

An abstract painting featuring a dense, chaotic composition of thick, expressive brushstrokes. The color palette is dominated by vibrant orange, teal, and blue, set against a dark, almost black background. The strokes vary in thickness and direction, creating a sense of movement and depth. The overall effect is one of intense energy and complexity.

# OF MAN AND NATURE

THE DIVERSE JOURNEY OF GUY WARREN

## Of Man and Nature: The Diverse Journey of Guy Warren

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Cover image: Guy Warren, *Cave*, 1997, acrylic on canvas, 152 x 183 cm. Photo by Colin Husband.

We acknowledge the Cameraygal people as traditional owners and sovereign custodians of the land on which Gallery Lane Cove + Creative Studios is situated.

We extend our respects to all First Nations people.



Guy Warren, *The Bundanon Suite: New York Woman at Arthur Boyd's No. 9*, 1983, acrylic on board, 91.5 x 91.5 cm. Photo by Colin Husband.

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THE DIVERSE JOURNEY OF GUY WARREN

29 APRIL - 29 MAY 2021



Hazel  
McNamara  
Senior Sales Agent  
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## Foreword

*Of Man and Nature* celebrates Guy Warren's long and illustrious artistic journey and marks the artist's 100th birthday this year. With over 50 exhibitions all around Australia and the world, Guy's prolific career has been widely celebrated, and Gallery Lane Cove + Creative Studios is honoured to showcase our most important local living artist in this centenary survey. The exhibition hosts 50 of Guy's works, spanning more than 75 years of artistic practice, across various expressions, some of which are being exhibited for the first time.

As a long-time resident of Lane Cove for over 60 years, the exhibition also pays tribute to Guy's commitment and connection to the local area. His Greenwich home, with its magical leafy outlook, is a safe haven providing much needed respite. Most notably during the global pandemic of 2020 to early 2021, Guy's home facilitated the contemplation of memories and response to the locale. Despite travelling widely across his life and career, we are grateful and delighted that Guy calls Lane Cove home. Lane Cove is undoubtedly part of Guy Warren—and Guy Warren has been, and always will be, part of Lane Cove.

Guy's continued support of Centrehouse, the organisation that runs Gallery Lane Cove + Creative Studios, has been a guiding light and inspiration for what is possible in our local art scene. In fact, Guy Warren was instrumental in the success of Centrehouse as one of its original trustees serving from 1972 to 1986. Decades later, Guy is still involved, championing the importance of creative development and nurturing community spirit.

The exhibition celebrates Guy Warren the artist, the Lane Cove local and a national treasure.

**Karola Brent**  
President, Management Committee  
Centrehouse Inc.



Guy Warren, *Wrecked Landing Barge, Bougainville*, 1945, watercolour on paper, 42 x 51 cm. Photo by Colin Husband.

# A Journey of Adventure and Experimentation

The idea of presenting a Guy Warren solo exhibition at Gallery Lane Cove was always on the horizon. In the year of a new pandemic, an unprecedented state-wide public health lockdown and the art legend just shy of 100, plans for his exhibition gained urgency. His deep roots in leafy Lane Cove and close connections fostered in the local art community warrant a survey show celebrating his centenary turn. A resident of Greenwich in the Lane Cove LGA since the 1960s, Guy Warren was one of the early trustees of Centrehouse until its incorporation, the same local Lane Cove arts organisation that manages Gallery Lane Cove + Creative Studios. He was also a founder of the Lane Cove Art Society. In times as uncertain as these, paying homage to a painterly great is as much an affirmation of his artistic achievements as of life. His larger-than-life creative and personal journey buoys languishing spirits.

For a contemporary art curator, approaching this project was unfamiliar territory and not without reservation. Curating a site-specific group show underpinned by theoretical concepts requires different strategies. Yet an interest in social impact and various forms of experimental art informs the curatorial focus of this centenary survey. While researching Guy Warren's practice, two recurrent points resonate contemporaneously – an abiding interest in the natural environment and man's relationship to it, and his persistent pursuit of experimentation. It is fascinating that the subject close to his heart and his favoured mark-making mindset are very much of this era. Despite protestations of not catching up with modern day advancements, Warren seems to have an uncanny ability to be simultaneously of his time and of ours. Not one to embrace artworld trends, he operates in a unique space – his openness to possibilities enables him to be a part of any current moment.

So acute is Warren's gift that it dawned upon him as early as the 1940s during a chance visual encounter in Bougainville that human figures, and by extension humankind are

very much intrinsically connected to the land. A local Bougainville man whom Warren paid as a model for drawing rather unexpectedly decorated his body with white marks using a tin of talcum powder. "It may have been a romantic notion, but given the decorative landscape, the decorated body seemed to suggest a vital link with the land."<sup>1</sup> Although his focus then was on the visual relationship between the human figure and the landscape, over time, that transformed into a deep conviction about the interdependence of man and his natural environment. In a Sydney Morning Herald interview, Warren stated "what I am trying to say and do, that there is a causal relationship between humanity and the natural world, is actually one of the most important issues to be facing us today. It might be a mystical notion, but I think our survival depends on it."<sup>2</sup> This was in 1997, a time that prefigures the term 'Anthropocene', conceived in 2000 by Paul Crutzen and Eugene Stoermer to designate the geological epoch in which human activity has caused significant and occasionally, irreversible impact to the Earth's ecosystems and climate. When the Anthropocene began might be widely debated but some scientists date it around 1945 – which, if true, illustrates how incredibly prescient Warren was. Since the 1980s, he has subscribed to James Lovelock's Gaia theory. The scientist's hypothesis is that man and nature's symbiotic relationship is central to earth's eco-stability. In fact, a few paintings in the 1990s were created with this influence, including *Cave* (1997), featured in this exhibition.

In his recent interview with ArtsHub, Guy Warren affirmed his passionate view on the environment but admits to being too subtle. His paintings whilst always about man in nature barely come across as deliveries of bold environmental statements. Quite the contrary, it is the aesthetics of the captivating, energetic dense rainforest or more recently, the richly coloured Australian bush, as well as the sensory evocation of being immersed in those landscapes that one experiences when encountering his works. This belies his position as an understated environmental activist. His is a careful balance between commitment to passion and retaining a receptive, broad-mindedness.

