



IAN FRIEND

A PRECIPITATION OF FALLEN ANGELS



A PRECIPITATION OF FALLEN ANGELS I 2012-14

Oil on linen
200 x 150 cm
\$11,000



A PRECIPITATION OF FALLEN ANGELS II 2012-14

Oil on linen
200 x 150 cm
\$11,000



A PRECIPITATION OF FALLEN ANGELS III 2012-14

Oil on linen
200 x 150 cm
\$11,000



A PRECIPITATION OF FALLEN ANGELS #12 2012-14

Indian ink, gouache and crayon on Hahnemühle paper

106 x 78 cm

\$4,000

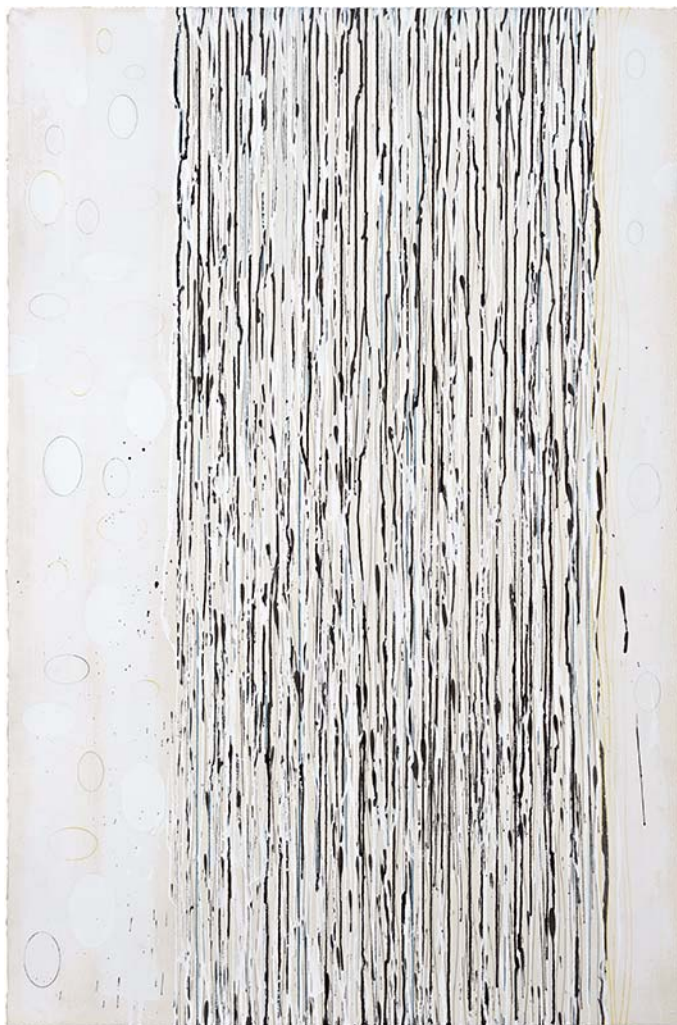


A PRECIPITATION OF FALLEN ANGELS #15 2012-14

Indian ink, gouache and crayon on Hahnemühle paper

106 x 78 cm

\$4,000



A PRECIPITATION OF FALLEN ANGELS #7 2012-14

Indian ink, gouache and crayon on T.H. Saunders paper

100 x 66 cm

\$3,300



A PRECIPITATION OF FALLEN ANGELS #2 2012-13

Indian ink, gouache and crayon on Hahnemühle paper

