

## HOWARD HAMILTON TAYLOR (1918 - 2001)

Howard Taylor lived the most perfect, most complete life of art, and his unique personal vision from the beginning went far beyond the conventions of self-expression. It was as if he sensed the extraordinary power and purity of that vision was to become a life task which placed on him intellectual demands and a creative discipline which was to shape and define his creative life for more than fifty years.

That he lived this extraordinary life, as an Australian in Australia, and for the greater part in comparative obscurity, adds an enormous feeling of poignancy to his passing because he, more than any other Australian artist, perhaps even of any other naturalist or scientist or compassionate interpreter of the magical Australian landscape, sought and found the very essence of that landscape. It is that extraordinary enunciation and richly orchestrated revelation of the life, structure, rhythms, light, colour and movement of that landscape which not only gave us his revelations but, in its making, some of the most stunning and original visual images of the past century.

### The Artist as Craftsman

In the 1950s and early 1960s, few, if any, of his contemporaries comprehended his unique images and even less his apparent obsession with the craft of making art. The sheer integrity that he demanded of his making and doing skills at every stage probably discomforted many of them, especially at a time when artists were being easily seduced by modern quick fix materials and where speed and convenience of art working in search of instant gratification was becoming the norm. Whilst that would have been reason enough for this consummate master to follow this road, his inspiration sprang from a much more profound source and that was his passion for the perfection of the subject matter of his art. It was as if his subject was in continual dialogue with him, constantly demanding that he push the limits of his creative skills until he had effected that most perfect closure to the visual problem, or it was set quickly aside for another time. It was here in his beloved bush block of Aldersyde at Bickley where this gentle man, a father of two girls and a boy, with his lifelong soul mate Sheila lived their lives and shared in the magic of those achievements.

Yet it was also here, in this isolated, sun drenched corner of the Western world, that this remarkable man in the second half of the twentieth century, in his quest for the most perfect crafting of his art and his interpretation of the life force which filled his vision, undertook a personal voyage of rediscovery of the most intimate craft skills embedded in the art of early Europeans.

He sought out the most intricate secrets of the great Mediaeval painters and craftsmen in order to help coax into life the response of his available materials to the demands of his artistic vision. As his deepening knowledge and understanding of the dynamics of light and colour took him further into the Australian landscape, so too did his exquisite preparation for painting reach to higher and higher levels. This period saw the completion of a remarkable series of bush studies all painted after the exact manner of the early European egg tempera masterpieces, but his genius lay in the way in which he had exploited the capacity for this medium and technique to solve and advance his constant struggle to capture the most subtle phenomena of light and colour.

The architecture and foundations of those brilliant early years shines through every subsequent period of his prolific artistic development. Whilst he showed his work at frustratingly long intervals during the first three decades, this was not, as many suggested, part of the eccentricity or other-worldness of the man. These intensive periods of development could be likened to passionate love affairs, intensive, totally demanding, but like any deep commitment, they were not publicly declared until they had fully run their course. Each exhibition was like a journey through the mind of the artist and for the growing numbers of followers they became exquisite books of instruction.

### The Artist in Public

It was inevitable that Taylor would escalate the scale of his works. Whilst he retained his lifelong love of making small, intimate and ephemeral studies, his sheer capacity for spatial investigation led him to make increasingly larger constructed paintings and then the large free standing works. As in all other things, his purpose for sculpture went far beyond those of his contemporaries, and in many ways those strongly held convictions made for nervous patrons.

One of the countless personal pleasures this wonderful human being gave me during our lifelong friendship was the opportunity to commission, or oversee the commissioning, of several of his major works of art in public. It is a sad reflection on the continuing lack of sensitivity of too many of our civic leaders, politicians and even many professionals that the Taylor public sculptures were never accorded the duty of care they deserved. They were, like everything else he touched, works of exquisite simplicity but also of subtlety and strength. Again the legacy of his artistic craftsmanship, truth to materials and processes placed his work at the forefront of Australian achievement.

Yet also this field of achievement revealed the gentleness, compassion and sensitivity of Howard Taylor and his modesty. Where so many others, irrespective of their creative excellence, felt impelled to impress their ideas and demands on their patrons, he always gave his total and abiding commitment to the making of the art itself. He deeply appreciated the honour and joy of making the work and such was the quality of his proposals that they spoke for themselves, directly and compellingly. He never compromised, he never had need to, but if things went wrong, as they did from time to time, he patiently made it right or accepted the outcome with quiet forbearance.

