CRAIG GOUGH

SURVEY
1980–1990

Back Garden – 1980
(Charcoal on paper) 76 × 57 cms.

IT ALL BEGAN — as did much else — in a garden. Craig Gough's decade of work 1980–1990 commenced with a few plain, realistic views of the back porch of the Sandringham house where he was living. In a surviving work from that period one sees the porch itself, a folding garden chair, and a few odds and ends portrayed in a fairly straightforward way. The way is to become more complex, and it is to have twists and turns in the ensuing decade. But the direction is sure, even if the path winds. The realistic beginnings are never quite negated, but there is more afoot than plain Albertian description of the visual facts.

THE SHORT BIOGRAPHY

CRAIG GOUGH was born in Perth, Western Australia in 1938. He studied art at Perth Technical College and the W.A. Institute of Technology (now Curtin University). He was recommended to study Cézanne's revolution in vision, in a city with no Cézannes in it: the tyranny of distance can really be felt in Perth.

Gough's local mentor was Guy Grey-Smith whose powerful, thick-impasto, de Staëlian manner he did not copy. He did, however, take from Grey-Smith the sense of art as something highly serious and intellectually strenuous. Craig Gough enjoyed a very high reputation as an artist in Perth, exhibiting in the Old Fire Station Gallery, which under Rie Heymans was perhaps the most adventurous venue in town, balancing innovation and solidity, and offering the public a view of the best work being done in Perth at the time.

In the early 1970s Patrick McCaughey visited Perth and suggested that Craig Gough was stagnating in the West. Gough cut his ties and came in 1974 to a lectureship at the then Caulfield Institute, later Chisholm Institute (now part of Monash University). In Melbourne he continued for most of the rest of the 1970s developing and working through an abstract mode of painting generally termed "Lyrical Abstraction" — an International Convention? By about 1979 he felt that he had exhausted the 'abstract' investigations and began painting still life, and his back garden. He was looking for a new more challenging direction. Gough is reported as saying:

I was really stuck, having been through figuration in the late '60s and colourfield abstraction in the '70s. I wanted to do something different but didn't know what it was or how to go about finding out.[1]

New skies did not help: old stratagems did. In a conversation with the critic Memory Holloway, Gough mentioned the fix that he was in, and she reminded him of one of the well-tried ways out of it: transcribing, reworking and reinventing a work by someone else; — an exercise that he often gave his students. The history of art is full of this, and the European system

1 "Tough entrance exam into elusive, exclusive enclave", by Sue McCulloch, *The Australian*, Wednesday, April 20, 1983, p 10.
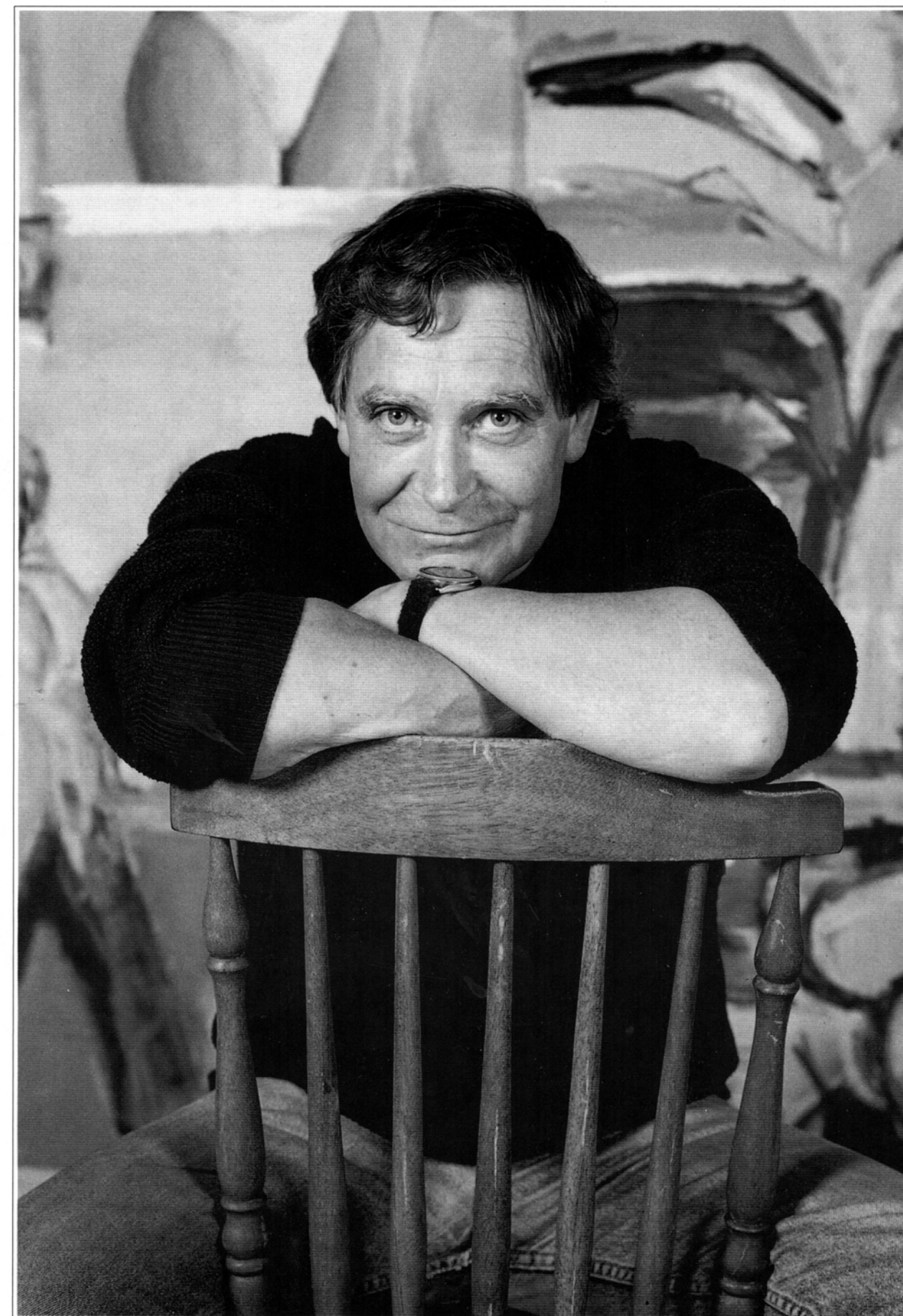
Photograph by Melissa Shannon

2   Gough owns K.E. Maison's, *Themes and Variations, five centuries of master copies and interpretations*, London Thames and Hudson 1960, a classic text on this business of transcription.

of art-education is partly based on it.[2] Students sometimes do virtual replicas of existing works in the museums, sometimes by reaction they invent their own style. And everything that can happen between these two extremes, usually does. An established painter, Gough missed replication out entirely, and went very soon into the production of figuratively-derived abstractions, taking as his given an *Adoration of the Shepherds* by Poussin, which is not in Australia and which he knew only though a handsome colour-reproduction. What was figured was studied not as itself, but as something, already, figuration-represented.