76 x 56 cm

\$2,200

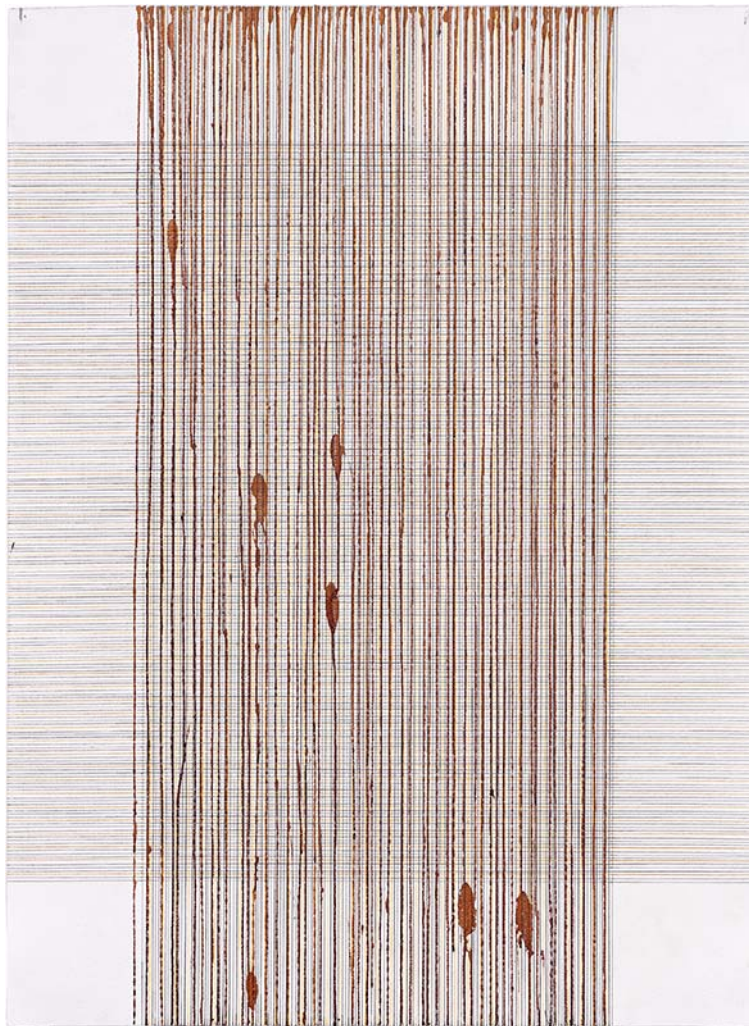


A PRECIPITATION OF FALLEN ANGELS #4 2012-13

Indian ink, gouache and graphite on Khadi paper

76 x 56 cm

\$2,200

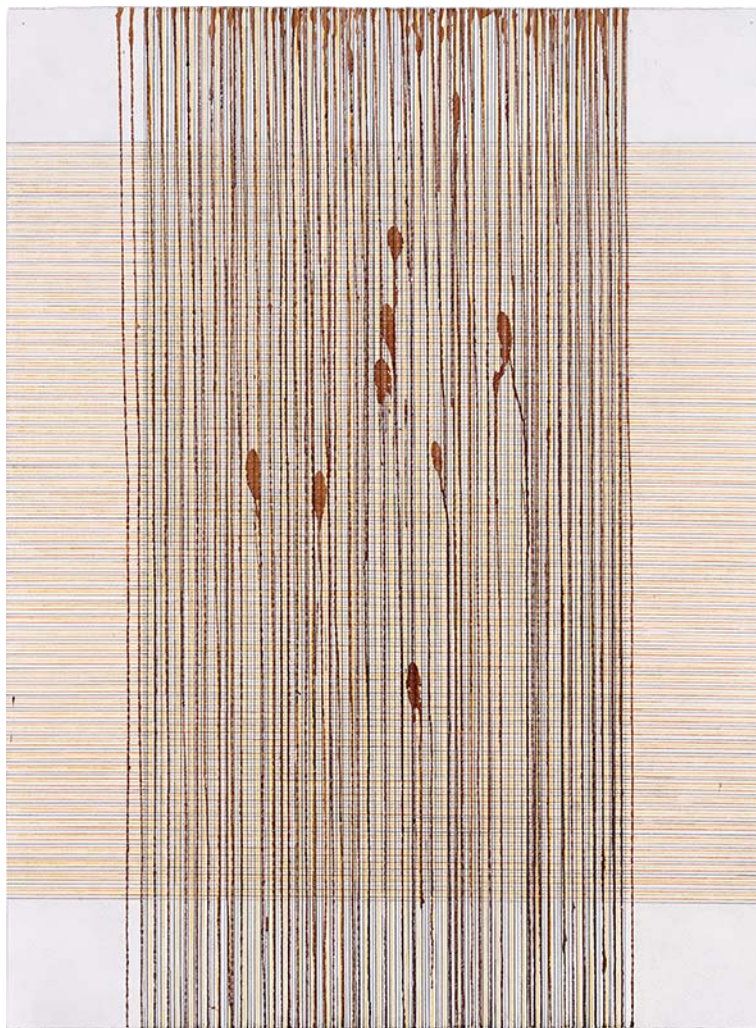


ROYAL JELLY (FOR MATT HALL) SET 1, #1 2012

Koka ink, gouache and crayon on Khadi paper

75 x 55 cm

\$2,200



ROYAL JELLY (FOR MATT HALL) SET 1, #2 2012

Koka ink, gouache and crayon on Khadi paper

75 x 55 cm

\$2,200

A PRECIPITATION OF FALLEN ANGELS

The radio in the car was playing a pent-up type of jazz as I arrived. A tenor sax line that headed like a freight train towards a wall, then retreated at the same velocity. It was a kind of brinkmanship, drawing attention to the space, the moment of the 'wall', and the energy going into it was huge but controlled.