Interestingly, David Attenborough whom Warren became acquainted with during his London stay in the 1950s developed into an overt environmental and wildlife activist at the turn of this century. The two first crossed paths when

Attenborough responded to Warren's request for the stills of the Mount Hagen dance festival, unwavering in his motivation to paint New Guineans and their landscape.

Warren's stylistic evolution originated from his experience of the "out of scale" nature and the complex, beautiful sights and sounds of the Bougainvillian rainforest. Etched into his subconscious were at once the beauty of the wild, untamed forest and alongside, the New Guineans' interdependence with it. It was such a strong memory that he gravitated towards painting these scenes rather than the English landscape. The late 50s works in the survey indicate a departure from his 40s conservative and conventional landscape watercolours with muted tones. With confident strokes and vibrant, intense colours, the figures blended into the rainforest. Compared to works from the mid 1950s where human forms were still visible, the late 50s paintings are essentially abstraction. What remains is a similar tribal quality.

Upon his return to Sydney from London, Warren's visual language developed in varied ways throughout the 60s. Two paintings from the early 60s depict his children playing in the overgrown garden of their house in Greenwich. Of earthy tones, figures representing the children are visible in *Children Playing* (1963) while their presence is more abstracted in *Tiger in my Garden* (1963). The subject may allude to joyous times but there are jarring elements in both paintings, suggesting tension in the formal elements of the work and possibly beyond the frame.<sup>3</sup> At the time of these works, Warren was disappointed by his lack of artistic progress and the unstimulating art scene in comparison to London.

The watershed moment for a painterly breakthrough was his invited stay at Mungo Brush, near Myall Lakes in New South Wales. The mesmerising, gentle landscape had soft "edges textured with reeds which looked as though they had just fallen out of a Chinese brush painting."<sup>4</sup> Indeed, if one views any of the Mungo Brush watercolours, there is a remarkable resemblance to the aesthetics of Chinese paintings. This was a period of discernible return to watercolour, pen and ink, intended to help clarify how to move forward with his mark making. It was a course of action that succeeded as these watercolours led to the late 60s series of experiments with watercolour applications in drifts.<sup>5</sup>

Two works from the 70s highlight Warren's intrepid move into large scale works and textured folds of the canvas. Created at a time when the artist formed a personal connection with the Illawarra, the colours and patterns on *Dhruwalgha Overlap* (1974) hint at a reference to the Jamberoo forest area, near the land and property he acquired. Never resting on his laurels with artistic processes, Warren pushed the sculptural envelope further, inviting models to be wrapped in fabric with the surface abound with creases painted over, with *Double Figures* (1975) as the end result.

The trio of *The Bundanon Suite: New York Woman Series* (1983) signifies a conspicuous shift back to figurative work awash with graphic attributes. It also denotes the beginnings of mythical symbols like the tree-fern woman employed as the artist's expanded visual language which has developed into a key motif in Warren's works.

Guy Warren's ever-innovative stylistic trajectory from the 1990s to 2020 is expounded in the illuminating guest essay written by Tony Magnusson. Although the survey features work of varying styles through eight decades, *Of Man and Nature* is weighted towards recent paintings created in 2020, a period which Warren proclaimed as one of his most productive. While others floundered, he flourished. He possesses this amazing eternal wellspring of ideas, energy and endurance to scale the next artistic peak. *Of Man and Nature: The Diverse Journey of Guy Warren* invites you to marvel at and contemplate the creative continuum of the centenary genius.