### The Artist as Teacher

Too little is known of this man's contribution to the lives of many young artists, craftspersons, designers and architects. Yet he played a decisive role in the reformulation of art and design education throughout the late 1950s to the mid 1960s in Western Australia when our friendship began as teachers in the rusticated studios of the old Perth Technical College. Whilst it was to become my lifework as the architect of the new programs and the rapid growth of a modern art and design education which created the later schools first at the Western Australian Institute of Technology, and later Curtin University, it was the presence of this fine colleague which gave me the courage to pursue the course I took.

Whilst I was deeply impressed with the artist as teacher, it was not until I spent my first time with him and his family at the rambling homestead of Aldersyde and saw the first of his many works in progress that the extraordinary artistic dimension of this quiet and retiring man revealed itself. It was not simply the presence of so many art works in all their diversity, paintings, drawings, constructions and finely wrought maquettes, but the way in which the idea of his command and ownership of this fabulous domain of inventions and ideas overtook one's senses. He talked gently and sparingly about his work, and only when a direct and simple question was asked, but his language was as incisive and economical as any of the lines in the many thumbnail sketches and studies that demanded investigation at every turn.

Every piece of work and every stage of work in progress commanded one's attention and it was never a fleeting or transient encounter. Each visual encounter was transformed into an elegant instruction and often one that would reappear with subtle variations in other works, as if in dialogue, one with the other.

When he was with students, an air of extraordinary peace and warmth pervaded the atmosphere, as he gently coaxed their ideas into expression, but his finely tuned craftsmanship never allowed them to get away with any slipshod or flashy responses to problems in art. At a time when slick, synthetic materials and short-cut methods of preparing to make art were finding wide acceptance, he prepared a series of intricately designed panels which not only physically demonstrated every nuance of the potential behaviours of correctly planned and prepared palettes, but also analysed the actual performance of every kind of pigment, on every kind of ground under the specific climatic conditions in which Australian art was made.

The first systematic and effective teaching program on colour theory and practice was also brilliantly devised by this superb teacher, in the form of a three-dimensional demonstration model which went far beyond the then existing rigid, theoretical models of Ostwald and Munsell. Grounded in his own painterly crafts, it represented the outcomes of his many years of tireless and disciplined investigation of the phenomena of light and colour. For those students who had the wit and integrity to acknowledge his authority and unique insights, these were truly precious experiences.

Whilst he often protested his role as a teacher, his generosity in sharing his creative energy with others included other disciplines, such as architecture, within the embryonic Western Australian Institute of Technology, where the academic leadership then had the creative sensitivity to recognise the originality and designerly powers of this teacher and artist. Although he was by now beginning to reduce his contributions to formal education as his personal practice absorbed more and more of his energy, he sustained this activity for several years, even travelling to Perth after the dramatic move from Bickley to Northcliffe, to ensure that these interdisciplinary links were sustained and that the critical creative links between art, design, and the built environment were restored.

Howard Taylor was an Australian and his brilliant gifts and stunning vision was totally focused on the depiction of his beloved Australian bush. His vision, however, went far beyond the focus of any painter before him, in that none of them, irrespective of their unquestioned brilliance, ever interrogated and captured the complexity of structure, the ephemeral quality of its light and colour, or the rich and subtle patina of its living forms, as he did.

### Anthony K Russell A.M

Magda and Douglas Sheerer wish to thank:

Gary Dufour, Deputy Director, Chief Curator, Art Gallery of Western Australia for assisting in the initial documentation of the works in Howard Taylor's Studio.

Mark, Peter, Petros and their team at Art Presentations for constructing the panels, supports and frames for this Howard Taylor exhibition as they have done since 1988.

Tony Russell for writing such meaningful words. George Gregson for diligently assisting in the installation of this extensive exhibition.

Sheila Taylor for representing Howard at his exhibition openings at Galerie Dusseldorf since 1988 and for our continuing professional relationship and personal friendship.

Most of all we thank Howard Taylor for the ongoing legacy he has left to all Australians through his work.