1 THE POUSSIN-BASED WORKS, 1980–1982

IN *THE ADORATION OF THE SHEPHERDS* Poussin uses a common Renaissance device, setting the stable at Bethlehem up as a rickety-looking structure of wood, inside a broken classical arch, and backed by fine fluted columns with plain Tuscan capitals. The symbolism is of the birth of a new religion: with the birth of Christ there is the passing of the classical gods: the coming of the Son of God changes history. Craig Gough's interest was less in the symbolism than in the structural pattern set up by the two, interlocked, pieces of architecture, and by the play of Poussin's, rhythmical human figures, — dancing forms — against the rectilinear architecture.

Gough produced a series of some 100 works, which simplified and deconstructed the Poussin, in terms of Gough's energetic line, and in terms of his quest for the Cézanne view, which presents two or more naturalistic perspectives on the one painted plane.

3   Erle Loran, *Cézanne's composition: analysis of his form, with diagrams and photographs of his motifs*, Berkley, Los Angeles and London, University of California Press, 1943.

Gough's notion of Cézanne is very much influenced by Erle Loran's[3] study of that painter's negotiation of differing viewpoints. Gough flattens to the plane the recessions and the perspectives of the Poussin, to produce works which are in effect pure abstractions. He went so far as to reverse the lights and darks of the original to produce a "negative". All this new work may be taken as abstract in its own right: it instances, "The art of taking it apart" — and, of course, of getting it all together again.

When Gough moved to Melbourne in 1974 he came under the painterly influence of the late Roger Kemp. Kemp's resolutely abstract works, based on the square and the circle, but in their explosive energy bursting again and again into stars, must have seemed to Gough sufficient warrant for his own deconstructions of pictorial space. But where Kemp deliberately avoids direct reference to the look of particular things (in the quest of an ideal reference?), Gough stays close enough to topography for us to recognise scenes and places.

Coming to a new city, Gough wanted to explore it, visually.
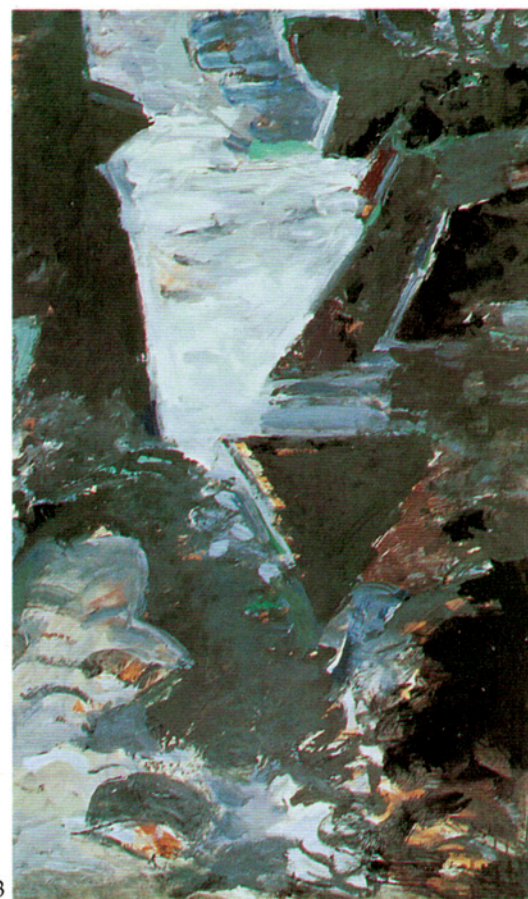

Transposition – 1980
(Ink on paper) 76 × 56 cms.
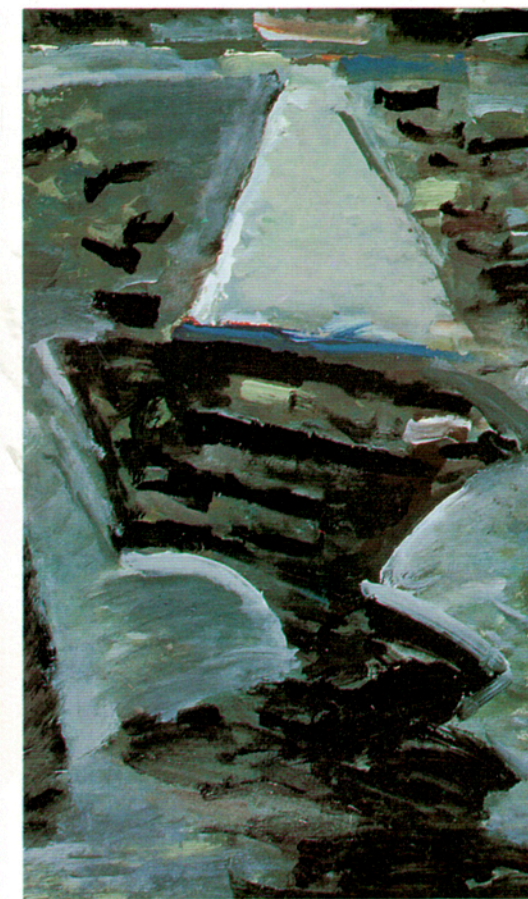
Exuberance Portal 1982
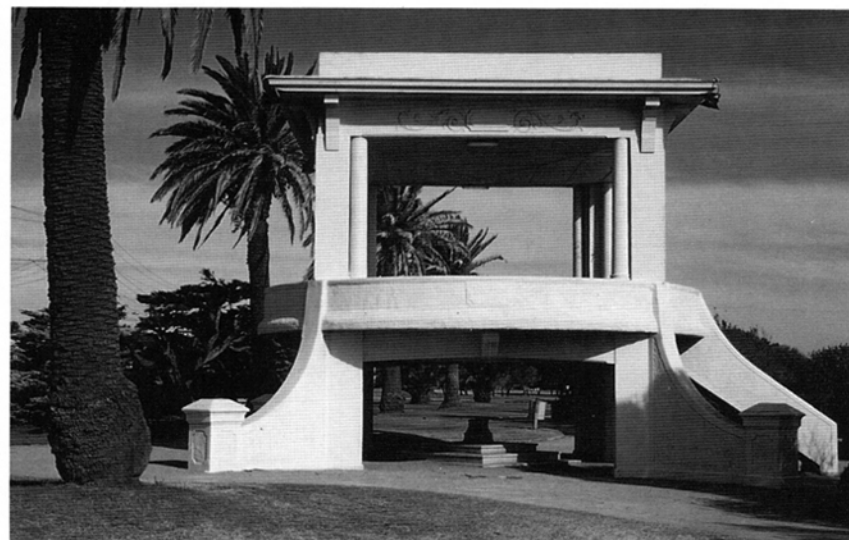(Oil on canvas) 210 × 152 cms.
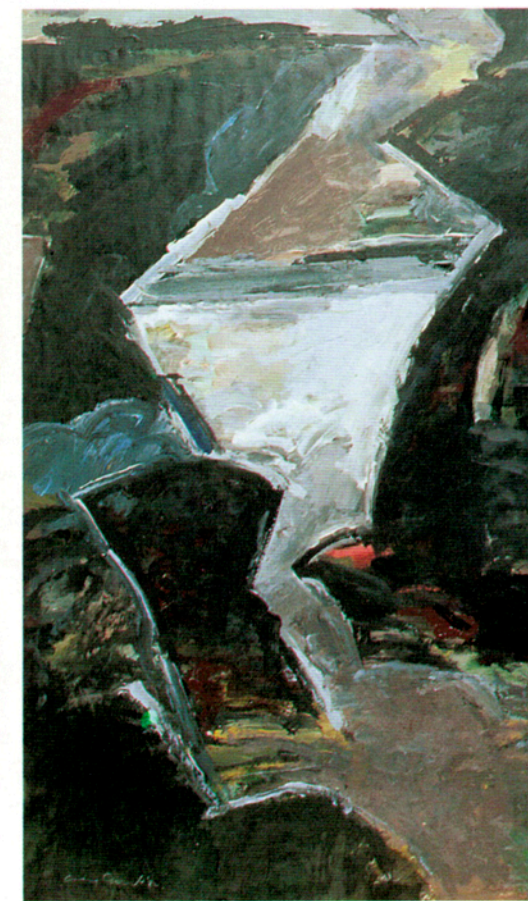
Nicholas Poussin — c.1637.
The Adoration of the Shepherds
The National Gallery, London

