Städtisches Kunstinstitut, Frankfurt, Germany, 1963.
- 4 Cited in Donald B Kuspit 1979, *Clement Greenberg: Art Critic*, University of Wisconsin Press, Madison, Wisconsin, p. 30.
- 5 Cited in Kuspit, *ibid.*, p. 34.
- 6 Elwyn Lynn 1993, 'Capturing the new shape of abstraction', in *The Australian Weekend Review*, February 20–21.

BELOW:

Tony McGillick (1941–92)

Spraygun virus

1969

synthetic polymer paint on canvas (shaped canvas)

163.6 x 243.6 cm (irreg.)

National Gallery of Victoria, Melbourne

Purchased 1986

© Estate of Tony McGillick

Photo: National Gallery of Victoria



Talisman

A talisman, an object with no use but whose loss, standing in for all others, would be vast.

MICHELLE DE KRETZER

One of the last works Tony McGillick painted the year of his death was a picture he titled *Talisman*. Speculating about the choice of this title is fruitless but, held within the context of de Kretzer's latest novel *The Life to Come* (2017), the work metaphorically links with the presence of the artist. The picture contains softly muted colours sweeping across what seems like vast areas of the surface in a slow, rhythmic beat. Encoded inscriptions lay deep within the surface; it is a picture not meant to be read but relished for its innate powers.

In 1960, Tony McGillick, at the age of 19, left Australia for London and stayed for five years with the intention of infiltrating the London art scene, an intention he felt imperative in becoming a successful painter back in Australia. The London years had a lasting influence; they led him to the wonders of discovery and released him from the shackles of parochialism he found hard to bear in Australia.

Tony wrote a course of letters addressed to his beloved family back home while living in London. This is the first publication of the letters held within the collection of Tony's brother Paul. As a group, the letters sketch out biographical material showing the influence of the London years on his whole practice. The letters impart an inventive form of visual scriptwriting, embellished with sketches, graphics and stencilling. They fluently stitch the experiences of a young artist amid a swinging London art scene.

Stylistically hermetic in their form and consistency, the letters cover a range of topics – the climate, landscape, travel, people, work and exhibitions. From the grind of making a living through advertising work at Benton & Bowles to the heights of meeting the Australian ambassador to Germany at the Städel Museum, the letters bring a narrative to situations as they were happening, conveying a sense of the now.

The letters reveal a confident and forensic attention to detail. Wanting to become part of the art world as it transpired in London essentially amplified Tony's practice. He could foresee this period as activating future career opportunities back in Australia. And pursuing exhibiting possibilities both in London and Europe was crucial in securing this trajectory: 'If I have something settled in London then I'll contact an Australian gallery to follow up as soon as possible with a show there. A London show opens the doors in Australia and holds a lot of weight in the public eye.'¹

McGillick conveys the mood and atmosphere of bohemian life in London, from Carnaby Street cool to the lively but squalid scenes of the Ladbroke Grove area. Each letter wields an evolving narrative that captivates the reader in wanting to read and know more. McGillick relishes the whole idea of being a painter living in London – soaking up the atmosphere and the latest ideas, and engaging in the seriousness of the interactions. All that compelled him to stay for that five-year period despite some of the hardships he faced. Conveying the solidarity among the Australian artists living at Ladbroke Grove, he wrote:

*The Australians who live around about are a terrifically close clan and this sort of unity has many benefits. One shares ideas, is open to criticism at all times and the competition is fierce. I enjoy this atmosphere and work well in it ... The talk is all paint and any diverting subjects would be considered in there [sic] relationship to art only.'*²

Tony rented several studios which also combined living quarters – Mill Hill Road, Acton Town; Ormiston Avenue; 129 Ladbroke Grove, Kensington; and Flat 1, 104 Chepstow Road. The Acton flat was 'tiny, little ... with roses on the wallpaper' but the space provided McGillick fertile ground for refining his technique and in producing the larger scaled paintings necessary to be taken seriously by London dealers.

*Paintings are getting more fluid & lively with figurative passages coming back again, mostly in red, black, ochre, white. I think gradually improving in technique and certainly in size (now doing 5' x 5' and one 6' x 5').*³

Tony devised a course of action to seek a range of exhibition possibilities especially allied in group shows of Australian art:

*I've managed to get into another group show. The Young Commonwealth Exhibition. Jim [Cook] has a big piece ready as well and today we must somehow get them into Piccadilly. Even so its [sic] not as bad here as at home where one would be ridiculed for carrying a painting through the streets.'*⁴

NEXT PAGE LEFT:
Photograph of Tony McGillick
Ormiston Avenue London
circa 1963

NEXT PAGE RIGHT:
Tony McGillick (1941–92)
Billboard
1963
synthetic polymer paint on canvas
92 x 107 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite





He proceeds to let the family know about the success of Brett Whiteley's paintings being shown in London and the impact on the overall reputation of Australian art on the international stage:

Last week a friend of mine Brett, I may have mentioned him before, opened a one man show in a leading London gallery. Its [sic] quite an achievement for one so young (22) and it made a good mark for Australian Painting overall.⁵

On Tony's birthday, 22 February 1962, news of further exhibition possibilities was afoot. Through Brett Whiteley, Tony was introduced to a London art dealer, who chose a large picture of his for the group exhibition Tony refers to as the 'Survey of Contemporary Australian Art'.

A week before a woman rang me who happened to be an Art Dealer who is at present organizing some large exhibitions of Australian Art. Well, apparently Brett had got her onto me and she wanted to come out to see the work. Wow! But she gave me only a week to get ready!

So, I really had to get going! Had to frame things and mount gouaches etc. Several pictures to finish up as well it was all pretty hectic and I didn't get much sleep that week.

Anyway it worked out and I was more or less ready when she arrived.

Suitable [sic] impressed she asked me to enter a large picture in "The Survey of Contemporary Australian Art" which will be a very significant show just at this time.⁶

The reception for Australian art had reached zenith proportions in London between 1963 and 1965. Exhibitions of Australian artists at the Whitechapel Art Gallery and Tate in London were ardently acclaimed by both critics and the public. McGillick wrote: 'The critics are raving about Aussie painting and Aust. Culture is the high fashion here at the moment. Plenty of big names in the show: Nolan, Boyd, Blackman etc. Very prestigious.'⁷

After leaving Acton, Tony found it difficult to find studio space but did secure by accident but with much commotion the Ladbroke Grove studio. The paintings by 1963 were progressing well, no doubt aided by the Ladbroke Grove studio, which McGillick described as a space 'filled with light' and surrounded by artists, writers and musicians. In this environment, Tony became charged even more so.

Week by Week more pictures are produced and the studio is packed with canvases. Very happy with the way things are going just now and will approach the galleries in JAN. or FEB. with ideas of a show in '64. I feel pretty confident of some success on that score.⁸

At the Ladbroke Grove studio, McGillick had been frustrated by earlier efforts and began to re-use painted canvases, producing paintings such as *Billboard* (1963) and *Sharman Repeat* (1964); blending the suggestions of abstract with figurative elements. He wrote:

Been working through a series of pictures based on Jimmy Sharmans boxing troupe, a subject that seems inexhaustible. The picture going now is a giant of 7' x 5' which I'd like to be the finale to the years work.⁹

On the back of *Billboard*, elements of Graham Sutherland's markings, stripes, and blocks of muted earthy colours can be seen; these are also reminiscent of McGillick's close friend Brett Whiteley's works of the London period.

In 1963, some Australian artists living in London, including Michael Johnson, were selected for the exhibition *Australian Painting and Sculpture in Europe Today*, which was presented at the one of the most prestigious and significant art museums in Germany, the Städelches Kunstinstitut in Frankfurt. Tony made the journey to Frankfurt accompanied by his close friend Fred Cahill and Australian painters John Howley, now 86 and continuing to exhibit with Australian Galleries; and Max Robinson, a fellow designer and artist who exhibited in 1961 at the Whitechapel Art Gallery in London. Tony found Frankfurt vital and exhilarating after spending a week cruising around the city. He wrote:

All good fellows. After an exhausting train, boat, train journey which took 12 hours we arrived in Frankfurt at 1 A.M. Anxious to get some sleep we made a bad choice of a hotel near the station which was 25/- each a night, even so we took the offer and spent 10 hours sleeping.¹⁰

The next day the group was unexpectedly flocked by journalists waiting at the gallery to interview the exhibiting artists. The journalists paid them a great deal of attention, one reason being they were the only artists who turned up that morning.

Tony had two paintings in the exhibition: *Icarus*, a four-feet by four; and *Prometheus*, a fair-sized painting at five feet by five. The sizes were in keeping with the London currency of exhibiting works in such shows as *Situation: An Exhibition of British Abstract Painting* that commanded large abstract paintings that retained flatness over the picture. Linked to Greek mythology, the titles did not reflect the content but were rather emblematic of the artist's surroundings. The context of the production more influenced Tony's decisions in generating titles that would resonate at an institutional level.

The day before the opening, Tony was conscious of the need to be suitably dressed. Attuned to the advent of post-painterly abstraction, London artists were using fashion as a vehicle in promoting the artist's image as cultured, forward-looking and cool.

The next day, Thursday, was the official opening and spent the morning making ourselves as presentable as possible for the occasion. Some task for me as I had come in rather shabby clothes not expecting such attention as all this ... Anyway we turned up at the gallery and were immediately thrust before the Lord Mayor ... All the while I was conscious of my shabby appearance in comparison with the grey stripes and tails crowd ... Afterwards we all went to a party with the Australian Embassy where I had a nice little talk with Blakeney¹¹ the Aust. Ambassador and got along fine.¹²

At the opening, Tony was introduced to Hanna Bekker vom Rath, the art collector and dealer. The next day they were all invited to meet at her gallery and were subsequently escorted to her country home near Wiesbaden where her famous art collection was housed – filled with works by Max Beckmann, Ernst Ludwig Kirchner and Paul Klee.

Wow! What a place! It would take pages to describe the house and setting! ... we estimated the collection to be worth a couple of million ... She was obviously interested in my work and will probably offer me a show when she comes to London next month.¹³

This chance encounter perhaps had a lasting impression, instilling in the young and promising artist the workings of the art world and its establishment, and inventing a style to match his expectations.

By the end of 1963, the harshness of the London weather coupled with feelings of homesickness by the impending Christmas festive season is evidenced in his letters. The humorous caricature drawing of himself garbed against the forces of the chill illustrate just how he was feeling:

I spend most of the time just about sitting in the gas fire and get around dressed something like this:

I guess my Xmas will be pretty quiet, maybe a party or two, and I'll spent Xmas Day with Vernon [psychedelic Australian artist Vernon Treweeke] & Anita (young Aust painter) and maybe others will join us ... Everyone getting drunk so as not to get homesick.¹⁴

The London period was instrumental in the development of Tony McGillick's practice. He returned to Australia in late 1965 with renewed confidence and energy, spreading the news as the prime mover and shaker. The letters open a new chapter on the life and work of Tony McGillick, a painter not to be forgotten.

RHONDA DAVIS
JULY 2018

ENDNOTES

- 1 Letter dated Dec. 16, Dear Family, circa 1963, p. 2.
- 2 *ibid.*, p. 5.
- 3 Letter dated July 12, circa 1963, to Mum, and all else.
- 4 Letter dated 21 March, Dear family, 1962.
- 5 *ibid.*
- 6 Letter undated from Acton Town, Dear Mum, Dad, Kids, postmarked 28 February, circa 1963.
- 7 *ibid.*
- 8 Letter dated Dec. 16, Dear Family, circa 1963, p. 2.
- 9 Letter dated Nov 20, Dear Family, 129 Ladbroke Grove, circa 1963.
- 10 Letter undated, Dear Family, 129 Ladbroke Grove W. 11, circa 1963.
- 11 Frederick Blakeney was the Australian ambassador to the Federal Republic of Germany. His appointment was from 1962 to 1968.
- 12 *op. cit.* no. 10.
- 13 *ibid.*
- 14 *op. cit.* no. 1. pp 3-4.



