

HUMANITIES RESEARCH CENTRE &
THE AUSTRALIAN NATIONAL GALLERY
CONFERENCE

THE ARTICULATE SURFACE:

DIALOGUES ON PAINTINGS BETWEEN
CONSERVATORS, CURATORS AND
ART HISTORIANS

1—3 MAY 1992

THE CONFERENCE IS BEING HELD TO
COINCIDE WITH THE ANG'S MAJOR EXHIBITION
ESSO PRESENTS—RUBENS AND THE ITALIAN RENAISSANCE



Detail from Benjamin Duterrau: *Mr Robinson's First Interview with Timmy*, ANG Coll.
Left: x-radiograph negative image; Right: black and white photograph.

**CONVENERS: JACQUELINE MACNAUGHTAN
AND DR SUE-ANNE WALLACE**

**INQUIRIES: SECRETARY, C/- HRC
AUSTRALIAN NATIONAL UNIVERSITY
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**'THE ARTICULATE SURFACE:
DIALOGUES ON PAINTINGS BETWEEN
CONSERVATORS, CURATORS AND ART HISTORIANS'**

1—3 May 1992

PROGRAMME

PRE-CONFERENCE ACTIVITIES: THURSDAY, 30 APRIL 1992

- 9.00-4.00 pm Workshop for non-conservators (maximum of 15 participants),
University of Canberra
Materials Conservation
- 4.30-5.30 pm Registration: Australian National Gallery (Staff Lounge)
- 6.00 pm Guest Speaker: **David Bomford**, Senior Restorer, National Gallery,
London; HRC Conference Visitor
*Rubens' Samson and Delilah: the influence of Italy on his style and
technique.*

You are advised to arrive early for this lecture as it is expected that seating will be limited.

FRIDAY 1 MAY 1992: MAIN LECTURE THEATRE, ANG

- 8.00-8.45 am Late registration
- 9.00 am Welcome: **John McPhee**, Senior Curator, Australian Art, Australian
National Gallery; HRC Representative
- 9.10 am Opening Address: The Honourable **Wendy Fatin**, Minister for Arts
and Territories
- 9.20 am **Professor Deryck Schreuder**, Associate Director, HRC, ANU
The Humanities in the 1990s
- 9.30 am **Chair: Dr Sue-Anne Wallace**, Museum of Contemporary Art,
Sydney
Daniel Thomas, Emeritus Director, Art Gallery of South Australia,
Adelaide
See!
- 9.50 am **David Bomford**, National Gallery, London; HRC Conference
Visitor
Painting techniques, realism and illusion
- 10.40 am MORNING TEA
- 11.10 am **Chair: Anna Gray**, Australian War Memorial
Allan Byrne, Conservation consultant
The Structure Behind: Technical Examination of Paintings
- 11.40 am **Christopher Saines**, Curator; **John Hook**, Conservator,
Queensland Art Gallery
Tintoretto's Resurrection: Visible and Invisible Evidence
- 12.10 pm Discussion
- 12.15-2.30 pm LUNCH: longer lunch will allow opportunity to view Rubens
exhibition
- 2.30 pm **Chair: Jane Clark**, National Gallery of Victoria
Ron Radford, Director, Art Gallery of South Australia
*Re-attribution of Old Master Paintings in the Art Gallery of South
Australia's Collection*

- 3.00 pm **John Payne**, Conservator; **Dr Ursula Hoff**, Art Historian, National Gallery of Victoria
Looking at the Problem Pictures: The Revision of the Catalogue European Painting and Sculpture Before 1800
- 3.30 pm AFTERNOON TEA
- 4.00 pm **Elizabeth Imashev**, Curator, Mitchell Library, State Library of NSW, Sydney; **Paula Dredge** and **Stewart Laidler**, Conservators; **Barry Pearce**, Curator, Art Gallery of New South Wales
Was Watling the Painter?
- 4.30 pm Discussion

SATURDAY 2 MAY 1992: THE H.C. COOMBS LECTURE THEATRE, ANU

- 8.30 am Day registration
- 9.10 am **Chair: John Payne**, National Gallery of Victoria
Mary Eagle, Curator, Australian National Gallery
Sightings
- 9.30 am **Anna Southall**, Tate Gallery, British Council Visitor
The Materials of British Painting 1800-1850: Imitation and Change
- 10.10 am **Dr Leslie Carlyle**, Canadian Conservation Institute
From Dead-colouring to Finishing: British Nineteenth-Century Oil Paint Application as discussed in Contemporary Oil Painting Instruction Books
- 10.50 am MORNING TEA
- 11.15 am **Chair: Dr Nancy Underhill**, University of Queensland
Alison Inglis, Art Historian, University of Melbourne; **John Payne** and **Robyn Sloggett**, conservators; **Dr Ann Galbally**, Art Historian
'What did the picture's surface convey?' The practice of copying in the National Gallery of Victoria during the colonial period.
- 11.35 am **Jane Clark**, Curator, National Gallery, Victoria.
Show and tell: communicating the findings of conservation/ curatorial research
- 11.55 am Discussion
- 12.10 pm LUNCH
- 1.45 pm **Chair: Dr Tim Bonyhady**, Australian National University
Erica Burgess, Conservator; **Bruce Ford**, Conservation Scientist and **Roger Butler**, Curator, Australian National Gallery
Benjamin Duterrau: The Investigation of a Nineteenth-Century Painting
- 2.30 pm Discussion and Comments
- 2.45 pm AFTERNOON TEA
- 3.15 pm **Chair: Allan Byrne**, Museum of Contemporary Art, Sydney
David Keany, Conservator, Australian War Memorial
Five Australian Artists
- 3.30 pm **Dr Ted Gott**, Australian National Gallery
Lights and darks - the technique of Odilon Redon's charcoal drawings
- 3.45 pm **Michael Lloyd**, Curator, Australian National Gallery; **Andrew Durham**, Conservator
Jackson Pollock's: Blue Poles: Spontaneity and Finesse