The bandstand on the foreshore at Sandringham, Vic.

2 THE SANDRINGHAM PAINTINGS 1982–1983

THE POUSSIN TRANSCRIPTIONS owed a little to Gough's Sandringham back porch and the folding chairs, which lay like a ghost behind Poussin's double structure of the stable at Bethlehem. The Sandringham paintings overlay the Poussin stable, two buildings in one, with the curious double structure of the Sandringham Bandstand, on the shorefront and close to where Gough then lived.

If one looks at the reproduction of the Poussin *Adoration* and at the photograph of the Sandringham Bandstand, one has in one's eye the double vision which Gough's Sandringham paintings display. And one can overlay this again with the doubleness of the Cézanne two-viewpoint idea. The double is itself doubled in these swift, energetic, paintings.

"Energetic" is the word. Craig Gough did one Sandringham painting a night. He taught during the day, and his view of the Sandringham shorescape began after 4.00 or 5.00 p.m. By this time the sea often looked grey or white, rather than high, cheerful sky blue. Someone had given Gough a large roll of excellent quality paper (an industrial-process byproduct) so no time was wasted stretching canvas and priming it. Big works, many 5′ × 12′ (150cms × 360cms), could be produced almost like sketch-book ones, directly and in some haste. Much of the force of these paintings comes from their spontaneity. The rest comes from the considered negotiation of the double-vision doubled; from what Gough calls his "collage of points of view": or "my, personal, cubism".

The colours are influenced by those of the later German and French Expressionists, Beckmann, Rouault, Kirchner, Munch, Ensor and Kokoschka, among others. The resulting works are at once energetic in line and structure, and sombre in their aesthetic effect. What might have been lighthearted views of bandstand, palms and yachts (one thinks of Dufy) become very serious and emotionally taxing paintings.

Previous Page:
1. *Layered Forms & Portal* – 1982
(Acrylic on paper) 96.5 × 61.5 cms.
2. *Entry To The Light* – 1982
(Acrylic on paper) 96.5 × 61.5 cms.
3. *Light Beyond The Portal* – 1982
(Acrylic on paper) 96.5 × 61.5 cms.
4. *Reversed Light* – 1982
(Acrylic on paper) 96.5 × 61.5 cms.

8

Exhibition Installation at
Christine Abrahams Gallery 1983.
Works L-R
Rotunda 1
(Acrylic on canvas) 205 × 312 cms.
Rotunda 2
(Acrylic on canvas) 205 × 305 cms.
Rotunda 3
(Acrylic on canvas) 205 × 305 cms.
Private Collections.

The overall sombreness of Gough's paintings 1980–1990 reflects a great sadness which the painter had lived with for many years, the autism of his son Jevan. Gough is reticent about this, but it needs to be mentioned if we are to distinguish the twinges of anguish in his work from a mere mannerism of uncheerfulness.

Craig Gough was at one time a professional jazz musician, and he improvises on a painting-surface as he might on his saxophone. But not all jazz music is dance music. And the Sandringham paintings, one of which won the John McCaughey Memorial Prize in 1983 (jointly with Mandy Martin), make considerable emotional as well as visual and conceptual demands on people who look at them seriously. And there is really no other way to look at them. The installation-shot of Gough's exhibition at the Christine Abrahams Gallery, 1983, shows *Rotunda's 1* to *3* (acrylic on canvasses — each 6′9″ × 10′ (205cms × 305cms), dynamic, forceful, and with a brooding quality which belies their "cheerful seaside" motifs.

Even pictures such as *Yachts and Structure in a Landscape* 1983 and *Morning Yachts,* 1983, elide the cheerfulness of their subject, and dwell on the abstract visual possibilities of the scene. *Yachts and Structure in a Landscape,* in title and in composition, stresses the Cézanne-ish reduction of three-dimensional space to a planar array, forcefully ambiguous to the "natural" eye.

9

Sandringham 23 – 1983
(Acrylic on paper on canvas) 155 × 308 cms.
Private Collection.

Opposite
Morning Yachts – 1984
(Acrylic on paper on canvas) 150 × 211 cms.

Yachts & Structure In A Landcape – 1984
(Acrylic on paper on canvas) 150 × 205 cms.

DRIVING FROM SANDRINGHAM through St. Kilda and back and forth, on frequent trips to Melbourne, Gough decided that St. Kilda had more visual interest for him than his Sandringham foreshore and its Poussin intertexts. So he shifted focus.

The St. Kilda Luna Park features in these 1984 works, the palms, The Palais and the assorted buzz of the Esplanade. The viewpoint is high. Gough did not hire a helicopter, but just took an imaginary ride in one and drew from there. In this he was, in part, inspired by some Seventeenth Century views of Paris which he had seen. The high viewpoint, and the planar focus, make these dizzying pictures.

The illustration in this catalogue, *The Esplanade, St. Kilda* (charcoal on paper) 1984 takes a high-viewpoint on the buzz of place and traffic. There is a nervous energy about this image which makes it more an emotional than a topographical statement.

The St. Kilda paintings formalise what is represented in them, and Gough has been at pains to play down the expression on the face the famous entry to Luna Park with its grin and its teeth. It might have worked well as an Expressionist device, but Gough was after Cézanne-derived structure first, and only then did he apply the colour-references of Expressionism.

The pictures give one a sense of vertigo — visual and emotional, both.