LEFT:

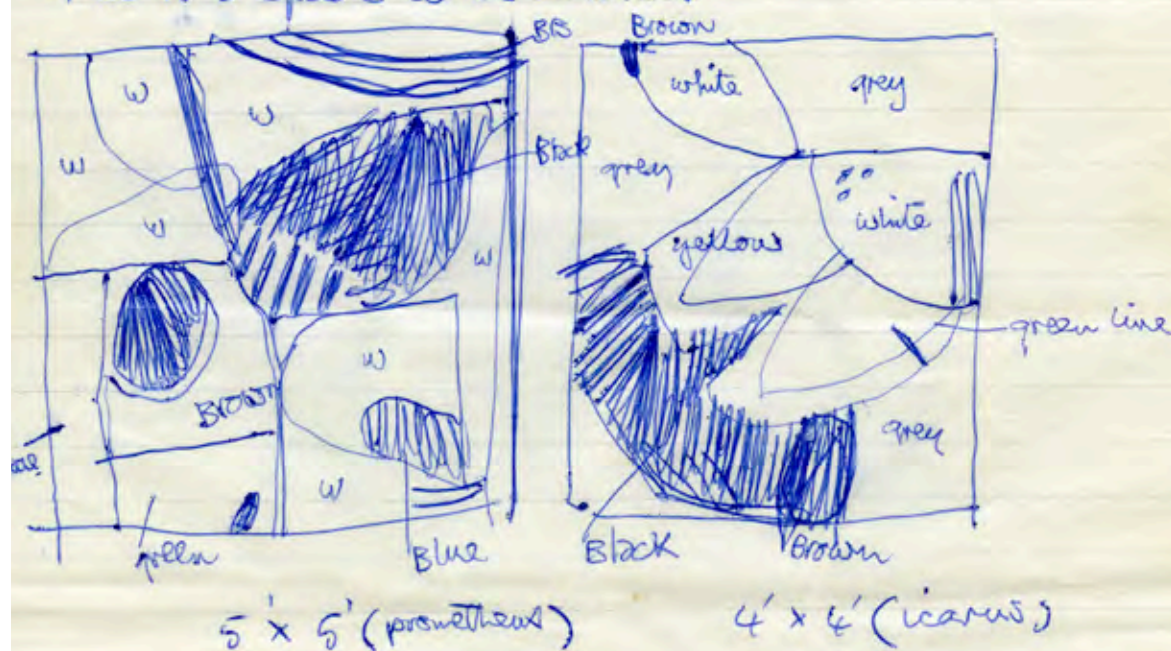
Letter dated Dec. 16, Dear Family, circa 1963, p. 3.
Collection Paul McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

RIGHT:

Photographs of Jim Cook and Tony McGillick in London circa 1963



Enclosed you'll find a couple of photographs of the pictures, which are now in Frankfurt, and one of the studio. The studio really isn't so depressing as it appears in fact it is usually filled with light! Just the camera exposure! This is a guide to the colours:



I spent last week in Frankfurt and had a great time. Fred Cohill came along as well and two other painters John Howley and Max Robinson. All good fellows. After an exhausting train, boat, train journey which took 12 hours we arrived in Frankfurt at 1.A.M. Anxious to get some sleep we made a bad choice of a hotel near the station which was 25/- each a night, even so we took



LEFT:

Letter undated, Dear Family,
129 Ladbroke Grove W. 11, circa 1963.
Collection Paul McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

ABOVE:

Photographs of Jim Cook and Tony McGillick in London
circa 1963

Lots of leaping and twirling in midair

Whatever Tony said felt important. He constructed his thoughts internally, delivering a considered, economic and articulate viewpoint. A pause usually followed while others listening adjusted their next comment. A deeper understanding and new possibilities regularly emerged from what followed on from Tony's input.

With his beautiful, mesmerising voice commanding and persuading, he inspired people to engage their higher thinking to distil or expand complex ideas.

There was a lighter, playful side too. I saw lots of leaping and twirling midair in the studio to CPE Bach or Mozart at full volume. This energy often ended up on the canvas.

Whenever we moved house/office/studio, the usual packing and unpacking disrupted our familiar spaces and patterns.

'Pinning up' helped to normalise us in the new spaces. Two constants in our field of vision over many years were: a well-worn, edges-curved-and-torn Piero della Francesca *The Nativity* print from the National Gallery (London); and Titian's *Portrait of a Man (A Man with a Quilted Sleeve)*, c. 1510. For Tony, these two references were as necessary as oxygen is to breathe.

Over the years, many paintings emerged and joined the finished works. From these, he selected a handful to be hung in our office and at home.

Those he chose were not there for their enhancement of the space but there because he counted them as significant and, therefore, they had a right to occupy a permanent place in our lives installed on the walls of our spaces.

Jasper's gesture went up everywhere we went, just as a child makes sure his favoured toy is close by. *Quattro* hung as a backdrop to friends and family at dinner in the studio gathered to celebrate Tony's 50th birthday. *Acid Even* was installed in our office.

In the 1970s and early 1980s, Tony made a series of works as unstretched canvases.

In one of his notebooks is a note to self: 'make a thing that might as well have fallen off the back of a truck'.

Tony's mother was a designer/seamstress and their home was a field of threads, fabric offcuts and bolts of material.

Was the experience of growing up in his mother's work environment (her studio) now pushing through and asserting itself onto Tony the painter?

Charles Nodrum said of the work *Bivouac*: "It hangs, unstretched on the wall – loose, casual, laid back," and that the work "carries within it one of those internal contradictions that often prove to be the wellspring of the work's strength: it says 'Let's take things easy and not fuss too much' and, in the same breath, 'don't do anything of the sort! You can't be casual about being casual. Being easy isn't easy.'"

Tony's works here with their industrial-size eyelets and heavy stitching, their folding and overlapping and their scale also have a delicate appeal, just as the works of Meredith Brice do in her response to Tony's work.

In this show, Meredith shows how she reciprocates with incredible colour selection reminiscent of works by Milton Avery, fine detailing and impeccable finishing.

Other ways you might get to know Tony better are through his avid collecting of Britain's lead soldiers, his photography, his loyal support of Carlton, his love of typography and his belief that everyone must pay their dues on their journey to becoming a useful and productive human and, if you could see it ... his boogie-woogie.

LAUREN MCGILICK
10 JULY 2018

REFERENCE:

Charles Nodrum essay introduction – trio of concurrent solo shows: Paul Partos, Michael Johnson and Tony McGillick. Charles Nodrum Gallery, 7–30 October 2010.

RIGHT:

Tony McGillick (1941–92)
Tom's Toy Box
1986–92
oil and wax on canvas
197.5 x 197.5 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite



Tony McGillick: Serial framework;

OR ‘IT IS DAMNED DIFFICULT TO LOVE A MODULE’

‘I was a Kings Cross kid – I lived in the asphalt and ran between parks, up and down Macleay Street’

TONY MCGILICK, 1992¹

Tony McGillick grew up in Sydney’s bohemian world in the 1940s and 1950s. He began working as a commercial artist in the late 1950s and found himself moving in the same circle as a number of other up-and-coming young artists including Max Cullen, Michael Johnson, Vernon Treweeke, Dick Watkins and Brett Whiteley; and, like them, was soon heading for Europe and London to expand his artistic experience.²

London in the early 1960s was home to a burgeoning, youthful art scene and a lively series of contemporary exhibitions at institutions like the Whitechapel Art Gallery and the Tate. Shows like *Young Contemporaries*, at Whitechapel in 1964, and *British Painting in the Sixties*, hosted by both Whitechapel and the Tate in 1963, highlighted the growing pop and abstract movements locally, with expatriate Australian contribution, notably Brett Whiteley. The Whitechapel Art Gallery’s exhibitions of leading American artists gave young expatriate artists the chance to see the work of Jasper Johns, Robert Rauschenberg and Mark Rothko at first hand.

While working in London, McGillick, although heavily influenced by the early pop stylings of Jasper Johns, became increasingly interested in the colour abstracts by artists like Robyn Denny, who lived close to Michael Johnson, and Michael Tyzack, whose work *The Most Sizzling, Joyous Painting of All* would later be seen in Sydney at the Central Street Gallery.³

While visiting New York on the way home to Sydney in 1965, McGillick also became interested in the recent work of Ellsworth Kelly, Larry Poons, Frank Stella and others. On his return, McGillick teamed up with his half-brother, John White, and Harald Noritis to open the Central Street Gallery in Sydney’s entertainment district in 1966.

There was no doubting that the Central Street Gallery’s house style was influenced by what had been happening in New York’s major galleries around the time of McGillick’s visit. Central Street’s 1967 *Black and White* exhibition was inspired by a similarly themed show at New York’s Jewish Museum in 1963, while the artworks featured in exhibitions like *The Shaped Canvas* at the Solomon R Guggenheim Museum in 1964, and *The Responsive Eye* at the Museum of Modern Art in 1965, helped to establish the young gallery’s aesthetic motifs.⁴

During 1966, Tony McGillick began experimenting with modular shapes, using a square with one corner cut off as the basis for his colour abstract paintings. Interviewed by Terry Smith in 1969, McGillick explained that his first (partially) modular painting, *End Result*, 1966, was made as an attempt to emulate the ‘kind of movement that he had seen in a Larry Poons painting’ at the Museum of Modern Art.⁵ The first fully modular painting, *Jasper’s gesture*, borrowed its name and colour scheme from McGillick’s earlier influence, Jasper Johns.⁶ The composition of some of the singular module paintings, like *Inside Favourite* and *Easy Chrome*, play with the structure of the module in a similar way to Frank Stella’s work.

Republic, 1967, was one of the first of McGillick's modular works to be exhibited, at Central Street's *Black and White* exhibition, along with *May Day* and *Revolution*. With its stark but textured blackness, *Republic* exemplified the catalogue essay's point that the Central Street artists' personal disciplines were 'to their advantage in focusing more acutely on the specific issues they choose to examine', although, as Terry Smith reflected in 1969, 'McGillick's struggle for two years after the *Black and White* exhibition was to sort out and solve problems of colour with the serial framework of his modular shapes.'⁷ *Polaris* and *Juxtapacent* were the paintings McGillick selected for the Central Street artists' group exhibition held, for better or for worse, to coincide with New York art critic Clement Greenberg's visit to Sydney in May 1968.⁸

The modular paintings had their greatest public exposure during the winter and spring of 1968. In early June 1968, Central Street hosted McGillick's first solo exhibition, dominated by the recent modular paintings. Afterwards, *Juxtapacent*, *National* and *Cuba/Si* travelled to Canberra for the *Directions* exhibition, held at Albert Hall in July, and *Polaris* and *Arbitrator* travelled to Melbourne for the National Gallery of Victoria's groundbreaking exhibition *The Field*, held in its brand new St Kilda Road gallery; and later toured to the Art Gallery of New South Wales; while the balance of the modular works were regrouped for another solo exhibition at Melbourne's Pinacotheca Gallery in Melbourne in October. In November, the ambitious seven module painting *Tuxedo* was commended in the Transfield Prize exhibition at Sydney's Bonython Galleries, with Elwyn Lynn stating: 'it surges with power and glory.'⁹

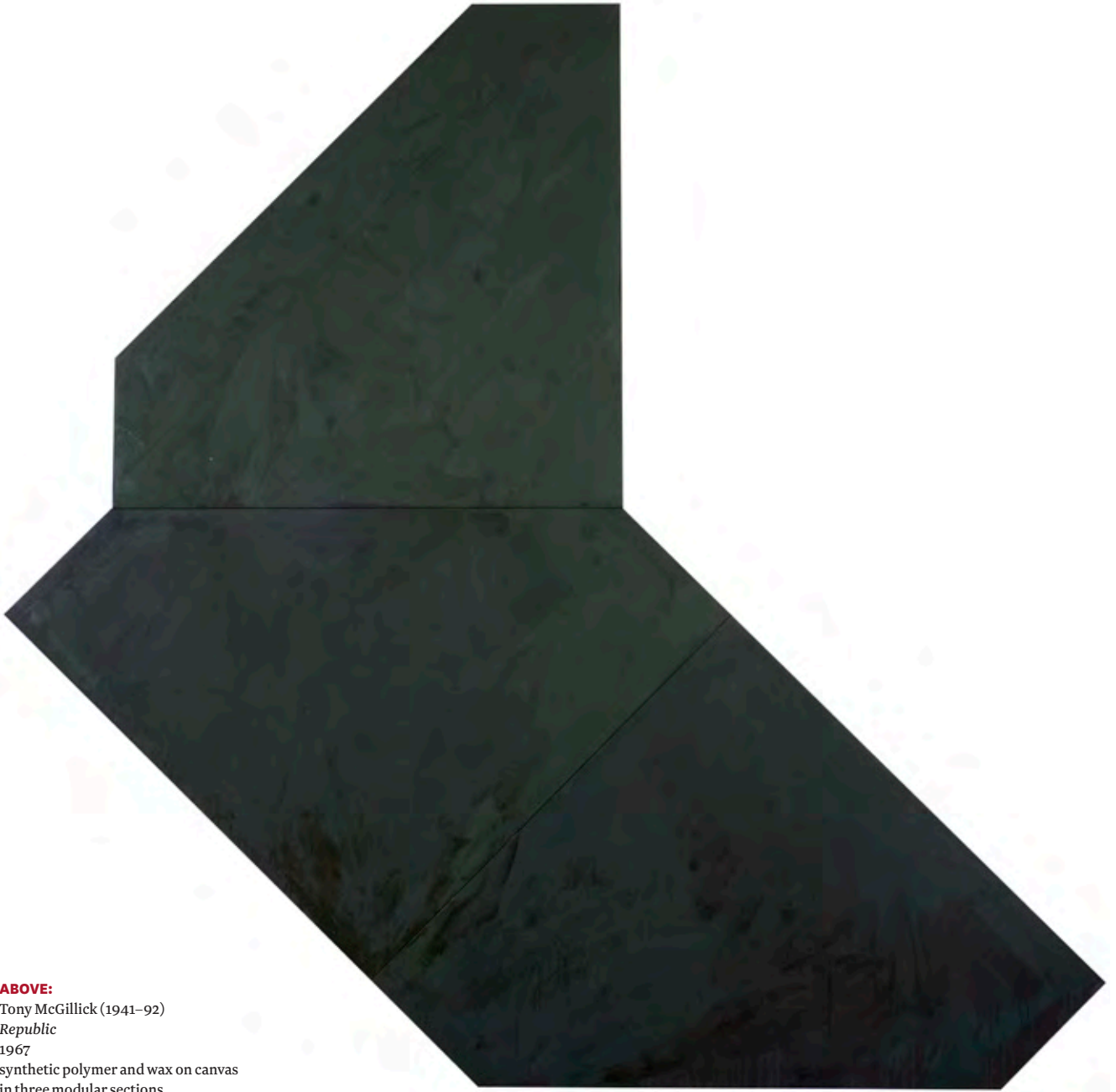
The reception was encouraging, if not universally welcoming. John Henshaw wrote in *The Australian*: 'Tony McGillick builds his shaped canvases ... with an eye to their architectural function. Mostly they work.' Writing for *The Bulletin*, Elwyn Lynn also recognised the architectural aspect of the modular works: 'If you have ever inhabited a polygonal room, you'll realise how intriguing is the balance between these equally shaped modules.' Donald Brook and John Coburn both drew comparisons with heraldic practice; Brook noting that *Cuba/Si* 'appeals to the unreflective eye like a great blazon or heraldic cloth of powerful – and deceptive – simplicity', and Coburn observing that 'their bold heraldic colours are tough and handsome.' *The Age*'s Patrick McCaughey was enthusiastic: 'McGillick's colour is sensuously warm to the point of blatant hedonism. Like any good paintings they excite the eye, quicken and exhilarate the senses.' Like Henshaw, however, the Melbourne *Herald*'s Alan McCulloch was more ambivalent: 'McGillick attains a finely attuned balance of pure, simple colours in his best work, but the limitations of the style preclude promise of more substantial development.'¹⁰