- 4.00 pm **Ann Wookey**, Postgraduate research student, La Trobe University
Hidden Agendas: Early Design Matrices in Godfrey Miller's Art
- 4.15 pm **Jacqueline Macnaughtan**, Conservator
Ian Fairweather's Shalimar
- 4.30 pm **Professor Jenny Zimmer**, Historian, Monash University
Memories of Dulux and Masonite
- 4.45 pm Discussion
- 6.00-8.00 pm Drinks at Humanities Research Centre, ANU

SUNDAY 3 MAY 1992: MAIN LECTURE THEATRE, ANG

- 9.30 am Day registration
- 10.10 am **Chair: Deborah Edwards**, Australian Gallery of NSW
Dr Alan Lee
Perceptions and Pictorial Representation
- 10.40 am **Professor Margaret Plant**, Art Historian, Monash University
Residues of Connoisseurship & Formalism in Recent Art Writing
- 11.00 am **Robyn Sloggett**, Conservator, University of Melbourne
The Effect of Surface Coatings
- 11.30 am MORNING TEA
- 12.00 pm **Chair: Christopher Saines**, Queensland Art Gallery
Review and Discussion Panel
- 1.00 pm LUNCH
- 2.10 pm **Chair: Jacqueline Macnaughtan**
Richard Neville, Curator, Mitchell Library, Sydney; **Allan Byrne**, Conservation Consultant
Facelifts—Nineteenth-Century Portraits & Variations on the Academic Theme
- 2.40 pm **Bridget Whitelaw**, Curator, National Gallery of Victoria; **John Payne & Gillian Leahey**, Conservators
The Art of Frederick McCubbin: a new perspective
- 3.10 pm **Paula Dredge**, Conservator, Art Gallery of New South Wales, with **Mary Eagle**, Curator, Australian National Gallery
John Russell: A Study of his Impressionist technique
- 3.40 pm Discussion
- 4.00 pm Close of Conference: **Professor Deryck Schreuder**, Associate Director, Humanities Research Centre
John McPhee, Australian National Gallery & HRC Representative

- 6.00 pm **Dott. Colalucci**, Senior Restorer, Sistine Chapel
Tickets \$10.00; ANG Members and Concessions \$6.00
Phone enquiries (06) 271 2502

Posters exhibited during the Conference will include looking at the work of Thomas Bock (Queen Victoria Museum and Art Gallery, Tasmania) and the technique of Rubens as seen in 'Woman in a Fur Wrap', after Titian (Queensland Art Gallery).

Participants in the Articulate Surface Conference will be permitted *multiple entry* to the exhibition—Rubens and the Italian Renaissance, once they have purchased an initial entry ticket which has been endorsed by the ANG.

Further entries will only be permitted by showing the attendant this ticket.

HUMANITIES RESEARCH CENTRE
AUSTRALIAN NATIONAL UNIVERSITY

CONFERENCE: 'THE ARTICULATE SURFACE'
1-3 MAY 1992

PARTICIPANTS

Miss Valerie Airey, Education Section, Australian National Gallery
Pamela Bell, Curator, Sydney Collection, University of Sydney
Mr David Bomford, Senior Restorer, The National Gallery, London, Humanities Research Centre, Conference
Visitor
Dr Tim Bonyhady, Faculty of Law, Australian National University
Dr Annette Van Den Bosch, Department of Humanities, University of Western Sydney
Ms Ann Brothers, Registration Department, National Gallery of Victoria
Mr Iain Buchanan, Art History Department, Auckland University
Erica Burgess, Conservator, Australian National Gallery
Roger Butler, Curator, Australian National Gallery
Allan Byrne, Conservation Consultant, Sydney
Dr Leslie Carlyle, Canadian Conservation Institute
Jane Clark, Co-ordinating Curator of Australian Art, National Gallery of Victoria
Stephen Coburn, Regional Galleries Association, Art Gallery of NSW
Mrs Angela Compton, Education Section, Australian National Gallery
Ms Kerry-Anne Cousins, Nolan Gallery
Mrs Elizabeth Davies, Education Section, Australian National Gallery
Mr Michael Denholm, Department of Art History, Australian National University
Mrs Anna Diakowska-Czarnota, Paintings Department, International Conservation Services
Mrs Robin Dowling, Canberra
Paula Dredge, Conservator, Art Gallery of NSW
Miss Diane Dunbar, Queen Victoria Museum & Art Gallery, Tasmania
Mrs Bea Duncan, Education Section, Australian National Gallery
Ian Dungavell, Canberra
Ms Judy Dunlop, Ian Potter Conservation, University of Melbourne
Ms Deborah Durie-Saines, Department of Fine Arts, University of Sydney
Mary Eagle, Curator, Australian National Gallery
Catherine Earley, Painting Conservator, Conservation Department, National Gallery of Victoria
Deborah Edwards, Curator, Australian Art Department, Art Gallery of NSW
Dr Paul Eggert, Department of English, Australian Defence Force Academy
Mr Chesley Engram, Preservation Services, National Library of Australia
The Hon. Wendy Fatin, Minister for the Arts & Territories
Kathryn Ferguson, Private Paintings Conservator, Canberra
Mr Bruce Ford, Conservation Scientist, Australian National Gallery
Ms Caroline Fry, University of Melbourne
Ann Galbally, Art Historian, University of Melbourne
Ms Gudrun Genee, Education Section, Australian National Gallery
Ms Caroline Godfrey, Enmore, NSW
Tracey Golds, Conservation Department, National Gallery of Victoria
Dr Ted Gott, Curator, Australian National Gallery
Mrs Geraldine Gourlay, Canberra
Anna Gray, Australian War Memorial
Pamela Gray, Curator, The Australian Children's Literature Foundation, Dromkeen
Dr Priscilla Henderson, Canberra
Ms Sarah Hillary, Conservation Department, Auckland City Art Gallery
Dr Ursula Hoff, Art Historian and Curator, National Gallery of Victoria
John Hook, Conservator, Queensland Art Gallery
Elizabeth Imashev, Curator, Mitchell Library, State Library of NSW
Alison Inglis, Lecturer in Art History, University of Melbourne
Anne I'Ons, Conservator, Australian War Memorial Annex, Canberra
Mrs Pamela James, Department of Humanities, University of Western Sydney
Bettina Jessell, The Art Restoration Center, Maryland USA
Ms Barbara Kane, Department of Fine Arts, University of Melbourne
David Keany, Conservator, Australian War Memorial
Jane Keech, Curatorial Studies, University of Melbourne