**Rachael Kiang**  
Manager & Curator  
Gallery Lane Cove + Creative Studios

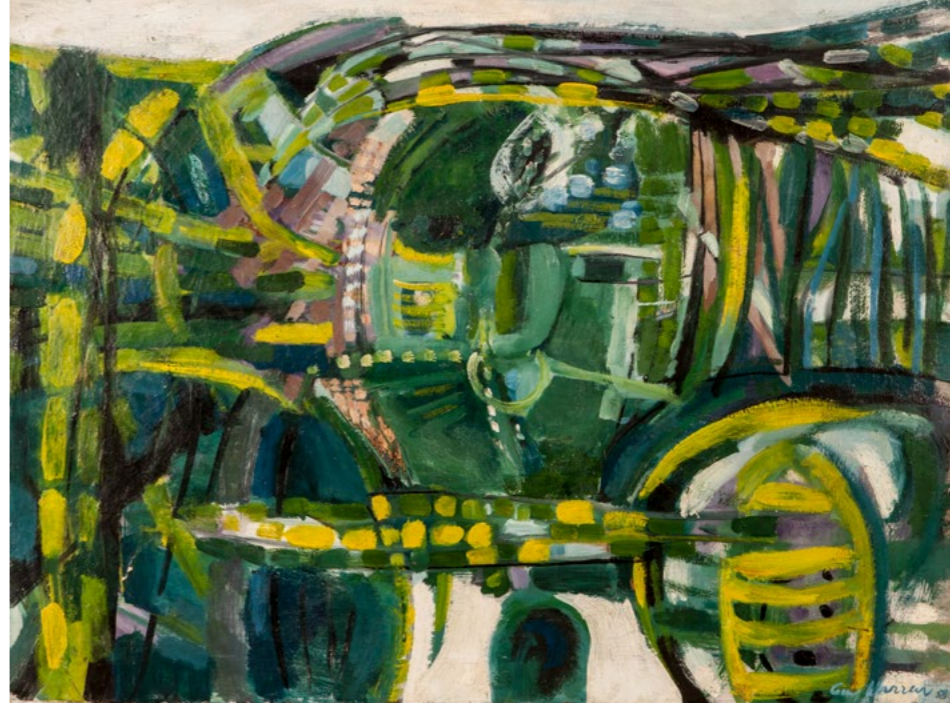
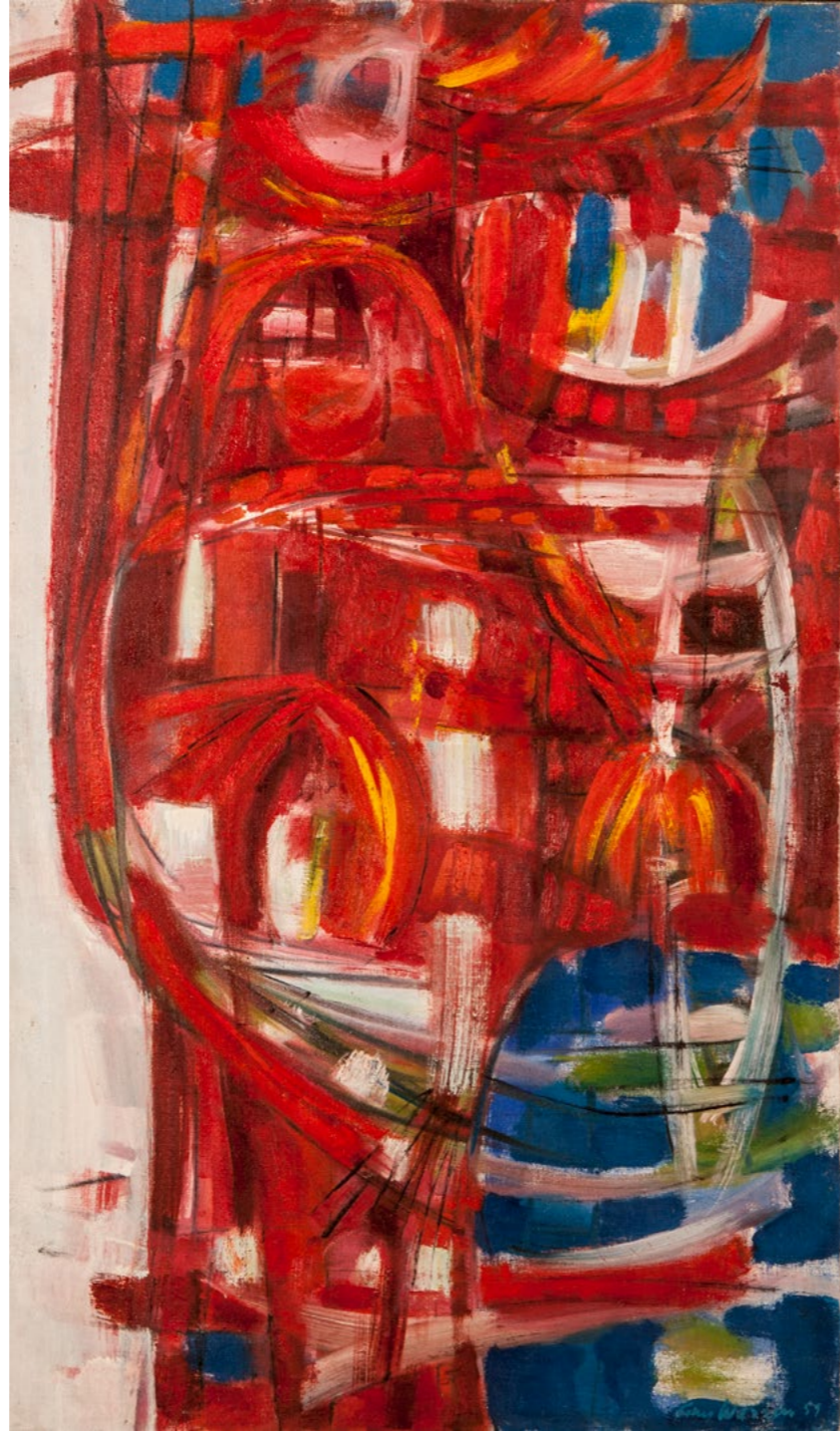
1 Guy Warren, "Sketches from Life: Fragments of an Autobiography" in *Searching for Gaia: The Art of Guy Warren*. Norbert Lynton, John McDonald, Deborah Hart, 2003, Pg 138.

2 Katrina Cashman, "Presence & Landscape: Guy Warren in Retrospect" in *Presence & Landscape: Guy Warren in Retrospect*, exhibition catalogue, Mosman Art Gallery, Pg 9, originally from Angela Bennie 'At one with the landscape' *The Sydney Morning Herald*, Pg 13.

3 This underlying tension was likewise suggested by Katrina Cashman in her curatorial essay "Presence & Landscape: Guy Warren in Retrospect" in *Presence & Landscape: Guy Warren in Retrospect*, exhibition catalogue, Mosman Art Gallery and explored in greater detail, theorised as an expression of Warren's frustration with the art scene in Sydney.

4 Guy Warren, "Sketches from Life: Fragments of an Autobiography" in *Searching for Gaia: The Art of Guy Warren*. Norbert Lynton, John McDonald, Deborah Hart, 2003, Pg 160.

5 As described by Deborah Hart in the Foreword in *Searching for Gaia: The Art of Guy Warren*. Norbert Lynton, John McDonald, Deborah Hart, 2003, Pg 33.



Left: Guy Warren, *Warrior*, 1959, oil on canvas, 128 x 77 cm. Photo by Colin Husband.  
Right: Guy Warren, *Red Warrior*, 1959, oil on canvas, 127 x 76 cm. Photo by Colin Husband.  
Top: Guy Warren, *Princesses*, 1958, oil on canvas, 76 x 101.6 cm. Photo by Colin Husband.  
Bottom: Guy Warren, *Children Playing*, 1963, oil on board, 90 x 122 cm cm. Photo by Colin Husband.

# Of Man and Nature: The Diverse Journey of Guy Warren

Guy Warren's exceptionally sustained career as an artist has been built on a deep sense of affinity for the natural environment in its infinite variety. This has been expressed primarily through the genre of landscape, often populated with silhouetted figures and other simplified, modernist-inflected motifs. In his canvases, watercolours, drawings and prints, the Sydney-based artist, who recently celebrated his one-hundredth birthday, employs an always evolving visual language, replete with idiomatic forms, to convey the reverence he feels for nature and, crucially, our place within it.

Over more than eight decades, and in parallel with teaching and curatorial work, Warren has developed an agile and generative approach to art making that serves his unifying vision. Negotiating myriad movements here and overseas – he lived in London for most of the 1950s, and spent subsequent periods there, in New York and Paris on residencies – the artist has at times embraced the formal freedoms offered by lyrical abstraction. He has also absorbed aspects of minimalism, expanded painting and process art into his practice, all without losing his essential focus: to capture the feeling of moving through rainforest, of watching mist cloak an escarpment, of canoeing down a fast-flowing river, of witnessing the sun set on a desert horizon.