When *The Australian*'s columnist Laurie Thomas praised traditional Asian art over contemporary Australian art in July with the line 'it is damned difficult to love a module', there could be little doubt as to whom he was referring.¹¹



ABOVE:

Tony McGillick (1941–92)
Imogen's Ensign
1973
synthetic polymer paint on canvas
226.5 x 324.0 x 80.0 cm
Art Gallery of New South Wales
Purchased 1974
© Estate of Tony McGillick
Photo: AGNSW



ABOVE:

Tony McGillick (1941–92)

Republic

1967

synthetic polymer and wax on canvas

in three modular sections

236.2 x 236.2 cm overall size

repainted in encaustic green over the original black
in 1970

© Estate of Tony McGillick

Photography Effy Alexakis, Photowrite

Reflecting on the modular paintings in 1969, Noel Hutchison wrote that ‘they had social implications that McGillick, himself, did not wish to take up’.¹² The abstraction of the works was often accompanied by a title evocative of the politics of the 1960s; such as *Republic*, *May Day*, *Revolution*, *National*, *Scottsboro*, *Polaris* and *Cuba/Si*. Evocative as they were, these titles didn’t necessarily suggest propaganda: even the title most explicitly sourced from a political slogan, ‘Cuba Si!’, was one adopted by both pro-Castro and anti-Castro activists. Presumably McGillick’s parents’ experiences within and without the Australian Communist Party during his Cold War era youth had taught him to be wary of the zealous.¹³

When Central Street Gallery’s new ground floor gallery space, designed by Rollin Schlicht, opened with a group exhibition (aka *Gallery Mixture*) in December 1968, *Fontanelle* became the last of McGillick’s modular painting series to make its public debut. As McGillick himself explained when interviewed by the National Gallery of Victoria for his *Survey* exhibition a decade later, “the modules were very handy, particularly for this colour preoccupation that I had and others [had] at the time. But it was becoming for me a bit of a convention and I didn’t think I could really make a career on one convention ...”¹⁴

McGillick’s work in the late 1960s continued with more complex shaped canvases, inspired by the shape of the spray gun he was now using to achieve his colour gradations. When McGillick and Dick Watkins held a retrospective of their 1960s work at Central Street in mid 1969, Noel Hutchison noted that McGillick was ‘moving out into new things’.¹⁵ As the 1970s began and conceptualism took art ‘off the wall’, McGillick’s canvases lost their structural framework and took on a much looser form.

When the Central Street Gallery closed and the New South Wales branch of the Contemporary Art Society took over the space in the early 1970s, McGillick’s involvement moved to a more curatorial role. He co-curated *The Situation Now*, a survey of conceptual art in Sydney, with Terry Smith in 1971, and *Coca-Cola: 20th Century Icon*, a display ‘designed to examine the nature of the cultural icon’, with John White and Gus Cohen in 1972.¹⁶

In 1973, *Imogen’s ensign*, one of McGillick’s unstretched canvas paintings, was included in *Recent Australian Art*, the Art Gallery of New South Wales’ contribution to the Sydney Opera House opening festival. Although McGillick was interested in conceptual art, contributing a storyboard for an experimental film to the New South Wales branch of the Contemporary Art Society’s *Broadsheet* in 1974, his profile as an exhibiting artist was no longer as visible as it had been during the late 1960s.¹⁷

After the *Survey 6: Tony McGillick* retrospective at the National Gallery of Victoria in 1978, relatively little new work by McGillick was seen in public. Two works from a 1984 series of abstracts were exhibited at the Art Gallery of New South Wales in *The Subject of Painting* in 1985, a collaboration between the gallery and the Contemporary Art Society curated by his younger brother Paul McGillick. In 1992, Tony McGillick was working on a new series of abstract paintings for a planned solo exhibition at Sydney’s Sherman Galleries, with the modular form returning as a motif, when he passed away.

ERIC RIDDLER
JUNE 2018

ENDNOTES

- 1 Margaret Throsby & Graham McCarter 1992, *Sydney People & Places*, ABC, p. 60.
- 2 John White 1959, 'Moving?' *Australian Commercial and Industrial Artists' Association News*, Sydney, 25 February, p. 3; Brom Shanahan 1961, 'Letter from London' (addendum), *Australian Commercial and Industrial Artists' Association News*, Sydney, 26 September, p. 2. (See also Margot Hilton & Graeme Blundell, *Whiteley: an unauthorised life*, Macmillan, Sydney, 1996.)
- 3 Donald Brook 1969, 'Good art and bad theory', *Sydney Morning Herald*, 16 June.
- 4 *Black and White*, Central Street Gallery (catalogue note), Sydney, May 1967.
- 5 Terry Smith 1969, 'Dick Watkins: Tony McGillick: a selection of work', *Honi Soit*, Sydney, 12 June, p. 9. (See also Rhonda Davis 2002, 'The hidden seam', *Central Street Live*, Macquarie University & Penrith Regional Gallery and the Lewers Bequest, pp. 21–31.)
- 6 Smith 1969, *ibid.*; Noel Hutchison 1968, 'Noel Hutchison tracks around the galleries', *Honi Soit*, Sydney, 11 June, p. 12.
- 7 *Black and White*, 1967, *op. cit.*
- 8 Smith 1969, *op. cit.*, p. 8.
- 9 Elwyn Lynn 1968, 'The Transfield – an unfortunate year', *The Bulletin*, Sydney, 16 November.
- 10 John Henshaw 1968, 'A few shocks for the icy national capital', *The Australian*, Sydney, 6 July; Elwyn Lynn 1968, 'Confrontation', *The Bulletin*, Sydney, 15 June; Donald Brook 1968, 'The power of the modular idea', *Sydney Morning Herald*, 6 June; John Coburn 1968, 'The '60s look', *Canberra Times*, 4 July; Patrick McCaughey 1968, 'Rejuvenation in show scramble', *The Age*, Melbourne, 9 October; Alan McCulloch 1968, 'Emphasis on Nordic craft', *The Herald*, Melbourne, 9 October.
- 11 Laurie Thomas 1968, 'The art of being nobody', *The Australian*, Sydney, 23 July.
- 12 Noel Hutchison 1969, 'Catching up on past events', *The Union Recorder*, Sydney, 11 June.
- 13 Thomas C 'Tony' McGillick (senior) was jailed for rioting at a May Day rally in Port Adelaide in 1931, and later represented Australia at the Soviet Union's May Day celebrations before becoming disillusioned with the Communist Party during World War II; see 'Demonstration falls flat: police ensure quiet May Day: eight arrests', *Advertiser and Register*, Adelaide, 2 May 1931, p. 15; 'McGillick at City Hall', *Workers' Weekly*, Sydney, 1 November 1938, p. 4; and Roland Pullen 1944, 'The looking glass', *Daily Telegraph*, Sydney, 24 December, p. 9.
- 14 Tony McGillick 1978, Survey 6 interview, National Gallery of Victoria, Melbourne.
- 15 Hutchison 1969, *op. cit.*
- 16 John White, Tony McGillick & Gus Cohen 1972, 'Coca-Cola: 20th century icon', *Contemporary Art Society (NSW Branch) Broadsheet*, Sydney, March, p. 2.
- 17 Tony McGillick 1974, untitled storyboard, *Contemporary Art Society (NSW Branch) Broadsheet*, Sydney, May, pp. 36–7.



LEFT:

Tony McGillick (1941–92)
Fontanelle #2
 1968
 acrylic and perspex in modular sections
 edition 4
 64.5 x 79 cm modular size; 91.5 x 122 cm
 mounted on laminated MDF
 Courtesy of Charles Nodrum Gallery, Melbourne
 © Estate of Tony McGillick

Plates



LEFT:

Tony McGillick (1941–92)
Untitled
1963
acrylic and collage on canvas
91 x 57 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

RIGHT:

Tony McGillick (1941–92)
Jimmy Sharman 6
1964
synthetic polymer paint on canvas
105 x 105 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite







LEFT:

Tony McGillick (1941–92)
Time
1965
oil and wax on hardboard
35.5 x 28.3 x 0.5 cm; 38.5 x 31 x 0.58 cm framed
Collection Paul McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

LEFT:

Tony McGillick (1941–92)
Sharman Repeat
1964
oil and wax on canvas
152 x 106.5 cm; 155 x 109.4 cm framed
Collection Elizabeth McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

NEXT PAGE LEFT:

Tony McGillick (1941–92)
Primary
1965
oil and wax on canvas with wood collage
168 x 120.8 cm; 172 x 124.7 cm framed
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

NEXT PAGE RIGHT:

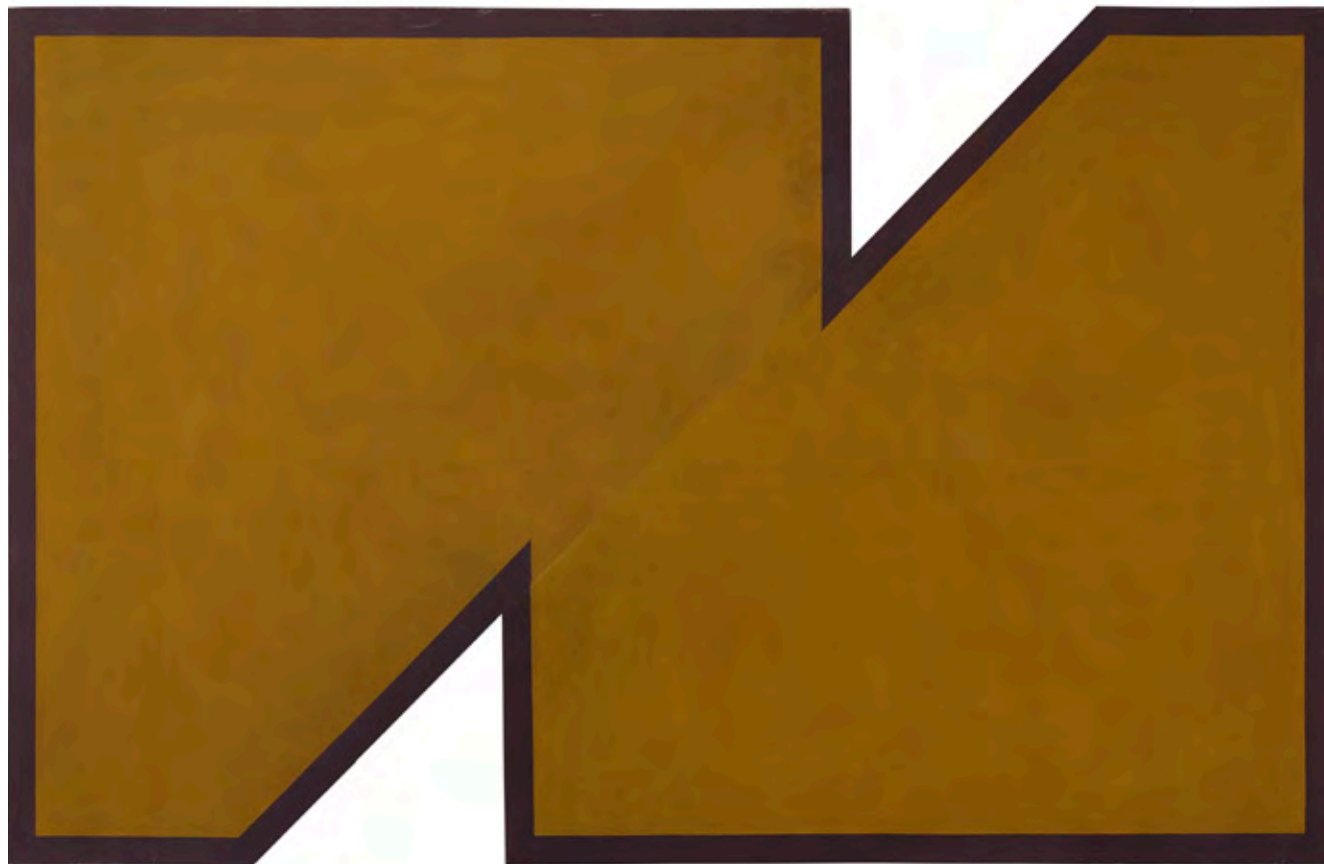
Tony McGillick (1941–92)
Five
1965
oil and wax over fabricated canvas
in the shape of numeral '5'
120 x 76 x 20.5 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite











ABOVE:

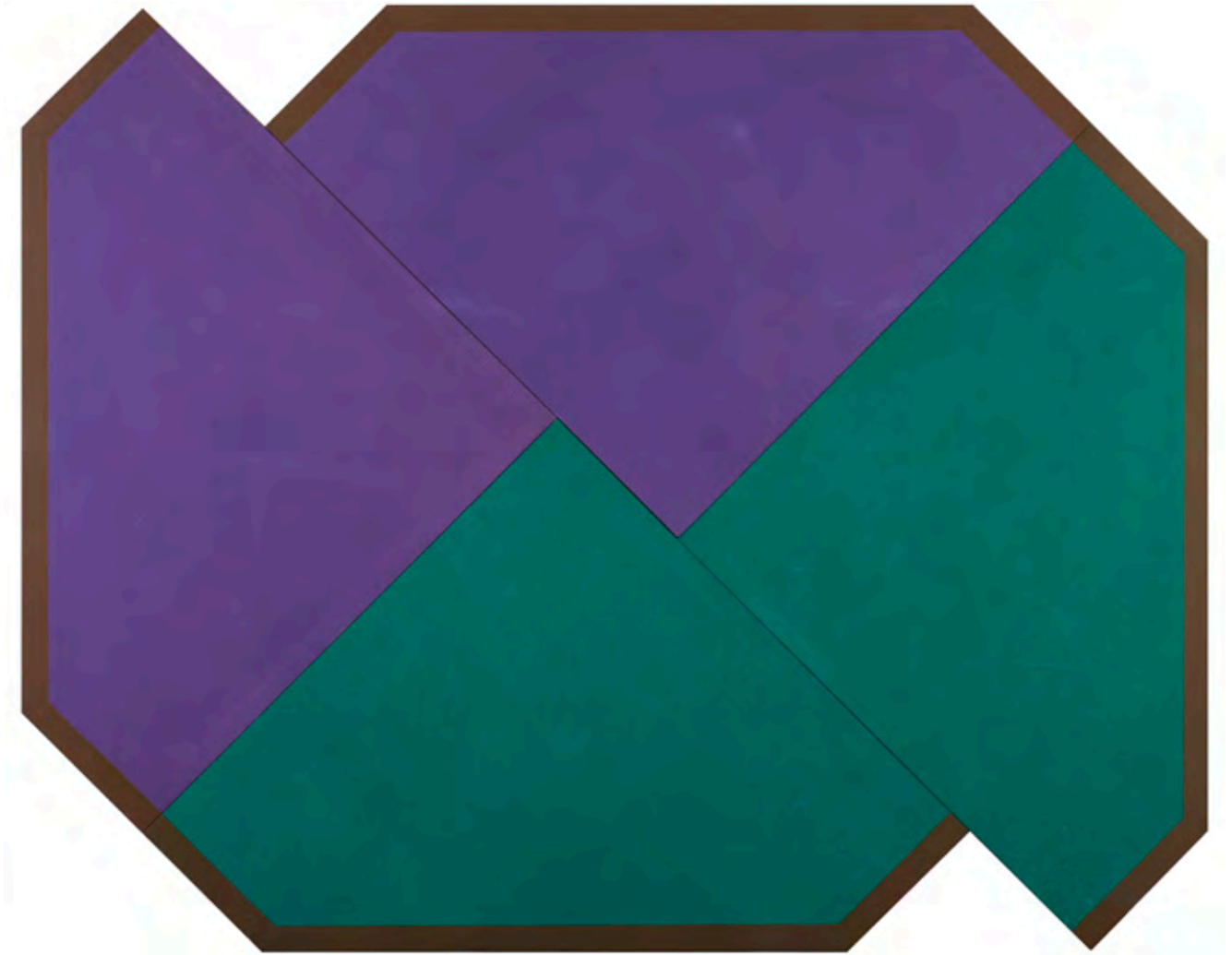
Tony McGillick (1941–92)
National
1968
synthetic polymer paint on canvas
168 x 275 cm
Courtesy of Charles Nodrum Gallery, Melbourne
© Estate of Tony McGillick

PREVIOUS PAGE LEFT:

Tony McGillick (1941–92)
Untitled
1966
synthetic polymer paint on canvas
166 x 165 cm
Collection Paul McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

PREVIOUS PAGE RIGHT:

Tony McGillick (1941–92)
Shchukin
1966
synthetic polymer paint on canvas
167.5 x 167.5 cm; 168.5 x 168.5 cm framed
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite



ABOVE:

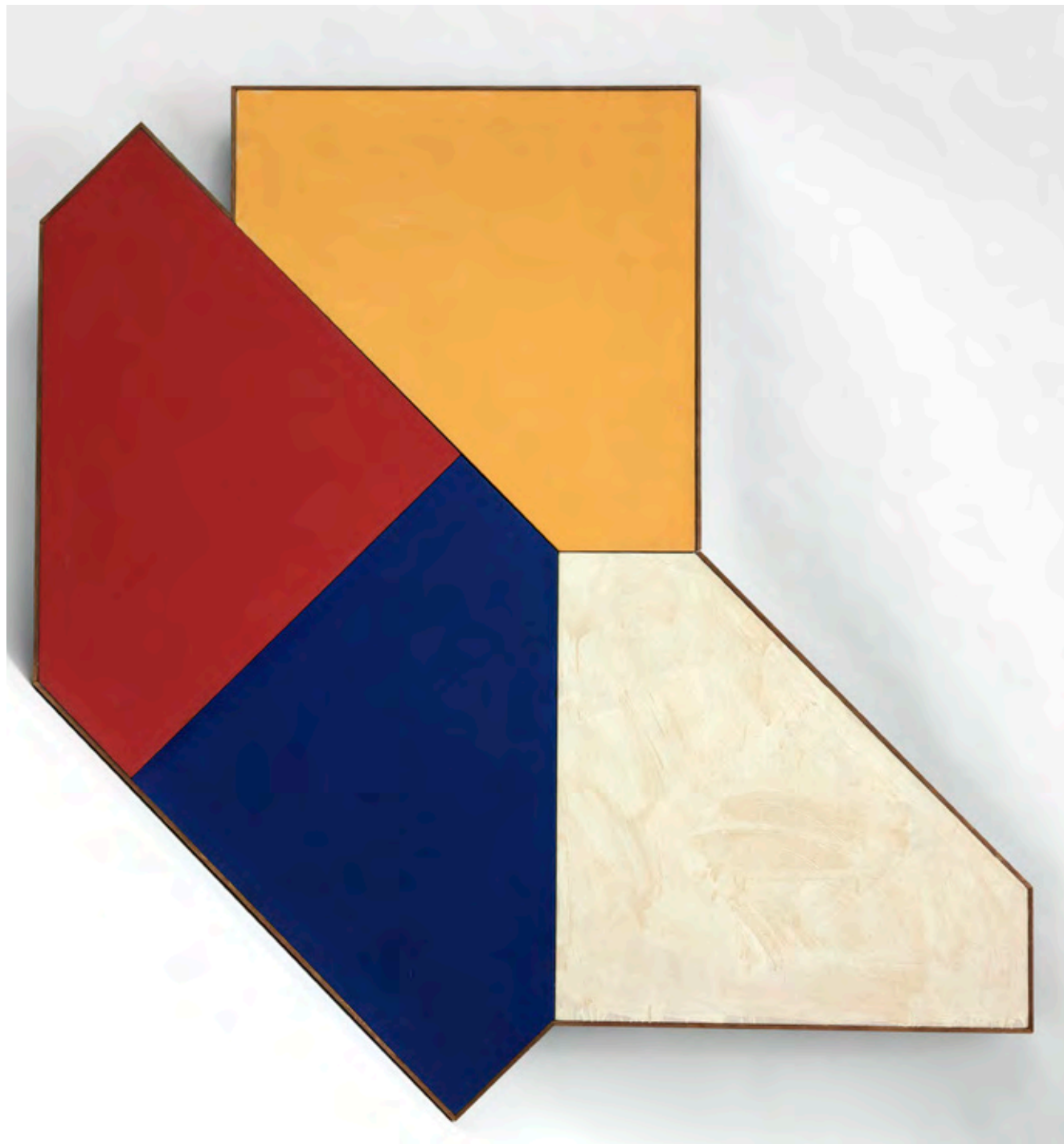
Tony McGillick (1941–92)
Juxtapacent
1969
synthetic polymer paint on canvas
177 x 222 cm
University of Technology Sydney Art Collection
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

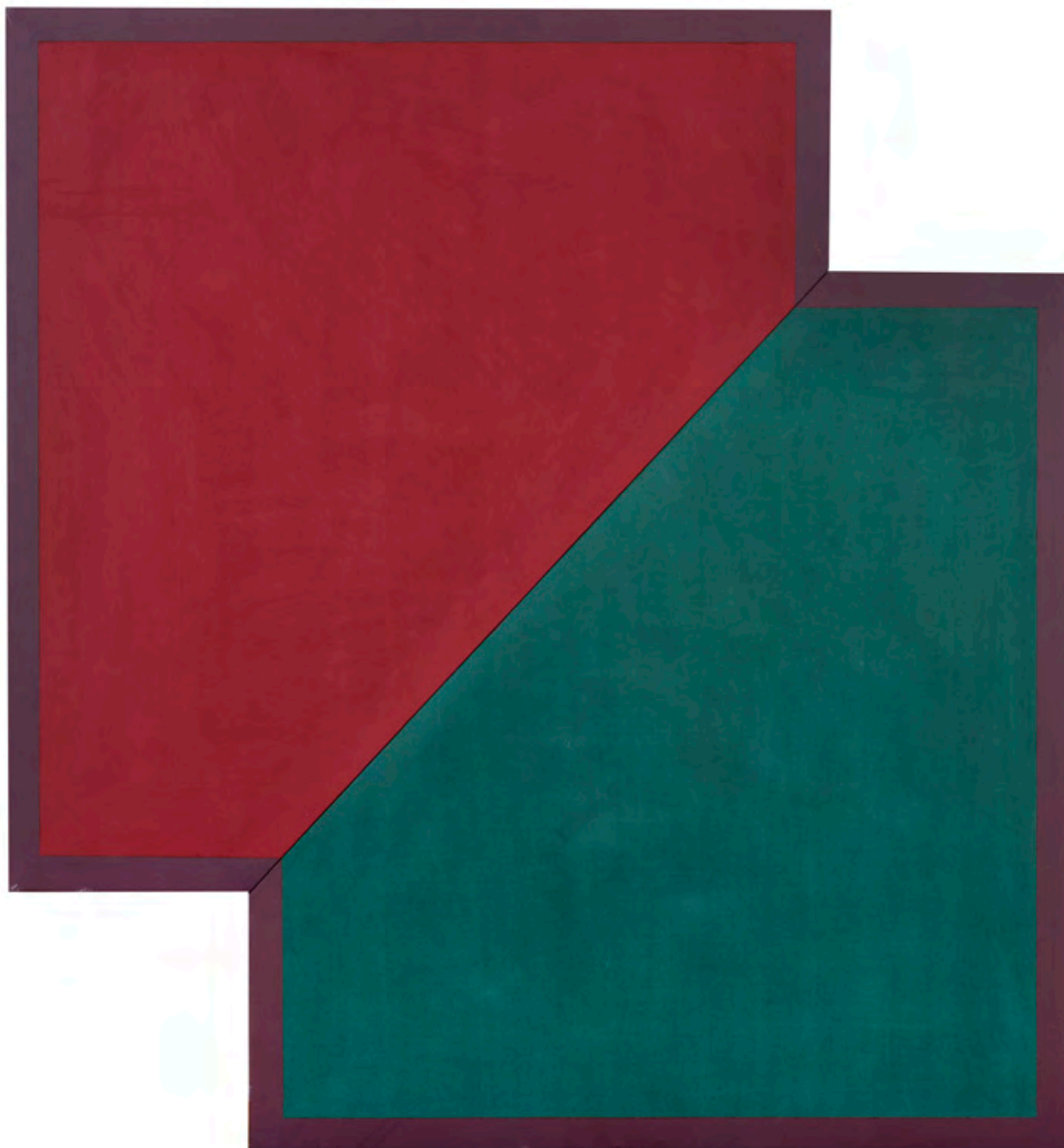
NEXT PAGE LEFT:

Tony McGillick (1941–92)
Jasper's gesture
1966
synthetic polymer paint and wax on canvas,
in four modular sections
170.1 x 162.5 cm overall (irreg.)
Art Gallery of New South Wales
D G Wilson Bequest Fund 2003
© Estate of Tony McGillick
Photo: AGNSW

NEXT PAGE RIGHT:

Tony McGillick (1941–92)
Acid Even
1968
synthetic polymer paint on canvas
144 x 143 cm
Collection Ross and Irene Langlands
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite







ABOVE:

Tony McGillick (1941–92)
Plaza
1974
synthetic polymer paint on canvas
210.8 x 269.2 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

NEXT PAGE LEFT:

Tony McGillick (1941–92)
Tabby's Tantrum
1978
synthetic polymer paint and wax on canvas
122 x 122 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite



ABOVE:

Tony McGillick (1941–92)
Bivouac
1974
synthetic polymer paint on canvas
210.8 x 269.2 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

NEXT PAGE RIGHT:

Tony McGillick (1941–92)
Manoeuvre
1978
oil and wax on canvas
162.5 x 162.5 cm; 166.4 x 166.4 cm framed
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

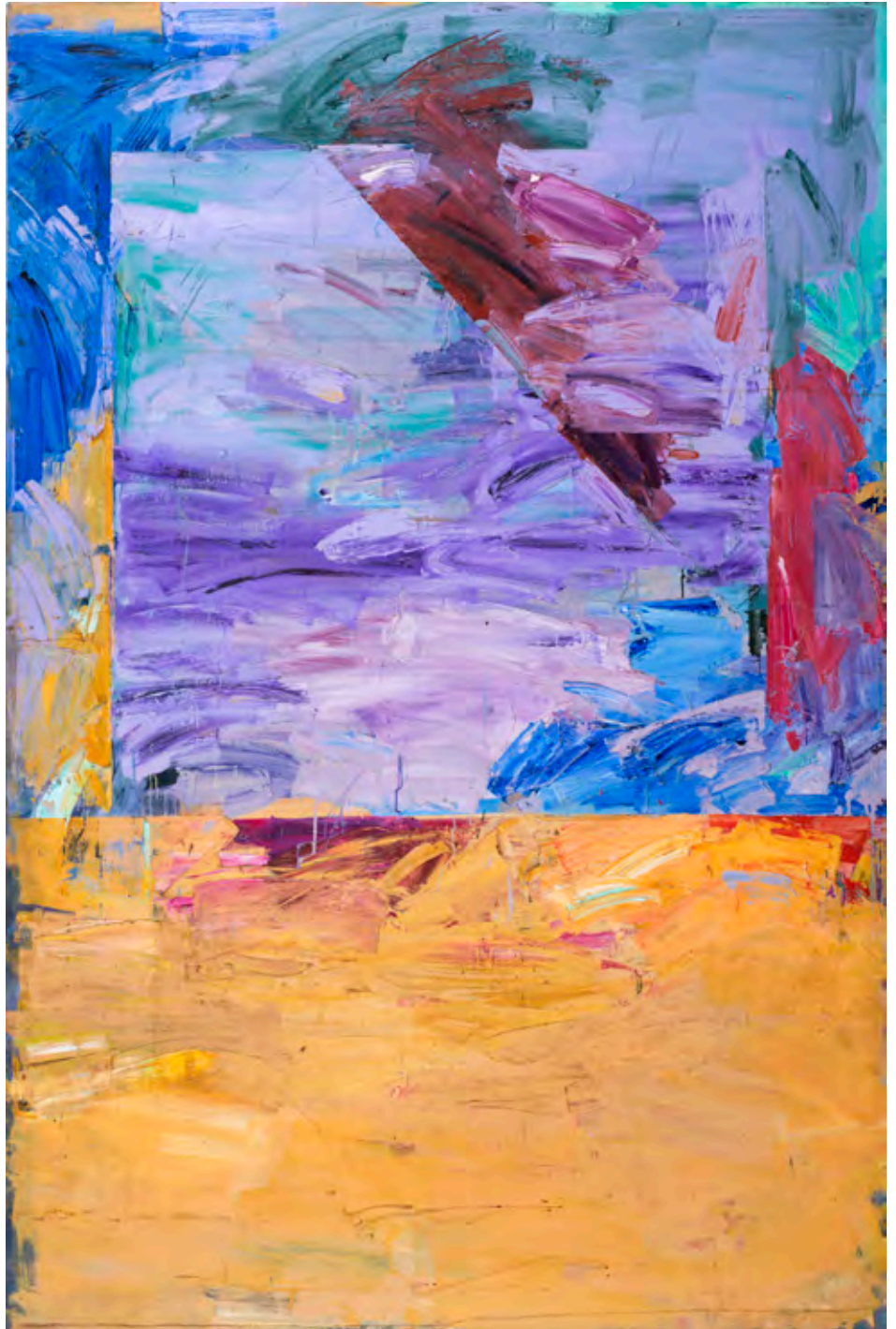






LEFT:

Tony McGillick (1941–92)
Untitled
1985
oil and wax on four shaped canvases
198.5 x 197.5 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite



RIGHT:

Tony McGillick (1941–92)
Untitled
1987
oil and wax on canvas
256.5 x 167.5 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite





LEFT:

Tony McGillick (1941–92)
Untitled
1988
oil and wax on canvas
152 x 153 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

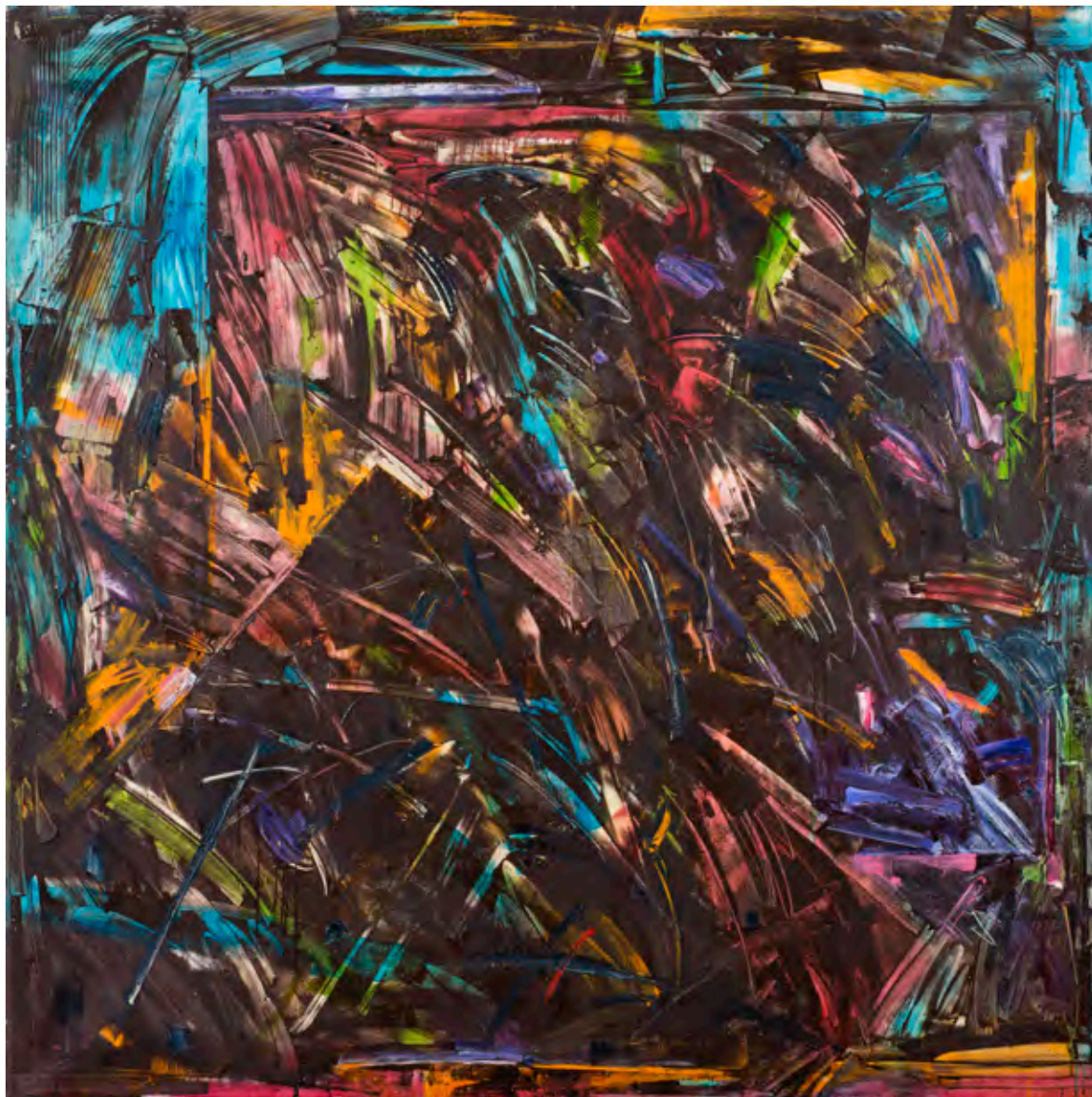
ABOVE:

Tony McGillick (1941–92)
Untitled
1989–90
oil and wax on five shaped canvases
216 x 190.5 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite



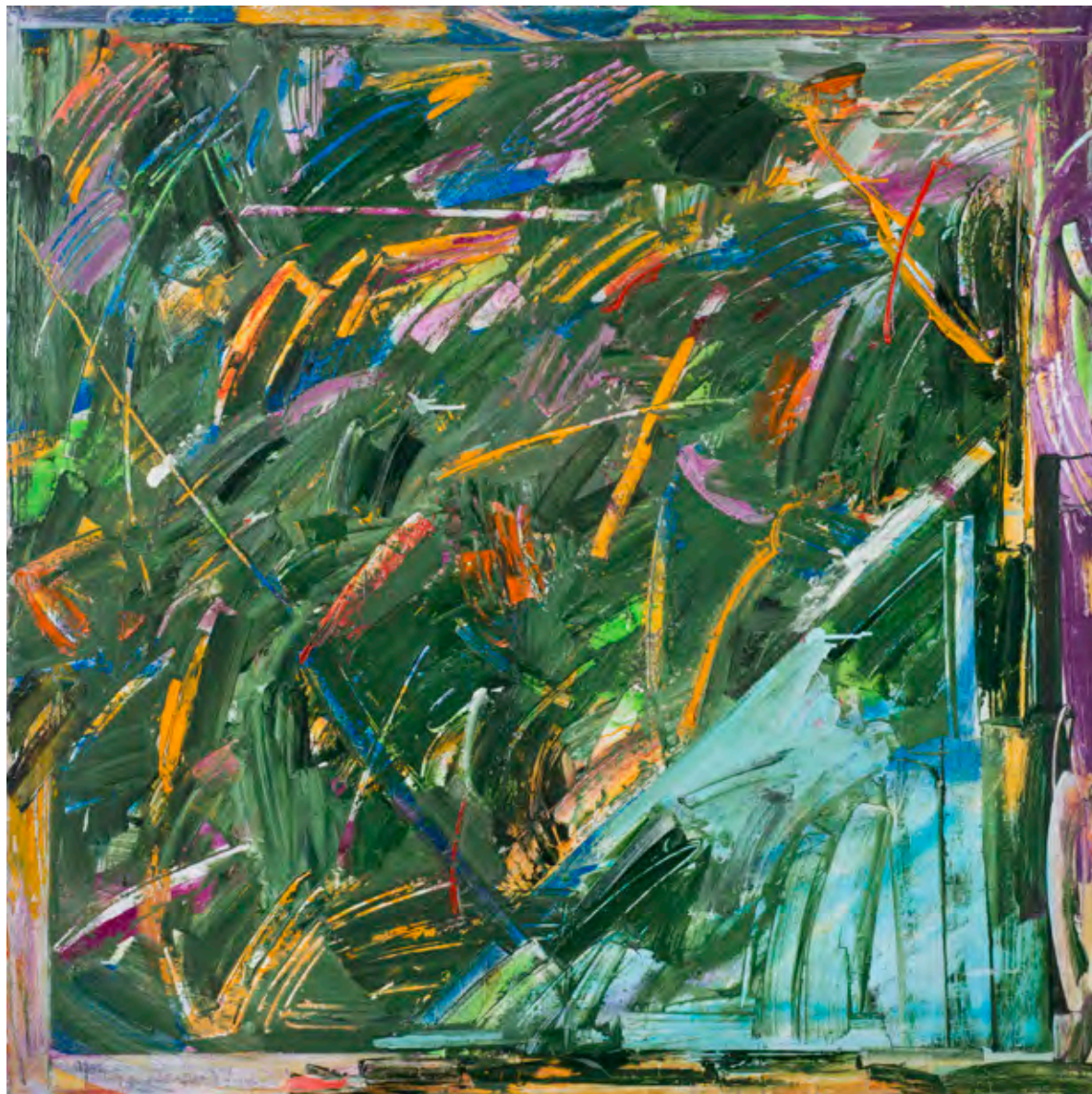
ABOVE:

Tony McGillick (1941–92)
Untitled
1990–91
oil and wax on canvas
121.5 x 121.5 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite



ABOVE:

Tony McGillick (1941–92)
Untitled
1990–91
oil and wax on canvas
197.5 x 197.5 cm
© Estate of Tony McGillick
Photography Efty Alexakis, Photowrite



ABOVE:

Tony McGillick (1941–92)
Untitled
1990–91
oil and wax on canvas
122 x 121.6 cm
IBM Collection
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite



ABOVE:

Tony McGillick (1941–92)

Untitled

1990–91

oil and wax on canvas

122 x 121.6 cm

IBM Collection

© Estate of Tony McGillick

Photography Efty Alexakis, Photowrite

RIGHT:

Tony McGillick (1941–92)
Untitled
1990–91
oil and wax on canvas
121.5 x 91.3 cm
© Estate of Tony McGillick
Photography Effy Alexakis,
Photowrite

FAR RIGHT:

Tony McGillick (1941–92)
Untitled
1990–91
oil and wax on canvas
152 x 121.5 cm
© Estate of Tony McGillick
Photography Effy Alexakis,
Photowrite







ABOVE:

Tony McGillick (1941–92)

Palladium

1991

oil and wax on paper

57.5 x 57.5 cm image size

© Estate of Tony McGillick

Photography Effy Alexakis, Photowrite



ABOVE:

Tony McGillick (1941–92)

Rubidium

1991

oil and wax on paper

58 x 57 cm image size

© Estate of Tony McGillick

Photography Efty Alexakis, Photowrite



ABOVE:

Tony McGillick (1941–92)
Germanium
1991
oil and wax on paper
57.5 x 57.3 cm image size
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite



ABOVE:

Tony McGillick (1941–92)

Brimstone

1991

oil and wax on paper

57.5 x 57.5 cm image size

© Estate of Tony McGillick

Photography Efty Alexakis, Photowrite



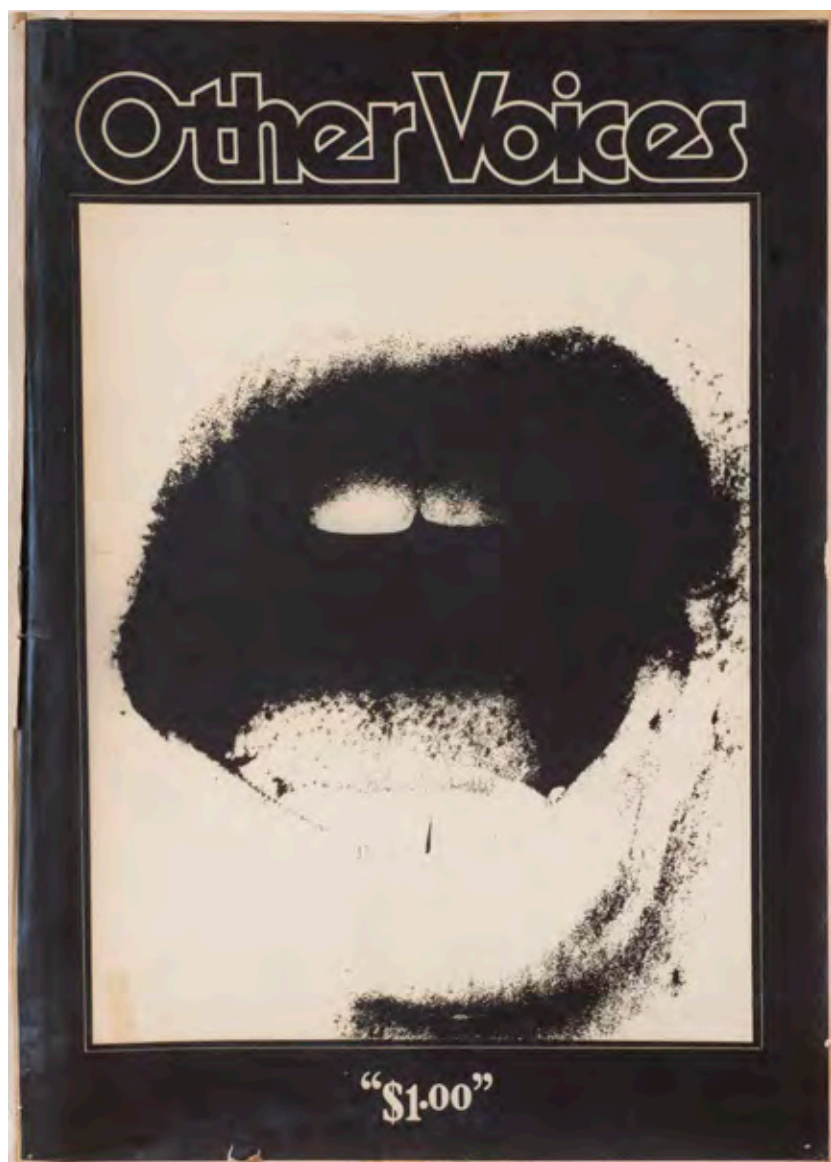


LEFT:
Tony McGillick (1941–92)
Talisman
1992
oil and wax on canvas
117 x 116.8 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite



ABOVE:
Tony McGillick (1941–92)
First Tartan (For Margaret)
1991
oil and wax on paper
127 x 97.5 cm
Macquarie University Art Collection
Gift of Margaret Throsby, 2013
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

Early and commercial works

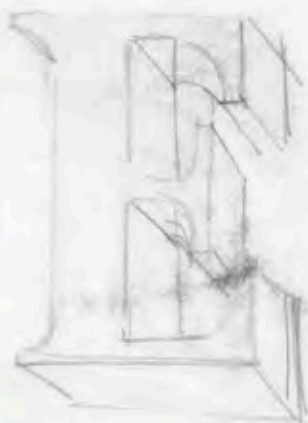
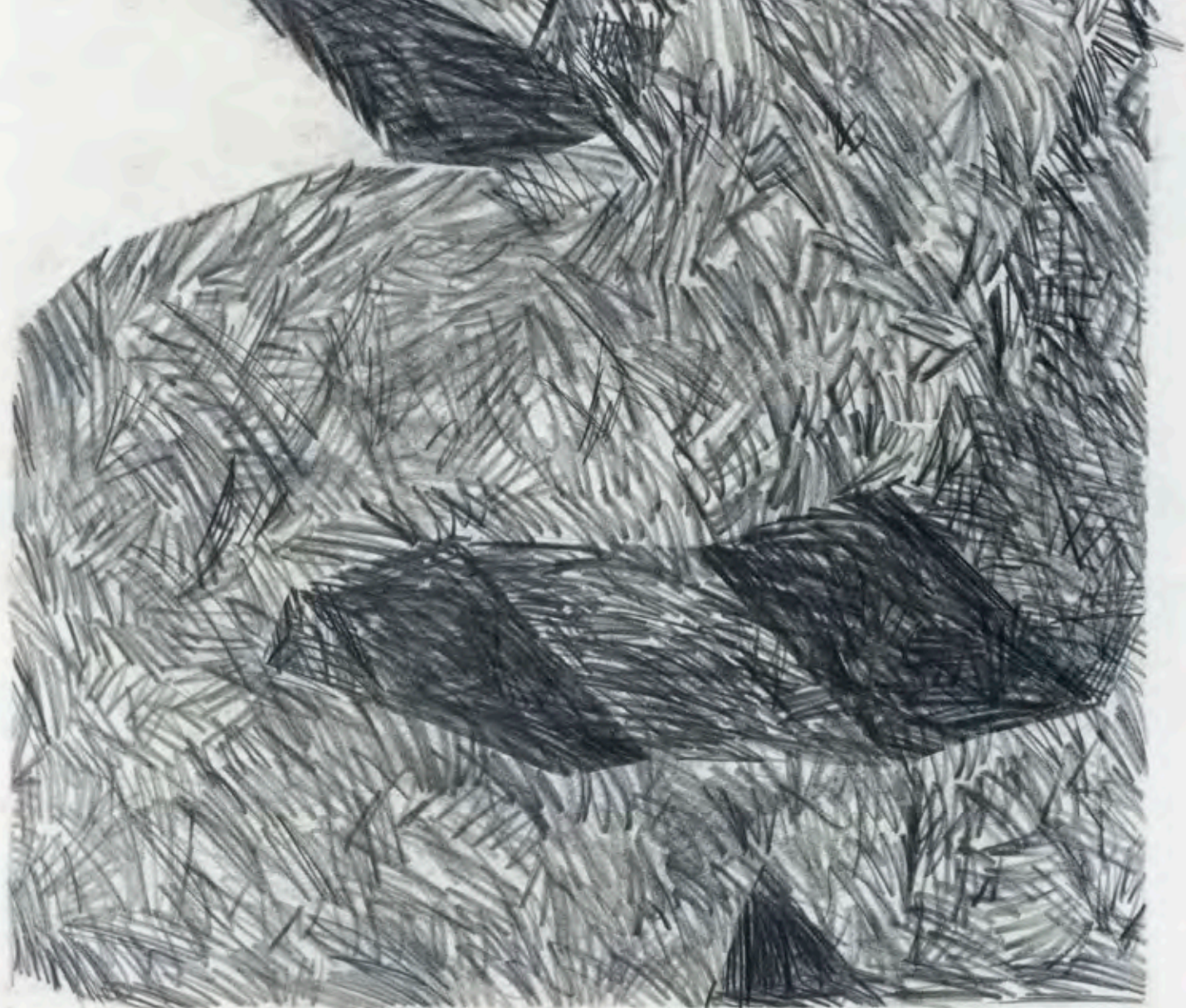


LEFT:

Tony McGillick (1941–92)
Other Voices
1970
black and white poster print
66.3 x 47 cm
Collection Paul McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

RIGHT:

Tony McGillick (1941–92)
Untitled [studies for *Two* and *Five*]
circa 1965
pencil on paper
19 x 36 cm
Estate of Tony McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite





LEFT:

Tony McGillick (1941–92)
Jack Hibberd
playwright
cover illustration for Paul McGillick's book
Jack Hibberd (1988)
1988
pen drawing
14 x 12 cm
Collection Paul McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

RIGHT:

Tony McGillick (1941–92)
Untitled [Japanese soldiers]
circa 1957
synthetic polymer paint on maidstone drawing board
34.5 x 19.5 cm image; 43.5 x 27.5 cm sheet size
Collection Paul McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite





ABOVE:
Tony McGillick (1941–92)
Untitled [study for Jimmy Sharman]
circa 1963
gouache on paper
26.5 x 25.6 cm
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

RIGHT:
Tony McGillick (1941–92)
Untitled [Russian Cossack]
1957
synthetic polymer paint on board
27.5 x 21.5 cm image; 35 x 29.4 cm sheet size
Collection Paul McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite



RIGHT:

Tony McGillick (1941–92)
Qantas
1957
synthetic polymer paint and collage on cardboard
36 x 18.7 cm
Collection Paul McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

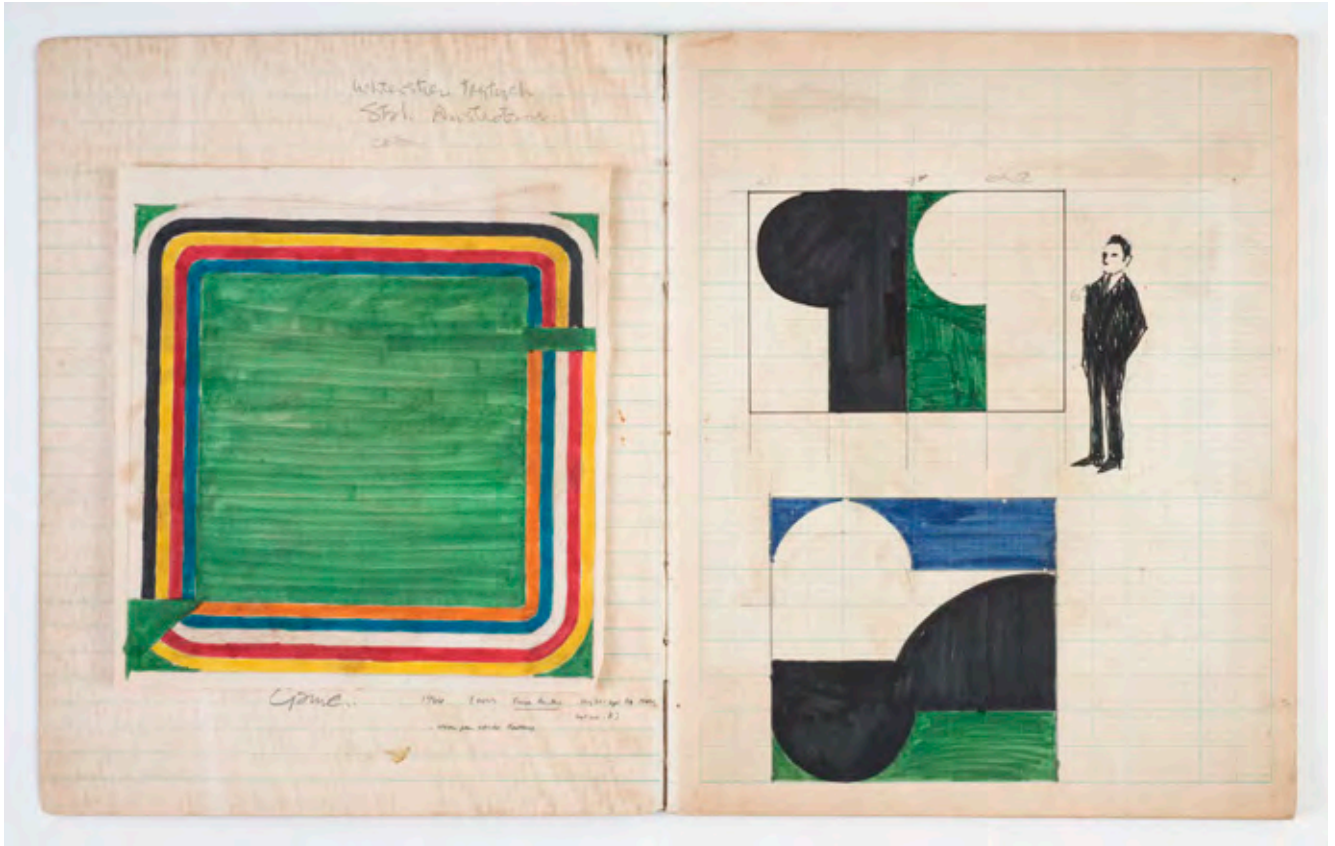
FAR RIGHT:

Tony McGillick (1941–92)
Ancol Science Book
notebook
circa 1966
27.6 x 22.3 cm; 27.8 x 44.8 cm opened
Collection Paul McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite







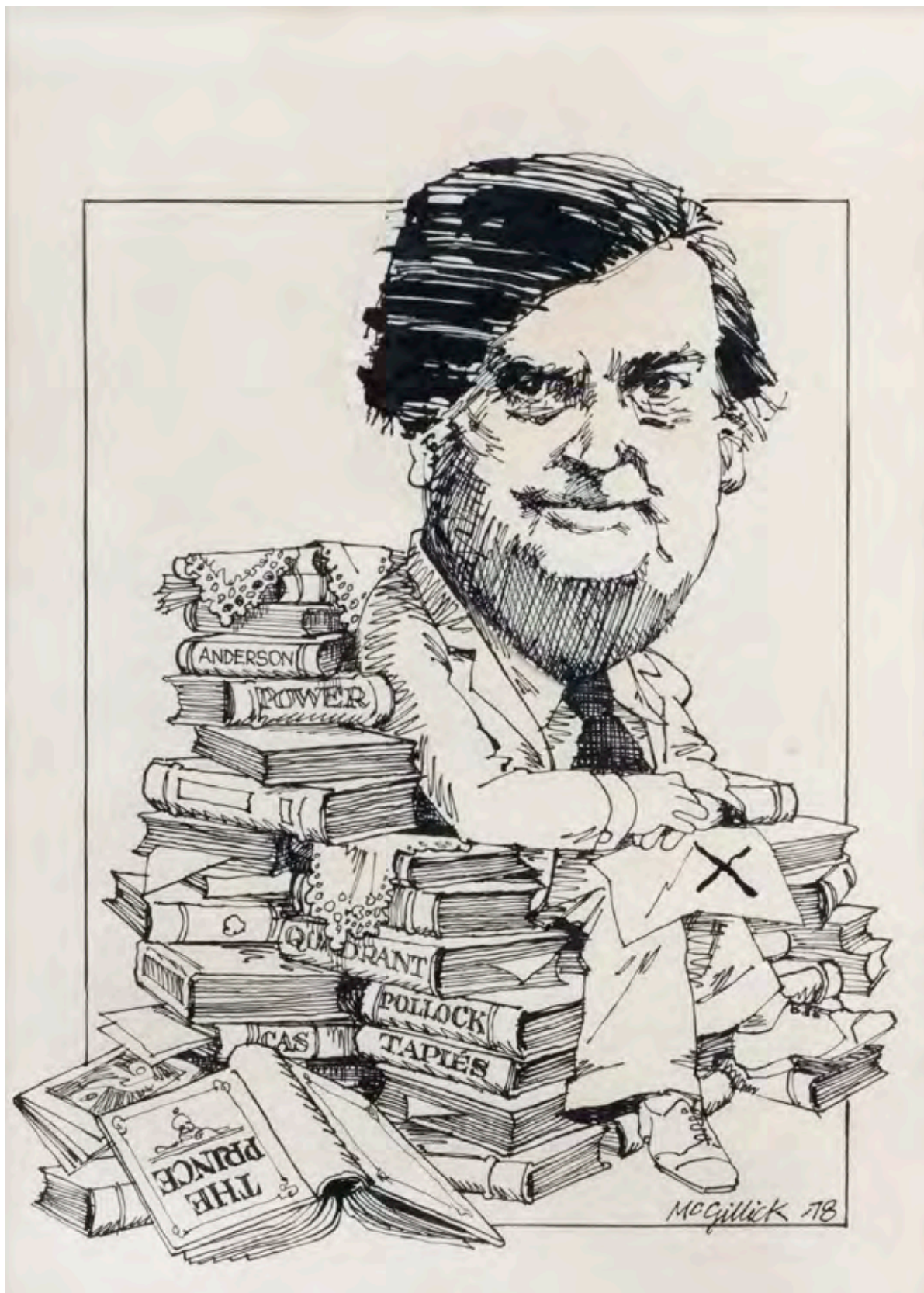


LEFT AND ABOVE:

Tony McGillick (1941–92)
Ancol Science Book
notebook
circa 1966
27.6 x 22.3 cm; 27.8 x 44.8 cm opened
Collection Paul McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite

NEXT PAGE LEFT AND RIGHT:

Tony McGillick (1941–92)
Untitled [portraits of Elwyn Lynn and Laurie Thomas]
1978
pen drawings on paper
Two works each at 26.5 x 19 cm
Collection Paul McGillick
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite





Tony McGillick (1941–92)

SHORT BIOGRAPHY AND SELECTED EXHIBITIONS

1941

Born in Sydney

1955–9

Studied at Julian Ashton Art School, Sydney and the National Art School, Darlinghurst, Sydney

1960

Travelled to England and lived in London

1962

Young Commonwealth Artists' Exhibition, R.B.A. Galleries, London

Group exhibition, Commonwealth Gallery, Edinburgh Festival, Edinburgh

1963

Australian Painting and Sculpture in Europe Today, Folkestone Art Centre, England, and at Städtisches Kunstinstitut, Frankfurt, West Germany

Group exhibition, New Vision Gallery, London

1965

Returned to Australia via New York

1966

19 Apr: Opened Central Street Gallery, Sydney, with John White and Harald Noritis

30 Aug – 24 Sep: *Three Painters*, a group exhibition of Tony McGillick, Rollin Schlicht and Royston Harpur, Central Street Gallery, Sydney

21 Dec – 28 Jan 67: *Works on Paper*, Central Street Gallery, Sydney

1967

Mar: *The Australian Painters 1964–6*, The Corcoran Gallery of Art, Washington D.C., USA

28 Feb – 18 Mar: *New Generation Sydney*, Gallery A, Melbourne

10 May – 3 June: *Black and White* – a group exhibition of paintings and sculpture in black and white, Central Street Gallery, Sydney

C.A.S. Annual Exhibition, Blaxland Gallery, Sydney

23 Aug: *Aubusson Wool Tapestry Design Competition*, Hungry Horse Art Gallery, Sydney

1968

7 Feb–2 Mar: *21st Show*, 14 Painters/17 Paintings, group exhibition, Central Street Gallery, Sydney

18–25 May: Group exhibition, Central Street Gallery, Sydney, and University of Sydney, Staff Club

5–29 Jun: Solo exhibition, *Tony McGillick: Modular Paintings 1966–8*, Central Street Gallery, Sydney

July: *Directions*, Albert Hall, Canberra

6–18 Oct: Solo exhibition, *Tony McGillick*, Pinacotheca Gallery, Melbourne

Georges Invitational Art Prize, Georges Gallery, Melbourne

Renting Collection Exhibition, Pinacotheca Gallery, Melbourne

21 Aug – 28 Sep: *The Field*, National Gallery of Victoria, Melbourne, and Art Gallery of New South Wales, Sydney

10 Dec 68 – 21 Jan 69: Group Show: *Painting and Sculpture*, Central Street Gallery, Sydney

1969

28 May – 14 Jun: *Dick Watkins Tony McGillick a selection of work. 1962–67*, Central Street Gallery, Sydney

9 July: *Central Street Gallery Group exhibition*, South Yarra Gallery, Melbourne

12–29 Nov: *A Group Exhibition of Paintings and Sculpture*, Central Street Gallery, Sydney

1970

Established the art magazine *Other Voices* with Paul McGillick and Terry Smith

Colour and Structure: Recent British and Australian paintings, Blaxland Gallery, Sydney

1971

Co-curated the exhibition *The Situation Now: object or post-object art?* with Terry Smith, Central Street Gallery, Sydney

1972

Co-curated the exhibition *Coca-Cola: 20th century icon*, with John White and Gus Cohen, Central Street Gallery, Sydney

1973

Recent Australian Art, Art Gallery of New South Wales, Sydney

1978

21 Oct – 26 Nov: *Survey 6: Tony McGillick*, National Gallery of Victoria, Melbourne

Solo exhibition, Ballarat City Art Gallery, Ballarat

1981

Australian Paintings and Sculpture 1956–81, Art Gallery of New South Wales, Sydney

1985

The Subject of Painting, Art Gallery of New South Wales, Sydney

1987

Field to Figuration, National Gallery of Victoria, Melbourne

Minimal Art in Australia, Museum of Contemporary Art, Brisbane

1990

Central Street 1966–9, Charles Nodrum Gallery, Melbourne

1991

Central Street 1966–9, Ray Hughes Gallery, Sydney

1993

Tony McGillick 1941–1992 Paintings, Sherman Galleries Goodhope, Sydney

Group exhibition, Sherman Galleries Hargrave, Sydney

1995

Antipodean Currents US tour, 1994–5

1997

Geometric Painting in Australia 1941–1997, University Art Museum, Brisbane

39 Paintings and 2 Sculptures, Charles Nodrum Gallery, Melbourne

2000

23 Nov – 16 Dec: *The Sense of Making: Tony McGillick – Selected works from the 60s, 70s and 90s*, Annandale Studio, Sydney

2002

16 Nov – 23 Feb: *Central Street Live*, Penrith Regional Gallery & The Lewers Bequest, Sydney

2003

7 Mar – 5 May: *Central Street Live*, Macquarie University Art Gallery, Sydney

2010

6–28 Feb: Tony McGillick, presented by Paul McGillick, SNO Contemporary Art Projects, Sydney

7–30 Oct: Solo show, *Tony McGillick*, Charles Nodrum Gallery, Melbourne

2012

18 Sep – 31 Oct: *Sixties Explosion*, Macquarie University Art Gallery, Sydney

2014

9 June – 11 July: *Macquarie University Art Collection: 50 Highlights*, Macquarie University Art Gallery, Sydney

2018

26 Apr – 19 May: *Abstraction 17: A Field of Interest*, c. 1968, Charles Nodrum Gallery, Melbourne

27 Apr – 26 Aug: *The Field Revisited*, National Gallery of Victoria

List of works

Billboard

1963
synthetic polymer paint on canvas
92 x 107 cm
Estate of Tony McGillick

Untitled

1963
acrylic and collage on canvas
91 x 57 cm
Estate of Tony McGillick

Jimmy Sharman 6

1964
synthetic polymer paint on canvas
105 x 105 cm
Estate of Tony McGillick

Sharman Repeat

1964
oil and wax on canvas
152 x 106.5 cm; 155 x 109.4 cm framed
Collection Elizabeth McGillick

Five

1965
oil and wax over fabricated canvas in the shape
of numeral '5'
120 x 76 x 20.5 cm
Estate of Tony McGillick

Primary

1965
oil and wax on canvas with wood collage
168 x 120.8 cm; 172 x 124.7 cm framed
Estate of Tony McGillick

Time

1965
oil and wax on hardboard
35.5 x 28.3 x 0.5 cm; 38.5 x 31 x 0.58 cm framed
Collection Paul McGillick

Jasper's gesture

1966
synthetic polymer paint and wax on canvas,
in four modular sections
170.1 x 162.5 cm overall (irreg.)
Art Gallery of New South Wales
D G Wilson Bequest Fund 2003

Shchukin

1966
synthetic polymer paint on canvas
167.5 x 167.5 cm; 168.5 x 168.5 cm framed
Estate of Tony McGillick

Untitled

1966
synthetic polymer paint on canvas
166 x 165 cm
Collection Paul McGillick

Republic

1967
synthetic polymer and wax on canvas
in three modular sections
236.2 x 236.2 cm overall size
repainted in encaustic green over the original black
in 1970
Estate of Tony McGillick

Acid Even

1968
synthetic polymer paint on canvas
144 x 143 cm
Collection Ross and Irene Langlands

Fontanelle #2

1968
acrylic and perspex in modular sections
edition 4
64.5 x 79 cm modular size; 91.5 x 122 cm
mounted on laminated MDF
Courtesy of Charles Nodrum Gallery, Melbourne

National

1968
synthetic polymer paint on canvas
168 x 275 cm
Courtesy of Charles Nodrum Gallery, Melbourne

Juxtapacent

1969
synthetic polymer paint on canvas
177 x 222 cm
University of Technology Sydney Art Collection

Spraygun virus

1969
synthetic polymer paint on canvas (shaped canvas)
163.6 x 243.6 cm (irreg.)
National Gallery of Victoria, Melbourne
Purchased 1986

Imogen's ensign

1973
synthetic polymer paint on canvas
226.5 x 324.0 x 80.0 cm
Art Gallery of New South Wales
Purchased 1974

Bivouac

1974
synthetic polymer paint on canvas
210.8 x 269.2 cm
Estate of Tony McGillick

Plaza

1974
synthetic polymer paint on canvas
210.8 x 269.2 cm
Estate of Tony McGillick

Manoeuvre

1978
oil and wax on canvas
162.5 x 162.5 cm; 166.4 x 166.4 cm framed
Estate of Tony McGillick