Sarah Kemp, National Gallery of Victoria
 Ms Jacqueline Kirkpatrick, Department of Art History, Australian National University
 Ina Koneczna, Australian Archives
 Stewart Laidler, Conservator, Art Gallery of NSW
 Deborah Lau-Greig, Conservation Department, National Gallery of Victoria
 — Mrs Langton-Frasers, Queensland Art Gallery
 Gillian Leahy, Paintings Conservator, Conservation Department, National Gallery of Victoria
 Dr Alan Lee, Wagga Wagga
 Carolyn Lehne, National Centre for Cultural Heritage Science Services, University of Canberra
 Mrs Catherine Lillico-Thompson, Paintings Department, International Conservation Services, Sydney
 John Lindsay, Armidale
 Mrs Jackie Linkson, Canberra
 Alan Lloyd, Senior Conservator, Department of Conservation, Art Gallery of NSW
 Michael Lloyd, Senior Curator, Australian National Gallery
 Jacqueline Macnaughtan, Conservator, Humanities Research Centre, Conference Co-convenor, The Articulate
 Surface
 Ms Jenny Manning, Education Section, Australian National Gallery
 Paddy Marlton, Art Department, Copland College, Canberra
 Lois Mathiesson, Ian Potter, Art Conservation Centre, Museum of Art, University of Melbourne
 Julia May, Wagga Wagga
 Dr James McCauley, Canberra
 Mrs Doris McCauley, Canberra
 Mr Frank McDonald, Potts Point, NSW
 Patricia McDonald, Curator/Art Historian, Australian Art, Art Gallery of NSW
 Richard McDonald, Art Conservation, RSM
 John McPhee, Senior Curator, Australian Art, Australian National Gallery
 Drusilla Modjeska, Sydney
 Dr Ann Moffatt, Art History Department, Australian National University
 Dr Milton Moore, Canberra
 Mrs May Moore, Canberra
 Gloria Morales, Canberra
 Therese Mulford, Conservation Department, Queen Victoria Museum & Art Gallery
 Mr Natan Nadas, East Sydney Technical College
 Richard Neville, Curator, Mitchell Library, State Library of NSW
 Gael Newton, Curator, Photography Department, Australian National Gallery
 — Elise O'Connor, Melbourne
 Ms Robijn Ong, Education Section, Australian National Gallery
 Ken Orchard, Department of Creative Art, University of Wollongong
 Ms Bronwyn Ormsby, Conservation Department, University of Canberra
 Ms Johanna Owens, Art Collection, Australian National University
 Miss Veronica Pardey, Avalon Beach, NSW
 Mr Chris Payne, Paintings Conservation Department, ARTLAB Australia
 John Payne, Conservator, National Gallery of Victoria
 Barry Pearce, Curator, Art Gallery of NSW
 Ms Kristin Phillips, Paintings Conservation Department, ARTLAB Australia
 Prof. Margaret Plant, Department of Visual Art, Monash University
 Ms Sarah Powell, Paintings Conservation Department, ARTLAB Australia
 Ron Radford, Director, Art Gallery of South Australia
 Ms Marion Ravenscroft, Palm Beach, NSW
 Ms Sarah Rennie, Registration Department, Australian National Gallery
 Ms Michaela Richards, Art History, Australian National University
 Ms Somporn Rodboon, Art Theory Department, Canberra School of Art, Australian National University
 — Christopher Saines, Curator, Queensland Art Gallery
 Margaret Sawicki, Conservation Department, Art Gallery of NSW
 Prof. Deryck Schreuder, Associate Director, Humanities Research Centre
 — Ms Joanne Shea, Department of Conservation, Queensland Art Gallery
 Robyn Sloggett, Conservator, Ian Potter, Art Conservation Centre, University of Melbourne,
 Anna Southall, Senior Restorer, Tate Gallery, London, British Council Visitor, —
 Mr David Stein, Paintings Conservator, David Stein & Co Pty Ltd
 Dr Margaret Stoljar, Modern European Languages, Australian National University, Humanities Research Centre,
 Visiting Fellow
 Miss Deborah Stone, Department of Visual Arts, The Emanuel School, Sydney
 June Sutherland, Wagga Wagga

Miss Pam Swaffield, Nolan Gallery, Canberra
Virginia Swan, Registration Department, National Gallery of Victoria
Mr Eugene Taddeo, Paintings Conservation Department, ARTLAB Australia
Edward Terrell, Department of Art/Design, La Trobe University College, of Northern Victoria
Ms Carrie Thomas, National Centre for Cultural Heritage Science Services, University of Canberra
Emeritus Director Daniel Thomas, Art Gallery of South Australia
Peter Townsend, Art Monthly
Mr Angus Trumble, Gallery Society, University of Melbourne
Mrs Sheila Turner, Education Section, Australian National Gallery
Dr Nancy Underhill, Department of Art History, University of Queensland
Margaret Vine, Department of Australian Art, Australian National Gallery
Ms Priscilla Wadham, Canberra
Dr Sue-Anne Wallace, Museum of Contemporary Art, Sydney, Humanities Research Centre, Conference Co-convener, *The Articulate Surface*
Ms Michelle Wassall, National Centre for Cultural Heritage Science Services, Canberra
Ms Linda Waters, Conservation Department, National Gallery of Victoria
Ms Helen Weidenhoffer, Paintings Conservation, ARTLAB Australia
Bridget Whitelaw, National Gallery of Victoria
Ms Avryl Ann Whitnall, Preservation Department, State Library of NSW
Lola Wilkins, Senior Curator, Art Section, Australian War Memorial
Mrs Marj Wilson, Education Section, Australian National Gallery
David John Wise, Eastwood, NSW
Ms Ann Wookey, Art History Department, La Trobe University
Prof. Jenny Zimmer, Historian, Writer & Critic, Head, School of Art and Design, Monash University

**THE ARTICULATE SURFACE: DIALOGUES ON PAINTINGS BETWEEN CONSERVATORS
CURATORS AND ART HISTORIANS
1—3 MAY 1992**

Synopsis of a paper to be presented on
Friday 1 May at 9.30 a.m.