The Esplanade, St Kilda – 1984
(Charcoal on paper) 77 × 112 cms.
Private Collection.
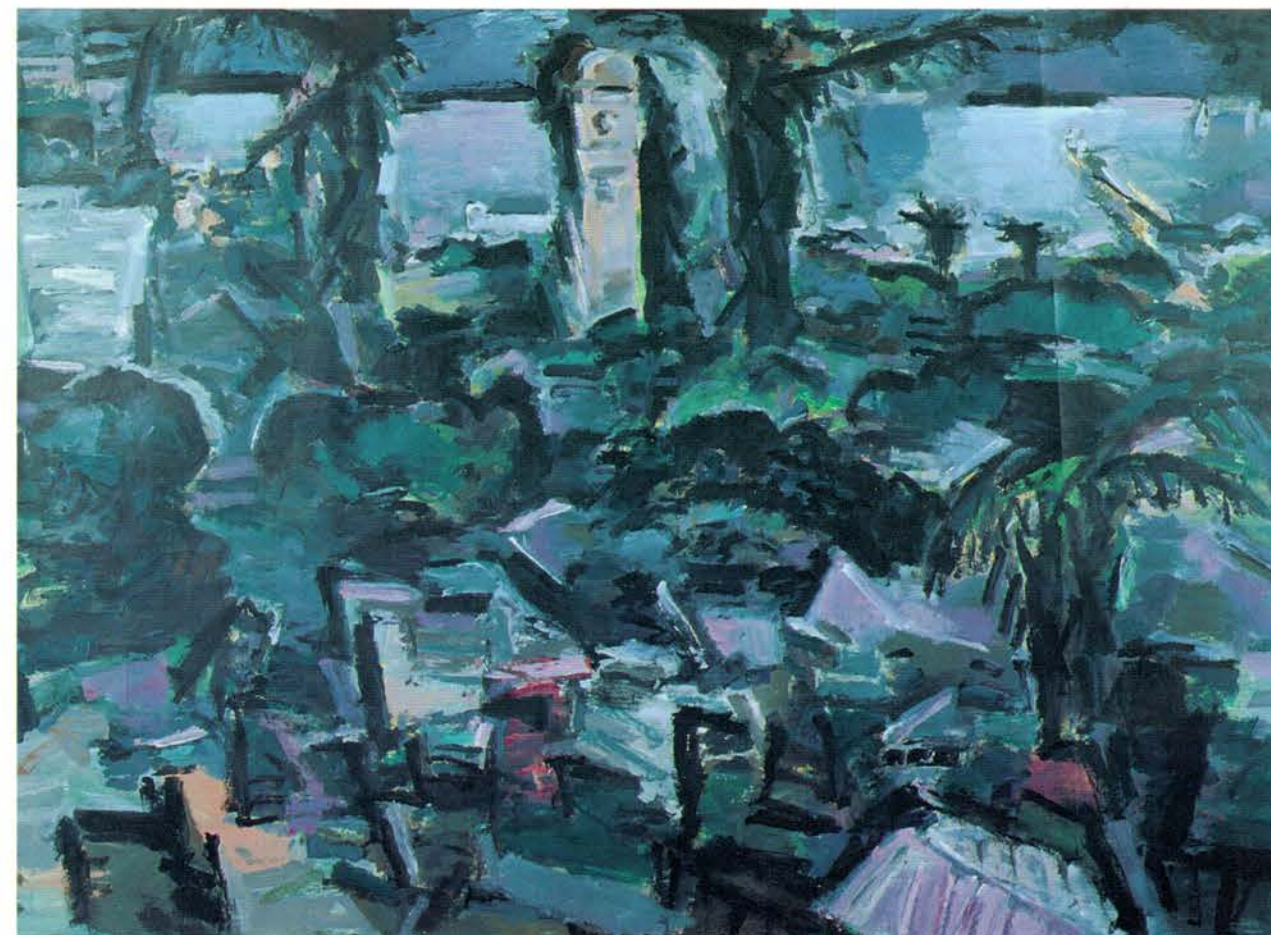
Clock Tower – The Esplanade, St Kilda – 1984
(Acrylic on paper on canvas) 152 × 183 cms.

St Kilda – 1984
(Acrylic on paper on canvas)
122 × 152 cms.
Collection: Price Waterhouse,

Luna Park No 3 – 1984
(Acrylic on paper on canvas) 122 × 152 cms.

Transition – Rythmic Forms – 1984
(Acrylic on paper on canvas) 152 × 211 cms.

Luna Park – St Kilda – 1984
(Charcoal on paper) 77 × 112 cms.

St Kilda Esplanade – 1984
(Charcoal on paper) 77 × 112 cms.

Merry-Go-Round – 1985
(Acrylic on paper on canvas) 152 × 213 cms.

Merry-Go-Round – 1985
(Charcoal on paper)

HAVING got to the St. Kilda Luna Park main entrance, Craig Gough went inside. The first thing that he saw was a merry-go-round with the traditional wooden horses and brass poles. These attractive horses, of great folklorique charm, are rendered in an edgy way. The forms are flattened, the profiles simplified: and Gough says, "I used awful colour combinations, to see if I could get away with it . . ." The charm, precisely, is what Gough turns out, and the horses look hectic, and a shade sinister in sinister shades. And the ambiguities are all intentional. These horses do not carry knights or cowboys across a plain. We know that they go on the same old relentless, monotonous round forever, accompanied by fairground music of great banality. An apt enough symbol of modern life: the irony of "merry" in "go-round" is fully worked out in Gough's pictures.

The merry-go-round horses sold well at the Christine Abraham's Gallery: the metaphor was taken up by art-lovers: no doubt they felt a little as Gough did. A cheerful symbol was 'turned' to match the mood of the 1980s.

The Merry-Go-Round, 1985, (charcoal on paper) reproduced here in this catalogue, shows where the pictures come from: there are rows of wooden horses fixed to poles, and in the centre of the machine is a kind of kiosk, faced with pieces of looking-glass which reflect, and duplicate, and distort all activity on the merry-go-round. The 80s to a "t".

Gough took all the hints there were in the actual set-up of the motif to produce the highly stylised icons of the big acrylic on canvas series which flows from the charcoal illustrated — and from others like it.

Red Merry-Go-Round – 1985
(Acrylic on paper on canvas) 122 × 122 cms.

Vertical Space Structure Nº2 – 1987
(Acrylic on canvas) 224 × 178 cms.

THE MELBOURNE VIEWS arose partly out of a commission from the 'Hugh Williamson Collection', endowed by the late Hugh Williamson for the collecting of visual records of Melbourne city. Mr. Williamson donated money for the Arts Centre spire, and the centre of this curious lattice became the focus of some of Gough's Melbourne views. The swift brush strokes and the energetic onward pressure of these works, simplified the reticulations of spire and over-roof into mere visual shorthand, without for a moment losing the actual look of the building.

In many of the Melbourne views the Flinders Street Railway Station emerges as the "icon" that Melbourne is endlessly, and unfruitfully, looking for. The station's Edwardian opulence, reduced to an amiable shorthand, comes through as magical — not quite S.T. Coleridge's "stately pleasure dome", but something like the Palace of the King of the Genii.

The bridges, the Yarra, the new skyscrapers — in real life a very mixed lot indeed — are recorded and transformed. The skyscrapers thrust, vertical, with immense zest. The roads and the river are horizontal. Unexpected diagonals "brace" the double axis, while still retaining the sense of vitality. It all comes together on the picture plane, and rather better than it does in actuality.

The colour of all this energy, though, is sombre. Dark greens and blacks conspire not to reassure us about anything. Read in the 1995s, these pictures resonate with our current feeling of bleakness. "The State on the Move" may be going no further than the Luna Park horses did.