Ian Friend and I were meeting at a gallery, an exhibition by some young artists whose work was both understated and deceptively simple.¹ Friend had written the catalogue essay and so my mind turned to Jasper Johns and Agnes Martin whom he had quoted. Thoughts about a different, impartial verisimilitude; how nature lends its weight to the purely abstract, anchoring a work between earth and air, continued in my mind as we walked the short distance back to Ian's studio. The day was overcast, a pearlised sky lending a cool, soft, even light to the afternoon, as it played over the paintings in progress in his studio. The light was perfect for the subtlety of the picture surface he had created, a move from veils and smears, to delicate touches of impasto as if the visual mechanics of being inside the pictorial space were being embedded in the paint's surface.

In a break from what has been his practice for decades Friend has in the last few years taken up painting in oils, a paint that has a different time frame from gouache, a different viscosity, with less inherent chance in its medium that leads to more deliberative approach even from the outset. The choice here is to be more controlled. Although there are similar concerns shared with earlier work the commonality is fidelity of intention, articulating aesthetic connections and allowing a meditative presence to develop. All the oil paintings in this current series are built up from a blue ground, a mix of cobalt, ultramarine and zinc blue, then further under painting develops a rhythm through striations of vertical paint strokes that flow down the surface, mimicking the fall of water which in itself links back to the earlier *Ghost Milk* series of casein, pigment, watercolour and crayon drawings shown by Andrew Baker Art Dealer as part of *Matter and Memory: The Brisbane Years 1997–2012*. The painting of this new series continues in veils of white with areas of concentration where a slight impasto and subdued colour forms as a reminder of surface, not illusory but tangible, accumulated and distilled.

The series I was looking at in progress, *A Precipitation of Fallen Angels*, originally begun in watercolour was reinvigorated six months into the project, by the artist's restorative visit to the Strathbogie Ranges in Victoria, and to the exhibition *Radiance: The Neo-Impressionists* which confirmed to him that the series was on the right track. In that exhibition Friend saw works by Seurat and Signac and was captivated by an oil painting *Portrait of Madame Astre* by Achille Laugé, whose work with its use of flickering white, Friend would have recognized from his own long use of white gouache and a move from monochrome.

But there were other elements at work here, with inspiration for this series coming from unexpected and disparate sources: a particular green reminiscent of Morandi's subdued colour and abstracted forms; the recent delight of being caught among thousands of butterflies while walking in the Strathbogies, and in current reading: the almost daily reference to waterfalls in a journal of Coleridge's of 1802 written while he was staying with the Wordsworths in the Lake District. Only long walks alleviated Coleridge's acute depression and waterfalls and their particular energy were often a destination for his walks. It is a description by Coleridge of cascades as 'a precipitation of fallen angels' that gives Friend's series of paintings its title.

1. *An Undisclosed Motive*, Woolloongabba Art Gallery, Brisbane—artists: Tor Maclean and Priscilla Beck

Here is one instance from Dorothy Wordsworth's own journal of 1803 on a trip, the following year, when she visited the Highlands together with her brother William and Coleridge:

"... in a minute and a half, or less, were directly opposite to the great waterfall. I was much affected by the first view of it. The majesty and strength of the water, for I had never before seen so large a cataract, struck me with astonishment, which died away, giving place to more delightful feelings"²

I left Ian Friend's studio that day with the light fading, realizing I needed to return with more time to look at the works and their progress, and to find out more about what sparked their genesis. In the two weeks intervening before I was able to visit the studio again the variety of surface treatments and the subtle colours of the oil paintings had played in my mind. The non-linear aerial perspective and the move into white tugged at my memory until I realized that the brushwork reminded me of some of Turner's seascapes, the atmosphere of water droplets in veils of paint contrasting with the occasional colour flick or scumble loaded onto a canvas, whose real subject is light and movement.

I returned in the different cooler light of morning and had the same immediate affinity with the work hung, propped or leant against the studio walls. There were points of similarity certainly with the Turners: I had remembered the paint surfaces yes, but also the feeling of landscape without horizon and of white as a physical materiality, a presence.