DANIEL THOMAS
Emeritus Director, Art Gallery of South Australia

SEE!

We don't always see what is there when we look. A brief tribute to conservators and their contribution of meaning to paintings.

THE ARTICULATE SURFACE: DIALOGUES ON PAINTINGS BETWEEN CONSERVATORS
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Synopsis of a paper to be presented on
Friday 1 May at 9.40 a.m.

DAVID BOMFORD
Senior Restorer, The National Gallery, London
HRC Conference Visitor

PAINTING TECHNIQUES, REALISM AND ILLUSION

We study painting techniques in an attempt to recreate a act of painting carried out centuries ago. But how relevant or realistic is our quest? The lecture will try to illuminate this question and to describe some of the ways in which illusionistic effects have been achieved by the articulate surfaces of paintings.

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Synopsis of a paper to be presented on
Friday 1 May at 10.20 a.m.

ALLAN BYRNE
Conservation Consultant

THE STRUCTURE BEHIND: TECHNICAL EXAMINATION OF PAINTINGS

As no surface, particularly an articulate painted surface, can exist without supportive structures it is important to search behind or beneath the surface to fully understand the foundations of surface imagery. Artists utilise preliminary layers or fragments of previous compositions to supplement surface effects. This accumulation or building of layers to achieve the final visual and textural surface represents the history of artistic endeavour relating to an individual work. Using current technology conservators can document the materials and the sequence of their application in an effort to understand not only the structural foundations of a painting but also the rationale behind certain surface characteristics.

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Synopsis of a paper to be presented on
Friday 1 May at 11.40 a.m.

CHRISTOPHER SAINES
Curator

Queensland Art Gallery

JOHN HOOK
Conservator

TINTORETTO'S RESURRECTION: VISIBLE AND INVISIBLE EVIDENCE

This article seeks to examine this version of the resurrected Christ from both technical and stylistic perspective in order to place this work in the context of Tintoretto's oeuvre. The technical examination aims to demystify the use of x-radiography, infra-red and ultraviolet photography in determining changes in composition and the artist's technique. Cross sections of paint are also examined to explain the way the paint layers have been applied and any changes to the appearance of the work now compared to when it was painted in the 1550s. The original light and presentation, as well as the dynamics and theatricality of the composition, are also considered.

THE ARTICULATE SURFACE: DIALOGUES ON PAINTINGS BETWEEN CONSERVATORS
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Synopsis of a paper to be presented on
Friday 1 May at 2.30 p.m.

RON RADFORD
Director, Art Gallery of South Australia

***RE-ATTRIBUTION OF OLD MASTER PAINTINGS IN THE ART GALLERY
OF SOUTH AUSTRALIA***

It is often impossible to attribute an artist to an unidentified painting when it is covered with dirt, old dark varnish, old restorations and is cracked, blistered or flaking. This was the case with many of the Old Master paintings in the Art Gallery of South Australia. Working in conjunction with Artlab (the South Australian State Conservation Centre) I was able to re-attribute many paintings during, after and because of conservation. These included a number of Baroque paintings now firmly ascribed to such artists as Luca Giordano and Francesco Stringer. Also signatures and dates were found on a number of paintings after dirt and old varnish was removed. On other paintings interesting pentimento revealed the artists' changed intentions.

THE ARTICULATE SURFACE: DIALOGUES ON PAINTINGS BETWEEN CONSERVATORS
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1—3 MAY 1992

Synopsis of a paper to be presented on
Friday 1 May at 3.00 p.m.

JOHN PAYNE
Conservator

URSULA HOFF
Art Historian and Curator
National Gallery of Victoria

***LOOKING AT THE PROBLEM PICTURES:
THE REVISION OF THE CATALOGUE EUROPEAN PAINTING AND
SCULPTURE BEFORE 1800***

The catalogue of European Painting and Sculpture before 1800 in the National Gallery of Victoria is a rare document. First published in 1961 and revised in 1967, the third edition was published in 1973. Comprehensive catalogues such as this of collections in Australia are too few. This volume is a testament to the scholarship and enthusiasm of Dr Ursula Hoff. In 1990 Dr Hoff began the fourth revision of the catalogue and the re-examination of each work in the collection. For many of the entries this has involved no more than checking the dimensions and the general condition of the paint layer. For others it has involved a more extensive examination to draw together material evidence for consideration.

This paper deals with the small pieces of information which grow out of the collaborative examination of paintings by an art historian and a painting conservator. We all look at the front of pictures. For this study we also spent a 19th of time looking at the back and sides. In one instance a previously unrecorded label placed a van Dyck in an exhibition it was thought to have been excluded from. The impressed hands of the Antwerp St Luke guild on the reverse of the Teniers panel have set in motion some interesting discussion. Questions of condition, levels of repair, restoration, damage from previous treatment have all been considered. They are seldom revelatory, but our view of the paintings is more complex and more substantial. What is notable in the end is the difficulty in dealing with the problem pictures, those where attributions have been questioned or are in flux. It has never been an easy matter to have paintings in Australian collections taken seriously. It is easy to cast doubt on a picture from sixteen thousand miles away without actually seeing it. It is then a difficult matter to begin a rational process of re-examination. Art historians and conservators do their collections a great service when they get down to this task.

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Synopsis of a paper to be presented on
Friday 1 May at 2.30 p.m.

ELIZABETH IMASHEV
Curator, Mitchell Library, State Library of NSW

PAULA DREDGE
Conservator

STEWART LAIDLER
Conservator
Art Gallery of New South Wales

BARRY PEARCE
Curator

WAS WATLING THE PAINTING?

Recently the Art Gallery of New South Wales was offered the opportunity to acquire from a private collection an oil painting attributed to the early convict artist Thomas Watling. There are four oil paintings attributed to, or associated with the work of Watling. Three belong to the State Library of New South Wales. They all have an important place in the beginning of the iconographical history of the European settlement of Australia.