HOWARD TAYLOR	1918 - 2001
1918	Born Hamilton, Victoria, 29 August Lives in South Australia up to 1932: moving then to Western Australia, studying at Perth Modern School Graduates Flying Training School, Pt. Cook, R.A.A.F. Awarded Sword of Honour as pilot of the year and goes to RAF UK
1938	Serves with R.A.F. in France
1939-40	Interned as a World War II prisoner of war from 19 May 1940 until the end of the war, in POW camps
1940-45	<i>Dulag Luft</i> Oberwesel, <i>Oflag IXA</i> Spangenberg, <i>Oflag VIIB</i> Warburg and <i>Stalag Luft III</i> Sagan (Germany) and <i>Stalag XXA</i> Thorn and <i>Oflag XXIB</i> Schubin (Poland). Returns to Perth November 1945
1946	Demobilised from RAAF, returns to England marrying Sheila Smith. Enrols as part-time student at Birmingham College of Art on RAAF rehabilitation grant
1946-48	Studies at Birmingham College of Art
1949	Returns with family to Perth, Western Australia, settles in Bickley and has first solo exhibition at Newspaper House, Perth
1967	Moves to Northcliffe, Western Australia
WA TEACHING	
1951-65	Painting and Drawing at Perth Technical College
1965-69	Painting, Drawing and Sculpture at School of Architecture, W.A.I.T. (now Curtin University of Technology)
1970	Drawing, Art and Design, W.A.I.T. Drawing, School of Architecture, University of Western Australia
SOLO EXHIBITIONS	
1949	<i>Oils, Egg Tempera and Watercolours by Howard Hamilton Taylor</i> , Newspaper House Gallery, Perth
1951	<i>Howard H. Taylor: A Private View of his Paintings (in oils, egg tempera and watercolours</i> , The Lesser Hall, Northam
1957	<i>Paintings, Sculptures and Reliefs</i> , Library, Adult Education Building Perth
1960	<i>Paintings by Howard Taylor</i> , Skinner Galleries, Perth
1963	<i>Paintings, Drawings and Reliefs</i> , Skinner Galleries, Perth
1963	Western Australian Pavilion, Sydney Trade Fair, Sydney
1967	<i>Sale by Auction of Paintings and Sculpture by Howard Taylor, Artist's Home 'Aldersyde'</i> , Bickley
1970	<i>Sculptures by Howard Taylor</i> , Skinner Galleries, Perth
1971	<i>Sculptures by Howard Taylor</i> , Festival of Perth Exhibition, University of Western Australia
1974	<i>Paintings</i> , Skinner Galleries, Perth
1977	<i>Paintings and Sculptures</i> , Undercroft Gallery, University of Western Australia
1978	<i>Figures in Landscape, Paintings, Sculptures and Drawings</i> , W.A.I.T., Perth
1978	<i>Paintings, Sculptures and Drawings</i> , Coventry Gallery, Sydney
1981	<i>Paintings, Sculptures and Drawings</i> , Quentin Gallery, Perth
1982	<i>Paintings, Sculptures and Drawings</i> , Old Court House Centre, Busseton
1985	<i>Sculptures, Paintings, Drawings 1942-1984</i> , Art Gallery of Western Australia
1986	Howard Taylor: Skeletal Remains, Nolan Room, Undercroft Gallery, The University of Western Australia
1988	<i>OBJECT - SPACE - FIGURE - GROUND</i> , Recent Paintings and Drawings, Galerie Dusseldorf, Perth
1989	<i>Flowers</i> , Pastels and Oils on Paper, Galerie Dusseldorf, Perth
1990	<i>Paintings and Pastels</i> , Festival of Perth Exhibition, Galerie Dusseldorf, Perth
1992	<i>Howard Taylor: In Private Hands</i> Erica Underwood Gallery, Curtin University of Technology