We talked of the negatively charged air around waterfalls, how the ionized air is thought, by some, to energise the body and mind. It seems a particularly Romantic notion yet Friend drew my attention to an observation by the 20th Century minimalist painter Agnes Martin "There is no-one living who couldn't stand all afternoon in front of a waterfall."³ It prompted the return of a memory, how I had as a young adult on a Summer day out with friends, after a refreshing swim off the Gower, ended up at a waterfall somewhere near Ystradfellte where you could walk on a rock-ledge behind a curtain of water. This memory was so strong I asked immediately if the paintings that made up the series *A Precipitation of Fallen Angels* were looking through water, and in which direction? On which side of the curtain was the viewer sited? I wondered if what I was seeing was a moment in time or the stream of constantly changing place? The paintings, neither didactic nor prescriptive, give instead only indications that emerge from memory.

At this point in my studio visit Friend showed me the illustration *Pont des Arts and the Île de la Cité*, a tiny pen and ink study on paper by Albert Dubois-Pillet, in an exhibition catalogue. We were examining the part played by the paper surface and the subtlety of the drawing in monochrome that suggested so much, so sparsely.

The interpretive act of looking at a painting is the real work of the viewer. Friend's paintings make me think: about the act of entering another language, of brief moments of instability expressed in paint, of the discontinuous line between the mediums of oil and watercolour. How the artist can respond to the heightened Romantic idea of "emotion recollected in tranquillity" filtered through a damped down, more controlled lens so that a liminal space opens up between the mind and the emotions.

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2. Knight, William (editor). *Journals of Dorothy Wordsworth Vol. I*, The Macmillan Company, New York, 1904
This section from *VII. Recollections of a tour made in Scotland, Second week*—accessed online 27/2/2013 at:
http://www.archive.org/stream/journalsofdoroth027709mbp/journalsofdoroth027709mbp_djvu.txt
 3. Agnes Martin, Dia Foundation, New York, 2011

The waterfalls of *A Precipitation of Fallen Angels* are not a specific depiction, but are, in their depth of field and light, of memory and imagination the poetry of the sublime. Their impartial verisimilitude, brought about in part by the subdued palette and tempered abstraction, is lent weight by actual waterfalls laid down emotionally in memory and recalled as energy and vapour. The paintings not so much fix this memory between earth and air, but allow it to hover in an immeasurable and constantly shifting point or moment. Thinking this, I finally realized that in looking at them I saw a charged surface, the shimmering edge, not dissimilar to the sound-energy of the jazz riff that I arrived on.

ANGELA GARDNER, MARCH 2013

IAN FRIEND

BIOGRAPHY

Born 1 June 1951, Eastbourne, England

Nationality Australian/British

SOLO EXHIBITIONS

- 2014 *A Precipitation of Fallen Angels*, Andrew Baker Art Dealer, Brisbane
- 2012 *Matter and Memory: The Brisbane Years 1997–2012*, Andrew Baker Art Dealer, Brisbane
- 2011 *But these things also*, Gallerysmith, Melbourne
- 2010 *Tracing the Paths of Memory*, Andrew Baker Art Dealer, Brisbane
- 2009 *Ian Friend*, Gallerysmith, Melbourne
- 2008 *A voice of floating silence*, Andrew Baker Art Dealer, Brisbane
Thirty Years of Works on Paper 1977–2007, QUT Art Museum, Brisbane
Ian Friend, Queensland Performing Arts Centre, Brisbane
- 2006 *Ian Friend*, Stella Downer Fine Art, Sydney
Ian Friend, Stephen McLaughlan Gallery, Melbourne
- 2005 *Tidal*, Redcliffe City Gallery, Brisbane
- 2004 *Biting the Air*, Esa Jäske Gallery, Sydney
- 2003 *Joy at Death Itself*, Andrew Baker Art Dealer, Brisbane
Ian Friend, Stephen McLaughlan Gallery, Melbourne
Ian Friend, Helen Maxwell Gallery, Canberra
- 2002 *Ian Friend*, Stephen McLaughlan Gallery, Melbourne
The Oval Window, Brisbane City Gallery, Brisbane
- 2000 *Ian Friend*, Stephen McLaughlan Gallery, Melbourne
- 1995 *Ian Friend*, Austral Gallery, St. Louis, USA
The Protestant Affliction, Museum of Contemporary Religious Art, St. Louis, USA
une violente aventure sentimentale, Lawrence Wilson Gallery, University of Western Australia, Perth
- 1993 *Ian Friend*, Austral Gallery, St. Louis, USA
Ian Friend, Embassy of Australia, Washington DC, USA
- 1992 *Ian Friend*, Austral Gallery at the Third Australian Contemporary Art Fair, Melbourne
- 1991 *Ian Friend*, Austral Gallery, St. Louis, USA
- 1990 *Ian Friend*, Austral Gallery, St. Louis, USA
Ian Friend, Christine Abrahams Gallery, Melbourne
Ian Friend, Macquarie Galleries, Sydney