Above all, rainforest constitutes his happy place. Born in Goulburn and raised there and in Sydney, Warren first encountered such terrain in 1941 at a jungle warfare training camp on the edge of Lamington National Park in Canungra, Queensland. In spite of the context, he was rapt. "I thought it was wonderful country," he says. Later, stationed in New Guinea and Bougainville with the AIF for two years as part of an army supply platoon, he had ample opportunity to sketch and make watercolours of the humid jungle environments in which he found himself. "Everything seemed larger and more impressive – from the bugs to the mountains – than anything I had ever seen before," he writes in *Searching for Gaia: The Art of Guy Warren* (2003).

The feeling of being immersed in dense, verdant rainforest has stayed with him. Significantly, it informed his decision, half a century ago, to purchase a 50-acre parcel of rainforest on the Illawarra escarpment at Jamberoo, about 10 kilometres inland from Kiama. It has proved to be a wellspring for his art, the catalyst for countless creations including *Cave* (1997), *Morning Glory* (2002) and *Forest* (2003).

In these arresting works, which Warren painted horizontally with the canvas on the floor, macro and micro are fused in a vivid network of lines, loops, folds and squiggles, as successive layers of colour define form in a pressed-down, stencil-like manner. One thinks of the veins and arteries of the circulatory system, but also of the climbing vines, or lianas, that are so emblematic of Warren's favourite landscape. "They weave through the rainforest like a line wandering through space, a three-dimensional drawing," he says.

However, these paintings aren't so much about space as compression, with the layering of forms serving to flatten the composition. The shallow pictorial space gives the viewer the visual sensation of being enveloped, in close quarters, surrounded on all sides, which is precisely how one experiences thick tropical rainforest. The flatness also encourages the viewer to attend to the surface, to consider how each picture was made. (Warren isn't one to cover his tracks – over and above brushes, the artist used rags and paper to deliver paint to canvas in these works.) This speaks to another of his preoccupations – a concern with the processes involved in making art and the materials and tools used to do so. By deploying them in unusual ways or pushing them to their limits, Warren has kept the line of artistic enquiry taut, consistently enabling him to push his practice into new visual territory.

In several of the 'stencil-effect' canvases, which also include *Night Life* (2003) and *Fish Boy* (2004), ghostly, shroud-like intimations of figures and faces are apparent amid the textures and hues, recalling Warren's experiments in the mid-1970s painting fabric wrapped around a human figure. Meanwhile, their use of intense, often complementary, colours recalls Warren's robustly figurative paintings from the 1980s, including *The Bundanon Suite* (1983), the result of a period spent at Arthur Boyd's studio overlooking the Shoalhaven River.

Similarly, one can discern in the freewheeling *Woman with Her Feet Against a Rainbow* (1990) and *Odyssey* (1992) an echo of the celebrated Mungo Brush watercolour series from the mid-1960s, not least the use of aerial perspective. But where Mungo Brush was a masterclass in atmospheric tonalism – all delicate mists and gentle blooms – here the use of primary colours and a rainbow hint at more dramatic climes. These two works in turn anticipate Warren's more recent watercolours, such as *Swimmer and Two Mountains* (2006), *Forest Pool Series #8* (2006) and *Picnic* (2007). Here, the composition is spare, rivers and pools predominate, and bold colour is laid down in strong lines and contours. Figure and water are combined, or at least adjacent, framed by mountains and vegetal motifs.

Rivers run through Warren's work frequently, buoyed on by his memories of canoeing the Shoalhaven River with his brother and two friends in early 1939. Downright treacherous at times, the two-week voyage from Badgerys Crossing near Tallong to Nowra was a formative experience for the teenager. Recalling this adventure while working at Bundanon in late 1982, he added the motif of a figure or figures in a boat to his repertoire, thus establishing the river as a device through which to approach the theme of the journey within a landscape framework.

This is apposite, given the number of expeditions Warren has made across Australia in search of new sources of inspiration. It began with an 8,800km hitchhiking trip around the country in late 1947 and early 1948 with Klaus Friedeberger while they were studying fine art at East Sydney Technical College (now the National Art School). He has subsequently journeyed to Broken Hill, the Nullarbor, Ross River, Alice Springs and the Nullarbor Plain, as well as to Aboriginal rock art sites in Kakadu and the Kimberley. In *Lonely Traveller* (1) (2010) and *Conversations with Alice: Red Rock with Memory* (2014) we see a new figure-in-landscape trope emerging, one in which a monumental but spectral human body all but merges with its glowing surroundings. One could easily mistake the figure in the former for a monolith, and in the latter for a pathway.

These journeys of exploration pay dividends long after completion. During Sydney's COVID lockdown in 2020, Warren made a series of paintings about the Bungle

Bungles, which he had visited in 1998. "I was looking at my old sketchbooks, of which I have about 150," he says. "I found some drawings I'd made of the Bungle Bungles, started this series and the figures became part of it." In *The Bungles Dreaming #1-5*, the iconic landforms variously appear as coloured mounds floating through the air, arched picture frames for portraits, and schematic shelters for figures.