1993	<i>Howard Taylor Maquettes, Studies and Finished Work 1970's and 1980's</i> , Art Gallery of Western Australia
1993	<i>Drawings and Paintings</i> , Galerie Dusseldorf, Perth
1995	<i>Constructions - Paintings - Drawings - Maquettes</i> , Festival of Perth Exhibition, Galerie Dusseldorf, Inaugural Exhibition new Galerie Dusseldorf Building
1996	<i>Howard Taylor</i> , Art Gallery of Western Australia
1996	<i>Paintings and Drawings</i> , Galerie Dusseldorf, Perth
1996	<i>Fifth Australian Contemporary Art Fair</i> , Melbourne, 2-6 October.Galerie Dusseldorf Stand No.7
1998	<i>Howard Taylor</i> , Art Gallery of Western Australia
1998	<i>Paintings - Sculptures - Drawings</i> , Galerie Dusseldorf, Perth
1999	<i>Howard Taylor<span> </span>: Paintings and Drawings</i> , Annandale Galleries, Sydney, in association with Galerie Dusseldorf
1999	<i>Significant Works from the 60's, Paintings - Sculpture - Drawings</i> , Galerie Dusseldorf, Perth
2000	<i>Recent Work<span> </span>: Wall Sculptures - Paintings - Drawings</i> , Galerie Dusseldorf, Perth
2001	<i>Howard Taylor: P.O.W. Drawings</i> , John Curtin Gallery, Curtin University of Technology, Perth
2001	<i>Forest Radiance</i> , John Curtin Gallery, Curtin University of Technology, Perth
2001	<i>Galerie Dusseldorf   25th Anniversary   A Dedicated Tribute   Howard Taylor 1918-2001</i> , Galerie Dusseldorf, Perth
2002	<i>Howard Taylor: Paintings - Maquettes - Drawings</i> , Galerie Dusseldorf, Perth
2003	<i>Howard Taylor: Phenomena</i> . Museum of Contemporary Art, Sydney 17 September – 30 October;
2004	<i>Howard Taylor: Phenomena</i> . Art Gallery of Western Australia, Perth International Arts Festival, Touring Australia 2003/2006
2004	<i>Howard Taylor: Paintings - Maquettes - Drawings</i> , Galerie Dusseldorf, Perth, Perth International Arts Festival
GROUP EXHIBITIONS	
1949	<i>Annual Art Competition</i> , Art Gallery of Western Australia
1950	<i>Annual Art Competition</i> , Art Gallery of Western Australia
1951	<i>For the Heart's Sake</i> . Exhibition of Oil and Watercolours to help the 'National Heart Foundation Appeal, Claude Holchin Art Gallery, Boans Ltd, Perth
1951	<i>Annual Art Competition and Commonwealth Jubilee Open Art Competition</i> , Art Gallery of Western Australia
1951	<i>Western Australian Jubilee Exhibition of Paintings</i> , Art Gallery of Western Australia 17–27 July.
1953	<i>Annual Art Competition</i> , Art Gallery of Western Australia July–August.
1954	<i>Festival Exhibition of Contemporary Australian Art</i> , Art Gallery of Western Australia
1955	<i>The Perth Prize for Contemporary Art</i> , Art Gallery of Western Australia
1956	<i>First Festival of Perth Open-Air Art Exhibition</i> , Supreme Court Gardens, Perth
1957	<i>First Tasmanian Art Gallery Exhibition</i> , Tasmanian Museum and Art Gallery
1957	<i>The Perth Prize for Contemporary Art</i> , Art Gallery of Western Australia
1958	<i>Second Tasmanian Art Gallery Exhibition</i> , Tasmanian Museum and Art Gallery
1962	<i>Painters' Progress</i> , Art Gallery of Western Australia
1963	<i>The Perth Prize 1963</i> , Art Gallery of Western Australia
1963	<i>Seventh Tasmanian Art Gallery Exhibition</i> , Tasmanian Museum and Art Gallery, Hobart