What might have been cheerful celebrations of Melbourne, tourist posters, emerge as difficult images. They are not lollipops, or if lollipops — then they are acid drops.

A city is more than a tourist destination: it's where people live. And life is not always easy, even in, "one of the world's six most livable cities". Try it.

One illustration in this catalogue is a smallish, genial image of Flinders Street Station. But the Melbourne works are on a very large scale. *Yarra Icon #2* is 178 × 366cm, and *Vertical Space Structure #2* — illustrated — is 224 × 178cm. The scale slams home the message. *Vertical Space Structure #2* has us hovering in the air above the Yarra and the Arts Centre, "high" on vertigo.

The Roman poet Horace wrote:

caelum non animum mutant qui trans mare currunt
They change their sky, not their soul, who run across the sea[4]

Craig Gough's sombre mood of soul is to be found in these paintings: but, crossing the Nullarbor has, in all senses, enlarged his views.

4   Horace, *Epistles*, I, xi, 37.

Across Princes Bridge – 1986
Melbourne Series No. 3
(Acrylic on paper on canvas) 152 × 389 cms.

Flinders Station, 5.30 pm. – 1989
(Charcoal on paper) 56 × 76 cms.

Opposite Top:
*Florence From The Piazzale
Michelangelo No. 2 – 1988*
(Charcoal on paper) 47.5 × 67 cms.

Opposite Below:
The Duomo, Pisa – 1988
(Charcoal on paper) 49 × 69 cms.

IN 1988 CRAIG GOUGH and his wife made their first trip out of Australia, on an Australian Arts Council Grant. They had the use of Arthur Boyd's villa at Il Paretaio, some 25km from Florence.

Travelling is often irksome: to leave one's native soil comparatively late in life can be an anxious business, and all this comes out in the travel sketches.

The travel sketches are more than usually energetic: almost hectic. There is a sense of "I must get all this down: I've waited so long, I'm here for such a short time", and so on. The Arno, Pisa (from the top of the Duomo Hotel), Florence, from the Piazzale Michaelangelo, San Miniato and San Gimignano do not rest serene in assured antiquity, but rush helter-skelter before us, caught in forceful, restless lines. One knows the feeling — as a mere tourist one takes endless snaps and buys innumerable postcards to catch and preserve the experience of things, an experience which cannot be caught and preserved in this way. Tourists are twitchy travellers. Artists can build the twinges into their works. Gough does this, over and over. It gives his surfaces a special energy.

In Florence, the marriage of Craig and Pat Gough came to an end. It is difficult not to read this into the Italian works — and even into the Australian works of the years preceding the trip.

Not represented in the present exhibition was a set of "suitcase" works, drawings, paintings, and 'exploded' actual suitcases, used either as sculptures or as frames to painted works. These mixed-media pieces represented travel — and the personal disaster, which came, casually enough, with it.

*Ponte Vecchio From
The Ufficci Gallery – 1988*
(Acrylic on paper) 56 × 76 cms.

The picture *Sentinel* reproduced in this catalogue, is a metaphor for the unfortunate journey. The suitcase is too big even for a Guston everyday-object-with-menaces. Its scale and "push" threaten the Duomo itself. This is no pleasant Italian journey, though Gough did, in fact, make friends with an Italian painter, Andrea Nidiacci, and went sketching and seeing sights with him. Ordinary life goes on along with unhappinesses.

Opposite:
Sentinel – 1989
(Acrylic on paper on canvas)
212 × 159 cms.

The Esplanade, St Kilda – 1985
(Charcoal on paper) 76 × 112 cms.
Private Collection.

IN 1987 WORKS BY CRAIG GOUGH were shown in a mixed exhibition — Fred Cress, Lesley Dumbrell, Victor Majzner, and Craig Gough — in the Gillian Jason Gallery, London. In a note on the exhibition, the critic Larry Berryman wrote this:

Craig Gough is a major talent. His subjects are urban and they are upbeat. The spirit of Craig Gough's Melbourne is the antithesis of Hopper's desuetude or Auerbach's demolition sites with their aesthetic of decline and fall. A sense of movement, even growth, which is the sum of a thousand graphic incidents, gives his cityscapes vitality, unity and particularity. Palms sprouting like fountains line white-hot highways whose courses, awash with rectilinear traffic, cut curves through high-rise accommodation. Sharply intentioned charcoal marks knit together light and dark as brilliantly as the organic and geometric forms are fused by the artist's staccato touch. The immediacy and vibrance of these big drawings relies on under-preparation and on masterly assurance.

What a contrast to the doubtful spit-and-rub of Bomberg's charcoal and putty rubber school with its endless equivocation of halftones. Making the distinctions between grey and grey may be a hallmark of maturity, or declining years, but it is good to see things spelt out in black and white. Craig Gough's coruscating blackness and whiteness has as much conviction as youth.[5]

It is very interesting indeed to have a non-Australian view on Gough's work. The comparisons are flattering, and that Gough's directness is preferred by a British critic to Bomberg's obsessive nuancing, reinforces one's own perception of Gough as a fast hand who usually gets it right at the first attempt. Bomberg[6] — not much represented in Australian galleries — was a major talent, and like Gough, though in a richer ambience, worked through the discoveries of early modernism in a spirit of inquiry, rather than one of mere discipleship.

5 "Four Australian Artists:" Gillian Jason Gallery, by Larry Berryman, *Arts Review* (London, Vol XXXIX, No 2, 19 June, 1987, pp 416–17.
6 *David Bomberg*, by Richard Cork, Yale University Press, New Haven and London, 1957, q.v.

AUSTRALIAN CRITICS seem, on occasion, to have been afraid of praising Gough too highly — or, perhaps, afraid of responding to his energy and sureness of eye. And this may have been because he does not produce the expected Expressionist effects, which tend to be the concomitants of energy in this country, but follows the line of the tradition of Cézanne in endlessly questioning the properties of visual space, when this has to be got down on a flat plane.

Peter Ward writing in *The Australian,* Thursday. May 22, 1986 responds strongly to Gough, giving an Adelaide slant on the perception of the works. He has this to say:

At Anima, Gough presents a series of large, crowded drawings and much larger paintings that first skilfully set the broader brooding St. Kilda scene and then concentrate on a serial view of merry-go-round horses.

*The series can be superficially regarded as a futurist exercise and certainly these luxuriously painted horses' heads are vigorous repetitive exercises in fluid, swift colouration. It is a strong showing by an **intense painter's painter.**[7]*

The allusions to futurism, like the London critic's comparison with Bomberg, are most helpful. They give a cue to one's reading of Gough's nervous staccato patterns. This is a cue which given, results in one's seeing not just the patterns but the intention of them, the point of them.

The later Melbourne views respond as well, indeed, to a futurist reading: as the St. Kilda and merry-go-round works do. Gough makes our big buildings out to be bigger and more crowded together, and the traffic more dense and more animated than they are in prosaic fact. But he does this without the futurists' naive optimism. This was an optimism which history showed to be utterly misplaced. Gough's colour lays a mantle of necessary reserve over Marinetti's glorification of the man-made, the mechanical and the swift.