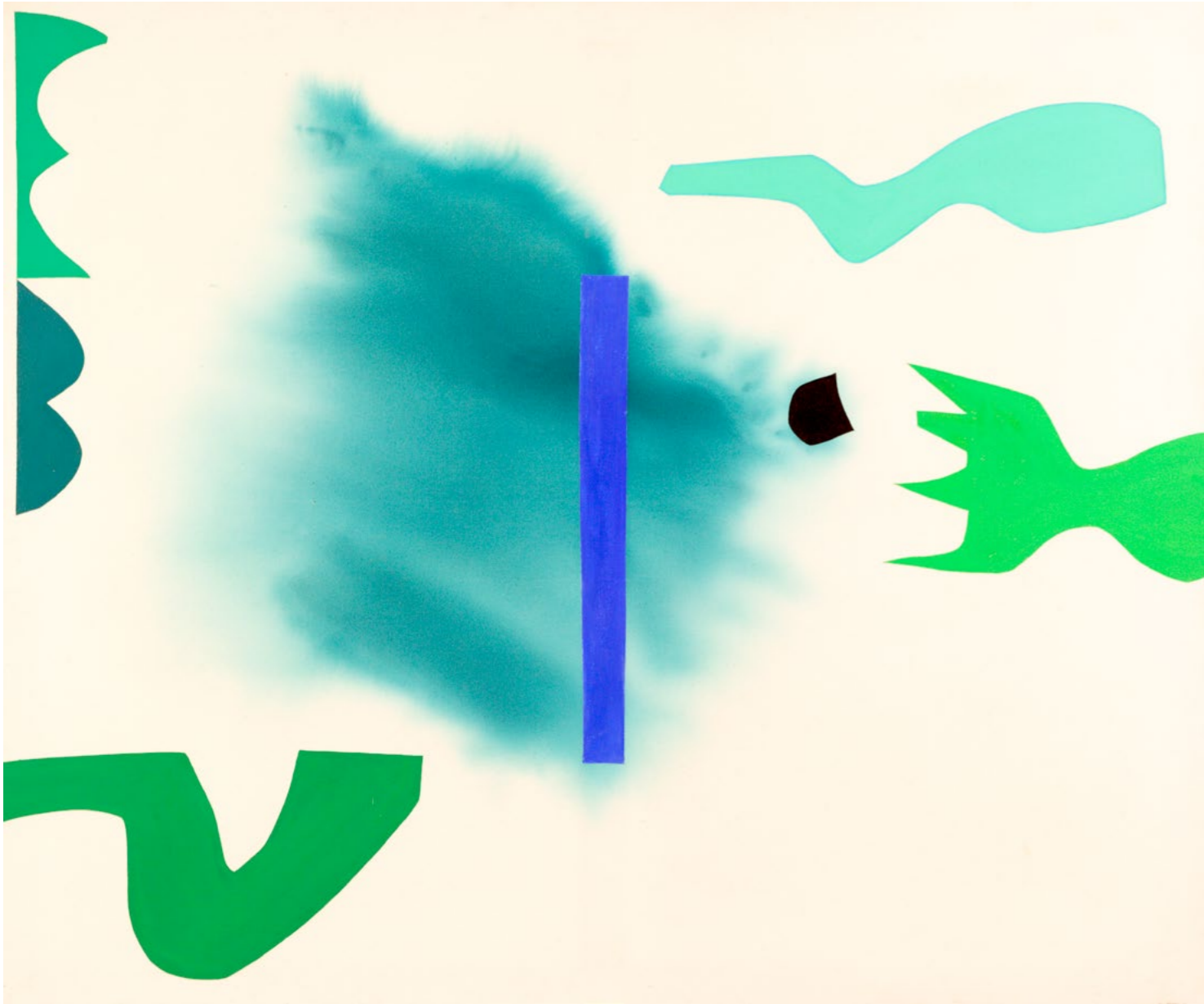
*North Queensland #6-9* (2020) sees Warren revisit several of his best-known motifs – Boatman, Tree-fern Lady, and Wingman – in a series of elemental colour-poems that radiate with the heat and light of the tropics. Begun in 2003 following a trip to Far North Queensland with his late wife, the ceramicist and art historian Joy Warren, the artist rediscovered them last year and was pleased to discover they needed only a few final tweaks. Both series underscore the importance of memory in the artist's practice, not to mention his prodigious appetite for drawing and painting wherever he goes.

Guy Warren has spent his long life devoted to nature through art – and he is not done yet. Heading into his home studio most days, the artist continues to "push and explore", as he puts it, resisting the urge to get too comfortable. He may have stopped making process drawings of rocky terrain in the back of a ute while it traverses said terrain, but he is not about to phone it in, artistically speaking. The struggle is real, as it is for any good artist with a habitual urge to make it new.

In Warren's life-affirming images, figures aren't so much in the landscape as of it. Enmeshed and entwined, they merge with their surroundings, becoming one with nature. He wouldn't have it any other way. This is why he has had such a long-standing affection for what he calls the "direct vision" of Aboriginal, Oceanic and African art.

"Many of the world's greatest landscape painters have looked at landscape as something that will make a damn good painting, or tell the world something about what they're looking at," says Warren. "It becomes a landscape to be admired or recorded or even exploited. Whereas I rather like the Aboriginal idea of the land and us being one."

**Tony Magnusson**  
Independent Art Writer & Curator



Guy Warren, *Green Floating Maturity*, 1967, acrylic on canvas, 153 x 185 cm. Photo by Colin Husband.



Guy Warren, *Red Expanding Genesis*, 1967, acrylic on canvas, 153 x 185 cm. Photo by Colin Husband.





Guy Warren, *Dhruwalgha Overlap*, 1974, acrylic on canvas, 161 x 233 cm. Photo by Colin Husband.

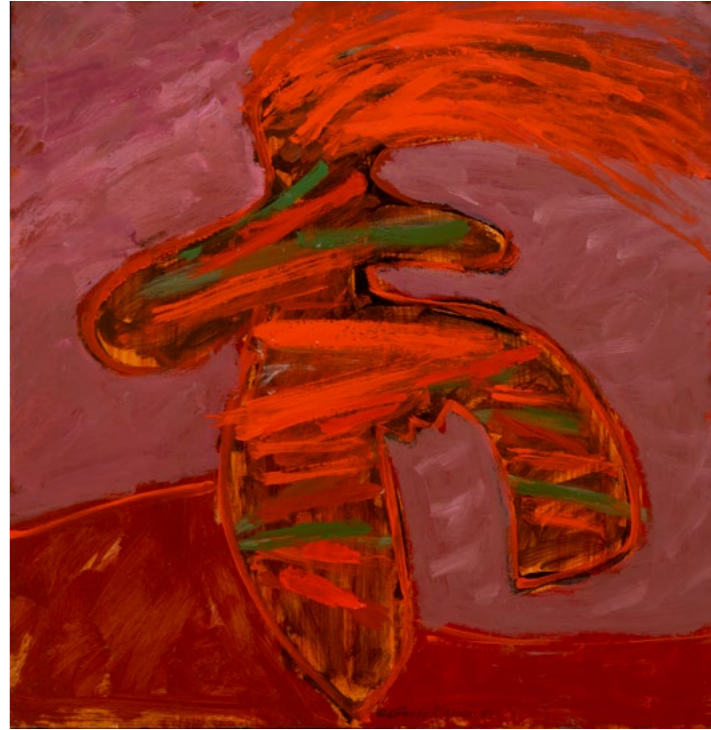


Guy Warren, *Double Figures*, 1975, acrylic on cotton, 190 x 229 cm. Photo by Colin Husband.

Left: Guy Warren, *Fish Boy*, 2004, acrylic on canvas, 85 x 115 cm. Photo by Colin Husband.