- 1989 *Ian Friend*, Christine Abrahams Gallery, Melbourne
Ian Friend, Macquarie Galleries, Sydney
- 1988 *Ian Friend*, The Institute Gallery, TSIT, Launceston, Tasmania
- 1986 *Ian Friend*, 70 Arden Street, Melbourne
Ian Friend, Cockatoo Gallery, Launceston, Tasmania
- 1978 *Ian Friend*, House, London

SELECTED GROUP EXHIBITIONS

- 2013 *Correspondences*, Art Gallery of South Australia, Adelaide
Thresholds: MOCRA at 20 (Part One: The First Decade), Museum of Contemporary Religious Art (MOCRA), Saint Louis University, St. Louis, MO, USA
In Line, Langford 120, Melbourne
The Art of Sound, Caboolture Regional Art Gallery, Queensland
- 2011 *New 2011: Selected recent acquisitions*, The University of Queensland Art Museum, Brisbane
Enlightenment, Andrew Baker Art Dealer, Brisbane
Interpretive Matter: Looking at Abstraction by Australian Artists, Caboolture Regional Art Gallery, Queensland
- 2010 *New 2010: Selected recent acquisitions*, The University of Queensland Art Museum, Brisbane
The Unusual Suspects IV, Andrew Baker Art Dealer, Brisbane
Interpretive Matter: Looking at Abstraction by Australian Artists, Redcliffe City Art Gallery, Queensland
Remarks on Colour: Australian Watercolours, QUT Art Museum, Brisbane
- 2009 *Space for Yearning*, QUT Art Museum, Brisbane
- 2007 *The Unusual Suspects III*, Andrew Baker Art Dealer, Brisbane
- 2005–07 *Moist: Australian watercolours*, National Gallery of Australia, Canberra; Araluen Art Centre, Alice Springs, Northern Territory; Perc Tucker Regional Gallery, Townsville, Queensland; Mornington Peninsula Regional Gallery, Victoria; Riddoch Art Gallery, Mount Gambier, South Australia
- 2004 *The Unusual Suspects II*, Andrew Baker Art Dealer, Brisbane
- 2003 *The Unusual Suspects*, Andrew Baker Art Dealer, Brisbane
Paper Matters, Lawrence Wilson Art Gallery, University of Western Australia, Perth
Imperceptible, SOApBOx Gallery, Brisbane
- 2002 *Works on Paper*, Stephen McLaughlan Gallery, Melbourne
Hutchins Prize, The Long Gallery, Salamanca Arts Centre, Hobart
- 2001 *Australian Paper Art Awards*, George Adams Gallery, The Arts Centre, Melbourne
Hutchins Prize, The Long Gallery, Salamanca Arts Centre, Hobart
Paperworks, Queensland Art Gallery, Brisbane

- High Fidelity*, SOApBOx Gallery, Brisbane
Australian Paper Art Awards, George Adams Gallery, The Arts Centre, Melbourne
 2000 *Hutchins Prize*, The Long Gallery, Salamanca Arts Centre, Hobart
 QUT Art Museum, Brisbane
 Stephen McLaughlan Gallery at the *Seventh Australian Contemporary Art Fair*, Melbourne
Presentation, SOApBOx Gallery, Brisbane
National Works on Paper Award, Mornington Peninsula Regional Gallery, Victoria
 1999 *The Drawing Room*, Brisbane City Gallery, Brisbane
 Kedumba Drawing Award, New South Wales
National Works on Paper Award, Mornington Peninsula Regional Gallery, Victoria
 Austral Gallery, St. Louis, USA
 Akky van Ogtrop Fine Arts at *Kunstrai*, Amsterdam, Holland
 Akky van Ogtrop Fine Arts at *International Works on Paper Fair*, Sydney
Nillumbik Art Award, Victoria
 1998 Austral Gallery at *Art Miami 98*, Miami, USA
PULP, SOApBOx Gallery, Brisbane
Graphic, Monash University Gallery, Melbourne
National Works on Paper Award, Mornington Peninsula Regional Gallery, Victoria
1998 Alice Prize, Araluen Arts Centre, Alice Springs, Northern Territory
MOCRA: The First Five Years, Museum of Contemporary Religious Art, St. Louis, USA
Jacaranda Drawing Prize Exhibition, Grafton Regional Gallery, New South Wales
Conrad Jupiters Art Prize, Gold Coast Arts Centre, Queensland
The BIG small print show, Grahame Galleries and Editions, Brisbane
 1997 Austral Gallery at *Art Chicago 97*, Chicago, USA
13th Biennial Spring Festival of Drawing, Mornington Peninsula Regional Gallery, Victoria
Blot, SOApBOx Gallery, Brisbane
 1996 Austral Gallery at *Art Chicago 96*, Chicago, USA
Jacaranda Drawing Prize Exhibition, Grafton Regional Gallery, New South Wales
 1994 Austral Gallery at *SOFA Chicago*, Chicago, USA
Jacaranda Drawing Prize Exhibition, Grafton Regional Gallery, New South Wales
First Impressions, Ivan Dougherty Gallery, Sydney College of the Arts, Sydney
 1993 Austral Gallery at the *14th Chicago International Art Exposition*, Chicago USA
 1992 *Interior Spaces*, Cecille R. Hunt Gallery, Webster University, St. Louis, USA
 1991 Macquarie Galleries, Sydney