When I first knew Craig Gough, he was a youngish man in Perth and the phrase "a painter's painter" was in Australia, more or less, reserved for Ian Fairweather. No doubt Peter Ward weighed both the work and the compliment, before he gave the one to the other. It is significant that Gough's two chief Australian mentors have been Guy Grey-Smith and Roger Kemp: painters of great integrity and depth.

AS GOUGH HIMSELF NOTES, in the decade 1980–1990 his work falls into five segments: a change of motif around every two years. But, if the motif changes, the style holds steady.

What characterises the style, besides its energy and sombre colours?

Cézanne

Taught in Perth to revere Cézanne as the master of the modernist vision, Gough had not even seen a Cézanne until he came to Melbourne. The one in the National Gallery of Victoria, *La route montante* is not particularly instructive for anyone trying to learn the workings of Cézanne's style. The odd drawing of the village is not odd enough, and only the tiny detail of the road seeming to be swallowed up by a semicircular doorway, arrests one with a shock of something new. The colours however, undynamic on this occasion, but characteristic of Cézanne, may well have influenced Craig Gough's palette over the decade. One would describe them as: "Sour boiled lolly" colours, astringent but fresh.

'Take an object'

Craig Gough is always quoting something that Jasper Johns is always quoting:

Take an object
Do something to it
Do something else to it
" " " " "[8]

Though not the rationalist reductionist that Johns is, and keeping still to the mimesis of objects and views, Gough has a number of devices, rules for taking objects and doing things to them, progressively.

Merry-go-round Nº18 – 1985
(Acrylic on paper on canvas)
122 × 122 cms.
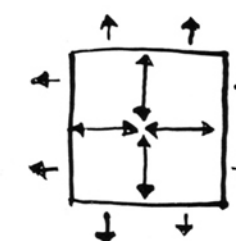
Gough often has something in the centre of a composition, blocking what might well be the vanishing-point in an Albertian work. The merry-go-round pictures, most notably, have a kind of cross plumb centre — the effect of this is to push attention to the four edges of the work, where the Albertian system sucks attention into the work with the vacuum-cleaner effect of the vanishing point.

The manes and the tails of the horses, originally decent Fairground Baroque, get reduced to shapes which are closer to Art Deco than they were in real life. Natural or conventional forms are simplified — but not, except in the Poussin-derived works, to the extent that they vanish into pure abstraction.

7 Peter Ward *The Australian,* Thursday May 22, 1986, p 10. Author's emphasis.

8 *Jasper Johns* – Michael Crichton, London Thames & Hudson 1977, p 21.

In the big landscapes and the Melbourne townscapes, one finds Gough's funny-looking "cartoon" clouds, formalising reality, fitting it into a predetermined notation. And in such works one finds, too, Gough's two arcs, one downward turning like a croquet hoop or an arch, the other turning up like a "u". Both brace compositions; and they often elide elements which could have been recorded in strict perspective, but have not been. There are, too, staccato but firm horizontal marks, each the shape of a block of chocolate, which can be read as, e.g. the horizontal windows of buildings, but which serve to anchor passages of the painting which otherwise might bend too much or fly away. They are picture-weights. These "stabilizers" as Gough calls them, hold down the Concert Hall in the dynamic, fish-eye-lens work *Princes Bridge on the Yarra,* which exists both as a drawing and as a large painting. The slab-like marks fix buildings to the plane of the painting, firmly.

For Gough the relationship of the thing-in-the-world to the ensemble on the picture-plane is only part of the business of art. As a painter he is concerned with the reationship of figure to ground, (he reverses this in one of the Poussin studies) and with the inter-relationships of things, both in-the-world, and in-the-picture, which need to be resolved on the flat sheet of paper or canvas. He describes himself as "fully indoctrinated with the Cézanne view", which is of course that there are at least two views of anything.

In modernism the topographical vanishes into the graphical. The catching of a look of things modulates into endless exploration and reinvention of the means of representation. The result of this is that the "innocent" bystander — if any is left — must read with a double focus. One eye searches out the motif: the other the means of its presentation: and the eyes do not cross. Double vision is possible when the artist leads one into it. Look! See!

Patrick Hutchings
9/3/1995
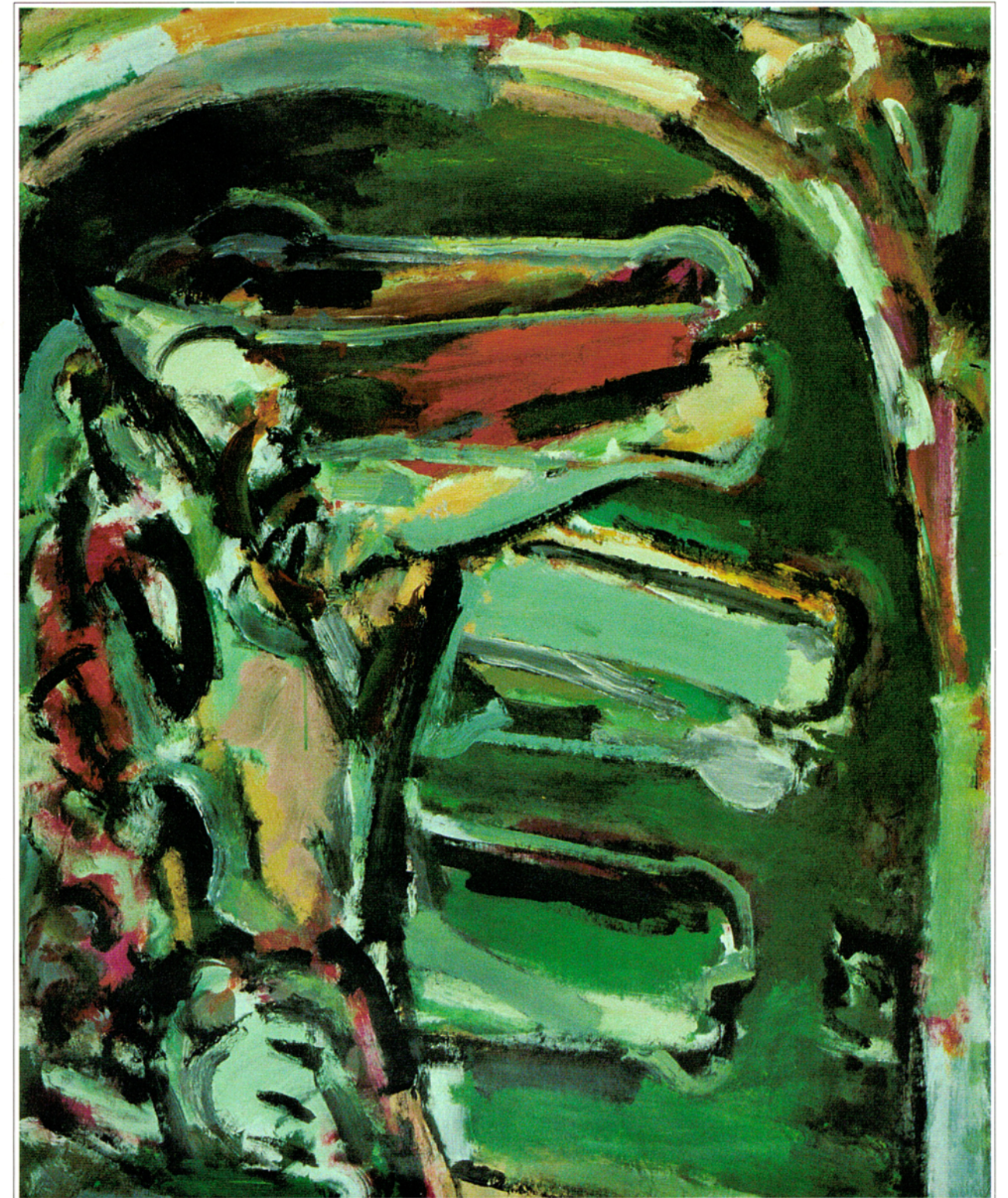
Arrangement With Orange And Green – 1985
(Acrylic on paper) 126.5 × 101.5 cms.