Top: Guy Warren, *The Bundanon Suite: New York Woman at Arthur Boyd's No. 7*, 1983, acrylic on canvas, 94 x 94 cm. Photo by Colin Husband.

Bottom: Guy Warren, *The Bundanon Suite: New York Woman at Arthur Boyd's No. 8*, 1983, acrylic on board, 94 x 94 cm. Photo by Colin Husband.





Left: Guy Warren, *Night Life*, 2003, acrylic on canvas, 123 x 93 cm. Photo by Colin Husband.  
Right: Guy Warren, *Forest*, 2003, acrylic on canvas, 125 x 157 cm. Photo by Colin Husband.



Left: Guy Warren, *Woman with Her Feet Against a Rainbow*, 1990, acrylic on paper mounted on canvas, 154 x 204 cm. Photo by Colin Husband.



Right: Guy Warren, *Escarpment and the Bush Below*, 1987, acrylic on paper, 57 x 76.5 cm. Photo by Colin Husband.

Top: Guy Warren, *Forest Pool Series #8*, 2006, watercolour on paper, 57 x 76 cm. Photo by Colin Husband.  
Bottom: Guy Warren, *Jamboero*, 2010, watercolour on paper, 56 x 66 cm. Photo by Colin Husband.  
Right: Guy Warren, *Picnic*, 2007, watercolour on paper, 84 x 102 cm. Photo by Colin Husband.





Left: Guy Warren, *Land of the Patient Creeks*, 2012, acrylic on canvas, 184 x 203 cm. Photo by Colin Husband.

Top: Guy Warren, *All Together*, 2019, watercolour on paper, 38 x 57 cm. Photo by Colin Husband.

Bottom: Guy Warren, *Ross River 2019 On-site Sketch #3*, 2019, watercolour on paper, 21 x 30 cm. Photo by Colin Husband.



Left: Guy Warren, *North Queensland #6*, 2020, acrylic on canvas, 36 x 50 cm. Photo by Colin Husband.  
 Right: Guy Warren, *North Queensland #7*, 2020, acrylic on canvas, 36 x 50 cm. Photo by Colin Husband.



Left: Guy Warren, *North Queensland #8*, 2020, acrylic on canvas, 36 x 50 cm. Photo by Colin Husband.  
 Right: Guy Warren, *North Queensland #9*, 2020, acrylic on canvas, 36 x 50 cm. Photo by Colin Husband.





Left: Guy Warren, *The Bungles Dreaming #1*, 2020, acrylic on canvas, 61 x 91 cm. Photo by Colin Husband.  
 Top: Guy Warren, *The Bungles Dreaming #2*, 2020, acrylic on canvas, 62 x 92 cm. Photo by Colin Husband.  
 Bottom: Guy Warren, *The Bungles Dreaming #3*, 2020, acrylic on canvas, 87 x 82 cm. Photo by Colin Husband.





Guy Warren in his studio. Photo by Riste Andrievski.

# Guy Warren

## Solo Exhibitions (Selected)

2021	The 100th Year, King Street Gallery on William, Sydney From The Mountain To The Sky: Guy Warren Drawings National Art School, Sydney Of Man and Nature: The Diverse Journey of Guy Warren Gallery Lane Cove + Creative Studios, Sydney Hills and Wings: A celebration of Guy Warren and his work UOW Gallery, Wollongong	2000	Annandale Galleries, Sydney Solander Galleries
2020	New work +, King Street Gallery on William Forward & back, King Street Gallery on William	1997	Annandale Galleries, Sydney
2019	River, Rock, Rainforest, Shoalhaven Regional Gallery, Nowra	1994	Warren carried out a series of 'sky drawings' above Sydney Harbour, using an aeroplane (Cessna 183), cloudless sky, vapour, sun and wind, at 14,000 ft. Repeated with Armidale Regional Gallery and in 2005, above the Ocean at Bondi
2018	Works on paper from the artist's studio, King Street Gallery on William	1992	BMG Fine Arts, Adelaide Von Bertouch Galleries, Newcastle
2017	Genesis of a painter: Guy Warren at 95 National Trust, S.H. Ervin Gallery, Sydney	1991	Macquarie Galleries, Sydney
2016	Dust of Memory, Olsen Irwin Gallery, Sydney	1989-92	Person, Place and Process – A survey of the work of Guy Warren, a travelling exhibition to six major regional galleries
2015	Work from the Dry Country, Rex Irwin Galleries, Sydney	1989	Manning Regional Art Gallery, Taree
2012	Rex Irwin Galleries, Sydney	1987	Macquarie Galleries, Sydney
2009	BMG Galleries, Adelaide United Galleries, Perth	1984	Quentin Galleries, Perth
2008	Annandale Galleries, Sydney BMG Galleries, Adelaide	1983	Stuart Gerstmann Galleries, Melbourne Recent Works from New York, Gallery A, Sydney
2007	Annandale Galleries, Sydney	1982	Gallery A, Sydney
2006	Axia Modern Art, Melbourne	1981	Von Bertouch Galleries
2005	Solander Galleries, Canberra	1980	Gallery A (2 exhibitions)
2004	Annandale Galleries, Sydney Axia Modern Art, Melbourne	1977	Guy Warren – Survey, 1955-77; Newcastle Regional Art Gallery; Paddington Town Hall Art Centre, Sydney
2003	Presence and Landscape – Guy Warren in Retrospect: Retrospective, exhibition covering 60 years of art practice (A Mosman Art Gallery exhibition touring 6 regional art galleries, NSW)	1976	Bonython Galleries, Sydney; Powell Street Gallery, Melbourne; Greenhill Galleries, Adelaide
2003-04	University of Wollongong – Retrospective exhibition of watercolours	1974	Skinner Galleries, Perth Ray Hughes Gallery, Brisbane
2002	A Painters Journey, Retrospective exhibition, Cairns Regional Art Gallery	1973	Bonython Galleries Llewellyn Gallery, Adelaide
2001		1970	Skinner Galleries Johnstone Gallery, Brisbane Macquarie Galleries
		1969	Skinner Galleries De Marco Galleries, Edinburgh, UK

1968 South Yarra Gallery, Melbourne  
 1987 Gallery A  
 1966 White Studio Galleries, Adelaide  
 Skinner Galleries  
 Macquarie Galleries  
 1965 Macquarie Galleries  
 Von Bertouch Galleries  
 1963 Von Bertouch Galleries  
 1960 Blaxland Galleries, Sydney  
 1959 Obelisk Gallery, London, UK