1963	<i>Paintings from the West: 14 Western Australian Painters</i> , Museum of Modern Art and Design of Australia, Melbourne
1964	<i>Recent Acquisitions 1963–1964</i> , Art Gallery of Western Australia
1965	<i>Save the Children Fund Art Exhibition</i> , home of Mrs L Brodie-Hall, Gooseberry Hill, WA
1968	<i>Western Australian Artists</i> , Old Fire Station Gallery, Perth
1972	<i>Annual Invitation Art Exhibition for Original Prints and Drawings</i> , Architecture Building,Western Australian Institute of Technology
1972	<i>Sixteenth Tasmanian Art Gallery Exhibition</i> , Tasmanian Museum and Art Gallery, Hobart
1973	<i>Annual Invitation Art Exhibition</i> , Western Australian Institute of Technology, Perth
1974	<i>Western Australian Artists</i> , Art Gallery of Western Australia
1975	<i>Western Australian Artists 1960–1975</i> , Art Gallery of Western Australia
1979	<i>Sculpture in the City II</i> , Western Australian Sculptors Association, Perth
1979	<i>Selections from the Graylands Teachers College Art Collection</i> , Undercroft Art Gallery, The University of Western Australia, Perth
1980	Perceptions Gallery, Adelaide
1981	<i>Robert Holmes à Court Collection</i> , Greenhill Gallery, Perth August.
1981	<i>The Salec Minc Collection</i> , Undercroft Art Gallery,The University of Western Australia, Perth
1982	<i>Critics Choice</i> , Art Gallery of Western Australia
1982	<i>The Foulkes Taylor Years</i> Invitation Exhibition organized by WAIT (now Curtin University), Galerie Dusseldorf, Perth
1983	<i>Western Australian Paperworks</i> , Art Gallery of Western Australia, Queens Park Theatre, Geraldton, Claude Holchin Art Gallery, Albany
1984	Golden Mile Art Gallery, Kalgoorlie, Bunbury City Art Gallery, Bunbury, WA
1984	<i>The W.A.I.T. Collection 1968-1983</i> , Art Gallery of Western Australia
1984	<i>Australian Sculpture from the Collection</i> , Art Gallery of Western Australia
1987	Western Australian Art and Artists 1900 - 1950, Art Gallery of Western Australia, Bunbury Regional Art Galleries, Geraldton Regional Art Gallery
1987	<i>Among the Souvenirs Western Australian Art in the Eighties</i> , Art Gallery of Western Australia
1987	<i>Third Australian Sculpture Triennial</i> , National Gallery of Victoria
1987	<i>Thirteen Artists at Galerie Dusseldorf</i> , Galerie Dusseldorf, Perth
1988	<i>The Great Australian Art Exhibition 1788 - 1988</i> , Queensland Art Gallery, Brisbane, Queensland, The Art Gallery of Western Australia
1988	The Art Gallery of New South Wales, Tasmanian Museum and Art Gallery, Hobart, National Gallery of Victoria, Melbourne, Art Gallery of South Australia
1988	<i>Western Australian Artists</i> , Parliament House, Perth
1988	<i>First Australian Contemporary Art Fair</i> , Royal Exhibition Building, Melbourne, (Represented by Galerie Dusseldorf, Perth)
1989	<i>Heidelberg and Heritage Two Visions of Australia - One Hundred Years Apart</i> , Linden Gallery, Melbourne
1989	<i>Provincialism and Modernism in Perth</i> , Undercroft Gallery, University of Western Australia
1990	<i>Adelaide Biennial of Australian Art</i> , Art Gallery of South Australia