Tabby's Tantrum
1978
synthetic polymer paint and wax on canvas
122 x 122 cm
Estate of Tony McGillick

Untitled
1985
oil and wax on four shaped canvases
198.5 x 197.5 cm
Estate of Tony McGillick

Tom's Toy Box
1986–92
oil and wax on canvas
197.5 x 197.5 cm
Estate of Tony McGillick

Untitled
1987
oil and wax on canvas
256.5 x 167.5 cm
Estate of Tony McGillick

Untitled
1988
oil and wax on canvas
152 x 153 cm
Estate of Tony McGillick

Quattro
1989
oil and wax on canvas
198 x 289.5 cm
Estate of Tony McGillick

Untitled
1989–90
oil and wax on five shaped canvases
216 x 190.5 cm
Estate of Tony McGillick

Untitled
1990–91
oil and wax on canvas
121.5 x 121.5 cm
Estate of Tony McGillick

Untitled
1990–91
oil and wax on canvas
197.5 x 197.5 cm
Estate of Tony McGillick

Untitled
1990–91
oil and wax on canvas
121.5 x 91.3 cm
Estate of Tony McGillick

Untitled
1990–91
oil and wax on canvas
152 x 121.5 cm
Estate of Tony McGillick

Untitled
1990–91
oil and wax on canvas
122 x 121.6 cm
IBM Collection

Untitled
1990–91
oil and wax on canvas
122 x 121.6 cm
IBM Collection

Talisman
1992
oil and wax on canvas
117 x 116.8 cm
Estate of Tony McGillick

WORKS ON PAPER

Autograph
1991
oil and wax on paper
126 x 96.5 cm; 146 x 114.5 x 3.5 cm framed
University of New South Wales
Purchased with funds from the U Committee, 1993

Brimstone
1991
oil and wax on paper
57.5 x 57.5 cm image size
Estate of Tony McGillick

Ex Libris
1991
oil and wax on paper
127 x 96.5 cm sheet size
Estate of Tony McGillick

First Tartan (For Margaret)
1991
oil and wax on paper
127 x 97.5 cm
Macquarie University Art Collection
Gift of Margaret Throsby, 2013

Germanium
1991
oil and wax on paper
57.5 x 57.3 cm image size
Estate of Tony McGillick

Palladium
1991
oil and wax on paper
57.5 x 57.5 cm image size
Estate of Tony McGillick

Rubidium
1991
oil and wax on paper
58 x 57 cm image size
Estate of Tony McGillick

Vanadium
1991
oil and wax on paper
116 x 87.5 cm
Estate of Tony McGillick

EARLY AND COMMERCIAL WORKS

A Friend in Need
1955
gouache on paper
27.5 x 37.5 cm

Alexander Bell & The Wright Bros
1955
gouache on paper
27.5 x 37.6 cm
Collection Paul McGillick

Untitled
1955
gouache on paper
27.5 x 37.6 cm
Collection Paul McGillick

Untitled
1955
gouache on paper
27.5 x 37.5 cm
Collection Paul McGillick

Untitled [man on phone or singing]
1956
synthetic polymer paint on cardboard
21 x 11 cm
Collection Paul McGillick

Eric Baume
“I Hate! Como’s”
circa 1957
collage and ink on cardboard
17.5 x 16.2 cm
Collection Paul McGillick

Flanders, 1916
1957
pencil on paper
27.6 x 18.6 cm
Collection Paul McGillick

French Convict
circa 1957
ink and gouache on cardboard
11.2 x 0.98 cm
Collection Paul McGillick

Gondolier
1957
ink and gouache on paper
16.4 x 0.95 cm
Collection Paul McGillick

Goulburn St Sydney
circa 1957
ink wash on paper
41 x 47.7 cm
Collection Paul McGillick

Qantas
1957
synthetic polymer paint and collage on cardboard
36 x 18.7 cm
Collection Paul McGillick

Untitled [battlefield]
circa 1957
gouache on cardboard
14 x 18.6 cm

Untitled [Japanese soldiers]
circa 1957
synthetic polymer paint on maidstone drawing board
34.5 x 19.5 cm image; 43.5 x 27.5 cm sheet size
Collection Paul McGillick

Untitled [man with cigar holding up left hand]
circa 1957
ink on board
13.8 x 10.9 cm

Untitled [Mexican gunfighter speared with arrow]
circa 1957
ink and gouache on cardboard
11.5 x 0.85 cm
Collection Paul McGillick

Untitled [Russian Cossack]
1957
synthetic polymer paint on board
27.5 x 21.5 cm image; 35 x 29.4 cm sheet size
Collection Paul McGillick

Untitled [side profile of man holding mug]
circa 1957
ink and wash on pastel drawing board
30.8 x 23 cm
Collection Paul McGillick

Untitled [black ink drawing reminiscent
of Robert Motherwell’s work]
1963
ink on paper
17.6 x 25 cm
Estate of Tony McGillick

Untitled [study for Jimmy Sharman]
circa 1963
gouache on paper
26.5 x 25.6 cm

square
circa 1965
pencil on paper
41 x 31.5 cm
Estate of Tony McGillick

Untitled [studies for *Two and Five*]
circa 1965
pencil on paper
19 x 36 cm
Estate of Tony McGillick

Other Voices
1970
black and white poster print
66.3 x 47 cm
Collection Paul McGillick

Flash Jim Vaux (Nimrod Street Theatre Company)
Ballad opera by Ron Blair
1971
colour poster print
57.5 x 44.5 cm
Collection Ron Blair

Face to Face
1977
produced for Ken Unsworth's famous performance
in 1977
black and white poster print
63 x 45 cm
Collection Paul McGillick

Untitled [portraits of Elwyn Lynn
and Laurie Thomas]
1978
pen drawings on paper
Two works each at 26.5 x 19 cm
Collection Paul McGillick

Jack Hibberd
playwright
cover illustration for Paul McGillick's book
Jack Hibberd (1988)
1988
pen drawing
14 x 12 cm
Collection Paul McGillick

Journey to the End
Carnivale, Seymour Centre
1991
colour poster print
59 x 41.6 cm
Collection Paul McGillick

NOTEBOOKS AND SKETCHBOOKS

Wire-O Sketch Book No. 1
cartridge drawing paper
circa early 1950s
25 x 32.5 cm; 25 x 65.5 cm opened
Collection Paul McGillick

Ancol Science Book
notebook
circa 1966
27.6 x 22.3 cm; 27.8 x 44.8 cm opened
Collection Paul McGillick

Collins Diary
1968 No. 144
1968–73
26 x 20.5 x 2.5 cm; 26 x 40 cm opened
Collection Paul McGillick

Spirax
Sketch Book No. 578
drawing cartridge paper
1967–1978
24.5 x 27 cm; 24.5 x 53.7 cm opened
Estate of Tony McGillick

Responding to the work of Australian visual artist Tony McGillick

MEREDITH BRICE
ON THE TRIANGLE
IN THE WORK OF
TONY MCGILICK

The Renaissance triangle or triangular composition practised by the High Renaissance artists – a method using shapes and lines of perspective and placing figures into a triangle in the composition – takes on new perspectives as the agency of a five-sided triangle becomes object itself to express new pictorial ideas in the image-making of Australian visual artist Tony McGillick.

The artist's conceptual approach and minimalist aesthetic extracts abstract form from observing the High Renaissance portrait painting by Titian (Tiziano Vecellio b. 1490), *Portrait of a Man (A Man with a Quilted Sleeve)* (c. 1510), during the 1960s. The quilted sleeve foregrounded in the painting becomes absorbed into McGillick's innovative visual language, and his geometry of triangulation the means for abstract expression.

McGillick's experimental approach involves a method of adding two additional angles or sides to a triangle to make a five-sided triangle, remaking this shape across modular, interconnected compositions. The McGillick five-sided triangle becomes the architecture of innovative relation as it repeats and is reinvented across a range of media and supports. The painterly conversation between the modular arrangements continues in the studio as it becomes a departure point in the artist's inventive compositions.

My response to the innovative gestures of Tony McGillick picks up on the artist's unconventional approach to painting; and his enduring fascination with the modelling and constant reinvention of the five-sided triangle as it became subject, object and integrated compositional element for inventive artistic expression. The artist's fluid fields of colour and enfolding geometries have inspired and coloured my response.

MEREDITH BRICE
JULY 2018

List of works

Template

2018
hand-dyed silk, duck feathers, cotton, polyester
48 x 48 x 22 cm

Au busson

2018
cotton, silk, felt, polyester, acrylic, PVA, on canvas
152.5 x 147 cm

Thread note

2018
vintage handwoven natural linen, cotton thread,
acrylic sheet, found object – wood
80 x 80 cm

Dissolve

2018
canvas, textile dyes, cotton thread
dimensions various

Pigment

2018
canvas, acrylic, cotton thread
dimensions various

Type

2018
acrylic, gloss enamel
44.5 x 42 x 0.5 cm

Pink Rock

2018
glass, gloss enamel
44 x 38 x 1 cm

Sleeve

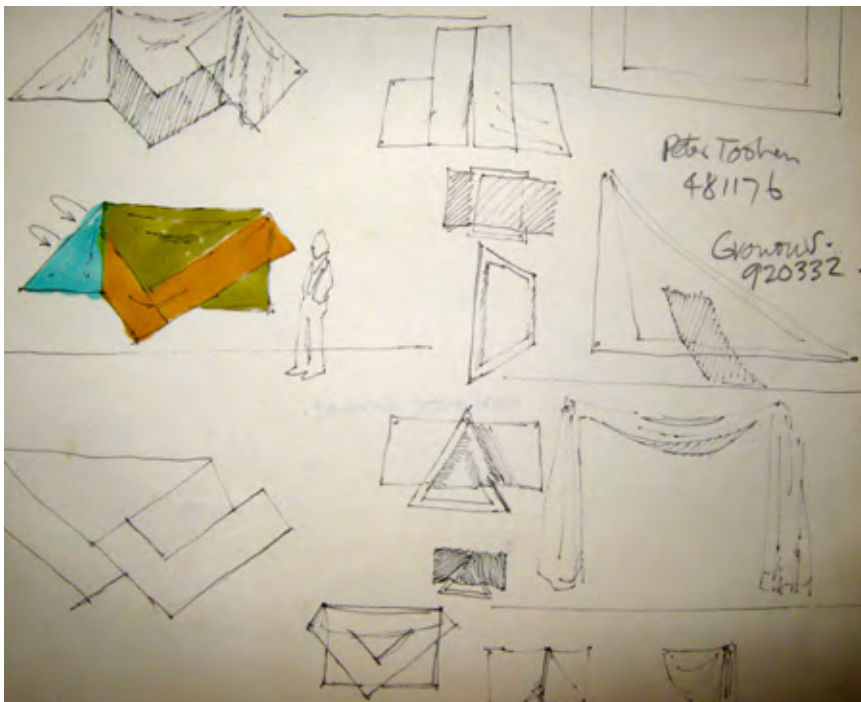
2018
digital reproduction of a painting by Titian:
Portrait of a Man (A Man with a Quilted Sleeve)
(c. 1510)
digital print on canvas
38 x 26 cm

Untitled

2018
This work changes the eye direction of the original
portrait by Titian to suggest a direct 21st century gaze.
digital print on canvas
38 x 26 cm

CLOTH/NEEDLE SKETCHES:

1 blue
Acid
Fields 1
Fields 2
Gesture
Pantone 18-3838



LEFT:

Tony McGillick (1941–92)
Spirax
Sketch Book No. 578
drawing cartridge paper
1967–1978
24.5 x 27 cm; 24.5 x 53.7 cm opened
© Estate of Tony McGillick
Photography Effy Alexakis, Photowrite



LEFT:

Meredith Brice

Untitled

2018

This work changes the eye direction of the original portrait by Titian to suggest a direct 21st century gaze.

digital print on canvas

38 x 26 cm

Courtesy of the artist

BELOW:

Meredith Brice

Template

2018

hand-dyed silk, duck feathers, cotton polyester

48 x 48 x 22cm

Courtesy of the artist

Photography Effy Alexakis, Photowrite



RIGHT:

Meredith Brice

Dissolve

2018

canvas, textile dyes, cotton thread

dimensions various

Courtesy of the artist

Photography Effy Alexakis, Photowrite





LEFT:

Meredith Brice
Pigment
2018
canvas, acrylic, cotton thread
dimensions various
Courtesy of the artist
Photography Effy Alexakis,
Photowrite

NEXT PAGE LEFT:

Meredith Brice
Au busson
2018
cotton, silk, felt, polyester,
acrylic, PVA, on canvas
152.5 x 147 cm
Courtesy of the artist
Photography Effy Alexakis,
Photowrite

NEXT PAGE RIGHT:

Meredith Brice
Type
2018
acrylic, gloss enamel
44.5 x 42 x 0.5 cm
Courtesy of the artist
Photography Effy Alexakis,
Photowrite







MACQUARIE
University

FIND OUT MORE

Macquarie University Art Gallery
The Chancellery 19 Eastern Rd
Macquarie University, NSW 2109 Australia
T: +61 (2) 9850 7437

artgallery.mq.edu.au

Opening hours: Monday–Friday 10am–5pm

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