### Group Exhibitions (Selected)

2020 Salon des Refuses, SH Ervin Gallery, Sydney  
 2019 Conversations with Alice,  
 Gallery Lane Cove + Creative Studios, Sydney  
 The Art of Friendship,  
 2018 Gallery Lane Cove + Creative Studios, Sydney  
 2016 Luminous – Australian Watercolours 1900-2000,  
 National Gallery of Victoria  
 2014 Across the Water China-Australia Modern Masters  
 of Watercolour, Quanhua, China  
 Shenzhen Fine Art Museum, Shenzhen, China;  
 Juniper Hall, Sydney  
 2013 Not the Way Home – 13 Artists Paint the Desert,  
 New England Regional Art Museum  
 & S.H. Ervin Gallery, Sydney  
 2012 Tradition and Transformation: Taiwan-Australia  
 Watercolour Exhibition, Taichung, China;  
 Mosman Art Gallery  
 2011 Taiwan International Watercolour Exhibition,  
 Robeson Gallery, Pennsylvania  
 Carrollton Cultural Art Centre, Georgia, USA  
 Chung-shan National Art Gallery, Taipei  
 2010 Wattle, Rose and Thistle: The Finest Water-  
 colourists of Australia England and Scotland, at the  
 Wollongong Regional Art Gallery, Sydney NSW;  
 Wagner Gallery, Sydney, NSW; Bankside Gallery,  
 London, UK  
 Australian Masters Solander Galleries  
 2009 Heads, Rex Irwin Galleries, Sydney

2008 Important Drawings Prints and Ceramics, Rex Irwin  
 Galleries, Sydney  
 Lines of Fire: Armed Forces to Art School National  
 Art School, Sydney (NAS)  
 2005 Moist – Australian Watercolours ANG, Canberra;  
 Important Works on Paper and Sculpture, Rex Irwin  
 Gallery  
 2003 Beneath the Monsoon Artspace, Mackay, Qld, also  
 featured in a number of other regional galleries in  
 Queensland  
 2001 Australian Masters Solander Galleries; A Century of  
 Collecting 1901-2001, Dougherty Gallery, Sydney and  
 toured regionally within NSW; The Studio Tradition,  
 Manly Regional Art Gallery and Museum, Sydney;  
 An Approach to the Landscape, Axia Modern Art,  
 Melbourne  
 2000 Twenty-Six Important Painters, Solander Galleries,  
 Canberra; Annandale Galleries  
 1999 Australian Paper Art Awards, Interstate  
 touring exhibition  
 Silver, 25th Anniversary Exhibition, Ivan Dougherty  
 Gallery, UNSW, Sydney  
 1998 Out of Australia Australian Contemporary Painting,  
 Shanghai/Hong Kong  
 1997 Dobell Drawing Prize, AGNSW  
 1996 Archibald Prize, AGNSW  
 Dobell Drawing Prize, AGNSW  
 1995 6th International Drawing Prize Triennale, Poland  
 Dobell Drawing Prize, AGNSW  
 Sulman Prize, AGNSW  
 Australian Watercolours – 1880s to 1900s, AGNSW  
 1994 Drawing on Inspiration, Ivan Dougherty Gallery.  
 In addition to this exhibition, a ‘sky drawing’ was  
 carried out: The Fall of Icarus, using a light plane and  
 vapour trails at 14,000 ft  
 1993 Identities: Art from Australia, Taipei Fine Arts  
 Museum, Taiwan and Wollongong City Art Gallery,  
 Wollongong  
 1992 Contemporary Australian Drawings from the  
 Collection, AGNSW  
 1991 5th International Drawing Triennale, Poland  
 1989 Prints and Australia, Australian National Gallery  
 Twentieth Century Australian Watercolours, AGNSW

1988 The Artist and Lane Cove, Artarmon Galleries, Sydney  
 4th International Drawing Triennale, Poland  
 Drawings in Australia – Drawings, Watercolours and  
 Pastels from the 1770s to the 1980s, Australian National  
 Gallery, Canberra  
 1987 Painters’ Visions Chicago International Art Expositions,  
 Chicago, USA  
 1986 Painters’ Visions, Macquarie Galleries  
 1985 Salute to Lloyd Rees, Macquarie Galleries  
 Archibald Prize, AGNSW  
 The Sulman Art Prize, AGNSW  
 1984 Paperchase Christchurch, NZ  
 Present Day Australian Drawing Freemantle Arts Centre,  
 Freemantle  
 1983 Attitudes to Drawing Ivan Dougherty Gallery  
 1981 2nd International Drawing Triennale Poland  
 Tasmania visited Tasmanian Museum and Art Gallery,  
 Hobart, and Launceston Art Gallery  
 1980 Australian Contemporary Paperworks: Drawn and  
 Quartered Adelaide Festival Exhibition, Art Gallery of  
 South Australia, Adelaide  
 Wynne Prize AGNSW  
 1978 Contemporary Australian Drawing, Western Australian  
 Art Gallery, Perth  
 1977 Australian Colourists, Western Australian Institute  
 of Technology, Perth, WA; Landscape and Image –  
 Contemporary Australian Painting, Jakarta, Bandung,  
 and Jogjakarta, Indonesia  
 1975 Australian Pavilion Expo Okinawa, Japan  
 1974 Fifty Years of the National Art School, Bonython  
 Galleries, Sydney  
 1972 Australian Paintings and Tapestries of the Last 20 years,  
 London, UK and Sydney  
 1967 Australian Pavilion Exp ‘67, Montreal, Canada  
 1966 Recent Australian Painting Los Angeles and San  
 Francisco, USA  
 Aspects of Australian Painting Auckland, NZ  
 1961 Pan Pacific Artists’ Exhibition, Tokyo, Japan  
 1960 Three Australian Artists Bear Lane Gallery, Oxford, UK  
 1955-57 Australian Artists’ Association exhibitions, Imperial  
 Institute Gallery, London, UK