CRAIG GOUGH

1938	Born in Perth, W.A.
1958-65	Studied at Perth Technical College and WAIT.
1958-67	Art Teacher in W.A. High Schools.
1968-73	Lecturer in Fine Art, Claremont Technical School, W.A.
1969-70	President of Contemporary Art Society of Australia (W.A. branch)
1972-73	Art Critic – "The Sunday Times", Perth. Festival of Perth Committee Member.
1974 –	Moved to Melbourne
Present	Senior Lecturer in Painting at Monash University, Caulfield Campus (formerly Chisholm Institute of Technology)
1988	Overseas Studio 'Il Paretaio', Tuscany, Italy (3 months)
	Overseas travel: Italy, France, Spain, Germany, Holland, Britain, U.S.A. (3 months)
1991	July Acting Head of Department
1992	March Fine Art, Monash University
1992	Overseas travel: Spain (Madrid, Toledo, Cuenca, Valencia, Barcelona, Seville); and Paris.
1994	(December) Voluntary early retirement from teaching to paint full time.

ONE-MAN EXHIBITIONS

1968	The Old Fire Station – Perth
1970	The Old Fire Station – Perth
1972	The Old Fire Station – Perth
1974	Stewart Gerstman Galleries – Melbourne
1976	Collectors Gallery – Perth
1977	Warehouse Galleries – Melbourne
1980	Gallery 52 – Perth
1983	Christine Abrahams Gallery – Melbourne
	Quentin Gallery – Perth
1984	St. Kilda Library (drawings) – Melbourne
	Quentin Gallery – Perth
	3 man Exhibition with A. Sibley and D. Rankin)
1985	Quentin Gallery – Perth
	Christine Abrahams Gallery – Melbourne
1986	Anima Gallery – Adelaide
1987	Christine Abrahams Gallery – Melbourne
1989	Christine Abrahams Gallery – Melbourne
1990	B.M.G. Fine Art – Sydney
1995	"No-Junk Mail!" Christine Abrahams Gallery – Melbourne

SELECTED GROUP SHOWS AND INVITATION EXHIBITIONS

	Perth Prize for Paintings (and drawing international) – regular exhibitor since 1960 – W.A. Art Gallery.
	Helena Rubinstein Portrait Prize.
	Selected for Exhibition 1960, 61, 62, 63, 64, 65 – Award ceased 1965. University of W.A. – Guild Exhibitions
1965	Won Guild Prize
1966	Won Rothmans Prize
1966	Gallagher Portrait Prize – Sydney – exhibitor.
1966	Religious Art Prize – Perth
	Third Prize
	Judges: Archbishop of Perth, Rev. G. Appleton and I. Wroth Contemporary Art Society of Australia
1966-69	Exhibited in Sydney
1968,69	Exhibited in Brisbane
1966-70	Exhibited in Perth
1966	Young Contemporaries National Exhibition – Perth
1968	Shaftsbury Art Prize (W.A.)
	Hon. Mention. Judge: G. Grey-Smith
1969	Meerilinga Art Exhibition (invitation) 5 paintings – Festival of Perth
1969,75	Tasmania Art Gallery Purchase Exhibition – exhibitor
1970	Bunbury Art Prize, W.A. Winner (Acquisitive). Judge: I. Templeman 1970,71,72 W.A.I.T. Invitation Art Exhibitions
1970	Flotta-Lauro Art Prize Exhibition – Sydney. Exhibitor
1972	Invited to exhibit 5 paintings in an exhibition of religious and liturgical art – The Old Fire Station Gallery – Perth, as part of the 'Festival of Perth'
1973	Selected by W.A. Art Gallery to exhibit two paintings at the Concert Hall, Perth on the occasion of its Official Opening
1973	Invited to take part in the '5 Screens' exhibition, Fremantle Art Centre (W.A.)
1974	'WA Artists' – Festival of Perth, Invitation Exhibition – Art Gallery of W.A.
1974,75,	Inez Hutchinson Art Award (Vic.) Exhibitor. Hon. Mention each year
76	Judges: 1974 Patrick McCaughey, 1975 Robert Grieve, 1976 Fred Cress
1975,76	Invited to exhibit in 'Sir William Angliss Art Awards' – Melbourne
1975	Invited to exhibit in the John McCaughey Memorial Art Prize – Melbourne
1976	'Alice Art Prize' – Alice Springs, exhibitor
1977	Capital Permanent Art Award – Geelong, exhibitor
1978	Inaugural 'Sandringham/ Beaumaris Art Award' (Acquisitive) Winner. Judge: Roger Kemp
	Capital Permanent Art Award – Geelong, exhibitor
1979	Invited by Victorian Ministry of the Arts and Melbourne Tramways Board, to paint a tram
1980	'Still Life', Group Exhibition, Victor Mace Gallery – Brisbane
	Invited to exhibit in 'Centenary Exhibition Buildings Art Prize' ($17,000) – Melbourne
1981	'Homage' – Group Exhibition, Victor Mace Gallery, Brisbane
	Group Exhibition – works on paper – Quentin Gallery – Perth
1982	'Survey' – Invitation Group Exhibition – touring Bunbury and Busselton Regional Art Galleries, W.A.
	Gallery Artists – group exhibition – Axiom Gallery – Melbourne
1983	Invitational Drawing Exhibition – Caulfield Arts Centre, Victoria
	The John McCaughey Memorial Art Prize – Acquisitive Invitational Exhibition Joint Winner (with Mandy Martin) – at National Gallery of Victoria – Melbourne. Judges: P McCaughey, R. Kemp, P. Rankin
1984	St. Kilda Art Prize Winner. Judge: Patrick McCaughey
	Staff Exhibition – Chisholm Institute of Technology – Langwarren Regional Gallery – Victoria
1984	Sir Charles Gairdner Hospital Art Awards (Drawing) – Perth, W.A. Winner. Judge: R. Heymans
1985	Box Hill Acquisition Prize Exhibition Winner (Drawing Prize). Judge: Jennifer Phipps
1986	Faber-Castell Award for Drawing, Sydney Purchased for international collection. Judge: Robert Lindsay
	Gold Coast Acquisitive Art Prize Drawing purchased. Judge: Joseph Brown
1986	'Victoria, Views by Contemporary Artists' – touring exhibition, curated by Joe Pascoe
1988	'Episode I' – Selected Invitation Exhibition of Chisholm Art Staff (Past and Present) curated by Jenny Zimmer