With the Co-operation of the State Library and the vendor of the privately owned work these four paintings were brought together in the Conservation Department of the Art Gallery for comparative technical analysis over several weeks. This analysis, allied with stylistic and art historical considerations, aimed to shed light on some basic questions about the context of the work.

The process crystallised a debate that has been taking place between scholars and curators for many years, but more intensely since the privately owned painting arrived in Australia in controversial circumstances during the late 1970's, when quite strong claims were being made for its authorship and origins. It is possible to now answer with a little more confidence some of the questions raised during this debate.

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Synopsis of a paper to be presented on
Saturday 2 May at 9.10 a.m.

MARY EAGLE
Curator, Australian National Gallery

SIGHTINGS

THE ARTICULATE SURFACE: DIALOGUES ON PAINTINGS BETWEEN CONSERVATORS
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1—3 MAY 1992

Synopsis of a paper to be presented on
Saturday 2 May at 9.30 a.m.

ANNA SOUTHALL
Senior Restorer, Tate Gallery, London
British Council Visitor

***THE MATERIALS OF BRITISH PAINTING 1800—1850:
IMITATION AND CHANGE***

This paper will be an interim report of a collaborative study, which will be published in a Tate Gallery catalogue accompanying the 1993 exhibition of the Vernon Collection of early nineteenth-century British Art. The present appearance of many British paintings of this period is dark, cracked and quite at odds with the effects the artists sought and achieved, as they imitated the translucent and vibrant colours of the Dutch, Flemish and Venetian 'Old Masters'.

Ten artists: Briggs; Callcott; Etty; Goodall; Jones; Hilton; Mulready; Landseer; Stothard and Wilkie have been selected from the sixty four represented in the Vernon Collection, and their work will be examined. What materials did they use? How far were the so-called secrets of the Old Masters really known to them and if they were, how closely were they followed? Was the fashion for golden paintings responsible for what now appears to have been a disastrous choice of materials? The results of technical examinations of the paintings will be compared with contemporary accounts such as artists' writings, and the manuals and colourmen's catalogues examined by Dr Leslie Carlyle, the collaborator in this project.

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Synopsis of a paper to be presented on
Saturday 2 May at 10.10 a.m.

DR LESLIE CARLYLE
Canadian Conservation Institute

***FROM DEAD-COLOURING TO FINISHING: BRITISH NINETEENTH-
CENTURY OIL PAINT APPLICATIONS AS DISCUSSED IN
CONTEMPORARY OIL PAINTING INSTRUCTIONAL BOOKS***

Although nineteenth-century oil painting instruction books varied substantially in the amount of detail they provided on the process of painting and on the materials to use, taken as a whole these sources offer valuable insight into methods and materials which were current.

After a brief introduction to the sources and a discussion of some of the general trends, each stage of painting will be discussed separately. How the painting instructions may translate into painting cross-sections as viewed under the microscope will be considered and the complexity of layers which would result from authors' recommendations will be emphasised.

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Synopsis of a paper to be presented on
Saturday 2 May at 11.15 a.m.

ALISON INGLIS
Lecturer in Art History, University of Melbourne

DR ANN GALBALLY
Art Historian

JOHN PAYNE
Conservator

ROBYN SLOGGETT
Conservator

***'WHAT DID THE PICTURE'S SURFACE CONVEY?' THE PRACTICE OF
COPYING IN THE NATIONAL GALLERY OF VICTORIA DURING THE
COLONIAL PERIOD***

This paper seeks to examine the concept of 'copying' as a principle art teaching method during the nineteenth century, and its application within colonial Victoria. The 1860s debate in Melbourne concerning the role and validity of copies in a colonial art collection will be investigated; and this theoretical discourse will then be set against the technical information gained from existing nineteenth-century copies after contemporary European pictures in the National Gallery of Victoria Collection. Through this comparison, it is hoped to establish the relationship between what was thought to be conveyed and what was actually conveyed by the practice of copying.

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Synopsis of a paper to be presented on
Saturday 2 May at 11.35 a.m.

JANE CLARK

Co-ordinating Curator of Australian Art, National Gallery of Victoria

***'SHOW AND TELL': COMMUNICATING THE FINDINGS OF
CONSERVATION-CURATORIAL RESEARCH***

Within art museums, curators and conservators generally communicate quite well. We look at the same objects from different viewpoints. We can learn a lot from one another.

Joint research findings can be made available to our peers through technical reports or scholarly journals and conference papers. How do we share the information with our visiting public?

Recently the National Gallery of Victoria has made a modest attempt to incorporate material in exhibition graphics. Successful overseas models include the London National Gallery's *Art in the Making*, Impressionist exhibition and catalogue; the Washington National Gallery's *Feast of the Gods* project and currently *John Singer Sargent's El Jaleo*.

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Synopsis of a paper to be presented on
Saturday 2 May at 1.45 p.m.

ERICA BURGESS
Conservator

BRUCE FORD
Conservation Scientist
Australian National Gallery

ROGER BUTLER
Curator

***A STUDY INTO THE AESTHETIC, TECHNOLOGICAL AND CONSERVATION
TREATMENT OF AN AUSTRALIAN NINETEENTH-CENTURY PAINTING.***

This is a study of Benjamin Duterrau's painting 'Mr Robinson's First Interview with Timmy', c. 1840. Historically this is an important painting as it shows us something of Australian, or in this case Tasmanian, settlement history. George Augustus Robinson was the 'Conciliator' of the Tasmanian Aborigines. This painting and the 'Conciliation', 1840, were probably the first historical paintings to be executed in Australia. The 'Conciliation' is a 'sketch' for a large work titled the 'National Picture' painted in 1843 (its whereabouts unknown).

This project is an example of the interactive roles of the Conservator, Conservation Scientist and Curator. The painting 'Mr Robinson's First Interview with Timmy' has some interesting conservation problems, particularly the strong drying crackle pattern in the paint layer. Different types of analytical techniques have been used to help with the identification of the materials used and consequently determine why some structural problems have occurred. The techniques used in the treatment of the painting will also be discussed. During the examination, analysis and treatment of the painting, changes in pictorial composition have become evident.