1990 *What Images return: Australian Art Since 1940*, Art Gallery of Western Australia  
 1990 *Second Australian Contemporary Art Fair* Royal Exhibition Building, Melbourne, (Represented by Galerie Dusseldorf, Perth)  
 1991 *The Constable Collection*, Lawrence Wilson Gallery, University of Western Australia  
 1991 *The Skinner Collection*, Lawrence Wilson Gallery, University of Western Australia  
 1991 *A Backward Glance* Perth Institute of Contemporary Art  
 1991 *90 Years: A Retrospective Exhibition of Art from Perth Technical College*, Alexander Library, Perth  
 1993 *Shaping Western Australia*, Art Gallery of Western Australia  
 1993 *The Joan and Peter Clemenger Triennial Exhibition of Contemporary Australian Art*, National Gallery of Victoria  
 1993 *The Constable Collection* Lawrence, Wilson Gallery, University of Western Australia  
 1994 *Tangerine Dreams: A Matter of Western Australian Style 1970 - 1980*, Lawrence Wilson Gallery, University of Western Australia  
 1994 *At the Front*, Art Gallery of Western Australia  
 1994 *Recent Acquisitions*, Edith Cowan University, Perth  
 1994 *Aurora*, Craftwest Gallery, Perth  
 1994 *The Stein Collection*, Lawrence Wilson Gallery, University of Western Australia  
 1995 *One Hundred Years: Western Australian Sculpture 1895 - 1995*, Art Gallery of Western Australia  
 1995 *Recent Acquisitions*, Edith Cowan University, Perth  
 1996 *Out of Australia: 61 Western Australian Artists*, Perth Institute of Contemporary Art, Perth  
 1996 *The Way we Were: 1940s - 1950s* Lawrence Wilson Gallery, University of Western Australia  
 1996 *Spirit and Place*, Museum of Contemporary Art, Sydney  
 1997 *I had a dream, Australian Art in the 1960's*, National Gallery of Victoria, Melbourne  
 1997 *Immaterial Landscape*, Art Gallery of Western Australia  
 1997 *Swingtime: East Coast - West Coast, Works from the 1960's - 70's* in the University of Western Australia Art Collection  
 The Lawrence Wilson Art Gallery, University of Western Australia  
 1997 *Galerie Dusseldorf - 21 Years On*, Galerie Dusseldorf, Perth  
 1997 *Large Scale Paintings from the Holmes à Court Collection*, Cullity Gallery, University of Western Australia  
 1998 *The Curtin Collection: 1968 - 1998*, John Curtin Gallery, Curtin University of Technology, WA, Goldfields Arts Centre Gallery, Kalgoorlie, WA  
 1998 *Material Perfection: Minimal Art and Its Aftermath - Selected from the Kerry Stokes Collection*, Lawrence Wilson Art Gallery, University of Western Australia  
 1998 *There was a Presence*, Mundaring Arts Centre, Mundaring, Perth  
 1998 *The Australian Drawing Biennale*, The Australian National University Drill Hall Gallery, Canberra; Lawrence Wilson Gallery, University of Western Australia  
 University Art Museum, The University of Queensland, Brisbane  
 1999 *Distant Horizons*, John Curtin Gallery, Curtin University of Technology, WA  
 1999 *The Australian Paper Art Awards 1999*, George Adams Gallery, Victorian Arts Centre, Melbourne; The Australian National University Drill Hall Gallery, Canberra  
 UTS Gallery, University of Technology, Sydney  
 2000 *The Colour of Water*, Perth International Arts Festival, Galerie Dusseldorf, Perth  
 2000 *Australian Painting Now*, John Curtin Gallery, Curtin University of Technology, WA  
 2000 *Side by Side*, Art Gallery of Western Australia  
 2000 *Now and Then: A Hundred Years of Art and Design from Perth Technical College to Central Metropolitan College of TAFE*, Perth Institute of Contemporary Art, Perth  
 Goldfields Arts Centre Gallery, Kalgoorlie; Katanning Gallery, Katanning; Mandurah Performing Arts Centre, Mandurah; Geraldton Regional Art Gallery  
 Vancouver Arts Centre, Albany; The Cannery Arts Centre, Esperance; Bunbury Regional Art Galleries, Bunbury; International Arts Space, Kellerberrin  
 Works from the Holmes à Court Collection, Holmes à Court Gallery, Perth  
 Federation: Australian Art and Society 1901 - 2001, National Gallery of Australia, Canberra; Lawrence Wilson Gallery, University of Western Australia  
 2001 *Passages in Landscape: Selected Works from the Holmes à Court Collection*, Holmes à Court Gallery, Perth  
 2001 *Phenomena New Painting in Australia: 1*, Art Gallery of New South Wales  
 2001 *Minimal: Selected Works from the Holmes à Court Collection*, Holmes à Court Gallery, Perth  
 2001 *Different Strokes from The Holmes à Court Collection*, Holmes à Court Gallery, Perth  
 2001 *Australian and New Zealand Paintings*: Martin Browne Fine Art, Sydney  
 2002 *Phenomena New Painting in Australia*: Ian Potter Art Gallery, Melbourne  
 2002 *Committed to the Present: 50 Years of the UWA Art Collection*, The Lawrence Wilson Art Gallery, University of Western Australia  
 2002 *The Asia-Pacific Triennial of Contemporary Art - APT 2002*, Queensland Art Gallery  
 2003 *Sublime: 25 Years of the Wesfarmers Collection of Australian Art*, Art Gallery of Western Australia; Geraldton Regional Art Gallery, Geraldton  
 Cairns Regional Gallery, Cairns; Heide Museum of Modern Art, Melbourne; Mornington Peninsula Gallery, Mornington; Brisbane City Hall Gallery, Brisbane  
 New England Regional Art Gallery, Armidale; Wagga Wagga Art Gallery, Wagga Wagga  
 Tasmanian Museum and Art Gallery, Hobart; Bunbury Regional Art Gallery, Bunbury.  
 2003 *Reflect/Refract*, Art Gallery of Western Australia  
 2003 *A New Outfit: Australian Artists Redress Modernism*, Lawrence Wilson Art Gallery, The University of Western Australia  
 2003 *Recent Additions to The UWA Art Collection*, Lawrence Wilson Art Gallery, The University of Western Australia  
 2003 *Paper Matters*, Lawrence Wilson Art Gallery, The University of Western Australia