- 1990 *USA Festival of the Arts*, South Central Bell Gallery, Birmingham, Alabama, USA
Scotchman's Hill Art Prize, Geelong Art Gallery, Victoria
 Monash University Gallery, Melbourne
Something Visionary, Macquarie Galleries, Sydney
- 1988 *Print in Context*, Print Council of Australia, Melbourne
 Christine Abrahams Gallery, Melbourne
The New Generation, Australian National Gallery, Canberra
Death: Contemporary Visions, Kettle's Yard, Cambridge, England
- 1987 *8th British International Drawing Biennale*, Cleveland, England
- 1986 *9th British International Print Biennale*, Cartwright Hall, Bradford, England
Contemporary British Woodcuts, Worcester City Art Gallery, England
- 1985 *European Print Biennale*, Baden-Baden, Germany
International Print Exhibition, Palazzo dei Leonie, Messina, Sicily, Italy
E.11 Works on Paper, William Morris Gallery, London, England
- 1984 *From the Figure*, Ikon Gallery, Birmingham, England
Curwen Gallery 25th Anniversary Exhibition, University College, London, England
- 1983 *Whitechapel Open*, Whitechapel Gallery, London, England
Diversities, Ulster Polytechnic, Belfast
Contemporary Printmaking, AIR Gallery, London, England
Bronze, Nigel Greenwood Gallery, London, England
- 1982 *Hayward Annual*, Hayward Gallery, London, England
- 1980 *Summer Show 1*, Serpentine Gallery, London, England
- 1979 House, London
- 1977 *3rd British International Drawing Biennale*, Cleveland, England
- 1975 Courtauld Institute of Art, London, England

QUALIFICATIONS

- 1973–75 Higher Diploma of Fine Art (Slade School of Fine Art, University College, London, England)
- 1970–73 Diploma in Art and Design (Birmingham College of Art, England)
- 1969–70 Pre Diploma Foundation Year (Exeter College of Art, England)

PROFESSIONAL EXPERIENCE

- 2008– Queensland College of Art, Griffith University (Lecturer, Drawing)
- 2001 Queensland University of Technology (Tutor, Architecture)
- 1999–2003 Queensland College of Art, Griffith University (Lecturer, Painting)
- 1998 Sunshine Coast University College (Lecturer, Drawing)

- 1993–97 Queensland College of Art, Griffith University (External Assessor, Postgraduate Studies)
 Tasmanian School of Art at Launceston, University of Tasmania (Lecturer/Coordinator, Drawing, Honours and Postgraduate Studies)
- 1990–92 Ballarat University College (Lecturer/Coordinator Painting and Postgraduate Studies)
- 1987–89 Victoria College, Prahran (Visiting Lecturer, Painting and Drawing)
- 1985–87 Victorian College of the Arts (Lecturer, Painting, Sculpture, Printmaking and Postgraduate Studies)
- 1983–85 City and Guilds of London School of Art (Visiting Lecturer, Art History)
- 1978–85 Tate Gallery, London (Assistant Curator, Print Collection)
- 1975–78 Chelsea School of Art (Visiting Lecturer, Painting)
- 1974–84 Portsmouth Polytechnic (Visiting Lecturer, Sculpture and Printmaking)