1989	Kingfisher Art Prize – Gosford Art Gallery, N.S.W. Invitation – curated by Laura Murray
	Group Exhibition – Gallery Artists.
	B.M.G. Fine Art Gallery – Sydney
1990	Scotchmans Hill Vineyard Art Prize – Geelong Art Gallery, exhibitor.
1992,	Castlemaine Drawing Prize, exhibitor
1994	
1992,	Mandorla, Religious Art Prize, invitation – Perth.
1994	
1993	James Farrell Self-Portrait award – exhibitor, Castlemaine Art Gallery.
1995	"9X5 Save Albert Park" Invitation exhibition,
	Robert Lindsay Gallery – Melbourne

AWARDS

1965	Guild Prize – University of W.A. Guild Exhibition
1966	Rothman's Prize – University of W.A. Guild Exhibition
1970	Bunbury Art Prize – W.A.
1978	Inaugural Sandringham/Beaumaris Art Award – Melbourne
1983	John McCaughey Memorial Art Prize – National Gallery of Victoria Joint Winner
1984	St. Kilda Art Prize
	Sir Charles Gairdner Hospital Art Award Drawing
1985	Box Hill Acquisition Prize Exhibition (Drawing)
	Penleigh & Essendon Grammar School Art Award (Drawing)
	Mornington Peninsula Art Award (Drawing)
1986	Bunbury Acquisition Prize (Drawing) Gold Coast Art Prize (Drawing acquired)
1988	Visual Arts Board Studio, 'Il Paretaio', Palaia, Italy

COMMISSIONS

1973	Commissioned to paint one of 5 screens for '5 Screens' exhibition at the Fremantle Arts Centre – Fremantle, W.A.
1979	A Painted Tram, joint venture by Victorian Ministry of the Arts & the Melbourne Tramways Board
1986-87	Painting of 'Melbourne' for inaugural Hugh Williamson Collection, National Gallery of Victoria
	Plus numerous corporate and private commissions

COLLECTIONS

Australian Embassy, Saudi Arabia
National Gallery of Victoria
University of Western Australia
Rural & Industries Bank, Perth
St. Kilda City Council
Sandringham City Council
Claremont Teachers College, W.A.
Mornington Peninsula Art Gallery
Newcastle City Art Gallery, N.S.W.
St. George's College, University of W.A.
Bunbury Art Gallery, W.A.
Monash University
W.A.I.T.
Artbank
Faber-Castell, Germany
Fremantle Arts Centre, W.A.
St. George's Cathedral, Perth
Box Hill City Council
LaTrobe Valley Arts Centre
Victorian Ministry for the Arts
Kyneton Shire Council
Plus numerous corporate and private collections including Holmes a Court, Besen/Suzannes, Margaret Carnegie, E. Hirsh, Price-Waterhouse, Mahlab, Ryder-Hunt.

SELECTED BIBLIOGRAPHY

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Laurence Knott – 'Church to Run Art Contest' (Painting – "The Crucifixion" reproduced) The Sunday Times (W.A.), 18/12/66
I. M. Mason – 'Exhibition by Five Dominated by Two' The West Australian, 21/10/69
I.M. Mason – 'Pleasure in Display of Colour, Form' The West Australian, 25/2/70
Murray Mason – 'Craig Gough Exhibition Successful' The West Australian, 13/10/70
Murray Mason – 'Success for an Unlikely Union' The West Australian, 13/9/72
Alan McCulloch – 'A Special Way of Seeing Things' The Herald, 16/10/74
Patrick McCaughey – 'Selected Paintings from the Monash University Collection', Catalogue – "Expanding Blue" reproduced, March 1975
'Ten Caulfield Artists' – Catalogue for exhibition at Monash University, Painting "Zwang" reproduced, October 1975
Jeffrey Makin – 'Putting the Art Before the Course', 8/10/75
Laurie Knott – "Message in Boldness' The Sunday Times, September 1976
Staff Reporter (Interview) – 'Artist Aims to Disturb' The West Australian, 17/2/77
Richard Jasas – 'Gough has Hot Colour Sense' The Sunday Times (W.A.), 7/9/80
Robert Rooney – 'New Freedom in Limited Palette' The Australian, April 1983
Sue McCulloch (Interview) – 'Tough Entrance Exam into Elusive, Exclusive Enclave' The Australian, 20/4/83
Murray Mason – 'Maturity in Landscapes' The West Australian, 11/7/83
James Mellon (Interview) – Oral history recording, State Library of Victoria, 1984
Joseph Pascoe – 'Victoria, Views by Contemporary Artists' – Catalogue to exhibition touring regional galleries – "Sandringham No. 21" reproduced, 1985
Julie Prott – 'Painter Opts for Nautical Overtones' The Sunday Times (W.A.), 30/6/85
Murray Mason – 'Wider Visions from Gough' The West Australian, 2/7/85
Ted Snell – 'Heavy Weather at Quentin' Western Mail, 6/7/85
Heather Kennedy (Interview) – 'Painted Trams, Merry-Go-Rounds and All That Jazz' The Age, 27/7/85
Rod Carmichael – 'Images of Horses that Cavort Around Luna Park' The Sun, 10/8/85
Neville Weston – 'A Real Sense of Style Evident in Three Shows' The Advertiser (S.A.), 8/5/86
Peter Ward – 'Alien Landscapes that Leave Us in the Dark' The Australian, May 1986
Maria Prendergast – 'Australian Art Diary, 1986' – "St. Kilda" drawing reproduced
Catalogue – Chisholm Artists Staff Exhibition, Photo and detail of "Sandringham 23" reproduced, 1986
Gary Catalano – 'A Fusion of Impulses' The Age, 27/5/87
Larry Berryman – 'Four Australian Artists' Arts Review, Vol. XXXIX, No. 12, London, 19/6/87
Jenny Zimmer – 'Chilling Mix of Pain and Power' The Age, September 1989
Bernard Hoffert – 'In Pursuit of the Ideal' The Advocate, September 1989
Laura Murray – 'The Kingfisher Prize Exhibition' Catalogue – "Rebirth" reproduced, September/ October 1989
Catalogue/Poster – 'The Horse Show', Heide Park and Art Gallery, "Merry-Go-Round" reproduced, 1989
Max Germaine – 'Artists and Galleries of Australia and New Zealand'
Alan McCulloch – Encyclopaedia of Australian Art
Susan McCulloch – Revised edition, Encyclopaedia of Australian Art
Victorian Ministry for the Arts – Exhibition Catalogue – 'Transporting Art', image on cover

**CRAIG GOUGH:
SURVEY 1980–1990
TOURING EXHIBITION**

Rotunda 1 — 1983
(Charcoal on paper) 56 × 76 cms.