COMMISSIONS

1960 Fremantle Passenger Terminal, 4 Mural Works  
 1961 T & G Building, Perth, Sculpture and Interior Design  
 1963 Western Australian Pavillion, Sydney Trade Fair, Sculpture Panels  
 1964 St. Peter the Apostle, Roman Catholic Church, Inglewood, Relief  
 1964 Fremantle Port Authority, Administration Building, Fremantle, Mosaic/Painting/Assemblage  
 1965 ANZ House, Perth, Sculpture and Relief  
 1967 ANZ Bank, Bunbury, Relief  
 1969 Princess Margaret Hospital, Perth, Children's Colour Design Wall Decorations  
 1971 W.A.I.T., Robertson Library, Painted Sculpture  
 1975 AMP Building, Perth, Concrete and Mosaic Sculpture *The Black Stump*  
 1978 W.A.I.T., Atkinson Forum, Perth, Wood Sculpture *Way Through*  
 1980 City of Bunbury, Wood Sculpture *Forest Trees*  
 1989 New Parliament House Canberra, Wood Sculpture for Formal Gardens, *Compass and Perspective*  
 Members Entrance Side. Gift from the Western Australian Parliament  
 University of Western Australia, Painting  
 1989/90 Curtin University of Technology, Refabrication of 'Way Through', public sculpture.  
 2000/01

AWARDS

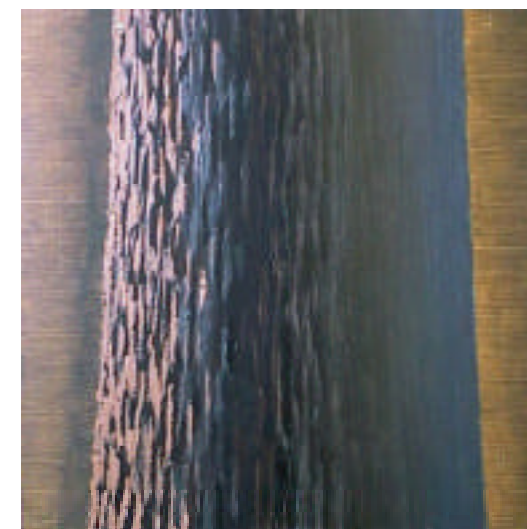
1975 Western Australian Arts Council Fellowship  
 1977 W.A.I.T. Artist-in-Residence  
 1978 Visual Arts Board, Australia Council Grant  
 1986 Australia Council Inaugural Emeritus Award  
 1989 Member of the Order of Australia  
 1991 Fellow, Curtin University of Technology, Perth WA  
 1993 Honorary Doctor of Letters, University of Western Australia  
 1999 Living Treasures Award, Western Australian State Government  
 2000 Lifetime Achievement Award, Citizen of the Year, Western Australian State Government  
 2001 Honorary Doctor of Technology, Curtin University of Technology, Perth WA

COLLECTIONS

National Gallery of Australia, Art Gallery of Western Australia, University of Western Australia, City of Bunbury  
 Curtin University of Technology, Edith Cowan University, Tasmanian Museum and Art Gallery, Parliament House Collection, Canberra  
 The Holmes à Court Collection, The Christensen Fund, Ian and Sue Bernadt Collection, Fremantle Port Authority, Guildford Grammar School  
 Salek Minc Collection, Bunbury Regional Art Galleries, State Library of Western Australia, Benedictine Community of New Norcia  
 Australian War Memorial, Art Gallery of South Australia, BankWest, Art Gallery of New South Wales, James Browne House, Osborne Park  
 Chartwell Collection Hamilton New Zealand, City of Hamilton Art Gallery, Hamilton, Victoria, Library and Information Service of Western Australia  
 New Parliament House, Canberra, National Gallery of Victoria, Wesfarmers Collection, Sir James and Lady Cruthers Collection  
 Kerry Stokes Collection, Royal Perth Hospital, King Edward Memorial Hospital, Queensland Art Gallery

# HOWARD TAYLOR

## - Towards Discovery -



## Paintings - Maquettes - Drawings

15 February - 28 March 2004



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