### Collections

Araluen Art Centre, Alice Springs  
 Artbank, Australia  
 Art Gallery of New South Wales  
 Art Gallery of South Australia  
 Art Gallery of Tasmania  
 Art Gallery of Western Australia  
 Allens Arthur Robinson, Sydney  
 Australian National University, Canberra  
 Bathurst Regional Art Gallery, Bathurst  
 Bendigo Art Gallery, Bendigo  
 The British Museum, London, UK  
 Burnie Regional Art Gallery, Burnie  
 BHP Collection, Melbourne  
 Cairns Art Gallery  
 Contemporary Art Society, London, UK  
 Churchlands College of Advanced Education, Perth  
 College of Advanced Education, Canberra  
 Curtin University, Perth  
 The Deal Collection, Dallas, USA  
 The Darnell Collection, The University of Queensland  
 Grafton Regional Gallery, Grafton  
 James Cook University, Townsville  
 The Kedumba Collection of Contemporary Australian  
 Drawing, Orange Regional Gallery  
 Macquarie University, Sydney  
 Manly Art Gallery & Museum, Sydney  
 Mosman Art Gallery, Mosman  
 National Gallery of Australia, Canberra  
 National Gallery of Victoria, Melbourne  
 National Library, Beijing, China  
 Newcastle Art Gallery, Newcastle  
 Parliament House, Canberra  
 Qantas, Australia  
 Queensland Art Gallery, Brisbane  
 Queensland State Library, Brisbane  
 The Royal Australian Institute of Architects, Canberra  
 The Stein Collection, University of Western Australia  
 Shepparton Art Museum, Shepparton  
 Sheraton on the Park, Sydney  
 The Taipei Fine Arts Museum, Taipei, Taiwan  
 Toowoomba Regional Art Gallery, Toowoomba  
 The University of New England, Armidale  
 The University of Wollongong, Wollongong  
 The University of Sydney, Sydney  
 The United Overseas Bank, Singapore  
 Union Club, Sydney  
 Westpac, New York, USA  
 Wollongong Art Gallery, Wollongong

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Most importantly, a million thanks to Guy Warren for his insights, generosity and being the subject of this survey.

Right: Guy Warren, *The Bungles Dreaming #4*, 2020, acrylic on canvas, 90 x 120 cm.  
Photo by Colin Husband.



**Hazel McNamara**  
Senior Sales Agent  
Raine & Horne  
Lane Cove

# Artwork List

Soldier Painting, Bougainville 1945 Watercolour on paper 38 x 43 cm	Red Expanding Genesis 1967 Acrylic on canvas 153 x 185 cm	Odyssey 1992 Acrylic on canvas 152 x 183 cm	Jamberoo 2010 Watercolour on paper 56 x 66 cm	COVID Lockdown Exercise, Bob Campbell Oval #1 2020 Watercolour on paper 38 x 57 cm	The Bungles Dreaming #1 2020 Acrylic on canvas 61 x 91 cm
Wrecked Landing Barge, Bougainville 1945 Watercolour on paper 42 x 51 cm	Dhruwalgha Overlap 1974 Acrylic on canvas 161 x 233 cm	Cave 1997 Acrylic on canvas 152 x 183 cm	Lonely Traveller (1) 2010 Oil on canvas 61 x 92 cm	In Praise of Vines & Silence 2020 Acrylic on canvas 87 x 82 cm	The Bungles Dreaming #2 2020 Acrylic on canvas 62 x 92 cm
Princess 1958 Oil on canvas 76 x 101.6 cm	Double Figures 1975 Acrylic on cotton 190 x 229 cm	Morning Glory 2002 Acrylic on canvas 155 x 180 cm	Homage Folk & to the People of Baakantji 2011 Watercolour on paper 82 x 100 cm	North Queensland #6 2020 Acrylic on canvas 36 x 50 cm	The Bungles Dreaming #3 2020 Acrylic on canvas 87 x 82 cm
Red Warrior 1959 Oil on canvas 127 x 76 cm	The Bundanon Suite: New York Woman at Arthur Boyd's No. 7 1983 Acrylic on canvas 94 x 94 cm	Forest 2003 Acrylic on canvas 125 x 157 cm	Season of Silence 2012 Watercolour on paper 82 x 100 cm	North Queensland #7 2020 Acrylic on canvas 36 x 50 cm	The Bungles Dreaming #4 2020 Acrylic on canvas 90 x 120 cm
Warrior 1959 Oil on canvas 128 x 77 cm	The Bundanon Suite: New York Woman at Arthur Boyd's No. 8 1983 Acrylic on board 94 x 94 cm	Night Life 2003 Acrylic on canvas 123 x 93 cm	Land of the Patient Creeks 2012 Acrylic on canvas 184 x 203 cm	North Queensland #8 2020 Acrylic on canvas 36 x 50 cm	The Bungles Dreaming #5 2020 Acrylic on canvas 90 x 120 cm
Children Playing 1963 Oil on board 90 x 122 cm	The Bundanon Suite: New York Woman at Arthur Boyd's No. 9 1983 Acrylic on canvas 91.5 x 91.5 cm	Fish Boy 2004 Acrylic on canvas 85 x 115 cm	Conversations with Alice: Red Rock with Memory 2014 Acrylic on canvas 89.5 x 120 cm	North Queensland #9 2020 Acrylic on canvas 36 x 50 cm	
Tiger in my Garden 1963 Oil on board 125 x 186 cm	Bride and Boatman 1986 Pastel on paper 56 x 76 cm	Swimmer & Two Mountains 2006 Watercolour on paper 61 x 78 cm	All Together 2019 Watercolour on paper 38 x 57 cm	Summer 2020 Acrylic on canvas 60 x 92 cm	
The Clearing (Mungo Brush Series) 1965 Watercolour on paper 55 x 75 cm	Escarpment and the Bush Below 1987 Acrylic on paper 57 x 76.5 cm	Forest Pool Series #8 2006 Watercolour on paper 57 x 76 cm	Ross River 2019 On-site Sketch #1 2019 Watercolour on paper 21 x 30 cm	Thoughts Beyond the Edge of Reason 2020 Acrylic and oil on canvas 91 x 122 cm	
Green Floating Maturity 1967 Acrylic on canvas 153 x 185 cm	Woman with Her Feet Against a Rainbow 1990 Acrylic on paper mounted on canvas 154 x 204 cm	Picnic 2007 Watercolour on paper 84 x 102 cm	Ross River 2019 On-site Sketch #3 2019 Watercolour on paper 21 x 30 cm	The Green Man 2020 Acrylic on canvas 61 x 61 cm	