RESIDENCIES/LECTURES

- 2008 QUT Art Museum, Brisbane (Lecture)
 Brisbane Grammar School, Brisbane (Artist-in-residence)
- 2001 Queensland Art Gallery Artist Lecture, *Prone and Speechless Dialect*
- 1998 Queensland Art Gallery Artist Lecture, *The Untroubled Mind*
- 1997 Sunshine Coast University College, Queensland (Art Forum Lecture)
- 1994 Centre for the Arts, University of Tasmania, Hobart (Art Forum Lecture)
- 1993 Embassy of Australia, Washington D. C. (Smithsonian Institute Resident Associate Lecture Program)
- 1991 School of Art, Western Australian Academy of Performing Arts, Edith Cowan University (Art Forum Lecture)
- 1988 Tasmanian State Institute of Technology, Launceston (Artist-in-residence, Printmedia)

COLLABORATIVE WORK

- 1993–94 Centre for Future Technologies (architectural design with architect Paul Lan, and artists Sara Lindsay and Kevin Todd)
- 1991 Australian Centre for Contemporary Art, Melbourne, *Lines in the Desert* (with director Peter King, co-designer Peter Corrigan and performance group *Going Through Stages*)
- 1990 Anthill Theatre, Melbourne, *Axes Edge* (with director Peter King, co-designers Peter Corrigan, Rohan Storey and Matthew Jones and performance group *Going Through Stages*)
- 1989 6x3 (CD) with Paul Grabowsky (and Victor Meertens, Terry Taylor, Mark Chapman, Vera Möller and Phillip Hunter)

AWARDS

- 2002 *1st Prize*, Hutchins Prize, The Hutchins School, Hobart
- 2001 *Judges Award*, Hutchins Prize, The Hutchins School, Hobart

- 2000 *Judges Award*, Hutchins Prize, The Hutchins School, Hobart
- 1987 *2nd Prize*, 8th British International Drawing Biennale, Cleveland, England
- 1982 *Exhibition Award*, Greater London Arts Association, England
- 1981 *Thornton Bequest* (Arts Council of Great Britain), England
- 1976 *Arts Council of Great Britain Award*, England
- 1975 *Boise Travelling Fellowship*, Slade School of Fine Art, London

BIBLIOGRAPHY

- Anderson, Michael. 'Mirror Image, Mirage Error', *The Interior*, vol. 1 no. 2, August 1990
- Anon. 'A Friend Blows In', *Adelaide Advertiser*, 28 January 2012
- Baum, Caroline. 'Artists have designs on jazzing up CDs', *Sunday Herald*, Melbourne, 1 October 1989
- Beaumont, Mary Rose. 'E.11 Works on Paper', *Arts Review*, London, vol. XXXVII no. 9, 1985
- Blakeston, Oswell. 'Ian Friend', *Arts Review*, London, vol. XXX no. 7, 1978
- Bellamy, Louise. 'Abstractly Marked', *The Age*, Melbourne, 27 April 2000
- Brinton, Ian. *Contemporary Poetry: Poets and Poetry since 1990*, Cambridge University Press: Cambridge Contexts in Literature, 2008
- Brown, Phil. 'This painter finds poetry in the land', *Brisbane News*, 3–9 October 2012
- Castro, Jan. 'Good Friends', *Riverfront Times*, St. Louis, Missouri, USA, 31 May 1995
- Claburn, Anna. 'New light in broad spectrum', *The Age*, Melbourne, 5 August 1998
- Daniel, Jeff. 'All the art that's fit for Prints', *St. Louis Post—Dispatch*, St. Louis, Missouri, USA, 9 April 1997
- Daw, Robyn. 'formidabilis abysis', catalogue essay for Museum of Contemporary Religious Art, St. Louis, USA, 1995
- Ferring Shepley, Carol. 'Abstractions of the Spiritual', *St. Louis Post—Dispatch*, St. Louis, Missouri, USA, 1 June 1995
- Gott, Ted. 'Ian Friend', *Art and Australia*, vol. 28 no. 2, 1990
- Gott, Ted. 'Ian Friend: Works on Paper, 1977–93', catalogue essay for Austral Gallery, St. Louis, Missouri, USA, 1993. Reprinted in *Journal of the Print World*, Spring 1993
- Gresty, Hilary (ed.). *Death—Contemporary Visions*, Kettle's Yard, Cambridge, England, 1985
- Hall, Matt. 'Past the Curve of Recall: A Reading of J. H. Pynne's Wound Response', *VLAKE: Contemporary Poetics & the Arts*, Prague, New York, London, Volume 1, Issue 1, September 2010
- Harding, Lesley. *Australian Paper Art Awards* [ex. cat.], George Adams Gallery, Melbourne, 2001
- Harris, Paul. 'Australian Landscape Influences Abstract Works', *St. Louis Post—Dispatch*, St. Louis, Missouri, USA, 17 October 1991