The cleaning of this painting has prompted new curatorial investigations into the artists career. This has revealed his involvement with watch making, printmaking and the influence of his brother in law the historical painter Arthur Perrigal. His diverse early training perhaps determined the way that he approached painting during his years in Tasmania.

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Synopsis of a paper to be presented on
Saturday 2 May at 3.15 p.m.

DAVID KEANY
Conservator, Australian War Memorial

FIVE AUSTRALIAN ARTISTS

This talk will concentrate on the painting techniques of artists whose work can be seen in major Australian art museums: George Lambert, William Dobell, Donald Friend, Sali Herman and Sidney Nolan. Each painter has a very different way of handling paint which can be said to reflect individual visual goals.

The paintings discussed are representative of the artists' work and will be on display at the Australian War Memorial.

THE ARTICULATE SURFACE: DIALOGUES ON PAINTINGS BETWEEN CONSERVATORS
CURATORS AND ART HISTORIANS
1—3 MAY 1992

Synopsis of a paper to be presented on
Saturday 2 May at 3.30 p.m.

DR TED GOTT
Australian National Gallery

***LIGHTS AND DARKS—THE TECHNIQUE OF ODILIN REDON'S
CHARCOAL DRAWING***

The charcoal drawings of Odilon Redon from the 1880s and 1890s are usually described as being on buff or tan paper, which comes in a wide variety of shades. However, close observation reveals that the artist in fact used a more or less standard form of cream paper, and that the buff tonalities of his paper surfaces are achieved by a process of staining the paper before working in charcoal and black chalk. This staining process was merely one step in the complex creation of the artist's multilayered drawings. This paper examines briefly the phenomenon of different staining effects in Redon's oeuvre, looks at its role within the artist's overall technique of drawing, and points to problem areas which need to be considered. How prominently stained did the drawings become at the actual time of execution? Or are the strong buff and tan colours in Redon's charcoals a far cry from a much more subtle effect intended by the artist, and actually an accident of exposure to light over the past hundred years? Are we seeing cleverly tinted works of art, or merely damaged drawings?

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1—3 MAY 1992

Synopsis of a paper to be presented on
Saturday 2 May at 3.45 p.m.

MICHAEL LLOYD
Senior Curator
Australian National Gallery

ANDREW DURHAM
Conservator

JACKSON POLLOCK'S: BLUE POLES: SPONTANEITY AND FINESSE

THE ARTICULATE SURFACE: DIALOGUES ON PAINTINGS BETWEEN CONSERVATORS
CURATORS AND ART HISTORIANS
1—3 MAY 1992

Synopsis of a paper to be presented on
Saturday 2 May at 4.00 p.m.

ANN WOOKEY

Post-graduate Research Student, Department of Art History, La Trobe University

***HIDDEN AGENDAS: EARLY DESIGN MATRICES IN GODFREY MILLER'S
ART (NEW ZEALAND/AUSTRALIA 1893-1964)***

Many of Godfrey Miller's paintings are characterised by the abstract orchestration of form and colour over a geometric structural matrix; the matrix in turn comprises an integral part of the surface. The matrices of the mature work mostly drew upon dynamic symmetry design principles, first advocated around 1920. Miller's adoption of these into his work can be dated from manuscript sources to the second half of the 1930s. A previous searching by the artist for some such design system has, however, been discerned in three of his more naturalistic paintings. The microscopic examination of these, facilitated through the conservation departments of the Australian National Gallery and the National Gallery of Victoria, has shown traces of organisational grids well beneath the paint surface. This paper will address the contribution this analysis has made towards understanding the development of Godfrey Miller's artistic practice, and so towards resolving one of the quandaries surrounding this artist the dating of his oeuvre.

THE ARTICULATE SURFACE: DIALOGUES ON PAINTINGS BETWEEN CONSERVATORS
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1—3 MAY 1992

Synopsis of a paper to be presented on
Saturday 2 May at 4.15 p.m.

JACQUELINE MACNAUGHTAN
Conservator

IAN FAIRWEATHER'S SHALIMAR

Ian Fairweather's paintings have often posed particular problems for collectors and conservators. This solitary artist's way of living and creating was sublimely unconcerned with the future.

The fortuitous release of acrylic-based, fast-drying paint medium in the late 1950s gave Fairweather greater flexibility and freedom in his working process of continually searching, redefining and resolving 'painting problems' by encouraging the cultivated accident.

Shalimar, a major picture from this period was recently conserved. In the process, cross sections revealed an extremely complex layered structure. This understanding of the artist's working process helped to direct the approach to the conservation of this painting.

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Synopsis of a paper to be presented on
Saturday 2 May at 4.30 p.m.

PROFESSOR JENNY ZIMMER
Historian, Writer and Critic
Head, School of Art and Design, Monash University

***MEMORIES OF MASONITE AND DULUX:
A STUDY OF IMPORTANT ABSTRACT PAINTINGS OF THE 1950S AND
THE EARLY 1960S AND THEIR PRESERVATION***

The 1950s were quiet, not dull. It was a decade of intense discussion, experiment and improvisation—still somewhat removed from rapidly accumulating concepts of marginalisation and regionalism, and the global effects of international electronic communications. Publication was at a low ebb, criticism was scarce and studio methods were primitive and exploratory. Melbourne artists Leonard French, Roger Kemp, George Johnson, Leonard Crawford and others met in pubs to discuss art news from abroad, then returned to chilly improvised studios in garages and lofts to do battle with Masonite and Dulux.

In this do-it-yourself decade they made their own varnishes and gesso grounds, mixed paints from commercial products and applied them to standard sheets of composition board. The situation was paralleled in Sydney by Balson, Tuckson, Rapotec and others.

Australia's early history of avant garde non-objective painting is thus largely entrusted to materials and surfaces whose physical integrity is problematic. This paper explores an increasingly important but little examined stage in the history of Australian painting and examines difficulties likely to be faced by conservators and curators when the techniques, materials and methods used by a generation of artists may put parts of their heritage at risk.

THE ARTICULATE SURFACE: DIALOGUES ON PAINTINGS BETWEEN CONSERVATORS
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1—3 MAY 1992

Synopsis of a paper to be presented on
Sunday 3 May at 10.10 a.m.

DR ALAN LEE

***PERCEPTION AND PICTORIAL REPRESENTATION:
A REVISION OF A NEGLECTED SUGGESTION MADE BY HELMHOLTZ***

In his 1871 lecture, 'The Relation of Optics to Painting', Helmholtz suggested that, through a long history of practical experimentation, painters had developed effects that are of the greatest interest for the scientific understanding of vision. Although we all have learnt to see effortlessly what naturalistic pictures represent, it is only with difficulty that we can be made aware of how the techniques of the painter also indirectly model human perceptual capacities. This relationship between perception and the painter's art is only to be uncovered by careful investigation, and I believe there is still much that remains to be discovered. Taking a lesson from Leonardo's Notebooks about the representation of coloured drapery, I show how we can learn to distinguish coloured objects in black and white photographs—though at first this must seem an impossible accomplishment. Through a series of such practical examples that connect perceptual psychology to various traditions and skills of the painter, I try to advance a general thesis about the relationship between perception and pictorial representation.

THE ARTICULATE SURFACE: DIALOGUES ON PAINTINGS BETWEEN CONSERVATORS
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1—3 MAY 1992

Synopsis of a paper to be presented on
Sunday 3 May at 10.40 a.m.

PROFESSOR MARGARET PLANT
Department of Visual Arts, Monash University

***RESIDUES OF CONNOISSEURSHIP AND
FORMALISM IN RECENT ART WRITING***

The paper will question whether Formalism in fact amounts to a coherent 'theory', by reviewing the late nineteenth-century presentations of Morelli, Riegl, Wofflin, Bell etc.; the mid-century Greenberg position and the recent positive claims for formalism by Yves Alain-Bois.

It will consider the Formalistic observations in avowed opponents such as Panofsky and T.J. Clark.

Connections with Phenomenology and Gestalt Psychology will be explored.

The anti-intellectualism, elitism and essentialism of Formalism will be considered while proposing that it is residual in much current theory.

THE ARTICULATE SURFACE: DIALOGUES ON PAINTINGS BETWEEN CONSERVATORS
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Synopsis of a paper to be presented on
Sunday 3 May at 11.00 a.m.

ROBYN SLOGGETT
Conservator, Ian Potter Conservation Centre
University of Melbourne

THE EFFECT OF SURFACE COATINGS

This paper addresses issues of a practical, aesthetic, and ethical nature relating to protective coatings on a range of Australian paintings. Problems to be examined include those concerning saturation and consolidation of paint surfaces by contemporary artists, aesthetic and practical considerations for revarnishing including methods of determining the artist's preferred finish. Various approaches to the treatment of nineteenth and twentieth century works will be examined.

THE ARTICULATE SURFACE: DIALOGUES ON PAINTINGS BETWEEN CONSERVATORS
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1—3 MAY 1992

Synopsis of a paper to be presented on
Sunday 3 May at 2.10 p.m.

RICHARD NEVILLE
Curator Pictures Research
Michell Library
State Library of New South Wales

ALLAN BYRNE
Conservation Consultant

***FACELIFTS—NINETEENTH-CENTURY PORTRAITS AND VARIATIONS
ON THE ACADEMIC THEME***

At the end of May 1992 the State Library of NSW will open a major exhibition, entitled *Faces of Australia: Image, Reality and the Portrait*, about its portrait collection.

Part of the project has involved the documentation of each image to establish, as far as possible, its history and provenance. In other words the interpretation of the portraits involves *asking questions about the physical nature of the image as well as its content.*

A substantial private donation was made for conservation work on oil portraits (35 in all). Apart from giving the paintings a 'face lift'—repairing the damages of previous restoration work, and uncovering inscriptions etc.—the work gives us a much clearer idea of how the portraits once looked. The conservation also gives a 'face lift' to our conceptions about these portraits. Is the notion of 'dark' colonial portraiture really only yellowed varnish? Are some icons of Australian portraiture really only the work of later restorers? My paper will argue that *it is to the detriment of bank of knowledge on Australian art history to ignore the physical state of objects, and to concentrate only on its subject.* A balance must be found.

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Synopsis of a paper to be presented on
Sunday 3 May at 2.40 p.m.

BRIDGET WHITELOW
Curator

GILLIAN LEAHY
Conservator
National Gallery of Victoria

JOHN PAYNE
Conservator

THE ART OF FREDERICK McCUBBIN: A NEW PERSPECTIVE

Collaborative work for the exhibition *The Art of Frederick McCubbin* has enabled us to challenge some of the traditional views of McCubbin as an artist who embraced the nationalistic aesthetic of the Heidelberg School and the techniques of impressionism. These heroic portrayals of the pioneers in fact form a small part of his oeuvre. They are also qualitatively different from the nationalistic works of Roberts and Streeton of the same period. McCubbin went on to produce some of his most compelling art at the end of his career.

Most importantly the exhibition has demonstrated McCubbin's long term interest in the quality and variety of the painted surface itself. Examination of the surfaces of the late paintings in particular reveals that McCubbin usually worked in a manner opposed to the general principles of impressionism. These works are often painstakingly composed from earlier sketches, painted over many days with areas of the canvas being substantially reworked.

The great variety of surface technique and subject matter show McCubbin's eclectic search for visual models. His letters similarly reveal a wide ranging interest in both traditional and contemporary artists, yet these were a point of inspiration rather than imitation for him. Unlike his Australian contemporaries in London and Europe who faltered later producing hackneyed images, McCubbin was able to continue to produce highly original and inventive art in his late years.

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1—3 MAY 1992

Synopsis of a paper to be presented on
Sunday 3 May at 2.40 p.m.

PAULA DREDGE
Conservator
Art Gallery of New South Wales

MARY EAGLE
Art Historian
Australian National University

JOHN RUSSELL: A STUDY OF HIS IMPRESSIONIST TECHNIQUE

This paper seeks to consolidate the technical information gathered from the examination of a number of oil paintings by John Russell. It is hoped that this survey can then be of both art historians and conservators in order to provide information on Russell's oeuvre as a whole, or to have a starting reference when studying specific paintings.