Helmrich, Michele (commissioning editor) and Were, Ian (editor), *New V2*, The University of Queensland Art Museum, Brisbane, 2011

Humphreys, Richard. *E. 11* [ex. cat.], William Morris Gallery, London, 1985

King, Peter. 'Going Through Stages', *Antithesis*, issue 42, 1991

Knowles, Elizabeth. *L'Inghilterra ha piu facce* [ex. cat.], Grafica Internazionale Palazzo dei Leonie, Messina, Sicily, 1985

McLean, Ian. *WORKS 1986–88* [ex. cat.], The Institute Gallery, TSIT, Launceston, Tasmania, 1988

McLean, Ian. 'An Englishman Abroad: Ian Friend's Australian Work', *Imprint*, vol. 24 no. 2, October 1989

McLean, Ian. 'Building with Bits', *Artlink* Vol. 15 No. 2 & 3 1997

Nelson, James R.. 'Artists reveal strikingly different views of Australia', *Birmingham News*, Birmingham, Alabama, USA, 6 May 1990

Nelson, Robert. 'Epistle to Friend', *une violente aventure sentimentale* [ex. cat.], Lawrence Wilson Art Gallery, UWA, Perth, WA, 1995

Nelson, Robert. 'Thanks for the Membrane', *The Age*, Melbourne, 25 May 2002

Pos, Margaretta. 'Positively Speaking', *Weekend Arts, Sunday Mercury*, Hobart, 8 May 1993

Pos, Margaretta. 'Joining art and architecture', *Saturday Mercury*, Hobart, 5 March 1994

Pos, Margaretta. '\$5,000 prize makes paper work worth it', *The Mercury*, Hobart, 22 October 2002

Rankin-Reid, Jane. 'Cuddle up to unfamiliar views', *The Sunday Tasmanian*, Hobart, 27 October 2002

Rice, Nancy. 'Vision Illuminates Artist's Vision', *St. Louis Post—Dispatch*, St. Louis, Missouri, USA, 1 June 1990

Rooney, Robert. 'Stains, smudges ... and sketches', *The Australian*, 31 July 1998

Welchman, John. 'Lines in the Desert', *Artforum*, September 1991

Welchman, John. 'On Axes Edge', *Transition*, no. 35, 1991

Welchman, John. 'Abstraction, Representation, Figuration—Parts I & II', *Agenda*, no. 25, 1992. Reprinted as exhibition catalogue for Austral Gallery at ACAF 3 1992, and as 'Coda: The Protestant Affliction', in *Modernism Relocated*, Allen and Unwin, 1995

Welchman, John. 'Tondo: Terragni—The tree, the log, the stump, the section and the inscription', *Transition*, no. 61/62 September 2000

White, Anthony. 'Ian Friend: Cryptic Architecture', *Ian Friend: A voice of floating silence*, [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2008

Zagala, Maria. 'Correspondences', *Articulate: Art Gallery of South Australia*, Issue no. 12, Spring 2013

COLLECTIONS

The British Museum, London, England
Tate Gallery, London, England
Arts Council of Great Britain, London, England
Middlesborough Institute of Modern Art, Cleveland, England
Museum of Contemporary Religious Art, St. Louis, USA
National Gallery of Australia, Canberra
Australian Embassy, Washington DC
Artbank, Sydney
Art Gallery of South Australia, Adelaide
National Gallery of Victoria, Melbourne
Queensland Art Gallery/Gallery of Modern Art, Brisbane
Queen Victoria Museum and Art Gallery, Launceston
Bathurst Regional Art Gallery, New South Wales
New England Regional Art Museum, Armidale, New South Wales
Redland Art Gallery, Queensland
Deakin University Library, Melbourne
Griffith University, Brisbane
La Trobe University, Melbourne
Monash University, Melbourne
Queensland University of Technology, Brisbane
Redcliffe City Art Gallery, Queensland
Sidney Sussex College, Cambridge University, Cambridge, England
The University of Queensland, Brisbane
University College of Central Queensland, Rockhampton
University of Tasmania, Launceston
University of Western Australia, Perth
Geelong Grammar School, Victoria
The Hutchins Foundation, Hobart
Australian Paper, Melbourne
Robert Holmes à Court Collection, Perth

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