A picture soon arises when studying a number of paintings by Russell, of an artist who was fairly consistent in his use of materials and technique, a classic example of a late nineteenth-century French Impressionist painter, (the Australian Impressionists, although connected by the association between Russell and Tom Roberts, were quite different in their use of materials and techniques). Russell's paintings demonstrate many of the French Impressionist techniques which were so startling and new in the late nineteenth century, pre-stretched canvases for plain air painting, unusual sized and shaped canvases, pure unmixed colours, non-earth pigments and a dry opaque paint film.

It is becoming increasingly apparent that a more complete understanding of an artist's intent and methodology is necessary when decisions are made about the treatment and presentation of works in museums. Detailed physical information can only help to fill out this picture.



**PUBLICATIONS WILL BE AVAILABLE FOR
PURCHASE AT COST PRICE AT THE
REGISTRATION DESK.
THEY INCLUDE:**

***Long Lost Relations and New Found Relativities: Issues in the
Cleaning of Paintings***

by Gerry Hedley - Donations of \$5 or more in exchange for this essential reading will contribute to the Gerry Hedley Research Fellowship, administered by the Courtauld Institute.

***Shared Responsibility: A Seminar for Curators and
Conservators.***

A desk copy of this volume will be available for perusal as well as order forms. Orders for \$30 Canadian, pp. will be forwarded to the National Gallery of Canada at the close of the conference.

Art Museums Association of Australia publications:

Directory of Australian Art Museums and Public Galleries

Published in conjunction with the National Centre for Australian Studies at Monash University. The Directory provides an essential reference source for all those connected with art museums and public galleries throughout Australia. Information related to collections, staff and full contact details are provided. This second edition gives expanded information on collections, public programs and access. It also includes maps

(AMAA members) \$12.50 (non-members) \$14.00

***Independent Curators: A Guide for the Employment of
Independent Curators***

Commissioned by the AMAA in response to the field's strongly expressed need to see standards and fees established. This guide is a must for all independent practitioners and those who employ them.

(AMAA members) \$12.50 (non-members) \$14.00



SOME CONVENIENT EATING PLACES

(NOT NECESSARILY GUARANTEED BY THE HRC)

<i>CHINESE</i>	Dragon Inn, 122 Bunda St., Canberra City	2480569
	Happy's Restaurant, Garema Place, Canberra City (open 7 days)	2497015
	Imperial Court, 40 Northbourne Ave., Canberra City (open 7 days)	2485547
	*Great Wall, 113-119 Marcus Clarke St, (City West Car Park Bldg) (open 7 days)	2475423
<i>FRENCH</i>	Chez Vous, Cusacks Arcade, Green Sq., Kingston	2959925
	The French Kitchin (Crêperie), The Boulevard, City (upstairs)	2475741
	Fringe Benefits, Capital Centre, 54 Marcus Clarke St., City	2474042
<i>INDIAN & PAKISTANI</i>	*Shallmar, Tasman House, Hobart Place, Marcus Clarke St.	2496784
	Taj Mahal, 39 Northbourne Ave., Canberra City	2476528
	Shah of India, 34 Northbourne Ave., Canberra City	2486741
	Anarkali (Pakistani), Wales Centre, London Cct, Canberra City	2476135
<i>ITALIAN</i>	Danté's Coffee & Spaghetti Bar, 106 Alinga St, Canberra City (BYO)	2475121
	De Depot, 27 East Row., Canberra City	2496404
	La Scala, Cinema Centre, Bunda Street, Canberra City	2488338
	Mama's Trattoria, 7 Garema Place, Canberra City	2480936
	Marinetti, O'Connor Shops (booking essential)	2487238
<i>JAPANESE</i>	Asakusa, Green Sq., Kingston	2953608
<i>LEBANESE</i>	All Baba, (also take away), Garema Place/Bunda St., Canberra City	2572538
<i>MALAYSIAN</i>	Malaysian Restaurant, 71 London Circuit, Canberra City	2498736
<i>THAI</i>	Thai Room Restaurant, 47 Northbourne Avenue, Canberra City	2485931
	Thai Lotus, 27 East Row, Canberra City (upstairs) BYO & Licensed	2496507
<i>TURKISH</i>	Anatolia, Cnr Mort and Bunda Streets, Canberra City	2571100
<i>VIETNAMESE</i>	Canberra Vietnamese Restaurant, 21 East Row, Canberra City	2474840
	Vietnam Restaurant, O'Connor Shops	2487093
<i>SEAFOOD</i>	Fishermans Wharf, Cooleman Court, Weston	2886362
	The Fishing Village, Hawker Shopping Centre	2547511
<i>GENERAL</i>	*Asian Bistro (also take-away), ANU Union (upstairs)	(ext. 2287)
	The Avenue, 32 Northbourne Ave., Canberra City	2487755
	Calypso Coffee Lounge, ANU Union (upstairs). Also open Saturday lunchtime	2476687
	Esquire, Garema Place, Canberra City	2479821
	Glebe Park a la Carte (Variety of foods in park-like venue), 15 Coranderk St., Canberra City (open 7 days)	2576512
	The Lobby (haunt of parliamentarians), King George Terrace, Parkes	2731563
	Le Carousel, (view of Canberra), Red Hill Lookout, Red Hill	2732915
	Mopokes, 173 City Walk, Canberra City (open 7 days)	2488709
	Pancake Parlour, Alinga St., Canberra City (by bus interchange) (open 7 days)	2472982
	*Peppers Restaurant and Bar, Canberra Arcade, Canberra City	2491120
	Pizza Hut, Lonsdale St., Braddon (open 7 days)	2571144
	Tilley Devine's Cafe & Gallery, Lynham Shops	2491543
	The Tower Restaurant & Cafe (Revolving), Black Mountain, Canberra City	2486162
	Woodstock Steak & Pizza House, City Walk, Canberra City (open 7 days)	2497969
	*Workers Club, Childers Street, Canberra City	2480399
*Vivaldi, ANU campus (adjacent to Arts Theatre)	2572718	

*Close proximity to HRC

Many other restaurants are listed in the Yellow Pages of the telephone directory.

LIVERSITY MAP



